Trombone Major Checklist: (these are the items you should own)
1) Proper instrument
2) Mouthpiece
3) Mutes (Jo-Ral, Tom Crown)
   a) straight
   b) cup
   c) plunger
4) Etude Books
5) Solos
6) Metronome
7) Tuner
8) Trombone Cleaning Snake and any other maintenance devices
9) Slide Lubricant, Tuning Slide Lubricant
10) Water Spray Bottle
11) Folio for carrying music
12) Mouthpiece Cleaning brush

Other items you should think about owning:
1) Recording device (so you can hear yourself play)
   Mandatory for performance majors
2) harmon mute, bucket mute, practice mute
3) Orchestral Excerpt Books
4) Duet Books
5) Trombone Quartet Literature
6) Trombone Stand
7) Spirometer (breathing apparatus)
8) Jazz Fake Book

**Literature Recommendations**

*If I was serious about trombone and I was in High School, I would get the following materials for sure!*

1. Bordogni/Rochut Melodious Etudes – Book I – Carl Fischer; or
4. Metronome and Tuner
5. Blazevich Clef Studies
6. Arban’s Complete Method for Trombone – Encore Publications version that is edited by Joe Alessi and Brian Bowman
7. Recordings of great trombone players – Joe Alessi, Mark Lawrence, Randall Hawes (Bass Trombone), Blair Bollinger (Bass Trombone), Christian Lindberg, there are many others!
8. Recordings of great jazz trombone players – J.J. Johnson, Kai Winding, Carl Fontana, Frank Rosolino, many others!
A. Recommended Etude Literature for All Levels

There are many fine etude books available for use by trombonists of all ages. The following recommendations are possible courses of study for trombonists assuming that the trombonist is not taking regular private lessons. A trombonist studying privately may work more quickly through this material, or supplement the material with a wider variety of books.

Elementary School – Grades 5-6 (Grade 1 Literature)
Apon, Saskia. Beastly Trombone.
Froseth, James. Do It! Play in Band.
Legge, Steven. Brass Mania – Bass Clef Tutor.

Junior High School – Grades 7-8 (Grade 2 Literature)
Beeler, Walter. Method for the Trombone Book II.
Bordner, Gerald. First Book of Practical Studies.
Nightingale, Mark. Easy Jazz ‘Tudes.

Intermediate High School – Grades 9-10 (Grade 2-3 Literature)
Crist, Michael. Warm-Up Exercises.
Raph, Alan. The Double Valved Bass Trombone.
Remington, Emory. The Remington Warm-Up Studies.
Snedecor, Phil. Lyrical Etudes for Trombone.

High School – Grades 11-12 (Grade 3-4 Literature)
Baker, Buddy. Tenor Trombone Method.
Blume, O. arr. Fink. 36 Studies for Trombone with F Attach.
Colin, Allan. Contemporary Etudes for All Bass Clef Instru.
Fink, Reginald. Introducing the Tenor Clef.
Quick, Bob, Ed. Trombone Practice with the Pros.
Schwartz, David, trans. The Bordogni Vocalises. Vol. 1
Snidero, Jim. Jazz Conception, 21 Solo Etudes.
Tyrrell, H.W. Advanced Studies for Bb Bass.
Tyrrell, H.W. 40 Progressive Studies for Trombone.

College – First Two Years (Grade 4-5 Literature)
Blazevich, Vladislav. Clef Studies.
Delguidice, Michel. Douze Etudes pour Trombone-Basse.
Gale, Jack. 24 Jazz Etudes for Trombone.
Gane, Peter. Circuit Training.
Gregoriev, Boris. 24 Studies for Bass Trombone or F-att.
Sauer, Ralph. 20 Orchestral Etudes for Tenor Trombone.
Teele, Phil. Advanced Embouchure Studies for Bass Trombone.
Vobaron, Edmond. Selected Studies for Trombone.
B. Recommended Solo Literature for All Levels

Even to a greater extent than with etude literature there is a wide variety of solo material available to young trombonists. Due to the large quantity of available materials this study has been limited to recent publications, acknowledged standards of the repertoire, and favorites of the reviewer.

**Elementary School – Grades 5-6**
- Boyle, Rory. *Six Gargoyles for Trombone and Piano.*
- Hutt, Alan. *Four Simple Pieces for Trombone.*

**Junior High School – Grades 7-8**
- Faillenot, Maurice. *Introduction et rigaudon. *Bass Trombone*
- Mendelssohn, Felix. Arr. Ostrander. *If With All Your Hearts.*
- Smith, H.C., ed. *First Solos for the Trombone Player. (compilation)*
- Toulon, Jacques. *Hymn, cadence et danse.*

**Intermediate High School – Grades 9-10**
- Hasse, Hasse *Suite*
- Majewski, Martin, ed. *The Symphonic Trombone. (compilation)*
- McKay, George F. *Concert Solo Sonatine.*
- Smith, H.C., ed. *Solos for the Trombone Player.* (compilation)

**High School – Grades 11-12**
- Albinoni, Tommaso. *Sonate en re majeur. *Bass Trombone*
- Jacob, Gordon. *Cameos. *Bass Trombone*
- Barat, Joseph. *Andante et Allegro.*
- Curnow, James. *Fantasy for Trombone.*
- Delguidice, Michel. *Danse de l’elephant pour tuba. *Bass Tbone*
- Guilmant, Alexandre. *Morceau Symphonique.*
- Marcello – Sonatas for Cello – there are many options here
- Galliard – Sonatas for Trombone – there are 6

**College – First Two Years, or Advanced High School Players**
- Blazevich, Vladislav. *Concert Piece No. 5.*
- David, Ferdinand. *Concertino.*
- Larsson, Lars Erik. *Concertino.*
- Lebedev. *Concerto in One Movement. Bass Trombone*
- Mozart, W.A. arr. Fote. *Concerto in Bb K191 (Rondo).*
- Saint Saens, Camille. *Cavatine.*
- Shostakovitch, Dmitri. *Four Preludes.*
- Stojowski, Sigismond. *Fantasie.*
C. Important Resources for High School Players

Available Bordogni and Concone Melodic Etude Books

Since trombonists have long used the Bordogni Studies for development, utilizing mainly the Rochut edition. In recent years there have been new publications of the same Bordogni material, as well as the publication of some new etudes and duets that are not in the Rochut edition. Here is a partial list of available publications.

The Bordogni Vocalises, 7 Volumes, includes CD Piano Accompaniment
Transcribed by David Schwartz (bass clef solo part)
Some volumes use tenor and alto clef, start with Vol. 1-3

Melodious Etudes for Performance, Marco Bordogni
Trans. and arr. By Alan Raph
This includes the piano parts for ten Bordogni etudes taken from the three Rochut/Bordogni Vocalises. There are also 6 duets in the back of the book.

Bordogni/Rochut Melodious Etudes Book I, II, and III
Rochut transcribed these etudes years ago and they are still the standard etude books used by just about every trombone player in the world.

Of the above 3 publications one may wish to start by purchasing Bordogni/Rochut Melodious Etudes Book I and Volume One of The Bordogni Vocalises transcribed by David Schwartz. The player can also purchase piano accompaniments that coincide with the Rochut book; They are published and arranged by Mark Tezak and come in six volumes. There are between 12 and 36 etudes in each edition. The player should start with Volume One because it coincides with the first 24 etudes in the Rochut edition.

Another great melodic etude book is as follows:
Concone, Giuseppe. The Complete Solfeggi. Transcribed and Edited for Trombone by John Korak. This book has a piano accompaniment Book with it – they are very fun to perform for church, community events, and possibly even solo/ensemble festival. These etudes are similar to Bordogni in style.

Warm-up studies – Intermediate through Professional
Warm up with a CD accompaniment that helps intonation, sense of time, patience, discipline, and control. There is a relatively new warm-up method published by Hip-Bone music that includes a CD accompaniment, both with and without trombone solo track. There is a complete warm-up that includes long tones, tonguing, flexibility, scales, and warm-down. The complete exercises take about 15 minutes.

Clef Studies

By the time they are a junior or senior in high school the player should learn how to read tenor and alto clef (C clefs). There are several good books including:

Clef Studies for Trombone. Transcribed by Ralph Sauer, Published by Wimbledon Music. These are melodious etudes by a variety of Composers.

Clef Studies by Blazevich. This is the old traditional book used by many players to learn clefs. Some of the material is rather difficult so make sure you are pretty well rounded before you use this book. It is also wonderful for sightreading practice.

Tenor Clef by Reginald Fink. This is the easiest method for learning Tenor clef. There is also an alto clef book by Fink.

The player should also try playing Bordogni etudes in tenor clef. Just change the clef, and change the key (up a fifth, take away a flat or add a sharp). This is a great range builder, the player must be careful not to do too much at one time.

Low Register Development

For low range the player should play all of his/her etudes and solos down an octave, and/or buy a book like Selected Studies for Trombone with F attachment by Kopprasch. This book will help them learn how to use their trigger and make them more comfortable in the low range.

Jazz Books

Gale, Jack. 24 Jazz Etudes for trombone. Musicians Pub. These are fun and this has a CD with rhythm section play along!


Winkler, Klaus. 60 Jazz Etudes for melody instrument (bass clef). Germany: Mark Tezak Verlag, 1991

DUETS!


Very good duets based on the Bordogni studies; one line is the actual Bordogni and the second line is a contrapuntal accompaniment. These are really fun!
A SERIOUS TROMBONIST DOES THESE EVERY DAY 😊

1. Clean Mouthpiece with Mouthpiece Brush!!!
2. Make sure slide is in good working order!!!
3. Do a Breathing Exercise or two
4. Use correct posture and slide grip
5. Practice Scales and Lip Slurs
6. Practice Buzzing the Mouthpiece
7. Listen to good music of all styles

BREATHING EXERCISES TO DO REGULARLY

1. 5555/4444/3333/2222/1111
   a. Breath through your mouth for 5 slow counts then immediately exhale for 5 full counts then repeat.
   b. Breath through your mouth for 4 slow counts then immediately exhale for 4 full counts then repeat.
   c. Breath through your mouth for 3 slow counts then immediately exhale for 3 full counts then repeat.
   d. Breath through your mouth for 2 slow counts then immediately exhale for 2 full counts then repeat.
   e. Breath through your mouth for 1 slow counts then immediately exhale for 1 full counts then repeat.

2. Breath quickly and deeply keeping your throat relaxed (think of the letter H or the word Home). Take five or six big breaths in succession, then rest.

BREATHING POINTS TO PONDER

1. Brass players must utilize all of the area offered to them by their chest cavity so be careful not to use only the air in the top of your lungs. All air goes in everywhere at once.
2. All of our muscles should remain as relaxed as possible; do not raise your shoulders when trying to take in a lot of air, they will naturally rise toward the end of the inhalation when the air forces them to rise.
3. Breathing exercises are like any exercises; if you stop doing them regularly they will not help you.
4. Breathe in time and rhythm with the musical piece that you are performing!!!
Recommended Tenor Trombones – by Robert Lindahl

I play a Bach 42AG – Hagman valve, with a lightweight nickel slide, and a gold brass bell. It is a .547 bore horn with an F-attachment. This is a large tenor horn that works well for me in solo and orchestral playing. For my jazz playing I play either a King 3B, a King 2b, or a Bach 16.

On Mouthpieces
Readily available mouthpieces for most older students that I like include the Bach 5G, Bach 5GS, Conn 5G. Younger students (grades 5-10) would probably find that the Bach 6 ½ AL or 6 ½ A would work well. A Yamaha or Schilke 51D is also a good stock mouthpiece. I play a Griego 4.5, but recommend a Griego 5 to most of my students.

Professional Model Large Bore Tenor Trombones
If a student is very serious about trombone and wishes to study as a trombone major in college, they should seriously consider obtaining a professional model trombone prior to their senior year in High School. There is a big difference in playability between intermediate and professional horns. I would also recommend the .547 bore horns with an F-attachment with open wrap. I prefer the valves like the Infinity valve, the Lindberg valve, or the Hagman valve, but the standard valves that come with the professional model horns are all very good.

These are my picks for top-line horns that I would prefer all my college students owned.

**Bach**

Bach 42HTG Stradivarius, .547 bore, 8 ½ inch bell, Greenhoe Valve $4000

Open wrap

Bach 42 Strad with Infinity valve, .547 bore, open wrap, $3200-3500

Available with lightweight slide or regular slide, 8 ½ inch bell

Bach 42 Stradivarius Symphonic Gold Trombone with Hagman valve, $4100

Lightweight Gold 8 ½ inch Bell

**Conn**

Conn 88HCL, Rose, Yellow or Silver Bell, 8 ½ inch or 9 inch, .547 bore open wrap, Lindberg valve

$2500-3500

Conn 88HTG, Rose brass bell, .547 bore, open wrap,

Greenhoe valve; $4000 8 ½ inch bell

Conn 88HO, This has been a standard for a long time. $2100-2500 range

.547 bore, open wrap, standard Conn valve

**Recommended Bass Trombones:**

**Bach 50B30** – If you get a bass trombone try to buy one that has two independent in-line valves and open wrap. This Bach horn will work for just about any circumstance.

Getzen/Edwards Bass Bone – 2 trigger independent, open wrap

Conn Bass Bone – 2 trigger independent, open wrap
Buying instruments from your local music store will help you get great service for the life of your horn. If you need repairs you will be able to take it to the store for service rather than a very expensive mailing to where you bought it. Your local dealer will also be able to recommend teachers, literature, and accessories.

**Recommended Small Bore Beginner/Intermediate Trombones**

These are listed in no particular order, but personally I like the horns that are slightly larger in bore size or dual bore sizes. The most important thing is to get the best-made horn possible. Student line horns are not made with the same care as professional line horns.

**Intermediate/Jazz Horns**

- Bach Stradivarius 16 Dual bore .495-.509, 7.5” Bell
- Bach Stradivarius LT16M (Watrous) .509, 7.5” Bell
- Conn 100H Artist, .500 bore, 8” Bell, Interchangeable leadpipes
- King Legend 2B, .481/.491 dual bore, 7.5 bell
- King Legend 2BL, .491 bore, 7.5 bell (Whigham)
- King Legend 2B+, .500 bore
- King Legend 3B, .508 bore, 8” bell (2103)

Great Used Jazz Horns to look for:

- Any King 2B or 3B made prior to 1970 or 1972
- Some of the old Conn Collegiate small bore horns play well
- Some of the older Bach small bore horns play real well

The slide is the most important factor, the slide should not show abrasion marks, and work smoothly. Instrument repair specialists can help a lot, but can’t do miracles.

Mouthpieces: I prefer mouthpieces in the following general styles – Bach 6 ½, Bach 7 are roughly equivalent to the Yamaha/Schilke 48 size

In Bach the bigger the cup/bore the bigger the number – 5G is big cup, 5C is shallow; So a 7C would be a shallow cup that might work for lead trombone playing, but might be slightly bright for jazz soloing. They don’t always come in a variety of numbers, but in general I think a 12C is too small.
Tips on Preparing Solos

I. Background Fundamentals

A. Technique - Every day's warm-up should include:
   - Breathing exercises,
   - Lip slurs,
   - Long tones,
   - Low range work,
   - Tonguing exercises, Scales

B. Musicality
   1. Every day you should play a melodic tune which you enjoy;
      Vary the key when possible: Ex. Amazing Grace, Irish Tune
   2. Work in an etude book every day; play the etude in its normal
      register and also down an octave when possible.

II. Learning a Solo

A. Find a recording of the solo if possible; Listen to it several times

B. Play through the solo utilizing the piano part so you can see the
   whole picture.

C. Know all the scales for all of the keys utilized in the solo

D. Pick a section of the solo which you would like to learn
   1. Using a metronome, play one or two phrases at a slower speed
      than the indicated tempo. Gradually bump the metronome up
      little by little until you have mastered the phrases at the
      correct tempo.
   2. Repeat this procedure with every section of the solo.
   3. It will probably be necessary to isolate several 'difficult'
      passages and work on only them, one at a time, on a daily basis
   4. Remember that only by repeating a phrase perfectly over and
      over will you master the solo. Redundancy rules!! But be
      perfect!
   5. Make sure that every day you accomplish something - it doesn't
      have to be a large section, it could even be one measure.
      Patience works well here, even if you only learn one measure
      well per day you will learn the solo within a month as there
      are many repeated passages, technically easy passages, etc.
   6. Isolate your problems and be honest with yourself; If you can't
      play a passage up to speed is it because your slide technique
      is not up to par, work on your slide technique, etc.

D. As you become more familiar with the solo work on larger sections, do
   not play all the way through your solo until you can do it right!

E. Remember to use a tuner to check your intonation. One possible
   rehearsal technique would be to set the tuner on one note, then every
   time you get to that note look at the tuner to see how you are doing.

F. When you rehearse with an accompanist make sure you let them know
   your tempos and also Inform them of any rubato you would like to
   utilize.

The Performance

If you have practiced correctly you will be prepared; the more prepared you
are the less nervous you will be. The idea of performing a solo is to
communicate musical feelings and express joy or sorrow or whatever ideas your
selection may impart on the audience. If you play a well prepared solo you
will be amply rewarded with self satisfaction. Good musicians don’t play to
show off, they play for personal enjoyment, if they are satisfied then there is
a good chance the audience will be.
Alternate Positions:

Alternate positions sometimes aren’t alternate. There are many phrases that are much easier to play if we know our trombone well.

Scales and alternate positions:
Practice all of your scales throughout the entire range of your instrument!! Be able to play any of them from any starting note. Take great care to play them in tune and use practical alternate positions.

Alternate positions:
Keys of Bb and Eb major - use fourth position for d above the staff (lower it a little)

Key of B major - use fifth position for top of staff A#, and third position for high A#

Keys of Db and Ab major - if you have a trigger use t-3 for low Bb

Key of Db - use sixth position for middle F, sharp fourth for high F, third for high Bb

Key of Gb - use sixth position for middle F, fifth for tuning Bb, sharp fourth for high F

In general use alternate positions when it will fit one of the following:
a) make note to note transition smoother
b) make slide technique easier
c) enable you to change directions less often

The Basics of Trombone Playing

LEFT BRAIN
1) The efficiency of the breath
2) The efficiency of the embouchure
3) The efficiency of the tongue
4) The efficiency of the slide arm
5) The efficiency of reading music

RIGHT BRAIN
Creative Musical Performance

TO ACCOMPLISH THE ABOVE WE MUST DO TWO THINGS:

A. PRACTICE TECHNIQUE DAILY
We practice daily so we can learn how to control the Left Brain so that our motor skills are as effortless as possible. The more we practice correctly, the more we play without thinking. Develop good habits in all physical areas of playing and you will be able to be much more creative.

B. LISTEN TO GOOD MUSIC OFTEN
This will develop the right brain-creative side of your intellect. Listen to great trombonists like Christian Lindberg, Alain Trudel, Joseph Alessi, Mark Lawrence, J.J. Johnson, Carl Fontana, Steve Turre, etc. Keep their individual sounds in mind when you are trying to create your own sound.
<table>
<thead>
<tr>
<th>Problem</th>
<th>Possible cause</th>
<th>Solution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Slow Tonguing</td>
<td>'Chewing'</td>
<td>Tonguing exercises; Careful not to move jaw</td>
</tr>
<tr>
<td>Sloppy Tonguing</td>
<td>Slide Technique</td>
<td>Work on scale, don't move slide until you absolutely have to to get to next note</td>
</tr>
<tr>
<td>Consistent Tonguing</td>
<td>Breath Support</td>
<td>Tonguing exercises; Proper use of tongue &amp; air</td>
</tr>
<tr>
<td>Clear Tonguing</td>
<td>Tongue Placement</td>
<td>Tip of tongue should be about where the upper teeth meet the gums; varies a little with register and speed</td>
</tr>
<tr>
<td>Rapid Tonguing</td>
<td>Tongue Movement</td>
<td>Tip of tongue should articulate in a downward motion, not front to back; Back of tongue should not move much</td>
</tr>
<tr>
<td>Sound</td>
<td>Breath Support</td>
<td>Warm-up exercises using lots of air!</td>
</tr>
<tr>
<td>Sound</td>
<td>Embouchure</td>
<td>Try less lip inside diameter of mouthpiece</td>
</tr>
<tr>
<td>Range</td>
<td>not enough low work</td>
<td>Develop low range daily for better high range</td>
</tr>
<tr>
<td>Low Range</td>
<td>not enough space between Teeth</td>
<td>long tones in low register at loud &amp; sustained levels</td>
</tr>
<tr>
<td>Low Range</td>
<td>volume of air</td>
<td>Allow more air to move through horn; take more Frequent breaths</td>
</tr>
<tr>
<td>High Range</td>
<td>forcing air</td>
<td>Use air support, not air force to play high</td>
</tr>
<tr>
<td>High Range</td>
<td>Direction of air</td>
<td>The higher you play the more the air should be directed downward</td>
</tr>
<tr>
<td>Flexibility</td>
<td>Embouchure</td>
<td>Try less lip inside diameter of mouthpiece</td>
</tr>
<tr>
<td>Flexibility</td>
<td>Embouchure</td>
<td>Make sure embouchure is open Teeth may not be set far enough apart</td>
</tr>
<tr>
<td>Flexibility</td>
<td>'Chewing'</td>
<td>Don't move teeth in chewing pattern when playing passage; Practice passage with no tongue first; Also, practice Holding your finger between teeth and then tonguing to Get used to tonguing without moving teeth up and down</td>
</tr>
<tr>
<td>Flexibility descending</td>
<td>Air usage</td>
<td>The lower we play the more air we need, be careful to allow lots of air for lower notes, practice scales and arpeggios crescendoing while descending and decrescendoing while ascending</td>
</tr>
<tr>
<td>Endurance</td>
<td>Breath support</td>
<td>Improper breathing leads to early stress of embouchure muscles</td>
</tr>
<tr>
<td>Endurance</td>
<td>Posture</td>
<td>Use large back muscles; hold horn fairly upright; don't squeeze horn in left hand</td>
</tr>
</tbody>
</table>
**Daily Trombone Practice: Sample Routine**

4 minutes: *Breathing*,

- Breath in very deep slow breath, exhale immediately but slowly – repeat 3 times
- Breath in very quickly, exhale immediately quickly, repeat 4xs
- Relax
- Repeat both steps

*Long tones: (5-10 minutes)*

- Remington – F whole note (forte), E whole note, F, Eb, F, D, etc.
- Lots of air

2 minute break

**Lip slurs: (5-10 minutes)**

- Bb – F – Bb (half notes) all positions
- Bb – F – bb – F – Bb
- Bb – low F – Bb

*Scales:*

- One key 5s, repeat each step at least 3 times (5 minutes)
- Another key, 3s, 4s and 5s (10 minutes)

2 minute break

**Tonguing:**

- Arbans, double tonguing section (around page 180)
- Single tongue these exercises (5-10 minutes)
- Arpeggio section (5 minutes)
- Scale section (5 minutes)

2 minute break

**Rochut/Bordogni**

- Down octave etude with no tongue (3 minutes)
- Normal etude with tongue (3 minutes)
- Down octave etude with tongue (3 minutes)
- Tenor clef etude with no tongue (3 minutes)

2 minute break

**Solo work (whatever you happen to be working on)**

- Bach Cello Suites
- Morceau Symphonique (Guilmant)
- Rimsky Korsakov Concerto for Trombone
- Saint Saens Cavatine
- Marcello 6 Sonatas for Cello
- Galliard 6 Sonatas for Trombone
- Hindemith Sonata

Spend about 15 minutes on solos

2 minute break

**Scales:**

- Go over same key you did 3s, 4s and 5s on (5 minutes)

Warm down with 2 or 3 minutes of lip slurs