

AIR and LONG TONES (middle register)

Tom Kamp

Everything starts with the air. Take a big, relaxed, open breath and just blow it out. Take another breath the same way and blow it loosely "at" the mouthpiece. Then blow one into the mouthpiece without buzzing your lips. Finally, do the same steps above one more time, and this time, let the lips start vibrating. Build on this first vibrating note and hold out a long tone. LISTEN TO THE SOUND. Stop and listen to the recording of that sound in your mind. Hear in your mind the best sound you can imagine- playing the same note you just played. Then, repeat the process above and match the sound coming out of your instrument with the sound you hear in your mind.

On the following long tones,

LISTEN FOR:

Matching to "ideal sound" in your mind
Consistent or improving tone quality
Steady counting of beat
Consistent "TA" to start each note
Best possible intonation

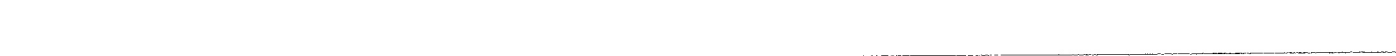
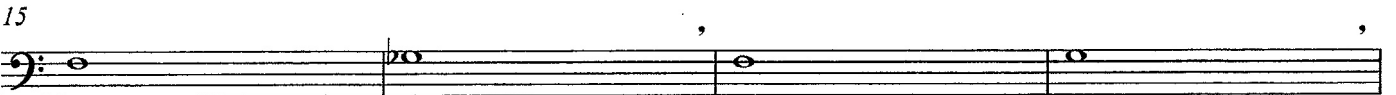
WATCH FOR:

Hand position, Posture, Slide Motion, Slide Placement.

Slow and Relaxed



STOP! Take a couple of breaths, and go on as before. Remember the air has to blow faster as you play higher notes.



AIR and LONG TONES

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On the following long tones, **LISTEN FOR:**

Matching to "ideal sound" in your mind
consistent or improving tone quality
steady counting of beat
Consistent "TA" to start each note
Best possible intonation

WATCH FOR:

Hand position, Posture, Slide Motion, Slide Placement.

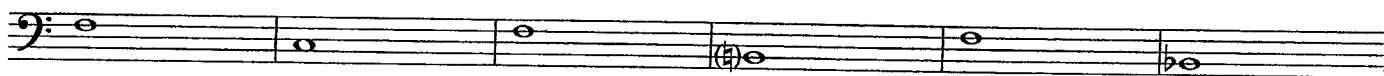
Slow and Relaxed



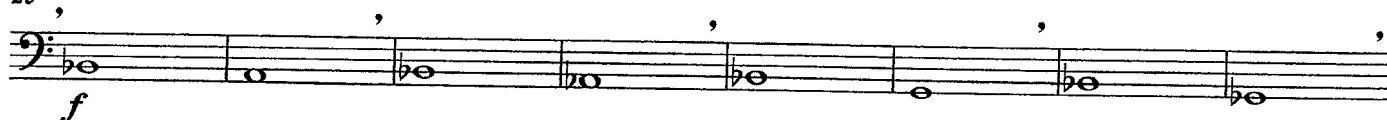
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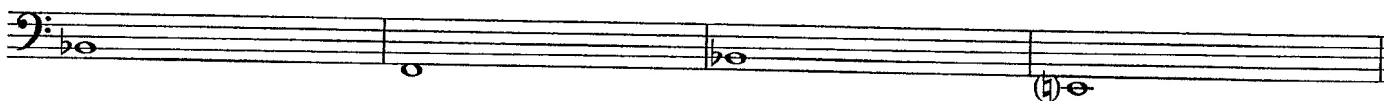
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25



33



AIR and Lip Slurs

Tom Kamp

Everything starts with the air. Take a big, relaxed, open breath and just blow it out. Start each slur with TA; after that, the tongue lies still in the bottom of the mouth. As you slur higher, blow faster air. KEEP THE AIR MOVING FORWARD ALL THE TIME. You may also want to think of angling the air down toward the bottom of the mouthpiece as you blow faster to play higher.

Three-note slurs



7



11



Four-note slurs

15



21



25



AIR and Legato Slurs

Take a big, relaxed, open breath. Start the first note with "TA," then blow continuously, letting the air move the notes along. The tongue gets blown out of the way by the air, rather than feeling like the tongue is "spitting" the air into the instrument.



Listen for the continuous "AAH" sound through each note.



Listen for consistency in each articulation and make sure they are matching your "ideal" sound



Also reverse the whole note and quarter notes.

etc.



Do it the same way, but with "TA."

etc.



Legato tongue with slide- keep the air moving forward

Musical notation for the bass line of 'Ta-da-da'. The notation is on a single staff with a bass clef. It consists of two measures. The first measure contains a quarter note G2, a quarter note A2, and a half note B2. The second measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a half note C3. The notes are connected by a slur. Below the staff, the lyrics 'Ta - da - da' are written.

Listen for: as smooth as possible without a gliss

Listen for: consistent "da" on every note, matching your ideal sound

Also, slurring to each position. Make sure the longer distances sound just as good as the closer ones. As smooth as possible without a gliss.

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of six measures, each containing a half note and a quarter note beamed together. The notes are: G2 (half), A2 (quarter); F2 (half), E2 (quarter); D2 (half), C2 (quarter); B1 (half), A1 (quarter); G1 (half), F1 (quarter); and E1 (half), D1 (quarter). The key signature has one flat (Bb), and the time signature is 4/4.

HIGH REGISTER EXERCISES

Mr. Kamp

These exercises are designed to MATCH TONE and DEVELOP THE EAR in the high register. It is a matter of COORDINATION more than STRENGTH. Play with full, free-flowing air or wind, crescendo all the way through the exercise to maximize the air energy- THE LIP WILL RESPOND TO THE AIR.

(alt. 5th pos.) (4th pos.) (alt. 5th pos.) (1st pos.) (4th pos.) (1st pos.)

f

Match the sound of each note, but especially the higher note as you play each pair. The NATURAL SLUR should sound and feel as easy as the GLISSANDO.

7 (alt. 5th pos.) (3rd pos.) (alt. 5th pos.) (1st pos.) (3rd pos.) (1st pos.)

f

13 (alt. 5th pos.) (2nd pos.) (alt. 5th pos.) (1st pos.) (2nd pos.) (1st pos.)

f

19 (alt. 5th pos.) (1st pos.) (alt. 5th pos.) (1st pos.)

f

HIGH REGISTER EXERCISES (cont.)

(alt. 4th pos.) (3rd pos.) (alt. 4th pos.) (1st pos.) (3rd pos.) (1st pos.)

25 *gliss.* *gliss.*

f

Remember that as you go higher in pitch, the AIR BLOWS FASTER.
Keep the air RELAXED and FREE FLOWING.

(alt. 4th pos.) (2nd pos.) (alt. 4th pos.) (1st pos.) (2nd pos.) (1st pos.)

31 *gliss.* *gliss.*

f

(alt. 4th pos.) (1st pos.) (alt. 4th pos.) (1st pos.) (1st pos.) (1st pos.)

37 *gliss.* *gliss.*

f

(alt. #4th pos.) (alt. #3rd pos.) (alt. #4th pos.) (1st pos.) (alt. #3rd pos.) (1st pos.)

43 *gliss.* *gliss.*

f

(alt. #4th pos.) (alt. #2nd pos.) (alt. #4th pos.) (1st pos.) (alt. #2nd pos.) (1st pos.)

49 *gliss.* *gliss.*

f

HIGH REGISTER EXERCISES (cont.)

55

(alt. 6th pos.) (3rd pos.) (alt. 6th pos.) (1st pos.) (3rd pos.) (1st pos.)

gliss. *gliss.*

f

The tone quality or SOUND in the high register should be as close a match as possible to the sound in the lower registers

61

(alt. 6th pos.) (2nd pos.) (alt. 6th pos.) (1st pos.) (2nd pos.) (1st pos.)

gliss. *gliss.*

f

67

(alt. 6th pos.) (1st pos.) (alt. 6th pos.) (1st pos.) (1st pos.) (1st pos.)

gliss. *gliss.*

f

AIR and High Register Exercises pt. 2

Tom Kamp

Take the usual, big, relaxed open breath. As you get to full, set and play the note loud with a good "TA"
Take the horn down, off your lips, and relax after every note; then repeat the process.

SINGLE SET & PLAY

Trombone

ff

F F F F

Always work on getting a consistent "TA," with your best possible sound. Play loud to keep the fast air moving.

9 ^{3rd} F# F# F# F# G G G G

13 ^{3rd} Ab Ab Ab Ab ^{2nd} A A A A

17 ^{1st} Bb Bb Bb Bb ^{2nd} B B B B

STOP! If you feel: tightness in your cheeks or chops, straining for high notes, any pain in lips or teeth, tightness in neck, throat or chest

21 ^{1st} C C C C ^{2nd} C# C# C# C#

25 ^{1st} D D D D ^{1st} Eb Eb Eb Eb

29 ^{2nd} E E E E ^{1st} F F F F

SCALE-STYLE SET & PLAY

33

ff *ff* *ff*

Do this the same as "set & play;" each note loud with a good "TA."

Take the horn down, off your lips, and relax after every long note; then repeat the process.

39

ff *ff* *ff*

45

ff *ff* *ff*

Always work on getting a consistent "TA," with your best possible sound. Play loud to keep the fast air moving.

51

ff *ff* *ff*

STOP! If you feel: tightness in your cheeks or chops, straining for high notes, any pain in lips or teeth, tightness in neck, throat or chest

57

ff *ff* *ff*

63

ff

This is all about clean single (for now) tonguing and clear tone on every note. It all starts with the air: Take a big, relaxed, open breath and just blow it out. Take another breath the same way and blow it loosely "at" the mouthpiece with a "TOO-TOO-TOO" tongue easily flapping in the breeze. Then blow one into the mouthpiece with the same air and tongue. Finally, do the same steps above one more time, and this time, play the notes written. PICK A TEMPO WHERE THIS IS COMFORTABLE AND STEADY. LISTEN TO THE SOUND AND TO EACH "TA." Stop and listen to the recording of that sound and those "TAs" in your mind.

On the following exercises, LISTEN FOR:

Matching to "ideal sound" in your mind

Consistent or improving tone quality

Steady counting of beat and even spacing of notes

Consistent "TA" to start each note

