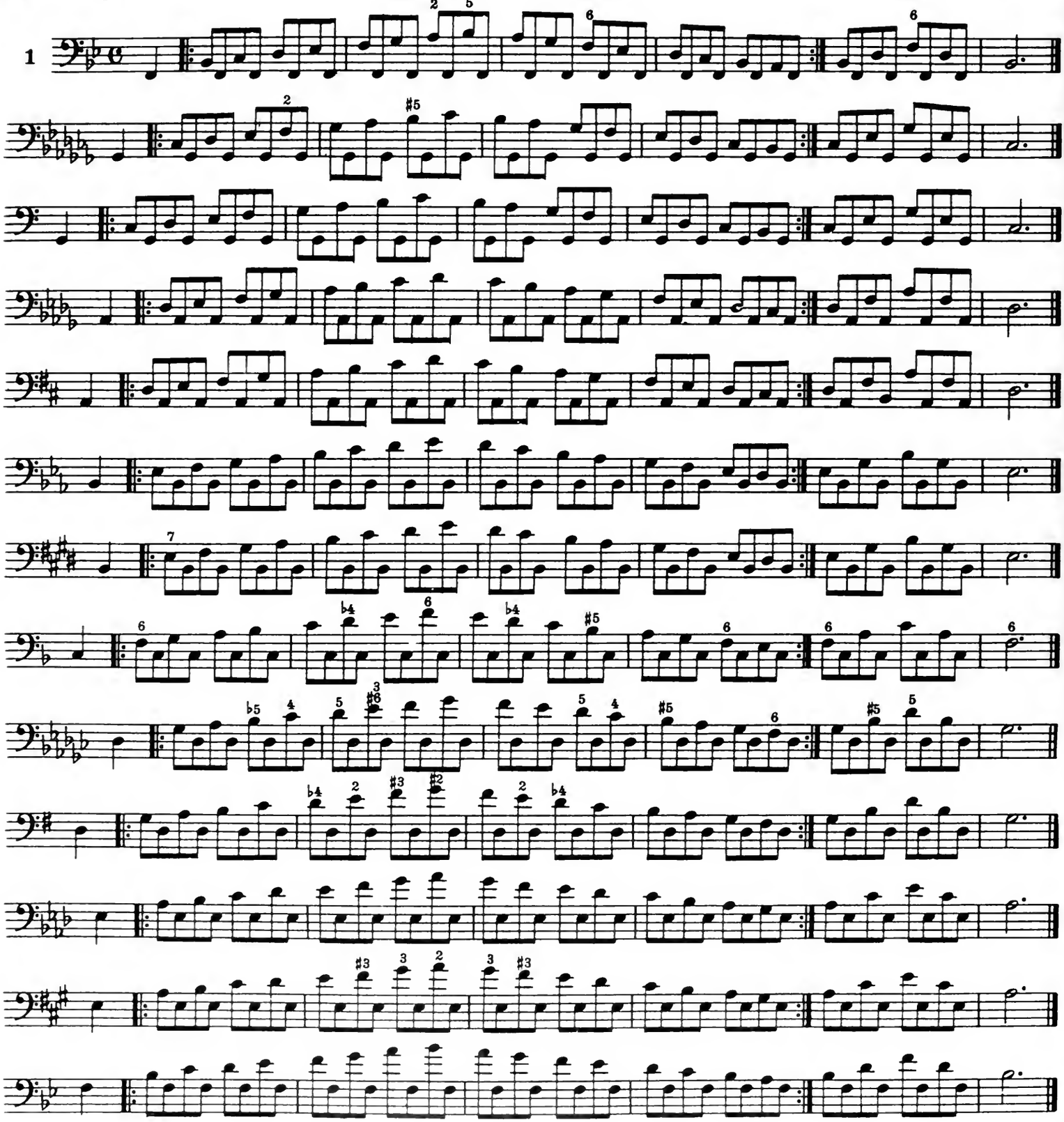
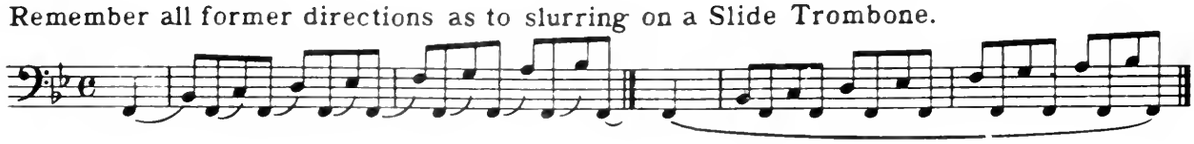
Intervals

Interval study should be assiduously carried on with care not to alter position of the mouthpiece, in order to pass from a low to a higher note, or from a higher to a lower one. By observing this rule, the performer will acquire surety in taking the note and great facility of execution. Practise of exercises numbers 1 to 7 will develop strong muscles. The student should make no change in embouchure and use an open jaw for low notes. It should also be noted that the position of the tongue is higher in the mouth for higher notes, that a deliberate tempo is to be taken and that no attempt should be made to pick out unnatural positions. The tone is larger and better when positions are played naturally. The student should always think of picking up a note on the way, wherever possible.



Remember all former directions as to slurring on a Slide Trombone.



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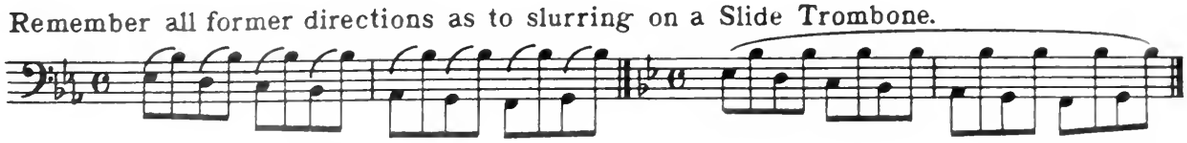
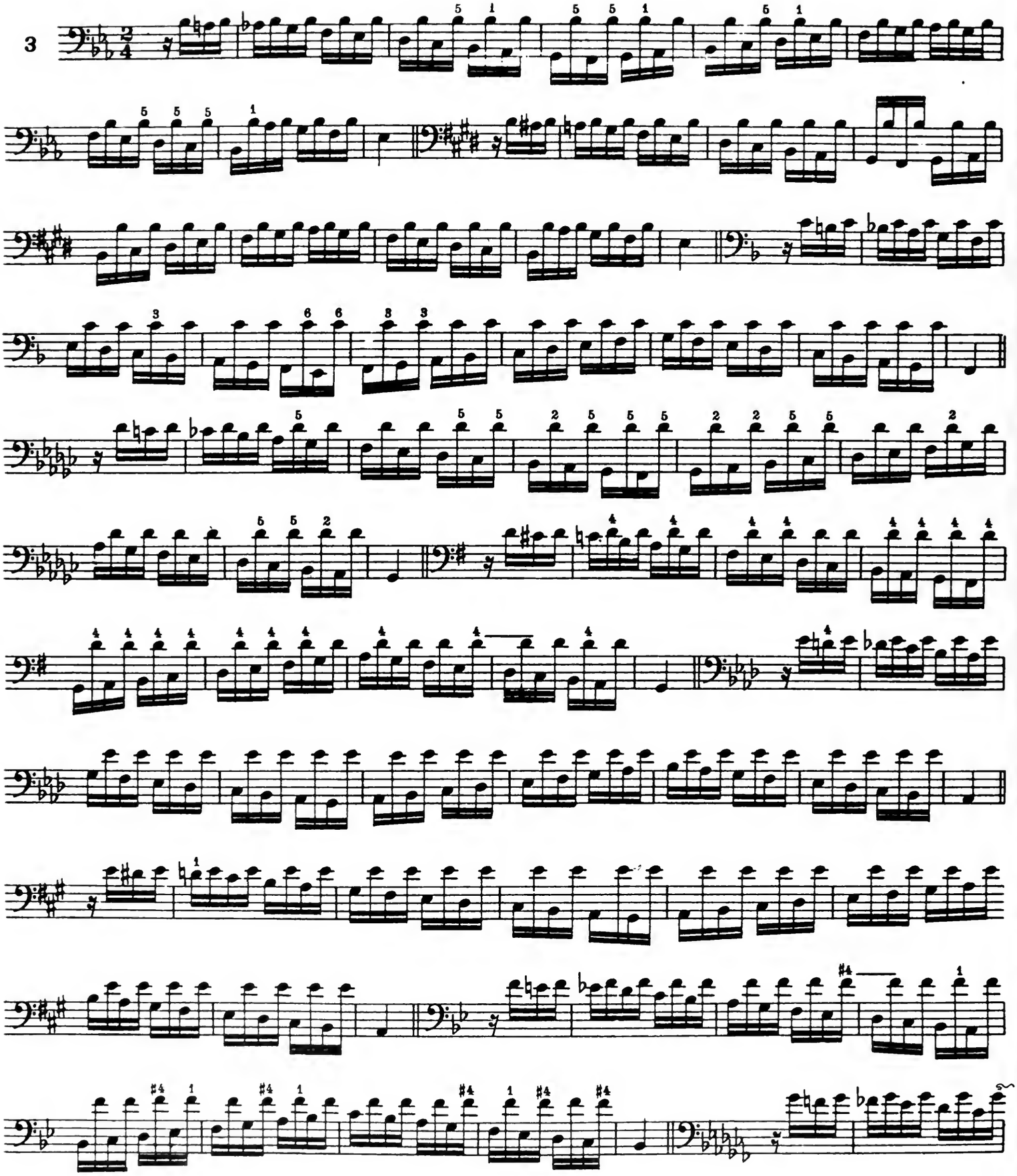
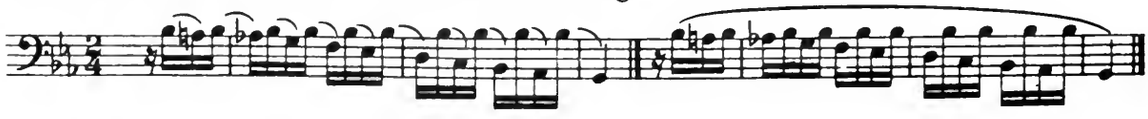
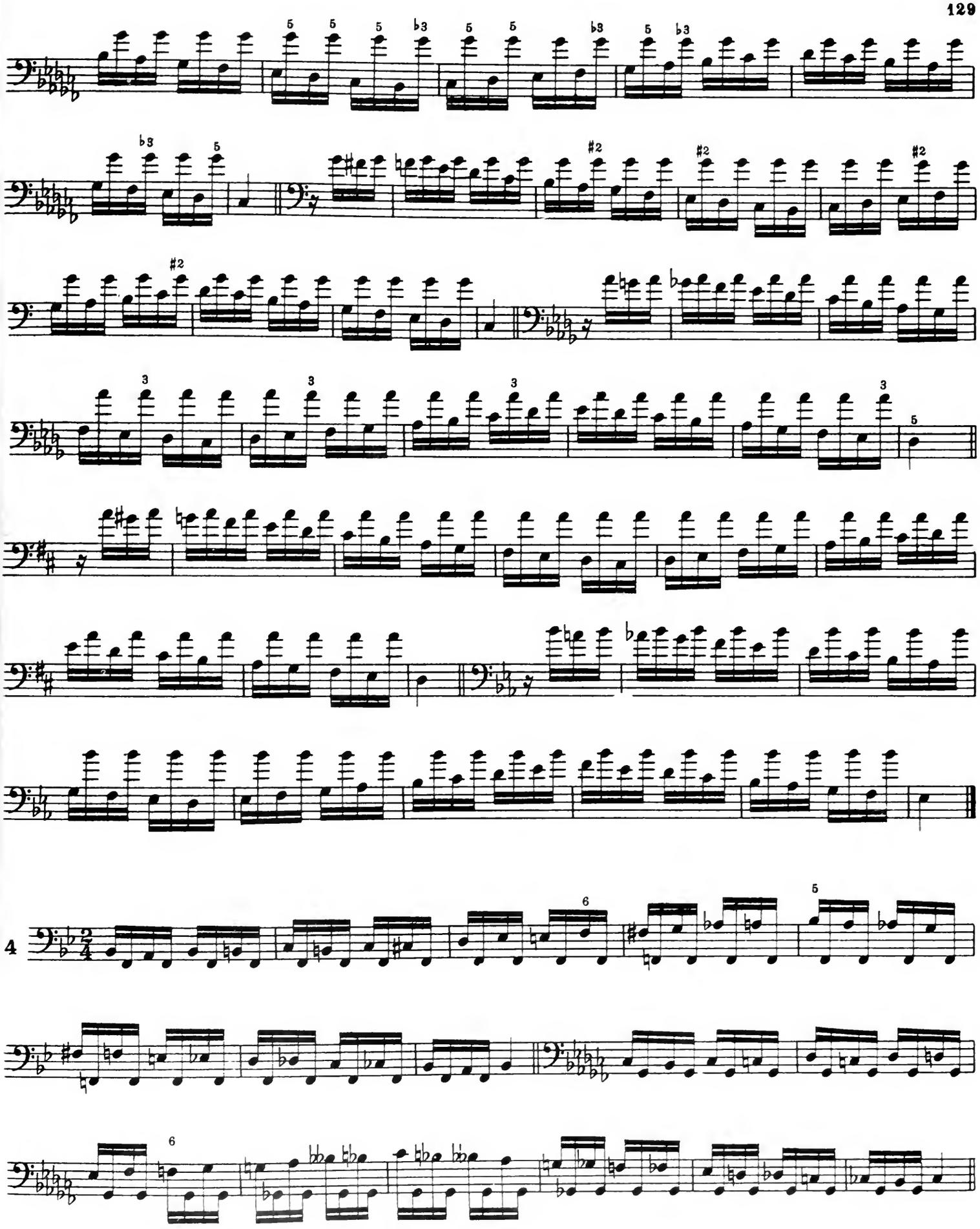
Remember all former directions as to slurring on a Slide Trombone.



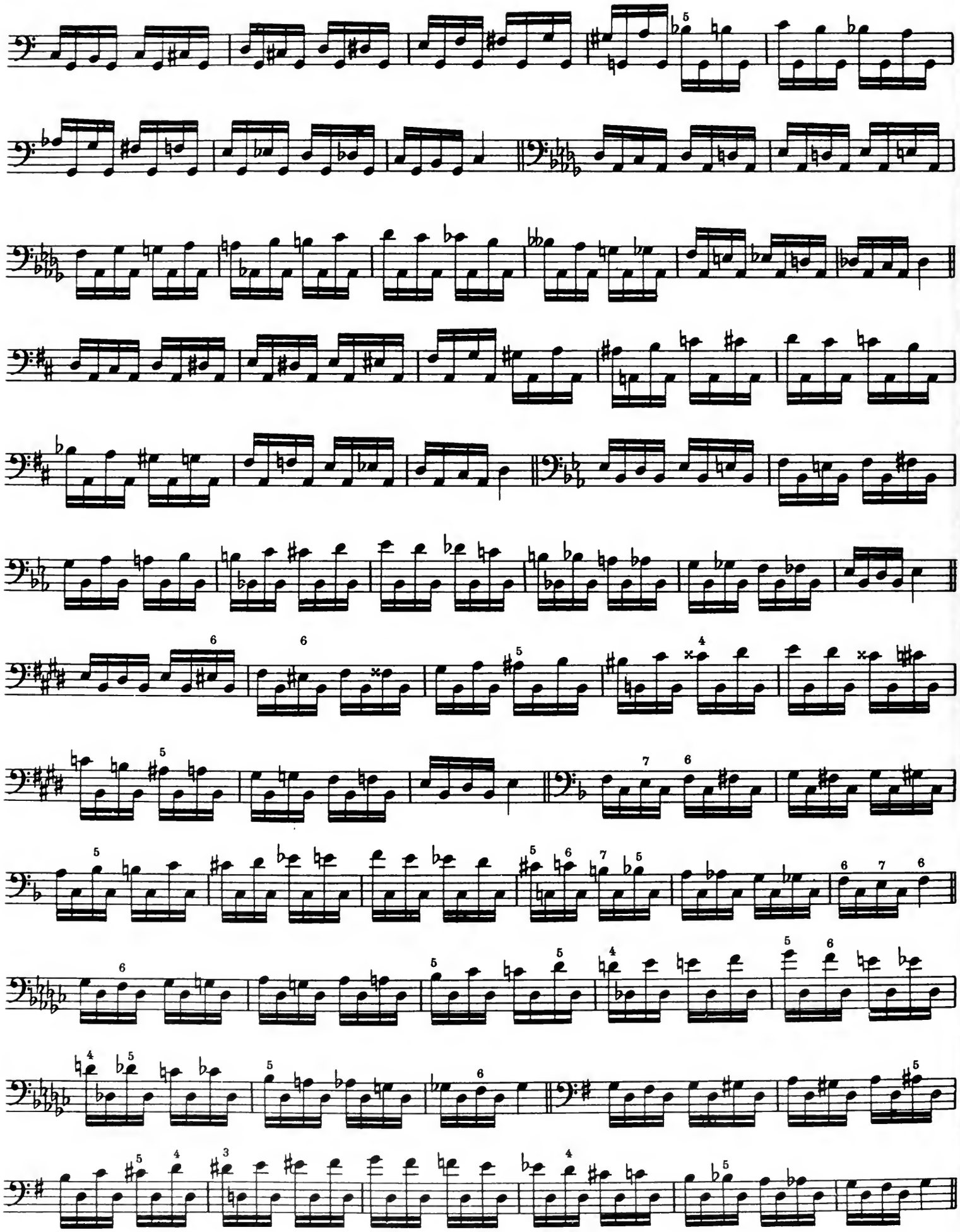


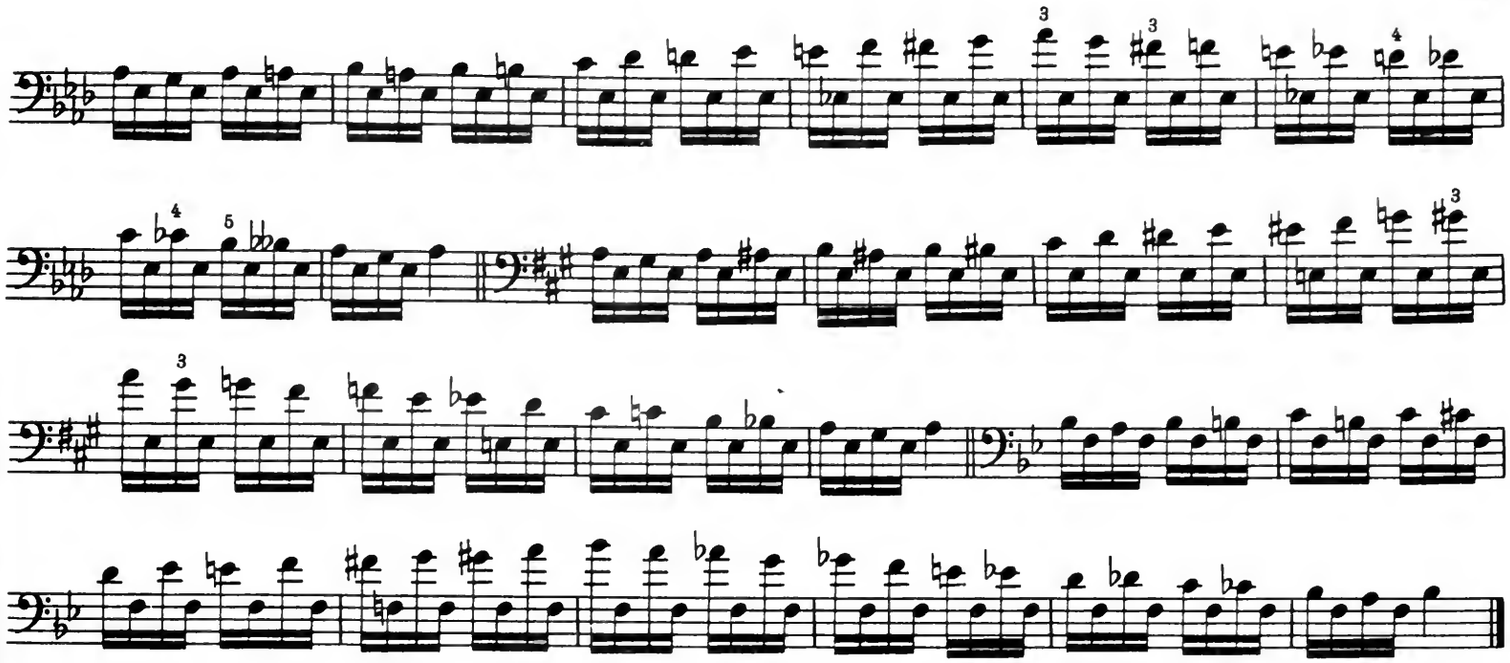
Remember all former directions as to slurring on a Slide Trombone.

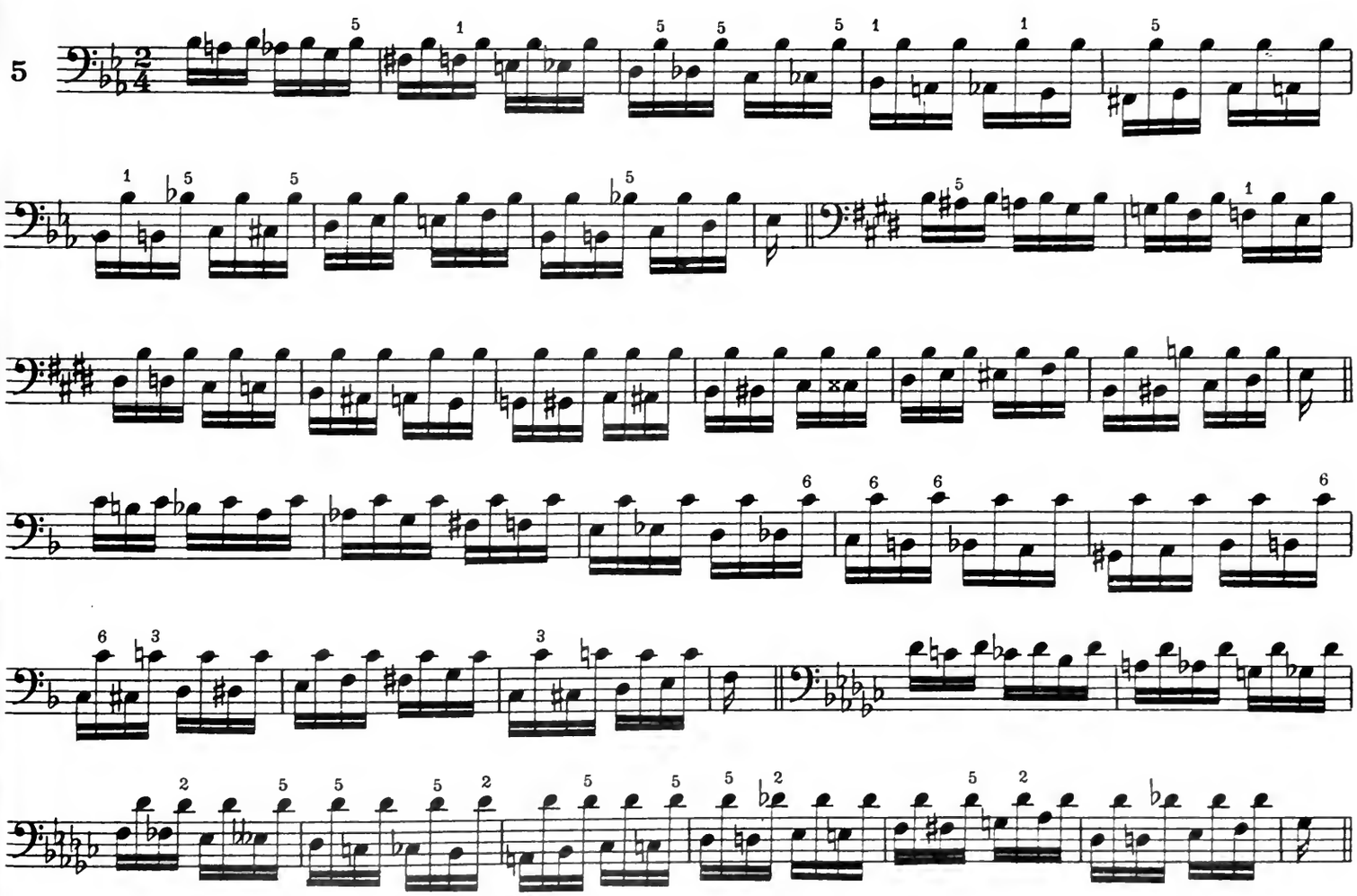




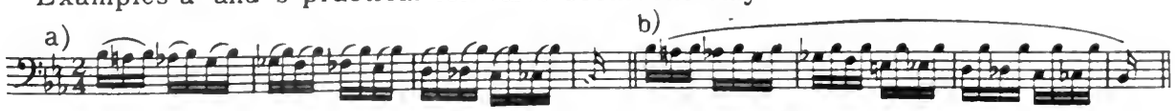
Remember all former directions as to slurring on a Slide Trombone

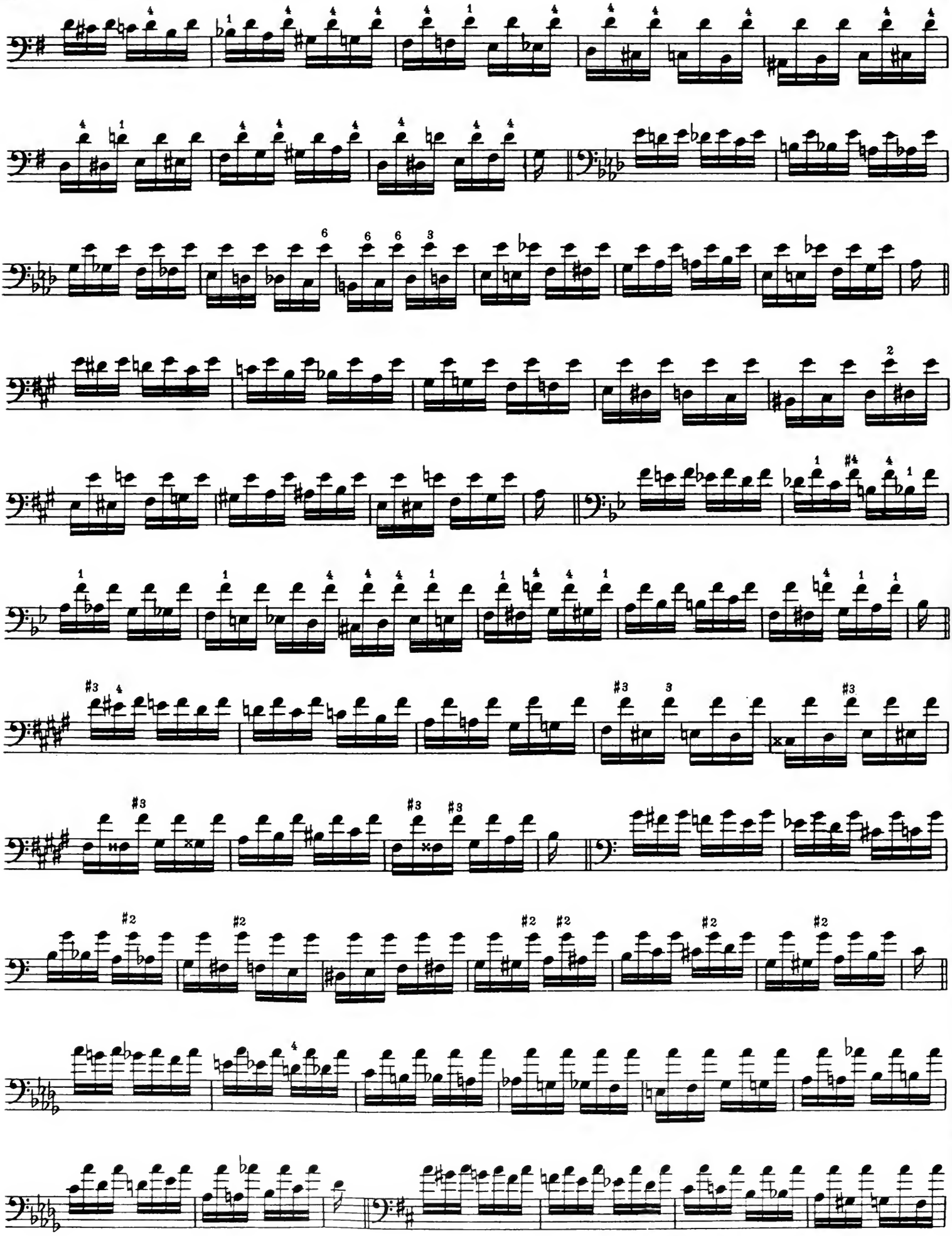


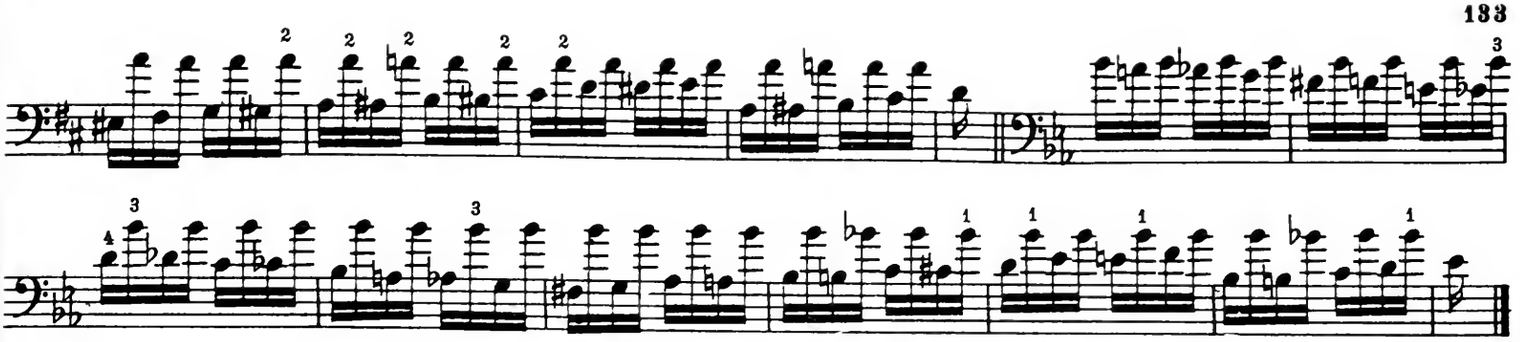


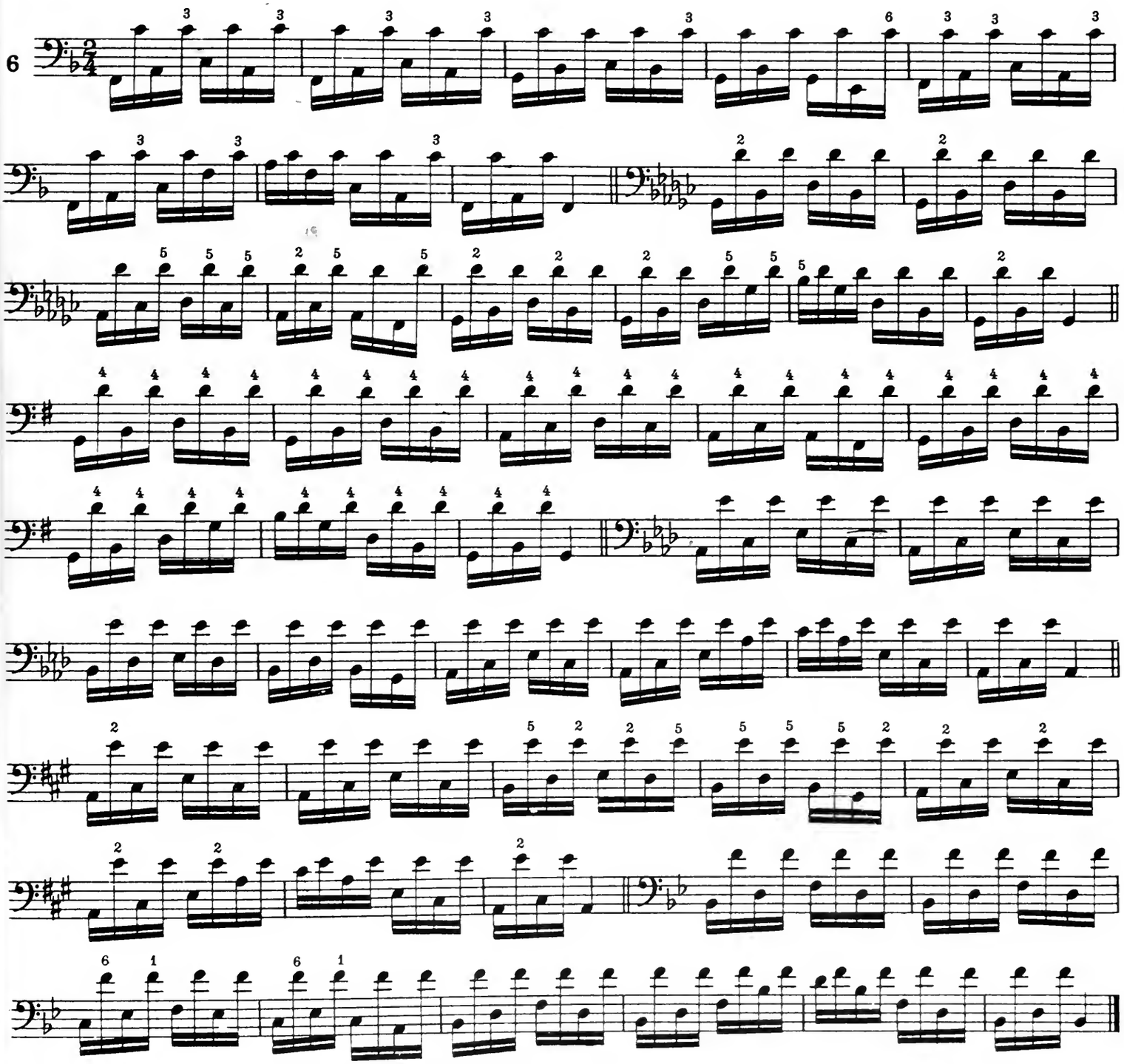


Examples a and b practical for Valve Trombone only



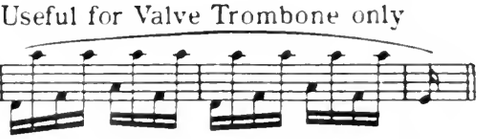


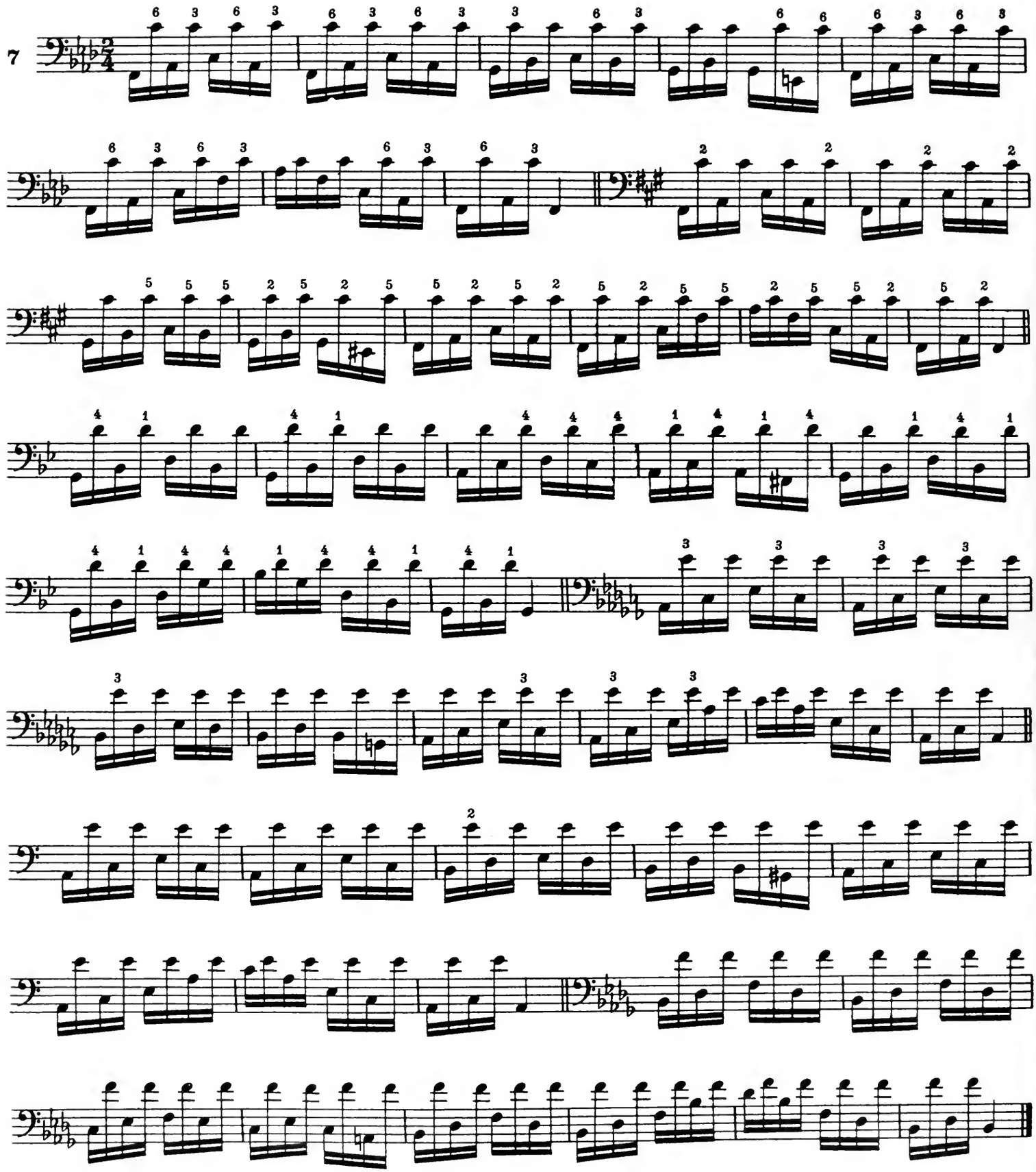




Useful for Slide Trombone

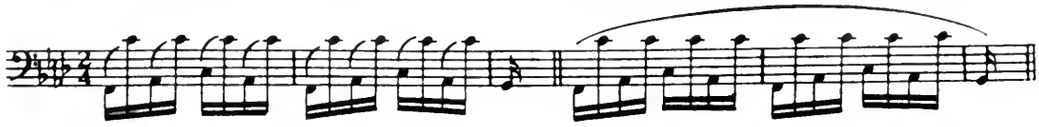
Useful for Valve Trombone only





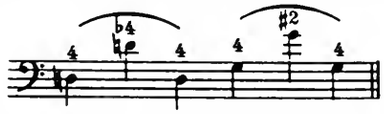
Useful for Slide Trombone

Useful for Valve Trombone only



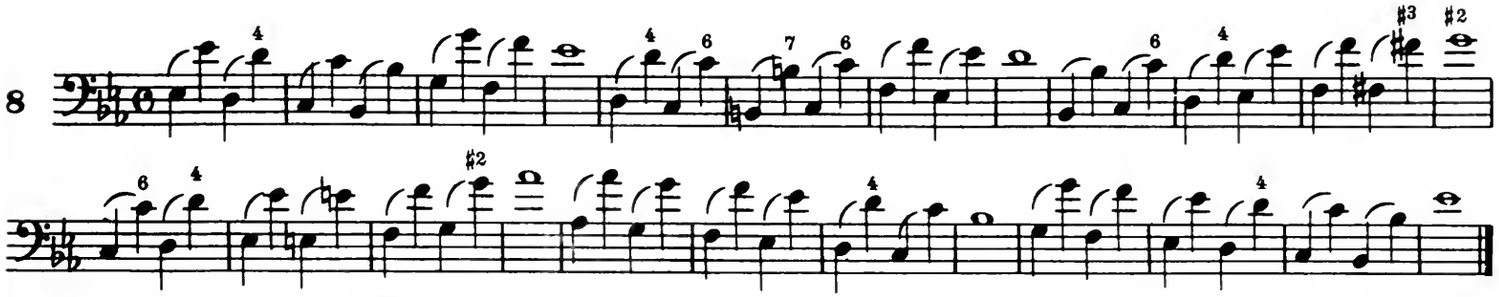
Octaves and tenths are not used to any extent on brass instruments; considerable effect however, may be produced by a judicious use of octaves. As to tenths, they may be classed under the preceding category. It would indeed be difficult to execute any melody whatsoever with rapidity, if the interval of the tenth were consecutively employed.

Directions for accurate intonation



The following exercises 8,9,10,11 and 12 are very beneficial for slurring wide intervals which may occur when playing a difficult melody where the note cannot stop and the melody does not permit of a new attack on the upper note. Many young students find help through the use of a ta-e, as the back of the tongue rises slightly for "e" at the moment the note occurs; the first measure of example 8 should be taken for a trial, and using ta-e on the two slurred notes in octaves.

8



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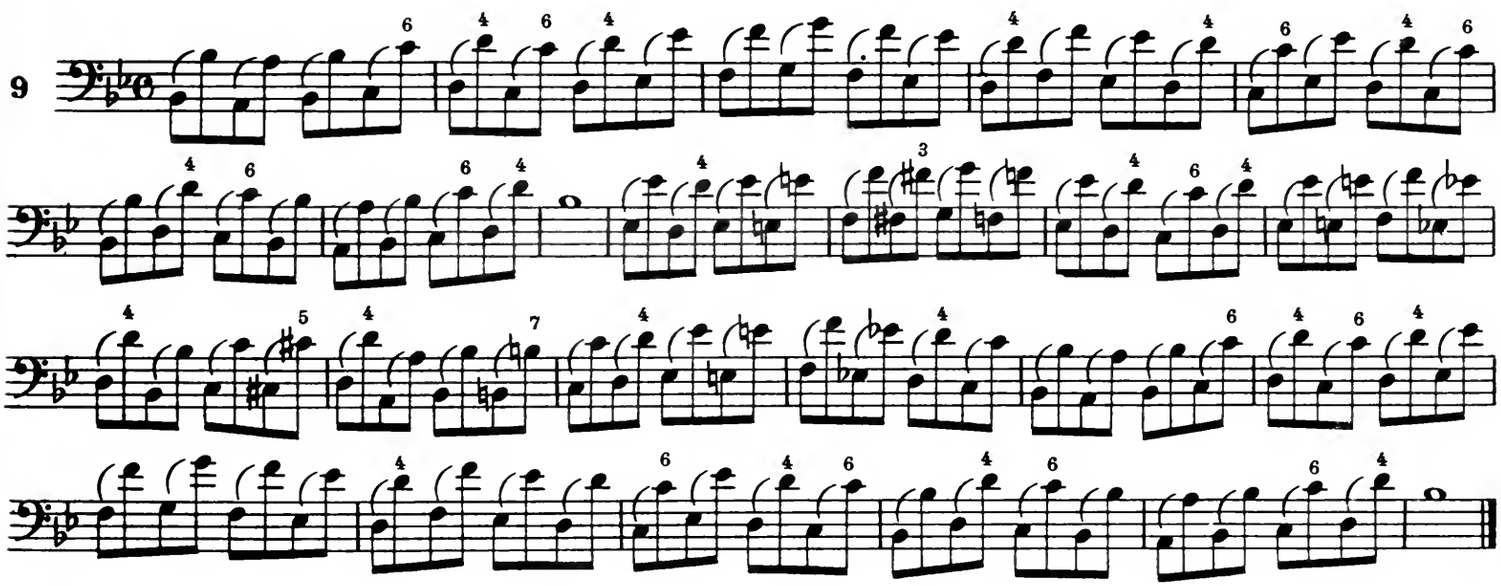

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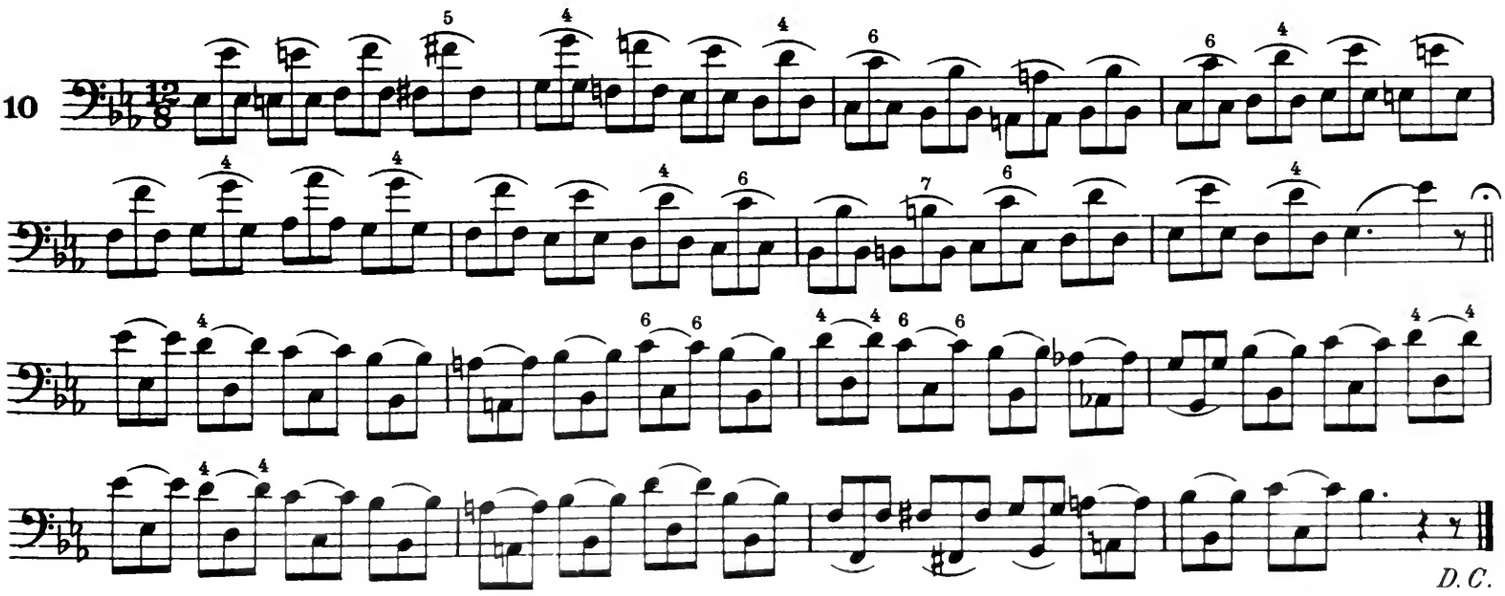

D.C.

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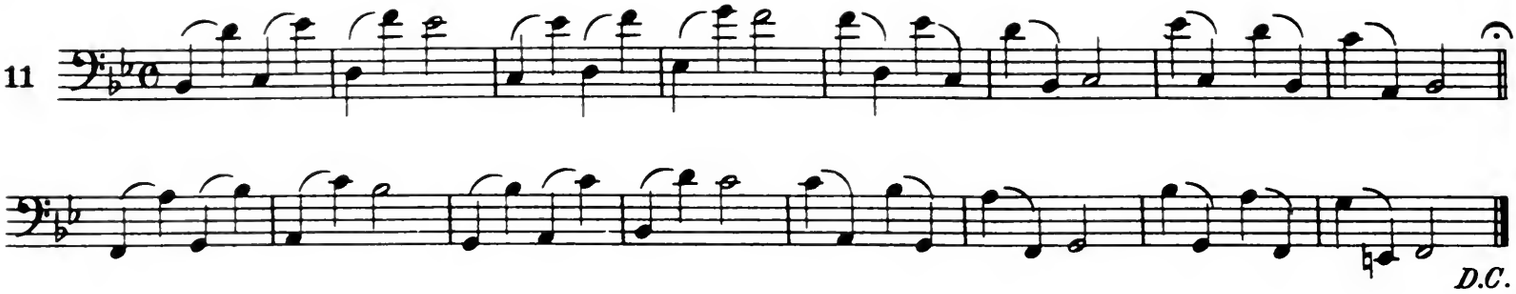

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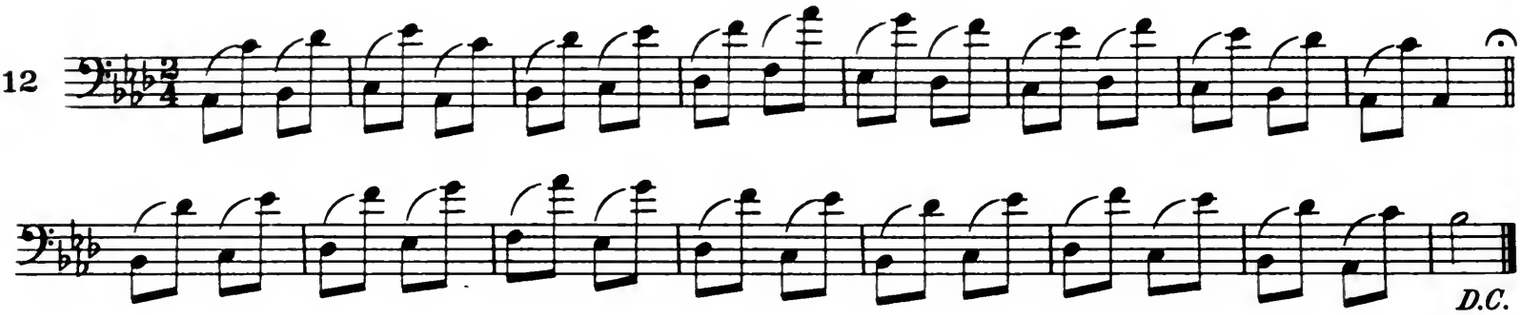
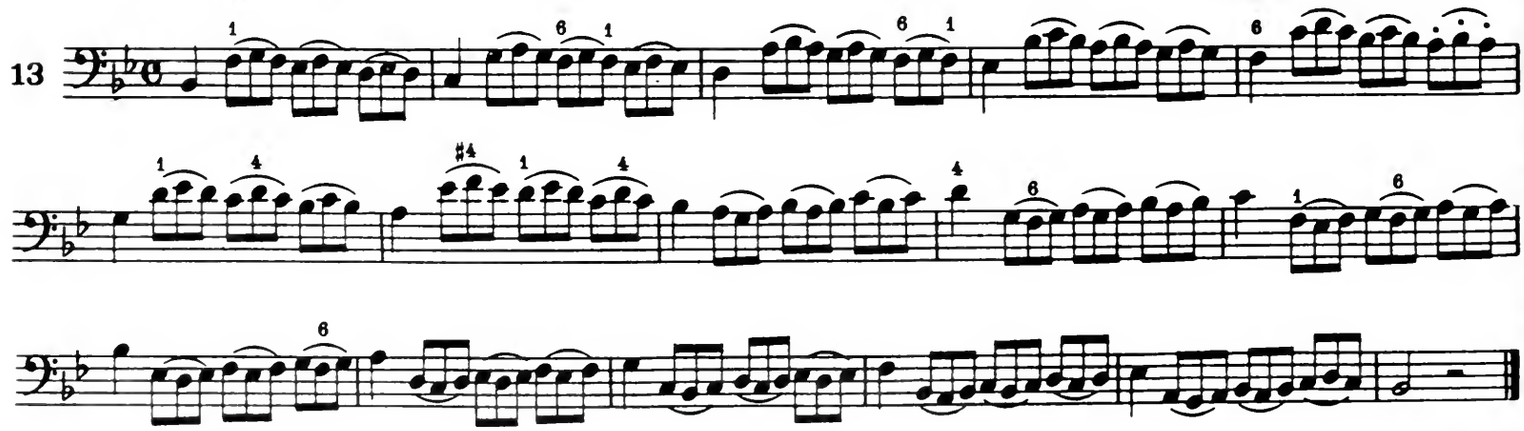


Triplets

The use of triplets is always highly effective. In order to execute a triplet well, each note must be uttered with perfect equality. The student should proceed slowly at first, and not attempt to play quickly until fingers or slide acquire regularity of motion. (See exercises numbers 13 to 27 .) Exercises 13 up to and including 43 contain many slurs which are unnatural for the Slide Trombone. Up to this point all natural slurs have been encountered and we must now again add the *legato staccato.* This is a decided stroke at the base of the upper teeth and may be coached into place by the syllables "du" or "ta" where it is necessary to continue the tone. It is a detailed stroke which strikes high enough on the upper teeth to feel the gums. Where no positions are marked, Exercises 13 is to be taken as an example.

(Also staccato)

13



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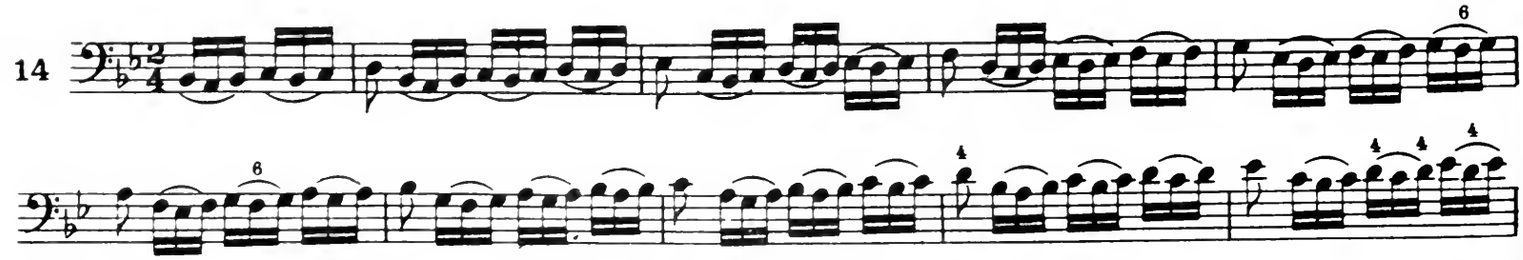

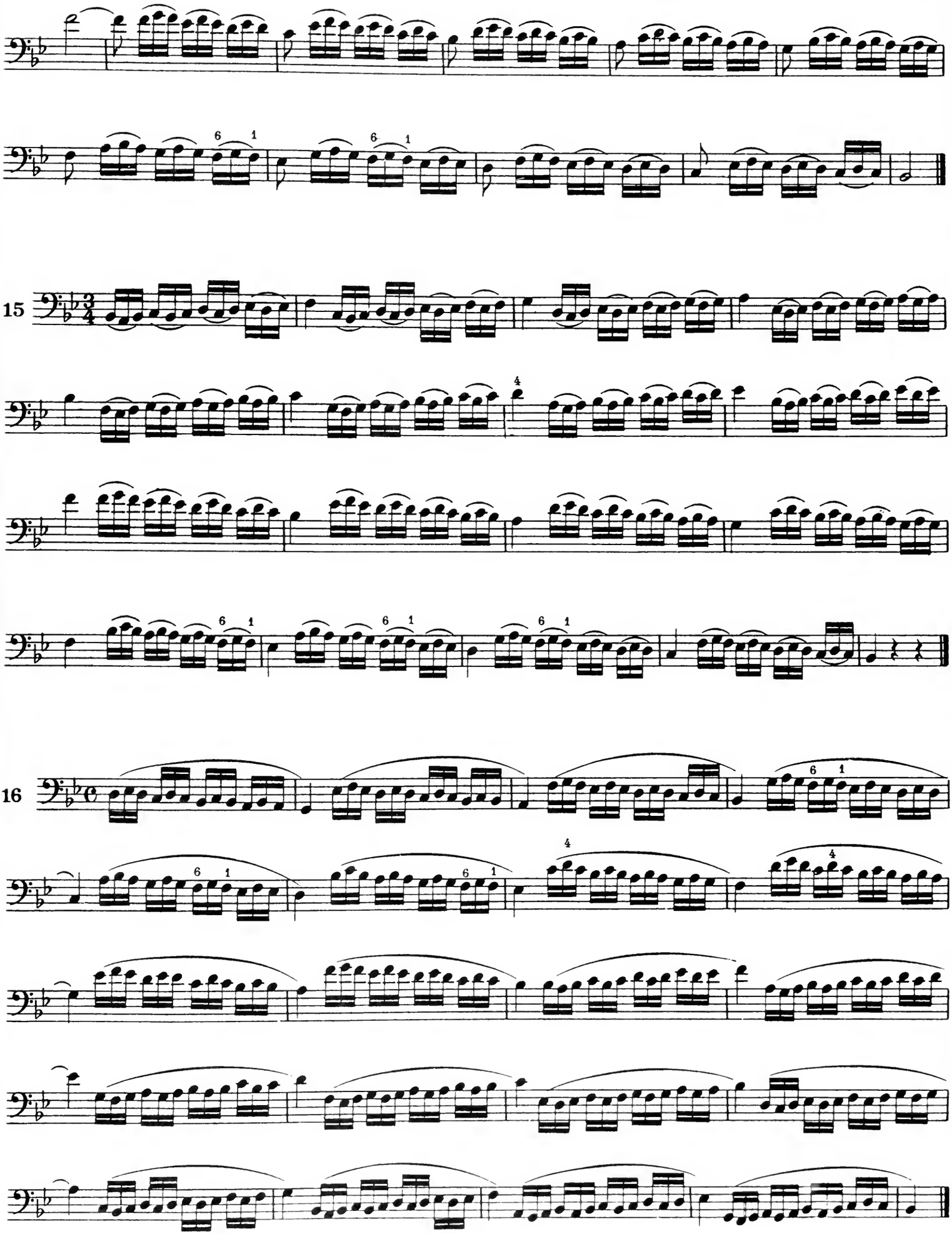
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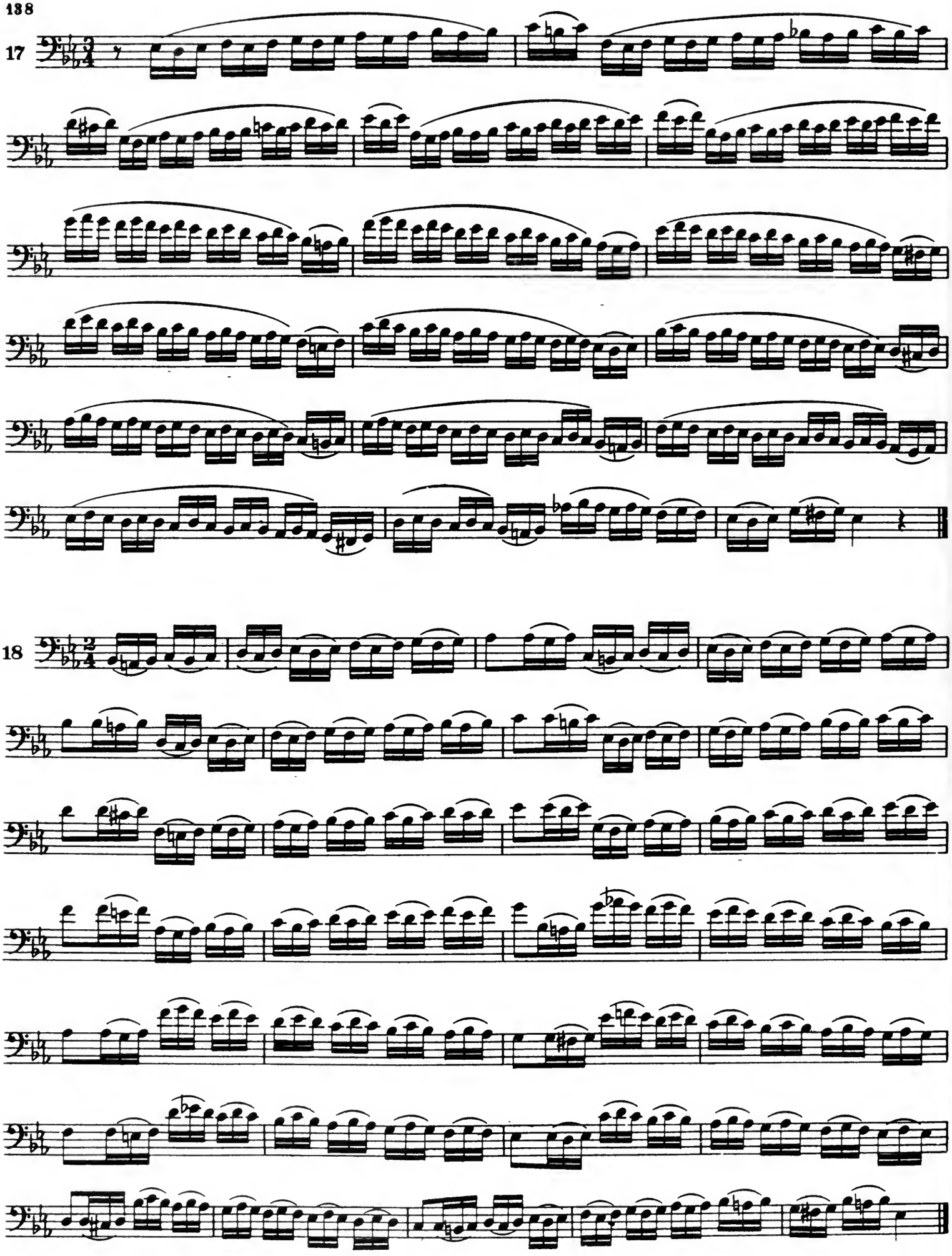
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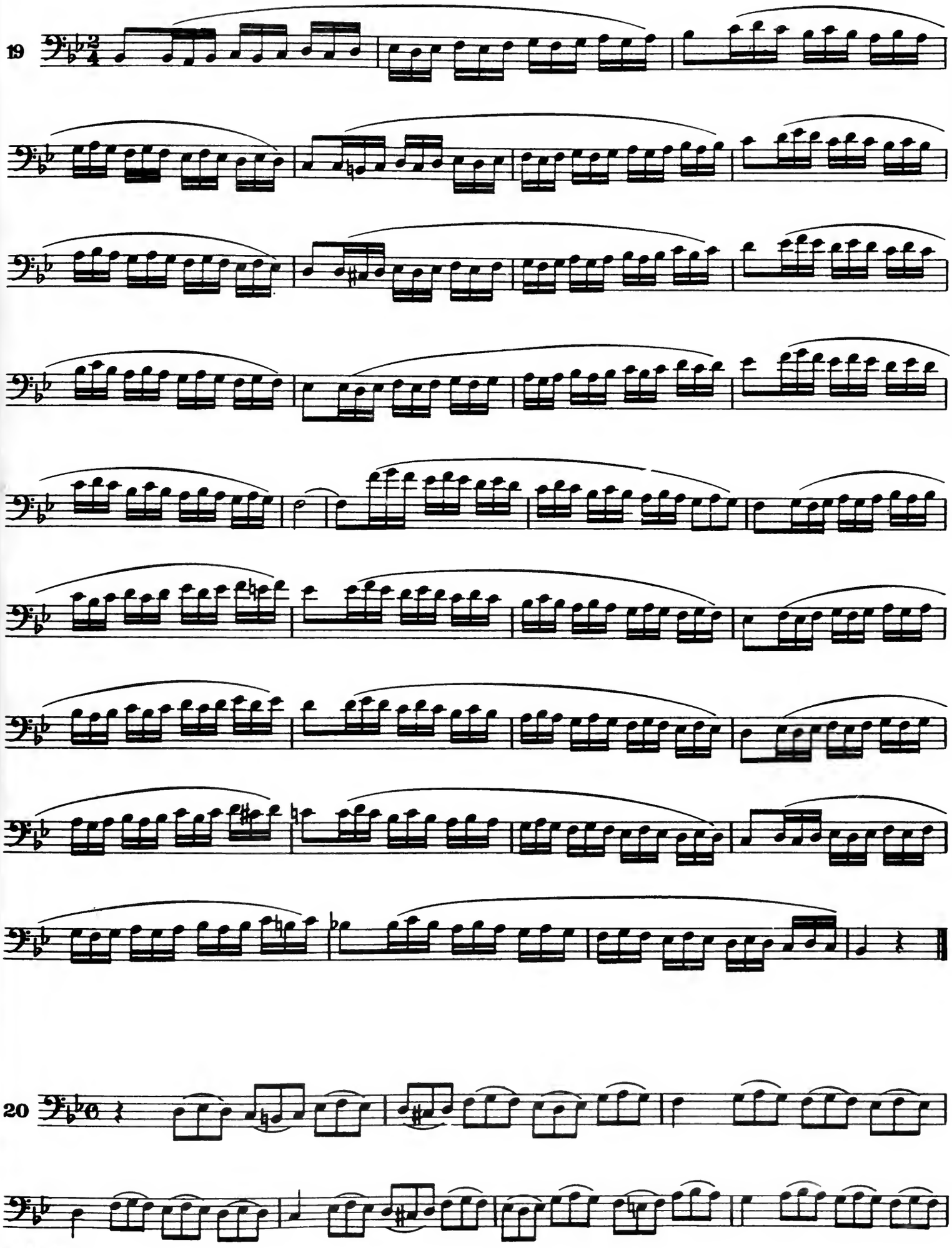
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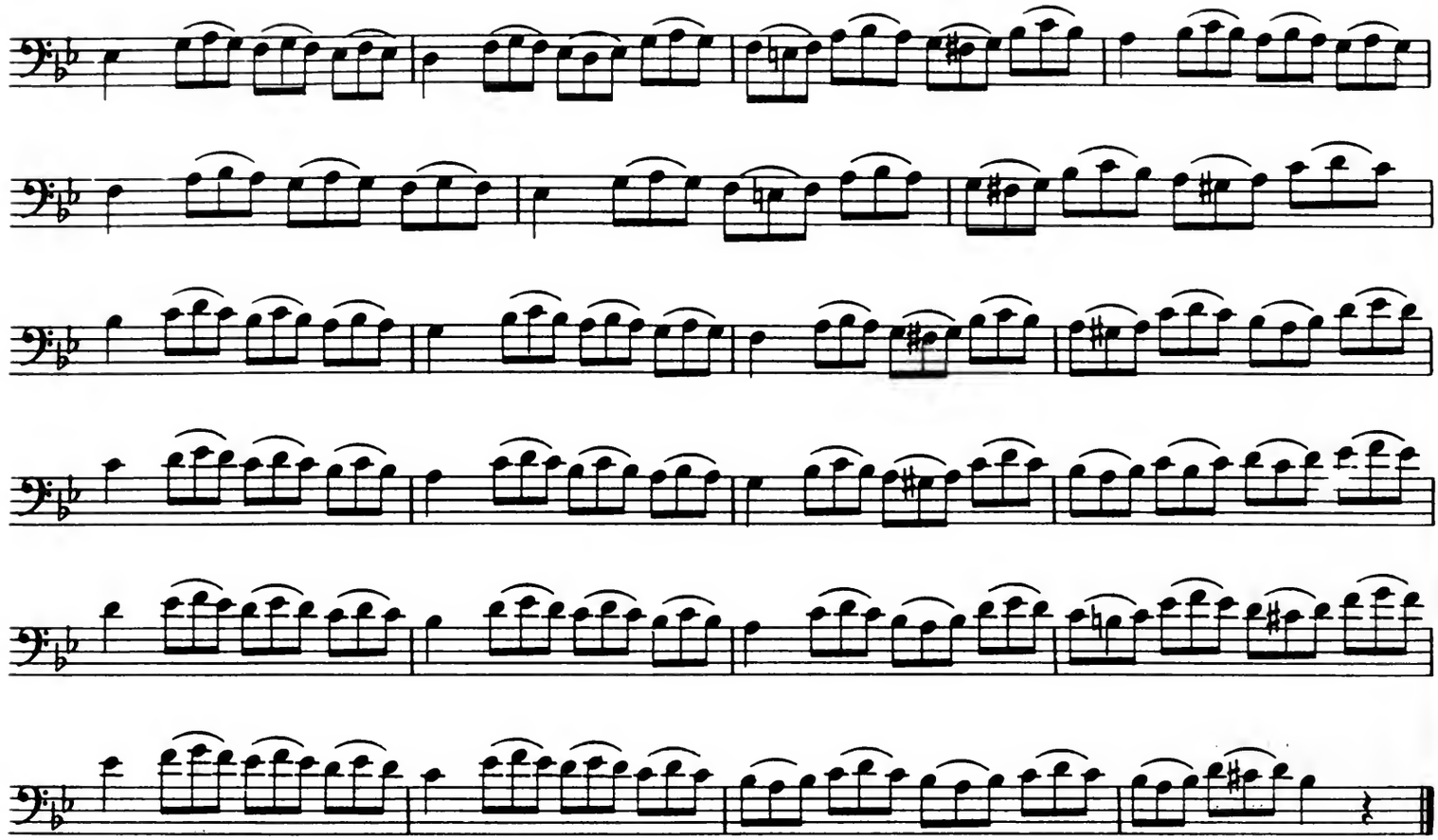

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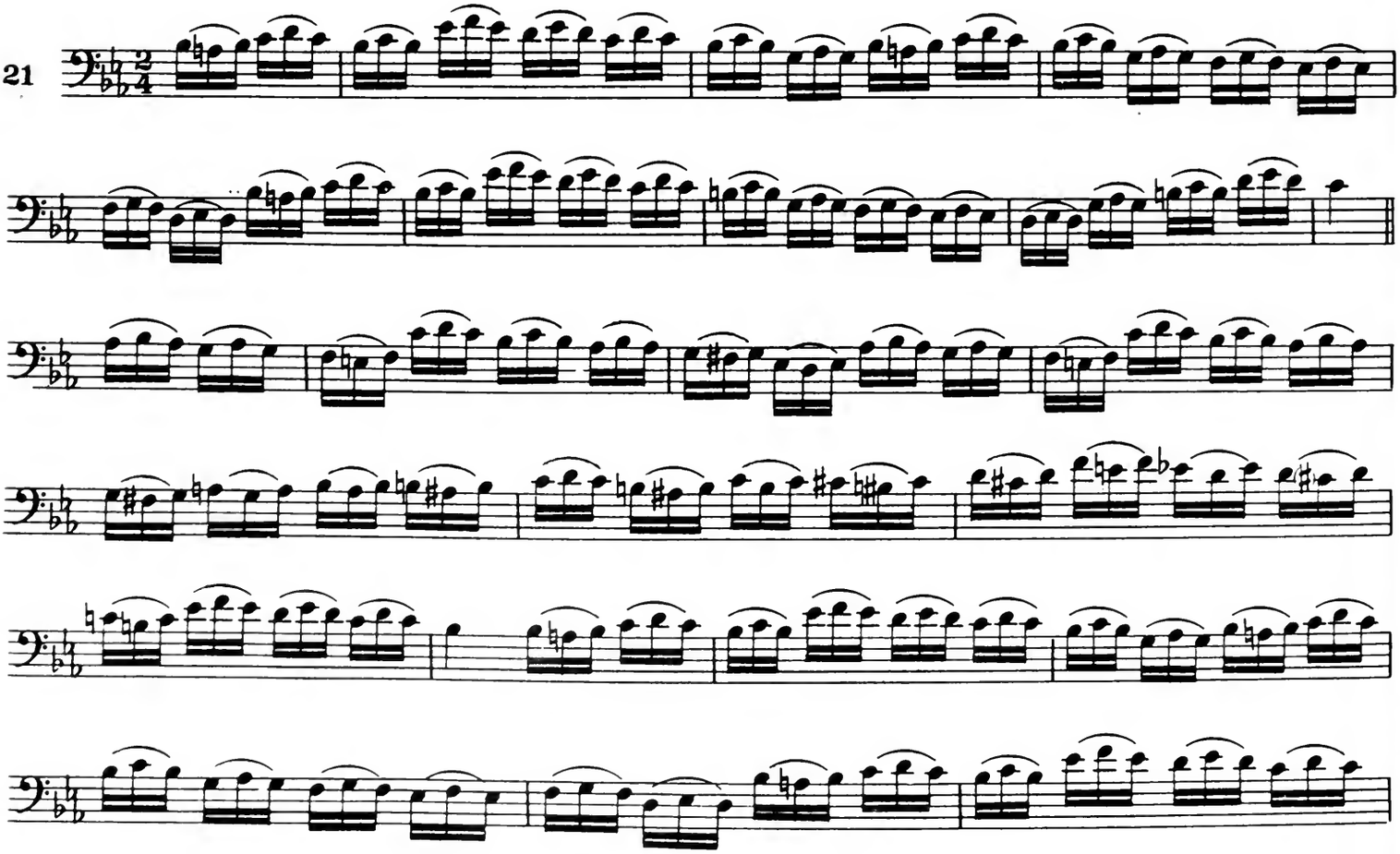

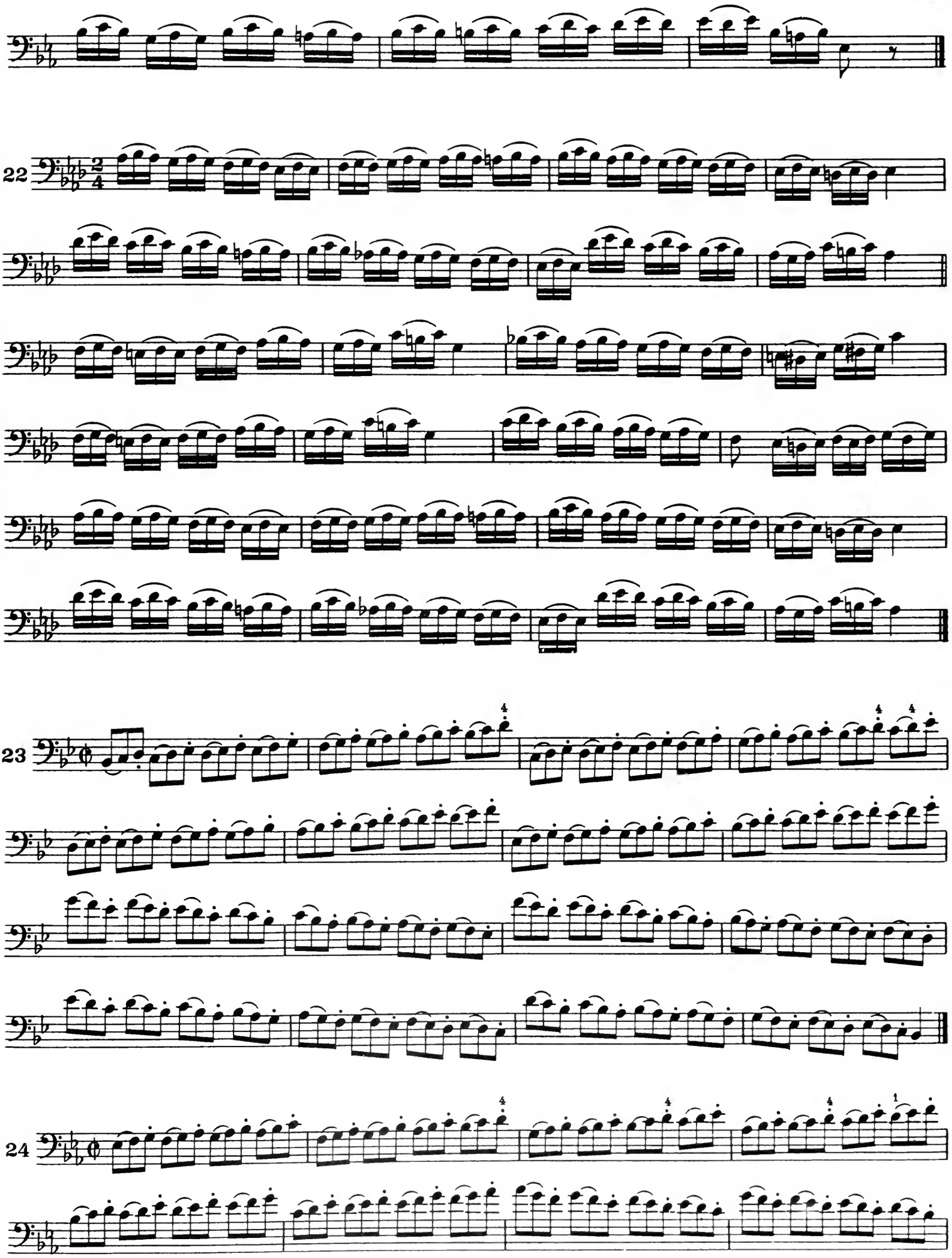

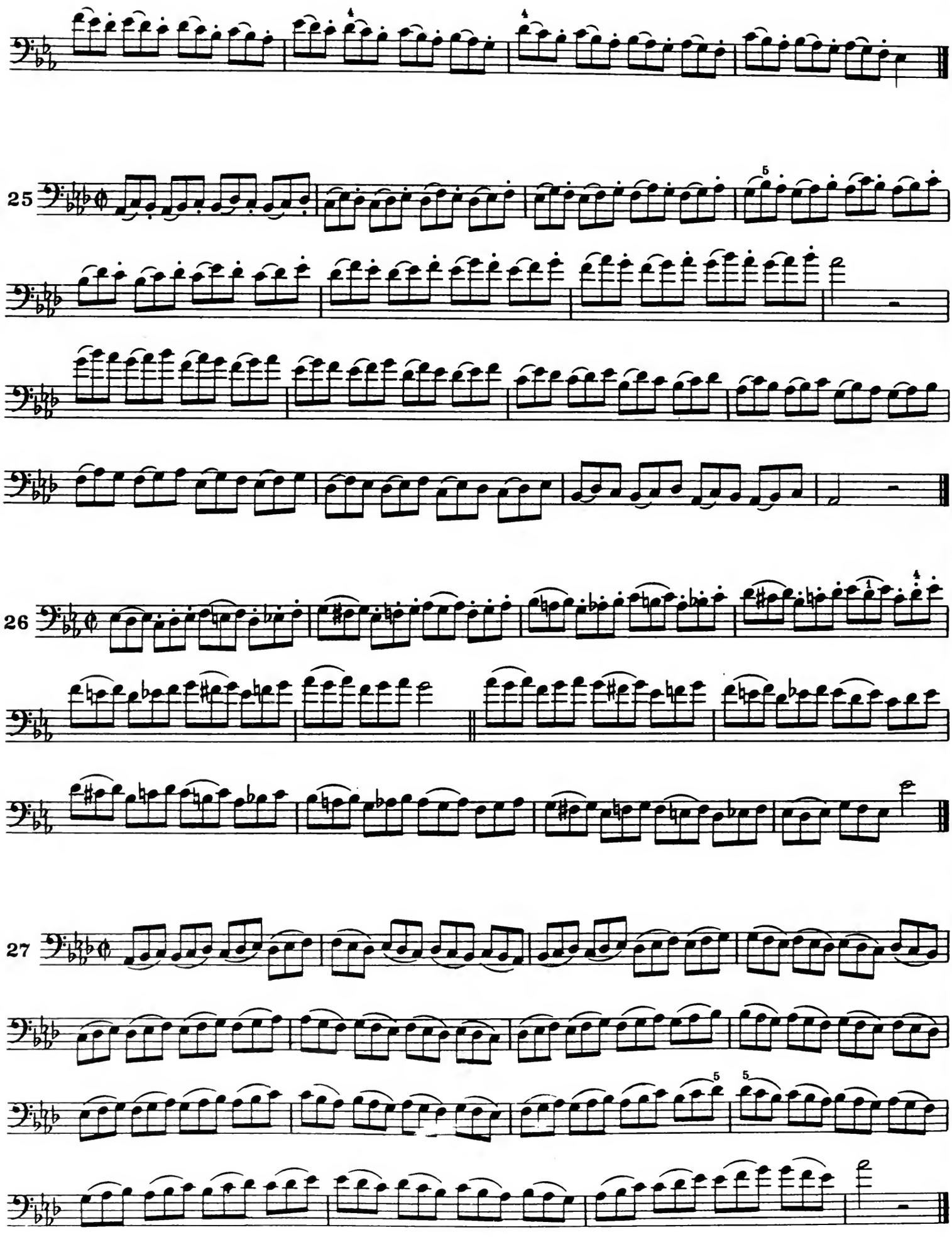
25
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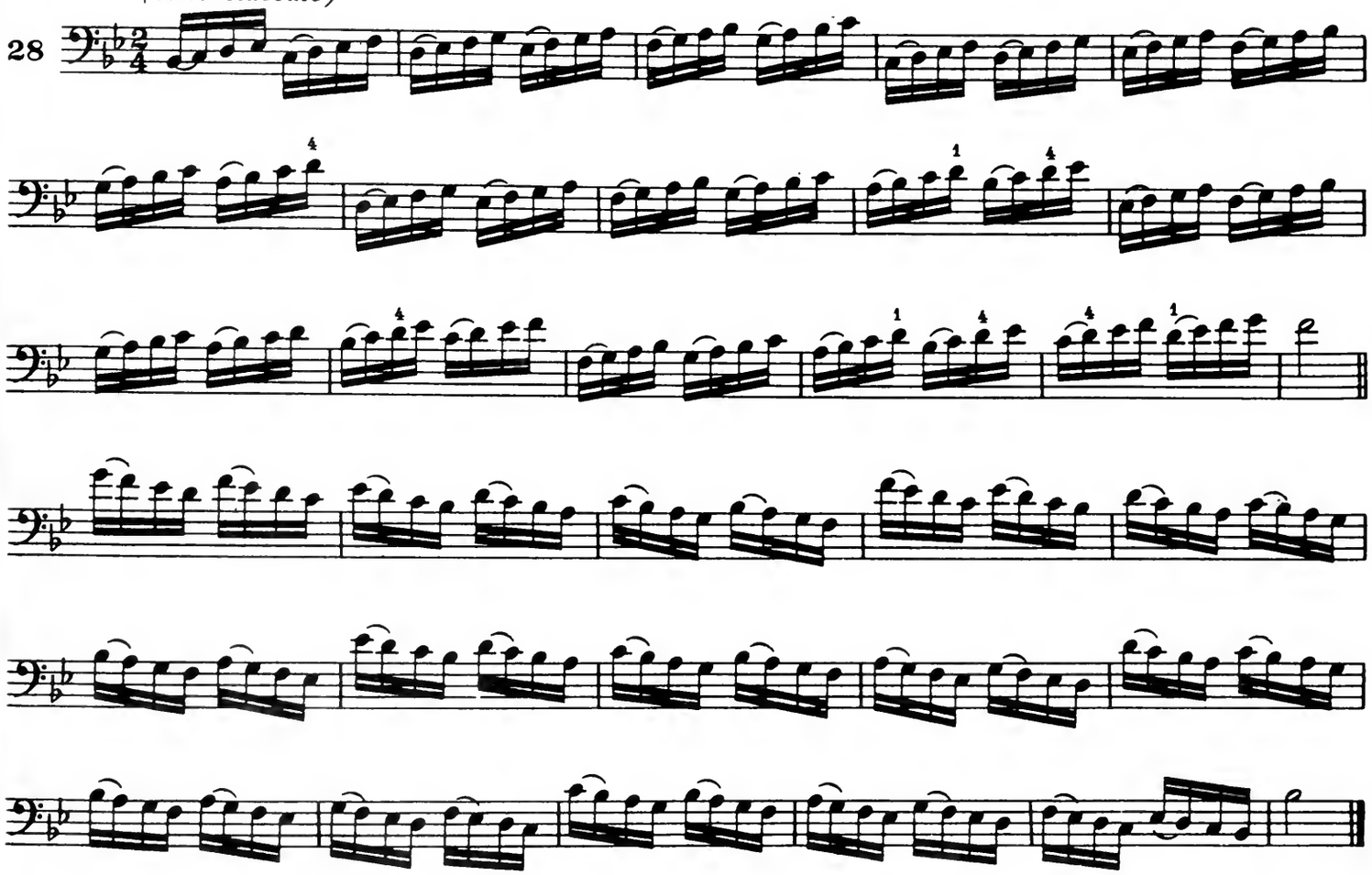
27

Studies for Sixteenth Notes

In order to arrive at perfection of execution, these studies should be played with scrupulous attention to time and rhythm, due regard being given to the articulations therein indicated. The performer should begin slowly and only increase the speed when he has become familiar with the exercise. Too great a rapidity of execution does not always impart to the performance the brilliancy expected. Precision and regularity are the real foundation to perfect execution. See Exercises 28 to 47.

(Also staccato)

28



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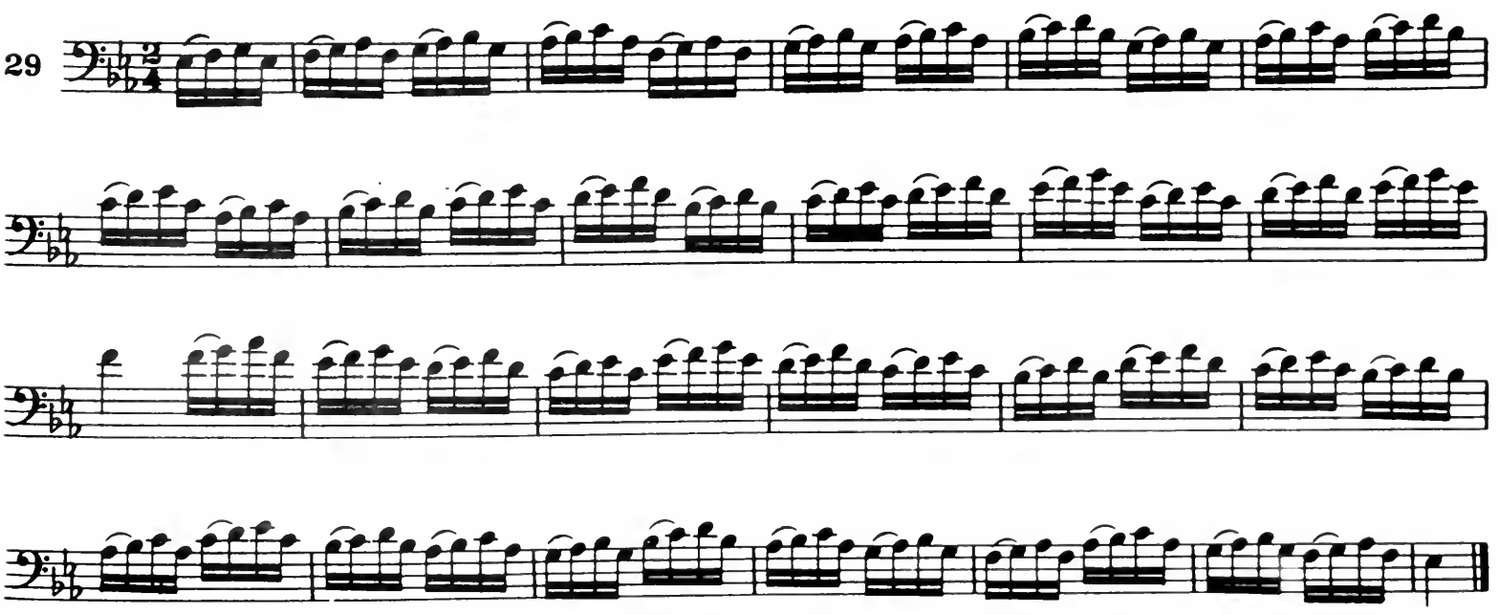

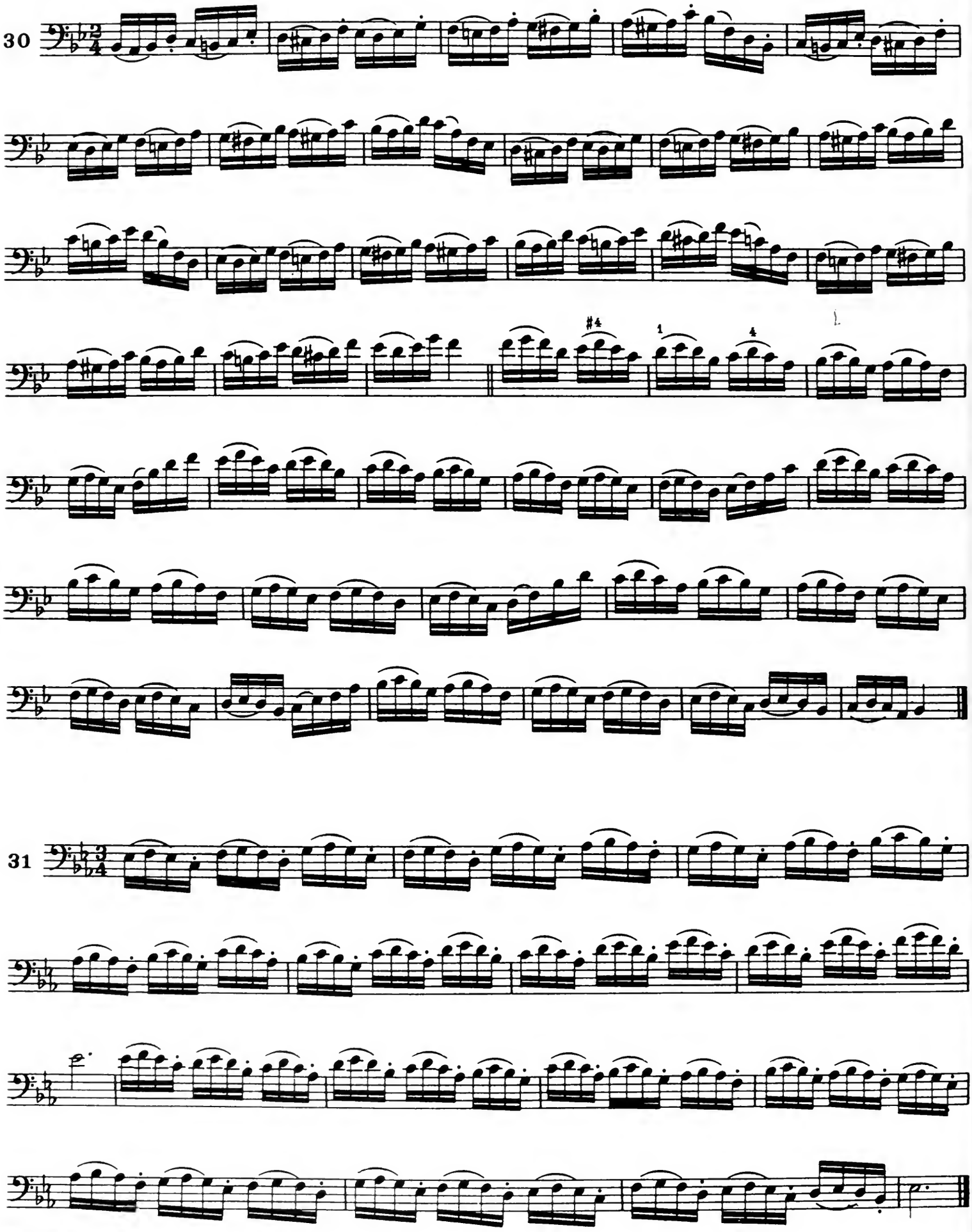
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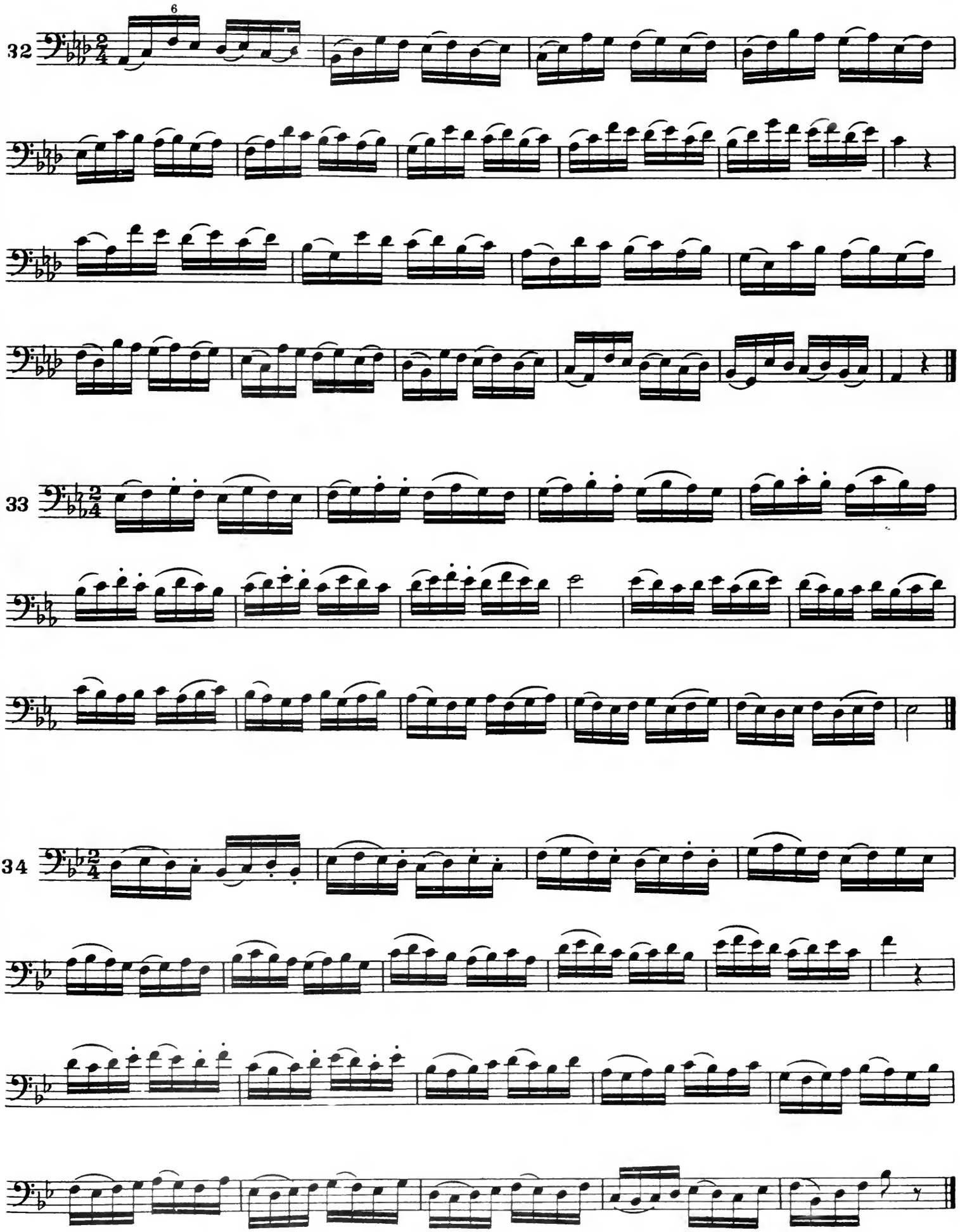
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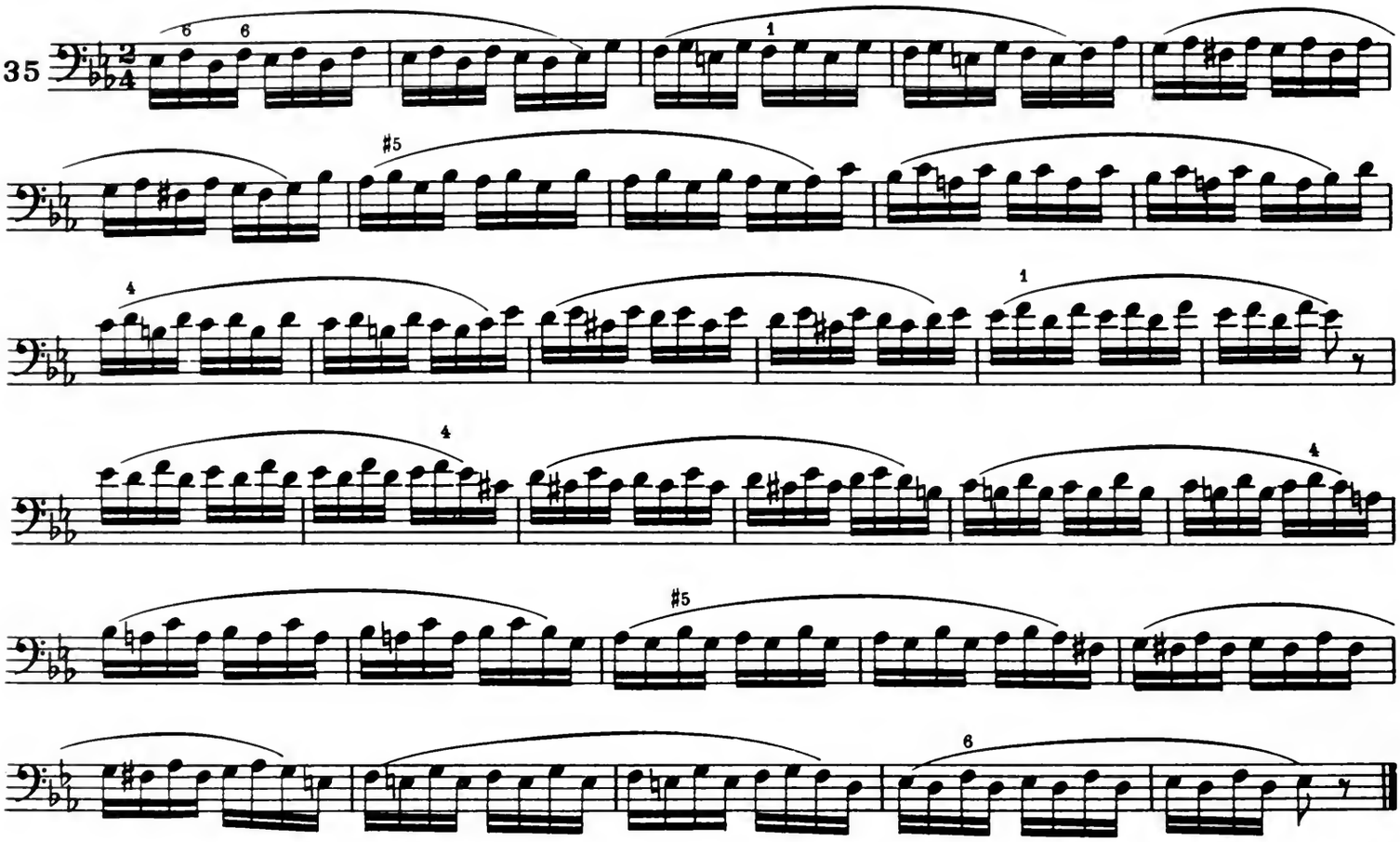
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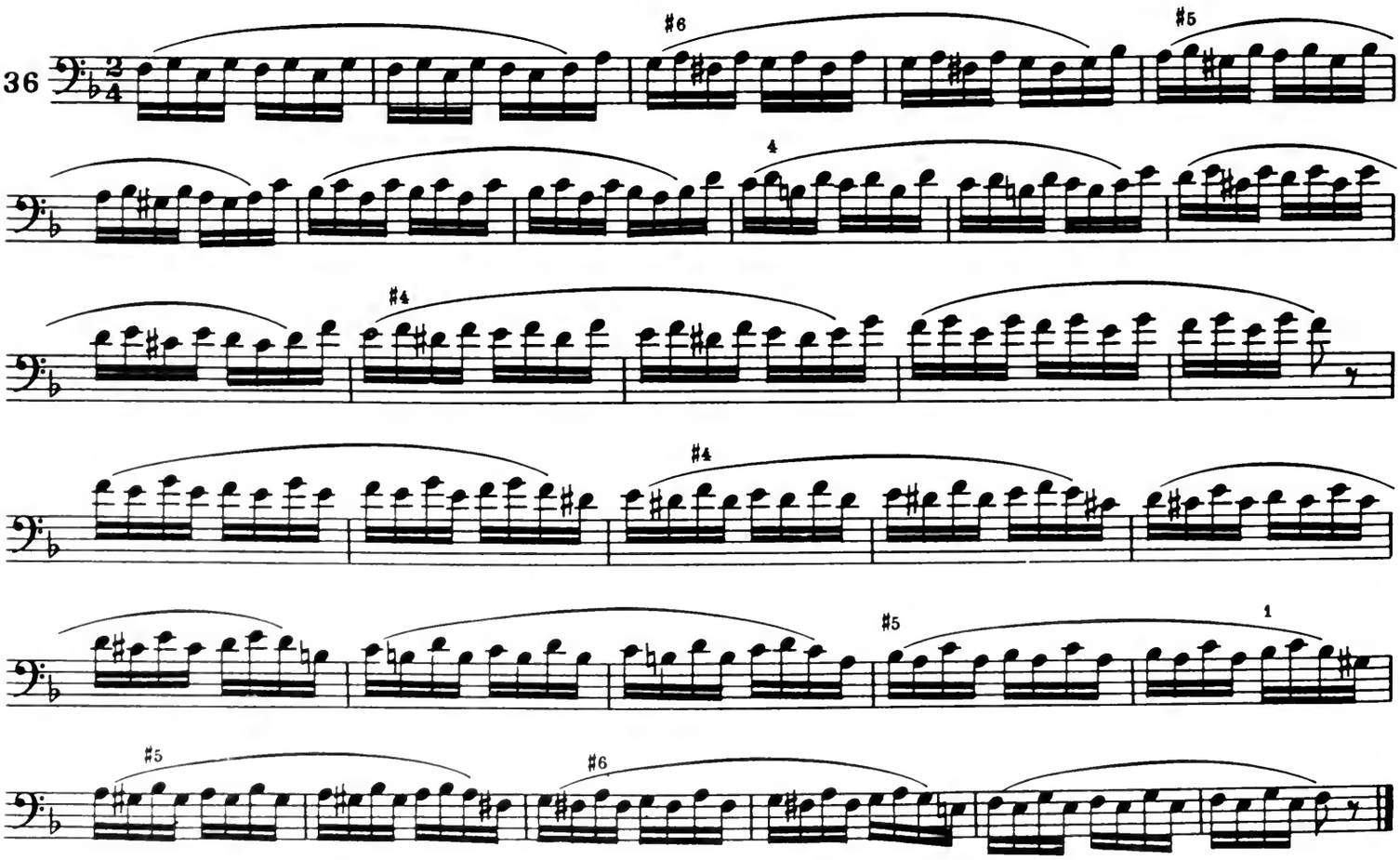
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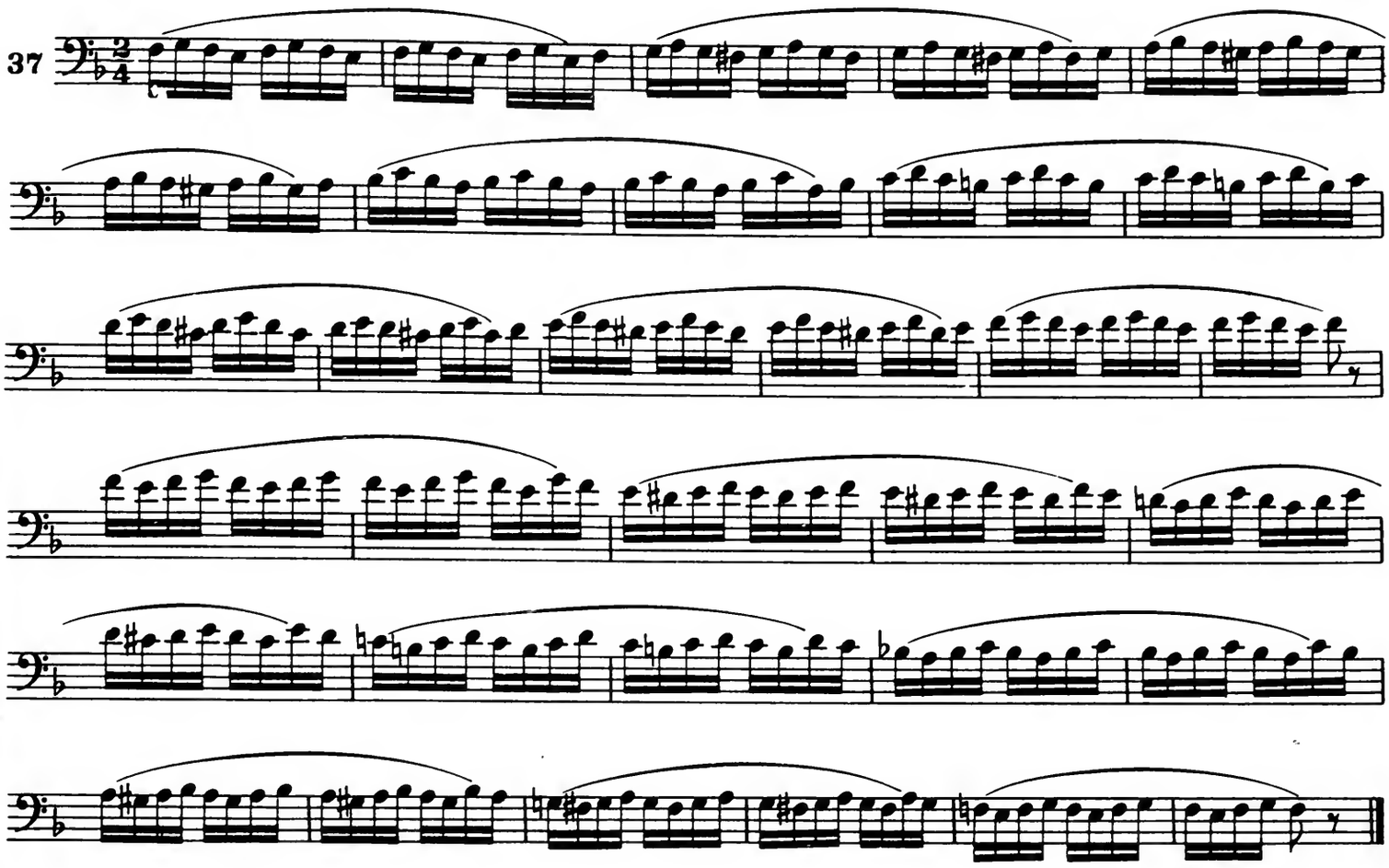
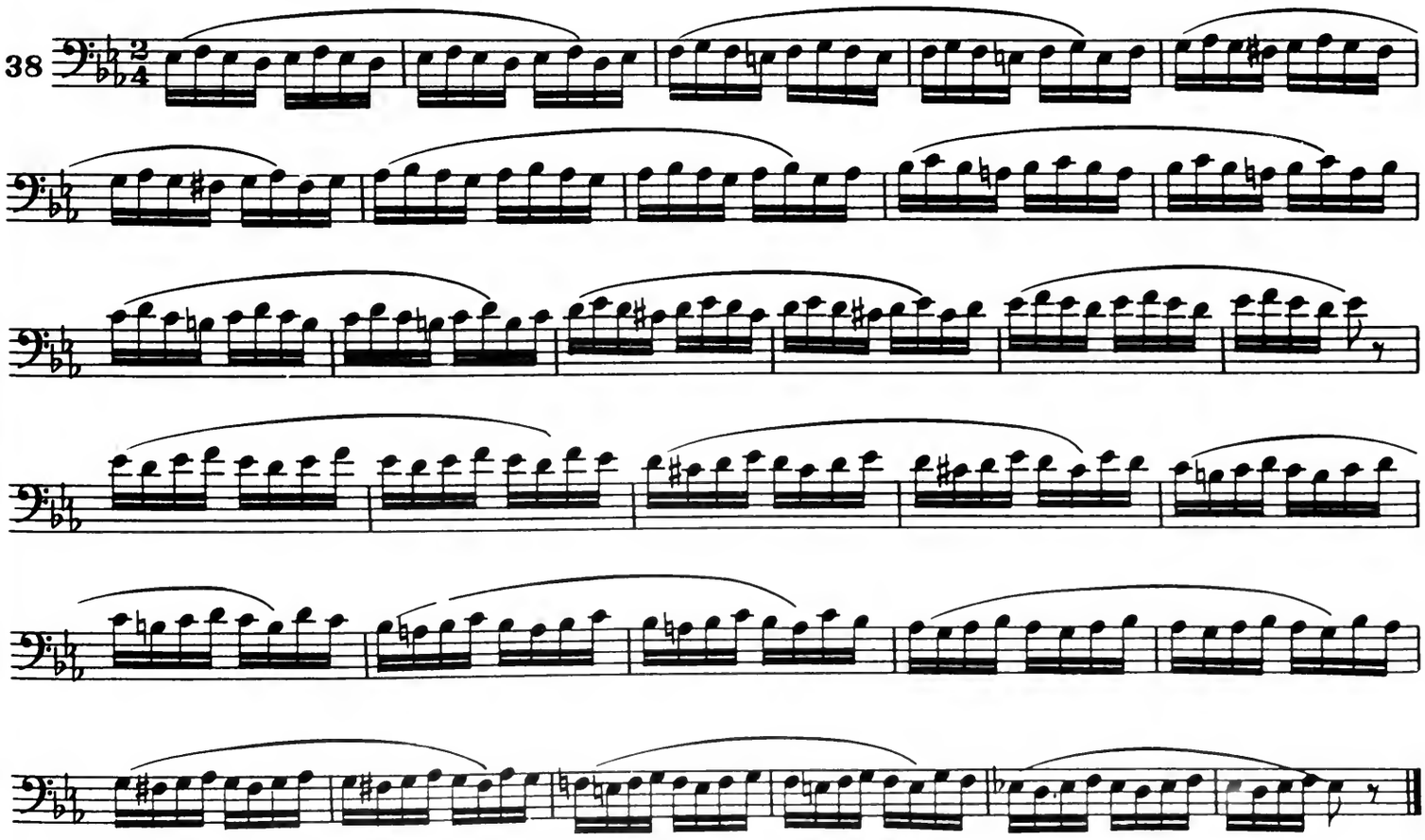


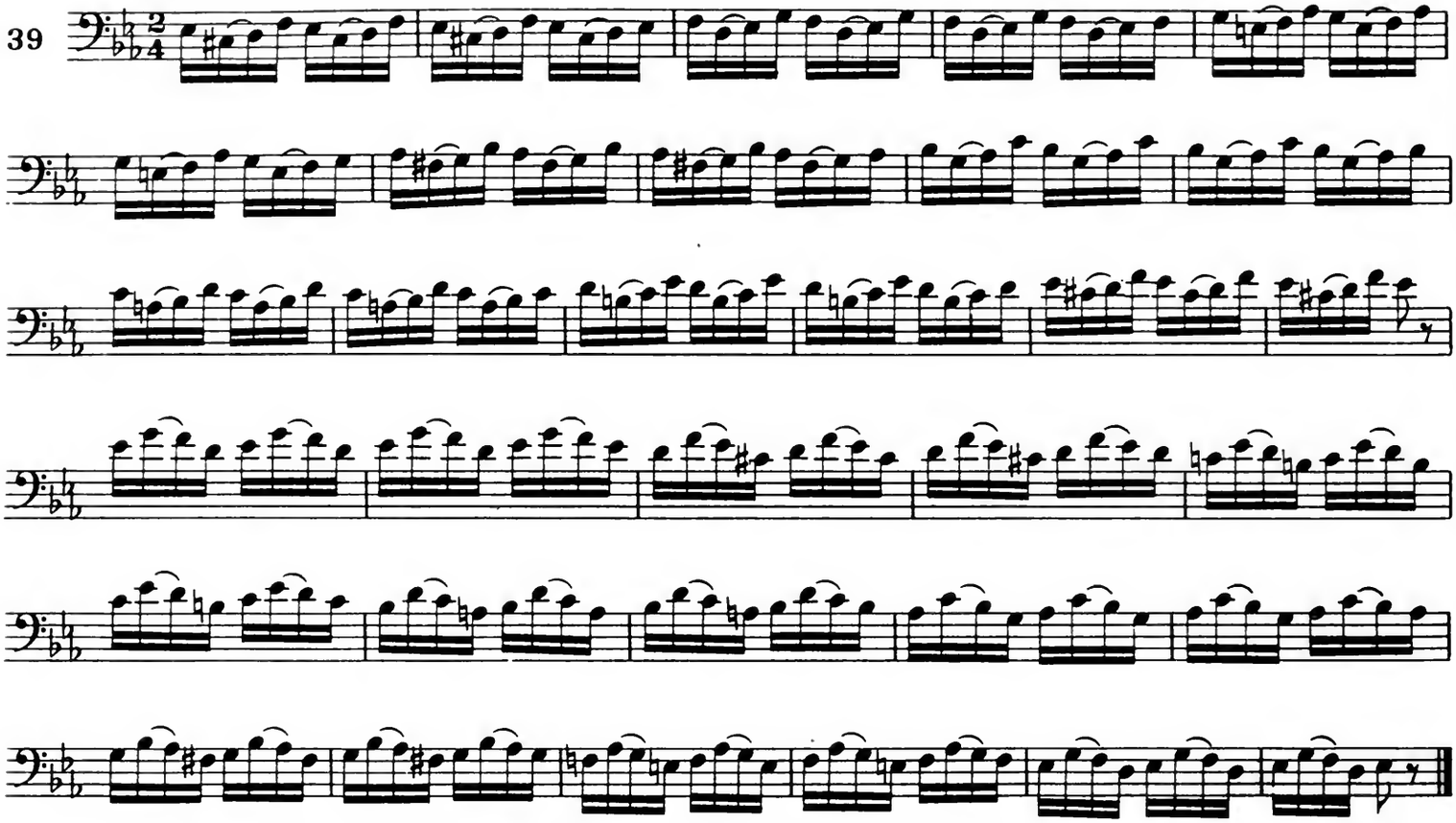
To be practised with the *legato-staccato* stroke when taken without the slurs.

38



When taken without the slurs, practise Exercises 39 to 47 with the *legato-staccato* stroke.

39



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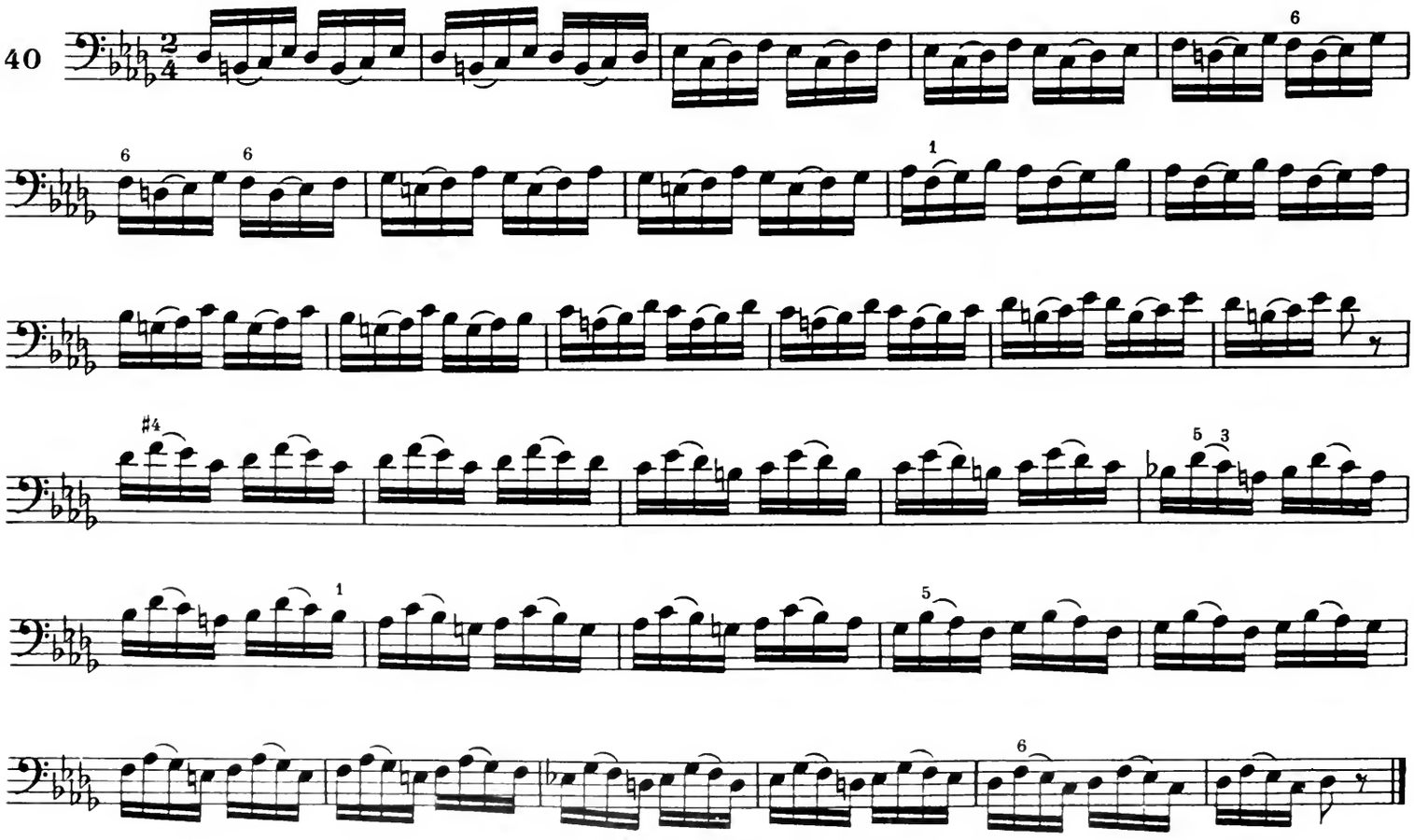

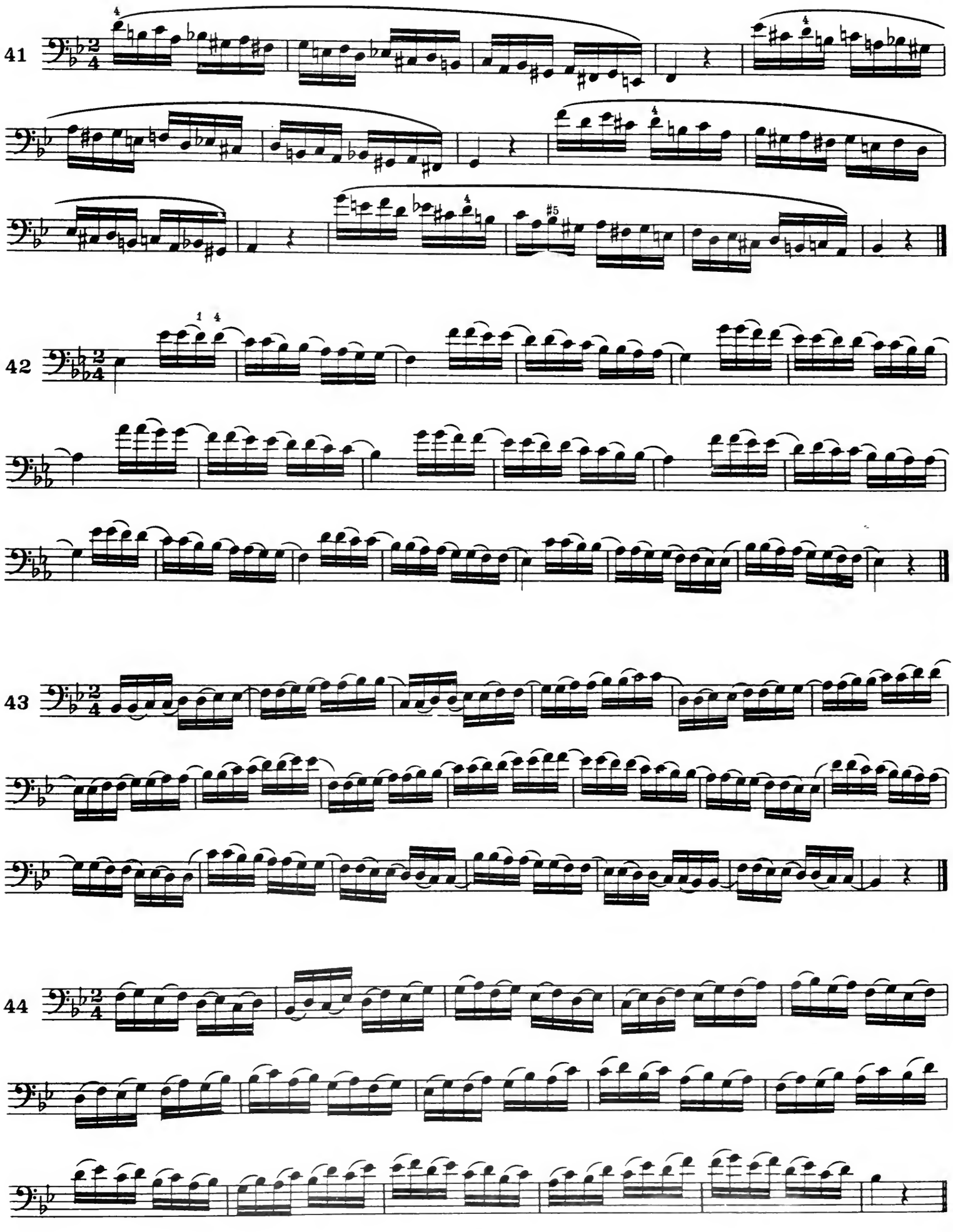
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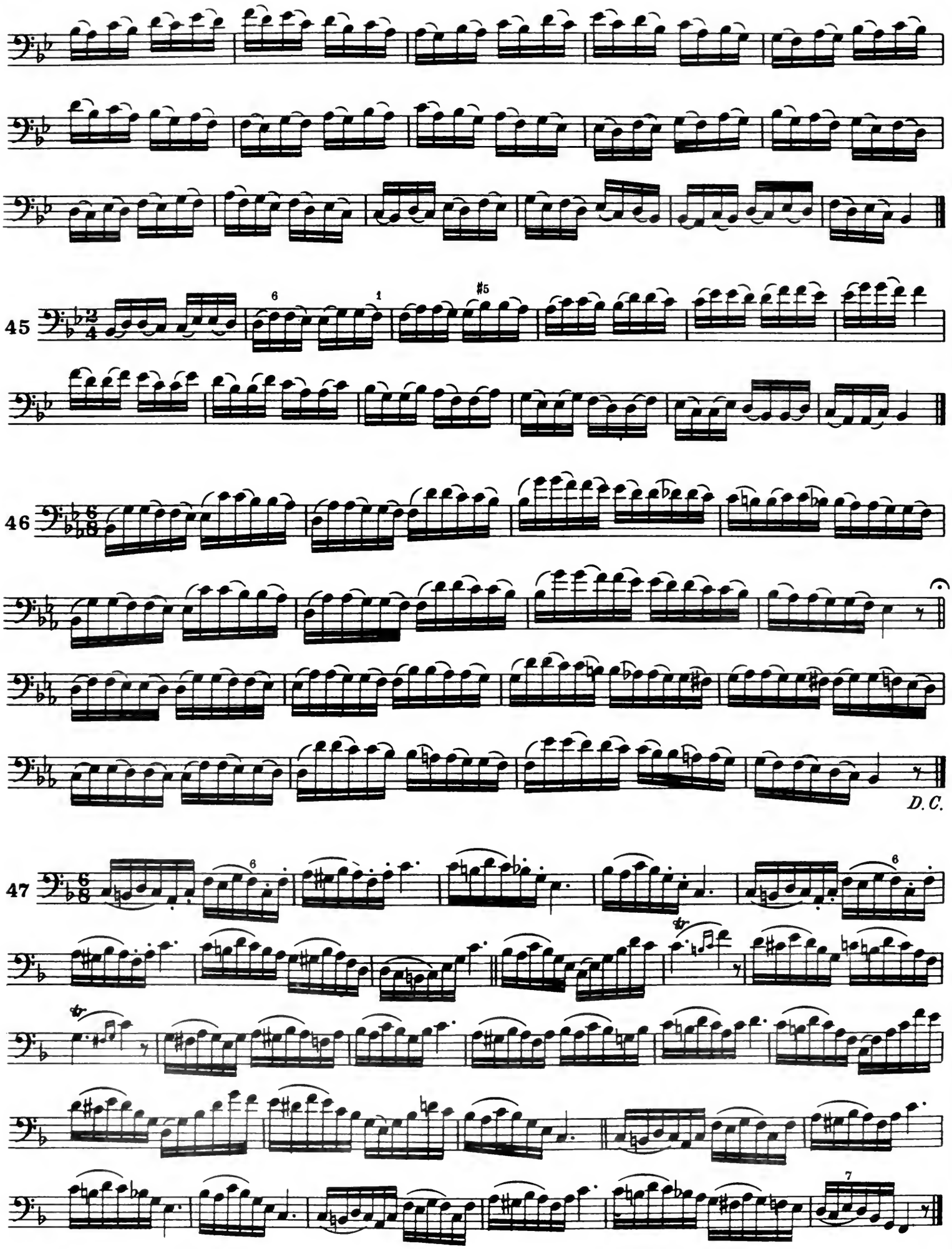
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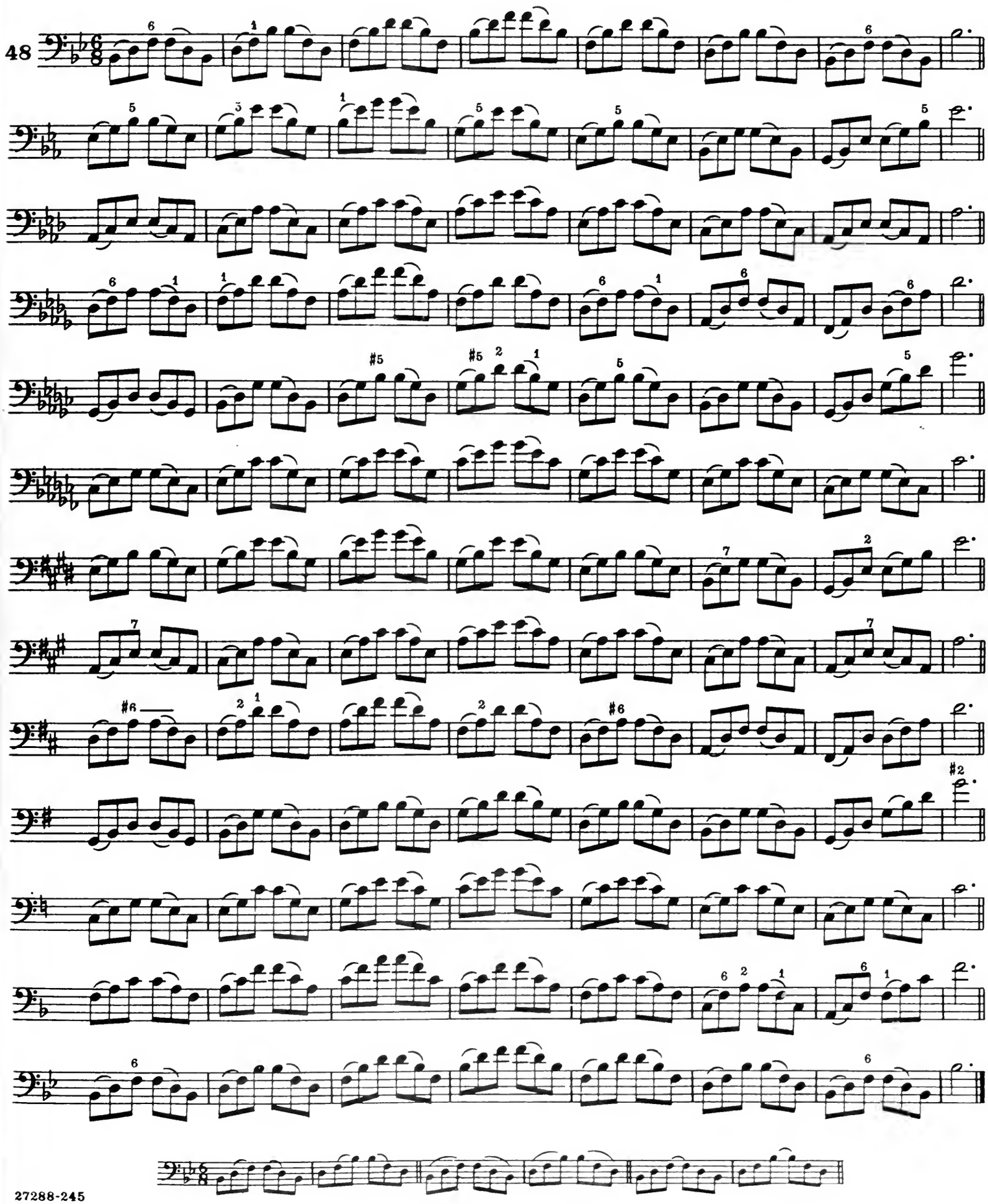
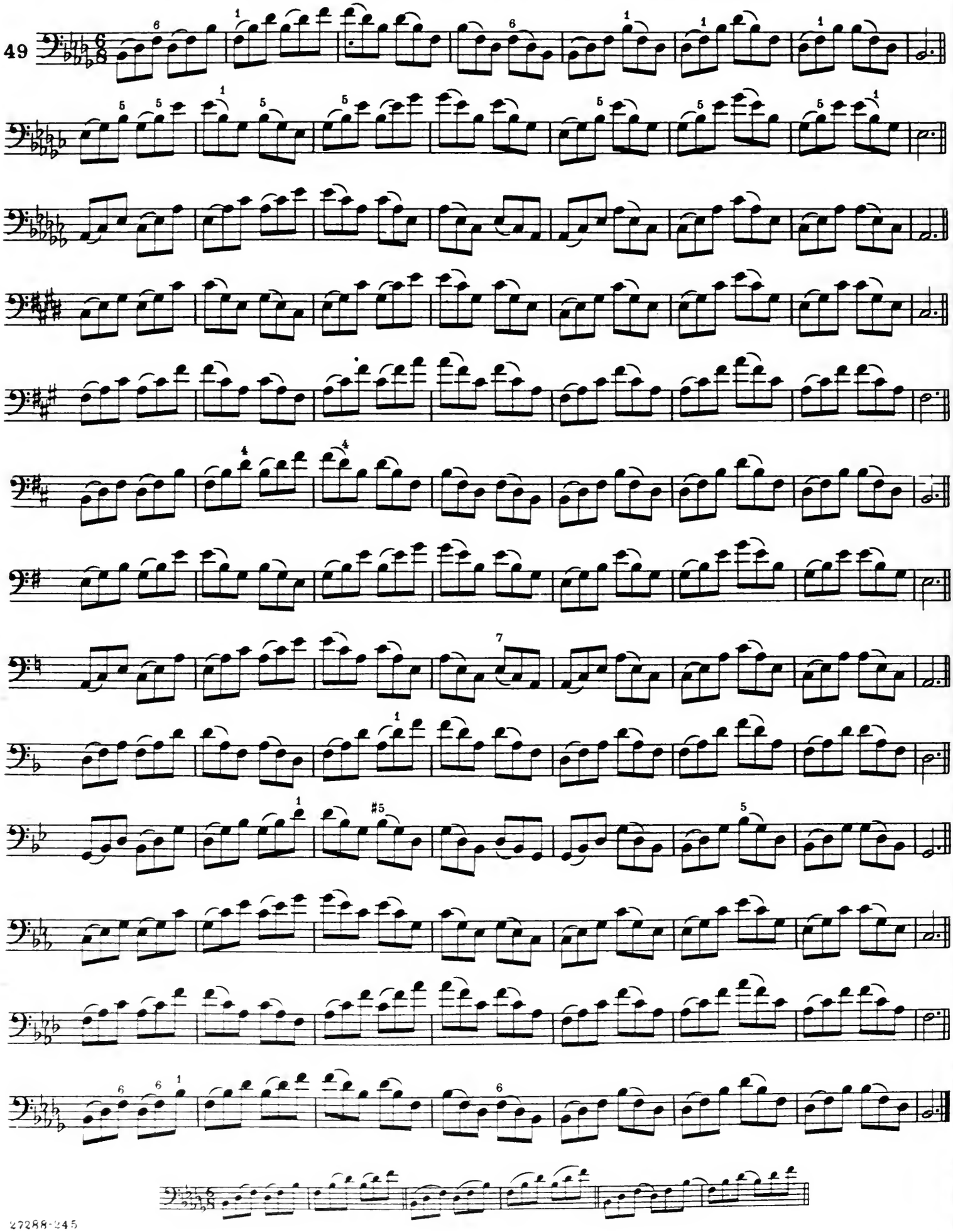
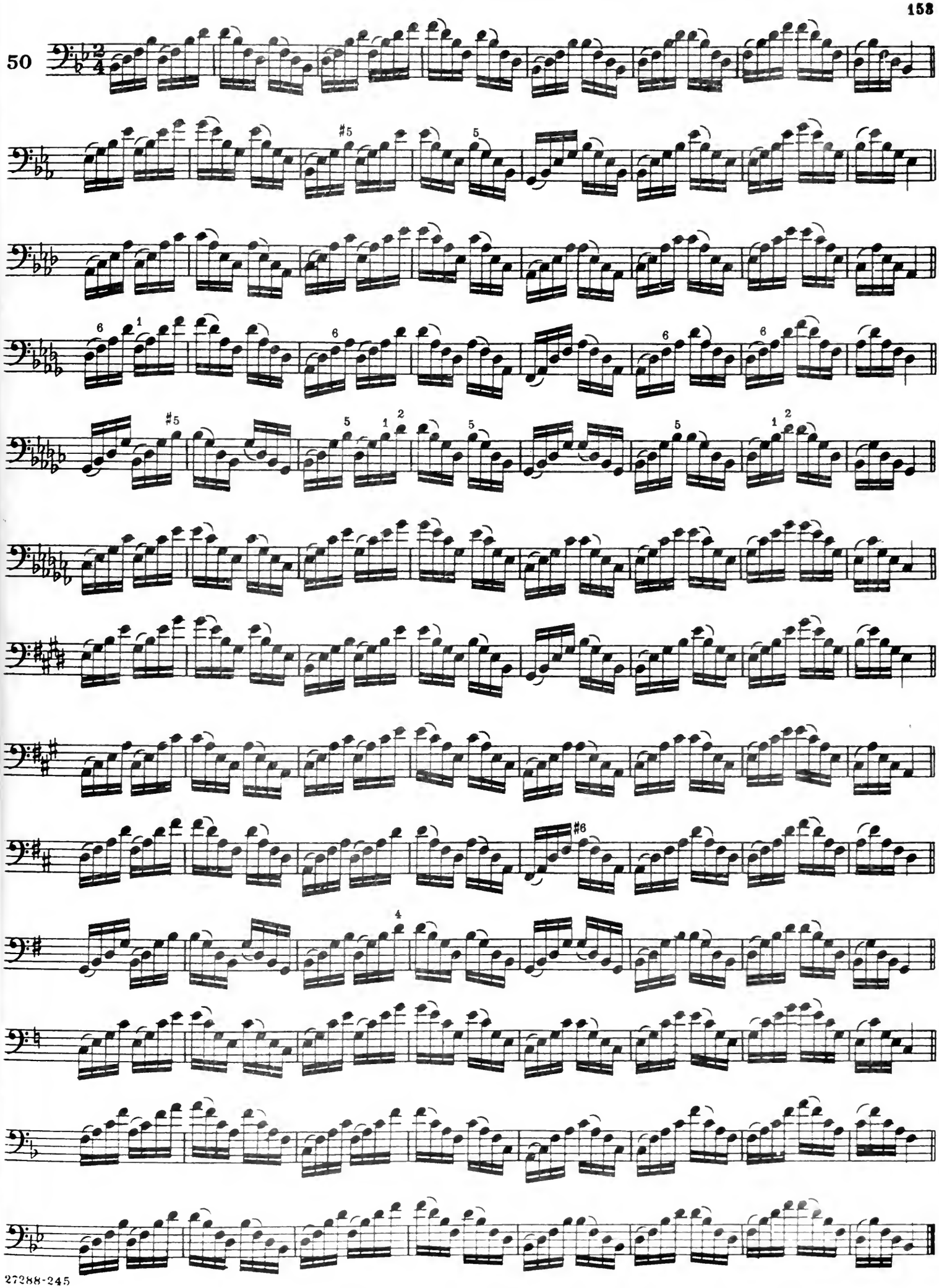
46
D.C.
47

In developing these studies to such an extent and with such great care, the motive has been to enable the student by degrees, to play with ease in every key. At first some of the exercises may seem difficult; this however, is no reason for setting them aside, but rather a motive for working at them with courage and resolution. Some benefit must always result from labor of this kind, even if the notes be executed slowly; and the efforts made to overcome certain "impossibilities" will soon prove that they were only impossible in appearance. See Exercises 48 to 52 .



When taken without the slurs, practise Exercises 49 to 52 with the *legato-staccato* stroke.

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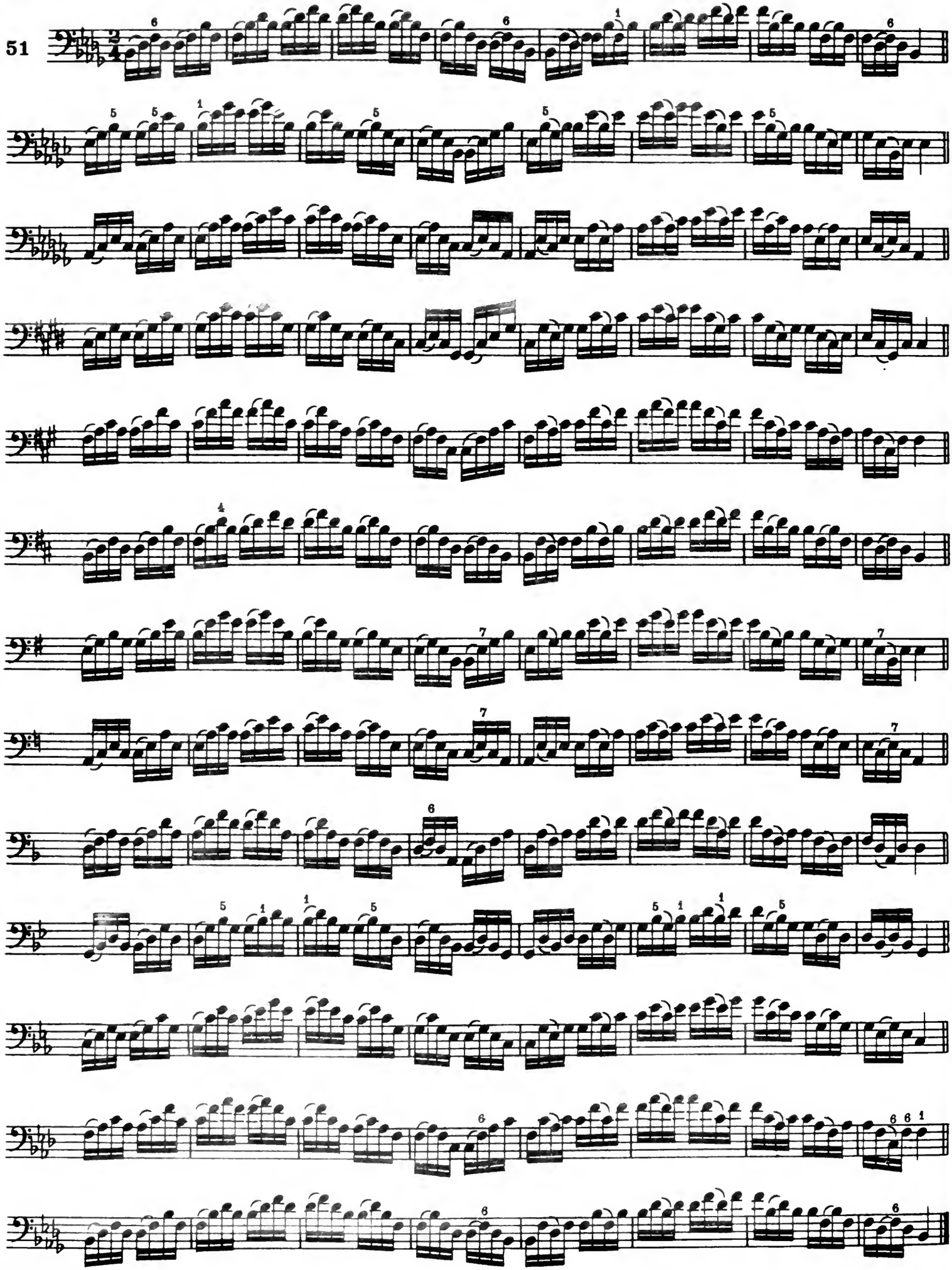
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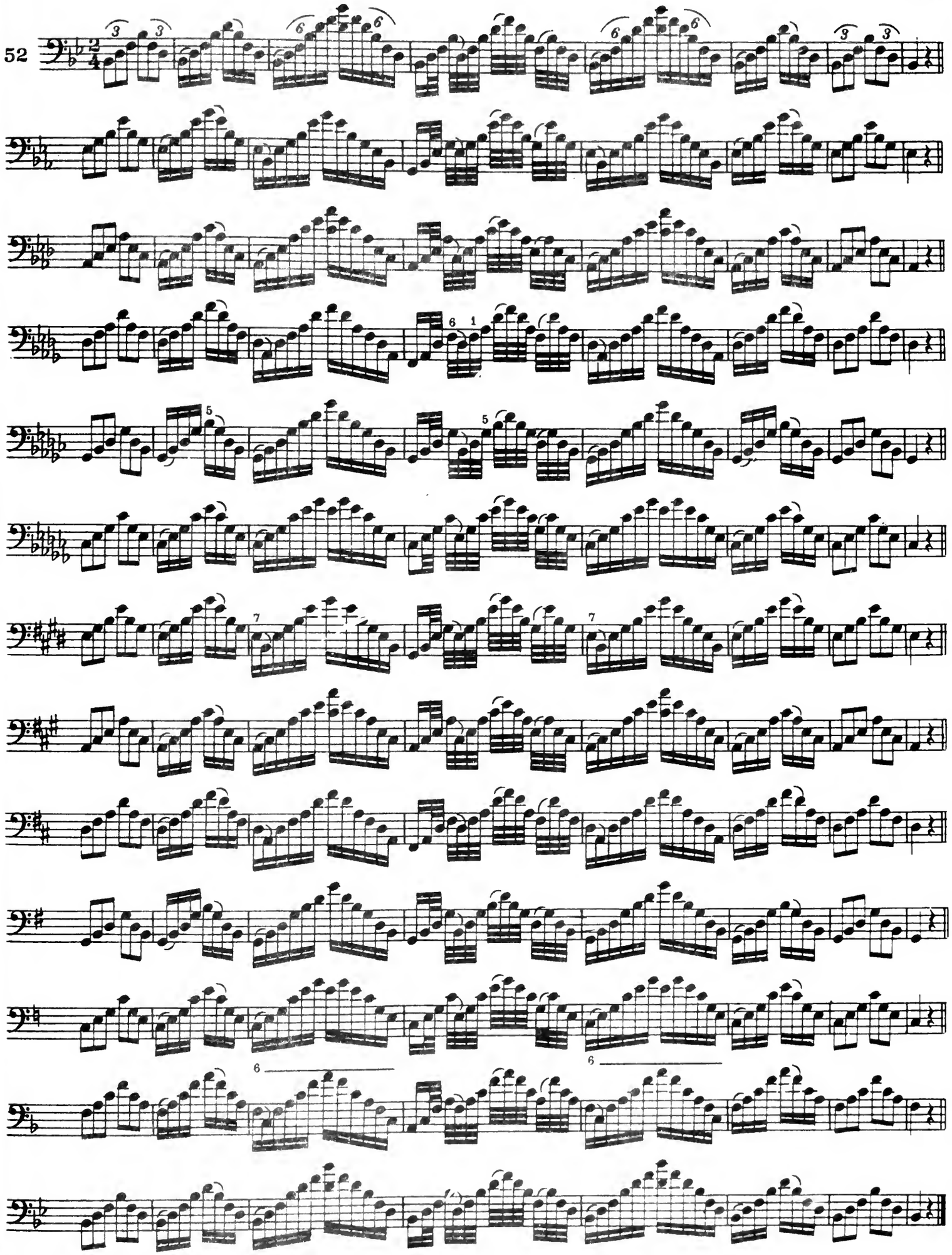
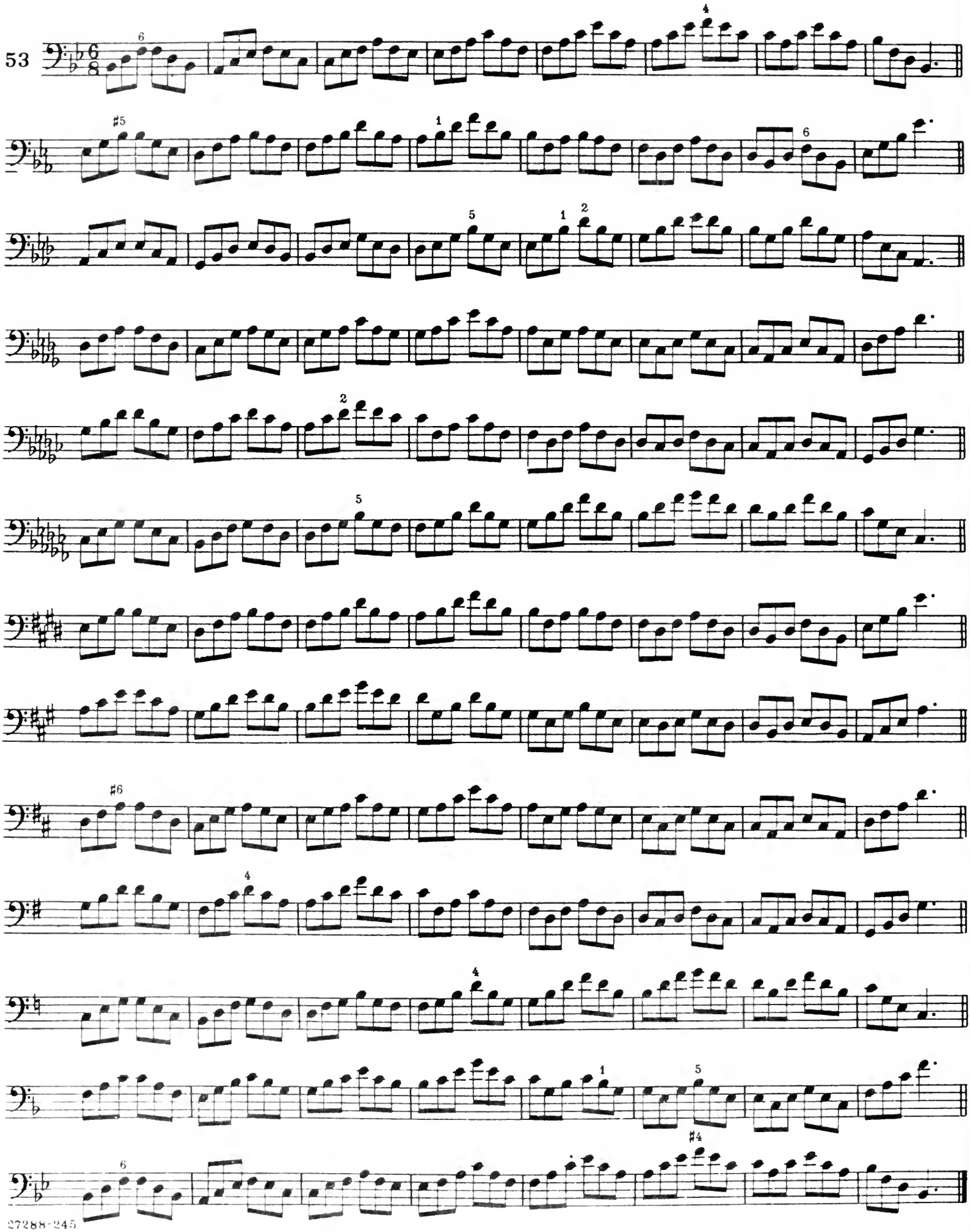
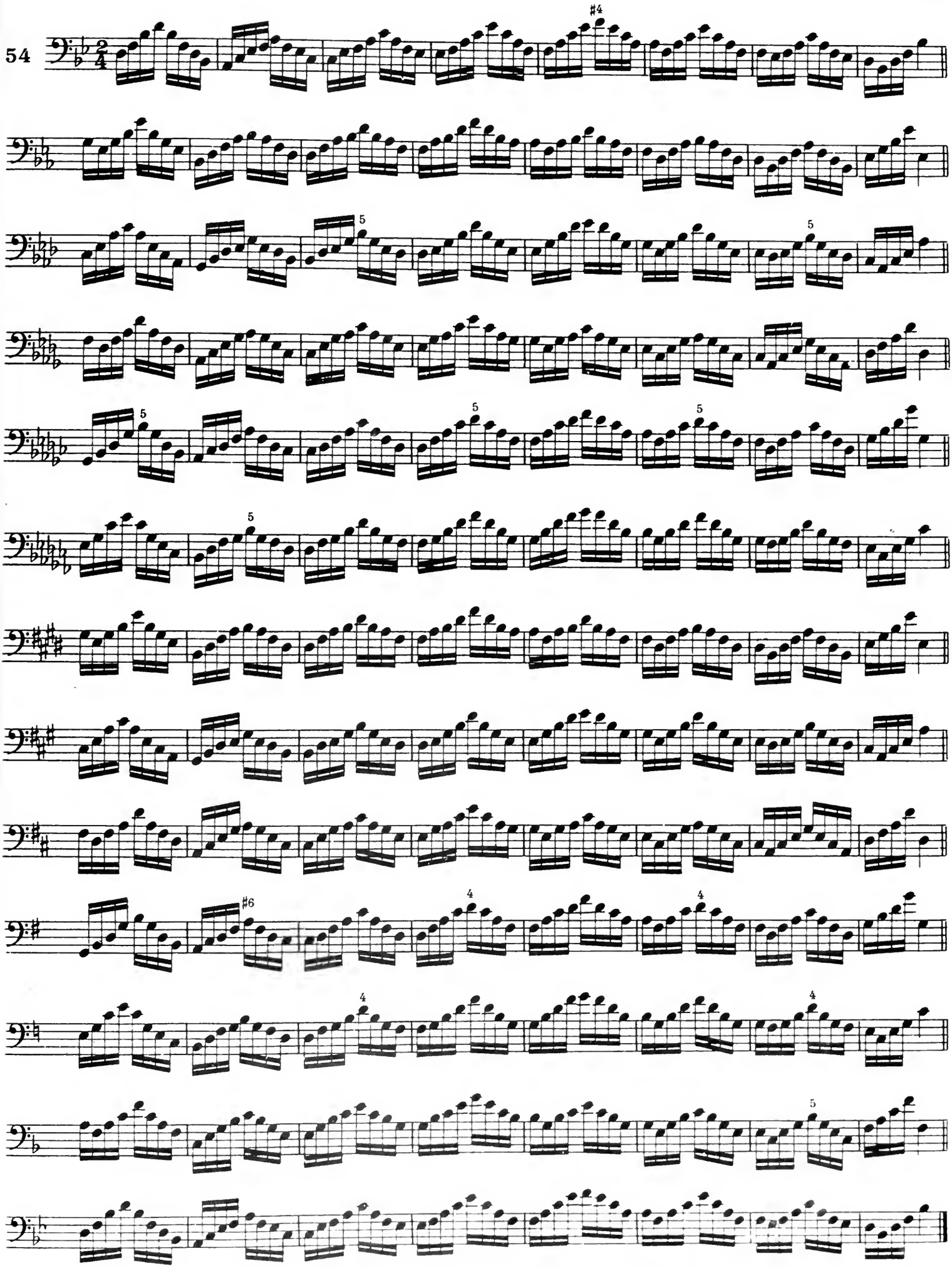

52

The Chord of the Dominant Seventh

As the chord of the dominant seventh is the same in both major and minor keys, it becomes the complement of the preceding studies. When practising it, the regularity which has already been enjoined and which cannot be too strenuously recommended, should be carefully observed (See Exercises 53 to 54).

53

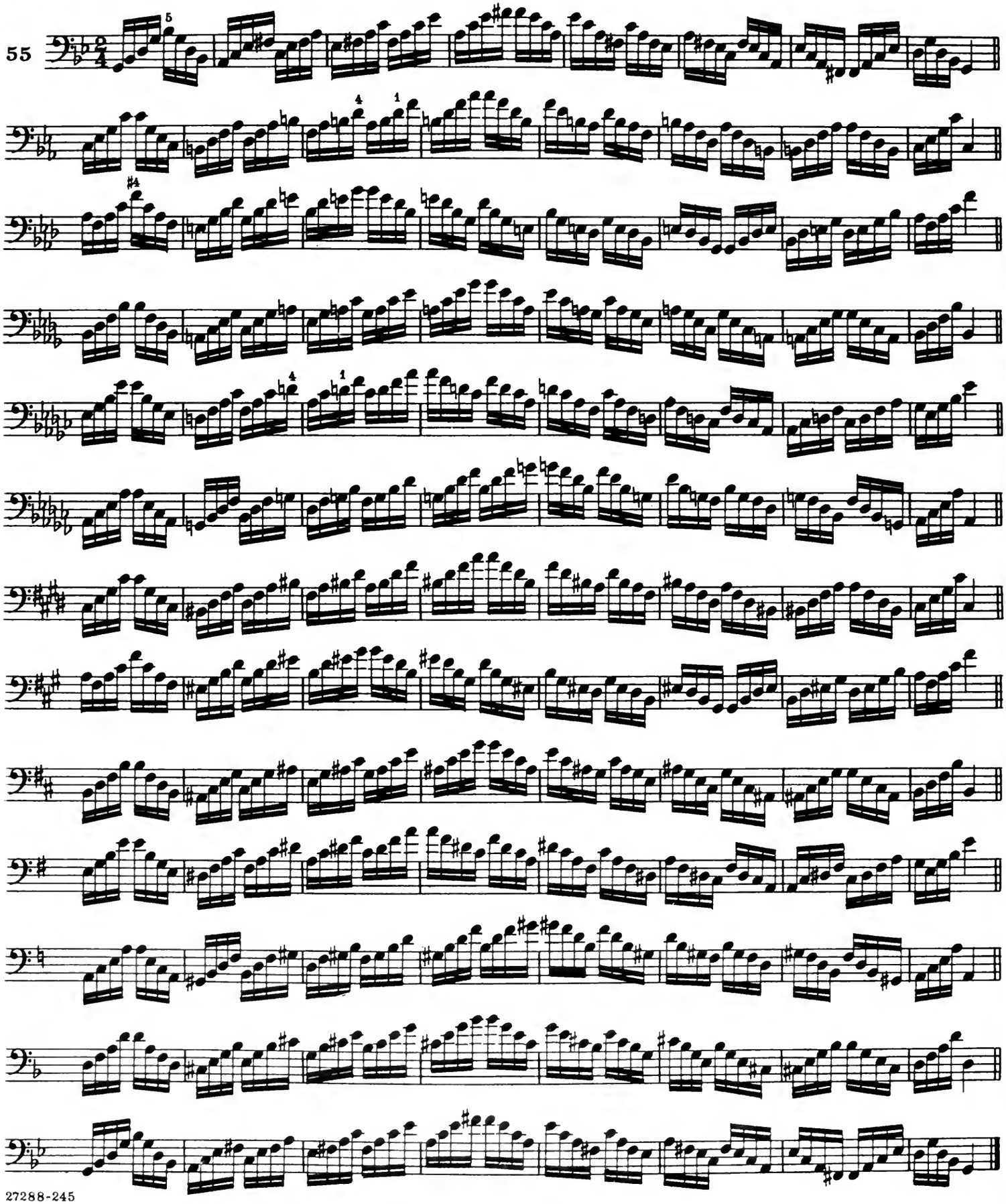


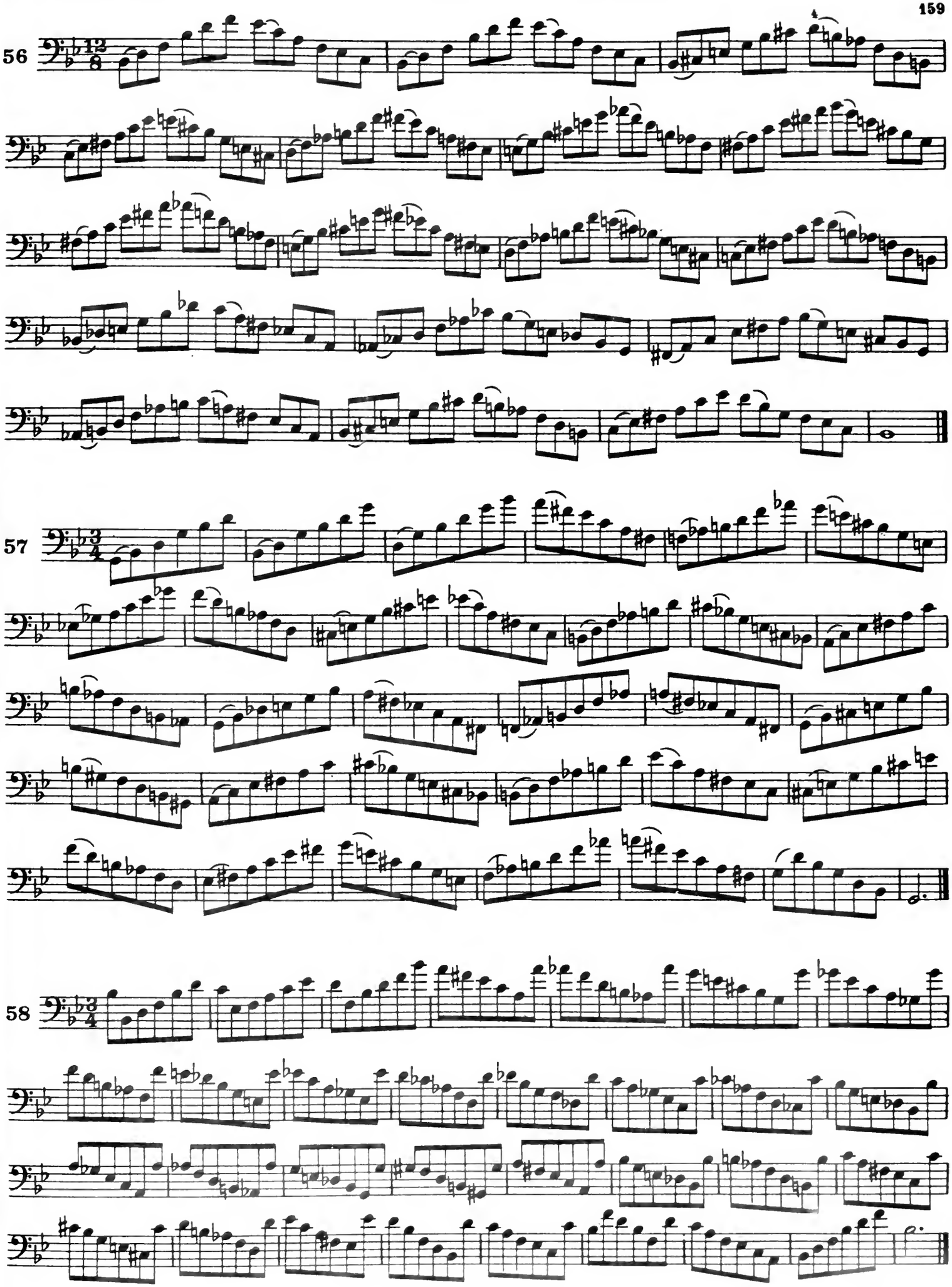

54

The Chord of the Diminished Seventh

This chord plays a conspicuous part in modern compositions. Owing to its elastic nature and consisting as it does solely of minor thirds, it may be interpreted in various different ways and has proven of incalculable service to players of, and writers for the instrument. Nevertheless, it occupies a regular place in the minor scale, as has been practically illustrated in Exercise 55. Successive chords of diminished sevenths are admissible, inasmuch as they follow one another with considerable facility. In the following exercises this chord has been presented in various rhythms and combinations, in order that the student may be fully enabled to judge of its use and effect. (See Exercises 55 to 61.)

55

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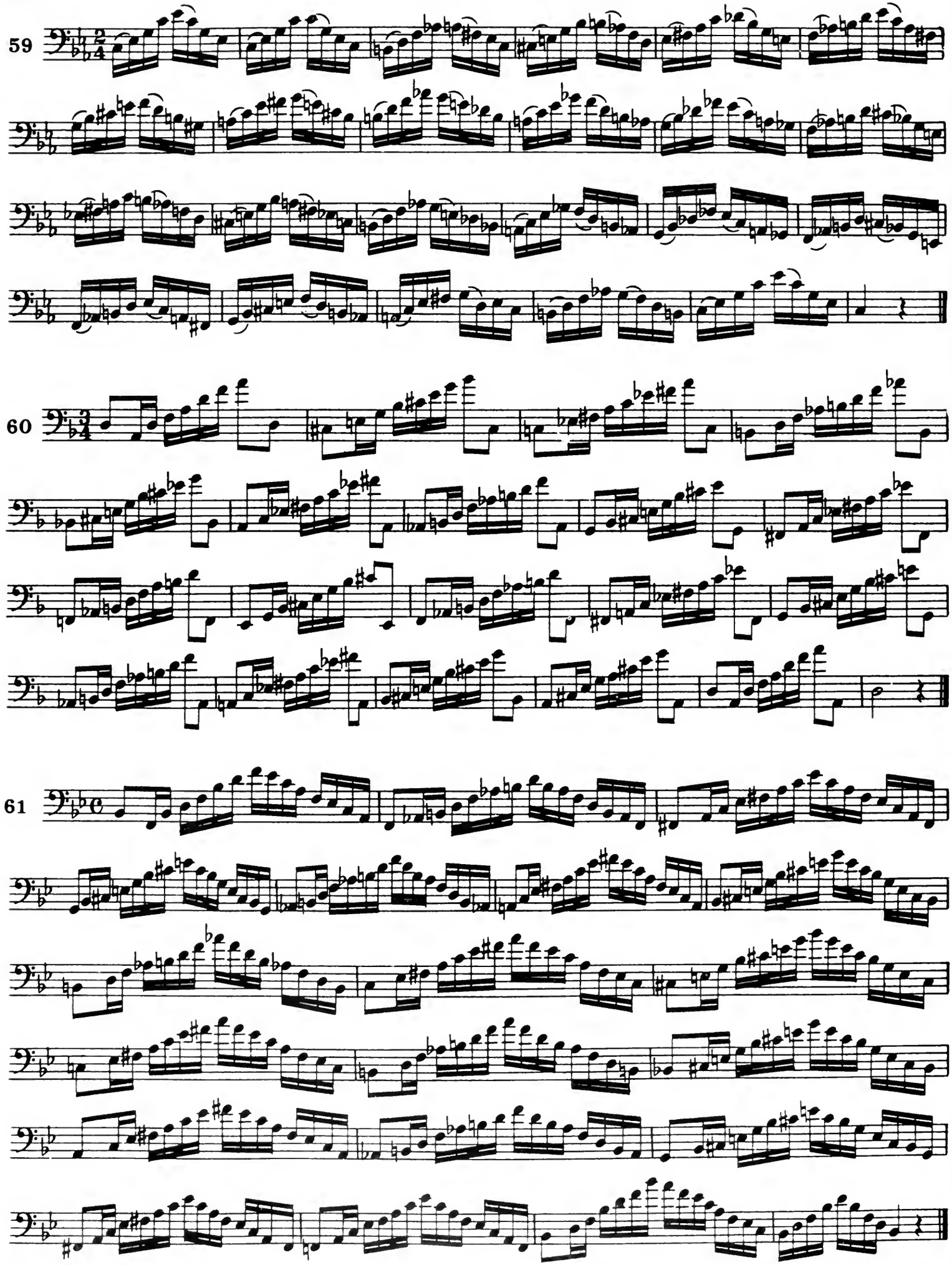
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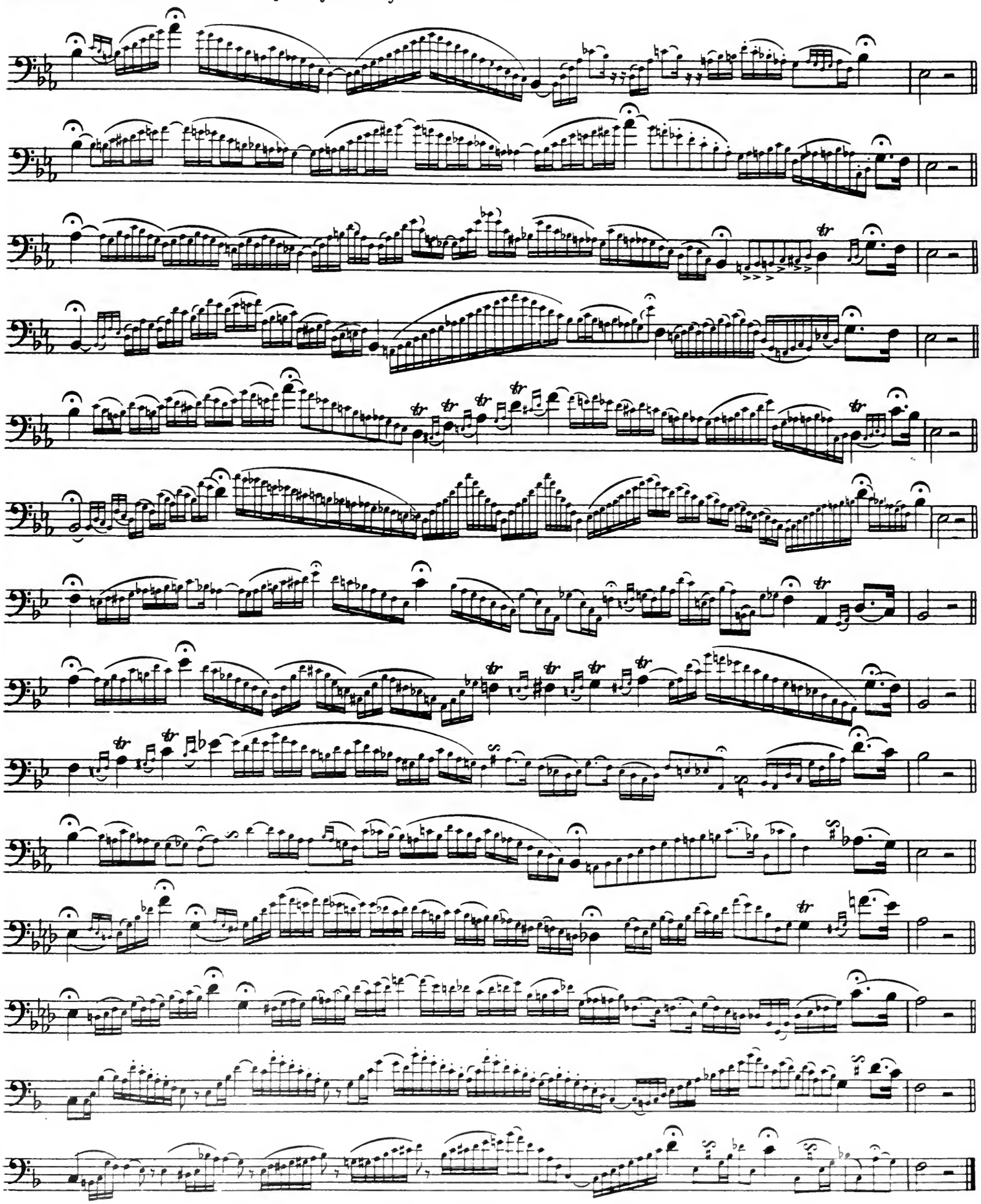
These studies are now added to with a series of fourteen Cadences in form of Preludes, in order to illustrate to the student how a solo may be terminated effectively. It would be advisable to transpose these Cadences into all the different keys constituting practical and serviceable exercise for the advanced student. Care must be taken to breathe whenever a rest occurs, in order to reach the end of the phrase with full power and in perfect tune; otherwise the aimed at effect will be completely destroyed.