

Preface

to

Warming Up Together

“Well, that was nice, but now my lips feel like a pair of *limp, lifeless cheese sticks* and I’m not even sure if I worked on anything.”

Is this a thought that you have ever had after playing duets? No? Well, I’ve thought it. Okay, maybe not word for word... and I’ll admit that I might not be quite that cynical about duets. In fact, I *love* playing duets. I think that duets provide an excellent opportunity to address chamber music skills in an isolated context while having a little bit of fun. However, if you are looking for an environment that allows you to home in on important technical and musical issues that relate to your instrument, your time might be better spent in the practice room - **by yourself**.

But what if you could satisfy your fun-loving self and your productive self by playing duets while working on whatever technical issues you wanted to? Well, the future is here folks and that duet book has arrived. *Warming Up Together* is a book of duets that are designed to provide **a musical context as well as a focus on specific areas of technique**. There are eight sections in this book that correspond to what I feel are the most fundamental components of trombone technique: tone (long tones), flexibility (slow slurs, wide slurs, and fast slurs), range (high range and low range), and articulation (slow articulation and fast articulation).

The idea for this book came out of my own warm up. I was trying to develop a warm up routine that was a series of technical categories rather than a series of exercises, but I also wanted to have the opportunity to be able to play it with someone else. As a trombone player and teacher, I have made specific choices within the duets based on technical challenges that I’ve observed in my own playing and in the playing of students and colleagues. As a composer, I’ve focused on addressing various styles in order to keep the duets fun and fresh while allowing the musical contexts to be as far reaching as possible in their application. As a not-to-be-taken-seriously backrow member of the orchestra, I’ve thrown in the critical element of terrible humor by way of pathetic jokes and ignominious puns.

Introduction

to

Warming Up Together

A conversation heard in many a music school:

"Hey, do you want to warm up together?"

"Sure, but what can we play?"

Andrew Friedrichs is helping to answer that age-old question with a collection of useful warm-up duets. Not only will these help students with their ensemble and listening skills, they are clever pieces that should be fun to play.

Warming up is good. Warming up together is often better. These little pieces bring a spark of joy to what can sometimes be a monotonous task.

Brad Edwards
Arizona State University School of Music
Shires Artist

Quotes from actual people after playing *Warming Up Together*, together

“I would so buy this book!”

“I’m not sure if I’m in church or with Tommy Pederson.”

Ducks in a Row:

“I love that they are unpredictable and I have to really listen and adjust on the spot.”

Nap Time:

“These slurs are hard!”

Mourning the Loss of a Perfectly Good Pair of Socks:

“I like having to play the triplets smoothly and lined up with the melody.”

Bold Garlic Paste:

“Really? Who is this guy?”

In the Style of Bartok:

“That was cool. My favorite one so far. Actually, they’ve all been cool. What a great book!”

“What a fantastic collection! If the value of reading and playing trombone duets includes work on several aspects of one’s technique on the horn, refining intonation and interval balance, and making music with an added dose of musical wit, then these fresh duets thoughtfully composed by Dr. Andrew Friedrichs manage to do it all! I have played through these duets with nearly all members of my studio, and the response has been a resounding ‘These are awesome!’ Congratulations to Dr. Friedrichs on this very useful, fun, and worthwhile contribution to our trombone duet repertoire.”

Tim Conner, Associate Professor of Practice,
Trombone, Frost School of Music, University of Miami

“Andrew Friedrichs’ “Warming Up Together” is an insightful, entertaining addition to the trombone duet repertoire. These pieces challenge our stylistic sensibilities and allow us to concentrate on virtually every technical facet of brass playing. I have no doubt they will be played and appreciated by trombonists for years to come.”

Mark Kellogg, Associate Professor of Euphonium,
Trombone, and Brass Chamber Music, Eastman School of
Music

“This is a great duet book! Each duet has specific goals that are clear in their composition and instructions. They are thoughtfully written to work on those components of playing while artistically satisfying. And they are fun to play! I will definitely utilize this book with my students at Eastman. Thanks Andrew”.

Larry Zalkind, Professor of Trombone, Eastman School of
Music

"These little pieces bring a spark of joy to what can sometimes be a monotonous task. Not only will these help students with their ensemble and listening skills, they are clever pieces that should be fun to play."

Brad Edwards, Associate Professor of Trombone, Arizona
State

Warming Up Together

for Trombones

Andrew Friedrichs

Long Tone Duets

1. A Sloth's Birthday Party

Play this one nice and slow. But also, have fun! Like a sloth... on his birthday party.

$\text{♩} = 60$

The score consists of two staves in bass clef with a common time signature (C). The top staff begins with a dynamic marking of *p* and contains a melodic line of eighth notes with slurs. The bottom staff begins with a dynamic marking of *p* and contains a bass line of eighth notes with slurs. The music is divided into two systems of six measures each. The first system covers measures 1-6, and the second system covers measures 7-12. The notes in the top staff are: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2, B1. The notes in the bottom staff are: G2, F2, E2, D2, C2, B1, G2, F2, E2, D2, C2, B1. The piece concludes with three measures of sustained notes in both staves, marked with hairpins.

Slow Lip Slur Duets

Nearly every interval in the following duets can be executed by using a natural slur. Aim for clean, smooth slurs and try to "feel the break" as you move across partials. As you proceed in creating music, use the context of the duets to strive for increasingly beautiful slurs.

1. Nap Time

$\text{♩} = 60$

The musical score for "Nap Time" is written for two bass staves in common time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 60. The first system (measures 1-5) features a mezzo-piano (*mp*) dynamic. The second system (measures 6-10) features a forte (*f*) dynamic. The music consists of slurred eighth-note patterns in both hands, with some notes marked with a flat in the second system.

Slow Articulation

Practicing slow articulation can be a great way to refine the cleanliness of the fronts of our notes. Use these duets to hone not only the quality of the fronts of your notes, but the variety. Work on playing in the style of Mozart, Hindemith, Telemann, and... bold garlic paste?

1. A Melody for Surprising Tubas

A fun melody written in the style of the opening of "Tuba Mirum." Always strive for long, full, even blocks of sound that crescendo ever so slightly towards the destination of the phrase.

♩ = 96

f *sub mp*

f *Opt 8va* *mp*

Wide Slurs

1. Learning to Share... the Melody

Although nearly every interval crosses at least one partial in this duet, the melody is created by a mix of both voices. Listen closely to your partner's notes at all times in order to discern the composite melody!

The musical score is written for two voices in 3/4 time, with a tempo marking of ♩ = 80. The key signature has two flats (B-flat and E-flat). The music is presented in two staves, both using bass clefs. The first staff begins with a dynamic marking of *mp*. The melody is characterized by wide slurs that encompass multiple notes across several measures, creating a sense of a continuous, shared melodic line. The notes are primarily eighth and quarter notes, with some half notes. The second staff mirrors the first, with similar melodic patterns and wide slurs. The overall texture is a duet where both voices contribute to a single, composite melodic line.

High Range Duets

Consider these general high range guidelines when playing the following duets:

- 1) Strive for a full, pure, beautiful sound.
- 2) Maintain a relaxed approach, not forcing the high notes but "letting" them come out.
- 3) It is not advisable to engage in squeezing, smiling, or the use of any other odd embouchure eccentricity in order to will those notes to sound.
- 4) When you get too tired, stop! Pushing yourself too far may lead to diminishing returns or an embouchure-related injury.

1. A Song - Sweet and Soporific

These first two high range duets are written as a brief melody with accompaniment that ascends by half step with each iteration.

Highest note: C

The musical score is presented in two systems, each with two staves. The top staff of each system is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is also in bass clef with the same key signature and time signature. The top staff contains a melodic line with a series of eighth notes that ascend by half steps across the system, with a final note on a ledger line (C). The bottom staff contains an accompaniment line with a similar ascending pattern. Dynamics are indicated as *p* (piano) and *mp* (mezzo-piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

Low Range Duets

1. Waltzing Sumo Wrestlers

Graceful, yet full-bodied.

The musical score consists of two systems of two staves each, both in bass clef and 3/4 time. The first system starts with a *mp* dynamic marking on the upper staff and a *mf* marking on the lower staff. The second system begins with a measure number '9' above the first staff. The upper staff in the second system has *mf* markings, while the lower staff has *f* and *mp* markings. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

Fast Slur Duets

Leggiero

1. Flying in the Dark

Like walking in the dark, but faster and more exciting! Don't play this duet unless seatbelts are properly fastened.

Leggiero ♩. = 66

The musical score is written for two bass staves in 3/8 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Leggiero' with a quarter note equal to 66 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The score consists of two systems of four measures each. The first system shows the beginning of the piece, with both staves starting with a quarter rest followed by a quarter note. The second system begins with a measure 6 marker. The music features slurs over eighth notes and accents (>) over specific notes. The piece is a duet, with each staff playing a different part of the melody.

Fast Articulation Duets

1. Ballet of the Unhatched Ostriches

They might be cute now while they're still awkwardly trying to emerge from their eggs, but they grow up quickly right before your eyes. Before you know it, they'll be fully grown, independent ostriches. Hey - if you're lucky, one of them might get a gig on Sesame Street!

♩ = 96

The musical score consists of two staves, both in bass clef, 2/4 time, and B-flat major. The tempo is marked as ♩ = 96. The first staff begins with a dynamic marking of *mp* and a *sim.* marking. The second staff begins with a dynamic marking of *mp* and a *sim.* marking. The music features fast, articulated eighth and sixteenth notes, with some slurs and accents.