

Long Tone Routine

(Be sure to read full instructions on second page)

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Section I

Section I consists of two staves of music in bass clef. The first staff contains seven measures of whole notes: B^b1, C2, D2, E2, F2, G2, and A2. The second staff contains six measures of whole notes: B^b1, C2, D2, E2, F2, and G2.

Section II

Section II consists of two staves of music in bass clef. The first staff contains six measures of whole notes: B^b1, C2, D2, E2, F2, and G2. The second staff contains five measures of whole notes: B^b1, C2, D2, E2, and F2.

Section III

Section III consists of two staves of music in bass clef. The first staff contains six measures of whole notes: B^b1, C2, D2, E2, F2, and G2. The second staff contains five measures of whole notes: B^b1, C2, D2, E2, and F2.

Section IV

Section IV consists of three staves of music. The first staff is in bass clef and contains eight measures of eighth notes: B^b1, C2, D2, E2, F2, G2, A2, and B^b1. The second staff is in bass clef and contains eight measures: B^b1, C2, D2, E2, F2, G2, A2, and B^b1. The third staff is in bass clef and contains eight measures: B^b1, C2, D2, E2, F2, G2, A2, and B^b1.

(Section IV continued)

The image shows three staves of musical notation for Section IV continued. Each staff begins with a bass clef and a key signature of one flat (B-flat). The first staff contains six measures of music, with the first three measures in bass clef and the last three in treble clef. The second staff also contains six measures, with the first three in bass clef and the last three in treble clef. The third staff contains six measures, with the first three in bass clef and the last three in treble clef. The notes are: Staff 1: G2, A2, Bb2, C3, D3, E3; Staff 2: F3, G3, Ab3, Bb3, C4, D4; Staff 3: E4, F4, G4, Ab4, Bb4, C5.

Section V

The image shows three staves of musical notation for Section V, each containing six notes. The notes are: Staff 1: Bb2, C3, D3, E3, F3, G3; Staff 2: Ab3, Bb3, C4, D4, Eb4, F4; Staff 3: G4, Ab4, Bb4, C5, D5, Eb5.

Before attempting any variations, try to play this all the way through at a nice, slow metronome marking -- start with a tempo comfortable for you, and breathe as often as you like. If the high register gets too difficult, substitute the last note you played with confidence for those you can't play (Section III). If you don't have an F-attachment, try to play the notes in Section IV anyway -- you can find them on your instrument without it. When this approach gets too easy, try to play the entire exercise playing each tone with a nice, full breath, as if there were a fermata above every note. If you'd like to try my personal daily version, play every note twice, as long as you can. Also, as the routine begins to take longer, you will need to use Section V more to loosen up -- I tend to play this section in a step-by-step fashion: measures 1-3, then measures 1-6, then measures 1-9, etc. Above all else, know your limits and don't push to play the entire range of the instrument. With practice, you will be able to play every note on these pages, but wait until you are ready, particularly in the extreme registers. As I stated before, if it gets too difficult, substitute the note that best suits your limits. You don't want to hurt yourself, just get better!

For a real workout, try this: Section I, Section V, Section I, Section II, Section V, Section I, Section II, Section III, Section V, Section I, Section II, Section III, Section IV, Section V. When you can do that consistently and still be ready for more playing, I would say you should put long tones lower on your priority list! Enjoy!