

APPENDIX

SUGGESTED ELEMENTARY TROMBONE METHOD

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## PREFACE

To the teacher. This elementary trombone method is divided into eighteen progressive lessons and each lesson is materially integrated with preceding ones. The lessons are long and have a flexible pedagogical content in order that the desired repetition can be realized and in order that they may serve every student well. Some students should be expected to spend two weeks on some lessons and only one week on others, depending on their rate of musical comprehension. The effectuation of the lessons depends largely on the teacher who must see that the student adheres to the pedagogical commentaries and who must encourage him to grasp larger and larger musical units as he progresses.

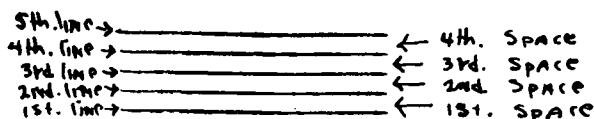
Appended to the method are several simple duets, trios, and quartets. The teacher should use these as soon as it is feasible. The practice of rotating the players on all the parts should be inaugurated at the very outset in order that each student may have his full measure of experience in each tonal range and his opportunity to assert his leadership when playing the principle part.

## THE RUDIMENTS OF MUSIC

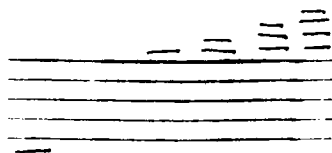
Before you can begin to study the trombone it is necessary that you learn many of the signs and symbols used in writing music for you will want to talk the language of music to your teacher and understand him when he talks the language of music to you.

Music is written on a staff, which is composed of five lines and four spaces, numbered from the bottom to the top:

## STAFF



In addition to these lines and spaces, lines and spaces may be added above and below the staff. These are called leger lines and spaces:



At the beginning of each staff a sign called the clef is placed to determine the names and pitches of the notes. The music for the trombone is written in the bass or F clef placed on the fourth line, fixing the name of the note on that line as F. The musical notes are named after the first seven letters of the alphabet: A, B, C, D, E, F, G.

The names of  
the notes on  
the lines are:

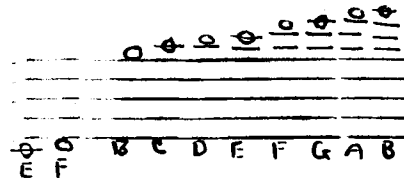
The names of  
the notes on  
the spaces are:



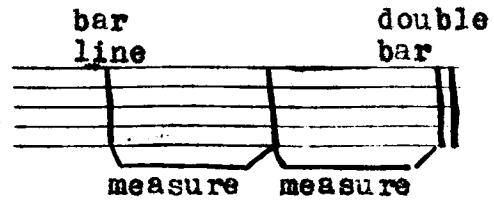
Together  
they are:



The names of the notes on the leger lines are:

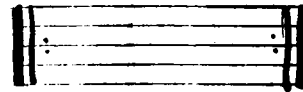


In order to keep the same time, music is divided into measures. The measures in the music are marked off by vertical lines, called bar lines. A double bar is placed at the end of the piece of music.



Some music is repeated without being written over.

Dots before and after a double bar indicate a repeat for that part:



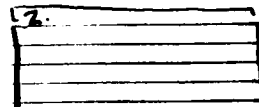
First ending:



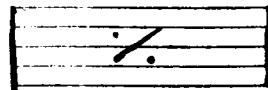
repeat to preceding:



Second ending is played instead of the first ending after repeating:



This sign indicates a repeat for the preceding measure:













D. C. al Fine - return to the beginning and repeat straight through to the coda or Fine (the end).

D. S. al Fine - return to the and repeat straight through to the Fine.

al ⊕ - play to the indicated sign, then skip to the coda.

al ⊙ - play to the hold, then stop.

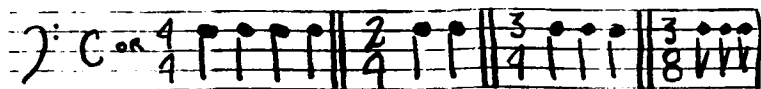
The symbols representing notes and rests determine how long they are continued.

	whole	half	quarter	eighth	sixteenth	
Notes:						
	4 beats	2 beats	1 beat	1/2 beat	1/4 beat	etc.
Rests:						

A dot placed after the note or rest increases its value by one half;  $\overset{\cdot}{\text{d}} = \text{d} + \text{d}$  or 3 beats;  $\overset{\cdot}{\text{q}} = \text{q} + \text{q}$  or  $1\frac{1}{2}$  beats;  $\overset{\cdot}{\text{r}} = \text{r} + \frac{1}{2}\text{r}$  or 3 beats; etc.

The hold or pause ( $\frown$  or  $\smile$ ) when placed over or under a note or rest indicates that it is to be prolonged more than its natural value.

Music is written in different units of time. At the beginning of every piece of music and change of time units, numbers are placed: the upper number tells you how many counts or beats occur in a measure, and the lower one tells you what kind of a note gets one count or beat. These numbers are called the time signature:



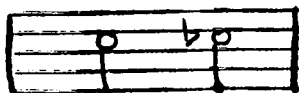
(Common time is the same as 4/4 time)

There are signs called accidentals, such as the sharp (#), the flat (b), and the natural (♮), that change the pitch (highness or lowness) of notes:

A sharp before a note raises its pitch one half tone:



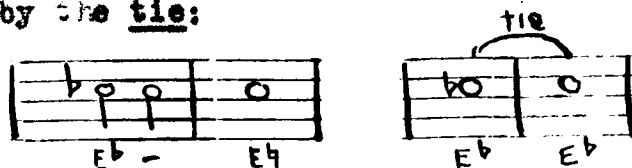
A Flat before a note lowers its pitch one half tone:



A natural cancels a sharp or flat:



Sharps, flats, or naturals occurring in a measure are good only for that measure except when the notes of the same name are joined together by the tie:



Sharps or flats placed on the staff at the beginning of a piece are called the key signature and they effect all the notes of the same name throughout the piece.

The flats or sharps in the key signature always follow the same order on the staff:



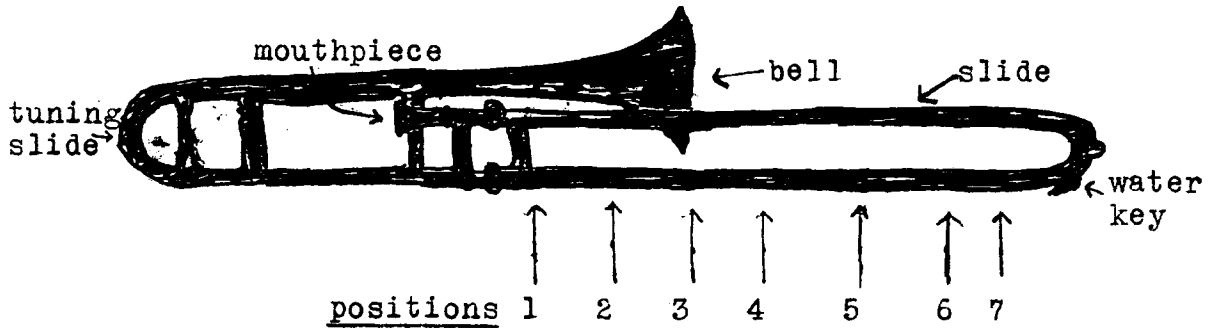
By the use of accidentals you can have tones of the same pitch written differently. They are called enharmonics.

These two notes sound the same:



NOW THAT YOU HAVE READ SOME OF THE MUSICAL RUDIMENTS, TRY TO REMEMBER THEM. IN THE MUSIC LESSONS THAT FOLLOW, THE AUTHOR HAS FRAMED MANY OF THESE RUDIMENTS TO REMIND YOU OF THEIR MEANING AND USAGE. IF YOU HAVE FORGOTTEN THEM, YOU CAN REFER TO THIS PART OF THE METHOD TO RENEW YOUR MEMORY.

A TABLE OF SLIDE POSITIONS



Chromatic Scale and Slide Positions

Handwritten musical notation for a chromatic scale, showing notes and slide positions (1-7) for various notes. The notation is organized into four staves:

- Staff 1:** Treble clef, notes E, F, F#, Gb, G, G#, Ab, A, A#, Bb, B, Cb. Slide positions: 7, 6, #5, 4, #3, 2, 1, 7.
- Staff 2:** Treble clef, notes B#, C, C#, Db, D, D#, Eb, E, Fb, F#, F, F#, Gb, G. Slide positions: 6, 5, 4, 3, (2), (6), 5, 4.
- Staff 3:** Bass clef, notes #C#, Ab, A, #Ab, Bb, B, bCb, #Cb, C, #Cb, Db, D, #D#, Eb, Fb. Slide positions: (3), (2), (1), (4), (3), (2), (1), (3).
- Staff 4:** Bass clef, notes E, Fb, #F#, F, #F#, Gb, G, #G#, Ab, A, #A#, Bb, B, C, C. Slide positions: (2), (1), #3, 2, 3, 2, 1, 2, 1.

Additional slide positions in parentheses and with sharps/flats are shown below the notes in the fourth staff: (5), (#), (7), (6), (#), (7), (#), (3), (5), (6), (7), (4), (5), (6), (7).

Note: parenthesis about a position indicates that it is a false position (positions not generally used).  
 A sharp under a position means that under ordinary circumstances you will have to shorten the position slightly to get the note in tune. A flat means it should be lengthened slightly.



## HOW TO HOLD THE TROMBONE



Figure 1

1. The trombone is supported entirely with the left hand, the fingers are adjusted according to the illustration given opposite. The wrist is straight and the plane of the bell is at right angles to the plane of the slide.

2. The slide is moved with the right hand. It should be held lightly between the thumb and first two fingers; guard against supporting any of the weight of the trombone. All stiffness of the wrist and fingers must be avoided. In reaching the lower positions, the student will find it necessary to straighten the fingers and flatten the palm.

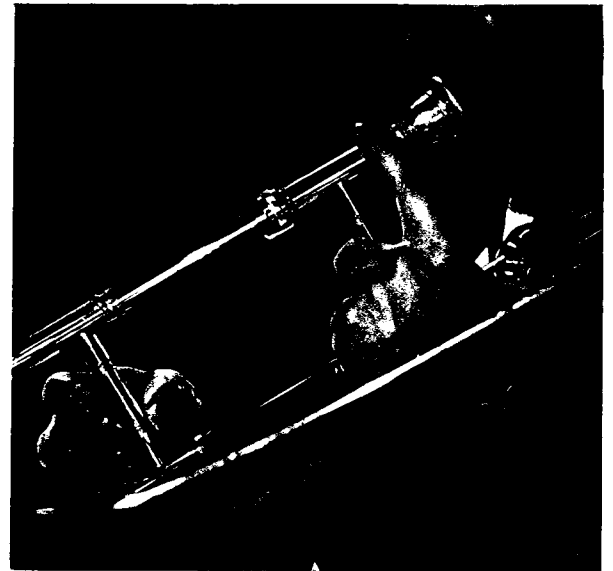


Figure 2

Posture. Assume a natural position, the back straight, the arms resting naturally with the elbows a short distance from the sides, and the head normally erect.

### LIP POSITION (embouchure)

Place the mouthpiece in the most comfortable and natural resting place on the lips. Avoid any extremes in placement; that is, have the center lobe of the lip well within the inner rim of the mouthpiece. Too much lower lip in the mouthpiece is undesirable.

Purse the mouth slightly to receive the mouthpiece by pulling the corners of the lips toward the center. Avoid excessive pressure; only a very slight amount of pressure is necessary to retain the placement of the mouthpiece on the lips.

### PHONE PRODUCTION

Start the tone with the combined action of the tongue and the breath. To tongue correctly in the low register make the sound tah followed by the support of the breath. The sound tah must be made without the use of the vocal chords; in other words, it must be breathed, not spoken. The supporting column of air should be the normal singing breath. DO NOT OVER-BLOW.

Breathe through the corners of the mouth; do not breathe through the nose and do not puff the cheeks.

The development of the embouchure and an easy tone production can be aided greatly by daily long tone exercises. When the embouchure becomes fatigued a rest should be taken.

## MUSICAL TERMS

<u>Term</u>	<u>Meaning</u>	<u>Abbreviation</u>
A tempo .....	Original time .....	A tem.
Accelerando .....	Gradually faster .....	Accel.
Adagio .....	Very slow .....	Ad
Allegretto .....	Not as quick as Allegro ...	All
Allegro .....	Quick .....	All
Andante .....	Slow, but moving .....	Andte
Alla breve .....	Cut time	
Crescendo .....	Increase loudness .....	Cres.
Decrescendo .....	Decrease loudness .....	Decres.
Forte .....	Loud .....	f
Fortissimo .....	Very loud .....	ff
Lento .....	Slow	
Maestoso .....	Majestic .....	Maest.
Moderato .....	Moderate .....	Mod.
Pianissimo .....	Very soft .....	pp
Piano .....	Soft .....	p
Presto .....	Very Quick .....	Pres.
Retard .....	Gradually slower .....	Rit.
Sostenuto .....	Sustained .....	Sost.
Staccato .....	Short, detached	
Tacet .....	Silent	
Tutti .....	To join	
Vivace .....	Quick	

LESSON I

START EACH TONE WITH THE TONGUE. Breathe the sound Tah on the low tones and the sound Too on the high tones.

Do not remove the mouthpiece from the lips during the rests. Inhale through the corners of the mouth.

FIRST POSITION

Whole Notes and Whole Rests

count 1-2-3-4

1.

2.

count 1-2 3-4

Half Notes

3.

Whole and Half Notes Together

4.

SECOND POSITION

When you are first introduced to a new slide position it is wise to exercise the "feel" of it extending the slide to the position and returning it to the preceding position without playing. Do this several times.

When you play the note in the new position be sure it is in tune. During the rest prepare for the next note. ALWAYS LOOK AHEAD!

5.

2nd.

6.

7.

THIRD POSITION

8.

3rd.

9.

10.

(2) (3)

LESSON II

FOURTH POSITION

1.

4th.

2.

(3) (4)

3.

natural sign

SIXTH POSITION

4.

6th.

5.

(4) (6)

6.

OTHER NOTES IN POSITIONS WE KNOW

7.

4th.

Melody

8.

count 1-2-3-4

same as common time

9.

2nd.

10. 

half rest  
count 1-2 3-4

11. 

12. 

LESSON III

Interval studies

Breathe only at breath marks (.) and at rests.


1. 

2. 

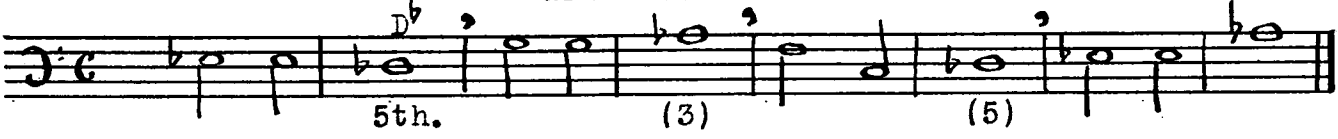
tongue "too"

3. 

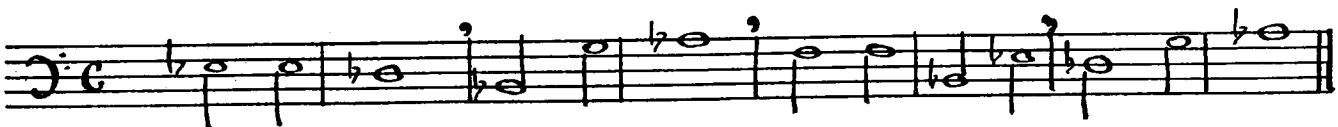
4. 

5. 

FIFTH POSITION

6. 

7. 

8. 

9. 

10. 

11. 

LESSON IV

Remember, tongue each note.

1. 

2. 


3. 







The Quarter Note and Quarter Rest

count 1-2-3-4 1-2 3-4, 1 2 3 4

4. 

5. 

6. 

7. 1 2 3 4 rest

8.

9.

10.

Play and Rest

11.

12.

LESSON V

Introducing Key Signatures

key of F

Exercise in F

1.

French Melody

2.



3. 

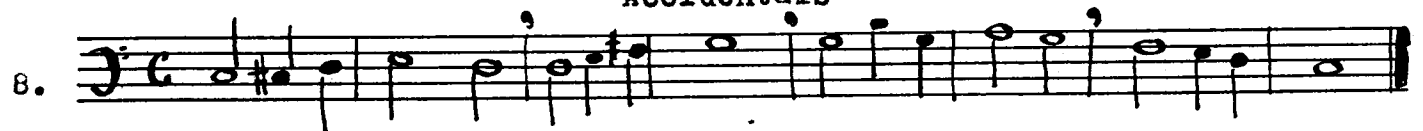
4. 

5. 

6. 

7. 

8. 

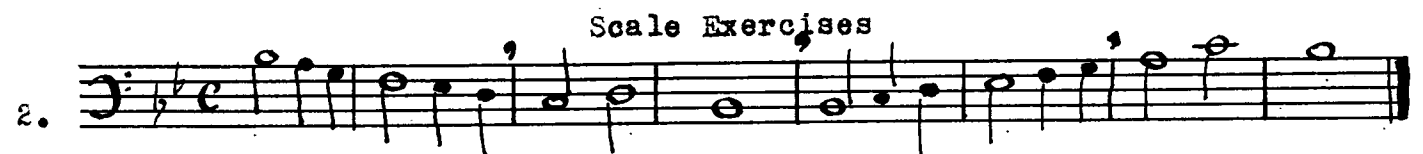
9. 

LESSON VI

Your First Scale

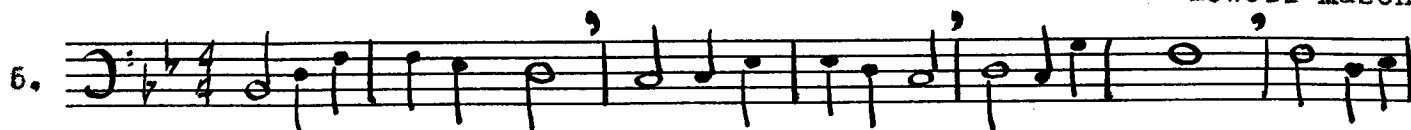
The B $\flat$  Major Scale  
(memorize)

1. 

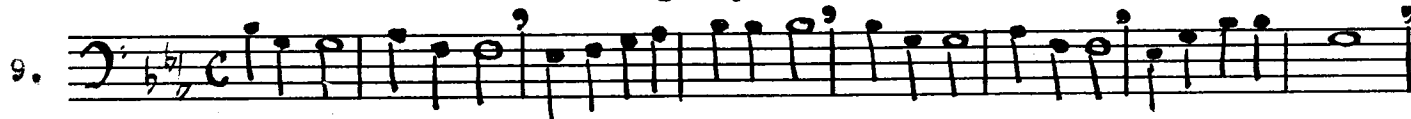
2. 

3. 

4. 



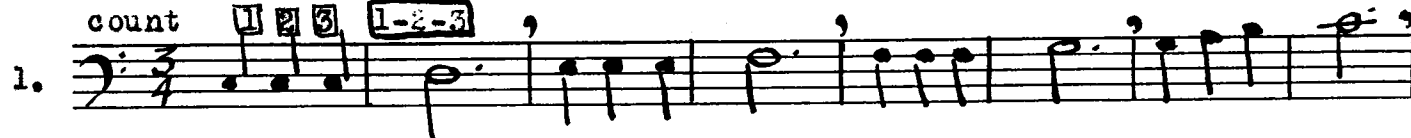
Lightly Row



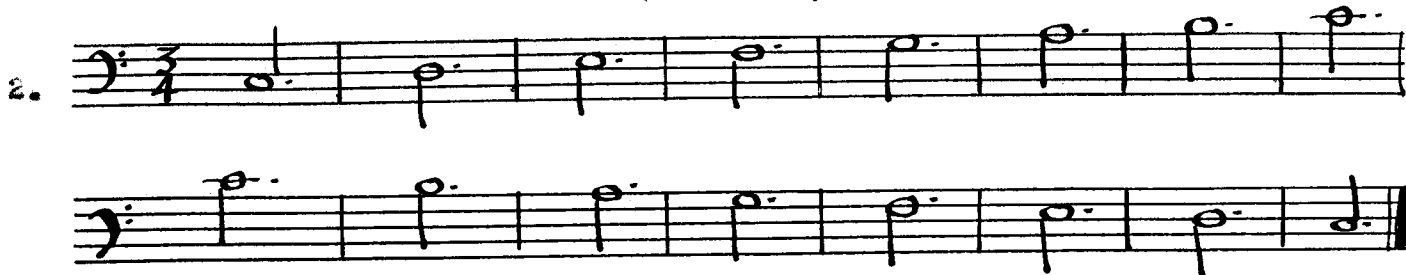
LESSON VII

Three-quarter Time and the Dotted Half

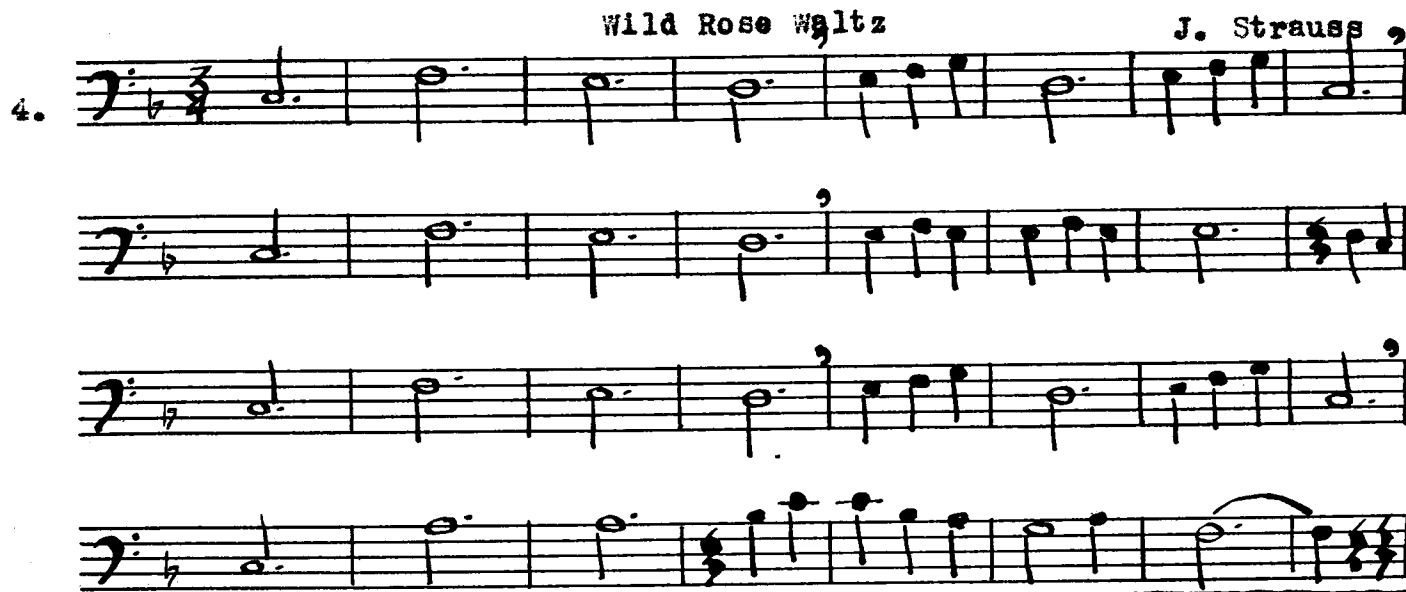
The dot increases the value of the note by one-half:  $d. = d + d.$   
count 1 2 3 1-2-3

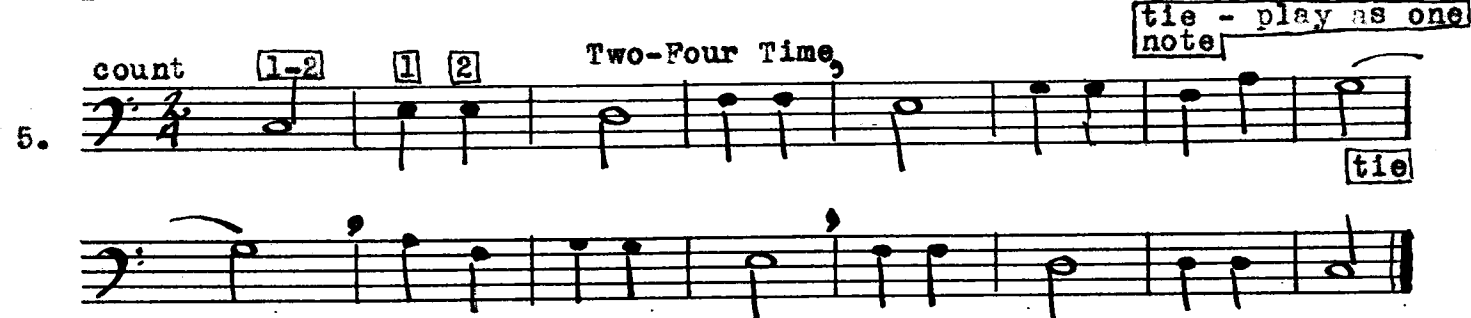


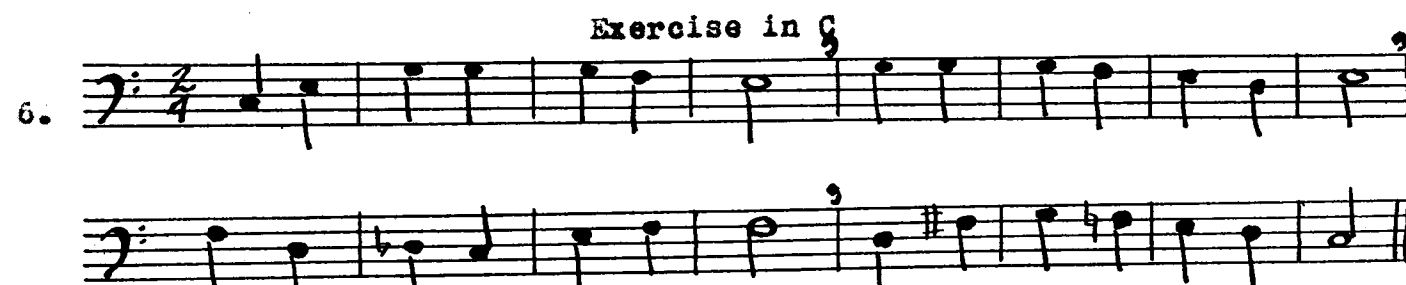
The C Major Scale  
(memorize)

2. 

3. 

4. 

5. 

6. 

\*note: each player makes his entrance in turn at number ① after the previous player has arrived at number ②. Stop at the double bar.

Hymn

E. Moss

7.

8.

LESSON VIII

Low Tones

Relax your lips and lower jaw when you play these.

1.

2.

How Can I Leave Thee

Moderato

3.

4.

5. 



6. 



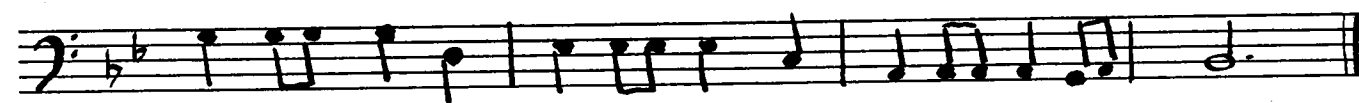
The Eighth Note  
Two eighth notes (♩) equal one quarter note (♩)

7. 

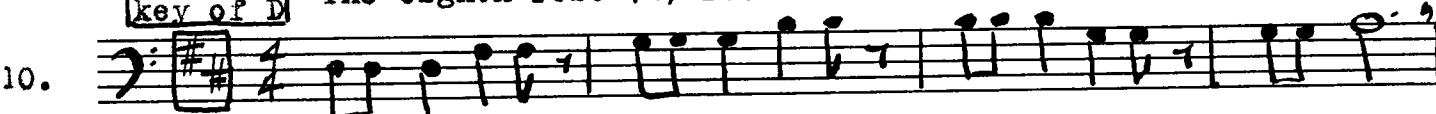
The repeat mark (♩) means to return to the beginning and play again.

8. 

9. 

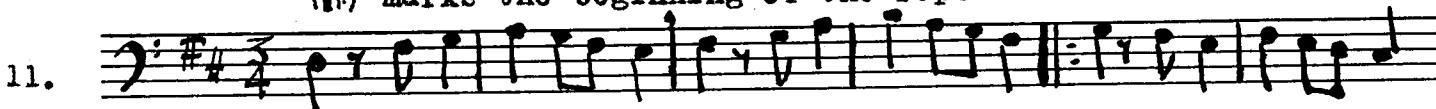


The eighth rest (♩) receives the same value as the eighth note.

10. 



(♩) marks the beginning of the repeated section.

11. 



The second time through, omit the first ending (1) and play the second ending (2).

12.

LESSON IX

A dotted quarter note receives one and one half beats (  $\text{♩} \cdot = \text{♩} \text{♩}$  ).

count 1-2 and 3 4 1-2 and 3 4

1.

Allegro

Deck the Hall

Welsh Air

2.

More Low Notes

F

3.

6th.

The F Major Scale

(6)

4.

(6)

March of the Elephants

5.



6. (3) hold

5th. 3rd.

7.

**Allegro** **Jingle Bells**

8.

**SEVENTH POSITION**  
(straighten fingers and flatten palm)

9. 7th. (7)

**Maestoso** **Russian Hymn**

10. (7)

**A Major Scale**  
(memorize)

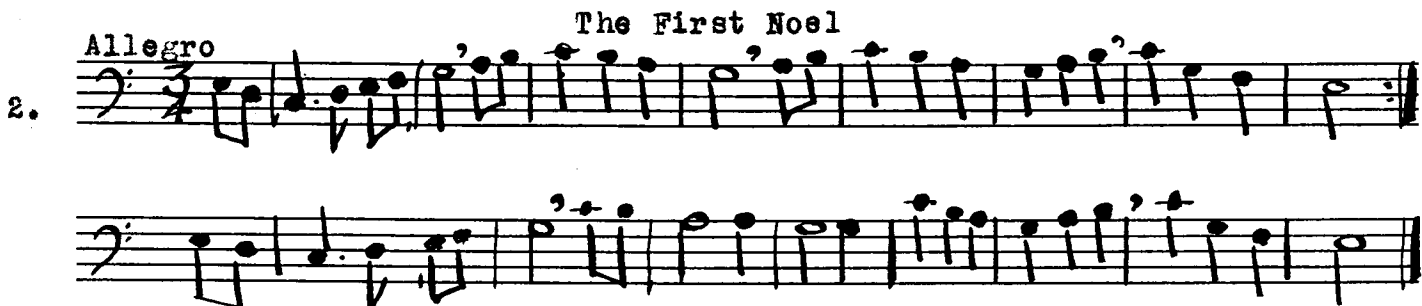
11. (3)

(3)

LESSON X

A Review

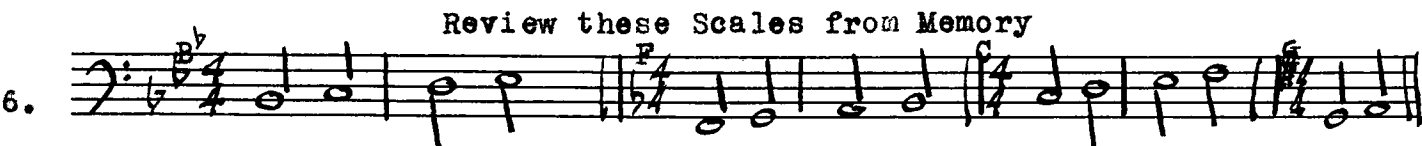
1. 

2. *Allegro* **The First Noel** 

3. **Sequence** 

4. **Intervals** 

5. *Moderato* **America** 

6. **Review these Scales from Memory** 



Your First Chromatic Scale  
(half tone scale)

57.

7. D#  
3rd.

G#  
5th.

8. 5th.  
3rd.

How is Your Tone Placement?

9.

10.

LESSON XI

The A<sup>b</sup> Major Scale

key of A<sup>b</sup>

1.

Exercise in Thirds

2. 1st.  
3rd.

Exercise in Fourths

3. 1st.  
4th.

**Alla Breve or Cut-Time (♩)**

Cut-Time is Four-Four Time played with two beats to the measure making every note twice as fast as written.

count 1-2 1 2 1 and 2 and 1-2 (sounds this)

5.

(5)

6.

Fine

D.C. al Fine

means to return to beginning and repeat to Fine

**Staccato**

A note with a dot over it ( $\overset{\cdot}{\text{p}}$ ) should be played about one-half of its written value. The articulation is produced by a short percussive attack with the tongue and breath.

7.

8.

**Marcato ( $\overset{\cdot}{\text{p}}$ )**

A marked decisive attack with the tongue and breath; note gets full value.

9.

Keep the lips on the mouthpiece during the rest; relax your lips and remember the tone placement.

10. D

1st.

Mixed Tonguing Exercise

11.

Mixed Accented Rhythms

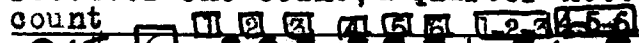
12. C#

2nd.

LESSON XII

Six-Eight Time

In six-eight time there is six counts in a measure; an eighth note (♩) receives one count; a quarter note (♪) two counts; etc.



1.

2. Lento Sweet and Low Barnby

3.

(2)

4.

key of E<sup>b</sup>

The E<sup>b</sup> Major Scale

5.

3rd.

Moderato

Italian Melody

6.

7.

Six-eight time can be played with two beats to the measure. The unit is the dotted quarter (♩.) which gets one beat.

8.

count 1 2

9.

10.



LESSON XIII

Two sixteenth notes ( $\frac{1}{16}$ ) equal one eighth note ( $\frac{1}{8}$ ). In four-four time, four sixteenth notes ( $\frac{1}{16}$ ) are played in one count.  
count

1.

Sharp Tonguing Exercises

2.

3.

4.

Allegro

Musieu Bainjo

Creole Song

5.

count 1-2 3 4

6.

Dotted Eighth and Sixteenth Notes

7.

8.

Allegretto Alsatian Tune

9.

The F Major Scale

10.

With Spirit Star Spangled Banner

11.

## Legato or Soft Tonguing

Legato means smooth and connected. Soft tongue each legato or slurred note by using the soft sound do; keep the breath continuous.

The dot over the slurred note means to soft tongue it and not just "tie" it to the other notes. The soft tongue is never used to start the phrase but will occur inside of it.

1.

too doo doo doo doo

repeat several times

2.

A Daily Legato Exercise

3.

4.

Combined Tongue and Slide Action

5.


The C Major Legato Scale

Aim at smooth position changes punctuated with the legato or soft tongue; not a series of jerky position stops. Use a flexible wrist.

6. 



7. 

8. *Andante*  Love's Old Sweet Song Molloy



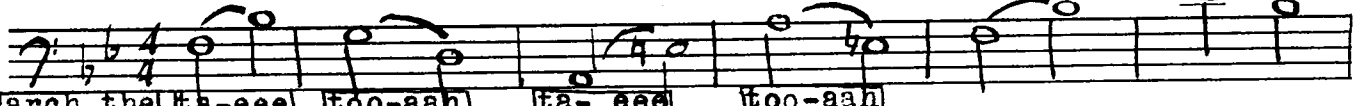








Aid the "Natural Slurs" with the Tongue

9. 

arch the	ta-eee	too-aaa	ta-eee	too-aaa
back of the		relax the		
tongue going up		tongue coming down		



Note: practice all the scales you have memorized with the legato tongue.



LESSON XV

The Two Octave Chromatic Scale

1.

2.

The crescendo, abbreviated cresc. or written , means to play gradually louder; do not over-blow. The decrescendo, abbreviated decres. or written , means to play gradually softer.

3.

The D# Major Scale  
(memorize)

4.

Stars of a Summer Night

66.

Woodbury

Andante

5.

Syncopation

6.

Negro Spiritual

Lively

7.

Blue Bells of Scotland

8.

LESSON XVI

Triplets

Triplets are three evenly distributed notes played on a single count.

1.

The E Major Scale

key of E

2.

Arpeggios

3.

Gigue

Lively

4.

Irish Ballad

5.

Cotton Eye Joe

6.

7. *Moderato*

8. *Good Night Ladies*

LESSON XVII

Melodic Minor Scales

key of A minor

A Minor

1.

2. *Arpeggios*

key of E Minor

Santy Anno

Sailor Song

3.

key of G minor

4.

key of C minor

Oh, Captain

5.

False Positions

As you have probably discovered, some notes can be played in several positions in addition to the standard positions you have been using. These are called "false positions". The following false positions are those most commonly used:

Standard positions:	2	1	1	1	1
	or	or	or	or	or
False positions:	7	6	5	4	4

It is wise to use the standard positions when you can, but, in rapid passages when it is more convenient you may use the false positions; however, be careful of your intonation!

6.

7.

6. *Quick*

9. *Assembly*

LESSON XVIII

Review

1. *Moderate* English Folk Tune

2. *Waltz* Fox



3. **ta-eee** **too-sah**

Mixed Rhythms

4.

Intermezzo

G. F. Handel

5.

Chromatics

6. <sup>A#</sup>  
1st.

7.

FINE

Running Sixteenths

D. C. al Fine

8.

9.

Battle Hymn of the Republic

W. Steffe

10.



Choral No. 1

73.  
J. Silber

1st. 2nd. 3rd. 4th.

1st. 2nd. 3rd. 4th.

In The Gloaming

Ann Harrison

Andante

1st. 2nd. 3rd.

1st.

2nd.

3rd.

1st.

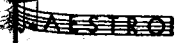
2nd.

3rd.

1st.

2nd.

3rd.



Lively

1st. 2nd.

1st. 2nd.

1st. 2nd.

1st. 2nd.

1st. 2nd.

Empty musical staves for the bottom of the page.

Choral No. 2

76.

J. Silber

1st.

2nd.

3rd.

4th.

1st.

2nd.

3rd.

4th.

Steal Away

Negro Spiritual

Andantino

1st.

2nd.

3rd.

1st.

2nd.

3rd.

1st.

2nd.

3rd.

1st.

2nd.

3rd.

Drink to Me Only With Thine Eyes

1st. *slowly*

2nd.

1st. *FINE*

2nd.

Choral No. 3

D. C. ALFINE  
J. Silber

1st.

2nd.

3rd.

4th.

1st.

2nd.

3rd.

4th.