POSAUNE

Ich ſuche faſt den Ruhm an allen Ort und Enden
ſo wohl den Alterthum als auch der Würkung nach.
man ſehe was ich kan in beeden Teſtamenten
ich warff die Mauren ein als man mich recht beſprach
kein Opffer oder Feſt wurd 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.

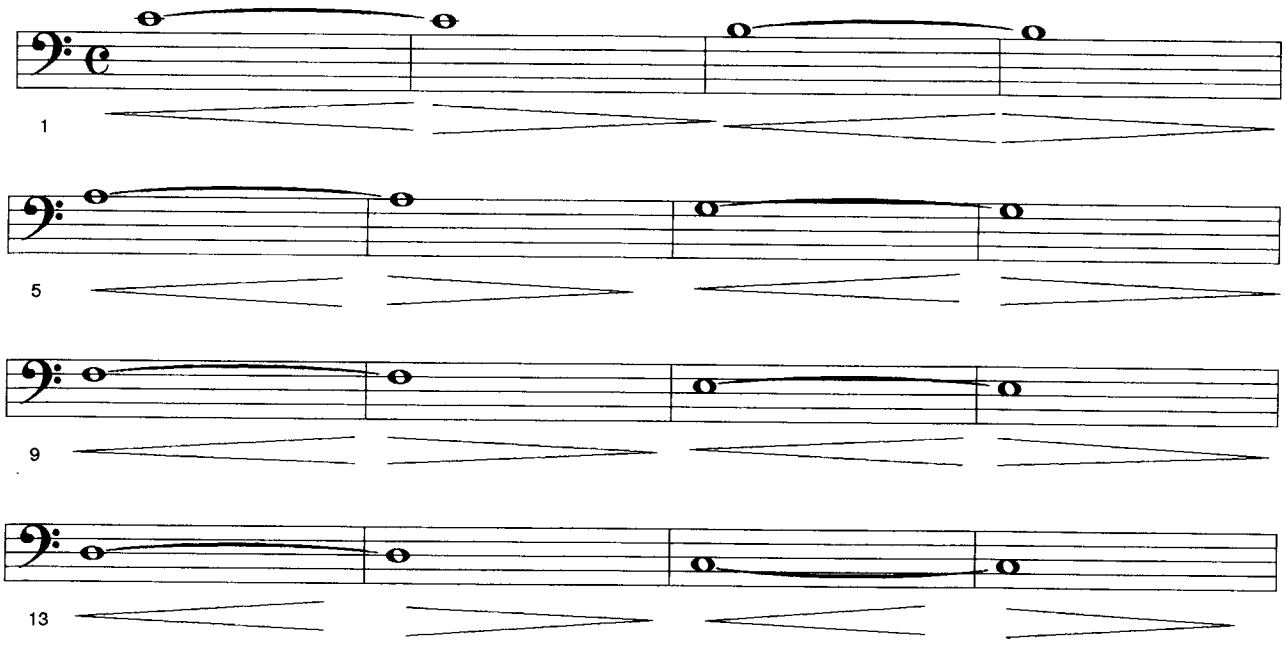
Then, take the mouthpiece in hand and buzz. Blow freely, beginning with glissandi up and down, without using the tongue (the tongue does not cause vibration or sound: use the air steam to make the lips vibrate).

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.

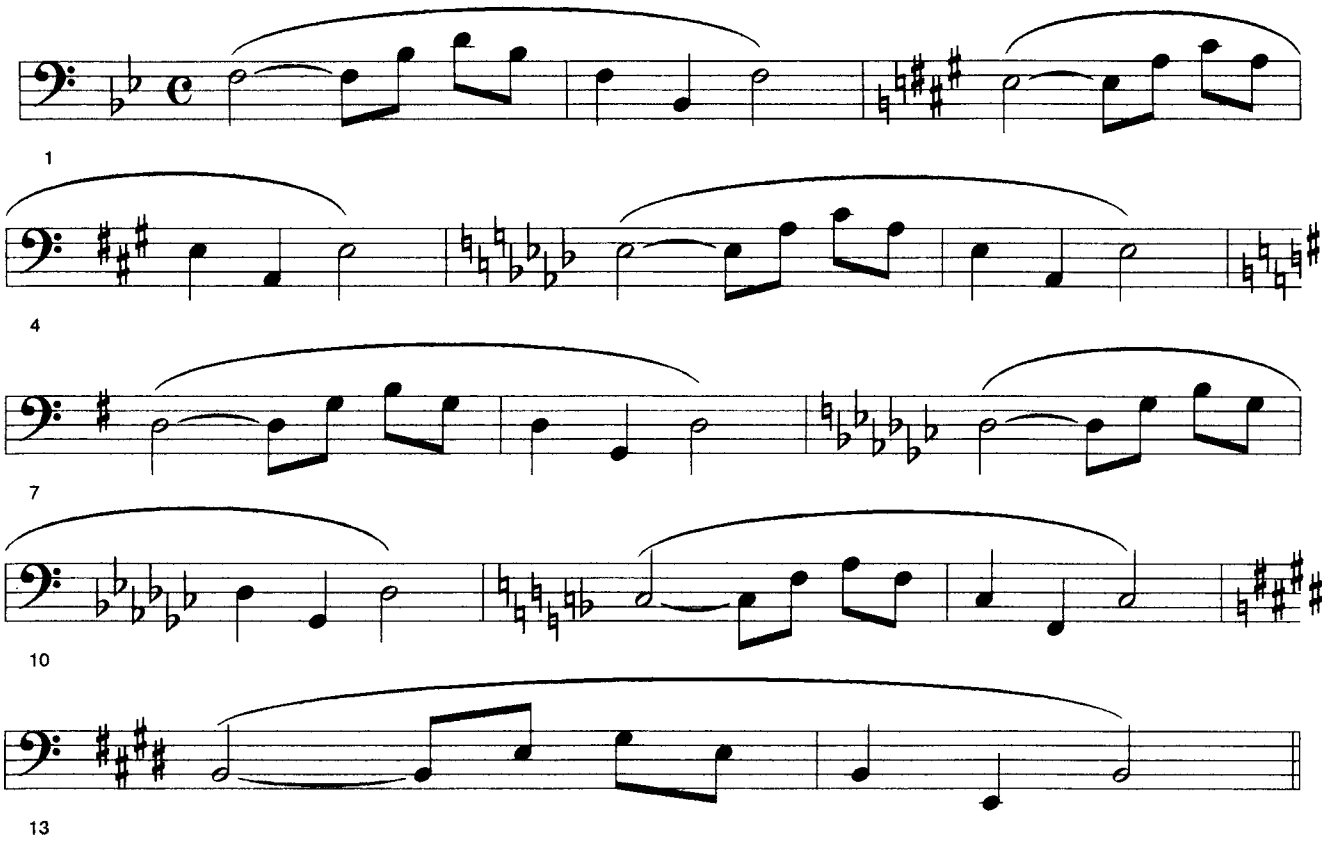
N.B. These exercises are intended as a supplement to the Remington, Schlossberg and Cornette -Kenfield studies.

moving the air



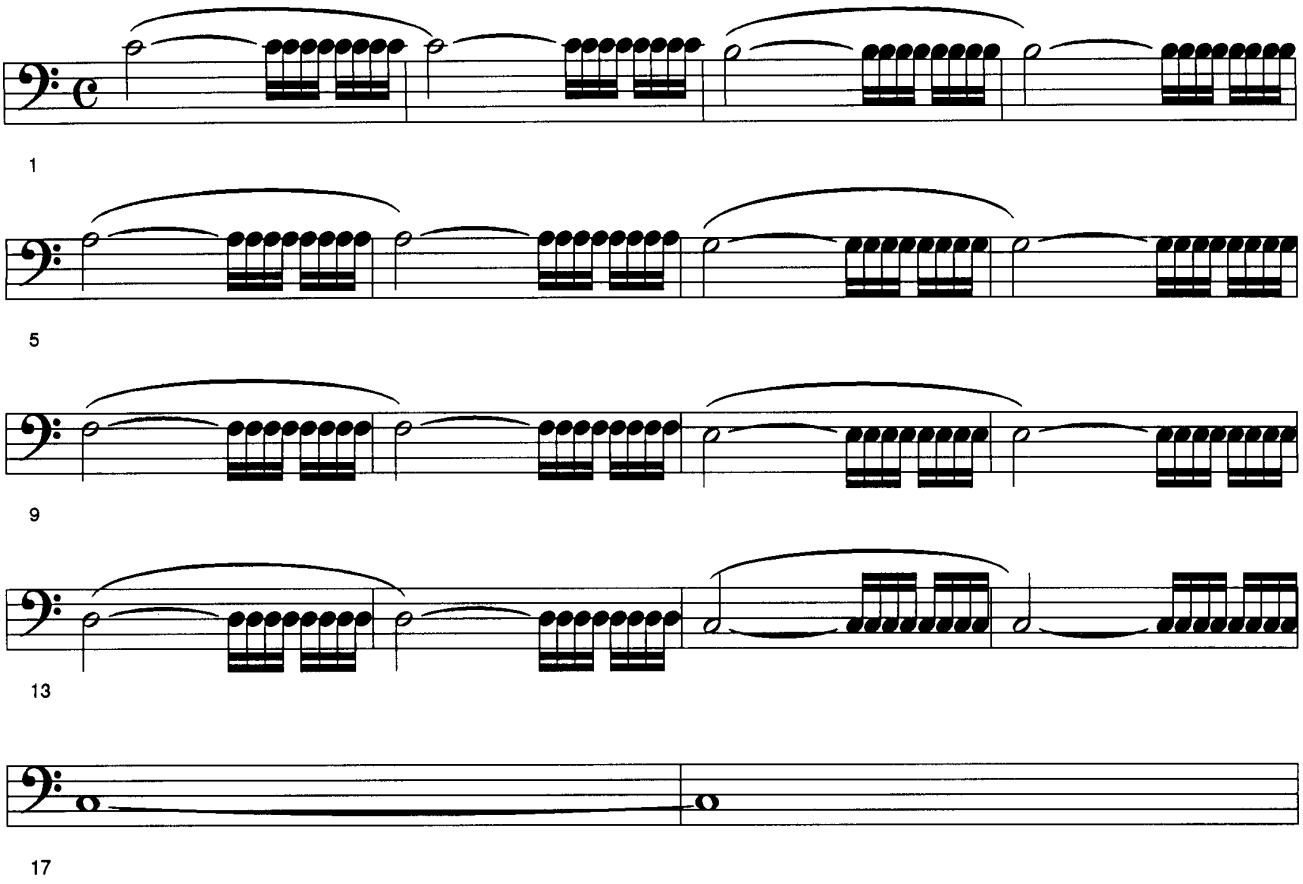
Maintain consistent, full, and unforced tone quality. do not allow the pitch to change. Cornette Method, p. 24 ff. ; Remington Warm-Up Excercises I. Sustained tones.

Slurs



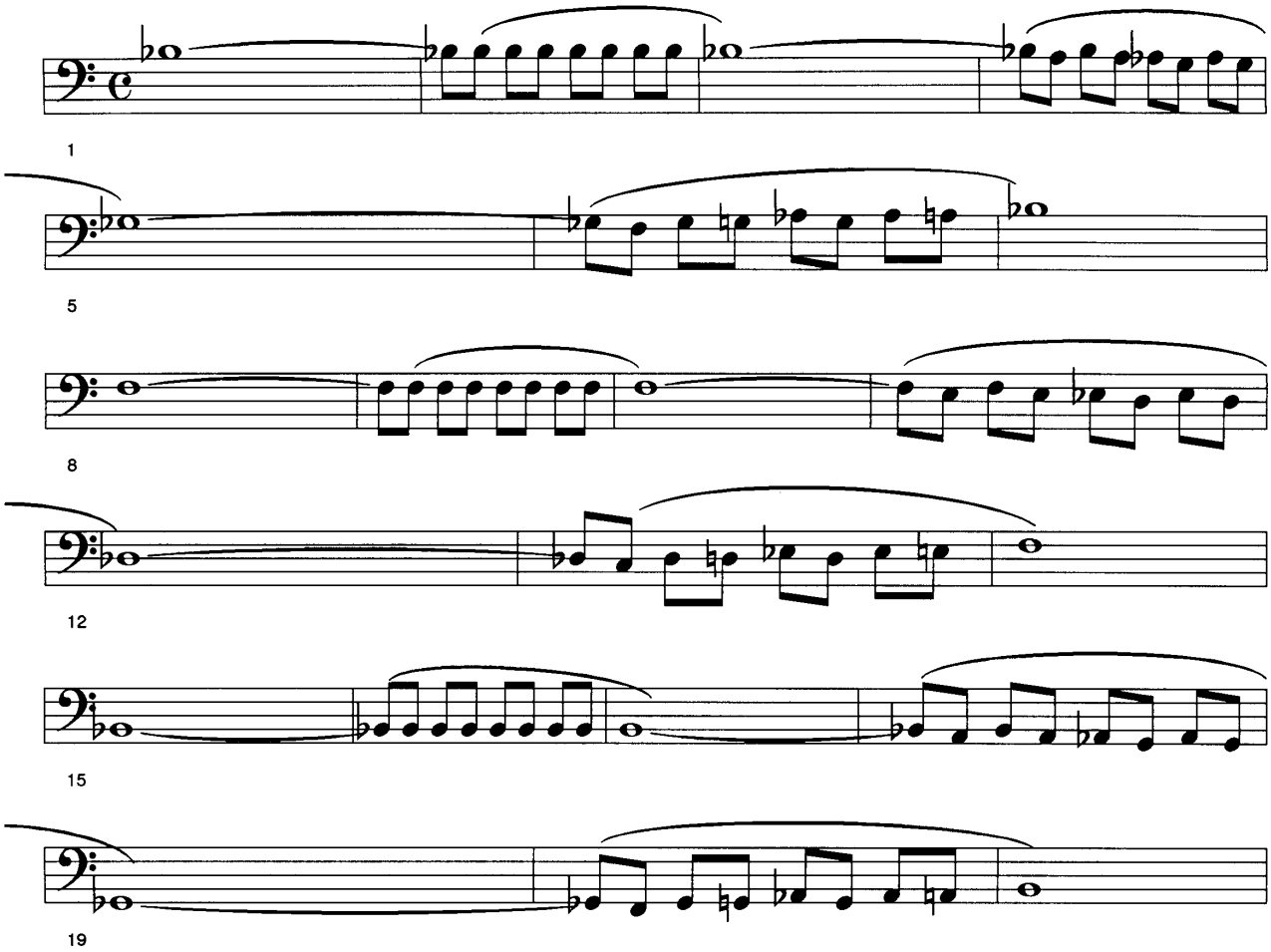
In order further to develop slurs and flexibility, use Remington, *Warm-Up Excercises* II, III slurs; and Stacey, *Succesful Studies*.

placing the tongue: legato and detached notes

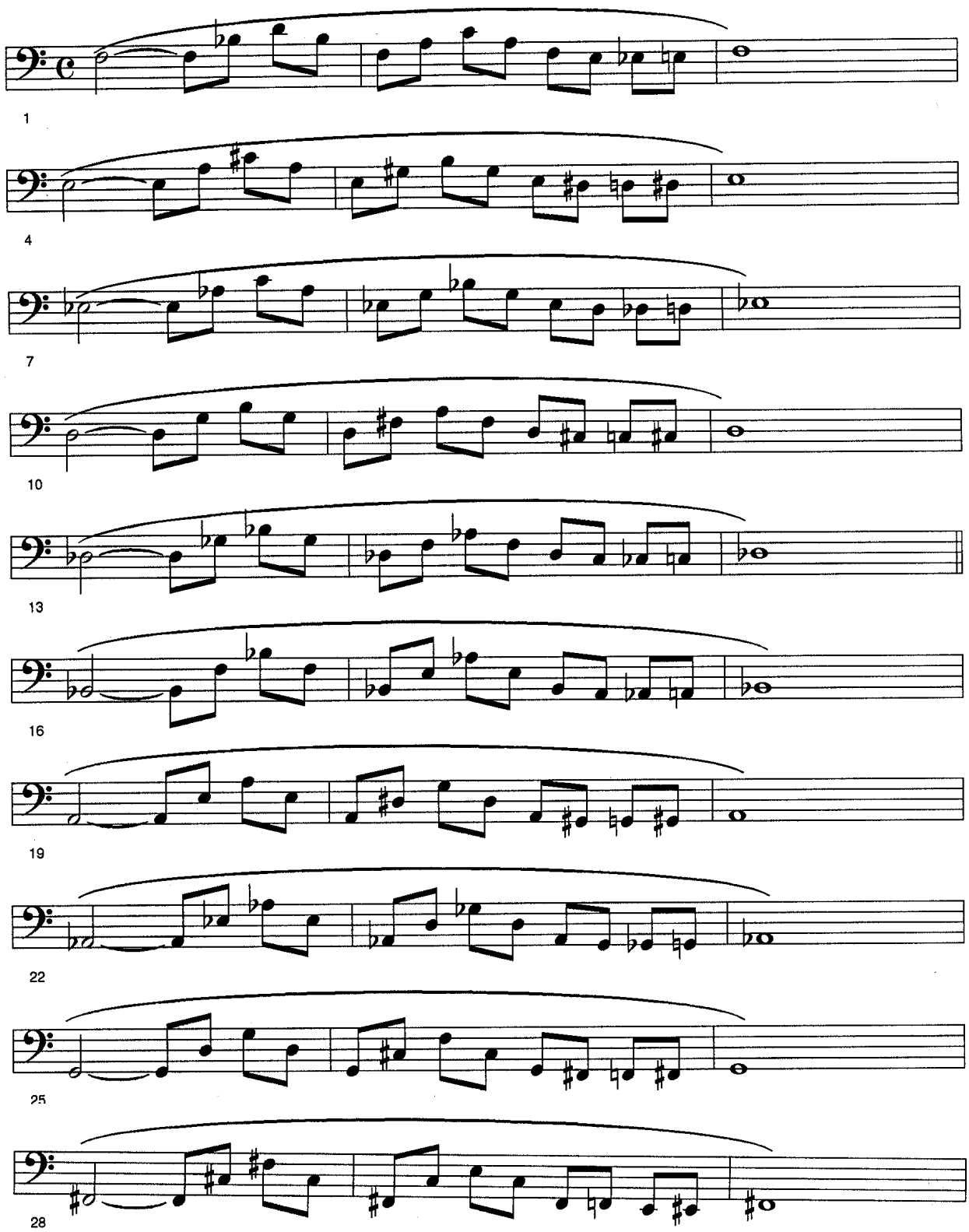


This etude should be practiced in preparation for scales, to be played both legato and detached (as well as staccatto, in all dynamics). See also Remington, *Warm-Up Excercises* II, "Tonguing." The excercises for double and triple tongue found in Arban, *Methode,* on pp. 162f, and 185f. can be used at 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.

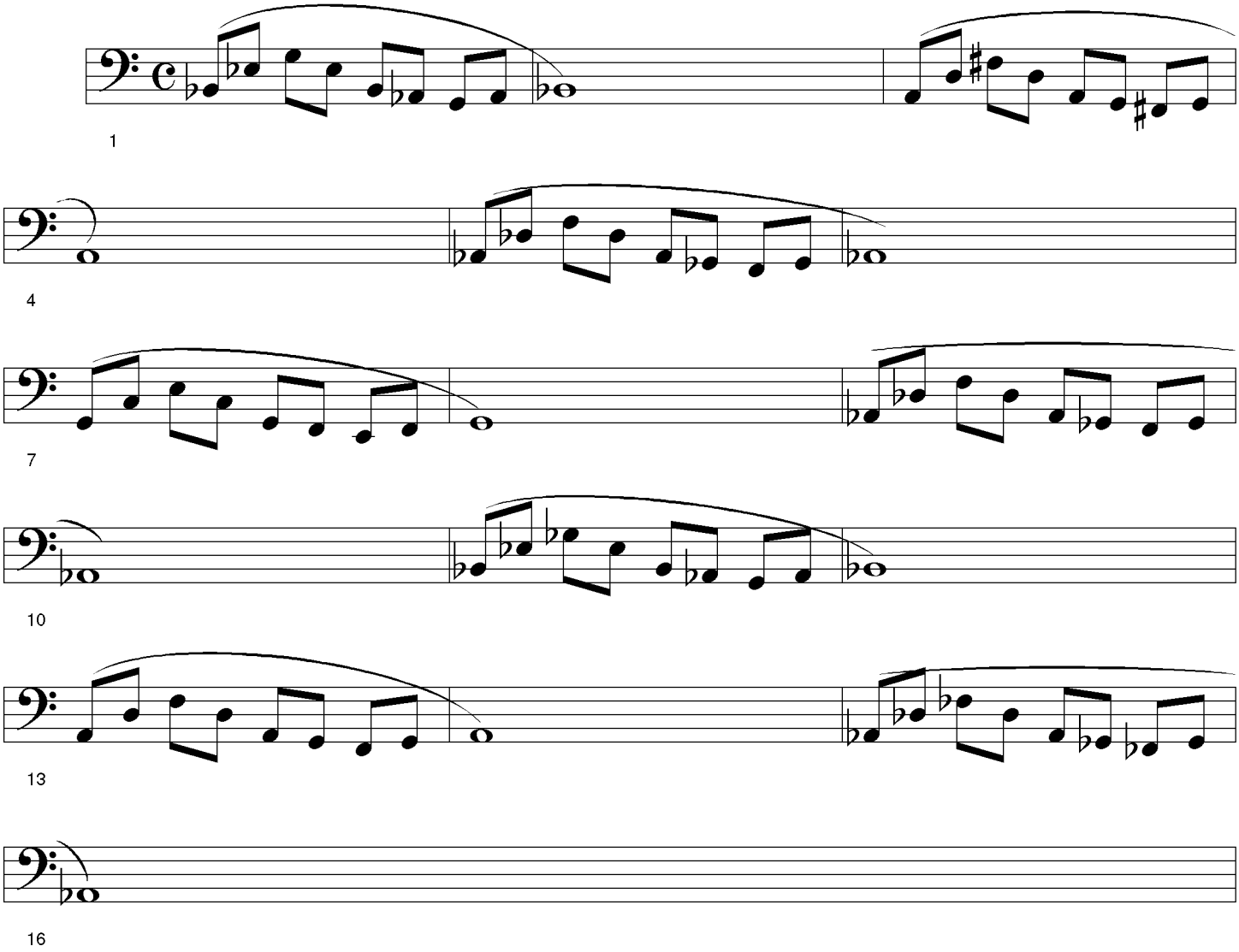
Coordination of slide and legato tongue

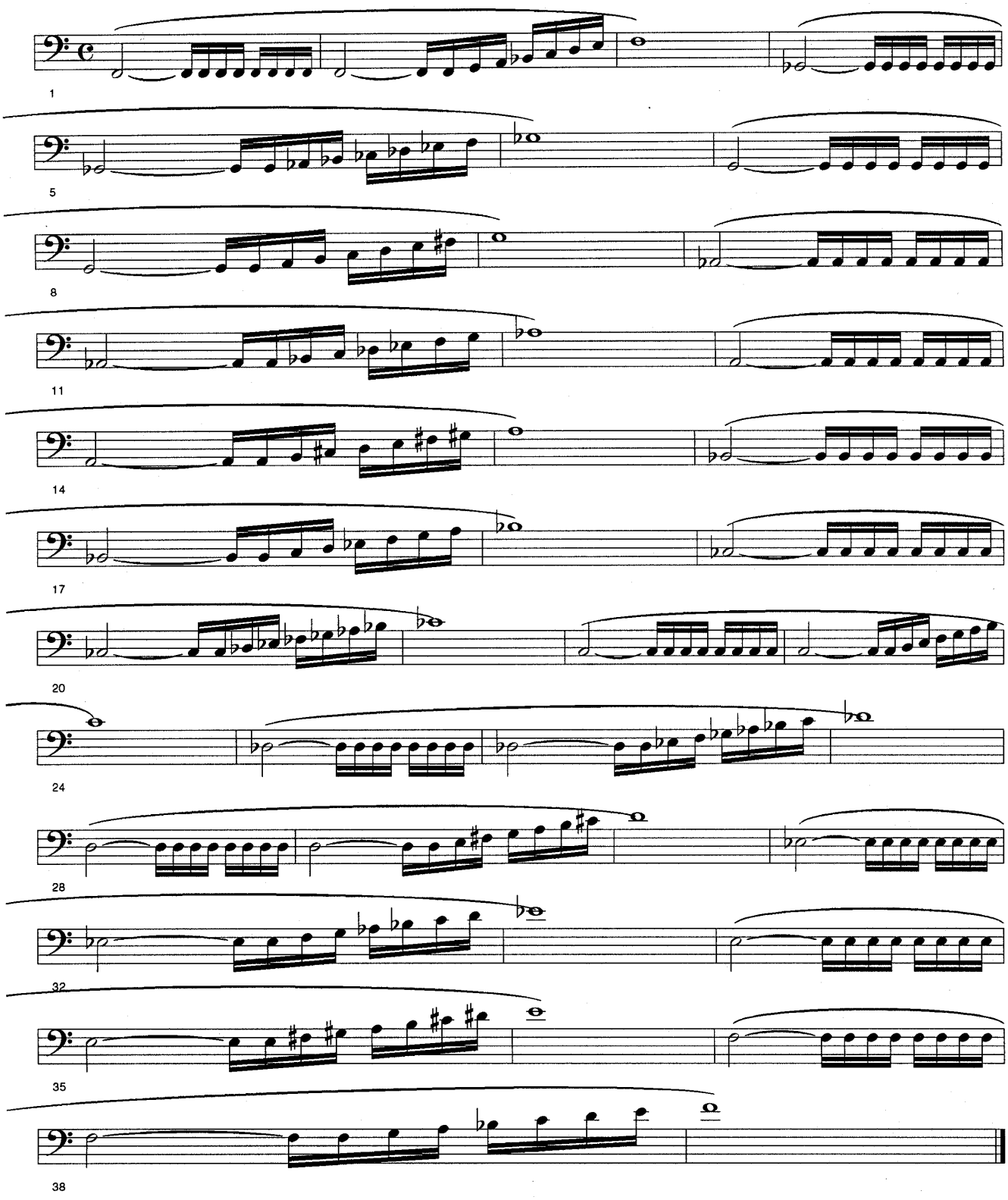


Matching Slurs and Legato Tonque

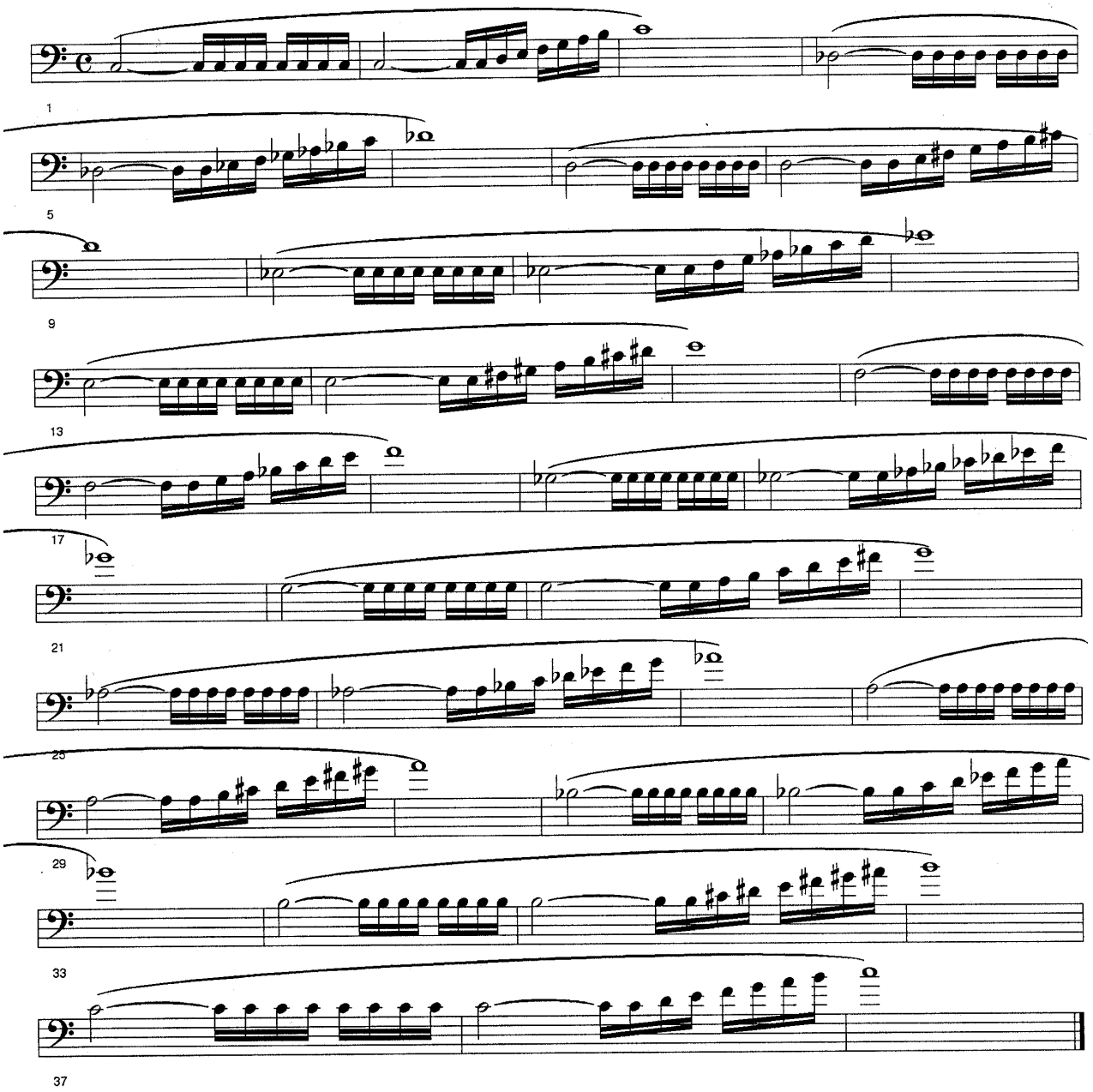


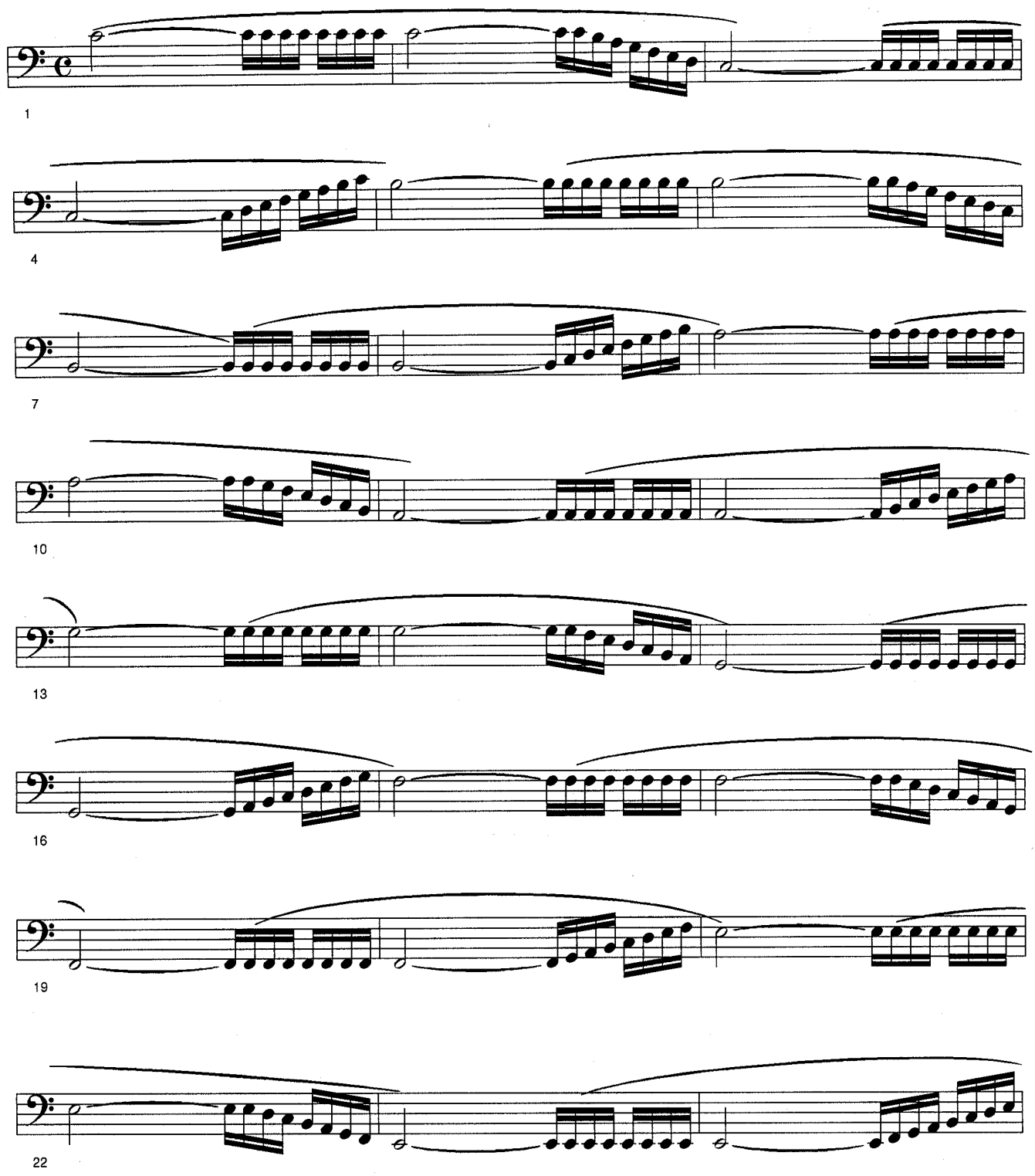
Slidework

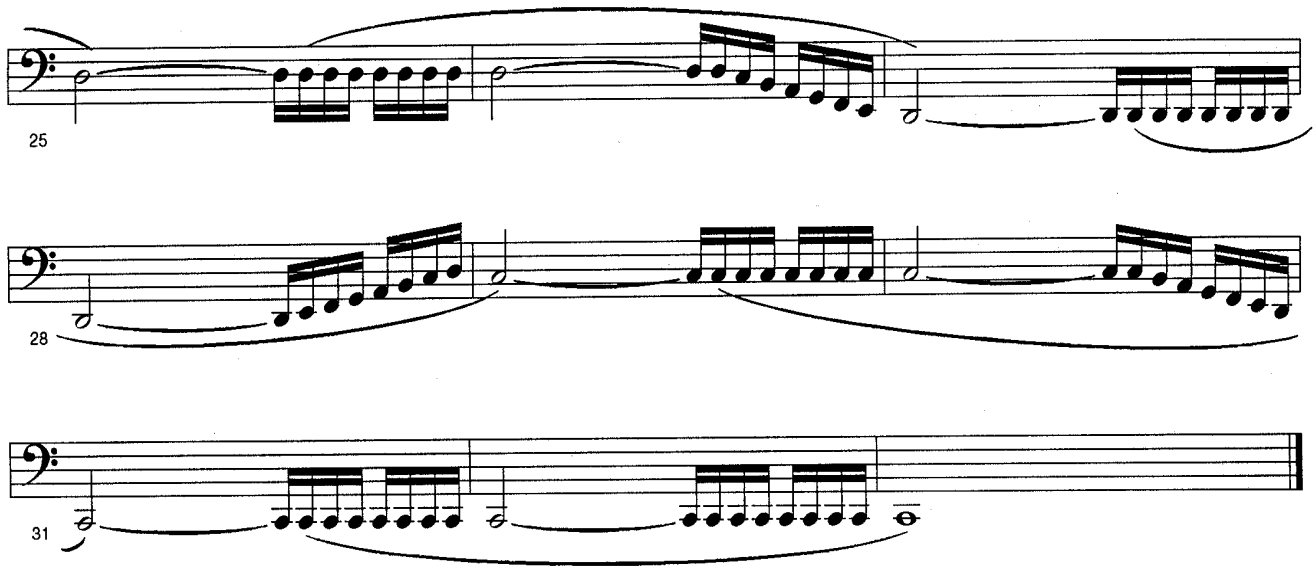


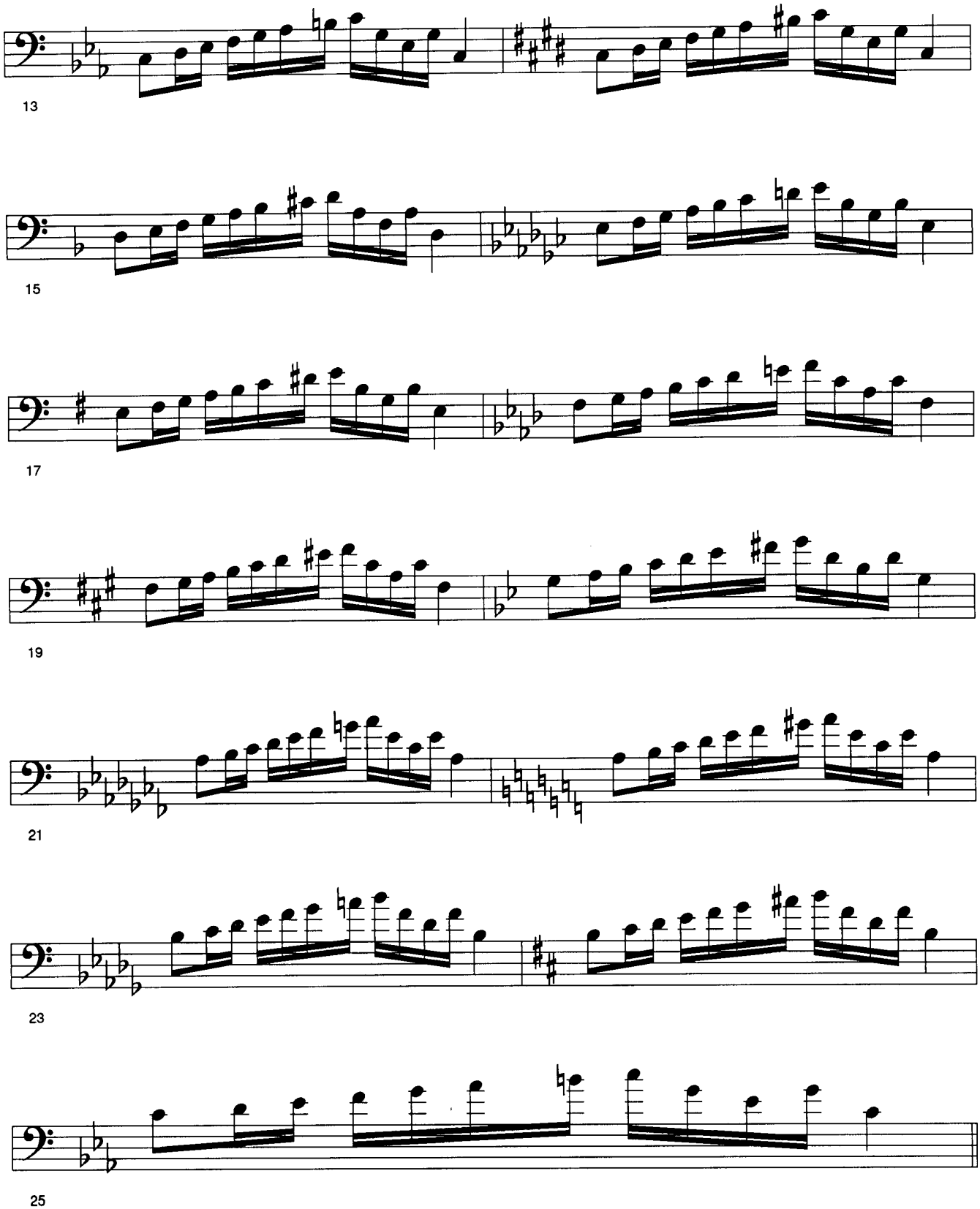


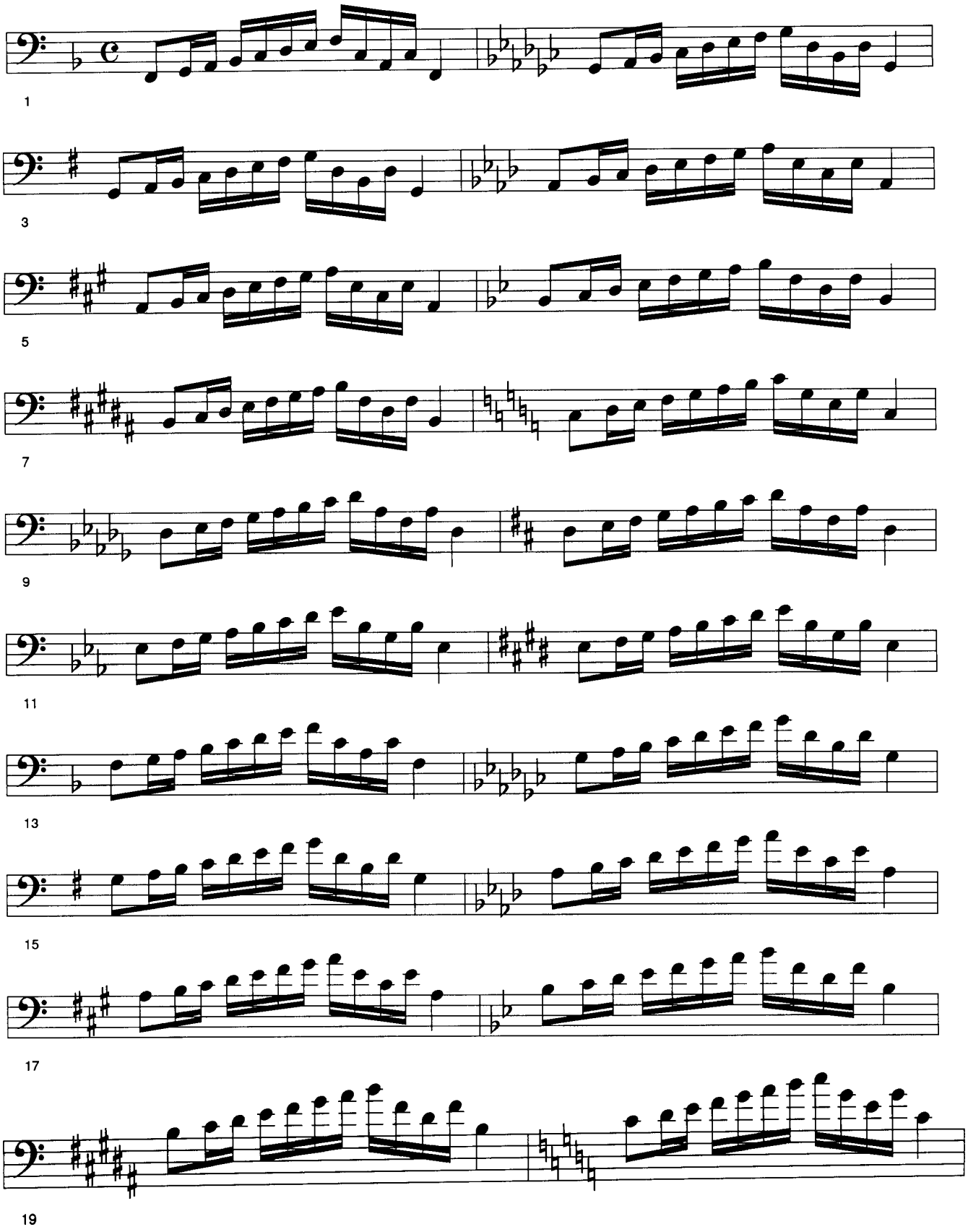
Read Klienhammer, The Art of Trombine Playing pp.62f.


1
5
9
13
17
21
25
29
33
37

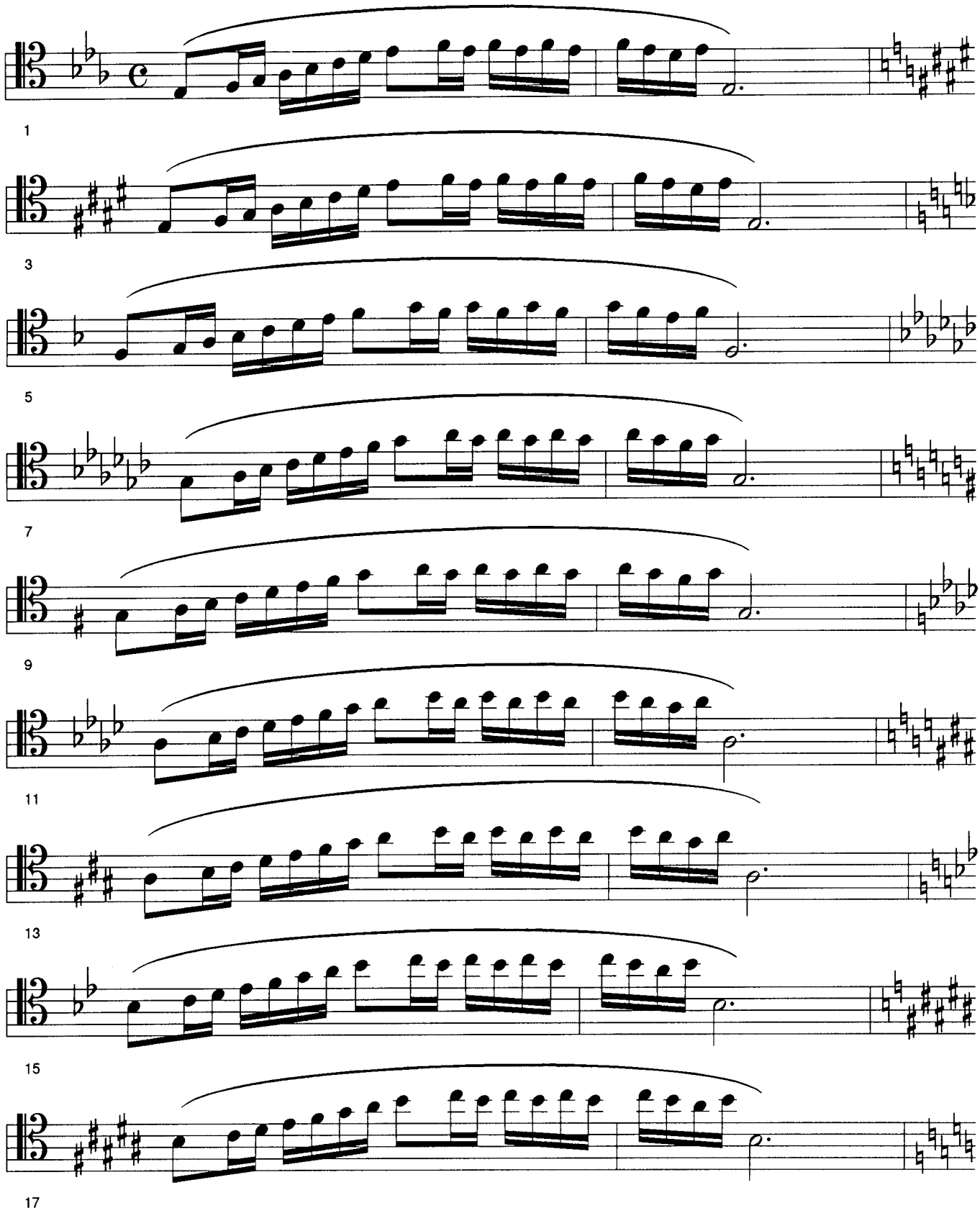

1
4
7
10
13
16
19
22

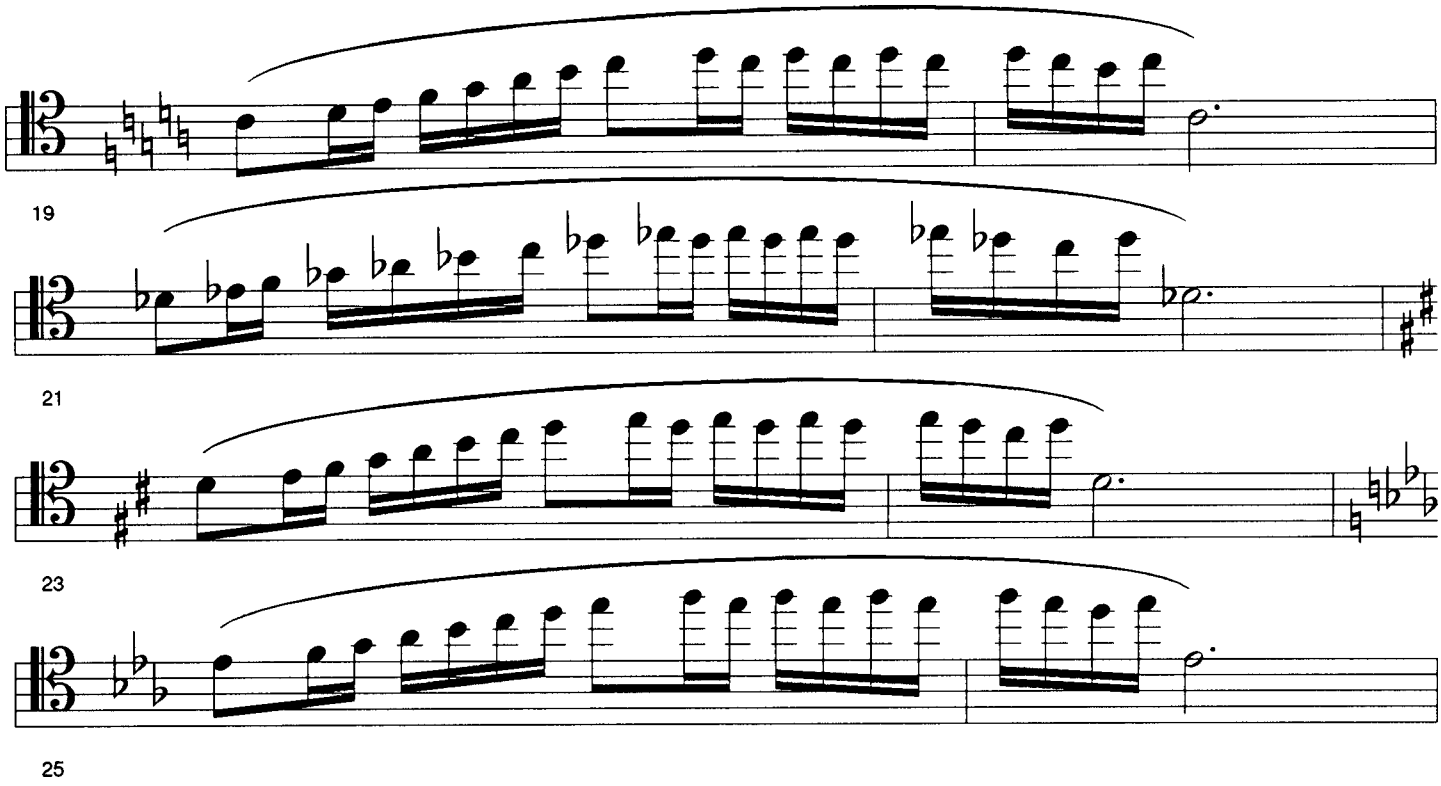

25
28
31


13
15
17
19
21
23
25


1
3
5
7
9
11
13
15
17
19

legato scales for range and trill development

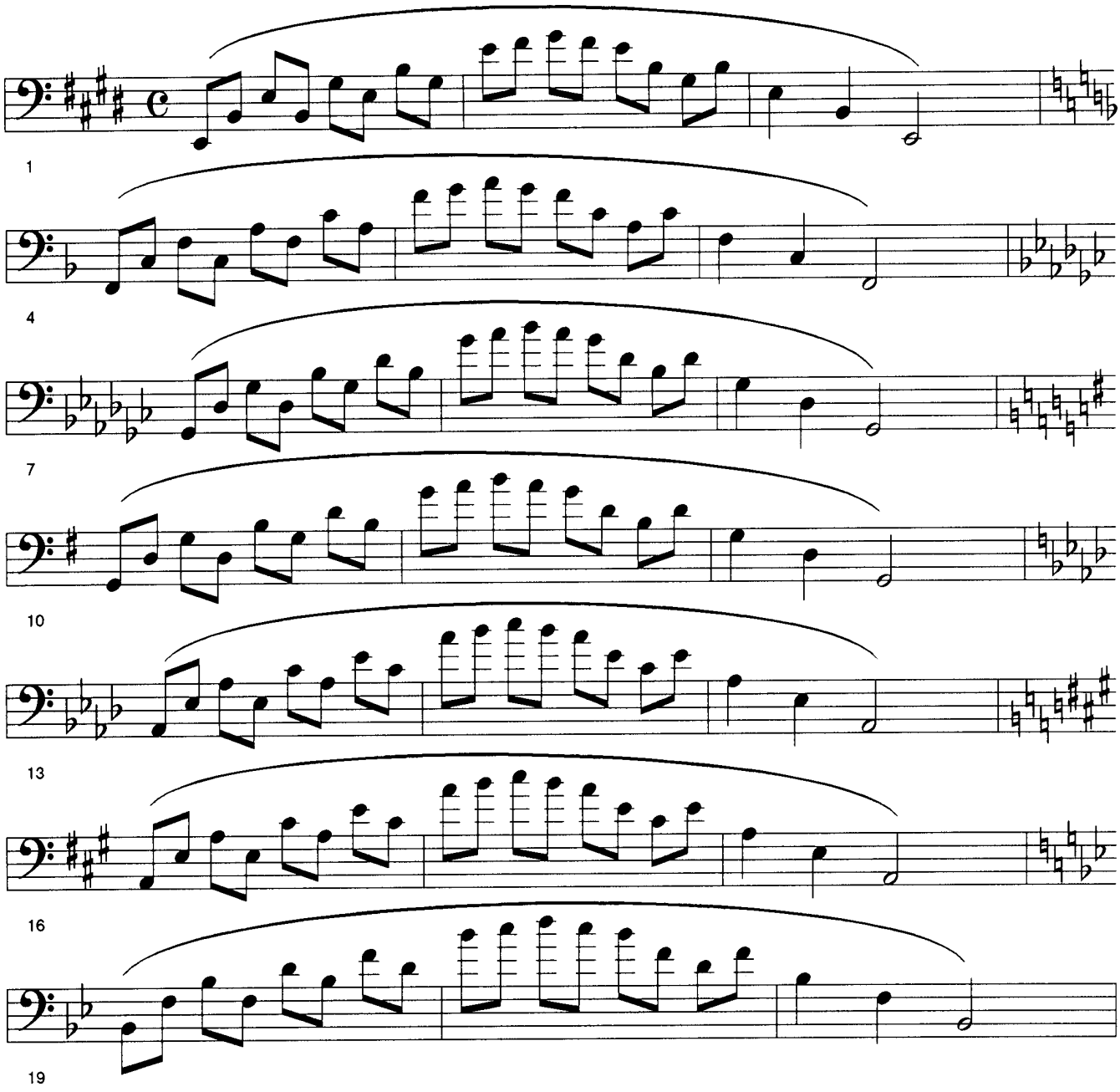




Basic scales are found in V. Cornette, *Method for Trombone*, p.21f. The patterns found in Cornette should be applied in all keys. Chromatic scales are found on 34ff. and whole tone scales on p.120. Useful chromatic scale studies are found in Blume *36 studies*, nos.25-26; and in Langey - *Carl Fisher 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*.

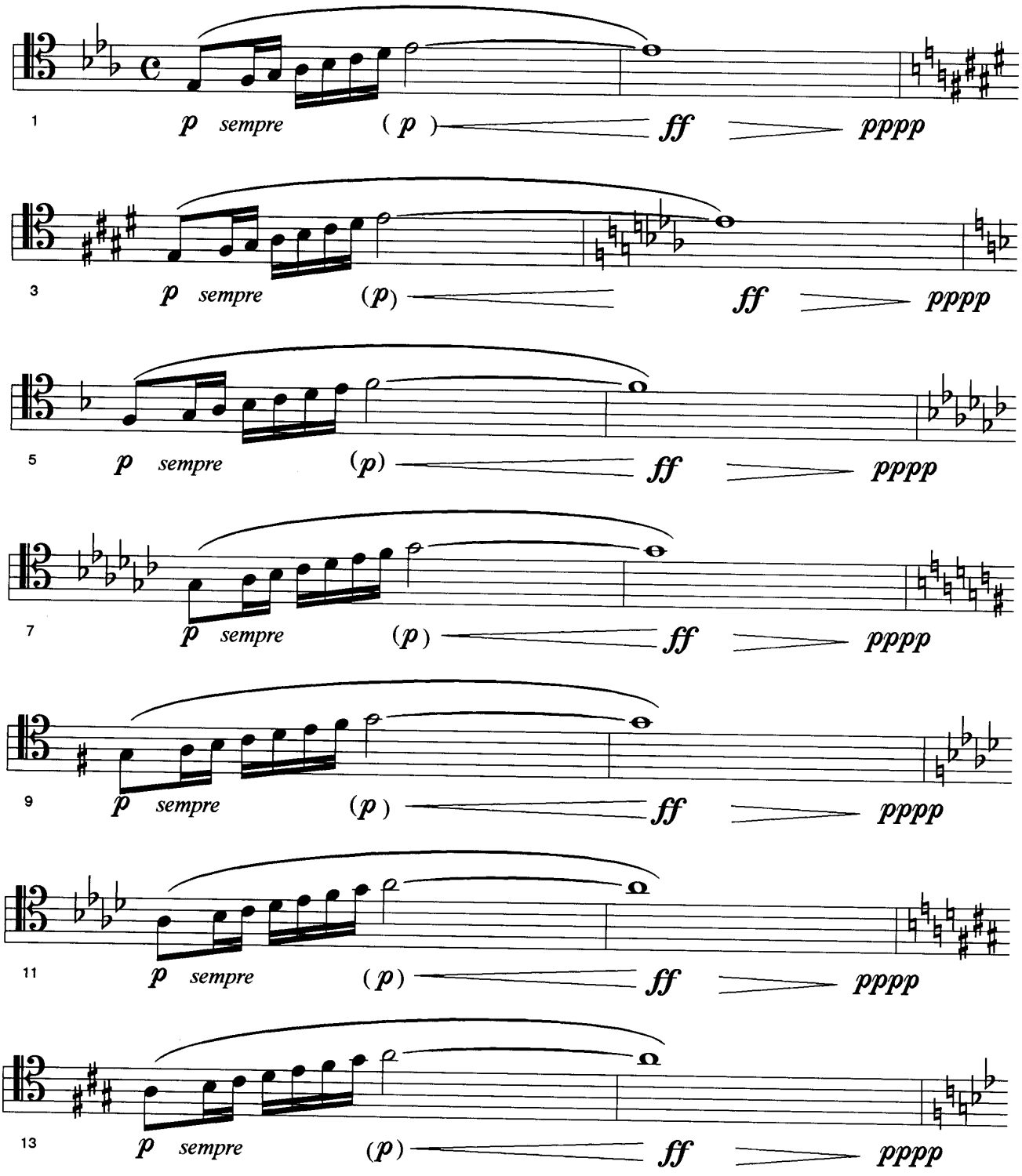
Arpeggios should be studied as well, using both legato and detached articulation. Useful examples are in Arban, 151ff; Schlossberg, no. 52, (particularly no. 88); and Langey, pp. 68-70.

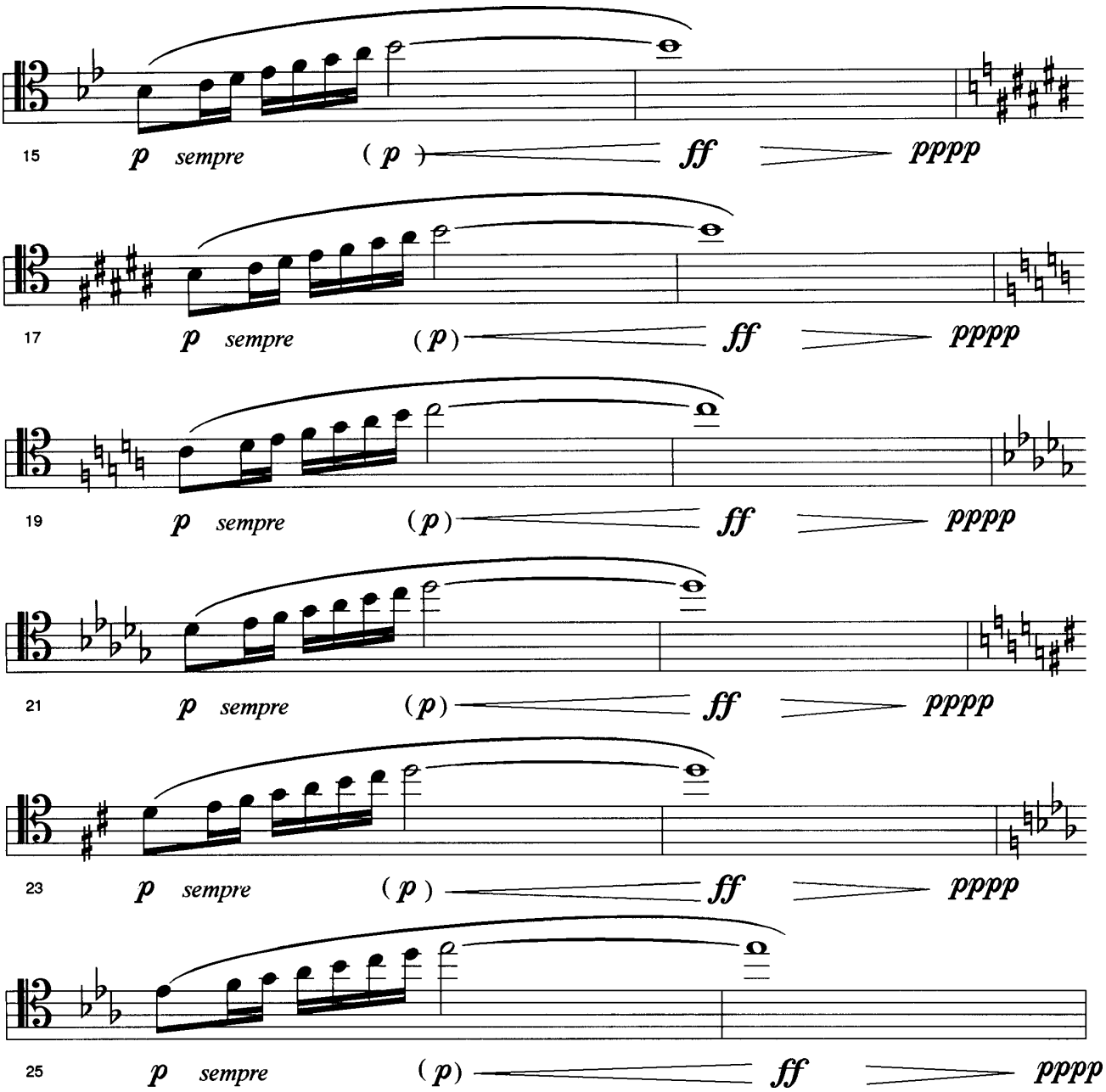
Slurs for range-building



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

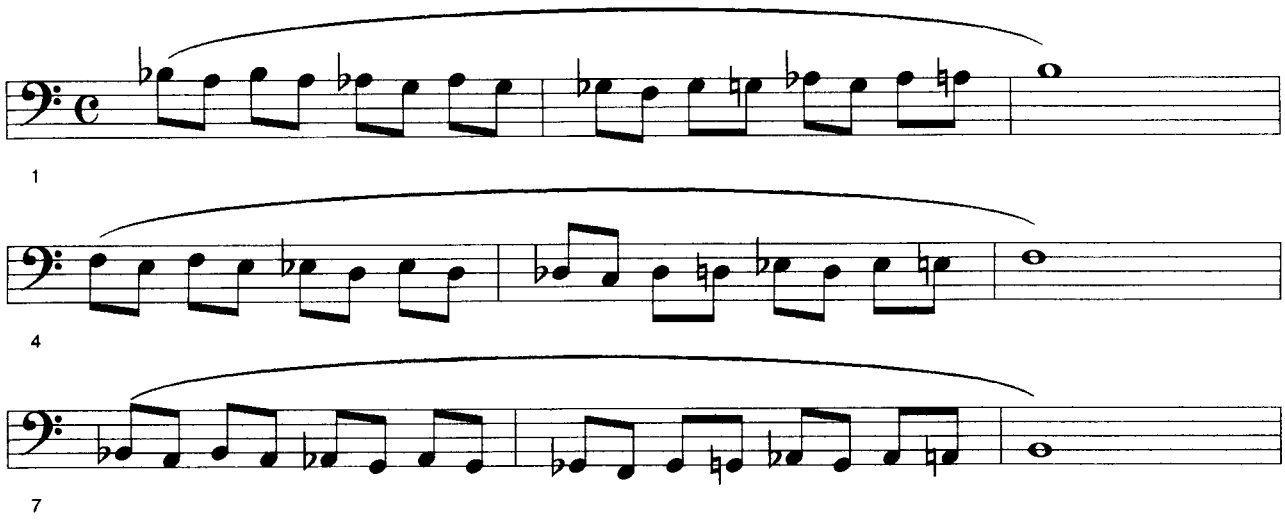
legato scales for endurance and dynamic control



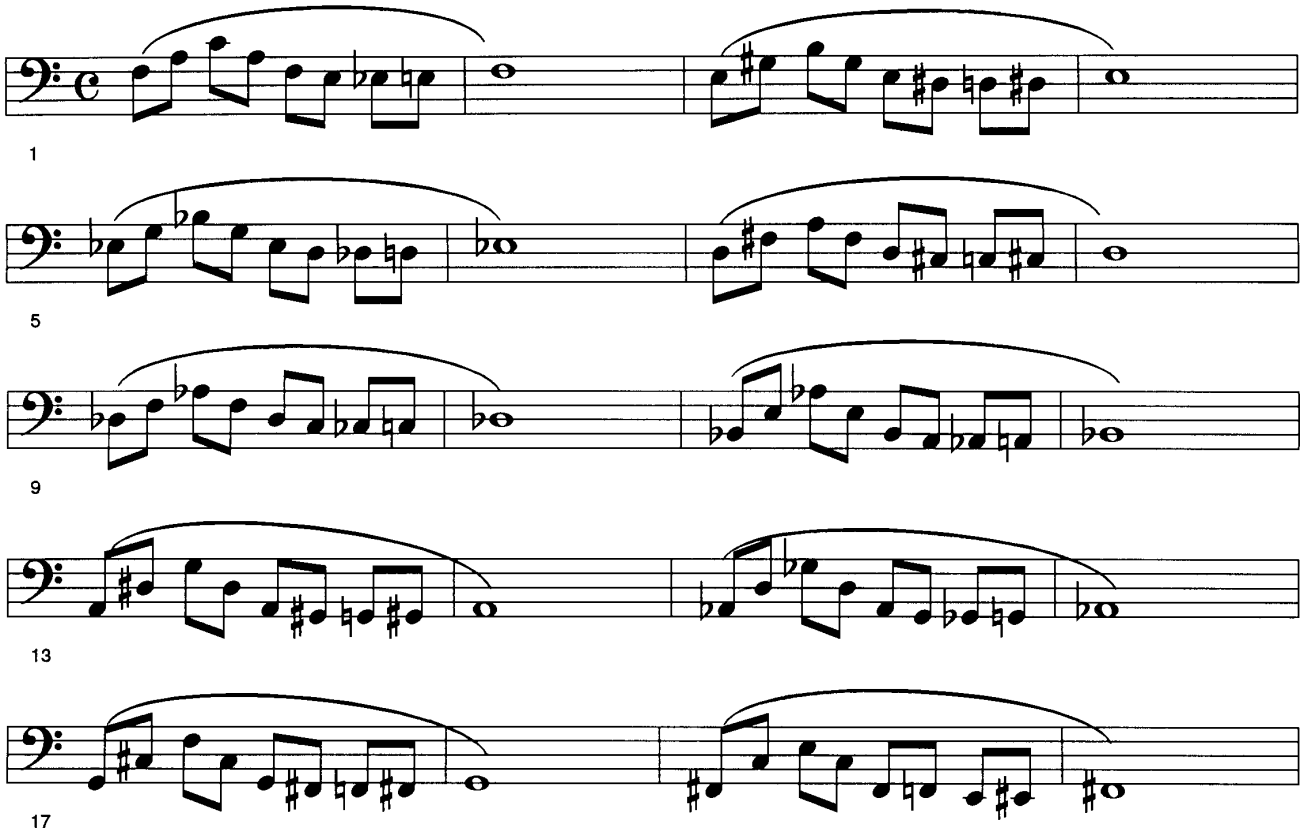


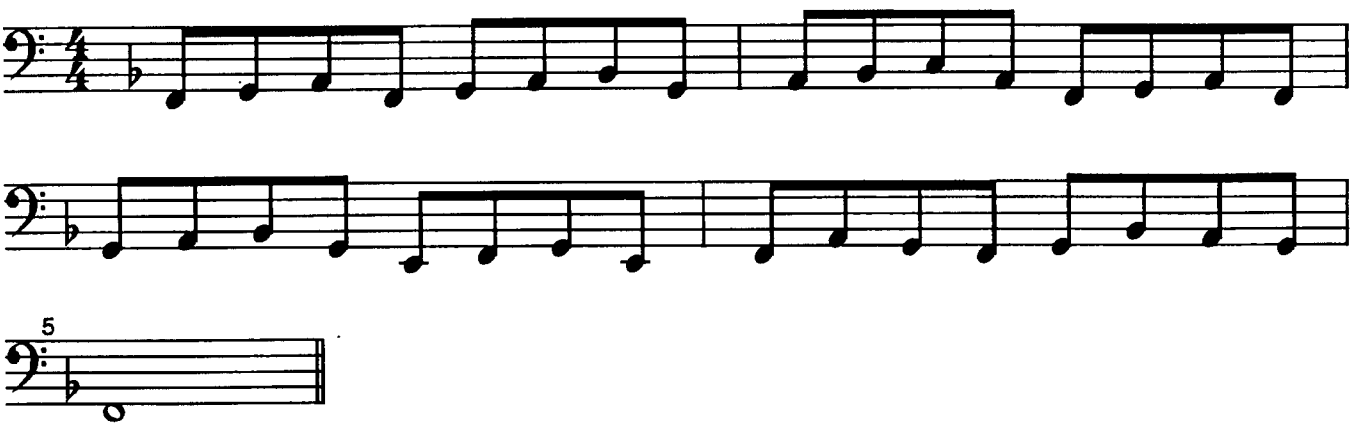
A similar method of building accuracy and endurance is found in Marsteller, *Basic Routines*, nos. 22- 39. Emery Remington recommended that, after extended high playing, one should play in the low register; and after loud playing, follow up with soft playing. For this reason, the exercises on the following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

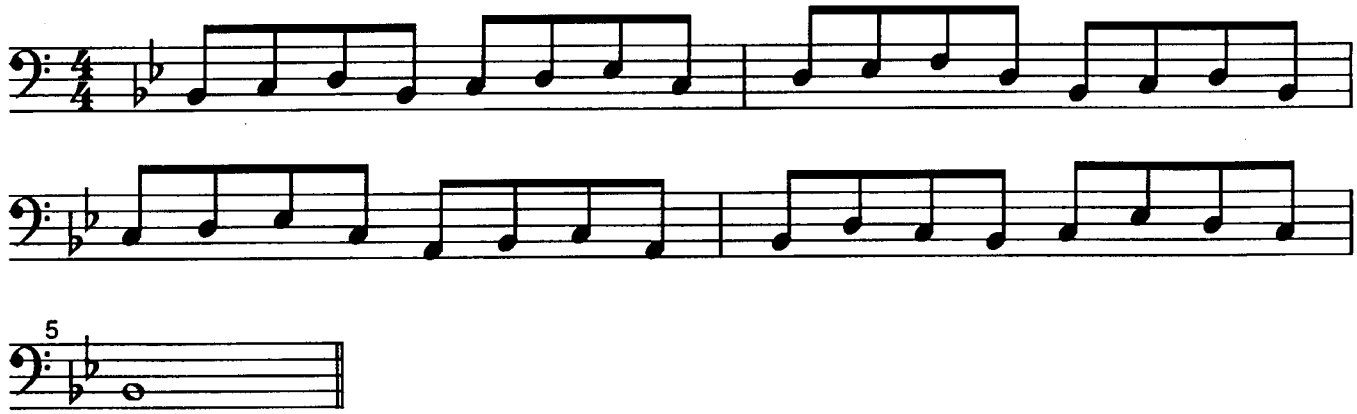
Coordination of slide and legato tongue

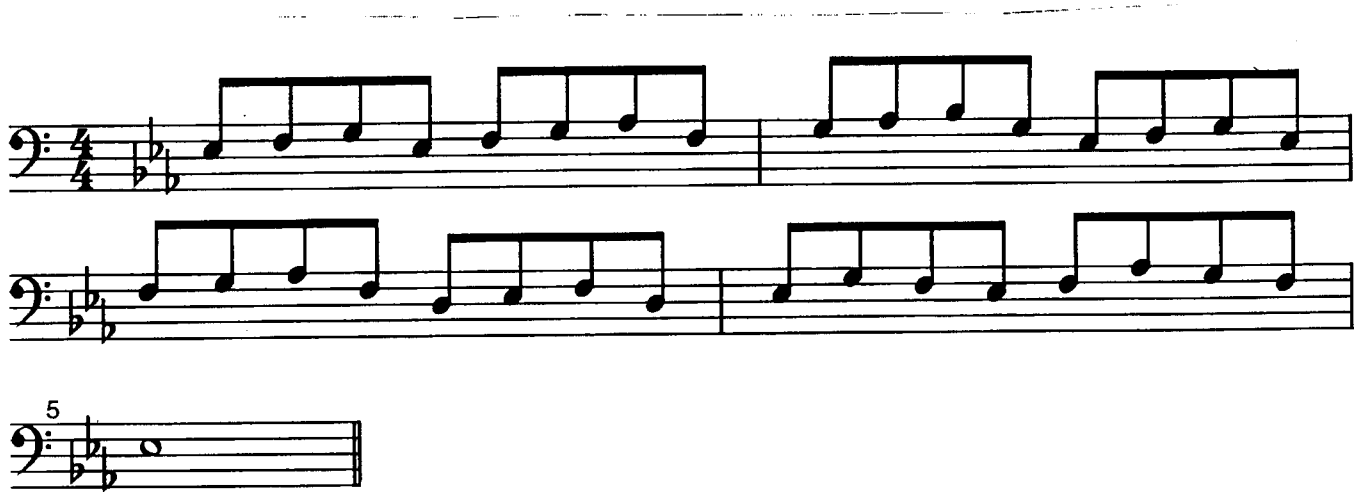


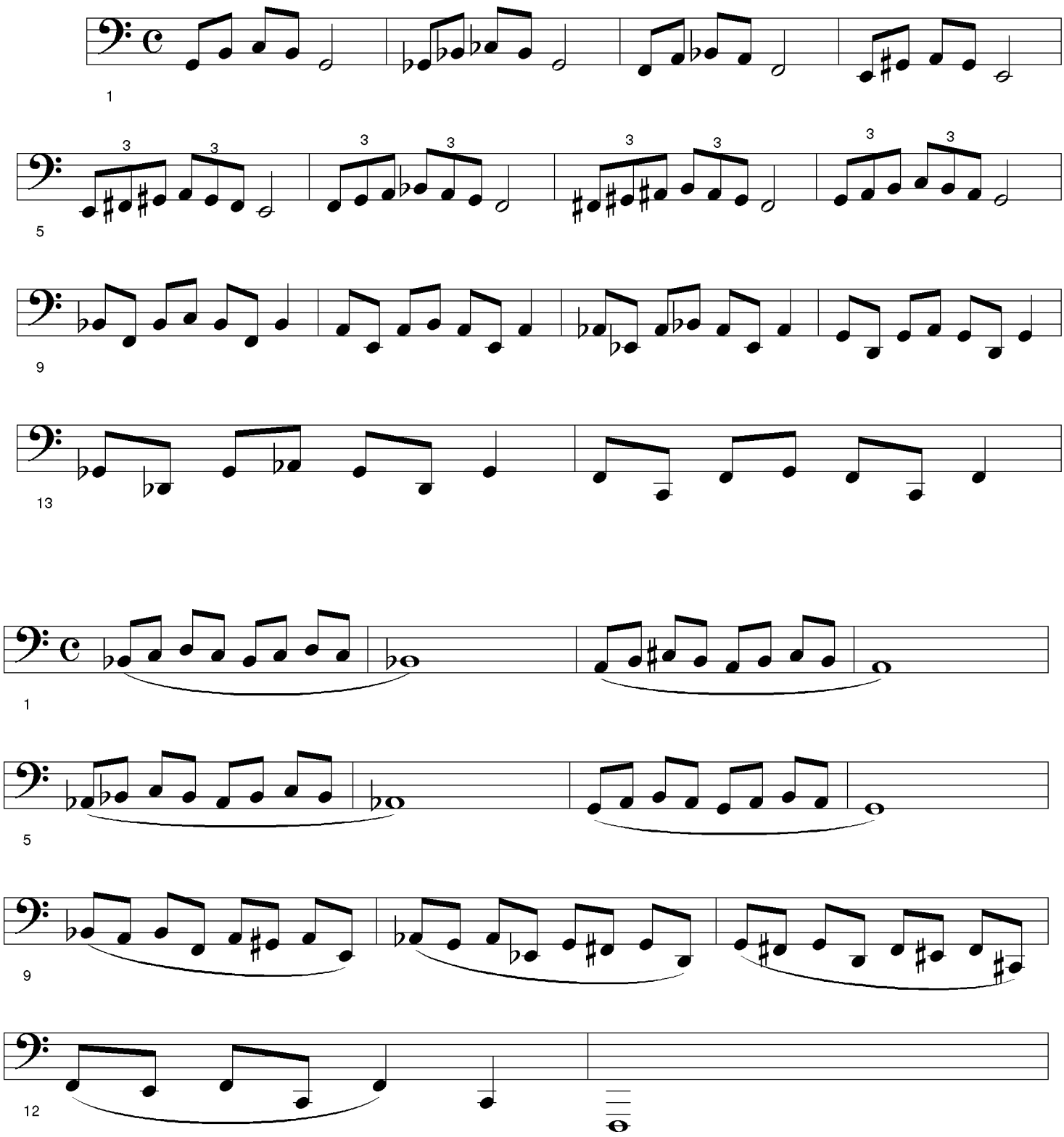
matching natural slurs and legato tongue

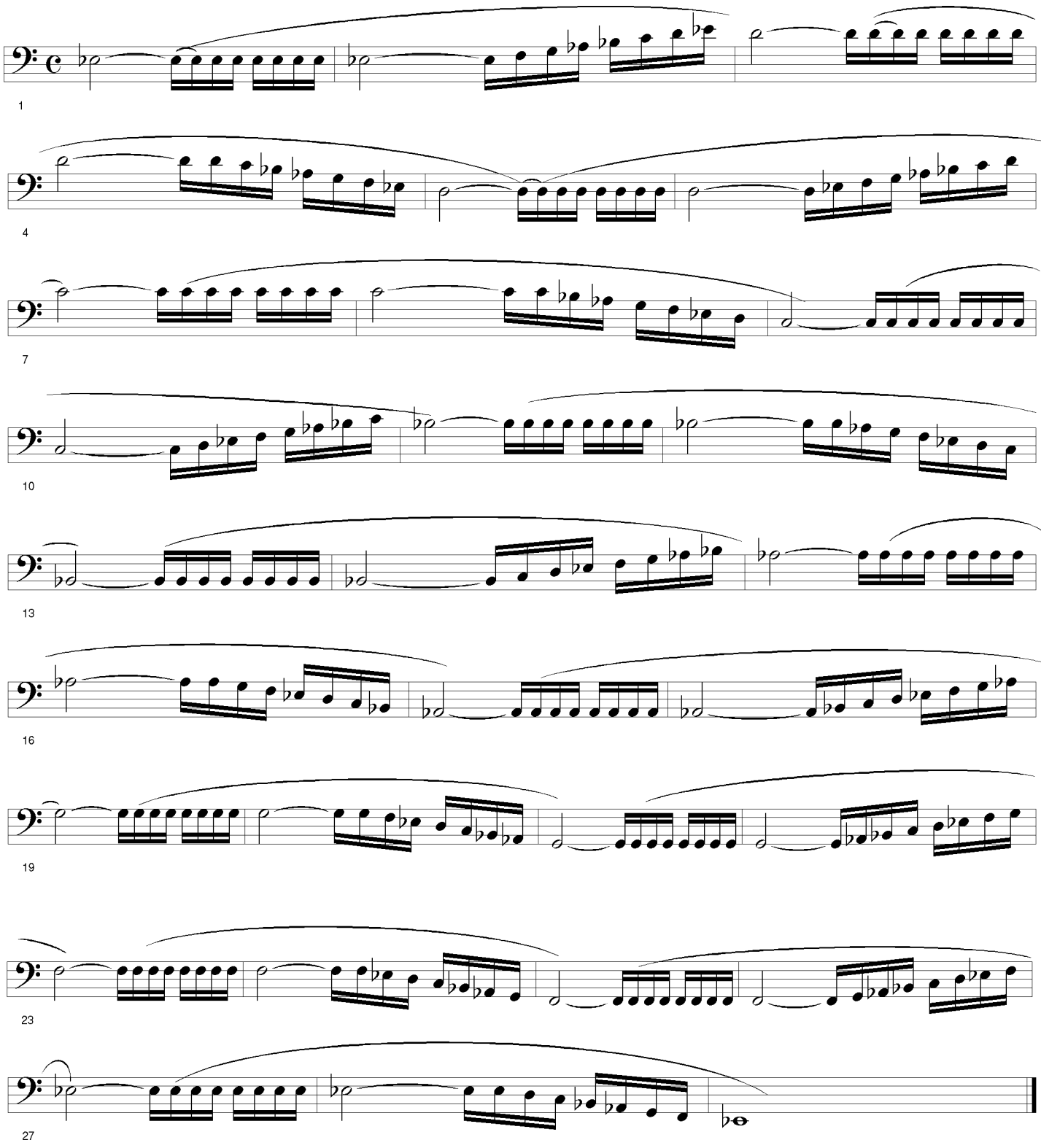


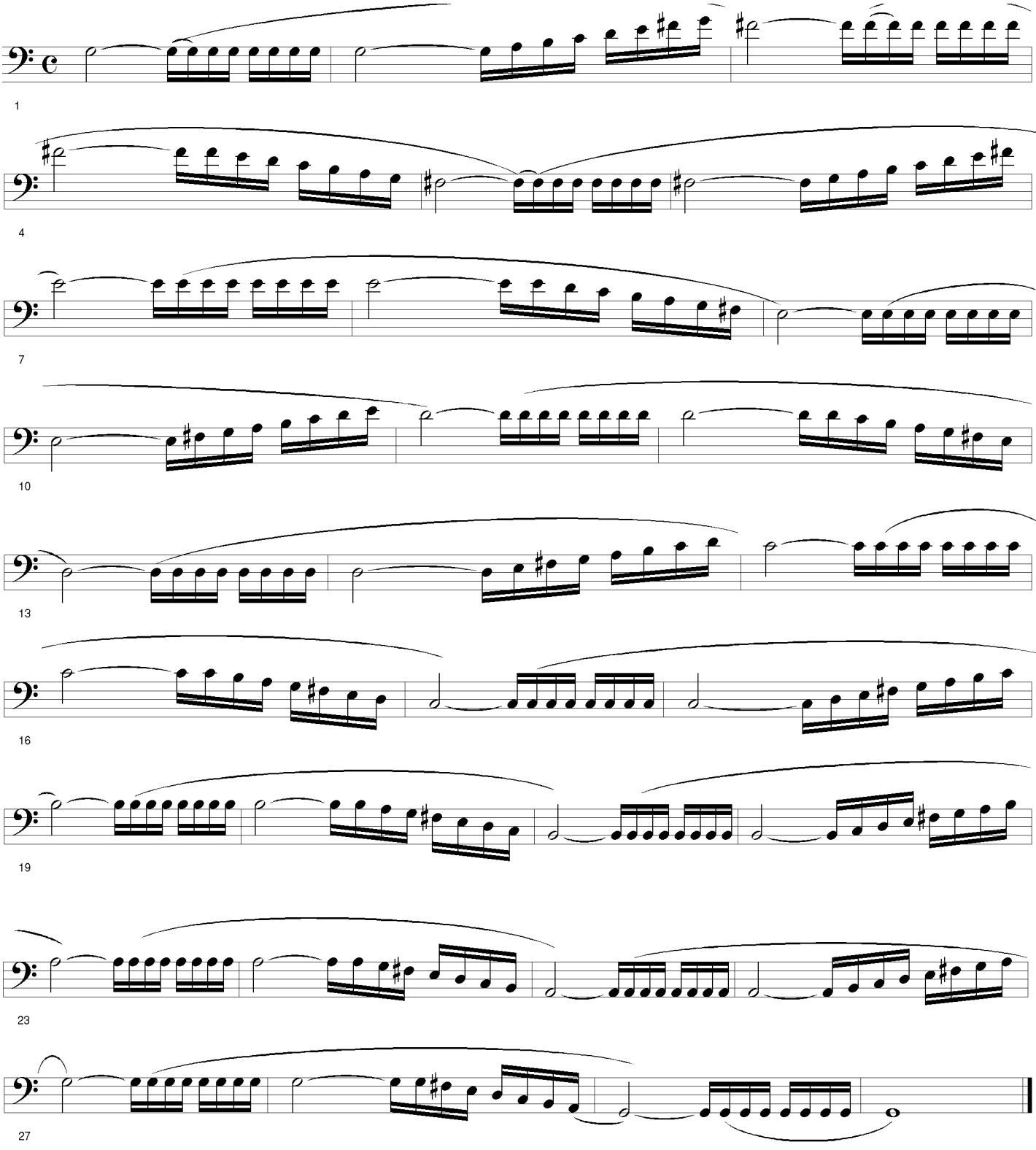

5

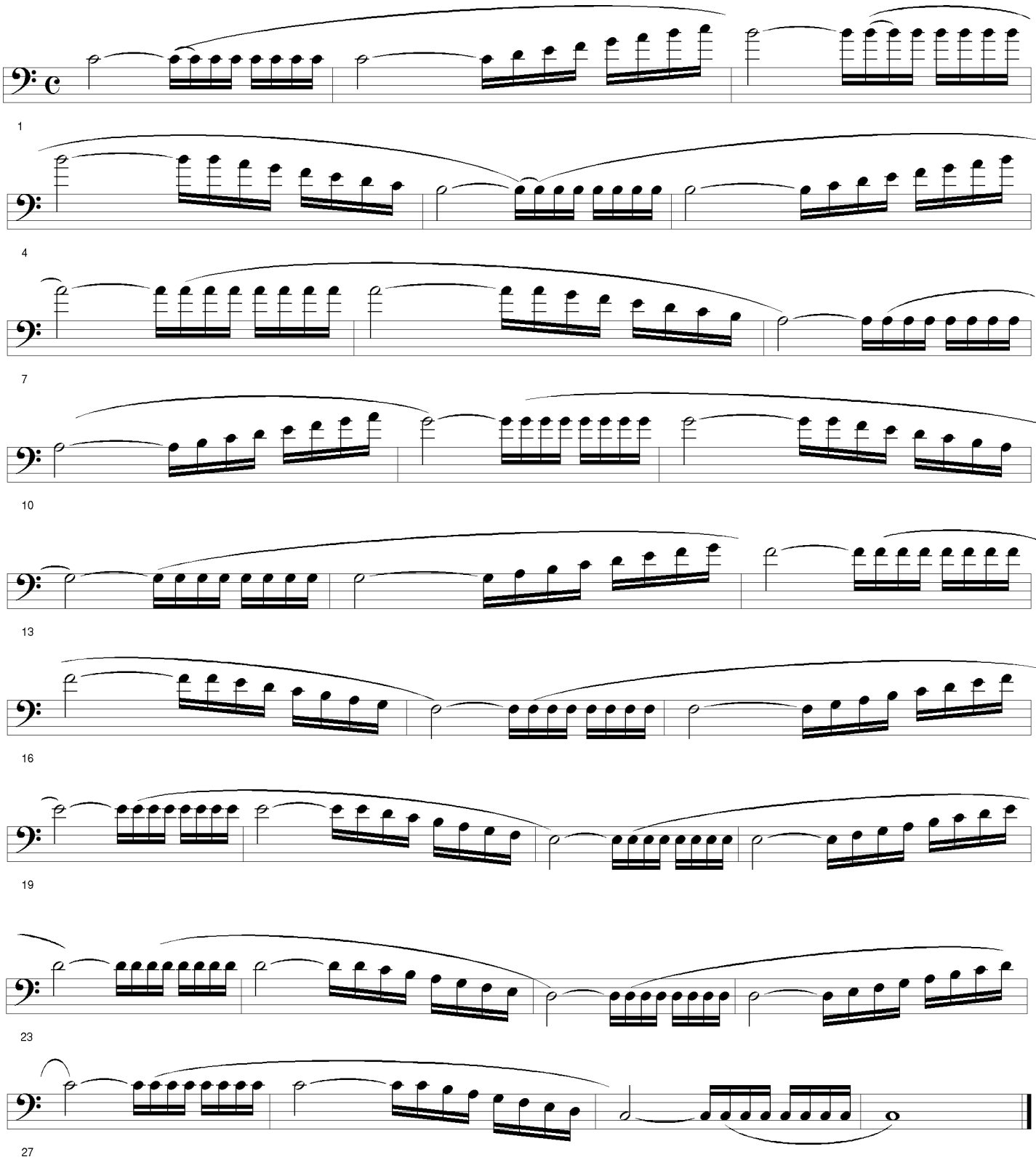

5

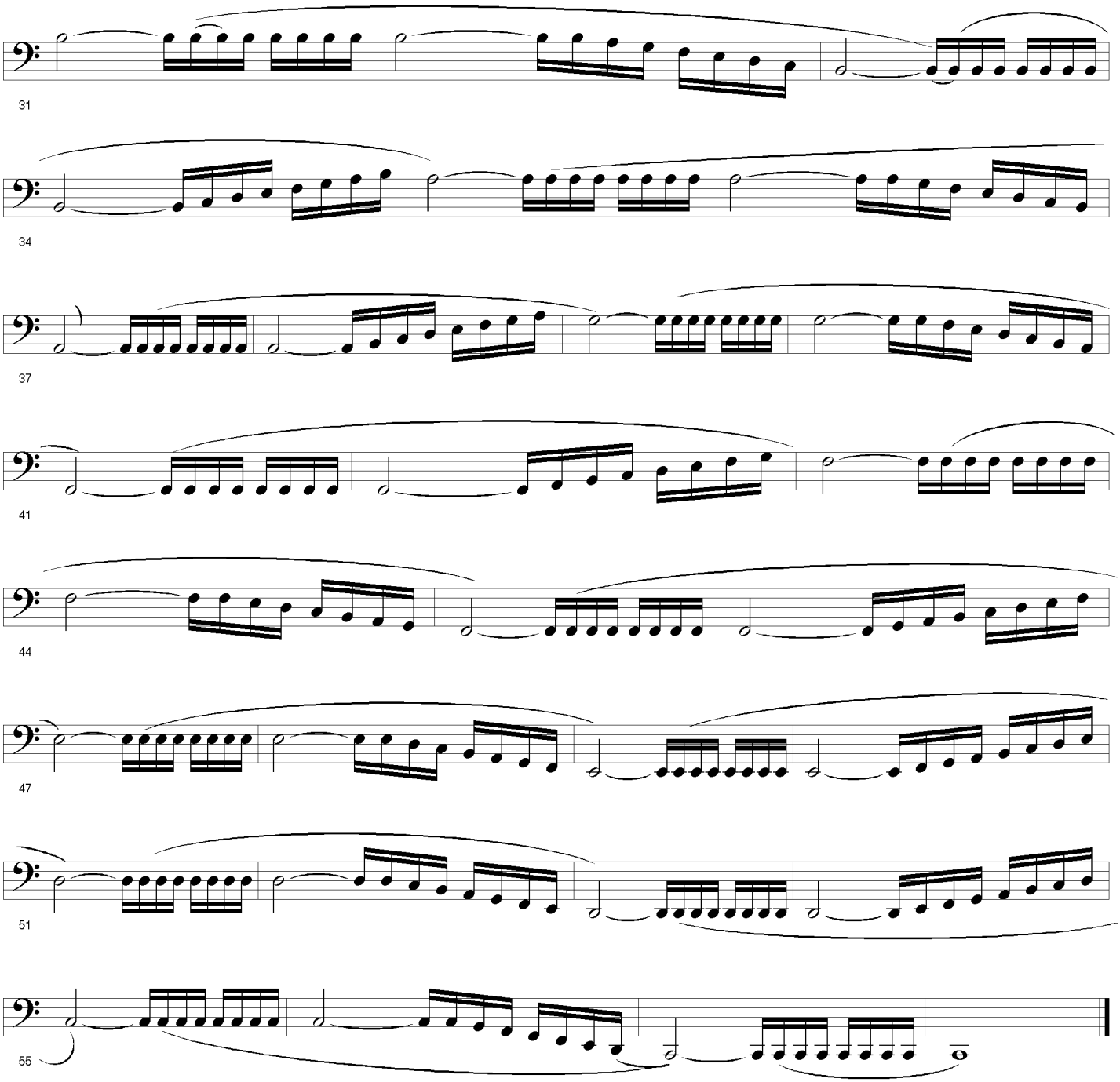

5


1
3
3
3
3
3
3
3
3
5
9
13
1
5
9
12


1
4
7
10
13
16
19
23
27


1
4
7
10
13
16
19
23
27


1
4
7
10
13
16
19
23
27


31
34
37
41
44
47
51
55