Warm-Up and Daily Drills

American Trombone Workshop 2019
Dr. Lucas Borges
Ohio University

The purpose of this compilation is to give an overall design of Warm-ups and Daily Drills for trombonists. The goal is to address key aspects of trombone playing and musicianship as building blocks for long-term progress. The plan is divided into seven parts: (1) Body Stretches and Air, (2) Sound and Slow Slurs, (3) Tunes, (4) Flexibility, (5) Range, (6) Articulation and Intervals, and (7) Cool Down. However, one exercise often covers multiple fundamental aspects, including scales and arpeggios which are the basis for most of them. Ideally, one should touch on each of these topics in a practice session. However, one does not need to play each exercise displayed here. Use caution and adapt the routine to your needs. For younger players, follow your teacher's advice.

None of the exercises here are completely new. This package is a mere compilation of things – or a variation of them – that I learned from books, master classes, and lessons. As such, I try to appropriately credit authors.

This package is intended to be the starting point of the day. Ideally, they should be done before any other playing activities. Three general guiding principles should lead your practice session:

- Have a clear idea of how you want to sound like and strive for it constantly.
- Start from a complete point of comfort and gradually stretch yourself out of it.
- Play everything with musical intent.

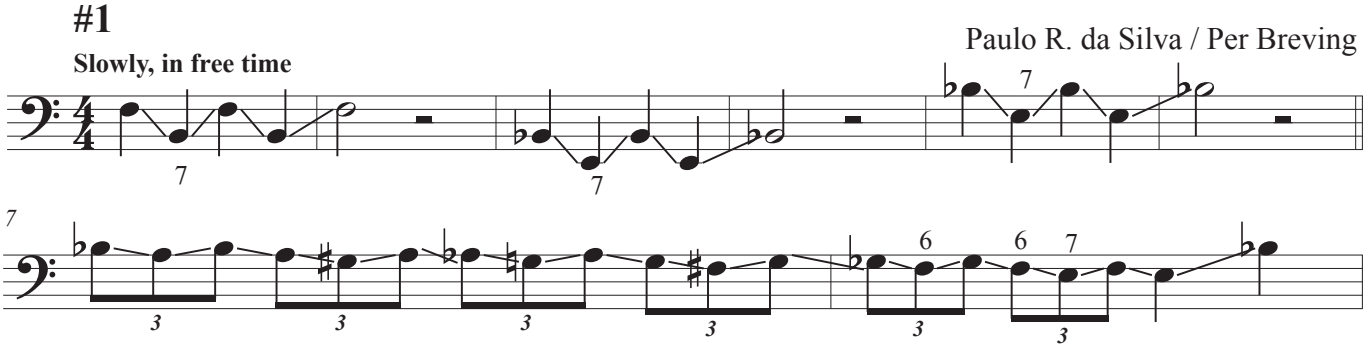
Use a metronome. Take short breaks at double bars and in between exercices as needed.
Let's get to work!

Stretches and Air:

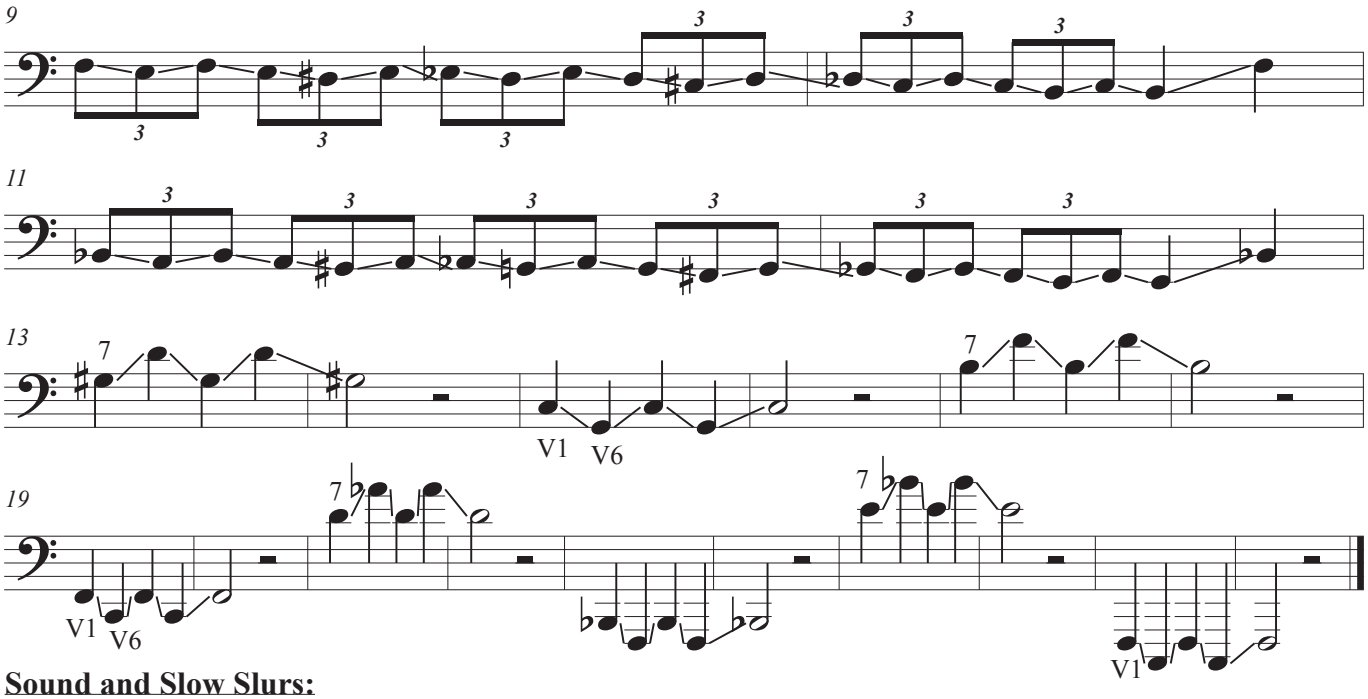
I highly recommend simple body stretches in order to prepare your body and mind for a long day of playing. Strive for relaxation and good posture. Do simple blowing exercises. Blow a pin wheel or a piece of paper. Let air flow out of your body free and relaxed. Blow some air into your horn. Try to remain relaxed and allow air to flow free.

Glissandi:

The exercise below should start with the easiest note for you in first position. I wrote it starting on a middle F because it is the easiest for most young players. However, that may not be true for everyone – it is not for me. Start the glissando with your easiest note. Move up and down on the partials gradually. Go as far high as you can comfortably. Do not force it.



©



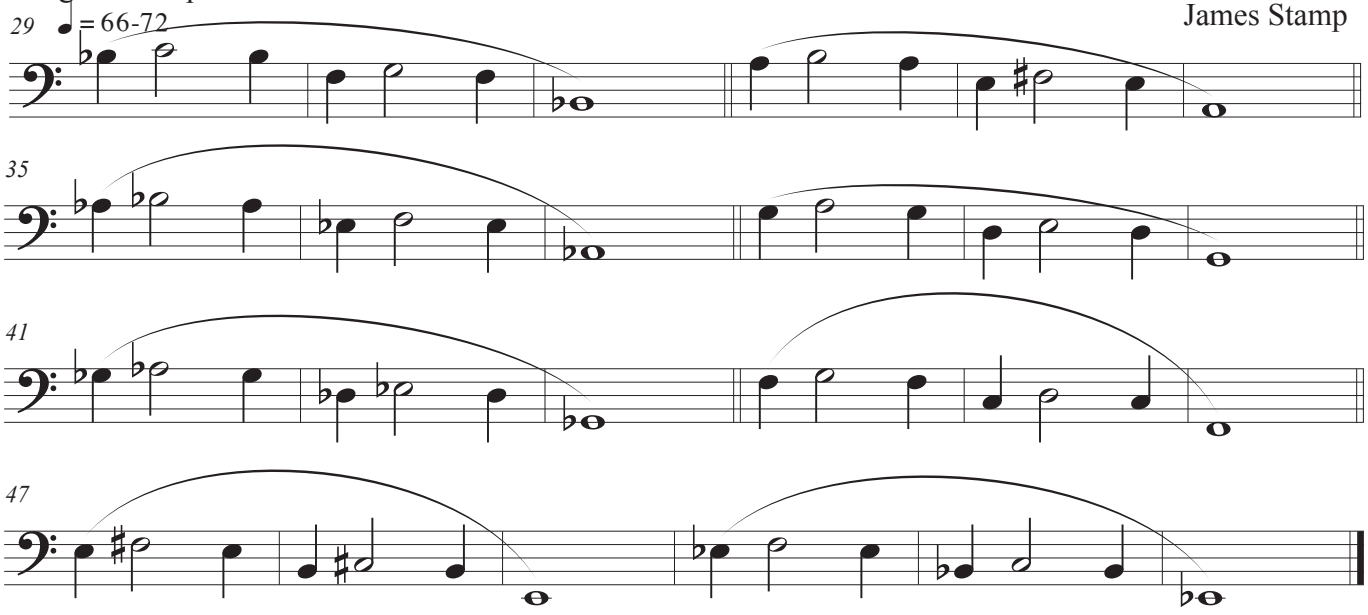
Sound and Slow Slurs:

Strive for a beautiful, full, and resonant tone. Play at a comfortable dynamic.

#2

Long Tones Option 1:

James Stamp

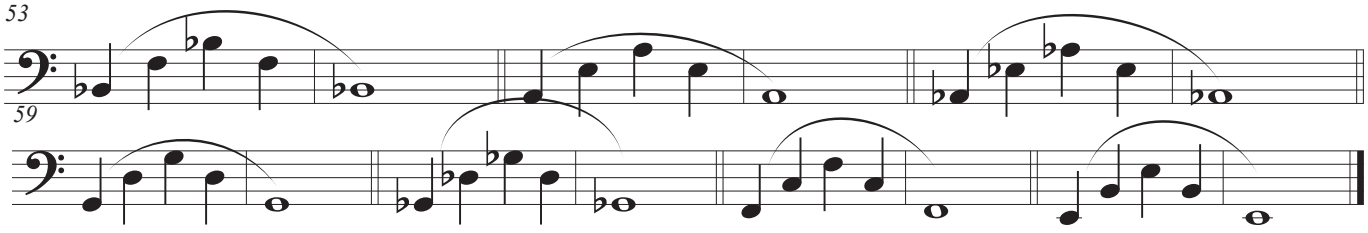


#3

3 note slurs

Strive for a smooth and liquid-like connection between partials.

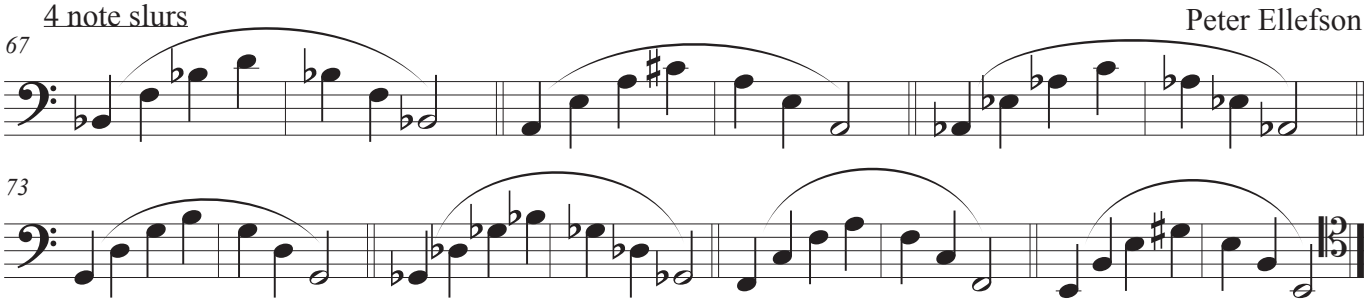
Peter Ellefson



#4

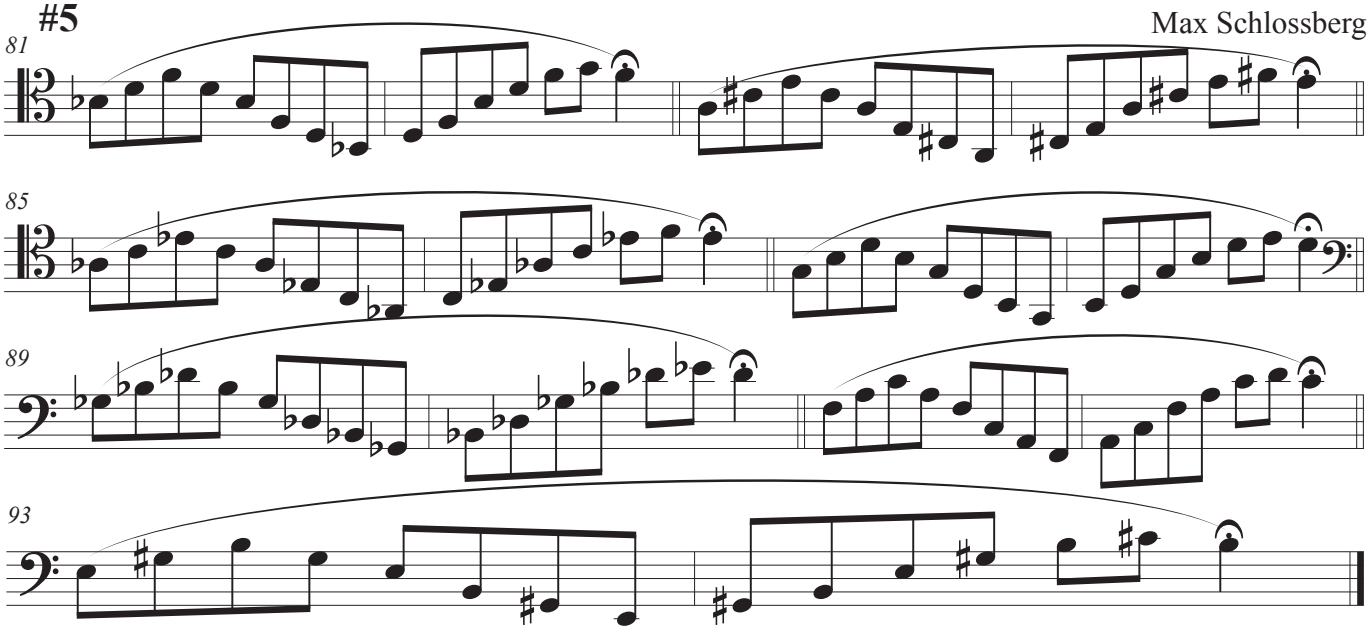
4 note slurs

Peter Ellefson



#5

Max Schlossberg



Tunes:

#6

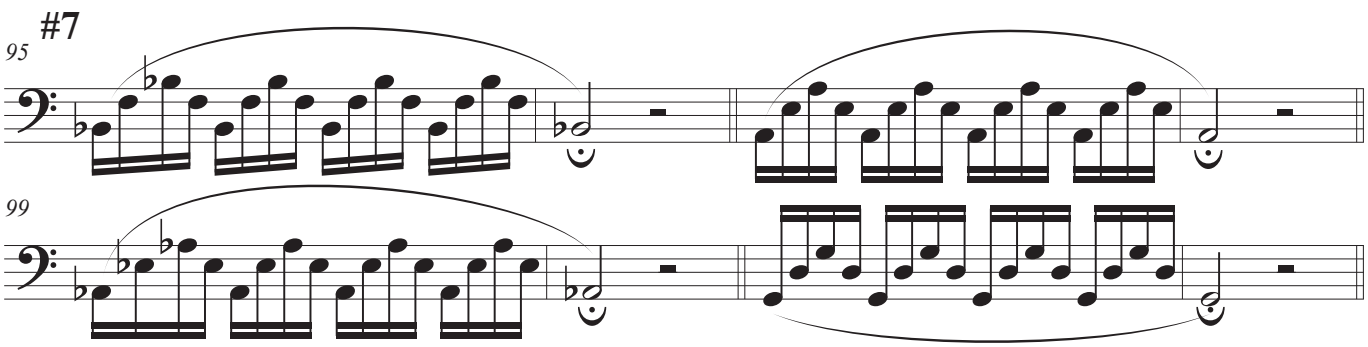
Jan Kagarice

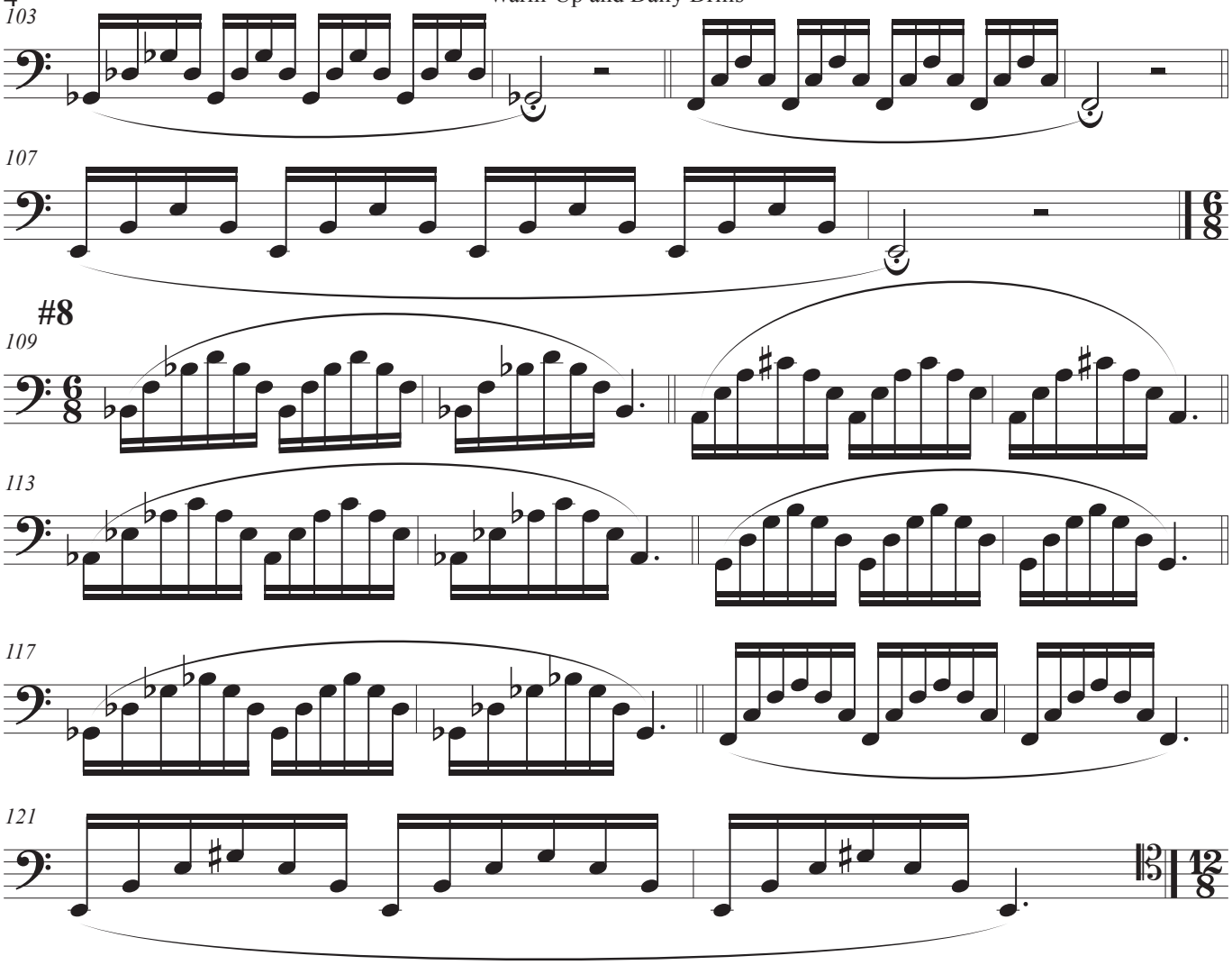
Play simple melodies by ear in several keys and different octaves. Start in a comfortable range and expand it gradually in both directions. I suggest simple songful tunes such as: "Ode to Joy", "Mary Had a Little Lamb" and "Amazing Grace".

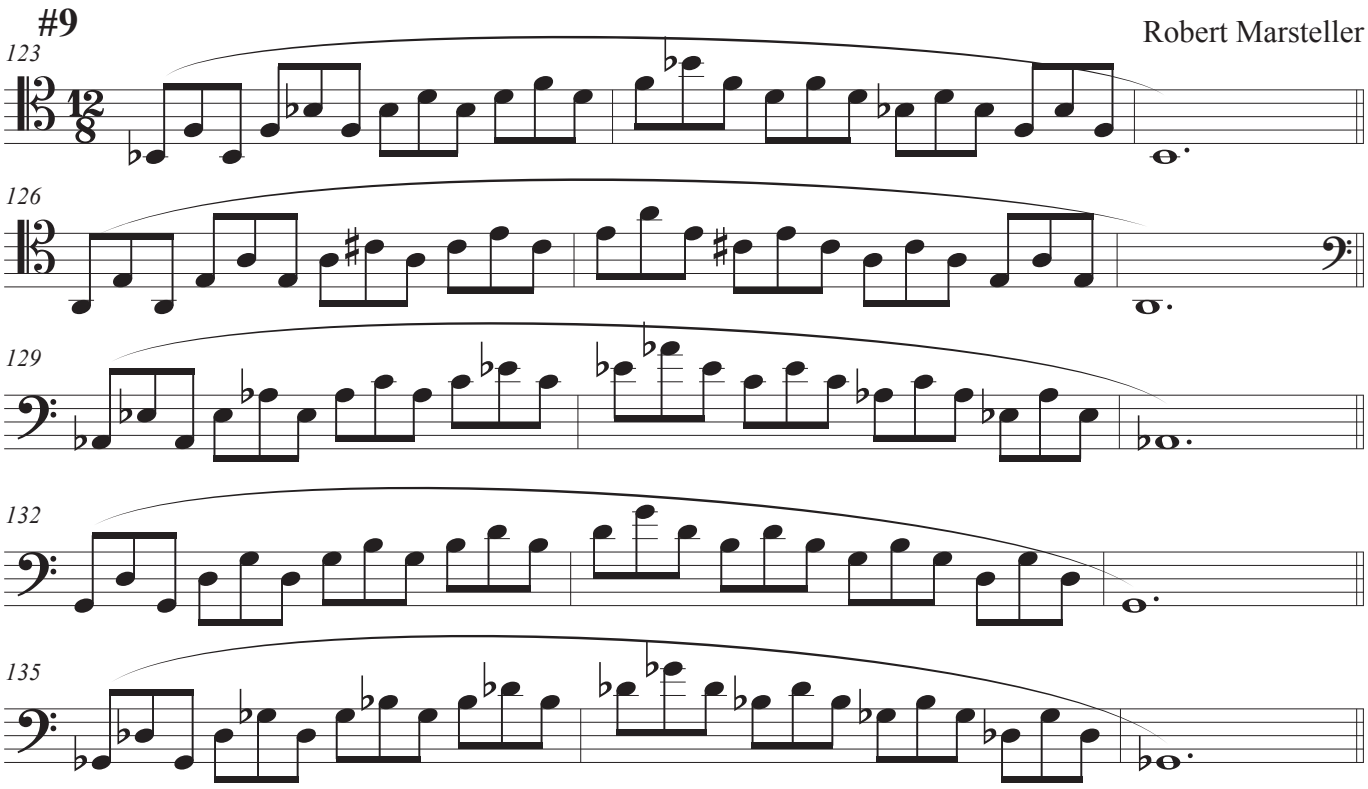
Flexibilities:

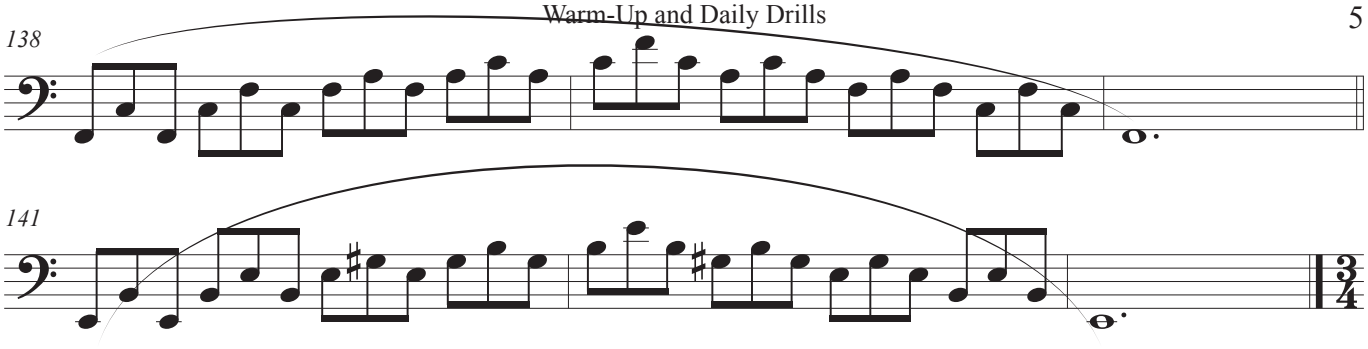
Strive for a smooth connection. Rhythmic integrity is paramount.

#7



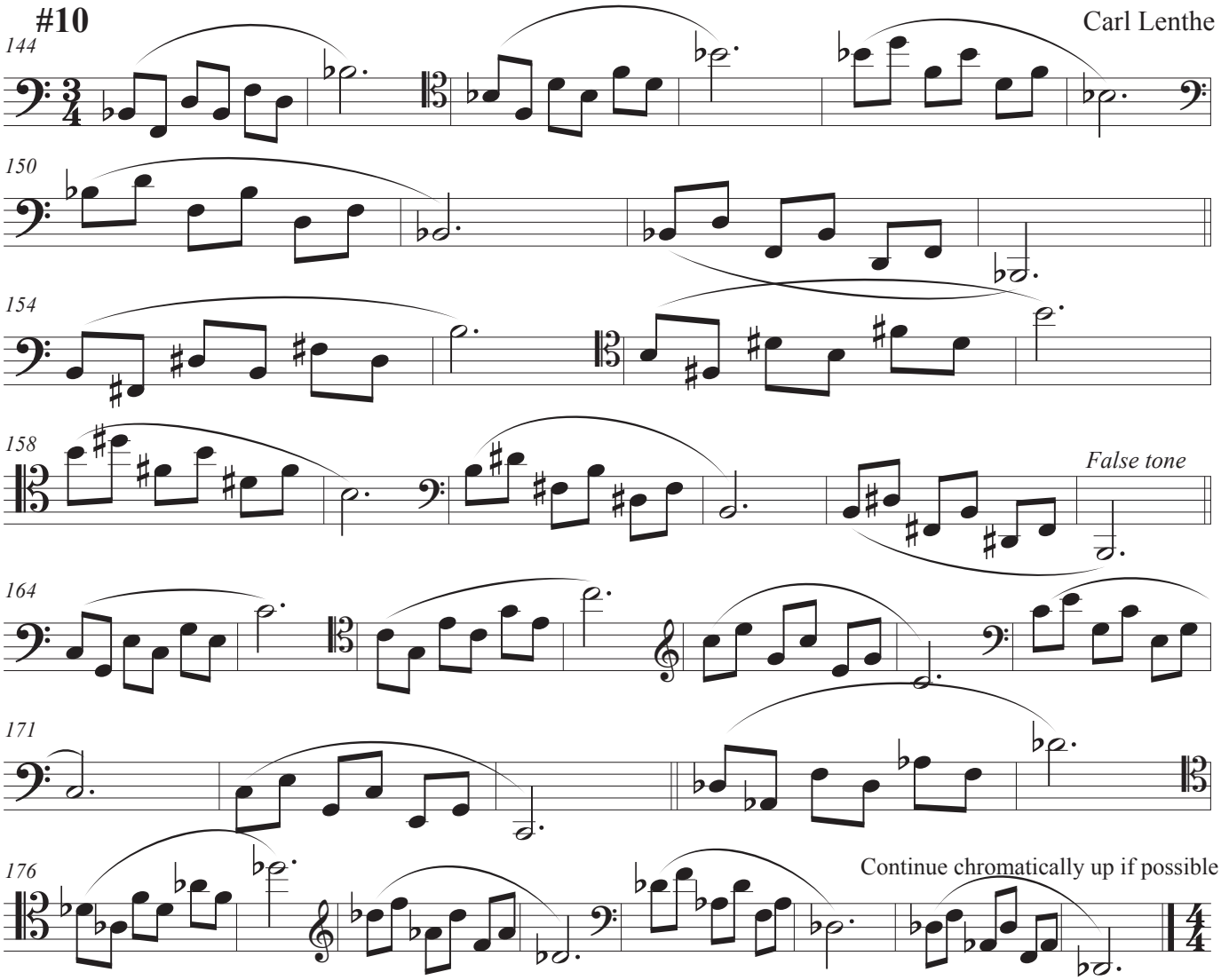

103
107
#8
109
113
117
121


#9
Robert Marsteller
123
126
129
132
135



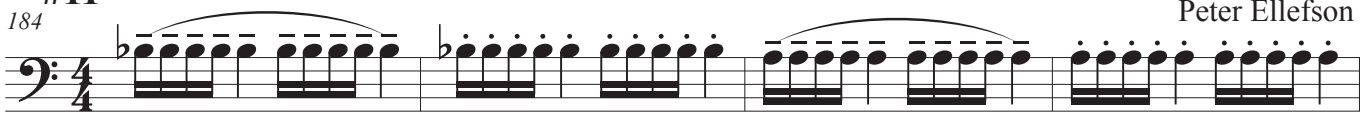
Range:
Stretch your range in both directions.

#10 Carl Lenthe

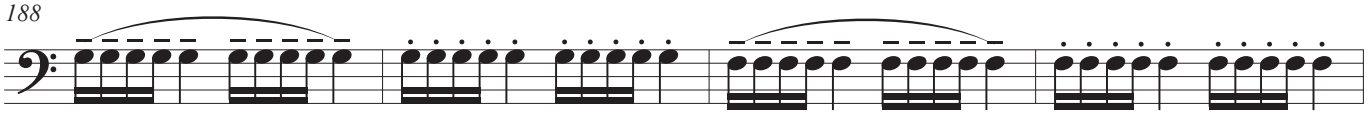


Articulations and Intervals:
Strive for clean, crisp and clear articulation. Make the differences in articulation clear. Vary keys and modes often.

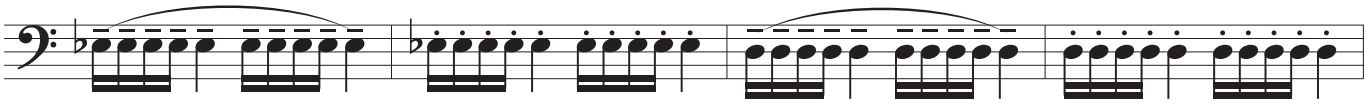
#11 Peter Ellefson



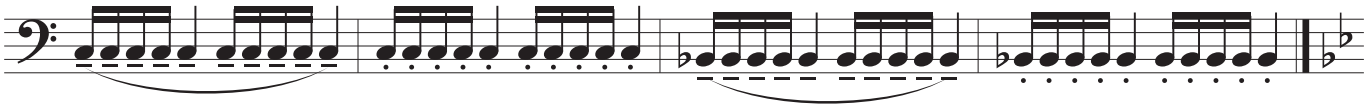
188



192



196

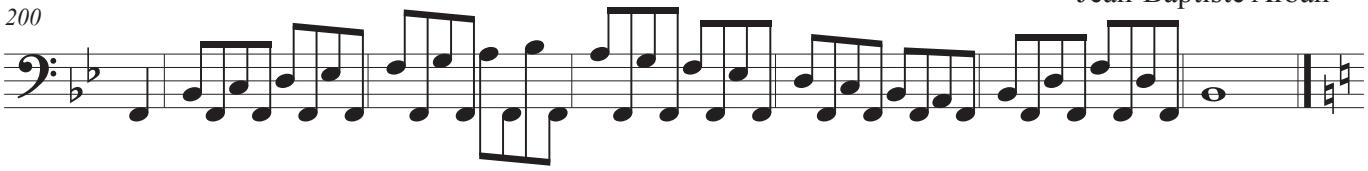


#12

Vary articulations (i.e. legato, staccato, tenuto, glissando)

Jean-Baptiste Arban

200

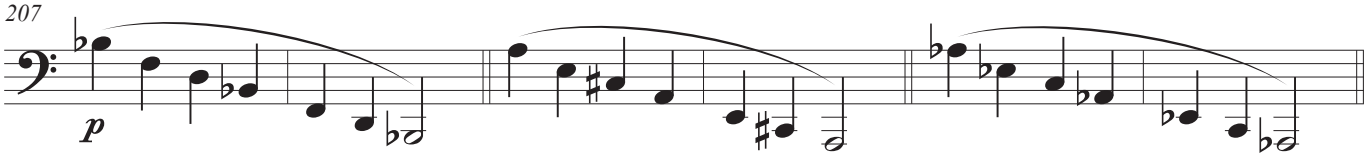


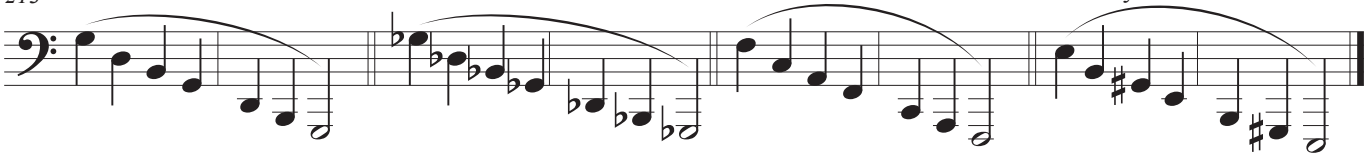
Cool Down :

Focus on beautiful, soft, centered, and easy sound.

#13

207



213

Continue chromatically down if comfortable.