

THE TROMBONE

BRASS TECHNIQUES
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A SIMPLE HISTORY

The **trombone** originated in the 15th century with the addition of a slide to a natural trumpet, around 1450, making it the first fully chromatic brass instrument. During the **Renaissance**, it was commonly used to double voices in choirs and in instrumental consorts. Its ability to blend with voices made it a popular instrument for church music and a favorite of **Giovanni Gabrieli**, who utilized it extensively in his sacred works.

The term "sackbut" was used in **England**, while "posaune" was its name in **Germany**. The name "trombone," meaning "big trumpet" in Italian, became its universal name, primarily used in **Italy**. In **1685**, a smaller trombone pitched an octave higher than the common B ♭ tenor trombone emerged in **Central Europe**. This instrument, known as the "alto trombone," was originally pitched in **E ♭** and became a standard in both orchestral and church music.

The trombone's role in **opera** expanded around 1780, where it was used to create dramatic effects in works by composers such as **Mozart**, who featured it in operas like *Don Giovanni* and *The Magic Flute*. By **1808**, **Beethoven's Fifth Symphony** marked the trombone's permanent integration into the **symphonic orchestra**. Other early composers who appreciated the unique color of the trombone include **Schubert**, **Mendelssohn**, and **Brahms**.

In **1839**, **C.F. Sattler** introduced the **F-attachment** by adding a valve to the trombone, enabling it to play lower notes and improving its range. This advancement was followed by the introduction of the small **bass trombone** in **1850**. **Wagner's Ring Cycle** (1876) contributed to the development of the **contrabass trombone**, which has since become a standard part of large orchestral settings.

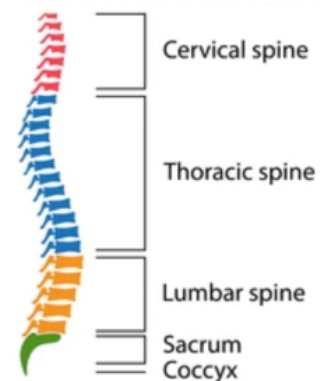
Today, the trombone is used in a wide range of musical settings, from **symphonic** and **chamber music** to **solo performance**, as well as **pop** and **jazz** genres. Its versatile sound and unique ability to move smoothly through all pitches, thanks to the slide mechanism, continue to make it an integral part of brass sections in various musical ensembles.

PLAYING POSITION

Below are the core sections for teaching proper trombone posture, along with some additional insights to help your students achieve a comfortable, effective playing position.

Body:

- **Upright:** Sit upright with your feet flat on the ground. Engage with the seat of the chair using the **sitz bones** (pelvis), ensuring proper



posture. Maintain the four natural curves of your spine, avoiding slouching.

- **Instrument Position:** Hold the trombone in a way that allows the mouthpiece to naturally reach your lips—**bring the instrument to you** without altering your posture. The trombone should be positioned so the slide can move freely without obstruction. The left and right arms should be **below**, a 90° angle between the elbows.
- **Bell Position:** The bell should be slightly angled downward, allowing for a comfortable playing position. Keep the bell off the body to promote proper airflow and avoid tension.
- **Starting Position:** Begin with the trombone held in front of you, with the instrument standing in front of you with the tip of the trombone slide touching the ground. The trombone, like the horn and flute (among other instruments), is an asymmetrical instrument — be careful not to lean to one side or the other.

Left Hand:

- **Weight:** The support of the **full weight of the instrument** is with the left hand and arm.
- **Grip:** Place the left index finger on the mouthpiece shank or receiver and form the remaining fingers around the inner slide brace and the thumb around the bell brace.
- Use the American Sign Language sign for **love**. →



Right Hand:

- Think of the **Spock** hand gesture but keep the fingers relaxed. →
- Hold the slide brace at the bottom between the thumb and first two fingers, with the pads of the fingers touching the brace or the left outer slide.
- The third and fourth fingers should rest naturally on the other side of the slide.
- Ensure your palm is facing toward you.
- **Absorb shock:** The right wrist and fingers should remain in a “pliable” position. However, it is the job of the right wrist to act as an ergonomic shock absorber. Doing so helps maintain a stable embouchure while playing faster passages.



Horn Angle and Music Stand:

- **Chair Placement:** Make sure the student has room to resonate in front of them. Their chairs should be further back of the row in front of them. Doing so will also help ensure room for the slide in extended positions.
- **Line of Sight:** Always keep the music stand to the right to avoid obstruction of your sight line to the instrument and ensure smooth slide motion. This position allows the slide to move under and completely to the left of the music stand.

Additional Considerations:

- **Relaxation:** Maintain a relaxed and tension-free playing posture. Avoid unnecessary muscle tension in your shoulders, neck, and jaw.

- **Individualization:** These are general guidelines. Adjust the position slightly to find what feels most comfortable and efficient for you.
- **Regular Practice:** Consistent and mindful practice will help you develop good playing habits and improve your overall technique.

Additional Tips:

- **Visual Aids:** Use diagrams and photos to illustrate the correct playing position.
 - Demonstrate the correct posture and hand positions to your students.
 - Encourage students to observe and learn from experienced players.
- **Check Relaxation:** Remind students to keep their shoulders relaxed and avoid unnecessary tension in the neck, jaw, or arms.
- **Mirror Practice:** Use mirrors to help students visualize and adjust their posture and hand positions.
- **Breathing and Embouchure:** Reinforce that posture directly impacts breathing efficiency and embouchure stability. A good playing position allows for optimal airflow and minimal strain.
- **Individual Adjustments:** Each student's body is unique; adapt these general guidelines to accommodate differences in height, arm length, and dental structure.

Proper posture not only promotes better sound production and technique but also prevents long-term physical strain. Encourage students to develop good habits early, as these will serve them throughout their playing careers.

TROUBLESHOOTING COMMON TROMBONE STUDENT PERFORMANCE PROBLEMS

Smear

- **Problem:** Slow, imprecise, or impeded slide movement creates an unattractive smear sound between notes
- **Solution:** Emphasize the importance of reaching the correct slide position before the next note begins without cutting off the previous note. Regularly check the instrument's slide condition, ensuring it moves freely and smoothly.

Uncomfortable Left Hand

- **Problem:** Poor left-hand positioning can cause discomfort or pain due to the instrument's weight.
- **Solution:** Ensure the forearm and hand are aligned, with the left hand supporting the instrument properly. **Make sure the angle of the bell and slide are in the most comfortable position.** Adaptation to the trombone's weight will help improve comfort over time.

Nasal/Pinched Sound

- **Problem:** This can result from improper alignment of the teeth, air leakage into the nasal cavity, or squished lip tissue.
- **Solution:**
 - Align the teeth so the bottom teeth are slightly forward and down.
 - Avoid squishing the lips against the teeth to allow for free vibration.
 - Use exercises such as blowing on the back of the hand while whispering “TOOH” to reinforce proper air direction and support.
 - Encourage the student to maintain an open oral cavity, as if there is hot food in their mouth.

Air Support

- **Problem:** Weak air support leads to a thin or inconsistent tone.
- **Solution:**
 - Teach students to inhale and exhale efficiently and relax the body during breathing.
 - Reinforce the need for ample air volume to support the trombone’s larger aperture size compared to high brass instruments.

6th and 7th Position

- **Problem:** Young students may struggle to reach these positions accurately, often resulting in poor intonation.
- **Solution:**
 - Encourage turning the trombone to the right slightly to help extend the arm while maintaining proper embouchure.
 - Use an F-attachment instrument to simplify certain passages and reduce reliance on extreme slide positions.
 - Gradually build arm strength and flexibility through exercises and regular practice.

Slide Movement

- **Problem:** Poor slide movement affects both technique and intonation.
- **Solution:**
 - Emphasize precise slide placement before initiating each note.
 - Practice slide transitions in slow, deliberate movements, increasing speed as accuracy improves.
 - Encourage practicing in dark conditions to reduce reliance on visual cues.
 - Teach students that the faster the tempo, the later the slide movement should occur. Conversely, in slower passages, the slide should move more quickly.

- “The slide should move as late as possible, as fast as possible.”

Slurred Passages

- **Problem:** Inconsistent slurring occurs when players incorrectly articulate slurred phrases.
 - **Solution:**
 - Teach natural slurring techniques where upward slurs match outward slide movements and downward slurs match inward slide movements.
 - Focus on maintaining a smooth air stream with an added light “da” articulation.
Trombonists articulate nearly all slurred notes due to the physics of the slide.
 - Teach students to maintain smooth air support to bridge notes while using articulation to define transitions.
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MORE ARTICULATION THOUGHTS

“DOODLE ARTICULATION”

For most slurring on the trombone, legato tonguing must be employed through the use of soft syllables, such as “du,” “thu,” or “loo.” This is sometimes accompanied by placing the tongue on the roof of the mouth.

NATURAL SLURS

Allow the change in the harmonic series to articulate for you. Learning the natural slurs takes time because not every note has a natural slur. Practice “all slurred” and the player will find the “breaks” of the harmonic series.

LEGATO TONGUE

Na-Na-Na-Na

Da-Da-Da-Da

EQUIPMENT

Beginner Instruments

- **Key Consideration:** Beginner instruments are designed for durability, ease of play, and affordability. These instruments help students focus on developing technique without being hindered by maintenance concerns.
- **Maintenance Tip:** Regularly inspect beginner instruments to ensure valves, slides, and braces are functional. Poorly maintained beginner instruments can discourage students.

- **Brand Recommendations:** In addition to Bach and Yamaha, consider brands like Eastman and Getzen for beginner-level trumpets, as they offer reliable options for student use. However, the adage of “you get what you pay for” holds true—cheap “knock off” instruments break easily. Stick with a well known manufacturer.

Intermediate Instruments

- **Why to Avoid Them:** Intermediate instruments often provide minimal improvements over beginner instruments and may not justify their higher cost. These instruments are typically designed as a marketing bridge between beginner and advanced models but lack the quality of professional equipment.
- **Recommendation:** Skip intermediate instruments entirely in favor of investing in either durable beginner models or advanced instruments.

Advanced Instruments

- **When to Purchase:**
 - For advanced students with solid technique and a long-term interest in playing.
 - For programs looking to invest in higher-quality instruments that elevate student performance.
- **Features:** Advanced instruments provide better craftsmanship, superior materials, and more precise intonation and sound quality.
- **Student Guidance:** Encourage advanced students who plan to continue playing after high school (non-professionally) to invest in an advanced instrument suited to their needs.

Brand Recommendations: Bach and Yamaha are excellent choices, but Shires, Edwards, and Getzen also offer high-quality advanced models.

Accessories

- **Mouthpieces:** Ensure students use the correct mouthpiece for their level and needs. Bach and Schilke/Yamaha offer reliable standard mouthpieces (e.g., Bach 6½ AL or Yamaha 50).
 - www.mouthpieceexpress.com
- **Cases:** Make sure cases are sturdy enough to protect instruments, especially in school settings where wear and tear is common. If not, get a new one.
- **Cleaning Supplies:** Stock valve oil, , slide greases, tuning slide grease, and cleaning kits. Teaching students proper instrument care prevents damage and extends the life of your program's instruments.
- **Mute Selection:** Equip your program with a variety of mutes (listed below) to meet the demands of large ensemble and jazz repertoire.

Final Considerations

- **Long-Term Planning:** Evaluate your program's goals and the demographics of your students when making purchases. Invest in durable instruments that can last for years with proper maintenance.
- **Student Rentals:** Partner with reputable music stores for beginner rentals, ensuring families have access to well-maintained instruments.
- **Budget Wisely:** Spend strategically on instruments and equipment that offer the most educational value.

Trombone Bore Sizes:

- **Small Bore (0.500" or 0.508")**
 - Ideal for young students.
 - Smaller mouthpiece receiver, making it easier to handle for beginners.
 - Produces a brighter, more focused sound that is great for developing basic embouchure and technique.
- **Medium Bore (0.525")**
 - This size is generally not recommended for school programs.
 - While versatile, it doesn't offer as many advantages as either small or large bore trombones for young or beginner players.
- **Large Bore (0.547") with F-attachment**
 - Offers a larger sound envelope, producing a warmer, fuller tone suitable for various ensemble sizes.
 - F-attachment allows for easier access to lower pitches and is essential for advanced students.
 - Ideal for intermediate to advanced players as it supports a more powerful sound needed in larger ensembles.
- **Bass Trombone (0.563")**
 - Designed for large orchestral sound.
 - Not practical for young students due to the instrument's size and weight.
 - Produces a deep, resonant tone necessary for professional orchestral and large ensemble playing.

Trombone Instruments:

Small Bore Tenor:

- **Beginner Models**
 - *King 606:* Affordable and durable, a good option for beginners.
 - *Bach TB301:* Reliable and consistent for starting students.
 - *Conn TB711:* Offers a solid tone for young players.
 - *Yamaha YSL-354:* Known for good playability and ease of use for beginners.
- **Advanced & Professional Track Models**

- *Bach 12 or 16*: Excellent choice for advancing players with rich tonal quality.
- *Conn 6H*: A popular model with a smooth, focused sound.
- *Yamaha YSL-691*: Known for its easy response and smooth playing.
- *King 2B, 3B*: Well-regarded for their bright, flexible sound, ideal for jazz and classical playing.

Large Bore Tenor with F-Attachment:

- **Advanced & Professional Models**

- *Bach 42, 42B*: Highly respected for their warm, full sound, suitable for various music genres.
- *Conn 88H*: One of the most widely used models in both classical and jazz settings.
- *Yamaha YSL-882O*: Offers excellent precision and sound quality with a more centered tone.

- **Custom Models**

- *Edwards T350-HB*: A customizable option known for its outstanding response and tone.
- *Shires Q Series*: A high-end instrument offering excellent projection and versatility for professionals.

Bass Trombone:

- **Advanced & Professional Models**

- *Bach 50B2 (Dependent)*: A solid bass trombone with great depth, ideal for those starting to explore bass trombone.
- *Conn 112H (Independent)*: Offers flexibility with independent valves for more advanced bass trombone players.
- *Yamaha YBL-620 (Dependent)*: A reliable and affordable model for early bass trombone players.
- *Yamaha YBL-822 (Independent)*: Offers improved tone quality and flexibility with independent valves.

- **Custom Models**

- *Edwards B454-E (Independent)*: Known for its excellent tone and responsive playability, designed for professional-level players.
- *Getzen Custom*: Known for its high-quality build and powerful, rich sound.
- *Shires Q Series Professional*: Offers remarkable projection and clarity, ideal for demanding orchestral and solo performances.

Understanding Bass Trombone Valve Systems: Understanding the valve system on a bass trombone is essential for players, as it greatly affects range, playability, and versatility, particularly in the extreme low register. Below is a breakdown of the three main valve systems, along with additional considerations to guide your selection.

Single-Valve Bass Trombone: This system features a single valve with a 0.563" bore, functioning similarly to a tenor trombone with an F-attachment. However, it lacks the flexibility needed for advanced low-register playing, making it unsuitable for serious students or professionals.

- **Recommendation:** Avoid purchasing single-valve bass trombones due to their limited range and playability.
- **Common Issue:** These instruments struggle with accurate note production in the extreme low register, especially in ensemble settings. Intonation is also a problem.

Double-Dependent Valve System: Often referred to as a **stacked system**, this configuration uses two valves that operate in tandem. It is commonly found on lower-priced bass trombones because it is easier to construct. While it improves playability in the extreme low register compared to single-valve systems, it offers less flexibility than an independent valve system.

- **Best Use:** Suitable for beginners or students transitioning to bass trombone due to its straightforward design.
- **Drawback:** Limited ability to execute alternate positions and fine-tune notes compared to an independent system.

Double-Independent Valve System: This setup allows each valve to operate independently, providing the greatest versatility and access to a broader range of notes in the extreme low register. It also offers more options for tuning and alternate fingerings, making it the system of choice for advanced players and professionals.

- **Why It's Preferred:** Maximizes flexibility and facilitates complex passages with fewer physical constraints.
- **Cost Consideration:** Typically more expensive, but the additional functionality justifies the investment for serious musicians.

Additional Considerations: Bass trombones retain the same thumb trigger as a tenor trombone (the F-attachment). However, players can select their preferred key for the second valve, commonly D, E ♭, or G. This choice affects tuning and ease of use in specific registers.

- **Key Choice Implications:** Different keys for the second valve provide unique advantages depending on the music style and individual preferences.
- **Player Adaptability:** Ensure the valve system aligns with the player's physical capabilities, as some systems require greater hand strength and dexterity.
- **Valve Type Chart:** The chart below lists the most common valve arrangements produced. The highlighted ones are the most common available.

ARRANGEMENTS FOR BASS TROMBONE VALVES
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Valve System	Natural	Thumb Valve	Finger Valve	Both Valves
Dependent	B ♭	F	N/A	D
Dependent	B ♭	F	N/A	E
Dependent	B ♭	F	N/A	E ♭
Dependent	B ♭	F	N/A	C
Independent	B ♭	F	E ♭	G
Independent	B ♭	F	G ♭	D
Independent	B ♭	F	C	D
Independent	B ♭	F	B ♭	C

MOUTHPIECES ~ SS = small shank (.493-.525 bore) LS = large shank (.547-.563 bore)		
Student Level	Brand/Size	Brand/Size
Beginner SS	Bach 12C or Bach 6 ½ AL	Schilke 47 (Yamaha 47)
Advanced LS	Bach 6 ½ AL	Schilke 50 (Yamaha 50)
Professional Track LS	Bach 5G or 5GS	Schilke 52 (Yamaha 52)
Advanced Bass LS	Bach 1 ½G	Schilke 57 (Yamaha 57)

MUTES	
Type	Brand
Straight	Denis Wick, Tom Crown
Cup	Humes & Berg (aka Stone-Lined), Jo-Ral
Harmon/Bubble	Denis Wick, Jo-Ral
Bucket	Soulo Mute
Plunger	Hardware Store (unused please)
Pixie Mute (w/plunger)	Humes & Berg (Stone-Lined)
Silent Mute (Practice Mute)	Best Brass

THE COMMON RANGE

Beginning Intermediate Advanced

STANDARD TROMBONE INSTRUMENTATION AND PART ASSIGNMENTS

Wind Band:

- **Early Trombone Students:** Small or medium bore tenor trombones are ideal for beginners.
- **Advanced Students:** Large bore tenor trombones with F-attachment are used for more advanced players.
- **Bass Trombone:** Some high schools may have a bass trombone player to fill the lower register.

Orchestra:

- **1st Trombone:** Typically uses a large bore tenor trombone with F-attachment or a medium bore tenor. Professional orchestras may also feature an alto trombone for additional tonal color.
- **2nd Trombone:** Uses a large bore tenor trombone with F-attachment or a medium bore tenor.
- **3rd Trombone:** Bass trombone is required for this part to provide the deep, resonant sound typical of orchestral brass sections.

Brass Quintet:

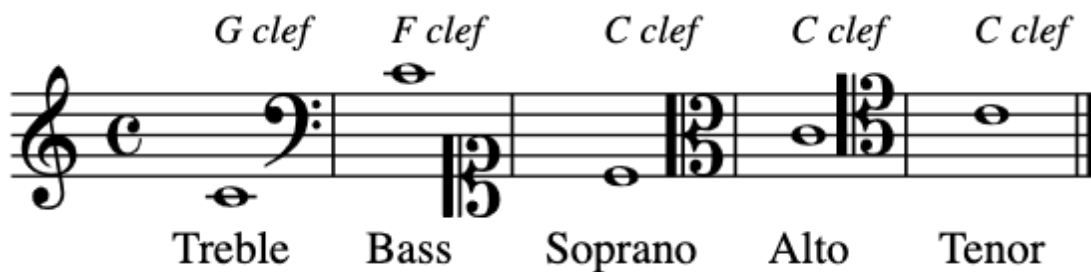
- **Trombones:** Large bore tenor trombones with F-attachment are commonly used. A bass trombone can also cover the tuba part when needed.

Jazz:

- **1st Trombone (Lead Chair):** Typically plays a small bore tenor trombone for its agility and brightness.
- **2nd Trombone (Solo Chair):** A small or medium bore tenor trombone is used, offering a flexible sound for soloistic work. This chair typically sits to the right of the lead chair.
- **3rd Trombone:** Often uses a large bore tenor trombone with F-attachment or a medium bore tenor for fuller harmonic support.
- **4th Trombone (Bass Trombone):** The bass trombone fills the lower register of the brass section with its rich, powerful tone.

CLEFS

For trombone players, the ability to read in several clefs—primarily bass, tenor, and treble—is crucial for versatility across different musical settings. While **bass clef** is most common in orchestral and concert band music, **tenor clef** often appears in higher trombone parts, especially in more advanced literature, while **treble clef** is used in jazz and some brass quintet settings. Mastery of these clefs allows trombonists to perform a wide variety of repertoire, from classical to contemporary, with ease and accuracy.



STUDENT TROMBONE LITERATURE RECOMMENDATIONS

Bridge the Gap

The Issue: In many high school solo and ensemble settings, there is a pervasive belief that students must tackle repertoire far beyond their technical and musical maturity simply to meet arbitrary standards, such as those set by specific states or competitions. This pressure can lead to students "crushing" their way through pieces without fully understanding or mastering them.

College instructors often encounter students claiming they have **played** advanced works during high school, but these same students frequently lack the skills to **perform** them effectively. True performance encompasses technical precision, musicality, and emotional communication which are not achieved by merely surviving the notes—**The Gap**.

Close the Gap:

Set Realistic Goals: Teachers must assess students' current technical ability, tone production, and phrasing skills before selecting repertoire. A well-matched piece allows the student to focus on both technical execution and musical expression.

Prioritize Musicality: It is better for a student to perform a simpler piece with artistry and confidence than to stumble through something far too challenging.

Build Progressively: Select repertoire that gradually increases in difficulty, reinforcing foundational skills along the way.

Teach the Process: Guide students to develop practice habits that emphasize mastery of fundamentals, musicality, and the nuances of performance.

RECOMMENDED TROMBONE SOLO LITERATURE

Here are some suitable works that emphasize growth in both technical and musical aspects. These selections are appropriate for students developing into true performers, while also catering to those who may not pursue trumpet beyond high school but wish to succeed in district or state competitions. Balancing technical challenge, musical interest, and accessibility, these pieces provide excellent opportunities for well-rounded development and performance.

Beginner Level: These pieces provide accessible yet engaging opportunities to develop fundamentals while preparing for district or state-level competitions. They balance simplicity with musical interest, making them perfect for early-stage students.

- **Buchtel, *At the Ball*:** A cheerful, melodic piece that emphasizes phrasing and tone development.
- **Clark, *Devotion*:** A lyrical work focusing on expressive playing and smooth legato lines.
- **Johnson, *Pastel Prairies*:** A pastoral-themed piece offering opportunities to work on dynamics and musical storytelling.
- **Smith, *First Solos*:** A collection of approachable pieces designed to build confidence and technique.
- **Tanner, *Wade in the Water*:** A traditional spiritual with simple technical demands, highlighting style and rhythmic accuracy.
- **Vandercook, *Gems*:** Tuneful studies emphasizing articulation and phrasing for the budding trombonist.

Intermediate Level: These selections highlight the student's growing technical and musical maturity, making them ideal for regional competitions or recitals.

- **Barnes, *Arioso and Caprice***: A two-part work contrasting lyrical playing with spirited technical passages.
- **Burgstahler, *Triumphant Trombone***: A celebratory piece that tests range and dynamic control.
- **Cimera, *Victoria***: A stately work that combines musical elegance with moderate technical challenges.
- **Clarke, *Artemis Polka***: A charming polka that reinforces light articulation and rhythmic precision.
- **Fox, *Andante and March***: A versatile piece featuring lyrical and march-like sections for interpretive contrast.
- **Ropartz, *Andante et Allegro***: A classic in trombone repertoire, requiring smooth phrasing and bold transitions.
- **Smith, *Solos for Trombone***: A collection offering a range of styles to hone expression and technique.
- **Voxman, *Concert and Contest Collection***: A staple anthology for intermediate players covering a variety of styles and eras.

Advanced Level: Designed for students ready to tackle more demanding repertoire, these pieces are excellent for demonstrating refined technique and interpretive skill in high-level competitions or auditions.

- **Barat, *Andante and Allegro***: A classic test of expressive phrasing and technical dexterity.
- **Bozza, *Ballade***: A dynamic piece requiring both lyricism and precision in challenging passages.
- **Creston, *Fantasy***: A modern work featuring rhythmic complexity and virtuosic technical elements.
- **David, *Concertino***: A Romantic-era staple blending operatic lyricism with technical brilliance.
- **Guilmant, *Morceau Symphonique***: A lyrical and dramatic showpiece for developing musicianship and technique.
- **Grøndahl, *Trombone Concerto***: A staple of the trombone repertoire, blending Romantic lyricism with elements of early 20th-century modernism.
- **Pryor, *Blue Bells of Scotland***: A virtuosic but approachable showpiece for trombone, renowned for its dazzling technical demands and lively character.
- **Rimsky-Korsakov, *Concerto***: A brilliant piece emphasizing stylistic contrasts and robust tone.
- **Süle, *Sonata “Vox Gabrieli”***: a modern trombone work that combines lyrical beauty with dramatic intensity.

Bass Trombone Advanced Level: For students specializing in bass trombone, these selections highlight the instrument’s unique sonority and technical capabilities.

- **Barat, *Introduction and Serenade*:** A lyrical piece emphasizing rich tone and smooth phrasing.
- **Frescobaldi, *Canzoni*:** A Baroque work showcasing stylistic control and musical sensitivity.
- **Tcherepnin, *Andante*:** A reflective piece that demands expressive nuance and depth of sound.
- **Bozza, *Andante et Allegro*:** A versatile piece with a flowing opening and a dynamic, challenging conclusion.

Unaccompanied Trombone Literature:

- **Arnold, *Fantasy for Solo Trombone*:** A vibrant unaccompanied work by Malcolm Arnold, exploring the full expressive and technical range of the trombone through contrasting moods and dynamic shifts.
- **Bach, *Cello Suites*:** Timeless Baroque masterpieces, transcribed for trombone, showcasing lyrical phrasing, technical dexterity, and interpretive depth in a solo format.
- **Bassett, *Suite for Unaccompanied Trombone*:** A sophisticated and inventive work, blending modern tonalities and textures with virtuosic challenges for the performer.
- **Bernstein, *Elegy for Mippy II*:** A charming, humorous piece with a heartfelt lyrical quality, composed as a tribute to Leonard Bernstein's brother's dog.
- **Crespo, *Improvisation No. 1*:** A highly expressive, jazz-inspired unaccompanied work with free-flowing melodies and an improvisatory feel.
- **Giza, “Goose” for Unaccompanied Bass Trombone:** A quirky and engaging piece for bass trombone, blending humor with technical demands in its playful depiction of a goose.
- **Kondo, *Sonata for Unaccompanied Trombone*:** A bold and dramatic work rooted in modern idioms, demanding both technical mastery and emotional depth from the performer.
- **Stockhausen, “House of Usher” from *Poe Songs*:** An avant-garde and theatrical work that uses extended techniques to evoke the eerie, surreal atmosphere of Edgar Allan Poe's tale.

Key Takeaways for Teachers: By choosing repertoire carefully and focusing on the holistic development of your students, you can transform "players" into true "performers."

- **Teach the “Why” Behind the Music:** Students should understand the purpose of their chosen repertoire—what skills they are building and how the music speaks.
- **Avoid Repertoire Overreach:** Choose literature that highlights a student's strengths while targeting specific areas for growth.
- **Reinforce Performance Practice:** Teach stage presence, mental preparation, and how to connect with an audience.

- **Collaborate with Accompanists:** Students should learn to balance and communicate with their accompanist, fostering musical collaboration.
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RECOMMENDED TROMBONE METHOD BOOK LITERATURE

Beginner Level: For students establishing foundational skills, these books focus on tone production, slide technique, and fundamental musical concepts in an approachable and progressive format.

- **Hovey/Long, Rubank Elementary Method:** A trusted resource for beginners, introducing basic technique, music reading, and slide movement.
- **Cimera/Hovey, Method for Trombone:** Combines practical exercises with musical studies to reinforce initial learning stages.
- **Edwards, Clef Studies:** Simplified clef exercises designed to introduce young trombonists to reading bass clef fluently.
- **Hickman, Breeze Easy Method for Trombone:** Clear and structured exercises for developing embouchure, tone, and rhythm at an introductory level.
- **Essential Elements for Trombone:** A modern, multimedia-enhanced approach to learning the trombone, including play-along tracks and interactive exercises.
- **Getchell, First Book of Practical Studies for Trombone:** Focuses on phrasing and musicality while building technical skills.

Intermediate Level: Designed for advancing students, these books introduce more complex techniques such as range expansion, clef reading, and flexibility exercises, while encouraging musical expression.

- **Blume, 36 Studies:** A cornerstone for developing lyrical playing, with etudes emphasizing phrasing and tone quality.
- **Ervin, Range Building on the Trombone:** Focused on extending range and improving airflow and endurance for intermediate players.
- **Beeler, Method for Trombone:** A sequential book with exercises that enhance technique, precision, and coordination.
- **Voxman, Advanced Method for Trombone:** A blend of technical exercises and melodic studies for building musicianship.
- **Arban, Complete Method for Trombone:** Adapted from the cornet classic, this method is excellent for developing articulation, flexibility, and technique.
- **Blazhevich, Studies in Clefs:** Builds facility in clef reading and prepares students for more advanced repertoire.

Advanced Level: Targeted at serious trombonists, these books provide rigorous technical studies, focusing on tone control, articulation, and interpretive nuance for pre-professional or professional-level players.

- **Bordogni, Melodious Études:** Essential lyrical studies for developing phrasing, breath control, and musicality.
- **Maxted, 20 Studies:** Challenging etudes aimed at refining slide technique and technical precision.
- **Kopprasch, 60 Selected Studies:** Technical etudes focused on improving articulation, flexibility, and endurance.
- **Tyrell, Advanced Studies for Trombone:** A comprehensive book of etudes for strengthening technical and musical skills across a wide range of challenges.
- **Snedecor, Low Etudes for Trombone:** Exercises specifically designed to improve facility, tone, and control in the lower register.

(fix) CHAMBER ENSEMBLES	
LEVEL	COMPOSER/TITLE
Beginner	<i>Voxman Duets</i>
Beginner	
Intermediate	Bach Chorales
Intermediate	Mendelssohn <i>Lift Thine Eyes</i> Trio
Advanced HS	Premru <i>Quartet</i> and <i>Trio</i>
Advanced HS	Haydn <i>Creation Quartet</i>

FURTHER CONSIDERATIONS

Slide Maintenance and Troubleshooting

- **15° Test:** Ensure slide functionality by holding it downward at a 15° angle—if it doesn't move freely, there's a problem that needs addressing.
- **Cleaning Rod Sheath:** Protect your slide while cleaning by using a cleaning rod sheath to prevent accidental damage.

Instrument Assembly and Accessories

- **Case Guidelines:** Follow the layout of your case to correctly and safely assemble your trombone.
- **Trombone Stand:** A practical accessory for securely holding your instrument during breaks or practice sessions.
- **Left-Hand Straps:**

- **Yamaha Left-Hand Strap:** A reliable option for better hand positioning and support.
- **Sheridan Brass Hand Strap:** Offers additional support but can be challenging to locate.

Technique Tips

- **Slide Action:** Move the slide fast and late for smoother transitions and cleaner notes.
- **Pinch Point Training:** Use two coins to train proper right-hand grip and finger placement.
- **Right Shoulder Movement:** Allow the right shoulder blade to move naturally—it's part of proper slide technique.
- **Embrace the Smear:** Incorporate smears as a practice tool to develop control and slide accuracy.

Special Tools and Resources

- **Extendabone:** A useful tool for young players to extend their reach to 6th and 7th positions.
- **Online Resources:**
 - [International Trombone Association](#): A comprehensive resource for trombonists of all levels.
 - [Mouthpiece Express](#): A specialized site for purchasing mouthpieces and accessories.

Understanding Physical Considerations

- **Lip Structure:** Students with a “teardrop” lip shape may find low brass instruments, like trombone, more approachable due to the embouchure mechanics.

TROMBONE CHAMPIONS

Glenn Miller
Christian Lindberg
Joe Alessi
Doug Yeo
Hillary Simms
Ko-ichiro Yamamoto

Marshall Gilkes
Wycliffe Gordon
Megumi Kanda
Michael Mulcahy
James Markey
Amanda Stewart

JJ Johnson
Steve Lange
Toby Oft
Colin Williams
Vanessa Fralick
Melba Liston

COOL AUDIO/VIDEO

Video: [How it's Made - Trombone](#)
Video: [The Rains of Castamere - Trombone Insanity](#)
Video: [Marshall Gilkes - Jazz Trombone](#)
Video: [Making a Yamaha Trombone](#)
Video: [New York Philharmonic - Orchestral Trombone](#)
Video: [Joseph Alessi Interview](#)
Video: [Denson Paul Pillard - Bass Trombone](#)
Video: Digital Concert Hall — Berlin Philharmonic
Video: [Ed Neumeister - TEDxVienna](#)
Website: <https://alessimusicstudios.com/>
Website: [15 Essential Aspiring Trombone Solos](#)
Website: [International Trombone Association](#)
Website: [International Trombone Festival](#)