

RUBANK

Elementary

METHOD

TROMBONE OR BARITONE

NEWELL H. LONG

**A FUNDAMENTAL COURSE FOR INDIVIDUAL
OR LIKE-INSTRUMENT CLASS INSTRUCTION**

RUBANK®

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Chart of Slide Trombone Positions and Baritone Fingerings

The air within a trombone or baritone (or any other instrument with a cup mouthpiece) may be made to vibrate as a whole or in fractions of its length by varying the tension of the player's lips. The various pitches thus produced in each of the seven slide positions (and valve combinations) are indicated in the following table:

(Fingering for
baritone in
parentheses)

		Fractions by which Air in Instrument Vibrates									
		Whole	Halves	Thirds	Fourths	Fifths	Sixths	Sevenths	Eighths	Ninths	Tenths
		Pedal tones rarely used B \flat						See note below B \flat G \sharp	B \flat A \sharp		
1st Position Slide all the way in (Open- no valves)		B \flat	B \flat A \sharp	F	B \flat A \sharp	D	F	A \flat G \sharp	B \flat A \sharp	C	D
2nd Position- Slide extended about 3 $\frac{1}{2}$ inches (2nd valve)		A	A	E	A	C \sharp D \flat	E	G	A	B	C \sharp D \flat
3rd Position- Slide extended about 7 $\frac{1}{4}$ inches (1st valve)		A \flat	A \flat G \sharp	E \flat D \sharp	A \flat G \sharp	C	E \flat D \sharp	G \flat F \sharp	A \flat G \sharp		
4th Position- Slide extended about 11 $\frac{1}{8}$ inches (1st and 2nd, or 3rd)		G	G	D	G	B	D	F	G		
5th Position- Slide extended about 15 $\frac{1}{8}$ inches (2nd and 3rd)		G \flat	G \flat F \sharp	D \flat C \sharp	G \flat F \sharp	E \flat A \sharp	D \flat C \sharp	E	G \flat F \sharp		
6th Position- Slide extended about 19 $\frac{1}{4}$ inches (1st and 3rd)		F	F	C	F	A	C	E \flat D \sharp	F		
7th Position- Slide extended about 23 $\frac{1}{2}$ inches (1st, 2nd and 3rd valves)		E	E	B	E	G \sharp A \flat	B	D	E		

The higher tones or harmonics in these positions
are possible, but they are little used.

NOTE: All tones produced by the air vibrating in sevenths are flat and must be corrected by making the position for that tone about an inch shorter. This, of course, is impossible in 1st position on trombone and in all fingerings on baritone. The baritone player must chose a different fingering for the required tone or force it into tune with his lips. The latter is seldom satisfactory.

Whole Notes

Count 1 2 3 4 1 2 3 4
F rest

1 1st position trombone
(0) open baritone

2 B flat
1st position
(0)

3

4

5 A flat
3rd position
(1) 1st valve

6 G
4th position
($\frac{1}{2}$) 1st and 2nd valves

7

8 E flat
3rd position
(1)

9

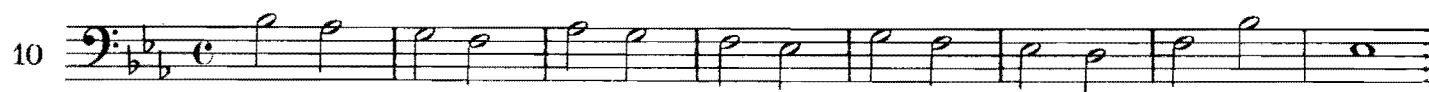
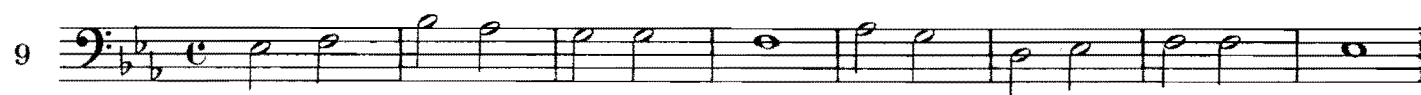
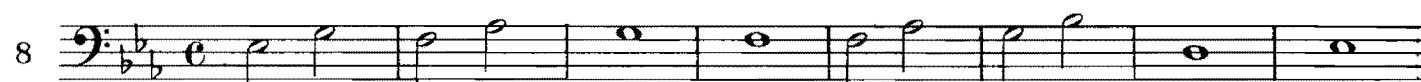
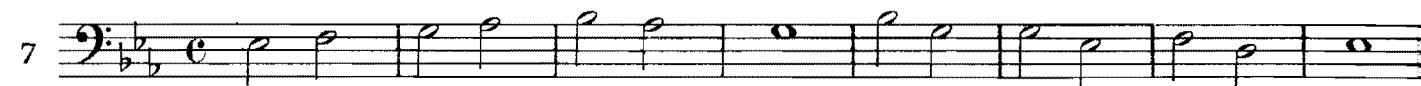
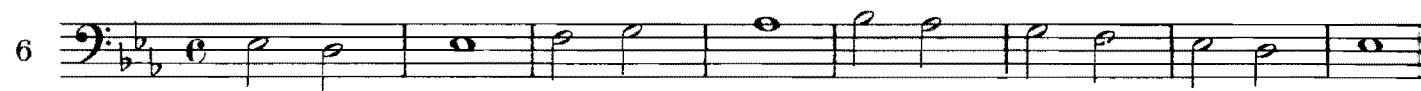
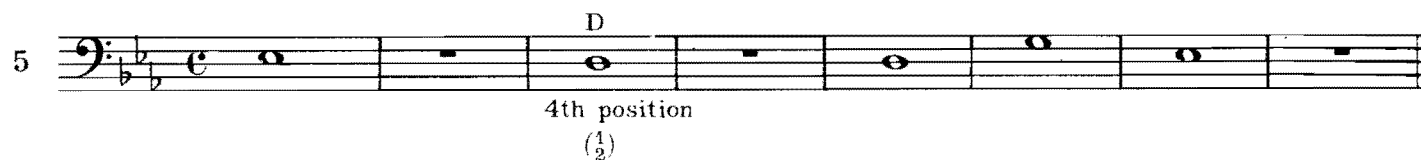
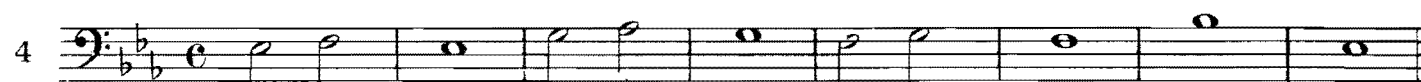
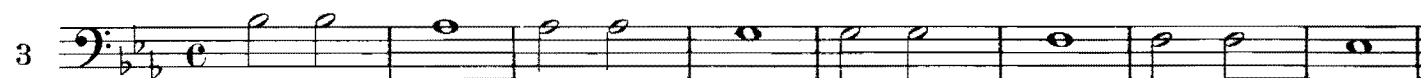
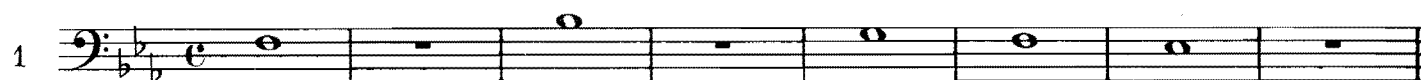
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11 Key Signature

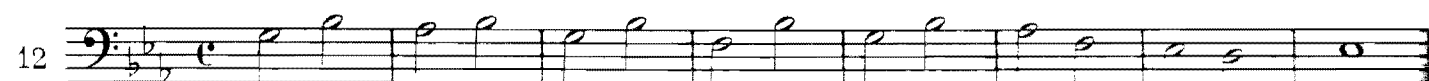
12

LESSON 2

Whole Notes and Half Notes



Russian Air



Repeat

Quarter Notes

Count 1 2 3 4 1 2 3 4

1

2

Count 1 2 3 4

3

4

3rd position
(1)

5

6

7

8

9

Lightly Row

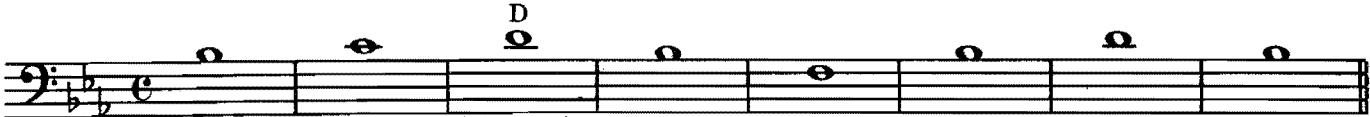
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Folk Melody

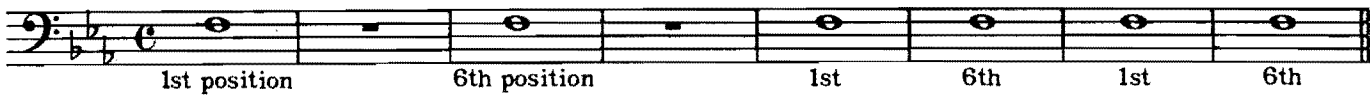
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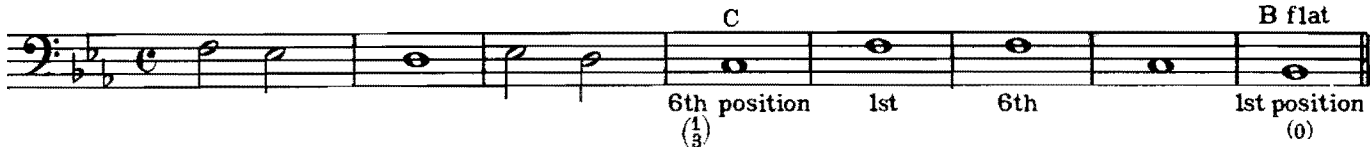
LESSON 4

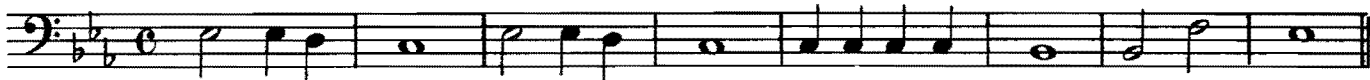
Extending the Range - Sixth Position


1 


2 


3 

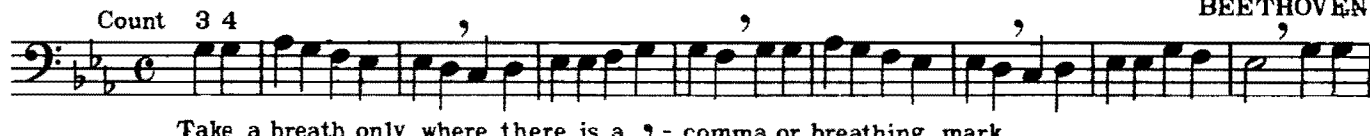
4 


5 

6 

7 

8 

9 

10 

Dotted Half Notes - $\frac{3}{4}$ Measure

Count 1 2 3 1 2 3 ,

Hursley

Merry Widow Waltz

LEHAR


Lovely Evening


NOTE: Lovely Evening may be played as a round by two or three trombones or baritones.


LESSON 6

Key of B-flat - Two flats

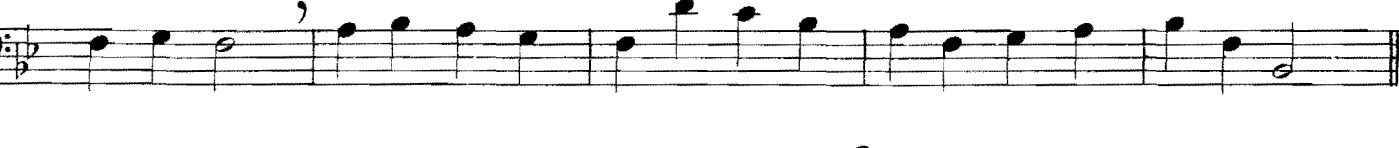
1 

2 


3 

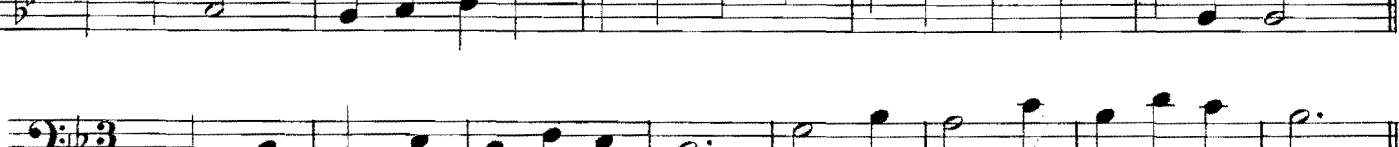
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5 


6 

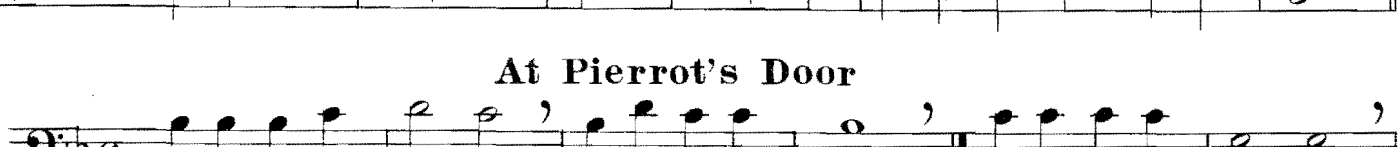
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8 

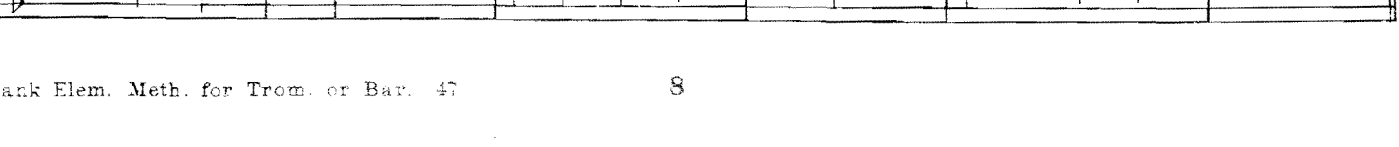
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10 

11 


12 

13 

14 

At Pierrot's Door

8 

9 

Ties and Accidentals

1 

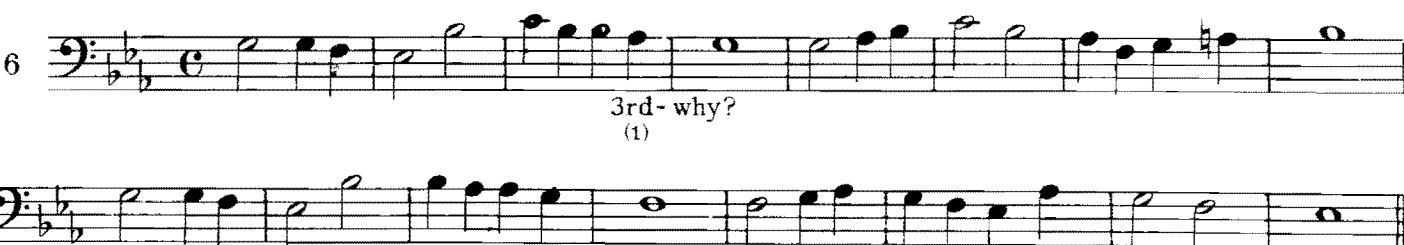
2 

3 

4 

5 

Abide With Me

6 

LESSON 8

Eighth Notes

1 

2 

3 

4 

5 

6 

7 

Long, Long Ago

6 

7 

8 

$\frac{2}{4}$ Measure

Count ^(a) 1 2 1 2 ^(b) 1 & 2 & 1 2 ^(c) 1 & 2 1 2 ^(d) 1 2 & 1 2

The image shows a musical score for the song 'The Rose Tree'. It consists of a vocal line and three piano accompaniment staves. The key signature is one flat (B-flat) and the time signature is 2/4. The score is divided into four measures, each with a count above it: (a) 1 2 1 2, (b) 1 & 2 & 1 2, (c) 1 & 2 1 2, and (d) 1 2 & 1 2. The vocal line is written in a single staff, and the piano accompaniment is written in three staves. The first staff of the piano accompaniment has a treble clef, and the other two have bass clefs. The music is in a simple, folk-like style with a clear melody and a steady accompaniment.

Hungarian Dance

4

Two staves of music in bass clef, 2/4 time, key of B-flat major. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The melody is simple and characteristic of the folk song.

Crambambuli

[illegible]

American Folk Song

6

Musical notation for voice part 6, featuring a bass clef, key signature of two flats, and 2/4 time signature. The melody consists of eighth and sixteenth notes, ending with a repeat sign.

7

Musical notation for voice part 7, featuring a bass clef, key signature of two flats, and 2/4 time signature. The melody consists of eighth and sixteenth notes, ending with a repeat sign.

GLUCK

GLUCK

Dotted Quarter and Eighth Notes

Count (a) 1 2 & 3 4 (b) 1 2 & 3 4 (c) (d) (e)

1

Measures (b) and (c) sound the same

Stars of the Summer Night

WOODBURY

2

All Through the Night

3

Auld Lang Syne

4

5

America the Beautiful

B (natural)

4th position

(1)

America

6

Half and Quarter Rests

Count (a) 1 2 3 4 (b) 1 2 3 4 (c) 1 2 3 4 1 2 3 4 (d) 1 2 3 4 1 2 3 4

Rest Rest Rest Rest Rest Rest Rest

6th

Swan Song from "Lohengrin"

WAGNER

7

Eighth Note Rhythms

Count 1 & 2 & 3 4

1 

2 





German Folk Song

3 

4 





Reuben, Reuben

5 

6 





Duets 1 and 2 on page 47 may be introduced at this time.

Extending Lower Range

The first staff shows three positions for the notes A, G, and F:

- A: 2nd position (2)
- G: 4th position ($\frac{1}{2}$)
- F: 6th position ($\frac{1}{3}$)

The subsequent staves contain musical exercises in bass clef, 2/4 time, with a key signature of one flat (B-flat). The exercises are numbered 2 through 5.

O No, John

English Folk Song

The musical score for "O No, John" is in bass clef, 2/4 time, with a key signature of one flat (B-flat). It consists of two staves of music, numbered 6 and 7.

Chromatic Scale

Ex. 2 and Ex. 3 on this page should be played; the others are optional.

1

1st (0) 2nd (2) 3rd (1) 4th (1/2) 5th (2/3) 1st (0) 2nd (2) 3rd (1) 4th (1/2) 5th (2/3) 6th (1/3) 7th (1/3)

1st (0) 2nd (2) 3rd (1) 4th (1/2) 5th (2/3) 6th (1/3) 7th (1/3) 6th (1/3) 5th (2/3) 4th (1/2) 3rd (1) 2nd (2)

1st (0) 7th (1/3) 6th (1/3) 5th (2/3) 4th (1/2) 3rd (1) 2nd (2) 1st (0) 5th (2/3) 4th (1/2) 3rd (1) 2nd (2)

1st (0) 4th (1/2) 3rd (1) 2nd (2) 1st (0) 3rd (1) 2nd (2) 1st (0) 2nd (2) 3rd (1) 1st (0) 2nd (2) 3rd (1) 4th (1/2) 1st (0)

2

(a) F sharp G flat (b) G flat F sharp (c) C sharp D flat (d) D flat C sharp

5th (2/3) 5th (2/3) 5th (2/3) 5th (2/3) 5th (2/3) 5th (2/3) 2nd (2) 2nd (2)

3

Written without key signature (Eb) Same phrase written with key signature (Bb)

2nd (2) 4th (1/2)

★NOTE: Effect of an "accidental" lasts throughout the measure unless cancelled by another "accidental."
 ASSIGNMENT — Write the position (or fingering) under each note in Ex. 4 and 5.

4

(b) (b) (b) (b)

5

(b) (b) (b) (b)

6

(b) (b) (b) (b)

7

(b) (b) (b) (b)

8

(b) (b) (b) (b)

9

(b) (b) (b) (b)

More Accidentals – 5th Position

LESSON 14

1 *pp* (very soft)

Make them sound the same pitch

6th (1/3) 1st (0) 6 (1/3) 1 (0)

2 *p*

5th (2/3) 1st (0) 5 (2/3) 1 (0)

3 *p*

G flat

1 (0) 5 (2/3) 1 (0) 5 (2/3) 5 (2/3) 1 (0) 5 (2/3) 5 (2/3)

4 *p*

same sound

Name the positions before you play this exercise

F sharp 5 (2/3)

5 *mf* (medium volume)

6 *p* (soft)

March of the Giants

7 *f* (loud) with firm tone

These two measures have same sound

F sharp 5 (2/3) 5 (2/3)

Supplementary Songs with Accidentals and Review of Rhythms

Go Down, Moses

1 *mf*

Two staves of music in bass clef, key of B-flat major, 4/4 time. The first staff begins with a melodic line marked *mf*. The second staff provides a harmonic accompaniment. Both staves end with a double bar line and repeat signs.

I Heard the Bells on Christmas Day

2 *p*

Two staves of music in bass clef, key of B-flat major, 4/4 time. The first staff begins with a melodic line marked *p*. The second staff provides a harmonic accompaniment. Both staves end with a double bar line and repeat signs.

How Can I Leave Thee

3 *p*

Three staves of music in bass clef, key of B-flat major, 4/4 time. The first staff begins with a melodic line marked *p*. The second and third staves provide harmonic accompaniment. The second staff includes fingering numbers (1, 2, 3, 4) and a circled 9. The third staff ends with a double bar line and repeat signs.

There's Music in the Air

4 *f*

Two staves of music in bass clef, key of B-flat major, 4/4 time. The first staff begins with a melodic line marked *f*. The second staff provides a harmonic accompaniment. Both staves end with a double bar line and repeat signs.

Eroica

Adapted from Finale of Beethoven's Third Symphony

5 *mf*

Two staves of music in bass clef, key of B-flat major, 2/4 time. The first staff begins with a melodic line marked *mf*. The second staff provides a harmonic accompaniment. Both staves end with a double bar line and repeat signs.



Eighth Rest

LESSON 15

Count (a) 1 & 2 & (b) 1 & 2 & (c) 1 & 2 & (d) 1 & 2 & (e) 1 2 & 3 & 4 1 2 3 4 &



Theme from Oberon Overture

WEBER



Night of Love Waltz

FOX



★ NOTE: Tie brings effect of the accidental into the next measure, but for the tied note only.

LESSON 16

Key of F - One Flat

1 

2 

3 

4 

5 

6 

7 

8 

9 

Air from "Zampa"

HEROLD

Blue Bells Of Scotland

10 

11 

12 

13 

14 

$\frac{6}{8}$ Measure - Six Counts to the Measure

1 ^(a) 1 2 3 4 5 6 ^(b) 1 2 3 4 5 6 ^(c) 1 2 3 4 5 6 ^(d) 1 2 3 4 5 6 ^(e) 1 2 3 4 5 6

French Pastoral Melody

4

Wake, O Wake from "Faust"

GOUNOD

5

Petite Chanson

FRENCH

6

Key of A flat - Four Flats

1

5th (2/3)

2nd (2)

2

3

Count 1 2 3 4 5 6 1 2 3 4 5 6

4

Alma Mater

College Song

5

Fine

D. S. al Fine

Alla Breve · (Cut Time)

C indicates $\frac{4}{4}$ measureC indicates $\frac{2}{2}$ measure

(a) Two-Four

Count 1 2 1 2

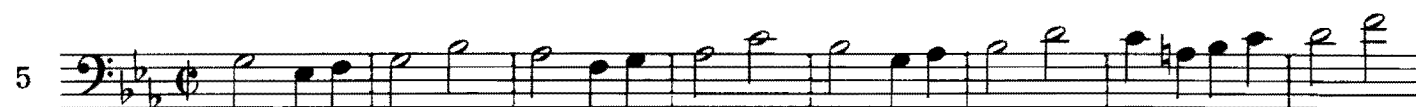
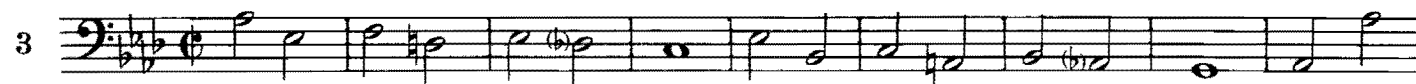
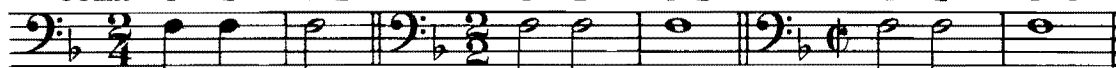
(b) Two-Two

Count 1 2 1 2

(c) Alla Breve

Count 1 2 1 2

1 Each of these three examples are counted alike



Polish Folk Song



Same as pre-
ceding measure



If additional drill on Alla Breve is desired, review Lessons 4 and 11 playing those exercises in Alla Breve - C.

Key of C - No Flats or Sharps

The musical score for 'The Rose Tree' is presented in three systems, all in bass clef. The first system is in common time (C) and contains two staves. The first staff begins with a treble clef and a common time signature, then switches to a bass clef. It contains a melody with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G13

Prayer of Thanksgiving

Netherlands Air

First system of the musical score for 'The Swan' by Maurice Strakosky. It consists of three staves in bass clef with a 3/4 time signature. The first staff begins with a piano (*p*) dynamic. The second staff features a mezzo-forte (*mf*) dynamic. The third staff starts with a fortissimo (*ff*) dynamic and includes accents and a slur.

Silent Night

GRÜBER

Count 1 2 & 3 4 5 6

pp

$\frac{6}{8}$ Measure - Two Counts to the Measure

Practice this lesson slowly, counting six to each measure, before trying it in two counts.

Count (a) 1 2 3 4 5 6 1 2 3 4 5 6 (b) 1 2 3 4 5 6 (c) 1 2 3 4 5 6 (d) 1 2 3 4 5 6 (e) 1 2 3 4 5 6 1 2

*Row, Row, Row Your Boat

3

*Three Blind Mice

4

High Barbary

Sea Chantey

5

6

Pop! Goes the Weasel

7

* Note: May be played as a round by 2, 3, or 4 instruments.

Review of Five Keys and Accidentals

Practice Exercise 1 slowly (6 counts) at first; when familiar with it, try it faster (2 counts)



Practice Exercise 2 in 4 counts at first; later try the alla breve (2 counts)



A dot over a note, or under a note, means that it is to be played staccato, that is, cut the note short, releasing the tone almost as soon as it starts.



Sixteenth Notes

Count (a) 1 2 3 4 (b) 1 & 2 & 3 4 (c) 1 + & + 2 & 3 4 (d) 1 & + 2 & 3 4 (e) 1 & + 2 & + 3 4

Reveille

Played entirely with 4th position (valves 1 & 2)

Fine

D.S. al Fine

Adjutant's Call

Theme from Symphony

HAYDN

ff

Accent tongue more forcefully than other notes

Echo

pp

Variation On Adeste Fideles

Dotted Eighth and Sixteenth Notes

1 

2 

3 

Largo from "New World Symphony"

DVORAK

4 

Gold Motive 

WAGNER

Battle Hymn of the Republic

5 

Lip Slurs without Slide Shifts

Increase the tension of the lips, drawing the corners of the mouth back toward the cheeks to slur to a higher tone; loosen the lips to slur to a lower tone. Tongue only the first note under each slur (—).

1

"too ee oo"

6th 6th 6th 1st

2

"too ee" "too ee" "too oo" "too oo"

3

Count 6

6th

To the Colors

4

2nd 6th 6th 6th 6th (Play throughout in 6th position valves 1 and 3)

Fine *D. C. al Fine*

Mountain Song

5

Celeste Aida

6

Count 6

VERDI

Key of D-flat - Five Flats

1

Lip Slurs of Three Tones

1 "too-ee-oo"

Play this entire exercise in 4th position (Valves land 2)

"too-ee-oo-ee-ee-oo-oo"

2 6th ($\frac{1}{3}$) 5th ($\frac{2}{3}$) 4th ($\frac{1}{2}$) 3rd (1) 2nd (2) 1st (0)

3 5th 5th 2nd 5th 2nd 1st 5th 1st 5th

English May Dance

4 Fine

D. C. al Fine

Slavic Hymn

5

Lip Slurs with Slide Shifts of One Position

1 *too - ee - oo*

1st 6th 6th 1st 2nd 1st

6th 6th

5th 6th

2

5th 6th

4th 5th

3

4th 5th

4th 5th

4

4th 5th

4th 5th

The Ash Grove

Welsh Melody

5

6th

6th

6th

Lullaby

BRAHMS

6

4th 5th 5th

4th

Key of G - One Sharp

1

2

3

6th

Love's Old Sweet Song

MOLLOY

4

6th

Four Characteristic Studies

May be used as tests

Moderato

1

Largo (slowly)

2

Allegro (fast)

3

Moderato (2 beats per measure)

4

Three Minor Keys

D Minor

Harmonic Minor Scale

Melodic Minor Scale

1

2

B-flat Minor

3

4

F Minor

5

Song of the Volga Boatmen


Russian

6

Slowly

p - mf *f* *ff* *f* *mf* *p*

Legato Playing

In preceding lessons the slur mark  has been used only to indicate lip slurs. It has however, a more general meaning and when it appears over a group of notes it signifies that these notes are to be played as a musical unit or phrase and that the tone of the instrument in passing from one note to another will be as smooth as possible. The same meaning is expressed by the word legato written at the beginning of a melody or phrase.

To play legato on most wind instruments it is merely necessary to tongue the first note under the slur and sustain the tone while passing from one note to the next without additional tongue attacks. The flow of air through the instrument is uninterrupted during the slur. If this procedure were followed for the slide trombone, glissandos ("smears") would be produced between tones on the same harmonic (See Position Chart, page 2) To avoid these "smears" and acquire a legato style of trombone playing the following rules should be observed.

1. Use a soft tongue attack. Instead of using the rather explosive "too," attack with a light "doo" syllable.
2. Shift the slide quickly between notes and make the interruption in tone while the slide is being shifted as slight as possible. Recontinue the tone after the shift with a very light "doo" attack.
3. When two notes of different pitches are connected by a slur and can be played with the same slide position, the lip slur should be used if the player can use it smoothly.
4. The lip slur should also be used when the slide shifts just one position, in or out, and the tone skips up or down more than a half step (semitone).

Examples of skips effective as lip slurs



5. Sometimes it is possible to lip slur a skip when the slide moves two positions in or out provided that, if the slide moves out, the change is to a higher tone, and if the slide moves in, the change is to a lower tone.



6. By being familiar with the different positions in which the same note may be played (See Chart, page 2) the player can choose less common positions for some of the notes in order that lip slurs may be introduced to improve the legato playing.



1 *ff* too too too too too too too *mf* doo doo doo doo doo ee oo

ff *mf* doo doo ee doo doo oo doo

ff *mf* doo oo oo oo ee doo oo

ff *mf* doo oo doo doo doo oo doo

FOSTER

2

5th

Fine

HARRISON

3

4th

4th

slower

HARRISON

Italian

Tschaikowsky

5  Tschaiowsky

Triplets

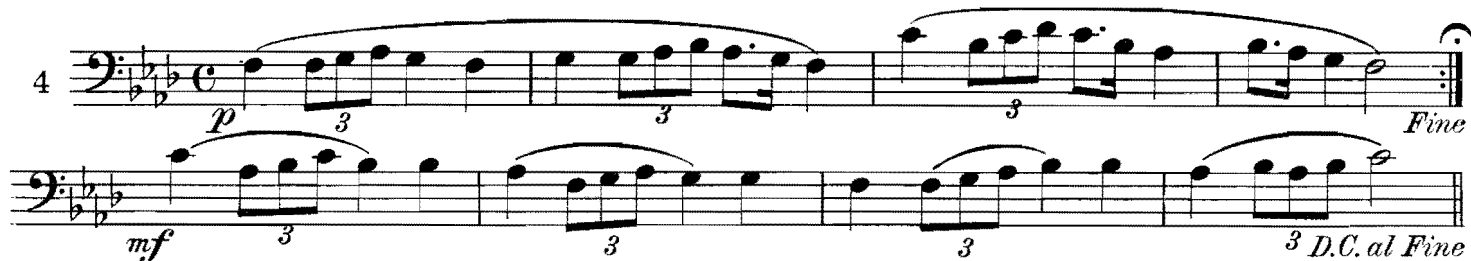
1 

Count (a) 1 2 & 3 4 (b) 1 2++3 4 (c) 1 2++3 4++ 1234 (d) 1 & 2++34 (e) 1 2++34

2 

3 

Old Welsh Hymn

4 

Theme from "Lohengrin"

WAGNER

5 

Theme from Fourth Symphony

SCHUMANN

6 

Triplets Abbreviated

May be written



★ Note: The two notes should be played with the slide positions shortened about an inch to bring them in tune.

$\frac{12}{8}$ and $\frac{9}{8}$ Measures

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

(a) Phrase written in triplets

(b) Same phrase written in $\frac{12}{8}$ measure.

1

2

Andante Cantabile From Fifth Symphony

Legato

TSCHAIKOWSKY

3

Air from "Faust"

Marcato

GOUNOD

4

Count 3 1 2 3

5

Theme from Ride of the Walkyries

WAGNER

6

5th

1st

Rapid Tongue Attack

Abbreviations used in this lesson: $\dot{\cdot}$ = eighth note $\ddot{\cdot}$ = eighth note triplet $\ddot{\cdot}$ = eighth note triplet

1

2

3

Count 1 2 & 3 + & + 1 2 3

4

5

Broken Chords and Lip Slurs

1

A "Warming-up" Lip Slur Exercise

2

6th
($\frac{1}{3}$)

Repeat in these positions
5th ($\frac{2}{3}$) 4th ($\frac{1}{2}$) 3rd (1) 2nd (2) 1st (0)

Study in Lip Slurs

Slowly

3

5th 4th

5th 6th Fine 4th

D. C. al Fine

Four Notes to One Count

The musical score for 'The Rose Tree' is presented in two systems. The first system, marked with a '1', contains three staves of music. The second system, marked with a '2', contains three staves of music. The music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The notation includes various musical symbols such as notes, rests, and accidentals, with some notes marked with accents or slurs. The score is a piano arrangement of the traditional folk song.

Arkansas Traveler

The image displays a musical score for the song 'The Rose Tree'. It is written for three voices: Soprano, Alto, and Tenor. The music is in the key of B-flat major (two flats) and 2/4 time. The score is divided into two systems, labeled '3' and '4' at the beginning of the first staves in each system. Each system contains three staves, one for each voice part. The lyrics are written below the staves, aligned with the corresponding notes. The melody is simple and catchy, with a repeating chorus. The score ends with a double bar line and repeat dots.

Complex Rhythms

Slowly

1

Exercise 1 is a single-staff piece in 3/4 time, marked 'Slowly'. It consists of four lines of music. The first line begins with a piano (*p*) dynamic, followed by a crescendo to mezzo-forte (*mf*), then a further crescendo to fortissimo (*ff*), and finally a decrescendo back to piano (*p*). The second line continues with *p*, *mf*, *ff*, and *p*. The third line features triplets and dynamics of *mf*, *f*, *ff*, and *p*. The fourth line starts with *p*, followed by *mf*, *f*, a ritardando (*rit*) section, and ends with *ff*. The key signature has two flats, and the piece concludes with a double bar line.

Blues Tempo

2

Exercise 2 is a single-staff piece in 6/8 time, marked 'Blues Tempo'. It consists of four lines of music. The first line includes triplets and glissando (*gliss*) markings. The second line continues with triplets and glissando. The third line features triplets and glissando. The fourth line includes triplets and glissando. The key signature has two flats, and the piece concludes with a double bar line.

3

Exercise 3 is a single-staff piece in 6/8 time, marked 'Blues Tempo'. It consists of four lines of music. The first line includes triplets. The second line continues with triplets. The third line features triplets. The fourth line includes triplets. The key signature has one sharp, and the piece concludes with a double bar line.

Wearing of the Green

Lively

5

mf

1 2

p

a 2 both

f *mf*

Detailed description: This is a musical score for a piece titled 'Wearing of the Green'. It is marked 'Lively' and begins on a bass clef staff in 2/4 time. The first measure is marked with a forte mezzo-forte (*mf*) dynamic. The score consists of four staves. The first staff contains a series of eighth and sixteenth notes. The second staff has a first ending bracketed over measures 10-11, followed by a second ending bracketed over measures 12-13, which is marked with a piano (*p*) dynamic. The third staff continues the melody with a forte (*f*) dynamic and a 'trill' (a 2 both) marking. The fourth staff concludes the piece with a mezzo-forte (*mf*) dynamic.

German Waltz

Moderato

6

p

f

p

Detailed description: This is a musical score for a piece titled 'German Waltz'. It is marked 'Moderato' and begins on a bass clef staff in 3/4 time. The first measure is marked with a piano (*p*) dynamic. The score consists of three staves. The first staff contains a series of eighth and sixteenth notes. The second staff has a first ending bracketed over measures 10-11, followed by a second ending bracketed over measures 12-13, which is marked with a forte (*f*) dynamic. The third staff concludes the piece with a piano (*p*) dynamic.

Drink To Me Only With Thine Eyes

Slowly

7

p *legato*

p

Fine

rit.

D.C. al Fine

Detailed description: This is a musical score for a piece titled 'Drink To Me Only With Thine Eyes'. It is marked 'Slowly' and begins on a grand staff (treble and bass clefs) in 6/8 time. The first measure is marked with a piano (*p*) dynamic and the instruction 'legato'. The score consists of two staves. The first staff contains a series of eighth and sixteenth notes. The second staff has a first ending bracketed over measures 10-11, followed by a second ending bracketed over measures 12-13, which is marked with a piano (*p*) dynamic. The piece concludes with a 'Fine' marking and a 'rit.' (ritardando) instruction. The final instruction is 'D.C. al Fine'.

Integer Vitae

Andante

5

f

f

Musical score for 'Integer Vitae' in bass clef, 2/4 time, key of B-flat major. The score consists of three systems of two staves each. The first system includes a piano (p) marking. The tempo is marked 'Andante'. The music features a steady eighth-note melody in the right hand and a more complex bass line in the left hand.

Scandinavian Dance

Fast

9

mf

Meno mosso

Smoothly

Fine

a tempo

Musical score for 'Scandinavian Dance' in bass clef, 3/4 time, key of B-flat major. The score consists of three systems of two staves each. The first system includes a mezzo-forte (mf) marking and a 'Fast' tempo marking. The second system includes 'Meno mosso' and 'Smoothly' markings. The third system includes an 'a tempo' marking. The music features a lively melody in the right hand and a supporting bass line in the left hand. The piece concludes with a 'Fine' marking.

D.C. al Fine

Two Part Invention

Moderato

10

The musical score is written for two staves, treble and bass clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Moderato'. The score is divided into measures by vertical bar lines. Dynamic markings include *f* (forte) and *p* (piano). Articulation is indicated by accents (>) and slurs. The piece concludes with a *molto rit.* (molto ritardando) marking.

QUARTETS

Ode from "Pirates of Penzance"

SULLIVAN

1st & 2nd

Melody in 2nd Trom.

3rd & 4th

f

p

f

Choral

BACH

1st

2nd

3rd

4th

p

p

p

p

f

f

f

f

Stars of the Summer Night

WOODBURY

1st
3rd
2nd
4th

3

p *mf*

Trombone Quartet from "Pathetic Symphony"

TSCHAIKOWSKY

1st & 2nd
3rd & 4th

4

p *mp* *p* *p* *mp* *p* *pp* *p* *pp* *ppp* *pppp* *ppppp*

Excerpt from Overture to "The Mastersingers"

Adapted for 3 Trombones

WAGNER

1st & 3rd
2nd

5

ff

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OBOE, Vol. I Voxman-Gower	TROMBONE or BARITONE, Vol. II Gower-Voxman
OBOE, Vol. II Voxman	E♭ or BB♭ BASS (Tuba), Vol. I Gower-Voxman
BASSOON, Vol. I Voxman-Gower	E♭ or BB♭ BASS (Tuba), Vol. II Gower-Voxman
BASSOON, Vol. II Voxman	DRUMS Whistler
SAXOPHONE, Vol. I Voxman-Gower	
SAXOPHONE, Vol. II Voxman	
CORNET or TRUMPET, Vol. I Gower-Voxman	