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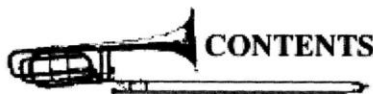
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I'd like to dedicate this book to the memory of Joshua Mandeles, my first teacher, and his father Meyer - both trombone pioneers in Israel.



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The Bass Trombone in the "Non-classic" Field

When looking at this title, the first question that may come to mind is: what exactly do you mean by the term "non-classic"?

My meaning, by coining and using the term "non-classic" as opposed to "classical" or "symphonic" music is, for purpose of reference, to link together every field of music outside the symphony orchestra that may offer job opportunities for a musician - and in this book's context, to focus on the bass trombone's roles in this newly defined area, with a wider view of trombones in general, tuba and the entire brass family.

The "non-classic" music is often referred to as "light" music, "commercial," "non-legit" or regarded as "entertainment" music. All these definitions are very vague as there are no real boundaries between the various music fields. A player in a symphony orchestra is often called to play many "light" styles like symphonic jazz, pop, rock, Latin and others, which require a good knowledge of these styles. Likewise, a freelance player who specializes in "light" styles may often encounter pieces in "symphonic" style during a recording, a show or almost any job.

The variety of job opportunities outside the symphony is extensive: recordings - movies, records, commercials etc. Here one can encounter every style: big bands, combos, rock bands, salsa bands, shows, theater, light orchestras, wedding jobs, ethnic music, and many other fields, some yet to be created. The various jobs could be in a small or large ensemble with written music or played "by ear." Therefore, one must develop a large variety of excellent instrumental skills, reading skills, and abilities to play by ear as well as the ability to play a melody or create an "instant" part on the spot.

In all these fields of music the amount of work offered to brass players is limited. Most of the job opportunities are given to electronic instruments, keyboards, and saxes, and it narrows down as it gets to trombones - even narrower for the bass trombone.

Most jobs that required trombones used to call for bass trombone as the lowest member of a section of 3 or 4 players. Over the years it has become not rare to see a bass trombone (or tenor doubling) in a small ensemble. When two trombones are called for, they often double on one; in many cases a bass trombone and a tenor.

The bass trombone is the "youngest" member of the family in the "light" and other "light" fields. Its evolution began in the mid 19th century, bass trombones were used in the East and central Europe they were not common. Since the introduction of the B \flat and the F attachment, the bass trombone allows only 6 positions: B \flat , B, C, D, E, and F. The slide to E, which was quite uncommon, is now quite common.

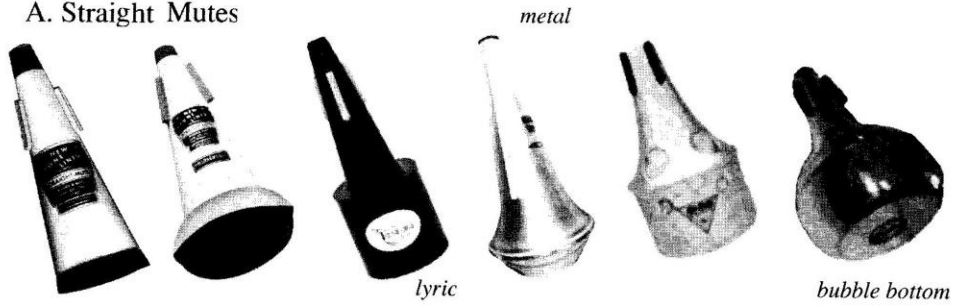


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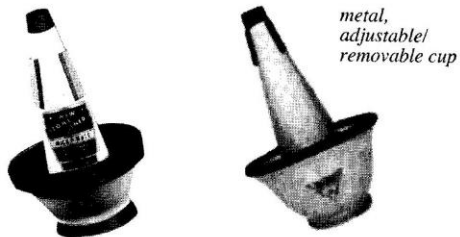
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MUTES USED IN LIGHT MUSIC

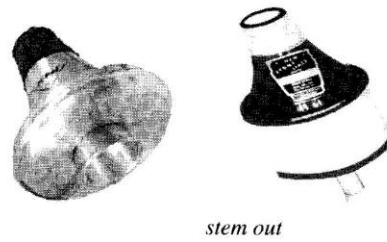
A. Straight Mutes



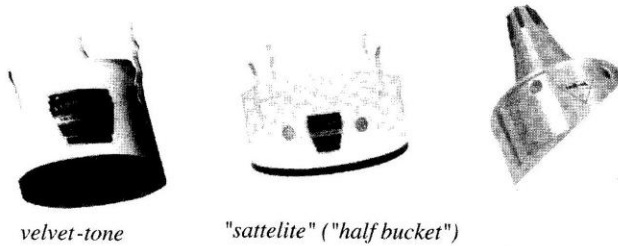
B. Cup Mutes



C. Wah Wa Mutes



D. Bucket Mutes



E. Plu



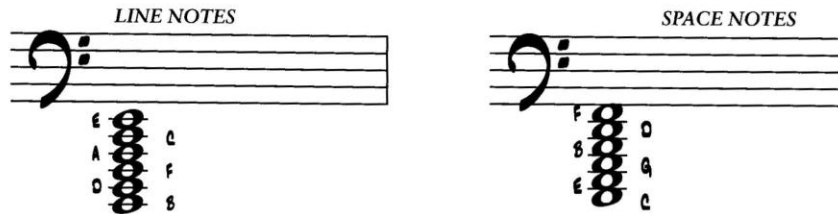
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Reading under the staff.

The most common problem, when reading under the staff (and above it too, for that matter) is to identify the notes quickly. This problem happens because (a) we need to count the ledger lines, and (b) because in most cases we do it less regularly than in-staff reading, thus allowing this skill to be forgotten.

The best advice to overcome this problem is to make a distinction in your mind between LINE NOTES and SPACE NOTES. Practicing this method will result in quicker identification of the notes. In jazz and light, music "under the staff" notes are used more often than in classical music.



Let's practice these notes now.

A. LINE NOTES



B. SPACE NOTES



C. MIXED



D. MIXED with accidentals



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Ballad style

To play ballad style in the medium low register (referred to as "the velvet register") one must keep in mind the following principles:

1. Play with a rich, warm, full sound
2. Play sensitive, with feeling and phrasing
3. Do not play rigidly or too strictly
4. Use soft tonguing, almost legato
5. Add crescendos and diminuendos tastefully according to the melodic development
6. Vibrato can be used, without exeggerating, in good taste



Ornamenting a ballad

A step forward between the "plain" ballad and a full improvisation, is to play the tune wit' some additions and ornaments. Here are few ideas to enhance the ballad.

1. Play freer, with some delay
2. Add grace notes & ornaments
3. Add glisses and bends
4. Add octave pickups
5. Vary the rhythm at some spots
6. Do not "spill" all ideas at once; make a gradual development



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Bass lines in different styles

Following are examples of typical bass lines of various styles. There are many styles and variations, and these examples are intended just to give the taste and the basic feel of these styles. In some of these styles the bass trombone, or any brass at all, are rarely used, or the bass line may be too tedious for a wind player to sustain. Still, knowing and understanding each style and practicing the different rhythms and syncopations is very beneficial.

These examples are very basic, mostly based on the Bb chord. Bass lines can vary tremendously according to the imagination, taste, and creativity of the performers and arrangers.

Practicing suggestions:

1. Transpose these examples into various keys.
2. Repeat the examples in faster tempo. Practice also in cut time.
3. If you have a drum machine, keyboard with drum rhythms or a computer with a program like Band in a Box, practice these examples with the respective drum rhythms, or play with a drummer.
4. Try to play these example through different chord progressions. Start with easy ones, like I - IV - V - I, or a blues progression. In order to move smoothly into the next chord, some notes should be altered creatively.

POP ROCK



BLUES ROCK



MEDIUM ROCK



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WEIRD BALLAD

Track #51 solo demo track #52 playback

cantabile, espressivo

(24)

1.

2.

p *mf* *mp*



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ASYMMETRIC WALTZ

Track #15 solo demo track #16 playback

2 bars click (in 3/8)

36

mf

mp

mf

p

f

piu f

mp

m



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GUEST COMPOSERS SECTION

Track #19 solo demo track #20 playback

RAFI KADISHSON

Rafi Kadishson is an Israeli conductor, composer, arranger, and pianist. Conducting his own arrangements, he has accompanied Israel's top pop artists with Israel's best orchestras. Mr. Kadishson has also collaborated with artists such as Lalo Schifrin - orchestrating and conducting Schifrin's "Kol Nidrei". Mr. Kadishson won the Israel Film Prize for his film scores "Fantasia on a Romantic Theme" and "Summer Holiday Blues".

MEDIUM SWING J. = 130

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SOLO BASS TROMBONE

COMP/ARR: Adrian Drover

MR. NICE GUY

Adrian Drover is a composer, arranger, publisher and bass trombon player from Glasgow. This tune was originally composed as a tribute to George Roberts for his 70th birthday. This piece is available with accompaniment for big band, woodwind band or brass band.

(Slow ♩ = 60)

5

13

21

29



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JAZZ ETUDE FOR SOLO BASS TROMBONE

Max Seigel (see p. 14) is a New York freelance bass trombone player, composer, and arranger.

MAX SEIGEL

5

9

13

17

21

25

29

33



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$\text{♩} = \text{♩}$ $\text{♩} = 100 - 110$

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CUP MUTE

$\text{♩} = \text{♩}$ $\text{♩} = 95$



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