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RUBANK INTERMEDIATE Method

TROMBONE OR BARITONE

J. E. SKORNICKA and E. G. BOLTZ

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A FOLLOW UP COURSE FOR INDIVIDUAL OR LIKE-INSTRUMENT CLASS INSTRUCTION

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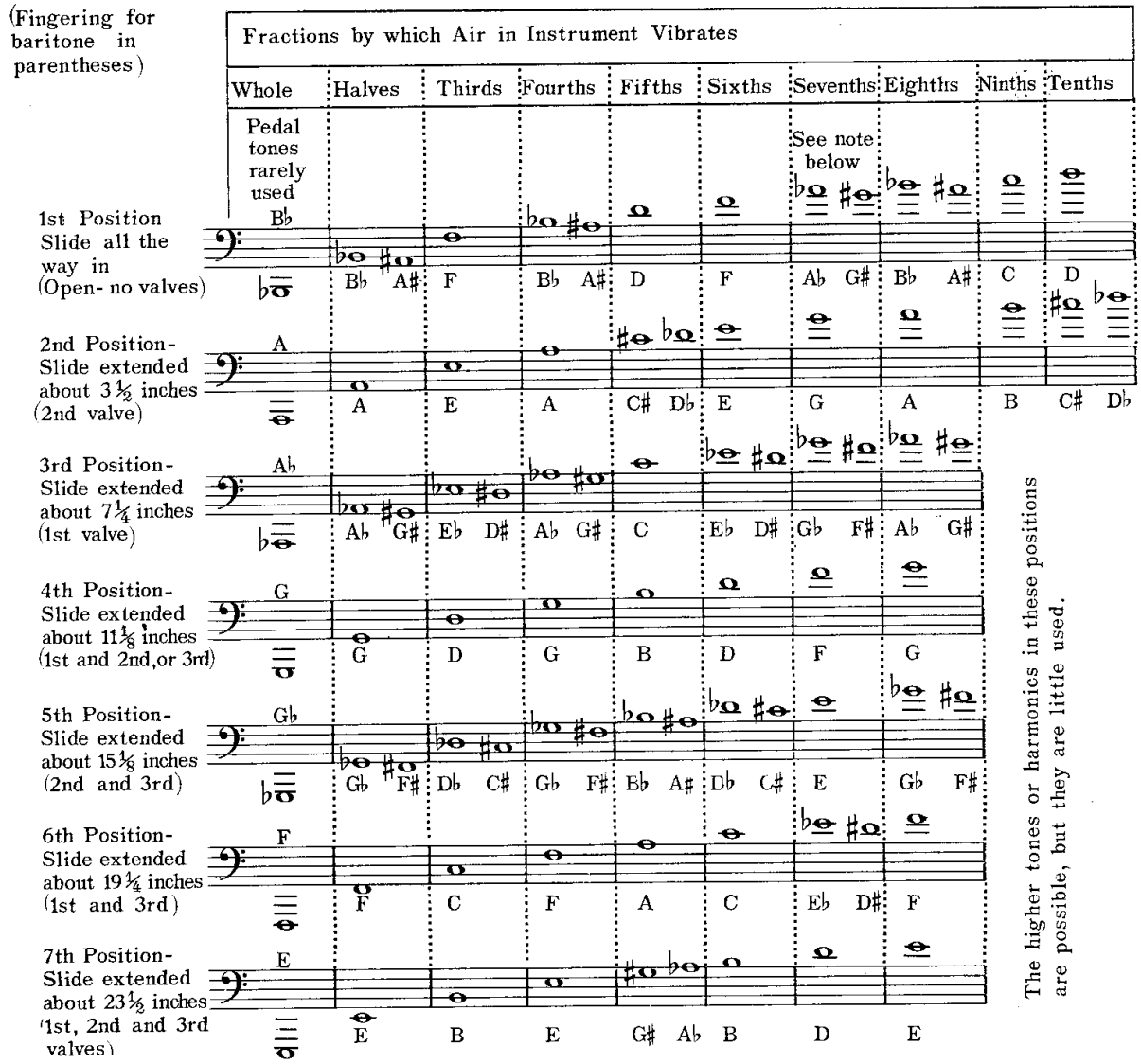
Chart of Slide Trombone Positions and Baritone Fingerings

The air within a trombone or baritone (or any other instrument with a cup mouthpiece) may be made to vibrate as a whole or in fractions of its length by varying the tension of the player's lips. The various pitches thus produced in each of the seven slide positions (and valve combinations) are indicated in the following table:



NOTE: All tones produced by the air vibrating in sevenths are flat and must be corrected by making the position for that tone about an inch shorter. This, of course, is impossible in 1st position on trombone and in all fingerings on baritone. The baritone player must chose a different fingering for the required tone or force it into tune with his lips. The latter is seldom satisfactory.

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ESSENTIAL PRINCIPLES
of
Good Instrumental Performance

GOOD TONE is necessary in order that one's playing be pleasing to the listener as well as the player. Good tone can be produced only when the instrument is in good playing condition, equipped with the correct type of mouthpiece and played with the correct embouchure.

INTONATION: When two successive tones of different pitch are produced, it is necessary that each tone be in tune with the other, relative to the interval being played.

TUNE: The player must develop and train his ear so that a difference of pitch can be distinguished when playing with others.

NOTE VALUES: The player must develop a rhythmic sense so as to give proper value to tones as represented by the written notes.

BREATHING AND PHRASING: Each is usually dependent on the other. Since teachers of wind instruments differ on the methods of breathing, no special method is advocated, but it soon becomes evident to all players that in order to get good musical phrasing, it is necessary to breathe properly and in the proper places of a composition. It will be to the pupil's advantage to spend much time and effort on this phase of playing and take seriously all suggestions given by the teacher.

EXPRESSION MARKS: Expression marks in music are considered just as important as punctuation in prose and poetry. Good phrasing is the performance of music that has been properly punctuated. Expression marks put character into a mass of notes and if properly observed, will produce satisfying musical effects.

RELAXATION AND PROPER POSITION OF BODY AND HANDS: Whether playing in standing or sitting position, it is necessary that the body be erect and relaxed. Relaxation is the secret to the accomplishment of success in many other professions and trades. The arms must be relaxed, the elbows away from the body and the hands assuming a restful position on the instrument.

SUFFICIENT TIME FOR PRACTICE: Since different pupils require different types and lengths of practice periods, the objective that every pupil should establish is: "I will master the assigned task whether it takes ½ or 2 hours." The accomplishment of a task is far more important than the time that it consumes.

PROPER CARE OF THE INSTRUMENT: Carelessness in the handling of an instrument is the most prevalent handicap to the progress of young players. No pupil can expect to produce good results if the instrument is in poor playing condition. The instrument must be handled carefully and when a disorder is discovered, have it remedied immediately. Constant attention as to the condition of an instrument will pay dividends in the end.

MENTAL ATTITUDE OF TEACHER AND PUPIL: In order that the musical results be satisfactory, both the pupil and teacher must be interested in their task, and must have a perfect understanding of what that task is. The teacher must understand the learning capacities of the pupil so that the pupil in turn will get the type and amount of instruction that he will understand and be able to master.

J. E. S.

226 v 264

1. Have the instrument in good mechanical condition, namely, valves well moistened or oiled and slides properly lubricated.

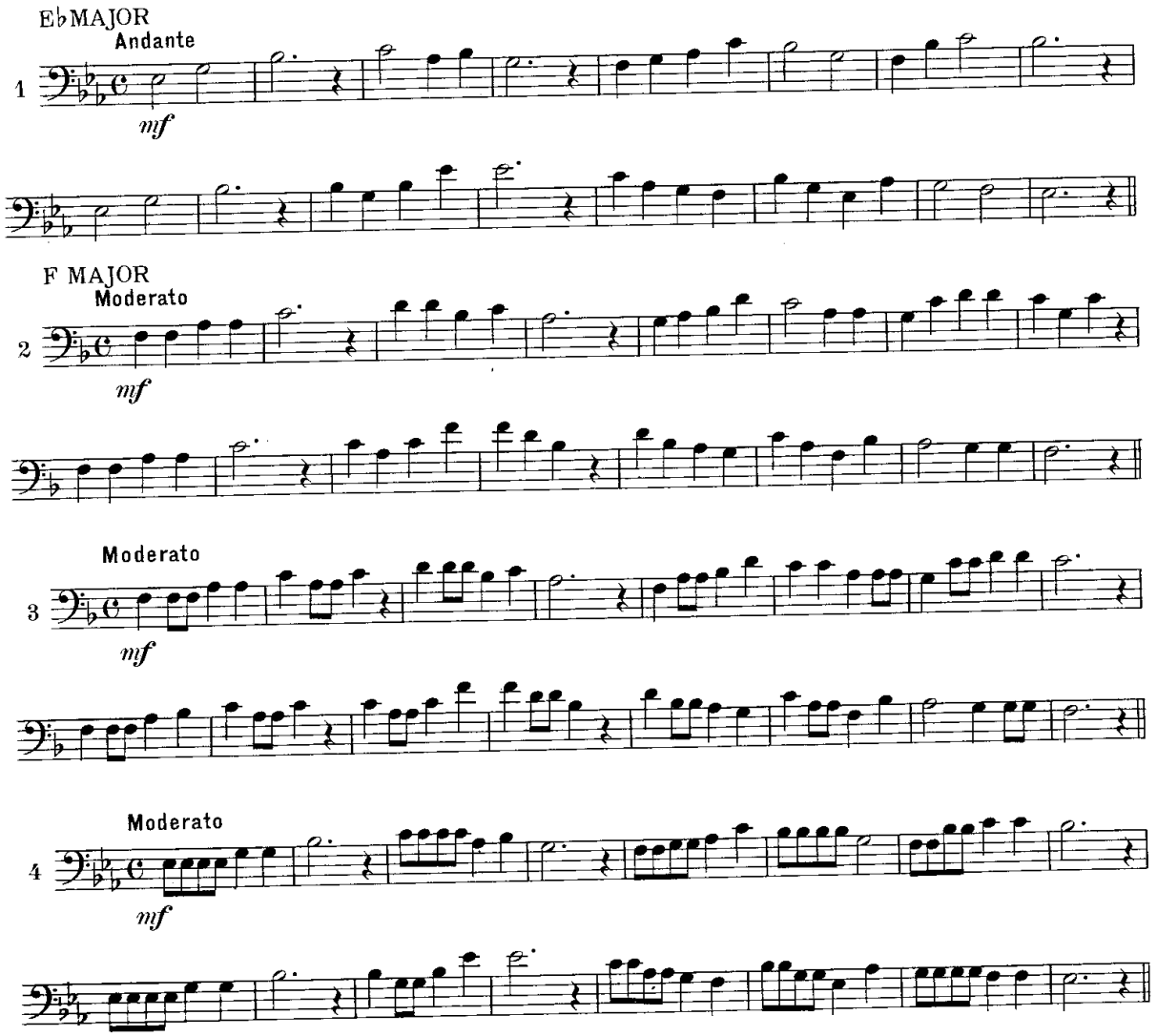
2. One of the important essentials in the performance of music is a sound rhythmic conception. When this conception is established, correct playing will result at sight.

3. In playing the succeeding studies, special attention must be placed on the proper adjustment of the embouchere. Not all players are able to attain the same type of embouchere, but the one that produces the best and easiest results must be discovered by both the teacher and student.

4. Rhythms in this lesson are fundamental, and their mastery will make playing fluent and comprehensive.

5. A quick shift of the slide in trombone playing is essential at all times. Think of throwing the slide when shifting away from first position and of rolling it back when shifting it toward first position. The slide should stop for every tone regardless of how fast or how slow the passage.

Trombone positions appear below the notes.
Baritone fingerings appear above the notes.



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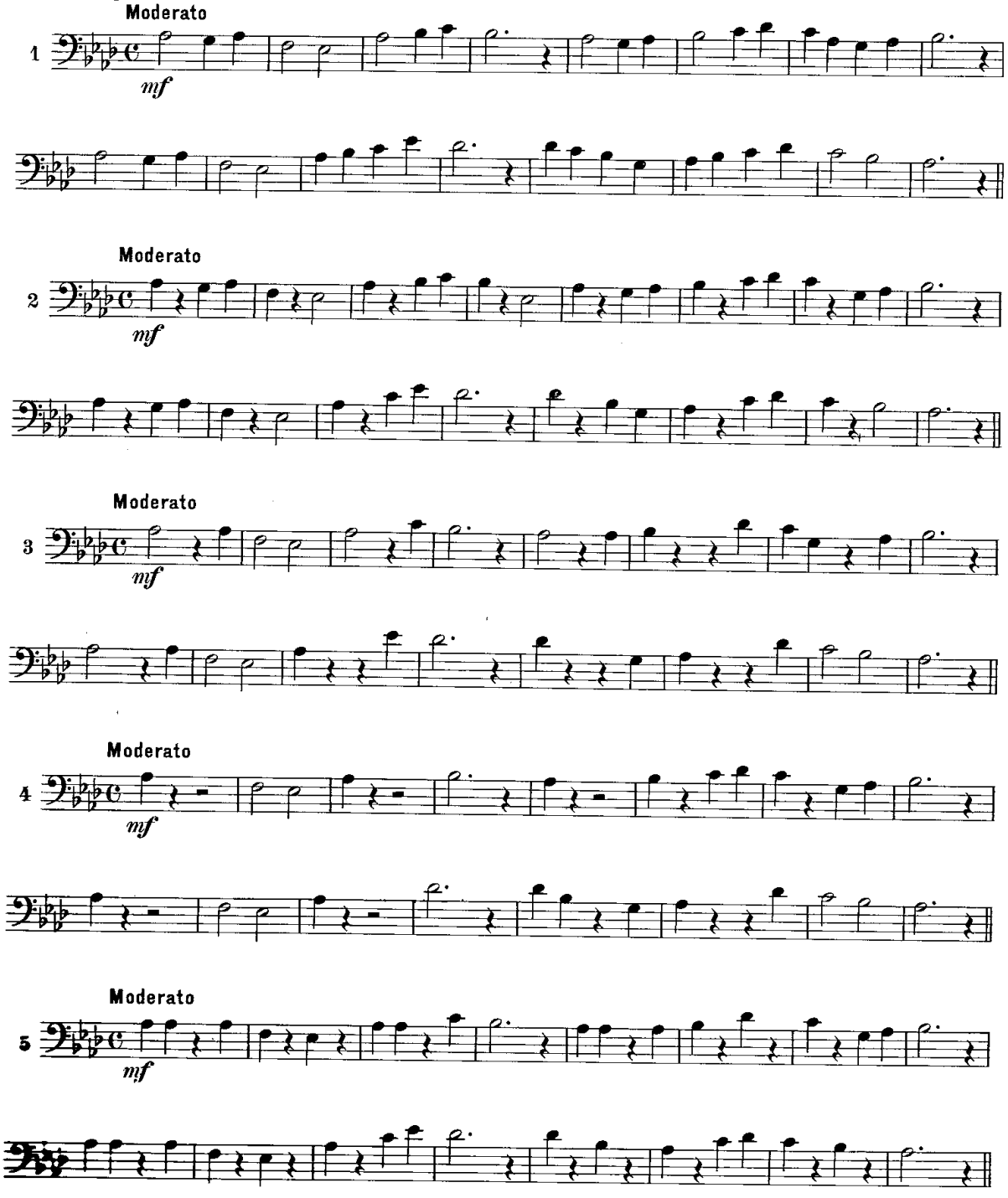
NOTE AND REST VALUES

The various sections of this lesson are concerned not only with notes but with rests as well. It is just as important to be able to count and feel rests as it is to play and feel the notes.

A♭ MAJOR



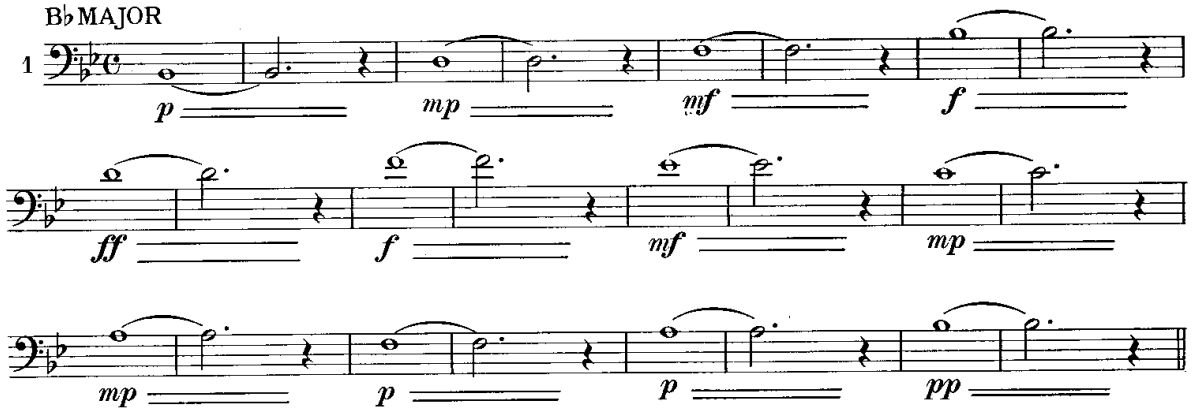
MARKS OF EXPRESSION AND THEIR USE

PIANISSIMO	*pp*	Very soft	
PIANO	*p*	Soft	
MEZZO PIANO	*mp*	Medium soft	
FORTISSIMO	*ff*	Very loud	
FORTE	*f*	Loud	
MEZZO FORTE	*mf*	Medium loud	(Normal tone)

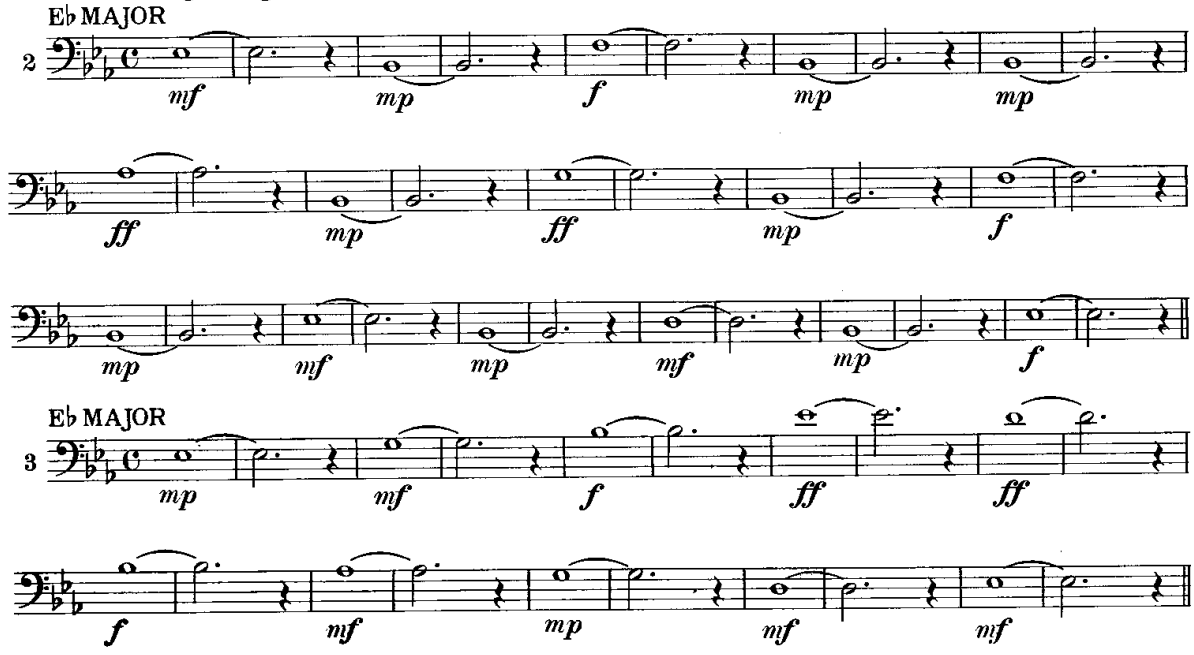
In playing a tone on a brass instrument, unless otherwise marked, it should be held at the same level of volume, or in other words, the volume should not increase or diminish. This type of a tone will be indicated by means of parallel lines, thus: ═══ The distance between the parallel lines will be a guage as to the difference of volume to be used.

pp ═══ *p* ═══ *mp* ═══ *mf* ═══ *f* ═══ *ff* ═══

DAILY LONG TONE STUDIES



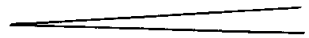
The following exercise should be played daily. Think of a big tone when playing this exercise. Practise it at the beginning of each practice period.

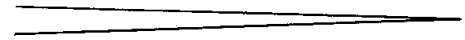


STUDIES IN EXPRESSION

Sound Graduations

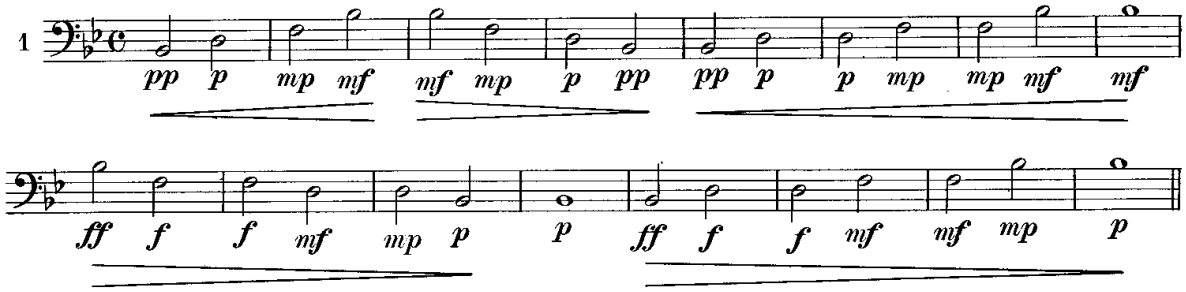
Crescendo (cresc.) Gradually louder Decrescendo (decresc.) or Diminuendo (dim.) Gradually softer



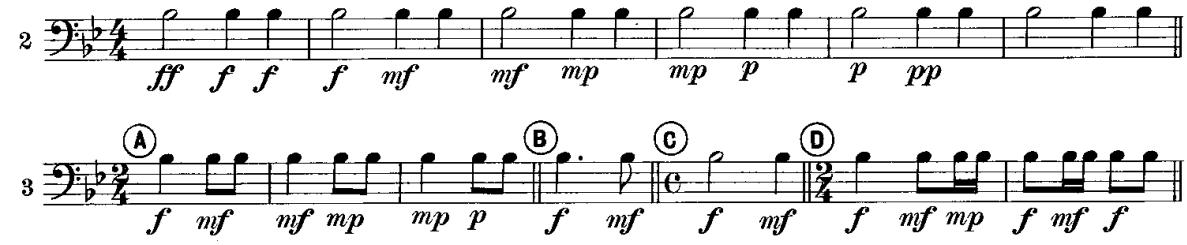


In playing a crescendo or a diminuendo the pitch of the tone must not be changed. It is a common fault of especially young players, to play flat when playing loud and sharp when playing softly.

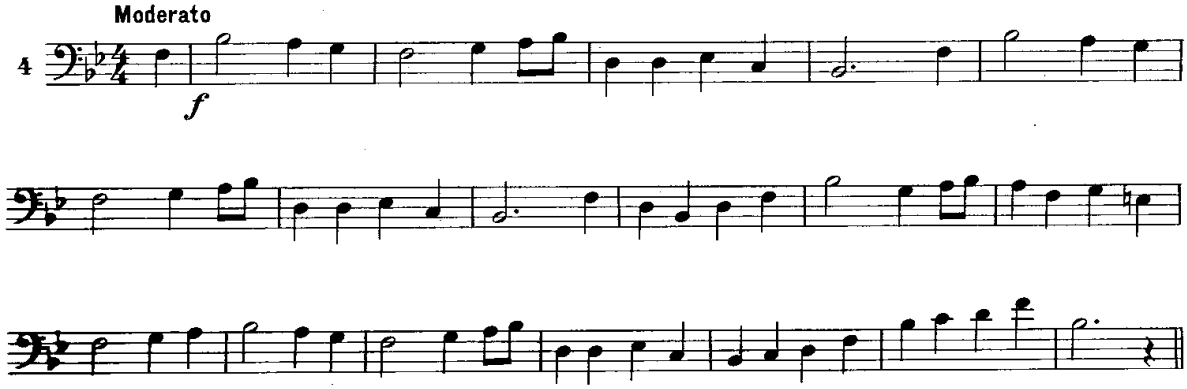
In order to play the sound graduations or nuances correctly, it is necessary that the quality of the tone is not affected, but retain its rich and mellow fullness. ONLY THE VOLUME SHOULD CHANGE.



When a note is followed by one or more shorter notes, the shorter notes are played with one half the volume of the longer note. There are exceptions to this rule, but it is a good policy to learn to play all phrases as mentioned, since the majority of all music played in this way will be properly performed. Players interested in the fundamentals of solo playing will be greatly aided by adhering to this principle.



★ **BLUE BELLS OF SCOTLAND**

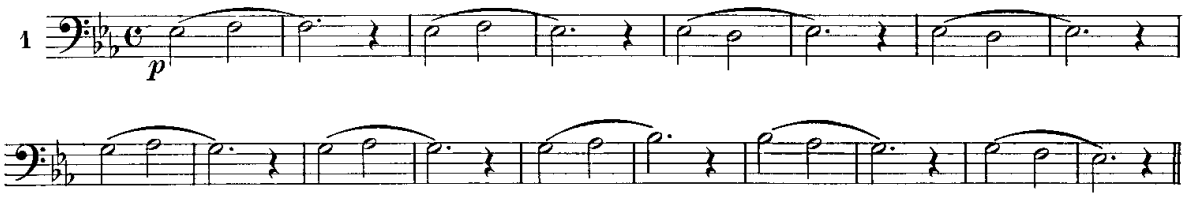


★ Using lines No. 2 and No. 3 as patterns, write in the various volumes required for each note and measure. This will acquaint the player with the sound graduations necessary in the playing of simple songs.

Legato Study

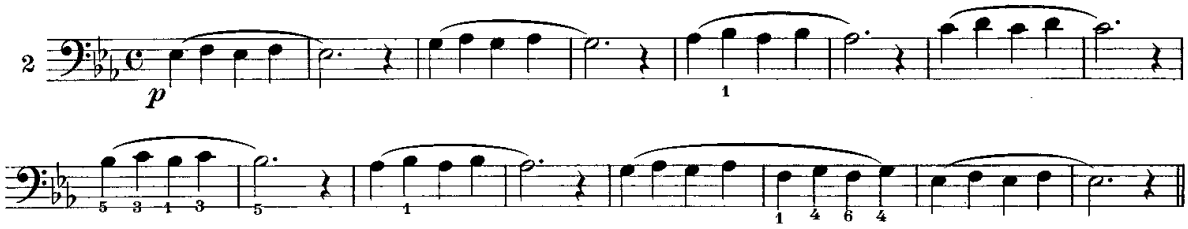
The expression marks as indicated in all music are actually a part of that music and considered as important as the notes. To use expression marks even at the first reading of new music is a good habit to acquire.

1



LEGATO (with auxiliary positions for trombone)

2



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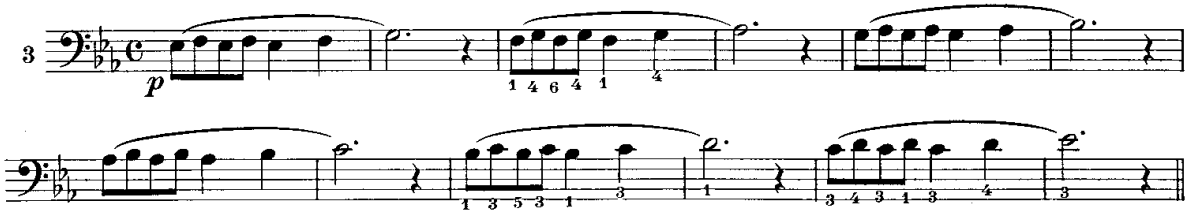

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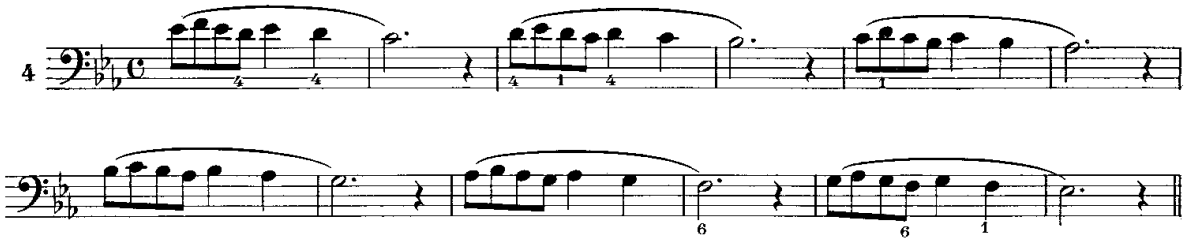
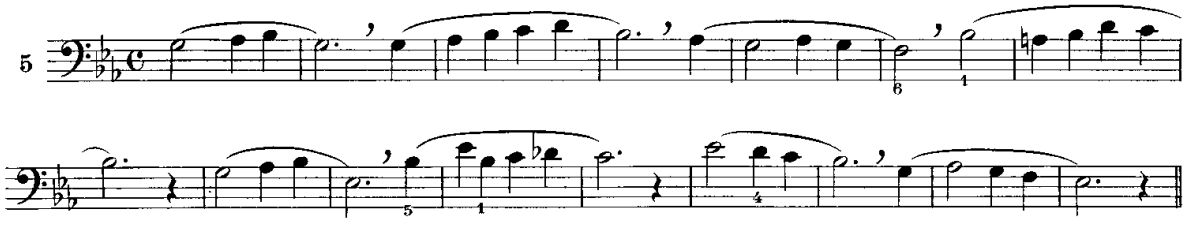


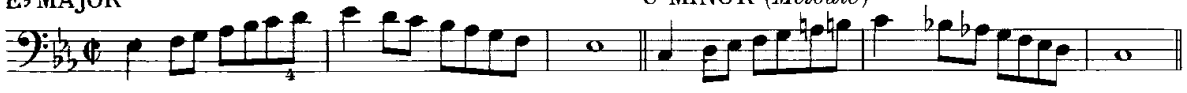
SOLO – GLIDING

5



E♭ MAJOR

C MINOR (*Melodic*)



Etude Expressivo

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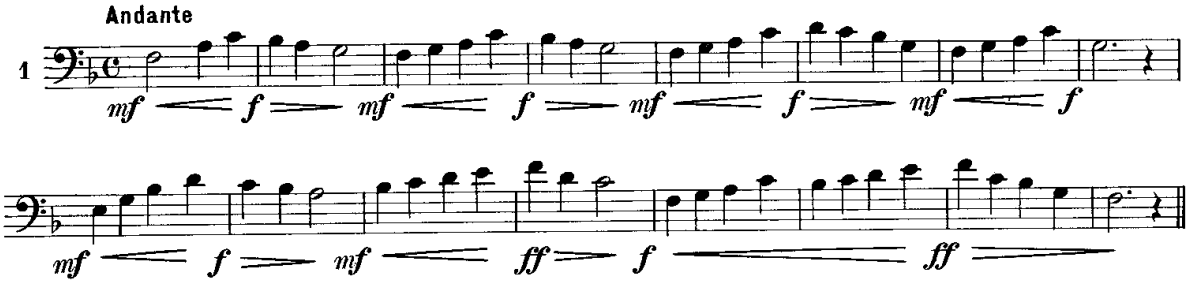
Play all notes with full volume.

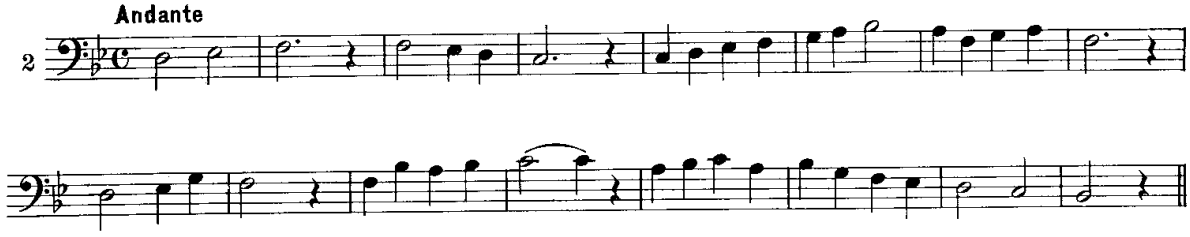
Andante

1



Andante

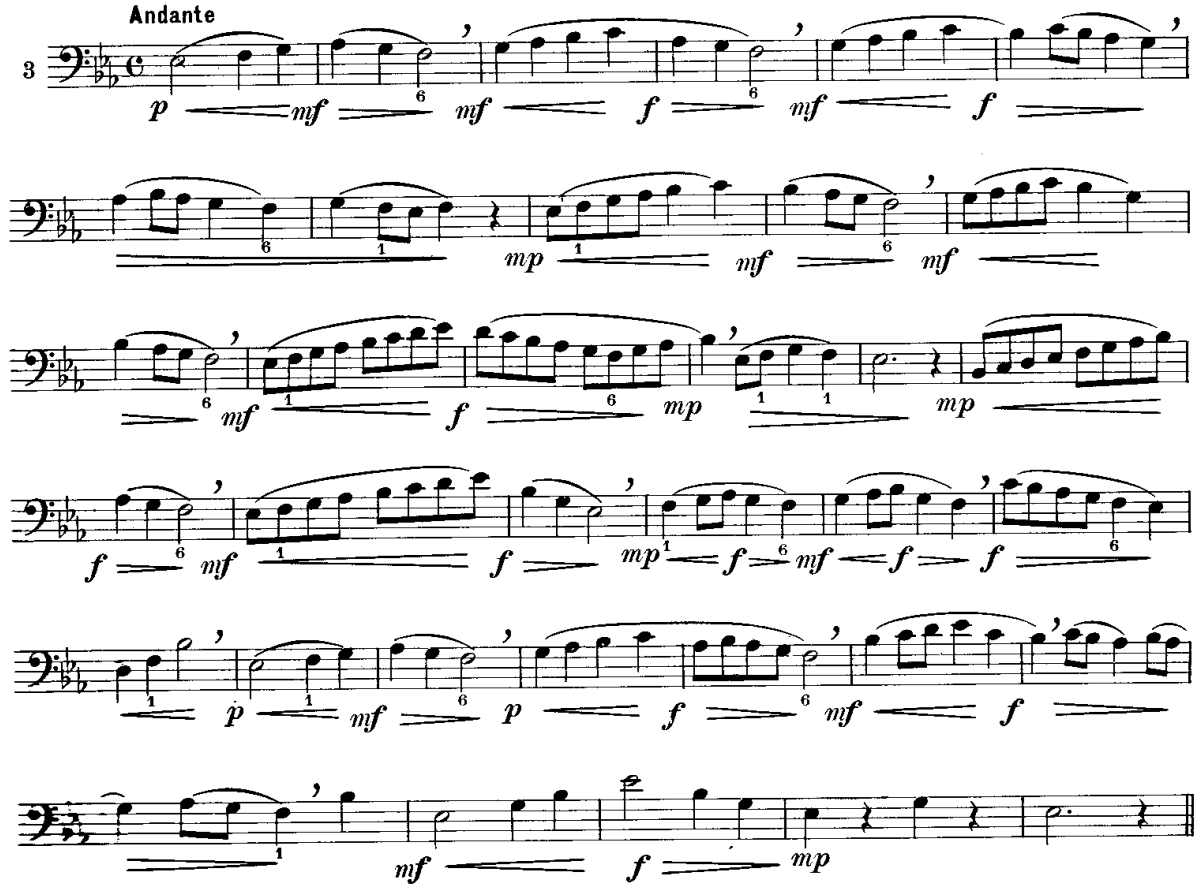
2



ETUDE EXPRESSIVO

Andante

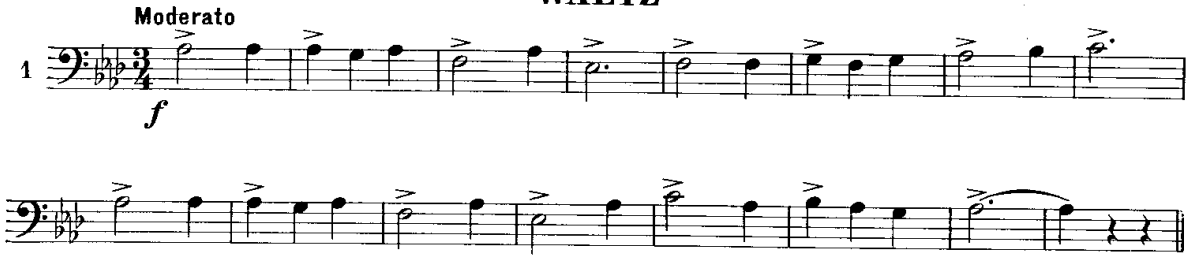
3



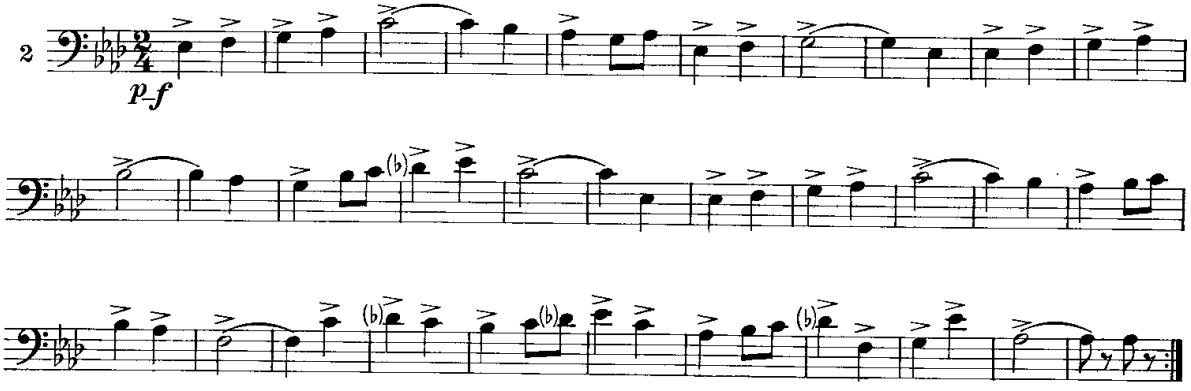
Accents

The rinforzando (>) is placed over a note for the purpose of bringing out that particular tone more strongly than the other tones in the same sequence. The rinforzando or accent punctuates the important notes of a measure or sequence.

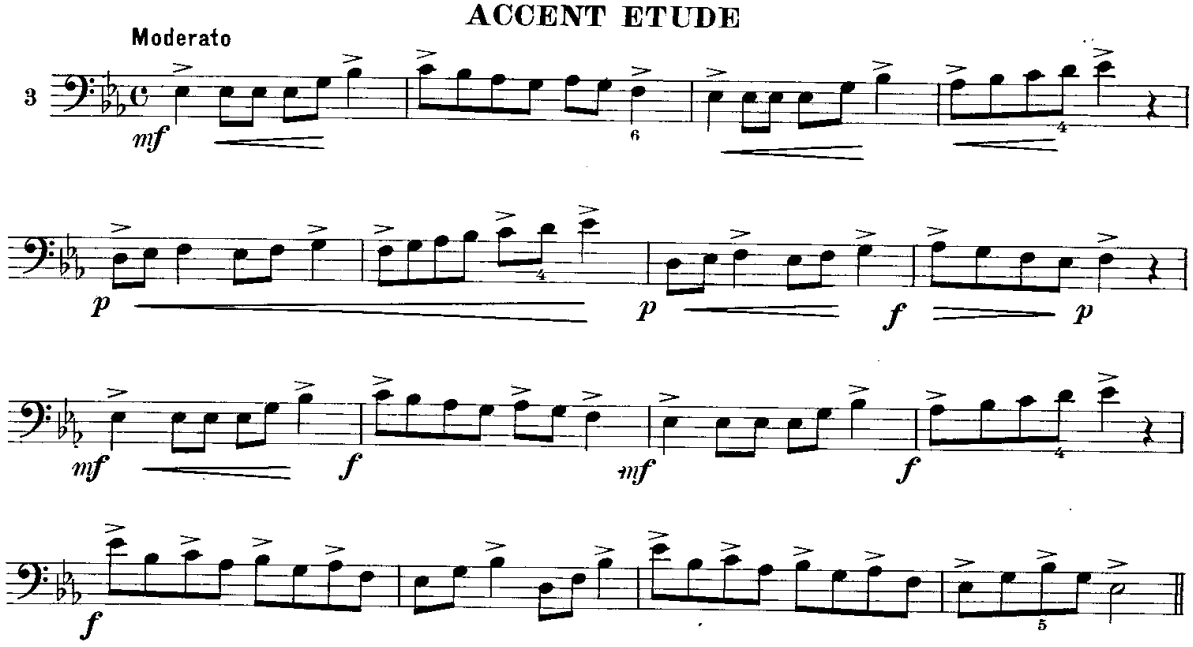
WALTZ



MARCH

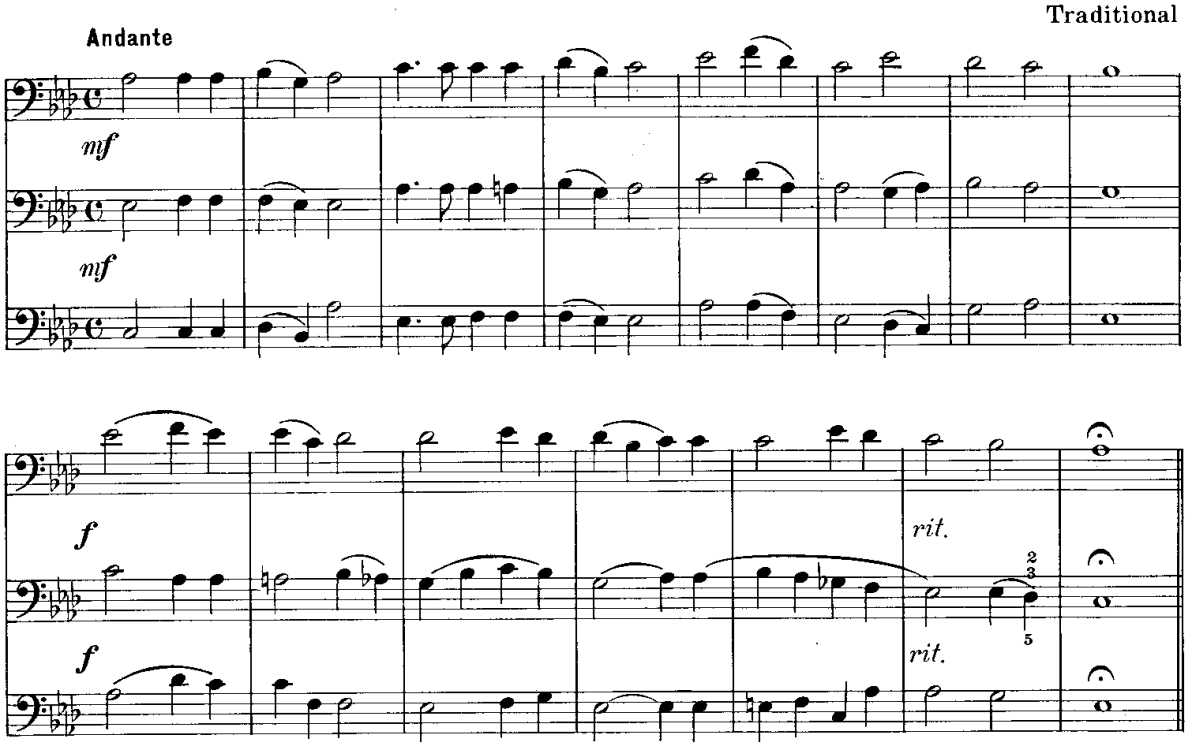


ACCENT ETUDE



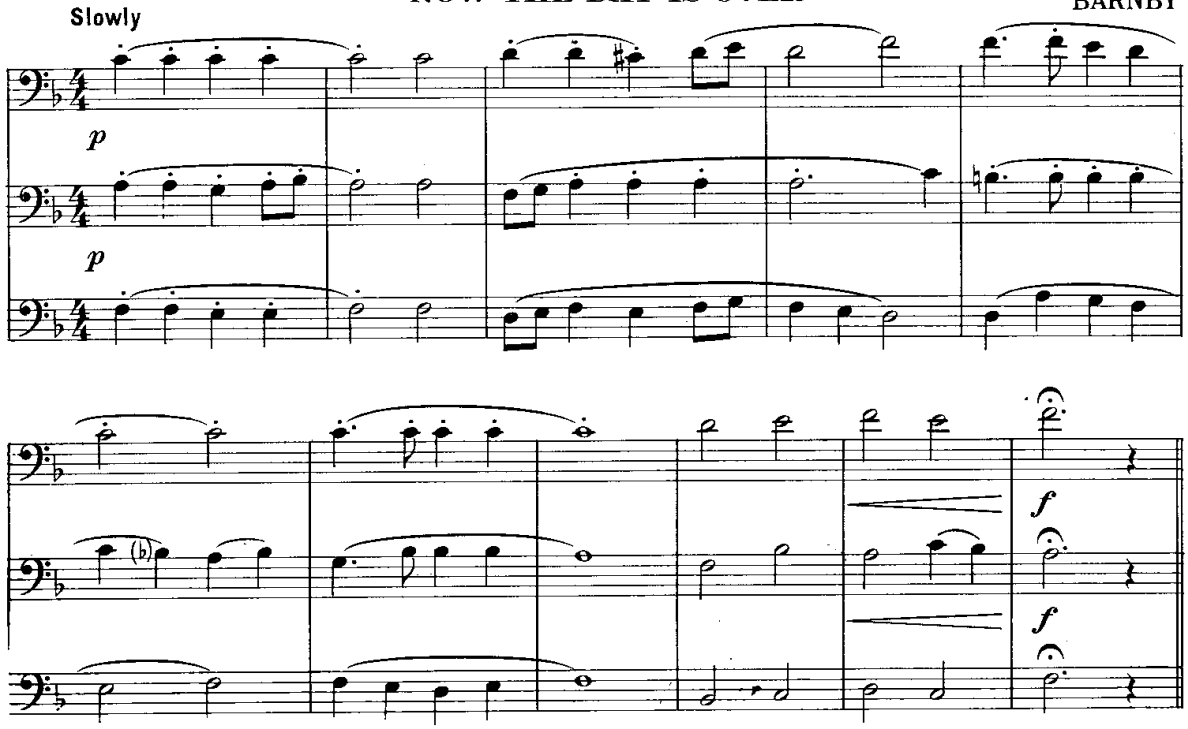
Crusader's Hymn

Traditional

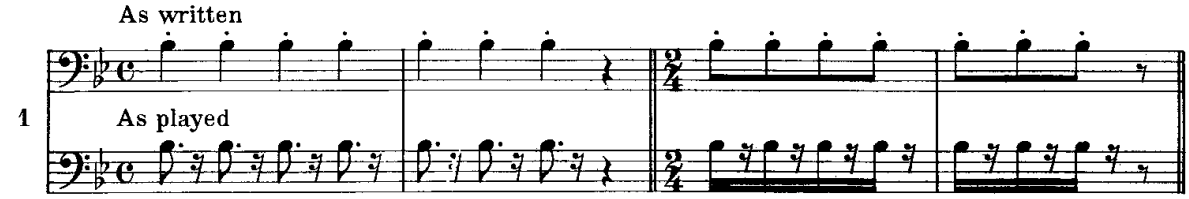


NOW THE DAY IS OVER

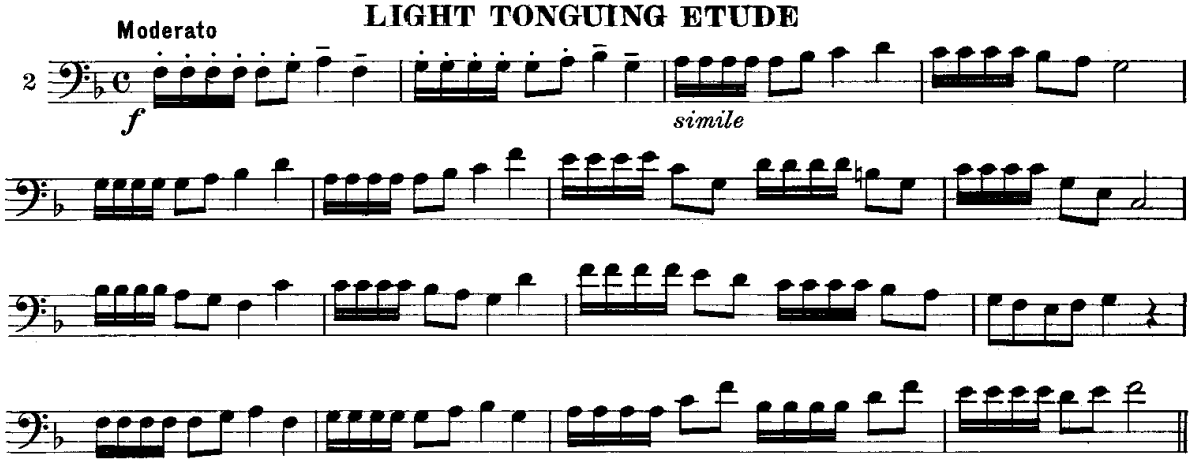
BARNBY



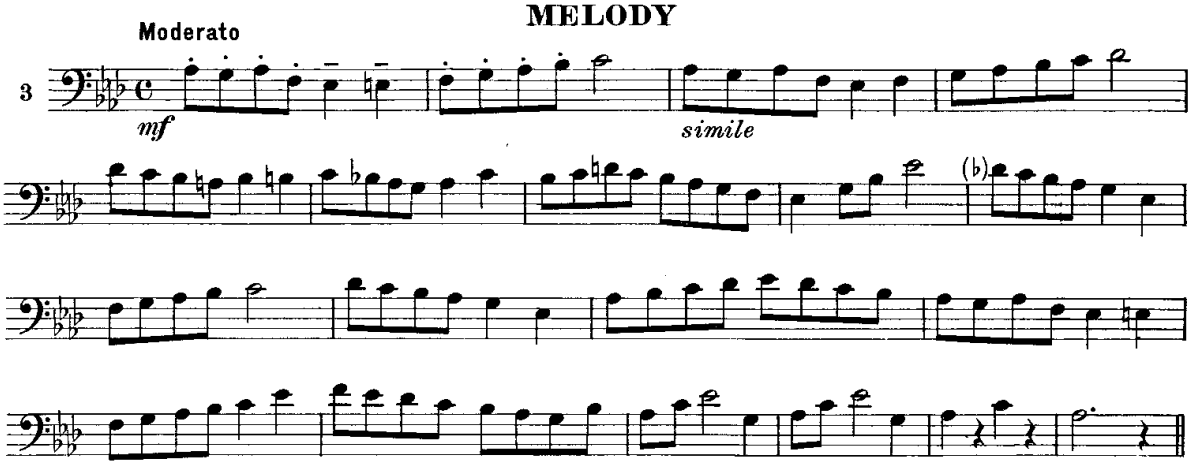
Staccato Studies



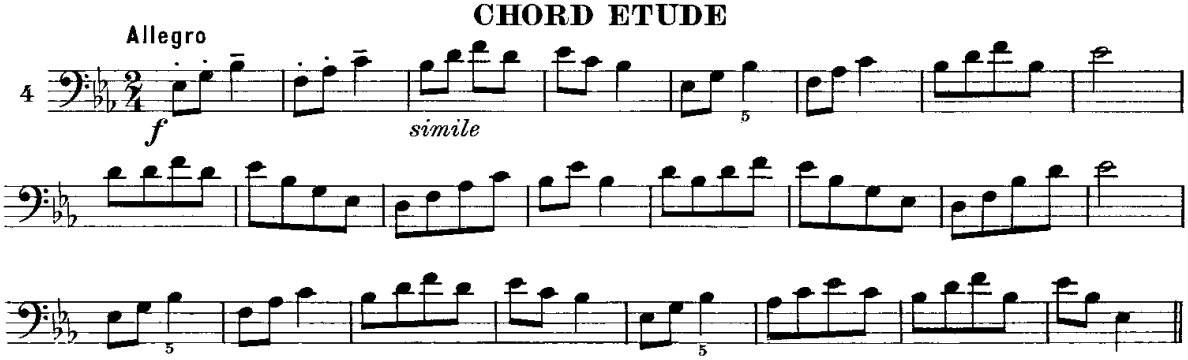
LIGHT TONGUING ETUDE



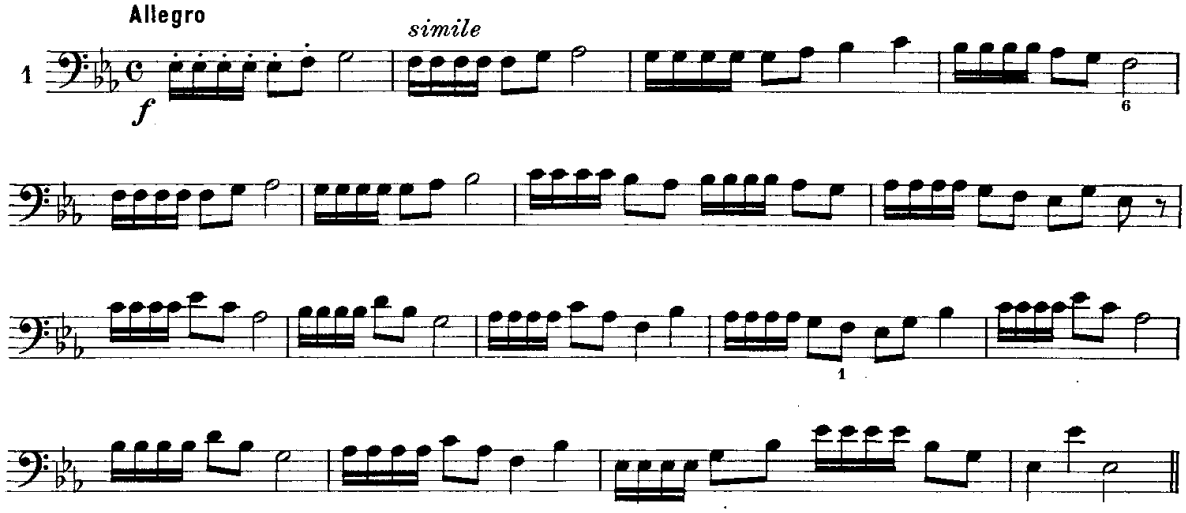
MELODY



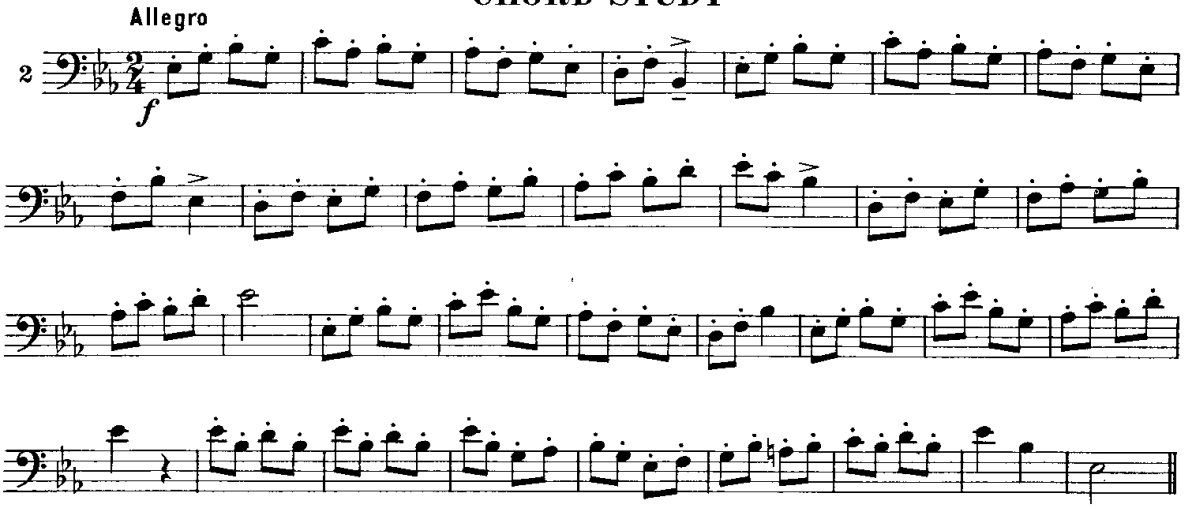
CHORD ETUDE



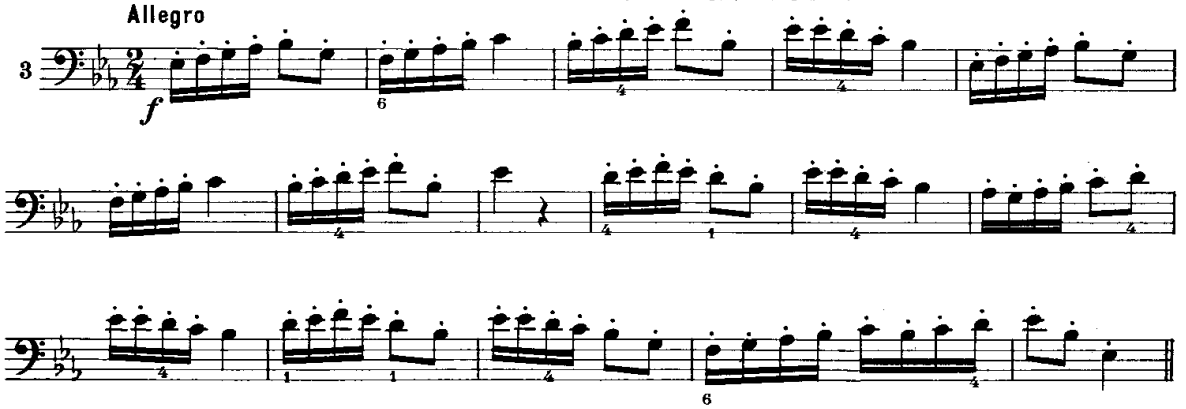
Staccato Etudes



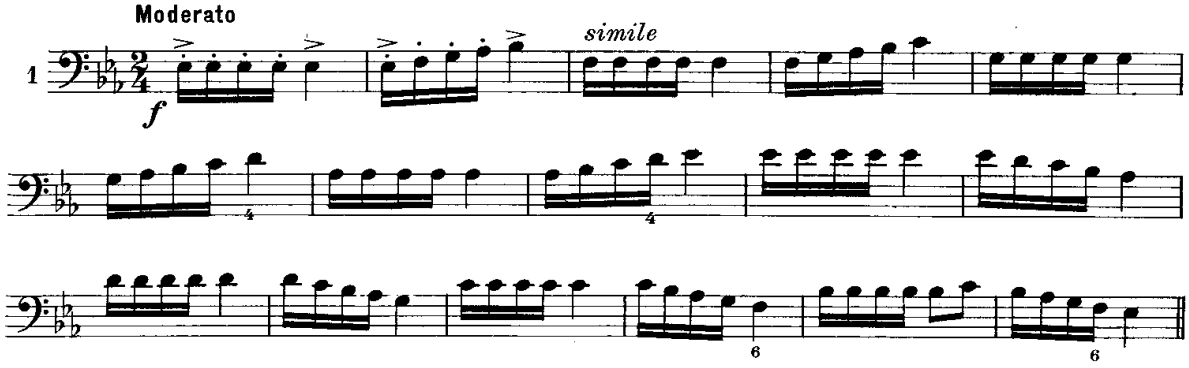
CHORD STUDY



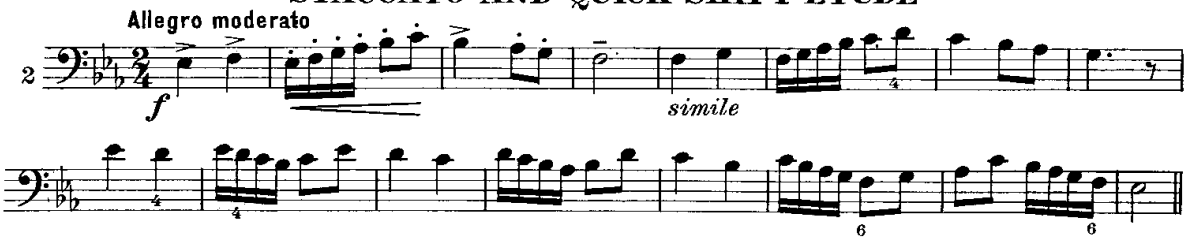
STACCATO TONGUING ETUDE



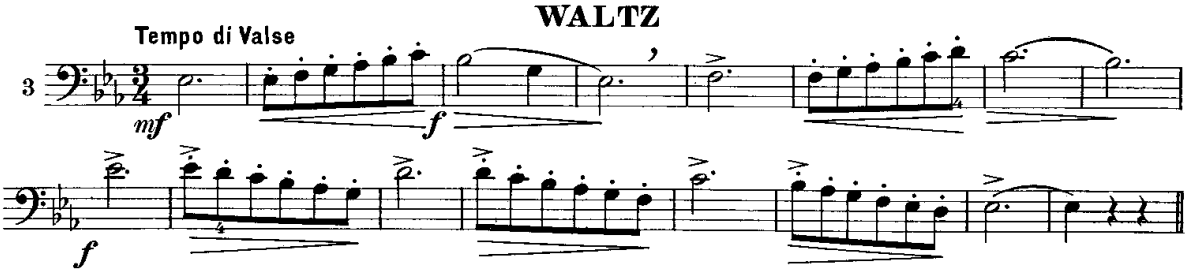
Rapid Scale Study



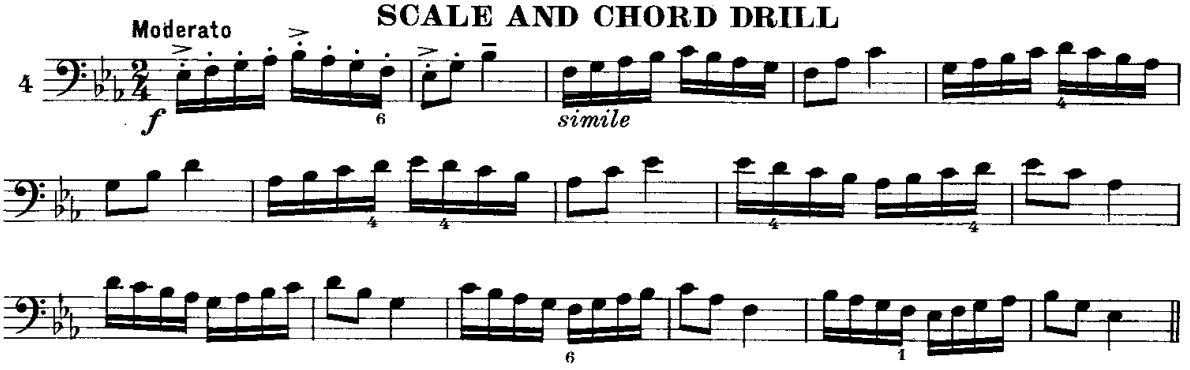
STACCATO AND QUICK SHIFT ETUDE



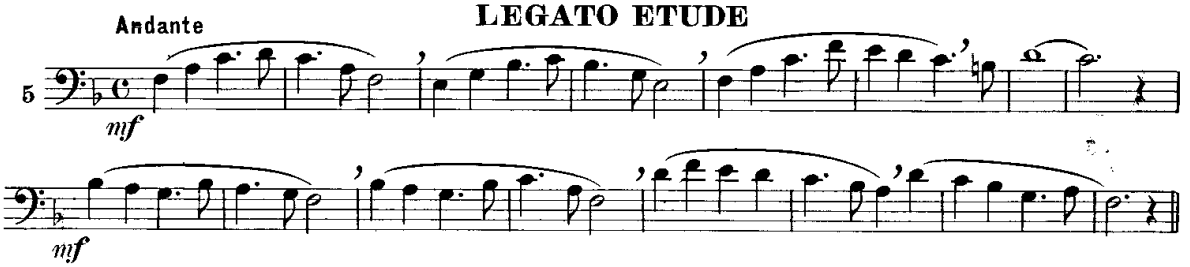
WALTZ



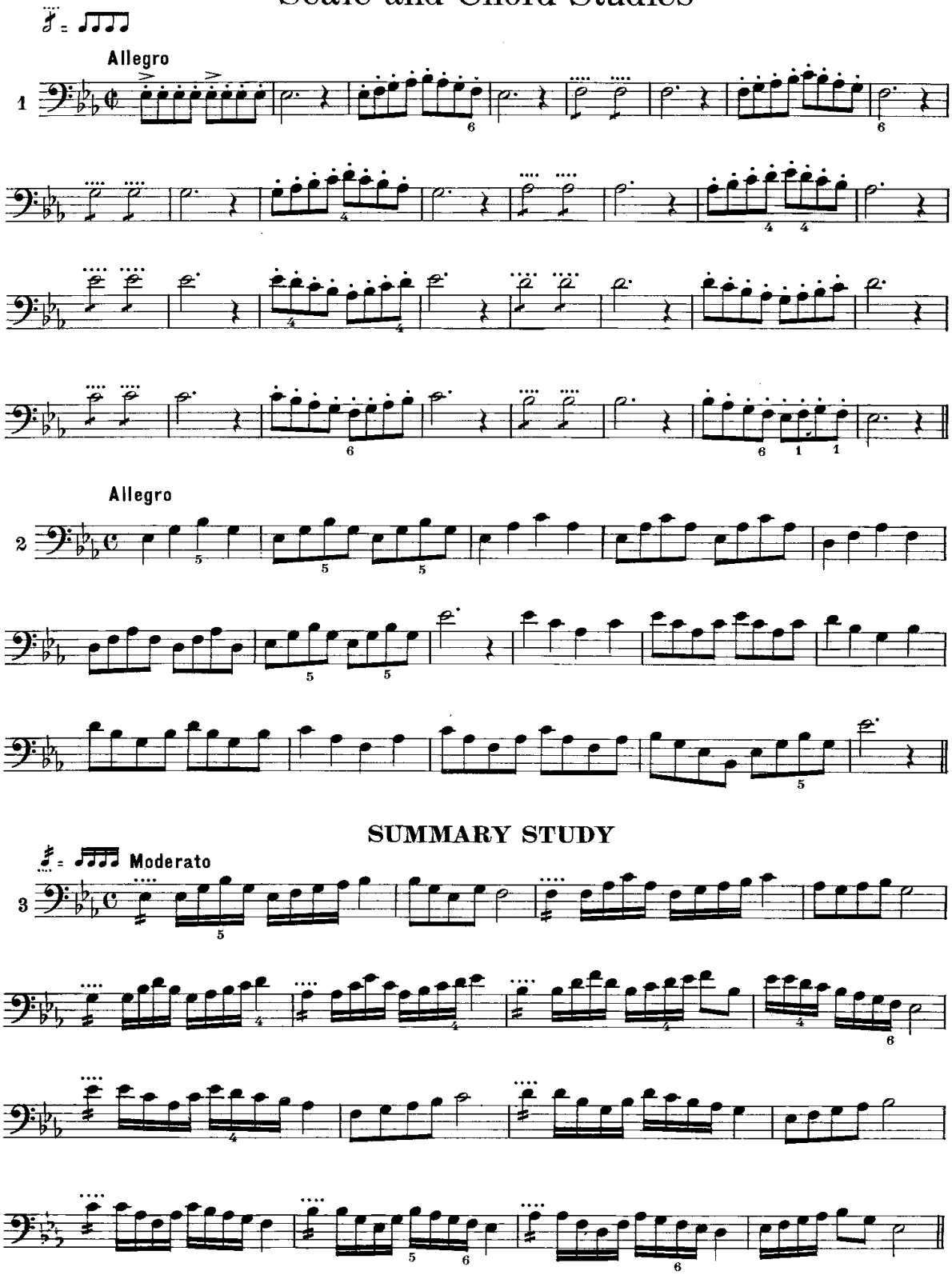
SCALE AND CHORD DRILL



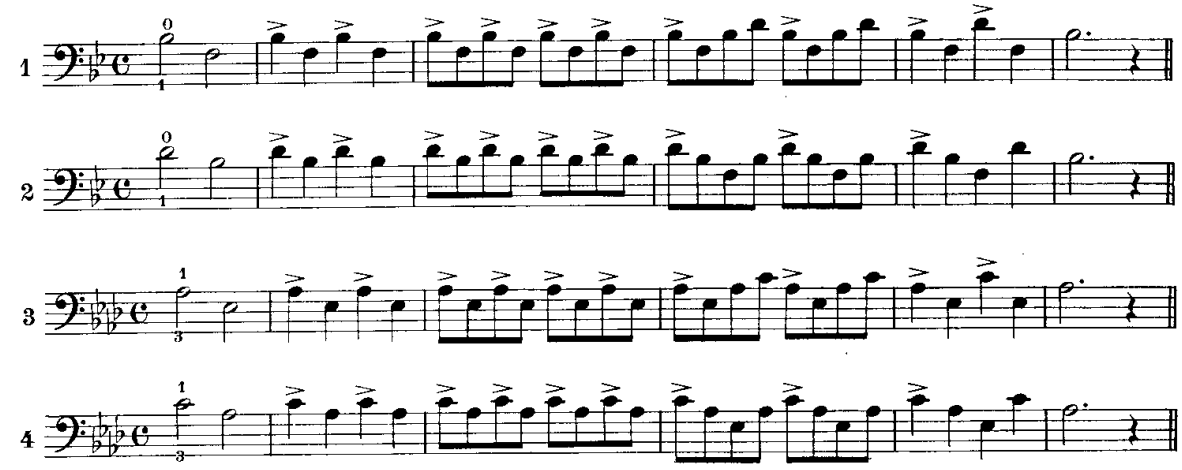
LEGATO ETUDE



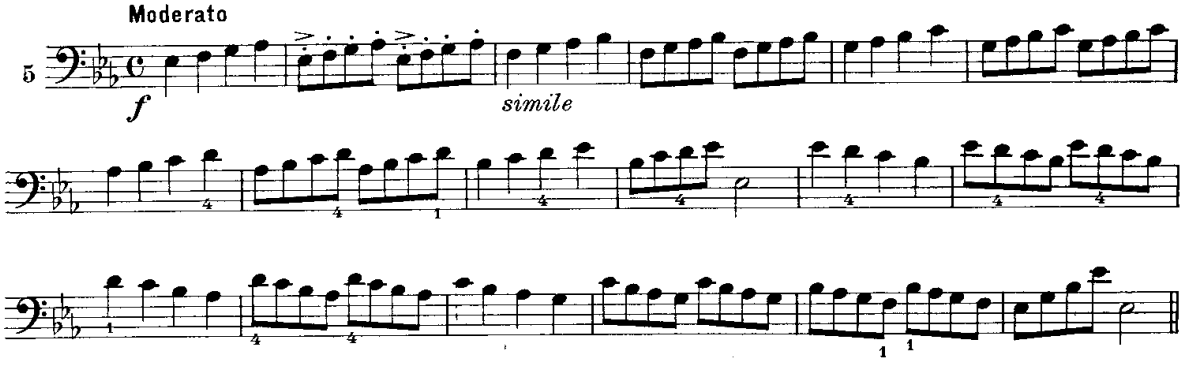
Scale and Chord Studies



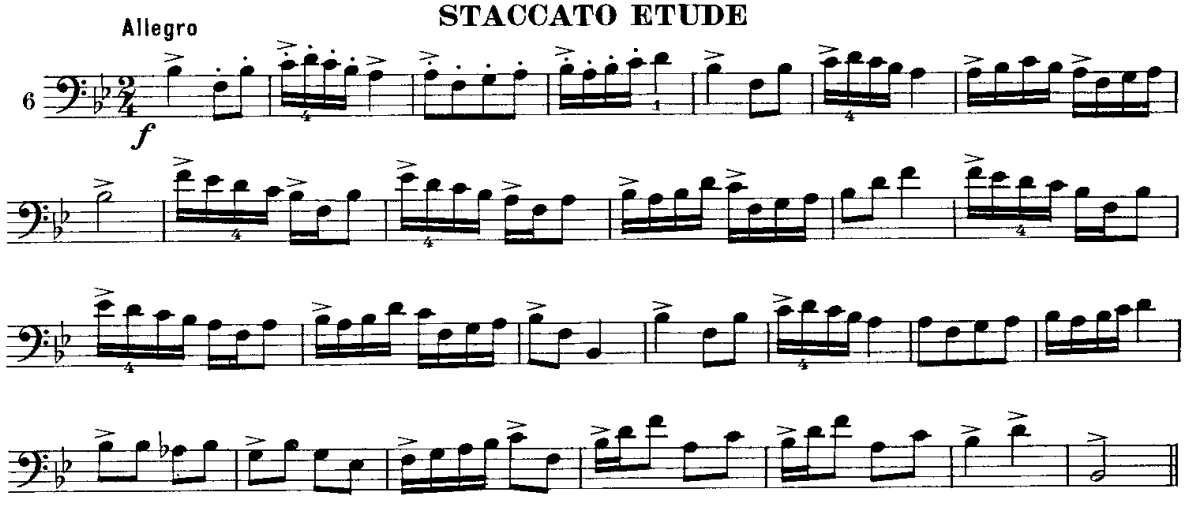
Scale and Interval Studies

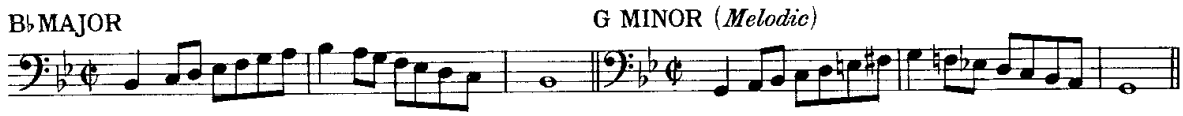


SCALE ETUDE



STACCATO ETUDE





Minor Studies

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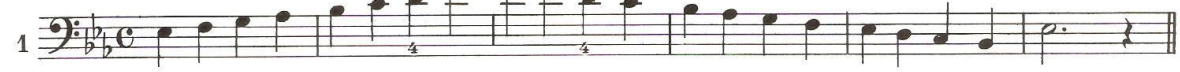
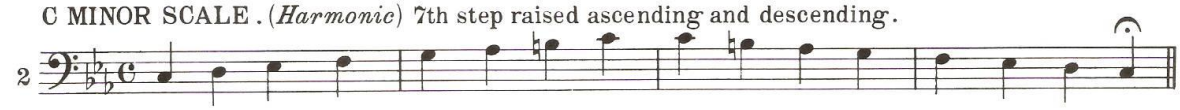
E♭ MAJOR SCALE

1



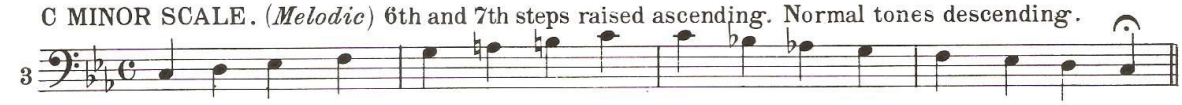
C MINOR SCALE. (*Harmonic*) 7th step raised ascending and descending.

2



C MINOR SCALE. (*Melodic*) 6th and 7th steps raised ascending. Normal tones descending.

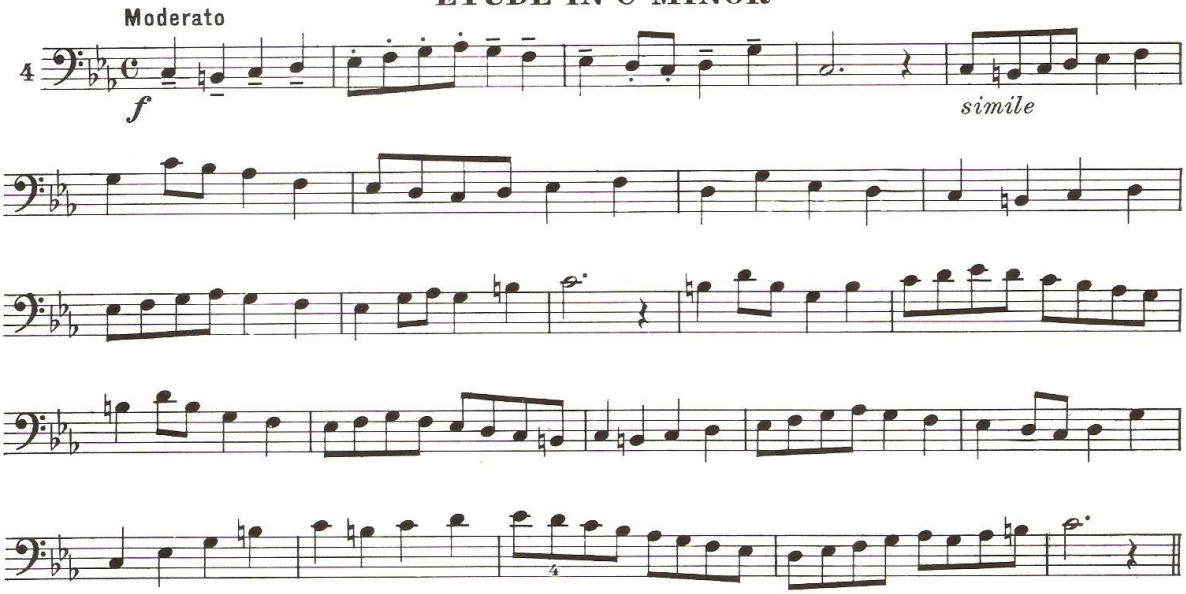
3



ETUDE IN C MINOR

Moderato

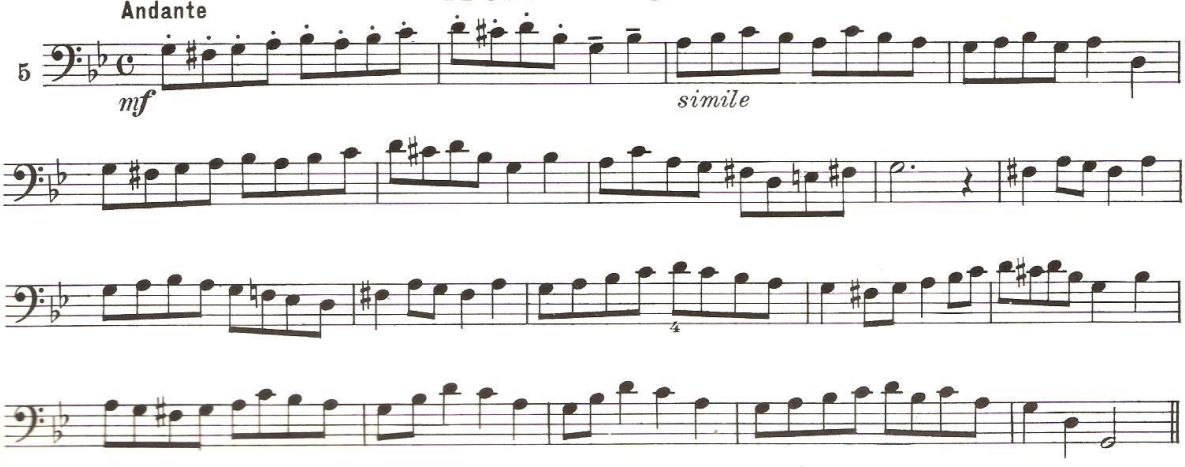
4 *f* *simile*



ETUDE IN G MINOR

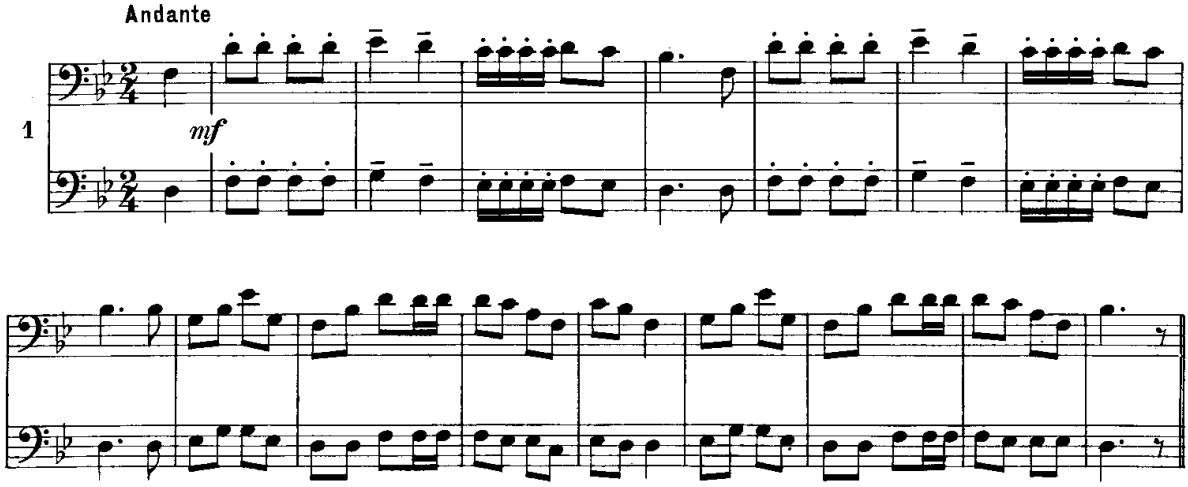
Andante

5 *mf* *simile*

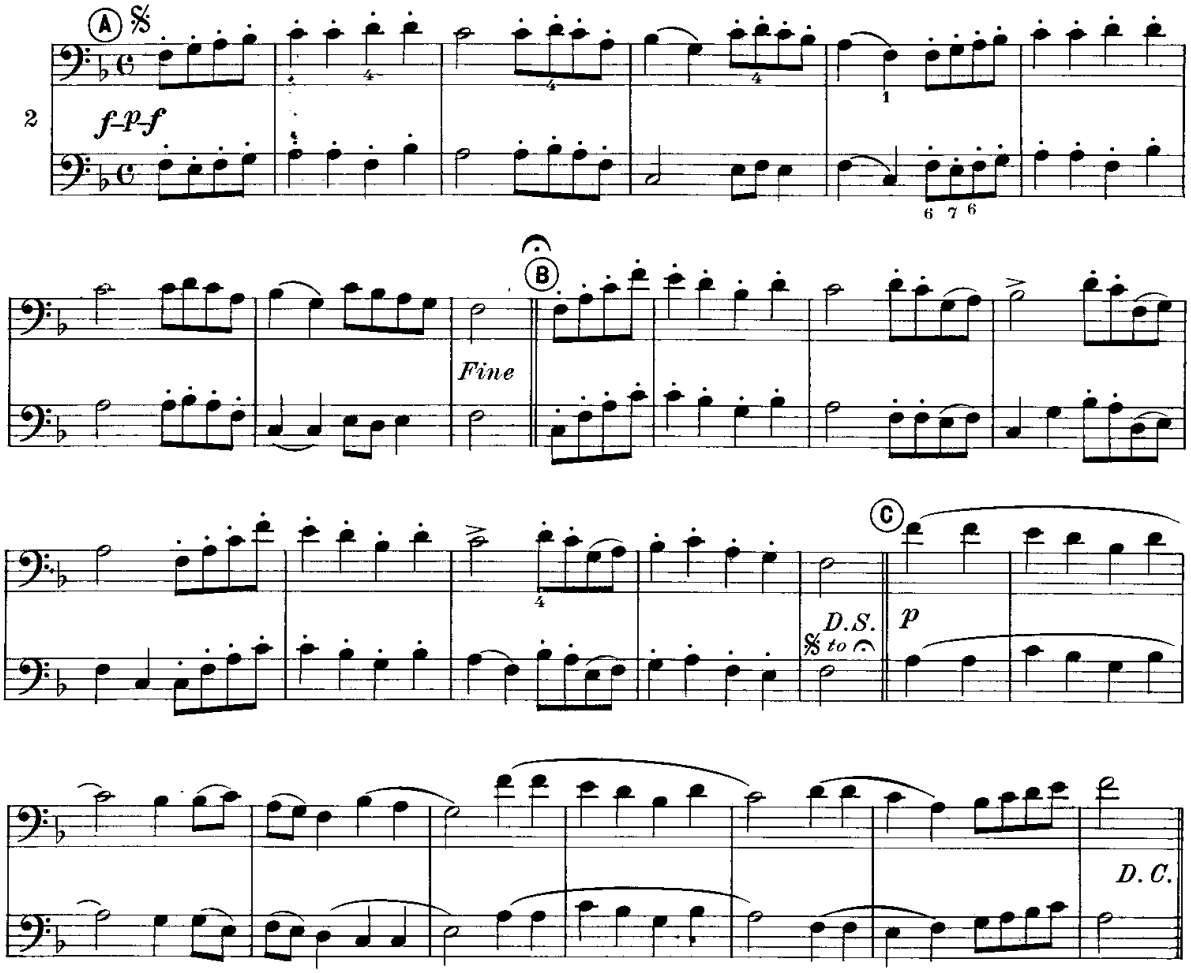


There's Music in the Air

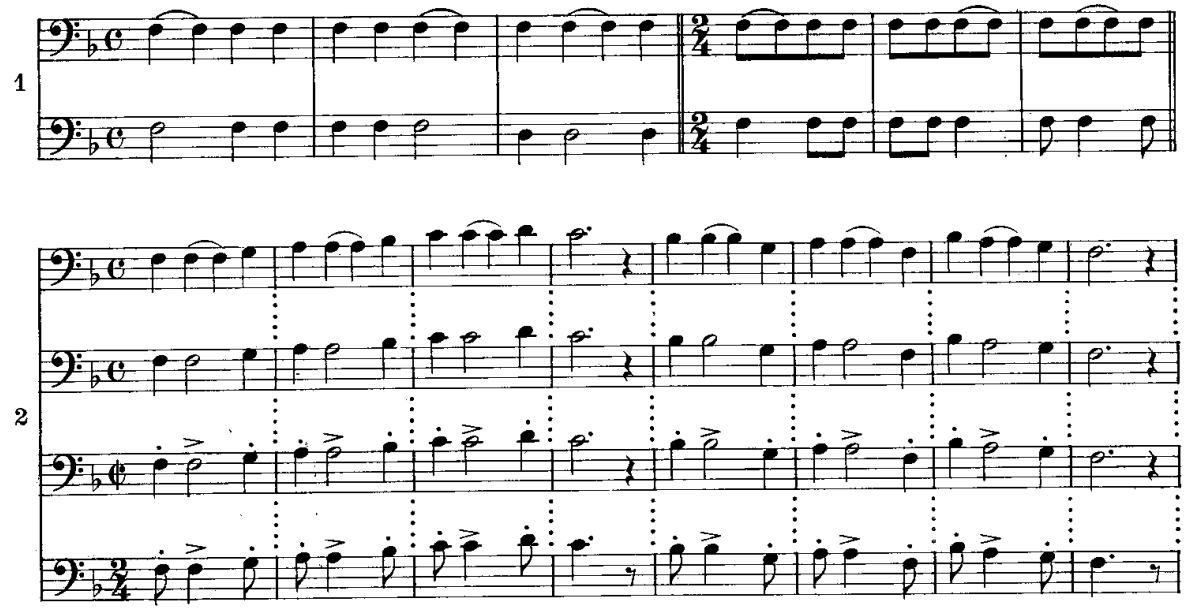
Andante



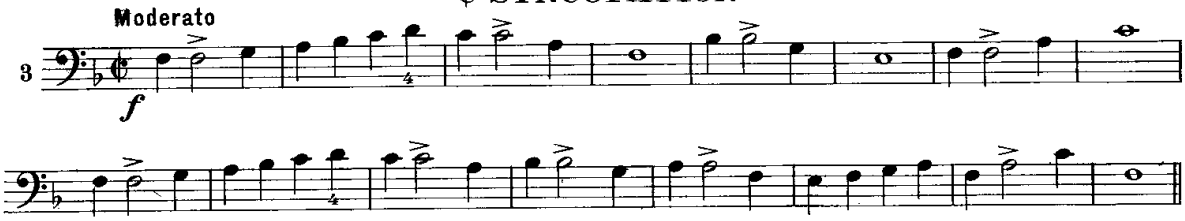
GAVOTTE IN F MAJOR



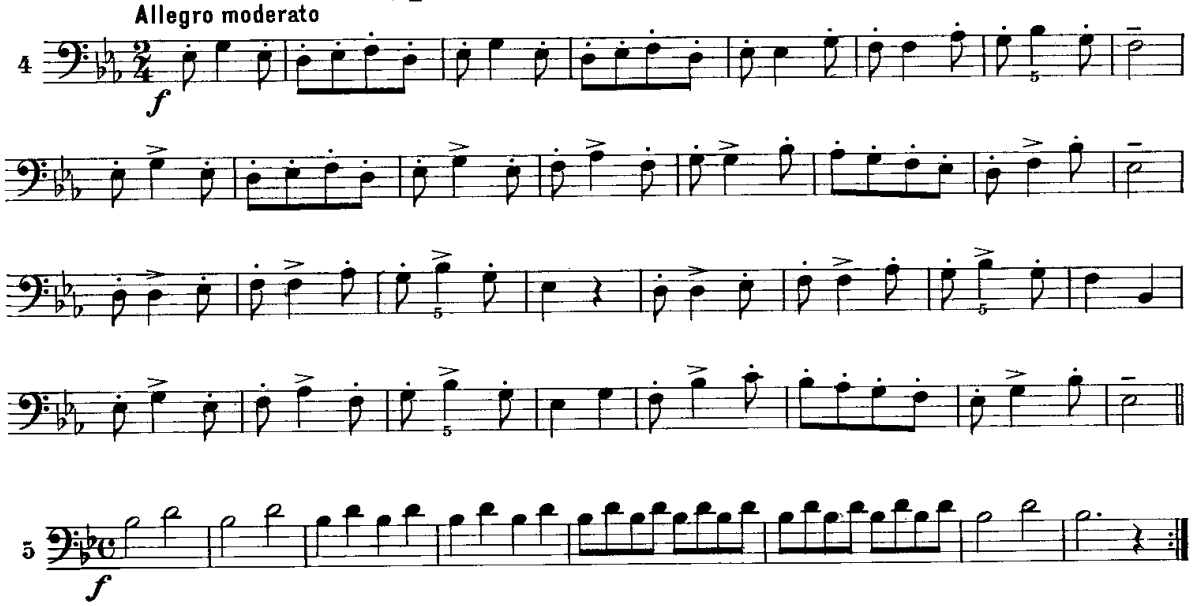
Syncopation



¢ SYNCOPATION

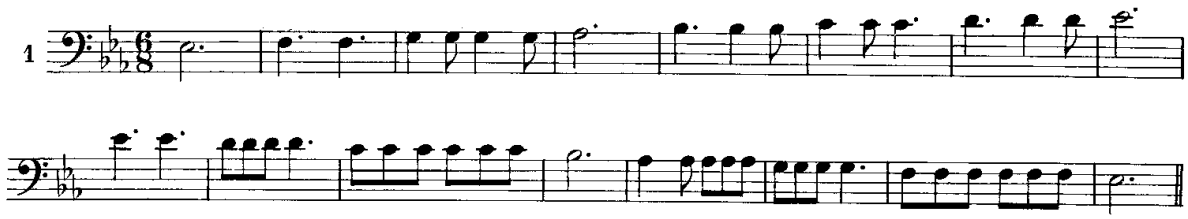


2/4 SYNCOPATION ETUDE



6/8 Rhythm

1

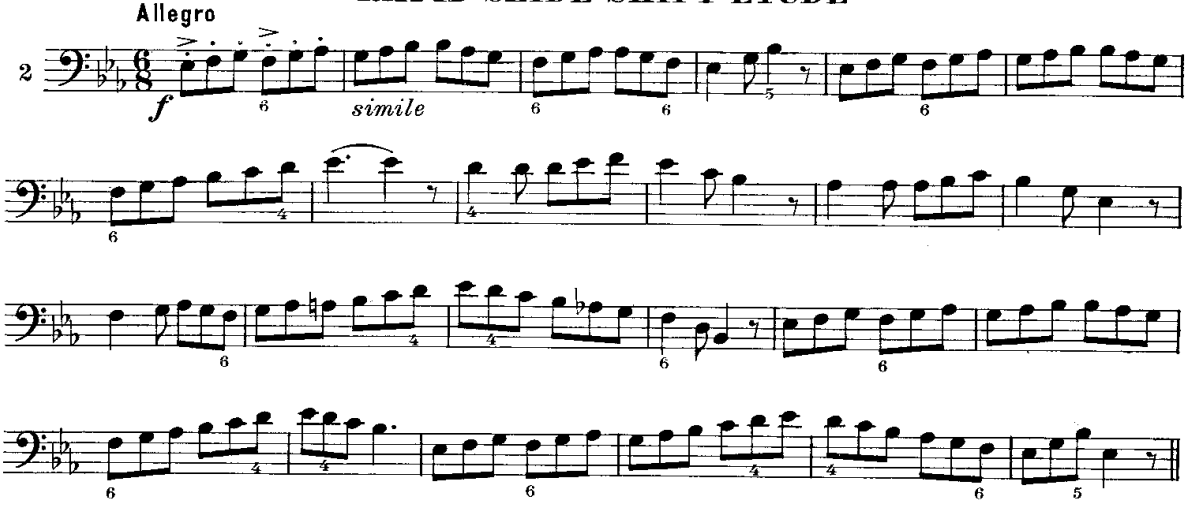


RAPID SLIDE SHIFT ETUDE

Allegro

2

f *simile*

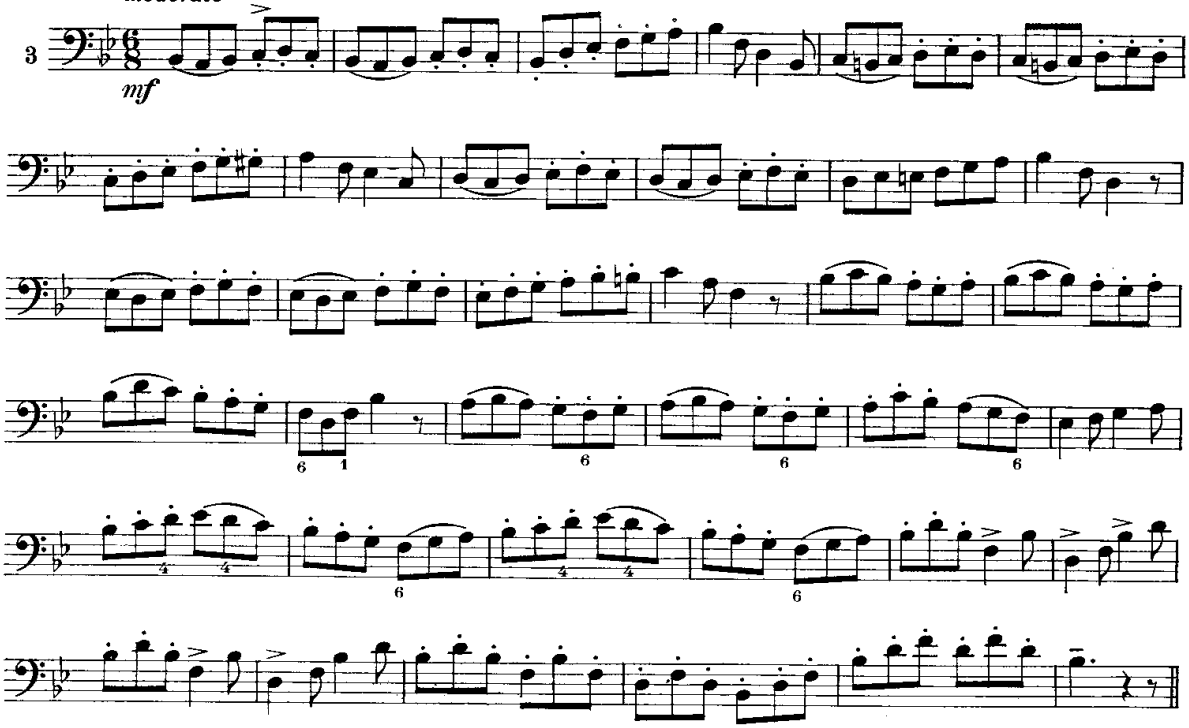


ETUDE for LEGATO and STACCATO PLAYING

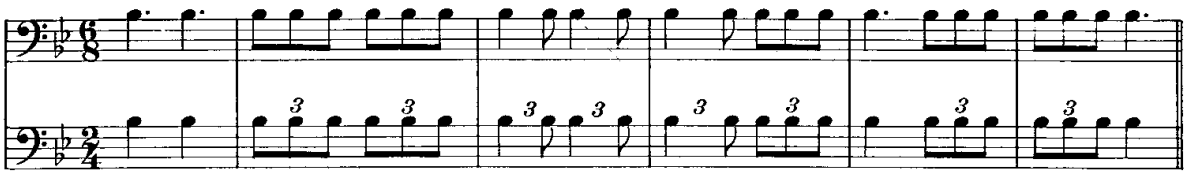
Moderato

3

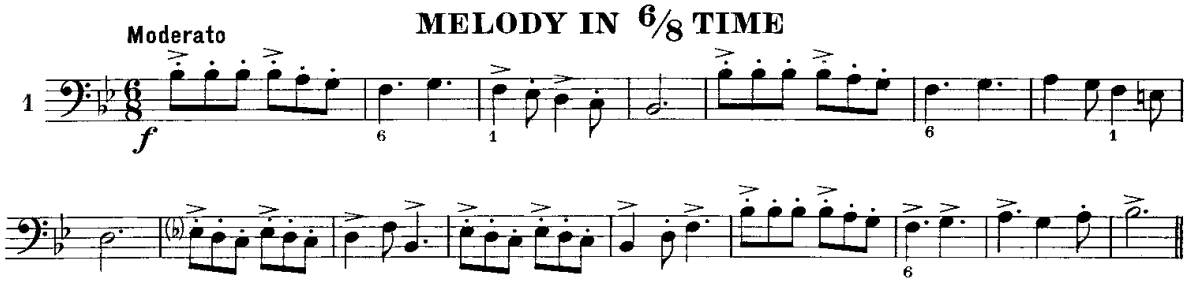
mf



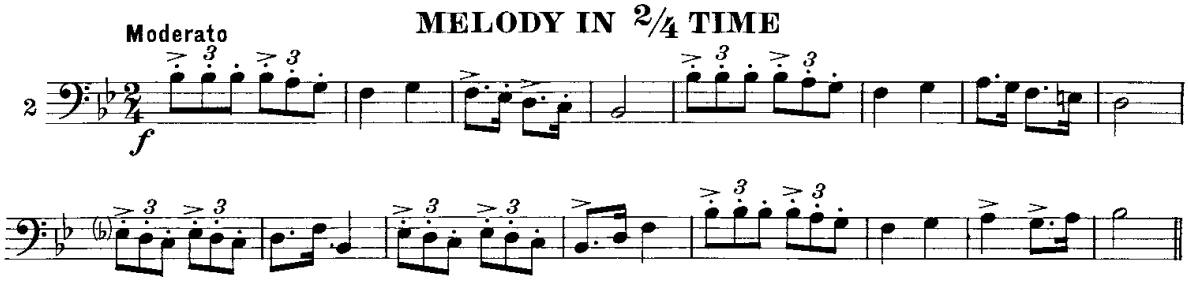
Triplet Studies



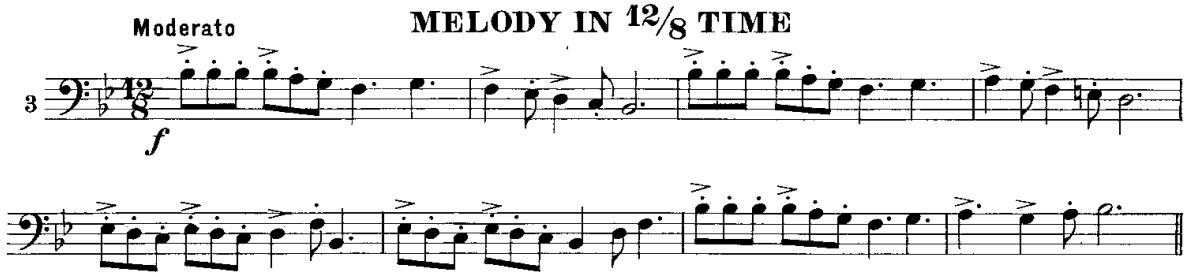
MELODY IN 6/8 TIME



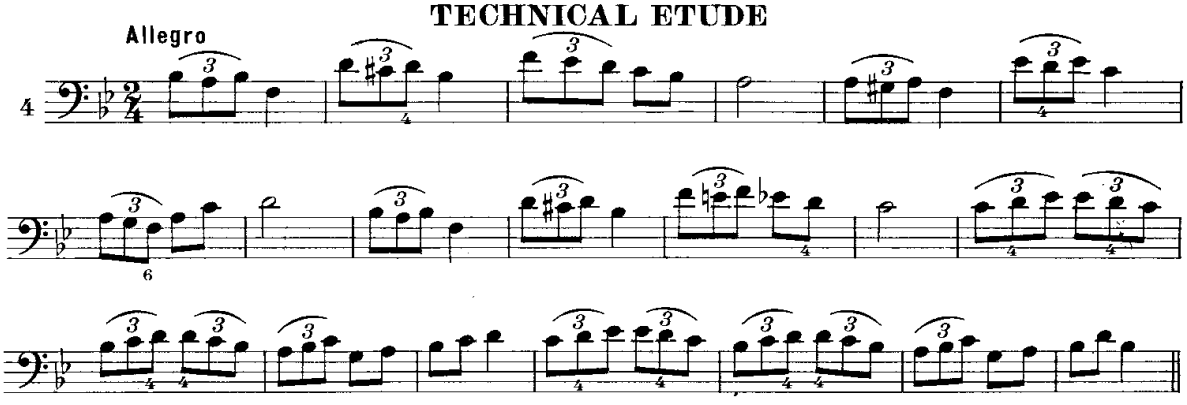
MELODY IN 2/4 TIME



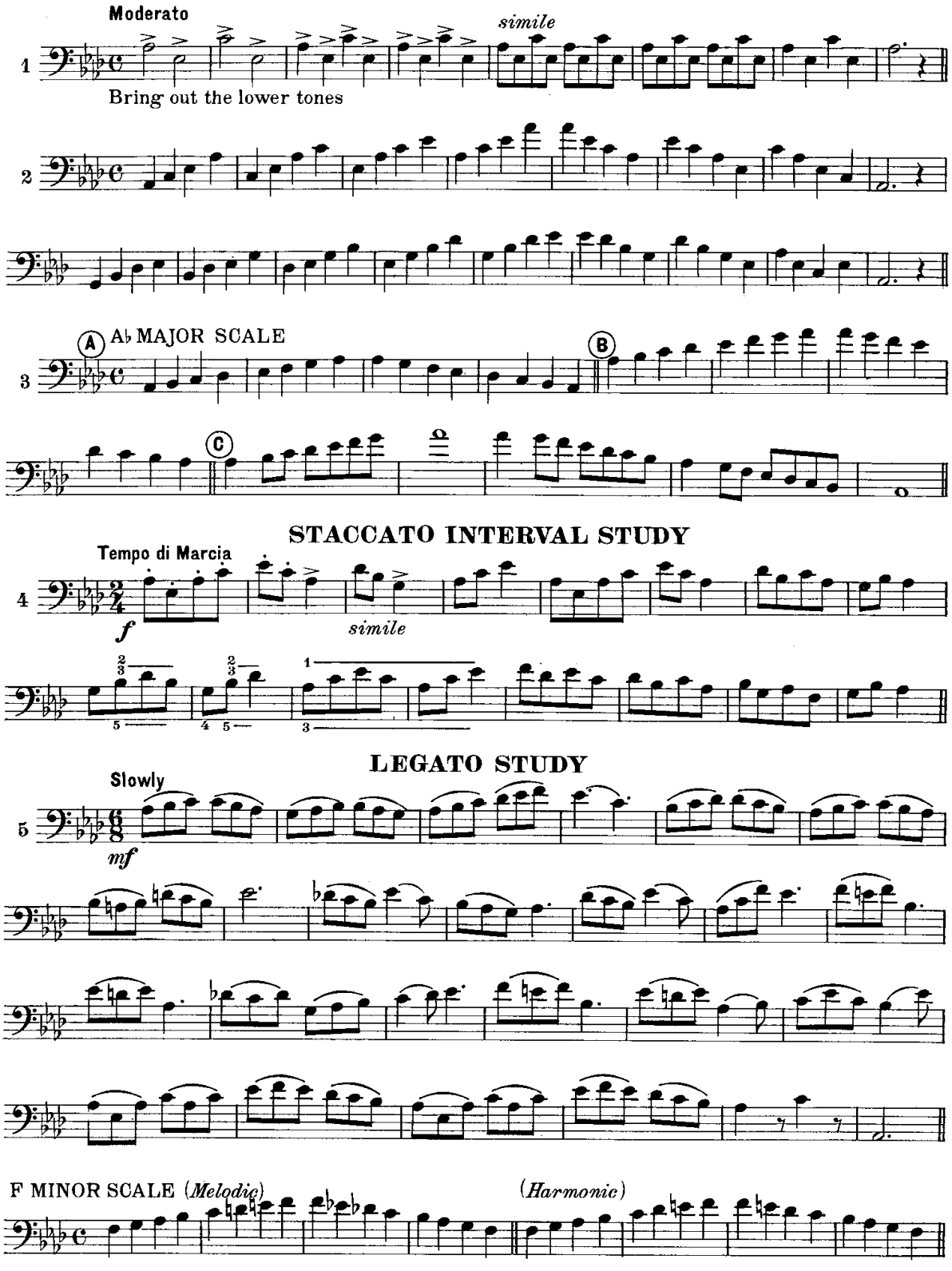
MELODY IN 12/8 TIME



TECHNICAL ETUDE

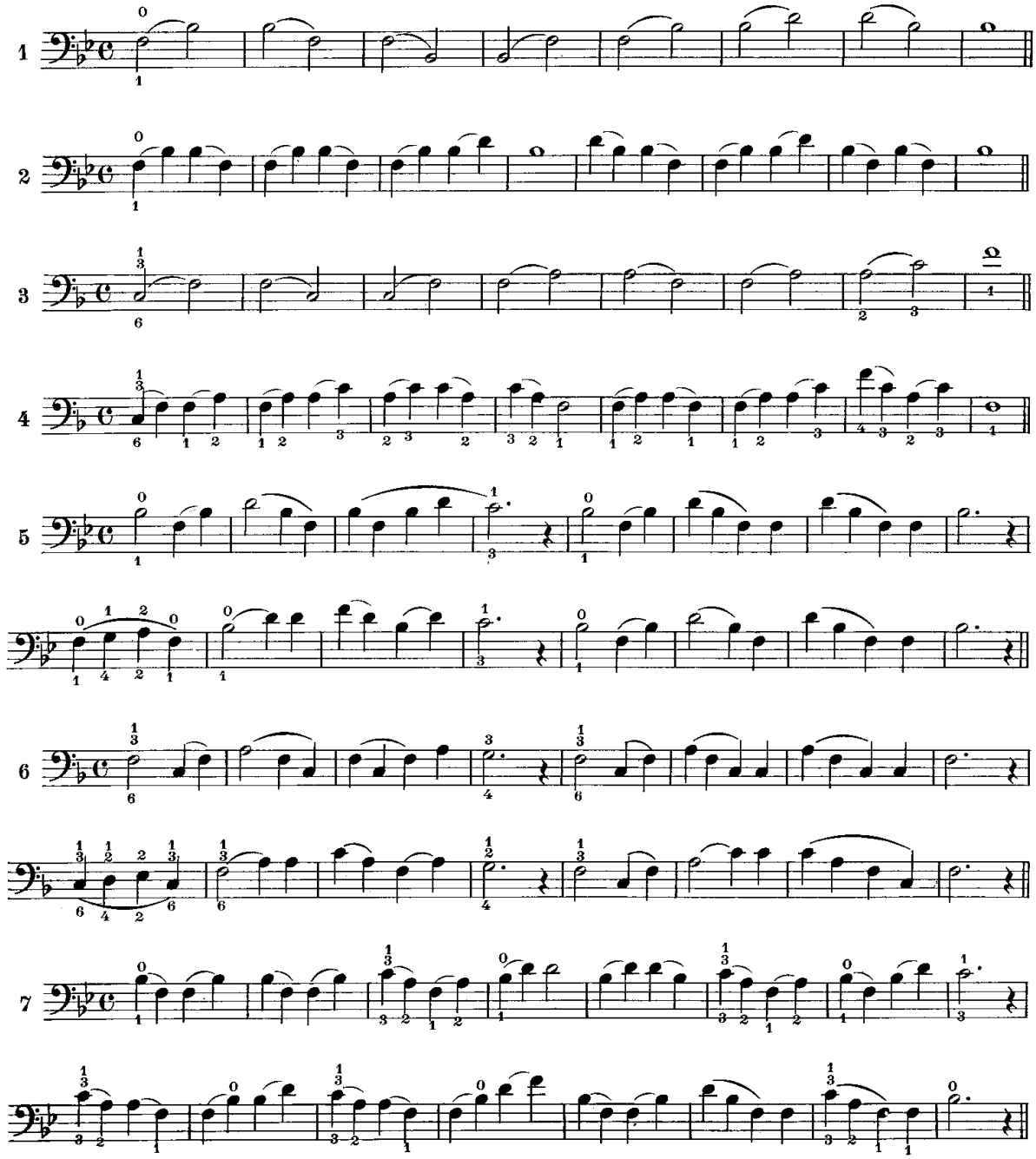


A♭ Major Studies

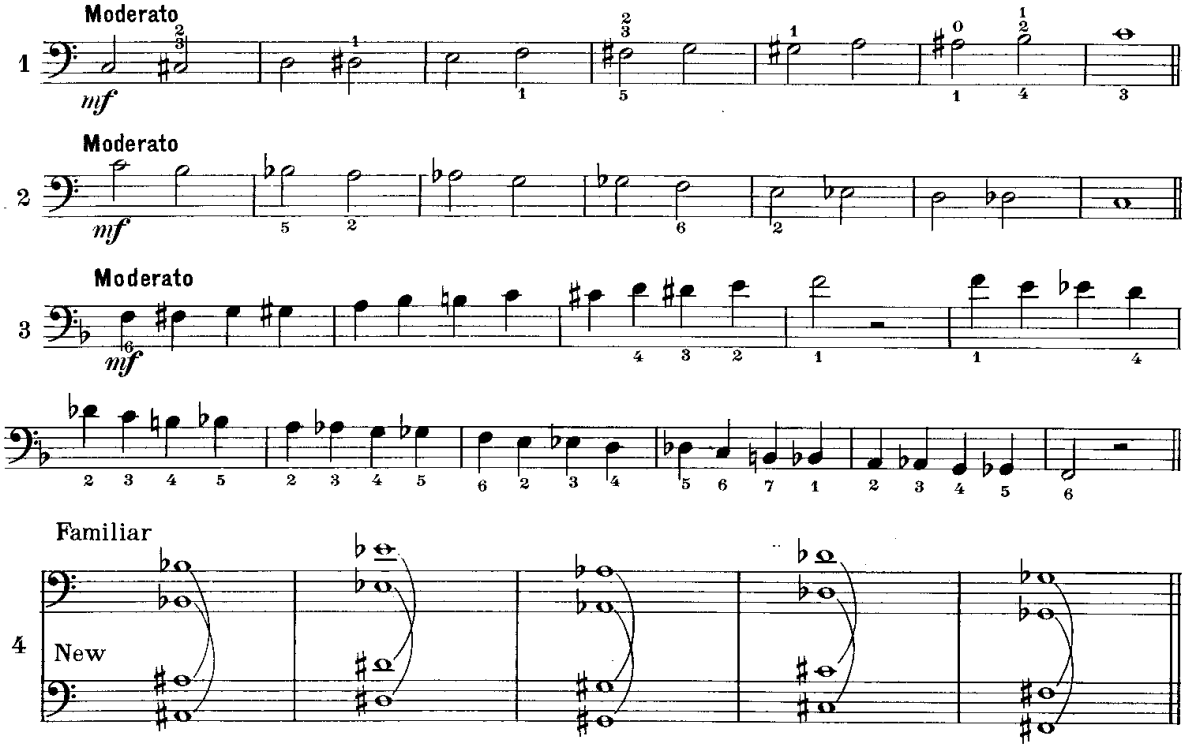


Lip Slurs

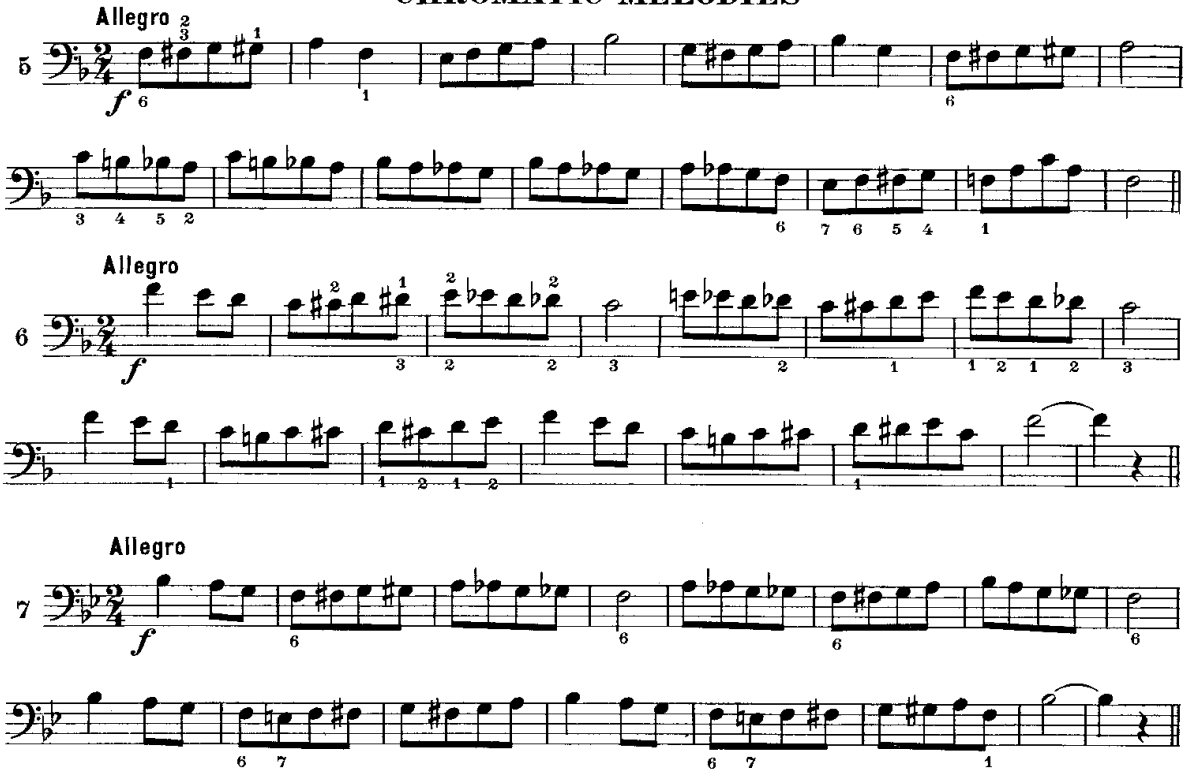
When two successive notes of different pitch are slurred without the change of valves or slide, it is called a lip slur. Lip slur exercises will appear in many of the succeeding lessons and are intended for the purpose of developing lip flexibility, strengthening the muscles of the lips and face. At first the muscles of the face will tire rather quickly, but with daily practice will become strong and flexible thus making the playing cleaner and easier. Do not hinder the flexibility of the lips by pressing them too tightly against the mouthpiece. Daily practice of lip slurs is the procedure followed by all good professional brass instrument players.



Chromatic Studies



CHROMATIC MELODIES

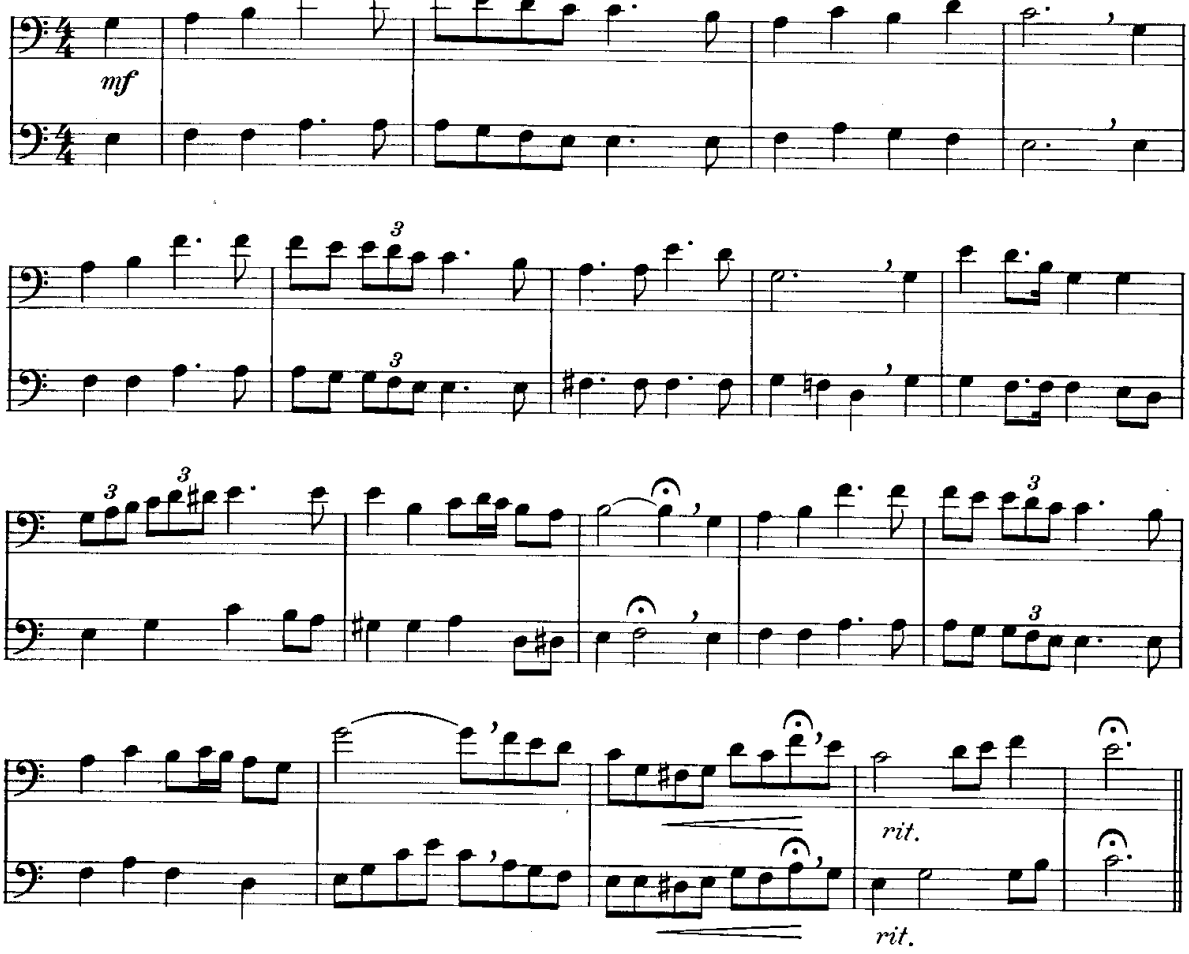


Then You'll Remember Me

From the Opera "Bohemian Girl"

BALFE

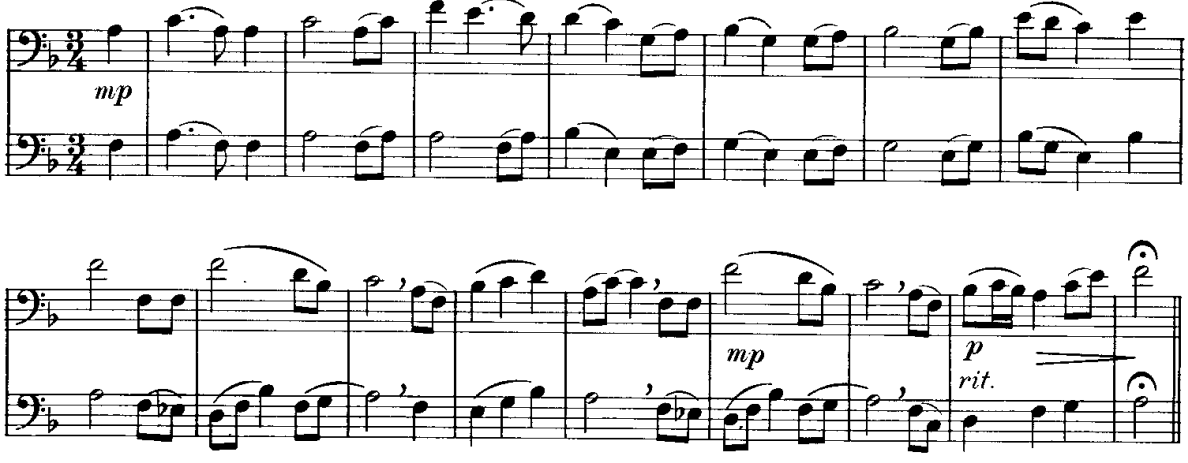
Andante



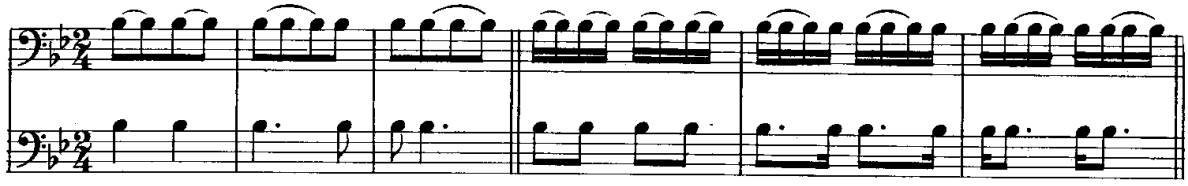
LULLABY

BRAHMS

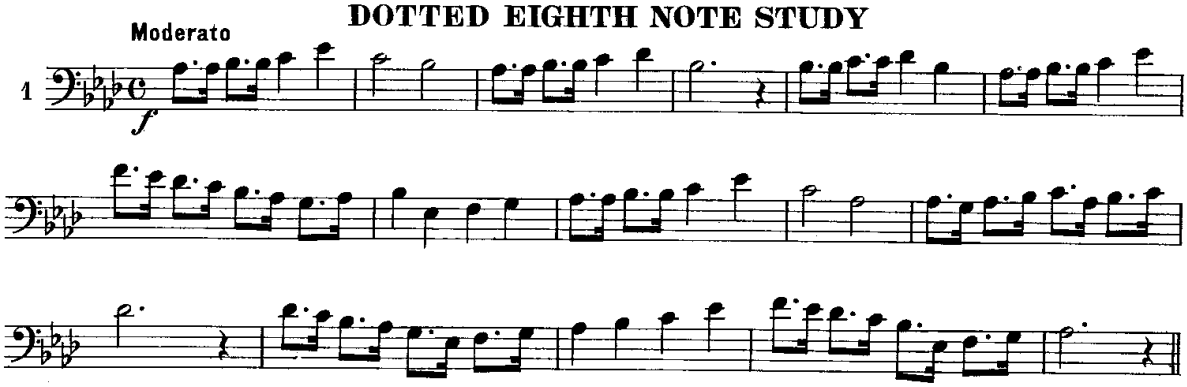
Andante



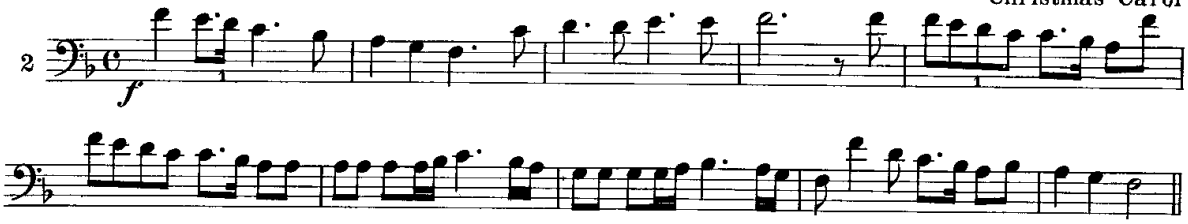
Dotted Eighth Note Studies



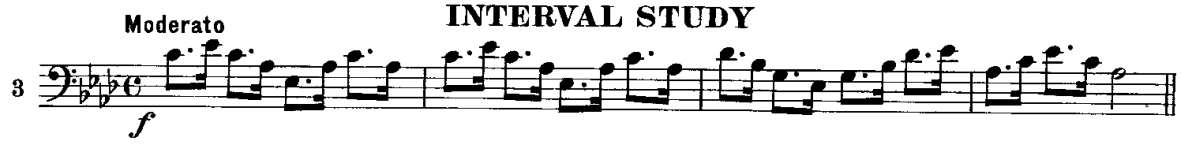
DOTTED EIGHTH NOTE STUDY



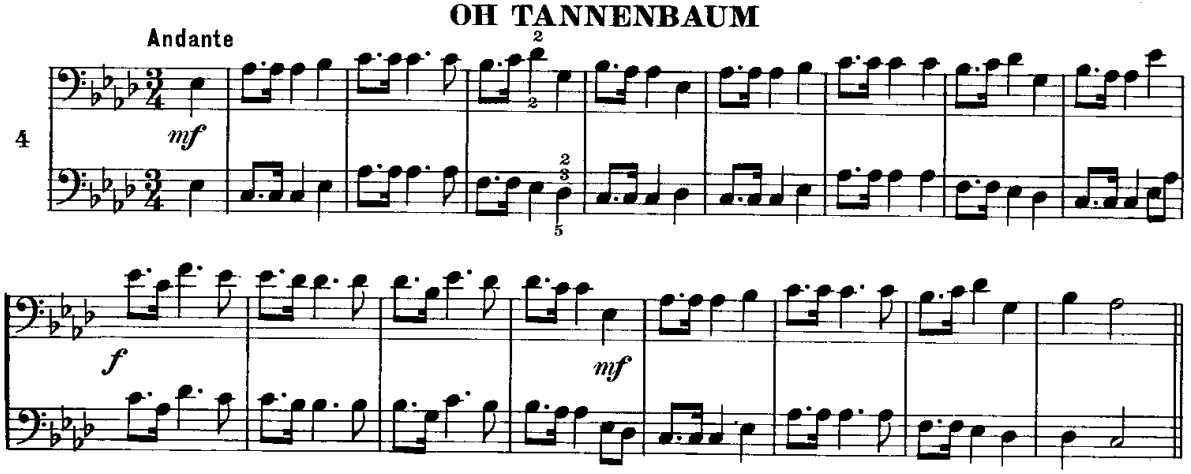
JOY TO THE WORLD



INTERVAL STUDY



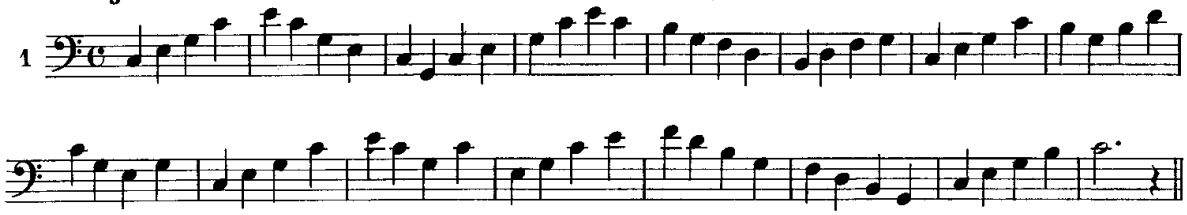
OH TANNENBAUM



Chord and Scale Studies

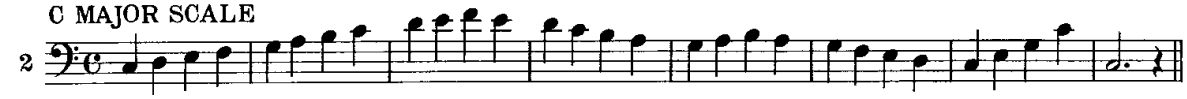
C MAJOR CHORD

1



C MAJOR SCALE

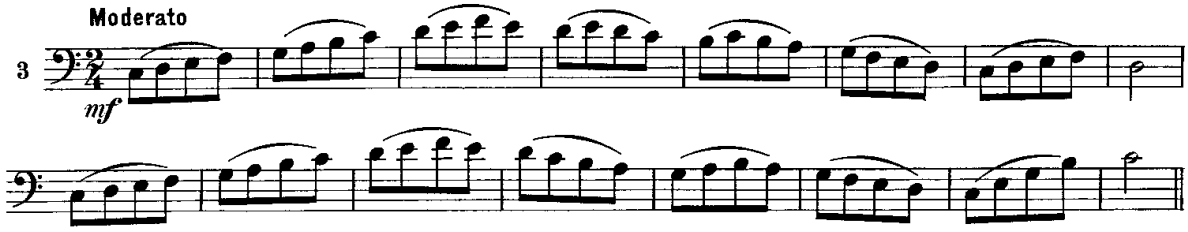
2



LEGATO SCALE STUDY

Moderato

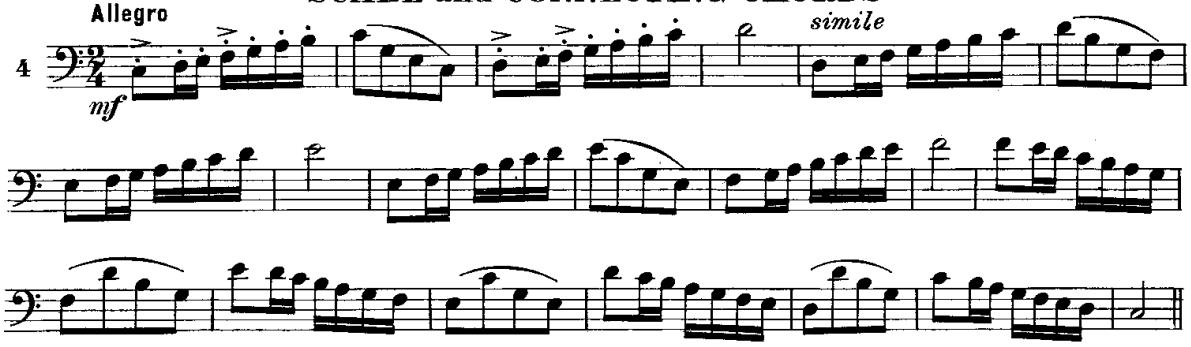
3 *mf*



SCALE and CONNECTING CHORDS

Allegro

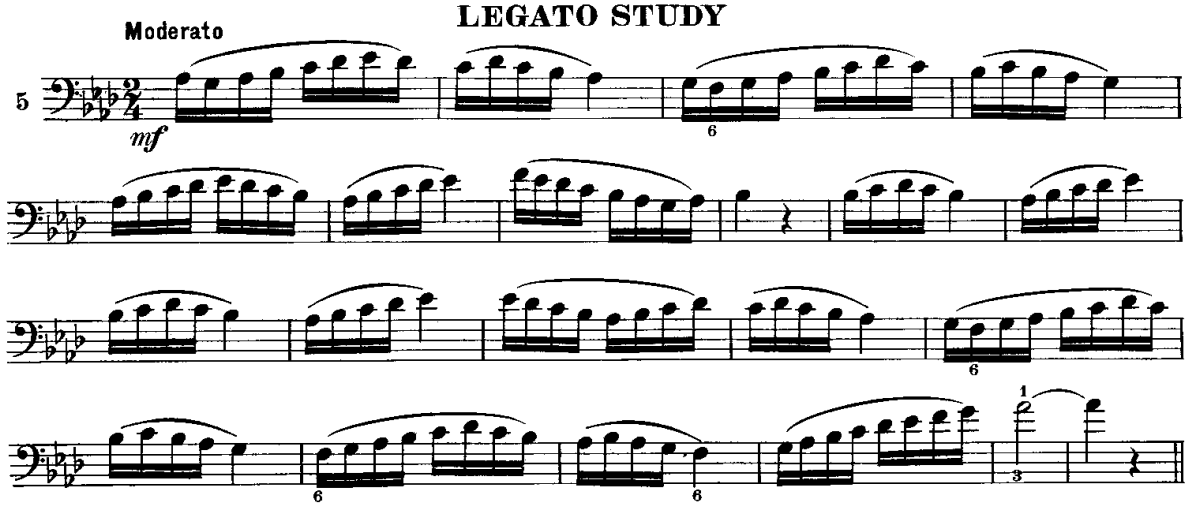
4 *mf* *simile*



LEGATO STUDY

Moderato

5 *mf*



Memories

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Ced. 8-308-627

Waltz

In swinging style - *Legato*

1

mf

Rubato

WHEN YOU AND I WERE YOUNG

Andante

2

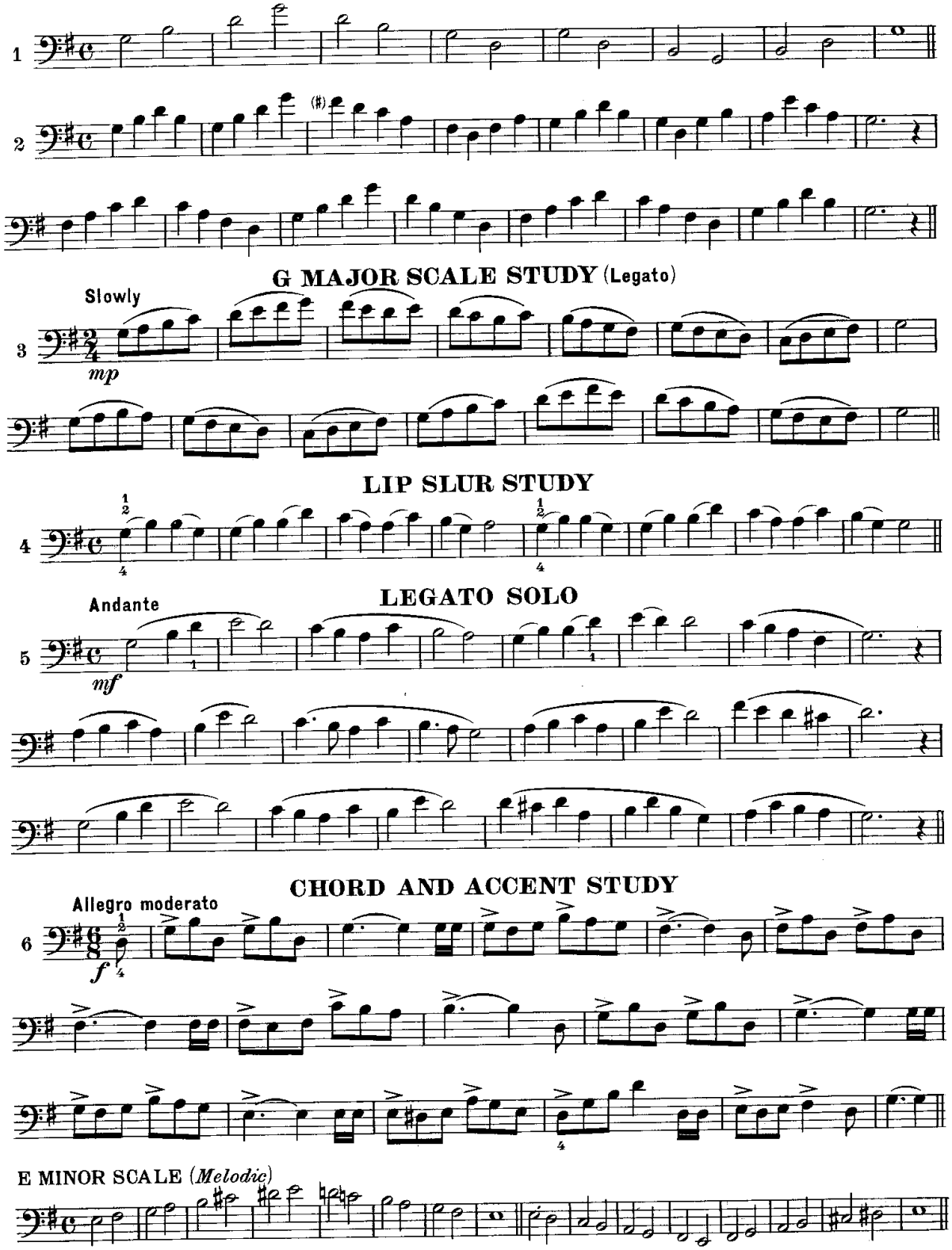
mf

Fine

D.C.

To beginning

G Major Studies



G Major Studies

1

2

G MAJOR SCALE STUDY (Legato)

Slowly

3 *mp*

LIP SLUR STUDY

4

LEGATO SOLO

Andante

5 *mf*

CHORD AND ACCENT STUDY

Allegro moderato

6 *f*

E MINOR SCALE (*Melodic*)

G Major Studies

1

2

G MAJOR SCALE STUDY (Legato)

Slowly

mp

3

LIP SLUR STUDY

4

LEGATO SOLO

Andante

mf

5

CHORD AND ACCENT STUDY

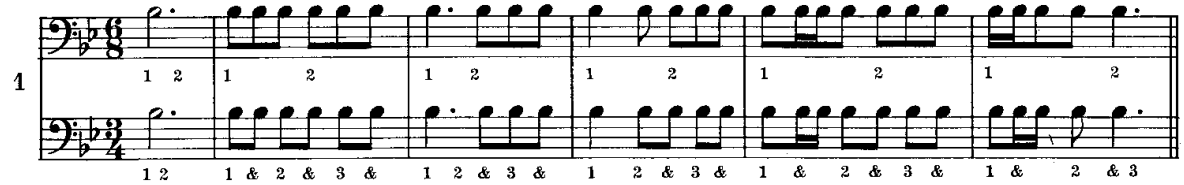
Allegro moderato

f

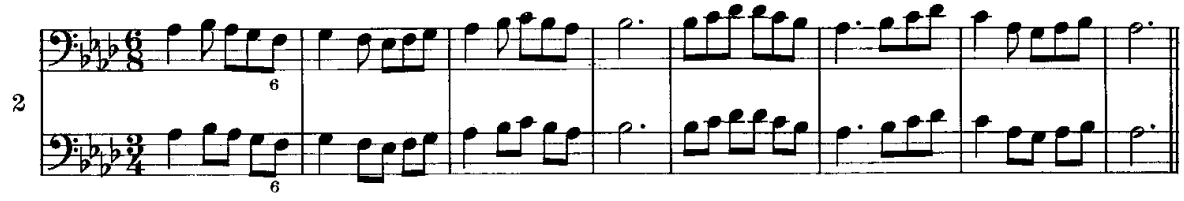
6

E MINOR SCALE (*Melodic*)

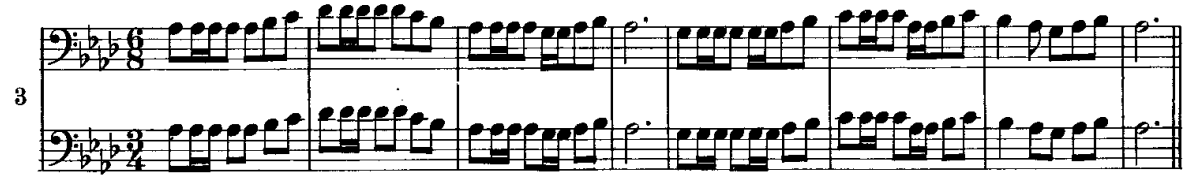
Rhythmic Development



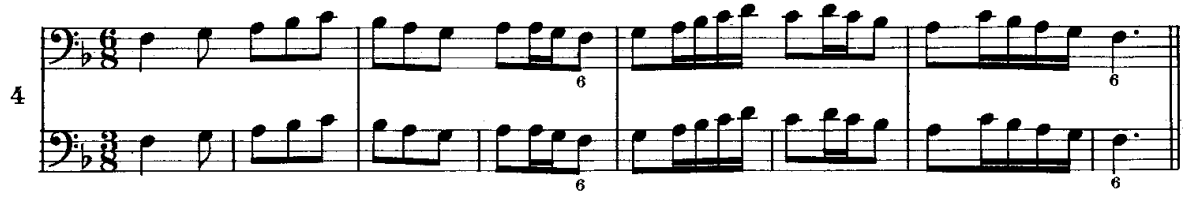
MELODY IN 6/8 AND 3/4 TIME. No.1



No.2

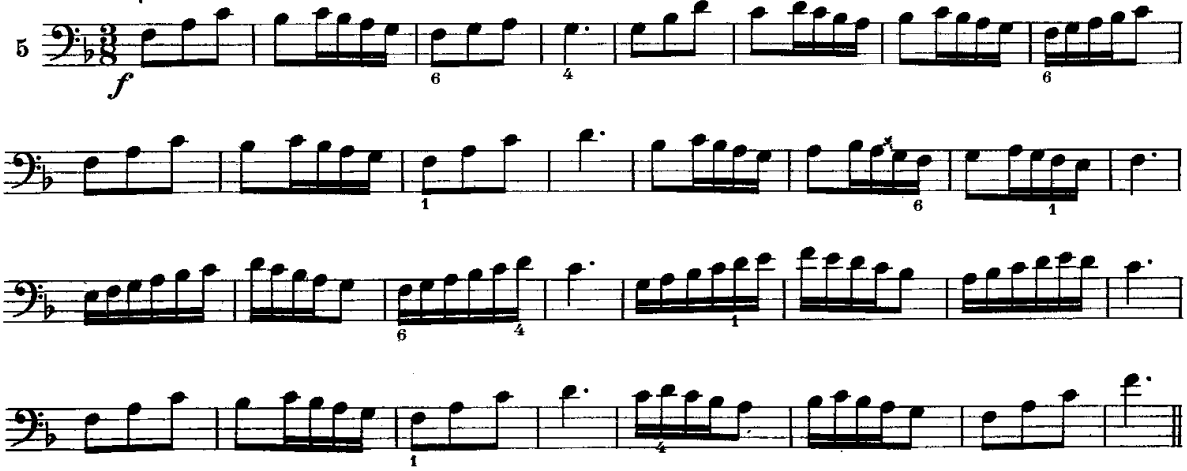


RELATIONSHIP OF 6/8 AND 3/8 TIME



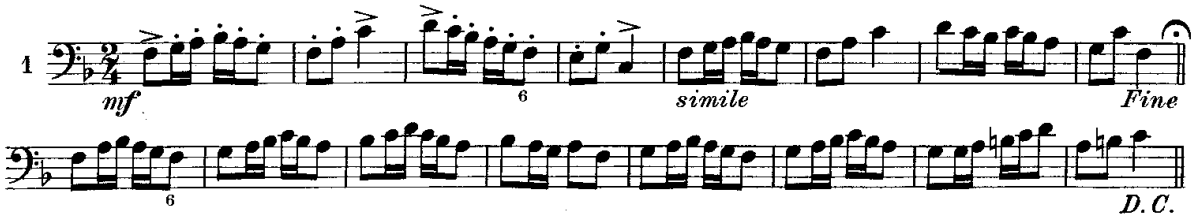
ALLEGRO IN 3/8 TIME

Tempo di Valse

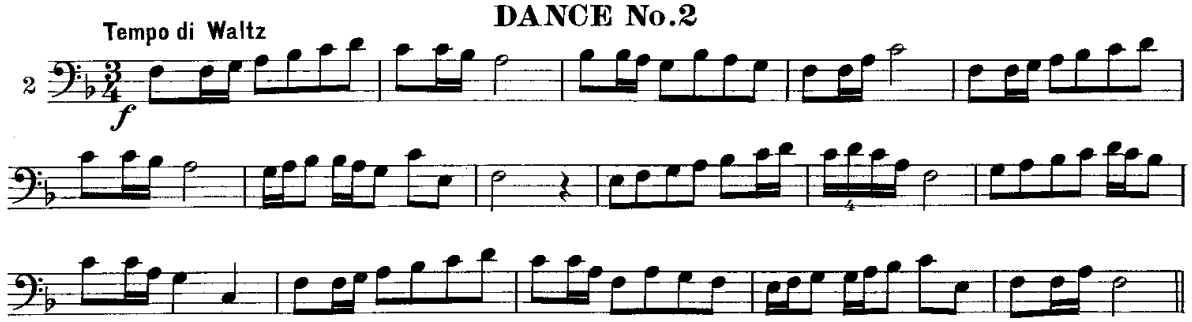


Technical Studies

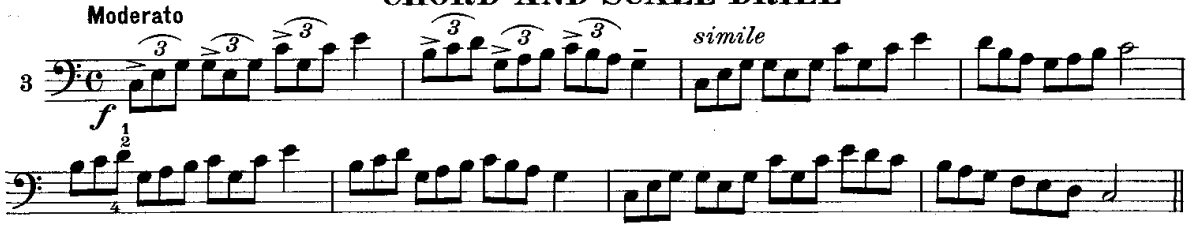
DANCE No.1



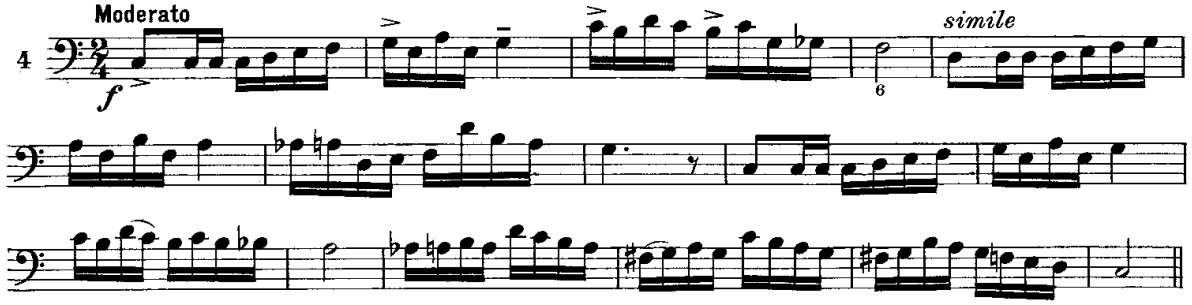
DANCE No.2



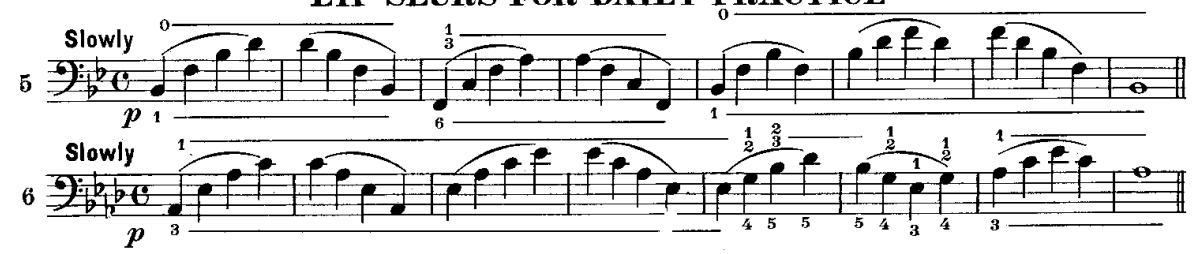
CHORD AND SCALE DRILL



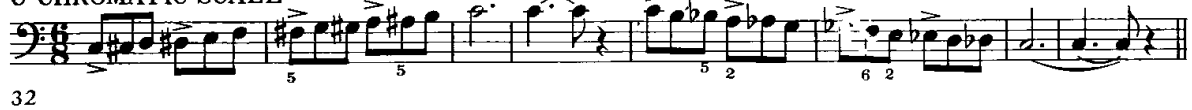
SCALE AND INTERVAL ETUDE



LIP SLURS FOR DAILY PRACTICE

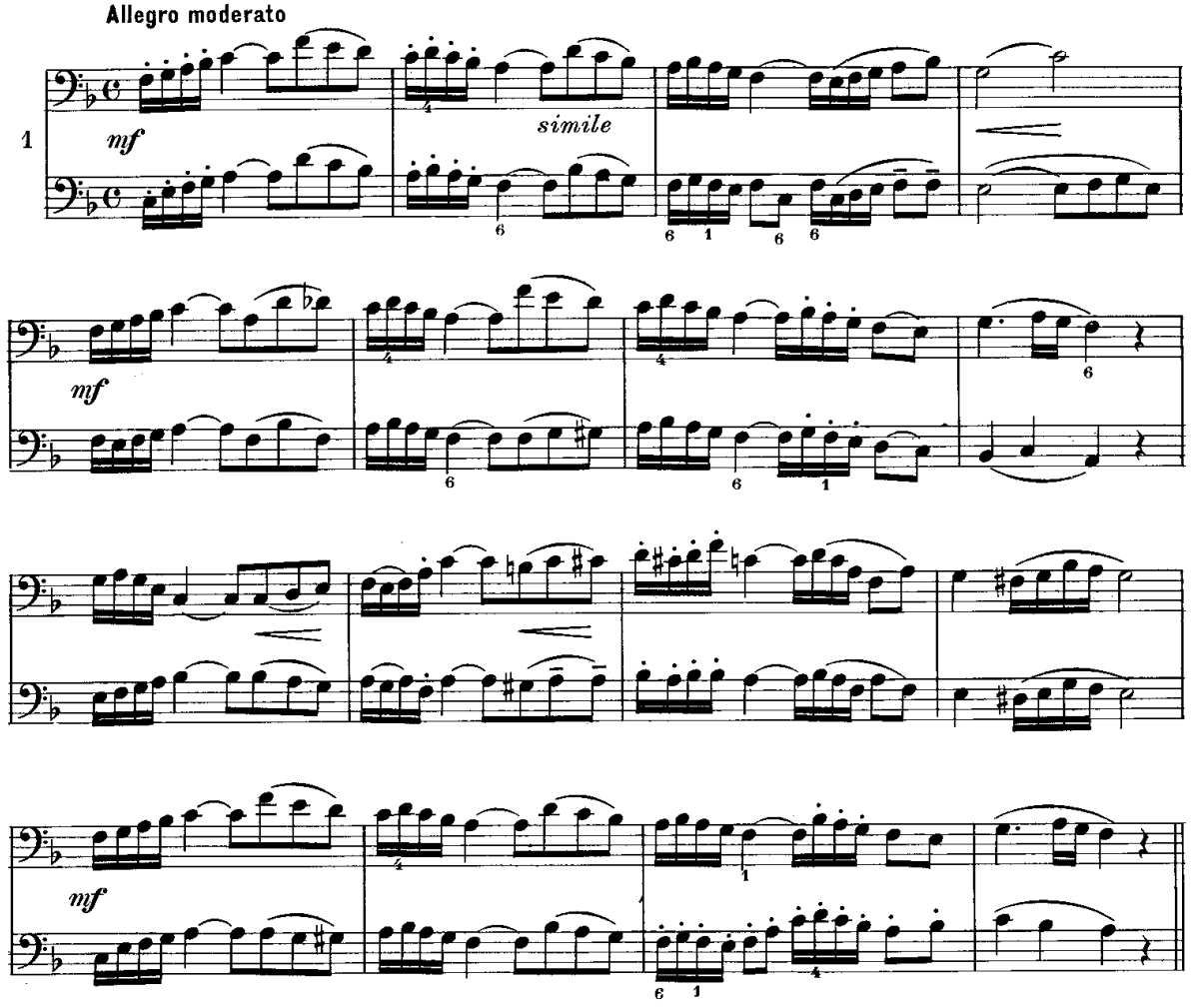


CHROMATIC CALE



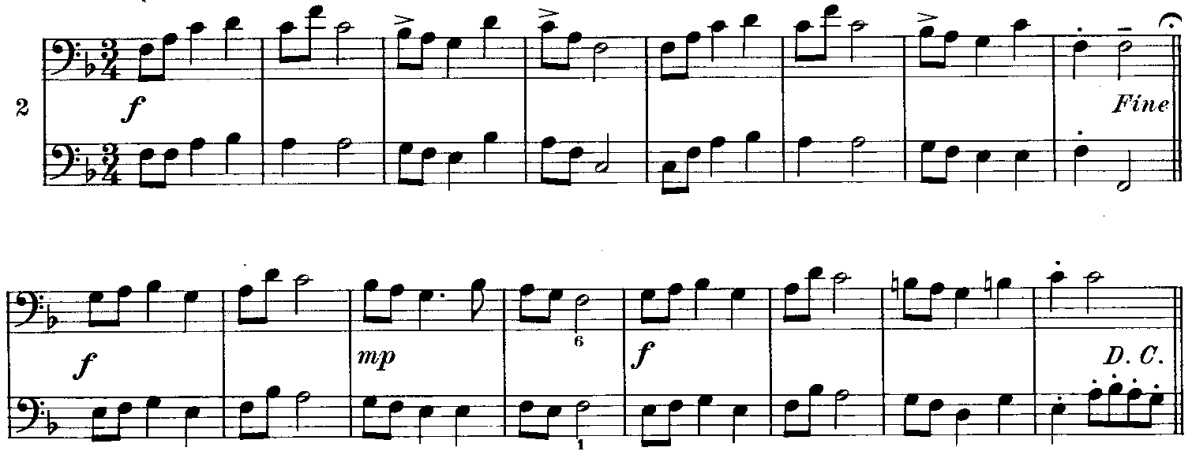
Duet

Allegro moderato



WALTZ

Tempo de Waltz



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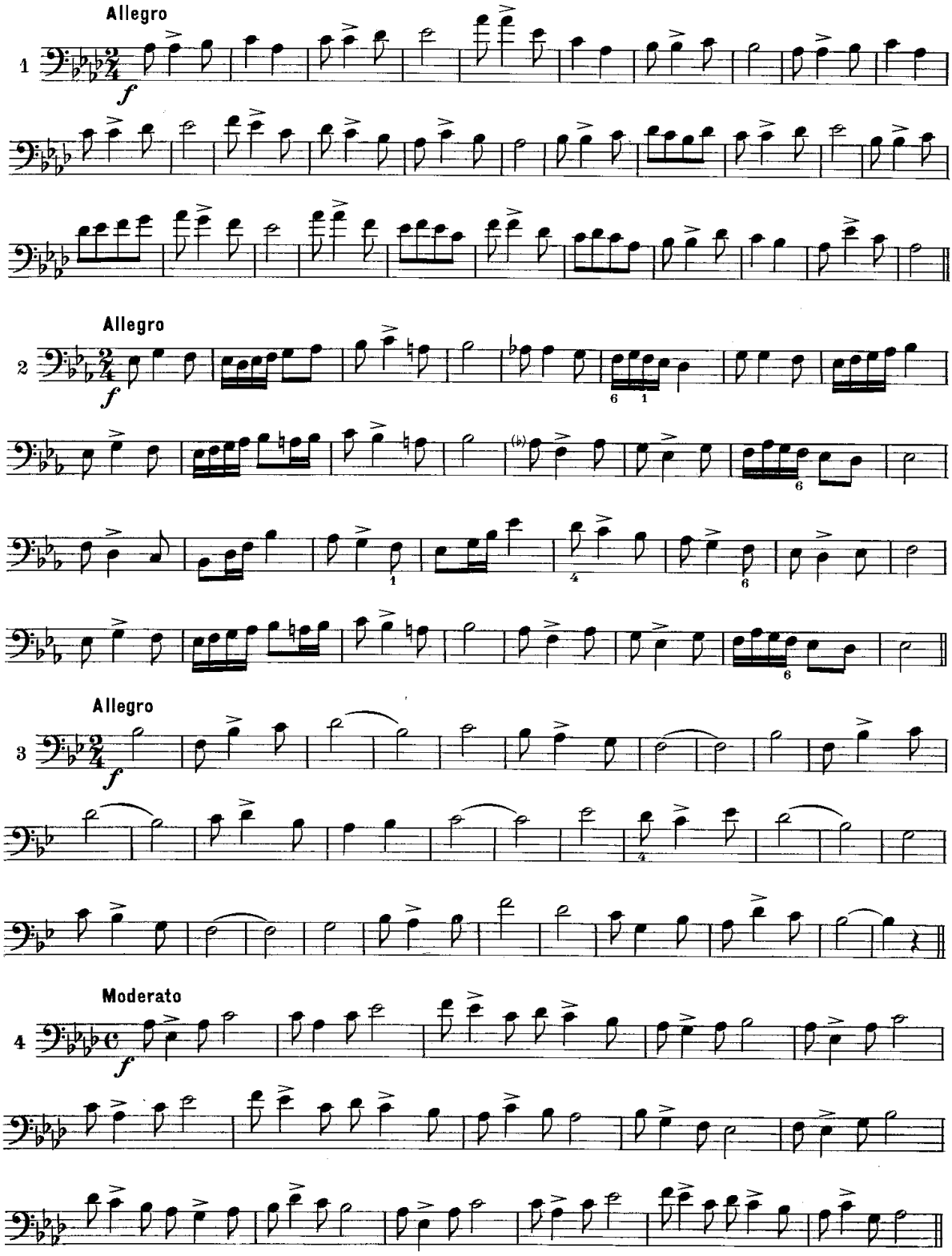
Syncopation Studies



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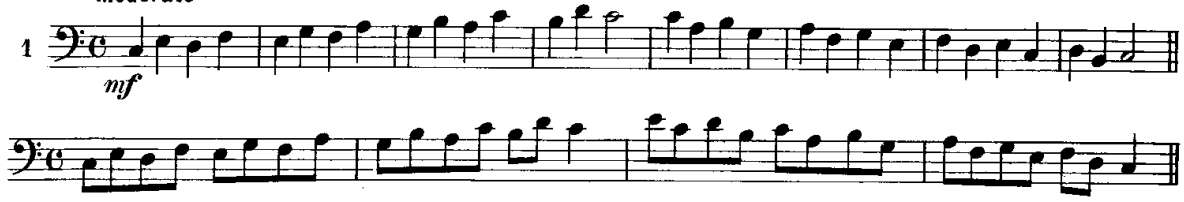
Ced. 8-308-627

Articulation Studies

Moderato

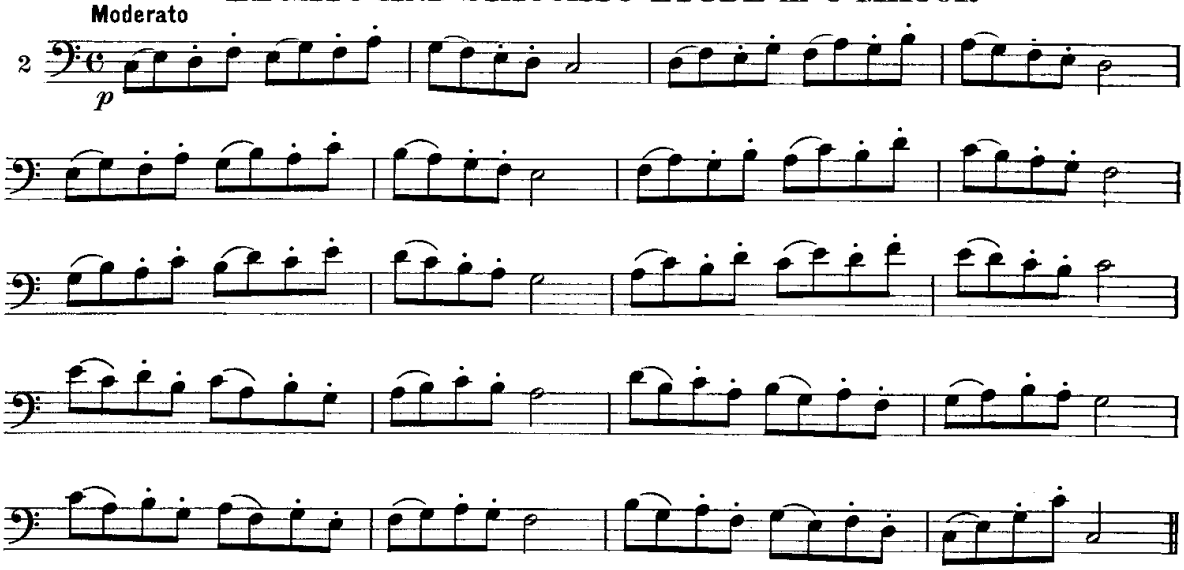
1 *mf*



LEGATO AND STACCATO ETUDE in C MAJOR

Moderato

2 *p*



Allegretto

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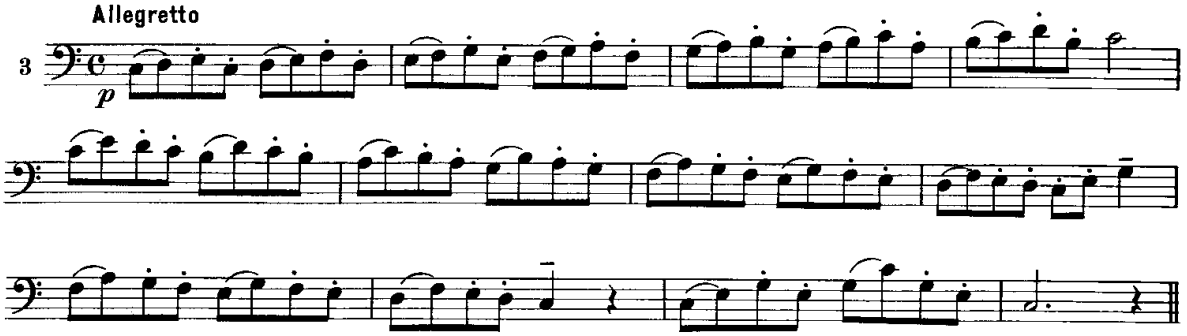
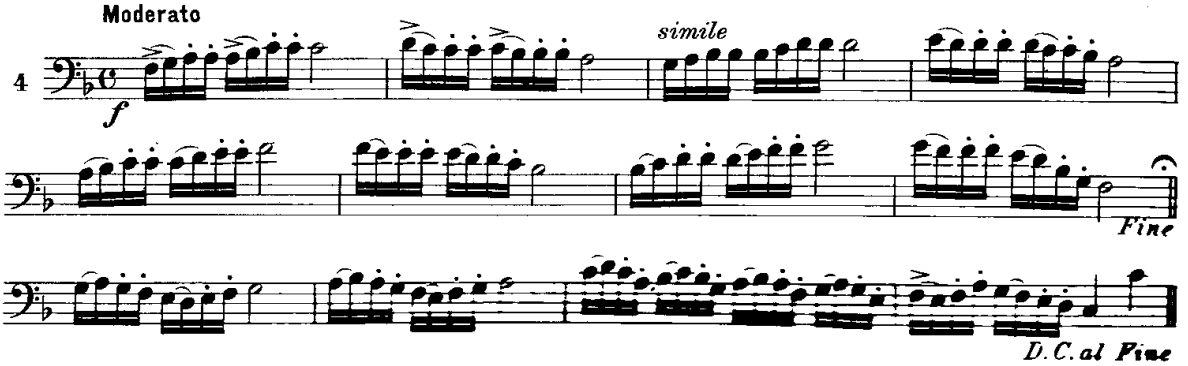


Moderato

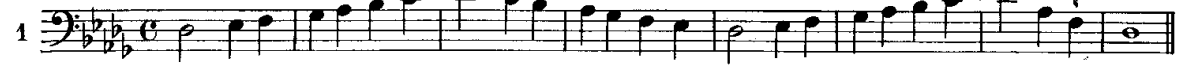
4 *f* *simile* *Fine*



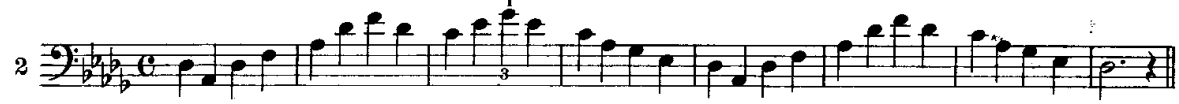
D.C. al Fine

D♭ Major Studies

D♭ MAJOR SCALE



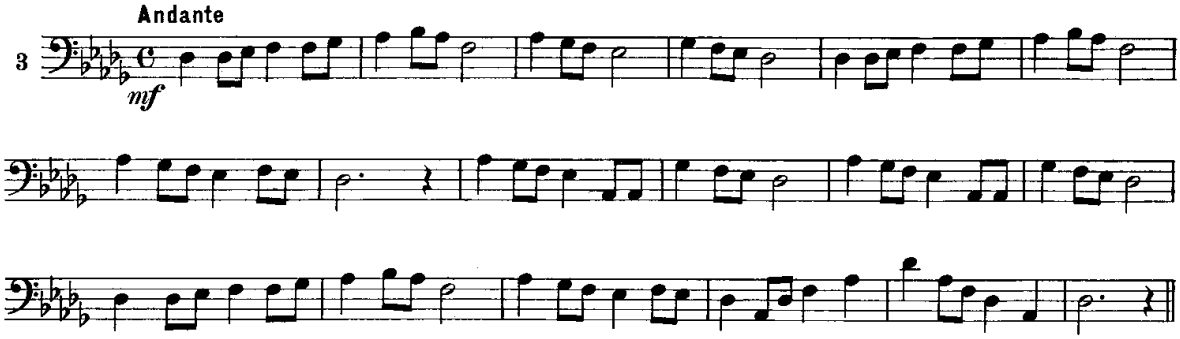
D♭ MAJOR CHORD STUDY



LONG LONG AGO

Andante

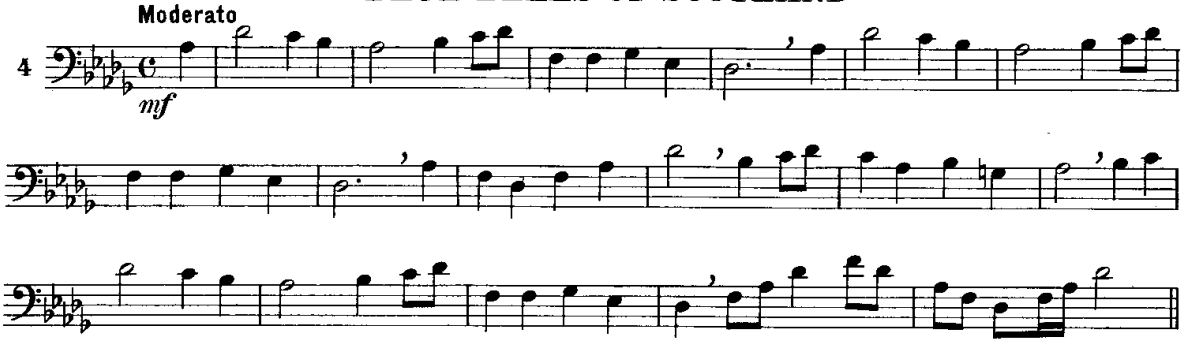
mf



BLUE BELLS OF SCOTLAND

Moderato

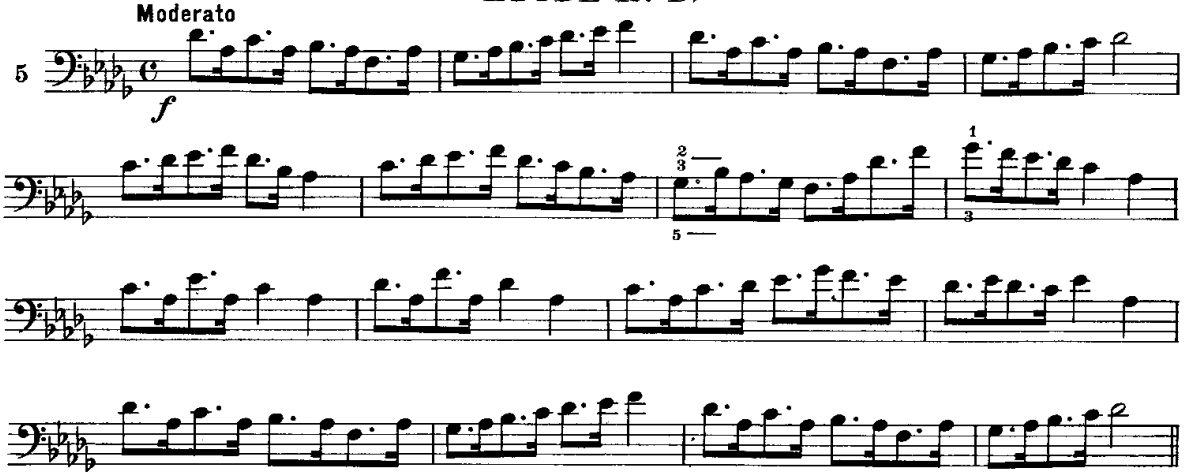
mf



ETUDE IN D♭

Moderato

f



G♭ Major Studies

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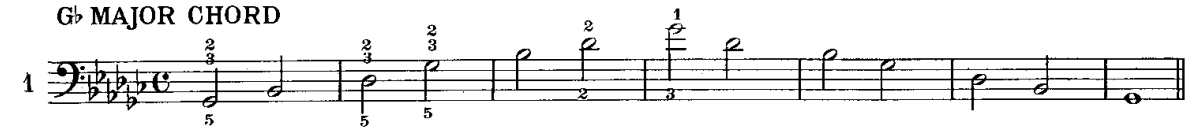
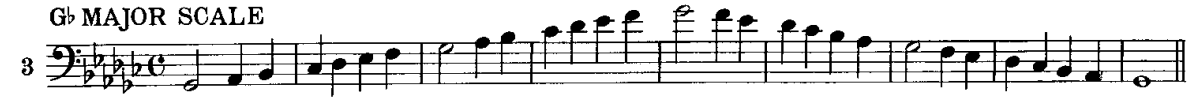
G♭ MAJOR CHORD

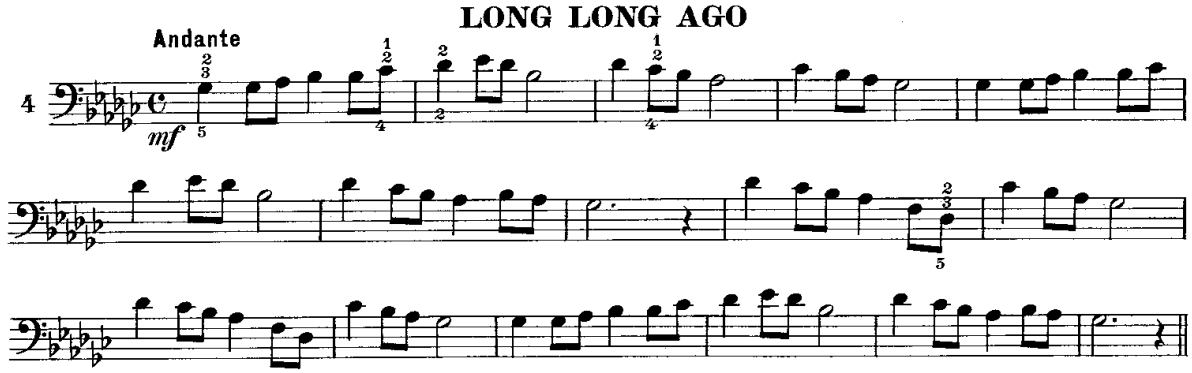


G♭ MAJOR SCALE



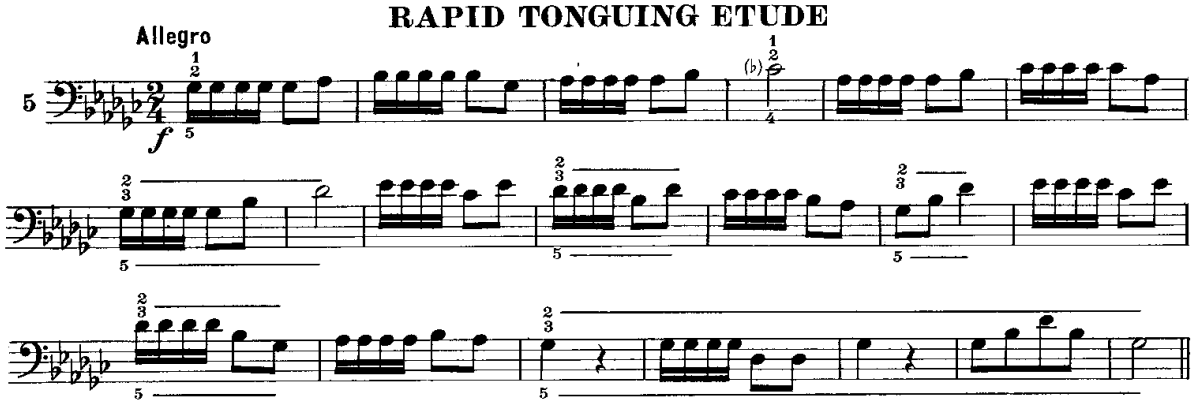
LONG LONG AGO

Andante

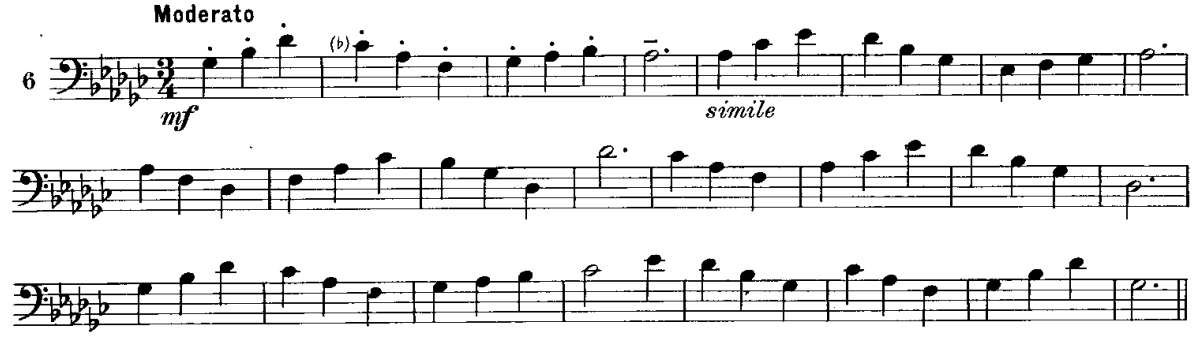


RAPID TONGUING ETUDE

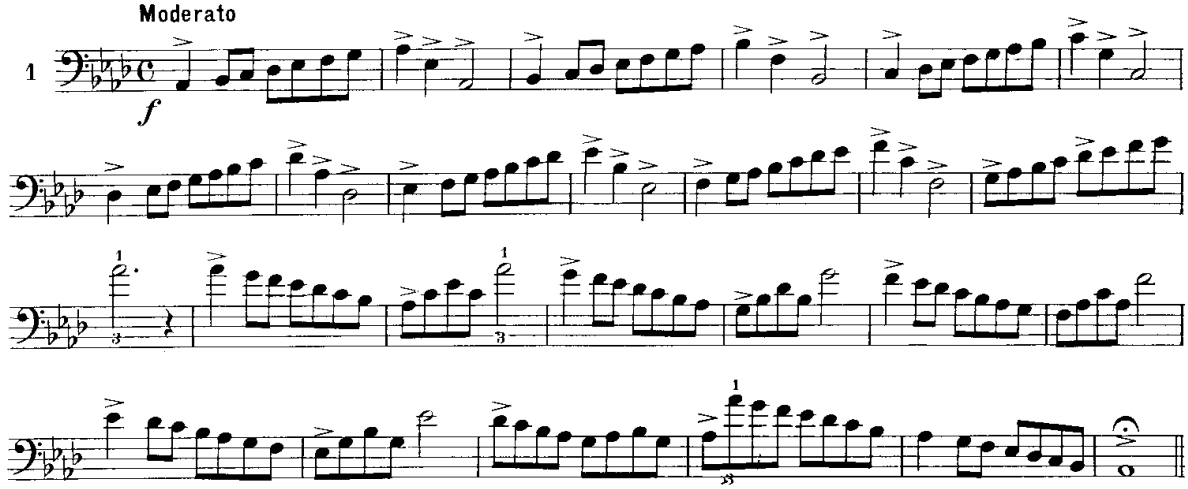
Allegro



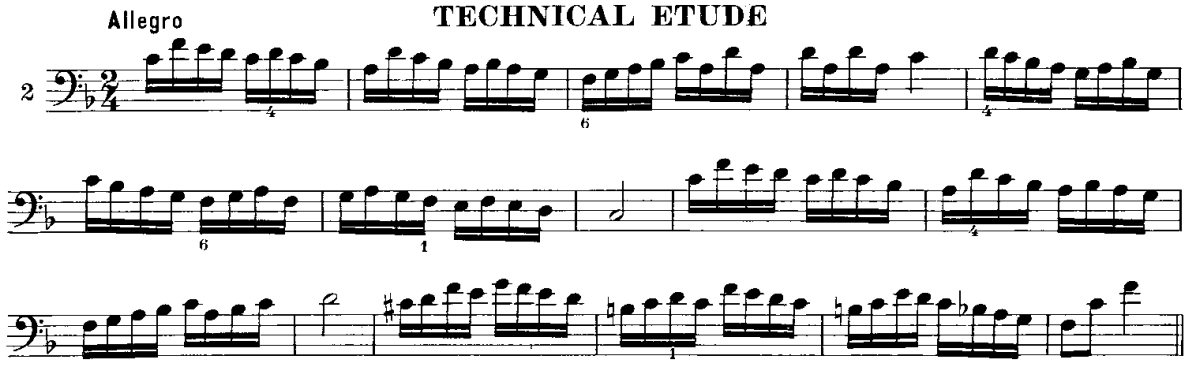
Moderato



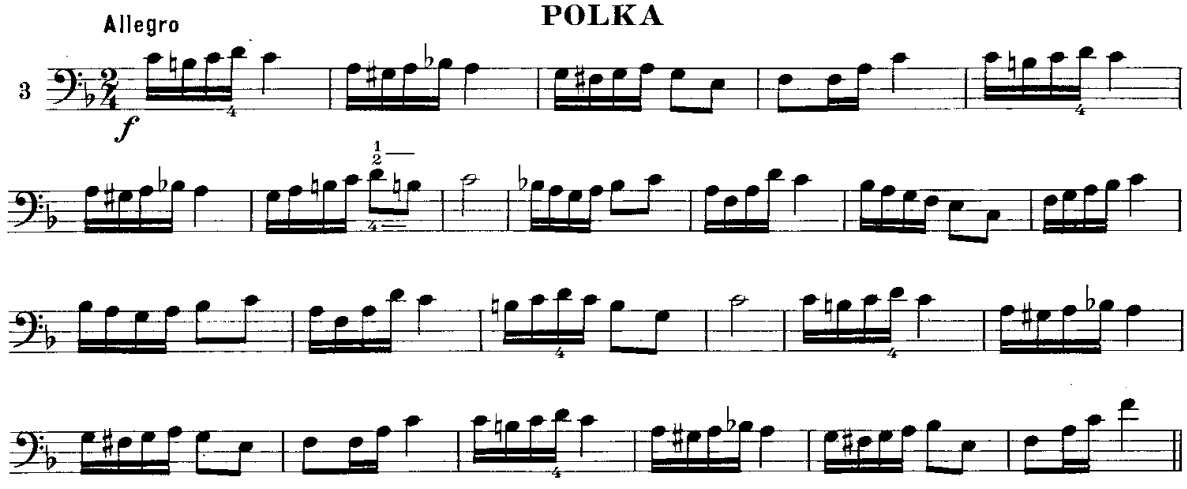
Scale and Chord Etude

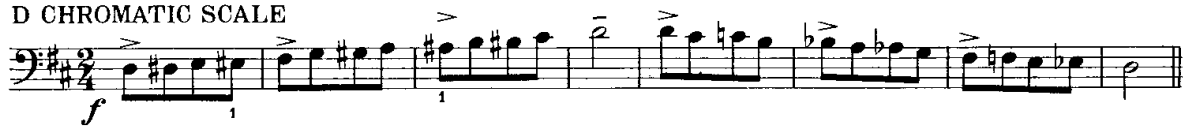


TECHNICAL ETUDE



POLKA





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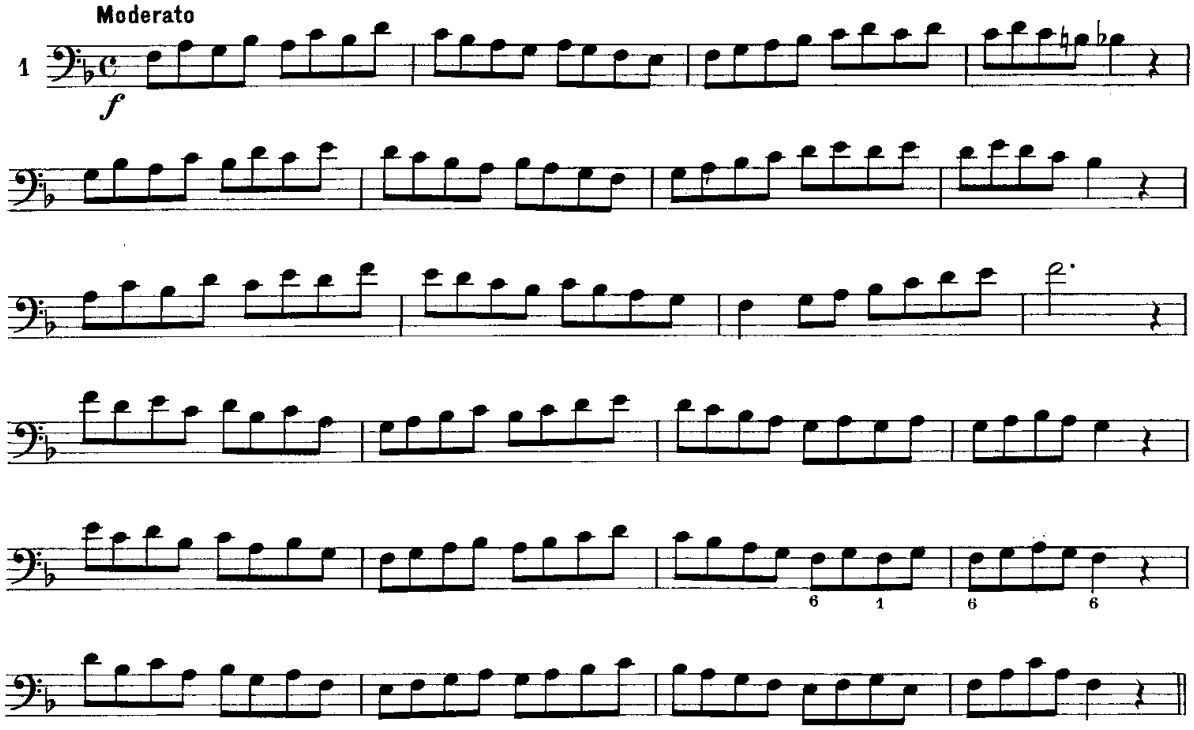
Technical Studies

INTERVAL AND SCALE ETUDE No.1



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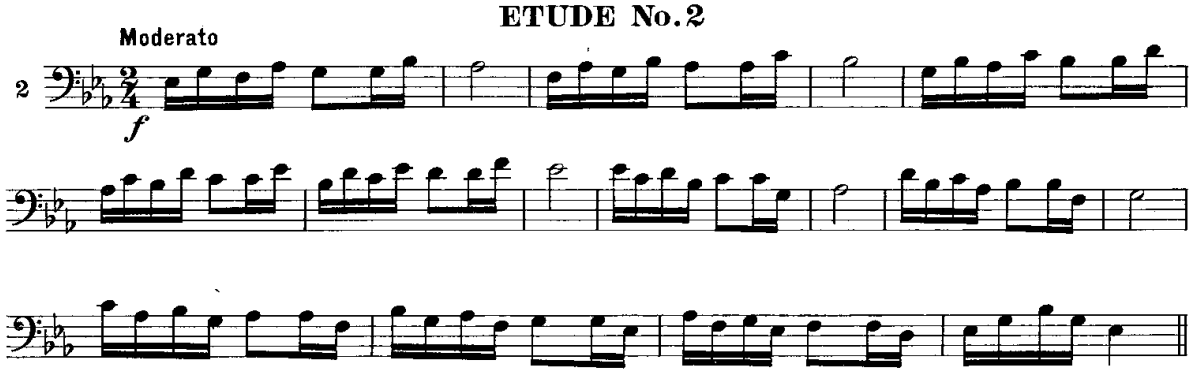

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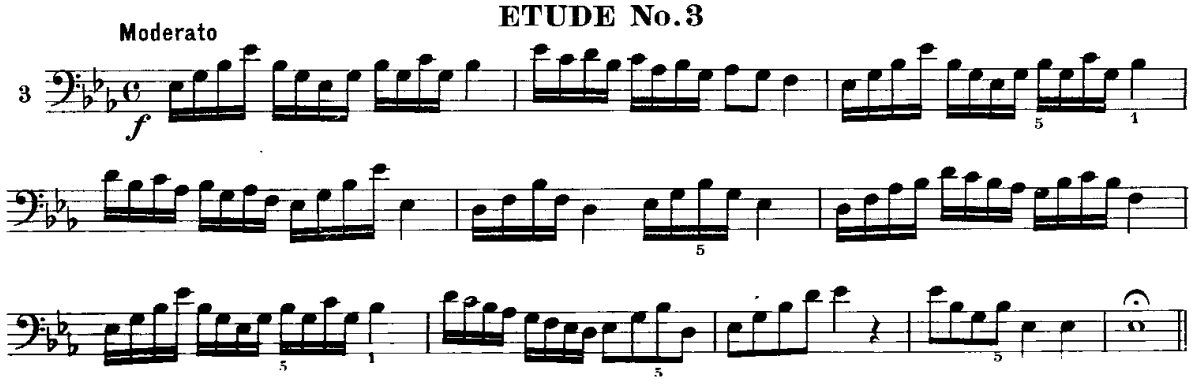
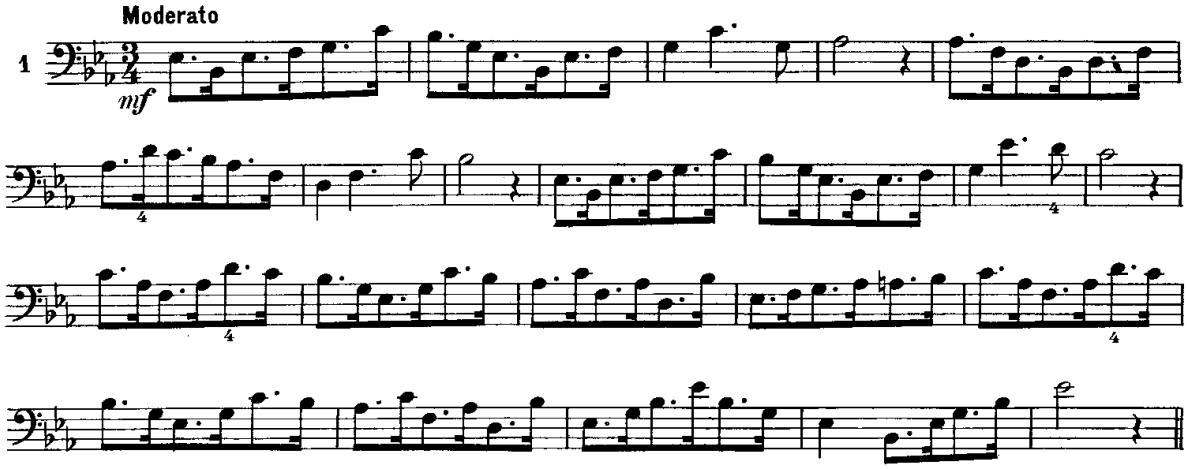


Dotted Eighth Note Studies

ETUDE No. 1



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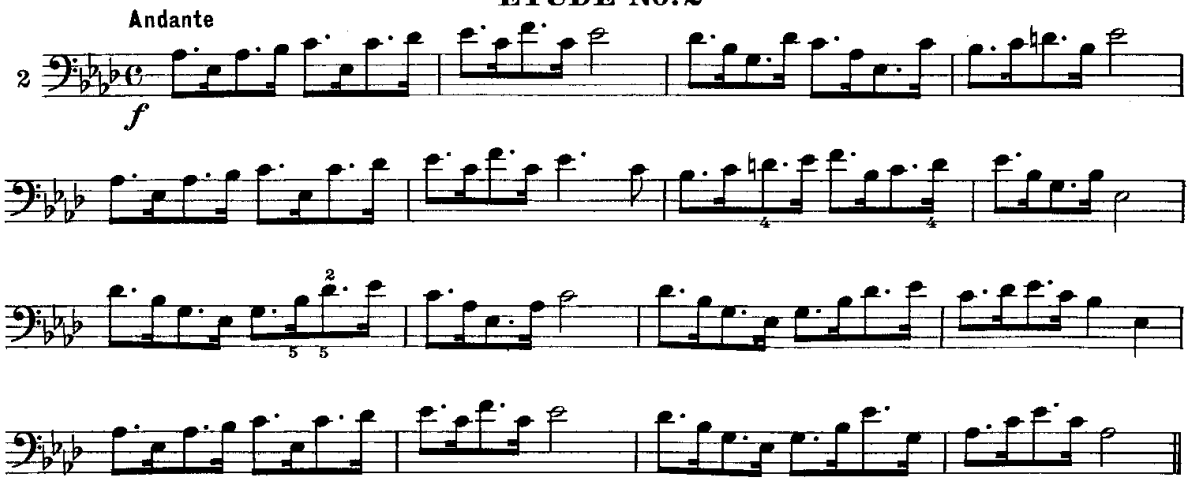

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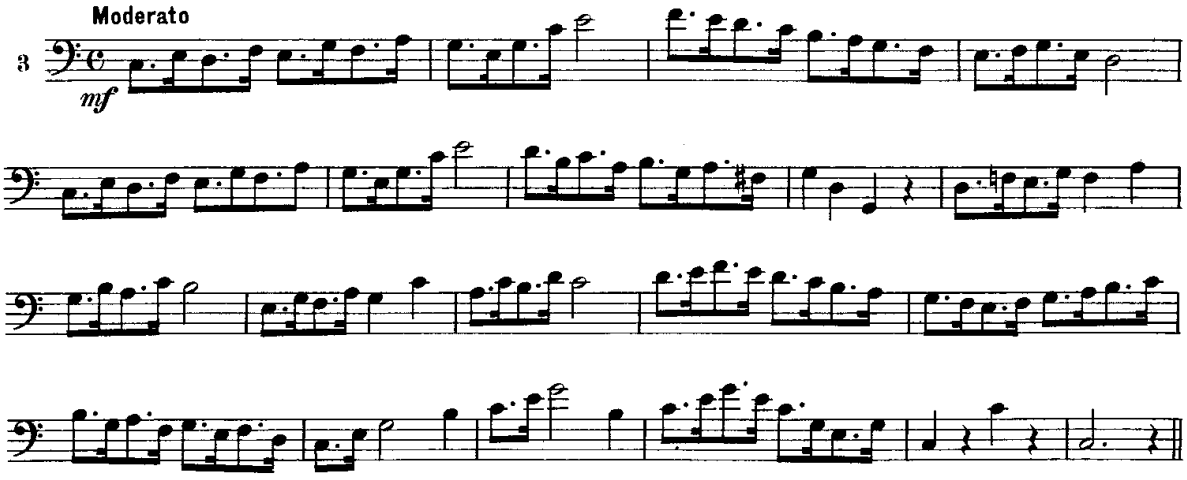

Scale Studies

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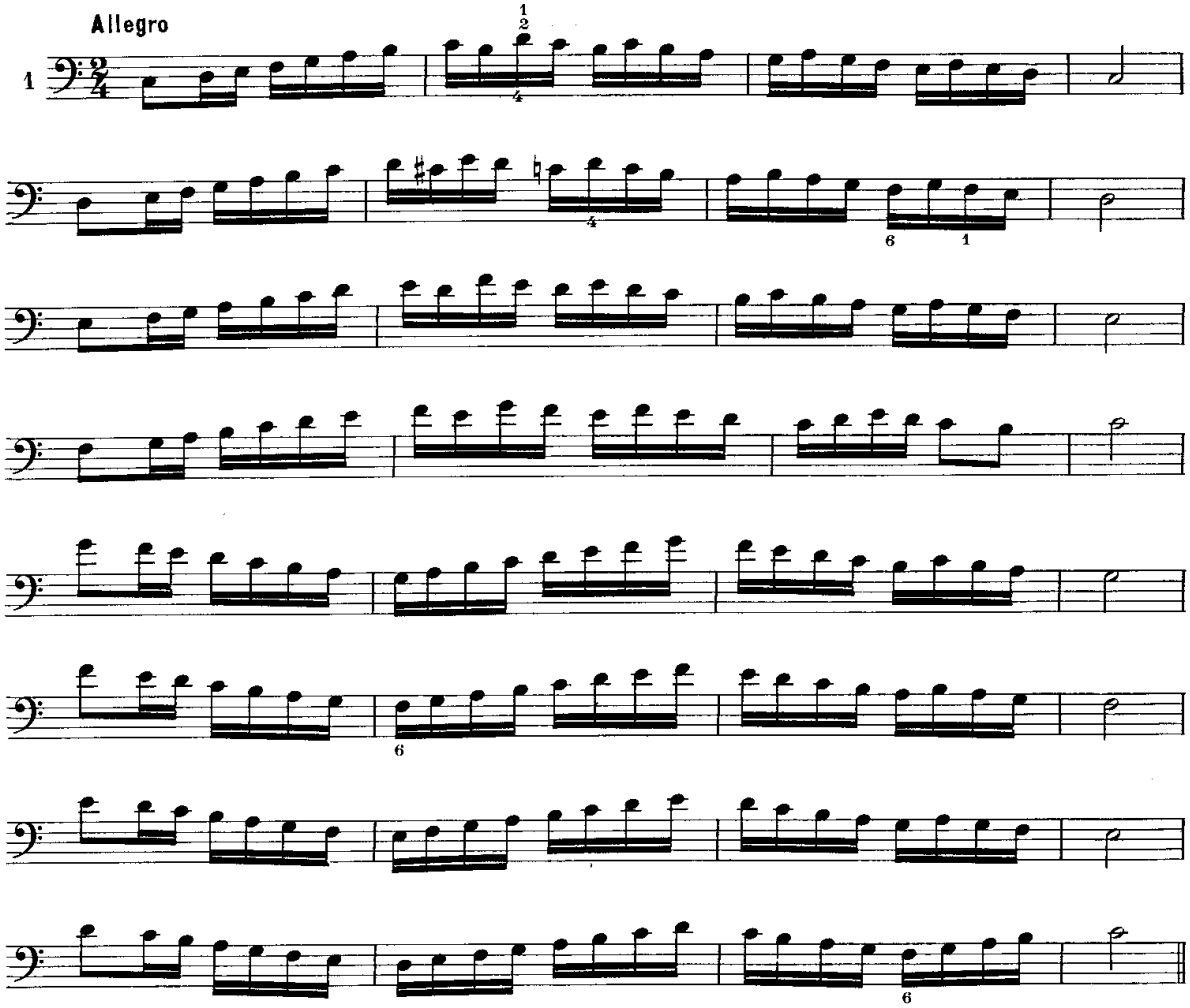
No. 1

Allegro

1

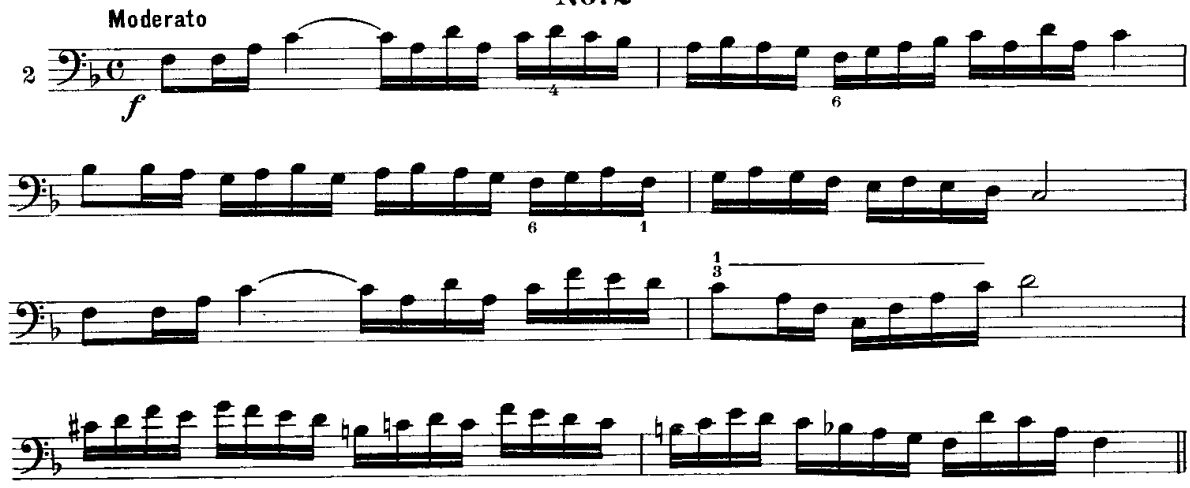


No. 2

Moderato

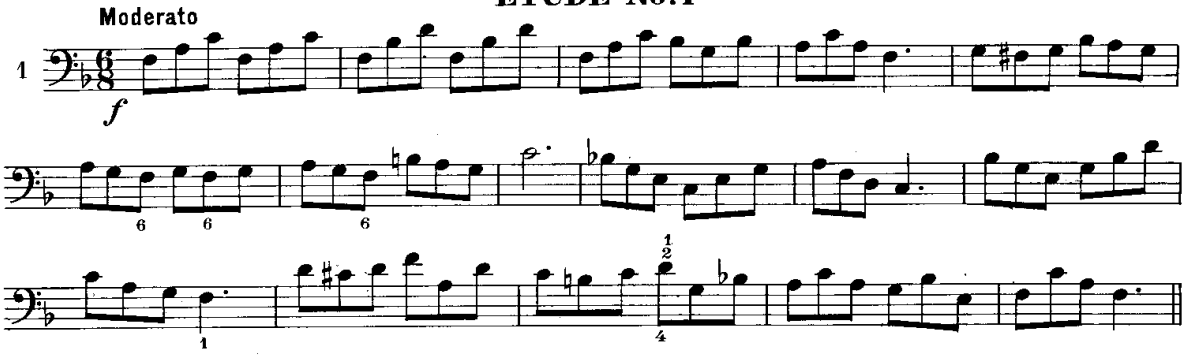
2

f



Chord and Interval Etudes

ETUDE No.1



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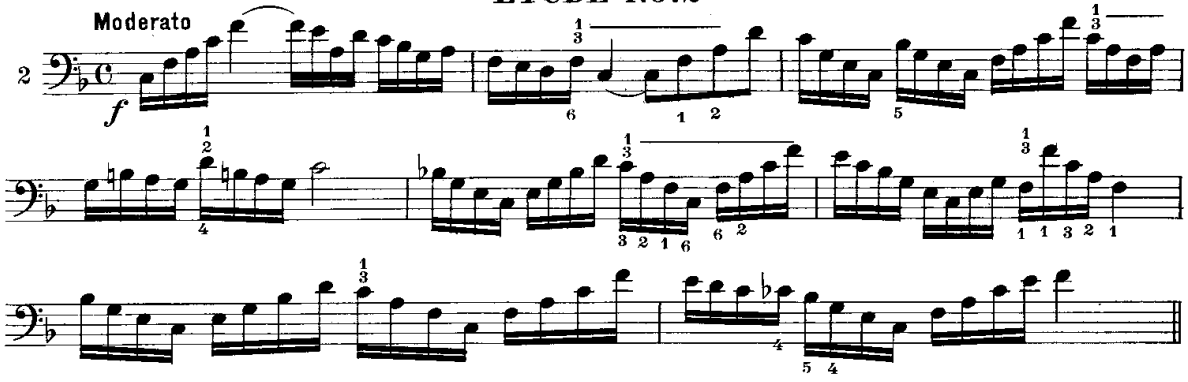

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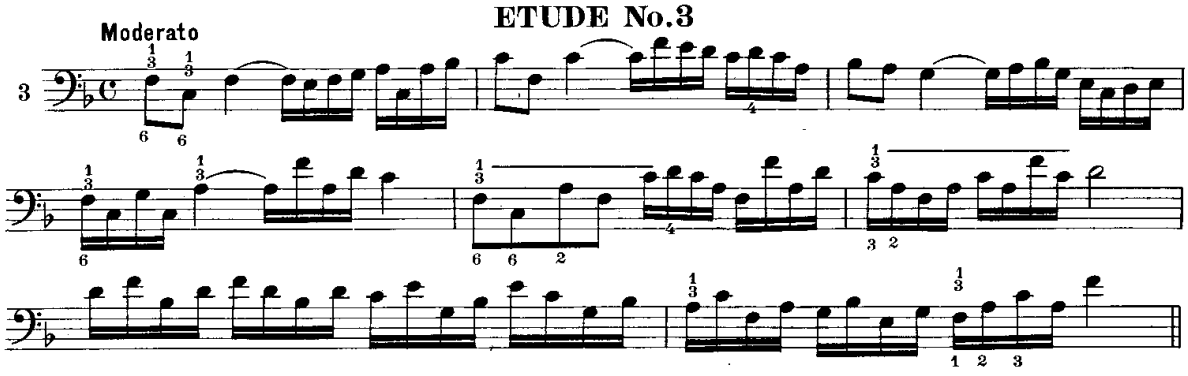

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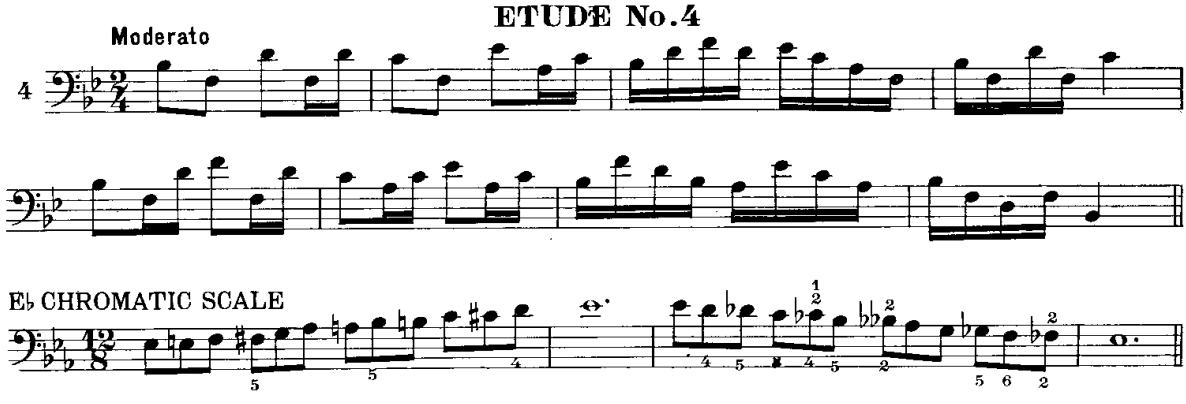
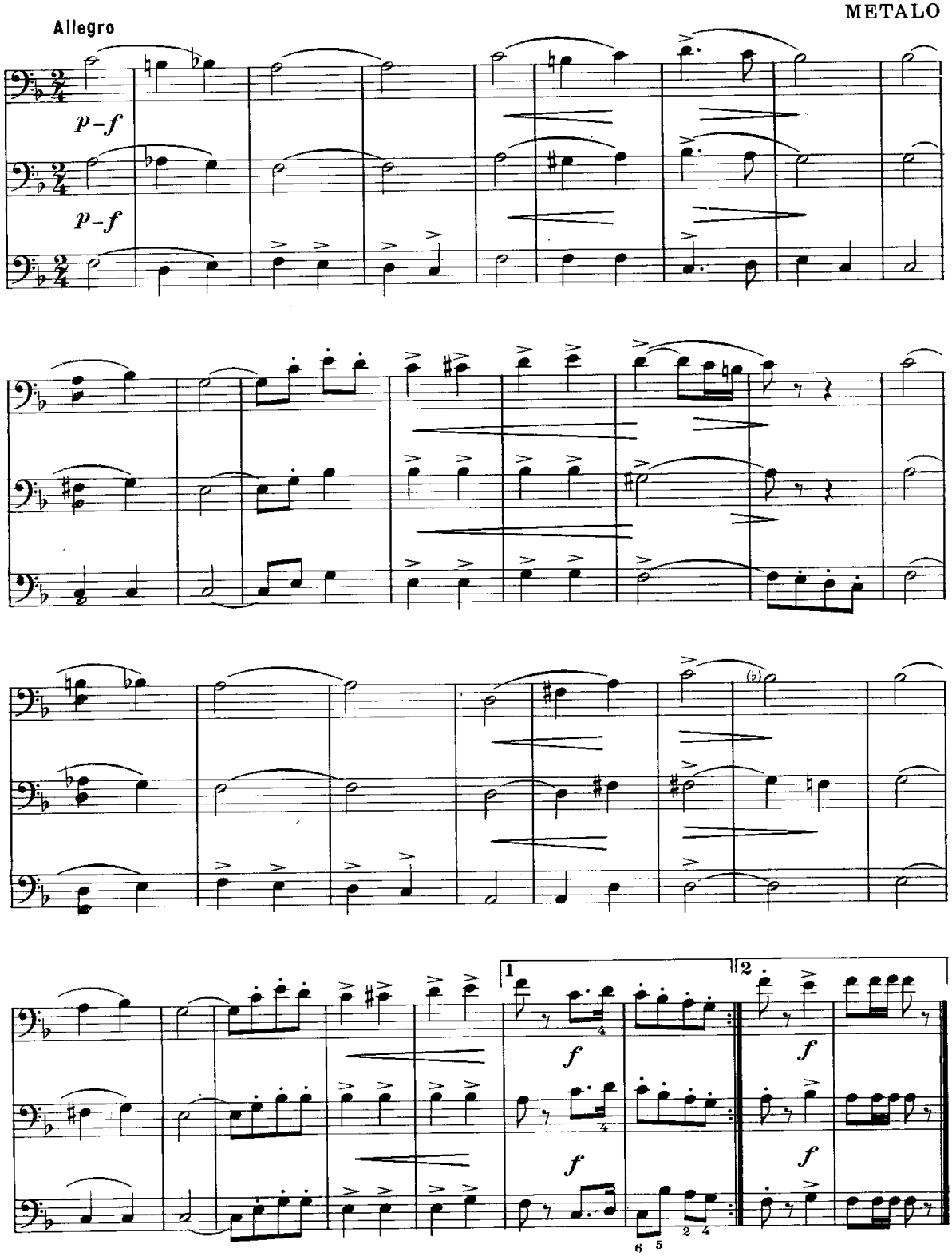


Sharpshooter's March

METALO



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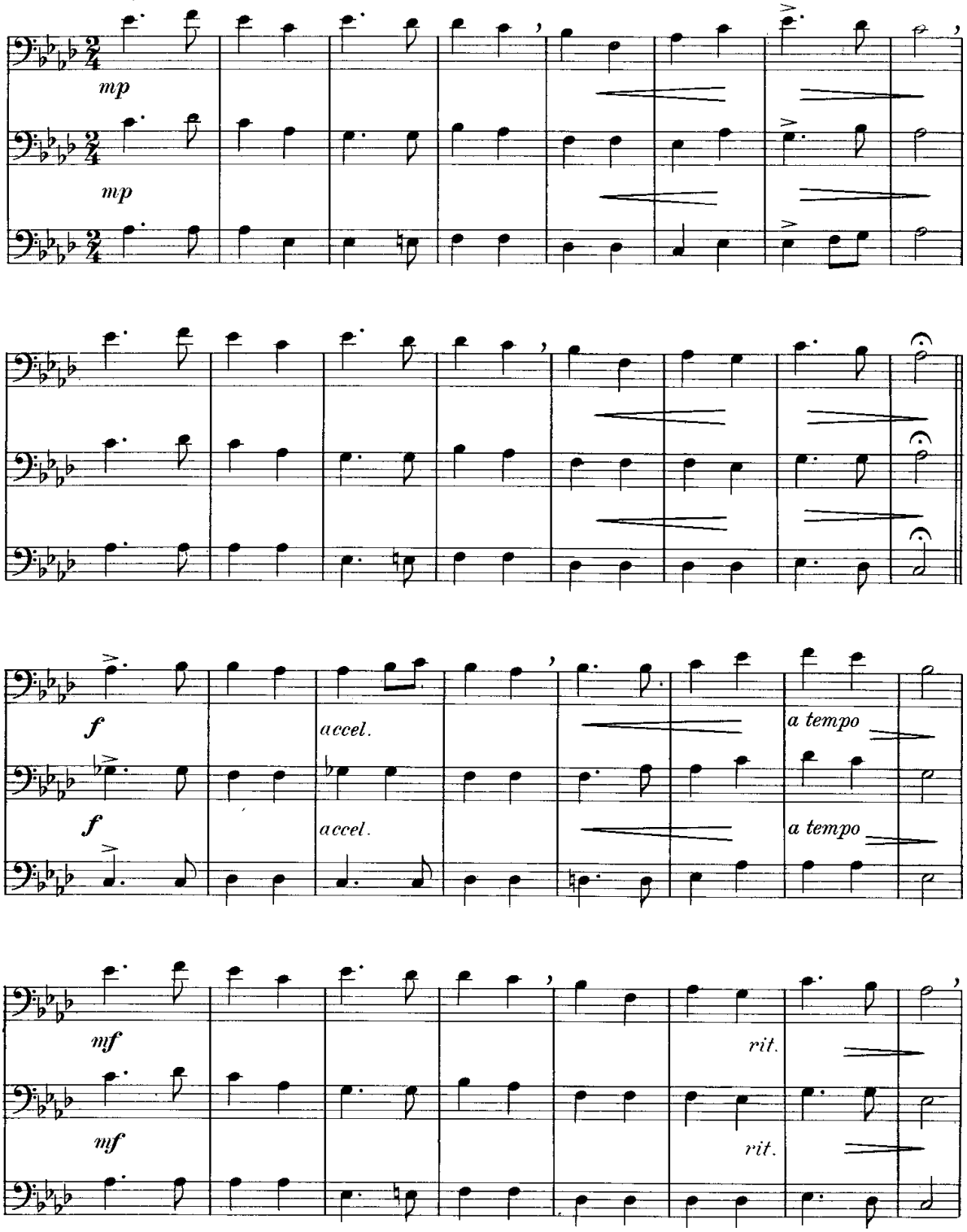
In the Gloaming

Slowly

HARRISON



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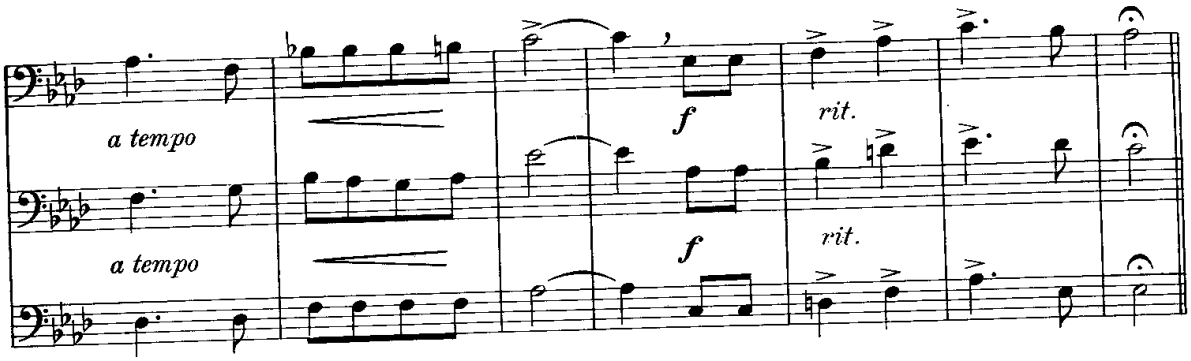
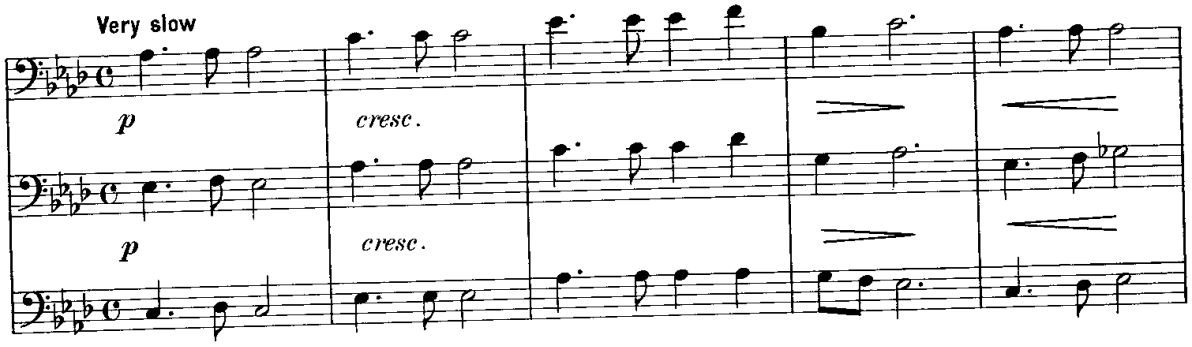
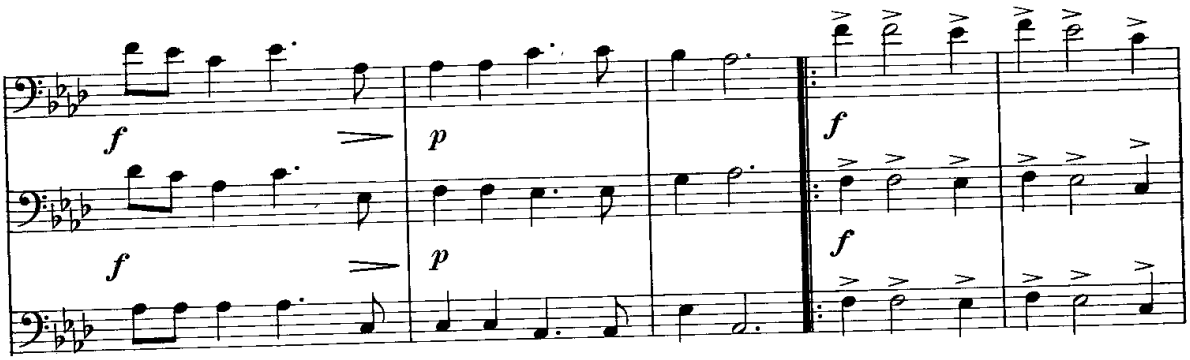
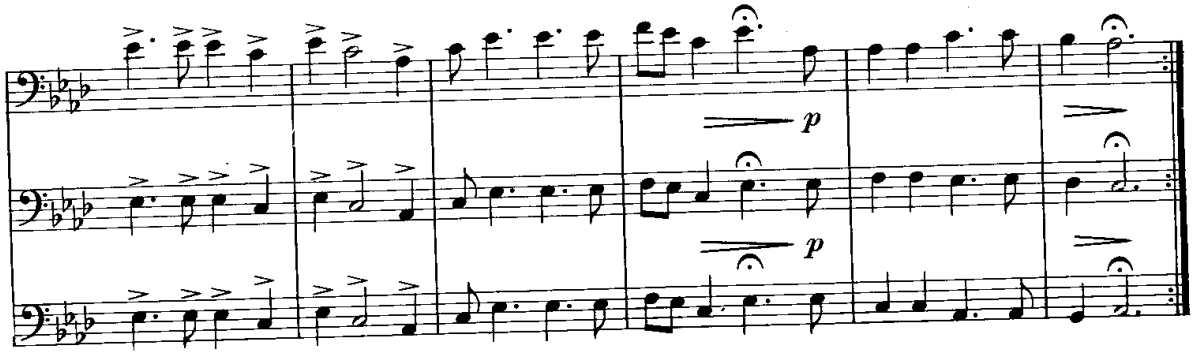


Steal Away

Negro Spiritual







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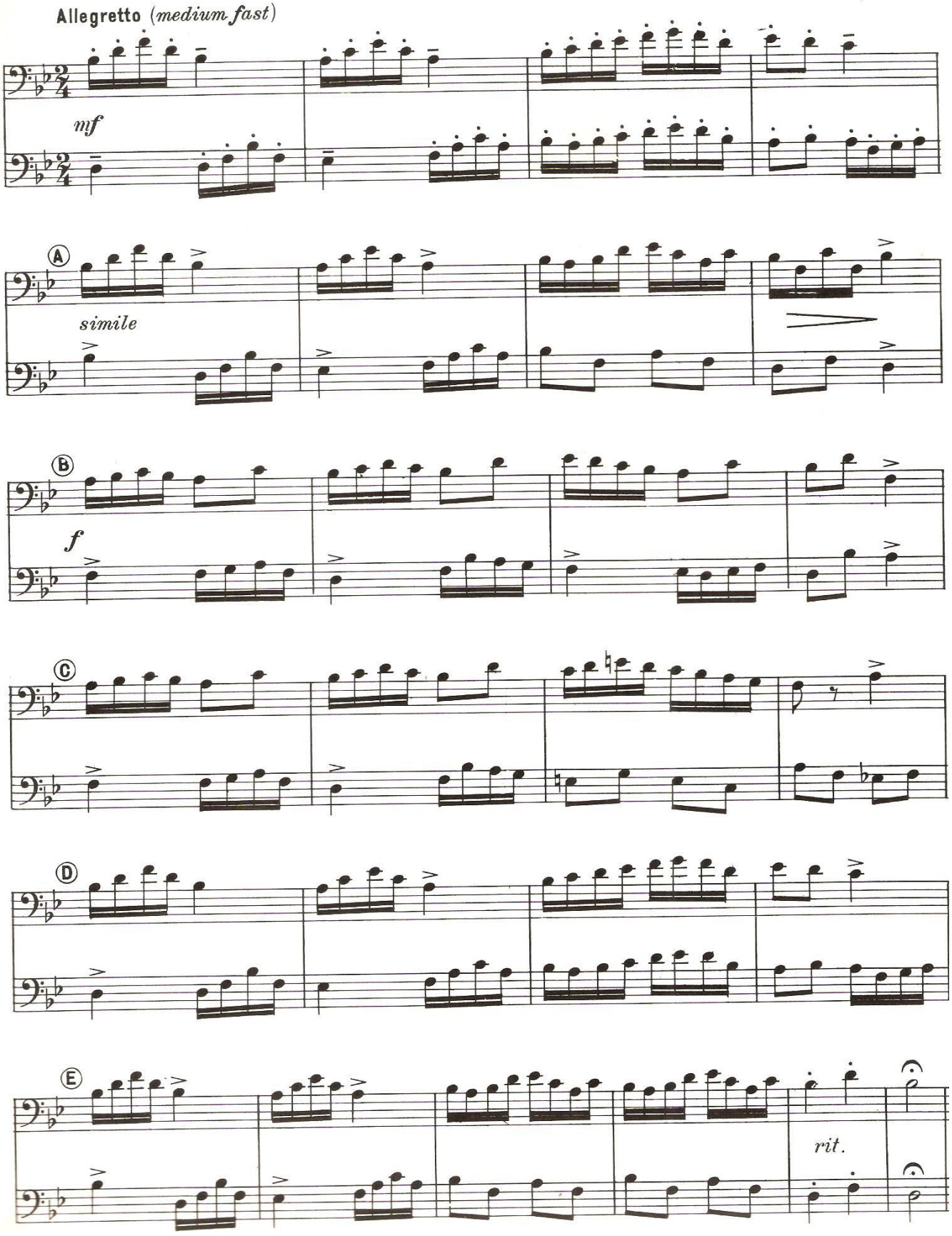
Duet Brilliante



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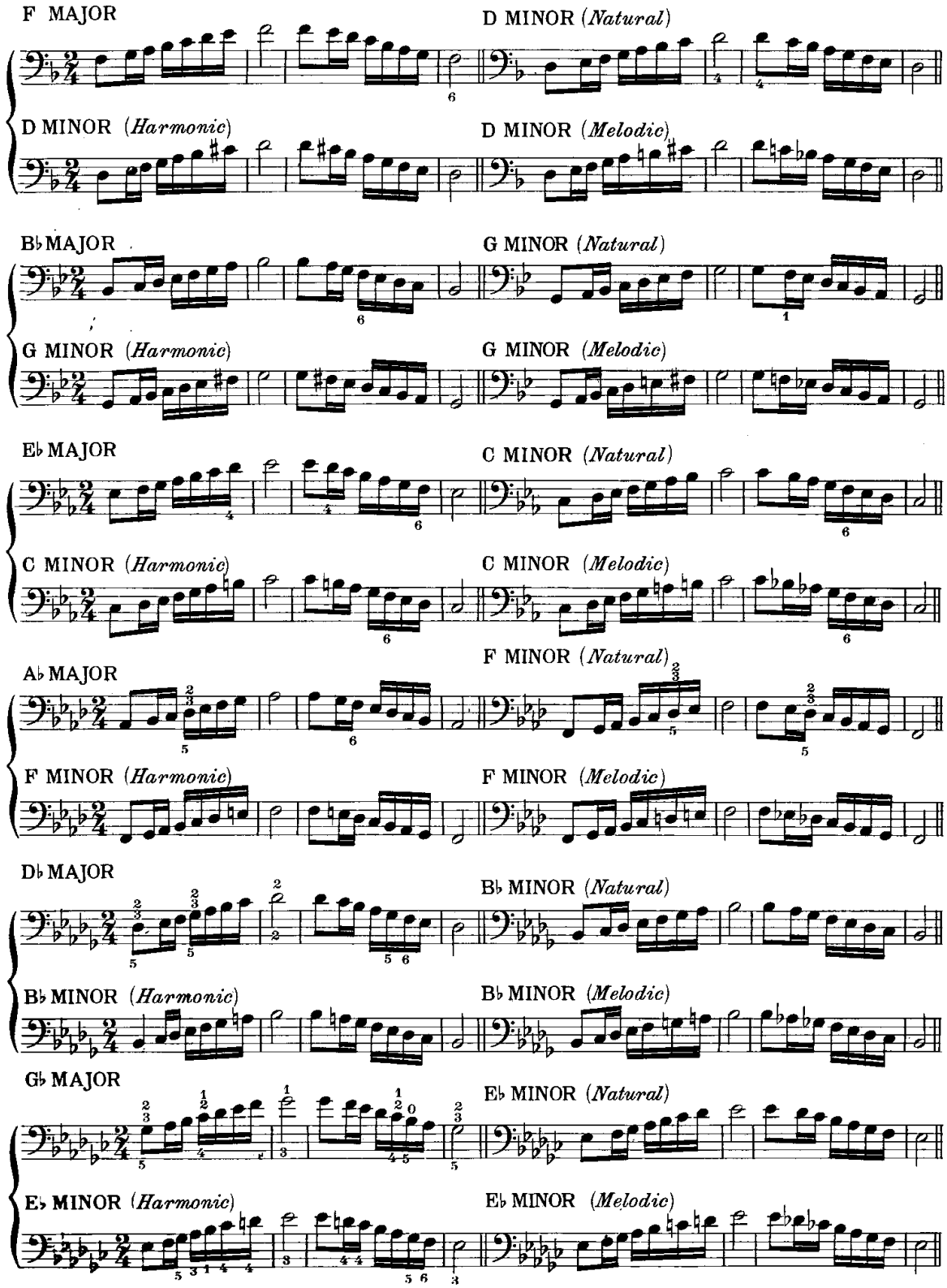
Major and Relative Minor Scales



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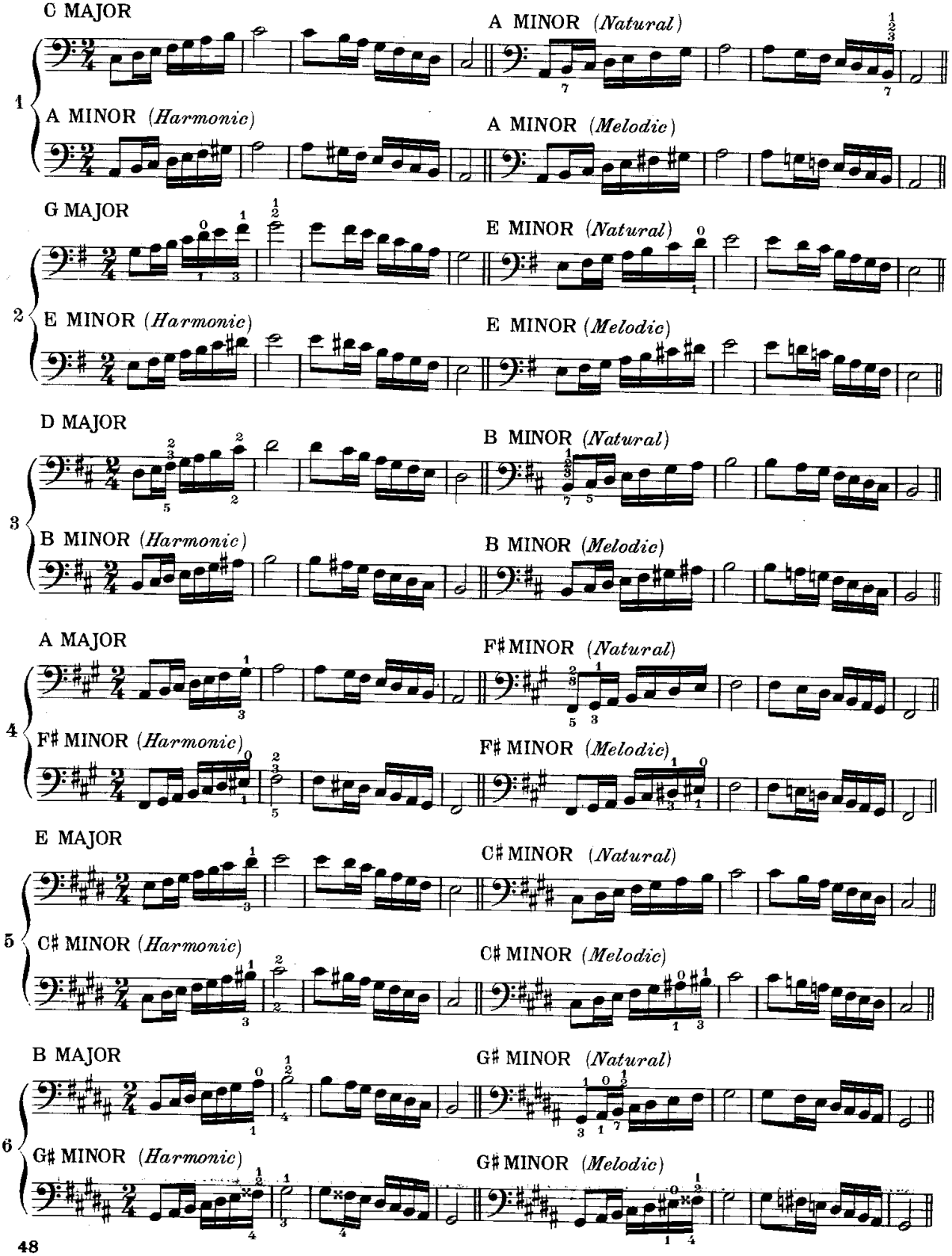
Major and Relative Minor Scales