

LJ Hutchen TROMBONE METHOD

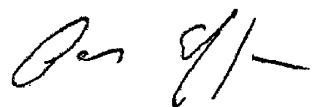
BOOK TWO

Dear Student:

Congratulations! Now that you have gained experience in instrumental music, you are ready to start Book Two. With regular practice you will discover that the joy of music continues to grow, and that the satisfaction music brings you is everlasting.

Have fun with music throughout your life!

Sincerely,



Paul Effman

“Music is enough for a lifetime, but a lifetime is not enough for music.”—Sergei Rachmaninov

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

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L. J. Hutchen **TROMBONE METHOD BOOK 2**

Preface for Band Directors

In order for you to easily accommodate the group's level of experience, I have started Book Two with review lessons.

Review lessons include concepts from Book One. Each concept is presented numerous times through the exercises. I advise the instructor to consider how much repetition is needed. Some groups might be able to proceed without being assigned each and every exercise.

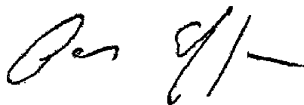
A single review lesson includes the concepts presented in two lessons from Book One.

In order to accommodate the different ranges of instruments, some of the pitches found in these exercises will not be in unison from book to book.

Since this series is designed to serve mixed groups, certain exercise lines will present new concepts that do not apply to all instruments. For example, in lesson 6, lines 1 and 5 present important notes for clarinet but these lines are not necessary for the advancement of technique on other instruments. Directors should use discretion in skipping such exercises when teaching like-instrument groups.

Thank you and good luck.

Sincerely,

A handwritten signature in black ink, appearing to read 'Paul Effman', written in a cursive style.

Paul Effman

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.

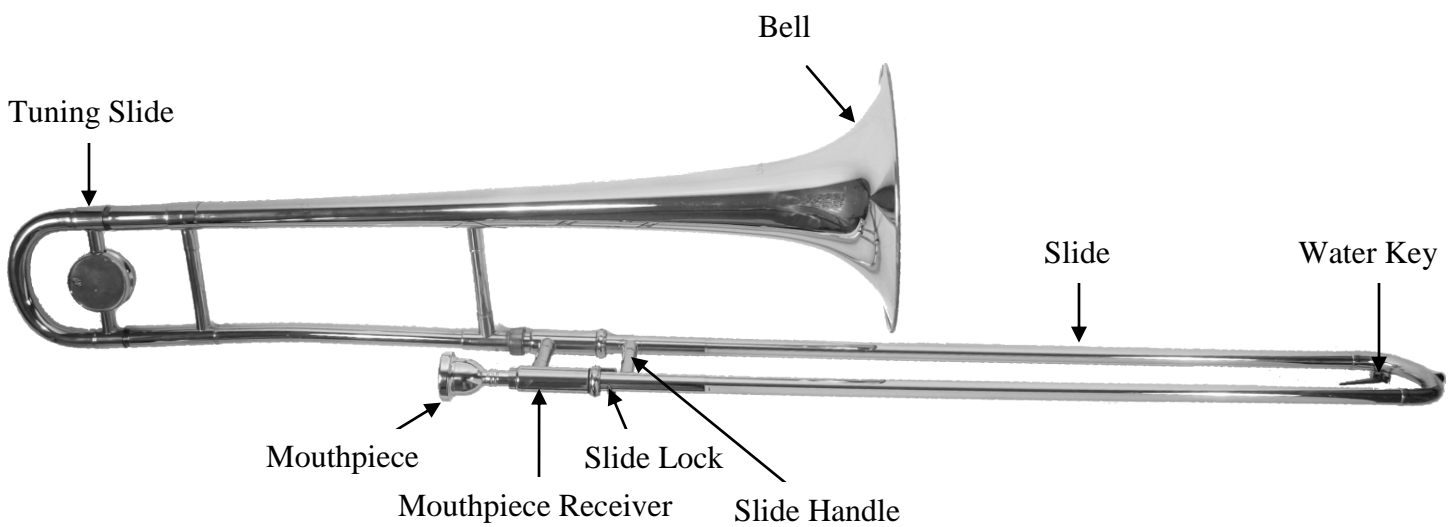
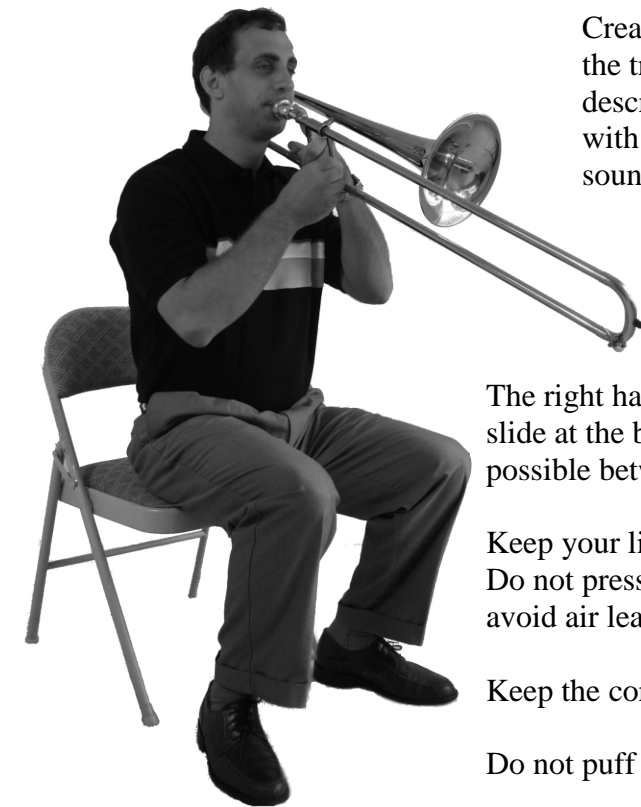
The right hand (pointer and middle finger and thumb) should hold the slide at the bottom of the slide handle. Move the slide as quickly as possible between notes.

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).

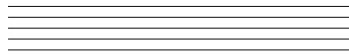
Keep the corners of your mouth firm and down.

Do not puff your cheeks.

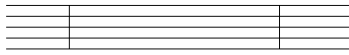
While keeping lips firm and together blow long streams of air so that your lips vibrate. (buzz)



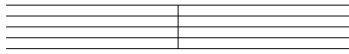
Important Terms



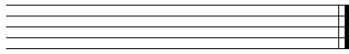
Music Staff = **Lines and spaces**



Measure = **Segment of the music**



Barline = **Divides the music into measures**



Double Barline = **End of the music**



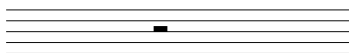
Whole Note = **4 beats of sound**



Whole Rest = **4 beats of silence**



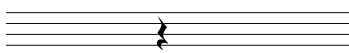
Half Note = **2 beats of sound**



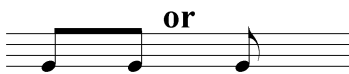
Half Rest = **2 beats of silence**



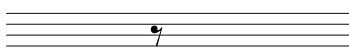
Quarter Note = **1 beat of sound**



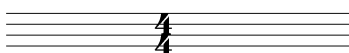
Quarter Rest = **1 beat of silence**



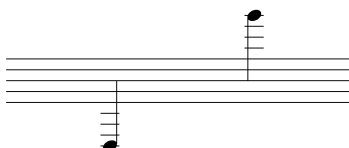
Eighth Notes = **Half beat of sound**



Eighth Rest = **Half beat of silence**



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



Ledger Lines = **Lines that extend the staff**

Lesson R1

D D

4

E \flat E \flat

3

F F

1

key signature

D

Too-oo-oo-oo 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: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

E \flat

Keep tapping

F

Keep tonguing

Lesson R2

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

C

B \flat

1

C

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

2

B \flat

Keep tapping

3

Mary Had A Little Lamb

4

Mary Had A Little Duet

5A

B

6

7

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

Lesson R3

A

G

A \flat

1

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

G A \flat

Rock Beat

3

4

Minor Duo

5A

B

Yankee Doodle

6

(b)

Lesson R4

A^b A B^b C D E^b F G A^b

A^b

$\frac{3}{4}$ time

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1

Tap your foot: ↓ ↓ ↓ ↓ ↓

2

Repeat Sign

Um Pa Pa

3A

B

4

A^b

5

A

$\frac{2}{4}$ time

6

London Bridge

1st Ending

2nd Ending

7

f - forte - loud

Lesson R5

p - piano - soft

E \sharp

2

A

2

B \flat

1

1

tie

The Tie

2

pick up

1 2 3 4

Ear Canal

f *p*

3

breath mark

E \sharp ,

4

B \flat A

5

6

Tie It Up

7

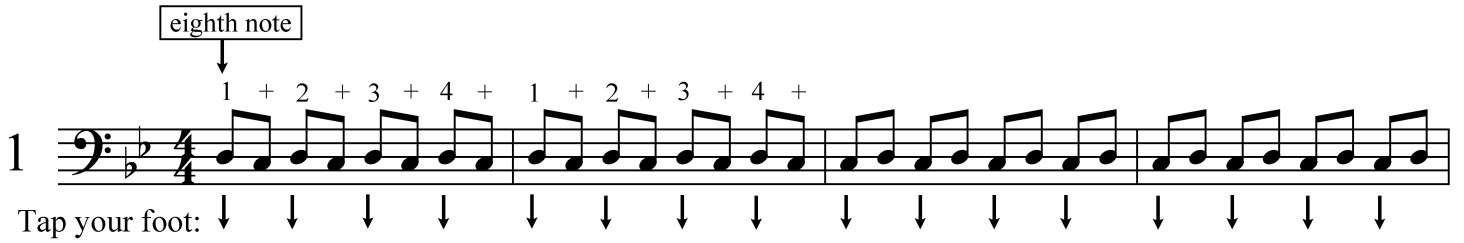
When Are You Natural?

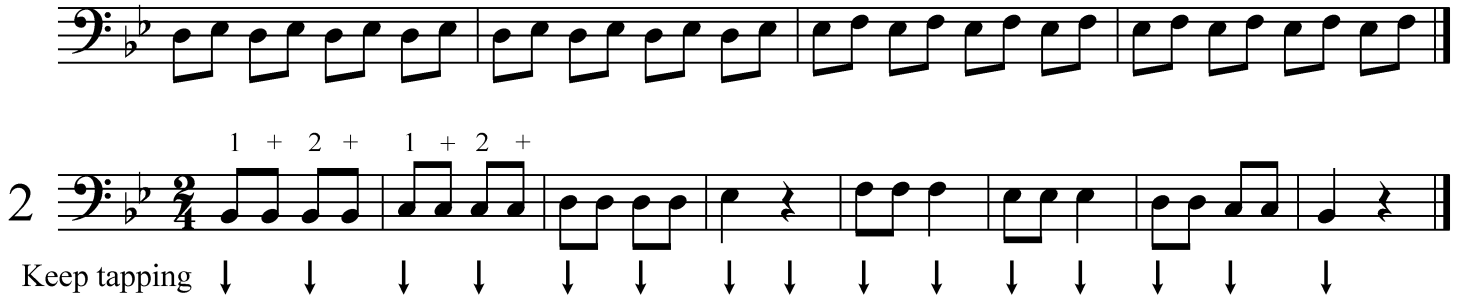
8

Pick It Up

p *f*

Lesson 1

1 

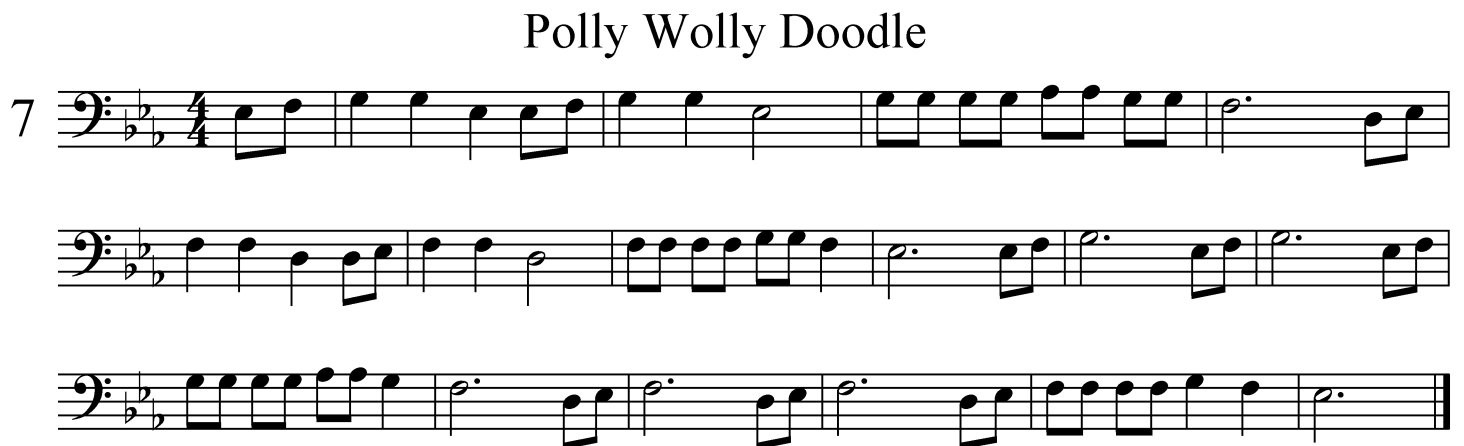
2 

3 

4 

5 

6 

7 

G

4

Lesson 2

F

6

Lines T1 through T4 are for trumpet and trombone only.
 They cannot be combined with other instruments.
 Tip: When playing low notes, blow slower, more relaxed
 air while letting the corners of your lips relax slightly.

slur

G

T1

F

T2

T3

T4

German Waltz

1

1. 2.

p *f*

2

Slurry Murry

3

4


5

6

7

Lesson 3

dotted quarter note eighth note



 - Fermata

Trio

1A *Fine*



A *D.C. al Fine*



2



tap your foot: 1 2 + 3 4

Irish Lullaby

3A *fermata*



Lesson 4

Sometimes one note has two different names.

C = Common Time

D \flat C \sharp

5

1 **D \flat**

2 **C \sharp**

Concert A \flat Scale

3

tap your foot: 1 2 + 3 4

↓ ↓ ↑ ↓ ↓

4

5

6

Common Time

HLJ Blues

7

Lesson 5

Melody

1 

The Same Melody

2 

One More Time

3 

The Conquering Hero

4A 
B 
f

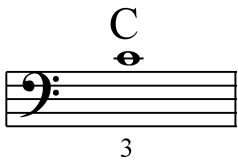
Meadowbrook Song

5 

Two In Three

6A 
B 
p *f*

A 
B 
p *f*



Lesson 5A

Supplementary Trumpet and Trombone Material

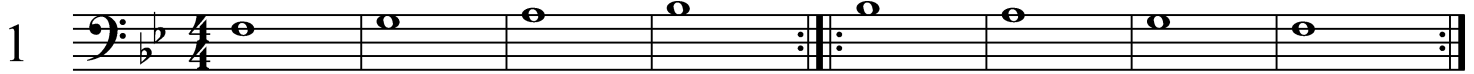
(Cannot be combined with other instruments)

Ultimately, your goal is to play high notes without playing loud and without using much mouthpiece pressure. It must sound unrestrained and be produced with a comfortable physical effort. Higher notes are the result of faster air. Your air must be moved rapidly through a smaller aperture (opening in your lips). A smaller aperture is created by setting firm lip corners and puckering the center of the lips slightly inward.

- REMEMBER:
- FAST AIR STREAM
 - FIRM CORNERS (of the mouth)
 - SMALL LIP OPENING (aperture)

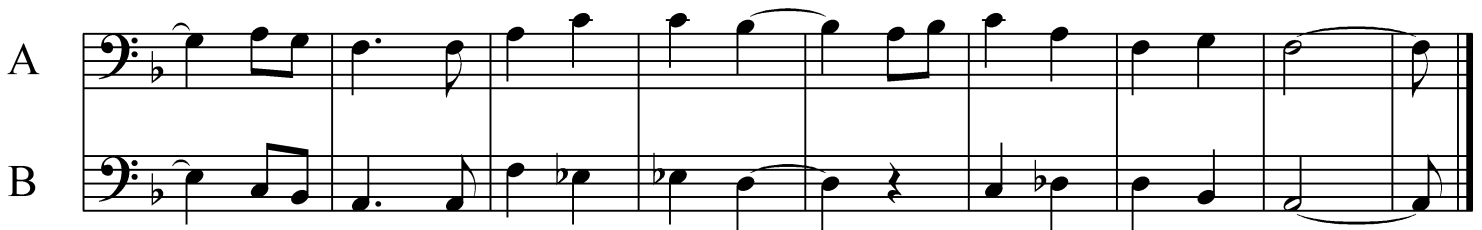
"The Straw Trick"

Place the end of a plastic straw between your lips. Push your bottom lip up until the straw is elevated about 45 degrees. At first you'll probably be able to do this for about 20 seconds. The lead trombone players who can hit the upper register all day long can do it for four minutes.

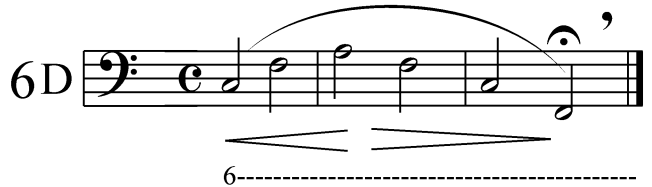


p ————— *f* *p* ————— *f*

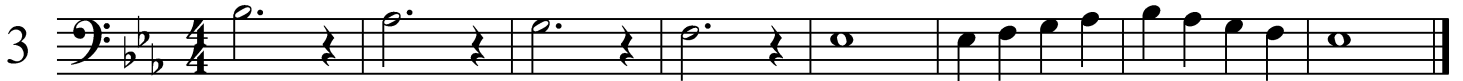
When The Penguins Go Marching In



, Lip Builders



Lesson 6



Chord Study



Rock Tune 1



Rock Tune 2



Lesson 7

Rhythm Review Lines (1 - 5)

1 $\frac{2}{4}$ 1 2 + 1 2 1 2 + 1 2 1 + 2 + 1 2 1 + 2 + 1 2

2 $\frac{3}{4}$ 1 2 3 1 2 3 1 2 3 1 2 3 1 + 2 + 3 + 1 2 3 1 + 2 + 3 + 1 2 3

3 $\frac{4}{4}$ 1 2 + 3 4 1 2 + 3 4 1 2 + 3 4 1 2 + 3 4

4 $\frac{4}{4}$ 1 2 + 3 + 4 1 2 + 3 + 4 1 2 3 + 4 + 1 2 3 + 4 +

5 $\frac{4}{4}$ 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 1 2 3 + 4

Scale Exercises

Set a goal to gradually increase your tempo. Include these lines as a part of your daily practice.

6 $\frac{2}{4}$

7 $\frac{2}{4}$

8 $\frac{2}{4}$ Concert F Scale

9 $\frac{2}{4}$ Concert A \flat Scale

Lesson 8

mf - mezzo forte - medium loud
mp - mezzo piano - medium soft

accent - > emphasize the note
staccato - . short and detached

largo (slow)

Duo

1A

B

Musical notation for Duo, part B

Detailed description: This block contains the musical notation for the 'Duo' exercise. It consists of two staves, 1A and B, in bass clef with a key signature of two flats and a 4/4 time signature. The tempo is marked 'largo (slow)'. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests. Accents (>) are placed over several notes in both parts. The piece concludes with a double bar line.

andante (medium slow)

Graduation Theme

2

Musical notation for Graduation Theme

Detailed description: This block contains the musical notation for the 'Graduation Theme'. It consists of two staves in bass clef with a key signature of two flats and a 4/4 time signature. The tempo is marked 'andante (medium slow)'. The music is primarily composed of quarter and eighth notes. The piece ends with a double bar line.

Mexican Hat Dance

3

Musical notation for Mexican Hat Dance

Detailed description: This block contains the musical notation for the 'Mexican Hat Dance'. It consists of one staff in bass clef with a key signature of two flats and a 3/4 time signature. The tempo is not explicitly marked but the style is rhythmic. The music features a mix of quarter and eighth notes, with some staccato markings. Dynamics include *f* (forte), *p* (piano), and *f* (forte). There are two first endings (1.) and two second endings (2.), both marked with accents (>). The piece concludes with a double bar line.

Country Garden

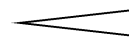
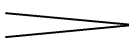
English Folk Song

4A

B

Musical notation for Country Garden

Detailed description: This block contains the musical notation for the 'Country Garden' exercise. It consists of two staves, 4A and B, in bass clef with a key signature of two flats and a 4/4 time signature. The tempo is not explicitly marked. The music features a variety of note values including quarter, eighth, and sixteenth notes. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The piece includes a 'Fine' marking and a 'D.C. al Fine' (Da Capo al Fine) instruction. The music concludes with a double bar line.

 crescendo - gradually increase volume
 diminuendo - gradually decrease volume

Lesson 9

ff - fortissimo - very loud

pp - pianissimo - very soft

Lines T1 and T2 are for trumpet and trombone only.
They cannot be combined with other instruments.

T1 

T2 

Here We Go Pancake Here We Go

1 
p *mp* *f*



mf *f* *p* *f*

Michael Row The Boat Ashore

2 *andante*  Traditional



The Saints

3 



Concert E \flat Exercise

4 
p *ff* *pp*

Concert F Exercise

5 
mp *ff* *pp*

Concert A \flat Exercise

6 
p *mp* *f* *ff* *f* *mp* *p*

Lesson 10

F# Gb

5

G# Ab

3

1A

F#

1B

Gb

2A

Ab

2B

G#

3

largo

Volga Boatman

4

Sharp Mice

5

andante

p *ff* *p*

LJH Trio

6A

mf

B

mp

C

mp

A

f

B

p

C

p

Lesson 11

Tenuto - hold the note
for its full value

andantino
(slightly faster than andante)

Haydn Theme (short notes)

1

Musical notation for Haydn Theme (short notes) in bass clef, 4/4 time, key of B-flat major. The piece consists of a single melodic line with eighth and quarter notes, ending with a repeat sign.

andantino tenuto

Haydn Theme (long notes)

2

Musical notation for Haydn Theme (long notes) in bass clef, 4/4 time, key of B-flat major. The piece consists of a single melodic line with long notes (half and whole notes), ending with a repeat sign. A 'tenuto' box is placed above the first note.

Japanese Folk Song

3A

largo

B

mf

Musical notation for Japanese Folk Song in bass clef, 4/4 time, key of B-flat major. It features two staves, A and B. Staff A has a melodic line with eighth and quarter notes, and staff B has a bass line with eighth and quarter notes. The tempo is marked 'largo' and the dynamic is 'mf'. The piece ends with a repeat sign.

Low Brown Jug

4

Musical notation for Low Brown Jug in bass clef, 4/4 time, key of B-flat major. The piece consists of a single melodic line with eighth and quarter notes, ending with a repeat sign.

Theme By Strauss

5

f *p*

Musical notation for Theme By Strauss in bass clef, 3/4 time, key of B-flat major. It features two staves. The top staff has a melodic line with dotted half notes and quarter notes, and the bottom staff has a bass line with dotted half notes and quarter notes. The dynamics are marked 'f' and 'p'. The piece ends with a repeat sign.

Minuet

J.S. Bach

6A

B

Musical notation for Minuet (J.S. Bach) in bass clef, 3/4 time, key of B-flat major. It features two staves, A and B. Staff A has a melodic line with eighth and quarter notes, and staff B has a bass line with eighth and quarter notes. The piece ends with a repeat sign.


A

B

Musical notation for Minuet (J.S. Bach) in bass clef, 3/4 time, key of B-flat major. It features two staves, A and B. Staff A has a melodic line with eighth and quarter notes, and staff B has a bass line with eighth and quarter notes. The piece ends with a repeat sign.


Lesson 12

B \natural C \flat



7

C \sharp D \flat




5

F \sharp G \flat



5

G \sharp A \flat




3

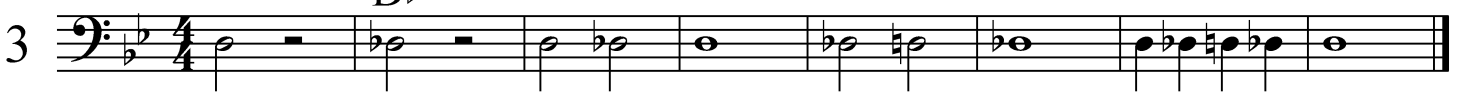
1 B \natural



2 C \flat




3 D \flat



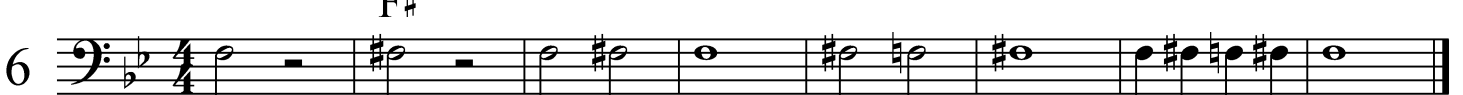
4 C \sharp




5 G \flat



6 F \sharp



7 A \flat



8 G \sharp



9 Minor Melody



10 Bistu Shane



F# Gb

Lesson 13

G# Ab

7 - eighth rest

Chromatic Exercises (1 - 3)

Set a goal to gradually increase your tempo. Include these lines as a part of your daily practice.

1

2

F# G# Ab Gb

3

4

1 + 2 + eighth rest 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +

5

6A

B

Londonderry Air

7

1 2 3 + 4 +

Lesson 14

Lines T1 through T3 are for trombone only.
They cannot be combined with other instruments.

T1

T2

T3

1

2

3

4

largo

Volga Boatman (another version)

5

6

7

Lesson 15

The Mustard Musette

1A

f

1. 2. *Fine*

p

B

f

p

A

mf

D.C. al Fine

B

mf

Hatikvah Duo

2A

f

Fine

ff

B

f

ff

A

p

pp

D.C. al Fine

B

p

pp


Lesson 15A

Supplementary Trumpet and Trombone Material

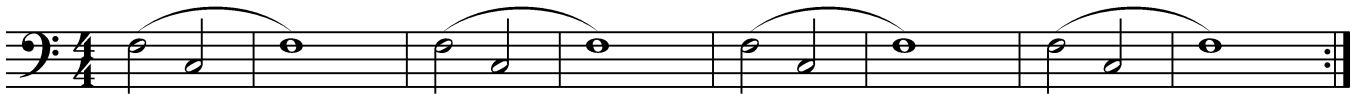
(Cannot be combined with other instruments)

Lip Builders (lip slurs)

Keep the air moving.

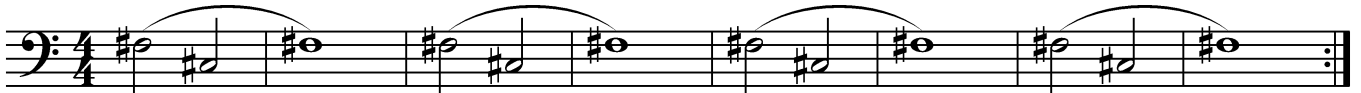
1 

7 -----

2 

6 -----

Keep lips set.

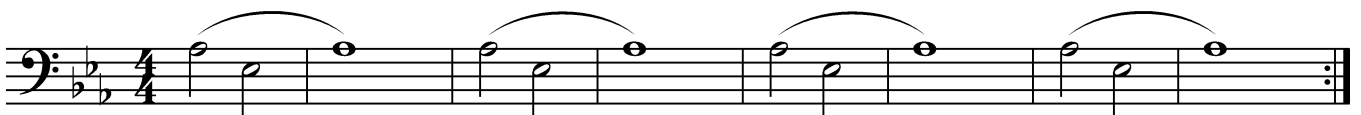
3 

5 -----


4 

4 -----


Breathe deeply.

5 

3 -----

6 

2 -----

7 

1 -----

Review

Lesson 15B

Supplementary Trumpet and Trombone Material
(Cannot be combined with other instruments)

New

This lesson is devoted to extending your range by playing high notes.

BACK TO BASICS

While performing on a brass instrument, the sound is produced by the player buzzing his or her lips into a mouthpiece. You should blow as though you are cooling soup. The mouthpiece should have 1/2 top and 1/2 bottom, or 1/3 top and 2/3 bottom lip in it. Your lips do not overlap nor do they roll in or out. The air stream traveling through the lip opening should be directed straight down the shank of the mouthpiece. I suggest that your lower jaw be protruded so that the upper and lower teeth are aligned. Individual differences in teeth structure, lip shape and size, jaw shape and other physical factors will affect whether a particular embouchure technique will be effective or not for a particular performer.

PLAYING HIGH NOTES

High notes require breath support and a firm embouchure (tightened corners of the mouth). When playing these notes, air is forced through the opening in your lips. A flow of air traveling at a faster speed is needed to play high notes. Good breathing, proper posture, and much practice will help you to play this high range. The best way to improve range is to make sure that you use your high register every day. Often in band we don't go to the top of your range, which makes it even more important that you do so at home. The exercises in this lesson should be practiced on a daily basis.

D

E_b

Lesson 16

1 

2 

3 

4 

5 

6 
f *ff*

allegro - lively

7 
mf *f*

largo

8 

andante

9 
mf *ff* *mf* *mp*

andante

10 

Lesson 17

ritard - (rit.) gradually
slow down tempo

1 

2 

3 

4 

5 

6 

slow

LJH Chorale

7A 

B 

C 

rit.....

Lesson 18

Ode To Joy

Ludwig von Beethoven

1 A

mf

B

mf

A

mp *f*

B

mp *f*

America

Samuel Francis Smith

2 A

mf

B

mf

A

mf [11] - rehearsal number

B

[7]

Marine's Hymn

Traditional

3

allegro ♩

mf

Fine 1.

2.

D.S. al Fine

Lesson 19

Hymn

Weber

andante

Solo

Duet

Trio

Quartet

p

A - rehearsal letter

Solo

Duet

Trio

Quartet

mp

mf

B

Solo

Duet

Trio

Quartet

mp

rit.

My Sweet Daddio

P. Effman

moderato

A

To Coda

Musical score for the first system, measures 1-8. It consists of four staves (A, B, C, D) in bass clef, 4/4 time, and B-flat major. The tempo is *moderato*. A boxed 'A' is placed above the first staff at the beginning of measure 5. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for the second system, measures 9-14. It continues the four-staff arrangement. A fermata is placed over the final note of the first staff in measure 14. The music concludes with a final chord in the fourth staff.

B

D.C. al Coda

Musical score for the third system, measures 15-18. It continues the four-staff arrangement. A boxed 'B' is placed above the first staff at the beginning of measure 15. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for the fourth system, measures 19-22. It continues the four-staff arrangement. A Coda symbol (⊕) is placed above the first staff at the beginning of measure 19. The tempo is marked *rit.* (ritardando) for all staves. The music concludes with a final chord in the fourth staff.

Irish/Scottish Medley

P. Effman
J. Friedman

The musical score is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of 82 measures, divided into two systems of four staves each. The score includes various dynamics such as *p*, *mp*, *mf*, *f*, and *ff*, as well as tempo markings like *andante*, *moderato*, and *rit.*. A fermata is placed over measure 33, and a repeat sign is used at the beginning of measure 74. The piece concludes with a final fermata in measure 82.

Scales

Scales should be used as daily warm-ups. As students acquire sufficient note vocabulary, additional scales should be added to the daily practice routine. In some instances scales are modified. Modified scales should be eliminated as students develop the skill to perform the normal ascending-descending scale.

For notes that you are not sure of, refer to the slide position chart on page 37.

C modified



C



F



B \flat modified



B \flat



E \flat modified



E \flat



Scales continued

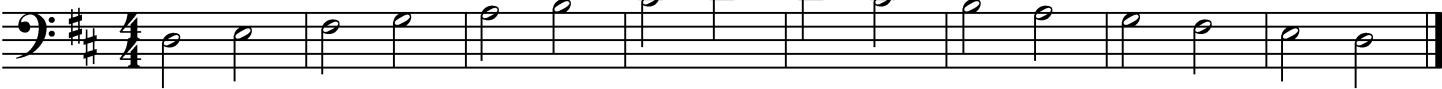
G



D modified



D

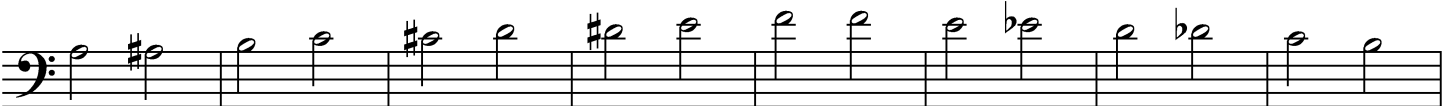


A



Chromatic Scale Study

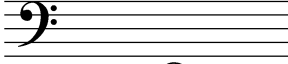
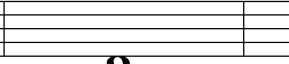
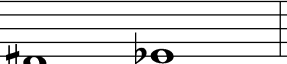
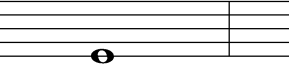
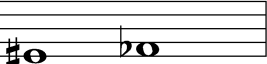
Your teacher will let you know when it is time to include chromatic scale practice on a daily basis. You will not be expected to play all of the notes below. You should work on fragments of the scale. Gradually you will increase your chromatic range and memorize the entire scale.

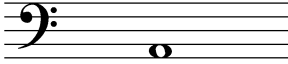
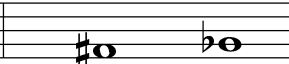
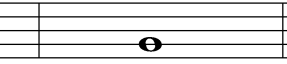
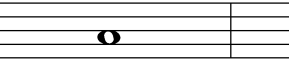




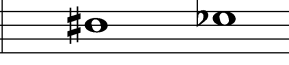
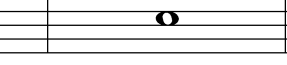

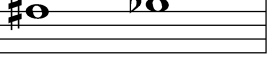
Vocabulary

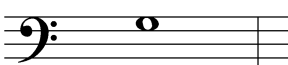
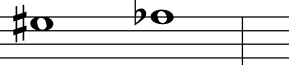
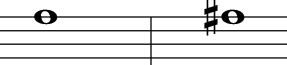
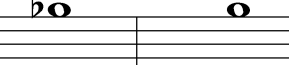
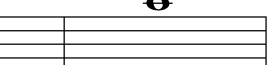
	<i>Accelerando</i>	getting faster
>	<i>Accent</i>	emphasize
	<i>Adagio</i>	slow (between <i>Largo</i> and <i>Andante</i>)
	<i>Allegretto</i>	slightly slower than <i>Allegro</i>
	<i>Allegro</i>	fast
	<i>Andante</i>	medium slow
	<i>Andantino</i>	slightly faster than <i>Andante</i>
	<i>A Tempo</i>	return 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 and detached
♪	<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)


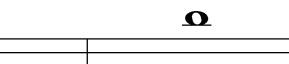

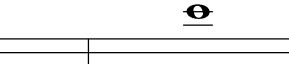
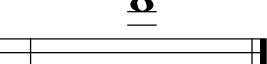
TROMBONE NOTES AND SLIDE POSITIONS

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 Catholic 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 to schools throughout the East Coast. Today, with a staff of over one hundred educators, Mr. Effman has filled the musical void that was prevalent in private education. As a result of his mission, countless parents, students, and educators now know that music is an integral part of an overall curriculum.