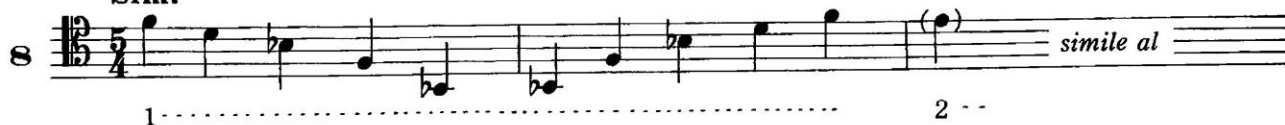


Andante, ben marcato**Sim.****Sim.****Adagio, marcato**

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Adagio, marcato

Adagio, marcato

19

20 *f* 1 - - - 2 - - - 3 - - - - - 7 - 6 - 5 - *simile al* 1 3 1

21 *f* 1 - - - 2 - - - 3 - - - - - 7 - 6 - 5 - 1 - *simile al* *simile al*

22 

23 *f* 1 - v 2 - 3 - *simile al* 7 6 5 *simile al*

24 *8va*

Adagio

25 *ff to pp*

[illegible][illegible]

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PART II

Slow Slurs

When using slow slurs in a preliminary routine, it is suggested that the tempo of the tactus be kept low, and that the pitches be precisely placed, even though the slurred connection be smooth. Increasing use of dynamics is recommended.

1 *sim.*

2 *sim.*

3 *sim.*

4 *sim.*

5 *sim.*

6

7



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PART III

Flexibility

In this text, flexibility may be defined as the coordinated muscular adjustments necessary to move from one pitch to another in the smoothest and most precise manner. The usual exercise for this objective is rapid slurring over harmonic partials, with frequent changes of direction.

Certainly "flexible" playing does not preclude the use of the tongue: it only recapitulates the premise that there must be no dependence on attack to produce a tone.

There can be no doubt that this type exercise is of paramount benefit. When used as the preponderance of preliminary material, it should be played rapidly, without unintentional accent, and with the utmost smoothness of musical line.

Allegro sempre

1

2

3

7

simile al

simile al



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[illegible]

ORNAMENTATION

Although ornamentation, properly executed, is a manifestation of flexibility, only the development of the superior whole tone trill, the superior single appoggiatura, and the inferior double appoggiatura will be treated in selections for routine. Good performance, even of appoggiature, tends to force the material into an area better covered in the study of false positions.

Articulation of the single mordent and of the gruppetto (or turn) is limited to examples in the romantic and contemporary tradition. Renaissance, baroque, and classical interpretations are matters of rhythm and style, rather than differences of mechanical execution.

The requirements of authentic interpretation according to the period with which music must conform is not the concern of this text.

In number six of the Rochut transcription of the Bordogai Vocalises is found a phrase whose consequent holds three superior single appoggiaturi. This accidental juxtaposition is an admirable example of the three kinds of execution necessary to the performance of this ornament on the trombone.



Example 1.

From "MELODIOUS ETUDES FOR TROMBONE BK. I" by Joannes Rochut
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Refer to example 3, page 55

80 A 1 2 7

B 1 2 7

C 1

2 7

D 1

(1) 2

(7)

Refer to example 4, page 56

81 A 1

1

1



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PART II

Major Scale Review



Major Arpeggio Review



Chromatic Scale Review



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