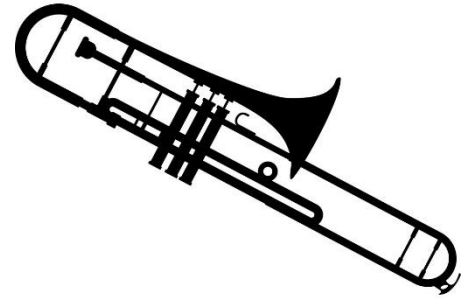


# Trombone Quick Notes

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## First Days

- Out of the case
- Assembly and WHY!!
- Buzzing long tones
- Right and Left Hand!
- Instrument position
- Correct Emboucher – Corners back. Not frowning or smiling. Neutral. An almost even amount of lower and upper lip. If anything, I use slightly more lower-lip if anything. (55% - 60%)
- Care and Maintenance – easier than most. Give it a Bath with dish soap! Unless it has an attachment. Then only the slide. Brush Your teeth or drink of water before playing.
- Loose wrist always!
- Only 2 fingers and thumb holding the slide brace (not 3 or 4!) I use one!
- Slide straight or tilted slightly downward.

## Beginners

- Approaching students that want to play trombone
  - o Long arms? Not a requirement, but patience to reach 6 and 7. It will be sharp until then.
  - o Lips? Not a requirement. Philosophy – any kid can play any instrument.
  - o A good ear needs to be developed early. Keys vs. Slide. Nothing is in tune until you listen. Infinite amounts of slide positions. Only 8 options on euphonium.
- 5<sup>th</sup> position sucks! It is typically not a series of pitches used because of keys taught, for far too long.  
C#/Db F#/Gb
- Valve started in MS grades. 6<sup>th</sup>, 7<sup>th</sup>, or 8<sup>th</sup> depending on student.
- Buzz melodies
- Know what a partial is and where alternate positions are. F, Bb and D above staff...
- Don't let them touch the Bell for third (at least not for too long). It isn't third position typically.

## Unique to Trombone

The BIGGEST thing to focus on about trombone is the challenges the **slide** presents. Many of the other pedagogical practices apply to almost all the brass family (i.e. posture, breathing, ear training, etc..)

- The slower the music The FASTER THE SLIDE!
- Micro-adjustments are constant, the tuning is right there in your hands.
- Glissando are fun but rare. Practice them! Blow through the notes, they take considerable air.
- Tenor CLEF!!!! AHHHHHHHHHHHHHHHHHHHHH!
- Bass Trombone should be played on occasion to learn 2<sup>nd</sup> trigger.

## Slide Challenges

- **Slower music** must have a **faster slide motion** to avoid unwanted glissando/portamento.
- *Articulation Timing*, much like with valves, need to line up with the arrival of the slide. Too early or late with create a glissando or incorrect rhythm.
- Any position will not be the same for each partial. **EVER!** Fourth space F, Tuning Bb, and above staff D are labeled in 1<sup>st</sup> position, but none are in the same place. F is sharp, Bb Tuned, and D is flat. This is based on tendencies of each partial and need to be learned as early as possible if not in High School. The most important reason to train the ear!!!!

- Portamento and Glissando are different and not always labeled correctly. Trombones rarely use portamento.

## Trombone Rep

### Books

- **Marco Bordogni's** *Melodious Etudes for Trombone* (Rochut – pronounced Row-Shoe) and *Melodious Etudes for Performance* (Raph) are basically the same thing with different arrangers.
- *The Arban's method book* is a classic for Trombone and Trumpet. I have yet to get through half of the material.
- *Blazhevich 70 studies* (clef studies also), *O. Blume Studies*, and *B. Grigoriev studies* are great. *Ostrander* (younger) and *Remington* are classics.
- I like *Trombone Essentials* by Douglas Yeo.
- Allan Ostrander – Bass trombone. Good for trombone with F attachment.
- Alessi warm-ups are basically Arban's technique studies.
- **Anything** to introduce or reinforce tenor clef. Think about sequences for easier transition.
- *Unlocking the Tenor Clef* – Mowat

### Solos (student should have both accompanied and unaccompanied always)

- Any MARCELLO Sonata!
- F. David Concerto (HS)
- Telemann Twelve Fantasies (Raph)
- Rimsky- Korsakov Concerto (HS)
- *Melodious Etudes* (Rochut)
- "Czardas" for trombone by V. Monti
- Grondahl Concerto for Trombone
- Bourgeois Trombone Concerto
- Hindemith Sonata for Trombone
- Arthur Pryor has several (Blue Bells – HS)
- *Morceau Symphonique*
- Stojowski Concerto
- Creston Fantasy
- Gordon Jacob Concerto
- Guilmant, Saint-Saens, Barat, Pugh, etc..
- De Meij Concerto
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### Other

- Personally, *Open Wrap* tubing is better for air speed and less resistance.
- NO PLASTIC MOUTHPIECES!!!!
- Boutique vs. Common brands. Seek, try out, and then choose.
- **Shire, Rath, Edwards**, Bach, some Yamaha, some Conn. Jazz (King 2b is pretty standard).
- I avoid any valve using string. But it works well most of the time.
- Silver plated only for Jazz/Marching. Avoid in Band! Trumpet yes, trombone not so much.
- *P-Bone* is nice because it is cheap and a great practice horn. Intonation suffers.
- 3 must have mutes. Straight, Cup, and Plunger(wah). Bucket and Harmon mutes are very unlikely. Derby Hat even less likely.
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