

Sr. High Trombone Students

Lesson 1

(30 Minute Session)

1 – Warm-up (5 minutes)

- Make sure you demonstrate good posture. Take two or three deep, full breaths reminding yourself how you need to breathe to play a wind instrument.
- Mouthpiece buzzing
 - Play long tones in medium range
 - Add articulations, make sure your tongue moves quickly
 - Play a simple song(s)
- On trombone
 - Lip slurs starting on fourth line F, work through the 7 slide positions. Continue to add higher notes as long as you are **not** forcing them to speak. Think faster moving air to play higher notes.

Musical notation for lip slurs in 1st, 2nd, 3rd, and 4th positions. The notation is in bass clef, 4/4 time, and Bb major. It shows four measures of music, each with a slur over it. The first measure is labeled '1st position', the second '2nd position', the third '3rd position', and the fourth '4th position'. The notes are: 1st position (F4, G4, A4, Bb4), 2nd position (F4, G4, A4, Bb4), 3rd position (F4, G4, A4, Bb4), and 4th position (F4, G4, A4, Bb4). The word 'etc' is written at the end of the fourth measure.

2 - Technique (10 minutes)

Musical notation for Bb Major Scale, Arpeggio, and Thirds. The notation is in bass clef, 4/4 time, and Bb major. It shows two measures of music. The first measure is labeled 'Scale' and the second 'Arpeggio'. The notes are: Scale (F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4), Arpeggio (F4, A4, C5, Bb4, A4, G4, F4). The word 'Thirds' is written above the first measure of the second line. The notes are: Thirds (F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4).

Bb Major Scale, Arpeggio and Thirds

Scale

Arpeggio

Eb Major

Thirds

Eb Major Scale, Arpeggio and Thirds

Chromatic Scale

- When you practice your scales be sure to vary the articulations: all slurred, all tongued, slur two & tongue two, tongue two & slur two, slur three and tongue one, etc.

For enrichment: To advance your technique even more, play your scales in full range. i.e.: For major scales, start on your lowest note (not necessarily the root or first note of the scale) and play to your highest note using the same key signature.

Always work with a metronome, aiming for accuracy first; then increase the tempo. Accuracy is more important than speed.

3 – Work on your repertoire (15 minutes)

Choose to practice what needs to be mastered; don't waste your time practicing what you can already do.

- Listen to the piece you're working on. Most band pieces are available to listen to on jwpepper.com.
- Listen and play along – don't worry about mistakes.
- Isolate the more difficult passages and work on these in small "chunks."

- Without playing, figure out the **rhythms** first. Write in the counting if you need to and if need be, S L O W it way down. Accuracy is more important than speed.
- Look at the notes and add the fingerings to the rhythms you've just learned.
- Take note of the key signature and any accidentals; play these small "chunks" sections on your instrument. Accuracy is more important than speed.
- Put the "chunks" together, gradually increasing tempo if necessary. Accuracy is more important than speed.
- **Practice with a metronome is always encouraged.**

4 - Listening (5 minutes)

- On YouTube, find examples of great players to listen to and *really listen* for the following: breathing, tone quality, articulations, musical phrasing, dynamics, etc. Great players to check out: Christian Lindberg, Joseph Alessi, Ian Bousfield.