

**University of Colorado Boulder**  
**College of Music**  
**Trombone Studio**

***Warm-Up & Fundamental Exercise***  
***Materials***



Trombone Studio  
UNIVERSITY OF COLORADO **BOULDER**

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This is a compilation of exercises that I learned over the years. It reflects some of my short- and long-term goals as I aim to maintain and develop specific skills. It's important to note that these exercises are in two major sections.

- I. Warm-up
  - a. The warm-up should be a short period of time, no more than 20 minutes, where we begin to stretch, get air flowing, lips vibrating, and connecting our ear to our playing. It should not be confused with a regular, more extensive practice of fundamental expansion in section II.
- II. Fundamental expansion

My three guiding principles to practicing are:

- I. Have a clear idea of how you want to always sound and strive for that sound.
- II. Start from a total point of comfort and gradually stretch yourself out of comfort.
- III. Play EVERYTHING with musical intent.



# I. Warm-up

## A. Stretches and Breathing

- i. I highly recommend simple body stretches to prepare your body and mind for a long day of playing. Strive for relaxation and good posture.
- ii. Do simple blowing exercises focusing on the outward flow of air. Let the air flow out of your body free and relaxed. Note: think “Ahhh” on your inhalations.
  1. Here are suggested breathing patterns:
    - a. In 4, out 4; in 3, out 4; in 2, out 4; in 1, out 4
    - b. Flow Awareness: Breathe in to comfortably full, then simulate different dynamics with the following images:
      - i. Bow & Arrow = fortissimo air
      - ii. Toss the Darts = mezzo forte air
      - iii. Float Paper Airplanes = pianissimo air

## B. Express Glissandi: Begin with the easiest note for you in first position.

Slowly, in free time

da Silva / Breving

7

9

11

13

V

V6

V

**C. Sound and Slow Slurs:** Strive for a beautiful, full and resonant tone. Alternate buzzing and performing on the trombone.

James Stamp

19  $\text{♩} = 66-72$

25

31

37

**D. Moving the Air:** focus on maintaining a consistent tone and consistent tuning through dynamic changes.

1

5

9

13



## II. Fundamental Expansion

These exercises are intended to be an expansion of the first warm-up section. These exercises are meant to expand your fundamental horizons. Note that these exercises are a lifelong progression exercises...consistency and patience are key! This section will cover (a.) flexibility, (b.) range, (c.) articulation, (d.) legato slide technique, (e.) intervals, and (f.) cool down.

### A. Flexibility – consider incorporating articulations into your lip slurs to improve accuracy.

#### 1A.

##### 3 note slurs

Strive for a smooth and liquid-like connection between partials.

Peter Ellefson

43



51



##### 4 note slurs

Peter Ellefson

57



63



71



Joseph Alessi

77



## 2A.

Strive for a smooth connection. Rhythmic integrity is paramount.

85

89

93

97

## 3A.

99

105

111

## 4A.

## Variation on Remington / Alessi



## B. Range

**1B.** – A combination of air compression, air direction, and voicing (OH, AH, EH, EE, SI) are crucial for range expansion.

♩ = 88

**2B.**

♩ = 80

Ta-aa-ee-ah                      ee   ee   ee   ee   ee



## 3B.

**Range:** Stretch your range in both directions. Always strive for beautiful tone.

*In a comfortable tempo without metronome.*

Charles Vernon

148

V2

151

V

154

157

160

163

166

169

*Continue up if comfortable*

## 4B.

1

4

7

10

13

16

19

The musical score for exercise 4B consists of seven staves of music, each beginning with a bass clef. The first staff is in C major (one sharp) and common time (C). The second staff is in B-flat major (two flats). The third staff is in A-flat major (three flats). The fourth staff is in G major (one sharp). The fifth staff is in F major (one flat). The sixth staff is in E major (three sharps). The seventh staff is in D major (two sharps). Each staff contains a series of eighth and sixteenth notes, often beamed together, and is marked with a large slur. The exercise is divided into measures, with measure numbers 1, 4, 7, 10, 13, 16, and 19 indicated at the beginning of each staff.

**C. Articulation** – strive for consistent, effective tongue action coordinates with immediate air at all dynamics and styles. Note that the air takes priority over the tongue!

1C.

In all positions

Invert, play other partials

2C.

etc. to

in all keys

3C.

etc. to

in all keys

4C.

Do several Arban scale patterns in all keys.

etc. to

etc. to

5C.



vary the articulations, in all keys

**Supplemental Materials:**Arban – *Complete Method*Kopprasch – *Studies***D. Legato Slide Technique** – Strive to move the slide as late as possible!

1D.

1

5

8

12

15

19

2D. – combine natural slurs with legato tonguing.

Exercise 2D consists of six staves of music in bass clef, 6/8 time. The key signature has one flat (B-flat). The notation includes slurs and legato tonguing markings. The measures are numbered 1, 4, 7, 10, 13, and 16.

1  
4  
7  
10  
13  
16

3D.

Exercise 3D consists of three staves of music in bass clef, 6/8 time. The key signature has one flat (B-flat). The notation includes slurs and legato tonguing markings. The measures are numbered 1, 4, and 7.

1  
4  
7

## E. Intervals

**1E.** – In all keys.

Musical score for "The Rose Tree" in bass clef, 4/4 time, key of B-flat major. The tempo is marked as ♩ = 100. The score consists of two staves. The first staff contains the first 12 measures, and the second staff contains the remaining 12 measures. The melody is written in a simple, folk-like style with eighth and quarter notes. The key signature has two flats (B-flat and E-flat).

**2E.** – In all keys.

The musical score is written for a single melodic line in bass clef, 4/4 time, with a key signature of one flat (B-flat). The tempo is marked as quarter note = 90. The piece begins with a 3-measure rest, followed by a series of eighth and sixteenth notes, including triplets. A long, sweeping slur covers the final 12 measures of the piece, which end with a final chord.

**3E.** – In all keys.

180



184



*Continue in all 12 keys.*

## F. Cool down

196



200



204



Continue chromatically down to your lowest note.