

ATU BANDS AND ASBOA VIRTUAL DIRECTORS ACADEMY

“Making Time for the Details: Trombone Methods & Strategies that
Don’t Always Get Enough Attention”

Dr. Sean Scot Reed

June 16, 2020

Finding Repertoire

Studio Teachers will have strong recommendations for repertoire

There is value in purchasing music because a lot of the best, and newest, music does not exist online for free.

Asking for information from a person who has collected methods and other repertoire is a good first step.

Common Methods and Technical Assignments

- **Lyrical/Legato Studies:** Rochut - *Melodius Etudes* Vol. 1 (2 and 3 for upperclassmen), Fink, Concone
- **Technical/Musical Studies:** Kopprasch, Slama, Blume, Tyrell, Maxted, Bitsch, Rode, Blazhevitch, Arban
- From *Daily Routines for Trombone* [Emory Remington] - long tone exercises, lip slurs and 2-octave, modal/rotating pattern scales [must be passed off in lessons with no “cracked” notes]
- 3-octave triplet scales Patterns from *Basic Routines* by Robert Marsteller
- Other routines and patterns Blazhevitch *Sequences*, Arban *Complete Method*

Orchestral Excerpts – some of this is free content

- **Seth Vatt's Orchestral Excerpt**
Site : Trombone Excerpts.org
- **Gordon Cherry's Orchestral Excerpts:** Complete Collection of Low Brass Excerpts
- **Doug Yeo's website:**
http://www.trombone.org/orch_excerpts/

Trombone Solos

- **FRESHMAN**

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- Galliard, *6 Sonatas*
- Weber, *Romance*
- Saint-Saens, *Cavatine*
- Guilmant, *Morceau Symphonique*
- Barat, *Andante et Allegro*
- Bernstein, *Elegy for Mippy II*
- Marcello, *Sonata in A Minor*
- Handel, *Concerto in F*
- David, *Concertino*

- **SOPHOMORE/JUNIOR**

-
- Defay, *Deux Danses*
- Pergolesi, *Sinfonia*
- Larsson, *Concertino*
- Albrechtsberger, *Concerto*
- Leopold Mozart *Concerto for Alto Trombone*
- Tomasi *Concerto*
- Pryor, *Thoughts of Love*
- Rimsky-Korsakov *Concerto*
- Serocki, *Sonatina and Concerto*
- Bach, *6 Suites for unaccompanied cello*
- Wagenseil *Concerto*
- Berio, *Sequenza V*
- George Walker *Concerto*

Solos continued

- **SENIOR**

- Sulek, *Sonata*
- Grondahl, *Concerto*
- Hindemith, *Sonata*
- Casterede, *Sonatine*
- Bozza, *Ballade*
- Martin, *Ballade*
- Darius Milhaud *Concertino d'Hiver*
- Creston *Fantasy*
- Derek Bourgeois *Concerto*
- Gordon Jacob *Concerto*
- Christopher Rouse *Concerto*

Libraries

[WorldCat](#) (Interlibrary Loan)

[IMSLP](#)

[TMEA/PML](#)

Wikipedia/YouTube

If you have access to a library that utilizes **WorldCat**, you may be able to have resources sent from another library for your review prior to purchase.

UIL/TMEA/Prescribed Music List – search under *Event Code* for Tenor or Bass Trombone Solos

IMSLP

International Music Score Library
Project (IMSLP) / Petrucci Music
Library

Blazhevitch Studies in Clefs

Alto/Tenor Clef

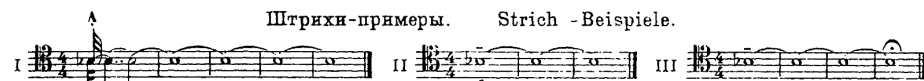
On IMSLP, this might be under '**Trombone School**'. This is an example of something that is in the public domain, free, and incredibly useful, but that your students might not be able to find.

Tenor clef is a huge reality for trombonists. Very often, a top all-state level player will show up in a college studio with little or no awareness of tenor clef and it is very humbling, because they can't survive a trombone choir rehearsal without stopping and writing in note names. Trombonists have read tenor and alto clef in ensembles, along with bass clef, for centuries.

Tenor, Alto, Mezzo Soprano and even Treble clef are important for trombonists as tools for transposition as well. Jazz Musicians read in C-treble clef often.

Играть следующим образом: каждую ноту из групп I, II, III исполнять тремя штрихами—примерами (стр. VI, VII), строго придерживаясь вышеизложенных указаний. Ввиду трудностей исполнения некоторых штрихов-примеров, порядок может быть изменен, причем—начинать не с первого, как самого трудного, а со второго или третьего.

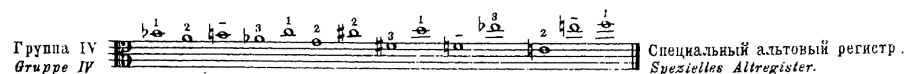
Штрихи—примеры:



Исполняя три группы в трех штрихах-примерах, необходимо дать отдых губам, приблизительно на 1/2 часа, после чего можно продолжать занятия, имея однако ввиду, что с переутомленными губами заниматься вредно.

Для желающих специализироваться на бас—или альт-тромбоне следует проигрывать также три штриха-примера:

1) для альт-тромбона I, III и IV-ю группу.



2) для бас-тромбона I, II и V-ю группу, при нажатии кварт-вентилля.

2. Für Bassposaune I, II u. V Gruppe, bei Aufdrücken des Quart-Ventils.

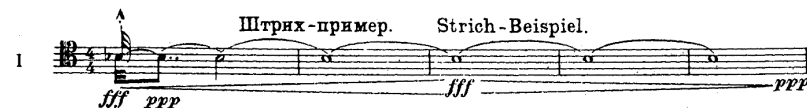
2) Для бас-тромбона I, II и V-ю группу. 2) Für Bassposaune I, II u. V Gruppe. При нажатии кварт-вентилля. Bei Aufdrücken des Quart-Ventils.



5 Штрихов—примеров,

необходимых для правильной постановки при игре на тромбоне.

Штрихи-примеры, главным образом, развивают: Дыхание (диафрагму), амбушюр, атакировку, стаккато, флорировку, сильный, тихий, (*f*, *pp*) и ровный звук, подвижность и легкость амбушюра, акцентуацию, красоту звука и технику нулисы (цуга), словом дают полную постановку при игре на тромбоне.



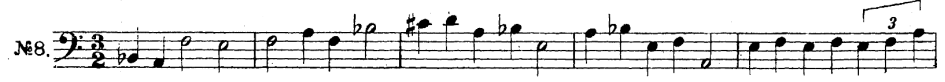
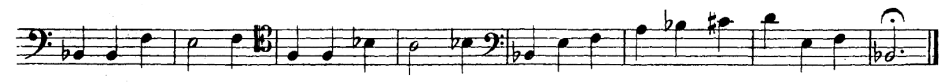
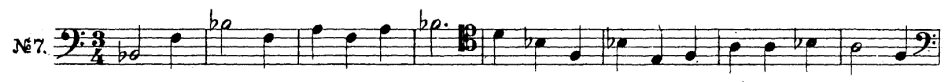
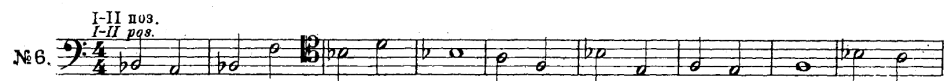
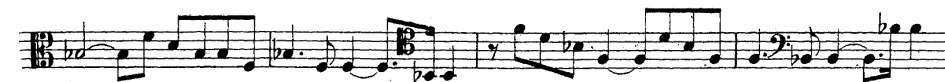
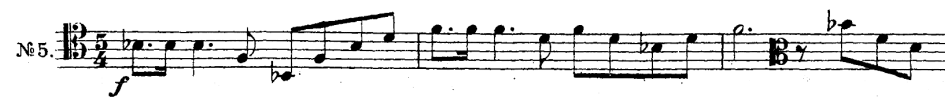
Die Ausführung muss folgendermassen vor sich gehen: eine jede Note der Gruppen I, II, III, muss mit drei Strich-Beispielen (Seite VI, VII) hervorgebracht werden, wobei die angeführten Regeln zu befolgen sind.

Infolge der Schwierigkeit einiger Strich-Beispiele, kann die Ordnungsweise geändert werden, und zwar kann man mit dem Zweiten oder Dritten beginnen, und nicht mit dem Ersten, das am Schwierigsten ist. Strich-Beispiele:

Nach Ausführung der drei Gruppen in dreierlei Strich-Beispielen, muss den Lippen eine ca 1/2 stündliche Ruhe gewährt werden, dann können die Übungen fortgesetzt werden, wobei nicht ausser Acht gelassen werden muss, dass die Beschäftigung mit überangestregten Lippen schädlich ist.

Diejenigen, die sich in der Bass—oder Altposaune specialisieren wollen, müssen ebenfalls drei Striche-Beispiele üben:

1. Für Altposaune I, III u. IV Gruppe.



Veloce.

№ 70.

Musical score for No. 70, marked "Veloce." The piece is in 6/16 time and features a complex, fast-paced melody with many sixteenth and thirty-second notes. The key signature has two flats (B-flat and E-flat). The score consists of 12 staves, with the first staff starting with a treble clef and a key signature change to two flats. The piece ends with a double bar line and a repeat sign.

№ 112

Musical score for No. 112, marked "Veloce." The piece is in 9/8 time and features a complex, fast-paced melody with many sixteenth and thirty-second notes. The key signature has three sharps (F#, C#, G#). The score consists of 12 staves, with the first staff starting with a treble clef and a key signature change to three sharps. The piece includes tempo markings: "a tempo." at the beginning, "rit." (ritardando) at the end of the first staff, "a tempo." at the beginning of the second staff, "rit." at the end of the second staff, "a tempo." at the beginning of the third staff, "rit." at the end of the third staff, "a tempo." at the beginning of the fourth staff, "rit." at the end of the fourth staff, "a tempo." at the beginning of the fifth staff, "rit." at the end of the fifth staff, "a tempo." at the beginning of the sixth staff, "rit." at the end of the sixth staff, "a tempo." at the beginning of the seventh staff, "rit." at the end of the seventh staff, "a tempo." at the beginning of the eighth staff, "rit." at the end of the eighth staff, "a tempo." at the beginning of the ninth staff, "rit." at the end of the ninth staff, "a tempo." at the beginning of the tenth staff, "rit." at the end of the tenth staff, "a tempo." at the beginning of the eleventh staff, "rit." at the end of the eleventh staff, "a tempo." at the beginning of the twelfth staff, and "poco rall." (poco rallentando) at the end of the twelfth staff. The piece ends with a double bar line and a repeat sign.



BLAZHEVICH

CONCERT DUETS

FOR TWO TROMBONES



CONCERT DUETS

for Two Trombones

Moderato tranquillo

VLADISLAV BLAZHEVICH

1. *pp tenuto*
p espressivo

1 *cresc.*

poco dim.

2 *p dolce*

3 *mf espressivo*
p tenuto

4

5 *f*
dim.

6 *p*
f
dim.

7 *p*
dimin.
poco rit.
pp

5 *dimin.* *sempre staccato f sostenuto*

6 *dimin.*

cresc. f *poco dimin.* *p* *dimin.*

7 **Tempo I**
calando. pp smorz. *più f, con collera* *più f*

8 *dimin.* *cresc.* *dim.* *pp* *poco* *cresc.*

ff *poco rit.*

9 **tempo precedente**

dimin. *cresc.* *dim.* *pp*

10 *poco a poco cresc. e accel.*

11 *f* *poco a poco dimin.*

12 *dimin.* *mf* *f pesante.* *sempre staccato*

13 *dim.* *p* *dim.* *pp*

mf *molto cresc.* *ff* *pp*

Details

- Playing all subdivisions in longer notes, micro-managing crescendos and decrescendos
- Planning all breaths in etudes for competition BB - (big breath), ' - breath, (' - catch breath, nb - no breath
- Planning dynamics, and adding them when there is little information in etudes for competition - always knowing where you are, where you were, and where you are going
- Planning vibrato and practicing it in etudes for competition
 - 5 cycles per second bending the pitch up
 - Marking 'vib' or 'no vib'
- Understanding Context when it comes to etudes and solo literature

Foreword

These Etudes transcribed from the Vocalises of Bordogni have been specially prepared for use by trombonists, to perfect their technique generally and in particular to develop style in the interpretation of melody in all its varied forms of expression.

To this end the keys have been carefully selected and the phrasing adapted to fit the character of the trombone to best advantage. The work may be said to provide specifically for the following:

1. Development of a sonorous, singing tone in various registers and all shades of dynamics.
2. Comprehension of the means used to express melody through the presentation of the basic rhythms and all varieties of melodic figurations, covering every requirement in artistic playing.
3. Practice in both natural and "expressive" or special breathing.
4. Correct and rational performance of the various ornaments in music, such as the appoggiatura, acciaccatura, gruppetto (or turn) trills, etc.

Marco Bordogni, the composer of these Studies, was born near Bergamo, Italy, in 1788, he died in Paris July 31, 1856. He enjoyed great popularity as a tenor, his vocalization and style being particularly praised. He made his operatic debut at La Scala, Milan in 1813 as Tancredi with great success. Later he sang for many years at the Theatre des Italiens, Paris. He is known best however for his activities as a teacher, having been professor at the Paris Conservatoire almost continuously from 1820 up to the time of his death. A daughter, Louise, is said to have sung with much success in New York, in 1834.

Bordogni composed many sets of Vocalises during his career as a singer and teacher. These works are not merely technical studies, they are musicianly as well as artistically made and their continued use for upwards of a century is ample testimony of their great value.

The practical value of these studies in the art of trombone playing has been demonstrated through their use at the Conservatoire in Paris, and it is confidently believed by the transcriber that they will meet with the approval of performers everywhere.

Joannès Rochut

Multiple Tonguing

- Doo-Goo
- Tongue Forward
- Compact Embouchure
- LEGATO
- Transpose Arban Exercises into all keys and octaves

Use Tenor clef to transpose if you find a Bb Treble Clef version of anything you want to play

34

7. 
Tutukutuku tu

8. 
Tutukutuku tu

9. 
tutukutukutukutuku tu tutukutukutuku tu

10. 
Tutukutuku tutukutukutuku
tutukutuku

TONQUEING IN DOUBLE STACCATO.

11. 
tutukutuku
tutukutuku

12. 
tu tutukutukutuku tutukutuku tu


13. 
Tutukutukutuku
tutukutuku

54

CARNAVAL DE VENISE.

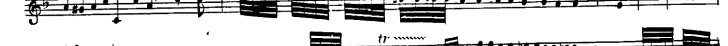
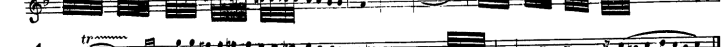

Allegretto.

14. 











Questions – if no questions, discussion of equipment

1.Horns – Eastman-Shires/Edwards/Yamaha Intermediate model and Zeno/Bach/Conn/King (King 3B or 2B for Jazz)

2.Mouthpieces – Bach 5G – switch from 6 ½ AL as soon as possible. Greg Black, Schilke, avoid mouthpiece copies

3.Lubrication – Yamaha Slide Lubricant (don't confuse with other Yamaha Products, Slide-o-mix, Superslick, Trombotine, cork grease for tuning slides