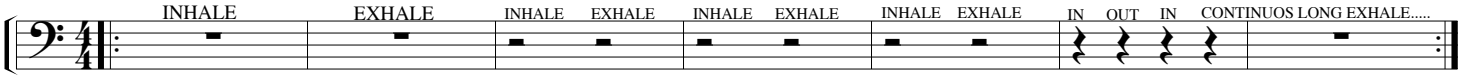
TROMBONE BASICS

Dr. Thomas Zugger
Professor of Trombone and Euphonium
Capital University Conservatory of Music

I. Long Tones and Breathing Exercises

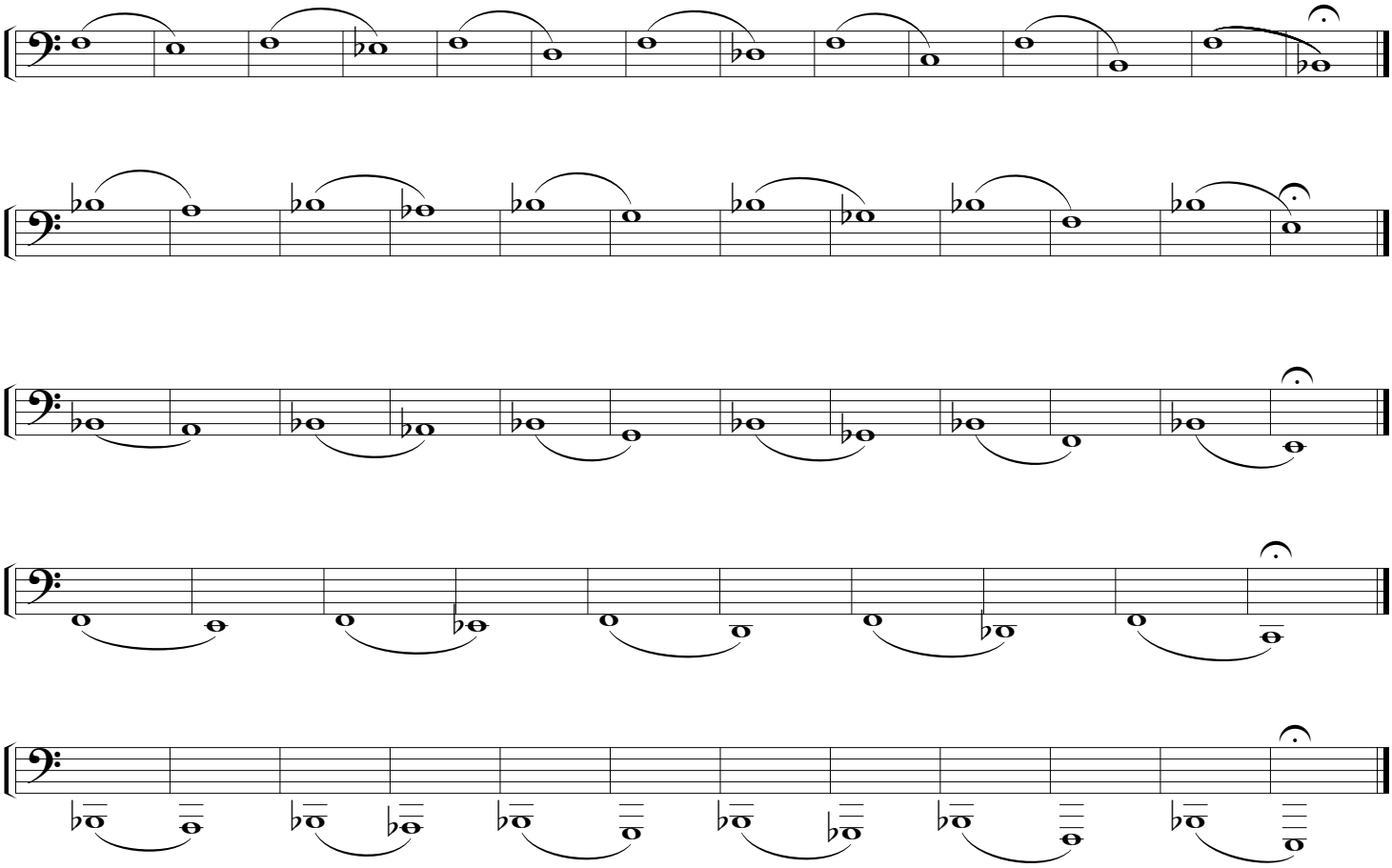
•Focus on deep low, FULL, relaxed inhale and a smooth, powerful, relaxed exhale

♩ = 50



Ia. Long Tones

•Keep a steady tempo and a straight level tone
•Connect pitches under slurs, no spaces
•Practice at a variety of dynamic levels
•Breathe after each two measures ♩ = 50



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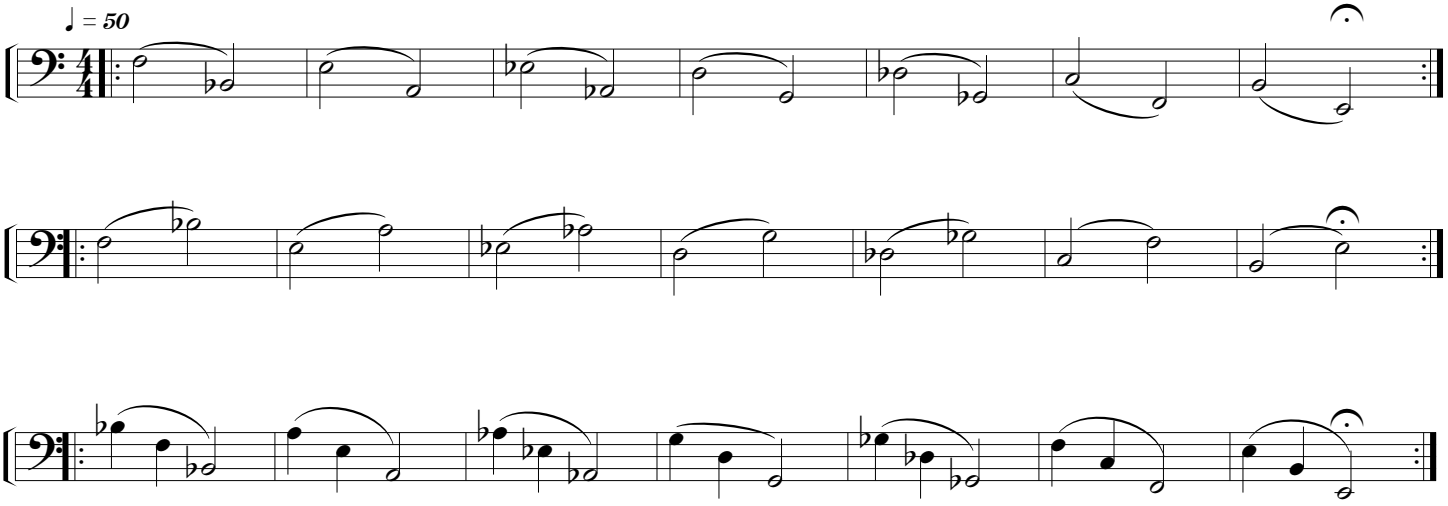
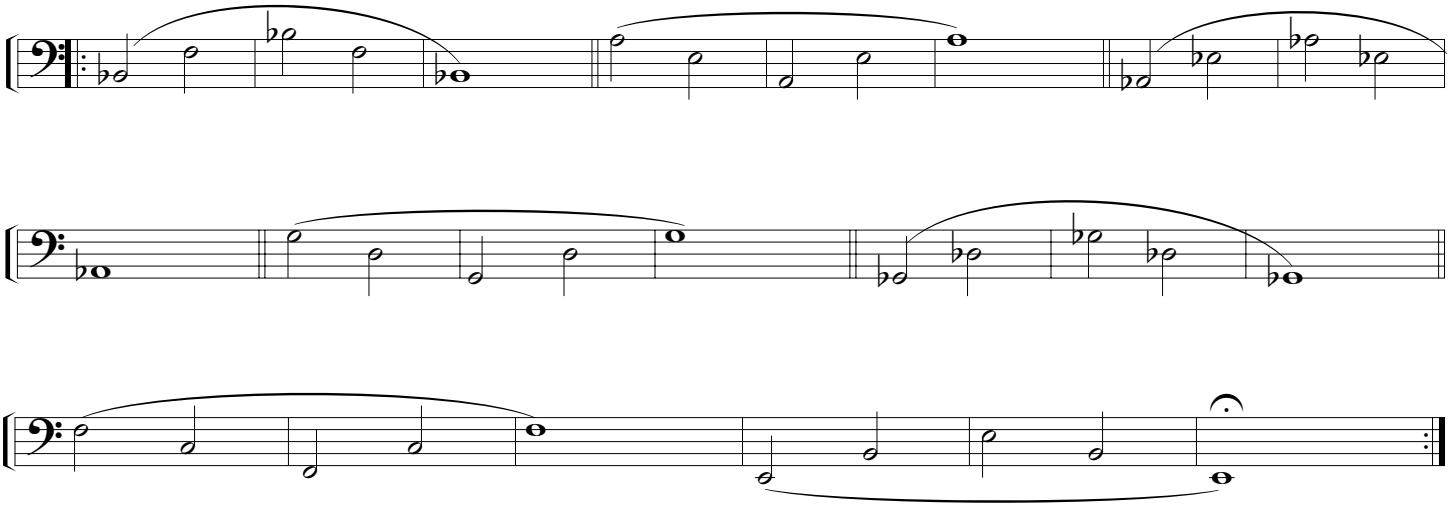
II. SLOW slurs

- Connect the slurs with AIR
- First time play on mouthpiece(balance mthpc on thumb, no fingers), gliss smoothly from one pitch to the next
- Play on horn second time, very smooth and connected
- Practice at a variety of dynamic levels
- Even tone on each pitch, mouthpiece or horn



IIa. Longer Slow Slurs

- Connect with AIR
- Play on horn both times
- First time as written
- Second time reverse direction of each group



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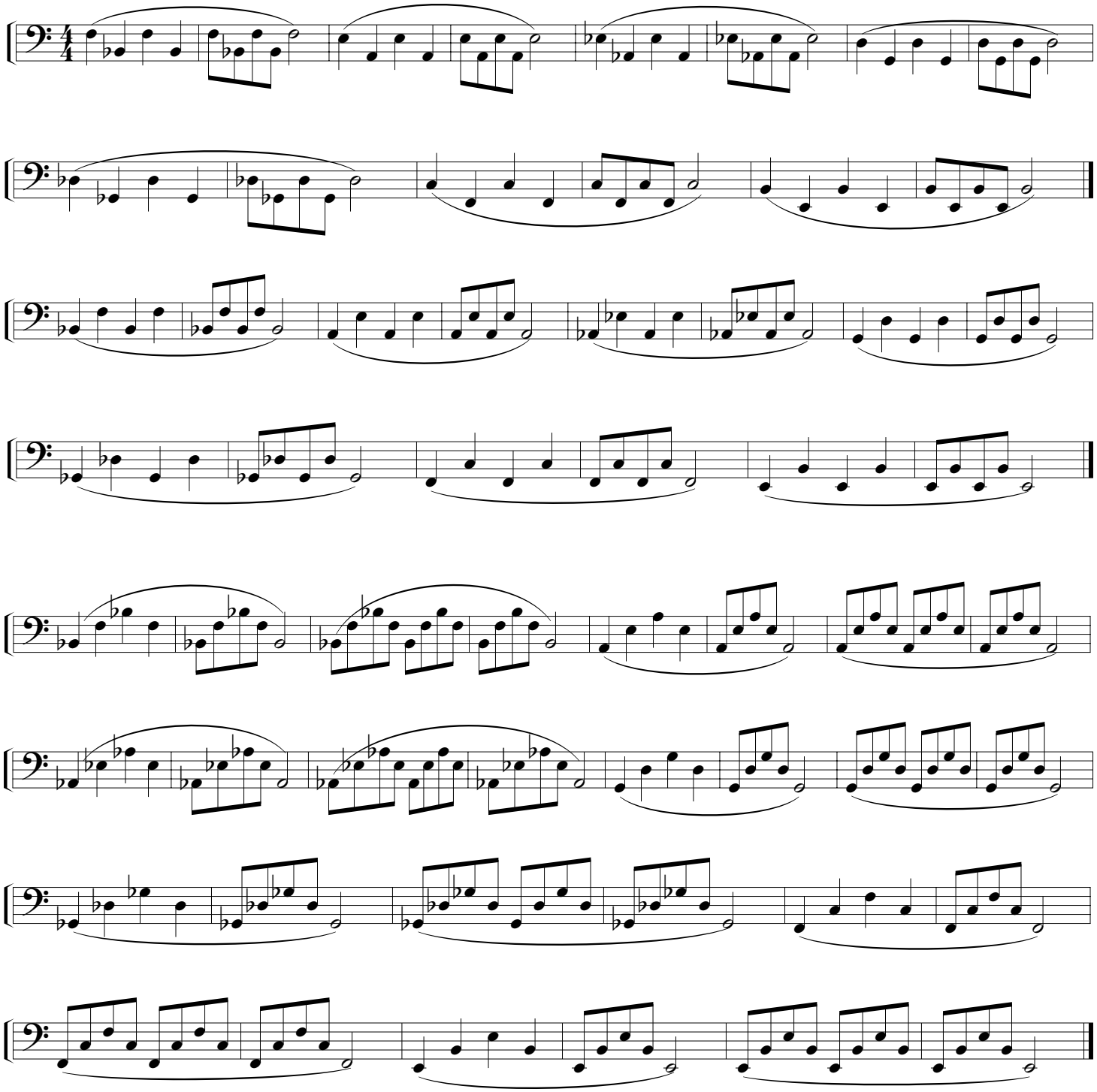
III. FLEXIBILITY STUDIES

- Practice slowly and correctly then speed up
- Practice on mouthpiece at least one exercise per day
- Focus on making slurs smooth and rhythmically even, not fast



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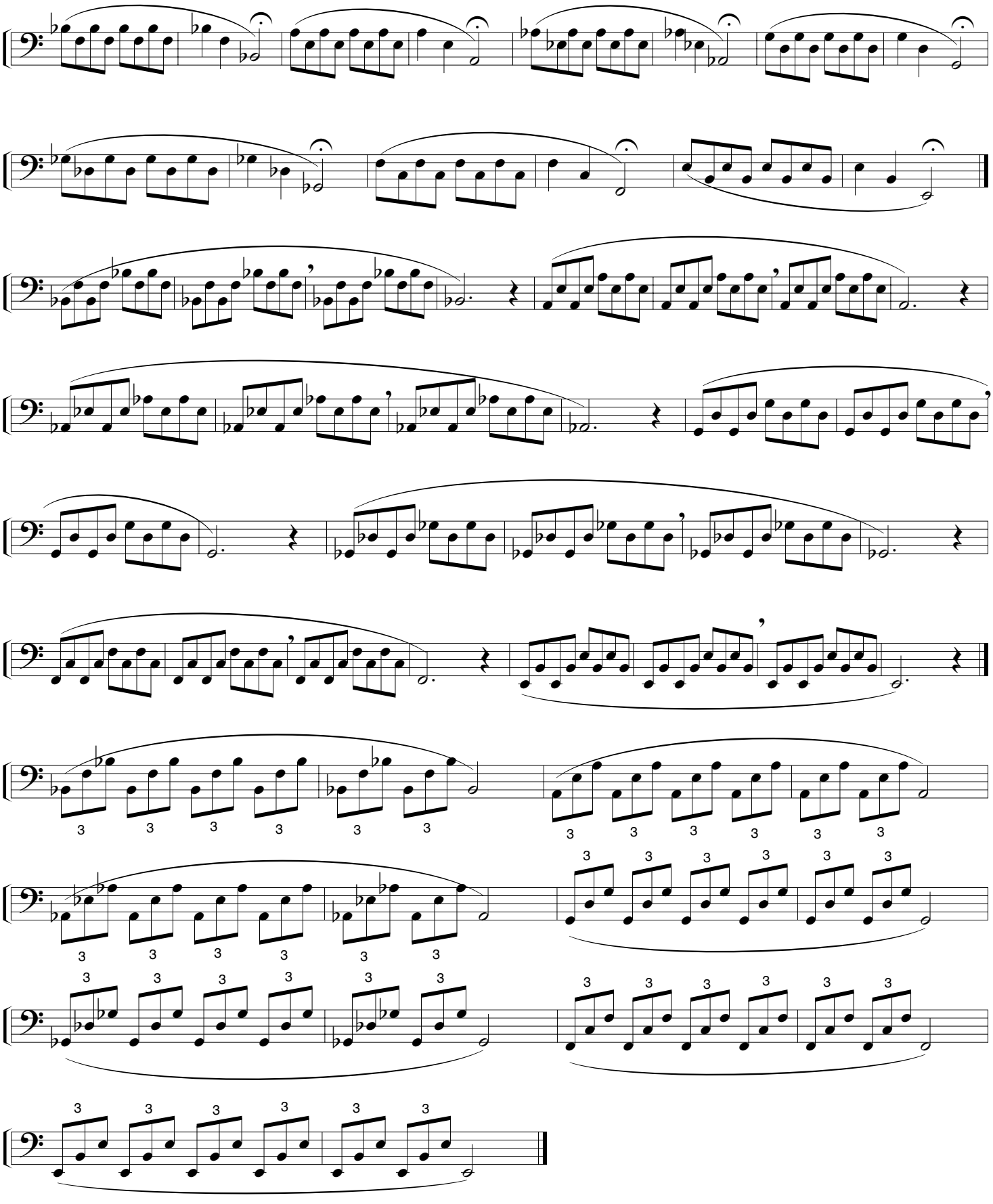

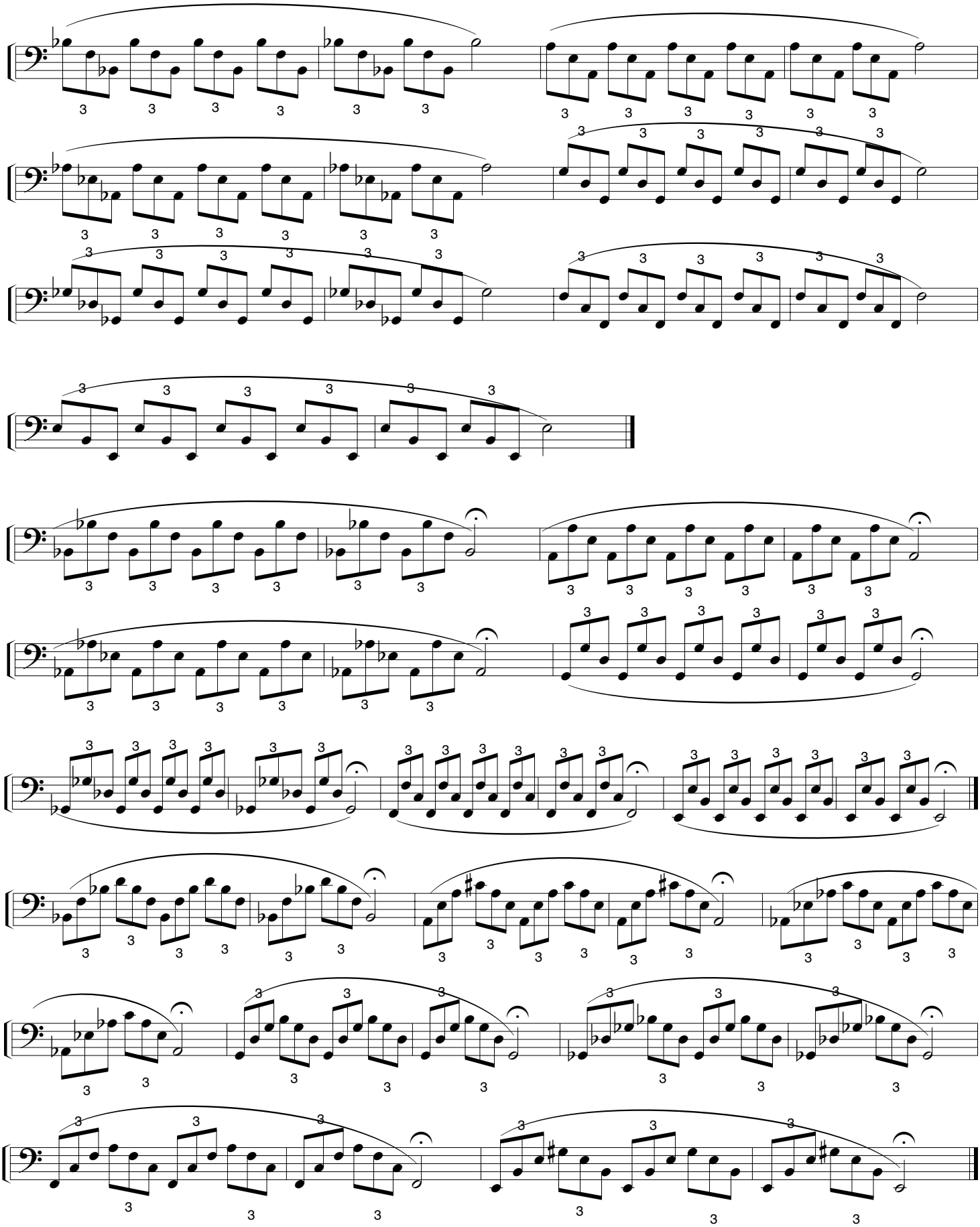

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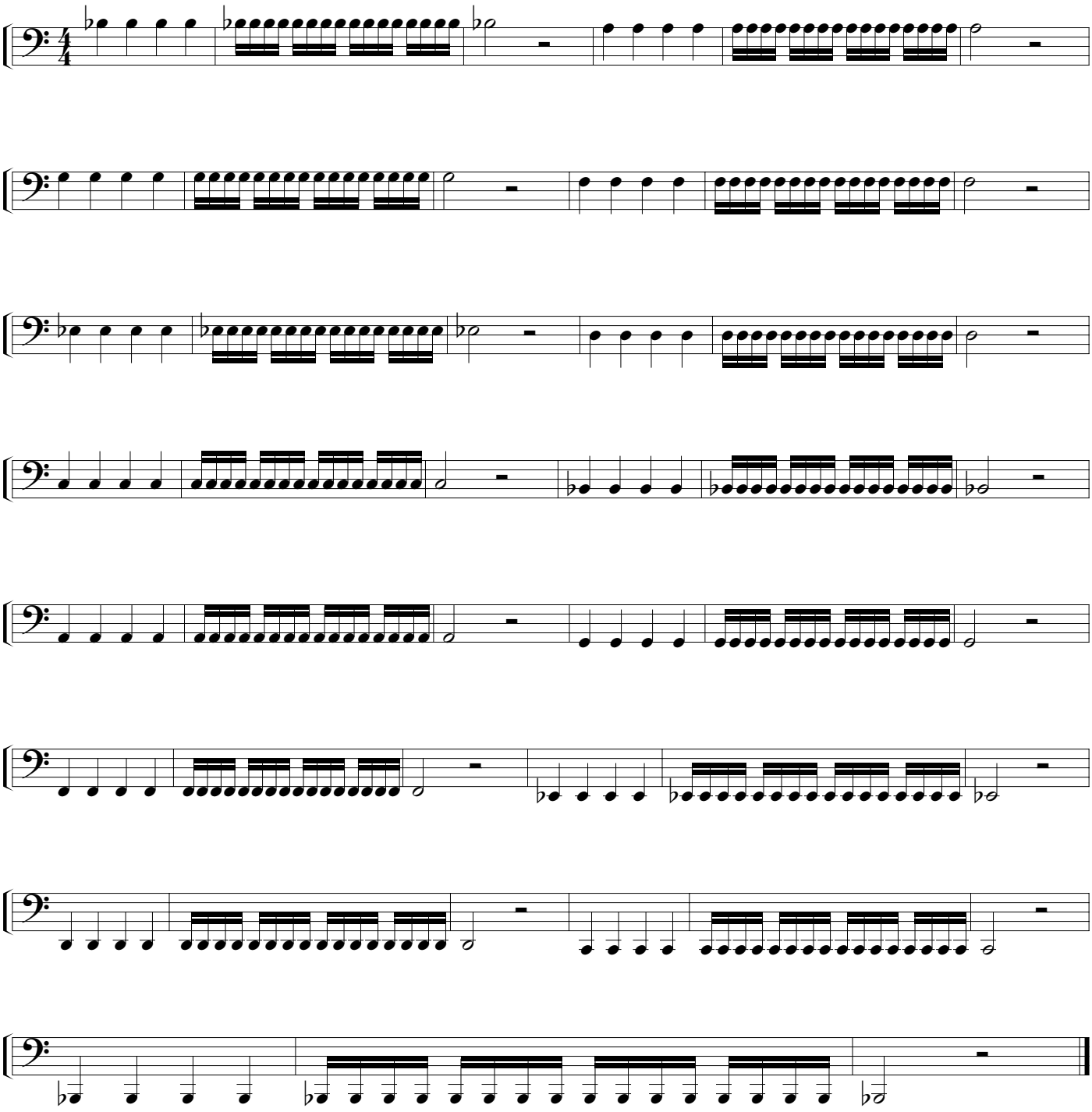
IV. ARTICULATION EXERCISES

- Stay relaxed and BLOW the tongue out of the way
- Practice DAILY to build speed and endurance



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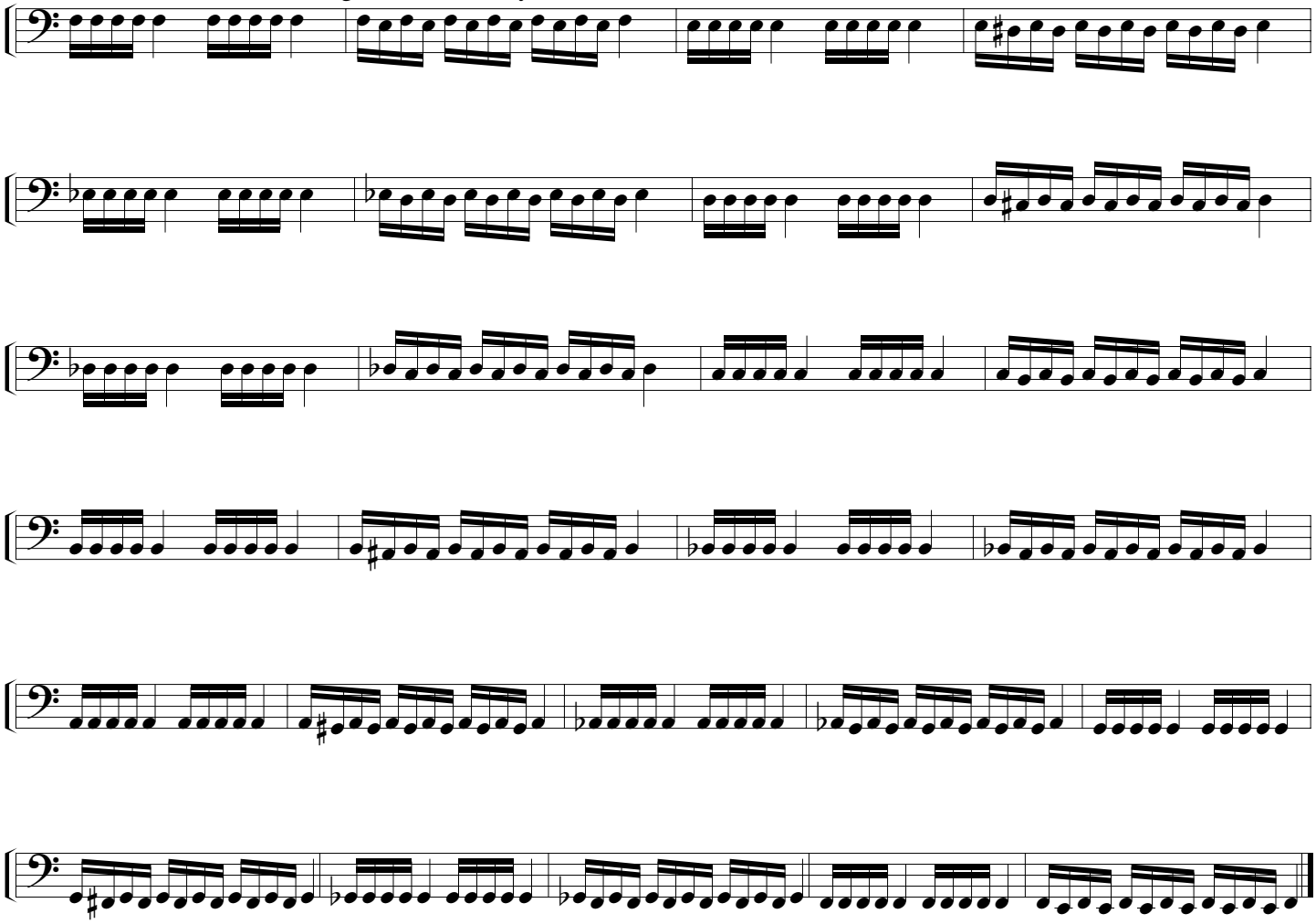
•Quick slide

•Relax and BLOW tongue out of the way



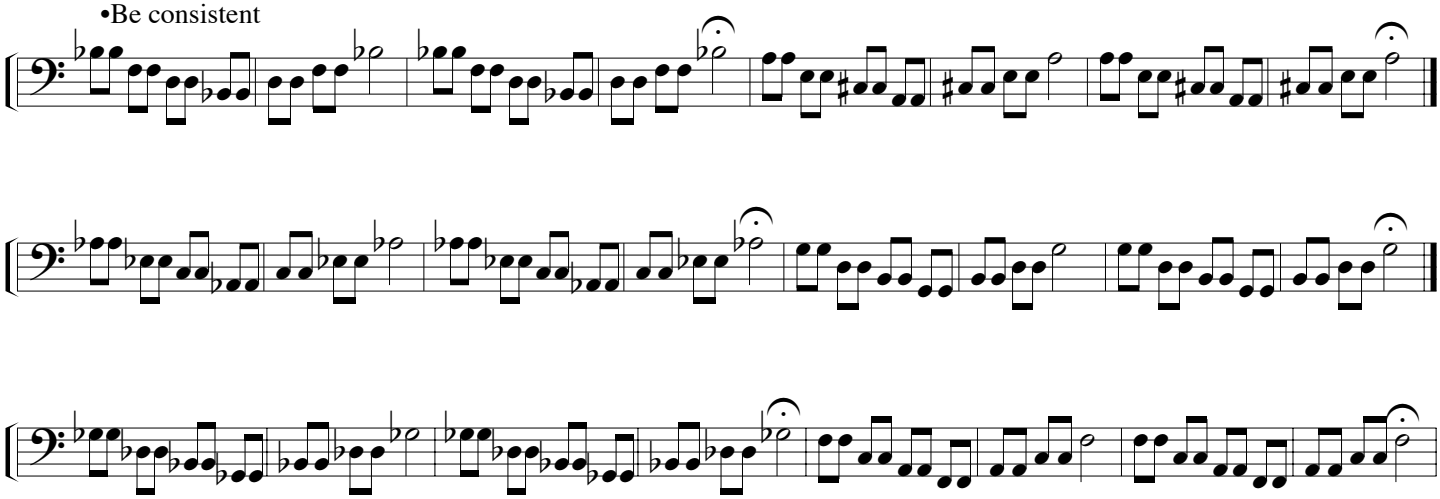
IVa Triad Exercise

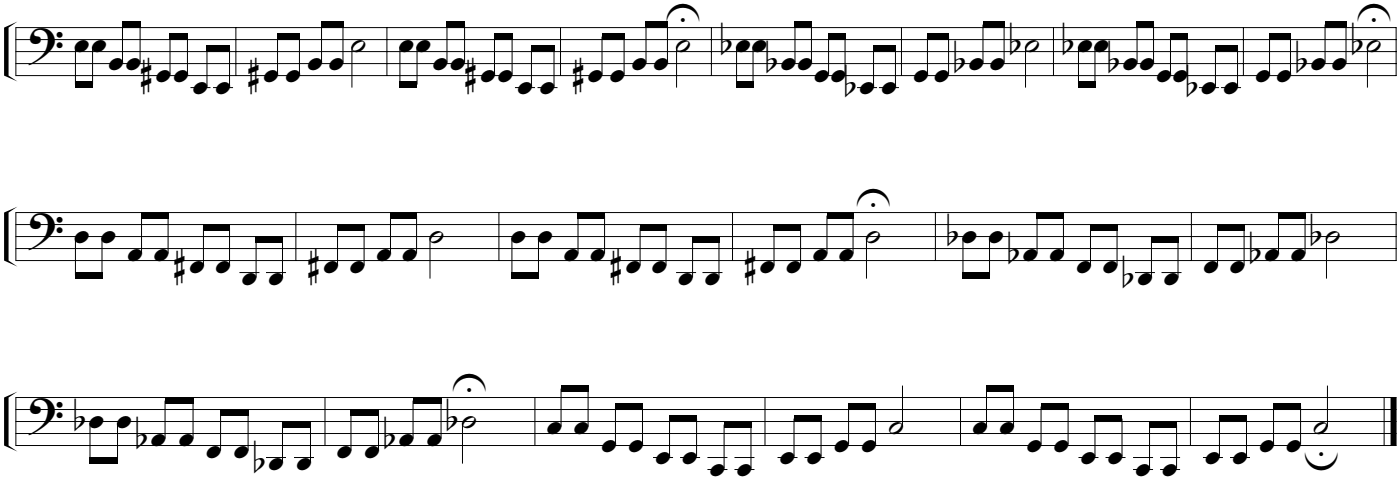
•LONG BUT ARTICULATED

•Tune each triad as you play

•Make every articulation identical

•Be consistent





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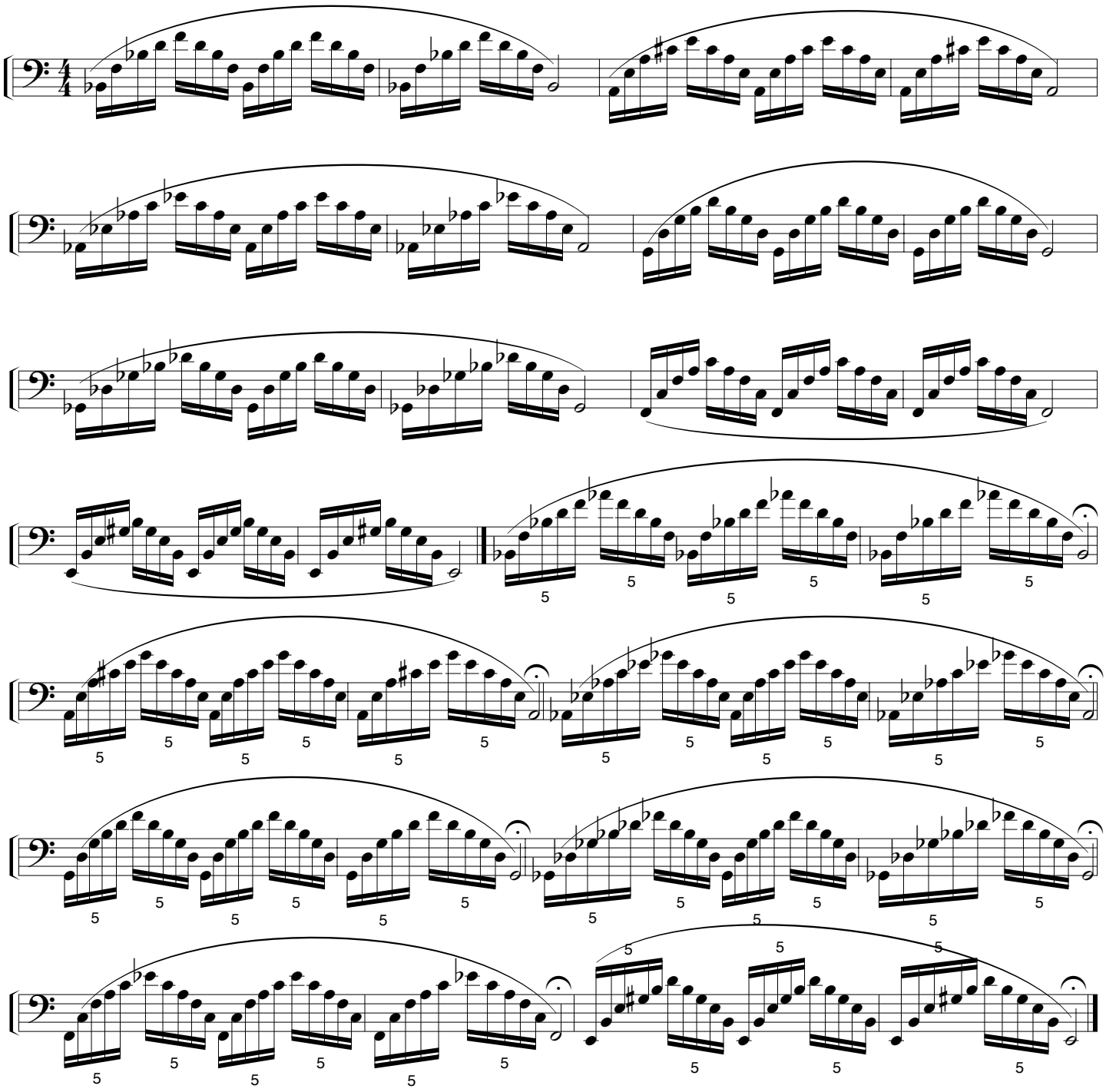
V. Range Exercises

- Slurs MUST be smooth, rhythmic and even
- Keep relaxed. Rest mouthpiece against lips, do not push
- Fast, full air stream



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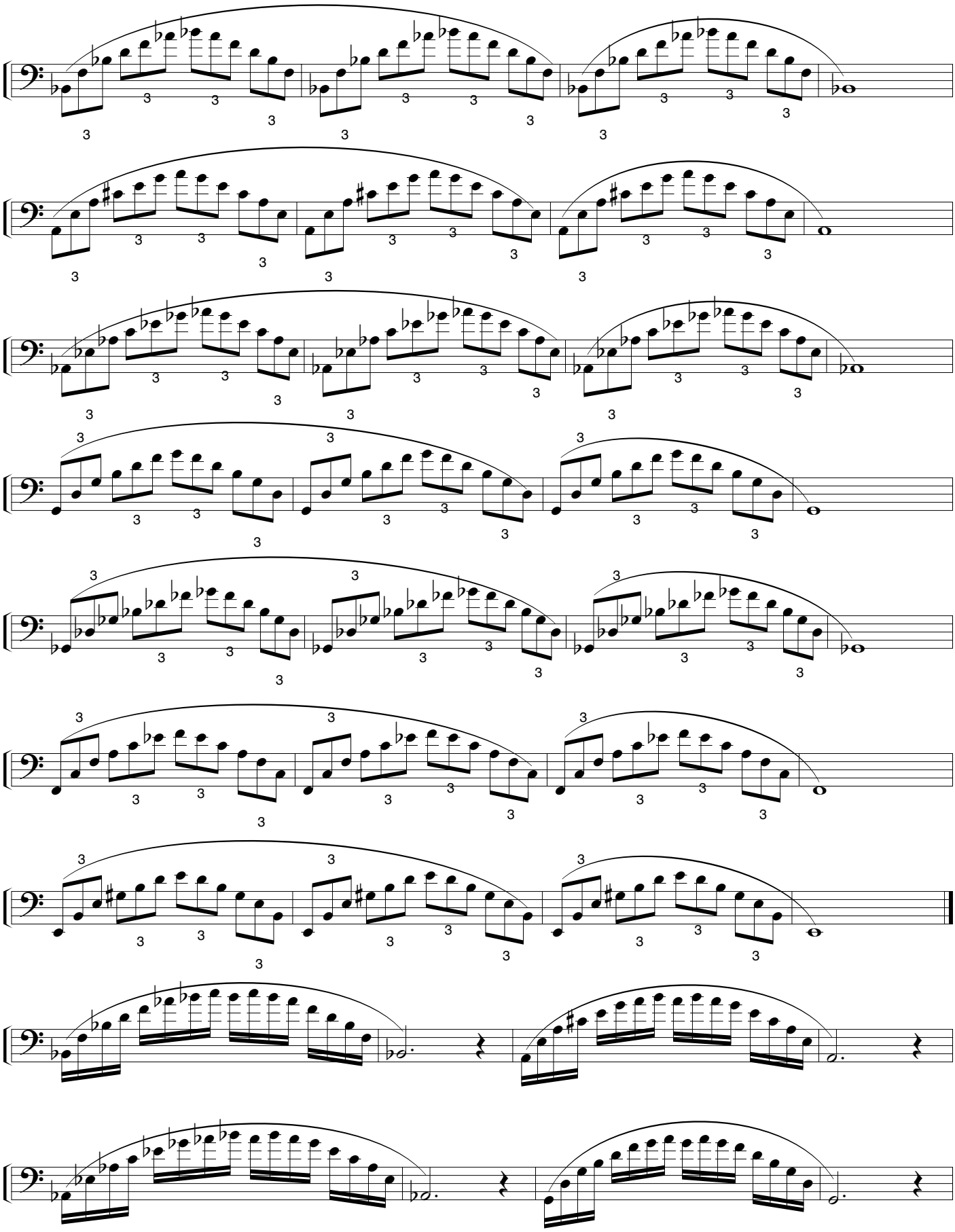
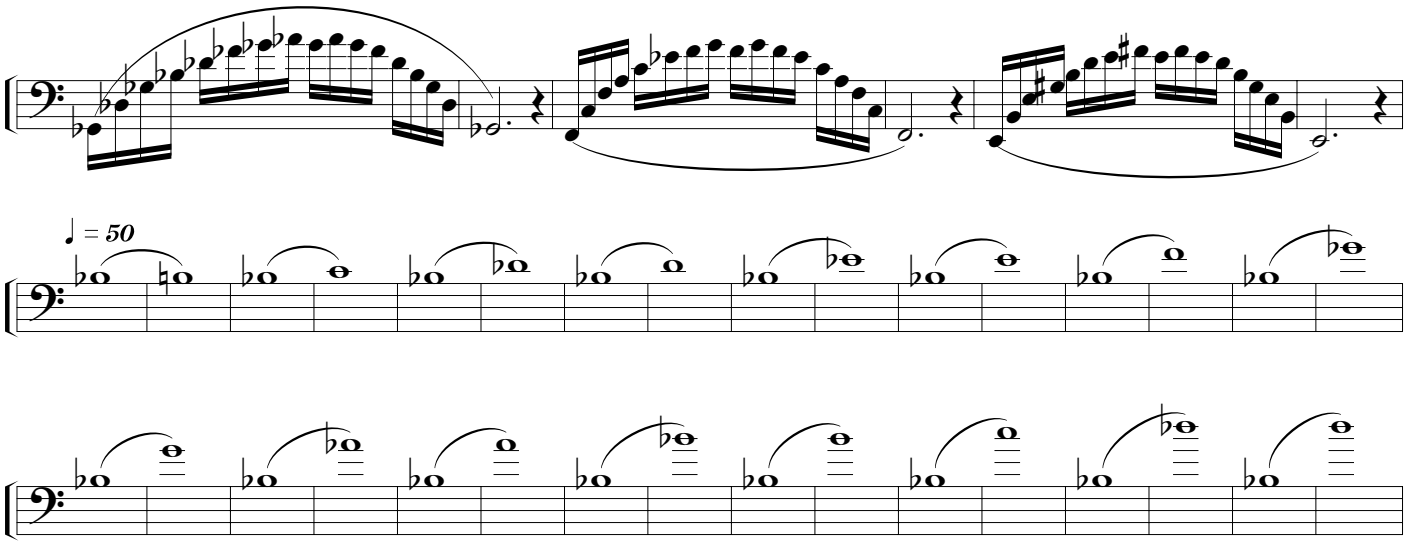
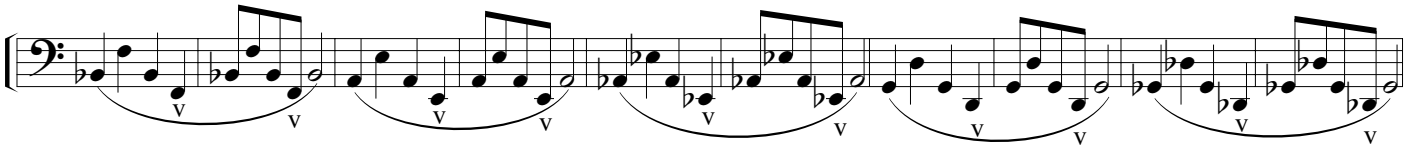


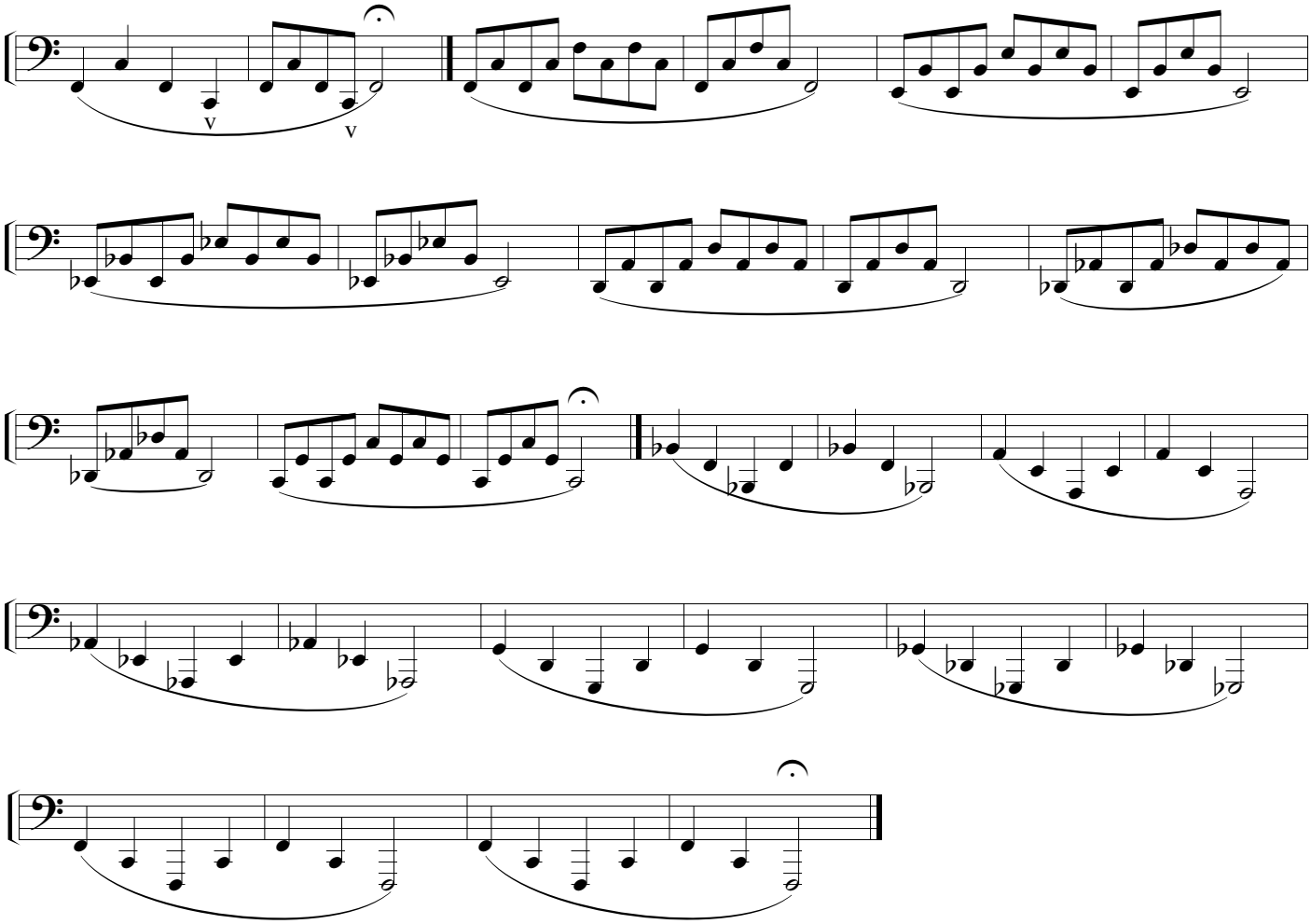


Va. Low Range

•Use valve where indicated (V)



•This exercise all on valve side of horn



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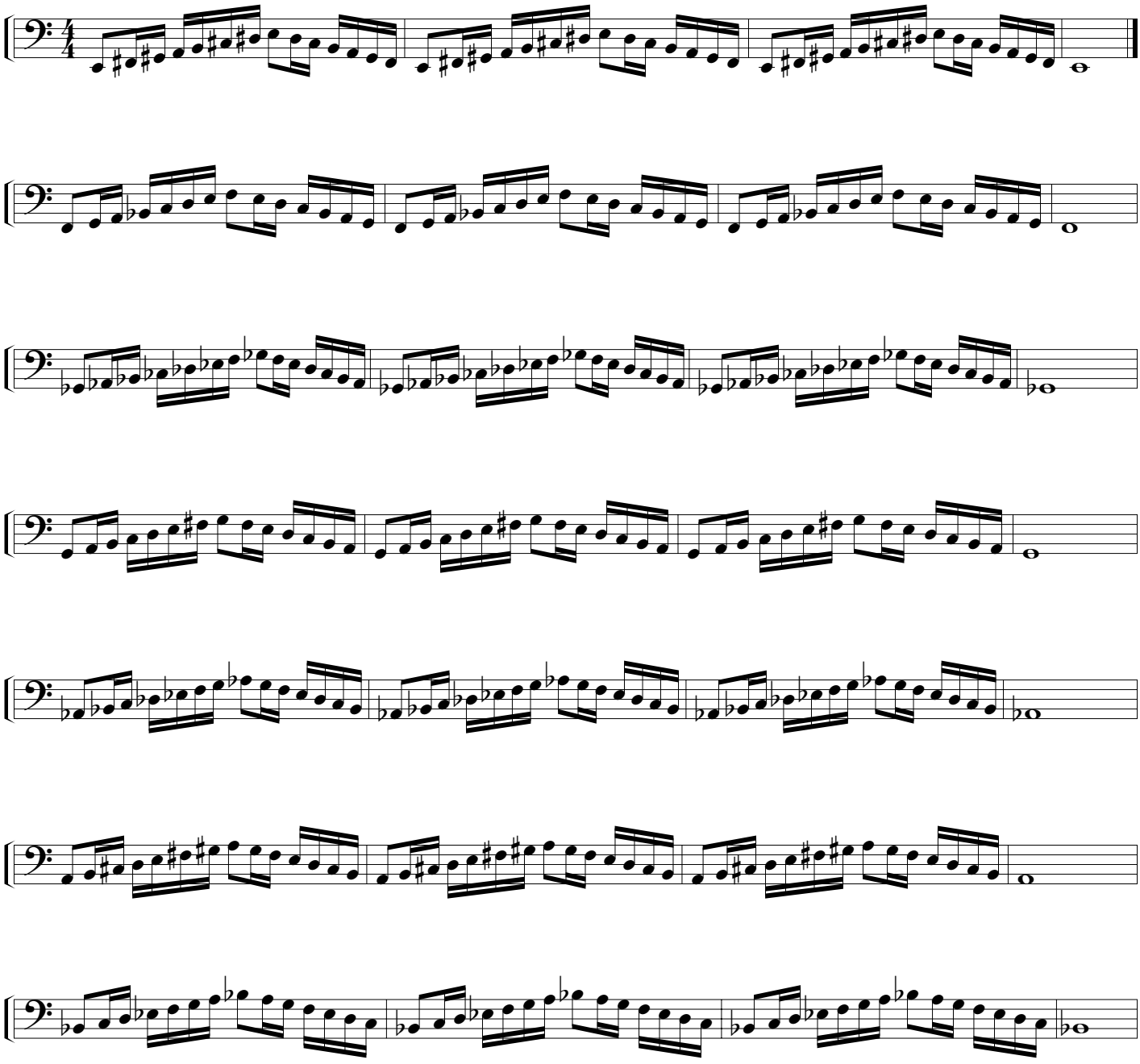
VI. Scale Exercises

- Scales MUST be in tune
- Practice SLOWLY until pitch and rhythm are correct
- Vary the articulation
  - 1st measure gliss
  - 2nd measure legato
  - 3rd measure normal articulation



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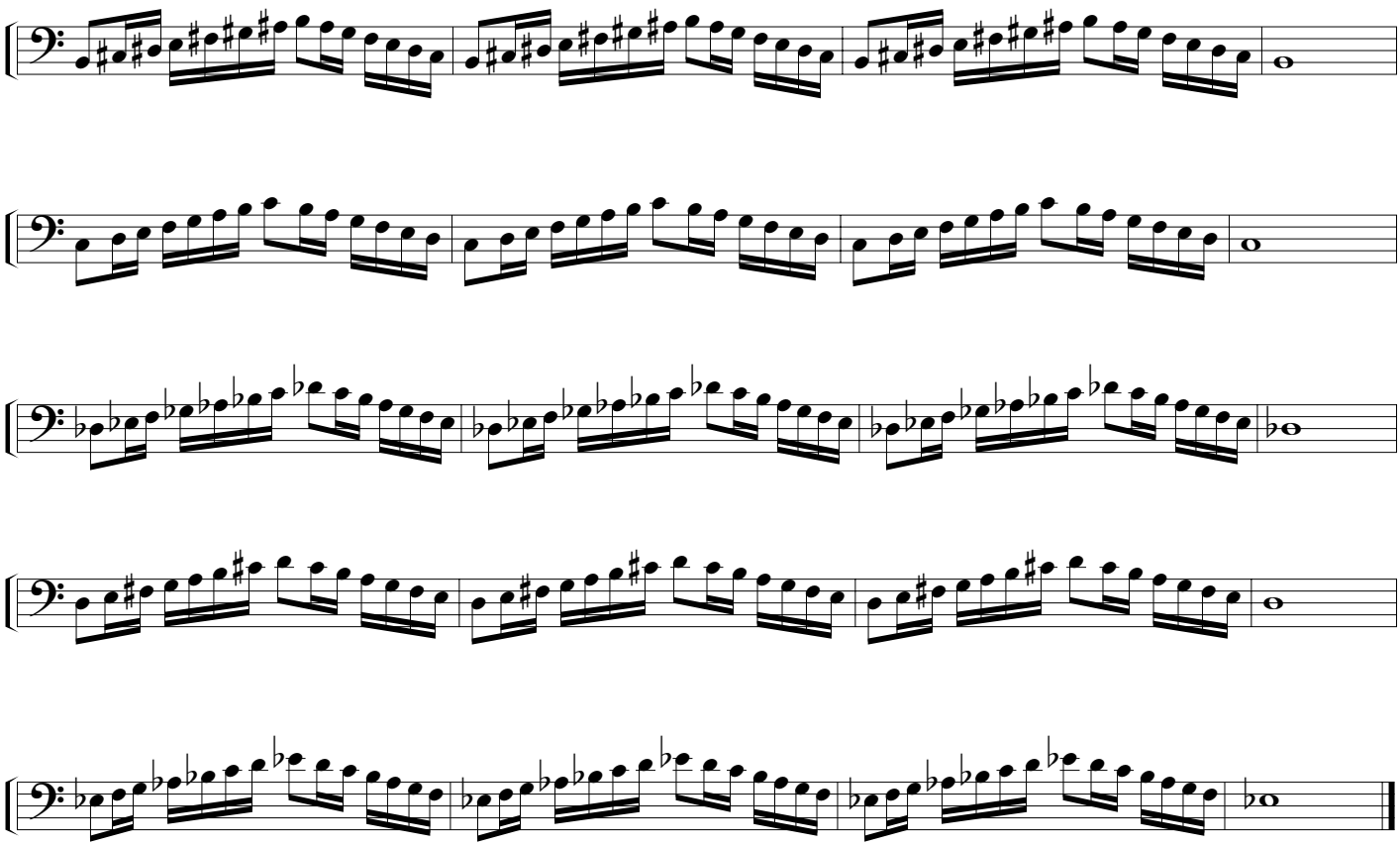
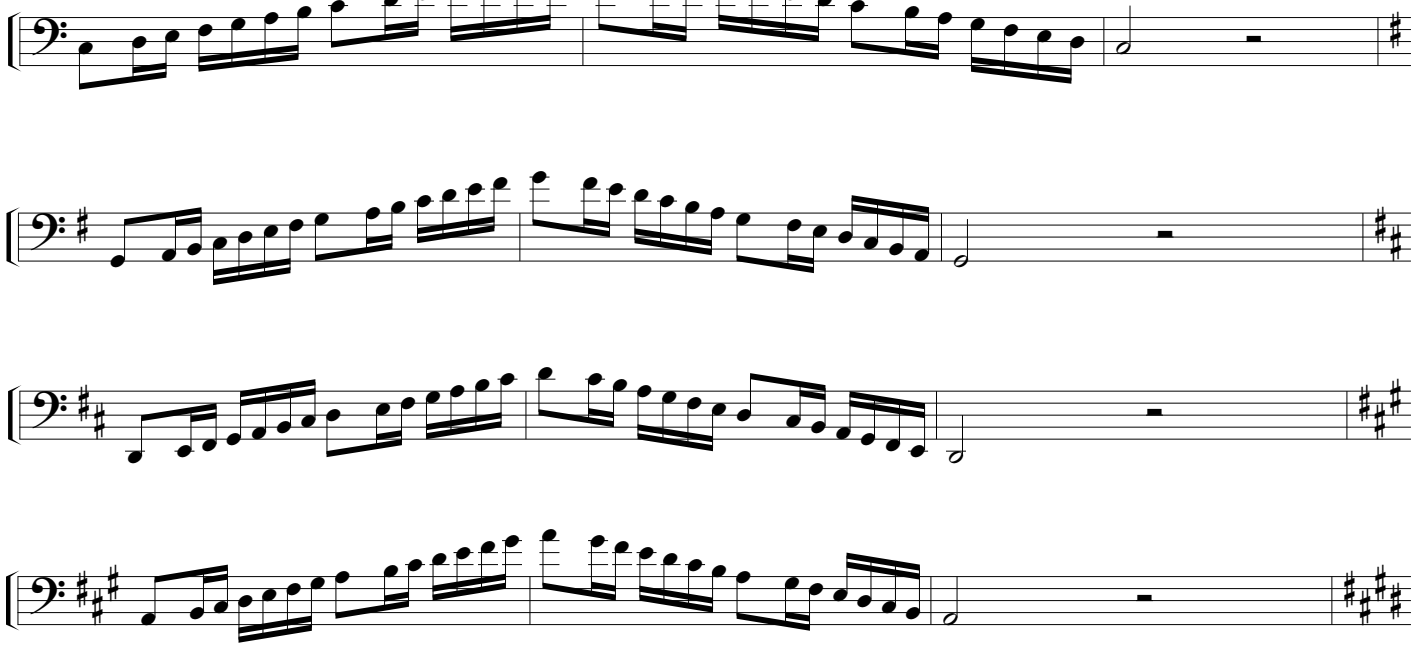
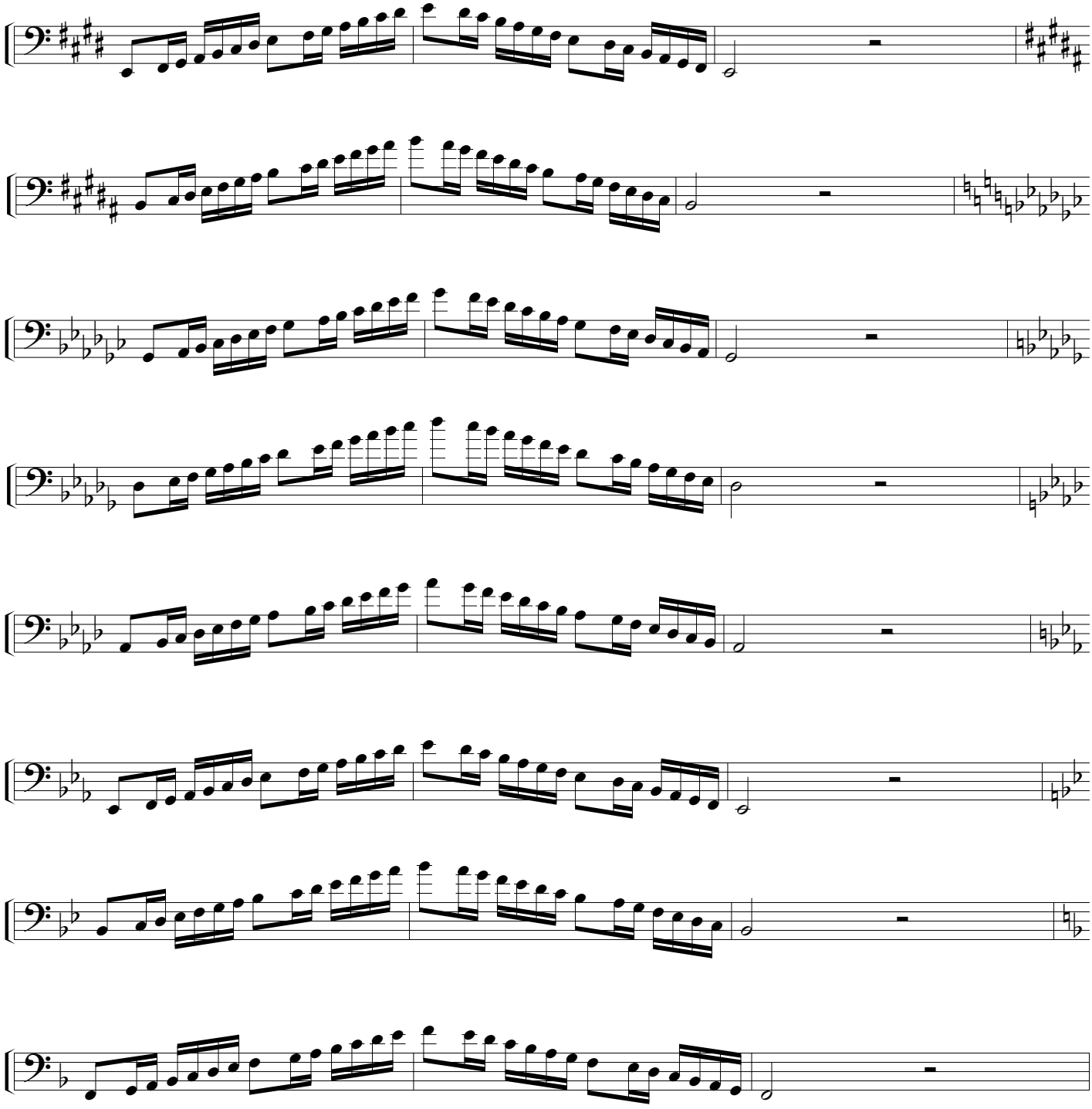


VIa. Two Octave Scales

- Same embouchure for all notes
- Fast air
- No pressure playing

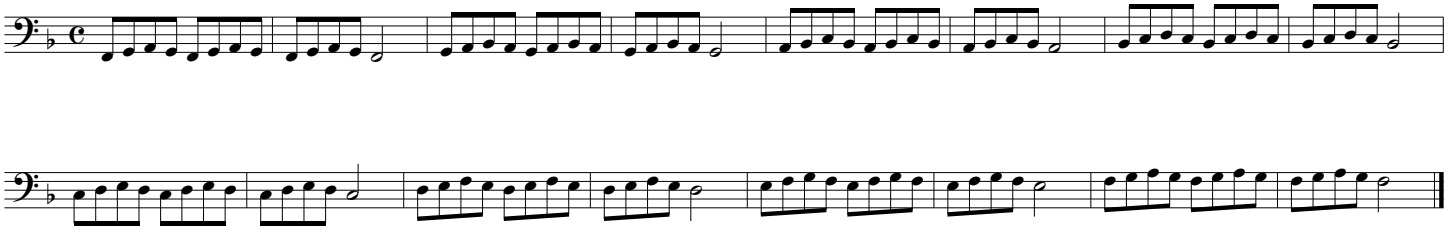




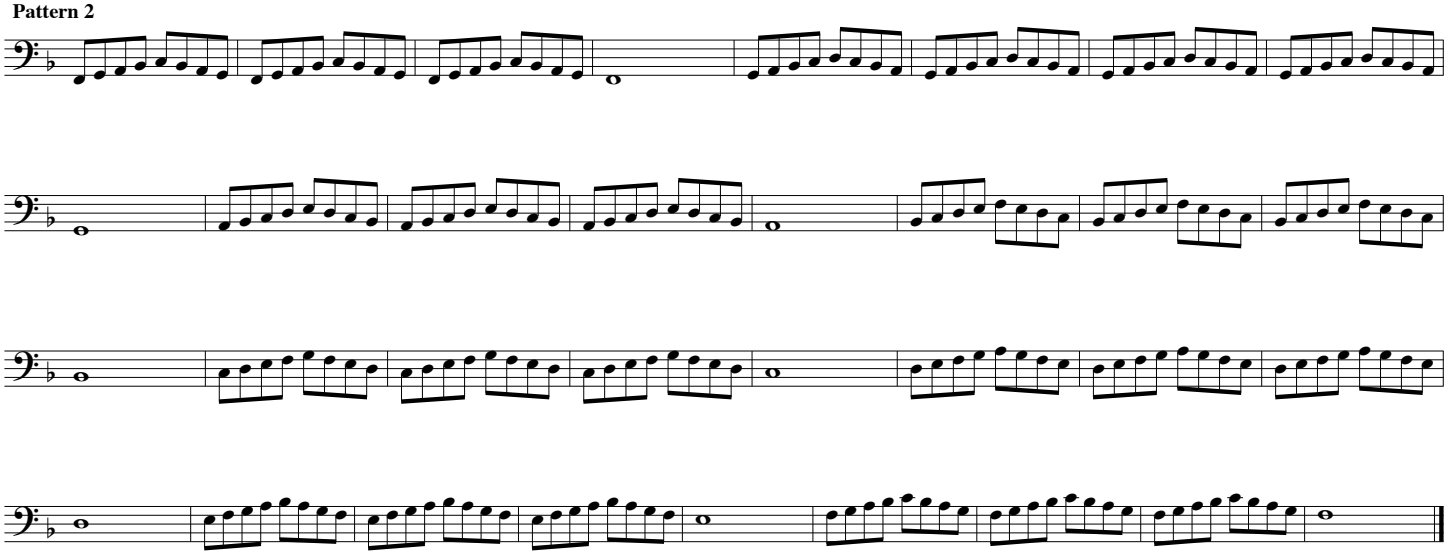
VIb. Scale Patterns

Play in all keys
Play all exercises with a variety of articulations
Play in all ranges

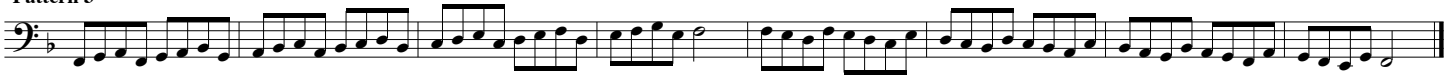
Pattern 1



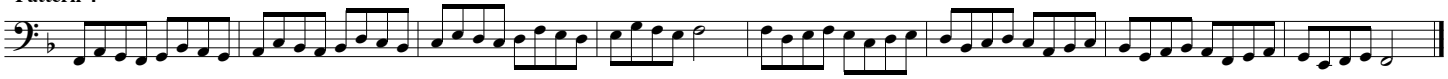
Pattern 2



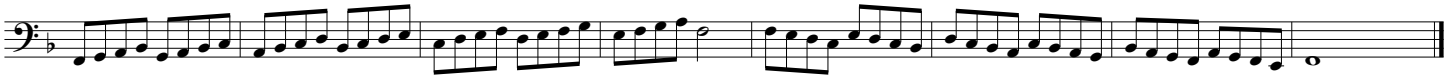
Pattern 3



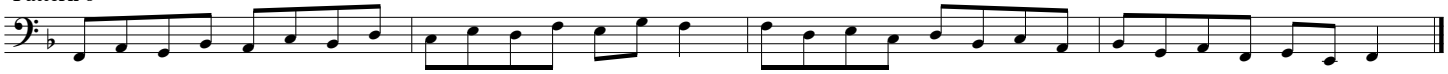
Pattern 4



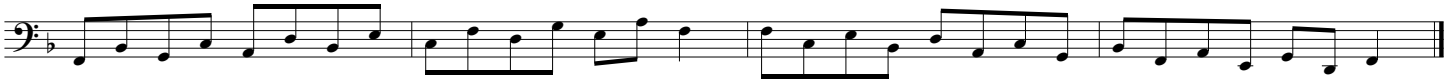
Pattern 5



Pattern 6



Pattern 7



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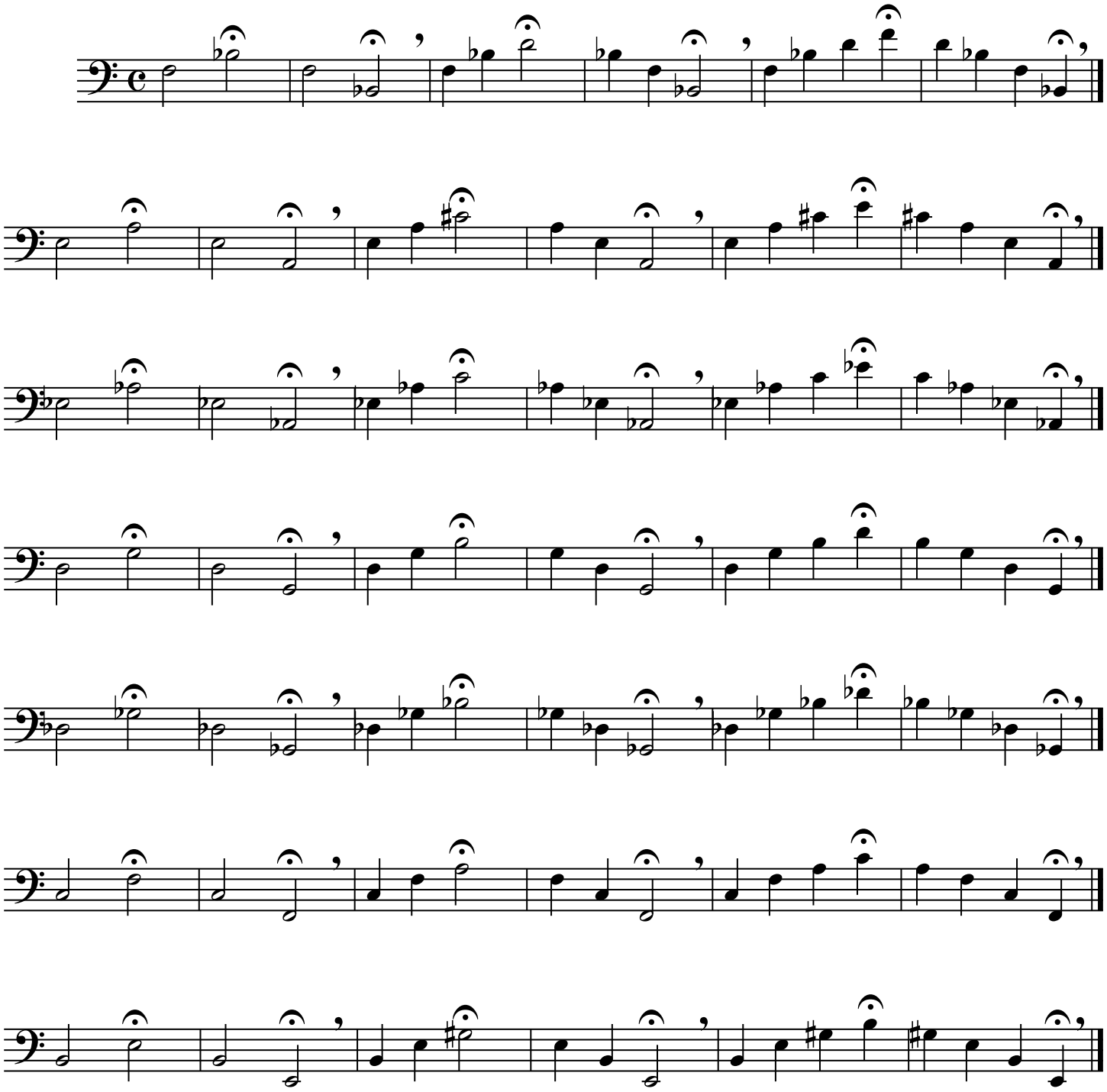
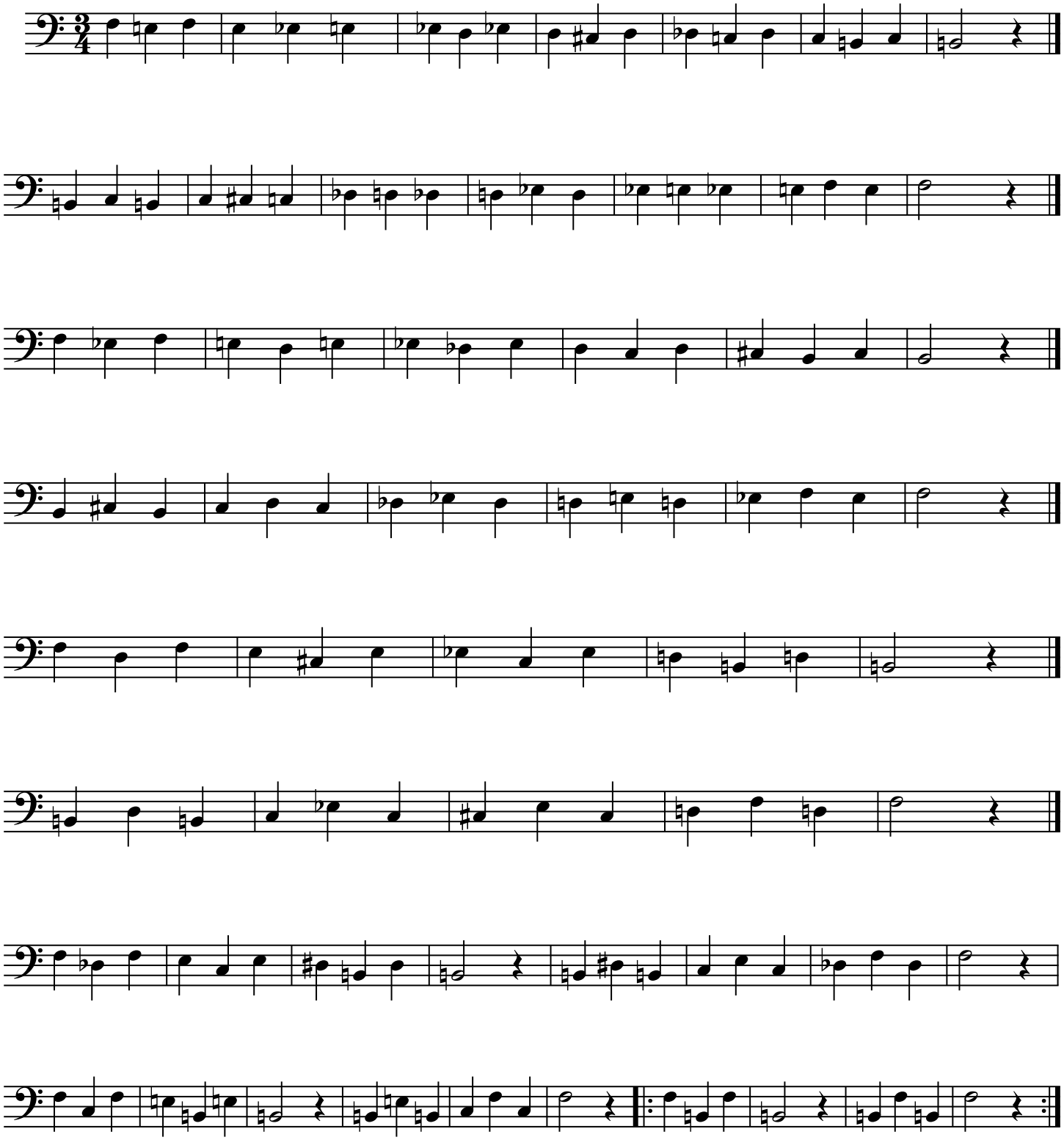
Vertical Bricks

The **vertical bricks** should be played ***slurred*** and repeated many times throughout the individual practice session and throughout the day. Each note should be shaped like a brick, carefully placed one atop another. No bumps, no sliding, just perfect notes. Each time you return to the bricks make sure your sound is its absolute best and most centered. The tempo should be quickly enough to make all phrases but NO FASTER. The slower the better. Practice this with your eyes closed and try to sink into the center of your sound. Make the sound round, stable and beautiful on every note.

Dr Z



Horizontal Bricks

The **horizontal bricks** should be played legato tongued as lightly as possible and repeated many times throughout the individual practice session and throughout the day. As with the vertical exercise, try to visualize bricks, this time placed end to end. Each time you return to the bricks make sure your sound is its most centered and your slide motion is quick yet relaxed The tempo should be quickly enough to challenge but make sure your tuning and tone do not suffer. Slower is better. Practice this with your eyes closed and try to HEAR the pitch not SEE the pitch. Make the sound round, stable and beautiful on every note. Use outer positions, avoid using the trigger.

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