

Warm-ups, Fundamentals, and Embouchure Conditioning for Trombone (rev. 3)

Elliot Chasanov, Professor of Trombone
University of Illinois at Urbana-Champaign, USA
Email: chasanov@illinois.edu Office: +1 (217) 300-5101
www.trombone-at-illinois.com

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 first position corner setting as you gliss.*

The first staff shows a glissando from G2 to G3, followed by notes on G2, G2, G2, G2, G3, G3, G3. Labels below are 'air attack', 'Toe', 'Toe', 'air attack', 'Toe', 'Toe'.
The second staff shows a glissando from G2 to G3, followed by notes on G2, G2, G2, G2, G3, G3, G3. Labels below are 'air attack', 'Toe', 'Toe', 'air attack', 'Toe', 'Toe'.
The third staff shows a glissando from G2 to G3, followed by notes on G2, G2, G2, G2, G3, G3, G3. Labels below are 'air attack', 'Toe', 'Toe', 'air attack', 'Toe', 'Toe'.

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

The first staff shows a descending eighth-note scale from G3 to G2. The second staff shows a descending eighth-note scale from G3 to G2, followed by a dotted quarter note. The word 'etc.' is written at the end of the second staff.

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

gliss. gliss. // gliss. gliss. //

gliss. gliss. // gliss. gliss. //

gliss. gliss. // gliss. gliss. //

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

Do both ascending and descending range

♩ = 60

gliss. gliss. // gliss. gliss. //

gliss. gliss. // gliss. gliss. //

gliss. gliss. // gliss. gliss. //

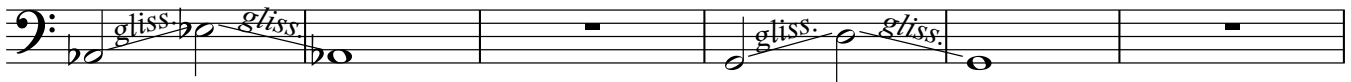
gliss. gliss. //

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

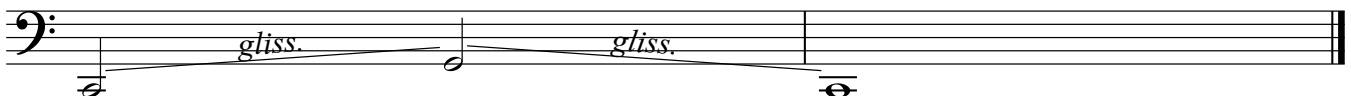
Focus on slow lip glissando/bend between notes and quality of sound.

Strive for a complete gliss without bumps or breaks. 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.

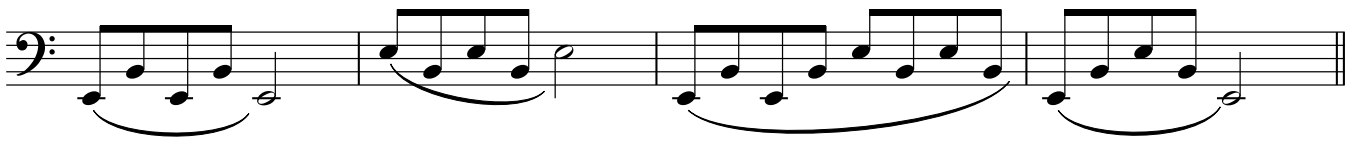
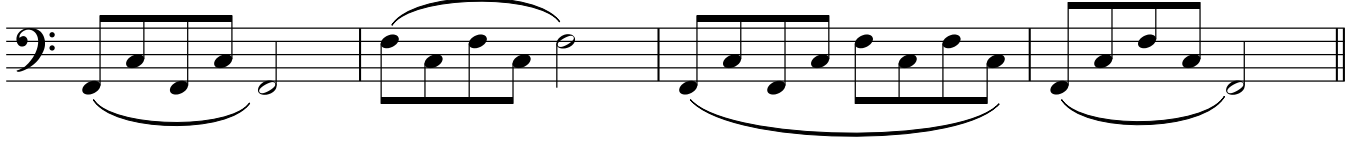
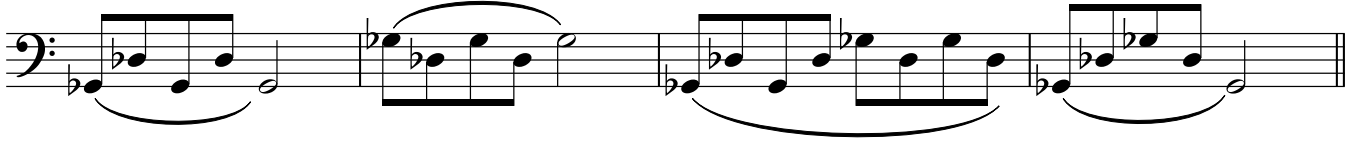
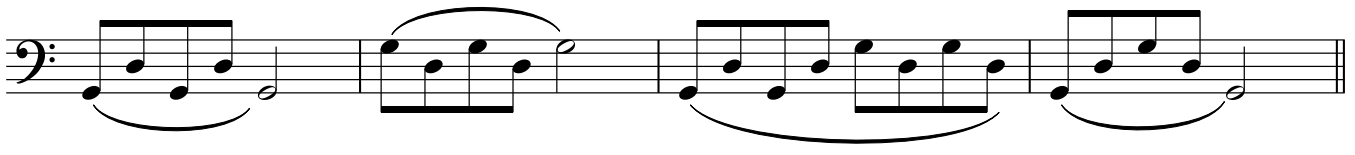
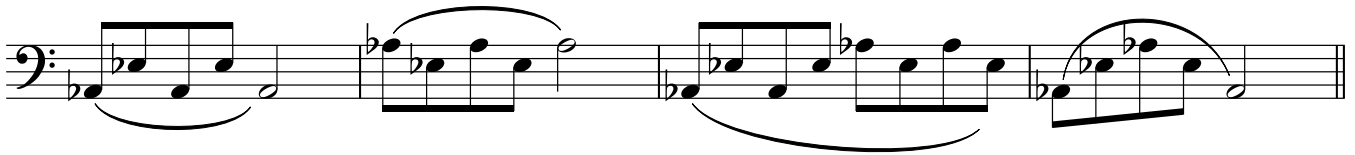
*Use recording/half speed listening to evaluate. A slight pivot down may be necessary to create a continuous gliss (pivot up when ascending). **Do not slur higher than you can slur on the cutaway/off the horn at any point: the object is to build range, not damage muscle tissue!!!***

$\text{♩} = 60$

The exercise consists of seven staves of music, each containing two measures. The first measure of each staff is an ascending glissando, and the second measure is a descending glissando. The notes are connected by a thick black line, and the word "gliss." is written above the line. The exercise progresses through various partials and intervals across the seven staves.

Embouchure Conditioning and Control (continued)

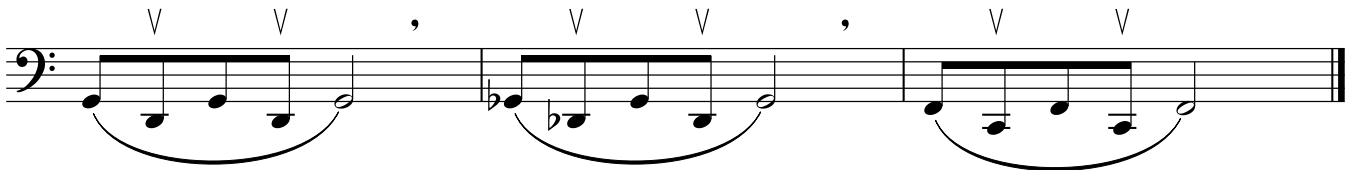
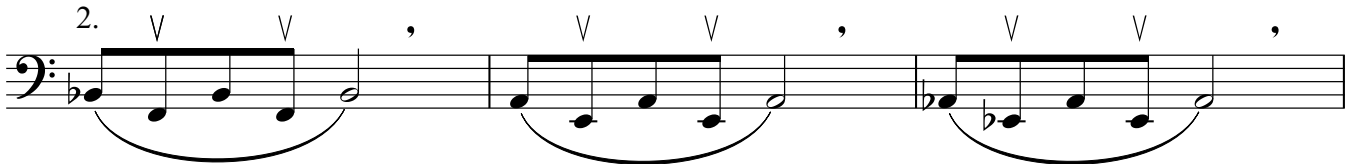
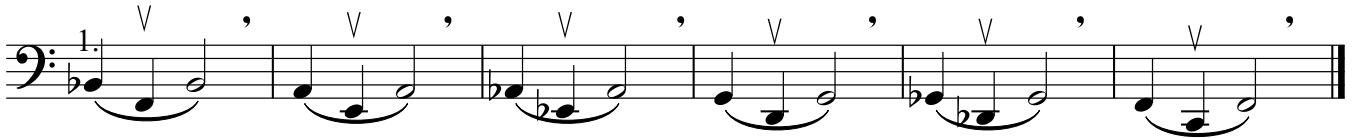
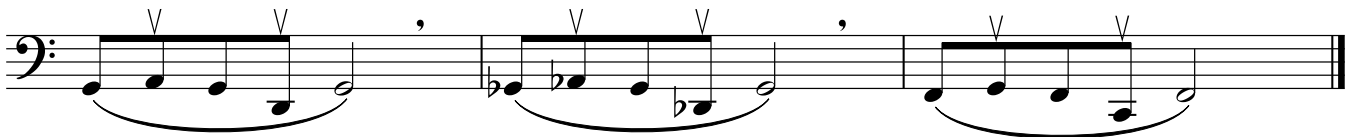
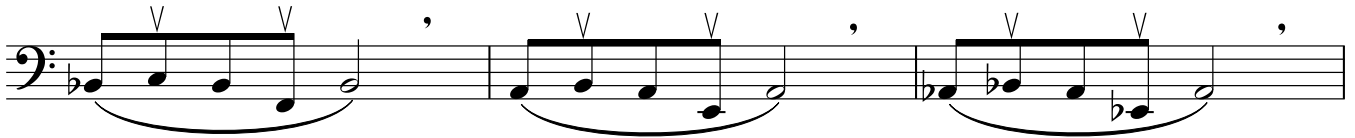
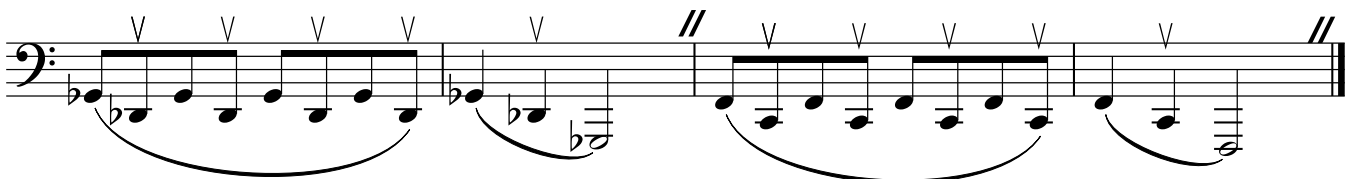
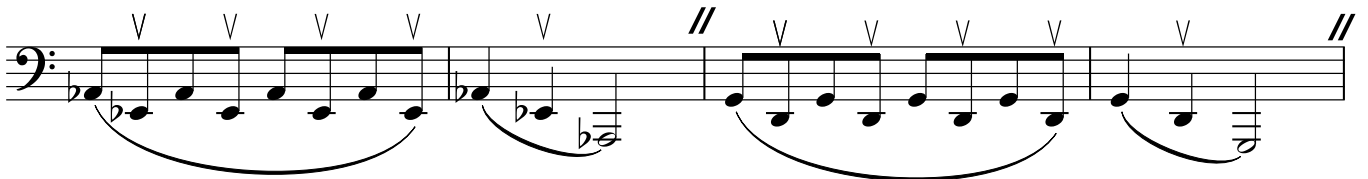
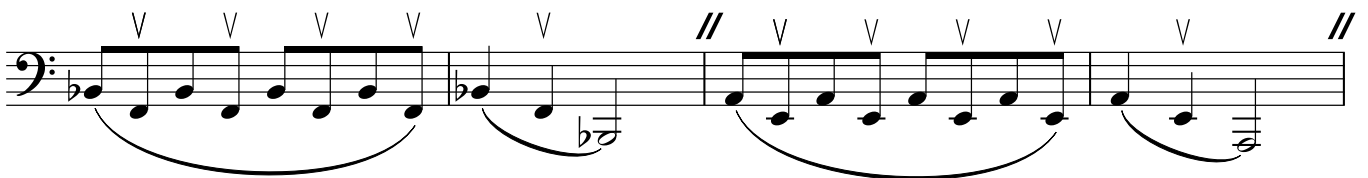
e. Quicker Lip Flexibility Slurs-do at varying tempi with metronome.
Check each slowly at first. Strive for maximum muscular and air connection between notes,
i.e. flexing-not flipping.



6

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.

b. Range extension/articulation matching: *Maintain constant timbre & articulation clarity.*
Do major & minor back to back!

Musical staff 1 (Bass clef): A sequence of notes starting on C4. The notes are: C4, D4 (sharp), E4, F4, G4 (natural), A4 (sharp), B4 (sharp), C5, B4 (sharp), A4 (sharp), G4 (natural), F4, E4, D4. The final note is a whole note C4 with a fermata.

Musical staff 2 (Bass clef): A sequence of notes starting on C4. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The final note is a whole note C4 with a fermata.

Musical staff 3 (Bass clef): A sequence of notes starting on B3. The notes are: B3, A3, G3, F3, E3, D3, C3, B2. The final note is a whole note B2 with a fermata. Above the staff, there are markings: 'V' above the first note, '3' below the first two notes, '#5' above the fourth note, 'b' above the fifth note, 'b' above the sixth note, 'b' above the seventh note, '#5' above the eighth note, and 'V' above the ninth note.

Musical staff 4 (Bass clef): A sequence of notes starting on C4. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The final note is a whole note C4 with a fermata.

Musical staff 5 (Bass clef): A sequence of notes starting on B3. The notes are: B3, A3, G3, F3, E3, D3, C3, B2. The final note is a whole note B2 with a fermata.

Musical staff 6 (Bass clef): A sequence of notes starting on C4. The notes are: C4, D4 (sharp), E4, F4, G4, A4 (sharp), B4 (sharp), C5, B4 (sharp), A4 (sharp), G4, F4, E4, D4. The final note is a whole note C4 with a fermata.

Musical staff 7 (Bass clef): A sequence of notes starting on C4. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The final note is a whole note C4 with a fermata.

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-flat major, and the fourth in B-flat major. Each staff has a 'breathe attack' label under the first note and 't d d d d' labels under the subsequent notes. The first two staves have a comma above the first note. The fourth staff ends with a double bar line.

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 with notes C4, D4, E4, F4, G4, and is labeled 'gliss. gliss. gliss.' above the notes. The second staff is in B-flat major with notes Bb3, C4, D4, Eb4, F4, and is labeled 'gliss. gliss.' above the notes. Both staves end with 'etc.'.

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 first staff is in C major with notes C4, D4, E4, F4, G4. The second staff is in B-flat major with notes Bb3, C4, D4, Eb4, F4. The third staff is in B-flat major with notes Bb3, C4, D4, Eb4, F4. Each staff ends with 'etc.'.