



Advanced Trombone Pedagogy

Clinician:

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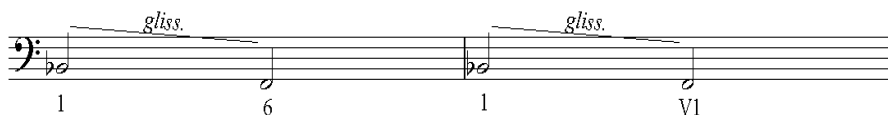
*Texas Bandmasters Association
60th Annual Convention/Clinic*

July 20-23, 2007

*Henry B. Gonzalez Convention Center
San Antonio, Texas*

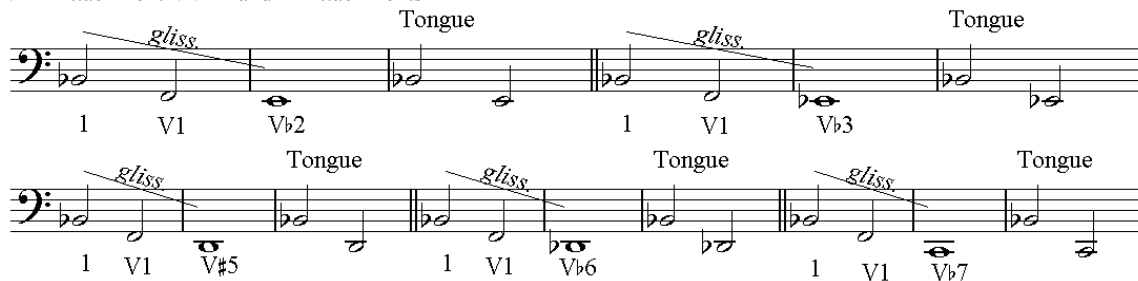
Bringing Out the Inner Animal: How to Get the Most Out of Your Bass Trombonist
Dr. Steve Wilson, Professor of Trombone
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1. Developing Tone: A good way to develop a great sound in the low range is to combine the Remington long-tone exercises with the glissando, whereby players take their best sound on an easy note down to the lower range. The first step is getting the trigger notes to match the open notes. Have the student start on low B-flat and gliss down slowly to F in sixth position, *keeping the tone the same*. Then repeat, but play the F with the trigger. This step is the basis for the rest, so great care should be taken to make the sound stay the same. The goal should be big, full, steady sounds that stay constant through the glissando.



The exercise continues with glissandos followed by Remingtons, using the positions indicated.

V=F Attachment VV=F and D Attachments



For the bass trombonist with F and D attachments, the same exercise can be modified to work both triggers and extend the low range even further. By glissing down to the low notes first, students can focus on embouchure and the air needed to play low notes without having to deal with start-up issues.

V=F Attachment VV=F and D Attachments



2. Clarifying Articulation: One solution for clear starts in the low range is to tongue between the teeth in the lower register as if spitting out a watermelon seed. An advanced exercise is “Two Noters,” in which arpeggios are played one octave up and two octaves down. This exercise, like the glissando long-tones described earlier, works on bringing the sound and articulation from the easier range, where it is likely to sound good, down into the lower range.

V=F Attachment VV=F and D Attachments

The image displays five staves of musical notation for bass trombone exercises. Each staff consists of a series of notes, primarily eighth and sixteenth notes, with articulation marks (V, VV, V2, VVb2, Vb3, VVb4, V#5, VV#6, VVb4, V1) placed below the notes to indicate specific attachment points for the exercises. The exercises are arranged in five rows, each with a unique key signature and articulation pattern.

3. Making Sound Choices: Who should play the bass trombone parts? Obviously your bass trombonist should, if you have one. If this is the case, do not double the bass trombone with a tenor trombone. Doubling a bass and tenor on the same part is not a great idea, especially if the part gets into the low range because of the differences in bell size, mouthpiece size and bore size. If your bass trombone player is not playing full enough to balance the section, work to bring out your bass trombonist’s “inner animal” by using the exercises above.

If you do not have a “real” bass trombonist, but rather a tenor player or two playing the bass trombone parts, put your best player on first, the next best on fourth, the next on second, and the next on third. This type of seating ensures that you have strong players on the outside parts, which are often the most challenging. If you have a large band with parts doubled, this seating also ensures a leader on each part.