SIMONE MANTIA

THE TROMBONE VIRTUOSO

(An Advanced Method)

The Clarinet Institute of Los Angeles

CARL FISCHER, Inc.
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INTRODUCTION

The prime object in writing this book has been to provide a new and entirely up-to-date Trombone Method and to present it in as concise and practical a manner as possible. To this end I have only included exercising material which, to my mind, would improve the musicianly ability and technical dexterity of the more advanced player. I feel thoroughly convinced that the conscientious and patient practice of the exercises included, will bring about rapid improvement, simplify many of the technical problems which Trombone players are confronted with as a rule, and that after completion, the performer, in addition to gaining a more thorough knowledge of the instrument and its many new and improved positions, will have developed a stronger and more reliable embouchure, enabling him to play with far greater ease and more perfect intonation.

NEW YORK, 1919

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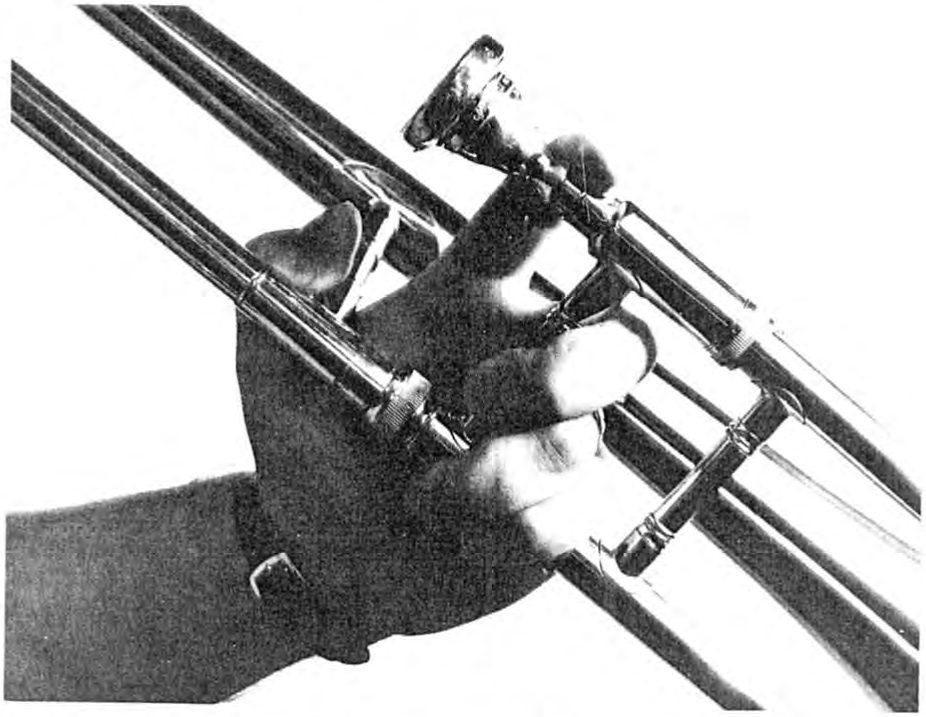
To hold the Trombone correctly.

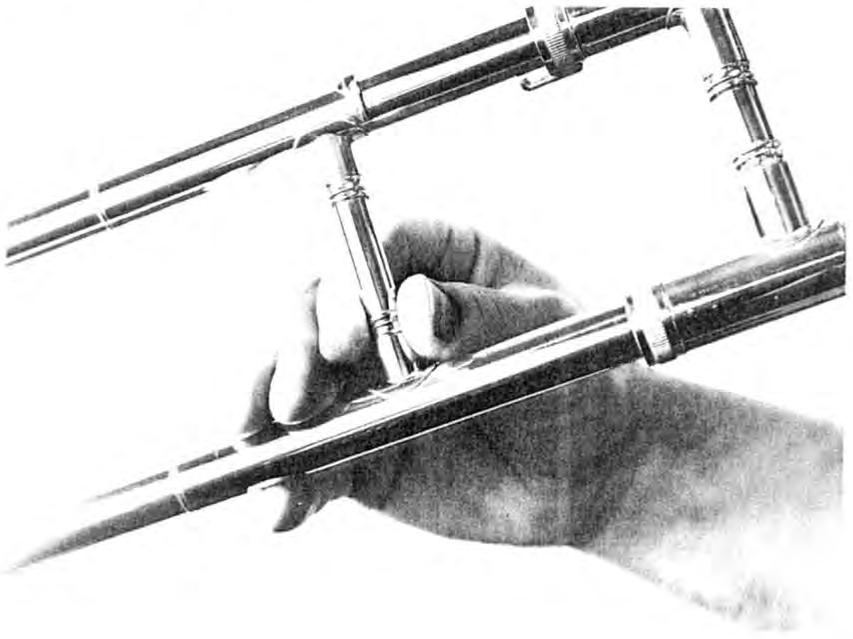
The left hand should grasp the instrument firmly.



Correct position of the left hand.

The third and fourth fingers should hold the under tubing securely against the palm of the hand. This is important; for the weight of the instrument should be sustained entirely by the left hand.

The right hand should be employed to hold and control the slide.



Correct position of the right hand.

The thumb and first and second fingers should grasp, positively, the lower part of the cross-piece. The end of the thumb should be held firmly on the cross-piece, next to the lower slide, almost in the corner. The little finger should extend beneath the lower slide when in the shorter positions. When in the longer positions the little finger need not remain under the slide.

The thumb should never leave the cross-piece. The wrist should not bend, but should be held so as to always form a straight line from the elbow to the end of the thumb.

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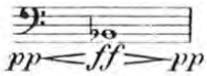
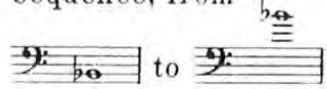
Some personal observations regarding

Tone-Production

In my opinion, the best way to improve the quality of one's tone is to practice sustained notes. This should be done regularly every morning before playing anything else. It should be done in the following manner:



Start the tone clearly and precisely, but as softly as possible, increasing it through a gradual *crescendo* to *fortissimo*; then *decrescendo* to *pianissimo*. In doing this, be careful to keep the tone steady, and do not get sharp in the *crescendo* or flat in the *decrescendo*. It would be a good idea to practise the long tones in chromatic sequence, from



It is not necessary, or wise, to make a rule of practising a certain length of time each day, and one should exercise judgment in this respect. Do not play when the lips are tired, and rest frequently, during practice.

Do not press the mouthpiece too tightly against the lips.

Some players acquire the habit of producing a tremolo in their tone. Personally I am opposed to this style, and have always tried to avoid it.

I use more of the upper lip than the lower, but many players achieve good results with the direct opposite.

I also play with wet lips, although some of the world's greatest players advocate playing with dry lips.

Do not hold the slide tightly with your fingers, and be sure that the wrist is loose, just as it would have to be in using the bow on a violin.

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This page shows the four clefs, which a Trombonist, aspiring to become a symphony or grand opera player, will be apt to meet at any time. Every serious-minded student should make it a point to be familiar with these clefs. The one most frequently used is the Bass Clef, but in Grand Opera and Symphonic works, the Tenor and Alto Clefs are used to a considerable extent for first and second Trombone parts. The third Trombone occasionally, (but very seldom) is written for in the Alto Clef. As a general rule however, third Trombone parts are confined to the use of the Bass Clef.

The examples as given on this page, show that with each different clef, the names of the various lines and spaces of the staff, change.

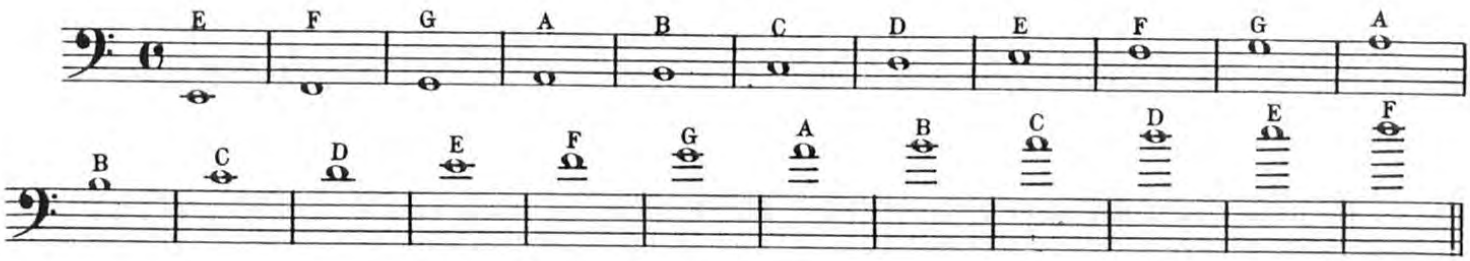
When the Trombone part is written in the Bass Clef, the note sounds precisely as written, just like any C-instrument.

When the Trombone part is written in the Tenor or Alto Clefs, the notes will also sound as written. For instance C will sound the same as C on the piano or violin.

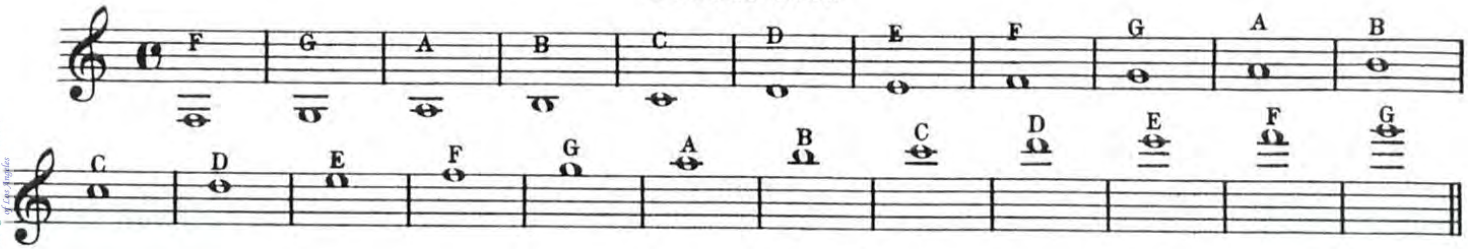
When the Treble Clef is used, the music does not sound as written. If the B flat Tenor Trombone is used, it becomes a so-called transposing instrument, and when C is written it will, in reality, sound B flat, Concert Pitch.

These examples are practically self-explanatory, and can be used for future reference and guidance.

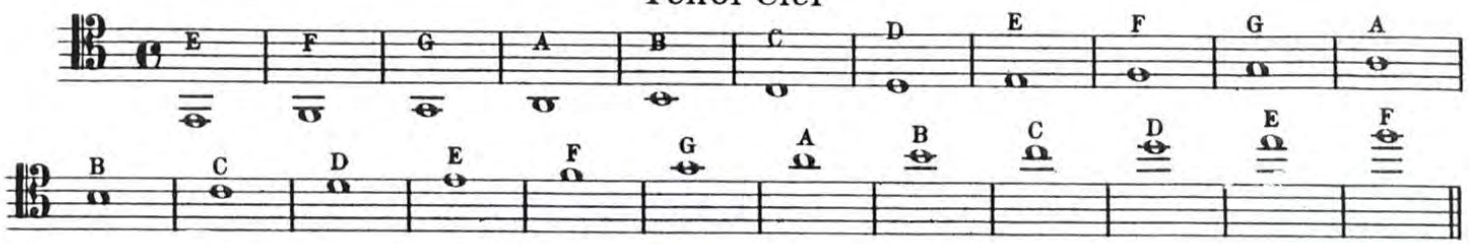
Bass Clef



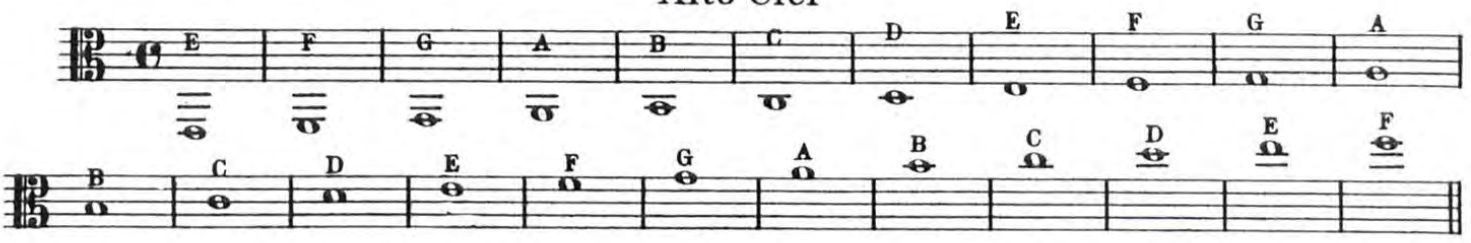
Treble Clef



Tenor Clef



Alto Clef



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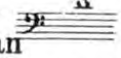
This page offers a practical presentation of a Chromatic Scale (in Bass Clef) ascending in sharps, and descending in flats. The purpose of this exercise is to show the correct positions, as well as the positions that will insure the best intonation. Many of these positions will seem strange and new to the average performer, but, if he will devote a little time and thought to the subject he will soon realize that this page in itself contains the whole secret of accurate and precise trombone playing.

Wherever one numeral only is indicated over the note, that position suffices. Wherever two numerals are indicated, one position will be more suitable in some passages, while the other position will facilitate matters in other passages.

The marking of a note with three numerals signifies that it can be played in three positions, and the performer must use his own judgment in choosing the position most suitable for the passage to be rendered. The exercises which follow will illustrate this more fully.

The ring ○ around certain numerals indicates positions that should never be used in the playing of slow movements. In the playing of quick passages, runs, etc. they can be used to advantage.

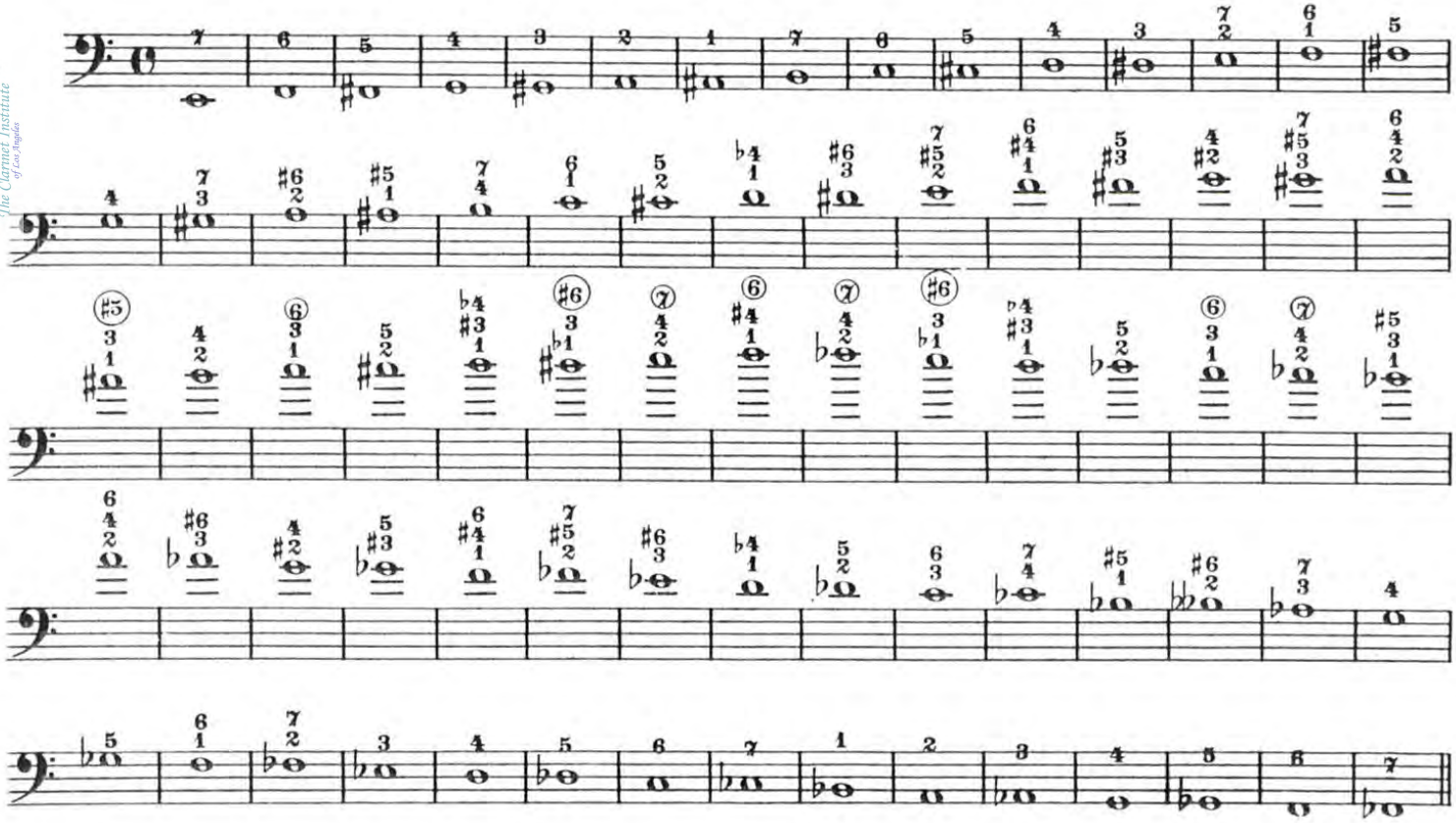
A sharp or flat, in front of a numeral means the following:- ♭ in front of a numeral signifies that the slide should be extended a trifle further than the regular position. In other words, flatten it somewhat. For instance, take the note D:-  When playing this note in the fourth position, extend the slide a trifle further than you would under ordinary conditions and it will help you to gain greater accuracy in your intonation. When a ♯ is marked in front of a numeral, do the direct opposite, and draw the slide a little further in, sharping the position a trifle.

Players who have adhered to the old systems have not been able to acquire a great amount of technic or skill, and as a rule their playing has been characterized by heaviness and faulty intonation.

The charts and diagrams showing the simplified and improved positions should be carefully studied.

Chromatic Scale

Bass Clef



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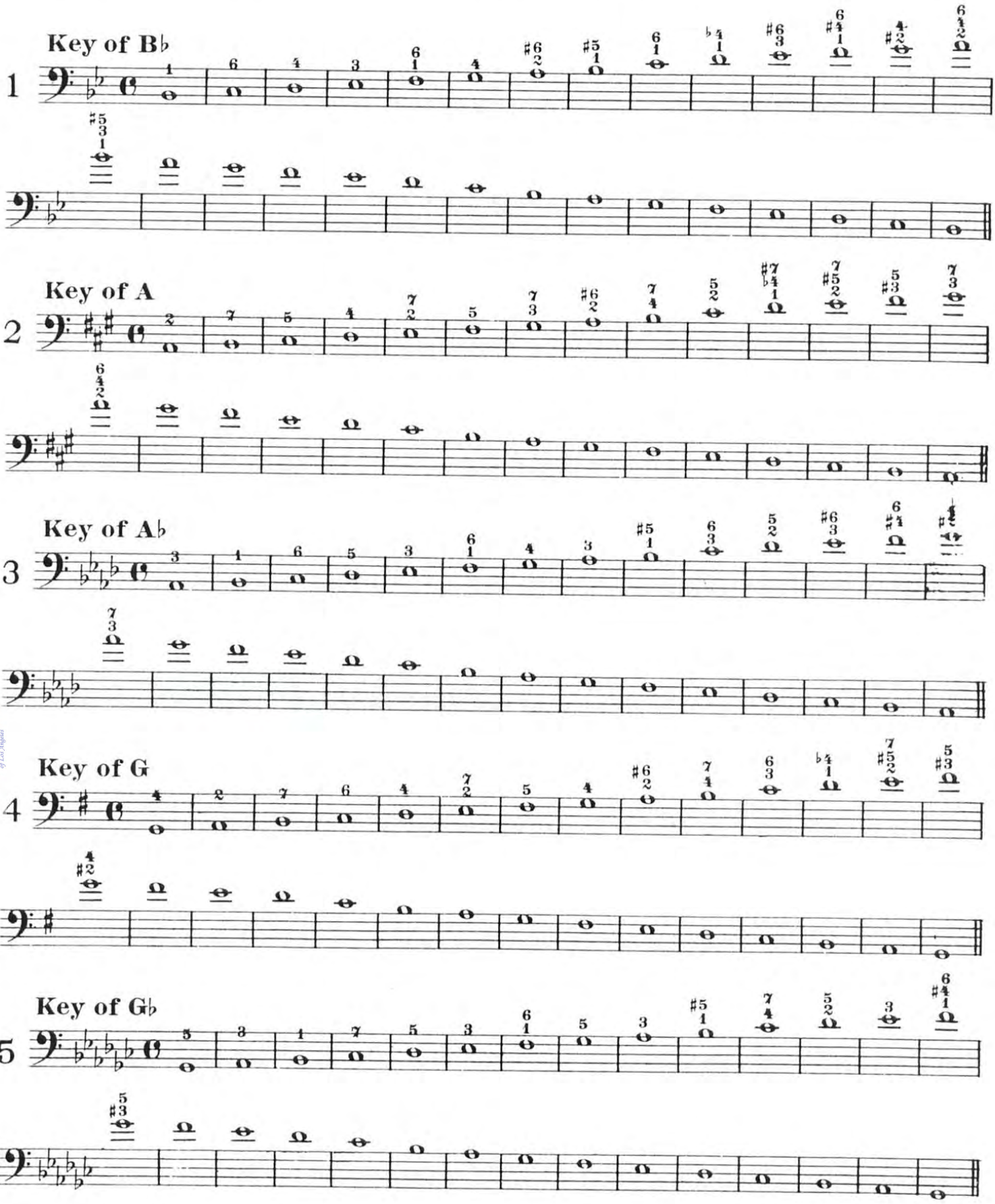
The next few exercises are written in whole notes, so as to give the student an opportunity of becoming accustomed to the newer positions. They should be practised with great care.



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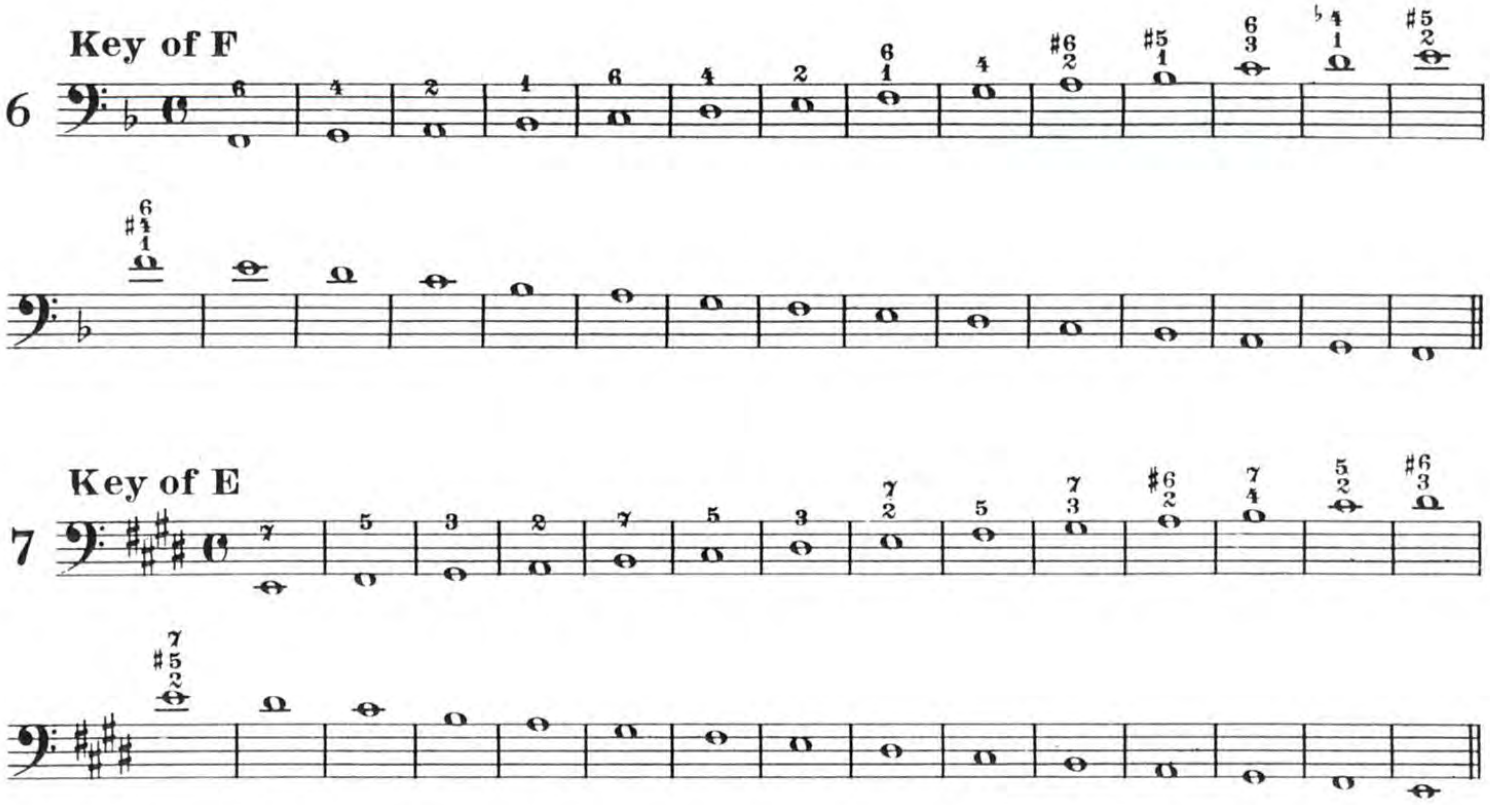
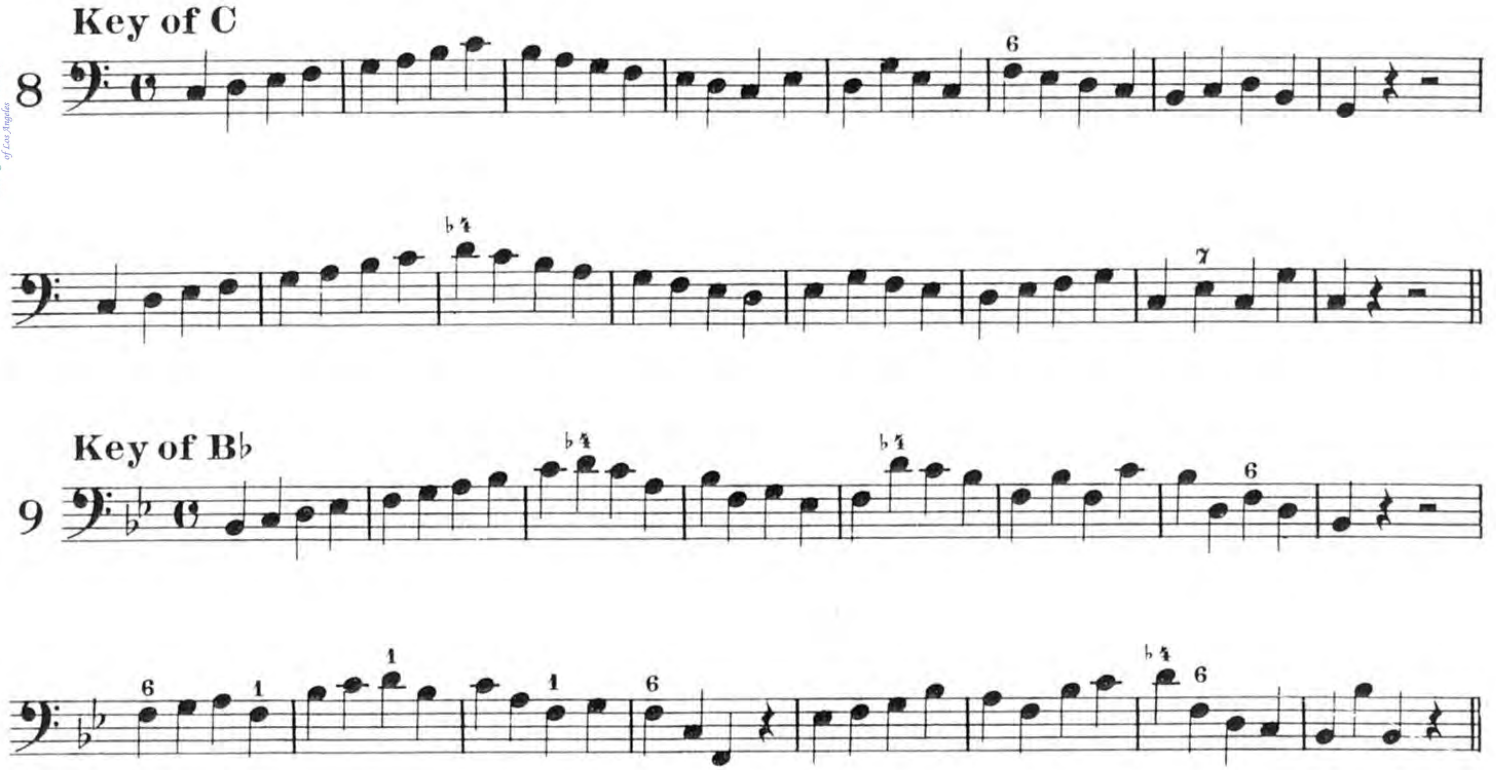


The following exercises are written in quarter notes. Be very careful of the D in the fourth position. The ♭ indicates that the slide should be extended slightly, to get accurate intonation. In some passages it would be advisable to take the note in the first position. After a little practice, the player should be able to judge for himself as to which position will give the best results.



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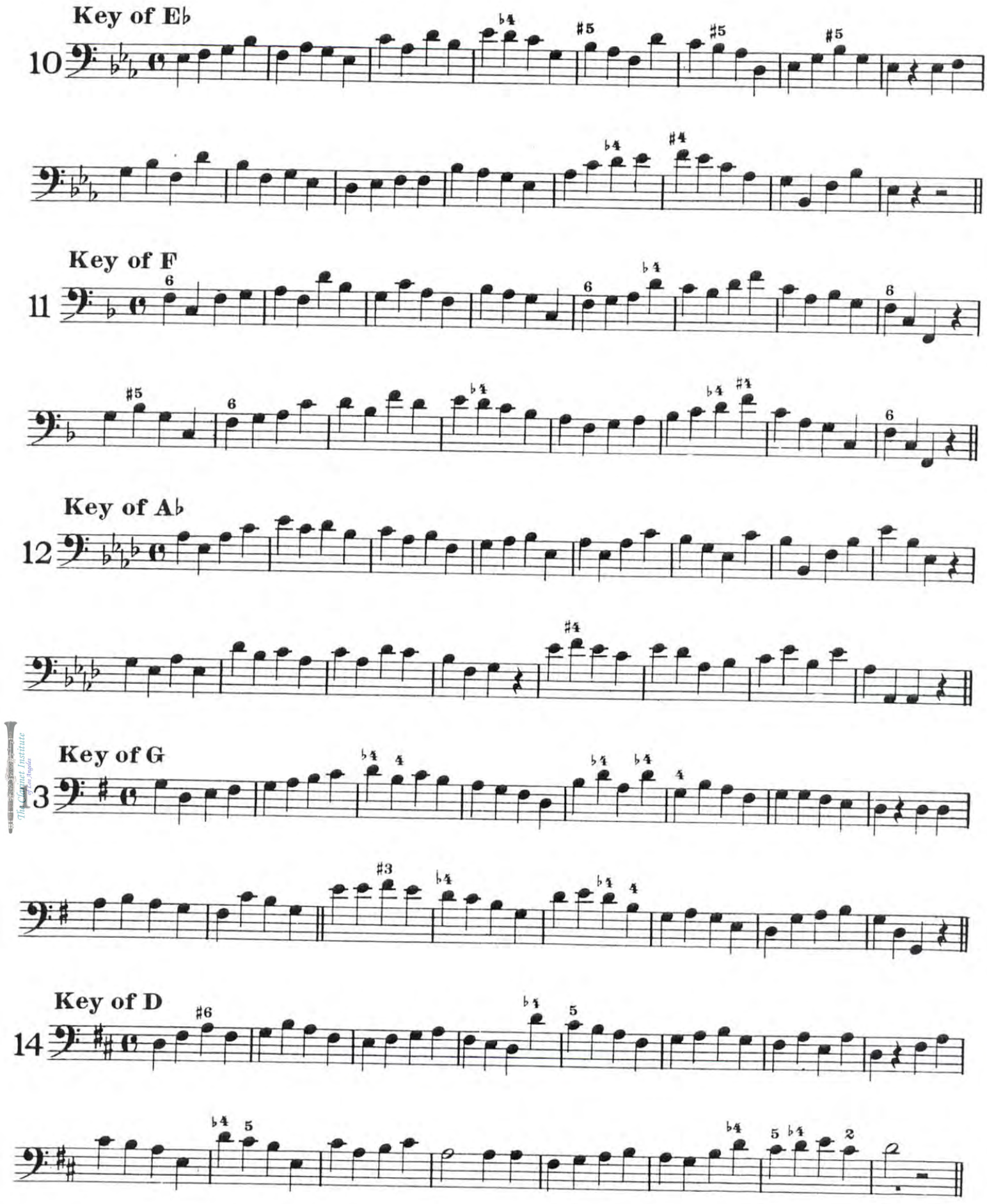

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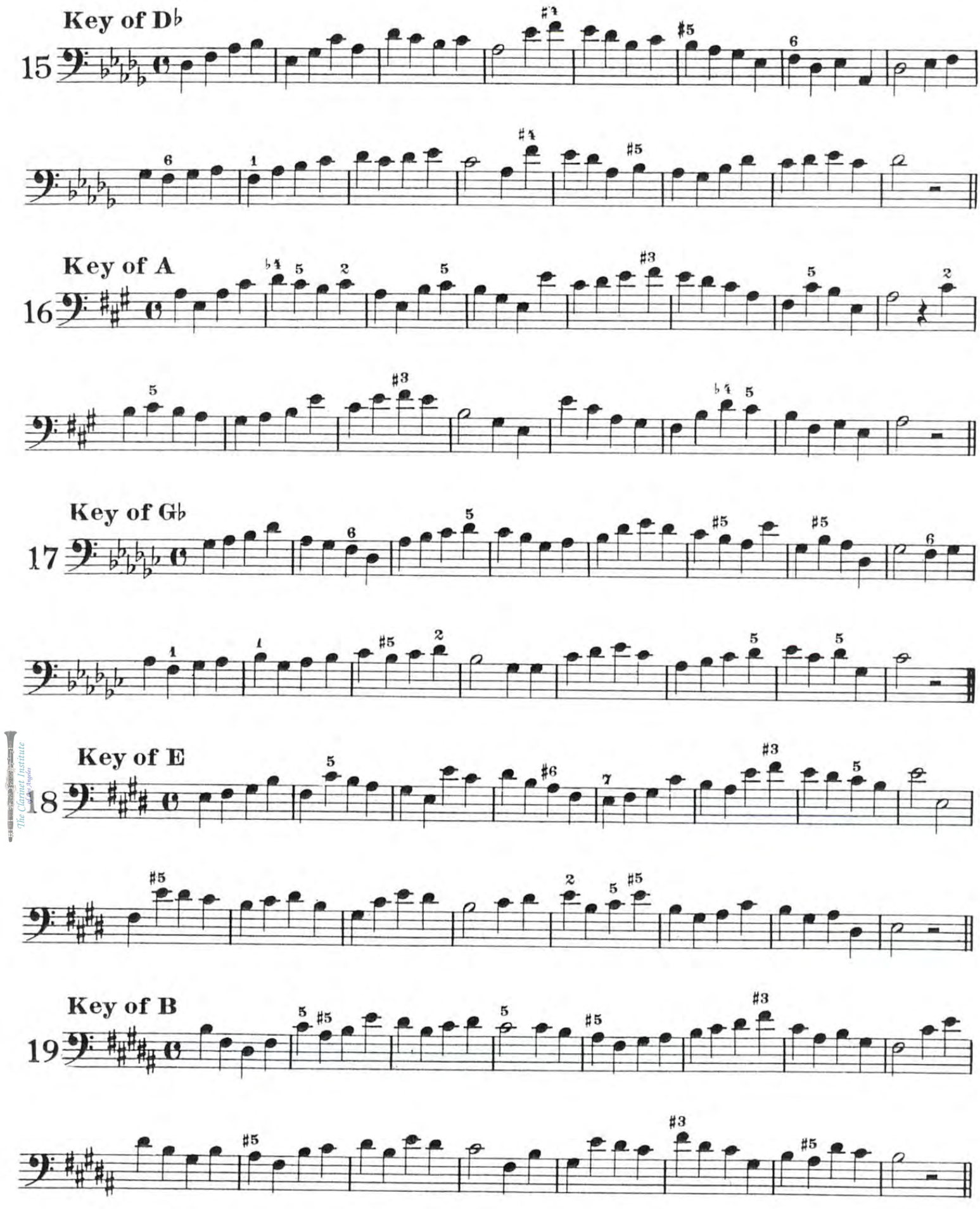

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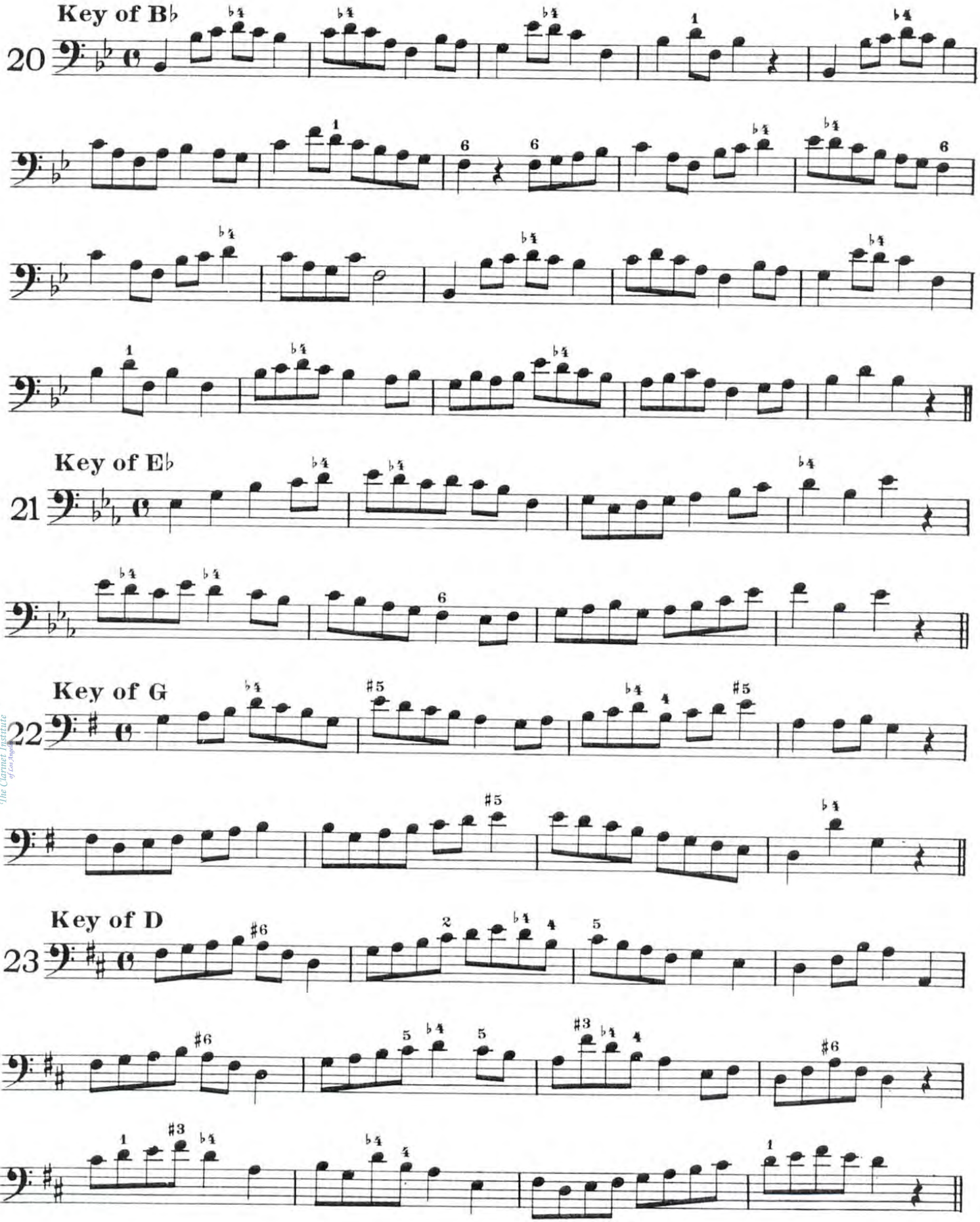
These exercises, the first to appear in eighth notes, should be played slowly at first.



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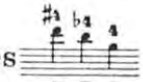
Key of A♭

24

Key of B♭

25

In this exercise, be particularly careful to follow the markings of the positions. The notes should be practiced precisely as marked. Though it may seem strange at the start, it will mean much to the future playing of the student if he will accustom himself to these positions. Notice how simple the sixth bar from the end becomes, and how well in tune it will be.



Key of B♭

26

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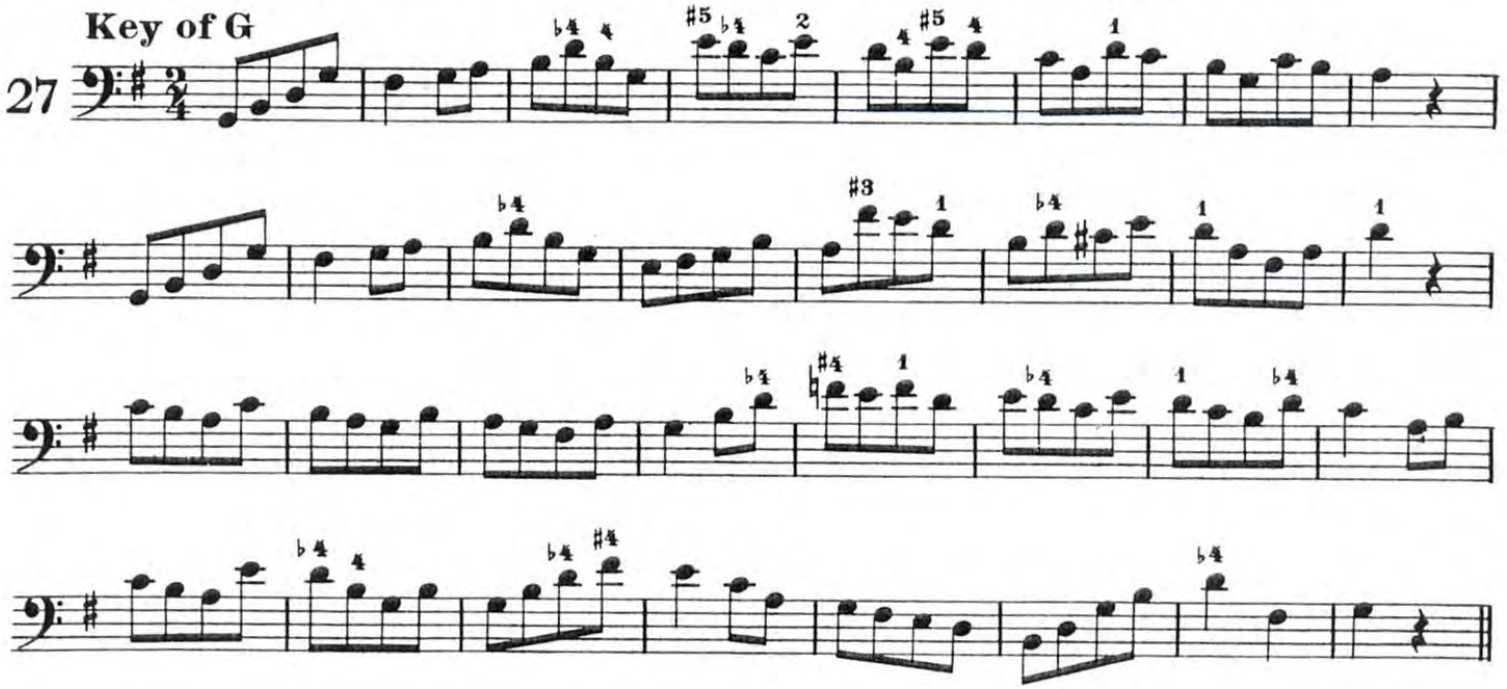
This exercise should be studied as marked, and requires no additional explanation. The student should continually bear in mind the importance of playing all exercises slowly at first.

Key of G

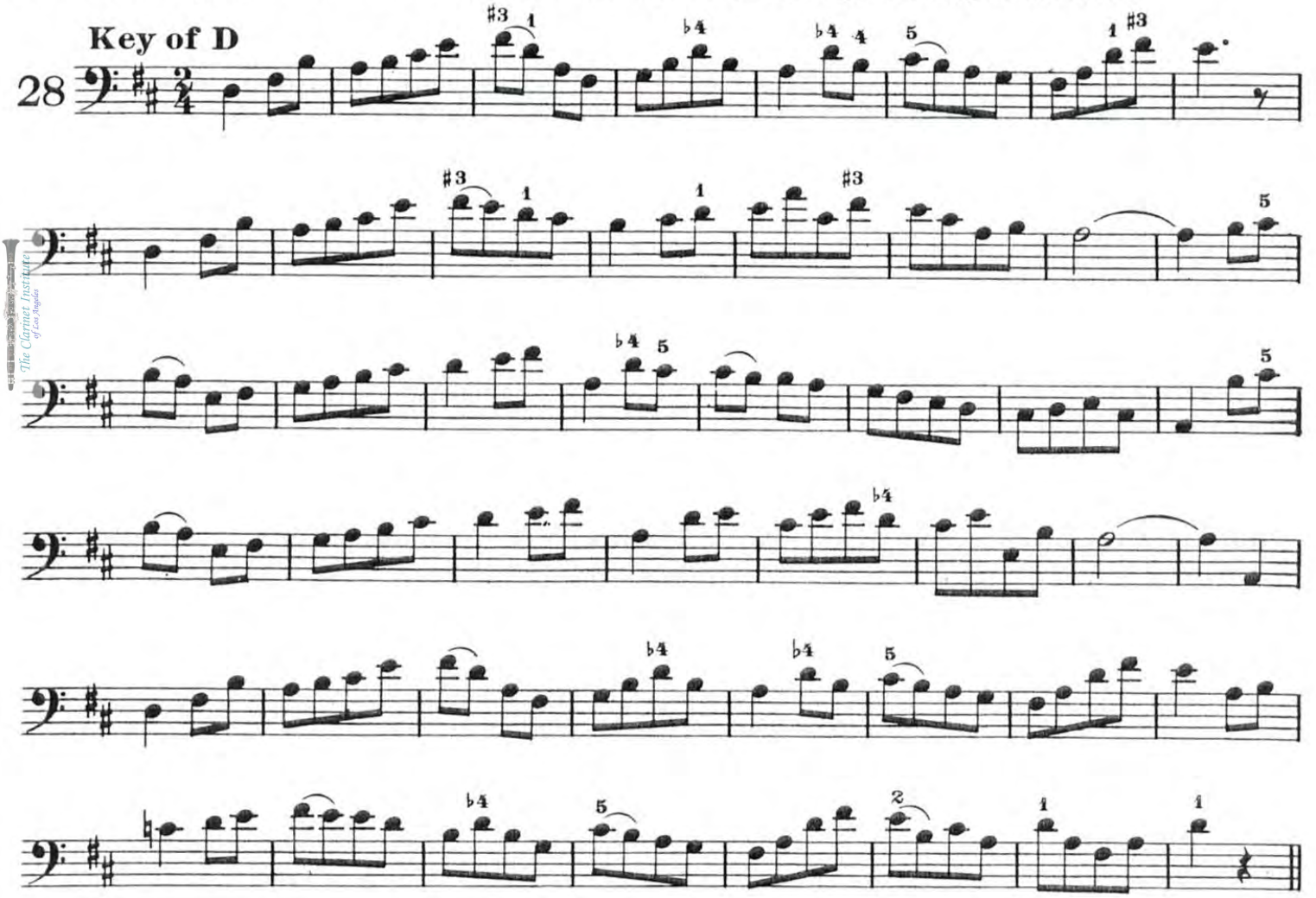
27



The following exercises as far as and including 58, though written in various forms, require no additional explanations. Be sure to master one exercise before proceeding to the next.

Key of D

28



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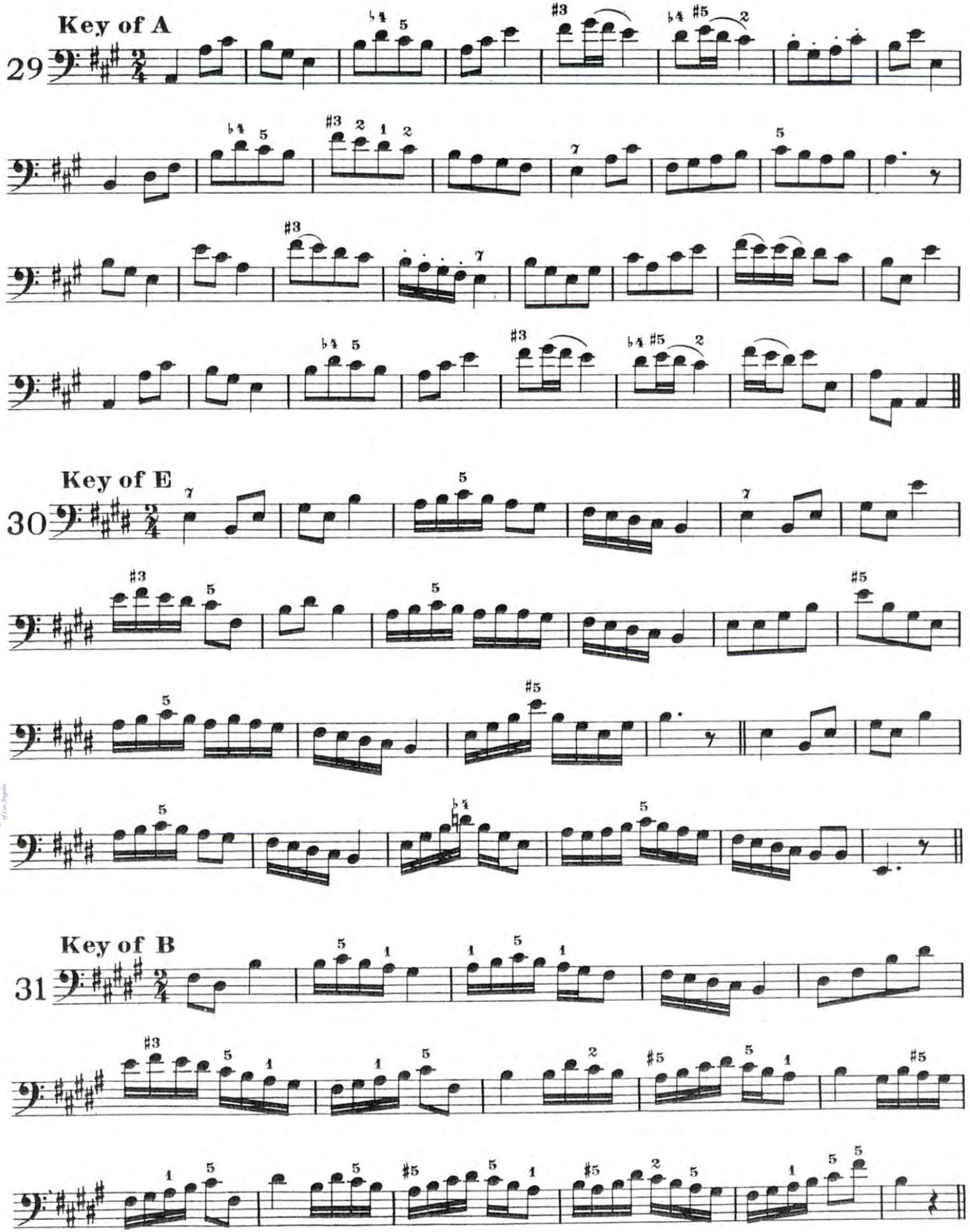

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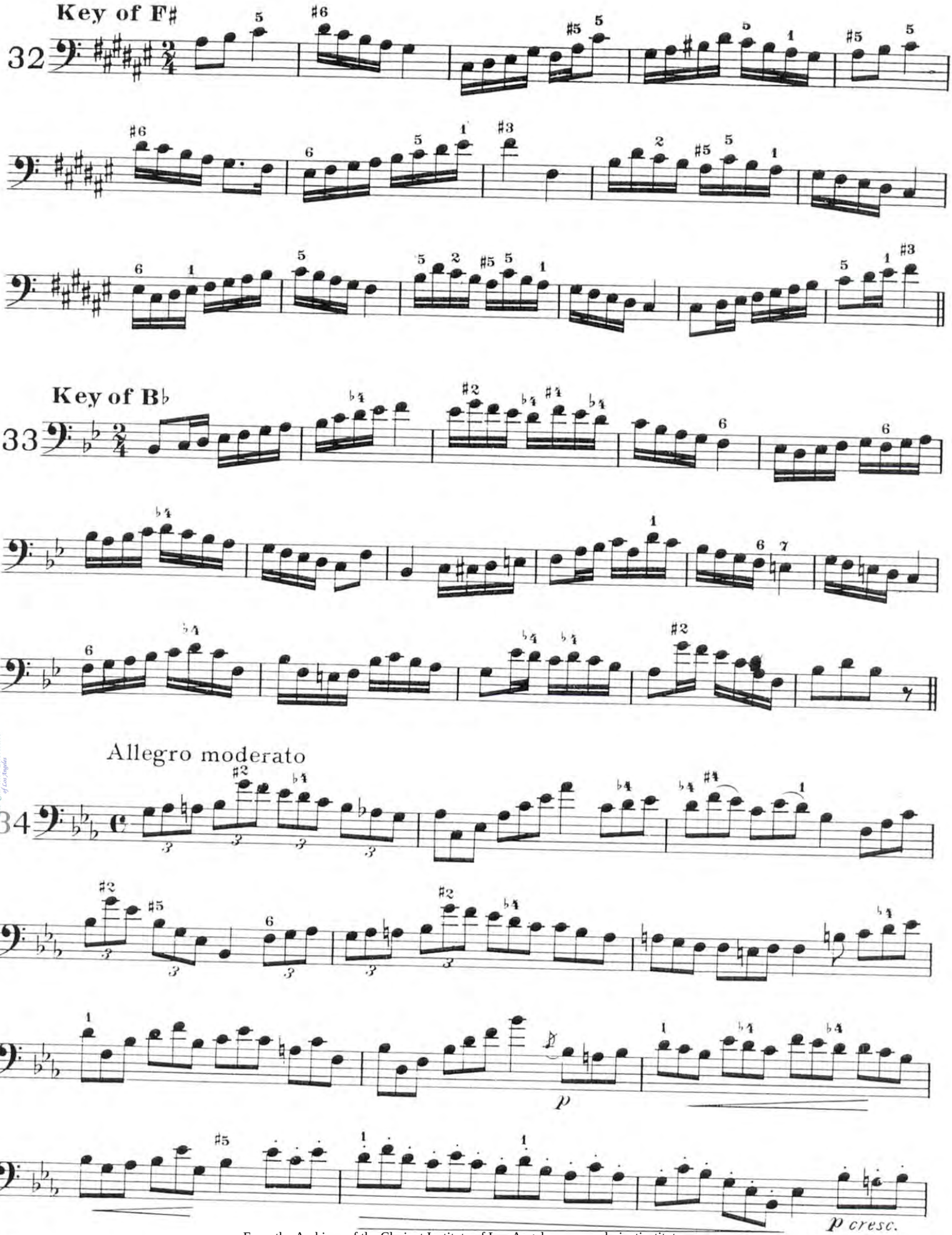

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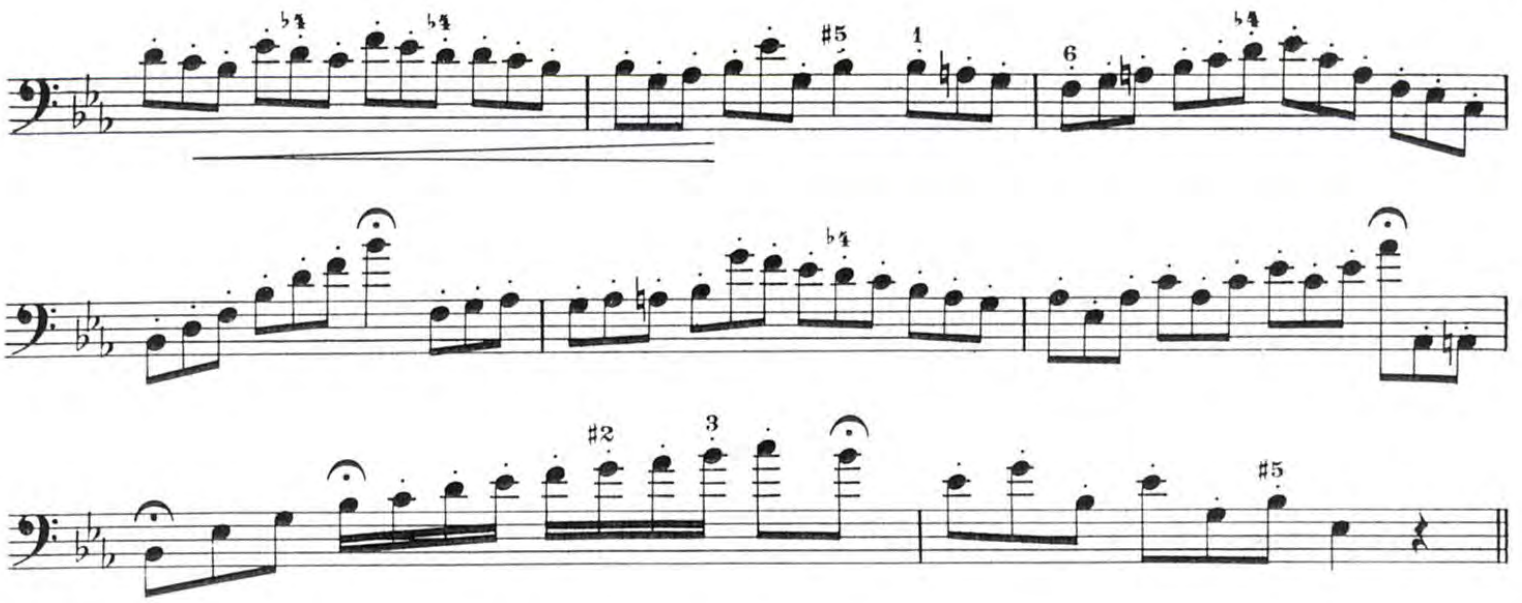
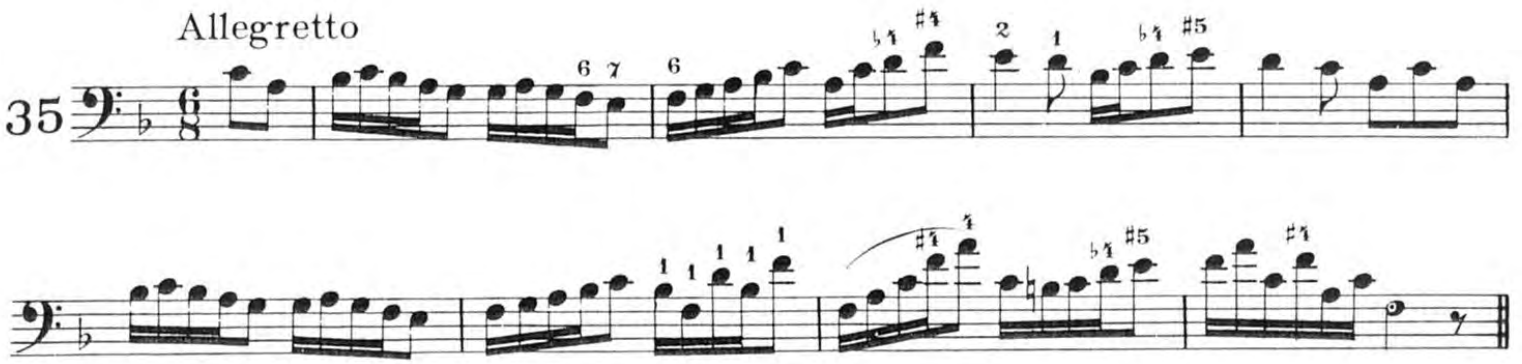


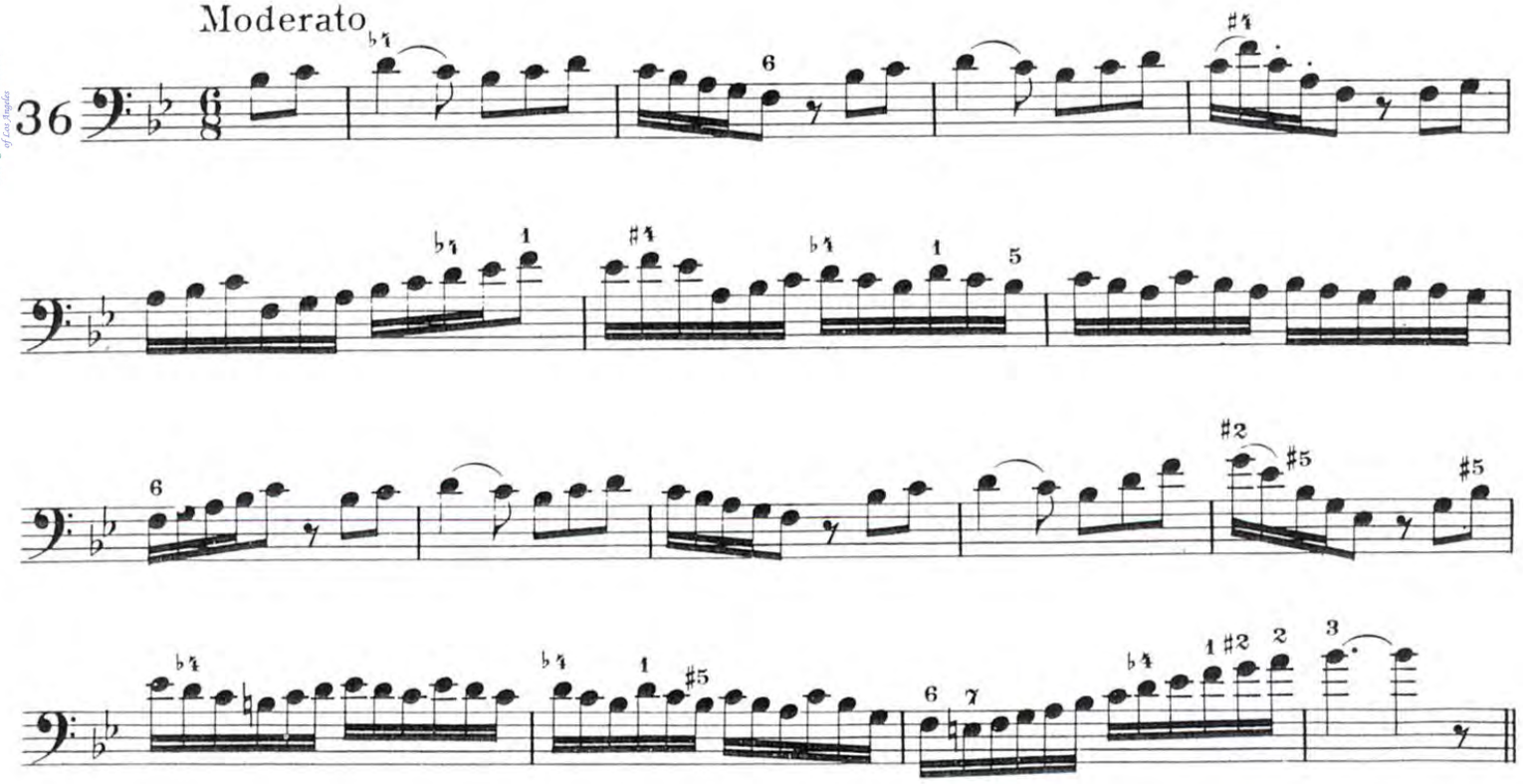
Allegretto

35



Moderato

36



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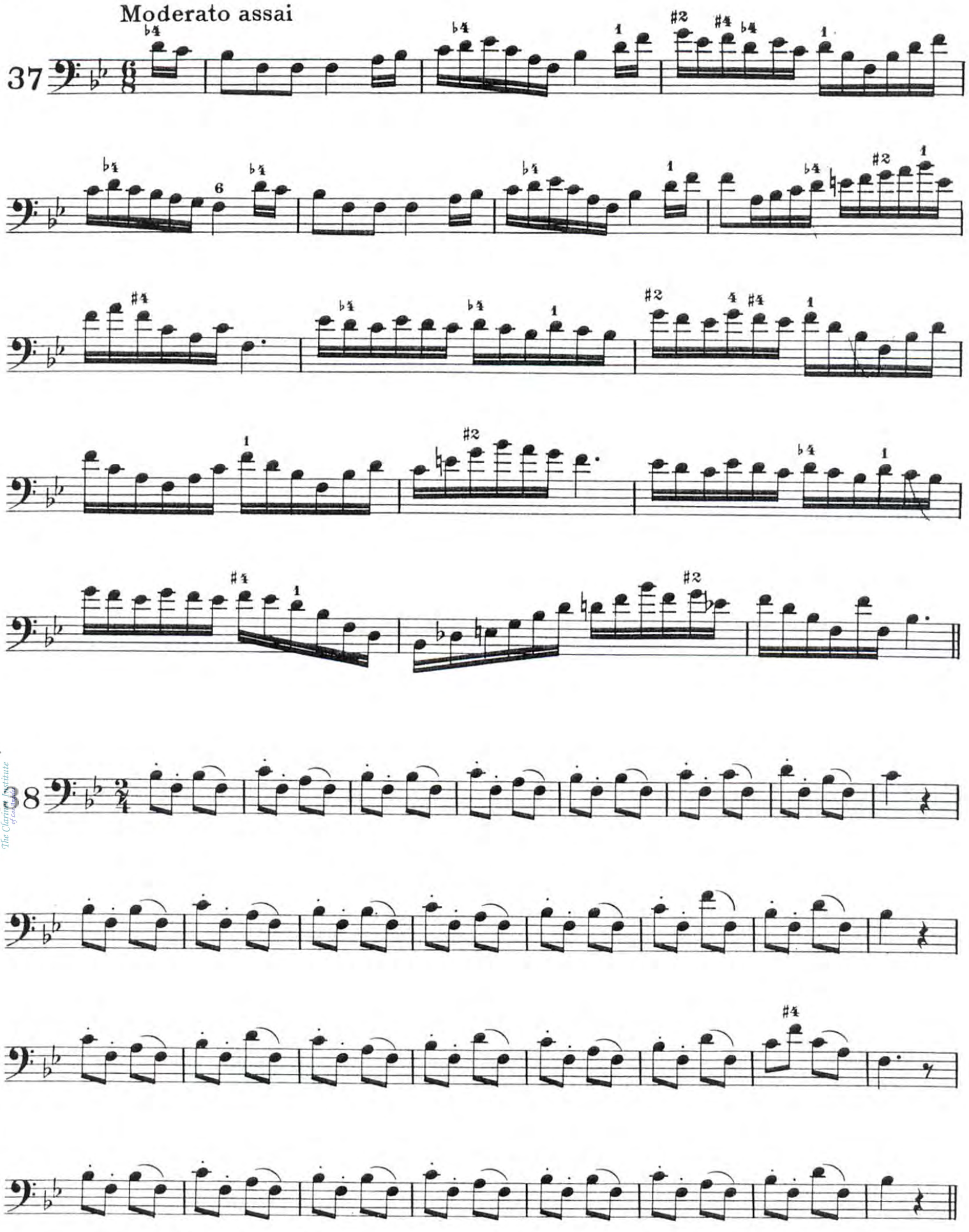

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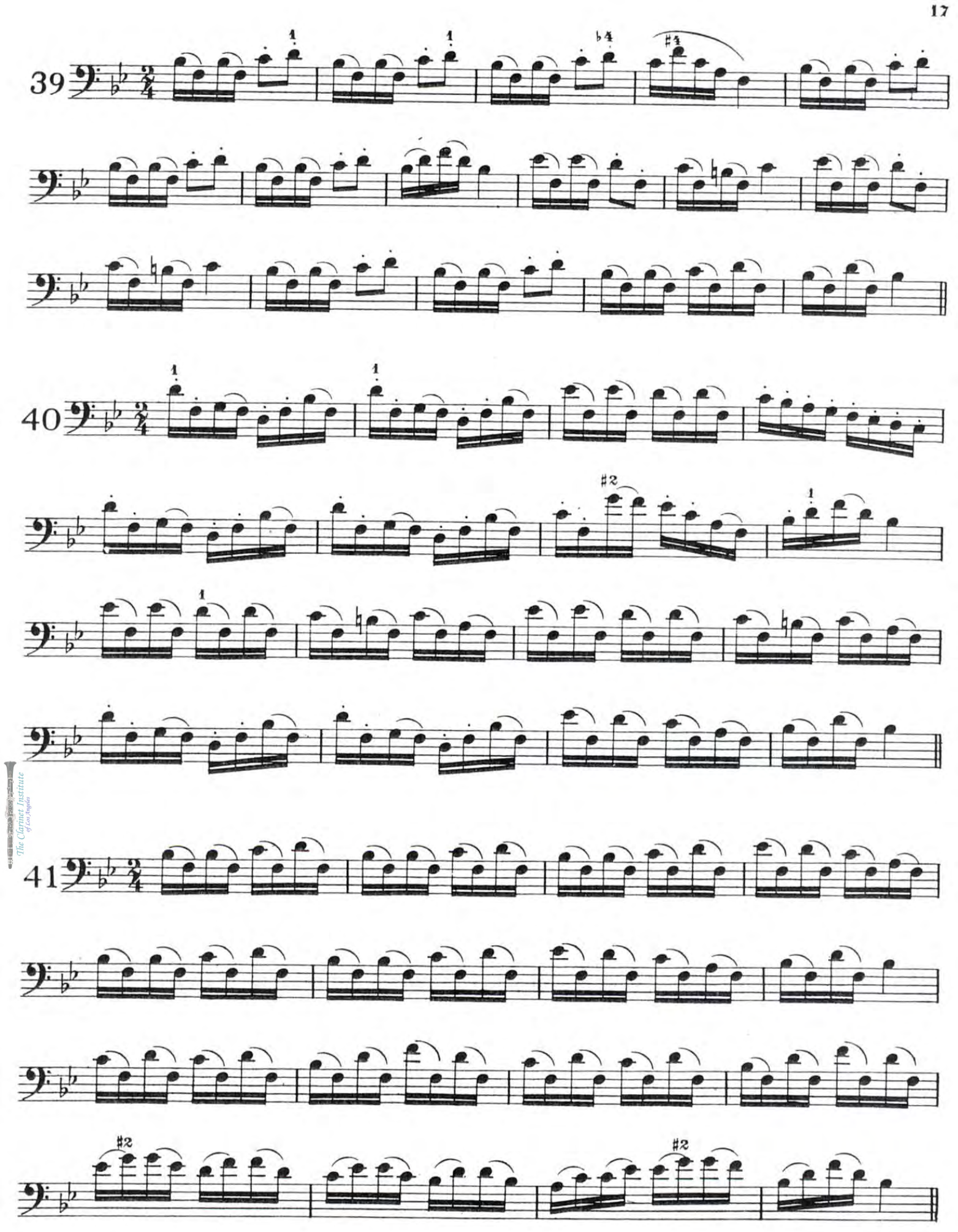

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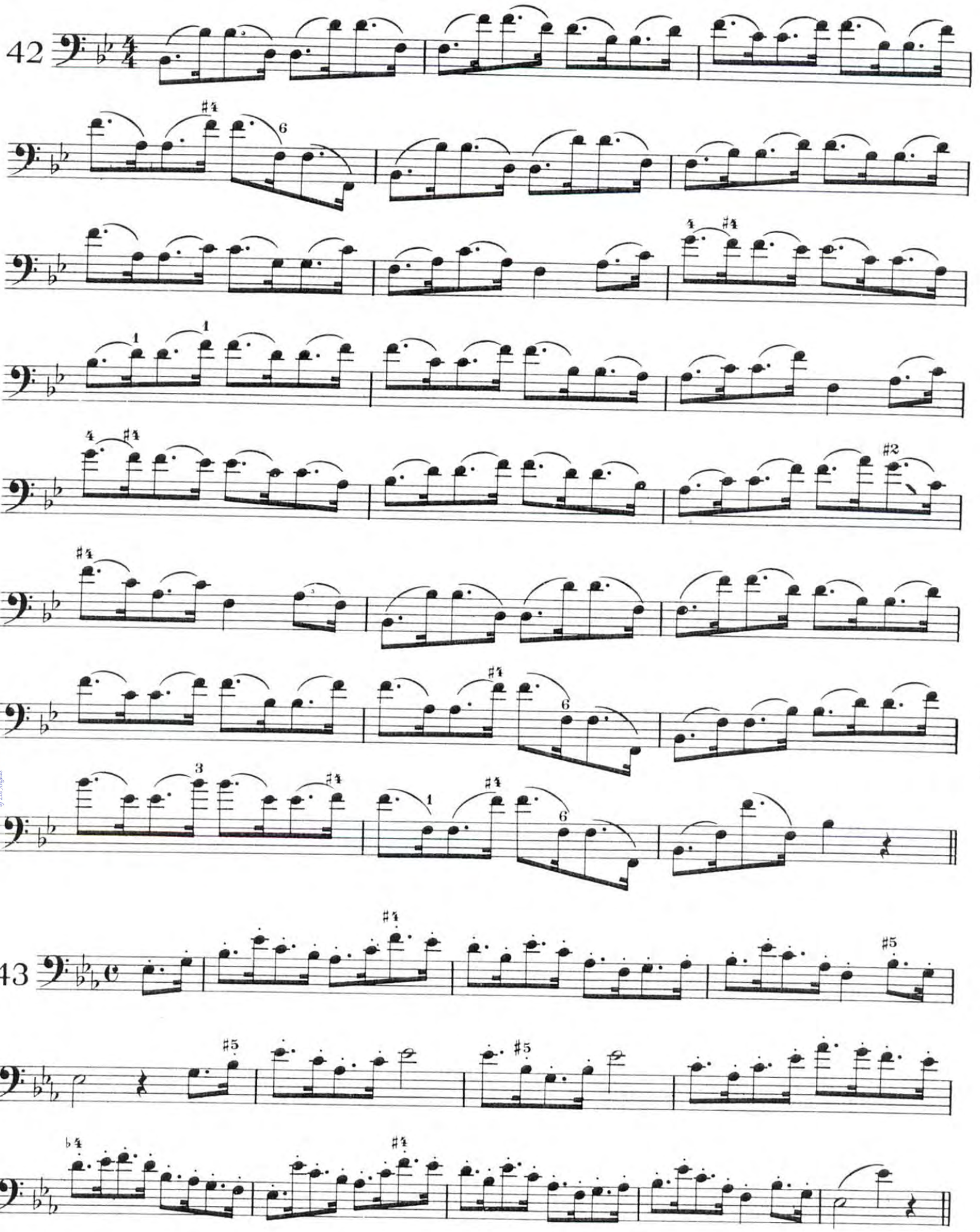

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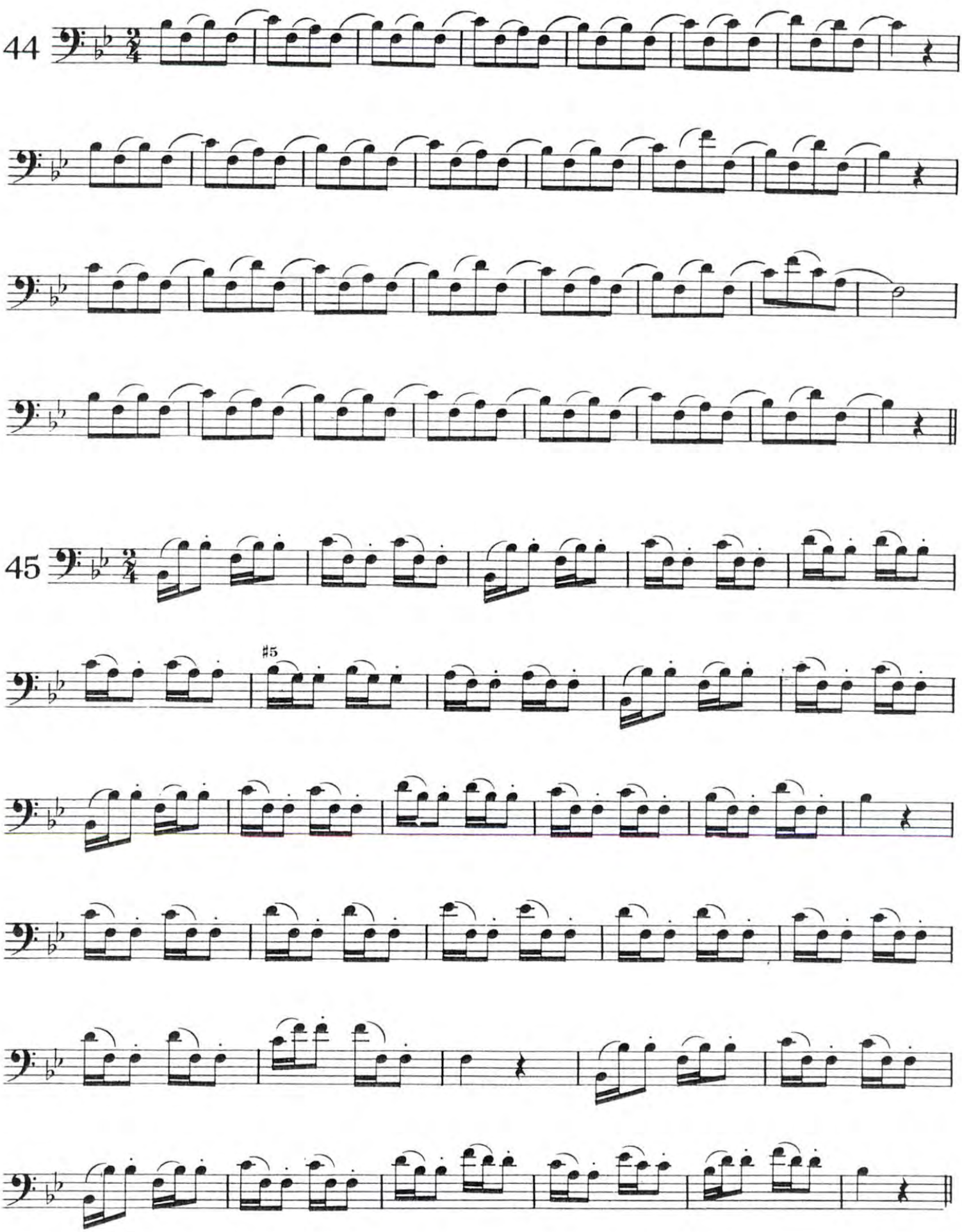

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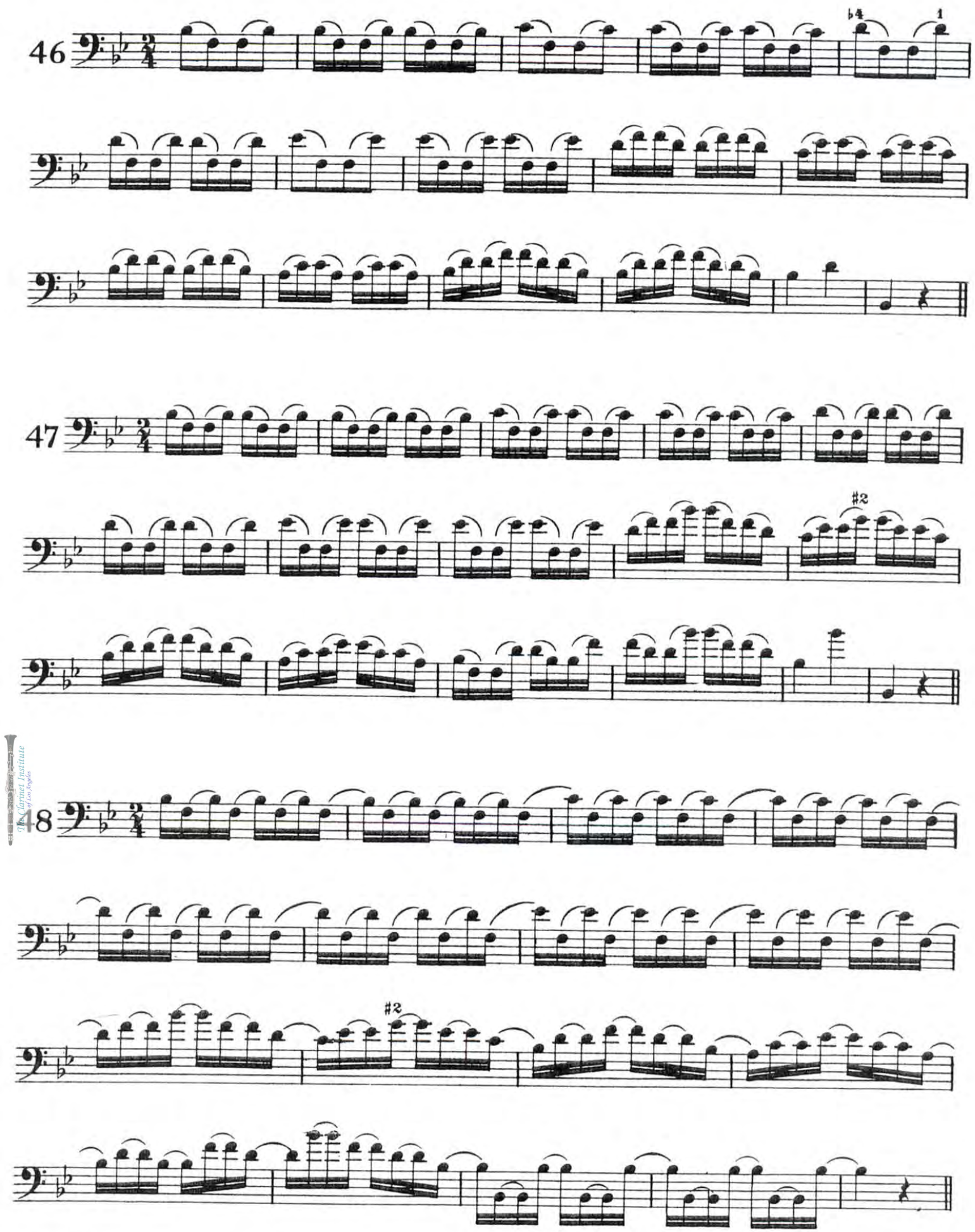

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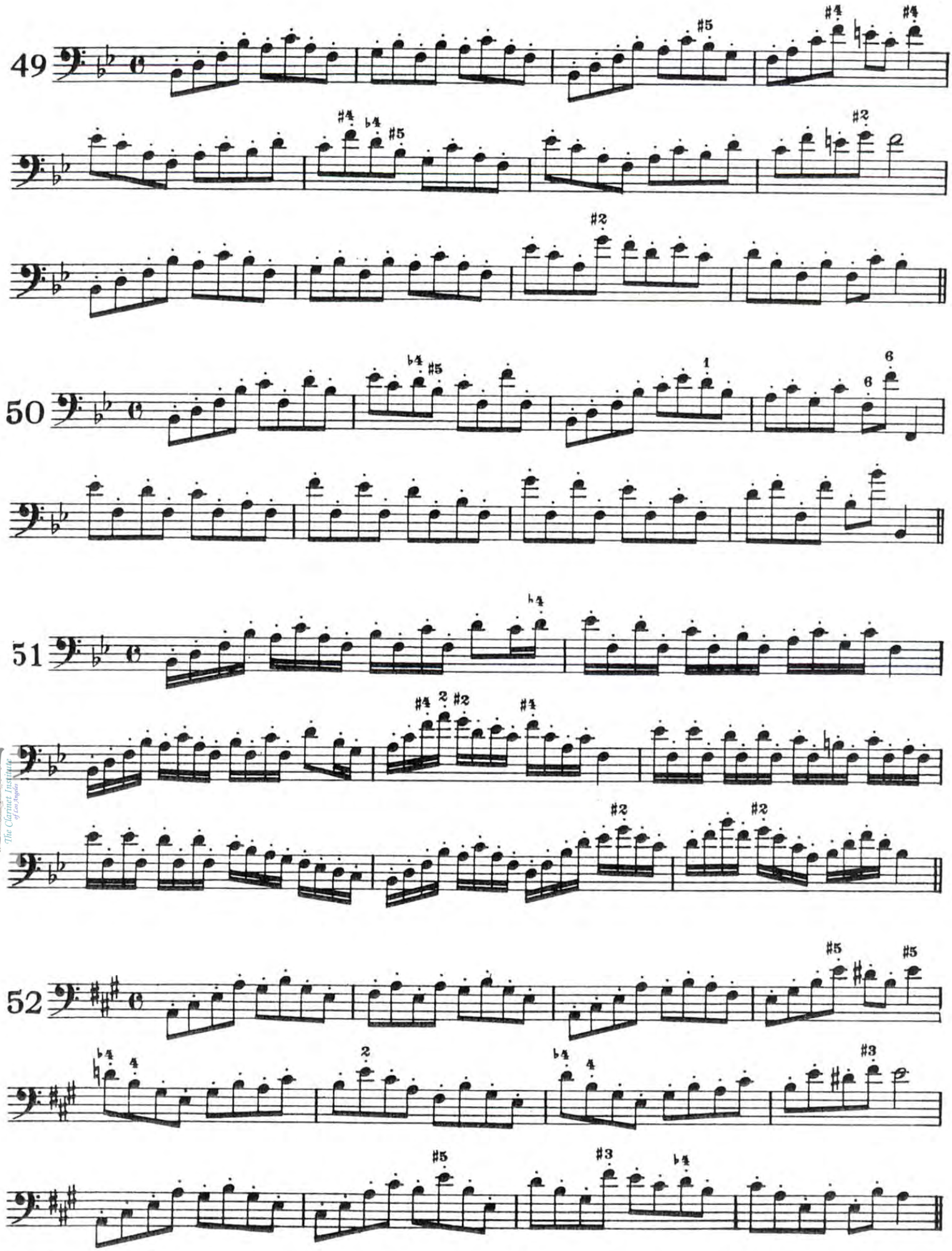

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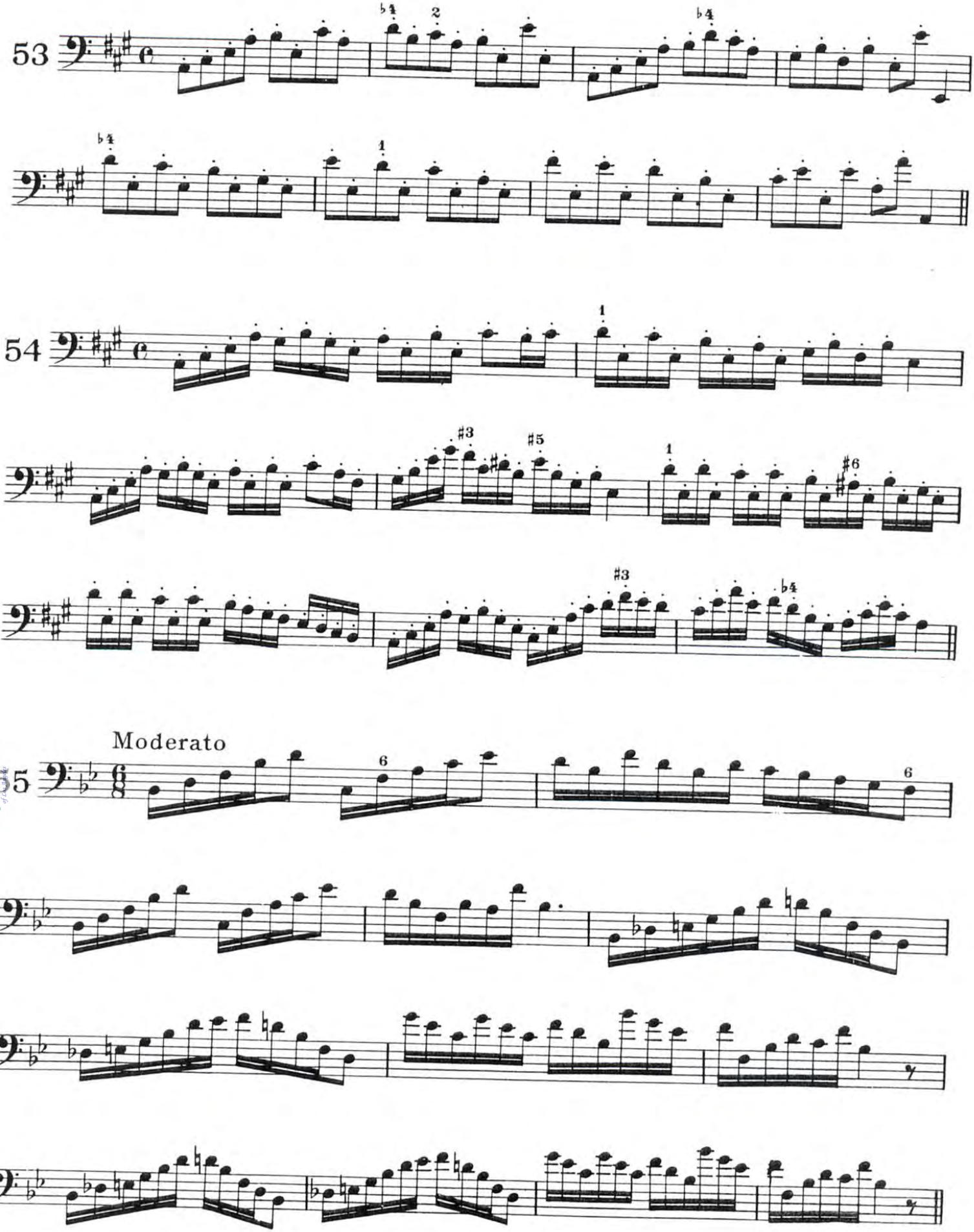

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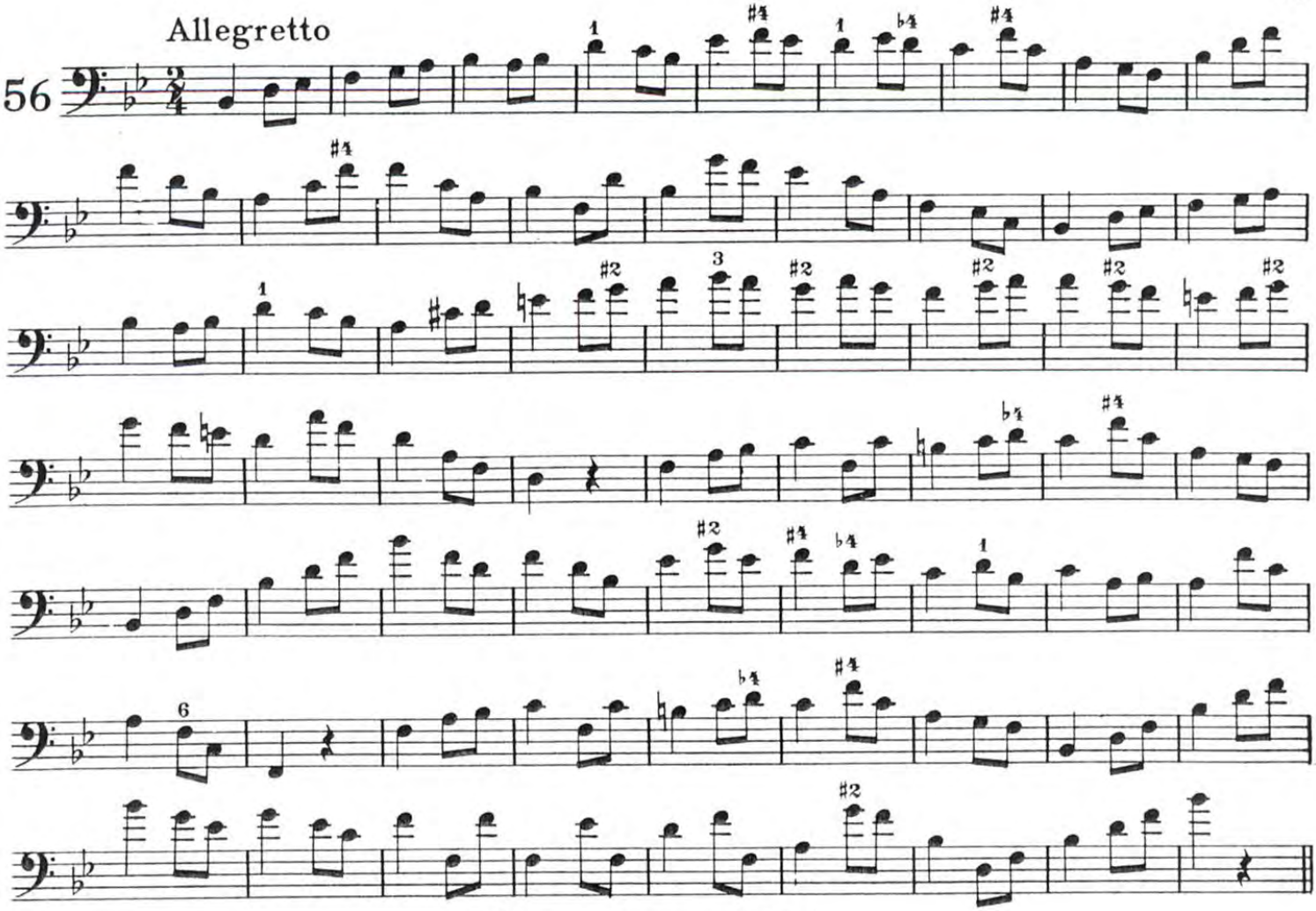
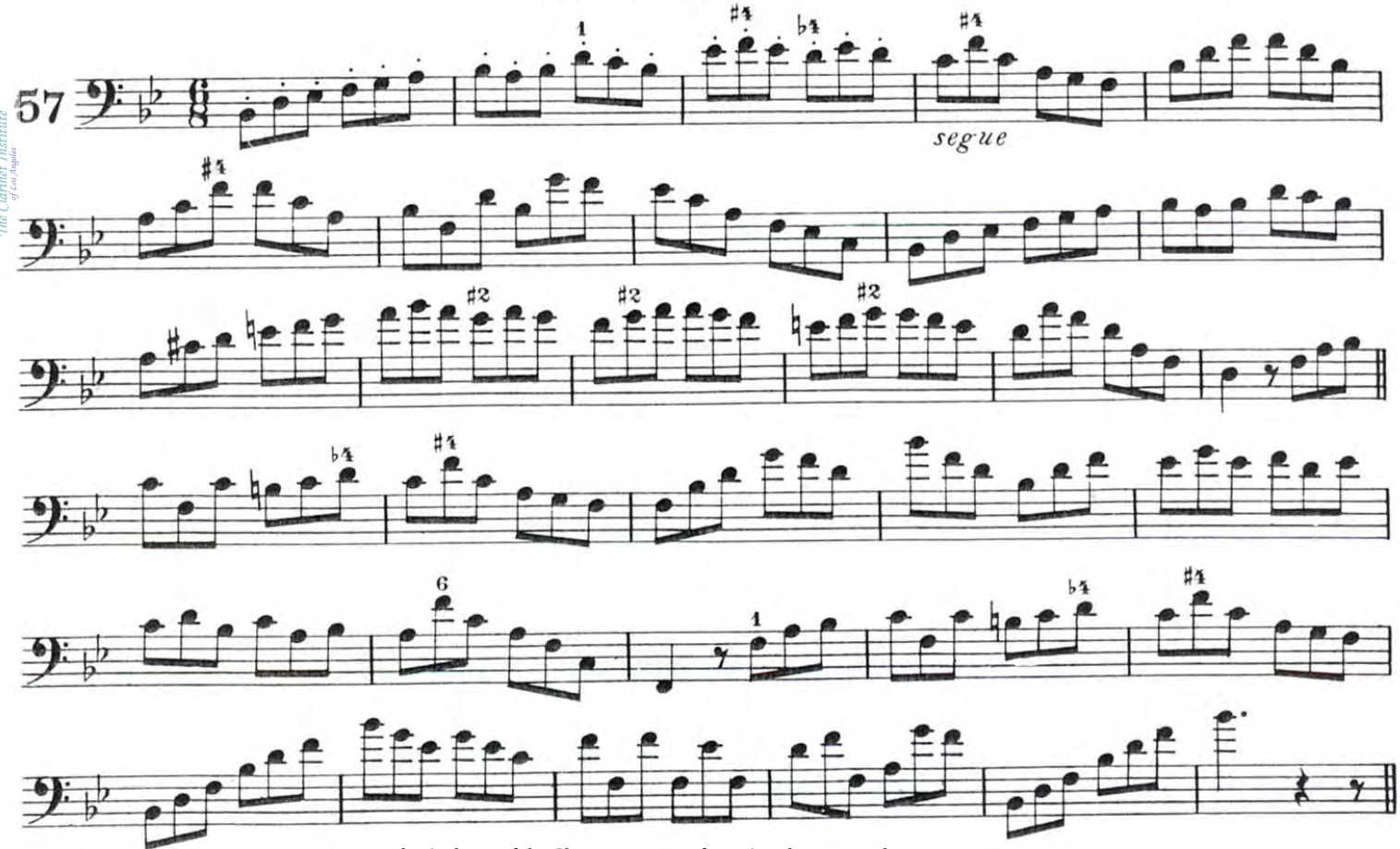
Allegretto

56



Tarantella Nº I

57



segue

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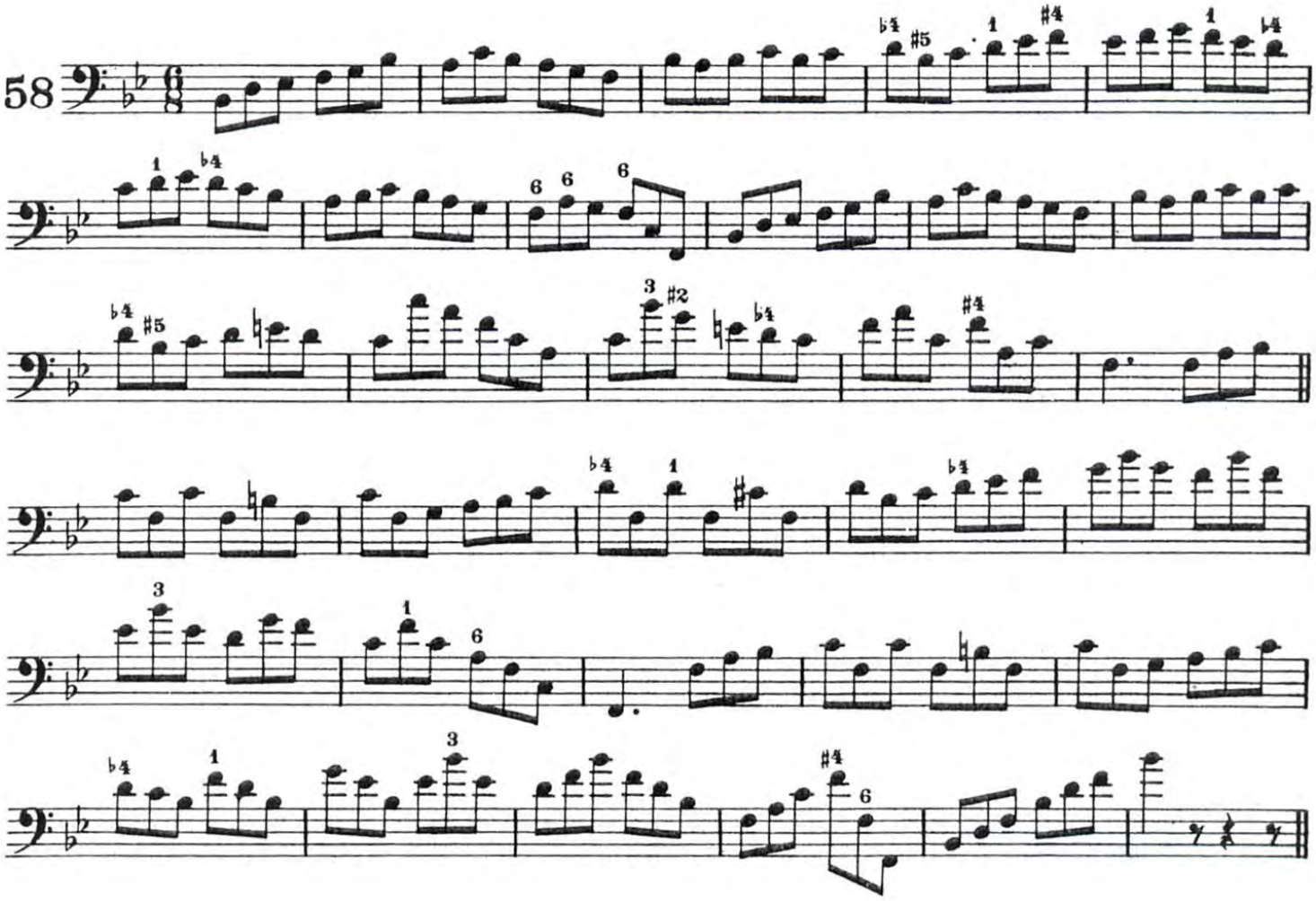
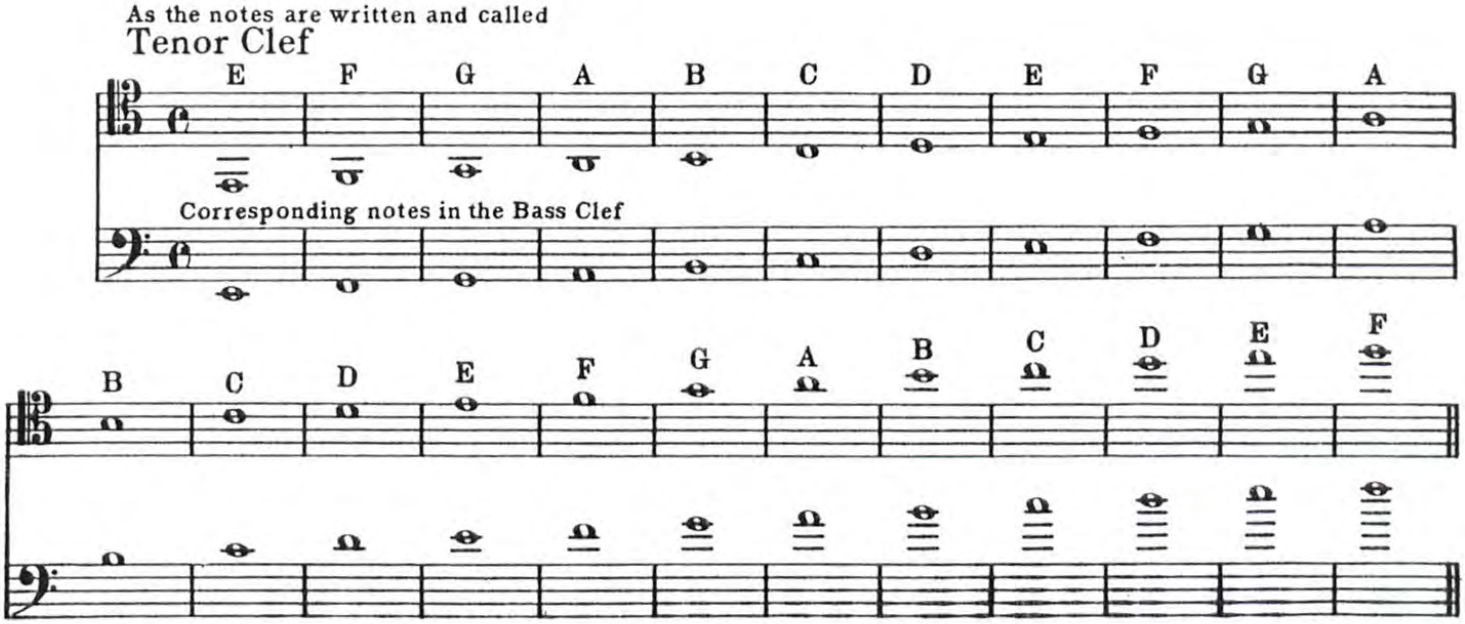
Tarantella Nº II



Although the Tenor Clef was explained at the beginning of this book, the author thought it wise to again give the student an opportunity of becoming familiar with the notes in this clef. Study the chart well, before attempting the exercises. Without being able to read the notes properly the performer will always experience difficulties. The upper line shows notation in the Tenor Clef, and the lower line, where they would be placed if written in the Bass Clef.



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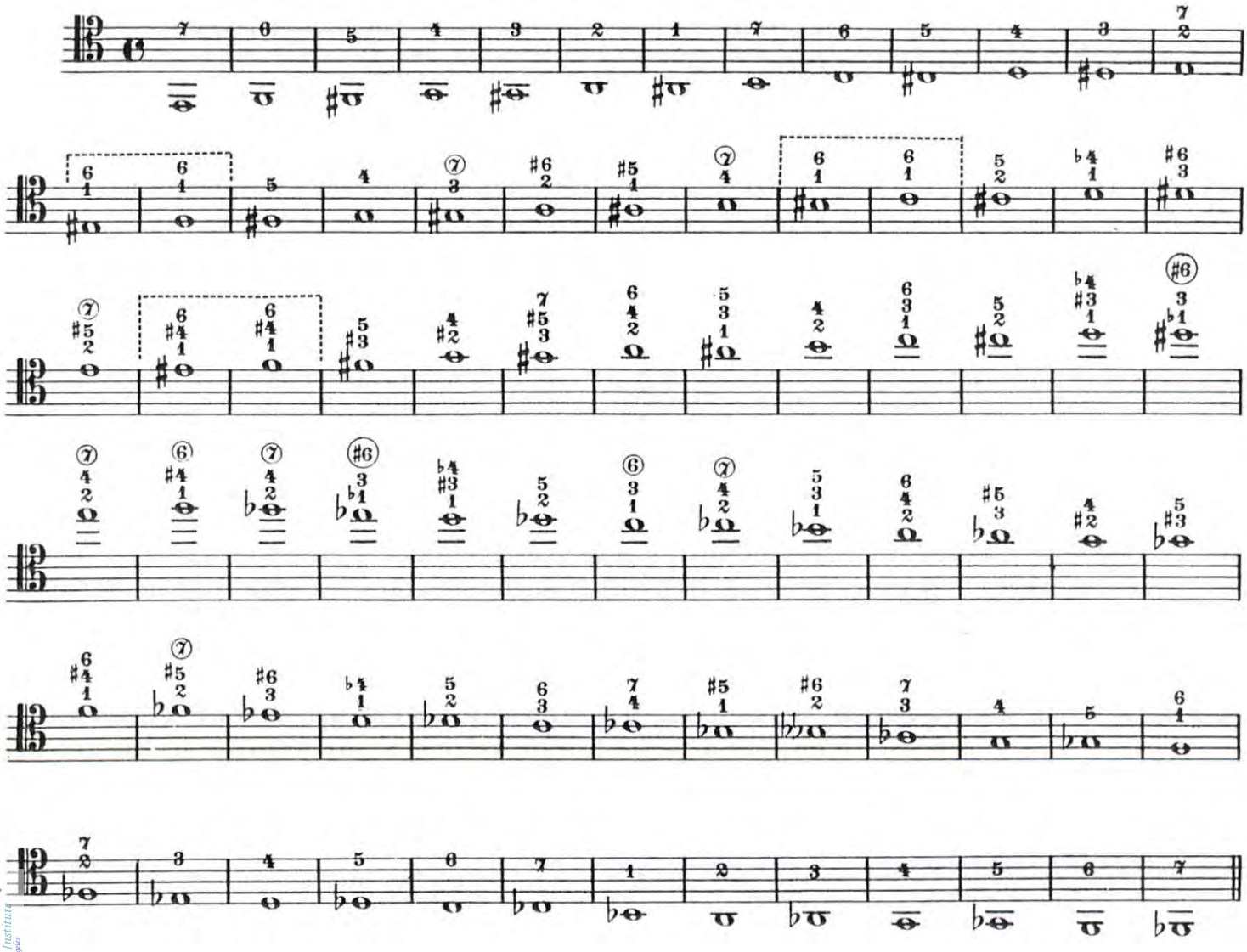
Chromatic Scale

(Tenor Clef)



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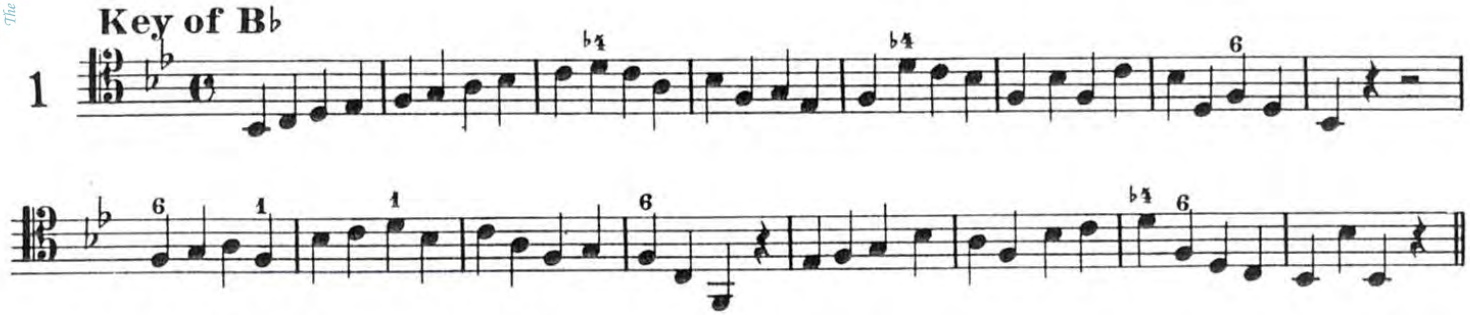
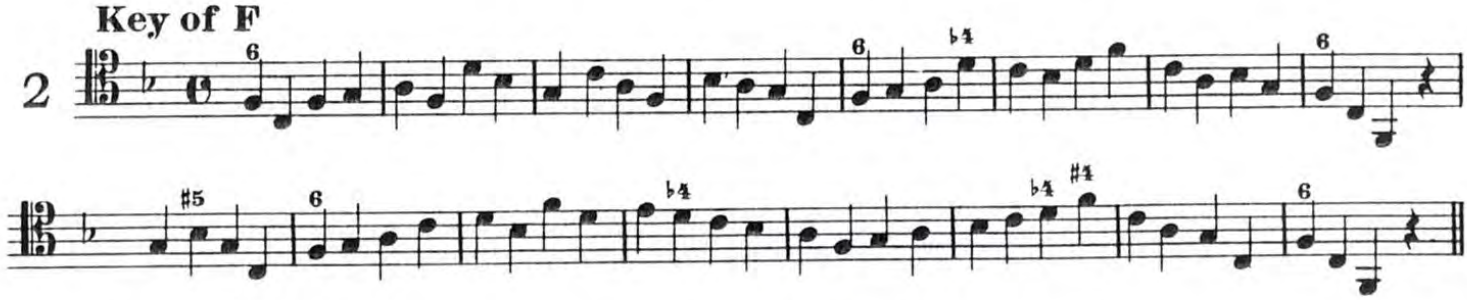
Key of B♭

1



Key of F

2



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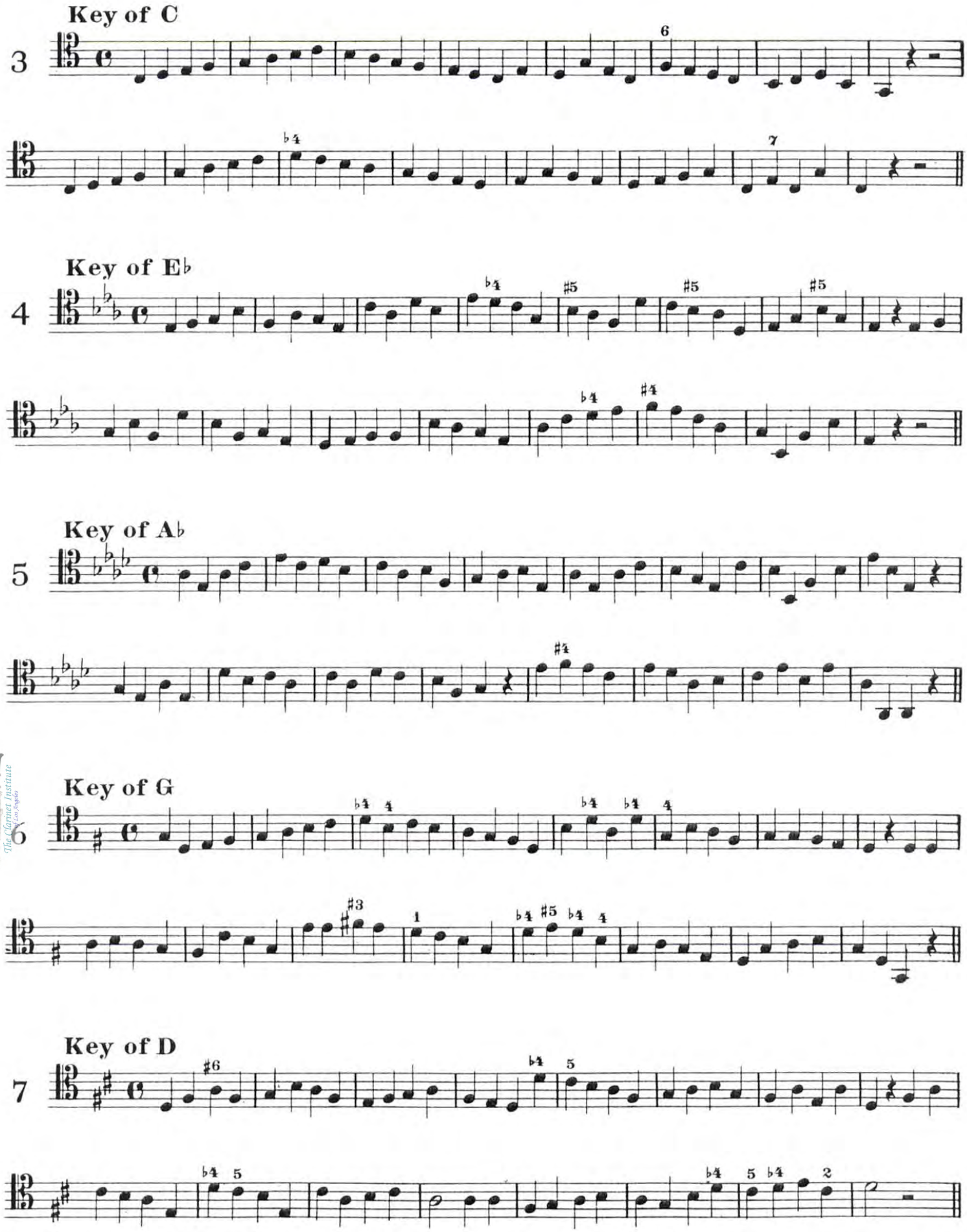

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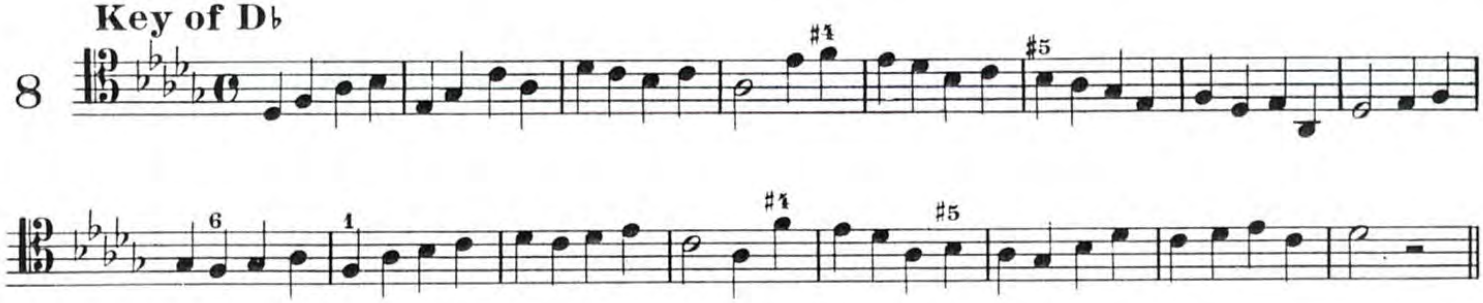
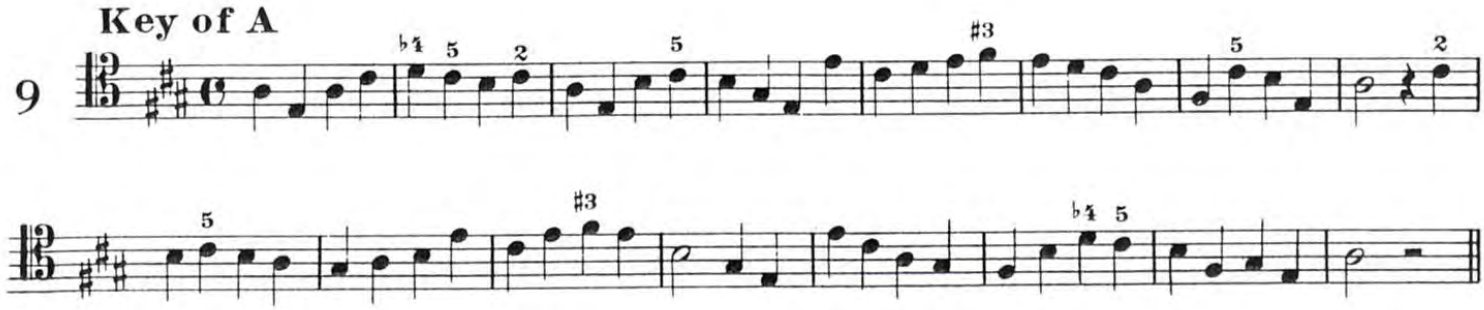
Key of D♭

8



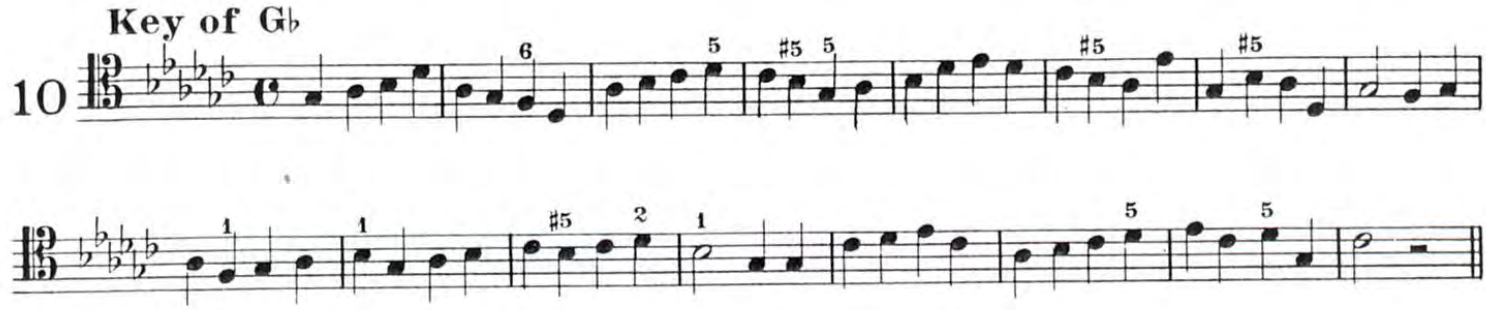
Key of A

9



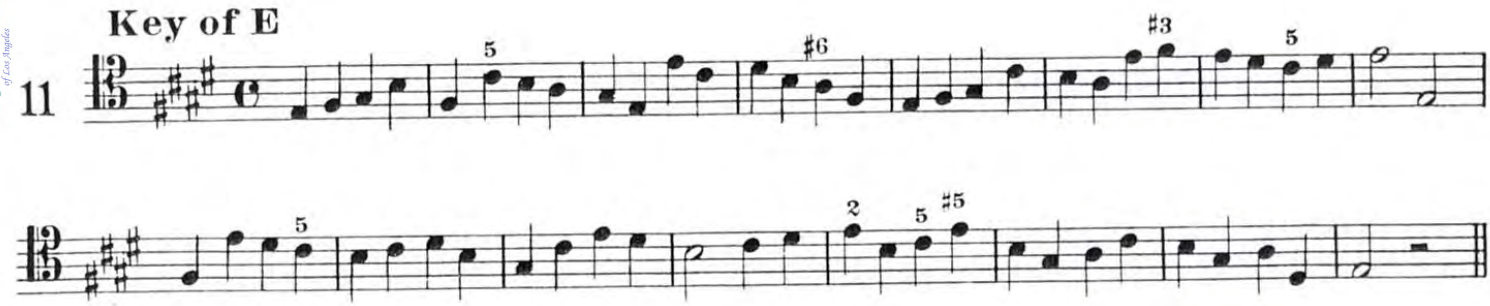
Key of G♭

10



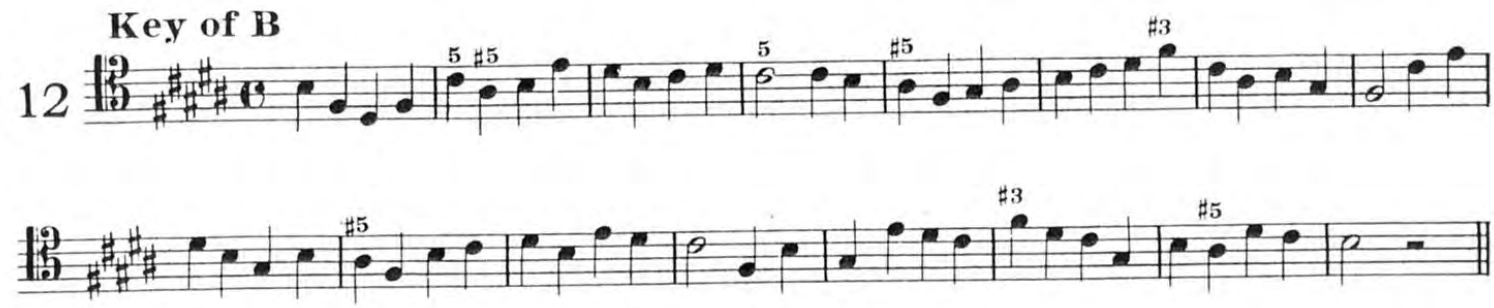
Key of E

11



Key of B

12



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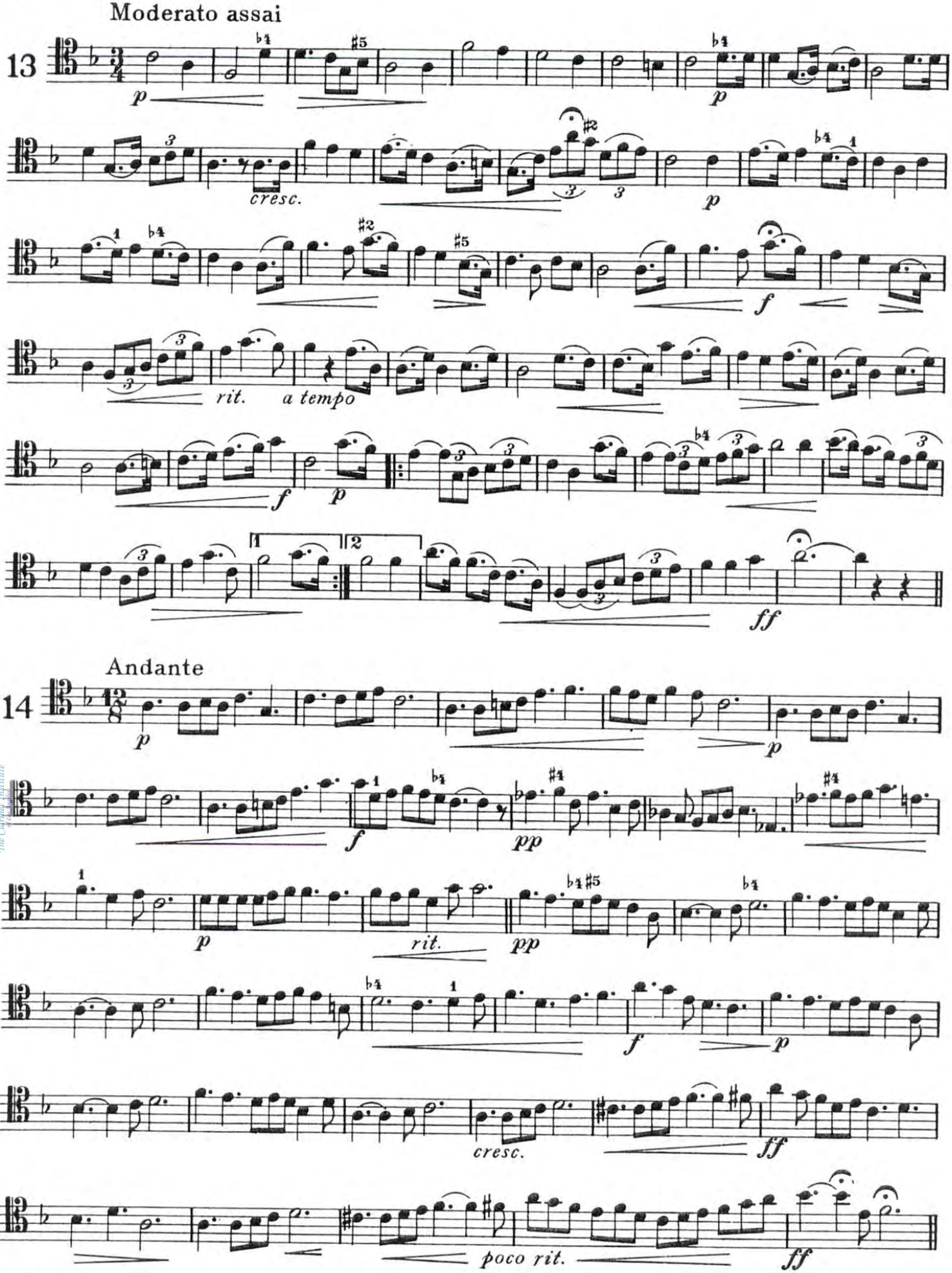

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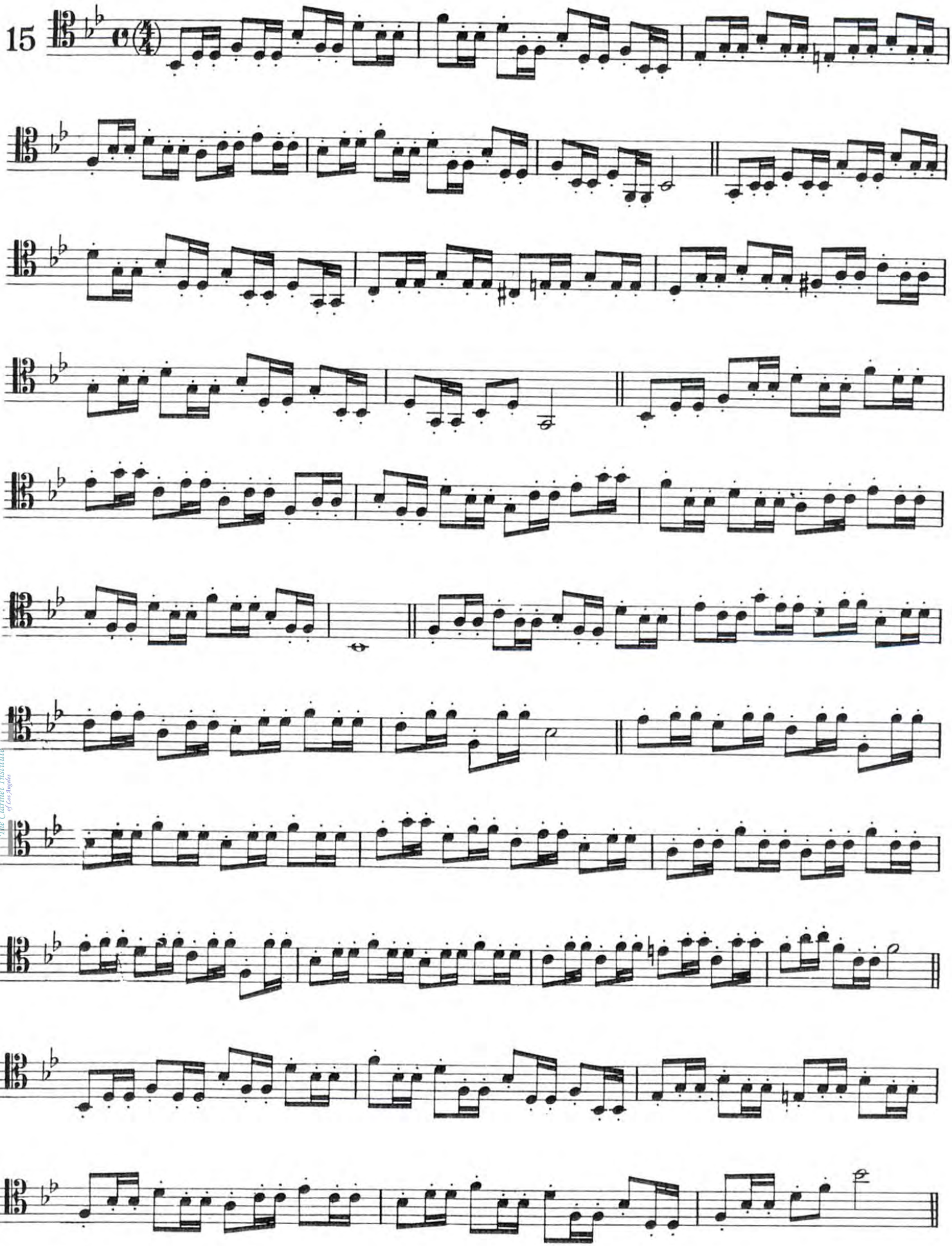

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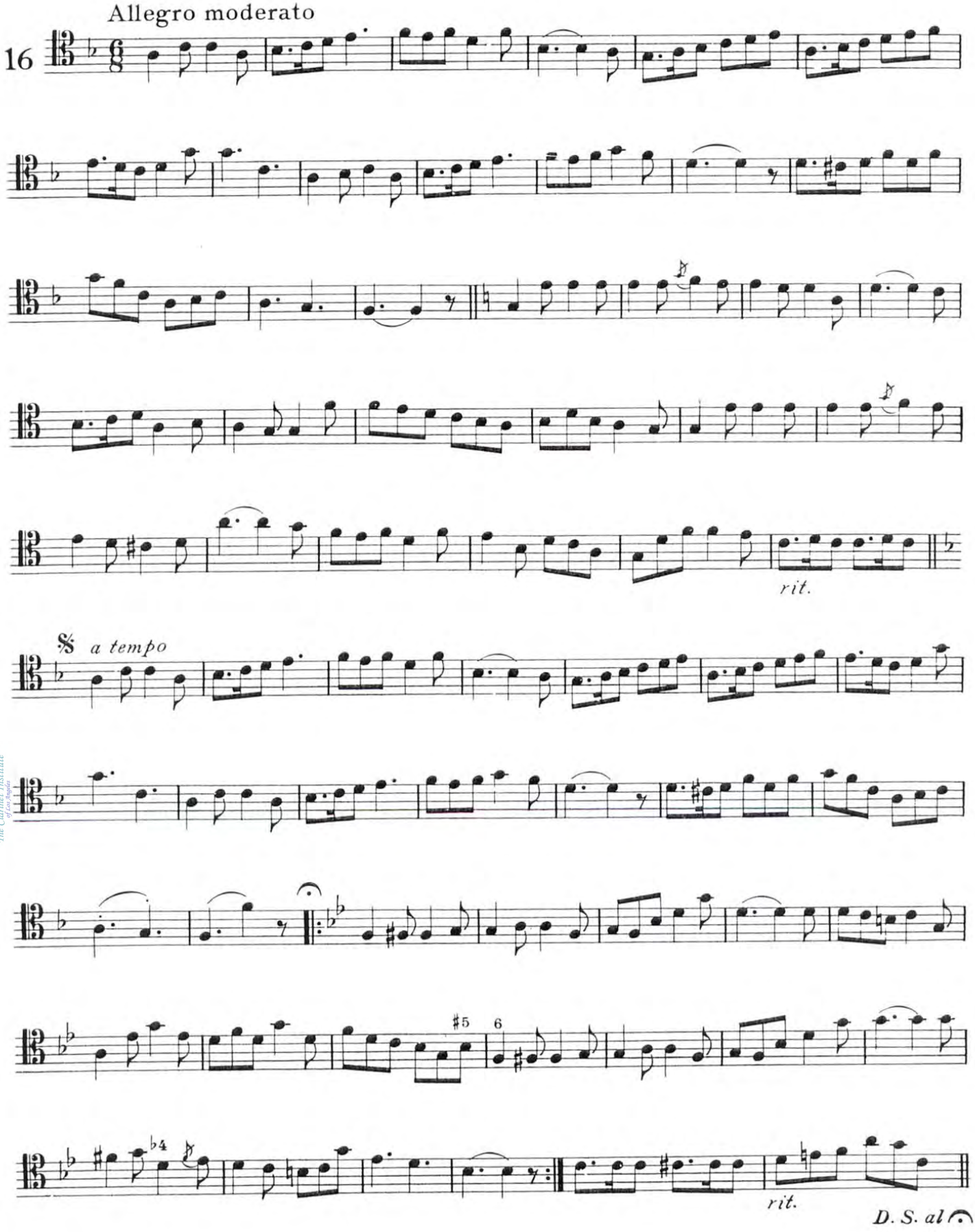

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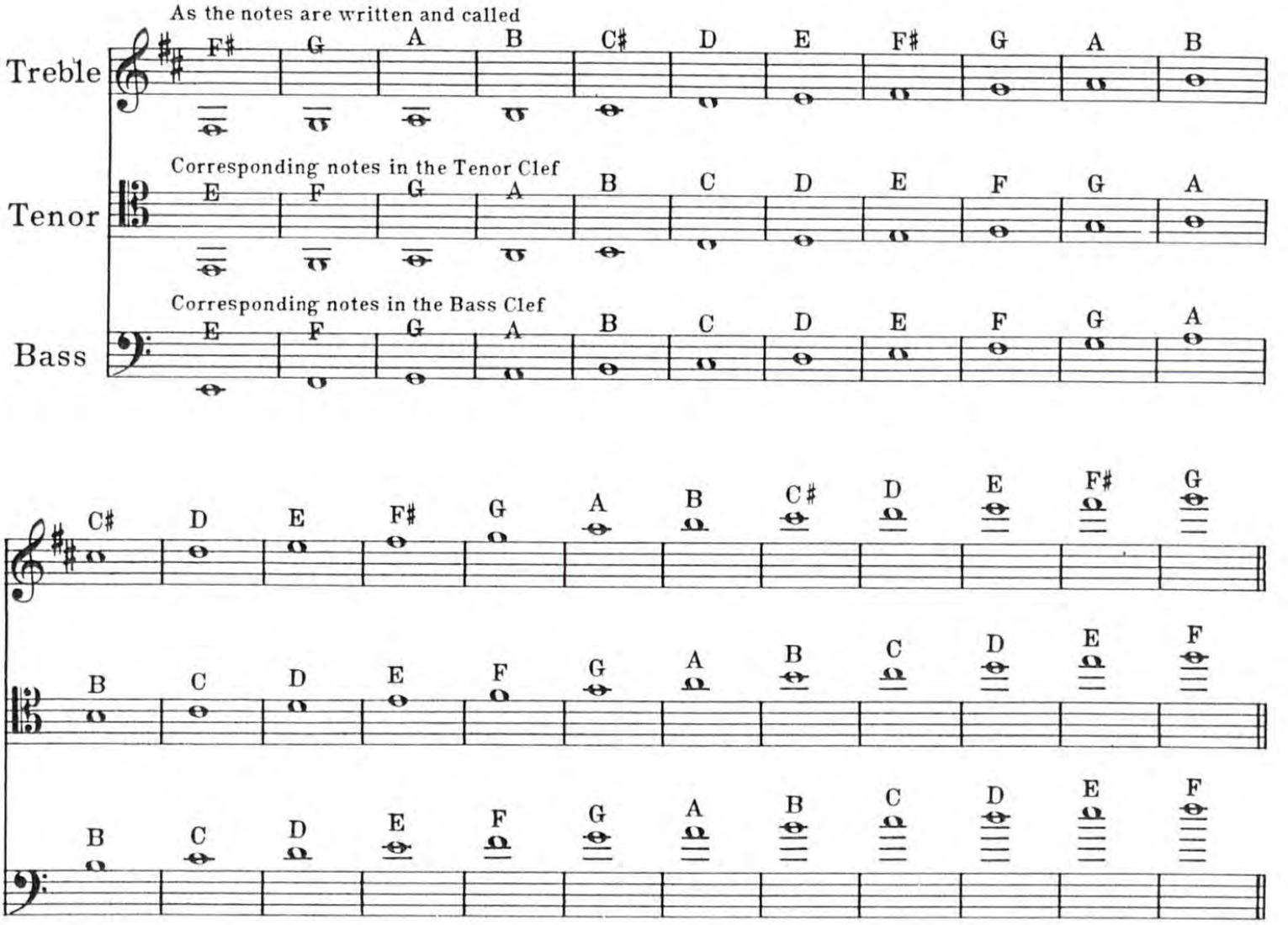
Exercises in the Treble Clef

As a rule, the Treble Clef is used only for playing so-called Tenor parts in band arrangements. The regular Trombone parts for band however, are written in the bass clef. The Treble Clef is never used in orchestra work of any kind.

When playing in the Treble Clef, the notes do not sound precisely as written, as the chart shows. When playing in the Bass Clef, the notes sound precisely as written. In other words, when playing in Treble Clef, the note written as C, actually sounds B flat, one whole tone lower, while if playing in the Bass Clef, the note written as C actually sounds C, – concert pitch.

Many amateurs can only read in the Treble Clef, whereas if they could read in the Bass Clef, it would put an end to many of their troubles.



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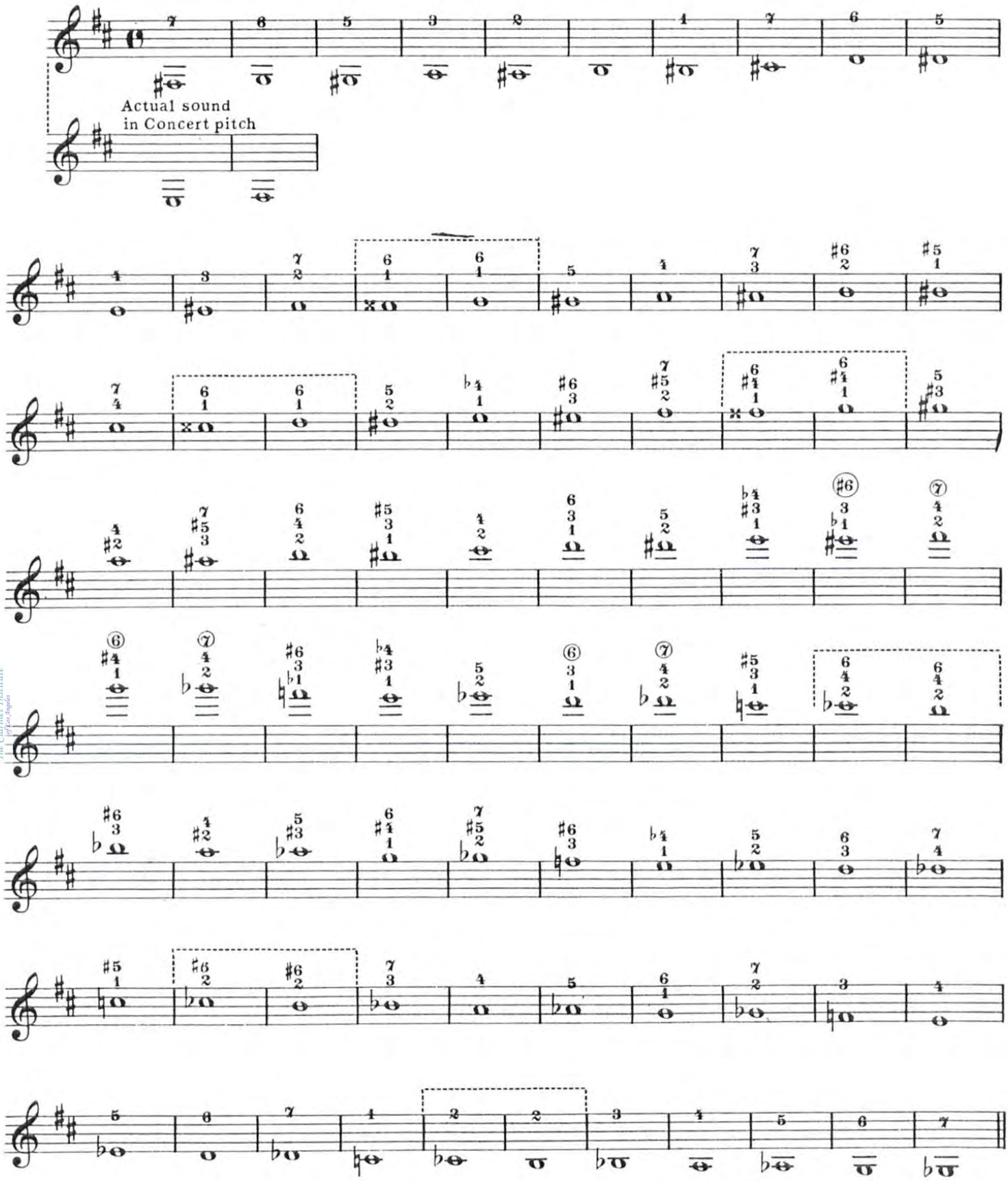
Chromatic Scale

(Treble Clef)



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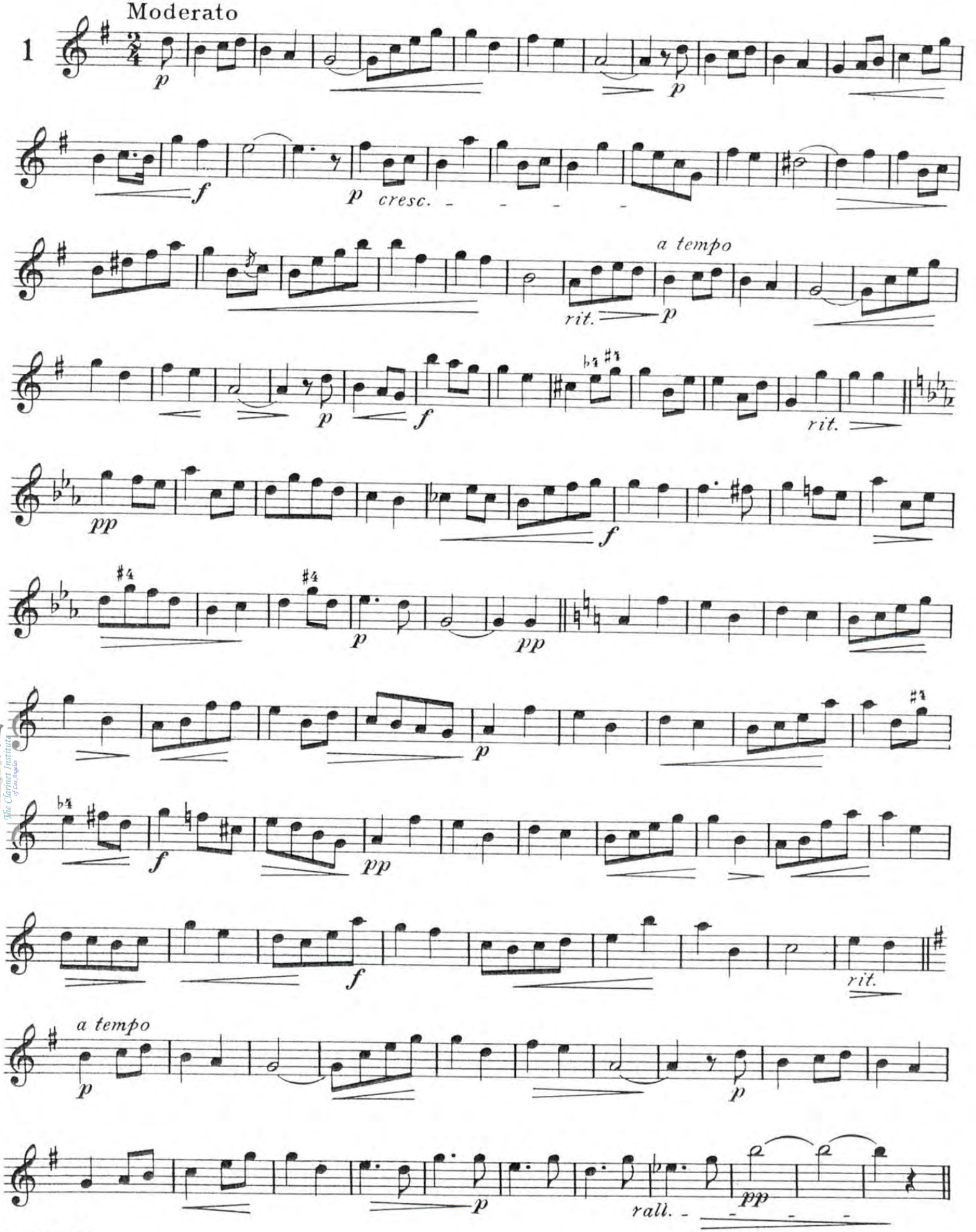

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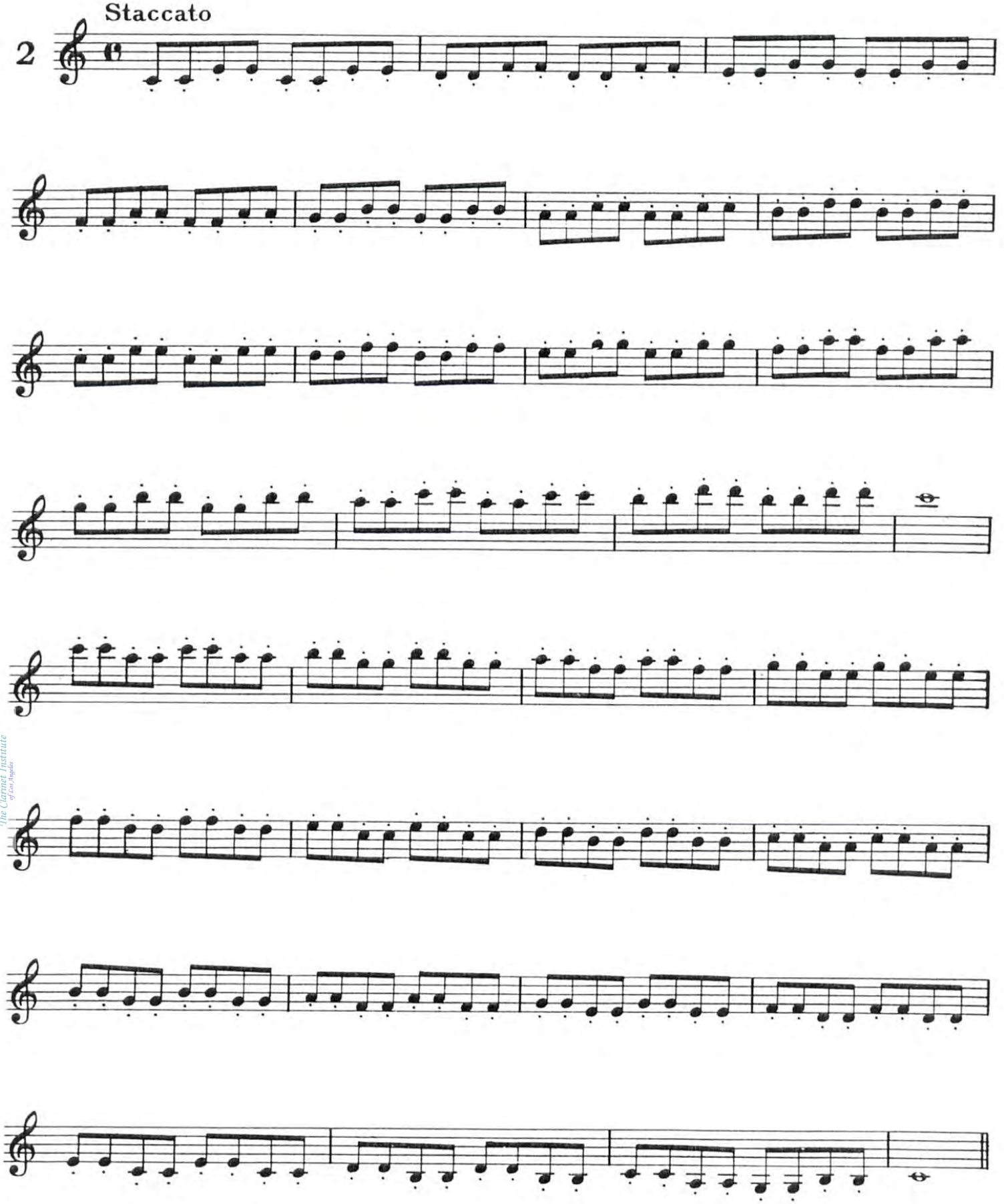
2 Staccato



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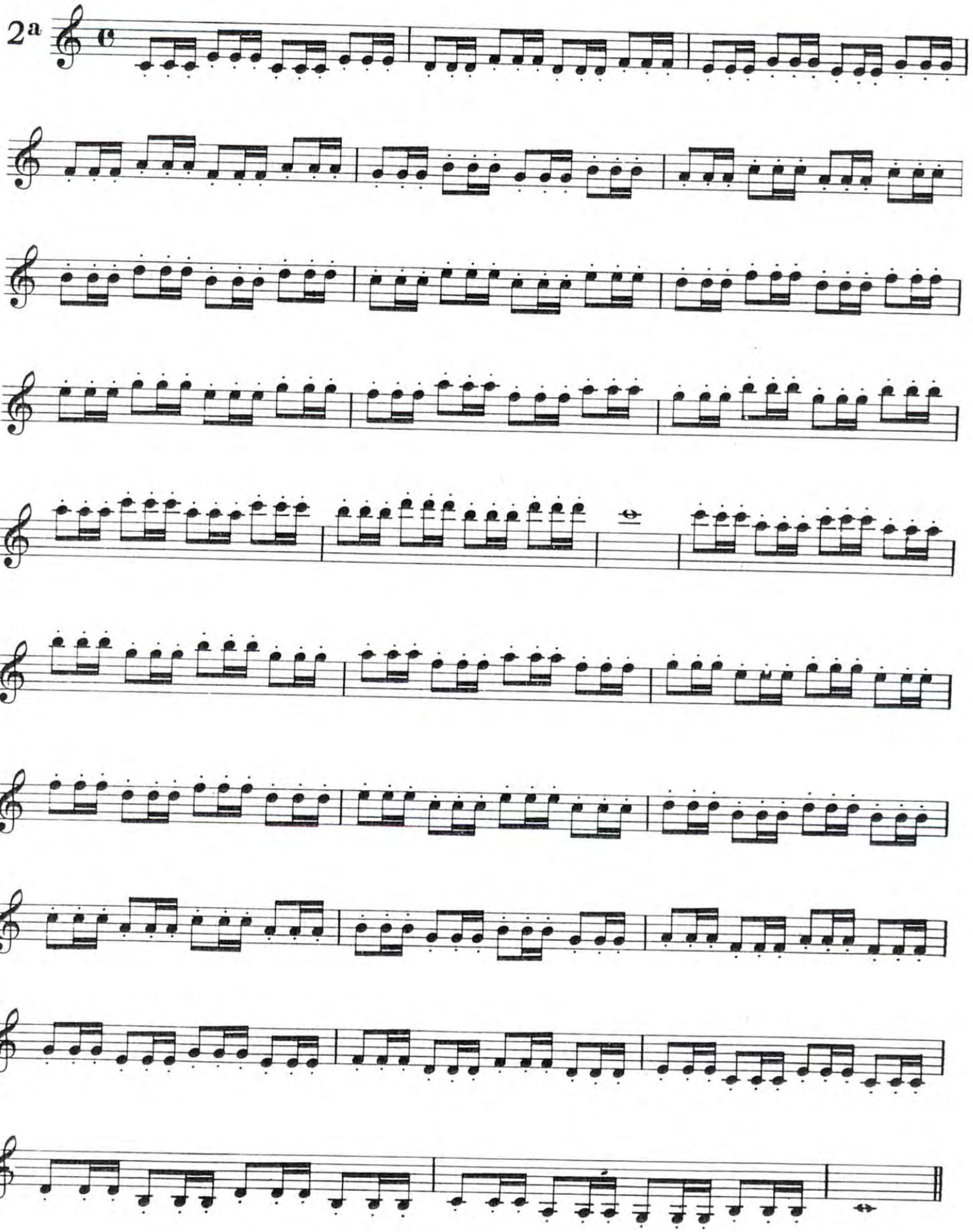

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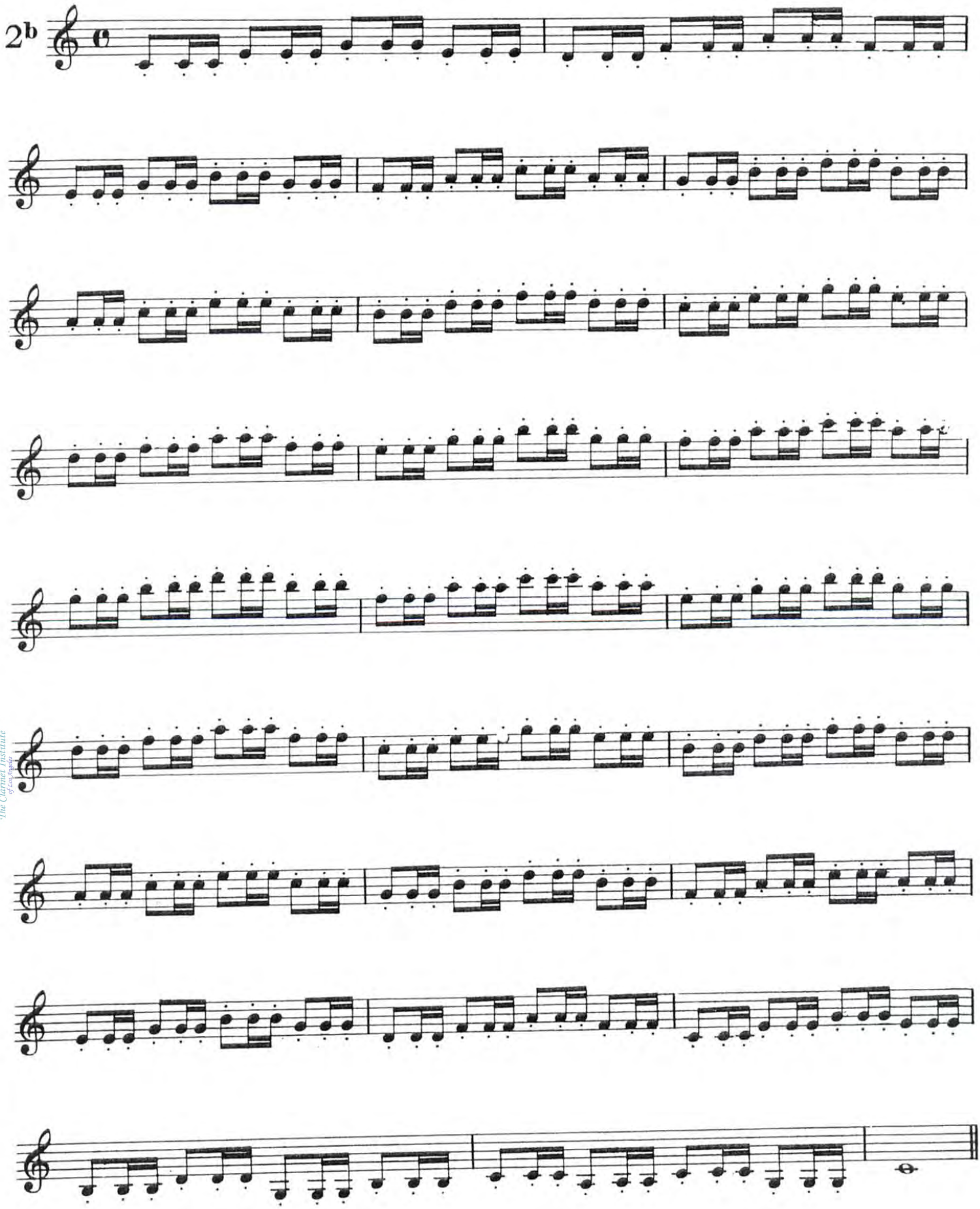

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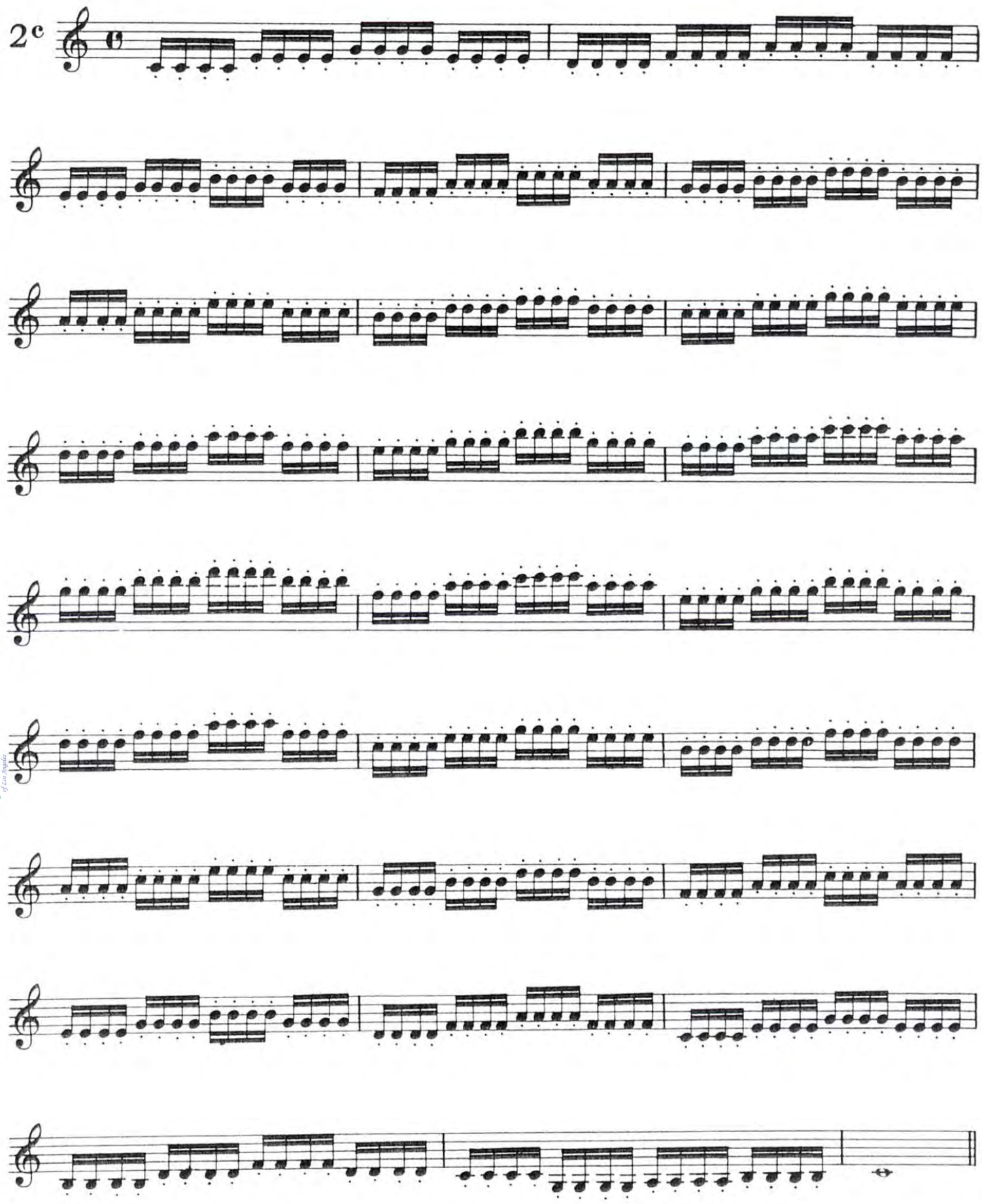

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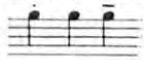
Before going ahead with these exercises, the student should know the difference between notes when marked as follows:-  **The first of the three notes has a dot over it and as a consequence should be shortened,** or played as an eighth note. **The second note has no additional mark, so is given its regular value. The line over the third note signifies that it should be well sustained** *(tenuto).*

3 Moderato

4 Andantino un poco mosso

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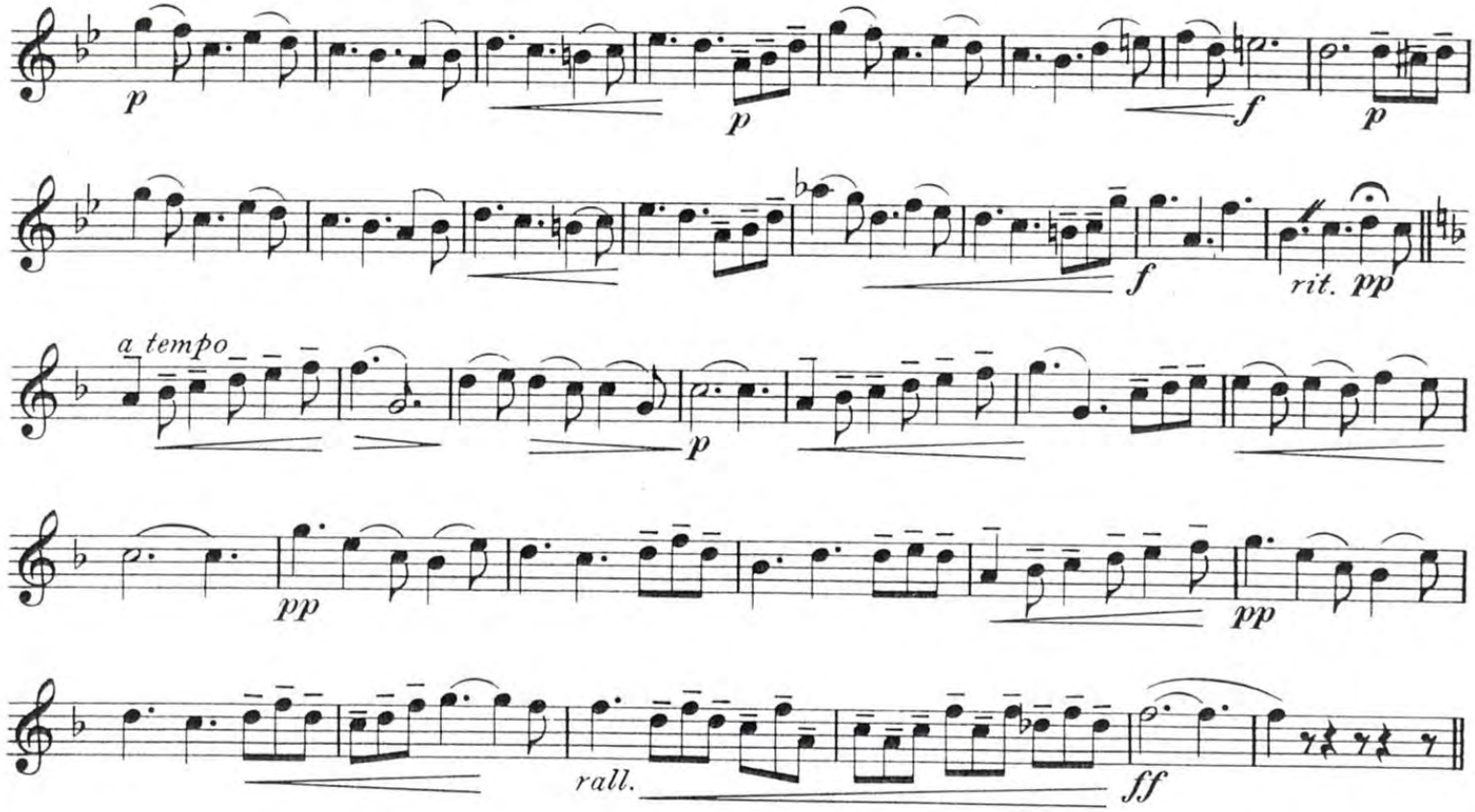

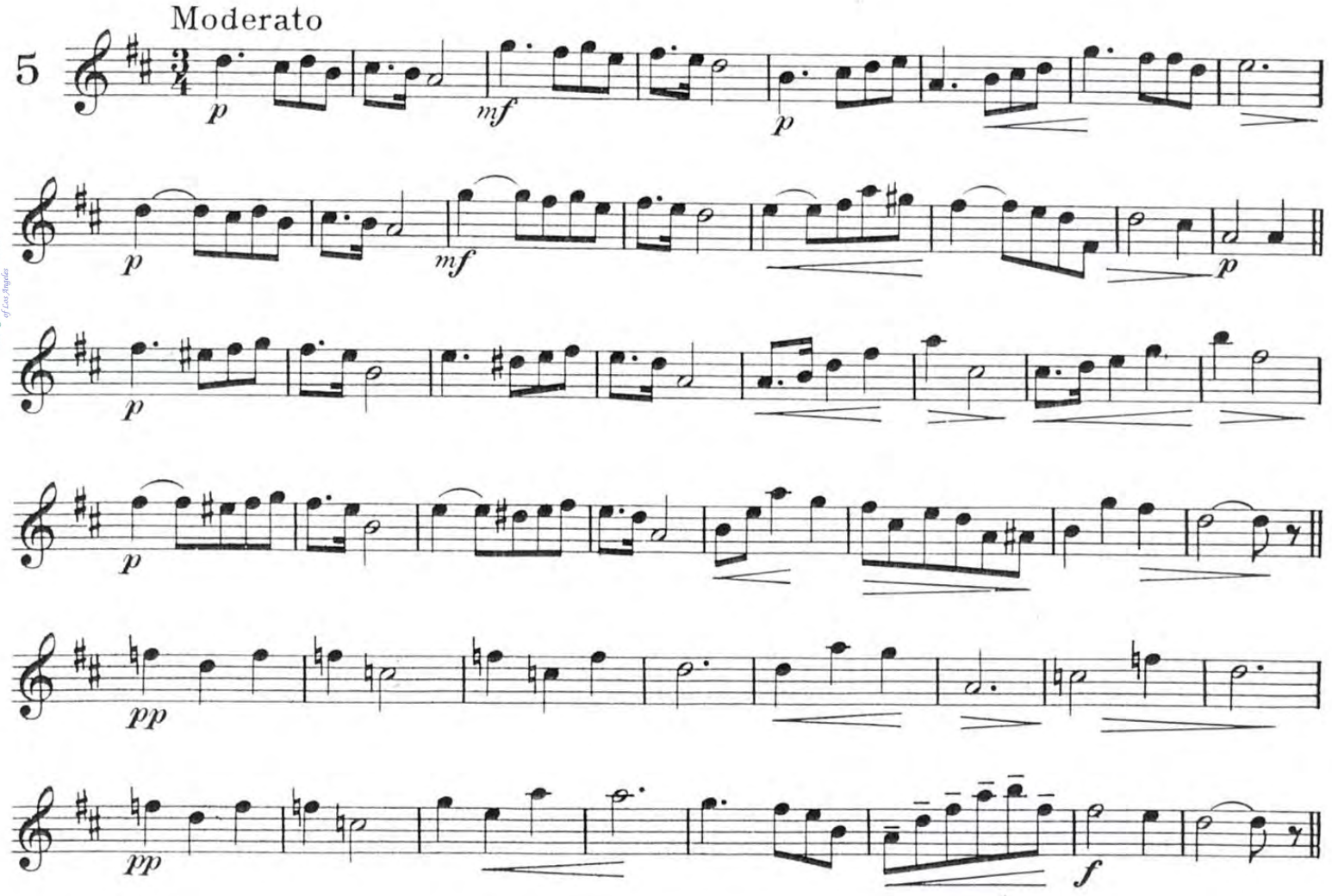

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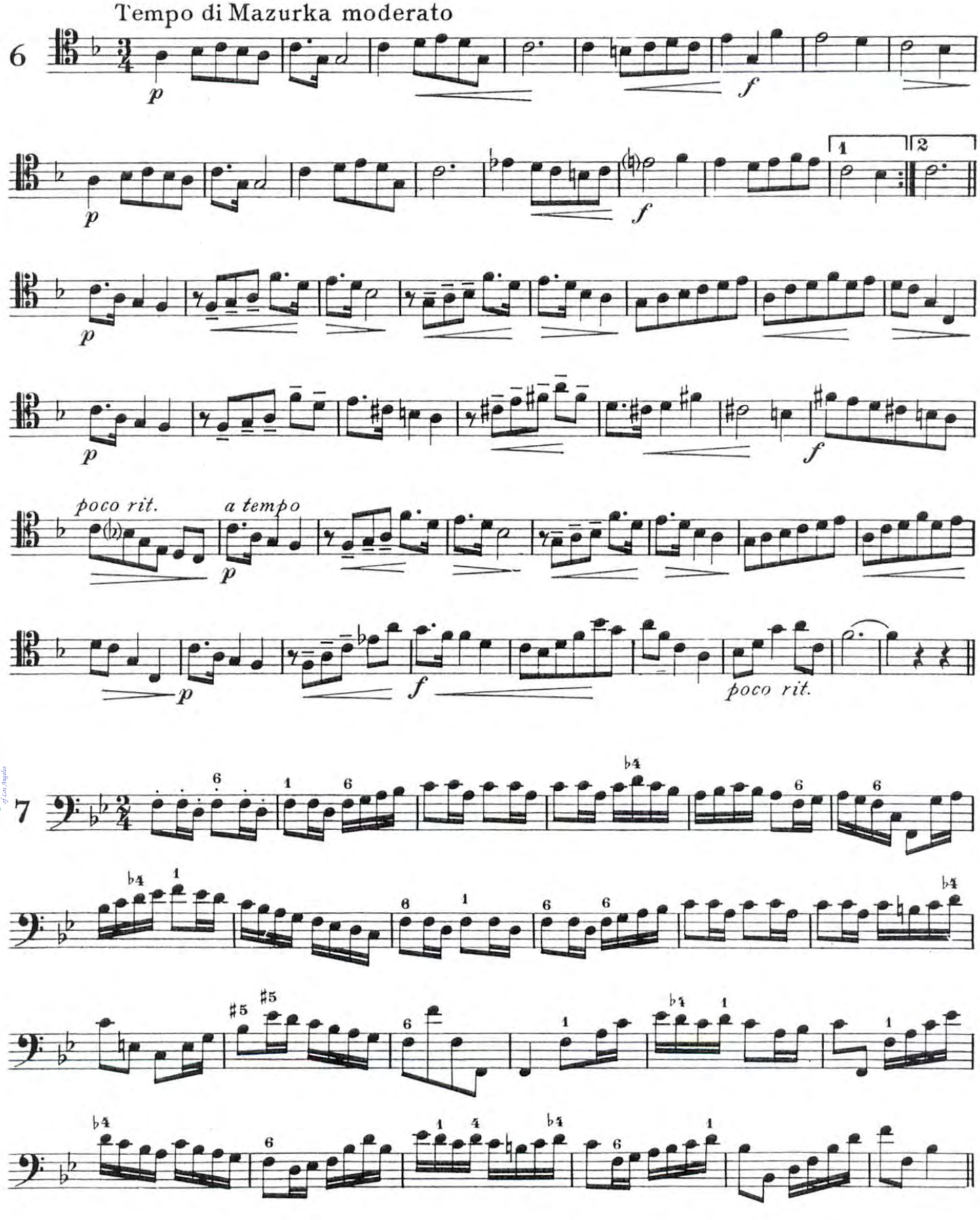

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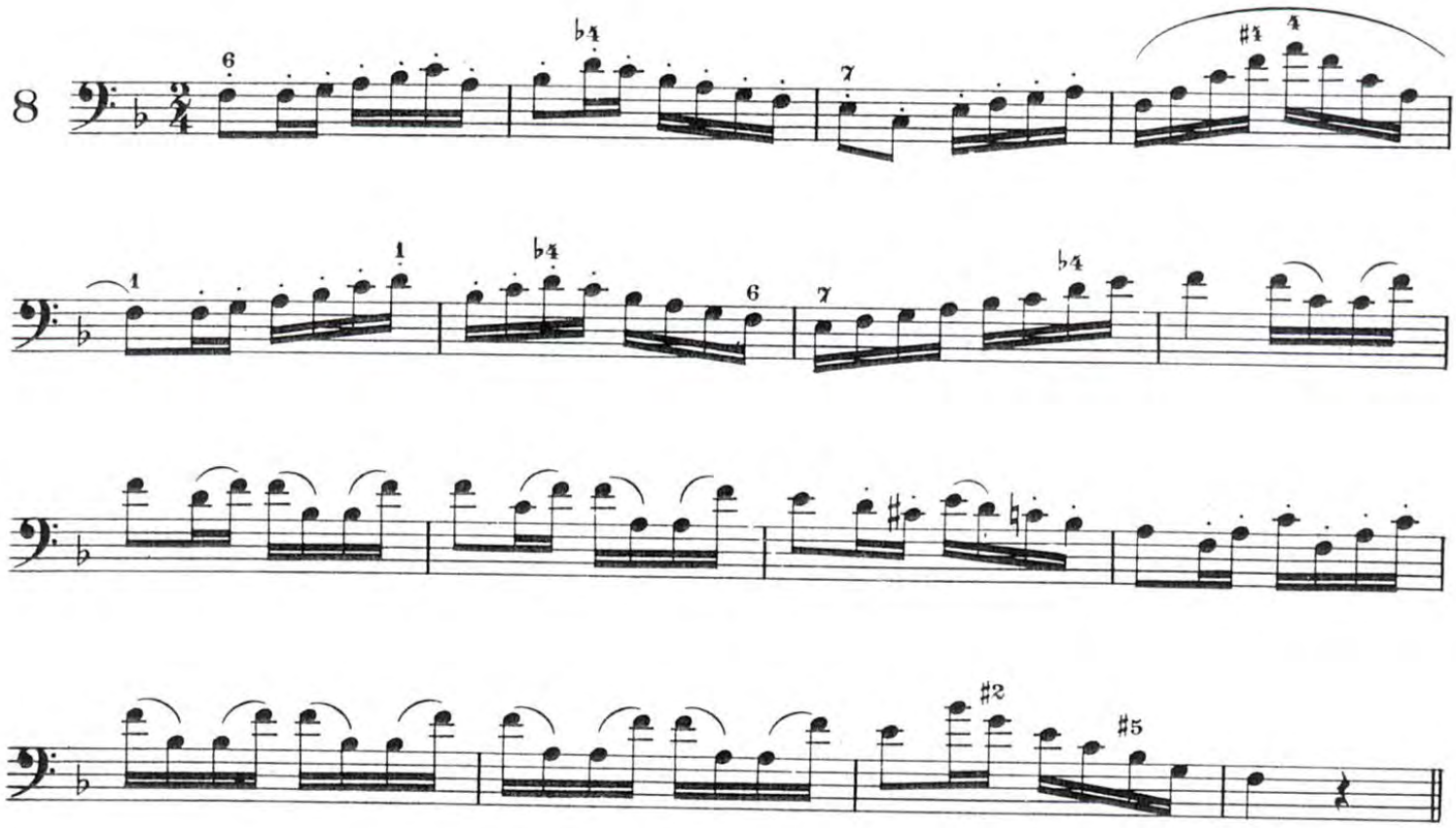

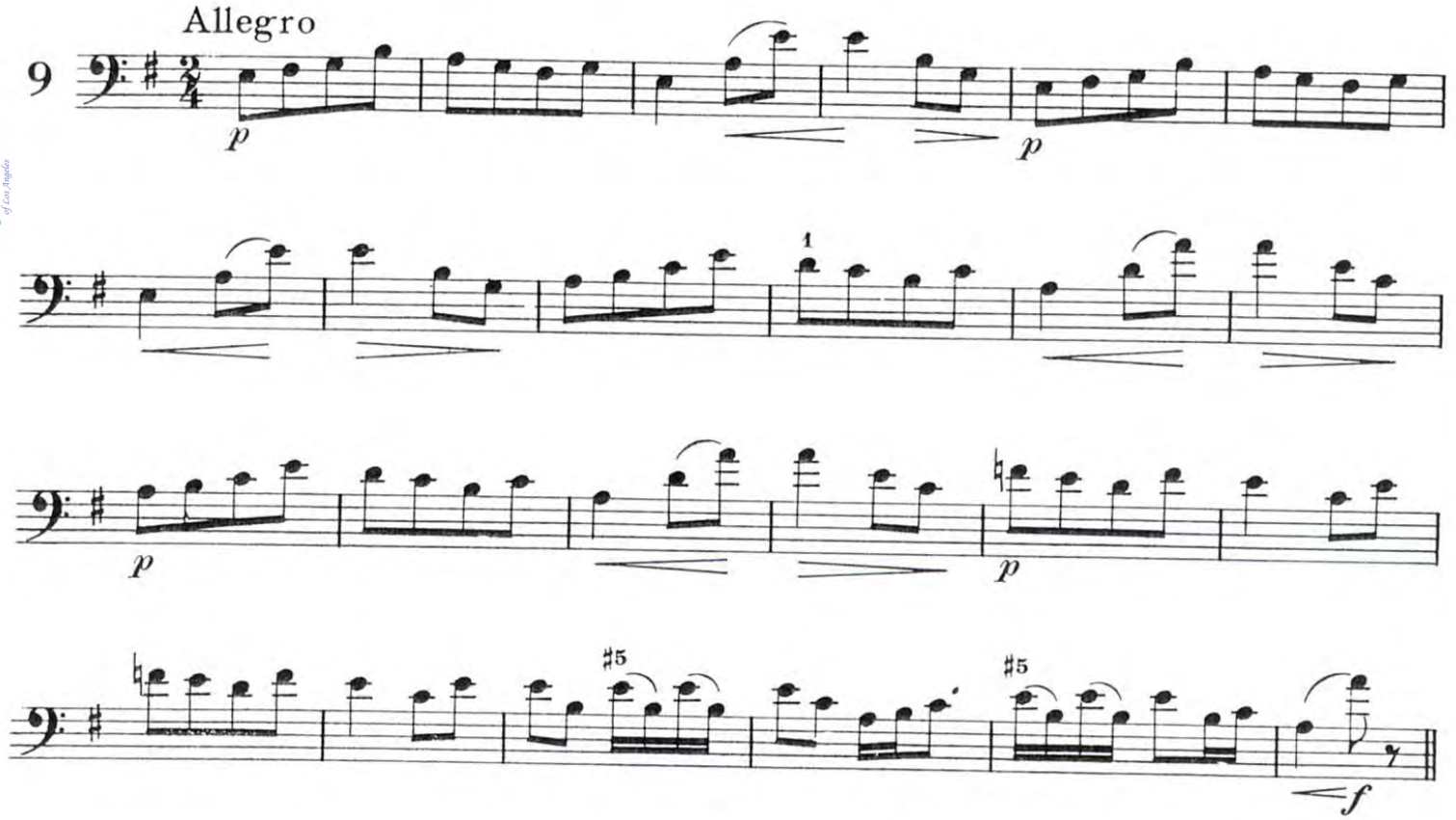

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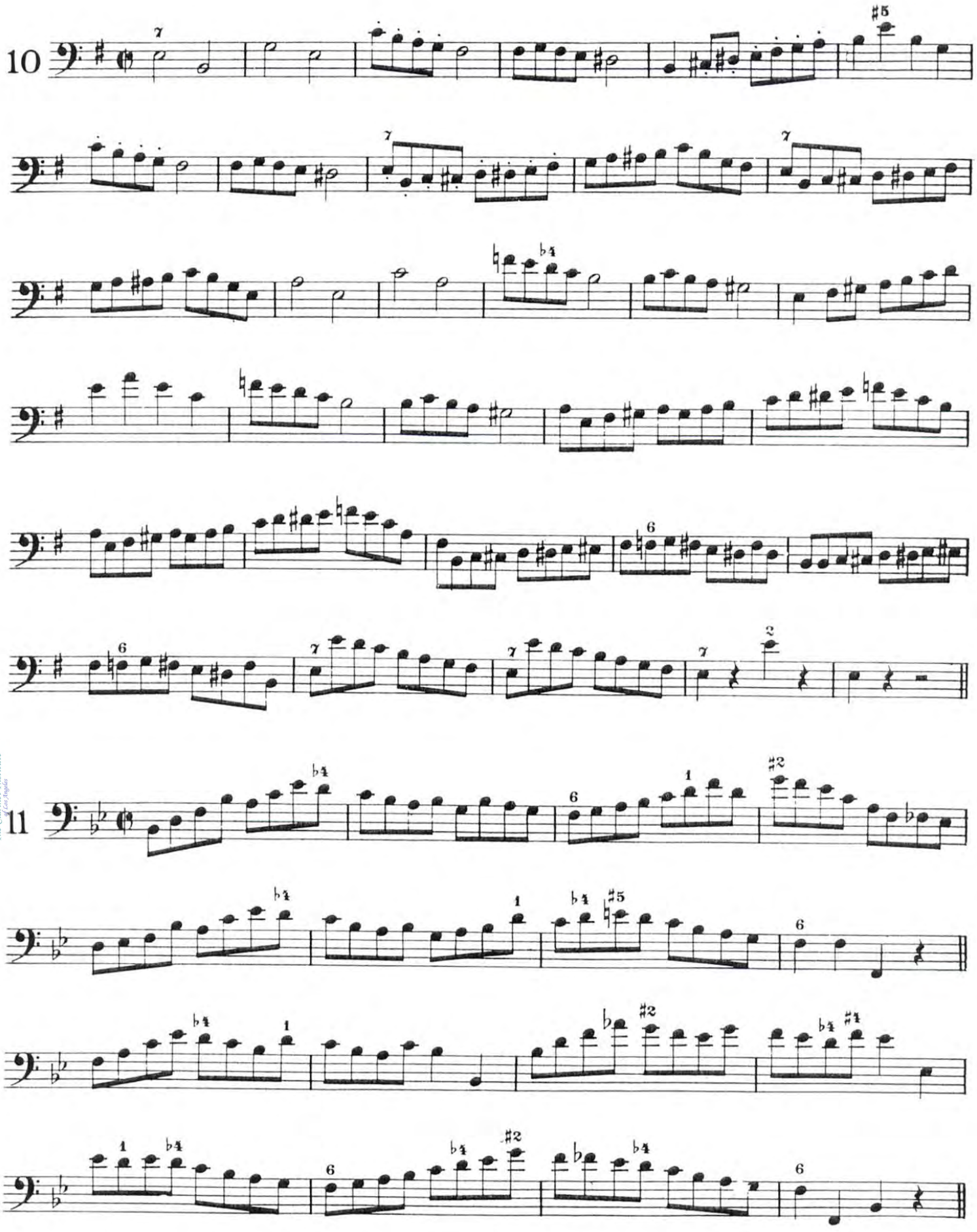

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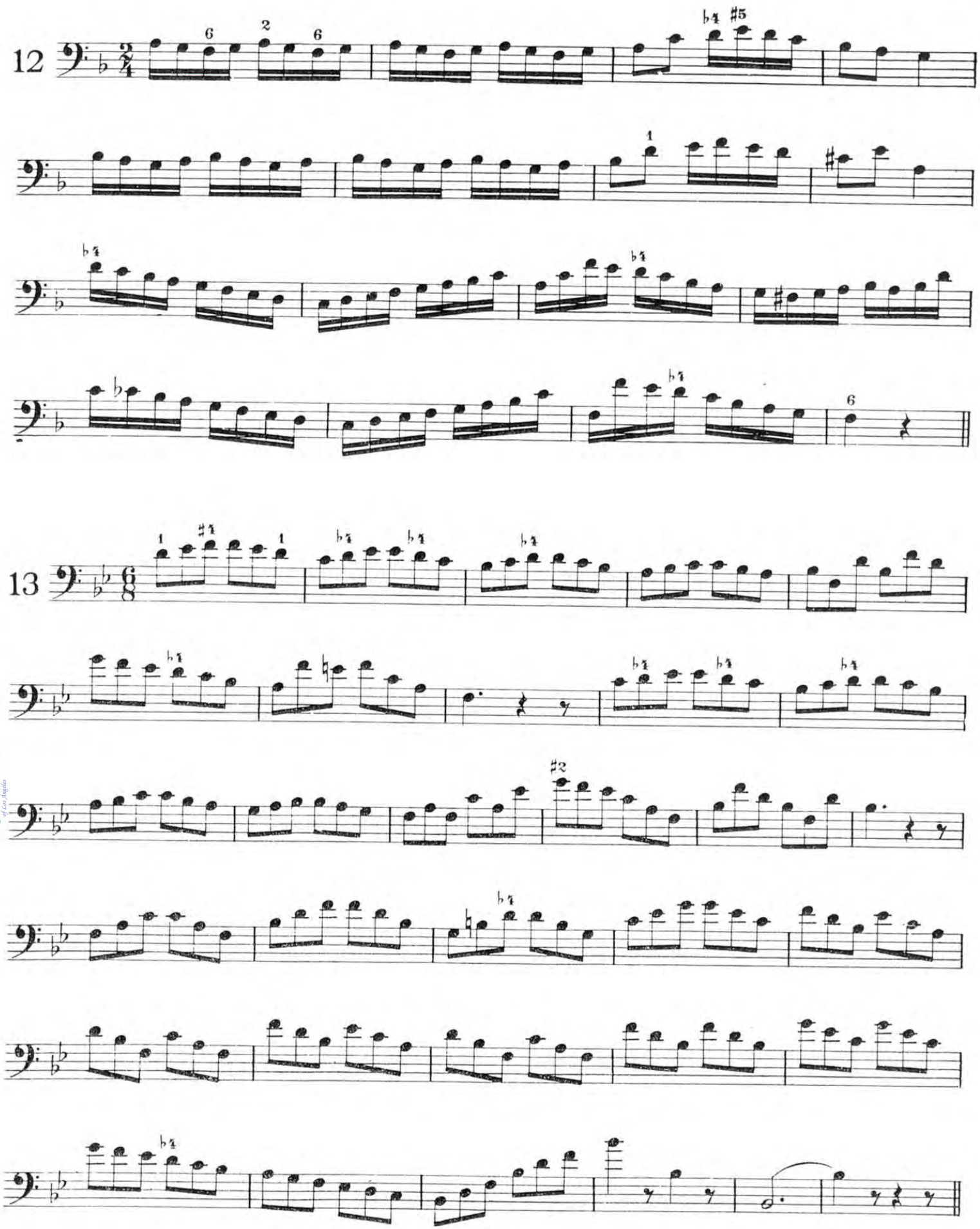

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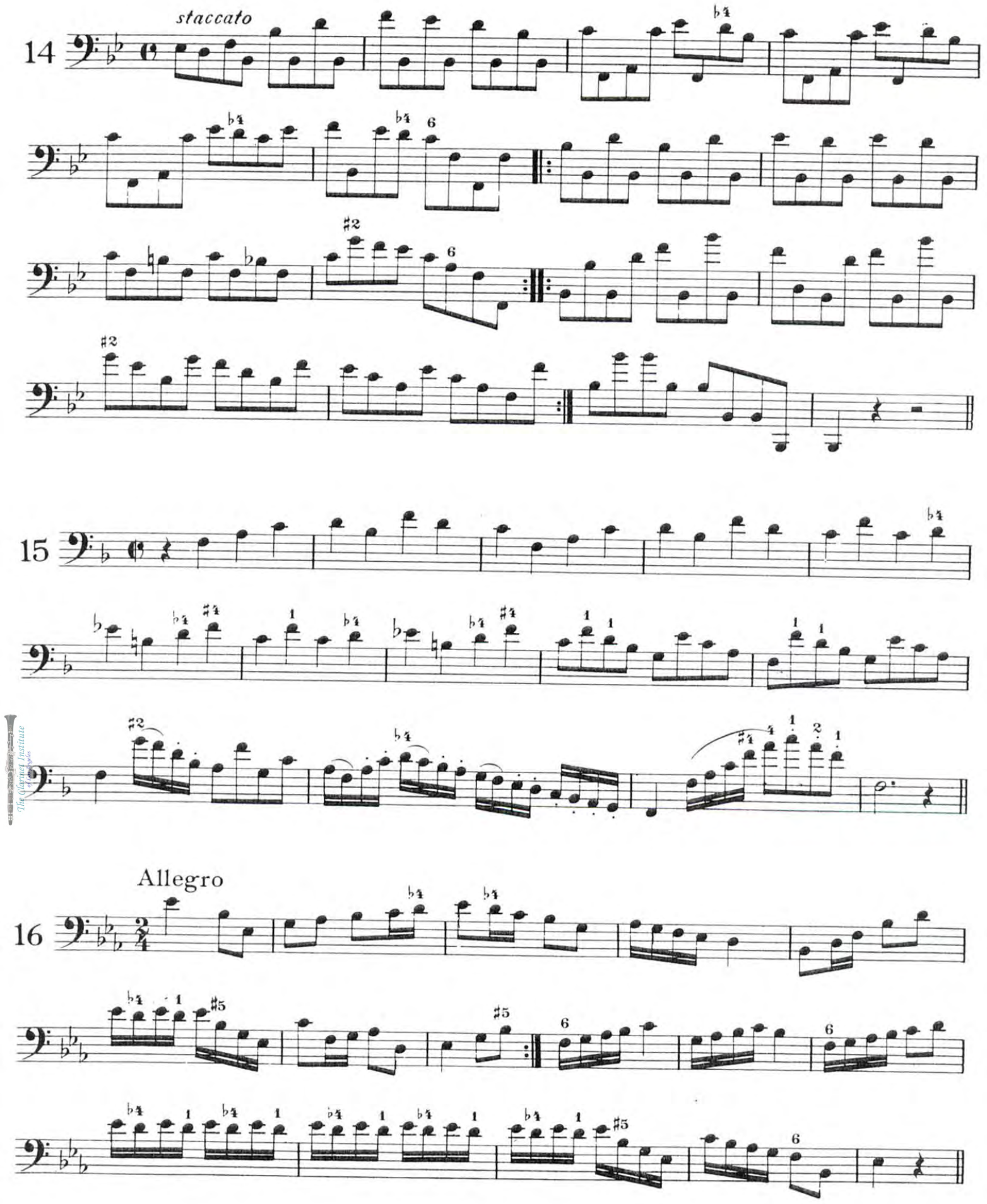

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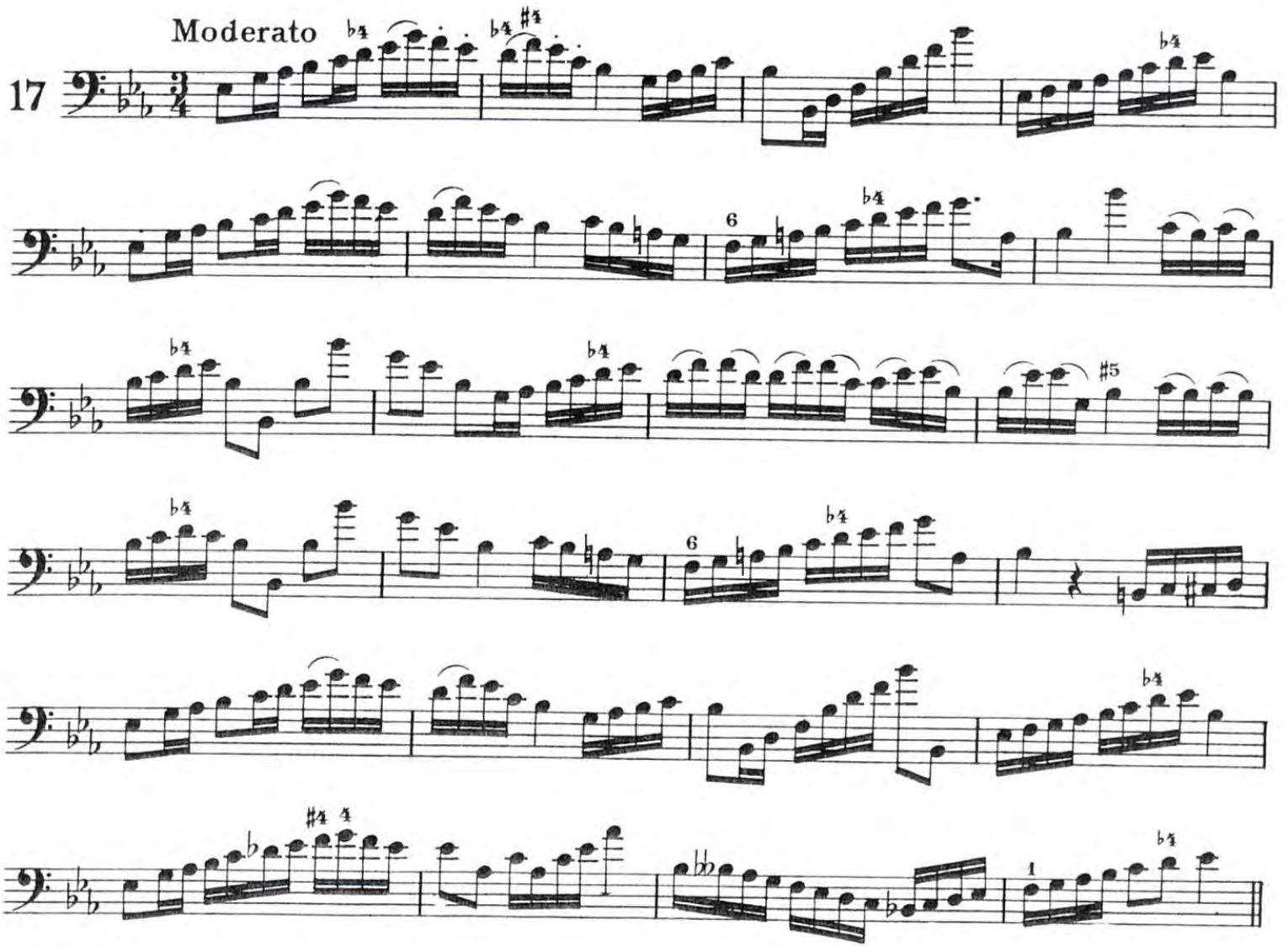

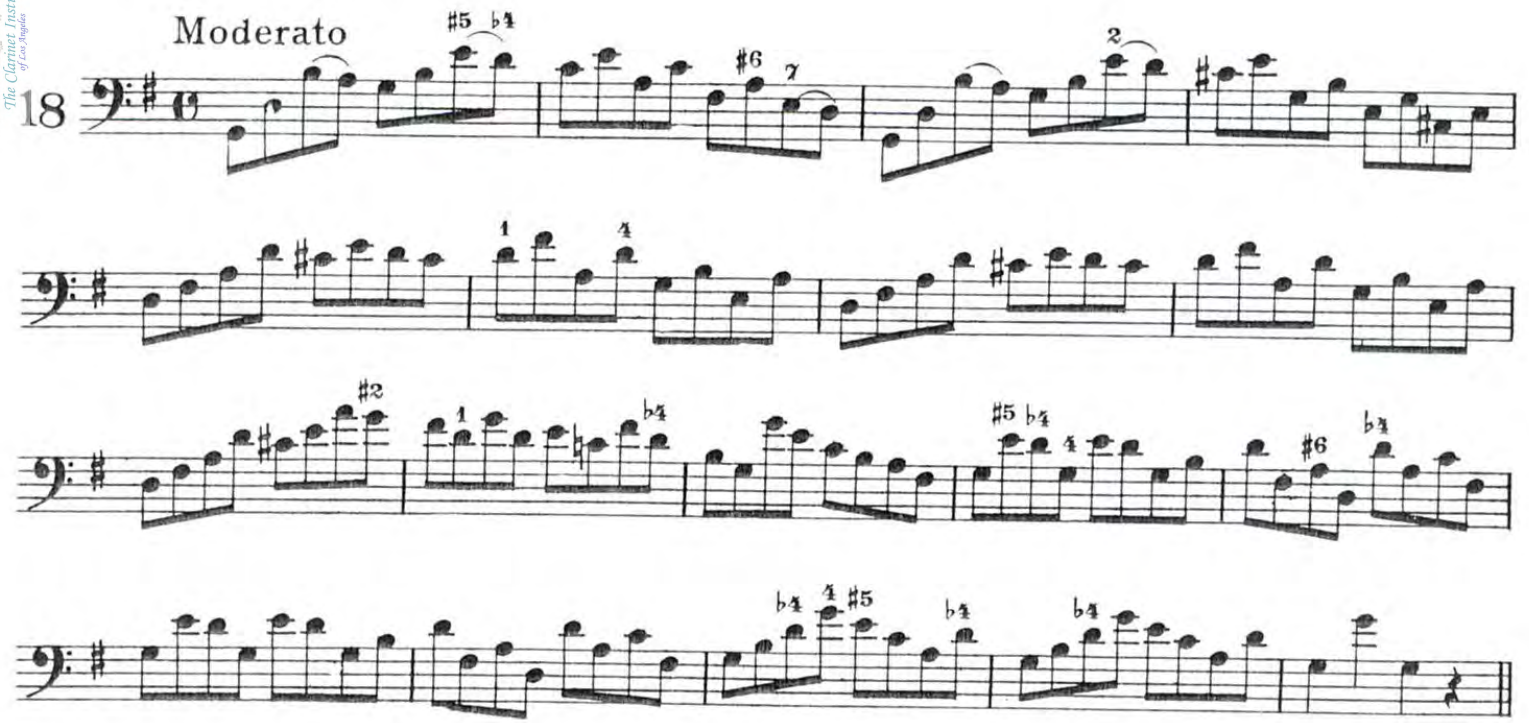

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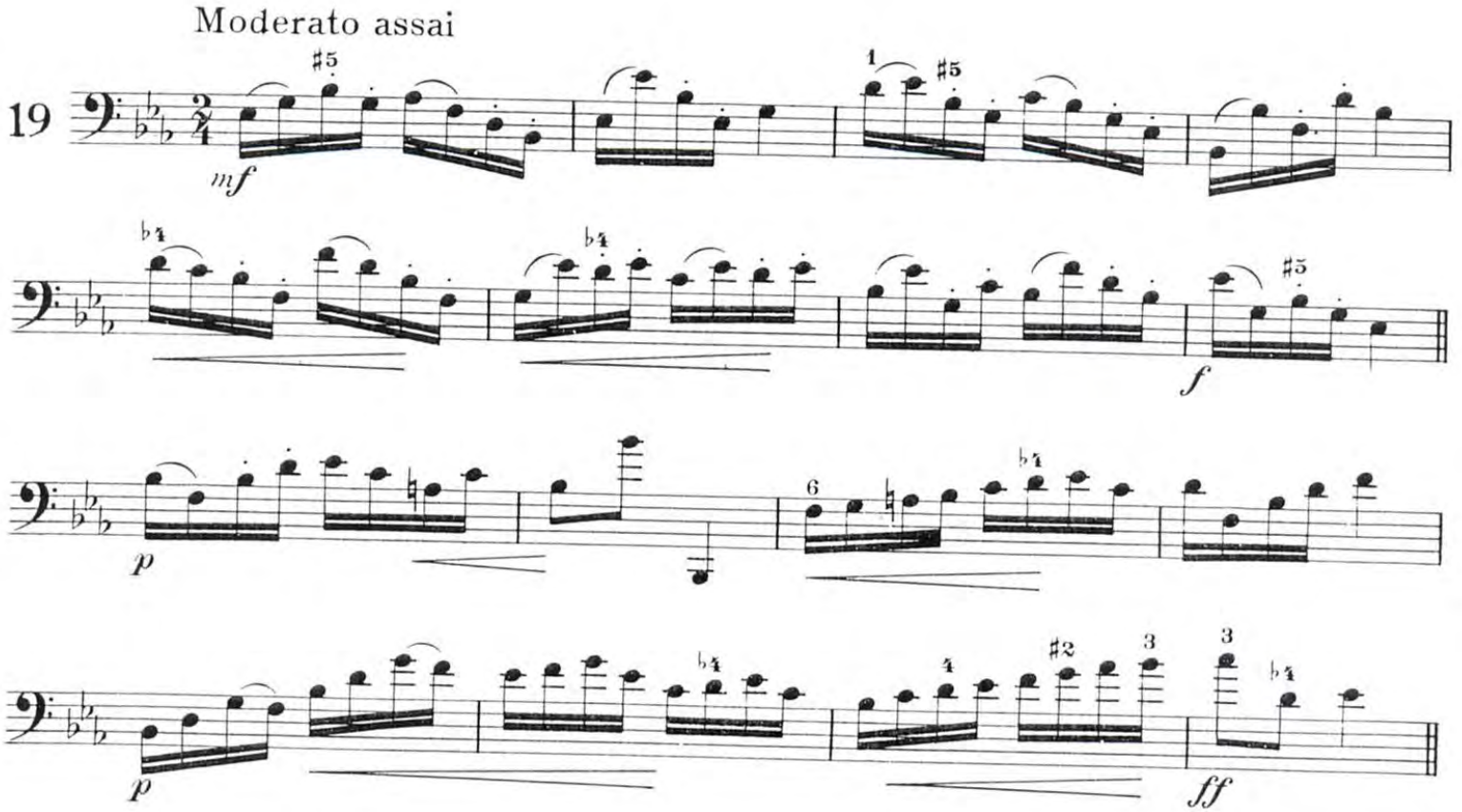

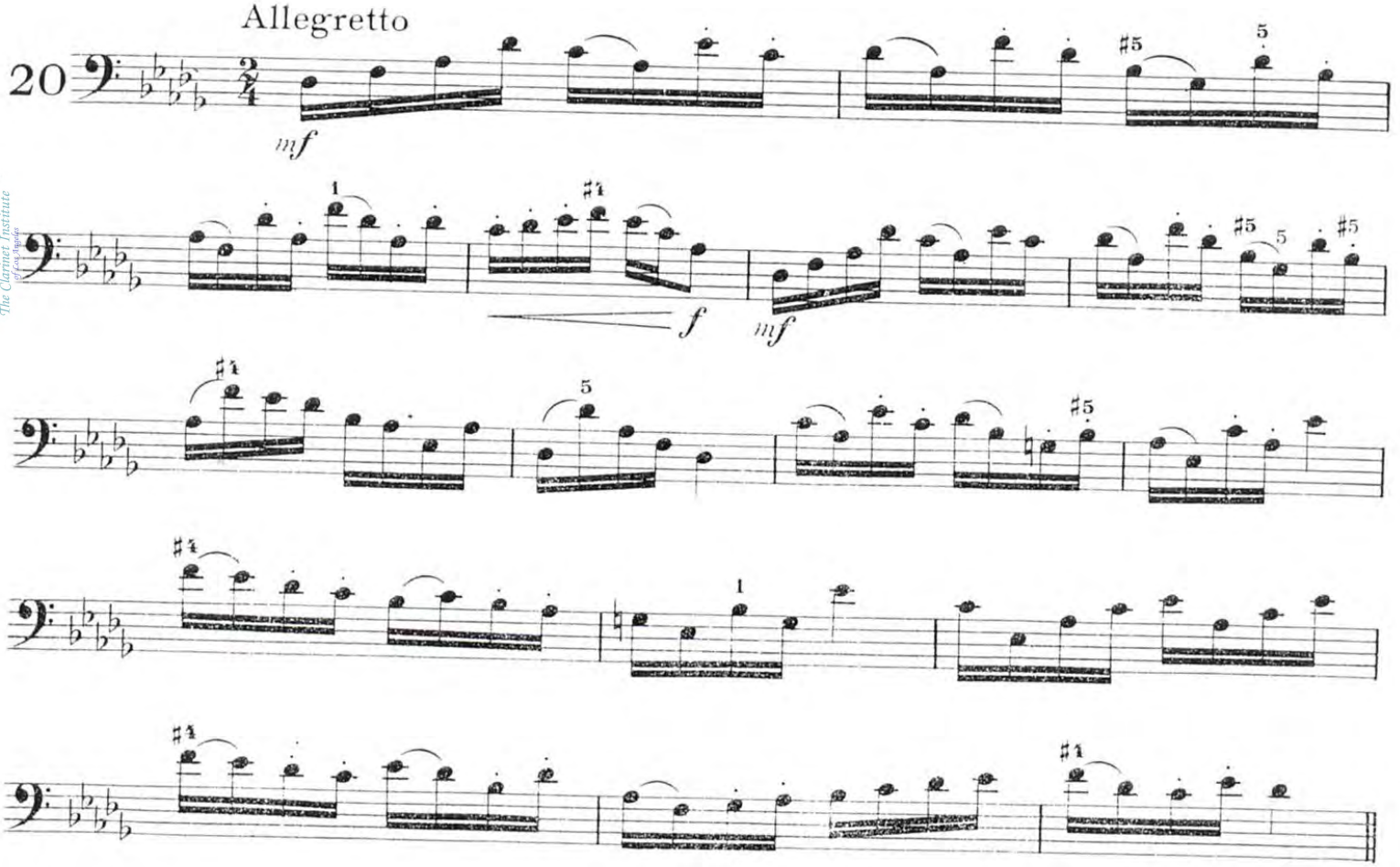

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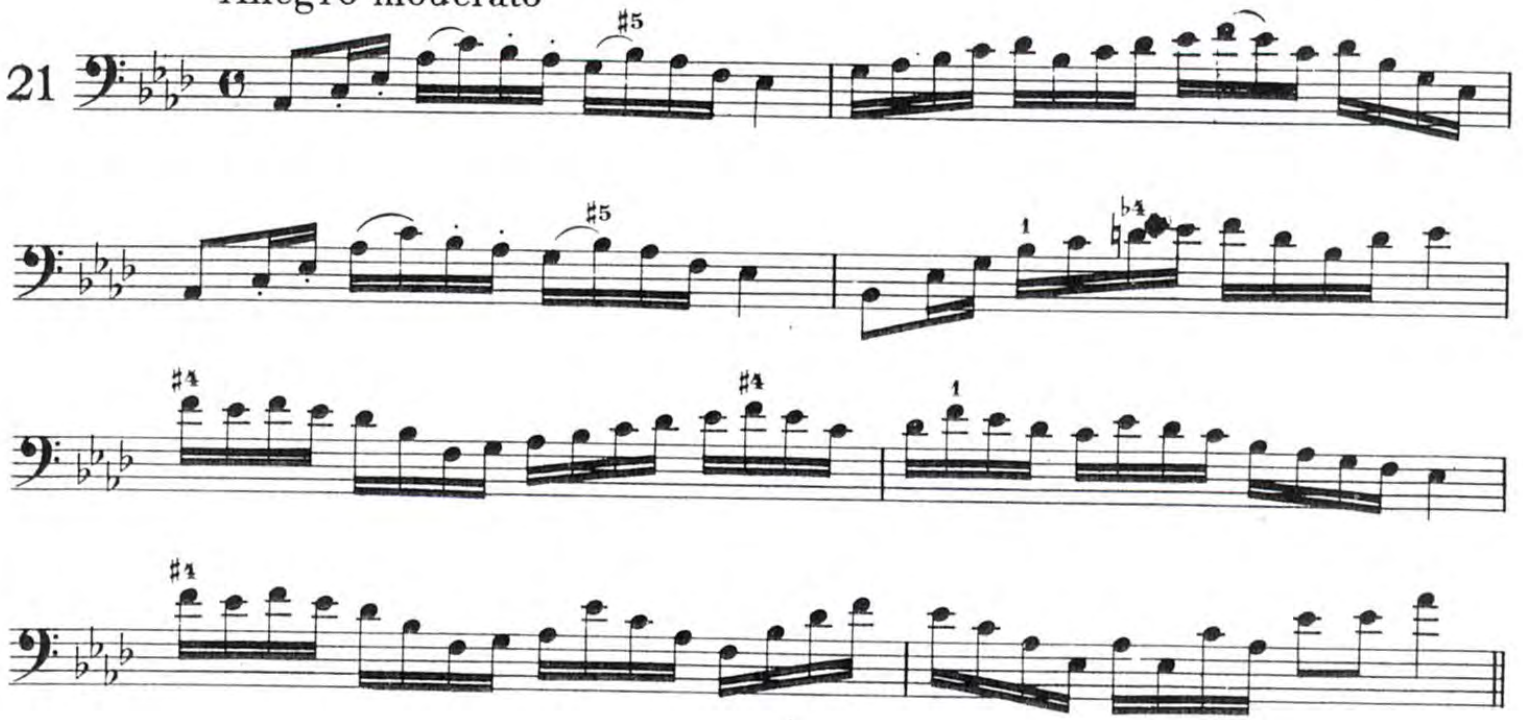
Allegro moderato

21



Allegretto

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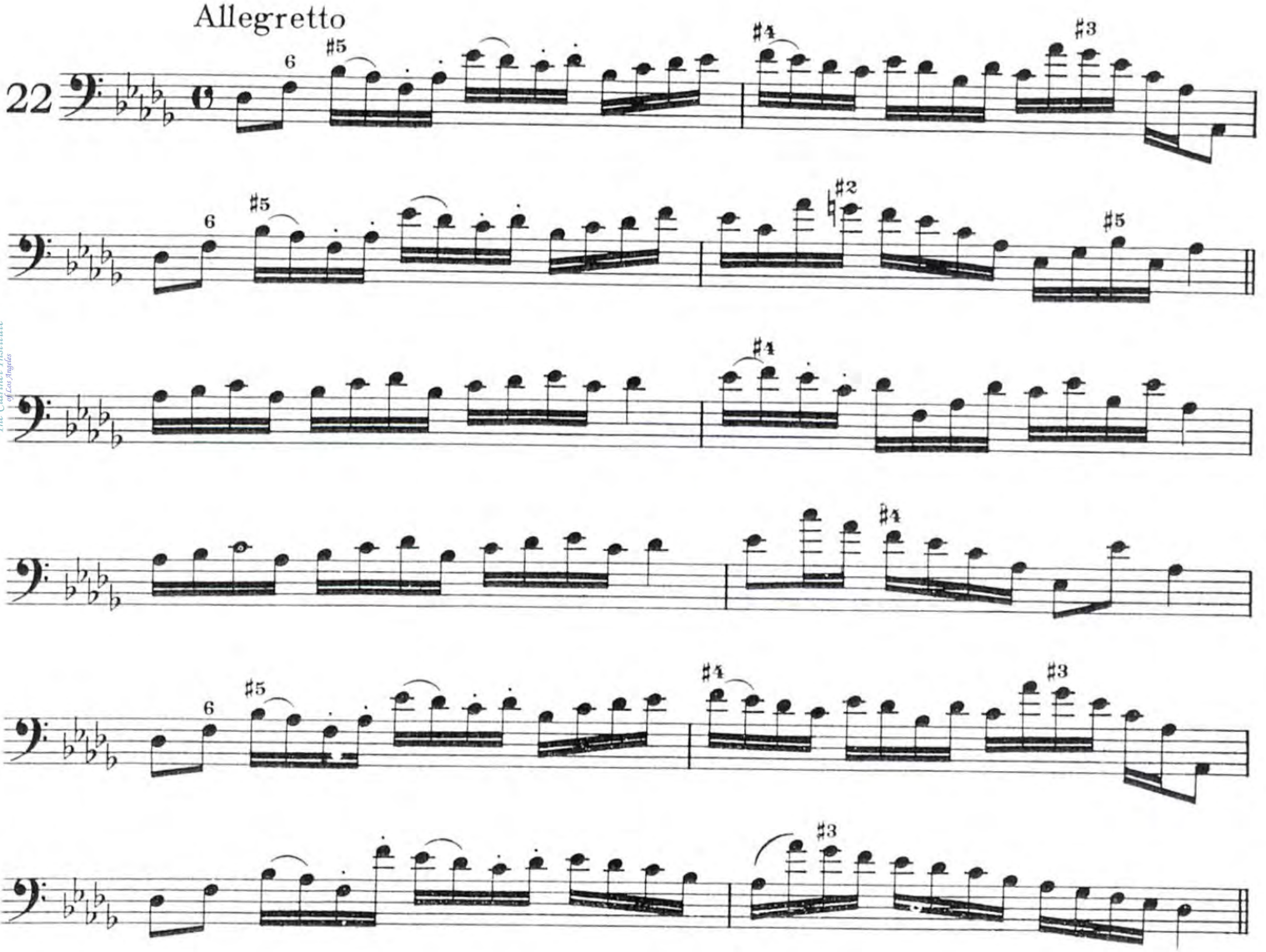

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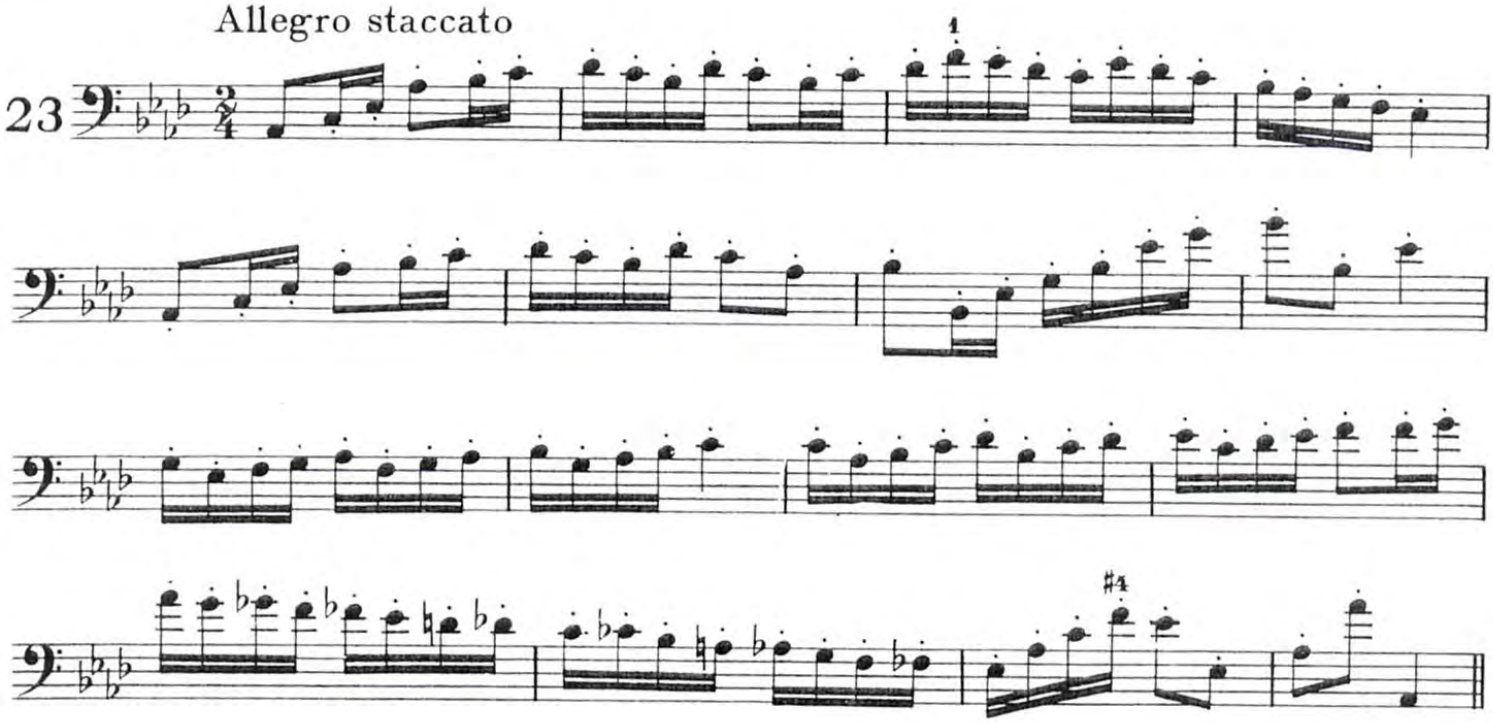
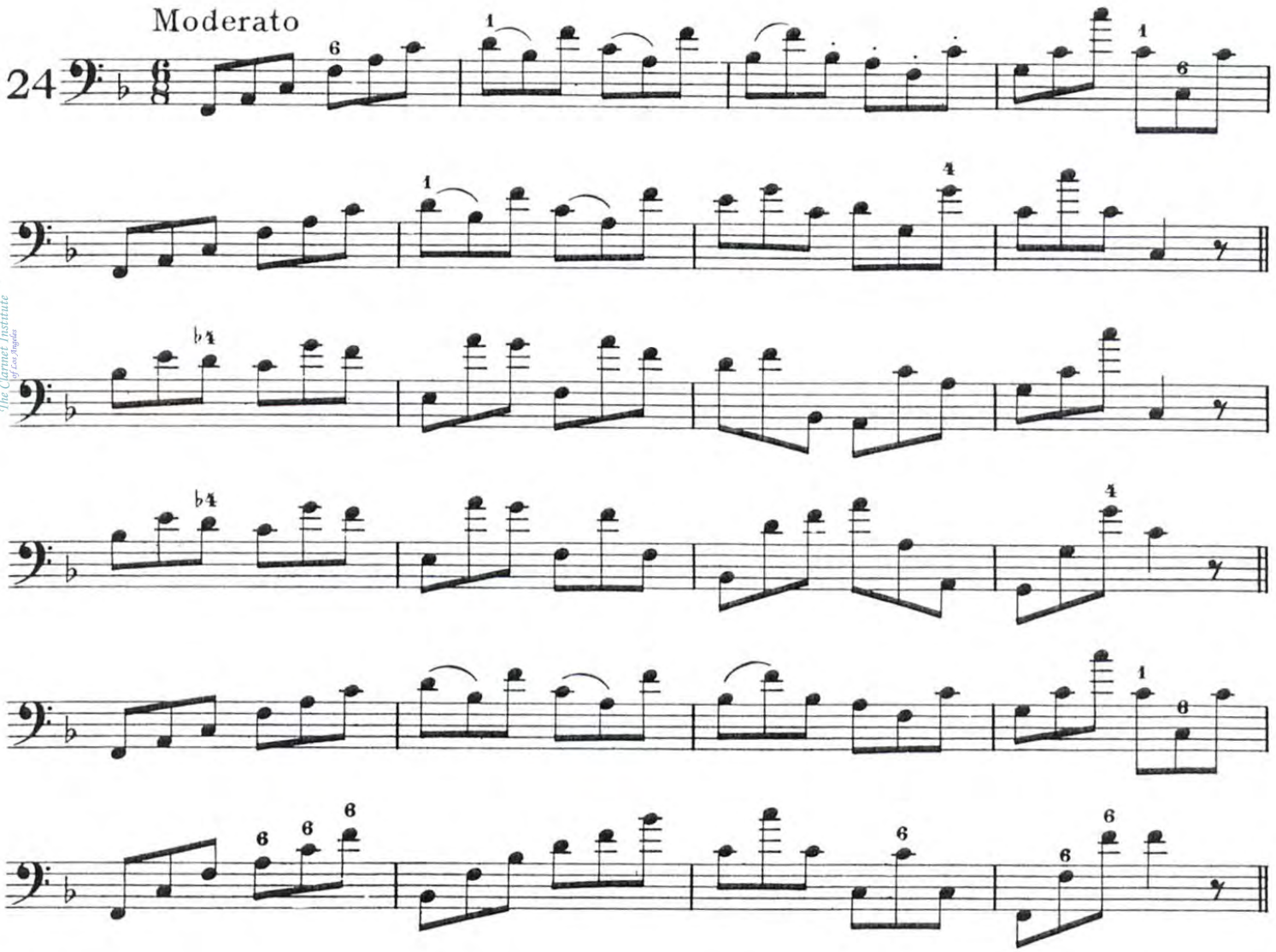
Allegro staccato

23



Moderato

24



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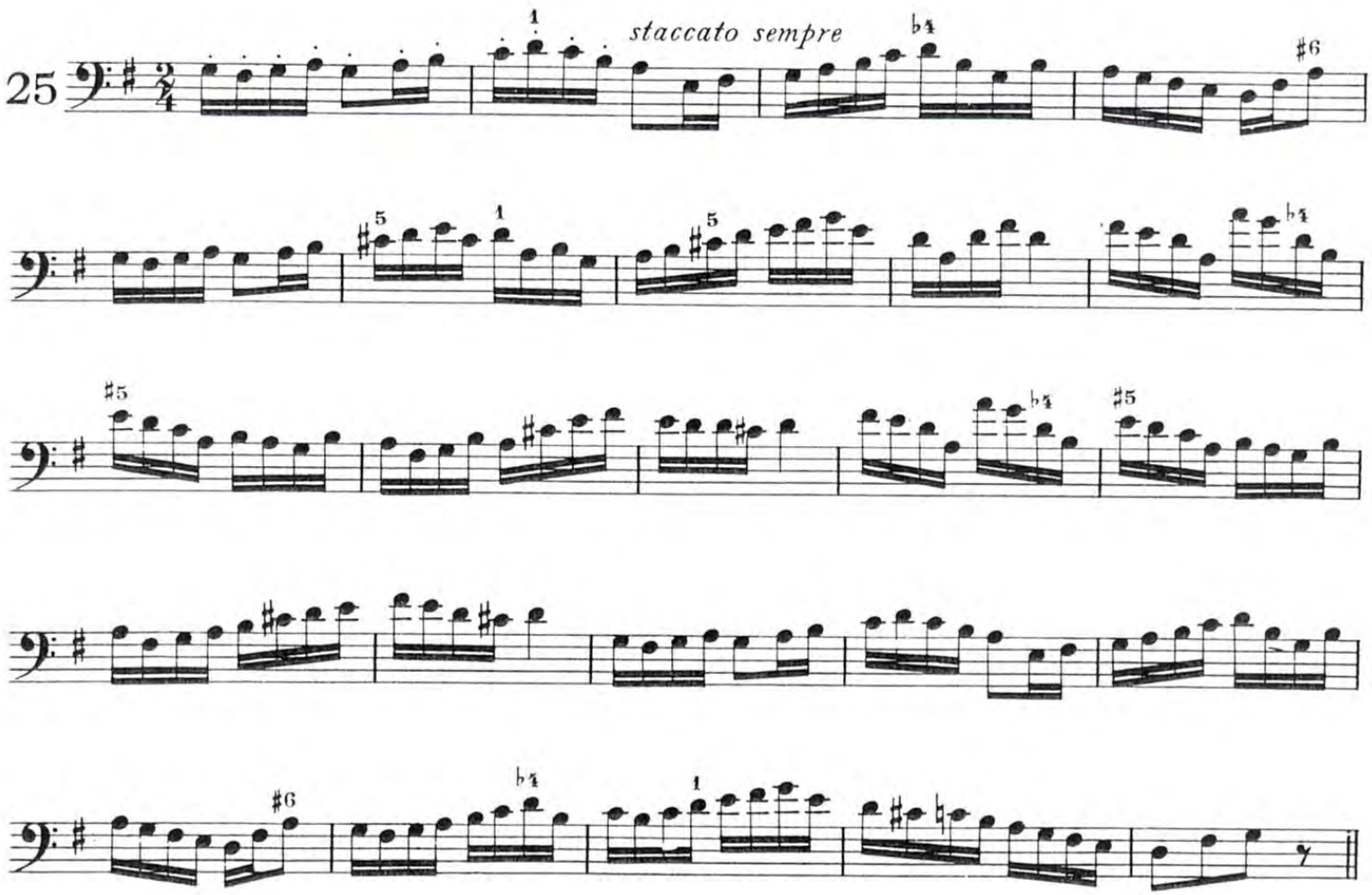

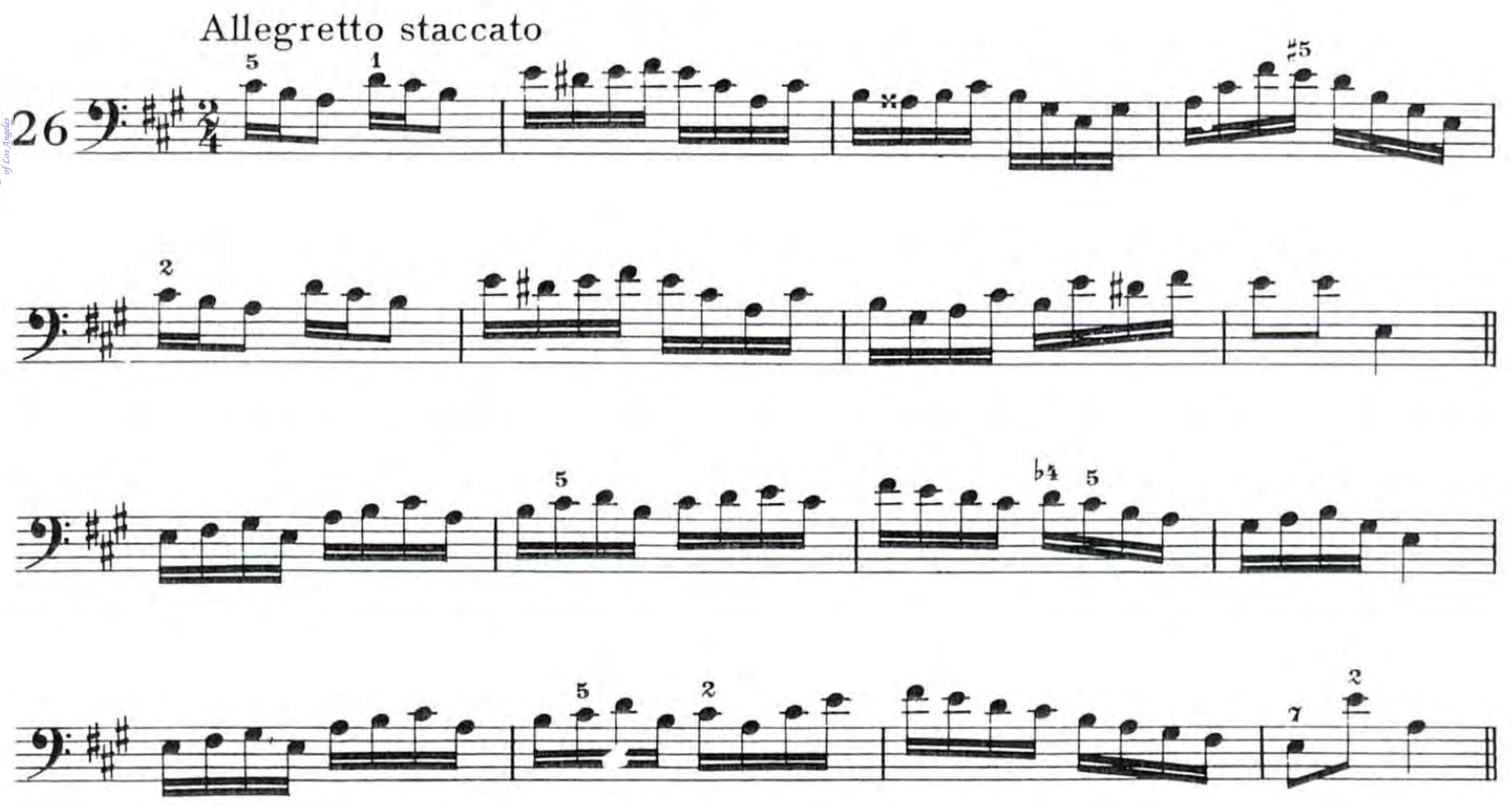

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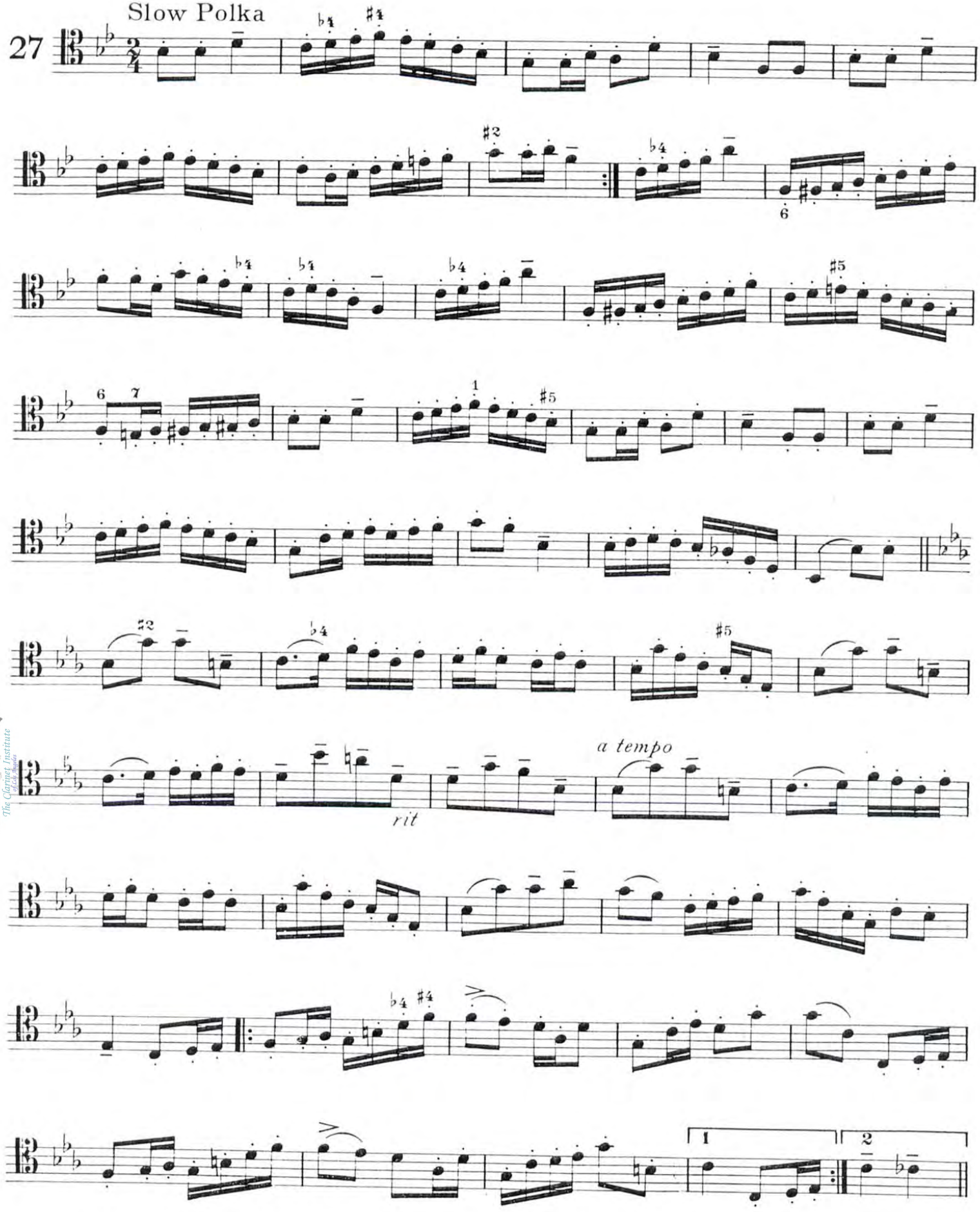

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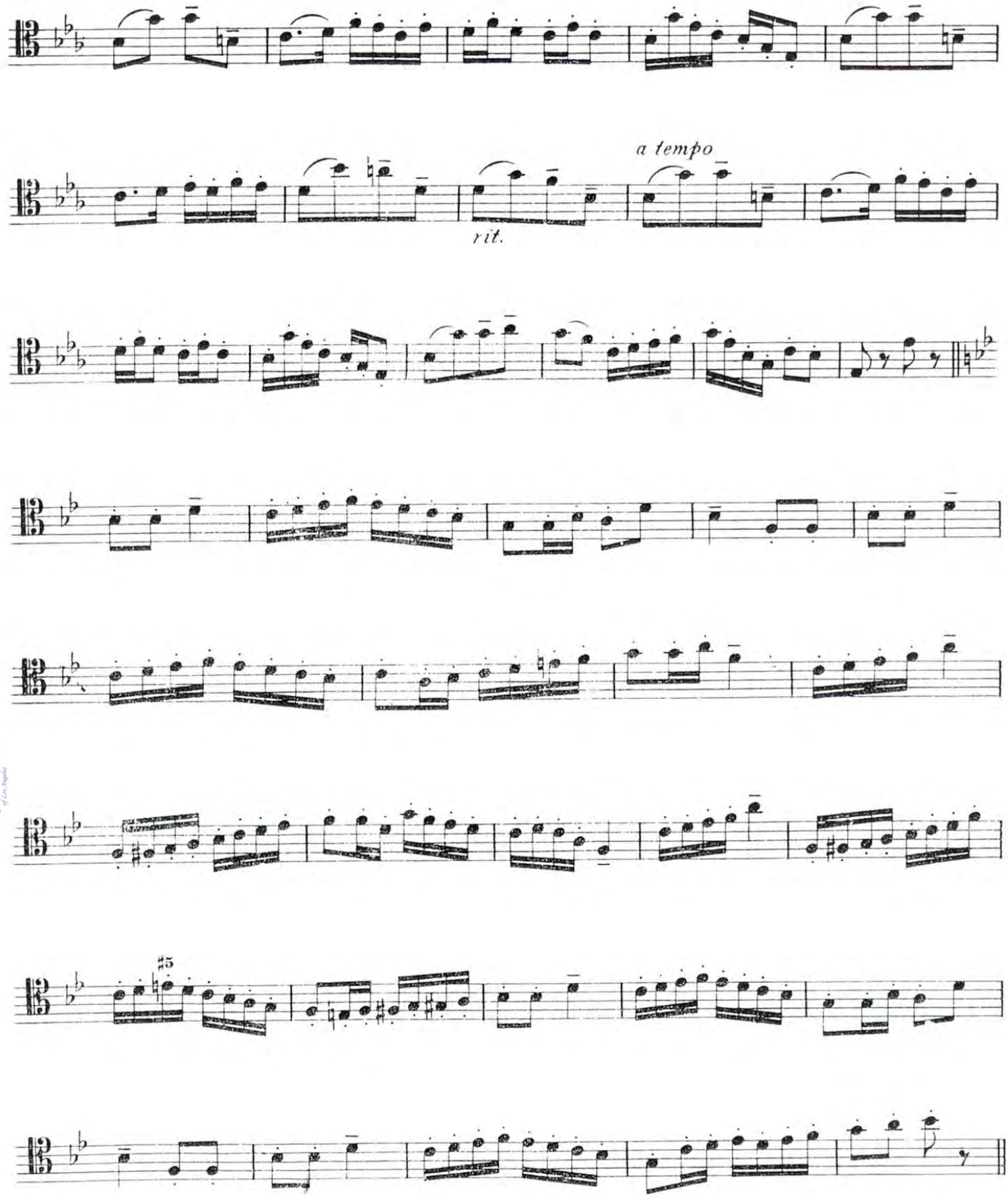

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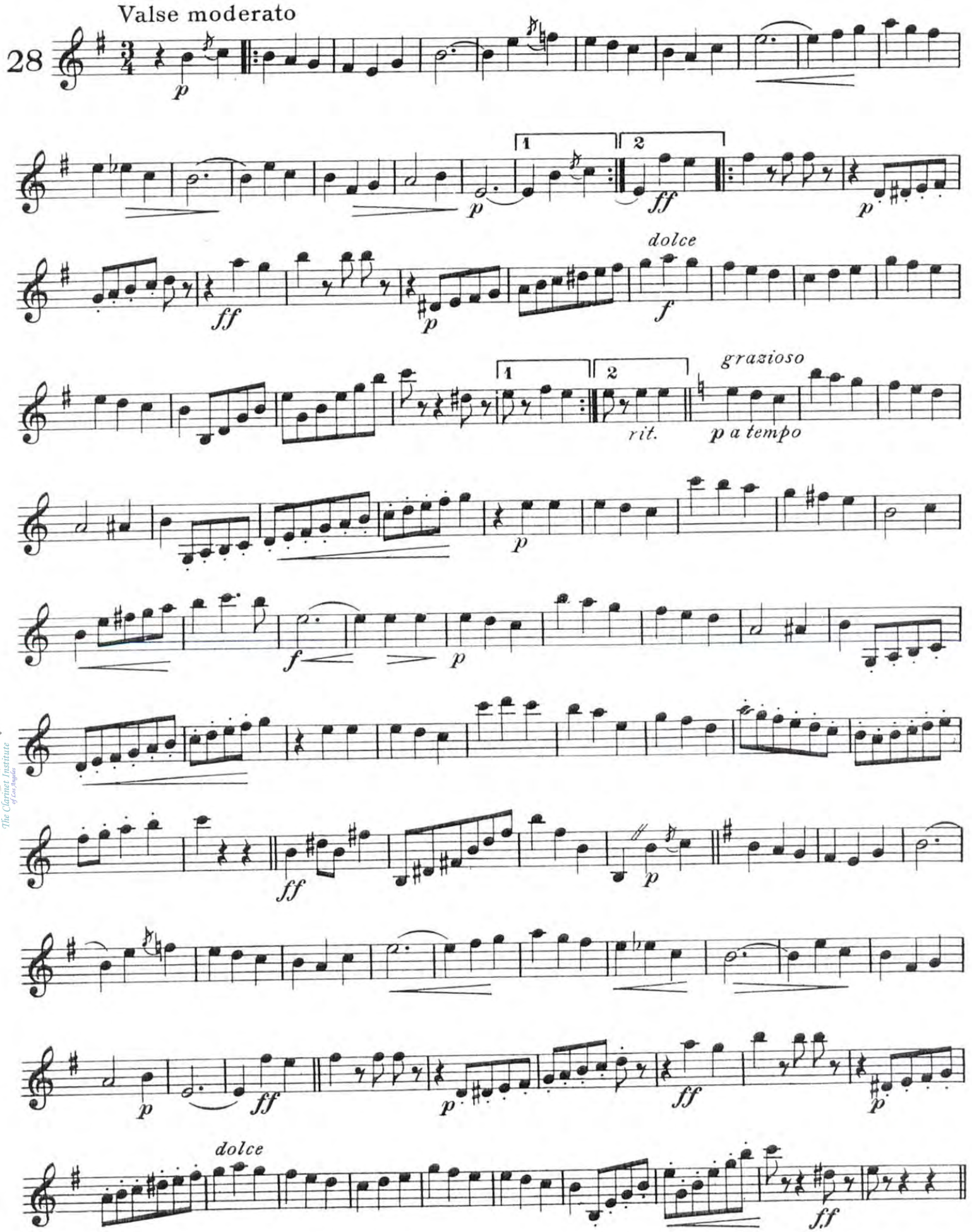

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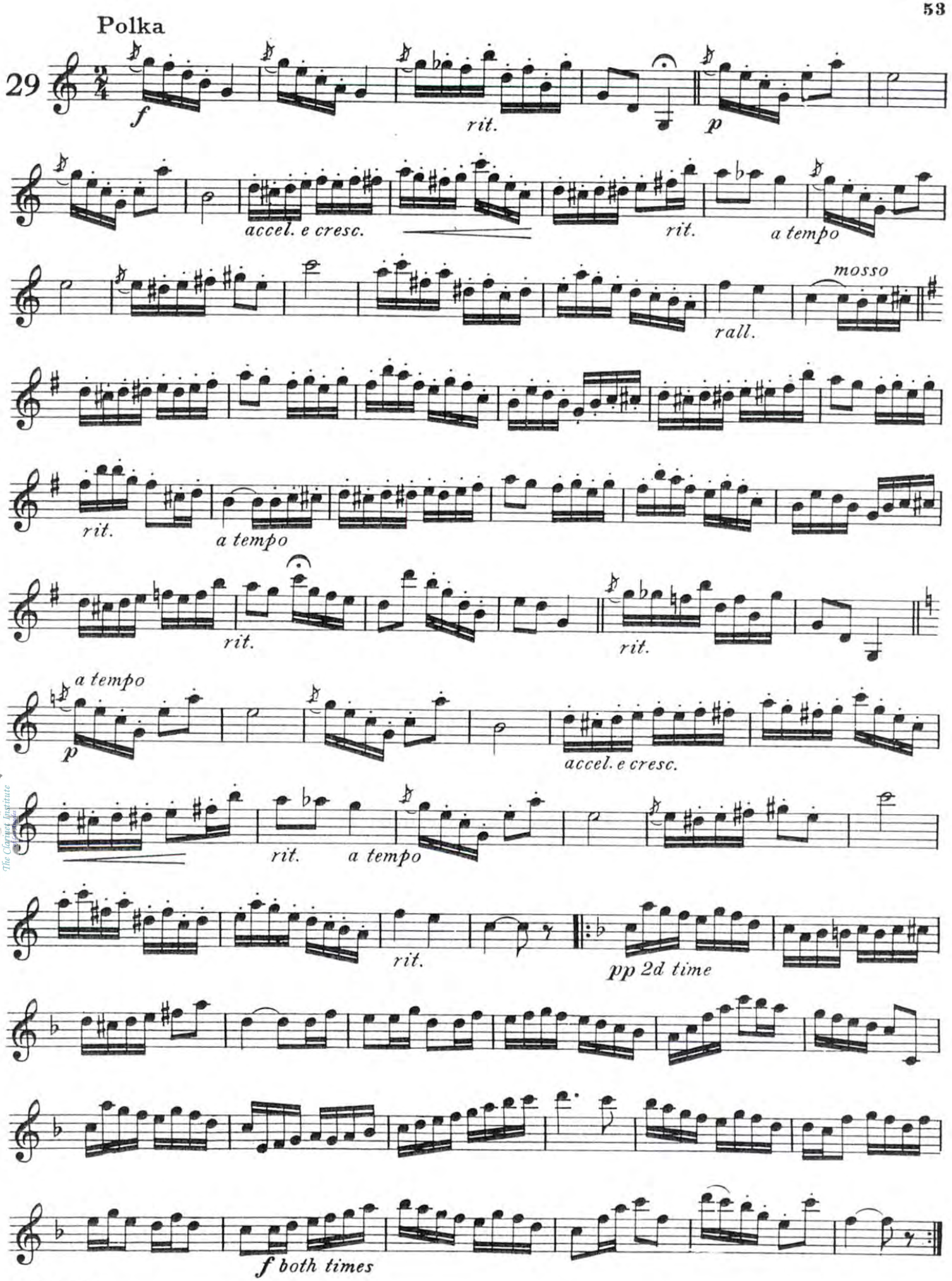

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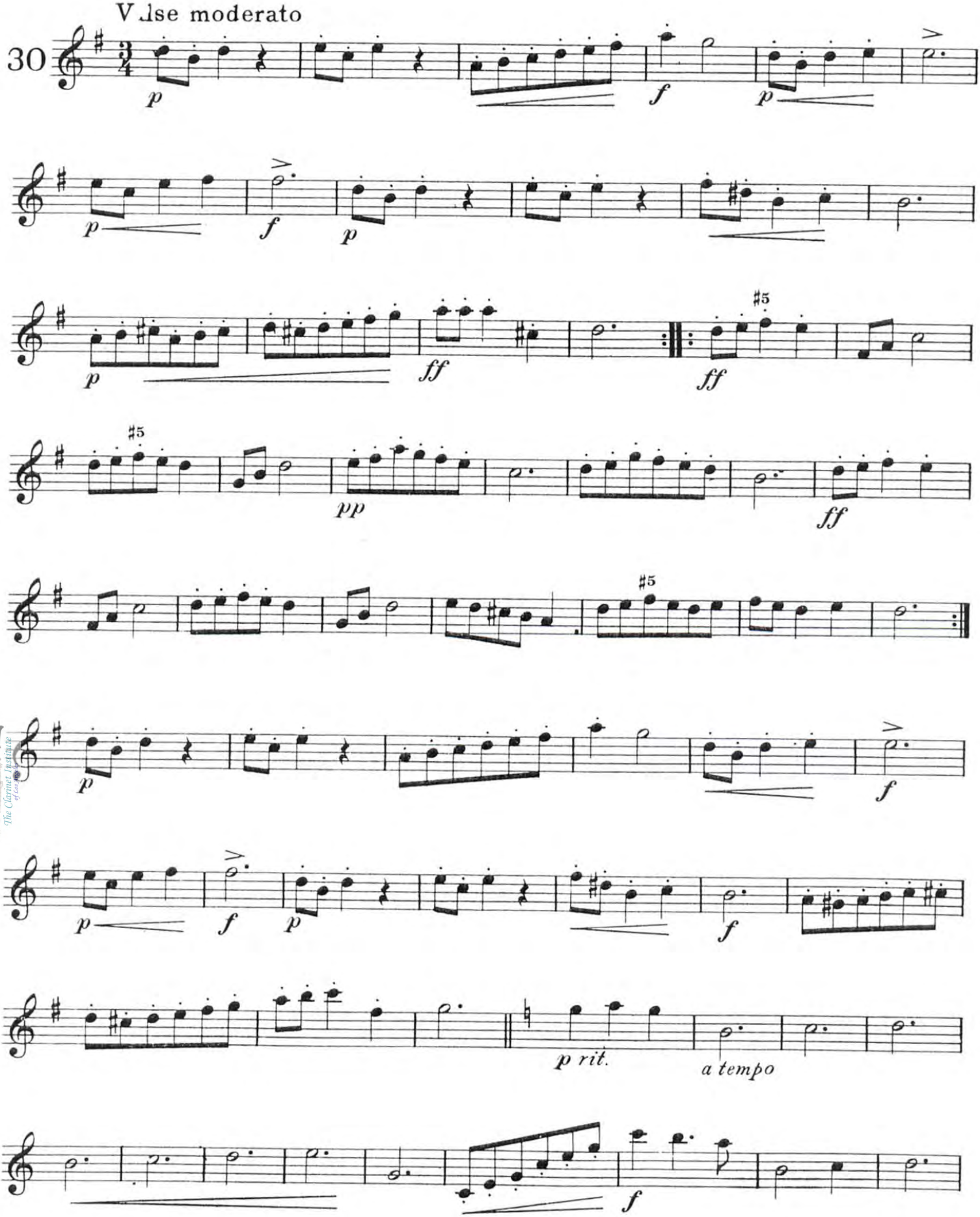

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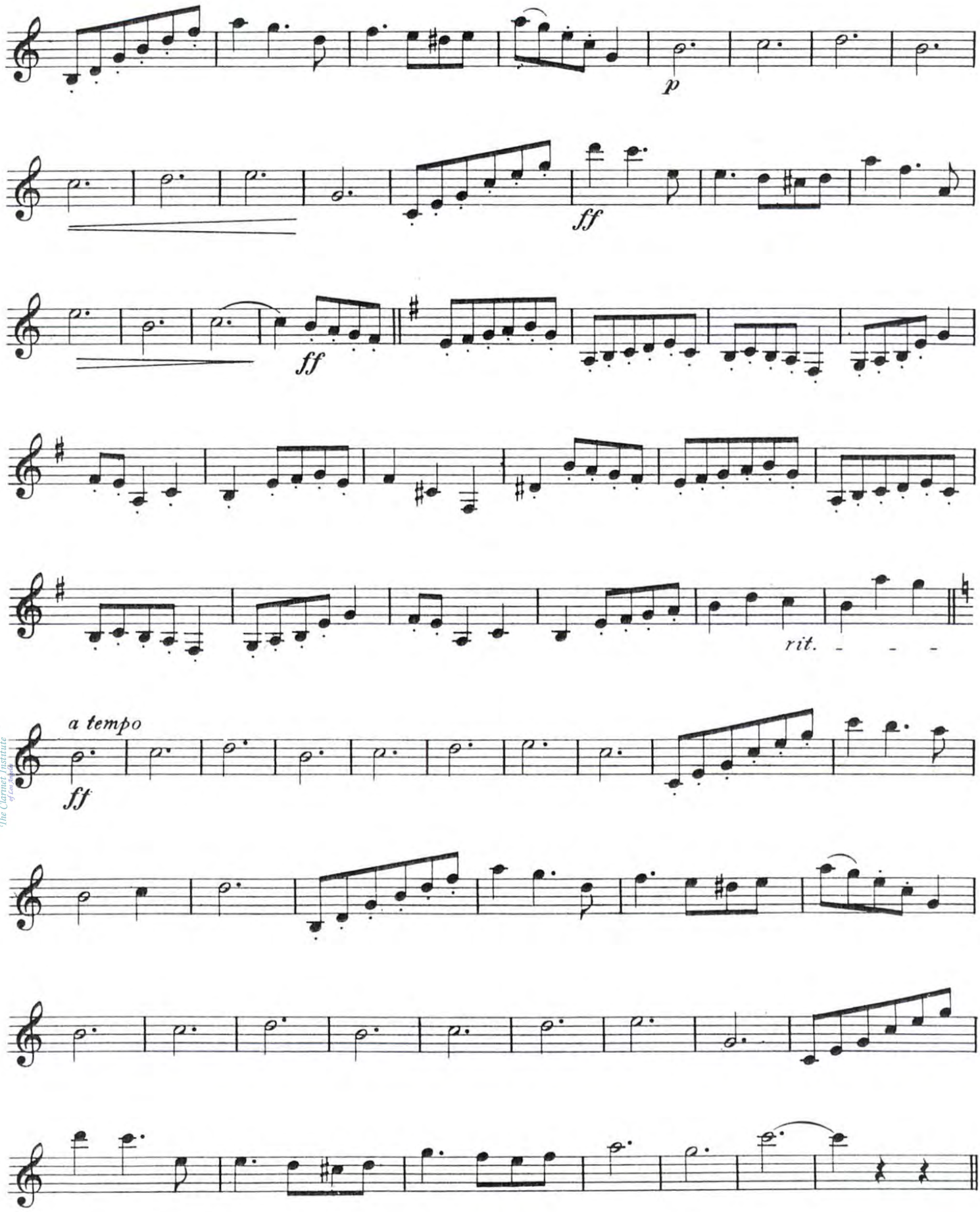

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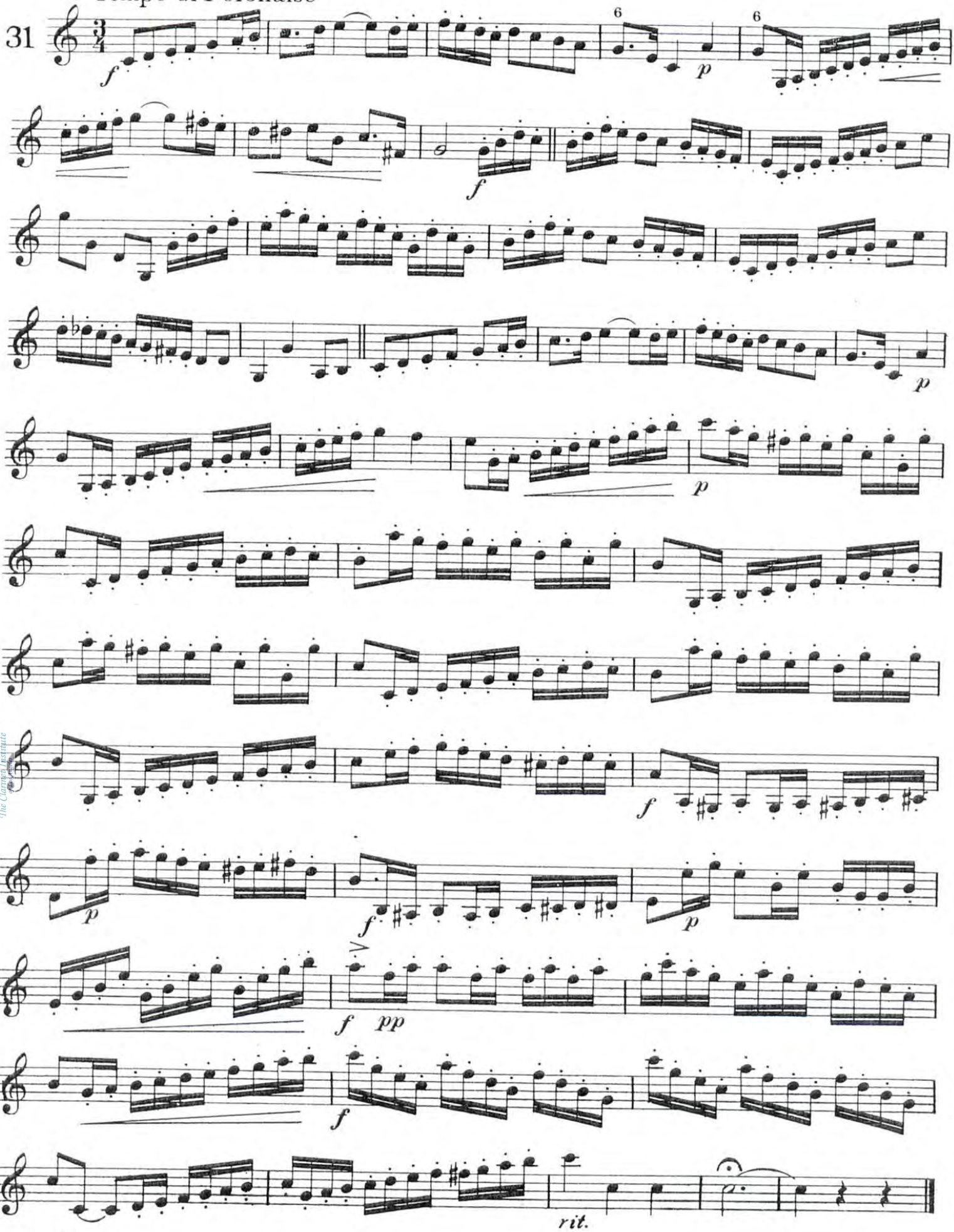
Tempo di Polonaise

31



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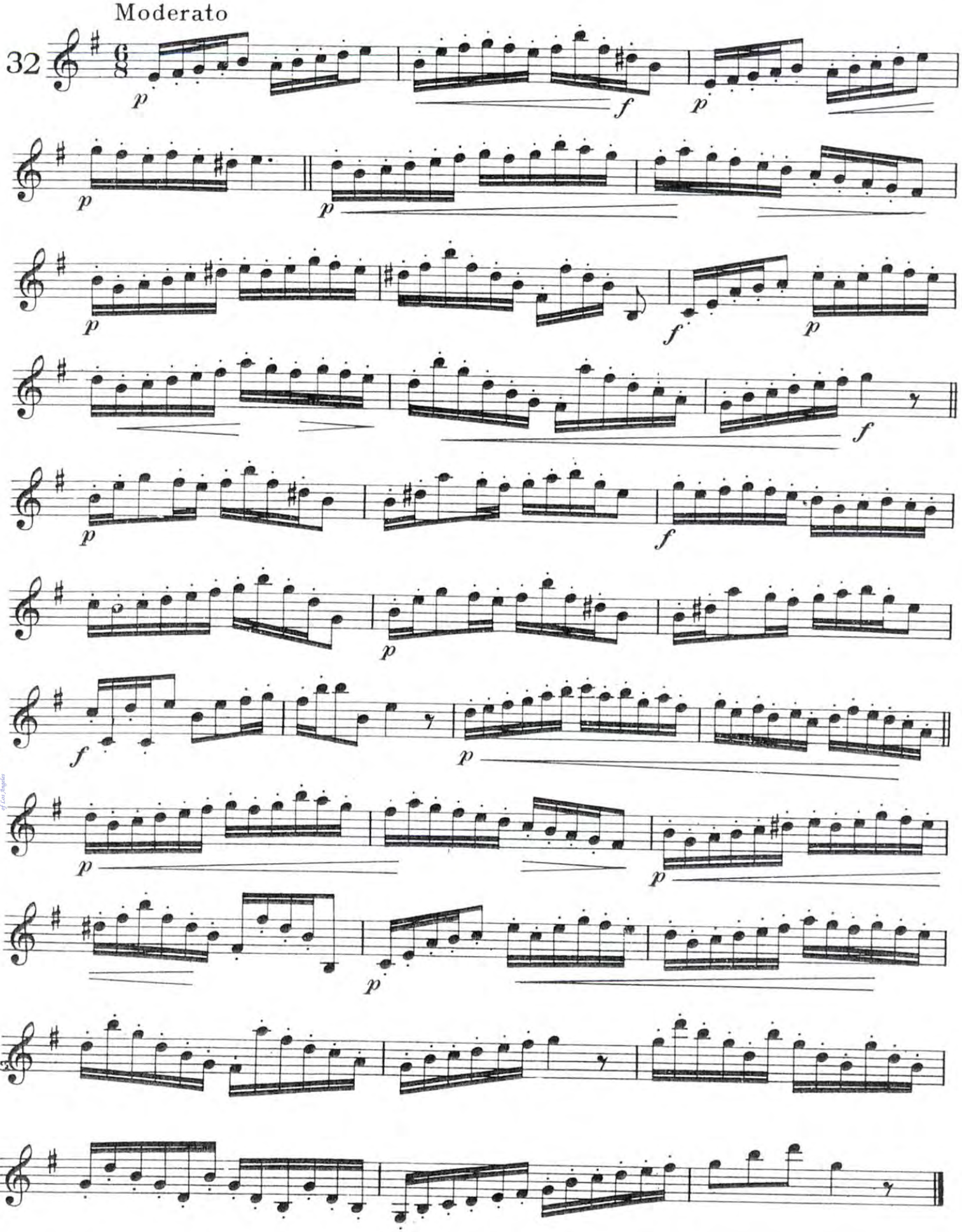

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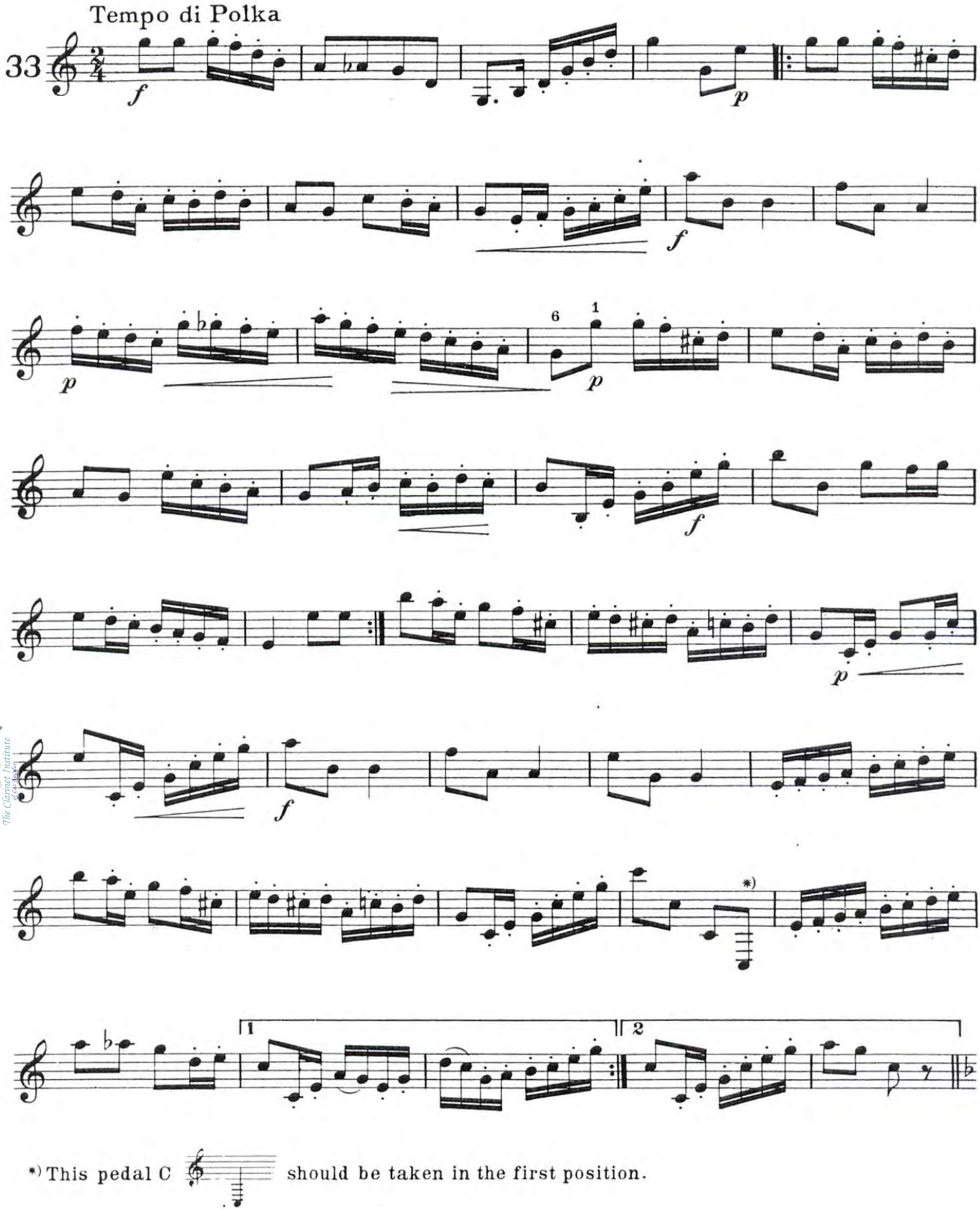

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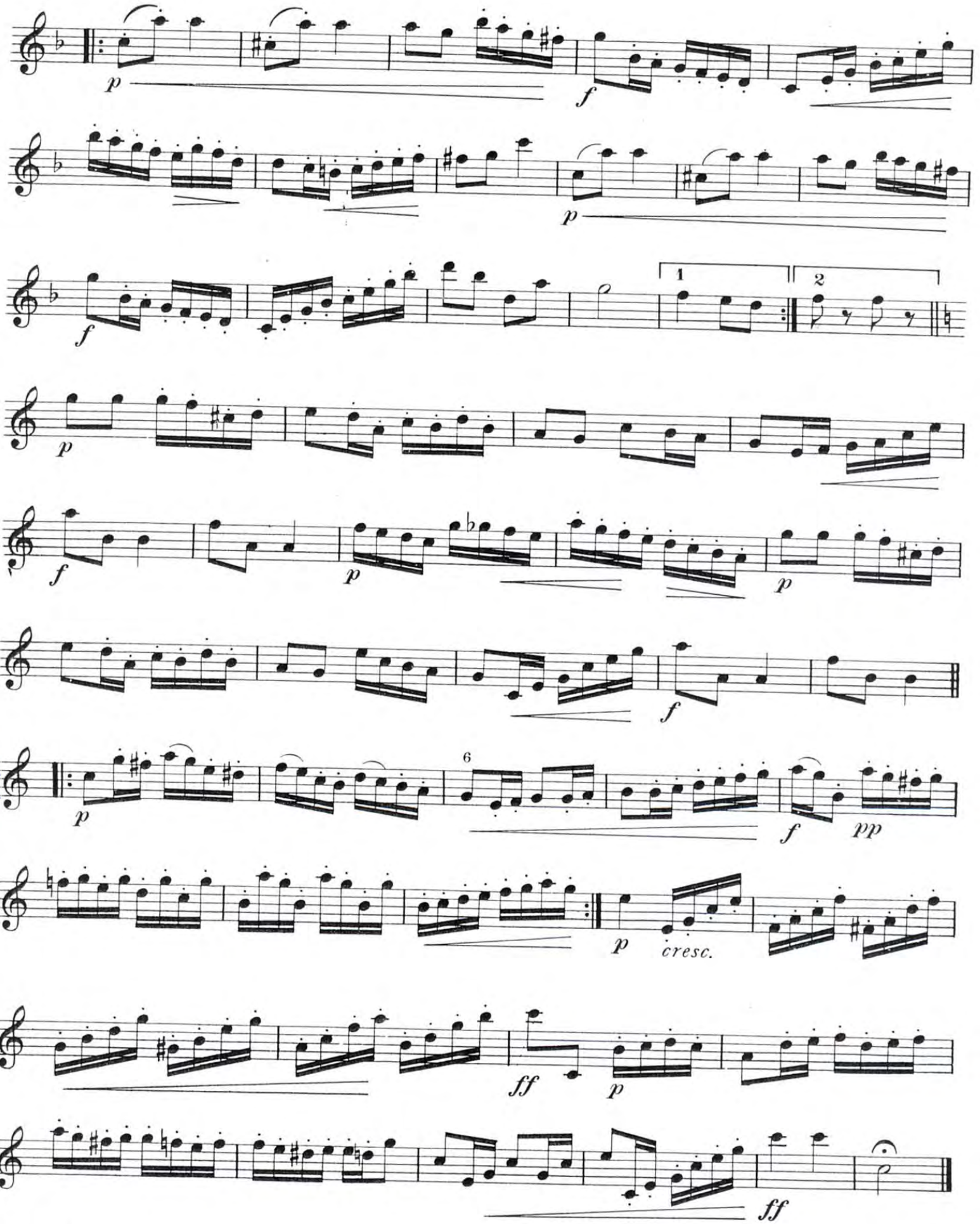

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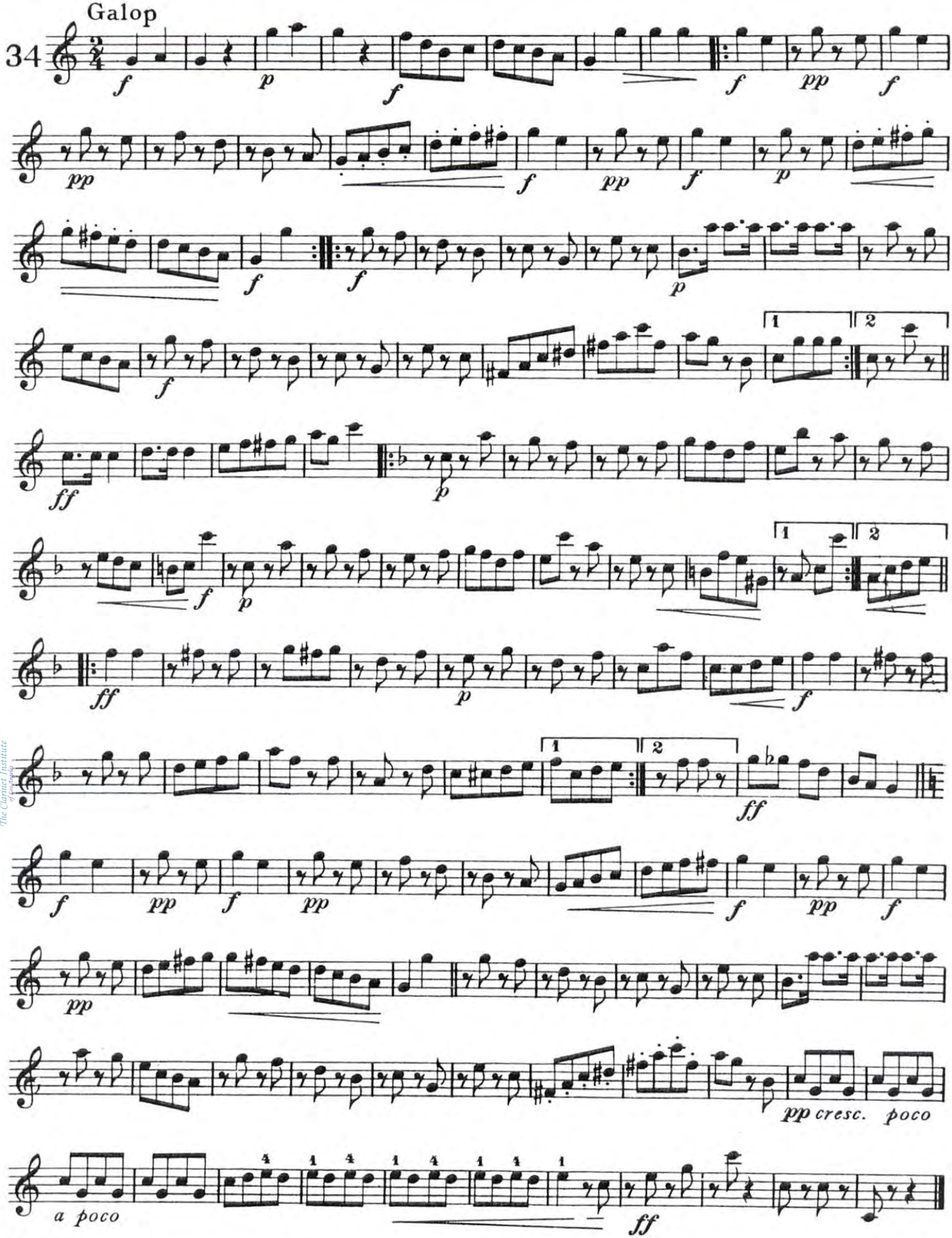

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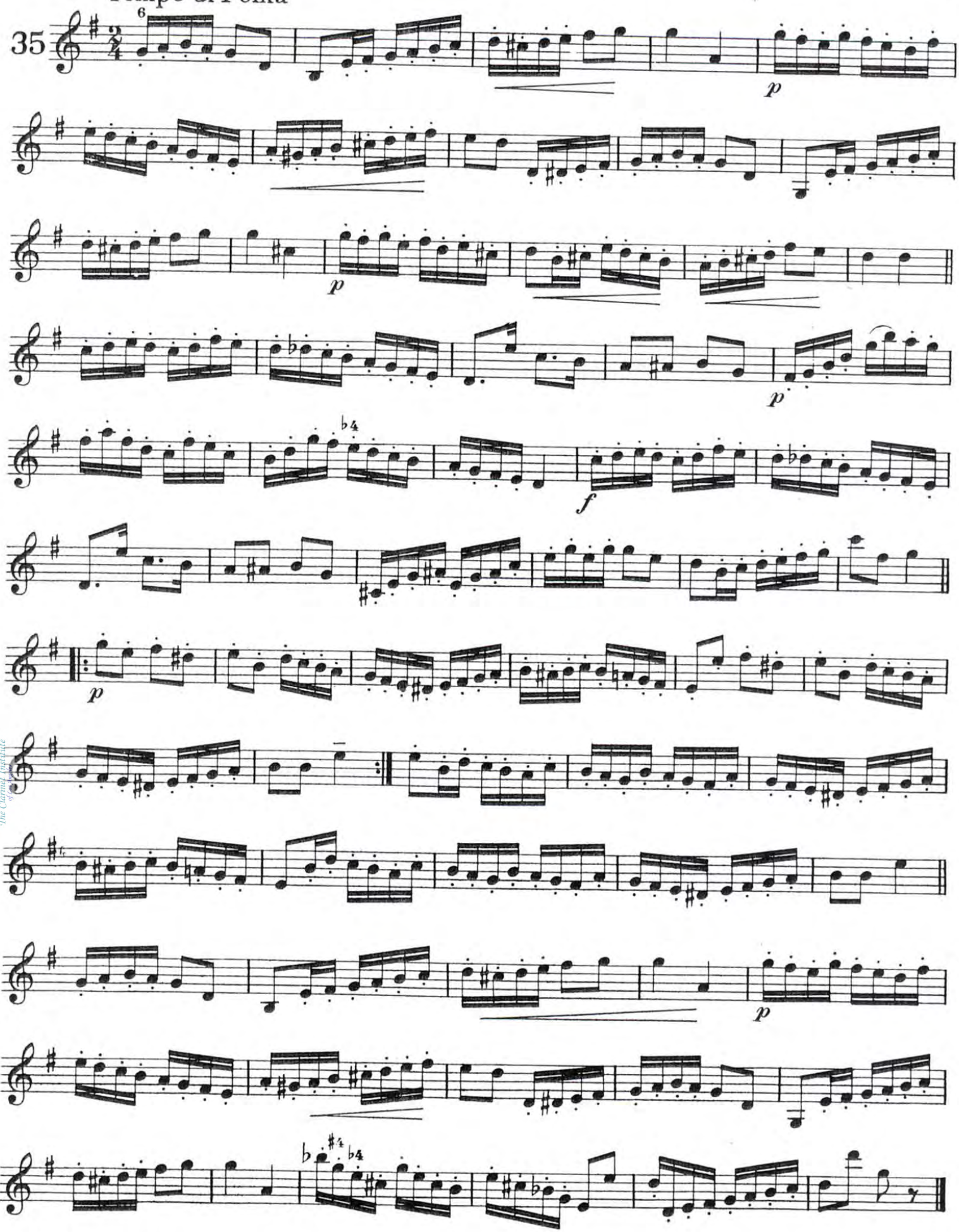
Tempo di Polka

35



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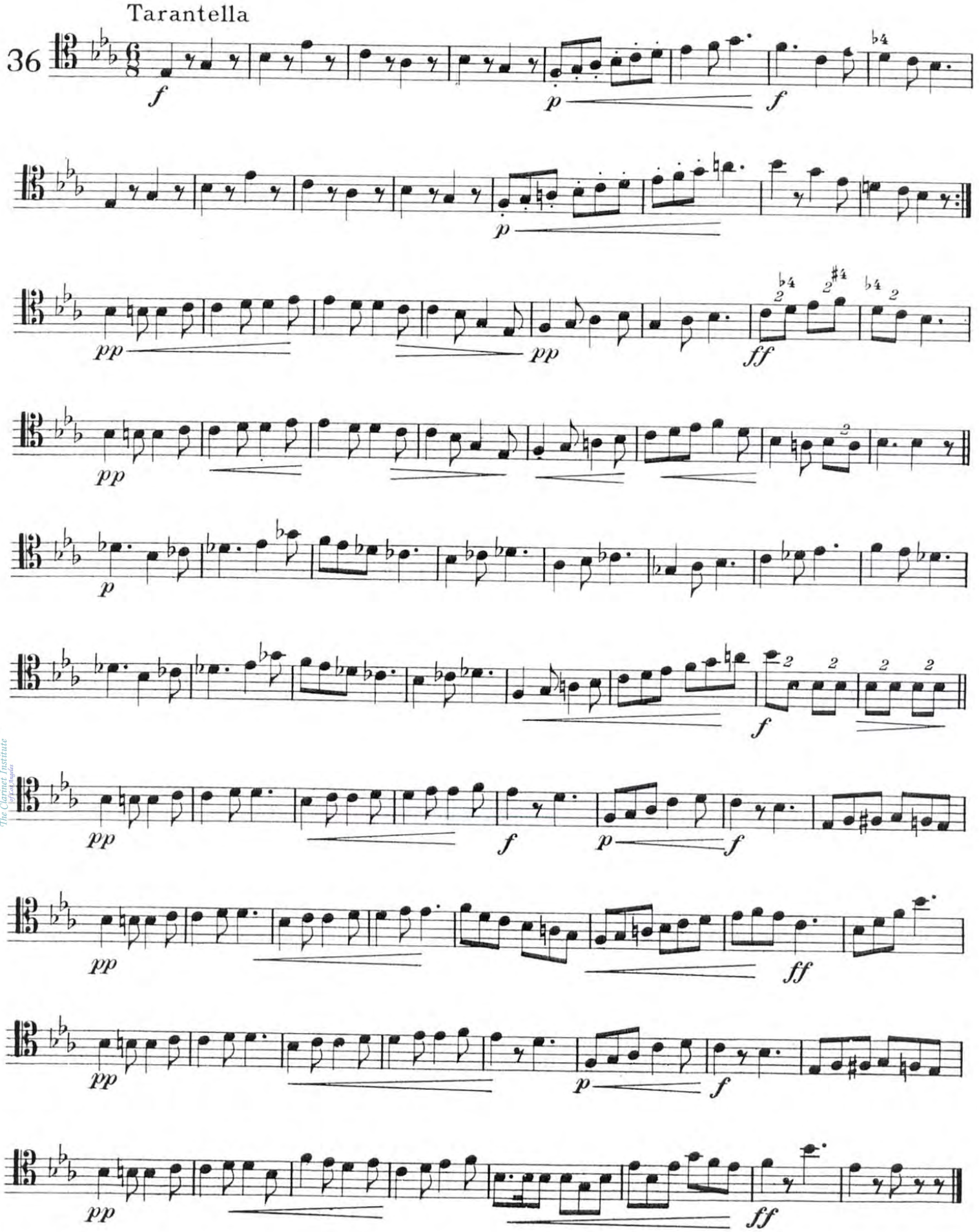

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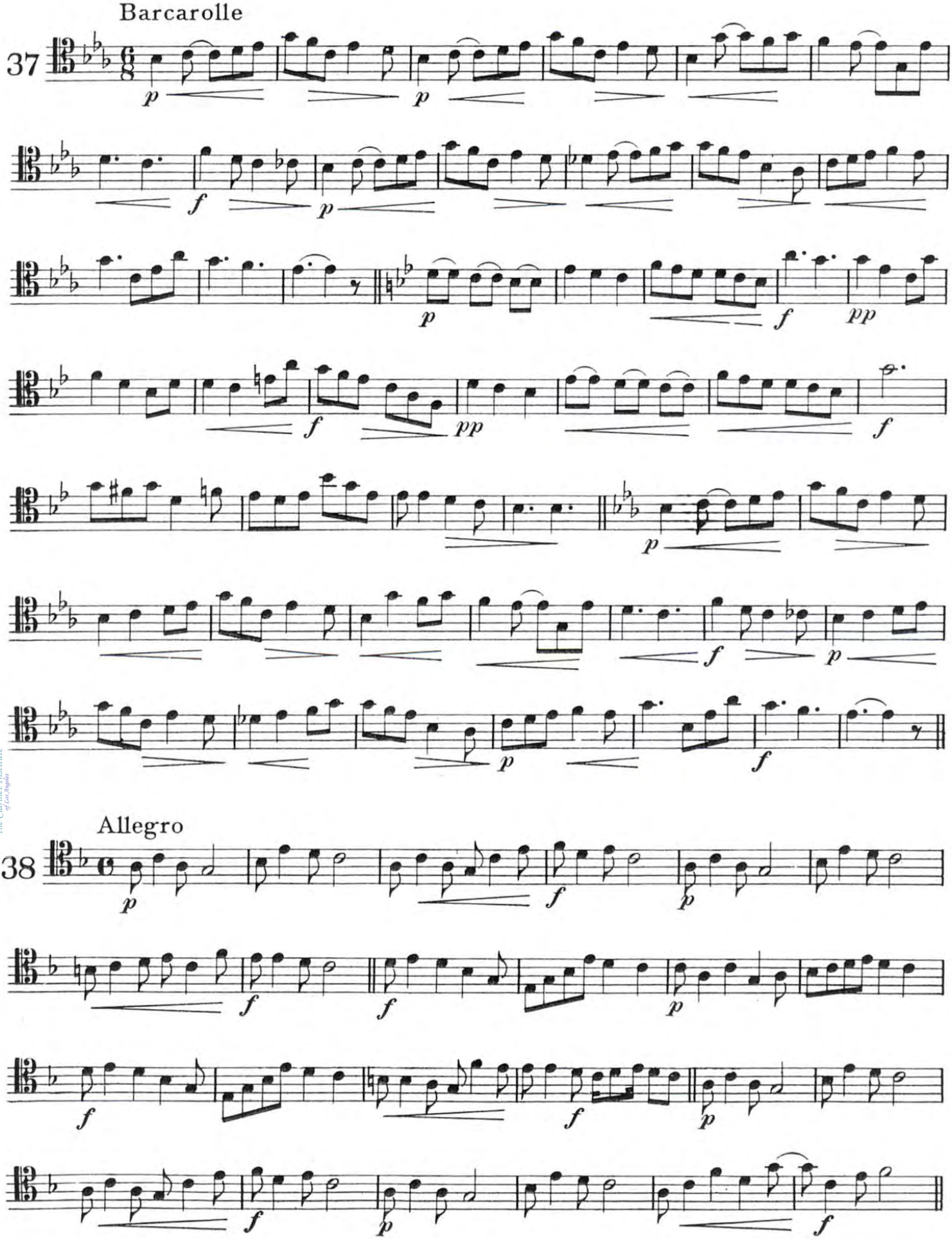

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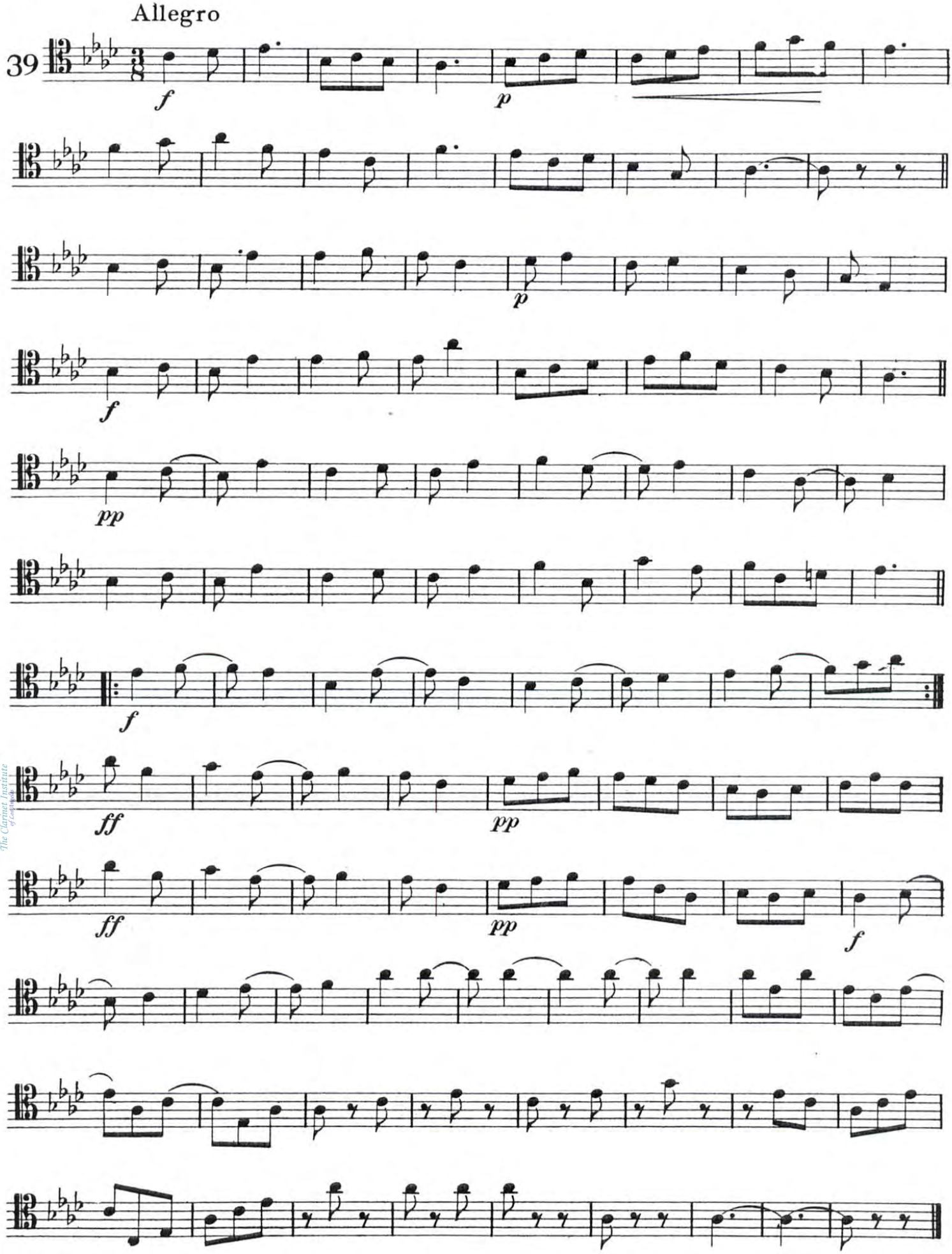

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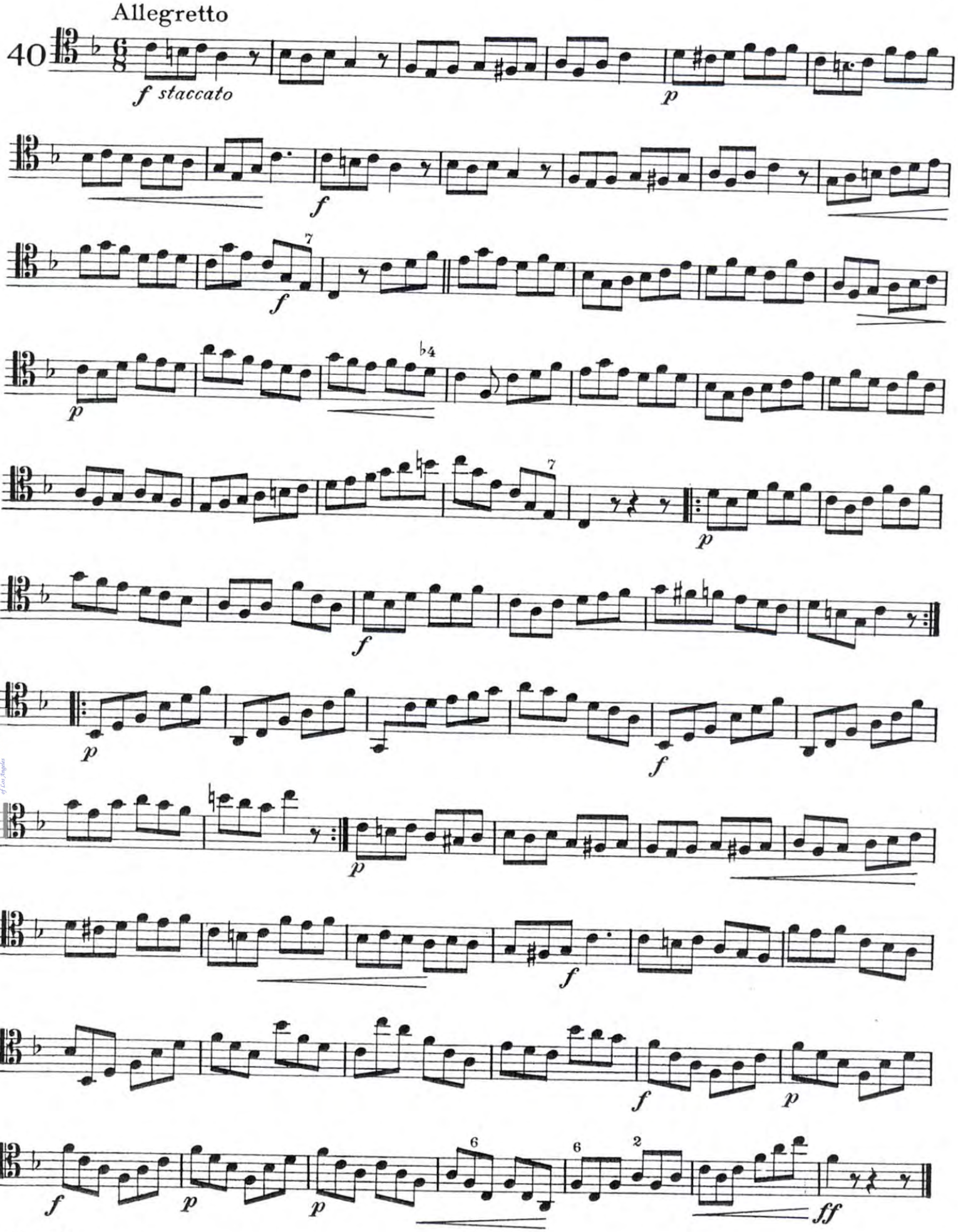

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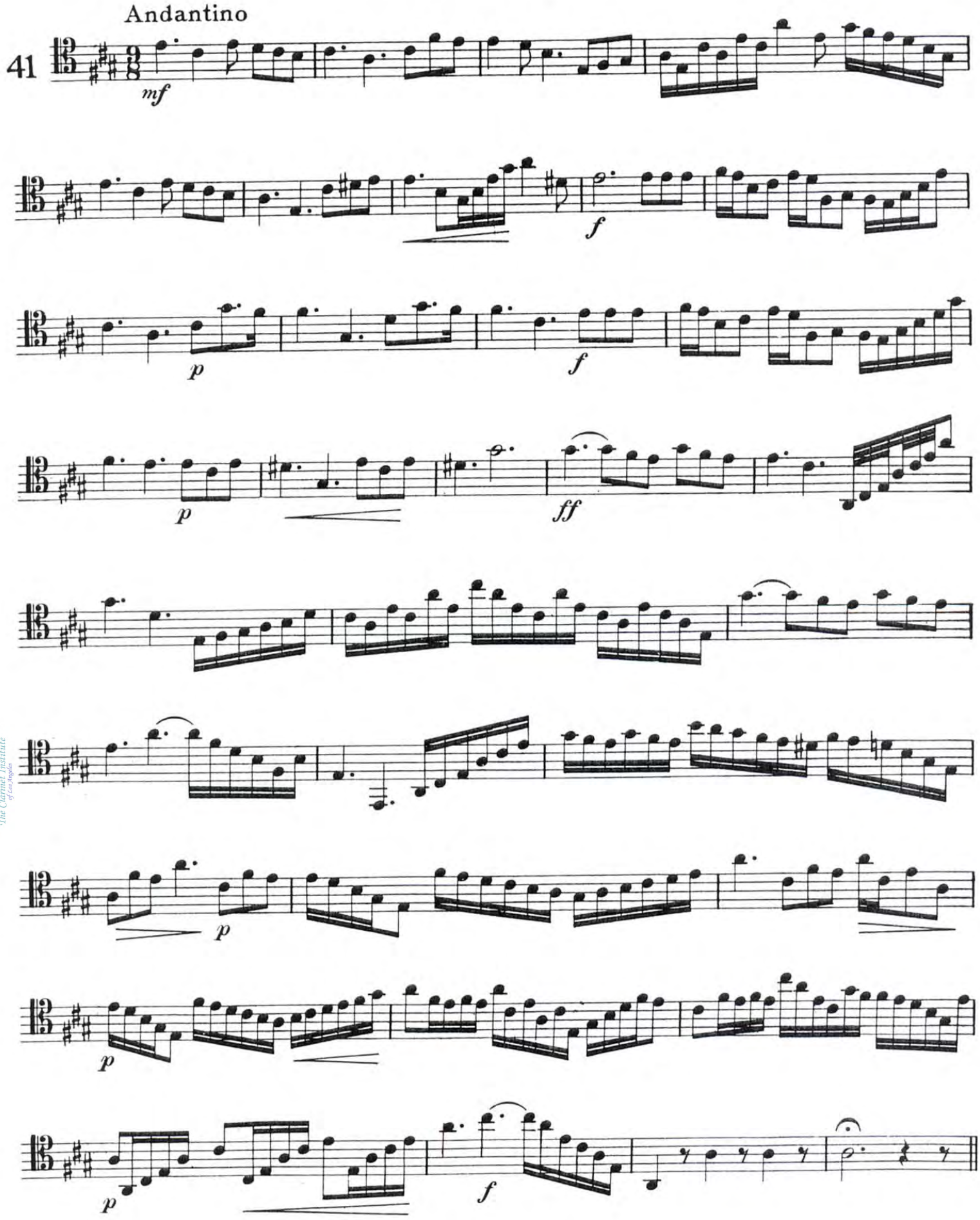

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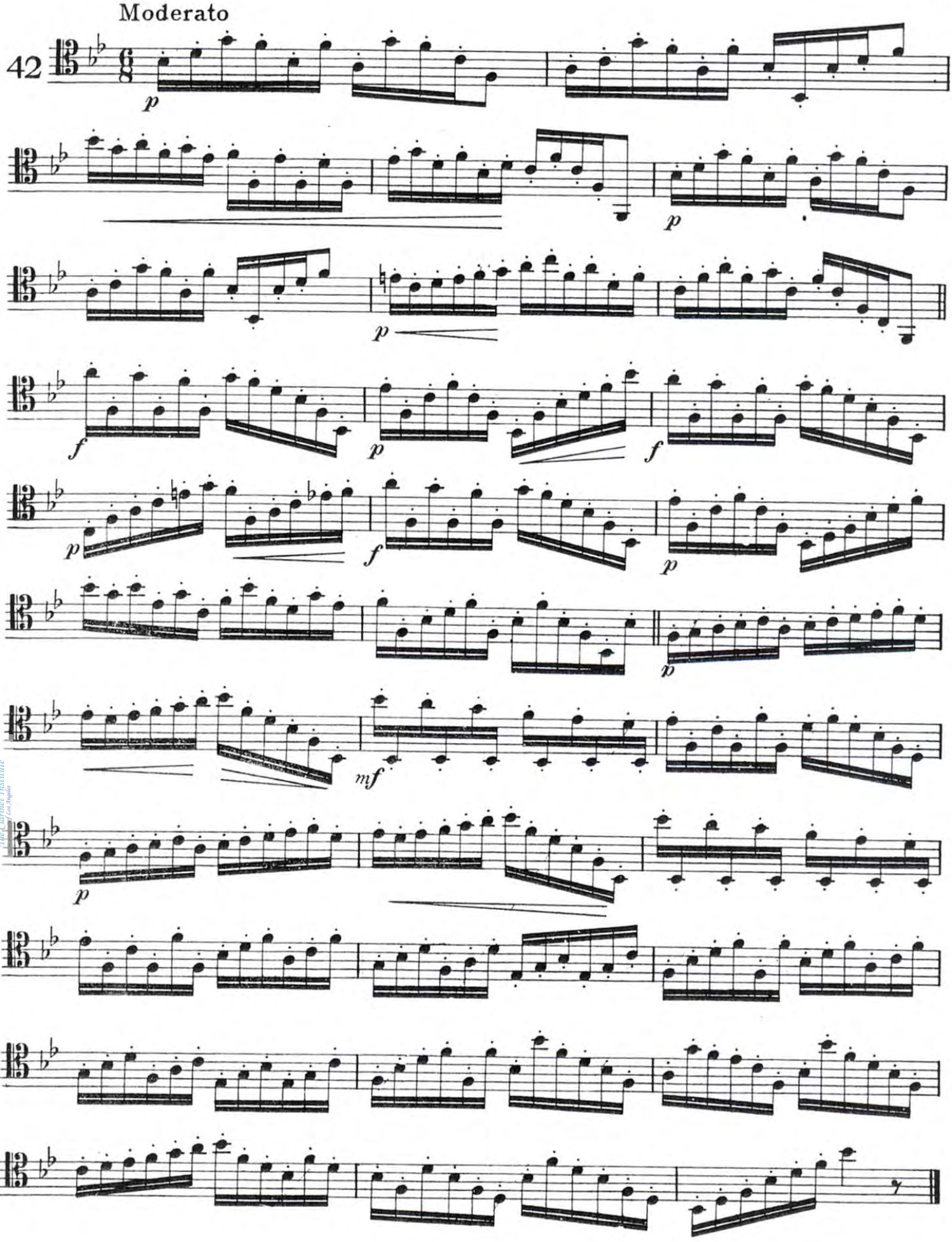

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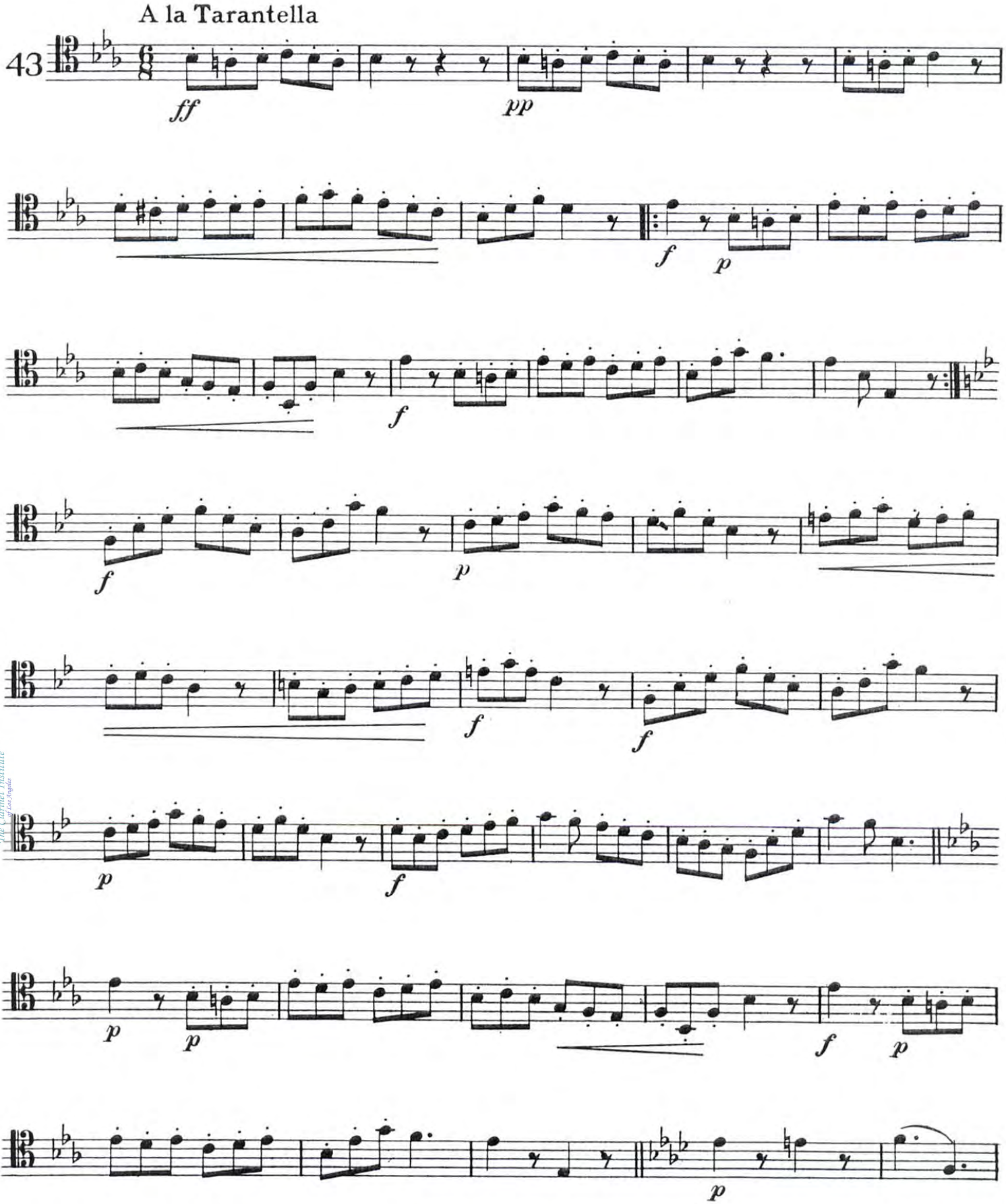

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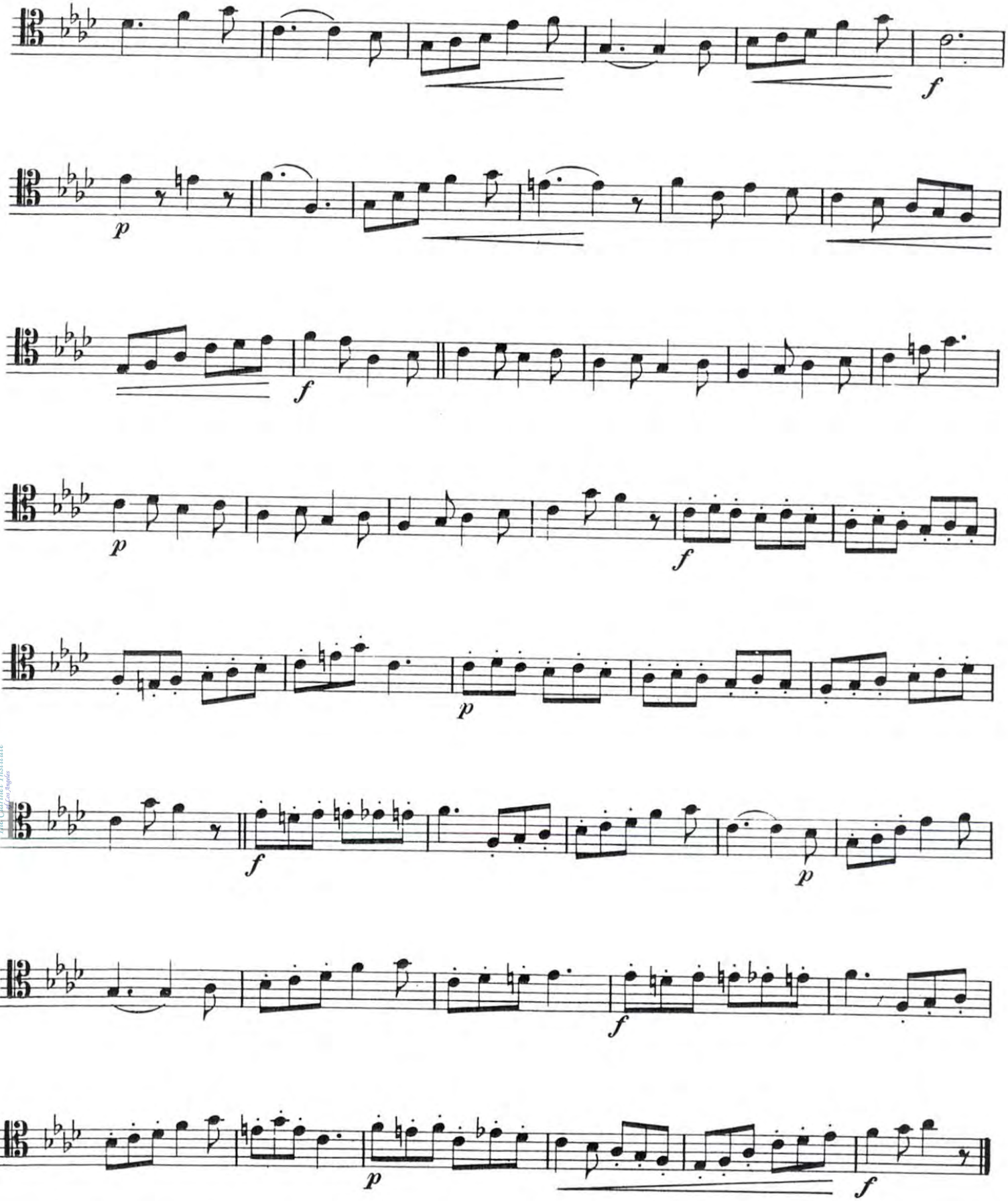

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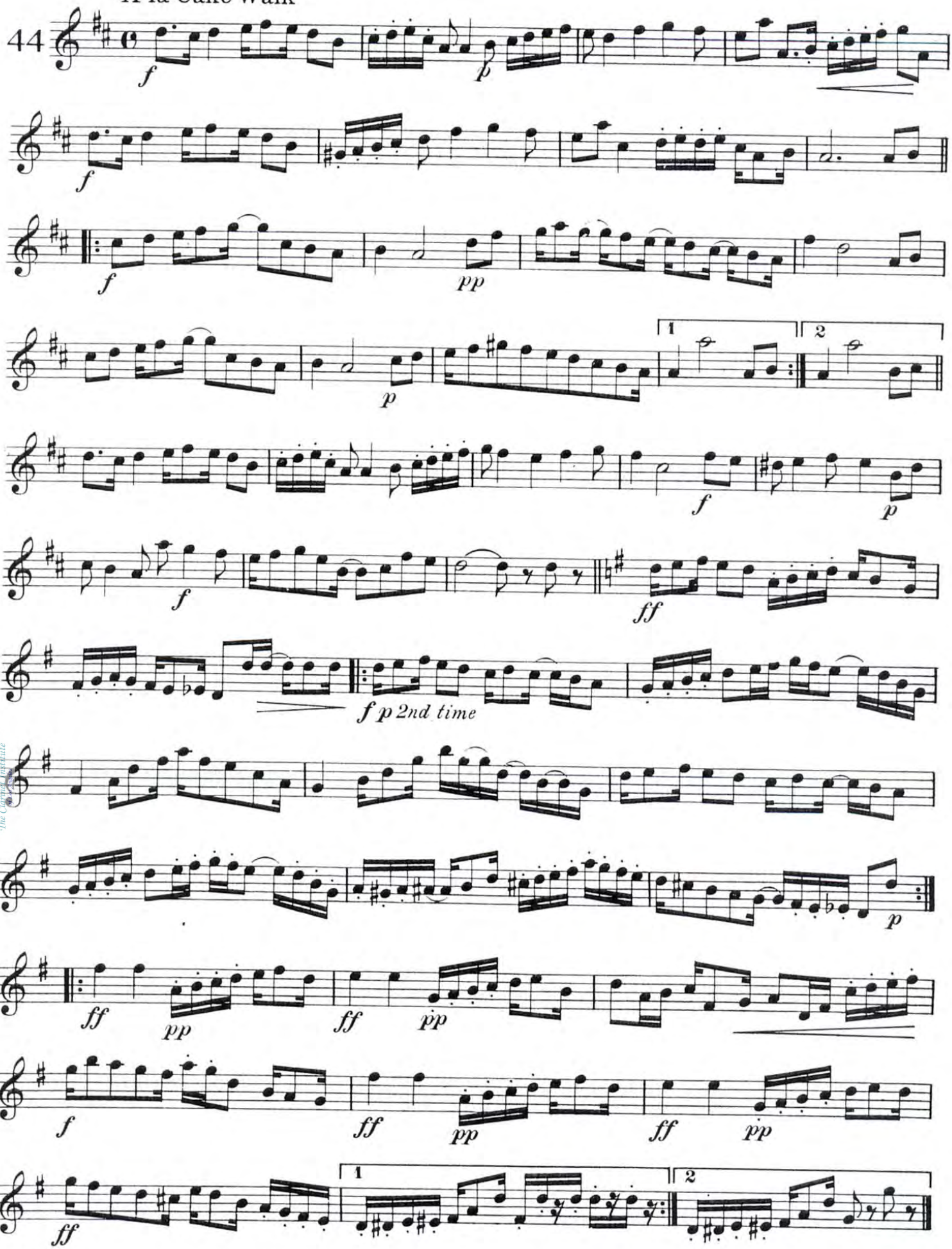
A la Cake Walk



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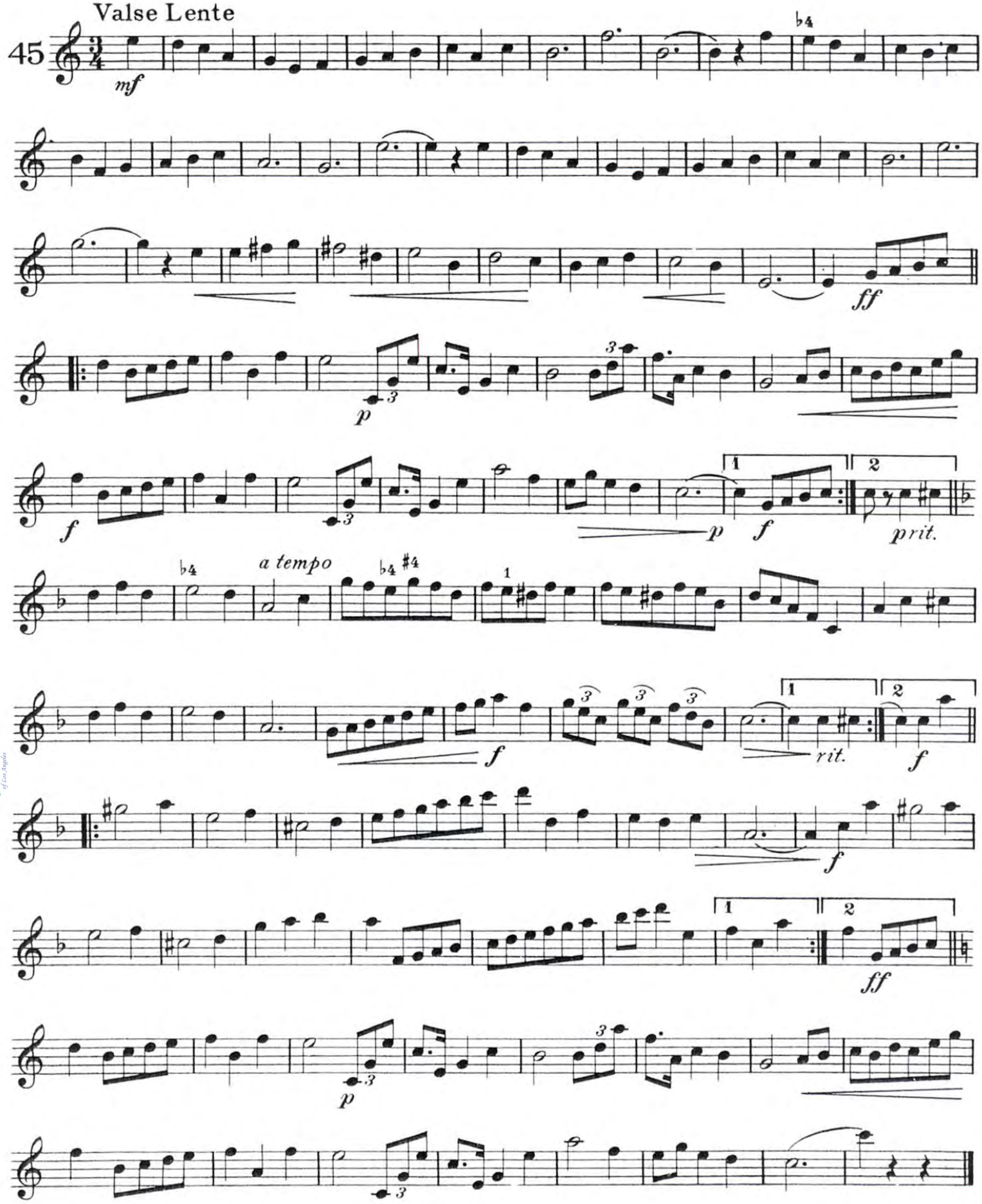

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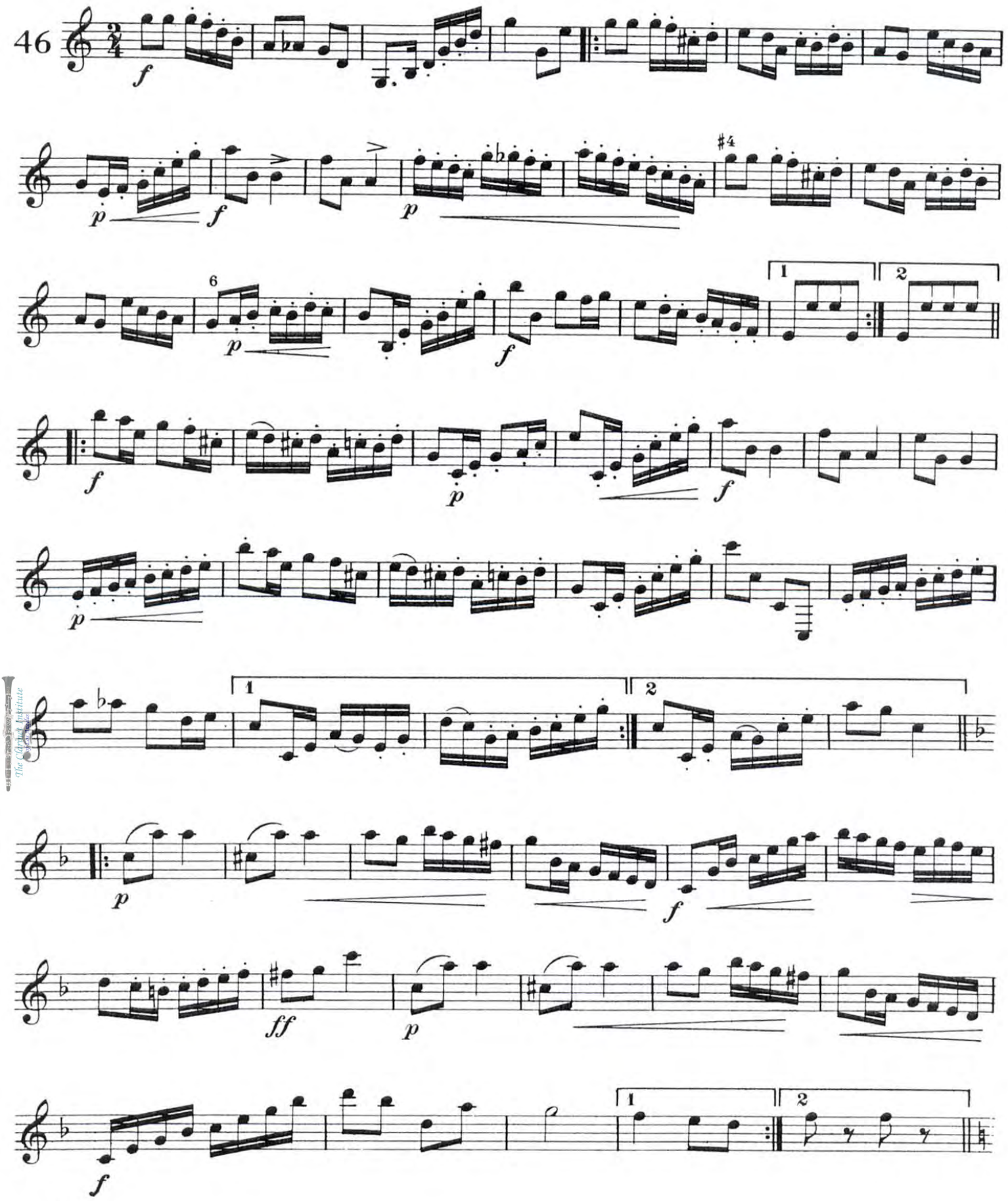
Polka



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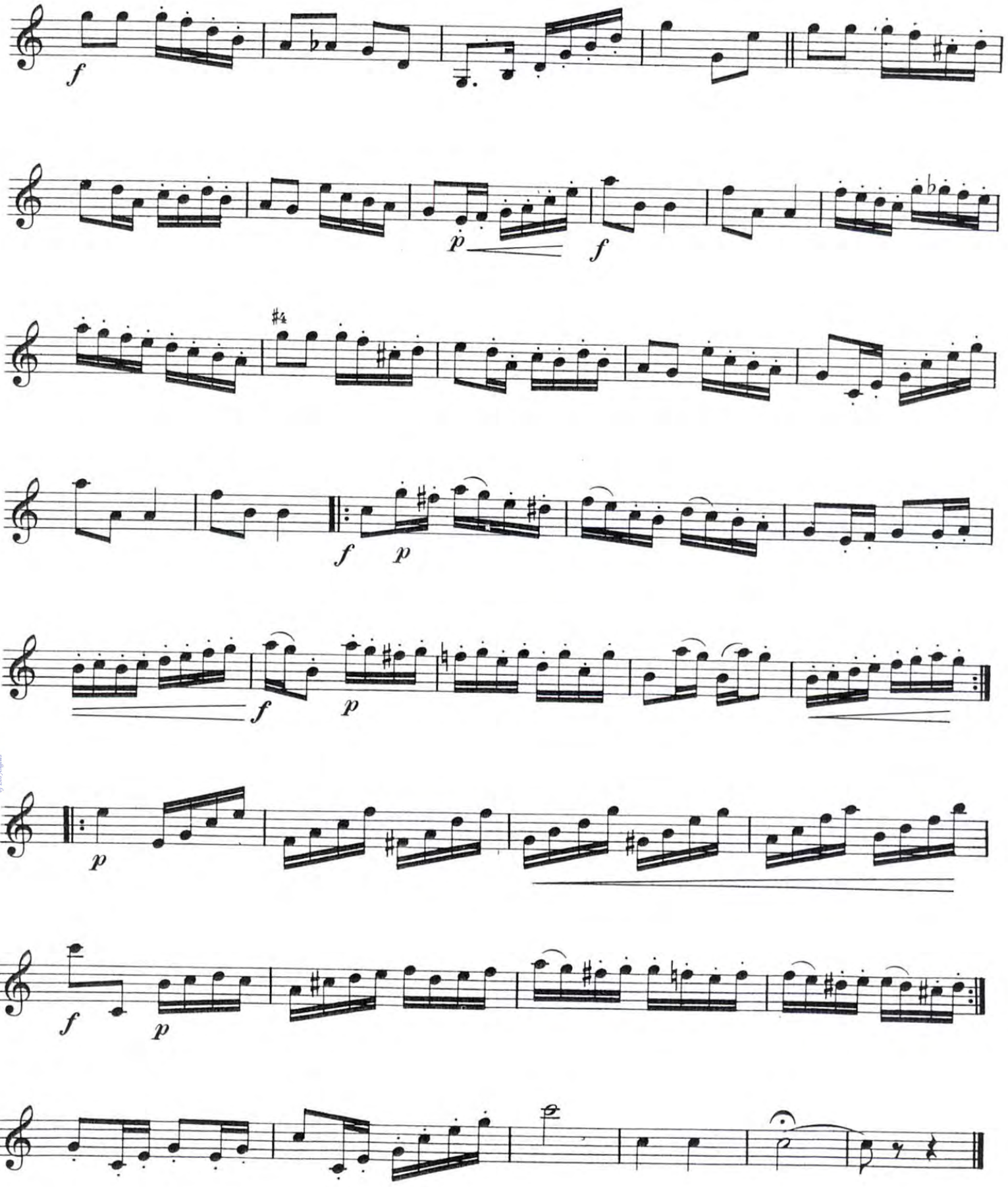

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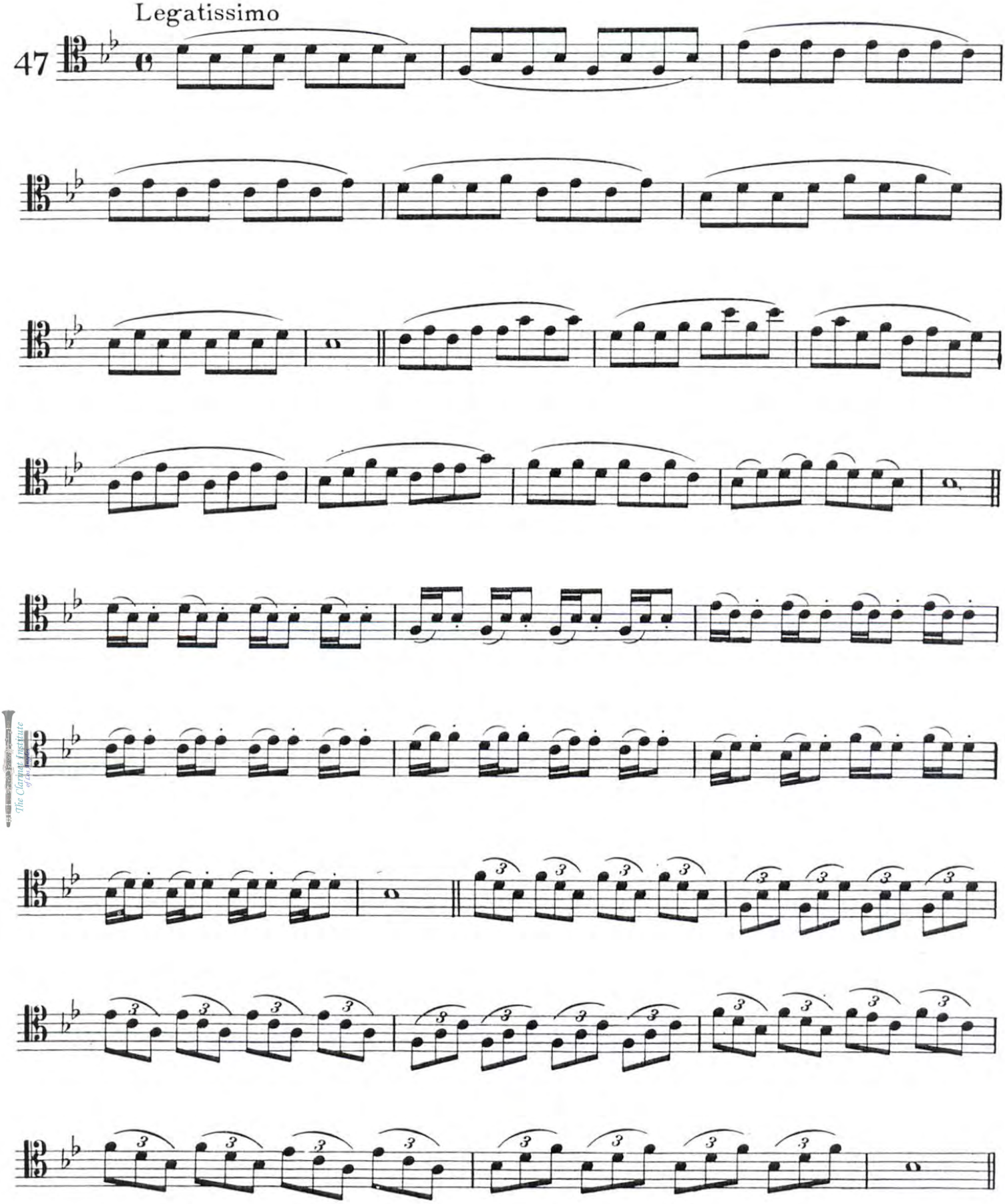
Slurring Exercise

47 Legatissimo



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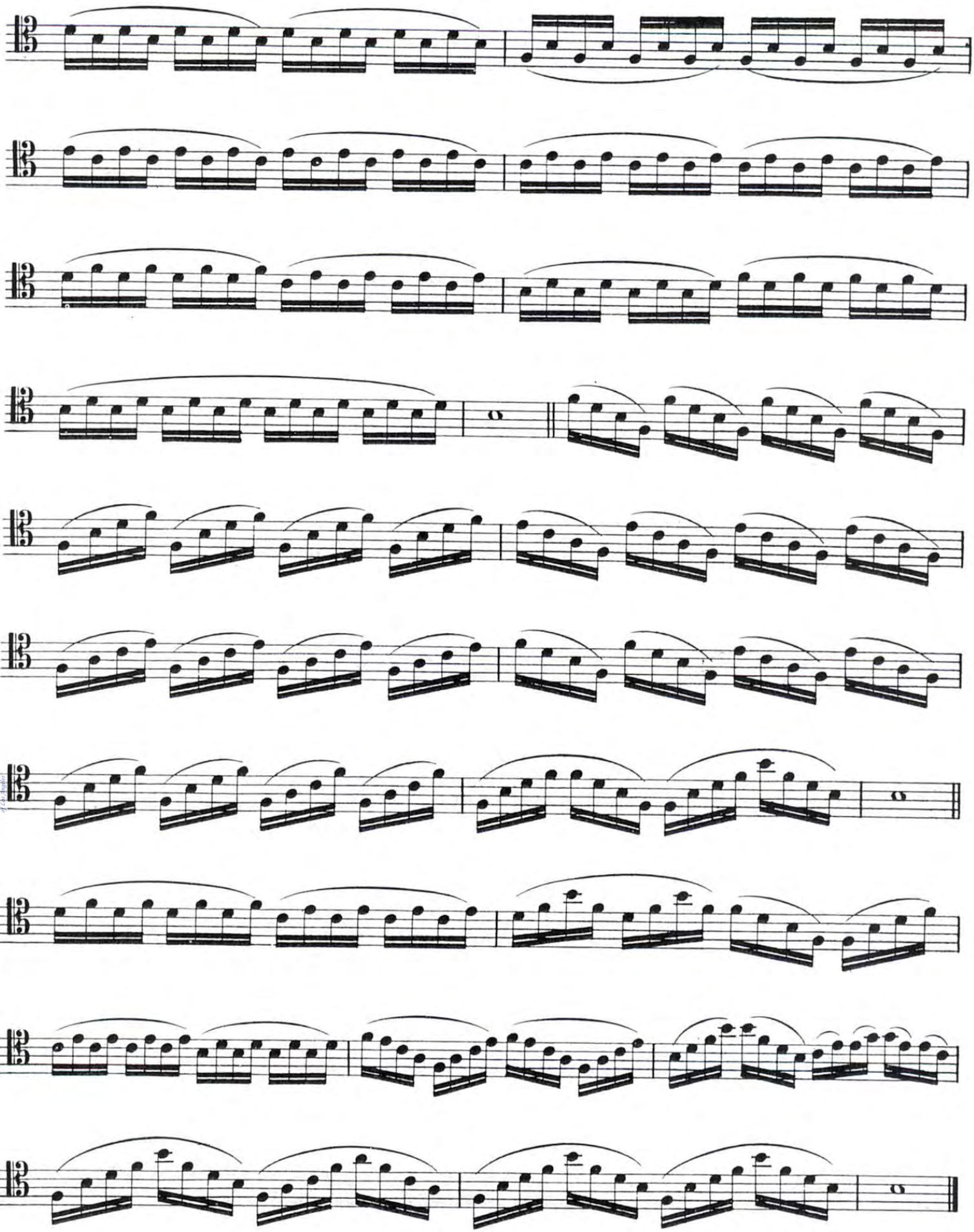

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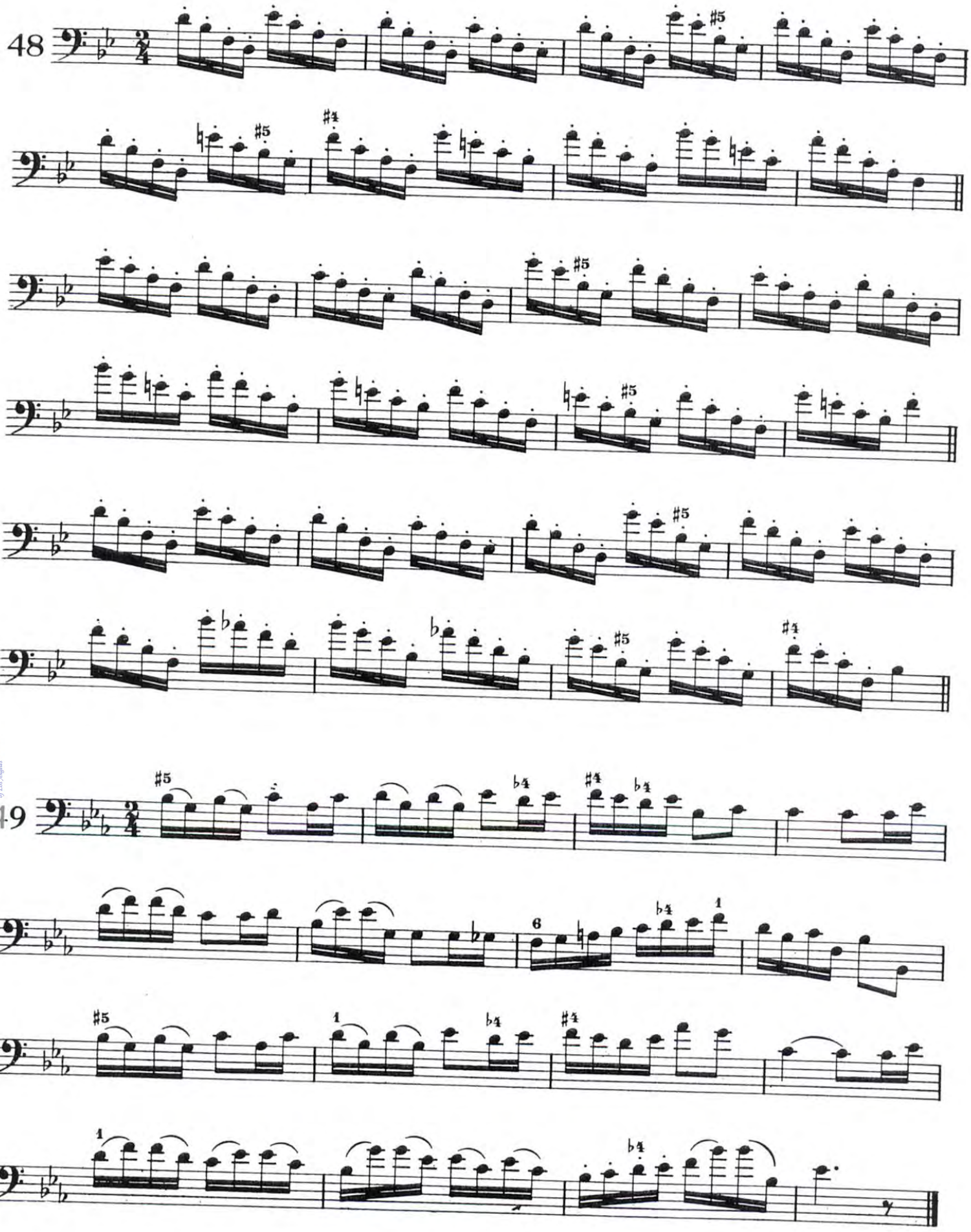

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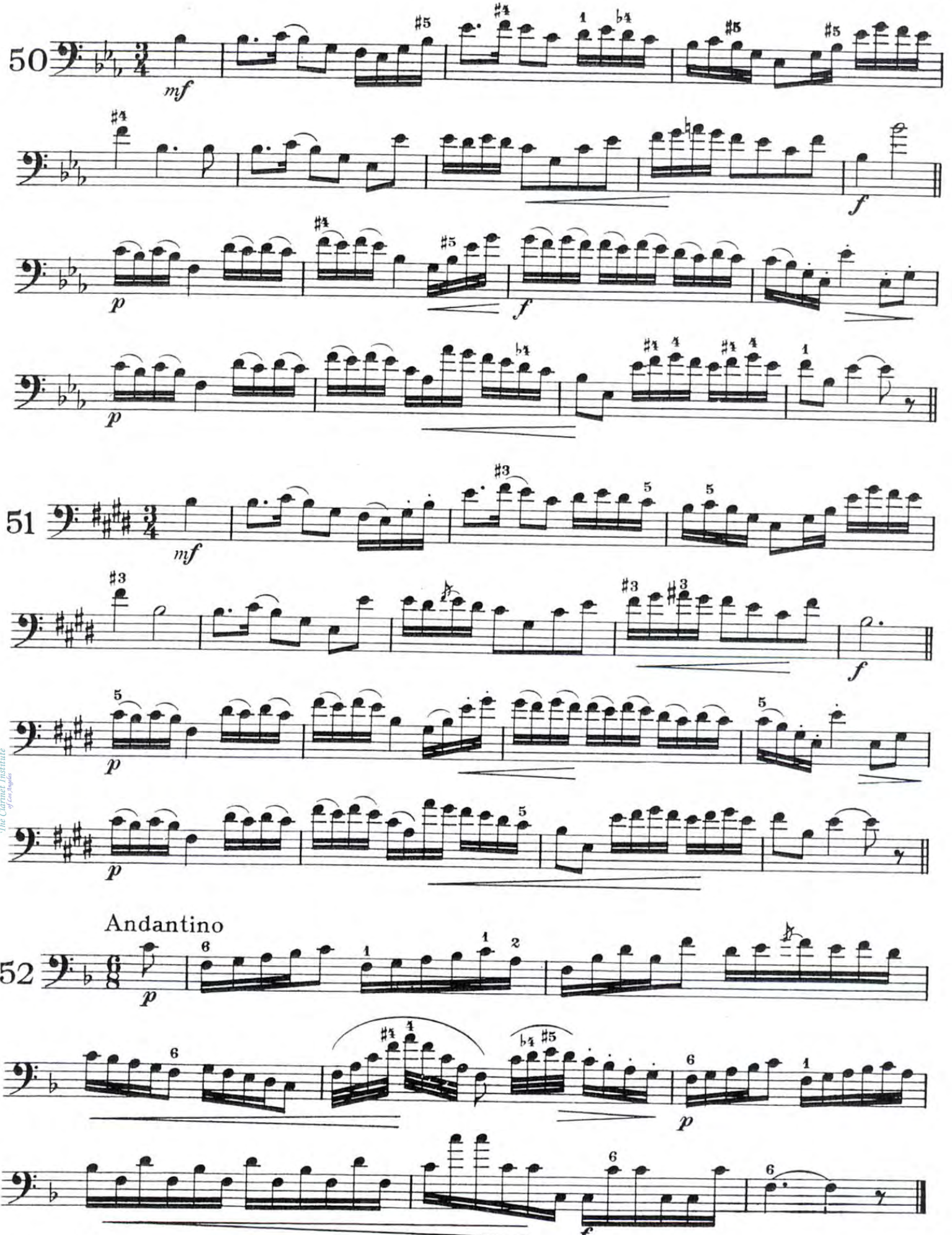

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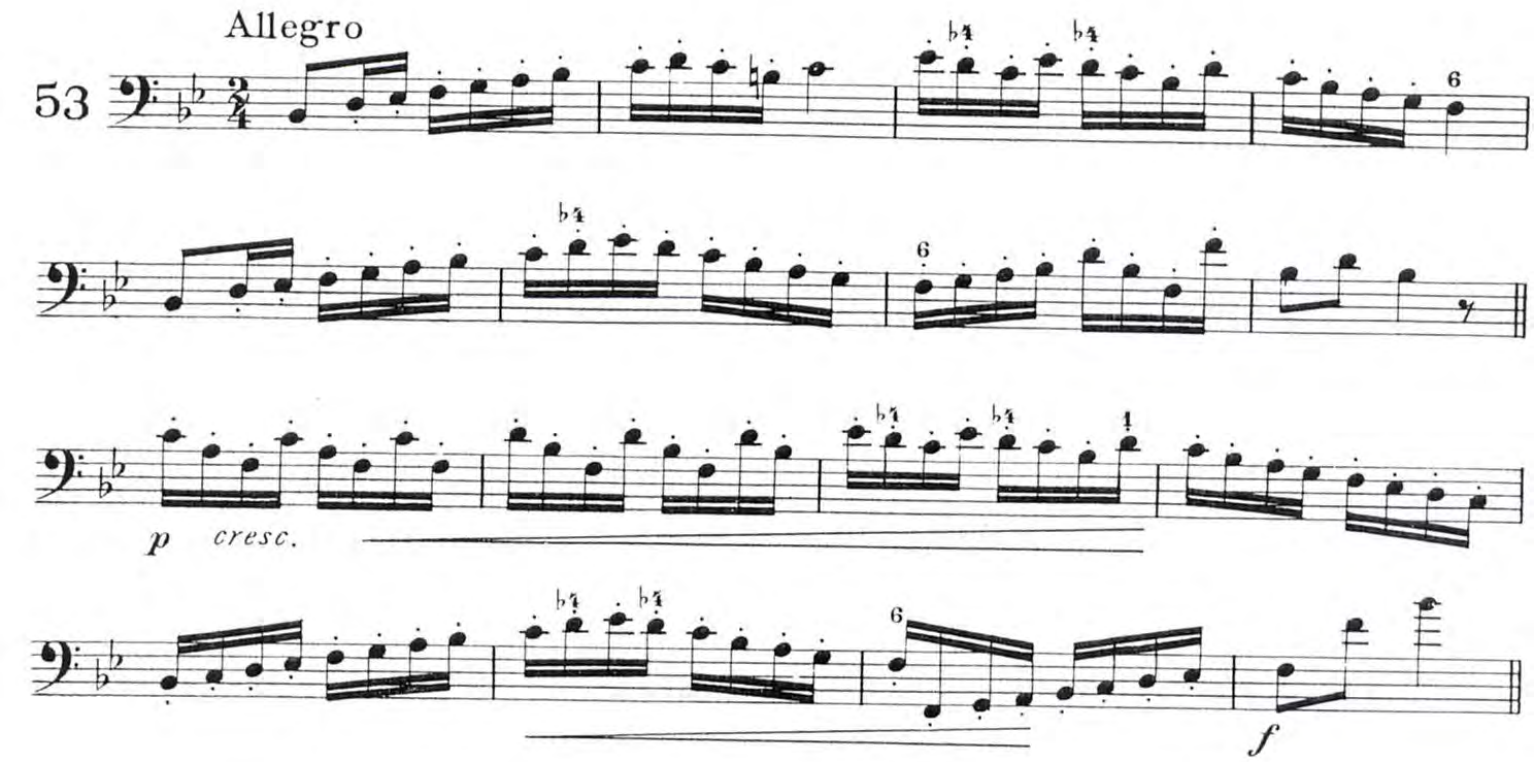

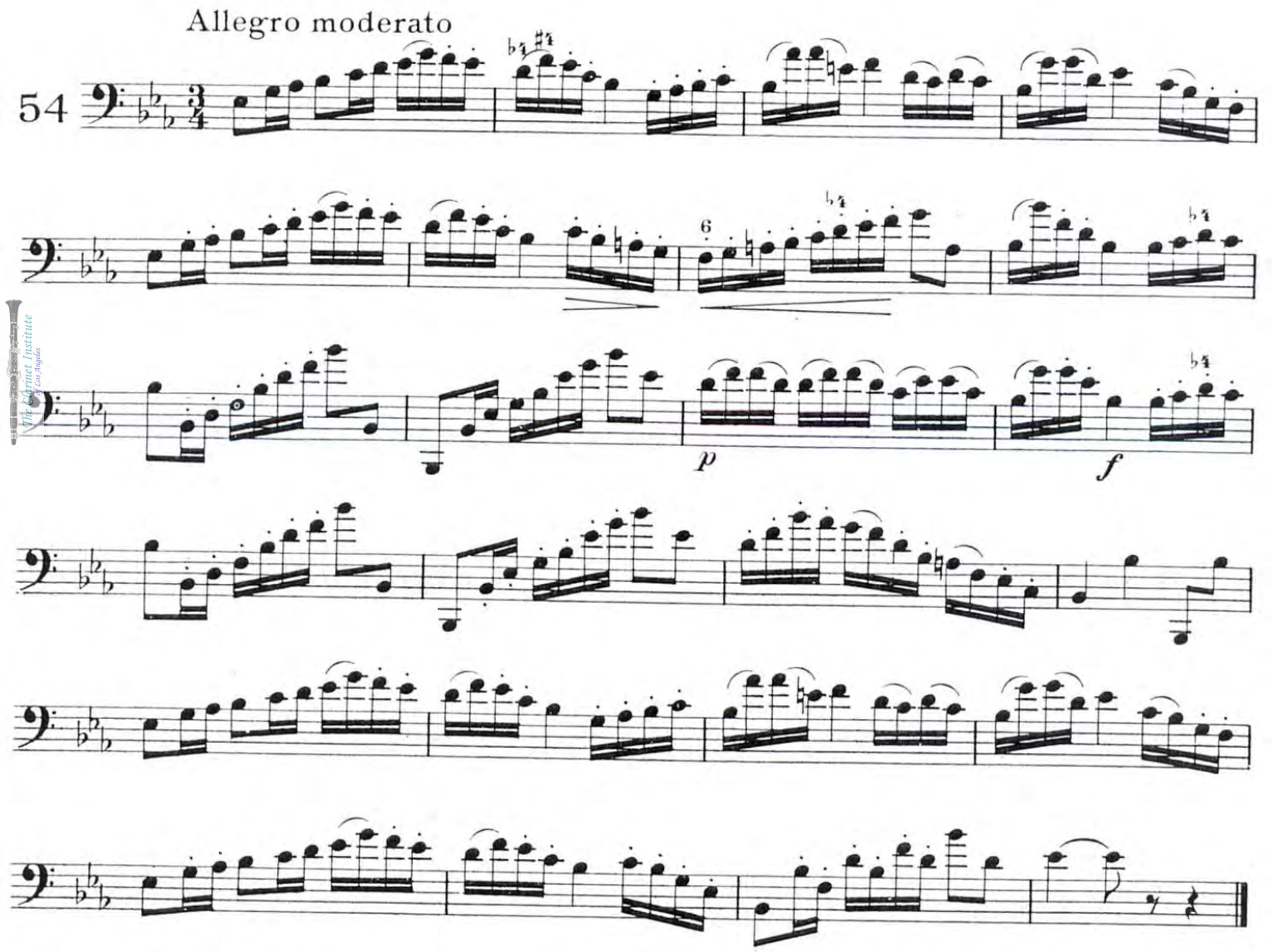

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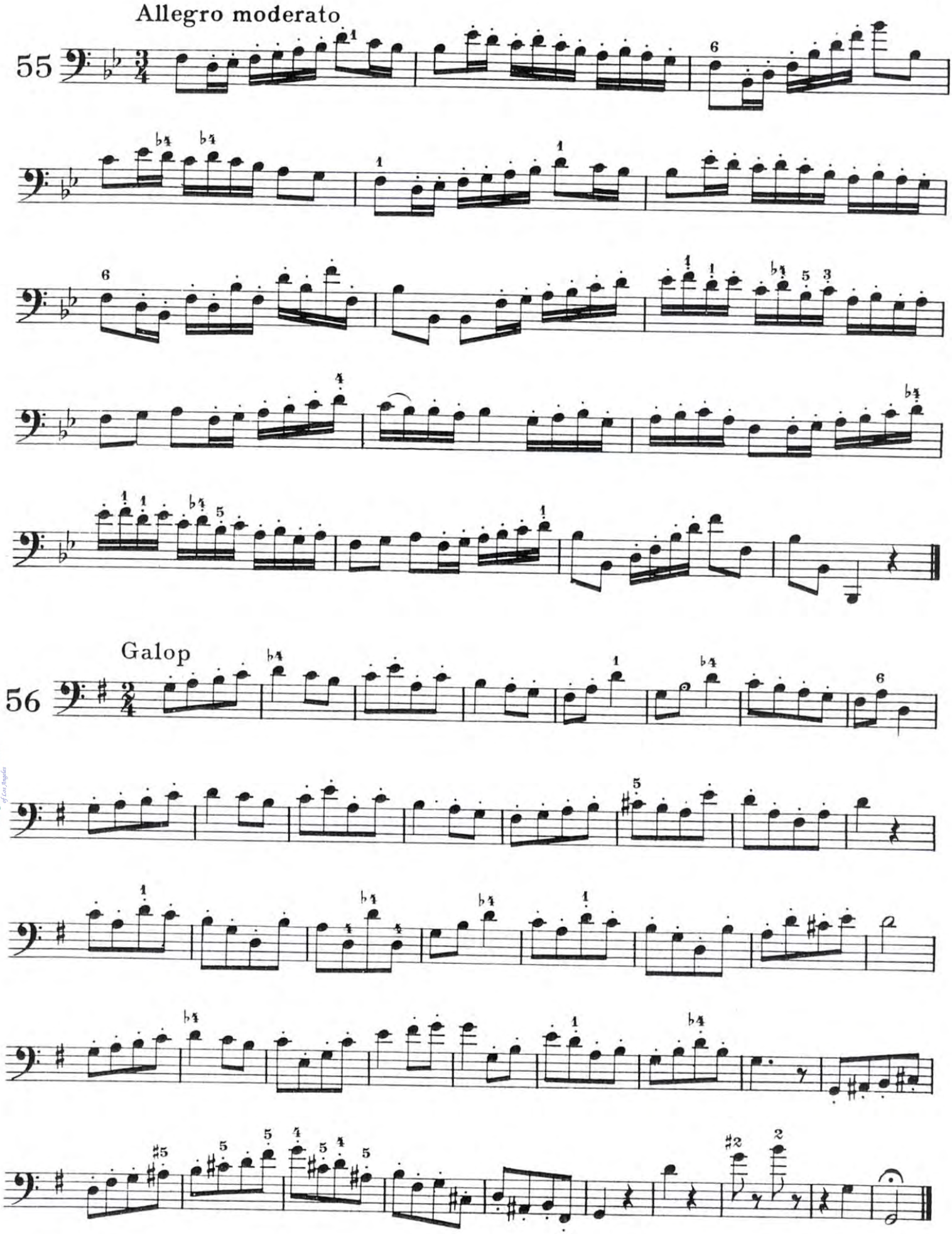

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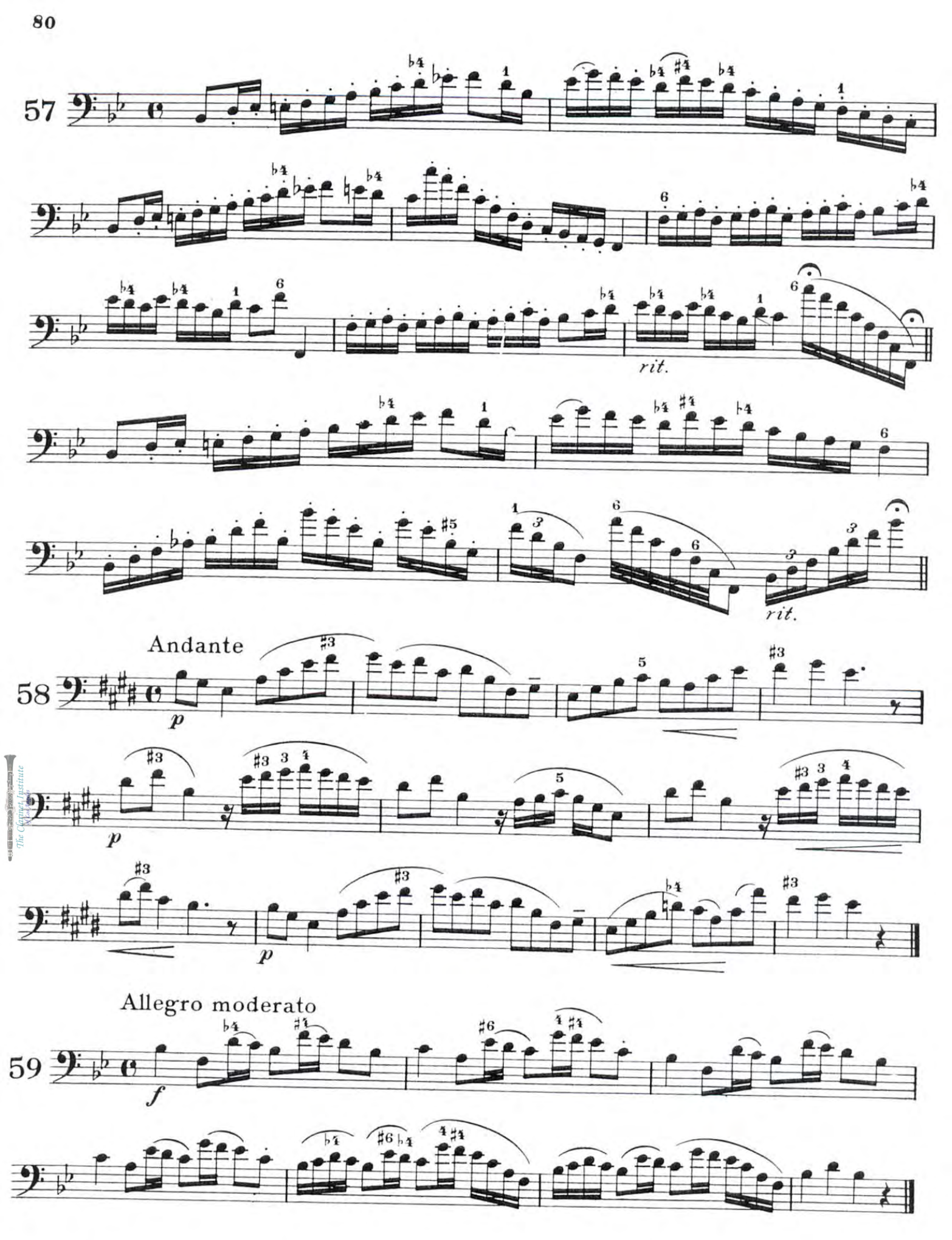

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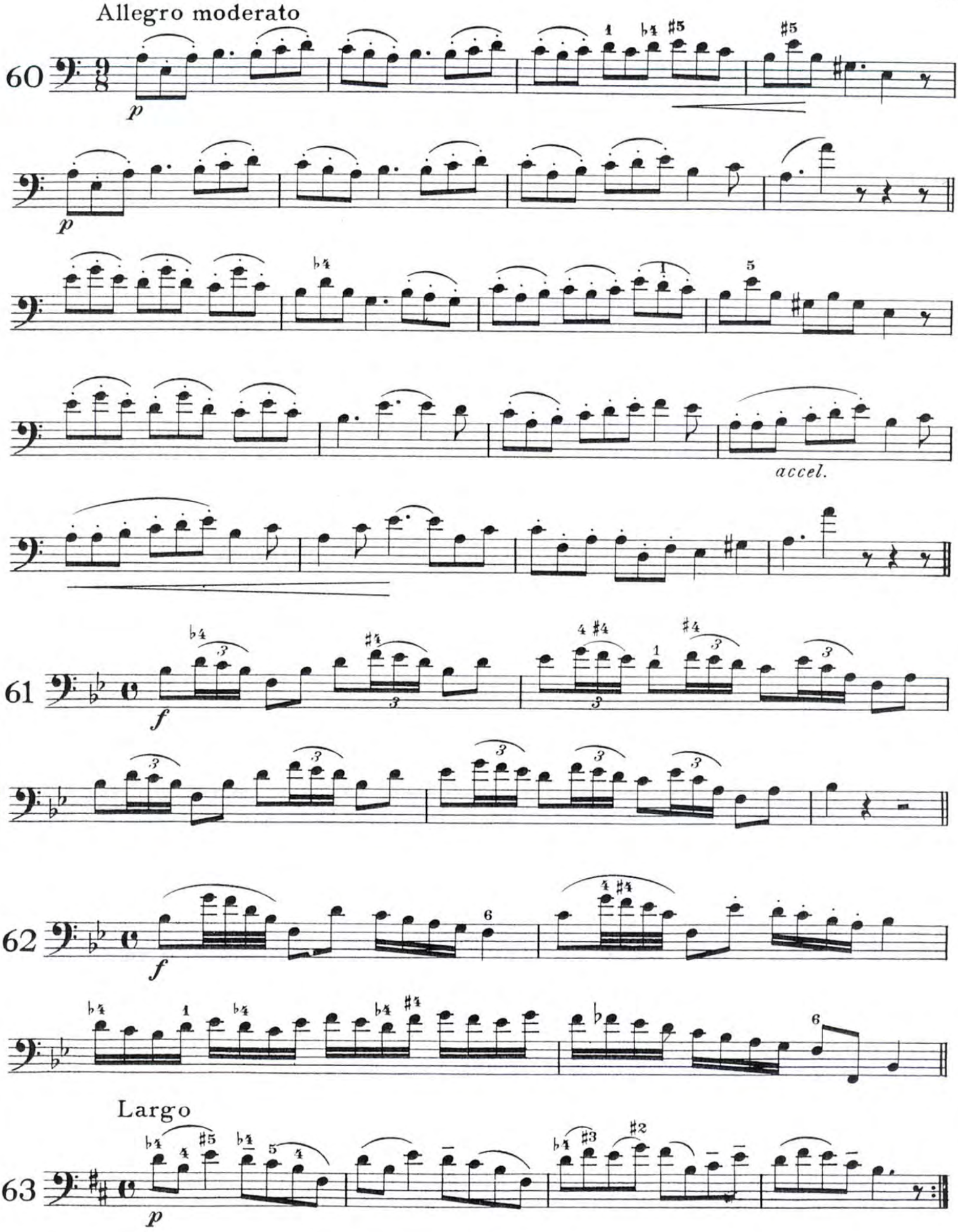

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Moderato assai

64

p *p* *f* *p* *p* *p*

Tempo di Mazurka

65

f *p* *f* *Fine* *ff* *p* *ff* *poco rit.* *D. C. al Fine*

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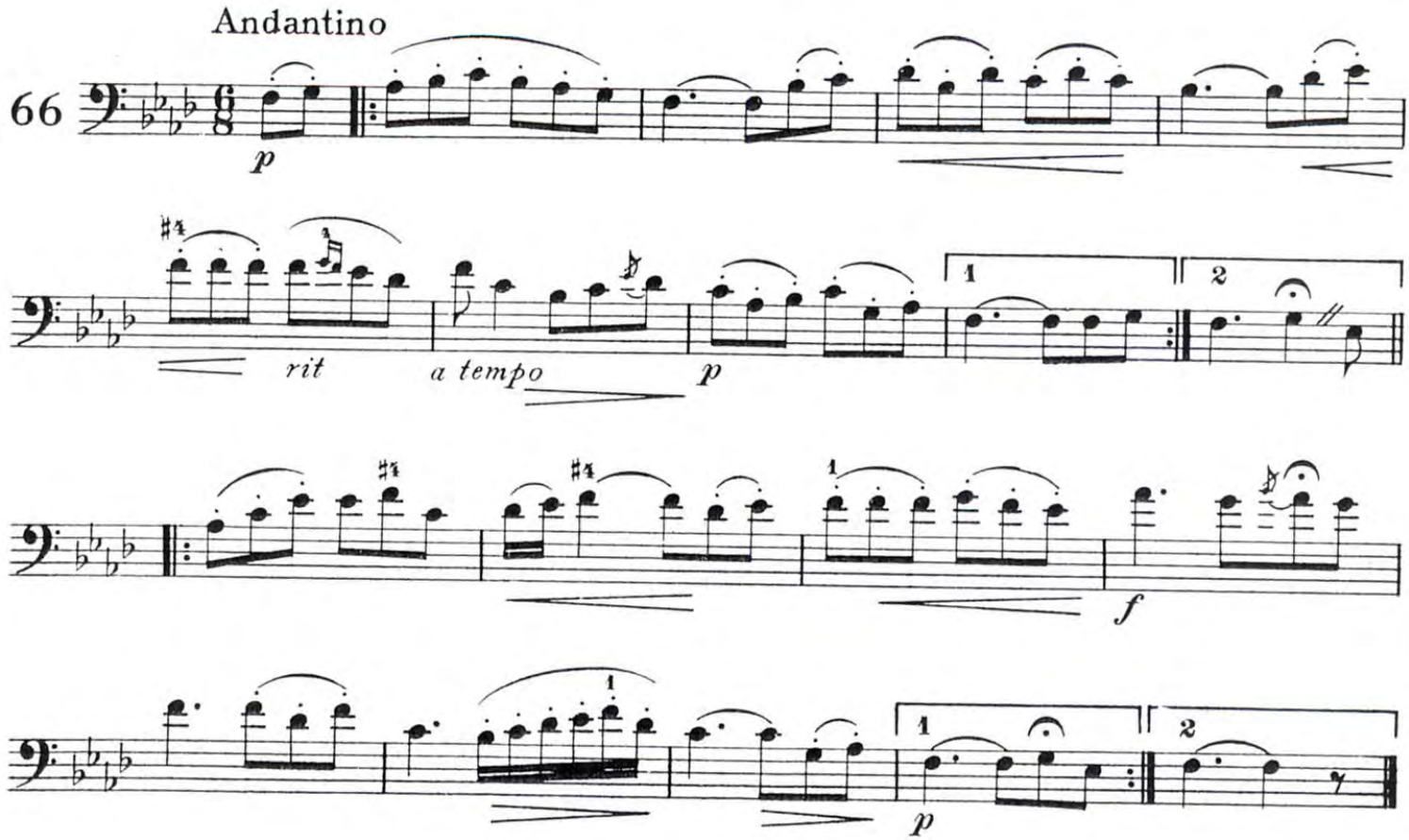

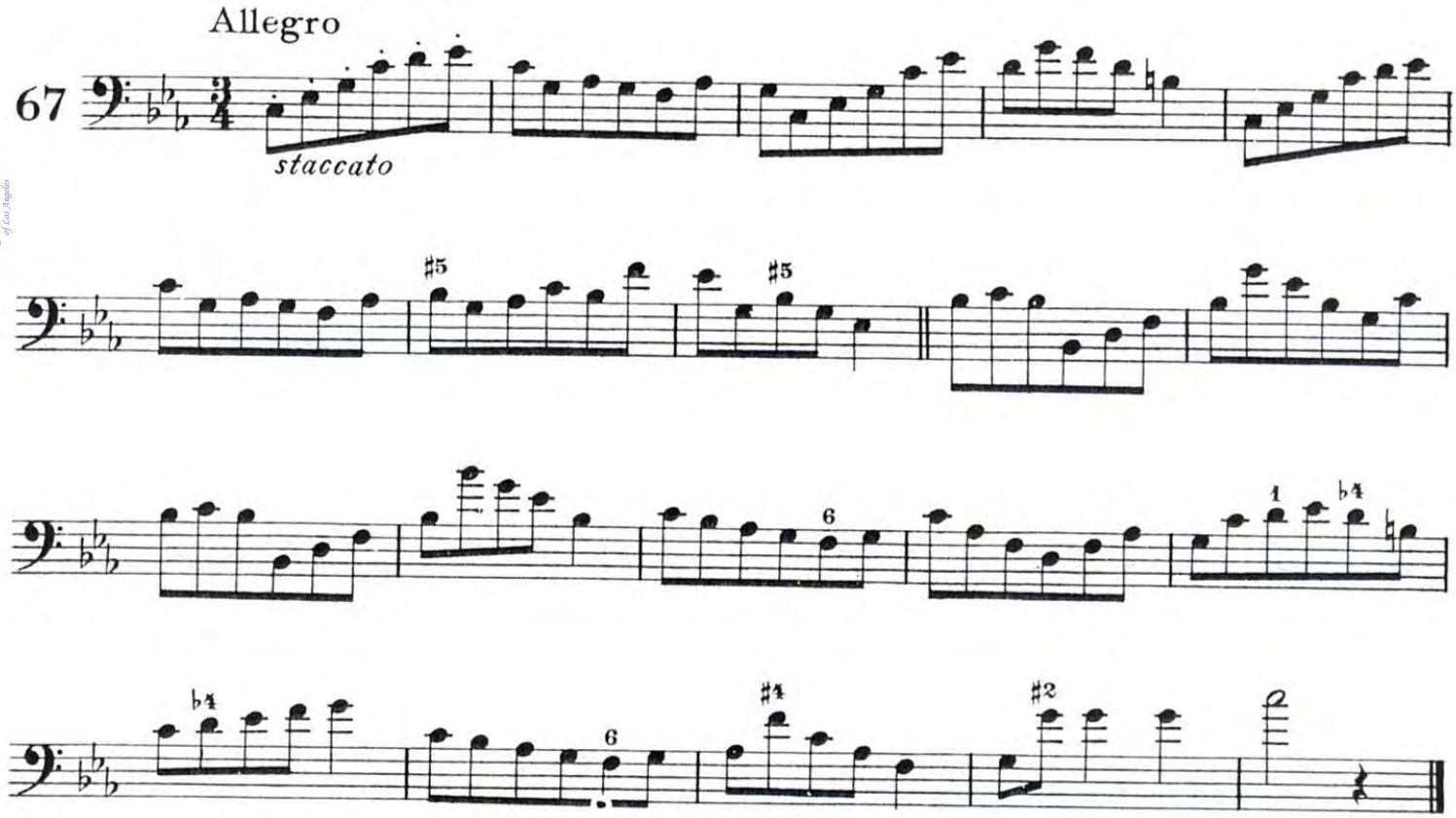

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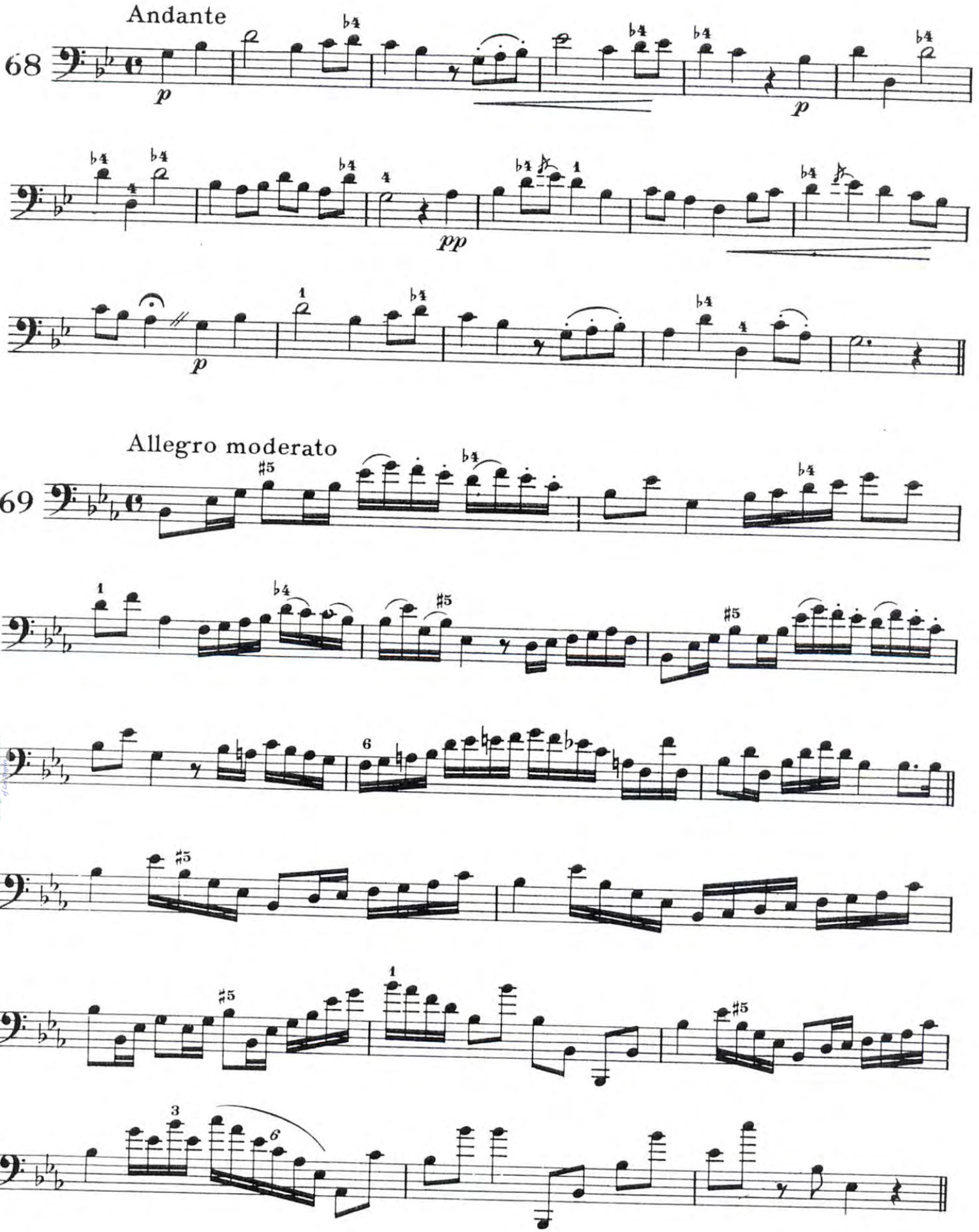

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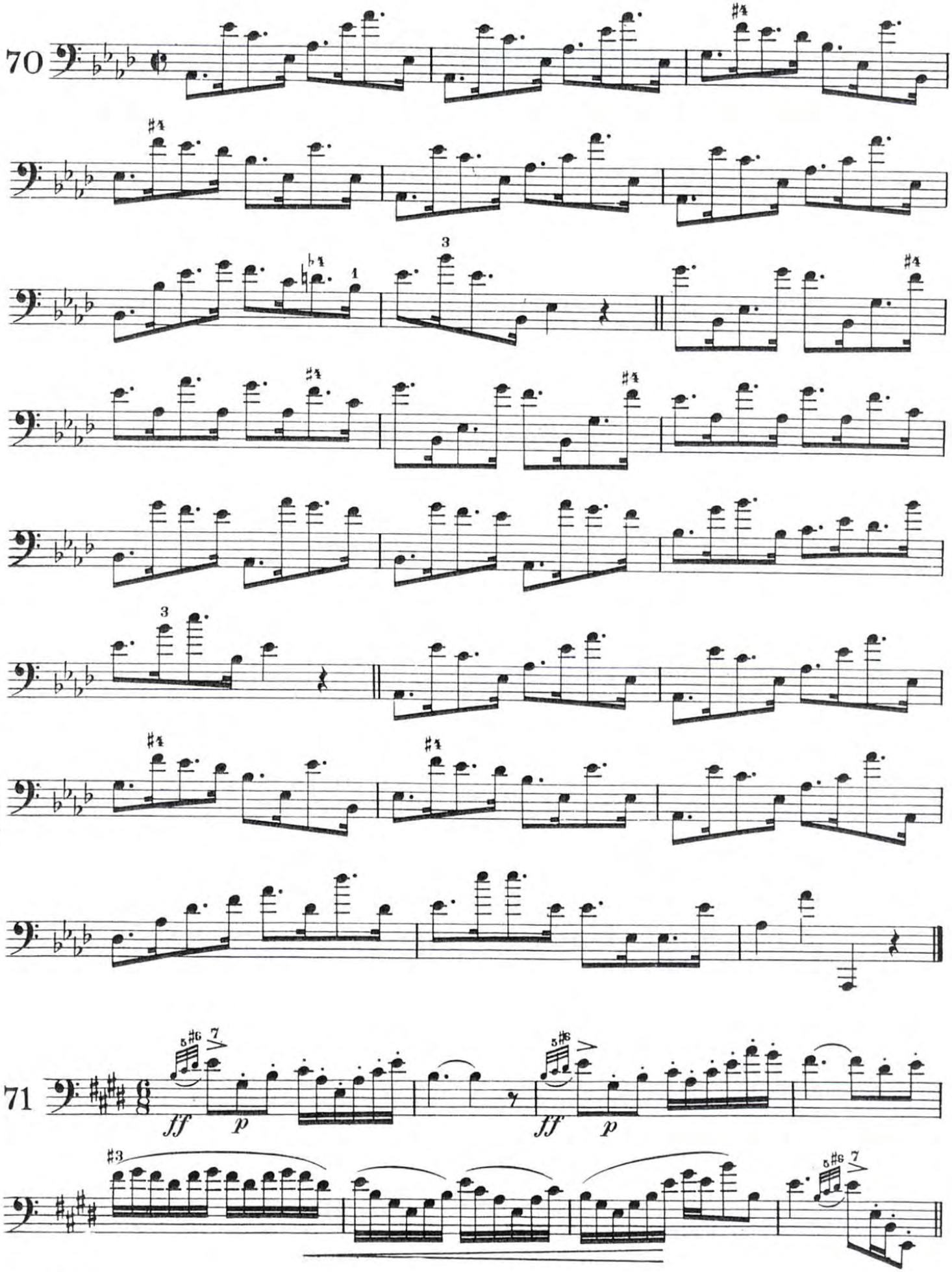

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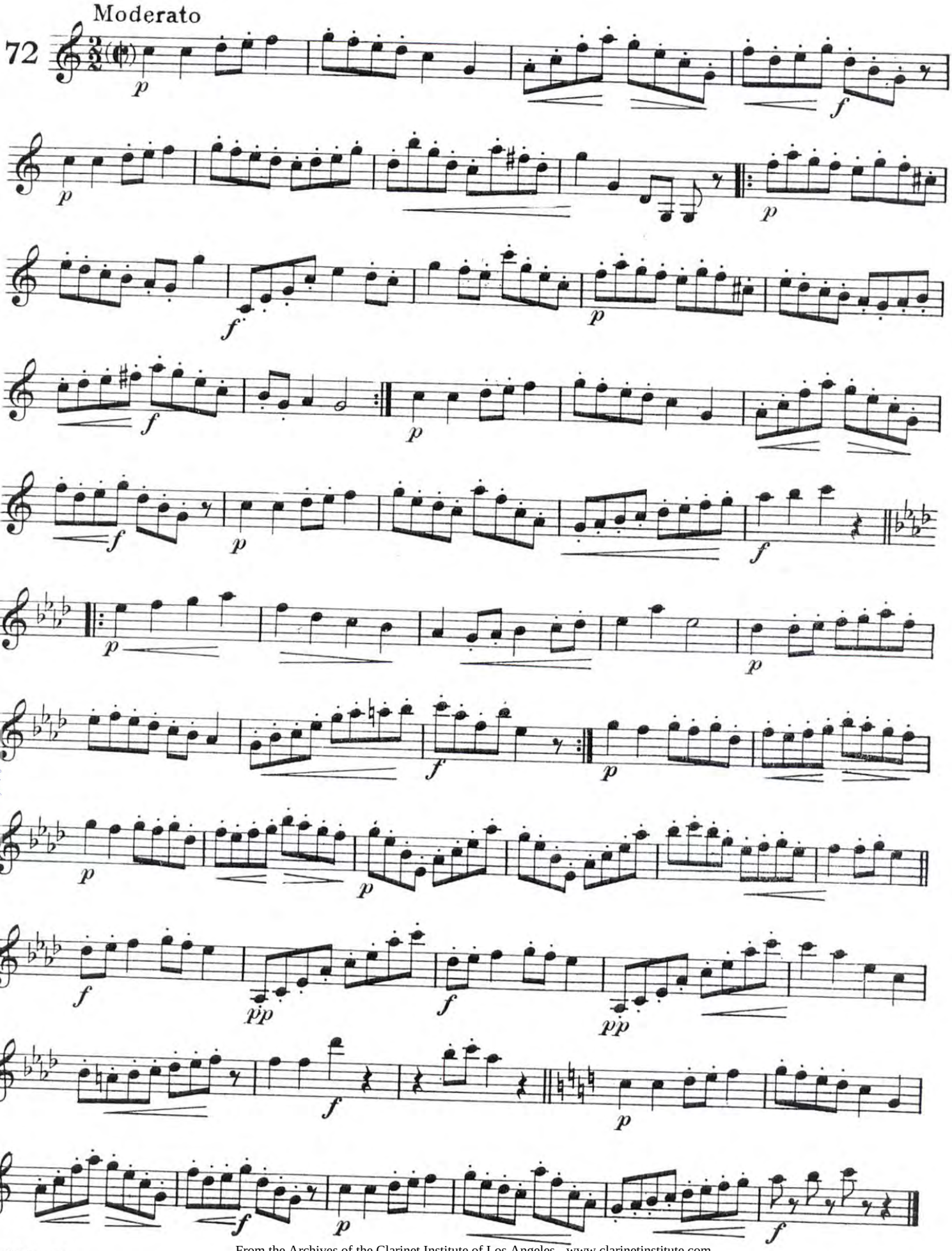

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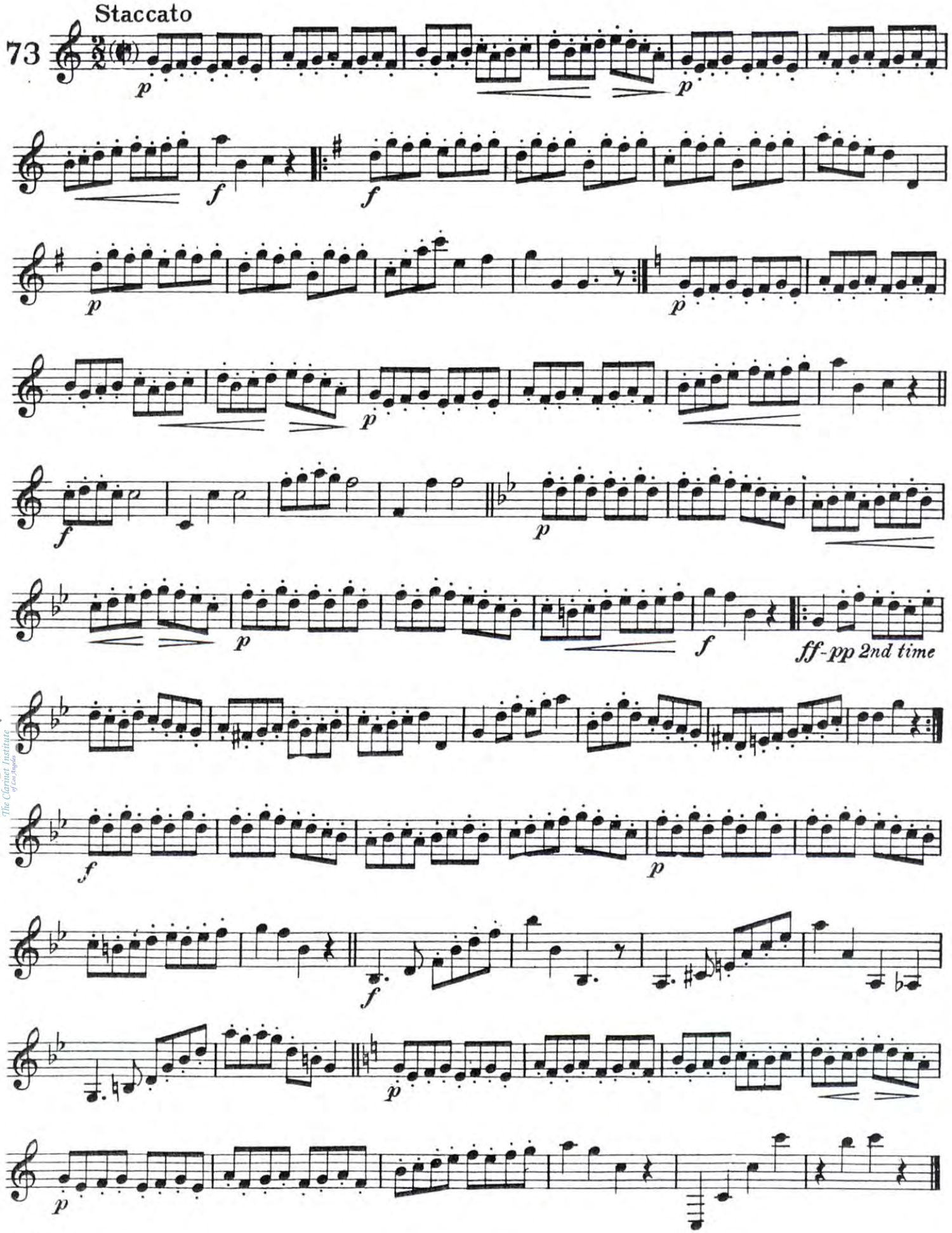

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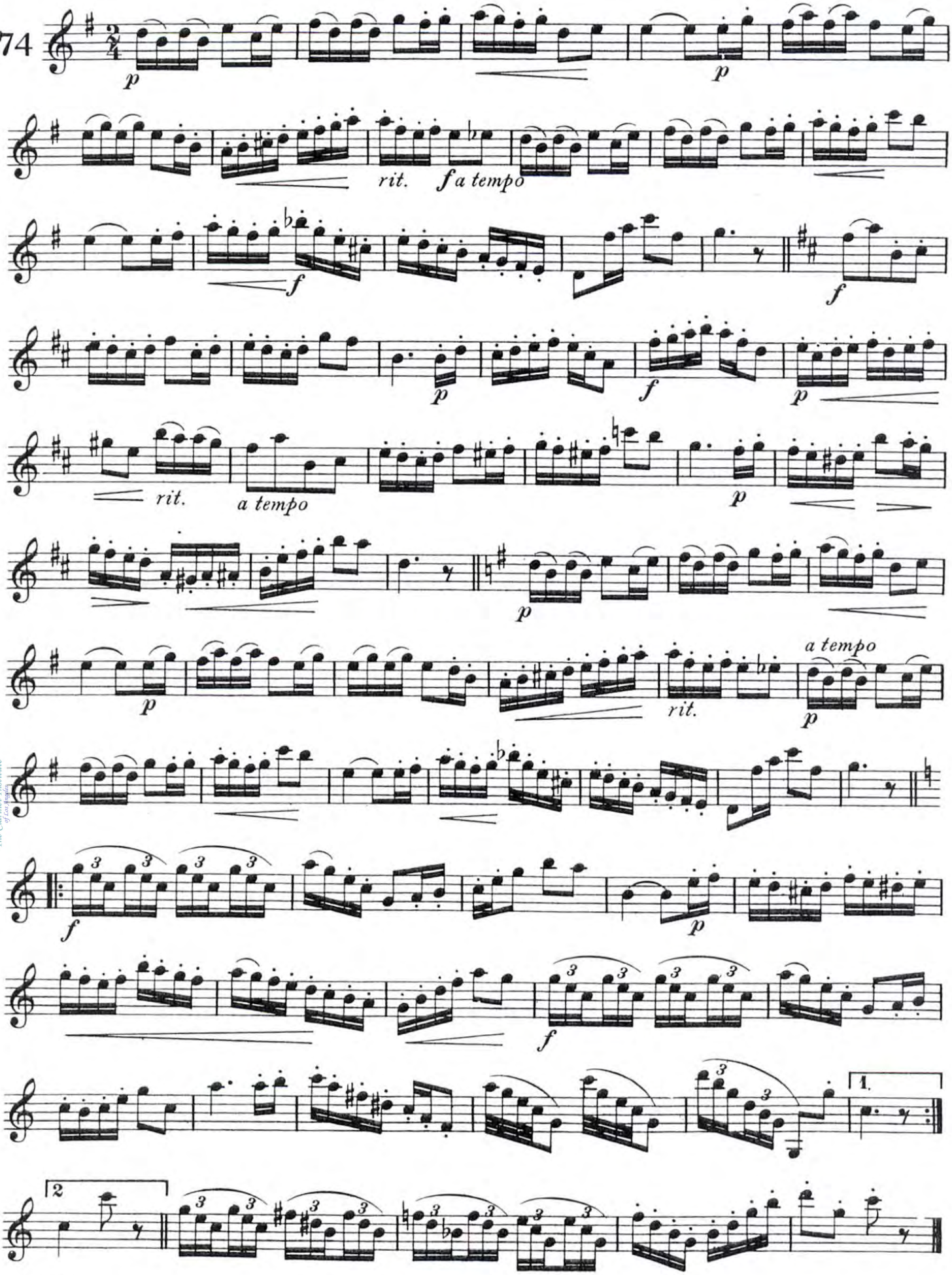
Polka

74



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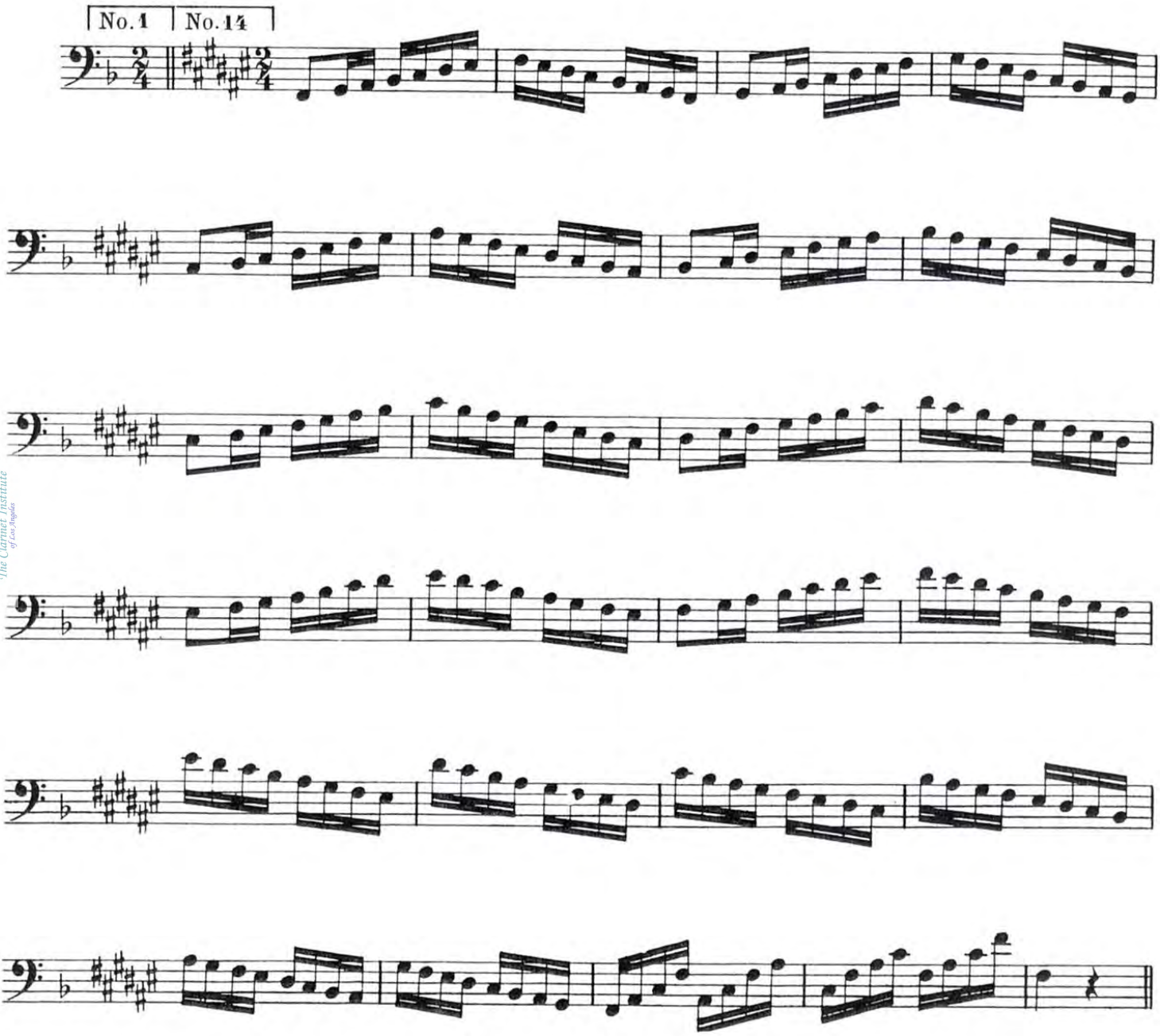
The following scale exercises are written in a rather peculiar manner, but if the student will take the time to study them properly he will derive a great amount of benefit therefrom.

It will be noticed that each exercise has two distinct key signatures at the start. Each signature is numbered. Follow the numbers in rotation. In other words, in performing the first exercise, play it first in the key of F, with one flat. Then proceed with No. 2, playing it in two flats, and so on until No. 7. Then play No. 8 in the key of C, and go back in proper rotation following the numbers 9, 10, etc.

The purpose of these exercises with the double signatures, is to help the student in making transpositions of a half tone. Notice that if No. 1 is played in one flat, or No 14. in six sharps the notation is the same, but the scale in sharps sounds a half tone higher.



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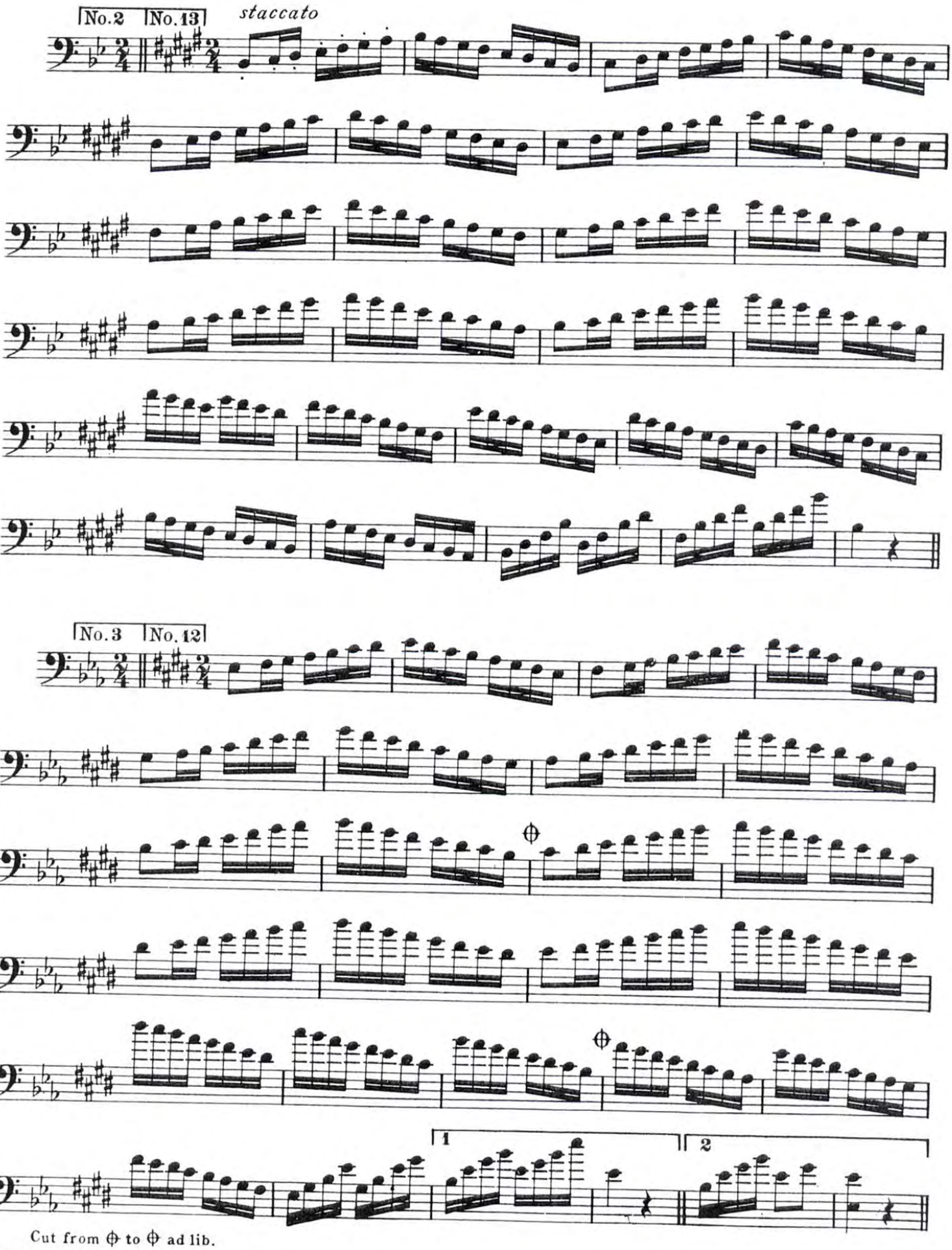

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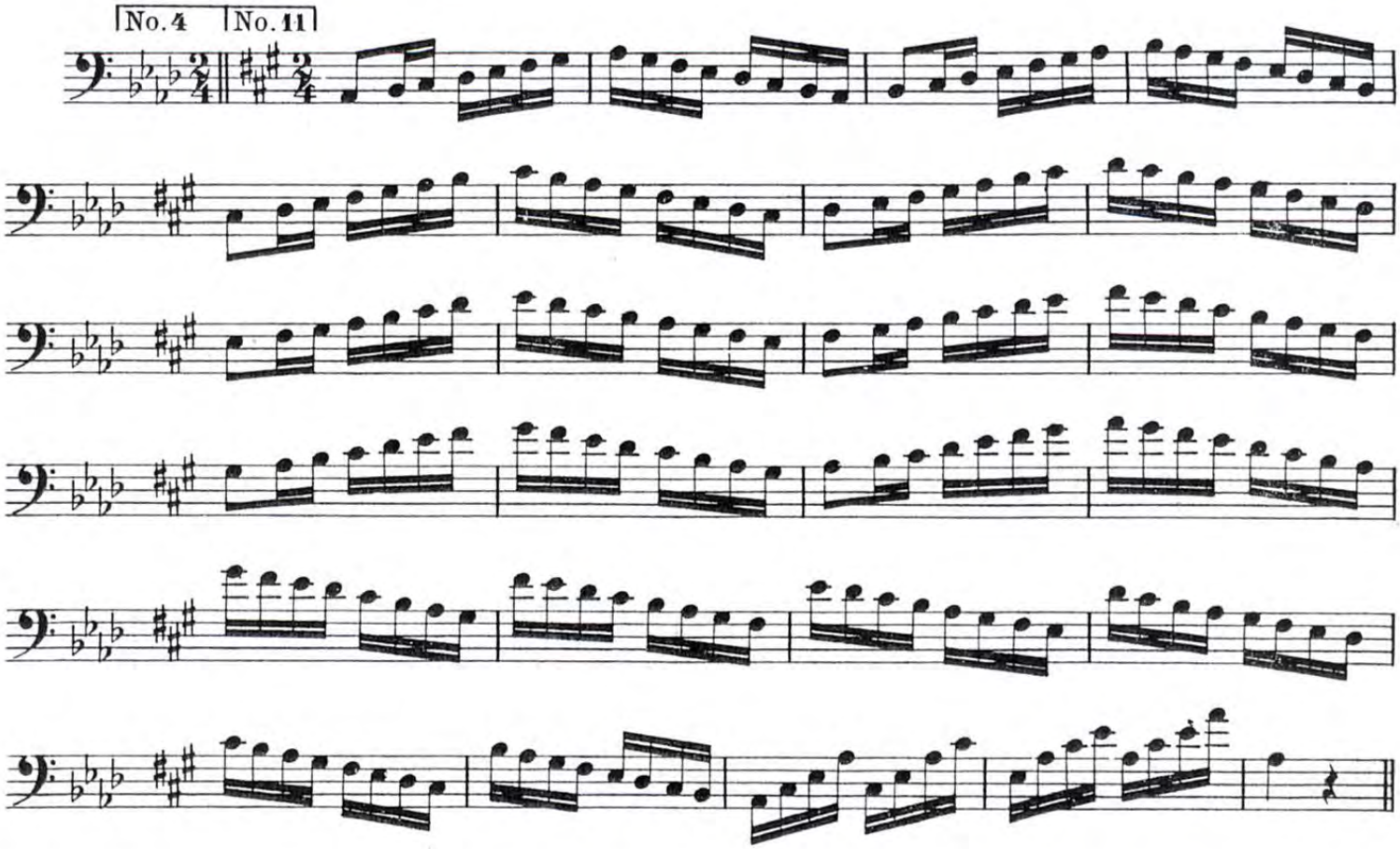
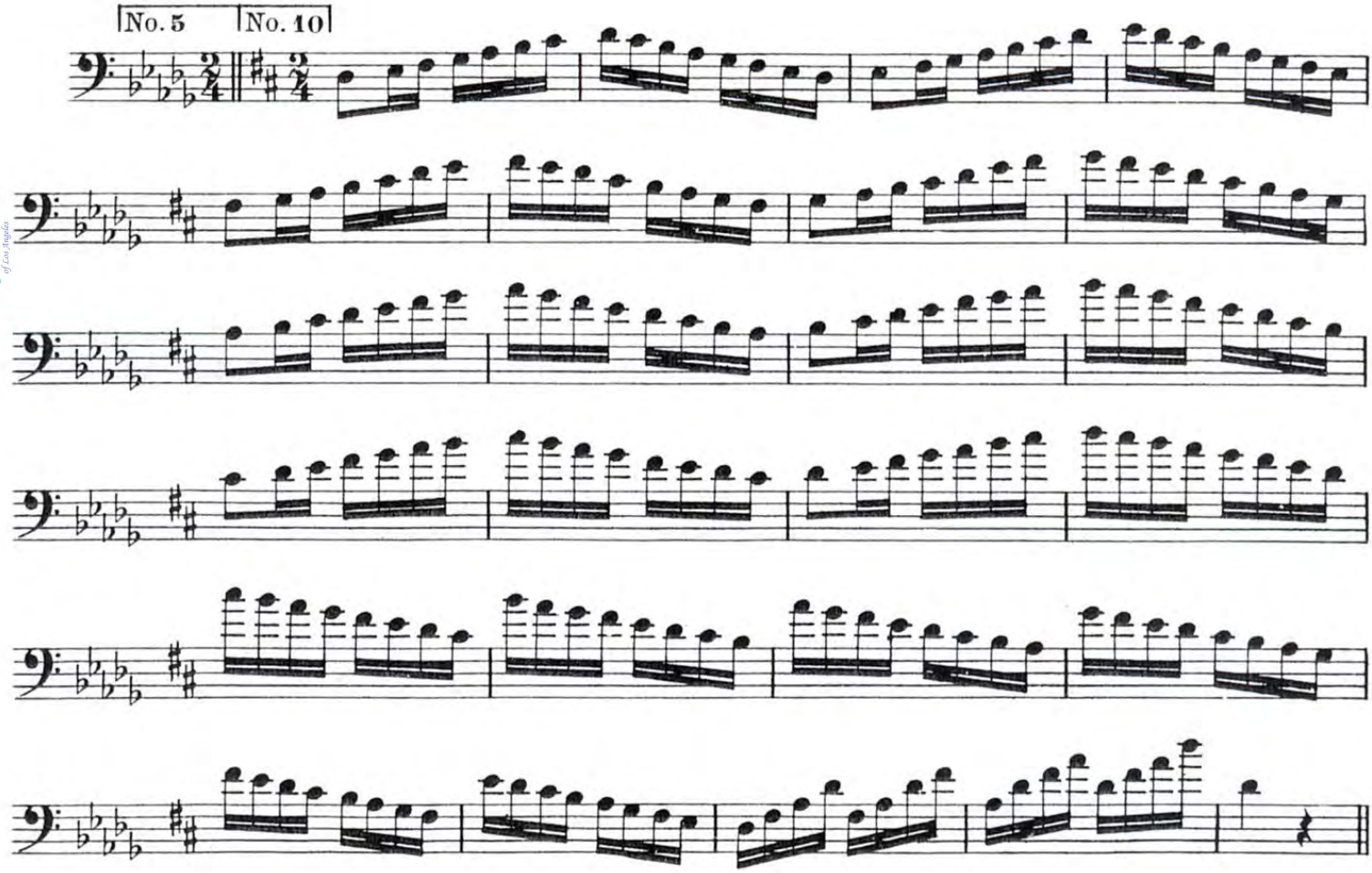
No. 4 No. 11



No. 5 No. 10



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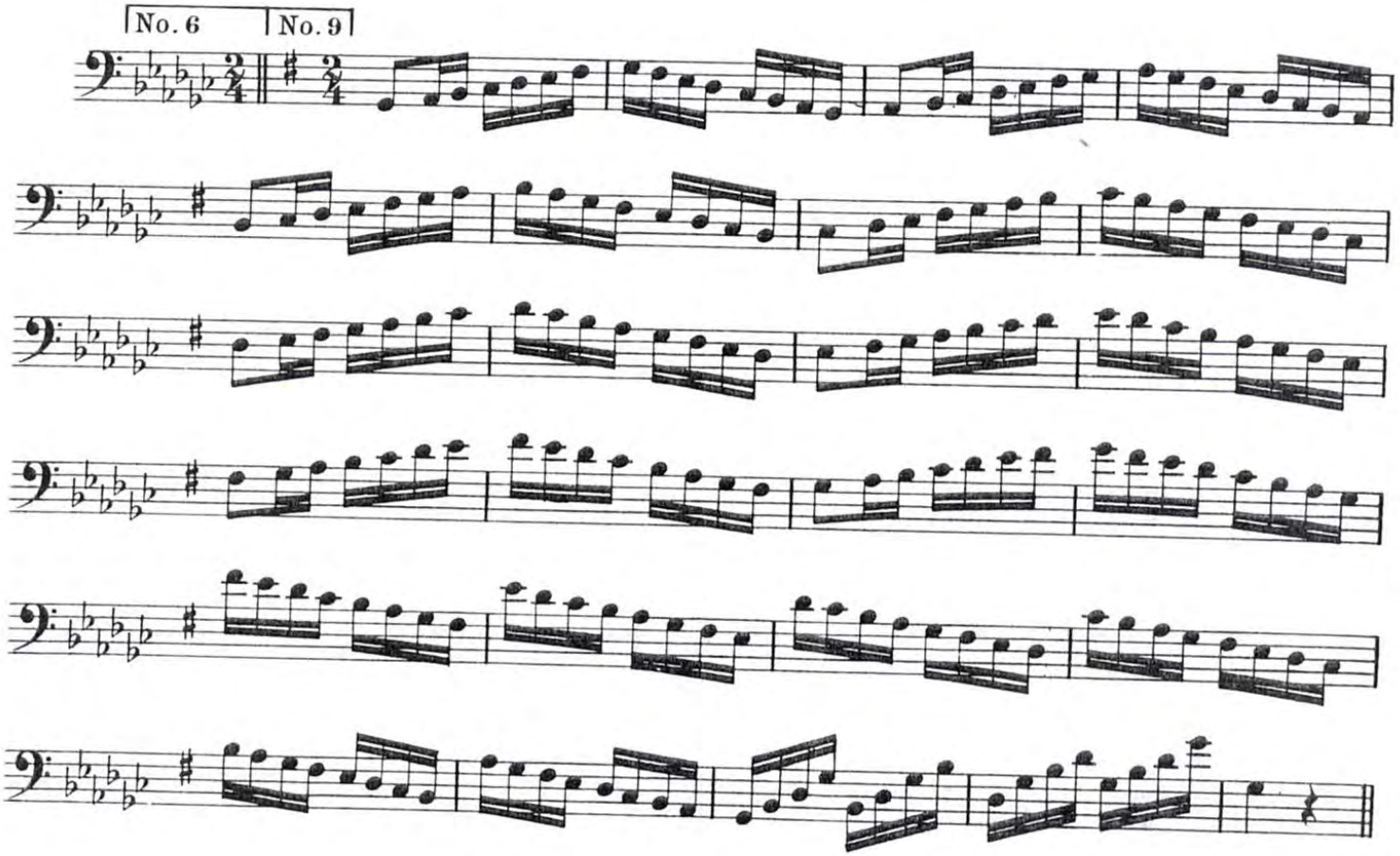

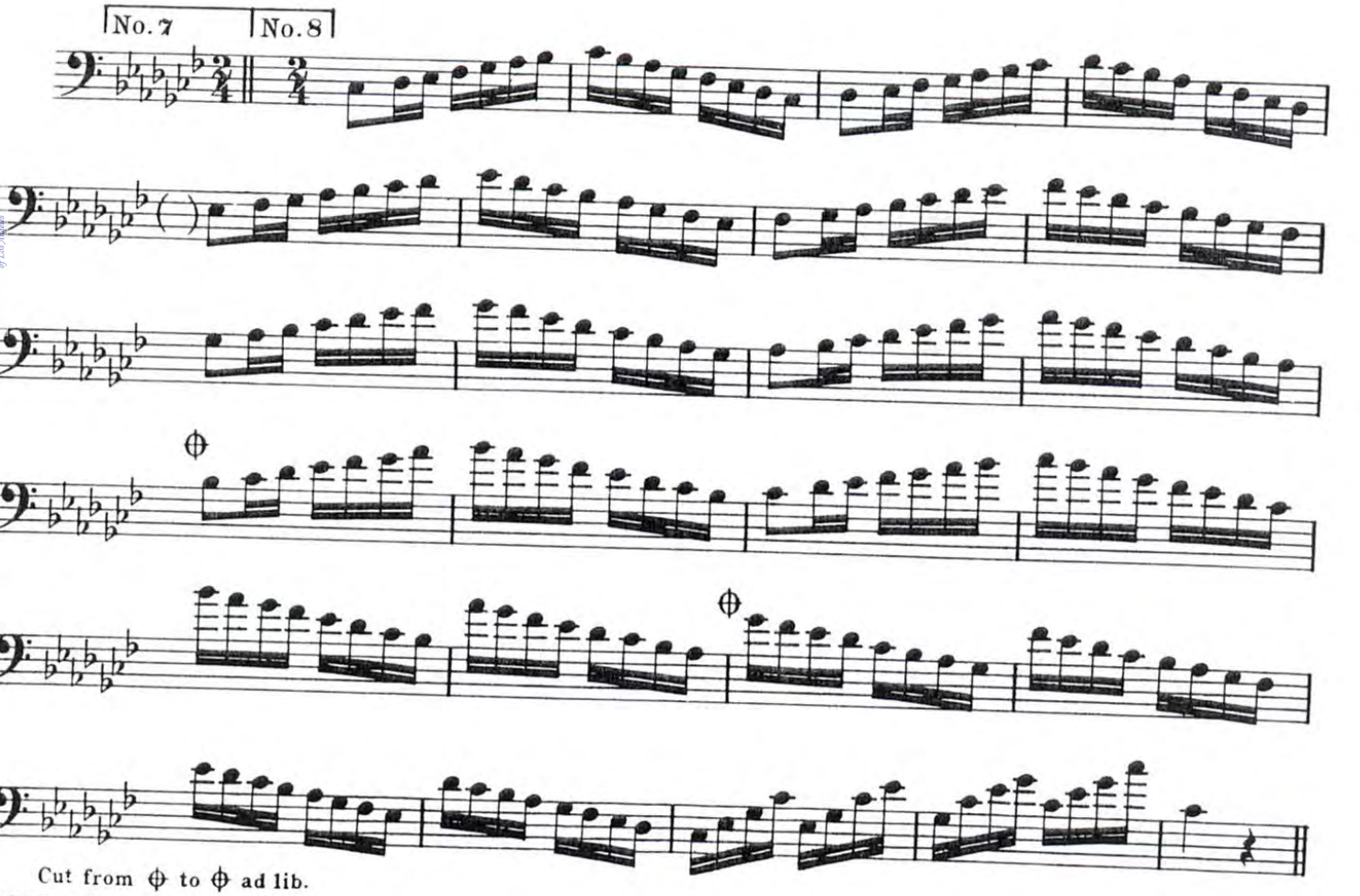

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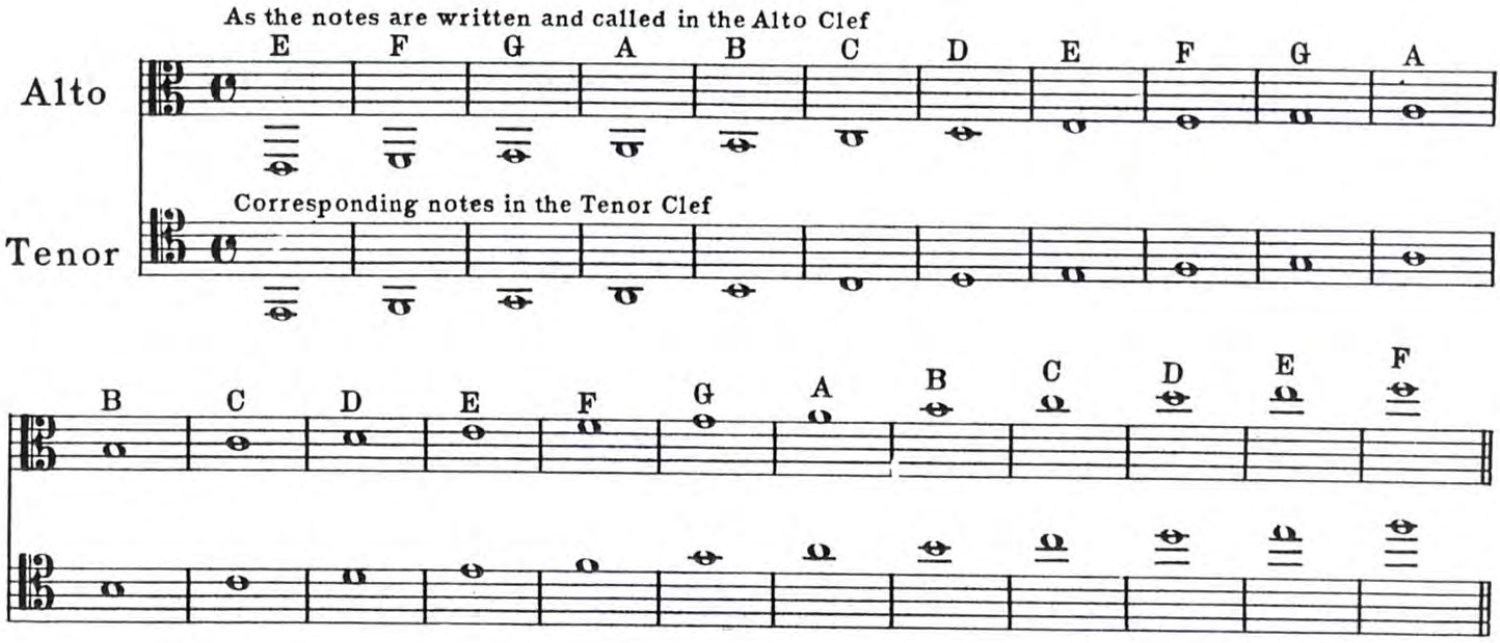
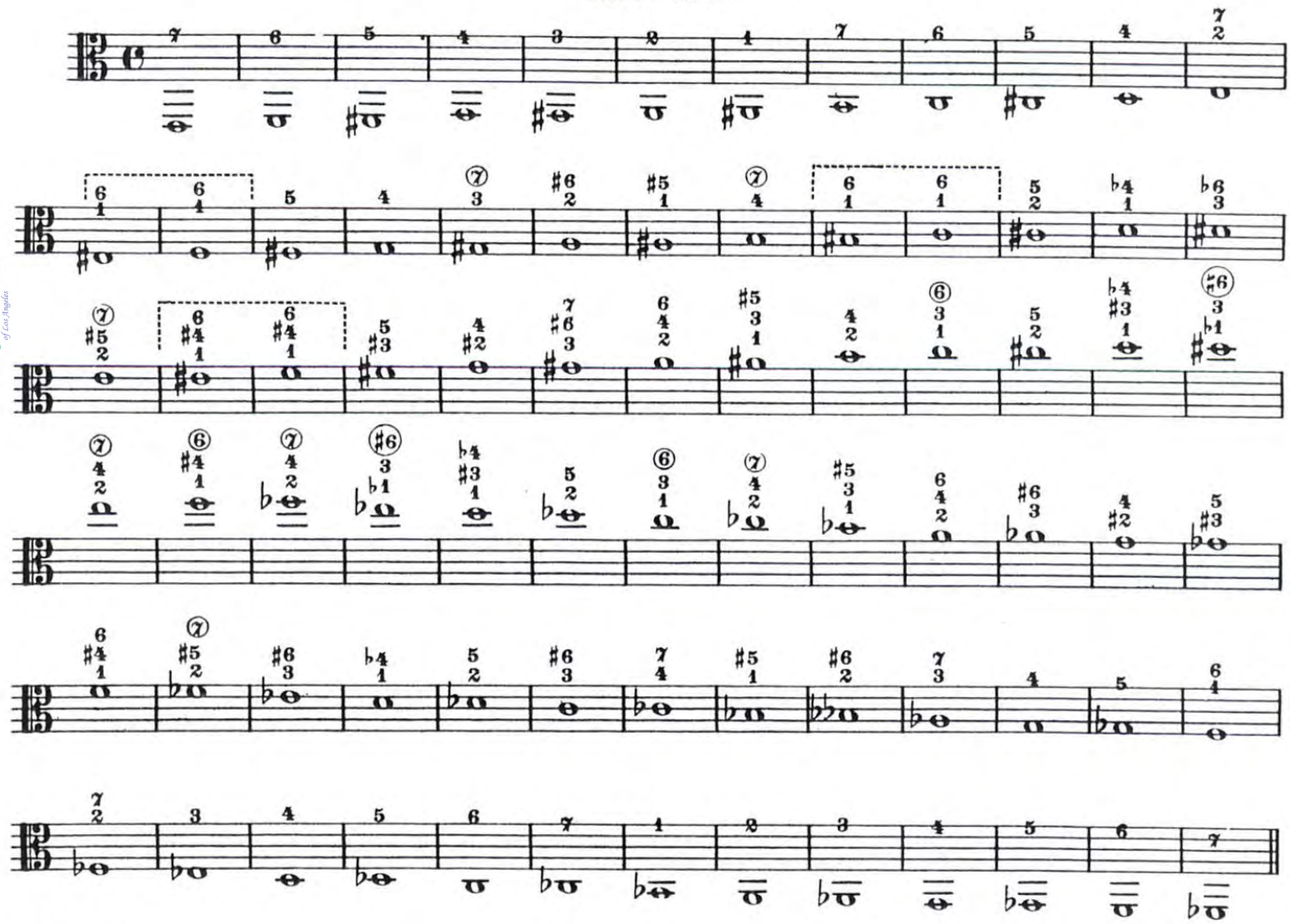
Exercises in the Alto Clef



Chromatic Scale

Alto Clef



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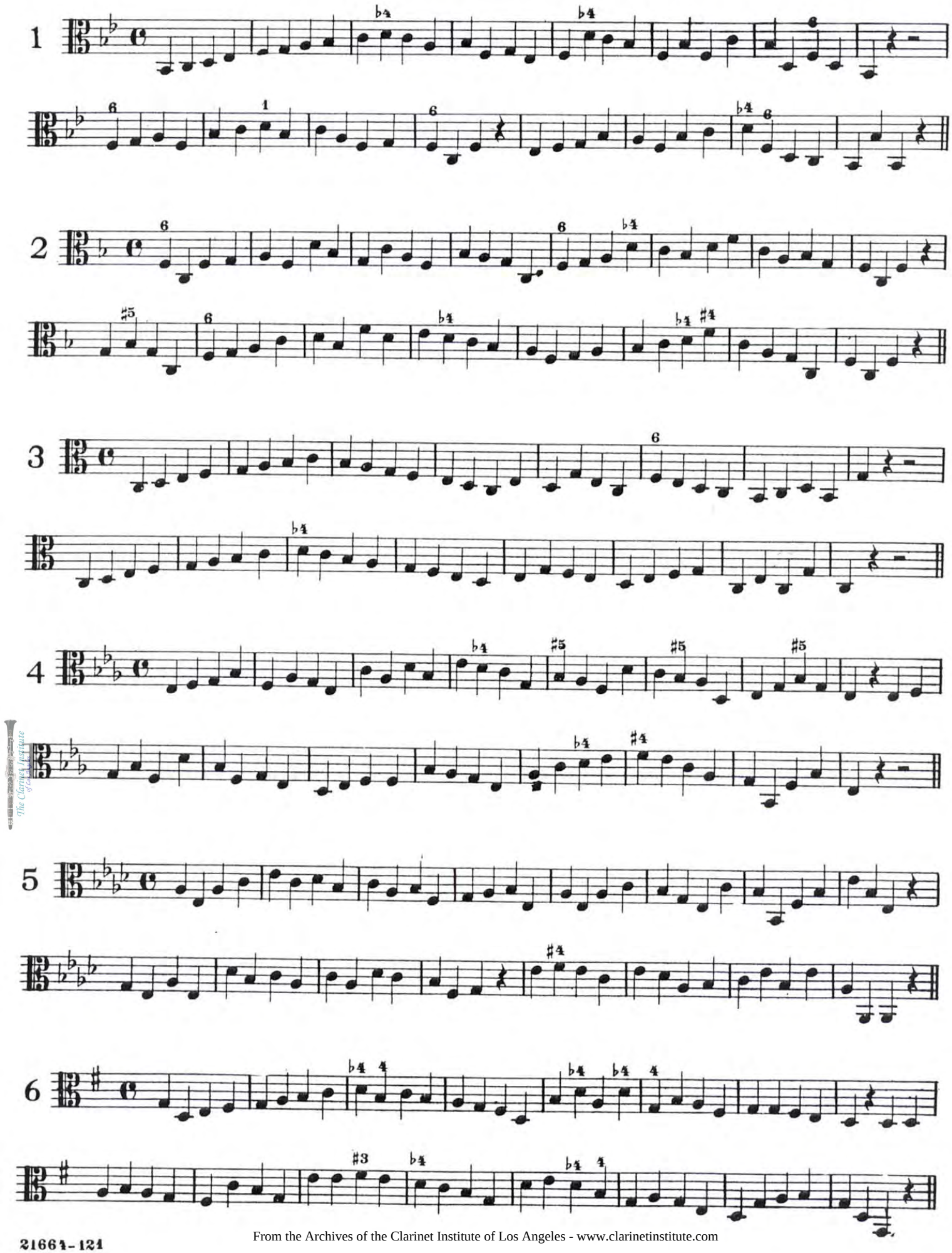

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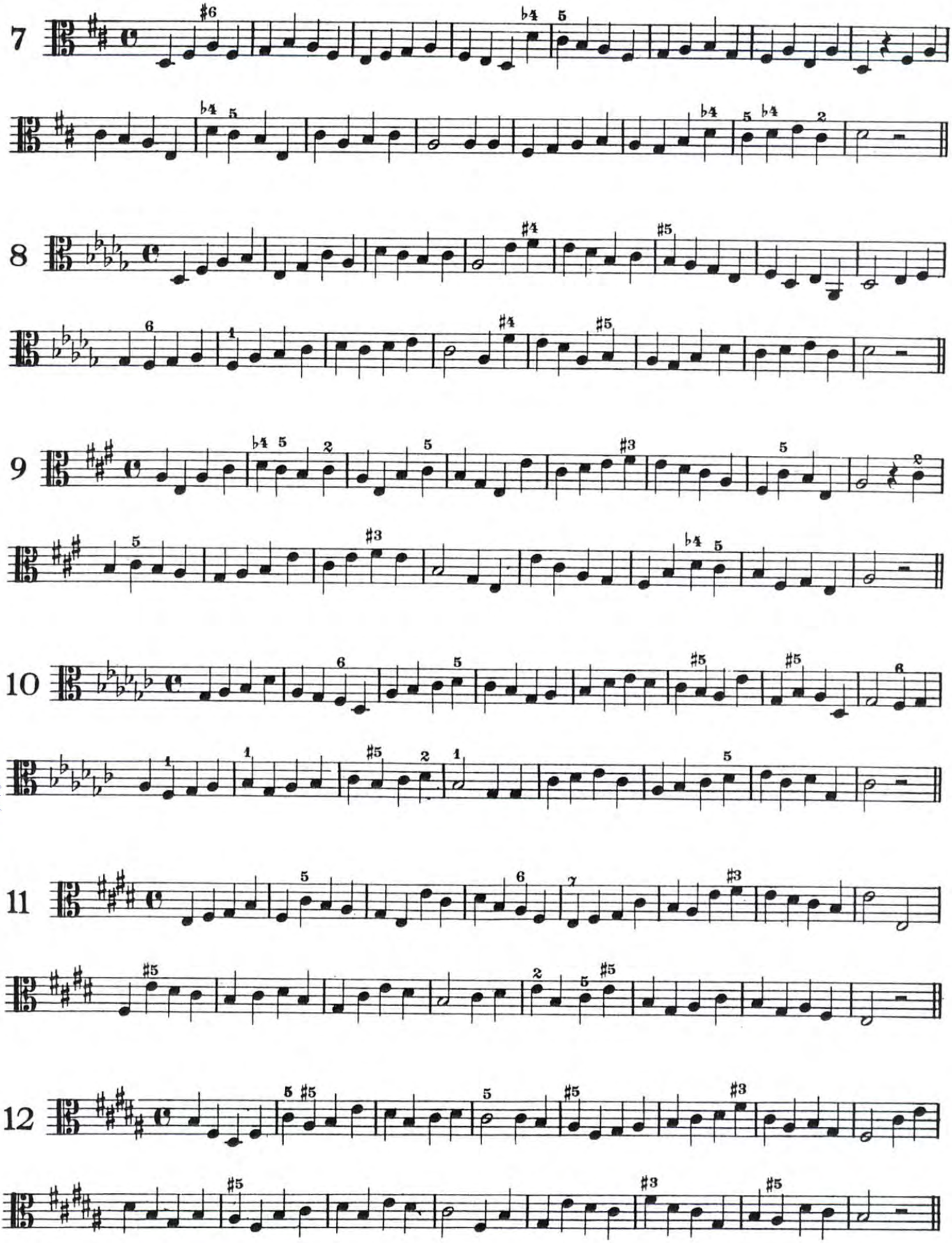

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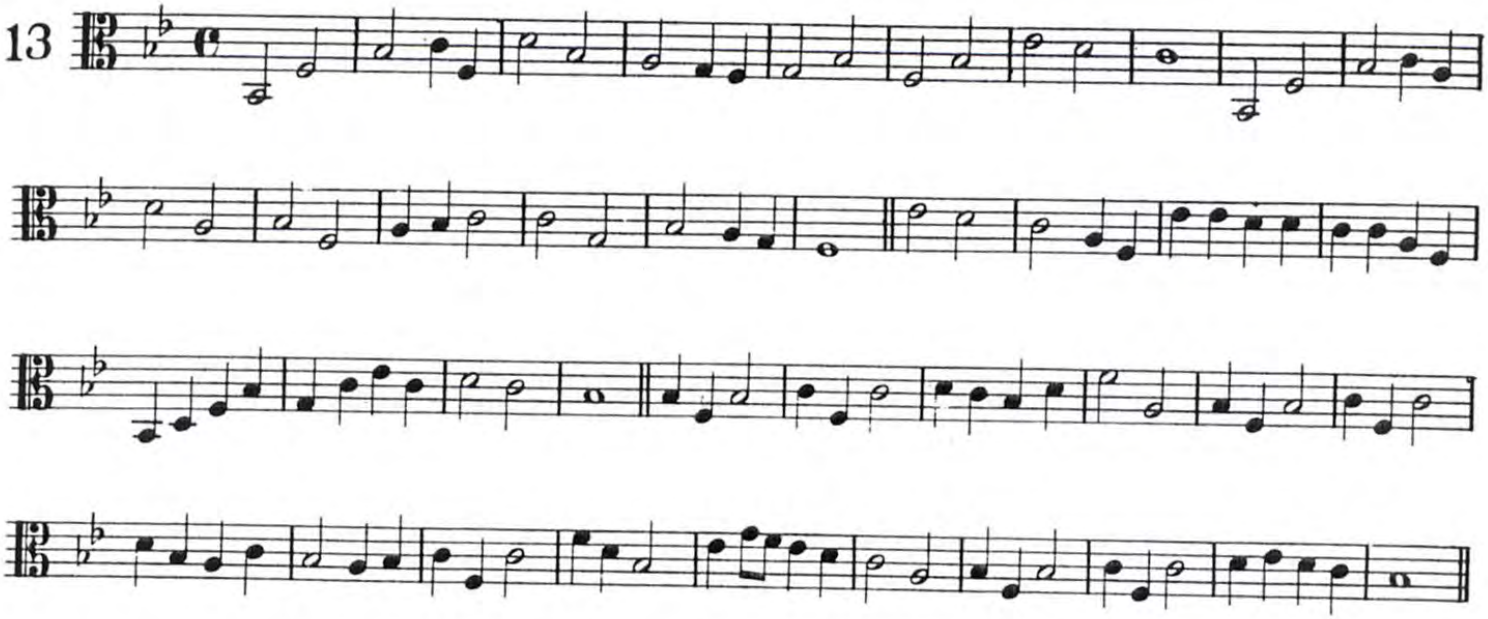
13



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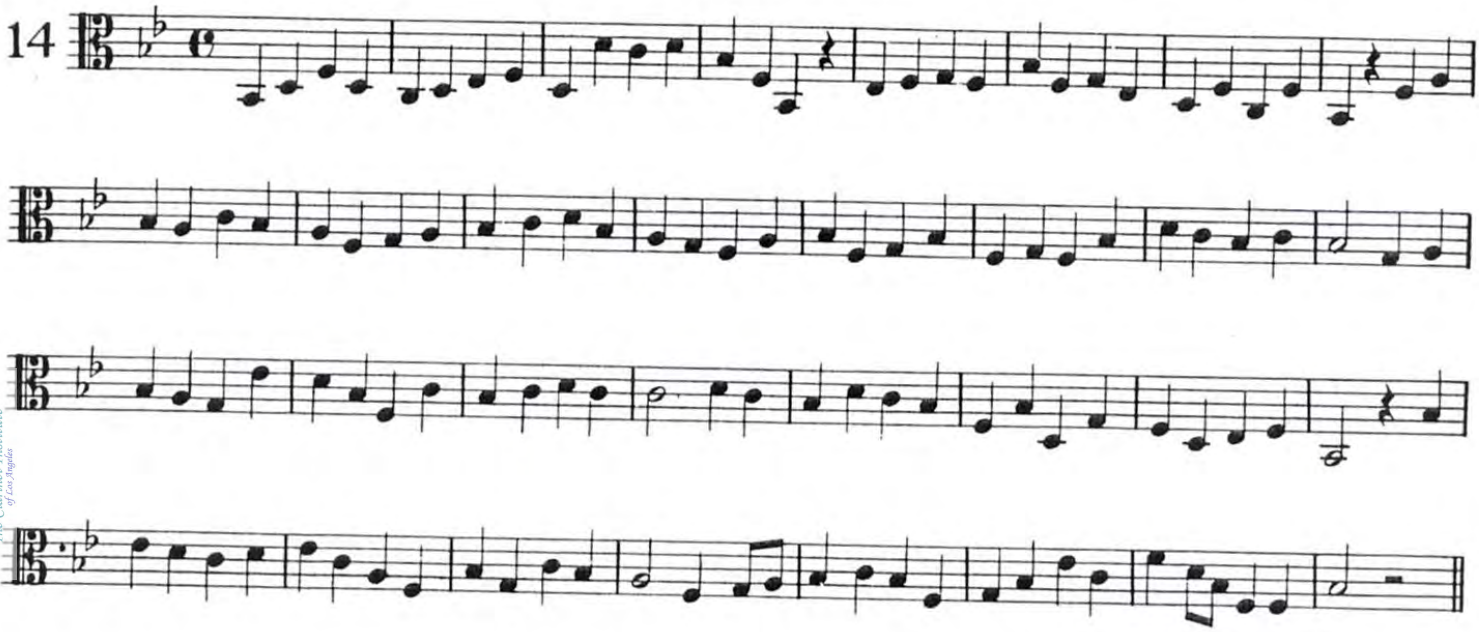

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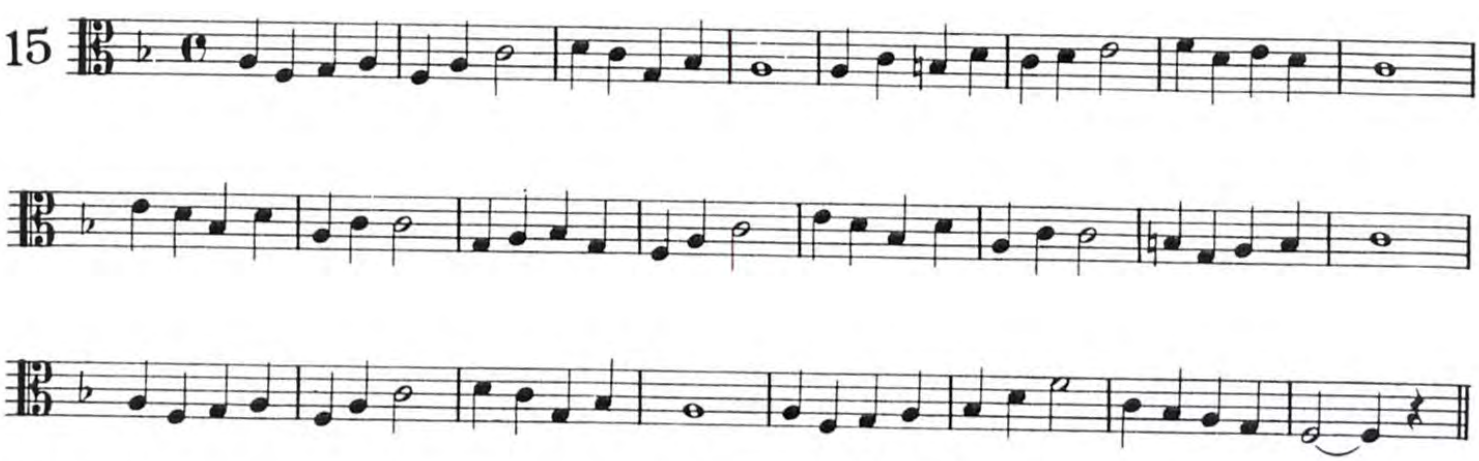

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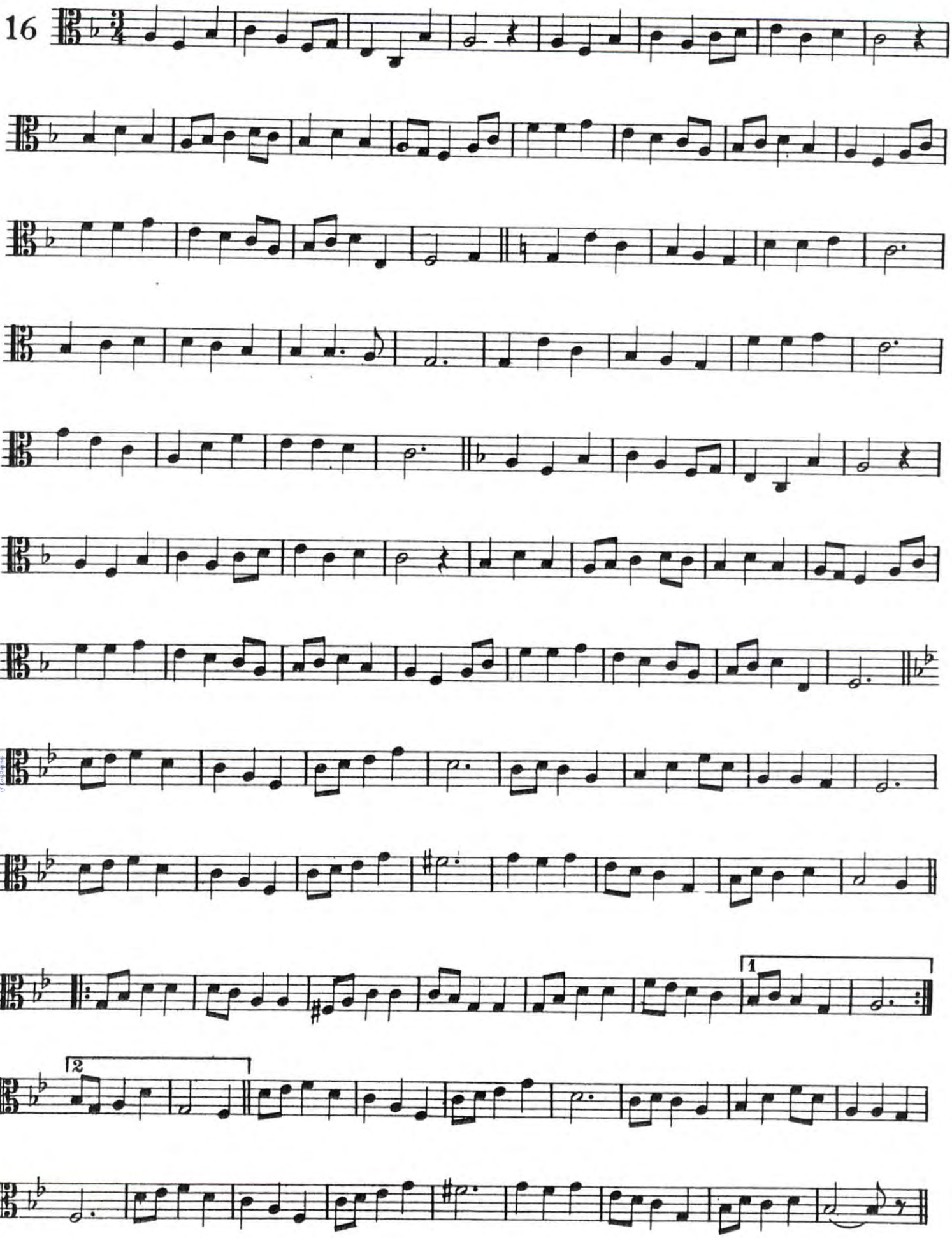
Andantino

16



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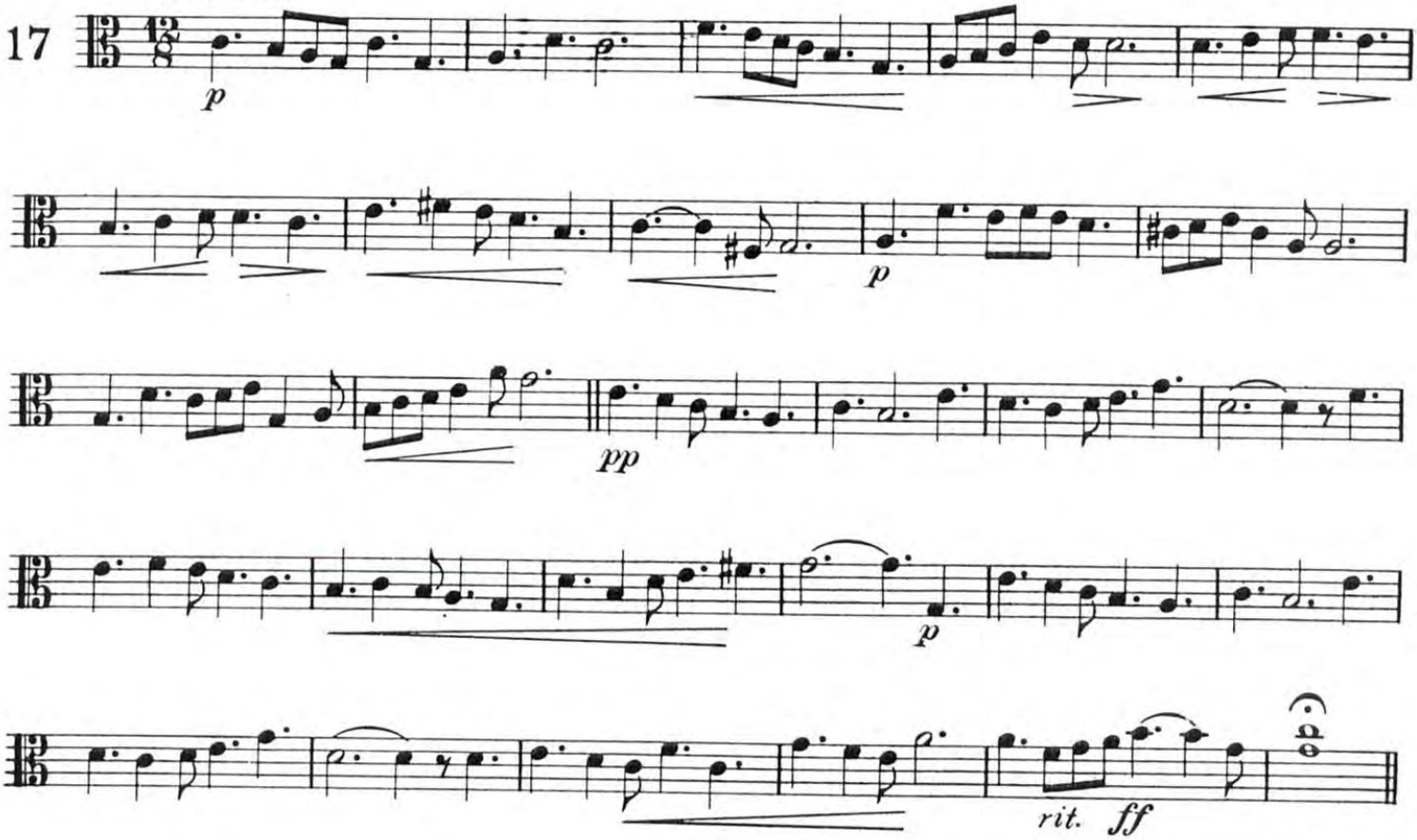
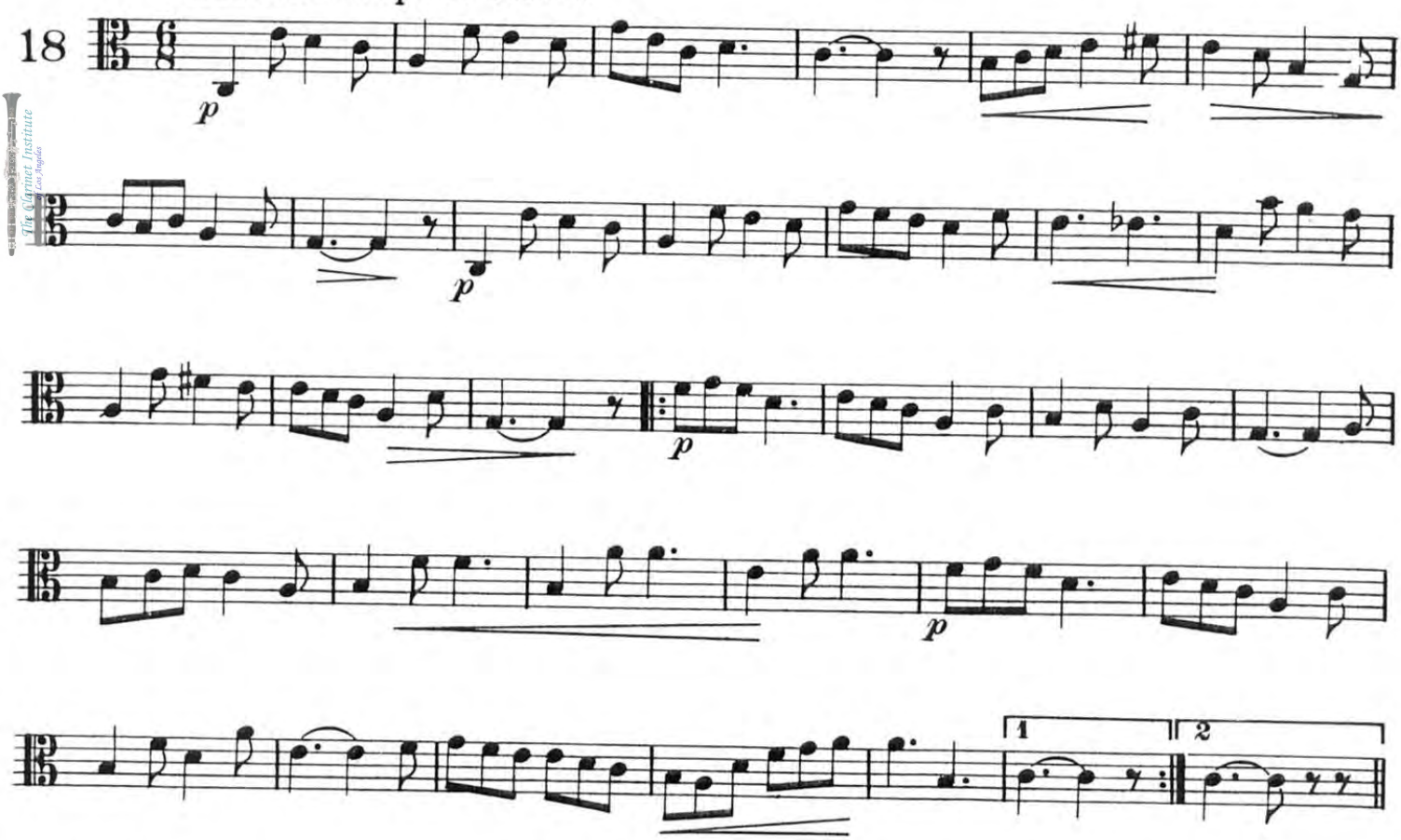
17 Moderato



18 Andantino un poco mosso



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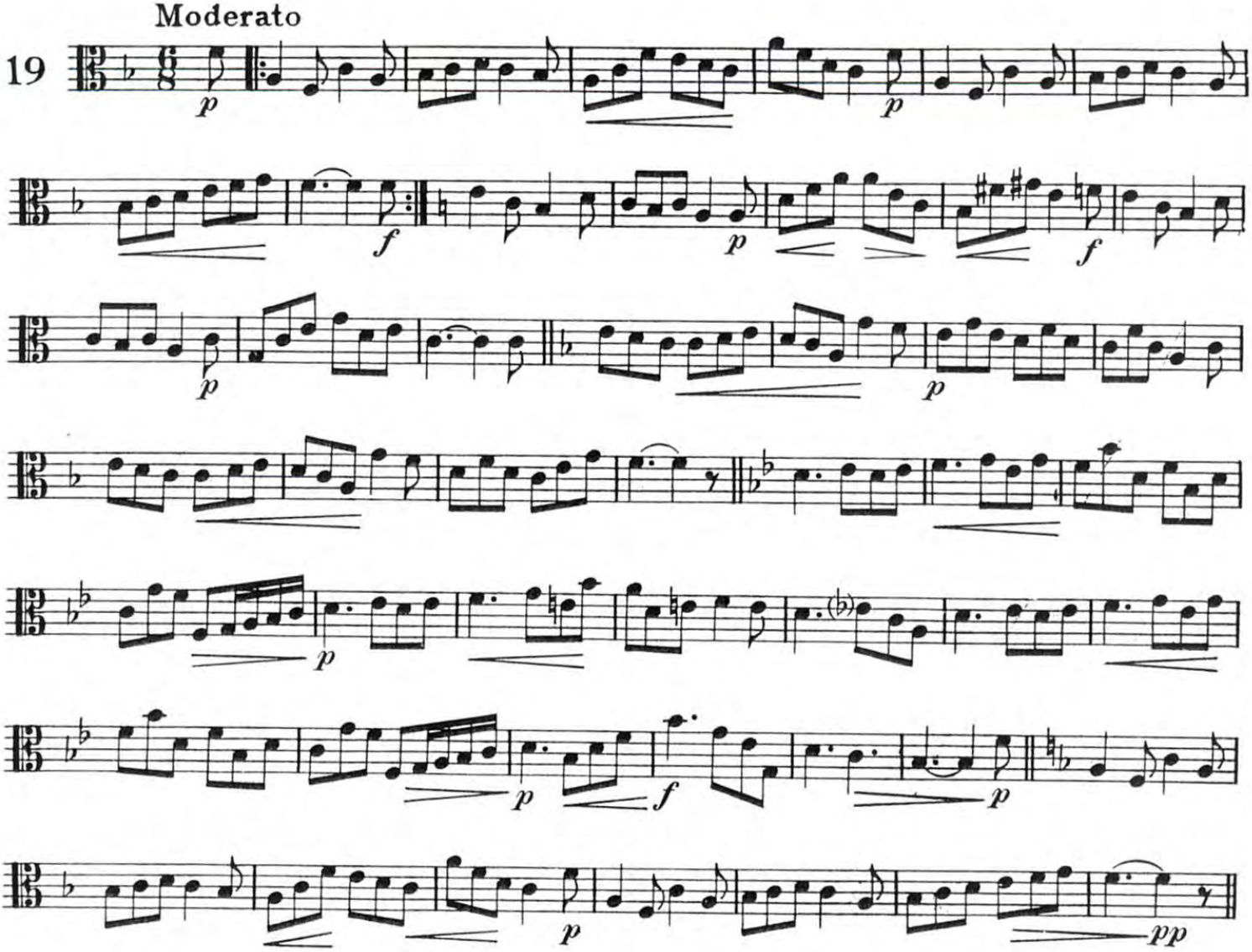

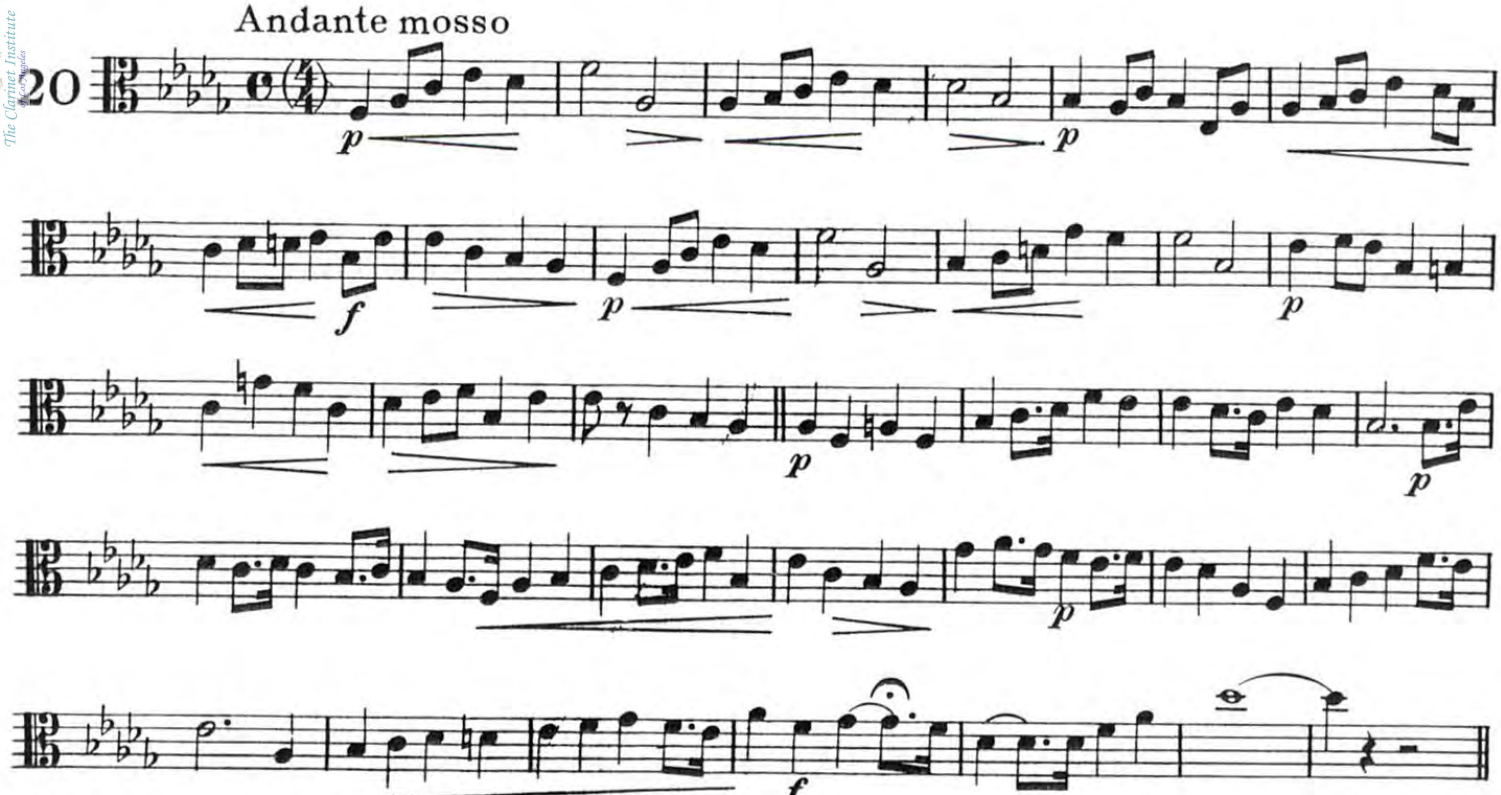

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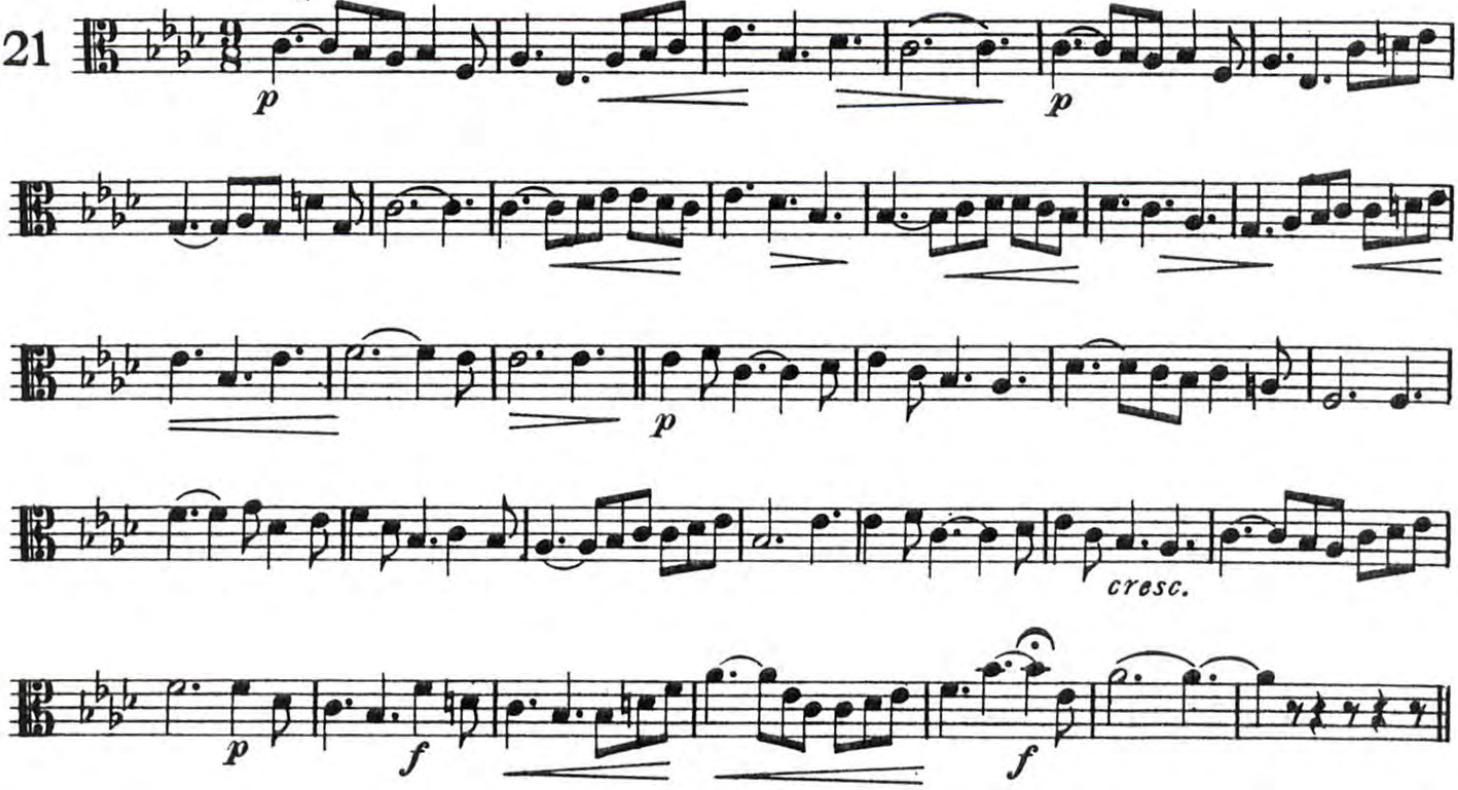
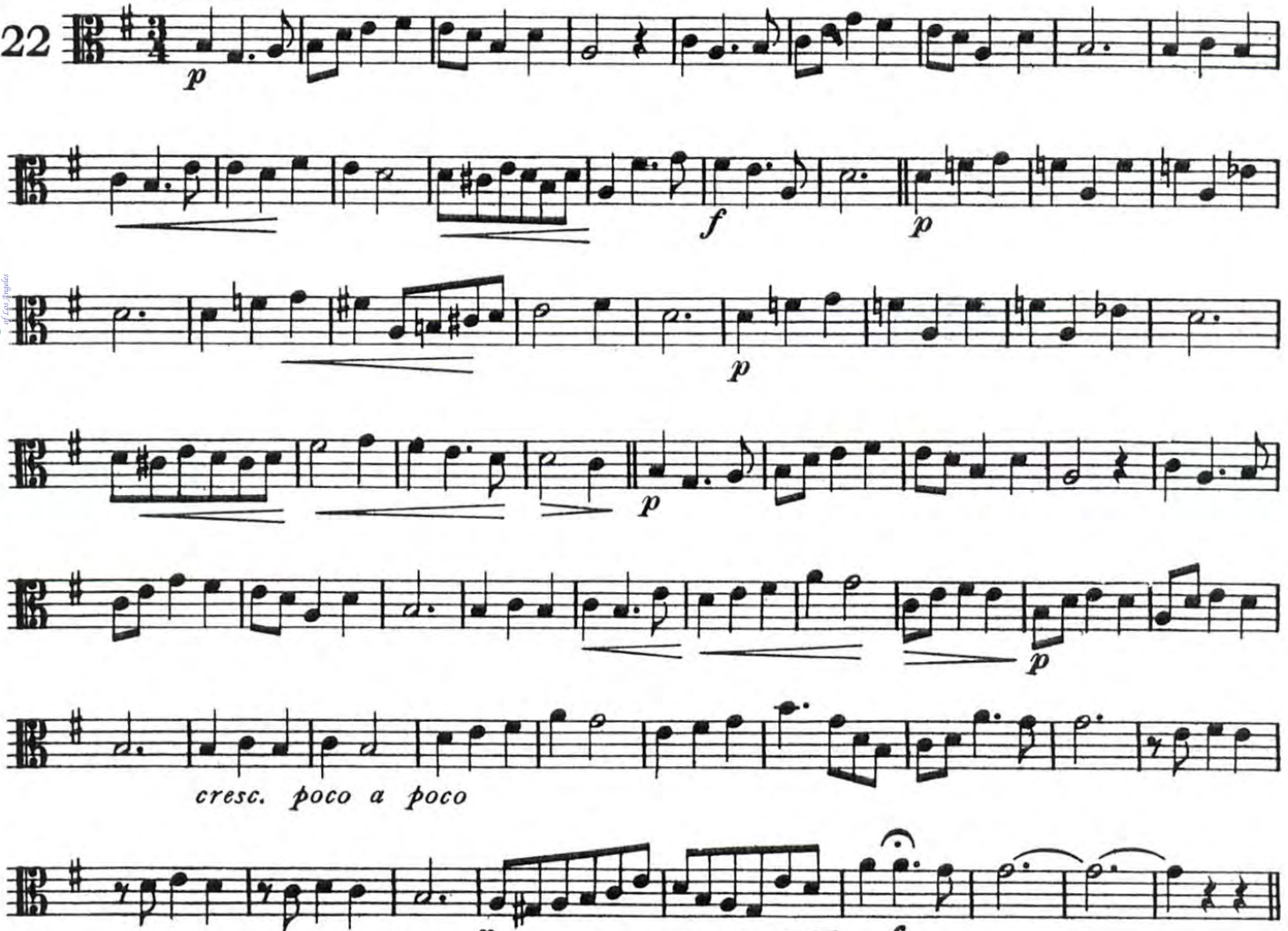
Allegretto

21



Moderato

22



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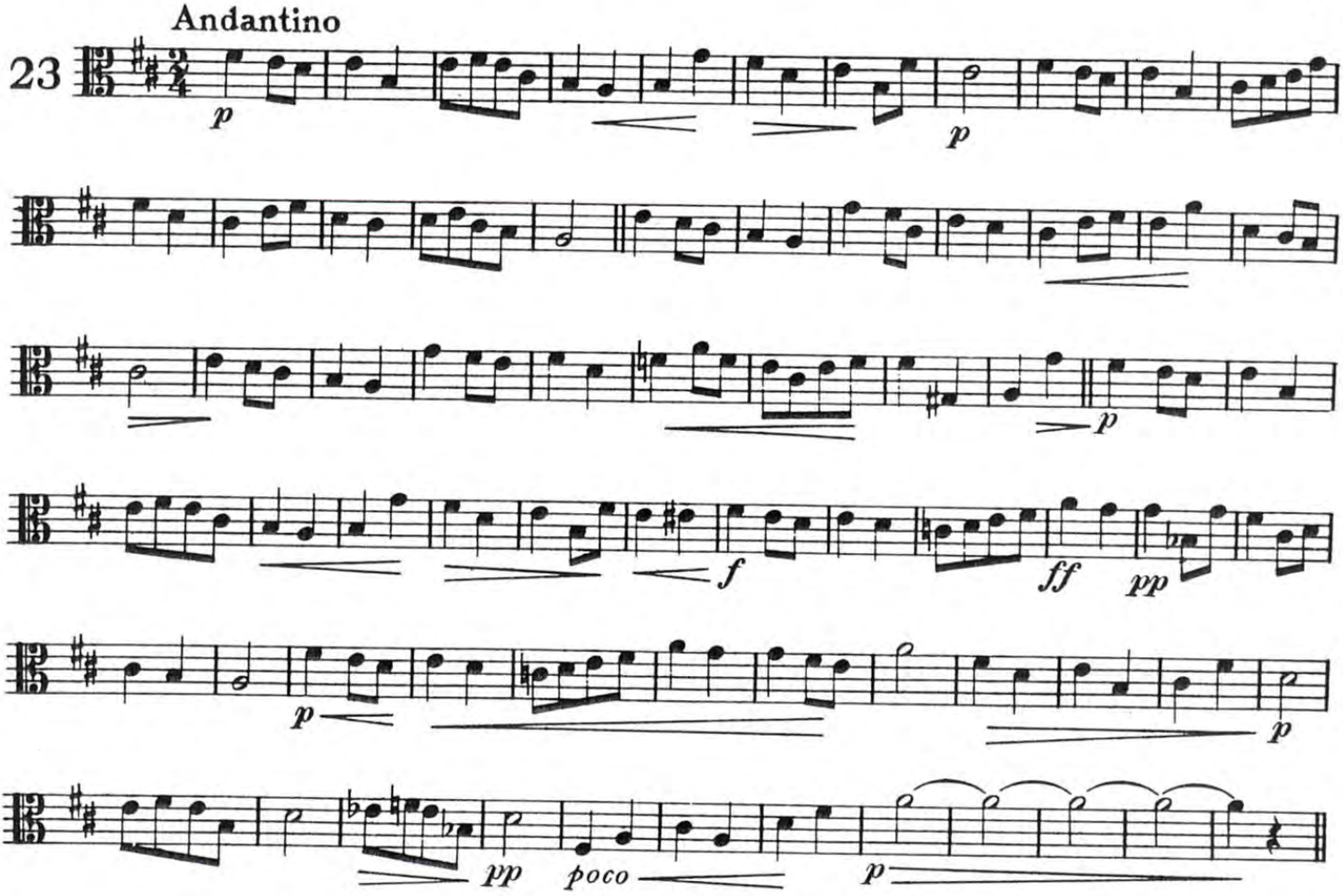

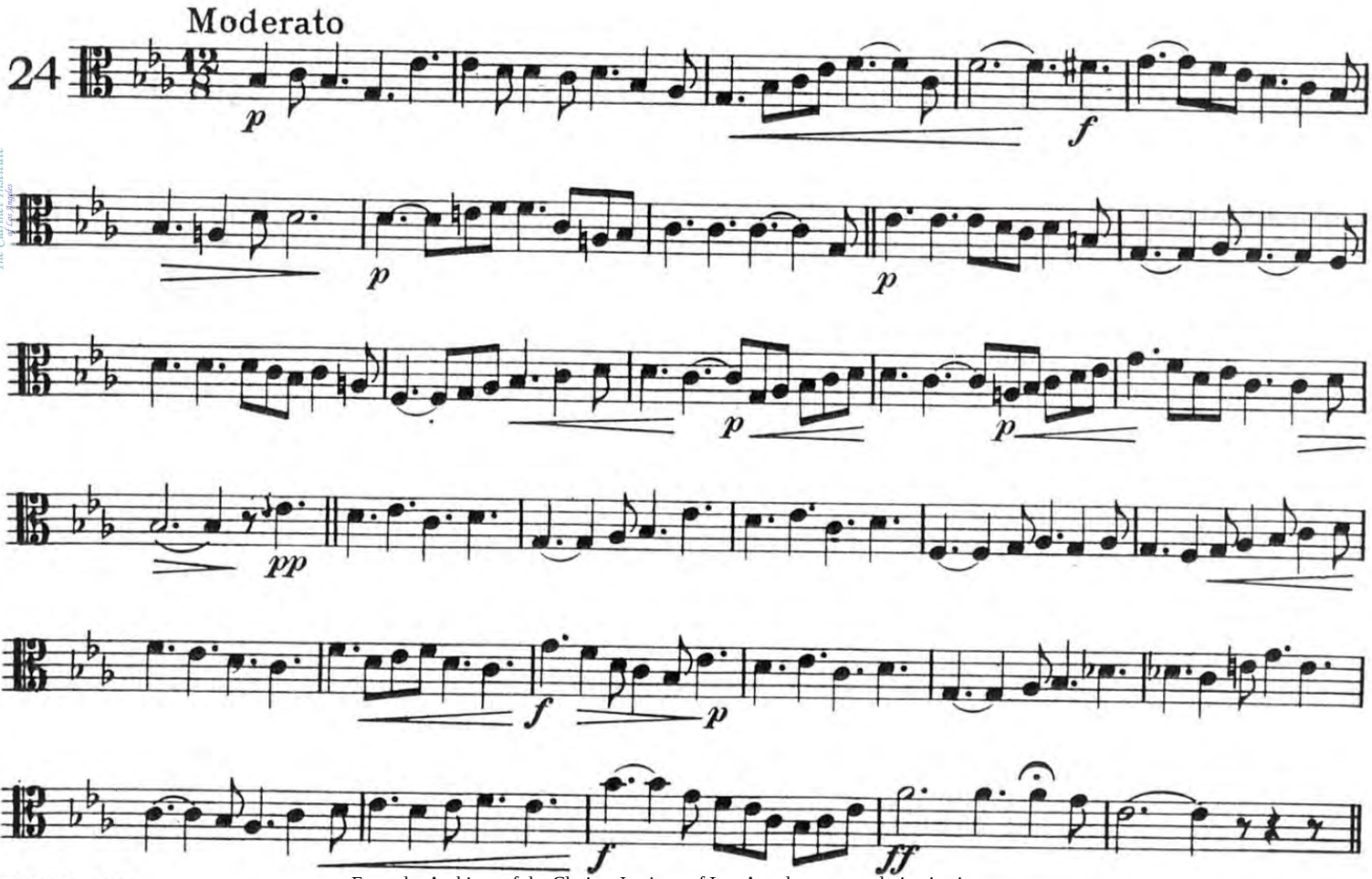

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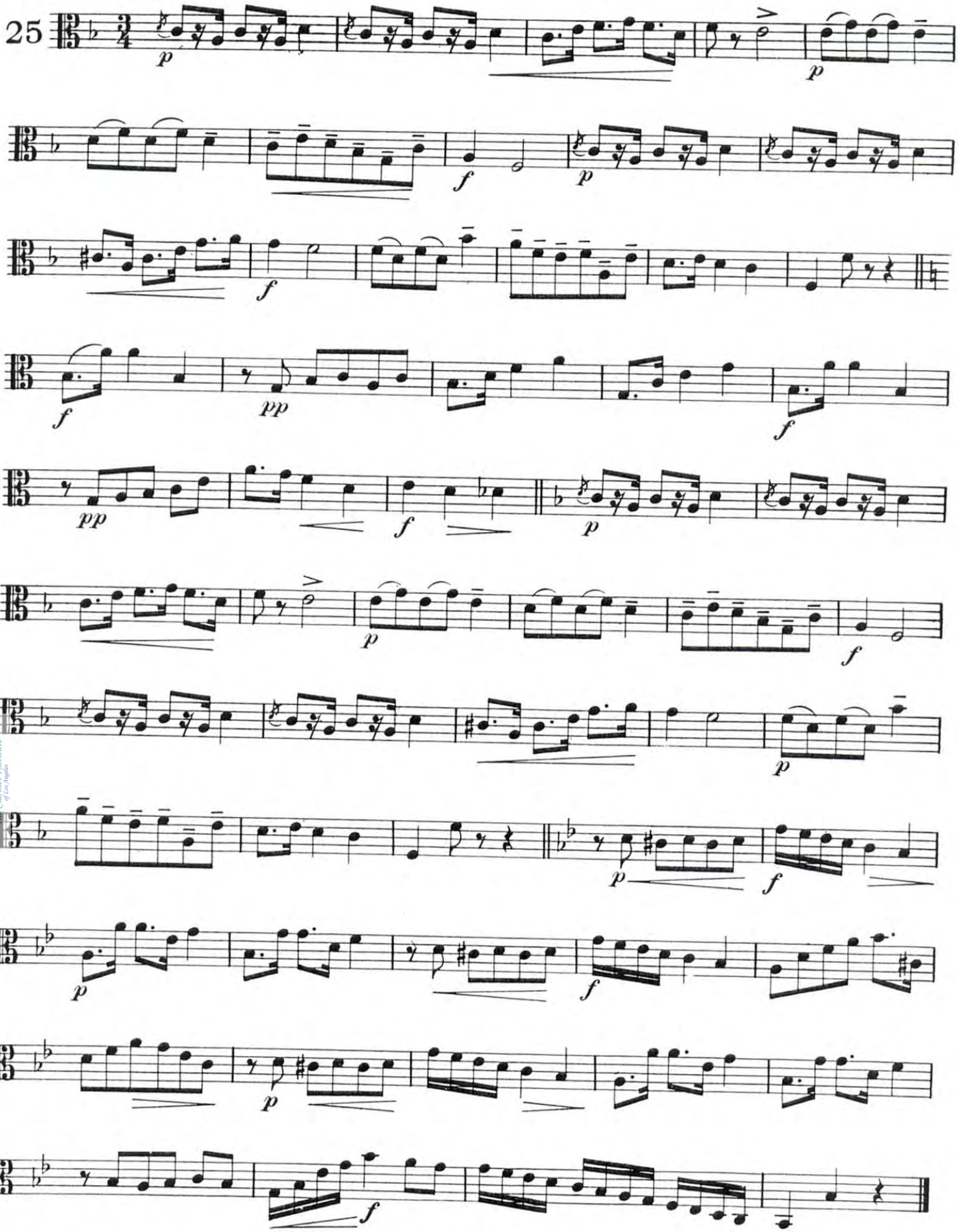
Mazurka

25



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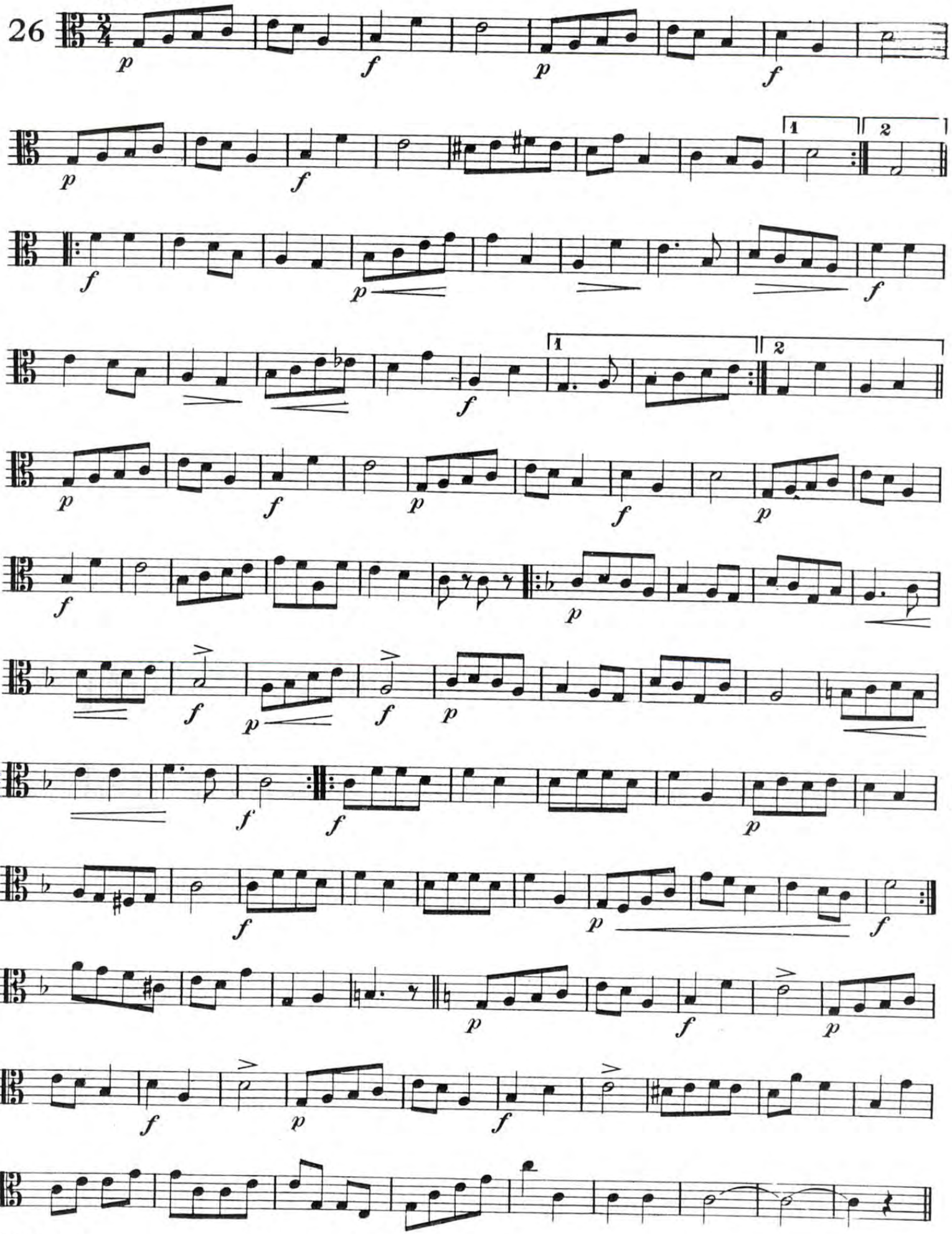
Moderato

26



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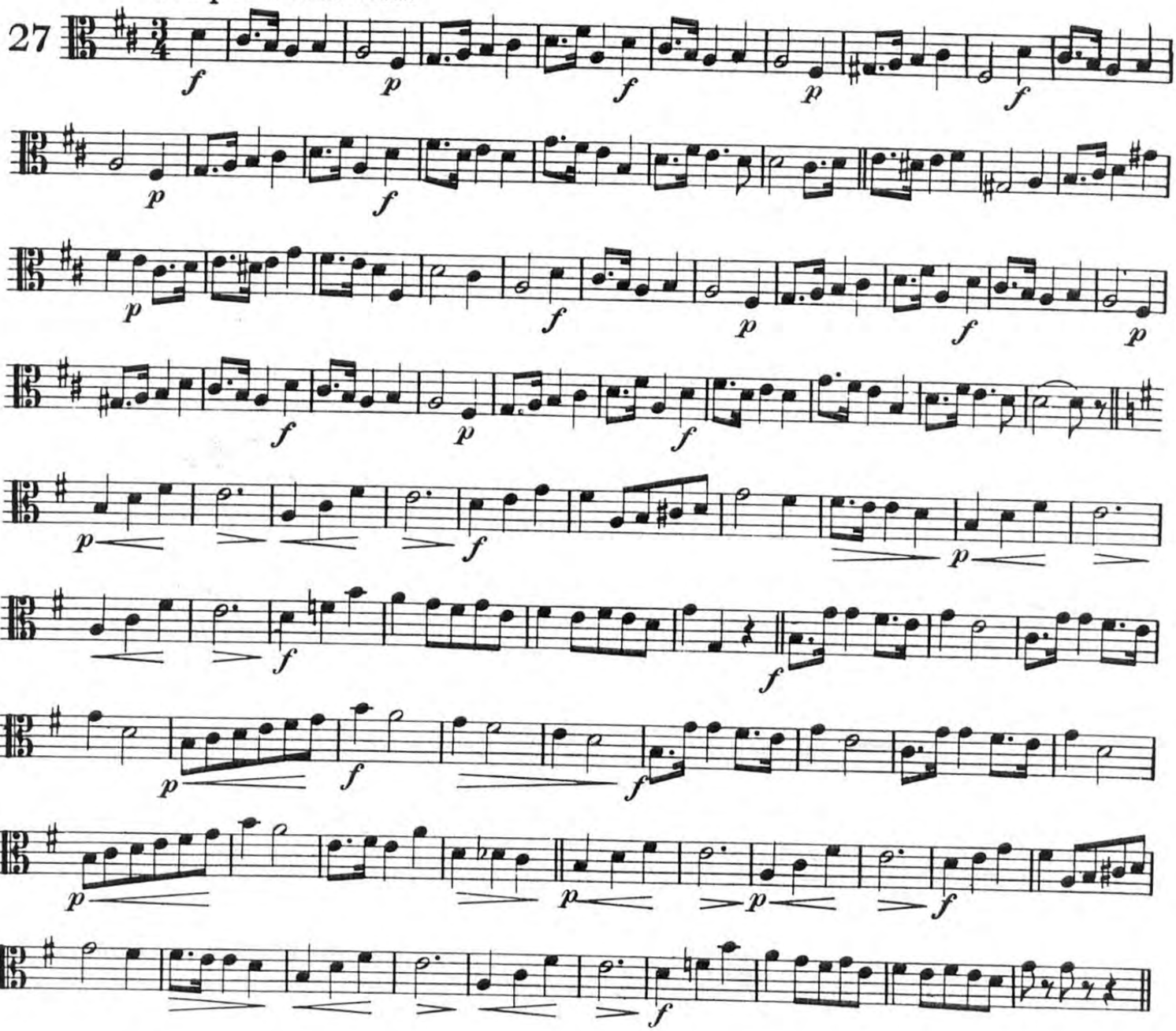
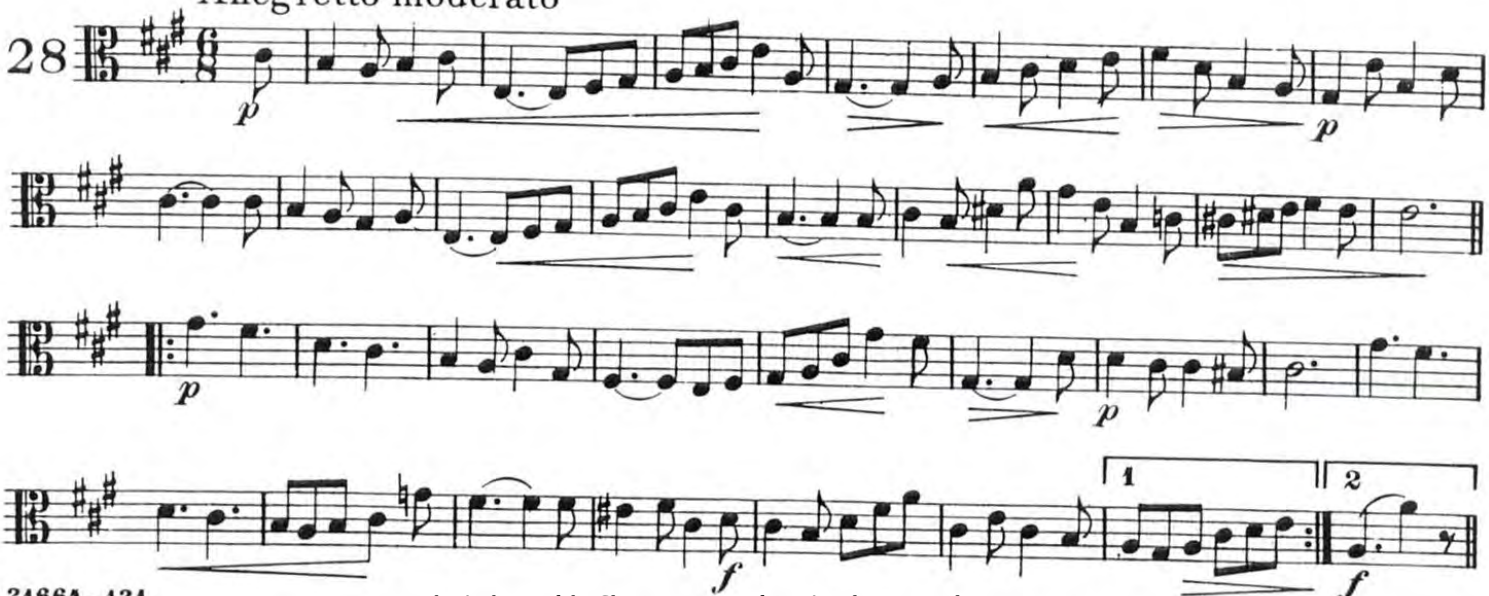
Tempo di Mazurka

27



Allegretto moderato

28



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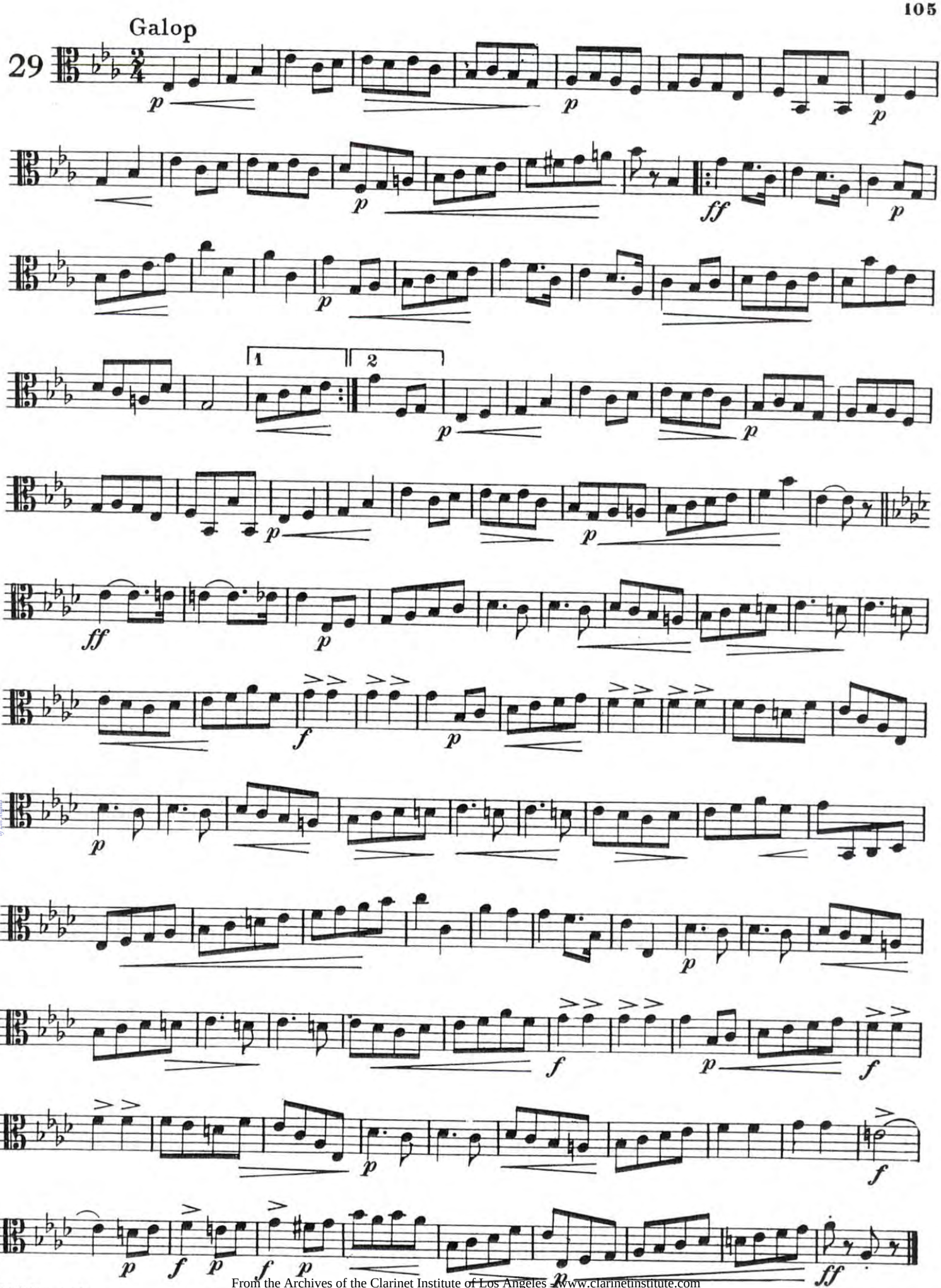

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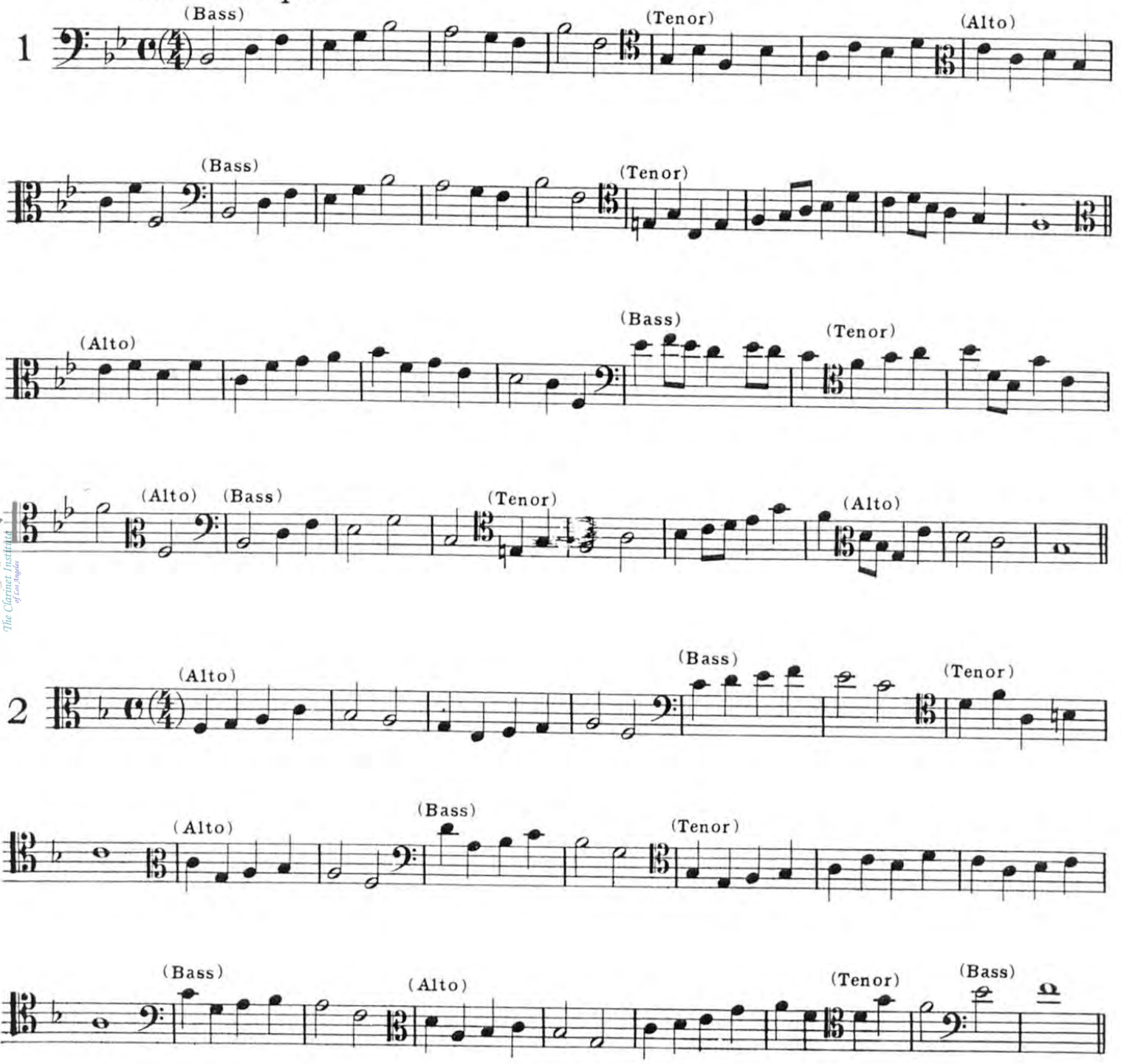
It often happens that several different clefs will appear in one piece. Here is an exercise written in three clefs. The Trombonist who aspires to a position in a Symphony or Grand Opera orchestra, must be able to change from one clef to the other at sight. It will seem extremely confusing at the start, but proper practice will overcome all obstacles.

The change from one clef to another does not alter the key signature, nor does it change any accidentals (flats, sharps or naturals) that appear in the course of a number.

The next few exercises contain frequent changes of clef. The player who applies himself to these exercises conscientiously will soon master them.

March tempo



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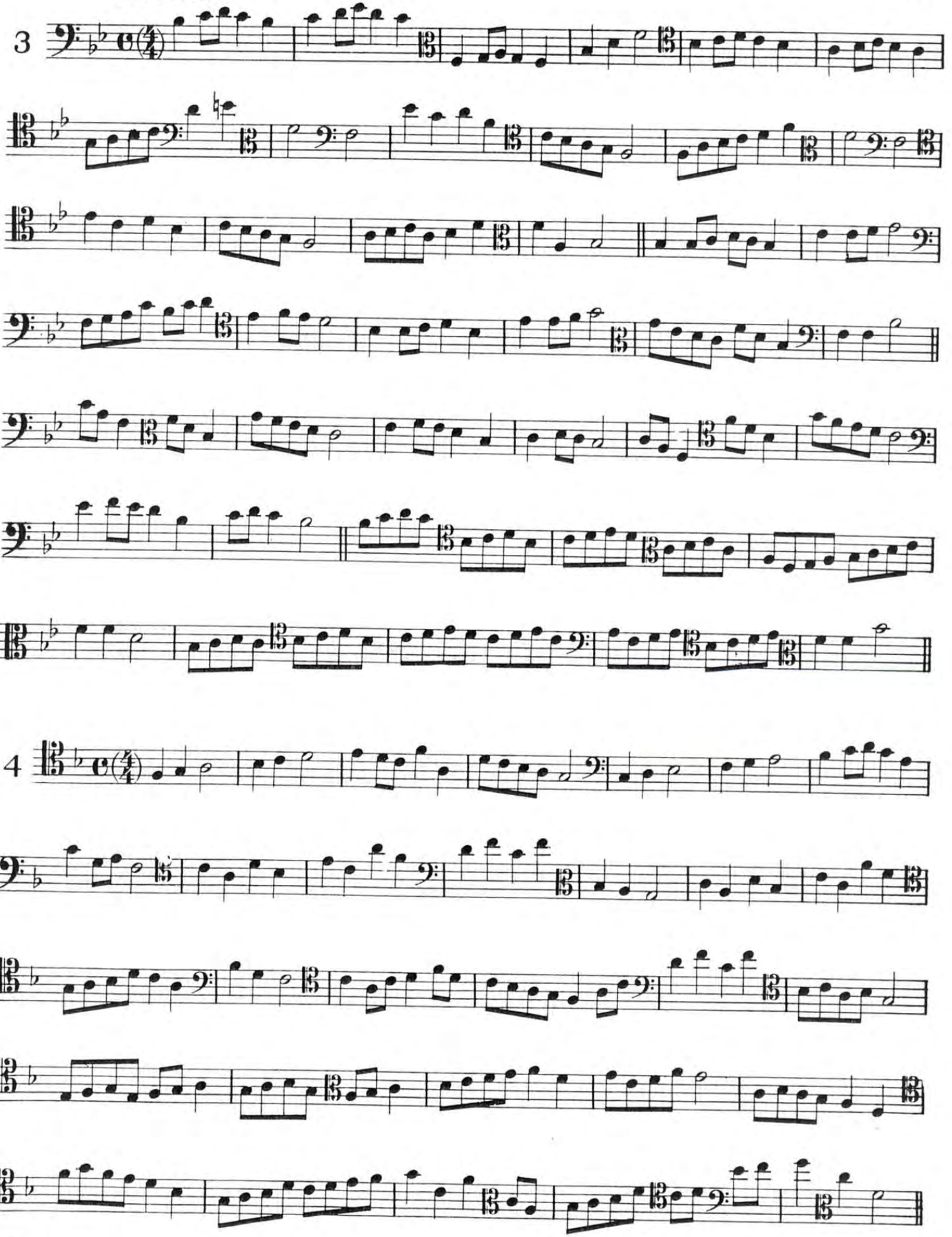
Moderato

3



4

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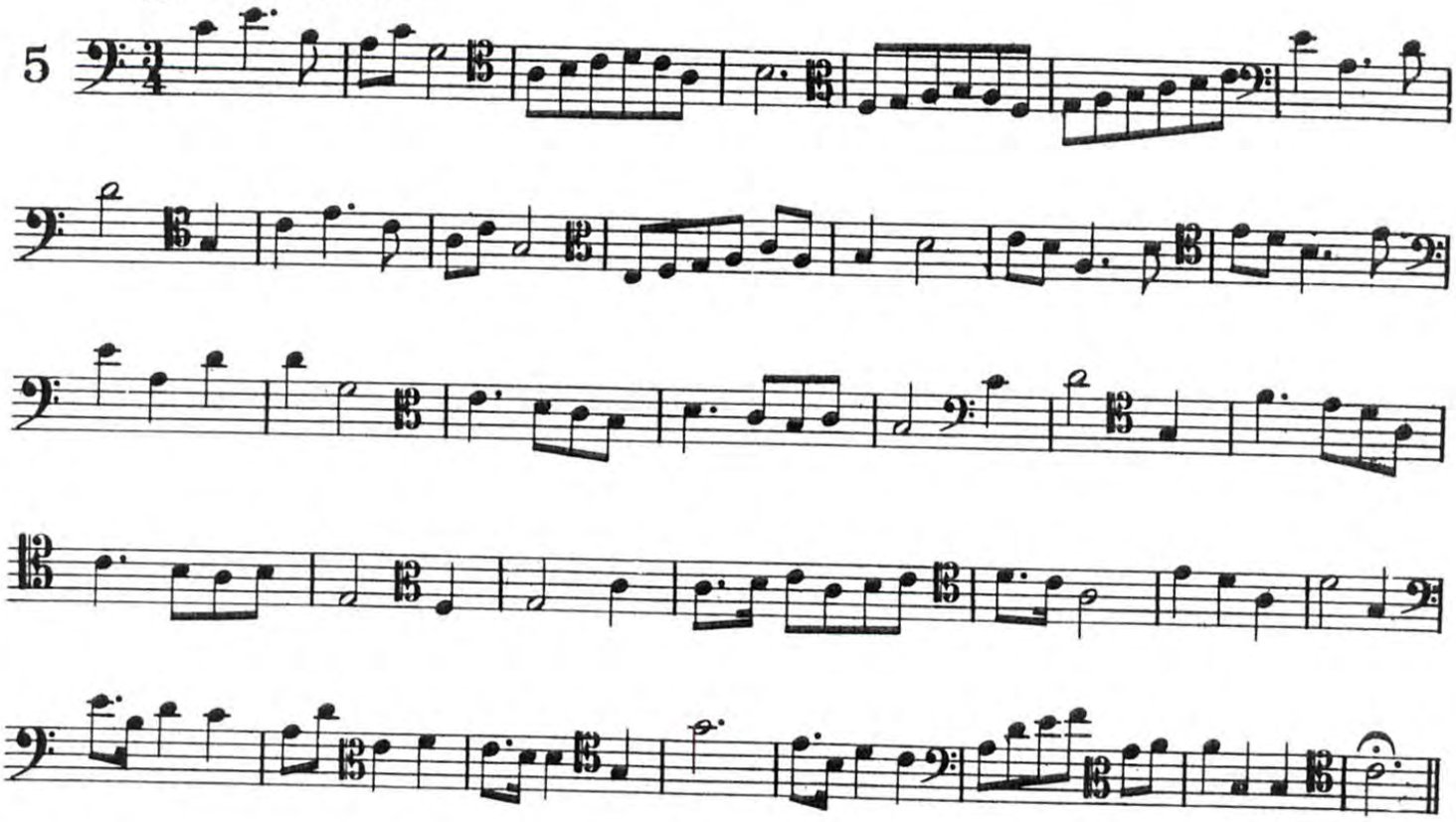
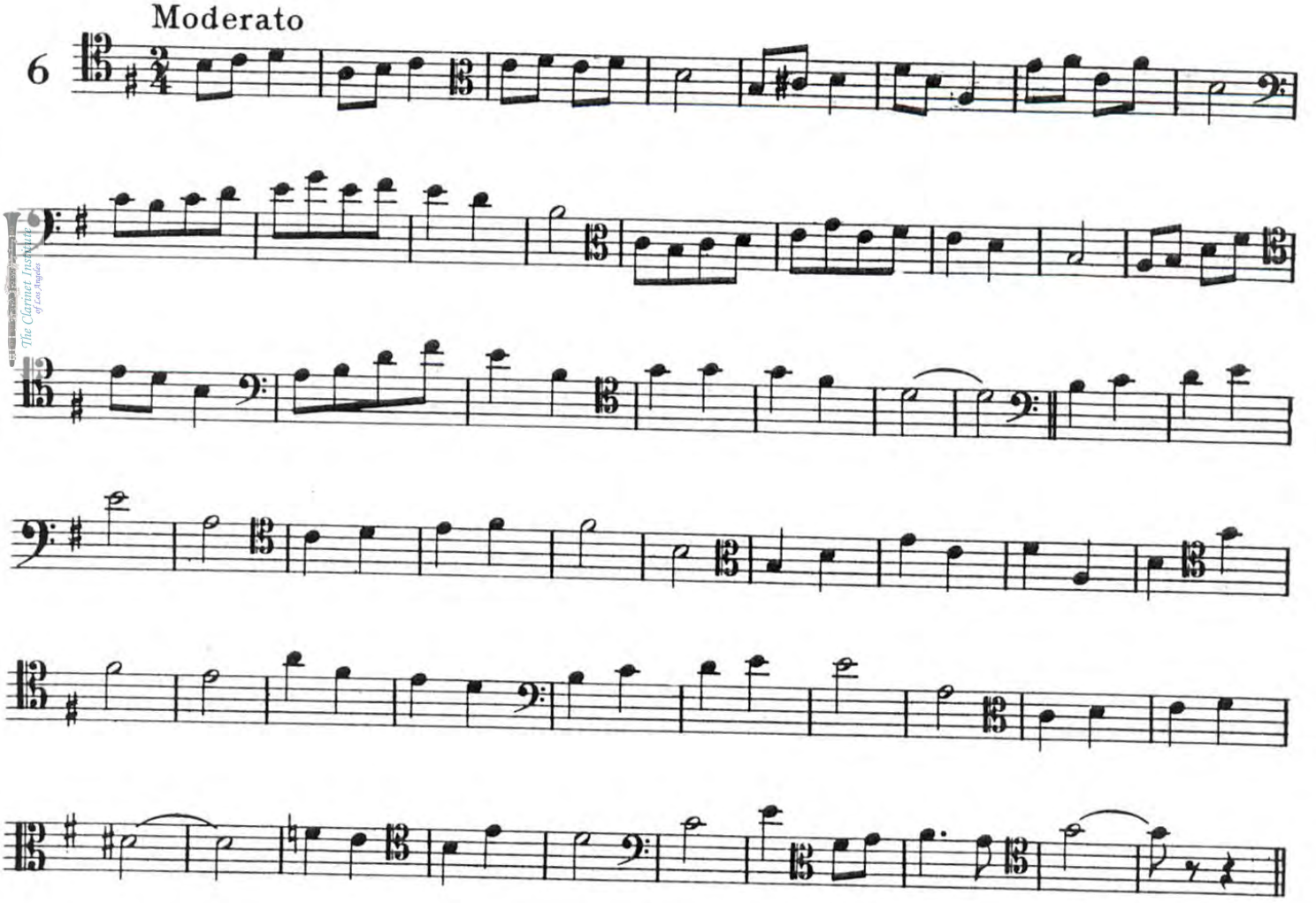
Quasi Mazurka

5



Moderato

6



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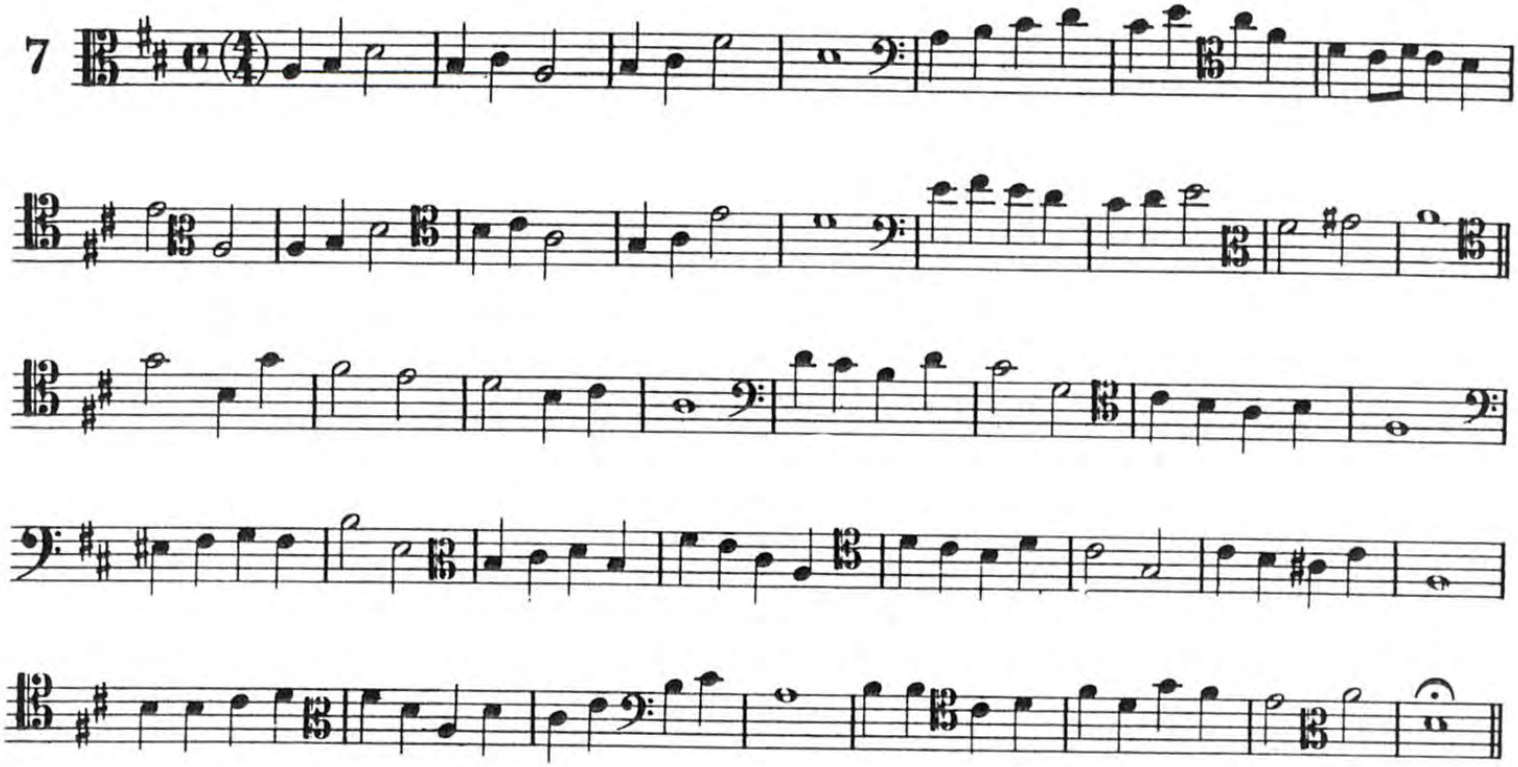
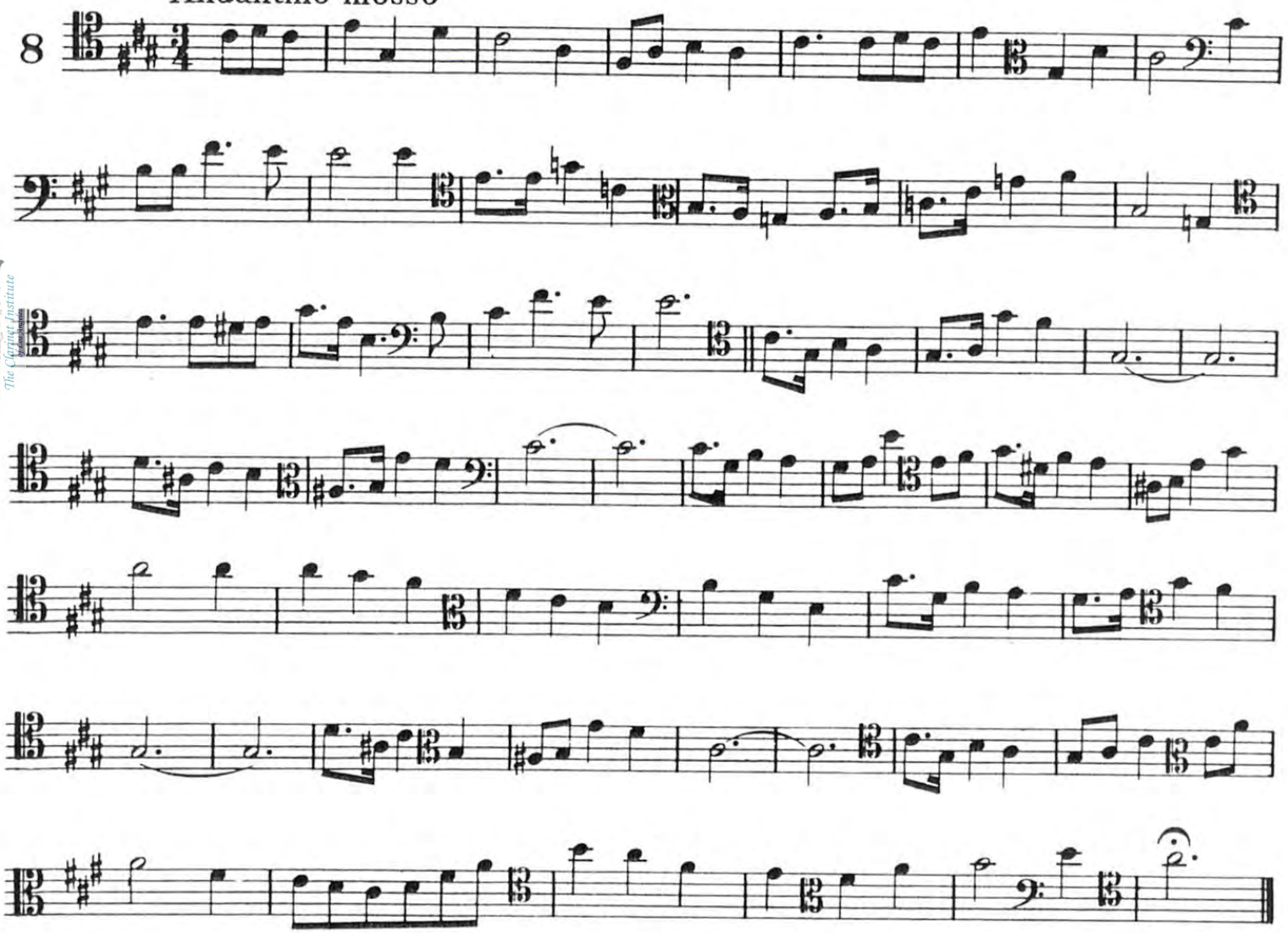
7



8 Andantino mosso



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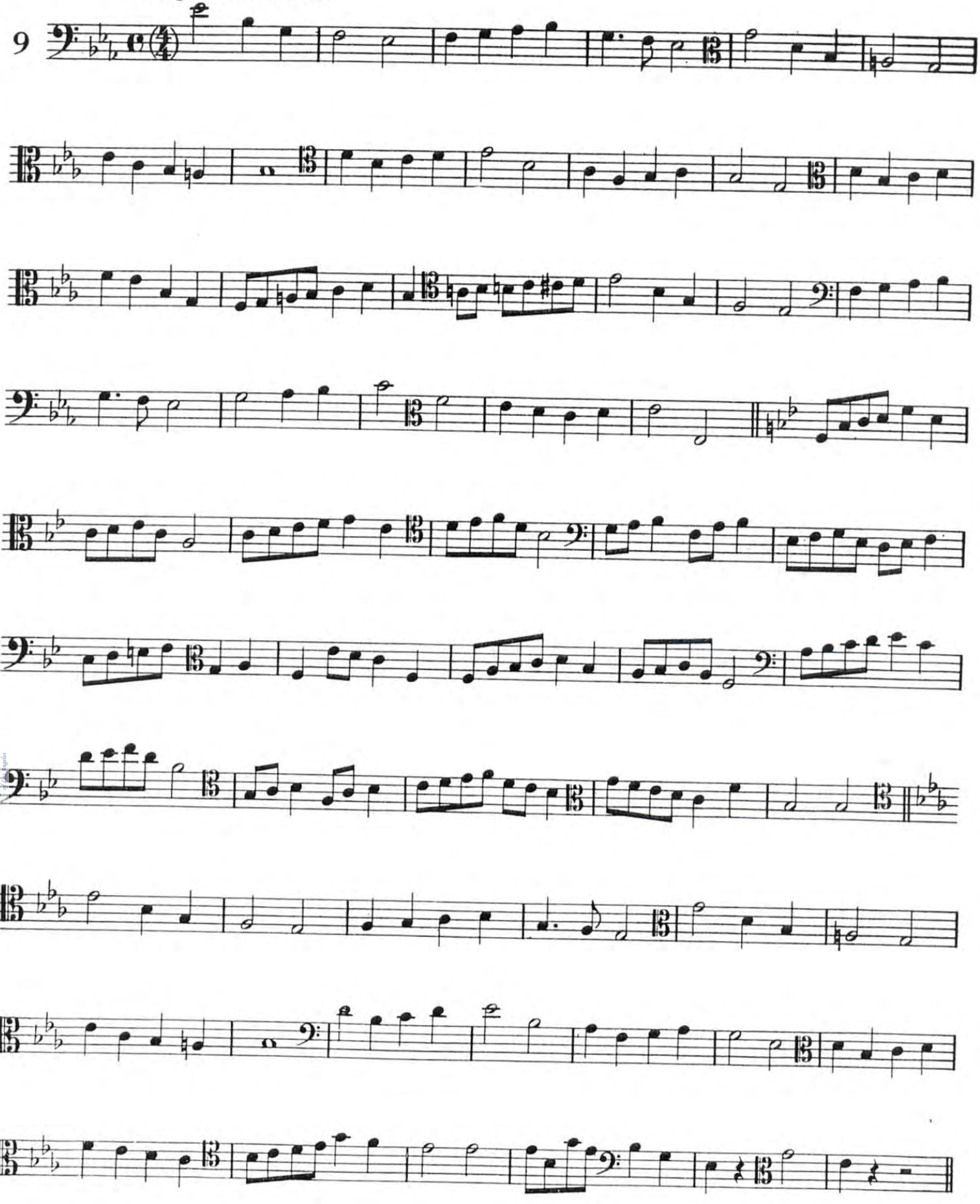
Allegro moderato



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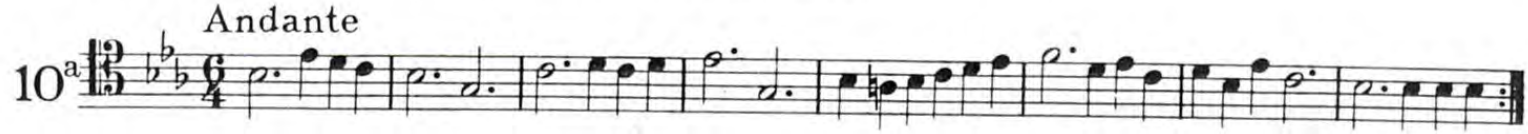
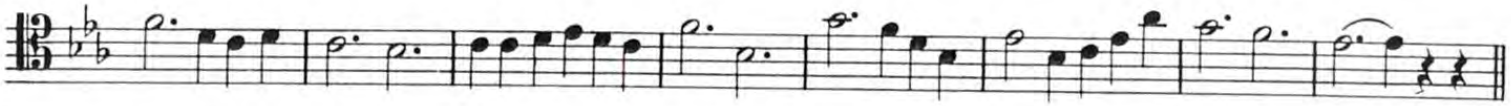
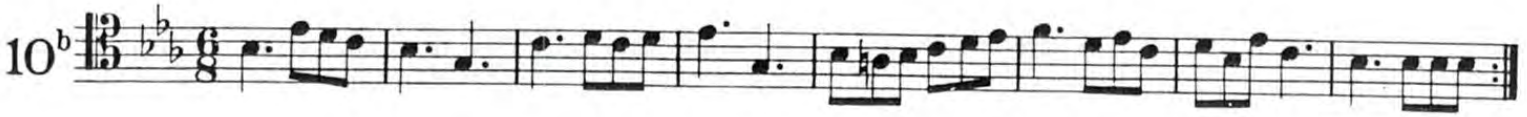
The following three exercises are precisely the same in melody, but each is written in a different time, the first in $\frac{6}{4}$, the second in $\frac{6}{8}$, and the third in $\frac{3}{4}$ time.

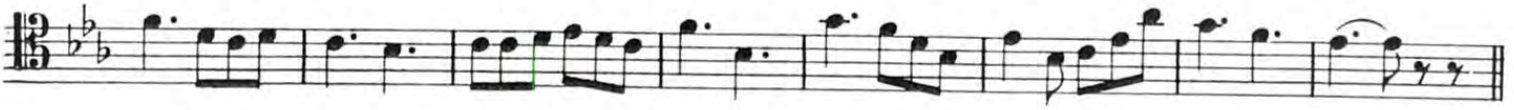
10[a] Andante



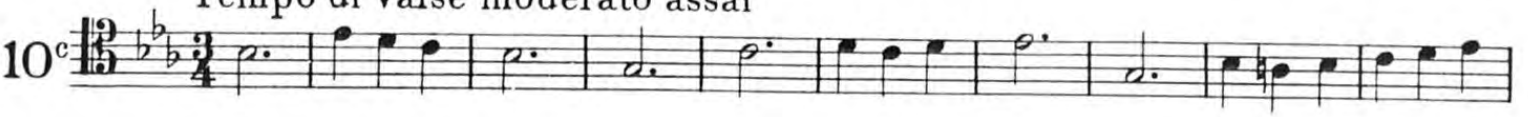


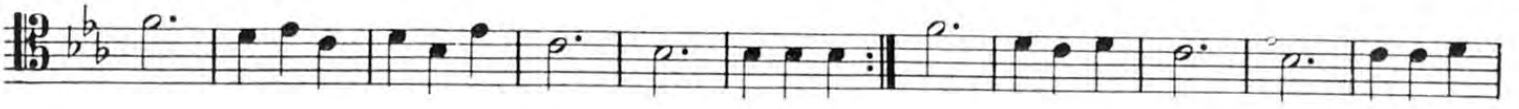
10[b]

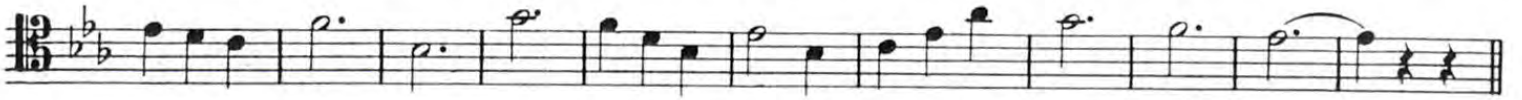




10[c] Tempo di Valse moderato assai

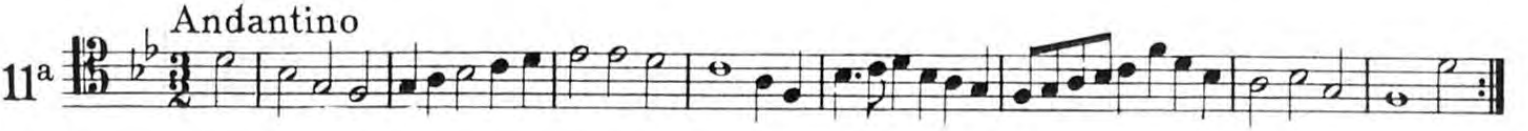


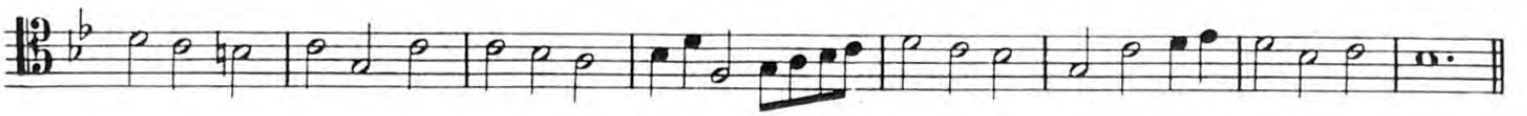




This and the following exercise are the same in theme, but different in time.

11[a] Andantino





11[b]

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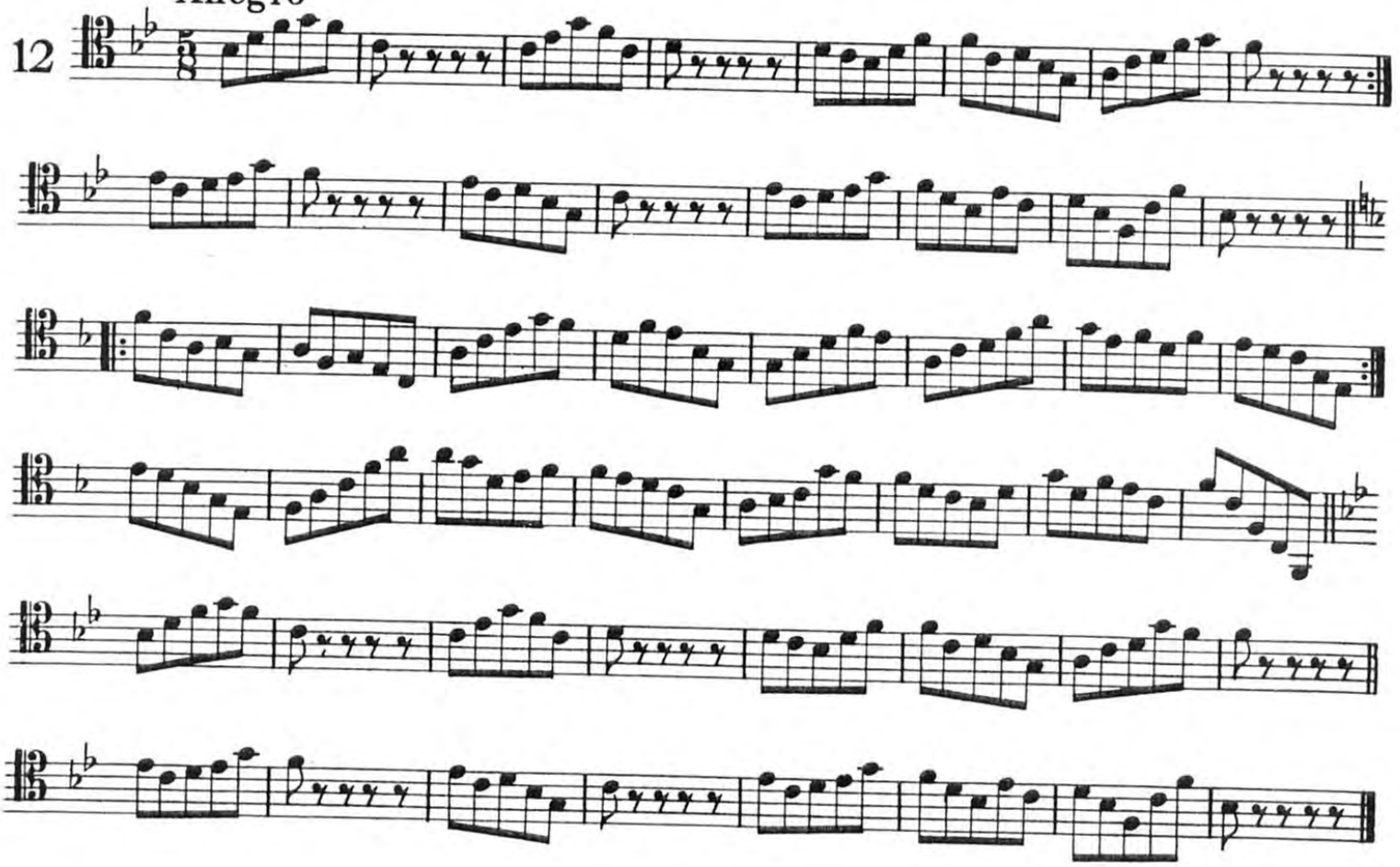
Allegro

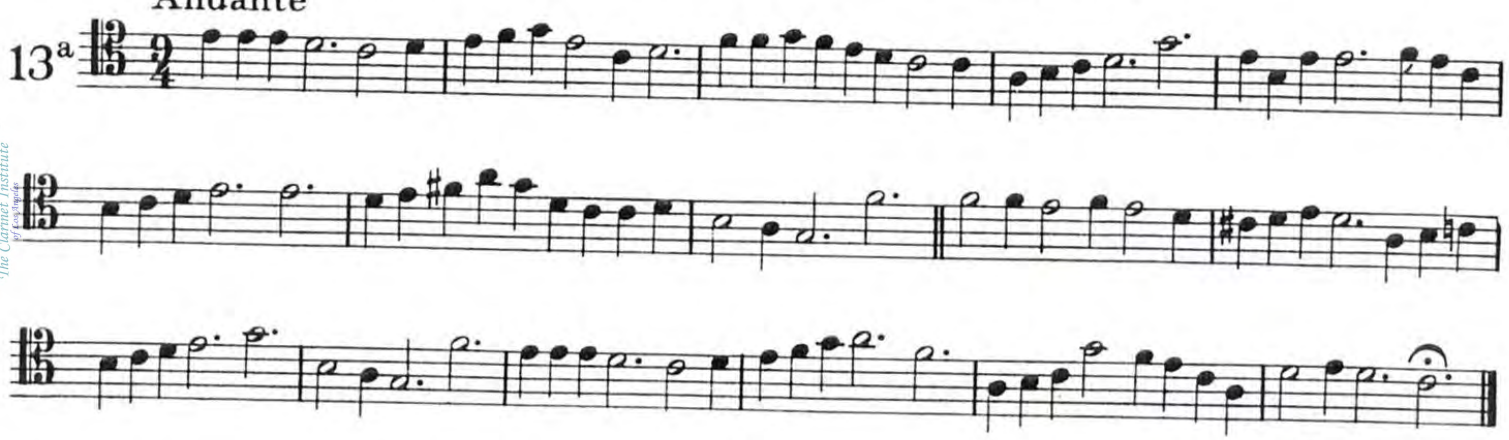
12



The following two exercises are also similar in melody, but different in time.

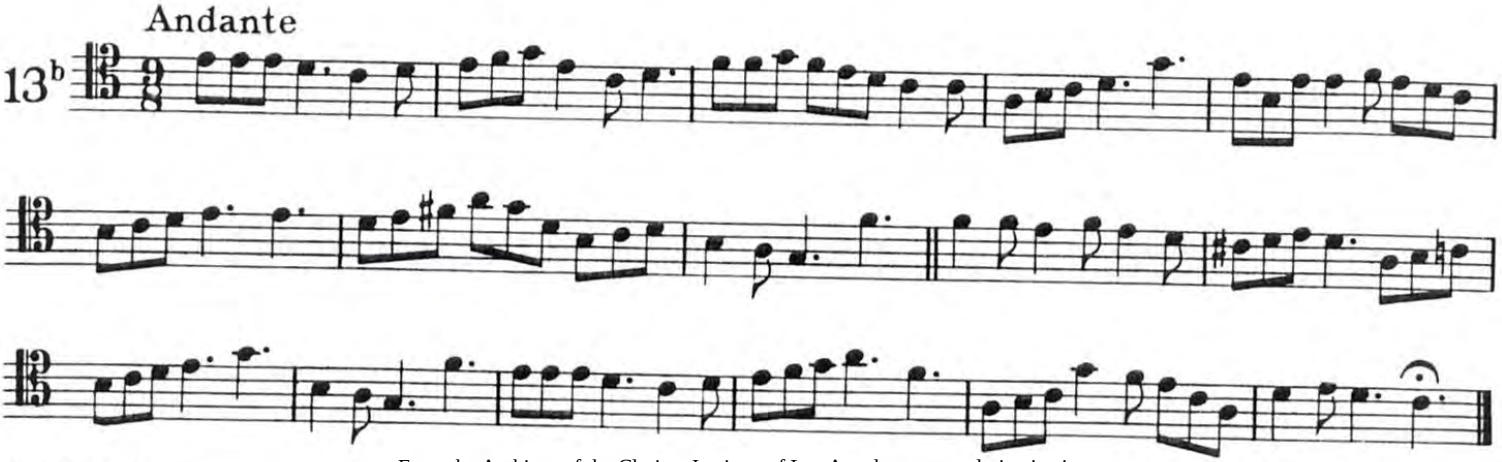
Andante

13a



Andante

13b



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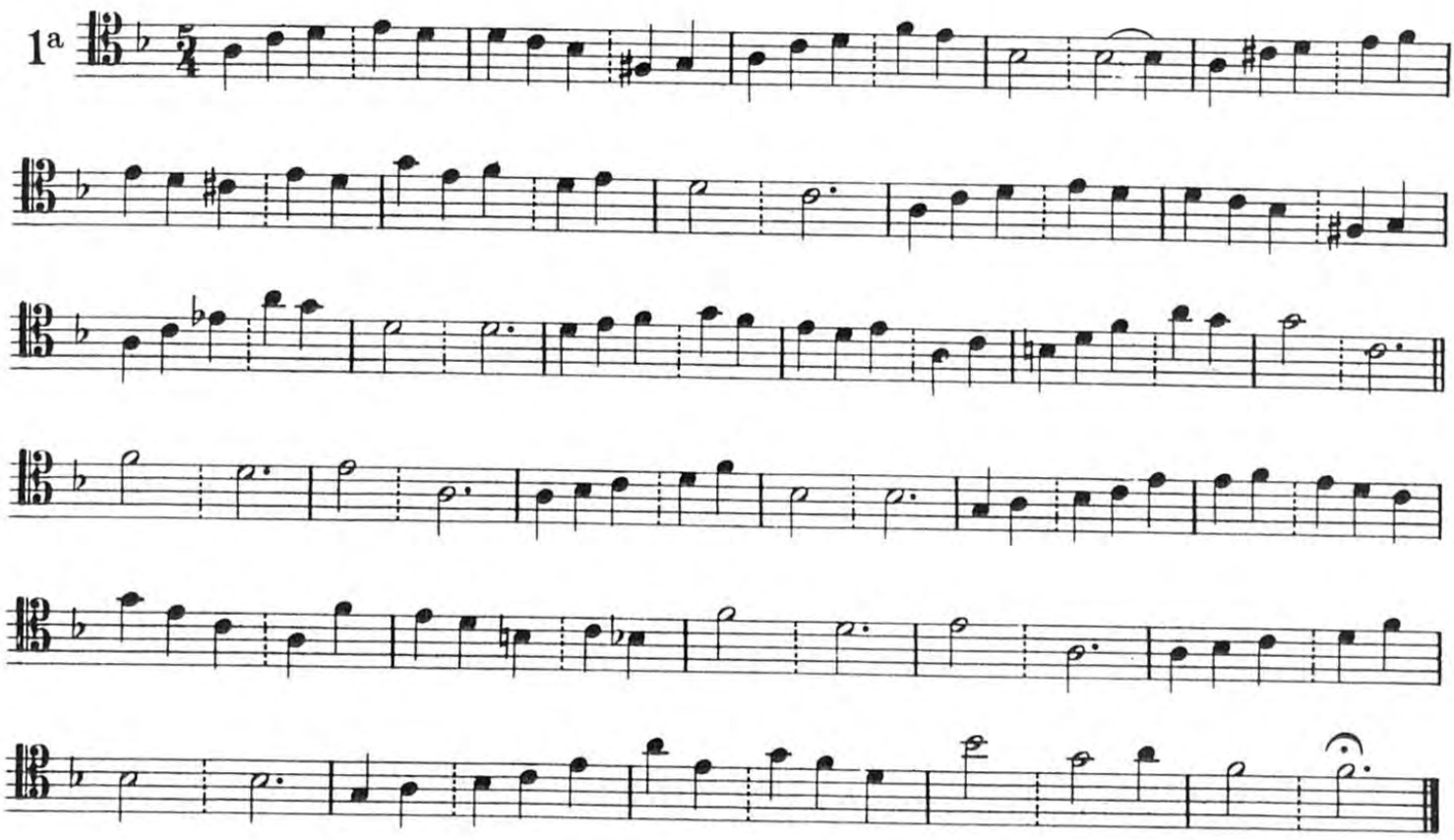
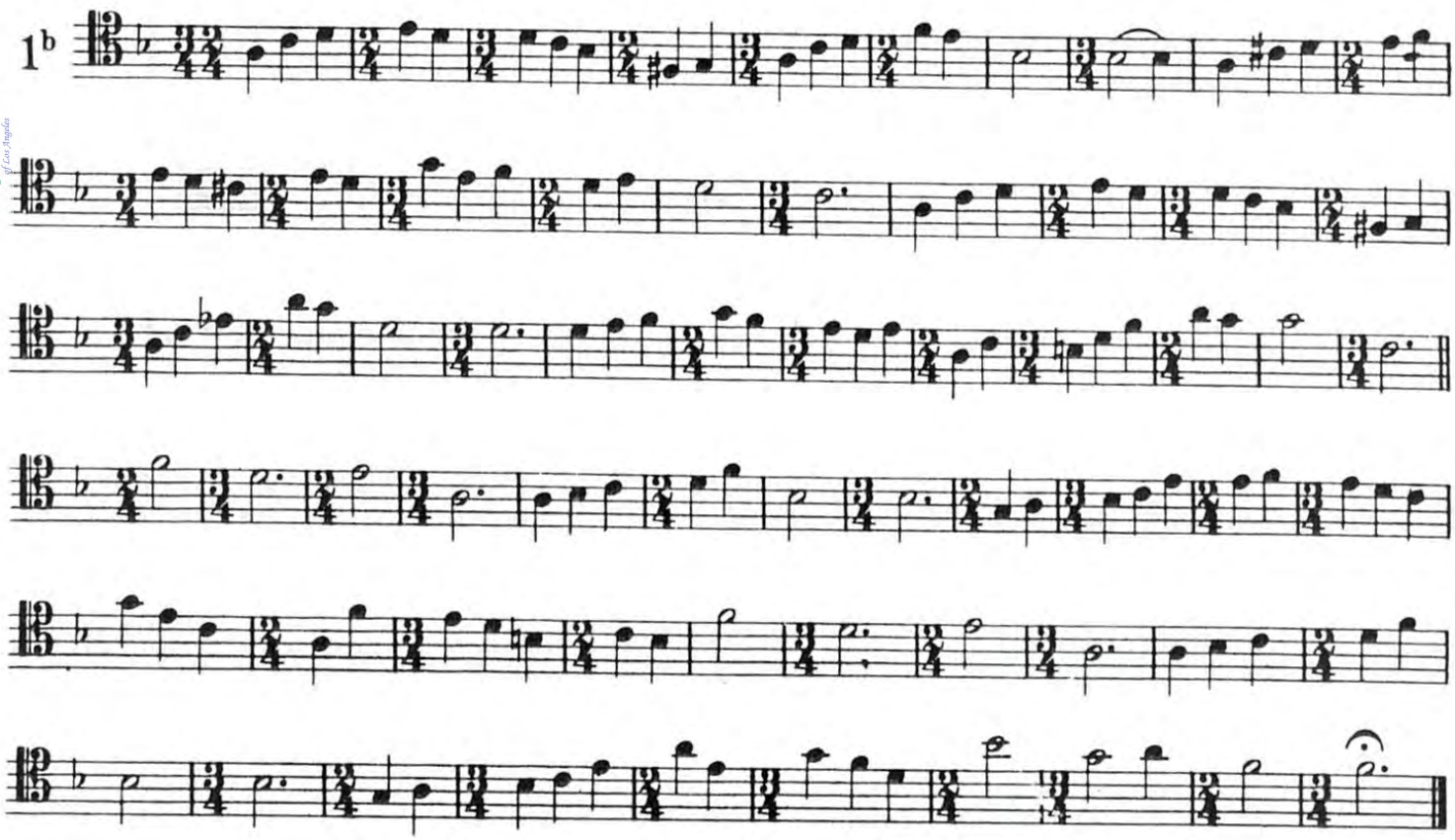
$\frac{5}{4}$ time is not unusual nowadays. Each measure really consists of a $\frac{3}{4}$ and $\frac{2}{4}$ rhythm as the dotted line in the first exercise shows. Sometimes the $\frac{3}{4}$ rhythm comes first, and sometimes the $\frac{2}{4}$. The second exercise is really the same as the first, only that the whole number is written in $\frac{3}{4}$ and $\frac{2}{4}$ time, showing how a conductor would direct it.

1a



1b



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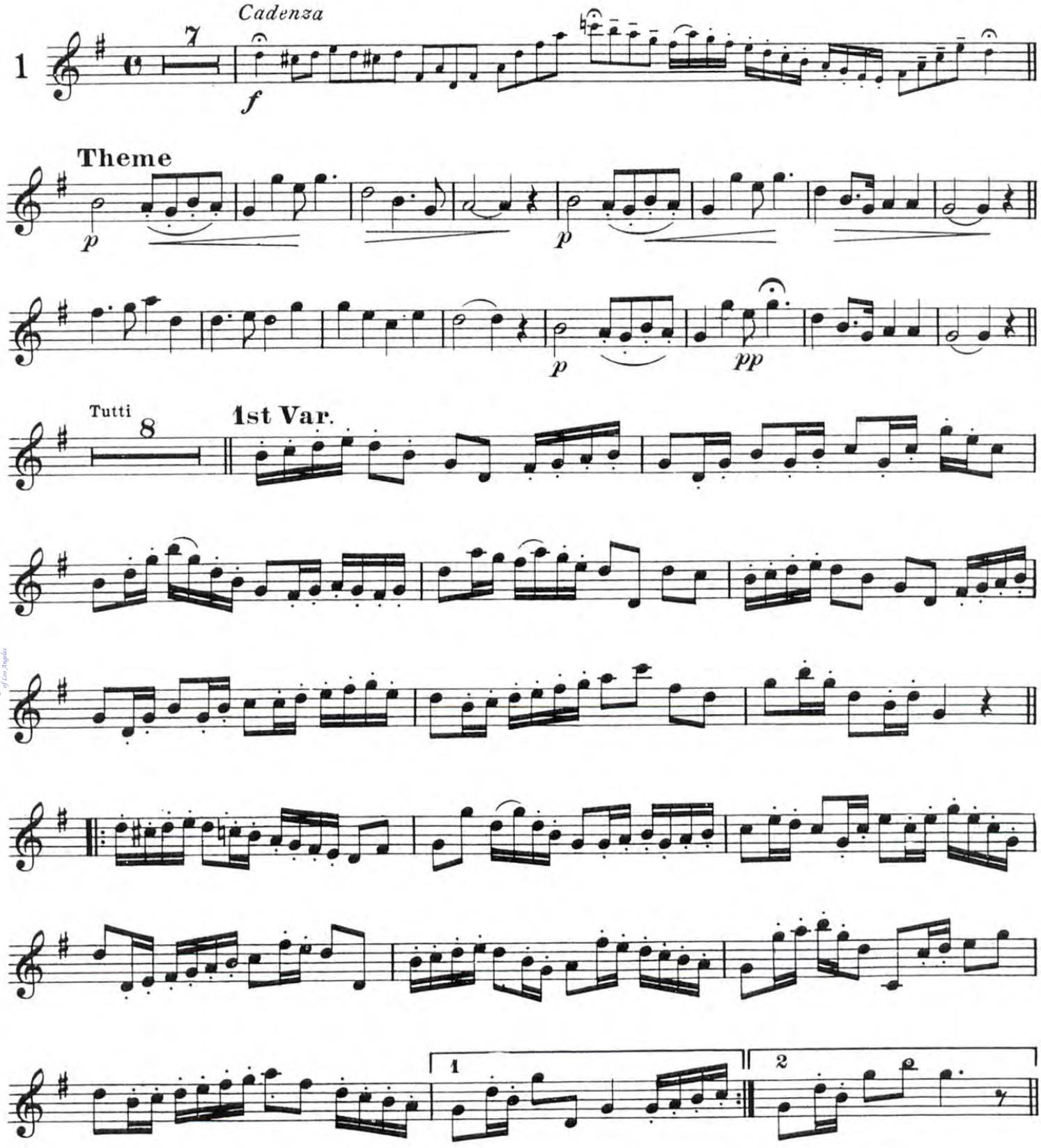
Old Folks at Home

S. MANTIA



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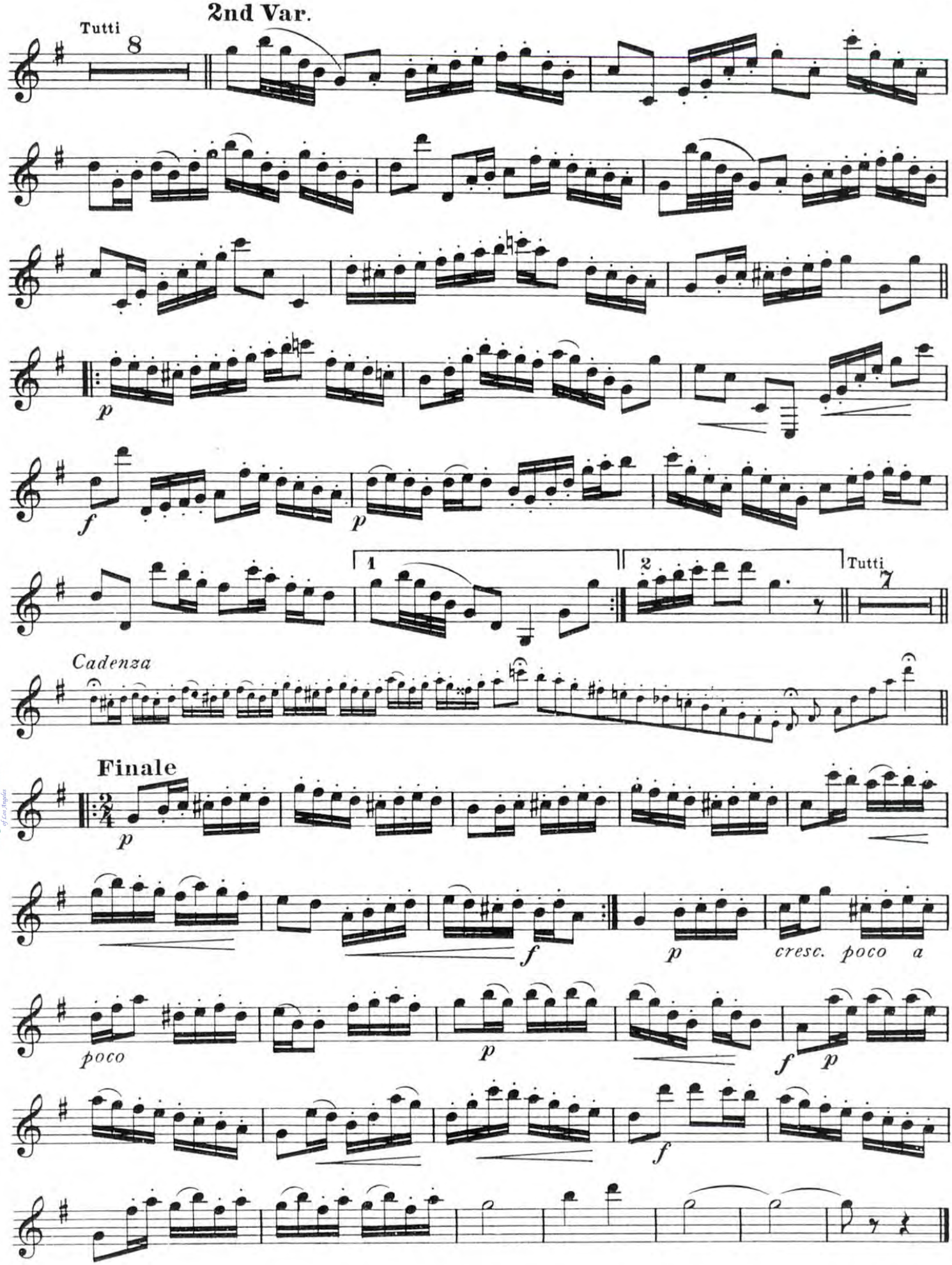

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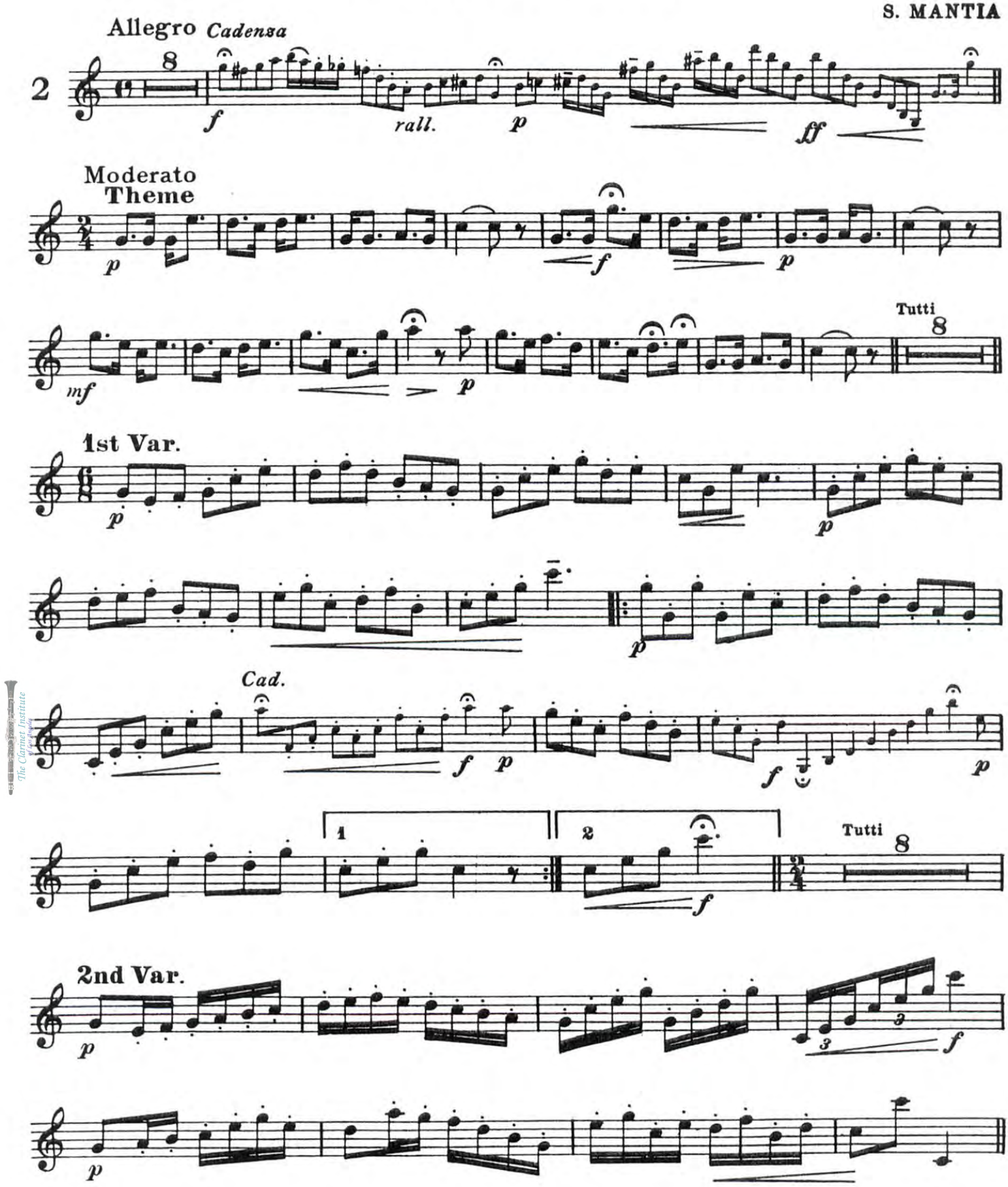
Coming Thro' the Rye

S. MANTIA



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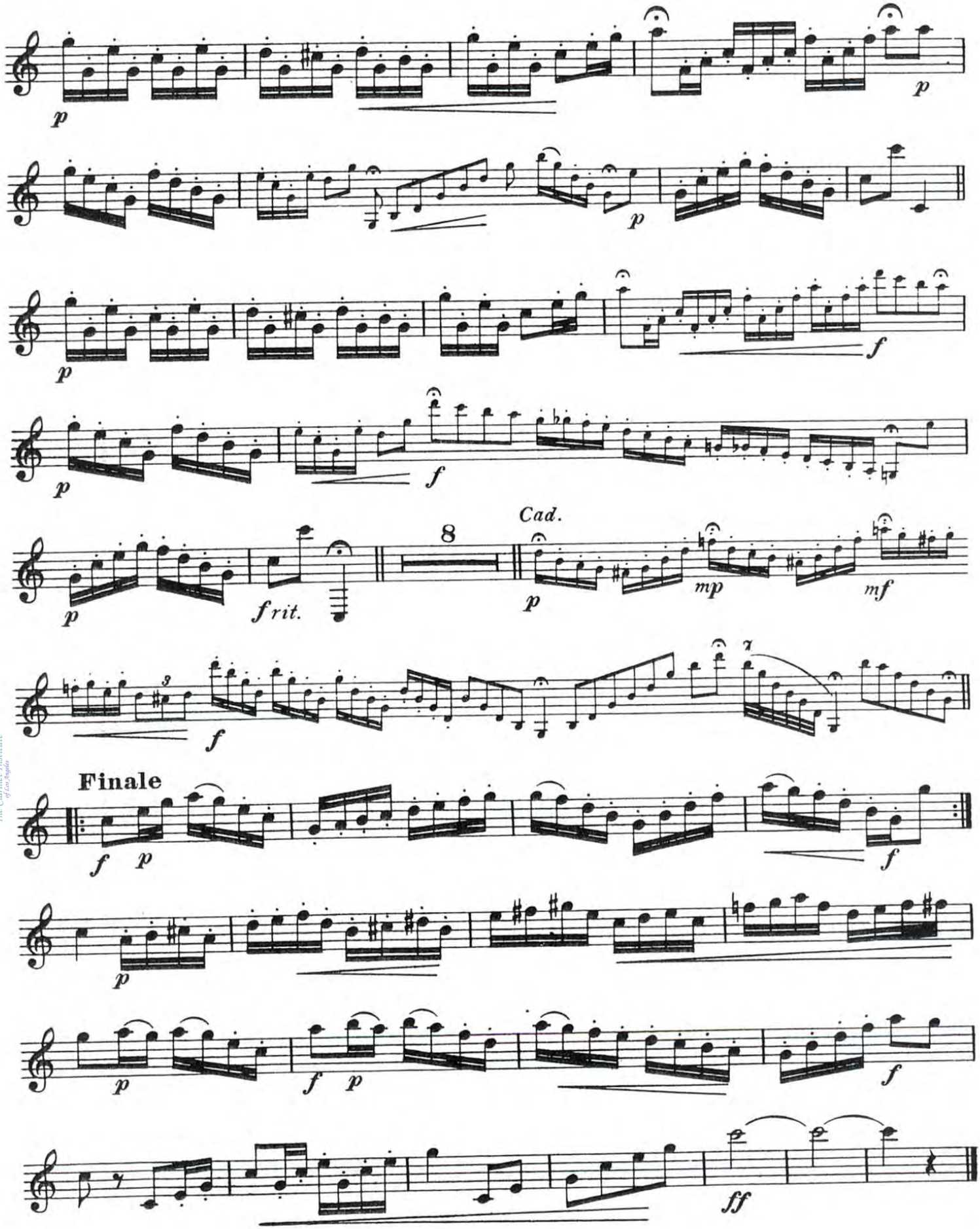

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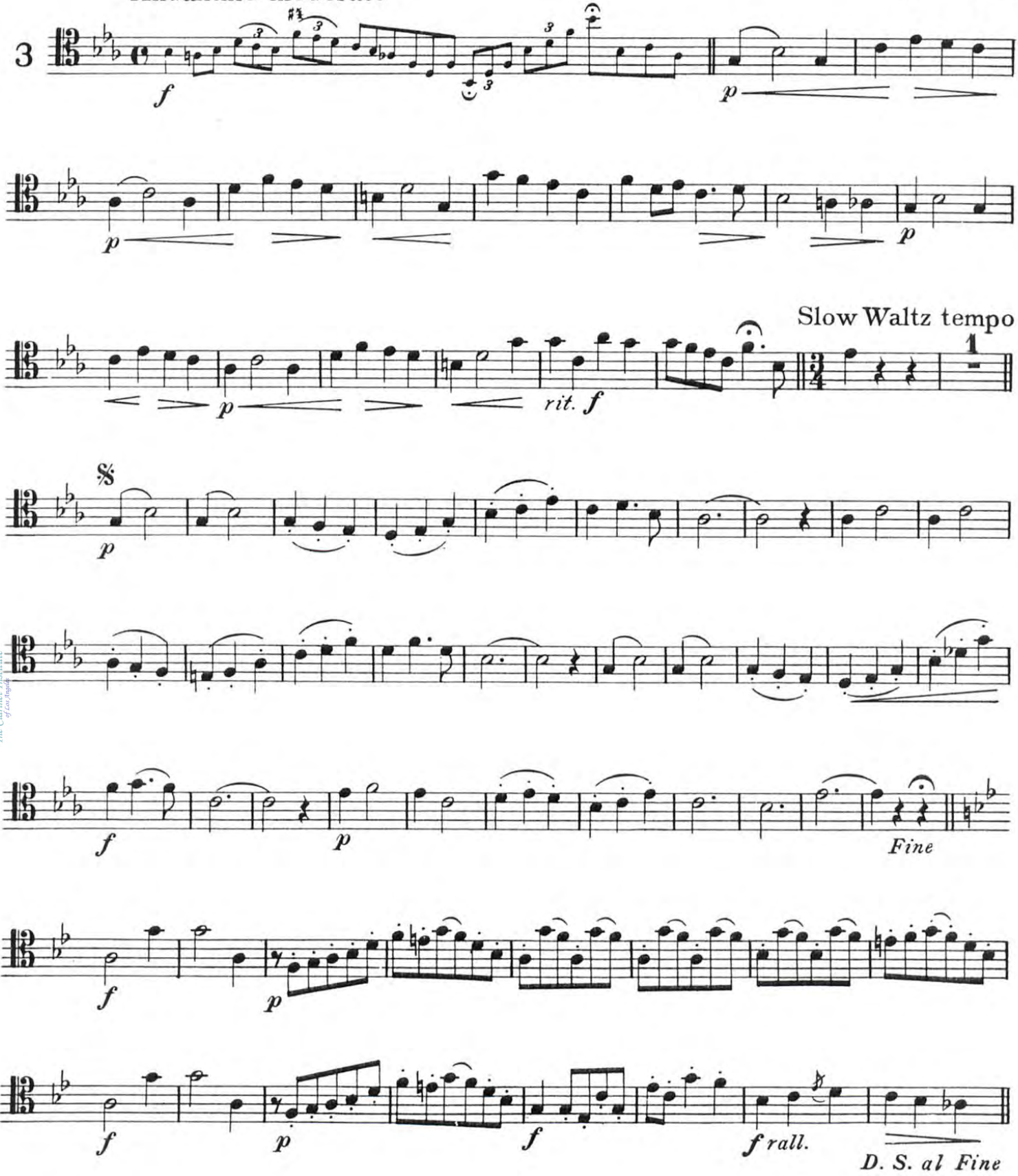
Valse Caprice

Andantino moderato

S. MANTIA



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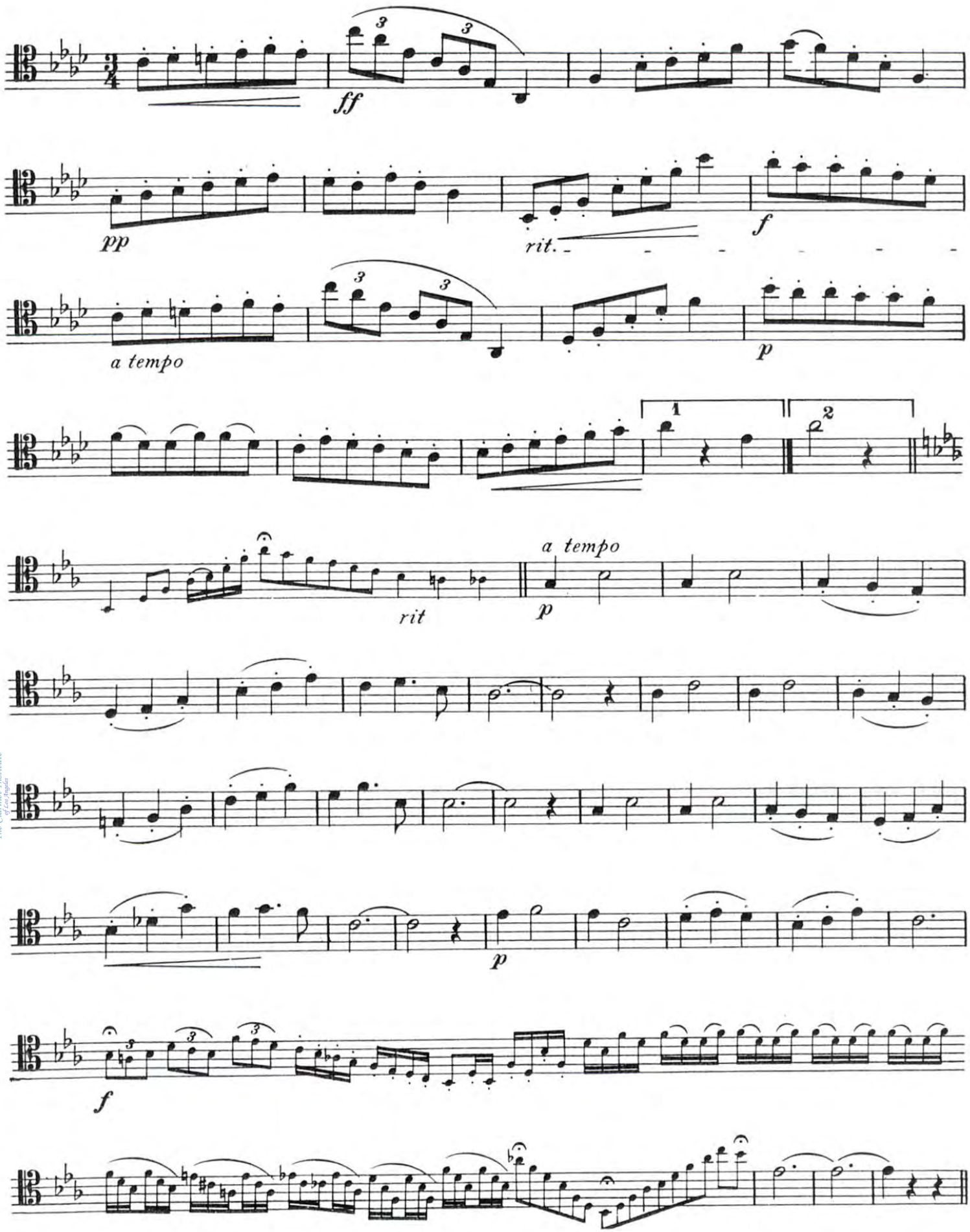

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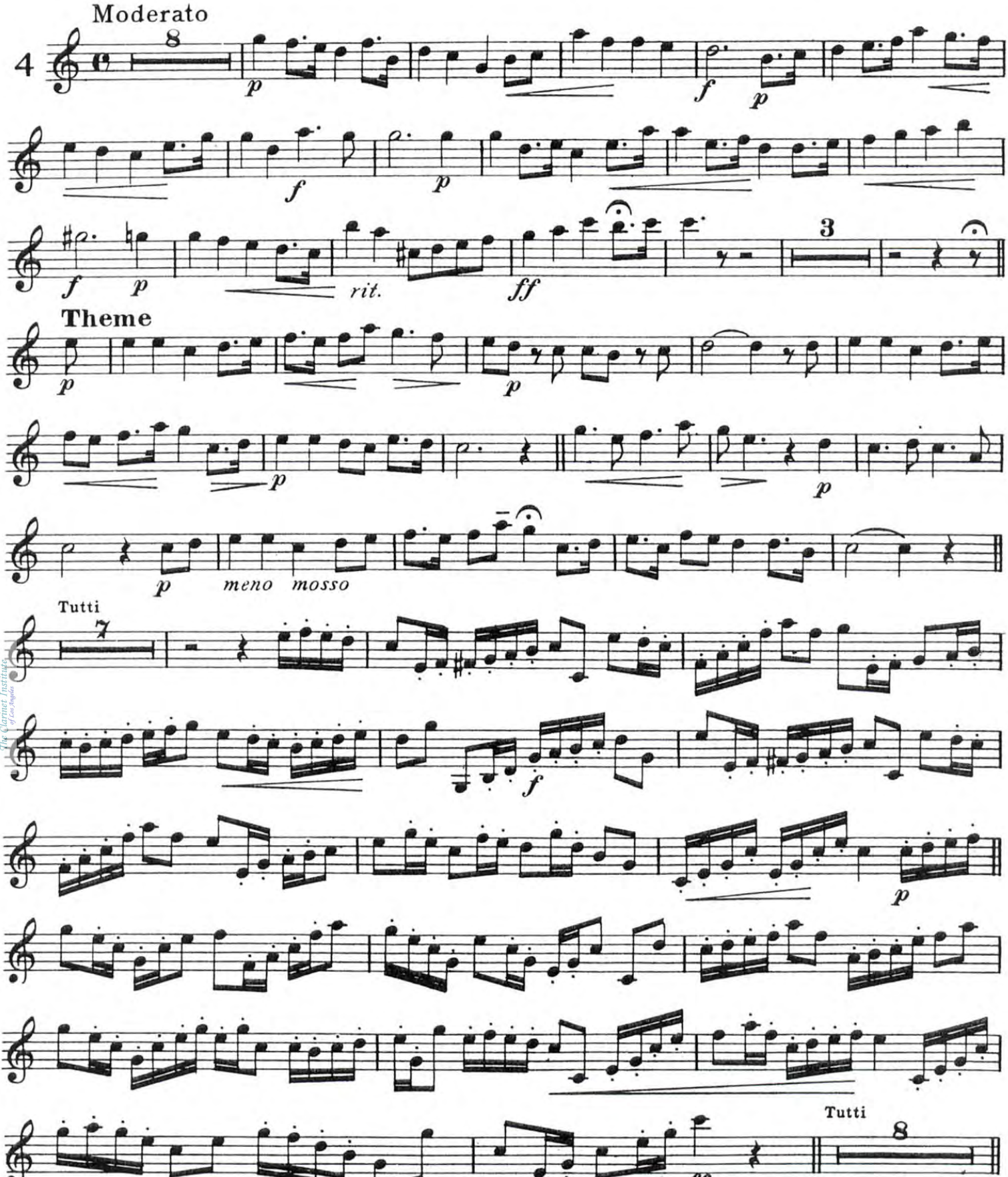
Variations on
"In Dixie"
"My Old Kentucky Home" and
"Old Black Joe"

S. MANTIA



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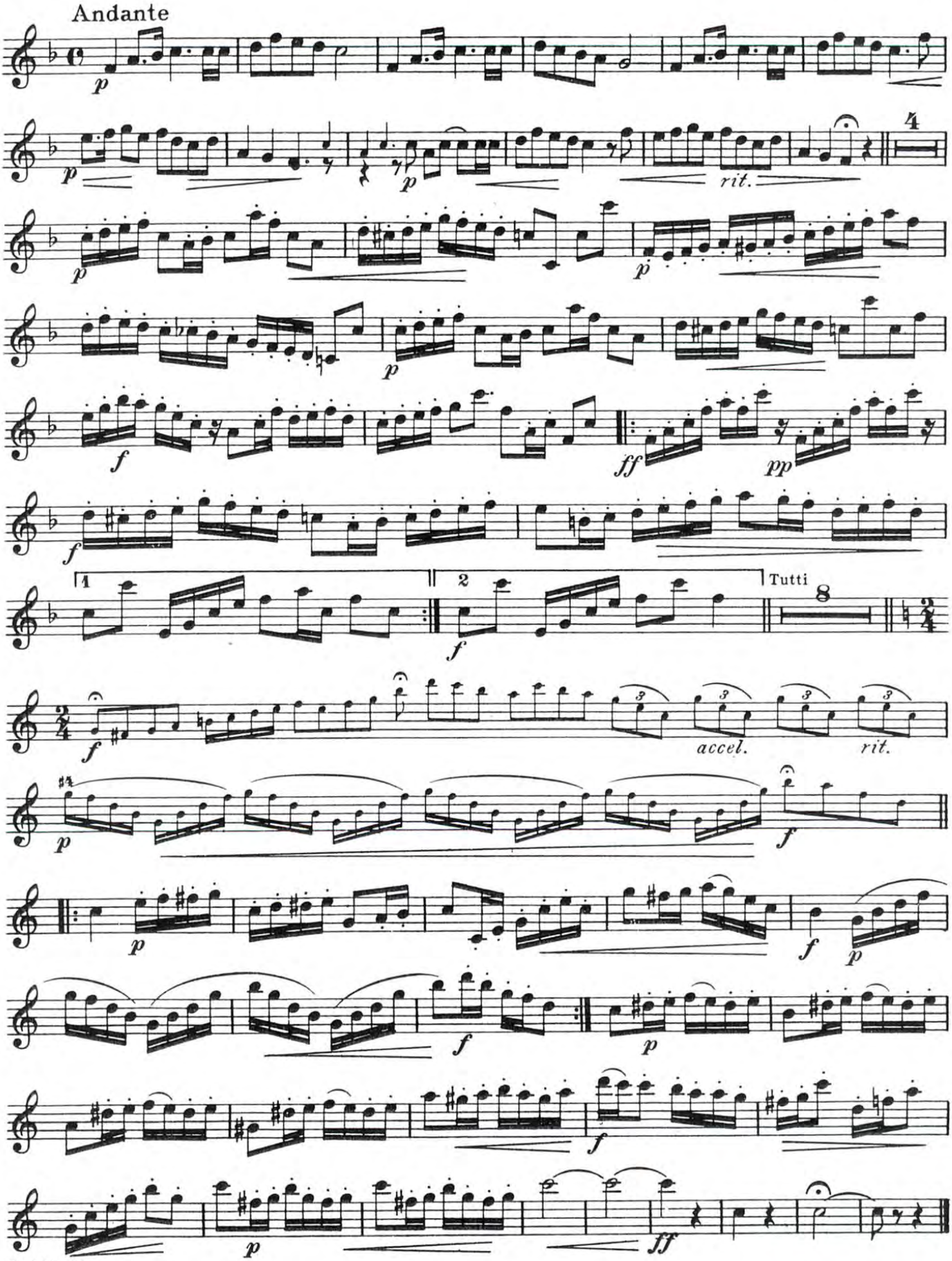

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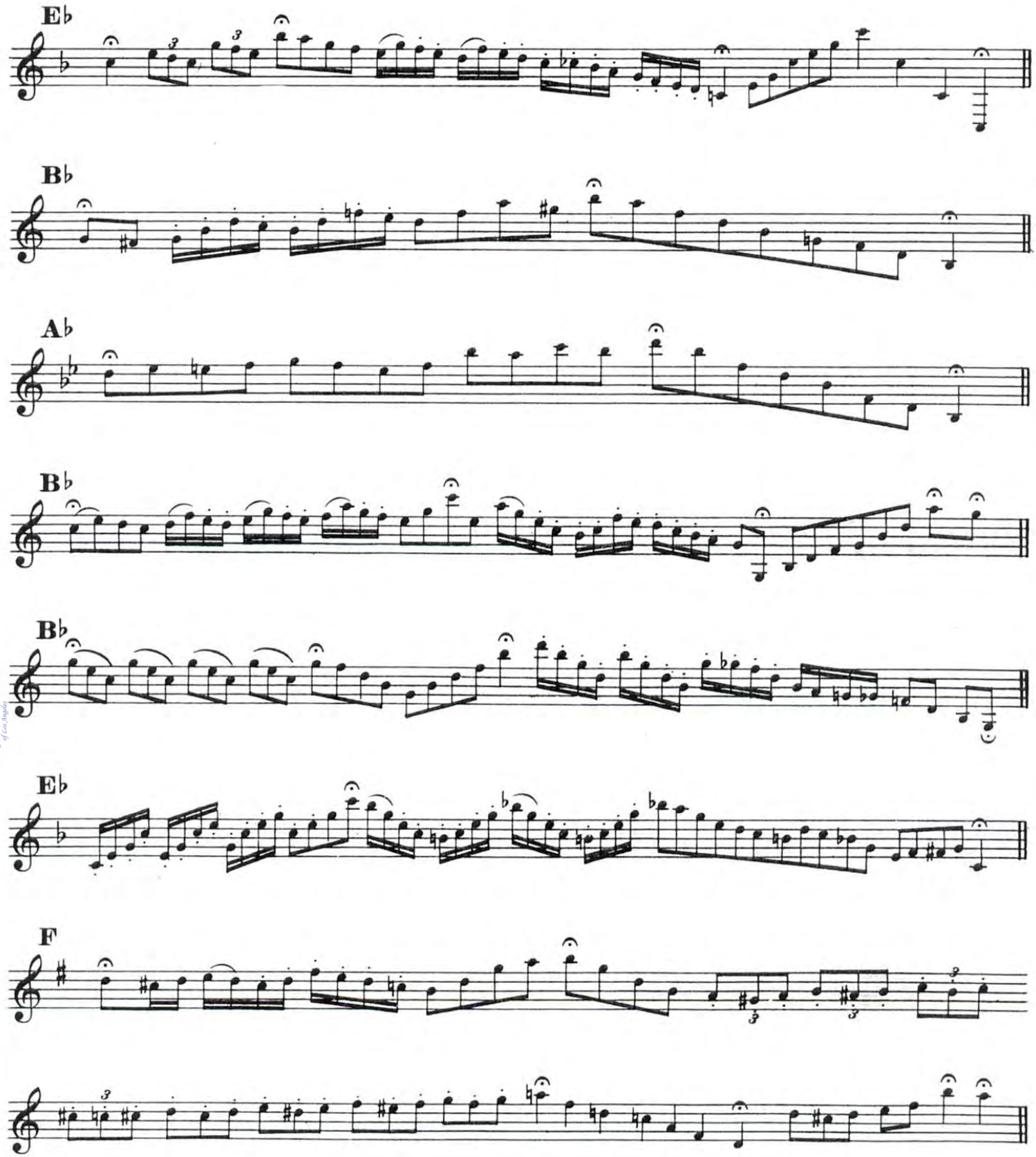
Cadenzas

In Various Keys

The following Cadenzas are written in various keys, and if desired can be inserted into Concert solos with good effect.



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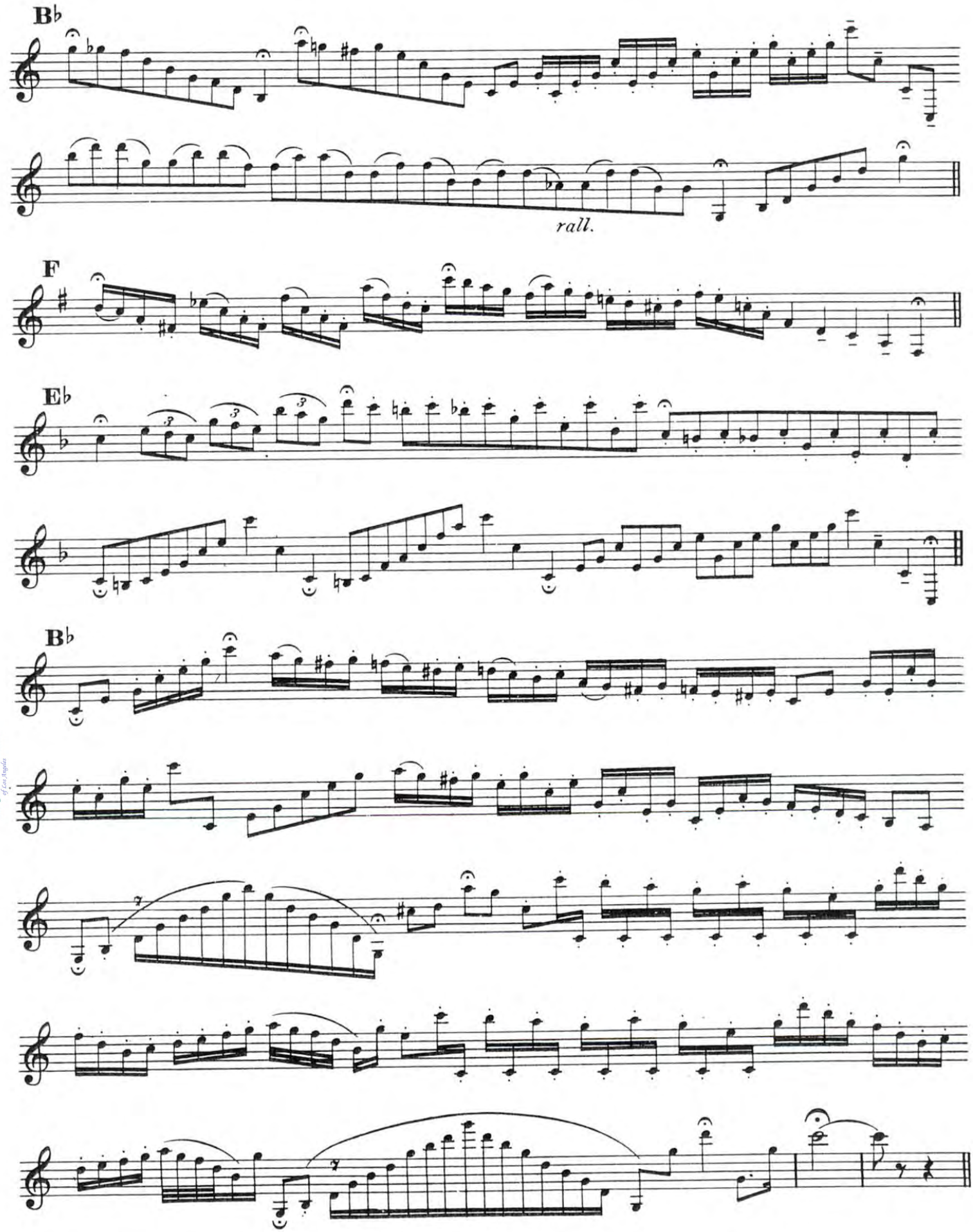

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