

WHEN AND HOW TO USE THE TRIGGER TROMBONE

This book is for trombonists at all levels of achievement who are thinking of changing from an ordinary slide trombone to an instrument equipped with the F attachment. Two hundred exercises are given to help achieve mastery of the correct positions to use when the trigger is in operation, as well as to "educate" the thumb of the left hand to operate the trigger.

Trombones equipped with the F attachment are gaining more popularity and for very good reasons. First, these instruments are a boon to players of small stature, including a large percentage of beginners in school bands. Seldom can such players reach the 7th position, and in many instances even the 6th position must be played "short" because of the shortness of the players' arms. The notes C, F, B-natural and E-natural must be played in the 6th and 7th positions; therefore, these players must either omit them or play them too sharp. In either case, both the sound of the band and the training of the individual player's ear will suffer. Second, the F attachment facilitates the execution of many musical passages of technical difficulty such that they are impossible to all but the more advanced players. The mastery of the trigger requires only a good ear (without which the trombone should not have been chosen in the first place) and the diligent practice of the exercises in this book.

The difference between the bass trombone and the tenor trombone with F attachment is one of bore and bell size, the bass having a much larger bore and bell. Most professional bass trombonists use instruments with two triggers; however, since this book is aimed at beginners in the use of the trigger it is limited to the F attachment. Another book is planned for more advanced study.

There are several important facts to be kept in mind:

- a. The only position which is the same is both B-flat and F (with trigger depressed) is the first. All other positions in F are at a greater distance.
- b. As a result of the longer positions we have only six positions in F as compared to seven in B-flat.
- c. The trigger should not be used in the high register with rare exceptions since it affects the tone.
- d. The low register should be extended down to Great C, two lines below the staff.
- e. When the trigger is a little more air column is added to the section.



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TUNING THE TRIGGER TROMBONE

With both the main tuning slide and the F tuning slide pushed all the way in, fourth-line F should sound the same pitch with and without the trigger. If this is not the case, then the instrument is faulty.

When tuning to any outside pitch (oboe, tuning fork, stroboscope, etc.) tune only the B-flat section, using the main tuning slide to adjust the pitch. Once this has been done disregard the tuning medium and use fourth-line F to tune the F section to the B-flat section and adjusting the F tuning slide until the pitch is identical whether the trigger is in use or not.

MASTERY OF THE OTHER POSITIONS

It will be found that on a trombone of good quality the distance between the first and second positions is 3.25 inches. When the trigger is depressed this distance becomes 4.35 inches; thus, an additional 1.10 inches is required to produce the same pitch on the F section. It requires careful listening by the player to play in tune, and the pitch must always be adjusted with the slide rather than the embouchure or the breath. To be successful this practice must be done at a level of volume no less than *mf* and preferably *f*.

Exercises Nos. 1 through 7 are the foundation for developing correct position on the trigger trombone as well as correct embouchure for the lower register. Exercise No. 1 is played in the first position. The letter "T" placed over a note indicate that the trigger or thumb is to be used.



Exercise No. 2 is played in the first position. The distance between the first and second positions is 3.25 inches. When the trigger is depressed this distance becomes 4.35 inches; thus, an additional 1.10 inches is required to produce the same pitch on the F section. It cannot be overdone. The ear must be used intensively.



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Exercises In The Key of B-flat

7 T_1 T_1 T_1 T_1 8 T_1 T_1 9 T_1 T_1

f *f*

Repeat many times.

10 T_1 T_1 T_1 T_1 11 T_1 T_1

12 T_2 T_1 T_2 T_1 13 T_2 T_1 T_2 T_2 T_1 T_2

14 T_1 T_1 T_1 15 T_1 T_2 T_1 T_1

16 T_1 T_1 T_2 T_1 17 T_1 T_2 T_1 T_1

18 T_1 T_2 T_3 T_2 T_1 T_2 T_3 T_2 19 T_1 T_2 T_3 2

20 T_1 T_1 21

22 T_2 T_1

24 T_1

26 T_1



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