

Daily Concepts and Fundamentals of Trombone Playing

(revised 7/13)

Jonathan Whitaker - The University of Alabama

jwhitaker@as.ua.edu

www.jonathanwhitaker.com - www.rollslide.com

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. Don't expect to "play through" a routine and expect to be warmed up and improve. Approach your fundamental practice methodically and systematically. Make sure everything you play has a purpose.

Start each day with some breathing exercises. I recommend use of the Breathing Gym along with a 6 liter breathing bag, a breathing tube and an incentive spirometer.

I also recommend using either a metronome or drum loops while practicing fundamentals.

One of the more difficult aspects of trombone playing is coordination. Be sure your breath, chops, tongue and slide are all in sync with a steady pulse.

Throughout the routine, I will often times buzz exercises in between each exercise on the horn.

1. BUZZING

Remove your outer slide and buzz these scales through the leadpipe.

Freely

The first staff of music is in 4/4 time and contains five measures of eighth-note scales. The first measure starts on G2 and goes up to G3. The second measure starts on F2 and goes up to F3. The third measure starts on E2 and goes up to E3. The fourth measure starts on D2 and goes up to D3. The fifth measure starts on C2 and goes up to C3. The second staff of music is in 4/4 time and contains five measures of eighth-note scales. The first measure starts on B1 and goes up to B2. The second measure starts on A1 and goes up to A2. The third measure starts on G1 and goes up to G2. The fourth measure starts on F1 and goes up to F2. The fifth measure starts on E1 and goes up to E2.

2. GLISSES

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

♩=60

The staff of music is in 4/4 time and contains six measures of glissando exercises. Each measure is marked with 'gliss.' and contains a single note with a glissando line above it. The notes are: G2, F2, E2, D2, C2, and B1.

2 3. BEAUTIFUL SOUNDS (Pilaflian/Sheridan)

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

Practice this both legato and with glissandos.

♩=72-92



4. SMOOTH AIR MOVEMENT (Pilafian/Sheridan)

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

Practice this both legato and with glissandos.

♩=72-92

The exercise consists of four staves of music in bass clef. The first staff is in B-flat major (two flats), the second in D major (two sharps), the third in E major (three sharps), and the fourth in F major (one flat). Each staff contains a melodic line with various slurs and articulation marks, including a large slur across the first two measures of each staff.

5. INTERVALS

Breathe when necessary and repeat the note that you breath in order not to miss any connections.

Do each key on a Brass Buzzer or Buzzarella first and then on the horn. Continue down chromatically.

Repeat descending from the top note.

♩=60

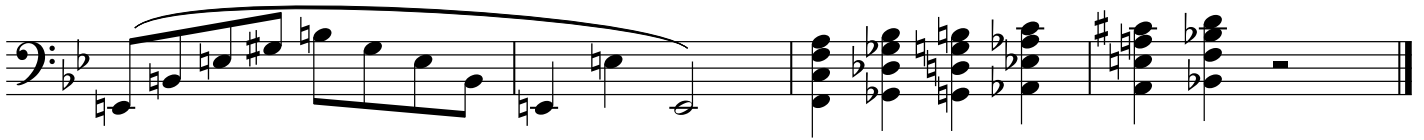
The exercise consists of two staves of music in bass clef. The first staff is in B-flat major (two flats) and the second is in D major (two sharps). Each staff contains a chromatic scale with a slur and a fermata at the end.

6. LIP SLURS

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

♩=60

The exercise consists of two staves of music in bass clef. The first staff is in B-flat major (two flats) and the second is in D major (two sharps). Each staff contains a lip slur exercise with a slur and a fermata at the end.



7. 2 NOTE FLEXIBILITY (Blokker)

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

♩=80



8. 3 NOTE FLEXIBILITY (Remington)

♩=96



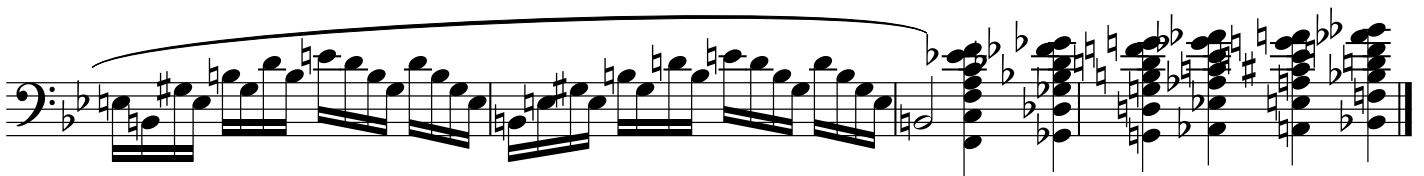
9. SLUR AND TONGUE COORDINATION (Marsteller)

♩=112



10. 5 NOTE FLEXIBILITY (Remington)

♩=92-112



11. ATTACKS AND RELEASES (Conklin)

♩=72

12. INTERVALS (Arban)

♩=76

13. NOTE PLACEMENT (Schlossberg)

♩=60-80

14. HIGH REGISTER SECURITY (Ellefson)

♩=60

15. HIGH REGISTER GLISSES (Ashworth)

Keep the air moving forward and keep chops still.

16. COOL DOWN

6 17. LINKING REGISTERS (Vernon)
Tongue only the 1st note and play each phrase in 1 breath.

Musical notation for exercise 17, 'LINKING REGISTERS (Vernon)'. It consists of four staves of music in bass clef. The first staff starts in C major and changes to B-flat major. The second staff starts in B-flat major and changes to C major. The third staff starts in C major and changes to B-flat major. The fourth staff starts in B-flat major and changes to C major. Each staff contains two phrases of music, with the first note of each phrase marked with a tongue symbol. The phrases are connected by slurs, and each phrase is intended to be played in one breath.

18. LINKING REGISTERS (Marsteller)
Option A
♩=60

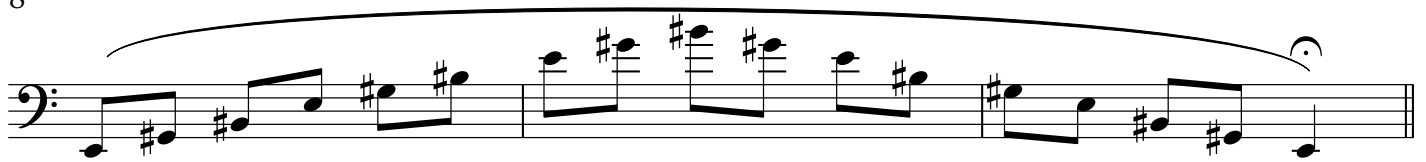
Musical notation for exercise 18, 'LINKING REGISTERS (Marsteller) Option A'. It consists of three staves of music in bass clef. The first staff is in 6/8 time and contains four phrases of music. The second and third staves contain two phrases each. The first note of each phrase is marked with a tongue symbol. The phrases are connected by slurs, and each phrase is intended to be played in one breath.

Option B consists of six staves of musical notation in bass clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves use various key signatures, including one flat (Bb) and two flats (Bb, Eb). The notation includes eighth and sixteenth notes, often beamed together, with slurs indicating phrasing. The piece concludes with a final whole note and a fermata.

19. RANGE BUILDING (Alessi)

Play this all slurred.

19. RANGE BUILDING (Alessi) is presented in three staves of musical notation in bass clef and 3/4 time. The first two staves are in a key signature of one sharp (F#), while the third staff changes to one flat (Bb). Each staff contains a single melodic line with a long slur spanning the entire duration of the piece. The notation includes eighth and sixteenth notes, with some notes beamed together.



simile

