

Air and Embouchure

Remember - the embouchure and air are the two elements that create our 'buzz'.

Play this exercise using the same sensation as a very slow lip vibato - one vibration per note.

Be discreet, don't overdo it!

Remember - as the intervals get wider - the slide and embouchure have to move quicker from note to note

The musical score consists of 11 staves, each beginning with a quarter rest followed by a dotted quarter note, then continuing with eighth notes. The key signature has two flats (Bb and Eb). The exercise consists of a series of eighth-note patterns that gradually increase in interval width from staff 1 to staff 11. Each staff ends with a dotted half note.

Air Concepts

The music ultimately dictates the way that you blow because each variation in air flow creates a distinct difference in the sound.

Since breathing in doesn't create a sound on the trombone, you can breathe in many ways but keep in mind that the manner that you breathe in is generally reflected in the way you blow out, i.e., if you take a breath in tempo you will probably blow out in tempo, if you breathe fast you will probably blow fast, if you breathe 'big' you will probably blow big!

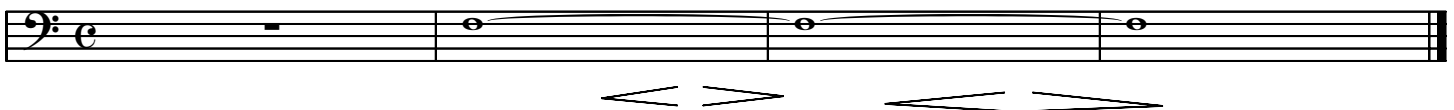
Therefore, you must always have an idea of what you want to sound like because, otherwise, the natural inertia of breathing will impose its own 'default' sound upon your playing. Create your own sound! Don't be a victim of generic breathing!!

Notice in these exercises how you can articulate using just the air and embouchure.

Don't use your tongue to start the note.

Just start blowing softly and accelerate the air until the lips start to buzz.

Play the note making some crescendoes and decrescendoes. Diminuendo to nothing.



Play a different note using the same process. Again - don't use your tongue.

(Advanced players take notice:)

The embouchure is an active - yet often unconscious - participant in this articulation.

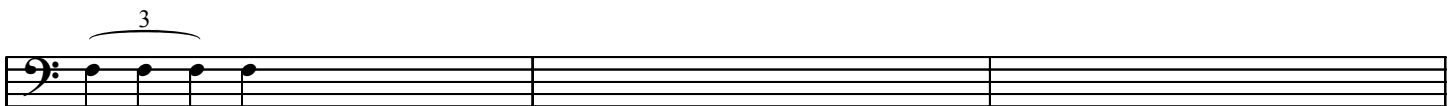
As you observe the reaction of the embouchure you'll recognize you are producing the same sensation as a very slow lip vibrato.

Cultivate this awareness because without it your vibrato will be uncomfortable and erratic!

Now try this process now in a more rhythmic context.

Start with the rhythms in the following exercise, then continue, improvising your own rhythms.

Try rhythmic patterns using syncopation, quarters, triplets, eighths, etc.



continue with your own rhythms

Basic Slurs - Tuning Note Bb down to F

These exercises are to promote smooth air-flow and efficient embouchure movement.

Embouchure movement should be as graceful and little as possible.

Keep the corners of the embouchure still; they should be firm but not clenched.

Try to keep the movement contained within the confines of the mouthpiece rather than extending beyond the rim.

One method of achieving and recognizing this minimal embouchure movement is to notice the feeling as you glissando from Bb to F and back. Watch in a mirror. The embouchure moves very little.

This is our ultimate goal as we slur across partials too. Practice this feeling by playing the F alternately using 6th position and then 1st position - strive to use the same air and embouchure movement both during the glissando and the slur.

Transpose all of these exercises to the other slide positions



(Keep alternating slide positions - glissando then natural slur)



(Either slow the tempo as the rhythms get quicker - or just take your time with the rhythms - speed isn't the issue)



Basic Slurs - F down to low Bb

These exercises are to promote smooth air-flow and efficient embouchure movement.

Embouchure movement should be as graceful and little as possible.

Keep the corners of the embouchure still; they should be firm but not clenched.

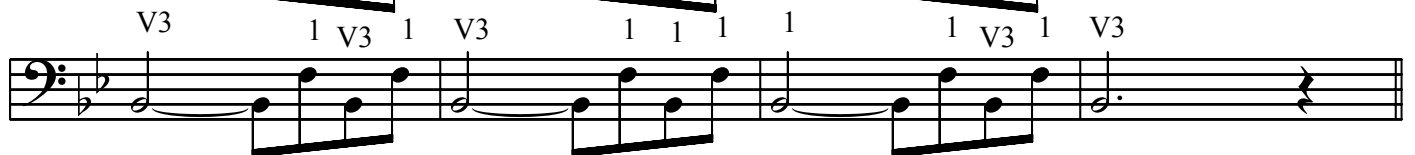
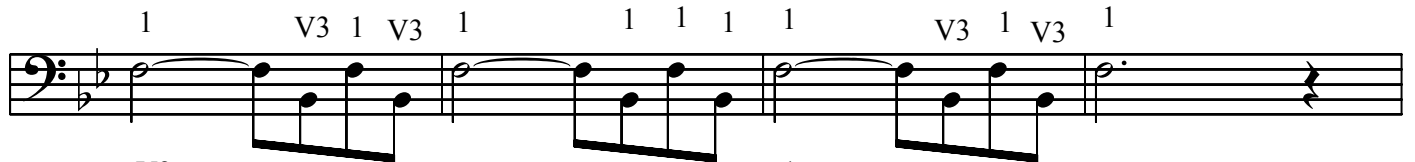
Try to keep the movement contained within the confines of the mouthpiece rather than extending beyond the rim.

One method of achieving and recognizing this minimal embouchure movement is to notice the

feeling as you glissando from F to Bb(V3) and back. Watch in a mirror. The embouchure moves very little.

This is our ultimate goal as we slur across partials too. Practice this feeling by playing the Bb alternately using V3 position and then 1st position - strive to use the same air and embouchure movement both during the glissando and the slur.

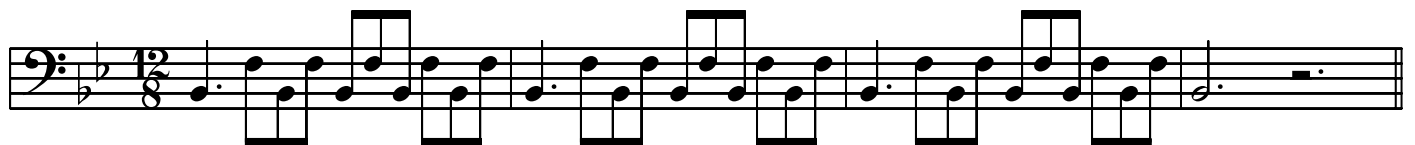
Transpose all of these exercises to the other slide positions



(Keep alternating slide positions - glissando then natural slur)



(Either slow the tempo as the rhythms get quicker - or just take your time with the rhythms - speed isn't the issue)



40

10/4

43

45

47

52

56

60

64

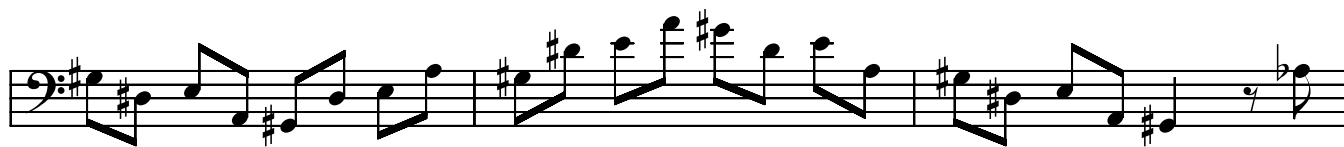
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More and More Glissando Exercises

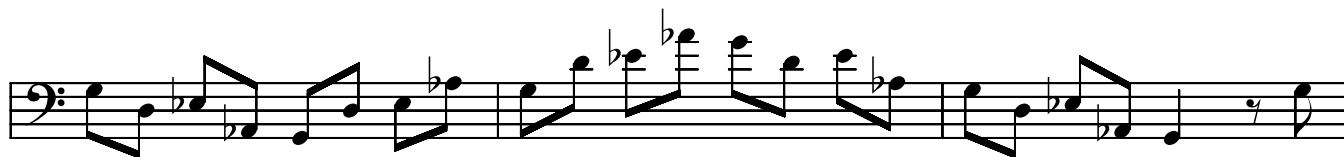
Glissando and slur everything - use no tongue



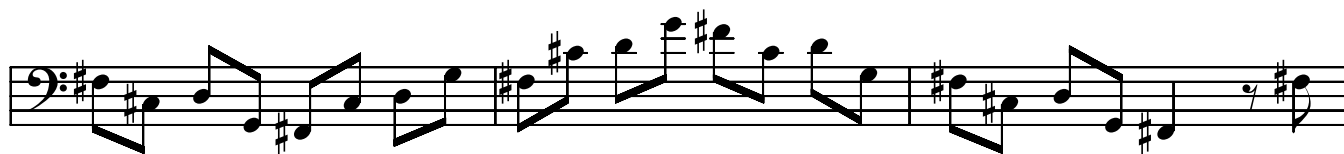
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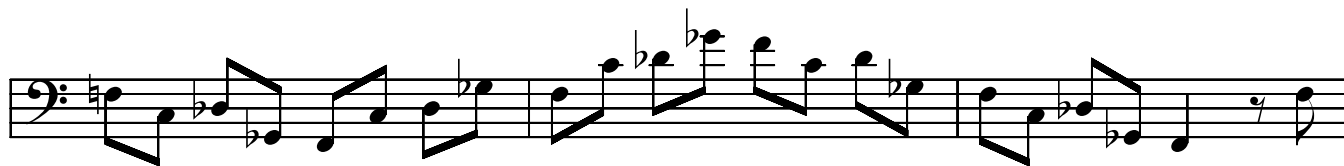
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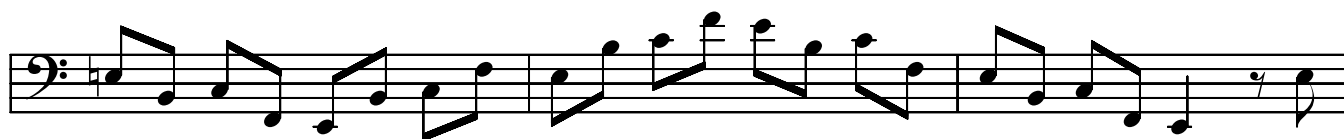
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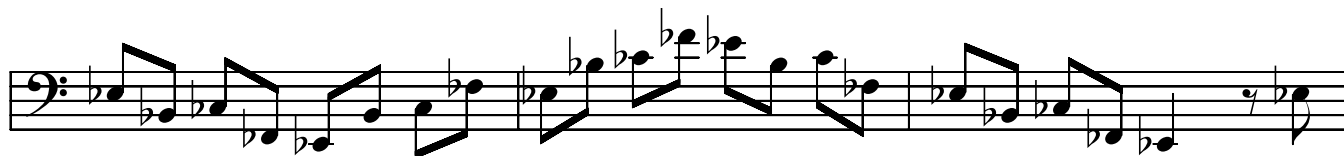
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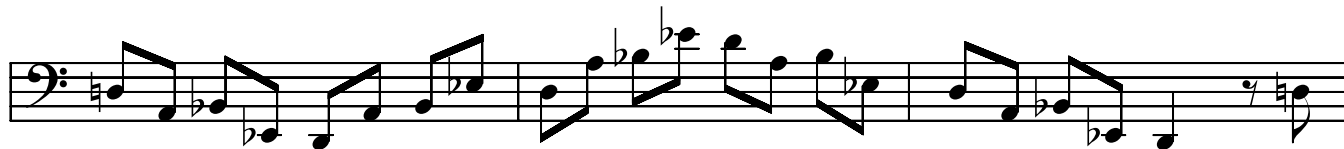
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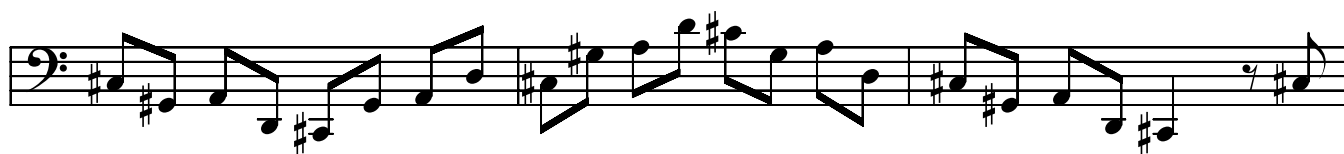
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More and More Glissando Exercises

Glissando and slur everything - use no tongue

1

4

6

8

10

12

14

16

18

20

The image displays ten musical staves, numbered 1 through 20, each containing a glissando exercise. The exercises are written in bass clef and 5/4 time. Each staff begins with a glissando symbol (a vertical line with a downward-pointing arrow) over the first note. The exercises consist of various chromatic and diatonic patterns, often involving slurs and accidentals (sharps, flats, and naturals). The patterns are designed to be played with a glissando and slur, and without tongue.

Glissando Exercises w/tonguing ideas

Glissando and slur everything - use no tongue

Use an 'Ah' articulation on each note

Use an 'Ah' - 'Ta' articulation

Use an 'Ah' - 'Ka' articulation

Use an 'Ah' - 'Ta' - 'Ta' articulation

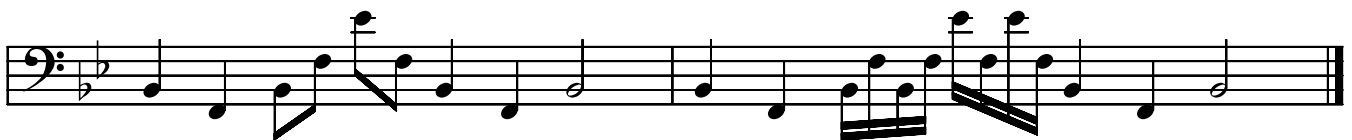
Use an 'Ah' - 'Ta' - 'Ka' articulation

Use a 'Ta' - 'Ta' - 'Ta' articulation

Use a 'Ta' - 'Ka' - 'Ta' - 'Ka' articulation

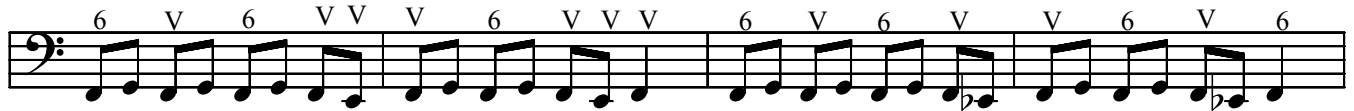
Flexibility and Glissando Exercises

Glissando and slur everything - use no tongue



Low Range Glissando Exercises

Glissando and slur everything - use no tongue



Medium - Low Glissando Flexibility

Glissando and slur everything - use no tongue

The image displays ten staves of musical notation for a bass clef instrument in 3/4 time. Each staff begins with a key signature of one flat (B-flat) and a 3/4 time signature. The notation consists of eighth and sixteenth notes, often grouped with slurs and glissando lines. The first staff includes a key signature change to two flats (B-flat and E-flat) in the second measure. The second staff includes a key signature change to one sharp (F#) in the second measure. The third staff includes a key signature change to two flats (B-flat and E-flat) in the second measure. The fourth staff includes a key signature change to one sharp (F#) in the second measure. The fifth staff includes a key signature change to two flats (B-flat and E-flat) in the second measure. The sixth staff includes a key signature change to two flats (B-flat and E-flat) in the second measure. The seventh staff includes a key signature change to one sharp (F#) in the second measure. The eighth staff includes a key signature change to one sharp (F#) in the second measure. The ninth staff includes a key signature change to two flats (B-flat and E-flat) in the second measure. The tenth staff includes a key signature change to two flats (B-flat and E-flat) in the second measure. Each staff concludes with a whole note chord.

Alternating Low/High Glissando Warmups

Slur everything - use no tongue

Staff 1: Bass clef, C major. Eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Slur. Eighth notes: F3, E3, D3, C3, B2, A2, G2, F2. Slur. Eighth notes: E2, D2, C2, B1, A1, G1, F1, E1. Slur.

Staff 2: Bass clef, C major. Eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Slur. Eighth notes: F3, E3, D3, C3, B2, A2, G2, F2. Slur. Eighth notes: E2, D2, C2, B1, A1, G1, F1, E1. Slur.

Staff 3: Bass clef, C major. Eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Slur. Eighth notes: F3, E3, D3, C3, B2, A2, G2, F2. Slur. Eighth notes: E2, D2, C2, B1, A1, G1, F1, E1. Slur.

Staff 4: Bass clef, D major. Eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Slur. Eighth notes: F3, E3, D3, C3, B2, A2, G2, F2. Slur. Eighth notes: E2, D2, C2, B1, A1, G1, F1, E1. Slur.

Staff 5: Bass clef, D major. Eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Slur. Eighth notes: F3, E3, D3, C3, B2, A2, G2, F2. Slur. Eighth notes: E2, D2, C2, B1, A1, G1, F1, E1. Slur.

Staff 6: Bass clef, D major. Eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Slur. Eighth notes: F3, E3, D3, C3, B2, A2, G2, F2. Slur. Eighth notes: E2, D2, C2, B1, A1, G1, F1, E1. Slur.

Staff 7: Bass clef, D major. Eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Slur. Eighth notes: F3, E3, D3, C3, B2, A2, G2, F2. Slur. Eighth notes: E2, D2, C2, B1, A1, G1, F1, E1. Slur.

Glissando Warmups

Glissando and slur everything - use no tongue. Remember - as the intervals get wider - the slide and embouchure have to move quicker



Glisslurs

When you glissando, the air, embouchure and slide automatically align themselves and work together. Glissando whenever possible and when you do slur across a partial, avoid any 'breaks' in the buzz. Don't allow the tone quality of the buzz to change.



Minor Arpeggio Warmup

As you play these slurs, keep your embouchure still, focusing any necessary movement at the aperture and not at the corners or chin.
Blow gracefully and avoid any 'bumps' as you progress through the partials.

The musical score consists of ten staves of music, organized into two groups of five staves each. The first group (staves 1-5) is in D minor (one flat) and 3/8 time. Each staff begins with a slur over a series of eighth notes, followed by a series of slurs over eighth notes that ascend and then descend. The second group (staves 6-10) is in D major (two sharps) and 3/8 time, following the same structural pattern of slurred eighth notes. The notation includes various note values (eighth and sixteenth notes), rests, and slurs to indicate phrasing. The piece concludes with a final whole note on the tenth staff.

Musical exercise in bass clef with a key signature of three flats (Bb, Eb, Ab) and a 3/4 time signature. It consists of five staves of music. The first staff features eighth-note runs. The second staff has quarter-note chords. The third and fourth staves contain eighth-note runs. The fifth staff concludes with a half note and a double bar line.

Transpose this exercise into the high range too

Transposed version of the musical exercise in bass clef with a key signature of three flats (Bb, Eb, Ab) and a 3/4 time signature. It consists of five staves of music, identical in notation to the first exercise but positioned higher on the page.

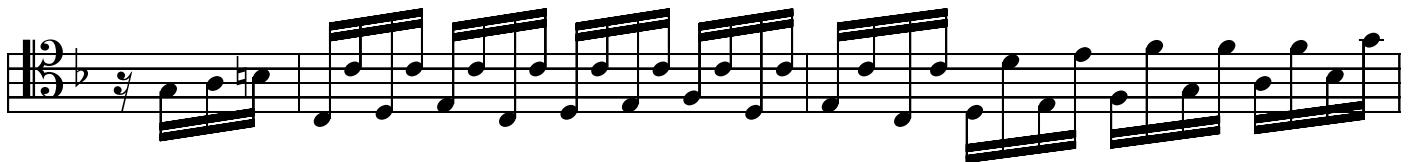
Telemann Fantasy Slur - #1

Transpose this pattern throughout the major keys

The image displays 12 musical staves, each representing a different key signature. The pattern is a continuous sequence of eighth notes, starting with a quarter rest followed by a quarter note, then a pair of eighth notes, and finally a pair of sixteenth notes. The keys shown are: 1. B-flat major (one flat), 2. C major (no sharps or flats), 3. C minor (no sharps or flats), 4. D major (two sharps), 5. D minor (two sharps), 6. E-flat major (three flats), 7. E-flat minor (three flats), 8. E major (four sharps), 9. F major (one flat), 10. F minor (one flat), 11. G major (two sharps), and 12. G minor (two sharps). Each staff begins with a treble clef, a 3/4 time signature, and the appropriate key signature. The pattern is repeated across the staff, ending with a double bar line and repeat dots.

Telemann Fantasy Slurs

Transpose these slur to every key



Tonguing on the same partial

Experiment with different tonguing patterns. Triplets, !6 notes, multiple tonguing and single tonguing. Remember - as the intervals get wider - the slide and embouchure have to move quicker

For example, try this...

Next partial down, same thing...

Etcetera

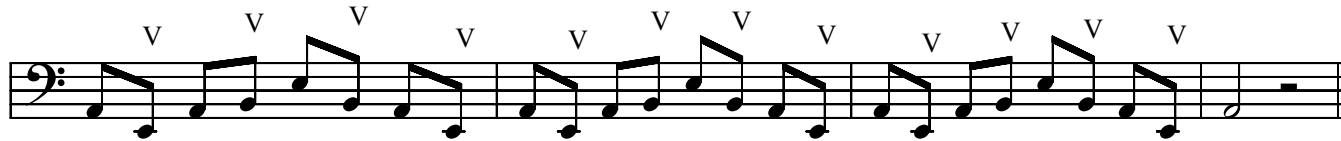
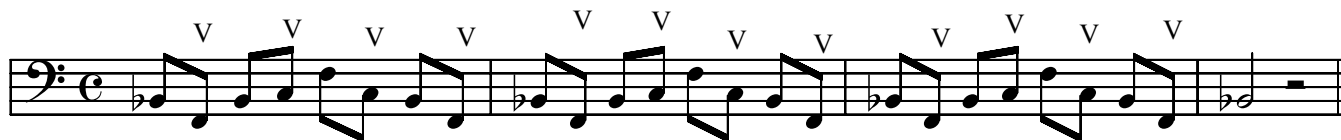
Next partial down, same thing...

Etcetera

Etcetera

Valve Exercise

'V' is for valve...



simile

