

Daily Concepts and Fundamentals of Trombone Playing

AIR makes **BUZZ** makes **SOUND**

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The purpose of this packet is not for the trombonist to play every note of every exercise each day. These exercises are to serve as a means to develop the concepts presented in each section. Always look for ways to improve and come up with a routine that works for you.

The majority of the exercises in this packet are adaptations of exercises given to me by my teachers. My thanks to Peter Ellefson, Joe Alessi, Patrick Sheridan, Charlie Vernon, Tom Ashworth and Ray Conklin for their continued inspiration.

f - fff
mp - mf
pp - p

Step 2 - BUZZ

Option 1 (Sheridan/Pilafian)

Buzz each measure slowly with a glissando connecting each note.



Option 2 (Sheridan/Pilafian)

Buzz each pattern slowly with a glissando connecting each note.

Continue expanding outward.



Option 3 (Alessi)

Buzz each pattern slowly with a glissando connecting each note.

Continue down chromatically.



Option 4

Buzz any familiar tune. Choose different tunes each day and try to cover a wide range of keys.

Step 3 - SOUND

Sound is the single most important aspect of trombone technique. Spend the majority of your warm up in this area. It is important to have a concept of sound in your head before you play a note on the instrument.

GLISSES

Play each measure slowly focusing on a even, smooth and constant stream of air.

♩ = 60

Two staves of music in bass clef with a key signature of one flat. The first staff contains six measures of music with slurs connecting notes across measures. The second staff contains six measures of music with slurs connecting notes across measures.

BREAKS (Ashworth)

This exercise is designed to get the air, chops and slide synced up from the beginning of the day. Each measure is to be played 3 different ways.

1. Buzz - use slow glisses to connect each pitch - keep the lips vibrating
2. Alternate Positions - use outer alternate positions (or the valve) to create glisses on the horn
3. Close Positions - strive to get coordinated connections with the slide

One staff of music in bass clef with a key signature of one flat. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Below the notes are valve and slide indications: v#4, vl, v#4, 6, 4, 6, 6, 4, 6, #5, 3, #5. Below these are further indications: l, vl, l, vl, 4, vl, l, 4, l, l, 3, l.

This portion of the exercise should be played from the beginning adding one note each time.

One staff of music in bass clef with a key signature of one flat. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A large slur is drawn underneath the entire sequence of notes.

LONG TONES (Remington)

♩ = 60

Five staves of music in bass clef with a key signature of one flat. Each staff contains long notes (half notes) across measures. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

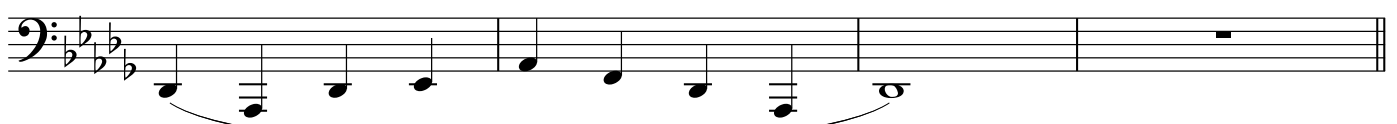
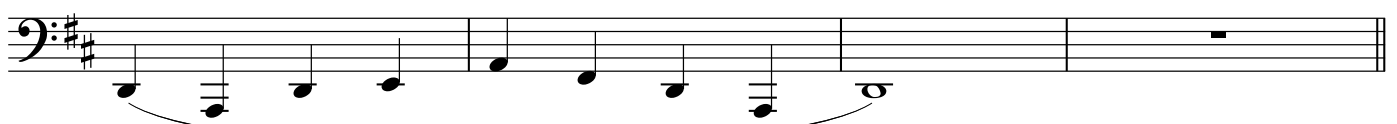
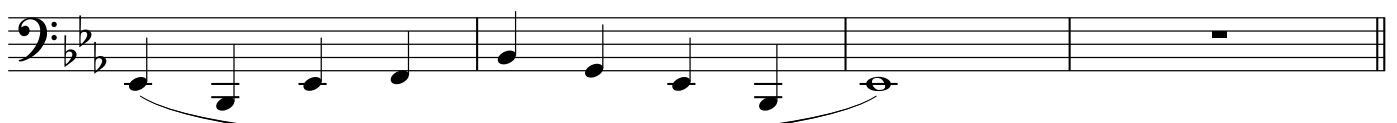
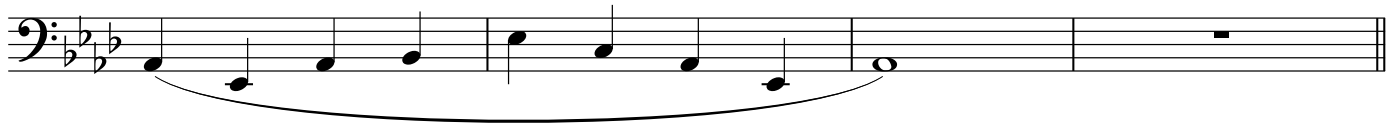
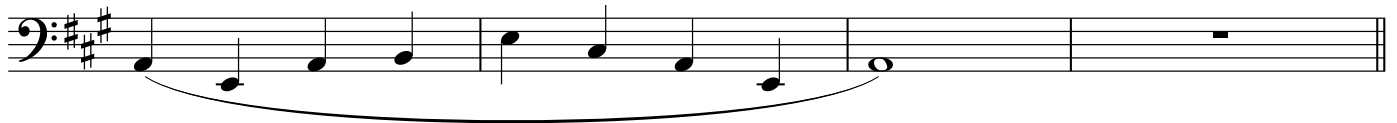
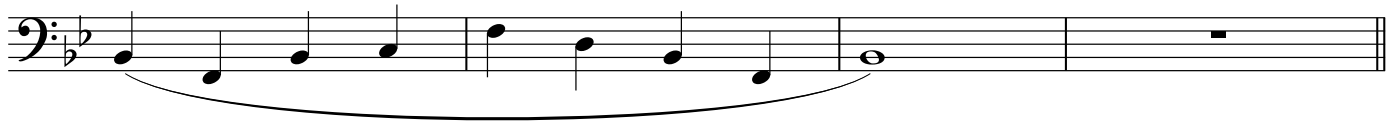
Flow Studies

SMOOTH AIR MOVEMENT (Sheridan/Pilafian)

Strive for an effortless delivery of air and even sound through entire phrase.

♩ = 72 - 92

in 4 or 2



BEAUTIFUL SOUNDS (Sheridan/Pilafian)

Strive for an effortless delivery of air and even sound through entire phrase.

♩ = 72-92

in 4 or 2

The image displays 12 musical staves, each in bass clef. The key signatures for the staves, from top to bottom, are: one flat (B-flat), two flats (B-flat, E-flat), three flats (B-flat, E-flat, A-flat), two sharps (F-sharp, C-sharp), one sharp (F-sharp), one flat (B-flat), two sharps (F-sharp, C-sharp), three sharps (F-sharp, C-sharp, G-sharp), two sharps (F-sharp, C-sharp), one sharp (F-sharp), and three sharps (F-sharp, C-sharp, G-sharp). Each staff contains a melodic line starting with a half note followed by a quarter note, then a phrase of eighth notes, and ending with a whole note. Slurs are used to group the eighth notes and the final whole note. The final staff ends with a double bar line.

FLOW STUDY (Vernon)

Strive for an effortless delivery of air and even sound through entire phrase.

♩ = 72

The Artform

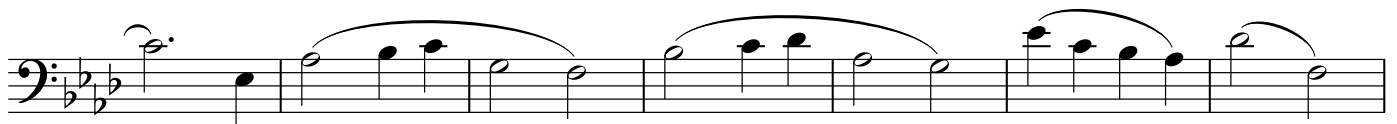
Song and Wind

These are two etudes from Jaroslav Cimera's 55 Phrasing Studies for Trombone.

It is important to make music as early in the playing day as possible.

Perform short lyrical phrases as is, down and octave and tenor clef down and octave.

Andante ♩ = 76



Andante ♩ = 76



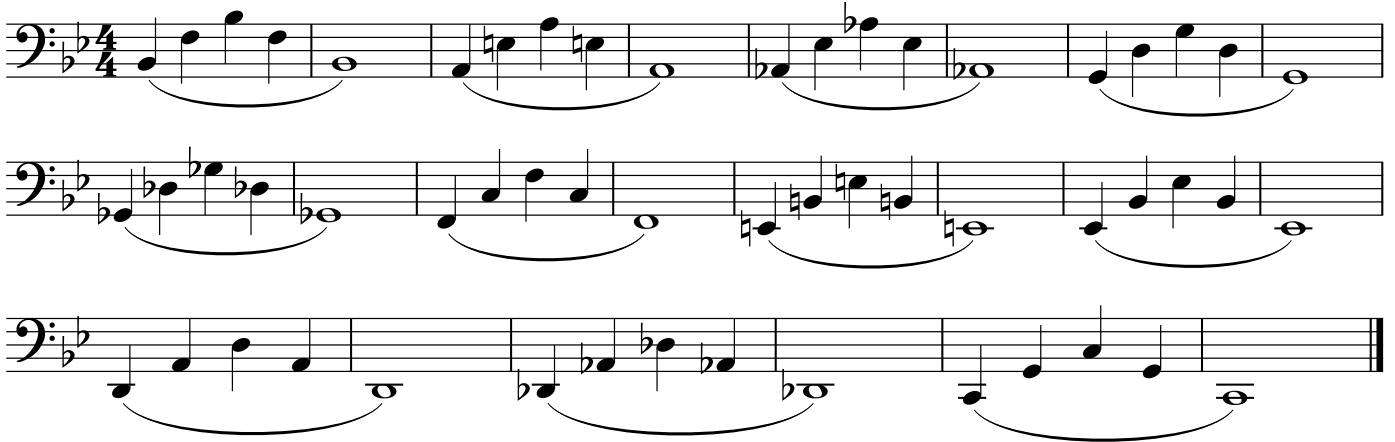
Flexibility

Lip Slurs are very important to sound and embouchure development. While playing these and other lip slurs, remember the sound that you established in the earlier section and apply it to these exercises.

3 NOTE SLUR (Remington)

Play slowly to focus on seamless connections. Keep the lips vibrating.

♩ = 40

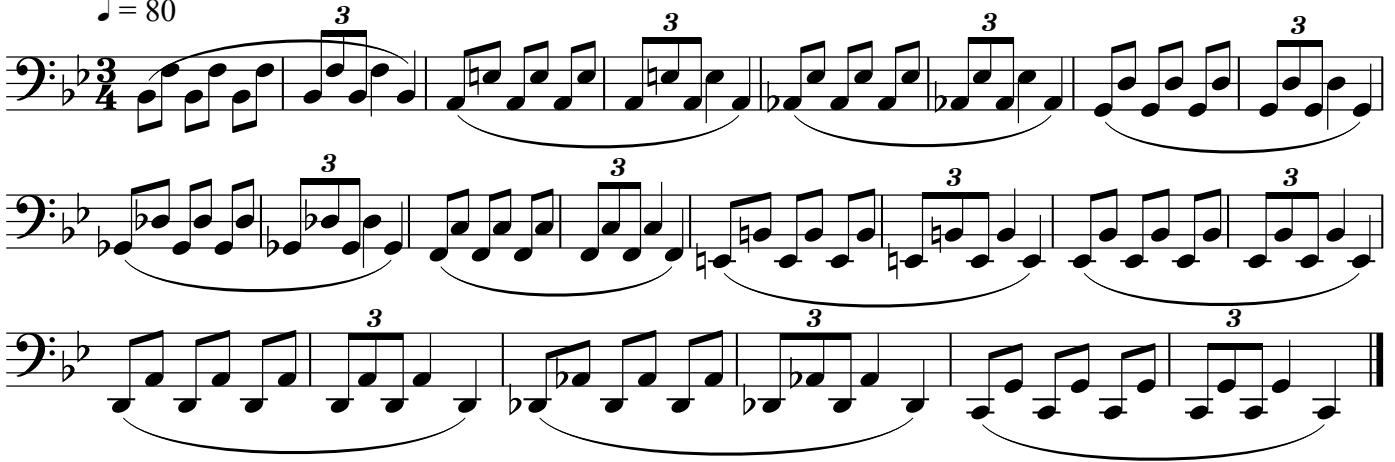


Three staves of musical notation in bass clef, 4/4 time, key of B-flat major. Each staff contains four measures of music. The first measure of each staff has a slur over three notes. The notes in the first measure are: G2, F2, E2 (Staff 1); G2, F2, E2 (Staff 2); G2, F2, E2 (Staff 3). The second measure has a slur over three notes: D2, C2, B1 (Staff 1); D2, C2, B1 (Staff 2); D2, C2, B1 (Staff 3). The third measure has a slur over three notes: A1, G1, F1 (Staff 1); A1, G1, F1 (Staff 2); A1, G1, F1 (Staff 3). The fourth measure has a slur over three notes: E1, D1, C1 (Staff 1); E1, D1, C1 (Staff 2); E1, D1, C1 (Staff 3). The notes are connected by slurs, and there are rests between the groups of three notes.

2 NOTE FLEXIBILITY (Blokker)

This pattern can be played starting on any partial and going either direction.

♩ = 80



Three staves of musical notation in bass clef, 3/4 time, key of B-flat major. Each staff contains four measures of music. Each measure has a slur over two notes, with a '3' above the slur indicating a triplet. The notes in the first measure are: G2, F2 (Staff 1); G2, F2 (Staff 2); G2, F2 (Staff 3). The second measure has a slur over two notes: D2, C2 (Staff 1); D2, C2 (Staff 2); D2, C2 (Staff 3). The third measure has a slur over two notes: A1, G1 (Staff 1); A1, G1 (Staff 2); A1, G1 (Staff 3). The fourth measure has a slur over two notes: E1, D1 (Staff 1); E1, D1 (Staff 2); E1, D1 (Staff 3). The notes are connected by slurs, and there are rests between the pairs of notes.

3 NOTE FLEXIBILITY (Remington)

♩ = 96



Three staves of musical notation in bass clef, 4/4 time, key of B-flat major. Each staff contains four measures of music. Each measure has a slur over three notes. The notes in the first measure are: G2, F2, E2 (Staff 1); G2, F2, E2 (Staff 2); G2, F2, E2 (Staff 3). The second measure has a slur over three notes: D2, C2, B1 (Staff 1); D2, C2, B1 (Staff 2); D2, C2, B1 (Staff 3). The third measure has a slur over three notes: A1, G1, F1 (Staff 1); A1, G1, F1 (Staff 2); A1, G1, F1 (Staff 3). The fourth measure has a slur over three notes: E1, D1, C1 (Staff 1); E1, D1, C1 (Staff 2); E1, D1, C1 (Staff 3). The notes are connected by slurs, and there are rests between the groups of three notes.

SLUR AND TONGUE COORDINATION (Marsteller)

♩ = 112



Articulation

The thing to remember when practicing articulation is that the tongue has nothing to do with the actual production of the note...it does not vibrate. Focus on the air flow.

ATTACKS AND RELEASES (Conklin)

♩ = 72



REPEATED TONGUING (Remington)

Play this exercise in all different keys/modes and articulation styles.

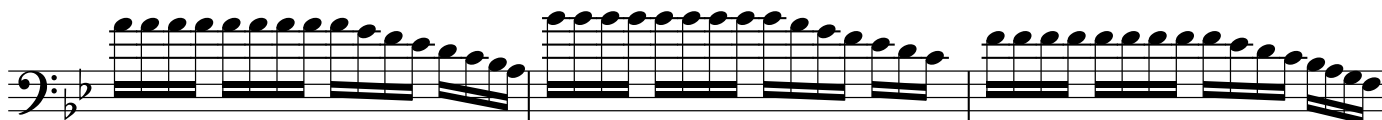
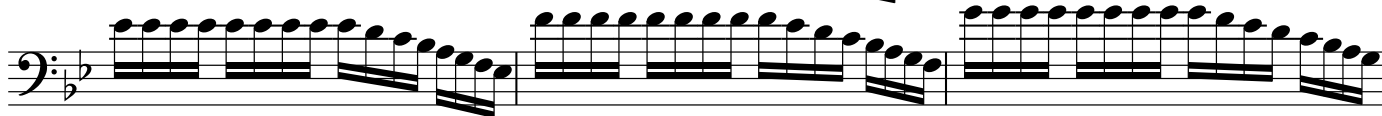
♩ = 80



TONGUE SLIDE COORDINATION (Schlossberg)

Play this exercise in all different keys/modes and articulation styles.

♩ = 88



TONGUE COORDINATION (Sheridan/Pilafian)

Breathe only after eight notes. Keep air moving through beats 3 and 4.

♩ = 88 - 132



Range

The following exercises are designed to expand the upper register and link the lower and middle register to the upper register. Take breaks in between each exercise and always play as much in the low register as you do in the high register. Follow these exercises with a phrase of a lyrical etude in several different keys and registers. Remember....SOUND is the most important aspect of trombone technique.

HIGH REGISTER GLISSES (Ashworth)

Keep the air moving forward and keep chops still.

Two staves of music in bass clef. The first staff contains a melodic line with dynamics *p*, *ff*, and *pp simile*. The second staff contains a harmonic accompaniment with notes in the lower register.

HIGH REGISTER SECURITY (Ellefson)

$\text{♩} = 60$

Two staves of music in bass clef, 3/4 time. The first staff features a rhythmic pattern of eighth notes with a dotted quarter note, moving up the scale. The second staff features a rhythmic pattern of eighth notes with a dotted quarter note, moving down the scale.

COOL DOWN

One staff of music in bass clef, 4/4 time. The exercise consists of a single melodic line with a descending scale and a final cadence.

LINKING REGISTERS (Vernon)

Tongue only the 1st note and play each phrase in 1 breath.

Four staves of music in bass clef, 12/8 time. Each staff contains a melodic phrase that starts in the lower register and moves to the upper register. The first staff is in C major, the second in D major, the third in E major, and the fourth in F major. Each phrase is marked with a breath mark.

LINKING REGISTERS (Marsteller)

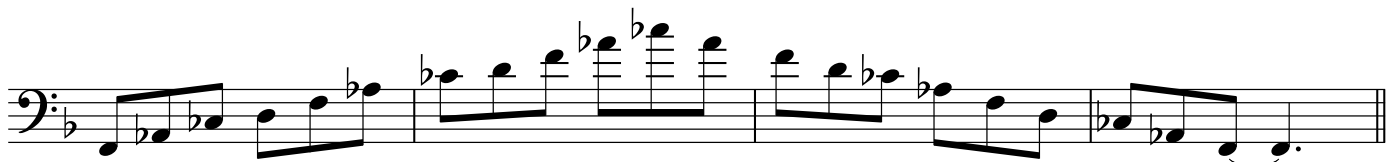
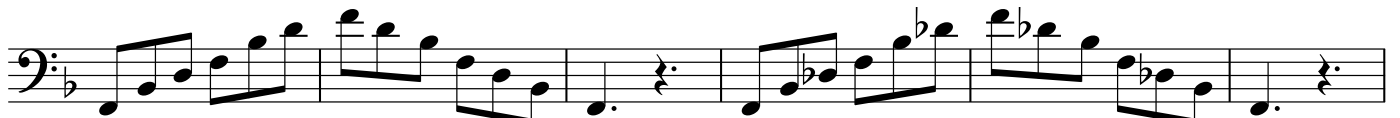
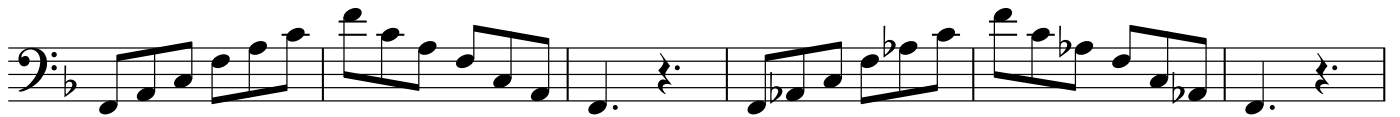
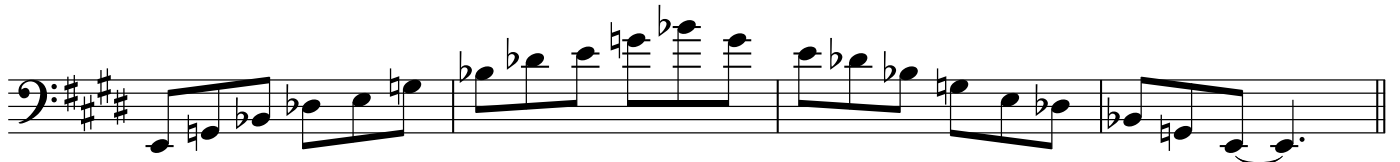
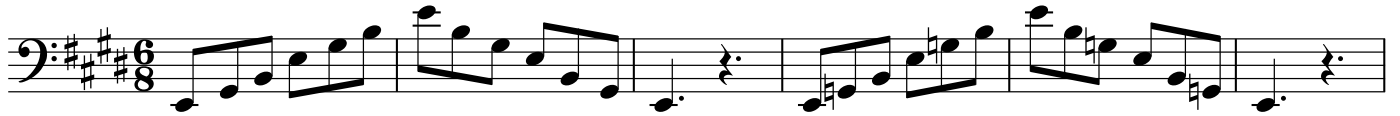
♩. = 60

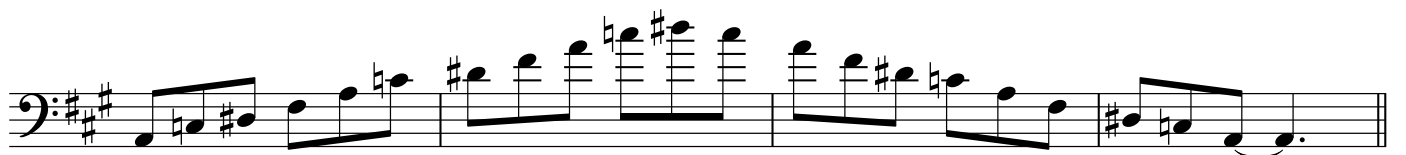
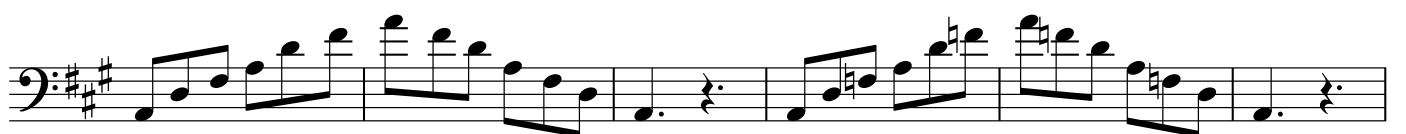
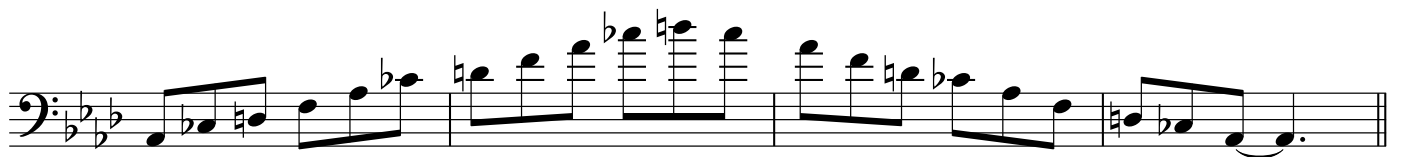
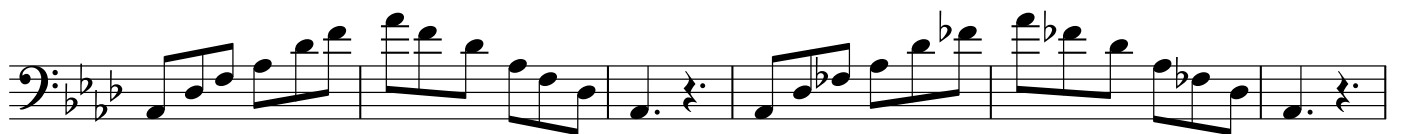
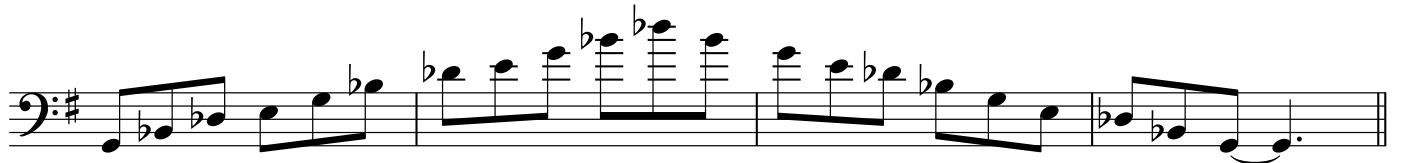
LINKING REGISTERS (Marsteller)

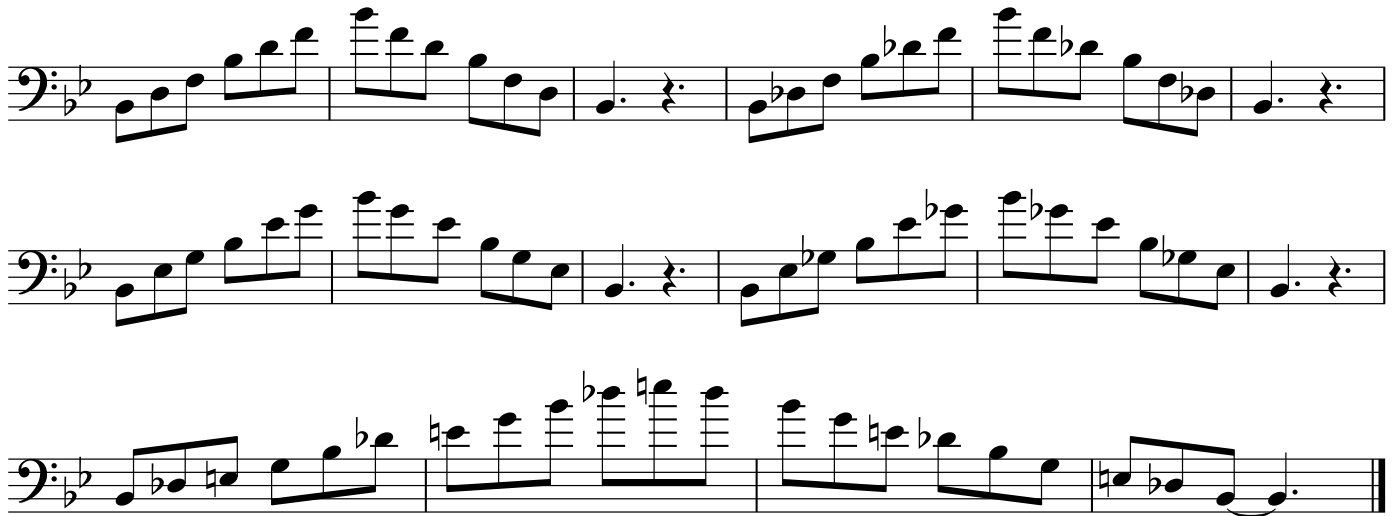
♩. = 72

Arpeggio Drill

Alessi







EFFECTIVE AND EFFICIENT PRACTICE HABITS

*Your teacher should supply you with the **What, How** and **Why**.
The student is to take the **What, How** and **Why** and add the **When**.

*An ideal practice day should consist of 7 sessions of 40 minutes each.
It is not healthy to do all of your practice in one 2-3 hour session.

***TAPE YOURSELF DAILY!**

*Sing - Buzz - Play.

*Listening and attending concerts is a big part of any musician's development
and should be treated like daily practice.

*When you are in the practice room...**PRACTICE!**

*"World class players do not just happen...their talents are forged in the dual
furnaces of determination and diligence."*

-Edward Kleinhammer - Chicago Symphony (1940-1985)