

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 an ideal "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 past your lips.

A. Sit tall. Inhale *fully* with a few short, rapid inhalations, filling to the maximum. 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 rests. You must get the same amount of air **EACH TIME** you inhale. Don't forget to sit tall.

Tip- Get two tubes! Use one on a string around your neck, and use the other one in your breathing bag!

$\text{♩} = 50$

IN OUT IN OUT IN OUT

IN OUT IN OUT IN OUT IN OUT

IN OUT IN OUT IN OUT IN OUT

OUT IN OUT IN OUT IN OUT IN OUT IN OUT IN

Use the syllable "hoo-hoo-hoo."

O - U - T IN O - U - T IN

O - U - T IN O - U - T IN

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.

A

Remember- Sing from one note to the next without any breaks!



B



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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.

As slowly as can be played in one breath per measure:



The image shows six staves of musical notation for trombone exercises. The first staff is in 3/4 time with a key signature of one flat (Bb). It contains two measures of music, each with five notes. The first measure has dynamic markings *p*, *mp*, *mf*, *f*, and *ff* under the notes, with fingering numbers 1, 2, 3, 4, 5 above. The second measure has dynamic markings *ff*, *f*, *mf*, *mp*, and *p* under the notes, with fingering numbers 1, 2, 3, 4, 5 above. The second staff shows a decrescendo from *ff* to *p* over two notes. The third staff shows a crescendo from *p* to *fff* over two notes. The fourth staff shows a decrescendo from *f* to *pp* over two notes. The fifth staff shows a decrescendo from *pp* to *ppp* over two notes. The sixth staff shows a decrescendo from *ppp* to *ppp* over two notes.



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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.

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Tonguing Exercises

Vary tempos and dynamics

Remember to SING the BEST sound!

Use only clean and even tonguing.

♩ = 60 Repeat each exercise in all keys

ff *ff* *p* *ff* *pp*

♩ = 120

mp *mf*

♩ = 50

mf DDDDD DGDGD DGDGDGDGD *f* DGDGD DGDGD TK

♩ = 86

Use clear single tonguing as well as T-K and Γ

Then play these natural rips:

2 7



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Part II
LOW REGISTER

AND



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LOW REGISTER STUDIES

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

Seven staves of musical notation for low register studies. Each staff begins with a bass clef and a common time signature (C). The first six staves are in 6/8 time, and the seventh staff is in 3/4 time. The notation consists of eighth and quarter notes, often beamed together in groups, with slurs indicating phrasing. A large, diagonal watermark reading 'www.hickeys.com' is overlaid across the middle of the page.



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Studies for Contrabass Trombone in F

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

SARABANDE from Bach Cello Suite No. 5

The image displays a musical score for the Sarabande from Bach's Cello Suite No. 5. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of ten staves of music. A large, diagonal watermark reading 'www.hickeys.com' is overlaid across the center of the page, partially obscuring the musical notation.



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ROSSINI

La Gazza Ladra

Bass Trombone

$\text{♩} = 88$

1.

p *p*

sem

p

p

p

p

p

p

p

p



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Bass Trombone

KODALY
Hary Janos Suite

1. $\text{♩} = 72$

mf *mf* *mf*

2. $\text{♩} = 100$

mf



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MAHLER
Symphony Nr. 3

Tenor Trombone

(Langsam. Schwer.)

1. *ff* *sempre ff* *Etwas drängend.* *sempre ff*
Vorwärts nicht zurückhalten
accel. *p* *ppp* *Zurückhaltend.*
Wieder schwer. *ff*
accel. *Etwas drängend.*
Wild.
Vorwärts.



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Tenor Trombone

RAVEL
Bolero

1. 

mf *sostenuto*



3

2. 

mf

3



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