

## TABLE OF CONTENTS

<b>Biographical Summary</b>	1
<b>Introduction</b>	2
<b>Opening Thoughts</b>	
10,000 Hours – Is That What It Takes?	5
<b>A Different Approach</b>	
Warming Up the Body	6
Scales	7
Bordogni/Rochut <i>Vocalises</i>	9
Blazhevich <i>Clef Studies</i>	14
Buzzing	15
Glissando	16
Vibrato	18
Embouchure	18
Bending the Pitch with the Embouchure	20
Slurs and Trills	22
Intonation	23
Articulation	26
Slide Placement	26
Subdivision	28
Performing New Music	30
Multiphonics and <i>Sequenza V</i> by Berio	31
Different Styles, Composers, and Conductors	33
Benefits of Playing Jazz	34
Learning from Others	34
Developing Flexibility	36
Orchestra Culture and Etiquette	40
<b>Commissions and Premieres</b>	
Egil Hovland	44
Arne Nordheim	44
Carlos Chavez	47
Ivana Themmen	49
Robert Starer	50
Vincent Persichetti	50

Douglas Townsend	50
Hans Eklund	51
Melvyn Broiles	51
Stjepan Sulek	51

**Specialized Issues**

Synesthesia	53
Overuse	56
Focal Dystonia of the Embouchure	57
Bell's Palsy	58
Temporomandibular Joint Disorder	59

**Closing Thoughts**

Quotes	60
Personal Observations	63
Excerpts from Reviews	64
Photo Gallery	65



*(l-r) Ed Kleinhammer, Henry Charles Smith and Brevig  
at trombone workshop, Snowbird Lodge, Utah in 1973*

Ex. I

Inhale deeply for two beats in tempo before each scale. Play with constant air support. Always inhale as deeply as you can into your lungs in the lower back. Use positions as indicated.

$\text{♩} = 60$  or Slower

After finishing the descending scales to the low F, take a short rest. Then play two octaves of slurred ascending scales starting on the same low F at a tempo twice as fast as the descending scales ( $\text{♩} = 60$ ). As you come to the top of the scale, make a slight crescendo and blow all air; then take a deep breath and play the scale descending. As you come back down to F, sustain it until you are out of air (but don't squeeze out the last drop!). Immediately breathe and play the next scale, Gb. For every scale completed, play the next one until you reach the high Bb (or higher if you prefer.) Each scale should use one

Scales are some of the most important exercises you can do. You must play them in major and minor as well as the modes.

Ex. II

Use the same approach as in Ex. I.

$\text{♩} = 60$



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## Vibrato

A slight oscillation of pitch can add color and expressiveness to many styles of music, when done with taste.

Lip vibrato is most often performed by fluctuating the sound below and above the actual true pitch. It is easier for most players to lower the pitch, rather than to raise it. This may explain why one finds most players applying lip vibrato below the pitch, rather than above. Also, for some reason, it seems like a sharp note is more disturbing to the ear, rather than a flat note.

When using slide vibrato, trombonists should use a rapid slide motion. It is worth noting that many composers, especially European composers, have been greatly influenced by American big band and jazz players, especially Tommy Dorsey and his use of slide vibrato. The solo trombone passage in Ravel's opera *L'enfant et les Sortilèges* is a case in point. It must be played with slide vibrato in a true Tommy Dorsey style.

## Embouchure

I always like to work with the students' natural abilities. You do not need to have a perfect embouchure in order to become a fine player. I will work with the embouchure you have, as a point of departure, and make adjustments as needed.

Most players have a downstream embouchure, but an upstream setting can be successful. A downstream embouchure directs the air downward through the mouthpiece, while an upstream setting directs it upwards. This often results in under bites.

Some players feel the need to pivot. Ideally, I think the less pivot, the better. The most natural approach is to pivot, you should most likely go with what you have to help you explore. Dr. Donald S. Reinhardt of Philadelphia is a good subject. There are many great brass players who use pivot successfully at the very highest level.

The embouchure should be "firm around the corners." The corners should be firm, not tight. Hold the mouthpiece with your fingers. This will also help you not to press in the register, but also somewhat in the register.

To build and maintain a strong embouchure that will lead you to victory, start with 5 minutes from warm-up exercises.

As you practice 5 minutes with



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Ex. XIII - Rhythmic Subdivisions Chart

This is an exercise to be practiced initially away from the instrument. First establish the quarter note pulse, then start practicing the subdivisions by pronouncing the numbers as indicated above the middle line of each example. This could also be practiced with 3-4 players, each person playing a separate line. Choose a chord to better hear the individual parts. Switch roles to experience the different subdivisions.

The chart displays rhythmic subdivisions for various time signatures, organized into two columns. Each example includes a 'Subdivided' line with fingerings and accents, and a 'Two' or 'Five' line showing the original pulse.

- 2/III Subdivided:** Fingerings: 3, 1 2 1, 2 1 2. Accents: 3, 1, 2, 1, 2, 1, 2.
- 2/V Subdivided:** Fingerings: 5, 1 2 1 2, 1 2 1 2. Accents: 5, 1, 2, 1, 2, 1, 2, 1, 2.
- 3/II Subdivided:** Fingerings: 2, 1 2 3, 1 2 3. Accents: 2, 1, 2, 3, 1, 2, 3.
- 5/II Subdivided:** Fingerings: 2, 1 2 3 4 5, 1 2 3 4 5. Accents: 2, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.
- 3/IV Subdivided:** Fingerings: 4, 1 2 3 1 2 3 1 2 3. Accents: 4, 1, 2, 3, 1, 2, 3, 1, 2, 3.
- 3/V Subdivided:** Fingerings: 3, 1 2 3 4 5 1. Accents: 3, 1, 2, 3, 4, 5, 1.
- 4/III Subdivided:** Fingerings: 3, 1 2 3 4, 2 3 4 1 2 3 4. Accents: 3, 1, 2, 3, 4, 2, 3, 4, 1, 2, 3, 4.
- 3/V Subdivided:** Fingerings: 5, 1 2 3 1. Accents: 5, 1, 2, 3, 1.



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### Developing Flexibility

The following exercises are designed to help improve the player's flexibility.

Ex. XIV

Play as fast as possible, but cleanly. The suggested tempo below is the goal. Repeat these patterns single and double tongued in a staccato as well as a legato style.

a.  $\text{♩} = 70$

4 *sim.*

5 *sim.*

6 *sim.*

7 *sim.*



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## COMMISSIONS AND PREMIERES

### **Egil Hovland – *Concerto for Trombone and Orchestra***

Egil Hovland's *Concerto for Trombone and Orchestra* was commissioned by the Bergen (Norway) Philharmonic and premiered by me. It is interesting to note that Hovland's concept was to compose an avant-garde concerto. "I read your dissertation and I was inspired to use the new techniques and notations that you propose. The very beginning of the *Concerto* was promising, but a few fragments into the opening, I got totally stuck. I abandoned my initial approach and started all over again, composing in my established style of writing." On hearing this, I was very happy for his change of mind!

I think Hovland's music is very beautiful. His ideas and orchestration, especially in the second movement of the *Concerto*, result in gorgeous sounds. The passages of interplay between the percussion section and the Harmon muted solo trombone are beautiful and colorful. When you use the Harmon mute, you seldom need to close (+) the mute completely with your hand. In this composition, it is especially the gradual closing (+) and opening (o) with your hand that create the colors and shadings of the music.

The writing in the first movement is quite brilliant and shows off the trombone to great effect. The third movement starts with a theme taken from old Norwegian dances. The ending of *Concerto* is a tour de force for both soloist and orchestra.

The composer consulted with me during the composition process. Even though a few parts of the piece are quite high or low in tessitura, I feel the registers are within today's fine players.

Hovland lived in the neighboring town in the region where I grew up. He was a jovial fellow, and one day when he heard I was visiting my cello and said: "Tomorrow we are going to have beautiful weather; first of all, you come over to my summer place and we will do some fishing." When I arrived, he had his rowboat ready. We went fishing for several hours.

We sat on a knoll overlooking the beautiful water. As the piece settled, the cadenza progressed nicely and got better and better. However, as you can imagine, when the ink was hardly dry by the time I visited the Bergen Philharmonic.

### **Arne Nordheim - *The Hunt***

Norwegian composer Arne Nordheim was a most prominent figure in himself to me in a telephone conversation. We saw if we can create a piece and performed it. The piece was rather effective.



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