

AN ANALYSIS OF METHOD BOOKS
FOR THE BASS TROMBONE

RESEARCH PROBLEM IN LIEU OF THESIS

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CHAPTER I

THE HISTORY OF THE TROMBONE FAMILY

In the late fourteenth century a trumpet was bent into the shape of an "S" and given a movable slide to change the pitch.¹ With this event the history of the trombone began.

The trombone is a member of the brass wind family of musical instruments. It consists of two main sections. One

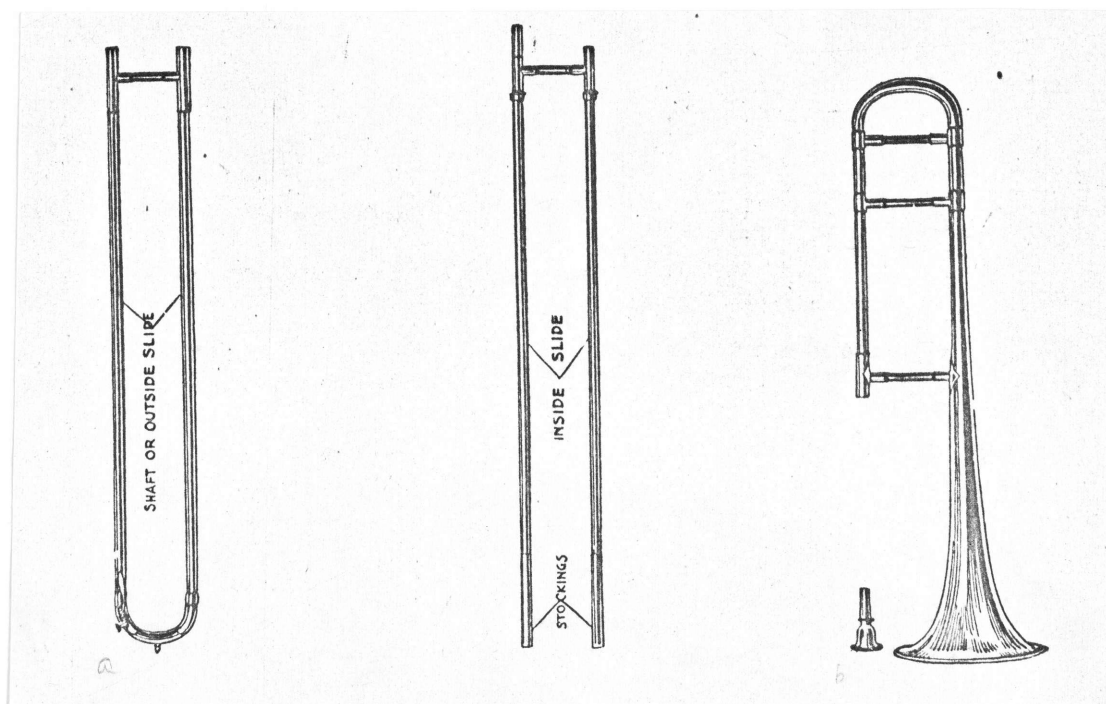


Fig. 1--The slide section and the bell section of a tenor trombone. Source: Joseph J. B. L. Arban, Arban's Famous Method for Slide or Valve Trombone and Baritone in Bass Clef, edited by Charles L. Randall and Simone Mantia (New York, 1936), p. 14.

¹Joseph Russell, "King Trombone," Etude, LII (January, 1964), 21.

is the bell section and the other is the slide section.² The slide, which is the distinguishing feature of the trombone, consists of two sets of parallel cylindrical tubes. One of the sets slips over the other and is joined at one end by a curved section of pipe. By moving the outer slide back and forth, the length of the tubing is varied; thus when played the pitch changes.³ The slide, which is approximately twenty-three inches long, accommodates seven positions.⁴ Each extended position lowers the pitch one semitone below the preceding one.⁵

The sound of the trombone is caused by the vibration of the lips, which are stretched across the cup-shaped mouthpiece. By varying the tension of the lips, and blowing harder through the lips, several different notes can be obtained in each

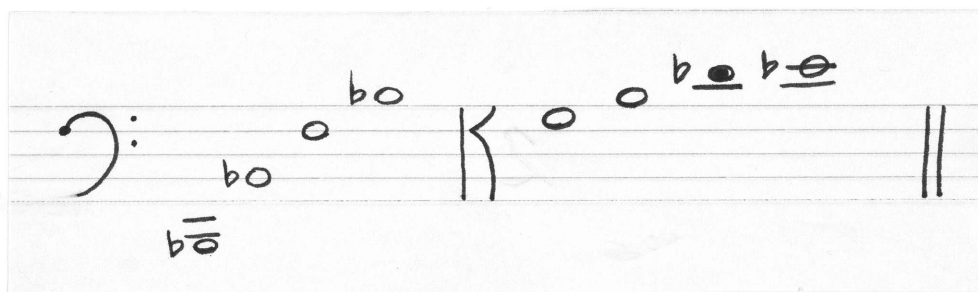


Fig. 2--The notes possible in first position

position. In this manner the trombone can be played chromatically over approximately two and a half octaves.⁶

²Ibid.

³"Trombone," Encyclopaedia Britannica, Vol. XXII (London, 1966).

⁴Russell, op. cit., p. 21.

⁵"Trombone," op. cit.

⁶Ibid.

Since the trombone originated from the trumpet, its name, in some languages, is derived from the word for trumpet. For example, in Italy the word for trombone comes from the word tromba, meaning large trumpet. However, the Old English word for trombone, sackbut, and the French word for trombone, sacqueboute, are derived from a Spanish word meaning "a pump or draw pipe."⁷

The instrument itself originated in Italy during the fourteenth century.⁸ It was there that the low-pitched trumpets were made into the "S" shape of a trombone and given a slide.⁹ There is pictorial evidence of the trombone dating back to 1495,¹⁰ but the oldest trombone in existence today is a posaune dated 1557, which was made by Jerg Neuschel of Nuremberg.¹¹

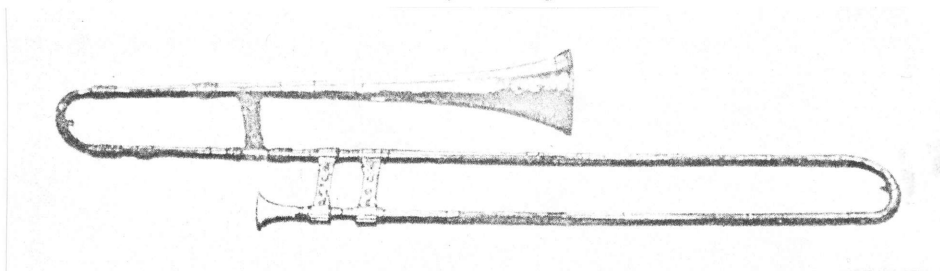


Fig. 3--Posaune of Jerg Neuschel dated 1557. Source: Phillip Bate, The Trumpet and Trombone (New York, 1966), p. 8.

⁷Curt Sachs, The History of Musical Instruments (New York, 1940), p. 326.

⁸Joseph M. Nicholson, "The Trombone: Its Evolution and History," Music Journal, XXV (October, 1967), 70.

⁹Russell, op. cit., p. 21

¹⁰Sachs, op. cit., p. 326.

¹¹F. W. Galpin, Old English Instruments of Music (New York, 1965), p. 154.

There is speculation of an ancient Roman trombone; however, no evidence has been produced. Even though the Romans probably were capable of making the close-fitting tubes necessary for the trombone, their use of lip reed instruments did not seem to dictate a need for a slide.¹²

By the time of the Renaissance (1450-1600), the trombone was one of the most popular musical instruments. It was used for almost any occasion,¹³ for even though the thick walls and small bell of the old sackbut made it well suited to soft playing with voices or strings,¹⁴ it was also used outside with the louder coarse sounds of the shawm and the krummhorn. It is difficult to determine exactly which music of this period was played by the trombone because until the late sixteenth century composers did not specify particular instruments to play their music. Instead, they left this to the discretion of the conductor of the group to pick the instruments best suited for a particular event. Giovanni Gabrieli was among the first composers to assign parts to specific instruments, and he is known to have used the trombone with other instruments and with voices.¹⁵

¹²Phillip Bate, The Trumpet and the Trombone (New York, 1966), pp. 133-135.

¹³Nicholson, op. cit., p. 71.

¹⁴Sachs, op. cit., p. 326.

¹⁵Nicholson, op. cit., p. 71.

During the Renaissance there were three sizes of trombones in wide use. There was an alto pitched in F, a tenor in B-flat, and a bass in E-flat.¹⁶ A double trombone pitched in G is mentioned in a Bavarian document of this period (1581).¹⁷ This later became the standard bass trombone in England.¹⁸

Some interesting characteristics of these early trombones are: they could be taken completely apart for easier cleaning and repair, and their pitch was changed by adding extra tubing between the slide and the bell. At times the pitch was changed as much as a fourth or fifth. This second characteristic seems to be an anticipation of the B-flat/F trombone which was to come later.¹⁹

In the Baroque period (1600-1750), the use of the trombone was virtually restricted to church music and special occasions.²⁰ One of the composers using the trombone in this period was Claudio Monteverdi (1567-1643). An example of Monteverdi's use of trombone is found in his opera Orfeo. At the beginning of this period, the contrabass trombone was added to the trombone family, "to meet the need of the period for dark tone color."²¹

¹⁶Sibyle Marcuse, Musical Instruments: A Comprehensive Dictionary (New York, 1964), p. 534.

¹⁷Sachs, op. cit., p. 326.

¹⁸Marcuse, op. cit., p. 534.

¹⁹Nicholson, op. cit., p. 71.

²⁰Karl Geiringer, Musical Instruments (New York, 1945), p. 180.

²¹Sachs, op. cit., p. 146.

This instrument was a full octave below the ordinary tenor trombone, that is, the tubing was approximately twice as long as that of the tenor trombone. This instrument has been used

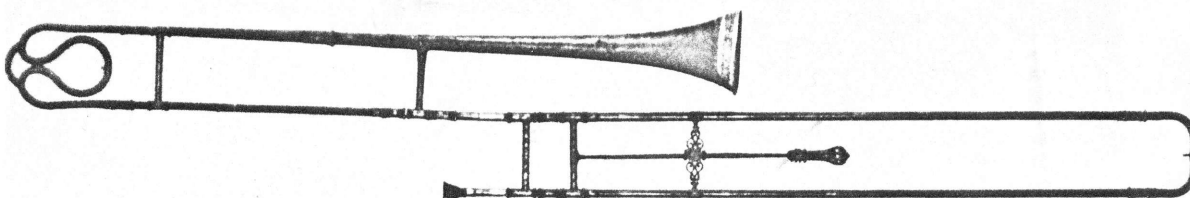


Fig. 4--The contrabass trombone. Source: Robin Gregory, The Trombone: The Instrument and its Music (New York, 1973), plate IV.

by some composers, such as Wagner (1813-1883), but generally it was discarded because of the tremendous lung power needed to play it.²²

A treble trombone was also added to the trombone family during the Baroque period, but it was rarely used. Music was

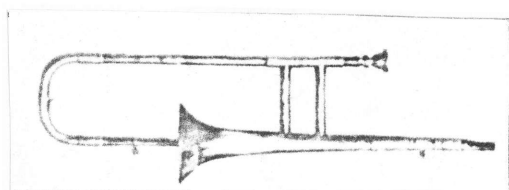


Fig. 5--The treble trombone. Source: Phillip Bate, The Trumpet and Trombone (New York, 1966), p. 8.

written for the treble trombone by Henry Purcell (1659-1695). One such piece is March and Canzona, which was written for Queen Mary's funeral on May 5, 1695.²³

²²Robert Donington, The Instruments of Music (New York, 1962), p. 118.

²³Nicholson, op. cit., p. 72.

Even with these additions made to the trombone family, the Baroque period was a time of unpopularity for the trombone, especially in France, England, and Italy. This was partly due to the unpopularity of the cornett, which almost always accompanied the trombone during the period, and to the popularity of the horn and serpent, which had just been developed.²⁴ In fact, it was only in Germany where trombones were used in town bands that the instrument was still popular.²⁵

The trombone made its "reappearance" in the orchestra during the Classical period. This was largely due to the use of trombones by Mozart in his operas. The Classical trombone had a redesigned bell, which was slightly larger than that of the Baroque trombone. However, when it reappeared it was represented by its three most popular sizes, except that both the alto and bass were in E-flat. The tenor was still in B-flat.²⁶

About the same time, military bands began using the trombone for brilliance and power. Sometimes the trombones used in military bands were redesigned so the bell pointed backwards. This enabled the troops behind the band to hear the music. Still another adaptation was made in France and Belgium on which the bell was formed in the shape of an animal's head. This instrument was called a buccin.²⁷

²⁴Galpin, op. cit., p. 155.

²⁵Nicholson, op. cit., p. 73.

²⁶Marcuse, op. cit., p. 534.

²⁷Geiringer, op. cit., p. 180.

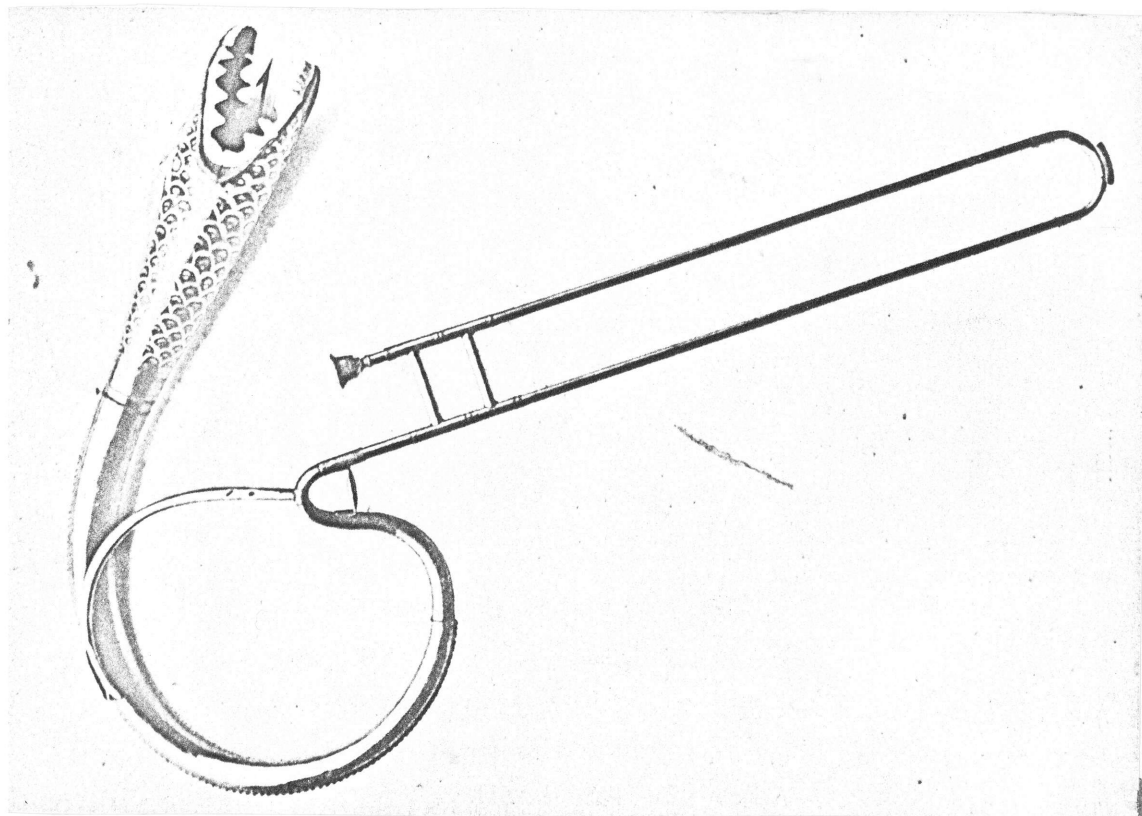


Fig. 6--The buccin. Source: Adam Carse, Musical Wind Instruments (New York, 1965), p. 364.

A great milestone for the instrument was reached during the early part of the Classical period. In 1795 Frederick Belche, a celebrated trombonist, first used the trombone as a solo instrument.²⁸ Later in the Classical period, there were several innovations in trombone design. One was an instrument which had four tubes in the slide section instead of two. It was introduced by Gottfried Weber in 1816. A contrabass trombone was built on this principle by "Halary of Paris" in 1830. Its major advantage was that the slide had to move only half

²⁸Russell, op. cit., p. 21.

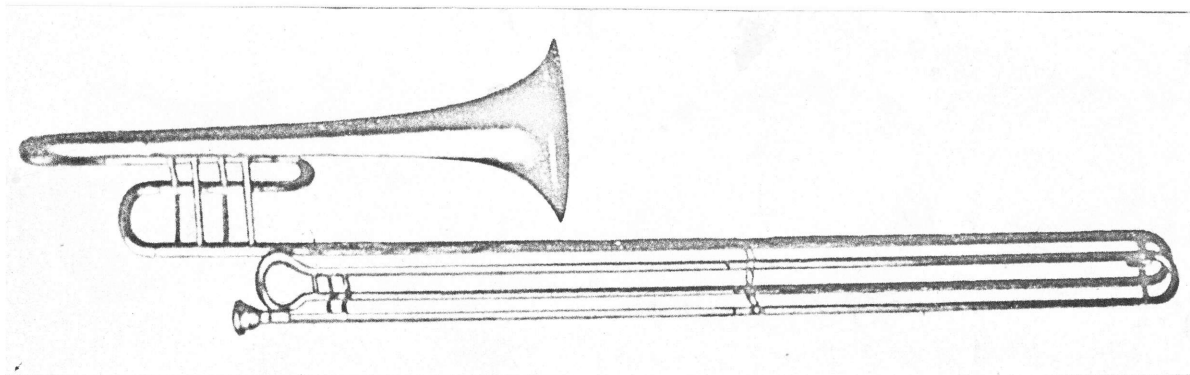


Fig. 7--The double slide trombone. Source: Phillip Bate, The Trumpet and Trombone (New York, 1966), p. 4.

as far. However, it never became widely used, probably because of the extra weight of the slides, and the difficulty of aligning four tubes at once.²⁹

In 1818 another innovation, the valve trombone, was first built by Heinrich Stolz, and F. Bluhmel of Germany. Valve trombones were built with three valves for tenor trombones, and with three or four valves in the lower-pitched trombones. The fourth valve lowered the pitch of the instrument by an interval of a fourth or fifth. By 1855, the valved instruments had become popular in Germany and Italy.³⁰ However, the use of valves instead of a slide seemed to destroy the true character of the trombone.

In 1830, the B-flat/F trombone, a third innovation, was introduced in Germany.³¹ The instrument was built in B-flat,

²⁹Geiringer, op. cit., p. 239.

³⁰Marcuse, op. cit., p. 534.

³¹Ibid.

like a tenor trombone, but it had extra tubing between the bell and the slide section which lowered the pitch to F, when engaged by the use of a rotary valve, commonly known as a "trigger."

Today the tenor trombone, usually with an F valve, is used most often. Trombonists in the United States and Germany use trombones with relatively large bores to obtain a dark, rich tone, while the French use a smaller bore instrument to obtain a brighter sound.³²

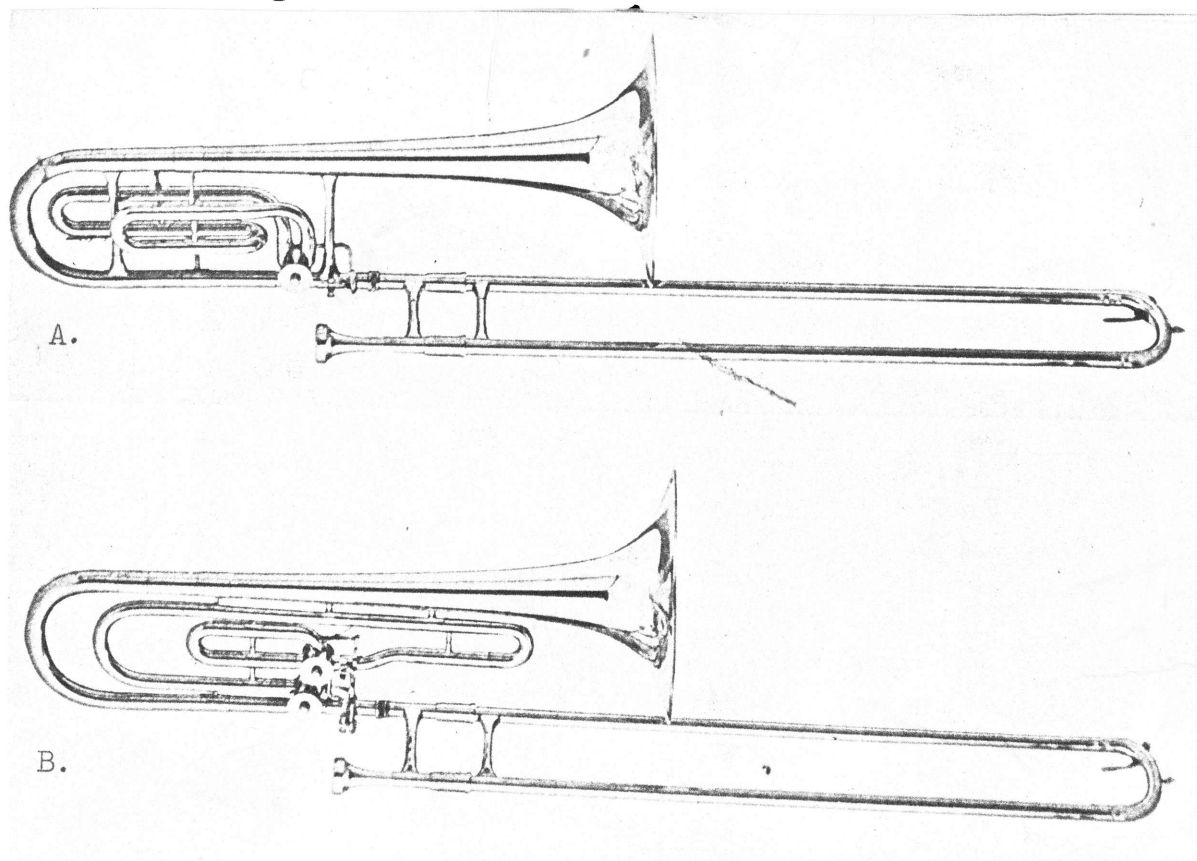


Fig. 8--A. The single valve bass trombone, B. The double valve bass trombone. Source: Robin Gregory, The Trombone: The Instrument and its Music (New York, 1973), plates XI and XII.

³²Ibid.

The trombone still exists in its three basic sizes. The alto is in E-flat and is least widely used. The tenor is in B-flat, or B-flat/F, and the bass is now usually a large bore B-flat/F trombone. The bass trombone is now being made with two valves, also. One valve lowers the pitch to F and the addition of the second valve lowers the pitch to E, E-flat, D, or even D-flat, depending on the length of tubing engaged by the extra valve. This enables the instrument to be played chromatically down to the lowest fundamental.

The trombone quality can be substituted for the vocal quality,³³ or used in the same manner as a stringed instrument, such as the cello, because it is capable of making the smallest pitch change the human ear can detect. Therefore it can be classified as a perfect instrument along with the violin and voice.³⁴ The trombone retains the essential features of its original construction.

Granted the modern trombone has the benefit of a water key, tuning slide, excellent finish, and unsurpassed action, it remains that the trombone today is essentially the same instrument it was in its "old sackbut" days. It survives in a form which is easily recognized as the same instrument that appeared over five hundred years ago.³⁵

³³ Simon Karasick, "The Alto and Contrabass Trombone," Music Journal, XXVI (January, 1968), 30.

³⁴ Russell, op. cit., p. 21.

³⁵ Nicholson, op. cit., p. 79.

CHAPTER II

BASS TROMBONE AND THE BASS TROMBONIST

Before one can justly analyze the method books for bass trombone, a study should be made relative to the quality of performance expected of the bass trombone player. One must be aware of any special techniques or problems characteristic to the instrument. Therefore, the author will attempt to explain these techniques.

First of all, what is a bass trombone? As stated in Chapter I, it is a large bore B-flat/F trombone. But at what size bore does the instrument make the transition from large bore tenor trombone to a full bass trombone? There is no definite answer, but few people would consider any instrument with a bore smaller than .547 inches a bass trombone.¹ In fact almost all bass trombones made today are .562 inch bore. Other considerations in determining what constitutes a bass trombone are, bell size, thickness of metal, and mouthpiece size. The bell size will usually be approximately nine and one half inches in diameter,² and the metal should be somewhat thicker

¹Paul Tanner and Kenneth Sawhill, "The Difference Between Tenor and Bass Trombone," Instrumentalist, XXIII (October, 1968), 51.

²R. H. Fink, "The 'F' Attachment Tenor Trombone," Instrumentalist, XII (March, 1958), 52.

than that of a tenor trombone, to give a darker tone color. The mouthpiece should be proportionate to the size of the instrument. (A Bach 2G, or the equivalent, is probably the smallest mouthpiece a true bass trombonist should use.)³ However, the final test of the instrument is the sound. The sound produced by the player should be rich and dark in color, yet capable of brilliance when required.

One of the basic problems of the bass trombone is the fact that the extra tubing of the F attachment seems to magnify faults in a player's breath control, and tone production.⁴ For this reason, the instrument should be played by a better than average player rather than a weak player.⁵ Another problem caused by the extra tubing is the tendency to neglect sixth and seventh positions. Even though the same notes can be played in first and second positions with the valve engaged, the longer positions must not be omitted in practice. They usually respond better than valve notes, and they have a slightly clearer tone quality, which can be detected in exposed passages.⁶

In most modern literature the bass trombonist is expected to display just as much technique as the tenor trombonist, and this is quite possible, even though the heavier slide, and the coordination of tongue, thumb, and slide do present difficulties

³Tanner and Sawhill, op. cit., p. 51.

⁴Fink, op. cit., p. 54.

⁵Tanner and Sawhill, op. cit., p. 50.

⁶Ibid., p. 52.

for the novice bass trombonist. Also, the larger mouthpiece of the bass trombone can cause extra problems with attacks and quick tonguing, because the jaw must be dropped lower than it would be for a tenor trombone mouthpiece. This jaw position places the tongue in a different position, and requires the tongue to move farther when used.

The range expected of the bass trombonist in modern literature can extend from EEE to c',⁷ but a good player should have a greater range, especially in the upper register. However

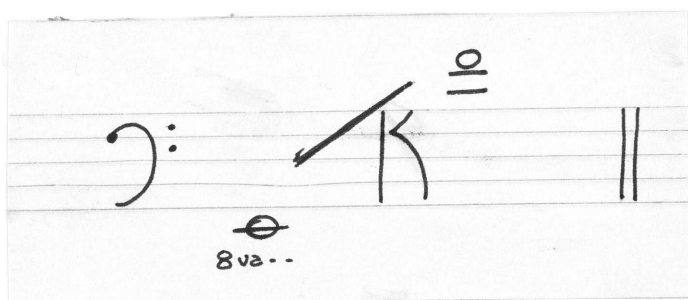


Fig. 9--The range of the bass trombone

the tone quality of the notes from BB-flat down through the pedal notes is what makes the instrument unique. This is where the player should spend a considerable portion of his practice time.⁸ In this lower part of the range of the bass trombone, careful attention should be given to the maintenance of a firm embouchure.

⁷James Graham, "Developing Your Bass Trombonist," Brass Anthology (Evanston, Illinois, 1969), p. 446.

⁸Tanner and Sawhill, op. cit., p. 51.

The best way to develop the proper sound on the instrument is by listening to a good player and imitating his sound.⁹ Much can be learned from performers of the caliber of George Roberts or Lewis Van Haney. Care should be taken to match the sound of the B-flat and F horns so they can be used to their best advantage.¹⁰

Intonation problems can also be exaggerated on the bass trombone. This fact also shows the advantage of placing an above average player on the instrument. The use of a tenor trombone mouthpiece with an adapter affects the intonation adversely because of the disproportionate dimensions. A larger horn demands a larger mouthpiece. Doubling on tenor and bass trombone should be frowned upon too. Even though the instruments are very similar in appearance each is unique, and each should remain a separate art.¹¹


The relatively recent discovery of bass trombone as a solo instrument has created a surge in new literature for the instrument. The added literature is desperately needed even though it calls for more facility in the extreme registers, and more finesse than was needed on the glorified tuba parts, which were once the staple of the bass trombone.¹² The more

⁹R. H. Fink, "The Sound of a Bass Trombone," Brass Anthology (Evanston, Illinois, 1969), p. 316.

¹⁰John M. Christie, "Teaching the Bass Trombone," Brass Anthology (Evanston, Illinois, 1969), p. 284.

¹¹Tanner and Sawhill, op. cit., p. 51.

¹²Ibid., p. 52.

frequent use of BBB () in the literature has caused the bass trombonist some concern. This note is not readily possible on a regular B-flat/F bass trombone unless the F tuning slide is pulled to lower the pitch to E, and even then manipulation for the note is rather awkward. Furthermore, this extension of the F slide causes the regular positions for the F horn to be disrupted until the standard tuning can be re-established. Altogether, this procedure proves most unsatisfactory. It was for this reason, primarily, that the double rotor bass trombone was designed. The addition of the second rotor lowers the pitch from F to E, E-flat, D, or D-flat. This lowering of pitch puts the BBB within easy reach for the player. However, the extra tubing adds even more stiffness when used, and the extra valve presents more coordination problems, but most players seem to think the second valve is worth the extra troubles.

CHAPTER III

EIGHT METHOD BOOKS FOR BASS TROMBONE


The earliest known published method book for bass trombone is A Guide to Bass Trombone Playing by Hugh E. McMillen. It was published in 1953. By the author's own admission, this book is merely an introduction, "and does not contain enough exercises to permit the development of an adequate technique."¹

The method contains equal amounts of playing exercises and written explanations. Both are clear and easy to understand. There are several basic principles of the instrument which McMillen deals with in his explanations. One of these is the fact that the addition of the F valve adds facility in many passages, for any trombonist, and for young, short-armed trombonists the valve makes the notes in sixth and seventh positions easily reachable in first and second positions. Another such basic principle is identified in the discussion of the relative length of positions with and without the valve.

When the thumb valve is depressed, the distance between bass trombone first and second position is the same as the distance between tenor trombone sixth and seventh. As the player proceeds downward from the first position toward the end of the slide (the slide length is designed not for the F attachment, but for the B-flat part of the instrument) the distance between positions becomes consecutively greater

¹Hugh E. McMillen, A Guide to Bass Trombone Playing (Fullerton, California, 1953), p. 20.

with the result that there is insufficient slide length to permit seven positions. HENCE THERE IS NO SEVENTH POSITION ON THE F TROMBONE, and it is consequently impossible to play the low B natural. . . .²

The lack of a BBB natural () leads McMillen to a discussion of the problem of pulling (lengthening) the F slide to E. Later he mentions a recent development; a bass trombone with two thumb valves, on which the second valve lowers the pitch of the instrument to E. This omits the need to pull the F slide to E, and therefore eliminates the need of a bass trombonist to develop the technique on the single E valve.

The playing exercises contained in this method are simple, and display only the very basic uses of the valve. The valve

Short Exercise in C



Fig. 10--Example from A Guide to Bass Trombone Playing

²Ibid., p. 5.

is used conservatively and each use of the valve is clearly marked. McMillen uses Arabic numerals for B-flat horn positions, and Roman numerals for the F horn positions. If a position is to be closer in than the normal a plus (+) is placed before the numeral, and if it is further out, a minus (-) is used. Figure 10 is a representative exercise from the McMillen method, and shows clarity in marking and simplicity in writing.

A year after McMillen's book, The Collegiate Trombonist was published. It was written by Newell H. Long. Although the method was not specifically intended for the bass trombone, each of its "projects" does contain one or two exercises which require the use of the F attachment. The method contains primarily playing exercises, but the author's foreword does set forth clear purposes for the book, and contains excellent rudimentary information. Each exercise is preceded by a short statement of its primary purpose, as shown in Figure 11. Many

13. Opening up low tones

Much breath, little or no tongue to start each sound
Very big and powerful

ff *ff* *ff* Breath frequently keep it loud

Fig. 11--Example from The Collegiate Trombonist

of the exercises reach the upper limits of the bass trombone's range, and would probably be impossible for a young player. These sections are marked "optional," but the deletion of them makes the exercise incomplete, and therefore useless to the bass trombonist.

The sixteen projects in the book are arranged in progressive difficulty, and the material is well planned as to intent and purpose. This method is considered to be an excellent book for a tenor trombonist with an F attachment.

A definite weak point of the method is Long's failure to discuss the altered positions necessary when using the F valve. When the valve is to be used in an exercise he only indicates its use, and not the position required. This would place an inexperienced F attachment player at a marked disadvantage.

There are two bass trombone method books by Ernest S. Williams. One is F Attachment on Trombone (1956), edited by Roger Smith, and the second is Bass Trombone Method for F Attachment (1964), edited by Don Schaeffer. F Attachment on Trombone is an extremely short publication, which consists of two sections. The first section is a short explanation of the F attachment, followed by a series of exercises which are planned to illustrate the most simple uses of the valve. The use of the valve is indicated by an x above the appropriate note. Again, the novice bass trombonist would be aided by the inclusion of valve note positions within each exercise, but Williams does not include them. He does explain that only six

positions are possible on the F horn and shows some of the notes available in each of the six positions (Figure 12).

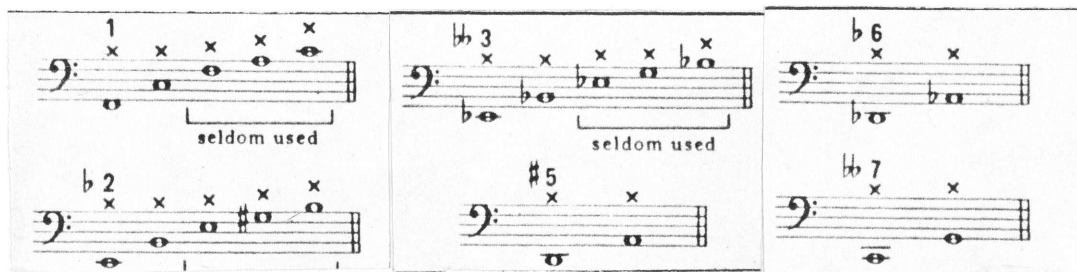


Fig. 12--Notes possible in six F attachment positions.
Source: Ernest S. Williams, F Attachment on Trombone, edited by Roger Smith (New York, 1956), p. 8.

Williams indicates the six F attachment positions by reference to the seven B-flat horn positions. They are: first, flat second, double flat third, sharp fifth, flat sixth, and double flat seventh.

The second section of this method is titled "Interval Studies," and consists of four basic exercises, each of which appears in several different keys. The instructions for the interval study section are as follow:

The preparatory measures are for the purpose of establishing a normal setting. When attempting the interval portion of the study, try to play without deranging the lips in going from a high tone to a low tone or vice versa.

All tones should be firm and of the utmost purity. These studies should also be practiced *f* and *p*.³

Bass Trombone Method for F Attachment is much more extensive than Williams' earlier book. It begins as F Attachment

³Ernest S. Williams, F Attachment on Trombone, edited by Roger Smith (New York, 1956), p. 8.

on Trombone does and uses many of the same exercises. Many of these exercises are pitched lower to accommodate the bass trombone. However, where the earlier method concludes, the latter includes sections on slurring, dynamics and long tones, major scale studies, chord studies, minor scale studies, chromatics, duets, and a special section of low range duets. Each of these sections is quite thorough and would give a player considerable selection in practice material. Another valuable feature of this method is the excellent visual illustration of the relative positions on the B-flat and F horns (Figure 13). This diagram would be most useful to a newcomer

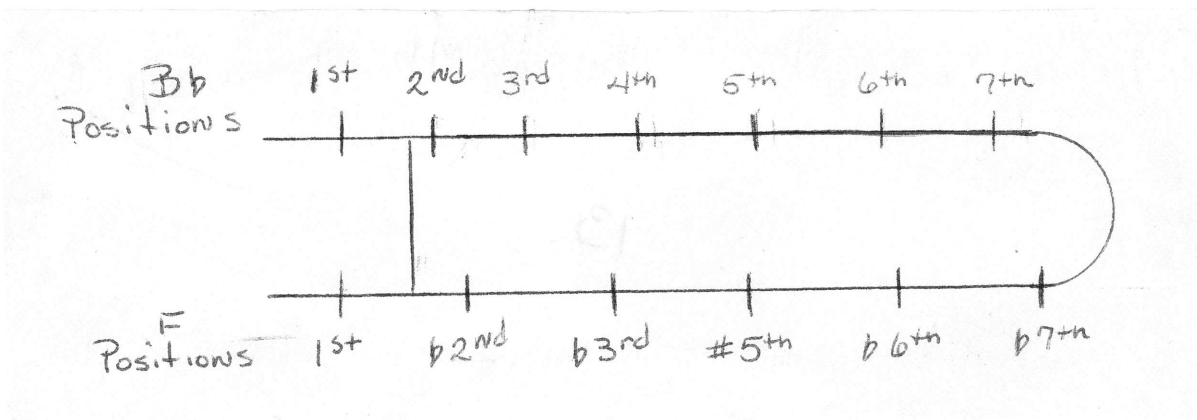


Fig. 13--Relative positions of B-flat and F horns. Source: Ernest S. Williams, Bass Trombone Method for F Attachment, edited by Don Schaeffer (New York, 1964), p. 92.

to the F attachment. A glossary of musical terms is also included in this book. A final strong point of this work is the section on the E attachment. A good knowledge of the E valve is necessary in modern literature if the performer chooses to play a single valved instrument. The short illustration in Figure 14 is followed by exercises which are designed to be played with the E valve.

The following chart shows the 1st and 2nd overtones of the E attachment.



Fig. 14--Notes available with F slide pulled to E. Source: Ernest S. Williams, Bass Trombone Method for F Attachment, edited by Don Schaeffer (New York, 1964), p. 92.

If there is a standard method book for the bass trombone it is Allen Ostrander's The F Attachment and Bass Trombone. In his rudimentary material Ostrander gives a more detailed, mathematical explanation of why there are only six positions on the F horn. His exercises usually do not have indications of the use of the valve within the exercises, but have instructions as to valve use at the beginning of each exercise. Ostrander reasons that this will encourage more independent thinking in the use of the F valve. In the few exercises where valve usage is marked, Ostrander uses an x to show the employment of the valve. Ostrander briefly discusses instrument requirements for symphony and dance playing, and also mentions factors in mouthpiece selection.

The last section of the Ostrander method consists of excerpts from orchestral works. Some of the composers represented are Beethoven, Brahms, Borodin, Chopin, Shostakovich, Tschai-kovsky, Liszt, and Weber. These passages are deceptively difficult. Perhaps they might inspire a student to listen to the complete work to see how the excerpt relates to the rest of the piece.

As the title implies, the Paul Bernard Complete Method is the most complete method book for bass trombone. This method is also intended for tuba, and bass and counter-bass saxhorn. The text is printed in English, French, German, and Italian.

The Bernard method includes items as simple as how to hold the instrument and progresses to the playing of trills, mordents, and appoggiaturas. There is a brief history of the instrument at the beginning of this method. Under the category of preliminaries Bernard discusses care of the instrument, mouthpiece placement, and general advice for practice procedures. There are several groups of exercises for major scales, minor scales, and chords. Under the heading of articulation, breathing is discussed briefly.


A weak feature in this method, for the American player, is the fact that the charts for positions are designed for B-flat/E instruments rather than B-flat/F instruments. However, this is a minor problem when one considers the wealth of information contained in the book. A considerable amount of the exercises demand a musically advanced player. This type of player could probably use this method indefinitely without depleting his source of practice material. Bernard uses many "real music" sources for his exercises. For example there is a section from the J. S. Bach Cello Suites. There are also orchestral excerpts.

In conclusion, the writer must comment that the hidden problem of this method is its generality. It covers so much

material, for three different instruments, that one might become lost and lose sight of specific goals, if he were not under qualified supervision.

Let's Play Bass Trombone was written by two masters of the instrument, Paul Tanner and George Roberts. Roberts is the bass trombonist of the duo and has developed many of the styles which are now considered as characteristic of the bass trombone. This method is intended for use with an accompanying record. The record is used to give the student a model sound to imitate. The authors regard the acquisition of the proper sound as a primary goal. The book contains the standard preliminaries concerning the six positions of the F horn, and their relative placement to the B-flat horn positions.

The exercises contained in the method begin simply, and progress to quite difficult ones which explore the extreme lower register of the instrument. These more demanding studies require considerable flexibility from the performer.

The strongest feature of the Tanner-Roberts method is the accompanying recording. The record along with the contained exercises give the student an opportunity to imitate the proper sound, articulation, and style of playing. A second strong point of the method is the "position chart." It spans over four octaves, and not only gives the proper positions for the notes, but allows the student to see notes which are extremely rare. For example, pedal B ().

Alan Raph's The Double Valve Bass Trombone is one of the few sources for the double rotor instrument. It contains sections on the F valve alone, the double valve with a flat E tuning on the second valve, and double valve with a D tuning on the second valve. Raph uses an R to mark notes specifically to be played on the B-flat horn, a V for single valve notes and a \checkmark for double valve notes. He includes excellent illustrations of what notes are possible in each position, with or without the valve (Figure 15).

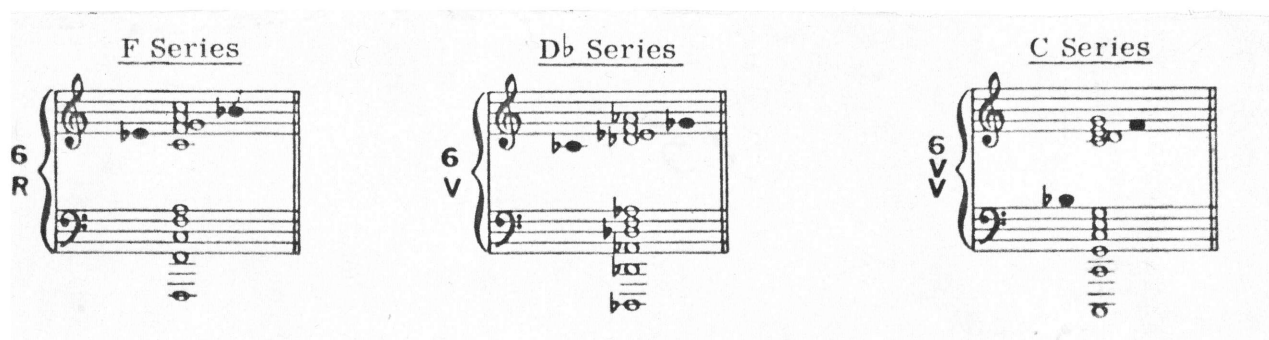


Fig. 15--Notes possible in sixth position with different valve settings. Source: Alan Raph, The Double Valve Bass Trombone (New York, 1969), p. 31.

The method contains a variety of playing styles in its exercises. These studies are definitely not for a beginning trombonist. They require an established low register and at times, an above average upper register. One criticism of Raph's valve usage markings is that he tends to over use the valve. There are many instances in which the use of the valve would cause more technical problems than playing the same notes on the B-flat horn. The redeeming factors of this method are the superb diagrams contained throughout, and the warm-up

exercises and range building exercises. The book drills each valve position separately before any combinations of valve positions are introduced, and it follows a well-defined step-by-step approach to the double valve, while permitting the player the choice of two different tunings of the second valve. The method is demanding, but if one remembers that some of Raph's uses of the valve are for practice only, it can be beneficial.

The eight method books discussed above are by no means all the material available for bass trombone. They are, however, the principally accepted standards for initial development. Accompanying the above listed method books for bass trombone are several other instructional supplements, mainly in the form of etudes. The addition of these studies listed below would also be recommended for the aspiring bass trombonist.

J. S. Bach.	<u>Unaccompanied Cello Suites</u>
Michael Delguidice.	<u>Dix Petit Textes</u>
Michael Delguidice.	<u>Douze Etudes</u>
Gaston Dufresne	<u>Sight Reading Studies</u> <u>for Bass Trombone</u>
R. H. Fink.	<u>Studies in Legato for</u> <u>Bass Trombone and Tuba</u>
Lew Gillis.	<u>20 Etudes for Bass Trombone</u>
Lew Gillis.	<u>70 Progressive Studies for</u> <u>the Modern Bass Trombonist</u>
Boris Grigoriev	<u>24 Studies for Bass Trombone</u>

- Carl Kopprasoh. Selected Studies
- Otto Maenz. Zwanzig Studien fur Bassposaune
- Allen Ostrander Shifting Meter Studies
for Bass Trombone or Tuba
- Allen Ostrander Melodious Etudes
- Tom Pederson. . . Advanced Etudes for Bass Trombone
- Karl Stephanovsky -
Keith Brown. . . 20 Studies for Bass Trombone
or Trombone with F Attachment

Although there has been a scarcity of solo literature for the bass trombone, much new literature has recently been added to its repertoire, through the efforts of many artistic performers, for whom works have been written. An excellent source for solo literature for the bass trombone is Annotated Guide to Bass Trombone Literature by Thomas G. Everett. This book also contains a list of recordings of solo works for bass trombone.

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