

Introductory Notes

Before any actual instrumental practice is begun, the mouthpiece should be played daily for at least three minutes in slurring and staccato form exercises based on the following example. One-third of the mouthpiece should be placed on the upper lip and two-thirds on the lower lip.

1. *Tu Tu Tu Tu* *TuTuTuTuTuTuTu* *TuTuTu*

2. *Tu-e Tu-e* *Tu-e Tu-e Tu-e* *Tu-e Tu-e Tu-e*

3. *Tu-e Tu-e Tu-e*

4. *Tu-e Tu-e Tu-e*

5. *Allegro*

6. *Tu-e Tu-e Tu-e*

In breathing, breathe only through the corners of the mouth without changing the embouchure. For attaining the higher register, the simultaneous use of the stretching back of the lips and cheeks and the raising of the diaphragm is of prime importance.

For the lower register, general relaxation of the same muscles is essential.

There are 7 basic positions on the slide trombone. They are approximately $2\frac{3}{4}$ inches apart and are reached by lengthening and shortening the slide. On the majority of these positions there are also false positions indicated: +2 or +3. This is simply raising of the position slightly higher or sharper. The student should familiarize himself with them.

In the first position, when the slide is closed the following notes can be obtained:

1) First position (b) B_1 B_2 C_2 C_3 D_2 D_3 E_2 E_3 F_2 F_3 G_2 G_3 A_2 A_3 B_3

2) Second position, the slide moved about $2\frac{3}{4}$ inches (b) B_1 B_2 C_2 C_3 D_2 D_3 E_2 E_3 F_2 F_3 G_2 G_3 A_2 A_3 B_3

3) Third position (b) B_1 B_2 C_2 C_3 D_2 D_3 E_2 E_3 F_2 F_3 G_2 G_3 A_2 A_3 B_3

4) Fourth position at similar distance (b) B_1 B_2 C_2 C_3 D_2 D_3 E_2 E_3 F_2 F_3 G_2 G_3 A_2 A_3 B_3

5) Fifth position (b) B_1 B_2 C_2 C_3 D_2 D_3 E_2 E_3 F_2 F_3 G_2 G_3 A_2 A_3 B_3

6) Sixth position (b) B_1 B_2 C_2 C_3 D_2 D_3 E_2 E_3 F_2 F_3 G_2 G_3 A_2 A_3 B_3

7) Seventh position (b) B_1 B_2 C_2 C_3 D_2 D_3 E_2 E_3 F_2 F_3 G_2 G_3 A_2 A_3 B_3

I. Long Tone Exercises

Very Slow

1 *mf* 1 2 3 4 5 6 7

mf 1 2 3 4 5 6 7

mf 1 2 3 4 5 6 7

Very Slow

2 *p* *mf* \leftrightarrow *p* *mf* \leftrightarrow *p* *simile* 4 6 7

p *mf* \leftrightarrow *p* *mf* \leftrightarrow *p* *simile* 4 5 6

p *mp* *p* *simile* 4

3 *p* *mf* *mf* *simile* 3 4


p *mp* *mf* *simile* 3

Slow

4 *p* 1 2 3

p 1 2 2

p 1



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21 *Slow*

mf *mf* *simile* 4 5 6 7

1 2 3 4 5 6

1 2 3 *simile* 4 5 6 7

1 2 3 *simile* 4 5 6 7

22 *Slow*

mf *mf* *simile* 4 5 7

1 2 3 4 5 6

p *p* *simile* 4 6

1 2 3 *simile* 4 5

23 *Slow*

mf *mf*

1 2

5 6

2 7

6

6



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Moderato

49 *mf* *rit.* 19

Moderato

50 *mf* B A \flat

Moderato

51 *mf*



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II. Interval Exercises

Moderato

60 *mf* 1 3 1 3 6 6 3 1 4 4 1 + 2 3 3 3 3 2 2 2 2 1 1 1 1

Slow

61 *mf* 1 6 4 6 + 2 3 + 2 4 2 4 2 1 2 3 1 3 1 3 1 3 1 3

Slow

62 *p* 1 *mf* simile 2 3

Moderato

63 *mf*

Moderato

64 *mf* 6 5 3 6

6 3

3



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78 *mf* 3 3 3

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Moderato

96 *pp* *ff* *pp* *p* *staccato sempre*

97 *p*

Moderato

98 *p*

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Slow

141 *mf* *stacc. sempre*

142 *staccato* *f*

143 Slow

144 Slow

145

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