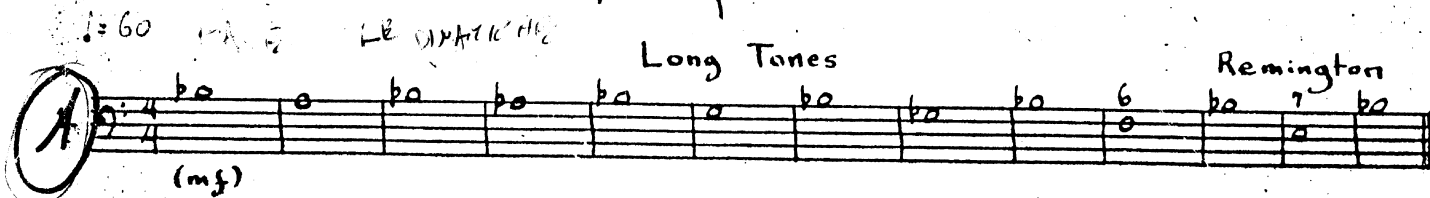
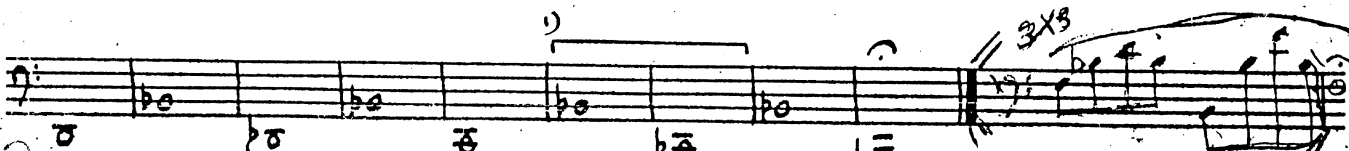

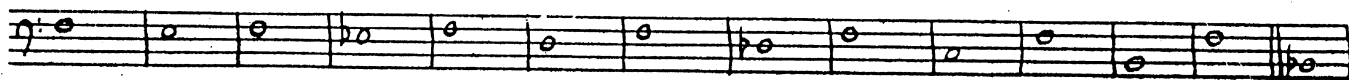


To Professor Emory Remington
who wrote or inspired most of these

TROMBONE WARM-UPS

Compiled by David Fetter

$\text{♩} = 60$ *LE APARTIC' HIC* Long Tones Remington




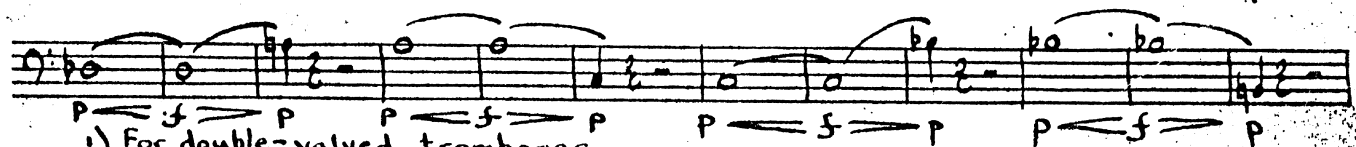
9 Beautiful Tone (p), continue through the range of the instrument.
H.W. Thiele (Berlin Phil.)
etc.



Beautiful Tone, in all keys.

(no change in dynamic)

4 Bell-Haney $\text{♩} = 66-72$
Maximum contrast $p < f > p$ $p < f > p$ $p < f > p$ $p < f > p$



1) For double-valved trombones.



1527 1/2 Vine St. Hollywood, Calif.

David Fetter: Music for Brass
1969

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

4. Horst Raasch

(North German Radio)

Bells (55) $p < f > p$
Continue up or down the scale

Haney $\text{♩} = 79$

Slurs

Up 2nd

Remington

Also start in seventh and ascend.

music.

6-11-2012 (CABR)

Anon.

8. *Anon.* Musical notation for exercise 8, consisting of seven staves of music in 9/8 time. The notation includes various slurs and fingerings (6, 7) above the notes.

9. *Remington* Musical notation for exercise 9, consisting of three staves of music in 9/8 time. The notation includes dynamics like *ffff* and slurs.

Also start in first and descend.

Musical notation for exercise 9, consisting of two staves of music in 9/8 time. The notation includes slurs and dynamics.

Remington

10.

Flexibility

Fetter

1.

Bass Trbs.

Remington

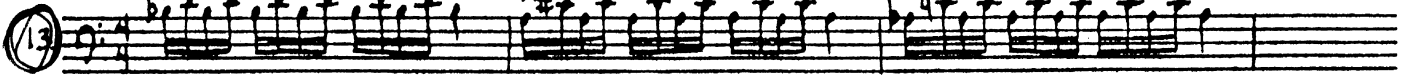
2.

Bass Trombones continue down the value.

Trombone Warm-ups, page 5

Benington

13



First line of musical notation for exercise 13, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. It contains three measures of eighth-note patterns with various accidentals.

Also a third higher



Second line of musical notation for exercise 13, continuing the eighth-note patterns from the first line. It includes fingering numbers 6 and 7 above the notes.



Third line of musical notation for exercise 13, continuing the eighth-note patterns. It includes fingering numbers 6 and 7 below the notes.



Fourth line of musical notation for exercise 13, continuing the eighth-note patterns.



Fifth line of musical notation for exercise 13, continuing the eighth-note patterns. It includes a fingering number 6 above the notes.



Sixth line of musical notation for exercise 13, continuing the eighth-note patterns. It includes a fingering number 7 above the notes.



Seventh line of musical notation for exercise 13, continuing the eighth-note patterns.



Eighth line of musical notation for exercise 13, continuing the eighth-note patterns.



Ninth line of musical notation for exercise 13, continuing the eighth-note patterns. It includes fingering numbers 6 and 7 above the notes.

Anon.

14



First line of musical notation for exercise 14, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. It contains three measures of eighth-note patterns with various accidentals.

Also a third higher

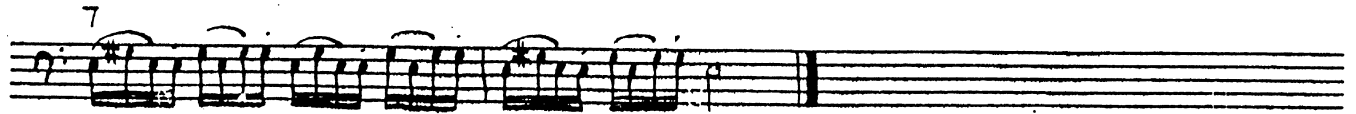


Second line of musical notation for exercise 14, continuing the eighth-note patterns from the first line.



Third line of musical notation for exercise 14, continuing the eighth-note patterns. It includes a fingering number 6 above the notes.

7



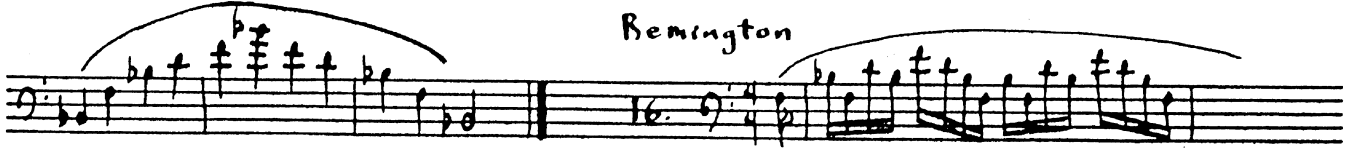
Remington

5. 7 6 5



Remington

16.



5-

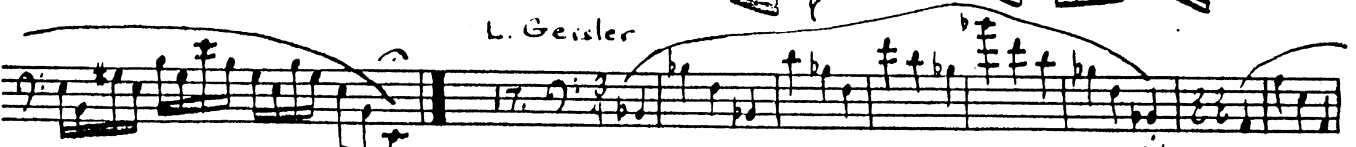


7-



L. Geisler

17.



4-

5-

6-



7-



Remington

Trombone Warm-ups, page 7

8

4

5

6

7



Remington

7

6

5

6

7

6

♩ = 60-72 →

Trombone Warm-ups, page 8

Fetter

10.

Remington

11.

no breath

Tongue or slur.

no breath

Security in the high register.

Other versions

Fetter

2.

Also.

etc.

Tonguing

Remington.

23

Three bars in one breath.

Remington

24

Six bars in one breath.

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

25

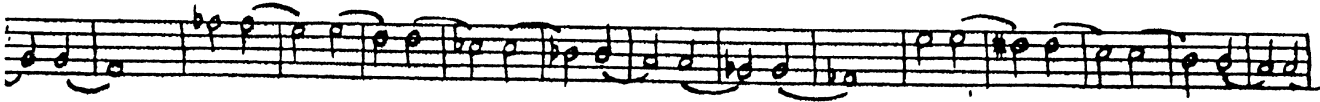
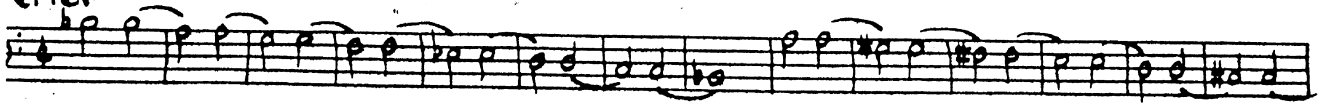
In all keys (esp. low B^b). *p*

Remington.

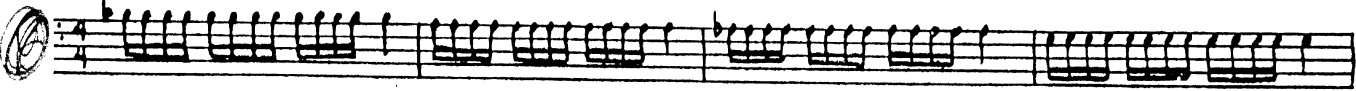
26

Trombone Warm-ups, page 10

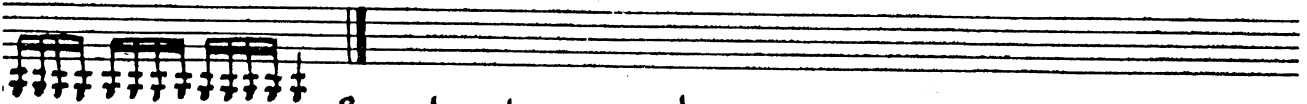
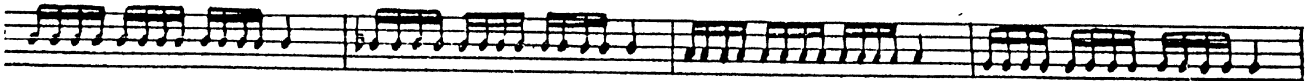
letter



Remington 12.80 →



Attach or slur.



Bass trombones continue.

1) For double-valved trombones.

Remington.

29

3)

Remington.

30

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.

32. sfz sfz sfz sfz sfz sfz sfz sfz

Marsteller.

33. sf Any key.

Fetter.

34. sf Any key. sf pp sf pp sf pp sf pp sf pp sf pp

mf

Anon.

35. v v

Valve.

36.

Fetter.

37.

Fetter

38. *Also tenuto.*

Handwritten musical notation for exercise 38, consisting of five staves. The first staff begins with the instruction "Also tenuto." The notation includes various notes, rests, and slurs across the staves.

C7 D^b MELODICA MINOR
b9

39.

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

40. *Slow and heavy*

Handwritten musical notation for exercise 40, a single staff with a treble clef and a 3/4 time signature. The instruction "Slow and heavy" is written above the staff.

41.

42.

43.

f Repeat.
Each time one-half step lower



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

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 b 3 2 1* *b 3 4 1*

48. *6 7*

49. *3 3 3 5 6*

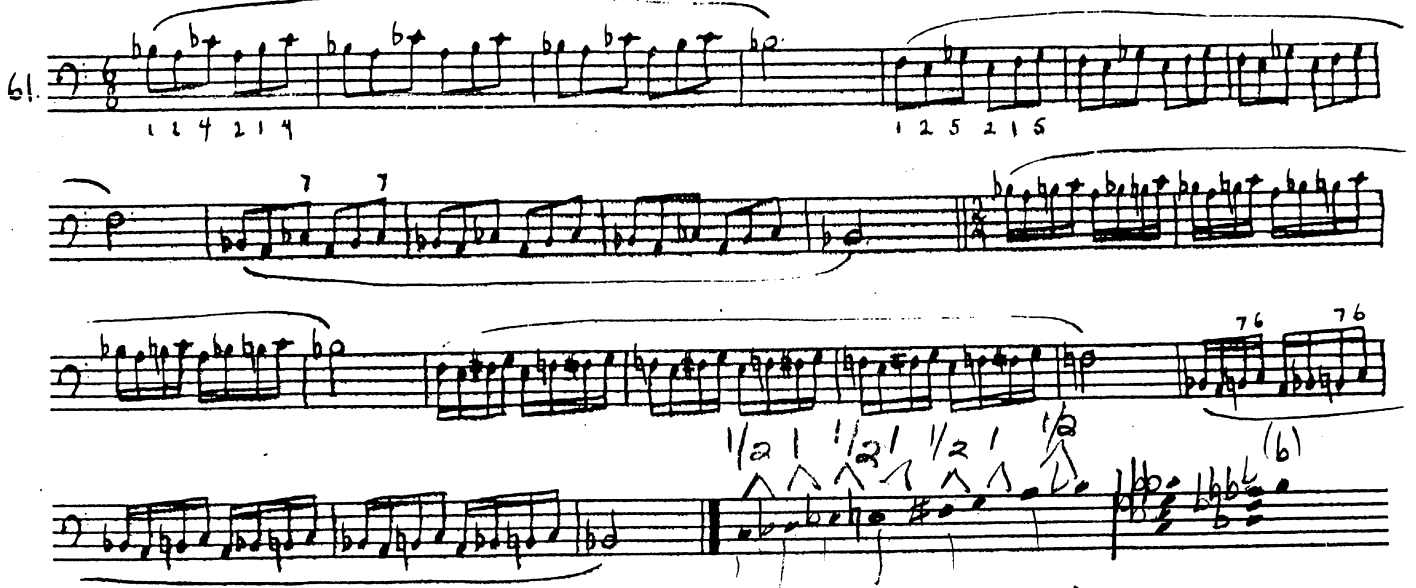
Also on *7 6* and *50.* Any key.

50. *5 5 6 6 7 7*

51. *no breath* *pp* Ascend chromatically. *52.* quick and light. Ascend chromatically. Bass Trbs., descer



Trombone Warm-ups, page 16

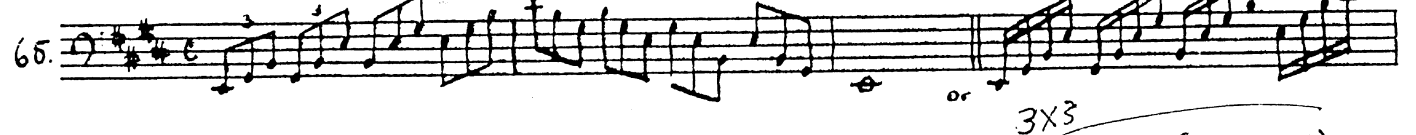
61. 

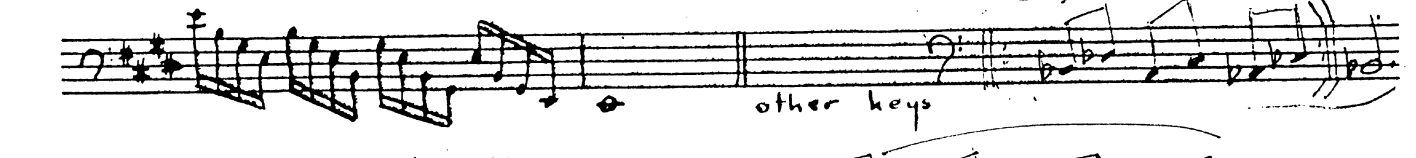
Anderson, E.  C⁷

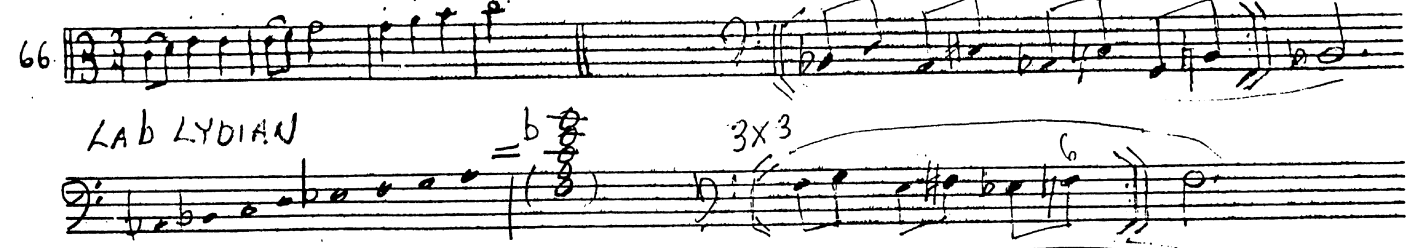
Continue down, the slide

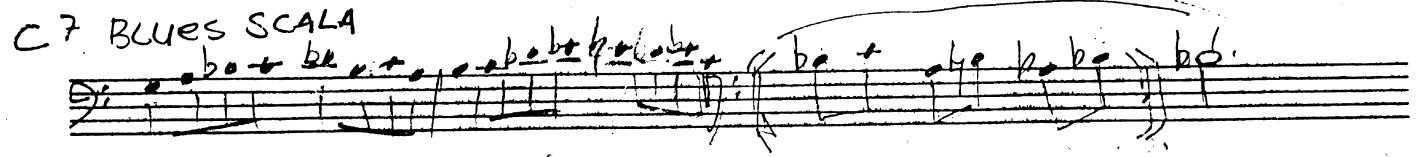
63.  also

64.  etc., down the slide
long or short, also upside down (from high b-flat)

65.  or 3x3

 other keys

66.  LAB LYDIAN 3x3

C⁷ BLUES SCALA  C⁷ BLUES SCALA