

Bass Trombone / Euphonium Warm-Ups

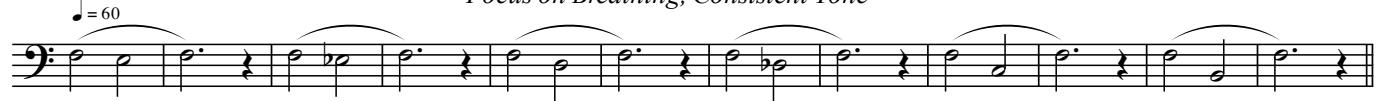
Revised 2024

Please Note: These Warm-ups are not of my creation, but instead are a compilation of ideas from various tuba players I have encountered over the years. I have put them into an order that makes the most sense to me. Warm-ups should be introduced as soon as the player can maintain the tone, and should be the most important thing done daily.

Various Authors

The 5 minute "Level 1" warm-up

Focus on Breathing, Consistent Tone

1 

2 

3 

4 

5 

Double Triggers (assuming F/D setup - raise 1/2 step for F/Eb setup)

6 

7 

8 

9 

10 

The 10 minute "Level 2" warm-up
 (add these to the Level 1 warm-up)

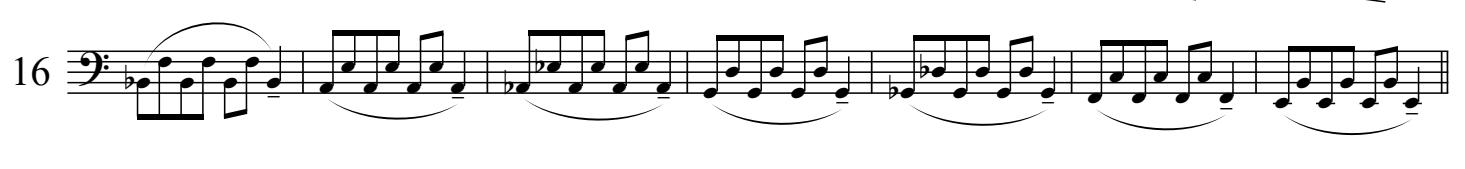
Focus on Embouchure Control

11 

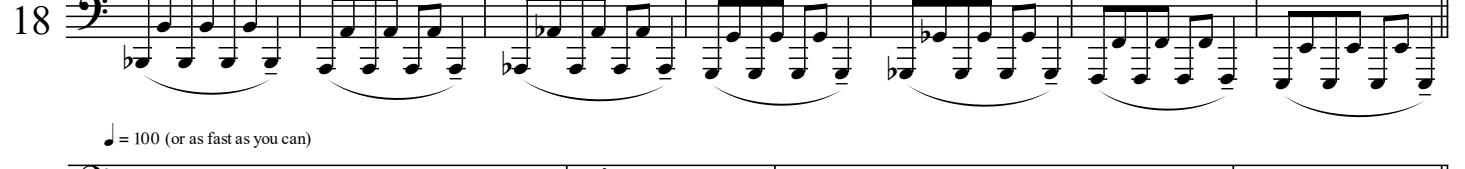
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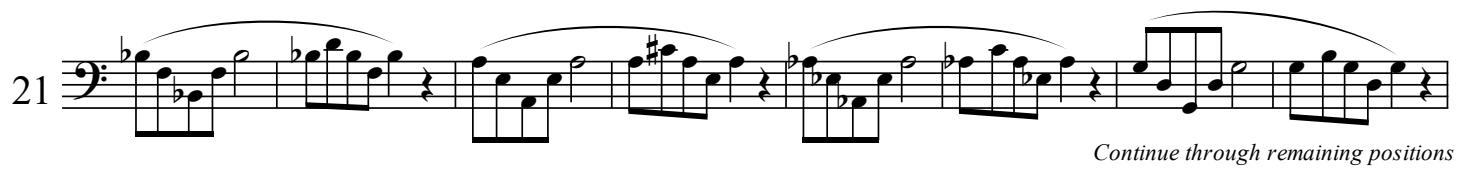
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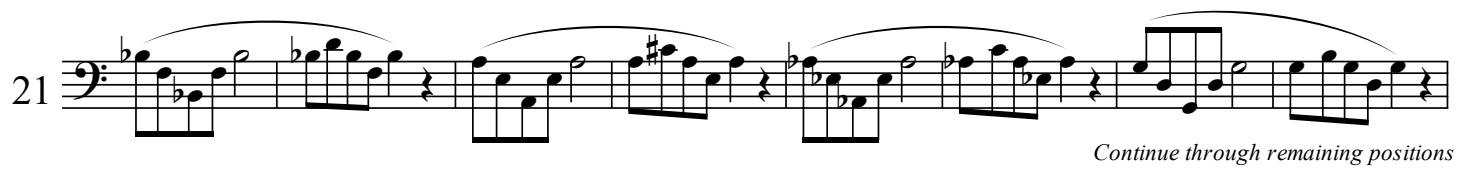
18 

19 

*continue down chromatically
as low as possible*

20 

*Continue through remaining positions
(omit T and T2 positions when you run out)*

21 

Continue through remaining positions

The 20 minute "Level 3" warm-up

(add these to the Level 1 and 2 warm-up)

Focus on Note Accuracy, Tone Control, Articulation, Range and further Breathing

22 *completely remove lip from mouthpiece between measures*

$\text{♩} = 60$

23 *completely remove lip from mouthpiece between measures*

$\text{♩} = 60$

25 *Continue through remaining positions*

$\text{♩} = 100$

26 *Continue through remaining positions*

$\text{♩} = 100$

27 *Continue working up positions*

$\text{♩} = 60$

28

$\text{♩} = 60$

29 *Work various scales at various tempos*

The 35 minute "Level 4" warm-up
(add these to the Level 1 -3 warm-up)

Focus on Range Extension, Advanced Articulations, Fast Flexibility and Pitch Accuracy

As fast as possible, cleanly

Continue through remaining positions

A musical score page for piano, page 30. The left hand is playing a bass line on the C-clef staff, consisting of eighth-note patterns. The right hand is playing a treble clef section, which includes a melodic line and harmonic chords. The music is in common time.

Continue through remaining positions

A musical score for piano, page 31. The left staff shows a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. The right staff shows a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. The music is in common time.

Double Tonguing

A musical score for a bassoon part, page 32. The score consists of four measures of music. Each measure contains eight notes on a bass clef staff. The notes are grouped into pairs by vertical bar lines. The first measure has no key signature. The second measure has one sharp sign. The third and fourth measures have two sharp signs. The notes are consistently spaced, creating a rhythmic pattern across the measures.

Work in various other scales as well

Double Tonguing

Musical score for page 33, measures 1-10. The score consists of two staves. The top staff uses a bass clef and has ten measures. The bottom staff also uses a bass clef and has ten measures. Both staves feature eighth-note patterns primarily consisting of eighth-note pairs and sixteenth-note groups. Measure 10 concludes with a single eighth note on the bottom staff.

Work in various other scales as well

Triple Tonguing

Work in various other scales as well

Work in various other scales as well

Continue through remaining positions

A musical score for bassoon, page 35, featuring four measures of music. The bassoon part consists of a single line of notes on a bass clef staff. Measure 1 starts with a half note followed by a quarter note. Measure 2 starts with a half note followed by a quarter note. Measure 3 starts with a half note followed by a quarter note. Measure 4 starts with a half note followed by a quarter note.