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

•

- 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 Bourgeouis Concerto
- Gordon Jacob Concerto
- Christopher Rouse *Concerto*

Libraries WorldCat (Interlibrary Loan) **IMSLP** TMEA/PML Wikepedia/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

<u>IMSLP</u>

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.

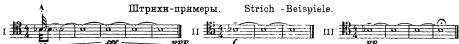
Tenor clef is a huge reality for trombonists. Very often, a top all-state level player will show up in a college studio with little or no awareness of tenor clef and it is very humbling, because they can't survive a trombone choir rehearsal without stopping and writing in note names. Trombonists have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

ІШтрихи-примеры:

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 man mit dem Zweiten oder Dritten beginnen, und nicht mit dem Ersten, das am Schwierigsten ist. Strich-Beispiele:



Ис**жинир**три группы в трех штрихах-примерах, необходимо дать отдых губам, приблизительно на 1/2 часа, после чего можно продолжать занятия, имея

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

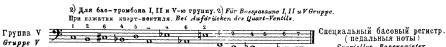
і) для альт-тромбова I, III и IV-ю группу.

Nach Ausführung der drei Gruppen in dreierlei Strich-Beispielen, muss den Lippen eine ca ½ stündliche Ruhe gewährt werden, dann können die Uebungen однако ввиду, что с переутомленными губами зани-маться вредно. fortgesetzt werden, wobei nicht ausser Acht gelassen werden muss, dass die Beschäftigung mit überangestrengten Lippen schädlich ist.

> Diejenigen, die sich in der Bass-oder Altposaune specialisieren wollen, müssen ebenfalls drei Striche-

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





5 Штрихов---примеров.

необходимых для правильной постановки при игре на тромбоне.

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

Spezielles Bassregister (Pedalnoten)
5 Strich-Berspiele, die nötig sind eine richtige Stellung beim Posaunenblasen zu erlangen.

Die Strich-Beispiele entwickeln hauptsächlich: den Atem (Diaphragma), den Ansatz, das Attakieren, das Staccato, das Fillieren, einen lauten, leisen (ff-pp) und gleichmässigen Ton, eine Beweglichkeit und Leichtigkeit des Ansatzes, die Accentuation, einen hübschen Ton und Technik der Kulisse (Zuges),-mit einem Wort, sie geben eine regelrechte Schulung für das Posauneblasen.





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BLAZHEVICH

CONCERT DUETS

FOR TWO TROMBONES

CONCERT DUETS

for Two Trombones









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 technic 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.

Multiple Tonguing

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





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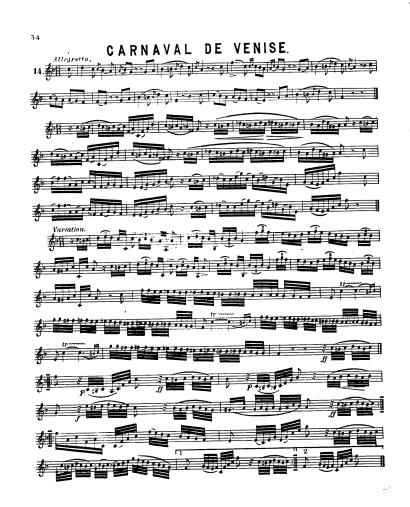
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Use Tenor clef to transpose if you find a Bb Treble Clef version of anything you want to play





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