
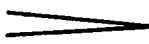
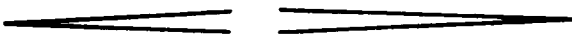





Ernest Clarke
METHOD FOR
Trombone

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Signs of expression, etc.

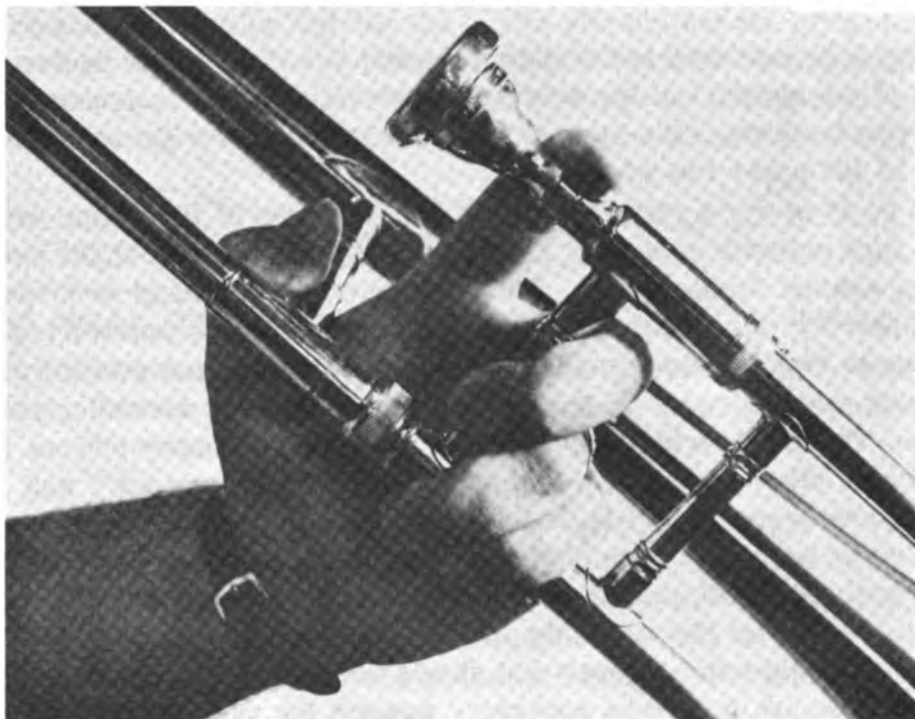
Italian	Abbreviation	English
Pianissimo	<i>pp</i>	<i>Very soft</i>
Piano	<i>p</i>	<i>Soft</i>
Mezzo Piano	<i>mp</i>	<i>Medium soft</i>
Mezzo Forte	<i>mf</i>	<i>Medium loud</i>
Forte	<i>f</i>	<i>Loud</i>
Fortissimo	<i>ff</i>	<i>Very loud</i>
Crescendo . . . 	<i>Cresc.</i>	<i>Increasing</i>
Diminuendo . . . 	<i>Dim.</i>	<i>Diminishing</i>
		<i>Swell</i>
Sforzando	<i>sf</i>	<i>Exaggerated attack</i>
Ritardando	<i>rit.</i>	<i>Gradual retarding of time</i>
Rallentando	<i>ral.</i>	<i>Gradually slower</i>
A tempo	<i>a t.</i>	<i>In time</i>
Fermata		<i>Pause, or hold</i>
Staccato	(Dot over or under note) 	<i>Short, separate</i>
Legato		<i>Slurred</i>
Tenuto	(line over or under note) 	<i>Held out</i>
	<i>></i>	<i>Accented</i>

Terms indicating time (or tempo.)

Italian	Abbreviation	English
Allegro	Allo.	<i>Quickly</i>
Allegro Moderato	Allo. Mod.	<i>Moderately Quick</i>
Allegro Vivace	Allo. Vivo.	<i>Lively and brisk</i>
Allegretto	Alltto.	<i>Slower than Allegro</i>
Moderato	Modto.	<i>Moderately</i>
Andantino		<i>Not so slow as Andante</i>
Andante.		<i>Slow</i>
Adagio		<i>Slower than Andante</i>
Larghetto		<i>Not so slow as Largo</i>
Largo		<i>Very slow</i>
Grave		<i>Slow and solemn</i>
Maestoso		<i>With dignity and majesty</i>
Pomposo		<i>Pompously</i>
Presto		<i>Very fast</i>
Prestissimo.		<i>Faster than presto</i>
Vivace		<i>Lively</i>

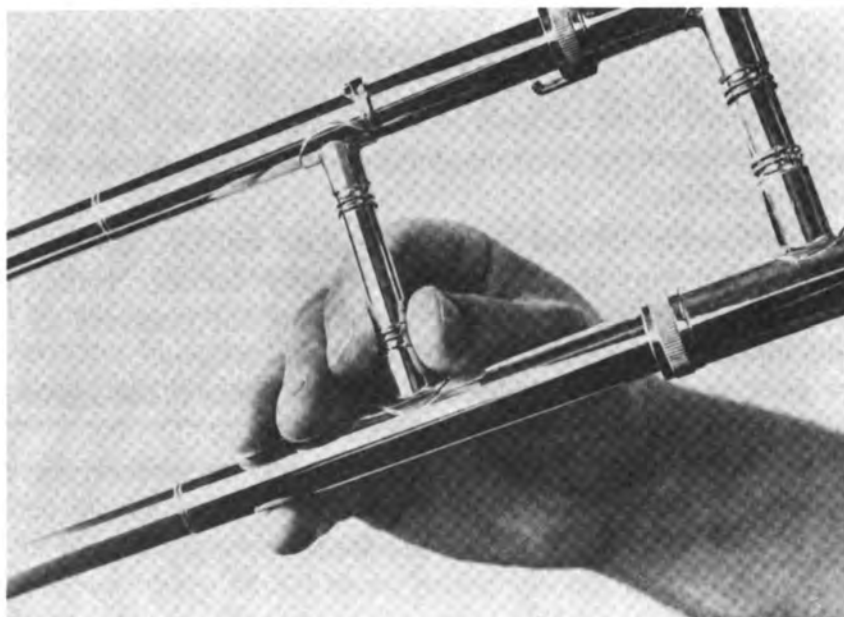
To hold the Trombone correctly.

The left hand should grasp the instrument firmly.



Correct position of the left hand.

The third and fourth fingers should hold the under tubing securely against the palm of the hand. This is important; for the weight of the instrument should be sustained entirely by the left hand. The right hand should be employed to hold and control the slide.



Correct position of the right hand.

The thumb and first and second fingers should grasp, positively, the lower part of the cross-piece. The end of the thumb should be held firmly on the cross-piece, next to the lower slide, almost in the corner. The little finger should extend beneath the lower slide when in the shorter positions. When in the longer positions the little finger need not remain under the slide.

The thumb should never leave the cross-piece. The wrist should not bend, but should be held so as to always form a straight line from the elbow to the end of the thumb.

The Trombone should be held so that the slide will point in a direction to be determined by the formation of the jaws of the player; i. e., the average player will hold the instrument with the slide slanting somewhat downwards; because the jaws of the average player are formed with the lower row of teeth slightly back of the upper row of teeth.

The slide should be at nearly a right angle with the formation of the teeth, with the inclination rather downwards than upwards of a right angle; so that the lower rim of the mouth-piece will rest under the lower lip, against the lower jaw. This will prevent the leaning or pressing of the instrument against the upper lip (a practice not productive of good results), and will protect both lips from injury, allowing them to remain always tender and delicate and responsive to the action of the breath.

The more the lower jaw protrudes or recedes, the higher or lower accordingly should be the direction of the slide. This is important, especially in beginning, for many players point the instrument rather high for no other reason than that some one else has done so; and they would play much more naturally, consequently better, by observing the above rule.

In placing the lips to the mouth-piece, before trying to make a tone, care should be observed that there is about an equal quantity of each lip employed; so that the lips may vibrate equally across the center of the mouth-piece, with the aid of the breath.

The lips should remain free and natural, and should not be unduly tightened nor constrained in any way. Whatever pressure may seem necessary against the mouth-piece should be felt entirely beneath the red part of the lower lip. The observance of this rule will protect the lips themselves, cushioning them from all injury, and will allow them to be always ready to vibrate with the least action of the breath.

The Breath

is the life of the tone, and should never be used in such a manner as to force it beyond a musical quality. The player should not blow for the tone, but breathe for it; using the breath naturally, as when exhaling in normal breathing.

The breath should be used and controlled entirely from its source—the bellows. The air passage from the bellows to the lips (or voice) should remain perfectly normal—neither choked nor distended in any way. The quantity of breath should be regulated by the pressure on the bellows. The player should employ the abdominal muscles in controlling the bellows.

The breath should be used as freely as in speech. Neither force it nor spare it; but use it naturally. It is like the violinist's bow, for it makes the tone.

In observing these rules regarding the breath the result will be perfect; for there will be no unnecessary wasting or saving of the breath.

The breath regulates the quantity or volume of the tone.

The Tone

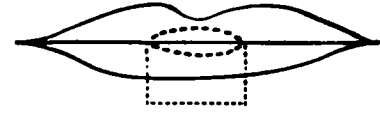
is created by the breath passing the lips and causing them to vibrate. The part of the lips employed in vibrating is that delicate, unexposed part just inside of where they naturally touch when closed—not the part which is always exposed and consequently too hard to respond to the warmth of the breath.

The pitch of the tone is determined by the relative number of vibrations in a given time. As before noted, the breath creates the tone by causing the lips to vibrate; but the pitch of the tone is regulated by a proper management of the lips in conjunction with the breath. The slower the vibrations of the lips, the lower the tone. As the vibrations increase in rapidity the tone ascends in pitch. The horizontal length of the vibrating surface of the lips regulates the number of vibrations.



Position of lips for lower notes.

The dotted lines measure the length of vibrating surface.



Position of lips for higher notes.


The longer the vibratory surface, the slower the vibrations; consequently, lower tone. The shortening of the vibratory surface causes more rapid vibrations; consequently, higher tone.

The Tongue

may be used as an aid in articulating the tone. The player may place the forward part of the tongue gently to the upper gums, and let it drop down to its normal position as the breath crosses the lips, as in uttering the syllable "too"; but the tongue should not be used in the ending of the tone. The tone should cease because the breath no longer causes the lips to vibrate; i.e., the tone should cease because the breath ceases.

Uttering the syllable "toot" is wrong and should be avoided. The tongue should be used merely as an aid in articulating—not as a necessity. With repeated trials it will be found that the tone does not depend on the tongue; therefore the tongue should not be made too important.

The First Tone.

Carefully observing the foregoing remarks, the player may now breathe across the lips into the mouth-piece, allowing the lips to vibrate quite freely; thus creating a tone which, if the plan is patiently followed, should be $B\flat$ indicated by the music thus:  The right hand should hold the slide in the 1st position; i.e., entirely in, or not extended; but there should be no pressure or leaning towards the mouth with the right hand.

Sufficient breath should be used to create a tone of definite pitch. The player should try to sustain this tone, endeavoring to make it even in volume and true in intonation; so that it sounds as even to the ear as this diagram appears to the eye:



This tone should be played and repeated until it can be articulated with ease and good intonation. Any tendency to produce a tremolo effect should be avoided.

At this stage of progress there should be no hurry; for the player is forming a basis or foundation upon which to build other tones. Therefore the greatest amount of patience is advised.

Practice.

The player should practice not more than ten or fifteen minutes at a time. The resting is important; for it allows the blood to circulate naturally; thus strengthening the parts exercised, without unduly hardening or injuring them.

During the recess the player may study the previous remarks relating to the method.

The Slide.

On valve instruments, such as the Cornet or Baritone, the tones are regulated by lengthening or shortening the tubing by means of valves. On the Trombone the same thing is accomplished by means of the slide.

Thus, the slide is really a valve with different stopping places or positions.

The right hand and arm should furnish the same mechanical accuracy of the slide on the Trombone as the mechanism of the valves does on the Cornet or Baritone.

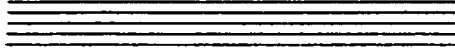
This mechanism of the Trombone is in the right hand and arm.

There are three joints or hinges— the shoulder, the elbow and the thumb; the latter rolling on the cross-piece but never leaving it. The wrist should not bend or move in the handling of the slide— there should be no joint at the wrist.

CAUTION! The slide should not be juggled. It is in no respect similar to the violinist's bow, but more like the violinist's left hand that determines the pitch, or the Cornet player's valves.

In fact it is the Trombone player's valve, and should be used as such— as mechanically perfect as the valves of the Cornet.

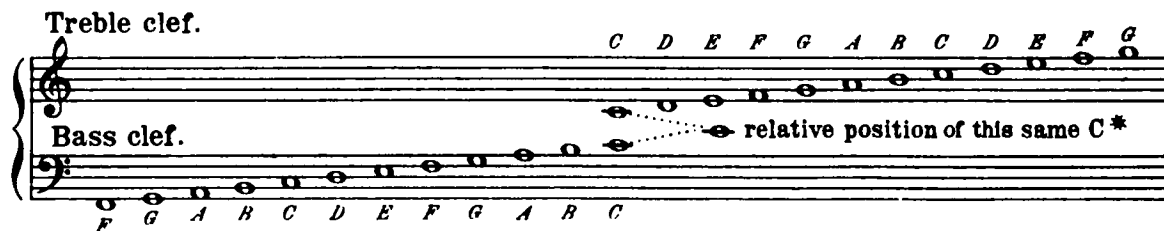
Therefore it can readily be understood how important it is that the right hand should put the slide as positively and mechanically as possible in the correct place and hold it firmly there until required by the music to move (instantaneously) to some other position. There should be no guessing in the handling of the slide.

Music is indicated by notes placed upon a staff. A staff consists of five parallel horizontal lines spaced regularly apart, thus: 

These lines and spaces are used to identify or locate the notes.

Music generally is written upon either one or both of two staves (or staves), and to identify them they are called clefs.

Example of Treble and Bass clefs, with names and positions of the notes:



* This C is called "middle C" from the fact that it lies midway between the two clefs; and it is indicated on an added line below the staff in the Treble clef, and on an added line above the staff in the Bass clef.

There are other clefs, but for the present the Bass clef will be used to indicate the notes for the Trombone.

The Bass clef is sometimes called the F clef, from the fact that the sign b is placed on the fourth line, which is F.




The player should become familiar with the name of each note and its position on the staff.

The sign \sharp is called a "sharp," and indicates that the note following is raised or "sharpened" a half-tone.

The sign \flat is called a "flat," and indicates that the note following is lowered or "flattened" a half-tone.

The sign \natural is called a "natural," and indicates that the note following is restored to its original or normal pitch, thus contradicting the previous sharp or flat.

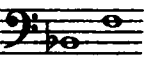
The player may now try to produce the tone F 

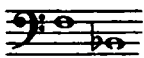
This tone should be obtained in the same manner as the first tone (B \flat), with but the slightest contracting of the sides of the mouth (more the thought of it than the actual contracting of the corners of the mouth). The player is apt to make the mistake of exaggerating the difference of effort in producing the two tones, B \flat and F.


The slide should not be moved; but should be held firmly, with no pressure towards the face.

This tone (F)  should be played and repeated in the same manner as the first tone (B \flat).

It should be articulated properly and sustained evenly, with a definite intonation.

The tones may now be slowly alternated, thus:  and repeated often, until produced readily and with ease.

The order may be reversed, thus:  and repeated, etc.

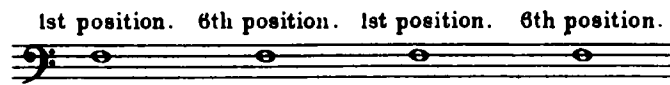
The player will find that by extending the slide about 18 $\frac{3}{4}$ inches the same tone (F)  can be produced.

The actual location is determined by the pitch of the tones—i.e., the F in the extended (6th) position should tune with F in the unextended (1st) position.

This 6th position should not be marked on the slide, but should be practiced carefully and positively until located with certainty.

Attention is called to the right hand and arm. The movement should be natural and mechanically accurate. The wrist should not bend at any time. The slide should be held firmly in each position during the tone,—as if it were fixed or soldered there,—as if the instrument had no other length.

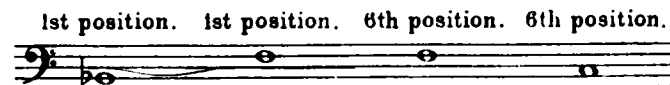
A firm and positive control of the slide at this stage of progress will aid materially the technic later on.



This should be practiced and repeated until quite certain in intonation and positive in positions.

The player may now produce in the same 6th position, the tone C 

This can be obtained easily by practicing slowly the following plan:















Each tone is distinctly separate. The tongue may be used to articulate the tone, but should not be used in ending the tone.

Each individual tone should end because the breath pressure ceases for that tone. The player should study the remarks on page 5 about the use of the tongue.

Time or Rhythm

















is indicated by different forms of notes or rests, which have a mathematical relation to each other that is identified by their names.

Notes.		Rests.	
Whole,		Whole,	
Half,		Half,	
Quarter,		Quarter,	
Eighth,		Eighth,	
Sixteenth,		Sixteenth,	
Thirty-second,		Thirty-second,	

The notes indicate length of tone. The rests indicate length of silence.


The Dot


placed after a note or rest, indicates an additional length of one half its original value. Example:

Notes.		Rests.	
 equals in value		 equals in value	
 " " "		 " " "	
 " " "		 " " "	
 " " "		 " " "	

The staff is divided into equal parts called MEASURES, which are separated from each other by BARS.

Example: 

Each measure has a definite number of counts or beats, representing an equal division of time value. These beats are indicated by numbers placed upon the staff following the clef, thus: 

Called Four-four or Common time. Often written: 

The upper figure indicates the number of beats in each measure. The lower figure indicates the kind of note (or value) for each beat.

The player should count the time with the foot, by tapping the floor gently but decisively with the forward part of the foot, for each beat.

Exercise 1. should be practiced slowly. The time should be counted with the foot, so that each measure is evenly divided into four equal beats.

Ex. 1 1st Position

1st Position

6th Position

6th 1st

Breath should be taken, when needed, between the tones, without interfering with the time or rhythm. The breath may be taken either through the nose or through the sides of the mouth.

In either case the lower jaw should not leave the mouth-piece. The player should practice to be able to take breath either way. The inhaling should be as natural as possible— with the throat open, so as to allow the breath to be taken freely.

Exercise 2. In the third measure a new position is employed— the 2nd position. The 2nd position is obtained by extending the slide about $2\frac{3}{4}$ inches from the first position. By lengthening the instrument in this manner the pitch is flattened or lowered a half-tone. The movement from one position to another should be instantaneous, decisive and accurate. The wrist should not bend.

Ex. 2.

2nd Position

1st Position 2nd Position

6th

The player should count the time slowly and evenly with the foot. The time is as important to the player as the measurements of the architect are to the builder. The player must learn to measure the time correctly in order to produce the music according to the plan. Thus, every little part will fit exactly; and when many players are playing together from different parts, the entire structure will be perfect because every detail has been observed according to the plan of the composer.

One part incorrectly played can spoil an entire ensemble performance. The player may avoid such a circumstance by cultivating a correct sense of rhythm with the use of the foot in all exercises.

Each exercise should be practiced carefully over and over again until every difficulty is thoroughly overcome— until the exercise can be played through correctly— before going to the next.

Exercise 3. In the third measure a new position is employed—the 7th position. By extending the slide about 4 inches beyond the 6th position, the 7th position is obtained.

In the 7th position the thumb should not relinquish in the least its firm hold on the cross-piece of the slide. The wrist should not bend. The line from the shoulder to the end of the thumb should be perfectly straight. In all movements of the slide the wrist should be stiff, forming a straight line from the elbow to the end of the thumb.

Ex. 3.

Exercise 3 musical notation: Three staves of music in bass clef. The first staff has a '7th' position label above the third measure. The second staff has '7' and '6' position labels above the eighth and ninth measures respectively. The third staff has a '3' position label above the third measure.

Exercise 4. The attention of the player is again called to the importance of holding the slide firmly in each required position as long as the tone sounds, and of moving the slide quickly and accurately to the next required position.

Ex. 4.

Exercise 4 musical notation: Six staves of music in bass clef. The first staff has '6' and '7' position labels above the sixth and seventh measures respectively.

Exercise 5. The 4th position is midway between the 2nd and 6th positions. The tone D is a whole tone (two half-tones) below E. Thus, by extending the slide two positions further than the 2nd position, the 4th position is obtained. Or, by shortening the slide two positions from the 6th position, the same result (the 4th position) is obtained. From one position to the next immediate position represents the difference of a half-tone in pitch.

In whatever position the slide may be it should be held as firmly as if it were soldered there— as if the instrument had no other length— immobile— fixed.

Ex. 5.

Musical notation for Exercise 5, consisting of four staves of music in bass clef. The first staff has a '4' above the second measure. The second staff has a '4' above the fourth measure. The music consists of eighth and quarter notes with various rests.

Ex. 6.

Musical notation for Exercise 6, consisting of six staves of music in bass clef. The first staff has a '4' above the second measure. The second staff has a '2' above the second measure. The third staff has a '7' above the seventh measure. The fourth staff has a 'b1' above the fifth measure. The fifth staff has 'b2.' above the first measure. The music consists of eighth and quarter notes with various rests.

The 7th position should always be taken with the same firmness and command as the other positions— with the same hold and control of the slide. The slide should always point in the same direction, and should not be swung to one side for the 7th position.

Ex. 7.

With practice, the player should make the 7th position as easy to reach and command as the other positions.

Many players make the mistake of plunging for the 7th position, thus making it always an awkward and difficult position. It should be as easy to play in the 7th position as it is to play in the 1st.

Exercise 8. The 3rd position is mid-way between the 2nd and 4th positions.

Ex. 8.

The Tie — —

placed over or under two adjacent notes of the same pitch indicates that they are bound together in one tone equal to the length of both.

Example:

Ex. 9.

Exercise 9 consists of seven staves of music in bass clef. The first staff begins with a treble clef and a common time signature. The music is written in a single line on a five-line staff. The notes are primarily quarter and eighth notes, with some rests. The second staff continues the melody with some longer note values. The third staff shows a continuation of the pattern. The fourth staff includes a first fingering (1) above a note. The fifth and sixth staves continue the sequence. The seventh staff concludes the exercise with a double bar line.

Ex. 10.

Exercise 10 consists of five staves of music in bass clef. The first staff begins with a treble clef and a common time signature. The music is written in a single line on a five-line staff. The notes are primarily quarter and eighth notes, with some rests. The second staff continues the melody with some longer note values. The third staff shows a continuation of the pattern. The fourth staff includes a first fingering (1) above a note. The fifth staff concludes the exercise with a double bar line.

Exercise II. The 5th position is mid-way between the 4th and 6th position.

Ex. 11.

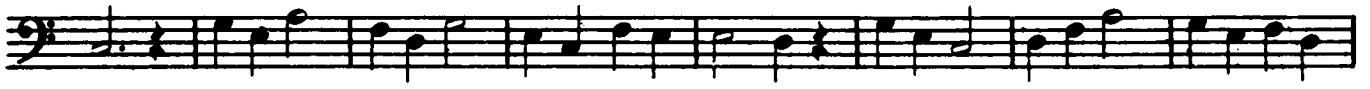
Exercise 11 consists of seven staves of music in bass clef. The first staff starts with a treble clef and a common time signature. The music is written in eighth and sixteenth notes, with some rests. Fingerings are indicated by numbers 1-5 above notes. A double bar line appears at the end of the seventh staff.

THOROUGHNESS should be the Student's motto.

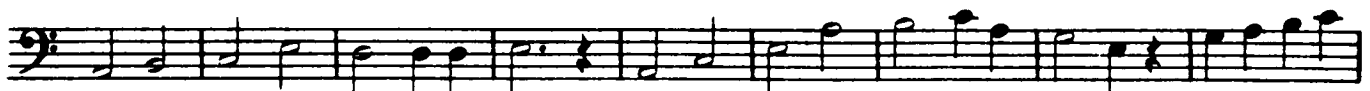
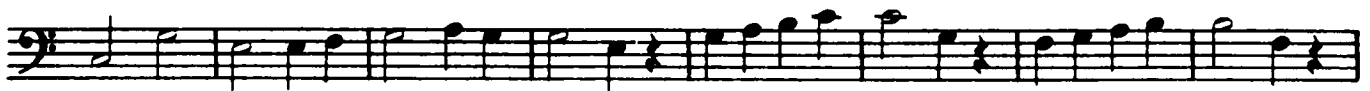
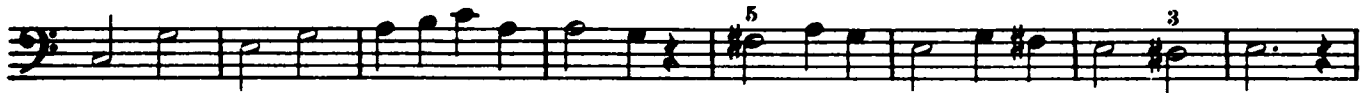
Each difficulty should be overcome before going ahead; for, once mastered, it will always be familiar and make similar places less strange.

Ex. 12.

Exercise 12 consists of four staves of music in bass clef. The first staff starts with a treble clef and a common time signature. The music is written in eighth and sixteenth notes, with some rests. A double bar line appears at the end of the fourth staff.



Ex. 13.



Each Exercise should be played slowly, and practiced until it can be played through without an error.