

Warmup: preparing to play

bass trombone

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I Breathing (30 seconds):

The following short exercises are intended to change one from the normal breathing pattern of everyday living to the kind of breathing one must do to play trombone. For the purpose of this warmup the main goals are (1) to increase the depth of breathing so the player is taking in air to full capacity (2) to set a standard of deep, correct breathing that is maintained in all of the warmup and routine and then is used as one plays music. Correct performance breathing must become HABIT and must be AUTOMATIC. As you do the following breathing exercises avoid becoming light headed. The goal of these short exercises is to gently move from the shallow breathing of everyday living to the deep breathing of playing.

A Take 2 or 3 deep, slow, open breaths. Breathe low but also make sure the chest expands.

B Increase the chest expansion in order to feel a slight pull at the sternum

C Maintain this style and depth of breathing as you progress through the rest of the warmup

II Buzzing (30 seconds)

The goal in this section of buzzing is to GENTLY awaken the muscles of the embouchure with a CLOSED END buzz on the mouthpiece. At this time in the day's playing DO NOT buzz aggressively or with the end of the mouthpiece open. The resistance on the closed mouthpiece should be about the same resistance as playing the trombone at MF. Do a few arpeggios and intervals in a variety of ranges but especially emphasizing the low register. Maintain the correct breathing established in section I.

III Long Tones (3 to 4 minutes)

The following long tone exercises have very specific goals and are perhaps the most important exercises in this warmup. The primary goals of this exercise are: (1) produce a big, relaxed, steady tone (2) produce a matched tone and volume on all notes (3) make a smooth lip slur from one note to the next (4) maintain the correct breathing established in section I (5) keep air steady. Don't be in a hurry on this exercise. The breath marks represent a rest which should be just as long as it takes to play each two or three note group. REST AS MUCH AS YOU PLAY.

♩ = 72

III-A

III-B

IV Legato articulation and matching lip slurs (3 to 4 minutes)

One of the biggest challenges for trombonists is to develop a legato tongue that matches good lip slurs. A good lip slur should set a standard for a good legato. Lip slurs should be as smooth as a good legato tongue. Make the two match. Play the following exercises in positions 1 through 6. Be sure to adjust for good intonation when you are using attachments.

Exercise IV consists of three parts (A, B, and C) in 3/4 time. Part A features a sequence of eighth notes and quarter notes with slurs. Part B includes triplets of eighth notes and quarter notes with slurs. Part C features sixteenth-note triplets and eighth-note patterns with slurs.

V Slide motion and intonation

Slide motion on these exercises should be quick but not jerky. Good slide motion requires proper position of the right elbow so that the arm can work easily and not move in such a way as to force the bell to go up and down depending on slide position. Correct elbow position will not cause the bell to move up or down when moving to or from any slide position. In addition this exercise allows one to learn good intonation by focusing on correct slide placement. Two techniques will enhance intonation study. (1) Change the interval from a 1/2 step to a major 2nd and minor 3rd (2) use a tuner and periodically pause on a note to see if it is correctly placed. Play the following exercises in positions 1 through 6. Be sure to adjust for good intonation when you are using attachments.

Exercise V consists of three parts (A, B, and C) in 2/4 time. Part A features eighth-note patterns with slurs and a key signature change to one sharp. Part B includes triplets of eighth notes and quarter notes with slurs. Part C features sixteenth-note patterns with slurs and a key signature change to one sharp.

VI Slide motion, speed, positions, intonation, articulation, and natural slurs

Maintain fast but not jerky slide motion, correct placement of positions for good intonation, and consistent legato articulation to match natural slurs. Play the following exercises starting in positions 1 through 4. Vary the intervals between notes as follows: 1/2-1-1/2, 1-1/2-1, 1-1-1. Use correct attachment intonation.

A Musical exercise A: Bass clef, 3/4 time signature. It consists of two 8-bar phrases. The first phrase starts with a natural slur over a quarter-note sequence: G2, A2, B \flat 2, C3, D3, E3, F3, G3. The second phrase starts with a natural slur over a quarter-note sequence: G3, A3, B \flat 3, C4, D4, E4, F4, G4.

B Musical exercise B: Treble clef, 2/4 time signature. It consists of two 8-bar phrases. The first phrase starts with a natural slur over a quarter-note sequence: G4, A4, B \flat 4, C5, D5, E5, F5, G5. The second phrase starts with a natural slur over a quarter-note sequence: G5, A5, B \flat 5, C6, D6, E6, F6, G6. Trill markings (3) are placed above the second and fourth notes of each phrase.

C Musical exercise C: Treble clef, 2/4 time signature. It consists of two 8-bar phrases. The first phrase starts with a natural slur over a quarter-note sequence: G4, A4, B \flat 4, C5, D5, E5, F5, G5. The second phrase starts with a natural slur over a quarter-note sequence: G5, A5, B \flat 5, C6, D6, E6, F6, G6. Trill markings (3) are placed above the second and fourth notes of each phrase.

VII Natural slurs, legato articulation, slide motion, coordination

Maintain fast but not jerky slide motion, correct placement of positions for good intonation, and consistent legato articulation to match natural slurs. Be sure to use natural slurs when possible. Play the following exercises starting in positions 1 through 4. Vary the intervals between notes as follows: 1/2-1-1/2, 1-1/2-1, 1-1-1. (Note: the following is a single 8-bar exercise).

Musical exercise VII: Treble clef, 4/4 time signature. It consists of three 8-bar phrases. The first phrase starts with a natural slur over a quarter-note sequence: G4, A4, B \flat 4, C5, D5, E5, F5, G5. The second phrase starts with a natural slur over a quarter-note sequence: G5, A5, B \flat 5, C6, D6, E6, F6, G6. Trill markings (3) are placed above the second and fourth notes of each phrase.

13 Musical exercise VII (continued): Treble clef, 4/4 time signature. It consists of three 8-bar phrases. The first phrase starts with a natural slur over a quarter-note sequence: G4, A4, B \flat 4, C5, D5, E5, F5, G5. The second phrase starts with a natural slur over a quarter-note sequence: G5, A5, B \flat 5, C6, D6, E6, F6, G6. Trill markings (3) are placed above the second and fourth notes of each phrase.

17 Musical exercise VII (continued): Treble clef, 4/4 time signature. It consists of three 8-bar phrases. The first phrase starts with a natural slur over a quarter-note sequence: G4, A4, B \flat 4, C5, D5, E5, F5, G5. The second phrase starts with a natural slur over a quarter-note sequence: G5, A5, B \flat 5, C6, D6, E6, F6, G6. Trill markings (3) are placed above the second and fourth notes of each phrase.

19 Musical exercise VII (continued): Treble clef, 4/4 time signature. It consists of three 8-bar phrases. The first phrase starts with a natural slur over a quarter-note sequence: G4, A4, B \flat 4, C5, D5, E5, F5, G5. The second phrase starts with a natural slur over a quarter-note sequence: G5, A5, B \flat 5, C6, D6, E6, F6, G6. Trill markings (3) are placed above the second and fourth notes of each phrase.

VIII Lip slurs

Correct lip slurs require several things but two points are essential for the understanding of a correct lip slur. The two points are as follows: (1) air must be CONSTANT (2) the embouchure is VARIABLE. If the air is steady (constant) then the embouchure can change (VARY) as needed to focus for the correct note. If the exercises before lip slurs have been done correctly, then the air has been constant and lip slurs should be easy. Play each of the following exercises in positions 1-6. (Special note: be sure to adjust all 6th partial notes OUT slightly).

A

B

C

D

IX Scales and arpeggios

The following is a pattern that works for all forms of scales. Focus first on major scales and arpeggios and regularly review these. Refer to the scale rotation chart for a rotation of scale starting tones so that you practice all 12 keys on a regular basis. Practice with a metronome from quarter = 72 to 120+.

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