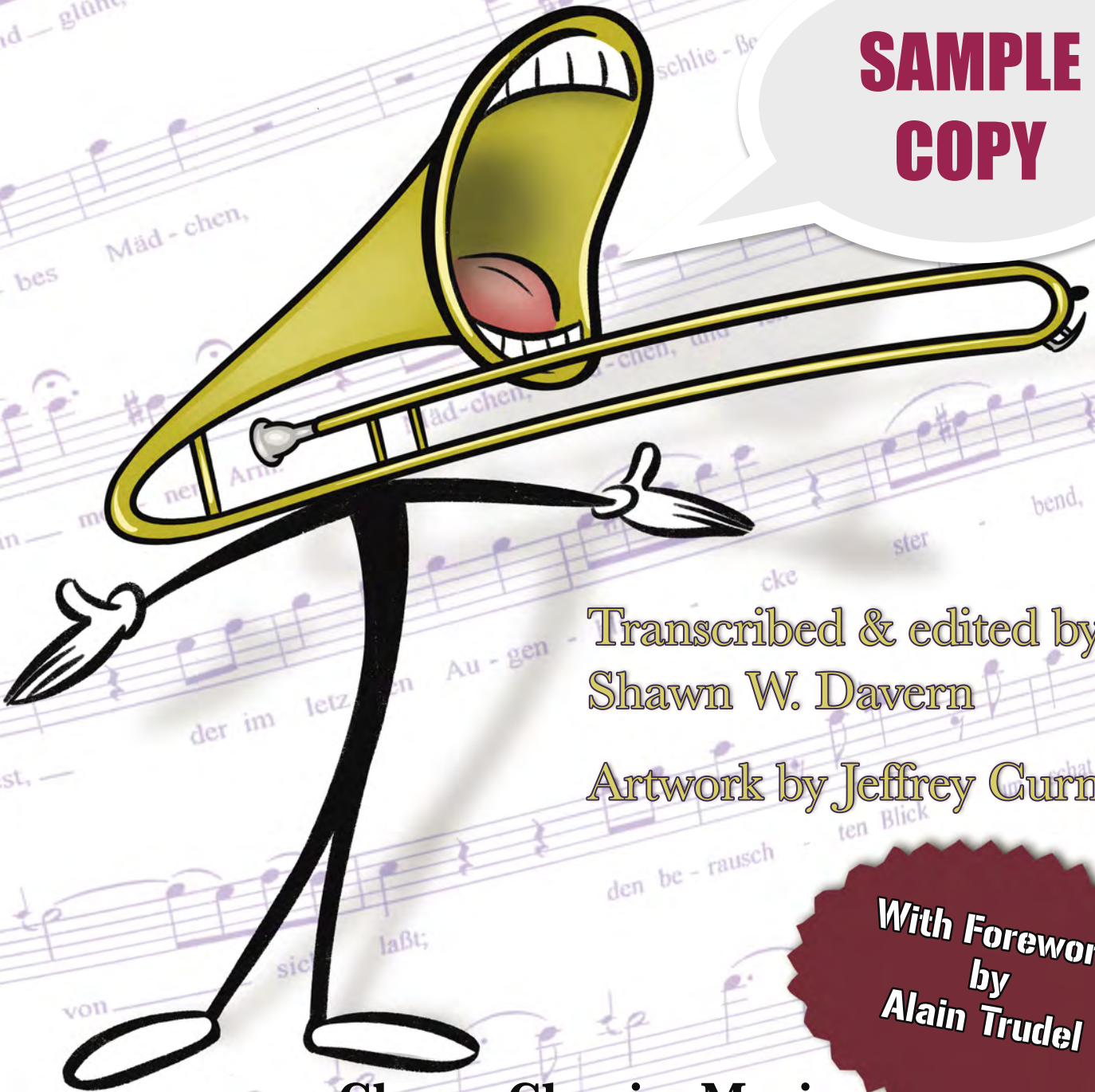


The Music Method

Unleash Your Artistry:
The Ultimate Guide for the Modern Trombonist

By Toby Oft

**SAMPLE
COPY**



Transcribed & edited by
Shawn W. Davern

Artwork by Jeffrey Curnow

With Foreword
by
Alain Trudel

Cherry Classics Music
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“The value of this book is not just the content, but the *Process of Musicianship* that you can apply to your entire career.”



Build Community

Find Support

Be Support

Let us All be better musicians Together!

THE MUSIC METHOD

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Additional cover text by I. W. Potash

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ACKNOWLEDGEMENTS

Life has a peculiar way of teaching us lessons, often presenting us with the right people at the right time to guide us along our journey. In my case, these individuals were Shawn Davern, Gordon Cherry, and Michael Tilson Thomas. It was Michael Tilson Thomas who suggested that my Mahler 3 solo phrasing would benefit the most from studying Dietrich Fischer-Dieskau, thus establishing the genesis and premise of this entire book. Shawn Davern, your steadiness and patience have served as my compass, keeping me accountable and steadfast in times of uncertainty. To Gordon Cherry, your support has acted as the catalyst, transforming a good idea into a tool for those who might need it most. A few others that were pivotal to this journey have been my mentor and trombone teacher, John Swallow, my friend and colleague, Jeff Curnow, and the esteemed conductor and trombonist, Alain Trudel. John Swallow's wisdom has instilled in me the understanding that technique through music is the greatest way to learn to operate the trombone. His teachings have been instrumental in shaping my approach to the trombone and to music as a whole. Jeff Curnow, your encouragement and invaluable artistic contributions have brought this book to life. Your illustrations have not just enhanced the reader's experience, but have given life to the concepts within these pages. Alain Trudel, your generous foreword and endorsement of this work have added an invaluable layer of richness and validation. Your support has been immeasurable, and I am deeply grateful for your involvement.

Yet, it is my students who deserve the lion's share of my gratitude. They have eagerly explored my educational experiments, and their faith in the methods contained herein has resulted in extraordinary growth in musicianship, tone, and technique. My students have stood by me, encouraging me to turn my ideas into a reality, proving that dreams are not just for sleeping. This book is my tribute to them, a testament to their courage and the power of their artistic endeavors. With a deep sense of appreciation and humility, I offer these acknowledgments. Here's to the journey, the struggles, the triumphs, and above all, the invaluable companionship I have found along the way.

- Toby Oft

I would like to acknowledge our publisher Gordon Cherry of Cherry Classics for this amazing opportunity and for his belief in this project. Thank you so much to Jeff Curnow for his extraordinary art featured throughout the book and the comedic brilliance he continues to shine upon the music world. I also would like to acknowledge my trombone teachers for helping me to foster a true love for the instrument, especially Don Lucas, Jeff Gray and Dr. Hal Reynolds. I would like to thank my dear associates I. W. Potash and Christian Carbone for their respective expertises. I also want to send a special thank you to my family; Mom, Dad, Matthew and Lucinda for their undying support, love and patience in this endeavor.

Lastly and most important, I would like to thank Toby Oft for his vision and inspiration throughout this entire process of creating *The Music Method*. It has been an honor of a lifetime to work alongside one of my musical heroes and in my opinion, one of the greatest musicians of all time.

- Shawn W. Davern

FOREWORD

When Toby Oft approached me to write a few words about his new and exciting collection of musical thoughts for our trombone family, it took me back to my intense years of teaching at le conservatoire de Montréal, as well as learning from students and different cultures abroad. With generosity and experience imbued into this method, Toby leads us through some of the most crucial (yet often forgotten) elements of building the DNA of not only good brass playing, but true artistry.

What stunned me at first about Toby's book was its format: we are in another universe than Arban and Schlossberg (which are absolutely essential books as well). Rarely since mastering the tuba by our late friend and übermeister Roger Bobo, and after the publication of *The Art of French Horn Playing* by Philip Farkas, have I felt a colleague take the time to internalize such crucial aspects of brass playing and then share this pedagogical knowledge in a truly musical way. Throughout this book, Toby expertly negotiates the possible pitfalls of strict technical terms, all the while still addressing the development of endurance, range and other necessary tools towards building a serious career as a professional brass player.

His judicious selection of music composed by the great masters, along with the inclusion of the poetic texts gives true meaning to each one of the musical notes written, setting whoever decides to take this journey on a true artistic path. You can also never go wrong with R. Schumann's "Dichterliebe"! Personally, I have already started using this refreshing vision in my own brass pedagogy, accompanied by the gorgeous music of great composers and the benevolent thoughts of Toby's *Music Method!*

Bonne lecture,

- Alain Trudel
Trombone soloist & recording artist
Music Director, Toledo Symphony &
Toledo Jazz orchestra
Music Director, Orchestre
symphonique de Trois-Rivières

PREFACE

The Argument for Dessert First

By Shawn W. Davern

I remember the fourth grade fondly for two reasons: it was the year I first started playing trombone and the year my mother would pack the most delicious lunches imaginable. She would always include a main course with a complimentary side dish, healthy fruits or vegetables and an amazing desert to top off the meal. Being the mischievous fourth grader that I was, I would always opt to eat my dessert first, as I loved to begin lunchtime with my favorite part of the meal. Whether it was a bag of my mother's homemade chocolate chip cookies or a *Little Debbie's* Cosmic Brownie, there was something unique about my lunchtime routine that always gave me that extra boost of energy I needed to do my very best, especially in band class later that day. A nutritious lunch in many ways can be akin to a productive practice session; consisting of a main course of excerpts or etudes, a complimentary side of technical exercises, a healthy helping of long tones and slurs and for dessert, a selection of inspiring songs written by some of the greatest composers the world as ever heard.

I believe that the trombone possesses a sound closest to the human voice, a range that expands over five octaves and the capability to create the most subtle changes in pitch and timbre with the slide. In our quest to perfect our fundamentals, we as trombone players get bogged down with the technical aspects of our instrument and often forget why so many of us picked up the trombone in the first place: because we were inspired to make music! The good news is that we can change this perspective by shifting our focus to inspiring artistry and adaptable musicianship utilizing *The Music Method*.

The goal is that the selections contained in this book will help trombonists develop into more complete musicians by studying the music of these great composers, and the amazing singers that execute these songs with such finesse. It is important to understand we all have the potential to elevate our musicianship beyond the technique of our instrument and we hope that you will consider beginning your practice sessions with sheer musical inspiration by listening, studying and performing these songs. It is my and Toby's hope that through *The Music Method*, we can all elevate the musical artistry of trombone players around the world. By utilizing this process, we can all enjoy the sweet inspiration that comes with enjoying our dessert first in our practice sessions and at lunchtime.



TOBY'S PRACTICE TENETS

These Practice Tenets are informed by the process of taking orchestral trombone auditions but are also applicable to myriad vocations in the musical field. Always remember three things:

1. Many lost auditions or bad performances were technically accurate, but not musically convincing. In the case of an orchestral audition, you must convince the committee that you are the best hire with your overall artistry.
2. When you win a job that pays a large salary, you will likely be hired and keep your employment at the approval of non-trombone players.
3. A video recorder is the best way to keep yourself accountable to The Trinity, Inspiring Artistry, and Adaptable Musicianship that is outlined below.

The Trinity

THE “THREE T’s” - Time, Tune and Tone

Time, Tune and Tone are the “Three T’s” or the musical Trinity. More than any other aspect of musicianship, every convincing performance MUST include good rhythm, pitch, and tone quality. In the sections below, we will discuss these different aspects and how to better improve upon these sacred elements of good performance practice.

1. **TIME** - Rhythm is the element that invites the greatest musical connections and only with consistent rhythm can your colleagues play with you successfully. Similarly, patrons, musicologists, and the typical concertgoer alike can comprehend what you are trying to say musically because of your convincing rhythm.
 - a. **How?** - Acquire a Metronome or utilize a loop station in GarageBand. Find a groove for everything you play and make your rhythm infectious.
2. **TUNE** - No matter how strong your “chops” are, bad pitch can quickly disrupt a good performance or audition. You should study your pitch with a tuner, but do not stop there: you must train your own perception of pitch. Eventually, you want your body to follow your ear, not the tuner. Remember, good pitch often bends and flexes slightly with the harmony around it.
 - a. **How?** - Use a tuner, at first following the needle, then test yourself later by moving the tuner out of your view. You should occasionally sustain a note where you think it’s in tune and then glance at the tuner to check your ear. Be sure to practice “hairpin” (crescendo and decrescendo) long tones to secure pitch as you traverse the dynamic range, as this is where most wind players struggle. Next, you can use drones and make the “beats” (the dissonance of your sound clashing against another pitch) disappear. I love the natural harmony touted in Stephen Colley’s book, *Tune-Up Basic Training* and I cannot recommend it enough.

3. **TONE** - Always aim to keep your sound as vocal as possible, no matter the style, volume, or tessitura. Physical effort when playing loud can be perceived as steely or piercing. Physical effort in soft playing manifests as an airy or unreliable response on the instrument. Tension kills resonance!
 - a. **How?** - Seek out ease in your tone production. Take an easy, deep breath and release the tone: never force it! Eliminate tension wherever possible in your body, especially in the lips, and take notice of the tongue and throat as well. When breathing, expand your body laterally on the inhale and stretch your body tall on the exhale.

***NOTE** - A good recording device is the most important tool to confirm the development of your Time, Tune and Tone.

Inspiring Artistry

My greatest hope for the trombone community is that we can aim higher than technique and volume as the pinnacle of artistic success. Tragically, it seems that we have largely relegated ourselves to uninspiring correctness rather than, or perhaps in addition to, challenging ourselves to become better artists. This is by no means a pass to reduce focus on the aforementioned section as the virtues of the “Three T’s” are not to be diminished. However, we all must hold ourselves artistically accountable to build our playing beyond just the technical aspects. A student or novice professional cannot survive in the musical field using mundane artistry and technical practice that avoids the development of a convincing style. Such long-term practice has a way of imploding in on itself with injury and unemployment.

HOW? - Listen and CHOOSE to be inspired every day. You must make inspiration a deliberate part of your practice. My favorite source of inspiration is art songs and I choose whatever vocal range is most relevant to the program or specific excerpt currently on my music stand. Whatever music you prefer, you should listen to music that makes you say “WOW” to yourself. From there, problem-solve what makes the performance of the music so compelling, noting specifics of anything not in the part already, including tone color, dynamic shape, articulation, breaths, and tempo variations. Take these notes as if your task is to teach someone how to be a good musician themselves, then play along with your favorite recording and copy as much as is relevant to your instrument. Finally, turn the recording off and play with it still fresh in your mind. Please note the more detailed instructions for how to listen and study a score in the Ensemble section of this book.

***NOTE** - A good recording device is also one of the most important tools to confirm the efficacy of your artistry.

Adaptable Musicianship

The good news is that we all sound different and that is a great thing! For as much as our teachers insist their method is the correct one and we as students practice to perform their ideas correctly, there is no single way to be “right” regarding art. The last round of any orchestral audition will most likely have the conductor ask you to play a musical passage in different ways, and an even more common occurrence is taking part in section playing, where you will be required to match and adapt in every respect. In an ensemble performance, matters of rhythm, pitch, and tone color as well as interpretation of the score are all musical variables. When performing with others, remember this always: “A good ensemble plays together.” Matters of pitch, rhythm, dynamic pacing, note length/shape, and balance are considered differently from one ensemble to the next. Simply notice what is going on around you and adapt as quickly as possible. Do not make YOURSELF be right - make the ENSEMBLE right. Below are some other ways to expand your adaptability.

HOW? -

1. **Score study** - You should always study a score for any performance. From your studies, you will be able to identify who has the melody so you can adjust to your colleagues. If you end up having the melody, you will be able to lead the ensemble with your cantabile and style in an exciting way. Support your colleagues with a good tone and never play louder or brighter than the melody. You should always be prepared to adjust pitch, note shape, rhythm, and tone color - warm for texture, and brighter when you want to lead. See the Ensemble section near the end of this book for more insight on score study.
2. **Play for a different teacher** - Perhaps not of your native instrument. A new teacher can offer a completely different interpretation of a solo or excerpt that is likely well known by the industry. You may feel a desire to point out the obvious contrast in advice from one teacher to the next, but this is a bad idea - instead, practice your adaptability. There will likely be some new concepts offered that you can choose to add to your own interpretation. The point, however, is to adjust to the new performance advice as quickly and as convincingly as you can because this will be most representative of the last round or probationary period of your orchestral audition path. It is also the key to getting called back to any freelancing gig.
3. **Play in a brass quintet** - This prepares your ears and intuition to connect with the other brass principals through the maelstrom of sound generated by the rest of the orchestra. You will learn how to blend or lead and adjust rhythm and pitch to accommodate brass players that do not play the trombone. As much as large ensembles at college helped prepare me for my professional career, brass quintets helped me so much more.
4. **Record your performances whenever possible** - At this point, you will have a researched way to perform, but what you hear on stage may not be the truth of what gets out in the hall. Acoustics are a tricky science, so always seek out feedback from people you trust or just record your performance to confirm you have adapted your playing the way you hoped.

PRACTICE PROCESS -

1. **Begin with the end in mind** - At the beginning of every practice session, always watch an inspiring video or listen to a musician that you admire. Remind yourself of what motivates your voice in hopes to become infected with their overall process of tone, phrasing, and breathing.
2. **Value yourself and your potential** - You are great and working to become greater. Through ambition and consistent practice, you will become a more honest version of your best self. Be truly committed to improvement by the separation of yourself from attachments to praise, paychecks, and pride. Value who you are and what you can do with this one life you have.
3. **Practice makes permanent** - Your art is an amalgam of your habits. Take even the simplest exercise very seriously. An amateur practices until they get it right; a professional practices so they cannot play it wrong. "We are what we repeatedly do. Excellence, then, is not an act, but a habit."
— Aristotle
4. **Experiment - lean into improvement** - Ever wonder if buzzing more, changing your posture, trombone, mouthpiece, or even a different teacher might be the best way to move forward? We frequently dismiss our own improvement because we are so obviously imperfect. As you experiment with different solutions, the way forward becomes simple when you stop seeking the antidote for all things. Ask yourself, "Is this better or worse?" In your practice, simply lean toward the improvement - This is all.





BARITONE/BASS SONGS



**iTunes
Link**



**Spotify
Link**

(Baritone/Bass)

Wie schön ist doch die Musik

Die Schwiegswame Frau - Act III - Letzte Scene

Op. 80



iTunes
Link



Spotify
Link

Richard Strauss

Molto moderato (zart und innig) ♩ = 72

7

Wie schön ist doch die Mu - sik,

12

a - ber wie schön erst, wenn sie vor - bei ist! Wie

18

wun der bar ist doch ei - ne jun - ge, schweig - sä - me Frau, a - ber wie

24

wun der bar erst, wenn sie die Frau ei - nes an - dern bleibt! Wie schön ist doch das

30

Le - ben, a - ber wie schön erst, wenn man kein Narr ist und es zu le - ben

36

weiß! Ach, meine Gu - ten, groß - ar - tig habt ihr mich ku - riert, noch

42

nie hab ich so glück - lich mich ge - fühlt...

48

5

Ach, ich füh - le mich un - be - schreiblich wohl.

58

Nur Ru - he! Nur Ru - he!

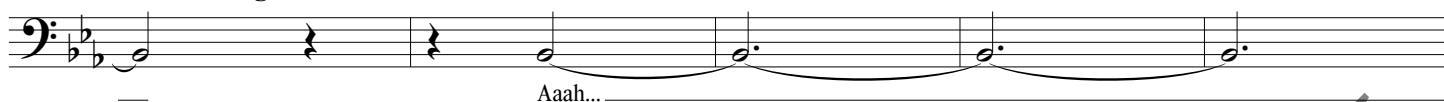
64

5 2

Nur Ru - he! Aaah...

The Music Method
Wie schön ist doch die Musik

75 **immer langsamer**



80



**Under pressure, great
musicianship can rescue your
nervous mind.**



(Baritone/Bass)

The Music Method

Songs of Travel

I. The Vagabond



iTunes
Link



Spotify
Link

R. Vaughan Williams

Allegro Moderato
(alla marcia) 6

risoluto
3

Give to me the life I love, Let the lave go by me,

10 Give the jol - ly heaven a - bove, And the by way nigh me Bed in the bush with

14 stars to see, Bread I dip in the ri - ver There's the

18 life for a man like me, There's the life for

22 ev - er. Let the blow fall soon or late, Let what will be

29 o'er me; Give the face of earth a - round, And the road be - fore me.

33 Wealth I seek not, hope nor love, Nor a friend to know

37 me; All I seek, a heaven a - bove, And the

41 road be - low me. **Animado** *mf robustamente.* Or let

The Music Method
Songs of Travel - I. The Vagabond

45

au - tumn fall on me Where a - field I lin - ger,

49

Si - lenc - ing the bird on tree, Bit - ing the blue fin - ger.

53

White as meal the fros - ty field Warm the fire - side ha - ven

57

Not to au - tumn will I yield, Not to win - ter

61

e - ven! Let the blow fall soon or late, Let what will be

67

o'er me; Give the face of earth a - round, And the road be - fore me.

71

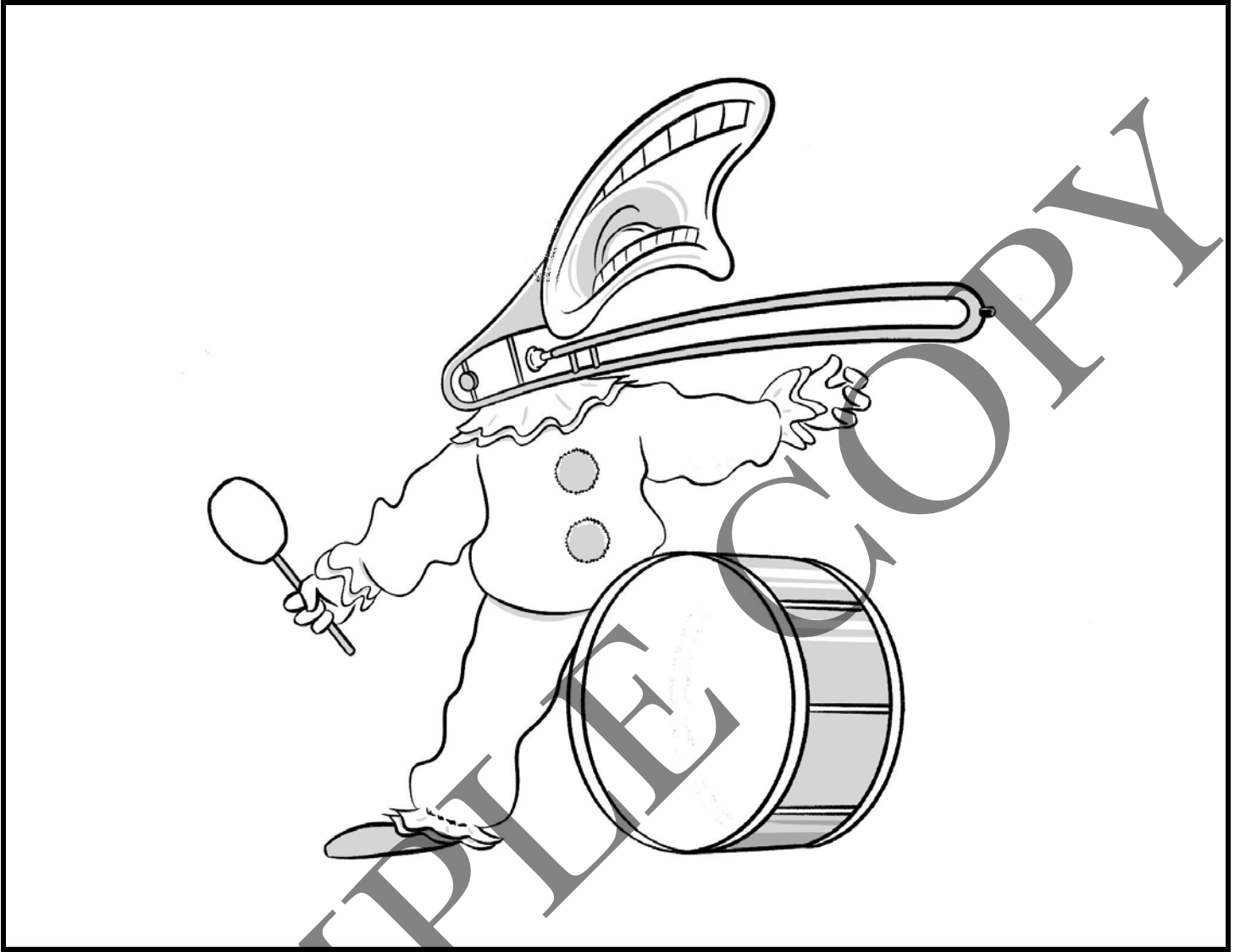
Wealth I ask not, hope nor love, Nor a friend to know

75

me; All I ask, the heaven a - bove, And the

79

road be - low me.



TENOR SONGS



**iTunes
Link**



**Spotify
Link**

(Tenor)

The Music Method

Der Kuss

Op. 28



iTunes
Link



Spotify
Link

Allegretto

Ludwig van Beethoven

Mit Lebhaftigkeit, jedoch nicht in geschwindem Zeitmaase, und scherzend

8

Ich war bei Chlo - en ganz al - lein, und küs - sen wollt' ich

13

sie, und küs - sen, küs - sen, küs - sen — wollt' ich sie: je - doch sie

18

cresc.

sprach, sie wür - de schrei'n, sie wür - de schrei'n sie wür - de schrei'n, sie wür - de — schrei'n —

23

poco ritard. *a tempo*

— es sei ver - geb - ne Müh', ver - geb - ne — Müh', es sei ver - geb - ne, ver - geb - ne

29

cresc.

Müh'. Ich wagt es doch, und küs - te sie, und küs - te sie, trotz ih - rer

34

f

Ge - gen - wehr, trotz ih - rer — Ge - gen - wehr.

40

Poco adagio **Tempo I** *f*

Und schrie sie — nicht? Ja wohl, sie schrie, sie

46

fz (lächelnd) *p*

schrie:... doch, doch, doch lan - ge hin - ter her, doch,

FOREWORD
TENETS
BARTONE
TENOR
SOPRANO
TECHNICAL
ALTO
ENSEMBLE

The Music Method

Der Kuss

cresc.

poco ritard

52



ja doch! doch lan-ge hin-ter her, sie schrie, doch lan-ge, lan-ge, lan-ge, lan-ge, lan-ge, lan-ge, lan-ge, lan-ge,

58

a tempo

(nicht lange ausgehalten)



lan-ge, lan-ge hin-ter her, hin-ter her, ja lan-ge, lan-ge hin-ter her.

The shortcut is that there is no shortcut!



SAMPLE COPY

(Tenor)
(Original Key)

Romanzen und Balladen III. Abends am Strand

Op. 45



iTunes
Link



Spotify
Link

Robert Schumann

Runig, nach und nach bewegter

3

Wir sa - ssen am Fi - scher - hau - se und schau - ten nach - der

8

See; die A - bend - ne - bel ka - men und stie - gen in die Höhl'. Im

13

Leuch - thurm wur - den die Lich - ter all - mäh - lich an - ge - steckt, und in der wei - ten

18

Fer - ne ward noch ein Schiff ent - deckt. Wir spra - chen von Sturm und Schiff - bruch, vom

23

See - mann, und wie er lebt und zwi - schen Him - mel und Was - ser und Angst und Freu - de

28

schwebt. Wir spra - chen von fer - nen Kü - sten, vom Sü - den und vom Nord und

33

von den selt - samen Menschen und selt samen Sit - ten dort.

42 *mf*

Am Gan - ges duf - tet's und leuch - tet's, und Rie - senbau - me blüh'n, und

47

schö - ne, stil - le Men - schen vor Lo - tosblu - men knien. In Lapland sind schmu - tzi - ge

The Music Method
 Romanzen und Balladen (Original Key)
 III. Abends am Strand

52

Leu - te, platt - kö - pfig, breit - mäülig, klein; sie kau - ern um's Feu - er und ba - cken sich Fi - sche und

57

quä - ken und schrei'n, und quä - ken und schrei'n.

63

Tempo I

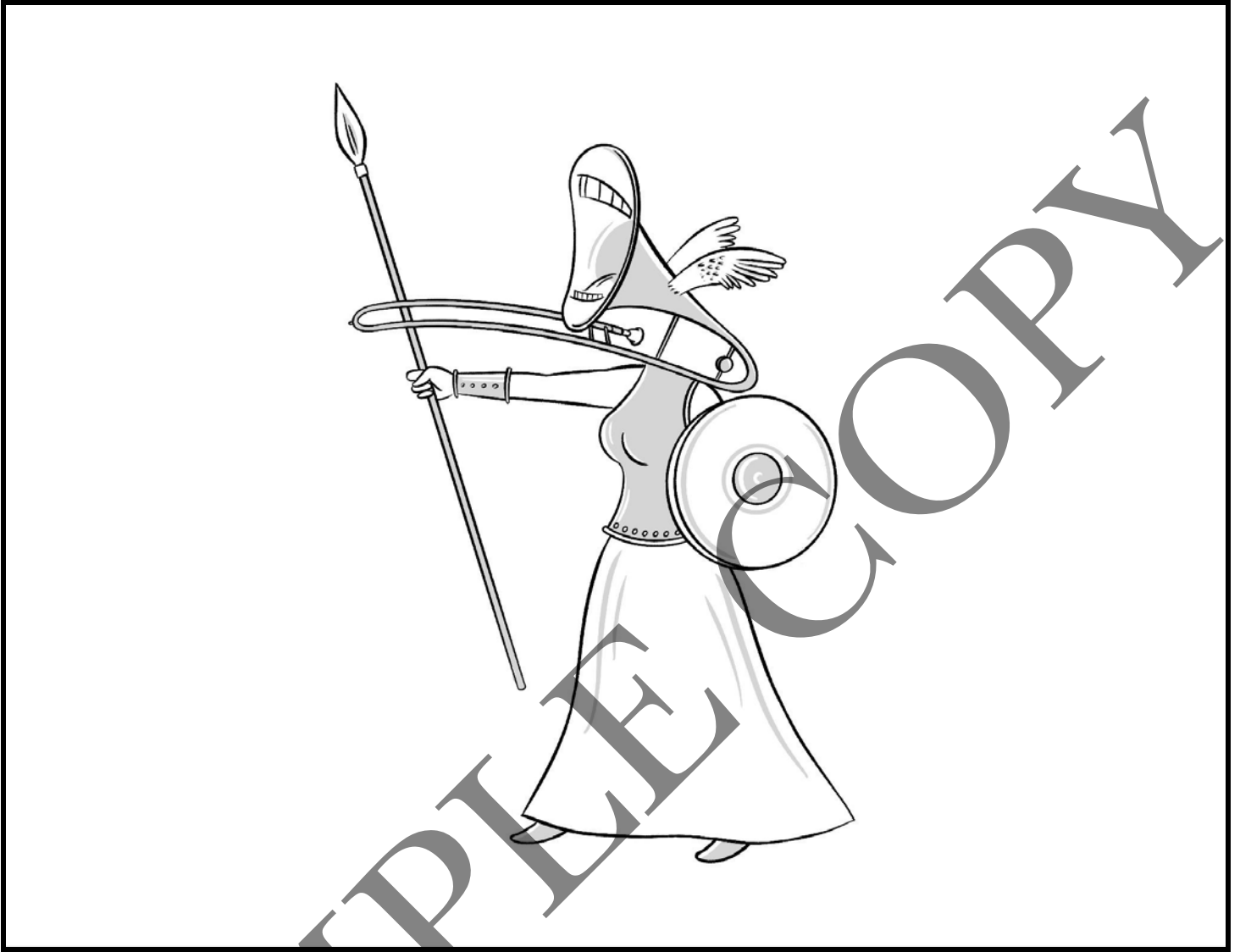
3 *pp*

Die Mäd - chen horchten ernst - haft, und end - lich sprach Niemand

70

mehr; das Schiff war nicht mehr sicht - bar, es dun - kel - te gar zu sehr.

SAMPLE



SOPRANO SONGS



**iTunes
Link**



**Spotify
Link**

(Soprano)

Nehmt meinen Dank

K. 383



iTunes
Link



Spotify
Link

W. A. Mozart

Andante

5



Nehmt meinen Dank, ihr hol - den Gönner! So feurig,



als mein Herz ihn spricht, euch laut zu sa - gen, kön - nen Männer, ich, nur ein Weib, ich, nur ein



Weib, ver mag es nicht. Doch glaubt, doch glaubt, ich werd' in meinem Le - ben,



glaubt, ich werd' in meinem Le - ben niemals vergessen eu - re Huld;



blieb' ich, blieb' ich, so wä - re mein Be - streben, sie zu ver - die - nen doch Ge -



- duld; blieb' ich, blieb' ich, so wä - re mein Be - stre - ben, sie zu ver - die - nen



doch Ge - duld, Ge - duld, Ge - duld!



Von Anbe - ginn war ste - tes Wandern der Musen und der Künstler — Los; — mir geht es



so wie al - len An - dern, fort aus des Va - ter - lan - des Schoss seh' ich mich von dem Schick - sal

The Music Method
Nehmt meinen Dank

49
lei - ten. Doch glaubt, doch glaubt es mir in jedem Reich, doch

54
glaubt es mir, in jedem Reich, wo - hin ich geh', zu al - len

58
Zei - ten bleibt immer - dar, bleibt immer - dar mein Herz bei euch, —

62
mein Herz bei euch, bleibt immerdar,

66
bleibt immerdar mein Herz bei euch, — bleibt immer - dar — mein Herz bei —

70
euch, bei euch, bei euch. **3**

FOREWORD

TENETS

BARTONE

TENOR

SOPRANO

TECHNICAL

ALTO

ENSEMBLE

(Soprano)

Fünf Lieder

I. Die Stille Stadt



iTunes
Link



Spotify
Link

Alma Mahler

Andante
Piano *pp* *rit.*

Träumerisch (poco andante)
Trombone *rit.*

Liegt ei - ne Stadt im Ta - le, ein blas - ser Tag ver -

5
a tempo *f warm*

geht, es wird nicht lang mehr dau - ern, bis we - der Mond noch Ster - ne, nur

10
Piano *pp* *rit.*

Nacht am Him - mel steht.

14
a tempo
Trombone *p*

Von al - len Ber - gen drük - ken Ne - bel auf die Stadt, es

18 *sehr dringend*

dringt kein Dach noch Hof noch Haus, kein Laut aus ih - rem Rauch her - aus, kamm Tür - me nach und Brük - ken

21 **Wieder zurückkehrend zu Tempo I.**

doch als der Wan - drer grau - te,

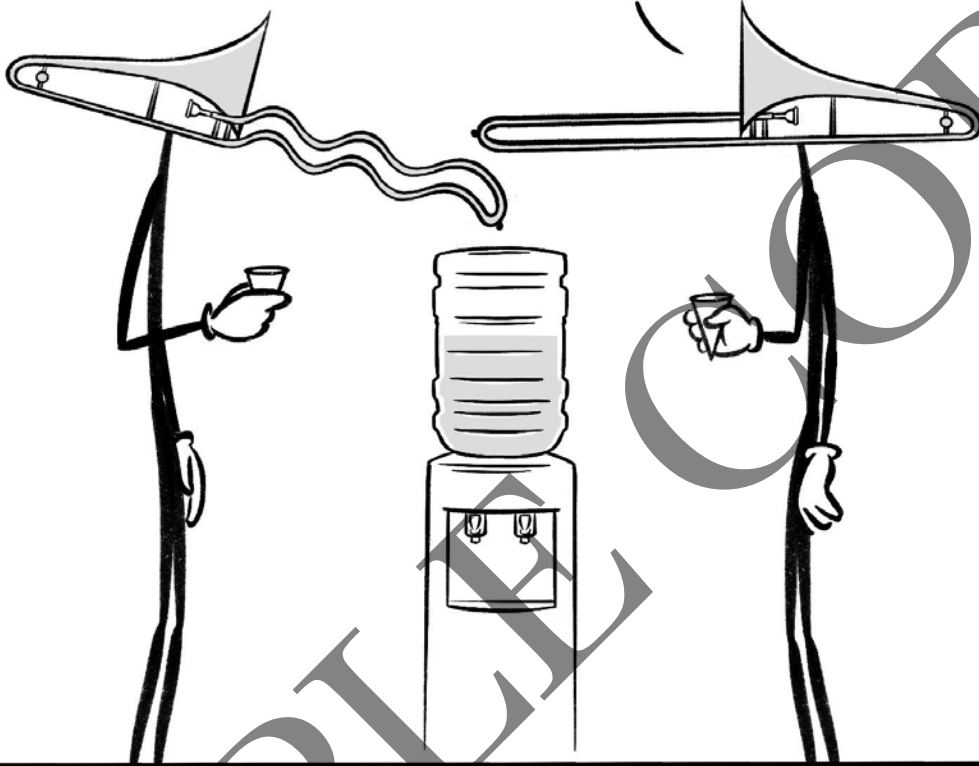
25 **Tempo I.** *steigernd*

da ging ein Licht - lein auf im Grund und aus dem Rauch und Ne - bel be -

30 *p* *rit.* **6**

gann ein Lob - ge - sang aus Kin - der - mund.

Maybe you should cut back
on the lip slurs.



TECHNICAL STUDIES

FOCUS, BREATHING & POSTURE

Focus is the final frontier in performance practice. In my development, there was a time when the trombone was very challenging for me compared to now. As I gained advanced skills over time that I could trust, I discovered the ability to focus under pressure is an essential tool in the musician's tool belt. In your own practice, I recommend you treat your mind like a friend or even a child who, even though you love them, may or may not share the same agenda at performance time. Remember, you will always be stuck with your mind, so be kind to it! Your mind's focus will follow whatever it finds most interesting. If the music is less interesting to you than the symptoms of stage fright, then your mind will absolutely be distracted and you will not play your best. Do not give up - we all have bad performances! Learn all that you can and you will see (as painful as it might be) that failure is the greatest teacher.

We all must take care to practice directing our mind's focus AND develop a good connection with the music we wish to perform. Form such a clear and interesting sound in your mind that words could never describe it. You must chase that music in your mind with every practice session and performance. This sound in your mind is all you - developed earnestly, it becomes your truth. The sound in your head can be an aggregate of all your teachers, your favorite recordings, the results of your score study or a combination of all these aspects, and many more! Directing the focus of your career in this way becomes the "why" of all the hours we spend practicing and reveals the acute knowledge that brings great purpose to all your efforts.

Good breathing is the gateway to world-class focus. You should always endeavor to be the best version of yourself when you practice breathing. This is easier when you practice good posture in your life outside of music. Both when playing trombone and in life, treat your mind and body right and it will work better for you. Being able to focus your mind under pressure on the music at hand is a skill that must be built like a muscle. Just like exercise, the mind must be trained with daily practice. Be ambitious - all you need is consistent discipline and time.

Even if your body is only somewhat in shape and you have developed some body awareness from regular exercise and stretching, posture and good breathing are relatively easy. If you have a habit of sedentary movement and careless body awareness, the following items will be rather challenging at first.

1. Focus

- a. Your mind will always follow whatever it finds more interesting, so it is incumbent on your hours of practice, listening, and research to make your art consistently more interesting and meaningful to you than whatever nerves or distractions may arise.
- b. Direct your mind with kindness like the attention of a child.
 - i. Sometimes children want to play outside when it is time to get ready for bed. The child cries and gets angry, but you say, "I know you want to play outside past dark, but this is when we get ready for bed." Perhaps reading a story like *Goodnight Moon* can help lull the child to sleep? In this way, you can do the same by finding stimuli to calm your mind when you are nervous. Do not mistake a good performance as a forgone package deal. It can be a real battle to keep the mind on track moment by moment.

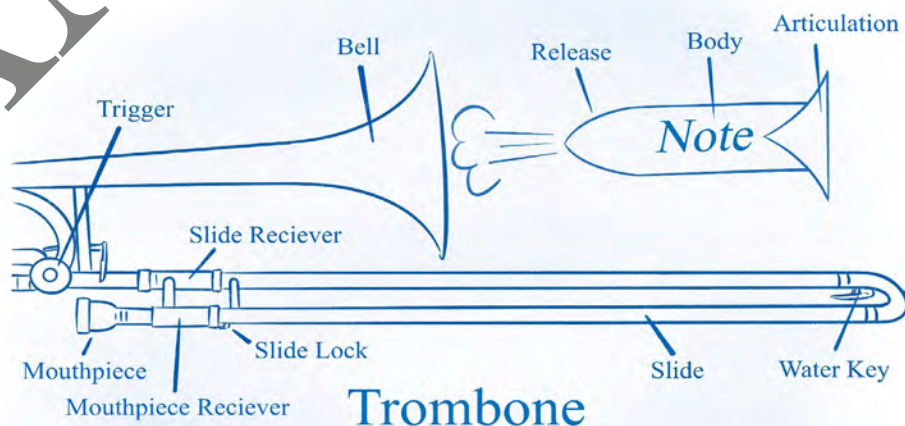
- ii. I really like the idea of “Performance Cues” in the book *Audition Success* by Don Greene. It can be very helpful to consider for each phrase, what is one word that sums up how you want the audience to feel when they hear this? Write it down so you remember, and feel free to adjust your performance cues as your relationship with the music evolves.

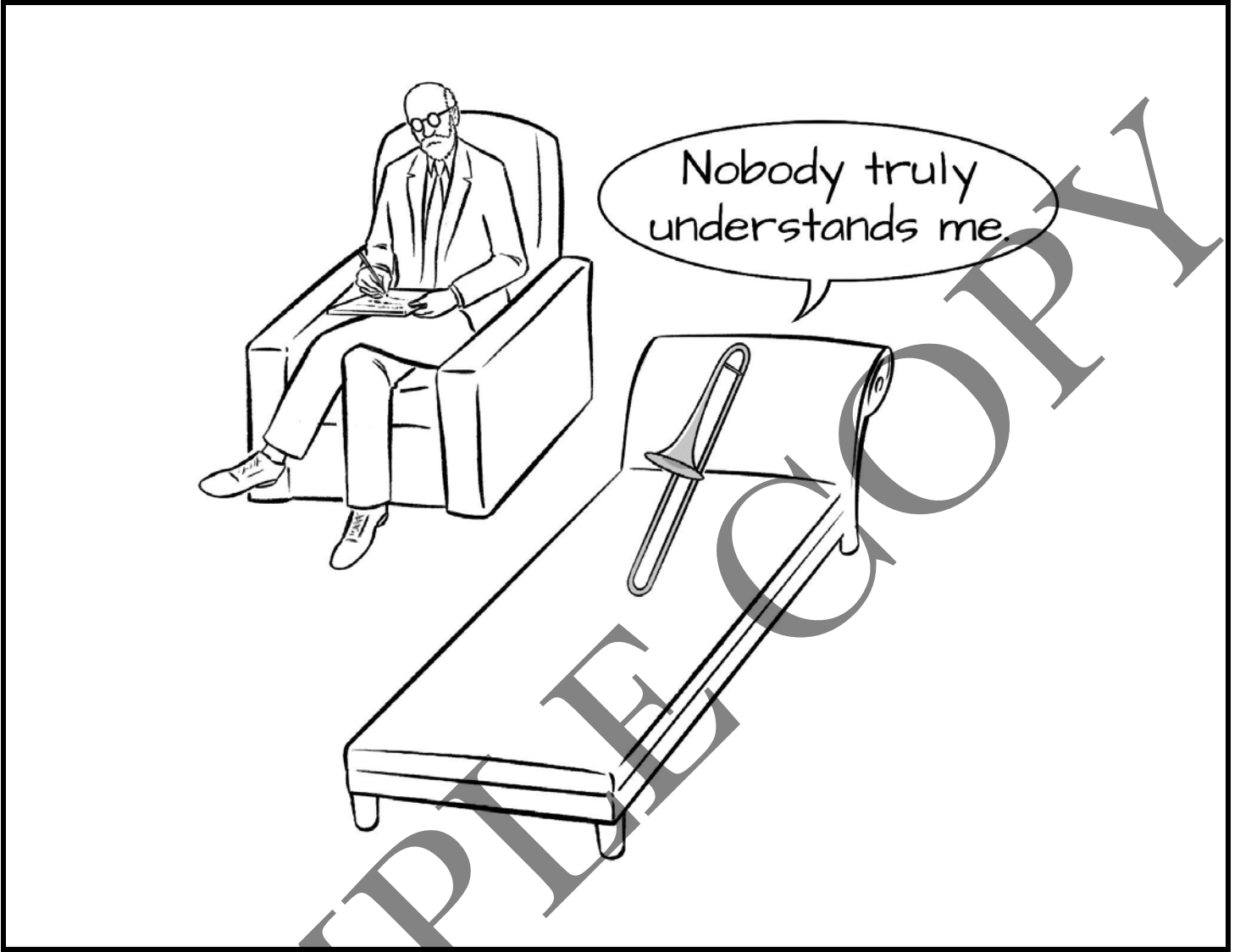
2. Breathing

- a. Breath flows in quickly when the body is as supple and relaxed as possible.
- b. The quality of the breath sets the tone.
- c. Breathe in with the syllable that couples appropriately to the tessitura of the phrase. Some examples are “Hay” or “Hey” for middle to upper register and “Hah” or “Hoh” for low or very low, respectively.
- d. Relax into the inhale and stretch your body tall on the exhale.
- e. Commitment to the phrase happens on the inhale, not the articulation. Be in the music when you draw the breath in.
- f. As much as possible, breathe in rhythm to the phrase.
- g. It can be helpful to pulse the inhale in over two beats. This really helps with syncopated entrances.
- h. Breathing can be challenging over loud or quick passages. If you find yourself “scream” breathing (too much noise on the inhale) or suffocating to finish the passage, relax your tongue a little lower and try the following:
 - i. Prioritize the feeling of being full. Play the passage with as much time as needed to get a full breath and then, over time, shorten the interval of the breaths until they are back in tempo.

3. Posture

- a. Sit with knees below your hips.
- b. Sit tall and roll your shoulders back (like pinching a ball between your shoulder blades), then let your shoulders drop.
- c. I like to imagine the base of my neck over my tailbone, which helps position my chest and tummy in an open place.
- d. Let the trombone come to you. Do not crane your neck forward or push your shoulders forward as these gestures restrict the airflow far more than most people realize.





ALTO SONGS



**iTunes
Link**



**Spotify
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ALTO TROMBONE

Methods & Songs

WHAT? - Sound Concept - Elegant, Beautiful Clarity

The difference between the alto and tenor trombone is similar to the contrast of sound between oboe and clarinet. The clarinet has a larger and warmer sound than the oboe, while the tone of the oboe is compact and clear by comparison. The clarinet can sound airy or even strained compared to the oboe in the upper register, yet full and rich in the lower tessitura, where the oboe can sound somewhat nasal. Lastly, the timbre shifts through the dynamic range on the oboe are quite radical compared to the clarinet which sounds far more consistent through the dynamic range. Like the oboe, the alto trombone timbre is greatly affected by dynamics and the intensity of articulation played.

Most often, trombonists approach the alto trombone seeking comfort through familiarity via the mouthpiece and tone quality. I recommend it can be most helpful to learn the alto trombone as a period instrument with a different set of tone and stylistic phrase goals than the tenor trombone.

No matter what dynamic range we play on the alto trombone, loud or soft, it should never be so loud as to be metallic or so soft that the sound disappears completely into the texture of the orchestra. The tone should be akin to a mother's voice when they say something to instill feelings of courage in their child.

WHAT? - Mouthpieces

The repertoire of Beethoven and W. A. Mozart is best suited for a small mouthpiece and the works of Brahms, Schubert, and J. L. F. Mendelssohn are more conducive to a larger mouthpiece. I recommend an 11C, a 6.5AL or 7C for the alto trombone.

Professional trombonists frequently avoid the alto trombone because of the pitfalls regarding technique and pitch exposed in repertoire that calls for the instrument. It is most commonly used in the Classical and early Romantic periods which will typically have lean orchestration. The combination of performance nerves and the absence of thick orchestral texture can make even the simplest passages exponentially more difficult on the alto trombone where poor pitch, unreliable response, and subpar slide technique are easily revealed. It becomes even more important to practice the alto trombone frequently so that when the occasion to perform on the alto arrives, it feels less like a "doubling instrument" and almost as comfortable as the tenor trombone. Unfortunately, delicate matters of pitch and technique are not easily solved with infrequent practice.

HOW? - At first, we should become familiar with the smaller size of the instrument. The slide is shorter, so pitch must be practiced and due to that smaller size, the response is much more immediate.

1. Train the ear to hear the default contrast in tone from the alto to tenor as a good thing. I mention again the tone tendencies between oboe and clarinet. I would recommend listening to great clarinetists and oboists playing slow, simple songs.

2. Train the ear to also solve pitch and slide technique problems. You can achieve this by teaching your arm to follow your ear! Tuners and drones are always helpful, but the best way to develop your own pitch is to play with a friend who has reliable pitch. Do this slowly and do not go on to a new pitch until the current one sounds in tune.
3. Train the lips to be responsive using the mouthpiece rim. Bad slide technique is also a culprit of bad legato. When the slide movement is incorrect or out of rhythm, the alto trombone goes from hyper efficient to very inefficient, or at worst, comes to a complete stop. This is one of the most challenging aspects to learn, as the response of the alto is so different from the tenor trombone. The mouthpiece rim or visualizer is extremely helpful at solving response issues.
4. Train your tongue to match the tessitura. Say the word “Hey” on the inhale. This will keep your top and bottom lip in contact with the mouthpiece and force the air in at the corners. This will increase the feeling of security and will also position the tongue in a correct oral shape for the alto trombone. Do not drop the jaw low and say “whole” on the inhale, as that will likely pull the mouthpiece off of one or both lips, forcing you to reset the embouchure after each breath. Moreover, with a “whole” oral shape, the tongue will be set far too low to be efficient for the alto trombone, at best making you sound like a “moo cow.” The key is “HEY” on the INHALE!

WHY? - We play the alto trombone to achieve the color of forte at a smaller volume than on larger equipment like a tenor or bass. The shine in the sound at the correct volume means that we can balance the rest of the smaller orchestra with the correct timbre. In performance situations where we cannot prove our artistic worth with louder volume and speed, we can contribute value to the ensemble with clarity and singing elegance instead. We also play the alto trombone to ensure the upper register will be easy, pure, and without strain.

***NOTE** - Please see the directions in the tenor section for Natural Slurs to apply to the natural slurs on the alto trombone techniques.

(Alto)
Alternate Transposed Key

The Music Method
An Chloë
K. 524



iTunes
Link



Spotify
Link

W. A. Mozart

Allegro

5



Wenn die Lieb' aus dei - nen blau - en,

9



hel - len, off - nen Au-gen sieht, und für Lust, hin-ein zu schau - en, mir's im

15



Her-zen klopft und glüht, und ich hal - te dich und küs - se dei - ne Ro - sen - wan - gen warm,

21



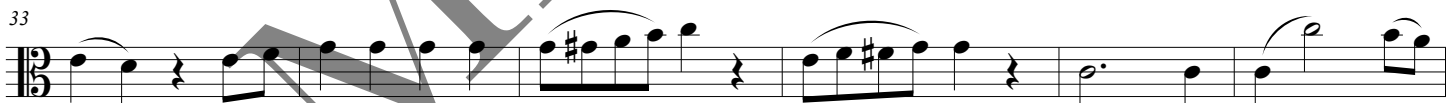
lie - bes Mäd - chen, und ich schlie - ße zit - ternd dich in mei - nen Arm, in mei - nen

27



Arm, in mei - nen Arm! Mäd - chen, Mäd - chen, und ich drü - cke dich an mei - nen Bu - sen

33



fest, der im letz - ten Au - gen - bli - cke ster - bend, ster - bend nur dich

39



von sich laßt; den be - rausch - ten Blick um - schat - tet ei - ne dü - stre Wol - ke

44



mir, ei - ne dü - stre Wol - ke mir, und ich si - tze dann er - mat - tet, er -

The Music Method
An Chloë

50

mat - tet er - mat - tet, a - ber se - lig__ ne - ben__ dir, er -

56

mat - tet, er - mat - tet, er - mat - tet, a - ber__ se - lig__ ne - ben

62

dir, a - ber se - lig__ ne - ben dir, a - ber se - lig__ ne - ben dir,

67

ne - ben dir, ne - ben dir.

4

SAMPLE

FOREWORD

TENETS

BARTONE

TENOR

SOPRANO

TECHNICAL

ALTO

ENSEMBLE

(Alto)
Violin

The Music Method
Sonata II
I. Larghetto
HWV. 364a



iTunes
Link



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Link

G.F. Handel

Larghetto

4

7

10

13

15

p *mf* *p* *f* *p* *ritard.* *p*

Adagio



iTunes
Link



Spotify
Link

II. Allegro

5

B

f *p*

The Music Method
Sonate II - II. Allegro

11 *f* *p* *f* *p* *f* *cresc.*

14 *cresc.* *f* C

18 *f*

22 *p* *f* *p* *f*

24 *p* *f*

26 *tr* D *p*

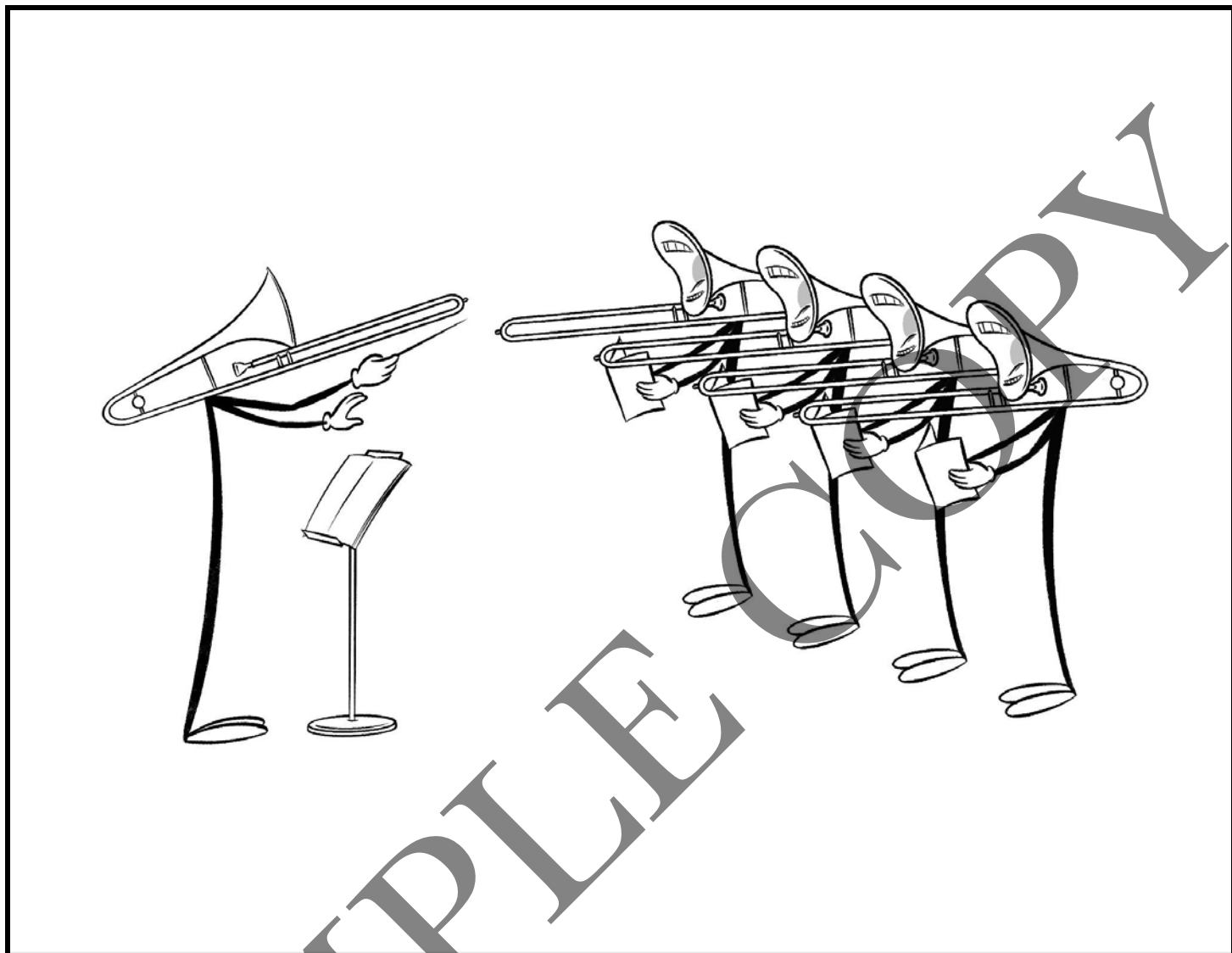
30 *f*

33

37 E

41 *tr* *rit.* Adagio *tr*

The image shows a page of musical notation for a piece titled 'The Music Method Sonate II - II. Allegro'. The score is written in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music, each starting with a measure number. The notation includes various dynamics such as *f* (forte), *p* (piano), and *cresc.* (crescendo). There are also performance markings like *tr* (trill) and *rit.* (ritardando). The piece concludes with the tempo change to 'Adagio'. A large, semi-transparent watermark 'SAMPLE' is overlaid diagonally across the page.



ENSEMBLE



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ENSEMBLE

Score Study & Listening

WHAT? - Score study is a necessary part of the preparation of solos, chamber music, and orchestral excerpts. Think of the score like a letter from the composer to all those associated with the performance. Listening to celebrated performances allows us to understand the “industry standards” of musical style. Score and recording study like this will seem tedious at first but the process will quickly build world-class artistic intuition and become easier the more we do it. There are a variety of styles from several hundred years of music in this book and it would be unfair to practice, let alone perform any of it without careful score study and listening. Jazz stylings can be a particular challenge for many classical trombonists but through the techniques listed below, you will have the foundation to play convincingly with all the styles contained in this book.

HOW? -

1. Study the score as if you hope to become a conductor or a teacher of the music you will perform. It is crucial to understand the intentions of the composer without ego or preconceptions to the performance.
2. Find the melody within the score. Listen to a great recording and follow along with the music. Use a highlighter to identify where the melody is at any given moment. Obviously, this is much easier for solos than chamber and orchestral pieces, but it works in either case and it becomes very important the more complicated the piece of music.
3. Write cues in your part that indicate the melody before each entrance because it is crucial to subdivide the melody before we come in. This technique will make our entrances seamless. Moreover, because we are at all times aware of the melody, we can stay flexible to the rhythm, pitch, and balance of the ensemble.
4. Learn and copy exciting phrase technique. As a trombonist in a large ensemble, we often serve as the accompaniment, but when we are challenged by the composer to play a great melody, we must do so with compelling musicianship. So, we listen to hear how great performers interpret the score. Also, take note of any musical events that are NOT written in the score. Unwritten details like breaths, dynamics, and even rhythmic fluctuations do occur often and are a huge part of any great performance.
5. Listening with the score in hand, sing while conducting. After careful score study and listening several times to the best recordings in the world, play with the opera, symphony, or soloist to best anticipate a real-life first rehearsal.

WHY - We must know the big musical picture because we are ambassadors for our instruments, and so, we must seek to become better musicians by learning the context of our part to the larger artistic narrative. Additionally, a great ensemble works hard to find each other for cohesive balance, rhythm, and pitch. We study the score to seek a deeper meaning and we listen in hopes to build on the great work of performers that have come before us.



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Mephistopheles' Song

The Damnation of Faust - Scene VIIa

Op. 24

Hector Berlioz

(Ensemble)
Score

Moderato assai un poco lento $\text{♩} = 69$

(Baritone/Bass)
Solo Trombone

(Alto)
Alto Trombone

Tenor Trombone 1

Tenor Trombone 2

Bass Trombone

7

Voi - ci des ro - ses, De cet - te nuit é - clo - ses.
Be - hold yon ros - es; soft - ly the night dis - clos - es

pp

pp

pp

Solo Tbn.

Alto Tbn.

Tenor Tbn. 1

Tenor Tbn. 2

Bass Tbn.

12

Sur — ce lit embau - mé O — mon Faust bien - ai - mé, Re -
their leaves to make thee a bed. Oh, hap - py Faust! hi - ther led, to

The Music Method
 Mephistopheles' Song - The Damnation of Faust - Scene VIIa

16

Solo Tbn.

Alto Tbn.

Tenor Tbn. 1

Tenor Tbn. 2

Bass Tbn.

po rest - se! Dans un vo - lup - tu - eux som meil
rest thee, and dream vo - lup - tuous dreams of bliss,

20

Solo Tbn.

Alto Tbn.

Tenor Tbn. 1

Tenor Tbn. 2

Bass Tbn.

Où glis - se - ra sur toi plus d'un bai - ser ver meil, Où des fleurs pour ta
drink - ing from blush - ing maiden's — lips love's first sweet kiss: 'neath the blos - soms of

The Music Method
 Mephistopheles' Song - The Damnation of Faust - Scene VIIa

24

Solo Tbn. *couche ou - vri - ront leurs co - rol - les, Ton o - reille en - ten -*
sum - mer, that o'er dark - en the bow - ers, list to night - in - gales

Alto Tbn.

Tenor Tbn. 1

Tenor Tbn. 2

Bass Tbn.

28

Solo Tbn. *dra de di - vi - nes pa - ro - les. E cou - te! é cou - te! Les es -*
plead - ing thro' love's fleet - ing hours. Oh, list - en, oh, list - en! Now the

Alto Tbn.

Tenor Tbn. 1

Tenor Tbn. 2

Bass Tbn.

pp

The Music Method

Mephistopheles' Song - The Damnation of Faust - Scene VIIa

32 *cresc.* *poco f*

Solo Tbn. *prits de la terre et de l'air, Com mencent pour ton*
spir its of earth, of the air, are come to blend thy

Alto Tbn.

Tenor Tbn. 1

Tenor Tbn. 2

Bass Tbn.

35 *rit.*

Solo Tbn. *rê - ve un su - a - ve con - cert.*
dreams with sweet song and mus - ic rare.

Alto Tbn.

Tenor Tbn. 1

Tenor Tbn. 2

Bass Tbn.