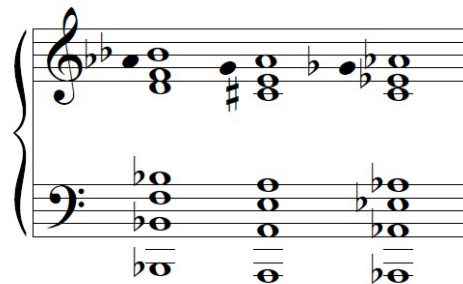


# High Register

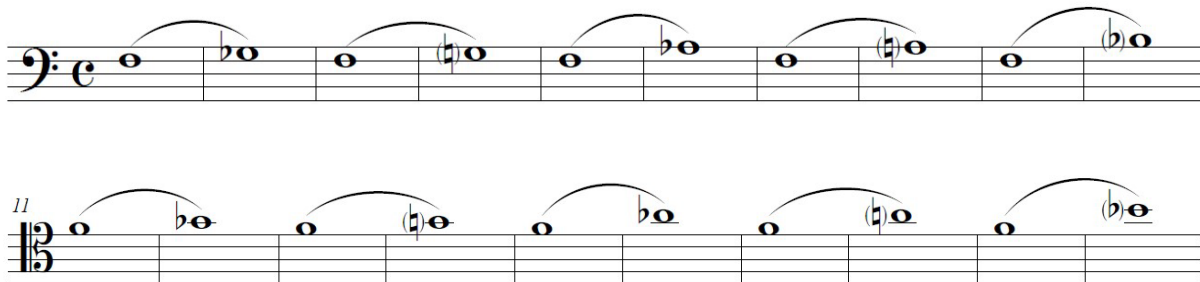
## A Beginning

The upper register takes time to develop. These exercises will get you started. Remember to increase your air speed as you go higher. "Lungs deal in pounds and the embouchure deals in ounces" ~Brad Edwards. Blow faster air, round your embouchure and raise your tongue. Experiment with what gets the note out, then find a relaxed way of producing the high register.

**The 7<sup>th</sup> Partial:** Trombonists use the 7<sup>th</sup> partial to perform G and Gb/F# three ledger lines above the staff. These notes are incredibly flat and must be raised. For G use a short 2<sup>nd</sup> position and Gb a short 3<sup>rd</sup> position. Note, we do not use Ab in first position since we cannot raise the pitch enough to perform the Ab in tune.



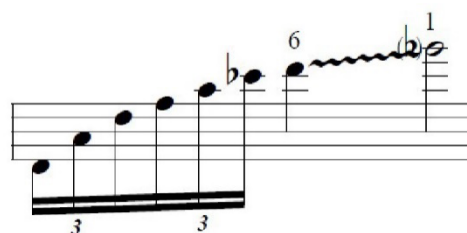
**Long Tones:** Inverting the Remington long tone pattern will allow you to reach higher notes. Performing a set off fourth line F then F two ledger lines up will help with intonation.



**Hearing the Pitch:** Select an easy melody that can be transposed up by step. You will be more accurate with intonation. The horn and your air will respond in a more natural way. You can use a five-note pattern, scales, arpeggios, or a simple tune. Here is an example from Schlabach.



**Glissing-up:** This exercise helps reduce mouthpiece pressure and gives the performer time to speed up their air. Starting on low F rip up to F two ledger lines above the staff. Then gliss up by step. Speed up your air as you go higher. Use a fermata to see how long you can stay on a given pitch.



# Melodies Headed Up

The musical score consists of five systems, each with two staves. The first system is in bass clef, 4/4 time, with a key signature of one flat (Bb). The second system is in bass clef with a key signature of three flats (Bbb). The third system is in bass clef with a key signature of two sharps (D#). The fourth system is in bass clef with a key signature of two sharps (D#). The fifth system is in bass clef with a key signature of three flats (Bbb). Each system features a melodic line on the upper staff, often with a slur over a sequence of notes, and an accompaniment line on the lower staff. Measure numbers 7, 13, 19, and 25 are indicated at the start of their respective systems.

# Glissing Up

The musical score is written in bass clef with a common time signature (C). It consists of six systems of music, each containing two measures. The notes are ascending in the first measure and descending in the second. Each system includes triplets of eighth notes and specific fingerings (1-4) for the final notes. The systems are numbered 1 through 6 on the left margin.

System 1: Notes G2, A2, B2, C3, D3, E3, F3, G3 (flat), A3, B3, C4. Fingerings: 3, 3, 6, 4.

System 2: Notes G2, A2, B2, C3, D3, E3, F3, G3 (flat), A3, B3, C4. Fingerings: 3, 3, 6, 2.

System 3: Notes G2, A2, B2, C3, D3, E3, F3, G3 (flat), A3, B3, C4. Fingerings: 3, 3, 6, 4.

System 4: Notes G2, A2, B2, C3, D3, E3, F3, G3 (flat), A3, B3, C4. Fingerings: 3, 3, 6, 1.

System 5: Notes G2, A2, B2, C3, D3, E3, F3, G3 (flat), A3, B3, C4. Fingerings: 3, 3, 6, 3.

System 6: Notes G2, A2, B2, C3, D3, E3, F3, G3 (flat), A3, B3, C4. Fingerings: 3, 3, 6, 1.