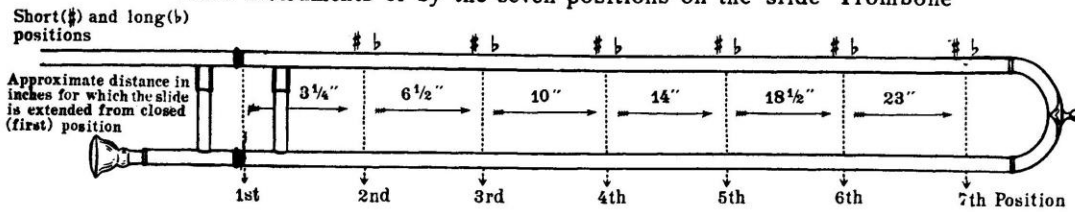


Table of Harmonics

which can be produced by the seven valve combinations on
valve instruments or by the seven positions on the slide Trombone



Without valves (open)	Harmonics	
2nd valve lowers a half tone		
1st valve lowers a whole tone		
1st & 2nd valves (or 3rd valve alone) low- er a tone and a half		
2nd & 3rd valves lower two tones		
1st & 3rd valves lower two tones and a half		
1st, 2nd & 3rd valves lower three tones		
Fingering for valve instruments	1: 2: 3: 1: 2: 3: 1: 2: 3: 1: 2: 3: 1: 2: 3:	
Chromatic Scale		
Names	E (F♭) F (E♯) F♯ (G♭) G G♯ (A♭) A B♭ (A♯) B (C♭) C (B♯) C♯ (D♭) D E♭ (D♯)	
Positions for Slide Trombone	7 6 5 4 3 2 1 7 6 5 4 3	

F♯ (G♭) G G♯ (A♭) A P

5 4 3 2 6

*) Small size quarter note
27288-246



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First Studies

According to the special directions provided throughout this new edition by Simone Mantia to master accurate intonation, some positions must be slightly raised: indicated by the sharp (#). Some lowered: indicated by the flat (b). This process to be used when near the respective intervals, instead of shifting distances:

Directions for accurate intonation.

Meaning with Raised Fifth Pos. Raised Sixth Pos. Lowered Fourth Pos. Raised Second Pos.

The positions for trombone are shown above, and the fingering for valve instruments beneath the notes.

Exercise 1: Trombone positions (1st Pos., #5th, 4th, 3rd, 4th, 1st, #6th, 2nd, 1st, #5th) and valve fingerings (0, 0, 0, 0, 1/2, 1/2, 1, 1, 1, 1, 1/2, 1/2, 0, 0, 2, 2, 0, 0, 0).

Exercise 2: Trombone positions (1st Pos., 4th, 2nd, 1st, 4th, #6th, 2nd, #5th, 1st, 6th, 3rd, 1st, 2nd, 4th, 1st, 2nd, 4th, 1st) and valve fingerings (0, 0, 1/2, 1/2, 2, 2, 0, 1/2, 1/2, 2, 2, 0, 0, 1, tu, tu, 0, 0, 2, 2, 1/2, 0, 0, 2, 2, 1/2, 1/2, 0).

Exercise 3: Trombone positions (4th, 3rd) and valve fingerings (3, 1, 3, 1, 0, 1, 0, 1/2, 0, 1/2, 2, 1/2, 1/2, 3, 1, 3, 1, 0).

Exercise 4: Trombone positions (4th, 3rd) and valve fingerings (1, 2, 1, 2, 1, 2, 0, 1, 0, 1, 0, 1, 0, 1, 0, 2, 0).

Exercise 5: Trombone positions (4th, 3rd) and valve fingerings (2, 1, 2, 1, 2, 1, 0, 1, 1, 3, 1).

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When playing notes of longer duration, the tongue does not return so quickly to its place. Thus a fast tongue is one which is able to withdraw quickly from the lips and return immediately to stop the air current. As before stated, it is not a strike at all but a withdrawal and a fast return which causes a rapid staccato. In this process, no movement is made of the jaw. It is quiet—nothing moves but the tongue. The throat is open as when taking rapid short breaths. This explanation refers to middle register such as F closed position on Trombone.

21

The continuous slurring in exercises from number 10 on, while suitable for the valve Trombone and Baritone, is to be disregarded for the Slide Trombone.

6

7

8

9

10

11

27288-245

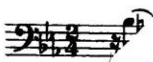


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3

Remember all for



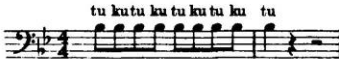
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DOUBLE TONGUING

Double Staccato

This kind of *staccato* is of great assistance in the execution of scales, or arpeggios, in the binary rhythm. In order to execute this exercise with precision, it must be practised slowly, attention being paid to the principles set forth for the *coup de langue* in triple *staccato*.

The student should, first of all, pronounce the syllables: 

As will be seen, the tongue performs a to-and-fro movement, which is very difficult to obtain with perfect equality; but once this desideratum has been arrived at, the most difficult passages may be executed with all desirable speed, energy and *brio*.

After having practised all the studies connected with this kind of articulation, recourse may then be had to the scales, the perfect chord, the chords of the dominant seventh and diminished seventh. These should be executed by employing the same *staccato*, so as to accustom the fingers or slide to proceed in conformity with the tongue. This practice will be fruitful in its results. (See exercises 77 to 114)

77 

78 

79 

80 



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