

→ CENTRAL MICHIGAN UNIVERSITY

TROMBONE GUIDE FOR EDUCATORS

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Brass Tech Summary:

TROMBONISMS (ROBERT LINDAHL'S PET PEEVES)

IMPORTANT IDIOMATIC CHARACTERISTICS OF THE TROMBONE, HOW TO TEACH THEM, AND HOW TO AVOID TEACHING BAD HABITS.

1. **Slide Technique** – the best slide technique is needed when playing slowly and smoothly, the trombonist must move the slide at the last possible instant and get to the next position as quickly as possible. In order to do this well the best posture is required, and the grip of the slide is very important. Grip the slide between the thumb and index finger of the right hand, put the middle finger of the right hand next to the index finger on the sleeve of the slide. The index finger will be right in the corner of the brace and the sleeve. The palm of the right hand should be facing the floor. This will insure that there is not too much bounce in the wrist, and keep the muscles of the forearm from twisting. This grip helps the player get to 6th and 7th position with greater ease, prevents bounce from affecting tone, and gives an overall better consistent slide technique.
2. **Breathing** – Trombone players must develop great breathing habits. Because of the slide it is very common for young trombonists to learn to use the breath in articulating rhythms. In this way they cover up the gap while the slide is moving, however, they develop a terrible breath pulse habit which takes more time to correct the older they get. Teachers need to be patient with the young student and allow them to sound 'a little sloppier' than other students when playing legato passages in order to insure that their air is continuous and the tongue is doing the articulating.
3. **Lip Slurs** – It is critical that trombonists are taught to utilize lip slurs in every day warm-ups and practicing. Lip Slurs help develop both the embouchure muscles and the correct air stream.
4. **Slide Protection** – There is nothing more important than taking care of the slide, both inside and outside. Students should be warned often about making sure that they don't bump the outer slide on hard surfaces. The only time the outer slide should come completely off the inner sleeve should be when the slide is being cleaned. The slide needs to be cleaned with a snake or a cleaning rod once a month in warm soapy water. The best slide solutions are Trombotine brand cream, Slide O Mix (for older students), or slide oil (for beginners). Without a good slide one cannot develop good technique.
5. **Tonguing** – The tongue should use the minimum amount of movement possible. The back of the tongue needs to remain basically motionless – almost like being anchored in the back of the oral cavity. The front flap of the tongue should utilize an up and down motion and remain at the bottom of the mouth most of the time. When using the tongue the tip of the tongue should touch the back of the upper teeth. When playing in the high register the tongue may be more comfortable higher than the teeth on the gums, and when playing in the extreme low register the tongue may even come between the teeth, or at least be at the bottom of the top teeth (low F below the staff and notes below). While tonguing the air should never stop so the player must make sure that the tongue is being used to start the note and not to stop the note. Almost never is a player required to stop a note with the tongue.
6. **Scale Patterns** – are very important to the trombonist. Because trombones don't have buttons or keys we rely upon more abstract patterns developed best through consistent habits. The elbow is the key ingredient to slide technique as it moves the most. The shoulder, the sternum joint and to some extent the wrist also must be relaxed and flexible. It takes longer for a trombonist to master a scale pattern than a musician with fingering patterns.
7. **Chewing** – is one of the biggest problems with brass players. When we are young we grow up learning to speak and when we speak we always move our jaw. When we play brass instruments we shouldn't move our jaw at ALL in an up and down pattern. In general the jaw will lower the lower we play and come up the higher we play, however, great care should be taken to keep the jaw from moving like it does when we say Ta Ta Ta. Try saying Ta Ta Ta without moving your jaw with your tongue touching behind the upper teeth and you will have the basic brass attack. Since it is so hard to tongue without moving the jaw we must practice this, and constantly remind our students to watch this. Great air support will greatly enhance this process.
8. **Slide Positions** – Since trombones are C instruments (see a C, play a C, hear a C) that are built with a Bb fundamental in 1st position, the overall tube needs to be about 12 ft. in length to achieve the Bb fundamental. When moving the slide to 2nd position the tube needs to be lengthened by a percentage of the entire tube. Then while in 2nd position sounding an A fundamental the tube is about 6 inches longer. To change the pitch down 1/2 step to 3rd position the tube needs to be lengthened by the same percentage. Hence the distance between 2nd and 3rd position will be slightly (very slightly) wider than the distance from 1st to 2nd. This principle holds true all the way out to 7th position so the distance between 6th and 7th position is noticeably longer than from 1st to 2nd. This is why many students have a habit of playing sharp when playing in 4th position or beyond. Also, due to this principle, the F Attachment trombones are affected.

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9. **The F Attachment** - When the F attachment is deployed the tube is lengthened the same length as if the player were in 6th position. So, with the F-attachment the same notes can be found in 1st position as can be found in 6th position without the F-attachment. Because the tube is much longer there are only 6 positions with the F-attachment. 2nd position with the F-attachment (used for B natural and low E) is a little lower than normal 2nd position. F-attach. 3rd (Bb and Eb) is about halfway between normal 3rd and 4th. F-attachment 4th (D and G) is closer to normal 5th than normal 4th. F-attach. 5th (Gb and Db) is the same as normal 6th position, and F-attach. 6th (C and G) is as far as the trombonist can go.
10. **Different sized Bore affect positions** – When increasing the bore size from small bore beginner horns (.500 bore) to intermediate (.525 bore) or large bore tenor (.547 bore) the tube must be shortened slightly to allow for the larger bore and still sound a fundamental Bb. Therefore, depending on the design of the particular trombone the bells are of different length. To check this, hold small and large bore horns next to each other with the bottom of the slides aligned. You will see that in most cases the larger bore horn bell doesn't come down quite as far. Therefore, 3rd position on the small bore horn will be visually farther from the bell than on the larger bore horn, and 4th position on the small bore will be closer to the bell on the other side than on the larger bore horn. The teacher needs to tell the student when they buy a new horn to check each position with a tuner so they don't automatically play sharp 3rd and 4th position notes.
11. **Bass Trombones** – Bass Trombones are usually .562 bore, and come with 2 attachments, usually F attachment and D attachment. If both attachments are depressed the resultant note fundamental would be D. Some Bass Trombones come with double in-line triggers which means that each attachment can be operated individually. Normally, when a F/D attachment bass trombone is used there are 6 positions with the F attachment as described above, and 4 positions with both triggers deployed. The 4 bass trombone double trigger positions would be D in first, Db in second (normal 3rd), C in third (normal 5th or thereabouts), and Cb in fourth (normal 7th or thereabouts). The player must utilize a tuner when discovering where all of these positions sound the true pitch.
12. **Overtone Series** – On most trombones the following intonation problems arise. The 3rd partial (middle F) is almost always a little sharp. The 6th partial (high F) is always sharp so the student must be trained to lower the slide slightly when playing any note in that partial in each position, the 7th partial is so flat that it is unusable in 1st position (very flat high Ab in 1st is unusable, high G in second needs to be raised to be in tune, high F# in 3rd needs to be raised, F in 4th, etc.) Other intonation problems could happen depending upon the make and model of the trombone so it is best to use a tuner a lot after buying a new trombone.

TYPICAL TROMBONE PROBLEMS/CAUSES/SOLUTIONS

<u>Problem</u>	<u>Possible cause</u>	<u>Solution</u>
• Slow Tonguing	'Chewing'	-Tonguing exercises; Careful not to move jaw
• Sloppy Tonguing	Slide Technique	-Work on scale, don't move slide until you absolutely have to get to next note
• Consistent Tonguing	Breath Support	-Tonguing exercises; Proper use of tongue & air
• Clear Tonguing	Tongue Placement	-Tip of tongue should be about where the upper teeth meet the gums; varies a little with register and speed
• Rapid Tonguing	Tongue Movement	-Tip of tongue should articulate in a downward motion, not front to back; Back of tongue should not move much
• Sound	Breath Support	-Warm-up exercises using lots of air!
• Sound	Embouchure	-Try less lip inside diameter of mouthpiece
• Range	Not Enough Low Work	-Develop low range daily for better high range
• Low Range	Not Enough Space Between Teeth	-Long tones in low register at loud & sustained levels
• Low Range	Volume of Air	-Allow more air to move through horn; take more frequent breaths
• High Range	Forcing Air	-Use air support, not air force to play high
• High Range	Direction of Air	-The higher you play the more the air should be directed downward
• Flexibility	Embouchure	-Try less lip inside diameter of mouthpiece
• Flexibility	Embouchure	-Make sure embouchure is open Teeth may not be set far enough apart
• Flexibility	'Chewing'	-Don't move teeth in chewing pattern when playing passage, Practice passage with no tongue first; Also, practice holding your finger between teeth and then tonguing to get used to tonguing without moving teeth up and down

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<u>Problem</u>	<u>Possible cause</u>	<u>Solution</u>
• Flexibility descending	Air usage	-The lower we play the more air we need, be careful to allow lots of air for lower notes, practice scales and arpeggios crescendoing while descending and de-crescendoing while ascending
• Endurance	Breath support	-Improper breathing leads to early stress of embouchure muscles
• Endurance	Posture	-Use large back muscles; hold horn fairly upright; don't squeeze horn in left hand

“GOOD HABITS”

SOUND is the most important aspect of any instrument. Without sound you have nothing. Therefore, a GOOD sound is our primary goal. To get a good sound we must practice good breathing habits. If you have poor breathing habits you must replace them with good habits. Good habits take much repetition over a course of time to develop. The biggest problem with one day clinics is that students learn how to do good habits, but they do not go home and develop them. It is safe to say that ALL students who practice correctly on a daily basis will develop a better sound.

A good sound will result from:

1. Developing good breathing habits
 - a. Warm up every day making sure you stretch your rib cage
 - b. Begin the day with beautiful long tones
 - c. Make sure that every single note that you ever play is the best it can be
 - d. Breath in tempo musically
2. Developing good embouchure formation habits
 - a. The straw technique
 - b. The muscles and their strengths and weaknesses
 - c. Flexibility exercises
 - d. Air direction
3. Developing good posture habits
 - a. Air chamber
 - b. Support
4. Developing good slide technique habits
 - a. Grip on slide
 - b. Elbow or wrist?
 - c. Where is sixth position?
5. Developing good articulation habits
 - a. Can you play any passage without using your tongue?
 - b. Can you connect any passage?
 - c. Can you perform staccato passages that truly sound good?
 - d. Is your tongue tied to your lungs or torso? I hope not
 - e. Where is your tongue when playing marcato? legato? staccato?

As you can see, so much of what we do depends on **good habits** that it is essential that we develop good habits. You must convince yourself that the best procedure in developing good habits includes: a) replace bad habits with good ones, b) work on good habits every single day, c) never allow yourself to utilize a bad habit knowingly just to get by.

When you get nervous performing your most normal habits will surface and greatly affect your playing. Wouldn't it be nice if you had good habits? Good habits do not just happen because you understand them. They happen because you constantly reinforce them when you are practicing or rehearsing. Most of the items that we have talked about cover the **physical** aspect of performing. Just like in athletics, to develop control and technique we must practice on a very consistent basis for best results. Only after you have developed good physical habits will you be able to truly enjoy developing your musicianship skills.

**ALTERNATE POSITIONS**

Alternate positions sometimes aren't alternate. There are many phrases that are much easier to play if we know our trombone well.

- Keys of Bb and Eb major - use fourth position for d above the staff (lower it a little)
- Key of B major - use fifth position for top of staff A#, and third position for high A#
- Keys of Db and Ab major - if you have a trigger use t-3 for low Bb
- Key of Db - use sixth position for middle F, sharp fourth for high f, third for high Bb
- Key of Gb - use sixth position for middle F, fifth for tuning Bb, sharp fourth for high f
- In general use alternate positions when it will fit one of the following:
 - a) make note to note transition smoother
 - b) make slide technique easier
 - c) enable you to change directions less often

SCALES AND ALTERNATE POSITIONS

Practice all of your scales throughout the entire range of your instrument!! Be able to play any of them from any starting note. Take great care to play them in tune and use practical alternate positions

THE BASICS OF TROMBONE PLAYING**• LEFT BRAIN**

- 1) The efficiency of the breath
- 2) The efficiency of the embouchure
- 3) The efficiency of the tongue
- 4) The efficiency of the slide arm
- 5) The efficiency of reading music

• RIGHT BRAIN

Creative Musical Performance

TO ACCOMPLISH THE ABOVE WE MUST DO TWO THINGS:**A. PRACTICE TECHNIQUE DAILY**

We practice daily so we can learn how to control the Left Brain so that our motor skills are as effortless as possible. The more we practice correctly, the more we play without thinking. Develop good habits in all physical areas of playing and you will be able to be much more creative.

B. LISTEN TO GOOD MUSIC OFTEN

This will develop the right brain-creative side of your intellect. Listen to great trombonists like Christian Lindberg, Alain Trudel, Joseph Alessi, Mark Lawrence, J.J. Johnson, Carl Fontana, Steve Turre, etc. Keep their individual sounds in mind when you are trying to create your own sound.

MOUTHPIECE BUZZING AS A TOOL

In our ongoing struggle to become better musicians we often forget about some of the bare essentials. These fundamentals such as breathing, embouchure, tonguing, fingering, and reading music are often ignored in our practice sessions, especially when we get close to a performance.

I would like you to think of working on these things especially hard right up until the day of the performance, for it is these things that are going to give you the ability to play music from the heart.

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If you want your solo for festival to be as musical as possible, you must work on fundamentals constantly to develop good habits and create the thoughtless physical skill required to perform freely.

One of the best techniques that I know of for developing good embouchure control, the proper embouchure for every player, good tone quality, and better intonation is mouthpiece buzzing. I buzz my solos, exercises, etudes on a regular basis. I also buzz often in the car when I am driving long distances as a substitute for practice.

To buzz correctly, first find a pitch in the middle of your range and buzz it with lots of air and think about how consistent and nice you can make the note. Then begin to buzz a little siren pattern up and down slowly. Do you feel comfortable? It helps to cover the end of the mouthpiece a little with your pinky. If you don't feel comfortable try changing the amount of lip that is inside the mouthpiece, i.e. try a little less lower lip or upper lip. You may find that it requires a little more air. Do not assume that your embouchure has to change, merely think about how comfortable you are, how good you sound, and do you have flexibility?

Now try buzzing the mouthpiece exercises on the next page. If you are lucky enough to own a tuner, use it for the entire exercise. Check all your notes. Remember to keep a great supply of air and let it freely flow through the mouthpiece. When you are comfortable doing this, go ahead and buzz scales, etudes, and solos. Alternate between buzzing and playing.

“CURING SLOPPY SLIDE TECHNIQUE BY IMPROVING LEGATO TECHNIQUE”

I have found that, because of the uniqueness of the slide, young trombonists do not master a legato technique until much later than other instrumentalists. With no valves or keys to move, trombonists are prone to playing shorter notes, pulsing their air, or stopping notes with their tongue. Because of these methods of covering their flaws, they tend to develop very sloppy slide technique and poor usage of air. If you have students with any of the above problems, try the following exercises.

First, have the student play quarter note scales (q.n. = 60) without tonguing any tone but the first. When they are coming in and raising the pitch, or going out and lowering the pitch there will be a natural glissando. To achieve better slide technique tell them to wait as long as possible before they move the slide and then move it to exactly the right place as quickly as possible. At first, they may fight the tempo, get a jerky sound effect, pulse with air, or all three. Keeping a very steady air flow throughout the phrase will cure all of these. Rising intervals played by moving the slide out, and falling intervals played by moving the slide in, should both sound like natural legato tonguing. When the student has mastered this technique, have them apply the same to any etude they are working on. The Bordogni/Rochut etudes work beautifully for this. When they can perform a phrase of an etude flawlessly with no tongue, then they can add just a little tongue when necessary to cover up the natural glissandi. Some students like to use a little legato (doo) tongue on every note in a slurred phrase, and others can achieve a consistent attack by matching the natural slurs with the tongued attacks.

By working on phrases with no tongue the student should achieve a better, more natural fundamental air support. At the same time they will be improving their slide technique, flexibility, legato style, and probably tone.

GUIDELINES FOR MOUTHPIECE TROUBLESHOOTING

CUP

The shape of the cup can affect performance. A funnel shaped cup will produce a darker tone but will not project as well as a cup shaped cup. A cup shape will improve attacks, brighten tone, but can cause tone splitting. Most mouthpieces today are cup shaped but the Remington model mouthpieces (funnel) work great.

In Bach terms an A designation would mean a deeper cup and a C would be a shallow cup. Generally you should stay away from C unless you want a bright sound or you are using a different mouthpiece for jazz. I recommend against the usage of a 12C, a 7C works better for beginners, and a 6 & 1/2 A or AL sometimes works for beginners.

In Schilke/Yamaha terms an A designation would mean a shallower cup. This is why a Schilke 51D and a Bach 6 1/2 A are similar in size.

- Pro-Deep cup will darken tone, improve low register, increase volume.
- Con-Deep cup can cause flatness in high range and decrease accuracy.
- Pro-Shallow cup brightens tone, increases accuracy in pitch, easier high register
- Con-Shallow cup will decrease low register tone quality.

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RIM

- Pro-a wide rim promotes endurance, high range, accommodates thick lips.
- Con-a wide rim will decrease flexibility and control.
- Pro-a narrow rim improves flexibility and control.
- Con-a narrow rim sacrifices endurance and strength

BITE

- Pro-a round bite increases flexibility, comfort, legato playing.
- Con-a round bite reduces brilliancy and accuracy.
- Pro-a sharp bite produces a brighter sound and increases accuracy.
- Con-a sharp bite may decrease flexibility

BORE

- Pro-a wide bore will provide greater volume, richer sound, reduce resistance
- Con-a wide bore will make upper register more difficult
- Pro-a narrow bore requires less air and strength
- Con-a narrow bore creates intonation problems and can choke high register

General Mouthpiece Practice - I do not mess too much with rim, or bore with my high school and junior high students. They all play one of the following: 6 1/2 AL, 51D, or 5Gs. Some students take to the Bach mouthpieces better, they seem to have more accuracy and students with good flexibility to begin with are successful with the Bach. Students who do not have very good initial flexibility (ability to play wide intervals quickly as lip slurs or legato) may have better luck with the Schilke or Yamaha product as they seem to have a little rounder bite. High School Bass Trombonists should use a Bach 3G or a Yamaha/Schilke 58; or go as big as a 1.5G.

- **UNIVERSITY STUDENTS**

All college students should be playing on the following or the equivalent:

- **TENOR TROMBONISTS**

Bach 5G or 5Gs
Schilke or Yamaha 51 or 51D

- **BASS TROMBONISTS**

Bach 1.5 G, 1G
Schilke or Yamaha 58, 59, maybe 60

TENOR TROMBONE**STUDENT MODELS FOR GRADES 5-10**

King 606, 2102 or 2103, Benge

INTERMEDIATE MODELS FOR GRADES 8-12

King 2103, 2102PL, 607F (f-attachment), 606 Benge 165-F, .547 Bore

INSTRUMENTS APPROPRIATE TO ANY AGE LEVEL ARE LISTED BELOW

- Tenor Trombone college majors should own a .547 bore instrument, Bass trombones a .562 bore double rotor

RECOMMENDED TENOR HORNS FOR GRADES 10-COLLEGE

- Conn 8H - Rose Brass Bell (straight horn)
- Conn 89H - Rose Brass Bell (Convertible to f-attachment)
- Conn Christian Lindberg F attach. 88HY .547
 - Model 88H-0 Rose Brass Bell
 - Model 88HY-0 Yellow Brass Bell
 - Model 88HT-0 Thinwall Rose Brass Bell
 - Model 88H-0-SGX Sterling Silver Bell with 24K Gold Trim (what I am playing now)
- Benge 190-F, .547 bore - darker sound than Conn
- Bach 42 – with Hagman valve or Greenhoe Valve, .547 bore
- Edwards – Custom Horns, .547 bore

BASS TROMBONE

Conn 112H - Double rotor .562 lightweight slide, new linkage
Conn 62H - Double Rotor, .562 bore, 3 leadpipes, 9 inch rose brass bell
Edwards – Custom Double Rotors, .562 bore
Getzen – Double rotor .562

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LITERATURE RECOMMENDATIONS

RECOMMENDED ETUDE LITERATURE FOR ALL LEVELS

There are many fine etude books available for use by trombonists of all ages. The following recommendations are possible courses of study for trombonists assuming that the trombonist is not taking regular private lessons. A trombonist studying privately may work more quickly through this material, or supplement the material with a wider variety of books.

ELEMENTARY SCHOOL – GRADES 5-6 (GRADE 1 LITERATURE)

Apon, Saskia. Beastly Trombone.
 Beeler, Walter. Method for the Trombone Book I.
 Froeth, James. Do It! Play in Band.
 Legge, Steven. Brass Mania – Bass Clef Tutor.
 Roberts, Stephen. U-Play Brass, Bass Clef Edition.

JUNIOR HIGH SCHOOL – GRADES 7-8 (GRADE 2 LITERATURE)

Beeler, Walter. Method for the Trombone Book II.
 Bordner, Gerald. First Book of Practical Studies.
 Nightingale, Mark. Easy Jazz 'Tudes.
 Sieber, Ferdinand. Ed. Raph. Introductory Melodious Etudes.

INTERMEDIATE HIGH SCHOOL – GRADES 9-10 (GRADE 2-3 LITERATURE)

Crist, Michael. Warm-Up Exercises.
 Gresham, W. Jonathan. Plainchant for Trombone.
 Nightingale, Mark. Get Prepared! Trombone Tutor.
 Raph, Alan. The Double Valved Bass Trombone.
 Remington, Emory. The Remington Warm-Up Studies.
 Snedecor, Phil. Lyrical Etudes for Trombone.

HIGH SCHOOL – GRADES 11-12 (GRADE 3-4 LITERATURE)

Arban, J.B. Ed. By Alessi and Bowman. Complete Method.
 Baker, Buddy. Tenor Trombone Method.
 Blume, O. arr. Fink. 36 Studies for Trombone with F Attach.
 Bordogni, Marco. Arr. Rochut. Melodious Etudes Vol. I.
 Colin, Allan. Contemporary Etudes for All Bass Clef Instruments.
 Fink, Reginald. Introducing the Tenor Clef.
 Quick, Bob, Ed. Trombone Practice with the Pros.
 Schwartz, David, trans. The Bordogni Vocalises. Vol. 1
 Snidero, Jim. Jazz Conception, 21 Solo Etudes.
 Tyrrell, H.W. Advanced Studies for Bb Bass.
 Tyrrell, H.W. 40 Progressive Studies for Trombone.

COLLEGE – FIRST TWO YEARS (GRADE 4-5 LITERATURE)

Blazevich, Vladislav. Clef Studies.
 Delguidice, Michel. Douze Etudes pour Trombone-Basse.
 Gale, Jack. 24 Jazz Etudes for Trombone.
 Gane, Peter. Circuit Training.
 Gregoriev, Boris. 24 Studies for Bass Trombone or F-att.
 Bordogni, Marco. Arr. Rochut. Melodious Etudes Vol. II & III.
 Sauer, Ralph. 20 Orchestral Etudes for Tenor Trombone.
 Schwartz, David, trans. The Bordogni Vocalises. Vol. 2-7
 Teele, Phil. Advanced Embouchure Studies for Bass Trombone.
 Vobaron, Edmond. Selected Studies for Trombone.

**RECOMMENDED SOLO LITERATURE FOR ALL LEVELS**

Even to a greater extent than with etude literature there is a wide variety of solo material available to young trombonists. Due to the large quantity of available materials this study has been limited to recent publications, acknowledged standards of the repertoire, and favorites of the reviewer.

ELEMENTARY SCHOOL – GRADES 5-6

Boyle, Rory. Six Gargoyles for Trombone and Piano.
 Burney, Charles. Arr. Lennie Niehaus. Pastorale.
 Hutt, Alan. Four Simple Pieces for Trombone.
 Wagner, Richard. Arr. Leonard B. Smith. Song to the Evening Star.

JUNIOR HIGH SCHOOL – GRADES 7-8

Faillenot, Maurice. Introduction et rigaudon. *Bass Trombone
 Mendelssohn, Felix. Arr. Ostrander. If With All Your Hearts.
 Mozart, Wolfgang. Arr. E.A. Wienandt. Two Arias.
 Olson, Curtis. Michigan Legends for Trombone and Piano.
 Smith, H.C., ed. First Solos for the Trombone Player. (compilation)
 Toulon, Jacques. Hymn, cadence et danse.

INTERMEDIATE HIGH SCHOOL – GRADES 9-10

Bach, Johann S. ed. Vern Kagarice. Sheep May Safely Graze.
 Galliard, J. Six Sonatas. (originally for bassoon)
 Hasse, Hasse Suite
 Majewski, Martin, ed. The Symphonic Trombone. (compilation)
 McKay, George F. Concert Solo Sonatine.
 Smith, H.C., ed. Solos for the Trombone Player. (compilation)

HIGH SCHOOL – GRADES 11-12

Albinoni, Tommaso. Sonate en re majeur. *Bass Trombone
 Barat, Joseph. Andante et Allegro.
 Blazevich, Vladislav. Concert Piece No. 5.
 Curnow, James. Fantasy for Trombone.
 Delguidice, Michel. Danse de l'elephant pour tuba. *Bass Tbone
 Galliard, J. Six Sonatas. (originally for bassoon)
 Guilmant, Alexandre. Morceau Symphonique.
 Jackman, Andrew. Bone Dances.
 Marcello, Benedetto. Six Sonatas for Cello.
 Rimsky-Korsakov, N. Concerto for Trombone.

COLLEGE – FIRST TWO YEARS, OR ADVANCED HIGH SCHOOL PLAYERS

Berlioz, Hector. Arr. Vern Kagarice. Recitative and Prayer.
 Blazevich, Vladislav. Concert Piece No. 5.
 David, Ferdinand. Concertino.
 Mozart, W.A. arr. Fote. Concerto in Bb K191 (Rondo).
 Saint Saens, Camille. Cavatine.
 Shostakovitch, Dmitri. Four Preludes.
 Stojowski, Sigismond. Fantasia.

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AVAILABLE BORDOGNI AND CONCONE MELODIC ETUDE BOOKS

Since trombonists have long used the Bordogni Studies for development, utilizing mainly the Rochut edition. In recent years there have been new publications of the same Bordogni material, as well as the publication of some new etudes and duets that are not in the Rochut edition. Here is a partial list of available publications.

The Bordogni Vocalises

7 Volumes, includes CD Piano Accompaniment
Transcribed by David Schwartz (bass clef solo part)
Some volumes use tenor and alto clef, start with Vol. 1-3

Melodious Etudes for Performance, Marco Bordogni

Trans. and arr. By Alan Raph
This includes the piano parts for ten Bordogni etudes taken from the three Rochut/Bordogni Vocalises.
There are also 6 duets in the back of the book.

Bordogni/Rochut Melodious Etudes

Book I, II, and III
Rochut transcribed these etudes years ago and they are still the standard etude books used by just about every trombone player in the world.

Of the above 3 publications one may wish to start by purchasing Bordogni/Rochut Melodious Etudes Book I and Volume One of The Bordogni Vocalises transcribed by David Schwartz. The player can also purchase piano accompaniments that coincide with the Rochut book; They are published and arranged by Mark Tezak and come in six volumes. There are between 12 and 36 etudes in each edition. The player should start with Volume One because it coincides with the first 24 etudes in the Rochut edition.

- Another great melodic etude book is as follows:

The Complete Solfeggi, Concone, Giuseppe

Transcribed and Edited for Trombone by John Korak. This book has a piano accompaniment Book with it – they are very fun to perform for church, community events, and possibly even solo/ensemble festival. These etudes are similar to Bordogni in style.

WARM-UP STUDIES – INTERMEDIATE THROUGH PROFESSIONAL

Warm up with a CD accompaniment that helps intonation, sense of time, patience, discipline, and control. There is a relatively new warm-up method published by Hip-Bone music that includes a CD accompaniment, both with and without trombone solo track. There is a complete warm-up that includes long tones, tonguing, flexibility, scales, and warm-down. The complete exercises take about 15 minutes.

Davis, Michael. **The Hip-Bone Music 15 Minute Warm-up Routine**. NY: Hip-Bone Music, 1997.

Highly Recommended for All Players!!! I use this several times a week as my warm-up, several of my college students use it as do some of my high school students. This builds really good fundamentals.

CLEF STUDIES

By the time they are a junior or senior in high school the player should learn how to read tenor and alto clef (C clefs). There are several good books including:

Clef Studies for Trombone, Transcribed by Ralph Sauer

Published by Wimbledon Music. These are melodious etudes by a variety of Composers.

Clef Studies by Blazeovich. This is the old traditional book used by

Many players to learn clefs. Some of the material is rather difficult so make sure you are pretty well rounded before you use this book. It is also wonderful for sight-reading practice.

Tenor Clef by Reginald Fink.

This is the easiest method for learning tenor clef. There is also an alto clef book by Fink.

The player should also try playing Bordogni etudes in tenor clef. Just change the clef, and change the key (up a fifth, take away a flat or add a sharp). This is a great range builder, the player must be careful not to do too much at one time.

LOW REGISTER DEVELOPMENT

For low range the player should play all of his/her etudes and solos down an octave, and/or buy a book like Selected Studies for Trombone with F attachment by Kopprasch. This book will help them learn how to use their trigger and make them more comfortable in the low range.

JAZZ BOOKS

Gale, Jack. 24 Jazz Etudes for trombone.

Musicians Pub. These are fun and this has a CD with rhythm section play along!

Nightingale, Mark. Eazy Jazzy 'Tudes (bass clef).

Warwick, England: Warwick Music, 2000. Nightingale is a tremendous jazz player who has written many great books for trombone

Rae, James. Progressive Jazz Studies.

For trombone, easy level. England: Faber ff Music, 1995. **Start with this book!**

Rizzo, Jacques. Reading Jazz.

New method for learning to read written jazz music. With CD demo and accompaniment

Snidero, Jim. Jazz Conception, 21 Solo Etudes.

Includes CD. Tübingen, Germany: Advance Music, 1996.

Winkler, Klaus. 60 Jazz Etudes for melody instrument (bass clef).

Germany: Mark Tezak Verlag, 1991

DUETS!

Contrapunctal Duets. By Richard W. Bowles

Published by Editions Musicales Europeennes, Paris, 2000. There are 7 volumes.

Very good duets based on the Bordogni studies; one line is the actual Bordogni and the second line is contrapunctal accompaniment. These are really fun!

15 Top Jazz Duets for Trombone. (available for all instruments).

Milwaukee: Hal Leonard, 1995. **Recommended Repertoire for Trombone**

COLLECTIONS

- These collections would be great material for a public school to own!

- C.B. Co. Contest Album (11 class 1 solos)
Cundy-Bettoney Includes: Cords, Romanze; Grafe, Grand Concerto(Fisc) Weber, Romanza Appassionata
- Henry C. Smith-First Solos for the Trombone Player (Class 2 & 3 solos) Schirmer (HL)
- Henry C. Smith-Solos for the Trombone Player (16 Class 1 & 2 solos) Schirmer (HL)
Includes: Rachmaninoff, Vocalise; Guilmant, Concert Piece; Bach, Arioso Handel, Sarabande; Berlioz, Recitative and Prayer
- Gerard Billaudot, Ed.-Pieces classiques
(Multi-volume transcriptions of famous works) Volumes include 5-8 short solos each and are grouped by difficulty Billaudaudot (Presser)
- Lawton-The Young Trombonist (Class 2 & 3 solos) Ox
- Lethbridge-A Handel Solo Album (Class 2 & 3 solos) Ox
- Concert and Contest Collection for Baritone (Class 3 solos) Rubank

**CLASS 1 SOLOS**

• DIFFICULTY GRADES 4-6, ADVANCED HS STUDENTS- UNDERGRADUATE STUDENTS

• **D = Difficult (Univ. level) unless the student is taking lessons and really advanced, stay away from these*** = **Winners, these are standards**

TITLE	PUB	TITLE	PUB
Bach/Marsteller-Suites 1, 2, 3, or 4	SMC	Lieb-Concertino Basso (bass trom)	CF
Barat-Andante et Allegro	SMC	Marcello/Ostrander-Sonata in a minor	IMC
Barat-Piece en Mi Bemol	Led	Mazellier-Solo de Concours	Led
Bassett-Sonata	King	McKay-Sonata	Rem
Bernstein-Elegy for Mippy II (unaccomp)	Boo	Milhaud-Concertino d'Hiver	AMP
Blazhevitch-Concerto No. 2	IMC	Mozart/Ernst-Concert Rondo	Ken
*Blazhevitch-Concertpiece No. 5	Bel	*Mozart/Marcellus-Sonata in Bb Major	Ken
Boda-Sonatina	King	Mueller-Praeludium, Chorale, Variations and Fugue (bass trom)	EM
Bozza-Ballade	Led	Ostransky-Concertino	Ru
Bozza-Hommage a Bach	Led	Pergolesi/Sauer-Sinfonia	Wimb
Casterede-Sonatine D	Led	Presser-Sonatina	TP
Corelli/Ostrander-Sonata in F Major	EM	Presser-Three Folktales (bass trom)	Ten
Corelli/Ostrander-Sonata in g minor	EM	Pryor-Thoughts of Love	Fisc
*David-Concertino, Op. 4	CF	Ragwitz-Sonatina Deut	
Davison-Sonata	Temp	Reiche-Concertpiece #2	Bel
Defaye-Deux Danses D	Led	*Rimsky-Korsakov-Concerto	HL/MCA
*Galliard-Sonatas 1-6	McGinnis	*Saint Saens-Cavatine (high Db)	Dur
George-Concerto (bass trom) D	ACM	Serocki-Sonatine	Moeck
George-Sonata	SMC	Stevens-Sonatina	Peer
*Gouinguene-Concerto	Bill	Stojowski-Fantasie	Led
Grafe-Grand Concerto	Bel	Sulek-Sonata D	BRP
Grondahl-Concert D	Sam	Telemann/Raph-Twelve Fantasies (unaccomp)	CF
*Guilmant-Morceau Symphonique	Rem	*Vaughan-Williams-Six Studies in English Folksong	Gal
Handel/Marsteller-Concerto in F Minor D	SMC	Vivaldi/Ostrander-Concerto in a minor	EM
Hartley-Sonata Concertante	FM	White-Sonata	SMC
*Hindemith-Drei Leichte Stucke (bass trom)	Schott	White-Tetra Ergon (bass trom)	BP
Hindemith-Sonata	Schott	Wilder-Sonata (bass trom)	MMI
Jacob-Concerto D	Gal		
*Larsson-Concertino	Gehr		
*Lebedev-Concerto (bass trom)	Edm		

CLASS 2 SOLOS

• DIFFICULTY GRADES 2-3, STUDENTS IN GRADES 8-12

TITLE	PUB	TITLE	PUB
*Ades-Londonderry Air	Sha	Handel/Maganini-Two Pieces	EM
Bach/Kent-Arioso from "Cantata No. 156"	CF	Handel/Ostrander-Honor and Arms	EM
*Bach/Figert-For He That is Mighty	Ken	*Hasse/Gower-Hasse Suite	Ru
Bach/Fote-Sinfonia	Ken	Haydn/Treutel-Concerto	JS
Bach/Ostrander-Patron of the Wind	EM	*Hutt-Four Simple Pieces for Trombone	ABRSM/Presser
Bakaleinikoff-Meditation	Bel	Johnson-Lyric Interlude	Ru
Barnes-Arioso and Caprice	RM	Joubert-Ballade de la Puissant Dame Celestre	Martin/Presser
*Beach-Suite for Trombone	AMP	Klughardt/Muller-Romanze	JS
Berlioz/Ostrander-The Unknown Isle	EM	Koch-Expectation	SMC
Bizet/Smim-Agnus Dei from "L'Arlesienne"	EM	Lotti/Smim-Arietta	EM
Boerlin-Multi-Moods (bass trom)	Sha	Mozart/Ernst-Mozart Sonatina	Ken
*Borodin/Conley-Polovetizian Dances	Ken	Nicolas-Primo concertino	Bill
Bullard-Colnford Suite	BH	Purcell/Maganini-Suite in F Major	EM
Christensen-Meditation	Ken	*Rachmaninoff/Brown-Vocalese	IMC
Cimera-Joan of Arc	NAK	Saint Saens/Whear-Amour Viens Aider	Lud
Cimera and Sares-Concertino Petite	CPP	Scubert/Masso-Entr'acte from "Rosamunde"	Ken
Corelli/Dishinger-Suite	MMP	Schumann/Fitzgerald-Adagio from "Concerto for Cello, Op. 129"	MMP
Corelli/Powell-Prelude and Minuet	SMC	Solomon-Dramatique (bass trom)	SMC
Dedrick-Petite Suite (bass trom)	Ken	Stradella/Felix-Pieta, Signore	EM
Dedrick-Shadows	Ken	Toulon and Verier-Hymne, Cadence et Danse (bass trom)	Led
Frackenpohl-Pastorale	AC	Tuthill-Concerto Op. 54	King
*Galliard-Six Sonatas D	IMC		
*Handel/Fitzgerald-Arm, Arm, Ye Brave	TP		



CLASS 3 SOLOS

- DIFFICULTY GRADES 1-2, 5TH-8TH GRADERS

<u>TITLE</u>	<u>PUB</u>	<u>TITLE</u>	<u>PUB</u>
Aubin-Un soir a Leningrad	Martin/Presser	*Mendelssohn/Ostrander-	SMC
Bach/Dishinger-Menuet in G	MMP	If With All Your Hearts	
Bach/Krane-Bach for Trombone	JS	Morrissey-Song for Trombone	Pied
Boyle-Four Miniatures	BH	Mozart/Powell-Arietta and Allegro	SMC
*Boyle-Six Gargoyles for Tbone	Roy/Presser	Mozart/Wienandt-Two Arias	SMC
Daniels-The Proud Oak	Ken	Niehaus-Brattleboro Anthem	Ken
Dishinger-Medici Masterworks, Vol. 1	MMP	Pinard-The Crusader	CF
Fote-Waltz for Juliet	Ken	Purcell/Maganini-Suite in F Major	MMP
Gabaye-Complainte	Led	Purcell/Vedeski-Gavotte-	MMP
Gluck/Clark-Two Classic Airs	EM	Harpsichord Suite No. 5	
*Handel/Barr-Sarabande	Lud	*Rameau/Dishinger-Rigaudon	MMP
Handel/Buchtel-Cantilena	NAK	Schwartz-International Folk Suite	SMC
Harris-King's Jester	Lud	Seguin-Chanson D'Aout	Led
Lully/Post-Gavotte in Rondeau	MMP	VaderCook-Ruby	Ru
Marpurg/Dishinger-Menuet	MMP	Ward-Impressions	Ken
Martini-Plaisir d'Amour	EM		

**BRASS QUINTET LITERATURE**

BRASS QUINTET COMPILATIONS

- The Canadian Brass Book of Beginning Quintets. Arr. and Ed. by Walter H. Barnes, The Canadian Brass Educational Series, 1986. Gordon Thompson Publishing Co.
 - The Canadian Brass Book of Easy Quintets. Arr. and Ed. by Walter H. Barnes, The Canadian Brass Educational Series, 1986
 - The Canadian Brass Book of Favorite Quintets. Arr. and Ed. by Walter H. Barnes, The Canadian Brass Educational Series, 1986
 - The Canadian Brass Book of Advanced Quintets. Arr. and Ed. by Walter H. Barnes, The Canadian Brass Educational Series, 1986.
- These volumes are fantastic, they give biographical and historical information, they provide stylistic advice, they come with a cassette tape, and they each include 10-15 selections of various styles. Anything from any of these will work for you!!

INDIVIDUAL SELECTIONS

- Bach, J.S. Chorale and Fughetta. Arr. Richard Fote. Kendor Music, 1963.
- Bach, J.S. Fugue in G Minor. Arr. Charles Decker. Kendor Music, 1976.
- Bach, J.S. March, Chorale, and Fugue.
(4 parts, you can double Trumpet or Horn). Robert King, 1958. It never hurts to have some quartets in your collection in case you have to play a long gig. You can take turns playing to spell each other.
- Bach, J.S. Two Chorales. Arr. Uber. New York: Edition Musicus, 1959.
Chorales are a must for any chamber ensemble. Through these we learn about balance, style matching, articulation, and intonation.
- Brahms, Johannes. Four German Folksongs. Ed. Gary Olson. Denver: Canzona Publications, 1978.
- Ewald, Victor. Symphony for Five Part Brass Choir. Robert King Music, 1957.
This one hundred year old work is one of the gems of all time for quintet. Requires good range and endurance for all parts.
- Gabrieli, Giovanni. Canzona Prima a 5. New York Brass Quintet Series. NY: Sam Fox Pub., 1961.
Every good brass ensemble should play Gabrieli!! This piece can be done with 2 trumpets and 3 bones, or with the standard instrumentation; and can also be done with organ.
- Holborne, Anthony. Two Pieces. Ed. Robert King. Robert King Music Co. (1599)
- Passereau. Two Sixteenth Century Chansons. arr. Marsha Ward. Kendor, 1977.
- Pezel, Johann. Sonata No. 2. (Leipzig, 1670) Robert King Music Co. 1957.
- Susato, Tylman. Renaissance Dances. arr. John Iveson. Chester Music, Just Brass Series (Philip Jones)
Anything from this series will work.

Notice that everything on this list is from the Renaissance (c. 1450-1600) or Baroque (c. 1600-1750) except for the Brahms and Ewald? This 'old' material works extremely well and is fun! There are many available pieces in the 20th century style, many transcriptions of pop tunes, and many transcriptions of the classics.

BRASS QUINTET REHEARSALS: WHAT DO WE PRACTICE?

Begin every practice session with chorales. Work on non-verbal communication within the group. After a few rehearsals you will have no trouble beginning pieces without verbalizing. You will also start finding a blend for your group. All parts are usually meant to be equal! You must take into consideration that lower notes may not carry as far. Bring out the moving parts. Subdivide, Subdivide, Subdivide!!! Tune up key chords. Pick a section of the piece to work on during the next rehearsal - that way every one in the group can be responsible enough to practice that section beforehand. Quintet rehearsals are not for learning notes, they are for ensemble balance!! Go prepared.