

SOLO TRAINING FOR TROMBONE

Dan Barrett

Foreword by James Nova

Solo Training for Trombone
Dan Barrett
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Solo Training for Trombone

Foreword

When tackling the solo literature for trombone, one is always faced with many challenges in getting these varied pieces to a high level of execution and artistry. Whether you're a young student discovering this music for the first time, or a seasoned pro preparing for your next solo appearance, the following exercises will provide tremendous help in a new and creative way that allows one to "cross train" and overcome these challenges as well as develop or maintain solid fundamentals.

Dan Barrett has composed fun and effective etudes that all will find helpful. I am happy to endorse these etudes and look forward to trying them in my own performing and teaching.

Bravo!

James Nova

Trombone - Pittsburgh Symphony Orchestra

Adjunct Professor of Trombone - Duquesne University

Solo Training for Trombone

Introduction

These routines have a dual purpose: to provide exercises that will help you carefully practice and prepare some of the standard works in the repertoire and to provide a daily dose of technical work using real music that is recognizable and well-liked by trombonists. Working on these studies will teach the value of breaking the music into chunks, isolating specific weaknesses in your playing and devising a strategy that will gradually, but unfailingly, bring you to a point where your weaknesses have become strengths.

These exercises include many that I've often wanted to teach my students during lessons but are too complex to teach on the spot, by ear. They also include ways in which I encourage my students to adapt their warm-up and technical work when they are preparing one of these solos. This book is certainly not exhaustive, but rather presents examples to get your mind thinking of creative ways to teach yourself, generating exercises on the spot that will remedy the difficulties you encounter.

Many of the exercises are based on these principles:

Overtraining: Taking something that is difficult and exaggerating it so it becomes more difficult, for example, making the intervals even larger, the range even higher or lower, the phrases longer or the articulation more complicated. This strategy builds technique by enabling you to do more than the original passage requires, thus making the original passage easy by comparison.

Transposing: Playing a passage in various places on the horn, which allows you to develop large blocks of technical skill that will serve you well in the future, instead of learning individual passages that are only useful in a single context. You will also feel a tremendous increase in confidence when you are in control of all the notes around the required pitch instead of just a particular difficult note.

Bridge-building: Simplifying a passage into an easy-to-execute exercise (such as a series of long tones) and gradually adding elements (speed, articulation, range, scalar movement) until the original passage is comfortably playable.

Often these principles are combined in an exercise. Other exercises are the result of experience, common sense, and the influence of David Vining's *Daily Routines* that I find extremely helpful.

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Perhaps you'll find yourself doing more mental work (thinking, planning and organizing your practice) and less physical work (playing the same passage again and again with sporadic results).

If some of the exercises seem too easy, play them anyway, and enjoy sounding really good on them. Remember, it's music; you will benefit from practicing expressively as well as technically.

I. Sonata in F Major

Benedetto Marcello
(1689-1739)

Op. 1 no. 1

Largo

Gliss first time, legato tongue second time

1.

sim.

Largo

This is the harmonic framework of the 1st movement, from the basso continuo line.
Think about your plan for dynamics and shaping of phrases as you play through it.

2.

Marcello - Sonata in F Major

Largo

3.

sim.

Largo

4.

Largo

5.

Marcello - Sonata in F Major

Now employ your own articulation and phrasing

Seven staves of musical notation in bass clef, 3/4 time, F major. The notation includes various rhythmic patterns, slurs, and articulation marks such as accents and breath marks. The first staff begins with a quarter rest followed by a quarter note G2, a quarter note A2, and a quarter note B2. The subsequent staves continue with similar rhythmic and melodic patterns, including slurs and accents.

Lip slur; repeat as needed, gradually increasing speed

6.

Musical notation for exercise 6, starting with a double bar line and repeat sign. It features a lip slur over a series of eighth notes. The notation includes a measure with a slur over four eighth notes, followed by a measure with a slur over four eighth notes, and a final measure with a slur over four eighth notes. A '4' is written above the final measure.

Use valve for trill

Musical notation for exercises 7 and 8. Exercise 7 consists of two measures of eighth-note trills, each with a slur above it. Exercise 8 consists of two measures of eighth-note trills, each with a slur above it. The number '5' is written below the first and second measures of exercise 8.

Marcello - Sonata in F Major

Play at various speeds

7.

The musical score for exercise 7 is written in bass clef, 4/4 time, and one flat (Bb). It consists of eight staves of music. The first staff begins with a treble clef and a '7.' marking. The music is composed of eighth and sixteenth notes, with some measures containing rests. The piece concludes with a double bar line.