

History of the Trombone

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Date	Information	Citation
ca. 2600 & 2500 B.C.	Depictions of trumpets found.	Baines p. 54
end of the 1400s B.C.	Metal trumpets depicted in Egyptian art - two metal trumpets discovered in the tomb of Tutankhamen.	Baines p. 53
ca. 900 A.D.	4-hole cow-horn from Sweden (Crane 1972) - common in pictures from 900A.D. - 1100A.D.	Baines p. 47
ca. 800 A.D. or 900 A.D.	Straight-blown horns shown on stone slabs at a stag hunt.	Baines p. 71
ca. 800 A.D.	Beech or yew tube, 107 cm. long, from Oseberg Viking ship at Oslo.	Baines pp. 71-2
600s B.C.	End-blowing horn made from Ibex (goat) and Aurochs (ox).	Baines p. 46
500s A.D.	Horns of wood and brass used to give military commands.	Baines pp. 68-9
545 A.D.	Mosaic showing 6 "tuba angels blowing...dark-brown curved horns, long and rather slender..."	Baines pp. 67-8
late 400s B.C.	Bronze Etruscan trumpet.	Baines p. 65
200s B.C.	Wind-blown instrument (tuba) sounded in battle - from the poet Ennius.	Baines p. 63
113 A.D.	Military horn shown on Trajan's Column in Rome, Italy.	Baines p. 61
540 A.D.	Shofar and boukina make their debuts.	Baines pp. 66 - 71
ca. 1000 A.D.	"A few unclear words alluding to a rustic (tuba) by the younger Elkehard of St. Gall (Casus Galli)."	Baines p. 51
1095-1099 A.D.	During the 1st Crusade, horns were used; the (tuba) was a battle trumpet.	Baines p. 75
1100s A.D.	The term "buisine" is encountered for the first time in <i>Chanson de Roland</i> .	Baines p. 73
1220 A.D.	"Claro' occurs in a charter of 1220 quoted in Marca's <i>Histoire de Bearn</i> (1640, p. 337) referring to the public crier's use of tuba or claro..."	Baines p. 88
1240 A.D.	Emperor Frederick II "presented the town of Arezzo with four tubae and a tubecta, all of silver. 'Tubecta' stands for the vernacular <i>trombetta</i> ."	Baines p. 87
1257 A.D.	Town Band of Siena has 3 tubatores.	Baines pp. 81-2

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1293 A.D.	"In Spain the King of Castile's musicians...included:...four tromperos...described in dictionaries as having been a short trumpet."	Baines p. 87
1300s A.D.	There is "considerable evidence of [the trombone's] existence as early as the 14th century."	Bate p. 49
1300s A.D.	The Spanish word Sacabuche, which literally means 'draw pipe,' is the most likely root of the word Saqueboute (French) and Sackbutt (English).	Bate p. 138
1300s A.D.	"The short trumpet becomes rarer in both East and West as players no doubt came to appreciate the higher range of harmonics which a rather longer instrument brings within the reach..."	Baines p. 90
1313-1314 A.D.	On the payroll of the Count of Poitou: "...two trompours,...and menestrel de trompette."	Baines p. 87
1319 A.D.	"That the trompette was something special is further suggested in a French text of 1319 quoted by R. Wright (1941, p. 177): sums were made in payment to '2 trompeurs and to the one who plays the trompette,' and each trompeur received only a third of the fee paid to the trompette."	Baines p. 87
1334 A.D.	The term "bosunen" appears.	Baines p. 82
1348 A.D.	"Edward III had five trompettes and two clarions."	Baines p. 87
1350s A.D.	The bombarde exists.	Baines p. 103
ca. 1375 A.D.	Hans Neushel is the "first recorded maker of the Posaune."	Bate p. 142
1377 A.D.	"Attached to a fleet... were one claryoner, two trumpeters and four pipers."	Baines p. 87
1391 A.D.	"...as for the fourteenth-century English clariod, Maurice Byrne's searches in the records of the Goldsmiths' Company of London (GSJ XXIV, p. 63) prove definitely that in 1391 this was an instrument which was lighter in weight than a 'trompe'..."	Baines p. 88
1393 A.D.	"...the music of trumpets became so articulate that royalty danced to it, as in 1393 when the Duchess of Burgundy and her court danced to trompettes..."	Baines p. 90
end of the 1300s A.D.	"...the trumpet folded in 'S' form was in both areas...: in Europe in the Worcester choir stall carving of c. 1394..."	Baines p. 90

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early 1400s A.D.	There are two distinct types of trumpets: "straight instrument some 5 feet long; and then trumpet of greater tube-length and deeper pitch, usually in folded format and on the whole seen more frequently. To these conspicuously different types the terms clarion and trumpet must have respectively been applied..."	Baines p. 90
early-mid 1400s A.D.	"The oldest reliable illustration we know of a lip-voiced instrument having a free U-shaped slide dates back to the early mid-15th century."	Bate p. 139
1410-1440 A.D.	"Franco-Flemish religious compositions...[include] sections which are text-less and marked <i>Trompetta, Tuba</i> or suchlike, yet diatonic and lacking military-call flavor."	Baines p. 94
1422-1462 A.D.	Trompette des menestrels listed in records of Burgundian court	Baine p. 95
1425 A.D.	Instruments bought from Flanders for Burgundian court included "a trompette serving with the said minstrels. This would be the postulated slide trumpet, today often referred to as 'minstrel's trumpet.'"	Baines p. 96
ca. 1425 A.D.	"...there are small instruments in S-form with the bell rim brought back level with or even being the outer bow, by which the proportionate length of slide can become much increases. This is seen particularly in the earlier Italian paintings, from (possibly) Giovanni di Paolo's angels at Asciano,...and especially in the dance band of a miniature in the Bible of Duke Borso of Ferrara c. 1455."	Baines p. 98
1439 A.D.	The word 'trombone' is recorded in the "Este archives at Modena, but as the nickname of one of the trumpeters: a special banner was issued for the ' <i>tuba-ductilis</i> ' played by the <i>tubicen</i> whom they call <i>trumbonus</i> ' (Valdrighi, 1884, p. 439)."	Baines p. 107
ca. 1440 A.D.	"...one known secular composition of the period with a 'trumpet' part: the <i>rondeau</i> of c. 1440 ascribed to Pierre Fontaine. It would all lie on a trombone pitched in the G of the time, but the date seems too early for this."	Baines p. 100
1454 A.D.	"At a royal wedding in Stuttgart... a trompette...was not content to sound a fanfare but played 'chansons a sa trompette' - though right through the Renaissance period one can never keep out of mind the possibility of mechanical assistance through a slide."	Baines p. 93

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Date	Information	Citation
1459 A.D.	"...an account of some festivities in Florence in 1459 notices that the pifferi and the <i>trombone</i> played a saltarello."	Baines p. 107
1460-1480 A.D.	painting done "by the anonymous Master of Marienleben...the rear bow lies over the player's shoulder, as it does in a trombone to counterbalance the slide. More essential to a trombone is a provision by which the hand at the mouthpiece keeps the bell stationary while the slide is moved. This is the cross-stay which joins mouthpiece socket to bell tenon...More to the point, however, is the position of the bell mouth. In these pictures it lies close up to or beyond the outer bow, which is not where one expects to find it in a trombone."	Baines pp. 107-8
1468 A.D.	The term "sacqueboute is known from 1468 if Olivier de la Marche faithfully reports the wedding of the Duke of Burgundy to Margaret of York at Bruges in that year; the music included a motet played by the <i>haut menestrals</i> with <i>trompette-saicqueboute</i> ..."	Baines p. 108
1468 A.D.	At the wedding of the Duke of Burgundy to Margaret of York at Bruges, a Sacqueboute is included in ensemble. (France)	Baines p. 108
1469 A.D.	The term "posaune" appears with a new meaning "in an account of a Corpus Christi procession at Heidelberg, 'with the bells pealing, and <i>Pusaunen trumetten</i> and many <i>pfiffen</i> ."	Baines p. 108
1474 A.D.	The Trombone appears in Germany' in these instances it takes over the old brass role in shawm band.	Baines p. 108
1474 A.D.	"The tower player at Lubeck had his duties defined, namely 'to blow and play every evening of the year on the claritte as the custom has been' (Menke, p. 36)." It is assumed that "he had a slide."	Baines p. 106
1474 A.D.	"Ferdinand of Spain employed a player of the <i>saccabuche</i> from 1474, named Gasso (Madurell, p. 223)"	Baines p. 108
late 1400s A.D.	"The conception of 'clarion' underwent a change. The straight trumpet begins to recede into the background to become eventually an antique model..."	Baines p. 91

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Date	Information	Citation
1490-1491 A.D.	"Frankfurt-am-Main town records...note sums paid for six trumpets ordered from Nuremburg, namely 3 <i>Feldtrompten</i> ...and to each one a <i>claret montstucke</i> (mouthpiece)...and 3 <i>mitlean</i> (middle or 'mean') <i>trompten</i> ..."	Baines p. 104
1500 A.D.	"At a wedding in Torgau (Saxony)...two masses were sung 'with the help of the organ, three <i>Posaun</i> and one <i>Zinken</i> [cornett]" (Pietzsch, 1960, p. 14).	Baines p. 109
1500s A.D.	"...the tube of the cavalry trumpet itself, if up to then it preserved something of an ex-oriental width, was narrowed, first perhaps in Nurembur, until there were no longer two species of instrument but only one - that 'baroque' model in fact, with the front bow brought forward to the bell rim...."	Baines pp. 91-2
1500s A.D.	"...Striggio's orchestra of viols, flutes, cornets, trombones, lutes, etc..." (sacred music)	Carse p. 22
1500s A.D.	Posaune is the German word for trombone and it is still in use today.	Bate p. 139
ca. 1550s A.D.	Nurnberg trombone makers doubled the slide tubes (making 4, instead of the normal 2) to make a contrabass trombone.	Bate p. 55
early 1500s A.D.	Detachable stays were used on the trombone. They generally consisted of a mix of wood, cloth or leather, and metal. They were placed at the top of the inner slide, the top of the outer slide, and on the bell section "between the middlepipe and the root of the bell."	Bate pp. 82-3
1511 A.D.	In the illustration in Virdung's work "a <i>clareta</i> was then, or could be, a full-length folded trumpet...with narrow tubing than the common trumpet."	Baines p. 91
1516 A.D.	"In the monumental engravings of 'The Triumph of Maximilian,' begun by Burgkmair..., one waggon bears the Emperor's Hofkapelle, with cornett, trombone..."	Baines p. 109
1533 A.D.	"In Germany, a set of Rhaw's part-books..., <i>Symphoniae Jucundae</i> , contains an early manuscript note in the tenor book which observes that certain of the pieces are 'good on trombones etc.'"	Baines p. 109
1539 A.D.	"For trombones as a group, Corteccia's Florentine <i>Intermedii</i> ...concludes with a five-part motet played by four of them, with one part sung for the sake of the words."	Baines p. 109
ca. 1540 A.D.	References to a double-slide contrabass trombone can be found in J. Neuschel's "business papers" as an "enquiry from a client."	Bate p. 144

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Date	Information	Citation
ca. 1550s A.D.	Detachable stays were replaced by permanent, fixed stays that were either flat or tubular.	Bate p. 84
1551 A.D.	Tenor pitch trombone by Erasmus Schnitzer (Nuremburg Collection).	Baines p. 111
1551 A.D.	"Dated specimens" of the trombone exist "from 1551 on."	Bate p. 49
1554/57 - 1612 A.D.	"This distinguished [Giovanni Gabrieli] organist of St. Mark's, Venice, was essentially a contrapuntist and wrote for two, three, or four choirs with independent parts for <i>cornetti</i> , violins, trombones, and bassoons. In this case there is no ambiguity as to the instruments required; being issued in part-books, each book is necessarily named."	Carse p. 25
1554/57 - 1612 A.D.	"Gabrieli's instrumental combinations vary slightly. Anything from two to six trombones..."	Carse p. 28
1557 - 1783 A.D.	Bell diameters of Nuremberg trombones available.	Baines pp. 112-3
1557 A.D.	German tenor pitch trombone by George Neuschel (Vienna).	Baines p. 111
1557 A.D.	"Neuschel tenor... which has much of its original slide, has a bore of nearly 12mm."	Baines p. 111
1557 A.D.	Surviving trombone by Jorg Neuschel.	Bate p. 142
1573 A.D.	Cassel court inventory lists '3 <i>teutschen Tromptten</i> together with Zugen and mouthpieces' (GSJ IV, p. 31).	Baines p. 105
1576 A.D.	Nuremberg town "listed a 'short double trombone' which belonged to Anton Schnitzer and was returned to him."	Baines p. 117
1579 A.D.	German tenor pitch trombone by Anton Schnitzer (Verona)	Baines p. 111
1579 A.D.	A mouthpiece with the 1579 Schnitzer "is engraved NURNBERG and matches the instrument in decoration."	Baines p. 113
1579 A.D.	crooks for the 1579 Schnitzer trombone preserved	Baines p. 116
late 1500s A.D.	"...there was at least one trombone amker, Pierre Colbert, in Rheims in the late sixteenth century."	Guion p. 6

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Date	Information	Citation
1581-2 A.D.	"Some music by oboes, <i>cornetti</i> , trombones, " <i>et autres instruments de musique</i> " provided the <i>unwritten overture to this ballet [Balet comique de la Royne</i> produced by Baltasarini de Beaujoyeux], and was probably nothing more than the usual preliminary flourish of noisy character which heralded the beginning of dramatic performances in the sixteenth century."	Carse p. 24
ca. 1585 A.D.	Drawings from France by Cellier show a...' <i>Sacquboutte, basse-contre;</i> ' not a trombone but an instrument of trumpet shape which differs from a normal trumpet through the presence of a stay at a little distance from the rear bow."	Baines p. 180
1587 A.D.	German tenor pitch trombone by Conrad Linczer (Hamburg).	Baines p. 111
1589 A.D.	"...in the Stuttgart <i>Hofkapelle</i> ,..., the trombones included a <i>Terzposaune</i> , three <i>Secund-positaunen</i> , as well as a fine new ordinary <i>Posaune</i> which one could crook to use as a <i>Secund</i> and <i>Quart-positaune</i> . "	Baines pp. 116-7
1593 A.D.	Nuremberg Bass Trombone mentioned with extra actuated crook in bell to lower by whole tone.	Baine p. 117
1593 A.D.	French bass trombone by Pierre Colbert of Rheims (The Hague).	Baines p. 111
1593 A.D.	Crooks for the 1593 French Colbert trombone preserved.	Baines p. 116
1593 A.D.	Dresden had an <i>Octav-positaune</i> "which was kept 'as a rarity.'"	Baines p. 117
1595 A.D.	Tenor Trombone made by Drewelwecz of Nurmeberg.	Baines p. 21
1595 A.D.	German tenor pitch trombone by Anton Drewelwecz (Nuremberg; Pl. VI).	Baines p. 111
1597 A.D.	Printed part-books of Giovanni Gabrielli "could command up to six trombones." (Also 1616 A.D.)	Bate p. 229
end of the 1500s A.D.	"Trombone parts dating from the end of the sixteenth century exist in the works of Giovanni Gabrieli, organist of St. Mark's, Venice, at the time, and instances of their use occur in certain operas by Monteverdi and Cesti."	Carse p. 18
1600s A.D.	A flat stay on the trombone slide (hand grasp) is replaced with a more comfortable rounded stay.	Baines p. 111
1600s A.D.	Leather bumpers are added to the slide.	Baines p. 117

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Date	Information	Citation
1600s A.D.	"The <i>cornetti</i> or German <i>zinken</i> are constantly associated as treble instruments in combination with trombones in seventeenth century Church music..."	Carse p. 16
1600s A.D.	"In addition to string parts, scores of this period occasionally include parts for wind instruments. In operatic scores trumpets are the most favoured, flutes and bassoons occur less frequently, and <i>cornetti</i> and trombones very rarely."	Carse p. 64
1600s A.D.	The trombones "bell was conical in shape, with very little terminal flare, and much smaller in diameter than the modern bell. The bore was also narrower than on most trombones used today. Baroque trombones had no tuning slide, stockings, or water key."	Guion p. 2
1600s A.D.	"Heinrich Schutz wrote much of the best trombone music of the seventeenth, or any, century."	Guion p. 5
early 1600s A.D.	"Claudio Sartori's bibliography of Italian instrumental music lists at least 102 pieces with trombone parts from 46 collections, most of which appeared before 1640."	Guion p. 4
1601 A.D.	Cassel court "lists two <i>Zugk-Trometten</i> (GSJ IV, p. 34), which is from then onwards the normal German term for the slide trumpet, a classic instrument of the town musician and tower player up to the eighteenth century."	Baines p. 105
1606 A.D.	Nicot's <i>Tresor de la langue francais</i> talks about moving a slide to change notes, not a "force of breath and inflating the cheeks."	Baines p. 32
1607 - 1699 A.D.	"Indeed from 1607 to the end of the seventeenth century there exists a dated Nuremberg trombone for about every three or four years, including at least seventeen in the tenor range, five basses (mostly pre-1650) and five altos (post-1660)."	Baines p. 111
1607 A.D.	Four trombones are listed "on the second page of the printed score" for Monteverde's <i>Orfeo</i> . " (First opera reference to trombone parts...trombones represent death and the ghost to the spirit world.)	Carse p. 38
1612 A.D.	"An actual example [of a double-slide contrabass trombone] by Jobst Schnitzer...still survives."	Bate p. 144
1619 A.D.	secund' or 'terz' trombone - G. Ehe (Paris)	Baines p. 117

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Date	Information	Citation
ca. 1620 A.D.	"Crooks were sometimes [used] to change the basic pitch of the slide trombone."	Bate p. 63
1620s A.D.	Concerning trombone music in the 17th century: "The high point in the publication of trombone music was reached in the 1620s."	Guion p. 4
1625 A.D.	Francesca Caccini's Ballet <i>La Liberazione di Ruggiero dall Isola d'Alcina</i> shows a few 'Ritornelli' apparently for three violins and basses, one for three flutes, and another for four viols with four trombones..."	Carse p. 52
ca. 1635 A.D.	"Mersenne alludes...to experiments in applying the form of the sackbut to the trumpet..."	Baines p. 181
1636 A.D.	In <i>Harmonicorum</i> and <i>Harmonie Universelle</i> the trombone is referred to as <i>tuba tractilis</i> .	Bate p. 144
1639 A.D.	"...instrument by Oller, Stockholm,...from the Swedish royal chapel."	Baines pp. 117-8
1650 A.D.	Secund' or 'terz' trombone - Birckholtz (Leipzig).	Baines p. 117
1650 A.D. and following	"...witnessed both the beginning of the obsolescence of cornett and trombone in every country and the rise of the clarino trumpet as a major and idiomatic voice of the baroque orchestra."	Baines p. 134
1651 A.D.	Tromba da tirarsi, Italian for slide trombone, occurs in cantatas by Kuhnau and Bach.	Baines p. 178
1651 A.D.	Trumpet with sliding mouthpipe by Viet of Naumburg	Baines p. 178
1658 A.D.	Chruch inventory lists "2 Zugtrompete, ganz neu" (quite new - in reference to 1651 trumpet by Viet of Naumburg).	Baines p. 178
1660s A.D.	"'Claret' mouthpiece...turned from a casting with integral stem, or with a short spigot fixed to a cylindrical stem of sheet metal, internally also cylindrical - a construction noticed by Halfpenny (GSJ XX p. 78, XXII pp. 53, 55) among English and Scottish trumpets of the 1660s and also met in some more ancient German mouthpieces including one for trombone."	Baines p. 105
1660-1685 A.D.	The Trombone not used in England during the Reign of Charles II	Guion p. 6

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Date	Information	Citation
1667 A.D.	Cesti's " <i>Il Pomo d'Oro</i> , written to signalize a festive occasion and produce with all the lavish resources of the Vienna Opera House, is scored for five-part string orchestra, and contains, in addition, parts for flutes, trumpets, cornetti, trombones, and basson in certain movements." (Opera)	Carse p. 35
1667 A.D.	"The standard group of Ecclesiastical wind instruments, two cornetti, three trombones, and a bassoon, alone undertake the entire instrumental parts in one long vocal solo..." (in Cesti's <i>Il Pomo d'Oro</i>).	Carse p. 66
late 1600s A.D.	"Shortly before 1700 German [trombone] makers began to produce [treble] trombones pitched an octave above the Bb tenor."	Bate p. 145
late 1600s A.D.	The discant/treble trombone (pitched "a fourth above Praetorius' Alt-Posaun) did not appear until "near the end of the 17th century."	Bate p. 145
1685 - 1750 A.D.	"The instruments of the time had no valves, but the treble trombone, which is evidently the same instrument as Bach's tromba da tirarsi, had the trombone slide by means of which the gaps between the open notes could be filled in..."	Carse p. 121
1685 - 1750 A.D.	"Cornetti and trombones - alto, tenor, and bass - are frequently used to double the vocal parts in chorales, and more rarely are given independent parts."	Carse p. 121
1685 - 1750 A.D.	In Bach's music..."voice and cornetti and trombones, frequently double one another in unison."	Carse p. 122
1685 - 1750 A.D.	"Bach uses his cornetti and trombones in seventeenth century style, largely adhering to the custom of his predecessors in employing them to double choral voices."	Carse p. 123
1685 - 1759 A.D.	"Parts for trombones...occur exceptionally, and cannot be regarded as regular members of Handel's orchestral combination."	Carse p. 123-4
1685 - 1759 A.D.	"...trombones handled in the old Church style..."	Carse p. 129
ca. 1685 A.D.	Engravings in Sanford's <i>History</i> of the coronation procession of James II show "two former sackbutists of the royal music, Fittz and Flower,... playing flat trumpets along with a cornettists..."	Baines p. 182

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ca. 1685 A.D.	Talbot's description of the English Flat Trumpet: "The mouthpiece stands obliquely towards the right. The rear bow is by the left ear and by it [there is no mention of a stay] you draw out the slide, of which one leg reaches inside the bell branch as far as the boss; the other reaches outside the lower branch as far as the front bow and measures 58 cm. from the end of the rear bow ferrule."	Baines p. 181
1685 A.D.	"Legrenzi's orchestra of St. Mark's in 1685 included three trombones."	Carse p. 18
1687 A.D.	"Daniel Speer's <i>Grund-richtiger... Unterricht der musicalischen Kunst</i> represents the culmination of Baroque thought about the trombone."	Guion p. 1
1687 A.D.	Daniel Speer's <i>Art of Music</i> has an article about the trombone that is technical and covers such things as the length of the instrument, slide positions, etc.	Bate p. 144
1697 A.D.	"Speer describes the first Zug ('pull') as 'by the mouthpiece' and giving the series of A. Moving out 'two Querfinger' gives c' and g sharp (misprinted f sharp). One 'Querfinger' must here be understood as two fingers placed together, so that twice this, about 7 to 7.5 cm., accounts for a semitone shift and is about right for a German tenor trombone of the period. The 2nd Zug, 'by the bell,' gives the G series and two fingers further out, b flat. The 3rd Zug gives the F series and the 4th, 'as far as the arCell Value: ...about 7 to 7.5 cm., accounts for a semitone shift and is about right for a Ger part to be played on a tenor trombone,' i.e. to play the scale of F from F upwards."	Baines p. 114
end of the 1600s A.D.	"By the end of the seventeenth century the treble trombone (in B-flat), an octave higher than the tenor, had made its appearance and soon after is specified occasionally in scores under various names. Bach's <i>tromba da tirarsi</i> could be nothing but a treble trombone. This instrument should not be confused with the English slide trumpet of the nineteenth century..."	Carse p. 18
1700s A.D.	brass players adjusting the 3rd for chords	Baines p. 28
1700s A.D.	Johann Joseph Fux is a composer who writes trombones parts that don't usually double other parts. He is also know to have written music that uses independent trombone parts as well as more soloistic literature for the trombone.	Guion p. 128-9

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1700s A.D.	Trombone parts in French orchestral music are simple and easy to play - "the ranges of the parts are very narrow...and there are no rhythmic complexities whatsoever."	Guion p. 179
1700s A.D.	Johann Fux composes "80 masses, of which 43 included trombone parts."	Guion p. 198
1700s A.D.	"The trombone participated more in choral music than in any other medium in the eighteenth century...The trombone parts in choral music are not modified to omit melodic embellishment or otherwise simplify the line."	Guion p. 197-8
1700s A.D.	Napoleon's armies were influential in the French use of the trombone. "The French developed a taste for trombones at this time." "Composers first exploited the musical possibilities of the trombone in a large wind ensemble..."	Guion p. 295-6
1700s A.D.	The position of the bell, in relationship to the over all length of the horn, was established at 3:2.	Bate p. 54
1700s A.D.	The pitch of the tenor trombone changes from A to Bb.	Guion p. 120
early 1700s A.D.	Flat stays were replaced with "tubular stays, which are more comfortable to hold..."	Guion p. 120
early 1700s A.D.	The family of trombones is complete but their popularity falls "in England, France, and Italy."	Bate p. 146
early 1700s A.D. (before 1723)	"The Italianate expression <i>tromba di tirarsi</i> (slide trombone) occurs only in cantatas written in Leipzig by Kuhnau and Bach before about 1723. During the period of these, <i>Zugtrompete</i> is mentioned in Leipzig documents..."	Baines p. 178
first half of the 1700s A.D.	If the treble trombone was known to seventeenth century composers, its place as the upper member of the family was consistently usurped by the cornetti; even throughout the first half of the eighteenth century the latter obsolete instruments figure commonly in Church music in association with three trombones."	Carse p. 18
1703 A.D.	"Sebastien de Brossard's <i>Dictionnaire de musique</i> " mentions the trombone in a brief article, but there are no other French writings that mention the trombone in the early eighteenth century.	Guion p. 167

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Date	Information	Citation
1706 A.D.	Friedrich Erhard Niedt provides a description of an 18th century trombone in his treaty <i>Musicalischer Handleitung</i> . He mentions a "bell section and the rods, which are placed in a sheath."	Guion p. 26-7
1713 A.D.	Johann Maththeson wrote a treatise, <i>Das neu-eroffnete Orchestre</i> , for the listening audience about instruments including the trombone.	Guion p. 25
1713 A.D.	Mattheson: "Four trombones are specified, a small alto, a large alto, a tenor or "grosse-quart" and a bass trombone. Presuming the bass trombone to have been in F, the "grosse-quart" would refer to the B flat tenor instrument."	Carse p. 117
1713 A.D.	"Trombones, according to Mattheson, were seldom used except in churches and for solemn occasions."	Carse p. 117
1714 - 1787 A.D.	Gluck "added three trombones...to the standard pairs of horns and trumpets."	Carse p. 156
1714 - 1787 A.D.	Horns and trombones appear in tutti sections of orchestral music by Gluck. "There is no attempt at any harmonic alliance between trumpets and trombones."	Carse p. 158-9
1714 - 1787 A.D.	"Alto, tenor and bass trombones are included only in particular movements of some of Gluck's operas, and are used harmonically, with the parts placed close together, and rather higher than is now customary."	Carse p. 159
1714 - 1787 A.D.	"It is noteworthy that Gluck's bass trombone by no means always sounds the bass note of the chord; also that the traditional French custom of placing the trombone parts harmonically in close position seems to have its beginning in these parts of Gluck."	Carse p. 159
1714 - 1787 A.D.	Gluck's trombone parts were occasionally written in unision. It is thought "that only the quieter manner of trombone-playing prevailed in the seventeenth and eighteenth centuries."	Carse p. 159
1714 - 1787 A.D.	"The addition of trombones had made a self-contained harmonic group of brass instruments quite feasible, and of the possible combinations, horns and trombones - such as are used in the well-known "Divinites du Styx" (Alceste) - are evidently preferred to the bolder blend of trumpets and trombones."	Carse p. 160
1722 A.D.	Bonanni describes an instrument as "Altra Tromba spezzata."	Baines p. 104

History of the Trombone

P. 14

Date	Information	Citation
1728 A.D.	Chamber's describes the trombone in his work <i>Cyclopedia: or, An Universal Dictionary of Arts and Sciences</i> . "... eight feet long....fifteen feet when stretched out..." This was a work not specifically concerned with music.	Guion p. 34
1732 A.D.	"Johann Leopold Ehe III of Nurnberg made a bass trombone with a flaring bell..."	Guion p. 120
1733 A.D.	Earliest known <i>Discant-posaune</i> "made in Leipzig...by J.G. Eichentopf..."	Baines p. 179
1735 A.D.	crook-less slide trumpet by Eichentopf in Leipzig	Baines p. 180
1738 A.D.	Handel, in his work <i>Saul</i> , "introduced an entirely new manner of using the trombone." It is potentially the only dramatic work to use trombones in a one hundred year period (1660-1761). Handel uses the trombones in "choruses of victory and rejoicing" as well as "the famous Dead March" for their "more funereal capabilities."	Guion p. 206 - 11
1738 A.D.	The March from Handel's <i>Saul</i> , for example, was a very popular concert number in England, although it appears that eventually the trombone parts were either omitted or played on some other instrument.	Guion p. 266
1738 A.D.	Johann Philip Eisel attributes the invention of the trombone to "Moses around the year 2400 of the world..." in his <i>Musicus autodidactos, oder der sich selbst informirende Musicus</i> .	Guion p. 41
1738 A.D.	Handel's trombone parts are more important to the overall effect than any other throughout the 18th century except those with solo passages and those of Haydn.	Guion p. 210
1740 A.D.	Trombones start to acquire a terminal flare in the bell.	Bate p. 147
1749 A.D.	"The earliest recorded use of trombones in a French orchestra is a letter from the Comte de Clermont to the Comte de Billy date Feb. 11, 1749, in which he lists the trombone (as trombone, not saquebute) among 28 instruments in his orchestra."	Guion p. 168-9
last half of the 1700s A.D.	"Trombone parts are included in the full-scores of many operas, oratorios, and masses, ...but these instruments still remain strangers to the concert-orchestra."	Carse p. 169
last half of the 1700s A.D.	Composers "only began to include trombones in opera scores with any regularity after the middle of the eighteenth century..."	Carse p. 19

History of the Trombone

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Date	Information	Citation
mid 1700s A.D.	Trombones arrive in America with the Moravians.	Guion p. 125
ca. 1750s A.D.	"...about the only universally adopted innovation was the flaring bell, a change that took place in the middle of the eighteenth century."	Guion p. 8
1751-1794 A.D.	The <i>Almanach des spectacles</i> lists 10 trombonists and 2 other musicians who played trombone, but not as their main instrument.	Guion p. 178-9
1756 - 1791 A.D.	"Trombones are similarly used for a few specially solemn or tragic scenes in some of Mozart's operas, and in conjunction with choral voices in Haydn's and in Mozart's sacred works, but they are not employed simply in order to augment the volume of tone in the ordinary tutti."	Carse p. 195
1760 A.D.	Francois-Joseph Gossec produced his <i>Mess des morts</i> . Trombones appear in the <i>Tuba Mirum</i> as part of an offstage band comprised of one clarinet, two trumpets or horns, and three trombones.	Guion p. 169
1760 A.D.	The first "clearly documented use [of the trombone] in the eighteenth century came in 1760." This came in the <i>Tuba mirum</i> of Gossec's <i>Messe des morts</i> . While Gossec documents this himself, there are no trombone parts in the printed score.	Guion p. 167, 169-70
1762 A.D.	"...instruments scored for, alto, tenor, and bass, in the funereal role in this composer's <i>Messe des Morts</i> ..."	Baines p. 242
1762 A.D.	"Gluck's <i>Orfeo ed Euridice</i> appears to be the earliest opera in the eighteenth century to use trombones...the gloom of death hangs heavily whenever the trombones are heard."	Guion p. 233-234
ca. 1764 A.D.	In <i>Werkstatt der heutigen Kunst</i> Johann Samuel Halle describes the "discant (soprano) trombone" and the use of a "handle needed to reach the outer positions on the bass trombone..."	Guion p. 64
1765 A.D.	The second published mention of the trombone in France is in the <i>Encyclopedie, ou Dictionnaire raisonne des sciences</i> with music articles by Jean-Jacques Rousseau.	Guion p. 167
1768 A.D.	In his <i>Waisenhauskirche Mass</i> , Mozart opens the 'Agnus Dei' "with a twelve-measure trombone trio, unaccompanied except for the continuo."	Guion p. 217

History of the Trombone

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Date	Information	Citation
1769 A.D	Johann Georg Albrechtsberger was an eighteenth century composer of a trombone concerto.	Guion p. 75
ca. 1770 A.D.	Discant-posaune "from the Swedish Royal Chapel stands in about modern B flat, probably choir-pitch A."	Baines p. 179
1770s A.D.	The trombone was not "common in French orchestras until the mid-1770s."	Guion p. 169
1770s A.D.	Trombone returns to use in English musical life. The term Sackbut is no longer used but the Italian word Trombone is now used.	Guion P. 3
1773 A.D.	Gossec claims the second known use of trombones in French orchestras in his work <i>Sabinus</i> . (A scholar named Cucel believes this is false and stems from Gossec's jealousy of Gluck and his innovative use of the trombone.)	Guion p. 171
1773 A.D.	Supposing the Gossec's claim to the first use of trombone is false, the first composer to use trombones is Jean-Joseph Rodolphe in his opera <i>Isamenor</i> .	Guion p. 172
1778 A.D.	<i>Roland</i> , by Nicola Piccinni, "is ahead of its time in requiring only one trombone and in not having any supernatural connotations or any other identifiable affective significance except possibly sadness or sorrow." "The most unusual feature is that [the trombone] does not always have the longest notes in the texture. In fact, for one brief moment, the trombone has the most active of the wind parts, and this in a fast movement."	Guion p. 250
late 1700s A.D.	The first symphony that documents the use of trombones is Beck's Symphony in the key of Eb forty-four years before Beethoven's Fifth Symphony.	Guion p. 267
late 1700s A.D.	Gluck widely uses trombones in his works: <i>Iphigenie en Aulide</i> (1774), <i>Orphee et Euridice</i> (1774), <i>Alceste</i> (1776), <i>Iphigenie en Tauride</i> (1779), <i>Echo et Narcisse</i> (1779) . In his works, Gluck "nearly always uses trombones to signify the supernatural or funereal aspects of the drama."	Guion p. 173
late 1700s A.D.	Trombones are used in a "significant number" of French operas and ballets - potentially 21.	Guion p. 174

History of the Trombone

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Date	Information	Citation
1780-1790s A.D.	"Mozart used trombones in three operas: <i>Idomeneo</i> (K. 366, 1781), <i>Don Giovanni</i> (K. 527, 1787), and <i>Die Zauberflote</i> (K. 620, 1791). Significantly these are his only operas with strong supernatural or religious elements, and the trombones have no other function but to support those elements."	Guion p. 240
1780s-1790s A.D.	Trombone parts written in French Military music are generally simplifications of other parts. The most commonly used trombone for this music is the bass trombone. When used, the Alto and Tenor trombones provide "harmonic filler."	Guion p. 289-294
1780s-1790s A.D.	"The basson was the primary bass instrument" in the military band, followed by the serpent and bass trombone.	Guion p. 289
1784 A.D.	Trombones had not been used in England in such a long period of time that it was difficult to find experienced players for the "Handel Celebrations."	Bate p. 146
1787 A.D.	Haydn marks his trombone parts in <i>The Seven Last Words</i> with a wide range of dynamics and, rare for its time, articulations: "Nearly every movement includes slurs and staccato."	Guion p. 222
1787 A.D.	Antonio Salieri uses trombones in more scenes than any other opera of the time in <i>Tarare</i> . He does not always use the trombones to signify the super natural, but "the smell of gloom and death hangs heavily over each scene" in which the tromboes play.	Guion p. 244, 246
1787 A.D.	Carse shows three trombones in the royal orchestra of Berlin in 1787.	Guion P. 267
1789 A.D.	The Opera [(Paris)], the Concert Spirituel, and the Theatre de la rue Feydeau hire the first full-time trombonists in French ensembles. After this point the trombone becomes a regular member of concert and operatic orchestras.	Guion p. 177
1789-1799 A.D. and following	During and after the French Revolution, trombones are used less in opera and theater music. One trombone part becomes more common - it is usally a bass trombone part (played on Bb tenor).	Guion p. 252-3
1789-1815 A.D.	Philippe Widerkehr was a faculty member of the Paris Conservatory and probably played and taught trombone.	Guion p. 190

History of the Trombone

P. 18

Date	Information	Citation
1790 A.D.	"Cudworth's examination of Vauxhall Gardens musical programmes...indicates that the slide trumpet may have already been used by Sarjant... and not only to correct intonation," but for melodic purposes as well.	Baines p. 182
1790-1806 A.D.	40 out of 86 operas written during this time period used trombone. A table of these operas can be found on the cited pages.	Guion p. 191-3
1790s A.D.	The trombone becomes "a regular and expected member" of French orchestras.	Guion p. 169
1790s A.D.	Some "158 pieces of [(French)] revolutionary band music" were composed and "at least 71 call for one to three trombones."	Guion p. 186
1791 A.D.	Nearly all French operas now contain the use of the trombone in their scores, used primarily in loud tutti passages.	Guion p. 191
1791 A.D.	The most famous of Mozart's trombone passages "is the tenor trombone solo in the 'Tuba Mirum' of the <i>Requiem</i> ."	Guion p. 213
1793 A.D.	Daniel Steibelt's <i>Romeo et Juliette</i> "represents a step of sorts in the dramatic emancipation of the trombone." He used trombone(s) throughout the opera and without specific relation to the supernatural. Although written for three trombones, in general only the third, or bass, trombone plays.	Guion p. 258
1793(4) A.D.	"Gossec's Republican compositions, <i>Le Triomphe de la Republique</i> , is fully and effectively scored for...three trombones..."	Carse p. 166
1793-1802 A.D.	For two years during this time period a Pierre Marciliac is listed as a trombone teacher at the Paris Conservatory.	Guion p. 190
1795 A.D.	A decree was made that founded the Paris Conservatory and allowed for 115 artists - "one was designated as a trombone teacher and three as performers on trombone."	Guion p. 191

History of the Trombone

P. 19

Date	Information	Citation
1800-1870 A.D.	"The functions of trombones in orchestration show some expansion during the second quarter of the nineteenth century. French and Italian composers wrote largely for three tenor trombones, and continued to place the harmony in close position; the Germans remained true to the old group of alto, tenor, and bass, spreading the parts over a rather wide compass. That trombones should add the weight of their tone to any loud chord or tutti was now more or less a convention. The value of the effect of soft harmony on trombones was appreciated by, and exploited by, practically all composers during the period immediately following the time of Weber. The idea of giving trombones independent thematic matter, was as yet undeveloped, yet it was in this period that composers began to treat the trombone as an independent voice. Great strides in this direction were made by Berlioz and Wagner before the mid-century has passed, but the most substantial advance was still to come, and belongs to the third quarter of the nineteenth century."	Carse p. 249-50
1800s A.D.	"Trombone parts already foreshadow the now conventional grouping in three."	Carse p. 20
1800s A.D.	"John Hyde and a maker Woodham claimed to have invented this 'Chromatic Trumpet' which became under the name 'Slide Trumpet' a celebrated orchestral and solo instrument in England through much of the nineteenth century."	Baines p. 182
1800s A.D.	The trombone (of the 19th century) has not changed much from descriptions of trombones from the 16th and 17th centuries.	Carse p. 218
1800s A.D.	French and Italian orchestral composers usually wrote for just tenor trombone while German orchestral composers wrote for alto, tenor, and bass trombone in F.	Carse p. 218, 249
1800s A.D.	"Some military band trombones were made with the bell pipe coiled in a loop so that the sound was projected back over their player's shoulder, and in others the bell itself was replaced by a grotesque animal mask..."	Bate p. 54
1800s A.D.	Some French trombones were equipped with a "mushroom valve" in the bottom bow of the slide which "could be opened by a slight pressure against the floor."	Bate p. 86
1800s A.D.	The valve trombone is used in marching or mounted military bands.	Bate p. 64
1800s A.D.	Military bands create a lasting revival of the use of trombones.	Bate p. 148

History of the Trombone

P. 20

Date	Information	Citation
early 1800s A.D.	Frohlich is "the first writer to describe the modern system of seven chromatic positions with B flat the first..."	Baines p. 115
early 1800s A.D.	L.E. Jadin requires a bass trombone to play a D (below the staff). For a trombone in Bb or A this is impossible, "except as a false tone," as a trombone with a trigger had not yet been invented.	Guion p. 294
early 1800s A.D.	"Instrument-makers...[fit] deep cups or barrels containing cork washers around the roots of the inner slides as 'shock absorbers'" to prevent "damage to the tops of the outer slide-tubes when smartly returned to the closed position." Cork was sometimes later replaced with "short spiral springs."	Bate p. 51
1800 - 1825 A.D.	In large opera and choral works three trombones are standard, but they are an exception for orchestral works.	Carse p. 220
1800 - 1825 A.D.	Trombones are used as harmonic support or to provide more volume to support a climax. "More novel was the use of trombones fo very soft harmony, such as occurs in some of Schubert's later symphonies, and in Weber's operas."	Carse p. 229-30
1800 - 1825 A.D.	A tuning slide and water key is added to the trombone.	Carse p. 218
1800-1801 A.D.	"In Cherubini's <i>Les deux journess</i> (1800) and Dalayrac's <i>Leheman</i> (1801), the trombone nearly always coincides with the appearance of soldiers." This differes from the previous associaton with the supernatural and funereal.	Guion p. 194
1801 A.D.	Nicolas Dalayrac mostly associates the trombone with soldiers in <i>Leheman</i> . <i>Leheman</i> has only one trombone part as is common in post-revolutionary French operas.	Guion p. 261
ca. 1808 A.D.	Roy and Muller's Tutor says "the trumpet should be grasped as close as possible to the mouthpiece, that the proper pressure may be given to the lips."	Baines p. 33
1809 A.D.	Beethoven's Fifth symphony is the first widely known symphony to use trombones. They do not play, however, until the fourth movement and "Beethoven expects the alto trombonist to sit through the first three movements and then begin the fourth with an unprepared c"."	Guion p. 277-8

History of the Trombone

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Date	Information	Citation
1809 A.D.	Beethoven only uses two trombones sparsely in two movements of his Sixth Symphony. The parts are unsubstantial and are generally used to provide volume.	Guion p. 280-1
1811 A.D.	"Joseph Frolich's <i>Vollstandige theoretisch-practische Musikschule</i> includes the first modern description of the trombone."	Guion p. 1
1811 A.D.	In his treaty, Frolich notes two important changes to the trombone in the nineteenth century: "First, the trombone is described as having seven chromatic positions instead of four diatonic ones. Second, it is no longer in A, but in Bb."	Guion p. 7
1811 A.D.	Beethoven uses trombones to represent the voice of God in his oratorio <i>Christus am Oelberge</i> .	Guion p. 223
1812 A.D.	" <i>Allgemeine musikalische Zeitung</i> (col. 761-2) reports a hand-horn with a playing slide by Dickhuth, Mannheim. His slide could be pulled back a 'half-span' by the left thumb against a clock spring."	Baines p. 180
1812 A.D.	"Beethoven's <i>Equali</i> ...may literally be named for the four equal (tenor) trombones..."	Baines p. 243
1812-13 A.D.	Instruments made for a Cossack regiment include a double-slide bass trombone.	Baines p. 188
1813-1883 A.D.	An American design of a rotar valve uses a cord or string to transfer the motion from the push-rod to the valve.	Bate p. 173
1815 A.D.	The invention of the valve, by Stoelzel and Bluhmel, is printed in the <i>Allgemeine musikalische Zeitung</i> .	Baines p. 206-7
1817 A.D.	Schott of Mainz "produced a complete family of double-slide trombones to the design of Gottfried Weber."	Bate p. 56
ca. 1818 A.D.	"In Germany valves had been applied to instruments of trombone proportions." (valve trombone)	Bate p. 63
ca. 1820 A.D.	The valve was introduced to the trombone.	Bate p. 49
ca. 1820 A.D.	Military bands spur use of the trombone.	Bate p. 232
1820s A.D. and later	The first valve trombones were made in Prague or Vienna.	Baines p. 248

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P. 22

Date	Information	Citation
1821 A.D.	Two patents for French slide trumpet, the first by Legram of the Guards, allowing a 16 cm. extension. "Later on the slide was much reduced in width to clear the bell, with 25 cm. travel, and a tuning slide placed in the rear bow."	Baines p. 184
1824 A.D.	Beethoven's Ninth Symphony uses trombones.	Guion
1824 A.D.	John Shaw is awarded a patent for a valve design for "transverse spring slides for trumpets, trombones, French horns, bugles, and every other instrument of the like nature." He envisioned "five ascending valves and one descending valve" for the trombone.	Bate p. 156-7
1825-1850 A.D.	"Practically all opera scores of this period include parts for piccolo, for trombones, very often for serpent or ophicleide, for extra percussion instruments, and not infrequently for one or two harps, cor anglais or bass clarinet."	Carse p. 245
1825 - 1850 A.D.	Trombones are used in "practially all opera scores" and are "more frequently demanded" in concert works.	Carse p. 245
1825 - 1850 A.D.	The brass section, now more commonly containing a trombone trio, "could be trusted to speak alone without the co-operation of unrelated types of instruments."	Carse p. 246, 248
1825 - 1850 A.D.	"Composers begin to treat the trombone as an independent voice...Great strides were made by Berlioz and Wagner."	Carse p. 250
1825 - 1850 A.D.	Berlioz may have "been the first to fully realize the immense power and effect of trombones playing thematic matter in unison."	Carse p. 259
1828 A.D.	Bluhmel produced the "conical turning-canister valve" - the predecessor to the rotary valve.	Baines p. 211
1829 A.D.	Bluhmel's rotary valve is "improved in Prague...by the hornist Kail...in two respects: reduction in size, and use of spiral springs."	Baines p. 211
1832 A.D.	Joseph Reidle was granted a k.k.Privilegium "for his Rad-Maschine." This is the first rotary valve.	Bate p. 162
1833 A.D.	Wieprecht's and Morit'z "Steckerbuchsenventile" ('pin capsule-valves') are patented. "These are the Berlin pistons."	Baines p. 211-2
1837 A.D.	Ferdinand David writes his <i>Concertino for Trombone and Orchestra</i> .	Baines p. 245

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P. 23

Date	Information	Citation
1839 A.D.	"The Paris maker Perinet...patented his ' <i>gros piston</i> ' which is virtually the modern piston valve."	Baines p. 213
1839 A.D.	The thumb valve for trombone is invented by Sattler in Leipzig begins the era of the B flat/F trombone.	Baines p. 245
last half of the 1800s A.D.	"Alto and bass trombones in E-flat became practically obsolete." In England, the bass trombone in F gives way to the bass trombone in G. The standard orchestral trombone trio evolves from alto, tenor, and bass to two tenors and one bass.	Carse p. 218
last half of the 1800s A.D.	Bass trombone still being used in F and/or G depending on local.	Carse p. 293
ca. 1850 A.D.	Trombone parts can be found in most opera scores and the instrument has secured its place in the concert orchestra.	Bate p. 233
ca. 1850 A.D.	The modern orchestra (including trombones but not yet tuba) is complete.	Carse p. 269
ca. 1850 A.D.	The first Bb trombone with an F-attachment appeared in France around 1850. "A piston valve was usually preferred to a rotary one."	Bate p. 60
ca. 1850s A.D.	The bell of brass instruments, including the trombone, was rolled outward over a wire, "usually of iron," and was either soldered or not.	Bate p. 85
ca. 1850s A.D.	Stockings are added to the trombone slide.	Baines p. 111
1850 - 1883 A.D.	Wagner writes for contra-bass trombone in some of his works.	Carse p. 270
1855 A.D.	"von Gontershausen tells us that the best German players were...getting rid of their valve trombones and reverting to the classical slide instrument."	Bate p. 64
1858 - 1924 A.D.	Puccini uses three tenor trombones and one bass trombone.	Carse p. 329

History of the Trombone

P. 24

Date	Information	Citation
before 1860 A.D.	"...the classic French narrow-bore trombone was perfected by Courtois, with bore c. 11.4 mm continued up to the commencement of the tuning slide, then expanding through the bow to a 15 cm. bell."	Baines p. 243
1862 - 1918 A.D.	French composers are still writing for three tenor trombones.	Carse p. 324
1862 A.D.	Boosey and Sons exhibited a 'basso prfondo' or contrabass trombone.	Baines p. 247
1864 A.D.	Arban also approves of pressure on the lips and "adds by pulling back the corners of the mouth one can obtain a more open sound."	Baines p. 33
1870-1935 A.D.	"The organization of the trombone trio - two tenors and one bass - was practically stabilized, with however, some continued vacillation between the claims of a bass trombone built in either F or G."	Carse p. 293
1870-1935 A.D.	"Like most French composers, Debussy wrote for three tenor trombones, and placed the parts close together."	Carse p. 324
late 1800s A.D.	Silvani and Smith of London extended the length of the barrels and springs (used as stoppers) to lengthen the slide and provide "an 'eighth' position and attendant harmonic series, the slide being drawn back far enough to raise the whole instrument a semitone above its normal pitch."	Bate. P. 52
ca. 1883 A.D.	Mouthpiece Illustrations: Horn, Cornet, Flugel-horn, Euphonium, Trumpet, Trombone.	Baines p. 22
1892 A.D.	British trombone makers started listing medium bore trombones as well as the standard small bore.	Bate p. 61
1892 A.D.	Debussy's orchestration of the trombone is sparse and sparing, Carse uses the example of Gigues in which: (...in the latter piece - some 235 bars of music - the trombones play only in fourteen bars, and quite softly in eight of these."	Carse p. 324
early 1900s A.D.	The idea of a Bb trombone with an F-attachment "really took root and flourished" in Germany "at the beginning of the present century."	Bate p. 60
early 1900s A.D.	The term "Tenor-bass was coined" in response to the acceptance and use of the Bb/F trombone in Germany at the beginning of the 20th century.	Bate p. 60

History of the Trombone

P. 25

Date	Information	Citation
1903 A.D.	E.E. Stuart and C. Grinstead "applied for a patent on a" system to the F-attachment. The system worked by using a cord and pulley arrangement to extend the length of the bell section using "supplementary slides...The extra slides were returned to the closed state by light spiral springs."	Bate p. 56
ca. 1906 A.D.	Petit in France says to put the "hand on the stomach to check that air is drawn in by pulling down the diaphragm, not by raising the chest."	Baines p. 34
1923 A.D.	By 1923 "all the notable British symphony [trombone] players had adopted the 'medium' or the 'large' bore" trombone over the 'small' bore "peashooter."	Bate p. 60
1926 A.D.	J. Hutchinson was granted a British patent "for a trombone slide, the inner tube of which had a relatively short stocking, while accurate centering was maintained at the other end by a close-fitting bush sprung into the outer tube. Messrs Boosey and Co. produced this type of slide under the trade name of 'Perfecta Truline,' and fitted cork buffers."	Bate p. 53
1927 A.D.	F. A. Beusscher patented another means of circumventing the problem of dents to slides by attaching "inwardly projecting tubes - attached within the two ends of the slide..."	Bate p. 53
1963 A.D.	An F contrabass trombone with a normal slide was designed by Kunitz. It "is named <i>Cimbasso</i> after the so-named parts in Verdi, which it was brought out in the first place to deal with."	Baines p. 247