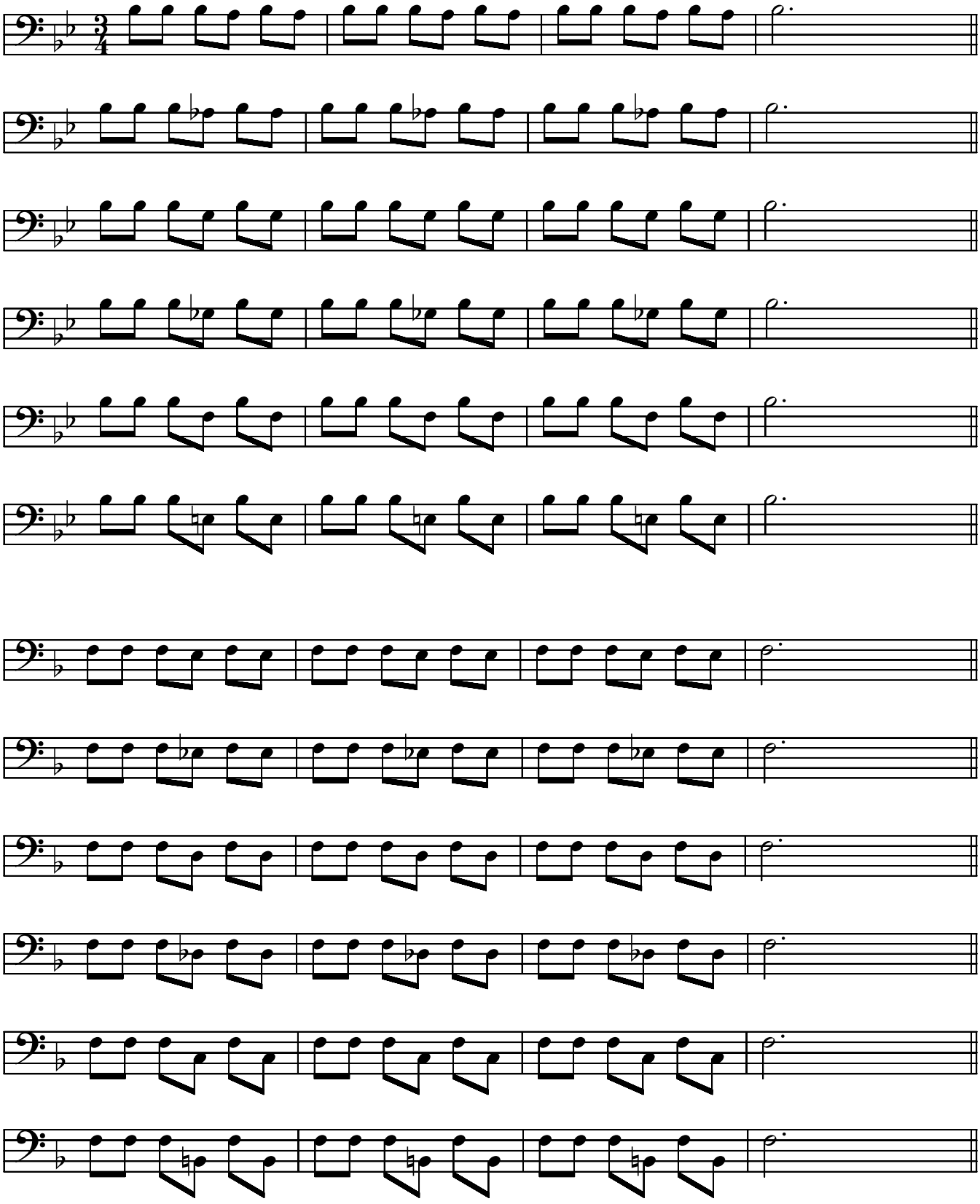
Air and Embouchure

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



Air Concepts

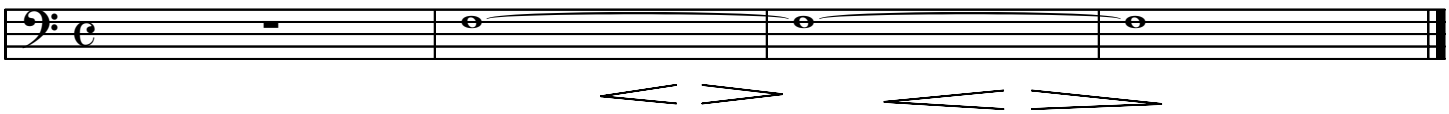
The music ultimately dictates the way that you blow because
each variation in air flow creates a distint difference in the sound.

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.

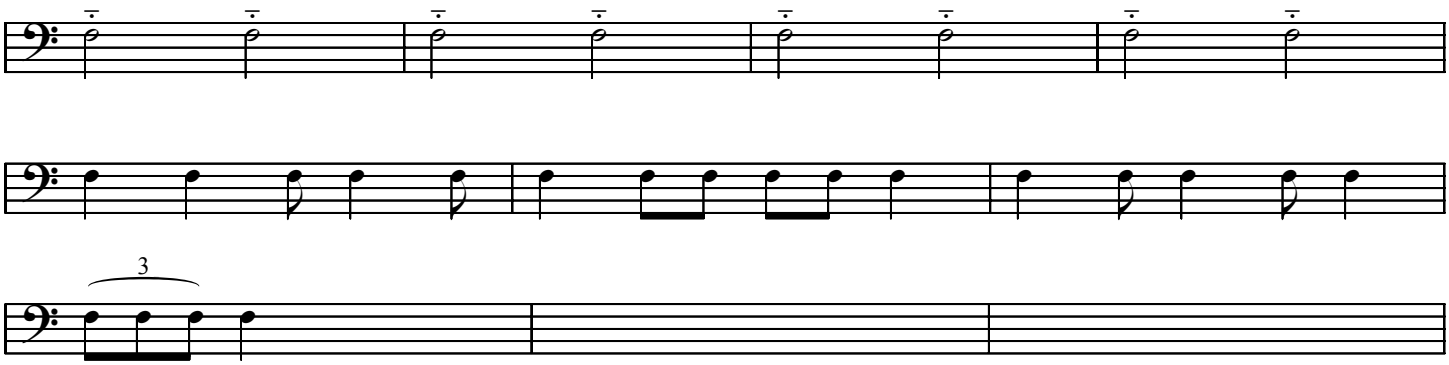
Don't use your tongue to start the note.
Just start blowing softly and accellerate the air until the lips start to buzz.
Play the note making some crescendoes and decrescendoes. Diminuendo to nothing.



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 vibato.
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 excercise, then continue, improvising your own rhythms.
Try rhythmic patterns using syncopation, quarters, triplets, eighths, etc.



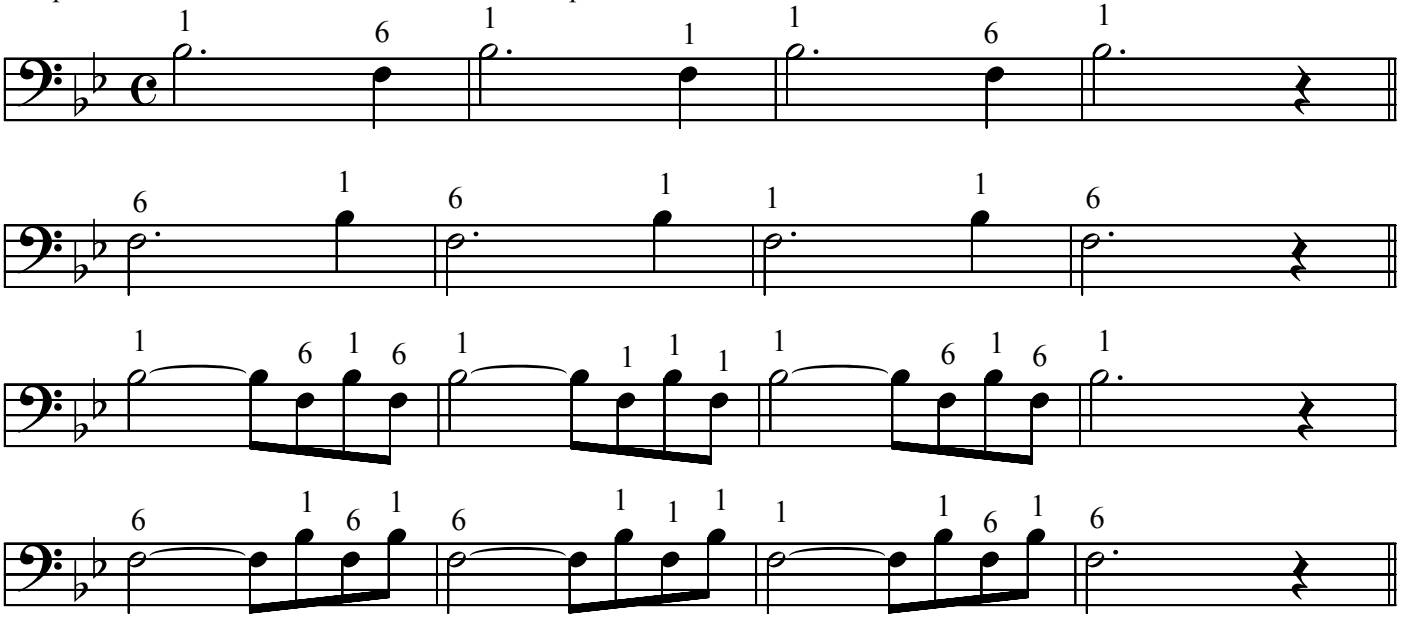
continue with your own rhythms

Basic Slurs - Tuning Note Bb down toF

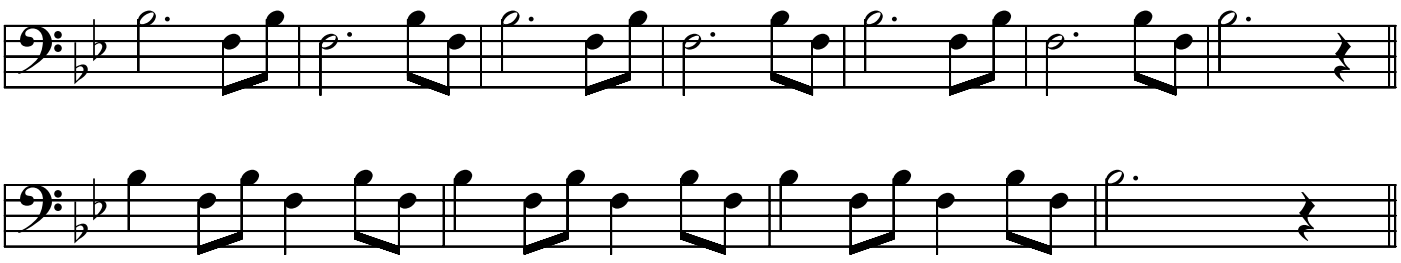
These excercises are to promote smooth air-flow and efficient embouchure movement.
Embouchure movement should be as graceful and little as possible.
Keep the corners of the embouchure still; they should be firm but not clenched.
Try to keep the movement contained within the confines of the mouthpiece 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.

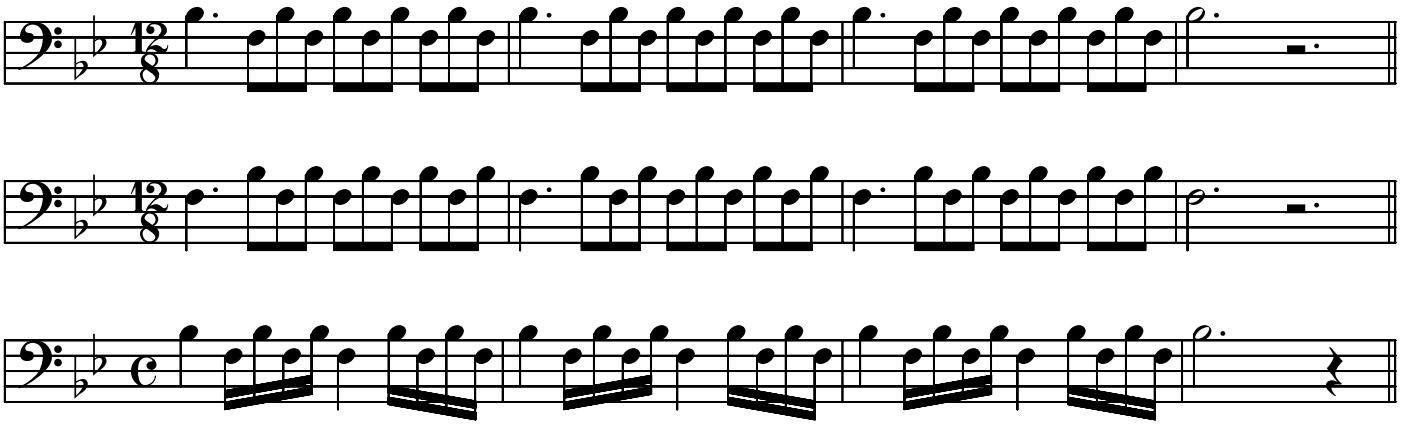
Transpose all of these excersises to the other slide positions



(Keep alternating slide positions - glissando then natural slur)



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

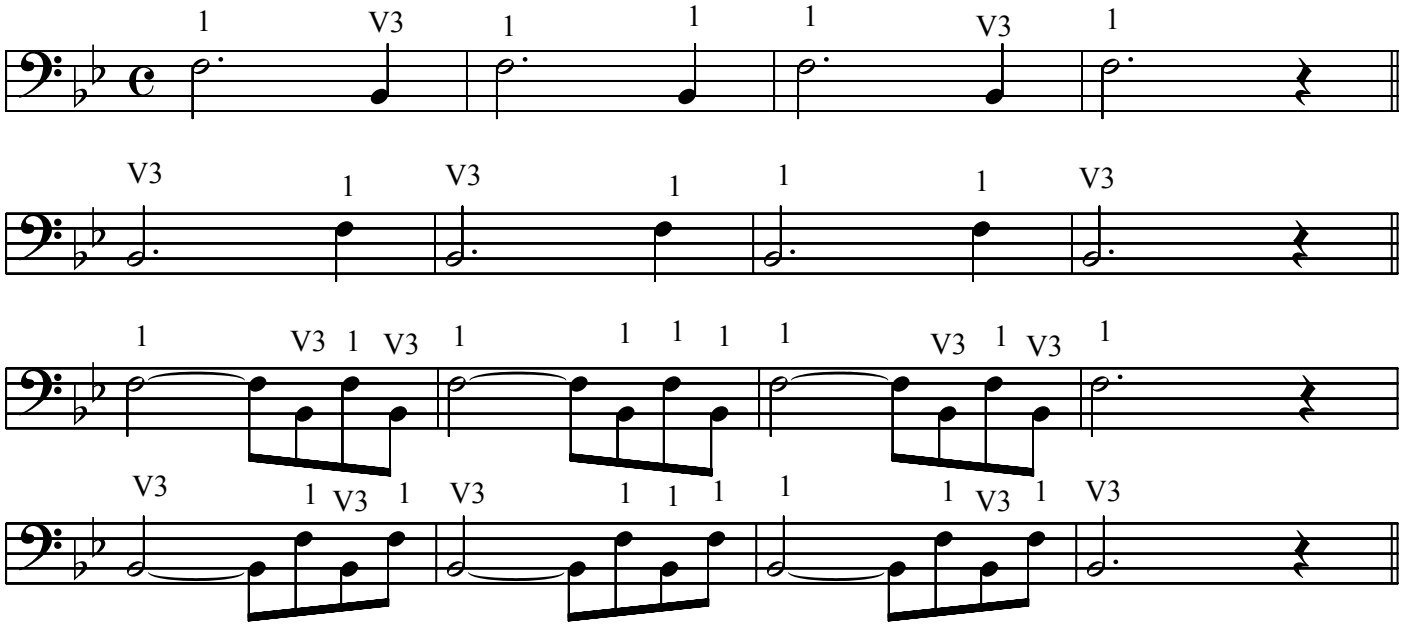


Basic Slurs - F down to low Bb

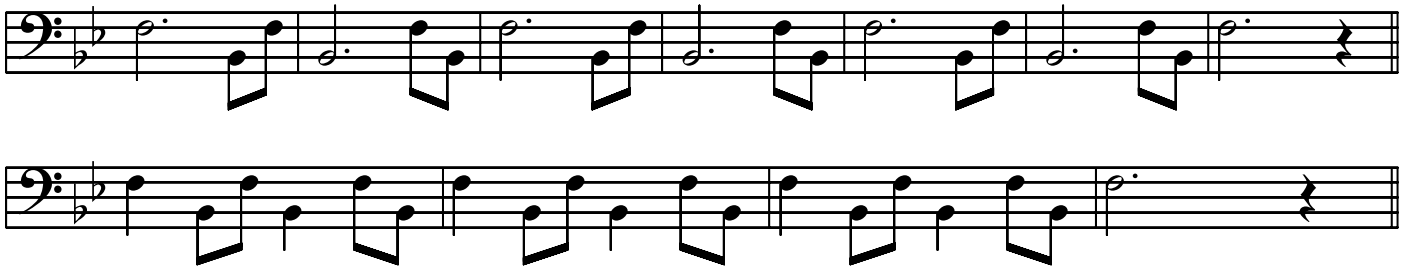
These excercises are to promote smooth air-flow and efficient embouchure movement.
Embouchure movement should be as graceful and little as possible.
Keep the corners of the embouchure still; they should be firm but not clenched.
Try to keep the movement contained within the confines of the mouthpiece 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.

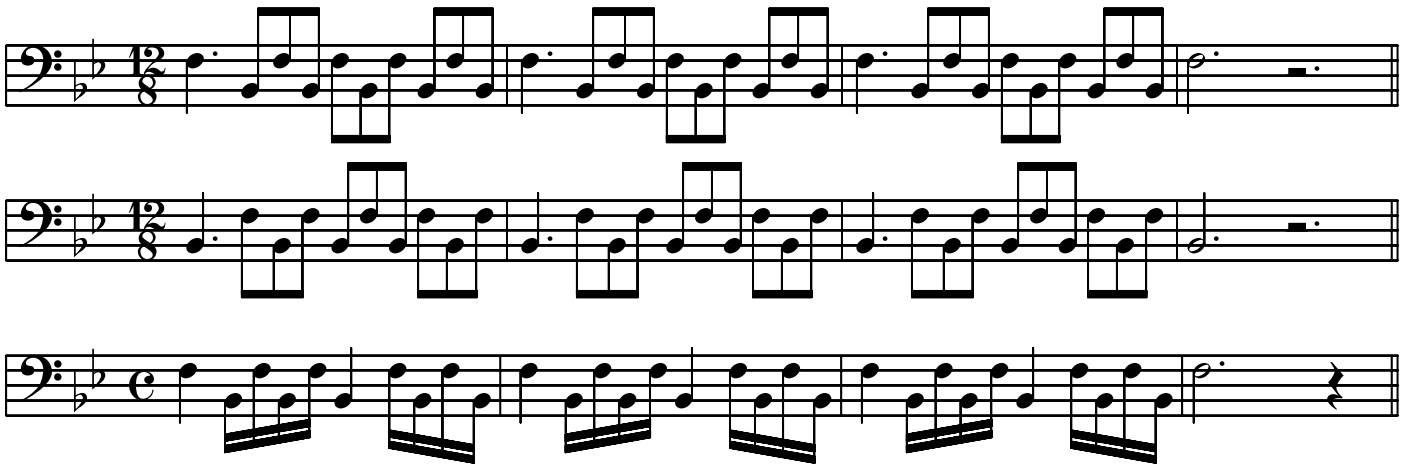
Transpose all of these excersises to the other slide positions



(Keep alternating slide positions - glissando then natural slur)

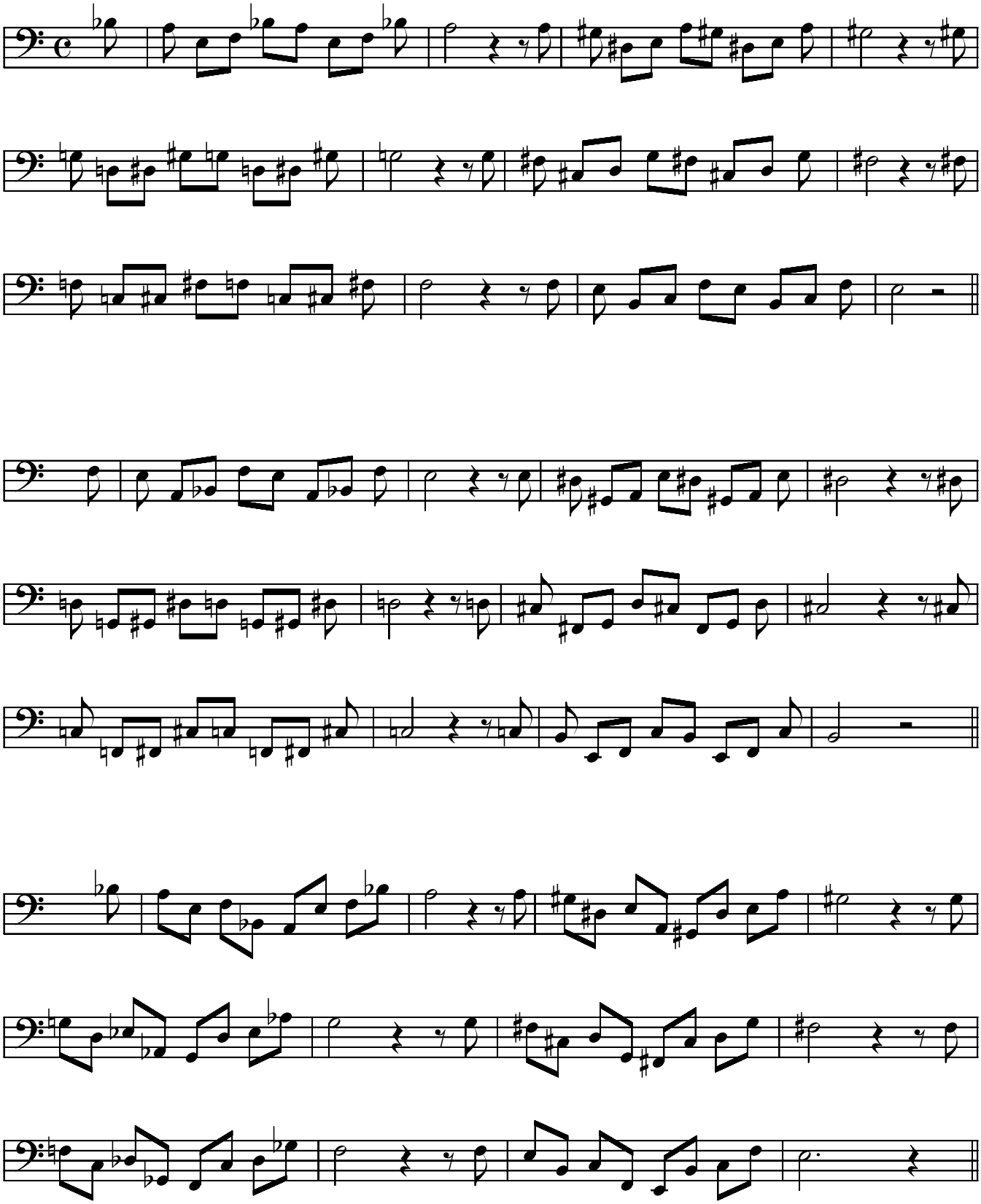


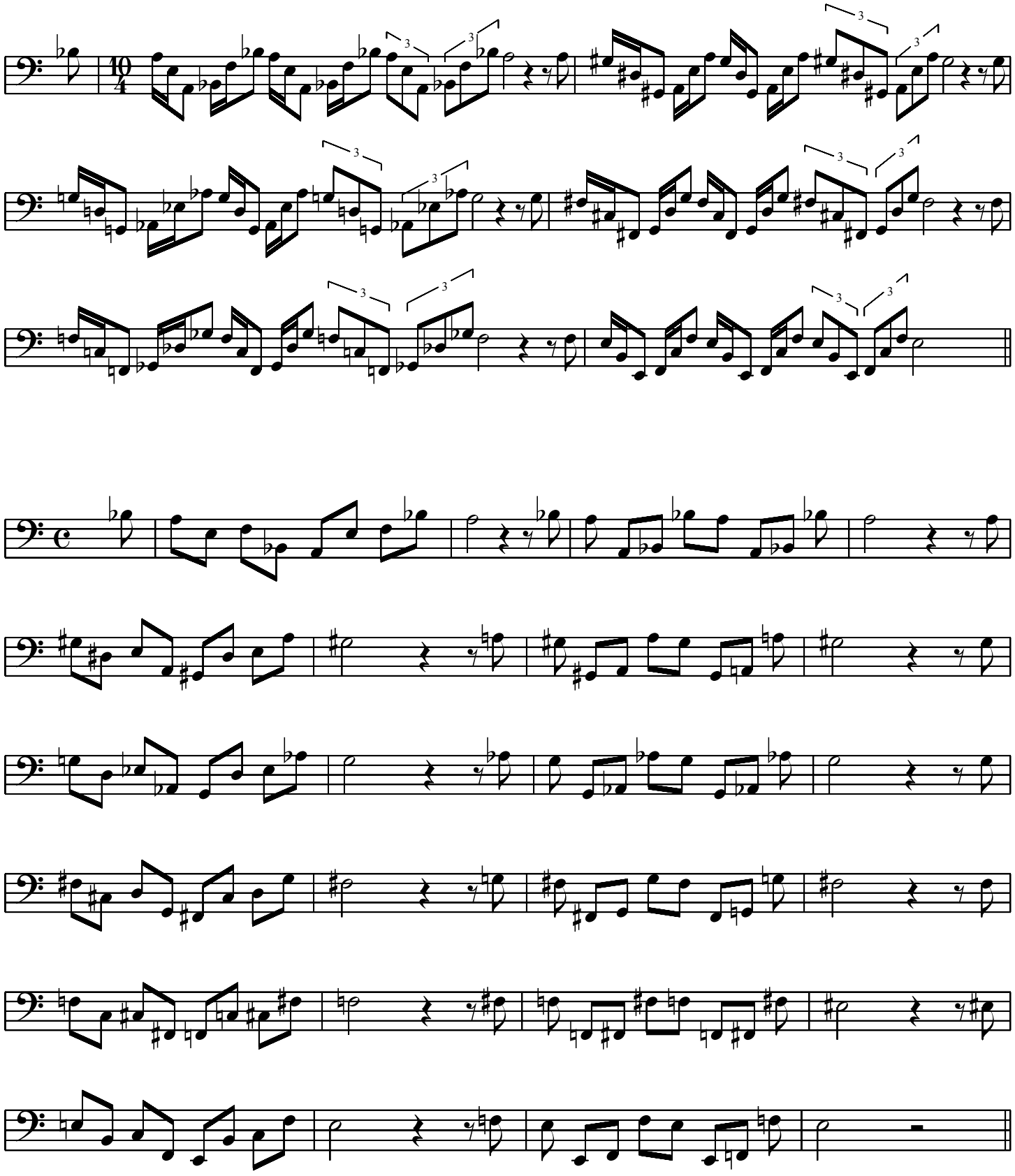
(Either slow the tempo as the rhythms get quicker - or just take your time with the rhthyms - speed isn't the issue)



Glissando Exercises

Glissando and slur everything - use no tongue

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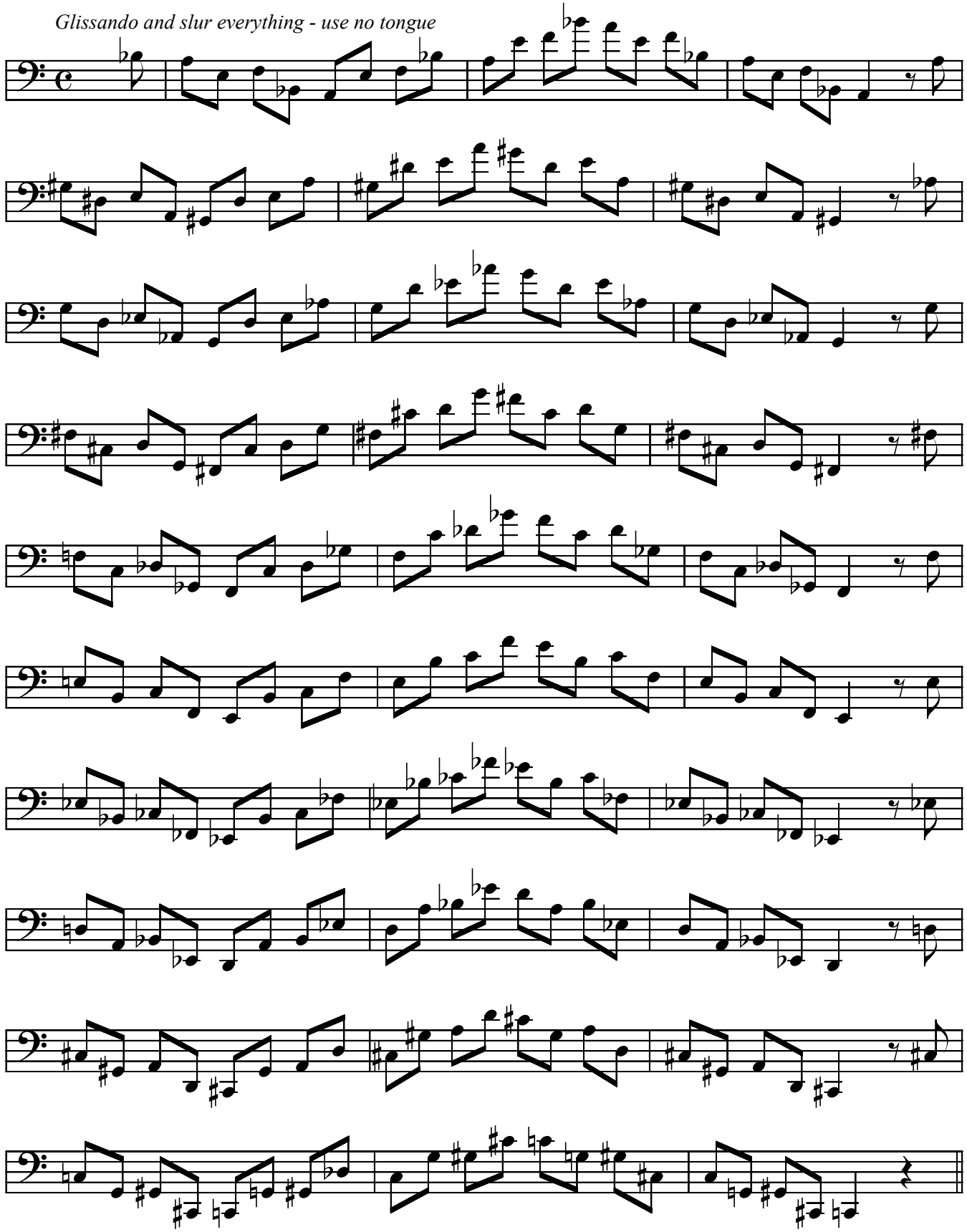
68

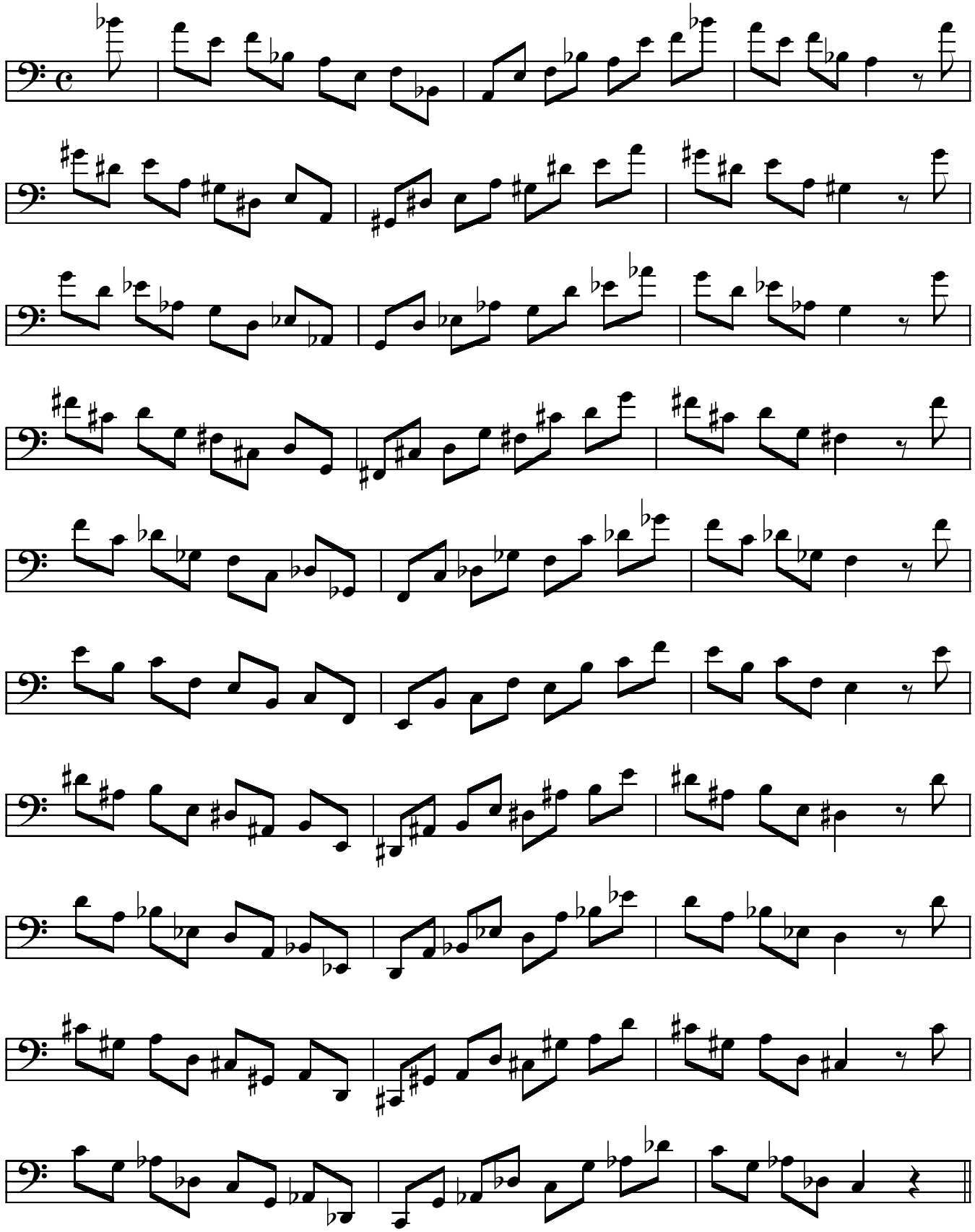
More and More Glissando Exercises

Glissando and slur everything - use no tongue



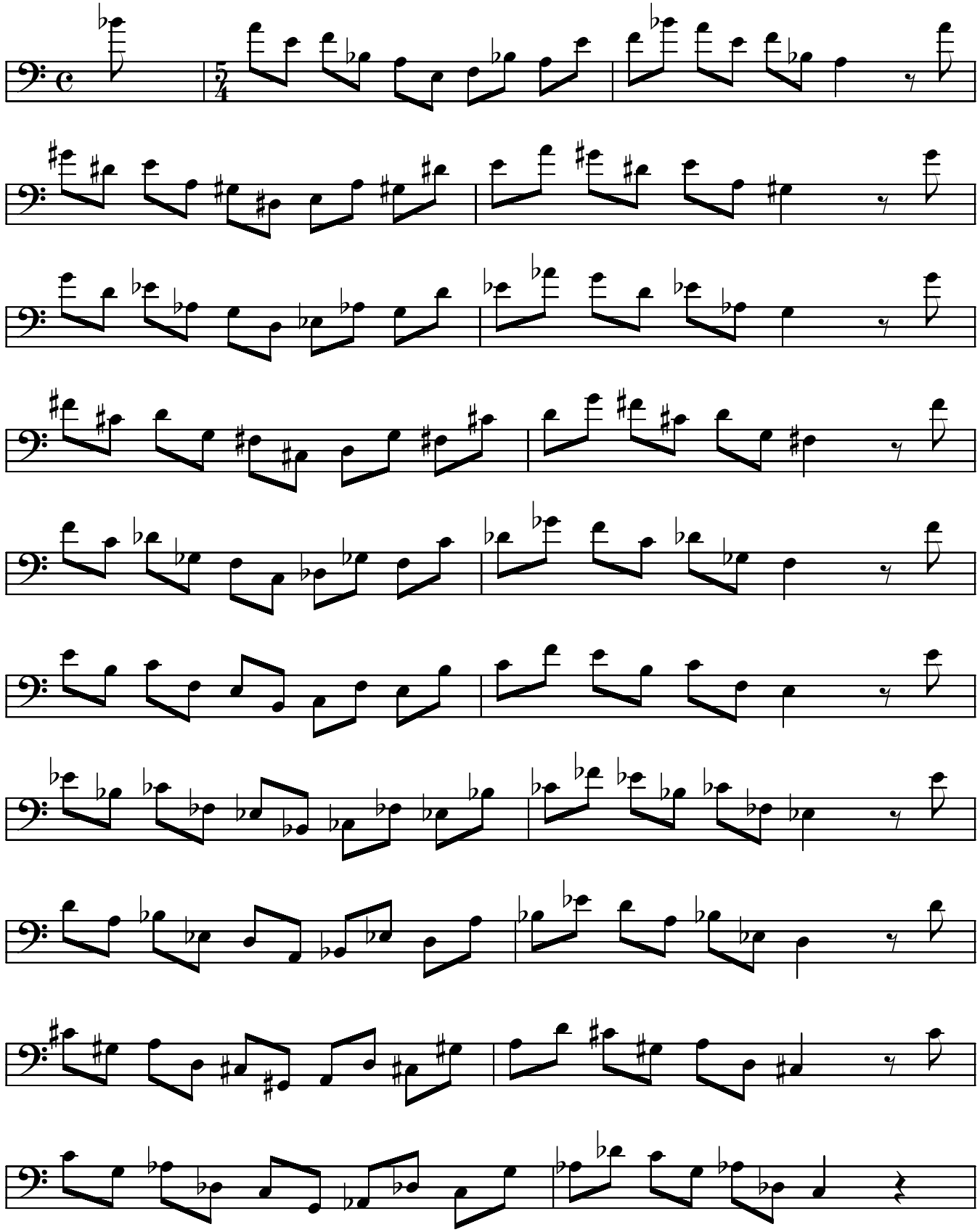
More and More Glissando Exercises

Glissando and slur everything - use no tongue



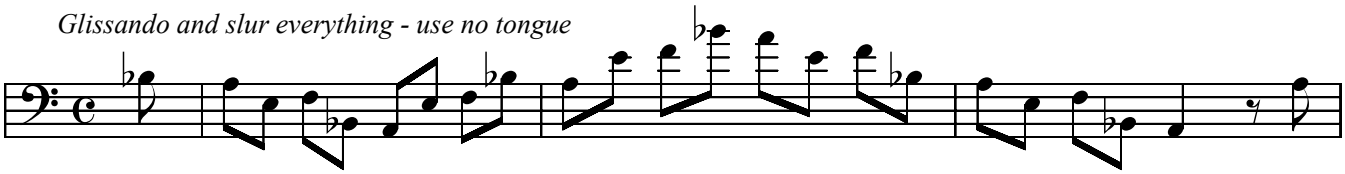
More and More Glissando Exercises

Glissando and slur everything - use no tongue

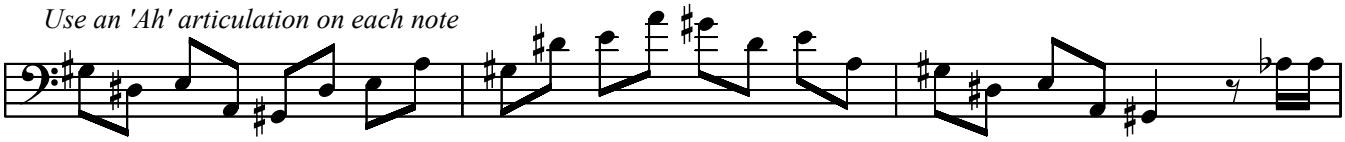


Glissando Exercises w/tonguing ideas

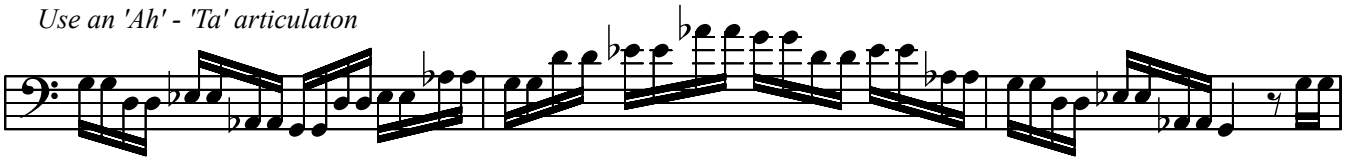
Glissando and slur everything - use no tongue



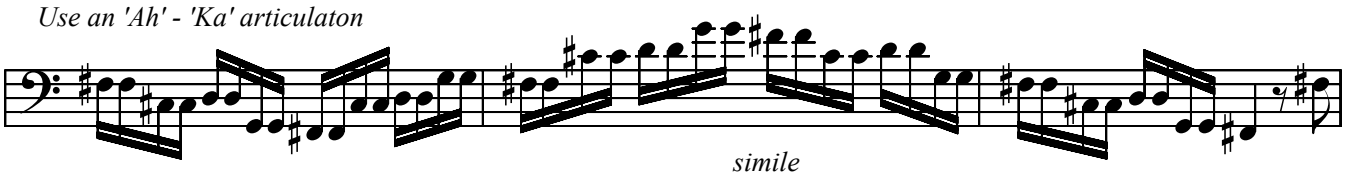
Use an 'Ah' articulation on each note



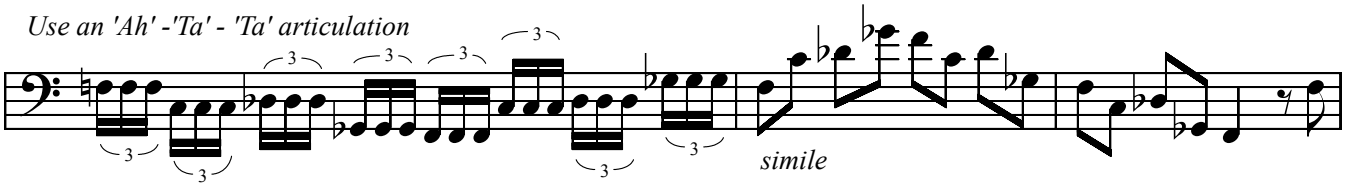
Use an 'Ah' - 'Ta' articulaton



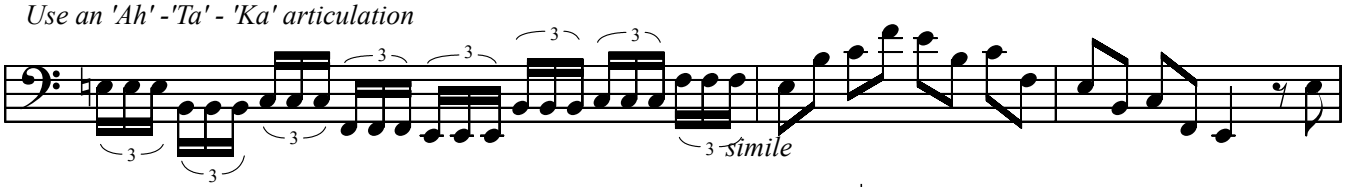
Use an 'Ah' - 'Ka' articulaton



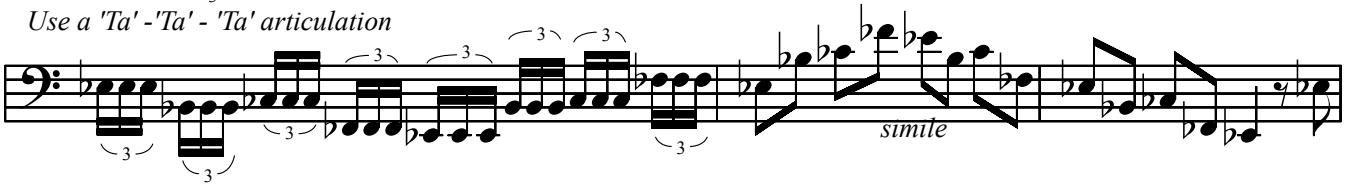
Use an 'Ah' -'Ta' - 'Ta' articulation



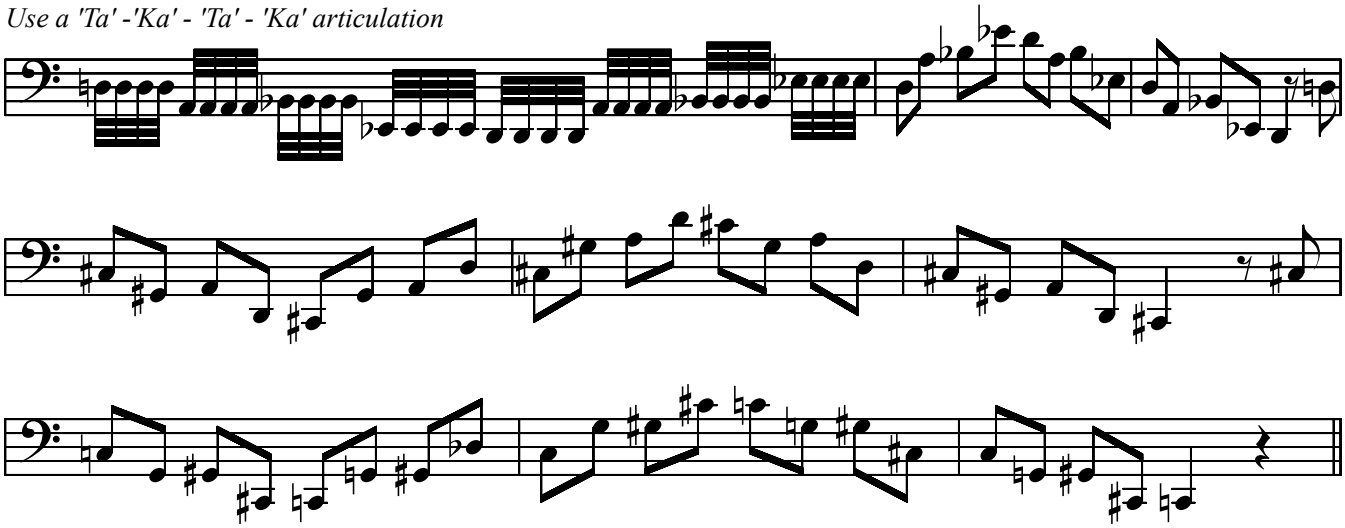
Use an 'Ah' -'Ta' - 'Ka' articulation



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

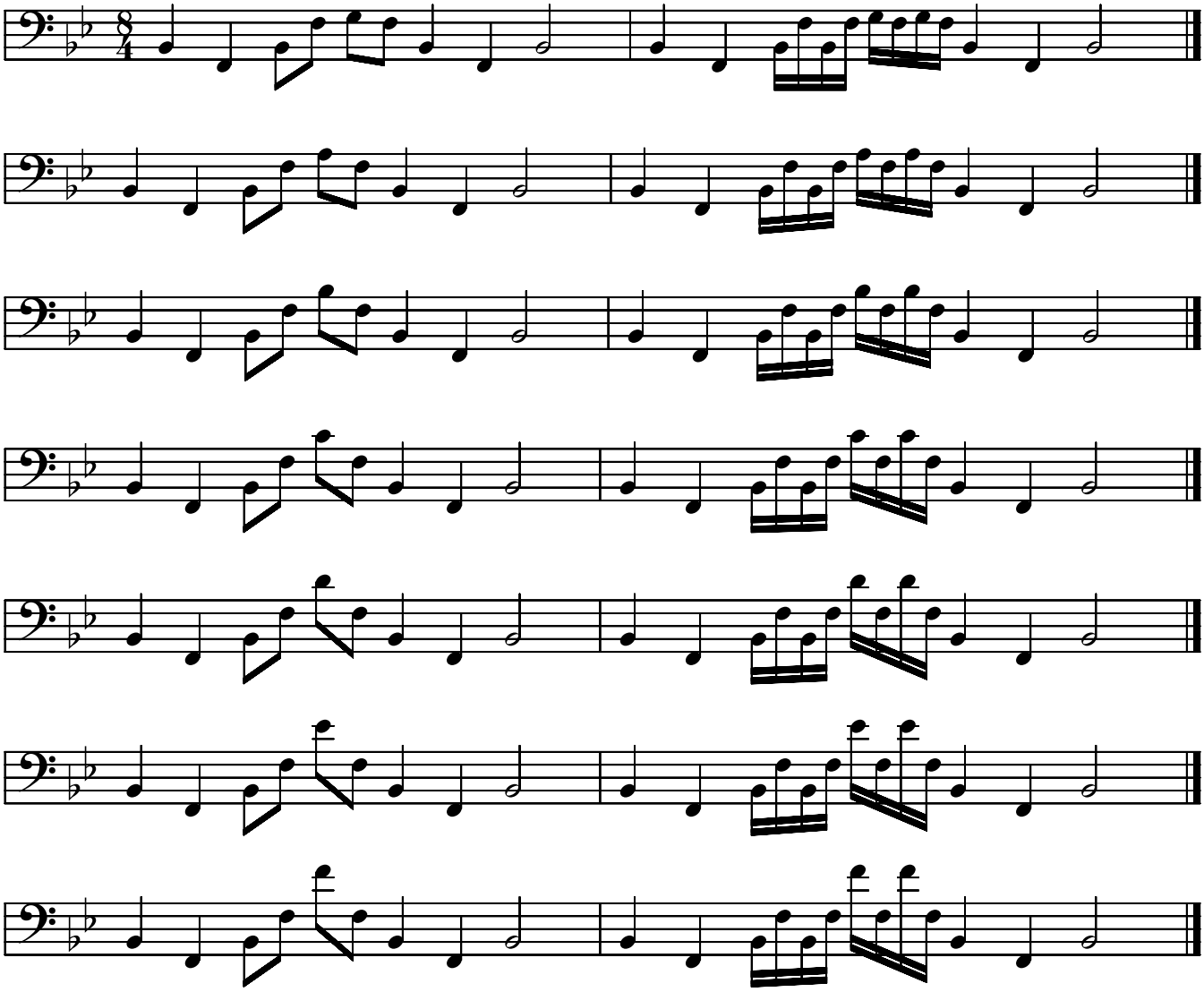


Use a 'Ta' -'Ka' - 'Ta' - 'Ka' articulation



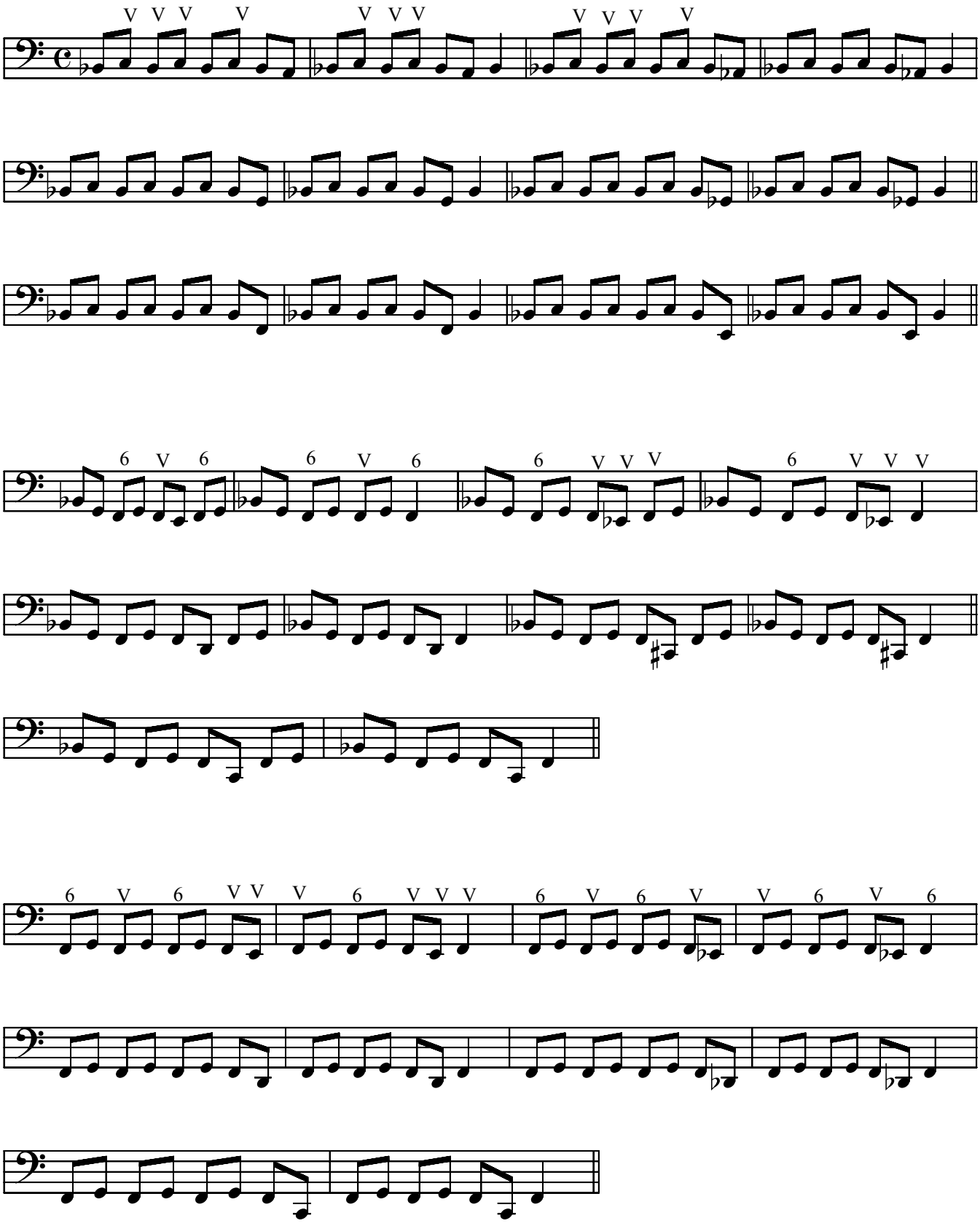
Flexibility and Glissando Excersises

Glissando and slur everything - use no tongue



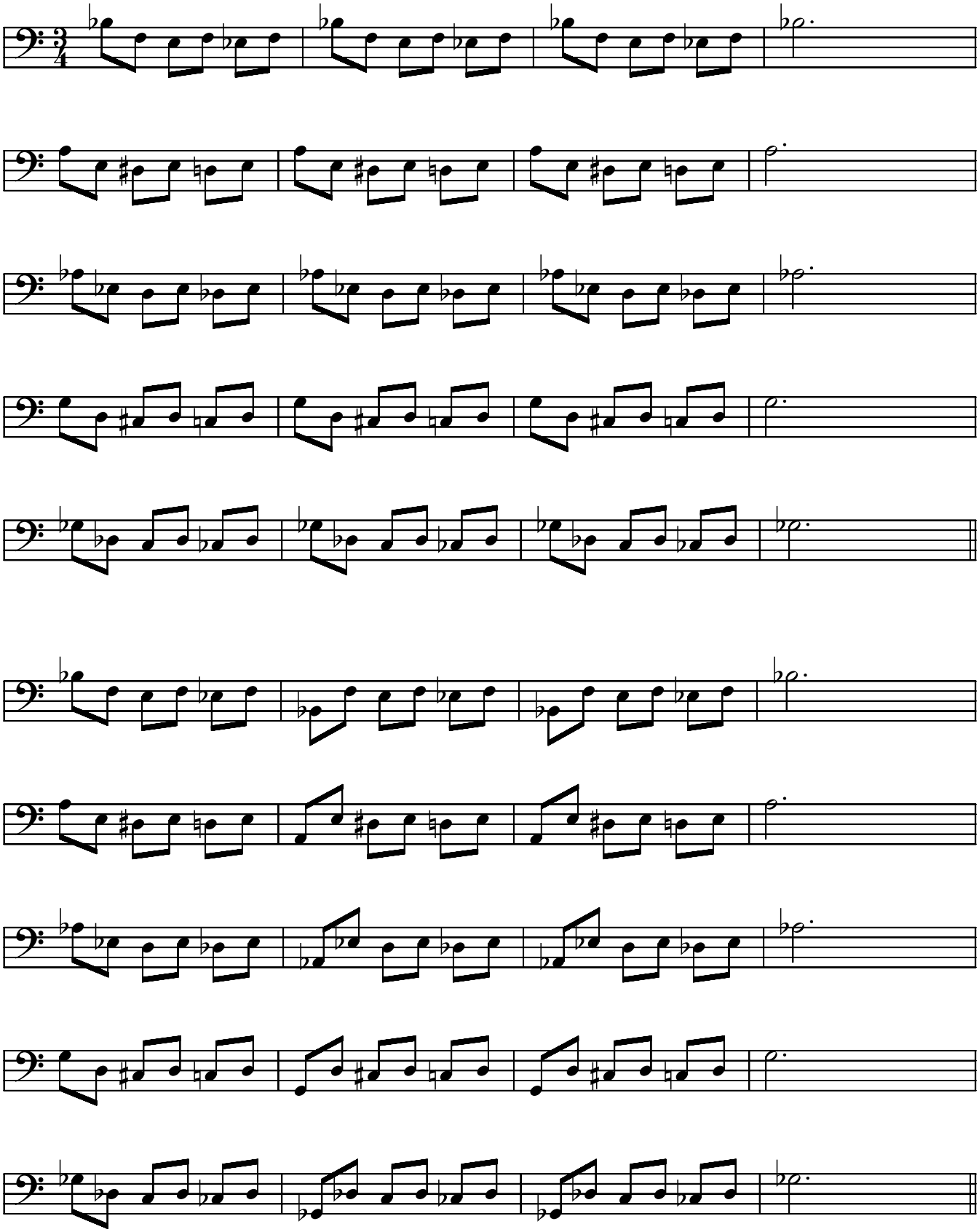
Low Range Glissando Excersises

Glissando and slur everything - use no tongue



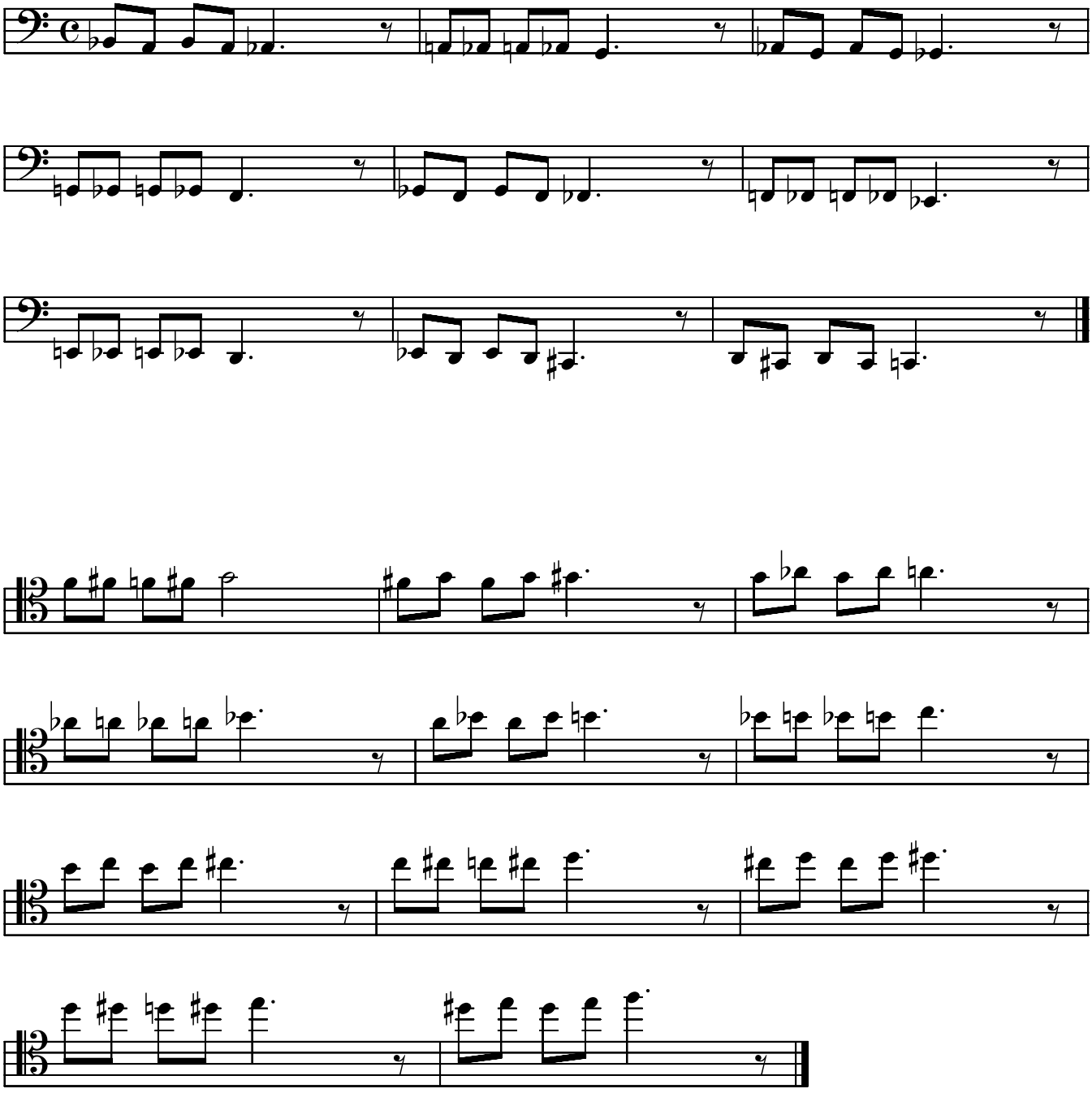
Medium - Low Glissando Flexibility

Glissando and slur everything - use no tongue



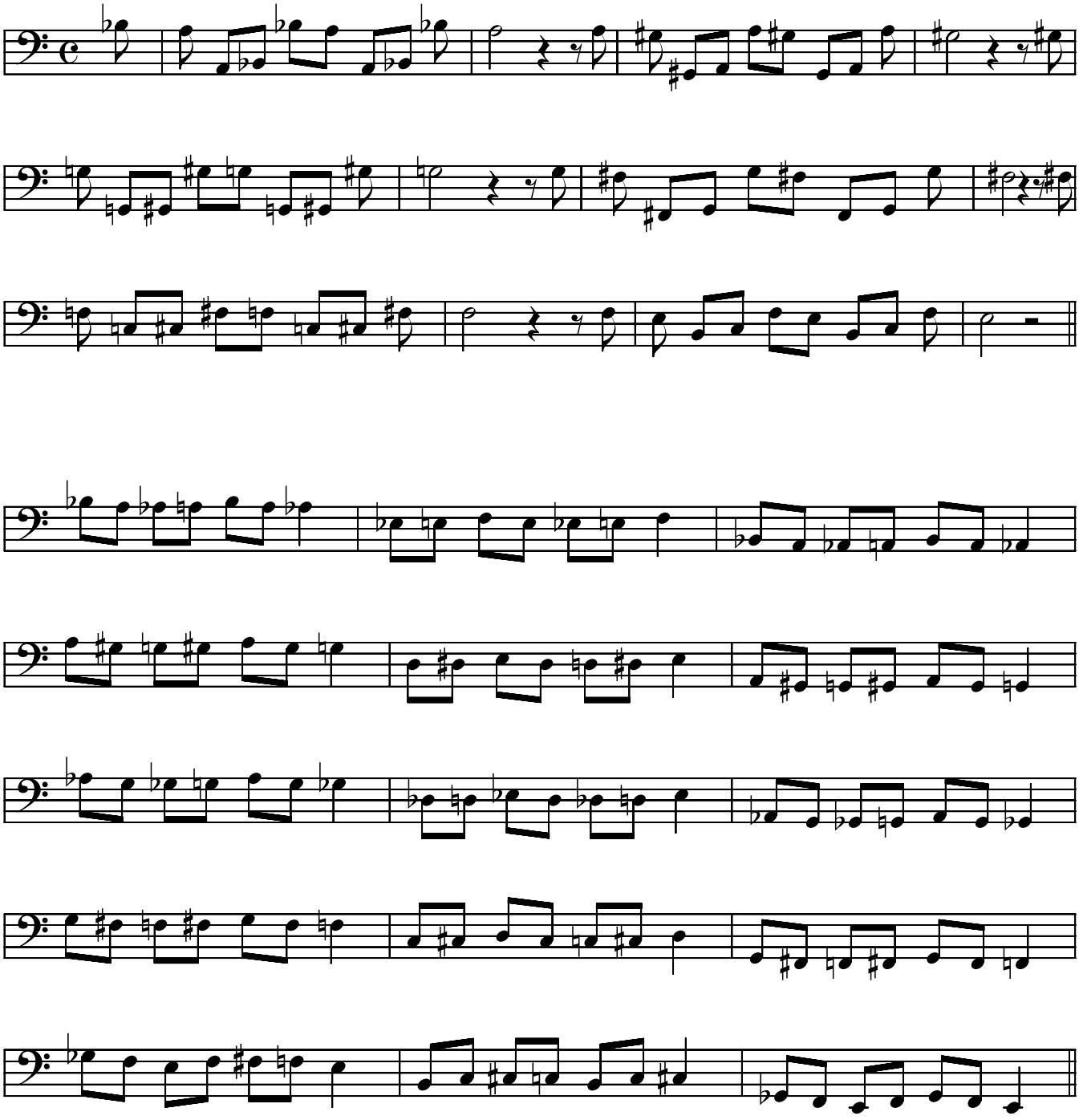
Alternating Low/High Glissando Warmups

Slur everything - use no tongue



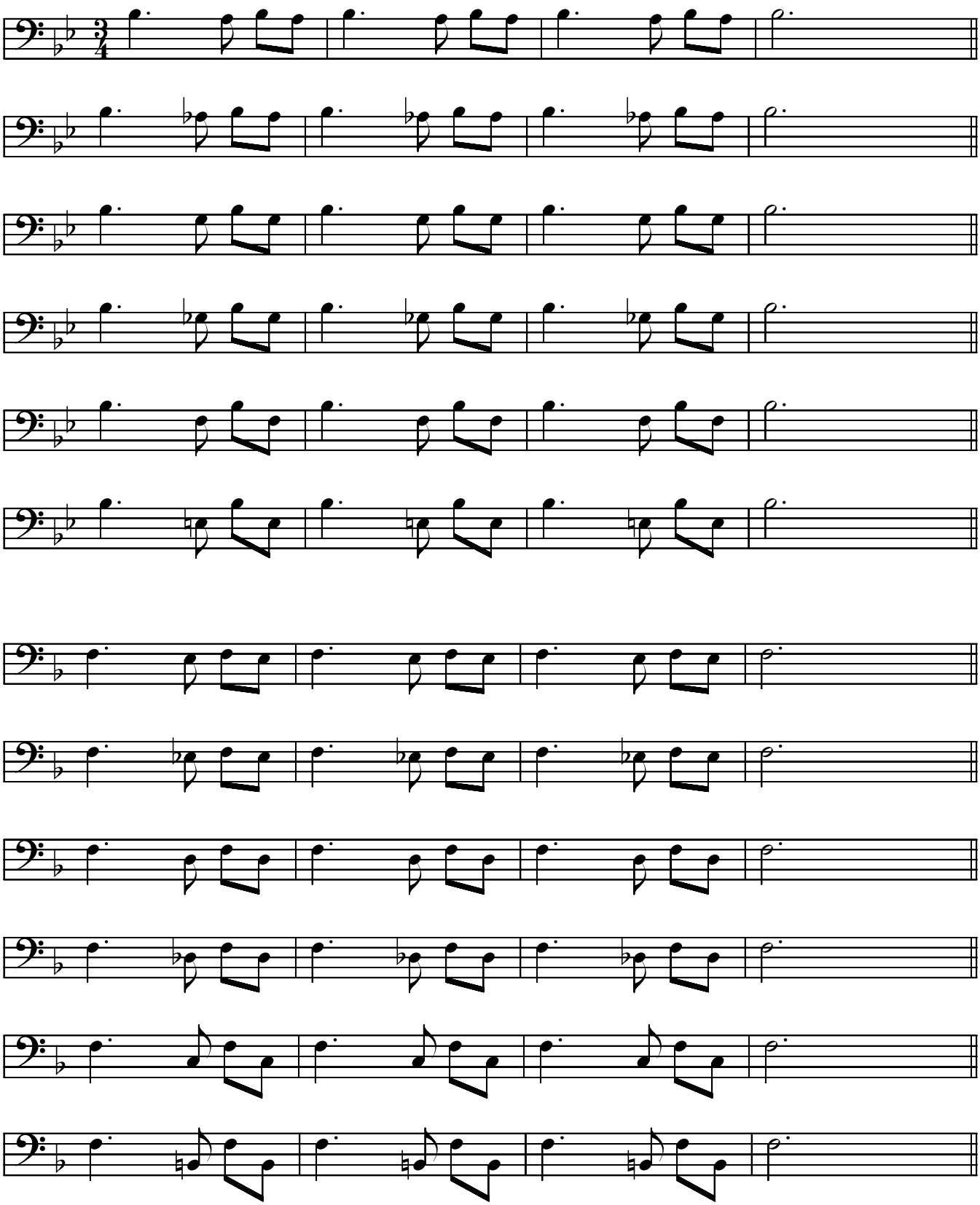
Glissando Excersises

Glissando and slur everything - use no tongue



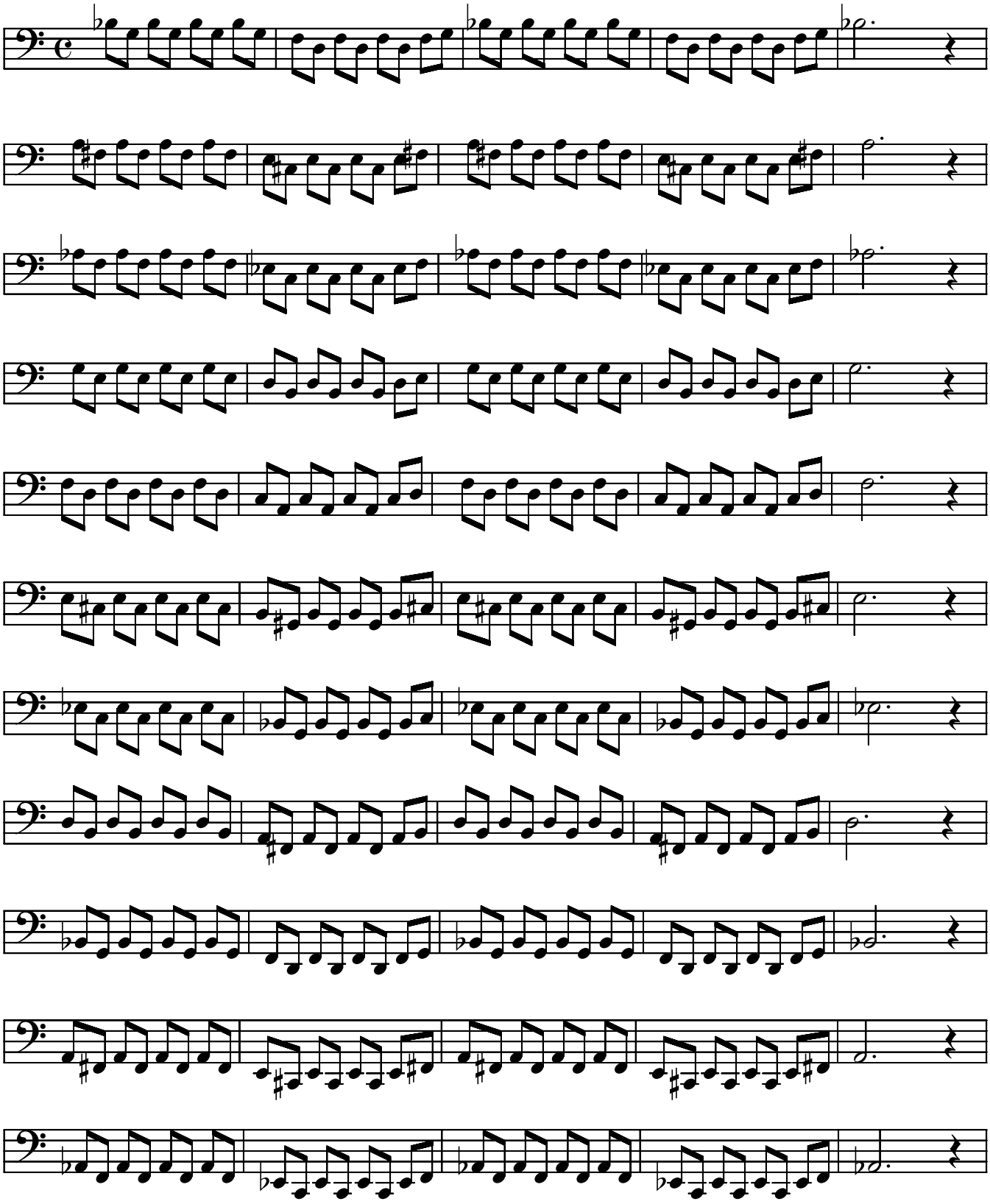
Glissando Warmups

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



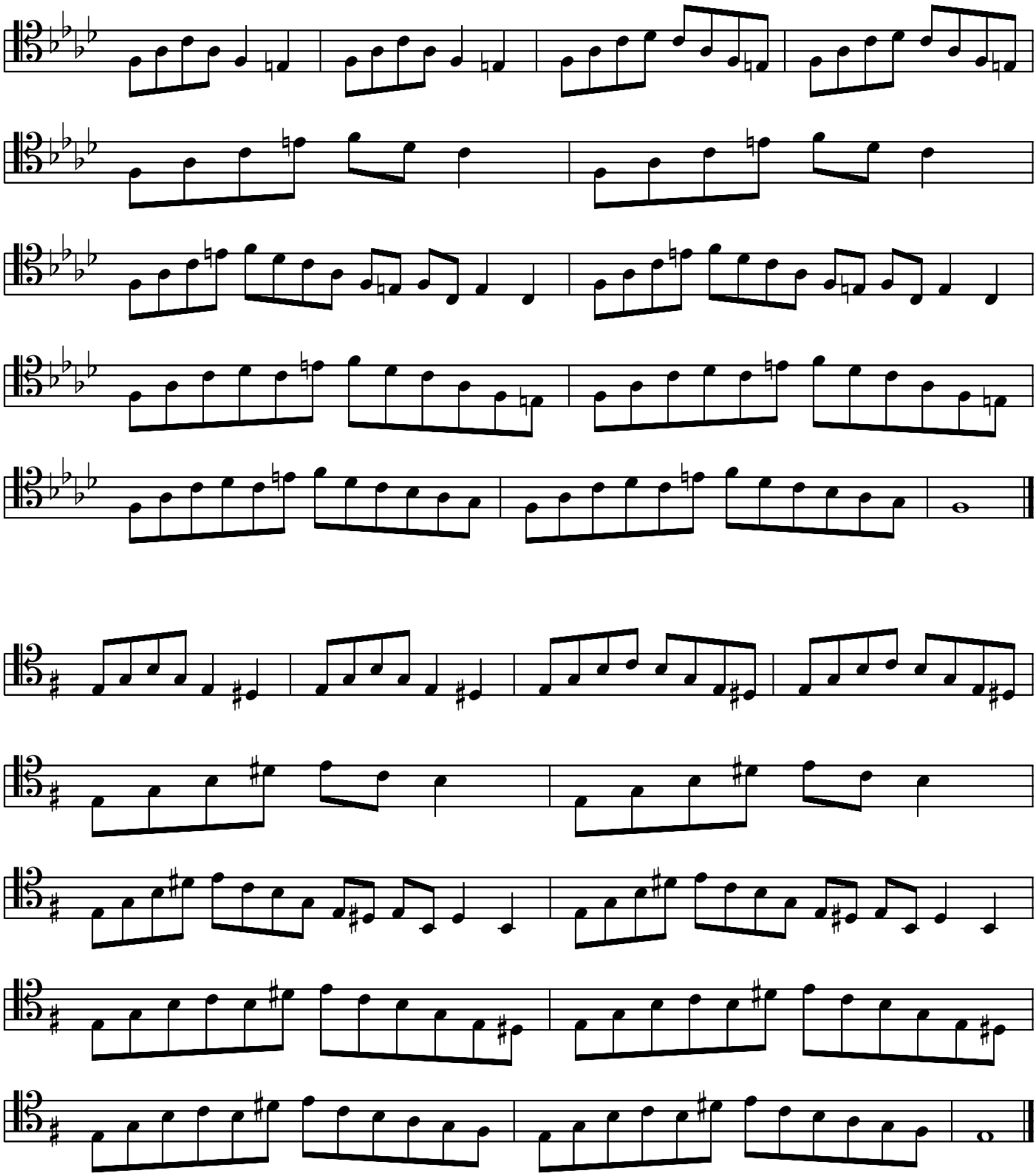
Glissslurs

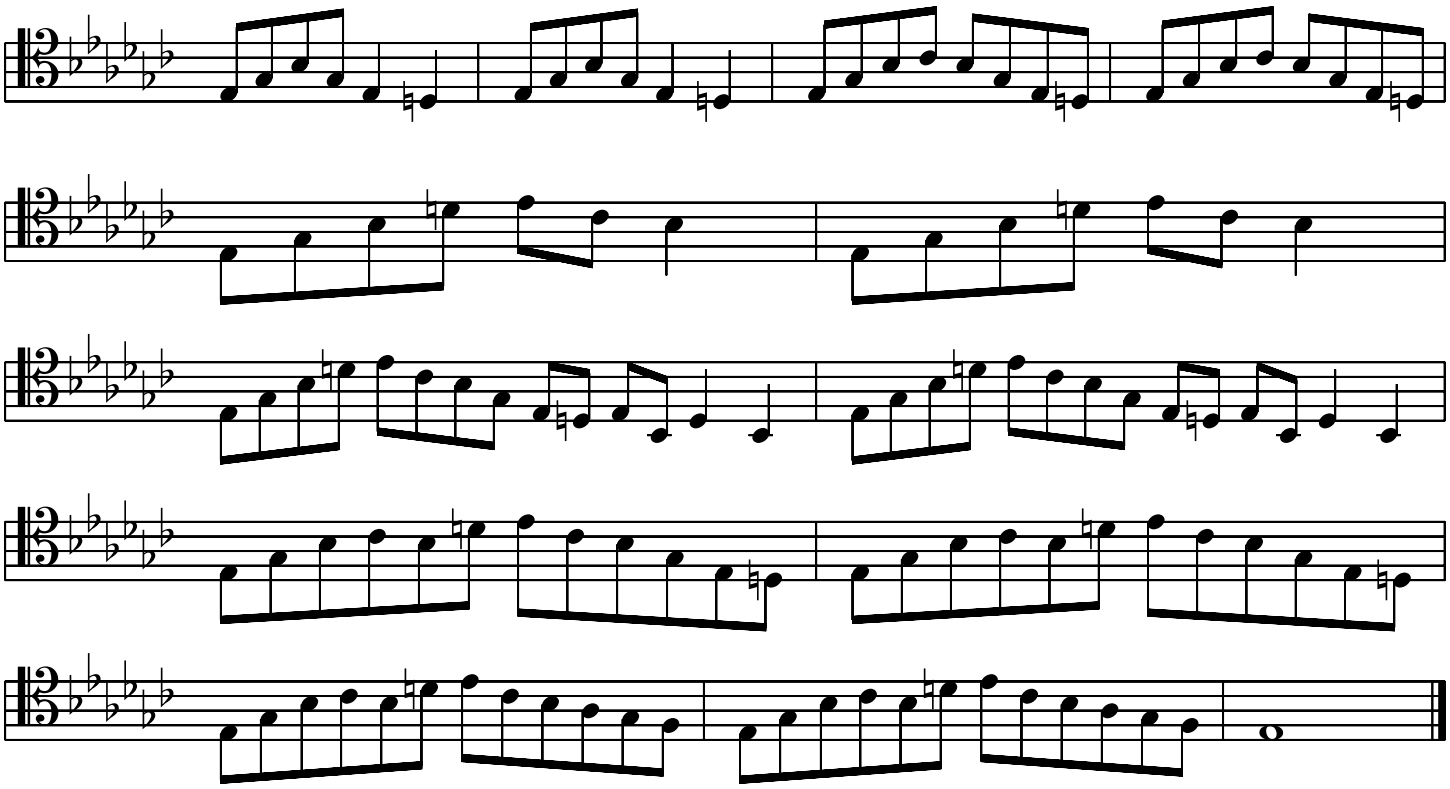
When you glissando, the air, embouchure and slide automatically align themselves and work together. Glissando whenever possible and when you do slur across a partial, avoid any 'breaks' in the buzz. Don't allow the tone quality of the buzz to change.



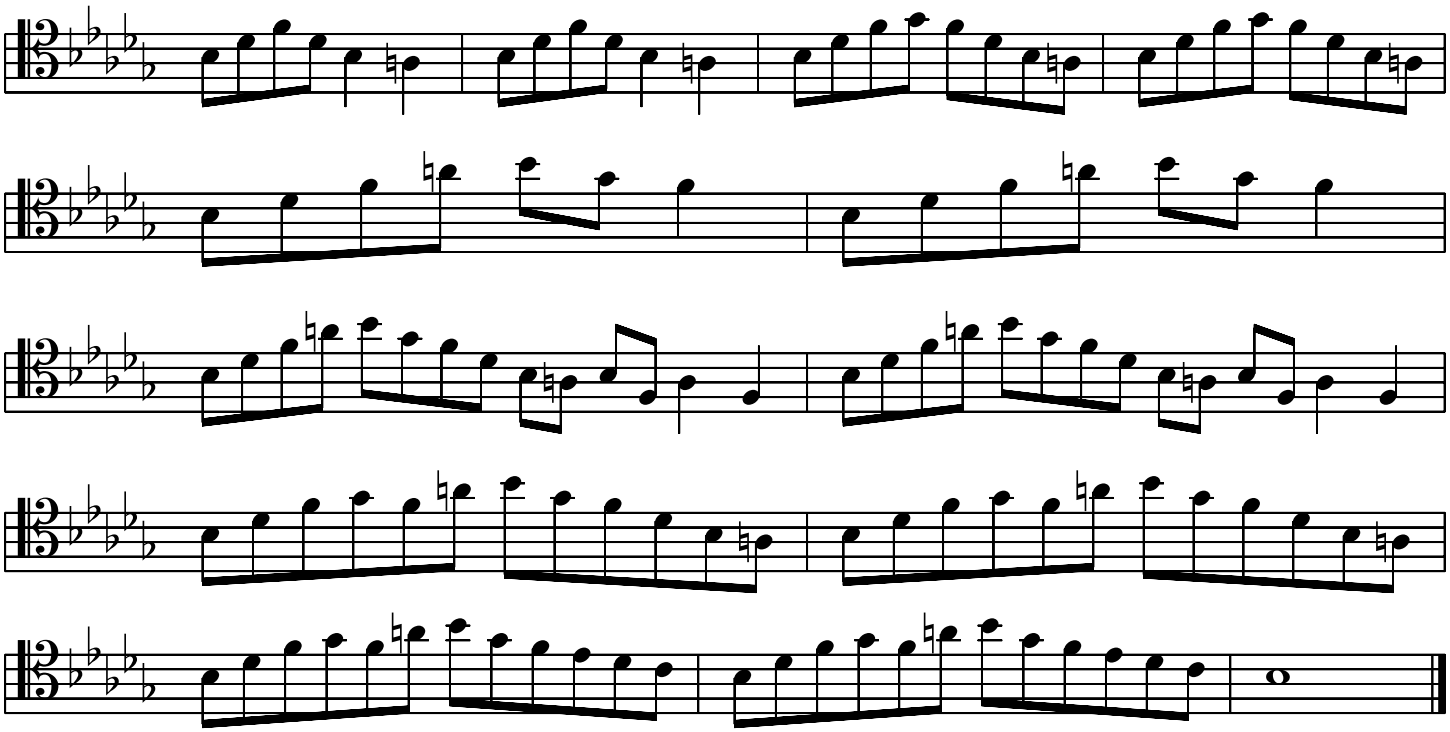
Minor Arpeggio Warmup

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.



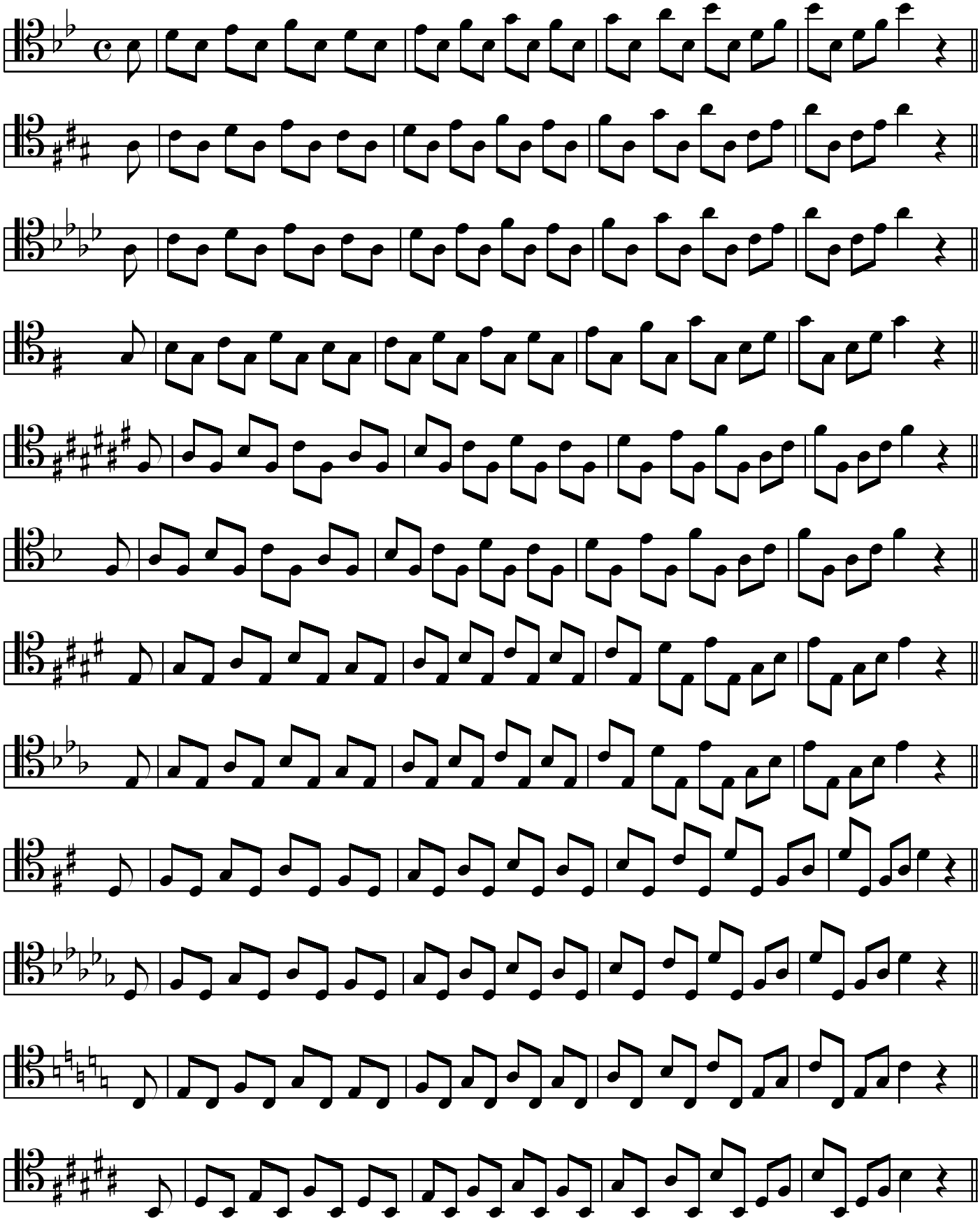


Transpose this exercise into the high range too



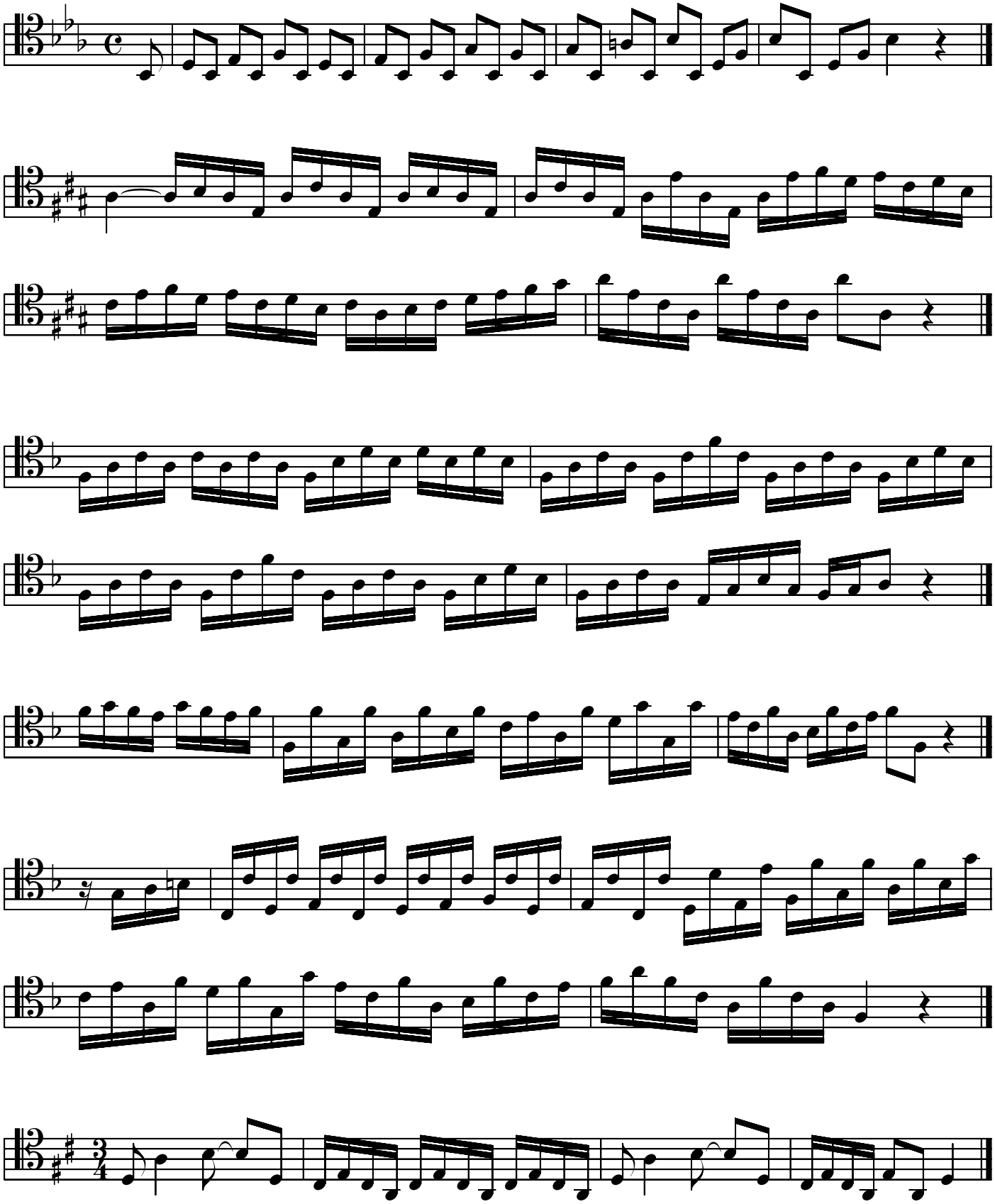
Telemann Fantasy Slur - #1

Transpose this pattern throughout the major keys



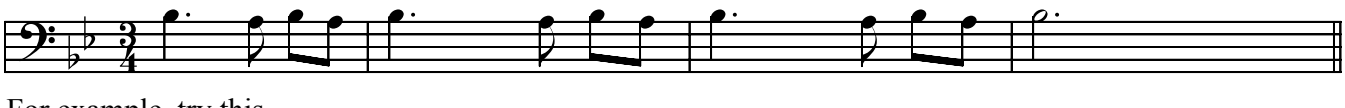
Telemann Fantasy Slurs

Transpose these slur to every key

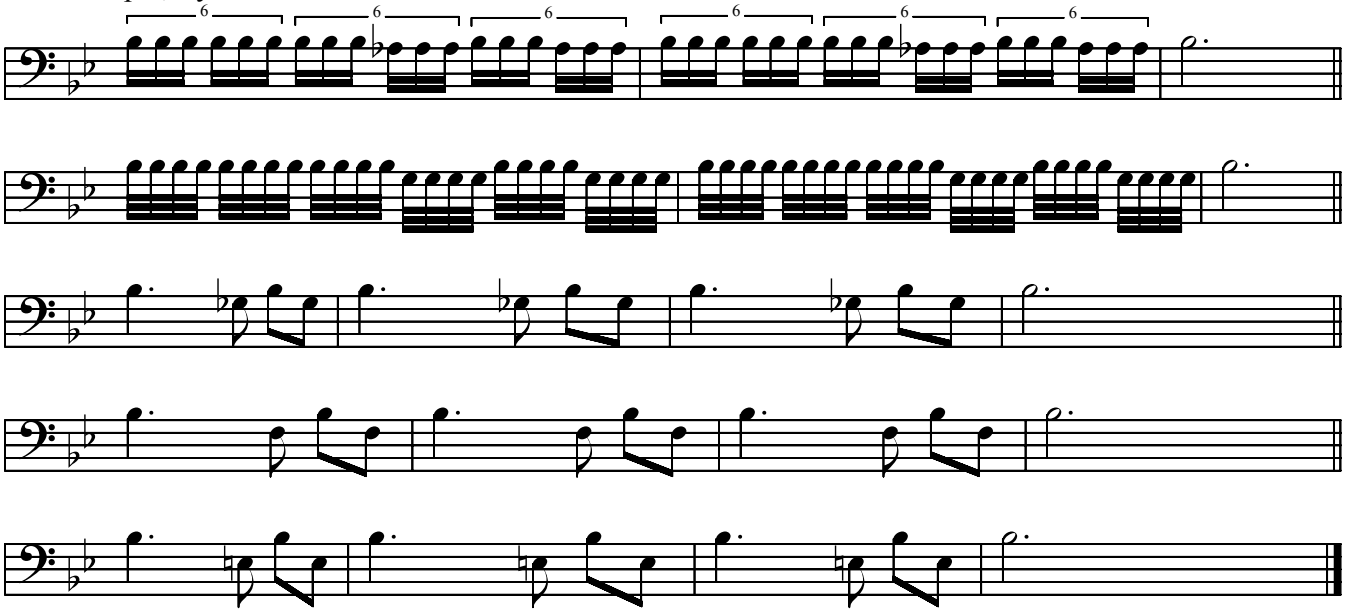


Tonguing on the same partial

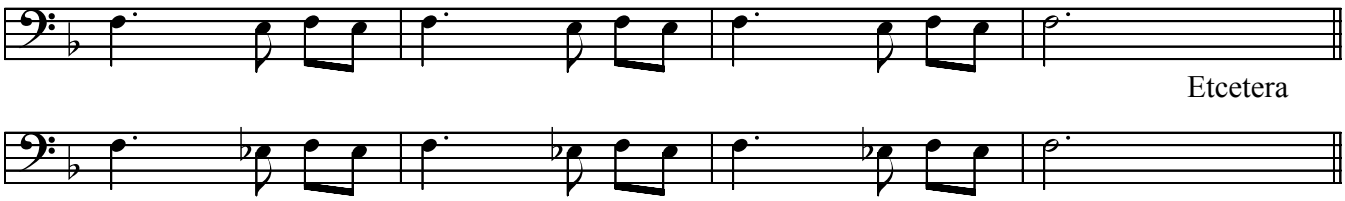
Experiment with different tonguing patterns. Tripets, !6 notes, multiple tonguing and single tonguing.
Remember - as the intervals get wider - the slide and embouchure have to move quicker



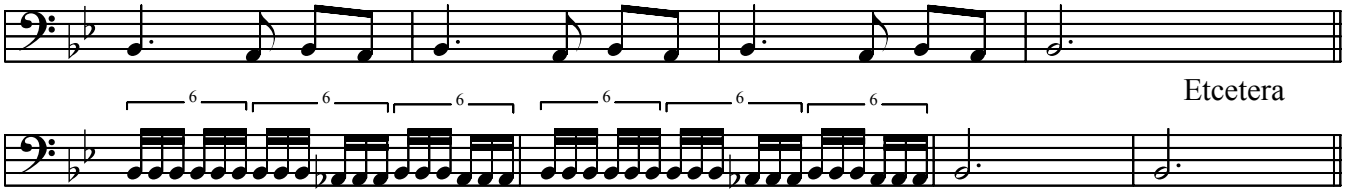
For example, try this...

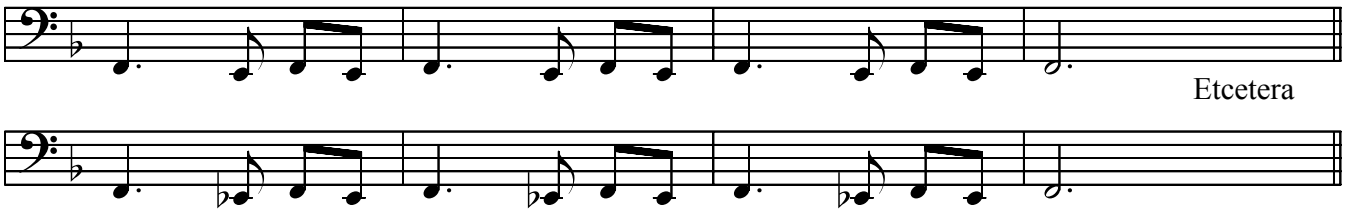


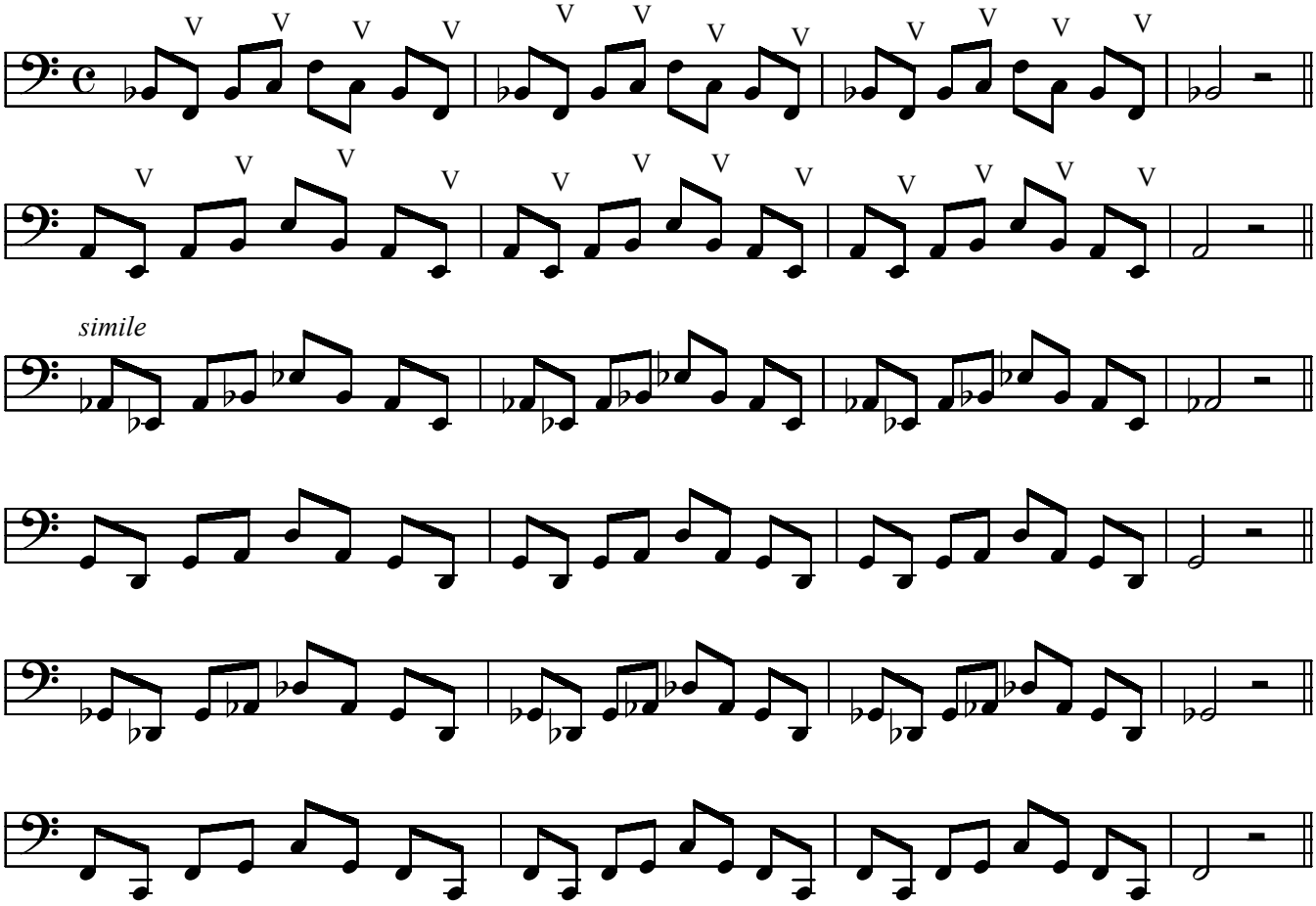
Next partial down, same thing...



Next partial down, same thing...





Valve Exercise

'V' is for valve...