

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

The image shows two staves of musical notation for buzzing exercises. The first staff is in 4/4 time and contains five measures of eighth-note scales. The first measure is in G major (one sharp), the second in F major (one flat), the third in E major (two sharps), the fourth in D major (two sharps), and the fifth in C major (no sharps or flats). The second staff is in 4/4 time and contains five measures of eighth-note scales. The first measure is in G major, the second in F major, the third in E major, the fourth in D major, and the fifth in C major. Each measure is marked with a fermata symbol.

2. GLISSES

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

♩=60

The image shows a single staff of musical notation for glissando exercises. It is in 4/4 time and contains six measures. Each measure is marked with a fermata symbol and the word "gliss." above it. The notes in each measure are: G4, A4, B4, C5; G4, A4, B4, C5; G4, A4, B4, C5; G4, A4, B4, C5; G4, A4, B4, C5; G4, A4, B4, C5.

2 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

The exercise consists of four staves of music in bass clef. Each staff contains a sequence of notes with slurs and dynamic markings, illustrating smooth air movement across different keys and intervals.

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 descending from the top note.

♩=60

The exercise consists of two staves of music in bass clef. Each staff shows a long, continuous melodic line with slurs, demonstrating interval training.

7. LIP SLURS

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

♩=60

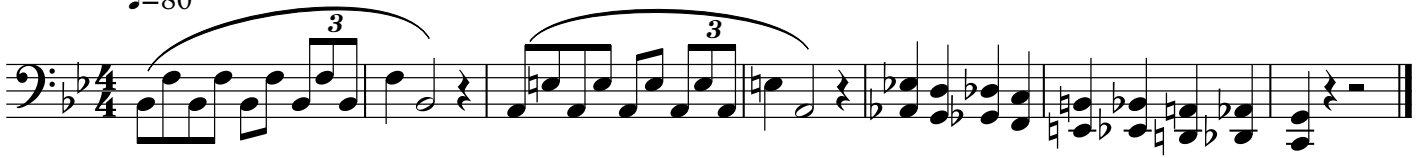
The exercise consists of three staves of music in bass clef. Each staff shows a sequence of notes with slurs and dynamic markings, illustrating lip slurs.



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



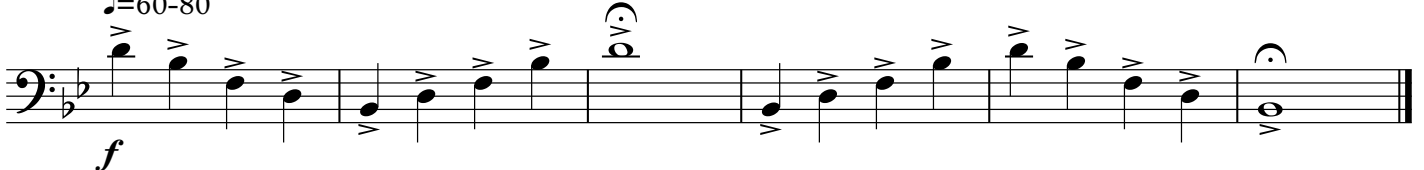
13. INTERVALS (Arban)

♩=76



14. NOTE PLACEMENT (Schlossberg)

♩=60-80



15. HIGH REGISTER SECURITY (Ellefson)

♩=60

pp

16. HIGH REGISTER GLISSES (Ashworth)

Keep the air moving forward and keep chops still.

p — *ff* — *pp simile*

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

First staff of music for Option A, featuring a bass clef, 6/8 time signature, and a melodic line with eighth and sixteenth notes.

Second staff of music for Option A, featuring a bass clef and a melodic line with eighth and sixteenth notes.

Third staff of music for Option A, featuring a bass clef and a melodic line with eighth and sixteenth notes.

Option B

First staff of music for Option B, featuring a bass clef and a melodic line with eighth and sixteenth notes.

Second staff of music for Option B, featuring a bass clef and a melodic line with eighth and sixteenth notes.

Third staff of music for Option B, featuring a bass clef and a melodic line with eighth and sixteenth notes.

Fourth staff of music for Option B, featuring a bass clef and a melodic line with eighth and sixteenth notes.

Fifth staff of music for Option B, featuring a bass clef and a melodic line with eighth and sixteenth notes.

Sixth staff of music for Option B, featuring a bass clef and a melodic line with eighth and sixteenth notes.

20. RANGE BUILDING (Alessi)

Play this all slurred.

simile

This page contains ten staves of musical notation for a bass line. The notation is written in a single system with ten staves. The key signature starts with one sharp (F#) and changes to one flat (Bb) in the third staff. The notation includes various notes, rests, and accidentals (sharps, flats, and naturals). The first two staves are in the key of F#. The third staff begins in the key of Bb. The notation is a single melodic line for the bass.

