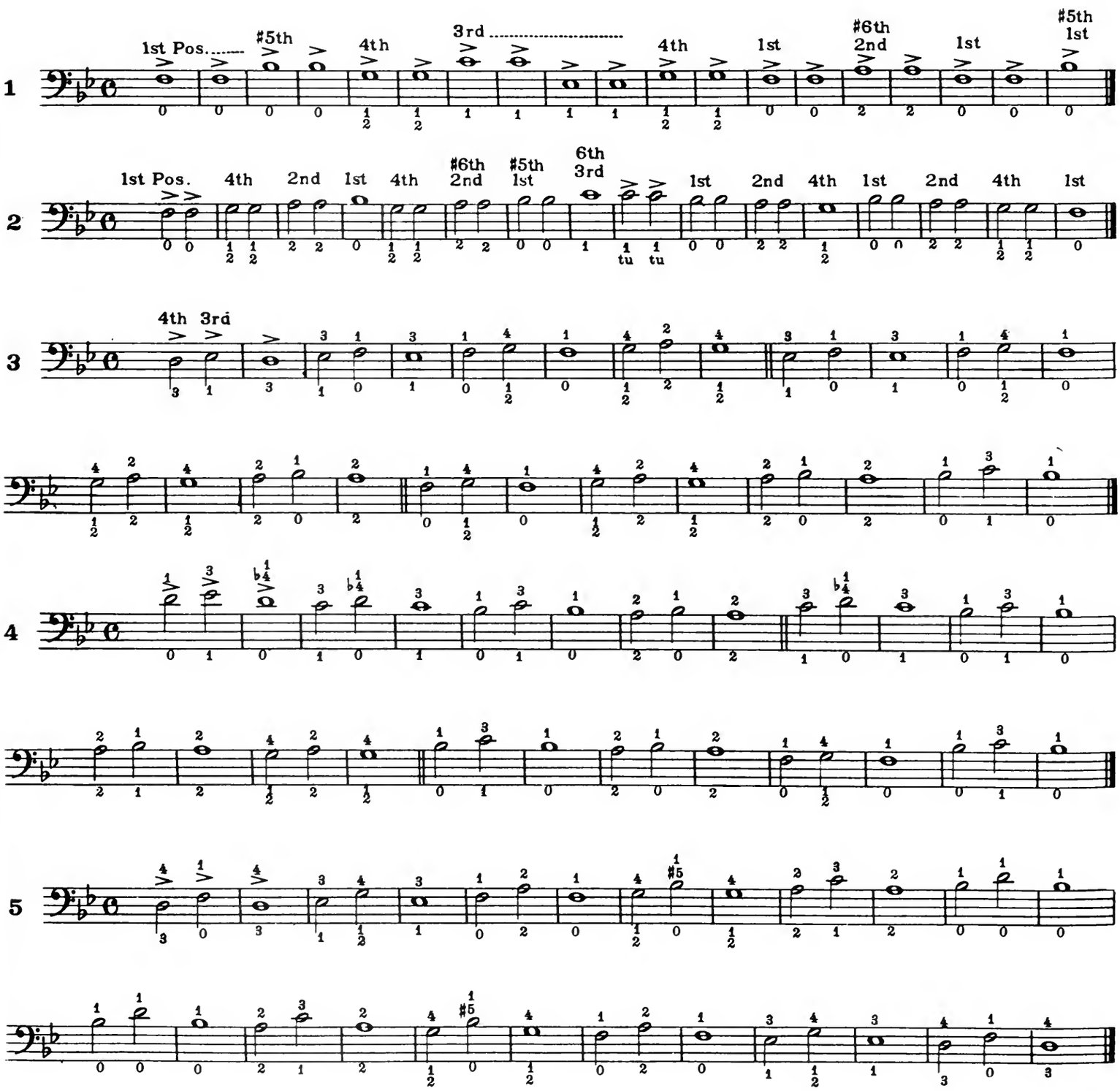
First Studies

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 (♭). 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.



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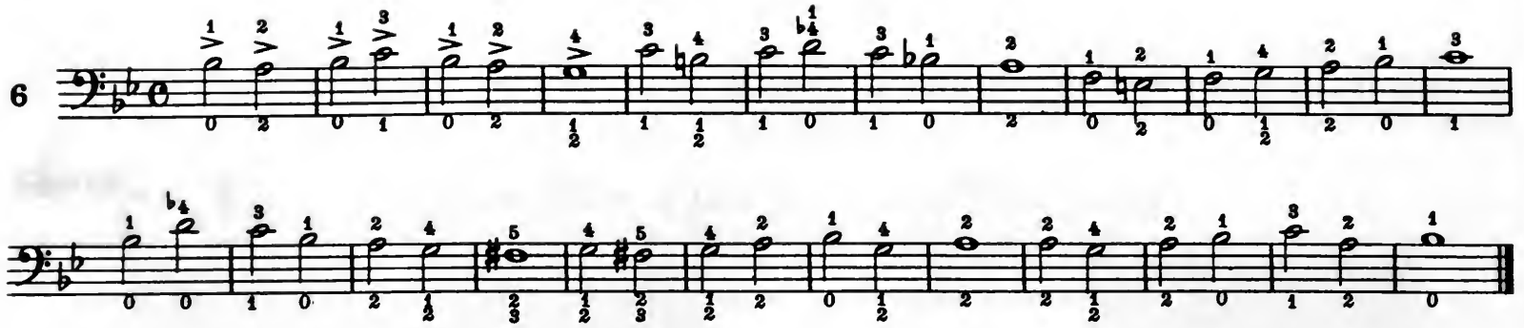
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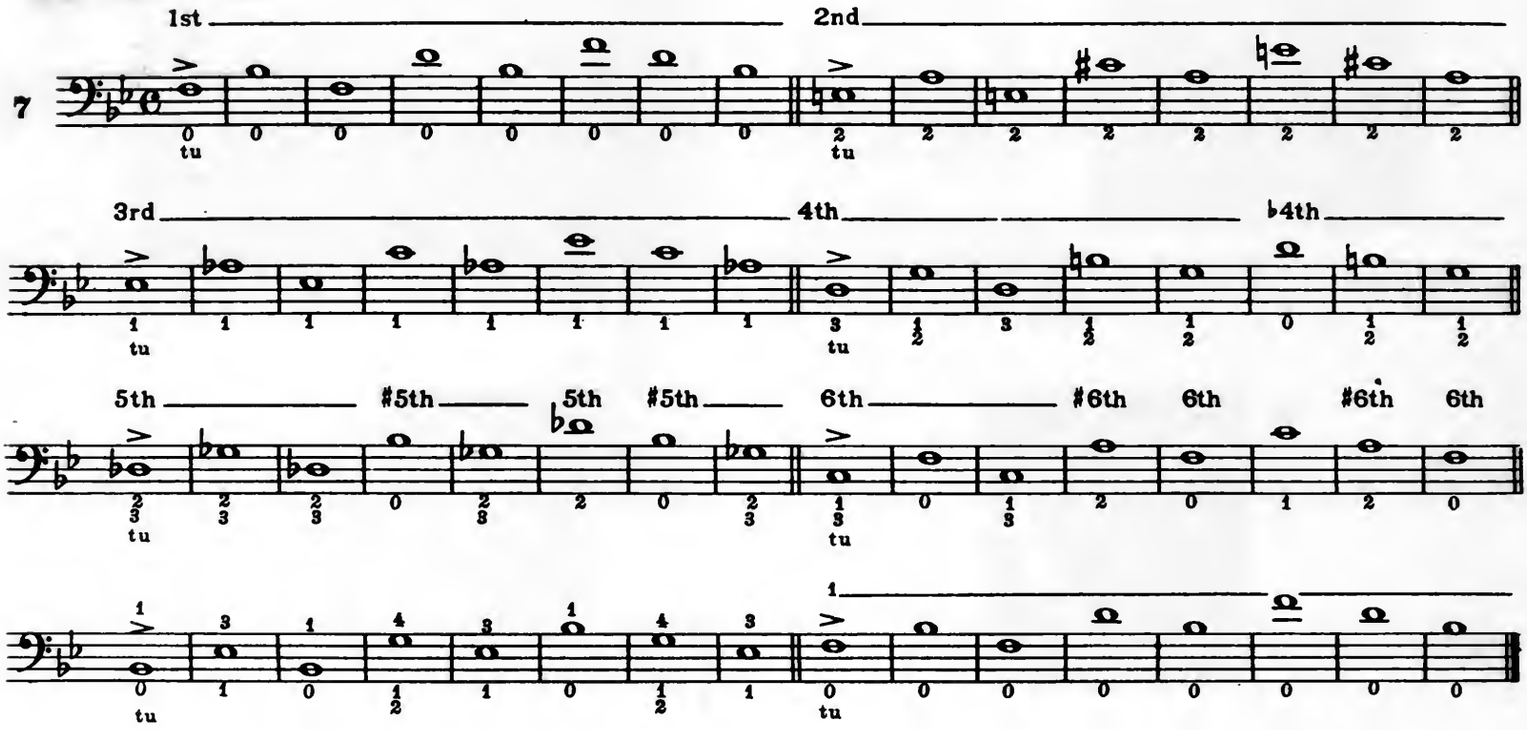
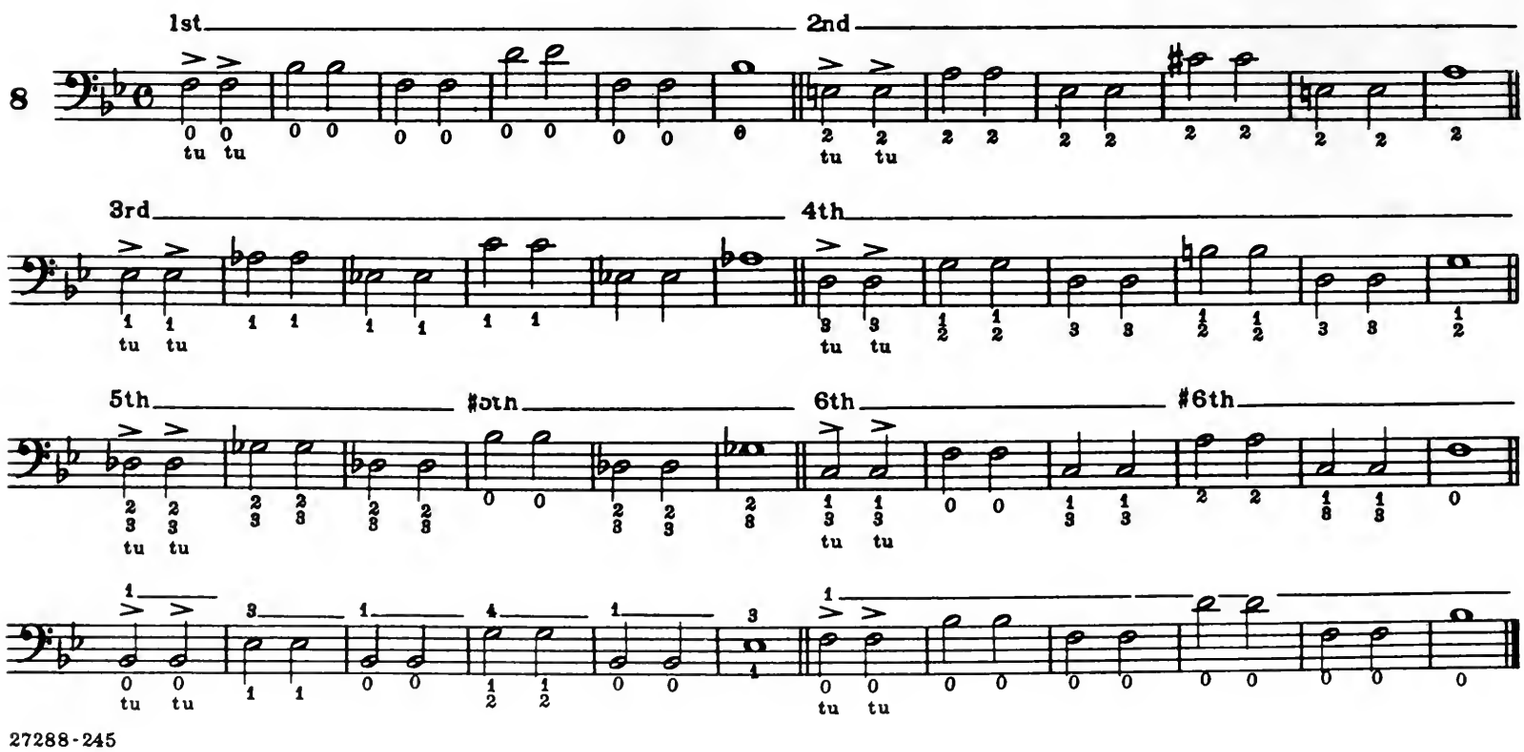

7
1st
2nd
3rd
4th
♭4th
5th
#5th
5th
#5th
6th
#6th
6th
#6th
6th
tu


8
1st
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#5th
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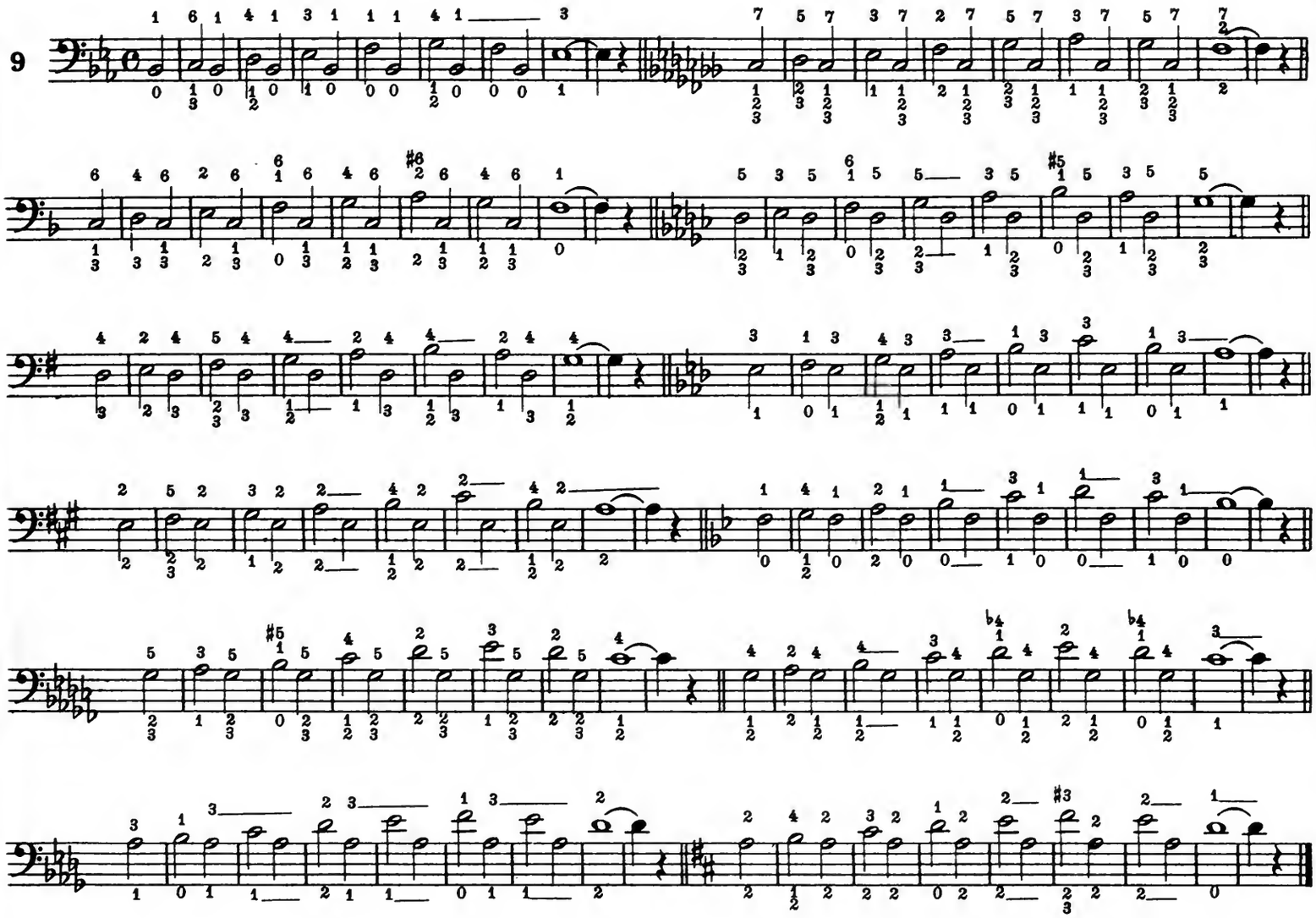
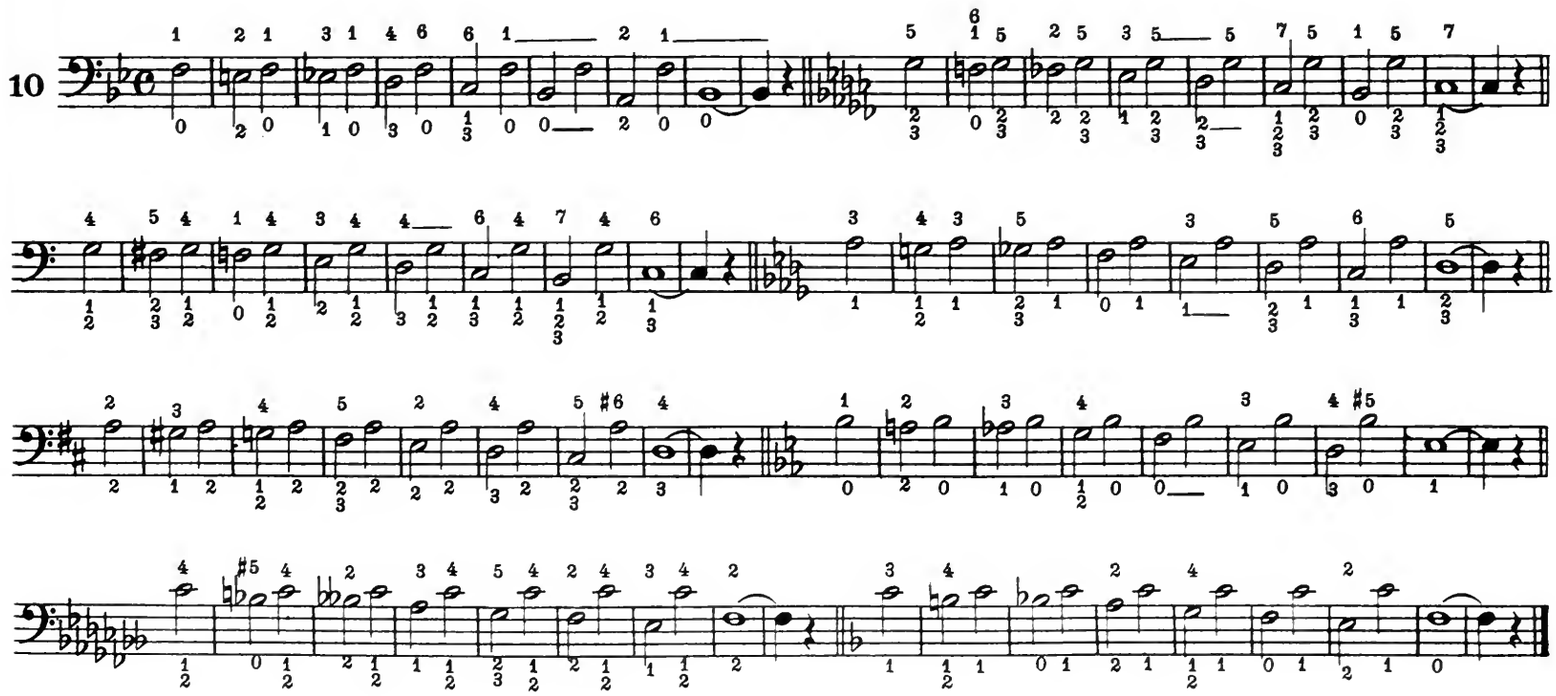
tu

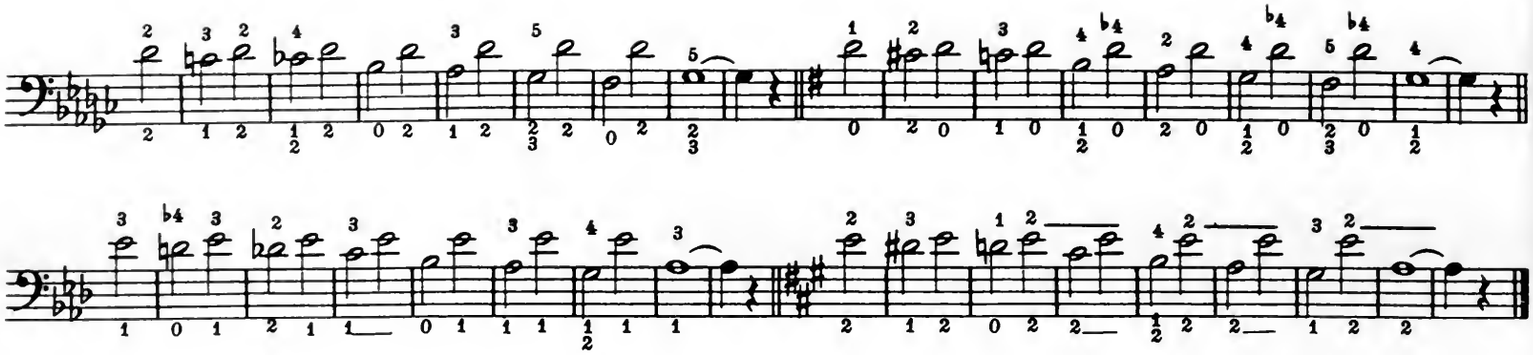
9



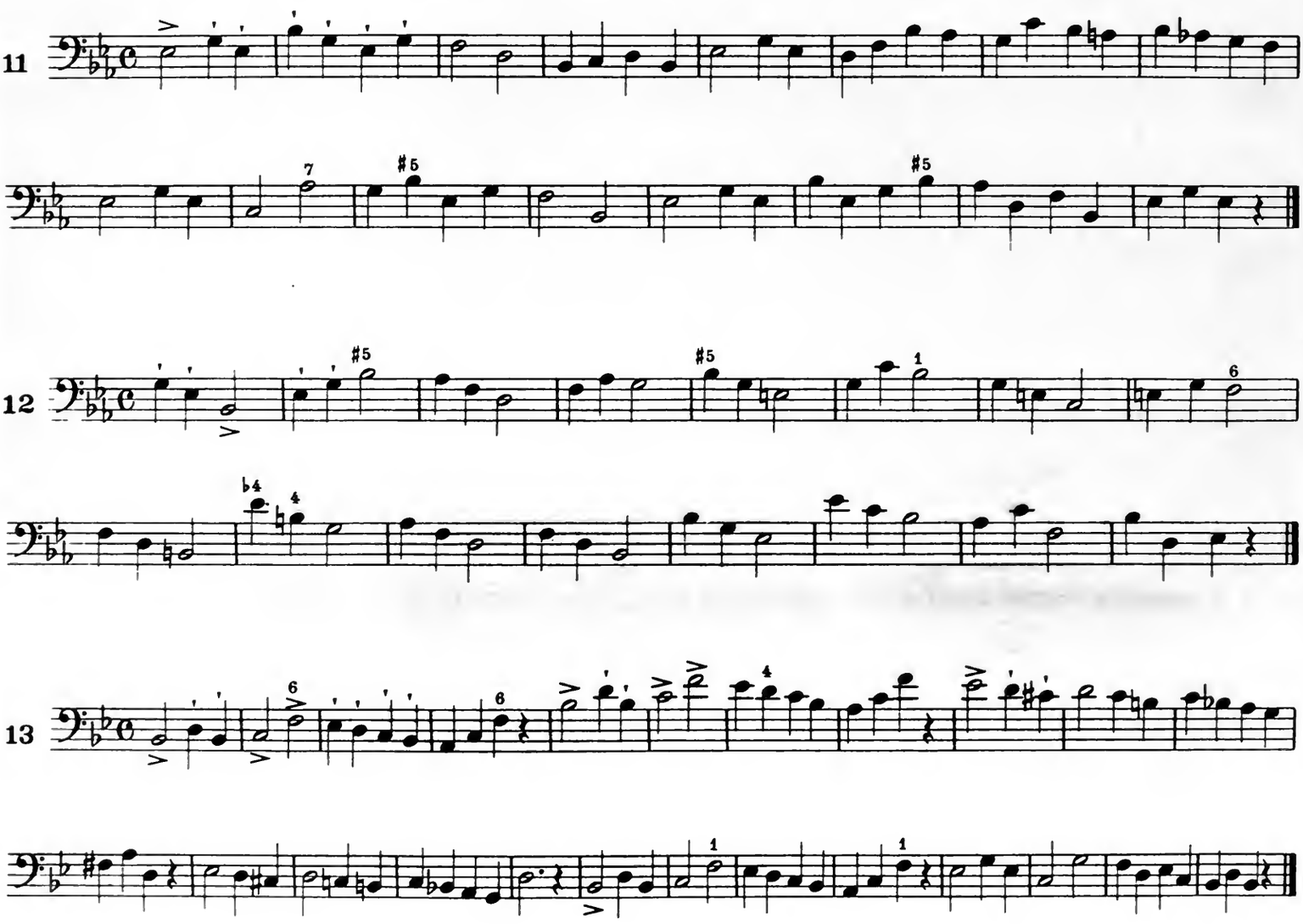
In the 4th measure of this Example 10, sixth position F is correct because sixth position is next. First position F is correct to follow, because first position B flat is next.

10

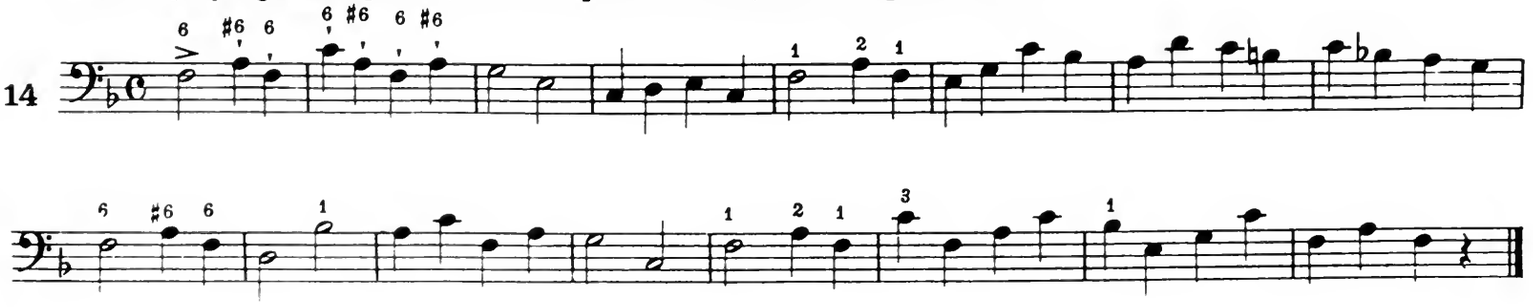




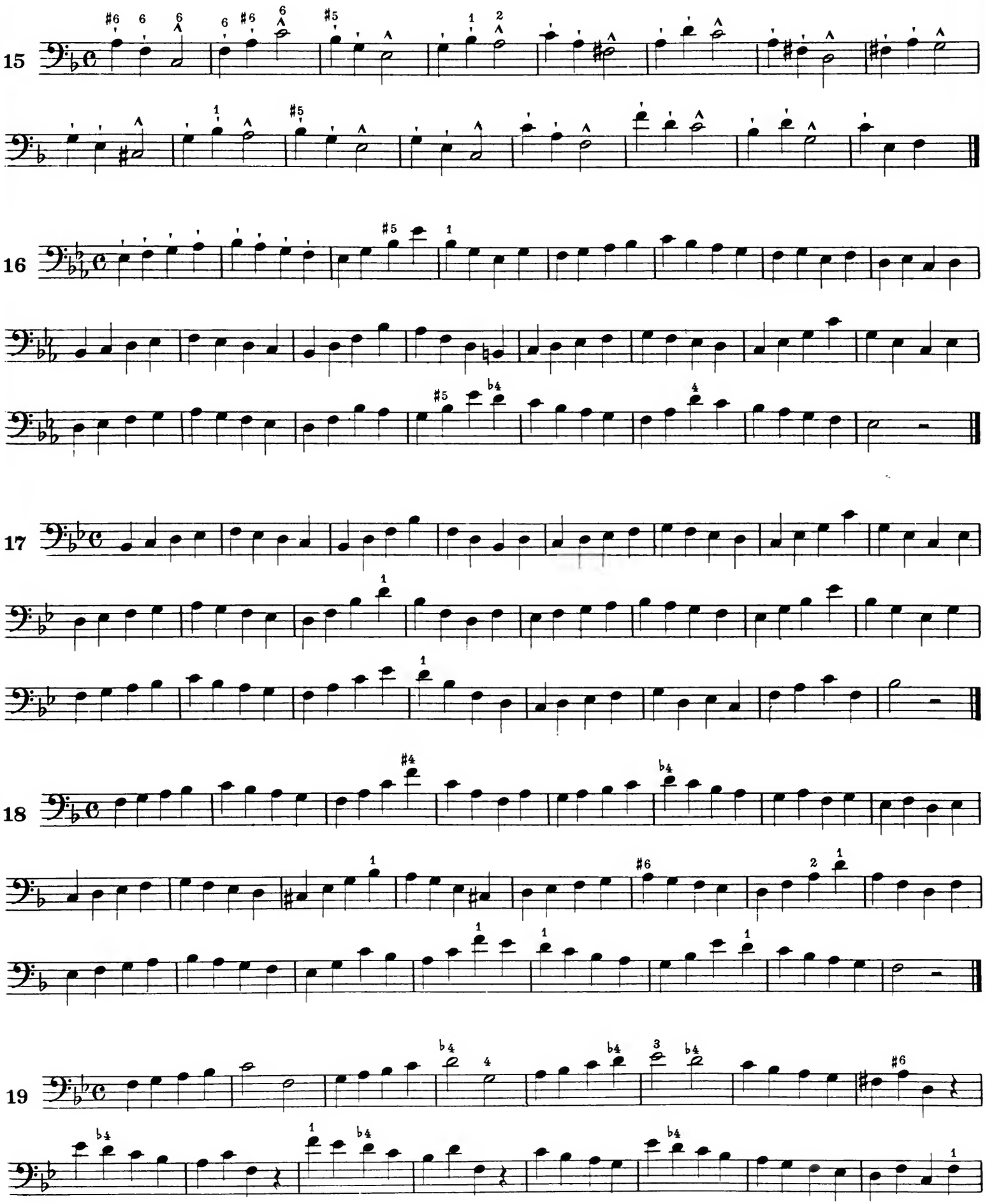
The fingering is omitted after exercise 10. When necessary refer to the chart.

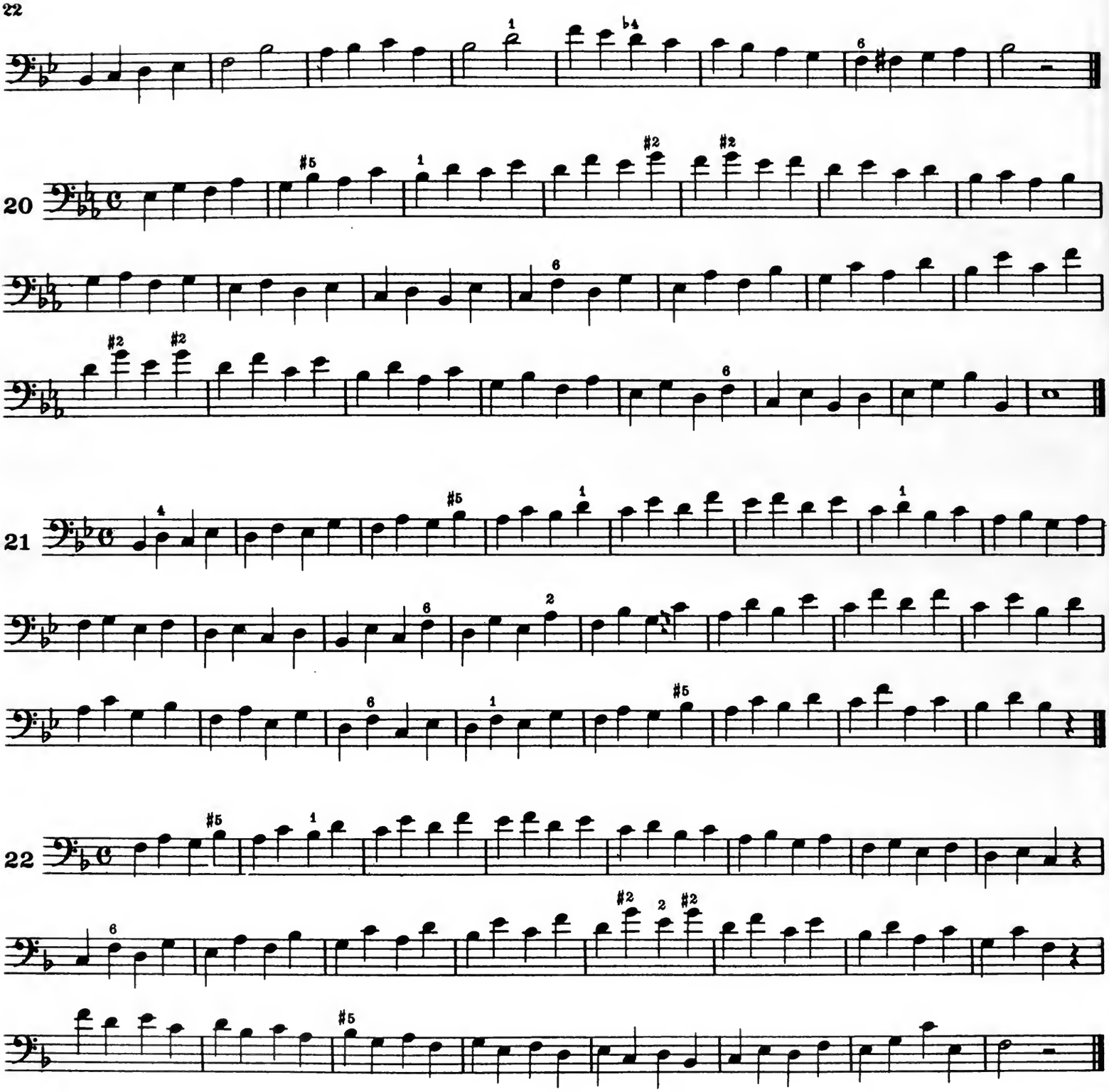


Before playing Example 14, tune 6th position in F, with 1st position F.

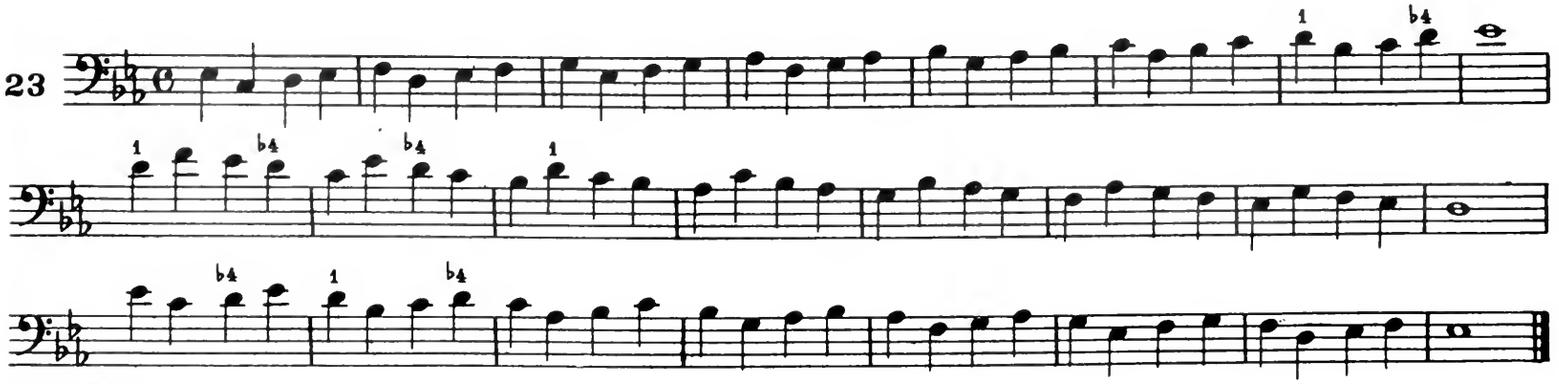


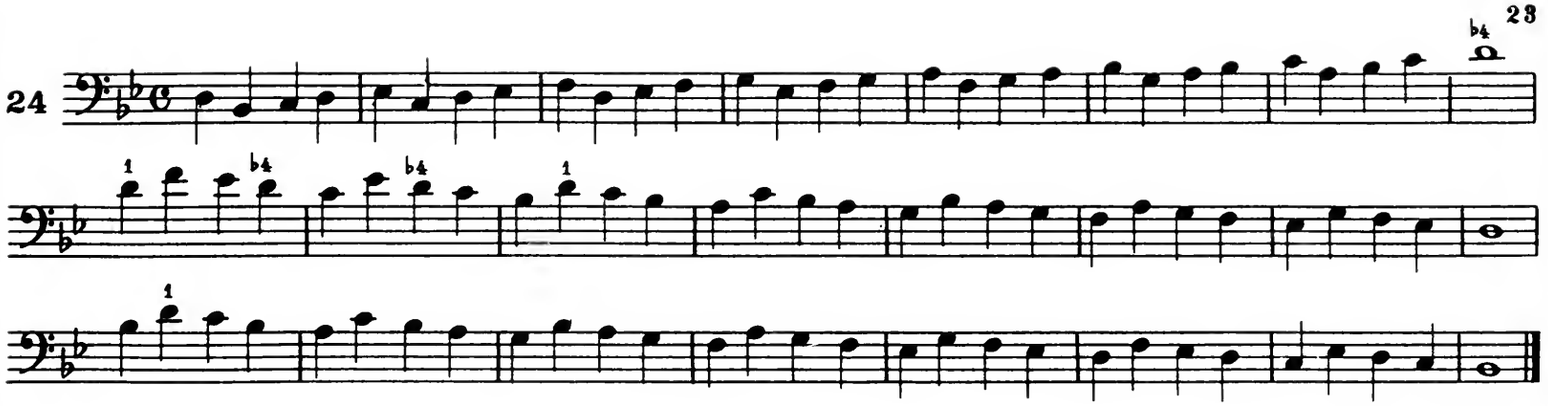
Always use flat fourth position for D natural in keys of B flat and E flat when passing the note (Example 16-17-19-20-21-23). It allows free shifting in the same direction instead of backing up.



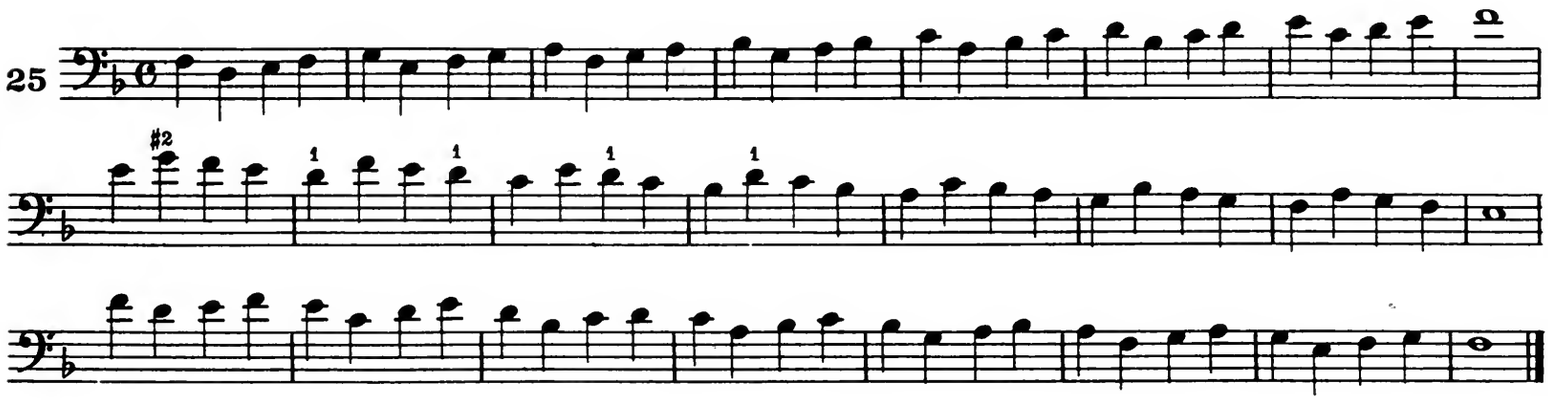


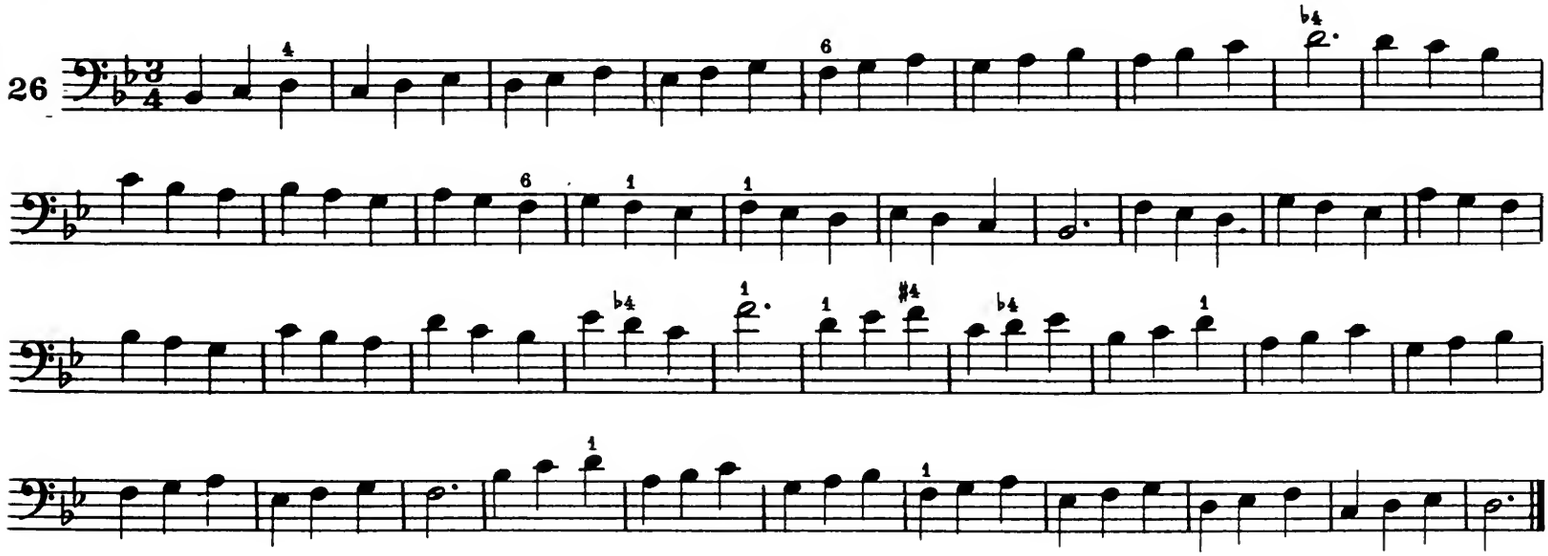
In Example 23, the use of the flat fourth for D natural is a great aid to dexterity; in other words, go as far as possible in the same direction.

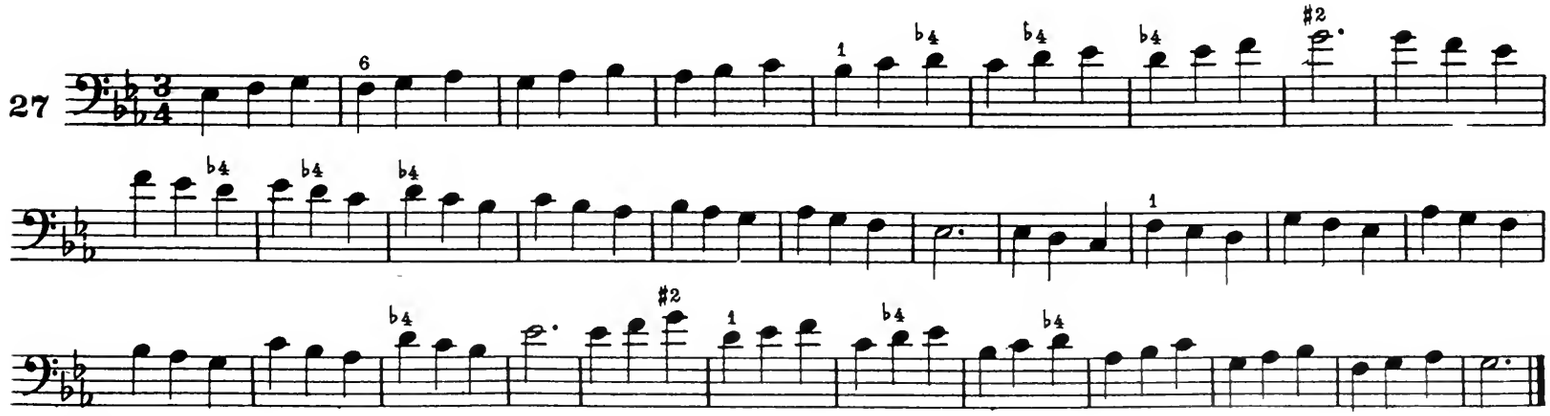


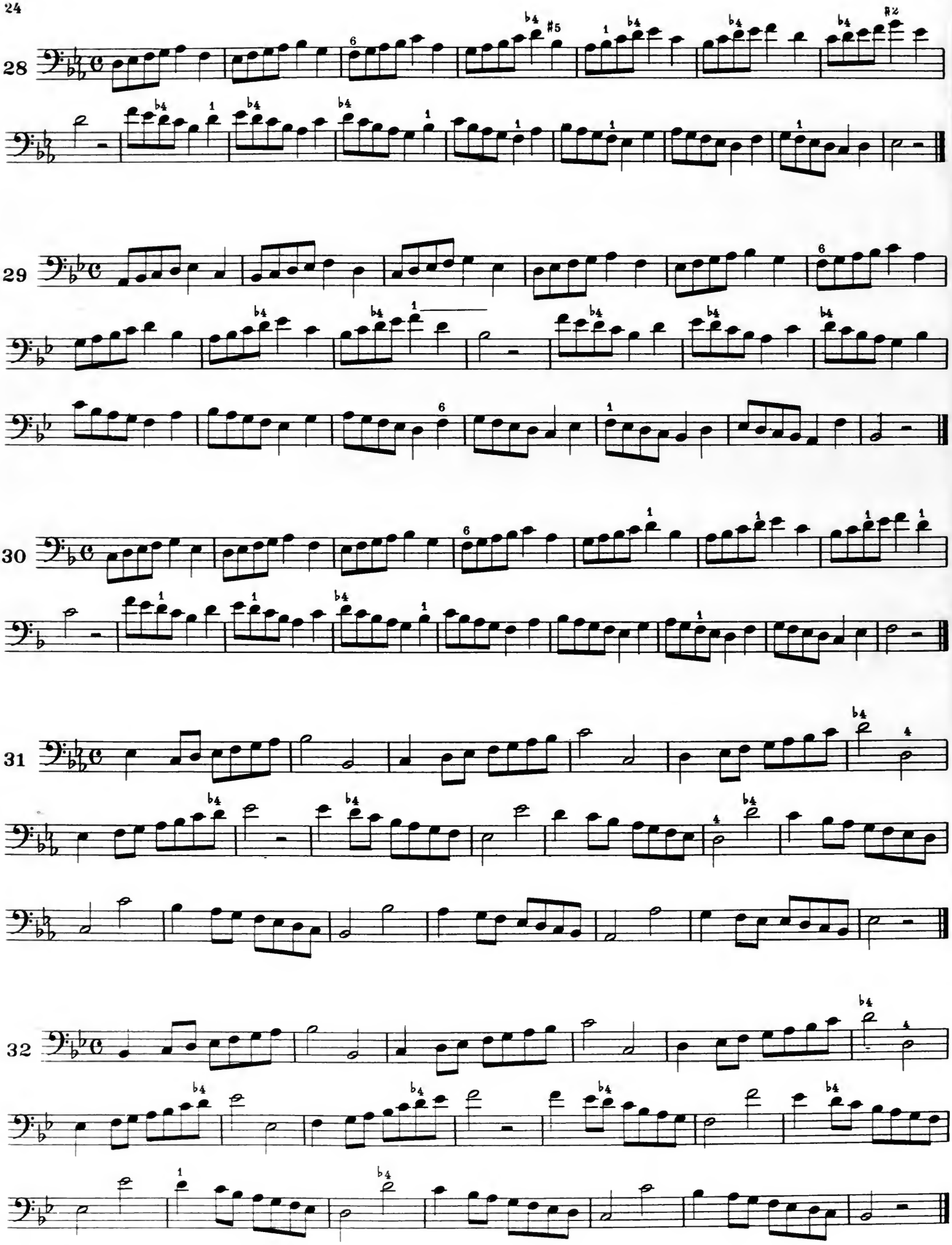


First position D natural is advisable in Key of F because it is closer to E natural.





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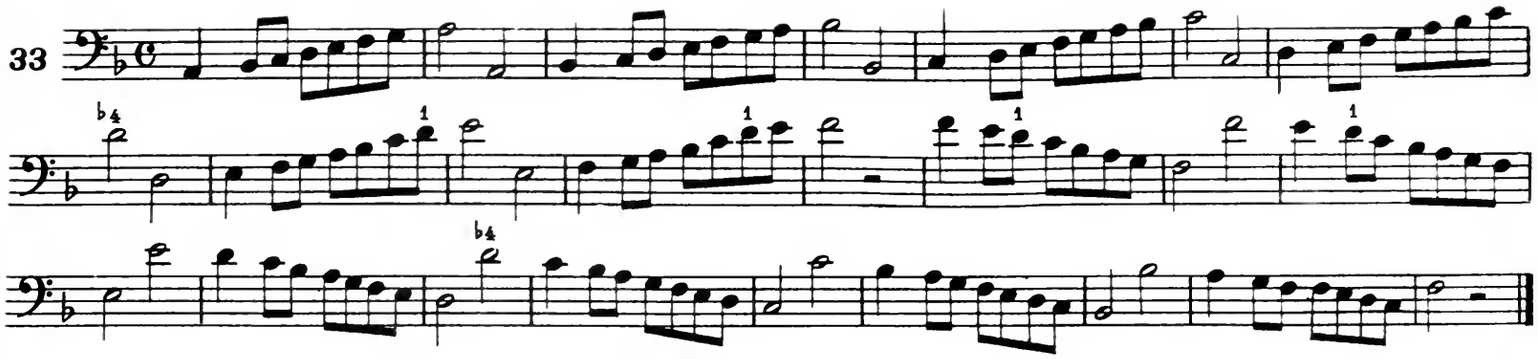
33



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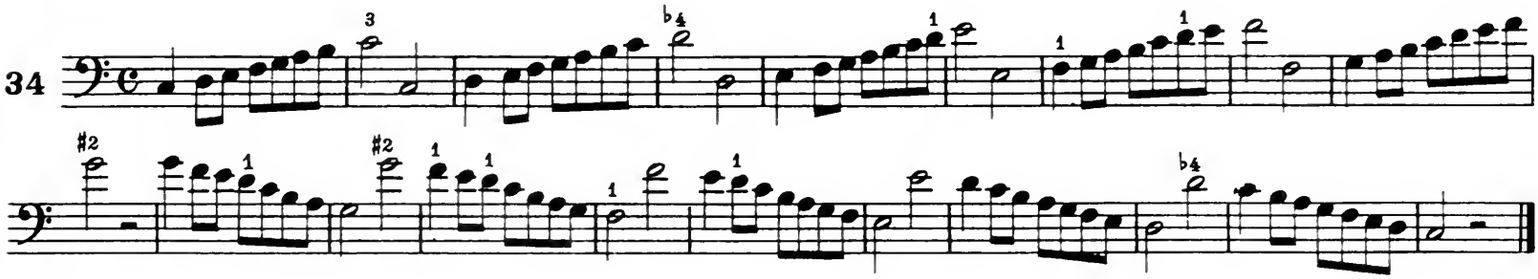

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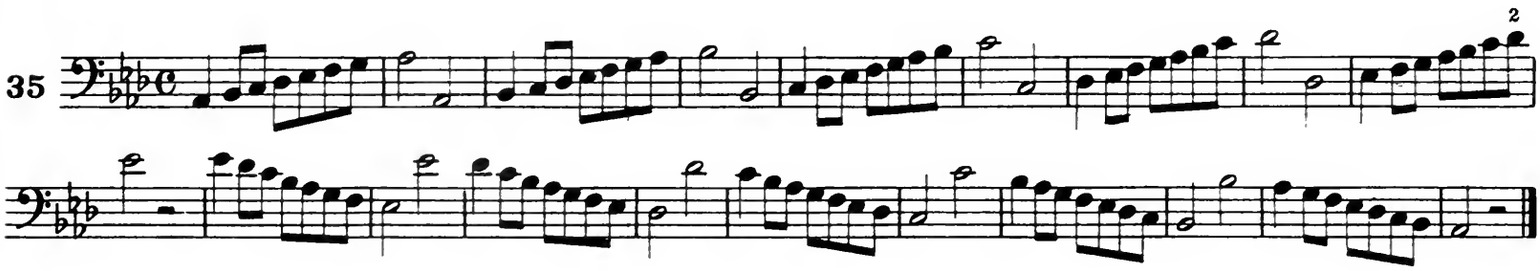

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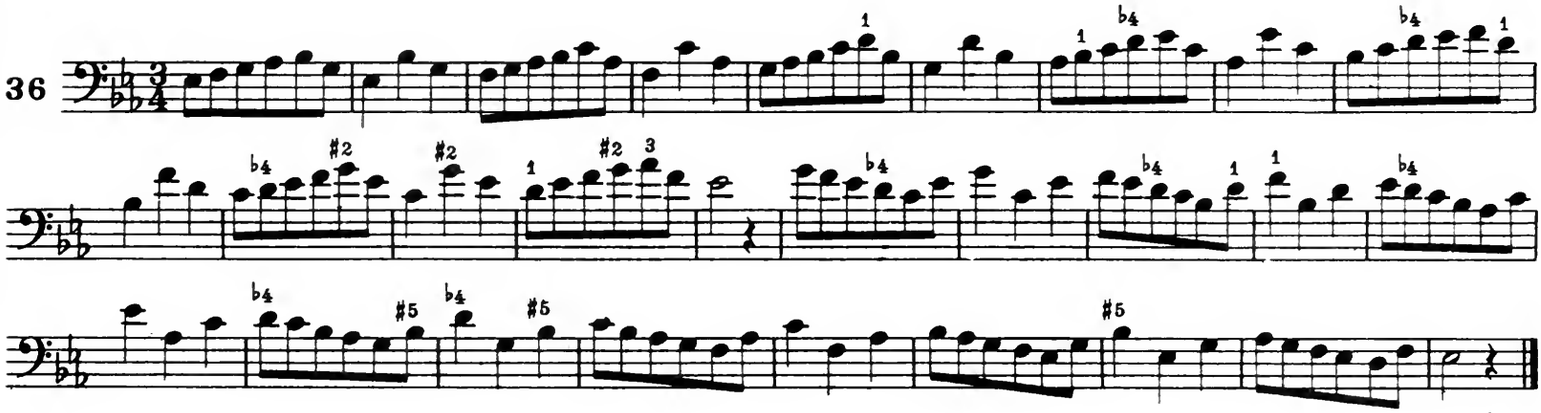
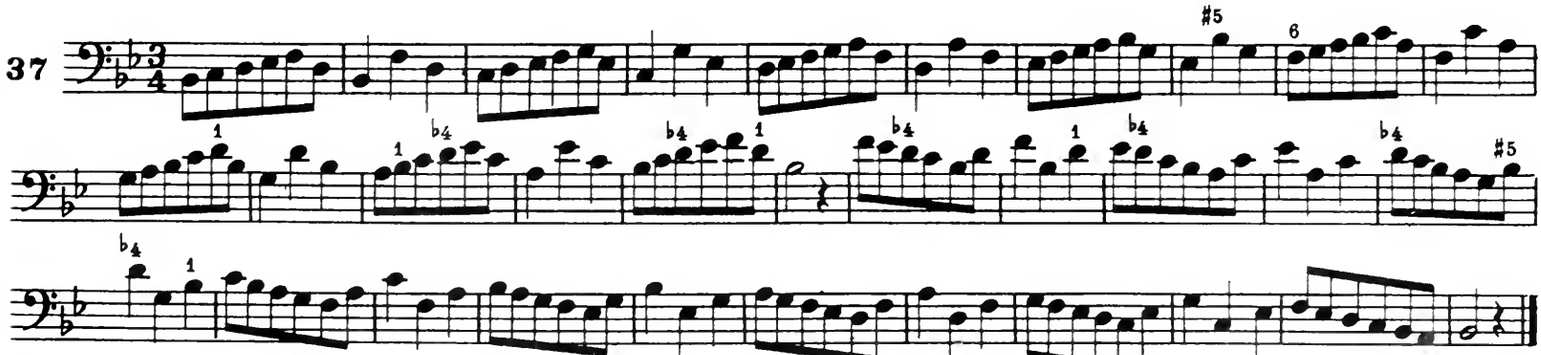
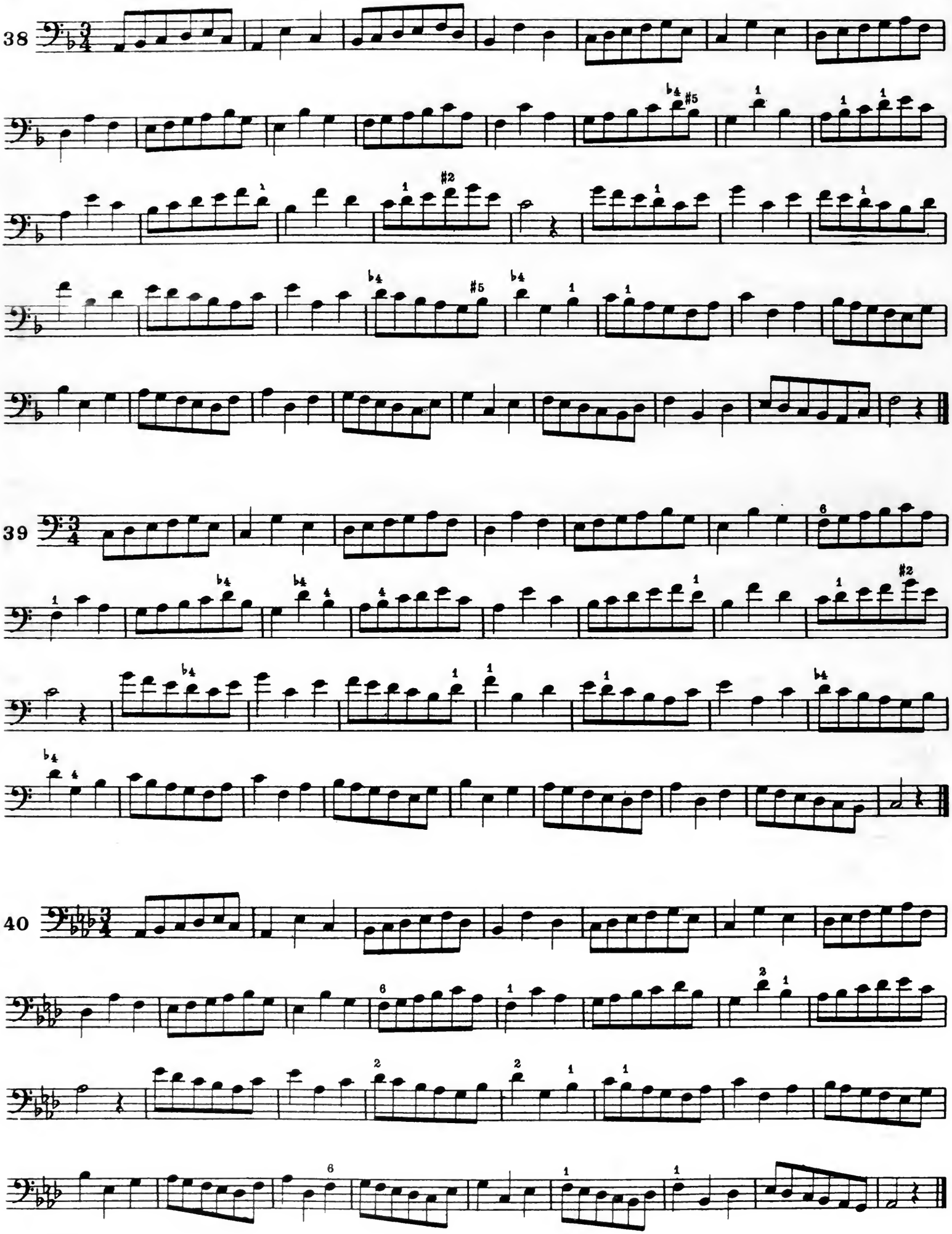


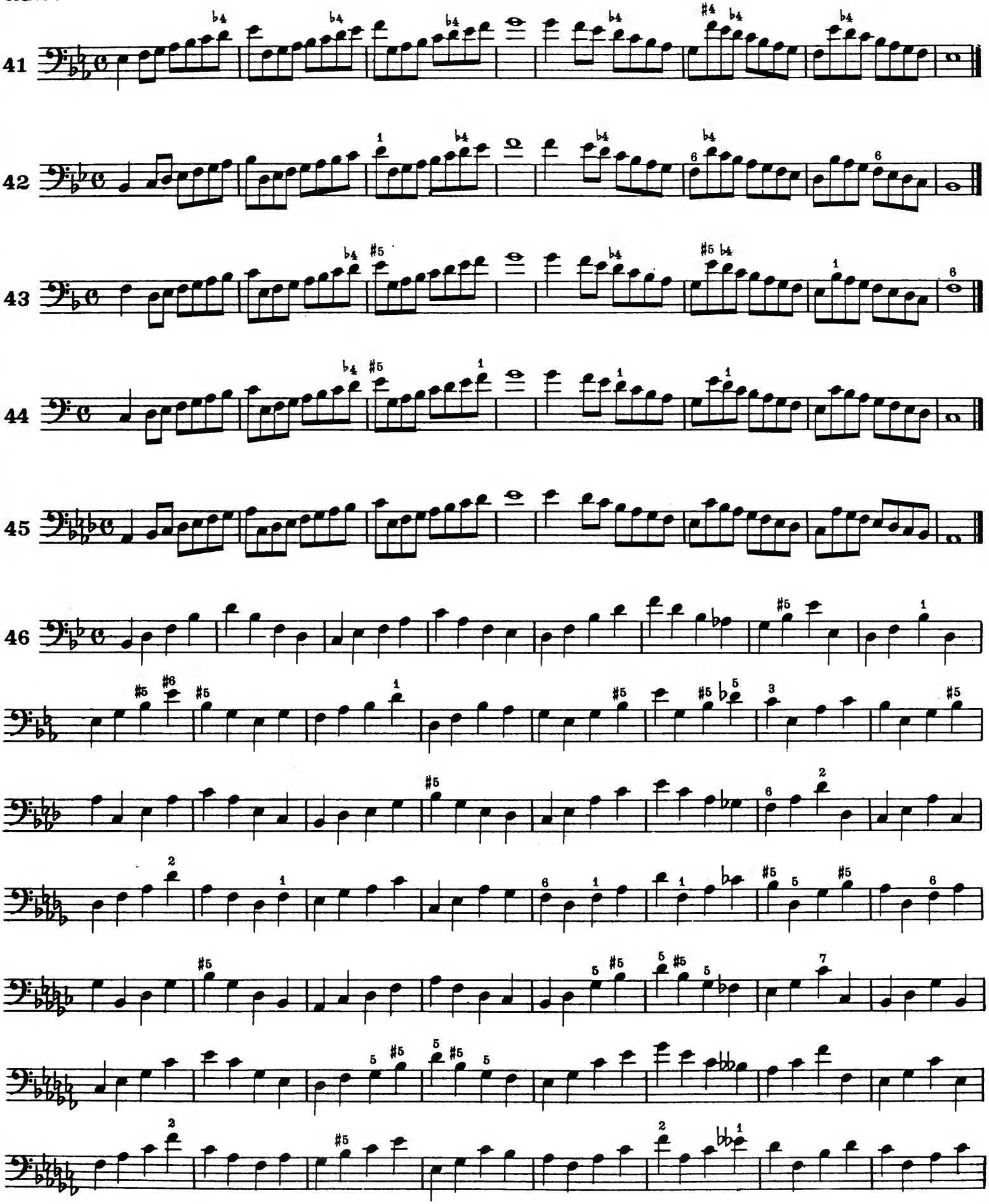
Alternate flat fourth and first on D natural in Examples 37 and 38 appear contradictory; as a matter of fact it is good to return to first position D if for no other reason than guidance for the right arm.

37

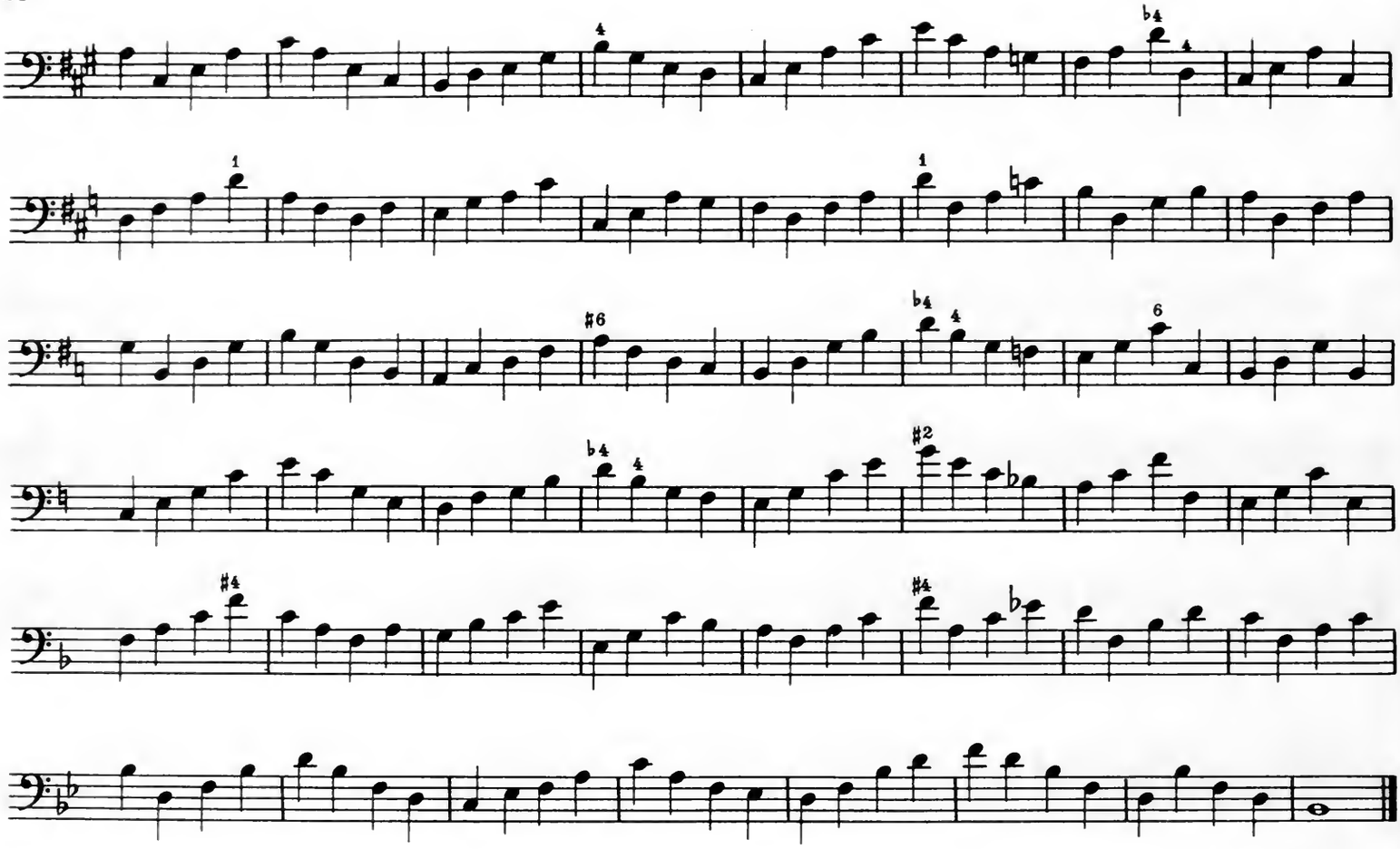



38
39
40

From now on, upper G must be played sharp second position It is much too flexible and uncertain in fourth position.



Again, as before stated, we should travel as far as possible in both directions instead of reversing. Learn to look ahead so as to be able to anticipate which way it will be advisable to shift.



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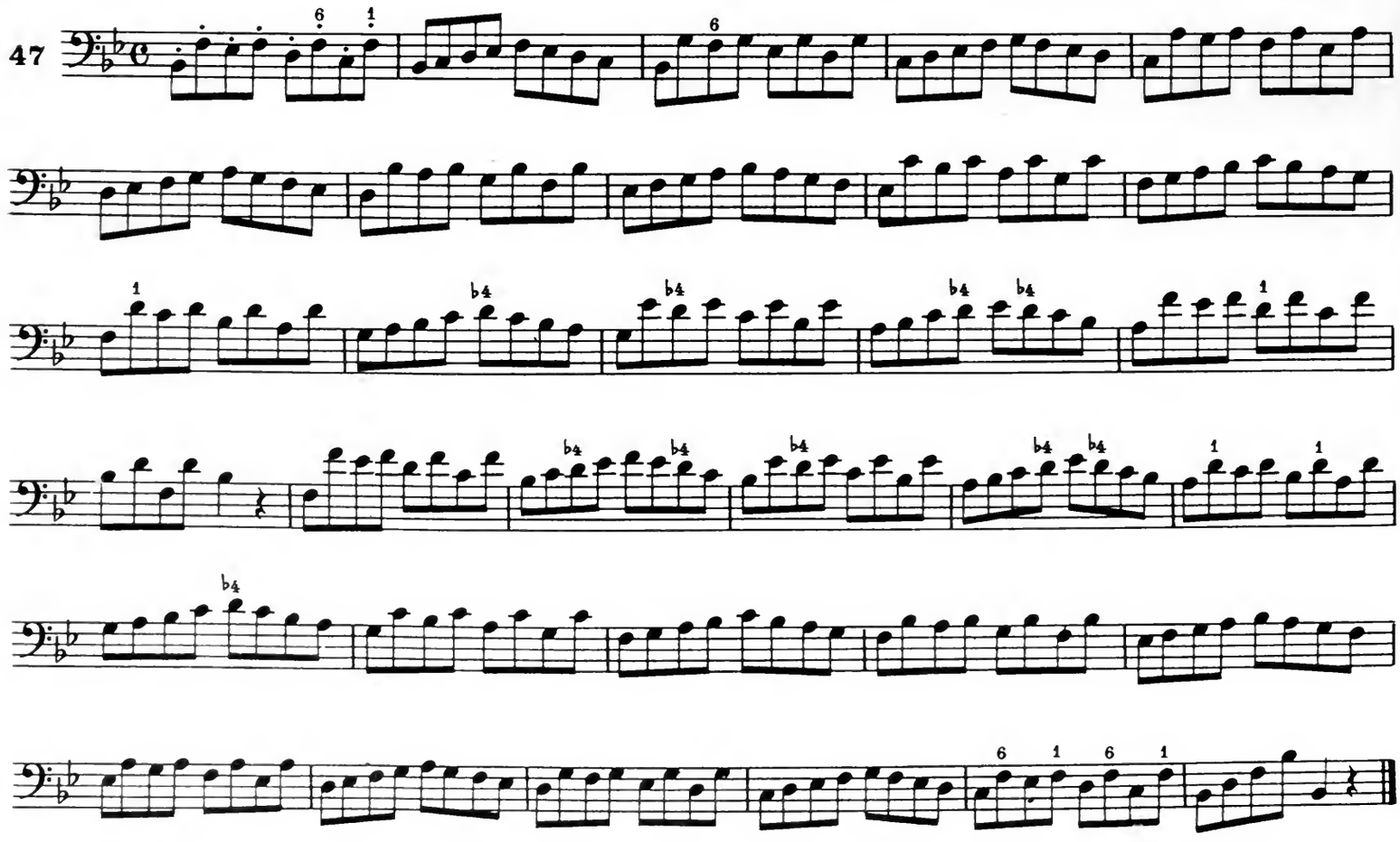
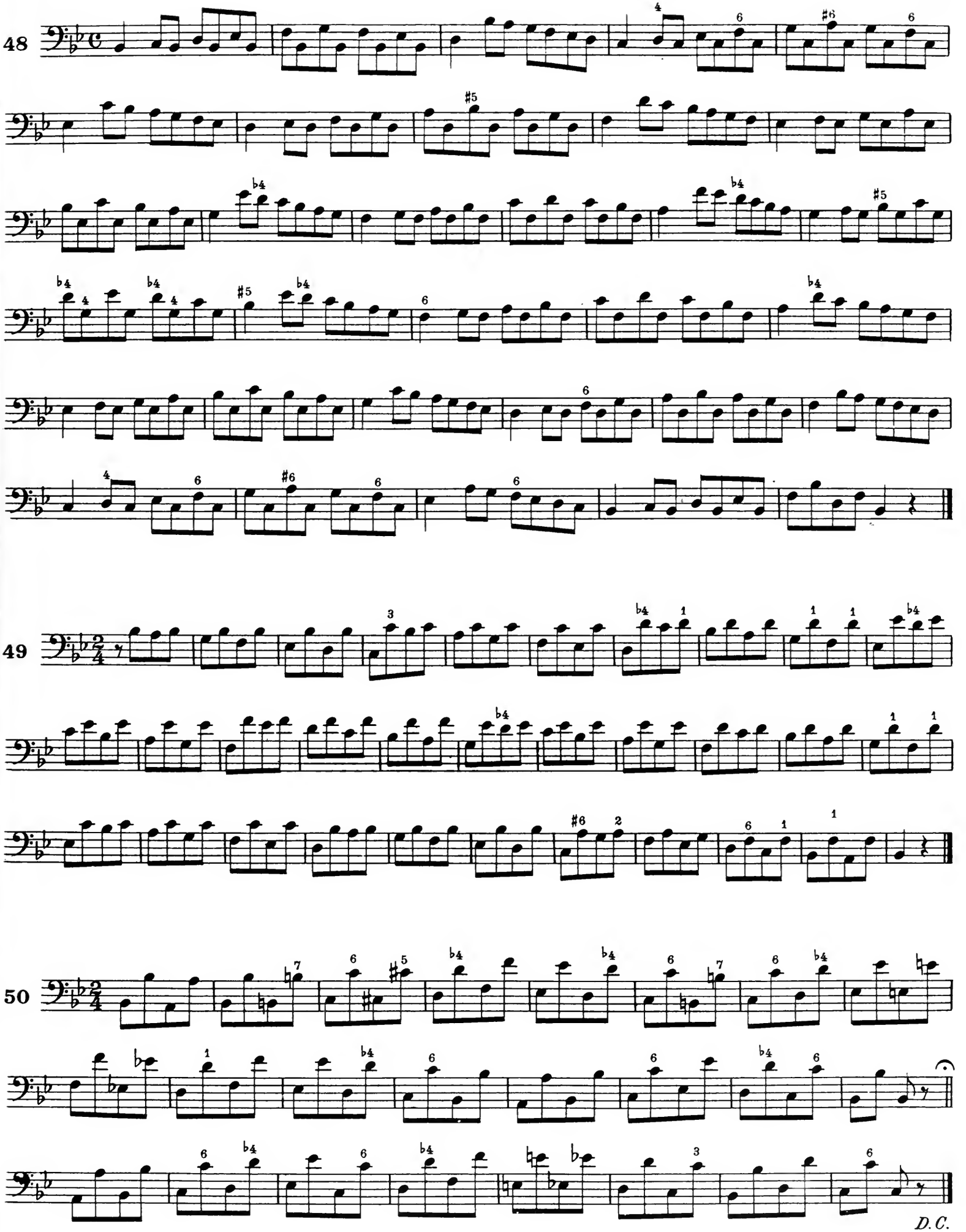
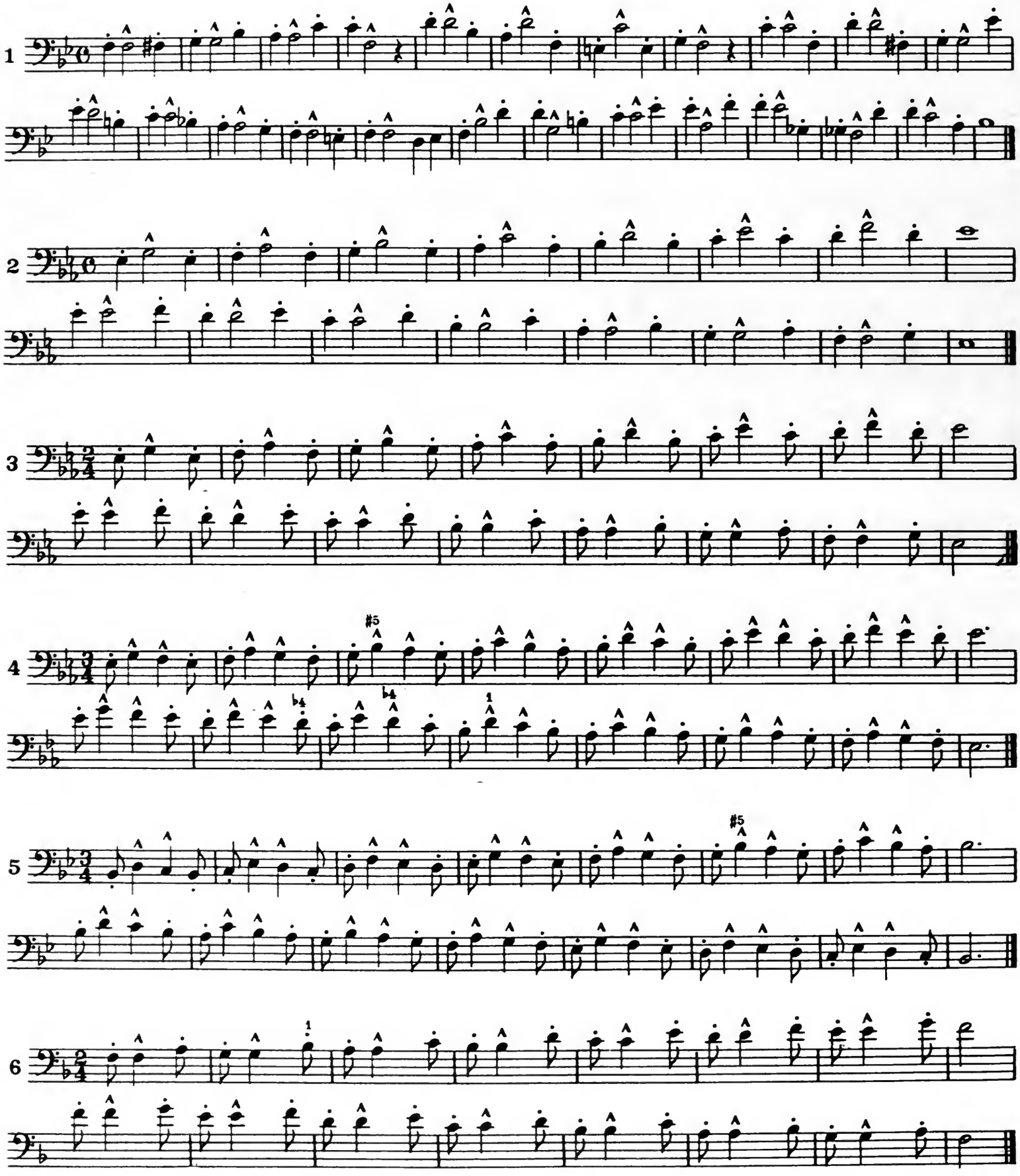



48
49
50
D.C.

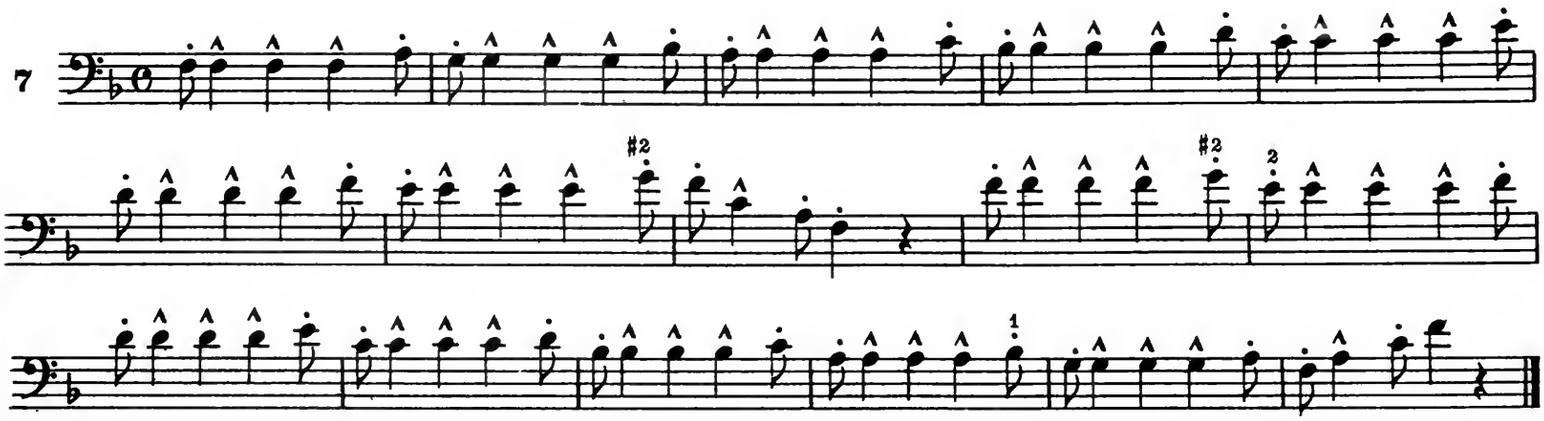
Syncopation

The correct attack for Trombone or any instrument with a larger mouthpiece, should now be defined again. The syllable "tu" as widely urged is not correct. The player should try it himself and he will discover that the tongue will strike at the base of the upper teeth. It should not be used for attacks as yet. It will be found that the correct attack is the one defined at the top of page twelve (12). The definition concerning attack as given on the latter page, for middle F and downward should be carefully followed. However when rising chromatically from F, the jaw gradually closes and then the attack is higher in the mouth and teeth.



With Exercises 7 to 12 and all following exercises, the system of almost invisible shifting must be carefully considered. The player should go as far as possible in either direction, thinking more of attacking as the slide passes the position desired, than of a deliberate stop with the slide. The gliding must be done with the right hand, and unless the attack is made as the note is passed, a stiff and impossible system will develop. The idea of picking up a note at either end of the slide is paramount.

7



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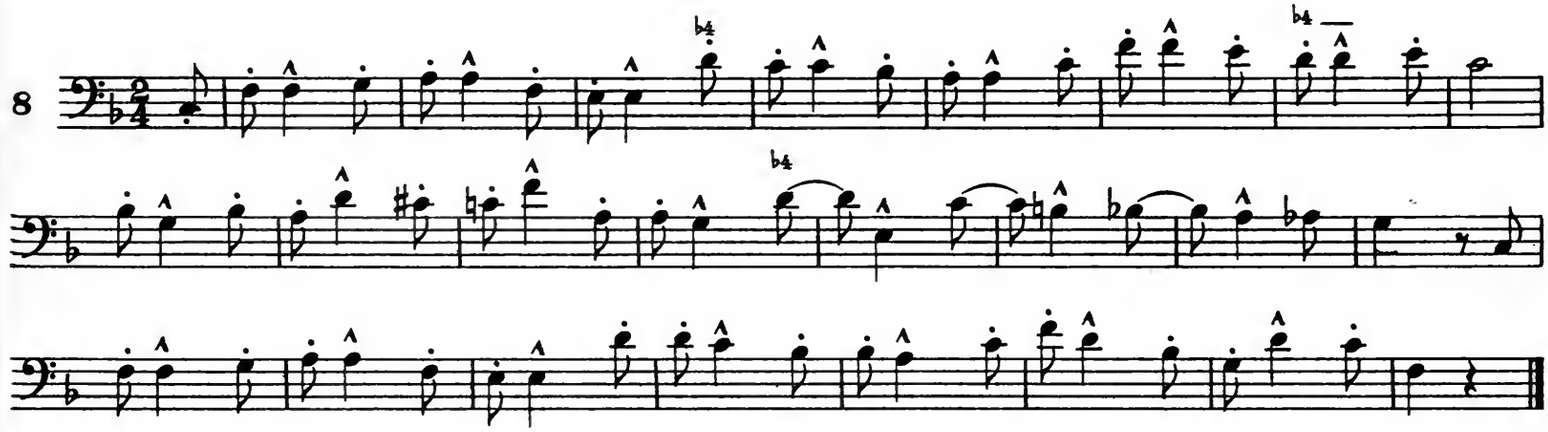

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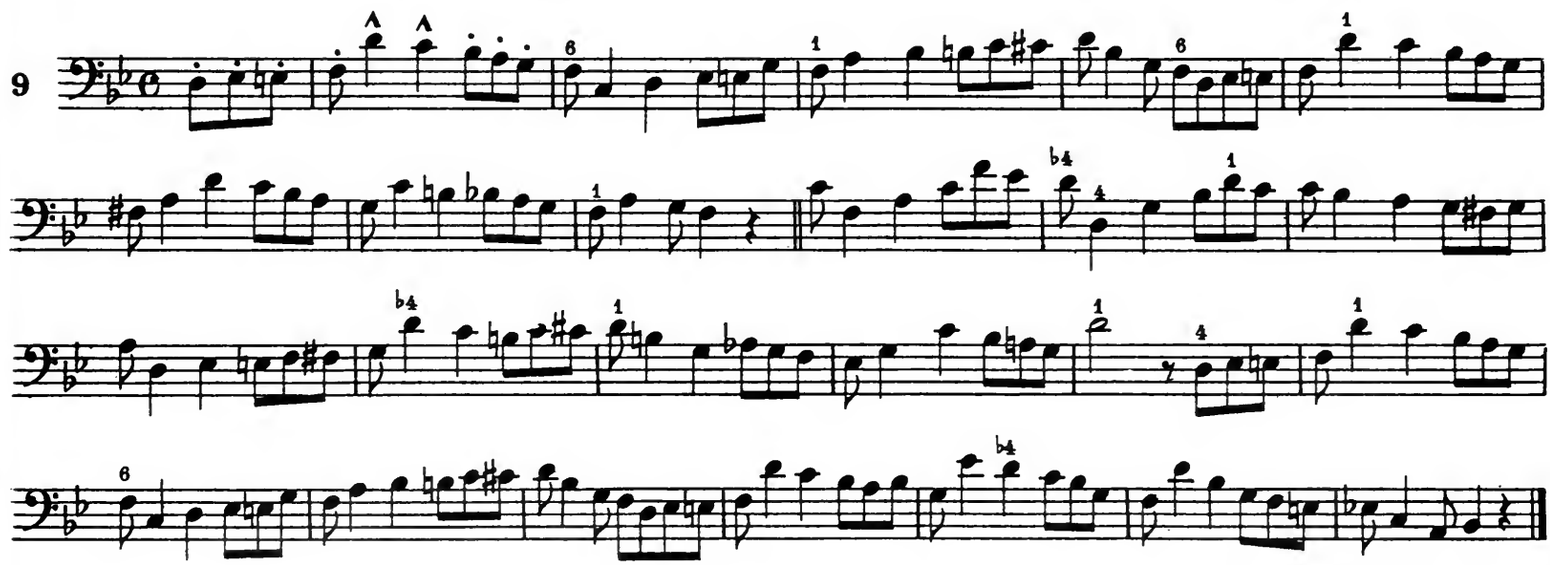
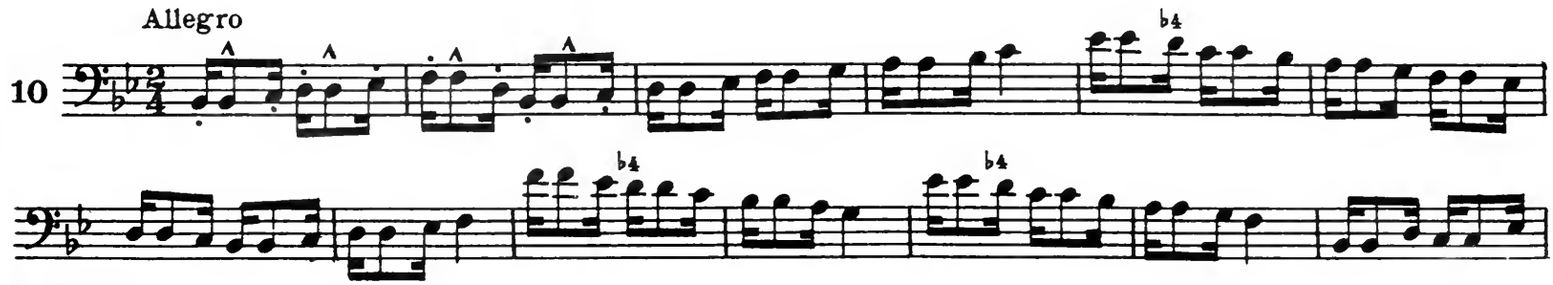
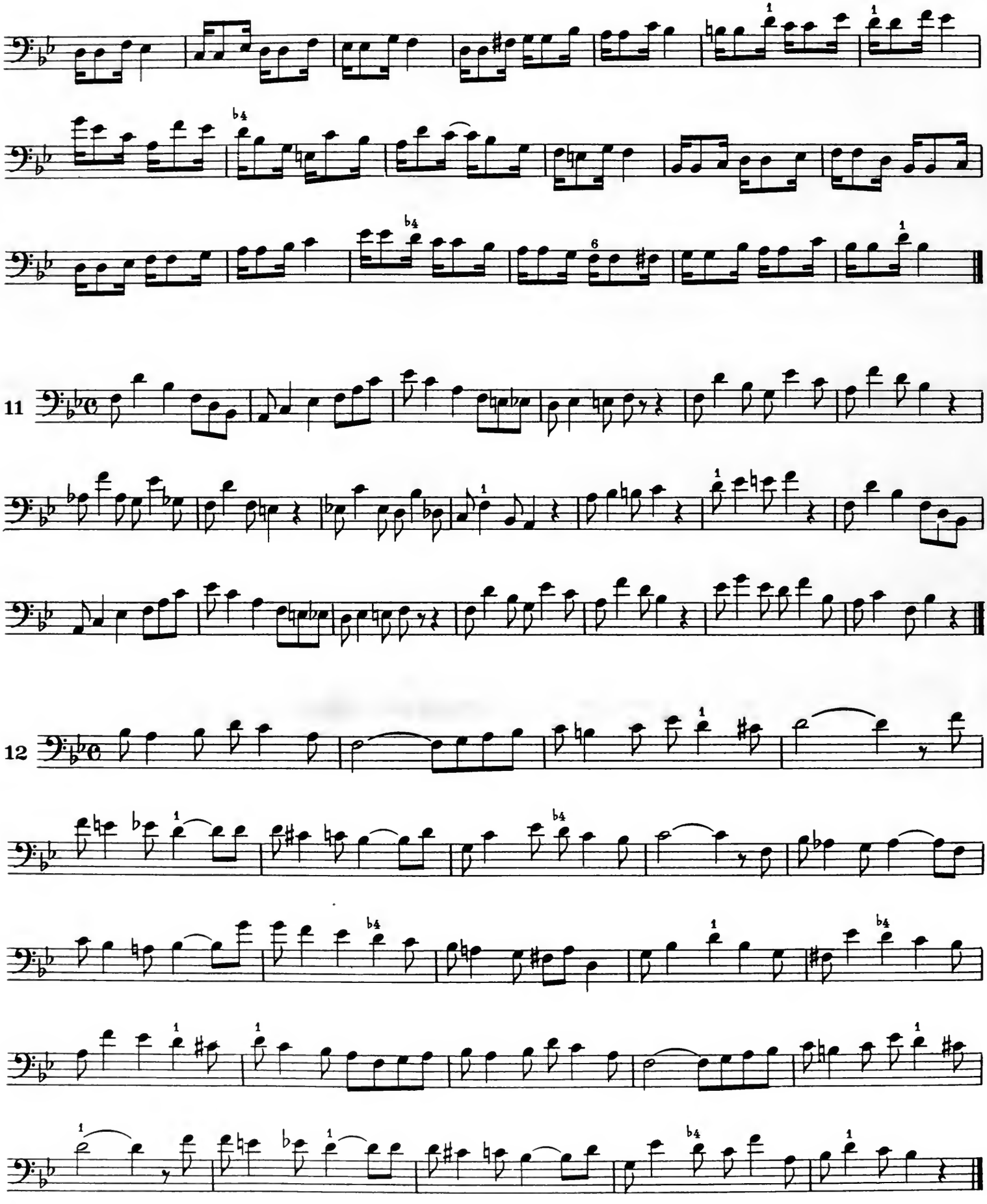


Allegro

10



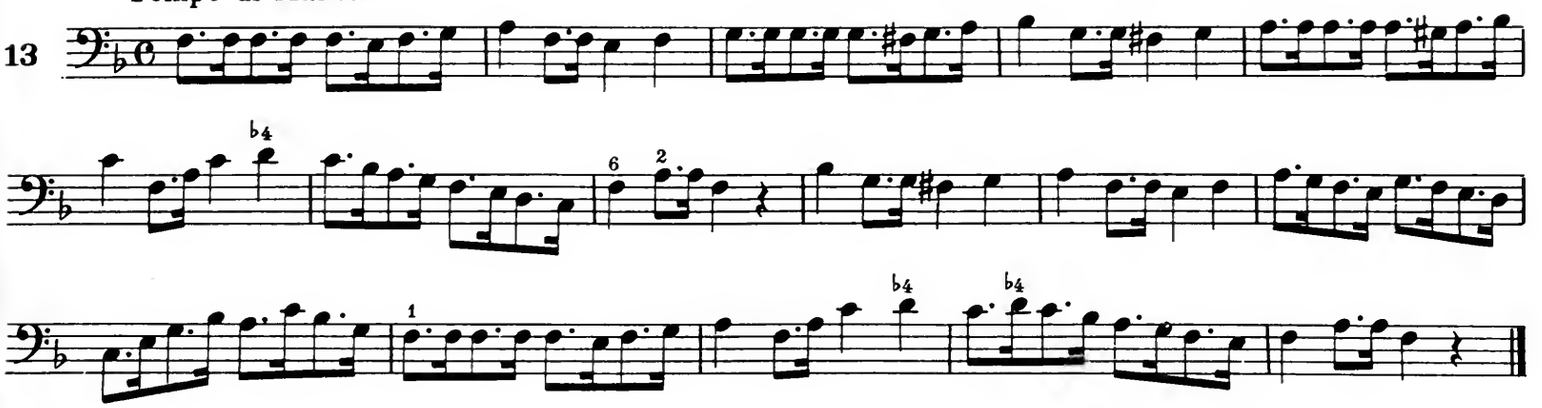
Thus far many flat fourth positions have been eliminated. They are not imperative but merely aid to continue travel in either direction. No player must go out of his way to stick to any system. The note must be taken as it is passed. This concerns pages 24 and 25 and all ensuing pages.



The use of "tu" to be discontinued as an attack. See page 12 for proper articulation. As the pitch rises, the jaw closes slightly and the tongue strikes higher on the teeth.

Tempo di Marcia

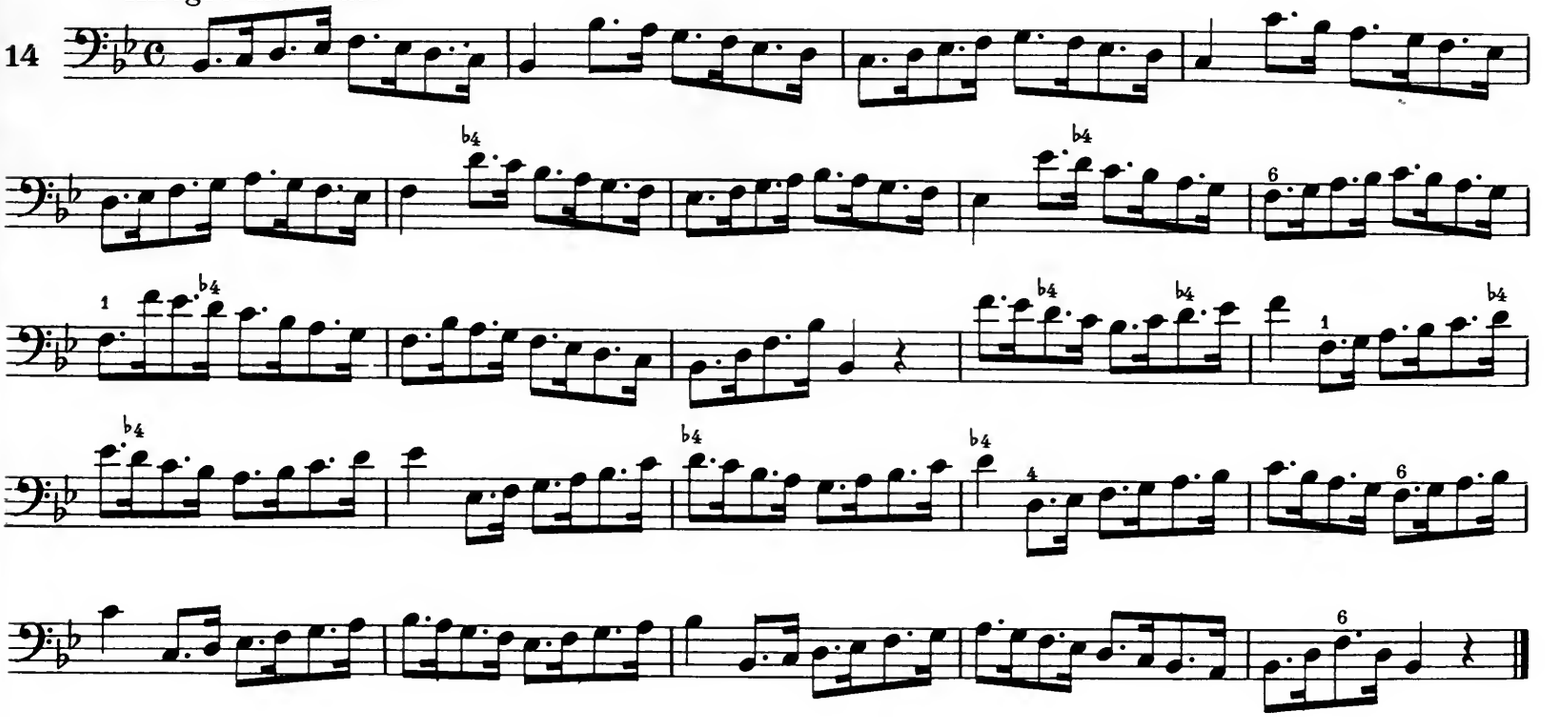
13



With this exercise the jaw is open and the stroke of the tongue is between the lips, just as defined on page 12.

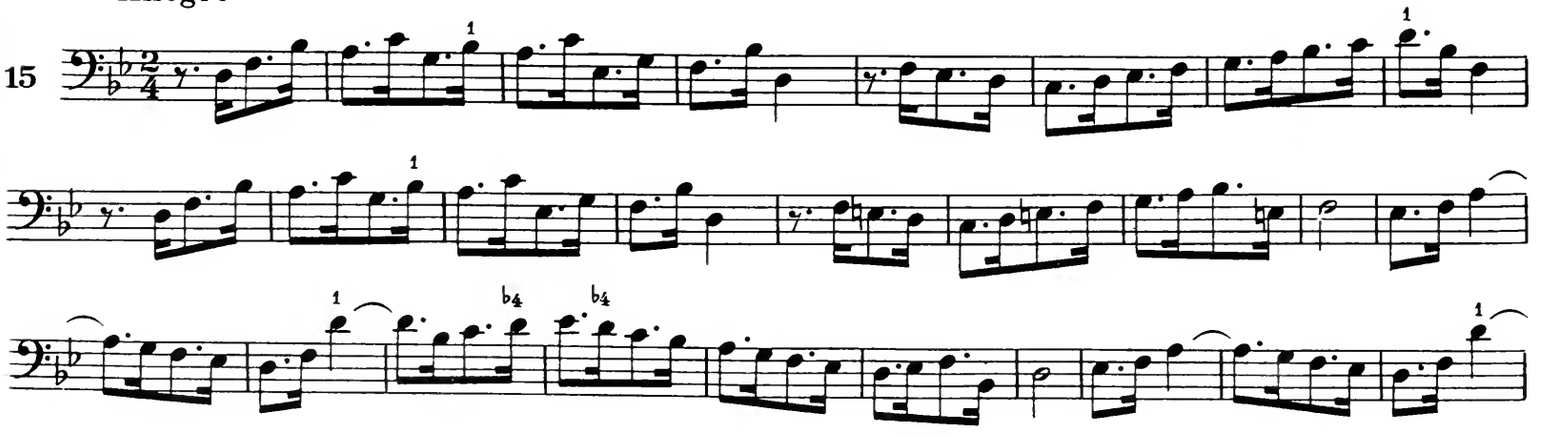
Allegro moderato

14

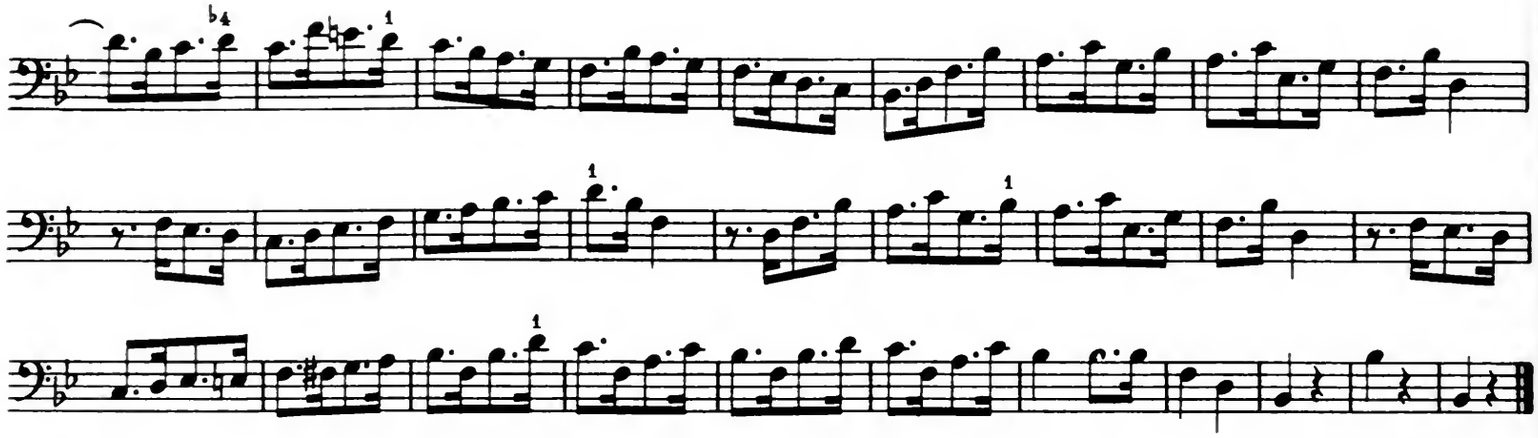


Allegro

15

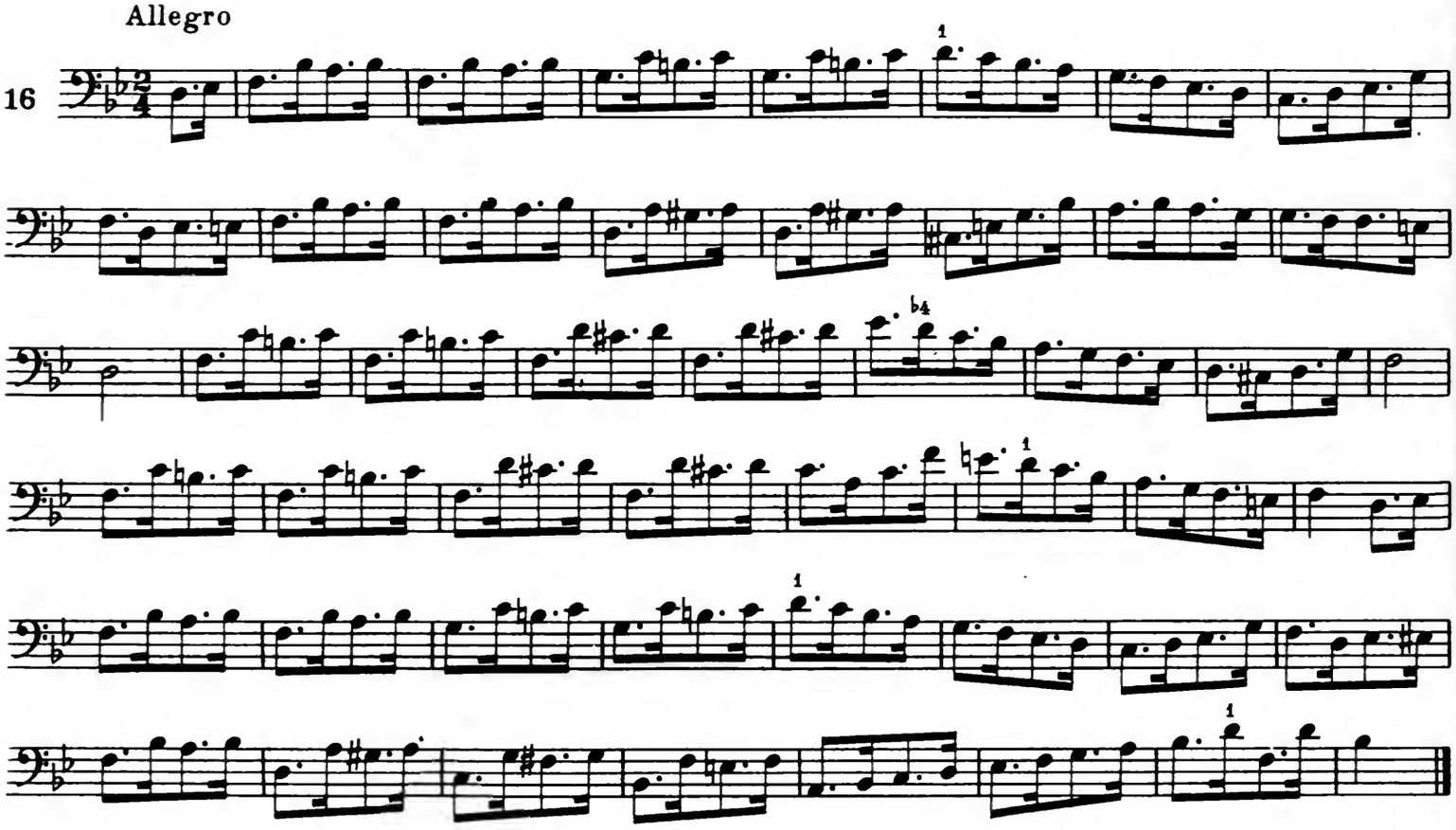


Third position G flat on top must be played sharp, to be in perfect tune as in Exercise 17.



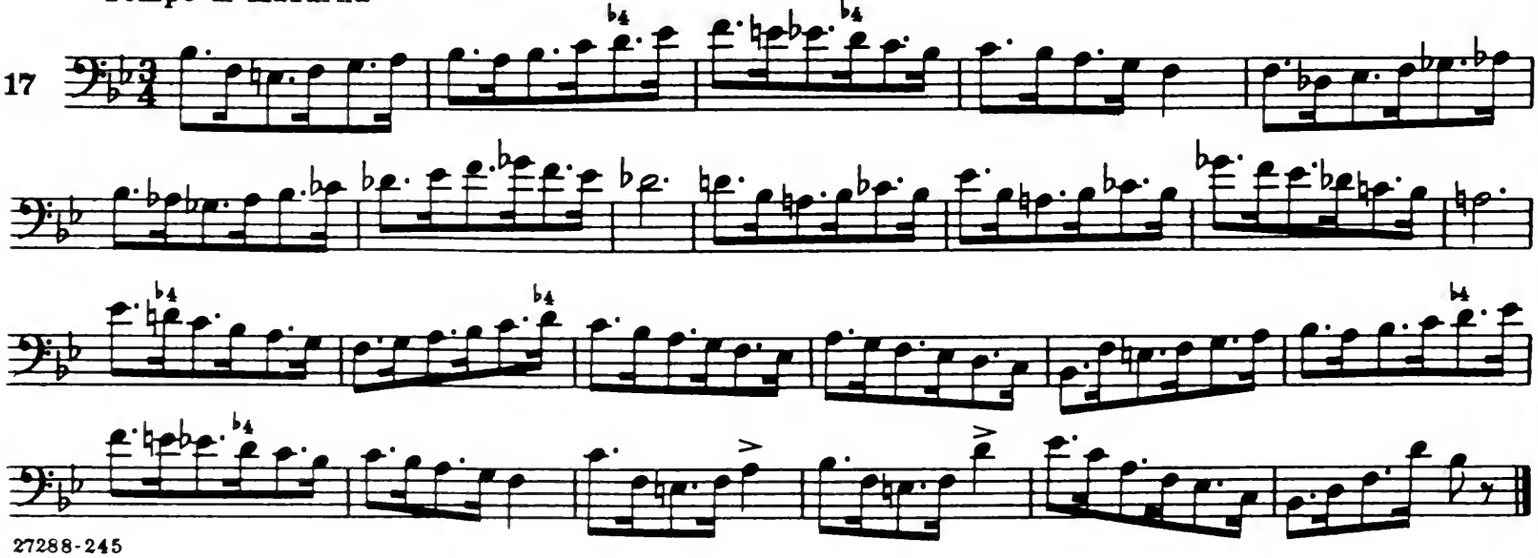
Allegro

16



Tempo di Mazurka

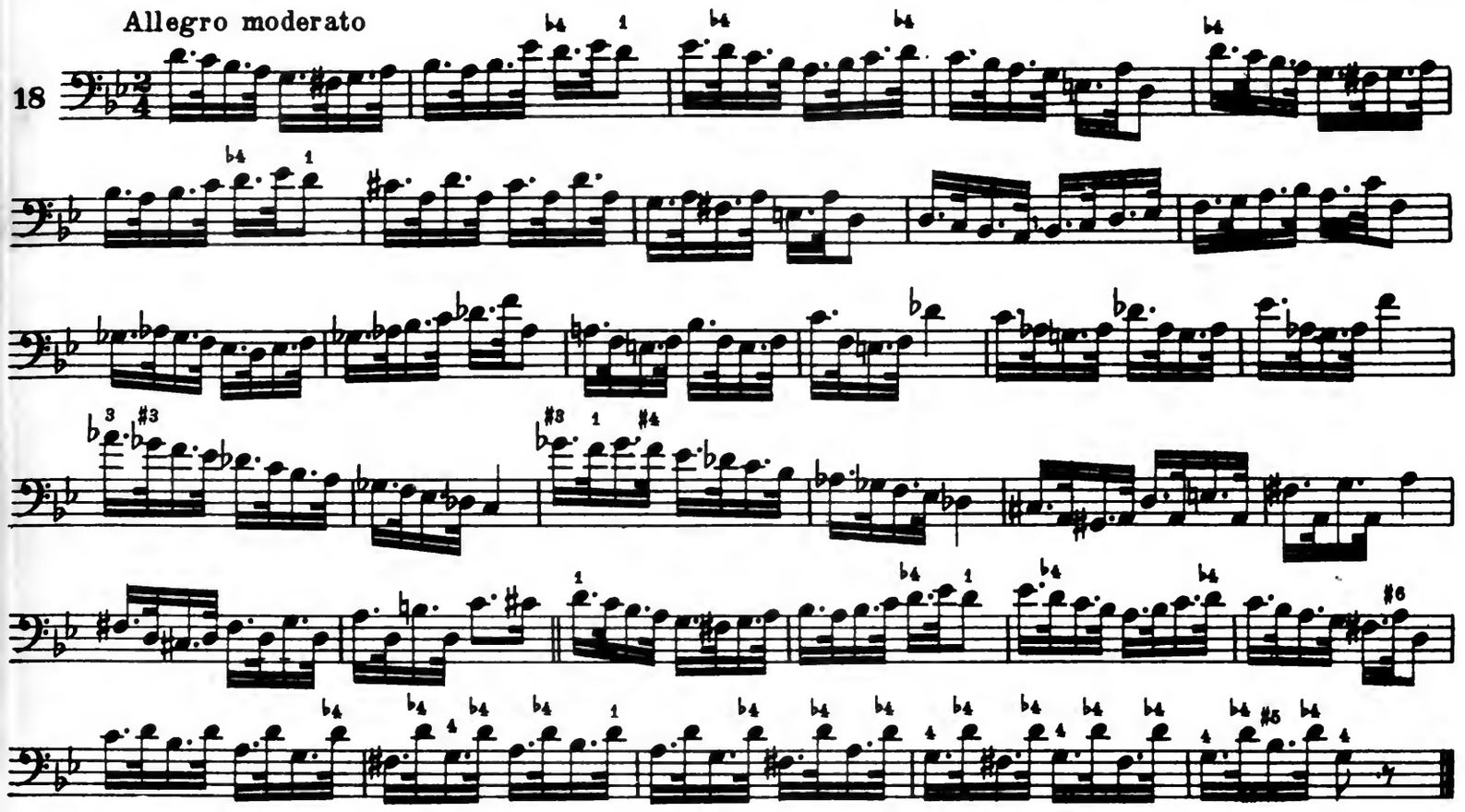
17



For a clearer definition of the staccato attack, the jaw must be opened until tip of the tongue touches a pencil held vertically in front of the lips. As the tongue is withdrawn it releases just enough air to produce a note on any mouthpiece. The tongue-tip returns to its first position immediately, viz. between the lips. This will be better understood than the syllable "tu". As a matter of fact, the tongue is a valve which, when drawn back quickly releases enough air to produce a short note.

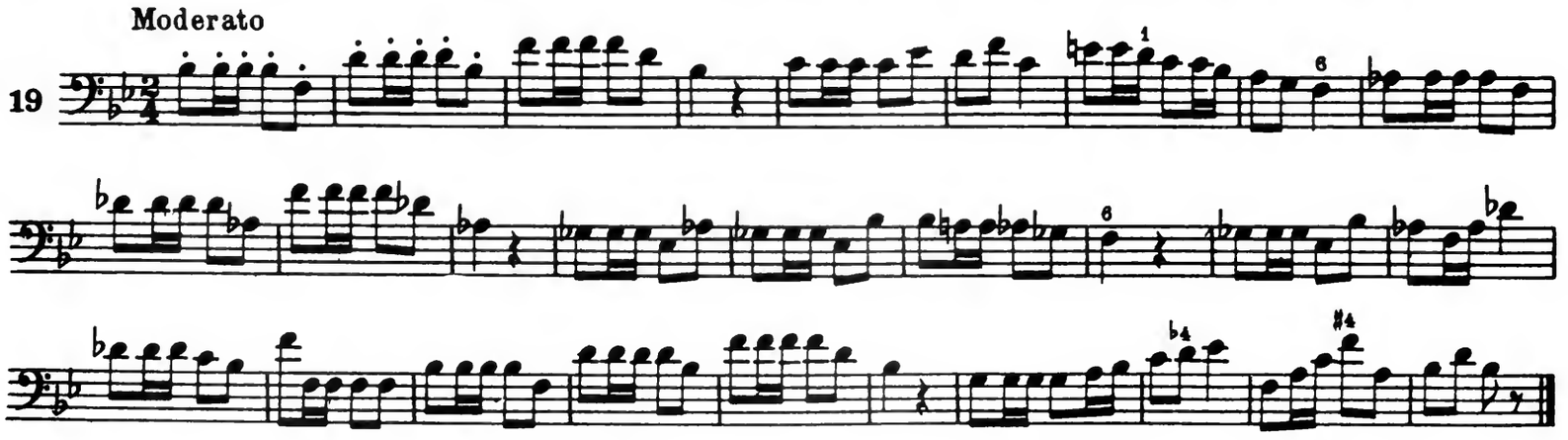
Allegro moderato

18



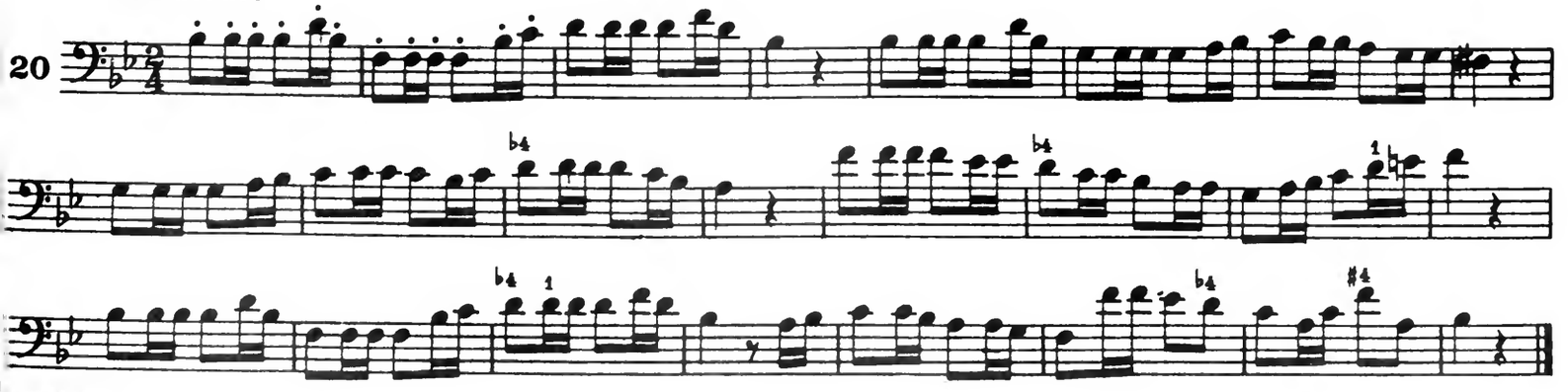
Moderato

19

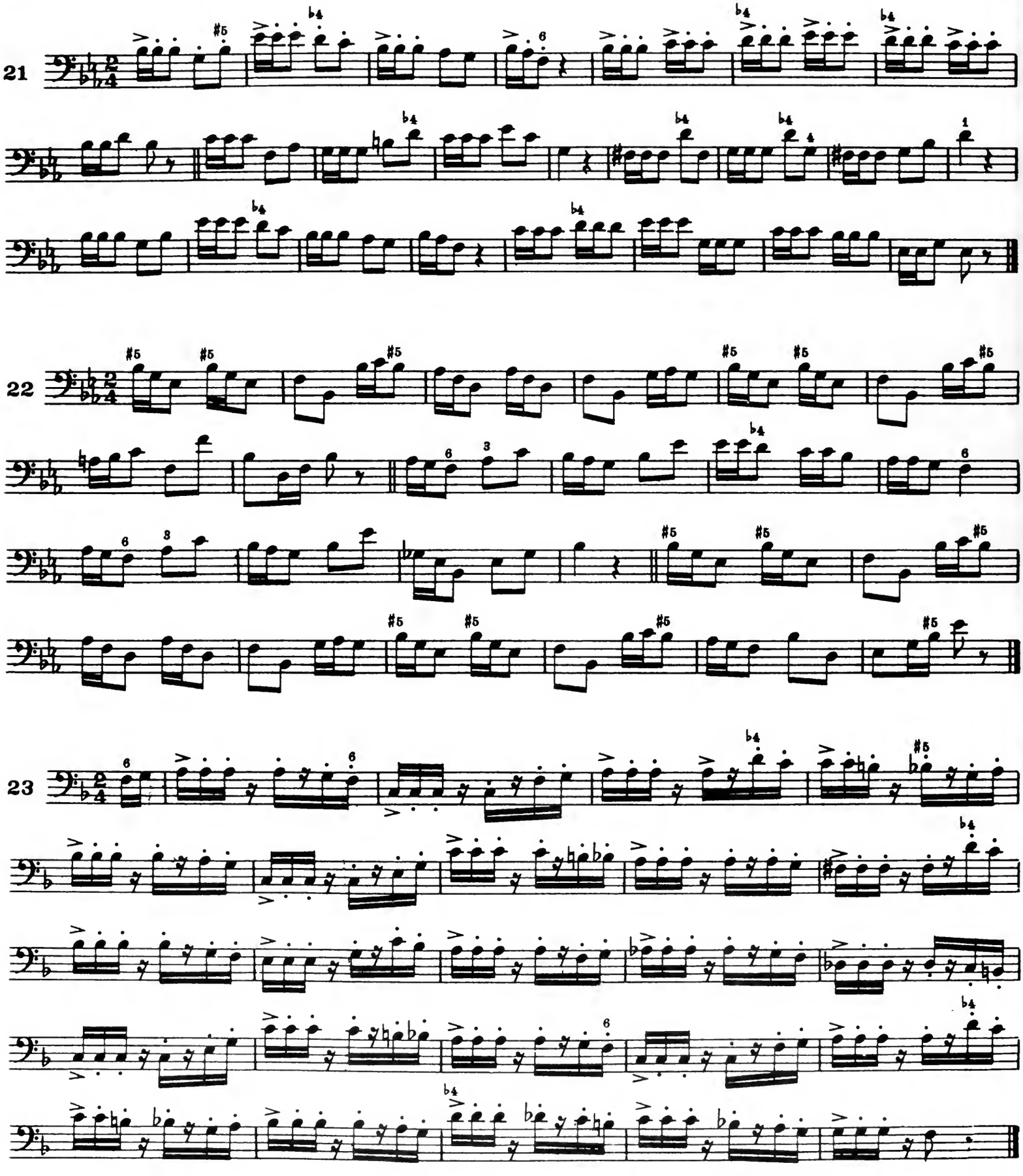


Moderato

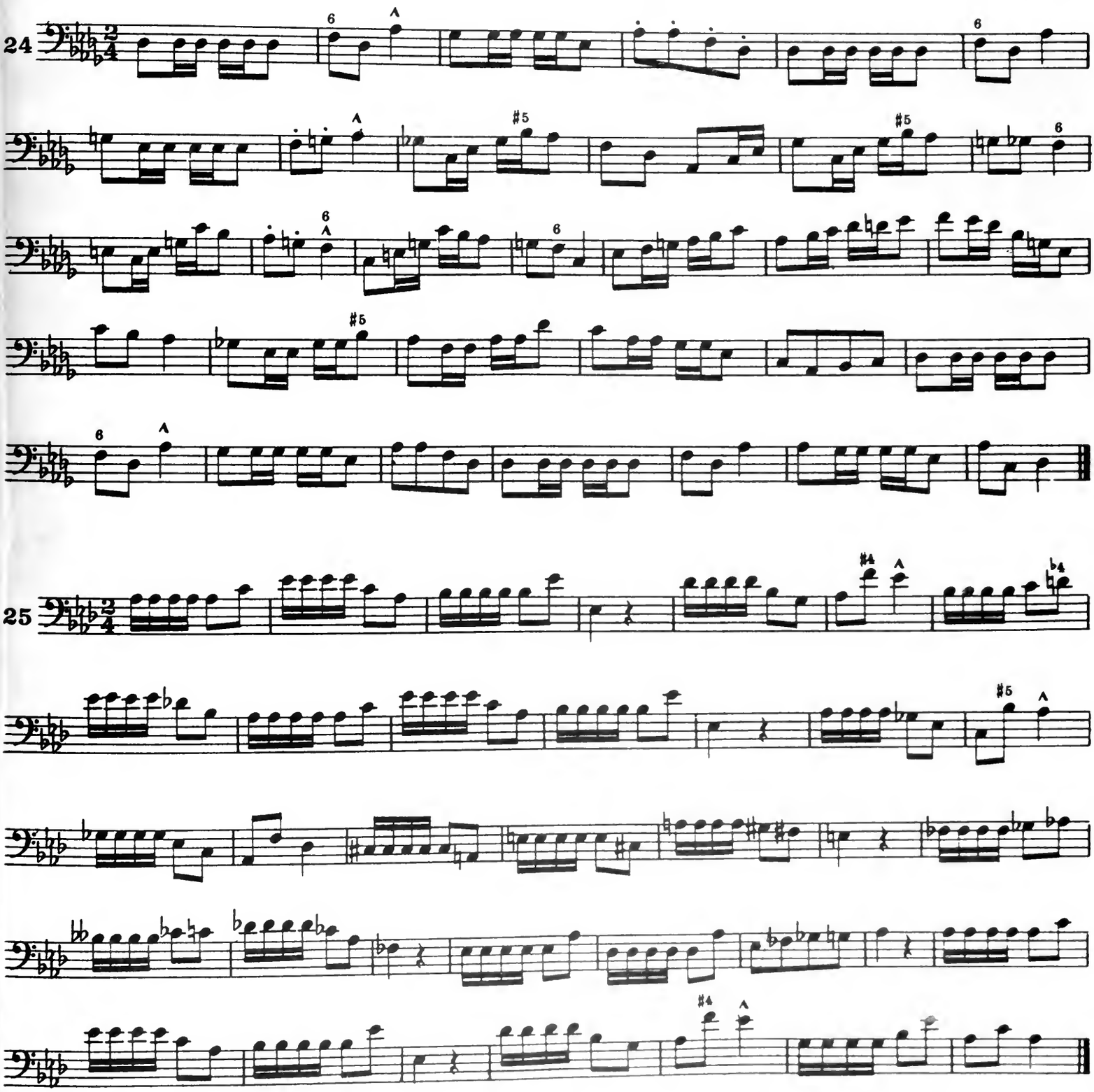
20

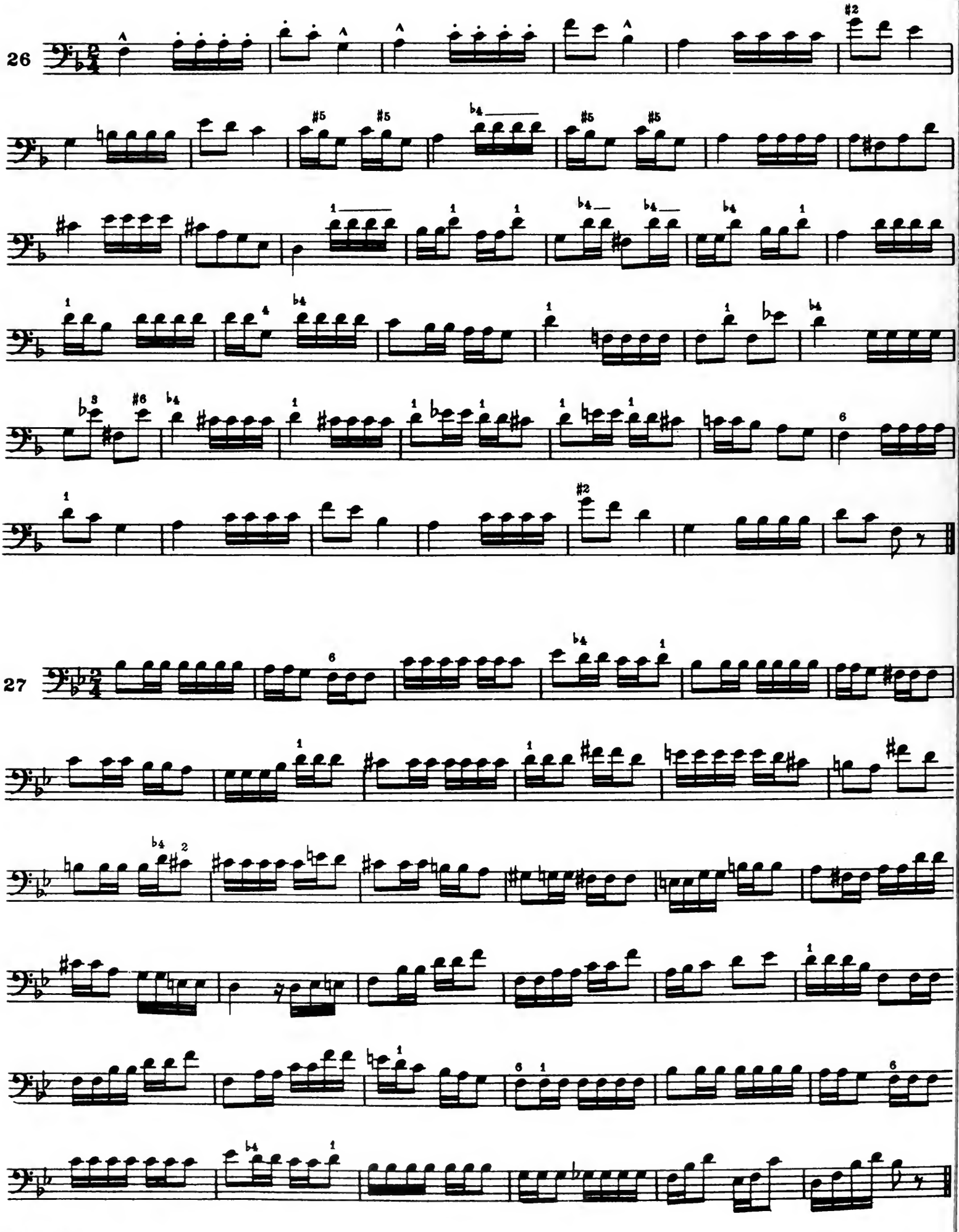


When playing notes of longer duration, the tongue does not return so quickly to its place. Thus a fast tongue is one which is able to withdraw quickly from the lips and return immediately to stop the air current. As before stated, it is not a strike at all but a withdrawal and a fast return which causes 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.



As the notes ascend chromatically, the tongue recedes to a position just between the teeth and the opening of the jaw is lessened. As the notes descend chromatically, the tongue protrudes still more than at F and the opening of the jaw is increased until the notes are full and clear. Otherwise a very distasteful effect, comparable to a leaky water key, will be produced. If the jaw is moved at each movement of the tongue, there will be no chance to produce a rapid staccato. The player should stand upright in front of a mirrow to correct such faults. When playing quarter notes, care must be taken that the tongue will not return to its starting point between the teeth until the full count has passed. Withdrawing the tongue starts vibration in the lips which continues until the count is over. During this time, the tongue lies flat on the lower jaw as in the syllable "ta". Keep the throat open at all times as the air is allowed to pass the lips. Closing the throat causes a disagreeable noise like a grunt, and the latter can be plainly heard above the sound of the instrument or between notes. To break such a noxious habit, try grunting a few times, then open the throat by short inspiration and expiration. The comparison will demonstrate the fact that no disagreeable noise can be produced while the throat is open.

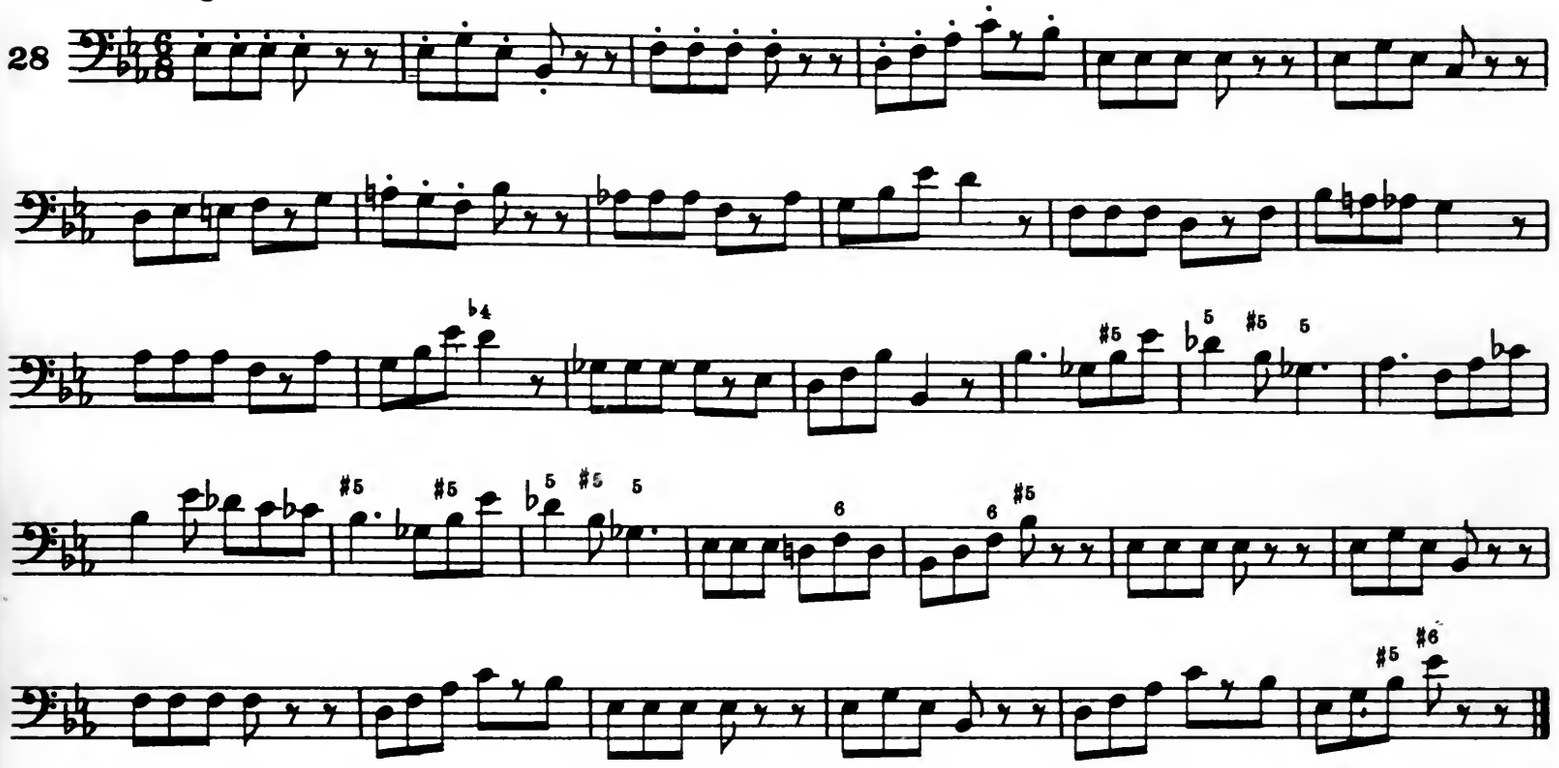



26
27

Exercises 28 to 38 inclusive are to be practised with a light staccato – never heavy or loud. The right hand must be kept free of tension and the player must let it glide instead of stopping short. Furthermore, the player should always think of striking the note as he passes it with the slide. A free right arm and a short light staccato are essential in developing technic.

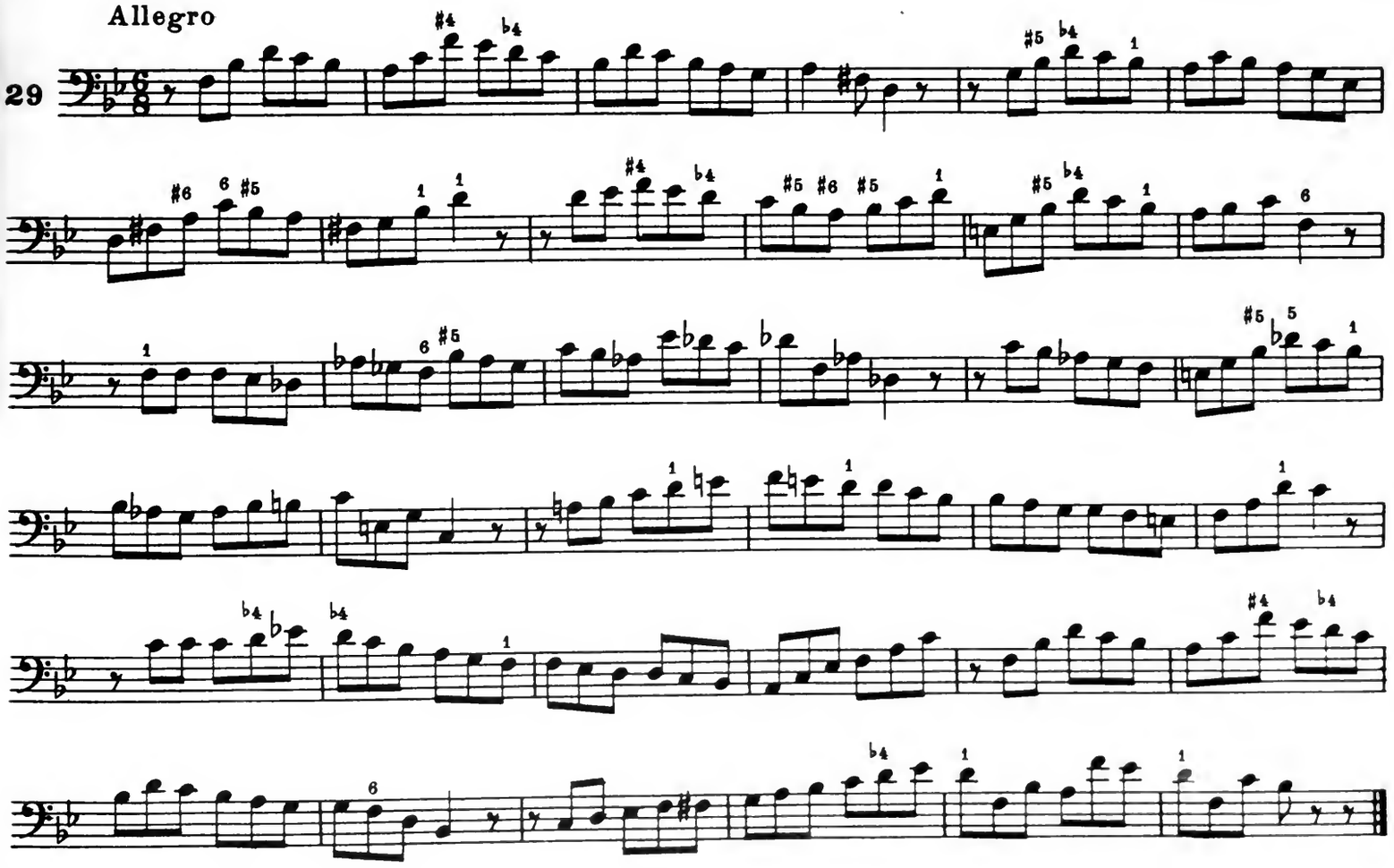
Allegro

28



Allegro

29



Allegretto

30

p

f

p *rall.*

Tempo I

f

p

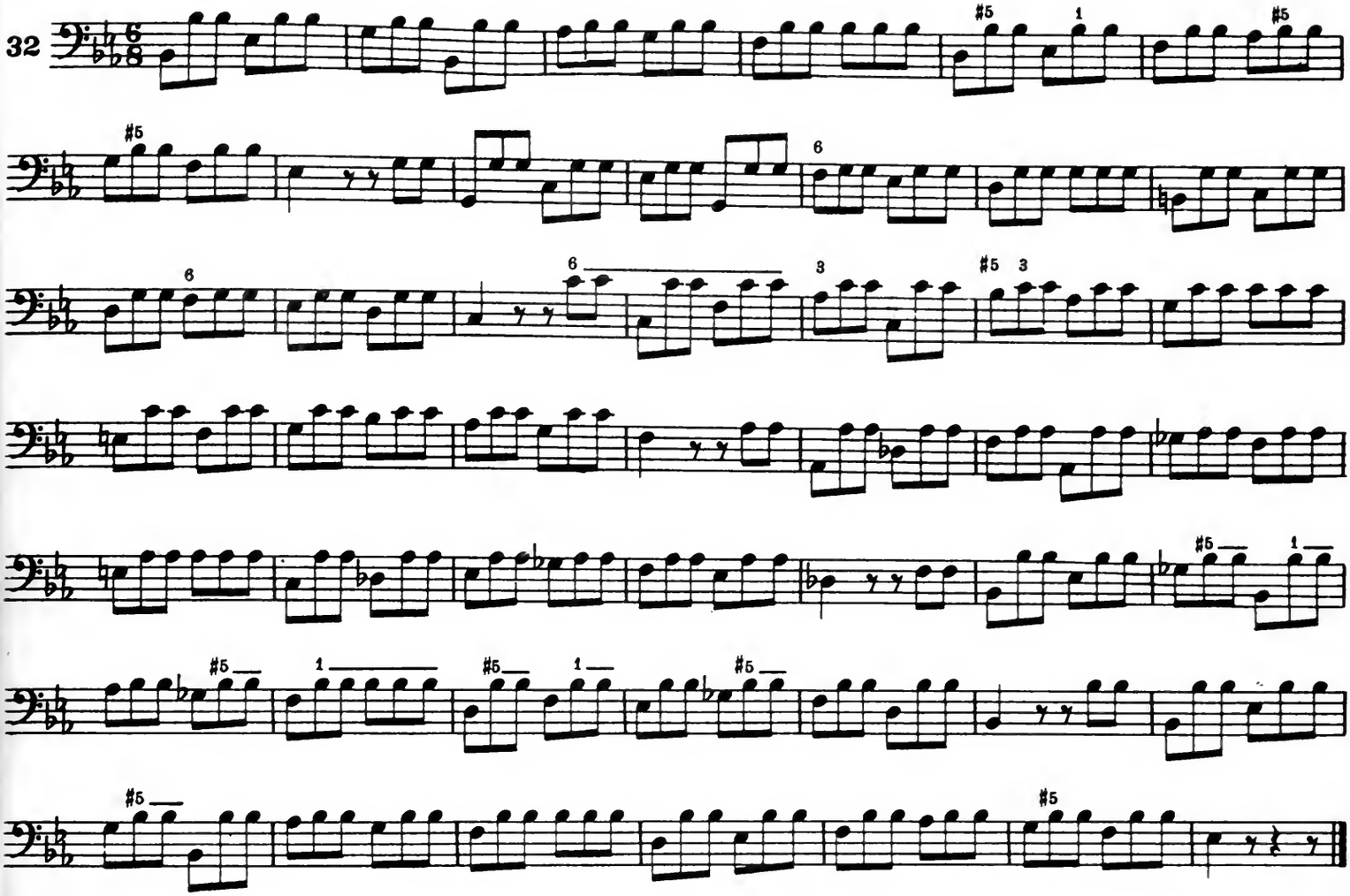
f

Allegretto

31

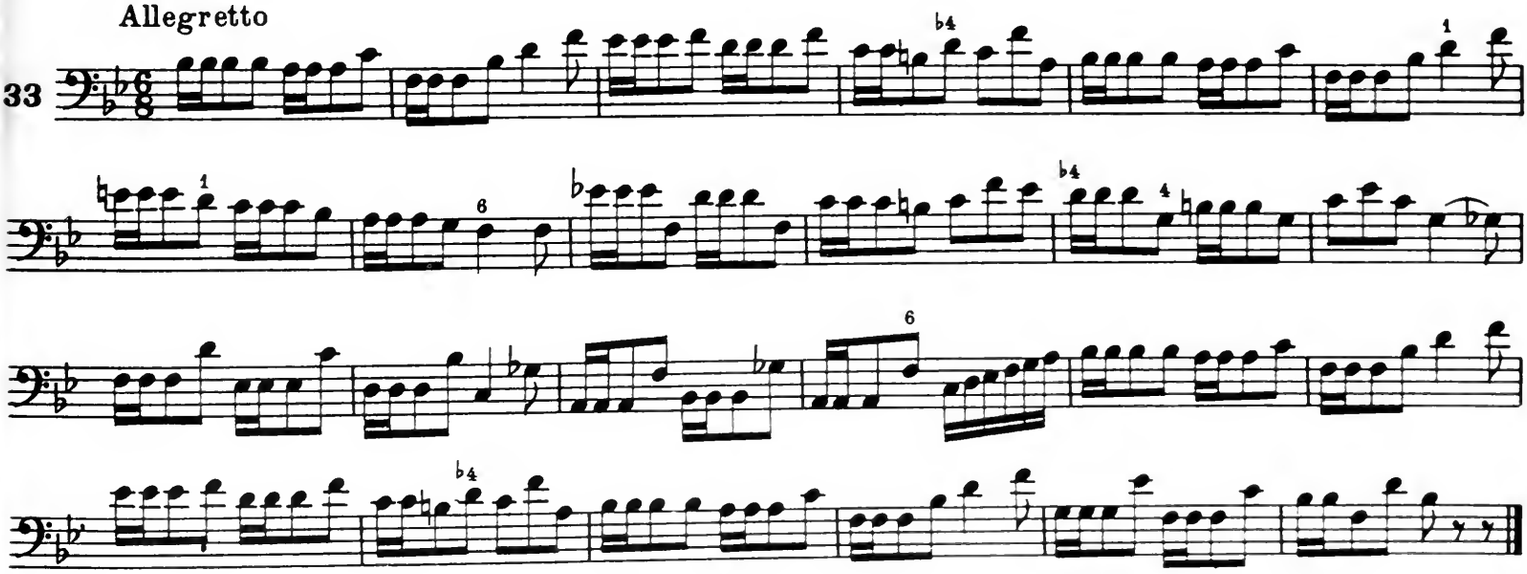
Allegretto

32



Allegretto

33



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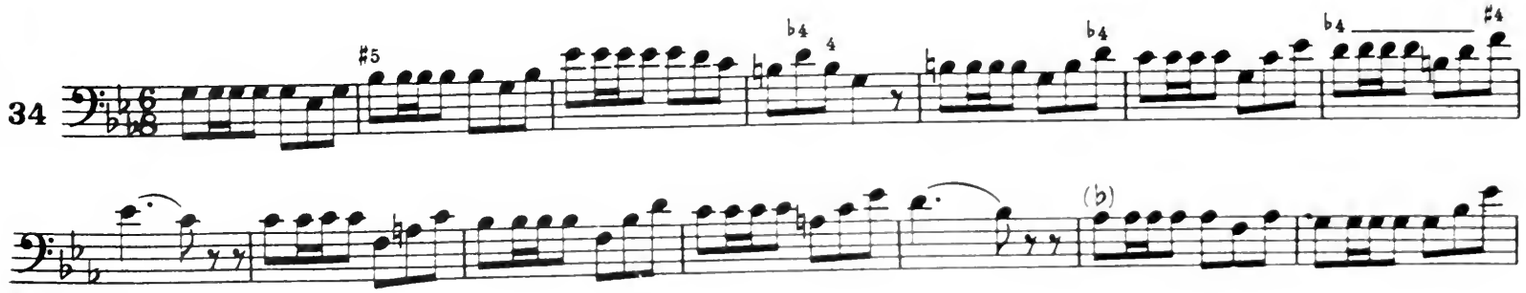

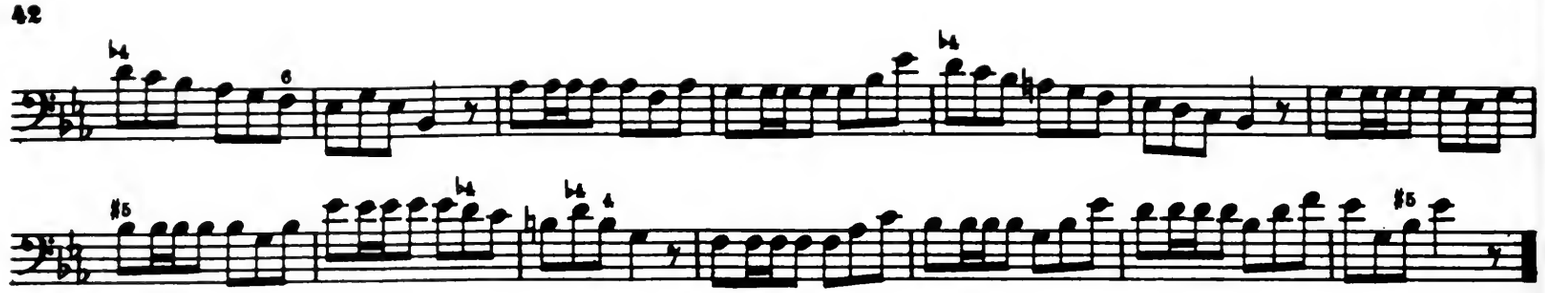

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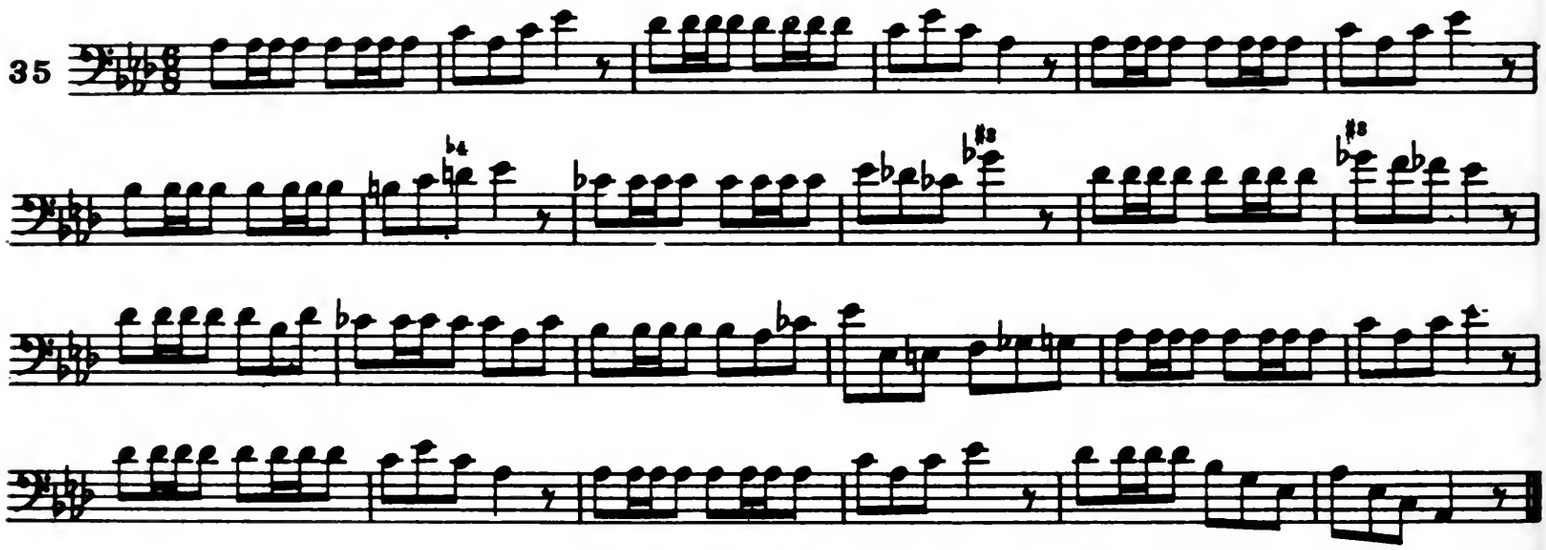
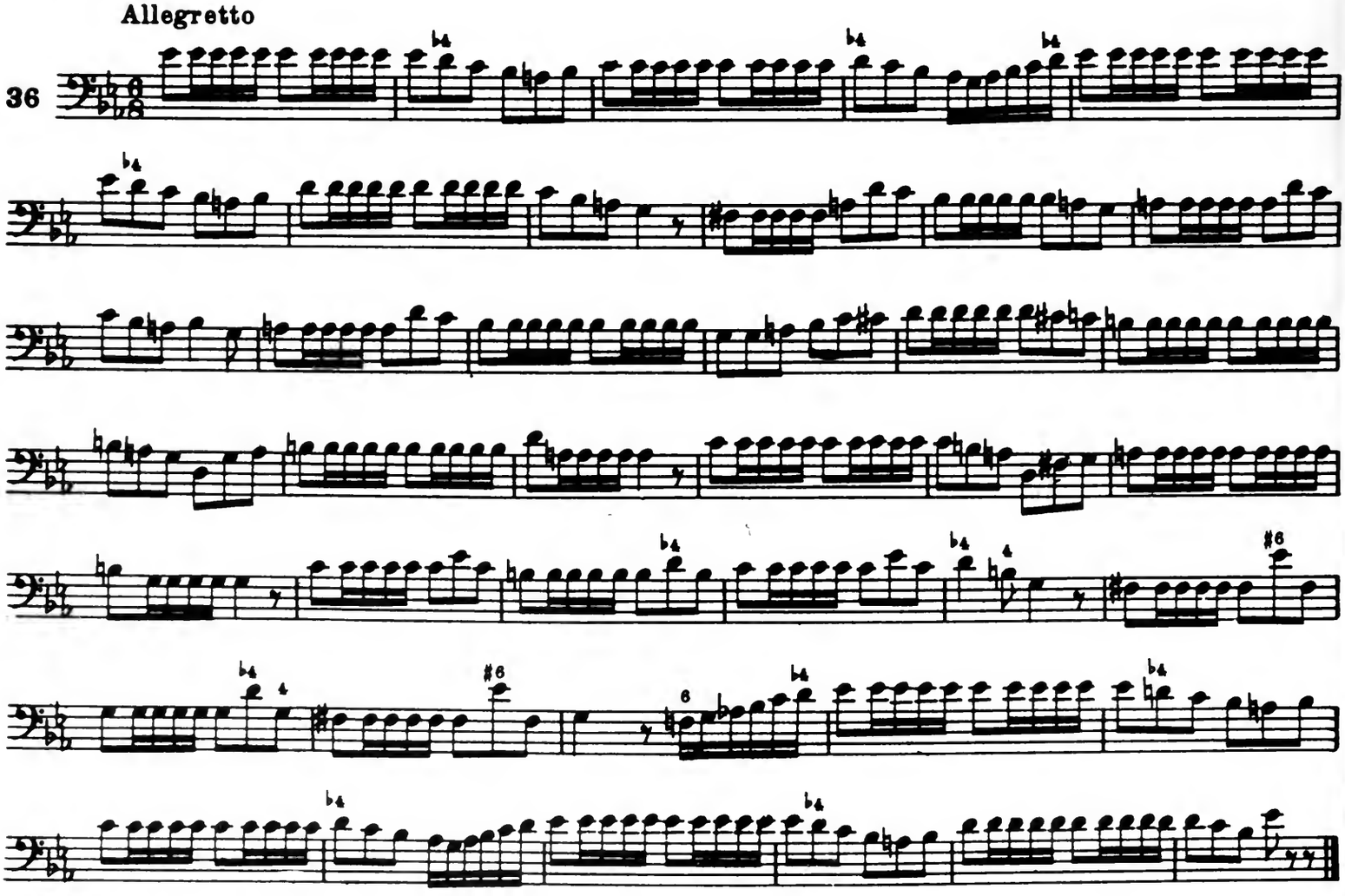
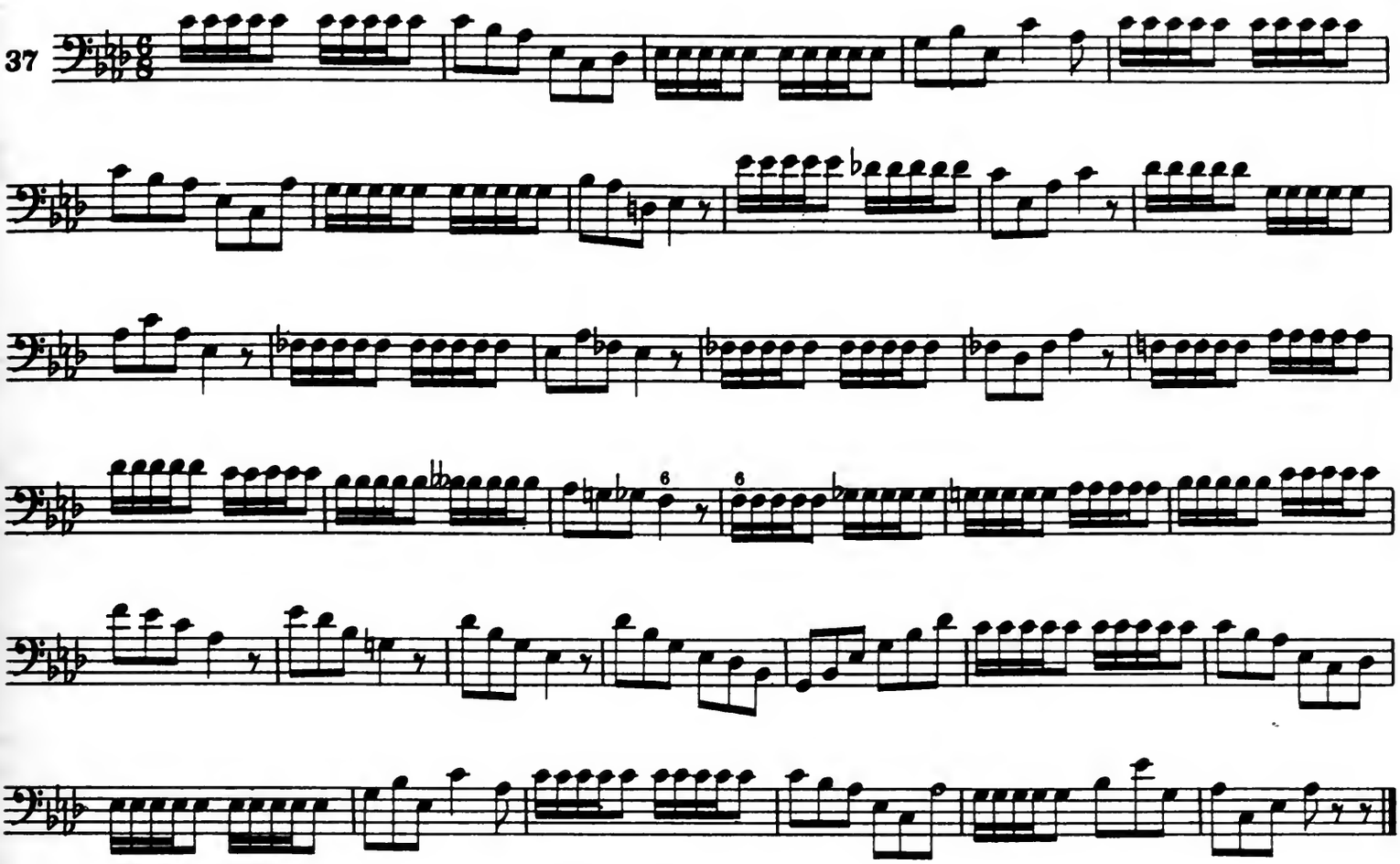


Allegretto

36

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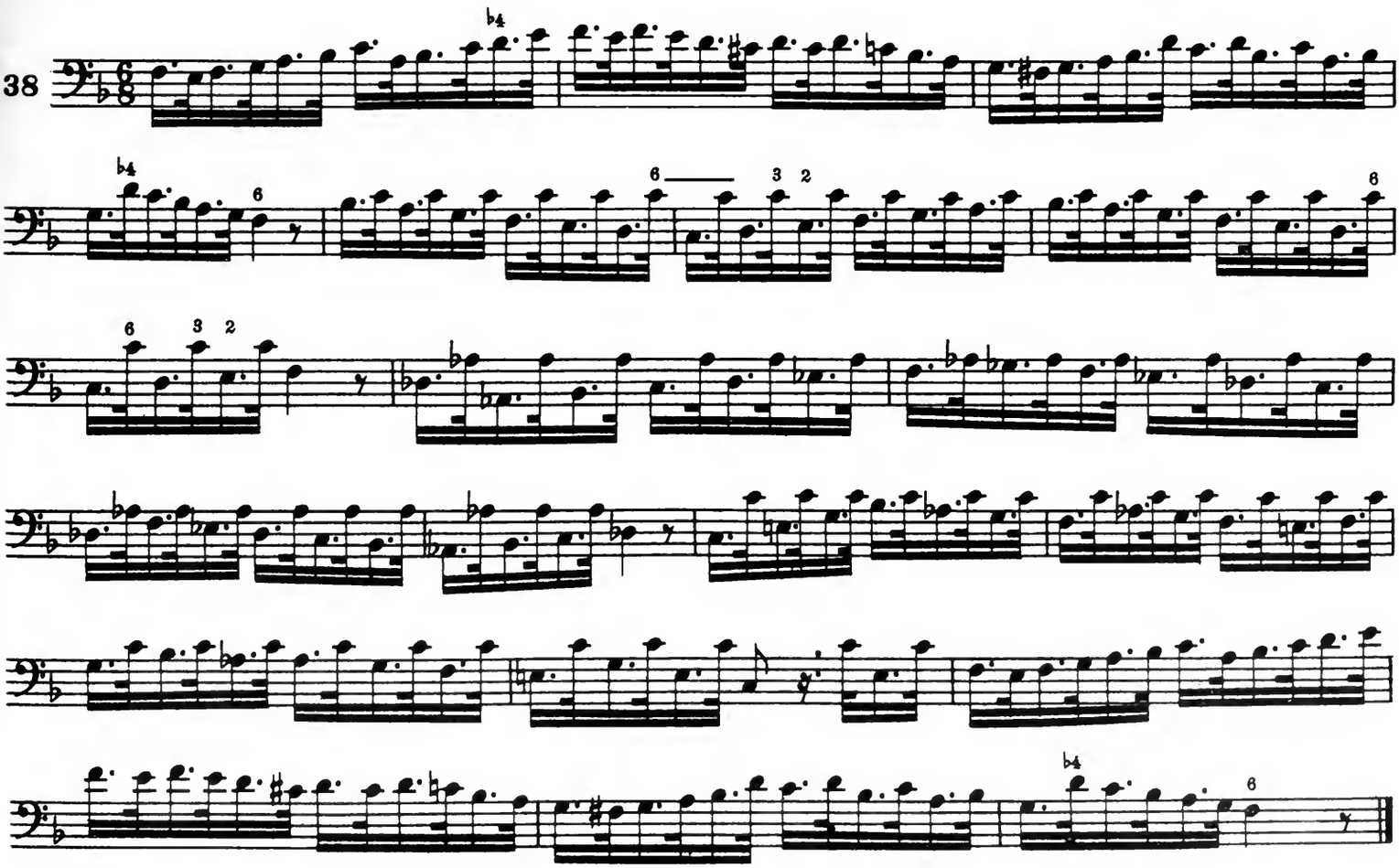
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