



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### **Usage guidelines**

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### **About Google Book Search**

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

# Foundation to trombone playing

Fred Larned

Blodgett, Edwin

Franko Goldman







FOUNDATION TO  
TROMBONE PLAYING

AN ELEMENTARY METHOD  
FOR SLIDE TROMBONE



BY  
FRED. L. BLODGETT  
IN COLLABORATION WITH  
EDWIN FRANKO GOLDMAN

BOSTON CARL FISCHER, INC. CHICAGO  
COOPER SQUARE  
NEW YORK CITY



*Gift of*

***San Francisco Traditional  
Jazz Foundation***



STANFORD UNIVERSITY LIBRARIES





# FOUNDATION *to* TROMBONE PLAYING

A N E L E M E N T A R Y M E T H O D

S I M P L E  
M E L O D I O U S

F O R  
S L I D E T R O M B O N E

I N T E R E S T I N G  
C O M P L E T E



F R E D . L . B L O D G E T T

TROMBONIST DAMROSCH ORCHESTRA - IN COLLABORATION WITH

EDWIN FRANKO GOLDMAN



T

PRICE, \$1.50  
In U. S. A.



C A R L F I S C H E R Inc. COOPER SQUARE NEW YORK

BOSTON, 380-382 Boylston St

335-339 South Wabash Ave. CHICAGO



Copyright, 1916  
by  
CARL FISCHER, INC.  
New York  
International Copyright Secured.  

---

Revised and Enlarged Edition  
Copyright, 1919  
by  
CARL FISCHER, INC., NEW YORK

# \* CONTENTS \*



	Page		Page
Introduction . . . . .		Sharps, Flats, Naturals, etc. . . . .	12
Picture of Trombone (Diagram) . . . . .	1	On Striking the Tone . . . . .	13-31
Chart of Slide Positions . . . . .	2	Dotted Quarter Notes followed by Eighths . . . . .	32-33
Description of Trombone . . . . .	3	Syncopation . . . . .	34-35
Position, etc. . . . .	4	Construction of the Major Scale . . . . .	36-37
The Mouthpiece and its position on the lips . . . . .	5	Major and Minor Scales . . . . .	38-41
Care of Instrument . . . . .	6	The Slur . . . . .	42-45
The Slide . . . . .	6	Rapid Tonguing . . . . .	46-49
Discharge of Water . . . . .	6	Tonguing Exercises in Six-Eighth Time . . . . .	50-51
Silver Plating . . . . .	6	Scale Studies . . . . .	52-57
How to Practice . . . . .	7	Chromatic Scales . . . . .	58-59
What to Practice . . . . .	7	Dotted Eighths followed by Sixteenths . . . . .	60-61
Transposition . . . . .	7	Intervals . . . . .	62-63
Breathing . . . . .	7	Triplets . . . . .	64-65
Tuning . . . . .	8	Chord Exercises . . . . .	66-67
Time . . . . .	8	The Grupetto . . . . .	68-69
Before Playing . . . . .	8	Grace Notes . . . . .	70-71
After Playing . . . . .	8	Lip Slurs . . . . .	72-73
Tuning with the Piano and Other Instruments . . . . .	9	Sustained Tones (Crescendo and Decrescendo) . . . . .	74-75
Playing from Vocal Music . . . . .	9	Lip Slurs . . . . .	74-75
Additional Advice . . . . .	9	Lip Slurs and Intervals (Miscellaneous) . . . . .	76-77
Signs most frequently used . . . . .	10	Complete Reference Chart . . . . .	78-81
Rudiments of Music . . . . .	11	Hints on Song Playing . . . . .	82-83
Names of Notes . . . . .	12	Collection of Thirty Songs, with Explanations . . . . .	84-101
Different kinds of Notes and Rests . . . . .	12		
Six Selected Exercises . . . . .			102-107

## Introduction



The Foundation to Trombone Playing is intended to be precisely what the title implies. There are any number of Methods published for the instrument, but in nearly all instances they do not dwell sufficiently on the beginning or foundation, and as a rule the exercises progress too quickly, with the result that the student does not acquire the fundamental principles of playing the instrument properly, and therefore is never able to play with freedom, ease and assurance. There seems to be need for a book of this sort, which through personal experience has been found to be of benefit to beginners.

The pupil who has a strong and solid foundation need have no fear for his future progress and development, but the one who tries to build on a weak and uncertain foundation will never under any conditions be able to master the instrument. The student who has mastered these exercises and has profited by all the other advice and suggestions given, has a good and solid base upon which his future can be permanently erected, and there is no reason why he should not become a fine player. Other Methods may then be taken up, and with little or no difficulty the player will be able to master the more intricate forms of playing.

The exercises in this book are written in the easiest

keys, and so are easily within the grasp of the beginner; they are calculated to build up a good embouchure by starting correctly. They are mostly short so as not to tire the player, and are melodious and pleasing. The student is given ample time to learn the various positions of the slides.

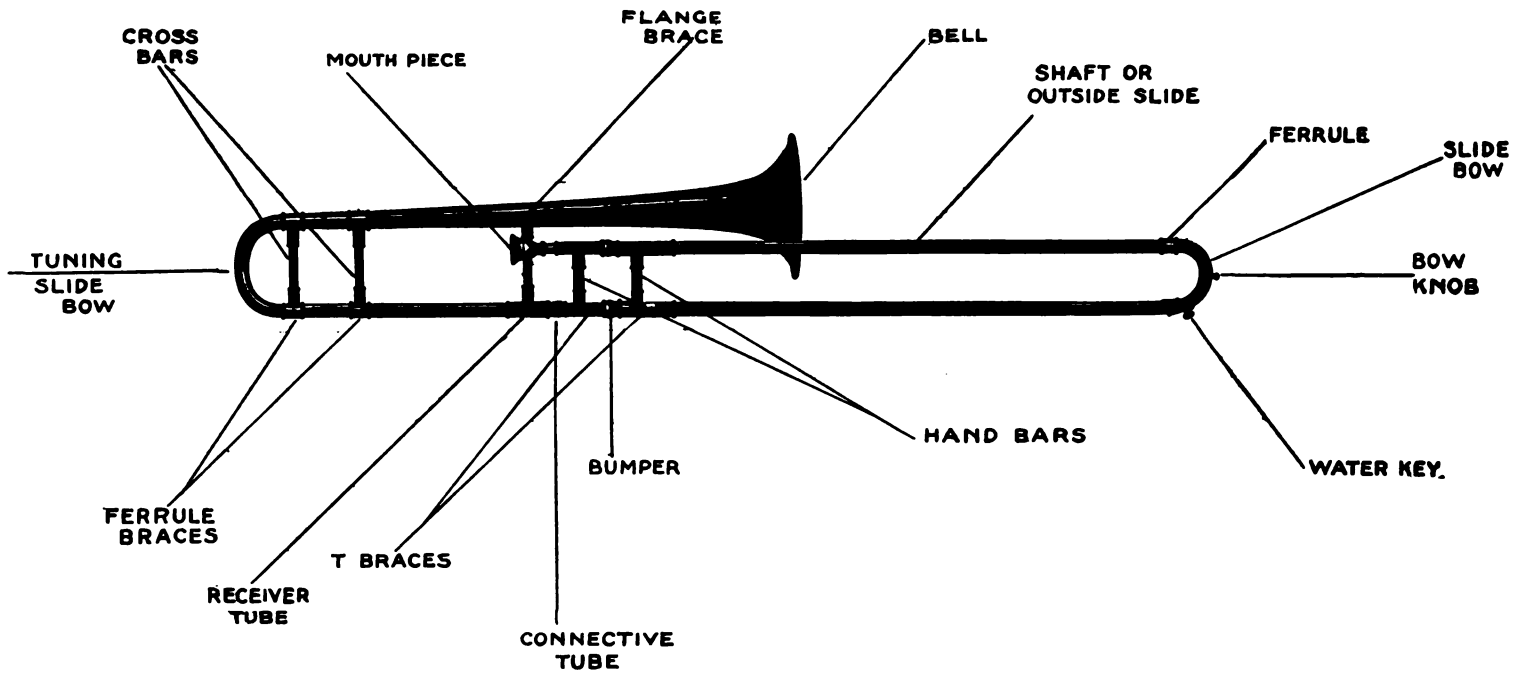
Everything is explained in great detail, and the student will almost feel that the teacher is constantly standing at his side. Aside from the exercises, the beginner will get a good knowledge of the rudiments of music. The songs at the rear of the book are arranged in suitable keys, and the phrasing is correctly and carefully marked.

Before concluding, it should again be stated that this work is purely an "Elementary Method." The player, however, who can perform well the exercises in it may consider himself fairly advanced. It has been my aim to make the "Foundation to Trombone Playing" valuable to the teacher and to the pupil; and particularly to the pupil who is not within reach of a competent teacher, and must content himself with self-instruction. In fact, I have tried to write the lessons as though I were giving them personally to each student.

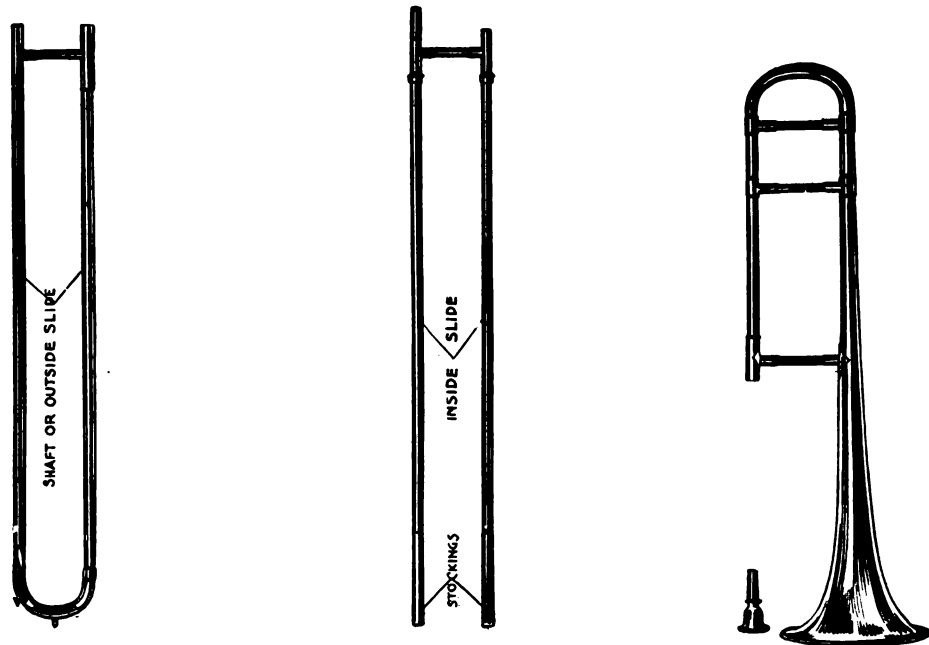
THE AUTHOR.

# DIAGRAM OF TROMBONE

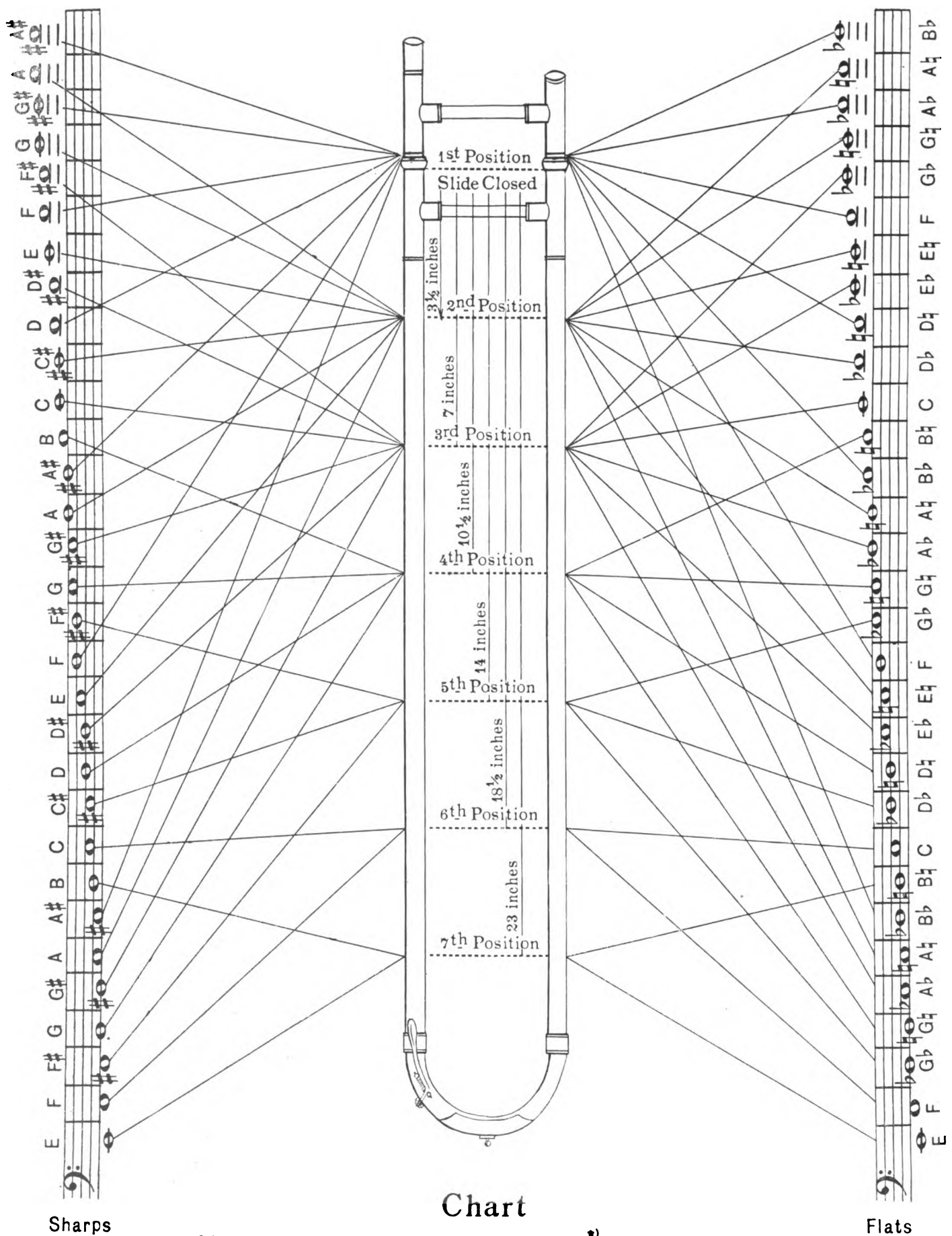
Giving Proper Names to the Various Parts of the Instrument



## TROMBONE IN SECTIONS



THE INSTRUMENT PICTURED ABOVE IS A BESSON NEW CREATION TROMBONE (CLARKE MODEL)



### Chart

Showing slide, and giving distances\*) for the various positions, also showing the notes of the legitimate register of the instrument and their natural positions.

\*) approximate

## The Trombone.

The Trombone is the most perfect of all brass instruments because each note in its entire chromatic range of over two octaves can be played in tune. This of course depends upon the accuracy with which the slide is manipulated, together with the assistance of a keen ear.

The faults and shortcomings of valve instruments do not exist in a well-made slide trombone, but in the hands of an inferior player the intonation will suffer to a great extent.

Different notes are obtained on the Trombone by lengthening or shortening the tubing, that is, moving the slide in or out. On valve instruments, the pressing of the valves lengthens the tubing. Each valve when pressed down opens up additional tubing. So it will be readily seen that the same results are achieved by valves and slides, though by different means.

The Slide Trombone is one of the oldest of brass instruments, and was used in a much less perfected form as early as the fifteenth century. A little later on it was used to a very large extent in church music. Mozart was probably the first of the masters to give the instrument its real place in the orchestra. He wrote parts for it in his opera "The Magic Flute." (Mozart was born in 1756 and died in 1791.) From that time on, the instrument found a permanent place in the orchestra, and to-day no orchestra or band is complete without it. After valve instruments were invented, valve trombones were also constructed. (The valve trombone is not as satisfying as the slide. *In this book only the slide trombone is dealt with.*)

The Trombone is cylindrical in two-thirds of its length, and conical in the other third, which terminates in the bell. The slide is operated on an inner tube which it lengthens or shortens as required by being pushed in or out. Each movement of the slide is called a "position" and there are seven positions on the instrument, inclusive of the first or closed position. The Trombone most generally used is the one built in Bb. The seven "positions" on the trombone correspond to the seven combinations of fingering on valve instruments. For instance:

Notes in 1st position correspond with open notes on Bb Cornet or Baritone.

Notes in 2nd position correspond with 2nd valve on Bb Cornet or Baritone.

Notes in 3rd position correspond with 1st valve on Bb Cornet or Baritone.

Notes in 4th position correspond with 1st and 2nd Valves on Cornet or Baritone.

Notes in 5th position correspond with 2nd and 3rd Valves on Cornet or Baritone.

Notes in 6th position correspond with 1st and 3rd Valves on Cornet or Baritone.

Notes in 7th position correspond with 1st, 2nd and 3rd Valves on Cornet or Baritone.

The Trombone is to-day one of the most popular of instruments and has often been termed the "King of Brass Instruments." It is effective for solo, band or orchestra playing.

The natural compass of the instrument is two and a fifth octaves, although higher and lower notes can be played even beyond that range, by players possessing unusually strong embouchures. Notes beyond the legitimate compass of the instrument are rarely written, and are used almost exclusively by soloists.

It bears some similarity to the human voice (baritone) in its compass and in the manner in which the breathing is conducted.

The Trombone consists of a bell, slide and mouthpiece. At the end of the slide will be found a "water key" at which point the water gathers, and from where it is to be discharged. The illustration describes the various parts of the Trombone.

The instrument pictured in the illustration is a Besson New Creation Trombone of the latest and most improved model.

Trombones are built so that they can be used in both high and low pitch, and are a great necessity for those who have occasion to play in both pitches. High pitch trombones are put into low pitch by the use of an extra slide, or by extra tubes. Low pitch Trombones are built in the one pitch only.

New Trombones or other brass instruments are not as easy blowing as those that have been in use for a time. Besides, it takes a few weeks for a person to become accustomed to a new instrument.

## Music for the Trombone.

If one will compare a modern trombone part with the parts that were formerly written for the instrument, a vast difference will be seen at a glance. The trombone player of to-day has to know a great deal more, and must have considerable more technique and facility than his forefathers and predecessors possessed. To the Trombone in orchestra or band is assigned many important motives and melodies and other passages of extreme

difficulty at times. In solo playing, the performers have developed to such an extent that things that were formerly considered almost too difficult for the cornet are now essayed by trombonists. The repertoire of music for the instrument has also increased to such a large degree, that it now includes, solos in all forms, duets, trios and quartettes in abundance.





## Position.



When practicing, always stand if at all possible. Stand erect and expand the chest.

Stand before a mirror in order to correct any faulty position. Avoid any contortion of the face. A normal condition is to be desired.

The cheeks should not be puffed out. This is a very common fault, and one which adds nothing to the ease of playing.

The player who puffs out his cheeks loses the muscular control of his lips, and his articulation will become impaired.

The instrument must be held firmly by the left hand, since it must sustain the entire weight.

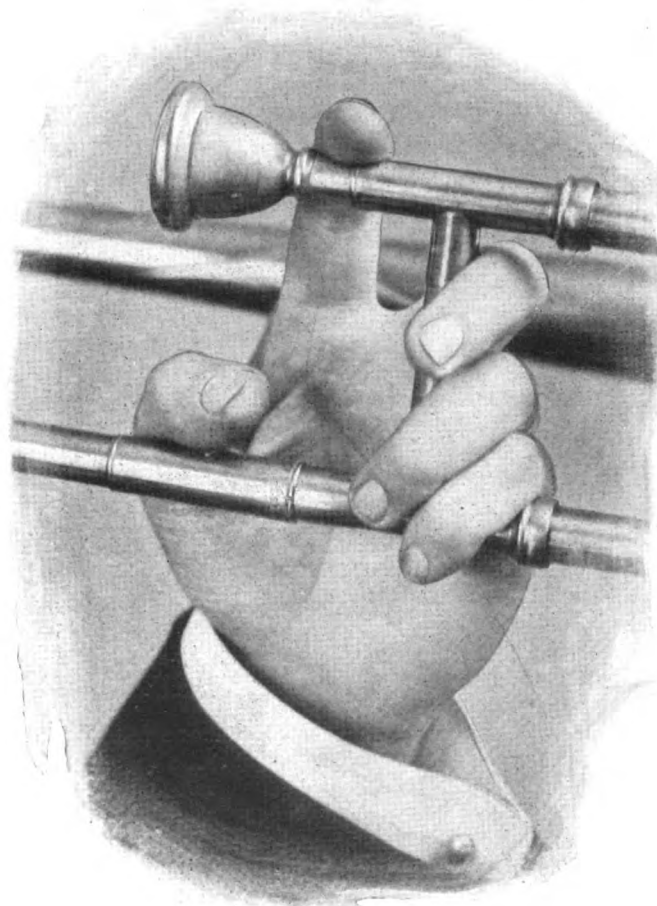
The *left arm* should not rest too tightly against the body, and the fore-arm should be raised sufficiently to keep the mouthpiece to the lips.

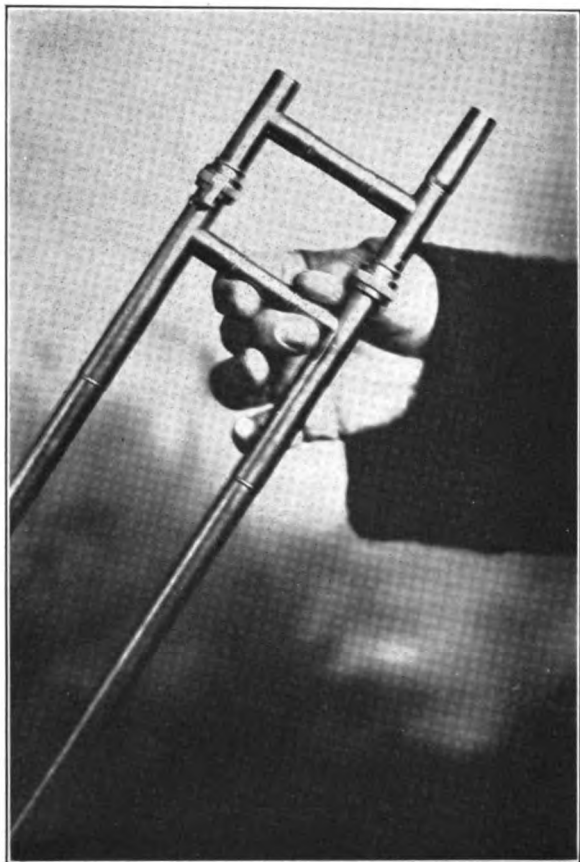
Grasp the instrument firmly by putting the last three fingers of the left hand under the cross-piece which is below the mouthpiece. This will allow it to rest firmly against the palm of the hand.

The thumb of the left hand should be placed near the same cross-piece. (See illustration).

The forefinger should rest on or very near to the mouthpiece. (See illustration.)

This position of the left hand will give stability to the entire instrument.





### POSITION---Continued

The *right arm* should be held a little more distant from the body.

The right hand controls and holds the slide.

The right hand grasps the lower cross-piece lightly but securely. The end of the thumb should be placed in or near the corner at the junction of the lower cross-piece and the lower slide, and should never leave that position while playing.

The next three fingers are placed beneath the lower crosspiece, and should rest in an easy and comfortable position.

The little finger rests beneath the lower slide, but when the longer positions are necessary it need not be kept there.

In descending to the last position the arm should be fully extended in a straight line.

The wrist should not be made to bend, although it must not be held too stiff so as to impair the freedom of the slide movement.

Endeavor to secure a position of perfect repose when playing.

The angle at which the Trombone is to be held depends entirely upon the formation of the lips, teeth and jaws, and as the lower teeth of most people recede slightly more than the upper, the correct and natural position in general will be to allow the slide to slant in a slightly downward position. (See illustration.)

## The Mouthpiece and Its Position on the Lips.



No fixed rule can be made for the position of the mouthpiece, as this depends mostly on the formation of the lips and teeth. Some authorities advocate placing one-third on the upper lip and two-thirds on the lower, others, two-thirds on the upper and one-third on the lower lip, and many advise half and half.

If the formation of the lips and teeth is normal, the mouthpiece should be placed at the middle of the mouth.

Never allow anyone else to use your mouthpiece—for hygienic reasons.

Always clean the mouthpiece before and after playing. A cloth is good for that purpose.

The choice of a suitable mouthpiece is highly important. If one is found that suits, never change it under any circumstances.

There are three parts to a mouthpiece. First, the rim, which is placed on the lips. Not all players can use the same kind of a rim, but it is essential to have one that feels comfortable on the lips.

The second part of the mouthpiece is the cup, into which the column of air is blown. Some mouthpieces have shallow cups—others deep ones. These differences all have various effects upon the tone of an instrument.

The third part of the mouthpiece is the tube, which extends from the cup. The tube is narrow, and compresses the air, giving it more force when thrown into the instrument.

There are thousands of different kinds of mouthpieces.

The best mouthpiece for your own use, is the one with which you can produce the best quality of tone, and the one which feels best on your lips.

If the mouthpiece is too small, a small, weak tone will result.

If it is too large, only the low notes will respond freely.

In most instances a medium-sized mouthpiece is the best.

# CARE OF INSTRUMENT



Be careful to keep your Trombone clean inside and outside. Dust mixes readily with the moisture occasioned by the breath, and forms a crust inside the tubing. Naturally this spoils the beauty and brilliancy of the tone.

Rinse the instrument out by pouring lukewarm water through it as often as once or twice a week, when it is in use. It would in fact be good to do this daily.

If for any reason the instrument is not in use, at least

keep it in order, and do not let it dry up inside.

The instrument should always be a trifle moist on the inside, as in this condition it requires less exertion to produce a tone. You will notice that any brass instrument blows more freely when the atmosphere is moist than when it is dry.

If the instrument is not kept thoroughly clean inside, a vile and unhealthy odor will result.

## The Slide.

Keep the slide perfectly clean so that the action will be free and responsive. It must be oiled frequently so as to reduce the amount of friction to the smallest possible degree.

Rapid or even execution cannot possibly be attained if the slide action is sluggish and unresponsive.

To oil, remove the outer slide, then wipe the inner slide carefully with a rag or soft piece of paper so as to remove all the old oil and dirt. After it has been wiped

clean and dry, a few drops of some lubricating oil should be applied. Secure some oil that is especially prepared for the Trombone. There are many good oils to be obtained. (Blodgett's Oil is excellent.)

Once in a while, the outer slide should be washed out with soap and water.

The player who does not take good care of the slides will always be handicapped in his work.

## Tuning-Slide Bow.

Keep this slide clean so that it can be manipulated with ease for tuning purposes. Rub it off each week or so

with a dry rag, and then apply a little tallow to it. Vaseline can also be used for this purpose.

## Discharge of Water.

When the Trombone is in use, the water should be discharged at frequent intervals.

Never let the water run off through the mouth-piece.

## Silver Plating.

Silver plating does not harm an instrument, as many imagine. It is cleaner than brass, adds much to the

appearance, and is not expensive. Brass is very apt to poison a scratch or open wound.

## How to Practice.



Set aside a regular time for practice each day if possible and try to have nothing interfere with it.

Do not attempt too much at first, and do not get discouraged if the first studies prove tiresome and monotonous.

Play all music exactly as written; if the composer had intended it to be performed in any other manner he would have indicated it.

Do not over-exert yourself when playing.

Practice in such a manner that you can play without apparent effort, and can derive pleasure from it.

Do not practice too long at one time—in other words, do not overdo it. Too much or too strenuous practice is as harmful as too little. Use discretion.

Always cease practicing when the lips begin to grow tired.

Do not try to practice for an hour or more on a stretch. It is often an impossibility, and always does more harm than good.

When the lips are in good condition, do not tire or strain them. Rest every little while.

Playing when the lips are tired weakens them, and is to be avoided whenever possible.

Fifteen minutes of correct practice is more beneficial than four hours of carelessness.

Listen carefully and you will hear if a tone is good or not. Play it over until it sounds good.

## What to Practice.

Practice whatever may be necessary and what you are not familiar with. Do not neglect the remote keys.

Practice sustained tones for at least ten or fifteen minutes each day. This strengthens the lips, and greatly improves the quality of tone. Nothing in the way of practice is more important.

Do not sacrifice tone for technic. A good tone is a performer's most valuable asset.

Do not fail to practice all sorts of exercises and scales and do not give up until they are completely mastered.

In striking tones, especially in rapid execution, the

slide and the tongue must work simultaneously.

Do not spend too much time on high tones; too much of this sort of practice weakens the lips materially.

Let your practice be mostly in the medium and lower registers of the instrument; the high register will take care of itself.

Give particular attention to quality of tone, also to style of performance and to phrasing.

Avoid the "tremolo" or "vibrato" style of playing. See that your tone is absolutely clear and pure.

## Transposition.

Learn to transpose. This is a positive necessity for professionals and is very convenient and desirable for amateurs.

It should not be studied however, until the pupil has a fair knowledge of the rudiments of music, and is beyond the first stages of playing.

## Breathing.

Breathe through the corners of the mouth; never through the mouthpiece. Take breath according to the length of phrase to be played.

Take breath frequently, but in the proper places.

Do not try to play as much as possible on one breath.

A small breath will sustain quite a long phrase, so do not inhale more breath than is needed.

## Tuning



Never start to play together with some other instrument or instruments, before tuning carefully.

If certain tones do not respond properly by reason of being incorrect in pitch, they must be regulated by drawing the slide further or less as may be necessary.

Any bad notes can be humored, if the performer has a good ear and a fairly strong lip.

Train your ear and you will have little difficulty in

playing well in tune.

The embouchure is not always the same, and the slides must be drawn accordingly.

Heat and cold have opposite effects on the instrument. When the trombone is cold, it is flat, and when too warm, is sharp.

If the pitch of the instrument is sharp, regulate it by drawing the tuning slide.

## Time.

Always bear in mind that time is the most important factor in music.

Without time there is no real music.

Practice your exercises slowly at first, in order to play the correct notes. After you have mastered the notes, begin to play in the proper tempo, which is generally indicated by some suitable Italian word.

Do not count or keep time by moving the body or the feet. That is a very bad habit.

Counting must be done mentally.

You must think as you play.

It is essential to give all notes their proper time values, to play in correct tune and strict time, with perfect rhythm.

## Before Playing.

Be sure that the instrument is free from water before commencing to play.

Always be sure of the key in which you are to play. Remember that there is a vast difference between F and G, for example, especially in the position of the slide.

Always see that the instrument is properly tuned to

the pitch of the piano, violin or other instruments which are to be used at the same time. Before starting to play, always look the music over well, and figure out how you are going to count and divide the beats.

Do not play directly after eating a heavy meal. Give your food time to digest.

## After Playing.

Before putting the Trombone away see that all the water has been discharged. If allowed to accumulate

and stand, "verdigris" forms. Push tuning slide in, and remove mouthpiece.

## Tuning the Trombone With the Piano and Other Instruments.



The instrument which is used most generally is the Trombone in Bb, which when played in the Bass Clef is a "non-transposing" instrument, but when used in the Treble Clef, becomes a "transposing" instrument, the same as the Bb cornet. This means that when the music is played in the Bass Clef, the notes sound precisely as written. For instance, C on the Trombone (Bass Clef) will correspond to the C of the Piano or Violin; Bb of the Trombone and the Bb of the Piano will be identical. In other words, the Trombone when played in the Bass Clef becomes in reality a C instrument.

When the instrument is played in the Treble Clef, the notes that are written do not represent the actual sounds produced. As an example, the note called C, on the Bb Trombone (Treble Clef) does not in reality sound C, but actually Bb (on the Piano or Violin). The Piano and Violin give forth the actual sounds of the notes written. All notes on the Bb Trombone (Treble) sound one whole tone lower than those of the Violin or Piano, and must therefore be written one tone higher (than for violin, etc.) in order to produce the same actual sounds.

### TUNING WITH THE PIANO AND OTHER INSTRUMENTS

It has been the custom for all orchestra players to tune their instruments according to the A of the Oboe. In tuning with the piano, the A is also generally sounded. In the bass clef, the Trombone would sound the A too, or if the C were used as a tuning note, or Bb, the Trombone would play the same note.

In the treble clef, however, if the A (Piano) were given as the tuning note, the trombone would have to play B, or if Bb were sounded on the Piano, the Trombone would have to sound C (Treble Clef).

In Bands, the tuning note is generally Bb (actual sound according to Piano or Violin). The Trombone in Bass Clef would play Bb, but the Trombone in treble clef would have to play C. This will be readily understood if the student has learned to read in both clefs.

The Trombone has but one tuning slide, and this can be drawn or pushed in as necessity requires. This slide affects the intonation of the entire instrument. When drawn it lowers the pitch, and when pushed in, raises it.

### SPECIALLY WRITTEN TROMBONE MUSIC

The catalogues of the various publishers contain much music that is suitably arranged for the Trombone, or that is especially written for it. Generally, the solos are written for Trombone and Piano, and often with Orchestra and Band accompaniment. Music that is especially arranged for the instrument need not be transposed. Many of the solos are published with separate Treble and Bass Clef parts.

### PLAYING FROM VOCAL MUSIC

After having read and studied the previous remarks on this page, it becomes self-evident, that the Trombone can play from any vocal music that is written in the Bass Clef, without the necessity of transposing. If, however, the vocal music is written in the Treble Clef, it must be transposed one tone higher. As an example, if the vocal part is written in the key of F Major (one flat), the Trombone (treble) would have to play it one tone higher (key of G Major—one sharp). If the vocal part be in Bb Major (two flats) the Trombone (treble) would have to play in the key of C. One can easily become accustomed to reading the music a full tone higher, with a little practice.

## Additional Advice.

Above all, secure a good instrument and a competent instructor. Although perhaps a trifle more expensive at the outset, it will prove much more economical in the end.

If you haven't a musical dictionary, you should secure one. It is a real necessity.

Ensemble playing, duos, trios, orchestra and band practice, is exceedingly beneficial, and should be indulged in whenever possible.

Orchestra playing is generally better for the student than band, as the latter is apt to be too strenuous, and tone quality is sacrificed to power.

Hear good music, especially when rendered by eminent performers on different instruments. Embrace every

opportunity of hearing great singers, and imitate their style of performance as much as possible.

Aim for the highest in music—do not be satisfied with anything mediocre.

By conscientious practice the student will ultimately master all difficulties.

Advancement can only be made by careful study and practice.

It is not good to attempt too much at a time.

Nothing is too easy to practice.

It benefits even advanced players to play the simplest kind of exercises.





All kinds of exercises are beneficial.







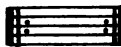


## SIGNS MOST FREQUENTLY USED.


• A Dot placed after a note or rest prolongs its value by half.  would be the same as . A second or third dot prolongs the time value of the dot immediately preceding it by half.  would be the same as .

— *Tenuto*. This line when placed over or under a note signifies that the tone should be well sustained, for its full value.

 or  *Hold* or *Pause*, placed over or under a note or rest indicates an indefinite prolongation of its time value, at the performer's discretion.

 *Repeat*. This sign signifies that the division between the dotted double bars is to be repeated.


? *Breathing mark*. A sign which indicates where breath may be taken.

 *Slur* or *Tie*. This sign indicates that when two or more notes are joined by it, they are to be played in a smooth and connected manner. (Legato.) If the notes so joined are on the same degree of the staff they are held over as one note.



 *Crescendo*, increasing in loudness, by degrees.

 *Decrescendo*, growing softer by degrees.

^ *Sforzato*, marked or sudden emphasis.

 *Trill*, the rapid alternation of a principal note with a higher auxiliary, (major or minor second above).

∞ *Turn* or *Grupetto*, a melodic grace consisting in what may be termed the typical form (the direct turn), of four notes, a principal note (twice struck) with its higher and lower auxiliary (the major and minor second above and below, each struck once.)

M.M.  = 60 *Metronome mark*, a mark often set at the beginning of a composition for exactly indicating its tempo. The  = 60 means, that the time value of one quarter note is equal to one pendulum-beat with the slider set at 60. With the slider set at 60, the pendulum makes one beat per second. M.M. actually stands for "Maelzel's Metronome," named after its inventor, Maelzel, of Vienna. The Metronome is much used by beginners and students, for learning to play strictly in time and in timing their practice.

*f* — *Forte*, means loud, strong.

*ff* — *Fortissimo*, means very loud.

*mf* — *Mezzo-forte*, half loud.

*p* — *Piano*, soft.

*pp* — *Pianissimo*, very soft.

*D.C.* — *Da Capo*, from the beginning.

*D.S.* — *Dal Segno*, repeat from the sign.

---

For other signs, etc. see Coon's Standard Pocket Dictionary of Musical Terms.

## Rudiments of Music

Music is the art of combining sounds in a manner agreeable to the ear.

It is divided into two parts,- Melody and Harmony.

Melody is a combination of sounds which, by their elevation, duration and succession serve to form a tune.

Harmony is another combination of sounds which, by their spontaneous union, serve to form chords.

The Signs used to represent sound are called notes.

The five lines upon which notes are written are called the Staff.



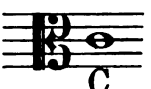
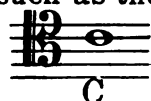

The Staff consists of five lines and four spaces.

Extra lines are used above and below the staff. They are called ledger lines.

Seven letters of the alphabet are used to designate the notes; they are, C-D-E-F-G-A-B.

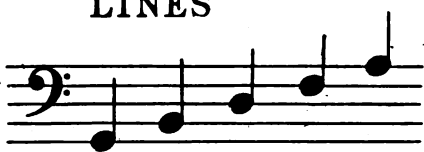

At the beginning of each line of music you will find the clef sign. 

The Clef is used to determine the position and pitch of the scale. This clef is called the F or Bass Clef. It shows where F is, thereby giving space to the other notes. The sign crosses the fourth line, F.

There are other clefs such as the Treble  the Soprano  Alto  and Tenor  but in this work only the bass clef  is used.

There are seven natural tones in Music, to which is added an eighth tone, which, however, is only a repetition of the first tone an octave higher.

When the notes are written in the Bass Clef, the names of the lines and spaces are as follows:-

LINES		SPACES	
5th Line		4th Space	
4th Line		3rd Space	
3rd Line		2nd Space	
2nd Line		1st Space	
1st Line			
	G B D F A		A C E G

The notes that can be written on the staff are not enough to enable us to indicate all the tones that are within the range and compass of the Trombone. For this reason, it becomes necessary to go beyond the staff, and use what are termed "Ledger Lines and Spaces."

### LEDGER NOTES










F E D C B C D E F G A B

The distance between two notes is called "interval".








## NOTES.

There are seven characters which determine the value of notes.

-  whole note—4 beats or counts.
-  half note—2 beats or counts.
-  quarter note—1 beat or count.
-  eighth note— $\frac{1}{2}$  beat.
-  sixteenth note—
-  thirty-second note—
-  sixty-fourth note—

## RESTS.

There are seven characters that denote the value of rests

-  whole rest—4 beats or counts.
-  half rest—2 beats or counts.
-  quarter rest—1 beat or count.
-  eighth rest— $\frac{1}{2}$  beat or count.
-  sixteenth rest—
-  thirty-second rest—
-  sixty-fourth rest—

A Rest is a character used to indicate silence, or a temporary suspension of sounds.

## SHARPS, FLATS, NATURALS ETC.

The Sharp (#) raises the note half a tone.

The Flat (b) lowers the note half a tone.

The Natural (n) restores the note which has been changed by the # or b to its former position.

The Double Sharp (x) raises a note a half tone higher than the simple (#) would raise it. In other words, it raises the note a whole tone.

The Double Flat (bb) lowers a note a half tone lower than the simple b would lower it,—in other words, a whole tone.

Always after the Clef, we must look for the Signature, or key, in which we are to play.

The word Signature signifies a certain number of sharps or flats placed immediately after the clef.

Either sharps or flats found after the Clef as Signature, influence the notes placed on the same degree, or at the upper or lower octave, during the whole of a piece of music, unless a natural comes accidentally to suspend their effect.

If a sharp or flat is written in any bar without being designated at the beginning (in the Signature), such sharp or flat is called an "Accidental", and holds good only for the bar in which it is written. If this sign is to be contradicted, in said bar, a "natural" must be placed before the note in question.

## MEASURES AND BARS.

Musical Composition is divided into equal portions,— called Measures or Bars, by short lines drawn across the staff which are also called Bars.

A double Bar is placed at the end of each strain of music.

Measures are divided into equal parts called "beats".

All music does not begin with a perfect or full bar. The first bar may be imperfect and contain what is known as "start notes". There may be one or more of such start notes. However, the first and last bars of a strain, or of a complete piece, must together form a full bar.

## TIME MARKS.

Immediately after the signature comes the Time Mark.

There are various kinds of time marks, but those most frequently used are,  $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{2}{4}$  and  $\frac{6}{8}$ .

There are many other time marks, such as,  $\frac{2}{2}$ - $\frac{3}{2}$ - $\frac{6}{4}$ - $\frac{5}{4}$ - $\frac{3}{8}$ - $\frac{9}{8}$ - $\frac{12}{8}$ , etc., etc., but in this book, only the simpler forms will be used.

The upper figure (numerator) indicates the number of notes of a given kind in the measure.

The lower figure (denominator) shows the kind of notes, taken as the unit of measure.

Time refers to the number of beats to the measure.

Tempo indicates the rapidity of the beats.

The two are often confounded.

## ON STRIKING THE TONE

In order to produce a tone on the Trombone, the lips are placed together, as though one were going to smile, leaving a small opening for the tongue, so that it might be thrust forward and backward, and to form a breathing passage into the instrument, the performer at the same time pronouncing the letter "T." The tone is produced by the combined action of the lips, tongue and breath. The lips act as "reeds" and give the vibration to the sound or tone. The tongue is used to divide one sound from the other, and the breath pressure determines the length and force of a tone.

For the very low tones, the tongue protrudes a trifle further than for the upper tones.

For the very high tones, the tongue strikes a trifle further back, and with a little more precision and force.

The lips and the cheeks must not move when the tongue strikes, as that would make the beginning of the tone indefinite and indistinct. The entire face should remain absolutely motionless. Only the tongue must move.

Do not tongue too forcibly. Play softly. The softer and smoother one can play, the stronger the embouchure. Any one can play loud, by using force, but not every one can play softly. The performer who indulges in loud playing continually, is only harming his lips. Do not allow the lips to become tired.

Do not press the mouthpiece too tightly against the lips. Before starting to play, draw the lips across the teeth, not too rigidly, but just enough to give them a degree of steadiness. The lips must be rather elastic and flexible and must have feeling. Too much pressure destroys the feeling, and kills the vibration, and necessarily the tone. It is true that the lips must be tightened for the higher tones, but this must be done by the muscles, particularly those at the corners of the mouth. For the higher tones the lips must be drawn tauter by the muscles, and for the lower ones the muscular tension must be relaxed.

Remember that the performer who plays correctly will not have to exert himself in the least, and will derive unlimited pleasure from his work.

Commence or strike the tone by pronouncing the syllable "tu" and sustain it well. Place the tongue against the upper teeth, and in articulating the syllable "tu" strongly, the tongue recedes, thus forcing the air into the instrument—thereby making the sound.

The tongue acts as a sort of a valve.

In pronouncing the letter T distinctly, a sharp swift column of air is forced into the trombone, resulting in a clear tone.

Be careful not to use "Du" or "Doua".

Do not let the lips make any noise: The sound forms itself.

## THE FOUNDATION

A good foundation is most important, therefore the student must pay particular attention to the first studies.

The first lessons will be devoted entirely to the striking or tonguing of notes, which is the most essential part of trombone playing. Even advanced players should practice just such simple exercises each day.

Sustained tones in particular are strengthening to the lips, and most beneficial in improving the quality of the tone.

Sustained tones should be practiced the first thing each morning.

Be careful to strike each tone well, and give it its full time value.

Keep the tones steady. Do not let them wobble.

Think and listen, and see that the intervals tune.

Whatever is worth doing is worth doing well, therefore, be careful from the very start, and above all, do not be in too great a hurry.

Nothing that is afterwards taken up will be as important as this, the foundation. Build carefully and strongly.

# First Lesson

## ON STRIKING THE TONES

No lesson in this book is as important as this, the first, and it is in just such fundamental exercises as these that the student often spends too little time. It is a serious mistake, and one that will retard future progress, to try to build the foundation too quickly. The first exercises are always the most important, and should be thoroughly mastered. Each individual exercise should be well within one's grasp before the next is attempted. It is not to be expected that the student will be able to control his tones immediately at the start. Some acquire the "knack" of striking the tones very readily; others take longer, but in the end, may get it just as well. It is not necessary that the student should master an entire lesson each day. Take plenty of time, and play one exercise well, before the next is attempted. Let "slow but sure" be your motto. If one learns to tongue his notes and sustain them properly, at the start, he will have little or no trouble in the future, provided he continues his studies systematically and conscientiously.

Breath should be taken wherever this (9) sign appears. In the first few lessons, we will take breath more frequently than later on. Breathe through the corners of the mouth, and not through the mouthpiece. The breath sign is not marked where a rest occurs, as it is understood that breath may be taken at every rest.

### EXERCISES

No. 1 consists of two notes, B $\flat$  and F. At the start, some may find the one note easier to play than the other. It makes no difference which one you are able to produce better at first. Whichever one it is, play it over and over again, until you get it well under control, and can play it with a clear tone. For the lower note, "B $\flat$ ", relax the lips, and for the "F" put just a little more tension on the muscles at the corners of the mouth. Both of these notes are played in what is known as the "1st Position" or "Closed Position", which means that the slide is completely closed. The pupil must remember the notes, and in what position they can be produced.

All the exercises in this lesson are written in "Common" (C) or  $\frac{4}{4}$  time. All the notes are whole notes, therefore count four even beats to each note. The rests are whole rests. Count four even beats for each rest. It is good to remember that in all music the rests are just as important as the notes.

Count evenly and not too quickly. The figures above the staff show how each bar should be counted.

The numbers under the staff indicate the slide position.

All the exercises in this lesson are accurately marked, and if the pupil will practice carefully, paying strict attention to the time, and the proper tonguing of the notes, he will soon be ready for the next lesson.

For the first few lessons the slide positions will be marked under each note - 1, 2, 3, 4, 5, 6, 7, designating 1st Position, 2nd Position, etc. etc.

This lesson is written in the key of B $\flat$ , because the instrument is built in B $\flat$ , and therefore B $\flat$ , being the fundamental tone, comes in the first and most natural position.

No. 2 consists of whole notes (B $\flat$ ) alternating with whole rests. Count four even beats to each note and each rest. Do not play too loud, and give each note the same tongue stroke.

No. 3 is similar to No. 2 except that F is used instead of B $\flat$ .

No. 4 gives the two notes, B $\flat$  and F. The lips should be drawn a trifle tighter for the F. Do not press the mouthpiece too tightly.

No. 5 is composed of whole notes without a rest bar between. Take breath at the end of each bar, as indicated by the sign (9).

Nos. 6, 7, 8, 9 require no detailed instructions. The entire lesson is on the two notes, B $\flat$  and F.

# 1<sup>st</sup> Lesson

## ON STRIKING THE NOTES

1.



2.

Count Bb 1234 1234 1234 1234 1234 1234 1234 1234 1234



1st Position

3.

Count F 1234 1234 1234 1234



1st Position

4.

Bb 1234 1234 F 1234 1234 Bb F Bb



5.

Bb , , , , , , ,



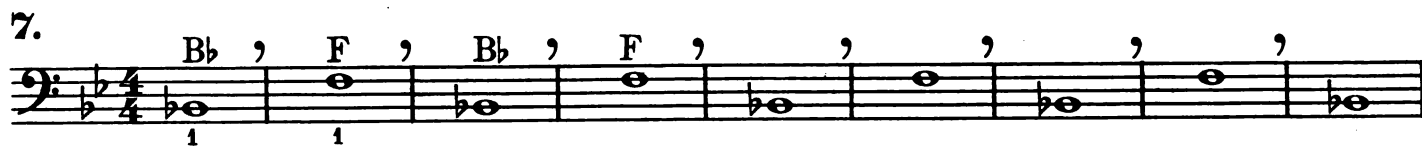
6.

F , , , , , , ,



7.

Bb , F , Bb , F , , , ,



8.

F , Bb , F , Bb , , , ,



9.

F , F , Bb , Bb , , , ,



## Second Lesson

### ON STRIKING THE TONES

This lesson gives us two different notes than were given in the previous lesson—A and E. They are both played in the Second Position, which is obtained by drawing the slide about three and a half inches.

The second lesson is to be practiced in a manner similar to the first. In fact, the first six or seven lessons have the same object in view, viz: that of acquiring control of the tones through proper tonguing, and to help familiarize the student with the various slide positions. At the same time, through the proper sustaining of tones the lips will become strengthened and the tonal quality improved. By giving the notes the proper number of counts, the art of playing in strict time will also be mastered.

The introductory lessons are written in the simplest style possible so that the beginner will not have too many things to think about at once. He can then devote all his attention to tonal production.

No. 1 is similar to No. 2 of the previous lesson, except that it is a different note.

Be careful to have the slide drawn the proper distance, and then hold it steady. At the same time, pay the strictest possible attention to the gauging of the distances for the different positions as they are given, and learn to measure them with the eye and the arm. This requires careful application.

Nos. 2, 3, 4, 5, 6, and 7 need no special directions. What was said in the first lesson applies here in the same manner.

No. 8 consists of two notes in different positions, B $\flat$  in the first, and A in the second. This will give the student his first practice in slide manipulation. B $\flat$  is played with the slide closed. Count four even counts to the first note, then take breath and count four to the second note, and while taking breath here draw the slide quickly but gently and accurately to the second position (3 $\frac{1}{2}$  inches). Hold the third note four beats, - take breath, and play the fourth note for four beats. While taking breath after the fourth note, draw the slide all the way in to the closed or first position again. There will be no difficulty in gauging the distance for the first position, as all one has to do is to close the slide entirely.

No. 9 is like No. 8. The two notes are F and E, but they are played in the 1st and 2nd Positions respectively.

This lesson is naturally very important, and the student should not be in too much of a hurry to proceed.

The ear is an important factor in the playing of the Trombone. The mere correct measurements by inches and fractions for the various positions will not insure the tones being accurate in pitch. The ear must decide whether the tone is too sharp or too flat. If too sharp, the slide must be drawn a trifle further, if too flat, it must be pushed in a little.

A great deal also depends upon the condition of the lips too, and the control one has.

# 2<sup>nd</sup> Lesson

## ON STRIKING THE TONES

1. A

Count 1234      1234      1234      1234

2. E

1234      1234

3. A      E      A      E      A

4. A ,      ,      ,      ,      ,      ,

5. E ,      ,      ,      ,      ,      ,

6. A ,      E ,      A ,      E ,      ,      ,      ,      ,

7. E ,      A ,      E ,      A ,      ,      ,      ,      ,

8. B $\flat$  ,      ,      A ,      ,      ,      ,      ,      ,      ,

9. F ,      ,      E ,      ,      ,      ,      ,      ,      ,



## Third Lesson

### ON STRIKING THE TONES

This lesson brings us to the Third Position. Otherwise there will be nothing very new in it.

In the previous lesson we took up two notes in the Second Position, A and E. We now have A $\flat$  and E $\flat$ . The flat lowers the note half a tone.

To get these tones (A $\flat$  and E $\flat$ ) the slide should be drawn about seven inches, or twice as far as for A $\natural$  and E $\natural$ . From the very start, the pupil must realize the importance of getting the proper distances on the slide. In this, his ear must be his greatest aid. A trombonist whose ear is not properly developed from the very start can never hope to become a good performer.

Exercises 1, 2, 3, 4, 5, 6, and 7 are quite similar in style to those of the two preceding lessons, and should be practiced in a like manner.

No. 8 is an exercise in the three positions. In changing from one position to another, the slide should be moved with firmness, and after careful practice the player should be able to stop at the proper place without hesitancy. The shifting of the positions must be quick and accurate. While the slide is shifting, the tongue must not act, as that would produce an unsteady and indefinite tone. The tongue should be used simultaneously with the slide reaching its proper destination. This is an important factor in the playing of the Trombone. The tongue must act the instant the slide reaches its proper position.

The movement of the arm must be almost mechanically perfect.

Practice of sustained tones is best for securing accuracy.

Work carefully at this lesson, and do not be too anxious to proceed until it has been mastered.

# 3rd Lesson

## ON STRIKING THE TONES

1. A $\flat$   
 Count 1 2 3 4      1 2 3 4      1 2 3 4      1 2 3 4

2. E $\flat$   
 Count 1 2 3 4      1 2 3 4

3. A $\flat$       E $\flat$       A $\flat$       E $\flat$       A $\flat$

4. A $\flat$  ?      ?      ?      ?      ?      ?      ?

5. E $\flat$  ?      ?      ?      ?      ?      ?      ?

6. A $\flat$  , E $\flat$  , A $\flat$  , E $\flat$  ,      ?      ?      ?      ?

7. E $\flat$  , A $\flat$  , E $\flat$  , A $\flat$  ,      ?      ?      ?      ?

8. B $\flat$  ?      ?      A ?      ?      A $\flat$  ?      ?      A ?      ?      B $\flat$  ?      ?

## Fourth Lesson

### ON STRIKING THE TONES

It will be seen by this time, that each lesson advances us one step further. We now come to the Fourth Position, and if the pupil continues to be conscientious and patient, he will soon show marked improvement. The Fourth Position is found by drawing the slide about  $3\frac{1}{2}$  inches from the Third Position, or about  $10\frac{1}{2}$  inches from the Closed or First Position.

The time should be counted just as carefully as in the previous lessons.

The notes should be carefully and precisely tongued.

Play each exercise over and over again, until you can play it correctly. Have each individual exercise under control, before proceeding to the next.

Be careful to play in strict time. If the value of the notes and rests is learned and observed at the start, the pupil will be spared much extra study and work in the future.

Remember that it is not necessary to master an entire lesson in a day or week. Have patience and take plenty of time.

The new notes in the Fourth Position are G and D. There are other notes that are also obtainable in this position. In the last exercise on the page the upper G (fourth space) is given.

The idea of this work is to help the pupil secure correct style and proper control in the medium register of the instrument first, and then to get the higher and lower notes step by step. If they are mastered in this way, ease, surety and a good style and proper control will be the result.

Nos. 1, 2, 3, 4, 5, 6, and 7 are so like the preceding lessons that nothing new remains to be said of them.

Do not count too quickly.

Nearly all beginners have a tendency for playing too quickly.

Repose is necessary.

No. 8 contains notes in the first four positions. In changing from one position to another, great care must be exercised, and this is a point that the student must realize at the beginning. If the distances are not properly measured, the tones cannot possibly be in tune.

No. 9 contains the highest note we have yet had, G in the fourth space. In this exercise we will find our first octave. From G to D is an interval of a fifth. From D to G is an interval of a fourth. From G to G is an octave.

Do not press the mouthpiece tightly against the lips for the upper octave, but put a trifle more tension on the muscles at the corners of the mouth.

# 4th Lesson

## ON STRIKING THE TONES

1. **G**  
Count 1234 1234 1234 1234

2. **D**  
Count 1234 1234

3. **G D G D G**

4. **G** , , , , ,

5. **D** , , , , ,

6. **G , D , G , D , , , ,**

7. **D , G , D , G , , , ,**

8. **Bb , A , Ab , G , G# , A , Bb ,**  
1 1 2 2 8 8 4 4 # 8 # 8 2 2 1 1

9. **G , D , G , D , G ,**

Detailed description: The page contains nine numbered musical exercises for the bass clef in common time. Exercise 1: A single G note on the second line, repeated four times with an accent and a '4' below it. Exercise 2: A single D note on the second space, repeated four times with an accent and a '4' below it. Exercise 3: Alternating G and D notes on the second line and space, each with an accent and a '4' below it. Exercise 4: A single G note on the second line, repeated six times with an accent and a comma after each note. Exercise 5: A single D note on the second space, repeated six times with an accent and a comma after each note. Exercise 6: Alternating G and D notes on the second line and space, each with an accent and a comma after each note. Exercise 7: Alternating D and G notes on the second space and line, each with an accent and a comma after each note. Exercise 8: A chromatic scale starting on Bb (second space) and ending on Bb (second space), with notes Bb, A, Ab, G, G#, A, Bb. Each note has an accent and a number below it: 1, 1, 2, 2, 8, 8, 4, 4, #, 8, #, 8, 2, 2, 1, 1. Exercise 9: Alternating G and D notes on the second line and space, each with an accent and a '4' below it.

## Fifth Lesson

### ON STRIKING THE TONES

This lesson does not contain any "rest" bars as the first lessons did, because it is presumed that by this time the student has learned the value of whole notes and whole rests, and will also be able to tongue the notes in more rapid succession. The notes must be just as carefully tongued however, and breath should be taken as designated.

The first five exercises consist of notes that are playable in the Fifth Position. This position is reached by pushing the slide out three and a half inches further than the Fourth Position, or fourteen inches from the First or Closed Position.

Nos. 1, 2, 3, and 4 require no special explanations.

No. 5 constitutes the chord of G $\flat$  Major.

No. 6 goes a half tone higher than we have yet attempted, A $\flat$  on the fifth line.

No. 7 should be played in the same manner as the other exercises of the lesson.

No. 8 goes to A $\sharp$  on the fifth line. This note is a half tone higher than the A $\flat$  in the 6th exercise.

Pay strict attention to the striking of the tones, so that you will have mastered it before other kinds of exercises are taken up.

Study the slide positions carefully, so that when you see a note, you will know at a glance in which position it is to be played.

Play the exercises over and over again, until you have mastered them.


Study each note carefully. Listen to the quality of tone, and try to improve it.

Each note must be as distinct as though it stood alone. Be careful to give the same stroke of the tongue to each note. The beginning of each tone must be clear and precise. The tones must not wobble, but should be perfectly steady.

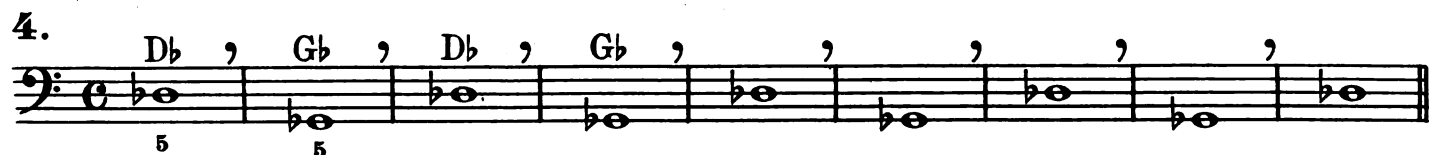
# 5th Lesson

## ON STRIKING THE TONES

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

## Sixth Lesson

### ON STRIKING THE TONES

This lesson gives notes in the Sixth and Seventh Positions, thus completing all the Slide Positions on the Trombone. It is true we have only studied one or two notes in each position in most instances, but there are only seven positions. More notes can be produced in each of the positions, and we will come to them step by step. At this point, the student will notice that some notes on the Trombone can be obtained in more than one position. In the fourth exercise the F, and in the fifth exercise the A are given in the 6th position. We have formerly had them in 1st and 2nd positions respectively. In all succeeding exercises where notes can be obtained in two different positions, they will be marked with both positions, the most practical being given above. The Diagram and Reference Chart can always be referred to if any doubt exists regarding the proper position for any note.

The Sixth Position is located about  $4\frac{1}{2}$  inches beyond the Fifth Position, or about  $18\frac{1}{2}$  inches from the First or Closed Position.

No. 1 is an exercise on whole notes. In playing the F over several times, be careful to give it the same tongue stroke, and the same quality and quantity of tone.

No. 2 is similar to No. 1, except that a different note is played.

No. 3 is like the two first exercises, but the note is F, - an octave higher than in No. 1. Note that in this instance the F on the fourth line is played in the sixth position, whereas in the previous exercises it was played in the first position.

Nos. 4 and 5 contain only notes in the sixth and second positions. No. 5 goes to A, fifth line of staff.

No. 6 is the chord of E Major and goes to B natural above the staff. These notes are played in the Seventh Position. This is the last position to be learned, and the pupil will now be ready for more rapid progress. The seventh position is reached by drawing the slide about 23 inches, or  $4\frac{1}{2}$  inches further than the sixth position.

In pushing the slide out to this last position, the performer must endeavor to maintain a position of comfort. The reach is rather a long one, and for a person with a short arm, a very long and sometimes difficult one.

A little sort of extra handle device is sometimes attached to the trombones of those who are unable to play in the 6th and 7th positions with comfort and freedom. This handle is attached to the lower handle bar.

# 6<sup>th</sup> Lesson

## ON STRIKING THE TONES

1.

6 6 6 6 6 6

2.

6 6 6 6 6 6

3.

6 6 6 6 6 6

4.

6 6 6 6 6 6 6 6

5.

6 2 6 6 6 6 6 2 6

6.

7 7 7 7 7 7 7 7 7 7

7.

1 2 8 4 5 6 7 6 5 4 3 2 1

8.

1 2 8 4 5 6 7 6 5 4 3 2 1



## Seventh Lesson

### ON STRIKING THE TONES

Before playing anything else each day, it is important to play sustained tones for ten, fifteen or twenty minutes. This rule should apply to advanced players as well as to beginners.

The best exercises for this kind of work, are the various scales. In the next two lessons, long tone scales will be found first. They should be practiced first each and every day, whether they are marked in the lesson or not.

The lips become strengthened through the playing of sustained tones, and the tonal quality improved. Remember that it is not necessary to master an entire lesson in a day, or even a week. Have patience, and take plenty of time. Play each exercise over and over again until you can play it correctly. Have each individual exercise under control, before proceeding to the next.

No. 1 is the scale of B $\flat$  Major ascending, and is written in whole notes.

To avoid the inconvenience of placing a sharp or flat before each note when necessary, an intimation is made by placing sharps or flats immediately after the clef, showing the notes affected throughout the movement.

The key of B $\flat$  has for its signature two flats- B $\flat$  and E $\flat$ . This means that each B and E in this key must sound a half tone lower, unless otherwise marked.

The exercise is in Common (C) or  $\frac{4}{4}$  time- therefore each note fills an entire bar. Count four even beats to each note.

On most instruments, the C Scale is first studied, but on the Trombone (Bass Clef), the B $\flat$  Scale is first taken up because B $\flat$  is the fundamental note of the instrument, and is found in the first or natural (closed) position.

It should be mentioned here that when the B $\flat$  Trombone is played in the Bass Clef, it figures as a C instrument because the notes sound precisely as written. This would mean also that if C is played, it sounds C, the same as on a Violin or Piano, or- if the music is in the key of C it actually sounds in that key.

When the Trombone is played in the Treble Clef, it figures as a B $\flat$  instrument. In other words, it becomes a transposing instrument because the notes written do not represent the actual sounds produced. For instance, the note called C (treble clef) does not in reality sound C, but is actually B $\flat$ , on the Piano or Violin. The Violin and Piano give forth the actual sounds of the notes written. All notes on the Trombone when played in the Treble, sound one tone lower than those of the Violin or Piano, and must therefore be written one tone higher in order to produce the same actual sounds.

No. 2 is the same scale descending.

No. 3 is the chord of B $\flat$  Major.

No. 4 contains whole and half notes. Each half note has two beats. Whole notes have four.

No. 5 introduces us to the half and quarter rests. Each half rest denotes silence for two beats. A quarter rest for one beat.

When two notes are tied together, the second is not struck, but simply held over as part of the first. In this instance, the whole and the quarter are played as one note- and are held for five beats.

Nos. 6 and 7 are exercises in skips or intervals.

No. 8 is a simple melody.

The word "Moderato" means moderate, or in moderate time. Most of the words used in music are Italian.

Be careful to play in strict time.

Count four even quarters to each bar.

Above all, strike the tones clearly.

#### IMPORTANT

Where notes are given in two different positions, it is advisable for the student to practice them both ways, thus familiarizing himself with the extra positions for future use.

# 7<sup>th</sup> Lesson

## ON STRIKING THE TONES

1. B $\flat$ , C, D, E $\flat$ , F, G, A, B $\flat$ ,

2. 3.

4.

5.

6.

7.

8. *Moderato* Melody

## Eighth Lesson

### ON STRIKING THE TONES

No. 1 is the scale of C Major.

No. 2 should be practiced in strict time. Tongue the notes distinctly. Each quarter note has one beat or count.

Nos. 3, 4 and 5 are exercises in intervals, and should be played with close attention to intonation. In 4 and 5 there are some tied notes. They were explained in the previous lesson.

No. 6 is a simple Melody in the key of C Major.

No. 7 is also a Melody in C Major.

All the exercises in this lesson are in C Major. They are also all in Common or  $\frac{4}{4}$  time.

Be sure to count evenly - four quarters to each bar. Give full value to the rests as well as to the notes.

Pay strict attention to the striking of the tones, so that you will have mastered it before other kinds of exercises are taken up.

Study the position of each note, particularly any new ones that may appear in the lessons from now on.

Do not tire the lips. Do not press the mouthpiece too strongly against the lips.

Study each note carefully. Listen to the quality of tone and try to improve it.

Each note must be as distinct as though it stood alone. Be careful to give the same stroke of the tongue to each note. The beginning of each tone must be clear and precise. The tones must not wobble, but should be perfectly steady.

# 8th Lesson

## ON STRIKING THE TONES

1. 

2. 

3. 

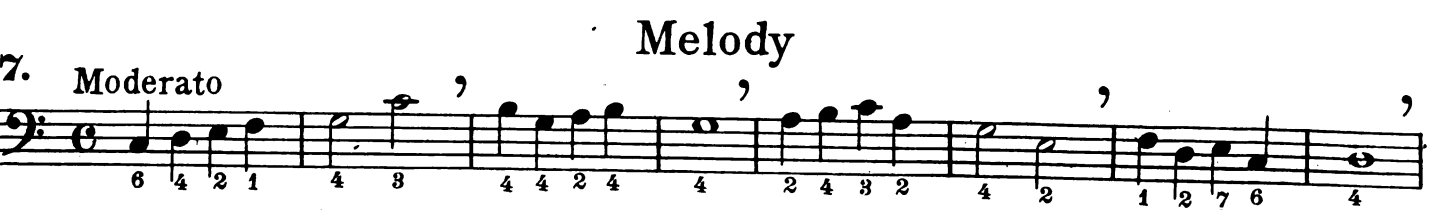
4. 

5. 

6. 

6. Moderato Melody  




7. Moderato Melody  




## Ninth Lesson

### ON STRIKING THE TONES

No. 1 is the scale of G Major. It has for its signature one sharp-F#.

No. 2 is the chord of G Major.

No. 3 is the scale of F Major, which has for its signature one flat-Bb.

No. 4 is the chord of F Major.

No. 5 is the scale of D Major, which has for its signature two sharps-F# and C#.

No. 6 is the chord of D Major.

The student should pay close attention, and note the difference in the slide positions between sharps, flats and naturals.

G# (sharp) in the fourth space of the staff is played in the 7th, or better in the third position. G (natural) in the 4th position, and Gb (flat) in the 5th position.

No. 7 is an exercise in quarter notes. Play evenly. Each quarter note has one beat. In the last bar we come to a new sign- the Dot (•).

A Dot placed after a note or rest, increases its value one half.

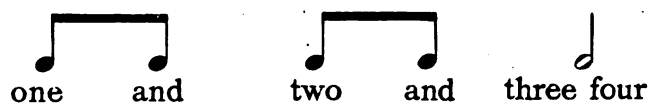
The note in this instance is a half note, consequently with the dot after it, it has the value of an added quarter - - - - making three quarters in all.

No. 8 is in Three-Quarter ( $\frac{3}{4}$ ) time, which means that each bar must contain the value of three quarter notes. Three beats or counts to each bar. The dotted half note has three beats.

No. 9 is also in  $\frac{3}{4}$  time, - an exercise on intervals.

No. 10 is an exercise on eighth and half notes. Two eighths equal one quarter, therefore play two eighths on one beat. Play the eighth notes staccato (short) and very even. One like the other. Remember that the "one and" and "two and" must be played twice as quickly as the "three four".

The best way to count this would be to divide the quarter beat, and count as illustrated:-



This method simplifies the counting for beginners, and helps toward playing in better time.

In the playing of all exercises, it is well to remember that all notes of similar value must be even. For instance, give all eighth notes the same value, all quarter notes the same value, etc. etc.

There are no marks of expression in the exercises, therefore they are to be played with the same quality and quantity of tone throughout, and in a rather mechanical manner. The mechanical part of the playing must be mastered before any attempt to play with expression is made.

# 9th Lesson

## ON STRIKING THE TONES

1. 2.   
4 2 7 6 4 2 5 4      4 7 4 4 4 7 4

3. 4.   
6 4 2 1 6 4 2 1      6 2 6 6 1 6 2 6

5. 6.   
4 2 5 4 2 4 2 1      4 5 2 1 2 5 4

7.

8.

9.

10.

## Tenth Lesson

### DOTTED QUARTER NOTES FOLLOWED BY EIGHTHS

This entire lesson treats of dotted quarter notes followed by eighths, and is a form of rhythm that is too often incorrectly played. The time in these exercises must be strictly counted, and all the notes must receive their proper values. The eighth note gets half a count or beat, and if the directions are followed as indicated above the notes, the exercises should be easily and readily mastered.

Since the dot increases a note one half of its value, the dotted quarter gives the note the value of an extra eighth. Therefore it counts for a beat and a half, the following eighth note making up the other half count. The dotted notes must all be of the same length.

No. 1 is as simple an exercise of its kind as could be written. In order to get an even and exact rhythm, it would be good to first count one, two, three, four, very evenly, before playing. Then maintain the same rhythm, adding the word "and" in its proper place and quickly enough so as not to disturb the rhythm.

No. 2 is a scale ascending and descending.

No. 3 is in  $\frac{2}{4}$  time and in the key of E $\flat$  Major.

No. 4 is in  $\frac{3}{4}$  time, in the key of F Major.

No. 5. In this exercise, the natural ( $\natural$ ) appears for the first time, in the seventh bar.

A Sharp, Flat or Natural placed before any note which is not in accordance with the Key Signature is called an "Accidental", and affects all the notes of the same name in the bar in which it occurs, unless afterwards contradicted. This E $\sharp$  is the only "Accidental" in the exercise. All other notes on the same degree of the staff are E $\flat$ .

No. 6 is in the key of G Major. An "Accidental" will be found in the seventh bar (C $\sharp$ )

The last note in this bar must also be played sharp.

This exercise goes to E-- two lines above the staff, the highest note yet attempted. Always be particular to observe the value of the rests. They are just as important as the notes.

# 10th Lesson

## DOTTED QUARTER NOTES FOLLOWED BY EIGHTHS

1.

2.

3.

4.

5.

6.



# Eleventh Lesson

## SYNCOPIATION

Syncopation occurs when the usual accent in a bar is displaced, and results from tying notes in an unaccented part of a bar to those of an accented part; or from a weak accent to a strong accent, also from placing long notes between shorter ones. For instance, half notes between quarters- or quarters between eighths, etc.

An accent should always be given to the syncopated notes. The mark over or under the notes is the "Accent" sign.

In all music, the first note in each bar is generally given a slight accent. It is a sort of unconscious accent, and should not be very pronounced, unless designated with an extra accent mark. In four quarter time, the first and third quarters both have accents, the third much lighter than the first.

Syncopation is a forced accent on the weak part or parts of the Bar.

All so-called "Rag Time" music is syncopation, but not all syncopation could be called "Rag Time".

Nos. 1 and 2 are extremely easy, and should be played in strict time, with a slight accent on the notes so indicated.

No. 3 is in the key of E $\flat$  Major, and written in  $\frac{2}{4}$  time. Here, the accented note does not come directly on the "count" or "beat", but between them.

No. 4 is somewhat similar to the previous exercise, but is in the key of "B $\flat$  Major".

Nos. 5 and 6 should be studied with much care as they are a trifle more difficult than the others.

To those who have trouble in mastering syncopation, and particularly those who are troubled with the time, it would be a very good idea for them to divide the bars into eighths, and count the required number of eighths to the bar instead of quarters. For instance, count eight eighths where  $\frac{4}{4}$  time is marked, - four eighths where  $\frac{2}{4}$  time marked, and so on. This will facilitate the playing of these exercises. In counting eighths to the bar, it must be remembered that a quarter note would receive two eighth counts, and a half note, four eighth counts.

The accent should be distinct, but not too strong. Just enough to make the note stand out a trifle, and to help keep the rhythm steady. Devote plenty of time to these exercises, and be sure that they are thoroughly understood, before proceeding to the next lesson.

# 11th Lesson

## SYNCOPIATION

1.

2.

3.

4.

5.

6.

## Twelfth Lesson

### CONSTRUCTION OF THE MAJOR SCALE

This lesson is more for study than for practice, and is of vast importance.

It shows the construction of the major scales.

Note where the tones and semitones appear.

In every major scale the semitones must come between the third and fourth, and the seventh and eighth degrees, as in the examples.

In the previous lessons we were given scales to play, I purposely did not enter into any explanation as to what a scale really is. The student should first become familiar with the intervals, and hear how a scale should sound.

A Scale is a succession of sounds from one note to its octave.

An Octave is the eighth interval, or a repetition of the fundamental tone in a higher or lower register.

The Scale is composed of eight degrees or notes.

There are two kinds of scales, Diatonic and Chromatic.

There two kinds of diatonic scales, major and minor.

When the notes proceed from line to space, or from space to line (as in the example) the distance from one note to the next is called a Diatonic interval, from whence it comes that the scale is called a Diatonic Scale.

The Major Scale consists of a series of eight notes, which form an octave. Between these eight sounds there are seven distances or intervals, five of which are whole tones, and two semitones (half tones). The semitones appear between the third and fourth and the seventh and eighth degrees.

The tone or semitone is the distance or interval between one degree and the next, whilst the degree is the note itself.

The scale of C Major is called the Natural Scale, because the semitone intervals fall naturally into the requisite positions.

When a scale is formed upon any other note, it becomes necessary to employ sharps or flats in order to obtain the proper sequence of intervals throughout.

Minor scales should be taken up after the major scales have been more carefully studied.

12<sup>th</sup> Lesson

## CONSTRUCTION OF THE MAJOR SCALE

## Scale of C Major

Degrees: 1<sup>st</sup>      2<sup>nd</sup>      3<sup>rd</sup>      4<sup>th</sup>      5<sup>th</sup>      6<sup>th</sup>      7<sup>th</sup>      8<sup>th</sup>

Tone	Tone	Semitone	Tone	Tone	Tone	Semitone
------	------	----------	------	------	------	----------

Scale of C Major  
(Descending)

Degrees: 8<sup>th</sup>      7<sup>th</sup>      6<sup>th</sup>      5<sup>th</sup>      4<sup>th</sup>      3<sup>rd</sup>      2<sup>nd</sup>      1<sup>st</sup>

Semitone	Tone	Tone	Tone	Semitone	Tone	Tone
----------	------	------	------	----------	------	------

## Scale of F Major

Degrees: 1<sup>st</sup>      2<sup>nd</sup>      3<sup>rd</sup>      4<sup>th</sup>      5<sup>th</sup>      6<sup>th</sup>      7<sup>th</sup>      8<sup>th</sup>

Tone	Tone	Semitone	Tone	Tone	Tone	Semitone
------	------	----------	------	------	------	----------

## Scale of G Major

Degrees: 1<sup>st</sup>      2<sup>nd</sup>      3<sup>rd</sup>      4<sup>th</sup>      5<sup>th</sup>      6<sup>th</sup>      7<sup>th</sup>      8<sup>th</sup>

Tone	Tone	Semitone	Tone	Tone	Tone	Semitone
------	------	----------	------	------	------	----------

Scale of B $\flat$  Major

Degrees: 1<sup>st</sup>      2<sup>nd</sup>      3<sup>rd</sup>      4<sup>th</sup>      5<sup>th</sup>      6<sup>th</sup>      7<sup>th</sup>      8<sup>th</sup>

Tone	Tone	Semitone	Tone	Tone	Tone	Semitone
------	------	----------	------	------	------	----------

# Thirteenth Lesson

## MAJOR AND MINOR SCALES

In order to master any instrument, a person must know something of the rudiments of music. One may be able to play after a fashion, without having any knowledge of music, but he cannot play correctly. Many people possessed of great natural talent do not study the fundamental principles of music. This is a great mistake. To be possessed of talent is a great blessing, but in order to play musically correct, one must understand the rudiments of music.

It is absolutely necessary to know the value of time and rhythm, to know the various scales, both Major and Minor, to know the meaning of all signs and expression marks, etc.

Instead of giving new exercises to practice for each lesson, it will be of great benefit to the student to receive a lesson here and there, that is intended to increase his general knowledge of music.

If the student has the necessary knowledge, he will know how each passage should be played, and why. Then by conscientiously practicing (which is the mechanical part of the work) the necessary exercises and studies, he cannot fail to achieve the desired result.

You will notice that these scales are arranged in groups of two. The reason for this is that each Major scale has a relative Minor scale, and the signature of both are the same.

C Major and A Minor have the same signature.

G Major and E Minor have the same signature, and so on.

But while the signatures are the same, the scales sound vastly different.

Minor scales are related to the Major scale of which their Tonic (or key-note) forms the sixth degree, and each minor scale is written under the key signature of the Major scale to which it is related.

As an example, A is the sixth degree in the Scale of C; therefore the scale of A Minor is the relative of C Major and is written without key signature of sharps and flats.

E is the sixth degree of the scale of G Major, therefore E is its relative minor, and is written in the key signature of G Major, and so on, such alteration as may be necessary to any note being indicated by  $\sharp$ ,  $\flat$ , or  $\natural$  when such notes occur.

The Minor scale always bears the same signature as its relative Major scale, and the difference in its intervals is made by substituting extra sharps, flats or naturals instead of writing them at the signature.

The relative Minor scale to every Major scale is found a Minor third below the Major. For instance, the relative to C Major is A Minor. A is a Minor third (which means a tone and a half) lower than C.

E Minor is the relative to G Major. E is a Minor third lower than G, and so on.

There are two kinds of Minor scales, Melodic and Harmonic.

The Melodic Minor Scale has two forms: When ascending, its semitones are between the second and third and the seventh and eighth degrees, but in descending the semitones are between the sixth and fifth and the third and second degrees.

Study the illustration carefully.

With the Harmonic Minor Scale we will not go into detail. It is not used as often.

The Harmonic Minor scale has three semitones, viz: between the second and third, the fifth and sixth and the seventh and eighth degrees, whilst, between the sixth and seventh degrees it has an interval of a tone and a half (tone and semitone). The latter is called an augmented interval. The Harmonic Minor scale does not change in descending (No illustration given)

This lesson will treat only of Melodic Minor scales.

Play the scales so that your ear becomes familiar with the differences of intervals, etc.

Study the diagrams and you cannot fail to understand the positions of the tones and semi-

# 13th Lesson

## MAJOR AND MINOR SCALES (with Flats)

	Degrees: 1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>	8 <sup>th</sup>	7 <sup>th</sup>	6 <sup>th</sup>	5 <sup>th</sup>	4 <sup>th</sup>	3 <sup>rd</sup>	2 <sup>nd</sup>	1 <sup>st</sup>
	Tone	Tone	Semi-tone	Tone	Tone	Tone	Semi-tone	Semi-tone	Tone	Tone	Tone	Semi-tone	Tone	Tone	

**C Major.**

Position 6 4 2 1 4 2 4 3 4 2 4 1 2 4 6

Ascending: 1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup> 5<sup>th</sup> 6<sup>th</sup> 7<sup>th</sup> 8<sup>th</sup> 7<sup>th</sup> 6<sup>th</sup> 5<sup>th</sup> 4<sup>th</sup> 3<sup>rd</sup> 2<sup>nd</sup> 1<sup>st</sup>

Descending: 1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup> 5<sup>th</sup> 6<sup>th</sup> 7<sup>th</sup> 8<sup>th</sup> 7<sup>th</sup> 6<sup>th</sup> 5<sup>th</sup> 4<sup>th</sup> 3<sup>rd</sup> 2<sup>nd</sup> 1<sup>st</sup>

**A Minor.**

Position 2 7 6 4 2 5 3 2 4 1 2 4 6 7 2

**F Major.**

**D Minor.**

**Bb Major.**

**G Minor.**

**Eb Major.**

**C Minor.**

**Ab Major.**

**F Minor.**

**Db Major.**

**Bb Minor.**

**Gb Major.**

**Eb Minor.**

## Fourteenth Lesson

### MAJOR AND MINOR SCALES

The explanations regarding the thirteenth lesson apply in the same manner to this lesson. The only difference here is that the scales given are those with sharps, while in the previous lesson those with flats were designated.

In studying the thirteenth and fourteenth lessons the pupil should first take a major scale and study it till he can play it from memory. He should then practice the corresponding minor scale, and learn it in the same manner. The beginner should not attempt to study all the scales at one time.

# 14th Lesson

## MAJOR AND MINOR SCALES

(with Sharps)

G Major. E Minor.

D Major. B Minor.

A Major. F# Minor.

E Major. C# Minor.

B Major. G# Minor.

F# Major. D# Minor.

The image displays 14 musical scales, each consisting of a major and a minor scale. The scales are arranged in pairs and are as follows:

- G Major / E Minor:** G Major (4, 2, 4, 3, 1, 2, 3, 2, 1, 3, 4, 2, 4); E Minor (2, 5, 4, 2, 4, #2, #3, 2, 1, 3, 4, 2, 4, 5, 2).
- D Major / B Minor:** D Major (4, 2, 5, 4, 2, 4, 2, 1, 2, 4, 2, 4, 5, 2, 4); B Minor (7, 5, 4, 2, 5, 8, 1, 4, 2, 4, 5, 2, 4, 5, 7).
- A Major / F# Minor:** A Major (2, 4, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 4, 2); F# Minor (5, 3, 2, 4, 2, #3, #1, 2, 3, 2, 4, 2, 3, 5).
- E Major / C# Minor:** E Major (3, 5, 3, 2, 4, 2, 3, 2, 3, 2, 4, 2, 3, 5, 2); C# Minor (7, 5, 3, 1, 7, 5, 3, 2, 3, 5, 7, 2, 3, 5, 7).
- B Major / G# Minor:** B Major (7, 5, 8, 2, 5, 8, 1, 4, 1, 8, 5, 2, 8, 5, 7); G# Minor (3, 1, 4, 2, 3, #1, #2, 3, 2, 3, 2, 4, 1, 3).
- F# Major / D# Minor:** F# Major (5, 3, 1, 5, 4, 2, 3, 1, 3, 2, 4, 1, 8, 5); D# Minor (5, 3, 1, 7, 5, 8, 1, 5, 1, 8, 5, 7, 1, 8, 5).



# Fifteenth Lesson

## THE SLUR

The curved line under the notes is similar to the "Tie", but in this instance is called a "Slur."

The Slur is a curved line placed under or over two or more notes occupying different positions on the staff, and signifies that they are to be played in a smooth and connected manner.

"Legatö is the term applied to this style of playing.

On the Trombone, slurring is far more difficult than on the other brass instruments, and it therefore requires an extra amount of careful practice. Many performers are able to master every other style of playing but seem to fail in this particular branch.

The slide must be moved easily, quickly and with absolute precision, and the breath must be so controlled that none of the intermediate sounds are produced in slurring from one note to another.

In order to fully master this style of playing, very careful practice of the proper exercises is a necessity.

If two notes are to be slurred, and both are played in the same position, it can only be accomplished by the proper action of the muscles of the lips. If the second note is higher than the first, the lips should be contracted by putting a little more tension on the muscles, at precisely the instant the second note should sound. An increase in the amount of breath on an ascending slur is also helpful. If the second note is lower than the first, the muscular tension should be released, and the amount of breath slightly diminished.

In these exercises, only two notes are joined with the slur. The first note must be struck with the tongue and connected with the second. The second note should not be struck.

No. 1 is one of the easiest slurs on the Trombone. Both notes are played in the same position. Such a slur is called a "Lip Slur", because it must be accomplished by the movement of the lips, and not through shifting of slide positions.

Strike the first note with the tongue, as if pronouncing the syllable "tu", and in carrying the breath over to the second note, at the same time increasing the breath and tightening the muscles a trifle, pronounce the syllable "ee". The pronunciation of "tu" "ee" will help greatly.

No. 2 is the same as No. 1, only it is reversed. In slurring to the lower note, loosen the muscles, and diminish the breath. And, instead of pronouncing "tu" "ee", reverse it and use "tee" "u".

No. 3, 4, 5, 6, 7, and 8 require no special explanations, as the notes are all played in the same position.

Connect the notes well and closely, and sustain the tones throughout in a continuous strain, as in singing.

In practicing slurring exercises, do not press the mouthpiece strongly against the lips. In fact, use as little pressure as possible.

In slurring to a higher note, the muscles must be contracted, and in slurring to a lower note must be relaxed.

The breath must be well controlled in the playing of Slurs.

Proper slurring exercises will greatly strengthen the muscles of the lips and cheeks.

These exercises if diligently practiced, will bring a certain degree of suppleness and flexibility to the lips.

There must be no interruption or break between the tones.

15<sup>th</sup> Lesson

## SLURS

1.



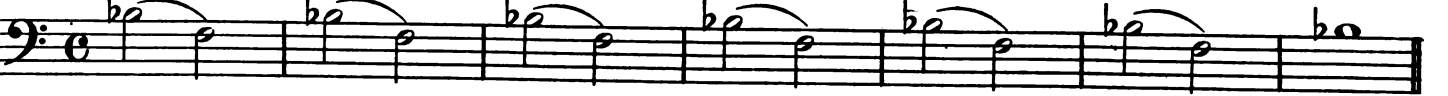
2.



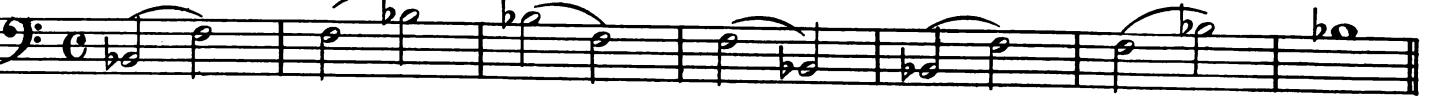
3.



4.



5.



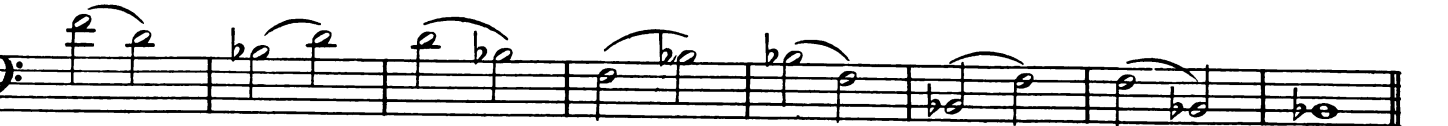
6.



7.



8.



## Sixteenth Lesson

### SLURS

In the previous lesson, all the slurs were in the one position, but in this lesson, in order to produce the tones the slide must be shifted from one position to another. This is the kind of slurring that is generally so poorly executed, and for that reason players should exert every possible effort to master it.

When the second note is found in a different position than the first, the slide must move to it with such ease and precision that any disagreeable sounds while the slide is moving are avoided. The control of the breath, and the action of the lips is just the same as explained in the previous lesson.

No. 1 is four-fourth time. It consists of slurs that require very careful and accurate shifting of positions.

No. 2 contains slurs of various intervals, some of which are quite difficult to render with smoothness. Each bar should be played over and over again. It would be a good idea to make a separate exercise of each bar. This will enable the player to become more proficient with the proper handling of the slide.

No. 3 is in three-fourth time. It is in the key of E $\flat$  Major. Slur two notes and play very evenly.

No. 4 is also in three-fourth time. Count three even quarters to the bar.

No. 5 ought to prove a very beneficial exercise.

No. 6 is octave slurring and is difficult. Do not let any stray note come between. The slur from the lower to the higher note must be direct.

Play all these exercises slowly.

There must be no hesitancy in the playing. Practice so that the exercises can be played with assurance.

Do not try to play these exercises with expression.

Remember that only the first note of each group is tongued.

Strive to play with the same quality of tone throughout.

# 16<sup>th</sup> Lesson

## SLURS

1.

4 6 2 2 2 5 1 1 3 3 4 1 4 1 3

2.

3.

5 1 5 1

4.

6 6 4 1 4 2 2 4 3 4 1 3 4 3 4 3 6 6 4 1 4 2 4 2 1

5.

6.

6 3 4 1 4 1 6 3

## Seventeenth Lesson

### RAPID TONGUING

It is now time that the pupil should begin to tongue more rapidly. If these exercises are practiced according to directions, light and quick tonguing will result.

No. 1 is written in eighth notes.

The eighth notes should be even, and the tonguing very staccato.

Notice the dots under and over the notes.

A dot placed under or over a note has an entirely different effect than when placed at the side. In this instance, it means that the note must be played as short (staccato) as possible.

Pronounce the letter T very distinctly.

Play the exercise over and over until you can tongue it evenly, but do not tire the lips. Give the quarter notes and quarter rests full value.

No. 2 is also an exercise on tonguing.

To each quarter beat or count, there are four sixteenth notes.

If you can play an exercise perfectly in slow time, it is a very simple matter to play it quickly.

Count as indicated.

In this exercise as in the previous one, sharp and distinct tonguing is very essential.

These exercises will improve the striking of the notes, and the tonguing. They should be studied with close attention and care.

Do not let one sixteenth note sound louder or longer than another. Give them all the same time value, and the same quantity and quality of tone.

No. 3 is a tonguing exercise, written in two-fourth time.

Remember that there are only two beats or counts to each bar.

The first four sixteenth notes come on the first beat, and the second four on the second beat.

Play very staccato.

No. 4 is to be played in the same manner as the others.

In all these exercises play the eighth notes as short as the sixteenths, only not as fast.

# 17<sup>th</sup> Lesson

## RAPID TONGUING

1.





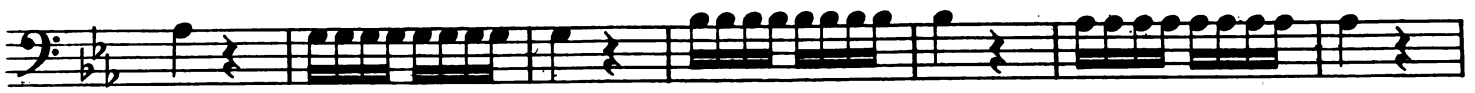
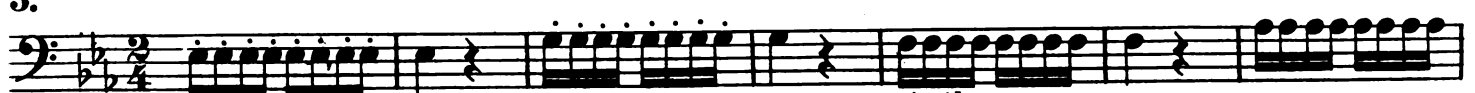
Exercise 1 consists of two systems of musical notation in bass clef, 6/8 time. The first system contains two staves of music, and the second system contains two staves. The music features rapid sixteenth-note patterns with slurs and accents.

2.



Exercise 2 consists of three systems of musical notation in bass clef, 6/8 time. The first system contains two staves, the second system contains two staves, and the third system contains two staves. The word "simile" is written below the first staff of the second system. The music features rapid sixteenth-note patterns with slurs and accents.

3.



Exercise 3 consists of four systems of musical notation in bass clef, 2/4 time. The first system contains two staves, the second system contains two staves, the third system contains two staves, and the fourth system contains two staves. The word "simile" is written below the first staff of the second system. The music features rapid sixteenth-note patterns with slurs and accents.

4.



Exercise 4 consists of two systems of musical notation in bass clef, 2/4 time. The first system contains two staves, and the second system contains two staves. The word "simile" is written below the first staff of the second system. The music features rapid sixteenth-note patterns with slurs and accents. There are four fingerings (marked with the number 4) indicated above the notes in the first system.

## Eighteenth Lesson

### RAPID TONGUING

This lesson is a continuation of the rapid tonguing studies.

The **C** means "alla Breve" or half time. Instead of counting four to the bar, count only two.

No. 1. Play the eighth notes evenly and with pointed or sharp tonguing.

The notes should be detached, and distinct, - separated from each other.

Practice carefully so that the change from one position to another can be made rapidly and with surety.

No. 2 is a good exercise for precision. One note must be like the other.

This entire exercise is on one note B $\flat$ . In playing the exercise over and over, any note can be used.

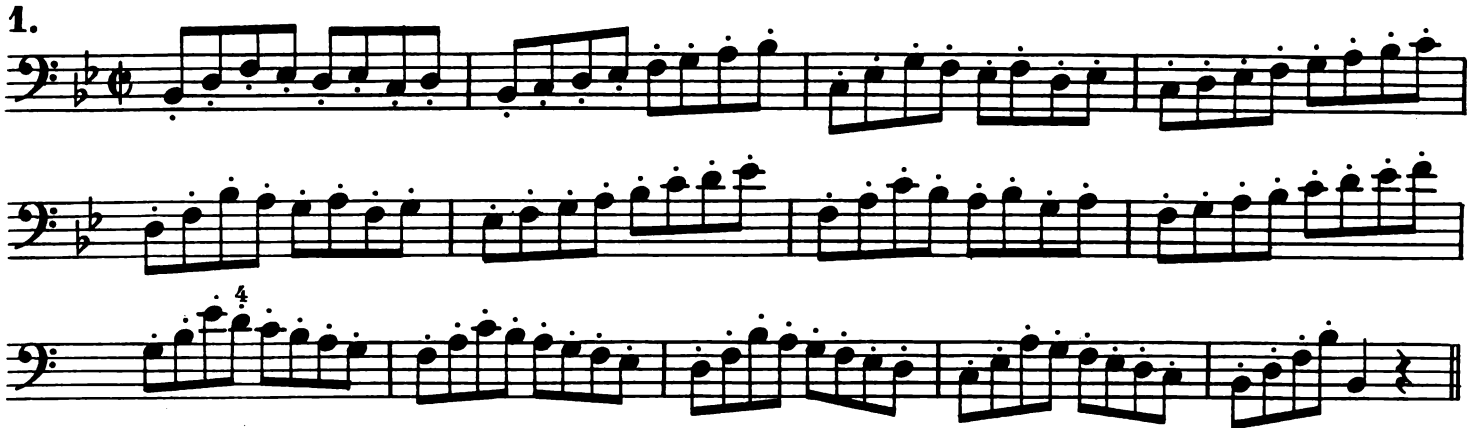
No. 3 is in four-fourth time, and the sixteenths must be very staccato and even.

Nos. 4 and 5 are a combination of slurring and tonguing. Two notes slurred, followed by two that are tongued. The second note of the slur should be played short, and the two tongued notes, should be played as staccato as possible. Avoid all accents.

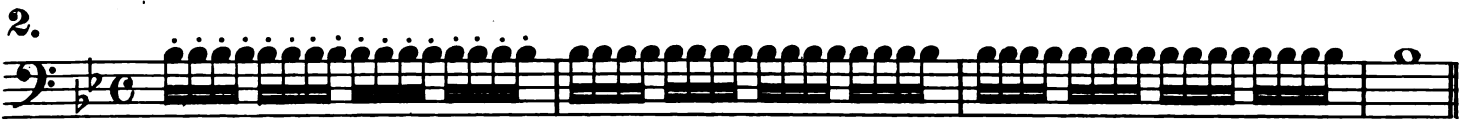
# 18th Lesson

## RAPID TONGUING

1.



2.



3.



4.



5.





## Nineteenth Lesson

### TONGUING EXERCISES IN $\frac{6}{8}$ TIME

This entire lesson is written in  $\frac{6}{8}$  time, and should be studied with great care and attention to detail. As in all other time-marks such as  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$  etc., the upper figure signifies the number of notes, and the lower, the kind of notes, or their equivalent, in the measure. For instance, in  $\frac{6}{8}$  time, each bar must contain six eighth notes, or the value thereof. In  $\frac{4}{4}$  time each bar must contain four quarters, or the value thereof.

No. 1 is to be counted according to indication. One eighth note should be tongued like the other, and must be very distinct, sharp and staccato. In the eighth and sixteenth bars, the dotted quarter and tied eighth have the value of four eighth beats. Do not accent any notes. Play smoothly.

Nos. 2 and 3 are to be played exactly as indicated. Count according to directions, and count the rests as well as the notes. Do not play one eighth note longer than another. Remember that a dotted quarter has the value of three eighths.

No. 4 is similar to the previous exercises. Be careful to observe the rests. Do not play it too slowly.

Nos. 5 and 6 contain eighth and sixteenth notes. There are two sixteenths to an eighth count. Count as indicated.

After these exercises have been mastered, counting six to the bar it would be a good idea to play them counting only two to the bar. Unless a slow tempo is designated,  $\frac{6}{8}$  time is generally counted two to the bar. This would mean that each measure would be divided into two parts, the first count comprising the first three eighths, and the second count, the second three eighths. In the study of these exercises, it is advisable to count six to the bar first, so as to get the rhythm perfect. Six-eighth time is important and is used a great deal, but in it, there seems to be a tendency to play the notes unevenly, and not give them their proper value. There is no excuse for that.

All of the eighth notes in this lesson should be very staccato.

# 19th Lesson

## TONGUING EXERCISES IN $\frac{6}{8}$ TIME

1.

4  
1

2  
4  
1

2.

3.

4  
1

4  
1

4.

6  
1

6  
1

5.

6  
1

6.

5  
1

## Twentieth Lesson

### SCALE STUDIES

Scale studies are always the most important, no matter what instrument one plays, and they should be practiced daily by the advanced player as well as by the beginner.

In this lesson, all the exercises are in the key of C, but it is important that after the pupil has mastered these, he should become familiar with all the other scales. This method is only intended as an elementary course, and it is to be hoped that after the pupil has finished it, he will study one of the other methods, in which a large variety of exercises in all possible keys is given.

No. 1 is a simple exercise, but should be carefully played. In all of these studies, avoid accents, and secure an even stroke of the tongue. Remember that a quarter note has the value of two eighths. All eighth notes staccato and even.

No. 2 has a slur in every second bar.

No. 3. Be careful of the octave intervals in the bars that contain the two half notes. The octave must be distinct, and should tune well.

No. 4 contains alternate slurring and tonguing. Each two slurred notes are followed by two that are tongued.

# 20th Lesson

## SCALE STUDIES

1.



2.



3.



4.



## Twenty-first Lesson

### SCALE STUDIES

No. 1 is in the key A $\flat$  major, and is written in  $\frac{3}{4}$  time.

Play the eighth and sixteenth notes short, and the quarters long.

No. 2 is an exercise in sixteenth notes. Four notes to each beat. Slur the correct notes. Play as smoothly as possible.

Nos. 3 and 4 contain dotted eighths followed by sixteenths. This form of rhythm is rather difficult to perform, and there is always a tendency to rush. The dotted notes come directly on the beat, and the sixteenths must be very precise and short. Keep steady time. In another lesson, this form of rhythm will be more minutely explained.

No. 5 is a good exercise for staccato tonguing. It should be played slowly and evenly at first, before any attempt at speed is made. In each group of sixteenth notes let the second, third and fourth note be as distinct as the first. Devote as much time as possible to these exercises, and do not be satisfied until you can play them smoothly.

# 21<sup>st</sup> Lesson

## SCALE STUDIES

1.



2.



3.



4.



5.



## Twenty-second Lesson

### SCALE STUDIES

This lesson contains the various major scales, and should be conscientiously studied. Some of these scales are quite easy, and others are very difficult, particularly in the slide shifting.

Play each scale three or four times, with sharp tonguing and in good rhythm. Observe the rests. Do not play too rapidly at first, and see that each tone is produced clearly and distinctly. These exercises are excellent for slide practice. Be careful of the different signatures.

The last few scales extend two octaves. Force should not be used for producing the high tones. If they do not respond with ease, it would be well to skip those that run too high, or, play only one octave.

The trombonist should know every scale, and be able to play them from memory.

# 22<sup>nd</sup> Lesson

## SCALE STUDIES (Complete Major Scales)

The page contains ten staves of musical notation for scale studies. Each staff is in bass clef and 6/8 time. The scales are as follows:

- Staff 1: C major (one sharp), starting on C2. Fingering: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Staff 2: D major (two sharps), starting on D2. Fingering: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Staff 3: E major (three sharps), starting on E2. Fingering: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Staff 4: F major (no sharps or flats), starting on F2. Fingering: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Staff 5: G major (one sharp), starting on G2. Fingering: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Staff 6: A major (two sharps), starting on A2. Fingering: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Staff 7: B major (three sharps), starting on B2. Fingering: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Staff 8: C major (one sharp), starting on C3. Fingering: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Staff 9: D major (two sharps), starting on D3. Fingering: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Staff 10: E major (three sharps), starting on E3. Fingering: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.



## Twenty-third Lesson

### CHROMATIC SCALES

No. 1 is a Chromatic Scale.

A Chromatic Scale is one which proceeds entirely by half tones.

The smallest interval in music is that of a half tone.

From C to C# is a half tone.

From C# to D is a half tone.

From D to D# is a half tone, and so on.

Listen carefully and train the ear to distinguish between a whole and a half tone. You can soon accustom your ear to the different intervals.

Play this exercise over several times, and be careful of the intonation. Strike the tones well.

No. 2 is a Chromatic Scale ascending and descending. It is written in quarter notes.

Study the slide positions well and see that the tongue and slide work simultaneously.

Notice that in ascending, sharps are used and in descending, flats are used.

Besides remembering how these chromatic scales sound, it will be beneficial to look at them well, and try to remember how they appear on paper. In fact, it is good to try and form a picture in the mind of all the music you play. That is the greatest help in memorizing.

These chromatic exercises should be practiced very diligently.

Nos. 3 and 4 contain more Chromatic Scales. Chromatic Scales are the easiest to remember in regard to the intervals, for the progressions are all by half tones only.

Major and Minor scales progress by half and whole tones both.

There is no better exercise for slide technic than the chromatic scale, but unless it is correctly practiced, no benefit can be derived.

The hand must be quick and accurate, and must not move too quickly or too slowly, so that each note has its proper place.

After the exercises can be played smoothly in a moderate tempo, begin to play them faster.

# 23rd Lesson

## CHROMATIC SCALES

1.



2.



3.



4.



## Twenty-fourth Lesson

### DOTTED EIGHTHS FOLLOWED BY SIXTEENTHS

In the tenth lesson the exercises were similar to these, only they were written in dotted quarter notes followed by eighths.

These exercises are on the dotted eighth note followed by sixteenths.

It is not necessary to go into detail regarding each exercise, as the same explanation will apply to all.

It is important that all notes of the same denomination should have the same value.

The sixteenths should be short and precise, and should be played as though they belong to the note that follows; that is, they should be pushed on to the following note, as it were.

These exercises must sound very snappy, and full of life. Play them smoothly and lightly. They require an uneven stroke of the tongue, and in order to play them so that they will sound well, much careful practice will be necessary.

The second exercise is written in  $\frac{3}{8}$  time, which means that each bar must have the value of three eighths. Give each eighth note one beat, and the dotted eighths one beat and a half. Count as indicated above the notes.

# 24th Lesson

## DOTTED EIGHTHS FOLLOWED BY SIXTEENTHS

1.

Exercise 1 consists of two staves of music in bass clef with a 6/8 time signature. The first staff contains two measures of music, each with a dotted eighth note followed by a sixteenth note. The second staff continues the pattern for two more measures.

2.

Count 12 and 8 12 and 8 12 and 8 12 8

Exercise 2 consists of two staves of music in bass clef with a 3/8 time signature. The first staff contains four measures of music, each with a dotted eighth note followed by a sixteenth note. The second staff continues the pattern for two more measures.

3.

Exercise 3 consists of two staves of music in bass clef with a 6/8 time signature. The first staff contains two measures of music, each with a dotted eighth note followed by a sixteenth note. The second staff continues the pattern for two more measures.

4.

Exercise 4 consists of two staves of music in bass clef with a 6/8 time signature. The first staff contains two measures of music, each with a dotted eighth note followed by a sixteenth note. The second staff continues the pattern for two more measures.

# Twenty-fifth Lesson

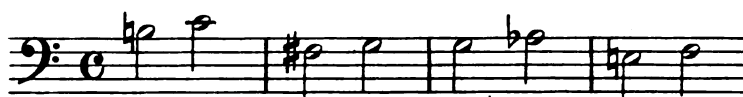
## INTERVALS

An interval is the distance from one tone to another.

The smallest interval in music is that of a semitone (half tone).

No. 1 shows various intervals, starting from the low C. Every player should know the intervals, and should train his ear to distinguish them at a first hearing, without calculating what they are.

The following are a few half tone intervals:



Anything beyond the interval of an octave is calculated as follows:



Nos. 2 and 3 are alike, except that they are written in different keys.

Play the eighth notes very staccato. Pronounce the T distinctly.

Let both the low tones and the high ones sound full.

Do not play one louder than the other.

In going from a high note to a low one, do not change the position of the mouthpiece on the lips.

Do not move the instrument or the head.

These exercises are difficult to play evenly, and with the same quality and quantity of tone throughout.

Observe the rests.

Nos. 4, 5 and 6 should be played very smoothly and with accurate intonation.

No. 7 consists of octave intervals. Be prepared for the higher octave by putting a trifle more tension on the muscles.

Above all, be careful of the intonation.

Train the ear, so that you can readily distinguish whether a tone is too flat (low) or too sharp (high).

There are many other forms of the intervals which are not shown in this lesson, known as perfect, major, minor, augmented and diminished intervals. For instance, we could have a major third, a minor third, a diminished third. They would all be thirds, but would sound differently.

# 25<sup>th</sup> Lesson.

## INTERVALS

1.      Second      Third      Fourth      Fifth      Sixth      Seventh      Octave      Ninth      Tenth

Musical staff 1: Interval exercises for Second, Third, Fourth, Fifth, Sixth, Seventh, Octave, Ninth, and Tenth intervals. Includes fingering numbers 1, 2, 3, 4, 6, 8.

2.

Musical staff 2: Interval exercises for Second, Third, Fourth, Fifth, Sixth, Seventh, Octave, Ninth, and Tenth intervals. Includes fingering numbers 1, 2, 3, 4, 6, 8.

3.

Musical staff 3: Interval exercises for Second, Third, Fourth, Fifth, Sixth, Seventh, Octave, Ninth, and Tenth intervals. Includes fingering numbers 1, 2, 3, 4, 6, 8.

4.

Musical staff 4: Interval exercises for Second, Third, Fourth, Fifth, Sixth, Seventh, Octave, Ninth, and Tenth intervals. Includes fingering numbers 1, 2, 3, 4, 6, 8.

5.

Musical staff 5: Interval exercises for Second, Third, Fourth, Fifth, Sixth, Seventh, Octave, Ninth, and Tenth intervals. Includes fingering numbers 1, 2, 3, 4, 6, 8.

6.

Musical staff 6: Interval exercises for Second, Third, Fourth, Fifth, Sixth, Seventh, Octave, Ninth, and Tenth intervals. Includes fingering numbers 1, 2, 3, 4, 6, 8.

7.

Musical staff 7: Interval exercises for Second, Third, Fourth, Fifth, Sixth, Seventh, Octave, Ninth, and Tenth intervals. Includes fingering numbers 1, 2, 3, 4, 6, 8.

## Twenty-sixth Lesson

### TRIPLETS

When the figure 3 is placed over or under three notes, it denotes that they are to be played in the time of two similar notes not so marked. Very often, however, the figure three is omitted, but it is an easy matter to figure out whether a triplet is intended or not.

The figure 6 placed over or under a group of notes, denotes that they are of the value of four smaller notes not so marked. This is called a Double Triplet.

The figures 5, 7, 9, 10, and upwards are sometimes employed under the same circumstances. These are called groups.

No. 1 is in  $\frac{4}{4}$  time. The first triplet comes on the first beat, the second triplet on the second, the quarter note on the third beat, and the quarter rest on the fourth. Each triplet must contain three even notes.

Remember that the three notes of the triplet come on the one beat. Count as indicated.

Nos. 2, 3, 4, 5, 6 are to be played in the same manner as the preceding exercise. The time is very simple, - four beats to each bar, and on each beat three notes, or a triplet.

Tongue the notes lightly, evenly, and with precision. Strike each note with a distinct and clear T.

Do not accent any notes. Give them all the same quantity and quality of tone.

Master the time, slide shifting and even tonguing.

These exercises should not be confounded with triple tonguing.

# 26th Lesson

## TRIPLETS

1.

2.

3.

4.

5.

6.



## Twenty-seventh Lesson

### CHORD EXERCISES

A Chord is a combination of sounds heard simultaneously. The Trombone can produce but one note at a time. This exercise, however, is based upon Chords in Arpeggio form.

"Arpeggio" means striking the notes of a chord in rapid and even succession, one after the other.

Arpeggio Chords can be played on all instruments, and are very important.

Nos. 1, 2 and 3 are identical, except that they are written in different keys.

The exercises are not difficult, but are very useful.

Play the eighth notes short and with precise tonguing, and very evenly.

Give the quarter notes a full beat.

Do not change the position of the instrument, or the position of the lips in going from high to low notes, or from low to high ones.

Tongue the notes precisely. Count four in a bar.

In the last bar of No. 2 do not play the high G unless you can play in with ease. If it is too much exertion, play the E instead.

No. 4 is a simple chord exercise written in eighth notes. A good and precise staccato is required.

No. 5 consists of eighth notes, and is written in  $\frac{4}{4}$  time. If the high G is hard to get, do not force it.

Nos. 6 and 7 are the same except that they are written in different keys. No. 6 is in B $\flat$  Major and No. 7 is F Major.

# 27th Lesson

## CHORD EXERCISES

1.

2.

3.

4.

5.

6.

7.

# Twenty-eighth Lesson

## THE GRUPETTO

The Grupetto (or turn) is indicated thus (∞)

It consists of several extra or grace notes. Sometimes the notes are written in the music: at other times only designated by the sign.

The sign is placed either over or after a principal note, and represents three grace notes, viz., that in the next degree above, then the degree of the principal note, and lastly that on the degree below, and then returning to the principal note.

Notice the first bar of Exercise No. 1.

When a natural is placed under a Turn as in the second bar of the first exercise, the lowest note must be made natural.

When a flat is placed above a Turn as in the third bar, it signifies that the highest note must be made flat.

In the fourth bar a natural is placed above and a sharp below, indicating that the highest note of the grupetto should be played natural and the lowest note sharp.

A flat, double flat, sharp, double sharp, or natural placed in similar positions affect the notes in like manner.

If there are no accidentals marked over or under the Turn, both the upper and lower grace notes must be played in accordance with the Key Signature.

The Grupetto should be played smoothly and gracefully.

The Grupetto may also be inverted, but in that case the notes are generally written.

In exercise No. 1 each bar contains a grupetto with a different indication. Study this carefully. This is merely an example.

In this lesson the upper line shows how the music is written, and the second line, as it should be played.

Play No. 2 slowly. Count four even beats to a bar.

In order to play in strict time it is necessary to take from the value of one of the longer notes, so as to make room for the grace notes. Therefore shorten the half note. For instance, in the first bar, count one, two, and immediately without waiting after the second count, bring in your Grupetto notes evenly but not too quickly, so that the D comes precisely on the third count and the quarter note B $\flat$  on the fourth.

In No. 3 play the Grupetto immediately after the first count, so that strict rhythm may be maintained.

There is no rule for the playing of Grupettos or other fancy notes. It is left to a great extent to the judgement and good taste of the performer.

It would be wise to play these exercises first without the extra notes, just as they are written on the top line; then with the extra notes.

In all the exercises of this lesson, all the notes retain their full time value, except the first note of each bar, which is shortened a trifle so that the Grupetto may be played without interfering with the time and rhythm of the other notes in the bar.

The Grupetto is very effective and graceful when well played.

Play the Grupettos as lightly as possible, as they are not the principal notes, but merely ornamental.

There are other forms of the Grupetto, but it is not necessary or advisable to take them up at this time.

Quick and precise slide manipulation is necessary.

# 28th Lesson

## THE GRUPETTO

1. as written

as played

4 5 5

Detailed description: This exercise is in 2/4 time with a key signature of one flat. The 'as written' staff shows a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The 'as played' staff shows a similar sequence but with a four-fingered chord (4) at the start and a five-fingered chord (5) at the end.

2. as written

as played

4 5

Detailed description: This exercise is in 2/4 time with a key signature of one flat. The 'as written' staff shows a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The 'as played' staff shows a similar sequence but with a four-fingered chord (4) at the start and a five-fingered chord (5) at the end.

4

Detailed description: This is a continuation of the 'as played' staff for exercise 2, showing a four-fingered chord (4) at the start.

3. as written

as played

3 4 5

Detailed description: This exercise is in 2/4 time with a key signature of one flat. The 'as written' staff shows a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The 'as played' staff shows a similar sequence but with a triplet (3) at the start, a four-fingered chord (4) at the end of the first measure, and a five-fingered chord (5) at the end of the second measure.

4 4 3 5

Detailed description: This is a continuation of the 'as played' staff for exercise 3, showing a four-fingered chord (4) at the start, followed by a four-fingered chord (4), a triplet (3), and a five-fingered chord (5).

# Twenty-ninth Lesson

## GRACE NOTES

There are many kinds of grace notes, some of which are explained in this lesson.

Grace notes are ornaments of melody which are indicated in smaller characters, and, as their name indicates, are introduced as embellishments. They do not form an essential part of the time value of the bar, but appear as a surplus, and their actual value is deducted either from the notes, they precede or follow. Grace notes are of different kinds, and are clearly defined by their designations, which comprise the *Appoggiatura*, the *Acciaccatura*, the *Grupetto* or *Turn*, the *Shake* or *Trill*, the *Mordente*, the *Portamento* and the *Cadenza*.

No. 1. This particular kind of grace note is called "*Acciaccatura*." The name is unimportant, as most embellishments are known by musicians as simply "Grace Notes."

This grace note consists of a small eighth note, with a line drawn through its tail, which signifies that it must be played lightly and rapidly in order that the accent should fall on the principal note. It should be slurred to the principal note.

No. 2 should be played very lightly. Do not give the grace notes any accent. They should be barely heard. The accent goes to the note to which the grace note belongs.

No. 3 has two grace notes instead of one. The exercise is a simple one. Count four in a bar.

The halves that are followed by grace notes must be somewhat shortened. Immediately after the second count, play the grace notes, so that the note that follows comes precisely on its proper beat.

No. 4 is in six-eighth time. Play it quite slowly at first. The grace notes are somewhat different than in the previous exercise. In this exercise there is an interval of a third between each two grace notes.

There are so many different kinds of grace notes, etc., that it would be impossible to go into detail about all of them. They should be taken up by more advanced players.

In No. 5 there are three grace notes. They must be played quickly and lightly. Since all of these notes are in the first of the bar, they must be played a little before the first count or beat, so that the real first note of the bar comes precisely on the first beat.

The slide movement must be sure and even.

# 29th Lesson

## GRACE NOTES

1.



Musical notation for exercise 1, first system. Bass clef, 3/4 time signature, key signature of one flat. The melody consists of eighth and quarter notes with grace notes. A four-finger fingering (4) is indicated above a quarter note.



Musical notation for exercise 1, second system. Continuation of the melody with grace notes and a four-finger fingering (4) indicated above a quarter note.

2.



Musical notation for exercise 2, first system. Bass clef, 6/8 time signature, key signature of one flat. The melody features eighth and quarter notes with grace notes and four-finger fingering (4) markings.



Musical notation for exercise 2, second system. Continuation of the melody with grace notes and four-finger fingering (4) markings.



Musical notation for exercise 2, third system. Continuation of the melody with grace notes and four-finger fingering (4) markings.

3. Moderato



Musical notation for exercise 3, first system. Bass clef, 6/8 time signature, key signature of one flat. The tempo is marked 'Moderato'. The melody includes eighth and quarter notes with grace notes and four-finger fingering (4) markings.



Musical notation for exercise 3, second system. Continuation of the melody with grace notes and four-finger fingering (4) markings.

4.



Musical notation for exercise 4, first system. Bass clef, 6/8 time signature, key signature of one flat. The melody consists of eighth and quarter notes with grace notes and five-finger fingering (5) markings.



Musical notation for exercise 4, second system. Continuation of the melody with grace notes and five-finger fingering (5) markings.

5. Andante



Musical notation for exercise 5, first system. Bass clef, 6/8 time signature, key signature of two flats. The tempo is marked 'Andante'. The melody features eighth and quarter notes with grace notes.



Musical notation for exercise 5, second system. Continuation of the melody with grace notes.

## Thirtieth Lesson

### LIP SLURS

The idea of this lesson is, that the notes should be slurred entirely by means of the lips, and not helped by a change of slide position.

The exercise is only intended as a medium for strengthening the lips, for which purpose it is very beneficial.

The slurs must be played by means of the lips.

In playing the exercise a few times you will probably find that the muscles of the lips and cheeks will tire very quickly. It is just these muscles that this kind of exercise will strengthen. Practice the exercise diligently, but when the muscles tire, cease playing for a while, then start again.

Play the exercise daily, and you will soon notice that the lips will become stronger and more flexible. You will also play with more ease.

This exercise, and also the sustained notes, should be practiced every day. If your lips are strong, this practice will keep them in condition, and if they are not strong, careful study and practice will make them so.

Use the positions marked.

Do not press the mouthpiece too tightly against the lips, as that would paralyze their movement.

Have the slur distinct and clear.

No. 1 Slur seven notes. Repeat each group until you can play it with a degree of smoothness.

No. 2 is similar to the previous exercise, except that it is in quarter notes.

No. 3. Do not attempt this one until the first two can be fairly well played.

No. 4 contains triplets. Be careful to have them even, and well connected. Count accurately.

Observe the rests as well as the notes.

# 30th Lesson

## LIP SLURS

1.

2.

3.

4.



# Thirty-first Lesson

## SUSTAINED TONES

In previous lessons we have had various studies on sustained notes, but none with the crescendo and diminuendo.

Until now, it would have been unwise to give the student exercises of this kind, because without a certain degree of lip development, he would be totally unable to play them.

From now on, it will be most advisable to play long steady tones first each and every day, before anything else is attempted. Then devote ten or fifteen minutes to this sort of practice.

It will not be necessary to confine one's self to the playing of only these few notes of the middle register, but, practice these first, then take some of the lower and higher ones, and play them in the same manner.

For giving strength and certainty to the lips, and for improving the tone and controlling it, this exercise is invaluable. It should be practiced several times every day without fail. The student will soon see what benefit will be derived from this exercise.

Commence the tone as softly as possible, but distinctly. Make a gradual crescendo till the middle of the second bar, then decrease the tone gradually until the end.

Do not make the crescendo too suddenly, and in increasing the tone do not change the pitch of the note. In a crescendo, there is a strong tendency to get sharp, and in a decrescendo to get flat. You must avoid that. Keep the tone perfectly steady.

Play all the notes in this exercise in the same manner.

If you can play this exercise well, your lips are under good control.

## LIP SLURS

These exercises are quite difficult, and therefore placed at the end of this method.

They are very valuable, especially for making the lips flexible and for strengthening the muscles at the corners of the mouth, which are essential to good trombone playing.

Take one line at a time, and play it over and over.

Do not attempt the next line, until you can play the first.

If some of these exercises seem too high, do not play them for the present. Play only those that you can.

At the end of each exercise, either the higher or lower note may be played.

These phrases are to be played precisely as indicated each without change of slide, and in one breath only.

# 31<sup>st</sup> Lesson

## SUSTAINED TONES

Musical notation for Sustained Tones exercise, consisting of four staves. Each staff contains three measures of music. The first measure of each staff has a dynamic marking of *pp* (pianissimo), followed by a slur containing a *f* (forte) dynamic, and ending with another *pp* marking. The notes are sustained throughout each measure. Fingerings are indicated by the number '1' above the notes. The staves are in bass clef with a key signature of one flat (B-flat major or D minor).

## LIP SLURS

Musical notation for Lip Slurs exercise, consisting of seven staves. Each staff contains a single measure of music with a slur over the notes, indicating a lip slur. The notes are sustained throughout the measure. Fingerings are indicated by the number '1' above the notes. The staves are in bass clef with a key signature of one flat (B-flat major or D minor).

## Thirty-second Lesson

### MISCELLANEOUS EXERCISES

These seven exercises are intended to develop flexibility of the lips. They must be practiced slowly at first and then faster. The last bar of each line should be repeated as many times as possible, until the air in the lungs is exhausted.

The ones in the lower positions will be found to be much more difficult to articulate, but must be studied until they can be played as clearly and rapidly as the ones in the first position.

Exercise No. 8 is one that will give the player a vast amount of surety and precision if properly studied. It includes all the notes from low E to upper B $\flat$ , going up in sharps, coming down in flats. Some of the intervals are very far apart and will be found difficult to play with good intonation at first.

# 32<sup>nd</sup> Lesson

## MISCELLANEOUS EXERCISES

1. 1<sup>st</sup> Pos.

2. 2<sup>nd</sup> Pos.

3. 3<sup>rd</sup> Pos.

4. 4<sup>th</sup> Pos.

5. 5<sup>th</sup> Pos.

6. 6<sup>th</sup> Pos.

7. 7<sup>th</sup> Pos.

## INTERVALS

## Reference Chart

This lesson is intended for study more than for practice, and is given in order to make the student familiar with the possibilities of the Trombone.

The pupil should study this very carefully as it is very essential, since it embraces the complete slide positions of the Trombone, and shows in how many different ways the same note can be produced.

The examples will serve to illustrate all possible positions used in playing.

It often happens that certain passages or phrases seem almost impossible to play, because of the difficulty of the natural positions. Luckily, however, the performer has recourse to other shifts, which are of great value in securing a good execution and technic.

Artificial positions are also useful for making shakes, slurs or trills.

The Reference Chart gives all the notes in Enharmonic form. Enharmonic notes are those which have different names, but sound the same. This may be very confusing to the student at first, but in reality it is very simple. As an example, notice that each of the two notes in each bar, are played in the same position and sound the same.

In the first bar B $\flat$  and A $\sharp$  are identical in sound and position.

Immediately underneath, the F and E $\sharp$  are also played in the same position and so on.

Every note can be changed enharmonically.

The notes marked with the star \* are generally very much out of tune.

The pedal Tones can be played by performers whose embouchure is well enough developed.

No. 2 shows the notes that can be produced in more than one position. The upper figure generally designates the better position of the two.

In the first bar, we have E, which can be played in the second or seventh positions. The second is better.

In the third bar the G $\sharp$  and A $\flat$  can be played in the third or seventh positions. The former is better.

The rest of the example proceeds on the same principle.

No. 3. The scholar will notice a sequence of notes in positions which have not been referred to before. The notes are marked with their respective positions 1, 2, 3, etc., but to be played in perfect tune the slide must be brought in an inch and a half higher than the marked position.

These positions are used a great deal particularly for F# and G as many passages are simplified thereby and the notes come more easily than in the regularly given positions.

The positions marked will produce good results, and even if they may at first seem peculiar to the scholar, by persevering in their use he will produce effects unknown to the performer who knows only one position for each note.

No. 4. In this Chromatic Scale the upper line progresses in sharps, - the lower line in flats. The slide position for the notes in the upper and lower staves in the same bar is the same. In some instances the notes are written differently, but they sound the same. In the third bar F# sounds the same as Gb below it. They are enharmonic notes.

The last seven bars contain notes which are not in general use. Notes marked (\*) are out of tune and must be "humored" if played.

This entire lesson is not meant to be practiced as an exercise, but the student should play the notes and see for himself just how they sound. The lesson will be a useful and important reference for the future.

Every note that can be played on the instrument is given, together with the various positions.

Many advanced players, and even numerous professionals, are not familiar with many of the points brought forth in this lesson.

It is not intended at this stage, that the student should attempt to play any notes beyond the natural and legitimate compass of the instrument. All the notes are included here simply to make the "Chart" absolutely complete.

Only very extraordinary and exceptional players are able to render all these notes, and they are by no means a necessity. If a performer can play with surety and ease all the high and low notes that are actually a necessity, he can be well satisfied. The "Ultra" notes can be dispensed with. They require much practice, and in most instances the result does not warrant the effort.

# Reference Chart

1.

1st Position	2nd Position	3rd Position	4th Position	5th Position	6th Position	7th Position
B $\flat$ or A $\sharp$	A or B $\flat\flat$	A $\flat$ or G $\sharp$	G or F $\sharp$	G $\flat$ or F $\sharp$	F or E $\sharp$	E or F $\flat$
F or E $\sharp$	E or F $\flat$	E $\flat$ or D $\sharp$	D or C $\sharp$	D $\flat$ or C $\sharp$	C or B $\sharp$	B or C $\flat$
B $\flat$ or A $\sharp$	A or B $\flat\flat$	A $\flat$ or G $\sharp$	G or F $\sharp$	G $\flat$ or F $\sharp$	F or E $\sharp$	E or F $\flat$
D or C $\sharp$	C $\sharp$ or D $\flat$	C or B $\sharp$	B or A $\sharp$	B $\flat$ or A $\sharp$	A or G $\sharp$	G $\sharp$ or A $\flat$
F or E $\sharp$	E or F $\flat$	E $\flat$ or D $\sharp$	D or C $\sharp$	D $\flat$ or C $\sharp$	C or B $\sharp$	B or C $\flat$
A $\flat$ or G $\sharp$	G or A $\flat\flat$	G $\flat$ or F $\sharp$	F or E $\sharp$	F $\flat$ or E	E $\flat$ or D $\sharp$	D or E $\flat\flat$
B $\flat$ or A $\sharp$	A or B $\flat\flat$	A $\flat$ or G $\sharp$	G or F $\sharp$	G $\flat$ or F $\sharp$	F or E $\sharp$	E or F $\flat$
C or B $\sharp$	B or C $\flat$	B $\flat$ or A $\sharp$	A or G $\sharp$	A $\flat$ or G $\sharp$	G or F $\sharp$	F $\sharp$ or G $\flat$
D or C $\sharp$	C $\sharp$ or D $\flat$	C or B $\sharp$	B or A $\sharp$	B $\flat$ or A $\sharp$	A or G $\sharp$	G $\sharp$ or A $\flat$
PEDAL TONES						
B $\flat$	A	A $\flat$	G	G $\flat$	F	E

# NOTES OBTAINABLE IN MORE THAN ONE POSITION

2.

Exercise 2 consists of two staves of music in bass clef. The first staff contains notes: G2 (fingering 2/7), F2 (1/6), E2 (5/7), D2 (2/7), C2 (8/6), B1 (5/5), A1 (6/7), G1 (4/7), F1 (8/6), E1 (7/5), D1 (4/7), C1 (6/8), B0 (8/6), A0 (7/5), G0 (6/8). The second staff contains notes: F#1 (2/5), E1 (2/5), D1 (1/4), C1 (2/7), B1 (2/7), A1 (1/6), G1 (8/5), F1 (3/5), E1 (2/4), D1 (3/8), C1 (1/8), B0 (8/3), A0 (1/8).

## ADDITIONAL POSITIONS for Certain Notes

3.

Exercise 3 shows a single staff of music in bass clef with six notes and their fingerings: G2 (7), F2 (6), E2 (5), D2 (4), C2 (8), B1 (2).

## CHROMATIC SCALE

4.

Exercise 4 presents chromatic scales in both directions. The first staff shows the ascending scale: E, F, F#, G, G#, A, A#, B, C, C#, D, D#. The second staff shows the descending scale: E, F, Gb, G, Ab, A, Bb, Cb, C, Db, D, Eb, E. Below these are two sets of additional positions for each note, showing various fingerings and accidentals. The first set of positions includes notes like E# (2), F# (1), G\* (5), G# (4), A (3), A# (2), B (1), C (4), C# (3), D (2), D# (1), E (3), E# (2). The second set of positions includes notes like F (1), Gb (3), G (2/4), Ab (8), A (2), Bb (1), B (2/4), C (1/3), Db (2), D (1), Eb (3), E (2), F (1).



## Hints on Song Playing

Expression marks are very important, and are used in order to render music more agreeable and less monotonous.

To play with expression, observe strictly the signs and marks indicated by the composer.

Do not exaggerate the marks of expression.

Try to play a song as a singer would sing it. This is the best advice that can be given.

It is possible to make almost any kind of a song sound well (even the common and hackneyed ones) if one has a good tone and a good style.

In the playing of songs, the notes need not be tongued as strongly as otherwise.

If a song were to be tongued too strongly, it would sound rough, disconnected and jerky.

Music must never sound rough, and in playing the most powerful "fortissimo," the good quality of tone should never be sacrificed.

There is another kind of tonguing called "Soft" or "Legato" tonguing. It is very essential in the playing of songs, and other forms of music. Instead of using the T, which we have been using until now, use a softer tongue stroke. D is used for striking the notes in this style of playing. The result is a beautiful singing style.

In playing soft or loud, the notes should always sound clear and full.

Be careful to slur the proper notes, - only those so marked.

The Comma sign (,) is used to signify where breath should be taken. It would not do to take breath at any place, at leisure.

Music must be divided into phrases. Naturally, where a rest is designated, breath can be taken.

Phrasing is the art of dividing musical sentences into rhythmical sections, which is the same as punctuation in literary matter; this being effected by breathing points, articulation, slurs and accents.

Do not neglect to practice sustained tones the first thing every day.

Always remember in what key you are playing. Think of the sharps and flats.

The meaning of all signs, etc. which you may not quite understand, will be found in any good Musical Dictionary. The signs most generally used, have been explained, in the first pages of this work.

The real ability of a trombonist is tested to its highest point by "Song Playing", and it is therefore necessary that this branch of the art be carefully and devotedly studied.

The songs included in this little collection have been carefully and correctly marked, and if the student will endeavor to render them accordingly, his performance will be correct from a musical standpoint.

A great deal depends upon the player himself, who must possess some individuality, which when applied to the music will tend to make it more interesting.

### IMPORTANT

Beginners should not attempt to slur the notes in these songs, until they have studied the chapter on slurring.

No.1 is an old folk song, and is very simple. It is composed of half and quarter notes, and is within a range of five tones. It does not go higher than "F" on the fourth line. Count four even beats to the bar.

No.2 is also an old folk song known to everybody,- written in three-quarter time, and is within a range of six tones. The two eighth notes must come on one beat.

No.3 is similar in rhythm to No.2 but the melody is different. It is an old folk song. Take breath only in the places marked.

No.4 "How Can I Leave Thee?" is a folk song that is extremely popular in most countries. The time is very simple. Observe the expression marks and the breathing marks. Within a range of seven tones.

# Collection of Thirty Songs

## FOLK SONG

1.

Moderato

1  
mf

## FOLK SONG

2.

Allegretto

mf

## FOLK SONG

3.

Allegretto

mf

## HOW CAN I LEAVE THEE?

4.

Andante

p  
mf

No. 5 is one of Stephen Foster's famous songs, "My Old Kentucky Home", known to nearly all Americans. Where there is a dotted eighth followed by a sixteenth note, the two must come on one beat. Within a range of seven tones.

No. 6 is a simple old song, and a very short one. Play it slowly and with a nice quality of tone.

No. 7. "Home, Sweet Home" is a world-famous song. It is simple and beautiful. If attention has been paid to all previous directions no other explanation is necessary.

No. 8 is a song of a little livelier character, and the eighth notes should be played rather staccato.

### MY OLD KENTUCKY HOME

5.

Andante

Musical score for 'My Old Kentucky Home' in bass clef, 6/8 time. The piece consists of three staves of music. The first staff begins with a piano (*p*) dynamic. The second staff features a mezzo-forte (*mf*) dynamic. The third staff returns to a piano (*p*) dynamic. Fingerings are indicated by numbers 1-4 below the notes. The key signature has one flat (B-flat).

### EVENING SONG

6.

Slowly

Musical score for 'Evening Song' in bass clef, 6/8 time. The piece consists of one staff of music. It begins with a mezzo-forte (*mf*) dynamic. Fingerings are indicated by numbers 1, 3, 4, 6, 8 below the notes. The key signature has two flats (B-flat and E-flat).

### HOME, SWEET HOME

7.

Andante

Musical score for 'Home, Sweet Home' in bass clef, 6/8 time. The piece consists of two staves of music. It begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. Fingerings are indicated by numbers 1, 3, 4, 6, 8 below the notes. The key signature has two flats (B-flat and E-flat).

### FOLK SONG

8.

Allegretto

Musical score for 'Folk Song' in bass clef, 2/4 time. The piece consists of one staff of music. It begins with a mezzo-forte (*mf*) dynamic. Fingerings are indicated by numbers 1, 3, 4, 8 below the notes. The key signature has two flats (B-flat and E-flat).

No. 9. The Russian National Anthem is considered one of the most beautiful of the National Airs. The time is very simple, and contains nothing new to be explained.

No. 10 is a well known Student Song. It is used throughout Europe, but is also well known to the American Students.

No. 11 is a religious song of a simple character.

No. 12 is the well known "Adeste Fidelis". It is a simple melody, but a very effective one. Give all the notes their correct values.

### RUSSIAN NATIONAL HYMN

9. **Maestoso**

Two staves of musical notation in bass clef, 3/4 time. The first staff begins with a *mf* dynamic. The second staff features a *f* dynamic followed by a *mf* dynamic. The music consists of quarter and eighth notes with various phrasing slurs.

### GAUDEAMUS IGITUR

10. **Moderato**

Two staves of musical notation in bass clef, 8/4 time. The first staff starts with a *f* dynamic and ends with a *p* dynamic. The second staff begins with a *mf* dynamic and concludes with a *rit.* marking. The notation includes quarter, eighth, and sixteenth notes with phrasing slurs.

### O SANCTISSIMA

11. **Moderato**

Two staves of musical notation in bass clef, 3/4 time. The first staff begins with a *p* dynamic. The second staff continues the melody with phrasing slurs.

### ADESTE FIDELIS

12. **Moderato**

Three staves of musical notation in bass clef, 3/4 time. The first staff starts with a *mf* dynamic. The second staff features a *f* dynamic and includes figured bass notation (5, 6, 1) below the notes. The third staff ends with a *rit.* marking. The notation includes quarter, eighth, and sixteenth notes with phrasing slurs.



No. 13. "America" is one of our national airs. There is nothing new in this that needs explanation. "Andante Maestoso" means slowly and majestically. This is also used as a national air in England.

No. 14. Nearer My God To Thee is a religious song that has become famous through its simplicity and beauty.

No. 15 is a song that is well known in America, but is originally a foreign Song. Be careful to slur the proper notes, and play the dotted eighths and the sixteenths in good rhythm and on one beat.

No. 16 is a very beautiful old Folk Song. It is written in six-eighth time and should not be played too quickly. Count six to the bar, in a moderate tempo.

## AMERICA

13.

Andante

Musical score for 'AMERICA' in bass clef, 3/4 time, key of B-flat major. The first staff begins with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The second staff continues the melody with various dynamics.

## NEARER MY GOD TO THEE

14.

Andante

Musical score for 'NEARER MY GOD TO THEE' in bass clef, 6/8 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic. The second staff continues the melody with a forte (*f*) dynamic.

## MY MARYLAND

15.

Moderato

Musical score for 'MY MARYLAND' in bass clef, 3/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic. The second staff continues the melody with a mezzo-forte (*mf*) dynamic. The third staff continues the melody.

## FOLK SONG

16.

Moderato

Musical score for 'FOLK SONG' in bass clef, 6/8 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic. The second staff continues the melody with a mezzo-forte (*mf*) dynamic.

No. 17. Doxology or "Old Hundred" as it is often called, is one of the best known church hymns. It starts with a half bar and ends with a half bar. The start notes have been explained in another part of this book. Observe the pause notes.

No. 18 is a well known Irish Song, simple in character, but possessing much charm. Count six to the bar and do not play too quickly. Where there are two sixteenth notes together, play them evenly and on one beat. Be careful of the dotted eighths when they are followed by sixteenths. Observe the expression marks carefully.

No. 19 is a beautiful Air that is generally used as a Christmas Song. Play it rather slowly and very smoothly.

No. 20 is another song in six-eighth time which is possessed of great beauty. In six-eighth time it is necessary to be extra careful to give the notes their proper values.

OLD HUNDRED  
(DOXOLOGY)

17. Moderato

mf

f

Musical score for 'Old Hundred (Doxology)'. It consists of two staves of music in bass clef, 6/8 time, with a key signature of two flats. The first staff begins with a mezzo-forte (mf) dynamic. The second staff begins with a forte (f) dynamic. The music features a steady eighth-note accompaniment with a melodic line on top.

18. ENDEARING YOUNG CHARMS

Moderato

mf

f

Musical score for 'Endearing Young Charms'. It consists of three staves of music in bass clef, 6/8 time, with a key signature of two flats. The first staff begins with a mezzo-forte (mf) dynamic. The second and third staves begin with a forte (f) dynamic. The music features a steady eighth-note accompaniment with a melodic line on top.

19. STILL NIGHT, HOLY NIGHT

Andante

p

Musical score for 'Still Night, Holy Night'. It consists of two staves of music in bass clef, 6/8 time, with a key signature of two flats. The first staff begins with a piano (p) dynamic. The music features a steady eighth-note accompaniment with a melodic line on top.

20. THE LORELEY

Andante

p

mf

Musical score for 'The Loreley'. It consists of three staves of music in bass clef, 6/8 time, with a key signature of two flats. The first staff begins with a piano (p) dynamic. The second staff begins with a mezzo-forte (mf) dynamic. The music features a steady eighth-note accompaniment with a melodic line on top.

No. 21. "Drink To Me Only With Thine Eyes" is a celebrated and beautiful old English Song. It is several hundred years old, and the composer is not known. It is written in six-eighth time, and is to be played slowly and with feeling. Observe the expression marks. Slur only the notes that are marked. In six-eighth time do not play the notes too short. Let them sound round and full and connected. Do not separate the eighth notes too much.

No. 22 is taken from Balfe's Opera, "The Bohemian Girl", and is one of the airs that has made that opera famous. Many triplets occur in this song, and they must be played very evenly and not too quickly. The grace notes must not sound heavy. This song is well adapted to the trombone.

No. 23. "The Volunteer's Farewell" is a very popular Italian song. It is extremely simple in style, but very pleasing and melodious. It should be rendered with a clear and sustained tone.

# DRINK TO ME ONLY WITH THINE EYES

Slowly and with feeling

Old English

Musical score for 'DRINK TO ME ONLY WITH THINE EYES' in bass clef, 6/8 time, key of B-flat major. The score consists of three staves. The first staff begins with a *mf* dynamic. The second staff features a *f* dynamic followed by a *p* dynamic. The third staff concludes with a *mf* dynamic. Fingerings (5, 1) and accents are indicated throughout the piece.

# THE HEART BOWED DOWN

Larghetto cantabile

Balfe

Musical score for 'THE HEART BOWED DOWN' in bass clef, 6/8 time, key of B-flat major. The score consists of four staves. It begins with a *mf* dynamic. The piece features several triplet markings (3) and includes a *f* dynamic marking near the end. Fingerings (6, 3, 2, 5) and accents are present.

# THE VOLUNTEER'S FAREWELL

(Italian Song)

Moderato

Musical score for 'THE VOLUNTEER'S FAREWELL' in bass clef, 6/8 time, key of B-flat major. The score consists of three staves. It begins with a *mf* dynamic. The piece features a variety of rhythmic patterns and slurs.

No. 24. The Star Spangled Banner is the national air of the United States. There are two "start notes". The double bar and dots at the beginning and after the eighth bar mean that the strain is to be repeated. When the first eight bars have been played go back to the double bar or repeat sign and repeat seven bars. In the repetition the eighth bar, which is bracketed and marked "1st," is omitted, and you proceed from the seventh bar directly to the bar marked "2nd."

These bracketed bars are called first and second ending. The first ending is played the first time, and in the repeat only the second ending is played. Otherwise there is nothing new that warrants explanation.

No. 25 is one of the most famous songs ever written, and is the most popular of Stephen Foster's many gems.

No. 26. "Auld Lang Syne" is an old Scotch Song which has become world famous through its beautiful simplicity.

### THE STAR SPANGLED BANNER

24. Moderato

*f* *mf* *rall.* *ff* *a tempo*

### OLD FOLKS AT HOME

25. Andante Foster

*p* *f* *p*

### AULD LANG SYNE

26. Moderato. Scotch Air

*mf* *f*



No. 27. This "Parting Song" has for years been the most popular song for the cornet, for the reason that in the opera "The Trumpeter of Sackingen" this melody is played by the cornetist. It is supposed to be played by one of the characters on the stage, but in reality is performed by a cornetist behind the scenes. It is almost equally popular amongst Trombonists. It is a beautiful song and is known to all Germans. It should be played with much expression. Be careful not to over-do it.

No. 28. "Calm As The Night" is the most popular song of Carl Bohm, who wrote many beautiful ones. This song is written in six-quarter time, and should be played very quietly and slowly, counting six quarters to the bar. Observe the "crescendo" marks very carefully. A smooth and sustained tone is very necessary for a proper rendition of this song.

# PARTING SONG

27.

Andante con moto

Nessler

Musical score for 'Parting Song' by Nessler, measures 27-31. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is 'Andante con moto'. The dynamics are marked as *mf* (measures 27-28), *p* (measure 29), *mf* *espressivo* (measure 30), and *fz* (measure 31). The music features a melodic line with various ornaments and slurs.

# CALM AS THE NIGHT

28.

Poco Tranquillo

Bohm

Musical score for 'Calm as the Night' by Bohm, measures 28-30. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/4 time signature. The tempo is 'Poco Tranquillo'. The dynamics are marked as *p* (measure 28), *mf* (measure 29), *p* (measure 30), and *f* (measure 30). The music features a melodic line with various ornaments and slurs, including a first ending bracket in measure 29.

No. 29. "The Lotus Flower" is one of the beautiful songs of Robert Schumann. It is also written in six-quarter time, and should be played slowly. Be careful in observing the expression marks not to exaggerate them.

No. 30 is one of the best known songs of the famous French composer Godard. Do not play the eighth notes too staccato, and observe the expression marks very carefully.

### THE LOTUS FLOWER

29.

R. Schumann

Andante

Musical score for 'The Lotus Flower' by R. Schumann, bass clef, 6/4 time signature. The score consists of five staves of music. It begins with a piano (*p*) dynamic and includes various musical notations such as slurs, ties, and fingerings (e.g., 5, 5, 5, 5). The dynamics range from piano (*p*) to fortissimo (*ff*), and it concludes with a *rit.* (ritardando) marking.

### CHANSON DE FLORIAN

30.

B. Godard

Allegretto

Musical score for 'Chanson de Florian' by B. Godard, bass clef, 2/4 time signature. The score consists of three staves of music. It begins with a mezzo-forte (*mf*) dynamic and includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 5, 5). The dynamics range from mezzo-forte (*mf*) to fortissimo (*ff*), and it concludes with a *sostenuto* marking.

# Practical Studies

These six Studies are in reality the embodiment of all that the student has learned until now. They are somewhat longer than any exercises yet attempted, and may in some instances, be a trifle more difficult. The pupil who has really mastered the previous lessons, will find these new studies interesting, melodious and instructive. With careful practice, all difficulties will soon be overcome.

The studies are written in various styles, and each one is a Solo in itself. The student should carefully observe the marks of expression and closely follow whatever other directions are given.

## Six Selected Exercises

### No 1

KOPPRASCH

*Allegro*<sup>5</sup>  
*f* *sempre stacc.*

*p* *f* *cres - cen - do* *f* *p* *f* *p* *f*

No 2

E. SEIDEL

Allegretto

*sempre stacc.*

## No 3

E. SEIDEL

Moderato

The musical score is written in bass clef with a 5/4 time signature and a key signature of one sharp (F#). It consists of ten staves of music. The tempo is marked 'Moderato'. The music features a consistent eighth-note bass line with various rhythmic patterns and fingerings indicated by numbers 4, 5, 6, and 3. Dotted lines are used to indicate the division of measures into 3 and 2 beats.

Conductors vary as to directing  $\frac{5}{4}$  tempo. Some beat 5 in a measure, some 3 and 2. The dotted lines indicate the division in each measure when 3 and 2 are given.

No 4

E. SEIDEL

Maestoso

*ff* *p* *ff* *p* *ff* *p*

*Cantabile*

*f* *p* *pp* *f* *pp*

*a tempo*

*dim. e rit.* *ff*

*mf* *f*

*rit.* *p dolce*

*ff* *p* *ff*

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of ten staves of music. The first section is marked 'Maestoso' and includes dynamics *ff*, *p*, and *ff*. The second section is marked 'Cantabile' and includes dynamics *f*, *p*, *pp*, and *f*. The third section is marked 'a tempo' and includes 'dim. e rit.' and *ff*. The fourth section includes *mf* and *f*. The fifth section is marked 'rit.' and 'p dolce'. The sixth section includes *ff* and *p*. The seventh section includes *ff*. The score contains various musical notations such as slurs, accents, and fingerings (e.g., 4, 6, 7, 8).



# No 5

E. SEIDEL

Andante maestoso

The musical score consists of ten systems of two staves each, all in bass clef. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic. The third system features a piano (*p*) dynamic and includes fingerings 2, 3, 4, 5, and 6. The fourth system contains a piano (*p*) dynamic, a *cresc.* marking, and fingerings 3, 4, 5, and 6. The fifth system includes a *rit.* (ritardando) marking, a return to *a tempo*, a *ff marcato* dynamic, and fingerings 2, 3, 4, and 5. The sixth system features a piano (*p*) dynamic, a *cresc.* marking, and fingerings 2, 3, 4, and 5. The seventh system starts with a forte (*f*) dynamic, a *rit.* marking, and a return to *a tempo*. The eighth system begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The ninth system includes a *cresc.* marking and fingerings 3, 4, and 5. The tenth system starts with a fortissimo (*ff*) dynamic and includes fingerings 2, 3, and 4.

No 6

Allegro non troppo

KREUTZER

The musical score consists of 12 staves of music, all in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The piece begins with a piano (*p*) dynamic and the instruction *sempre staccato*. The notation is highly technical, featuring numerous sixteenth-note runs and slurs. Fingerings are indicated by numbers 1-4 above or below notes. Some staves include fingering patterns such as "6 6 6 6 6 6" and "6 6 6 6". The piece concludes with a double bar line and a repeat sign.

# List of the Principal Words used in Modern Music

## With their Abbreviations and Explanations

<b>A</b> . . . . .	to, in or at; <i>a tempo</i> , in time	<b>Mezzo-piano (mp)</b> . . . . .	Moderately soft
<b>Accelerando (accel.)</b> . . . . .	Gradually increasing the speed	<b>Minore</b> . . . . .	Minor Key
<b>Accent</b> . . . . .	Emphasis on certain parts of the measure	<b>Moderato</b> . . . . .	Moderately. <i>Allegro moderato</i> , moderately fast
<b>Adagio</b> . . . . .	Slowly leisurely	<b>Molto</b> . . . . .	Much; very
<b>Ad libitum (ad lib.)</b> . . . . .	At pleasure; not in strict time	<b>Morendo</b> . . . . .	Dying away
<b>A due (a 2)</b> . . . . .	To be played by both instruments	<b>Mosso</b> . . . . .	Equivalent to rapid. <i>Piu mosso</i> , quicker.
<b>Agitato</b> . . . . .	Restless, with agitation	<b>Moto</b> . . . . .	Motion. <i>Con moto</i> , with animation
<b>Al or Alla</b> . . . . .	In the style of	<b>Non</b> . . . . .	Not
<b>Alla Marcia</b> . . . . .	In the style of a March	<b>Notation</b> . . . . .	The art of representing musical sounds by means of written characters
<b>Allegretto</b> . . . . .	Diminutive of <i>allegro</i> ; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i>	<b>Obbligata</b> . . . . .	An indispensable part
<b>Allegro</b> . . . . .	Lively; brisk, rapid.	<b>Opus (Op.)</b> . . . . .	A work.
<b>Allegro assai</b> . . . . .	Very rapidly	<b>Ossia</b> . . . . .	Or; or else. Generally indicating an easier method
<b>Amoroso</b> . . . . .	Affectionately	<b>Ottava (8va)</b> . . . . .	To be played an octave higher
<b>Andante</b> . . . . .	In moderately slow time	<b>Pause</b> (☉) . . . . .	The sign indicating a pause or rest.
<b>Andantino</b> . . . . .	Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense	<b>Perdendosi</b> . . . . .	Dying away gradually
<b>Anima, con</b> } . . . . .	With animation	<b>Piacere, a</b> . . . . .	At pleasure
<b>Animato</b> } . . . . .		<b>Pianissimo (pp)</b> . . . . .	Very softly
<b>A piacere</b> . . . . .	At pleasure; equivalent to <i>ad libitum</i>	<b>Piano (p)</b> . . . . .	Softly
<b>Appassionato</b> . . . . .	Impassioned	<b>Piu</b> . . . . .	More
<b>Arpeggio</b> . . . . .	A broken chord	<b>Piu Allegro</b> . . . . .	More quickly
<b>Assai</b> . . . . .	Very; <i>Allegro assai</i> , very rapidly	<b>Piu tosto</b> . . . . .	Quicker
<b>A tempo</b> . . . . .	In the original tempo	<b>Poco or un poco</b> . . . . .	A little
<b>Attacca</b> . . . . .	Attack or begin what follows without pausing	<b>Poco a poco</b> . . . . .	Gradually, by degrees; little by little
<b>Barcarolle</b> . . . . .	A Venetian boatman's song	<b>Poco piu mosso</b> . . . . .	A little faster
<b>Bis</b> . . . . .	Twice, repeat the passage	<b>Poco meno</b> . . . . .	A little slower
<b>Bravura</b> . . . . .	Brilliant; bold; spirited	<b>Poco piu</b> . . . . .	A little faster
<b>Brillante</b> . . . . .	Showy, sparkling, brilliant	<b>Poi</b> . . . . .	Then; afterwards
<b>Brio, con</b> . . . . .	With much spirit	<b>Pomposo</b> . . . . .	Pompous; grand
<b>Cadenza</b> . . . . .	An elaborate, florid passage introduced as an embellishment	<b>Prestissimo</b> . . . . .	As quickly as possible
<b>Cantabile</b> . . . . .	In a singing style	<b>Presto</b> . . . . .	Very quick; faster than <i>Allegro</i> .
<b>Canzonetta</b> . . . . .	A short song or air	<b>Primo (1mo)</b> . . . . .	The first
<b>Capriccio a</b> . . . . .	At pleasure, <i>ad libitum</i>	<b>Quartet</b> . . . . .	A piece of music for four performers.
<b>Cavatina</b> . . . . .	An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i>	<b>Quasi</b> . . . . .	As if; in the style of
<b>Chord</b> . . . . .	The harmony of three or more tones of different pitch produced simultaneously	<b>Quintet</b> . . . . .	A piece of music for five performers
<b>Coda</b> . . . . .	A supplement at the end of a composition	<b>Rallentando (rall.)</b> . . . . .	Gradually slower
<b>Col or con</b> . . . . .	With	<b>Replica</b> . . . . .	Repetition. <i>Senza replica</i> , without repeats
<b>Crescendo (cresc.)</b> . . . . .	Swelling; increasing in loudness	<b>Rinforzando</b> . . . . .	With special emphasis
<b>Da or dal</b> . . . . .	From	<b>Ritardando (rit.)</b> . . . . .	Gradually slower and slower
<b>Da Capo (D. C.)</b> . . . . .	From the beginning	<b>Risoluti</b> . . . . .	Resolutely; bold; energetic
<b>Dal Segno (D. S.)</b> . . . . .	From the sign	<b>Ritenuto</b> . . . . .	In slower time
<b>Decrescendo (decresc.)</b> . . . . .	Decreasing in strength	<b>Scherzando</b> . . . . .	Playfully; sportively
<b>Diminuendo (dim.)</b> . . . . .	Gradually softer	<b>Secondo (2do)</b> . . . . .	The second singer, instrumentalist or part
<b>Divisi</b> . . . . .	Divided, each part to be played by a separate instrument	<b>Segue</b> . . . . .	Follow on in similar style
<b>Dolce (dol.)</b> . . . . .	Softly; sweetly	<b>Semplice</b> . . . . .	Simply; unaffectedly
<b>Dolcissimo</b> . . . . .	Very sweetly and softly	<b>Senza</b> . . . . .	Without. <i>Senza sordino</i> without mute
<b>Dominant</b> . . . . .	The fifth tone in the major or minor scale	<b>Sforzando (sf)</b> . . . . .	Forcibly; with sudden emphasis
<b>Duet or Duo</b> . . . . .	A composition for two performers	<b>Simile or Simili</b> . . . . .	In like manner
<b>E</b> . . . . .	And	<b>Smorzando (smorz)</b> . . . . .	Diminishing in sound. Equivalent to <i>Morendo</i>
<b>Elegante</b> . . . . .	Elegant, graceful	<b>Solo</b> . . . . .	For one performer only. <i>Soli</i> ; for all
<b>Energico</b> . . . . .	With energy, vigorously	<b>Sordino</b> . . . . .	A mute. <i>Con sordino</i> , with the mute
<b>Enharmonic</b> . . . . .	Alike in pitch, but different in notation	<b>Sostenuto</b> . . . . .	Sustained; prolonged.
<b>Espressivo</b> . . . . .	With expression	<b>Sotto</b> . . . . .	Below; under. <i>Sotto voce</i> , in a subdued tone
<b>Finale</b> . . . . .	The concluding movement	<b>Spirito</b> . . . . .	Spirit. <i>con Spirito</i> with spirit
<b>Fine</b> . . . . .	The end	<b>Staccato</b> . . . . .	Detached; separate
<b>Forte (f)</b> . . . . .	Loud	<b>Stentando</b> . . . . .	Dragging or retarding the tempo
<b>Forte-piano (fp)</b> . . . . .	Accent strongly, diminishing instantly to piano	<b>Strato or stretta</b> . . . . .	An increase of speed. <i>Piu stretta</i> faster
<b>Fortissimo (ff)</b> . . . . .	Very loud	<b>Subdominant</b> . . . . .	The fourth tone in the diatonic scale
<b>Forzando (fz &gt;)</b> . . . . .	Indicates that a note or chord is to be strongly accented	<b>Syncopation</b> . . . . .	Change of accent from a strong beat to a weak one.
<b>Forza</b> . . . . .	Force of tone	<b>Tacet</b> . . . . .	"Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
<b>Fuoco, con</b> . . . . .	With fire; with spirit	<b>Tempo</b> . . . . .	Movement; rate of speed.
<b>Giocoso</b> . . . . .	Joyously; playfully	<b>Tempo primo</b> . . . . .	Return to the original tempo.
<b>Giusto</b> . . . . .	Exact; in strict time	<b>Tenuto (ten.)</b> . . . . .	Held for the full value.
<b>Grandioso</b> . . . . .	Grand; pompous; majestic	<b>Thema or Theme</b> . . . . .	The subject or melody.
<b>Grave</b> . . . . .	Very slow and solemn	<b>Tonic</b> . . . . .	The key-note of any scale.
<b>Grazioso</b> . . . . .	Gracefully	<b>Tranquillo</b> . . . . .	Quietly.
<b>Harmony</b> . . . . .	In general, a combination of tones, or chords, producing music	<b>Tremolando, Tremolo</b> . . . . .	A tremulous fluctuation of tone.
<b>Key note</b> . . . . .	The first degree of the scale, the tonic	<b>Trio</b> . . . . .	A piece of music for three performers.
<b>Largamente</b> . . . . .	Very broad in style	<b>Triplet</b> . . . . .	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
<b>Larghetto</b> . . . . .	Slow, but not so slow as <i>Largo</i> ; nearly like <i>Andantino</i>	<b>Troppo</b> . . . . .	Too; too much. <i>Allegro, ma non troppo</i> , not too quickly.
<b>Largo</b> . . . . .	Broad and slow; the slowest tempo-mark	<b>Tutti</b> . . . . .	All; all the instruments.
<b>Legato</b> . . . . .	Smoothly, the reverse of <i>staccato</i>	<b>Un</b> . . . . .	A, one, an.
<b>Ledger-line</b> . . . . .	A small added line above or below the staff	<b>Una corda</b> . . . . .	On one string.
<b>Lento</b> . . . . .	Slow, between <i>Andante</i> and <i>Largo</i>	<b>Variatione</b> . . . . .	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
<b>Listesso tempo</b> . . . . .	In the same time, (or tempo)	<b>Veloce</b> . . . . .	Quick, rapid, swift.
<b>Loco</b> . . . . .	In place. Play as written, no longer, an octave higher or lower	<b>Vibrato</b> . . . . .	A wavering tone-effect, which should be sparingly used.
<b>Ma</b> . . . . .	But	<b>Vivace</b> . . . . .	With vivacity; bright; spirited.
<b>Ma non troppo</b> . . . . .	Lively, but not too much so	<b>Vivo</b> . . . . .	Lively; spirited.
<b>Majestoso</b> . . . . .	Majestically; dignified	<b>Volti Subito V. S.</b> . . . . .	Turn over quickly.
<b>Maggiore</b> . . . . .	Major Key		
<b>Maggiore</b> . . . . .	Major Key		
<b>Marcato</b> . . . . .	Marked		
<b>Meno</b> . . . . .	Less		
<b>Meno mosso</b> . . . . .	Less quickly		
<b>Mezzo</b> . . . . .	Half; moderately		



# THE TROMBONE VIRTUOSO

AN ADVANCED METHOD



BY

SIMONE MANTIA

CARL FISCHER COOPER SQUARE NEW YORK

BOSTON

CHICAGO

Printed in the U. S. A.

66 442SU  
11/06 NU 4523  
31150-84

Digitized by Google





MUSIC LIBRARY



**DATE DUE**




**STANFORD UNIVERSITY LIBRARIES**  
STANFORD, CA 94305-6004



