

Warm-ups, Fundamentals, and Embouchure Conditioning for Trombone (rev. 2)

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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.*

<i>Exercise:</i>	<u>INHALE</u>	<u>EXHALE</u>
	4 beats	4 beats
	3 beats	4 beats
	2 beats	4 beats
	1 beat	4 beats

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

The exercise consists of three staves of music in bass clef. Each staff begins with a glissando (marked 'gliss.') and an 'air attack' label. The notes are whole notes, and the exercise is divided into sections labeled 'Toe' and 'air attack'. The first staff has notes on G2, F2, E2, D2, C2, B1, and A1. The second staff has notes on G2, F2, E2, D2, C2, B1, and A1. The third staff has notes on G2, F2, E2, D2, C2, B1, and A1.

c. Chromatic Descending Repeated tonguing-Strive for bouyant quality to eighths, and always BLOW PAST TONGUE!

The exercise consists of two staves of music in bass clef. The first staff shows a chromatic descending eighth-note pattern: G2, F2, E2, D2, C2, B1, A1. The second staff continues the pattern: G2, F2, E2, D2, C2, B1, A1. The exercise is marked 'etc.' at the end.

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 consistency 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

♩ = 60

The exercise consists of three lines of musical notation on a bass clef staff. The first line shows an ascending glissando from a half note to a whole note, followed by a descending glissando from a whole note to a half note. The second line shows a descending glissando from a whole note to a half note, followed by an ascending glissando from a half note to a whole note. The third line shows an ascending glissando from a half note to a whole note, followed by a descending glissando from a whole note to a half note. Each line is marked with 'gliss.' and includes double bar lines to indicate the end of the exercise.

b. Increasing Interval Buzz Extension Exercise (on cutaway or mouthpiece)

Do both ascending and descending range

♩ = 60

The exercise consists of four lines of musical notation on a bass clef staff. The first line shows an ascending glissando from a half note to a whole note, followed by a descending glissando from a whole note to a half note. The second line shows a descending glissando from a whole note to a half note, followed by an ascending glissando from a half note to a whole note. The third line shows an ascending glissando from a half note to a whole note, followed by a descending glissando from a whole note to a half note. The fourth line shows a descending glissando from a whole note to a half note, followed by an ascending glissando from a half note to a whole note. Each line is marked with 'gliss.' and includes double bar lines to indicate the end of the exercise.

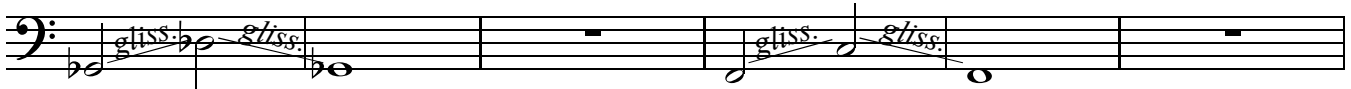
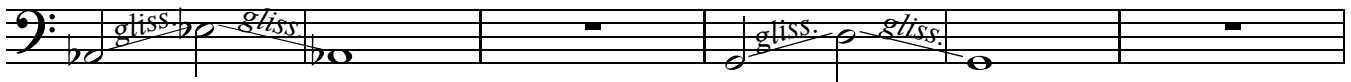
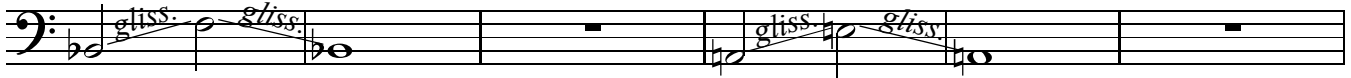
Embouchure Conditioning (continued)c. Partial Gliss Exercise (on trombone)

Focus on slow lip glissando/bend between notes and quality of sound.

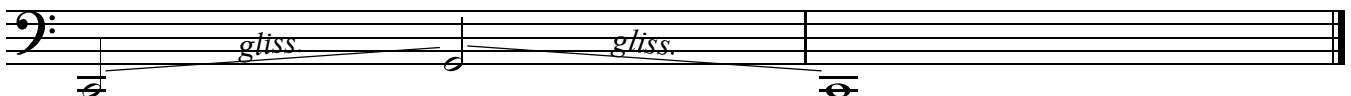
Strive for a complete gliss without bumps or breaks. Use recording/half speed listening to evaluate.

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.



(with F valve)



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!!!***

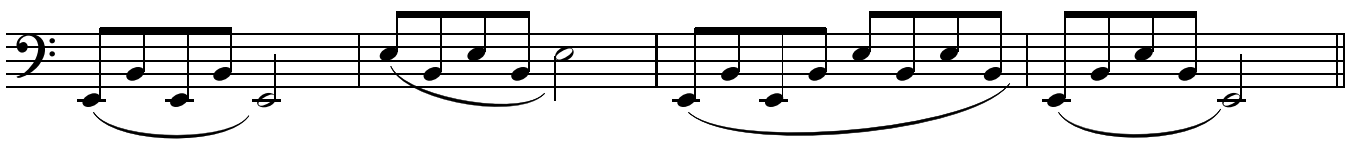
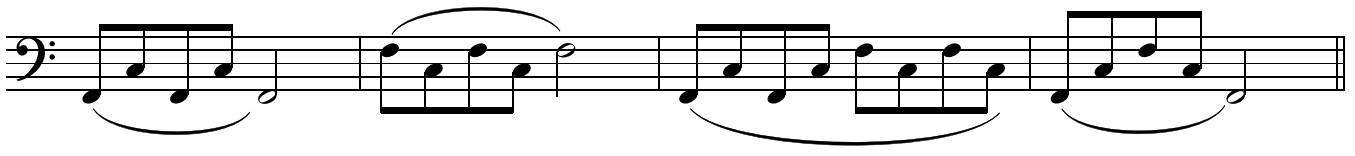
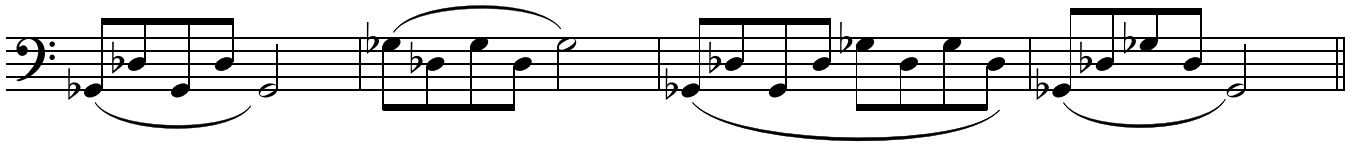
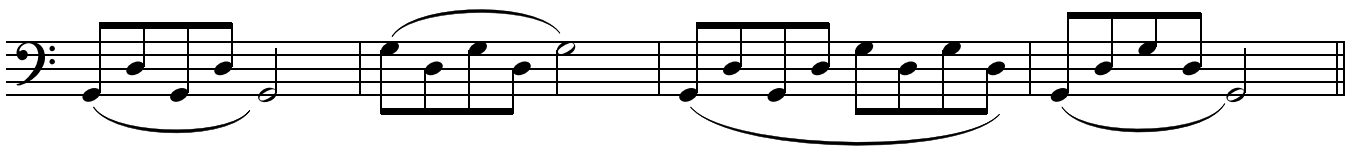
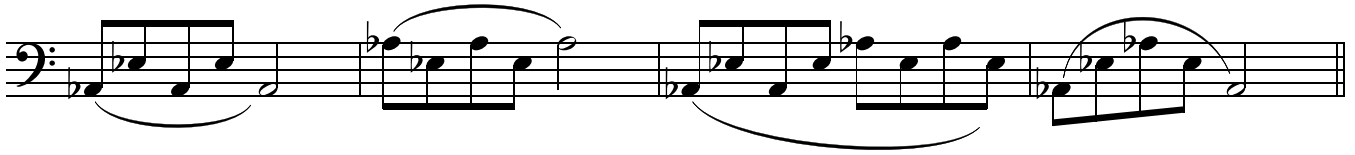
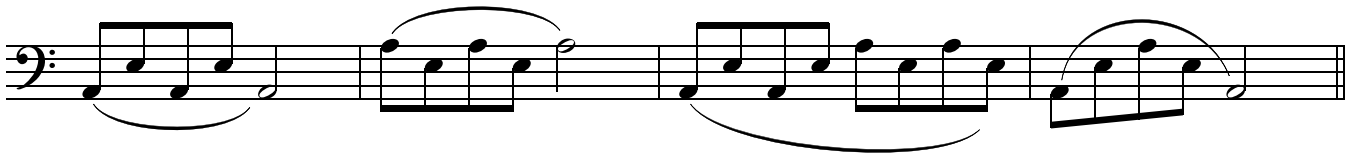
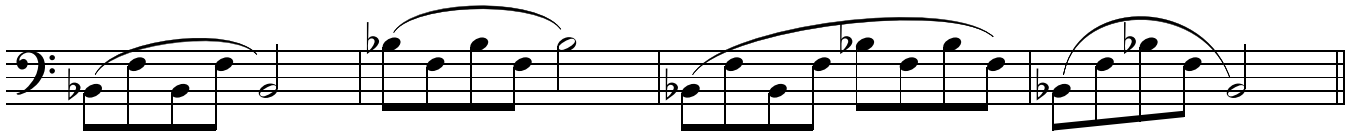
$\text{♩} = 60$

The musical score consists of seven staves of music, each containing two measures of glissando exercises. The exercises are marked "gliss." and feature slanted lines indicating the pitch contour. The notes are mostly quarter notes with stems pointing down. The first staff starts with a tempo marking of quarter note = 60. The exercises involve ascending and descending glissandos across various partials, with some notes marked with flats or sharps.

Embouchure Conditioning and Control (continued)

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.



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Embouchure Conditioning (continued)

f. Valve Extension Slurs for Low Range Security

*Maintain B \flat corner/chop setting with firm corners throughout this exercise. A mirror will help.**Maintain open B \flat 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 \flat 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.

The image displays ten staves of musical notation in bass clef, organized into five pairs. Each pair consists of a melodic line with glissando markings and an accompaniment line with articulation symbols. The notation includes various note values, accidentals, and dynamic markings.

- Staff 1:** Melodic line with gliss. markings and accents; accompaniment with accents.
- Staff 2:** Melodic line with gliss. markings and accents; accompaniment with accents.
- Staff 3:** Melodic line with gliss. markings and accents; accompaniment with accents.
- Staff 4:** Melodic line with gliss. markings and accents; accompaniment with accents.
- Staff 5:** Melodic line with gliss. markings and accents; accompaniment with accents.
- Staff 6:** Melodic line with gliss. markings and accents; accompaniment with accents.
- Staff 7:** Melodic line with gliss. markings and accents; accompaniment with accents.
- Staff 8:** Melodic line with gliss. markings and accents; accompaniment with accents.
- Staff 9:** Melodic line with gliss. markings and accents; accompaniment with accents.
- Staff 10:** Melodic line with gliss. markings and accents; accompaniment with accents.

c. Legato tonguing (*evaluate all at half speed*)

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

Four staves of musical notation in bass clef, each starting with a whole note followed by a slur over five eighth notes. The notes are: C4, D4, E4, F4, G4. The first two staves are in C major, the third in B minor, and the fourth in A minor. Each staff has the instruction "breathe attack" written below the first note, and "t d d d d" written below the notes of the slur. The first two staves have a comma above the first note of the slur, and the last two staves have a comma above the last note of the slur.

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

Two staves of musical notation in bass clef. Each staff starts with a whole note followed by a slur over five eighth notes. The first staff is in C major and the second is in B minor. The notes of the slur are: C4, D4, E4, F4, G4. The instruction "gliss." is written above the notes of the slur. The first two staves have a comma above the first note of the slur, and the last two staves have a comma above the last note of the slur. The word "etc." is written at the end of each staff.

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

Three staves of musical notation in bass clef. Each staff starts with a whole note followed by a slur over five eighth notes. The notes of the slur are: C4, D4, E4, F4, G4. The first staff is in C major, the second in B minor, and the third in A minor. Each staff has a comma above the first note of the slur. The word "etc." is written at the end of each staff.