

# TABLE OF CONTENTS

## INTRODUCTION

|   | Page |
|---|------|
| 1. SELECTION AND CARE OF THE INSTRUMENT AND EQUIPMENT . . . . .   | 1    |
| Selecting the Trombone; The Mouthpiece; Care of the Slide; Cleaning and<br>Lubricating the Slide; Care of the Bell; The Rotary Valve; Trombone Mutes;<br>Holding the Trombone; Trombone Balancer              |      |
| 2. THE BREATH . . . . .   | 15   |
| Correct Breathing; Breath Control Exercises; Inhalation   |      |
| 3. THE EMOUCHURE . . . . .  | 23   |
| Forming the Embouchure; Mouthpiece Pressure; Endurance; Vibrato;<br>Lip Trills  |      |
| 4. MOUTHPIECE PRACTICING . . . . .  | 31   |
| 5. TONE QUALITY . . . . .   | 36   |
| 6. VOLUME RANGE . . . . .   | 38   |
| Embouchure in Volume Range; Pianissimo; Fortissimo  |      |
| 7. TONAL RANGE . . . . .  | 45   |
| The Middle Register; The Upper Register; The Lower Register;<br>Trombone Clefs; The Bass Trombone; B $\flat$ -F Bass Trombone Tuning;<br>B $\flat$ -F-E Bass Trombone Tuning; Bass Trombone Low Register Aids |      |
| 8. SLIDE TECHNIQUE . . . . .  | 58   |
| Glissandos; Alternate Slide Positions: Position Chart   |      |
| 9. DETACHED PLAYING . . . . .   | 63   |
| The Tongue; Embouchure in Staccato; Air in Tonguing; Double and<br>Triple Tonguing; Flutter-tonguing  |      |
| 10. LEGATO AND LEGATO TONGUING . . . . .  | 69   |
| Breath in Legato; Tongue in Legato; The Slide; Embouchure in Legato;<br>Legato Tonguing   |      |
| 11. DAILY EXERCISES . . . . .   | 75   |
| The Warm-up; Pre-warm-up; Long Tones-Crescendo and Diminuendo;<br>Flexibility Studies   |      |
| 12. INTONATION . . . . .  | 88   |
| Uses of the Stoboconn and Strobotuner   |      |
| 13. RHYTHM . . . . .  | 94   |
| Rhythmic Interpretation; Rhythmic Accuracy; Treatment of Rhythmic Figures   |      |
| 14. MUSICAL INTERPRETATION AND STYLE . . . . .  | 97   |
| 15. PERFECTION, THE ULTIMATE GOAL . . . . .   | 100  |
| 16. SELECTED LITERATURE . . . . .   | 102  |
| Solos; Duets; Ensembles   |      |

# INTRODUCTION

The person who decides to study the trombone should prepare himself to devote a major portion of this challenging endeavor studying himself and the physical and mental aspects that contribute to correct trombone playing. The source of sound is the player's lips, set in vibration by the breath being blown through them. The player's right hand must accurately and speedily set the slide so that the length of tubing corresponds with the pitch emitted by the lips. The player must rely upon his ear regarding intonation and its adjustments, and he must convert visual symbols into musical sounds within an artistic medium as a result of coordination of all these factors. He must use his tongue in various ways in articulating these sounds.

From the writer's observation of trombone players, the most common faults lie not so much in what is *not* done, but rather in what is done to *excess* in the physical process.

It is agreed that the mind is the control center for the movements of the body and that some parts of the anatomy are not so easily controlled as others. For example, it is easier to move our fingers than to wiggle our ears. In correct trombone playing, some of the muscles which we should *not* use and others which we *should* use might seem to be in the "ear wiggling" class, being far removed from the control of the brain. But the points of control which will be discussed in this treatise on trombone playing must be pursued with vigor and patience. Perseverance will reward the player with progress and knowledge which make for confidence. Continued repetition of each facet contained herein, along with enthusiasm for perfection, are the important ingredients for improvement. These components, coupled with the necessary talents of tone concept, pitch, rhythm, and expression, will, in the final analysis, be the aspects by which your playing will be judged.

This book is written for the student who

has no teacher available or for the teacher seeking more fundamental knowledge in the field of trombone playing. It is written for the trombonist (in any stage of proficiency) who is always a student. It is a guide and supplement to the many fine etude and method books available, and the contents apply to improving everything the trombonist encounters.

For the beginner, it is recommended that this book be read through completely once or twice. Then carefully begin the exercises recommended in chapters 2 and 11. The basic fundamentals are the most important foundations to correct playing. A position chart will be found in chapter 8 which will enable the beginner to locate the slide positions for each tone in his range.

The topics discussed are the backbone of technical knowledge leading to correct playing. With the proper emphasis and patience in the study of each chapter, the end result is bound to enhance the musical product of the ambitious player. Stress is placed on repetition, patience, and concentration.

It is recommended that the trombonist balance his musical diet each day with loud, soft, high, low, detached, and slurred tones and studies in various tempi rather than dwelling on any one facet of playing for long periods of time. It is further recommended that the student hear live performances and listen to records to gain concepts of sound and style. If no teacher is available, ask other musicians for their suggestions and help in general interpretation and style.

Although the trombone is a member of the brass family, which includes cornet, trumpet, French horn, baritone, tuba, and their variations, it remains in a class of its own because of its slide. The slide, which is advantageous in that intonation is readily at the player's fingertips, can also contribute to distasteful sounds if it is used inaccurately or is manipulated too

slowly between tones, allowing even a slight glissando to accompany a pitch change. A trombone player sometimes has almost two feet of slide motion, and never less than three inches, to maneuver while competing in speed and accuracy with the half inch or so that the trumpet player moves his fingers to change the length of his tubing by the use of the valves. Theoretically, the trombonist should accomplish this in the same interval of time as the trumpeter. Yet as the trumpeter's right hand complements his left hand in steadying his instrument as he holds it, the trombonist's right arm and hand are performing gymnastics, leaving the left hand alone to steady the instrument. If the slide work is not done in a highly relaxed yet speedy manner, the motion of the right arm can transfer jerkiness to the instrument and mouthpiece which is contrary to the delicate adjustments in the area of the embouchure.

In slurred playing, other instruments in the brass family blow a steady air stream accompanied by valve manipulation, whereas the trombonist must maintain the same steady air

stream and the use of "legato tongue" with most slide movements to eliminate the otherwise resultant glissando. In addition to this, the trombonist creates vacuum and compression in his instrument as the slide is pushed out or pulled in, which in some instances must be compensated for in breath adjustments.

It remains, however, that the trombone is a unique and beautiful instrument. Its importance in the musical world is found in orchestra, band, dance, jazz, solo, and ensemble playing. To the trombonists who aspire to greater heights in these fields this book is dedicated.

In expounding theories on trombone playing I shall try to project helpful suggestions in all the areas of playing. The book is the result of studying and sifting the theories of my teachers, colleagues, students, and myself. May you find the satisfaction that comes from the chain reaction of progress, enthusiasm, and confidence!

Edward Kleinhammer

# 1.

## SELECTION AND CARE OF THE INSTRUMENT AND EQUIPMENT

The trombone is of ancient origin. The slide, or the principle of elongating a brass instrument by tubes within tubes, has been credited to Tyrtæus in 685 B.C. Trombones were well-known in Germany in the sixteenth century, and Bach used soprano, alto, tenor, bass, and contrabass trombones in some of his compositions. Hans Menschel of Nuremburg was a famous maker of trombones in 1520.

*Sackbut*, the old English name for trombone, derived from the Moorish word *sacabuche*, meaning pump, suggested the motions of the player as he moved the slide in and out. The name trombone comes from *tromba* (trumpet) and means a large trumpet. The Italian name for it is trombone, as is the modern English and French. The German name for the trombone is *posaune*.

The trombone of today resembles its ancestors in physical appearance, except that over the years it has been improved in design as well as in precision craftsmanship.

The trombone is used in ensembles to depict heroic emotions, sacred calm, martial glory, and tragic episodes. Its tone can be grand and noble, organ-like, somber, or threatening. In solo playing it can be lyrically beautiful and technically brilliant. The advantage of the trombone over all other brass instruments is the possibility of perfect intonation in its entire range, because of the slide.

Pictured here are the alto trombone, valve trombone, tenor trombone and bass trombone. These comprise the most frequently-used trombones of this era.

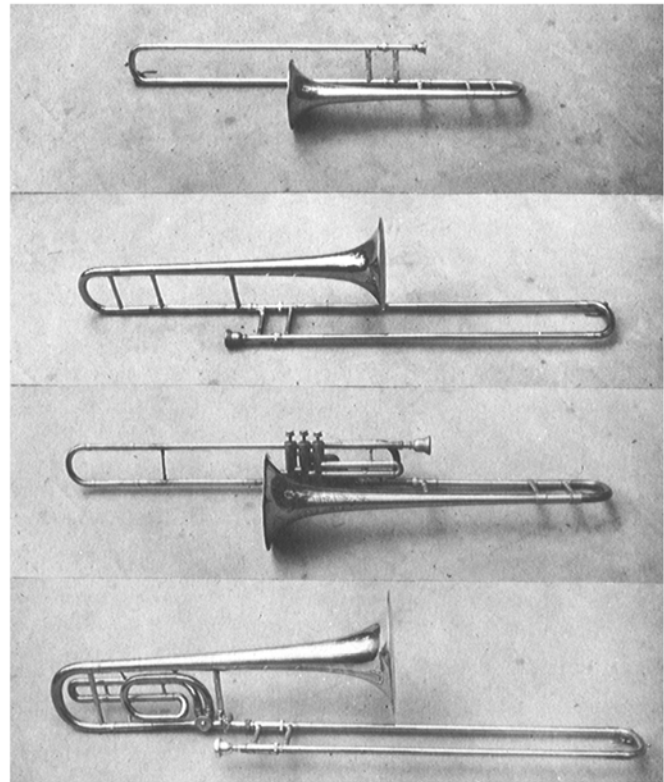


ILLUSTRATION 1

The alto trombone, in  $E\flat$ , is a perfect fourth higher in pitch than the other trombones pictured, which are in  $B\flat$ . Its tone, which is less powerful than that of the tenor trombone, is brightest in the upper register. Its lower tones are of inferior quality, and the pedal tones are never used. Due to the pitch of its fundamental tone and its small bore, the upper register is far easier to play than that of a tenor trombone, and it is sometimes used in orchestra passages for the first trombone part. The theoretical tonal range of the alto trombone is

