University of Colorado Boulder College of Music Trombone Studio

Warm-Up & Fundamental Exercise Materials



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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.

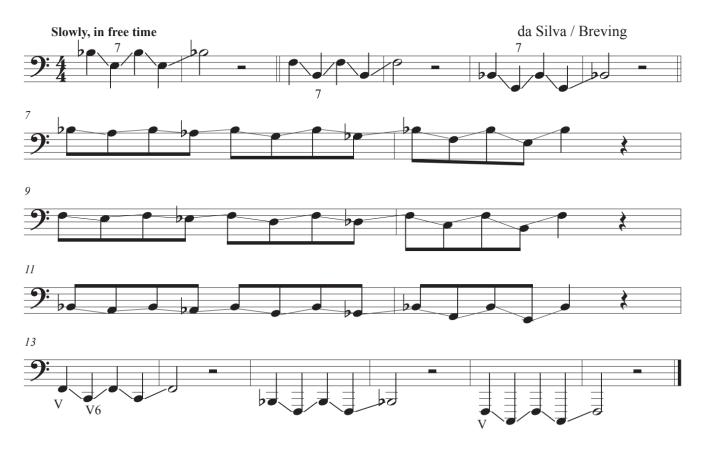


I. Warm-up

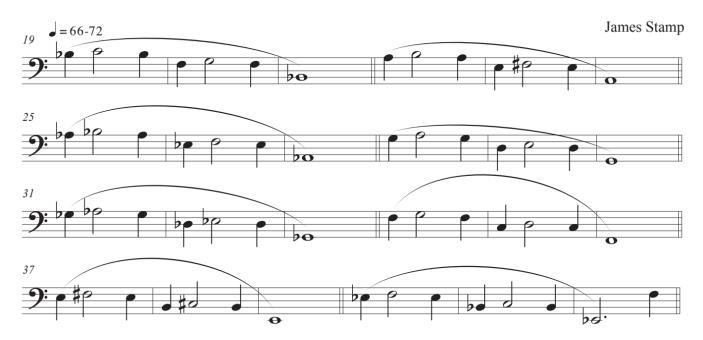
A. Stretches and Breathing

- 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, the 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

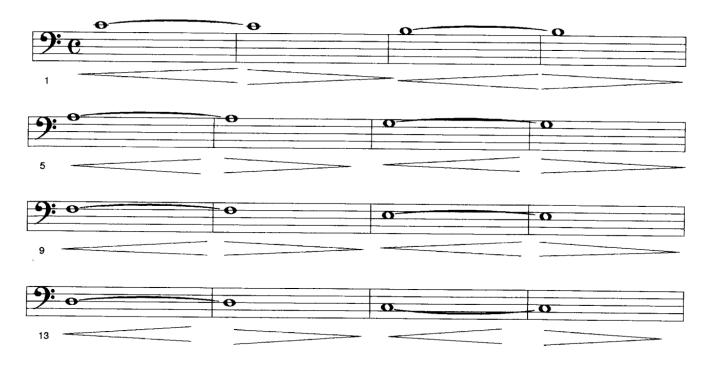
B. Express Glissandi: Begin with the easiest note for you in first position.



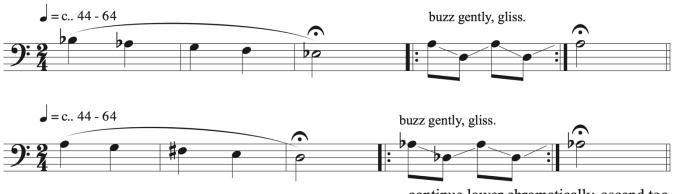
C. Sound and Slow Slurs: Strive for a beautiful, full and resonant tone. Alternate buzzing and performing on the trombone.



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



E. Ear connection



continue lower chromatically, ascend too

F. Tunes: play simple melodies by ear in several keys and different octaves. Start in a comfortable range and expand gradually lower and higher. I suggest simple songful tunes such as: "Ode to Joy" or "Mary Had a Little Lamb".

Supplemental Materials:

Chicowicz – Flow Studies **Remington** – Warm-ups

Schlossberg - Daily Drills and Technical Studies

Stamp – Warm-Ups and Studies

Vernon – A Singing Approach to the Trombone

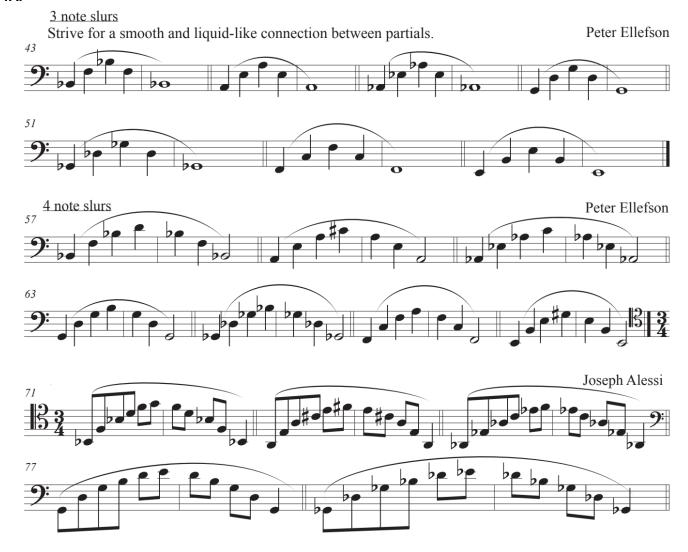


II. Fundamental Expansion

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.

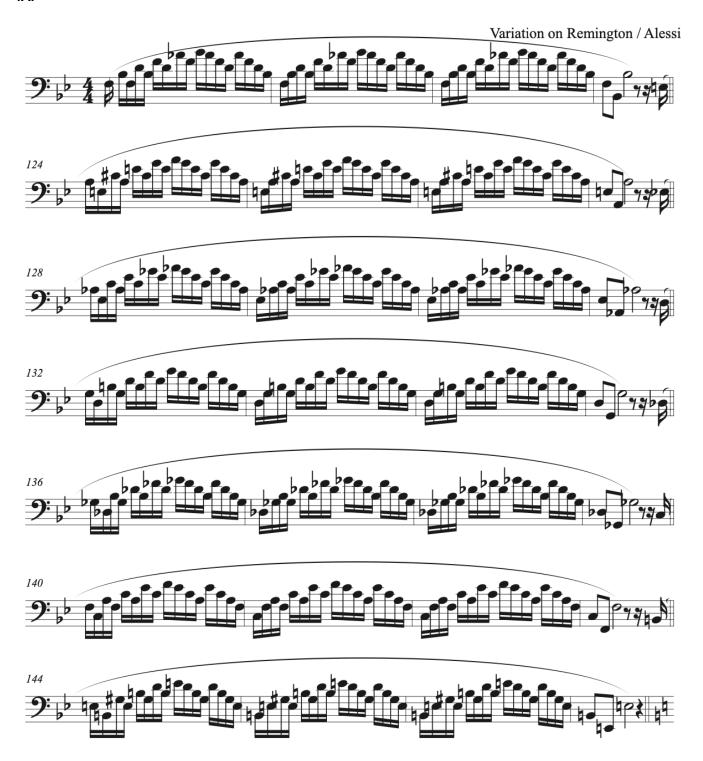




2A.

Strive for a smooth connection. Rhythmic integrity is paramount.



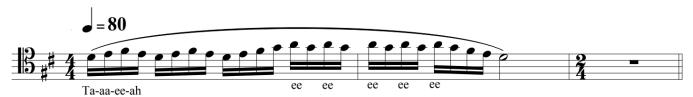


B. Range

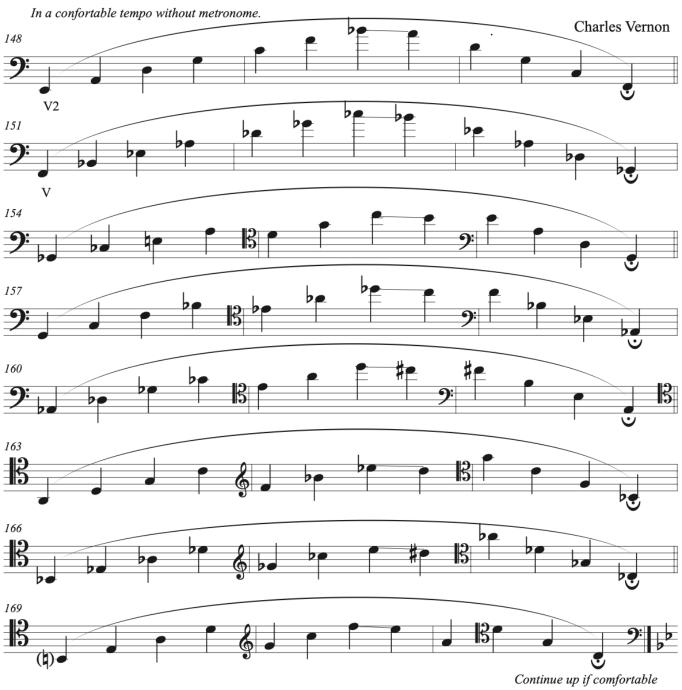
1B. – A combination of air compression, air direction, and voicing (OH, AH, EH, EE, SI) are crucial for range expansion.



2B.



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



4B.

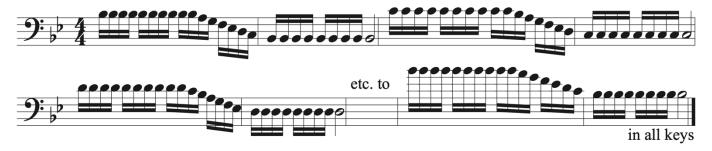


C. Articulation – strive for consistent, effective tongue action coordinates with immediate air at all dynamics and styles. Note that the air takes priority over the tongue!

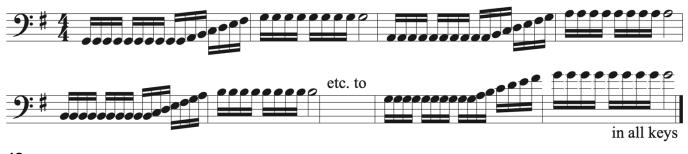
1C.



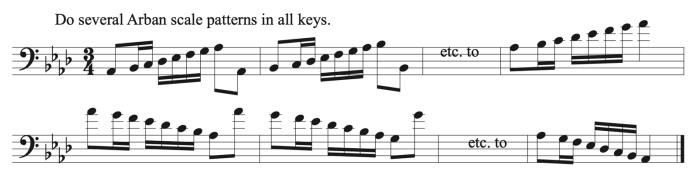
2C.



3C.



4C.



5C.



vary the articulatons, in all keys

Supplemental Materials:

Arban – Complete Method **Kopprasch** – Studies

D. Legato Slide Technique – Strive to move the slide as late as possible!

1D.



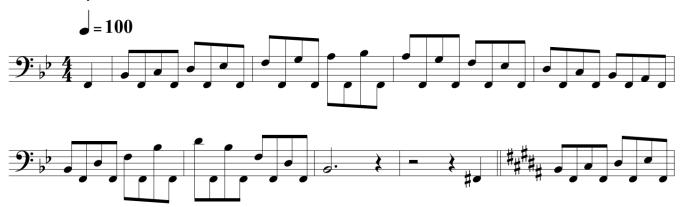


2D. – combine natural slurs with legato tonguing.



E. Intervals

1E. – In all keys.



2E. – In all keys.



3E. - In all keys.





F. Cool down



Continue chromatically down to your lowest note.