

IV. The Coordination Training Program

Exercise 1: Loosening up the lips

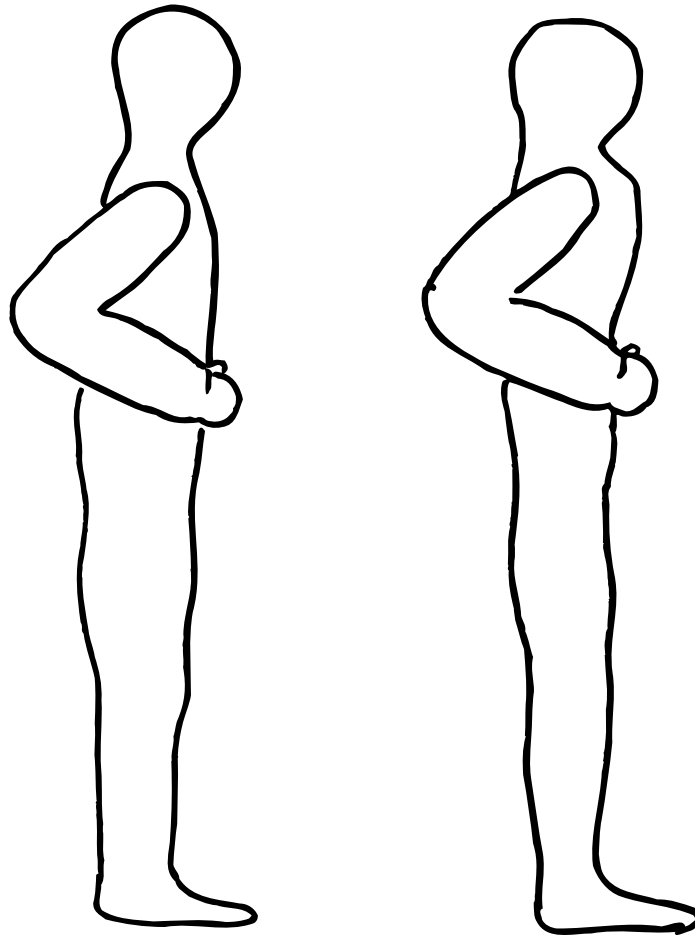
Keep your mouth closed and blow air through your loosely closed lips, so they start to vibrate.

Be sure that your cheeks are vibrating as well. You will now produce the sound of a horse snorting. Do this exercise until your lips are sufficiently loose and ready to play. Check this by rolling them backwards and forwards to feel if they are ready for playing. If not, repeat the 'fluttering' for another 20 seconds.

Exercise 2: Stretching and breathing

Before you touch your instrument, do the following exercises. They are meant to stretch your *breathing apparatus* in general and to achieve a *relaxed yet alert posture*.

- a. Stand before a mirror and lift your ribcage as high as possible without lifting your shoulders or leaning backwards. Shoulders and arms remain in starting position. Do this four to six times without inhaling.



- Long beginning notes:

This exercise is intended to improve the focus of your embouchure within the timing, and helps to develop a steady airstream.

Be sure to relax your breathing muscles during the rests.

Repeat this exercise until you've reached optimal **relaxation** and **tone quality**.

$\text{♩} = 60$

DAA DAA DAA DAAAA

- Short beginning notes

$\text{♩} = 60$

DAH DAH DAAAAH

- Tenuto tonguing on a steady airstream

$\text{♩} = 80 - 120$

DAAA DAAA DA DA DA DA

DA DA DA DA DA DA DA DA etc.

6 6 6 6

DAA

- Tenuto tonguing on a steady airstream

♩ = 80-120

DAAA DAAA DA DA DA DA

DA DA DA DA DA DA DA DA Etc.

6 6 6 6

DAA

Optional Exercise 5a: Lip buzzing combined with normal embouchure

Pick a note on the piano in the middle register of the trombone. Buzz the same note with your lips only for four beats. During the third and fourth beat bring your instrument toward your embouchure and then continue playing the note for the next four beats. Remove the horn from your embouchure, again buzzing the tone only with your lips. Be sure that pitch and sound are sustained. Do this exercise on every note that causes you problems. You can also alter the exercise by first playing the note on the horn, then buzzing it.

N.B.: Do not practice this higher than F above the staff, as it will overstrain your lips.

♩ = 60

lip buzz with instrument lip buzz lip buzz with instrument lip buzz

lip buzz with instrument lip buzz

with instrument lip buzz with instrument with instrument lip buzz with instrument

with instrument lip buzz with instrument

Exercise 7: Ten 'one-note' exercises with normal embouchure

Play these exercises on B \flat .

- Coordinating lips and air

HAA HAA HAA HAA HAA HAA HAA

- Coordinating lips and timing of air

HA HA HA HA HA HA HAAAA

- Opening the glottis and timing lips and air

GA GA GA GA GA GA GAAAA

- Coordinating lips and timing of air and tongue

HA DA HA DA HA DA HAAAA

- Legato tonguing

DA DA DA DA DA DA DAAAA

- Legato DOO-DL tonguing

DOO DL DOO DL DOO DL DOO DL DOO DL DOO DL DOO DL DOO DL DOO DL DOO DL DOO DL DOO DL DOO DL DOO DL DOO DL DOO DL DOO

Where the instruction 'laugh' appears below, make only one 'laugh' attack, and then maintain the 'laugh' support throughout the rest of the phrase, as given.

10A

♩ = 60-80

Portato

Yawn Laugh(Daa) Yawn Laugh(Daa) Yawn

Laugh(Daa) Yawn Laugh(Daa) Yawn

Laugh(Daa) Yawn Laugh(Daa) Yawn

Laugh(Daa) Yawn Laugh(Daa) Yawn

Laugh(Daa) Yawn Laugh(Daa) Yawn

Laugh(Daa) Yawn Laugh(Daa) Yawn

Laugh(Daa) Yawn Laugh(Daa) Yawn

• Opening the glottis and timing lips and air

♩ = 80

GA GA GA GA GA GA GAAAA

Detailed description: A bass clef staff in common time (C) with a tempo marking of quarter note = 80. The first six measures each contain a quarter note G4 with a horizontal line above it. The seventh measure contains a half note G4 with a horizontal line above it. The eighth measure contains a whole note G4 with a horizontal line above it.

• Coordinating lips and timing of air and tongue

♩ = 80

HA DA HA DA HA DA HAAAA

Detailed description: A bass clef staff in common time (C) with a tempo marking of quarter note = 80. The first two measures each contain a quarter note G4 and a quarter note A4 beamed together with a horizontal line above them. The next two measures each contain a quarter note G4 and a quarter note D5 beamed together with a horizontal line above them. The seventh measure contains a half note G4 with a horizontal line above it. The eighth measure contains a whole note G4 with a horizontal line above it.

• Legato tonguing

♩ = 80

DA DA DA DA DA DA DAAAA

Detailed description: A bass clef staff in common time (C) with a tempo marking of quarter note = 80. The first six measures each contain a quarter note D4 and a quarter note A4 beamed together with a horizontal line above them. The seventh measure contains a half note D4 with a horizontal line above it. The eighth measure contains a whole note D4 with a horizontal line above it.

• Legato DOO-DL tonguing

♩ = 80

DOO DL DOO DL DOO DL DOO DL DOO DL DOO DL DOO DL DOO DL DOO DL DOO DL DOO DL DOO

Detailed description: A bass clef staff in common time (C) with a tempo marking of quarter note = 80. The first four measures each contain a quarter note D4 and a quarter note O4 beamed together with a horizontal line above them. The next four measures each contain a quarter note D4 and a quarter note L4 beamed together with a horizontal line above them. The final measure contains a whole note D4 with a horizontal line above it.

• Fading in on a tone

AIR

SOUND

ppp pp mp mf

Detailed description: A bass clef staff in common time (C). The first measure is empty. The second measure contains a whole note D4 with a horizontal line above it. The word 'AIR' is written above the staff. Below the staff, the word 'SOUND' is written, with a dynamic curve underneath it that starts at *ppp* and rises to *mf* by the end of the second measure.

• Long beginning notes

Put your horn down in the rest bars keeping the chest high.

♩ = 60

DAA DAA DAA DAAAA

Detailed description: A bass clef staff in common time (C) with a tempo marking of quarter note = 60. The first measure contains a quarter note D4 and a quarter note A4 beamed together with a horizontal line above them. The second measure is empty. The third measure contains a quarter note D4 and a quarter note A4 beamed together with a horizontal line above them. The fourth measure is empty. The fifth measure contains a quarter note D4 and a quarter note A4 beamed together with a horizontal line above them. The sixth measure is empty. The seventh measure contains a quarter note D4 and a quarter note A4 beamed together with a horizontal line above them. The eighth measure contains a half note D4 with a horizontal line above it. The ninth measure contains a whole note D4 with a horizontal line above it.

Exercise 2: Open throat – fast air exercise

To develop your awareness of an open throat and of good fast air support, do the following exercise. If this is too high, start with the highest scale you're able to play.

$\text{♩} = 120$ 8^{va} -----

HA HA HA HA HA HA HA HA HA HA HA HAA GA GA GA GA GA GA GA GA GA GA GA GA GAA

(8^{va})-----

HA HA HA HA HA HA HA HA HA HA HA HAA etc. to low E.

Exercise 3: Optional tonguing exercises

This is an extra tonguing exercise for detached playing, which is optional because it makes demands on the muscles at the corners of the mouth. It helps achieve a centered, clear sound and safe attacks. For more variation, you may change the rhythms of the scales.

1.

$\text{♩} = 100 - 120$

2.

3.