

# 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 exercises 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.

#1

Slowly, in free time

Paulo R. da Silva / Per Breving

The musical notation for exercise #1 is presented in two staves of bass clef music. The first staff begins with a 4/4 time signature and a key signature of one flat. It features a glissando exercise starting on middle F, moving up and down on the partials, with a '7' marking below the first measure. The second staff continues the exercise with a series of triplets, with '7' marking below the first measure and '6' and '7' markings below subsequent measures.

2  
9

### Warm-Up and Daily Drills

### 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

67

73

## #5

Max Schlossberg

81

85

89

93

**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

95

99

4  
103

Warm-Up and Daily Drills

Musical staff 103-106: Bass clef, 4/4 time signature. Measures 103-106. A slur covers measures 103-104, and another slur covers measures 105-106. The notes are: 103: Bb, Ab, G, F, E, D, C, Bb; 104: Bb, Ab, G, F, E, D, C, Bb; 105: Bb, Ab, G, F, E, D, C, Bb; 106: Bb, Ab, G, F, E, D, C, Bb.

107

Musical staff 107-110: Bass clef, 4/4 time signature. Measures 107-110. A slur covers measures 107-110. The notes are: 107: Bb, Ab, G, F, E, D, C, Bb; 108: Bb, Ab, G, F, E, D, C, Bb; 109: Bb, Ab, G, F, E, D, C, Bb; 110: Bb, Ab, G, F, E, D, C, Bb.

#8

109

Musical staff 109-112: Bass clef, 6/8 time signature. Measures 109-112. A slur covers measures 109-110, and another slur covers measures 111-112. The notes are: 109: Bb, Ab, G, F, E, D, C, Bb; 110: Bb, Ab, G, F, E, D, C, Bb; 111: Bb, Ab, G, F, E, D, C, Bb; 112: Bb, Ab, G, F, E, D, C, Bb.

113

Musical staff 113-116: Bass clef, 6/8 time signature. Measures 113-116. A slur covers measures 113-114, and another slur covers measures 115-116. The notes are: 113: Bb, Ab, G, F, E, D, C, Bb; 114: Bb, Ab, G, F, E, D, C, Bb; 115: Bb, Ab, G, F, E, D, C, Bb; 116: Bb, Ab, G, F, E, D, C, Bb.

117

Musical staff 117-120: Bass clef, 6/8 time signature. Measures 117-120. A slur covers measures 117-118, and another slur covers measures 119-120. The notes are: 117: Bb, Ab, G, F, E, D, C, Bb; 118: Bb, Ab, G, F, E, D, C, Bb; 119: Bb, Ab, G, F, E, D, C, Bb; 120: Bb, Ab, G, F, E, D, C, Bb.

121

Musical staff 121-124: Bass clef, 6/8 time signature. Measures 121-124. A slur covers measures 121-122, and another slur covers measures 123-124. The notes are: 121: Bb, Ab, G, F, E, D, C, Bb; 122: Bb, Ab, G, F, E, D, C, Bb; 123: Bb, Ab, G, F, E, D, C, Bb; 124: Bb, Ab, G, F, E, D, C, Bb.

#9

123

Musical staff 123-125: Bass clef, 12/8 time signature. Measures 123-125. A slur covers measures 123-125. The notes are: 123: Bb, Ab, G, F, E, D, C, Bb; 124: Bb, Ab, G, F, E, D, C, Bb; 125: Bb, Ab, G, F, E, D, C, Bb.

Robert Marsteller

126

Musical staff 126-128: Bass clef, 12/8 time signature. Measures 126-128. A slur covers measures 126-128. The notes are: 126: Bb, Ab, G, F, E, D, C, Bb; 127: Bb, Ab, G, F, E, D, C, Bb; 128: Bb, Ab, G, F, E, D, C, Bb.

129

Musical staff 129-131: Bass clef, 12/8 time signature. Measures 129-131. A slur covers measures 129-131. The notes are: 129: Bb, Ab, G, F, E, D, C, Bb; 130: Bb, Ab, G, F, E, D, C, Bb; 131: Bb, Ab, G, F, E, D, C, Bb.

132

Musical staff 132-134: Bass clef, 12/8 time signature. Measures 132-134. A slur covers measures 132-134. The notes are: 132: Bb, Ab, G, F, E, D, C, Bb; 133: Bb, Ab, G, F, E, D, C, Bb; 134: Bb, Ab, G, F, E, D, C, Bb.

135

Musical staff 135-137: Bass clef, 12/8 time signature. Measures 135-137. A slur covers measures 135-137. The notes are: 135: Bb, Ab, G, F, E, D, C, Bb; 136: Bb, Ab, G, F, E, D, C, Bb; 137: Bb, Ab, G, F, E, D, C, Bb.

138

141

**Range:**

Stretch your range in both directions.

**#10** 144 Carl Lenthe

150

154

158 False tone

164

171

176 Continue chromatically up if possible

**Articulations and Intervals:**

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

**#11** 184 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.

