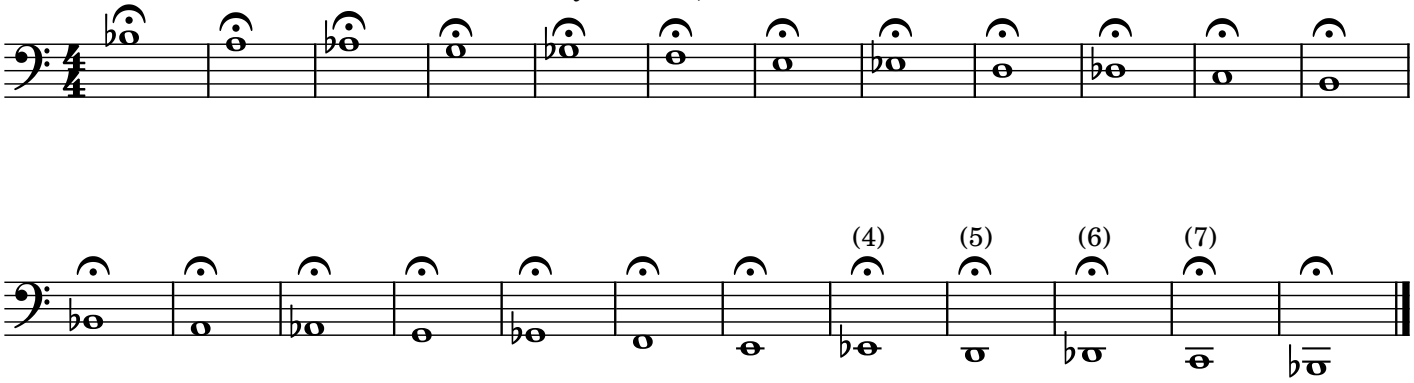
Tenor Trombone Warm-up

Straight

Derek Gullett

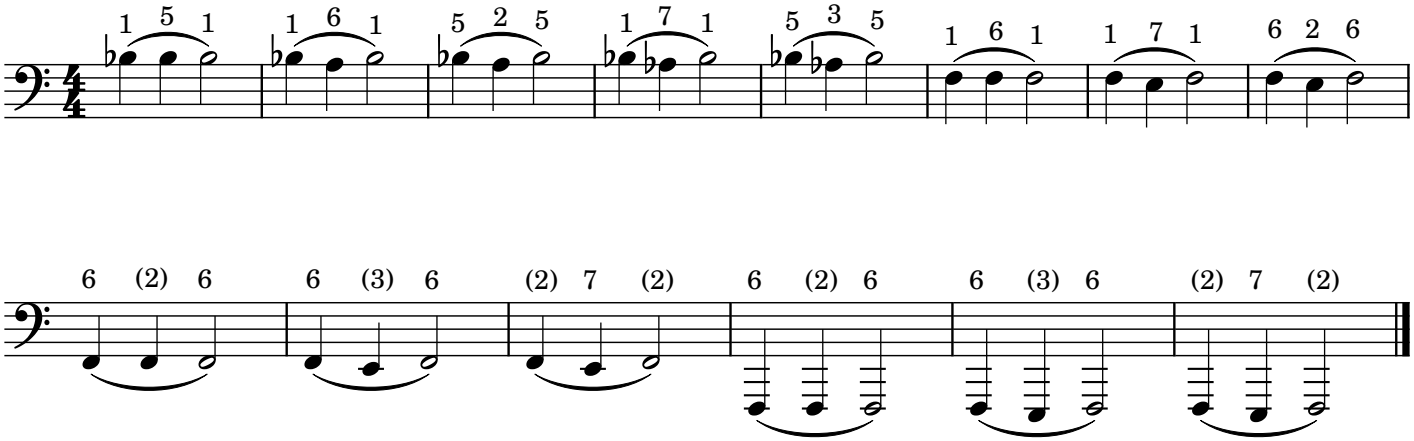
Long Tones

Make sure these are LONG. Use these to find your ideal, centered sound.



Alternate Position Slurs

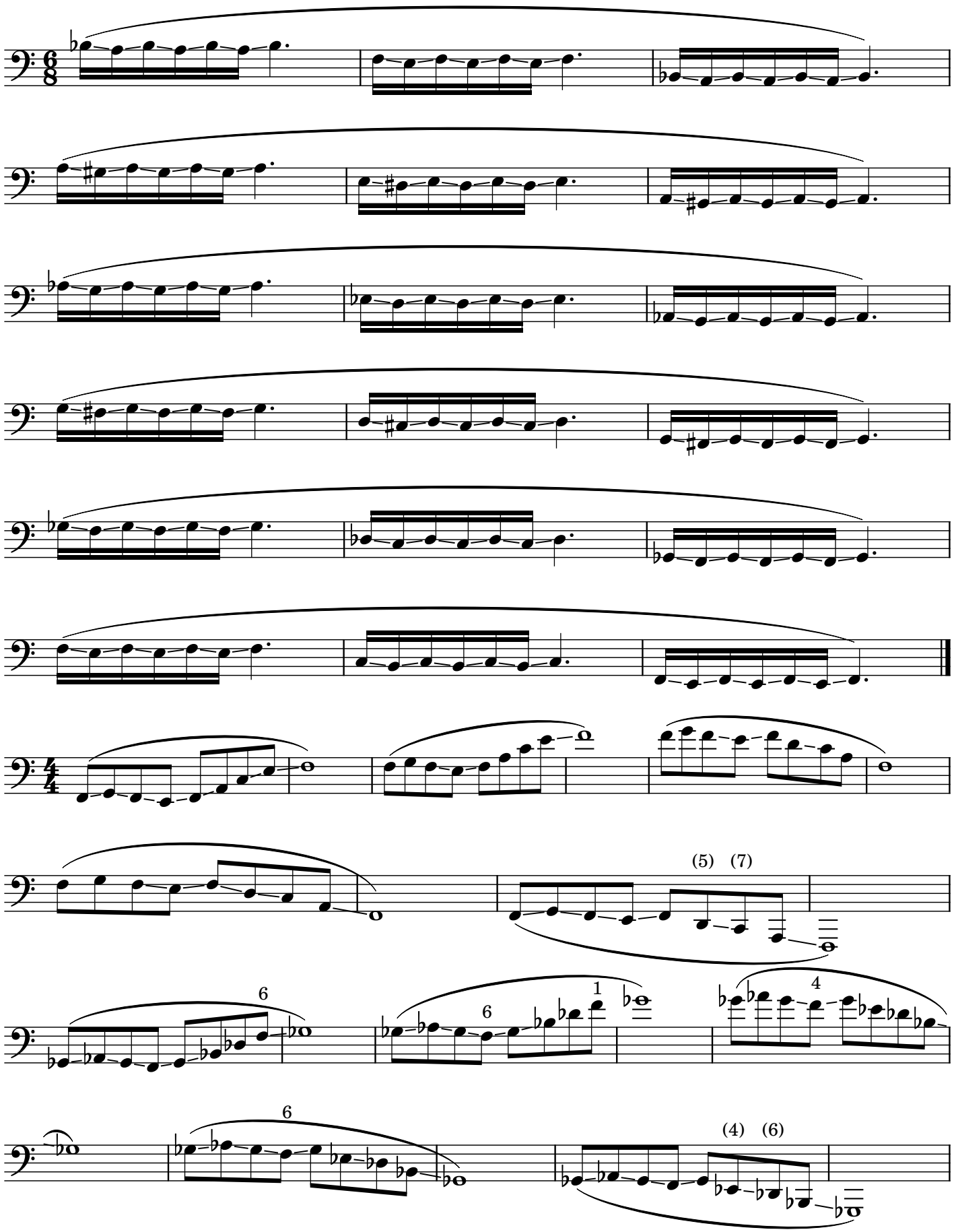
Strive for smoothness in both the air and embouchure. Make these sound like a slow, same-partial slur.
Be sure to have intonation match on same notes in different positions.

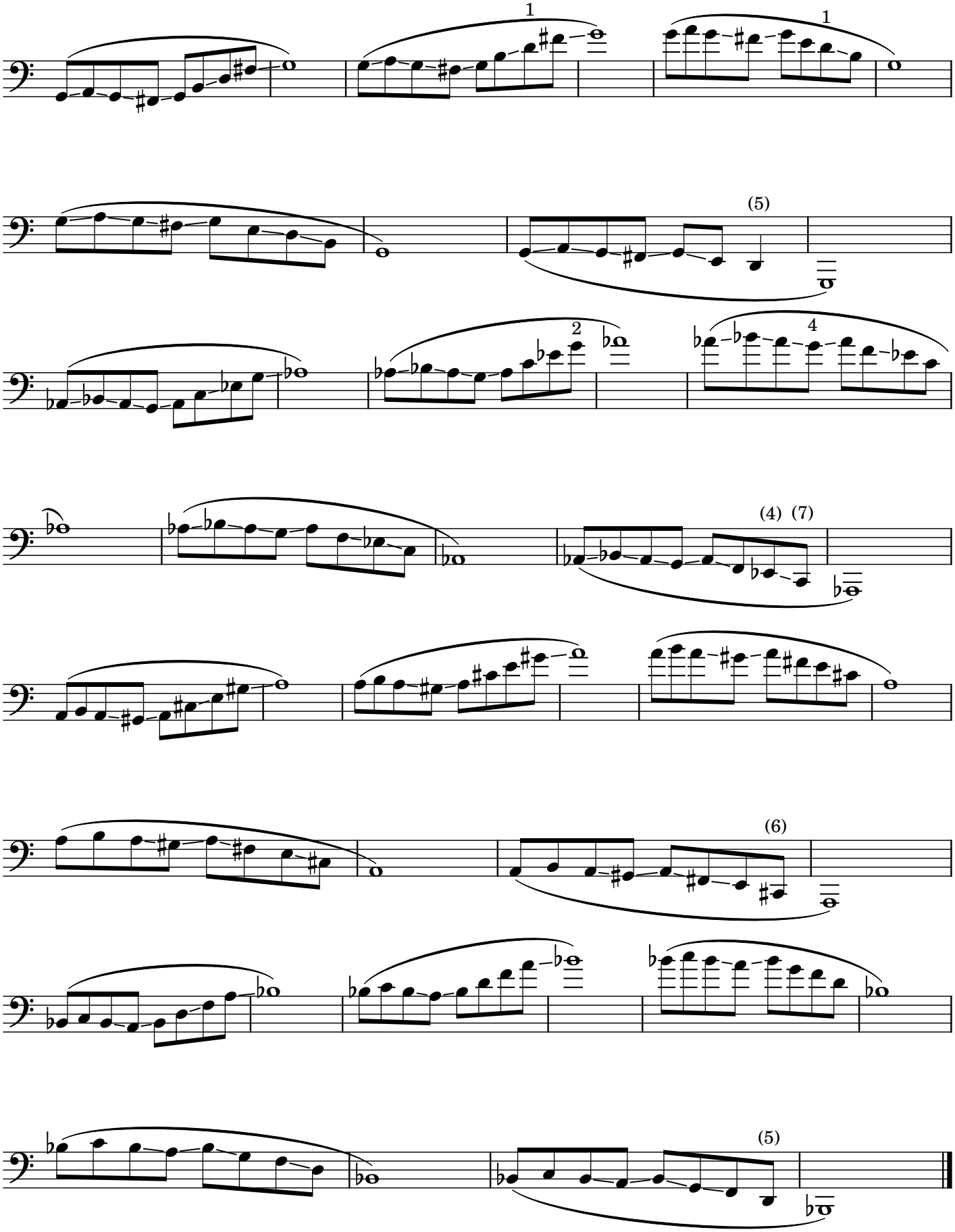


Glissandi

Play at a moderate tempo. Strive for a totally smooth and seamless airstream.




B.
C.
(5) (7)
6
6
1
4
6
(4) (6)


1
1
(5)
2
4
(4) (7)
(6)
(5)

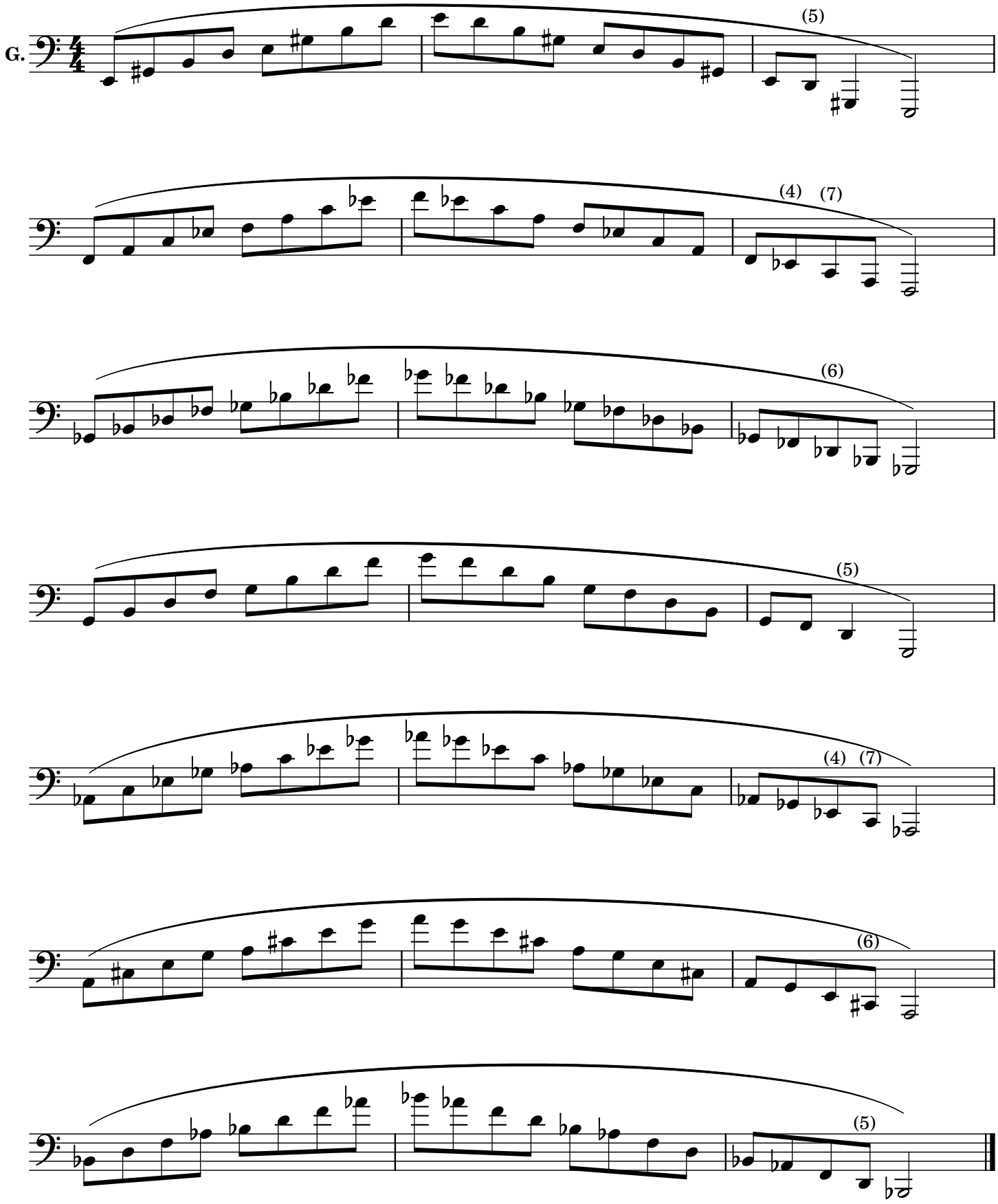
4

Basic Slurs

Play at a slow tempo (exercises E and G can be quicker). Ride the airstream into immediate sound.
Aim for minimal embouchure movement and rely on the air to change notes.

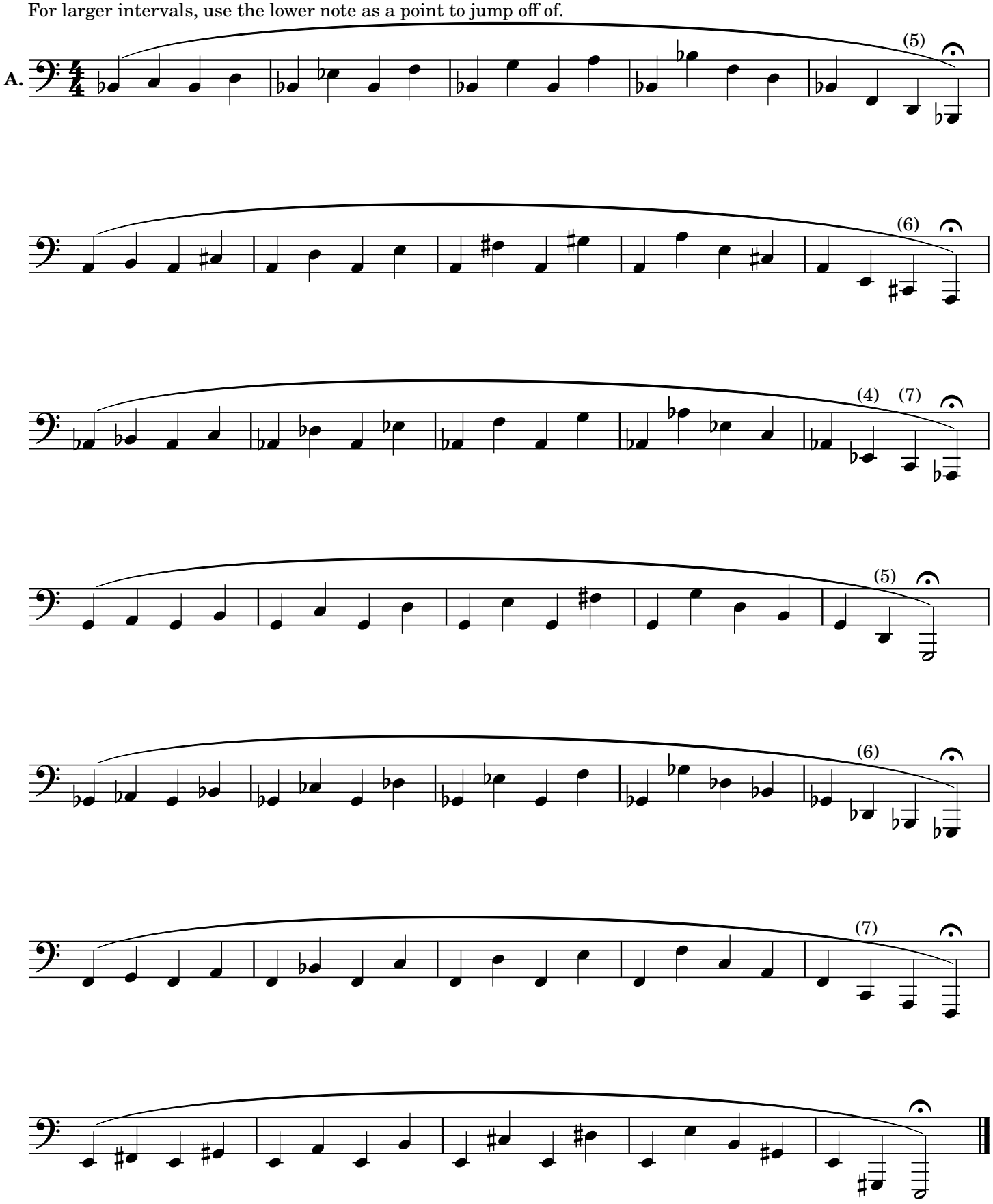



E.
F.


G.
(5)
(4) (7)
(6)
(5)
(4) (7)
(6)
(5)

Intervallic Slurs

Also play at a slow tempo (exercise C can be quicker). Same rules apply as in the basic slurs.
For larger intervals, use the lower note as a point to jump off of.



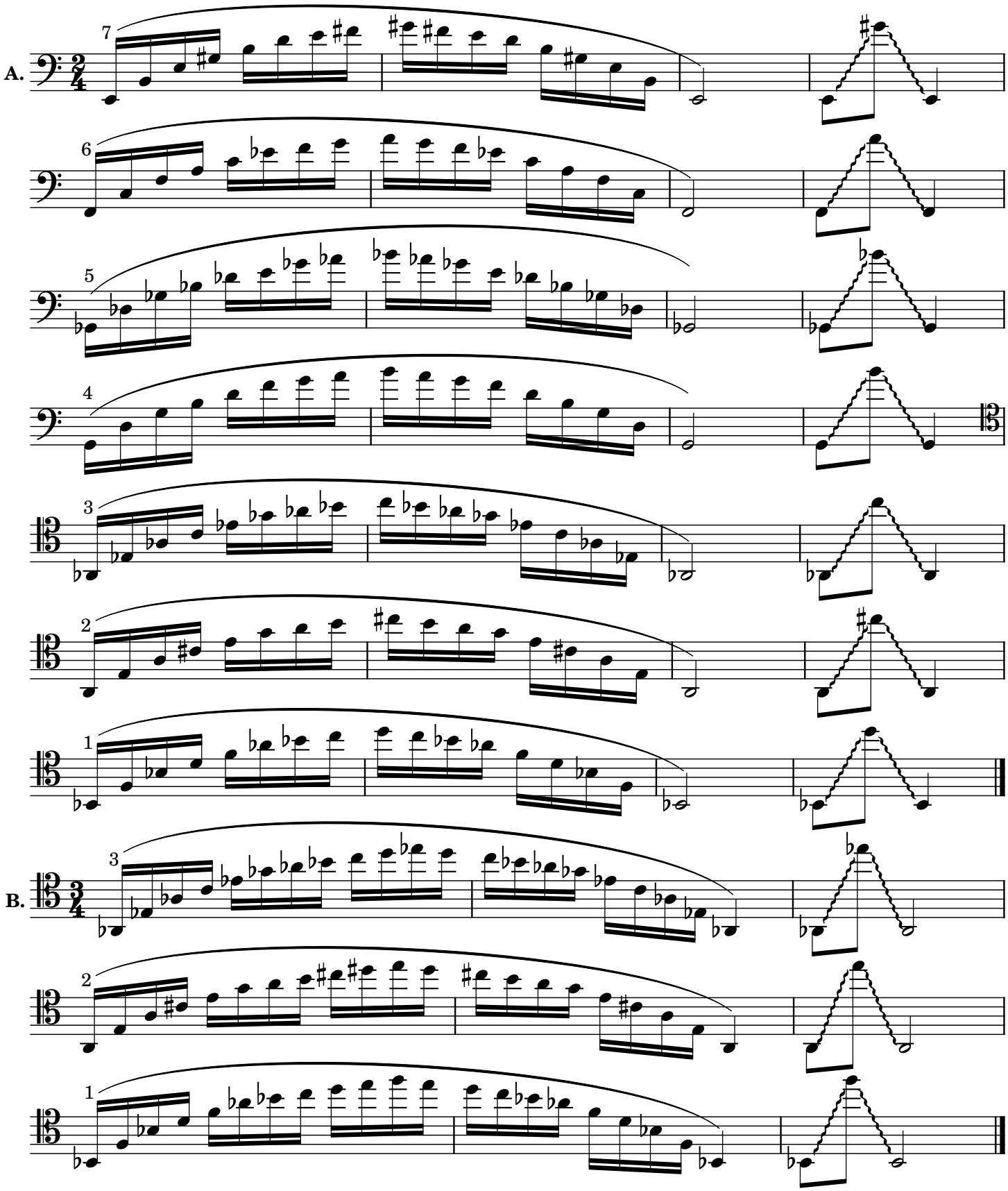

B.
C.
(4)
(5)
(7)
(5)
(6)
(4)
(6)
(7)


(5) (7)
(4) (6)
(5) (7)
(4) (6)

10

Flexibility

Play only as fast as the exercises remain clean and comfortable. Maintain minimal embouchure movement and continue to ride the airstream, using the starting point as the base for the top.

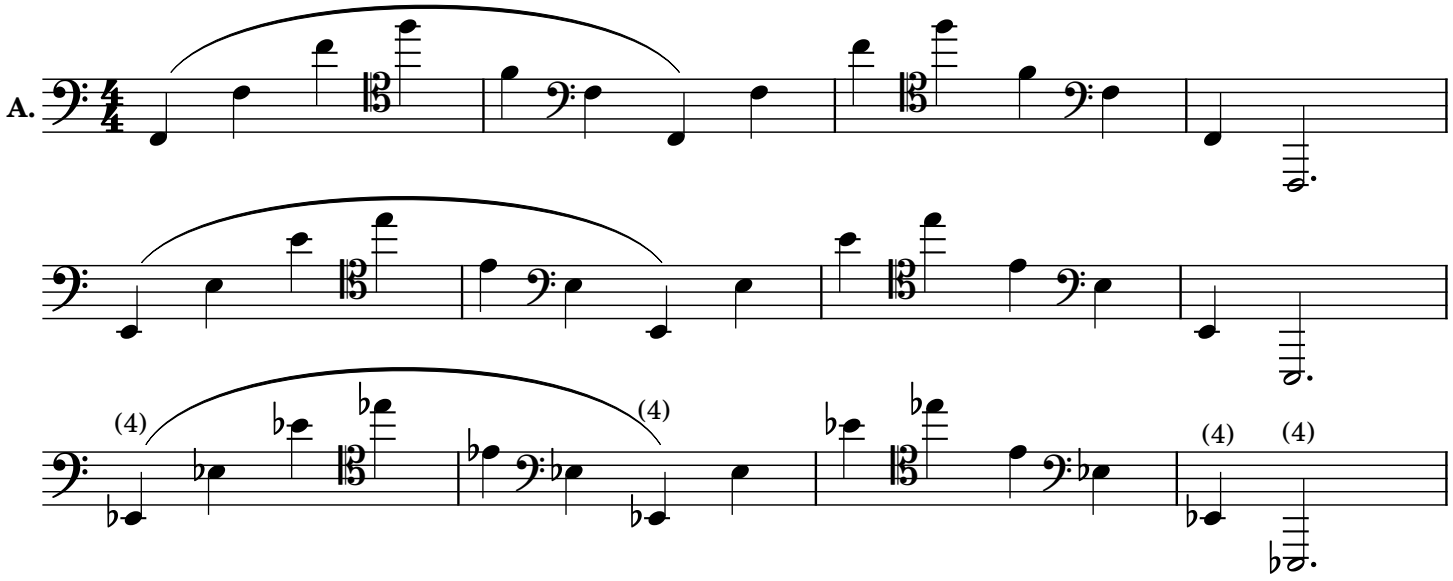



C.
1
2
3
4
5
6
7
D.
3
(4)
(4)
(4)
(4)



Articulation

Play at a moderately slow tempo. Same rules with air still apply. Strive for an even response in all registers.
When starting notes, only let the tongue momentarily shape the airstream (the tongue does not start notes, air does).
Although the tongue is becoming more active and shaping notes now, still use legato air as the basis for everything.




(5)
(5)
(5)
8vb
(5)
(6)
(6)
(6)
8vb
(6)
(7)
(7)
(7)
8vb
(7)
8vb
(2)
B.
(5)
8vb
(5)
(2)
(4)
8vb
(4)
(1)
(7)
8vb
(7)

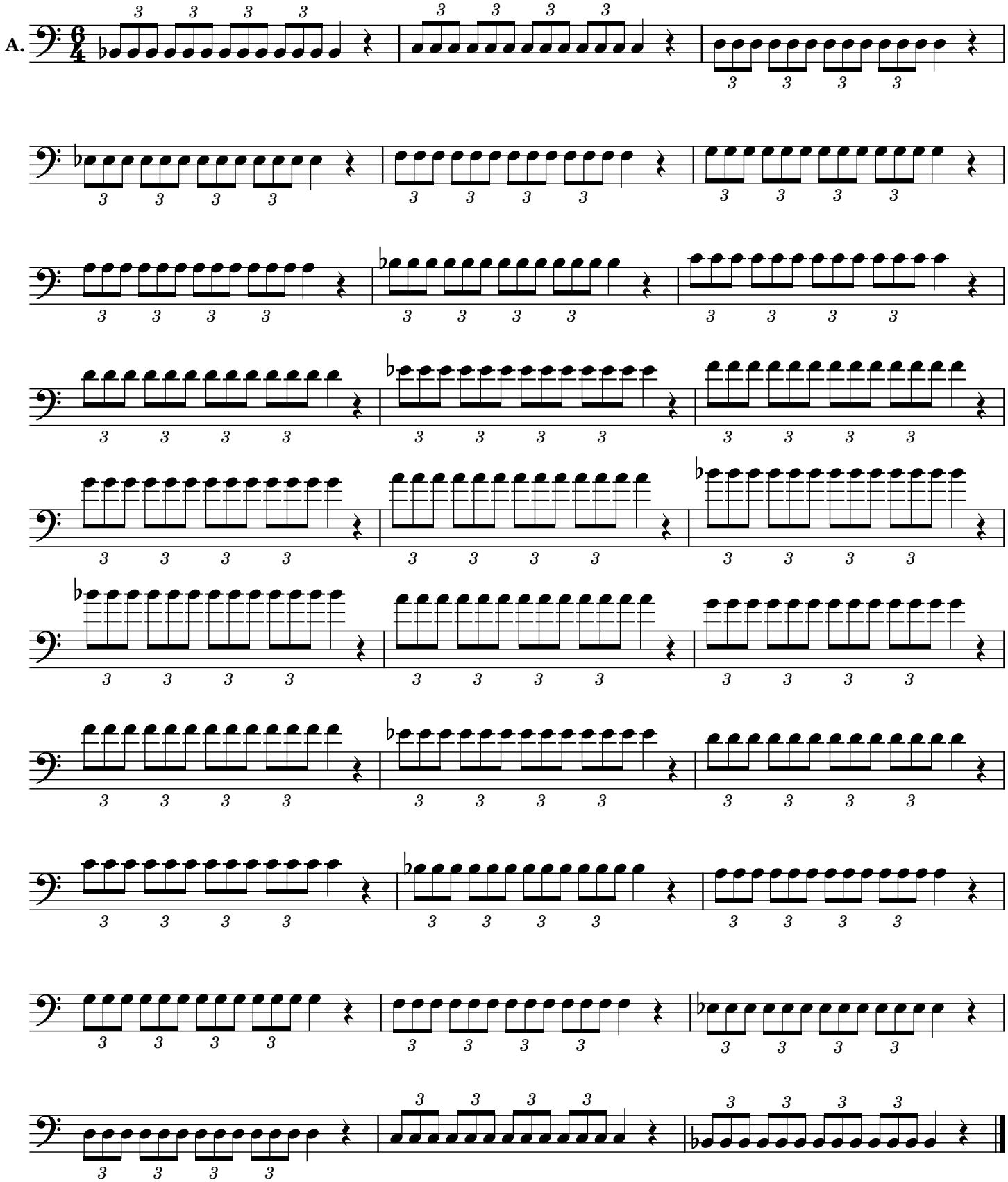

(6)
8vb
(6)
(5)
8vb
(5)
(4)
(4)
(7)

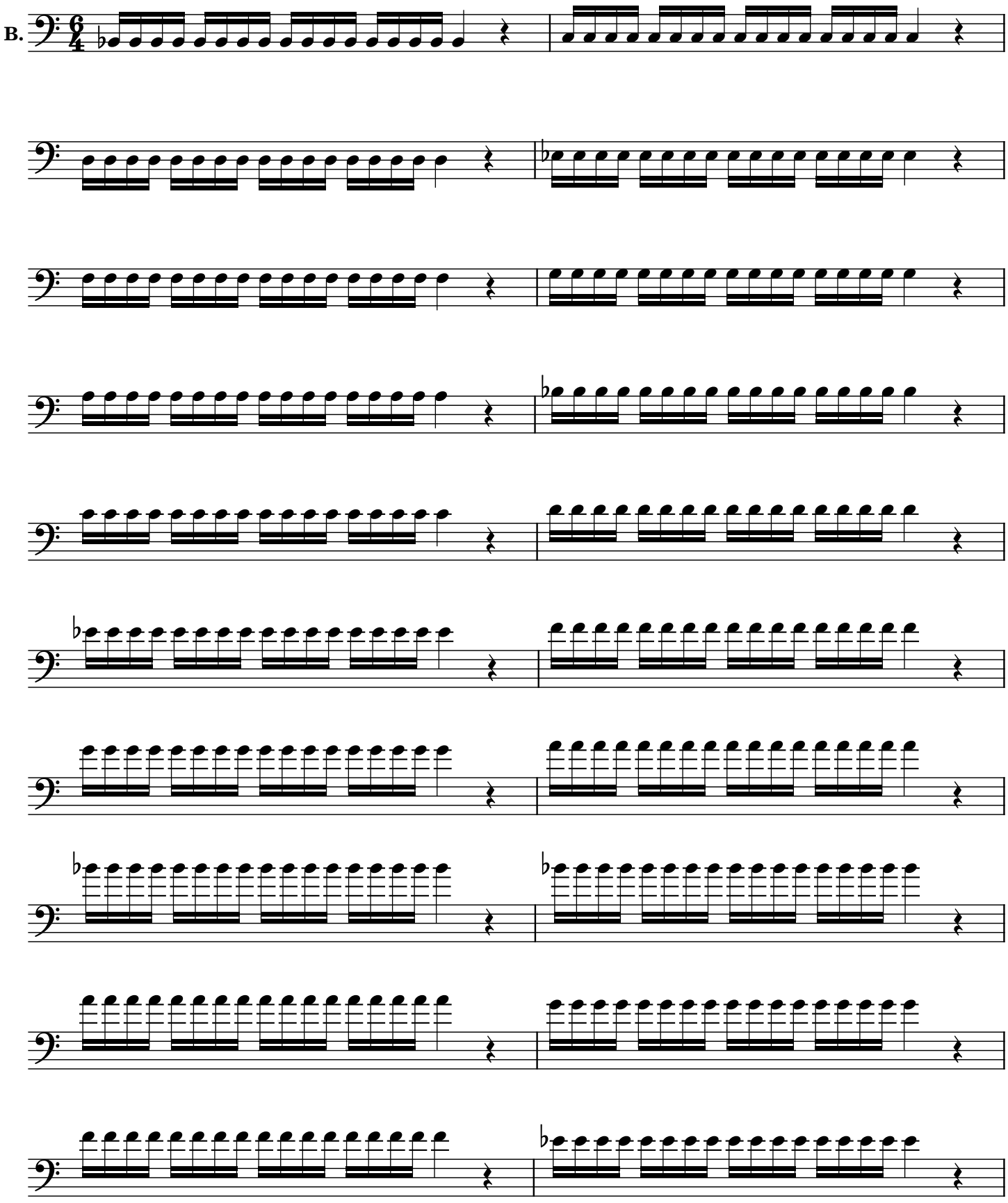

(6)
(5)
(4)(7)
(6)
(5)

16

Multiple Tonguing

Make sure both syllables match in both response and articulation quality. The faster the tempo, the lighter the syllables need to be. Allow the airstream to let the notes speak.




B.



Notes:
Notice that none of the exercises have a printed dynamic marking. This is because all exercises can and should be played at all volumes within a full, healthy dynamic range (especially long tones). Experiment with new dynamics on different exercises each day. Tempo markings are also not provided, only written instructions. Picking a tempo within the written guidelines and setting it to a metronome for each exercise is nonetheless recommended.

Also notice that the note F2 is sometimes marked to be played in second position, E2 is sometimes marked to be played in third position, D♯/E♭2 is marked to be played in fourth position, D2 is marked to be played in fifth position, C♯/D♭2 is marked to be played in sixth position, C2 is marked to be played in seventh position, D♯/E♭1 is marked to be played in fourth position, D1 is marked to be played in fifth position, C♯/D♭1 is marked to be played in sixth position, C1 is marked to be played in seventh position, B0 is marked to be played in first position, and B♭0 is marked to be played in second position (all in parentheses). These notes are false tones and do not exist on the instrument naturally. Instead, they are based on two weaker versions of the harmonic series built off of the G♭'s below B♭2 and B♭1 and B0 below B♭1. These exist due to the acoustic properties of the trombone. Other brass instruments will have different weaker versions of the harmonic series available. All of these notes are positioned below the note they are being lipped down from by a major third (G♭) or a major seventh (B0). No extra slide adjustments should be necessary. Both octaves of the G♭ series are pushed down to their limit in these exercises at C1, though the B0 series can be pushed to as low as F0 by going beyond second position. It should be mentioned that due to the nature of the G♭ harmonic series coupled with limited slide length, the note B1 is not accessible without a valve.

These exercises double as both a warm-up and basic practice routine for fundamentals. This, however, does not replace the value found in actual method and etude books such as those by Arban, Schlossberg, Marsteller, etc. If short on time, choose one or two exercises to play from each major section. I also do this before performances, auditions, and rehearsals in order to remain unfatigued for any heavier playing that may follow.