

**UNIVERSITY OF COLORADO BOULDER
COLLEGE OF MUSIC
TROMBONE STUDIO**

**WARM-UP
AND
FUNDAMENTAL
EXERCISE
MATERIALS**

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2020

Execute



Plan



Reflect

I. WARM-UP

The warm-up should be a short period of time, no more than 10 minutes, where we begin to get air flowing, lips vibrating, mind engaged, etc. It should not be confused with a regular, more extensive practice of fundamentals (section II.) where we refine the basics of our playing.

I. Warm-up

Begin the warm-up by playing mid-range, easy dynamic tunes and exercises - maybe a little easy buzzing - mouthpiece, rim alone. Pay special attention to an easy flow of air out through the lips. Play tunes, gentle sirens. What follows are some examples. Do a few to get warmed up - invent your own as well.

Play No. 1 with slide removed, buzz on the mouthpiece through the top tube, gliss. Observe an easy airflow into the tube. Strive for a centered, easy, consistent sound. (inspired by Michael Mulcahy and Jonathan Whitaker)

1

buzz gently, gliss.

continue lower

On the instrument, relaxed breath, sometimes breath attack, play easily

2

= c.. 44 - 64

buzz gently, gliss.

= c.. 44 - 64

buzz gently, gliss.

continue lower chromatically, ascend too

3

= c.. 44 - 64

buzz gently, gliss.

Cichowicz-ish

= c.. 44 - 64

buzz gently, gliss.

continue higher chromatically, descend too

4 $\text{♩} = 66$ buzz/play Stamp

continue down chromatically

5 $\text{♩} = \text{c. } 66$ Vary the articulation, invert the exercise, get creative. Remington

etc.

6 buzz/play some

etc.

choose other partials too

etc.

PAUSE a couple of minutes

Supplemental material:

Chicowicz - *Flow Studies* (for trumpet)

Remington - *Warm-ups*

Schlossberg - *Daily Drills and Technical Studies*

Stamp - *Warm-Ups and Studies* (trumpet)

Vernon - *A Singing Approach to the Trombone*

II. FUNDAMENTALS

What follows are several sections of various techniques. Each section has several examples of exercises to learn, expand and refine so that an excellence-based approach to all technical aspects of trombone playing becomes habitual.

Since the sections are necessarily ordered in this booklet form, you might assume that is a preferred order for practice. That ordering will work well, but some experimentation is encouraged to discover your individualized, possibly changing, ordering of the sections.

Lip Slurs

♩ = c. 88

1

continue in all positions

♩ = c. 116

2

continue in all positions

3

continue in all positions

4

continue in all positions

The image displays six staves of musical notation, numbered 5 through 9, arranged vertically. Each staff is in bass clef and common time (C). The notation consists of a series of notes connected by a slur, illustrating different lip slur patterns. Staff 5 shows a pattern of eighth notes with a slur. Staff 6 shows a pattern of eighth notes with a slur. Staff 7 shows a pattern of eighth notes with a slur. Staff 8 shows a pattern of eighth notes with a slur. Staff 9 shows a pattern of eighth notes with a slur. The notes are primarily in the lower register, with some higher notes in the final staves.

Continue expanding the range - high and low - as you create new lip slur patterns.

Supplemental material:

Edwards - *Lip Slurs*

Marsteller - *Daily Drills*

Remington - *Warm-ups*

7

etc. to

in all keys

8

etc. to

in all keys

Do several Arban scale patterns in all keys.

9

etc. to

etc. to

play 3 times

10

Stevens

etc. to

in all keys

11

Clarke

vary the articulations, in all keys

Supplemental material:

Trombone Studio Scale Workbook
 Arban - *Complete Method*
 Kopprasch - *Studies*

Legato

Basic Legato Exercise - Start on various notes, all over the horn. Play various patterns: ABC, ABD, CDEF, etc.

1.

The Additive Exercises - Play each measure at very slow tempo.

In m. 1, focus on the use of long air, creating pure consistent sound from one note to the next. Repeat several times.

In m. 2, keep the focus of m. 1, but add waiting to move the slide until beat 3 - same tempo.

No bumps in the air as the slide moves. Repeat several times.

In m. 3, keep the focus of mm 1 and 2, but add a soft tongue motion to create pure legato - same tempo.

Repeat several times.

2.

$\text{♩} = 60 \text{ or slower}$

very slow gliss. faster gliss. regular legato

repeat several times repeat several times play in all positions and partials

very slow gliss. faster gliss. regular legato

extend the intervals, play in all positions and partials

very slow gliss. faster gliss. regular legato

invert the direction, extend the intervals, play in all positions and partials

The Subtractive Exercises - Play at various tempi.

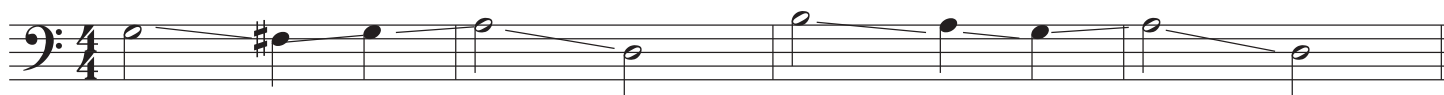
A. Remove the slide motion. Play on all notes, all over the horn.

3. 

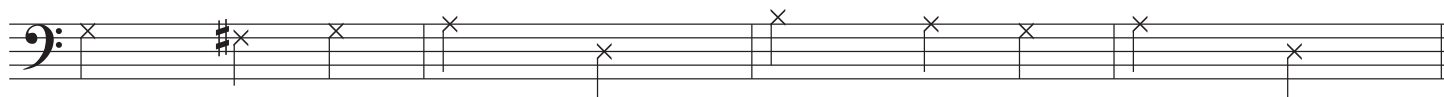
B. Remove the tongue - glisses and natural slurs



no tongue in Bordogni/Rochut vocalises



C. Remove the air (yes) - coordinate only tongue and slide



Sustained Tones

Do several, not all, of these each day. Always strive for the greatest possible sound using appropriate, relaxed air.

Remington

1

etc. to

etc. to

with F valve

etc. to

2

Remington extension

etc.

etc.

etc.

3

Play descending too, start on other notes, start in the low range, randomize.

continue ascending

Range Extension

Use these exercises to discover the correct "recipe" (all ingredients), to provide experience, and to gain confidence in extending the registers. Work slowly and methodically - extend as you can comfortably. These exercises alone will not be enough. Play other etudes, scales, tunes, etc.

1

$\text{♩} = 72 - 76$

Stamp

ascend chromatically

2

Easy flow with the air, no crescendo.

Ervin

gradually move up partials

3

At the fermatas, breathe through the nose, light re-articulation.

Remington

continue up the slide

Supplemental material:

Ervin - *Rangebuilding on the Trombone*

4

etc. to

5

continue descending

6

Vary the articulations

continue descending

7

Vary the articulations

continue descending

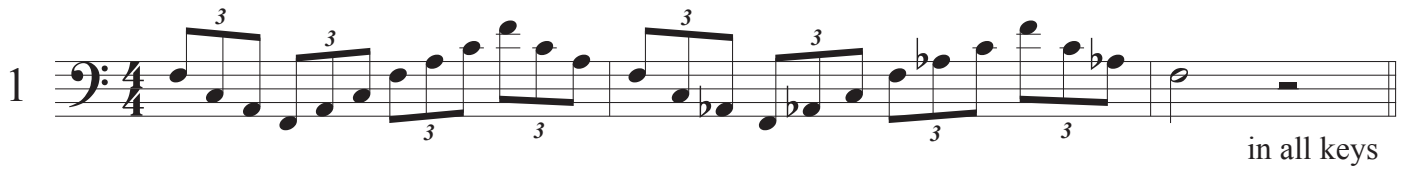
8

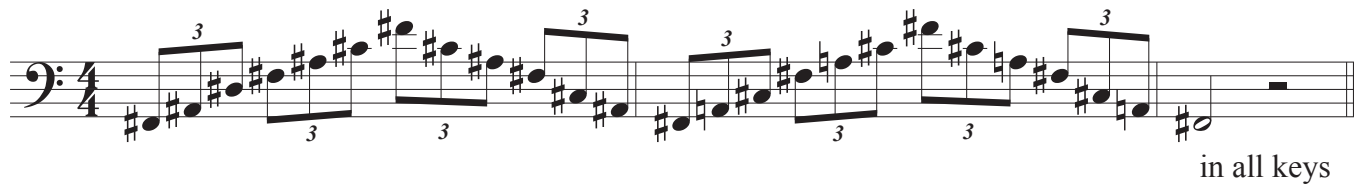
Vary the articulations

continue descending

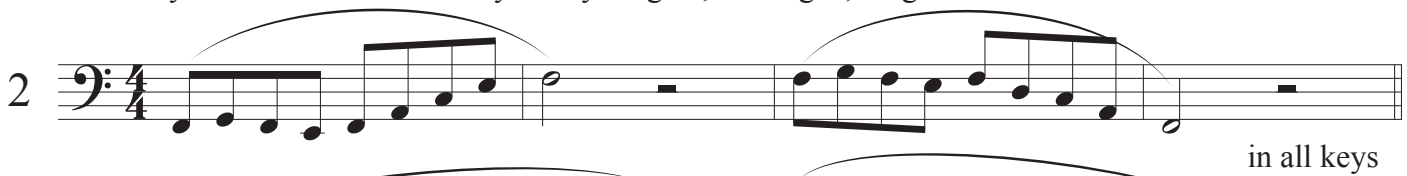
Linking Registers

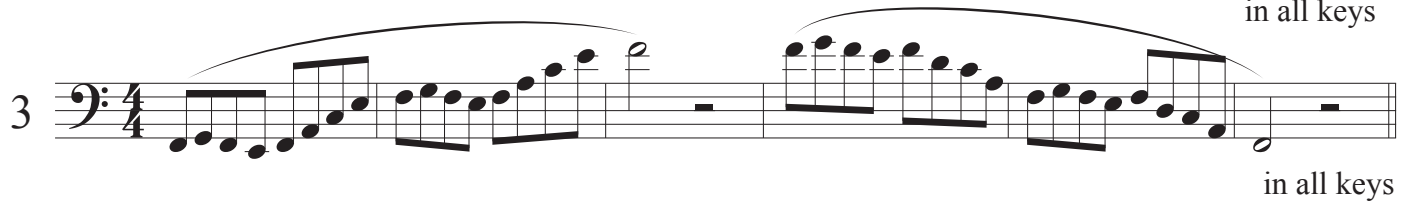
Vary the articulation from day to day - legato, no tongue, tongued

1  in all keys

 in all keys

Vary the articulation from day to day - legato, no tongue, tongued

2  in all keys

3  in all keys

No breath ascending. Vary the articulation from day to day - legato, no tongue, tongued

4 



 in all keys