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

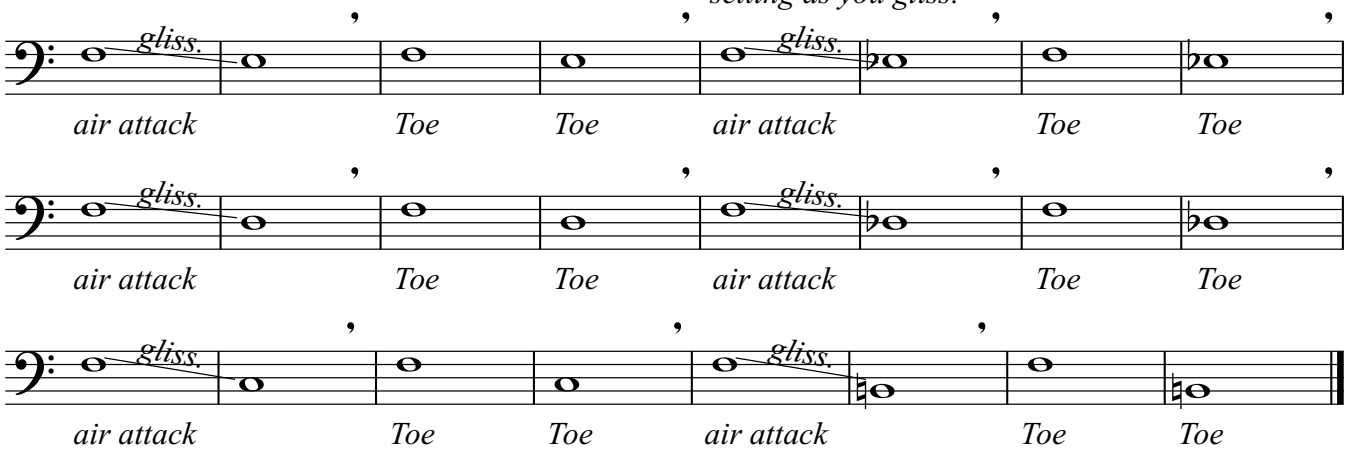
Part I: Body Warm-up

a. Breathing

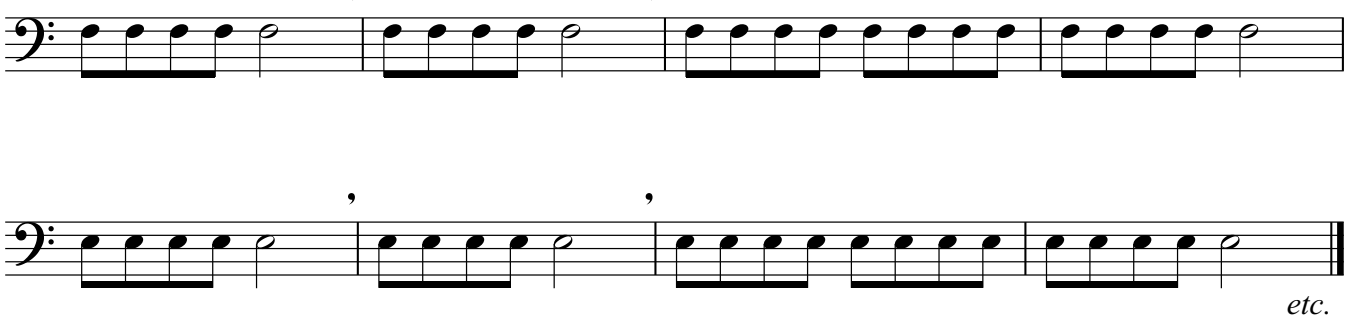
Instructions: Set metronome to 60 beats per minute.
Start with 4 in/4 out and work up to 1 in/4 out.
Blow up your breathing bag.
Empty lungs of all air.
Breathe in at a constant rate, exhale at a constant rate (never stop or hold the air).
Do only 3-4 repetitions and then take a break.

Exercise:	INHALE	EXHALE
	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.*



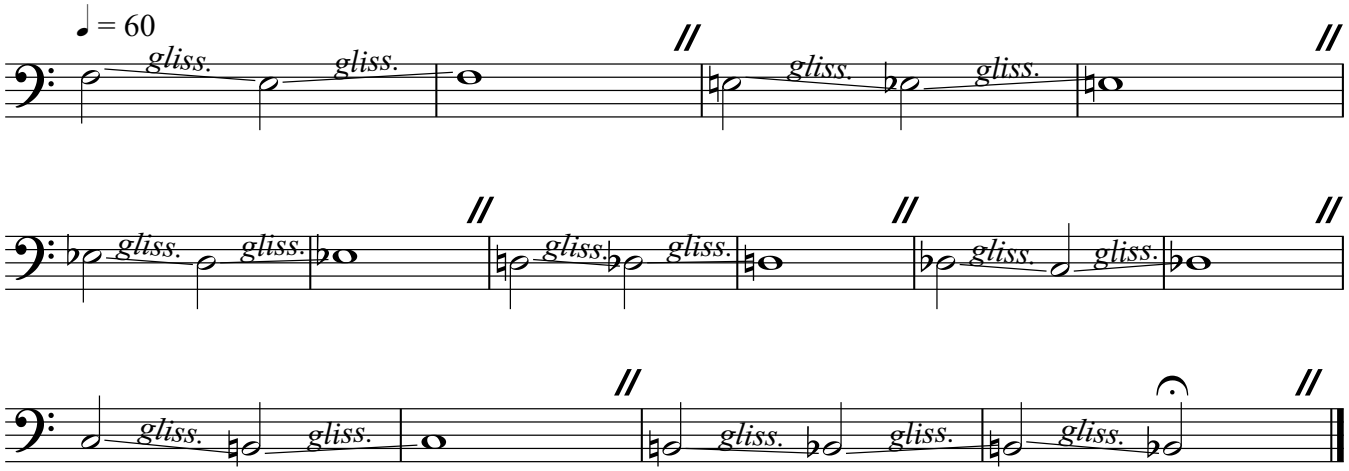
c. Chromatic Descending Repeated tonguing-*Strive for bouyant quality to eighths, and always BLOW PAST TONGUE!*



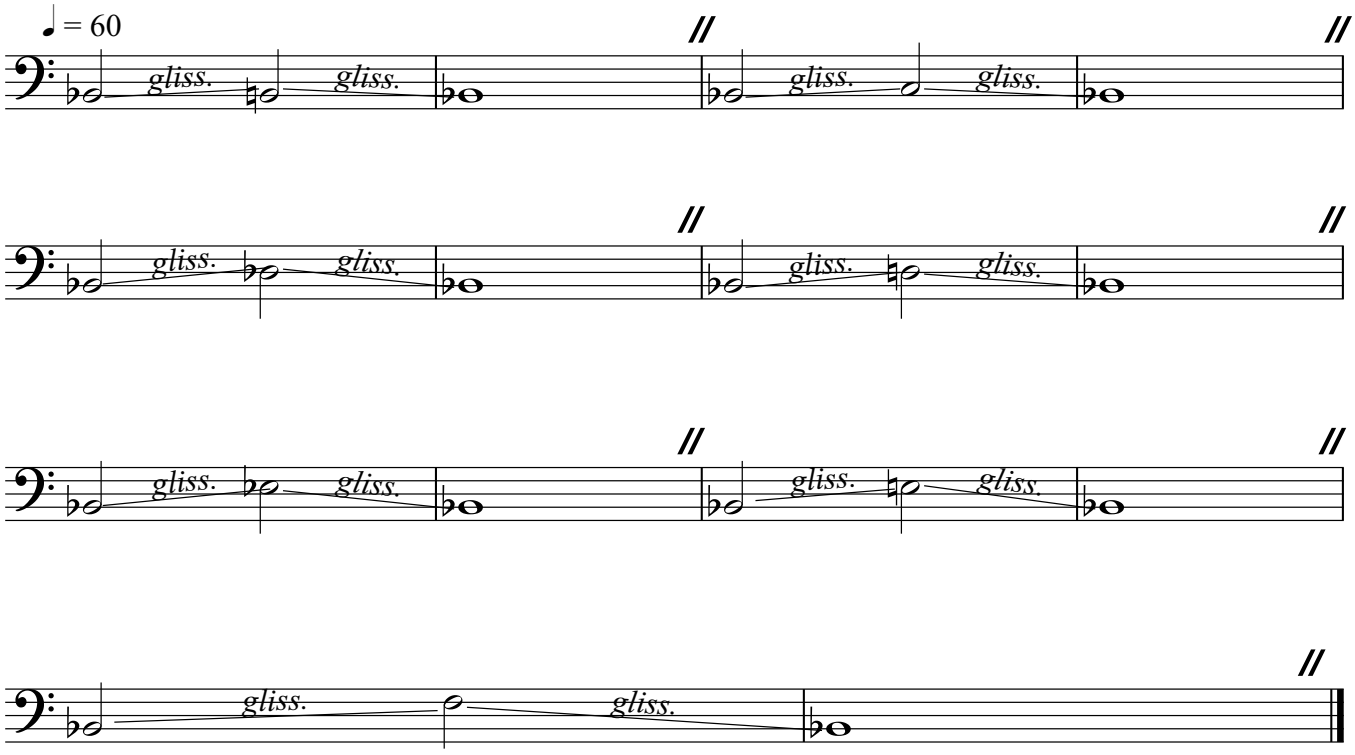
Part II: <u>Embouchure Conditioning and Control</u>

NOTE: *Start on any **<u>open</u>** 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. <u>Half Step Buzz Extension Exercise</u> (on cutaway or mouthpiece)
Do both ascending and descending range



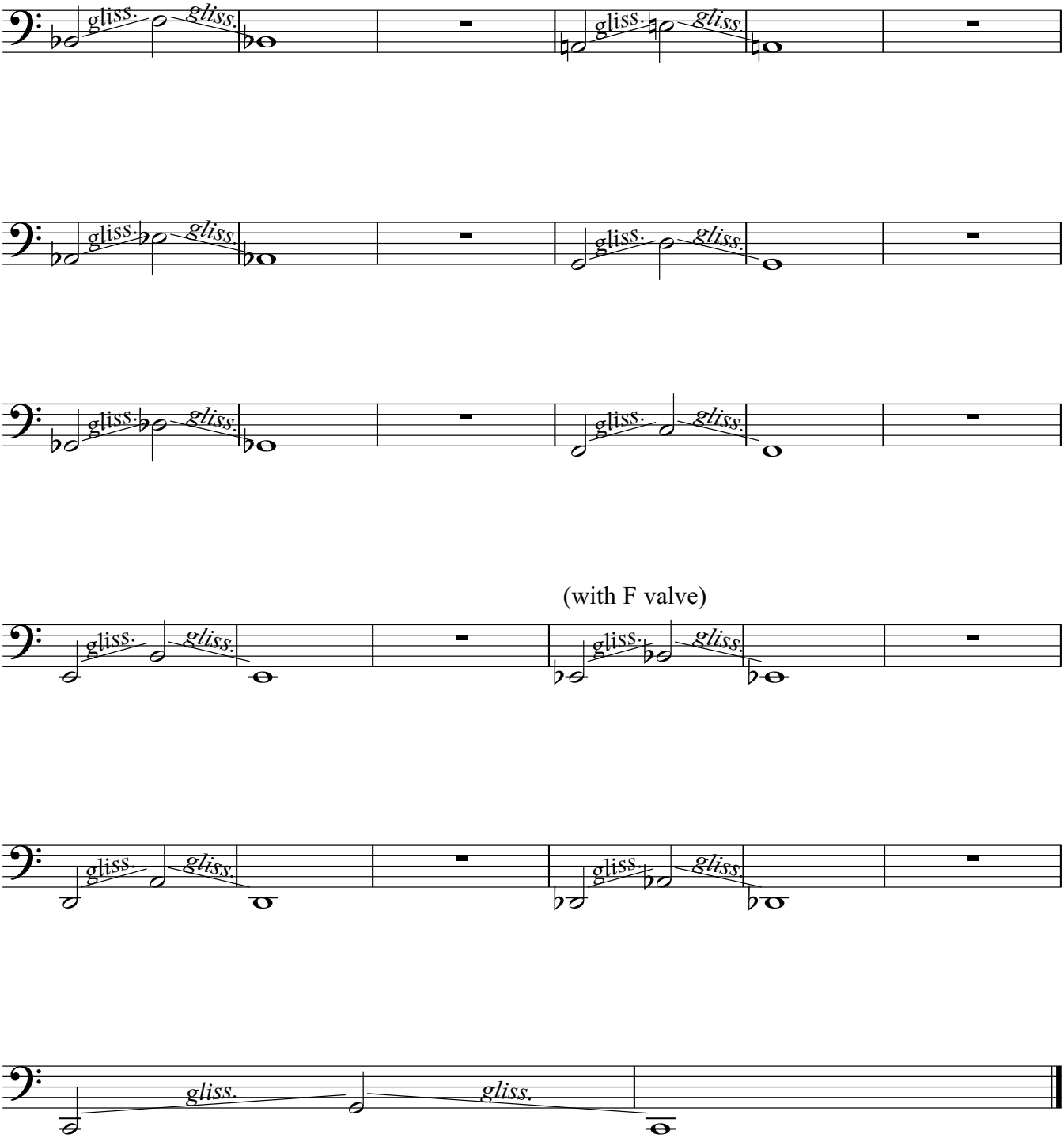
b. <u>Increasing Interval Buzz Extension Exercise</u> (on cutaway or mouthpiece)
Do both ascending and descending range



Embouchure Conditioning *(continued)*

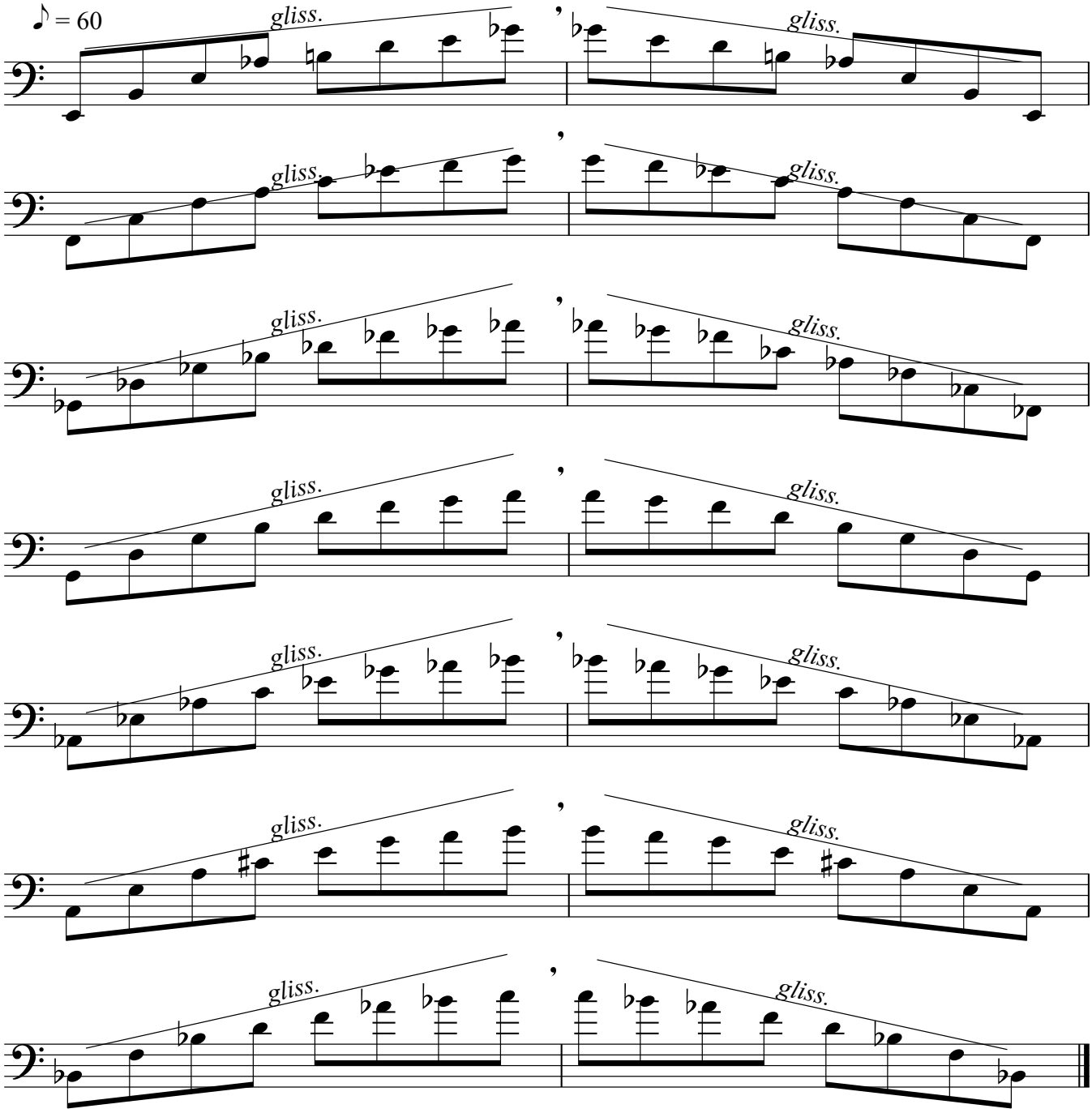
c. Partial Gliss Exercise (on trombone)

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.*

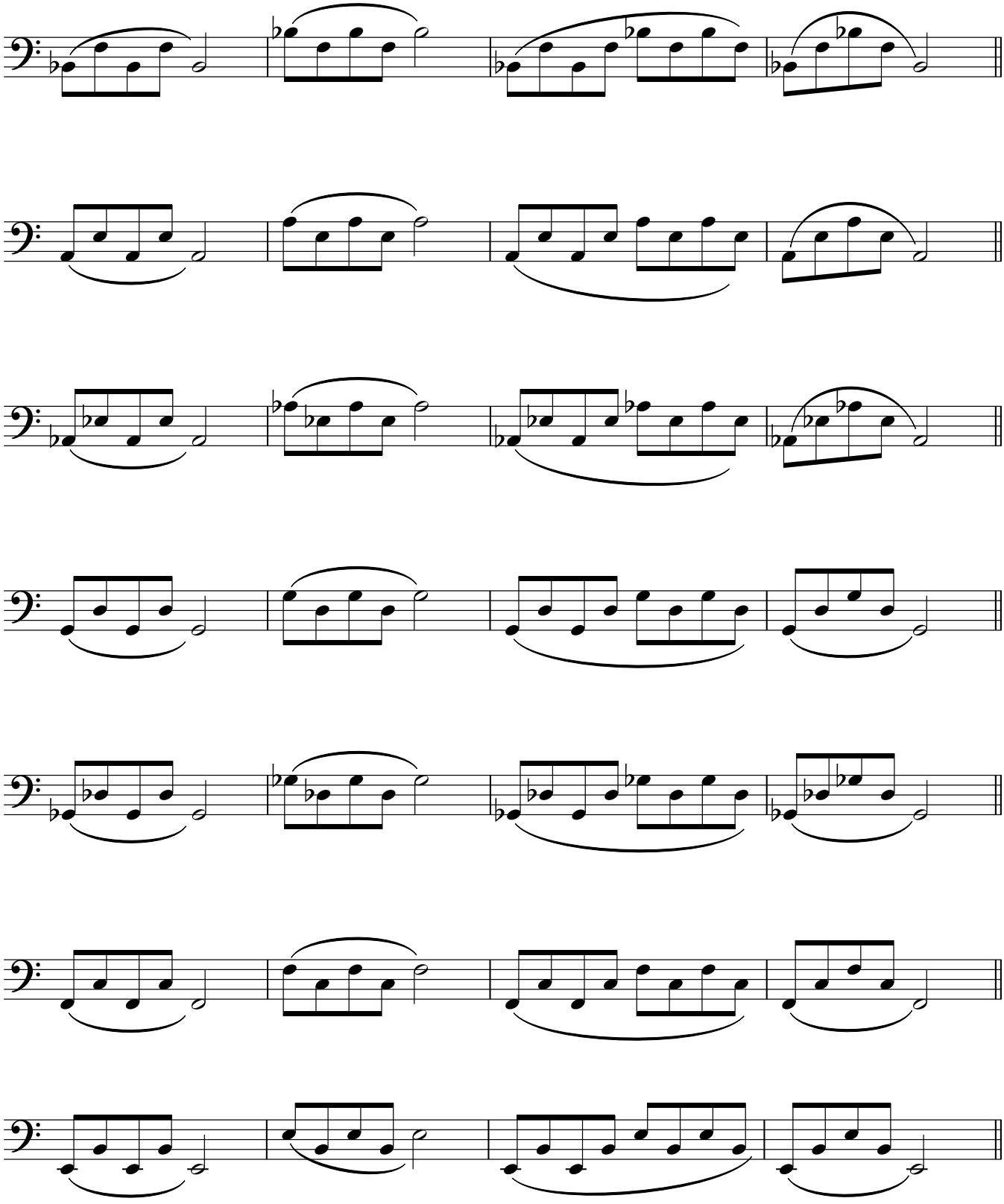


Embouchure Conditioning *(continued)*

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!!!***



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

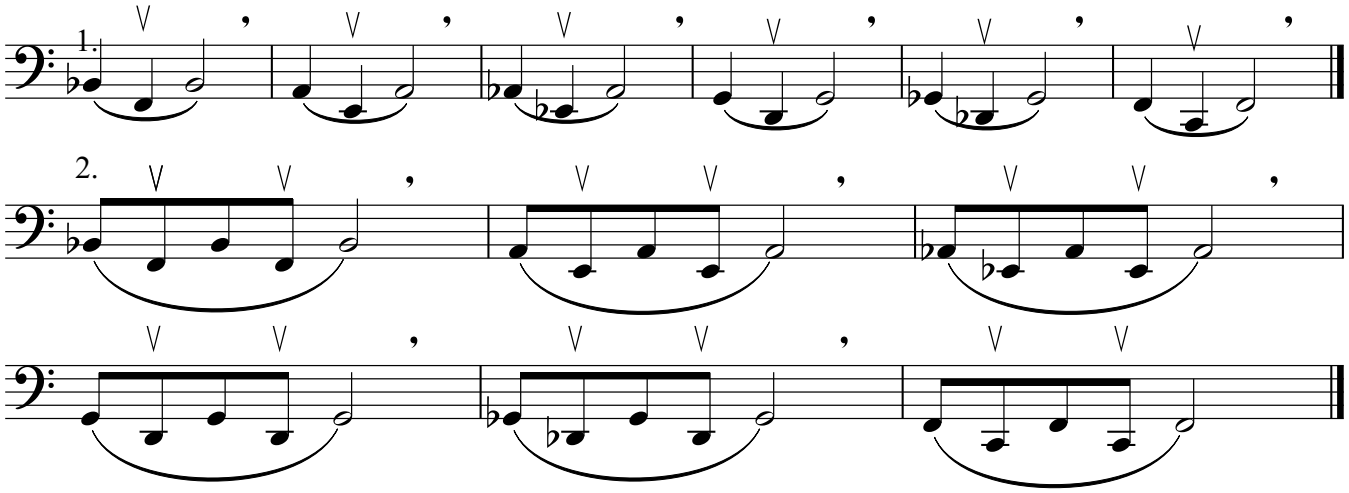


Embouchure Conditioning *(continued)*

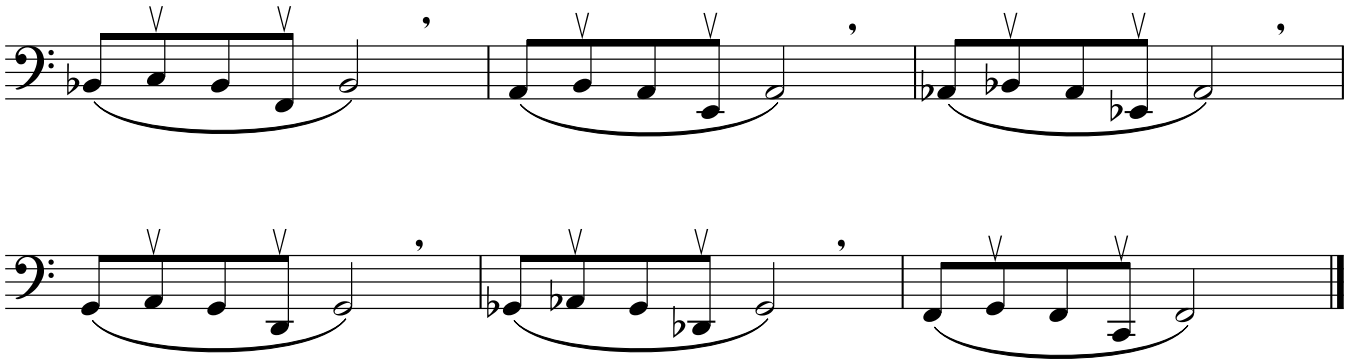
f. Valve Extension Slurs for Low Range Security

Maintain B♭ corner/chop setting with firm corners throughout this exercise. A mirror will help.

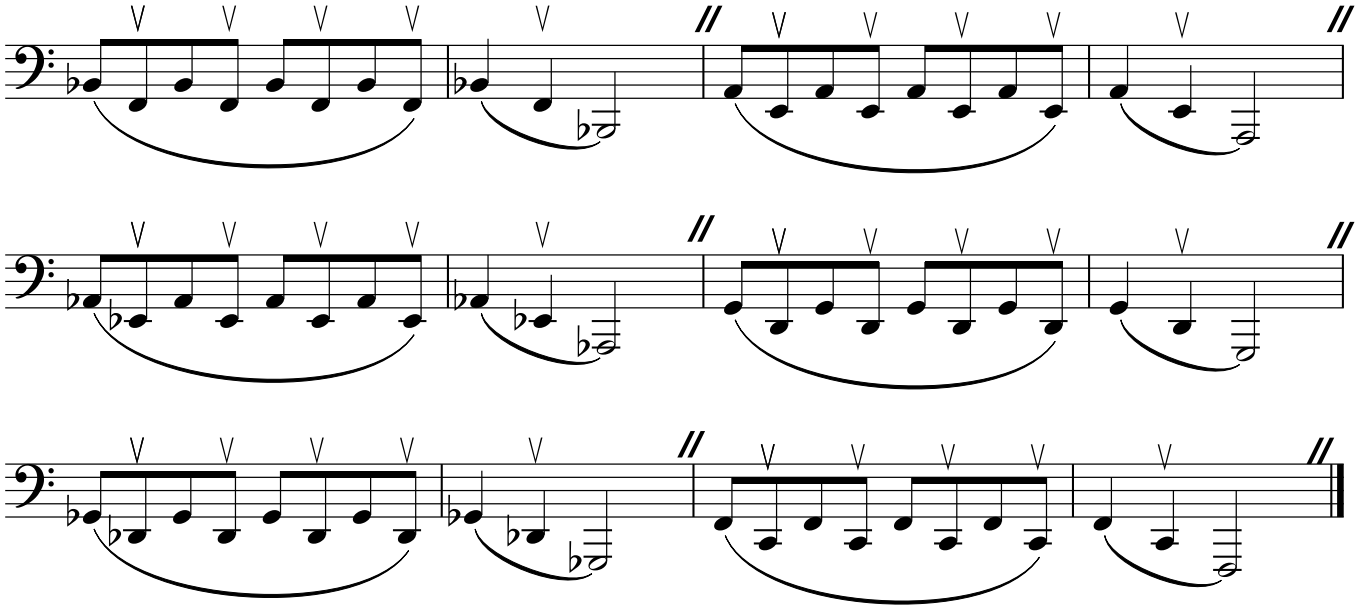
Maintain open B♭ partial corner setting and sound in trigger. No pivot adjustment necessary.



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

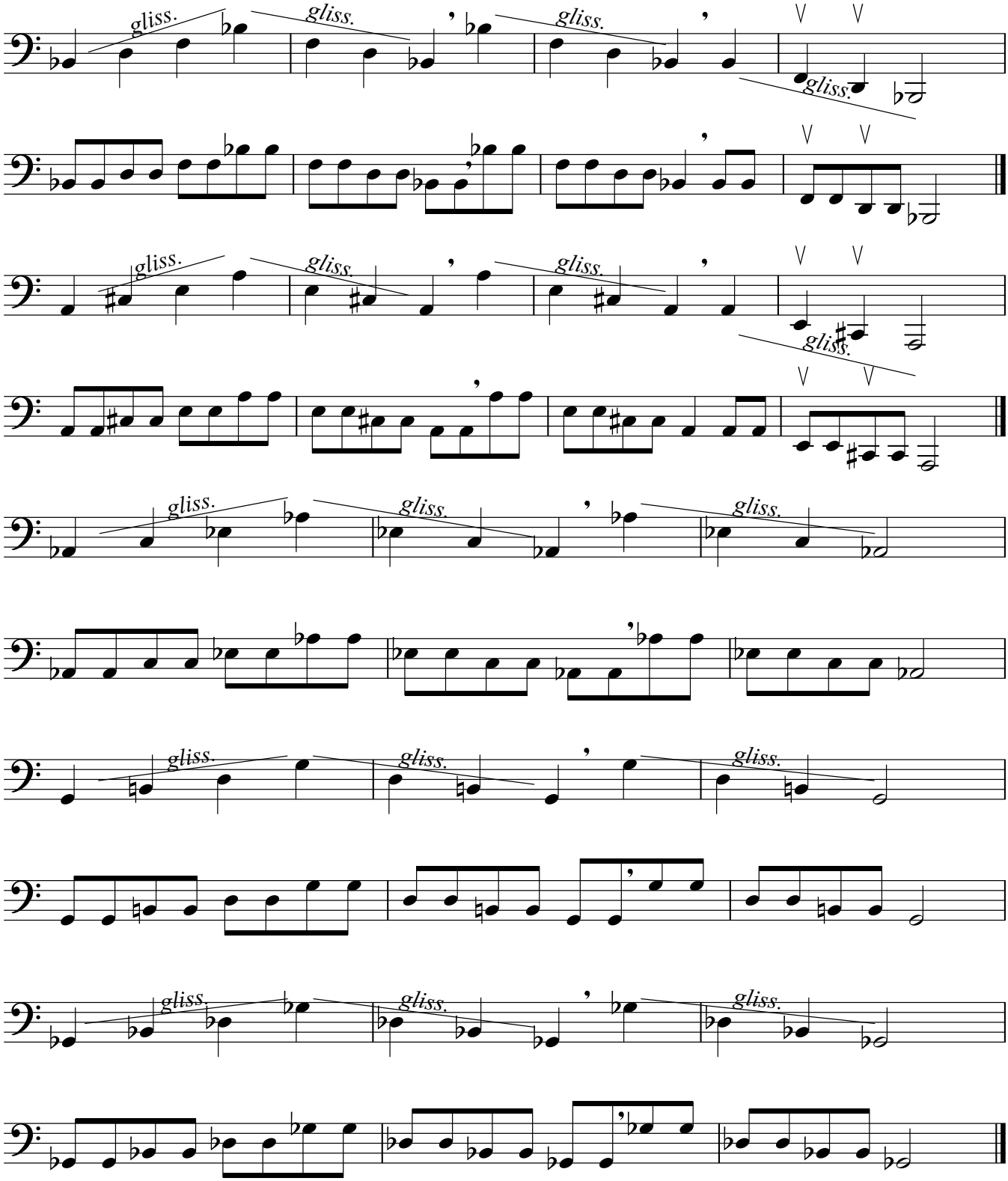


4. Pedal extension slurs: *Pivot for pedal note, open aperture but don't lose corner setting.*

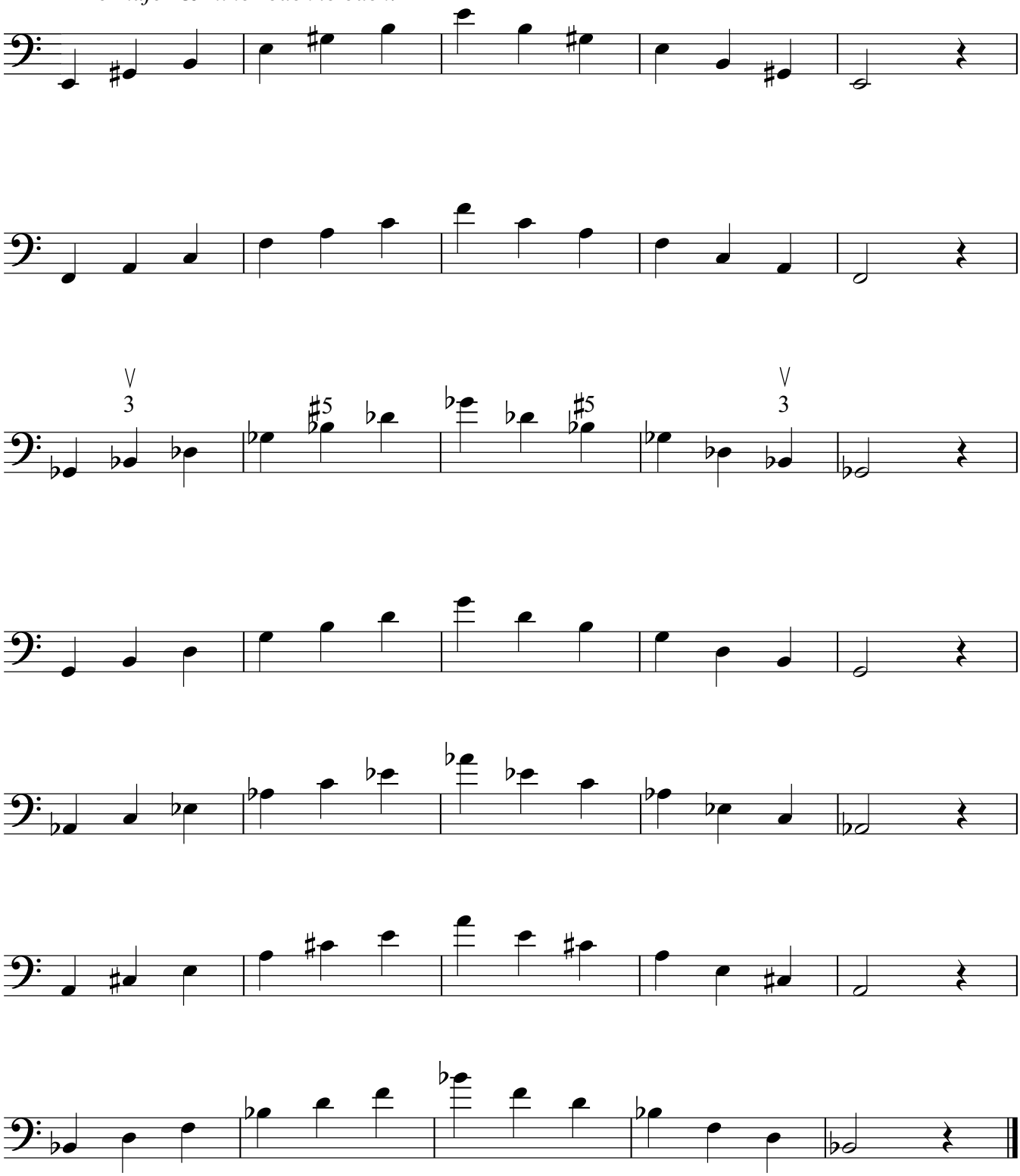


Pat III: <u>Articulation, Slide Coordination, Embouchure Control</u>

a. Articulation matching through registers
Use glisses to enable embouchure flexes and to coordinate slide timing.

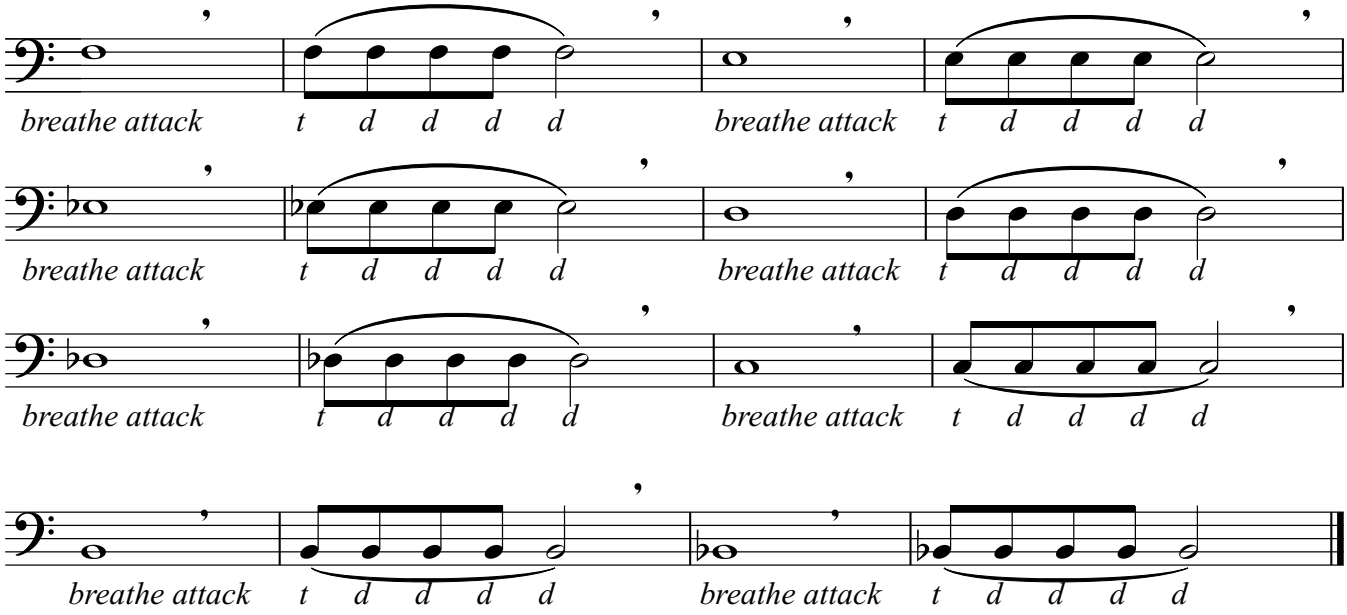


b. Range extension/articulation matching: *Maintain consistant timbre & articulation clarity.*
Do major & minor back to back!

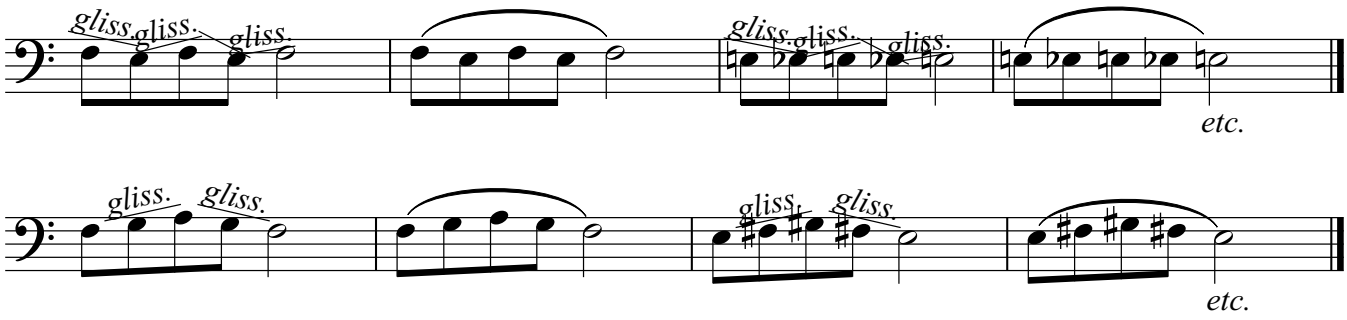
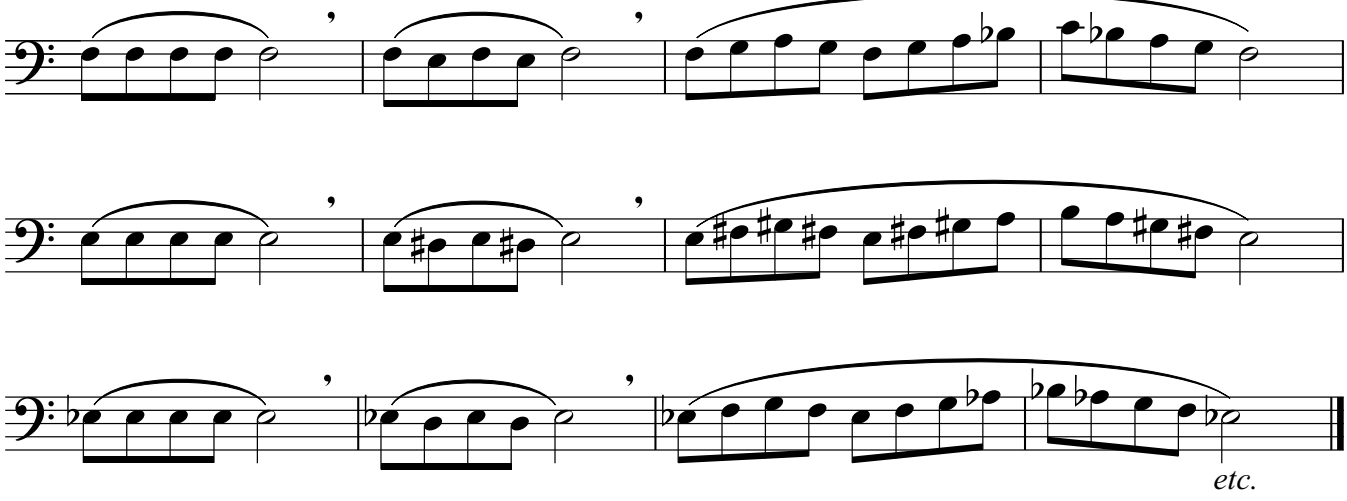


c. Legato tonguing *(evaluate all at half speed)*

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.*