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(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.



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 of starting as the descending scales (J = 60). As you come to the top of the scale, make a slight crescendo and blow all at the take a deep breath and play the scale descending. As you come back down to a sustain it until you are out of air (but don't squeeze out the landrop!). Immediate breath and play the next scale, Gb. For every scale completed, play the next or until you reach the high Bb (or higher if you prefer.) Such scale should use or

Scales are some of the most important exercises, u can do. You mand minor as well as the modes.





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 is ust 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 york with the emborhave, as a point of departure, and make adjustments as he ded.

Most players have a downstream embouchure, but an upstream sett' successful. A downstream embouchure directs the air downward mouthpiece, while an upstream setting directs it upwards. This ofter under bites.

Some players feel the need to pive thealty, I think the less natural approach is to pivot, your be ultimost likely go with help you explore. Dr. Donard S. Reinhardt of Philade subject. There are many great brass players who us successfully at the very highest revel.

The embouchure should be "firm arour corners should be firm, not tight. Hold "This will also help you not to pre register, but also somewhat in the

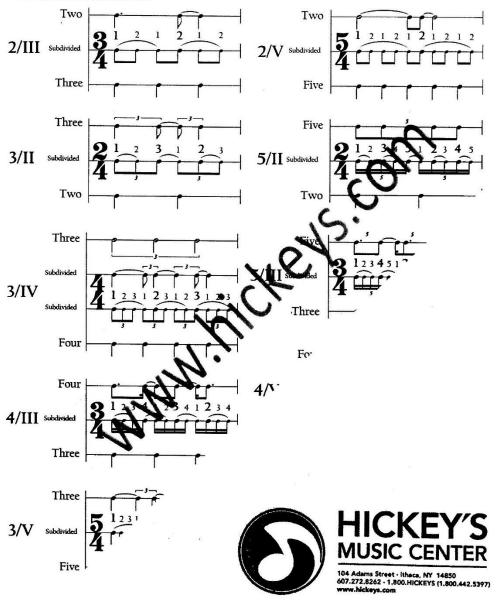
To build and maintain a state will lead you to v from warm-up exert

As you practi minutes w'



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.



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.





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 ' 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 was a jovial fellow, and one day when he heard I was visiting my c¹ and said: "Tomorrow we are going to have beautiful weather; fir you come over to my summer place and we will do some fis¹ I arrived, he had his rowboat ready. We went fishing for s¹

We sat on a knoll overlooking the beautiful wate settled, the cadenza progressed nicely and got h and aquavit. However, as you can imagine, w the ink was hardly dry by the time I v Philharmonic.

Arne Nordheim - The Hunti

Norwegian composer Arne music. He was a most pr himself to me in a tele see if we can creat and performed *' was rather e'

