

LJ Hutchen **TROMBONE METHOD**

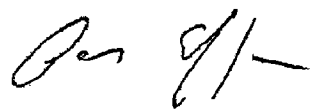
BOOK ONE

Dear Student:

Welcome to the world of instrumental music. This book is designed to help you appreciate, read, and play music.

Have fun with music throughout your life!

Sincerely,



Paul Effman

“Music is the universal language of mankind” – Henry Wadsworth Longfellow

Written by Paul Effman
Jay Friedman – Editor & Graphics
Lou & Justin Varuzzo – Photography

Copyright © 2006 by LJ Hutchen
International Copyright Secured Litho in U.S.A. All Rights Reserved

PRODUCING A SOUND

Creating a beautiful sound is the most important goal when playing the trombone. The French word *embouchure* (“ahm ’ boo shoor”) describes the formation of your mouth. Your embouchure, along with your breath and air flow, will determine the quality of your sound.

Sit on the edge of the chair with your back straight. The weight of the trombone should be supported by your left hand only.

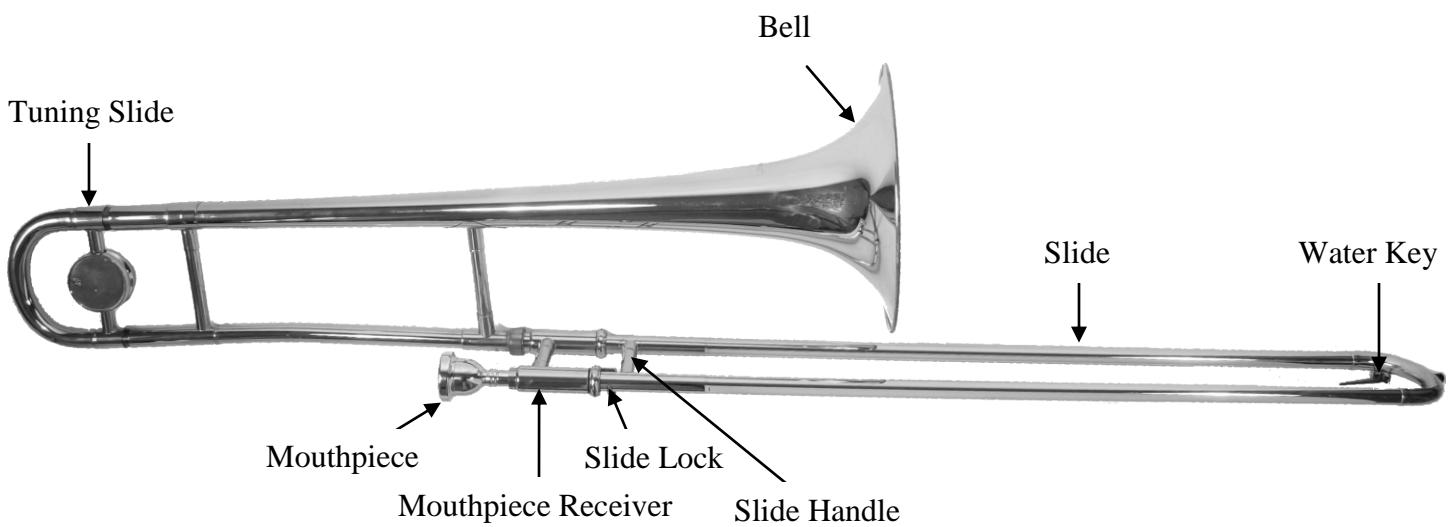
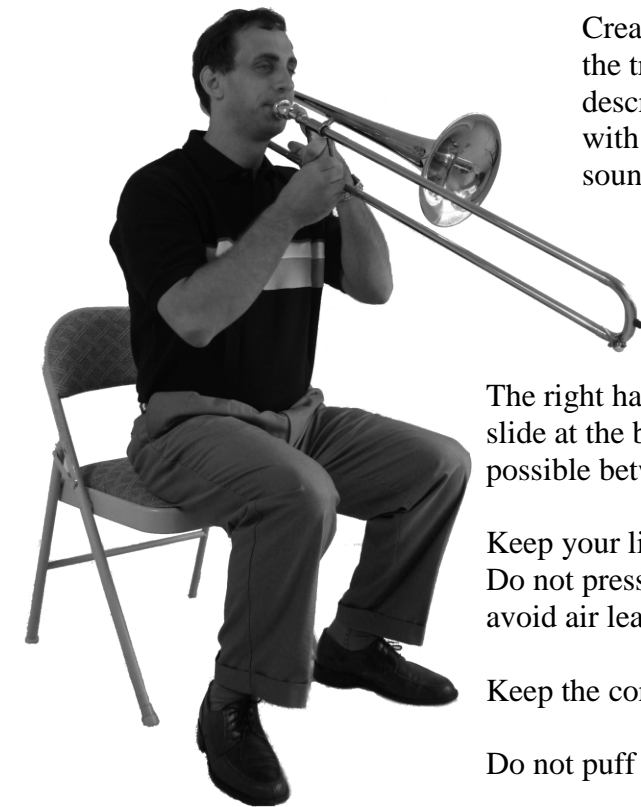
The right hand (pointer and middle finger and thumb) should hold the slide at the bottom of the slide handle. Move the slide as quickly as possible between notes.

Keep your lips together and place them in the center of the mouthpiece. Do not press the mouthpiece hard onto your lips (only hard enough to avoid air leaks).

Keep the corners of your mouth firm and down.

Do not puff your cheeks.

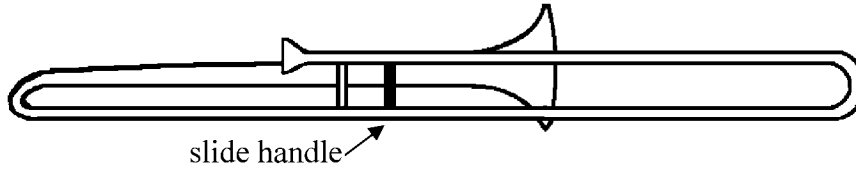
While keeping lips firm and together blow long streams of air so that your lips vibrate. (buzz)



SLIDE POSITION CHART

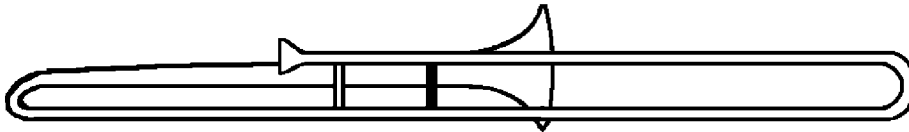
Your teacher will help you find the correct position for the slide.

1st POSITION – Slide handle all the way in.



202

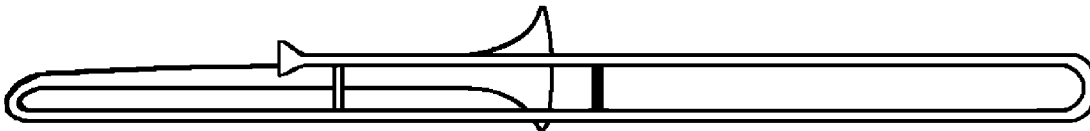
2nd POSITION – Slide handle out slightly.



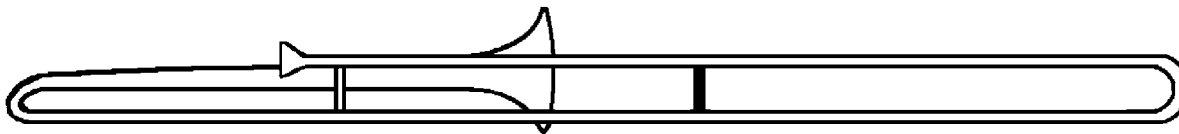
3rd POSITION – Slide handle just before the bell.



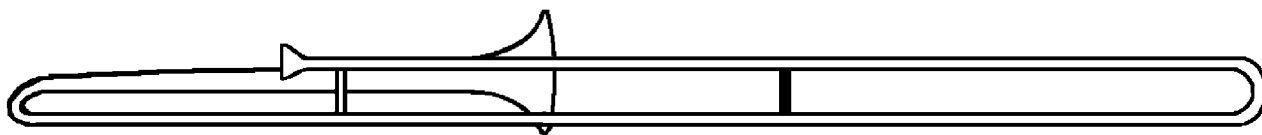
4th POSITION – Slide handle about two inches past the bell.



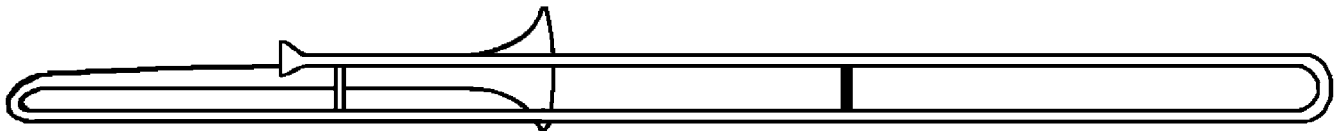
5th POSITION – Slide handle approximately halfway between 4th and 6th position.



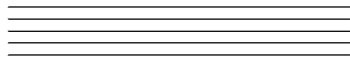
6th POSITION – Slide handle “ALL THE WAY OUT”. (For most young trombone students.)



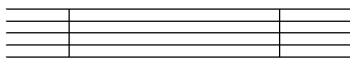
7th POSITION – A little further out than 6th position. Most young trombone students are not able to reach 7th position. The notes that require the slide to be in 7th position do not appear in any of the exercises in this book.



Important Terms



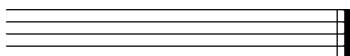
Music Staff = **Lines and spaces**



Measure = **Segment of the music**



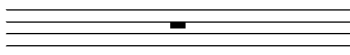
Barline = **Divides the music into measures**



Double Barline = **End of the music**



Whole Note = **4 beats of sound**



Whole Rest = **4 beats of silence**



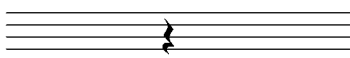
Half Note = **2 beats of sound**



Half Rest = **2 beats of silence**



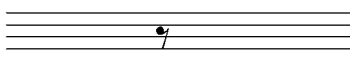
Quarter Note = **1 beat of sound**



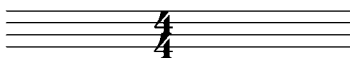
Quarter Rest = **1 beat of silence**



Eighth Notes = **Half beat of sound**



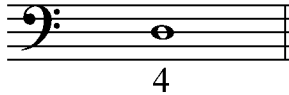
Eighth Rest = **Half beat of silence**



Time Signature = **Number of beats in a measure**

Lesson 1

D



D

Too-oo-oo-oo

1 2 3 4

Too-oo-oo-oo

1 2 3 4

Too-oo-oo-oo

1 2 3 4

Too-oo-oo-oo

1 2 3 4

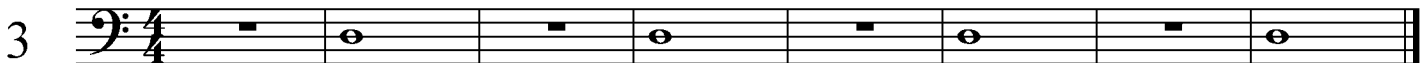


Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

1 2 3 4 1 2 3 4

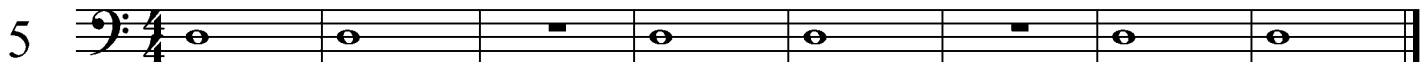


↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...



Keep tapping

Too-oo-oo-oo Too-oo-oo-oo

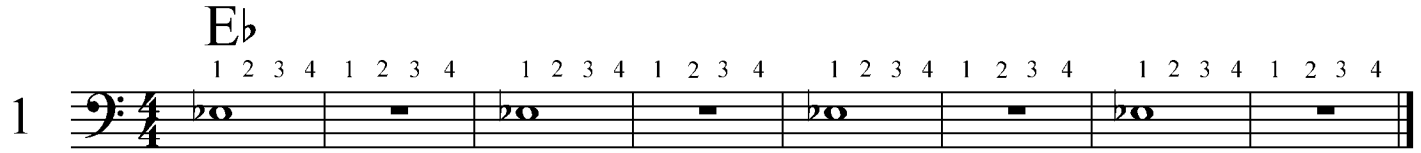
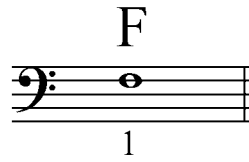
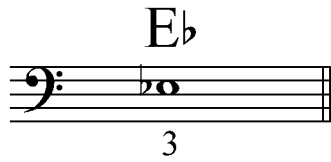


Teacher Notes: It is essential that very slow tempos are used. ♩ = 60 A typical assignment for young students should be half a page. Tapping and tonguing should be stressed throughout the method. Over a 2-3 week period (while teaching Lessons 1 & 2) explain: **bass clef, whole note, whole rest, barline, double barline, and time signature.** In order to accommodate ranges of different instruments in this series, some exercises will contain unmatched pitches from instrument to instrument. Unless noted otherwise, exercises will remain playable by mixed instruments.



Lesson 2

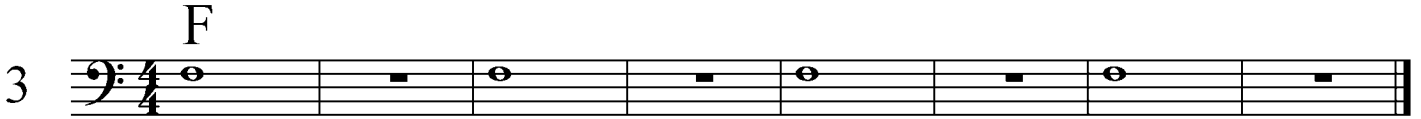
b - Flat Sign



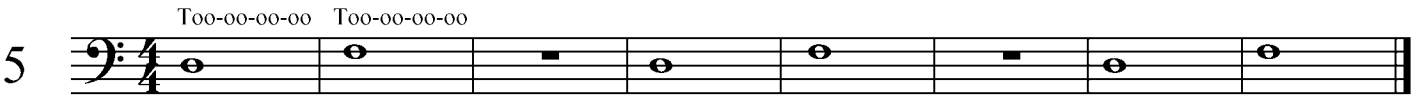
Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...



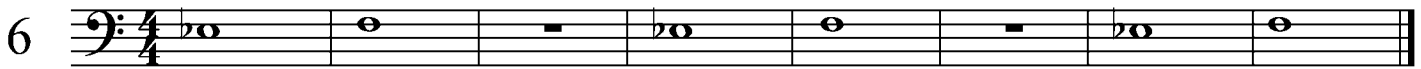
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...



Keep tapping



Tongue every note



3 Note Song



B \flat B \sharp C C D D E \flat E \flat F F

Lesson 3

C

6

B \flat

1

Half Note Half Rest

1 2 3 4 1 2 3 4

1

Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

2

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

3

Too-oo Too-oo Too-oo-oo-oo

Keep tapping

The first flat (\flat) is for all flats in the measure.

C

4

B \flat

5

6

Keep tonguing

7

Three Blind Eggs

8

B \flat B \flat B \flat C C C D D D E \flat E \flat E \flat F F F

Lesson 4

Quarter Note Quarter Rest

Too Too Too

Tongue every note

1

Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

2

Keep tapping

4

Key Signature

Time To Rest

5

Keep On Resting

6

Whale of A Scale

7

Keep tonguing

Mary Had A Little Lamb

8

Important message to musicians: at this point in your progress, you should start adding daily warm up exercises to your home practice schedule. See Page 26.

A	B \flat	C	D	E \flat	F
---	-----------	---	---	-----------	---

Lesson 5

A

A

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Tap your foot for the rest of the book.

2

1 2 3 4 1 2 3 4

Tongue every note for the rest of the book.* (Unless it is tied or slurred, see Lessons 13 and 14.)

3

French Toast

4

Lightly Row

5

Ode To Beethoven

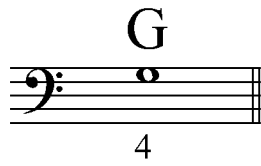
6

Jingle Bells

7

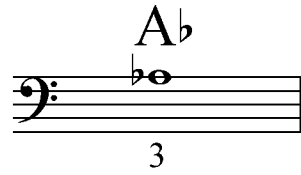
Lesson 6

G



4

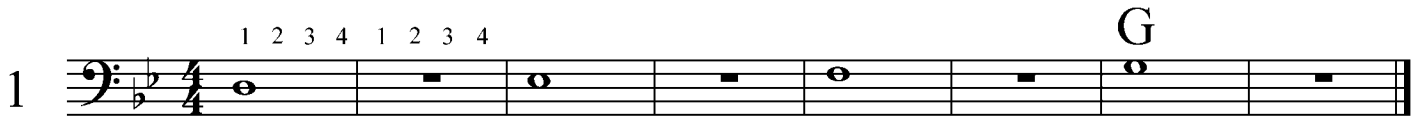
A \flat



3

1

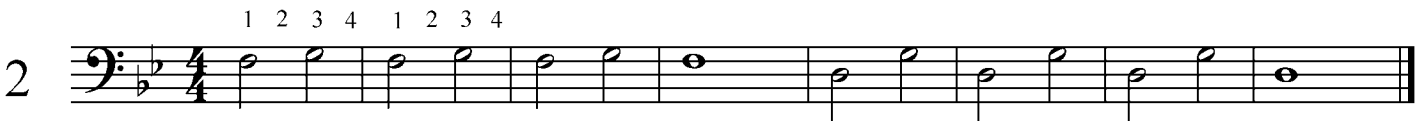
1 2 3 4 1 2 3 4



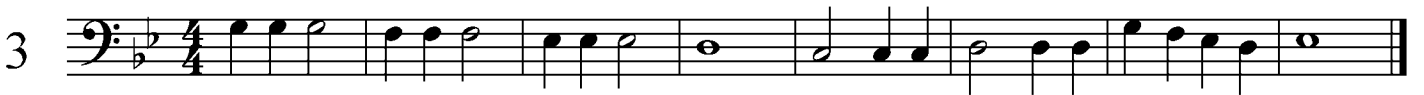
G

2

1 2 3 4 1 2 3 4



3



4

A \flat



First Scale Exercise

5



Second Scale Exercise

6



Corn Attack

7



Repeat Sign

Twinkle Twinkle Little Star

When you see "D.C. al Fine" go back to the beginning and start again. Then, when you see "Fine" the song ends.

8



Fine D.C. al Fine

Lesson 7

On A Roll



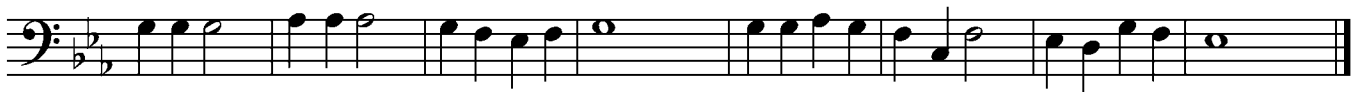
Yankee Doodle



Rock On



Aura Lee



Old MacDonald Had Real Estate



Your First Duet



Lesson 8

Holiday Songs

Good King

1

Musical notation for 'Good King' in bass clef, 4/4 time, key of B-flat major. The melody consists of quarter and eighth notes.

Jingle Bells Again

2

Musical notation for 'Jingle Bells Again' in bass clef, 4/4 time, key of B-flat major. The melody includes quarter, eighth, and sixteenth notes.

Dreydle Dreydle

3

Musical notation for 'Dreydle Dreydle' in bass clef, 4/4 time, key of B-flat major. The melody features quarter notes and rests.

Jolly Old St. Nicholas

Duet

4A

4B

Musical notation for 'Jolly Old St. Nicholas' (4A and 4B) in bass clef, 4/4 time, key of B-flat major. Part 4A is the upper voice and part 4B is the lower voice.

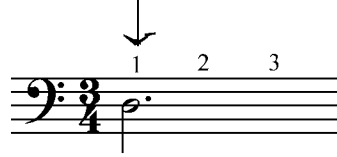
A

B

Musical notation for 'Jolly Old St. Nicholas' (A and B) in bass clef, 4/4 time, key of B-flat major. Part A is the upper voice and part B is the lower voice.

Lesson 9

Dotted half note



1

Tap Foot: ↓ ↓ ↓ ↓ ↓ ↓

Musical staff 1: Bass clef, 3/4 time signature. It contains a sequence of notes with triplet fingerings (1 2 3) above them. Below the staff, there are six downward-pointing arrows labeled 'Tap Foot' corresponding to the first six notes.

2

Musical staff 2: Bass clef, 3/4 time signature. It contains a sequence of notes.

3

Musical staff 3: Bass clef, 3/4 time signature. It contains a sequence of notes with rests.

4

Musical staff 4: Bass clef, 3/4 time signature. It contains a sequence of notes with rests.

Repeat The Line

5

Musical staff 5: Bass clef, 3/4 time signature. It contains a sequence of notes.

Waltz

6

Musical staff 6: Bass clef, 3/4 time signature. It contains a sequence of notes.

Thirds

7

Musical staff 7: Bass clef, 3/4 time signature. It contains a sequence of notes.

Um Pa Pa

8

Musical staff 8: Bass clef, 3/4 time signature. It contains a sequence of notes.

Lesson 9A

(This page is for trombone only. It cannot be combined with other instruments.)

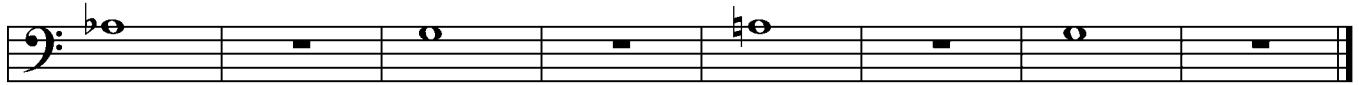
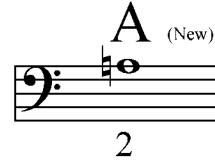
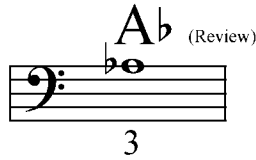
Teacher Note:

Present the information on this page over a course of several lessons

Trombone players may sometimes confuse A \flat with A

\flat = Flat Sign

\natural = Natural Sign

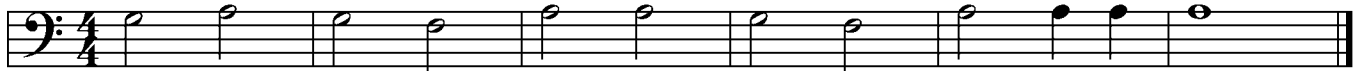


Your teacher will review all of the rules so that you play the correct note.

#1. If there is an A flat sign in the key signature, all A's are flat.



#2. If there are no flat signs in the key signature, all A's are natural.



#3. If there is an A flat sign in the key signature, but the composer wants an **A natural** to be played, a natural (\natural) sign is placed before the note. The \natural cancels the key signature until the next measure.



#4. If there are no flat signs in the key signature but the composer wants an **A flat** to be played, a flat sign (\flat) is placed before the note.



#5. If a flat sign (\flat) or a natural sign (\natural) is placed before an A note, all other A's that follow in the same measure are also flat or natural.



Good Luck



Lesson 10



Low Notes Are Tuff



Rock Tune 1



Rock Tune 2



Scale



f-Forte-Loud
p-Piano-Soft

Lesson 11

Pick up

The Pick Up

1

Musical notation for 'The Pick Up' in bass clef, 4/4 time. It starts with a 'Pick up' box above the first four notes, with numbers 1, 2, 3, 4 below them. The melody consists of eighth and quarter notes.

Pick Up Brahms

2

Musical notation for 'Pick Up Brahms' in bass clef, 4/4 time. It starts with a 'Pick up' box above the first four notes, with numbers 1, 2, 3, 4 below them. The melody consists of quarter and eighth notes.

Loud and Soft

3

Musical notation for 'Loud and Soft' in bass clef, 4/4 time. It features dynamic markings *p* (piano) and *f* (forte) to indicate volume changes. The melody includes quarter notes and rests.

Mexican Hat Dance

4

Musical notation for 'Mexican Hat Dance' in bass clef, 3/4 time. It features dynamic markings *p* and *f*. The melody consists of quarter and eighth notes.

Caisson Song

5

Musical notation for 'Caisson Song' in bass clef, 4/4 time. The melody consists of quarter and eighth notes.

Loud Soft Ladder

6

Musical notation for 'Loud Soft Ladder' in bass clef, 3/4 time. It features dynamic markings *f* and *p* alternating every measure. The melody consists of quarter notes.

Russian Folk Song

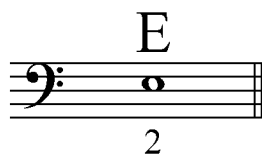
7A Duet

7B Beethoven

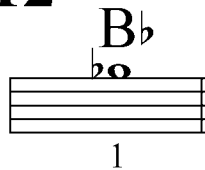
Musical notation for 'Russian Folk Song' in bass clef, 4/4 time, presented as a duet for two parts, 7A and 7B. It features dynamic markings *p* and *f* alternating every measure. The melody consists of quarter notes.

Lesson 12

’ - Breath Mark
- Sharp Sign
♮ - Natural Sign

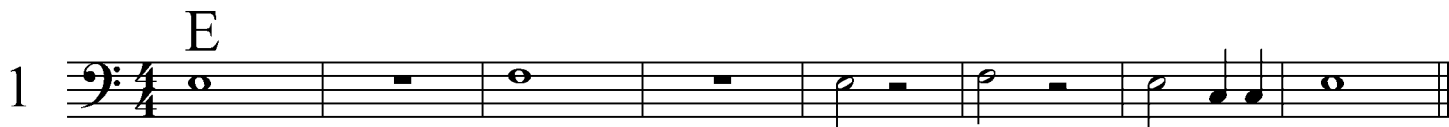


Musical staff showing the note E on a bass clef staff with the number 2 below it.



Musical staff showing the note B \flat on a bass clef staff with the number 1 below it.

* Note to teacher: This new note is not presented in all books.



1 Musical staff in bass clef, 4/4 time, starting with a whole note E, followed by rests and eighth notes.

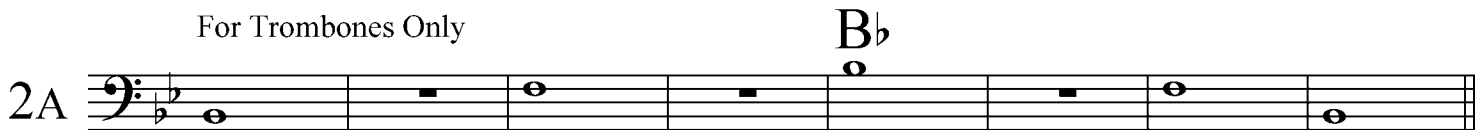
Lightly Row



2 Musical staff in bass clef, 4/4 time, eighth-note melody.

Low Middle High

For Trombones Only



2A Musical staff in bass clef, 4/4 time, starting with a whole note B \flat , followed by rests and eighth notes.

Scale

Breath Mark



3 Musical staff in bass clef, 4/4 time, scale with breath marks.



4 Musical staff in bass clef, 4/4 time, eighth-note scale.



5 Musical staff in bass clef, 4/4 time, eighth-note scale.

Barcarolle

Jacques Offenbach



6 Musical staff in bass clef, 3/4 time, eighth-note melody.

Ode to Joy

Ludwig von Beethoven



7A Musical staff in bass clef, 4/4 time, eighth-note melody.



7B Musical staff in bass clef, 4/4 time, eighth-note melody.

Lesson 13

2/4 Time

1

Tap Foot: ↓ ↓ ↓ ↓

We've Got Spirit

2

Tie It Up

3

Tie

Very Old MacDonald

4

1st Ending

2nd Ending

Marching Tie

5

Shoo Fly

6

Lesson 13A

(This page is for trombone only. It cannot be combined with other instruments.)

SLUR TECHNIQUE

Trombone players use the terms legato and slur to mean the same thing. The goal for both is the same - play two or more notes with a seamless connection, and free of pitches between the notes (smears).

There are 3 ways to slur on the trombone:

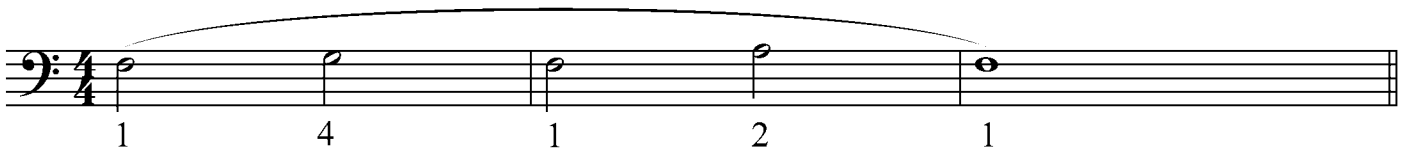
Lip Slurs

This is where the slide stays in one position, and the embouchure does the work, slurring either up to a new note, or down to one.



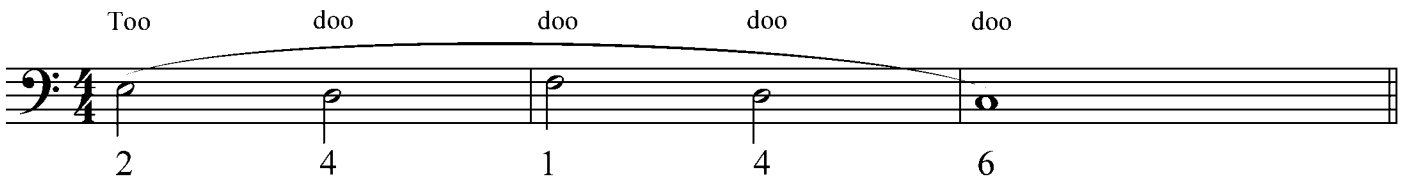
Natural Break Slurs

These are used when the slide is moved in the opposite direction from the new note. No tongue is needed, just a quick smooth slide motion and supporting air-stream.



Tongued Slurs

When the slide and the new note move in the same direction, the trombonist must lightly tongue (legato tongue) to avoid a smear from one note to the next. This slur is the hardest one to coordinate. Move your tongue as though you are lightly saying "doo" to start each note.



Lesson 14

Slur

The Slur

1

I Am Slurring

2

Slurred Scale

3

Another Slurred Scale

4

Faith of Our Fathers

5

Skip to My Lulu (Duet)

6A

6B

Lesson 15

1 

Low Cross Buns

2 

3 

Mary Had Low Notes

4 

Scale

5 

Another Scale

6 

Eighth Note

King Henry The Eighth Note

7 

Long, Long Ago

8 

Trombone

mp-medium soft
mf-medium loud

Kum Ba Ya

Traditional
Arr. Jay Friedman

Long Rest

7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

mf

f

mf

mp

Detailed description: This is a musical score for the Trombone part of the piece 'Kum Ba Ya'. The score is written in bass clef with a 4/4 time signature and a key signature of one flat (B-flat). It consists of eight staves of music, numbered 7 through 48. The first staff (measures 7-10) begins with a 'Long Rest' box above measure 7. The dynamic marking *mf* is placed below the first staff. The second staff (measures 11-16) continues the melody. The third staff (measures 17-22) continues. The fourth staff (measures 23-28) features a dynamic marking of *f*. The fifth staff (measures 29-34) continues. The sixth staff (measures 35-40) features a dynamic marking of *mf*. The seventh staff (measures 41-48) features a dynamic marking of *mp* and ends with a double bar line.

Trombone

Fadreit Blues

Jay Friedman

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

22 23 24 25 26 27 28

29 30 31 32 33 34 35

36 37 38 39 40 41 42

43 44 45 46 47 48 49

50 51 52 53 54 55 56

Rhythm Practice

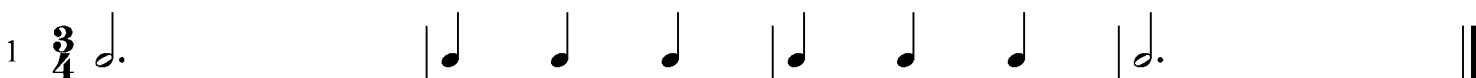
Lisa Bellino

SECTION 1

Too - oo Too - oo Too - oo - oo - oo



SECTION 2



SECTION 3







SECTION 4





1 $\frac{4}{4}$  |  |  |  ||





2 $\frac{4}{4}$  |  |  |  ||





3 $\frac{4}{4}$  |  |  |  ||





SECTION 5

1 $\frac{4}{4}$  |  |  |  ||

2 $\frac{4}{4}$  |  |  |  ||

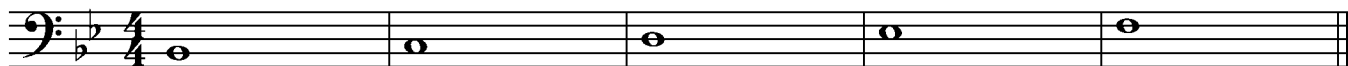
3 $\frac{4}{4}$  |  |  |  ||

4 $\frac{3}{4}$  |  |  |  ||

5 $\frac{2}{4}$  |  |  |  ||

Beginner and Intermediate Trombone Warmups

1 Tap Your Foot



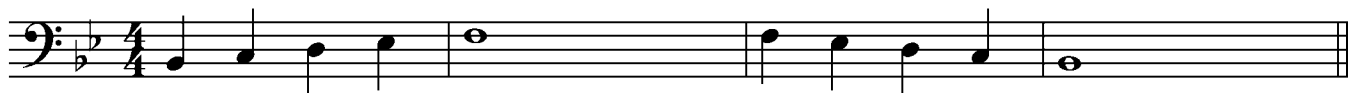
2 Breathe Deeply



3 Tongue Each Note



4



5 Stay Relaxed



6



7 Try To Get A Clear Tone



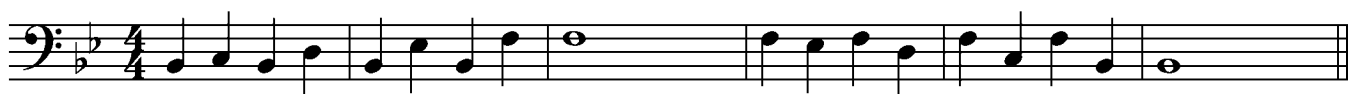
Fermata



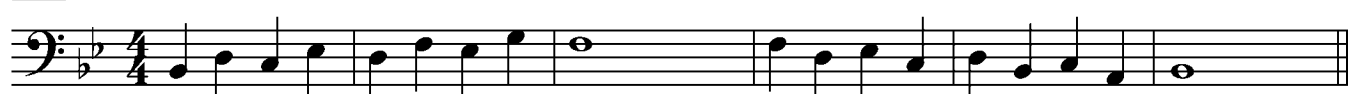
8



9



10



Lip Builders

(This page is for brass instruments only. It cannot be combined with other instruments.)

Keep the air moving.

1

6-----

2

5-----

Keep lips set.

3

4-----

4

3-----

Breathe deeply.

5

2-----

6

1-----

VOCABULARY

	<i>Accelerando</i>	getting faster
>	<i>Accent</i>	emphasize
	<i>Adagio</i>	slow (between <i>Largo</i> and <i>Andante</i>)
	<i>Allegretto</i>	slightly slower than <i>Allegro</i>
	<i>Allegro</i>	fast
	<i>Andante</i>	medium slow
	<i>Andantino</i>	slightly faster than <i>Andante</i>
	<i>A Tempo</i>	return to the normal speed
⊕	<i>Coda</i>	the ending section of a composition
∟	<i>Crescendo (cresc.)</i>	gradually increase volume
	<i>Da Capo (D.C.)</i>	repeat to the beginning
	<i>Dal Segno (D.S.)</i>	repeat to the sign S
∟	<i>Diminuendo (dim.)</i>	gradually decrease volume
◡	<i>Fermata</i>	hold longer than written
	<i>Fine</i>	the end
	<i>Forte - f</i>	loud
	<i>Fortissimo - ff</i>	very loud
	<i>Larghetto</i>	slightly faster than <i>Largo</i>
	<i>Largo</i>	very slow
	<i>Legato</i>	a smooth style, connected tones
	<i>Lento</i>	slow
	<i>Meno Mosso</i>	less motion (a little slower)
	<i>Mezzo Forte - mf</i>	medium loud
	<i>Mezzo Piano - mp</i>	medium soft
	<i>Moderato</i>	moderately
	<i>Pianissimo - pp</i>	very soft
	<i>Piano - p</i>	soft
	<i>Poco a Poco</i>	little by little
	<i>Rallentando (rall.)</i>	hold back (slow down gradually)
	<i>Presto</i>	very fast
	<i>Ritardando (rit.)</i>	slow down gradually
	<i>Simile</i>	continue in a similar style
	<i>Slur</i>	to connect notes of different pitches without stopping the sound
⌞	<i>Staccato</i>	play the note short
⌞	<i>Tenuto</i>	hold the note for its full value
	<i>Tie</i>	to connect notes of the same pitch without stopping the sound
	<i>Vivace</i>	fast, lively
	<i>Vivo</i>	very fast (lively)

TROMBONE NOTES AND SLIDE POSITIONS

E	F	F#	G \flat	G	G#	A \flat
7	6	5		4		3

A	A#	B \flat	B	C	C#	D \flat
2		1	7	6		5

D	D#	E \flat	E	F	F#	G \flat
4		3	2	1		5

G	G#	A \flat	A	A#	B \flat	B	C
4		3	2	1		4	3

C#	D \flat	D	D#	E \flat	E	F
2		1	3		2	1

Some notes on the trombone have more than one possible slide position. Your teacher will show you the alternate slide positions when they are necessary.

ABOUT PAUL EFFMAN

Clarinetist and music educator, Paul Effman received his undergraduate degree from Queens College, City University of New York, and his Masters of Fine Arts degree from Long Island University. His teachers included such notables as Dr. Marc Donnelly (clarinet), Professor Josef Marx (double reeds), Alvin West (saxophone), and Lee Konitz (jazz saxophone).

Mr. Effman has performed throughout the tri-state area. He was the founder and soprano saxophone player for the Long Island Saxophone Quartet. A notable performance in 2005 featured Mr. Effman as a clarinet soloist at Lincoln Center with the Asian Youth Orchestra.

In addition to being a performer, Mr. Effman has had over thirty five years experience as an educator. His faculty positions include Instructor of Saxophone at the University of South Florida and Instructor of Clarinet and Saxophone at C.W. Post College. He was the Chairman of Music at Tampa Catholic High School in Tampa, Florida and Co-Chairman of Fine Arts at H. Frank Carey High School in Franklin Square, New York. He presently conducts the annual School Honor Band at St. Anthony H.S. in Huntington, N.Y. This festival includes over 700 musicians from over 50 Catholic schools in Long Island, New York.

In 1971 the majority of private and parochial schools did not offer instrumental music. Paul Effman started a band program at St. Hyacinth School in Glen Head, New York. In 1980 he founded the Paul Effman School Music Service. His service provides instrumental music, recorder programs and band instruments. It currently serves schools throughout the East Coast. Today with a staff of over eighty educators, Mr. Effman has filled the musical void that was prevalent in private education. As a result of his mission, countless parents and educators now know that music is an integral part of an overall curriculum.