

FMEA 2015

The Trombone in Jazz Band: Tips for Music Educators

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Mysteries/Overview:

What's the *best* thing
about the trombone?

What's the *worst* thing
about the trombone?

So...the best and
worst thing about the
trombone...

the slide

Tonguing/Articulation

How to “keep up” with
sax/trumpet players

“Jazz” tone

Equipment:
small vs. large bore
(and bass trombone)

Examples/Application

First...equipment

small bore vs. large bore?

Traditionally, we use:

3 small bore trombones

-and-

1 bass trombone

Ideally, remember:
small bore
doesn't necessarily = jazz horn.

*With a cheap trombone, what you gain
in the brighter tone and articulation
might be lost in the quality of the horn...

*In that case, it might be "better" to use
a large bore pro horn.

However...

Most of use
what we are able to use.
(and that's ok)

3rd Trombone:

- *Much like 2nd tenor sax part
- *Can be a larger or medium horn
- *Sometimes, the 3rd trombone must have an F-attachment

Bass trombone:

*This is a difficult instrument to play well
- don't just put the student who "doesn't have any high range" on this instrument.

*For middle school, this instrument isn't necessary needed, and a straight horn will suffice most of the time. If you have a student on a large-bore tenor, that works also.

Beware of “Jazz” tone

Good Tone is Good Tone

no matter the genre.

Insist on this. Teach the students
to color their tone for the style,
with articulation, air, etc...

How do we “keep up”
with sax and trumpet
players when soloing?

First, *resist* the
temptation to try

(at least until
the technique
is there)

Remember (and teach):

*3rds/7ths (guidetones), or
just "playing the changes"
will go a long way.

*8th note pulse/integrity is important in many jazz styles, so be aware of the "limitations" of the trombone when assigning solos.

So, *how...*?

*Teach basic chord
and chord/scale theory
(if you don't already).

*If you can see the connection between chords, you can start building on those common tones to utilize the slide/harmonic series to your advantage

Arpeggiate chords

FOUR 3RD AND 7TH VOICINGS

MILES DAVIS

E^bMaj⁷ **E^bMin⁷** **A^b7**

F^bMin⁷ **A^bMin⁷** **D^b7**

E^bMaj⁷ **F^bMin⁷** **B⁷** **F^bMin⁷** **B^b7**

G^bMin⁷ **F^bMin⁷** **B⁷** **F^bMin⁷** **B^b7**

G^bMin⁷ **G^bMin⁷** **F^bMin⁷** **B^b7** **E^bMaj⁷** **F^bMin⁷** **B^b7**

Check out:

"Elements of the Jazz
Language for the
Developing Improvisor"
Jerry Coker

For another angle, check out:

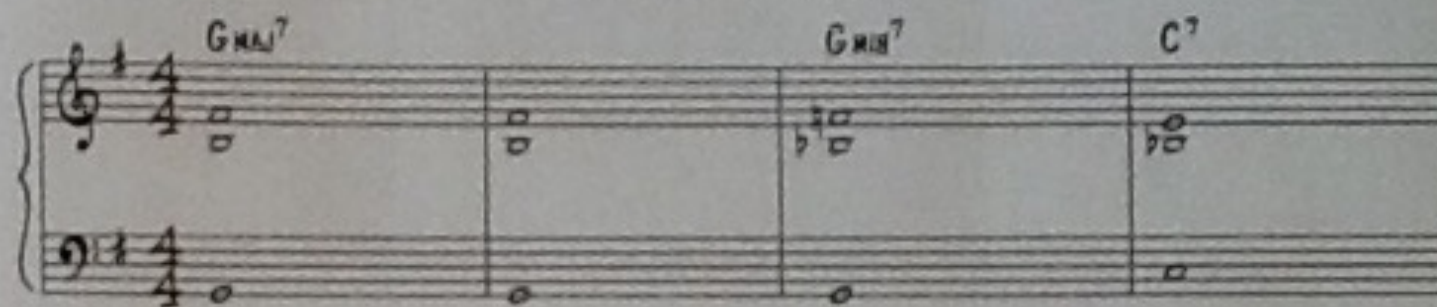
"Cutting the Changes"
Antonio Garcia

ORNITHOLOGY

3RD AND 7TH VOICINGS

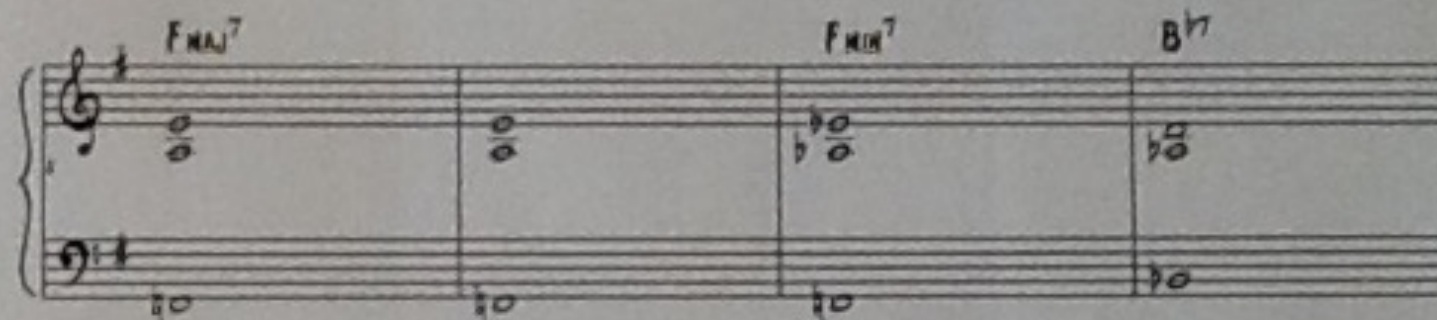
CHARLIE PARKER

First system of piano accompaniment for Ornithology, measures 1-4. Chords: GMAJ7, GMIN7, C7.



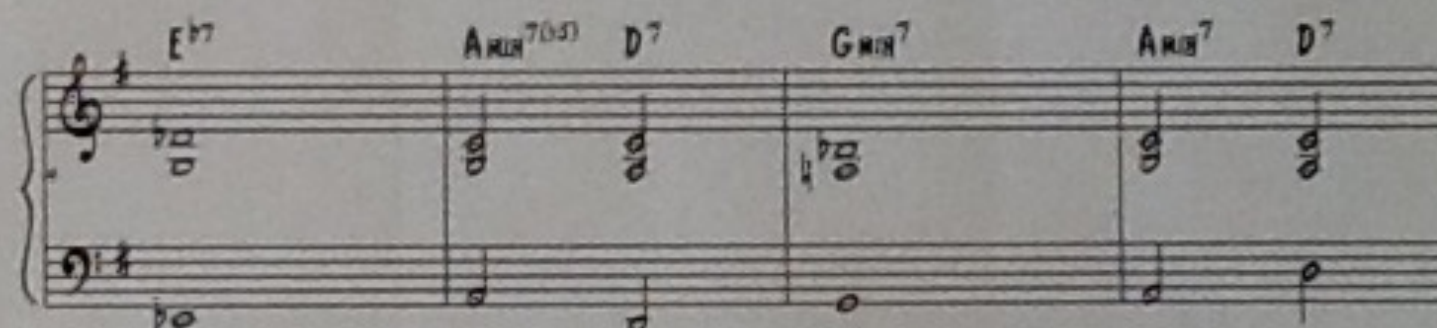
First system of piano accompaniment for Ornithology, measures 1-4. Chords: GMAJ7, GMIN7, C7.

Second system of piano accompaniment for Ornithology, measures 5-8. Chords: FMAJ7, FMIN7, Bb7.



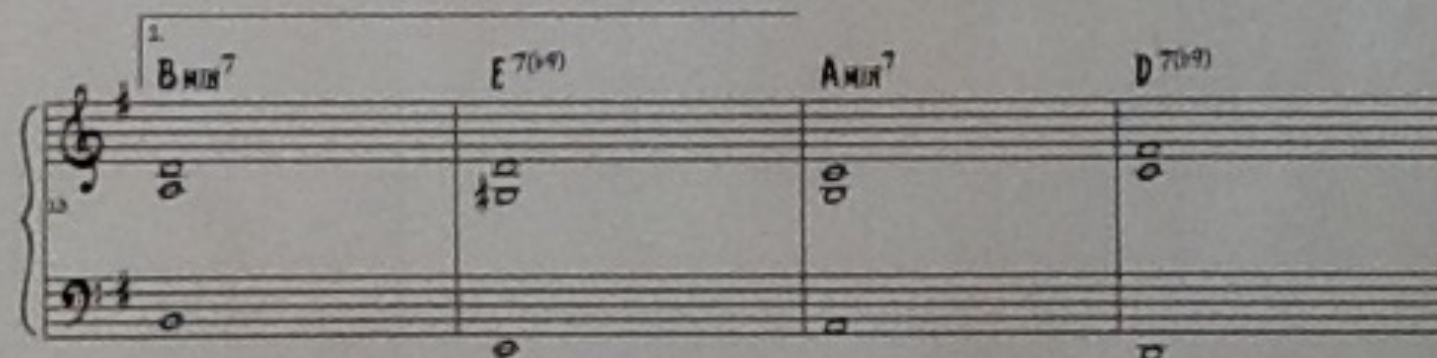
Second system of piano accompaniment for Ornithology, measures 5-8. Chords: FMAJ7, FMIN7, Bb7.

Third system of piano accompaniment for Ornithology, measures 9-12. Chords: Eb7, AMIN7(b5), D7, GMIN7, AMIN7, D7.



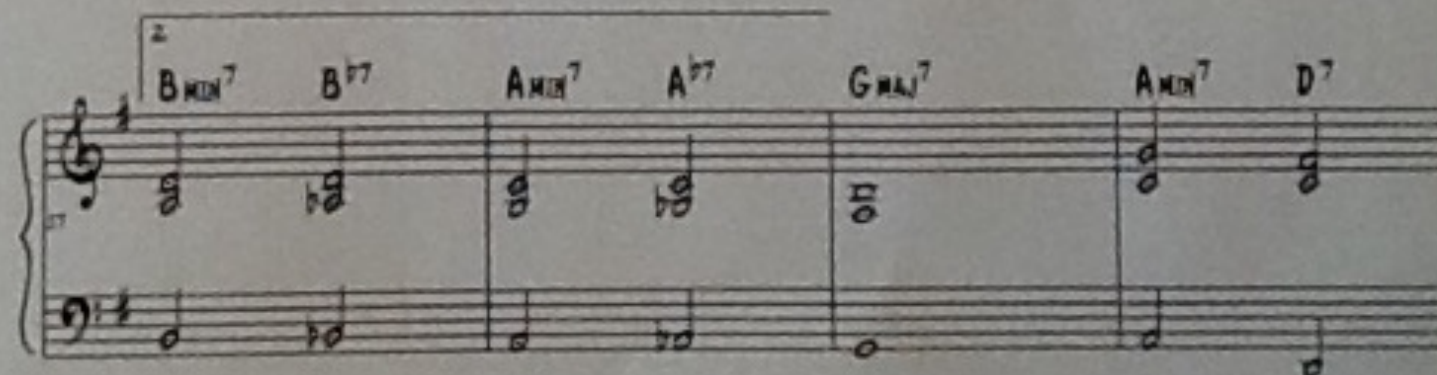
Third system of piano accompaniment for Ornithology, measures 9-12. Chords: Eb7, AMIN7(b5), D7, GMIN7, AMIN7, D7.

Fourth system of piano accompaniment for Ornithology, measures 13-16. Chords: BMIN7, E7(b9), AMIN7, D7(b9).



Fourth system of piano accompaniment for Ornithology, measures 13-16. Chords: BMIN7, E7(b9), AMIN7, D7(b9).

Fifth system of piano accompaniment for Ornithology, measures 17-20. Chords: BMIN7, Bb7, AMIN7, Ab7, GMAJ7, AMIN7, D7.



Fifth system of piano accompaniment for Ornithology, measures 17-20. Chords: BMIN7, Bb7, AMIN7, Ab7, GMAJ7, AMIN7, D7.

ORNITHOLOGY

3RD AND 7TH VOICINGS

CHARLIE PARKER

G^Δ

GMAJ⁷ *Gmin⁷* *C⁷*

(FΔ)

FMAJ⁷ *Fmin⁷* *B⁷*

A^Δ *E⁷* *Gmin⁷* *D⁷* *Gmin⁷* *Amin⁷* *D⁷*

A^Δ *Bmin⁷* *E⁷(9)* *Amin⁷* *D⁷(9)*

A^Δ *Bmin⁷* *B⁷* *Amin⁷* *A⁷* *GMAJ⁷* *Amin⁷* *D⁷*

Or, simplify even more

FOUR 3RD AND 7TH VOICINGS

MILES DAVIS

E^bMAJ⁷ **E^bMIN⁷** **A^b7**

F^bMIN⁷ **A^bMIN⁷** **D^b7**

E^bMAJ⁷ **F^bMIN⁷** **B⁷** **F^bMIN⁷** **B^b7**

G^bMIN⁷ **F^bMIN⁷** **B⁷** **F^bMIN⁷** **B^b7**

G^bMIN⁷ **G^bMIN⁷** **F^bMIN⁷** **B^b7** **E^bMAJ⁷** **F^bMIN⁷** **B^b7**

FOUR 3RD AND 7TH VOICINGS

MILES DAVIS

Handwritten musical score for piano, featuring four systems of staves with notes and chords. The score is written in 4/4 time and includes various chord voicings and melodic lines.

System 1:

- Chords: $E^b MAJ^7$ (D, C), $E^b MIN^7$ (D, C), $A^b MAJ^7$ (C, B \flat), $A^b MIN^7$ (C, B \flat)

System 2:

- Chords: $F MIN^7$ (C, B \flat , A \flat), $A^b MIN^7$ (B \flat , A \flat , G \flat), $D^b MAJ^7$ (F, E \flat)

System 3:

- Chords: $E^b MAJ^7$ (G, A \flat), $F MIN^7$ (B, A, G \sharp), B^7 (A \flat , G), $F MIN^7$ (A \flat , B), B^7 (A \flat , B)

System 4:

- Chords: $G MIN^7$ (B \flat , A), $F MIN^7$ (A, B, C \sharp), B^7 (A \flat , B \flat), $F MIN^7$ (A \flat , B \flat , C), B^7 (A \flat , B \flat , C)

System 5:

- Chords: $G MIN^7$ (B \flat), $G^b MIN^7$ (A), $F MIN^7$ (A \flat), B^7 (A \flat), $E^b MAJ^7$ (G, F), $F MIN^7$ (F, G), B^7 (A \flat)

Basic routines.

Basic routines.

Basic routines.

Learn to tongue consistently and correctly.

Learn to use the slide.

Learn lip slurs/flexibility.

Tonguing

- a MUST on trombone:

*too many students never learn to tongue - "hoo-hoo" or "goo-goo", instead.

Articulation *sets* the *style*:

*"ta" vs. "da" or "doo"

Doodle Tonguing?

*student with a private teacher
is best for this

*Bob McChesney book

*Andrew Williams - YouTube video

Playing "Across the Grain" (aka "Fretting")

*"Advanced Flexibility Studies" - Greg Waits
general lip slur and technical work is
prerequisite

*the harmonic series (next slide) can and
should be utilized

*trombonists must learn alternate
positions, from the beginning

Harmonic Fingering Chart

Common fingerings/positions are as shown as whole notes.

Trombone or 3-valve baritone

12

11

10

9

8

7

6

5

4

3

2

Fundamental

Slide position: 1 2 3 4 5 6 7

Finally, *The Slide*:

*maintain these!

*"slide oil" vs. cream-based
vs. Slide-o-Mix

Slide Movement

*fast vs. slow
(metronome game)

*this is somewhat determined
by style

The best way to protect a
trombone from damage:

a trombone stand

But what about the pBone?



Questions?

Thank you for
attending!

Thank you to Per Danielsson
for assisting, and to FMEA for
the opportunity to share.