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**Those examples numbered with the suffixes "A" and "B" are mentioned in the text, but are not written out in full.*

To Mary Ann



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	Example Audio <small>(Marked with an R in book)</small>	Page in Book
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Bill Watrous recorded the following examples:

1, 38, 39, 40, 41, 44, 45, 57, 60, 66, 67, 69, 70, 71, 72, 86, 88, 92, 93, 96, 103A, 108, 110,
113, 116, 118 (half-overtone), 123, 124, 126, 127, 128, 134, 137, 139, 142, 147, 149, 152,
153, 171A, 171B

Alan Raph recorded the following examples:

2, 3, 10, 24, 25, 42, 43, 46, 48, 80A, 81, 104, 105, 106, 107, 109, 111, 112, 115, 118 (F-attachmen
121, 122, 164, 166, 167, 168



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7 Playing fast, clean, and in tune.

Perhaps the most spectacular feature of the slide trombone is the speed with which notes can be cleanly executed. There are several techniques needed to achieve skill in this area.

Linear playing (detached articulation)

Tongue the notes of Ex. 2 while keeping the slide in motion. The slide should stop only to change direction.

Ex. 2 R



Keep the slide moving at an even rate of speed. Play each note short as indicated by the staccato markings. To best achieve this, articulate the consonants of the word "top". That will pinpoint each note and prevent the moving slide from smearing the notes together. Playing short notes with a smooth slide motion may seem at bit like rubbing your stomach while patting your head. It's a bit tricky at first, but it won't take long to develop the knack.

The following exercises will help you with this technique. Play each repeated measure four times. Remember, the slide stops only to change direction.

Ex. 3 R



Ex. 4



Ex. 5



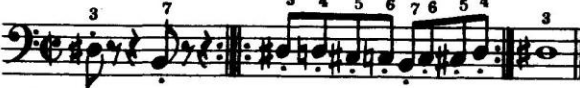
Ex. 6



Ex. 7



Ex. 8



Ex. 9



Practice the
startin'

Ex. 10 R

Also practice these three-note groups:



Ex. 11



Ex. 12



Practice the same pattern starting on o'

Ex. 14



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26 Development of "da-di-a-di"

Ex. 92R

Da dl a dl a dl a dl Da

Ex. 93R

Da dl a dl a dl a dl a dl a dl Da dl a dl Da dl a dl Da dl Da dl Da

Combine more notes and start using "da" for intermediate accents. Practice the following slowly at first.

Ex. 94 Use "da" for the first note and for each accented note

Da dl a Da

Middle and upper-middle registers work best in the initial development of this technique. Gradually increase the range in both directions. The following exercises are only a guide, however. You should develop your own exercise routine.

Ex. 95

Ex. 96R

Dynamic levels should also be gradually increased as the tonguing technique becomes more comfortable.

Ex. 97

Ex. 98

Work out patterns and exercises in more nuances are added and routine practice, do not neglect to review rhythms and meters, but include intermediate accents.



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Note: All examples of

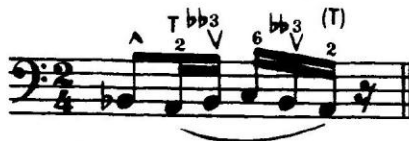
42 F-attachment(isms)

2. The F-attachment also increases the “lip-break articulation” possibilities in all registers. Ex. 164 is the legato version of Ex. 163. It can be played very fast and very clean by tonguing the first and last notes while “valving” (valve articulating) the notes in between. Refer to Ex. 42

Ex. 164R



Ex. 165



T = Tongue
(T) = optional Tongue

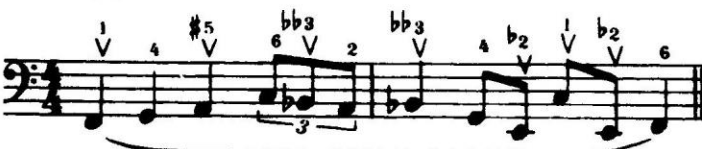
Ex. 166R



Ex. 167R



Ex. 168R



molto legato

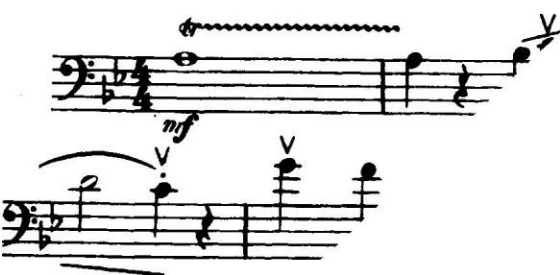
Ex. 169



P'

3. The thumb valve can be used for trills, grace note valve articulations, and half-valve effects.

Ex. 170 Play entirely in 1st position



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