

# Targeted Fundamentals for Contrabass Trombone (F/D/BB $\flat$ /AA $\flat$ configuration)

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## Fingering Guide:

Number Only -- Open. No valves engaged.

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

$\Gamma$ (number) -- Position with second valve (BB $\flat$ -attachment) engaged.

$\Delta$ (number) -- Position with both valves engaged (fundamental pitch is A $\flat$ 0).

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 and their fingering are as follows:  
Staff 1: C $\flat$  (Number Only), D $\flat$  (Number Only), E $\flat$  (Number Only), F $\flat$  (Number Only), G $\flat$  (Number Only), A $\flat$  (Number Only), B $\flat$  (Number Only), C $\flat$  (Number Only), D $\flat$  (Number Only), E $\flat$  (Number Only), F $\flat$  (Number Only), G $\flat$  (Number Only), A $\flat$  (Number Only), B $\flat$  (Number Only), C $\flat$  (Number Only).  
Staff 2: D $\flat$  (V1), E $\flat$  (V1), F $\flat$  (V1), G $\flat$  (V1), A $\flat$  (V1), B $\flat$  (V1), C $\flat$  (V1), D $\flat$  (V1), E $\flat$  (V1), F $\flat$  (V1), G $\flat$  (V1), A $\flat$  (V1), B $\flat$  (V1), C $\flat$  (V1).  
Staff 3: D $\flat$  ( $\Gamma$ 1), E $\flat$  ( $\Gamma$ 1), F $\flat$  ( $\Gamma$ 1), G $\flat$  ( $\Gamma$ 1), A $\flat$  ( $\Gamma$ 1), B $\flat$  ( $\Gamma$ 1), C $\flat$  ( $\Gamma$ 1), D $\flat$  ( $\Gamma$ 1), E $\flat$  ( $\Gamma$ 1), F $\flat$  ( $\Gamma$ 1), G $\flat$  ( $\Gamma$ 1), A $\flat$  ( $\Gamma$ 1), B $\flat$  ( $\Gamma$ 1), C $\flat$  ( $\Gamma$ 1), D $\flat$  ( $\Gamma$ 1).  
Staff 4: D $\flat$  ( $\Delta$ 1), E $\flat$  ( $\Delta$ 1), F $\flat$  ( $\Delta$ 1), G $\flat$  ( $\Delta$ 1), A $\flat$  ( $\Delta$ 1), B $\flat$  ( $\Delta$ 1), C $\flat$  ( $\Delta$ 1), D $\flat$  ( $\Delta$ 1), E $\flat$  ( $\Delta$ 1), F $\flat$  ( $\Delta$ 1), G $\flat$  ( $\Delta$ 1), A $\flat$  ( $\Delta$ 1), B $\flat$  ( $\Delta$ 1), C $\flat$  ( $\Delta$ 1), D $\flat$  ( $\Delta$ 1).  
A dashed line labeled 8 $\text{vb}$  is positioned below the fourth staff.

### 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 and their fingering are as follows:  
Staff 1: C $\flat$  (Number Only), D $\flat$  (Number Only), E $\flat$  (Number Only), F $\flat$  (Number Only), G $\flat$  (Number Only), A $\flat$  (Number Only), B $\flat$  (Number Only), C $\flat$  (Number Only), D $\flat$  (Number Only), E $\flat$  (Number Only), F $\flat$  (Number Only), G $\flat$  (Number Only), A $\flat$  (Number Only), B $\flat$  (Number Only), C $\flat$  (Number Only).  
Staff 2: D $\flat$  (V1), E $\flat$  (V1), F $\flat$  (V1), G $\flat$  (V1), A $\flat$  (V1), B $\flat$  (V1), C $\flat$  (V1), D $\flat$  (V1), E $\flat$  (V1), F $\flat$  (V1), G $\flat$  (V1), A $\flat$  (V1), B $\flat$  (V1), C $\flat$  (V1), D $\flat$  (V1).  
Staff 3: D $\flat$  ( $\Gamma$ 1), E $\flat$  ( $\Gamma$ 1), F $\flat$  ( $\Gamma$ 1), G $\flat$  ( $\Gamma$ 1), A $\flat$  ( $\Gamma$ 1), B $\flat$  ( $\Gamma$ 1), C $\flat$  ( $\Gamma$ 1), D $\flat$  ( $\Gamma$ 1), E $\flat$  ( $\Gamma$ 1), F $\flat$  ( $\Gamma$ 1), G $\flat$  ( $\Gamma$ 1), A $\flat$  ( $\Gamma$ 1), B $\flat$  ( $\Gamma$ 1), C $\flat$  ( $\Gamma$ 1), D $\flat$  ( $\Gamma$ 1).  
Staff 4: D $\flat$  ( $\Delta$ 1), E $\flat$  ( $\Delta$ 1), F $\flat$  ( $\Delta$ 1), G $\flat$  ( $\Delta$ 1), A $\flat$  ( $\Delta$ 1), B $\flat$  ( $\Delta$ 1), C $\flat$  ( $\Delta$ 1), D $\flat$  ( $\Delta$ 1), E $\flat$  ( $\Delta$ 1), F $\flat$  ( $\Delta$ 1), G $\flat$  ( $\Delta$ 1), A $\flat$  ( $\Delta$ 1), B $\flat$  ( $\Delta$ 1), C $\flat$  ( $\Delta$ 1), D $\flat$  ( $\Delta$ 1).  
Staff 5: D $\flat$  ( $\Delta$ 1), E $\flat$  ( $\Delta$ 1), F $\flat$  ( $\Delta$ 1), G $\flat$  ( $\Delta$ 1), A $\flat$  ( $\Delta$ 1), B $\flat$  ( $\Delta$ 1), C $\flat$  ( $\Delta$ 1), D $\flat$  ( $\Delta$ 1), E $\flat$  ( $\Delta$ 1), F $\flat$  ( $\Delta$ 1), G $\flat$  ( $\Delta$ 1), A $\flat$  ( $\Delta$ 1), B $\flat$  ( $\Delta$ 1), C $\flat$  ( $\Delta$ 1), D $\flat$  ( $\Delta$ 1).  
A dashed line labeled 8 $\text{vb}$  is positioned below the fourth staff.

# Targeted Fundamentals for F/D/BBb/AA<sup>b</sup> Contrabass Trombone (Everett)

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 organized into pairs of staves, with the second measure of each pair often containing a lower register exercise marked with 8vb. The exercises are as follows:

- Staff 1: 1 2 3 2 1...; V1 V2 V3 V2 V1
- Staff 2: F1 F2 F3 F2 F1...; 1 2 3 2 1...
- Staff 3: 2 3 4 3 2...; V2 V3 V4 V3 V2...
- Staff 4: F2 F3 F4 F3 F2...; 2 3 4 3 2...
- Staff 5: 3 4 5 4 3...; V3 V4 V5 V4 V3...
- Staff 6: A1 A2 A3 A2 A1...; 3 4 5 4 3...
- Staff 7: V1 V2 V3 V2 V1...; V4 F1 F2 F1 V4...
- Staff 8: A2 A3 A4 A3 A2...; 8<sup>vb</sup> V1 V2 V3 V2 V1...
- Staff 9: V2 V3 V4 V3 V2...; F1 F2 F3 F2 F1...
- Staff 10: A3 1 2 1 A3...; 8<sup>vb</sup> V2 V3 V4 V3 V2...
- Staff 11: V3 V4 V5 V4 V3...; F2 F3 F4 F3 F2...
- Staff 12: 1 2 3 2 1...; 8<sup>vb</sup> V3 V4 V5 V4 V3...

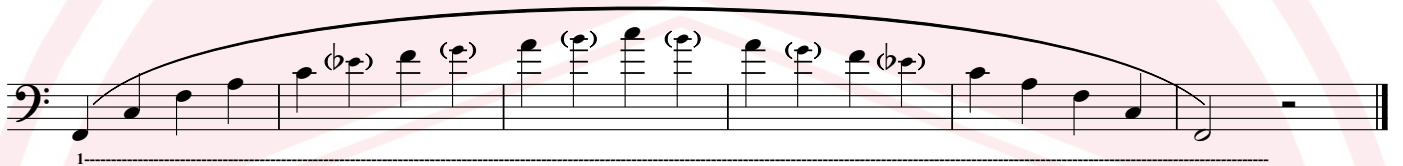
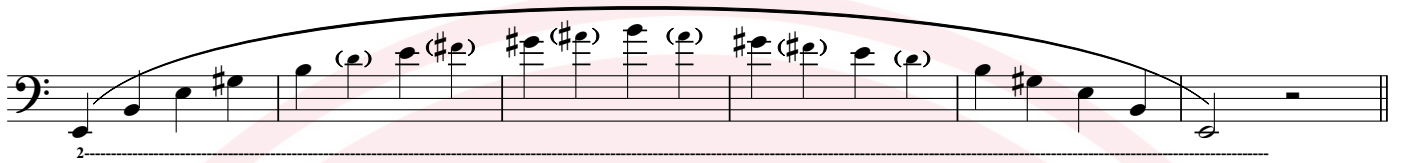
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4. Lip Slurs ♩ = 100-120+

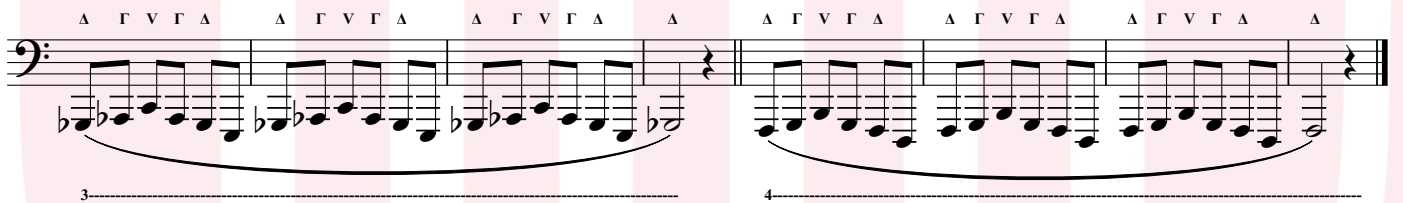
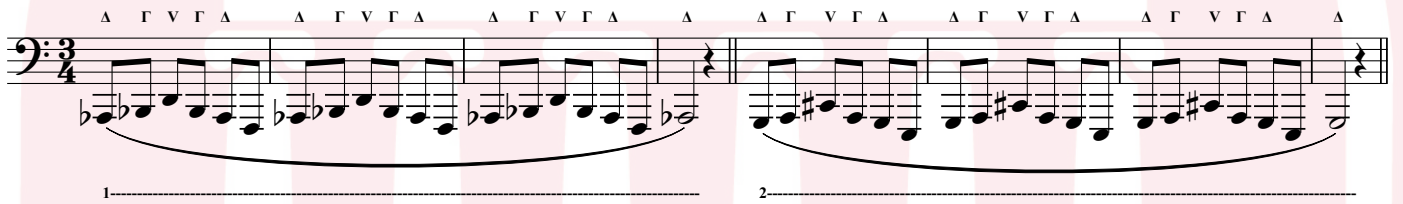
5. Upper Range Extension: Harmonic Series Slurs ♩ = 60-120

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.

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



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.

