

## High Range Exercise #1 – Buzzing

This exercise should be done both with a mouthpiece (or mouthpiece rim) as well as free-buzzed. Take your time with each key center and really aim for a vibrant and rich sound. Let the air lead the sound. Use of a drone is encouraged. Continue chromatically upward until you find your current limit and then STOP. (Note: over time this should become higher and higher)

Trombone



The Trombone part is written on a single staff in bass clef with a 4/4 time signature. It begins with a whole note on G2. The second measure contains a half note on G2 with a wavy line above it, followed by a half note on A2. The third measure contains a quarter note on A2, a quarter note on B2, and a quarter note on C3, all with wavy lines above them. The fourth measure contains a quarter note on C3, a quarter note on D3, a quarter note on E3, and a quarter note on F3, all with wavy lines above them. The piece ends with a final whole note on F3.

Tbn.



The Tbn. part is written on a single staff in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a whole note on G2. The second measure contains a half note on G2 with a wavy line above it, followed by a half note on A2. The third measure contains a quarter note on A2, a quarter note on Bb2, and a quarter note on C3, all with wavy lines above them. The fourth measure contains a quarter note on C3, a quarter note on D3, a quarter note on Eb3, and a quarter note on F3, all with wavy lines above them. The piece ends with a final whole note on F3.

## High Range Exercise #2 – Glissando

Play this exercise as slowly as possible while still maintain enough support for the upper notes. Leave the embouchure set and take a breath through the corners between the second and third measures of each sequence. Use of an air attack is also encouraged. As you ascend, notice the amount of air pressure that is needed to produce a clear and resonant sound. Careful not to “push” with the mouthpiece.

The musical score consists of four systems, each with a staff labeled 'Trombone' or 'Tbn.' on the left. The time signature is 4/4. Each system contains two measures of music, with a glissando line connecting the notes in the second measure. The notes are quarter notes.

- System 1 (Trombone):** Measure 1: Notes G2, A2, B2, C3. Measure 2: Notes D3, E3, F3, G3. Fingering: 6, 1.
- System 2 (Tbn.):** Measure 1: Notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 2: Notes A2, B2, C3, D3, E3, F3, G3, A2. Fingering: 5, 6, 4, 6, #3, 6, +2.
- System 3 (Tbn.):** Measure 1: Notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 2: Notes A2, B2, C3, D3, E3, F3, G3, A2. Fingering: 9, 6, 1, b.
- System 4 (Tbn.):** Measure 1: Notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 2: Notes A2, B2, C3, D3, E3, F3, G3, A2. Fingering: 13.

### High Range Exercise #3 – Lip Slurs

This exercise should be performed daily at a range of tempos. Start of very slowly to emphasize growth of embouchure strength and stability at each partial, but then also practice quickly to promote flexibility and ease between partials. Continue the sequence up through first position. (For an extra challenge, repeat the sequence starting on a higher partial)

6th position - - - - -

Trombone



The notation for the Trombone part is in bass clef, 4/4 time, and B-flat major. It consists of three measures of eighth-note slurs. The first measure starts on G2 and goes up to B2. The second measure starts on B2 and goes up to D3. The third measure starts on D3 and goes up to F3. Each slur contains eight notes, with a quarter rest at the end of each slur.

5th position - - - - -

5

Tbn.



The notation for the Trombone part is in bass clef, 4/4 time, and B-flat major. It consists of three measures of eighth-note slurs. The first measure starts on F2 and goes up to A2. The second measure starts on A2 and goes up to C3. The third measure starts on C3 and goes up to E3. Each slur contains eight notes, with a quarter rest at the end of each slur.

4th position - - - - -

9

Tbn.



The notation for the Trombone part is in bass clef, 4/4 time, and B-flat major. It consists of three measures of eighth-note slurs. The first measure starts on E2 and goes up to G2. The second measure starts on G2 and goes up to B2. The third measure starts on B2 and goes up to D3. Each slur contains eight notes, with a quarter rest at the end of each slur.

### High Range Exercise #4 – Articulated Scales

The goal of this exercise is to introduce the tongue to the high register while still keeping the same resonance and clarity to the sound. Always be aware of where the tongue is hitting inside the mouth. If you are having trouble with this go back to exercise #2 in order to focus on the amount of air pressure and support needed for a clear sound. Practice this both at a range of tempos as well as a range of articulations. Continue the sequence as high as possible. (Recommendation: Start with legato syllables and then gradually work to shorten the note while still having clarity and vibrancy)

Trombone

4

Tbn.

4

Tbn.

7

Tbn.

10

## High Range Exercise #5 – Melodies

This exercise is all about singing! Take your favorite melody and transpose it chromatically upwards to help extend your range. For this exercise the point is not to over-analyze the specifics of the high register, but to rather just make music! Hear the melody in your head, sing it out loud, and then just play it. Have fun! Do this with at least one new melody per day.

Trombone



6

Tbn.



11

Tbn.



16

Tbn.



21

Tbn.



continue chromatically until...

26

Tbn.



## Low Range Exercise #1 – Buzzing

This exercise should be done both with a mouthpiece but can also be done with a removable lead pipe or buzzing through the top portion of the inner slide. Take your time with each key center and really aim for a vibrant and rich sound. Let the air lead the sound and always notice the speed of air needed for full and dark timbre. Use of a drone is encouraged. Continue chromatically downward until you find your current limit.

Trombone



The Trombone part is written on a single staff in bass clef with a 4/4 time signature. It begins with a whole note G2 (one ledger line below the staff) with a fermata. This is followed by four measures, each containing a half note with a fermata. The notes are chromatically descending: F2, E2, D2, and C2. Each note is connected to the next by a wavy line, indicating a glissando or a continuous slide movement.

Tbn.



The Tbn. part is written on a single staff in bass clef. It begins with a whole note G2 (one ledger line below the staff) with a fermata and a fingering '5' above it. This is followed by four measures, each containing a half note with a fermata. The notes are chromatically descending: F2, E2, D2, and C2. Each note is connected to the next by a wavy line, indicating a glissando or a continuous slide movement.

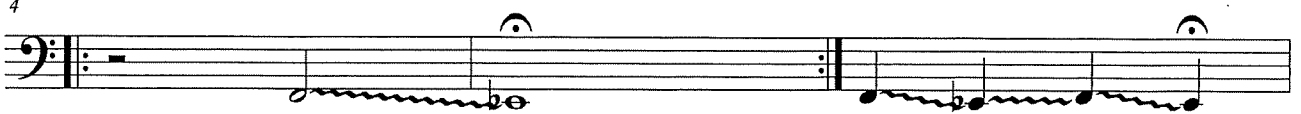
## Low Range Exercise #2 – Glissando

Play this exercise as slowly as possible while still maintaining enough support for the low notes. Use of an air attack is also encouraged. As you descend, let the air speed gradually slow while still maintaining enough support for a resonant sound. Continue this sequence as low as possible. (For an extra challenge, continue this sequence down into the pedal register)

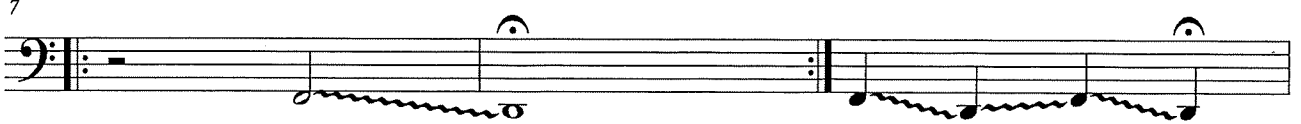
Trombone



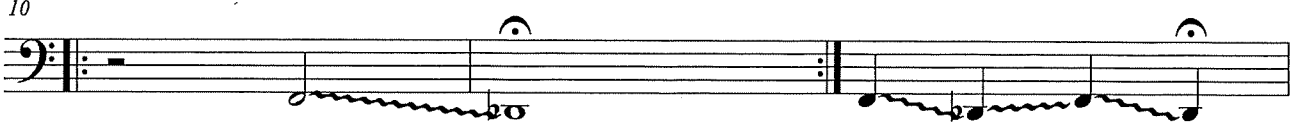
4  
Tbn.



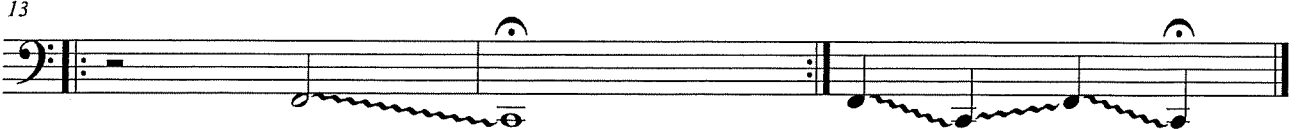
7  
Tbn.



10  
Tbn.



13  
Tbn.



### Low Range Exercise #3 – Lip Slurs

In this exercise, work to minimize your “shift” points. Keep the same embouchure for all three notes. If needed, you can also lip down each note and let it “fall” into the next one. Continue the sequence downward as low as possible. This exercise should be played very slowly at first. Don’t forget to keep your corners engaged.

Trombone

5

Tbn.

9

Tbn.



### Low Range Exercise #4 – Articulated Scales

The goal of this exercise is to introduce the tongue to the low register while still keeping the same resonance and clarity to the sound. Always be aware of where the tongue is hitting inside the mouth. If you are having trouble with this go back to exercise #2 in order to focus on the speed of air support needed for a clear sound. Practice this both at a range of tempos as well as a range of articulations. Continue the sequence as low as possible. (Recommendation: Start with legato syllables and then gradually work to shorten the note while still having clarity and vibrancy)

Trombone



4  
Tbn.



7  
Tbn.



10  
Tbn.



## High Range Exercise #5 – Melodies

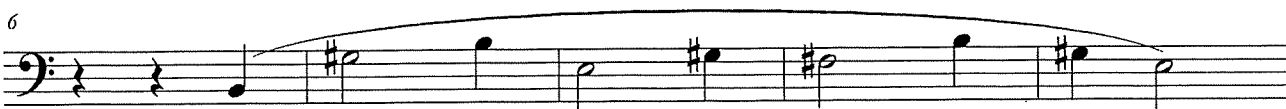
This exercise is all about singing! Take your favorite melody and transpose it chromatically downwards to help extend your range. For this exercise the point is not to over-analyze the specifics of the low register, but to rather just make music! Hear the melody in your head, sing it out loud, and then just play it. Have fun! Do this with at least one new melody per day.

Trombone




6

Tbn.



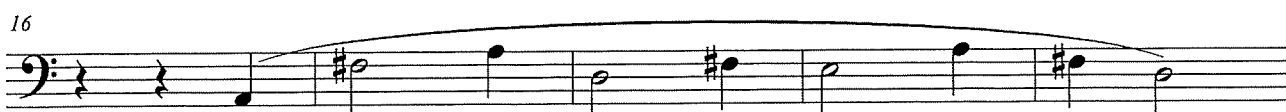
11

Tbn.



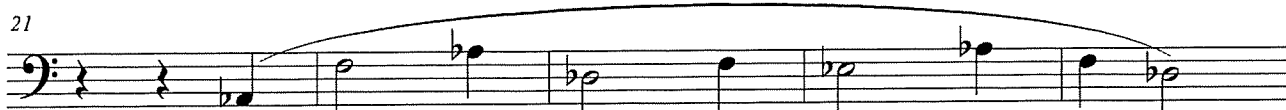
16

Tbn.



21

Tbn.



continue chromatically until...

26

Tbn.

