



Warm-Ups for Trombone Choir

Bruce Tychinski

Dedication

Thank you to my students at the University of Southern Mississippi (2005-10) and the University of Delaware (2010-2013) for inspiring me to compose these exercises and helping refine them along the way.

Introduction

In 2005 I wanted to have some short exercises to play at the start of Trombone Choir rehearsal to get my students listening to one another so they could find the correct intonation, blend and balance. Standard chorales are fantastic for this but offer very little variety in style and harmony. I sketched three short exercises that I used with my group for several years, but I discovered that the older students had learned what these "felt" like and could replicate it very quickly. A good thing perhaps, but it also meant that we needed some new material to keep them on their toes.

How to Use This Book

Warm-Ups for Trombone Choir is divided into two volumes: Volume One is Quartets and Volume Two is Octets. The two volumes contain completely different exercises and are both intended for use by trombone choirs of all sizes: chamber ensembles and large choirs doubling, tripling or even quadrupling the parts. The octets expand the range considerably on the top and bottom parts to make room for lots of chord notes in between. The early exercises in each volume are principally just harmonic, with very little moving parts. They gradually add more moving lines and begin to resemble an actual composition with a variety of meters and settings.

The book focuses largely on harmony and balance in the choir, but there are also exercises that address specific concepts. Exercises listed as "Traditional Harmonies" use only three or four-note chords, but not always in traditional chord progressions. "Extended Harmonies" add in 9ths, 11ths, and 13ths. In the exercises with "Common-Tone Modulations" there is a note in every chord that carries through into the next one, although it may be respelled. "Perfect 4ths and 5ths" and "Tritones" highlight those intervals both vertically and linearly. "Unison Breakout and Rejoining" starts with true unisons or octaves, branches to chords, and proceeds back to unisons. "Consonant Clusters" follow clusters of diatonic notes, while "Dissonant Clusters" have tightly grouped half steps. "Bell Tones" are used as a sole basis in the quartet edition and as a background setting in the octet edition. Replicating style and articulation of a melodic fragment is explored in the "Pass the Motive" exercises. The final exercise in the octet edition is at a very slow tempo with the harmony changing gradually so that the players will need to stagger breathe and work on sneaking in and out during longer notes.

I tried to use a variety of keys and frequently omitted dynamics, tempo, or articulations intentionally. This allows the conductor to choose these for a full exercise or change them on the fly, which I often do in rehearsal. I recommend using three or four warm-ups at the start of rehearsal, choosing exercises that are similar to music you are about to rehearse. There are plenty from which to select, so you can play new exercises every rehearsal or use some favorites regularly to develop a consistent pattern. In a brief 7-10 minute period, your choir will be focused, listening to one another, and the overall group sound will steadily improve from one week to the next!

Warm-Ups for Trombone Choir

Volume 2: Octets

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1: Traditional Harmonies

Trombone 1

Trombone 2

Trombone 3

Trombone 4

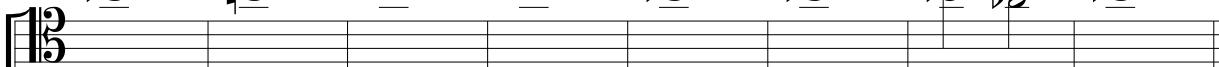
Trombone 5

Trombone 6

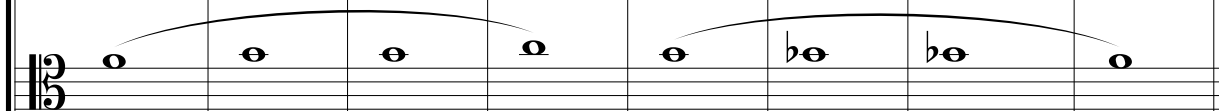
Trombone 7

Trombone 8

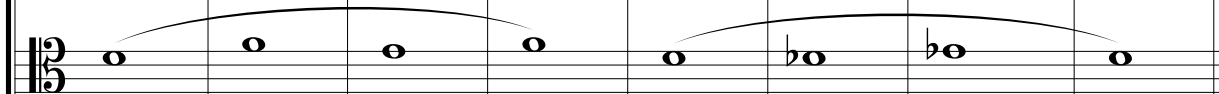
Tbn. 1



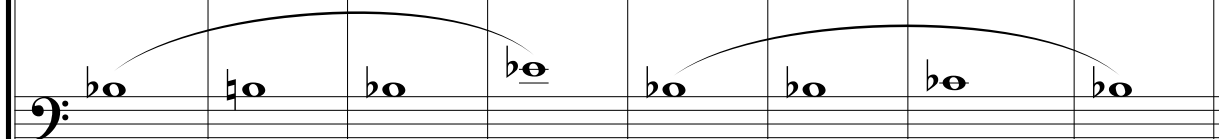
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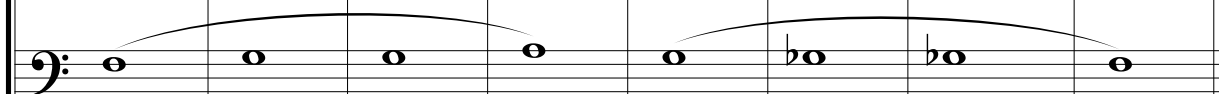
Tbn. 3



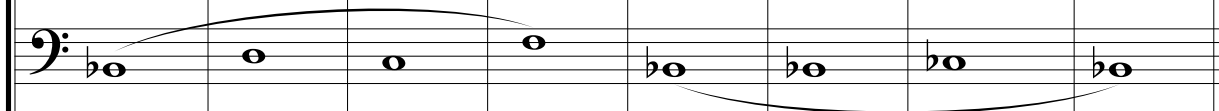
Tbn. 4



Tbn. 5



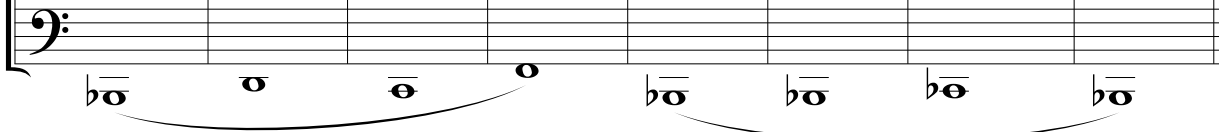
Tbn. 6



Tbn. 7



Tbn. 8



14: Unison Breakout and Rejoining

Andante

[illegible]

Score for 8 Trombones (Tbn. 1 to Tbn. 8) across 8 measures. The score includes musical notation (staves, clefs, notes, rests) and dynamic markings (*mp*, *f*) with crescendo and decrescendo hairpins.

Measure 1: All 8 Trombones play a half note. Tbn. 1-3 are in the treble clef (C4, D4, E4). Tbn. 4-8 are in the bass clef (C2, D2, E2). Dynamics: *mp* for all.

Measure 2: All 8 Trombones play a half note. Tbn. 1-3 are in the treble clef (C4, D4, E4). Tbn. 4-8 are in the bass clef (C2, D2, E2). Dynamics: *f* for all.

Measure 3: All 8 Trombones play a half note. Tbn. 1-3 are in the treble clef (C4, D4, E4). Tbn. 4-8 are in the bass clef (C2, D2, E2). Dynamics: *mp* for all.

Measure 4: All 8 Trombones play a half note. Tbn. 1-3 are in the treble clef (C4, D4, E4). Tbn. 4-8 are in the bass clef (C2, D2, E2). Dynamics: *f* for all.

Measure 5: All 8 Trombones play a half note. Tbn. 1-3 are in the treble clef (C4, D4, E4). Tbn. 4-8 are in the bass clef (C2, D2, E2). Dynamics: *mp* for all.

Measure 6: All 8 Trombones play a half note. Tbn. 1-3 are in the treble clef (C4, D4, E4). Tbn. 4-8 are in the bass clef (C2, D2, E2). Dynamics: *f* for all.

Measure 7: All 8 Trombones play a half note. Tbn. 1-3 are in the treble clef (C4, D4, E4). Tbn. 4-8 are in the bass clef (C2, D2, E2). Dynamics: *f* for all.

Measure 8: All 8 Trombones play a half note. Tbn. 1-3 are in the treble clef (C4, D4, E4). Tbn. 4-8 are in the bass clef (C2, D2, E2). Dynamics: *f* for all.