



**Simone**

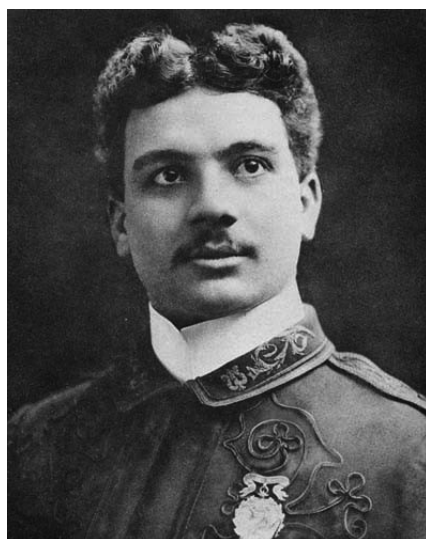


# **MANTIA**

**The**

# **Trombone Virtuoso**

**Method Book**

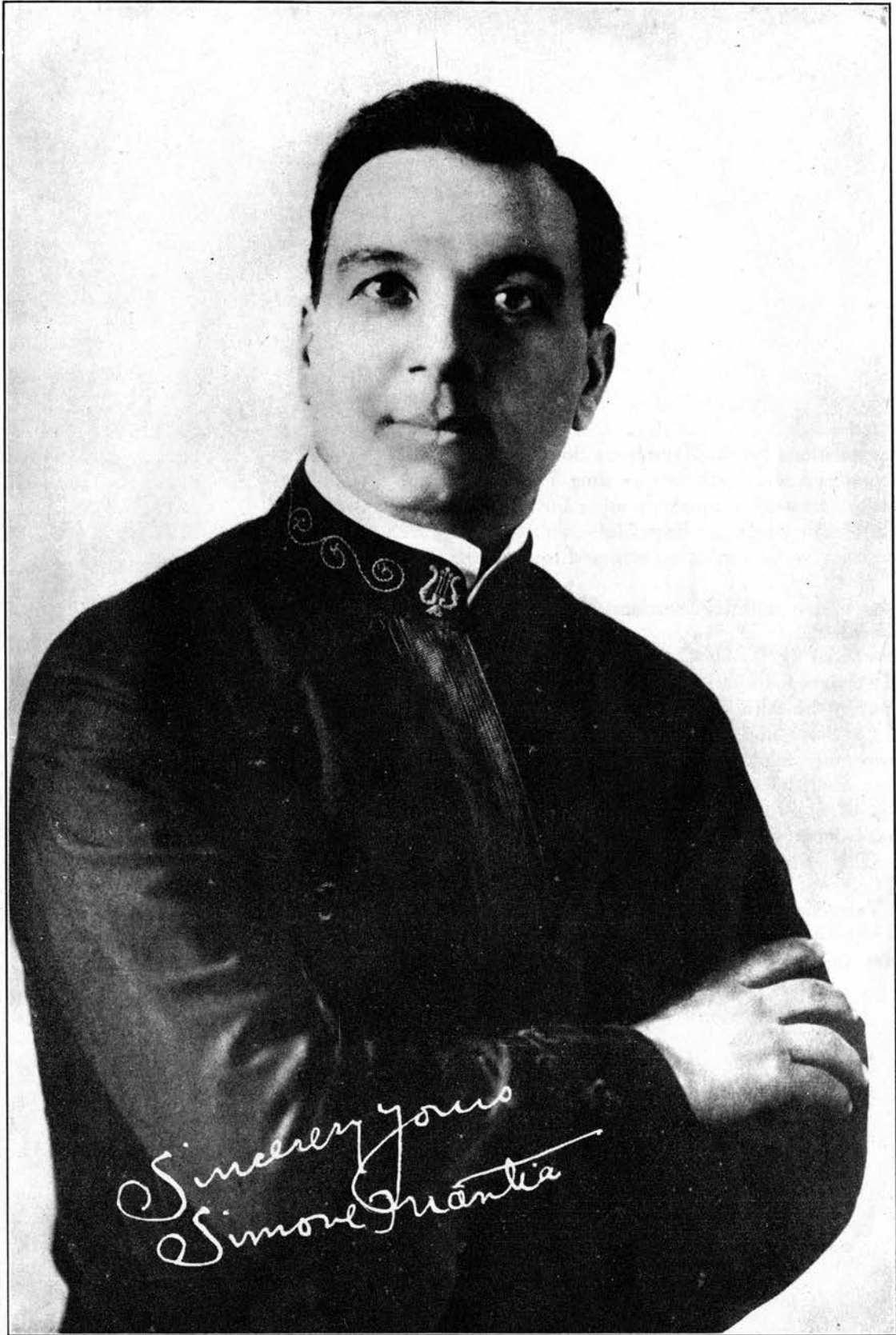


*compiled & edited by*

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**Cherry Classics Music**  
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THE AUTHOR

# Biography

By Gretchen Renshaw, edited by John van Deursen

**Simone Mantia** (1873-1951) was one of the most important [euphonium](#) virtuosi in the history of the instrument. Mantia was truly an inspiring artist and a major contributor to the advancement of the instrument, and through his teaching and writing of instructional materials, such as this publication, Mantia was able to pass on his knowledge to future generations.

Born on February 6, 1873 in Palermo, Italy, Mantia began playing the alto horn at age 9. Three years later, he received instruction on the euphonium and also began playing valve trombone. His talent was obvious from an early age and soon led to an illustrious career.

In 1890, the Mantia family immigrated to New York City where he soon began playing professionally in orchestras on trombone and in bands on both trombone and euphonium. His euphonium took him to the Jules Levy and Schneider Bands, and his trombone earned him a position in the Grand Opera House in Brooklyn. According to his biography found in *Arban's Famous Method for Slide and Valve Trombone and Baritone*, edited by Charles L. Randall and Mantia, "when the necessity arose in [the Opera House] orchestra to replace the valve with the slide trombone, [Mantia] was given one week's time to learn this instrument or relinquish his position." Not having the financial means to get lessons on the slide trombone, Mantia learned this new instrument on his own in just five days and was able to keep his position!

Mantia finally burst onto the international music scene in 1896, when he joined [John Philip Sousa's Band](#) as the euphonium soloist, and by 1900 had become known as the "best euphonium player in the world" when he toured Europe with the Band. Mantia often appeared as a substitute for [Arthur Pryor](#), trombone soloist, as Pryor's heavy playing schedule sometimes rendered him unable to play his best. Mantia continued in this role later when he joined Pryor's own band after 1904. Later, Mantia moved on to conduct his own ensemble, the Arcade Orchestra, which performed throughout the summers for five years during the 1920s at the Arcade Pier in Asbury Park, New Jersey. Other ensembles with which Mantia played throughout his career include the Philharmonic Society of New York, Victor Herbert's Orchestra, the Russian Symphony Orchestra, the Philadelphia Grand Opera Company, and the Chicago Opera.

In addition to performing as a soloist, member, or conductor of wind bands, Mantia was a trombonist with the Metropolitan Opera Orchestra for over 35 years. Certainly a highlight of his career with this ensemble was from 1908-1915, when Mantia worked under the baton of the legendary conductor [Arturo Toscanini](#). Toscanini wanted to perform Italian operas, which provided many technical challenges to the Orchestra's section of slide trombones. The section complained that the parts were so difficult that they could only be played on valve trombone, but the argument was quickly settled when Toscanini asked the very able Mantia to demonstrate these parts on his slide trombone.

Mantia's contributions to the euphonium repertoire are significant. A composer and arranger, Mantia recognized the need to expand the euphonium repertoire and arranged pieces from a wide variety of sources – cornet and trombone solos and vocal pieces, for example. In addition, Mantia composed several solos, most of them in the theme and variations style to show off his incredible technical facility. Some of his more well known compositions and arrangements are "[Believe Me If All Those Endearing Young Charms](#)," "[Fantaisie Original](#)," "[Auld Lang Syne](#)," and "[The Southerner](#)."

Recordings helped to spread Mantia's masterful playing to a worldwide audience and he can be heard playing euphonium on many recordings of the Sousa and Pryor Bands and with the NBC Symphony Orchestra on trombone. He also made several recordings for [Edison Records](#) and [The Victor Talking Machine Company](#). Mantia's playing can currently be heard on YouTube on a 1949 Cities Service Band of America radio broadcast of him playing his own composition, the "[Valse Caprice 'Priscilla](#)," which he dedicated to Sousa's daughter, Jane Priscilla Sousa.

Mantia continued to perform in ensembles and as a soloist until just a week before his death on July 25, 1951.

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## INTRODUCTION

The prime object in writing this book has been to provide a new and entirely up-to-date Trombone Method and to present it in as concise and practical a manner as possible. To this end I have only included exercising material which, to my mind, would improve the musicianly ability and technical dexterity of the more advanced player. I feel thoroughly convinced that the conscientious and patient practice of the exercises included, will bring about rapid improvement, simplify many of the technical problems which Trombone players are confronted with as a rule, and that after completion, the performer, in addition to gaining a more thorough knowledge of the instrument and its many new and improved positions, will have developed a stronger and more reliable embouchure, enabling him to play with far greater ease and more perfect intonation.

NEW YORK, 1919

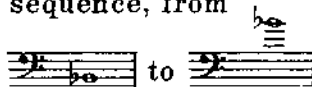
SIMONE MANTIA

## Some personal observations regarding Tone-Production

In my opinion, the best way to improve the quality of one's tone is to practice sustained notes. This should be done regularly every morning before playing anything else. It should be done in the following manner:



Start the tone clearly and precisely, but as softly as possible, increasing it through a gradual *crescendo* to *fortissimo*; then *decrescendo* to *pianissimo*. In doing this, be careful to keep the tone steady, and do not get sharp in the *crescendo* or flat in the *decrescendo*. It would be a good idea to practise the long tones in chromatic sequence, from



It is not necessary, or wise, to make a rule of practising a certain length of time each day, and one should exercise judgment in this respect. Do not play when the lips are tired, and rest frequently, during practice.

Do not press the mouthpiece too tightly against the lips.

Some players acquire the habit of producing a tremolo in their tone. Personally I am opposed to this style, and have always tried to avoid it.

I use more of the upper lip than the lower, but many players achieve good results with the direct opposite.

I also play with wet lips, although some of the world's greatest players advocate playing with dry lips.

Do not hold the slide tightly with your fingers, and be sure that the wrist is loose, just as it would have to be in using the bow on a violin.

This page shows the four clefs, which a Trombonist, aspiring to become a symphony or grand opera player, will be apt to meet at any time. Every serious-minded student should make it a point to be familiar with these clefs. The one most frequently used is the Bass Clef, but in Grand Opera and Symphonic works, the Tenor and Alto Clefs are used to a considerable extent for first and second Trombone parts. The third Trombone occasionally, (but very seldom) is written for in the Alto Clef. As a general rule however, third Trombone parts are confined to the use of the Bass Clef.

The examples as given on this page, show that with each different clef, the names of the various lines and spaces of the staff, change.

When the Trombone part is written in the Bass Clef, the note sounds precisely as written, just like any C-instrument.

When the Trombone part is written in the Tenor or Alto Clefs, the notes will also sound as written. For instance C will sound the same as C on the piano or violin.

When the Treble Clef is used, the music does not sound as written. If the B flat Tenor Trombone is used, it becomes a so-called transposing instrument, and when C is written it will, in reality, sound B flat, Concert Pitch.

These examples are practically self-explanatory, and can be used for future reference and guidance.

### Bass Clef

The Bass Clef section shows two staves. The top staff has a bass clef and contains notes E, F, G, A, B, C, D, E, F, G, A. The bottom staff has a bass clef and contains notes B, C, D, E, F, G, A, B, C, D, E, F. Each note is accompanied by a diagram of the trombone slide position.

### Treble Clef

The Treble Clef section shows two staves. The top staff has a treble clef and contains notes F, G, A, B, C, D, E, F, G, A, B. The bottom staff has a treble clef and contains notes C, D, E, F, G, A, B, C, D, E, F, G. Each note is accompanied by a diagram of the trombone slide position.

### Tenor Clef

The Tenor Clef section shows two staves. The top staff has a tenor clef (C-clef on the fourth line) and contains notes E, F, G, A, B, C, D, E, F, G, A. The bottom staff has a tenor clef and contains notes B, C, D, E, F, G, A, B, C, D, E, F. Each note is accompanied by a diagram of the trombone slide position.

### Alto Clef

The Alto Clef section shows two staves. The top staff has an alto clef (C-clef on the third line) and contains notes E, F, G, A, B, C, D, E, F, G, A. The bottom staff has an alto clef and contains notes B, C, D, E, F, G, A, B, C, D, E, F. Each note is accompanied by a diagram of the trombone slide position.

The following exercises are written in quarter notes. Be very careful of the D in the fourth position. The  $\flat$  indicates that the slide should be extended slightly, to get accurate intonation. In some passages it would be advisable to take the note in the first position. After a little practice, the player should be able to judge for himself as to which position will give the best results.

### Key of C



### Key of B $\flat$





Key of E $\flat$ 

## Key of F

Key of A $\flat$ 

Tarantella N<sup>o</sup> II

58

1 b4

b4 #4 1 #4 1 b4

1 b4

6 6 6

b4 #4 3 #2 b4 b4 #4

b4 1 b4

3 1 6

b4 1 3 #4 6

### Key of B $\flat$

1

Musical staff 1, Key of B $\flat$ . The staff is in 12/8 time with a key signature of two flats. The melody consists of eighth notes. Fingering numbers 1, 2, 3, 4, and 6 are placed above the notes. The piece ends with a double bar line.

Musical staff 2, Key of B $\flat$ . The staff is in 12/8 time with a key signature of two flats. The melody consists of eighth notes. Fingering numbers 6, 1, 1, 6, 6, 6, and 6 are placed above the notes. The piece ends with a double bar line.

### Key of F

2

Musical staff 3, Key of F. The staff is in 12/8 time with a key signature of one flat. The melody consists of eighth notes. Fingering numbers 6, 6, 6, 6, 6, 6, and 6 are placed above the notes. The piece ends with a double bar line.

Musical staff 4, Key of F. The staff is in 12/8 time with a key signature of one flat. The melody consists of eighth notes. Fingering numbers #5, 6, 6, 6, 6, 6, 6, and 6 are placed above the notes. The piece ends with a double bar line.

## Exercises in the Treble Clef

As a rule, the Treble Clef is used only for playing so-called Tenor parts in band arrangements. The regular Trombone parts for band however, are written in the bass clef. The Treble Clef is never used in orchestra work of any kind.

When playing in the Treble Clef, the notes do not sound precisely as written, as the chart shows. When playing in the Bass Clef, the notes sound precisely as written. In other words, when playing in Treble Clef, the note written as C, actually sounds B flat, one whole tone lower, while if playing in the Bass Clef, the note written as C actually sounds C, - concert pitch.

Many amateurs can only read in the Treble Clef, whereas if they could read in the Bass Clef, it would put an end to many of their troubles.

## Moderato

*p*

*f* *p cresc.*

*a tempo*

*rit.* *p*

*b $\sharp$*

## Polka

29

*f* *rit.* *p*

*accel. e cresc.* *rit.* *a tempo*

*rall.* *mosso*

## Slurring Exercise

Legatissimo

47

12/15

12/15

12/15





# Galop

29

Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. Dynamics include *p* (piano) and *ff* (fortissimo).

Musical staff 2: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. Dynamics include *p* (piano) and *ff* (fortissimo).

Musical staff 3: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. Dynamics include *p* (piano).

Musical staff 4: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. Dynamics include *p* (piano). The staff includes first and second endings, marked with '1' and '2' in boxes.

## Old Folks at Home

S. MANTIA

