

The slide should be used in quick strokes—smoothly and never in a jerky or spastic manner. Through careful practice the student can perfect a wonderful coordination between the tongue action and the slide technique which provides a truly relaxed approach to both staccato and legato playing.

DH: Over the years you have used varying forms of the sustained long tones and the other exercises. In fact, each of your pupils can probably recall some special version of one or another of these that you re-did just for him. What general version do you recommend for common usage on a daily basis?

ER: The first exercise contains all the elements of the original exercise I first used and I would recommend it for repeated use when time permits. Frequently in my studio when I know that a student has already played for quite some time that day—when I know that he is sufficiently warmed-up and relaxed to play his lesson—I have him go through the shortened version so I am able to keep checking his tuning, tonguing and slide technique on the most basic level. In either case, I always like to have him play down through the lower F/E valve register to check his use of the change of vowel sound in his tonguing.

Sustained Long Tones-Tuning

Ex. 1 ♩ = 108

For instruments with F, E or D valve attachments (the B flat need not be repeated).

(In succeeding studies, the valve extension exercises will be annotated *F/D valve* encompassing all valve extension/additions.)