

Targeted Fundamentals for Contrabass Trombone (F/C/D \flat /AA configuration)

Micah Everett
University of Mississippi
olemiss.edu/lowbrass

Fingering Guide:

Number Only -- Open. No valves engaged.

V(number) -- Position with first valve (C-attachment) engaged.

Γ (number) -- Position with second valve (D \flat -attachment) engaged.

Δ (number) -- Position with both valves engaged (fundamental pitch is A0).

This routine should be completed when practicing the bass trombone as a secondary instrument, preferably after performing a more thorough warm-up and maintenance routine on one's primary instrument.

1. Long Tones $\text{♩} = 60-120$

Four staves of musical notation for Long Tones. Each staff contains a series of whole notes. The notes are: C \flat , C, C \sharp , D \flat , D, D \sharp , E \flat , E, E \sharp , F \flat , F, F \sharp , G \flat , G, G \sharp , A \flat , A, A \sharp . The notes are grouped into pairs of two notes per staff, with a dotted line below the first staff indicating an octave below (8 vb).

2. Legato Tonguing $\text{♩} = 100-120$

Five staves of musical notation for Legato Tonguing. Each staff contains a series of eighth notes beamed together, with a slur over each group. The notes are: C \flat , C, C \sharp , D \flat , D, D \sharp , E \flat , E, E \sharp , F \flat , F, F \sharp , G \flat , G, G \sharp , A \flat , A, A \sharp . The notes are grouped into pairs of two notes per staff, with a dotted line below the first staff indicating an octave below (8 vb).

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3. Legato Tonguing/Tuning ♩ = 60-120 Slur markings have been removed to reduce crowding, but a legato articulation is desired.

The musical score consists of 12 staves, each containing two measures of music. The exercises are as follows:

- Staff 1:** Measure 1: 1 2 3 2 1...; Measure 2: V1 V2 V3 V2 V1...
- Staff 2:** Measure 1: A1 A2 A3 A2 A1...; Measure 2: 1 2 3 2 1...
- Staff 3:** Measure 1: 2 3 4 3 2...; Measure 2: V2 V3 V4 V3 V2...
- Staff 4:** Measure 1: A2 A3 A4 A3 A2...; Measure 2: 2 3 4 3 2...
- Staff 5:** Measure 1: 3 4 5 4 3...; Measure 2: V3 V4 V5 V4 V3...
- Staff 6:** Measure 1: A3 A4 A5 A4 A3...; Measure 2: 3 4 5 4 3...
- Staff 7:** Measure 1: 4 5 6 5 4...; Measure 2: V4 V5 V6 V5 V4...
- Staff 8:** Measure 1: A4 1 2 1 A4...; Measure 2: 4 5 6 5 4... (8^{vb})
- Staff 9:** Measure 1: 5 6 7 6 5...; Measure 2: A2 A3 A4 A3 A2...
- Staff 10:** Measure 1: 1 2 3 2 1...; Measure 2: F1 F2 F3 F2 F1... (8^{vb})
- Staff 11:** Measure 1: V1 V2 V3 V2 V1...; Measure 2: A3 A4 A5 A4 A3...
- Staff 12:** Measure 1: 2 3 4 3 2...; Measure 2: F2 F3 F4 F3 F2... (8^{vb})

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4. Lip Slurs ♩ = 100-120+

1- 2- 3--

3- 4- 5--

5-

5. Upper Range Extension: Harmonic Series Slurs ♩ = 60-120

If you cannot yet reach the highest notes, go as high as you can, extending past your "comfort zone" but not to the point of pain, and continuing to try and reach higher. You are welcome to attempt higher notes and to include or exclude the "non-chord tones" (smaller, in parentheses) at your discretion.

5-

4-

3-

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2-----

1-----

6. Low Range/C-, D \flat -, and (combined) AA-Attachment Tuning and Placement ♩ = 60-90

Δ V Γ V Δ Δ V Γ V Δ Δ V Γ V Δ Δ Δ V Γ V Δ Δ V Γ V Δ Δ V Γ V Δ Δ

1----- 2-----

Δ V Γ V Δ Δ V Γ V Δ Δ V Γ V Δ Δ Δ V Γ V Δ Δ V Γ V Δ Δ V Γ V Δ Δ

3----- 4-----

7. Low Range Extension: Pedal Tones ♩ = 60-90

As with the high range extension exercise, keep trying to reach lower. Further extension beyond the range indicated here would involve using false tones, but pursuing those can be both helpful and relaxing.

8^{vb}-----