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The instruments listed as open wrap models have F attachment tubing which is bent to eliminate many of the sharp angles required to change from B flat to F trombone tubing. Opening the wrap contributes to easier production of the F attachment notes. Bass trombones listed as in-line models have two valves which engage tubing pitching the instrument in a B flat/F/E flat/G or B flat/F/D/G flat configuration. This will be discussed later in the text.

Thayer valves are a fairly recent innovation which have become quite popular. They eliminate the sharp right angle of the air column when the valves are engaged. The cost of an instrument with Thayer valves is quite high and you should weigh heavily recommending to a parent that his child purchase an instrument with Thayer valves. It has also been my experience that Thayer valves require more care and maintenance than conventional valves - something most high school students seem reluctant to do.

The Use of the F Attachment with Extension to E on the Single Valve Tenor-Bass Trombone

Individuals who call our current F attachment trombone a "bass" trombone are using incorrect terminology. A true "bass" trombone is an instrument whose first position produces the harmonic series of F or G. These are extremely large and cumbersome instruments with a handle on the slide enabling the player to extend it to the 6th or 7th positions. G trombones are popular in England and the F bass trombone (theoretically a slide F tuba) is used in Germany. The author is the owner of a German Schopper F bass trombone with double rotary valves to B flat and E flat which operate independently.

The B flat/F tenorbass trombones used in the United States today are the results of experimentation by our instrument manufacturers who combined the B flat tenor trombone tubing of the F bass trombone by using a rotary valve and approximately 40" of tubing making it possible to produce the extreme ranges of two separate instruments. With thumb trigger depressed, the player can produce the F harmonic series in first position. By extending the slide with the trigger down and the valve trigger depressed, the player can produce the B flat harmonic series in first position. By extending the slide with the trigger down and the valve trigger depressed, it is possible to play 5 additional positions, eventually arriving at the low bass clef. The player should be aware that there are only 6 positions available with the F attachment. This is the result of playing F attachment trombone not tenor trombone slide. The player must extend each position slightly and eventually has no more slide to extend to the 7th position. The B flat/F attachment trombones are approximately 3 to 3 1/2 inches apart. On the other hand, the B flat/F attachment trombones are approximately 4 to 5 inches apart when the F attachment is engaged. The player can readily see the problem if he compares the B flat/F attachment trombone to a French horn. Check the fingering chart to be sure you are playing correctly on the B flat/F attachment trombone.

A young player with a B flat/F attachment trombone can play in first position C or 7th position B natural in the 1st and 2nd with the F trigger depressed.

Some F attachment trombones extended approximately 40" produces 6 harmonic series in B flat or extended 7th position pedal tone.



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The Use of the Double Trigger In-Line Trombone

This part of the text will discuss mainly in-line trombone configuration, however, there are still out there in many schools, the double trigger, dependent valve models in F and E. This was an attempt by manufacturers to make the instrument fully chromatic down to pedal B flat. The player had the option of using the F attachment alone or by depressing both F and E valves (the E could not be engaged without depressing the F) to play that one elusive note, the low B above pedal B flat. Of course, using both valves enabled the player to play all of the notes available with the tubing pitched in E, from first position E series to the 7th position B series, but most players did not avail themselves of this opportunity. The in-line, independent valve instruments developed around 1980 were a major improvement in bass trombone technology. Most manufacturers have settled on instruments pitched in this configuration: B flat, F, E flat, G or B flat, F, D, G flat. It is possible to purchase a slide which will lengthen the E flat/G configuration to D/G flat if the player desires, and some manufacturers will include this slide as an option or an addition to the purchased instrument.

I prefer the B flat, F, E flat, G valve arrangement and I have included a chart on page showing a position chart for this configuration. To avoid confusion, use the symbol π to denote the use of the G valve. The "V" denotes valve change, and if π and V are used, the tubing for the E flat series will be engaged. The student has four positions for potential use. For example, the note "c" on the second space of the bass clef in V1, π 3, π V5 and 6th positions. Each position must be adjusted slightly as you are playing notes on 4 different instrument lengths with only one trombone slide to make the pitch/tuning adjustments. This problem is discussed in the preceding section relating to the F valve tuning and the B flat combinations which will result in the shortest amount of slide movement or to avoid a large amount of slide direction change.

Clefs

At the time of Beethoven and his contemporaries, the trombone, an instrument pitched a perfect fifth below the first line, used a small mouthpiece and the players wrote alto clef parts for these instruments. Use of alto clef for the first line. Beethoven scored the second trombone in the second trombone position, a B flat tenor in the bass clef. C and a few years. The alto clef parts in B

The clef study exercises are numbers 70 through 83.



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Method Books

There is an endless amount of material available for the trombone and to list all would be almost impossible. Following is a graded list of Method Books with a short discussion of each that would serve as a syllabus for any teacher of the instrument. In addition to the publisher listed, practically all of the methods and solos are available from Robert King Music Co., Shovel Shop Square, 28 Main Street, Northeaston, MA 02356. On the internet, visit this website for music and related trombone items: www.hickeys.com/newsite/

A. Beginning Methods

1. Kinyon, John. *Breeze Easy Method for Trombone*, Witmark, 1958.

Mr. Kinyon has a well-organized method that is difficult to top for use with a very young student. Upon completion of each lesson there is an area for grading the student's preparation of the lesson. The material does not move too rapidly and there are many familiar melodies to maintain interest. I feel legato slurring is introduced too quickly - even prior to natural slurs, but the instructor would introduce these lessons at the rate of development of the specific student anyway.

2. Cimera, Jaroslav and Nilo Hovey. *Cimera-Hovey Method for Trombone or Baritone, Book 1*, Belwin, 1940.

This method has a good position chart showing the harmonic series produced in each position, fairly good exercises and familiar tunes to maintain interest. The slurring and legato tonguing material is not developed enough at its introduction and the discussion of the "rah," "rah" articulation for soft tonguing does not agree with my approach to the subject. If, however, the teacher supplements thesecomings with exercises of his own and discusses the proper use of the top legatoplaying, the book is quite satisfactory.

3. Beeler, Walter. *Method for Trombone*, Renwick, 1944.

I use this book as a beginning method for older students. It is playing the trombone and moves quite rapidly. It has no problem of lip slurs involving a slide that has been discussed. The exercises are well-conceived and serve to further develop technique.

4. After a few months, these methods can be supplemented with similar to John Kinyon's *Breeze Easy Recital*, Amsco, #41 or #78 and the *Voxman Selers*.

5. Feldstein, Sandy and O'Reilly, John. *Method for Trombone*, Alfred Publishing Co.

A fairly recent addition to the colored ink.

6. Tanner & Weber. *Study Method for Trombone*, Mills Publishing Co.

Trom'
St



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Position Chart for B Flat Tenor and B Flat, F and E Tenor-Bass Trombones

HARMONIC SERIES

Positions	B Flat Tenor	F Attachment V=valve	E Attachment EV=valve
1st			
2nd			
3rd			
4th			
5th			
6th			
7th			



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Legato or Soft Tonguing Exercises



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53. *mf*

Musical notation for exercise 53, first staff. Bass clef, key signature of one sharp (F#), common time (C). The melody consists of eighth and quarter notes, starting on G2 and ending on G2. A dynamic marking of *mf* is present.

54. *f*

Musical notation for exercise 54, first staff. Bass clef, key signature of one sharp (F#), common time (C). The melody consists of quarter and eighth notes, starting on G2 and ending on G2. A dynamic marking of *f* is present.

55. *f*

Musical notation for exercise 55, first staff. Bass clef, key signature of two sharps (F#, C#), 3/4 time. The melody consists of eighth and quarter notes, starting on G2 and ending on G2. A dynamic marking of *f* is present.

56. *p*

Musical notation for exercise 56, first staff. Bass clef, key signature of three sharps (F#, C#, G#), 2/4 time. The melody consists of sixteenth and eighth notes, starting on G2 and ending on G2. A dynamic marking of *p* is present.

F Attachment Exercises

Notes on F attachment are indicated with a "V"

57. *mf* V V

Musical notation for exercise 57, first staff. Bass clef, common time (C). The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The notes F3 and G3 have a "V" below them. A dynamic marking of *mf* is present.

58. V V V

Musical notation for exercise 58, first staff. Bass clef, common time (C). The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The notes G2, A2, and B2 have a "V" below them.

59. V

Musical notation for exercise 59, first staff. Bass clef, common time (C). The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The note G2 has a "V" below it.



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Gigue

J. S. Bach

1

85. *mf*

5

9 *p*

12 *f* * *mf*

16

20

24

28

31

34

* Play lower



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