# 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

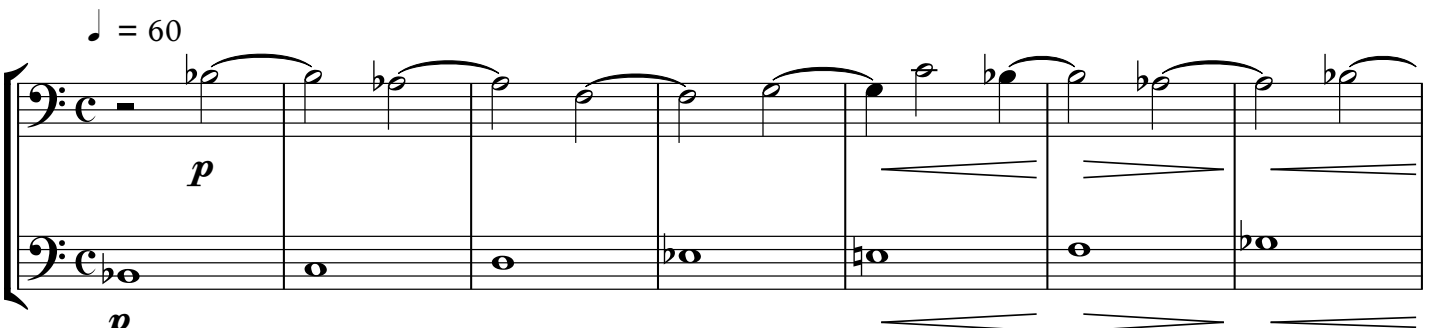
**for Trombones**

**Andrew Friedrichs**

## Long Tone Duets

### 1. A Sloth's Birthday Party

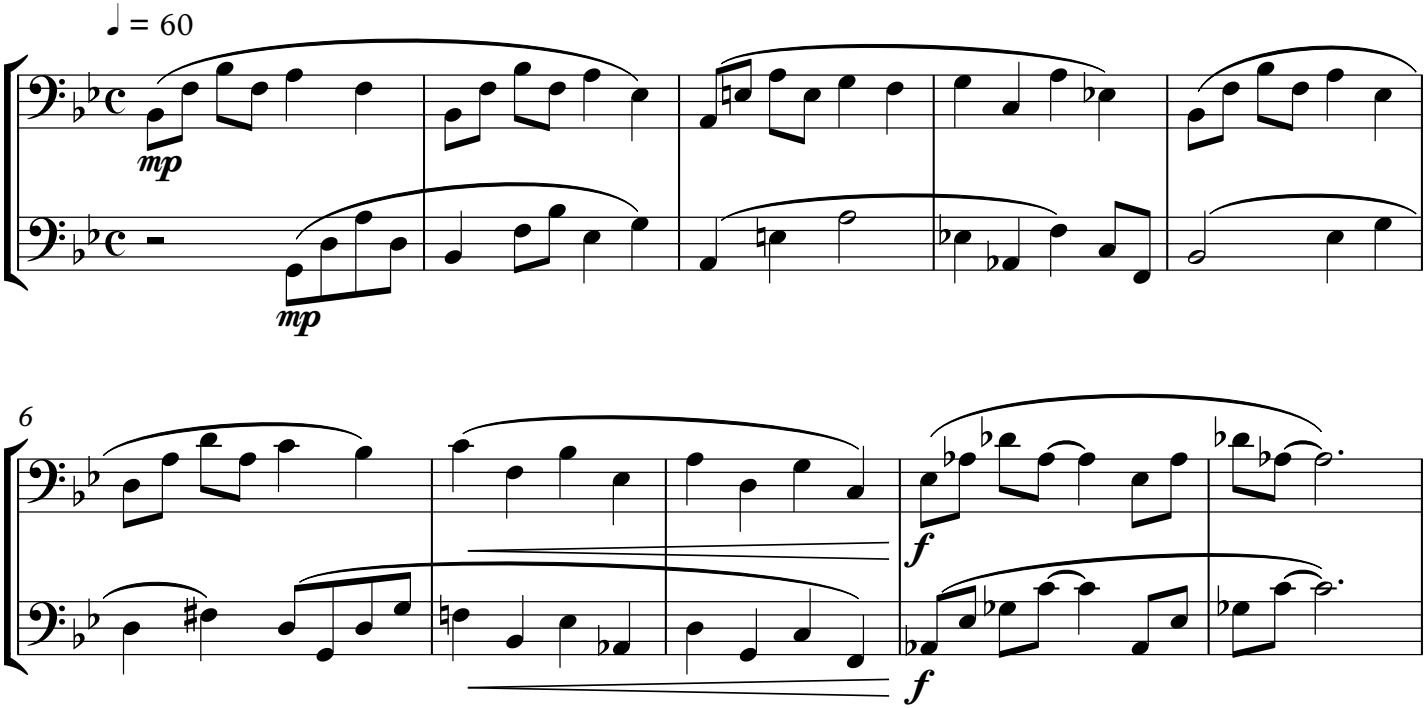
Play this one nice and slow. But also, have fun! Like a sloth... on his birthday party.



# Slow Lip Slur Duets

Nearly every inverval 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

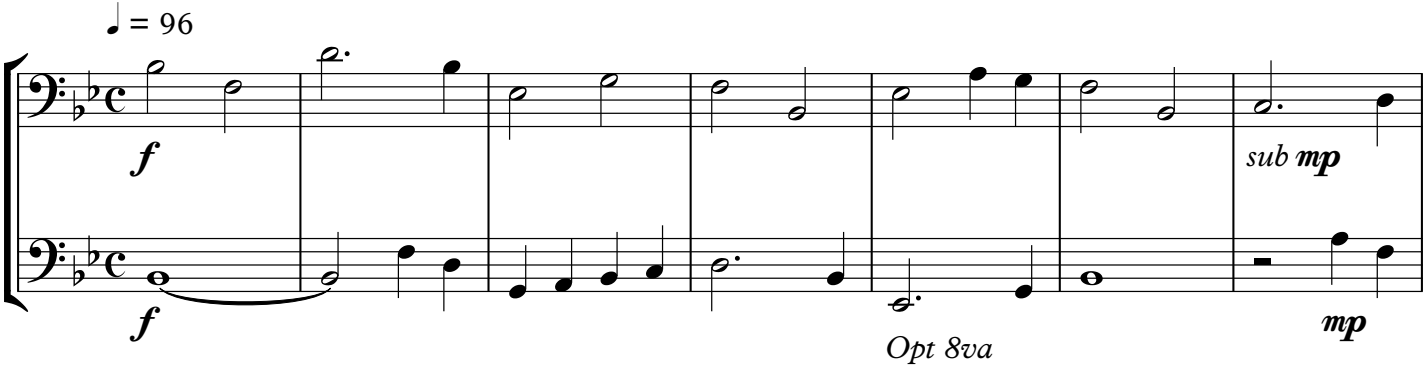


# Slow Articulation

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

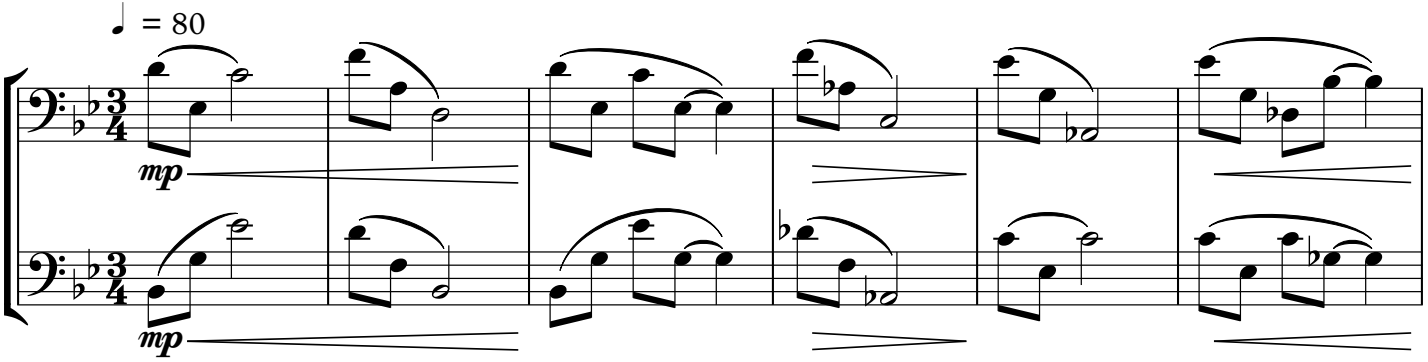
A fun melody written in the style of the opening of "Tuba Mirum." Always strive for long, full, even blocks of sound that crescendo ever so slightly towards the destination of the phrase.



# 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!



# High Range Duets

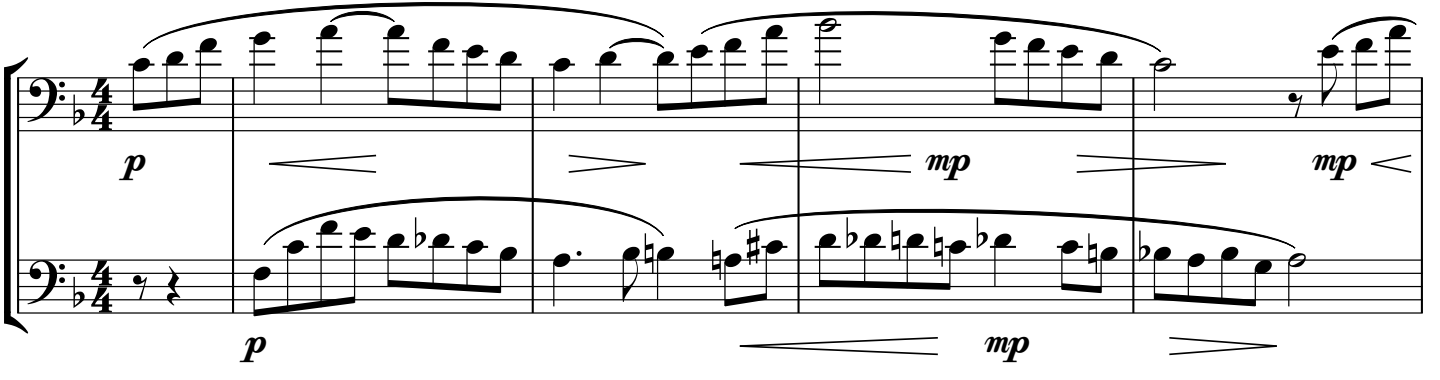
Consider these general high range guidelines when playing the following duets:

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 enbouchure 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.

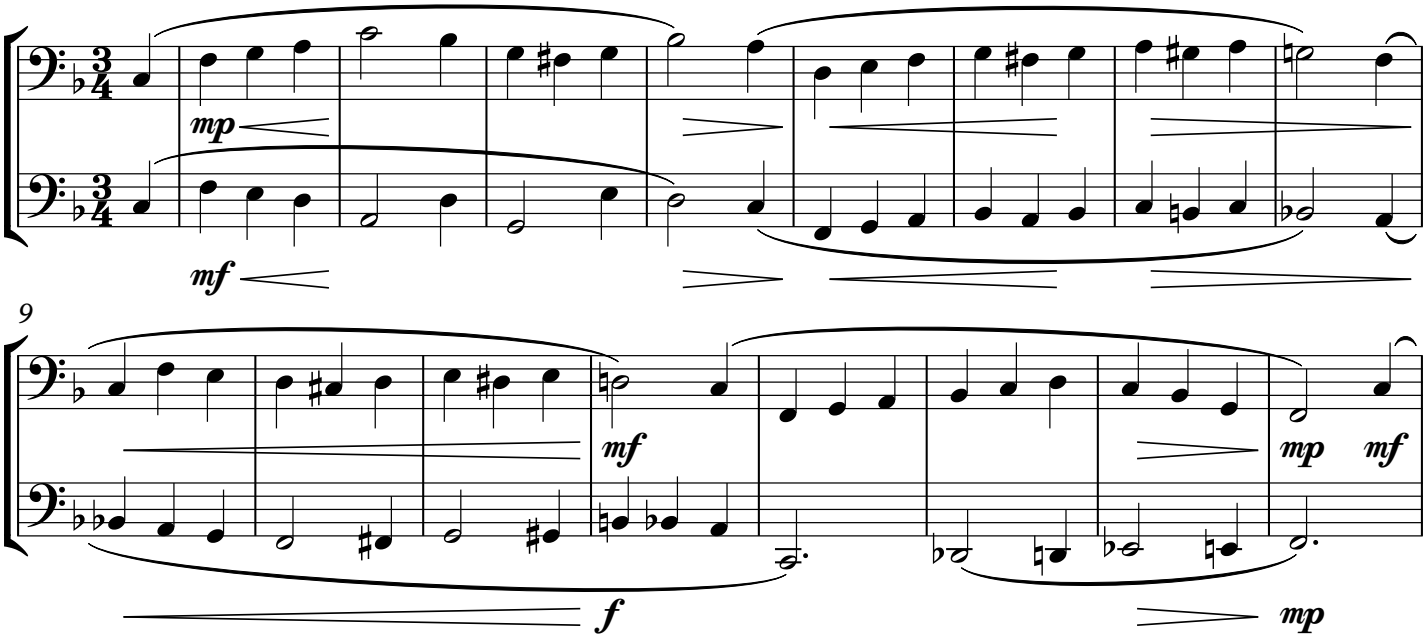
**Highest note: C**



# Low Range Duets

## 1. Waltzing Sumo Wrestlers

Graceful, yet full-bodied.

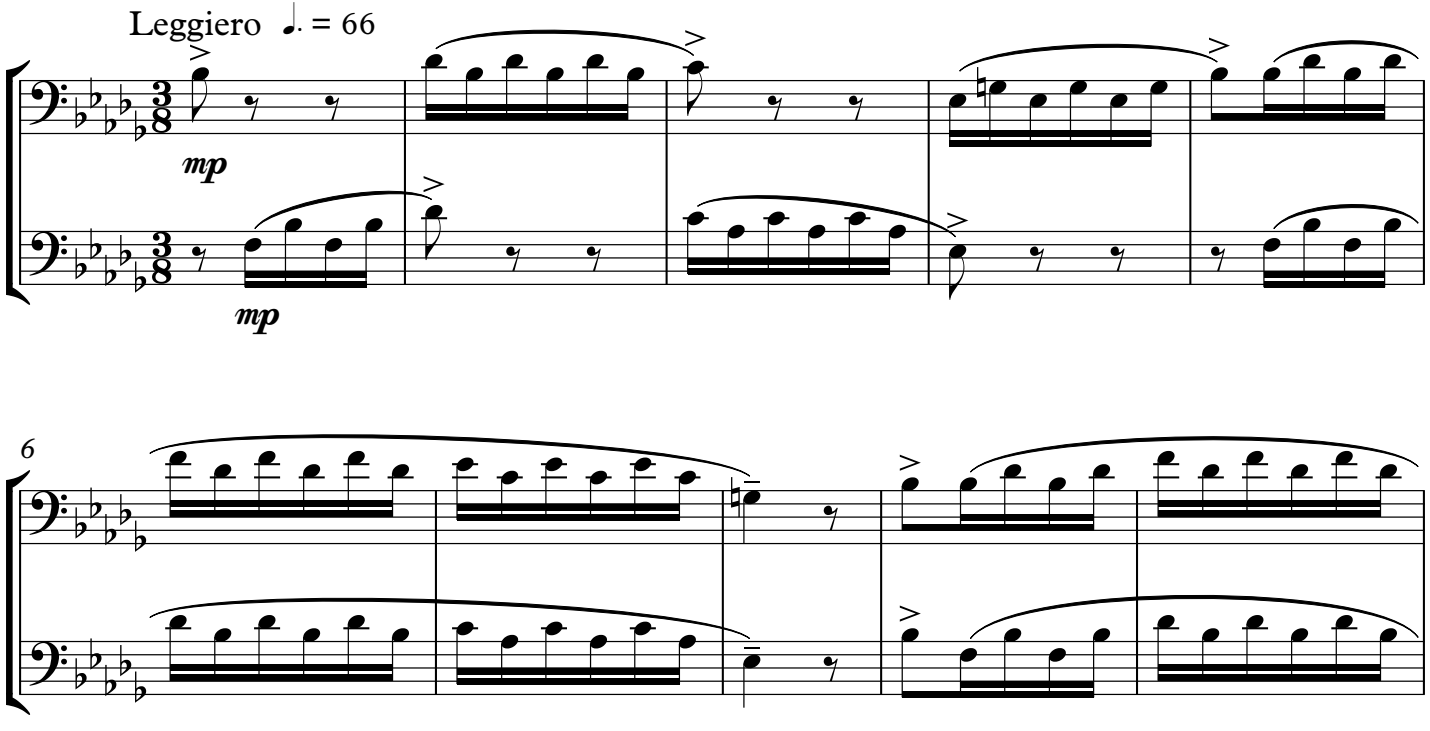


# Fast Slur Duets

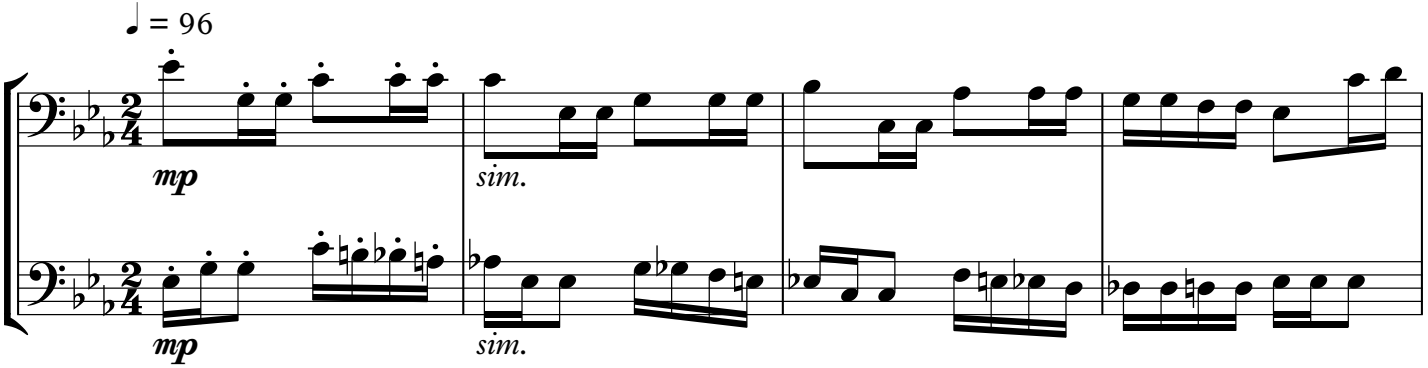
***Leggiero***

## 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.



# 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!