

Drummond Hudson has been a professional musician since the age of 16. At age 22, the Royal Canadian Mounted Police (RCMP) recruited him. With the RCMP, he toured internationally as a featured trombone soloist in the Concert Band, as Musical Director of the World Famous RCMP Musical Ride and eventually became the RCMP Band Manager. Drum wrote, co-produced, and directed TV and radio shows, live concerts, and recording sessions for the CBC, CTV and ITV networks. He traveled every province and territory in Canada, as well as in the United States, Bermuda, Venezuela, Mexico, and Australia setting up extensive tours.

As a trombone instructor at Carleton University for 18 years and through his private trombone teaching, Drum has touched hundreds of students, many of whom have become professional musicians themselves.

Professionally, he has been the Musical Director for more than twenty Broadway musicals, including, *Annie Get Your Gun*, *Man of La Mancha*, *West Side Story*, *Fame*, *Crazy For You*, *Carousel*, and *Chicago*. He has also been a pit musician for more than seventy-five musicals.

Drum has worked with, among others, Natalie Cole, Frank Sinatra, Alanis Morissette, Henry Mancini, Tony Bennett, and Paul Anka. He also performed as a symphony musician with the National Arts Centre Orchestra of Canada and The Ottawa Symphony Orchestra. Drum achieved Life Member status with The American Federation of Musicians (AF of M).



How To Use The 'Let's Play Trombone' Method Books

'Let's Play Trombone' starts you at the very beginning, explaining the basics of music notation, specific techniques and concepts of how to play the trombone.

The routines are preceded by text that gives you instructions on how to follow each routine. Therefore, **it is important that you carefully read all the text** and implement the concepts and instructions in the performance of each facet of your playing.

All scales and arpeggios are introduced throughout the lessons. As they are the building blocks of music, you should constantly work on **memorizing all the scales and arpeggios** right from the beginning as they are introduced.

'Let's Play Trombone' exposes you to all the key signatures and time signatures. If a key signature is unfamiliar to you, start these exercises at a slower tempo and work them up to the suggested tempo.

Referring to range on our instrument, we all want to play higher and also play lower. 'Let's Play Trombone' is calculated to expand your range naturally and gradually. Of course this is directly related to how much time you practice each day. When you first start playing it is better to practice for shorter periods of time several times a day, rather than play for one long extended practice session. This gives the muscles a chance to rest and refresh themselves.

I'd like to mention that there are many good exercise manuals and method books available to augment every facet of playing as well as 'Let's Play Trombone'.

Through teaching hundreds of students and spending countless hours writing and rewriting 'Let's Play Trombone', I've tried to be clear, logical and as concise as possible. I sincerely hope you enjoy playing the trombone and wish you 'astonishing luck' in all your musical endeavours.

**The Tenor Trombone
Volume One
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The Embouchure

The Embouchure is the way in which a player applies the mouth to the mouthpiece. Most trombone players have a downstream embouchure. This means the air is directed downwards into the cup of your mouthpiece. Some players have an upstream embouchure because of their under bite, and thus the air is directed upwards. Both embouchures produce very successful players.



The picture above shows a downstream player. Notice the placement of the mouthpiece. Typically, it is between 30 and 40 percent resting on the lower lip and approximately 60 percent on the upper lip. I have always tried to work with a student's natural abilities and make adjustments as required.

The embouchure should be firm, sealed in the corners, and relaxed in the middle so the lips can vibrate freely. When ascending into the higher register, always try to avoid pressure against your lips. There should be no shifting or adjusting your embouchure when playing in the low register right through to your highest register. You can check this out by using a mirror. Always try to reduce any movement around the embouchure.

It takes time to build and maintain a strong embouchure. Long tones are tedious but nothing builds strength and endurance like playing long tones. I play long tones 30 to 40 minutes every day as part of my warm-up. Remember to rest often and more frequently if you are playing music which requires a more strenuous effort. Muscles must rest in order to recover and rejuvenate.

Give your embouchure a good rest, after a strenuous practice or performance. Playing pedal tones are a good way to 'cool down.' This will help you become stronger.

Lesson 1

Read All Text In Each Lesson Very Carefully

Let's start by playing the note F in 1st position. Try to play a clear sounding note that does not waver. Blow into your horn and strive to keep the stream of air very constant and steady. Next, you must count the time. **Exercise 1 below**, is in common time, also known as 4/4 time. This rhythmic meter has four quarter-note beats per measure. The barline is a vertical line across the 5 line staff and divides music into bars or measures.

The first bar of Exercise 1 shows the whole note F, which gets 4 beats or counts, the next bar shows a whole note rest of four beats. The third bar has two F half notes, each note counts for 2 beats. The fourth bar shows two half note rests of two beats each. The fifth bar has four quarter note F's, one on each beat. This is followed by four 1 beat quarter note rests.

A double line across the staff means the end of the exercise or piece of music you are playing. A **rest** is a marking that indicates a silence of a certain length.


The Use Of The Tongue To Start A Note

To start a note, take a deep breath (think of filling your lungs from the bottom to the top) and say the syllable Tu. Now say the Tu syllable while blowing into your mouthpiece. This is referred to as Single Tonguing. Below, in Exercise 1, play the notes F, and count the time.

To read music you must mentally say the name of each note, then move the slide to the correct position, play the proper pitch and count the right time. When playing the note concentrate on how it feels to produce the sound. Strive for a big full rich sounding tone.

The Note "F" In 1st Position

Whole Note Whole Note Rest 2 Half Notes 2 Half Note Rests Quarter Notes 4 Quarter Note Rests

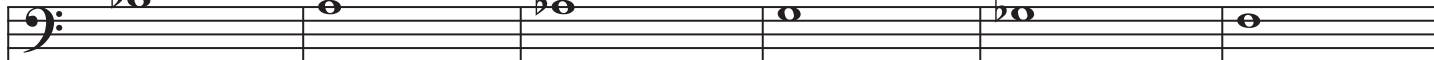
1. 

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


The trombone slide has seven basic positions.

The notes below are the ones used in this lesson. Study these notes, remember their names and slide positions.


Bb in 1st Position A in 2nd Position Ab in 3rd Position G in 4th Position Gb in 5th Position F in 1st or 6th Position



E in 2nd or 7th Position Eb in 3rd Position D in 4th Position Db in 5th Position C in 6th Position B in 7th Position Bb in 1st Position



A in 2nd Position Ab in 3rd Position G in 4th Position Gb in 5th Position F in 6th Position E in 7th Position



Lesson 8

Scale Study In G Major

Note: always look for patterns when reading music. Study number 12 below, begins with the ascending G major scale in bar 1. Bar 3 follows the pattern, starting on the second note of the G major scale - A. Bar 5 starts on the third note - B. This pattern continues to the E and then follows a descending pattern back to G. Look for patterns like this in all your studies and exercises. Through knowing your scales by memory and recognizing patterns, it is much easier and faster to play.

12. $\text{♩} = 112$

Musical score for Exercise 12, Scale Study in G Major. It consists of four staves of music in bass clef, G major (one sharp), and common time. The first staff starts with an ascending G major scale. The second staff continues the pattern starting on A. The third staff continues starting on B. The fourth staff continues starting on C, D, E, and then descends back to G.

Exercise In Eb Major

Remember: look for patterns.

13.

Musical score for Exercise 13, Exercise in Eb Major. It consists of two staves of music in bass clef, Eb major (three flats), and 4/4 time. The first staff starts with an ascending Eb major scale. The second staff continues the pattern starting on Bb.

Rapid Tonguing Exercise In D Major

14. $\text{♩} = 112$

Musical score for Exercise 14, Rapid Tonguing Exercise in D Major. It consists of four staves of music in bass clef, D major (two sharps), and 2/4 time. The first staff starts with an ascending D major scale. The second staff continues the pattern starting on E. The third staff continues starting on F#. The fourth staff continues starting on G, A, B, and then descends back to D.

Lesson 15

Legato Pulse Warmup

9. $\text{♩} = 100$

Two staves of music in bass clef, key signature of three flats, common time. The music consists of a series of eighth notes grouped into four measures, each measure containing a slur over four notes. The tempo is marked as quarter note equals 100.

Legato Tonguing In Gb Major

10. $\text{♩} = 72$

Four staves of music in bass clef, key signature of two flats, 4/4 time. The music consists of a series of eighth notes grouped into four measures, each measure containing a slur over four notes. The tempo is marked as quarter note equals 72.

Syncopation Exercise In G Flat

11. $\text{♩} = 112$

Two staves of music in bass clef, key signature of one flat, common time. The music consists of a series of eighth notes with syncopated rhythms. The tempo is marked as quarter note equals 112.

Chromatic Scale Review

12. $\text{♩} = 132$

Two staves of music in bass clef, key signature of one flat, 3/4 time. The music consists of a series of eighth notes with chromatic scales. The tempo is marked as quarter note equals 132.

Lesson 19

Scale Patterns In F Major

Also play in F# major

♩ = 126

4.

Exercise 4 consists of six staves of music in the bass clef, starting in F major. The first staff is in common time (C) and the remaining five staves are in 2/4 time. The exercise includes various rhythmic patterns such as eighth and sixteenth notes, and features trills and triplets. The tempo is marked as ♩ = 126.

Andantino

Santa Lucia

5.

Exercise 5 consists of four staves of music in the bass clef, in F# major and 3/4 time. The tempo is marked as Andantino. The exercise features a melodic line with slurs and accents, characteristic of the piece Santa Lucia.