

Trombone

The Remington Warm-Up Studies

*An annotated collection of the famous daily routine
developed by Emory Remington at the
Eastman School of Music*

Second Edition

prepared and edited by

Donald Hunsberger



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Emory B. Remington (1891–1971)

Emory Remington - A Profile

*He not only taught the instrument,
he gave lessons in life itself.*

EVERY PERSON WHO MET EMORY REMINGTON came away with an individual feeling of interest in him, for this was a man who believed in people, who took pleasure in their accomplishments, who understood their frustrations, who sympathized in their moments of sorrow, and who reveled in their love and devotion to music and to music performance in particular.

Whether they were traveling musicians passing through Rochester, or former students too long out of touch with *The Chief*, or excited high school students nervously auditioning for admission to Eastman, each experienced the warmth, the personal care, the honesty

and concern that enabled him to give of his time to everyone. He would counsel the high school student not yet ready for collegiate level work and invite the parents into Room 310 for a friendly chat; the former student would have many moments of reminiscence and hopefully a touch-up lesson or an invitation to play in a quartet or small ensemble for a while; or perhaps, if it was Trombone Choir day, the guest and anyone available would be invited to "sit in" with the Choir (but beware if you were not in top shape as you might end up on first trombone so he could hear how you were doing!).

Notes on the Second Edition

FORTY YEARS HAVE PASSED since The Remington Warm-Up Studies were first published by Accura Music. During the intervening years, several generations of trombonists, teachers and students have continued to follow the wisdom and experience of Emory Remington through those printed notes and thoughts. As 2020–2021 approached, I discussed the possibility of a second edition with Accura Music, one that would bring to today's performers a more complete introduction to Mr. Remington and his thorough approach to building musical, physical and stylistic tools for each individual performer.

In addition to renewing the original book for trombonists, we would prepare new editions for euphonium and tuba that would be produced under the guiding editorship of John D. Stevens. All these various versions would also be produced in Japanese, under the most careful hands of Toru Miura and Sadayuki Ogura, and in Chinese, translated by Fu-Hsuan Duan, of the University of Taipei.

This overall project also has numerous personal connections for me as the 1980 edition was developed along with Reginald Fink, a fellow Eastman trombonist in *The Chief's* studio in the early 1950s and later, owner of Accura Music. It is no coincidence that Accura's current owner-publisher, Carl Fink, is the son of Reg and Lorraine Fink! Thus, the creative line continues yet another generation.

As stated in the original book's Introductory Comments, the *primary purpose* underlying this collection of Warm-Up studies by Emory Remington is the desire to perpetuate the teachings and philosophies of Mr. Remington, *The Chief*, developed during his forty-nine years of teaching trombone at the Eastman School of Music.

The musical material included has been taken from manuscript studies used by *The Chief* in Rochester, from versions of the studies I prepared for his use with the Eastman Trombone Choir for clinics and demonstrations, from recordings of several of these demonstrations, and, the most valuable source possible, from a series of tape-recorded conversations I made with *The Chief* shortly before his death on December 10, 1971.

Although several brass chamber music works appear in his hand (from his early days in Theatre Orchestra, Rochester Philharmonic, the Eastman School), his personal materials library did not contain evidence that he wrote out musical teaching. In fact an original of Warm-Up studies did not exist. The short handwritten annotations from circa 1950

Thus, it was my desire to secure his thoughts on the studies, his evaluations of their effectiveness over the years, and, above all, some guidance on the most constructive utilization of the exercises by teachers and trombonists throughout the world. Anyone who studied with *The Chief* knows full well that a copy of his person should be supplied with each book, for he was the epitome of the involved teacher, the concerned pedagog who virtually lived every note each student played through his personal participation by singing along. He ingeniously jumped octaves to continually carry the line, and he sang the most unorthodox set of syllables and words ever devised to articulate each note. Oh, how large Room 310 appeared and how small your tone sounded when he suddenly stopped singing with you!

With these limitations well in mind, it is hoped that this attempt to assemble his spoken words in conversation, at rehearsals, demonstrations and concerts will breathe some life into these inanimate printed notes. My original methodology for assembling book included writing out all possible variations of exercises that I had ever heard used and *The Chief's* comment on the final selection and utilization of each. Unfortunately, I was unable to complete the entire project together. It has been a task of continuing to assemble based upon our discussions and material in public sessions and in

As much as possible, this book is printed with an Emory Remington or answers to specific questions (DH). Every word in the original is included in its entirety. The entire book is included in the original.



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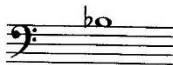
1. Sustained Long Tones - Tuning

DH: Describe the basic philosophy underlying your daily use of *sustained long tones*.

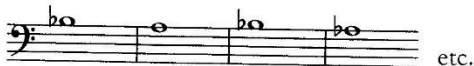
ER: My ideas actually encompass four principles:

1. *Tuning*
2. *Tone Production*
3. *Action of the Tongue*
4. *Slide action Technique*

First, I have my students establish a concert tuning pitch-middle *Bb*:



I then base their practice upon a descending chromatic pattern. By returning to the first position between each chromatic descent, they are able to double-check the *tuning of each position* in relation to the *fixed Bb*:



The primary thought, however, in beginning in this simple manner is to *avoid setting up any resistance in the production of the tone*. The students must realize from the beginning of their playing career that the trombone is a straight-bore cylindrical instrument that requires little to begin a tone. Every thought and action must stem from, and lead to, *complete relaxation—especially in the basic approach to breathing*.

I have my students take a *normal conversational breath* and place this through the instrument. This is in direct contrast to the *overblown* used by many players which is a physical impairment through *overblowing* by holding in more air than necessary.

DH: What is the *fundamental* exercise?

ER: In establishing the *fundamental* have

behind the upper teeth. The use of a *T* or *D* consonant provides a flexibility of hardness or softness of attack, and when used with the various vowel sounds, enables the player to completely control attacks in all registers and at any dynamic level.

When approaching the primary articulation, I like the use of *Tah* and *Dah* for the middle and upper registers and the use of *Taw* (as in Tawny) and *Daw* for the lower register. In other words, the use of the *T* places your tongue in the proper position behind the upper teeth of the *_ah* and *_aw* vowel affixes in the oral cavity.

I have never advocated
teeth as I feel this
blocks the air flow
inviting uncomfortable
as sliding
into the

DH: *And*



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Sustained Long Tones - Shortened Version

$\text{♩} = \pm 108$

2.

DH: The two exercises thus far have utilized a light *T* or *D* tongue; what do you use to develop a wide variety of tonguing skills?

ER: *The soft tongue is so important because it keeps your embouchure closed, and when you change to the*

harder *T* articulation, you already have more articulation and you can still play.

This one is a variation of

Tonguing Variation on Sustained

3.

ER: I like to follow the long exercise. This is basic

Bb Harmonica



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4. Flexibility Harmonic Series - Trills & Arpeggios

DH: In each of the following exercises, the progression of slide positions is illustrated from 1st position B \flat through 7th position E \sharp ; if so desired, the exercises may also be performed in reverse order, i.e. VII to I.

The purpose of *The Chief's Flexibility Exercises* was to develop a relaxed approach to each individual register of the instrument and to maintain this relaxation while passing from one register to another. Mr. Remington was particularly careful to ascertain that students did not develop tension in the embouchure, cheek muscles, forehead, or particularly in the neck muscles; frequently

he would entreat a player to "keep your eyebrows out of your playing", i. e. don't tense your forehead as you rise through the Harmonic Series or descend through the Series. To him, the visible presence of facial movements or distortion illustrated tension or a straining on the part of the player, and his goal was to eradicate these.

The variations on each trill or arpeggio will increase in difficulty. Tempos should be set at practical and related speeds. Only the first note in the trill is tongued; the dash over the last note in each grouping indicates length.

Flexibility - Two Note Trills

21. 



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A Sample Routine Rotation

DH: One of the fascinating elements of these studies lies in the manner in which The Chief adapted each exercise for every individual student at their particular stage of development. If one stood outside Room 310 throughout the week and heard the routines employed in each lesson, seldom would you hear the same rotation of exercises or the same length of exercise from lesson to lesson. He was able to quickly identify what was necessary to continually improve one's playing and how much was needed to get into a free state for the lesson studies. He never stressed an over-abundance of Warm-Up, but rather, a practical employment of material that strengthened on the one hand while it relaxed on the other.

On April 27, 1968, The Chief took the Eastman Trombone Choir to Waterloo, Ontario, Canada, for a clinic-concert session for Ontario Province Music Educators. For this presentation, he prepared a shortened sample version of the Warm-Up studies to illustrate the different aspects of the method, how to rotate the use of the exercises and to demonstrate that each type of exercise has its own beneficial elements when employed on a daily basis. Concert selections by the Choir and one solo composition were programmed into the demonstration to further illustrate how the exercises lead into actual performance situations.

1. Sustained Long Tones - Tuning - Middle Bb - Ex. 1; Pg. 13



2. Three Note Slur - Ex. 16; Pg. 21



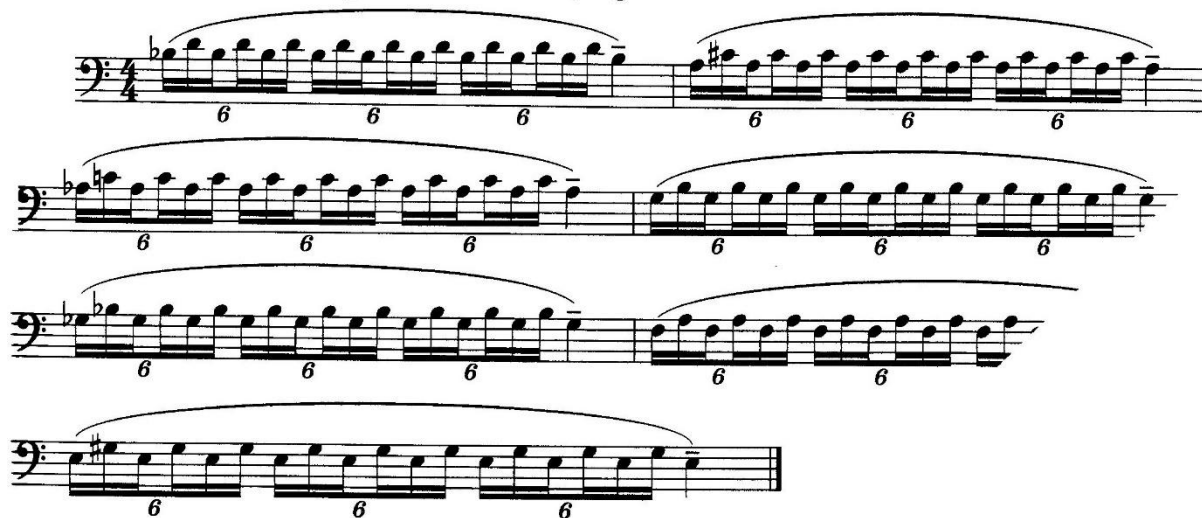


Trombone Choir

Contrapunctus No. 14
from "Art of the Fugue"

Johann Sebastian Bach
arranged by
Stephen Kelleher

8. Harmonic Series - Lip Slurs - Ex. 29; Pg. 29



ER: Remain in the seventh position and proceed immediately

9. Lip Slurs - Variation of Ex. 33; Pg. 31



ER: Continue on *r*



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Acknowledgements

I wish to thank the following people—mostly all trombone students of *The Chief* over many years—for reading the manuscript and contributing valuable editorial commentary:

FIRST EDITION

Robert Gray – University of Illinois
John Marcellus – Eastman School of Music
Byron McCulloh – Pittsburgh Symphony; Rochester Philharmonic
Raymond Premru – Philharmonia Orchestra, London; Oberlin Conservatory
Harold Steiman – Pittsburgh Symphony
Lewis Van Haney – New York Philharmonic; University of Indiana
Elwood Williams – San Francisco Ballet

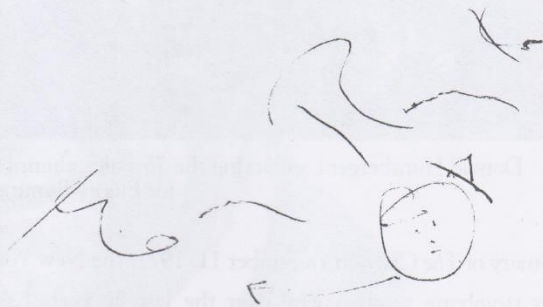
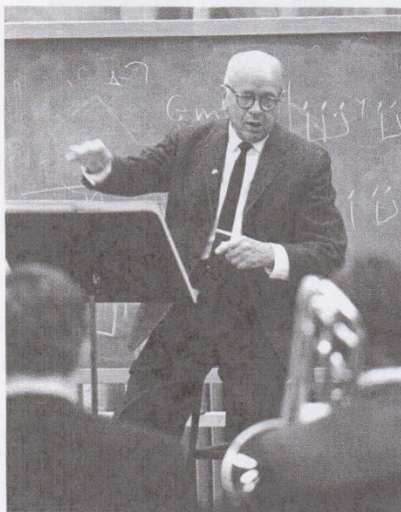
SECOND EDITION

Gordon Cherry – Vancouver Symphony–Retired; Cherry Classics Music
Robert Kalwas – Music Educator–Retired; Freelance
Mark Kellogg – Rochester Philharmonic–Retired; Eastman School of Music
Toru Miura – Tokyo Kosei Wind Orchestra–retired, Kunitachi College of Music
Bill Reichenbach – Los Angeles Studio Freelance
John Stevens – University of Wisconsin–Retired
Elwood Williams – San Francisco Ballet–Retired; Williams Music
Larry Zalkind – Utah Symphony–Retired; Eastman School of Music

THANKS TO

Gordon Cherry – Cherry Classics Music, Vancouver, Canada
David Peter Coppen – Head of Special Collections
 Louis Ouzer Collection, Ruth Watanabe Archives,
 Sibley Music Library, Eastman School of Music
James Rohner – The Instrumentalist Magazine, Evanston, IL

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The Chief and his favorite Character — Joe FaDoats