Part I THE BASICS



BREATHING

Proper breathing is of paramount importance. When you isolate and work on breathing, always remember two basic things:

- (1) SIT TALL and
- (2) **SUCK AIR** from your mouth, not your body. This will help you to realize and use your full lung capacity.

To help you practice these concepts, the following exercises can be done with a plastic tube (approximately 1/2 or 3/4 inch in diameter and several inches long) placed between the teeth to assist in opening and relaxing the throat, as well as channelling the air to your lungs. A suitable tube may be purchased at any hardware or home improvement store's plumbing department. (Be sure to remove all plastic filings if you make your own). A plastic bag (wastebasket or kitchen size) tied over the end of the tube makes as lideal "breathing bag", useful to prevent dizziness. Breathe as explained above, eliminating as much friction as possible. Strive for a dark, quiet sound as the air rushes plat, out lips.

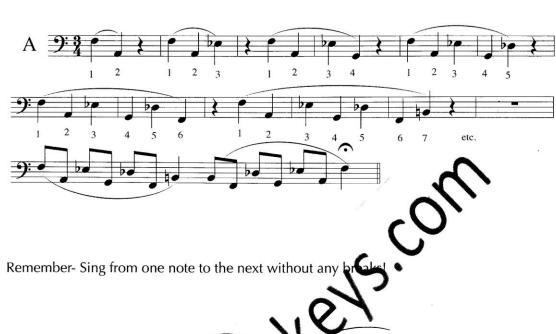
A. Sit tall. Inhale fully with a few short, rapid inhalations, filling to the aximum. Then-

B. Do these exercises in rhythm, repeating each as necessary. Keep a constant rhythm without losing time on any of the rests. It is important to achieve maximum relaxed exhalation, with a maximum inhalation in the written value of the ests. You must get the same amount of air EACH TIME you inhale. Don't forget to sit tall



with acknowledgment to Jamie Hafner, Brevard Music Center

The following studies are a continuation of singing one note at a time. Use tongue for the first note and then move down all positions as needed.

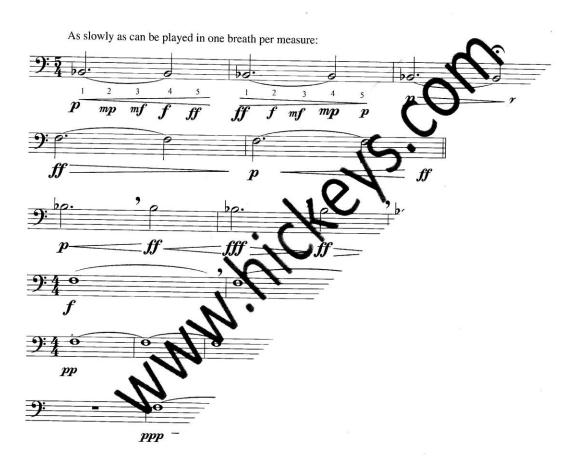






This page was one of Ed Kleinhammer's favorites!

While playing these exercises, strive to maintain the same basic embouchure setting. All that changes during a ______ or ____ should be the speed of the air. To play louder, simply speed up the airstream. If, for example, the air for a *pp* note travels at 5 mph., the air for a *ff* note might travel at 60 mph. The airstream must, however, remain very intense at the lower speeds. When playing these exercises, try to achieve the effect of a stereo's volume being slowly turned up and down. Play each of these over the entire range of the trombone.





Pay careful attention to each and every articulation in the next exercise; make sure they are consistent. Think "beautiful sound" throughout. Vary the dynamics and tempo.



Tonguing Exercises

Vary tempos and dynamics

2

7

Remember to SING the BEST sound!

Use only clean and even tonguing.





Part II LOW REGISTER AND





LOW REGISTER STUDIES

Play each of these extremely smooth, both $m{p}$ and $m{f}$. Using the breathing tube between repetitions will aid in producing an unrestricted column of warm moving air.







The following piece (or similar material) may be used in the same manner as the Bodogni



La Gazza Ladra



Hary Janos Suite



Symphony Nr. 3

Tenor Trombone



Bolero

