

# Conroy maintenance routine for tenor and bass bone

## 1a. Connecting scales on tenor

Always natural slur with consistent air and a quick slide. This exercise goes up the scales chromatically.

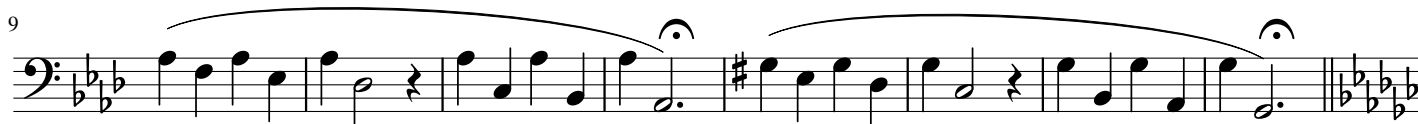
♩ = 60



etc...or as high as possible. Wait two minutes and switch to bass.



## b. connecting descending scales on bass



etc...as low as possible. Stay on bass.

17

## 2. Two note long tones on bass

$\text{♩} = 72-100$

10

## 2b. Tenor

10

## 3. Air and connection. Stay on tenor

$\text{♩} = 72-100$

9

Wait 60 sec. and switch to bass

17

### 3a. Bass. Air and connection with first valve..

9

17

### 4. Bass. Expanding the range with both valves Play two times, a) slur b) articulation

♩ = 80-100

22

A: Play all slurred.

B: Play all articulated, Choose between a variety of articulations. Pick one and stick with it. Do not change every three measures.

31

> sim.

39

etc...

Wait 60 seconds, switch to tenor

47

5. Tenor. Expanding the range with slurs.

♩ = 80-140

51

55

60

64

68

5a. Tenor. Expanding the range with articulation.

9

17

Take a 5 minute break and have both tenor and bass trombone.

25

## 6. Coordination and connecting registers on both horns

**Change Instr.**

♩ = 72-140

- Play three times
- A) articulate the same notes, and gliss the moving notes
  - B) choice of long articulation
  - C) choice of short articulation

**Change Instr.**

6

etc.

11

16

21

Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The piece ends with a double bar line and a fermata over a whole note chord consisting of F#2, C4, and F#4.

26

Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The piece ends with a double bar line and a fermata over a whole note chord consisting of F#2, C4, and F#4.

31

Bass clef, key signature of three flats (Bb, Eb, Ab). The staff contains a sequence of eighth notes: Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5. The piece ends with a double bar line and a fermata over a whole note chord consisting of Bb2, C4, and Ab4.

35

Bass clef, key signature of three flats (Bb, Eb, Ab). The staff contains a sequence of eighth notes: Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5. The piece ends with a double bar line and a fermata over a whole note chord consisting of Bb2, C4, and Ab4.

40

Bass clef, key signature of three flats (Bb, Eb, Ab). The staff contains a sequence of eighth notes: Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5. The piece ends with a double bar line and a fermata over a whole note chord consisting of Bb2, C4, and Ab4.

44

Bass clef, key signature of two sharps (F#, C#). The staff contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The piece ends with a double bar line and a fermata over a whole note chord consisting of F#2, C4, and F#4.

49

Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes: Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5. The piece ends with a double bar line and a fermata over a whole note chord consisting of Bb2, C4, and Ab4.

54

58

7. Bass or tenor. Dynamic contrast. Even, beautiful tone production from soft to loud

$\text{♩} = 72-120$

*pp*  $\text{<}$  *ff*  $\text{>}$  *pp* sim...

This exercise can be used on every scale and in every range on all horns. Try different ones every day.

16

31

46

8. Agility and technique in multiple octaves

8a. Arban Studies in Dotted Eighth and Sixteenth Notes no. 13

$\text{♩} = 80-140$

*f*

5

9 Arban 13, 8vb.

13

8b. Arban 6/8 meter, no. 28

All octaves of these exercises should be played while alternating instruments.

$\text{♩} = 80-140$

7

Arban 28 (8vb)

13

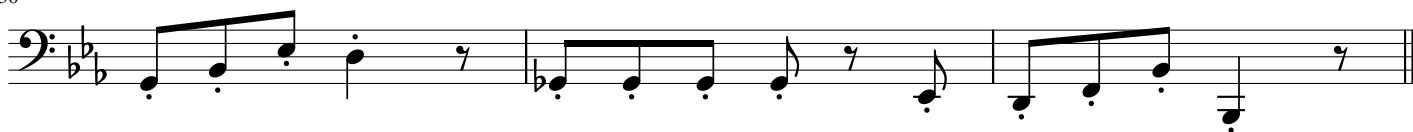
19



24



30



8c. Tyrell no. 5 for bass.

♩ = 60-100



5

Tyrell 5 (8va)



10

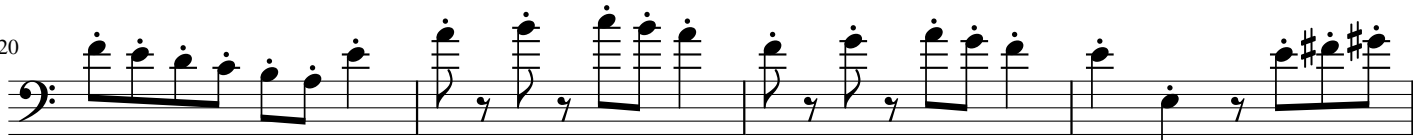


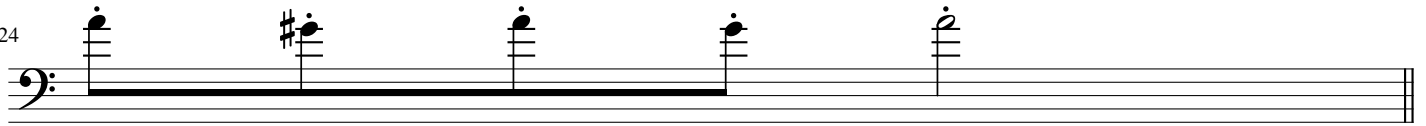
Tyrell 5 (16va)

15



20





### 9. Relaxing at home - back to center. Any instrument will do.

One breath per note.

Play without any tension, or effort.

Find the complete center of the sound with the breath.

