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#1.2 Tech Builder: Getting Ready for E-flat Valve choices

Exact slide positions are not marked in. You should devote time every day to the basic exercises in section 1.0 "Getting to Know Your Valves" to learn what positions work on your instrument.

Centering Exercises

Tuning the D in 4th - The 6th partial D in 4th position (lowered because it is usually sharp) is a useful passing tone or neighbor tone in the vicinity of E-flat.

Etude

For practice in developing the legato tongue, see Appendix #1: "Developing the Legato Tongue"

5.

#1.3 Two Pieces in E-flat major

Not all of the alternate positions have been marked in. Apply what you have learned to decide when to use D in lowered 4th. Notice the asterisks above certain low notes. Think about your valve choices here.

The musical score consists of two pieces, labeled 'a' and 'b', written in bass clef with a key signature of two flats (B-flat and E-flat major).
Piece 'a' is in 2/4 time with a tempo marking of quarter note = 84. It begins with a forte (*f*) dynamic. The first staff contains a series of eighth and sixteenth notes. The second staff features a dynamic shift to piano (*p*) and back to forte (*f*), with asterisks above certain notes. The third staff continues with piano (*p*) and forte (*f*) dynamics. The fourth staff includes a crescendo (*cresc*) and a dynamic of piano (*p*). The fifth staff is marked forte (*f*).
Piece 'b' is in 6/8 time with a tempo marking of quarter note = 104. It starts with a mezzo-forte (*mf*) dynamic. The first staff has a dynamic of mezzo-piano (*mp*) and mezzo-forte (*mf*). The second staff is marked mezzo-forte (*mf*). The third staff is marked mezzo-forte (*mf*).
Performance instructions include 'b4' above notes in both pieces, and asterisks above notes in pieces 'a' and 'b'. Slurs and accents are used throughout the score.

See also: Blume/Fink 36 Studies for Trb. with F Attachment, #6; Bollinger Valve Technique, pp. 14-15; Gillis 20 Etudes, #6, #8; Gillis 70 Progressive Studies, #27, #30; Tyrell 40 Advanced Studies (for tuba), #19, #23, #29

#1.4 Tech Builder: Using Natural Slurs in Legato

There are two schools of thought concerning the use of natural slurs: (1) legato tongue everything for consistency and (2) use natural slurs whenever possible to keep the tongue out of the airstream. I advise this: when practicing, use natural slurs because they will help you refine embouchure control. When performing, use whatever sounds best.

In these exercises, play close attention to the articulation marks. The tilde symbol (~) indicates a natural slur between notes. When playing a natural slur, move the slide quickly and lightly without tonguing.

Starting exercises:

a. 

To keep the page from getting too crowded, I won't use the "~" anymore. If you don't see "tah" or "dah," assume a natural slur.

b. 

Yes, that D in 4th is a bit unusual but offer the advantage of a natural slur to the following B.



Here are two short excerpts from the famous Bordogni vocalises. Lots of opportunities for natural slurs.

c. 

d. 

For practice in developing the legato tongue, see Appendix #1: "Developing the Legato Tongue"

#2.13 Two Line Tunes: Valve Facility

I have purposely left out tempo markings for this page. Don't push yourself to go too fast. Gradually expand your technique while keeping it clean.

The musical score consists of four exercises, each on a single bass clef staff:

- Exercise a:** C major, common time. It features two lines of eighth-note patterns. The first line starts with a *mp* dynamic. The second line starts with *mf* and ends with *mp*.
- Exercise b:** D major, 6/8 time. It features two lines of eighth-note patterns. The first line starts with *mf*. The second line starts with *f*.
- Exercise c:** B-flat major, common time. It is labeled "Swung 8ths". It features two lines of eighth-note patterns. The first line starts with *mf*. The second line starts with *f*, has a *mf* section in the middle, and ends with *f*.
- Exercise d:** D major, 7/8 time. It features two lines of eighth-note patterns. The first line starts with *mp*. The second line starts with *f*.

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55.

#2.24 Concert Piece in E-flat

$\text{♩} = 84$

f

5 *mf* *cresc.*

9 *mp*

13

16 *ff*

21 *mf*

25 *mf*

29 *mp*

33 *mf*

36



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Appendix #2: Double Tonguing App 2.7: Scale Patterns

For the most part, these keys and patterns "lay well" on the slide. For additional challenge, try them down an octave!

♩ = 108-152

a. 



♩ = 108-152

b. 



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Appendix 4: Scale Pattern-Building
App 4.1b: Vade Mecum (unedited)

"Vade mecum" means "go with me" in Latin. These exercises will help you improve valve technique. Two versions are presented, one edited and one unedited. Many bass trombonists risk injury to their left arms because of the weight of the instrument combined with the double valves. To do these correctly, you must rest frequently. At each fermata marked "RELAX," let your left arm hang limp at your side for a few seconds. Shake it out gently before resuming. I know you want to play the 16th notes really fast. If you find yourself stopping and starting, you're simply trying to go too fast. Slow it down, keep it clean and easy. Be patient: the speed will come in time.

rit. *start slowly...then get faster*

C

simile

B

rit. *start slowly...then*

simile

B-flat

rit.

simile

A



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Appendix #5: Interval Accuracy

App 5.2: Octave Scales

As you first learn these, play slower than you think is needed. Remember the old adage, "Practice fast, progress slow. Practice slow, progress fast."

♩ = 56-96

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Appendix #6: Developing the High Range
App 6.3: Arpeggios

G Major ♩ = 92

gliss
mf
gliss
gliss
mp
p
rest

Continue glissing on the half steps.

A-flat Major

gliss
mf
gliss
mp

A Major

gliss
mf
gliss
p

Notice the tenor clef!

B-flat Major

gliss
gliss

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