



#### IV Legato articulation and matching lip slurs (3 to 4 minutes)

One of the biggest challenges for trombonists is to develop a legato tongue that matches good lip slurs. A good lip slur should set a standard for a good legato. Lip slurs should be as smooth as a good legato tongue. Make the two match. Play the following exercises in positions 1 through 6.

$\text{♩} = 72$

A etc.

B etc.

C etc.

#### V Slide motion and intonation (3 to 4 minutes)

Slide motion on these exercises should be quick but not jerky. Good slide motion requires proper position of the right elbow. The correct elbow position will not cause the bell to move up or down when moving to or from any slide position. In addition this exercise allows one to learn good intonation by focusing on correct slide placement. Two techniques will enhance intonation study: (1) use a tuner, periodically pausing on a note to see if it is correctly placed (2) change the interval from a 1/2 step to a major 2nd or minor 3rd, periodically checking the tuner. Play the following exercises starting in positions 1 through 6.

$\text{♩} = 72$

A etc.

B etc.

C etc.

## VI Slide motion, speed, positions, intonation, articulation, and natural slurs

Maintain fast but not jerky slide motion, correct placement of positions for good intonation, and consistent legato articulation to match natural slurs. Play the following exercises starting in positions 1 through 4. Vary the intervals between notes as follows: 1/2-1-1/2, 1-1/2-1, 1-1-1.

$\text{♩} = 72$

A 

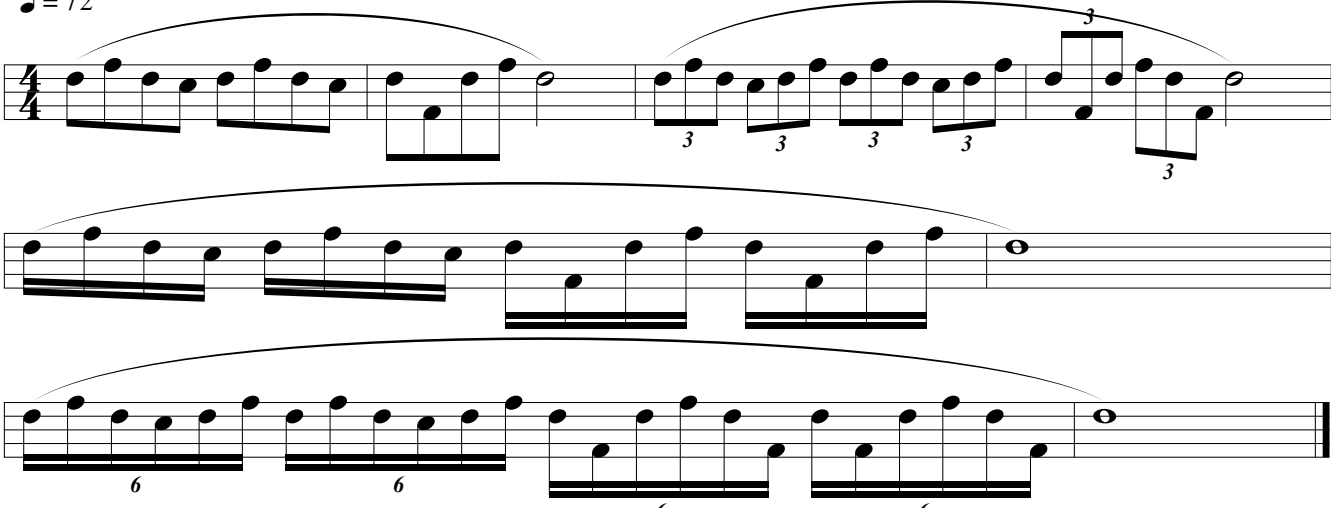
B 

C 

## VII Natural slurs, legato articulation, slide motion, coordination

Maintain fast but not jerky slide motion, correct placement of positions for good intonation, and consistent legato articulation to match natural slurs. Be sure to use natural slurs when possible. Play the following exercises starting in positions 1 through 4. Vary the intervals between notes as follows: 1/2-1-1/2, 1-1/2-1, 1-1-1. (Note: the following is a single 8-bar exercise).

$\text{♩} = 72$



## VIII Lip slurs

Correct lip slurs require several things but two points are essential for the understanding of a correct lip slur. The two points are as follows: (1) air must be CONSTANT (2) the embouchure is VARIABLE. If the air is steady (constant) then the embouchure can change (VARY) as needed to focus for the correct note. If the exercises before lip slurs have been done correctly, then the air has been constant and lip slurs should be easy. Play each of the following exercises in positions 1-6. (Special note: be sure to adjust all 6th partial notes OUT slightly).

A