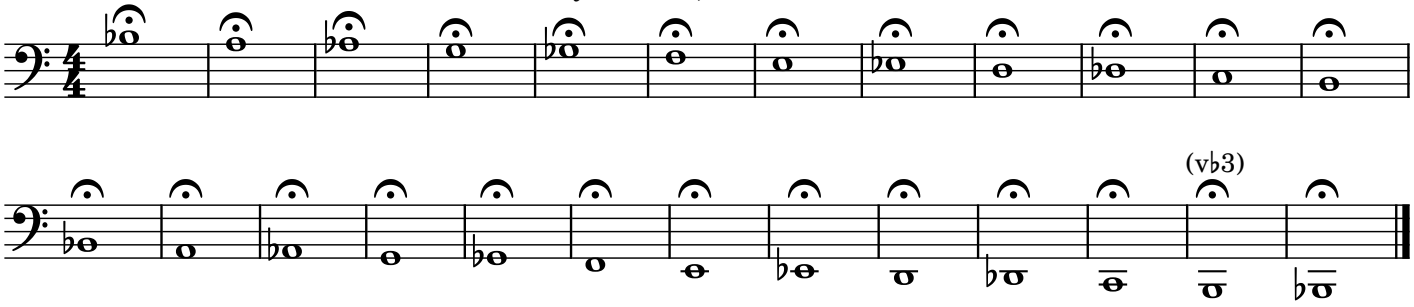
# Tenor Trombone Warm-up

## F-attachment

Derek Gullett

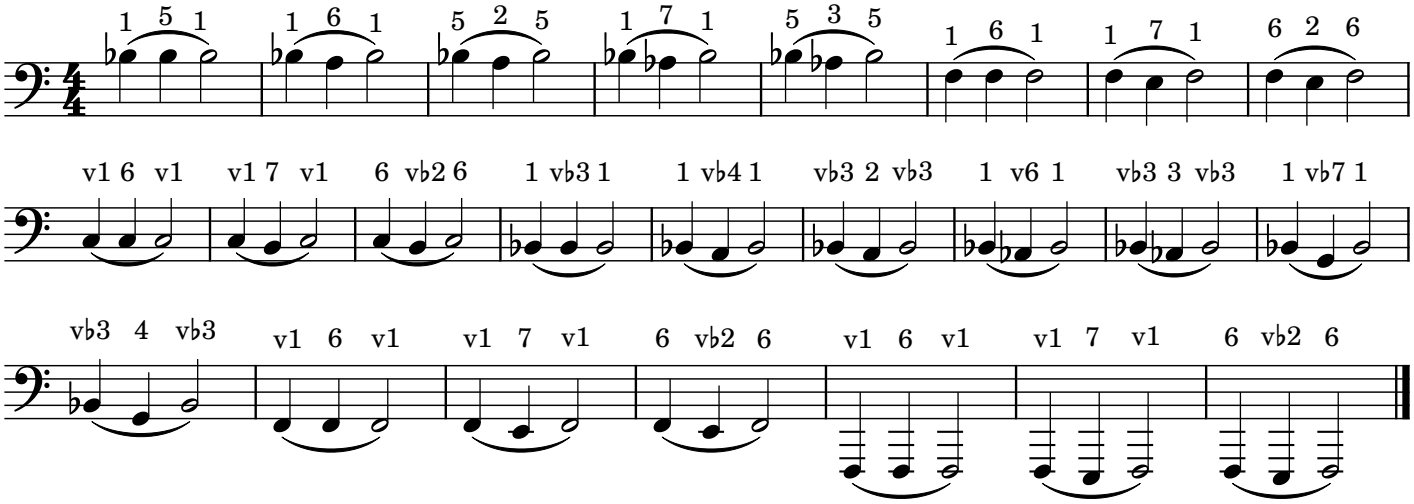
**Long Tones**

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




**Alternate Position Slurs**

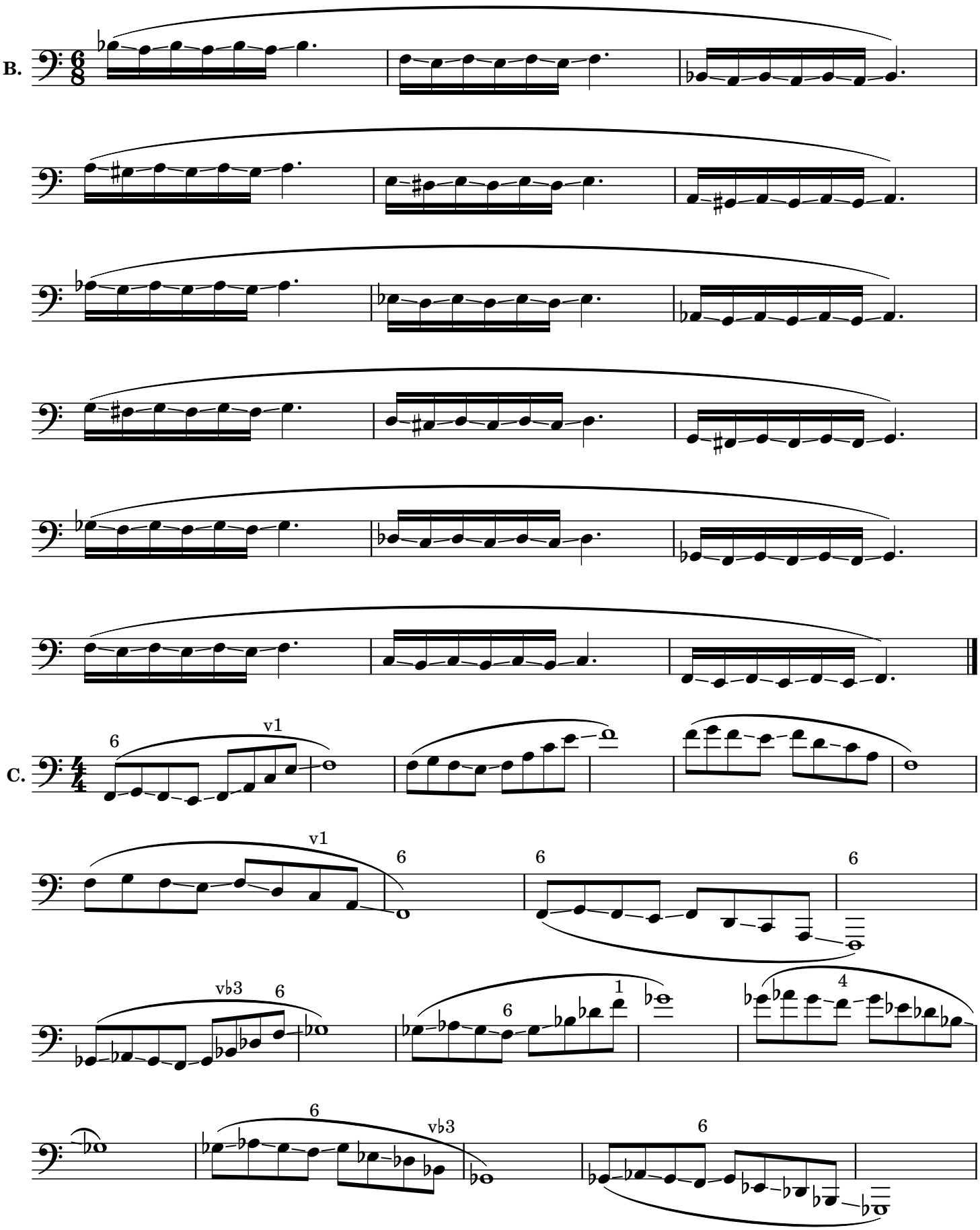
Strive for smoothness in both the air and embouchure. Make these sound like a slow, same-partial slur.
Be sure to have intonation match on same notes in different positions.

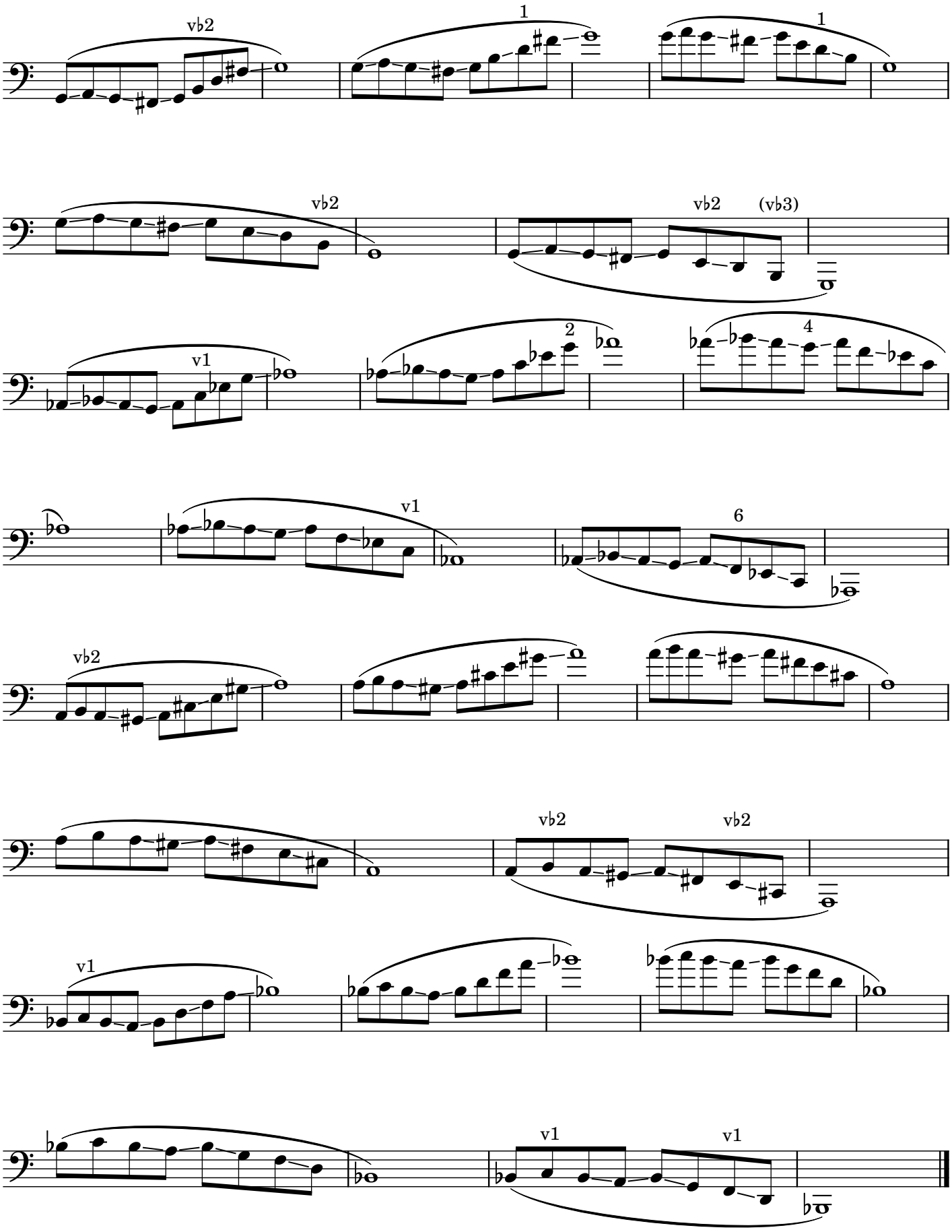



**Glissandi**

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




B.
C.
6
v1
v1
6
6
6
vb3
6
6
1
4
6
vb3
6


vb2
1
1
vb2
vb2
(vb3)
v1
2
4
v1
6
vb2
vb2
vb2
v1
v1
v1

**4**

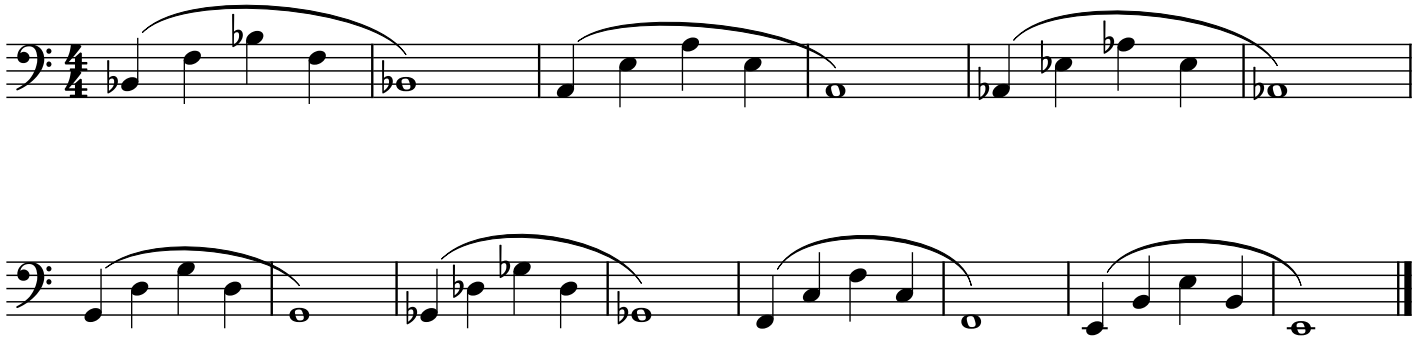
**F-attachment Slurs**

Play at a moderately fast tempo. Keep in mind a smooth transition in and out of the valve.
Make the valve slurs sound the same as the lip slurs.




**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.

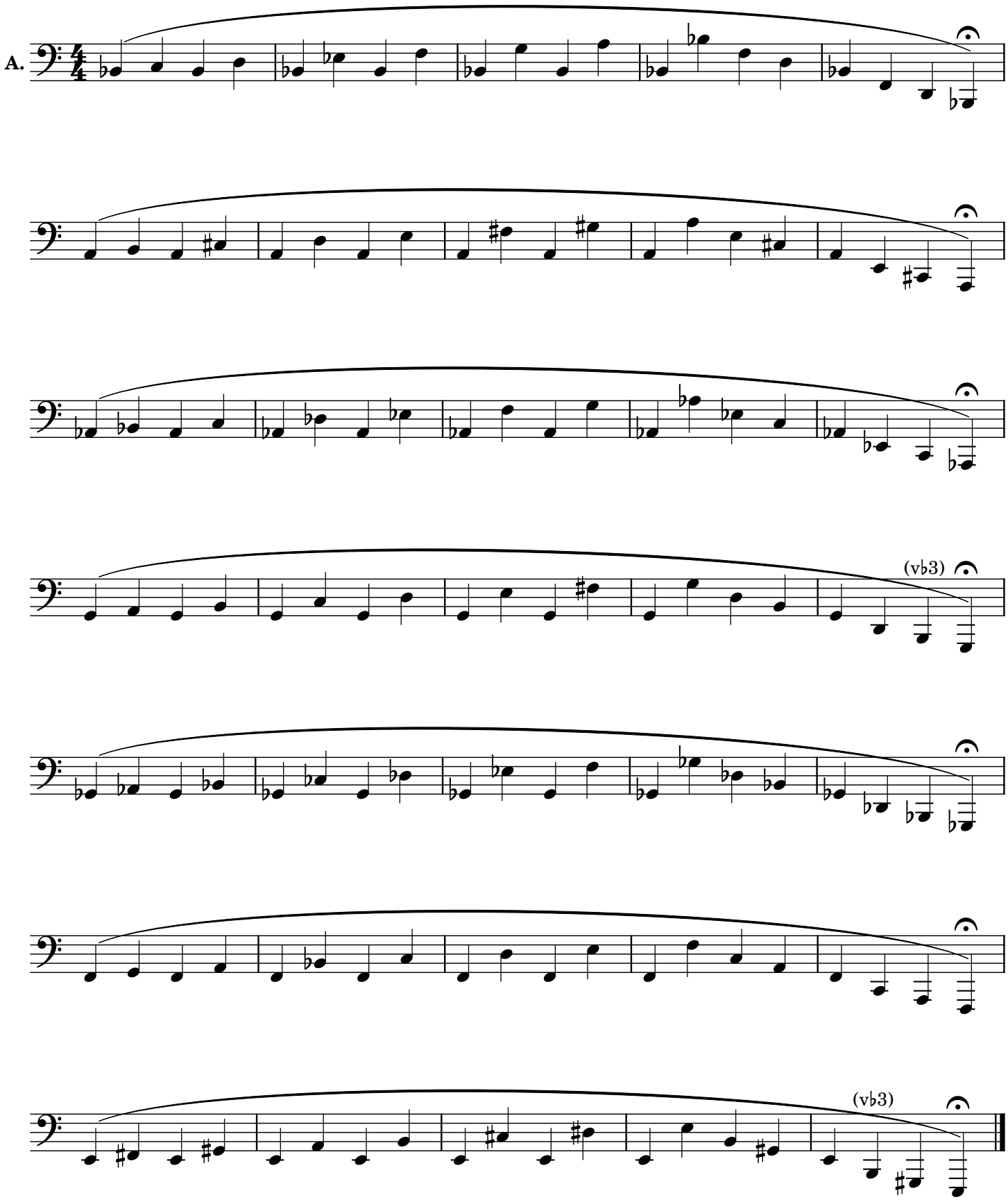



B.
C.
D.
E.


F.
G.
(v♭3)
(v♭3)

**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.



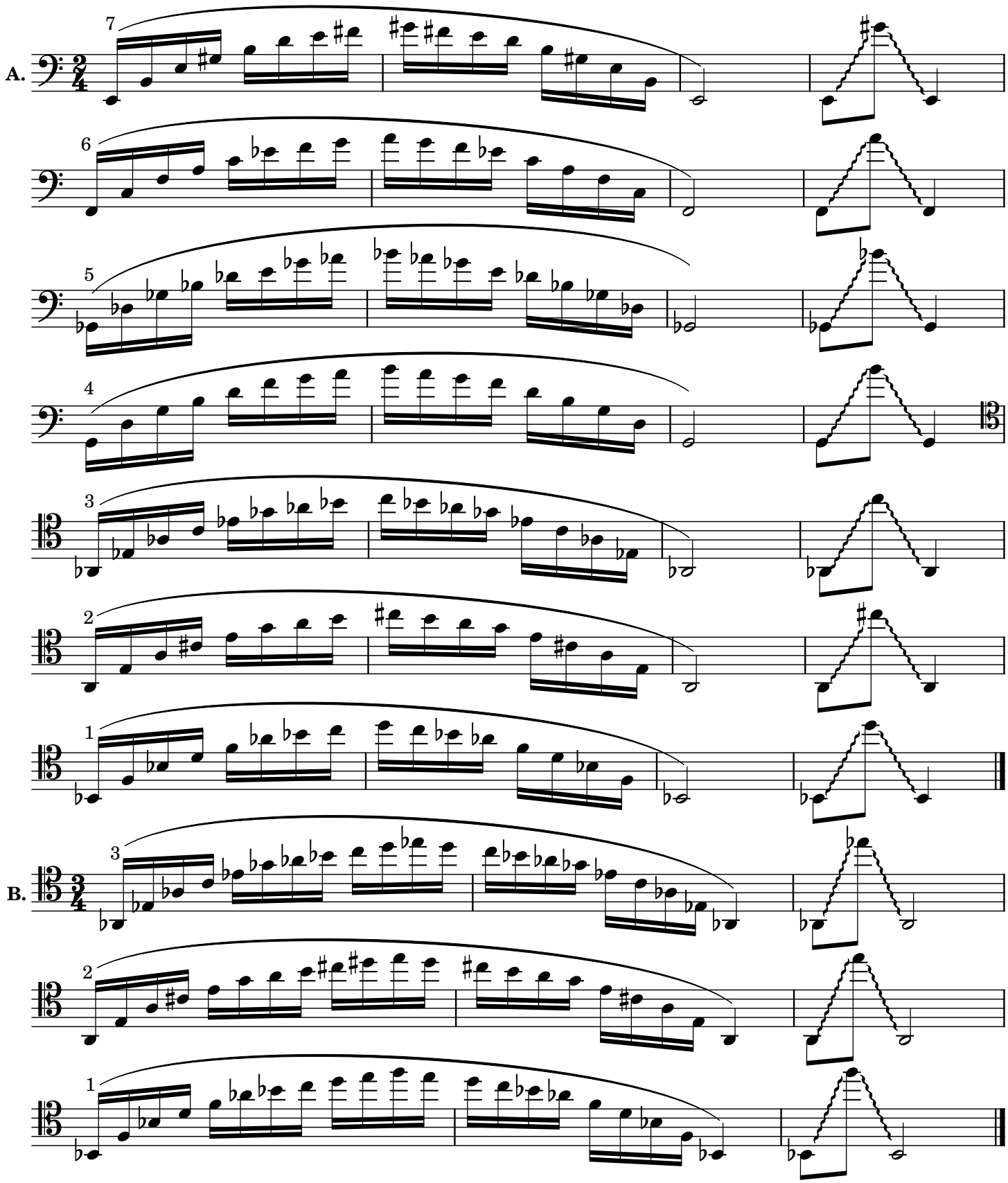

B.
C.
(v♭3)

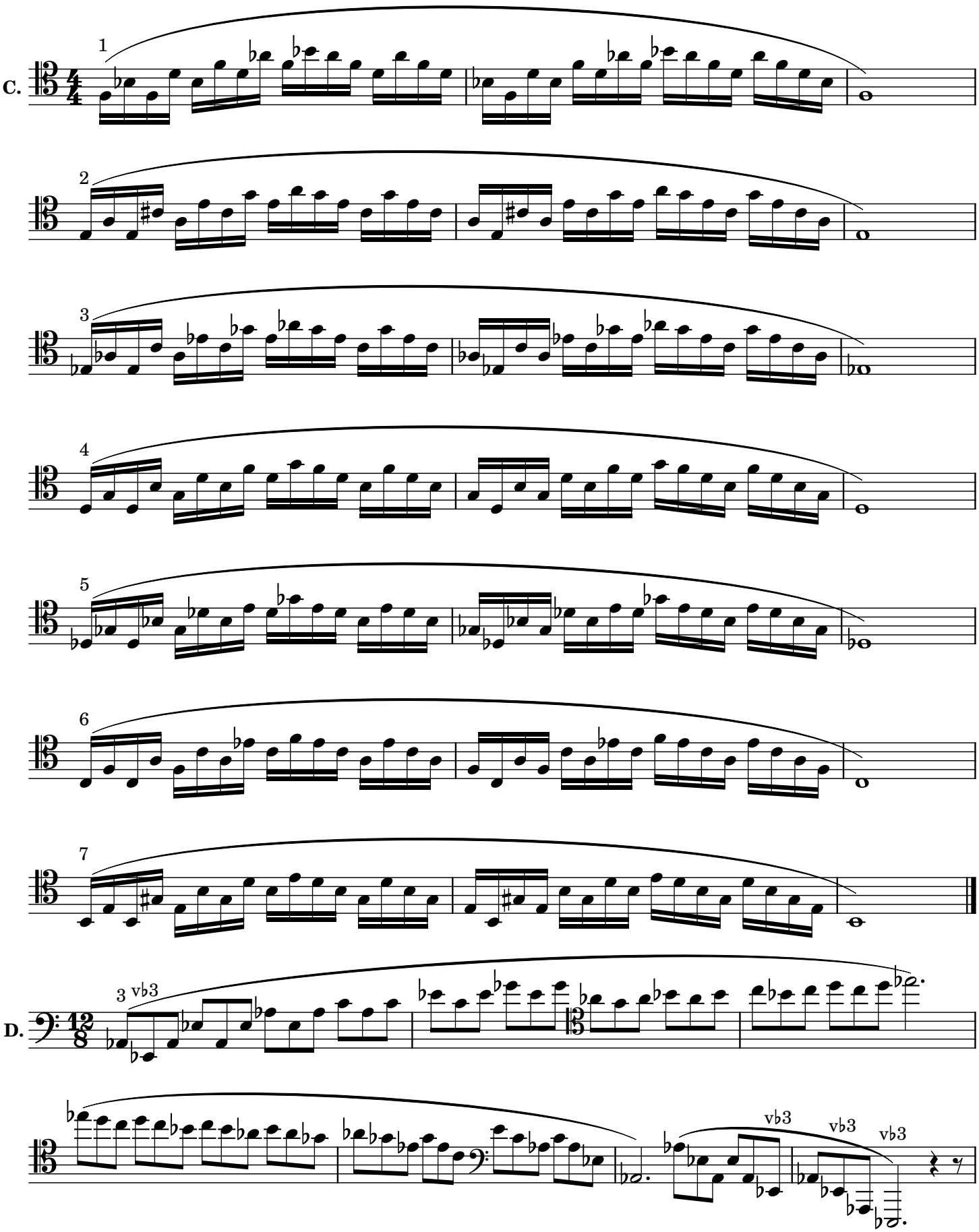

(v♭3)
(v♭3)
(v♭3)

**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 vb3
vb3
vb3
vb3




**Articulation**

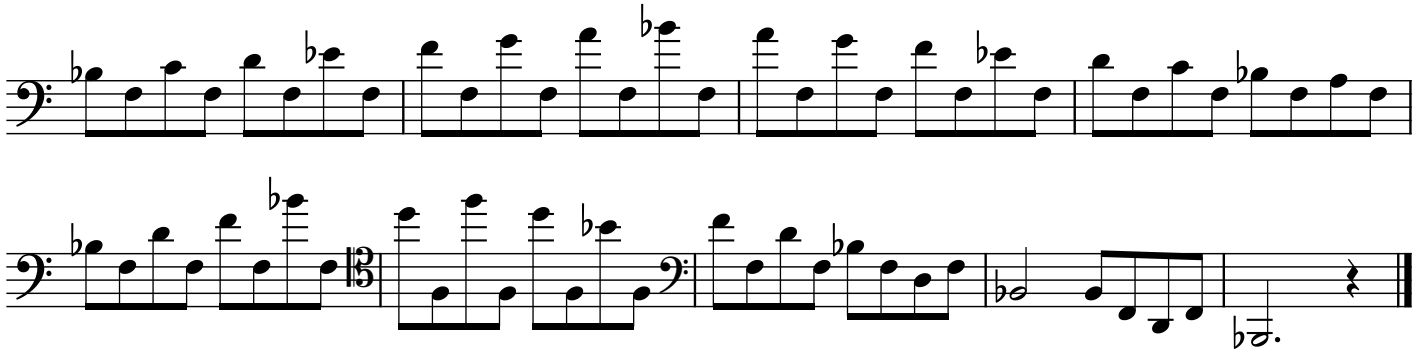
Play at a moderately slow tempo. Same rules with air still apply. Strive for an even response in all registers.
When starting notes, only let the tongue momentarily shape the airstream (the tongue does not start notes, air does).
Although the tongue is becoming more active and shaping notes now, still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




8vb
(vb3)
(vb3)
(vb3)
8vb
(1/vb3)
8vb
(2/vb4)
8vb
(3/v6)
8vb
(4/vb7)
B.
8vb
(2/vb4)
(vb3)
8vb
(1/vb3)


8vb
8vb
8vb
(vb3)

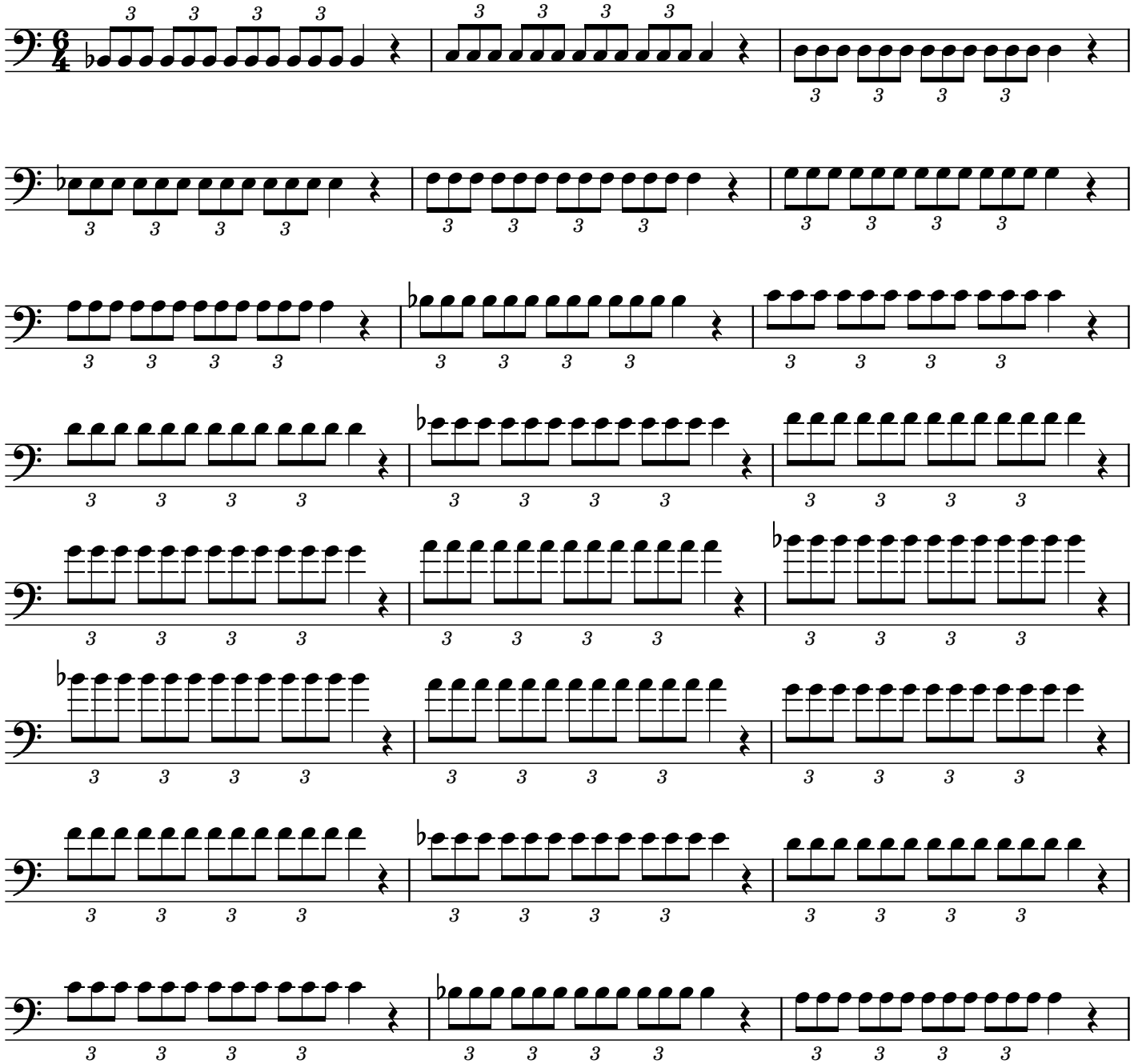

(vb3)

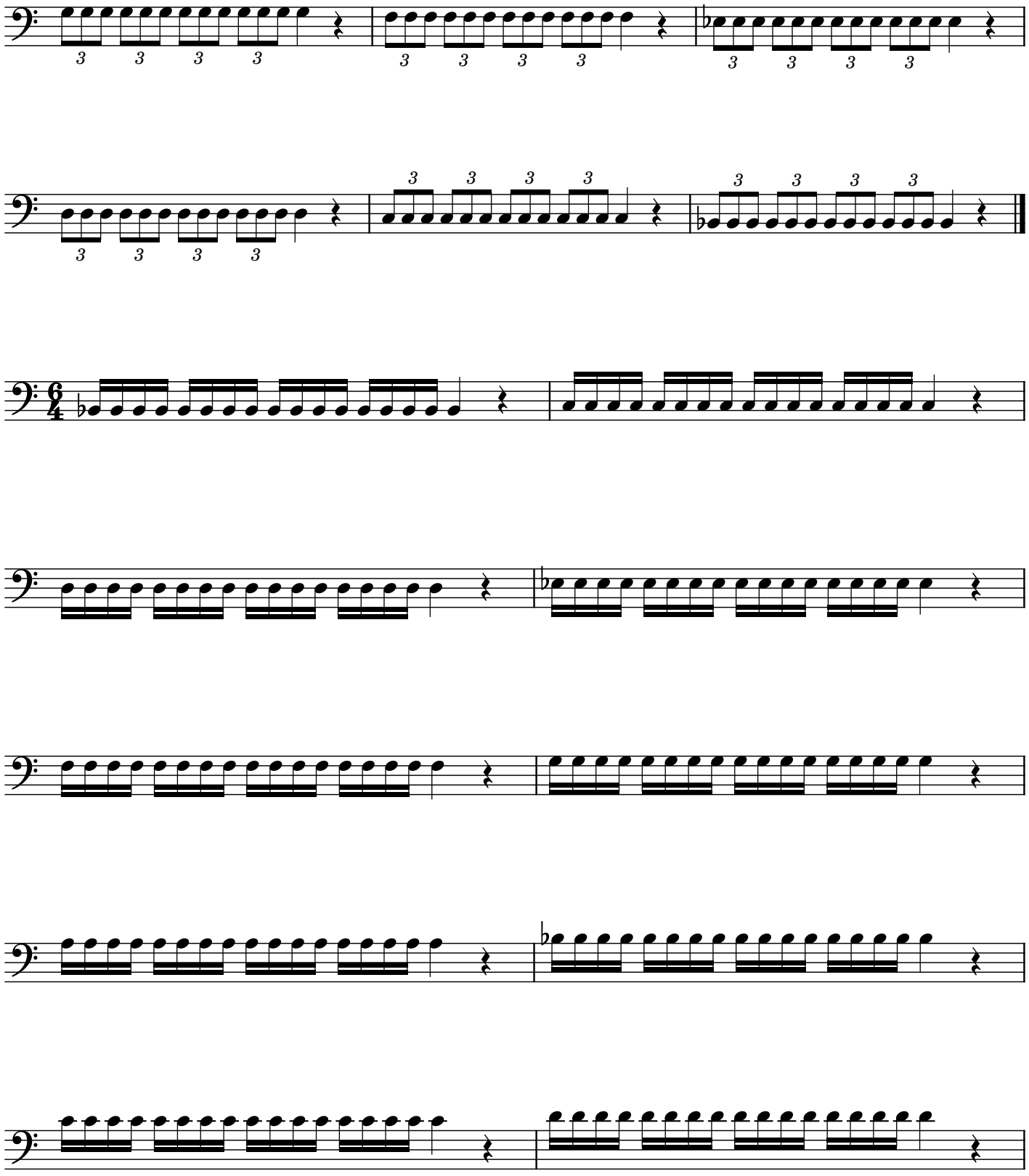


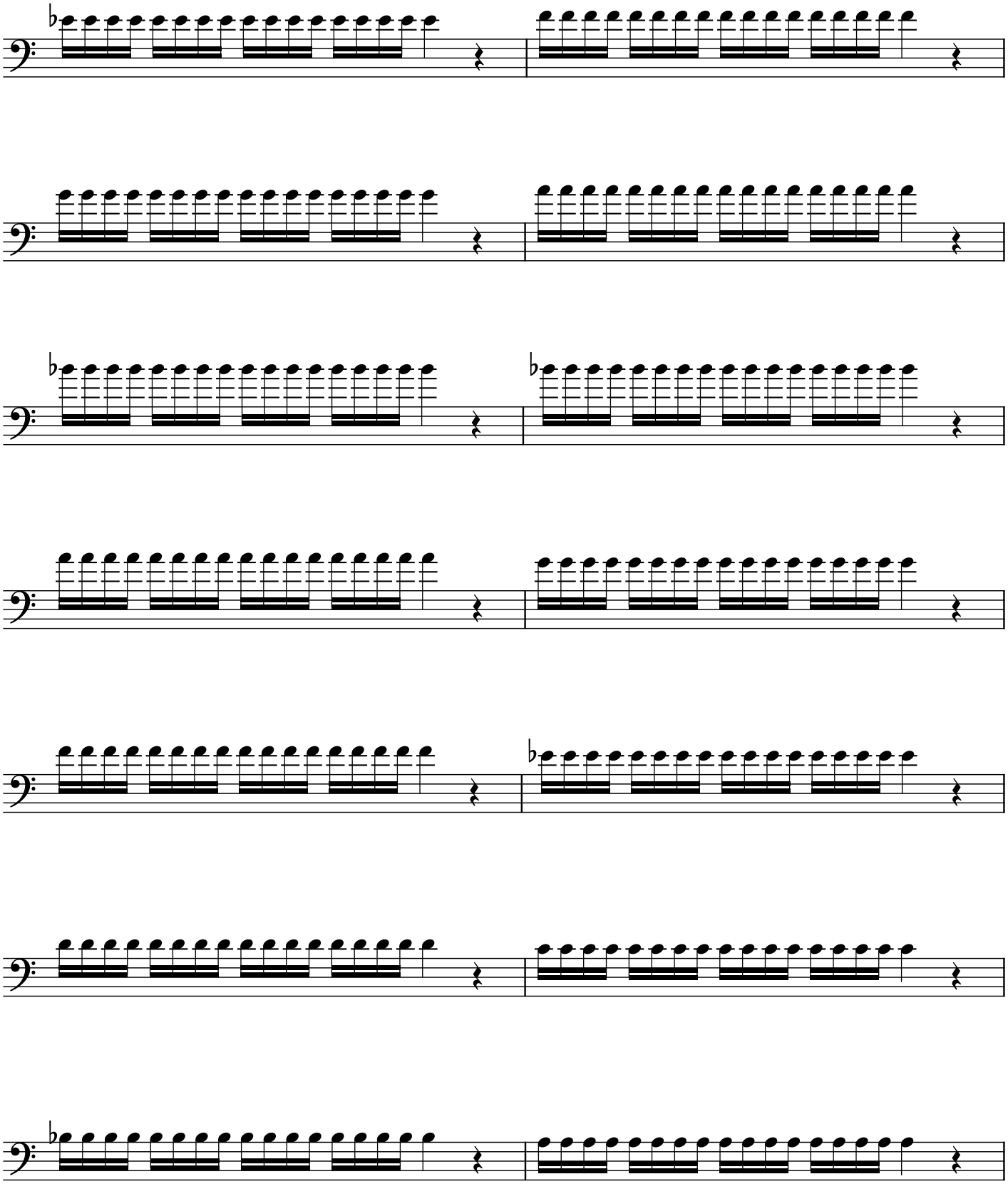
**Multiple Tonguing**

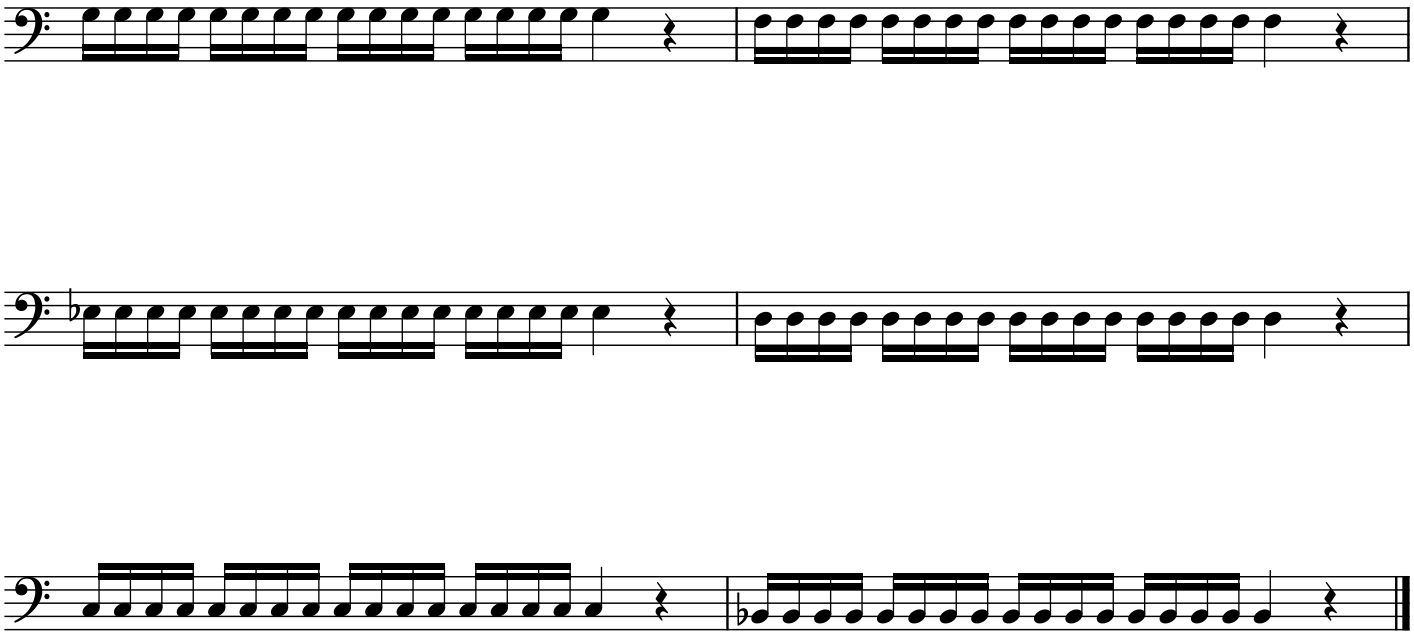
Make sure both syllables match in both response and articulation quality. The faster the tempo, the lighter the syllables need to be. Allow the airstream to let the notes speak.

A.




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 B1 is marked to be played in a lowered third position with the valve, B0 is marked to be played in first position or a lowered third position with the valve, B♭0 is marked to be played in second position or a lowered fourth position with the valve, A0 is marked to be played in third position or sixth position with the valve, and A♭0 is marked to be played in fourth position or a lowered seventh position with the valve (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 (D♭'s below F2 and F1 in the valve) 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♭ (valved D♭)) or a major seventh (B0). No extra slide adjustments should be necessary. Both octaves of the G♭ (and valved D♭) series are pushed down to their limit in these exercises at A♭0, though the B0 series can be pushed to as low as D♭0 by going beyond fourth position and incorporating the valve (creating a G♭0 series below F1).

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.