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Chapter 3: Bass Trombonists Doubling on Tenor Trombone

At first glance, this chapter might seem superfluous. After all, most bass trombonists began their musical lives on tenor trombone, so to add a tenor trombone double after switching to bass trombone is not as much an exploration of a new instrument as it is becoming reacquainted with an old one. Furthermore, many of the suggestions in this chapter are simply the reverse of those presented in the previous chapter. Nevertheless, there are bass trombonists who started on euphonium, tuba, or some other instrument and thus never played the tenor, as well as players who went directly to the bass trombone from a student-line tenor and have never tried to play the latter instrument at a higher level; both of these groups will benefit from this chapter.

With regard to notes and fingerings, playing the tenor trombone simply entails subtracting both valves, with the remaining available slide positions being the same as those on the bass trombone (with subtle differences in the precise location of each position). The hold is identical except that the left middle finger is able to help support the instrument a valve lever. This chapter will focus on timbre, intonation, and equipment issues are more likely to cause problems for the bass-to-tenor double position.

A Suggestion Before Beginning: High Range Development

The tenor trombone will lend a certain ease of playing the same range on the bass trombone range. In preparation for taking up the tenor, great diligence. It requires greater strength equipment, so if your high register tenor can become *great*, please

Sound Concept

As a bass
avoid p
ins



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Figure 5.4: Correct holding position with the ERGObrass brace



Figure 5.5: Incorrect holding position



Fig

While shorter players
instrument on their
need to either
left arm
the



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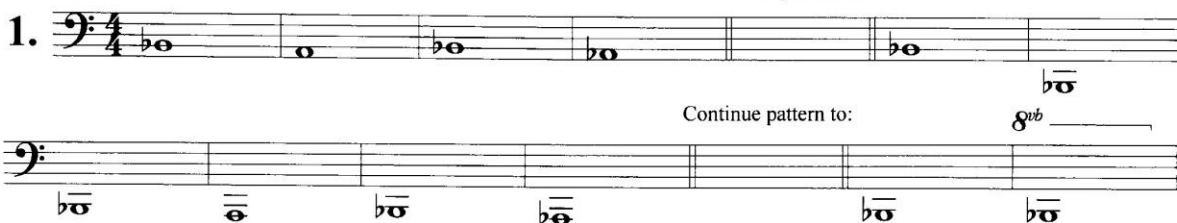
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Appendix C: Bass Trombone Resources

Bass Trombone (B-flat/F/G-flat/D) Targeted Fundamentals

♩ = 60-120

Continue pattern to:

1. 

♩ = 100-120

Continue pattern downward automatically

2. 

♩ = 60-120

3. 

1 2 3 2 1 etc. F2 F3 F2 F1



D1 D2 D3 D2 D1 etc. 1



2 3 4 3 2 etc.



D2 D3 D4 D3 D2 etc.



3 4 5



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CC Tuba and Cimballo Fingerings

In this chart, the commonly used fingerings are listed in order of preference. For more comprehensive information about alternate fingerings, consult the overtone series chart.

Fifth valve fingerings are for a flat whole step fifth valve

8th

$\# \circ$	$\# \circ$ $\flat \circ$	\circ	$\# \circ$ $\flat \circ$	\circ
4-5	2-4	4	2-3	1-2
1-2-4	2-3-5	1-3		3
1-4	1-2-3			

8th

$\# \circ$ $\flat \circ$	\circ $\flat \circ$	\circ	$\# \circ$ $\flat \circ$
1	2	0	1-2-3
			1-2-4 (false tone)

$\# \circ$ $\flat \circ$	\circ	\circ
3-4-5	2-3-4	1-5
1-3-4		1-2-4
		1-4

$\# \circ$ $\flat \circ$	\circ
2-3	1-2
	3

$\# \circ$ $\flat \circ$
2-4
1-2-3

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Bass Trombone (B-flat/F/G-flat/D) Overtone Series

Partial/
Intonation Tendency
↓

Partial	Intonation Tendency	Fingering/Slide Position
12th Partial (Sharp--Lower Slightly)	↑	1
11th Partial (Very Flat--Raise Much; First Position Unusable)	↓	2
10th Partial (Flat--Raise Slightly)	↓	3
9th Partial (Sharp--Lower Slightly)	↑	4
8th Partial (Normal)		5 or G-1
7th Partial (Very Flat--Raise Much; First Position Unusable)	↓	6 (G-2) F1
6th Partial (Sharp--Lower Slightly)	↑	7 (G-3) F2
5th Partial (Flat--Raise Slightly)	↓	G-4 F3
4th Partial (Normal)		G-5 F4
3rd Partial (Sharp--Lower Slightly)	↑	G-6 F5
2nd Partial (Normal)		F6 D3
Fundamental (Normal)		D4 D5

Number Only = Open; No valves engaged
 G- (number) = Position with G- attachment engaged
 F (number) = Position with F attachment engaged
 D (number) = Position with D attachment (combined F and G-flat attachments) engaged