



ELEMENTARY INSTRUMENTAL MUSIC!



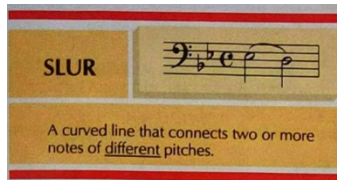
Trombone Lesson 6

Weekly Focus: **Articulation: Connecting Pitches**

Articulation is the word we use to describe if a group of notes is played separated or smooth. How do we play notes that sound crisp and clear or smooth and connected? When we understand how our breath, combined with the placement and rhythmic movement of our tongue and lips creates either separated or smooth sounding pitches.

Explanation of Lesson Focus:

We are going to focus on how to play notes with articulation that is connected. This is a very important skill for any brass player and is tricky for trombone players. Notes that sound connected are achieved with something we call a **slur** and is notated in music with a *curved line*



that connects two or more notes of *different* pitches. That really doesn't give us enough information to play slurs due to our slide. We'll start by doing **lip slurs** where we just use our lips to move between two pitches. Then we'll do **regular slurs** making sure to lightly tongue as we move the slide between two different pitches.

Warm Up

Let's begin by playing some lip slurs from p. 39, *Standard of Excellence, Book 1 for Trombone* by Bruce Pearson, c. 2006 Neil A. Kjos. Play 54A and B by staying in first position and moving your lips only to change pitches.

▶ For exercises 54A and B, tongue only the first note of each slur. For exercises C, D, E, and F, tongue the first note of each slur and *legato* tongue the remaining notes.

You can do more lips slurs by starting in 1st position with the attached sheet *Trombone Lip Slurs*.

Now to prepare for a regular slur, play exercises #54 C, D, E, F below by **tonguing** the first note marked with a **Tu**, and **lightly tonguing** the second pitch marked with a **du**. This light tongue is called **legato tonguing**. **Be careful not to glissando the notes marked with a slur**. You can avoid this by lightly tonguing **as you move the slide to the second pitch**. It takes careful practice not to glissando when you do a regular slur.

tu du tu du tu du du tu du tu du tu du du
 tu du tu du tu du du tu tu du tu du tu du du du tu

W21TB

Musical excerpt

Now play *Good King Wenceslas* (from p. 9, *Standard of Excellence, Book 1 for Trombone* by Bruce Pearson, c. 2006 Neil A. Kjos.) two different ways:

First with no slurs as written.

26 GOOD KING WENCESLAS Traditional English Carol
 Solo/Soli Tutti Solo/Soli Tutti

Second, with the slurs written in. Do your legato tonguing on the pitches marked with a *d*. Avoid making a glissando and sounding like a circus trombone.

26 GOOD KING WENCESLAS Traditional English Carol
 Solo/Soli Tutti Solo/Soli Tutti

Trombone Lip Slurs

$\text{♩} = 120$ 1st position 2nd position 3rd position

This block contains the first three positions of the trombone lip slur exercise. It is written on a single bass clef staff in 4/4 time with a tempo of 120. The first measure is for the 1st position, the second for the 2nd position, and the third for the 3rd position. Each measure contains a slur over four quarter notes, with a half note on the fifth line of the staff at the end of the slur.

4th position 5th position

This block contains the 4th and 5th positions of the exercise. The 4th position is shown in the first measure, and the 5th position is shown in the second measure. Each measure features a slur over four quarter notes and a half note on the fifth line of the staff.

6th position 7th position

This block contains the 6th and 7th positions of the exercise. The 6th position is shown in the first measure, and the 7th position is shown in the second measure. Each measure features a slur over four quarter notes and a half note on the fifth line of the staff.