

The Nebraskan's Guide to the Trombone

2005-2006



**Daily Practice Exercises
for the Trombone Student**

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Music Merchants

Websites

Studio Policies

Course Syllabus

Music Merchants

Sources of MIDI hardware and software

Dietz Music	476-6644 or 434-7453
Paragon Music	474-2234

Local brass repair shop

Brad Obbink	489-6522
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Musician's Union

Lincoln Musicians Association	474-3868
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Retailers of instruments, accessories, and sheet music

Dietz Music	476-6644/ 434-7453
Giardinelli's-NY	800-288-2334
Intl. Musical Suppliers-Illinois	800-762-1116
Osmun Brass-Massachusetts	800-223-7846
School Music Service-Missouri	800-669-2119
Taylor Music-South Dakota	800-843-1938
Wichita Band Instruments	800-835-3006
Woodwind and Brasswind	800-348-5003
O.E. Thayer Co.	503-928-0596
Accura Music	614-592-1609
Kagarice Brass Editions	940-891-3435
Selmer Company	219-522-1675
Yamaha Musical Instruments	616-940-4900
Edwards Instrument Co.	800-562-6838
Robert King Music	508-238-2571
Summit Records	602-491-6433
TAP Music Sales	515-792-1361
TuneUp Incorporated	804-998-6607

Internet Resources

Artists and Trombone Pedagogy

The International Trombone Association

<http://www.ita-web.org/>

The Online Trombone Journal

<http://www.trombone.org>

Doug Yeo

<http://www.yeodoug.com>

Joseph Alessi

<http://www.slidearea.com>

Christian Lindberg

<http://www.tarrodi.se>

The Trombone Page of the World

<http://www.qumulus.nl>

Bass Trombone.NL

<http://www.basstrombone.nl>

Joshua Brown's Bass Trombone Site

<http://www.bassbone.com>

Instruments and Sheet Music

Michael Rath Trombones

<http://www.rathtrombones.com>

Selmer Corporation

<http://www.selmer.com>

Shires Trombones

<http://www.seshires.com>

Edwards Trombones

<http://www.edwards-instruments.com>

Ferguson Music

<http://home.comcast.net/%7Estevenferguson/Main.htm>

The Woodwind and the Brasswind

<http://www.wwbw.com>

Robert King Music Sales

<http://www.rkingmusic.com>

Dillon Music

<http://www.dillon.com>

Hickey's Music

<http://www.hickeys.com>

TAP Music (recordings, sheet music)

<http://www.tapmusic.com>

1. Long Tones

The long tones should be played at a variety of dynamics. Breathe as needed. As each note passes, envision the airstream and sound getting wider. Make certain that you do not distort the aperture in your attempt to create a bigger sound.

♩ = 60



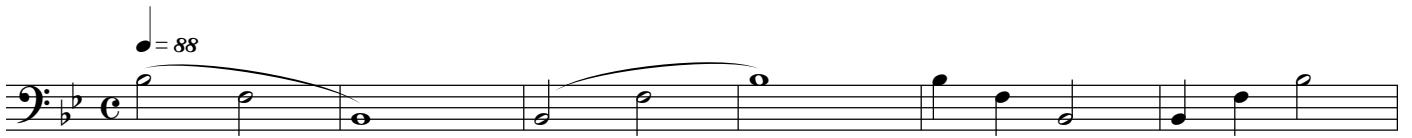
Finish each day and be done with it. You have done what you could. Some blunders and absurdities no doubt crept in; forget them as soon as you can. Tomorrow is a new day; begin it well and serenely and with too high a spirit to be cumbered with your old nonsense.

Ralph Waldo Emerson

2. Note Connections

Use slow air and connect each note to the next. Change articulations as notated.

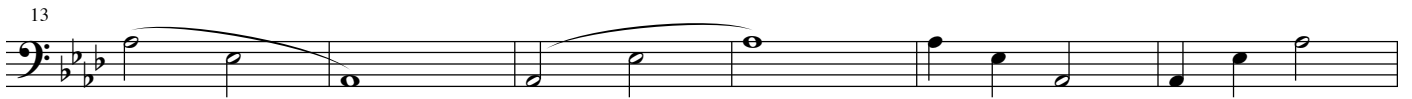
$\bullet = 88$



7



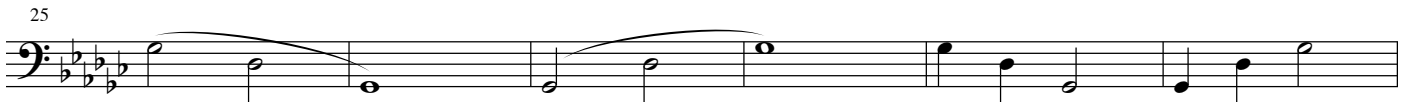
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19



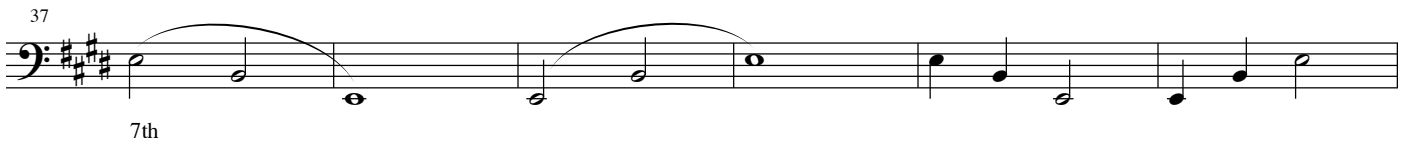
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31



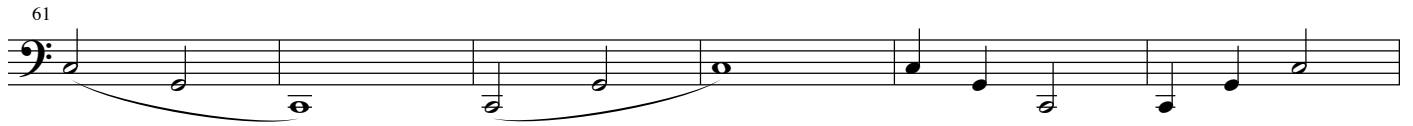
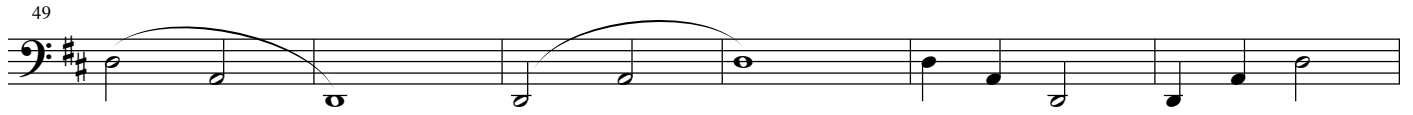
37



7th

43





“No artist is pleased....[There is no] satisfaction whatever at any time. There is only a queer, divine dissatisfaction, a blessed unrest that keeps us marching and makes us more alive than the others.”
-Martha Graham

3. Flexibility Study #1

1x: Lip Slur
2x: Articulated

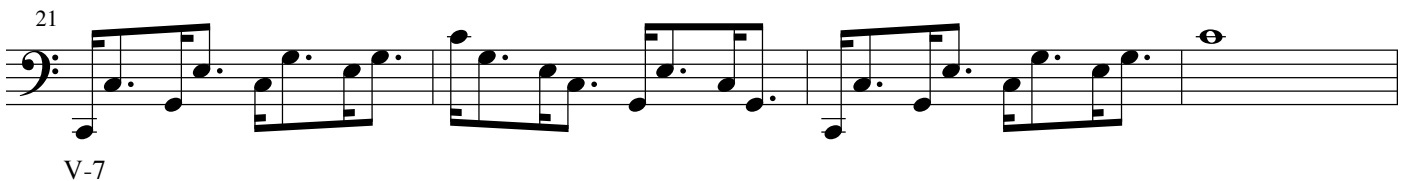
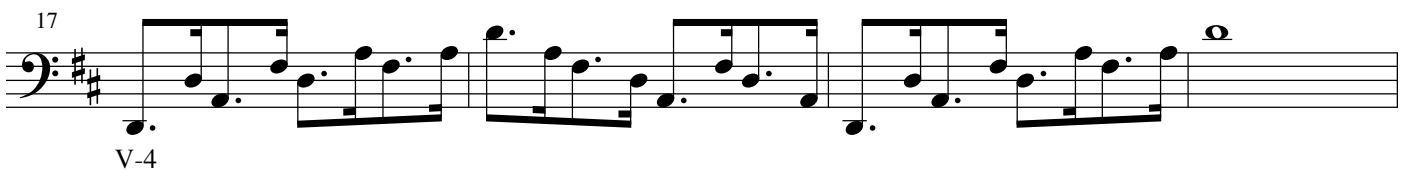
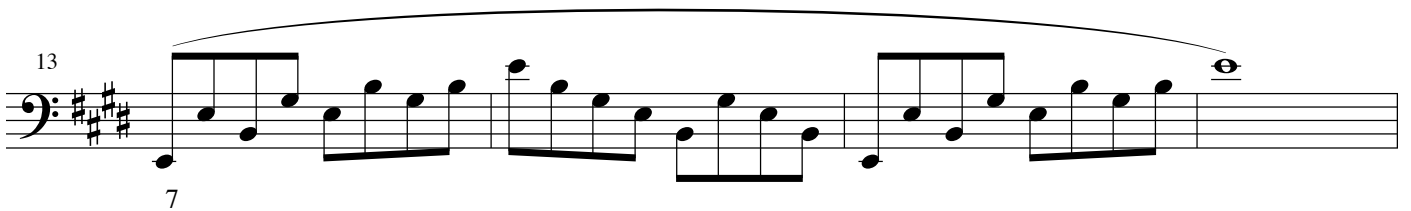
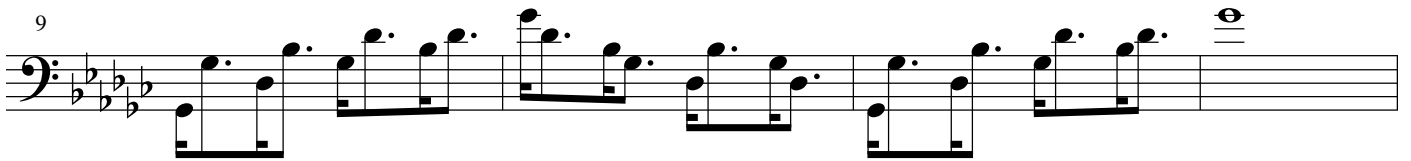
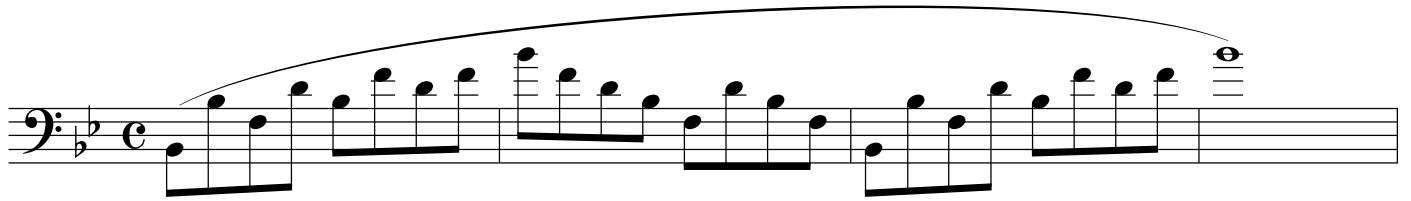
The musical score consists of six staves of music, all in bass clef and 2/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat), indicating a 2/4 time signature. The music is written in eighth and sixteenth notes, with a large slur over the first four measures. The second staff continues the pattern with a slur over the first three measures. The third staff has a slur over the first two measures. The fourth staff has a slur over the first measure. The fifth staff has a slur over the first measure. The sixth staff has a slur over the first measure. The music is marked with '7' at the beginning of the fourth staff, 'V-4' at the beginning of the fifth staff, and 'V-7' at the beginning of the sixth staff. The key signature changes to two flats (B-flat and E-flat) in the second staff and remains there for the rest of the piece.

There are some things you learn best in calm,
and some in storm.

Willa Cather, *The Song of the Lark*, 1915

4. Flexibility Through the Registers

This exercise should be varied often. Change rhythms and articulations according to your particular needs and weaknesses. The articulations and rhythms below are only guides. Change them frequently.



Because we don't know, we get to think of life as an inexhaustible well.
Yet everything happens only a certain number of times, and a very small number, really.
How many more times will you remember a certain afternoon of your childhood, some afternoon that's so deeply a part of your being that you can't conceive of your life without it?
Perhaps four or five times more. Perhaps not even that.
How many more times will you watch the full moon rise? Perhaps twenty.
And yet it all seems so limitless.

5. Range Expansion

The goal of this etude is to execute the glissandi through the extreme ranges without large changes in the embouchure. Follow the positions and dynamics.

V7 V1 V7 V1

pp *ff*

6 1 6 1

Sim.

6 1 6 1

6 1 6 1

6 1 6 1

6 1 6 1

1 6 1 6

V1 V7 V1 V7

Repeat 8vb

6. Slurs Across the Break

This exercise will enable you to move in and out of extreme registers with ease. Practice in front of a mirror. Allow as little embouchure movement and adjustment as possible. The notes should float on a moving stream of relaxed air. Perform this etude without the use of the tongue.

The musical score consists of ten systems, each with two staves. The first system is in 3/4 time, marked with a tempo of 70 and a dynamic of *p*. The first staff of each system contains a melodic line with a slur over the first two measures and a fermata at the end of the second measure. The second staff contains a corresponding line, often with a different melodic contour or a similar rhythmic pattern. The key signature and time signature vary across the systems, including combinations like 3/4 with one flat, 3/4 with two flats, 3/4 with three flats, 3/4 with one sharp, 3/4 with two sharps, 3/4 with three sharps, and 3/4 with four sharps. The exercise concludes with a double bar line at the end of the final system.

7. High Register

These long tones should be played at a comfortable dynamic. As you ascend, think of the temperature of the air getting colder. Adjust the cavity to an "ee". Support from the abdomen and make the slurs very smooth.

The image displays four staves of musical notation, each representing a different key signature. The first staff is in C major (one flat), the second in D major (two sharps), the third in E major (three sharps), and the fourth in F major (one sharp). Each staff begins with a treble clef and a 3/4 time signature. A tempo marking of a quarter note = 60 is shown above the first staff. The notation consists of a series of long tones (half notes) ascending in pitch across the staves, with slurs connecting the notes to indicate a smooth, continuous ascent.

Why should we live with such hurry and waste of life? We are determined to be starved before we are hungry. Men say that a stitch in time saves nine, and so they take a thousand stitches to-day to save nine tomorrow.

-Henry David Thoreau

8. Low Register

Use this exercise to establish the feeling of a dynamic and relaxed air column.

The exercise consists of seven staves of music in bass clef, 4/4 time, with a tempo of 60 bpm. The first staff begins with a quarter note followed by a series of eighth notes, with 'Inhale' and 'Exhale' labels above and below the notes. The second staff features a series of quarter notes with 'Inhale' labels above. The third staff has a series of eighth notes with 'Exhale' labels below and bracketed counts of 3, 5, and 6 below. The fourth staff has a series of quarter notes with 'Exhale' labels below and bracketed counts of 3, 5, and 6 below. The fifth staff has a series of eighth notes with 'Inhale' labels above and 'Exhale' labels below. The sixth staff has a series of eighth notes with 'Exhale' labels below and bracketed counts of 3 and 5 below. The seventh staff has a series of quarter notes with 'Inhale' labels above. The exercise concludes with a final staff of quarter notes.

Happiness is not on my list of priorities. I just deal with day-to-day things. If I'm happy, I'm happy-and if I'm not, I don't know the difference.....Knowing that you are the person you were put on this earth to be-that's much more important than just being happy.

Bob Dylan

9. Lip Trills and Flexibility

Trills are nothing more than close interval slurs that are very smooth and quick. Practice using "oh-ee" syllables to facilitate the cavity change that needs to occur. Start slowly and work for speed as you become more proficient. Work on trills up a third and up a fifth.

The musical score consists of ten staves of music in bass clef, 2/4 time. Each staff contains two measures of music, with a trill exercise in the first measure and a rest in the second. The trills are marked with a slur and a '3' with a downward arrow, indicating a triplet. The exercises are labeled with their starting measure number and position:

- Staff 1: 1st position (measures 1-2), 2nd position (measures 3-4)
- Staff 2: 3rd position (measures 5-6), 4th position (measures 7-8)
- Staff 3: 5th position (measures 9-10), 6th position (measures 11-12)
- Staff 4: 7th position (measures 13-14), 1st position (measures 15-16)
- Staff 5: 2nd position (measures 17-18), 3rd position (measures 19-20)
- Staff 6: 4th position (measures 21-22), 5th position (measures 23-24)
- Staff 7: 6th position (measures 25-26), 7th position (measures 27-28)
- Staff 8: 1st pos. (measures 29-30), 2nd pos. (measures 31-32)
- Staff 9: 3rd pos. (measures 33-34)
- Staff 10: 50 (measures 35-36), 55 (measures 37-38)

59

63

1st pos.

67

71

75

79

83

The image shows a musical score for a bass clef instrument, likely a double bass or electric bass. The score consists of seven staves, each containing a measure number and musical notation. The notation includes eighth and sixteenth notes, rests, and various articulations such as slurs and accents. The key signature is one flat (B-flat). The first staff (measure 59) features a complex rhythmic pattern with slurs and accents. The second staff (measure 63) includes triplets and slurs. The third staff (measure 67) is marked '1st pos.' and features a long slur over a series of notes. The fourth staff (measure 71) also features a long slur. The fifth staff (measure 75) includes triplets and slurs. The sixth staff (measure 79) includes triplets and slurs. The seventh staff (measure 83) is a single measure with a slur and an accent.

Whatever our situation in life and history-however outrageous, however desperate, whatever dry spell of the spirit, whatever dark night of the soul-God is whispering deep within beings, “Don't quit. Keep playing. You are not alone. Together, we will transform the broken patterns into a masterwork of My creative art.

Together, we will mesmerize the world with our song of peace. Happiness is not a goal to be pursued-it is the by-product of a balanced and purposeful life.

Keep playing.

11. Major Scales

The image displays 11 musical staves, each representing a major scale in bass clef with a common time signature (C). The scales are arranged in ascending order of pitch:

- Staff 1: C Major (C4 to C5)
- Staff 2: D Major (D4 to D5)
- Staff 3: E Major (E4 to E5)
- Staff 4: F Major (F4 to F5)
- Staff 5: G Major (G4 to G5)
- Staff 6: A Major (A4 to A5)
- Staff 7: B Major (B4 to B5)
- Staff 8: B-flat Major (Bb4 to Bb5)
- Staff 9: C Major (C4 to C5)
- Staff 10: C Major (C4 to C5)
- Staff 11: C Major (C4 to C5)

Each staff begins with a bass clef and a common time signature. The scales are written in a stepwise fashion, starting with a half note on the first line and ending with a half note on the first line of the next octave. The notes are connected by stems, and the scales are separated by double bar lines.

12. Minor Scales

- 1. Natural: As written
- 2. Harmonic: Raise the 7th scale degree both ascending and descending.
- 3. Melodic: Raise the 6th and 7th scale degrees ascending, play the natural form descending.

The image displays 12 musical staves, each representing a different minor scale. Each staff is written in bass clef and contains two lines of music: an ascending line and a descending line. The scales are: 1. C minor (no sharps or flats), 2. D minor (one flat), 3. E minor (two flats), 4. F minor (three flats), 5. G minor (two sharps), 6. A minor (three sharps), 7. B minor (four sharps), 8. C major (no sharps or flats), 9. D major (two sharps), 10. E major (three sharps), 11. F major (one flat), 12. G major (two sharps). Each staff concludes with a whole note, indicating the end of the scale run.