

The Slide.

On valve instruments, such as the Cornet or Baritone, the tones are regulated by lengthening or shortening the tubing by means of valves. On the Trombone the same thing is accomplished by means of the slide.

Thus, the slide is really a valve with different stopping places or positions.

The right hand and arm should furnish the same mechanical accuracy of the slide on the Trombone as the mechanism of the valves does on the Cornet or Baritone.

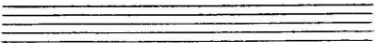
This mechanism of the Trombone is in the right hand and arm.

There are three joints or hinges— the shoulder, the elbow and the thumb; the latter rolling on the cross-piece but never leaving it. The wrist should not bend or move in the handling of the slide— there should be no joint at the wrist.

CAUTION! The slide should not be juggled. It is in no respect similar to the violinist's bow, but more like the violinist's left hand that determines the pitch, or the Cornet player's valves.

In fact it is the Trombone player's valve, and should be used as such— as mechanically perfect as the valves of the Cornet.

Therefore it can readily be understood how important it is that the right hand should put the slide as positively and mechanically as possible in the correct place and hold it firmly there until required by the music to move (instantaneously) to some other position. There should be no guessing in the handling of the slide.

Music is indicated by notes placed upon a staff. A staff consists of five parallel horizontal lines spaced regularly apart, thus: 

These lines and spaces are used to identify or locate the notes.

Music generally is written upon either one or both of two staves (or staves), and they are called clefs.

Example of Treble and Bass clefs, with names and positions of the notes:



* This C is called "middle C" from the fact that it lies indicated on an added line below the staff in the Treble in the Bass clef.

There are other clefs, but for the present the Trombone.

The Bass clef is sometimes called the fourth line, which is F.



The player should become

The sign # is called

The sign b is called



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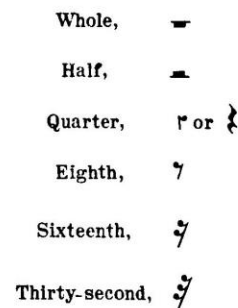
Time or Rhythm

is indicated by different forms of notes or rests, which have a mathematical relation to each other that is identified by their names.

Notes.



Rests.

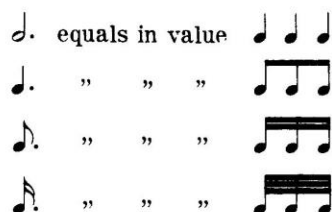


The notes indicate length of tone. The rests indicate length of silence.

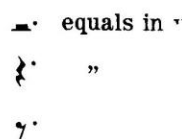
The Dot

placed after a note or rest, indicates an additional length of one half its original value

Notes.



Rests.



The staff is divided into equal parts called MEASURES.

Example:

Each measure has a definite number value. These beats are indicated

Called Four-four or Common

The upper figure indicates kind of note (or value)

The player should forward part

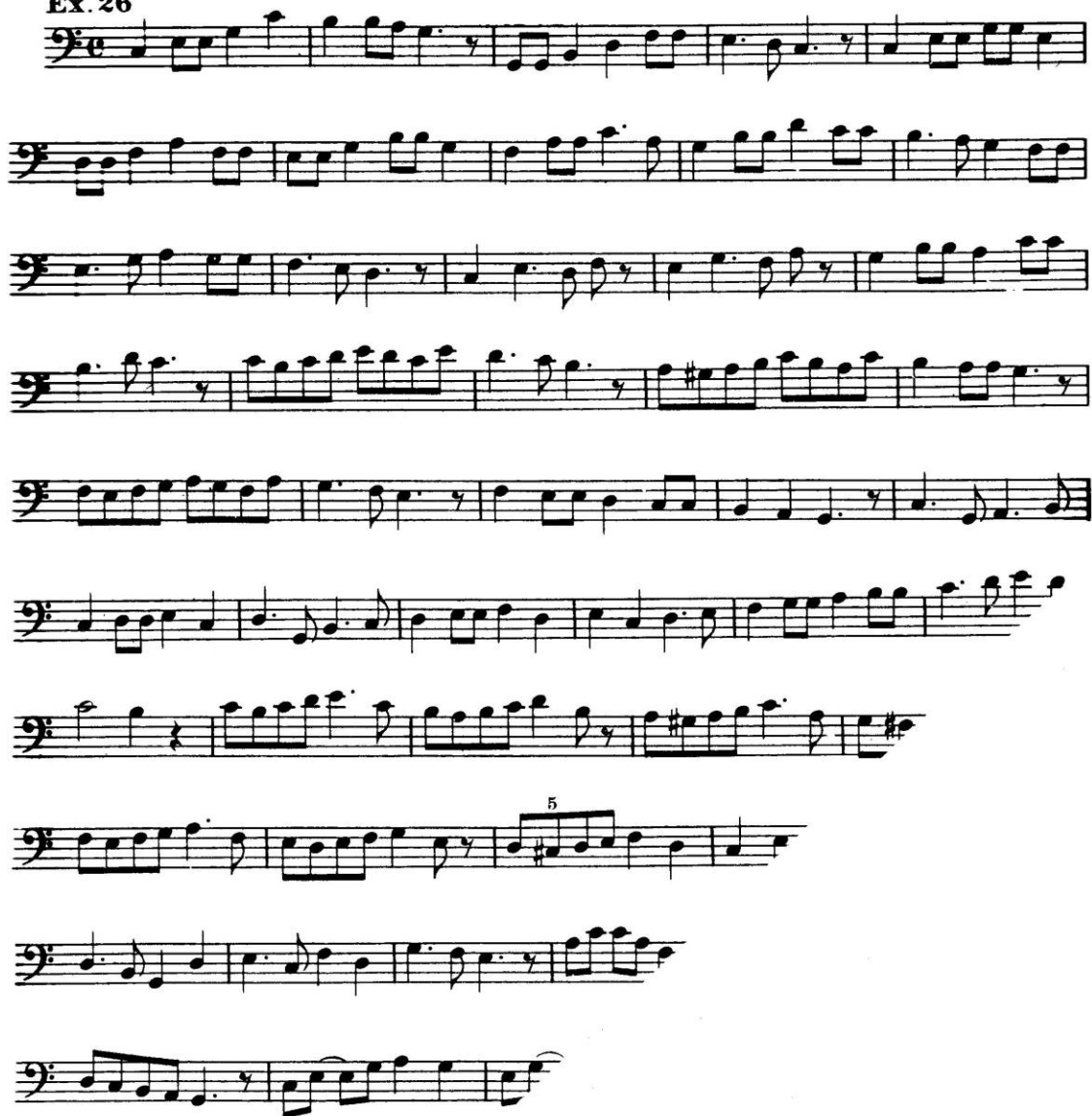
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Ex. 26



Exercise 27 begins with the fourth ♮

Ex. 27

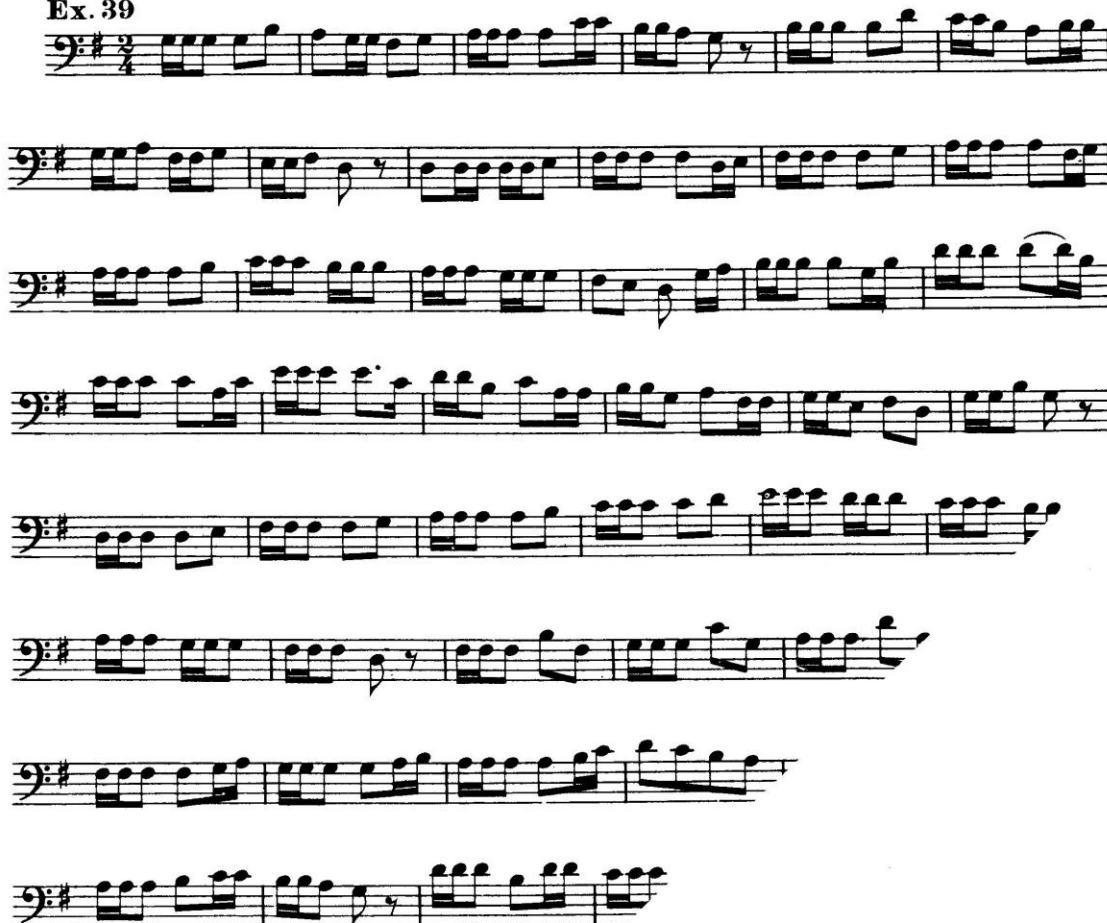


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Exercise 39. The rhythm of the sixteenths should be felt in the eighths, so that the sixteenths that are played are as even as those that are felt. They are distinctly separate, and should not be played as though they were on a string or connected in any way.

Ex. 39



Ex. 40

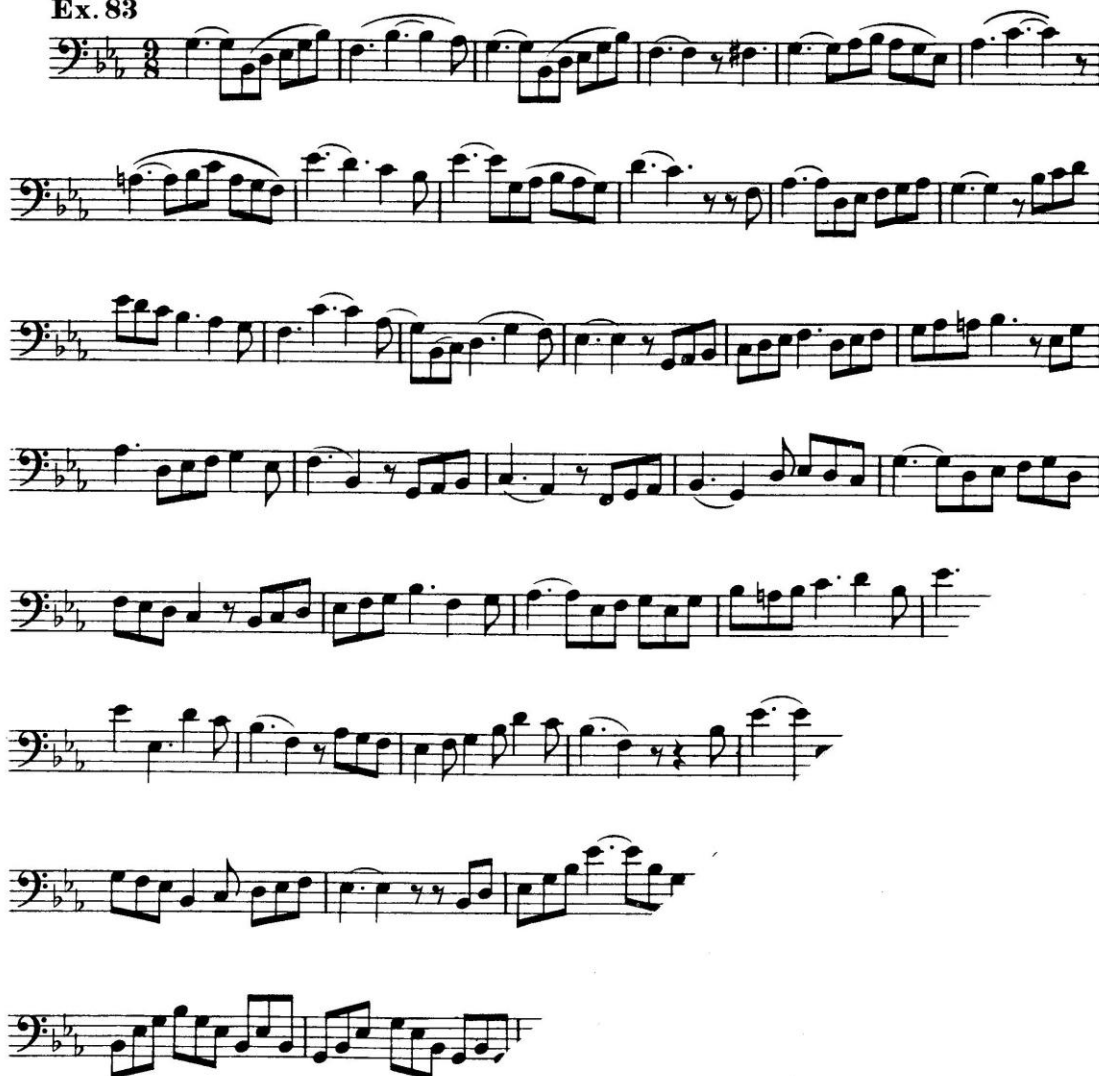


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Exercise 83. Nine eight ($\frac{9}{8}$) time indicates that there are nine eighth notes (or their value) to each measure. When the tempo is slow, nine beats are counted.

Ex. 83



When the tempo is faster, three be
Example of first four measures



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Scales for daily practice.

These scales should be practiced both staccato and legato. The movement of the slide can not be too positive.

The attention of the player is called to the remarks on the management of the slide, page 6.

Every note should sound, (clearly and distinctly) whether slurred or tongued. The rhythm should be especially marked.

When the Scale Exercises are practiced "Staccato" they should be played as if each measure was marked as follows:



When the Scale Exercises are practiced "Legato" they should be played as if each measure was marked as follows:



The attention of the player is called to the remarks on "Slurring" page 28.

Ex. 139



Ex. 140



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