

Basic Daily Routine

For Trombone and Euphonium
by Paul Garza

Before any daily routine, it is important to warm up your body and ears. Before playing, stretch for a couple of minutes, and work on the breathing exercises below. I like to listen to great players and great sounds while I do this to give myself a goal to work towards when I begin my routine. Some examples of recommended listening are listed at the end of this document.

Breathing

Every breath should be relaxed and full. Aim for arriving at 100% of your breath at the very end of your in-breath. You should not hold your breath between inhaling and exhaling, but instead the breath should be one motion with an instant turnaround. After this, experiment with doing quick in-out breaths. One quarter-note of inhalation, and one quarter-note of exhalation.

♩ = 60

In... Out... In... Out... In... Out... In... Out...

Long Tones

Play these exercises with a full and relaxed breath before each note, and use the entire breath before taking another. Aim for your best sound on the first note and strive to “carry” the sound down through seventh position and to low B-flat.

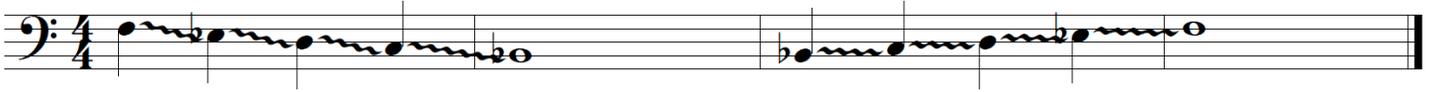
Three staves of musical notation for long tones in bass clef, 4/4 time. Each staff contains a sequence of quarter notes with fermatas. The notes are: Staff 1: G2, F2, E2, D2, C2, B1, A1, G1. Staff 2: G2, F2, E2, D2, C2, B1, A1, G1. Staff 3: G2, F#2, E2, D2, C2, B1, A1, G1.

Continue taking a full breath after each fermata in this exercise. For each fermata, strive to find your best sound as you hold the note. On the next measure, try and begin the same note with the same great sound.

♩ = 60

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Glissandi are an important exercise for the trombonist. I've included a sample exercise here, but really any pattern will work. Smear to and from outer positions, and keep the smear bright and full of sound. Euphonium players should buzz on the mouthpiece with the same goals.

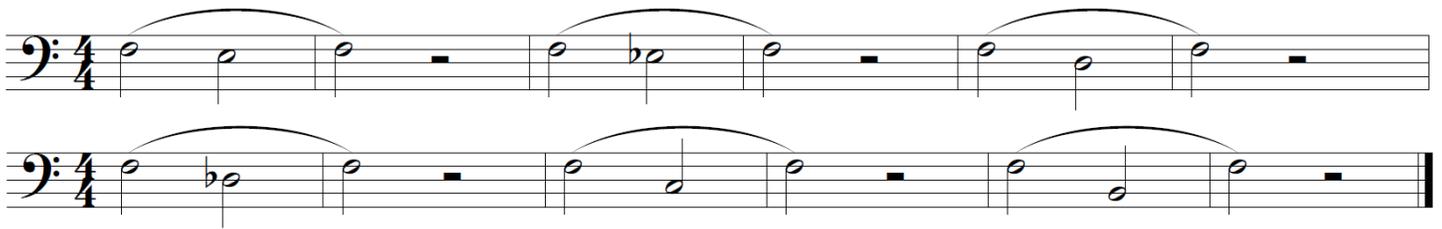


Articulation

Play this exercise at a nice mezzo forte. Each note should have a clear "T-" start, and a full value note. Breath between measures when you need to, and play through the back of the notes. Use as much tongue as you need, but as little as you can. Play this over your entire range, at least down to low F and up to middle Bb. Keep the sound even and beautiful.



Use this exercise to practice legato articulation. Use a soft "Da" tongue, something like the "t" in "water," or experiment with other articulations like "La," "Ra," or "Thah." Move the slide quickly and keep the notes connected.



Lip Slurs

Play these exercises slowly enough to center every note. Treat them as "long tones in motion." Keep the same great sound you had and move it between partials. It is important that you do not back away from the sound, but keep the air moving through the end of the lip slur. If your horn has a trigger, practice the low F and E both in the trigger and in sixth and seventh position.



Recommended materials and listening

Trombone albums

Christian Lindberg – Romantic Trombone Concertos, Classical Trombone Concertos

Jörgen van Rijen – I was like WOW!

Stefan Schulz – Berlin Recital, Copenhagen Recital

Joseph Alessi – Illuminations, Slide Area, Trombonastics

Joseph Alessi, Scott Hartman, Mark Lawrence, Blair Bollinger – Four of a Kind

Euphonium albums

Demondrae Thurman – Songs of a Wayfarer

Adam Frey – Majestic Journey, Taking Flight, Beyond the Horizon

Steven Mead – Fandango, Diamonds

Etude Books

Blazhevich, ed. Fink – Advanced Musical Etudes for Trombone and Euphonium in Bass Clef

Bordner – First Book of Practical Studies for Trombone

Fink – Studies in Legato for Trombone

Gower and Voxman – Rubank Advanced Method for Trombone or Baritone Vol. 1 and 2

Remington ed. Hunsberger – Warm-ups

Skornikka and Boltz – Rubank Intermediate Method for Trombone or Baritone