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sections by marching band judges puts unnecessary strain on the upper lip and the muscles of the neck, creating tensions and fatigue in the player.

Producing a Sound

The mouthpiece should be placed so that approximately half is on the upper lip and the other half on the lower, and so that it is centered from left to right. Slight changes may be made to accommodate individual differences in lip, jaw and teeth formations. It is of prime importance to use students with fairly normal lip, jaw and teeth structure for all brass instruments. Orthodontists are using brass instruments as a means of correcting protruding teeth and jaw deformities, but there is considerable doubt whether any youngster will, and enough time practicing for this therapy to accomplish very much. It is difficult each the produce a good sound with all factors normal, and the band director should not add to he problems by selecting students with malformations to be trombone players. There have been rare or players with malformations making the grade in professional orche tras; but they a exception and not the rule.

mor than a norr The first factor in producing a sound is air or breath. Take breath by opening the mouth and throat to the position they would be for deeply as you do when yawning. This should all carry fill the ch abdominal area to capacity. The diaphragm muccle will play an im but do not mention it at this time. If you feel te tudent is fillin relaxed manner, it is unnecessary to confu diaphragm's part in breathin of there the diaphragm is a large muscle arating the lungs fr that it contracts on inhalatic, and r. laxes on exhalar related to the muscles of the abdominal wall. Poi speaking of the syllable both m of the lowest ri' stomach just at the they do in grunting a in the action of te As long as air is being expelled, thes laxed. Breathing can b accomplish lightly forwar position. The st the pull him ur ary - they sh b cage and exr the abdom opened in diaphr to th



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 a ombone are popular in England and the F bass trombone (theoretically a slide F tuba) suse I in Germany. The author is the owner of a German Schopper F bass trombone with docuber rotary valves to B flat and E flat which operate independently.

The B flat/F tenorbass trombones used in the United States today a he results of experi mentation by our instrument manufacturers who combined the softat a por trombone v tubing of the F bass trombone by using a rotary valve and appr ximately 40" of tub; making it possible to produce the extreme ranges of two separate ruments. W thumb trigger depressed, the player can produce the arm onic eries in first has moved the F series from the 6th position on the B hat trombone to 1st trombone. By extending the slide with the trigge down and the valve to possible to play 5 additional positions, eventually rriving at the low bass clef. The player should be aware that there are only 6 position F attachment. This is the result of playin F by strombone not trombone slide. The player must exter be a second trombone slide. The player must exter be a second trombone slide to extend the second trombone slide trombone slide. h position slight' the 7th pos bone are approximately 3 to 3 1/2 inches apart. On the are approximately 4 to 5 inch so it when the F at readily see the problem if h npares the B flag French horn. Check the fingering chart to be on the B flat/F attachment trombone.

A young player with a B flat/F attach position C or 7th position B nature in the 1st and 2nd with the F tri

Some F attachment trombo extended approximately produces 6 harmonic flat or extended 7. pedal tone.



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 minute sturers 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 it crowed chart on page showing a position chart for this configuration. To avoid concusion, use the symbol π to denote the use of the G valve. The "V" denotes π valve ange, and if π are used, the tubing for the E flat series will be engaged. The stident has for for potential use. For example, the note "c" on the second space of the basin V1, π 3, π V5 and 6th positions. Each position must be adjusted sligh as you are playing notes on 4 different instrument lengths with only trombone slide to make the pitch/tuning adjustinents. This proble preceding section relating to the F value to ing and the B flat combinations which will result in the surfest amount of slope.

Clefs

At the time of Beet oven and his contempone, an instrument pitched a performal mouthprice was used and the sensitive at the classification of these line. Use of a to easy for the file Beetholen secred the second I suppose second trombism of a "B flat tenor in the bass clef. Commany years. Thand a few enalto clef parts;

The clef study exercises are numbers 70 through 83.



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.

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

This method has a good position chart showing the harmonic series proceed in each position, fairly good exercises and familiar tunes to maint in interest. The slurring and legato tonguing material is not developed a out in an acits introduction and the discussion of the "rah," "rah" articulation for soft acquing does not agree with my approach to the subject. If, however, the teather supplements these comings with exercises of his own and discusses the paper use of the tor legato playing, the book is quite satisfactory.

3. Beeler, Walter. Method for Trombone, Renick, 1944.

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

- 4. After a few months, there makes can be supple similar to John Kinyo Vs. D. to Easy Recit Amsco, #41 or #78. At the Voxman Select
- 5. Feldstein, Sandy Reilly, John. Alfred Publishing Co.

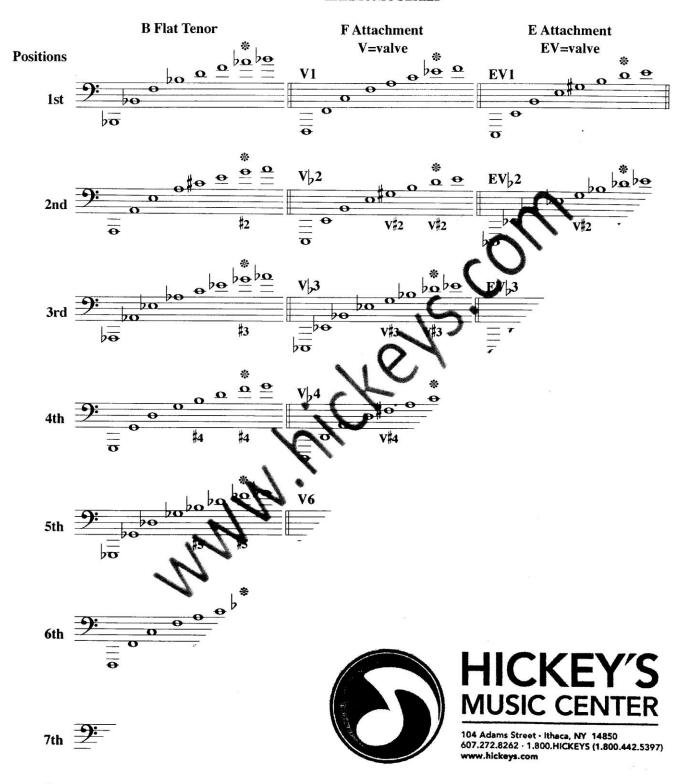
A fairly recent addition to the colored ink.

6. Tanner & Weber. Str Mills Publishing Cr

> Trom' Str



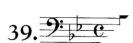
HARMONIC SERIES





Legato or Soft Tonyuing Exercises

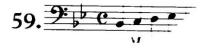














Gigue

