

TABLE OF CONTENTS

3	Introduction
4	Chapter I: The Five Basic Concepts
5	Chapter II: Some General Comments About Practice
6	Chapter III: A Concept of Breath Support for the Tenor Trombonist
7	Chapter IV: A Concept of Embouchure for the Tenor Trombonist
9	Chapter V: A Concept of Tonguing for the Tenor Trombonist
13	Chapter VI: Hand Positions for the Tenor Trombonist
16	Chapter VII: Adjusting for Intonation Problems Inherent in the Overtone Series
18	Chapter VIII: The Six Exercises - General Description and Comments
20	Chapter IX: Suggested Routines Using the Six Exercises
22	Chapter X: Exercise 1 - Downward Slurs
24	Chapter XI: Exercise 2 - Legato Scales
26	a. Major scales (Ionian Mode) with major arpeggios
34	b. Harmonic minor scales with minor arpeggios
41	c. Natural/pure minor scales (Aeolian Mode) with minor arpeggios
48	d. Melodic minor scales with diminished 7th chord arpeggios
55	e. Chromatic scales with augmented arpeggios
67	f. Wholetone scales with augmented arpeggios
74	g. Diminished scales with dominant 7th (b9) chord arpeggios
80	Chapter XII: Exercise 3 - Flexibility
82	Chapter XIII: Exercise 4 - Staccato Tonguing
85	Chapter XIV: Exercise 5 - Multiple Tonguing
	a. Double Tonguing
87	b. Triple Tonguing
88	Chapter XV: Exercise 6 - Warm-down
89	Chapter XVI: Other Exercises
	(#1, 2, 3) Developing proper breath support and attacks.
	(#4) Arm/tongue coordination and legato tongue placement.
90	(#5) Patterns in 3rds (major scale).
	(#6) Patterns in 4ths (major scale).
	(#7) Security in the high register.
	(#8 through 17) Security with intervals.
91	(#18) Wholetone "grand" scale #1
92	(Wholetone "grand" scale #2, (#19, 20) Chromatic "grand" scales
	(#21) Augmented arpeggios #1, 2
93	(Augmented arpeggios #3 and #4, diminished 7th arpeggios #1, 2, 3, and
	(#22) diminished 7th arpeggio drill (♭♭))
94	(#23) Diminished 7th arpeggio patterns (♭♭)), (#24) Chromatic Diminished
	7th pattern
95	(#25) Augmented arpeggio drill
96	Appendix A Routine Circle Chart

CHAPTER III

A CONCEPT OF BREATH SUPPORT FOR THE TENOR TROMBONIST

This system of breath support is employed by many professional brass performers and is suggested for the following reasons:

- I. It is the foundation on which proper embouchure development and correct use of the tongue is built.
- II. It brings into play the muscles which can best accomplish the job with the least effort and at the same time afford the performer maximum *control* over the air stream.
- III. It tends to keep the throat (and thus the jaw, embouchure and tongue) relaxed and natural.
- IV. It increases the lung capacity slightly.

Correct posture, the first consideration in proper breath support, plays a most important role in setting up the body so that the proper muscles can be brought into play. With poor posture it is impossible to breathe and support correctly. There should be no sway in the back. With a normal build, one should be able to back up to a wall, putting the hand palm out at the belt line on the small of the back and feel the hand touch the wall first. This position can be accomplished by rotating the pelvis slightly forward. At the same time the chest should be held erect but relaxed. The shoulders should be relaxed and natural but should at no time become a part of the intake process. Although the shoulders will move as the upper chest lifts in the last stage of the inhalation process, they should never be consciously raised to cause the intake of

Inhalation of air is usually accomplished through the mouth by dropping the lower jaw. This allows to take a large quantity of air very quickly and briefly relaxes the embouchure which helps endurance problems. When one has to breathe quickly and only a small amount of air is needed, air through the nose may be sufficient to complete the phrase. Inhalation through the nose, the time to accomplish a slow, deep breath in this manner, has two advantages. It allows the time to set his embouchure and does not tend to dry out the mouth which is especially important in solo work (1) under pressure of public performance and (2) when the air is especially

Proper breathing and support involves two phases: (1) Intake-inhalation - which for the wind player involves compression of air.

INTAKE OF AIR - Caused by relaxing the lower abdominal wall, which causes it to move downward. (The diaphragm is actually a fibrous muscle.) This creates a partial vacuum in the chest cavity causing Expansion is experienced first downward (below the belt line), at the time in the upper chest cavity. The intercostal muscles help compress the rib cage slightly. This *total* breath is accomplished in one rather full breath each time you breathe, especially if you use your mouthpiece. This is especially true if your lung capacity is small (all you can cram in) with little more energy than you

RETURN OF AIR - Accomplished by contraction. The diaphragm acts as a "counter balance" - this "balance" is experienced as a gentle firmness in that area. This gentle outward pressure causes the rib cage from squeezing in and causing pressure is overdone, it too may cause pain in the chest at the time of attack compressing the air upward causing proof that you are using your breath down and incorrect. This is the embouchure.

I strongly recommend
Books. It describes
support I teach



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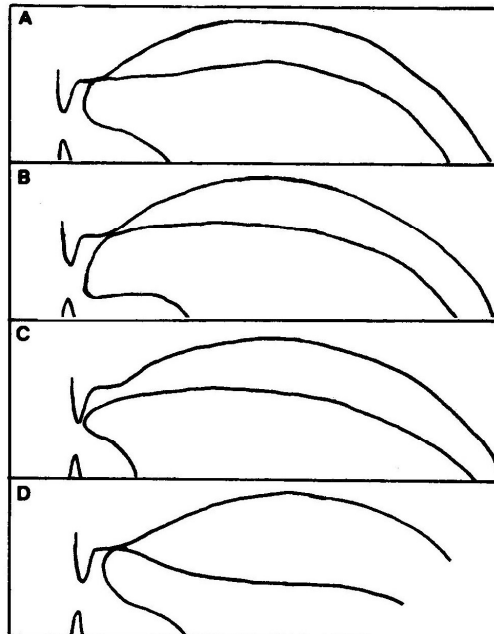
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CHAPTER V

A CONCEPT OF TONGUING FOR THE TENOR TROMBONIST

A. LEGATO TONGUING

Developing effective tonguing starts with developing a good legato tongue. To have a good legato style one must have (1) correct breath support, (2) effective tongue position - one that works for you, (3) a quick, but relaxed slide arm and, (4) coordination between the tongue and the slide arm (which usually comes last). The basic tongue position for a legato style is formed by saying "DAH" for a mid-range pitch (see Diagram A). For the higher register I prefer the "DIH" (i as in "it") syllable ("DEE" often positions the back of the tongue too high and tends to shut off the air stream). For the low register use either "DAW" or "THAW" (the soft "TH" as in "the" - see Diagram C). In the "THAW" position, the tongue lies flat in the mouth and touches the lower bottom back edge of the top teeth - the tongue does not touch the gum. Whether or not this will work for you depends primarily on the length of your tongue. I find many trombonists do this but don't know it. I use a "THU" also with a soft TH as in "the" (for mid range) up to about a D above the staff. I use a "DOO" down to about an F in the staff - so there is an overlap (an area where I may use either) depending on where I start and where I'm going. Remember to use *soft* beginning consonants.





Most students have trouble with speed when legato tonguing because they use too much tongue or because of improper breath support which causes tension in both the embouchure and tongue. Correct breath support is essential to correct tonguing: **THE AIR MUST BE LIFTED UP AND OUT FROM BELOW THE BELT LINE CORRECTLY.** The tongue must maintain a constant, sustained stream of air. Use a natural tongue position, as little energy in the tongue and as little movement in your tongue as possible. You should first do well with moving on to concentrate on your staccato tonguing.

B. STACCATO TONGUING

Once your legato tonguing is coming along well, it is time to work on staccato. The basic staccato consonant/tongue position is "TAW" for the low range and "TIH" (i as in "it" - *not* "TEE" which is too high for most) for the same consonant that is used for attacks - it is a compressive tongue position during each stroke of the tongue. The basic tongue

Often for staccato tonguing, the contact point (the point where the tongue touches the upper teeth) will be back from the tip of the tongue and quite low. For some players it may even touch the lower teeth.

Select the tongue position that feels natural. Try it with your mouth open and your hearing as you pronounce the various tonguing moves (for single tonguing). The remaining moves of the tongue touching the teeth

When one plays  or  tonguing. Again, the tongue must shape the end of each sound with varying degrees of shortness determined by what the teacher



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All slide adjustments will not be indicated on the following scales, however, the positions for the top notes in these scales are:



17.

18.

19.

20.

21.



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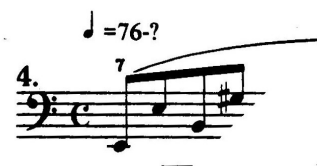
CHAPTER XII

EXERCISE 3-FLEXIBILITY

1. Do *one* exercise each day. Start the exercise in 7th position and bring it *up* the slide. Work for correctness in air and embouchure. Sound should be full (especially at top) and intervals *clean*. When you reach 1st position, do each exercise again 1st through 7th position, this time as fast as you can.
2. Work for *line* and clean intervals no matter *how* slowly you have to go - breathe where needed. You're trying to keep that air going through rather large (and quicker) embouchure and jaw changes. This takes concentration on *air*.
3. Watch corners - keep them *in place* - "oo" feeling.
4. "Sweep" the air throughout the flexibility exercise - don't try to make a sudden air pressure change on each interval.
5. Work for a faster, controlled approach (with metronome later); this will help especially on the trill exercises where control (getting *in* and *out* of trills) is so important.
6. Work for full, rich high notes (keep air moving *through* them).
7. At a more advanced level, try these exercises lightly *staccato* tongued. It will help improve your attacks and help improve response.
8. Work to eliminate all excessive facial movement (in upper cheeks, around eyes, in eyebrows, forehead and scalp).

A. OVERTONE SERIES EXERCISES

The + indicates a slightly longer position.
 The — indicates a slightly shorter position.
 Refer also to the information in Chapter 7
 overtone intonation problems. LISTEN
 minutes after this exercise.



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