

To Professor Emory Remington
who wrote or inspired most of these

TROMBONE WARM-UPS

Compiled by David Fetter

♩ = 60 *LE APART 11/2* Long Tones Remington

(mf)

9 Beautiful Tone (p), continue through the range of the instrument. H.W. Thiele (Berlin Phil.) etc.

Beautiful Tone, in all keys.

(no change in dynamic)

♩ = 66-72 4 Bell-Haney

Maximum contrast $P < f > P$ $P < f > P$ $P < f > P$ $P < f > P$

1) For double-valved trombones.



MO. 53124

1527 1/2 Vine St. Hollywood, Calif.

David Fetter: Music for Brass
1969

$p < f > p$ $p < f > p$ $p < f > p$ $p < f > p$

$p < f > p$ $p < f > p$ $p < f > p$ $p < f > p$

$p < f > p$ $p < f > p$ $p < f > p$ $p < f > p$

$p < f > p$ $p < f > p$ $p < f > p$ $p < f > p$

$p < f > p$ $p < f > p$ $\text{♩} = 72-80$

4. Horst Raasch

(North German Radio)

Bells (55)

$p < f > p$

Continue up or down the scale

Handey $\text{♩} = 72$

Slurs

2. Up 2nd

Remington

3. Also start in seventh and ascend.

music.

6-11-72, CAPR

Anon.

8.

9. Remington

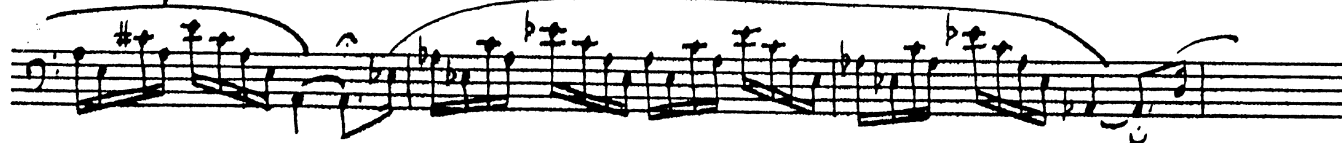
Also start in first and descend.

Trombone Warm-ups, page 4

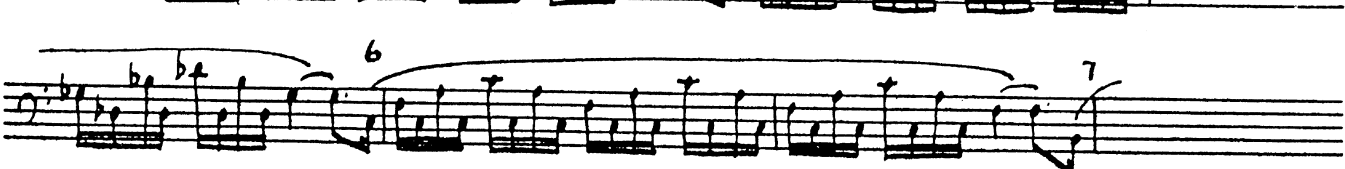
Remington



Flexibility



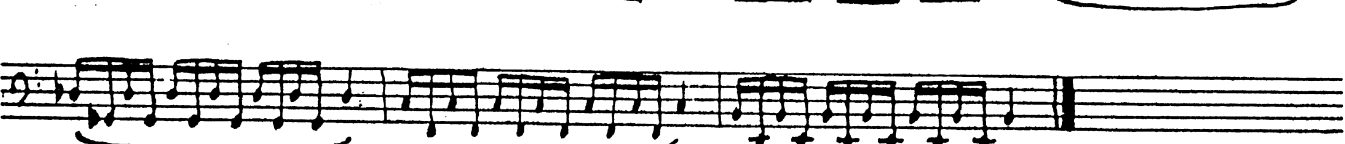
Fetter



Bass Trbs.



Remington



Bass Trombones continue down the value.

Trombone Warm-ups, page 5

Benington

13



Also a third higher



Anon.

14



Also a third higher



Horn Warm-ups, page 6

7

Remington

5. 7 6 5

Remington

16.

L. Geisler

4 5 6 7

Remington

Trombone Warm-ups, page 7

4 — 5 — 6 — 7 — 7 —



Remington

7 — 6 — 5 — 7 — 6 — 5 — 7 — 6 —

W&A

♩ = 60-72 ->

Trombone Warm-ups, page 8

Fetter

10.

Remington

1.

Security in the high register.

Other versions

Fetter

2.

Trombone Warm-ups, page 9

Tonguing

Remington.



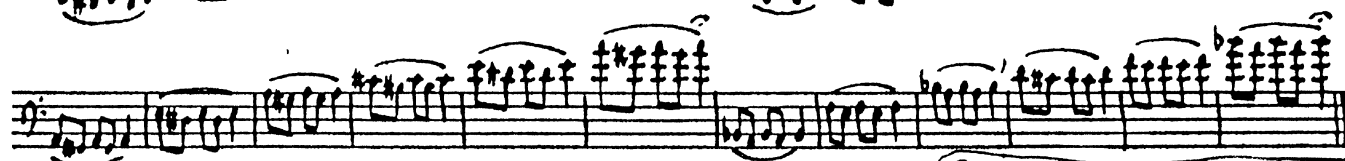
Three bars in one breath.



Remington



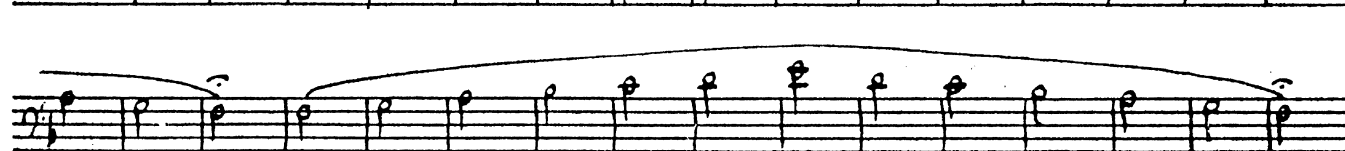
Six bars in one breath.



Remington. Breath control in legato. $\text{♩} = 40-60-72$ - *ogni giorno una scala diversa*



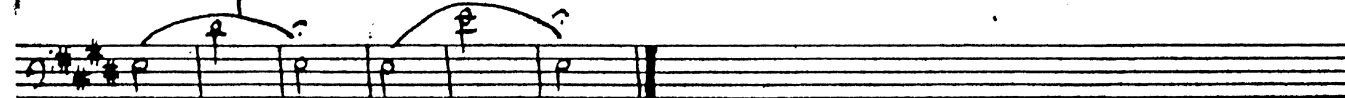
In all keys (esp. low B^b). *p*



Remington.

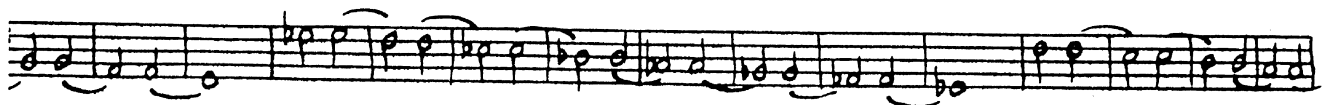
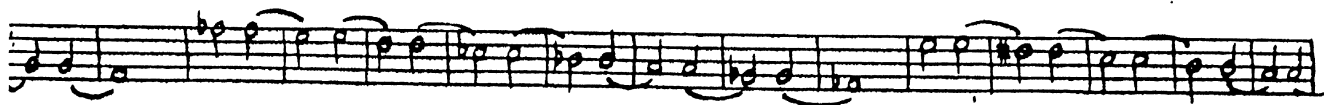
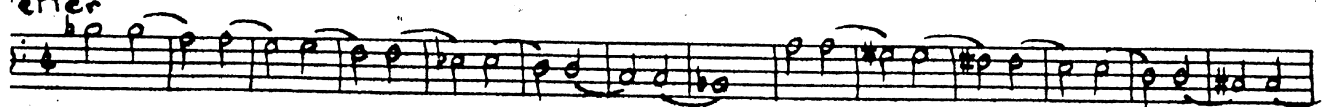


In all keys

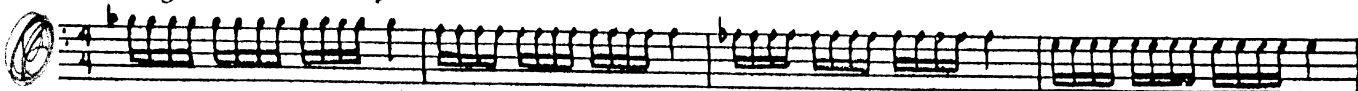


Trombone Warm-ups, page 10

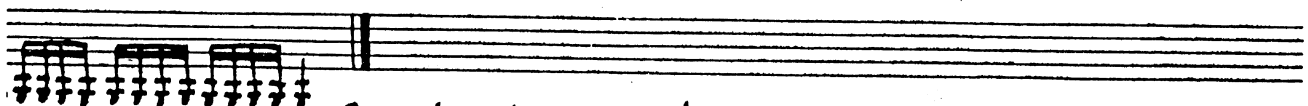
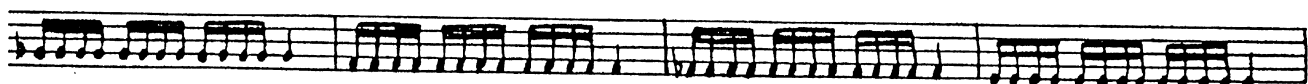
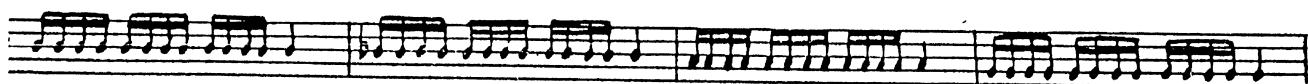
letter



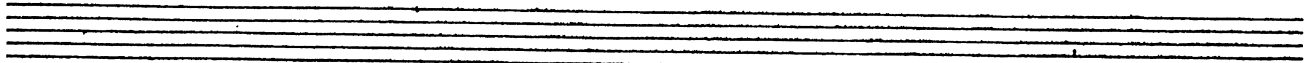
Remington 12.80 →



Attach or slur.



Bass trombones continue.



1) For double-valued trombones.

Trombone Warm-ups, page 11

Remington.

29

Remington.

30.

Any key.

Another version.

etc....

Remington. Diatonic scale.

31.

Attacked or legato. Any key.

8)

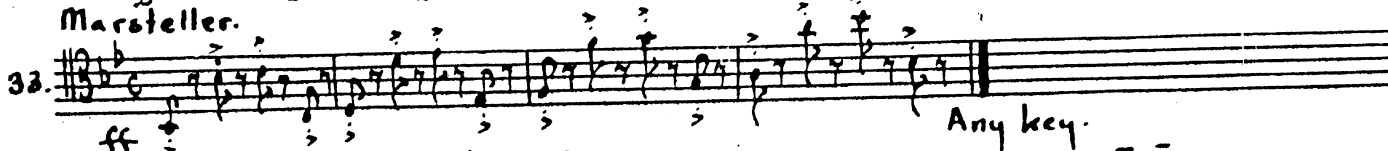
For double-valved trombones.

Trombone Warm-ups, page 12

Remington. Any key.

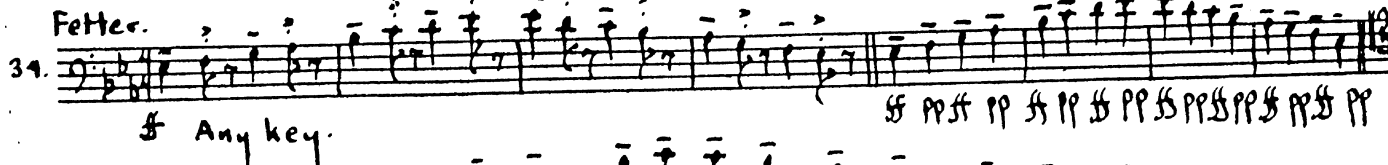


Marsteller.



Any key.

Fetter.



Any key.

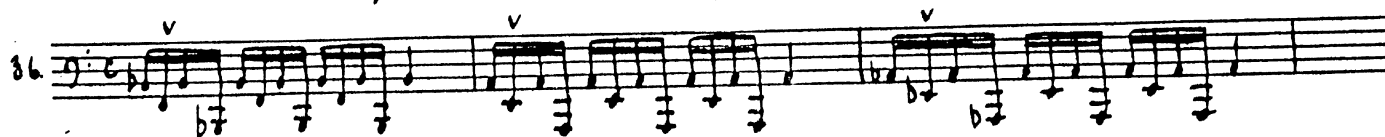


mf

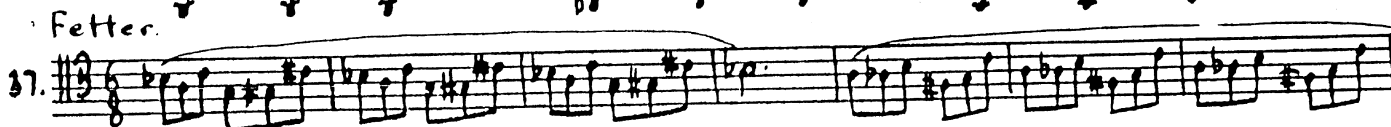
Anon.



Valve.



Fetter.



Hornbome Warm-ups, page 13

Fetter

38. *Also tenuto.*

39. *Also tenuto.*

40. *Also tenuto.*

41. *Also tenuto.*

42. *Also tenuto.*

43. *Also tenuto.*

In 39, 40, and 41, repeat several times,
each time one-half step higher.

39. *Slow and heavy*

40. *Slow and heavy*

41. *Slow and heavy*

42. *Slow and heavy*

43. *Repeat.*

Each time one-half step lower

44. *p* *Later* *Continue down the slide. C7 (#5)*
etc. *V V V V V*

45. *p* *Continue down the slide.*

46. *Quick right hand.*

Slowly.

47. *1 6 b 1 6 6 1* *2 5 1 2 5* *b 4 1 4* *1 2 4 1 3 2 1 3 4 1*

48. *6 7*

49. *3 3 3 5 6*

Also on *and* *50.* *Any key.*

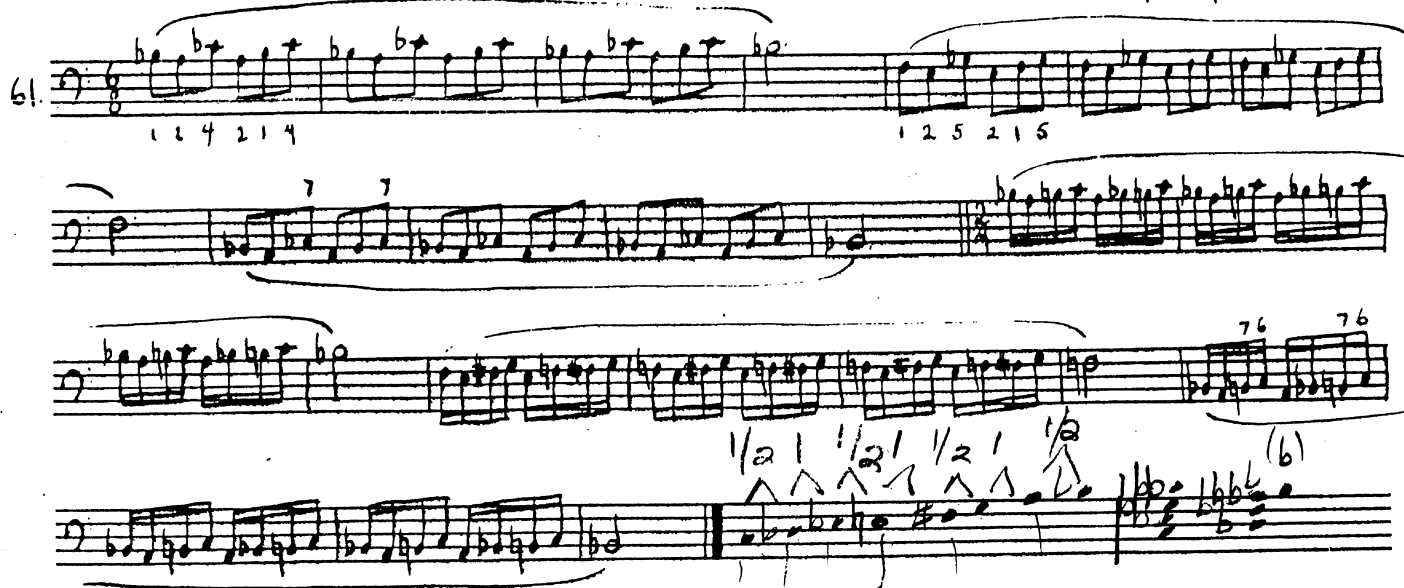
5 5 6 6 7 7

51. *no breath* *pp* *Ascend chromatically.*

52. *quick and light.* *Ascend chromatically.* *Bass Trbs., desc.*



Trombone Warm-ups, page 16

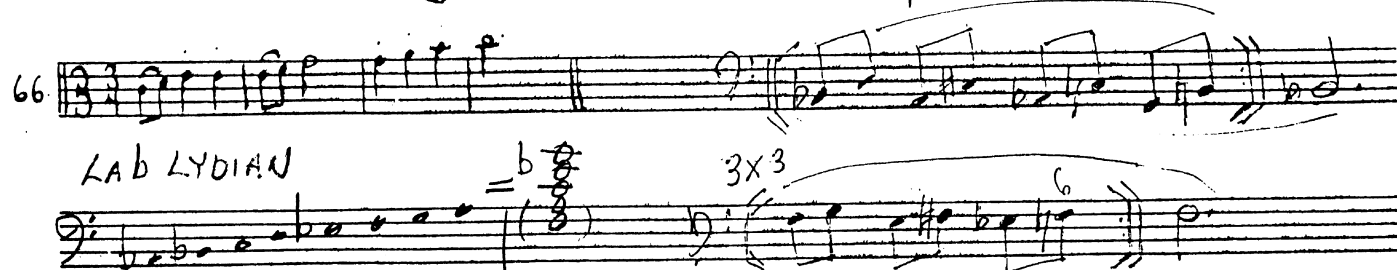
61. 

Anderson, E. 

63. 

64. 

65. 

66. 

C7 BLUES SCALE 