

Trombone Warm-Up 2020

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Pre-Warmup Pedals

Before you begin to create beautiful sounds on the instrument you should first warm up the lips and lungs. The focus of this exercise is to take full, deep breaths and allow the sound to be fat. Feel the lips vibrate and allow them time to warm-up. Allow yourself time in the beginning to make uncharacteristic sounds, don't judge yourself on the first few notes you play everyday. Air and vibration of the lips is the goal

Two staves of musical notation in bass clef, 4/4 time. The first staff contains eight measures of whole notes with fermatas, each marked with a circled 'P'. The notes are: Bb2, Eb2, Bb2, Bb2, Bb2, Eb2, Bb2, Bb2. The second staff contains five measures of whole notes with fermatas, each marked with a circled 'P'. The notes are: Bb2, Eb2, Bb2, Eb2, Bb2. A measure number '5' is written below the first measure of the second staff.

Low Long Tones

Play freely and begin with breath attacks (instant tone production from the breath to note) Think of yawning. Goals in the beginning are to warm up the lips, lungs, and focus on creating a beautiful sound. Try playing this exercise ONLY in first position by dropping the jaw slightly and bending the pitches down. IMPORTANT: Use all of your air during fermatas - until you feel like you absolutely must take a breath.

Two staves of musical notation in bass clef. The first staff contains four measures of two notes each, slurred together with a fermata. The notes are: Bb2, Eb2; Bb2, Bb2; Bb2, Eb2; Bb2, Bb2. The second staff contains three measures of two notes each, slurred together with a fermata. The notes are: Bb2, Eb2; Bb2, Eb2; Bb2, Bb2. Measure numbers '8' and '12' are written below the first measure of the first and second staves respectively.

Two/Three Note Slurs

Begin to connect notes in the middle register. Use TAH or DAH to begin each note but remember the AIR is what makes the sound happen NOT the tongue. Set the metronome at quarter note = 60. The goals are to make smooth connections between registers, "suck" in the air, and blow through each group notes. Do not worry about you shoulders rising up or whatever else your body does - focus is on inhaling a massive amount of air and exhaling freely. Think syllables TAH - EE when ascending and TAH - OH when descending

Two staves of musical notation in bass clef. The first staff contains eight measures of eighth notes, slurred in pairs. The notes are: Bb2, Eb2; Bb2, Eb2; Bb2, Eb2; Bb2, Eb2; Bb2, Eb2; Bb2, Eb2; Bb2, Eb2; Bb2, Eb2. The second staff contains eight measures of eighth notes, slurred in pairs. The notes are: Bb2, Eb2; Bb2, Eb2; Bb2, Eb2; Bb2, Eb2; Bb2, Eb2; Bb2, Eb2; Bb2, Eb2; Bb2, Eb2. Measure numbers '15' and '23' are written below the first measure of the first and second staves respectively.

Four Note Slurs

At this point the lips should be warm and lungs should feel more open.

There are endless variations on lip slurs you can discover but I find myself always coming back to this one because it gives you the most "bang for your buck."

Goals for this slur are having a solid first attack (DAH or TAH), blowing through the phrase into the lower register, and creating a flowing sound connecting all four registers.

I try to imagine how a cello would play this exercise with a bow and how smooth/connected the notes can be. Use a tuner during this to check in on intonation.

29

33

The exercise consists of two staves of music in bass clef, 6/4 time. The first staff contains measures 29-32, and the second staff contains measures 33-34. Each measure features a slur over four notes, with a fermata over the final note. The notes are: G2 (flat), A2 (flat), B2 (flat), and C3 (flat) in the first measure, and G2 (flat), A2 (flat), B2 (flat), and C3 (flat) in the second measure. The key signature has one flat (Bb).

Breath/Tongue Attacks

Alternating breath and and tongue attacks to build consistency between the two.

There should be very little difference between the two attacks and again,

go at a slow tempo to work on fine tuning the small details. Make a definite space in between each attack but keep a full tone.

$\text{♩} = 60 - 72$

36

39

The exercise consists of two staves of music in bass clef, 6/4 time. The first staff contains measures 36-38, and the second staff contains measures 39-40. The first staff is marked with 'B T B T B T B T B T B T' above the notes, indicating alternating breath and tongue attacks. The notes are: G2 (flat), A2 (flat), B2 (flat), and C3 (flat) in the first measure, and G2 (flat), A2 (flat), B2 (flat), and C3 (flat) in the second measure. The key signature has one flat (Bb).

Legato Tongue

At this point it's time to start moving the slide to make sure articulations are lining up.

Use a legato attack for this exercise (DAH or DOH) and the main focus is developing fluidity and coordination between air, tongue, and slide. Strive for a full tone throughout all registers. This exercise may also be played using a staccato or full articulation.

Repeat each measure as many time as needed and play in reverse as well.

43

47

51

The exercise consists of three staves of music in bass clef, 4/4 time. Each staff contains four measures, with a repeat sign at the end of each measure. The notes are: G2 (flat), A2 (flat), B2 (flat), and C3 (flat) in the first measure, and G2 (flat), A2 (flat), B2 (flat), and C3 (flat) in the second measure. The key signature has one flat (Bb).

Full Range Lip Slurs

These slurs are some of my favorites because they connect all registers and help me generate full tones and a solid air stream. Don't over-articulate the first note but do play this exercise at a solid mezzo forte volume. Similar to the previous lip slurs imagine how a cello would play this with a bow. Quick shifts between the first three notes. If you can smooth out the larger intervals the higher ones should be easy.

55

59

63

This section contains three staves of musical notation in bass clef. Each staff begins with a measure number (55, 59, and 63). The notation consists of two phrases per staff, each enclosed in a slur. The first phrase of each staff starts with a half note followed by a series of eighth notes. The second phrase starts with a half note followed by a series of eighth notes. The notes are distributed across the staff to cover a wide range of registers.

Full Range Slurs Continued

Once you reach 7th position the pattern changes slightly. If some notes are out of your range then just pick a top note that suits your comfort level. Again, think of the phrase as opposed to each individual note. Slower tempos are better in the beginning but make sure you can complete each slur in one breath.

67

71

75

79

This section contains four staves of musical notation in bass clef. Each staff begins with a measure number (67, 71, 75, and 79). The notation consists of two phrases per staff, each enclosed in a slur. The first phrase of each staff starts with a half note followed by a series of eighth notes. The second phrase starts with a half note followed by a series of eighth notes. The notes are distributed across the staff to cover a wide range of registers, including higher positions.

Chromatic Scale - Low High & High Low

A good test to see if you're ready to dig into actual music is your fluidity playing a two-octave chromatic scale from low E. Use any articulation but keep it consistent in terms of attacks and tone throughout all registers. Pick a tempo where you can play the scale in one breath.

81

84

88

91

Pedal Tones

Finally, relax your chops by finishing with pedal tones. I like to gliss these or bend the pitch down from first position. This will take lots of air, breathe as needed. After you finish these REST.

95

98