

Bass Trombone Technical Skills

These are the 13 exercises you will master during your time at ODU. They are certainly not the only technical exercises you will study, but they are the ones I will use to measure your technical mastery of the trombone. Technique will be tested three times each year: 1) during a lesson in Sept., 2) during a lesson in late Nov. or early Dec., 3) during a lesson in late April or early May. Steady progress is expected on these exercises – we will set annual goals - but we will not typically focus on them in your lessons. You are to practice them as part of your daily routine.

Freshmen and sophomores may not be able to execute all the exercises. I recommend you begin with 1,3,5,6,7,8,9; add more as your ability grows. All students must demonstrate progress towards these goals each term in order to advance to the next level of study.

1. **Major, melodic and harmonic** minor scales and arpeggios, one octave - Hall Scales #1.
2. **Major and harmonic** minor scales and arpeggios, two octaves – Hall Scales #2.
3. **Chromatic** scales, one octave – Hall Scales #3.
4. **Whole tone** scales and arpeggios – Hall Scales #4.
5. **Diminished** scales and arpeggios – Hall Scales #5.
6. **Dominant seventh** arpeggios – Arban/Encore p.166, Arban/Fischer p.156.
7. Slow slurs – Remington Warm-ups #7 Extending the Interval in Legato.
8. Flexibility – Remington Warm-ups p.5, starting fourth line from bottom of page, second measure; all seven positions.
9. Single tonguing – Remington Warm-ups #2 Tonguing, to double bar. Marcato.
10. Double tonguing – Arban/Encore p.198 #83, Arban/Fischer p.186 #83.
11. Triple tonguing – Arban/Encore p.176 #8, Arban/Fischer p.164 #8.
12. High range – scale and arpeggio to top note; without embouchure shift; any speed. Must perform three times, two scales and one arpeggio or vice versa.
13. Low range - scale and arpeggio to low note; without embouchure shift; any speed. Must perform three times, two scales and one arpeggio or vice versa.

Name _____

Bass Trombone Technical Skills Chart

Play these around the circle of fourths from memory, with good intonation, but without stumbles; relative or parallel minors.

Scales #1

Major



Natural minor



Melodic minor



Harmonic minor



Scales #2

Play these around the circle of fourths from memory,
with good intonation, but without stumbles.

Major

Two staves of musical notation in bass clef (C-clef) and common time (indicated by a 'C'). The notation consists of two measures of a major scale, with a key change in the middle. The first measure starts on A and ends on E. The second measure starts on B and ends on F-sharp. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. The first measure has a sixteenth-note pattern: A-B-C-D, E-F-G-A. The second measure has a sixteenth-note pattern: B-C-D-E, F-G-A-B. The key change is indicated by a sharp sign over the B in the first measure and a sharp sign over the F-sharp in the second measure.

Harmonic minor

Two staves of musical notation in bass clef (C-clef) and common time (indicated by a 'C'). The notation consists of two measures of a harmonic minor scale, with a key change in the middle. The first measure starts on A and ends on E. The second measure starts on B and ends on F-sharp. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. The first measure has a sixteenth-note pattern: A-B-C-D, E-F-G-A. The second measure has a sixteenth-note pattern: B-C-D-E, F-G-A-B. The key change is indicated by a sharp sign over the B in the first measure and a sharp sign over the F-sharp in the second measure.

Scales #3

Chromatic

One staff of musical notation in bass clef (C-clef) and common time (indicated by a 'C'). The notation consists of a single measure of a chromatic scale. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. The measure starts on A and ends on A, passing through all twelve notes of the chromatic scale. The measure is divided into six groups of three notes each, with a '3' above each group. The notes are: A-B-C, D-E-F, G-A-B, C-D-E, F-G-A, B-C-D.

Play these scales around the circle of fourths from memory,
with good intonation, but without stumbles.

Scales #4

Whole tone scale, augmented arpeggio

Scales #5

Diminished or Octatonic scale, diminished arpeggio

5.

6.

166 • Arban ARPEGGIOS

7.

AS WRITTEN,
ONE TIME

VII EXTENDING THE INTERVAL IN LEGATO - ~~IN ALL DIRECTIONS~~

SLOW



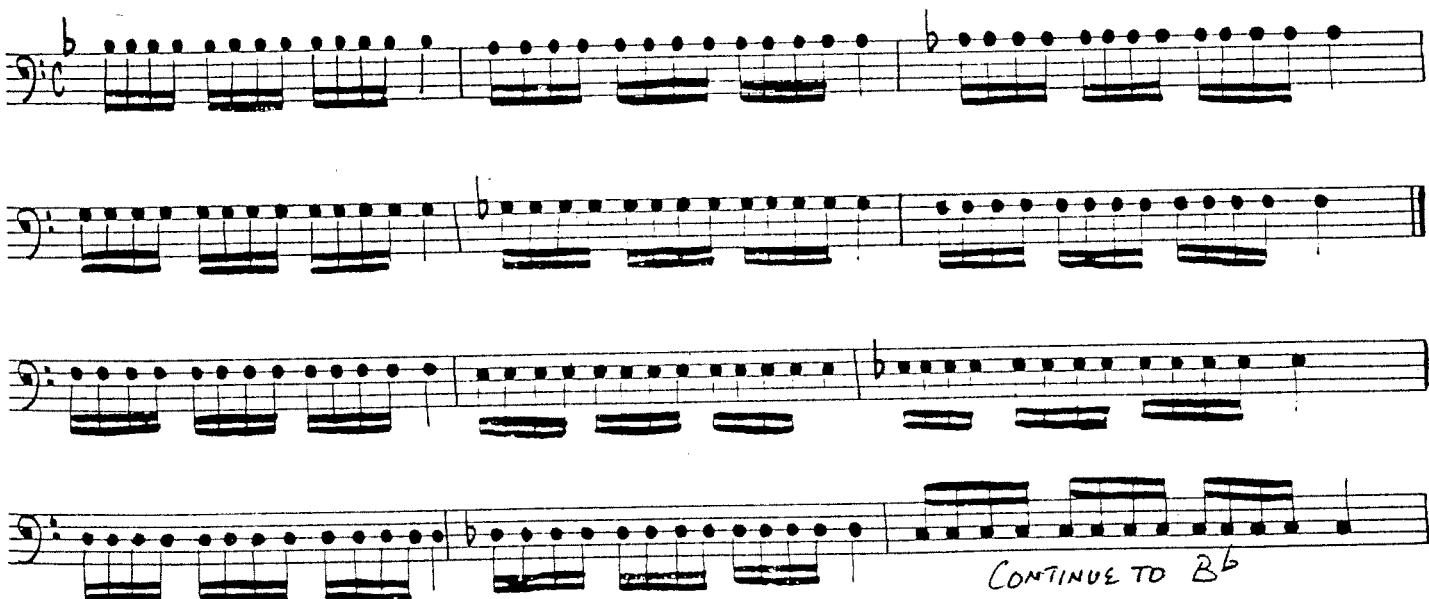
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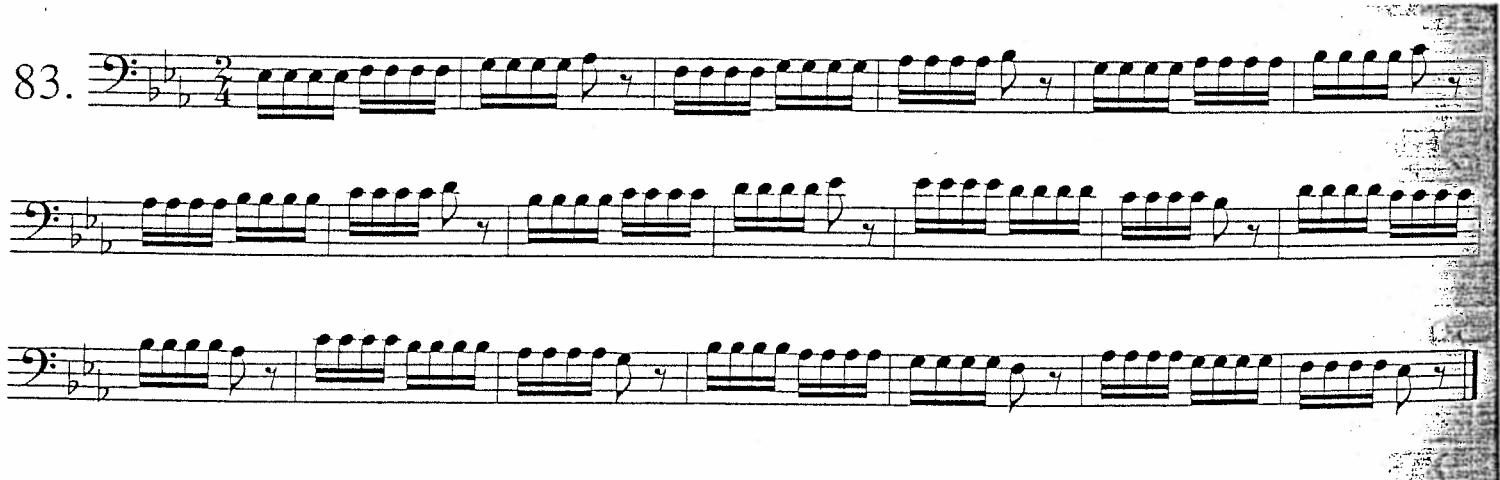
Ellen Redman copyist 617-738-9512

9.

II. TONGUING (THIS EXERCISE TO BE PLAYED BOTH
STACCATO AND LEGATO)



10.

83. 

11.

8. 