Part I: Body Warm-up

a. Breathing

Instructions: Set metronome to 60 beats per minute.
Start with 4 in/4 out and work up to 1 in/4 out.
Blow up your breathing bag.
Empty lungs of all air.
Breathe in at a constant rate, exhale at a constant rate (never stop or hold the air).
Do only 3-4 repetitions and then take a break.

Exercise:

<table>
<thead>
<tr>
<th>INHALE</th>
<th>EXHALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 beats</td>
<td>4 beats</td>
</tr>
<tr>
<td>3 beats</td>
<td>4 beats</td>
</tr>
<tr>
<td>2 beats</td>
<td>4 beats</td>
</tr>
<tr>
<td>1 beat</td>
<td>4 beats</td>
</tr>
</tbody>
</table>

b. Embouchure, Slide Arm, Tongue Warm-up—Work to maintain corner setting as you gliss.

<table>
<thead>
<tr>
<th>air attack</th>
<th>Toe Toe</th>
<th>air attack</th>
<th>Toe Toe</th>
</tr>
</thead>
<tbody>
<tr>
<td>gliss</td>
<td></td>
<td>gliss</td>
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</tr>
<tr>
<td>Toe Toe</td>
<td></td>
<td>Toe Toe</td>
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<tr>
<td>air attack</td>
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<td>Toe Toe</td>
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<td>air attack</td>
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<tr>
<td>Toe Toe</td>
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</table>

etc.
Part II: Embouchure Conditioning and Control

NOTE: Start on any open partial note. Use these conditioning exercises to build up to (or down from) each open partial and to develop strength, flexibility, and connection between open partials. Concentrate both on focus/refinement of tone and consistancy of glissando/connection. It is very helpful to buzz with a piano or other pitch generator.

a. Half Step Buzz Extension Exercise (on cutaway or mouthpiece)
   Do both ascending and descending range

\[ \frac{q}{60} \]

b. Increasing Interval Buzz Extension Exercise (on cutaway or mouthpiece)
   Do both ascending and descending range

\[ \frac{q}{60} \]

Warmups/Fundamentals-Chasanov
Embouchure Conditioning (continued)
c. Partial Gliss Exercise (on trombone)
Focus on slow lip glissando/bend between notes and quality of sound.
Strive for a complete gliss without bumps or breaks. Use recording/half speed listening to evaluate.
A slight pivot down may be necessary to create a continuous gliss (slight pivot up when ascending).
*Pivot allows chops room to flex-not a cause-effect relationship.
Embouchure Conditioning (continued)

d. Advanced Range building/Partial Gliss Exercise-2nd to 10th Partial (on trombone)
Focus on slow lip glissando/bend between notes and quality of sound. Add/subtract partials
at extremes as strength allows. Strive for a complete gliss without bumps or breaks.
Use recording/half speed listening to evaluate. A slight pivot down may be necessary to create a continuous
gliss (pivot up when ascending). Do not slur higher than you can slur on the cutaway/off the
horn at any point: the object is to build range, not damage muscle tissue!!!

\begin{music}
\begin{musicstaff}
\framebox[\widthof{\textwidth}]{\textbf{d. Advanced Range building/Partial Gliss Exercise-2nd to 10th Partial (on trombone)}}
\begin{musicnote}
\text{Focus on slow lip glissando/bend between notes and quality of sound. Add/subtract partials}
\end{musicnote}
\begin{musicnote}
\text{at extremes as strength allows. Strive for a complete gliss without bumps or breaks.}
\end{musicnote}
\begin{musicnote}
\text{Use recording/half speed listening to evaluate. A slight pivot down may be necessary to create a continuous}
\end{musicnote}
\begin{musicnote}
\text{gliss (pivot up when ascending). Do not slur higher than you can slur on the cutaway/off the}
\end{musicnote}
\begin{musicnote}
\text{horn at any point: the object is to build range, not damage muscle tissue!!!}
\end{musicnote}
\end{musicstaff}
\end{music}
e. Quicker Lip Flexibility Slurs—do at varying tempi with metronome. Check each slowly at first. Strive for maximum muscular and air connection between notes, i.e. flexing not flipping. Evaluate with half speed playback.
Embouchure Conditioning (continued)
f. Valve Extension Slurs for Low Range Security

Maintain B♭ corner/chop setting with firm corners throughout this exercise. A mirror will help.
Maintain open B♭ partial corner setting and sound in trigger. No pivot adjustment necessary.

3. Mixed Valve Slurs: Remember to pivot up for 1st trigger note (F partial) and then back to B♭ setting for others.

4. Pedal extension slurs: Pivot for pedal note, open aperture but don't lose corner setting.
Pat III: Articulation, Slide Coordination, Embouchure Control

a. Articulation matching through registers

Use glisses to enable embouchure flexes and to coordinate slide timing.
b. Range extension/articulation matching: Maintain consistent timbre & articulation clarity.
Do major & minor back to back!
c. Legato tonguing (evaluate all at half speed)

1. Repeated note: Concentrate on continuity of air & tongue clarity

2. Gliss & tongue: Concentrate on accurate, smooth slide motion (from elbow)

3. Combo: Focus on slide speed and smoothness, tongue clarity.

Warmups/Fundamentals-Chasanov