

STUDIES FOR THE SLUR

The present section was set forth in Arban's original method as one of the most important in the entire book, and it was on this account that he accorded to it more than usual attention and considerable development through a very excellent series of exercises as contained in the following pages. His text for this particular section however, was mostly devoted to problems of the Cornet-a-pistons, and it is on this account that the following instructive and illuminating text has been added for the particular information of Slide Trombone players. In doing this, the first three exercises on the following page (Studies for the Slur) will be referred to for necessary explanatory text.

As indicated in the first exercise on the following page, slurring by means of a moving slide in either direction is done best when playing "piano". The breath must be lightened and reserved—almost entirely held back or the effect will be *glissando*, which will be unfortunate in all cases excepting comedy, or when intended for descriptive purposes.

Good taste demands a very light articulation, just back of the teeth, at the precise time the note occurs in the count. Care must be taken to make the tone continuous for three counts, as in the first exercise, each quarter note being articulated just back of the teeth. The tone does not stop until the fourth count is reached, at which time, there is a decided back stroke, best defined by the syllable "ta" when the tongue lies flat on the lower jaw until the fourth count is ended.

Exercises 1 and 2 should be tried both ways—first with nothing but the slide motion, very little breath, and particular care being taken to play "piano". Immediately after this, try exercises 1 and 2 with the light articulation back of the upper teeth, using more power and depending upon the articulation to bring out each note at the exact moment it occurs in the count. Without doubt, the player will prefer the articulated effect considerably, especially as it is so necessary in playing a melody when tonal volume is important; in addition, the breath is steady and the tone is continuous until the next breath is taken.

For the third exercise, the real slur which is no true *legato* at all, is to be used on the Slide Trombone. For an ascending slur, say ta-e, and on the second syllable the tongue rises slightly at the back of the mouth, as well as the jaw. When slurring down, the jaw is to be dropped for the lower note, and no articulation at all is to be used.

To produce a beautiful and continuous effect when playing melodies, slurring up or down from any interval is employed when and wherever possible. The only other articulation employed is the *legato* which may well be defined by a gentle forward stroke, back of the teeth. However, it must never be forceful enough to stop the tone. It merely divides one note from another as in the third measure of Example I. shown below. This light stroke is essential when shifting chromatically or otherwise as illustrated in the following Example II. This method of attacking is in good taste at all times where melody occurs. The player must think of it as a means of continuing melody where no slur is possible, either when shifting or sustaining in any position; without it, the singing tone on the Trombone could not exist. It is neither "du" nor "la," but rather a punctuation in the tone when continuous and, in short, is a light and gentle attack back of the teeth which never stops the flow of breath or the tone. It should be tried with the following Example I. and then tried out with exercise 1 on the following page. The player will then realize without question that it banishes the distasteful so-called smear, and enables him to distinguish between the use of the slur and *legato*. The following Examples I, II and III will quickly demonstrate wherever *legato* is essential in combinations not so indicated.

By using the *legato* and slurring up or down from any interval, possible in simple melodies, the student will discover the means of producing the singing tone, remembering at all times to slur up and down whenever possible and articulating *legato*, when no slur will do. Thus each tone may be produced with such a degree of firmness and surety, as to banish any doubt as to the player's intentions when performing melodies of any kind.

In the following Examples I, II, III (already referred to above) each count is to be articulated with *legato* attack when accompanied by slur and dot. The tone is continuous.



The following Example IV to be played in one breath and singing tone continuous to finish. When slurring in melodies without articulation, less breath to be used.



Studies for the Slur

45

In Exercises 3 to 15, think of ta-e when slurring up. Remember that there is to be no change of embouchure and that the tone is continuous to the end of the slur. When slurring down, the jaw is to be slightly dropped with no articulation as the tension in the lips is being lessened.

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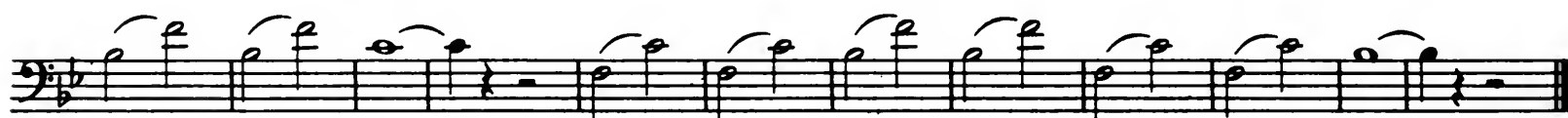
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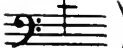
NOTE: The number at the bottom of this and the following pages, refers to the pages in the Arban Method, *treble clef*, where the corresponding exercises may be found.

(Always for G $\sharp$ )



Allegretto



(Always for G $\flat$ )



Andante



Exercises 16 to 23 inclusive should be played in the indicated tempo with scarcely any pressure, allowing the lips to change the notes. There being no movement in the jaw, these exercises should be practised slowly and great flexibility as well as strength will result.

Fingering for valves is below the staff.



Exercise 18 and onward, where a great number of notes appear, should be practised without change of positions, which, while possibly not in exact tune, is advisable for the sake of flexibility.

18

19

20

21

22

(Always for A $\flat$ ) (Always for B $\flat$ )

28



29



(Always for G♯ )

30



When it is not practical to slur three notes in one group, the following exercises (31 to 36 inclusive) should be practised with the combinations of slurring and legato as previously described.

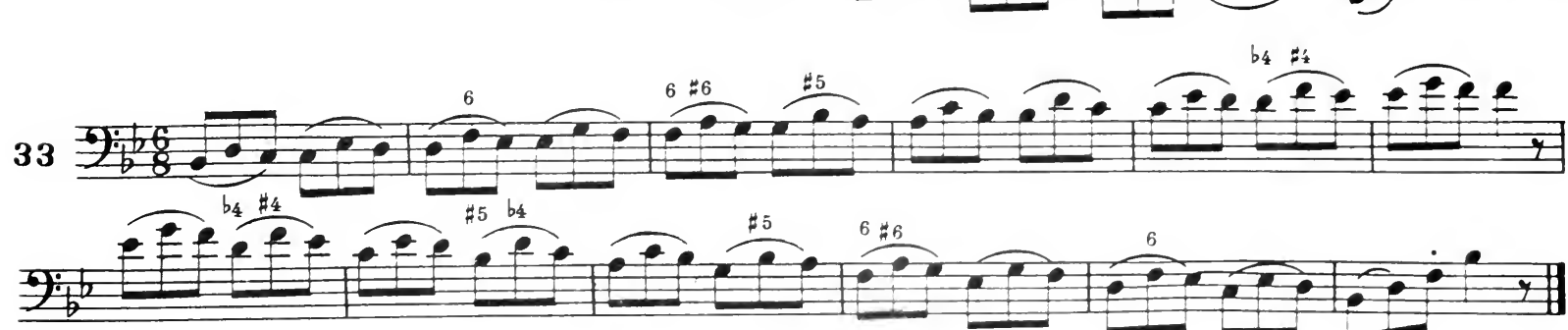
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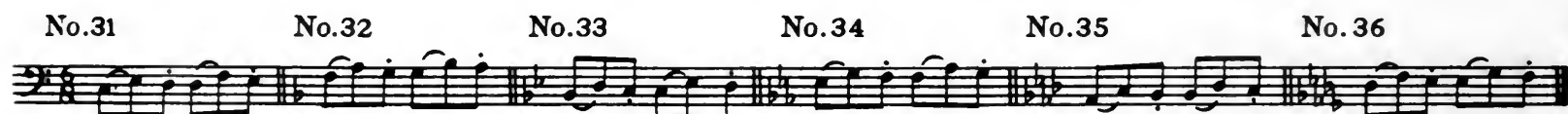
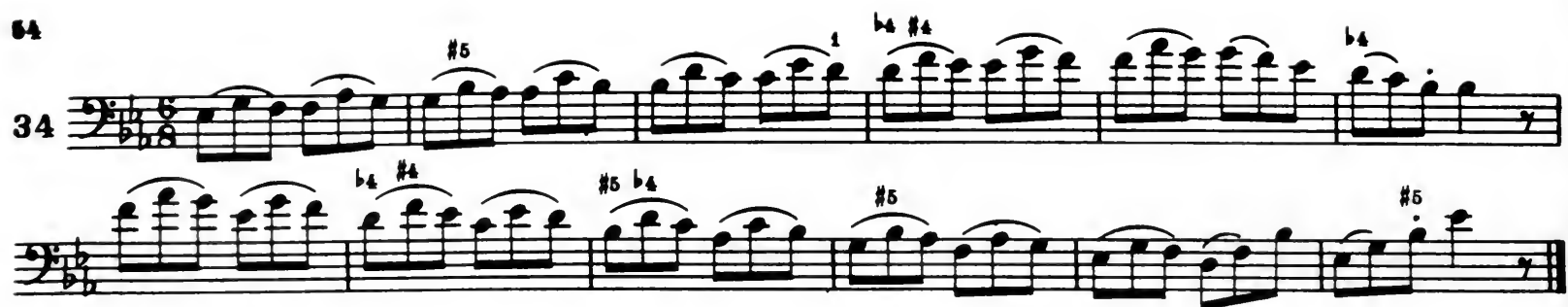


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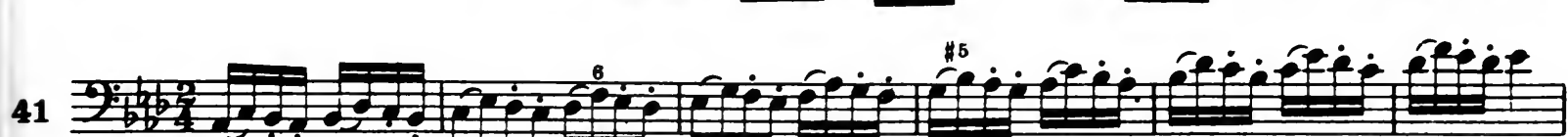


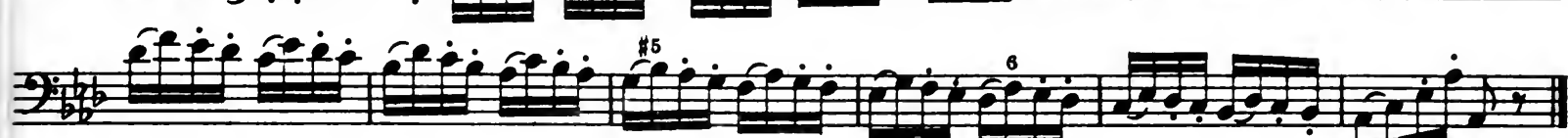


(Always for Bb and D)  (Always for Gb and $G\sharp$) 

40 



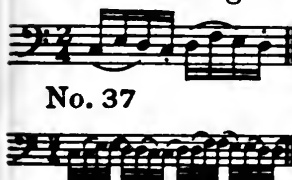
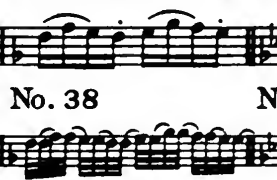
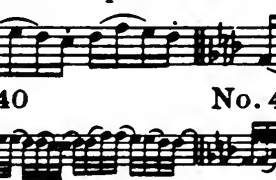
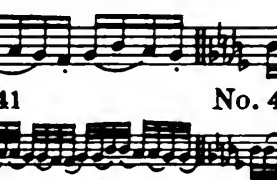
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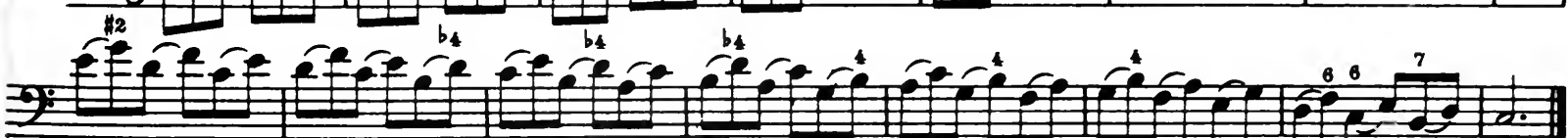
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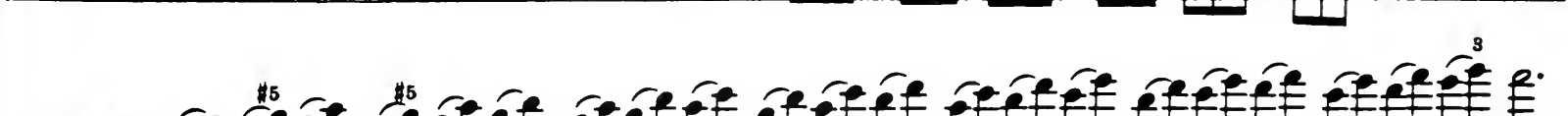


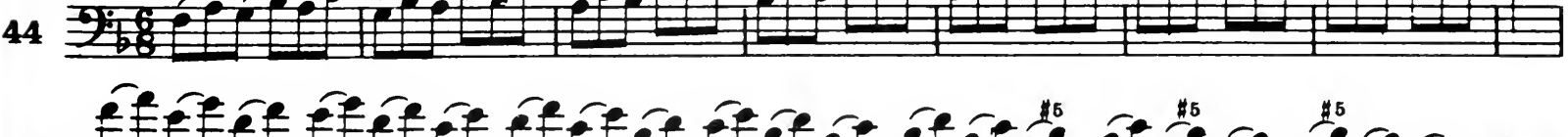
The following different versions of exercises on this page are not practical for execution on the Slide Trombone.

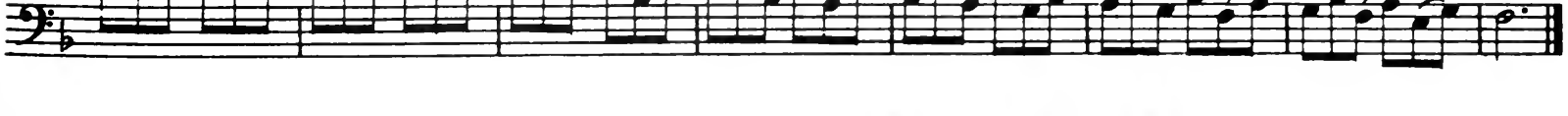
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43 

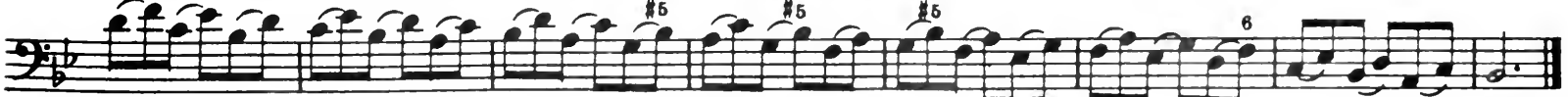


44 



45 





52

53

54

The following different versions of exercises on this page are not practical for execution on the Slide Trombone.

No. 49 No. 50 No. 51 No. 52 No. 53 No. 54

55

56

57

58

8va ad lib

59

60

At exercise 61, the grace notes are to be taken with a soft tongue, as marked; also use the *legato* when slur-ring appears to be in bad taste

Allegro

61

62

Allegro

63

D.C. al

Allegretto

64

65

66

Two staves of music in bass clef, key of B-flat major (two flats), and 2/4 time. The first staff (measure 66) contains a continuous eighth-note pattern with various accidentals and fingerings (e.g., #5, b4, 4, #4, 1). The second staff (measure 67) continues the pattern with similar markings (e.g., b4, #5, 7, #5, 7, 1, 6).

Allegretto grazioso

67

Eight staves of music in bass clef, key of B-flat major, and 2/4 time. The music continues the eighth-note pattern from the previous section, featuring a variety of accidentals (sharps, flats, naturals) and fingerings (e.g., #5, b4, 5, #4, 1, 6, 7, #6, #5, 1, 2, b4, #4, b4, b4).

68

Four staves of music in bass clef, key of B-flat major, and 2/4 time. This section introduces triplet markings over groups of eighth notes. Fingerings and accidentals are used throughout (e.g., 3, 6, 1, 3, 6, 7, b4, 4).

69

61

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