

Augmenting Jean Baptiste Arban's Complete Method for Trombone Based upon the
Demands of the Most-Performed Tenor Trombone Solo Literature

By

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ABSTRACT

This thesis proposes an augmentation of the *Complete Method for Trombone* by Jean Baptiste Arban. Although it is widely considered one of the leading trombone method books in the world, a thorough consideration of the demands of most performed solo literature today reveals serious shortcomings in the Arban *Method* for preparing trombonists to encounter such demands as meter and rhythm, keys and tonalities, range and endurance, clefs and F-attachment usage. This thesis thus proposes additions for a new version of the Arban *Method* that better aligns with the playing demands of the most performed solo literature today, as compiled by the International Trombone Association Journal since 1972.

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CHAPTER 1

INTRODUCTION

Initially written for cornet and saxhorn, Joseph Jean-Baptiste Laurent Arban's *Grande méthode complete de cornet à pistons et de saxhorn* was released in Paris sometime around 1857, as the first published edition contains a copyright date of 1864.¹ Since the initial publication for trombone, multiple versions have been published and are available with specific information regarding the proper technique for playing the trombone. One of the three standard editions of the *Method* can be found in the personal libraries of many trombonists, as well as in many conservatories, universities, and private studios worldwide. This method book's historical popularity is well-deserved as it contains hundreds of exercises covering many aspects of trombone technique as well as instructional text by respected performers.

In 1936 Carl Fischer published the first popular edition of the *Method for Trombone* entitled *Arban's Famous Method for Slide and Valve Trombone and Baritone*. This edition includes commentary by two well-known trombonists, Charles L. Randall and Simone Mantia. Although other editions of the *Method for Trombone* have been published for other instruments after 1936, it was not until 2002 that Encore Music released a significant revision for tenor trombone. This version, edited by Joseph Alessi, Dr. Brian Bowman, and Wesley Jacobs, is entitled *Arban Complete Method for Trombone & Euphonium*. More recently, Carl Fischer republished their 1936 edition with

¹ Yeo, Douglas. Review of *Jean Baptiste Arban. Revised for Trombone by Charles L. Randall and Simone Mantia. New Edition edited by Alan Raph. International Trombone Association Journal* 40, no. 4 (October 2015): 49-50.

additional edits and commentary by Alan Raph in 2013 while keeping the original text found in the 1936 edition. Each of the three editions of the *Method for Trombone* are no longer adequate as the instructional text provided by each editor is tailored for musicians of past generations and does not address the needs of the most-performed solo literature (see appendix A).²

Joseph Jean-Baptiste Laurent was born in Lyons, France, on February 28th, 1825. He was accepted into the Paris Conservatoire under the tutelage of Francois Dauverné at the age of sixteen. While at the Conservatoire, Arban won the *Premier Prix* in 1845. Following the completion of his studies, Arban's career included service in the military and other professional employment. He became renowned for both his lyrical and technical playing, especially for his abilities with multiple tonguing.

The *Method for Trombone* originated from Arban's *Grande Méthode Complete de Cornet à Pistons et de Saxhorn*, which was written while Arban was Professor of Saxhorn at the *Ecole Militaire*. Arban was at this position when he petitioned the school to form a cornet and trumpet class at the Paris Conservatoire, as both instruments were becoming recognized as versatile solo instruments. Arban began to teach the cornet and trumpet at the Conservatoire in January 1869 and stayed there until April 1874 when he left to conduct in St. Petersburg. He returned to the Paris Conservatoire in late 1880 to again teach the cornet. He would remain in Paris until his death on April 9, 1889.³

² Consolidated from the literature section of the International Trombone Association Journal; a quarterly journal published worldwide, this information is not complete as the data relies on trombonists submitting program information to the journal. It does, however, provide a reasonably accurate representation of the most popular works for the tenor trombone.

³ Edward H. Tarr, "Arban, (Joseph) Jean-Baptiste (Laurent)," Oxford Music Online, Grove Music Online, last modified January 20, 2001, accessed January 16, 2018

Carl Fischer published the first popular edition of the *Method for Trombone* edited by Simone Mantia and Charles L. Randall in 1936. In this and subsequent editions of the *Method for Trombone*, thirty-one sections cover many of the fundamentals needed to play standard solo literature well. These sections focus primarily on major scale patterns with few interjections of minor scale exercises. Some of these sections focus on leaps, such as interval studies, slurs, and chord studies. Although the exercises are beneficial in developing common musical intervals, they are still based primarily on diatonic scale patterns. Furthermore, all of the exercises stay within a limited range that falls between E2 and a B-flat 4.

Although the *Method for Trombone* no longer helps develop all of the skills needed for advanced trombonists to adequately play most standard solo repertoire, particularly repertoire composed since 1972, it does serve as an excellent resource and method book for many beginners who work in a limited range and are tackling fundamentals usually found in high school level repertoire. Once a trombonist reaches this level, they might be asked by a private teacher to purchase additional method books to assist in the development of skills not found in the *Method for Trombone*.⁴ It is the author's belief that the large number of method books available on the market is due, in part, to the shortcomings of the currently available editions of the *Method*. Although it is not the purpose of this paper to exhaustively list these other books, salient examples will

(<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000001162>).

⁴ Additional method books may include Vladislav Blazhevich's *School for Trombone in Clefs*, Reginald Fink's *Studies in Legato*, Georg Kopprasch's *Sixty Selected Studies for Trombone*, and Max Schlossberg's *Daily Drills and Technical Studies for Trombone*.

be presented at times. This paper proposes a more efficient single-volume solution to cover the repertoire challenges that trombonists face in the most played trombone solos. (For the remainder of the paper, the *Method for Trombone* will be simply referred to as the *Method*.)

CHAPTER 2

A SUMMARY OF THE PLAYING CHALLENGES IMPOSED BY MOST PERFORMED SOLO LITERATURE FOR TENOR TROMBONE

The exercises found within the *Method* are based on the demands of 19th century trumpet and cornet literature. Editors have adapted these exercises for the trombone by transposing the book to bass clef. A study of the technical demands of the most-performed tenor trombone solo literature quickly reveals challenges not addressed by the current edition of the *Method*.

The chart in figure 1 represents the most-performed solo works for the tenor trombone. The list is presented in order of popularity as defined by frequency of appearance on student recital programs according to the International Trombone Association Journal (ITAJ). Since this list is dependent on voluntary submissions to the Journal, it cannot be considered exhaustive. However, it is a reasonable representation from which to derive a list of standard solo literature. A complete listing can be found in appendix A.

Title:
1. Sulek, <i>Sonata</i> (1975)
2. Hindemith, <i>Sonata</i> (1941)
3. Grøndahl, <i>Concerto</i> (1921)
4. Larsson, <i>Concertino</i> (1955)
5. Castérède, <i>Sonatine</i> (1957)
6. Serocki, <i>Sonatina</i> (1955)
7. Saint-Saëns, <i>Cavatine</i> (1915)
8. David, <i>Concertino</i> (1837)
9. Tomasi, <i>Concerto</i> (1956)
10. Bozza, <i>Ballade</i> (1944)

Figure 1. Standard tenor trombone solos as listed in the ITAJ in order of popularity.

Meter and Rhythm

Each of the standard solo works features compound time signatures not covered by the *Method*. Out of the works listed above, five begin in a compound meter other than 6/8 time. The five remaining solos consist of simple time signatures, three of which have the quarter note equaling the beat and the remaining two have the dotted half-note receiving the beat. The *Method* only prepares the student for three of the ten time signatures found within these solos. Within the *Method*, there are just twenty-six exercises written in 2/2 time. Of these twenty-six exercises, twenty-one exercises are listed in the multiple tonguing sections. The first exercise in 2/2 time is found on page fifty of the 1936 Carl Fischer edition.

In the case of the most popular solo, Stjepan Sulek's *Sonata* (1975), we can see in figure 2 the first time signature marked as 3/2 time, a meter possibly chosen to clarify

notation of the intricate piano accompaniment. Within the *Sonata*, there are only four measures employing a quarter note pulse; the rest is a mixture of 2/2, 3/2, 4/2, or 6/2. Because the *Method* consists of just twenty-six exercises in 2/2 time, it will not adequately prepare students to play this solo.



Figure 2. Stjepan Sulek. Sonata (Vox Gabrieli) for trombone & piano.

Paul Hindemith's *Sonata for Trombone* (1941) also consists of multiple time signatures that are not found within the *Method*. Like Sulek's *Sonata*, this sonata also begins with a time signature of 3/2 but also frequently employs 5/4. Unlike Sulek's *Sonata*, Hindemith places the time signature alterations over top of the bar line throughout his *Sonata*, as shown in figure 3. Unlike the Sulek *Sonata*, which consists



Figure 3. Paul Hindemith. Sonata for Trombone, Movement I.

of relatively simple rhythms interrupted by passages featuring quick and complex rhythms, this *Sonata* relies heavily on syncopated rhythms in duple and triple time

throughout the solo. For the passages written in 5/4 time, the brisk tempo leads to a rhythmic structure similar to the compound time signature of 5/8 time (see figure 4).



Figure 4. Hindemith rhythm comparison at rehearsal C.

The third movement of Hindemith’s *Sonata*, titled *Lied des Raufbolds* (*Swashbuckler’s Song*), features a unique time signature of a “2” over over a dotted half-note, as shown in figure 5. The way in which this movement is notated is similar to the simple duple time signature 6/8, except with the dotted half-note equaling the beat as opposed to an eighth note. As with the *Sulek Sonata*, the current edition of the *Method* does not present such time signature challenges.



Figure 5. Paul Hindemith. Sonata for Trombone, Movement III.

Unlike the *Sulek Sonata* and *Hindemith Sonata*, the third most-performed solo, Launy Grøndahl’s *Concerto* (1921) stays in a simple triple meter for the duration of the first movement. The second movement is notated in both 6/8 and 7/8 time with the eighth

note receiving the beat. Due to the eighth note receiving the beat, this movement has many groupings that are not typically found in the other popular works. The third movement contains a varied of the first movement in 3/4 time, as shown in figure 6.

Maestoso

stretto molto rall. mf recit. ad lib. molto espress.

9

12

dim. mf dolce p

RONDO

Allegretto, scherzando (♩. = 80)

19 p mf

Figure 6. Launy Grøndahl. Concerto. Movement III.

Apart from the opening eighteen measures, the body of the third movement is in 6/8 time with the dotted eighth note equaling eighty beats per minute. This tempo, when combined with the meter and some of the rhythmic figures, is brisk for the trombonist. With respect to time signatures, there is better alignment between the *Method* and the outer movements of the Grøndahl *Concerto*. However, when comparing the exercises found in the *Method* to the second movement of the solo, we find that the *Method* does

not contain any rhythmic figures or instructional text that could help develop fluent reading of these kinds of subdivisions. An example of the time signature found within the second movement of Grøndahl's *Concerto* can be seen in figure 7.



Figure 7. Launy Grøndahl. Concerto. Movement II.

Jacques Castérède's *Sonatine for Trombone and Piano* (1957) not only presents shifting meters not found in the *Method* but also the unusual technique of implying other meters through note groupings. The opening of the *Sonatine* has a 2/2 time signature and a tempo marking of a half-note equaling one-hundred and twelve beats per minute, as shown in figure 8. Although the *Method* uses this specific time signature, there are no exercises within the *Method* that represent the rapidly changing meters inserted throughout the *Sonatine*. The exercises already notated within the *Method* could not be altered to create an exercise that would simulate this type of pattern.⁵

⁵ Within the *Sonatine*, Castérède intentionally offsets the perception of the downbeat using the interjection of measures in 3/4 and 5/4 meters. However, the feeling of achieving the downbeat and the notated downbeats occur simultaneously at the end of phrases. This assists in providing the listener with a sense of musical fulfillment.



Figure 8. Jacques Castérède. Sonatine. Movement I.



Figure 9. Jacques Castérède. Sonatine. Movement I.

Throughout the *Sonatine*, Castérède uses rhythmic ambiguity to his advantage, implying different meters through the combined use of accents and slurs (see figure 9). Although the slurs within the trombone part are marked clearly in groupings of three, they remain notated within the 2/2 meter. This compositional technique of implying a different meter through note groupings has no counterpart in the *Method*. Additionally, within the third movement of the *Sonatine*, there are multiple passages containing 7/8 time moving at a quick tempo, one such measure is shown in figure 10. The 7/8 time signature is another example of a metric quality of the *Sonatine* that is not found within the *Method*.



Figure 10. Jacques Castérède. Sonatine. Movement III.

Keys and Tonalities

Most of the exercises found in any edition of the *Method* are written in major keys. In the 1936 edition published by Carl Fischer in 1936, the editors state, “Owing to the fact that the minor scale is naturally less rich than the major scale, examples of only the tonic and dominant have been given to offer an idea of its resources.”⁶ This lack of preparation for playing in minor keys places any trombonist preparing for a substantial amount of solo repertoire at a significant disadvantage.

Trombonists also do not have the opportunity to explore alternate slide positions that are better suited for specific keys and are not prepared to aurally understand how to listen for music in keys other than major. Other editions of the *Method* do provide a series of exercises that are in natural minor keys but present just one page of simple scale patterns and a few pages of minor arpeggio studies intended to serve as a basis for learning minor keys.

Not surprisingly, popular modern trombone solos frequently employ minor keys. Sulek’s *Sonata* is composed in the key of B-flat minor. Launy Grøndahl’s *Concerto* uses multiple minor keys throughout his composition, including F minor at the beginning of the first movement, B-flat minor in the second movement, and returning to F-minor in the third movement. In the *David Concertino* (1837), the entire second movement is composed around the C-minor scale. In addition to the standard minor keys that have three or four pitches to each chord, compositions like Eugene Bozza’s *Ballade* (1944)

⁶Jean Baptiste Arban, *Arban’s Famous Method for Slide and Valve Trombone and Baritone*, ed. Charles L. Randall and Simone Mantia (New York: Carl Fischer, 1936), 62.

also use minor chords that arpeggiate up to the 9th. Nothing in the *Method* prepares trombonists for this type of harmonic vocabulary.

Range and Endurance

Since the *Method* was originally conceived for the limited range of a cornet, the range of trombone editions is similarly limited (E2 to B-flat 4), a range narrower than that found in the standard modern literature as defined by this study. Each of the standard solos for trombone possesses a broader range than the *Method*, both in the upper and lower extremes. New compositions continue to push the boundaries of the instrument and personal trombonist's capabilities, commonly reaching and sustaining pitches above a B-flat 4 and regularly extend down into the pedal range.

No section of the *Method* is devoted to the progressive development of high range, a common feature of more recent method books. Trombone teachers supplement exercises with multiple books to address these needs.⁷ Within the *Method*, scale studies are perhaps the best exercises to develop range. However, these scales do not range beyond two octaves and contain no phrases sustained enough to develop necessary endurance. The skill set needed to play in the higher register differs from playing in the lower registers, something that the *Method* does not address. The range extremes of standard modern solo works are as follows (see figure 11):

⁷ Such books include the *Trombone Craft* by Brad Edwards, and *Rangesongs* by David Vining

Title:	Lowest note	Highest note
1. Sulek, <i>Sonata</i>	B-flat 1	B-flat 4
2. Hindemith, <i>Sonata</i>	E2	B5
3. Grøndahl, <i>Concerto</i>	E2 with opt. D-flat 1	C5 with opt. D-flat 5
4. Larsson, <i>Concertino</i>	E2	C5
5. Castérède, <i>Sonatine</i>	E2	C5
6. Serocki, <i>Sonatina</i>	G2	C5
7. Saint-Saëns, <i>Cavatine</i>	A-flat 1	D5
8. David, <i>Concertino</i>	G1	C5
9. Tomasi, <i>Concerto</i>	B3	D5
10. Bozza, <i>Ballade</i>	E2	D-flat 5

Figure 11. High and low ranges within each solo.

Although this chart provides information regarding the range within each solo, it does not adequately capture the endurance demands of each piece of each piece which usually arise from a combination of the tessitura of the solo and the amount of continuous playing required. The nature of endurance demands vary from piece to piece. For example, the trombone part in *Sonata* by Stjepan Sulek stays between a B-flat 1 and a B-flat 4. It extends to both of the B-flat's just once throughout the entire solo. The majority of the solo is written between a B-flat 2 and an F4. Although the range is not too taxing, the amount of continuous playing is significant. Out of the 326 measures printed, the trombonist plays in all but 32 of those measures, amounting to six and a half minutes of

continuous playing with limited rests. Serocki's *Sonatina* (1955) provides a different kind of endurance demand. It contains extended passages of high playing, as shown in figure 12, but also has a brisker tempo and staccato notes, providing a different kind of endurance demand than Sulek's *Sonata*.



Figure 12. Kazimierz Serocki. *Sonatina* for Trombone and Piano. Movement I.

The Serocki, with pauses between its three short movements and longer rests, provides more opportunities to rest than the Sulek. However, it includes more passages focusing on the upper register. Each piece places a different kind of demand on endurance. Ideally, the trombonist will have worked on both sets of skills to be able to tackle any solo work they desire to perform.

In its current form, the *Method* does not adequately prepare trombonists for these endurance demands. Although certain sections of the *Method* contain lengthy exercises that do help to build endurance, these exercises are not in the same range as the solos and focus on other fundamental aspects of playing the trombone. Students need to seek out additional resources to further develop endurance while playing in the higher register: B-flat 3 through C5 and above. In order to adequately address the endurance demands of

standard solo repertoire, the *Method* needs to be augmented by material designed to build the high range and endurance.

Clefs

The *Method* uses only bass clef. However, trombonists must be able to read tenor, alto and treble clef as well to perform the standard solo literature. The chart in figure 13 lists the clefs used within the standard solo works. Bass clef is still the most widely used clef for the trombone, regardless of the ensemble or instrumentation. The one clef not used within these solo works is alto clef, a clef more commonly seen in works composed for the alto trombone; these works are not the focus of this study. However, the alto clef is heavily used in the first trombone part of many orchestral compositions, most notably those Russian composers and those originally conceived for the alto trombone. It is common for trombonists to begin reading in alto clef in upper-level collegiate ensembles.

Title:	Clefs Used:
1. Sulek, <i>Sonata</i>	Bass
2. Hindemith, <i>Sonata</i>	Bass, Tenor
3. Grøndahl, <i>Concerto</i>	Bass, Tenor
4. Larsson, <i>Concertino</i>	Bass, Tenor
5. Castérède, <i>Sonatine</i>	Bass, Tenor
6. Serocki, <i>Sonatina</i>	Bass
7. Saint-Saëns, <i>Cavatine</i>	Bass, Tenor
8. David, <i>Concertino</i>	Bass
9. Tomasi, <i>Concerto</i>	Tenor, Treble, Bass
10. Bozza, <i>Ballade</i>	Tenor, Bass

Figure 13. Clefs used within each solo.

Most standard trombone solos alternate between tenor and bass clefs to avoid ledger lines. In Hindemith's *Sonata* (see figure 14), the music switches into tenor clef if the passage extends to and stays above a C4. These clef changes are common in most of



Figure 14. Paul Hindemith. Sonata. Movement III.

the standard solos written for the trombone. In contrast, the *Concertino* (1955) by Lars-Erik Larsson mostly uses bass clef, (see figure 15). The melody spans between an E2 and A4 while in bass clef. Tenor clef does appear twice in the third movement for passages that span between A3 and C5.



Figure 15. Lars-Erik Larsson. Concertino. Movement I.

An example of a solo written entirely in bass clef is Serocki's *Sonatina*. He avoids the use of any other clef throughout the three movements of this solo. Because of this, the staves are spread further apart than most other solos and the use of ledger lines is more prevalent. Visually, the extensive use of ledger lines can be difficult to read, a problem that could have been easily solved by the use of tenor clef (see figure 16).



Figure 16. Kazimierz Serocki. Sonatina. Movement I.

As previously stated, the *Method* does not incorporate clef studies within its exercises. As has been mentioned, the use of multiple clefs is widespread throughout the literature. The need for a section in the *Method* that addresses clefs and provides

exercises switching between multiple clefs is needed, especially if the *Method* is to be considered a complete method for the trombone.

F-Attachment

The trombone has undergone major developments since the first publication of the *Method*. One such development, possibly the most significant and widespread, has been the addition of a rotary valve and the F-attachment. According to Trevor Herbert, “the rotary valve was probably introduced by Bluhmel in the late 1820’s, but a somewhat later design (1835) by Kail and Riedl of Vienna became more popular and enduring.”⁸ Herbert also states that Hector Berlioz credited Adolphe Sax, the inventor of the Saxophone, with introducing the F valve on the B-flat trombone. This is evident in text written in Berlioz’s second edition of *Traité*, according to Herbert.⁹ Throughout the 20th century, the number of options for valves available to the trombonist has expanded to well over thirty different options.¹⁰ The design and feel of each valve can vary tremendously from each type. No trombone editions of the *Method* include instruction or exercises for using the F-attachment. This lack of emphasis is possibly due to the period in which the *Method* was published. During that time, most tenor trombones were straight

⁸ Trevor Herbert, *The Trombone* (New Haven and London: Yale University Press, 2006) 183.

⁹ (ibid) pg. 170.

¹⁰ This number is derived from a previous project cataloging the available valves by manufactures on the market. This number includes the large number of different variants on the standard rotary valve as well as both the axial flow and Thayer valves.

tenors¹¹. Studies for the F-attachment were unnecessary until about the mid-twentieth when this addition to the instrument became standard. An augmented version of the *Method* should include studies on the F-attachment to be applicable to the needs of modern trombonists.

The F-attachment, while not being necessary for much of the tenor trombone's ensemble repertoire, has become standard enough that most modern composers can safely assume the performer will have it available. While we cannot be certain that the composers referenced in this study assumed the availability of an F-attachment trombone, there are passages within the modern standard solo literature which can be greatly facilitated by the use of an F-attachment. For example, in Sulek's *Sonata*, the F-attachment facilitates smooth legato between F and B-flat (see figure 17) since the slide



Figure 17. Stjepan Sulek. Sonata.

does not need to leave first position. Apart from being able to play the passage in figure 17 smoothly, the F attachment allows for greater tuning accuracy of notes typically played in lower slide positions, such as B3 and E2, that can now be played in closer slide positions, such as first through third.

¹¹ Straight tenor refers to a tenor trombone with no rotary valve or extra tubing making up the F-attachment.

Other compositions benefit from the use of the F-attachment as an aid to facilitate execution of technical passages. As an example, in Grøndahl's *Concerto*, the last six notes of the first movement feature a quick turn-like figure that is difficult to execute without the F-attachment, as seen in figure 18.



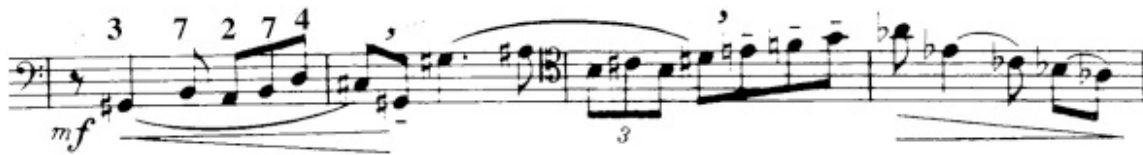
Figure 18. Launy Grøndahl. *Concerto*. Movement 1.

Although possible, the quick motion of the slide to rapidly execute the position sequence of 5th – 1st – 3rd creates a timing problem for the arm, tongue, and lips. The F-attachment enables one to play the B-flat in a lowered third position. This slight change would shorten the distance of slide travel by altering the sequence of slide positions required to play this passage. This alternate sequence provides a better chance for the trombonist to play the notated pitches clearly, accurately, and in tune. The sequence also helps enable more crisp articulations and a general sense of ease in the tone quality.

The F-attachment is also helpful in the *Bozza Ballade*. As seen in figure 19, the trombonist would need to play the B in either an awkward seventh position or in second position using the F-attachment. The advantages of the F-attachment are readily apparent when discussing the sequence of slide positions needed to play this passage. Without the

F-attachment, a trombonist would have to play the beginning of this passage in the following sequence: 3rd – 7th – 2nd – 7th. The large slide jumps of this position sequence make a smooth legato very difficult. With the F-attachment, the slide position sequence is as follows: 3rd – T2 – 2nd – T2.¹² The F-attachment allows the trombonist to shift just inches and allows for greater accuracy for intonation and much smoother legato.

Regular slide positions:



F-attachment slide positions:



Figure 19. Eugène Bozza. *Ballade*. Third measure of rehearsal 3.

At any point in the Bozza *Ballade*, we see the value of the F-attachment for quick, technical passages (see figure 20). The slide position sequence is as follows: 6th – 1st – 6th – 1st – 4th. The slide-arm must travel between sixth and first position, which equates to about four and a half feet of motion, in a very short time frame. At this speed, it becomes

¹² “T” refers to the trigger, or F-attachment.

Figure 20. Eugène Bozza. Ballade. First measure of rehearsal 16.

extremely difficult to accurately execute the low F. When the F-attachment is used, the slide position sequence becomes the following: T1 – 1st – T1 – 1st – 4th. The use of the F-attachment allows the trombonist to play the F's in first position and to avoid moving the slide between the F and B-flat, thus allowing for greater accuracy in rhythmic precision and intonation.

Although this paper has been primarily focused on the shortcomings of the *Method*, it is important to keep in mind that the *Method* is justifiably a staple in the library of many trombonists worldwide. As a demonstration of this fact, Appendix B presents two repertoire-specific study plans which rely heavily on the Arban *Method* in its current form.

In summary, the *Method* contains many excellent exercises that do prepare the trombonist for much of the music that will come across their music stand. However, it tends to fall short with respect to the demands presented by modern standard solo literature especially in the areas of meter and rhythm, keys and tonalities, range and endurance, clefs, and F-attachment studies. The demands on professional trombonists has in many ways surpassed that of their predecessors dating from the first publication of a

trombone edition of the *Method*. Perhaps this fact has helped precipitate the publication of 479 method books,¹³ each attempting to fill in the missing pieces not found within the *Method*.

¹³ As of February 15th, and found via the online store located at:
http://www.hickeys.com/music/brass/trombone/tenor_trombone/studies_and_etudes.php

CHAPTER 3
PROPOSED ADDITIONS FOR AN AUGMENTED METHOD FOR TENOR
TROMBONE

In its current form, the *Method for Trombone* will be adequate for more young trombonists. However, an advanced high school trombonist or even an early college trombonist will begin to find that the exercises presented within the *Method* no longer completely or accurately prepare them for the demands of the standard solo repertoire. This is when they will typically rely on other method books or *ad hoc* exercises. These extra supplements begin to become expensive and possibly inconsistent in their instructions possibly leading to confusion and playing problems. If the *Method* were updated with exercises to better reflect the technical demands of standard newer solo literature, it might along suffice to prepare them for the demands that are presented by standard solo literature.

Meter and Rhythm

As previous discussed, the current edition of the *Method* primarily includes 4/4 time and 2/2 time. Having exercises in an updated *Method* using different time signature patterns would help to better inform trombonists when preparing solo works.

Preparing trombonists to be comfortable with playing in simple and compound time signatures would begin with exercises written on a single pitch in constant eighth notes. An accent will be placed over the downbeat of each measure or grouping. The exercises will be marked for the trombonist to play these rhythms starting from a slow

tempo and working towards a brisk speed. This will assist in helping the trombonist learn to mentally subdivide the rhythms and identify the patterns used within the different time signatures. As the exercises advance in difficulty, the rhythmic complexity will increase accordingly. The rhythms will span between higher and lower note values.¹⁴ An example of basic rhythmic exercises in multiple time signatures can be found in appendix C.

Advanced rhythmic studies should include more patterns such as those found in the Tomasi *Concerto* (1956) with its syncopated sixteenth notes in compound time or in the Sulek *Sonata* with its sextuplets. They should also include shifting metric challenges such as those found in Castèrède's *Sonatine*.

Keys and Tonalities

An updated *Method* needs to include a greater variety of modalities than just major with a small sampling of minor. Exercises to develop the trombonist's understanding of minor keys, as well as other tonalities, is important in the development of the standard solos.

Simple scale patterns can be used to retrain the trombonist's ear to listen for these other modalities. The first recommended minor scale studies can be found in appendix C, which are based on long tone scale patterns. Further exercises will mirror that of current major scale studies found in the *Method*. However, a significant difference will be the inclusion of other forms of minor scales such as melodic and harmonic minor scales. As the trombonist progresses through this section of the *Method*, the exercises will become

¹⁴ Higher value pitches include whole, half, quarter, and eighth notes. Lower value notes include sixteenth, thirty-second, and sixty-fourth notes.

more challenging as they start to alter keys and mix different types of minor scales. In addition to minor scale studies, an augmented *Method* should include exercises based on based on newer harmonic languages included serial and atonal music.

Range and Endurance

Newer solo works are beginning to be written with passages in the lower valve register (B-flat 2 down to B-flat 1) in all of the trombone parts, regardless of ensemble or solo. The *Method* does not adequately prepare the trombonist for this register, possibly due to the *Method* being conceived in the 19th century when tenor trombones were not equipped to play in this register. For modern trombonists, being able to fluently play in this register is important.

Developing the higher register is not something a trombonist can do quickly; an updated *Method* must reflect this slow but steady progression. A significant amount of material designed to develop both the airstream and physical muscular of the embouchure must be written in a logical manner with extreme caution so as to not overwhelm students or lead to injury. This section can be combined with other sections printed within the current *Method*, such as the lip slur and interval studies. Although they would not be included within this section of the updated *Method*, there would be a footnote with recommendations to the trombonist to include existing lip slur exercises within their practice sessions.

The exercises of this range-development section would be made up of a mixture of long tones, glissandi, and scale studies extending into the higher and lower register. The purpose of long tone exercises is to develop a consistent tonal center at the lips and

to build endurance for the facial muscles. To culminate the skills learned in this section, the inclusion of scale patterns that extend into the higher range will provide a long-term series of realistic exercises that the trombonist can use to develop their technical ability in the high range. Examples of sample exercises can be found in appendix C.

Clefs

In another section of an updated *Method*, there should be a series of diagrams of the four different clefs the trombonist should know how to fluently read: treble, alto, tenor, and bass. This simple, yet important, information should be presented early in the *Method* as it will be reoccurring throughout the book. Different than exercises that will be found in later sections of the *Method*, this introductory information will include a series of clefs and staves with the note names listed in their appropriate lines and spaces. This will help any trombonist studying the information presented within this section.

The section containing clef studies would begin with simple exercises where the trombonist begins with one or two notes at a time with about five melodic exercises based on those notes. As the trombonist advances in their studies of different clefs, the range would gradually expand along with the difficulty level. The level of difficulty for these exercises would never exceed the abilities of the trombonist in both terms of range and rhythmic complexity. Once a large range has been achieved, another clef, such as alto clef, would be added in a similar manner. Eventually, exercises in tenor and alto clefs would be written along with additional exercises in treble clef. An example of clef studies can be found in appendix C.

F-attachment Studies

Knowing how to use the F-attachment adequately and efficiently is critical when playing newer trombone solos and will assist the trombonist while playing the standard solo works. Like the other exercises previously discussed, a steady progression from simple to advanced is needed to adequately learn how best to use the F-attachment. Examples of suggested F-attachment exercises can be found in appendix C.

In addition to exercises in the low register, which will be found in the range studies section, these exercises will involve alternate positions that utilize the F-attachment. Although the longer slide positions are typically not used in solo or ensemble literature (A-natural and lower), it is still necessary to be familiar to playing in these positions as it might assist the trombonist within their playing career.

CHAPTER 4

FURTHER SUGGESTIONS FOR AN AUGMENTED ARBAN'S METHOD

An augmented *Method* will include new content not found in any previously published version of the *Method* as well as information that is updated to modern standards. This content will include a history of the trombone until present day, enhanced articulation studies, information a digital component to reap the benefits of technology to enhance practice sessions, lip trills, and instructions for using the F-attachment.

Historical Information

An augmented *Method* should include historical information necessary to take a trombonist from having near-zero amount of musical instruction to enough knowledge to understand the trombone's role in music throughout its history. One section of the introductory information would be a brief overview of the history of the trombone. Such a history, although brief, should include elements such as:

- The origins and development of the trombone until present.
- The first artistic depiction of a trombone.
- How early trombonists were employed and what kind of music they played.
- Important composers who wrote for the trombone.
- Important trombonists throughout history.
- Different types of trombones used throughout its history.

An augmented *Method* would provide suggestions to further explore the history of the trombone.

Enhanced Articulation Studies

The trombonist must have the ability to use a wide variety of articulations in their playing to adjust to multiple styles of music. As an example, a trombonist performing the Sulek *Sonata* would not use the same type of articulation as the Castèrède *Sonatine* or the Serocki *Sonatina*. Even within single works, different sections call for different types of articulations. To illustrate this, the David *Concertino* begins with a fanfare statement in the first movement. The fanfare statement is just six notes in length and is immediately followed by a legato passage. The difference in articulations must be obvious and drastic to accurately portray the character of the piece. In addition to basic articulations, other types of articulations include accents, staccatos, marcatos, tenutos, as well as a combination of tenuto and staccato.

Articulation exercises need to start out at a quarter note equaling eighty beats per minute¹⁵ and gradually increase in tempo. The rhythmic component of this section could either be based on eighth or sixteenth notes, depending on what is most comfortable for the trombonist. These exercises will start out in a range between F3 and B-flat 3 and stay in the mid to high range. The exercises will begin to descend into the lower range. Using a consistent syllable and a consistent strike location for the tongue will be emphasized throughout these exercises. Examples of articulation exercises in the lower register can be found in appendix C.

¹⁵ The actual tempo marking depends on the individual trombonist. If a trombonist can play cleanly at a faster tempo or a slower tempo, it is advisable to start there and then work outwards.

Built into this section will be etudes that have multiple styles of articulations used within each etude. These etudes will serve as a guide to the trombonist when recorded and listened back to themselves. This will allow them to hear if they are creating noticeably different articulations that matches the markings on the music. Mastery of this section will continue to yield great results for the trombonist as they will be able to make the music they play much more entertaining through the use of articulations. It will also benefit their ensemble playing as they will be able to match any other instrument or voice within any ensemble they are asked to play in. This is a valuable skill that all trombonists must be able to do very well.

Digital Component

The addition of a digital component to an augmented *Method* could greatly enhance its effectiveness. Some digital elements might include piano accompaniments to specific exercises, tuning exercises, play along tracks, and playing examples by a competent trombonist to provide a model for good tone quality and to help students develop their listening skills. For beginners, such a model would be especially important in their development of a good sound.

Other than audio recordings, the digital component may also include a video examples. This would allow the trombonist using the augmented *Method* to hear and watch an experienced trombonist play specific exercises within the augmented *Method*. An added benefit of a video recording is that the trombonist on the video can provide visual examples of what to look for to avoid poor playing habits before they begin. This

would allow for a demonstration of good playing habits for the trombonists using the augmented *Method*.

Lip Trills

Many method books do not provide a large amount of instruction on how to produce lip trills on the trombone. Although not a skill that is required in daily playing, there is solo trombone literature that has lip trills notated into the music. An example of this is within the first and third movements of the David *Concertino*. There are just two different notes that are written to base the trill on within these passages. The notes are F4 and F-sharp 4. Although not technically trills, similar figures appear through the Casterede *Sonatine* and would also benefit from trill exercises. Throughout the *Sonatine*, there are several instances of notes with the trill symbol marked over top of the notes.

Although these are the only two solo works in the standard trombone literature which utilize the trill, many newer works for both solo and large ensembles have trills written into the trombone part. Examples of recent solos work for trombone that feature trills is Richard Peaslee's *Arrows of Time* (1993) and Bert Appermont's *Colors* (1998). These solo works both feature trills in the extreme high register as well as within the mid-range of the trombone. As composers continue to push the boundaries of the trombone, more trills will be written in trombone music and trombonists must be able to adequately play them.

Within other method books that address trills, it is common to find exercises for trills mixed in with lip slur studies since these are related. However, training the jaw, air, and embouchure to do exactly what is needed to produce a quality trill is different than a

typical lip slur. It is better for a trombonist to begin in seventh position and work their way in on the slide. The first pitches played should be a D4 to an E4 as shown in a sample exercise found in appendix C. Although playing these two pitches and avoiding playing higher or lower pitches will be challenging at first, the trombonist will quickly learn how little movement they need to slur between the two notes. From this point, the trombonist can then begin to put the two notes into a rhythmic pattern and begin working on speed in a steady tempo. As the trombonist becomes more comfortable, they can begin to move the slide to closer positions and work their way chromatically up the slide to first position.¹⁶

Because the D and E tend to feel closer together on the trombone in seventh position, the distance between the two notes is less stable and can be more easily traversed, which allows the trombonist to produce a quick and clean lip trill. Special attention must be made to ensure the trombonist is not using any excess movement in the embouchure, as this will prevent the trombonist from performing a clean trill. The instructional comments and digital component will provide a set of pitfalls to look out for while practicing.

Even though the trill is not as common as other aspects of playing the trombone, it does have its place among the pages of an augmented *Method*. Producing a trill is not something a trombonist can do overnight as it can take months to years to master. Once a

¹⁶ Due to the harmonics of the trombone, higher notes that can be played in 6th and 7th position feel closer together than the same notes played in their normal slide positions. Because these notes are closer together, it becomes easier for the trombonist to develop the proper facial movements in order to develop a clean trill.

trombonist understands the basic mechanics of a trill, trilling between notes found in the David *Concertino* or the Castérède *Sonatine* becomes much easier and attainable.

CONCLUSION

Although the *Method* contains a vast array of useful materials, an augmented version will better reflect the demands of today's standard tenor trombone solo literature. Many of the fundamentals found within the *Method* are still applicable and should remain in an updated edition. However, the missing components of the *Method*, identified earlier in the paper, need to be added into the *Method* for the book to continue preparing trombonists for the solo literature that has yet to be written.

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APPENDIX A

COMPILED DATA FROM THE INTERNATIONAL TROMBONE

ASSOCIATION JOURNAL FROM 1972 TO PRESENT

Table 1, page 1.

		Doctoral	Master	Undergraduate	Total
1	Sulek, Sonata	36	68	133	237
2	Hindemith, Sonata	33	51	159	314
3	Grondahl, Concerto	26	60	135	221
4	Larsson, Concertino	17	48	132	197
5	Casterede, Sonatine	17	47	98	162
6	Serocki, Sonatina	20	36	110	166
7	Saint Saens, Cavatine	17	22	101	140
8	David, Concertino	18	34	84	136
9	Tomasi, Concerto	33	45	55	133
10	Bozza, Ballade	12	30	80	122
11	Bernstein, Elegy for Mippy II	7	18	78	103
12	Pryor, Thoughts of love	12	22	53	87
13	Martin, Ballade	25	34	51	110
14	Defaye, Deux danses-tenor	12	21	49	82
15	Pryor, Blue bells of Scotland	11	15	51	77
16	Weber, Romance	15	19	56	90
17	Guilmant, Morceau symphonique	3	8	63	74
18	Creston, Fantasy	16	26	49	91
19	Ewazen, Sonata	12	16	50	78
20	Wilder, Sonata for bass trombone	14	25	38	77
21	Lebedev, Concerto	4	13	61	78
22	McCarty, Sonata	8	19	52	79
23	Pergolesi, Sinfonia	11	22	40	73
24	White, Tetra ergon	7	27	45	99
25	Small, Conversation	11	21	24	56
26	Jacob, Concerto	11	11	52	74
27	White, Sonata	10	27	39	76

Table 1, page 2.

28	Tomasi, Etre ou ne pas etre	6	21	39	66
29	Vaughan Williams, Concerto	5	25	40	70
30	Stojowski, Fantasie	18	15	25	58
31	George, Concerto	10	22	36	68
32	Berio, Sequenza V	10	13	13	36
33	Hindemith, Three easy pieces	10	12	30	52
34	Mahler, Songs of a wayfarer	10	15	24	49
35	Bozza, New Orleans	12	20	36	68
36	Barat, Andante et allegro	1	6	47	54
37	Ross, Prelude, fugue, and big apple	8	13	27	48
38	Stevens, Sonatina	11	17	29	57
39	Monaco, Sonata	8	16	27	51
40	Dutilleux, Choral, cadence et fugato	11	10	23	44
41	Brahms, Four serious songs	8	15	21	44
42	Handel, Concerto in f	3	12	28	43
43	Casterede, Fantasie concertante	5	14	30	49
44	Gregson, Concerto	9	14	18	41
45	Ropartz, Piece in e-flat minor	9	12	28	49
46	Rabe, Basta	11	11	17	39
47	Milhaud, Concertino d'hiver	10	11	29	50
48	Mozart, Leopold, Concerto	7	8	16	31
49	Blacher, Divertimento	10	7	19	36
50	Spillman, Concerto	6	5	36	47
51	Rachmaninoff, Vocalise	2	16	24	42
52	Vaughan Williams, six studies in English folk song	5	11	14	30
53	Poulenc, Sonata	11	12	24	47

Table 1, page 3.

54	Rimsky-Korsakov, Concerto	0	4	38	42
55	Krenek, Five pieces	11	19	10	40
56	Cesare, La hieronyma	5	7	14	26
57	Persichetti, Serenade no. 6	8	9	13	30
58	Jorgensen, Romance	10	8	18	36
59	Stevens, Sonata	3	14	14	31
60	Telemann, Sonata in f	6	13	19	38
61	Davison, Sonata	6	6	22	34
62	Shostakovich, Four preludes	4	5	20	29
63	Berghmans, La femme a barbe	4	8	19	31
64	Pryor, Annie Laurie	0	8	25	33
65	Gouinguene, Concerto	7	7	19	33
66	Persichetti, Parable no. 18	6	10	15	31
67	George, Aria and dance	5	4	17	26
68	Hartley, Sonata breve	5	12	15	32
69	Marcello, Sonata no. 3 in a	2	6	23	31
70	Jacob, Cameos	2	12	20	34
71	Joseph I, Alme ingrate	2	2	5	9
72	Koetsier, Allegro maestoso	11	11	13	35
73	Bloch, Symphony	8	11	17	36
74	Druckman, Animus I	10	7	9	26
75	Frackenpohl, Variations on a march by Shostakovich	3	9	11	23
76	Bassett, Suite	6	9	12	27
77	Muller, Praeludium, chorale, variations, and fugue	3	6	22	40
78	Hidas, Meditation	4	8	17	40
79	Bourgeois, Concerto	7	9	11	27
80	Defaye, Deux danses-bass	6	3	23	39
81	Premru, Concertino	7	8	11	26
82	Salzedo, Piece concertante	5	3	18	26
83	Hidas, Fantasia	3	5	15	23

Table 1, page 4.

84	Gaubert, Morceau symphonique	2	5	20	27
85	Peaslee, Arrows of Time	11	6	10	27
86	Crespo, Improvisational No. 1	11	9	8	28
87	Anderson, Minstrel man	3	6	10	19
88	Krol, Sinfonia sacra	2	4	4	10
89	Dubois, Suite	2	7	14	23
90	Yoshioka, Extase	4	6	13	23
91	Bozza, Hommage a Bach	2	4	13	19
92	Semler-Collery, Barcarolle et chanson bachique	4	7	12	23
93	Krol, Capriccio da camera	1	5	8	14
94	Adler, Canto II	6	9	14	29
95	McKay, Sonata	1	5	21	27
96	Gabaye, Special	1	4	4	9
97	Bozza, Three pieces	3	12	12	27
98	Bassett, Sonata	8	1	8	17
99	Serocki, Concerto	5	11	10	26
100	Hartley, Sonata concertante	4	7	7	31
101	Jones, Sonatina	4	4	19	31
102	Jørgensen, Suite	3	5	2	10
103	Pryor, Fantastic polka	1	6	12	19
104	Bach, Suite no. 2	2	8	9	19
105	Clarke, Cousins	3	3	11	17
106	Haydn, Achieved is the glorious work	1	8	15	24
107	Vivaldi, Sonata no. 3 in a	1	5	17	23
108	Galliard, Sonata no. 5 in d	0	3	21	24
109	Simons, Atlantic zephyrs	4	3	11	18
110	Spillman, Two songs	3	12	9	24
111	Rousseau, Piece concertante	3	8	10	21
112	Galliard, Sonata no. 1 in a	0	5	19	24
113	Pryor, Air varie	2	6	8	16
114	Finger, Sonata	5	8	5	18

Table 1, page 5.

115	Pederson, Blue Topaz	3	4	14	21
116	Gotkovsky, Concerto	7	10	1	18
117	Schutz, Fili mi Absalon	9	2	5	16
118	Childs, Sonata	2	4	15	21
119	Fillmore, Teddy trombone	1	1	11	27
120	Berlioz, Recitative and prayer	2	3	15	27
121	Galliard, Sonata no. 3 in F	2	4	15	27
122	Koetsier, Sonatina	2	2	10	27
123	Marcello, Sonata no. 1 in F	0	4	9	25
124	Wilder, Sonata for tenor trombone	1	5	6	25
125	Bark-Rabe, Bolos	6	2	9	24
126	Cage, Solo for sliding trombone	1	4	8	24
127	Rachmaninoff, Elegy	1	5	8	24
128	Arnold, Fantasy	4	3	11	18
129	Mozart, Sonata	0	3	9	12
130	Beethoven, Three equale	1	0	15	22
131	Marcello, Sonata no. 4 in g	0	6	9	15
132	Peeters, Suite	3	4	9	22
133	Marini, Sonata	3	3	7	21
134	Reiche, Concerto no. 2	0	4	10	14
135	Hidas, Movement	4	0	3	21
136	Goldstein, Colloquy	3	2	5	21
137	Erickson, General speech	1	6	2	20
138	Ragwitz, Sonatine	4	6	3	20
139	Van Vactor, Economy band	0	8	2	20
140	Vivaldi, Sonata no. 1 in B-flat	1	2	10	20
141	Bozza, Allegro et finale	1	3	9	19
142	Biber, Sonata a 3	1	3	6	19
143	Boutry, Capriccio	1	4	5	19
144	Lantier, Introduction, romance et allegro	3	5	3	19
145	de Meij, T-Bone	2	4	11	19

Table 1, page 6.

146	Beethoven, Seven variations (from Magic flute)	6	2	2	18
147	Hindemith, Trauermusik	1	5	2	18
148	Boda, Sonatina for trombone	0	0	9	18
149	Sanders, Sonata	0	2	8	18
150	Anonymous, Sonata, ed. Irv Wagner	3	2	1	17
151	Bach, Haste, ye shepherds	1	2	8	17
152	Imbrie, Three sketches	6	3	1	17
153	Fillmore, Miss trombone	1	1	4	17
154	Brown, J.E., Impromptu	1	0	9	16
155	Haydn, Michael, Double concerto	1	5	3	16
156	Suderburg, Chamber music III	3	1	2	15
157	Lynn, Doolallynastics	1	1		15

APPENDIX B

SAMPLE SOLO-SPECIFIC LESSON PLANS USING AN AUGMENTED ARBAN'S

METHOD

The majority of exercises printed within the *Method* covers most of the playing challenges trombonists will encounter on a daily basis. It allows the trombonist to focus on specific areas in their playing in need of improvement, such as basic lip slurs, major scale patterns, interval studies, and basic articulations. When combined with an audio recorder, a set of quality headphones, and a keen ear for details, the exercises within the *Method* can assist a trombonist in their development for years.

It is possible to derive from the *Method* an effective lesson plan to address many, though not all, of the challenges presented by standard solo literature. The following two sample lesson plans rely solely on the *Method* in its current form to aid preparation of specific solos:

1) Stjepan Sulek - Sonata

a. Long tones: pages 17 through 20 (exercises 1 through 10).

- i. Focus on keeping a warm focused tone color throughout each exercise. Nothing forced, harsh, or brash. Practice in three different styles of articulations: accented, regular, legato

b. Slide technique: pages 20 through 29 (exercises 11 through 50).

- i. Focus on delivering the slide to the correct position and how the tongue articulates between each note. Attempt to minimize on any extra slide noise between the notes by using a quick slide arm, appropriate articulation syllable, and steady yet consistent air flow.

c. Legato playing: Pages 44 through 57 (exercises 1 through 54).

- i. Attempt to create the smoothest line possible by continuing to develop slide technique. Focus on the embouchure, particularly the corners of

the lips, shape of the tongue, as well as the oral cavity. Practice slurs moving in upward and downward motion with changing slide positions often and keep in mind compression and decompression of the trombone slide. Adjust accordingly.

d. Articulation studies: Pages 62 through 90, 162 through 202 (Scale exercises 1 through 69, 1 through 9, Chromatic exercises 1 through 31, and multiple tonguing 1 through 145).

- i. Alternate with different styles of articulations. Listen to string music and attempt to emulate their abilities in differing in articulation styles. Be light and nimble while using a metronome to stay in time. When practicing the chromatic exercises, be sure to include the sextuplet runs as these do appear within the solo.
- ii. Practice the multiple tonguing with specific emphasis on the triple tonguing. Work to develop accents while triple tonguing on all syllables. Be as precise as possible.

2) Ferdinand David - *Concertino*

a. Long tones: Pages 17 through 20 (exercises 1 through 10).

- i. Focus on keeping a warm focused tone color throughout each exercise. Nothing forced, harsh, or brash. Practice in three different styles of articulations: accented, regular, legato

- b. Slide technique: Pages 20 through 29 (exercises 11 through 50).**
- i. Focus on delivering the slide to the correct position and how the tongue articulates between each note. Attempt to minimize on any extra slide noise between the notes by using a quick slide arm, appropriate articulation syllable, and steady yet consistent air flow.
- c. Legato playing: Pages 44 through 57 (exercises 1 through 54).**
- i. Attempt to create the smoothest line possible by continuing to develop slide technique. Focus on the embouchure, particularly the corners of the lips, shape of the tongue, as well as the oral cavity. Practice slurs moving in upward and downward motion with changing slide positions often and keep in mind compression and decompression of the trombone slide. Adjust accordingly.
- d. Articulation studies: Pages 62 through 90, 162 through 202 (Scale exercises 1 through 69 and 1 through 9).**
- i. Use the major scales to create different styles of articulations and to play each note in tune. Focus on the intonation of notes while moving the slide in one direction.
- e. Interval studies: Pages 126 through 136 (Exercises 1 through 12).**
- i. These strenuous exercises will develop both embouchure strength and the ability to quickly make leaps into the high register from the low register. Within the *Concertino*, there are several instances of leaps of this manner. Focus on driving the sound through the notes and

avoiding and “splats” by using as little muscular movement as possible. Create a cello-like tone consistency through the exercises.

With respect to basic fundamentals, these two lesson plans are very similar. However, the specific demands of each solo differ enough to warrant individualized focus on the underlying fundamentals within each solo. As an example, the *Sonata* is much more legato than the *Concertino*. Because of this, the trombonist should begin to incorporate more legato studies in their playing that addresses the multiple styles of legato playing found within the solo. These legato studies should include exercises that ascend while the slide is extending and retracting,¹⁷ as well as standard lip slurs. For the *Concertino*, which is more pompous and technical in style, the trombonist should primarily focus on quick and precise slide technique while jumping around to different tessituras. The *Concertino* has a greater range than the *Sonata* and features many more heavily articulated notes. To adequately play the *Concertino* in the correct style, the trombonist should develop multiple quick and efficient articulations.

¹⁷ Slide extension creates an area of low air pressure inside the instrument, which can be called decompression of the slide. As the trombonist is playing a passage with this type of slide motion, their tone production could stop as there is not enough air inside of the instrument to support a standing wave. Conversely, slide retraction increases air pressure within the instrument, which can be called compression of the slide. When compressed, the air attempts to escape through the two openings of the instrument: the bell and the mouthpiece. If a player is unprepared for this type of passage, the large volume of air within the instrument can force the lips to stop vibrating and thus cease tone production.

APPENDIX C

EXAMPLE PAGES FROM A NEW ARBAN'S BOOK (Ed. ADAM DIXON)

1. 

2. 

3. 

4. 

Sample Range Studies.

1. 

2. 

3. 

4. 

Sample F-Attachment Studies.

The image displays five staves of musical notation, each representing a different time signature study. The notation is written in bass clef and includes various rhythmic patterns and key signatures.

- Staff 1:** Key signature: two flats (B-flat, E-flat). Time signatures: 2/4, 7/8, 7/8, 7/8, 2/4.
- Staff 2:** Key signature: two flats (B-flat, E-flat). Time signatures: 2/4, 6/8, 6/8, 6/8, 6/8, 9/8.
- Staff 3:** Key signature: one flat (B-flat). Time signatures: 9/8, 7/8, 3/8, 7/8, 2/4, 9/8.
- Staff 4:** Key signature: three sharps (F-sharp, C-sharp, G-sharp). Time signatures: 9/8, 2/4, 7/8, 3/8.
- Staff 5:** Key signature: two flats (B-flat, E-flat). Time signatures: 2/4, 2/4, 2/4, 2/4, 2/4.

Sample Studies in Time Signatures.

The image displays eight staves of musical notation, each containing a sequence of rhythmic exercises. The notation is in bass clef, 4/4 time, and features a key signature of two flats (B-flat and E-flat). The exercises are as follows:

- Staff 1: A continuous eighth-note pattern starting on G2, moving up stepwise to G3.
- Staff 2: A continuous eighth-note pattern starting on G2, moving up stepwise to G3.
- Staff 3: A continuous eighth-note pattern starting on G2, moving up stepwise to G3.
- Staff 4: A continuous eighth-note pattern starting on G2, moving up stepwise to G3.
- Staff 5: A continuous eighth-note pattern starting on G2, moving up stepwise to G3.
- Staff 6: A continuous eighth-note pattern starting on G2, moving up stepwise to G3.
- Staff 7: A continuous eighth-note pattern starting on G2, moving up stepwise to G3.
- Staff 8: A continuous eighth-note pattern starting on G2, moving up stepwise to G3.

Sample Articulation Exercises.



Sample Trill Studies.