The Nebraskan's Guide to the Trombone

2005-2006

Daily Practice Exercises for the Trombone Student

Scott Anderson
Associate Professor of Trombone
University of Nebraska

Contents

1. Long Tones

2. Note Connections

3. Flexibilities #1

4. Flexibilities #2

5. Glissando Exercises

6. Slurs Across the Breaks

7. High Register

8. Low Register

9. Lip Trills and Flexibility

10. Advanced Flexibility Exercises

11. Major Scales

12. Minor Scales

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

Musician's Union

Lincoln Musicians Association	474-3868

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

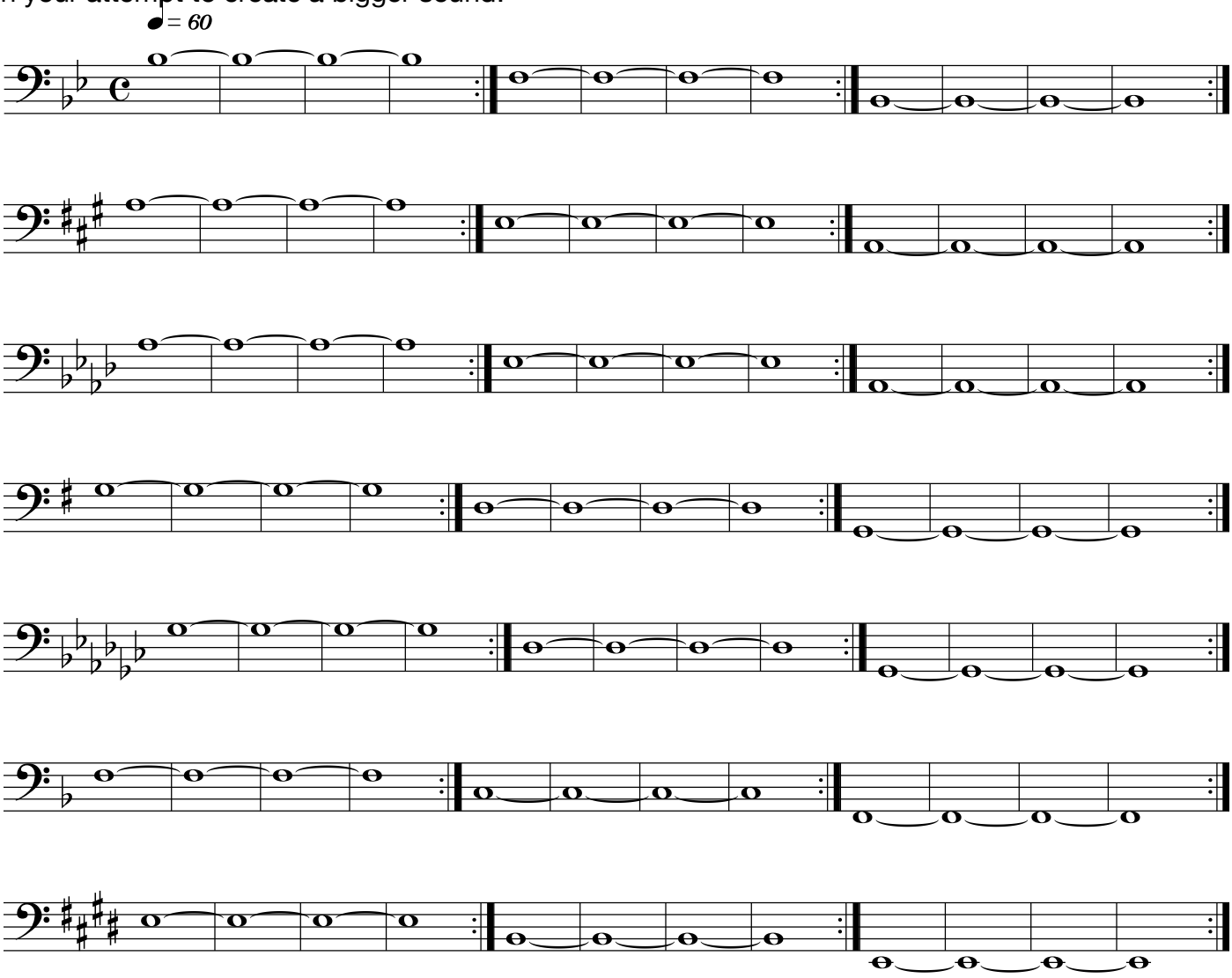
The International Trombone Association
http://www.ita-web.org/
The Online Trombone Journal
http://www.trombone.org
Doug Yeo
http://www.yeodoug.com
Joseph Alessi
http://www.slidearea.com
Christian Lindberg
http://www.tarrodi.se
The Trombone Page of the World
http://www.qumulus.nl
Bass Trombone.NL
http://www.basstrombone.nl
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 aperature in your attempt to create a bigger sound.

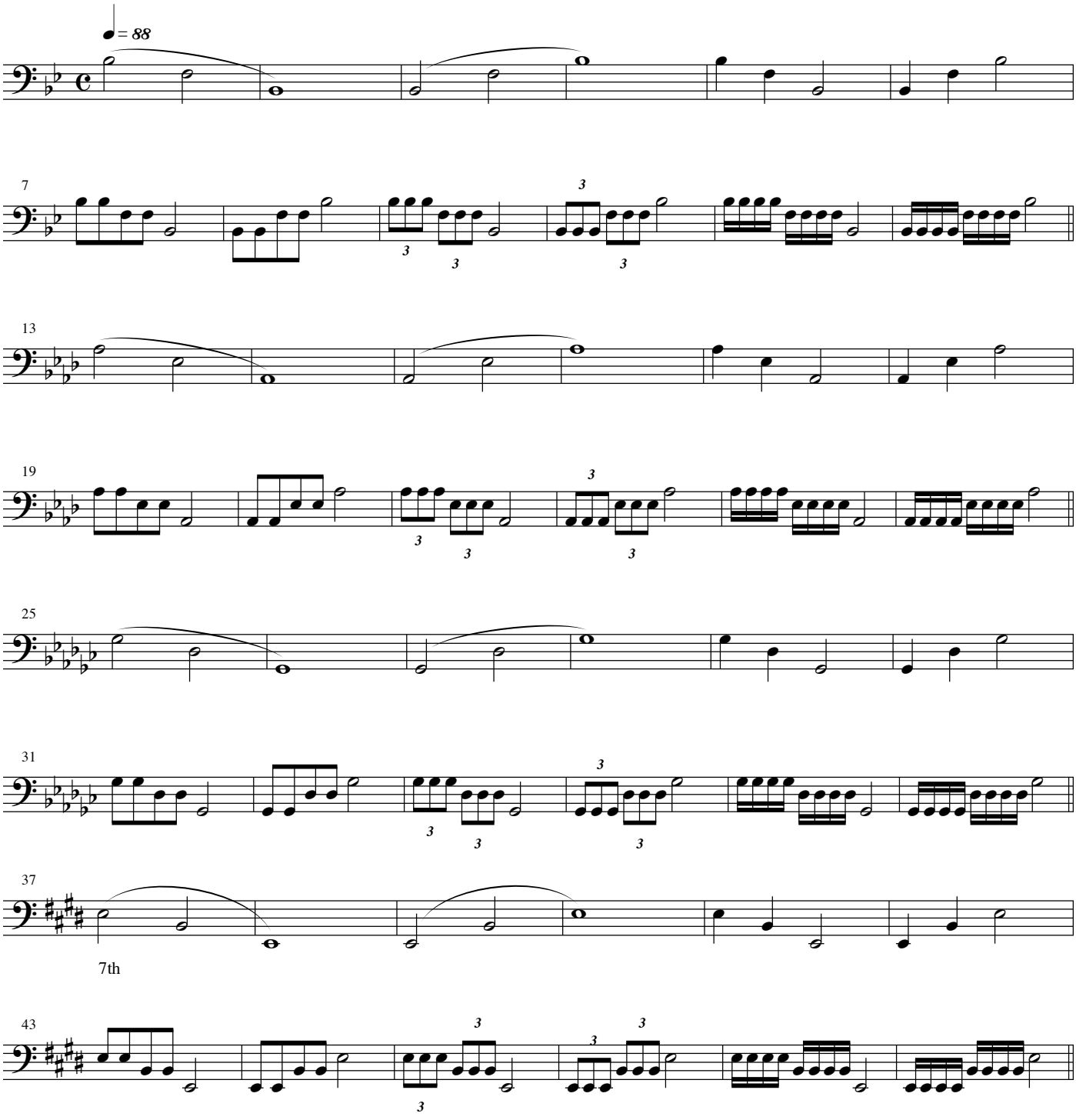


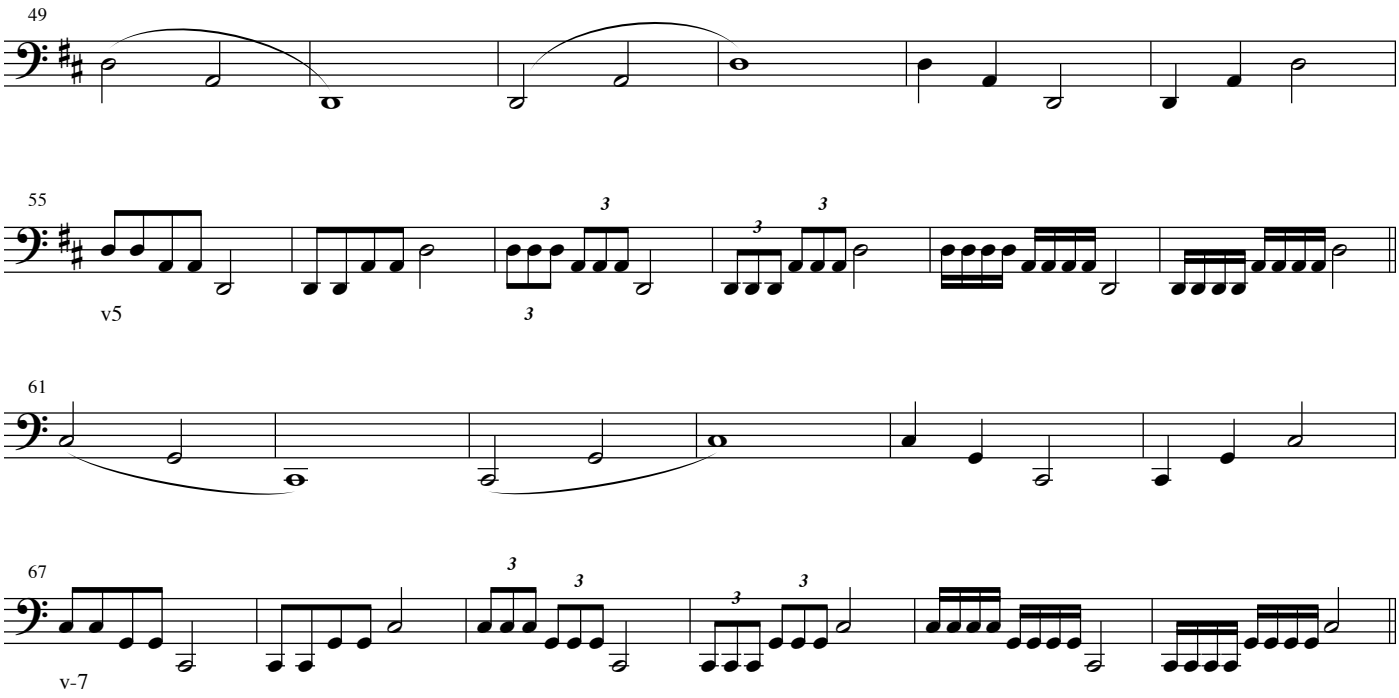
Finish each day and be done with it. You have done what you could. Some blunders and absurdities no doubt crept in; forget them as soon as you can. Tomorrow is a new day; begin it well and serenely and with too high a spirit to be cumbered with your old nonsense.

Ralph Waldo Emerson

2. Note Connections

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



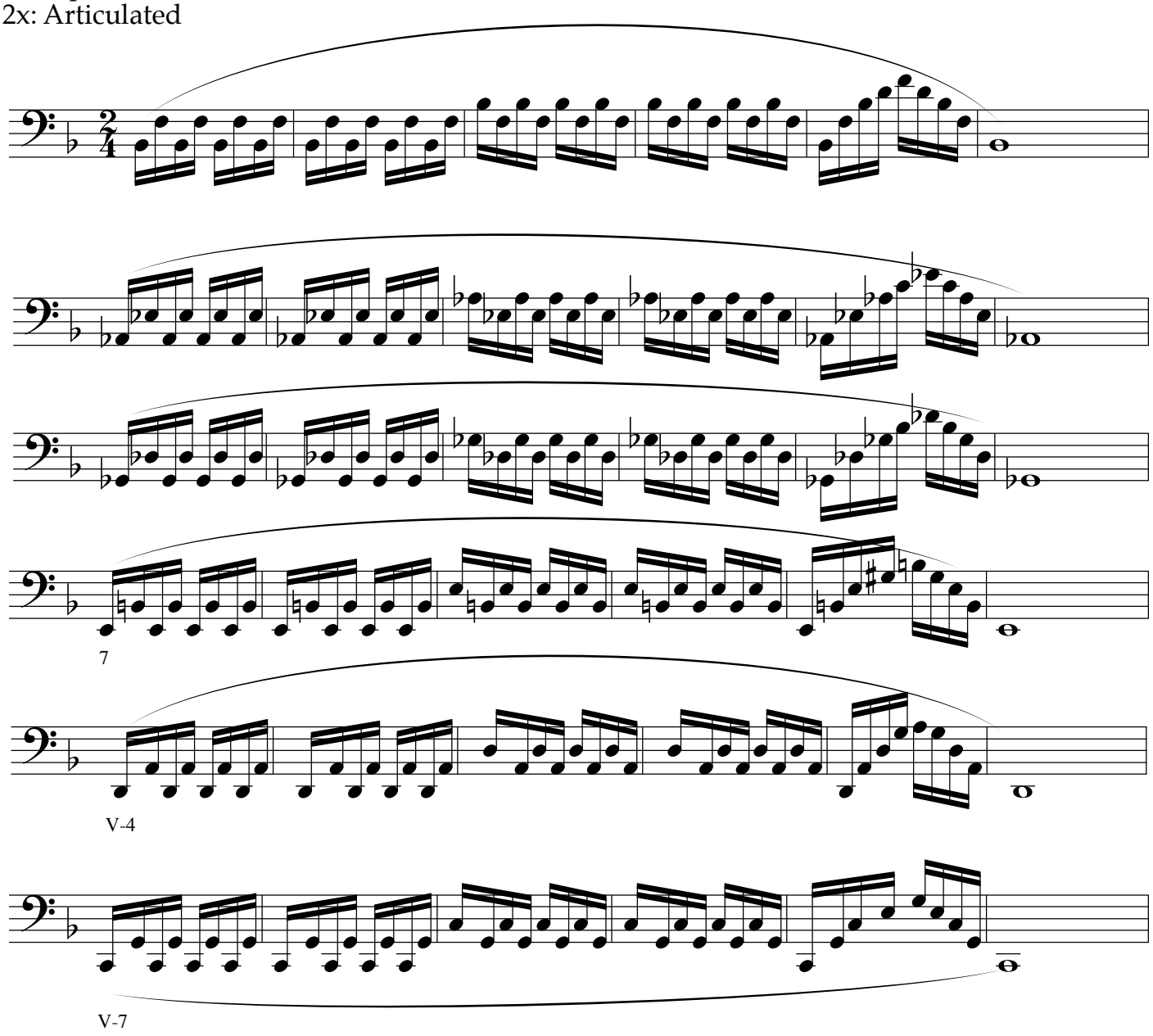


“No artist is pleased....[There is no] satisfaction whatever at any time.There is only a queer, divine dissatisfaction, a blessed unrest that keeps us marching and makes us more alive than the others.”

-Martha Graham

3. Flexibility Study #1

1x: Lip Slur
2x: Articulated

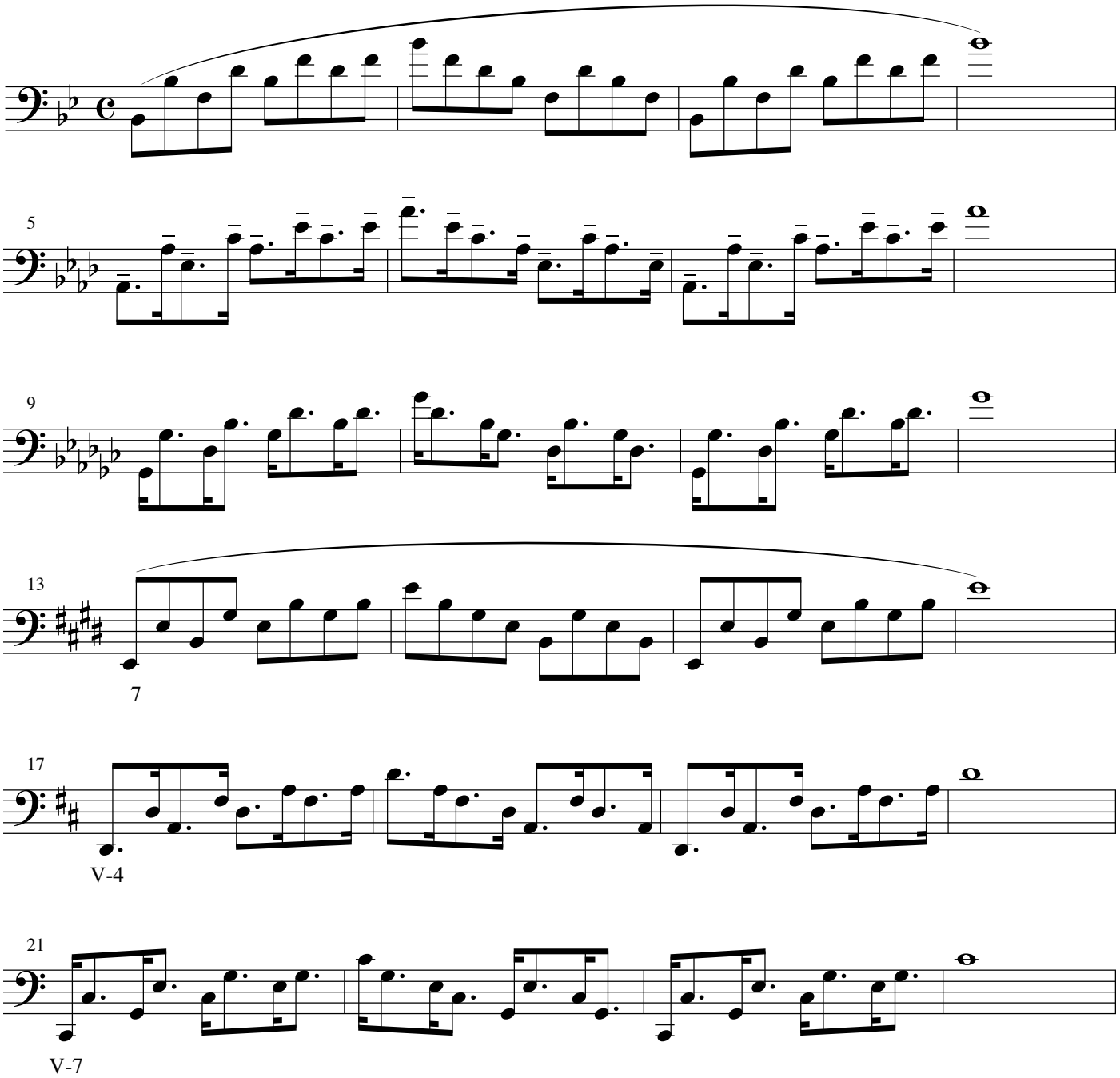


There are some things you learn best in calm,
and some in storm.

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.

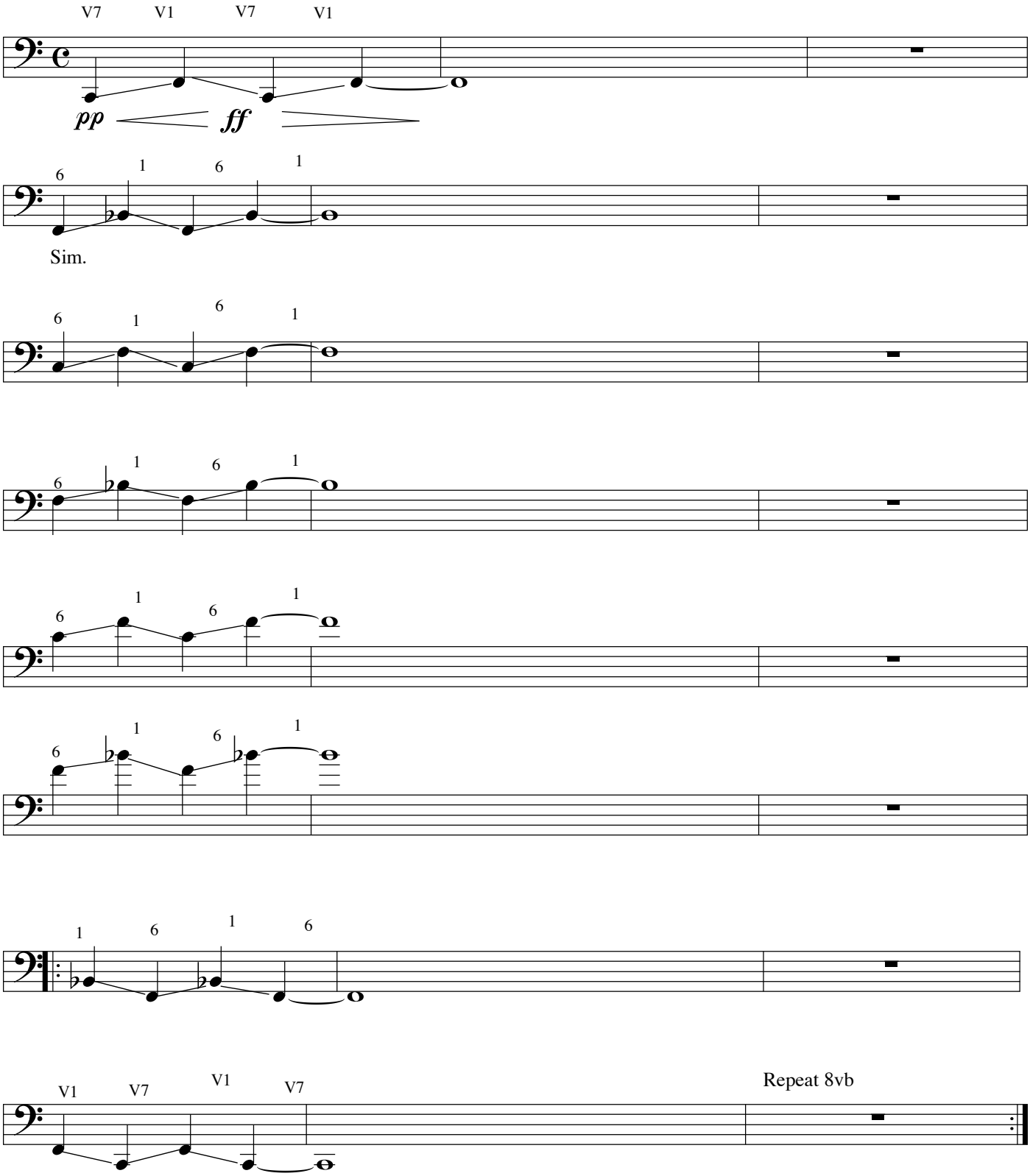


Because we don't know, we get to think of life as an inexhaustible well.
Yet everything happens only a certain number of times, and a very small number, really.
How many more times will you remember a certain afternoon of your childhood, some afternoon that's so deeply a part of your being that you can't 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.

Paul Bowles -The Sheltering Sky

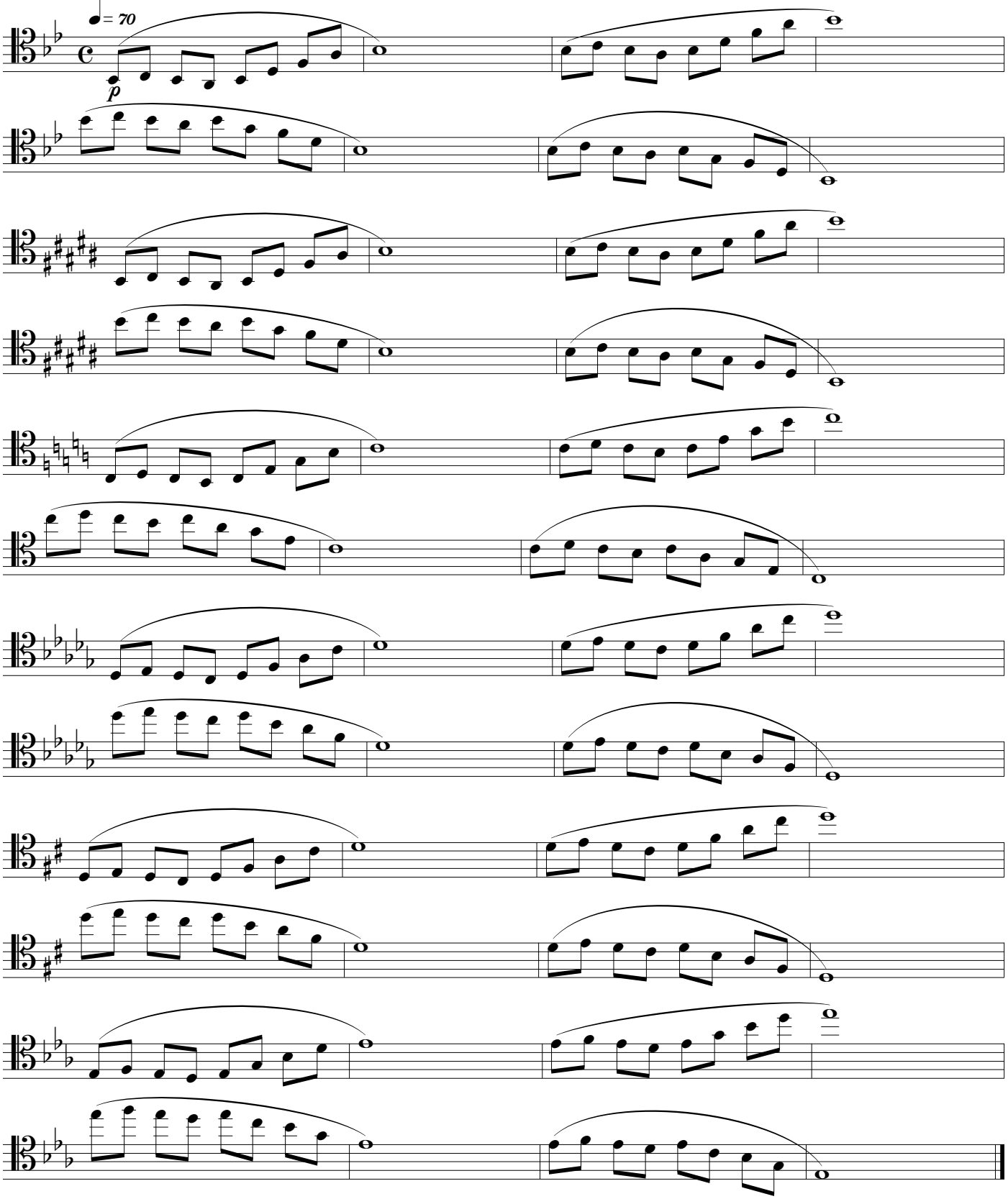
5. Range Expansion

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.



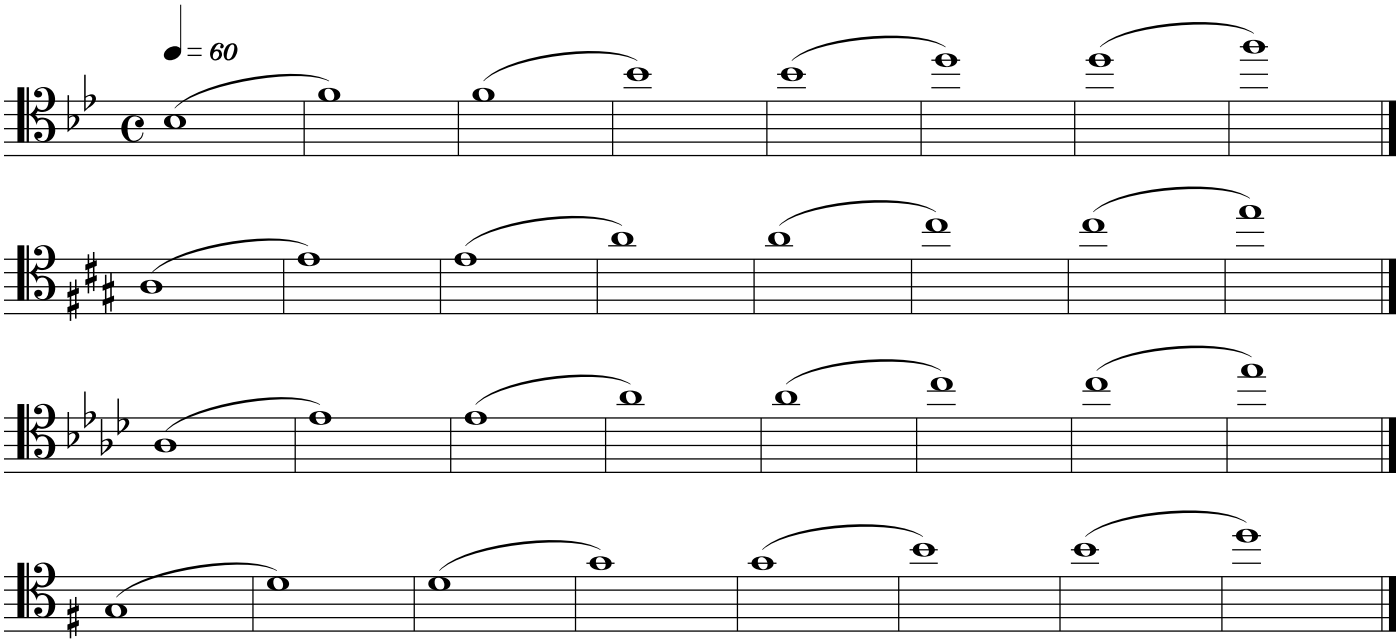
6. Slurs Across the Break

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.



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.

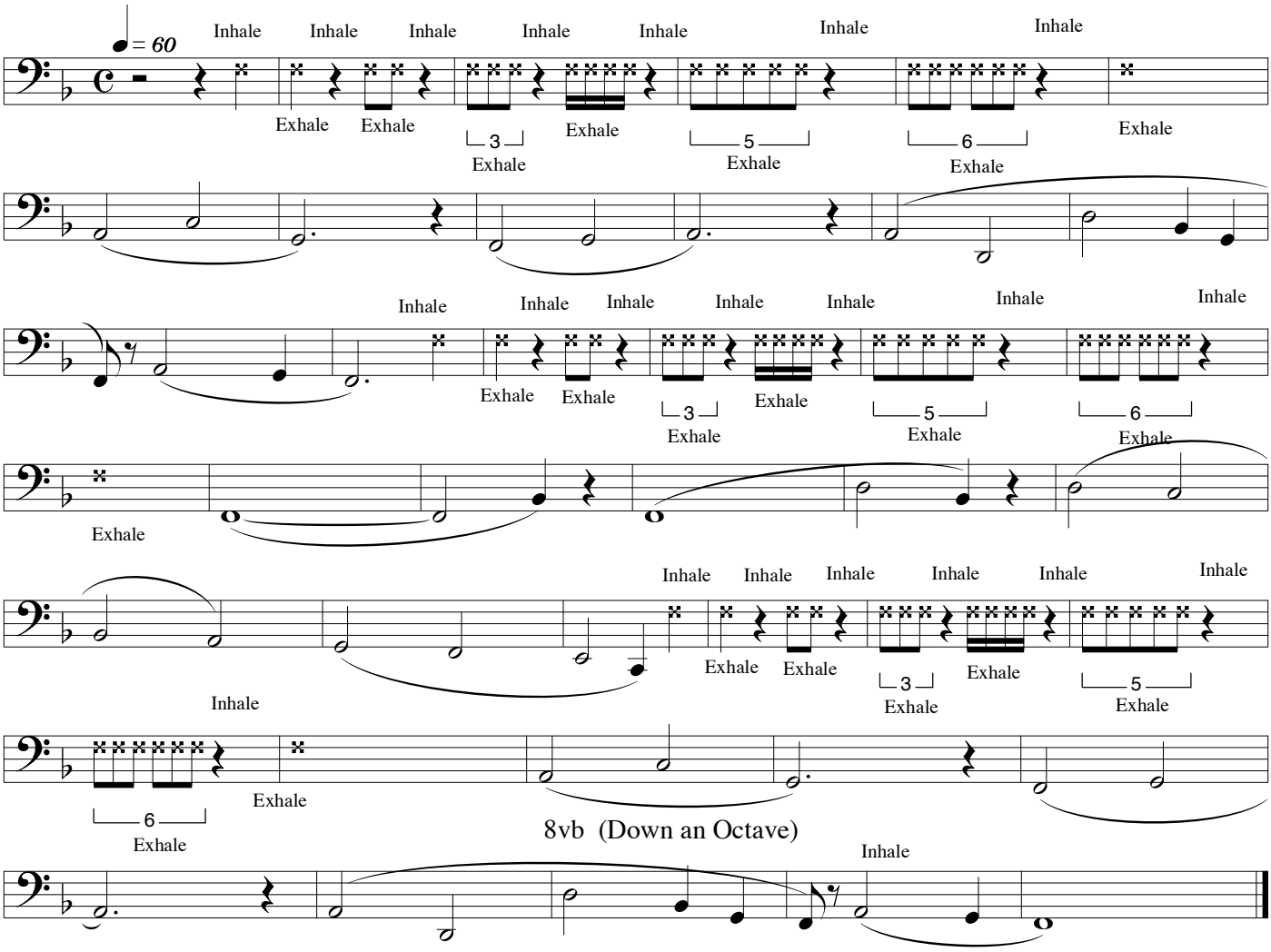


Why should we live with such hurry and waste of life? We are determined to be starved before we are hungry. Men say that a stitch in time saves nine, and so they take a thousand stitches to-day to save nine tomorrow.

-Henry David Thoreau

8. Low Register

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

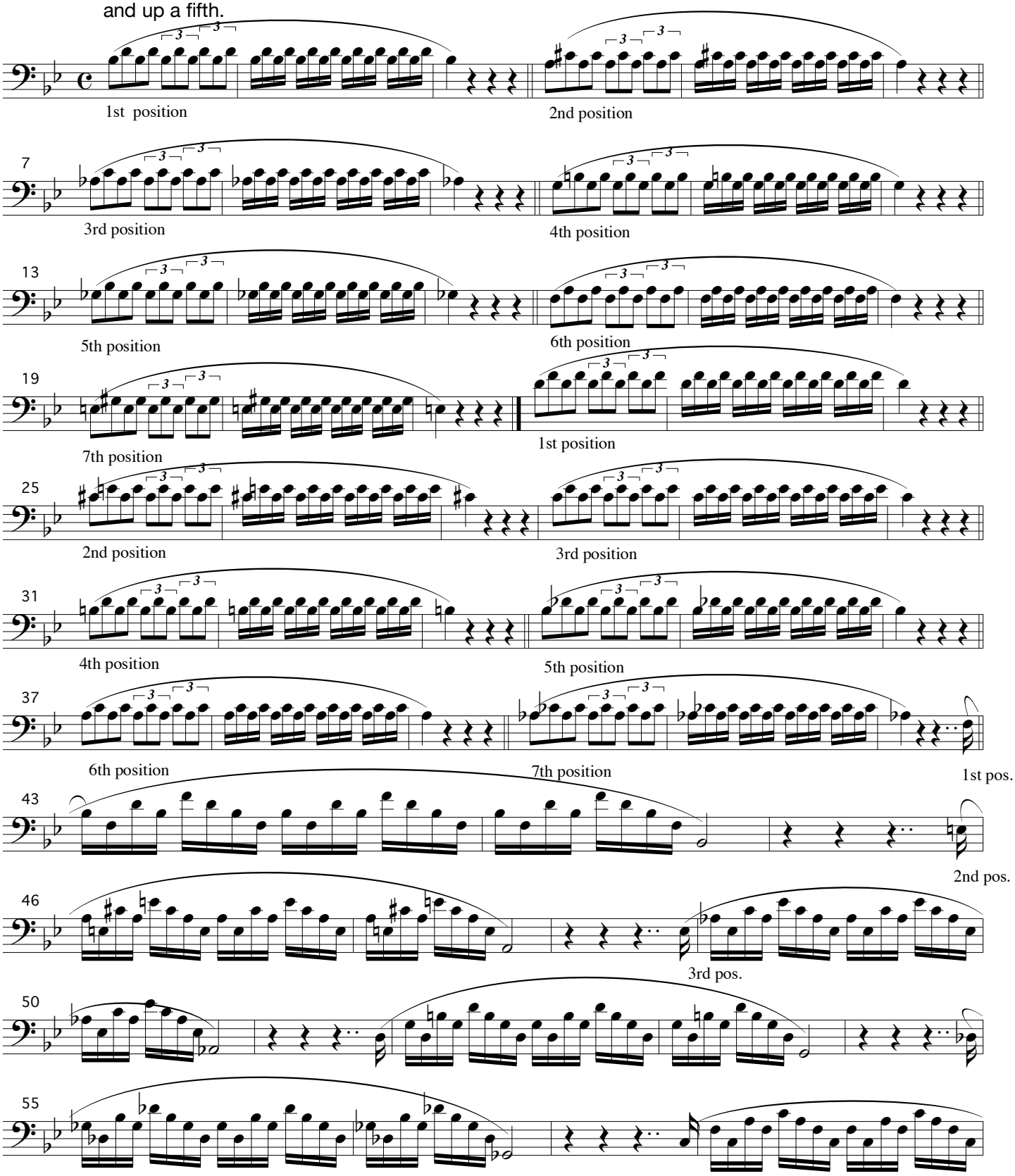


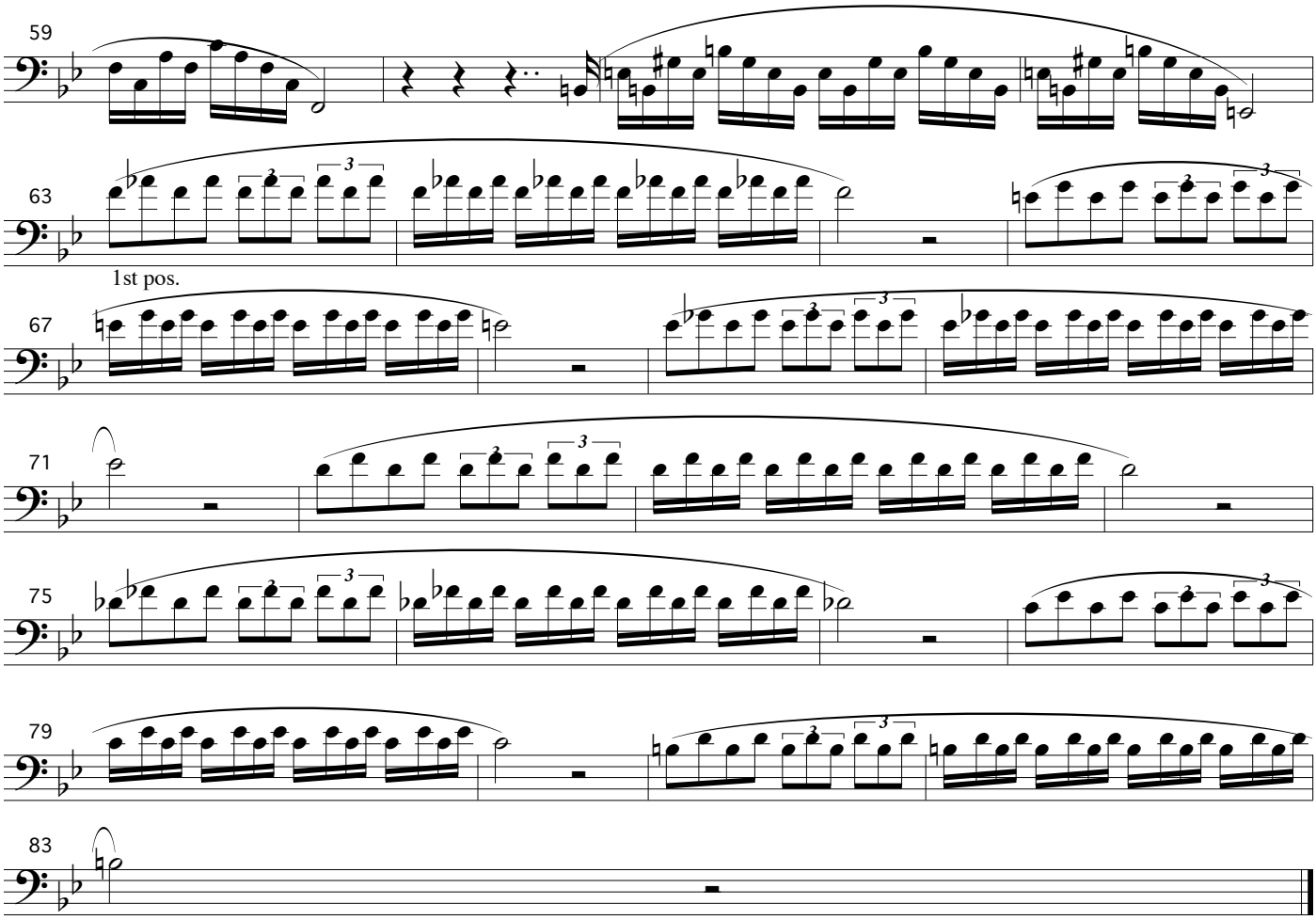
Happiness is not on my list of priorities. I just deal with day-to-day things. If I'm happy, I'm happy-and if I'm not, I don't know the difference.....Knowing that you are the person you were put on this earth to be-that's much more important than just being happy.

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.



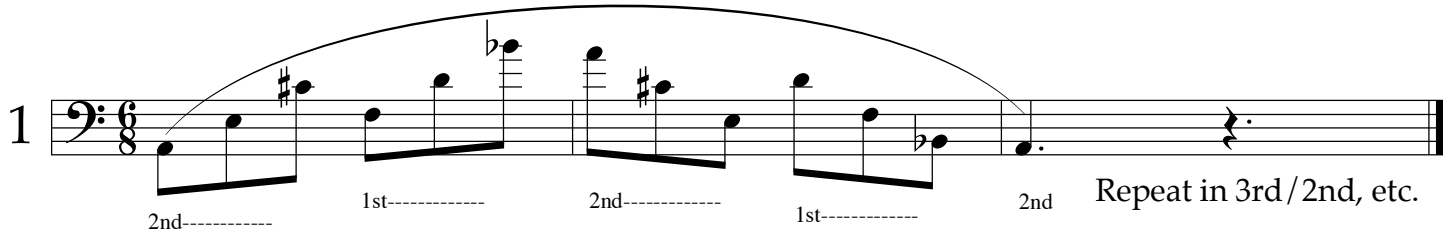


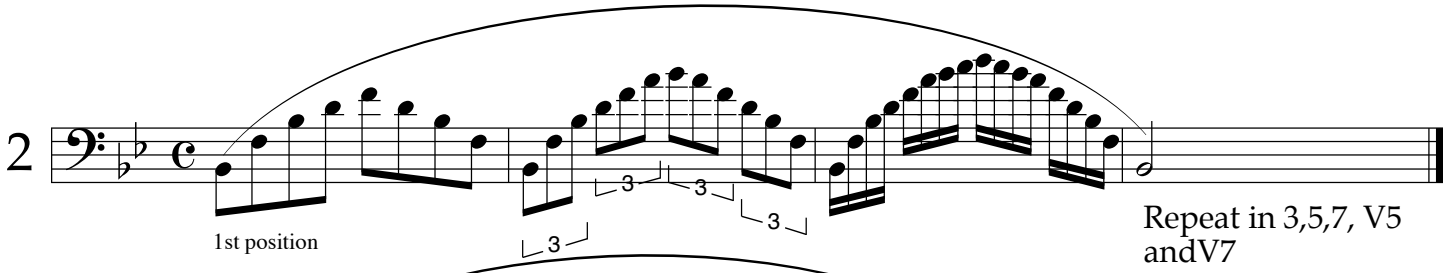
Whatever our situation in life and history-however outrageous, however desperate, whatever dry spell of the spirit, whatever dark night of the soul-God is whispering deep within beings, “Don't quit. Keep playing. You are not alone. Together, we will transform the broken patterns into a masterwork of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

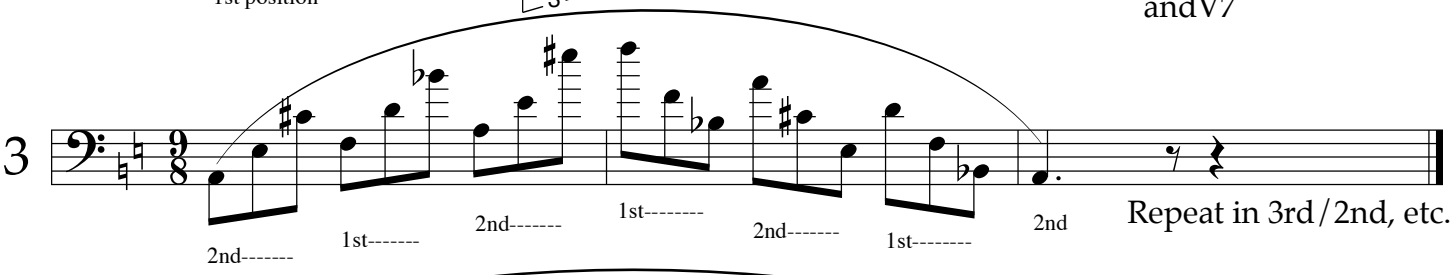
Keep playing.

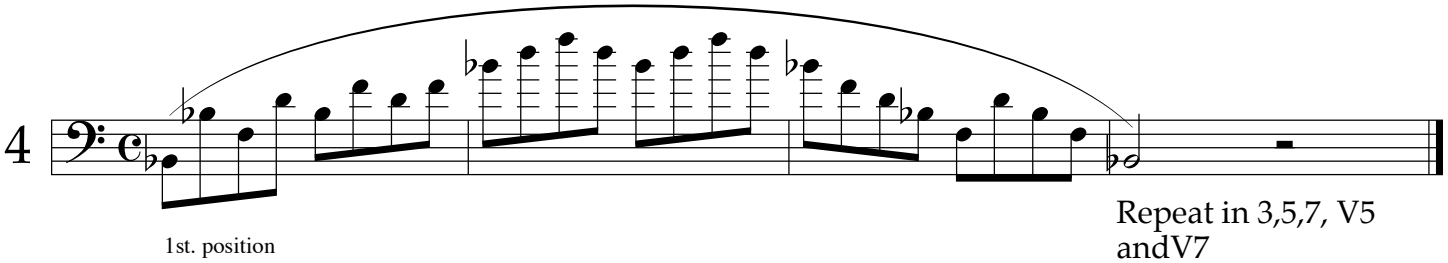
10. Advanced Flexibility Exercises

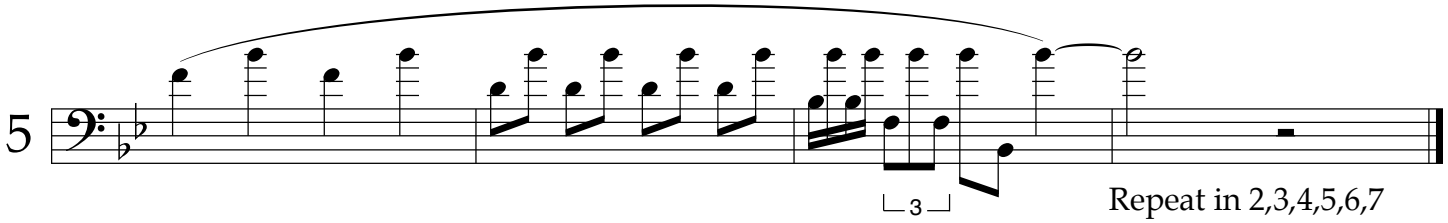
Practice all exercises both slurred and articulated

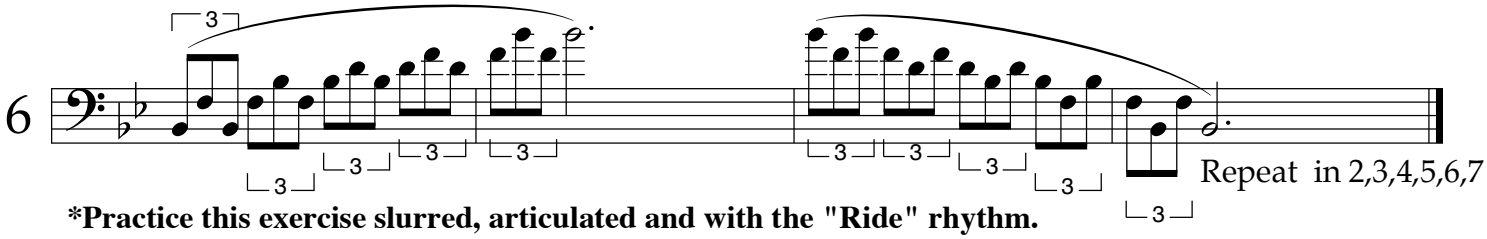










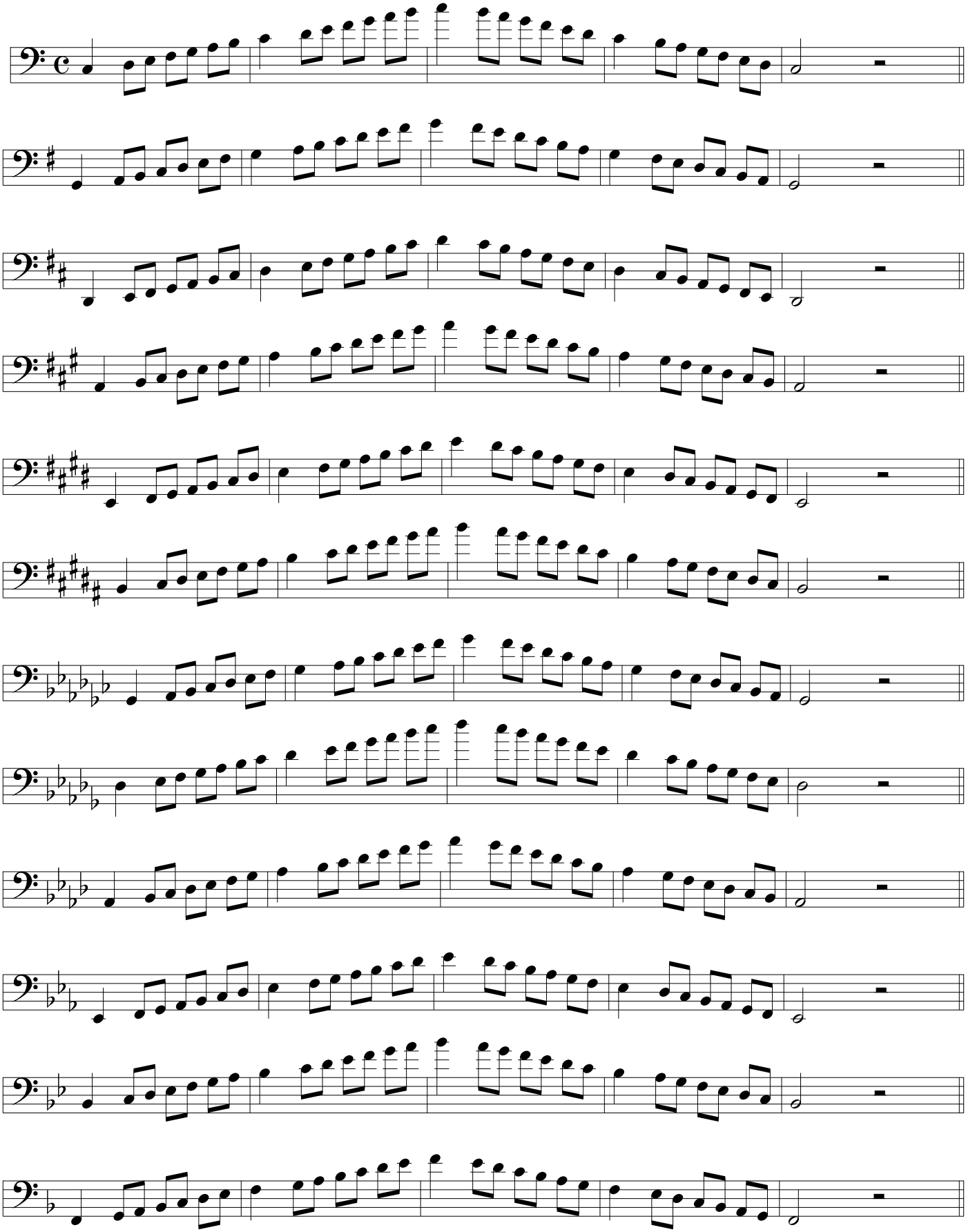


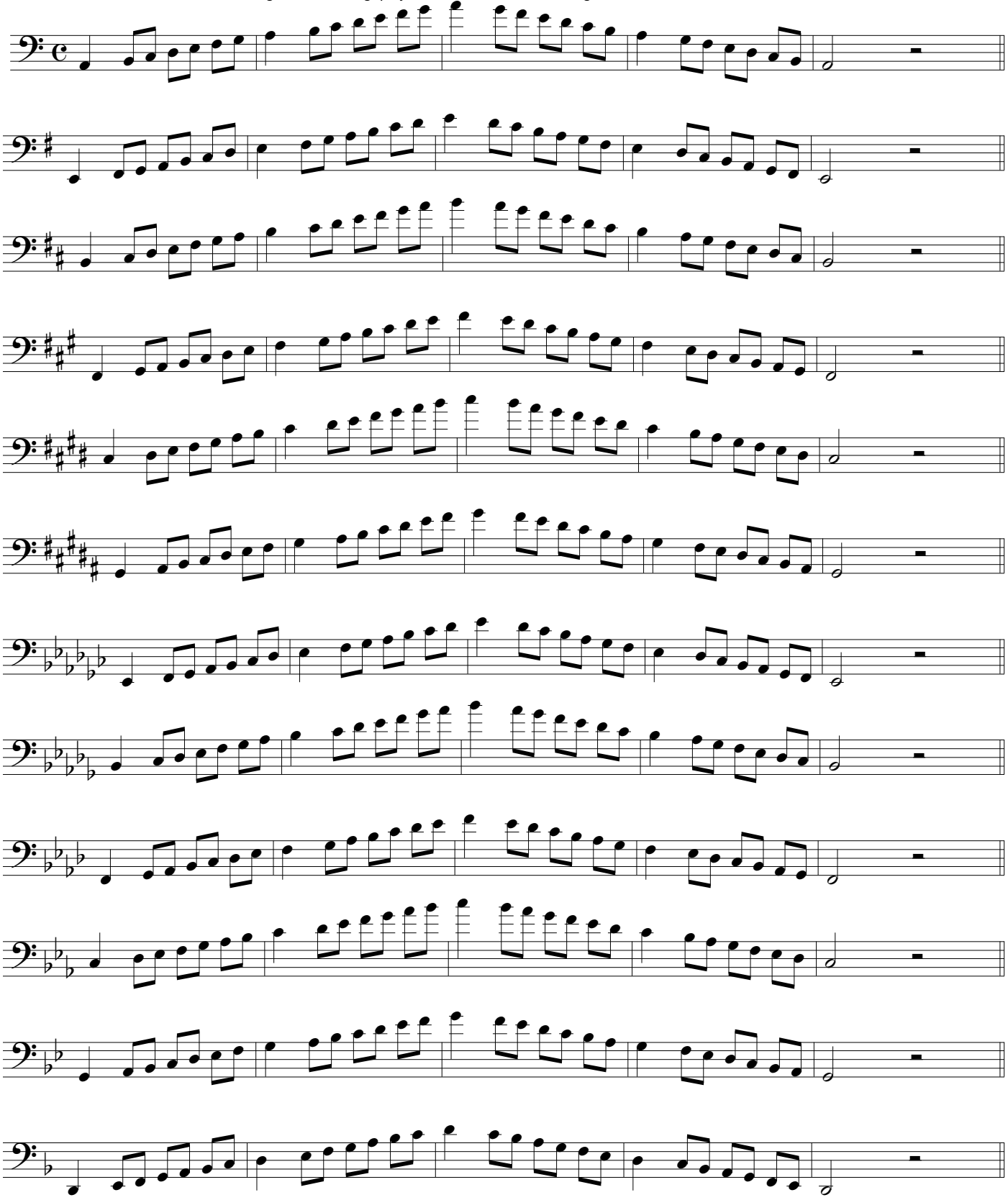
***Practice this exercise slurred, articulated and with the "Ride" rhythm.**

Human Speech is like a crooked kettle on which we tap crude rhythms for bears to dance to, when all the while we long to make music that will move the stars to pity.

-Gustav Flaubert

11. Major Scales



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.