



The Advanced Trombone Player

CLINICIAN:

Dr. Deb Scott

Texas Bandmasters Association 2017 Convention/Clinic

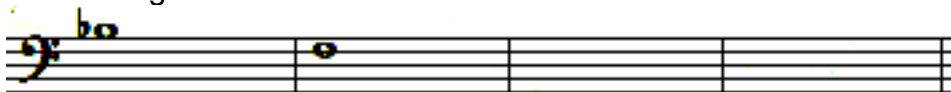
**JULY 20 – 22, 2017
HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

The Advanced Trombone Player
Dr. Deb Scott,
Professor of Trombone
Stephen F. Austin State University
7/21/17, 1:30 p.m., CC 214 AB

You feel comfortable teaching beginning trombone, but what do you tell your more advanced trombone players? Help encourage the musical growth of your section from the podium and for the individual player. Improve intonation, tone, technique, and learn what to tell students about the “F” attachment as well as the “D” attachment for the bass trombone.

TUNING

I. Tuning Notes in First Position



The image shows a musical staff with a bass clef and a key signature of one flat (B-flat). The staff is divided into four measures. The first measure contains a whole note on the top line (B-flat). The second measure contains a whole note on the second line (F). The third measure contains a whole note on the bottom line (B-flat). The fourth measure contains a whole note on the space below the staff (D).

Best tuning note. Regular trombone 1st position	Beginning trombonist 1st position	Trombone with F-attach 1st position	Bass Trombone with D-attach 1st position
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- Tune the main tuning slide on all trombones to top of the staff “B-flat”. Beginners may tune to 4th line F.
- Tune the tenor trombone F-attachment tuning slide to the bottom of the staff low “F” in first position (all the way in).
- Bass trombonists should tune their main tuning slide and F-attachment as above, then the D-attachment should be tuned to the below the staff “D” in first position.

II. Tuning and Tone

Many factors affect tone quality. One of the least talked about is the relationship of the slide to the note produced. In other words, there is a “sweet spot” for each note that improves tone quality (and of course, pitch). Learning to “blow straight” and adjust with the slide creates a slightly better tone. It is possible for a trombonist to play in-tune without micro slide adjustments by “lipping” which may produce an “okay” tone. However, to produce the best sound possible, the slide should be placed in exact positions. Check outer positions with a tuner often.

III. Tuning Adjustments (The trombone actually has 41+ positions, not 7.)

First position notes (or partials) on the open trombone are written below. Solid notes indicate that an adjustment should be made to get the note in tune. The arrows indicate which way the adjustment should be made. A downward arrow means move the slide outward. An upward arrow means move the slide inward. Note that only the partials that are octaves of the fundamental “B-flat” are in tune. The first position “A-flat” on the seventh partial should not be played because it is too flat.

	1	2	3	4	5	6	7	8	9
				\flat			(\flat)	\flat	
	\flat								
Adjustments:			↓		↑ (↓)	↓	↑		↓

IV. Chart of Positions Requiring Adjustments

Each slide position on the trombone lowers its pitch by a half-step. Therefore, each half step down from the out-of-tune partial generally follows the same adjustments. The following chart indicates what adjustments are needed for each out of tune partial:

The notes in the 9th partial should be played longer than usual.

A musical staff in bass clef showing the 9th partial. The notes are: 1+ (G), 2+ (F), 3+ (E), 4+ (D), 5+ (C), 6+ (B), 7+ (A). The notes 3+ through 7+ are grouped with a bracket. The notes 3+ and 4+ are marked with a flat (b), and 5+ and 6+ are marked with a sharp (#).

The notes of the 7th partial should be played extremely short.

A musical staff in bass clef showing the 7th partial. The notes are: X (G), -2 (F), -3 (E), -4 (D), -5 (C), -6 (B), -7 (A). The notes -2 through -7 are grouped with a bracket. The notes -2 and -3 are marked with a flat (b), and -4 and -5 are marked with a sharp (#).

The 6th partial is noticeably sharp. All of these notes should definitely be played in a longer position.

A musical staff in bass clef showing the 6th partial. The notes are: 1+ (G), 2+ (F), 3+ (E), 4+ (D), 5+ (C), 6+ (B), 7+ (A). The notes 3+ through 7+ are grouped with a bracket. The notes 3+ and 4+ are marked with a flat (b), and 5+ and 6+ are marked with a sharp (#).

The "D", "D-flat", and "C" of the 5th partial may be sharp. The rest of the notes are flat and should be raised.

A musical staff in bass clef showing the 5th partial. The notes are: -1 or 1+ (G), -2 or 2+ (F), -3 or 3+ (E), -4 or 4 (D), -5 (C), -6 (B), -7 (A). The notes -2 through -7 are grouped with a bracket. The notes -2 and -3 are marked with a flat (b), and -4 and -5 are marked with a sharp (#).

The adjustment on the 3rd partial is so small that it is unnecessary.

A musical staff in bass clef showing the 3rd partial. The notes are: 1 (G), 2 (F), 3 (E), 4 (D), 5 (C), 6 (B), 7 (A). The notes 3 through 7 are grouped with a bracket. The notes 3 and 4 are marked with a flat (b), and 5 and 6 are marked with a sharp (#).

V. What is Most Likely Out of Tune in Your Trombone Section

Memorize this:

Intonation Tendencies (not found on most fingering charts)

7th Partial Notes: G and Gb/F# (2nd and 1st) ABOVE MIDDLE "C" should be shorter positions.

6th Partial Notes: F, E, Eb, alternate D, (1st, 2nd, 3rd, and 4th respectively) ABOVE MIDDLE "C" on the ledger lines above the bass clef. 6th partial notes should be played in slightly longer positions (roughly .5 inches longer).

5th Partial Notes: D, C#, C, B nat., alternate Bb, (1st, 2nd, 3rd, 4th, and 5th respectively) ABOVE MIDDLE C on the ledger lines above the bass clef, 5th partial, should be played in a slightly shorter position (roughly .25 inches shorter). However, some models of trombone need to play these notes in

slightly longer positions.

All positions should be checked with a tuner frequently, especially middle of the staff f#/gb in 5th, low c in 6th, and low b in 7th. Remember that young students will be growing (and so will their arms.)

There is no substitute for a good ear. Hearing intonation problems can be taught.

The fourth position is regularly sharp because most beginners are taught to use the top of their slide equal with the bell. It is actually below the bell.

THE F-ATTACHMENT (or trigger)

- The F-attachment adds extra tubing to the tenor trombone, allowing it to play lower.
- Pressing the trigger puts the harmonic series of the trombone into F, (rather than Bb.)
- Its primary function is for the convenience of having *alternate positions* in the low register.
- It adds 4 notes to the low register to help bridge a gap between low E and pedal Bb. (The low B is attainable if practiced by “lipping” down.)
- It is a convenience but is not necessary. Many principal trombonists play “open” horns in symphonies.
- Open wrap is preferable

VI+ V2++ V-4 V5 V6 V7

+ indicates the position should be slightly farther OUT - indicates the position should be slightly farther IN

VI V2+ V3++ V-5 V6 V7+

Memorize this:

Tune to LOW F

C should be slightly out in 1st. (Do not play higher than this note on the trigger.)

B in long 2nd with the trigger

Bb in short fourth is available; use it!

TUNING THE D-ATTACHMENT (2nd Trigger—Bass Trombone only)

The D-attachment is operated by the middle finger of the left hand while the F-attachment is simultaneously pressed by the thumb of the left hand.

"D" stands for both triggers engaged.
The number relates to the regular slide position of the open horn.

6

D1+ D-3 D4+ D-6 D7+

- indicates the position should be slightly further IN.
+ indicates the position should be slightly further OUT.

D1 D2++ D4 D5++ D7

(Pedal B-flat)

Memorize this:

The second trigger is in "D".
Tune to LOW D, below the staff
Learn Low Db (D2++)
Learn Low C (D4)

SLURRING

The trombone is the only wind instrument without a true slur.

- A light tongue must be used to dent the airflow when the slide moves. If the tongue is too hard, slurring will not occur. If the tongue is too soft, glissandos may occur.

SYLLABLES FOR SLURRING range between one rolled "r" and "du"

- The slide action must be quicker between slide positions since there is less time between tones.
- Breath support!

In general, do not use a natural slur. A light tongue is smoother, avoids the pop, and is more consistent. It is also easier to teach.

ALTERNATE POSITIONS

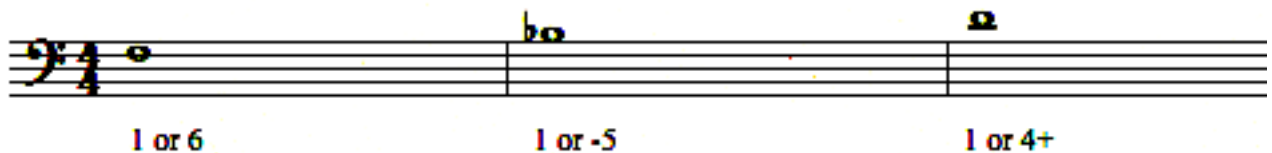
- Alternate positions should be taught early so that players don't cling to familiar positions.
- The more notes played with the slide going in one direction, the better.
- Half steps should be played with adjacent positions whenever possible.
- Alternate positions have a slightly inferior quality of sound and should not be used for "prominent" notes.

Memorize this:

4th line "F" also in 6th

Top of the staff "Bb", also in short 5th

1st ledger line "D", also in long 4th



VIBRATO

- Jaw Vibrato is the best vibrato to use for classical solo purposes. (Practice chewing gum.) Use only on long notes; start slow to fast. Listen to professionals.
- Slide Vibrato is used in the jazz idiom. In a jazz band soli trombone section, only the lead player should use it.
- A gut or air vibrato should never be used! (Do not "mess" with a brass player's air support.)

MULTIPLE TONGUING

- Double Tonguing
TU KU for regular double tonguing.
DU GU for legato double tonguing.
- Triple Tonguing
TU TU KU for regular triple tonguing.
DU DU GU for legato double tonguing. (Not DU GU DU)
- Learn slowly and gradually increase speed.
- Walk around practicing the tongue twister.

TENOR CLEF

An advanced trombone player must learn to play in tenor clef.



EQUIPMENT AND SIZES

Your students should be using the “right tool for the right job”. Mouthpiece sizes should match the bore size. Important measurements for the trombone are the bore size (the diameter of the tubing on the slide section) and the shank size (the width of the opening for the mouthpiece—large or small.)

BEST USES	BORE SIZE	SHANK SIZE	F-ATTACH?	MOUTH-PIECE SIZE
Beginner 6 th -8 th grade or marching band	.500	small	no	12C
Lead or 2 nd in jazz band	.500 or smaller	small	no	11 C or 12 C
Intermediate 8 th -12 th	.525	small	probably	6 ½ A
3 rd in jazz band	.500 or .525	small	maybe	6 ½ A
Advanced 10 th -Professional	.547	large	yes	6 ½ AL or 5 G
Bass Trombone in Orchestra, Band or Jazz	.562	large	Yes- 2 triggers: “F” & “D” attachment	1 ½ G or 2G for intermediate player

RATH TROMBONES

rathtrombones.com

- R00 Series-more affordable, bridges the gap between student models and professional level
- Custom Series-professional level hand-crafted trombones
- sales@dillonmusic.com is the distributor for the U.S. and can help you determine a good model. (Tell them Deb Scott sent you.)

LITERATURE

- Complete Method (all levels)

Baker, Buddy *Tenor Trombone Method*.

Includes all scales with correct alternate positions, tonguing, slurring, breathing, multiple tonguing

Colin, Charles *Advanced Lip Flexibilities* (See Appendix 1 for Set list)

- Beginning

Bordner, Gerald. *First Book of Practical Studies*.

Voxman. *Selected Duets, vol. 1*

- Intermediate/Advanced (High School/University)

*Bordogni/Raph. Trans. *Rochut Melodious Etudes Book I*.

(legato and musical studies in progressive order)

*Voxman. *Selected Studies for the Trombone*.

(technical studies from each key center)

*Fink. *Advanced Musical Etudes*.

(excellent technical studies)

Fink. *Introducing the Tenor Clef*.

- Very Advanced/Professional (University level)

LaFosse. *School of Sightreading and Style Books B-E*

Fink. *Introducing the Alto Clef*.

Uber. *Virtuoso Clef Studies*.

Bordogni. *Melodious Etudes Books II and III*

*Texas All-State etudes usually come from these method books.

PRACTICE TECHNIQUES

1. Goal oriented practice

- Too often students practice inefficiently. Remind them to set goals for their practice session each day. "I will learn three new lines of my all-region music each night this week." "Today I will play three lines of my all-region music five times in a row without a mistake."
- Remind students to practice the parts of the music that they don't know SLOWLY. Bracket these parts and only practice them. Play them five times in a row with no mistakes. Gradually increase the tempo. Keep a penciled metronome marking above each bracket to show progress.

2. Glissando Exercise (Use it!)

- When two different tones are sounded within the same partial, using no tongue

produces a glissando.

- Check for constant airflow and correct partials by playing music with no tonguing, like a giant lip slur.
- Use lots of air and blow through the glissando.
- The slide may be moved quickly to practice coordination as well.

3. Buzzing

- Practice mouthpiece buzzing on scales, long tones, troublesome music passages or wide intervals. Use with a perfect fifths drone. Buzzing can improve tone quality and accuracy. It is an excellent teaching tool for the intermediate and advanced trombonist.
- Be careful with beginners. Too much buzzing can cause a pinched/tight sound. I like to use the term “mouthpiece sounds” instead of “buzzing” with beginners. I would always try to develop an excellent tone quality first before introducing buzzing. (See I. and II.)

4. Singing

- Singing improves pitch, musicality, and helps with ear-training.
- Sing chorales in band.
- Sing solo passages and try to stay on pitch.
- Singing emulates the use of the throat/glottis in playing trombone.

APPENDIX I-COLIN ADVANCED LIP FLEXIBILITIES SETS BY RANGE

LEVEL	SET	PAGE	NUMBER	LEVEL	SET	PAGE	NUMBER
I (high F)	1	9	1	II (high A-flat)	1	10	5
	2	9	2		2	11	6
	3	9	3		3	21	17
	4	21	16		4	22	19
	5	22	18		5	28	Range
	6	26	Range		6	29	Lip Trilling
	7	27	Lip Trilling		7	29	Expanding
	8	27	Expanding		8	30	Spreading
	9	28	Spreading		9	51	4(A-G)
	10	49	2(A-G)		10	52	5(A-G)
	11	51	3(A-G)		11	53	6(A-G)
CONT...							

APPENDIX I COLIN RANGE SETS CONTINUED....	
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LEVEL	SET	PAGE	NUMBER	LEVEL	SET	PAGE	NUMBER	
III (high Bb)	1	11	7	IV (high C)	1	13	9	
	2	12	8		2	14	11	
	3	14	10		3	23	21	
	4	23	20		4	34	Range	
	5	30	Range		5	35	Lip Trilling	
	6	31	Lip Trilling		6	36	Expanding	
	7	32	Spreading		7	37	Spreading	
	8	33	Expanding		8	59	10(A-G)	
V (high D)	1	15	12	VI (super E/F)	1	17	13	
	2	38	Range		2	19	14	
	3	38	Lip Trilling		3	43	Range	
	4	41	Expanding		4	44	Lip Trilling	
	5	42	Spreading		tenor clef	5	72	19(A-G)
	6	64	13(A-G)		tenor clef	6	73	20(A-G)
	tenor clef	7	65		14(A-G)	tenor clef	7	75
	tenor clef	8	66	15(A-G)				
VII (super F#/G)	1	46	Expanding	BEGINNER	1	25	Descending	
	2	47	Range		(to D)	2	25	Ascending
	tenor clef	3	72		19(A-G)	3	25	Range
	tenor clef	4	73		20(A-G)	4	25	Expanding
	tenor clef	5	75		21(A-G)	5	25	Lip Trilling
	tenor clef	6	76		22(A-G)	6	26	Expanding
	tenor clef	7	78		23(A-G)	7	26	Spreading
	tenor clef	8	79		24(A-g_	8	49	1