Concert Band Trombone Proficiencies

- These scales will be passed off for a grade.
- The order listed here is the recommended order, but it is not required that you pass them off in this order.
- You may attempt a scale at a second point in time to raise the grade.
- A minimum grade of 80 is required to "pass off" a scale.
- A Concert Band member must pass off at least 3 scales per marking period.

Bb 1	Ab 1	C 1	Db 1	Eb 1	F 1	G 1	Bb-Bb Chrom 1	F 2	F-F Chrom 2	G 2	Bb 2	Gb 1	E 1	B 1

Wind Symphony Trombone Proficiencies

- These scales will be passed off for a grade.
- The order listed here is the recommended order, but it is not required that you pass them off in this order.
- You may attempt a scale at a second point in time to raise the grade.
- A minimum grade of 80 is required to "pass off" a scale.
- A Wind Symphony member must pass off at least 5 scales per marking period.

Bb 1	Ab 1	C 1	Db 1	Eb 1	F 1	G 1	Bb-Bb Chrom 1	F 2	F-F Chrom 2	G 2	Bb 2	Gb 1	E 1	B 1

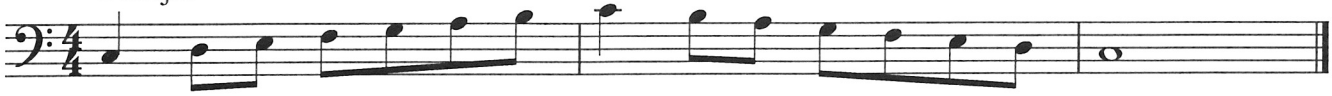
Kittatinny Instrumental Proficiencies

SCALES I

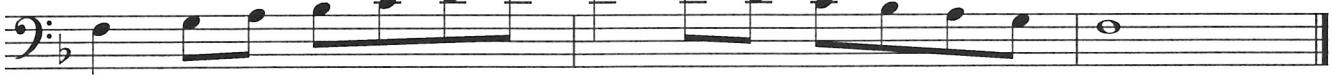
TROMBONE

Matthes

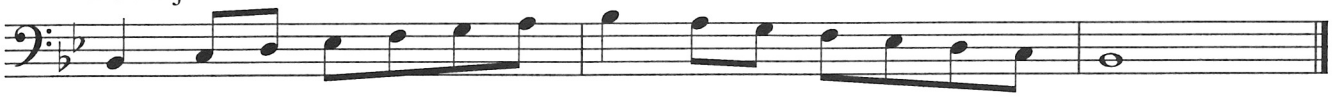
C Major



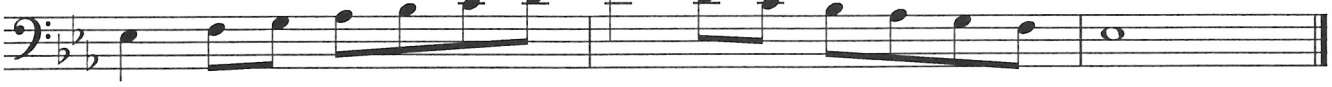
F Major



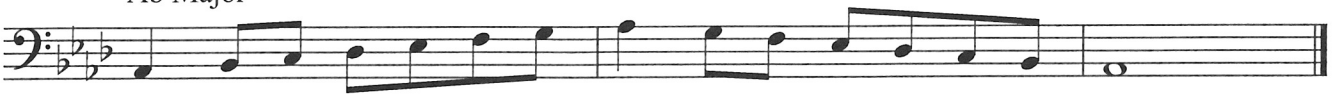
Bb Major



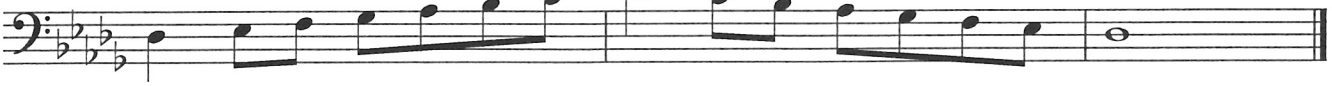
Eb Major



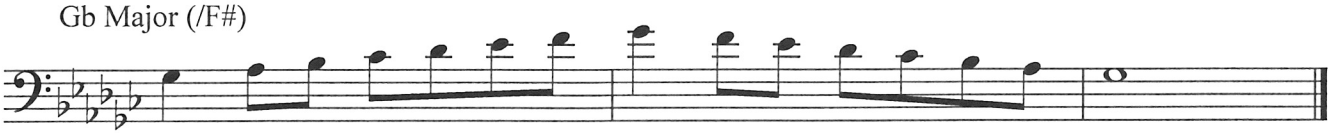
Ab Major



Db Major (/C#)

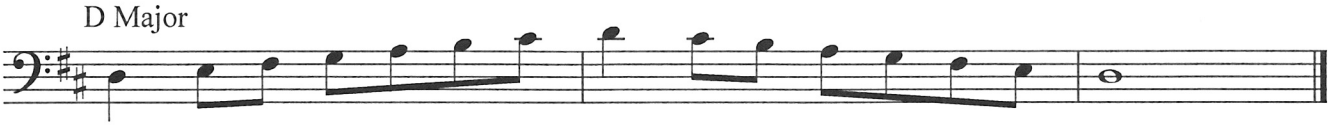


Gb Major (/F#)

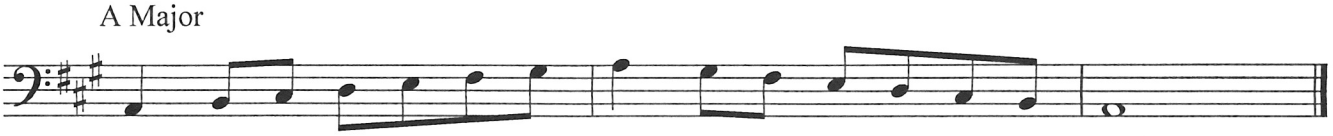


G Major

D Major



A Major



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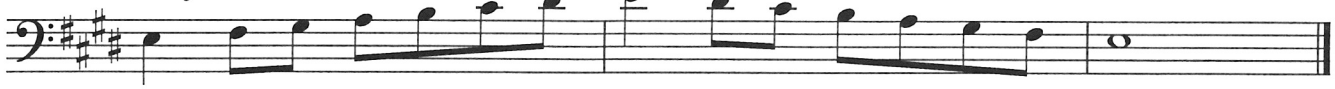
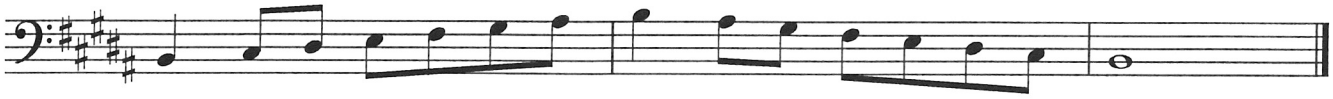
Proficiencies - Trombone - Scales I - pg. 2

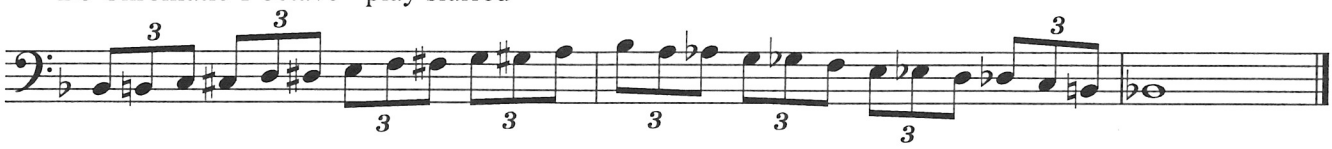
E Major



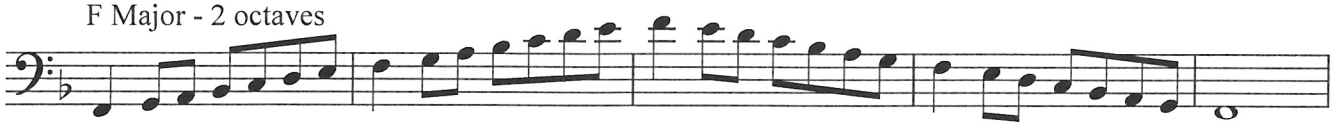
B Major (/Cb)



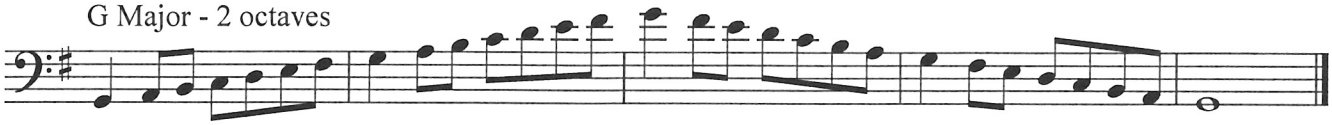
Bb Chromatic 1 octave - play slurred



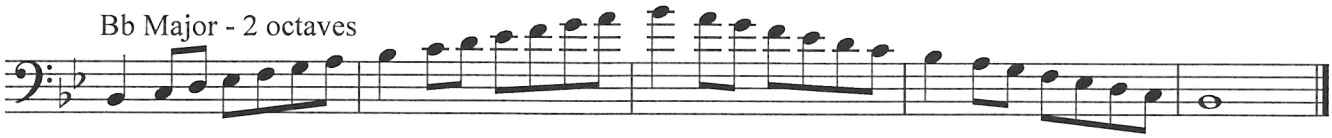
F Major - 2 octaves



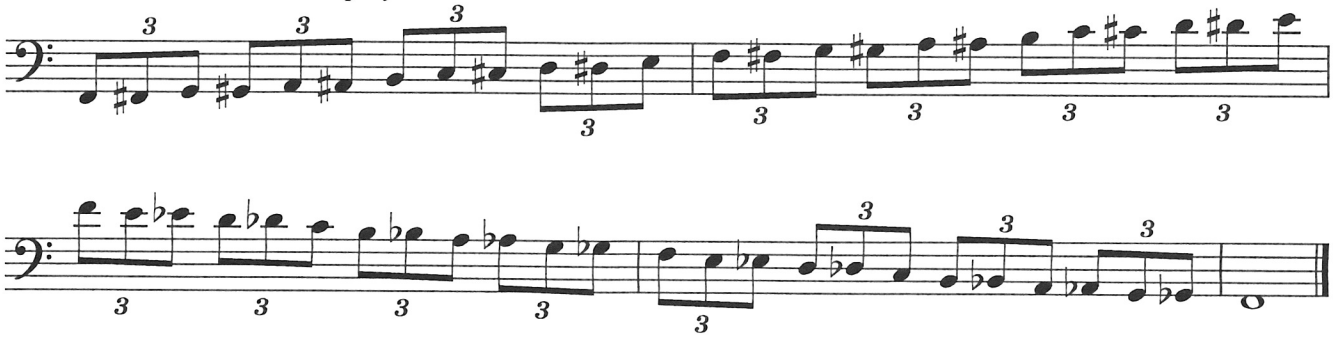
G Major - 2 octaves



Bb Major - 2 octaves



F Chromatic 2 octaves - play slurred



Double-Valved Bass Trombone

The independent valve system can produce three separate pitches: F with the thumb, G-flat with the middle finger, and D when combined. A picture of the Edwards independent valve system is shown in Figure 10.9. Note the axio flow valve system and interchangeable lead pipes.

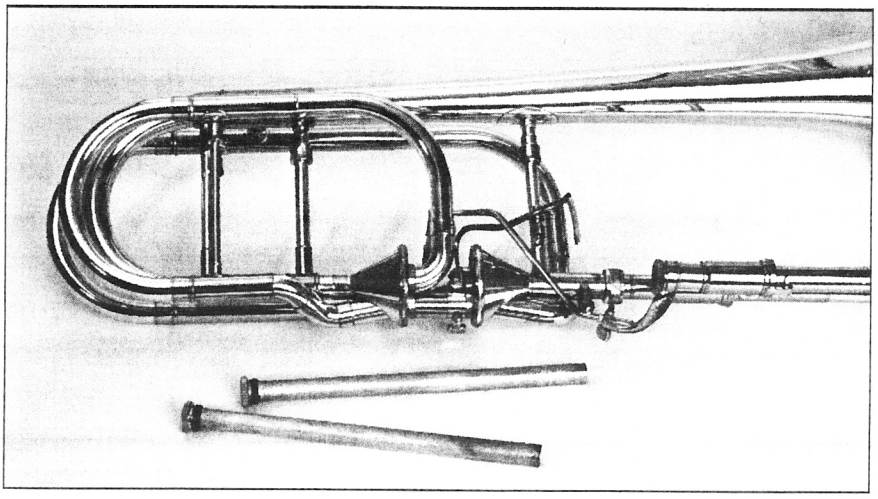
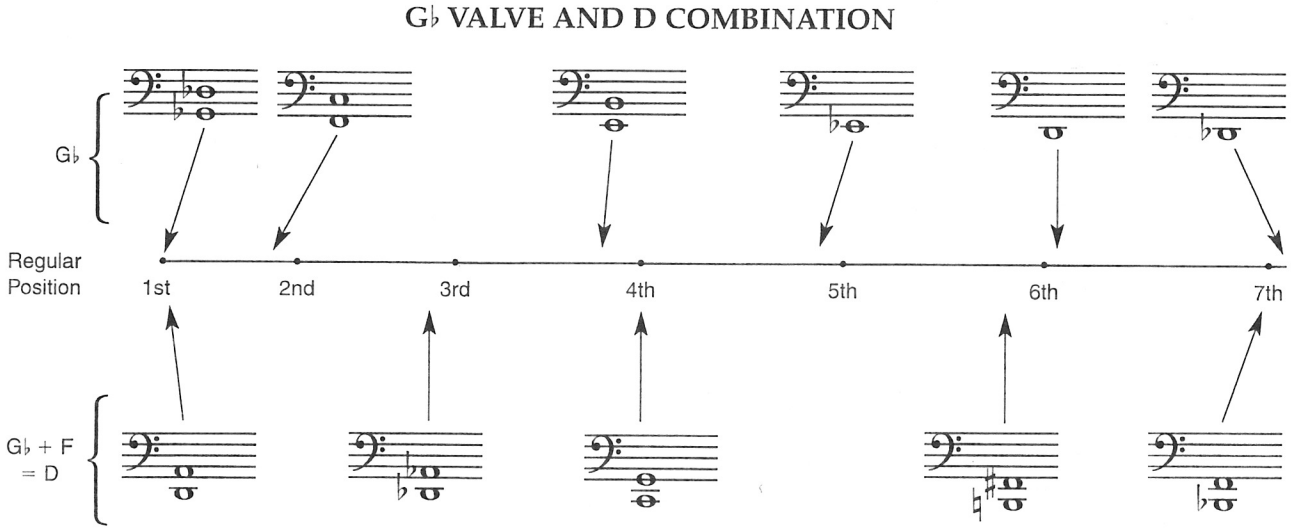


FIGURE 10.9
Double-valved bass trombone (Courtesy of Mark Philbrick BYU)

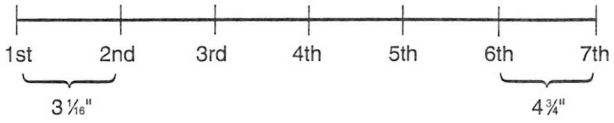
Below are shown the bass trombone position charts for the independent valve system.



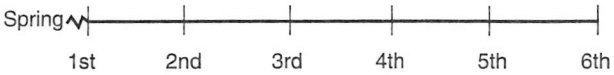
The F Valve

The instrument referred to as the bass trombone is generally a tenor instrument with a rotary change valve to F. In most instances the instrument is made with a large bore and a large flared bell. As in the case of the horn, when the valve is activated, a separate set of tubing is brought into play. The trombone is the opposite of the horn; the primary pitch is in B-flat, with the rotary valve changing the pitch to F. Because the length of the instruments is the same in both instances, the difference in pitch is due to the bore size of the instrument rather than the length of the tube. When the F valve is used, the instrument is too short to accommodate seven positions or seven different harmonic series. With the valve activated, the slide is long enough for only six positions when the entire length, including the stockings of the slide, is used. As explained earlier, the distance between positions increases as the slide is extended, and the greater distance required on the bass (or tenor with valve) makes possible only six positions.

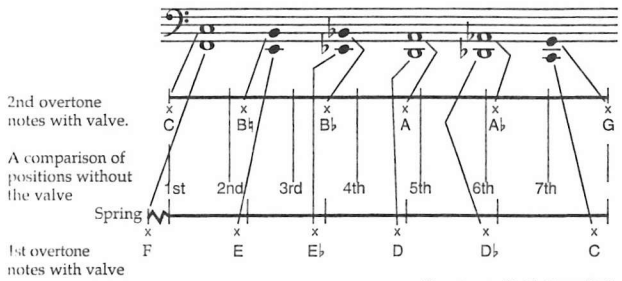
Theoretical positions on the B♭ Tenor Trombone (note that each position is slightly longer than the previous one)



Theoretical positions with the F valve in use.



Note differences in positions for the following F valve notes.



Courtesy—C. G. Conn Ltd.

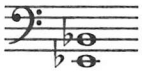
Tenor-bass trombone slide positions

Notes usually obtained with the F valve in these positions are as follows:

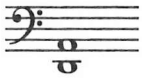
1st position.
Slide closed. If instrument has a spring in the slide, it may be necessary to push it in in order to get the low F in tune.

♭ 2nd position.
Approximately 1 inch beyond the regular 2nd position.

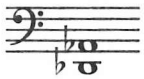
♭ 3rd position.
Approximately 2¼ inches beyond the regular third position. This position may be thought of as a short fourth if this is easier for the performer.



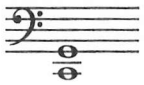
♯ 5th position.
About an inch short of the regular fifth position. (Fourth position has been dropped.)



♭ 6th position.
Approximately 1 inch below normal sixth position.



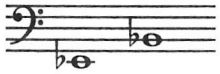
♭ 7th position.
As far as it is possible to reach. It is likely that the pitch will still be sharp.



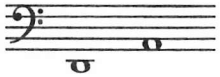
The bass trombone with change valve to F is not a complete chromatic instrument, since the low B-natural is not available on the instrument. This is usually provided for by a special tuning slide on the F valve, which, when extended to its proper length, allows the tuning of the instrument down to E. With the tuning slide pulled out to tune the E-natural, the following notes are possible:

1st position.
If instrument is equipped with a spring in the slide, it will be necessary to push the slide in to get the low E in tune.

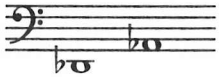
♭ 2nd position



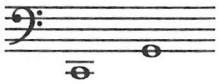
♭ 3rd position



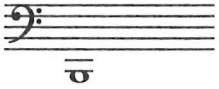
♯ 5th position



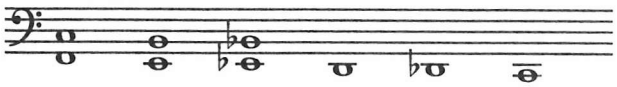
♭ 6th position



♭ 7th position

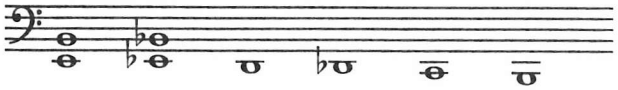


The advantage of using the F valve tuned to F, rather than pulled out to E, lies in the similarity of positions between the B-flat and F instruments, as well as the availability of the low F and C, which are not playable on the instrument when tuned to E. When tuned to F, the first and second positions correspond to sixth and seventh positions on the B-flat instrument. The notes most often used on the F valve are the following:



V1 V♭2 V♭3 V♯5 V♭6 V♭7

Notes most often employed on the bass trombone when tuned to E are as follows:



V1 V♭2 V♭3 V♯5 V♭6 V♭7

To tune the F valve, play open F on the B-flat instrument and tune the same pitch with the F valve activated. Remember that the low C in seventh position will most likely still be sharp. To tune the E valve, follow the same procedure; tune to E in the first position. Again, the low B-natural will be sharp. On most instruments, the low B-natural will be so sharp that many performers prefer to tune to a flat E-flat, enough so that the low B will be in tune, and then adjust positions to get D-flat, D, and E-flat in tune. The same procedure may be used to get the low C in tune on the F valve; however, this eliminates the use of the valve for C and F.

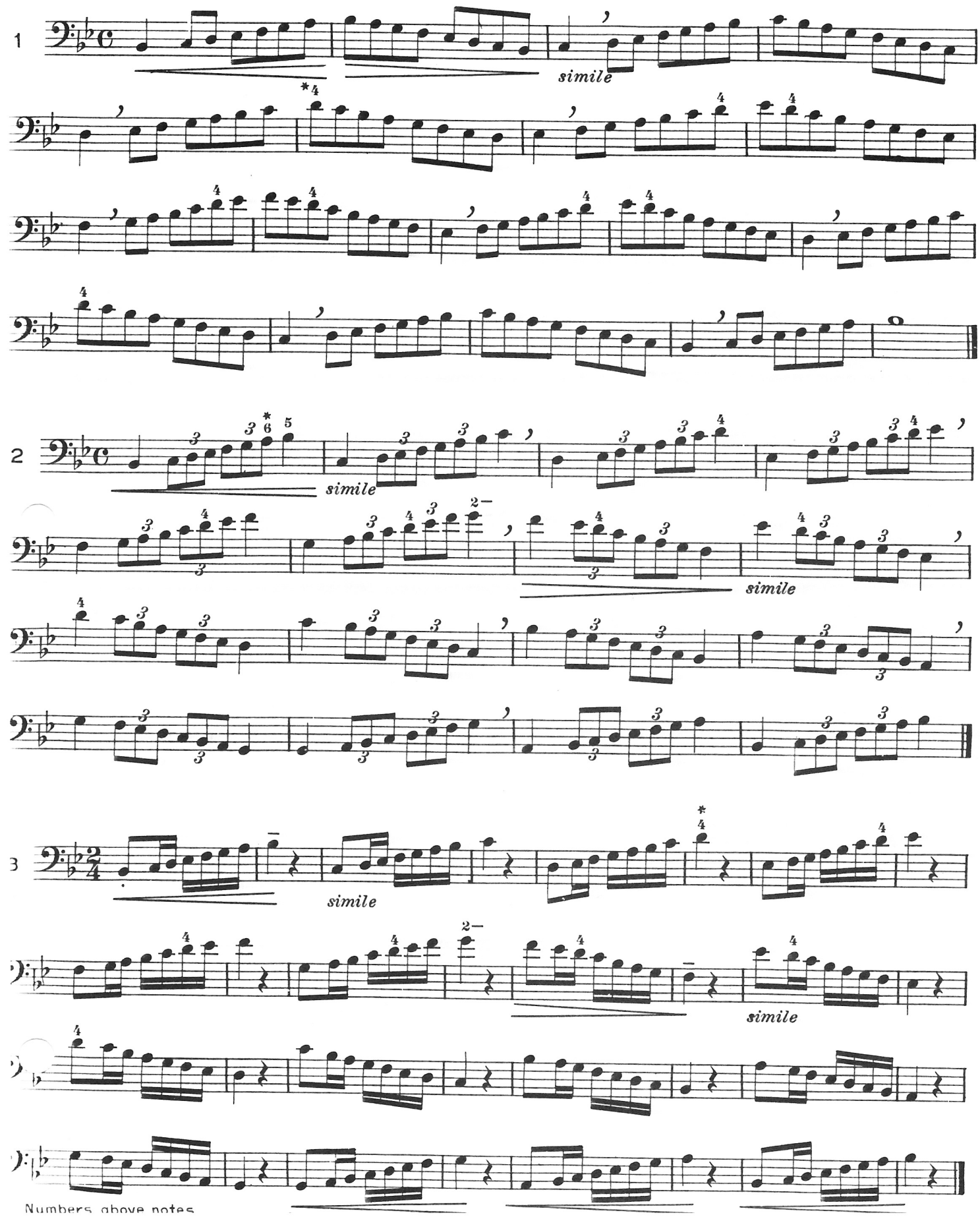
RUBANK ADVANCED METHOD
FOR
TROMBONE, Vol. I
BY
Wm. Gower and H. Voxman

UNIT	SCALES and ARPEGGIOS					(Key)	MELODIC INTERPRETATION		ARTICULATION		FLEXIBILITY EXERCISES		MISCELLANEOUS PROBLEMS		SOLOS		UNIT COMPLETED
1	7	1	8	5		B♭	19	1	49	1	60	1	63	1	70	1	
2	7	2	8	6		B♭	19	2	49	2	60	1	63	1	70	1	
3	7	3	8	7		B♭	20	3	50	3	60	2	63	2	70	1	
4	8	4	8	8		B♭	21	4	50	4	60	2	63	2	70	1	
5	8	9				g	22	5	50	5	60	3	63	3	70	1	
6	8	10	9	12		g	22	6	51	6	60	3	63	3	70	1	
7	9	11				g	23	7	51	7	60	4	63	4	71	2	
8	9	13	14	15		g	23	7	51	7	60	4	63	4	71	2	
9	10	16	11	20		E♭	24	8	51	8	60	5	63	5	71	2	
10	10	17	11	21		E♭	25	9	52	9	60	5	63	5	71	2	
11	10	18	11	22		E♭	26	10	52	10	60	6	65	6	71	2	
12	10	19				E♭	26	10	52	10	60	6	65	7	71	2	
13	11	23	25			c	27	11	52	11	60	7	65	7	72	3	
14	11	24				c	28	12	53	12	60	7	65	8	72	3	
15	11	26	12	27	28	c	28	12	53	13	61	8	65	9	72	3	
16	12	29	13	33		F	29	13	53	14	61	8	65	9	72	3	
17	12	30	13	34		F	29	13	54	15	61	9	65	9	72	3	
18	12	31	13	35		F	31	14 15	54	15	61	9	66	10	72	3	
19	12	32	13	36		F	32	16	54	16	61	9	66	10	73	4	
20	13	37				d	33	17	54	17	61	10	66	10	73	4	
21	13	38				d	34	18	55	18	61	10	66	15	73	4	
22	14	39		40	41	d	34	18	55	19	61	10	66	15	73	4	
23	14	42	15	46		A♭	35	19	55	20	62	11	67	16	73	4	
24	14	43	15	47		A♭	35	19	56	21A	62	11	67	16	73	4	
25	14	44	15	48		A♭	38	20A	57	22A	62	12	67	17	74	5	
26	15	45				A♭	38	20A	57	22A	62	12	67	17	74	5	
27	15	49	16	53		f	39	21A	57	23	62	13	67	18	74	5	
28	15	50	16	52	51	f	40	22	57	24	62	13	67	18	74	5	
29	15	51				f	40	22	57	24	62	14	68	23	74	5	
30	16	55	17	59		C	41	23	58	25	62	14	68	23	74	5	
31	17	56	18	60		C	41	23	58	26	62	15	68	24	75	6	
32	17	57	18	61		C	43	24	58	27	62	15	68	25	75	6	
33	17	58	18	62		C	43	24	58	27	62	15	69	26	75	6	
34	18	63				a	46	25A	59	28	62	15	69	26	75	6	
35	18	64				a	47	26	59	29A	62	16	69	27	75	6	
36	18	65	66	67		a	48	27	59	29A	62	16	69	27	75	6	

NUMERALS designate page number.
ENCIRCLED NUMERALS designate exercise number.
COMPLETED EXERCISES may be indicated by crossing out the rings, thus, ⊗.

Scales and Arpeggios

B♭ Major



Numbers above notes

4

simile

simile

Various articulations may be used in the chromatic, the interval, and the chord studies at the instructor's option.

Chromatic Scale

5

simile

simile

Exercise in Thirds

6

Common Chord

7

Dominant 7th Chord

8

G Minor

The sign ⌃ indicates a half-step

Natural

Harmonic

9

Melodic

10

1

simile

simile

12

simile

simile

Exercise in Thirds

3

Common Chord

4

Diminished 7th Chord

5

Studies in Melodic Interpretation

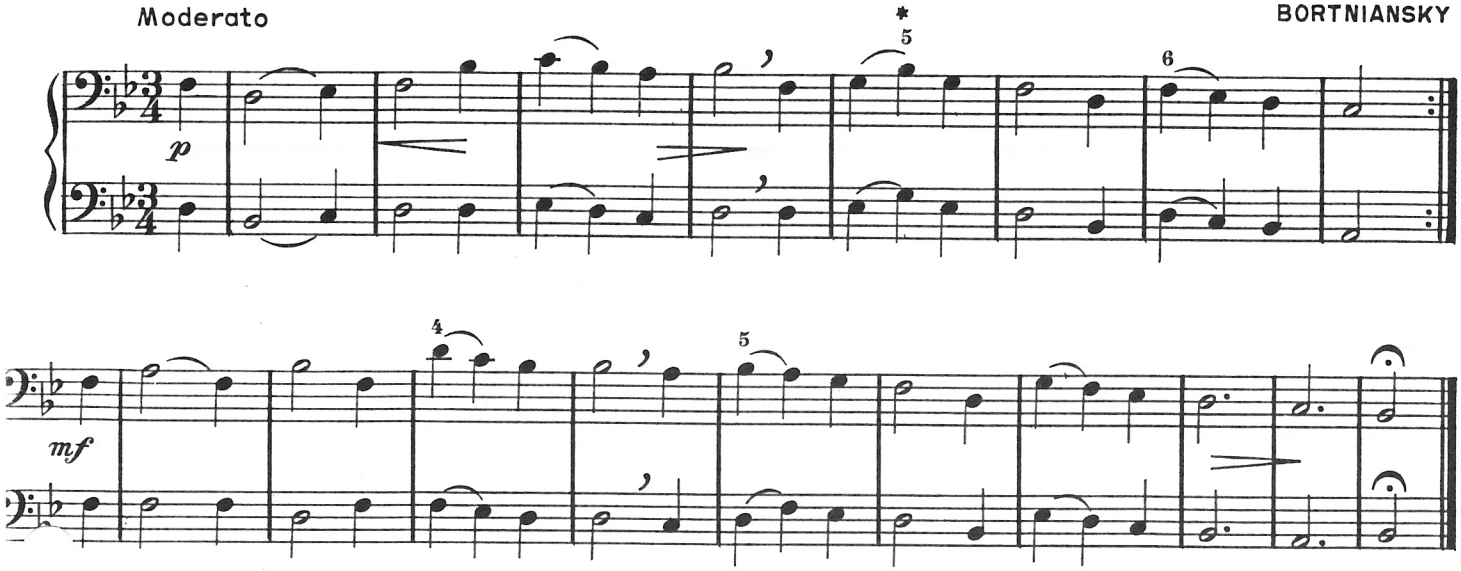
For One or Two Part Playing

The following studies are designed to aid in the development of the student's interpretative ability. Careful attention to the marks of expression is essential to effective use of the material. Pencil the technically difficult passages and devote extra time to their mastery.

In rhythmic music in the more rapid tempi (marches, dances, etc.), tones that are equal divisions of the beat are played somewhat detached (staccato). Tones that equal a beat or are multiples of a beat are held full value. Tones followed by rests are usually held full value. The latter should be especially observed in slow music as well.

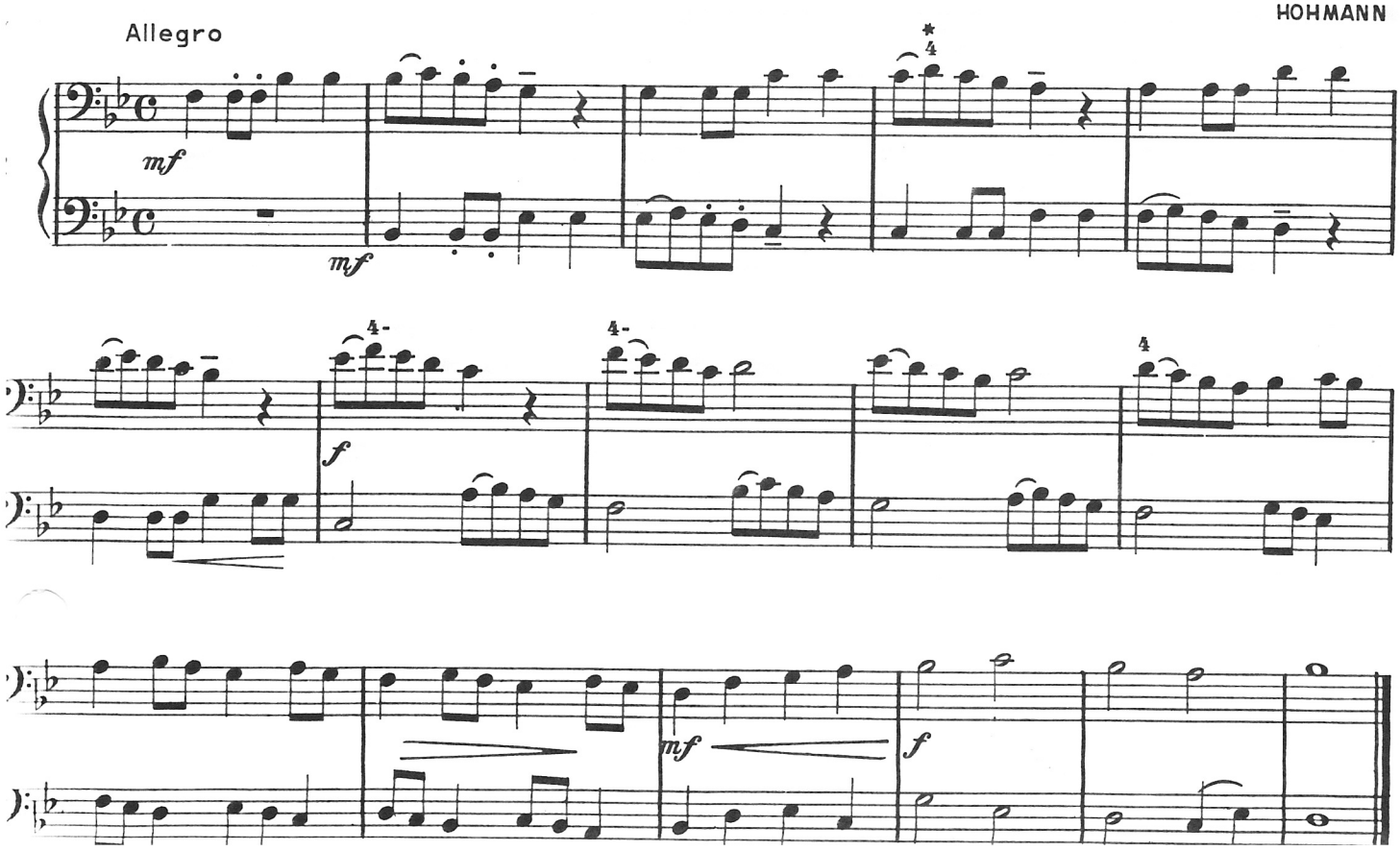
Moderato

BORTNIANSKY



Allegro

HOHMANN



Moderato

3

p

pp

cresc.

pp

pp

pp

cresc.

p

cresc.

rinf.

Studies in Articulation

In all exercises where no tempo is indicated the student should play the study as rapidly as is consistent tonal control and technical accuracy. The first practice on each exercise should be done very slowly in order that the articulation may be carefully observed.

In allegro tempi figures similar to should be performed etc. The figure should be played .

The slur is a difficult articulation on the slide trombone. Whenever possible the motion of the slide should be outward when playing an ascending slurred passage (Ex.I) and inward when playing a descending slurred passage (Ex.II).

I II III

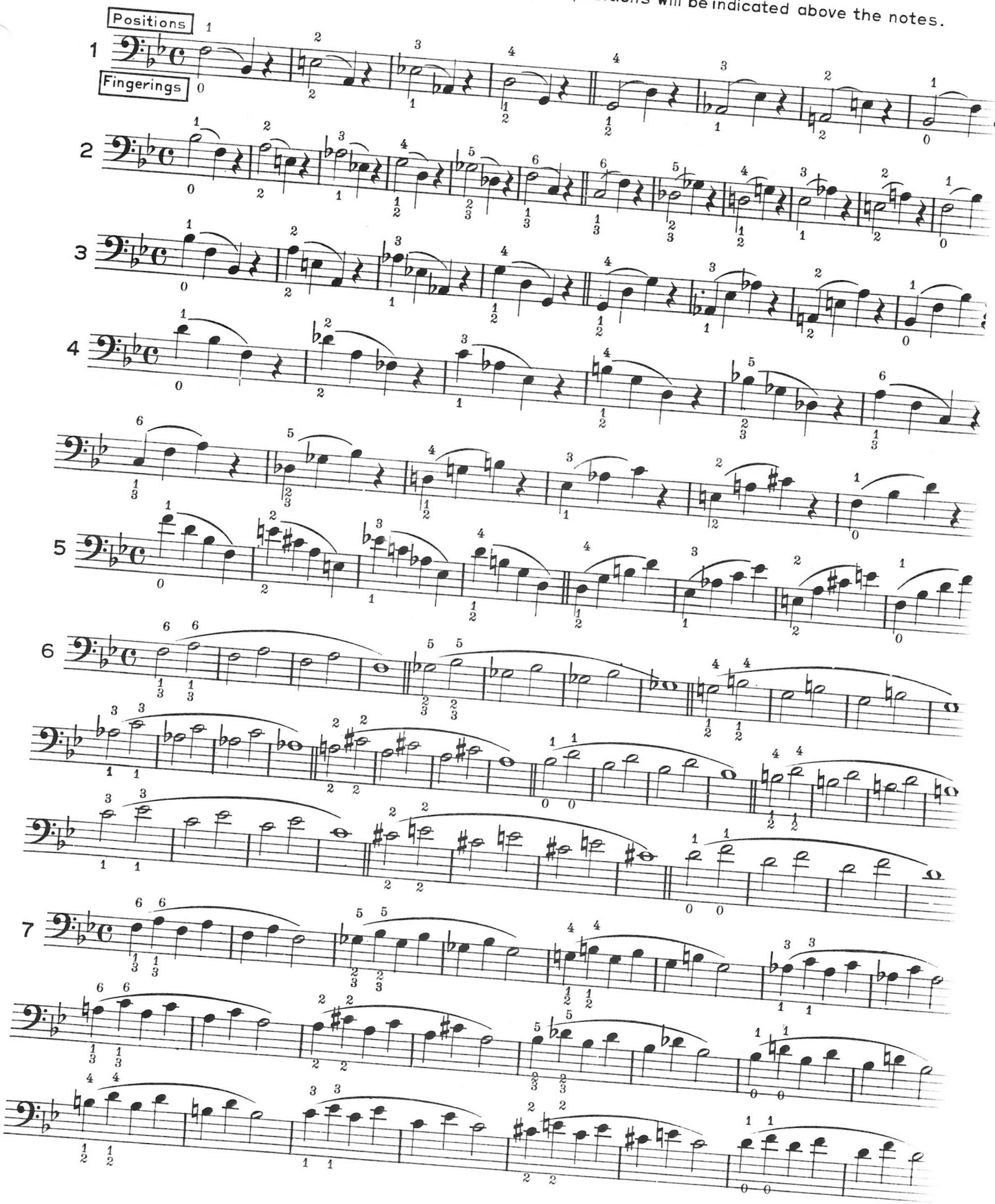
When it is not possible to move the slide as recommended above, the tones under the slur should be tongued as lightly as possible, fully sustained, and free of any trace of glissando. See Ex.III.

1

mf

2

Keep the tone well sustained throughout the slur indicated, leaving no gaps between the tones. The
must be made smoothly and evenly by the flexibility of the embouchure.
Adhere strictly to the fingerings given. Trombone positions will be indicated above the notes.

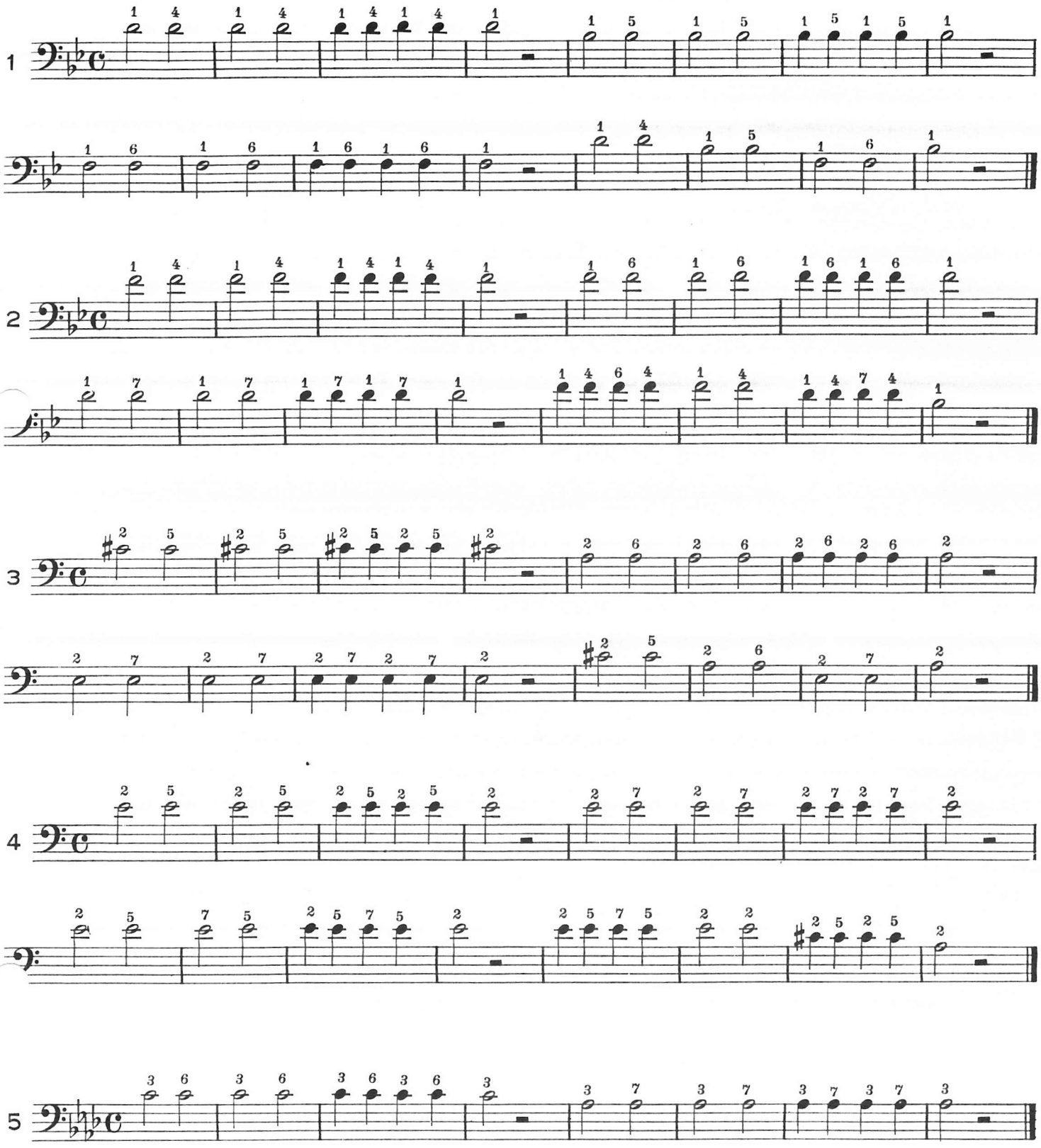


Position Studies for Trombone**

The studies in this section have a two-fold purpose; first, to familiarize the student with the different positions in which these tones may be played, and second, to establish an accurate memory for the correct length of these positions.

Care must be taken to maintain the same quality of tone in playing a note in its various positions.

These exercises should be practiced daily until mastered and must then be memorized.



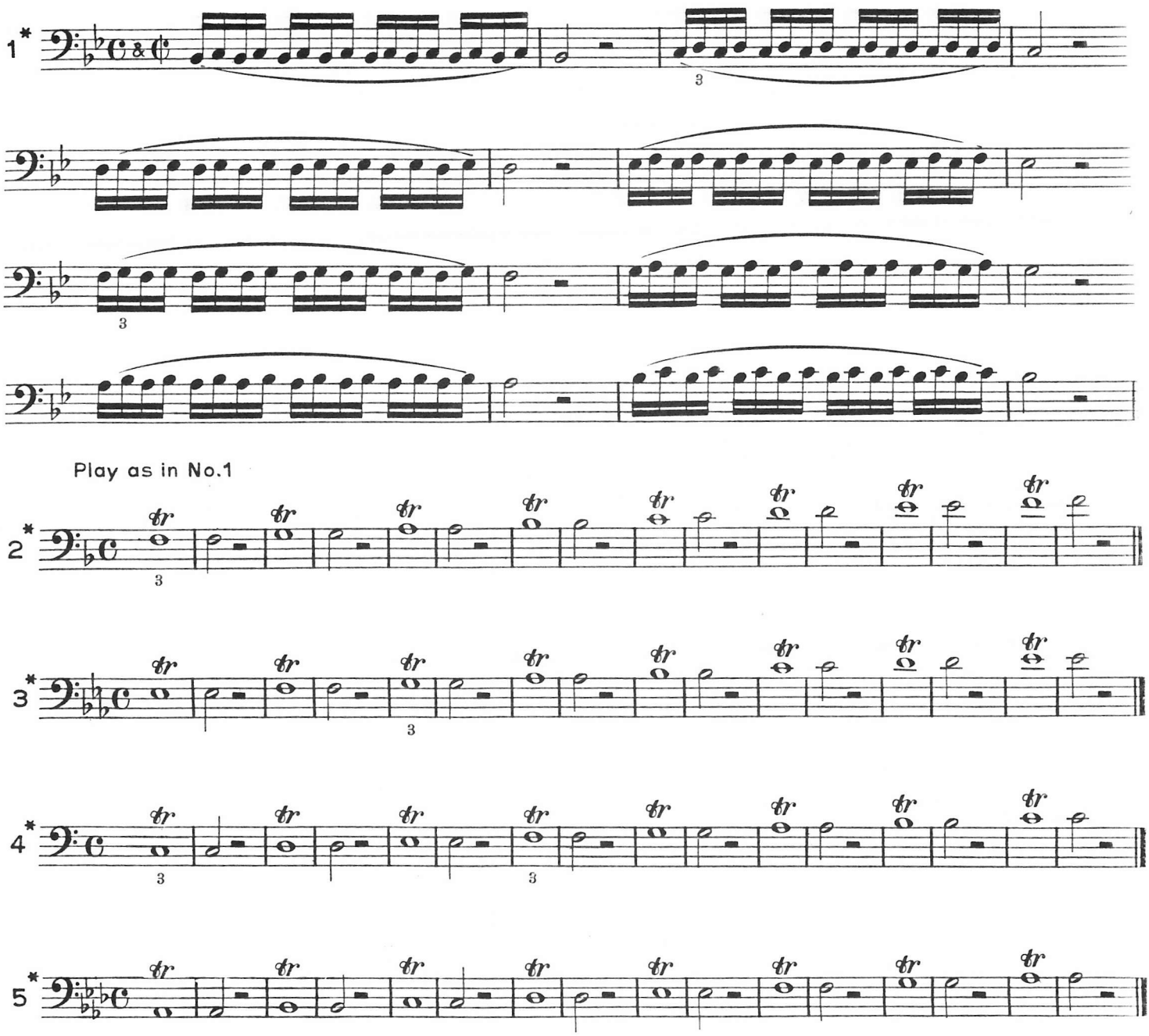
The following treatment of ornamentation is by no means complete. It is presented here only as a guic to the execution of those ornaments which the student may encounter at this stage of his musical deve ment. There are different manners of performing the same ornament.

The execution of certain ornaments is not feasible on the slide trombone, for example, the trill. Ho ever, from the standpoint of the students' musical development, it is desirable that he be familiar witl their interpretation. Refer to the trombone outline for exercises to be studied.

The Trill (Shake)

The trill (or shake) consists of the rapid alternation of two tones. They are represented by the printed note (called the principal note) and the next tone above in the diatonic scale. The interval between the two tones may be either a half-step or a whole-step. The signs for the trill are *tr* and ~~

An accidental when used in conjunction with the trill sign affects the upper note of the trill.



* Baritone only.

Grace Notes (Appoggiatura)

The grace notes are indicated by notes of a smaller size. They may be divided into two classes: long and short.

Long grace notes

6

Played

from "Serenade" Haydn

Andante cantabile

7

p *mf*

In instrumental music of recent composition the short grace notes should occupy as little time as possible and that value is taken preceding the principal note. They may be single, double, triple or quadruple, as the case may be. The single short grace note is printed as a small eighth note with a stroke through its hook. It is not to be accented. Use trill fingerings when fundamental fingerings are too difficult.

Short grace notes

8

Played

Allegretto

ARBAN

9

f

Trombone Position Chart

Notes on gray background are pedal tones.

F	F♯ G♭	G	G♯ A♭	A	A♯ B♭
6 or T 1	5	4	3	2	1

B	C	C♯ D♭	D	D♯ E♭	E	F
T♭7 (lip down)	T 7	T 6	T♭4	T♭3	7 or T 2	6 or T 1

F♯ G♭	G	G♯ A♭	A	A♯ B♭	B	C
5	4 or T♭7	3 or T♭6	2 or T♭4	1 or T♭3	7 or T♭2	6 or T 1

C♯ D♭	D	D♯ E♭	E	F	F♯ G♭	G
5	4	3	2 or 7	1 or 6	5	4

G♯ A♭	A	A♯ B♭	B	C	C♯ D♭
3 or 7	2 or 6	1 or ♯5	4 or ♭7	3 or ♭6	2 or ♭5

D	D♯ E♭	E	F	F♯ G♭	G
1 or ♭4	3 or ♯6	2 or ♯5	1 or ♯4 or 6	♯3 or 5 or 7	♯2 or 4 or 6

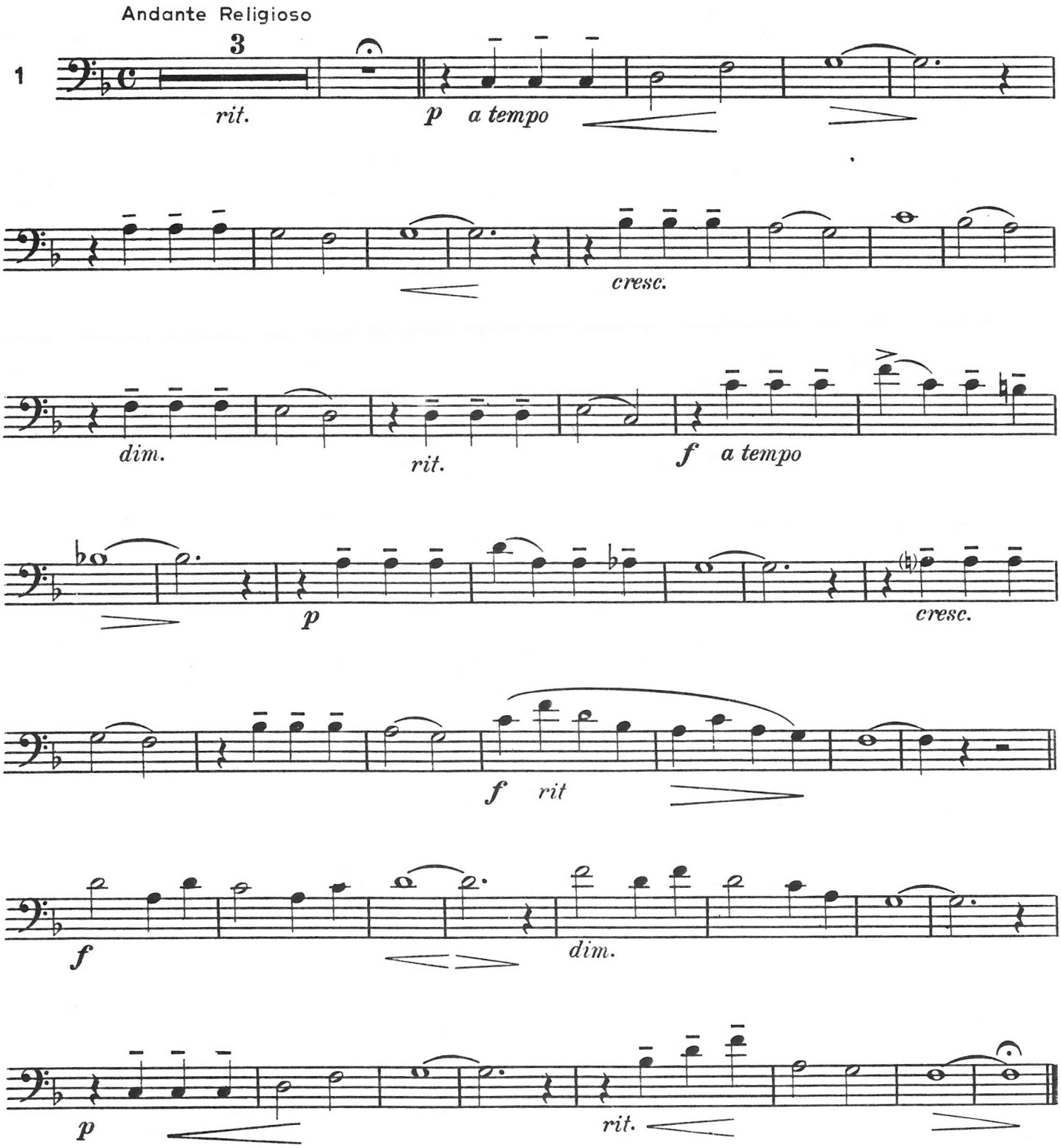
G♯ A♭	A	A♯ B♭	B	C	C♯	D
3 or 5 or 7	2 or 4 or 6	1 or 3 or 5	2 or 4	3 or ♭1 or 6	2 or 5	1 or ♭4

(When more than one position is shown, the first is the most common.)

CROSS AND CROWN

Solo Trombone 𝄢
or Baritone

CARLETON L. COLBY



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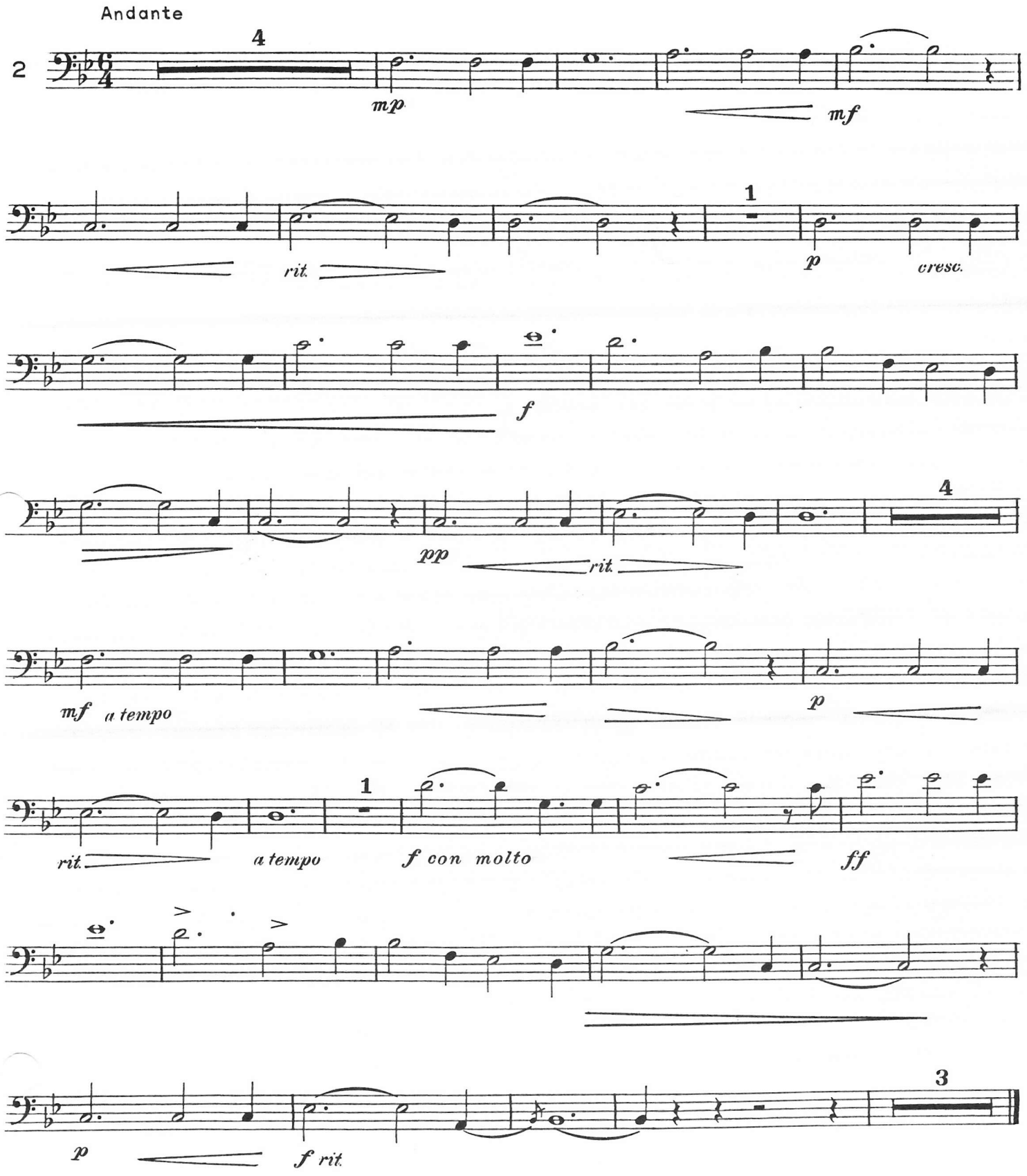
Calm As the Night

Solo Trombone 𝄢
or Baritone

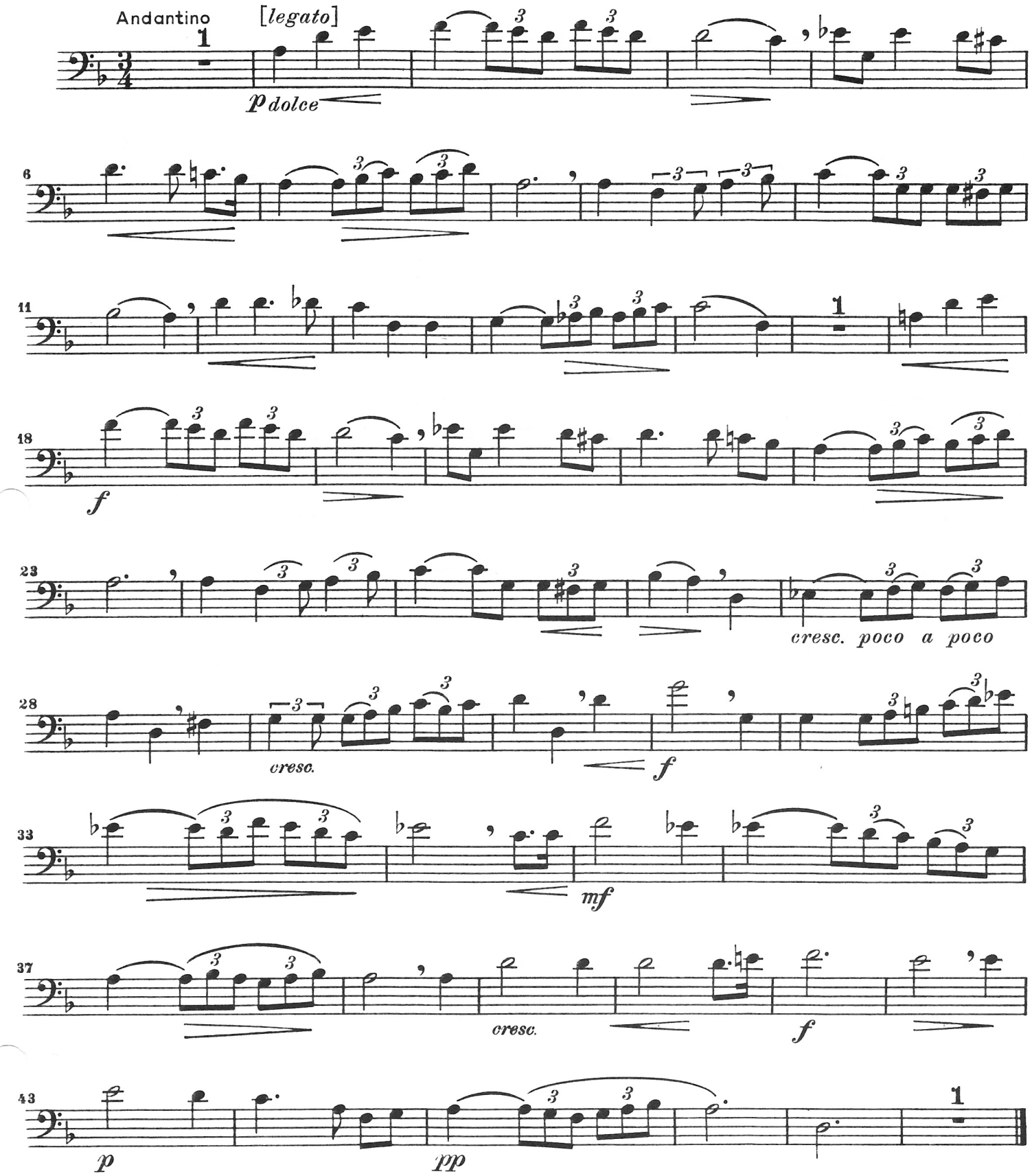
C. BOHM



Après un Rêve
(After A Dream)

Trombone

GABRIEL FAURÉ, Op. 7, No. 1
Transcribed by H. Voxman



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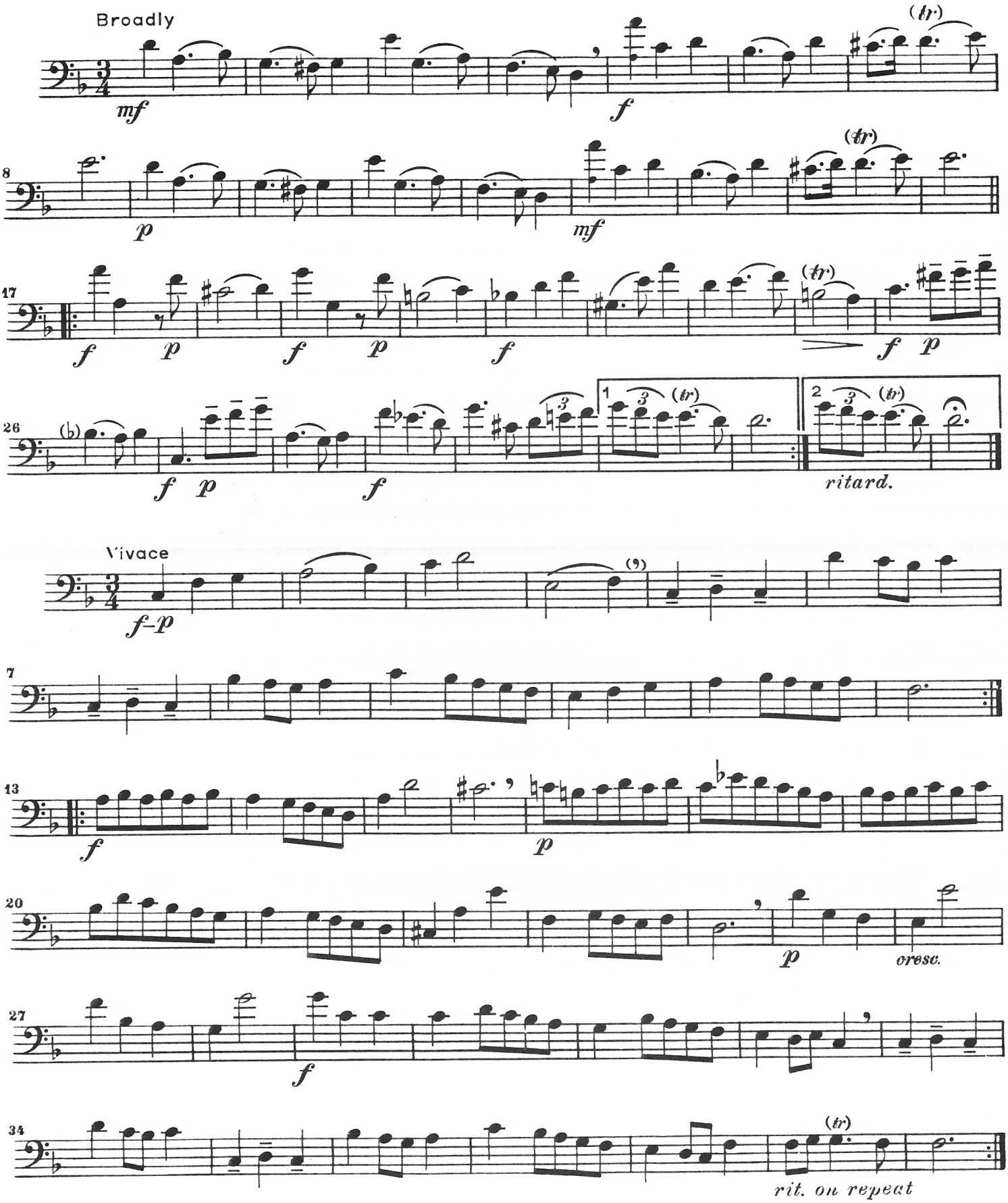
Sarabande and Vivace

Trombone

G. F. HANDEL
Transcribed by H. Voxman



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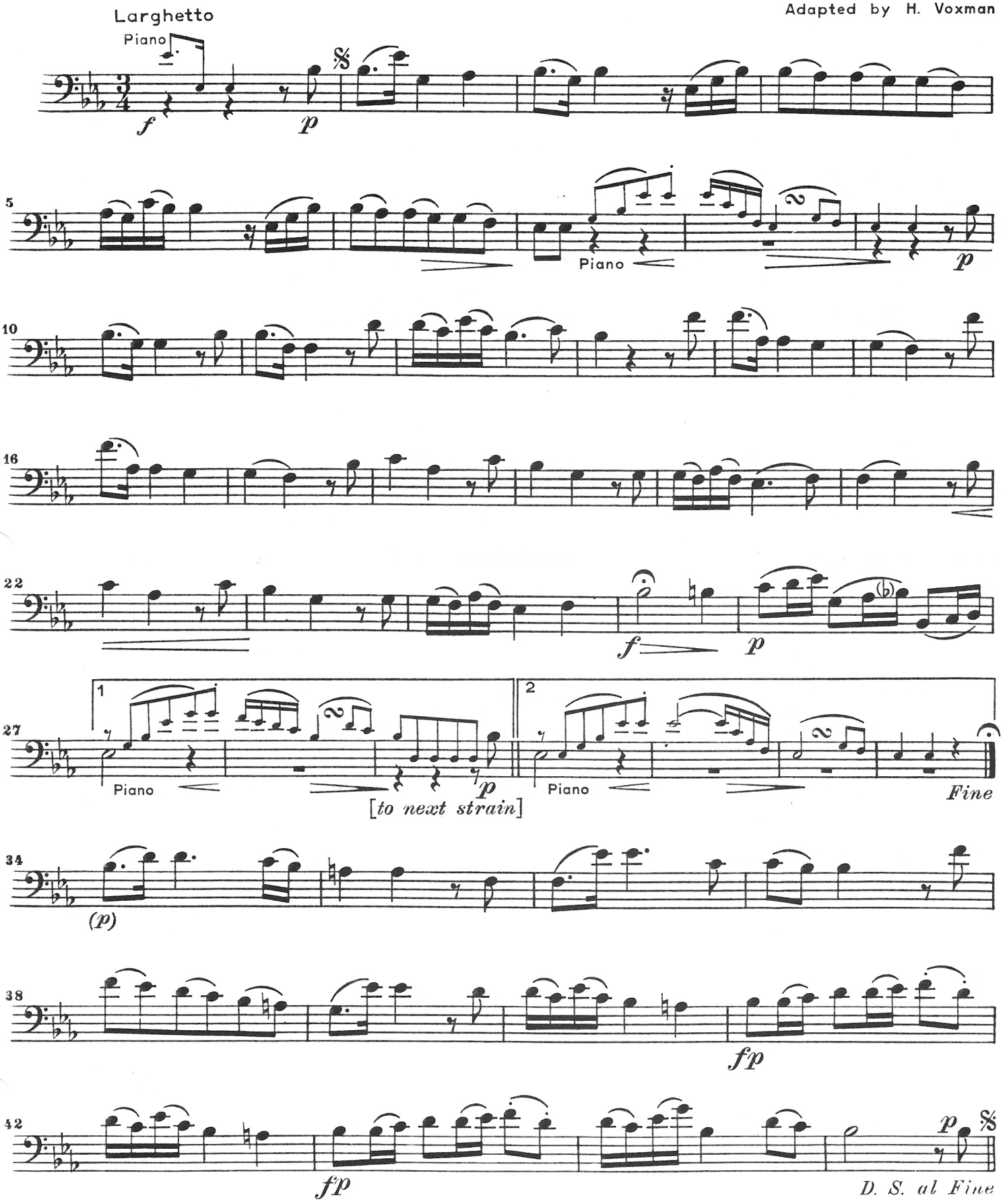
Canzonetta

Trombone

W. A. MOZART
Adapted by H. Voxman



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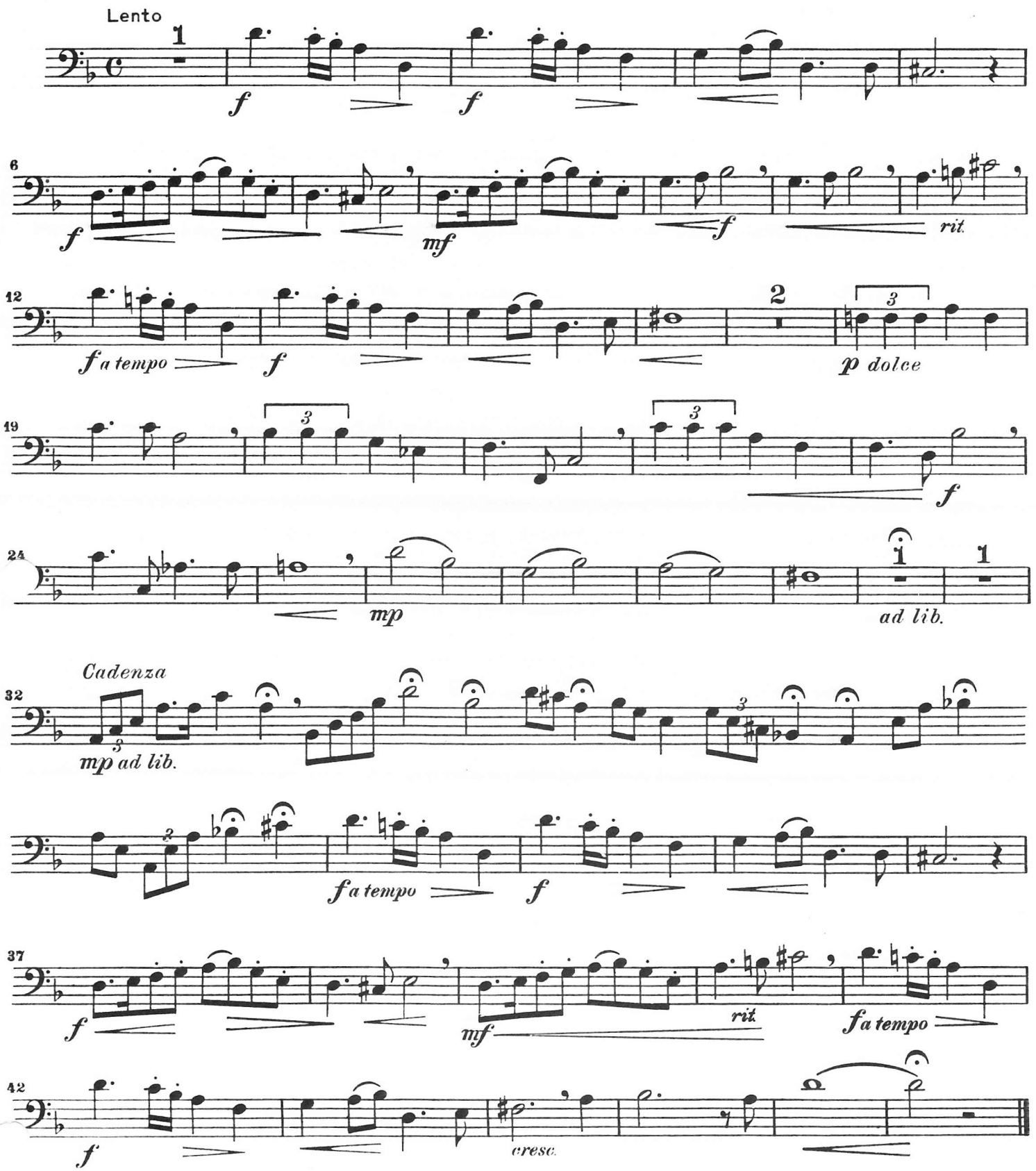
Trombone

Two Spanish Dances

LEROY OSTRANSKY

I



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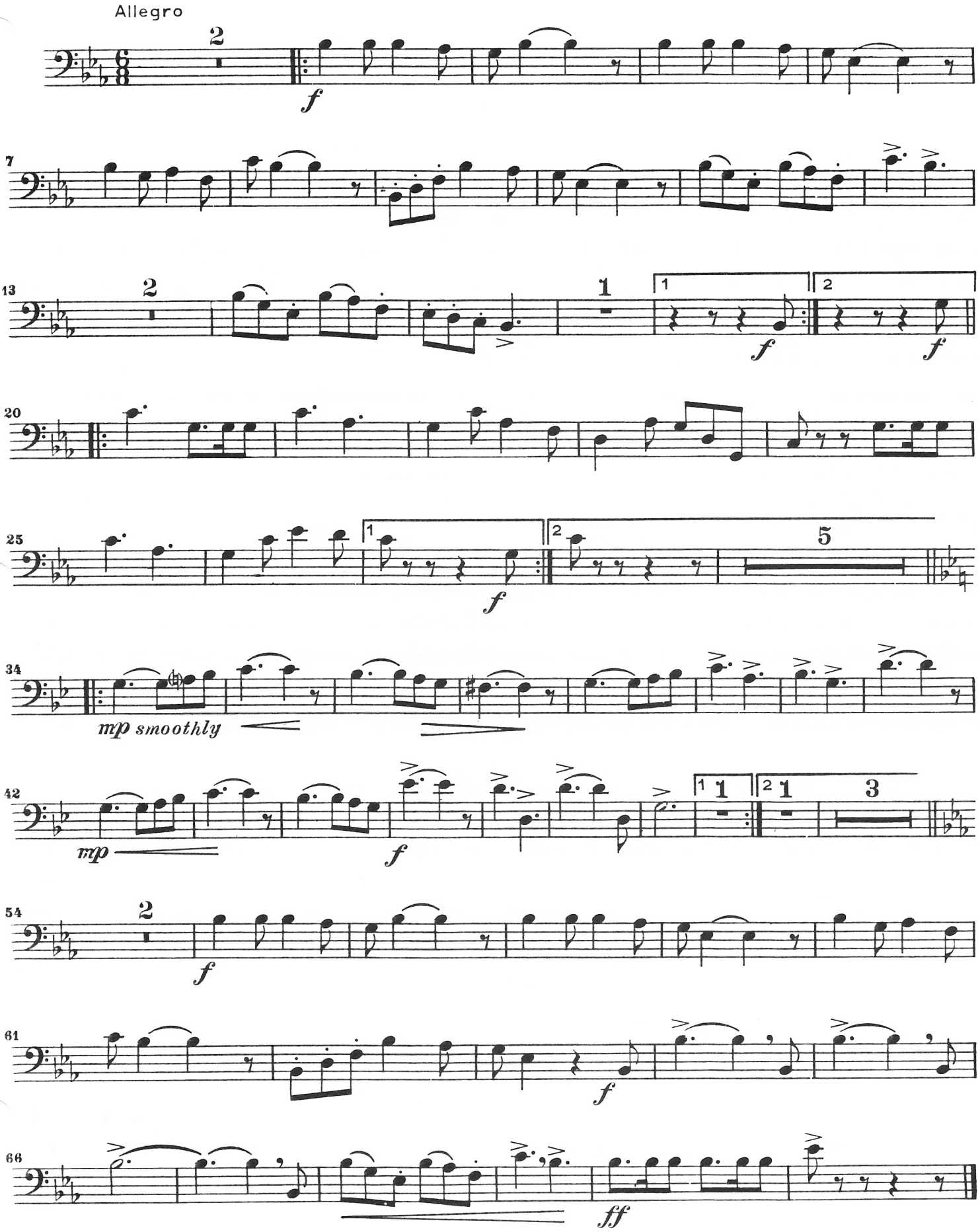
II