GENERAL INSTRUCTIONS
for Position and Movement of the Slide

The slide must be held freely and glide easily with light short, *staccato* movement, going as far as possible in both directions. The player, in doing so must try to reverse the thought of stopping at any point half-way by remembering to strike as the slide passes the note. Freedom of action and clean playing will result. The player should disregard slurring when continuous and make a habit of a flat fourth when passing D natural in Keys of B♭ and E♭.

DIRECTIONS FOR STUDY OF THE SCALES

Major Scales

The study of the scales has always been greatly neglected in works of the present description. As a rule, writers on the subject have generally contented themselves with providing a few examples and leaving the pupil to supply for himself, whatever may be wanting in the method. As a result, only a limited number of artists are capable of executing a scale correctly. However, it is of urgent importance that the scales should be diligently practised and owing to the importance to this branch of study, scale work has been treated to great length and in every variety of key in the following pages. One of the principal objectives to be gained through such study is perfect equality of sound, smooth *legato* and correct method of playing in general.

Minor Scales

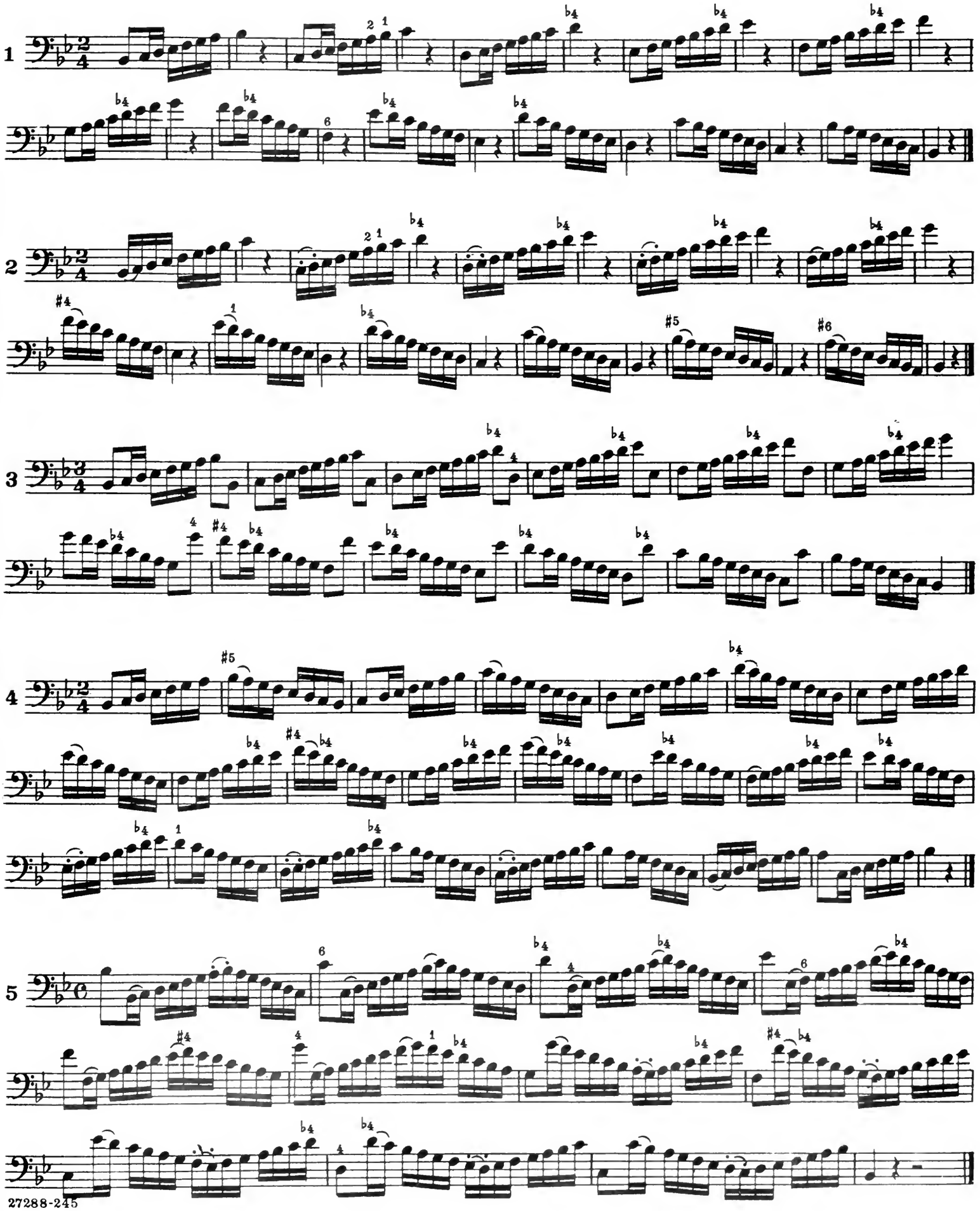
Owing to the fact that the minor scale is naturally less rich than the major scale, examples of only the tonic and dominant have been given to offer an idea of its resources.

Chromatic Scales and Triplets

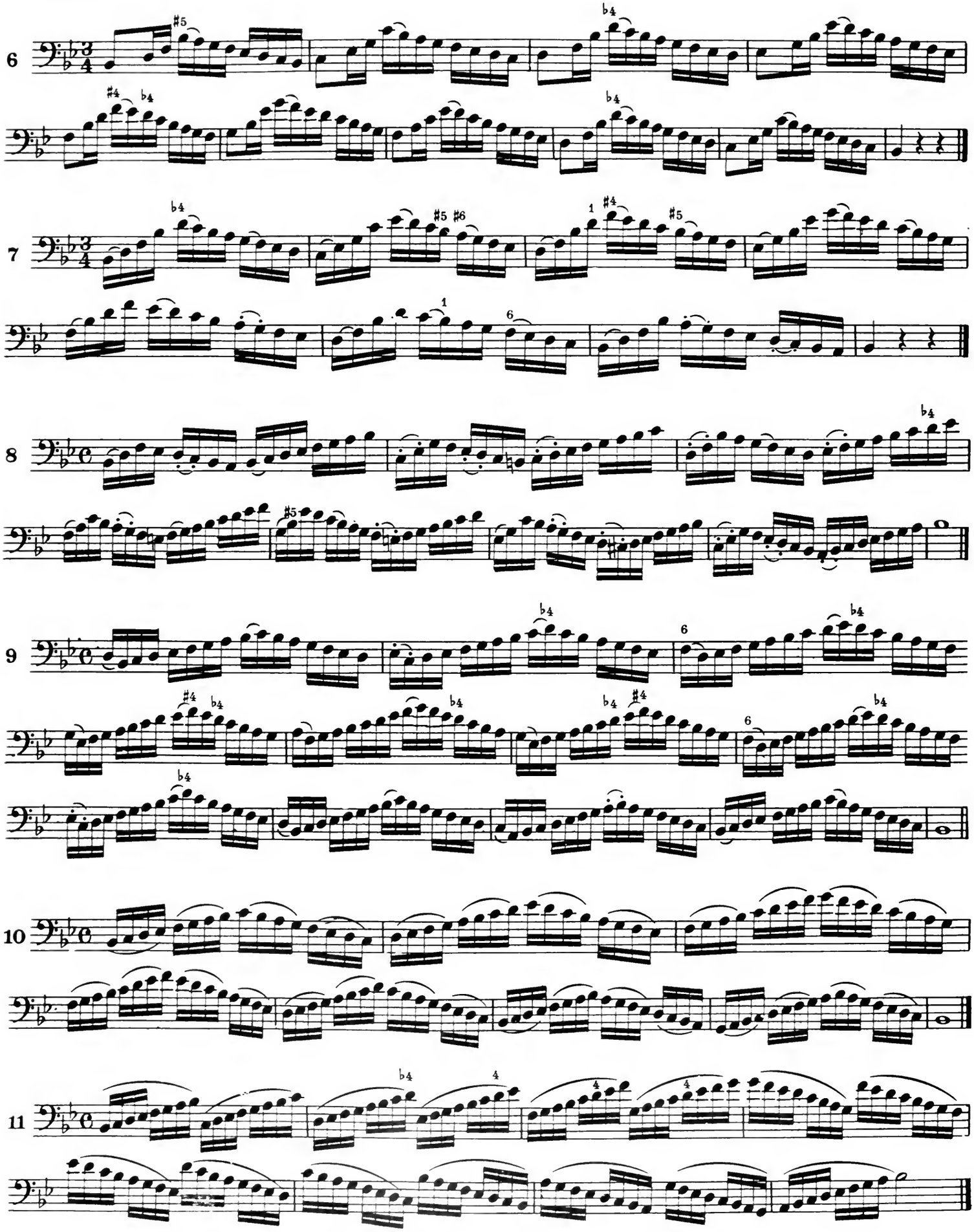
The chromatic scale is one of the most essential and as its study imparts ease to the manipulation of the instrument, it has been treated at considerable length in this method. Care must be taken in its study, to the accurate location of the various positions, in order that all the notes will be emitted with purity and fullness.

At first the student must practise slowly, taking time to mark the indicated rhythms with exacting care. In this form, just as in the diatonic scale, it is necessary to increase the sound while ascending and to diminish it again while descending; in doing this strict attention should be paid to time, nor should the latter part of each phrase be hurried, as is the habit with many players. The use of a metronome is also recommended, in order to arrive at a precise sense of tempo and rhythmic surety.

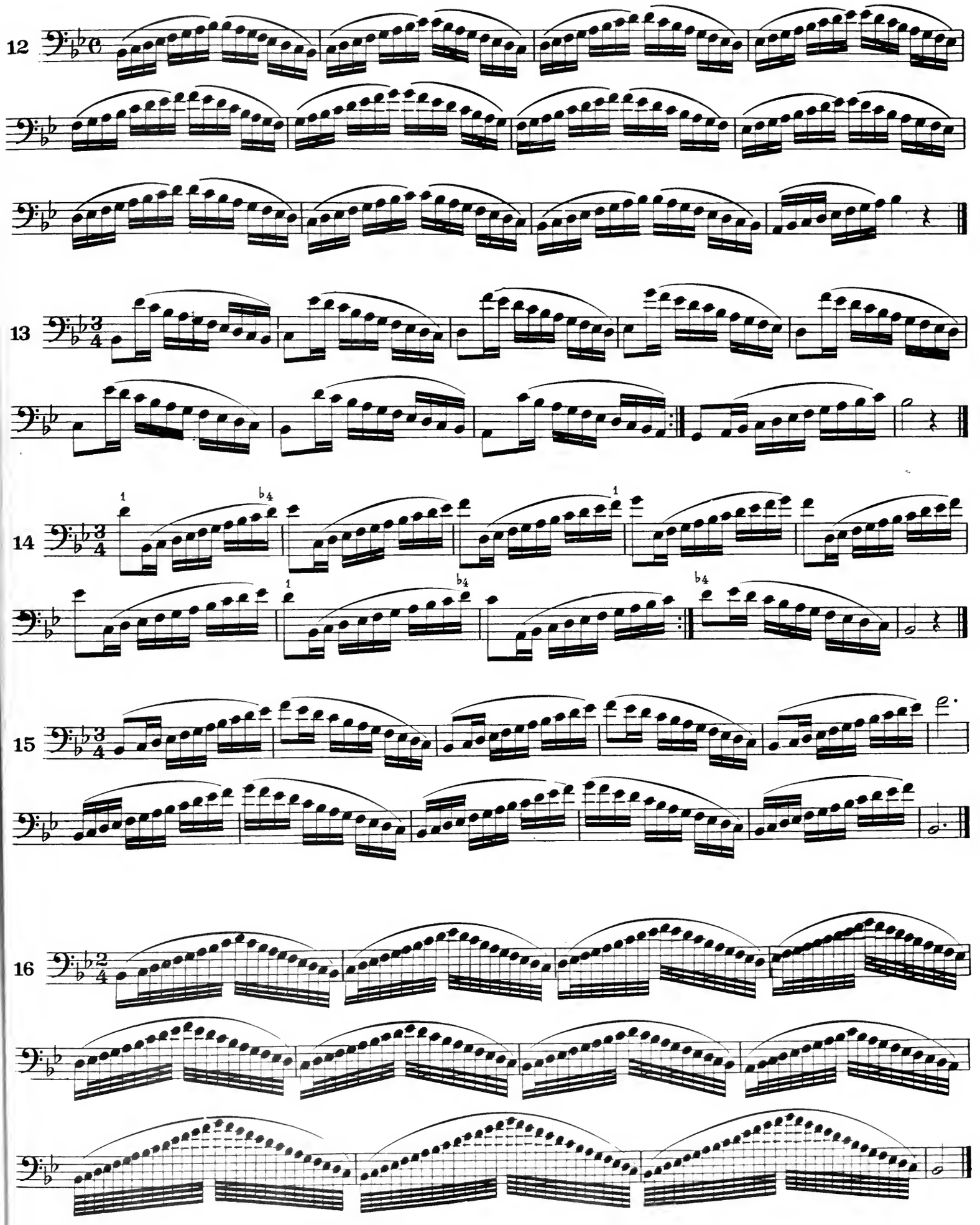
For example 1, think of a moderate tempo; strike the same number of notes on B flat as there are in the first two measures. This will set a standard to judge by, when playing the scales as they are written. Even tonguing and shifting make a pleasing effect which will result when tongue and arm are more intimate.

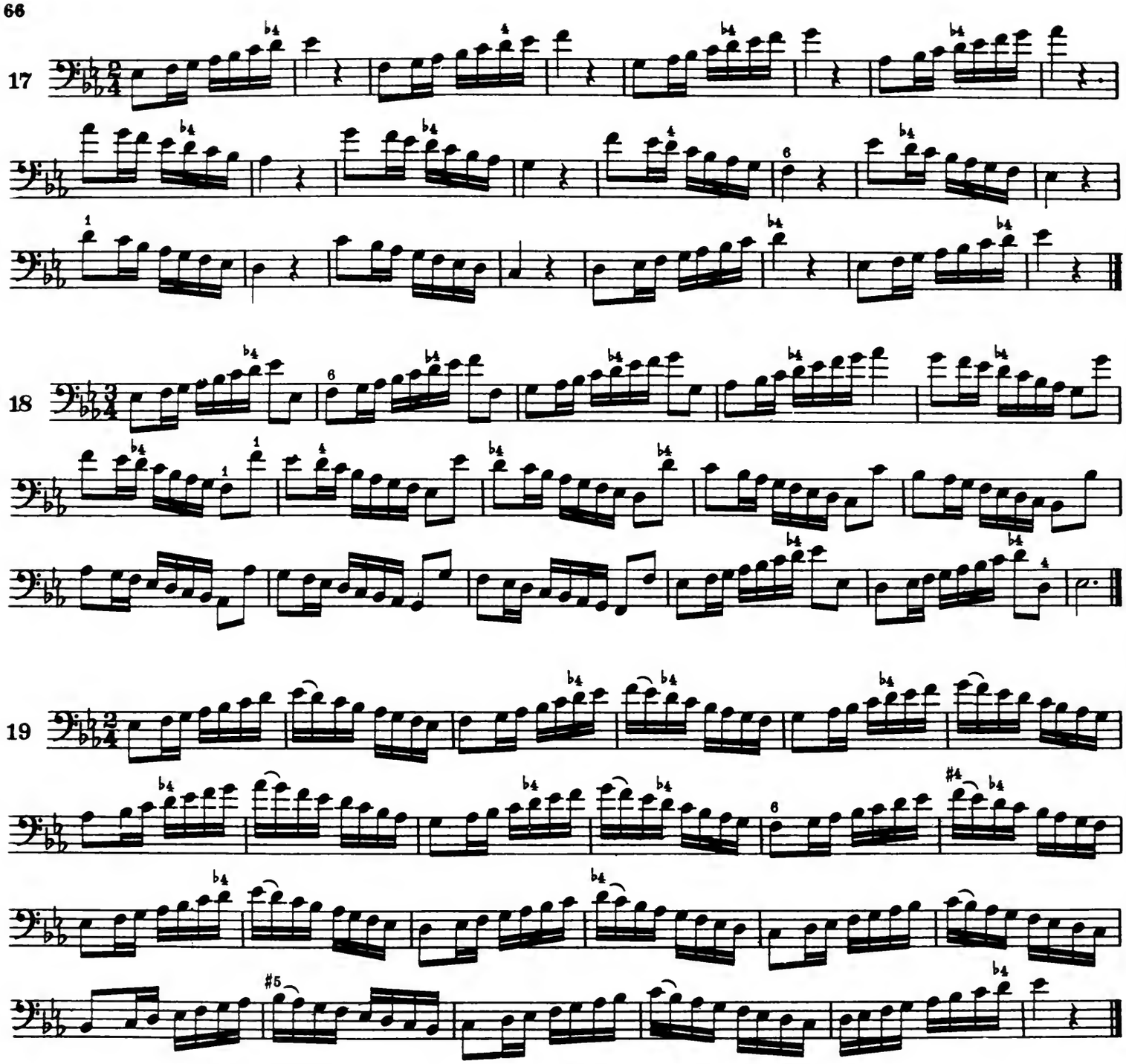


The continuous slurring in exercises from number 10 on, while suitable for the Valve Trombone and Baritone, is to be disregarded for the Slide Trombone.

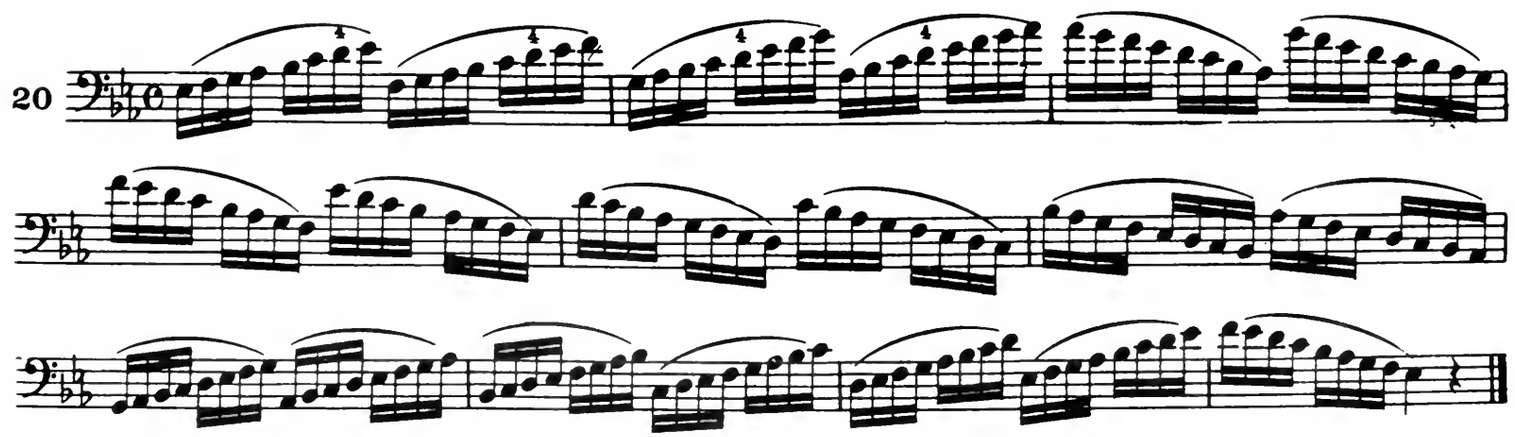


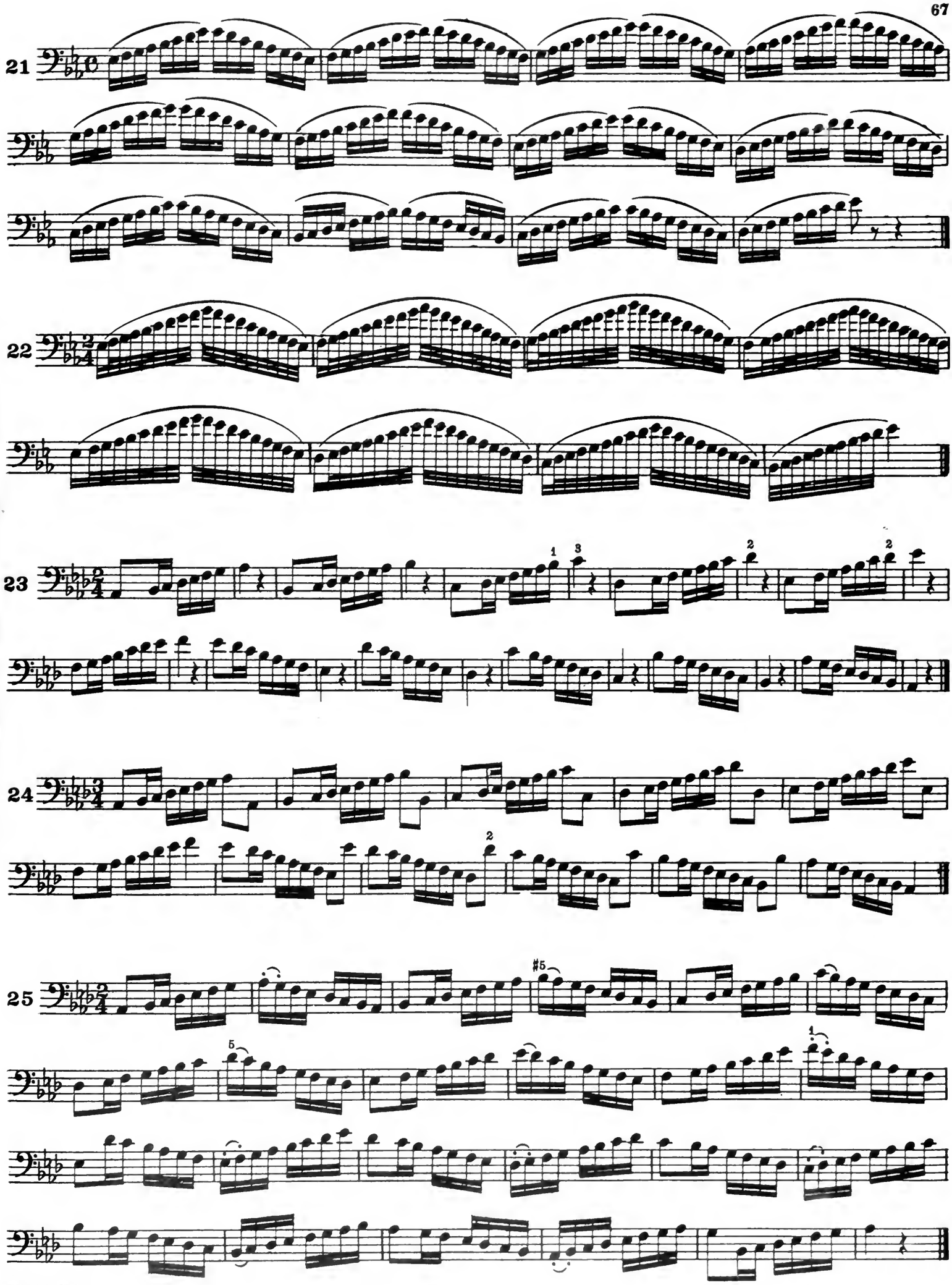
Long slurs for exercises 12 to 16 to be disregarded on the Slide Trombone.





Long slurs for Exercises 20 21 and 22 to be disregarded on the Slide Trombone.

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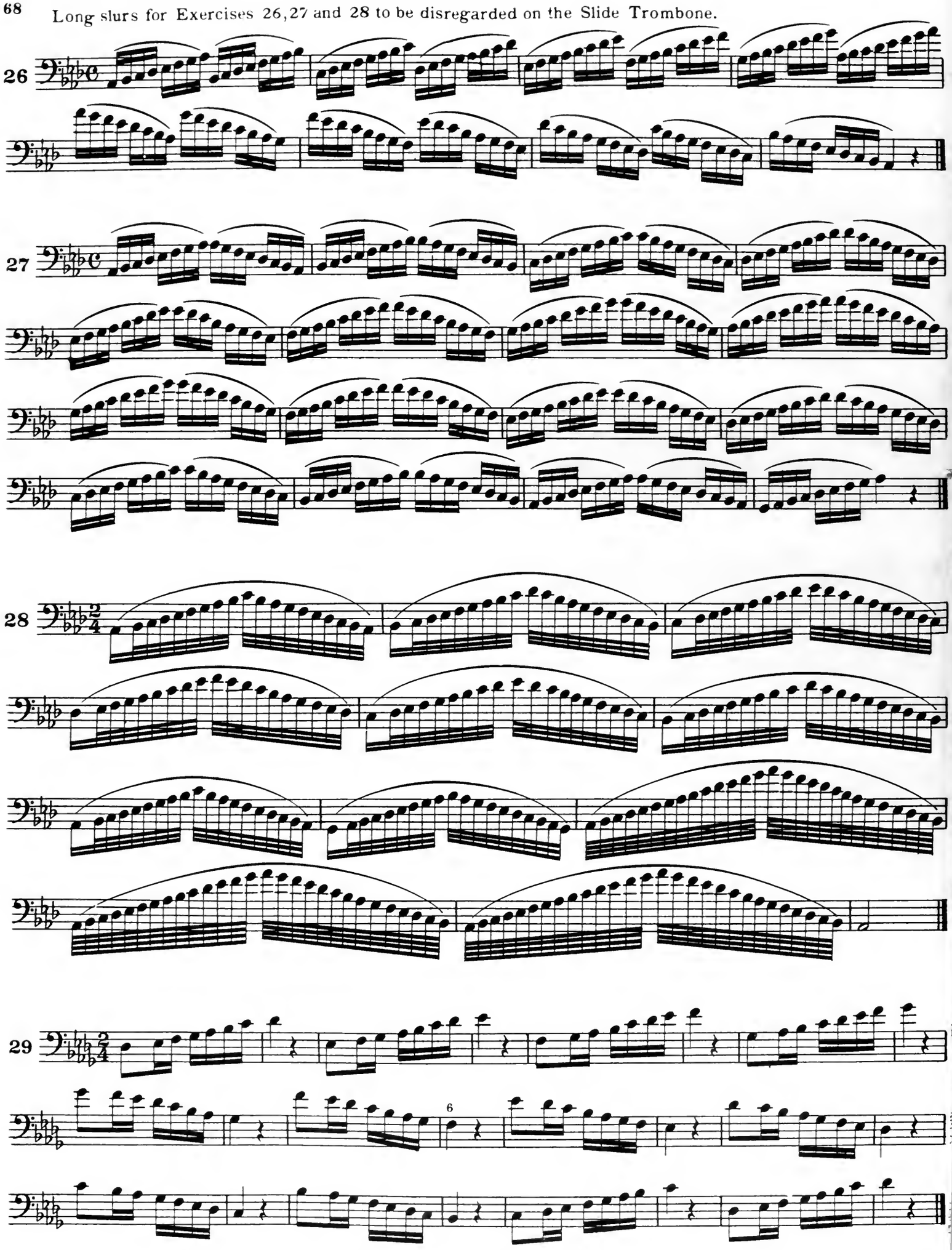
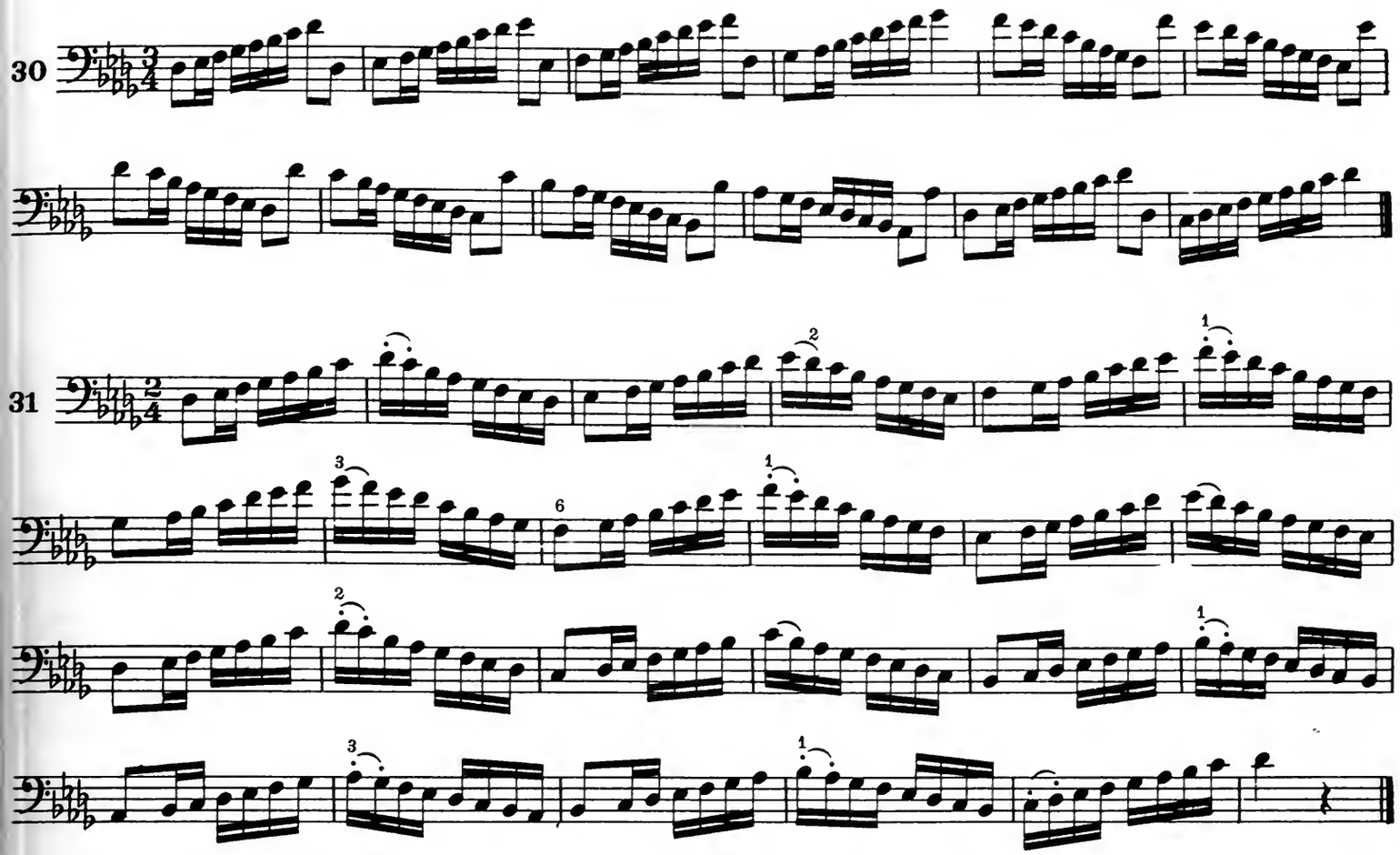
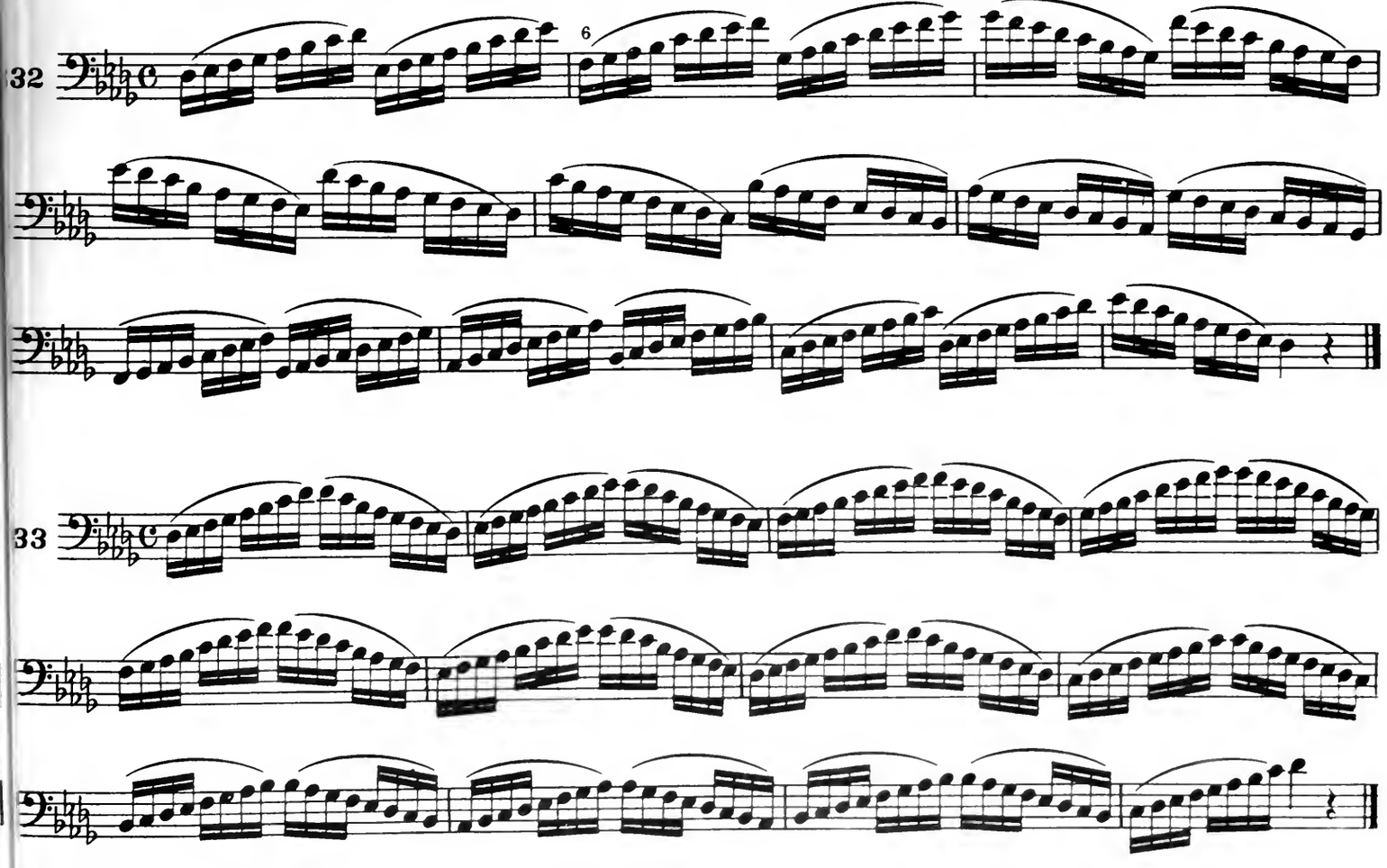
Long slurs for Exercises 26,27 and 28 to be disregarded on the Slide Trombone.





Long slurs for Exercises 32 and 33 to be disregarded on the Slide Trombone.



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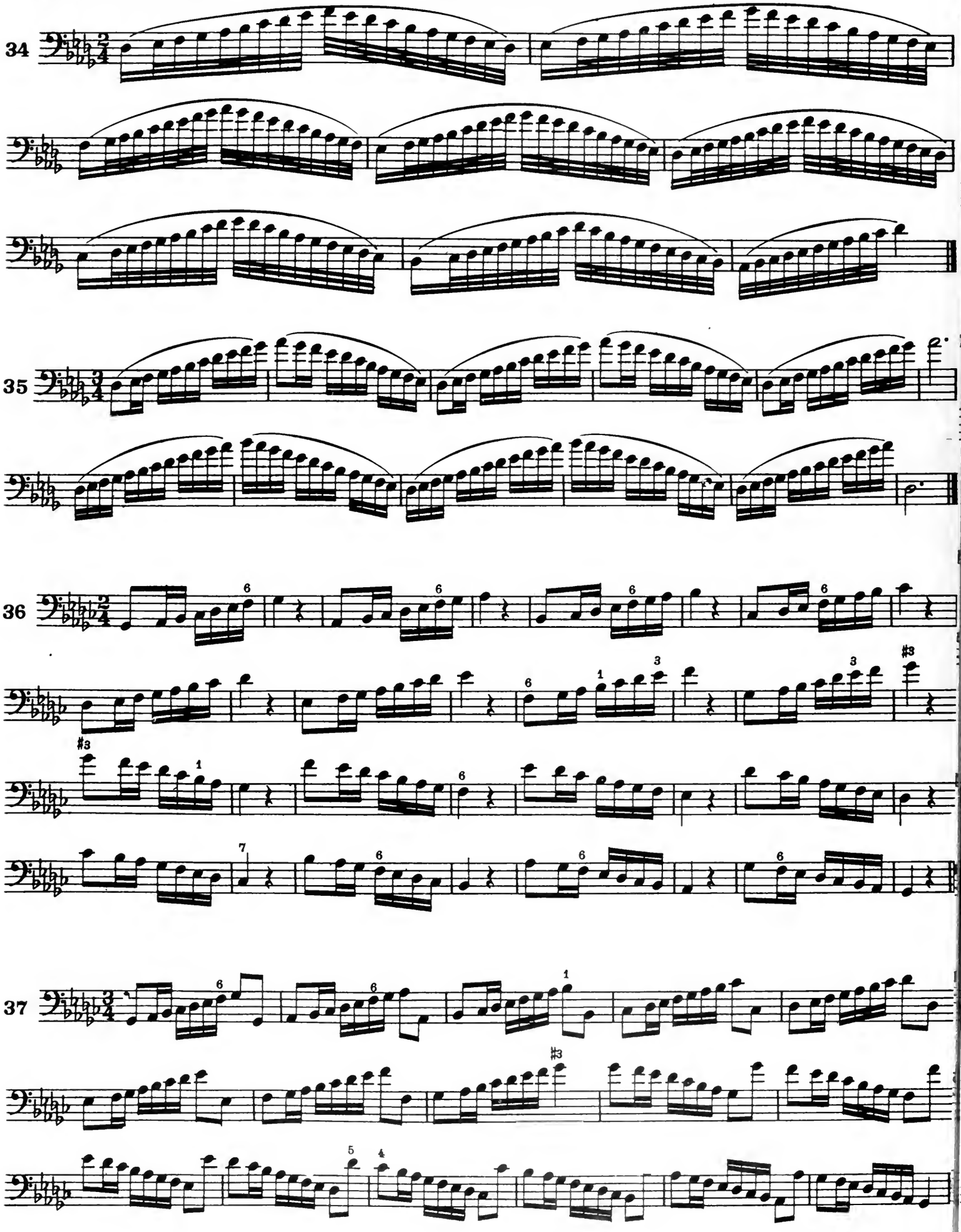
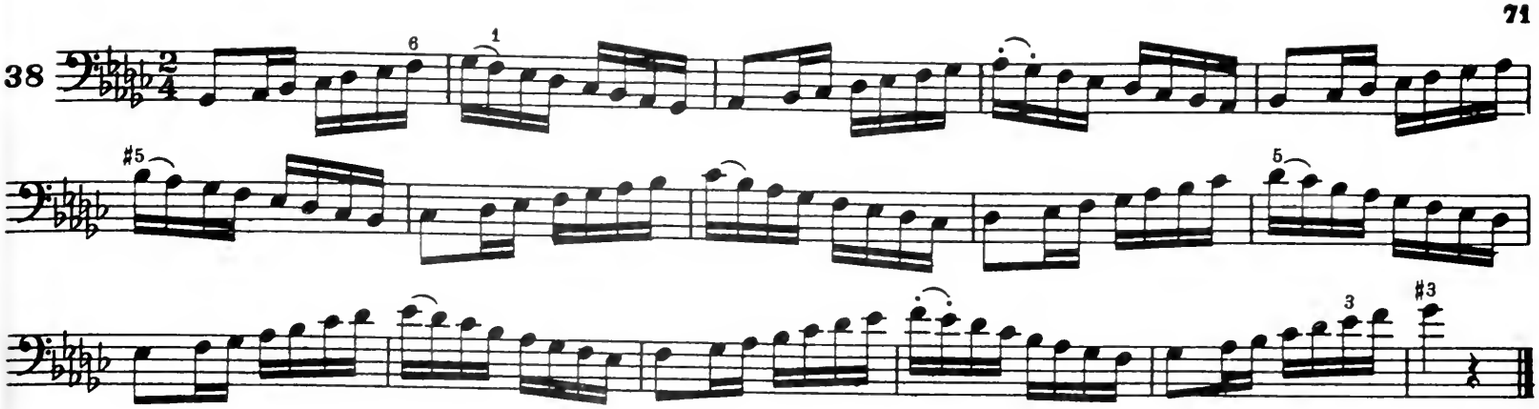
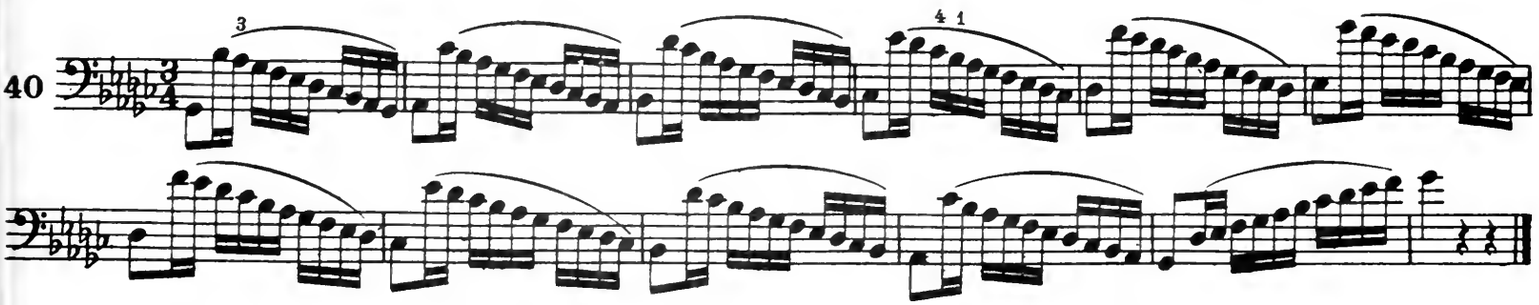
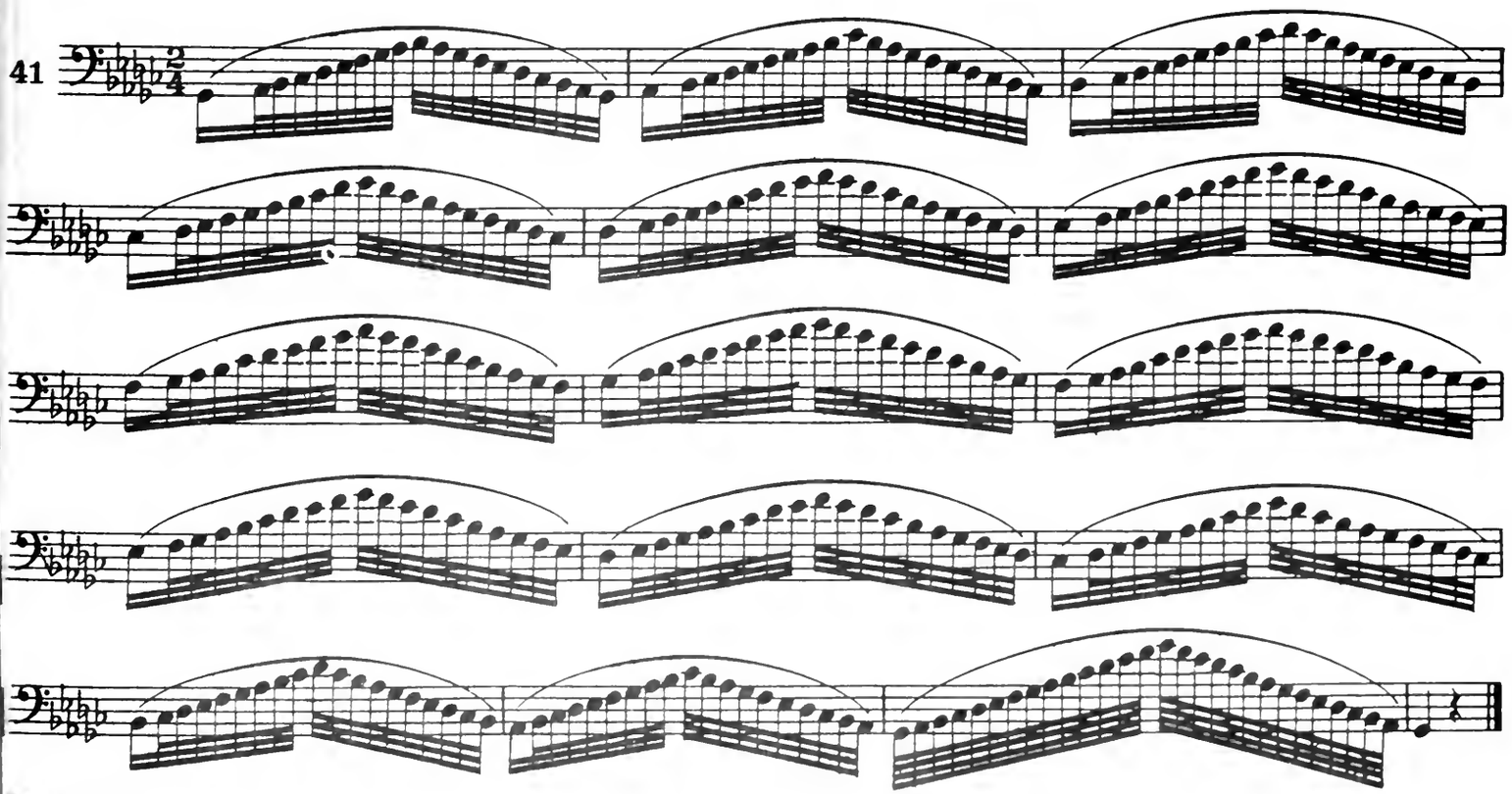
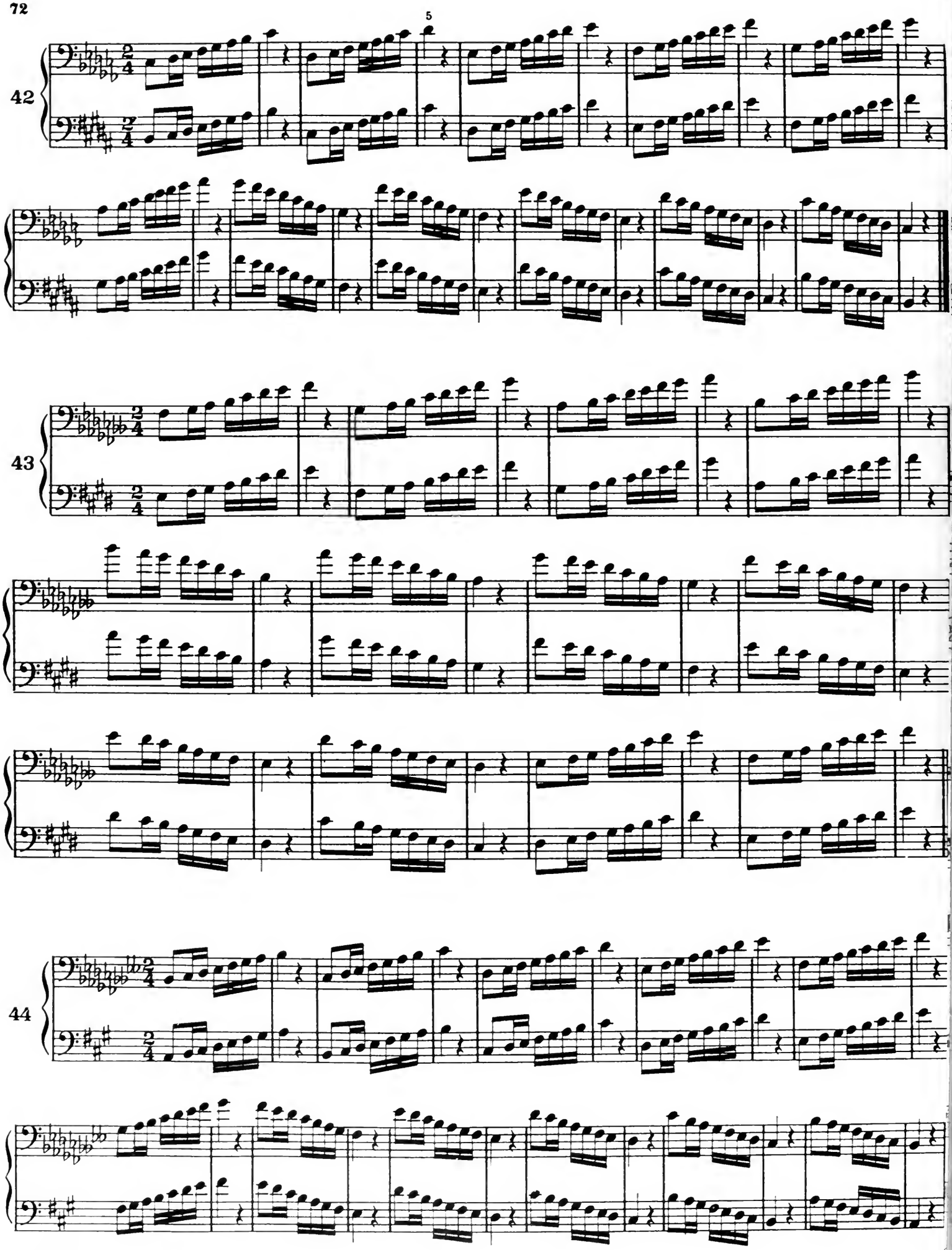




Long slurs for Exercises 39, 40 and 41 to be disregarded on the Slide Trombone.



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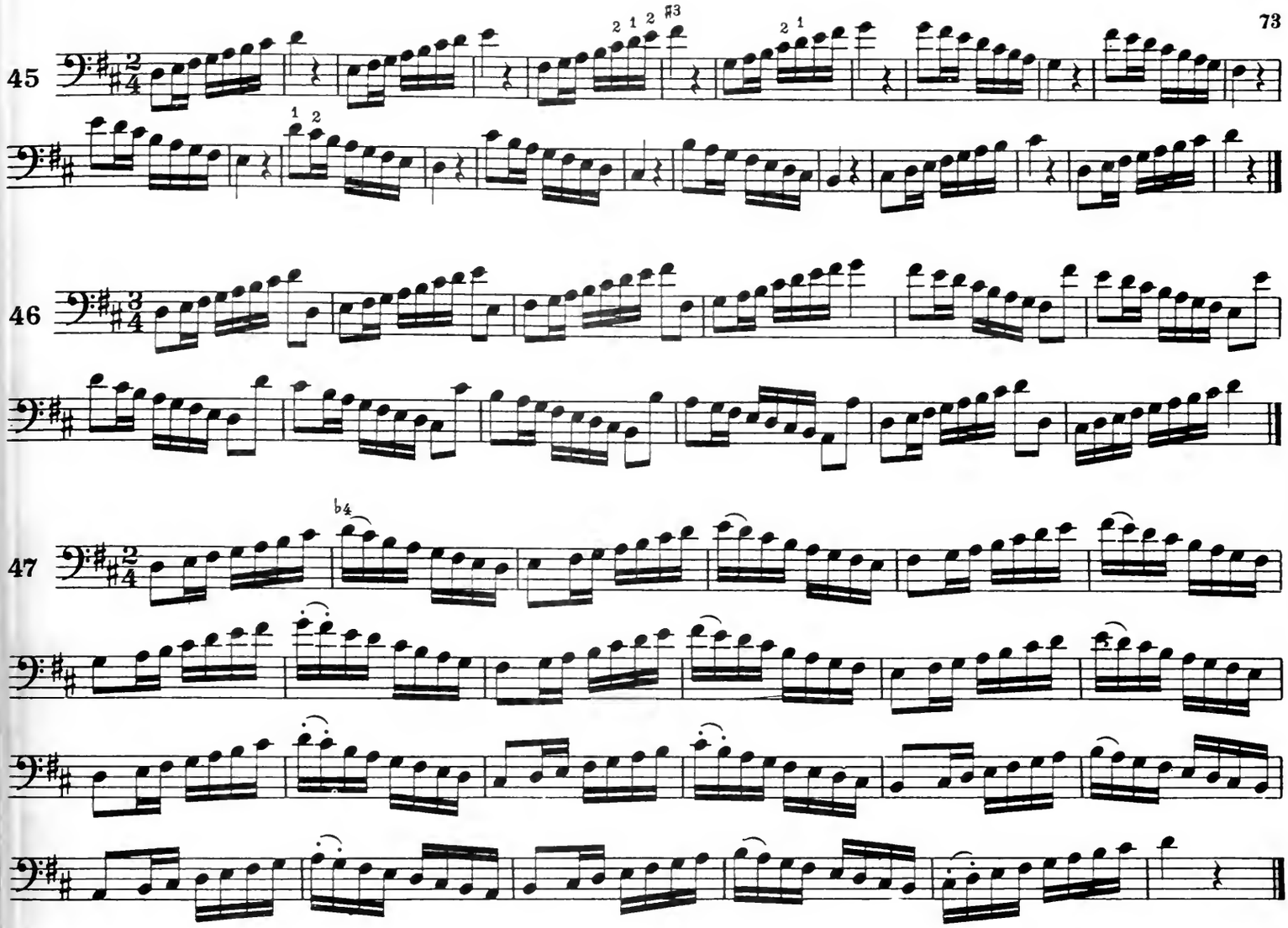
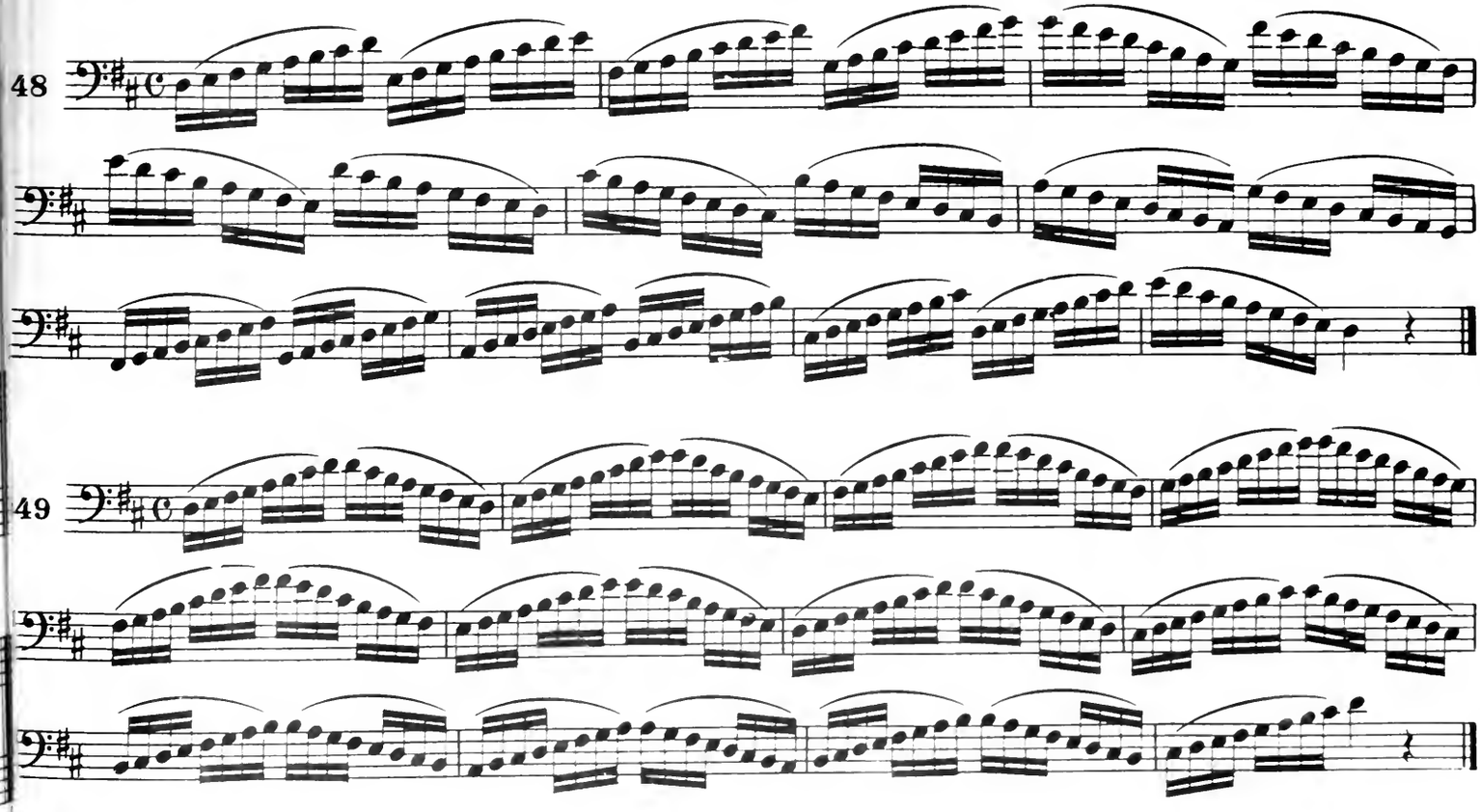
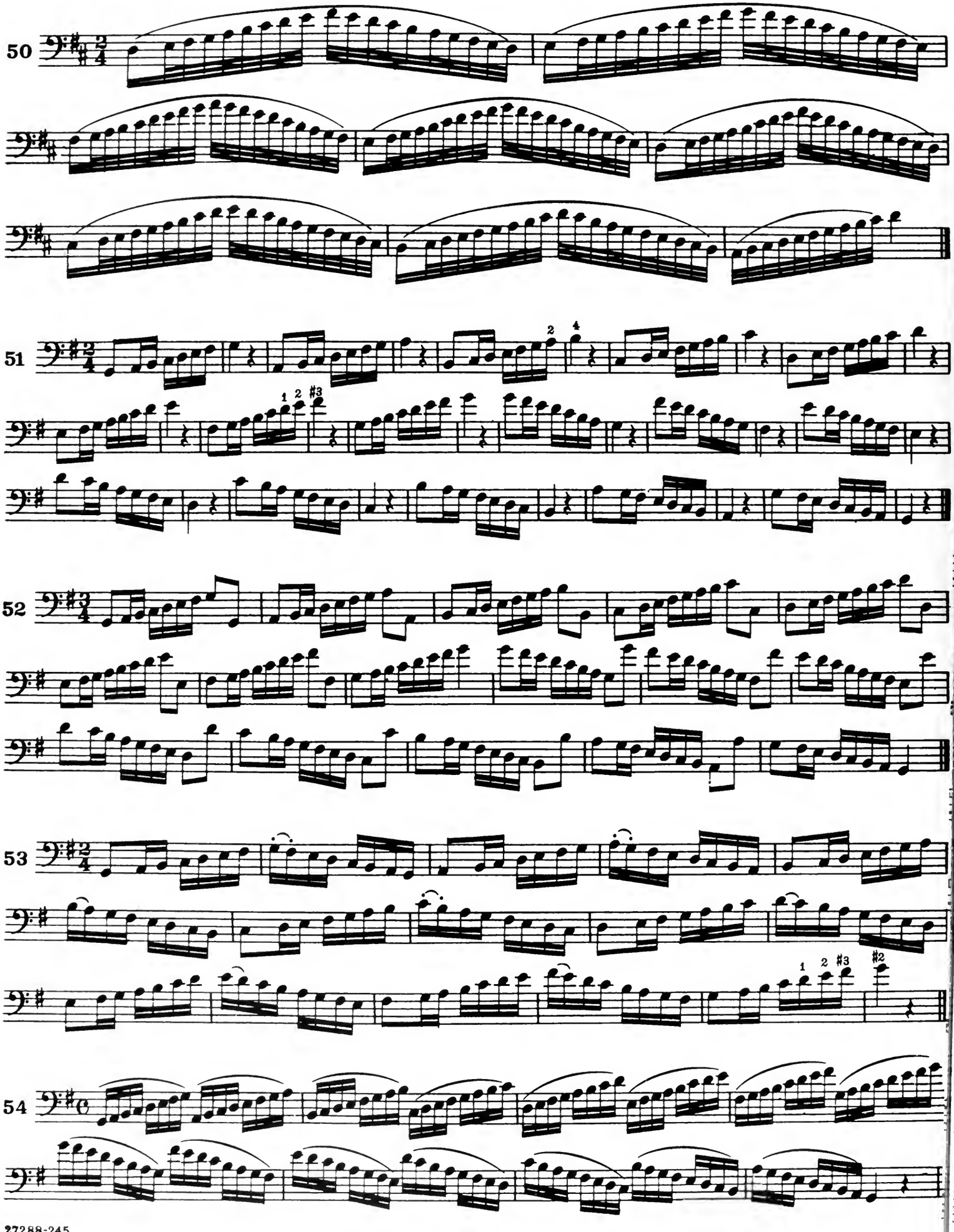
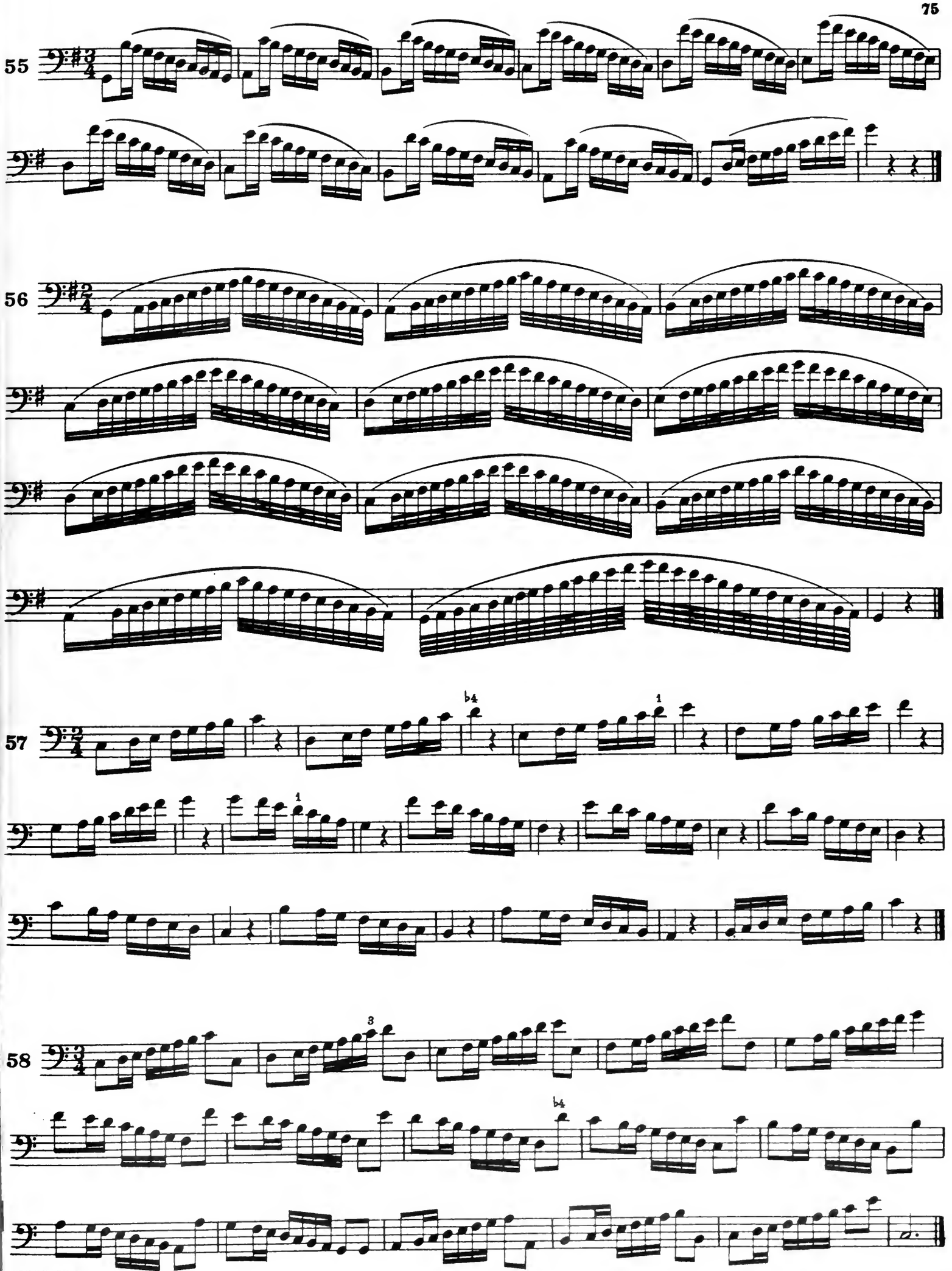


Long slurs for Exercises 48 and 49 to be disregarded on the Slide Trombone.



Long slurs for Exercises 50 54 55 and 56 to be disregarded on the Slide Trombone.

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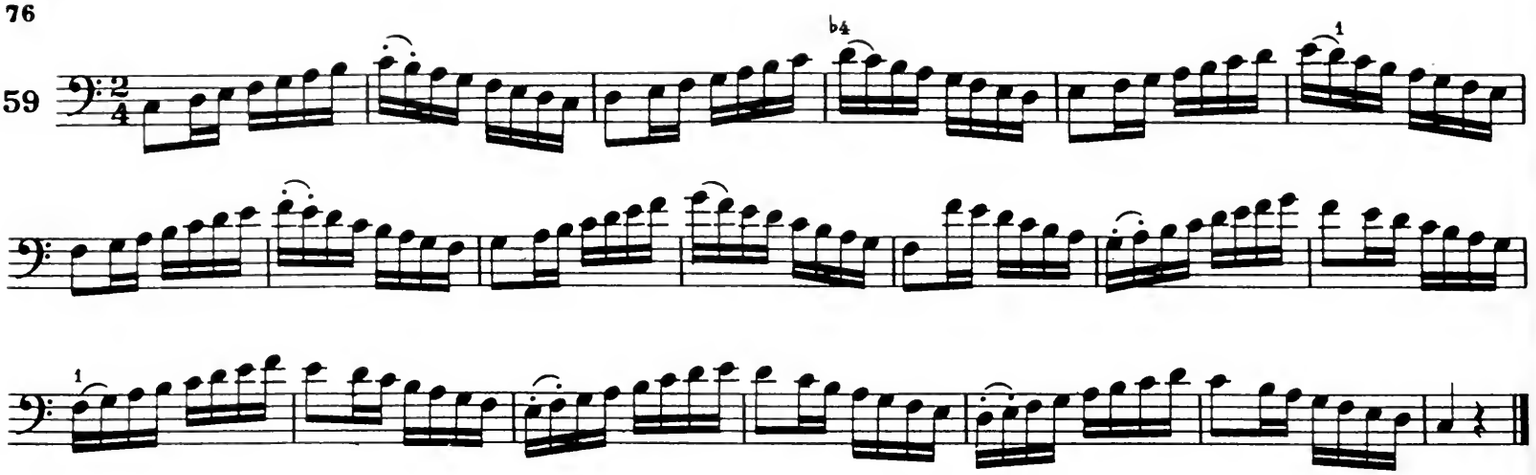

Long slurs for Exercises 60,61,62 and 66 to be disregarded on the Slide Trombone.

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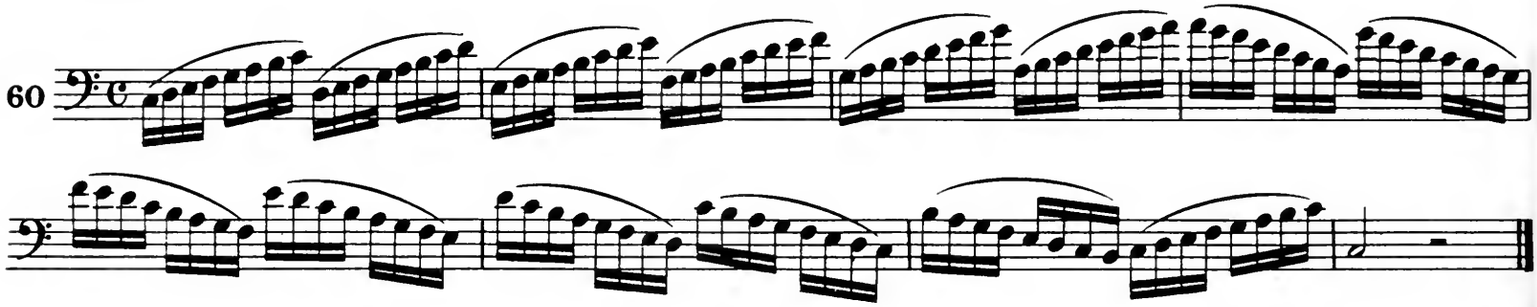

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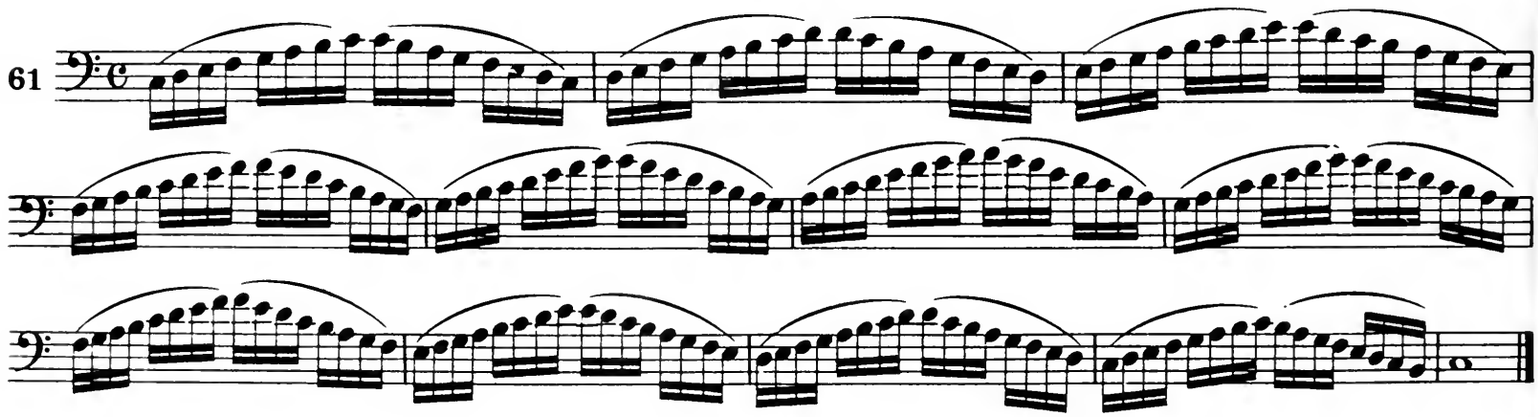

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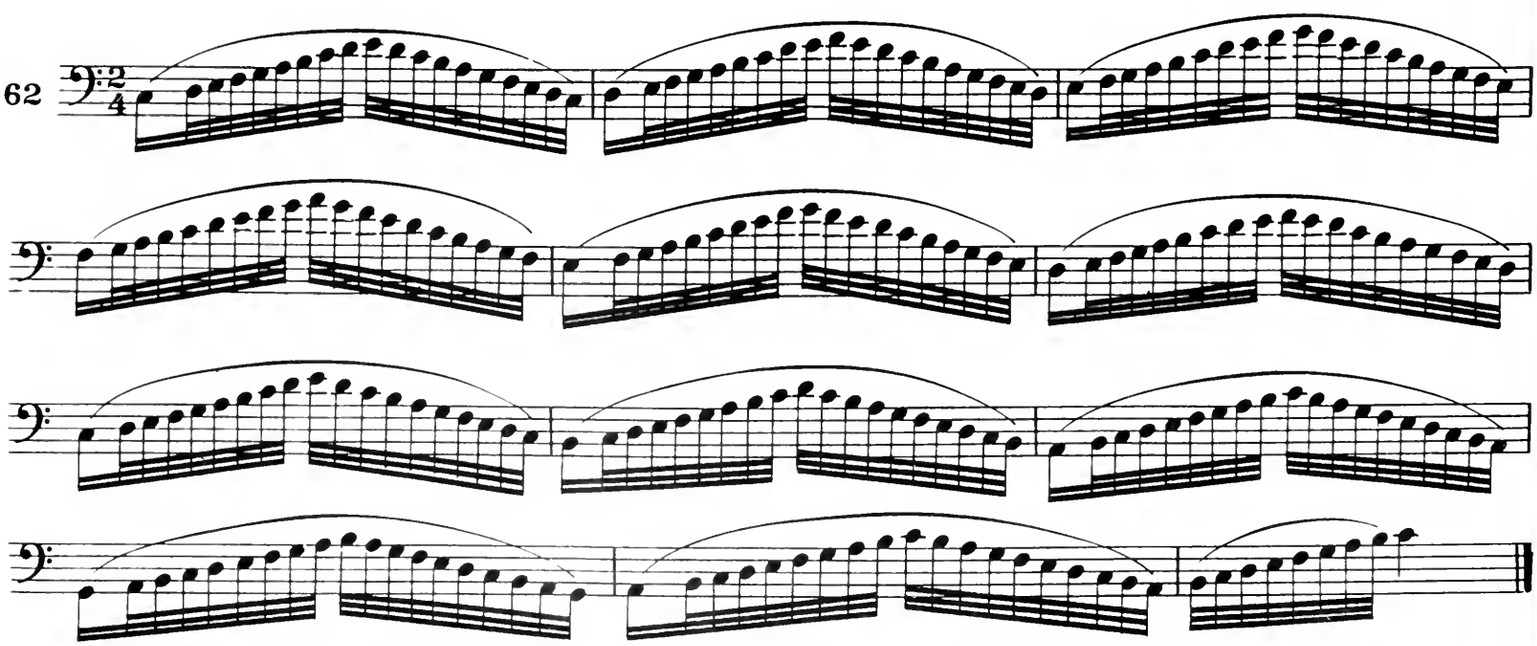

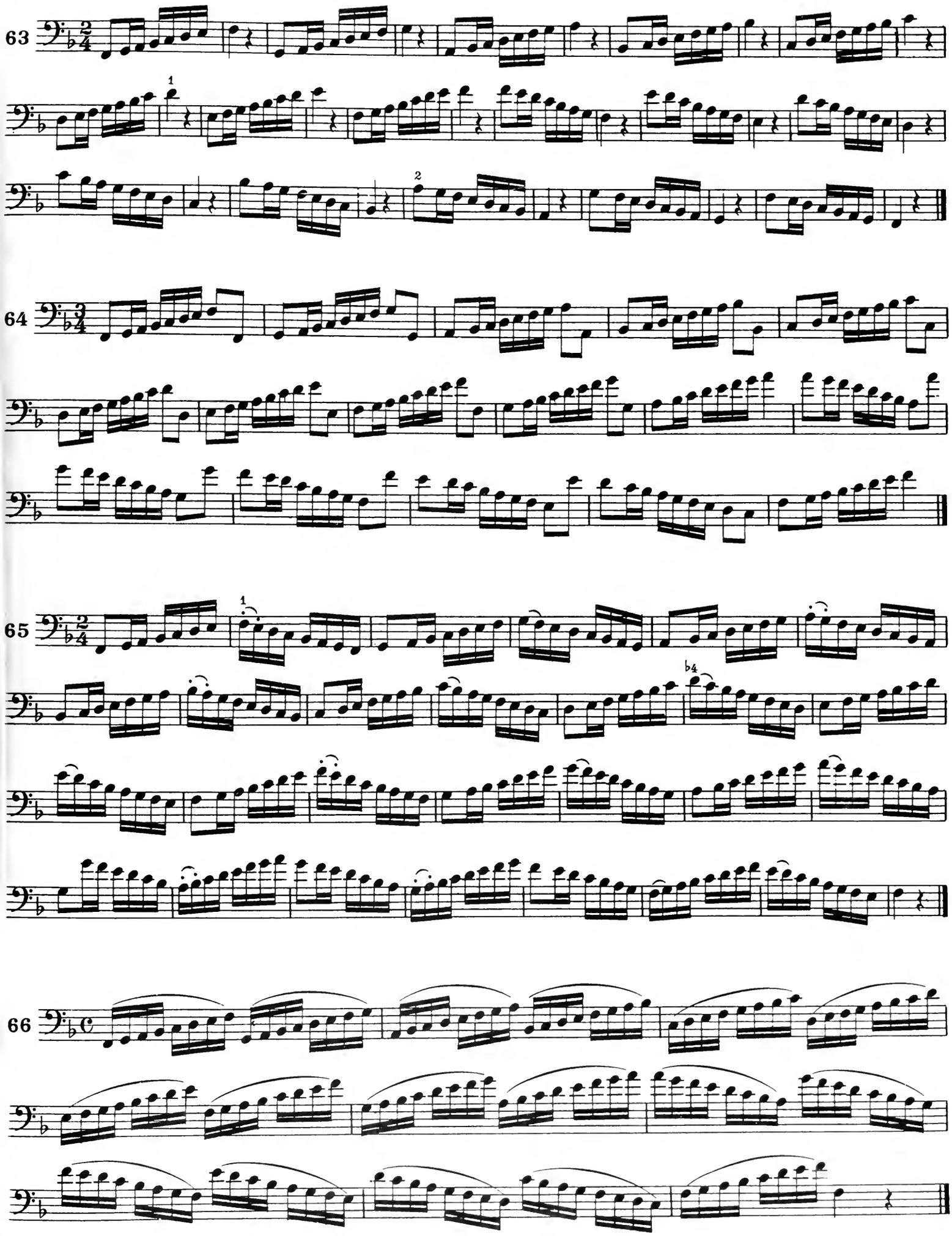
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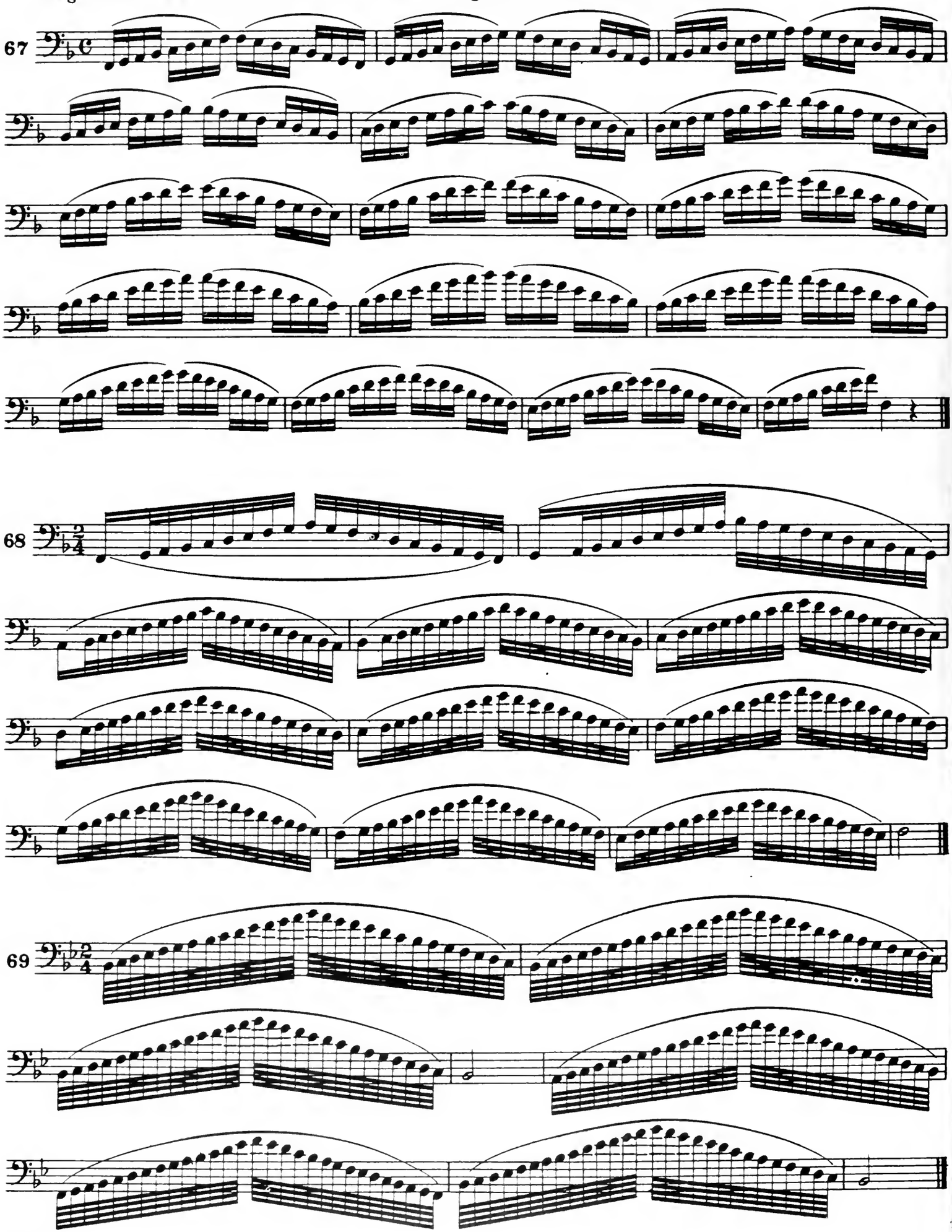
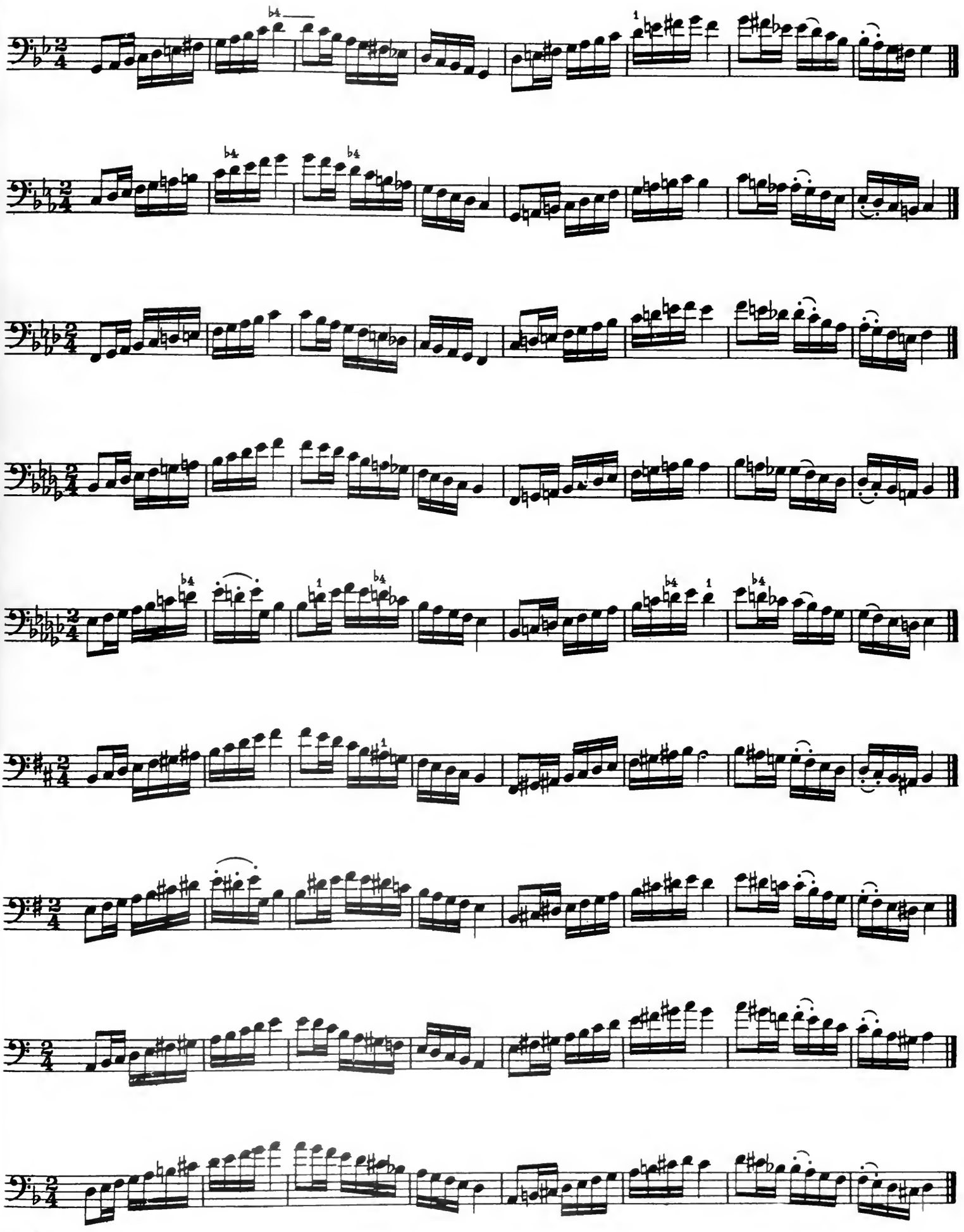
Long slurs for Exercises 67 68 and 69 to be disregarded on the Slide Trombone.



Minor Scales

(See page 62)

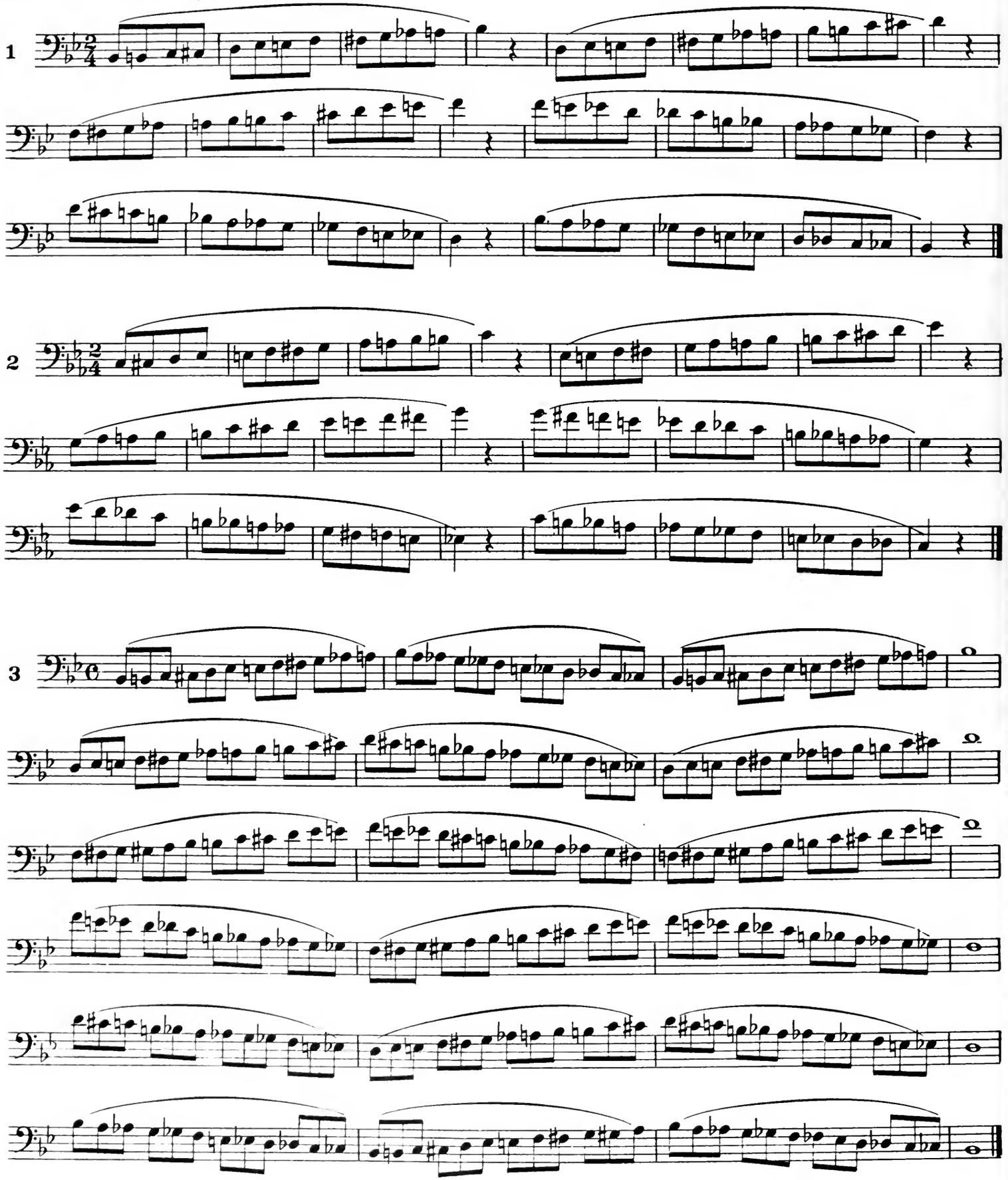


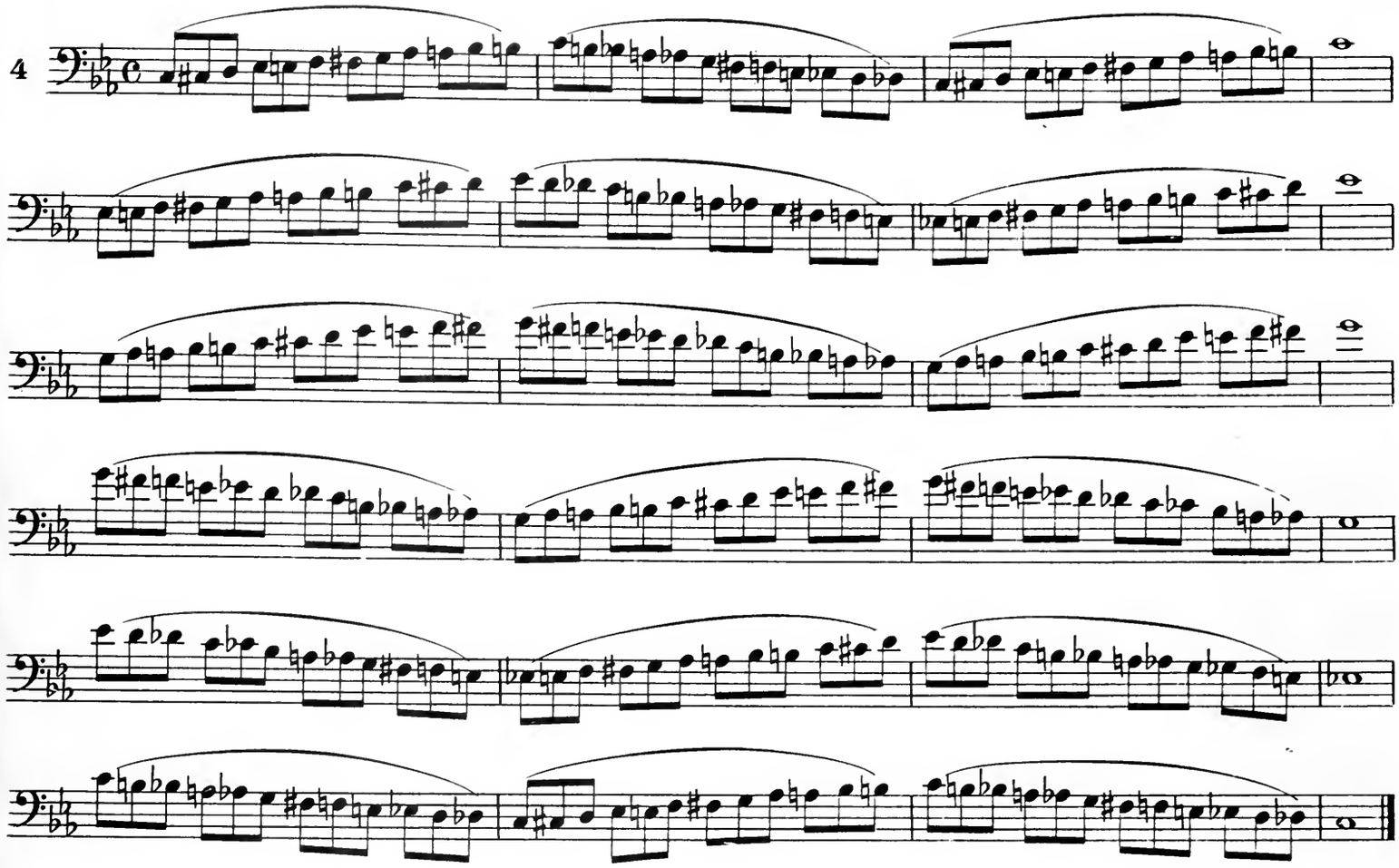
Chromatic Scales

(See page 62)

Exercises numbers 1 to 9 should be played *staccato* only on the Slide Trombone. Where positions follow chromatically, it is advisable to accent the first note of each count. It is much easier to retain good pitch and a sense of position when accented.

Again let us try to glide with the right hand instead of stopping for each note. Strike as you pass it. This will establish a smooth, easy system of shifting.

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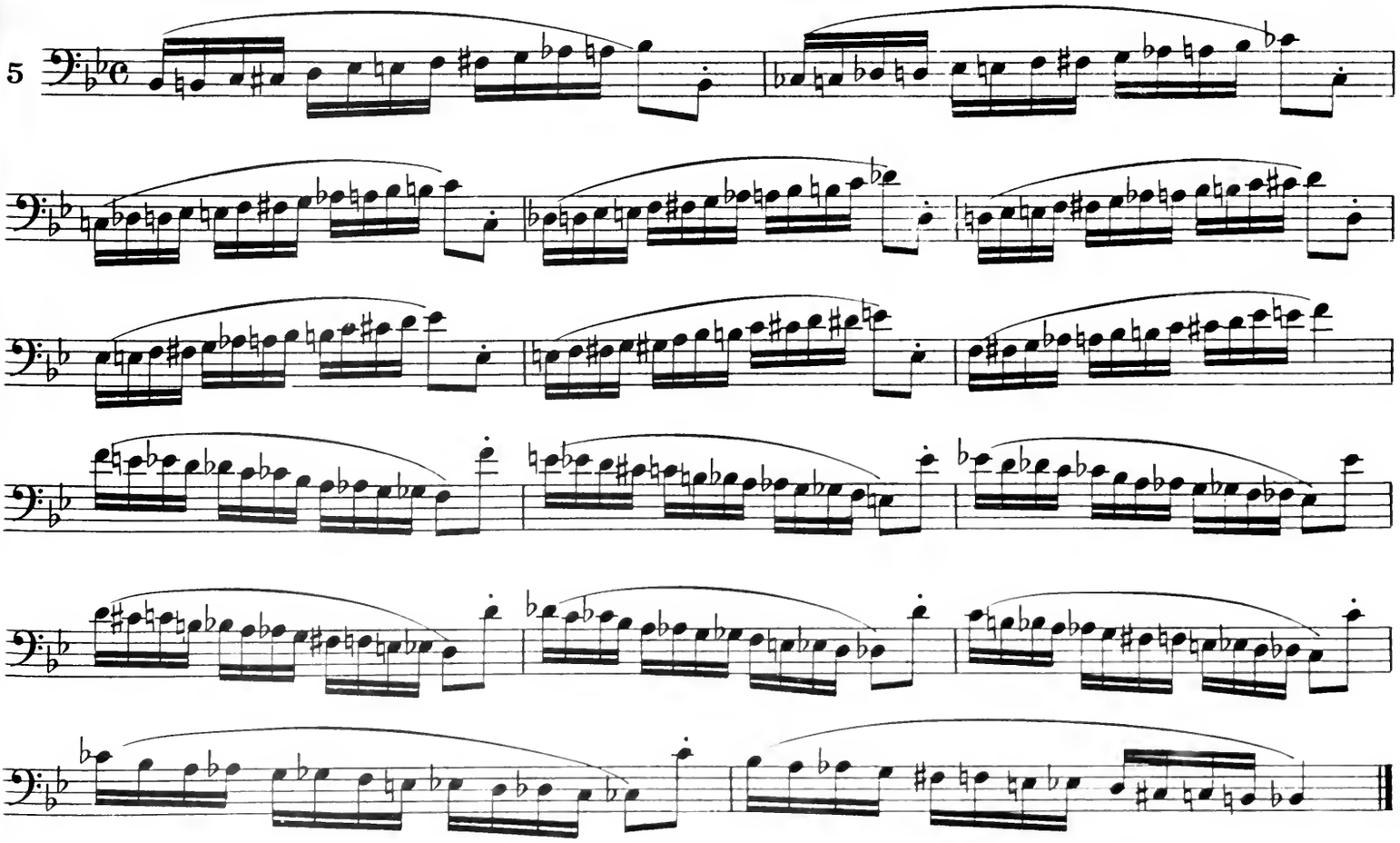
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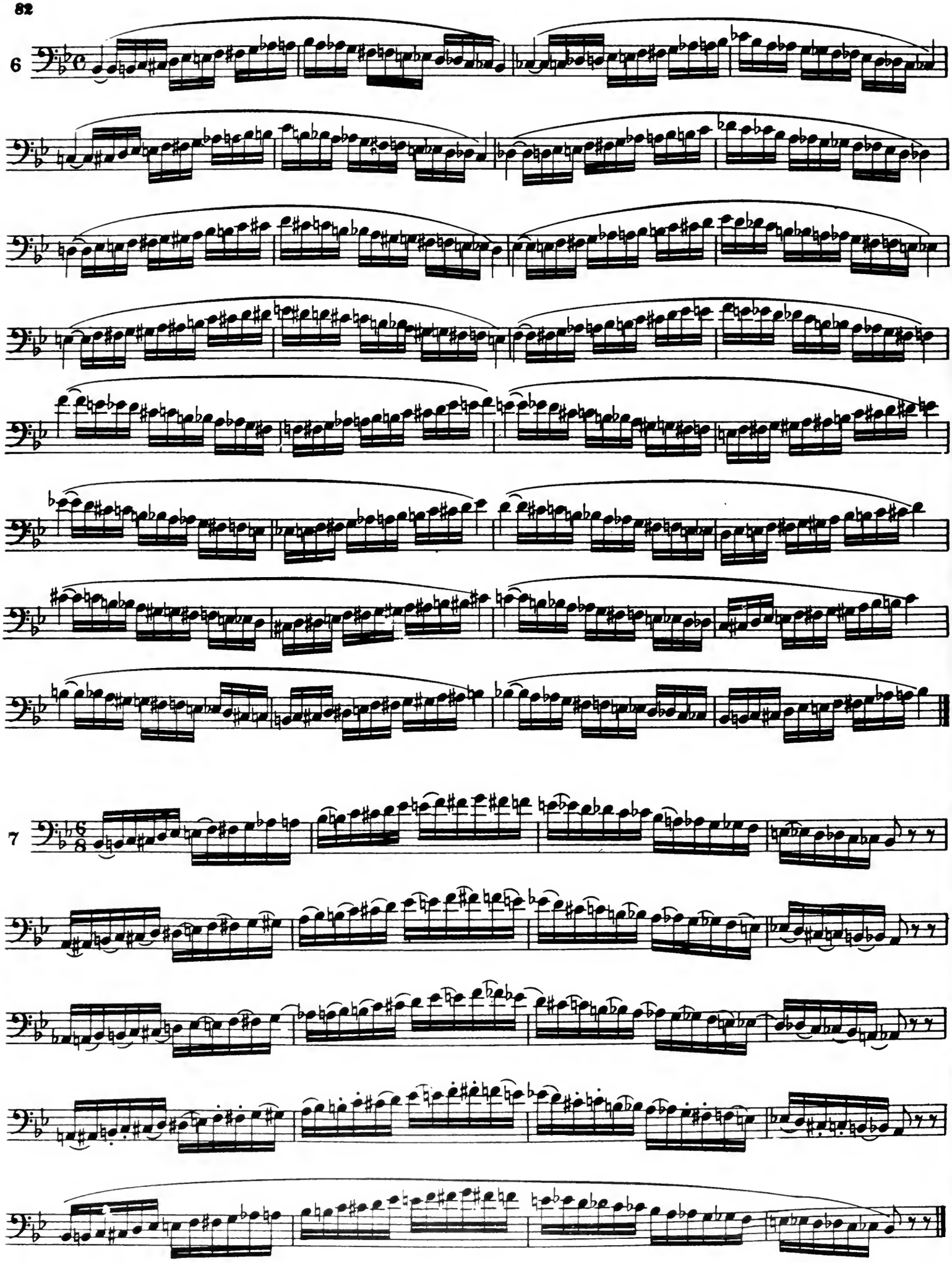
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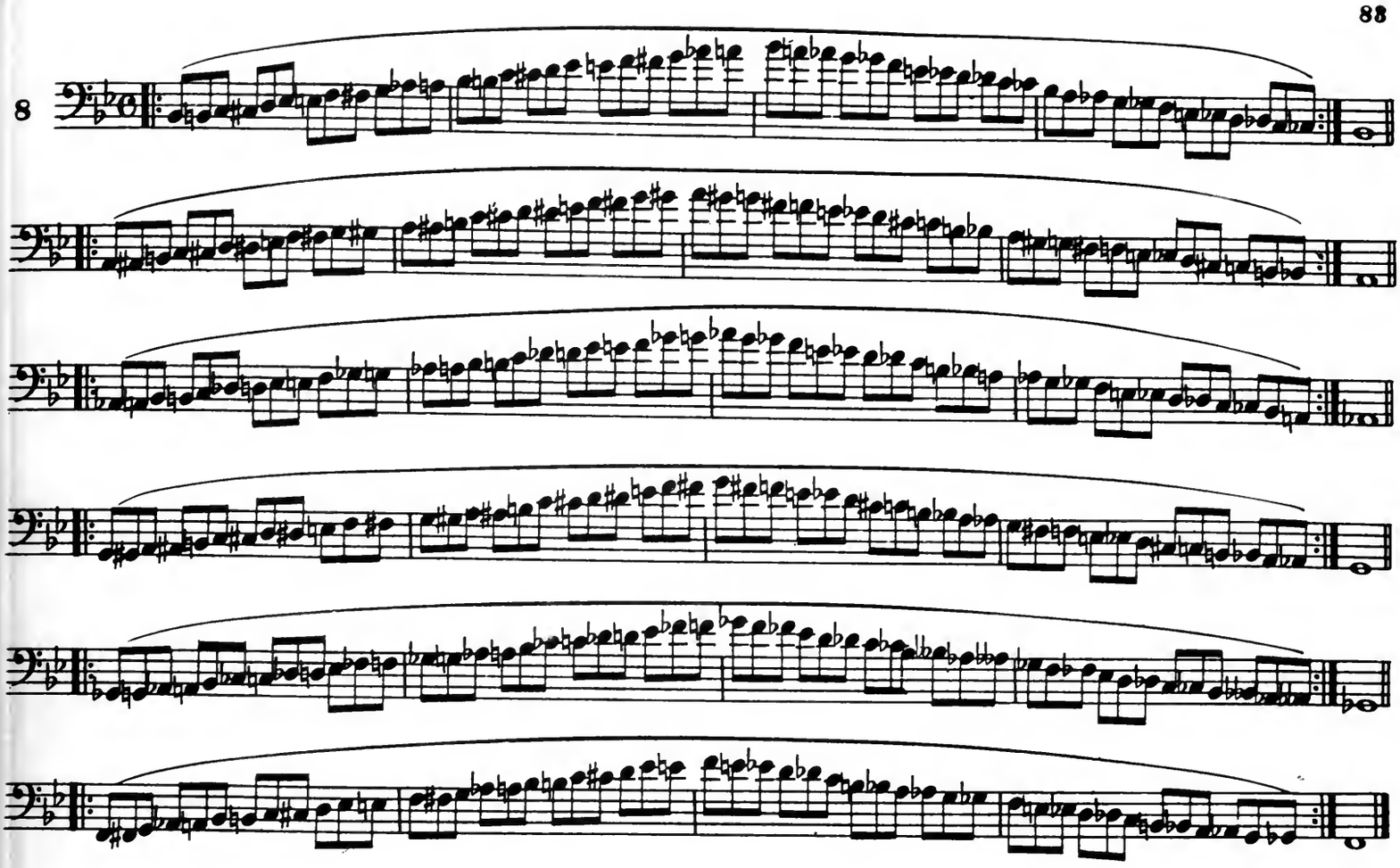

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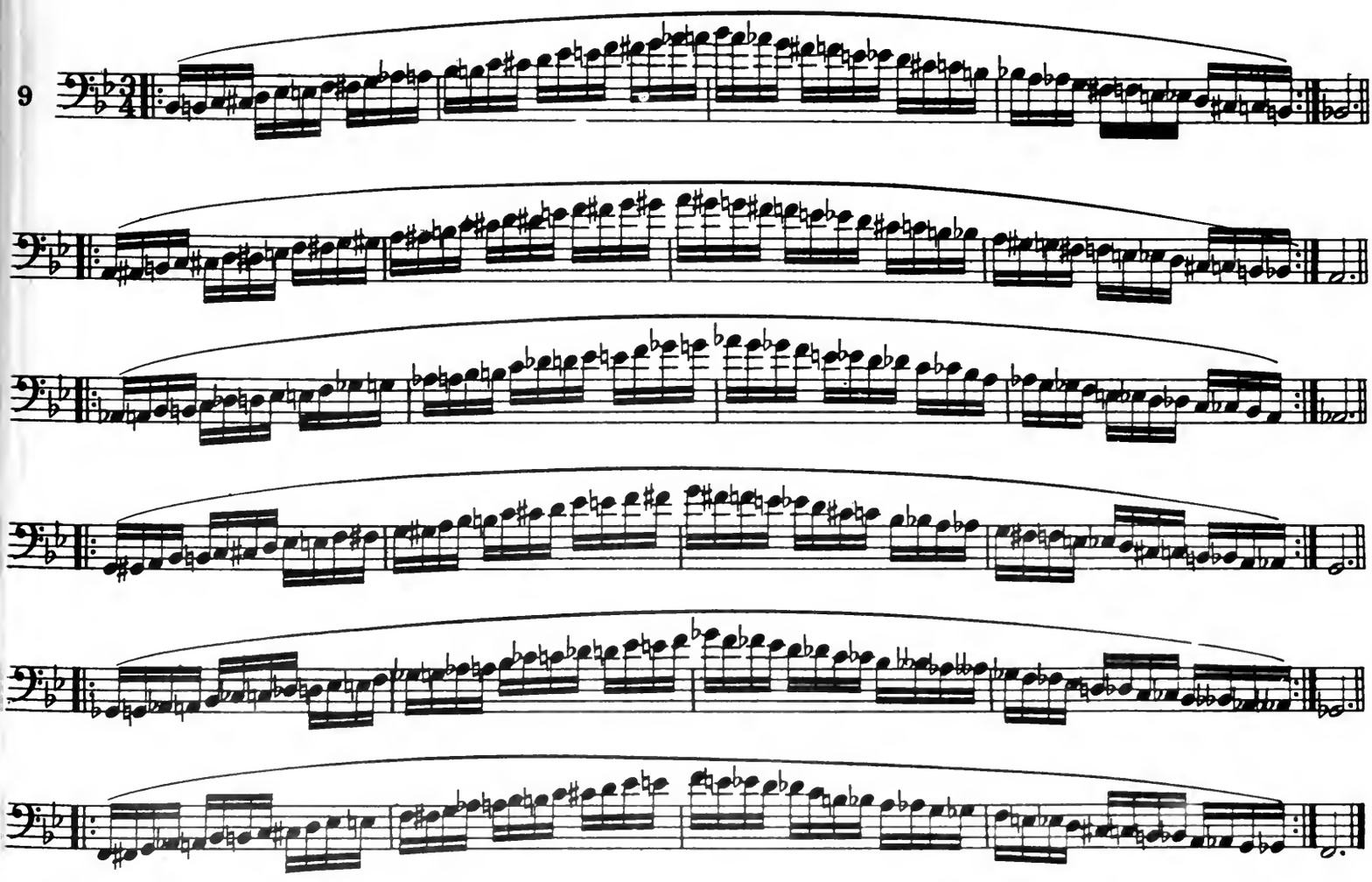
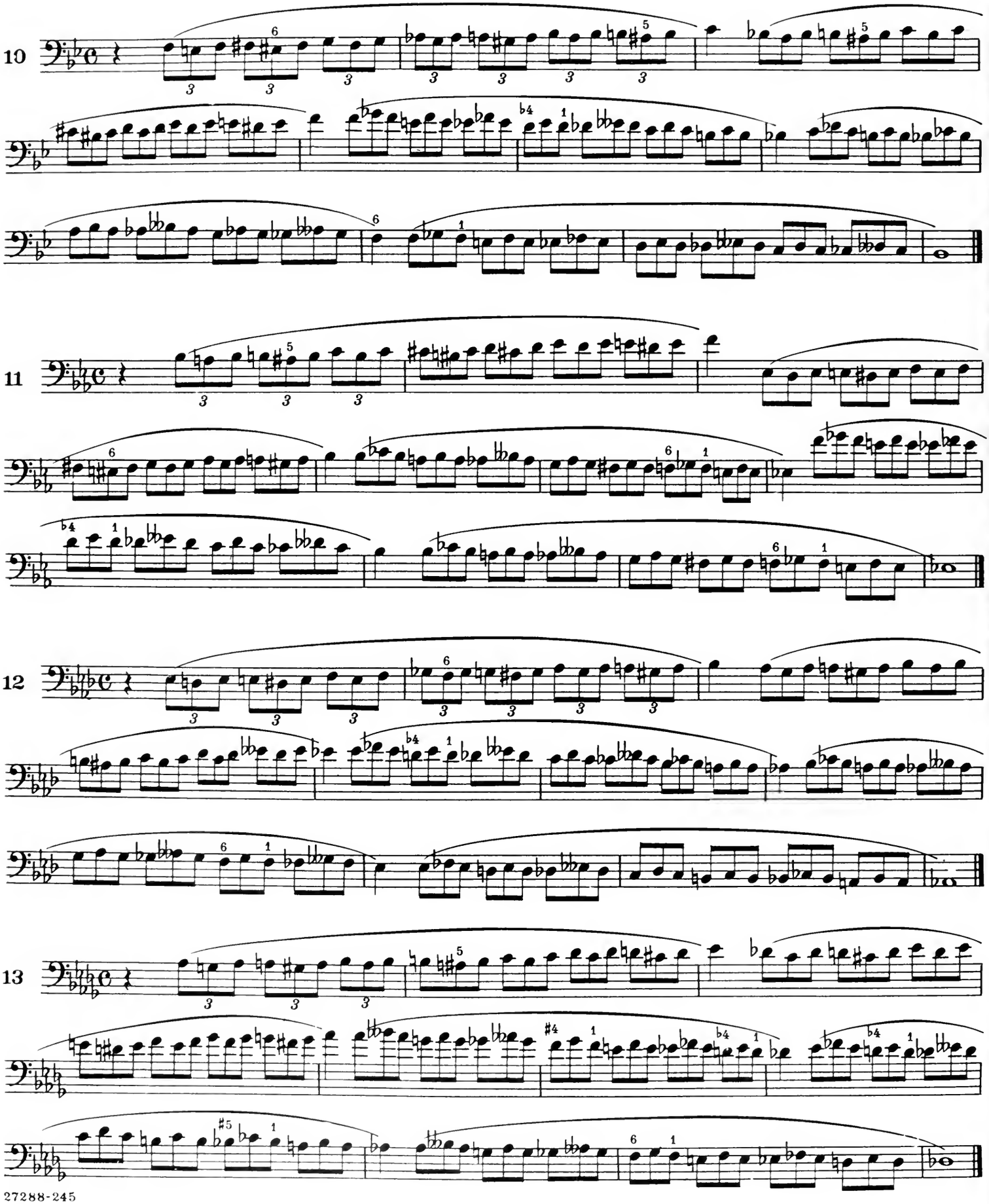
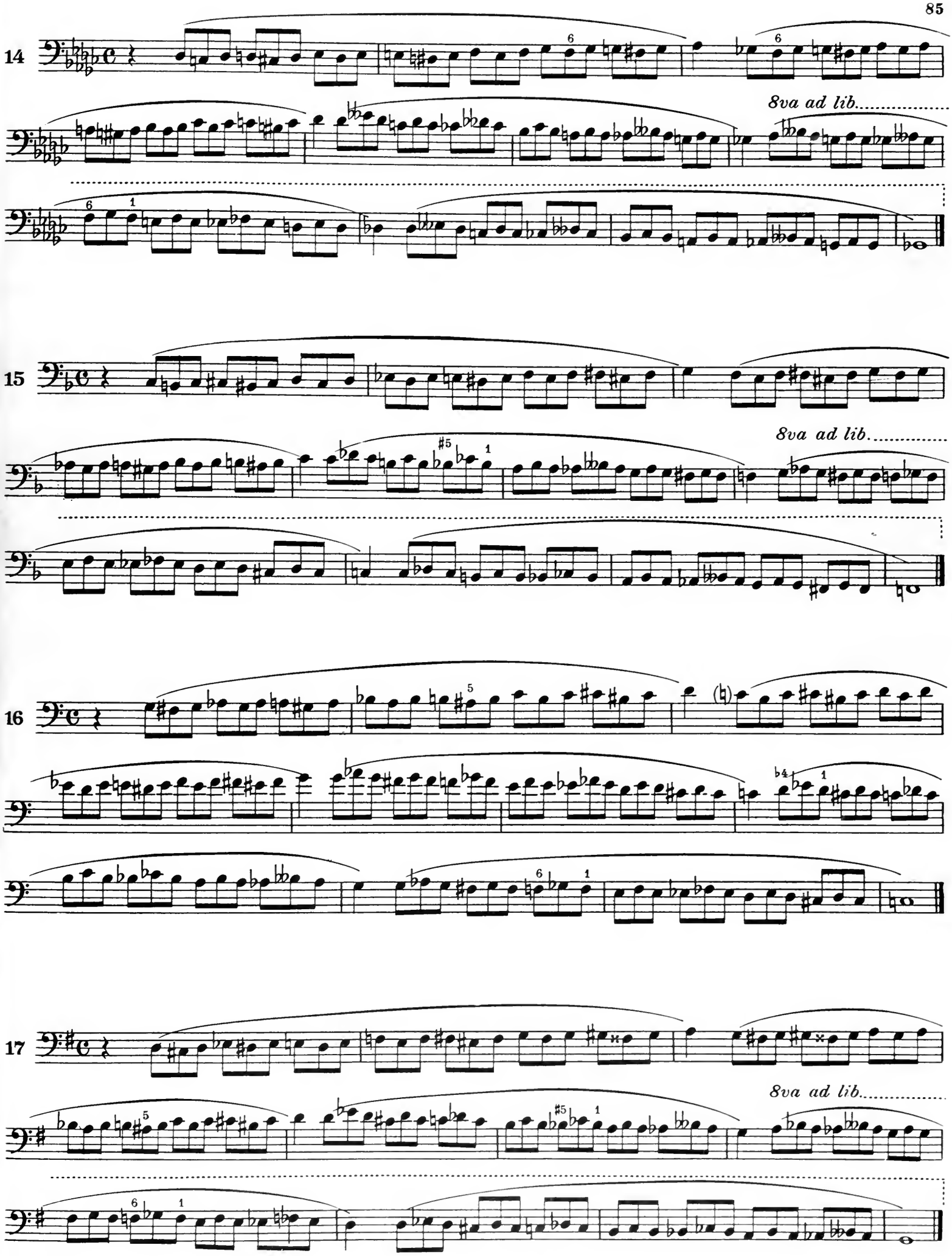


Chromatic Triplets

In these Exercises from numbers 10 to 30, the long slurs are again to be disregarded on the Slide Trombone. The Chromatic Triplet scales may appear awkward to Trombone players, but double benefits are to be derived from practising them. They should be practised *legato* with a loose wrist and students will derive a sense of position with the right arm which is very valuable in chromatic passages; in addition a decided tongue position in *legato* will be cultivated.

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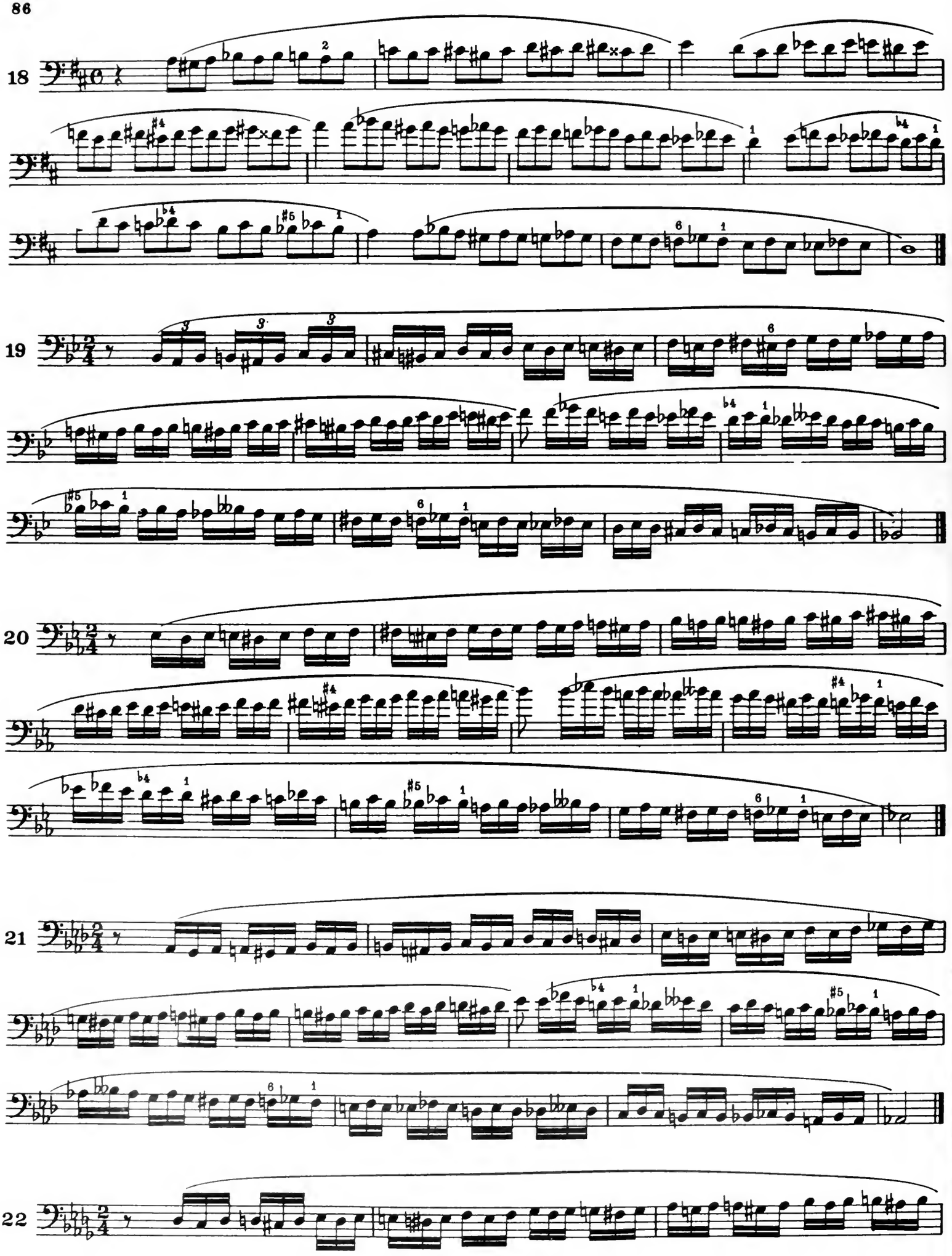
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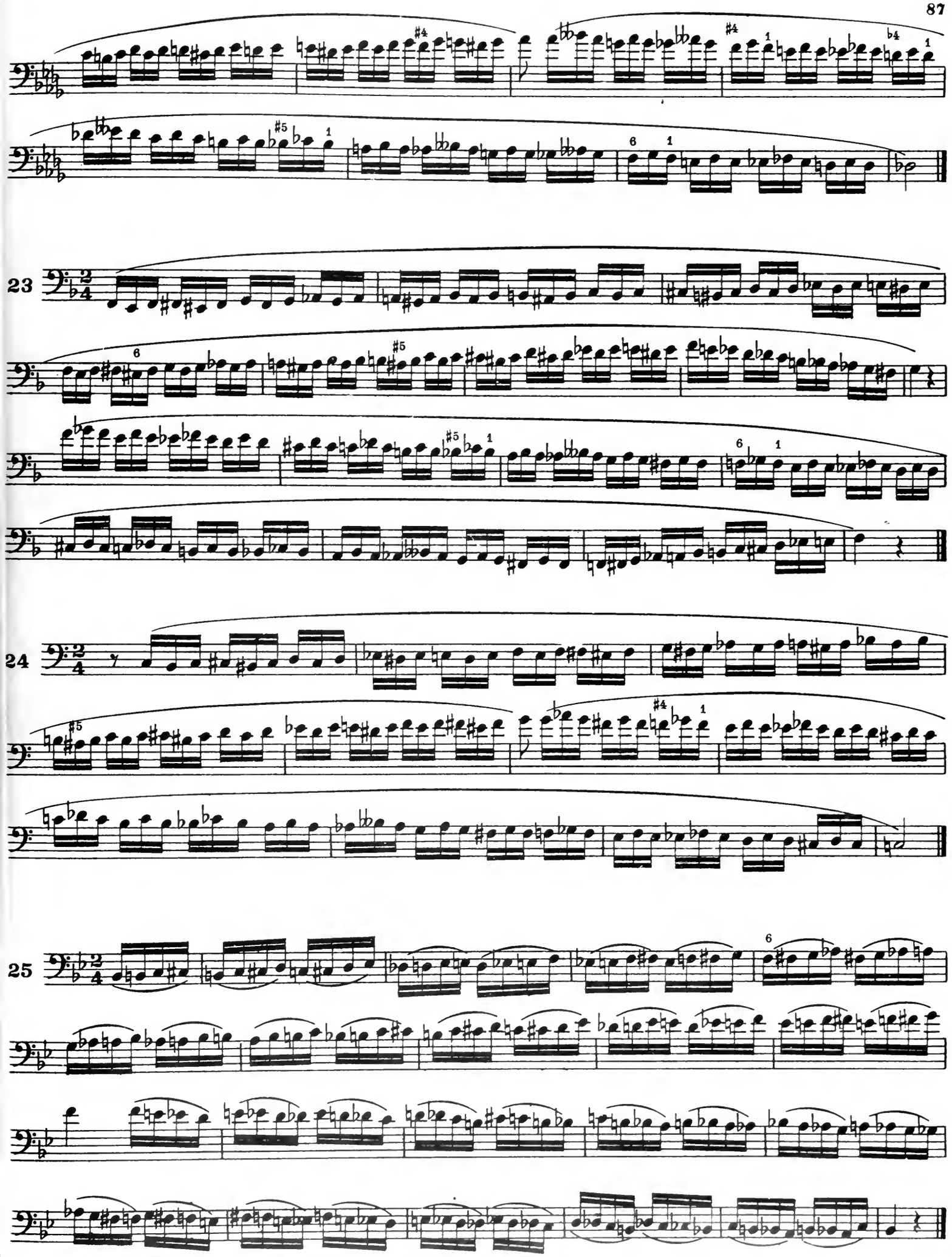
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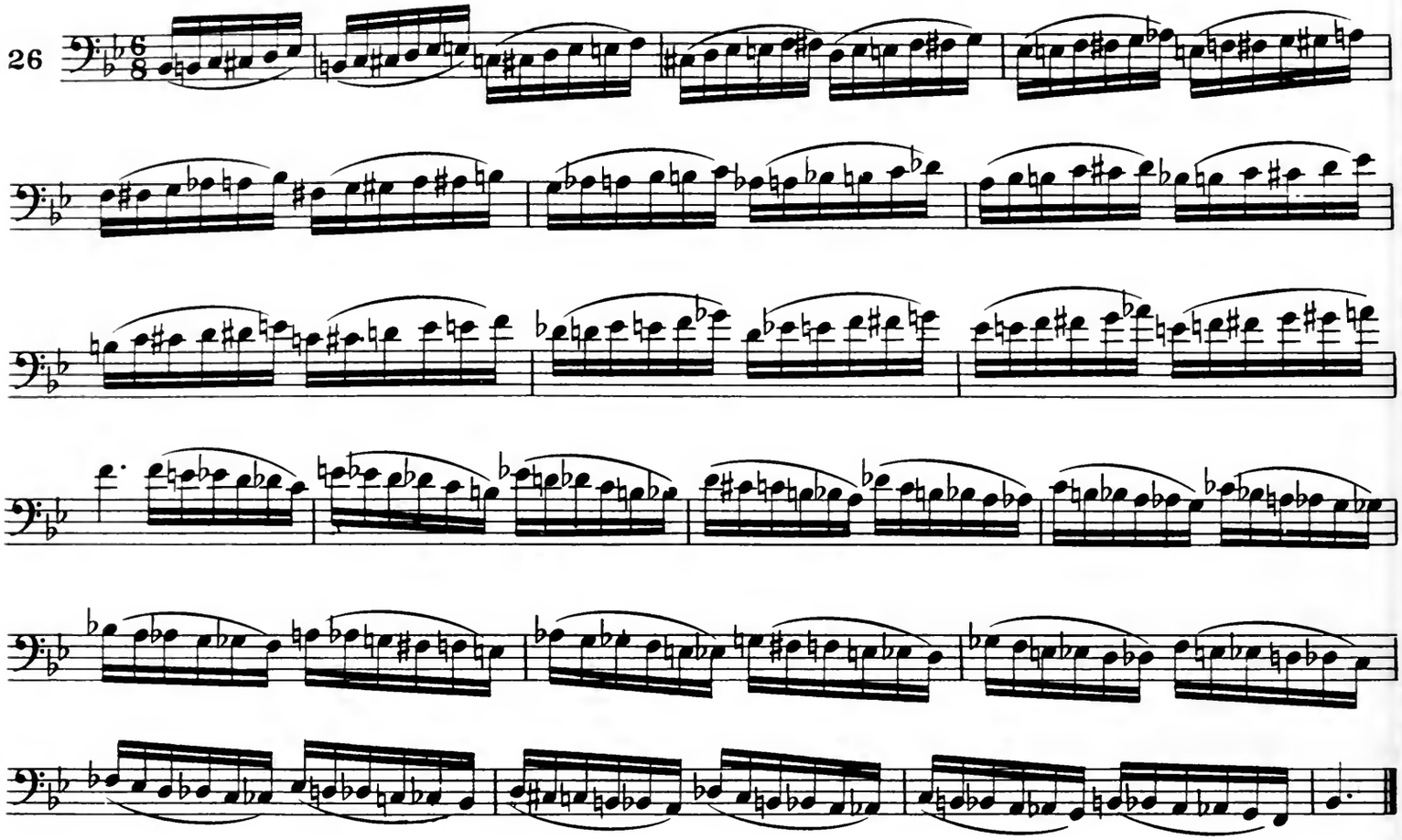
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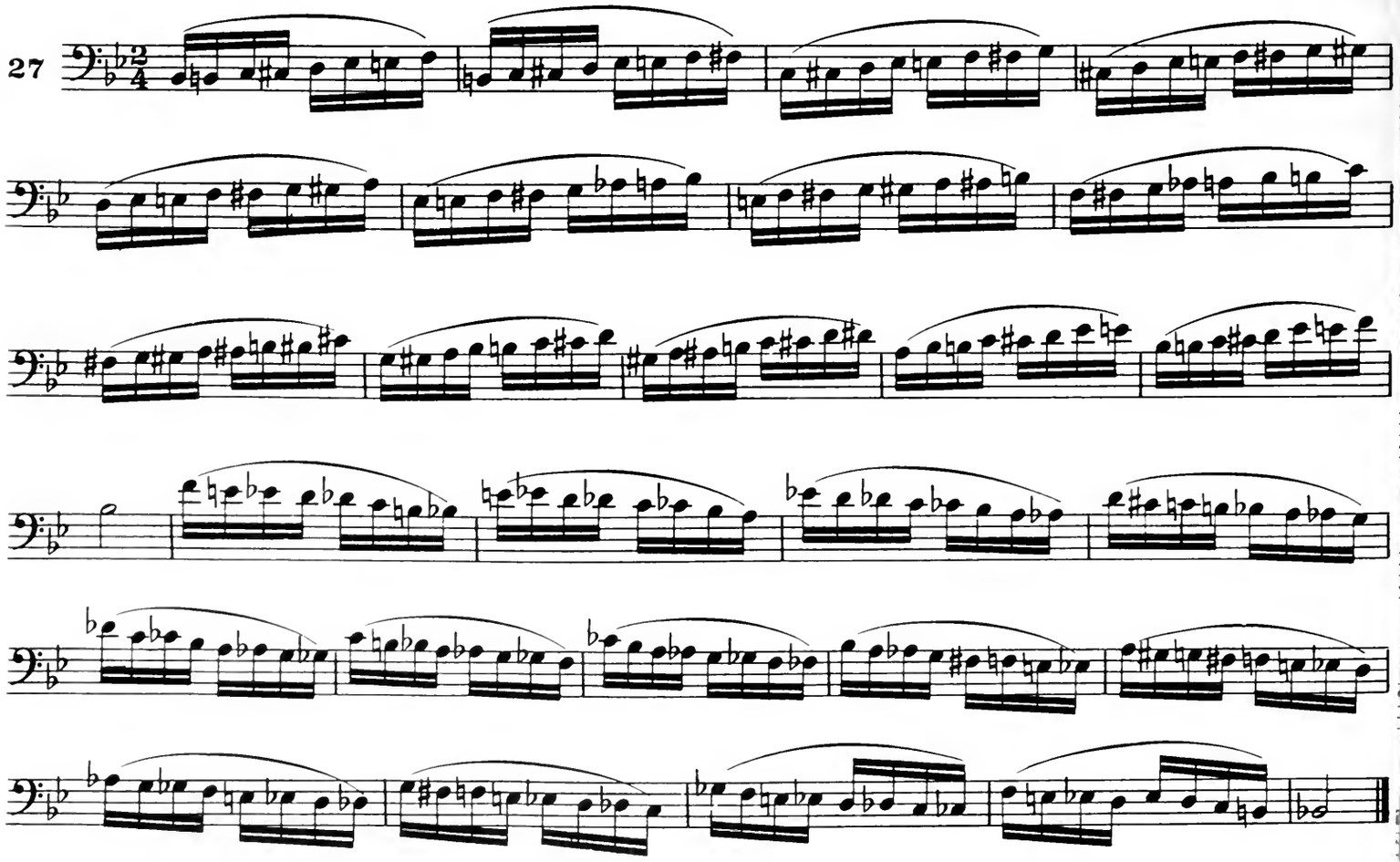
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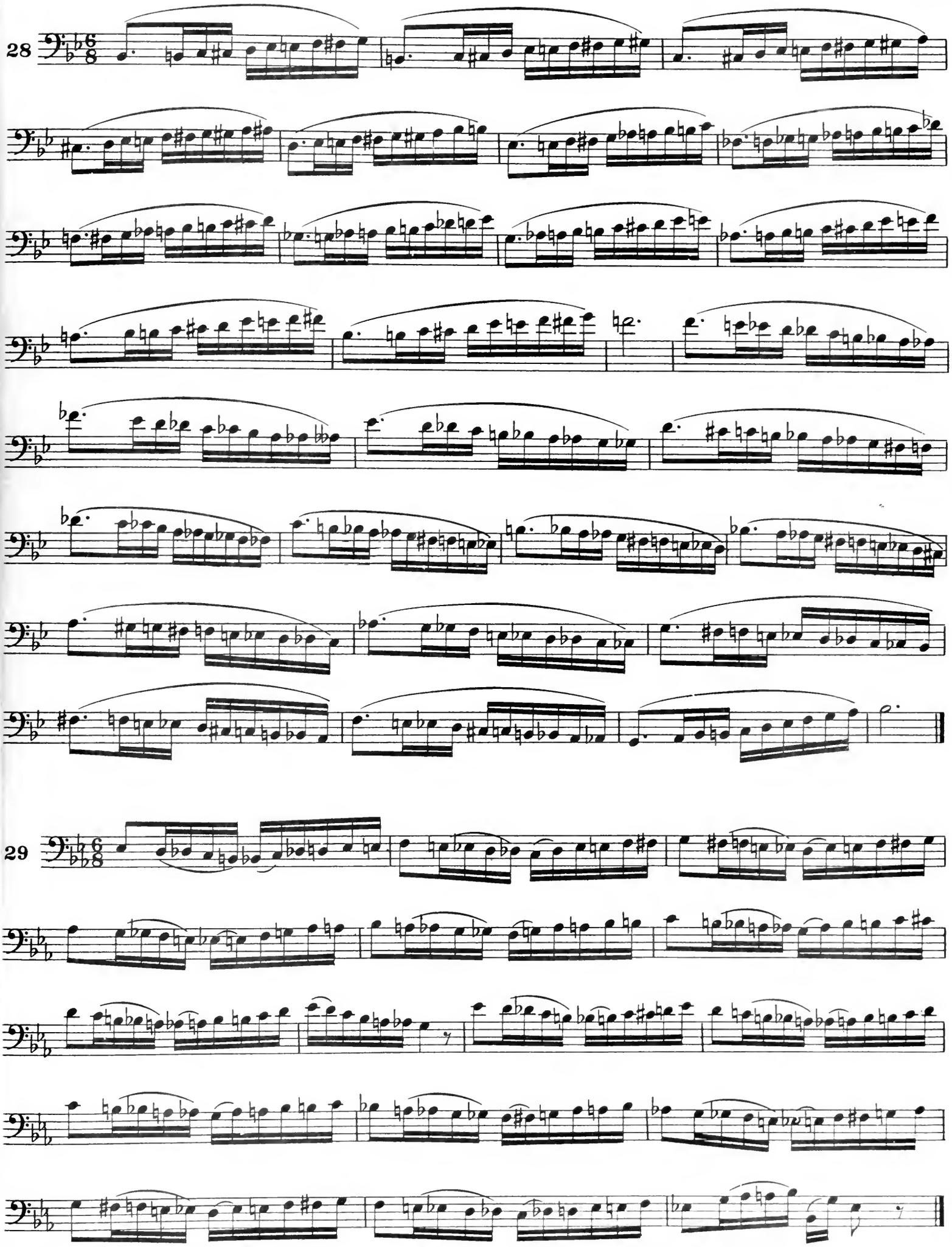
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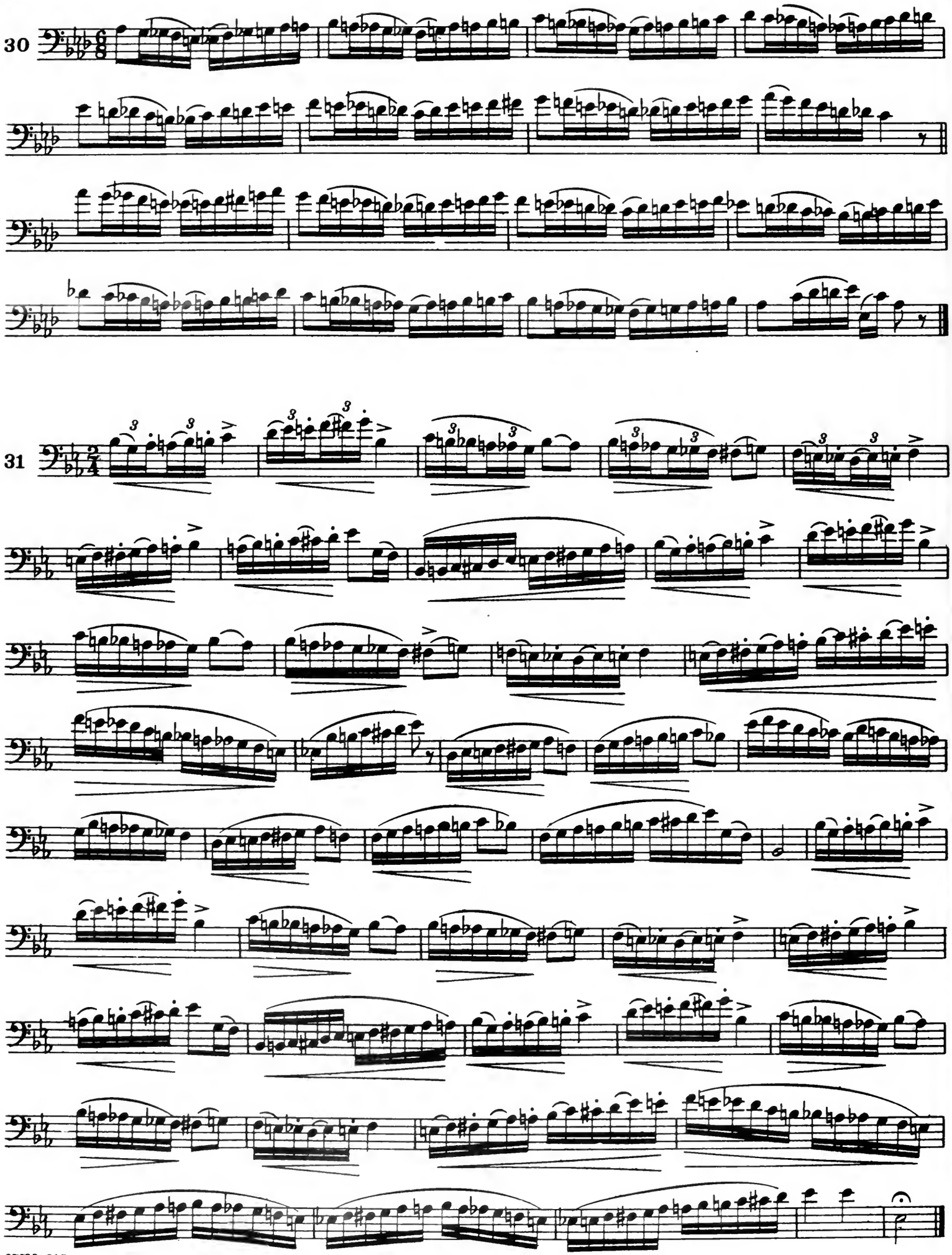
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