

FUNDAMENTALS FOR THE TROMBONE

98



POSAUNE

*Ich suche fast den Ruhm an allen Ort und Enden.
so wohl den Alterthum als auch der Wirkung nach.
man sehe was ich kan in beeden Testamenten
ich warff die Mauern ein als man mich recht besprach
kein Opfer oder Fest würd recht ohn mich vollführet
und heunt zu Tag bin ich was grosse Chör bezieret.*

WARM UPS AND DAILY EXERCISES

The purpose of these exercises is to begin with the simplest and most fundamental principle of playing, the use of the air. Only the stream of air can produce a tone (by inducing oscillation of the lip-reed). The muscles of the lip cannot set themselves in vibration on their own. Even though we all know this, we sometimes forget the importance of the air flow and often work too hard with the tongue and embouchure.

The following exercises are begin with simple tones, sounded purely with the breath. Subsequent steps add and coordinate the other physical actions needed in playing: use of the tongue, embouchure, and slide. In order to establish correct habits, or to diagnose incorrect, ineffective ways playing, the following sequence should be followed as preparation for the exercises:

First, do breathing exercises, using a rolled tube of paper, inhaling deeply through the tube, exhaling freely without the tube.

Then, take the mouthpiece in hand and buzz. Blow freely, beginning with glissandi up and down, without using the tongue (the tongue does not cause vibration or sound: use the air steam to make the lips vibrate).

Now take up the instrument and begin exercise No. 1, "moving the air," using only the breath to initiate the tone (use a "breath attack," with no tongue).

Next, continue through the sequence of exercises, adding -- one by one -- action of the tongue, embouchure, and slide. The tongue should contact the gum line at the same point in both legato and detached playing, ideally in all registers. The embouchure should remain steady, without shifting. The slide should be held in a relaxed manner, with a flexible wrist. Strive for accuracy of intonation, which is achieved through accurate placement of the slide, and precise rhythm. If the motions of tongue, lip, and slide are done in rhythm, they will coordinate automatically.

N.B. These exercises are intended as a supplement to the Remington, Schlossberg and Cornette -Kenfield studies.

moving the air

The image displays a musical exercise consisting of four staves of music, each with a bass clef and a common time signature (C). The exercise is divided into four measures, with measure numbers 1, 5, 9, and 13 indicated at the beginning of each staff. Each measure contains a single note with a long, horizontal slur above it, indicating a sustained tone. Below each staff, there are four trapezoidal diagrams, one for each measure, representing the shape of the air column. These diagrams show the air column expanding and contracting in a rhythmic pattern, with the widest part of the trapezoid corresponding to the note's duration. The diagrams are arranged in a way that suggests a continuous, flowing motion of air throughout the exercise.

Maintain consistent, full, and unforced tone quality. do not allow the pitch to change. Cor-
nette Method, p. 24 ff. ; Remington Warm-Up Exercises I. Sustained tones.

Slurs

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In order further to develop slurs and flexibility, use Remington, *Warm-Up Exercises* II, III slurs; and Stacey, *Successful Studies*.

placing the tongue: legato and detached notes



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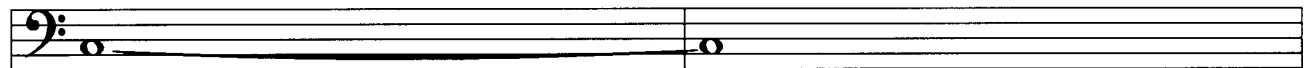
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This etude should be practiced in preparation for scales, to be played both legato and detached (as well as staccato, in all dynamics). See also Remington, *Warm-Up Exercises* II, "Tonguing." The exercises for double and triple tonguing found in Arban, *Method*, on pp. 162f, and 185f. can be used at first for single tonguing (at a slower tempo), then used for multiple tonguing. Always keep the air stream moving, and use an open vowel to properly shape the oral cavity.

Coordination of slide and legato tongue

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Matching Slurs and Legato Tongue

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Slidework

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Read Klienhammer, The Art of Trombone Playing pp.62f.

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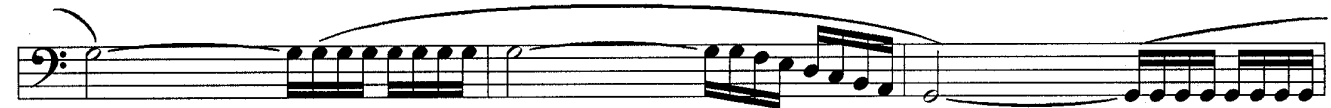
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Musical staff 13: Bass clef, key signature of one flat (B-flat), starting with a common time signature. The staff contains a sequence of eighth and sixteenth notes, including triplets, with a key signature change to two sharps (F# and C#) in the middle.

13

Musical staff 15: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and sixteenth notes, including triplets, with a key signature change to one flat (B-flat) in the middle.

15

Musical staff 17: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, including triplets, with a key signature change to one flat (B-flat) in the middle.

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Musical staff 19: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and sixteenth notes, including triplets, with a key signature change to one flat (B-flat) in the middle.

19

Musical staff 21: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and sixteenth notes, including triplets, with a key signature change to one sharp (F#) in the middle.

21

Musical staff 23: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and sixteenth notes, including triplets, with a key signature change to two sharps (F# and C#) in the middle.

23

Musical staff 25: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and sixteenth notes, including triplets, with a key signature change to one sharp (F#) in the middle.

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legato scales for range and trill development

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Basic scales are found in V. Cornette, *Method for Trombone*, p.21f. The patterns found in Cornette should be applied in all keys. Chromatic scales are found on 34ff. and whole tone scales on p.120. Useful chromatic scale studies are found in Blume *36 studies*, nos.25-26; and in Langey - *Carl Fisher Tutor*, 72, as well as Arban, *Methode*, 81ff.. Other scalar etudes are contained in LaFosse, *Methode complete* and Arban, *Methode*, 63-79. More advanced scale studies are found in Gaetke, *Scale Studies*.

Arpeggios should be studied as well, using both legato and detached articulation. Useful examples are in Arban, 151ff; Schlossberg, no. 52, (particularly no. 88); and Langey, pp. 68-70.

Slurs for range-building

The image displays seven staves of musical notation, each representing a range-building exercise. Each staff begins with a slur that spans the entire length of the exercise. The exercises are numbered 1, 4, 7, 10, 13, 16, and 19. The notation is written in bass clef with a common time signature (C). The key signature for each exercise is as follows: Exercise 1 (three sharps: F#, C#, G#), Exercise 4 (one flat: Bb), Exercise 7 (two flats: Bb, Eb), Exercise 10 (one sharp: F#), Exercise 13 (two flats: Bb, Eb), Exercise 16 (three sharps: F#, C#, G#), and Exercise 19 (one flat: Bb). Each exercise consists of a series of eighth and sixteenth notes, with some exercises featuring triplets. The exercises are designed to build range by moving from a lower note to a higher note and then back down.

Helpful collections compendium of slurs and flexibility studies are found in Remington, *Warmups*; in Marsteller, *Basic Routines* (esp. exercises 39-49); and in Colin, *Advanced Lip Flexibility Studies*.

legato scales for endurance and dynamic control

1 *p sempre* (*p*) *ff* *pppp*

3 *p sempre* (*p*) *ff* *pppp*

5 *p sempre* (*p*) *ff* *pppp*

7 *p sempre* (*p*) *ff* *pppp*

9 *p sempre* (*p*) *ff* *pppp*

11 *p sempre* (*p*) *ff* *pppp*

13 *p sempre* (*p*) *ff* *pppp*

15 *p sempre* (*p*) *ff* *pppp*

17 *p sempre* (*p*) *ff* *pppp*

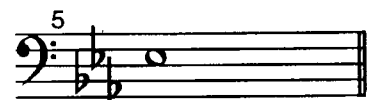
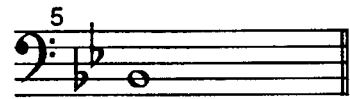
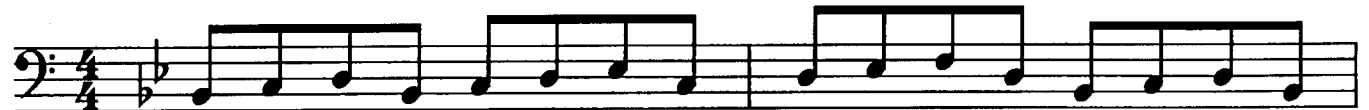
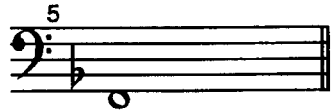
19 *p sempre* (*p*) *ff* *pppp*

21 *p sempre* (*p*) *ff* *pppp*

23 *p sempre* (*p*) *ff* *pppp*

25 *p sempre* (*p*) *ff* *pppp*

A similar method of building accuracy and endurance is found in Marsteller, *Basic Routines*, nos. 22- 39. Emery Remington recommended that, after extended high playing, one should play in the low register; and after loud playing, follow up with soft playing. For this reason, the exercises on the following pages should be played now, to loosen up. V.S.





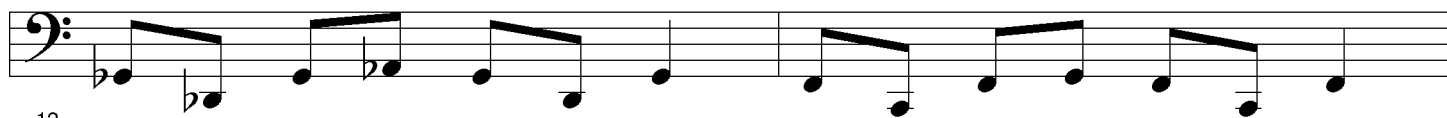
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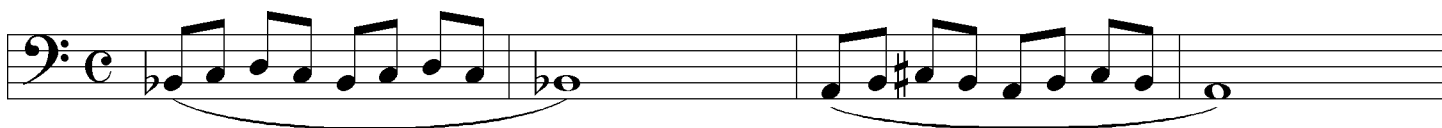
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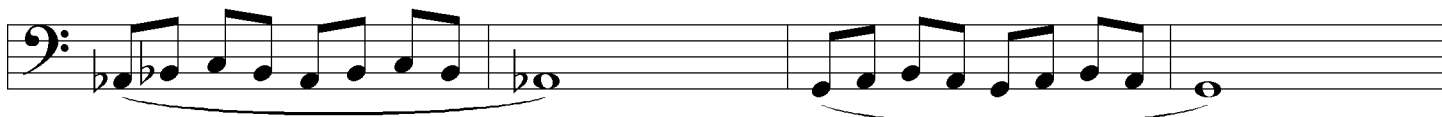
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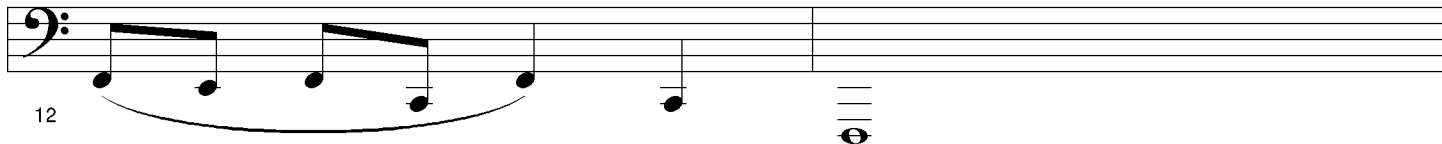
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