

Table of Contents

Foreword	i
Preface.....	ii
Introduction.....	iii
I. B-flat Blues.....	1
II. Blue Bossa.....	13
III. F Blues	25
IV. Song for My Father.....	37
V. Well You Needn't	47
VI. B-flat Minor Blues.....	58
VII. Duet-Intonation.....	68

Introduction

Dozens of books have been written to aid trombone players in establishing a daily routine to practice the fundamental aspects of playing a brass instrument. Most routines are based at least in part on some variation of the grandfather of them all: *The Remington Warm-up Studies*. *The Remington Studies* generally follow patterns based on the construction of the instrument itself. For instance, a lip slur pattern is established in first position and then repeated in each of the remaining six slide positions. This strategy creates a solid foundation and is the only way to truly understand how the instrument works and master the concept of the overtone series and slide/fingering patterns. However, this pattern-based approach is performed in a harmonic bubble, devoid of any musical context utilizing functional western harmony.

iWarmUp seeks to fill this void by presenting a series of warm-up routines performed within the context of standard chord progressions. iWarmUp allows you to multi-task while covering all the standard warm-up/daily routine necessities. iWarmUp users will simultaneously work on:

1. Intonation: iReal Pro provides a pitch reference.
2. Time: the iReal Pro rhythm section ensures a thoughtful rhythmic approach.
3. Ear training: buzzing the mouthpiece improves aural skills in the context of a standard chord progression.
4. Voice leading principles: each exercise emphasizes common tones, guide tones, and changing tones as the player weaves through the various chord progressions.

iWarmUp is not a jazz improvisation textbook per se. But each exercise aids the player in hearing a standard chord progression and reinforces the voice leading principles that make up a great improvised jazz solo. At your discretion, feel free to intersperse an improvised chorus or two into the routine any time you wish. There are seven different routines – one for each day of the week – but don't feel obligated to stay within the written boundaries. Use iWarmUp to make up your own patterns, using different styles and experimenting with exercises that help you the most. After all, experimenting adds an element of creativity and will enhance your ability to improvise.

How to Use iWarmUp

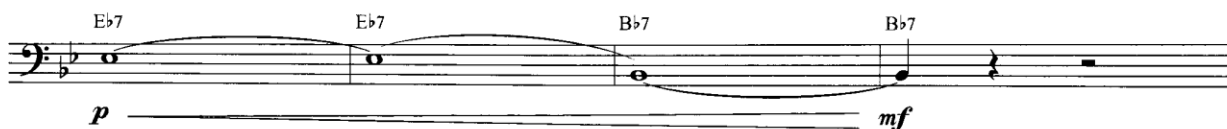
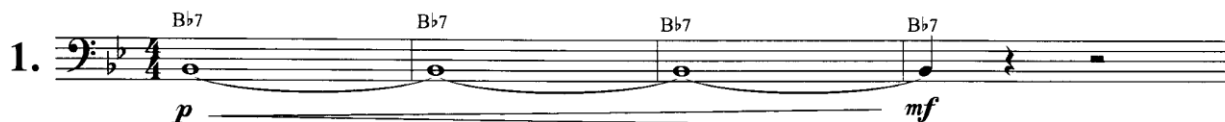
Step One: Download the iReal Pro app at irealpro.com.

The iReal Pro app is available for iPhone, iPad, Android, and Mac OS X computers. iReal Pro is an inexpensive and powerful tool that plays back a rhythm section accompaniment over a given chord progression. iReal Pro comes with thousands of tunes, or you can create your own. It allows you to choose from dozens of styles, change keys, and adjust tempos with the click of a button.

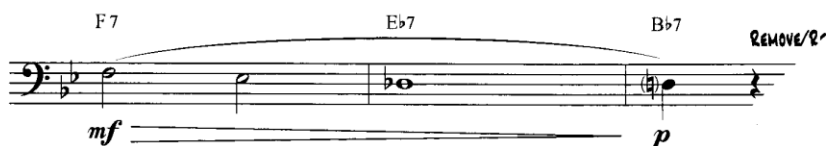
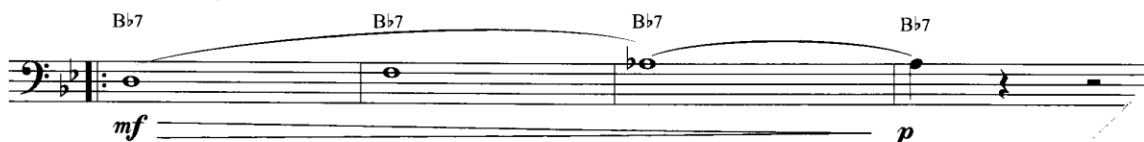
I. B-FLAT BLUES

Set iReal Pro to iWarmUp B-flat Blues #1 (6 Choruses in Jazz - Medium Swing Style @ J = 120)

FIRST TIME PLAY, SECOND TIME BULL THE MOUTHPIECE



FIRST TIME PLAY, SECOND TIME BULL THE MOUTHPIECE



FIRST TIME PLAY, SECOND TIME BULL THE MOUTHPIECE



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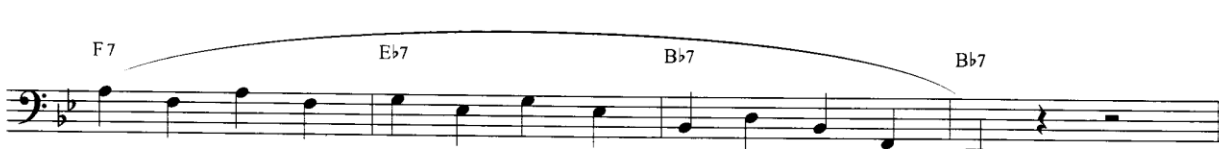
104 Adams Street - Ithaca, NY 14850
607.373.8262 • 1.800.HICKEYS (1.800.442.5397)
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Set iReal Pro to iWarmUp B-flat Blues #2 (6 Choruses in Jazz - Even 8ths Style @ J = 120)

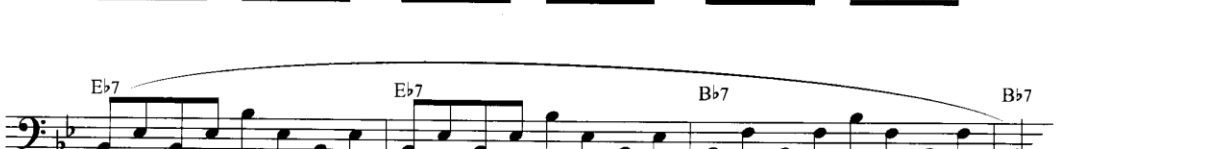
PLAY WITH NO TONGUE - USE LIP SLURS AND NATURAL BREAKS

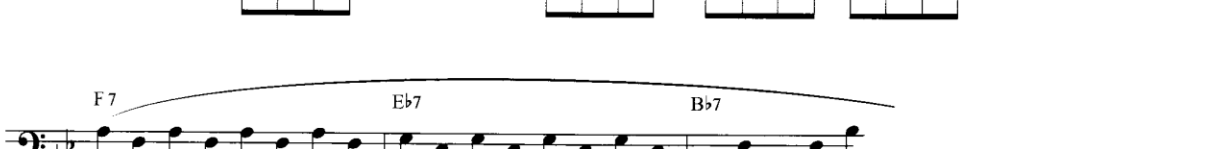
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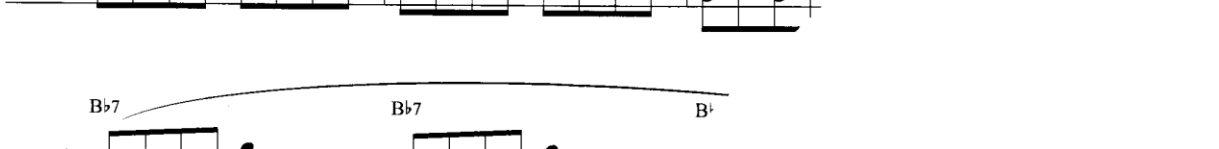


















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Set iReal Pro to iWarmUp B-flat Blues #5 (3 Choruses in Jazz - Even 8ths Style @ J = 100)

5. **SLOW AIR THROUGH THE INSTRUMENT VIGOROUSLY WITHOUT CREATING A TONE** **PLAY NORMALLY**

B $\flat$ 7 B $\flat$ 7 B $\flat$ 7 B $\flat$ 7

SLOW AIR THROUGH THE INSTRUMENT VIGOROUSLY WITHOUT CREATING A TONE **PLAY NORMALLY**

E $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7

SLOW AIR THROUGH THE INSTRUMENT VIGOROUSLY WITHOUT CREATING A TONE **PLAY NORMALLY**

F7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7

SLOW AIR THROUGH THE INSTRUMENT VIGOROUSLY WITHOUT CREATING A TONE **PLAY NORMALLY**

B $\flat$ 7 B $\flat$ 7 B $\flat$ 7 B $\flat$ 7

SLOW AIR THROUGH THE INSTRUMENT VIGOROUSLY WITHOUT CREATING A TONE **PLAY NORMALLY**

E $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7

SLOW AIR THROUGH THE INSTRUMENT VIGOROUSLY WITHOUT CREATING A TONE **PLAY NORMALLY TO THE END**

F7 E $\flat$ 7 B $\flat$ 7

B $\flat$ 7 B $\flat$ 7

E $\flat$ 7 E $\flat$ 7

F7



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6.

[illegible]

F7 Eb7 Bb7 Bb7

Musical notation for the bass line of "The Girl on the Train". The key signature has two flats (Bb and Eb). The melody consists of the following notes: F2 (half note), Gb2 (quarter note), Ab2 (quarter note), Bb2 (quarter note), C3 (half note), D2 (half note), Eb2 (half note), and F2 (half note). A slur covers the first five notes (F2 to C3). The final two notes (D2 and Eb2) are marked with a fermata.

[illegible]

Eb7 Eb7 Bb7 Bb7

F7 Eb7 Bb7

[illegible][illegible]

F7



A musical staff in bass clef with a key signature of one flat (B-flat). The staff contains three notes: a whole note F2 (one line below the staff), a quarter note G2 (first space), and a quarter note A2 (first line). This represents the F7 chord in a simplified, non-standard notation.



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Set iReal Pro to iWarmUp Blue Bossa #3 (6 Choruses in Latin - Brazil: Bossa Acoustic Style @ J = 128)

PLAY THIS PAGE WITH NO TONGUE - USE LIP SLURS AND NATURAL BREAKS

3.

Cmin7 Cmin7 Fmin7 Fmin7 Dmin7b5 G7b9

Cmin7 Cmin7 Ebmin7 Ab7 DbMaj7 DbMaj7

Dmin7b5 G7b9 Cmin7 Dmin7b5 G7b9 Cmin7 Cmin7

Fmin7 Fmin7 Dmin7b5 G7b9 Cmin7 Cmin7

Ebmin7 Ab7 DbMaj7 DbMaj7 Dmin7b5

Cmin7 Dmin7b5 G7b9 Cmin7 Cmin7

Dmin7b5 G7b9 Cmin7

DbMaj7 DbMaj7



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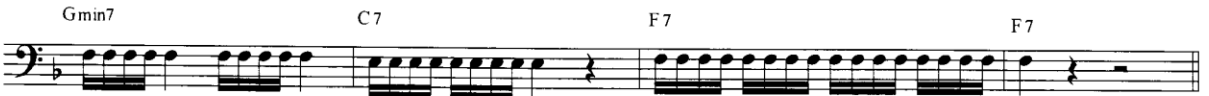
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Set iReal Pro to iWarmUp F Blues #5 (3 Choruses in Pop - Glam Funk Style @ J = 100)

VARY THE TEMPO TO WORK ON DOUBLE TONGUING OR DOODLE TONGUING.

5. 

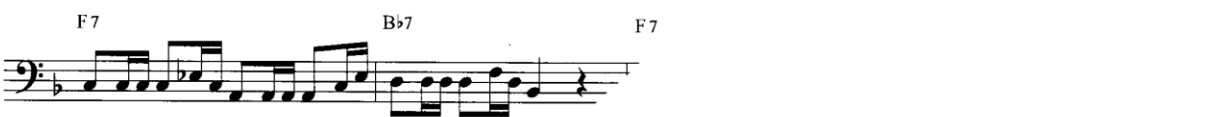


















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Set iReal Pro to iWarmUp Song for My Father #4
(2 Choruses in Latin - Brazil: Bossa Electric Style @ J = 116)

4. 



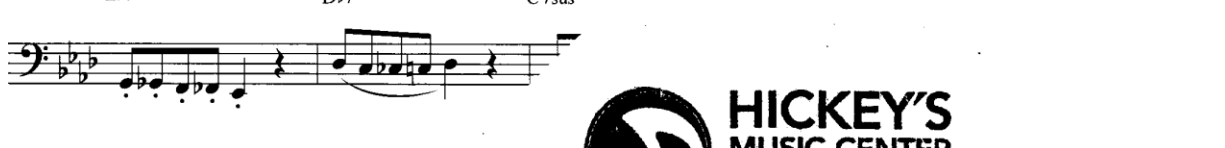


















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