Daily Concepts and Fundamentals of Trombone Playing

(revised 7/13)

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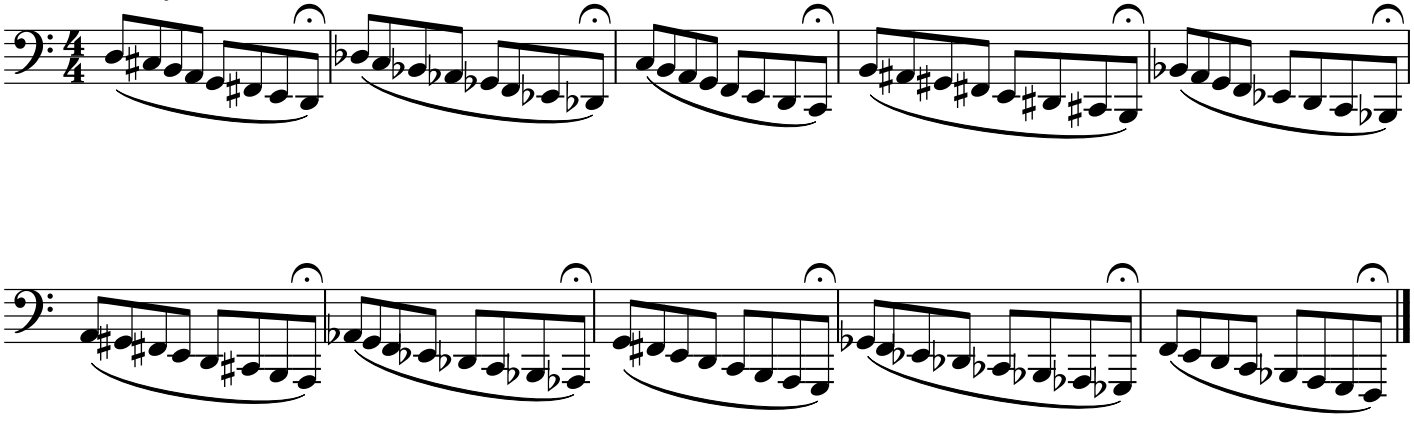
The purpose of this packet is not for the trombonist to play every note of every exercise each day. These exercises are to serve as a means to develop the concepts presented in each section. Always look for ways to improve and come up with a routine that works for you. Don't expect to "play through"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

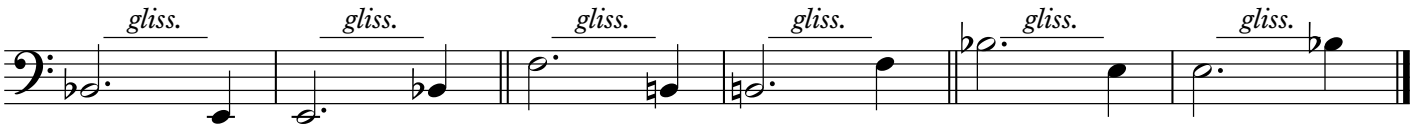
I also recommend using either a metronome or drum loops while practicing fundamentals. One of the more difficult aspects of trombone playing is coordination. Be sure your breath, chops, tongue and slide are all in sync with a steady pulse.

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

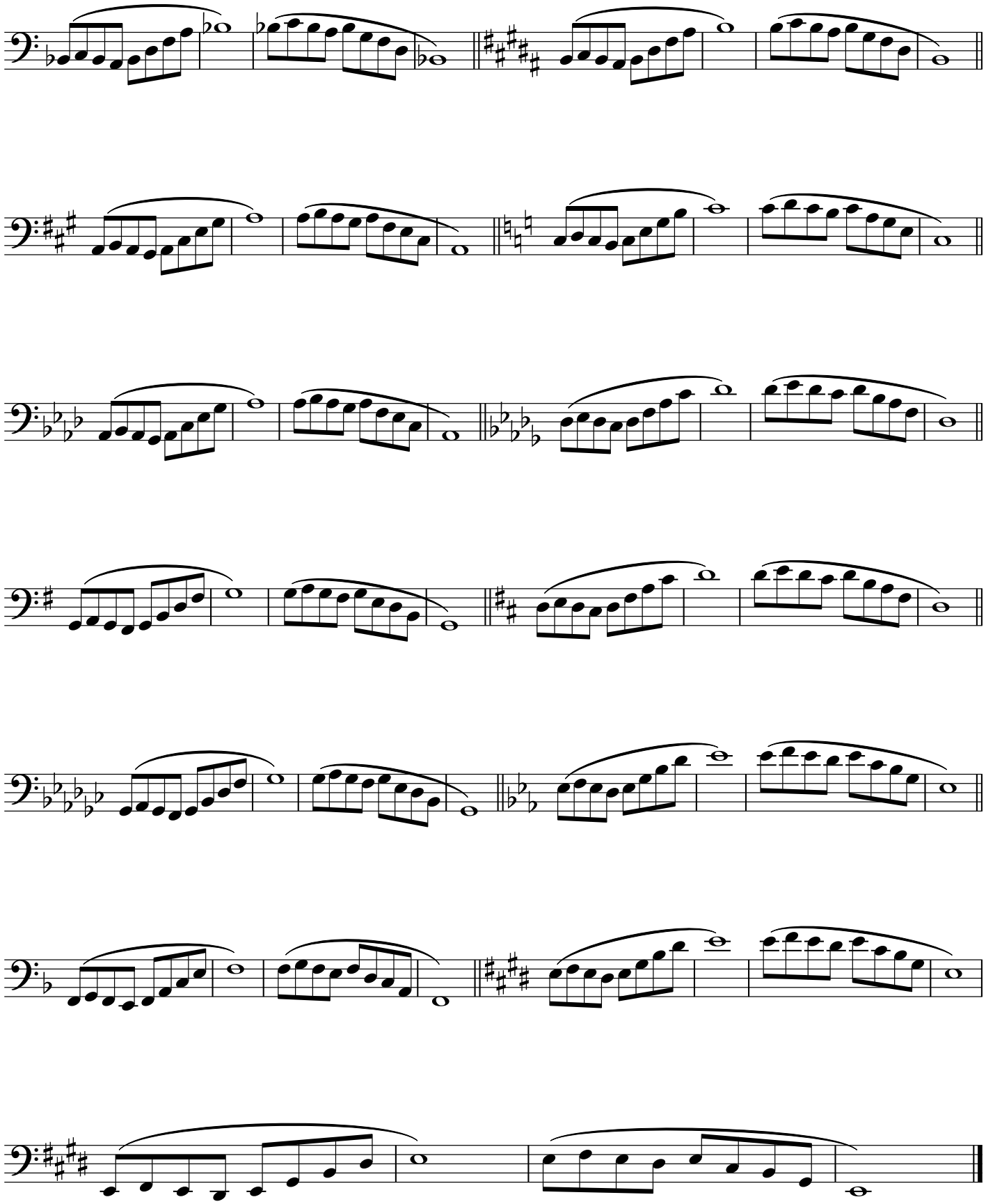
1. BUZZING
Remove your outer slide and buzz these scales through the leadpipe.
Freely



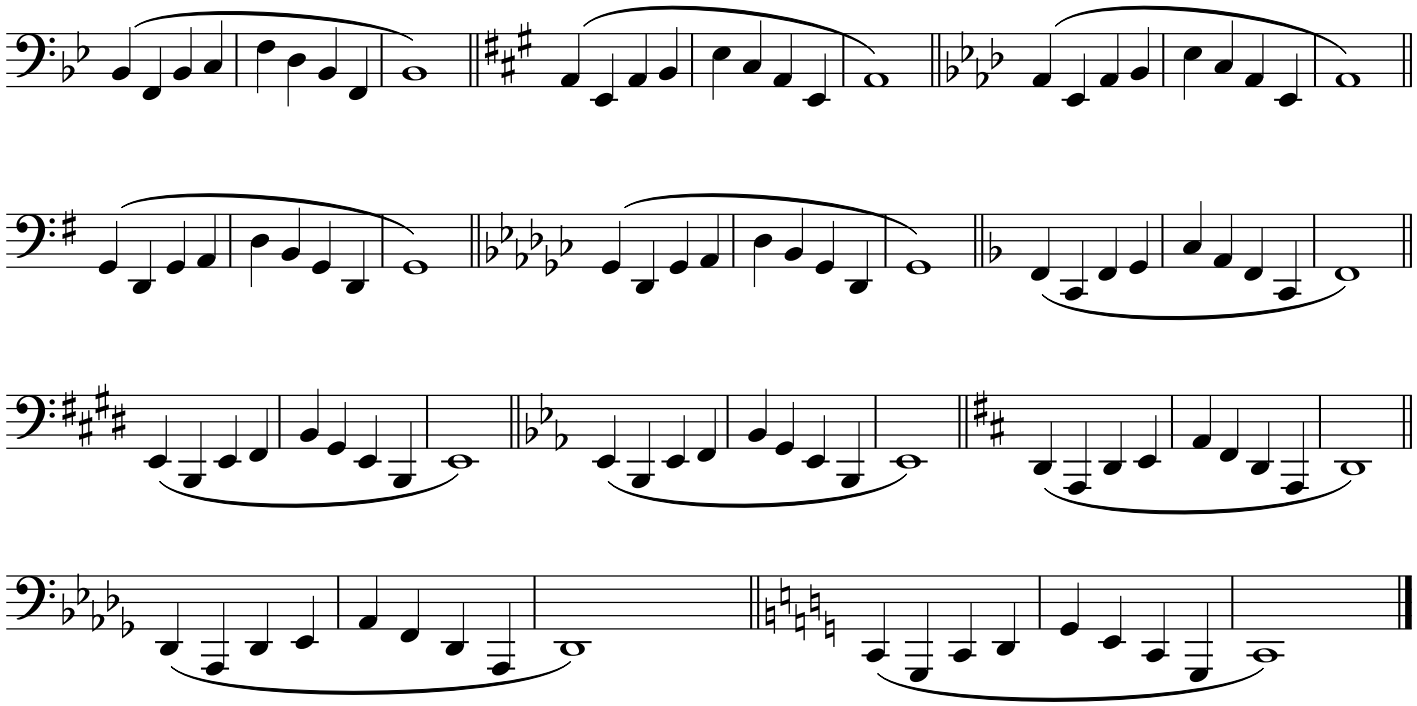
2. GLISSES
Play each measure slowly focusing on an even, smooth and constant stream of air.
♩=60



4. BEAUTIFUL SOUNDS (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

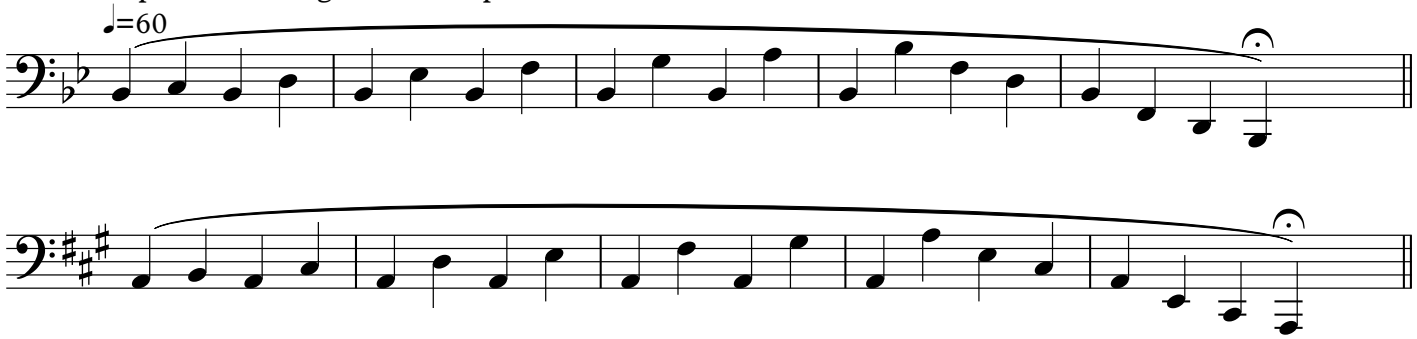


5. SMOOTH AIR MOVEMENT (Pilafian/Sheridan)
Strive for an effortless delivery of air and even sound through the entire phrase.
Practice this both legato and with glissandos.
♩=72-92

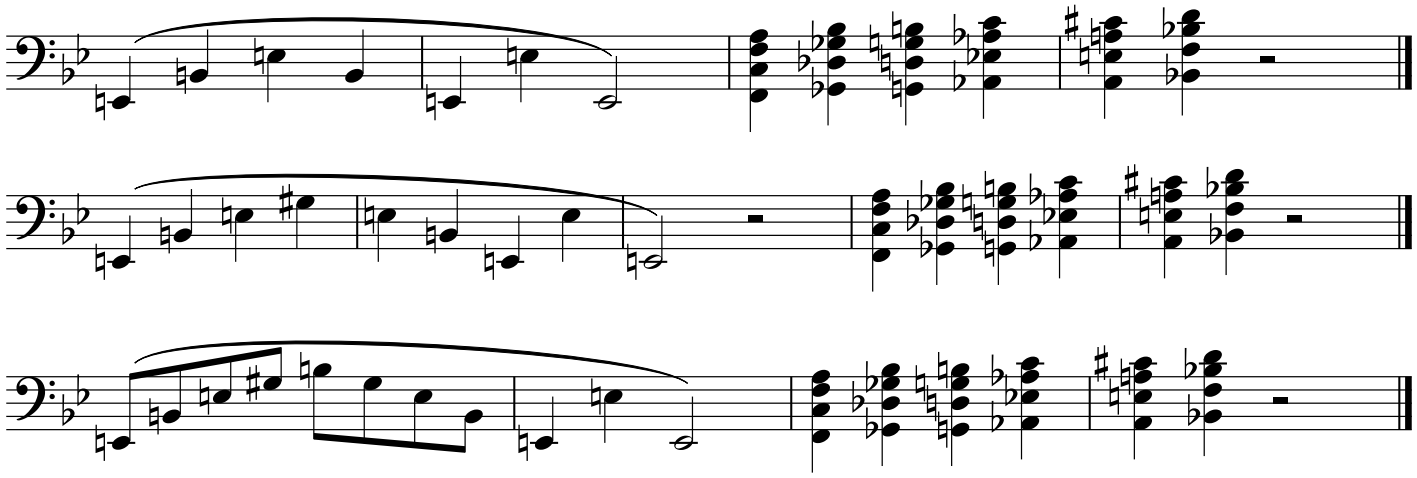


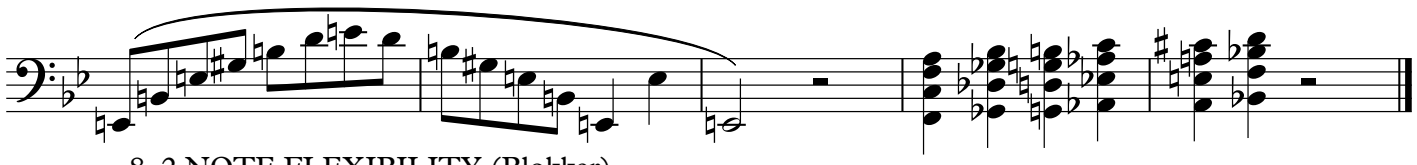
6. INTERVALS

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 decending from the top note.
♩=60

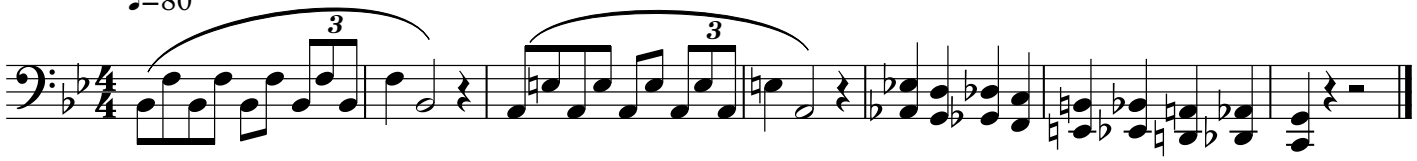


7. LIP SLURS
Play slowly to focus on seamless connections. Keep the lips vibrating.
♩=60



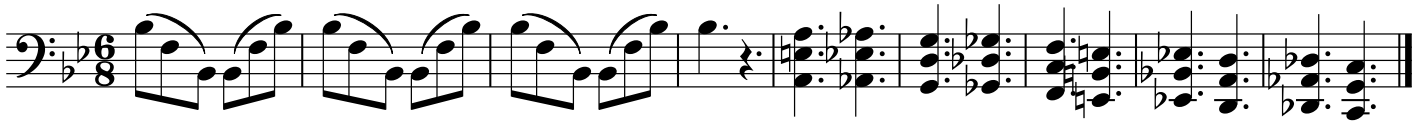


8. 2 NOTE FLEXIBILITY (Blokker)
This pattern can be played starting on any partial and going either direction.
♩=80

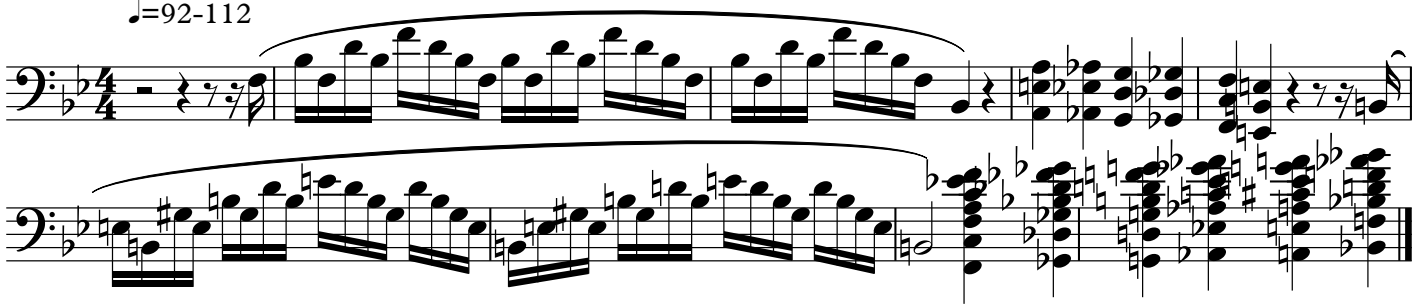


9. 3 NOTE FLEXIBILITY (Remington)
♩=96

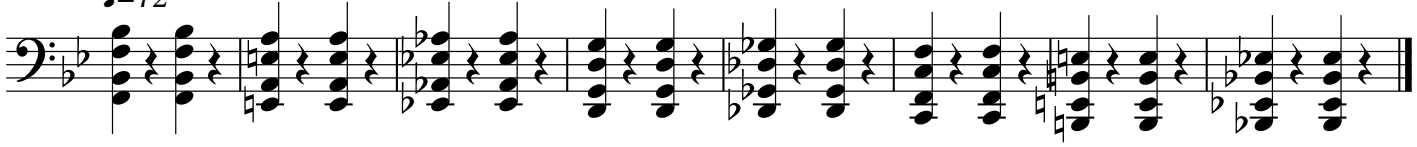
10. SLUR AND TONGUE COORDINATION (Marsteller)
♩.=112



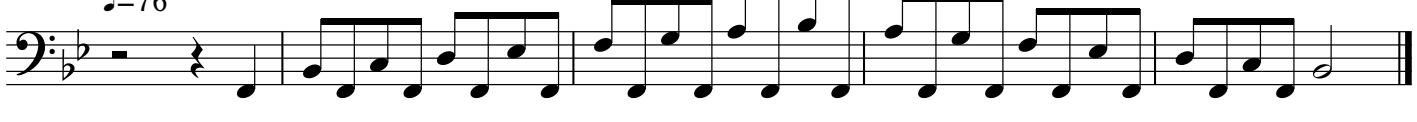
11. 5 NOTE FLEXIBILITY (Remington)
♩=92-112



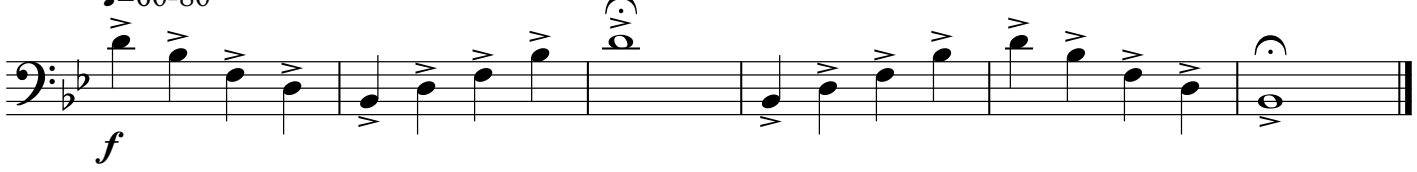
12. ATTACKS AND RELEASES (Conklin)
♩=72



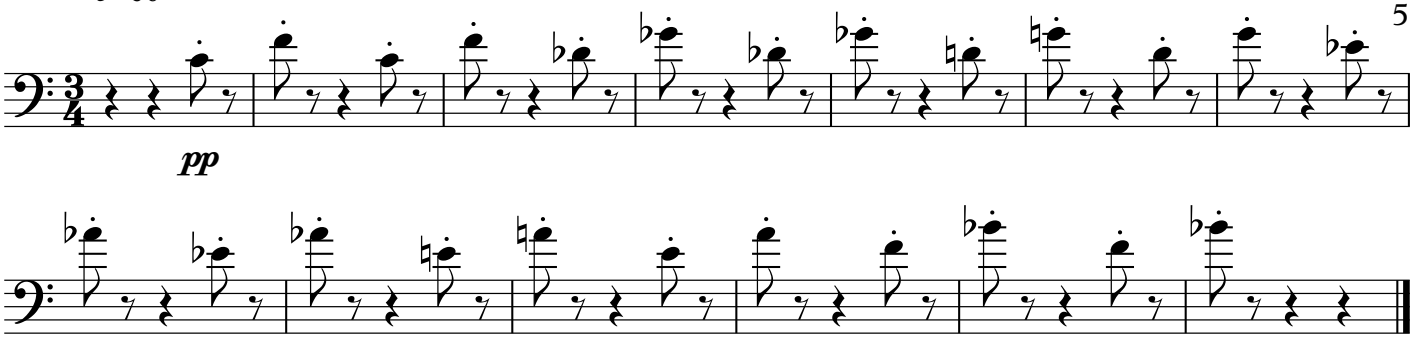
13. INTERVALS (Arban)
♩=76



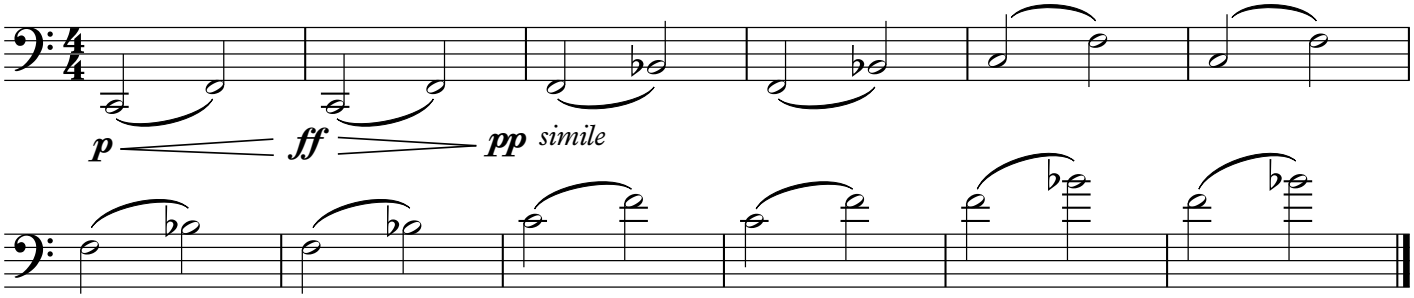
14. NOTE PLACEMENT (Schlossberg)
♩=60-80



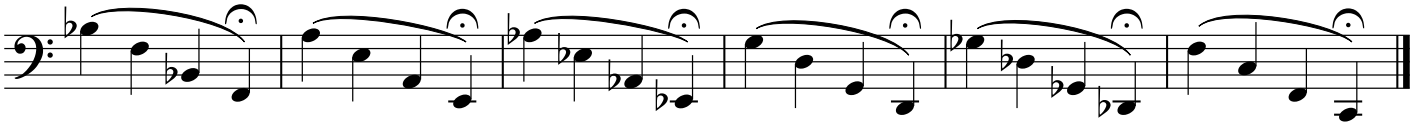
15. HIGH REGISTER SECURITY (Ellefson)



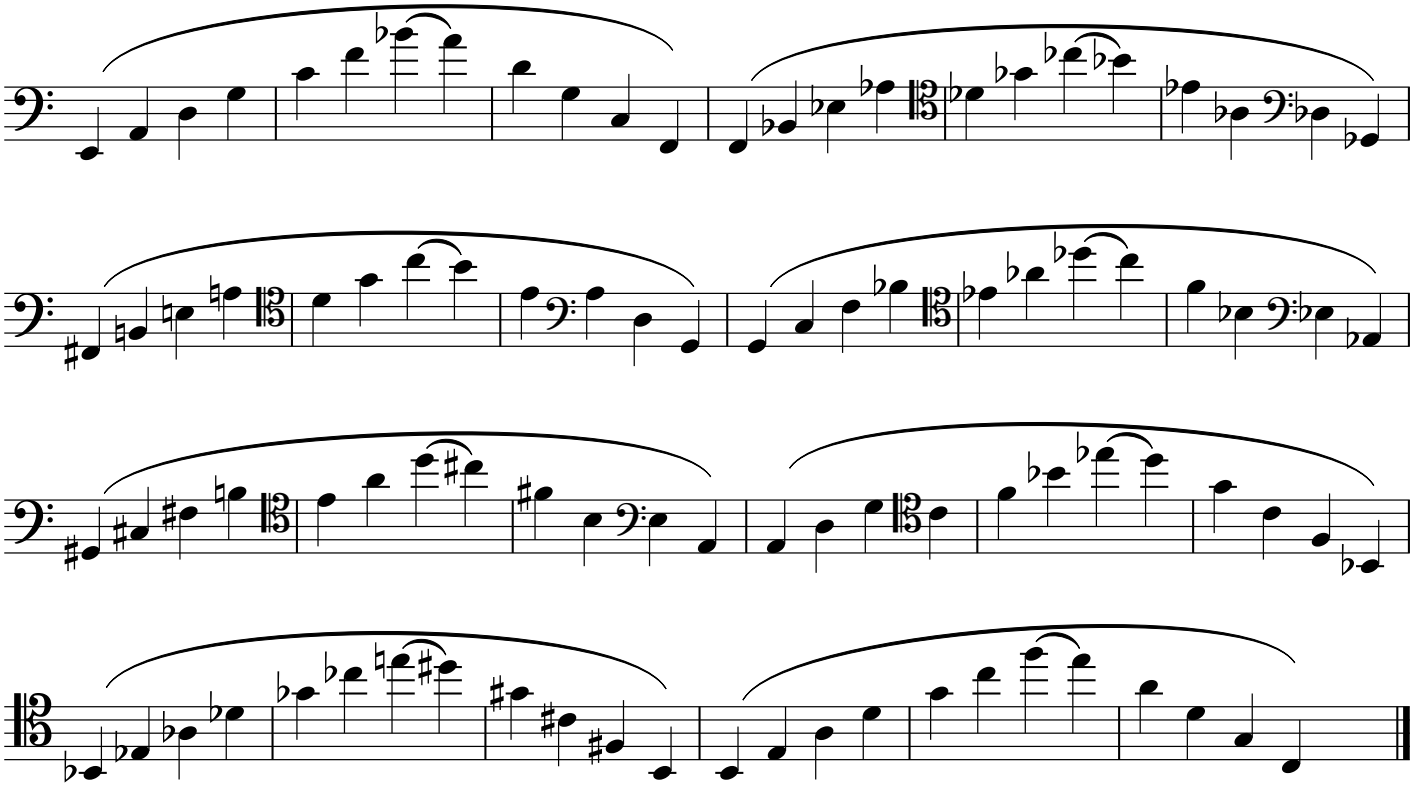
16. HIGH REGISTER GLISSES (Ashworth)
Keep the air moving forward and keep chops still.



17. COOL DOWN



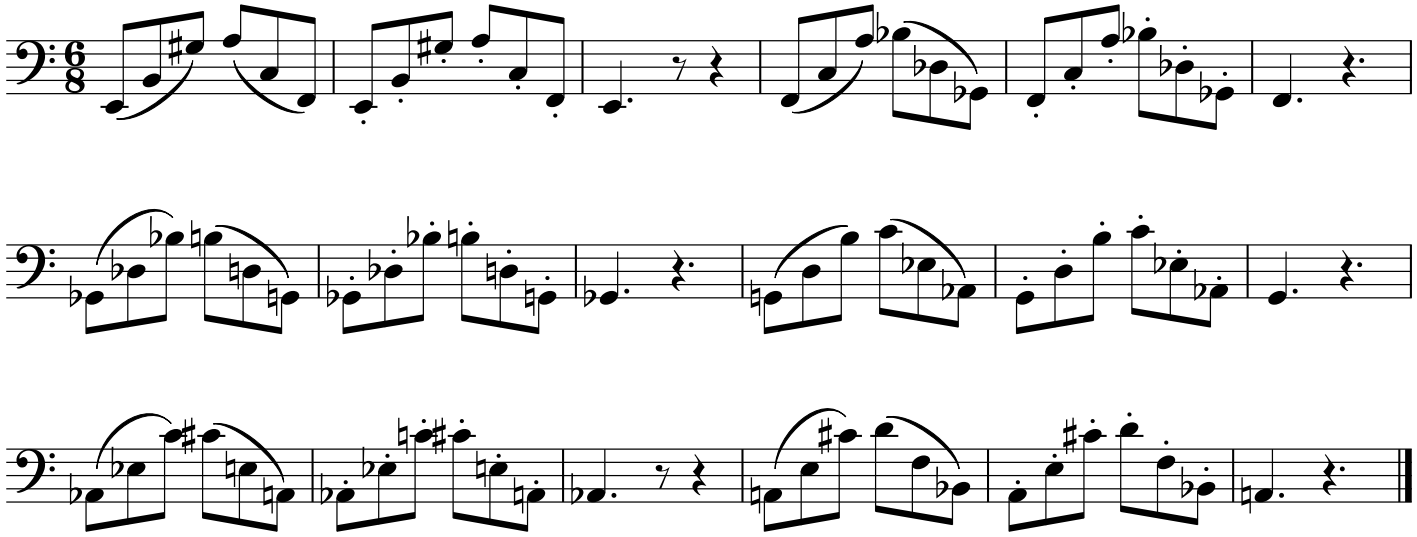
18. LINKING REGISTERS (Vernon)
Tongue only the 1st note and play each phrase in 1 breath.



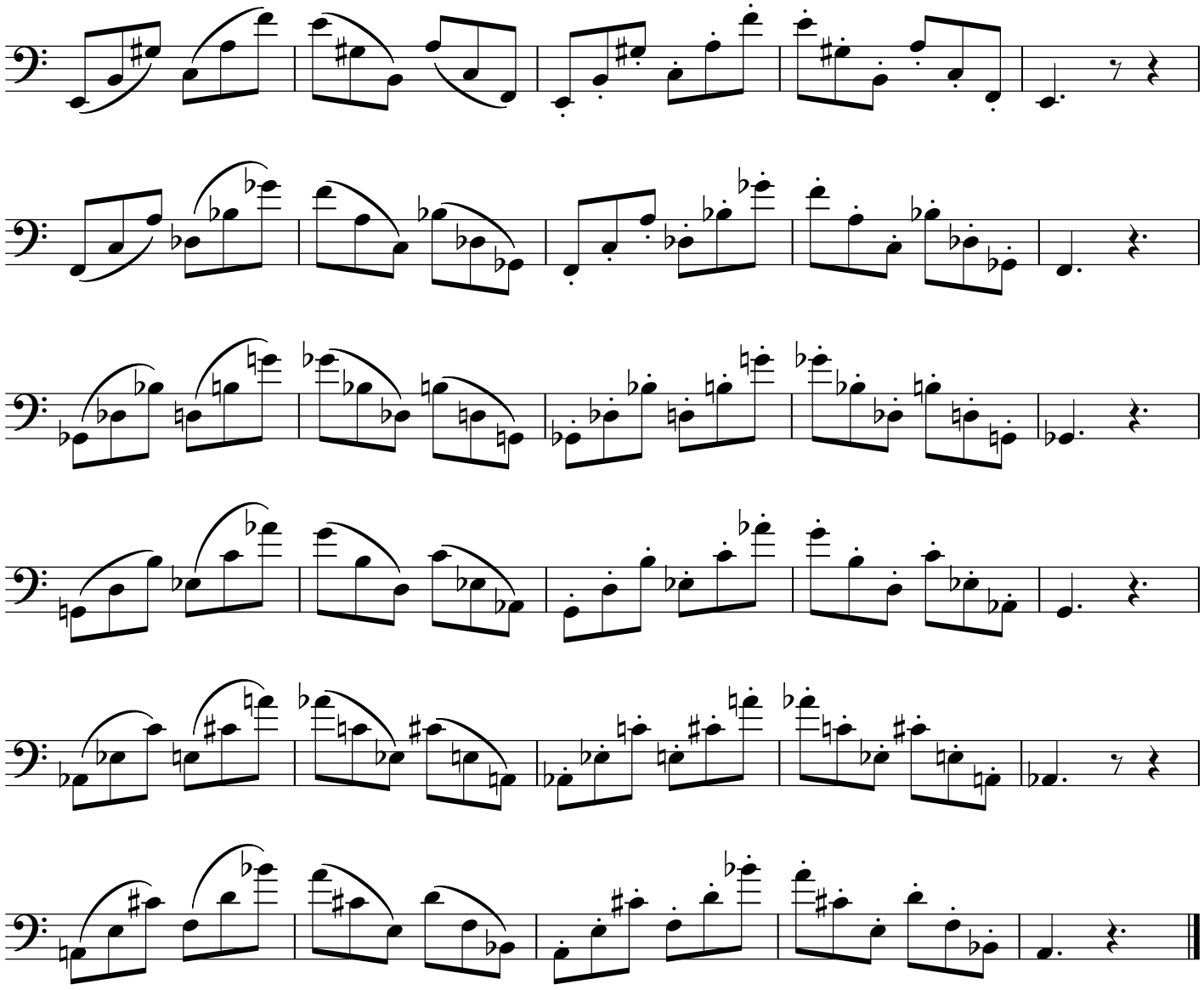
19. LINKING REGISTERS (Marsteller)

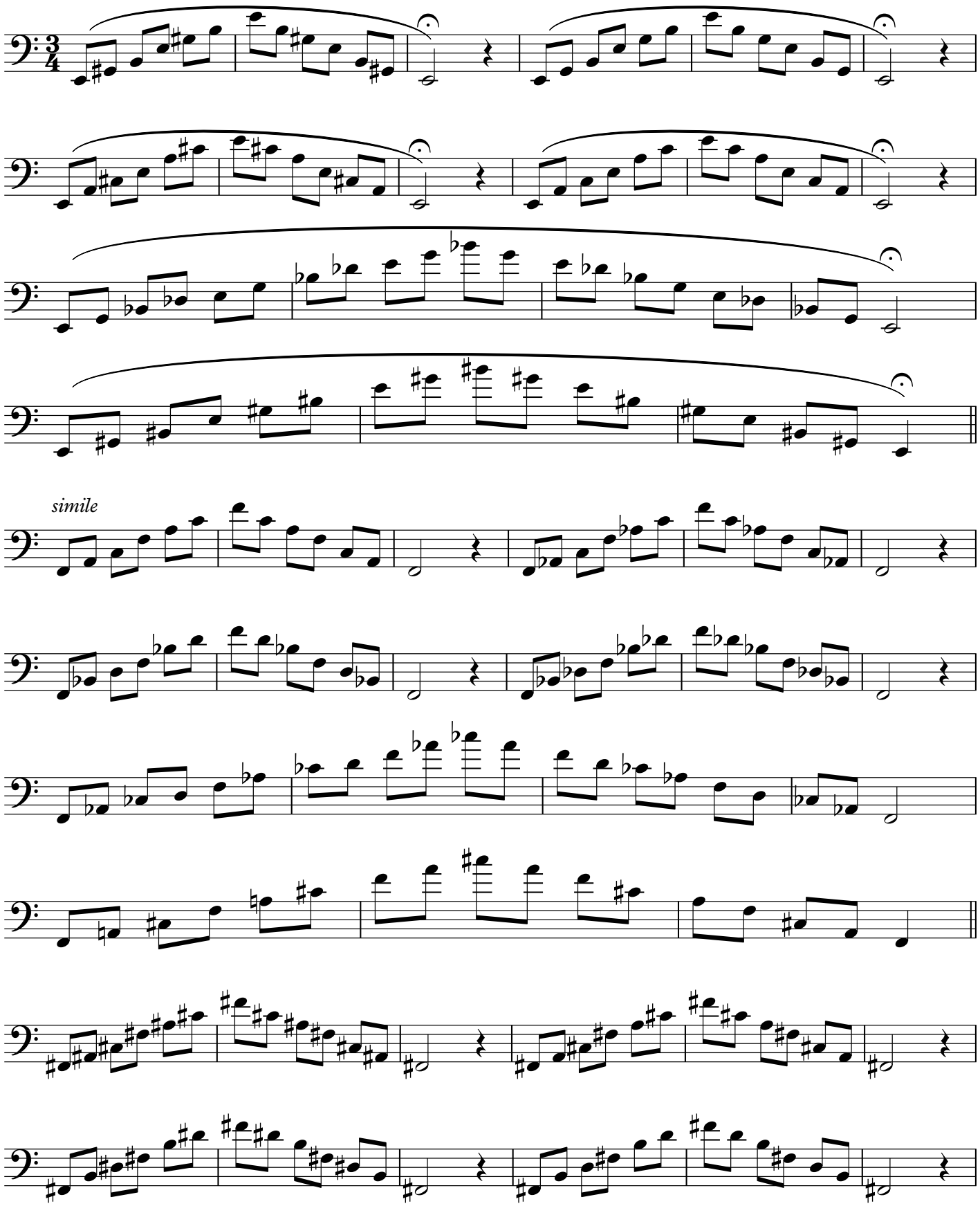
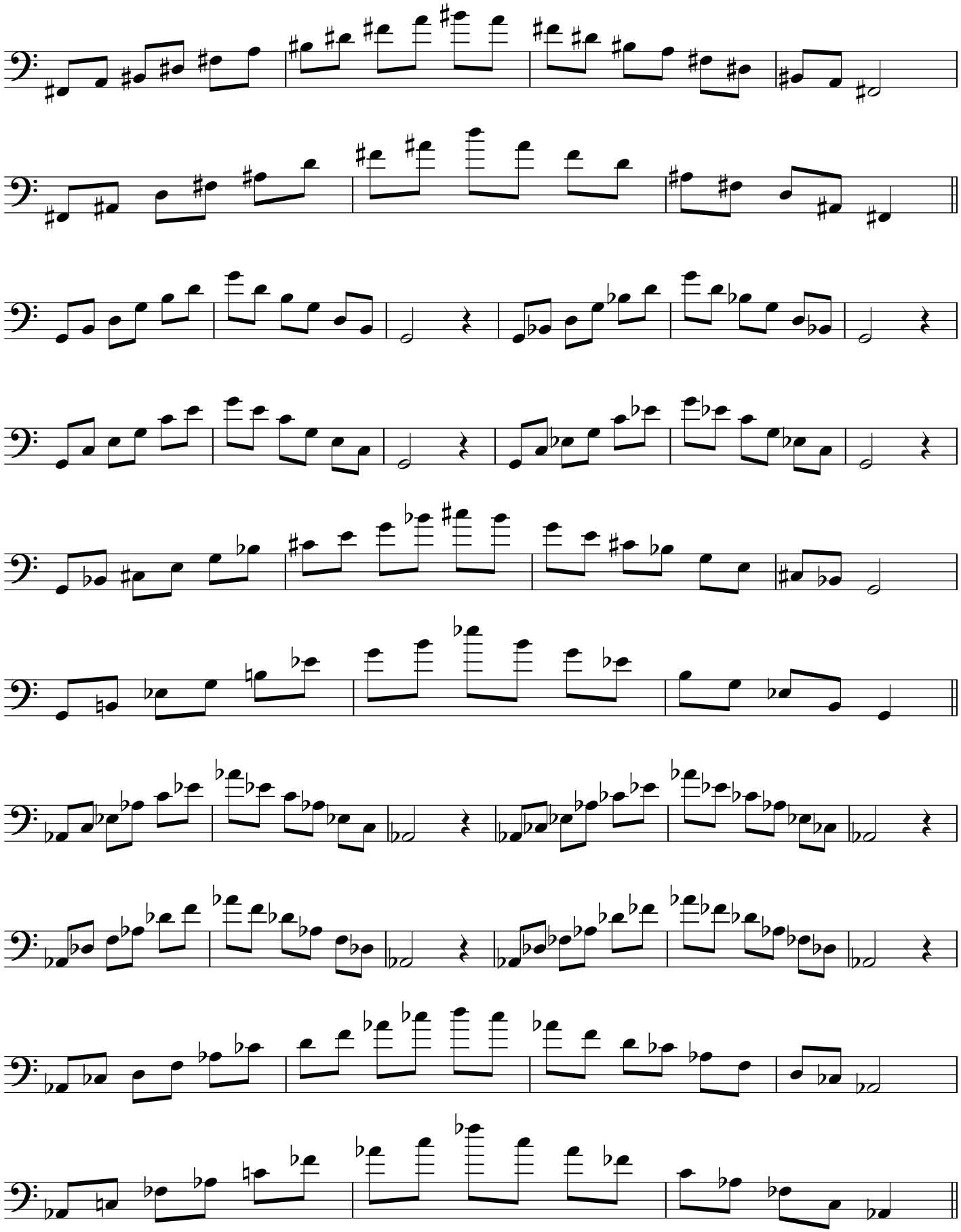
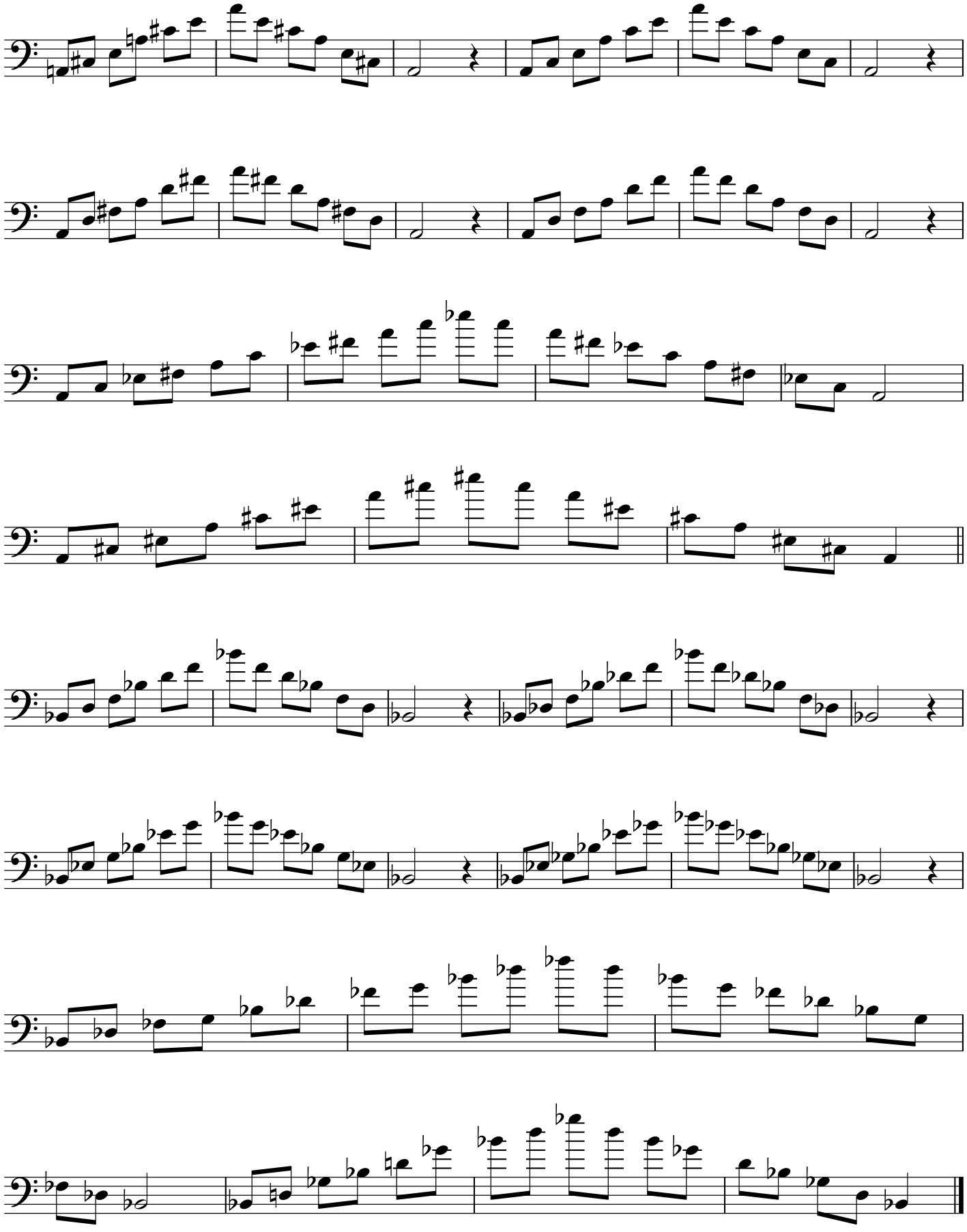
Option A

♩=60



Option B



20. RANGE BUILDING (Alessi)

Play this all slurred.