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Signs of expression, etc.

Italian	Abbreviation	English
Pianissimo	*pp*	*Very soft*
Piano	*p*	*Soft*
Mezzo Piano	*mp*	*Medium soft*
Mezzo Forte	*mf*	*Medium loud*
Forte	*f*	*Loud*
Fortissimo	*ff*	*Very loud*
Crescendo	*Cresc.*	*Increasing*
Diminuendo	*Dim.*	*Diminishing*
		Swell
Sforzando	*sf*	*Exaggerated attack*
Ritardando	*rit.*	*Gradual retarding of time*
Rallentando	*ral.*	*Gradually slower*
A tempo	*a t.*	*In time*
Fermata	𝄐	*Pause, or hold*
Staccato	(Dot over or under note)	*Short, separate*
Legato		*Slurred*
Tenuto	(line over or under note)	*Held out*
	>	*Accented*

Terms indicating time (or tempo.)

Italian	Abbreviation	English
Allegro	Allo.	*Quickly*
Allegro Moderato	Allo. Mod.	*Moderately Quick*
Allegro Vivace	Allo. Vivo.	*Lively and brisk*
Allegretto	Alltto.	*Slower than Allegro*
Moderato	Modto.	*Moderately*
Andantino		*Not so slow as Andante*
Andante		*Slow*
Adagio		*Slower than Andante*
Larghetto		*Not so slow as Largo*
Largo		*Very slow*
Grave		*Slow and solemn*
Maestoso		*With diginity and majesty*
Pomposo		*Pompously*
Presto		*Very fast*
Prestissimo		*Faster than presto*
Vivace		*Lively*

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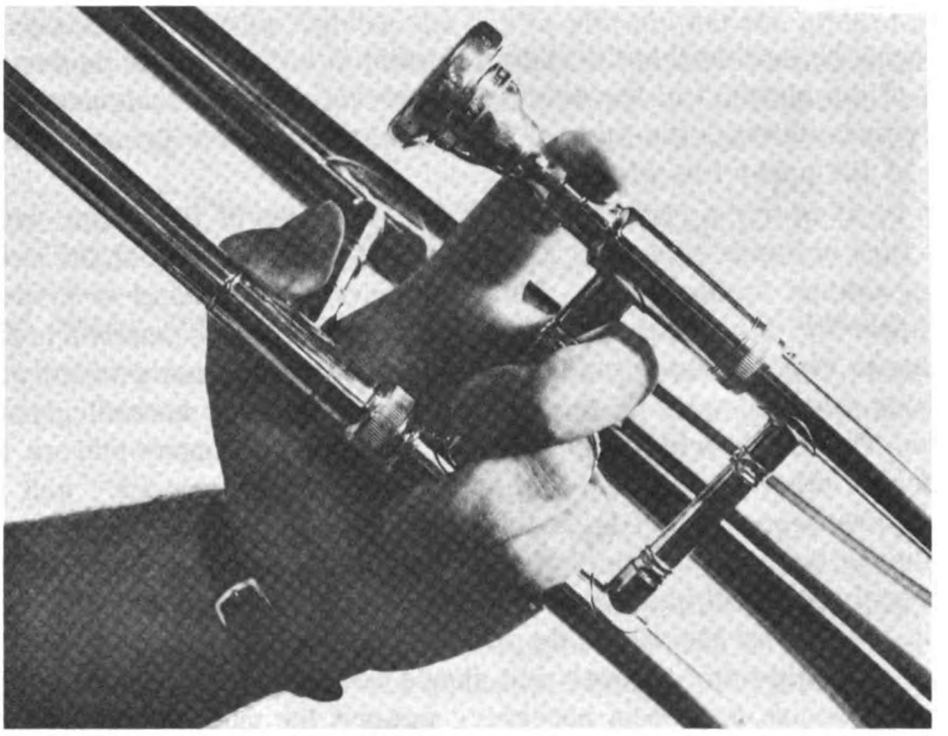
To hold the Trombone correctly.

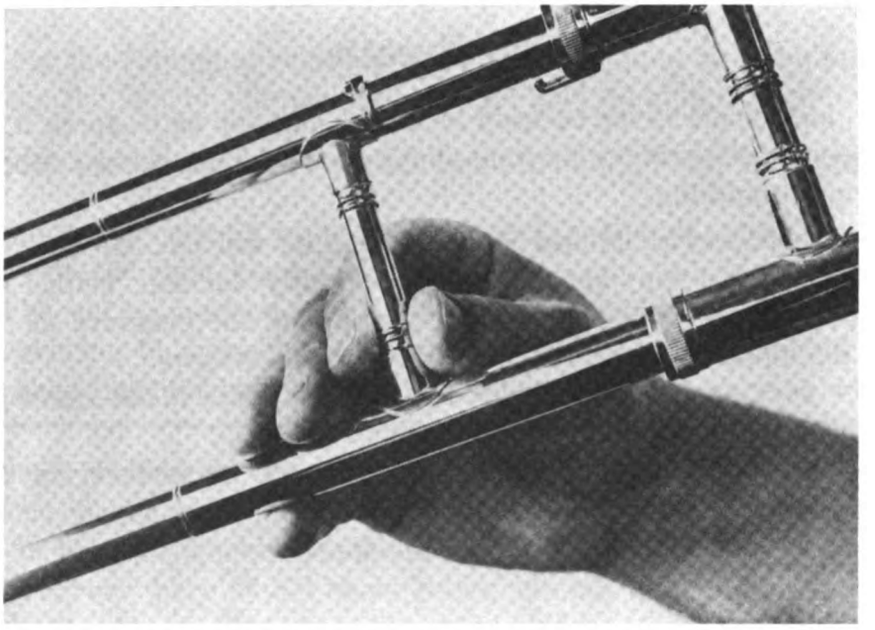
The left hand should grasp the instrument firmly.



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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The Trombone should be held so that the slide will point in a direction to be determined by the formation of the jaws of the player; i.e., the average player will hold the instrument with the slide slanting somewhat downwards; because the jaws of the average player are formed with the lower row of teeth slightly back of the upper row of teeth.

The slide should be at nearly a right angle with the formation of the teeth, with the inclination rather downwards than upwards of a right angle; so that the lower rim of the mouth-piece will rest under the lower lip, against the lower jaw. This will prevent the leaning or pressing of the instrument against the upper lip (a practice not productive of good results), and will protect both lips from injury, allowing them to remain always tender and delicate and responsive to the action of the breath.

The more the lower jaw protrudes or recedes, the higher or lower accordingly should be the direction of the slide. This is important, especially in beginning, for many players point the instrument rather high for no other reason than that some one else has done so; and they would play much more naturally, consequently better, by observing the above rule.

In placing the lips to the mouth-piece, before trying to make a tone, care should be observed that there is about an equal quantity of each lip employed; so that the lips may vibrate equally across the center of the mouth-piece, with the aid of the breath.

The lips should remain free and natural, and should not be unduly tightened nor constrained in any way. Whatever pressure may seem necessary against the mouth-piece should be felt entirely beneath the red part of the lower lip. The observance of this rule will protect the lips themselves, cushioning them from all injury, and will allow them to be always ready to vibrate with the least action of the breath.

The Breath

is the life of the tone, and should never be used in such a manner as to force it beyond a musical quality. The player should not blow for the tone, but breathe for it; using the breath naturally, as when exhaling in normal breathing.

The breath should be used and controlled entirely from its source— the bellows. The air passage from the bellows to the lips (or voice) should remain perfectly normal— neither choked nor distended in any way. The quantity of breath should be regulated by the pressure on the bellows. The player should employ the abdominal muscles in controlling the bellows.

The breath should be used as freely as in speech. Neither force it nor spare it; but use it naturally. It is like the violinist's bow, for it makes the tone.

In observing these rules regarding the breath the result will be perfect; for there will be no unnecessary wasting or saving of the breath.

The breath regulates the quantity or volume of the tone.

The Tone

is created by the breath passing the lips and causing them to vibrate. The part of the lips employed in vibrating is that delicate, unexposed part just inside of where they naturally touch when closed— not the part which is always exposed and consequently too hard to respond to the warmth of the breath.

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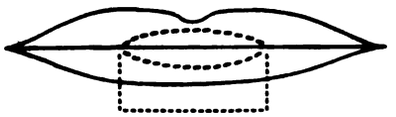
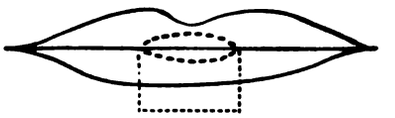
The pitch of the tone is determined by the relative number of vibrations in a given time. As before noted, the breath creates the tone by causing the lips to vibrate; but the pitch of the tone is regulated by a proper management of the lips in conjunction with the breath. The slower the vibrations of the lips, the lower the tone. As the vibrations increase in rapidity the tone ascends in pitch. The horizontal length of the vibrating surface of the lips regulates the number of vibrations.



Position of lips for lower notes.

The dotted lines measure the length of vibrating surface.



Position of lips for higher notes.

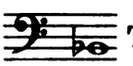
The longer the vibratory surface, the slower the vibrations; consequently, lower tone. The shortening of the vibratory surface causes more rapid vibrations; consequently, higher tone.

The Tongue

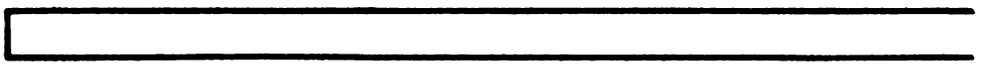
may be used as an aid in articulating the tone. The player may place the forward part of the tongue gently to the upper gums, and let it drop down to its normal position as the breath crosses the lips, as in uttering the syllable "too"; but the tongue should not be used in the ending of the tone. The tone should cease because the breath no longer causes the lips to vibrate; i.e., the tone should cease because the breath ceases.

Uttering the syllable "toot" is wrong and should be avoided. The tongue should be used merely as an aid in articulating, not as a necessity. With repeated trials it will be found that the tone does not depend on the tongue; therefore the tongue should not be made too important.

The First Tone.

Carefully observing the foregoing remarks, the player may now breathe across the lips into the mouth-piece, allowing the lips to vibrate quite freely; thus creating a tone which, if the plan is patiently followed, should be B♭ indicated by the music thus:  The right hand should hold the slide in the 1st position; i.e., entirely in, or not extended; but there should be no pressure or leaning towards the mouth with the right hand.

Sufficient breath should be used to create a tone of definite pitch. The player should try to sustain this tone, endeavoring to make it even in volume and true in intonation; so that it sounds as even to the ear as this diagram appears to the eye:



This tone should be played and repeated until it can be articulated with ease and good intonation. Any tendency to produce a tremolo effect should be avoided.

At this stage of progress there should be no hurry; for the player is forming a basis or foundation upon which to build other tones. Therefore the greatest amount of patience is advised.

Practice.

The player should practice not more than ten or fifteen minutes at a time. The resting is important; for it allows the blood to circulate naturally; thus strengthening the parts exercised, without unduly hardening or injuring them.

During the recess the player may study the previous remarks relating to the method.

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The Slide.

On valve instruments, such as the Cornet or Baritone, the tones are regulated by lengthening or shortening the tubing by means of valves. On the Trombone the same thing is accomplished by means of the slide.

Thus, the slide is really a valve with different stopping places or positions.

The right hand and arm should furnish the same mechanical accuracy of the slide on the Trombone as the mechanism of the valves does on the Cornet or Baritone.

This mechanism of the Trombone is in the right hand and arm.

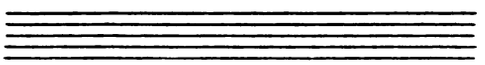
There are three joints or hinges— the shoulder, the elbow and the thumb; the latter rolling on the cross-piece but never leaving it. The wrist should not bend or move in the handling of the slide— there should be no joint at the wrist.

CAUTION! The slide should not be juggled. It is in no respect similar to the violinist's bow, but more like the violinist's left hand that determines the pitch, or the Cornet player's valves.

In fact it is the Trombone player's valve, and should be used as such— as mechanically perfect as the valves of the Cornet.

Therefore it can readily be understood how important it is that the right hand should put the slide as positively and mechanically as possible in the correct place and hold it firmly there until required by the music to move (instantaneously) to some other position. There should be no guessing in the handling of the slide.

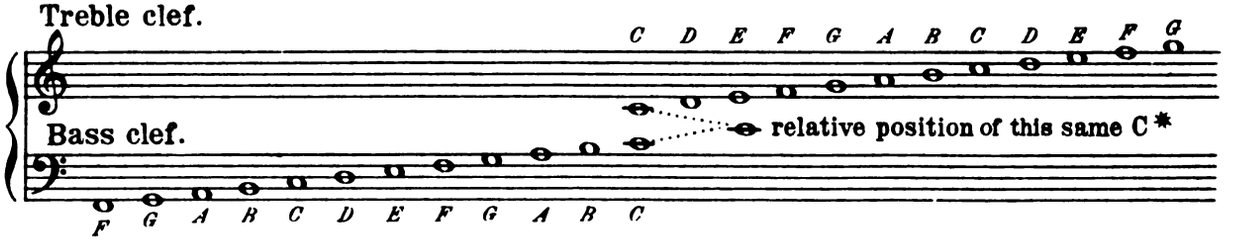
Music is indicated by notes placed upon a staff. A staff consists of five parallel horizontal lines spaced regularly apart, thus:



These lines and spaces are used to identify or locate the notes.

Music generally is written upon either one or both of two staves (or staffs), and to identify them they are called clefs.

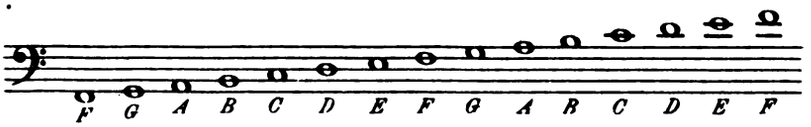
Example of Treble and Bass clefs, with names and positions of the notes:



* This C is called "middle C" from the fact that it lies midway between the two clefs; and it is indicated on an added line below the staff in the Treble clef, and on an added line above the staff in the Bass clef.

There are other clefs, but for the present the Bass clef will be used to indicate the notes for the Trombone.

The Bass clef is sometimes called the F clef, from the fact that the sign 𝄢 is placed on the fourth line, which is F.



The player should become familiar with the name of each note and its position on the staff.

The sign ♯ is called a "sharp," and indicates that the note following is raised or "sharpened" a half-tone.

The sign ♭ is called a "flat," and indicates that the note following is lowered or "flattened" a half-tone.

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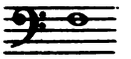
The sign ♮ is called a "natural," and indicates that the note following is restored to its original or normal pitch, thus contradicting the previous sharp or flat.

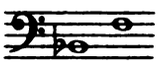
The player may now try to produce the tone F 

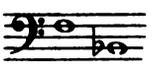
This tone should be obtained in the same manner as the first tone (B♭), with but the slightest contracting of the sides of the mouth (more the thought of it than the actual contracting of the corners of the mouth). The player is apt to make the mistake of exaggerating the difference of effort in producing the two tones, B♭ and F.

The slide should not be moved; but should be held firmly, with no pressure towards the face.

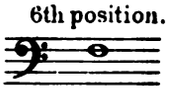
This tone (F) should be played and repeated in the same manner as the first tone (B♭).

It should be articulated properly and sustained evenly, with a definite intonation.

The tones may now be slowly alternated, thus:  and repeated often, until produced readily and with ease.

The order may be reversed, thus:  and repeated, etc.

6th position.

The player will find that by extending the slide about 18¾ inches the same tone (F)  can be produced.

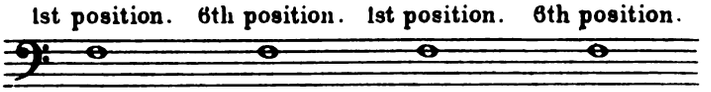
The actual location is determined by the pitch of the tones— i.e., the F in the extended (6th) position should tune with F in the unextended (1st) position.

This 6th position should not be marked on the slide, but should be practiced carefully and positively until located with certainty.

Attention is called to the right hand and arm. The movement should be natural and mechanically accurate. The wrist should not bend at any time. The slide should be held firmly in each position during the tone,— as if it were fixed or soldered there,— as if the instrument had no other length.

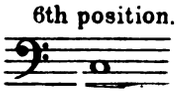
A firm and positive control of the slide at this stage of progress will aid materially the technic later on.

1st position. 6th position. 1st position. 6th position.



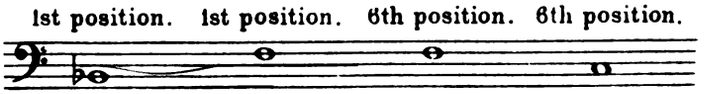
This should be practiced and repeated until quite certain in intonation and positive in positions.

6th position.

The player may now produce in the same 6th position, the tone C 

This can be obtained easily by practicing slowly the following plan:

1st position. 1st position. 6th position. 6th position.



Each tone is distinctly separate. The tongue may be used to articulate the tone, but should not be used in ending the tone.

Each individual tone should end because the breath pressure ceases for that tone. The player should study the remarks on page 5 about the use of the tongue.

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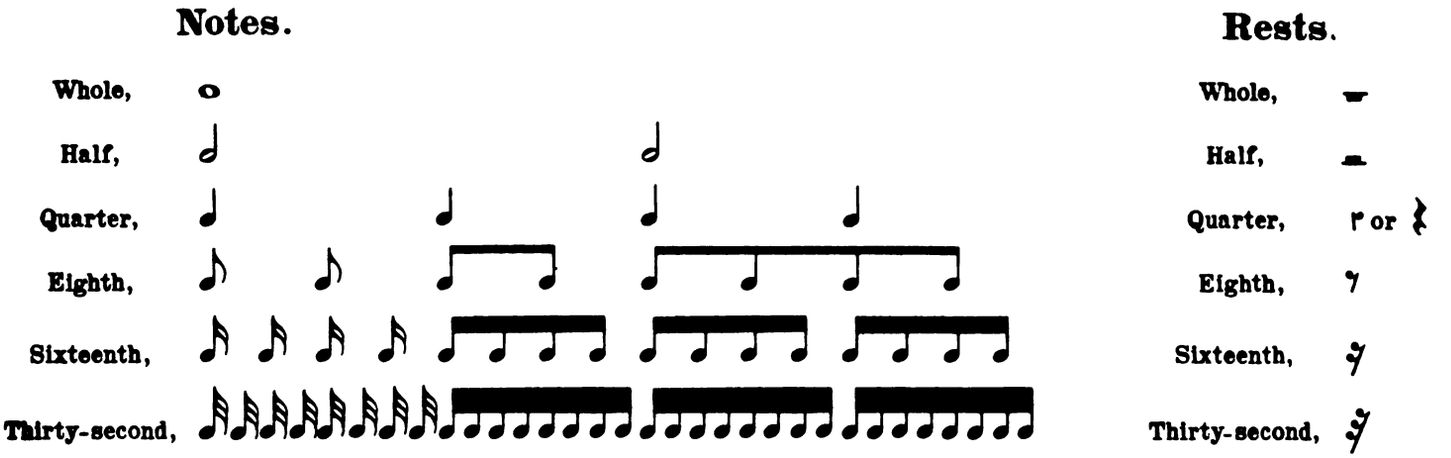
Time or Rhythm

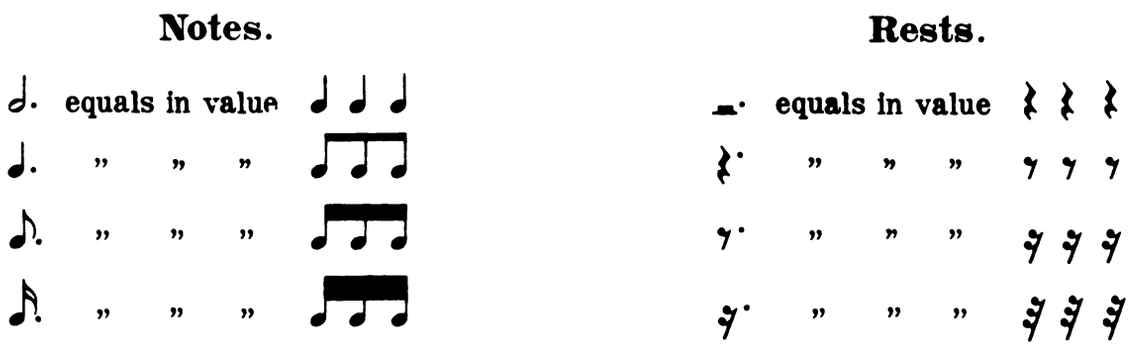
is indicated by different forms of notes or rests, which have a mathematical relation to each other that is identified by their names.



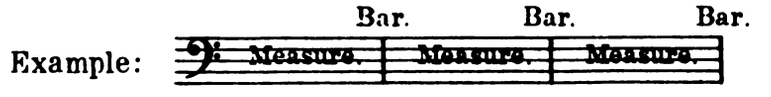
The notes indicate length of tone. The rests indicate length of silence.

The Dot

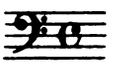
placed after a note or rest, indicates an additional length of one half its original value. Example:



The staff is divided into equal parts called MEASURES, which are separated from each other by BARS.



Each measure has a definite number of counts or beats, representing an equal division of time value. These beats are indicated by numbers placed upon the staff following the clef, thus:

Called Four-four or Common time. Often written: 

The upper figure indicates the number of beats in each measure. The lower figure indicates the kind of note (or value) for each beat.

The player should count the time with the foot, by tapping the floor gently but decisively with the forward part of the foot, for each beat.

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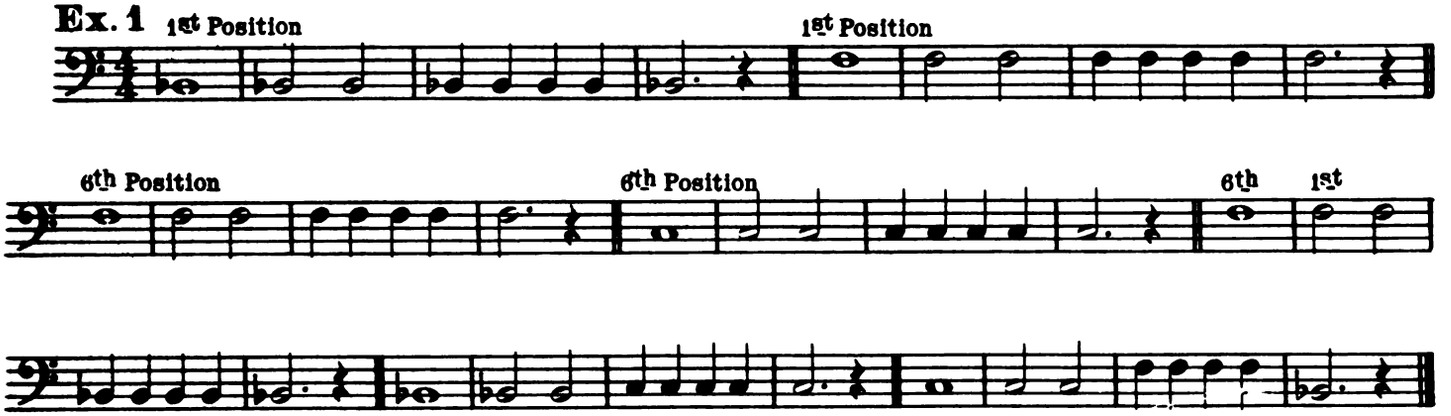
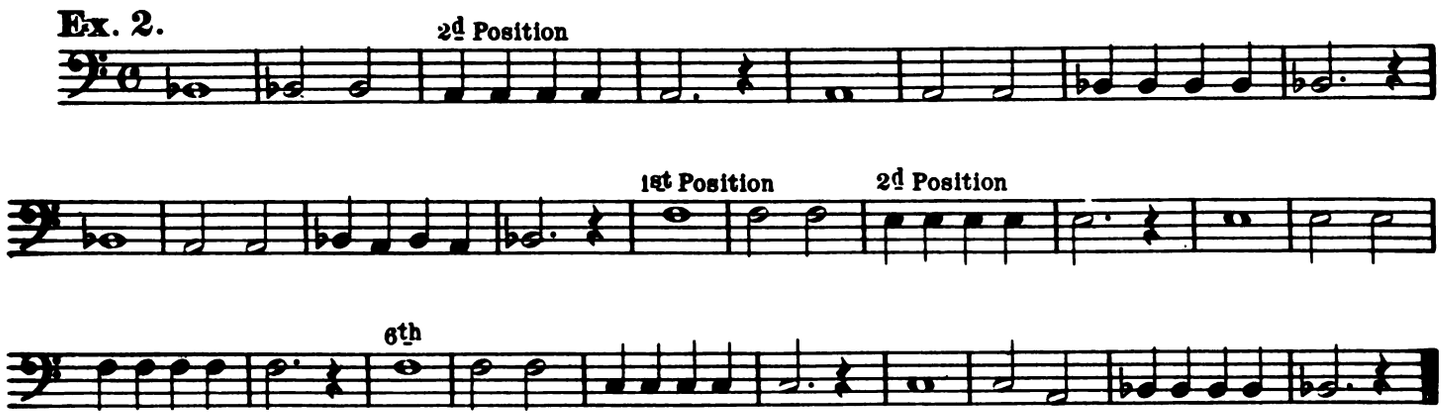
Exercise 1. should be practiced slowly. The time should be counted with the foot, so that each measure is evenly divided into four equal beats.



Breath should be taken, when needed, between the tones, without interfering with the time or rhythm. The breath may be taken either through the nose or through the sides of the mouth.

In either case the lower jaw should not leave the mouth-piece. The player should practice to be able to take breath either way. The inhaling should be as natural as possible— with the throat open, so as to allow the breath to be taken freely.

Exercise 2. In the third measure a new position is employed— the 2nd position. The 2nd position is obtained by extending the slide about 2¾ inches from the first position. By lengthening the instrument in this manner the pitch is flattened or lowered a half-tone. The movement from one position to another should be instantaneous, decisive and accurate. The wrist should not bend.



The player should count the time slowly and evenly with the foot. The time is as important to the player as the measurements of the architect are to the builder. The player must learn to measure the time correctly in order to produce the music according to the plan. Thus, every little part will fit exactly; and when many players are playing together from different parts, the entire structure will be perfect because every detail has been observed according to the plan of the composer.

One part incorrectly played can spoil an entire ensemble performance. The player may avoid such a circumstance by cultivating a correct sense of rhythm with the use of the foot in all exercises.

Each exercise should be practiced carefully over and over again until every difficulty is thoroughly overcome— until the exercise can be played through correctly— before going to the next.

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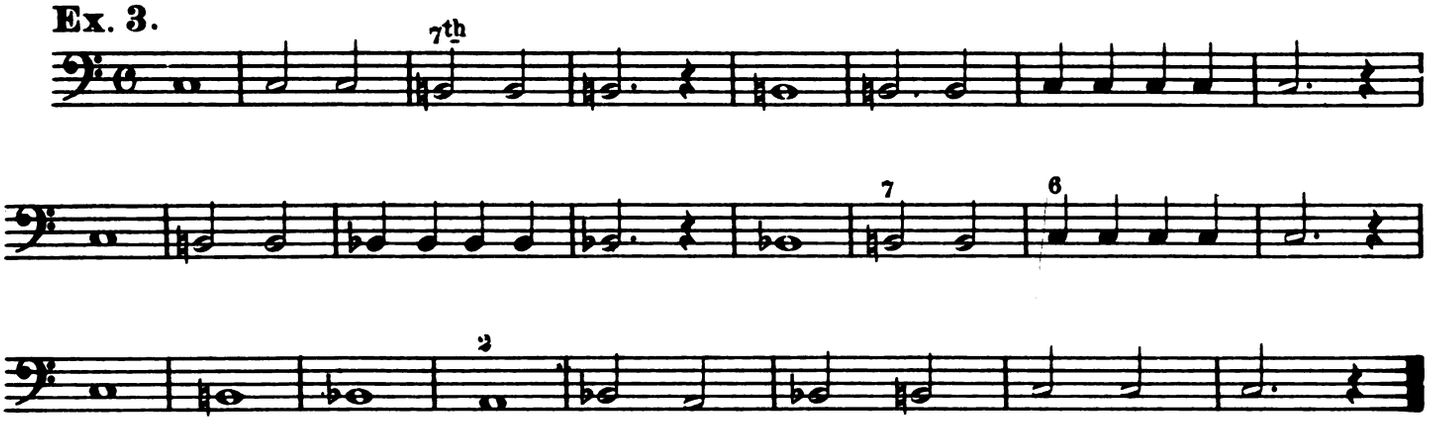
Exercise 3. In the third measure a new position is employed— the 7th position. By extending the slide about 4 inches beyond the 6th position, the 7th position is obtained.

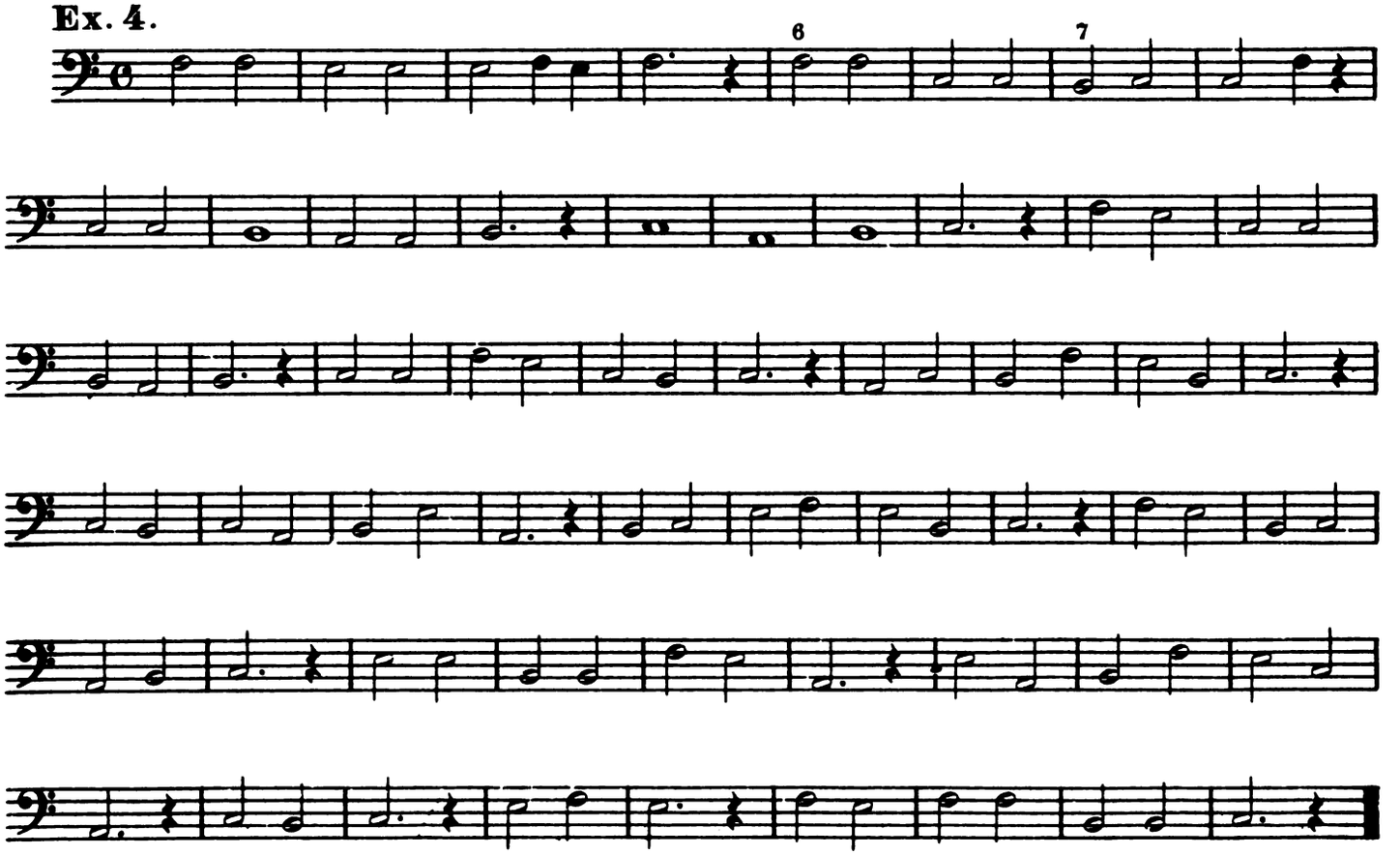
In the 7th position the thumb should not relinquish in the least its firm hold on the cross-piece of the slide. The wrist should not bend. The line from the shoulder to the end of the thumb should be perfectly straight. In all movements of the slide the wrist should be stiff, forming a straight line from the elbow to the end of the thumb.

Ex. 3.



Exercise 4. The attention of the player is again called to the importance of holding the slide firmly in each required position as long as the tone sounds, and of moving the slide quickly and accurately to the next required position.

Ex. 4.



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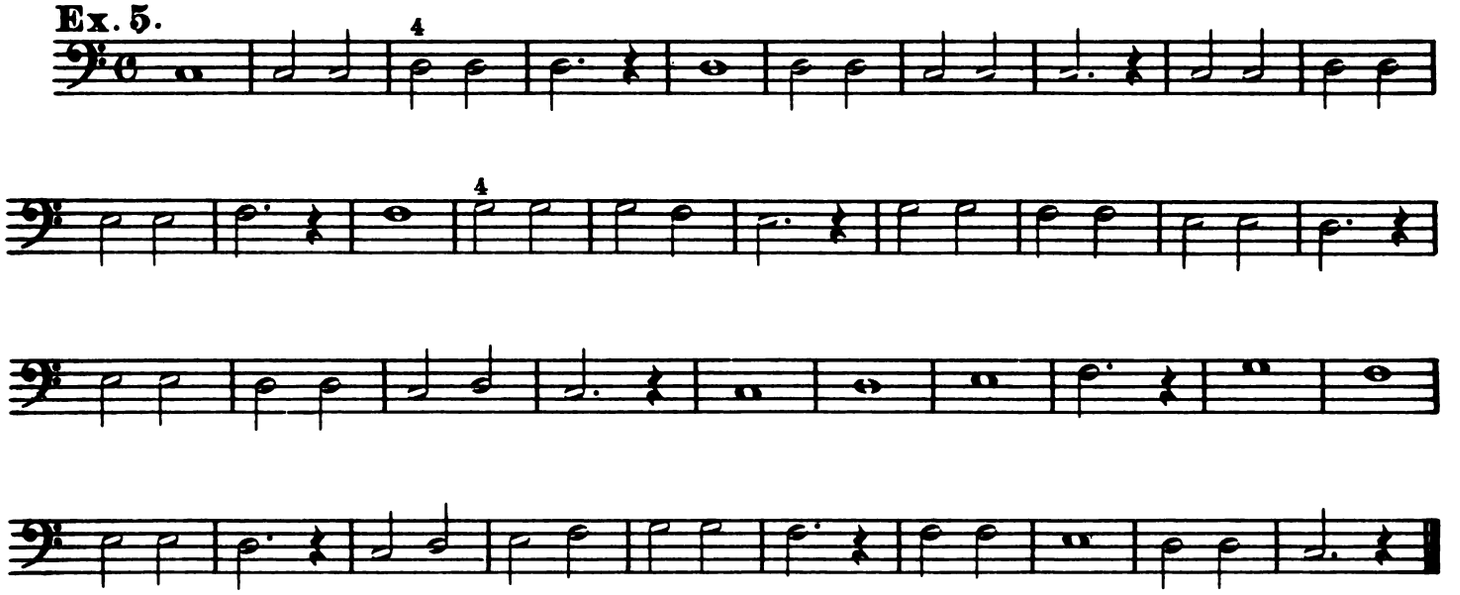
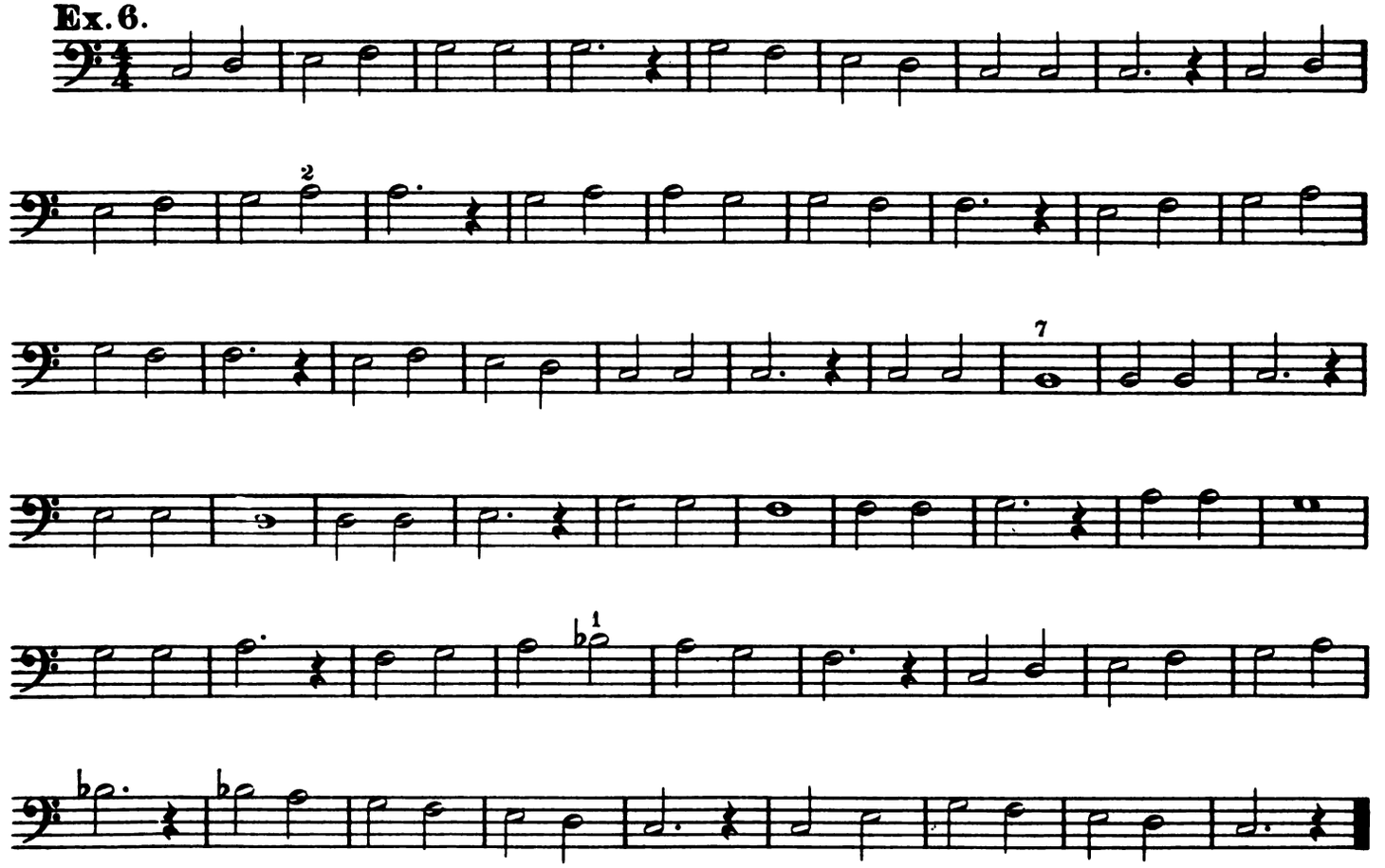
Exercise 5. The 4th position is midway between the 2nd and 6th positions. The tone D is a whole tone (two half-tones) below E. Thus, by extending the slide two positions further than the 2nd position, the 4th position is obtained. Or, by shortening the slide two positions from the 6th position, the same result (the 4th position) is obtained. From one position to the next immediate position represents the difference of a half-tone in pitch.

In whatever position the slide may be it should be held as firmly as if it were soldered there— as if the instrument had no other length— immobile— fixed.

Ex. 5.



Ex. 6.



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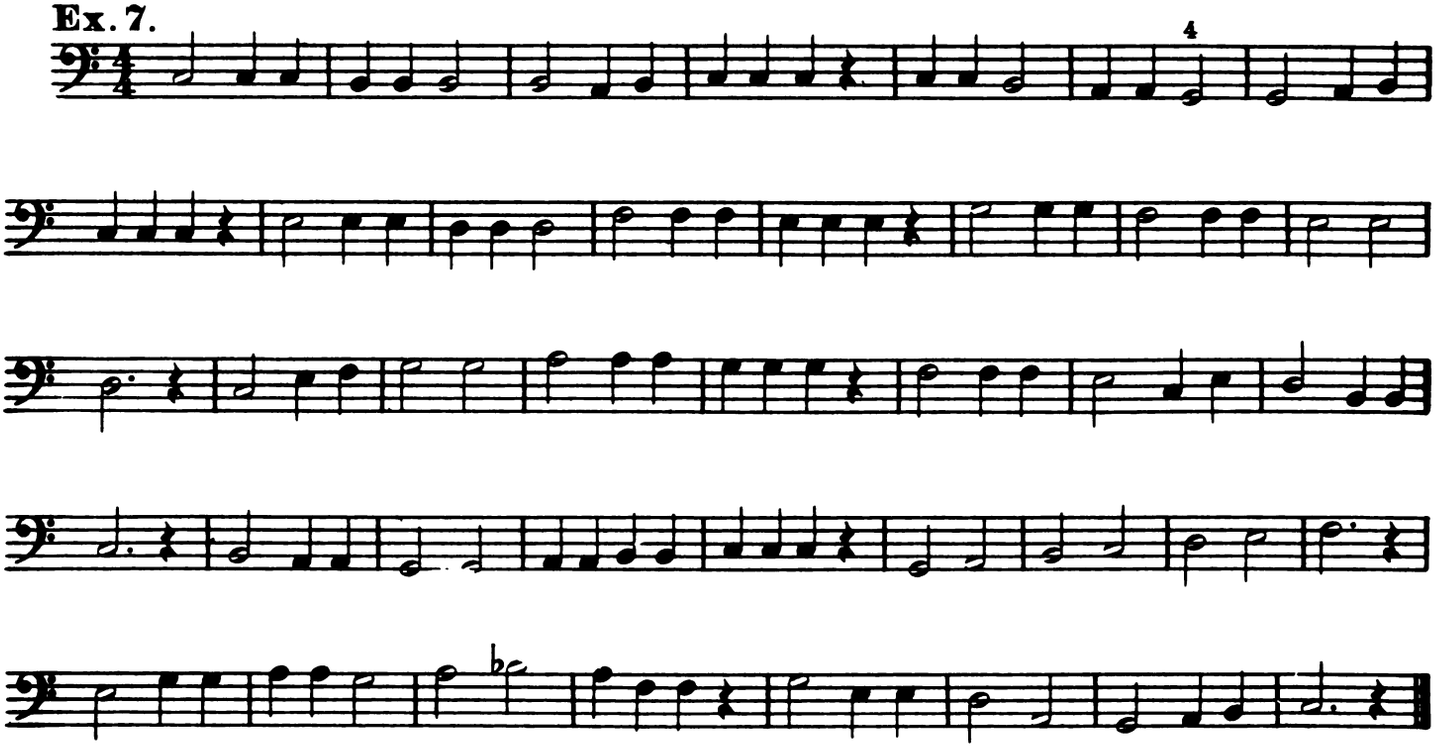
The 7th position should always be taken with the same firmness and command as the other positions— with the same hold and control of the slide. The slide should always point in the same direction, and should not be swung to one side for the 7th position.

Ex. 7.

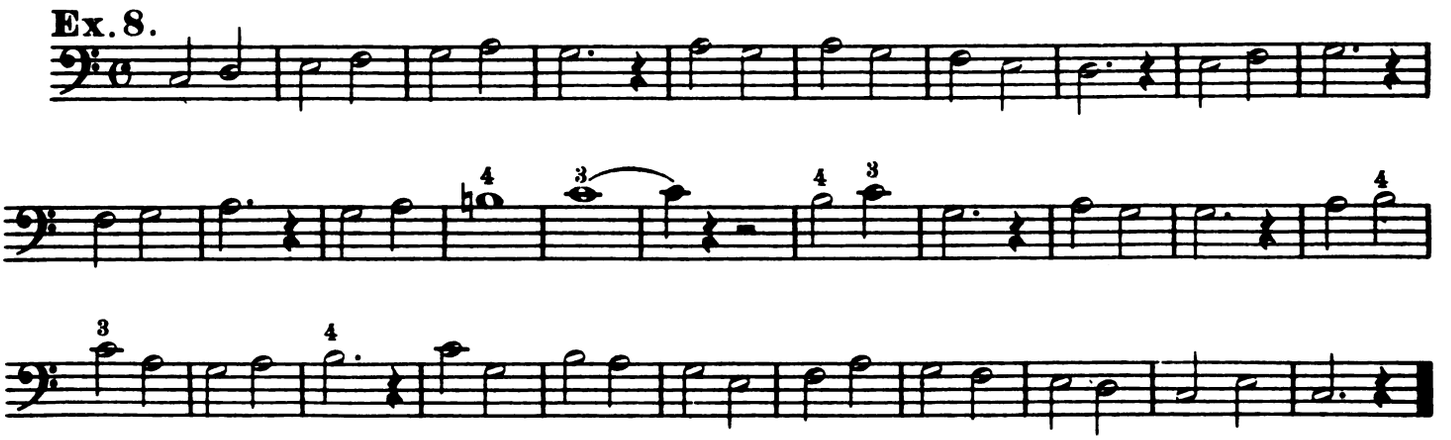


With practice, the player should make the 7th position as easy to reach and command as the other positions.

Many players make the mistake of plunging for the 7th position, thus making it always an awkward and difficult position. It should be as easy to play in the 7th position as it is to play in the 1st.

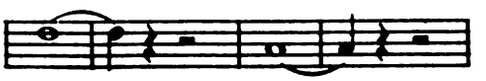
Exercise 8. The 3rd position is mid-way between the 2nd and 4th positions.

Ex. 8.



The Tie

placed over or under two adjacent notes of the same pitch indicates that they are bound together in one tone equal to the length of both.

Example: 

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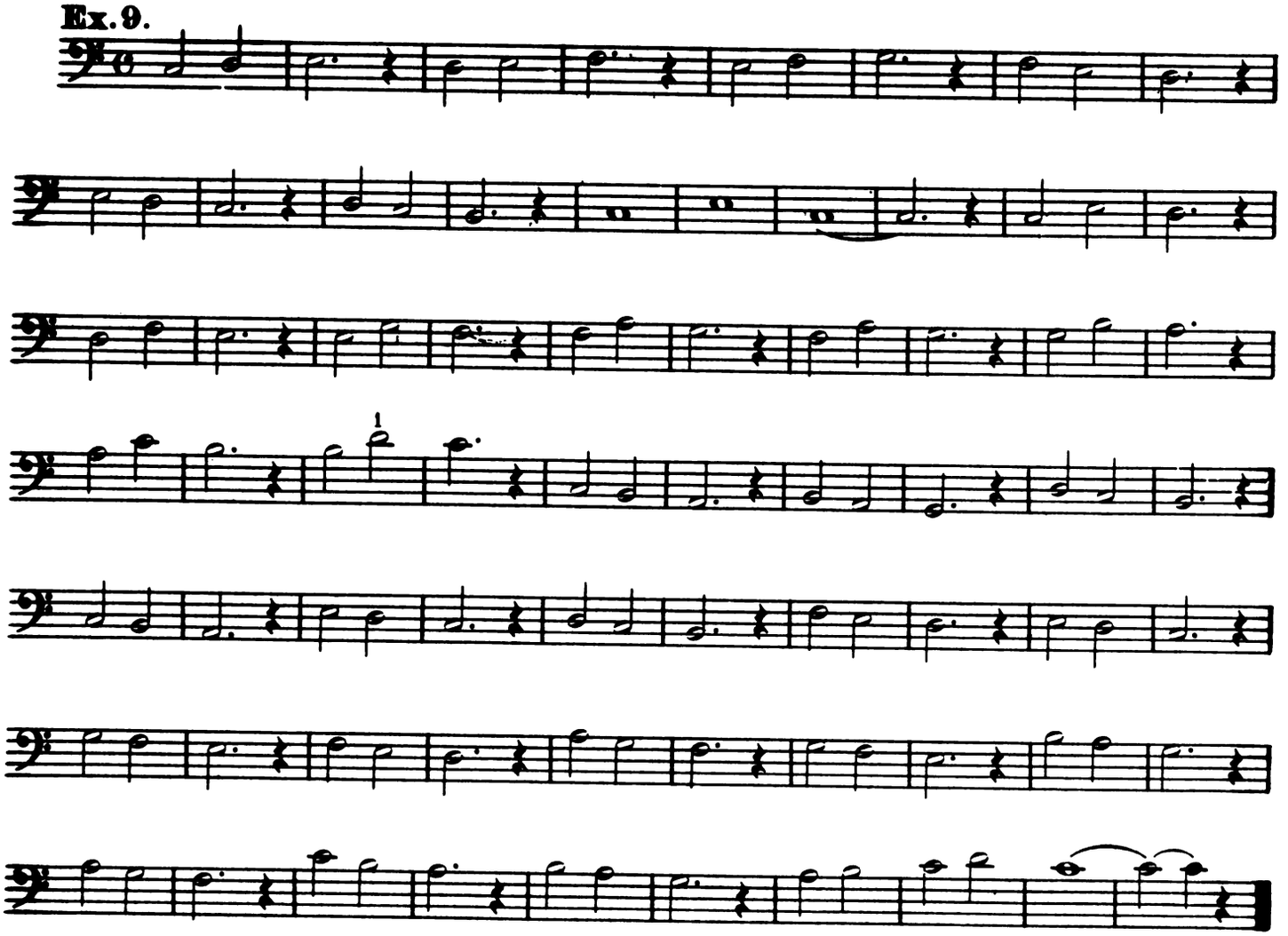
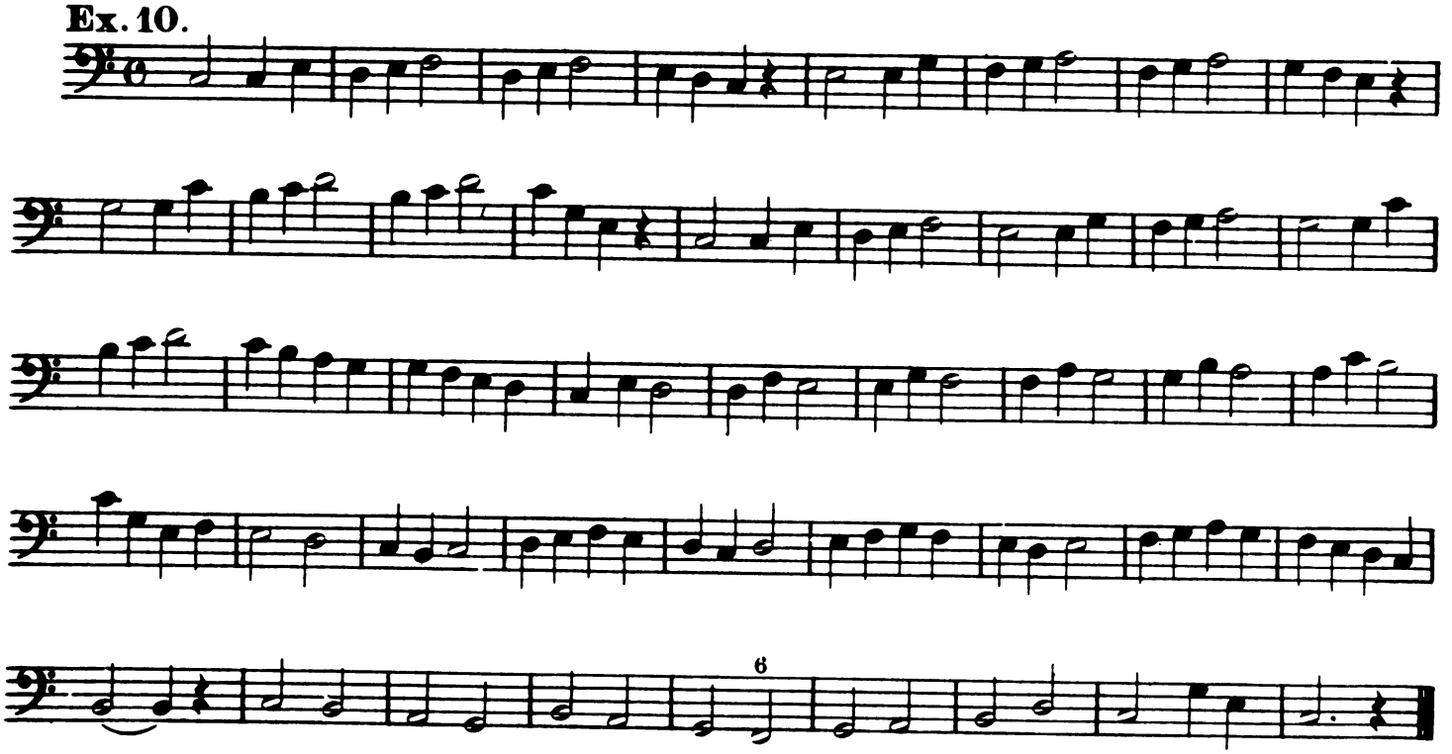


Ex. 10.



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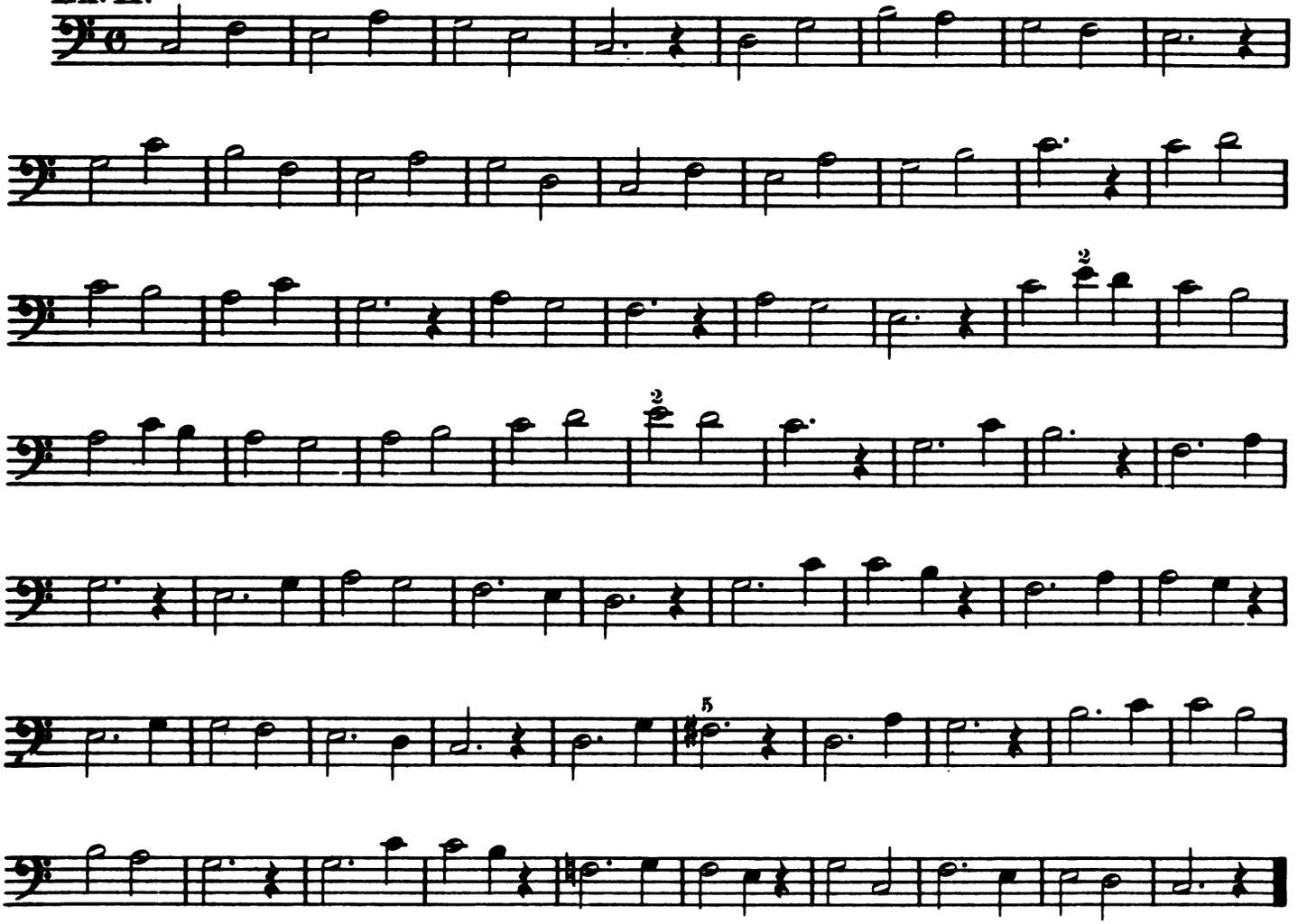
Exercise 11. The 5th position is mid-way between the 4th and 6th position.

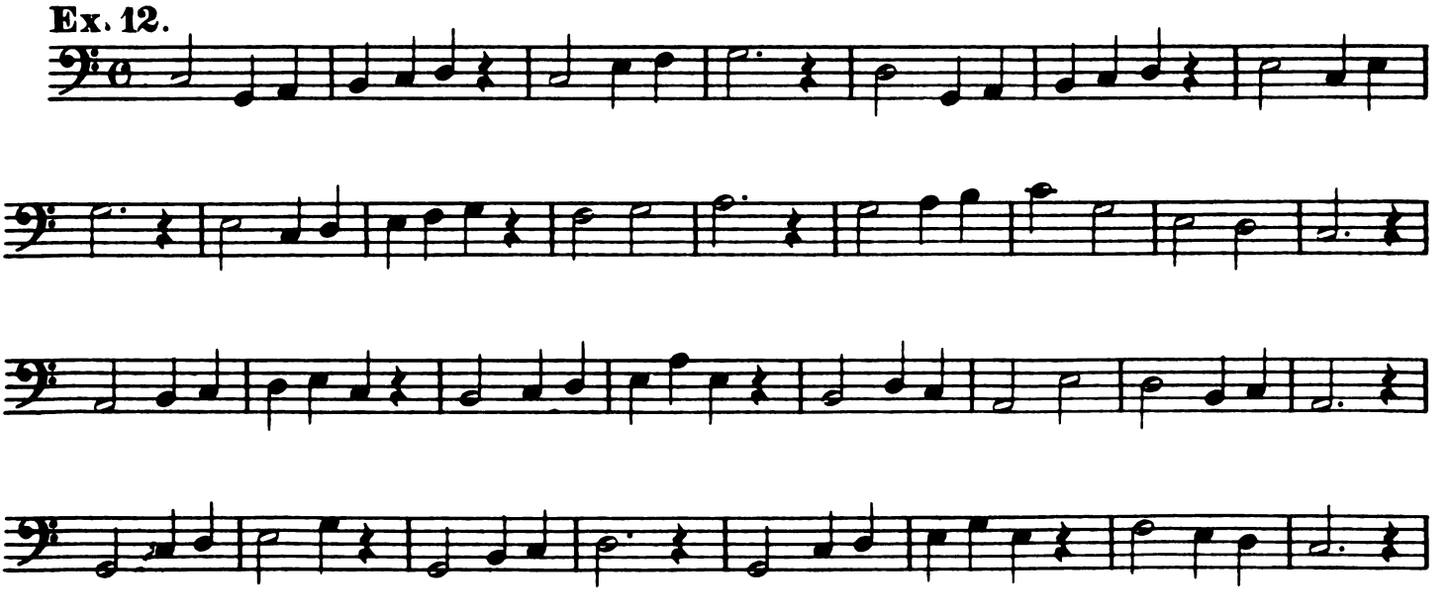
Ex. 11.



THOROUGHNESS should be the Student's motto.

Each difficulty should be overcome before going ahead; for, once mastered, it will always be familiar and make similar places less strange.

Ex. 12.



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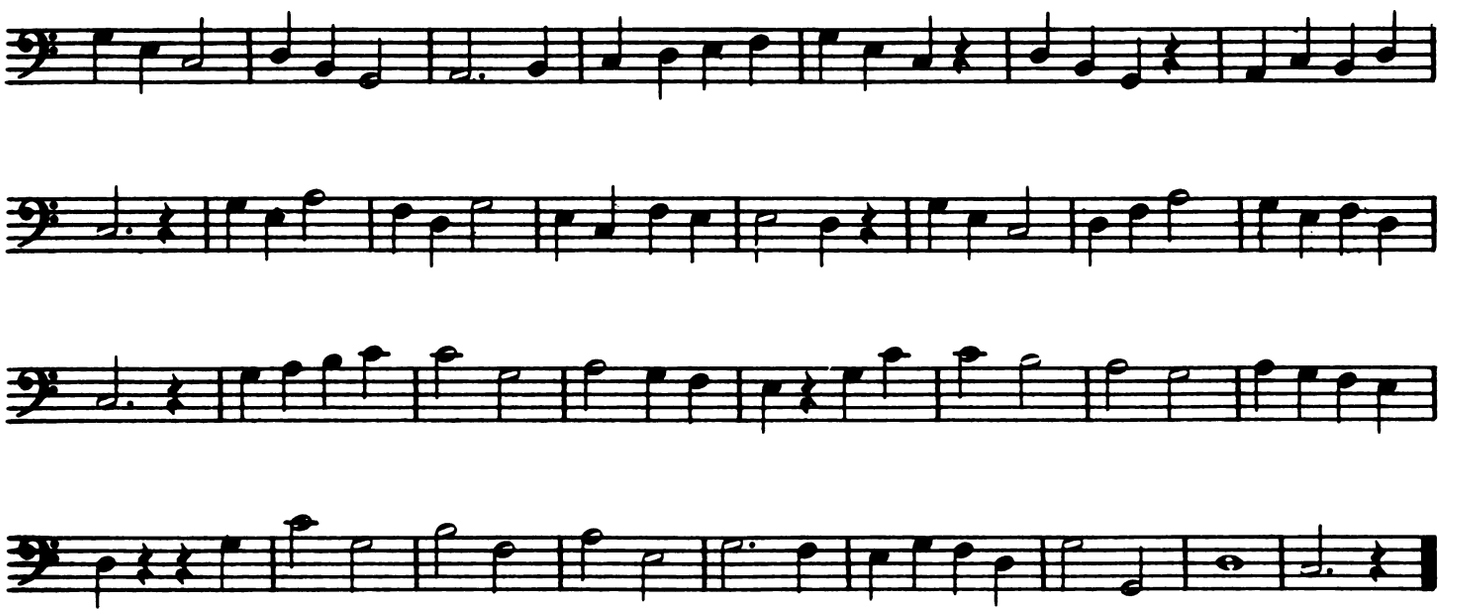
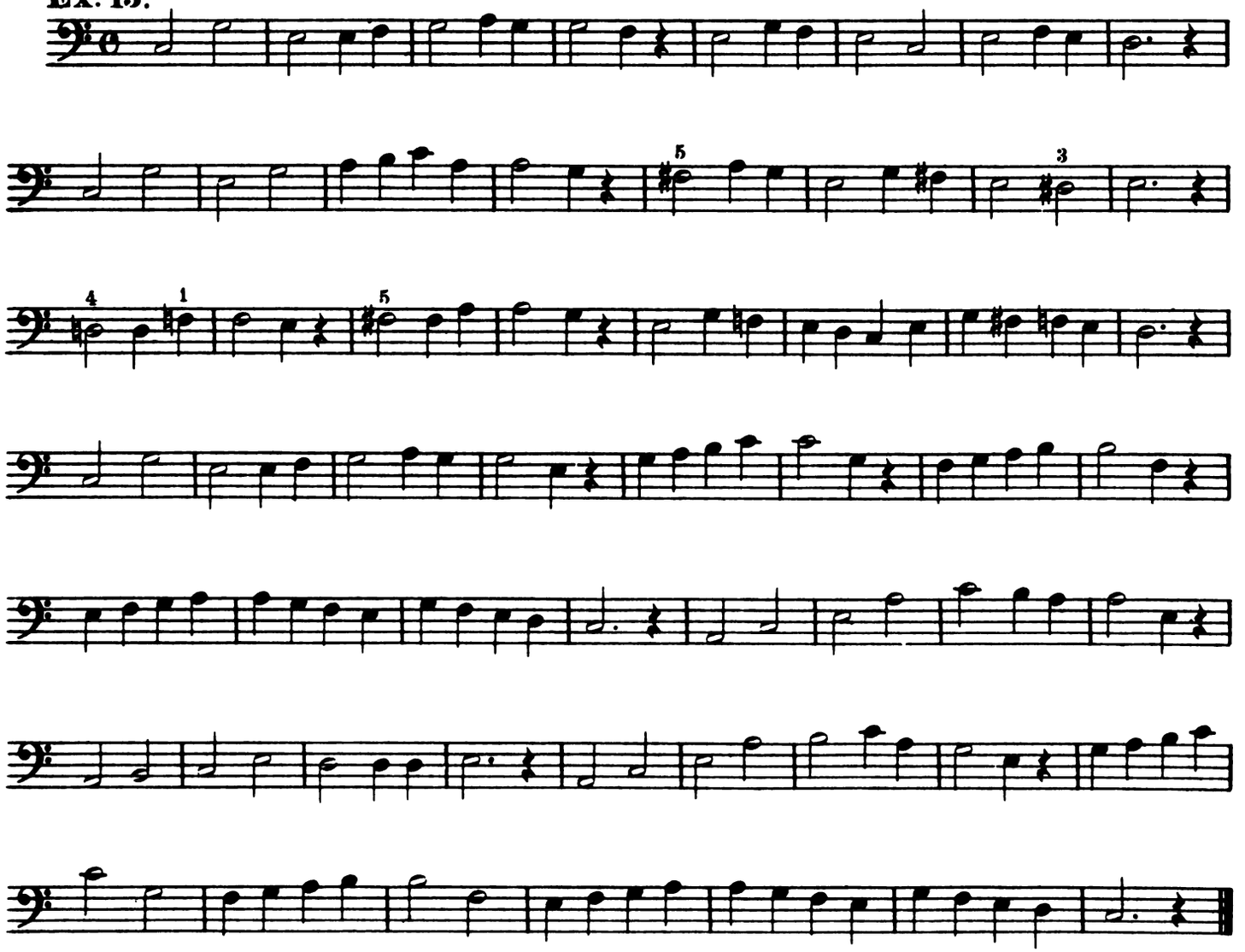


Ex. 13.



Each Exercise should be played slowly, and practiced until it can be played through without an error.

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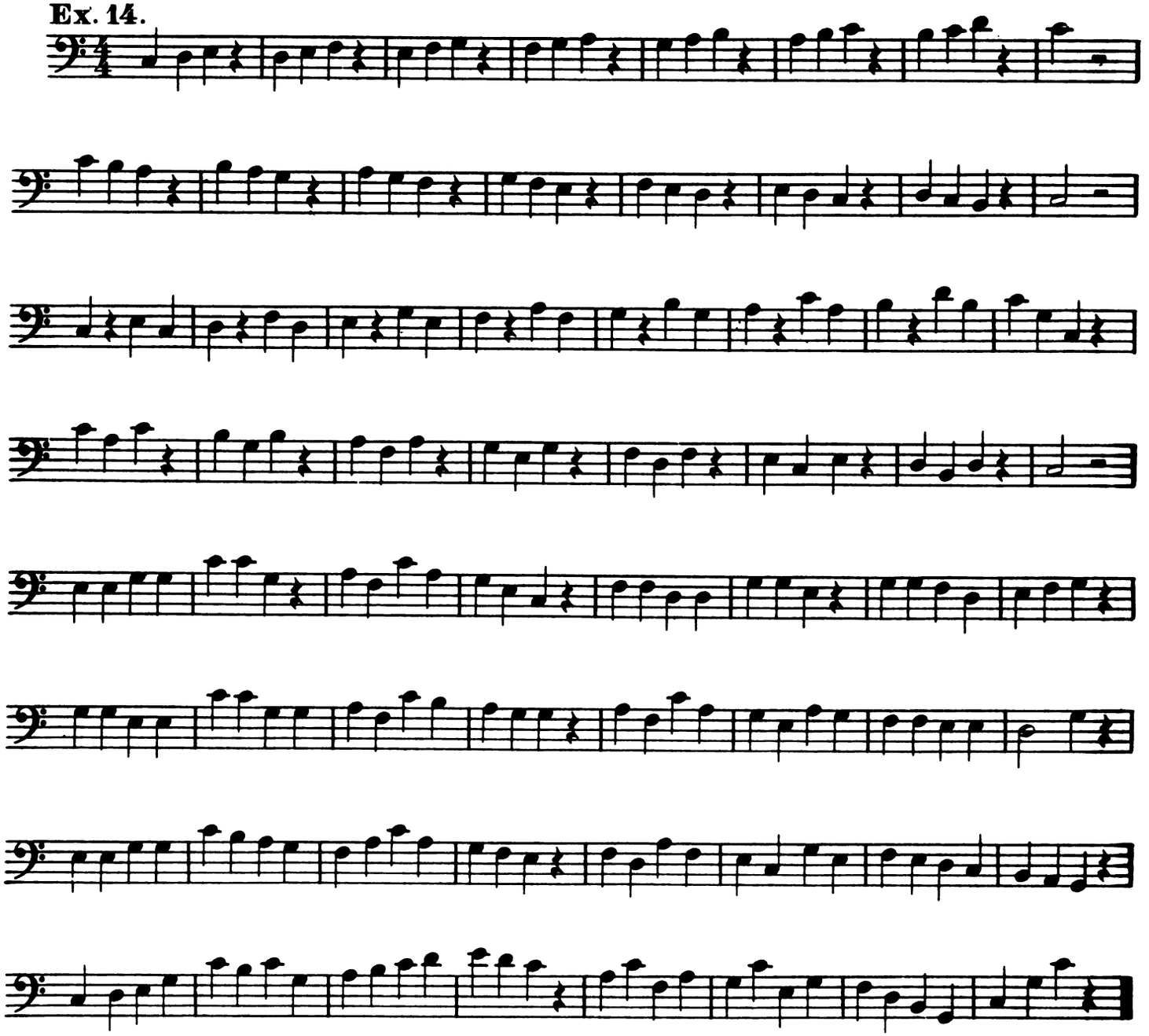
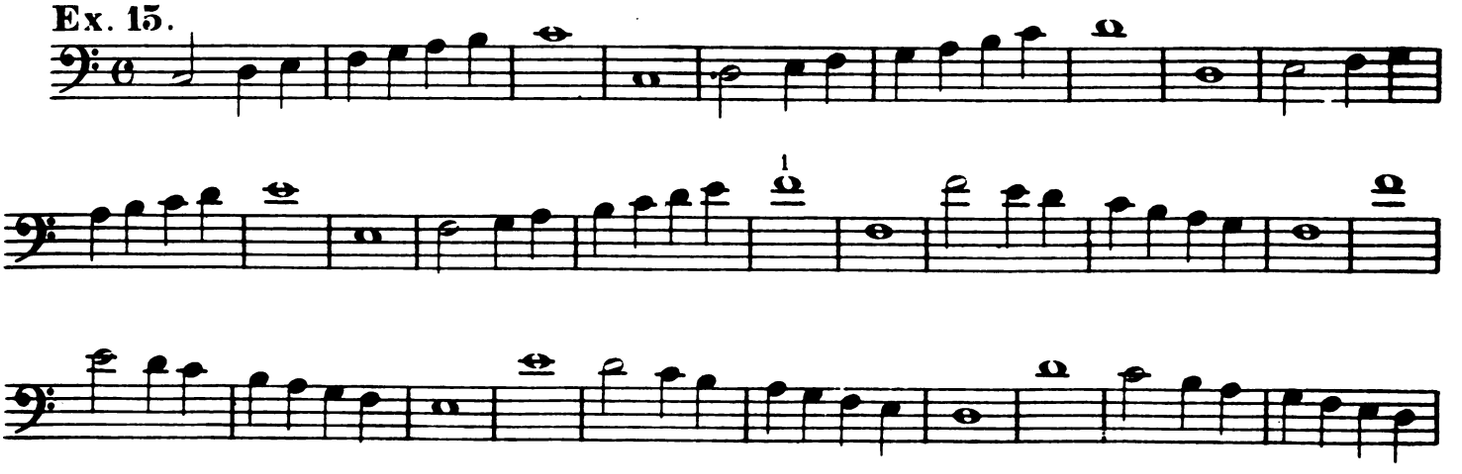
Ex. 14.



Ex. 15.



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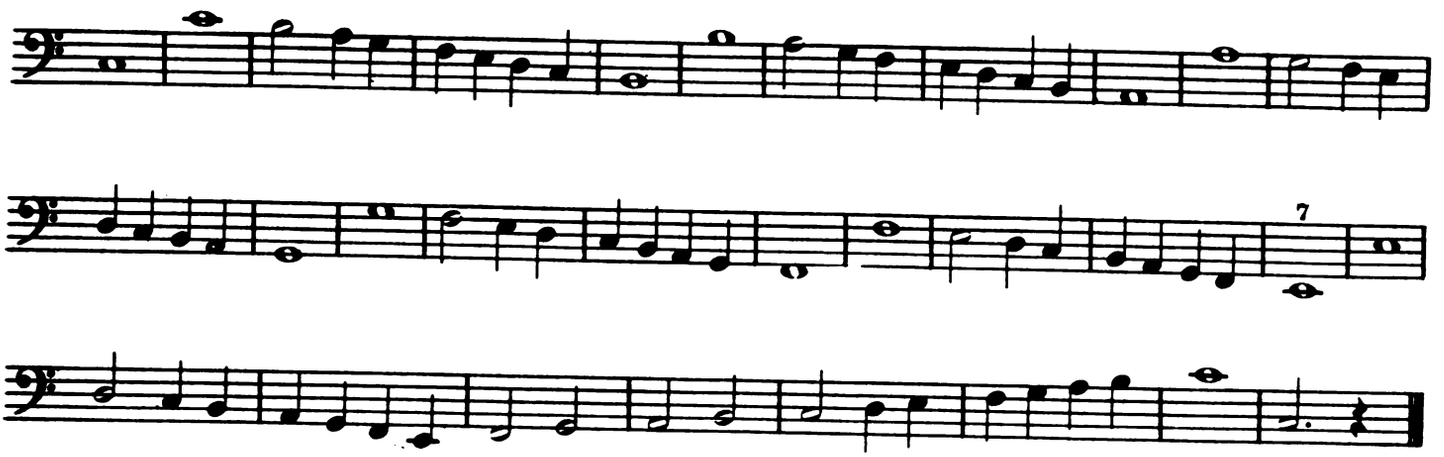

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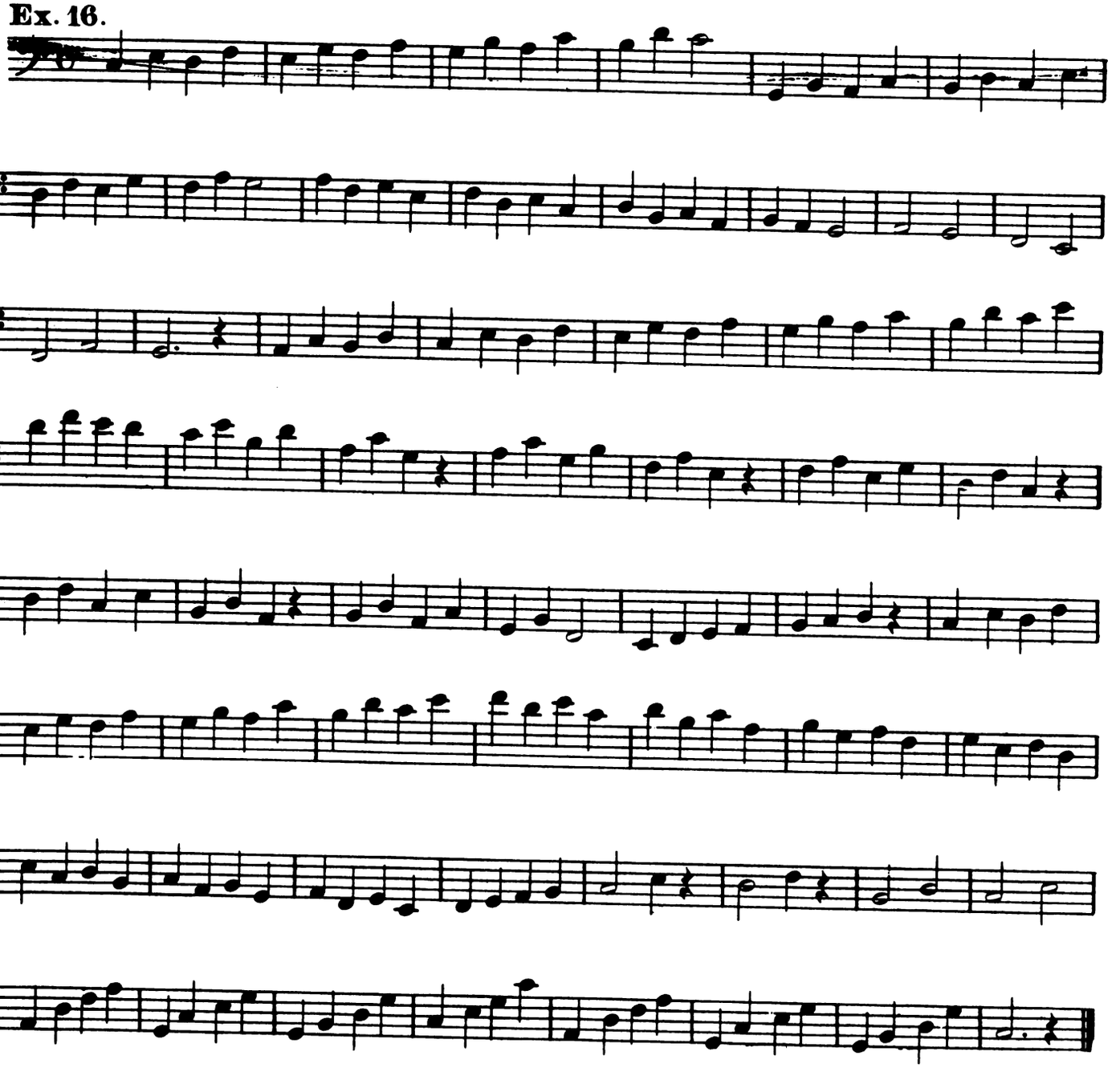

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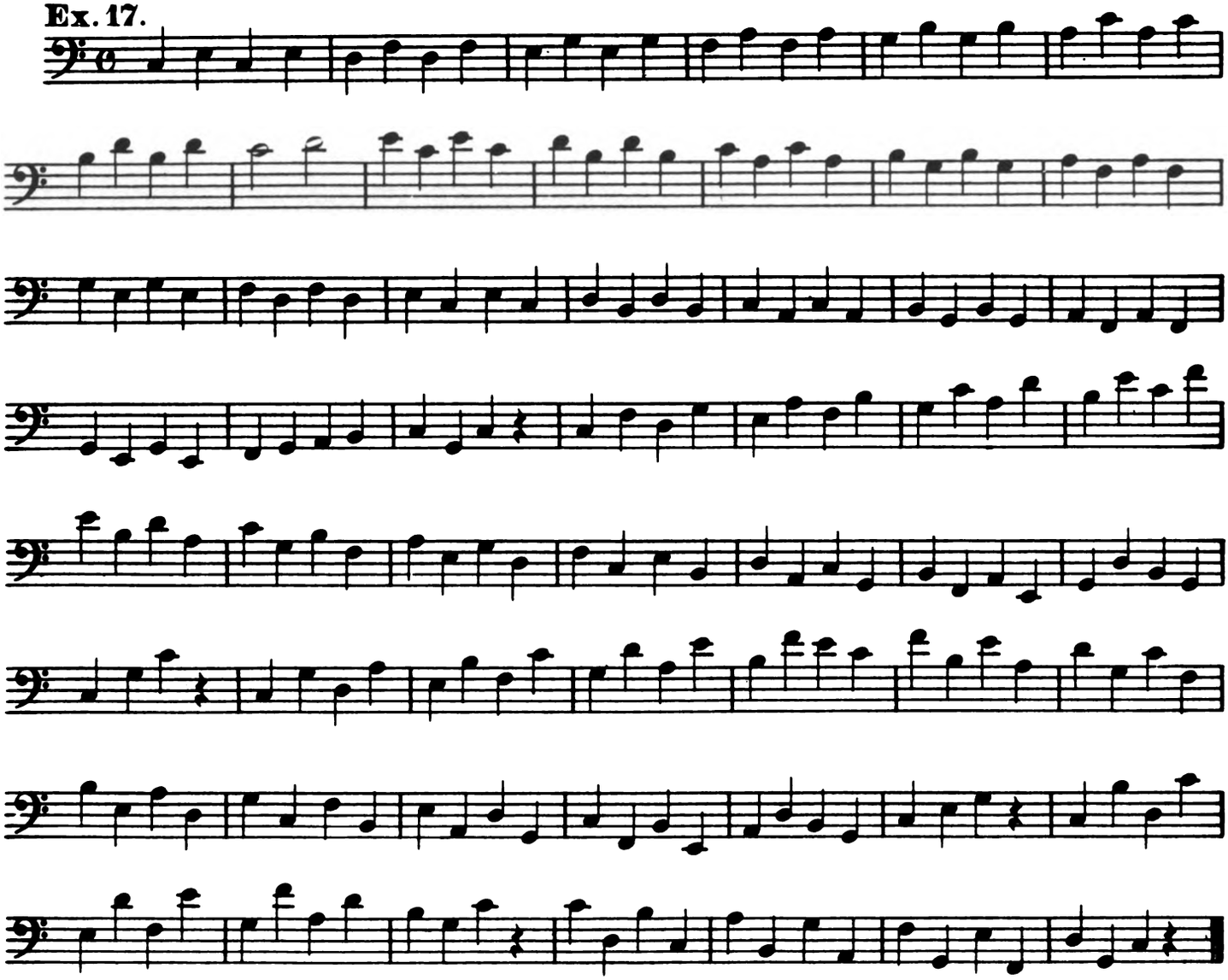
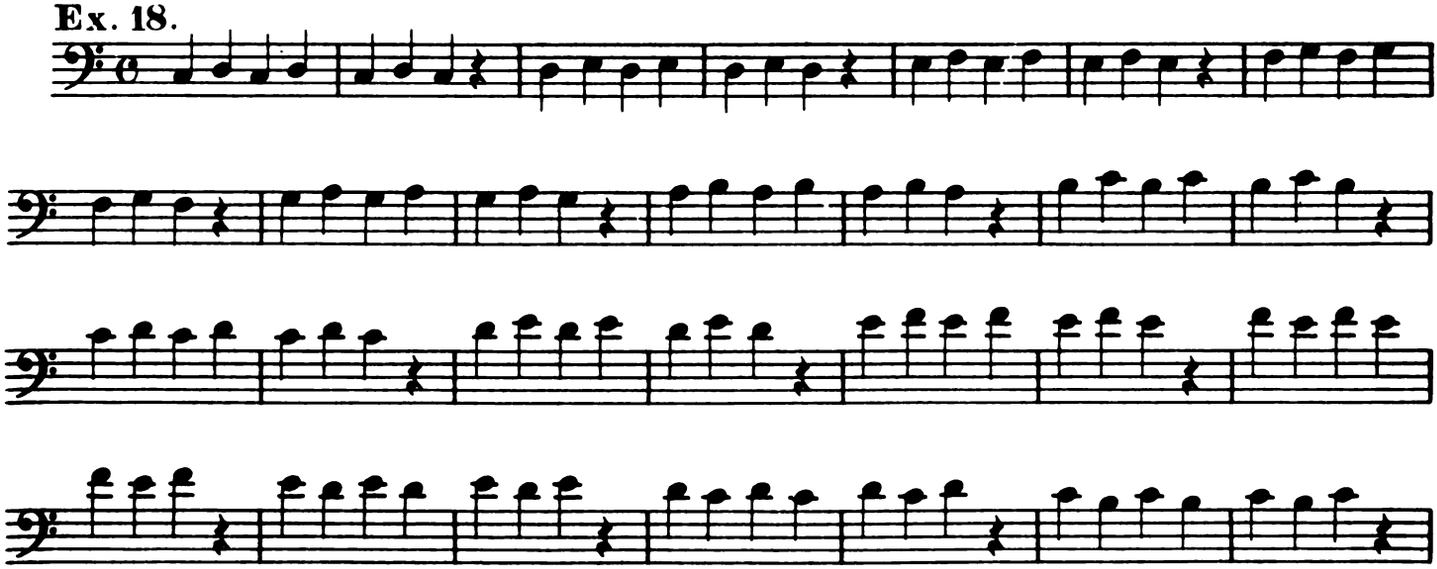


Exercise 18. The right hand should locate each position as certainly as if the slide were a valve on a Cornet. Attention is called to the remarks on the Slide_ page 6.

Ex. 18.



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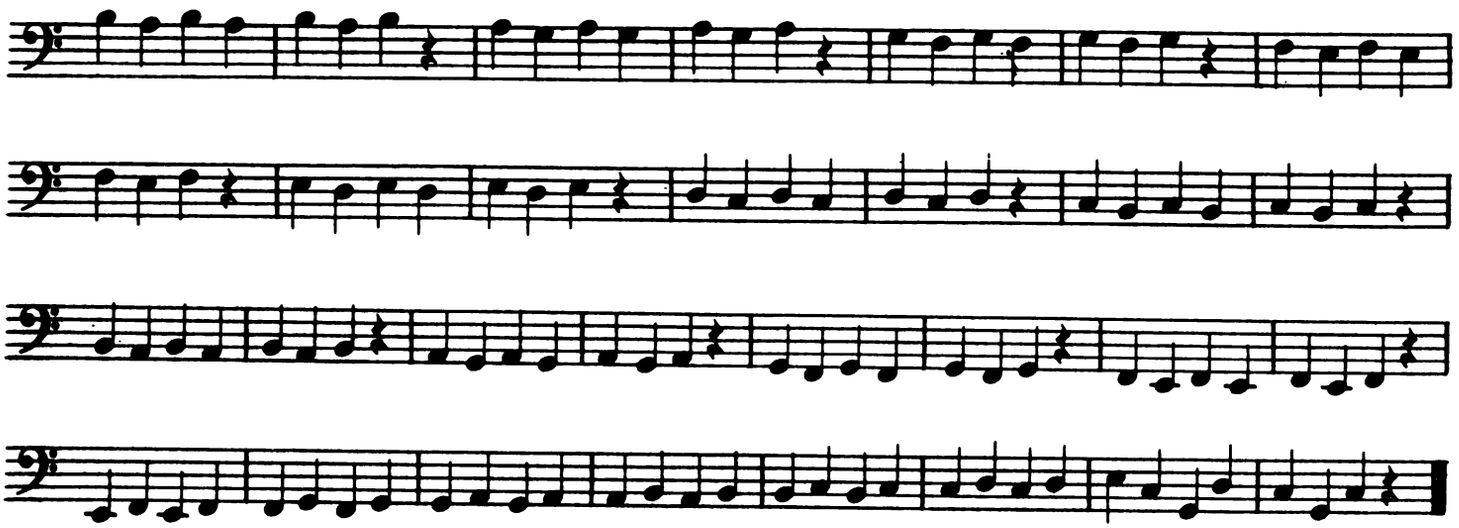
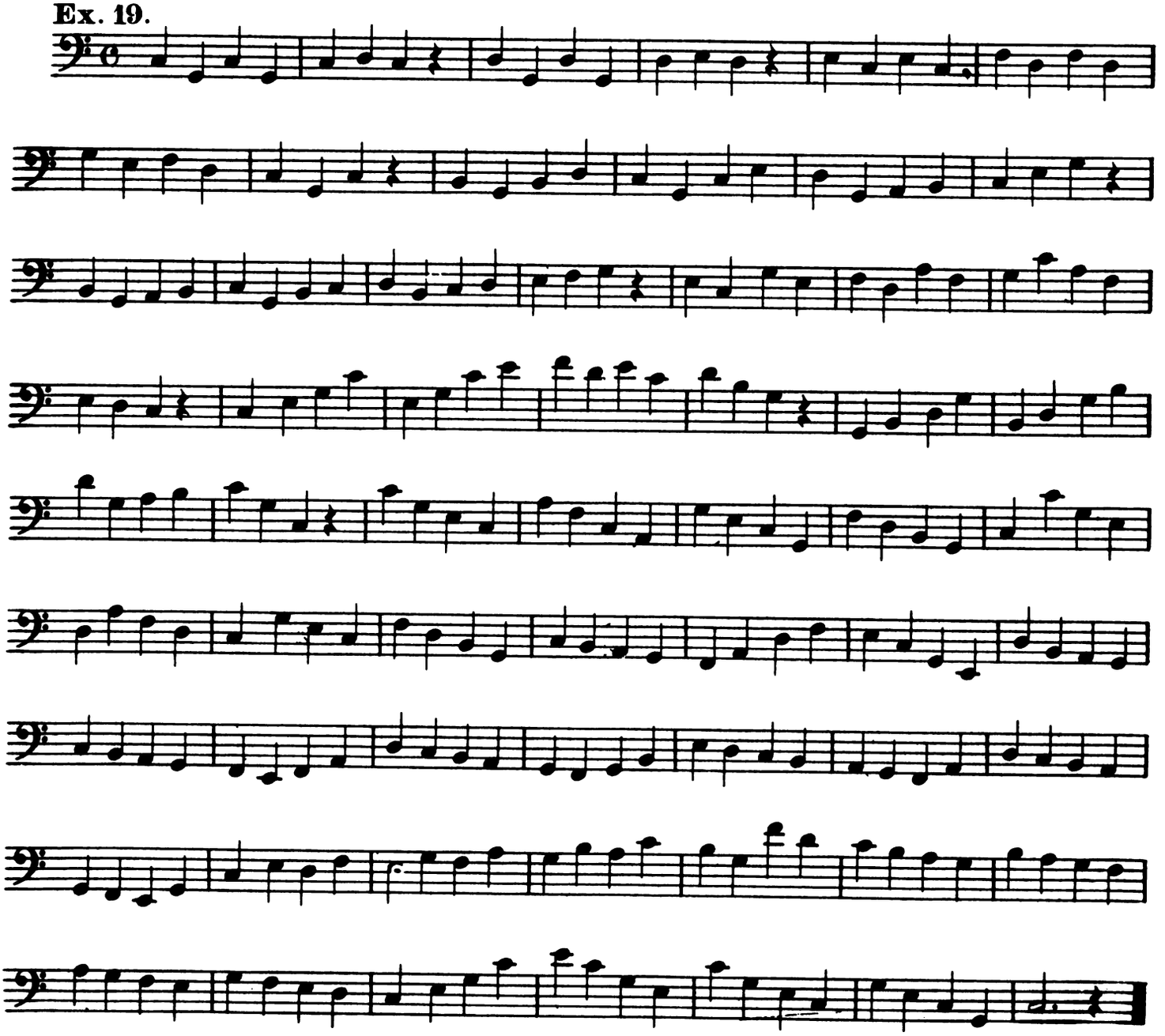


Ex. 19.



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The player has been counting the quarter notes (or their value) by decisively tapping the floor with the forward part of the foot.

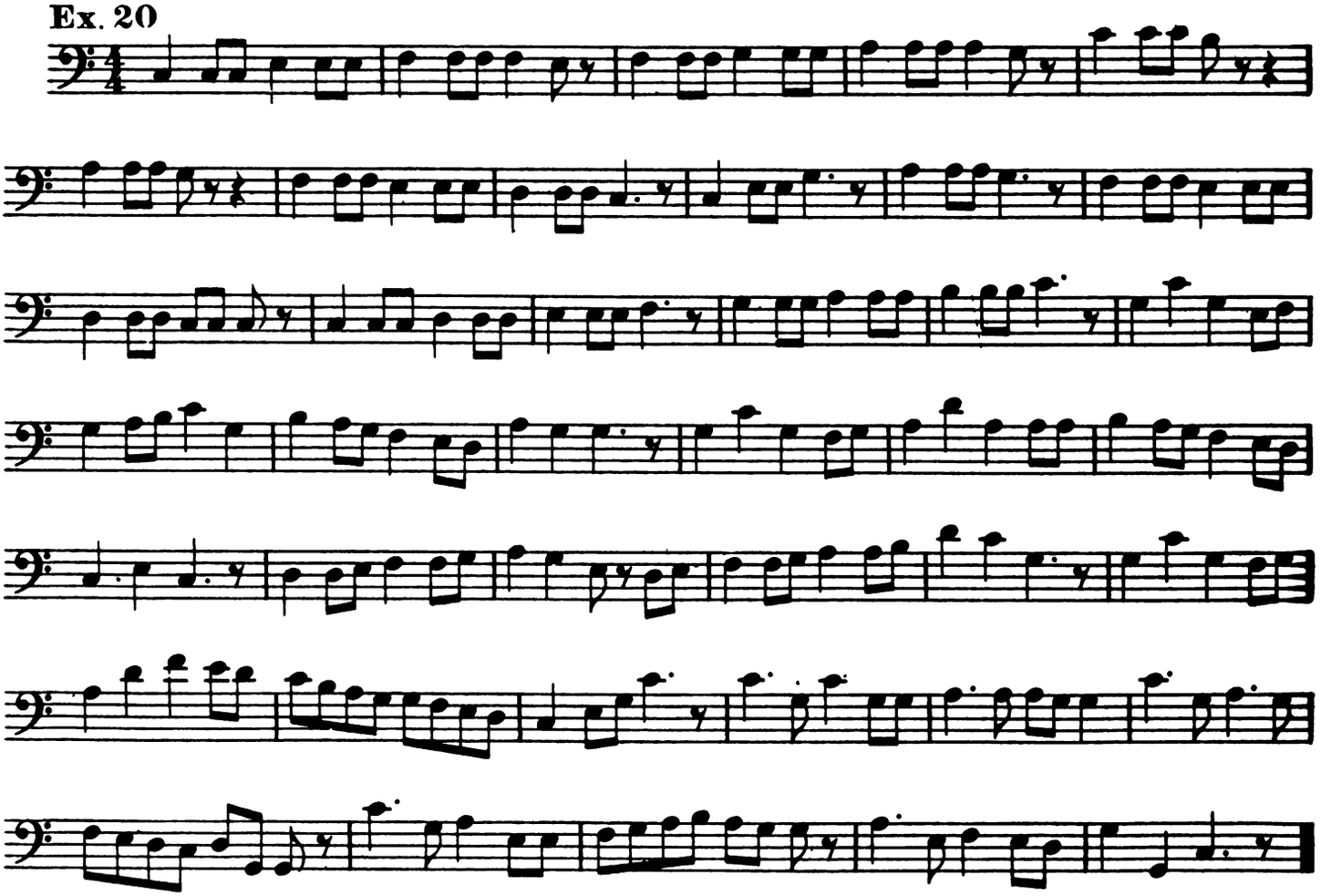
With practice, the player should cultivate an equally decisive movement in raising the forward part of the foot: so that each beat is evenly divided by an upward movement, thus:

One, and, Two, and, Three, and, Four, and,

(Arrow indicates direction of movement)

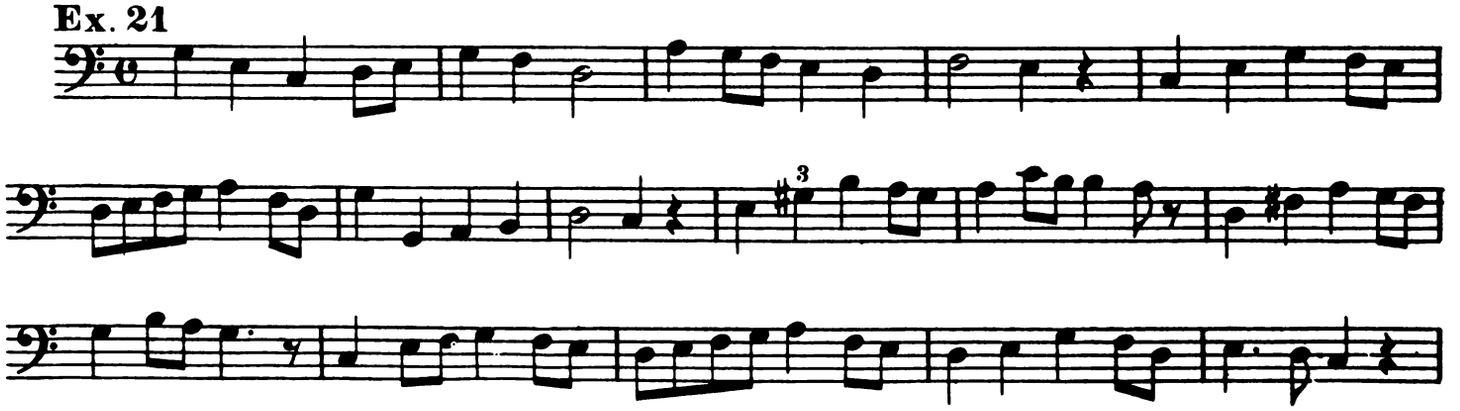
Such practice will definitely locate the value of the eighth notes, and cultivate a sense of rhythm.

Ex. 20



A sharp (♯) or flat (♭) or natural (♮) placed before a note is called an Accidental. An accidental effects the tone during the measure in which it occurs only, unless tied over into the next measure.

Ex. 21



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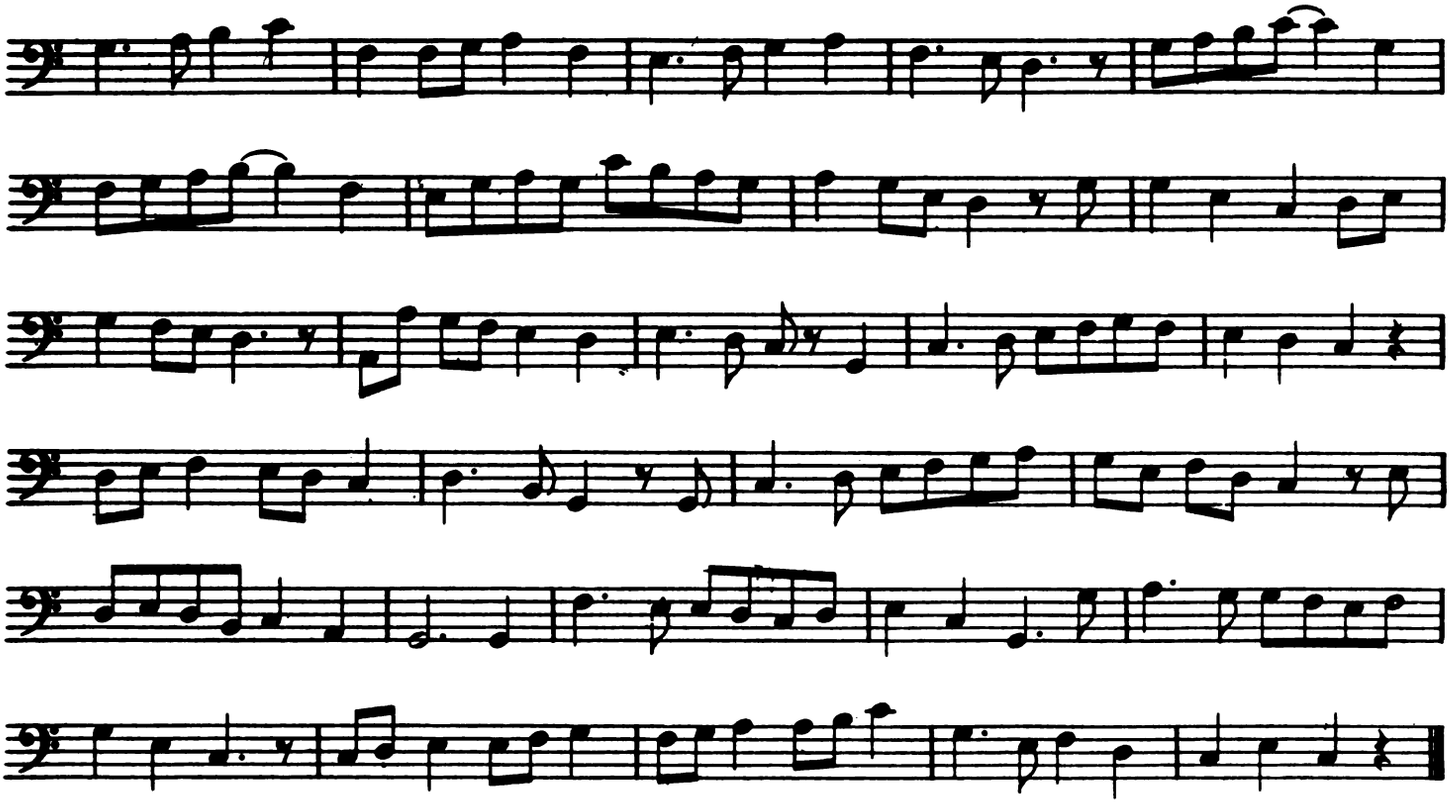
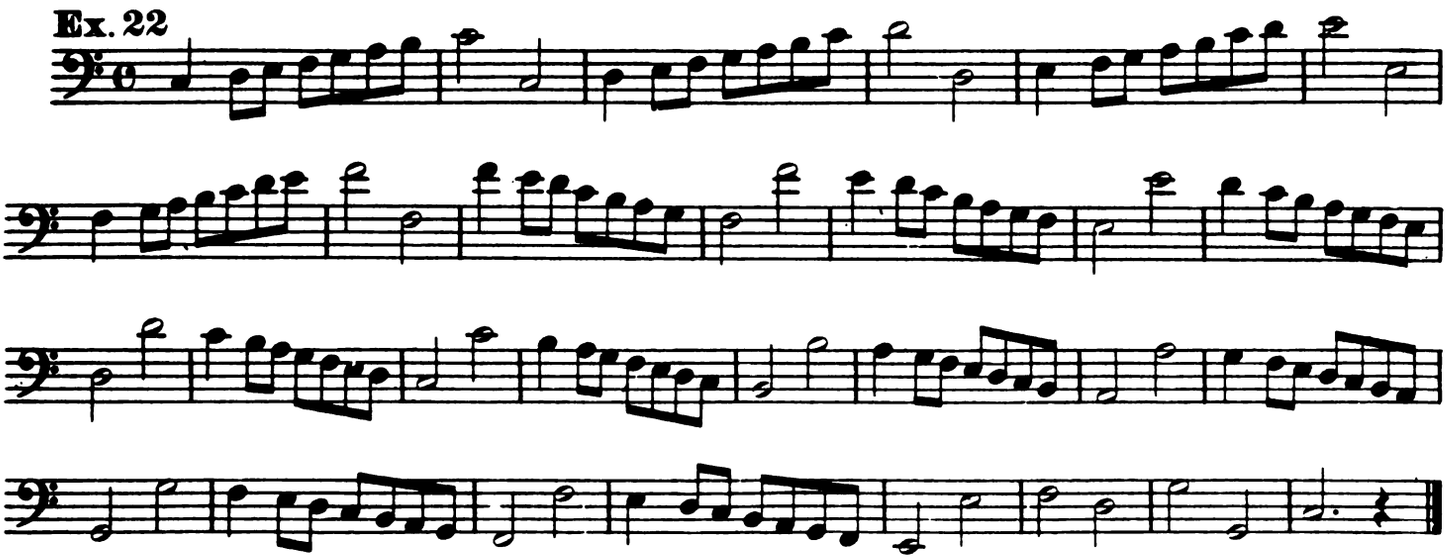


All Exercises should be practiced slowly unless otherwise marked.

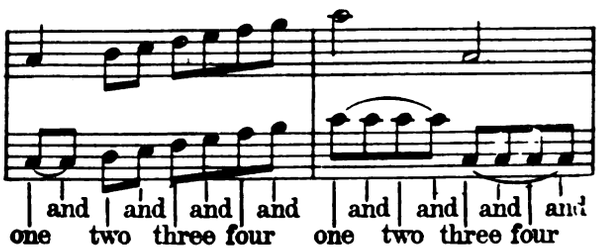
Exercise 22. This scale exercise should be practiced daily. The player should cultivate a positive control of the slide. (See page 6) Each tone is distinctly separate, and should end because the breath ceases before the next tone is begun.

In order to cultivate perfect rhythm, the player should beat the time, as shown in Exercise 20.

Ex. 22



Example of first two measures as written and as the player should count them:



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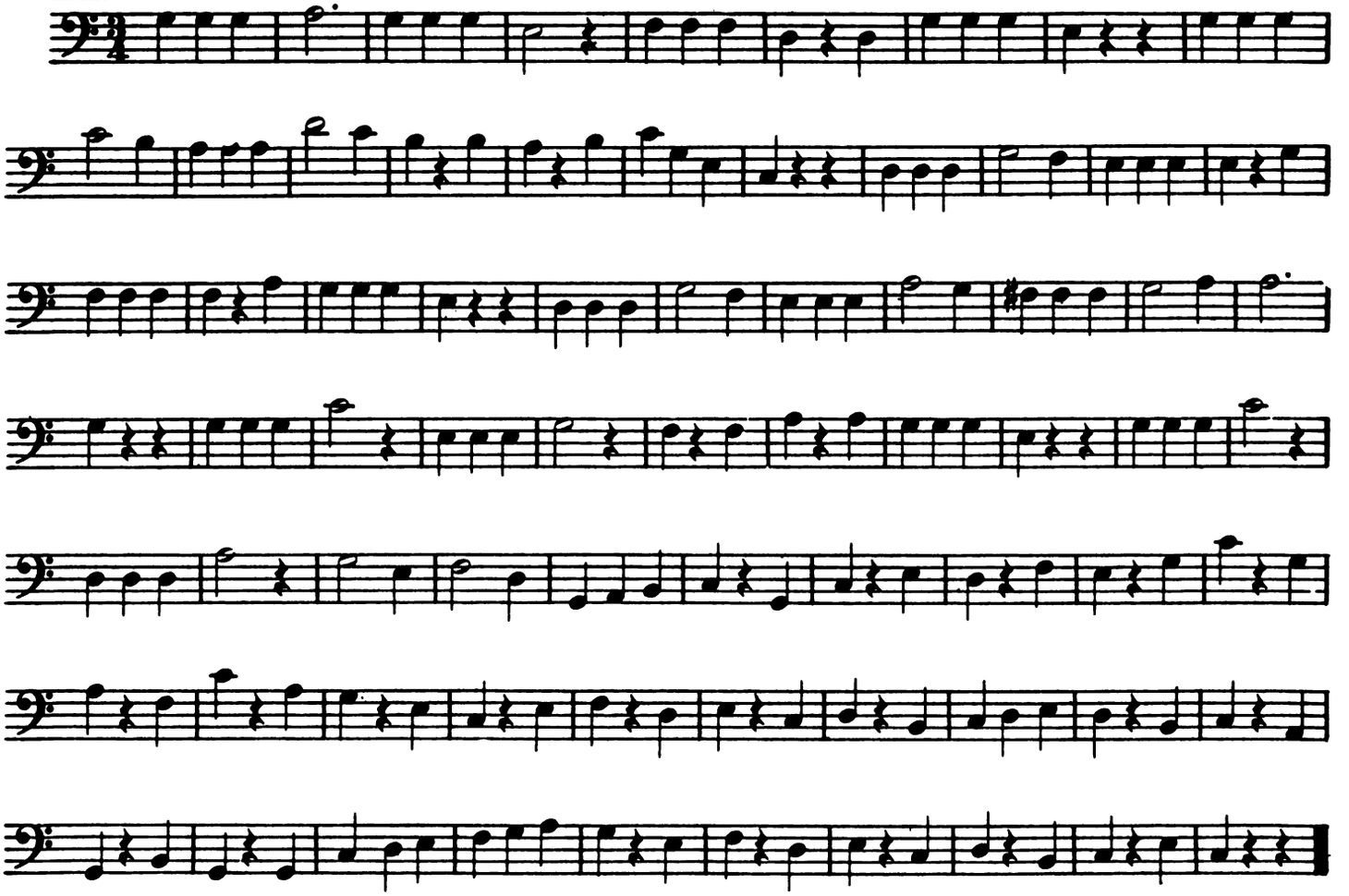
Exercise 23. In three-four ($\frac{3}{4}$) time, each measure consists of three beats—each beat having the value of a quarter note. The half-beats should be carefully counted with a decisive upward motion of the foot, as in Exercise 22. In $\frac{3}{4}$ time the counting is one, and, two, and, three, and.

Ex. 23

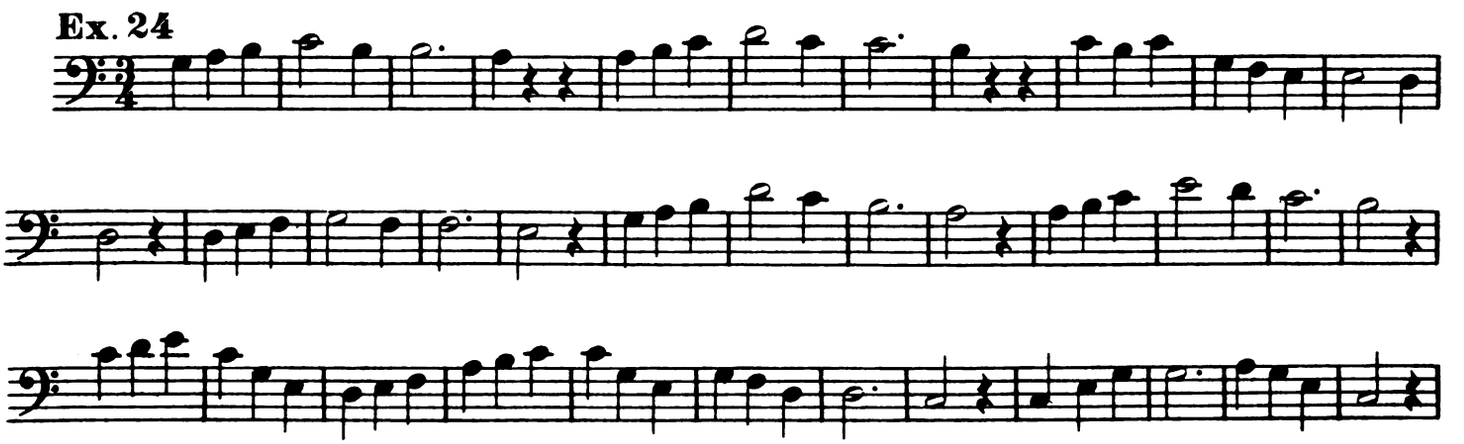


The tone should always be musical— never boisterous nor blatant. Anyone can make a noise on the Trombone without practice or study.

What should be cultivated is a splendid control of a beautiful, noble quality of tone at all times. To do this requires very little strength and considerable study.

The player should read and apply the first principles regarding the production of the tone— pages 4 and 5.

Ex. 24



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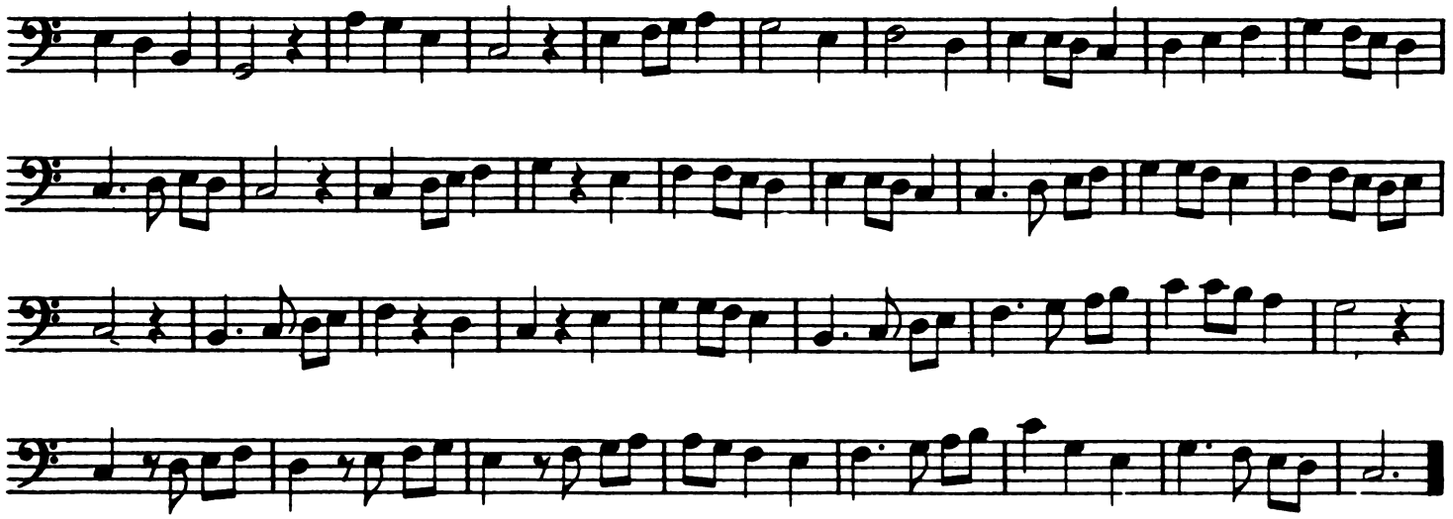
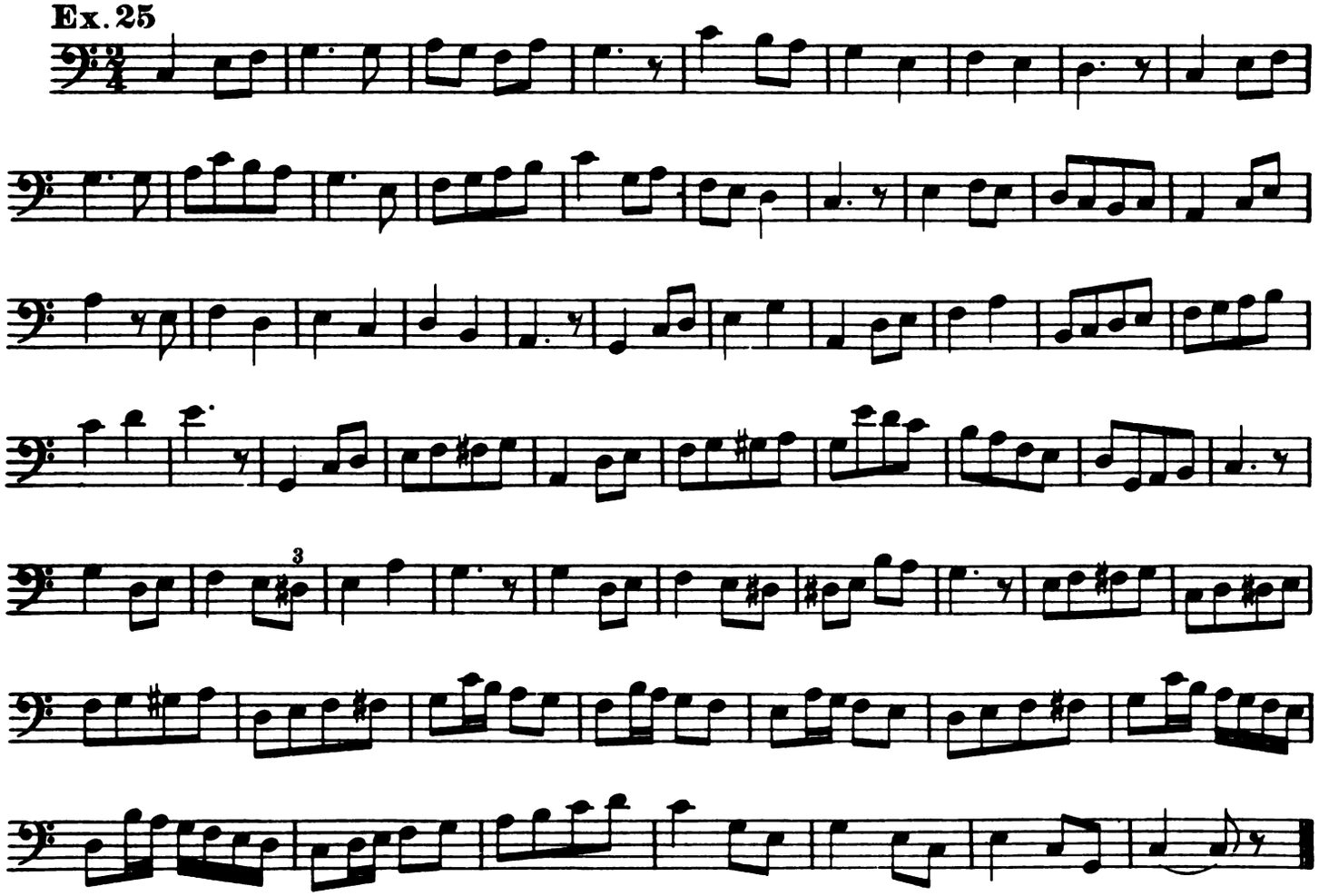


Exercise 25. In two-four ($\frac{2}{4}$) time each measure consists of two beats— each beat having the value of a quarter note. Thus, each beat may contain two eighth notes or four sixteenth notes, etc. The player should observe the remarks relating to the subdividing of the count by the raising of the foot (Exercise 20,) which definitely measures the eighth notes. In $\frac{2}{4}$ time the counting is, one, and, two, and.

Ex. 25



Two sixteenth notes are equal to one eighth note; therefore the player should practice Exercise 25 until the sixteenth notes can be played exactly in time. The player is especially cautioned not to hurry in the least on account of the shorter notes. Each of the sixteenth notes should be as distinctly separate as the eighth and quarter notes.

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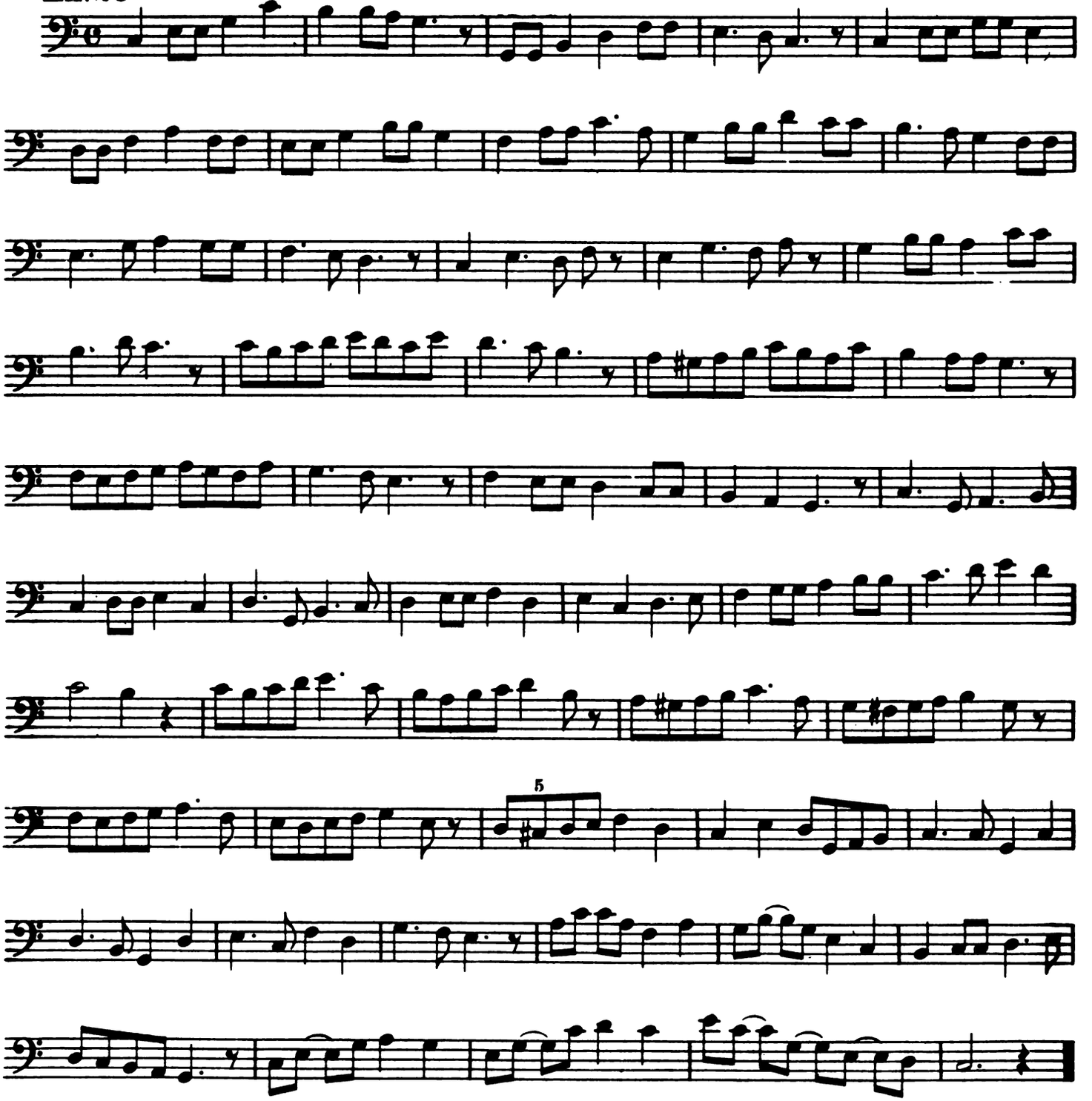
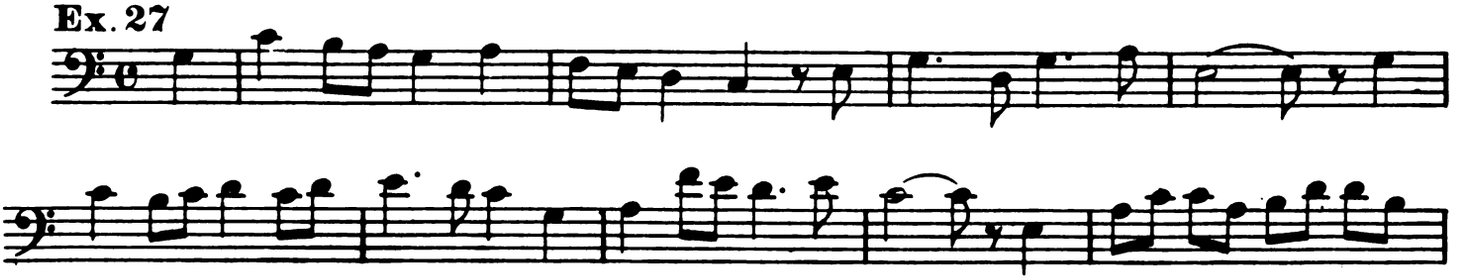
Ex. 26



Exercise 27 begins with the fourth beat.

Ex. 27



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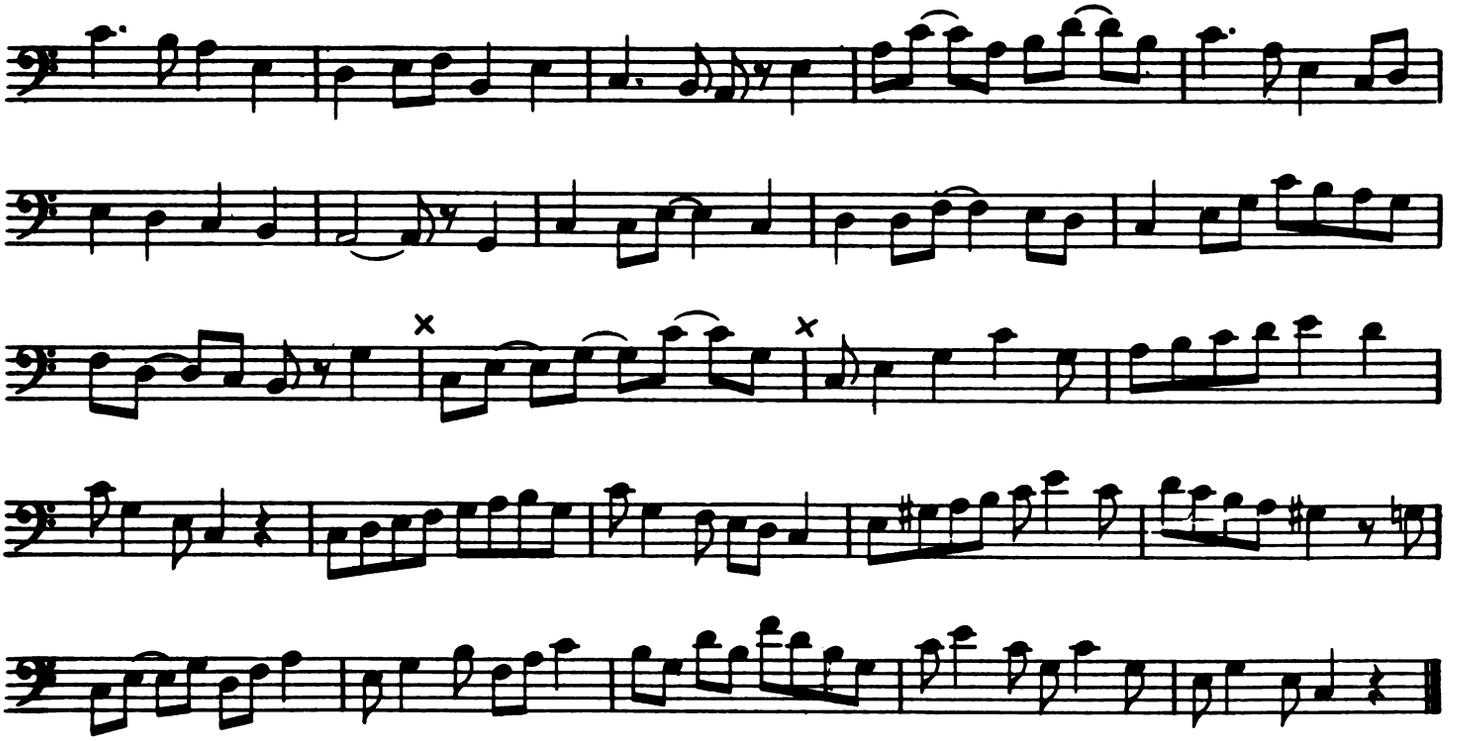
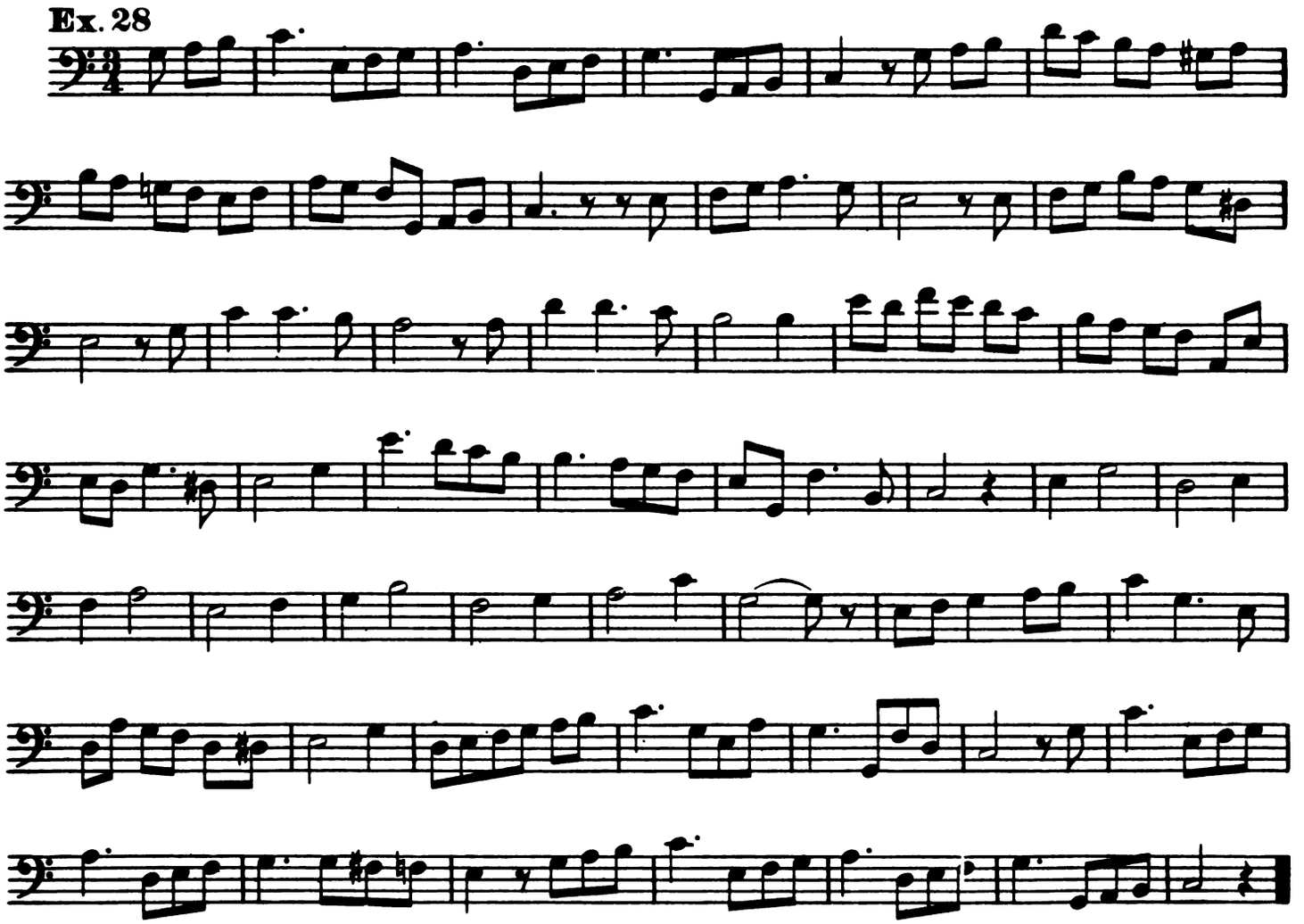


The two measures marked X should sound exactly alike.

Exercise 28 begins with the second half of the second beat.

Ex. 28



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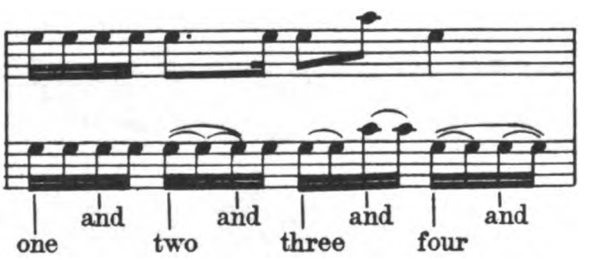
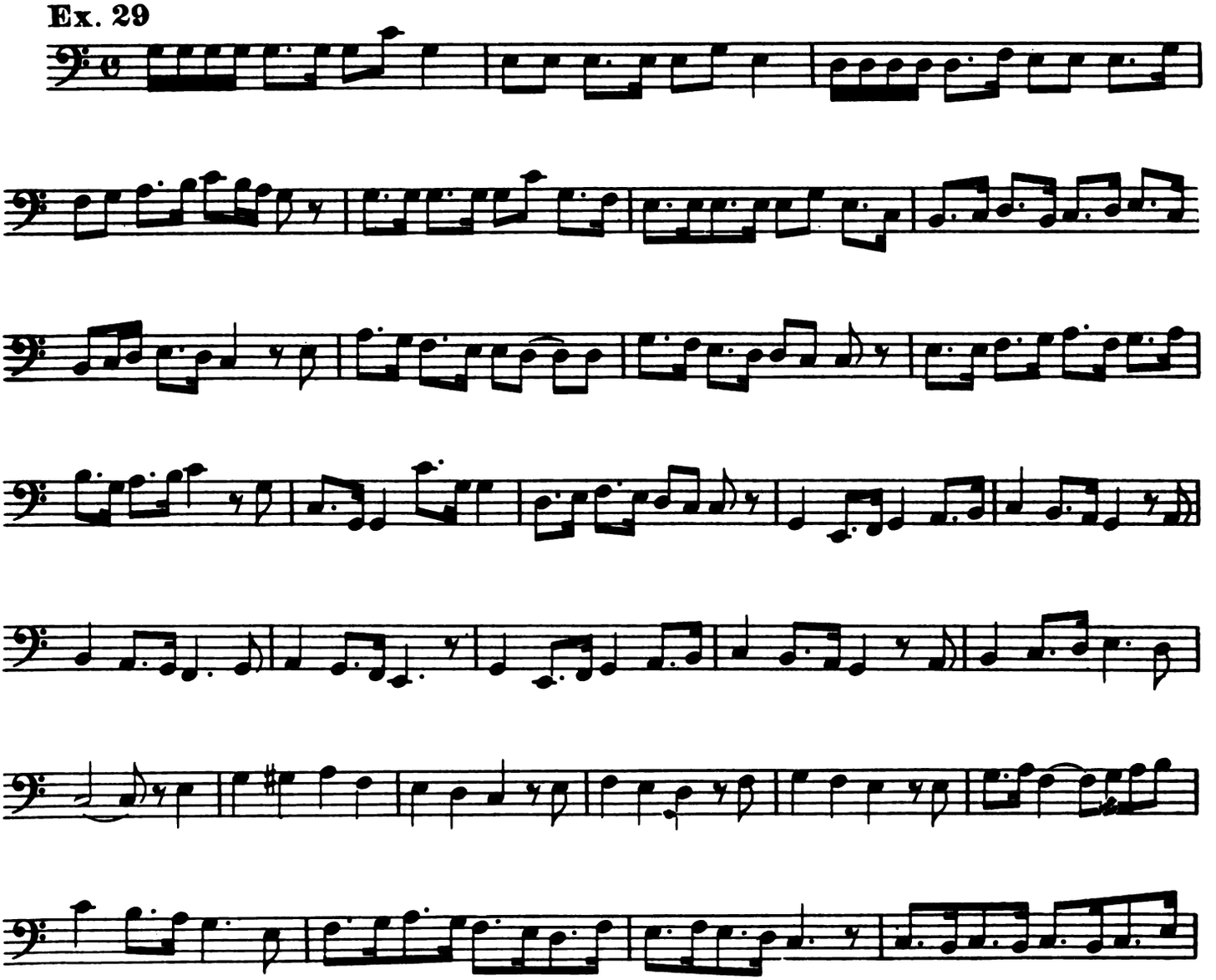
Exercise 29. It is important that the dotted eighth and sixteenth notes be given their exact values. The first measure should be practiced until the rhythm is correct. There is the value of four sixteenths in each full beat— two sixteenths to each half-beat. Although they may not actually sound, the player should feel the rhythm of the sixteenths in each beat.

In Exercise 29 the rhythm of the sixteenths is indicated in the first beat. In the second beat the dotted note is held the value of three sixteenths— the written sixteenth making the fourth sixteenth of the beat. This written sixteenth note belongs in the second beat, and should not be run into nor connected in any way with the third beat.

Example of the value of the sixteenth notes in the first measure, as written and as the player should understand it:



Ex. 29



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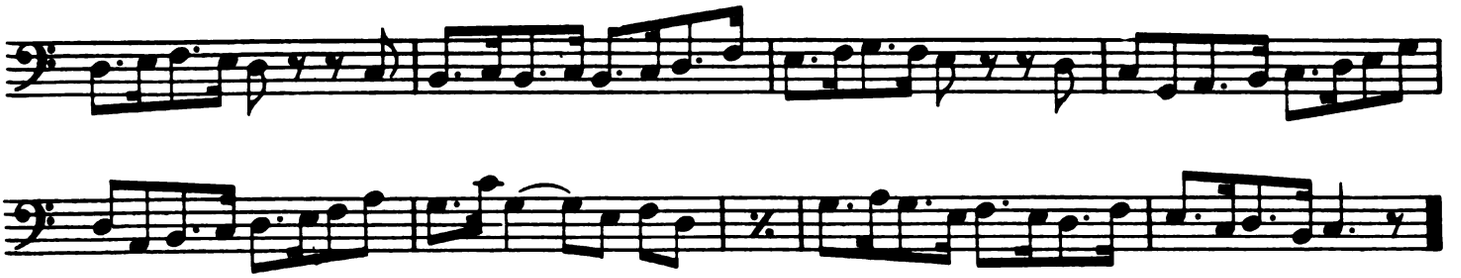
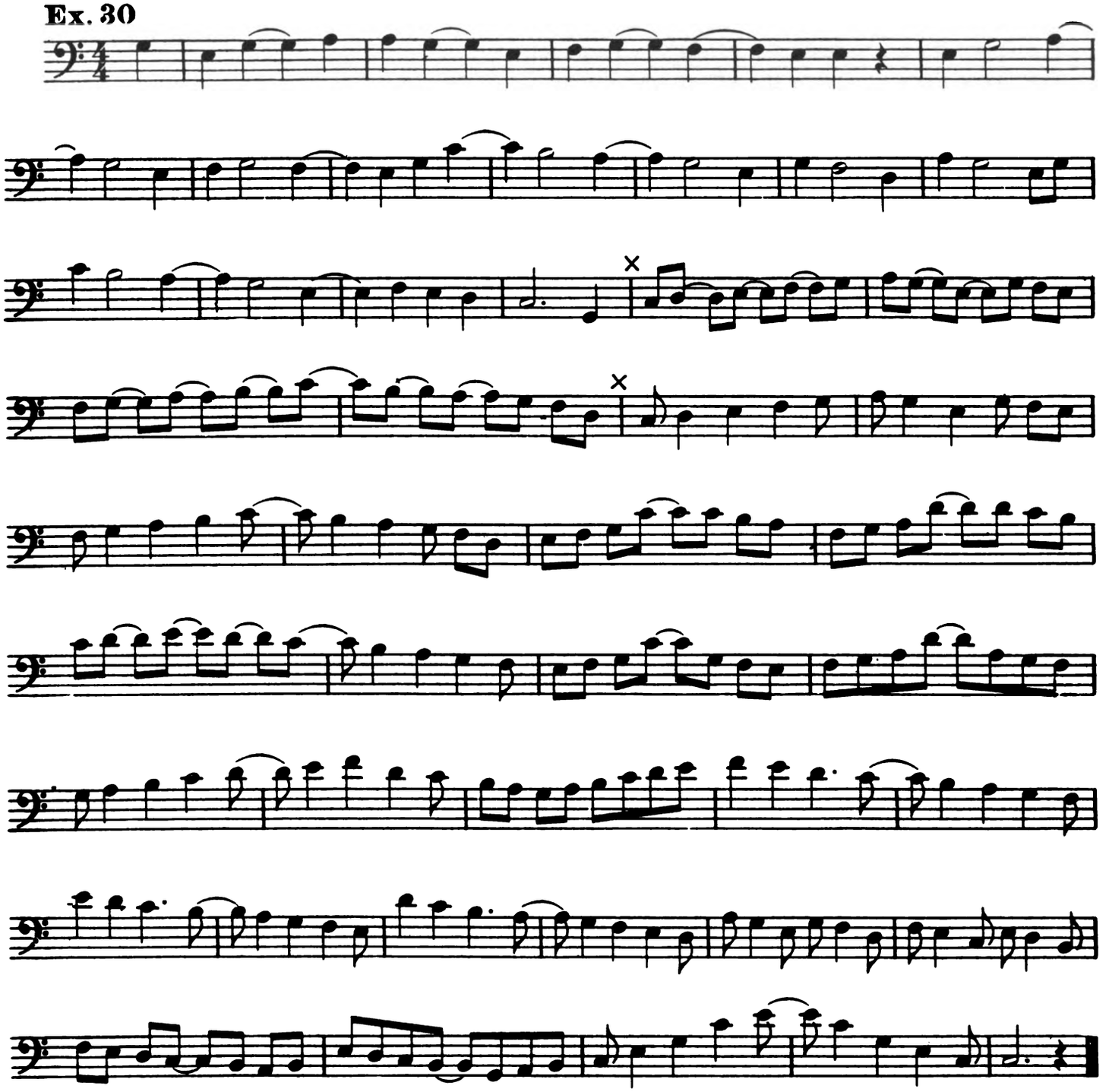


In the third measure from the end the sign % indicates that the previous measure is repeated.

Ex. 30



The four measures following the first X are similar to the four measures following the second X.

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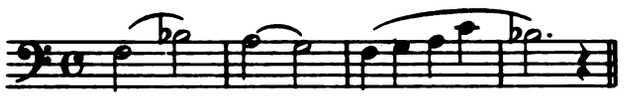
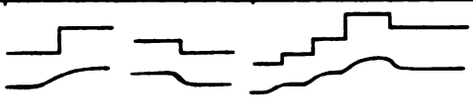
The Slur

connects, or binds, two or more notes of different pitch, and indicates that the notes thus connected should be played without separation, in one tone; i.e., although the pitch may change with the different notes, the tone is continuous. The breath does not cease while the slur lasts.

Example:



These lines represent the three continuous tones indicated in the music by the slurs.



The upper lines illustrate the effect when correctly played.
The lower lines illustrate the effect when incorrectly played.

In making the slur the tongue should not move after the tone is started. The change of pitch should be exactly at the time indicated by the music, and instantaneous.

Many players make the mistake of anticipating the change of pitch in slurring, thus upsetting the rhythm, and producing an unmusical effect.

The player will find by practice that holding the slide firmly and moving it accurately is essential in slurring.

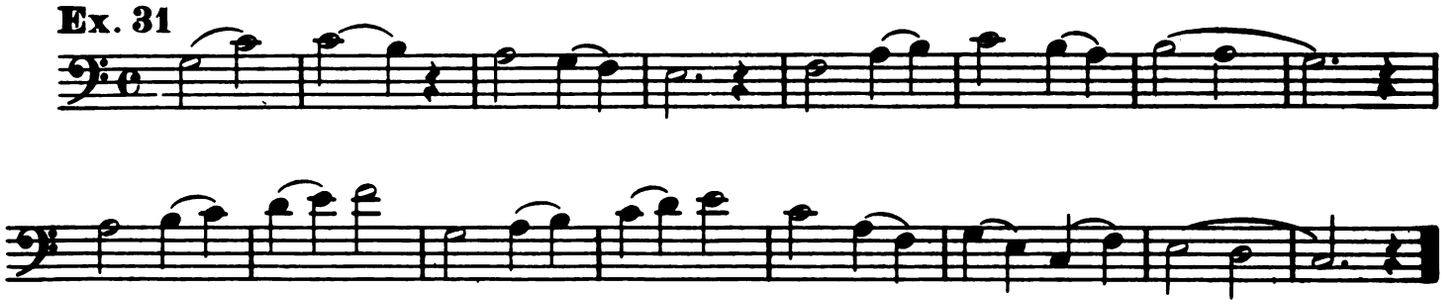
In the first measure of the above example the player should practice to get the effect illustrated by the upper line immediately beneath, indicating that the first note "F" should be held perfectly straight for two whole beats (until the third beat) and immediately on the third beat the "B♭" should commence and continue two beats. This is one continuous tone.

The change of pitch should not create an effect such as illustrated by which is indefinite and unmusical.

The same rule applies to the second measure. The slide should be rigidly held in the 2d position for "A" until it is quite time for the third beat, when the movement should be instantaneous to the 4th position for "G", and the slide held there as rigidly as before.

In the third and fourth measures the same method should be observed. It is important that the player should thoroughly practice this example until satisfied that the desired effect is obtained. This method should be applied in all slurring.

Ex. 31



Ex. 32

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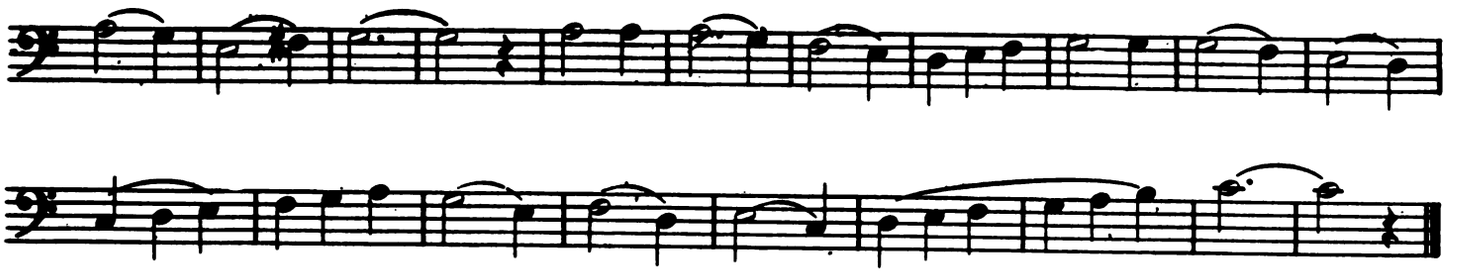
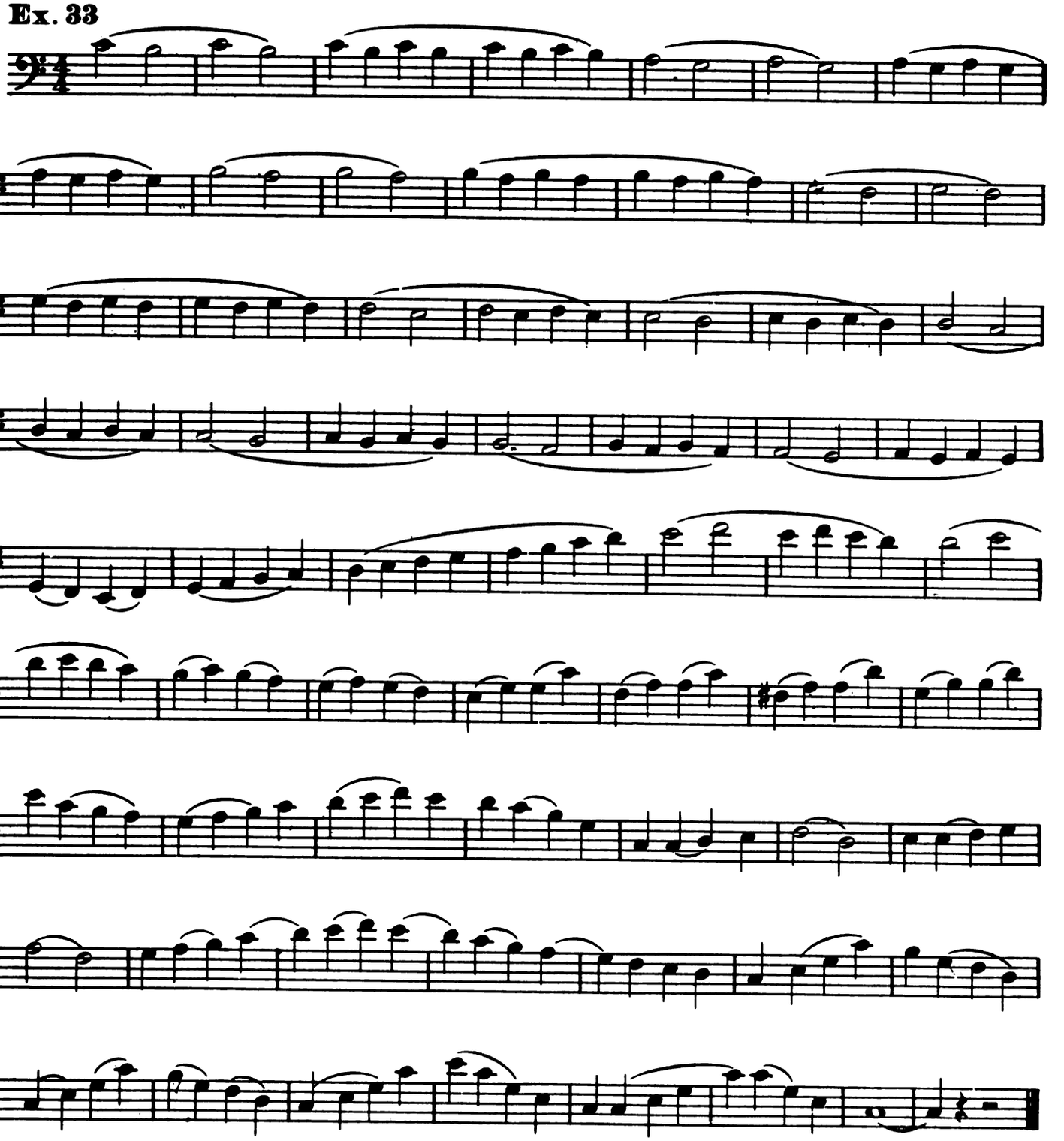


Ex. 33



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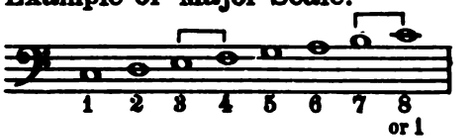
The Scale consists of seven different tones. These tones are numbered in rotation (in order of succession

Example of Major Scale:

Scale of "C."



The bracket ⌐¬ indicates the half-tone intervals.

The distance from one tone to another is called an Interval.

The interval from 1 to 2 is a whole tone.
The interval from 2 to 3 is a whole tone.
The interval from 3 to 4 is a half tone.
The interval from 4 to 5 is a whole tone.
The interval from 5 to 6 is a whole tone.
The interval from 6 to 7 is a whole tone.
The interval from 7 to 8 (or 1 of the next octave) is a half-tone.

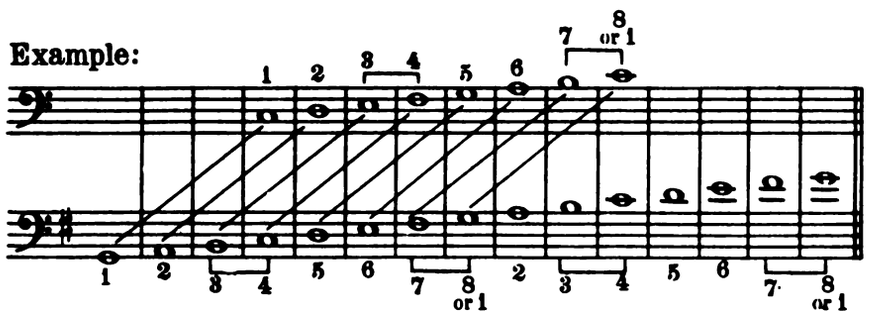
The above example shows the construction of the key of C. All Major Scales have the same construction. The "Key Note" is always 1.

By sharpening the 4th (raising it a half-tone) the relation of the tones is changed and what was the 4th in the key of C becomes the 7th (F♯). Thus, by sharpening F in the key of C the relationship is changed so that F♯ becomes the 7th of the new key of G, and G is therefore number 1 the key-note.

Example:

Key of C.

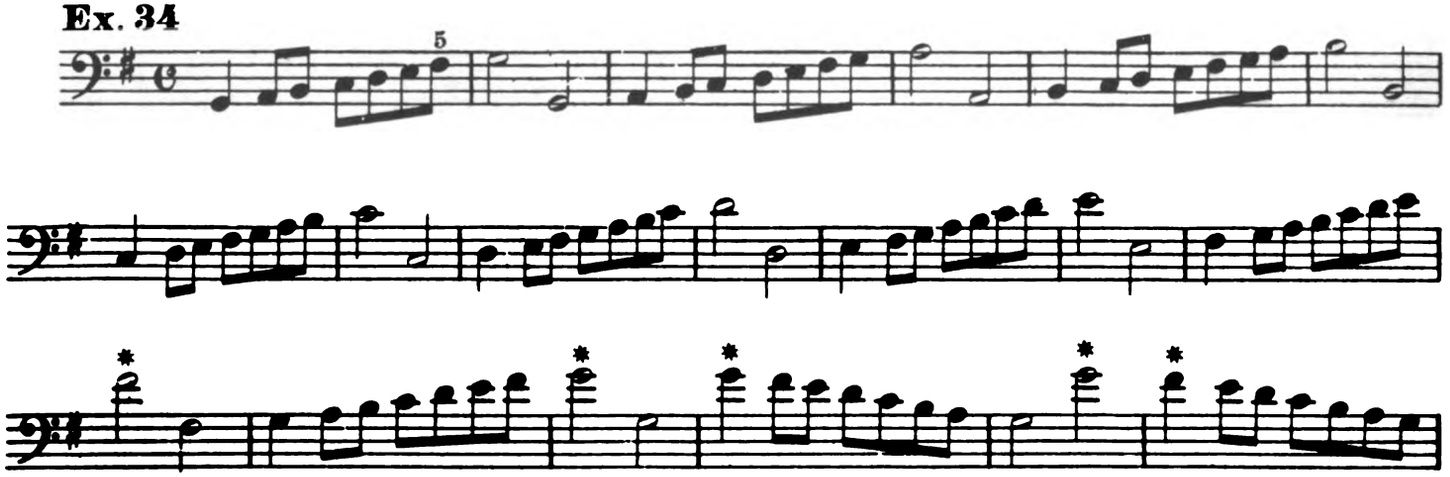
Key of G.



Sharpen the 4th and it becomes the 7th.

The key of G is indicated in the bass clef by placing a "sharp" sign (♯) on the fourth line, thus signifying that F is permanently sharped.

Ex. 34



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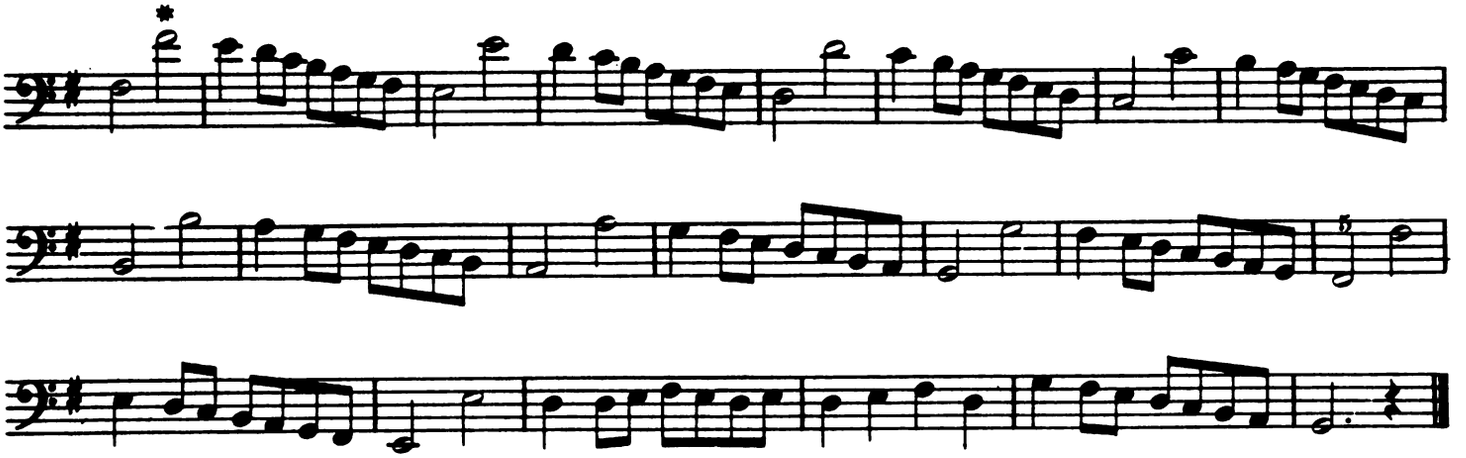
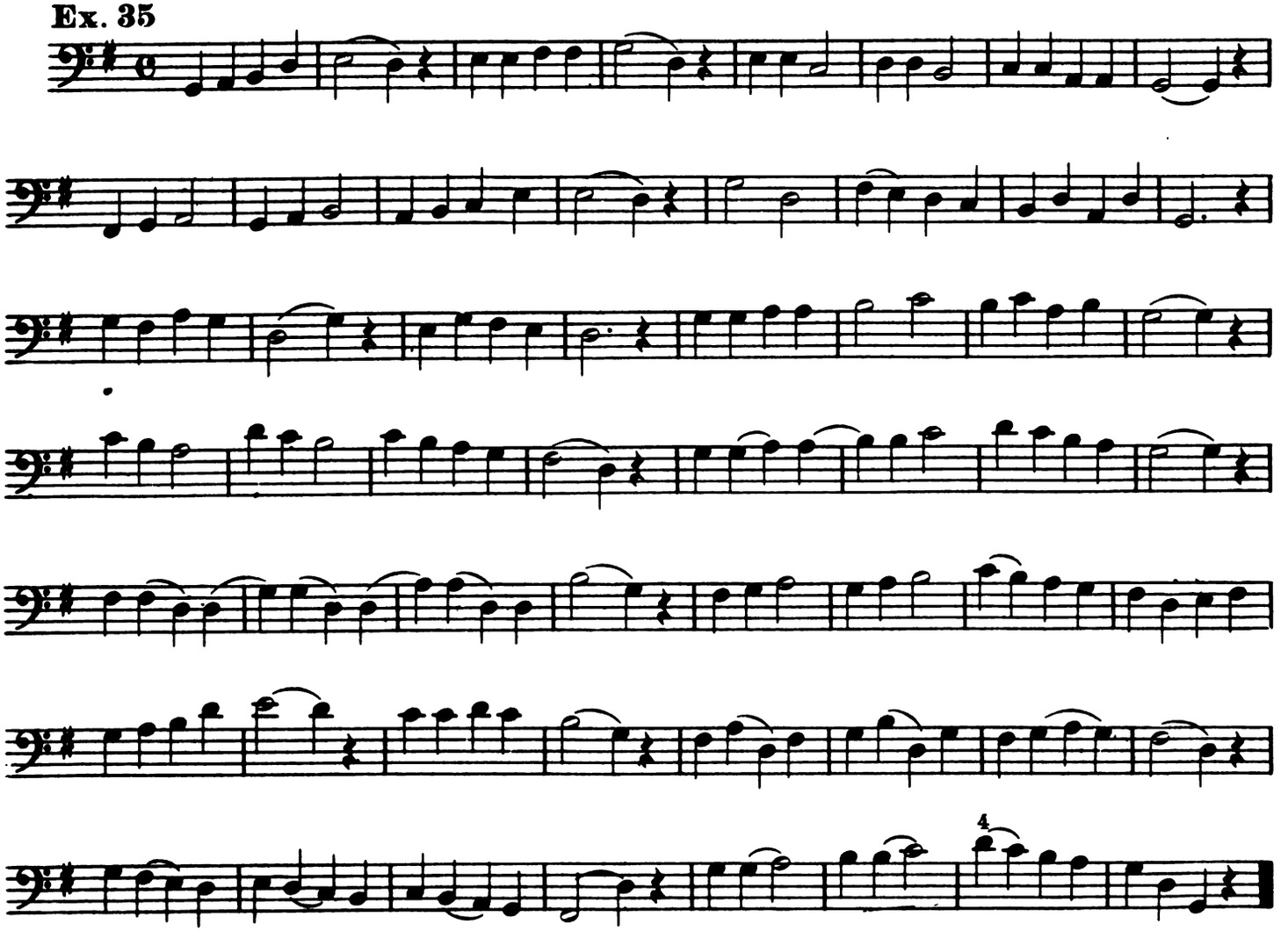


* In the 14th measure the high F♯ should be played in the "false 3rd position" i.e., a little shorter than the 3rd position.

F♯ is flat in the regular 3rd position; therefore the player should locate definitely the "false 3rd position" by the tuning—it is a separate position, and should always be played distinctly as such. The high G in the 16th measure is a half-tone (one full position) higher than F♯, therefore high G is in the "false 2nd position" i.e., a little shorter than the 2nd position.

It is important that the player should locate definitely these two "false positions" without affecting any of the regular positions.

Ex. 35



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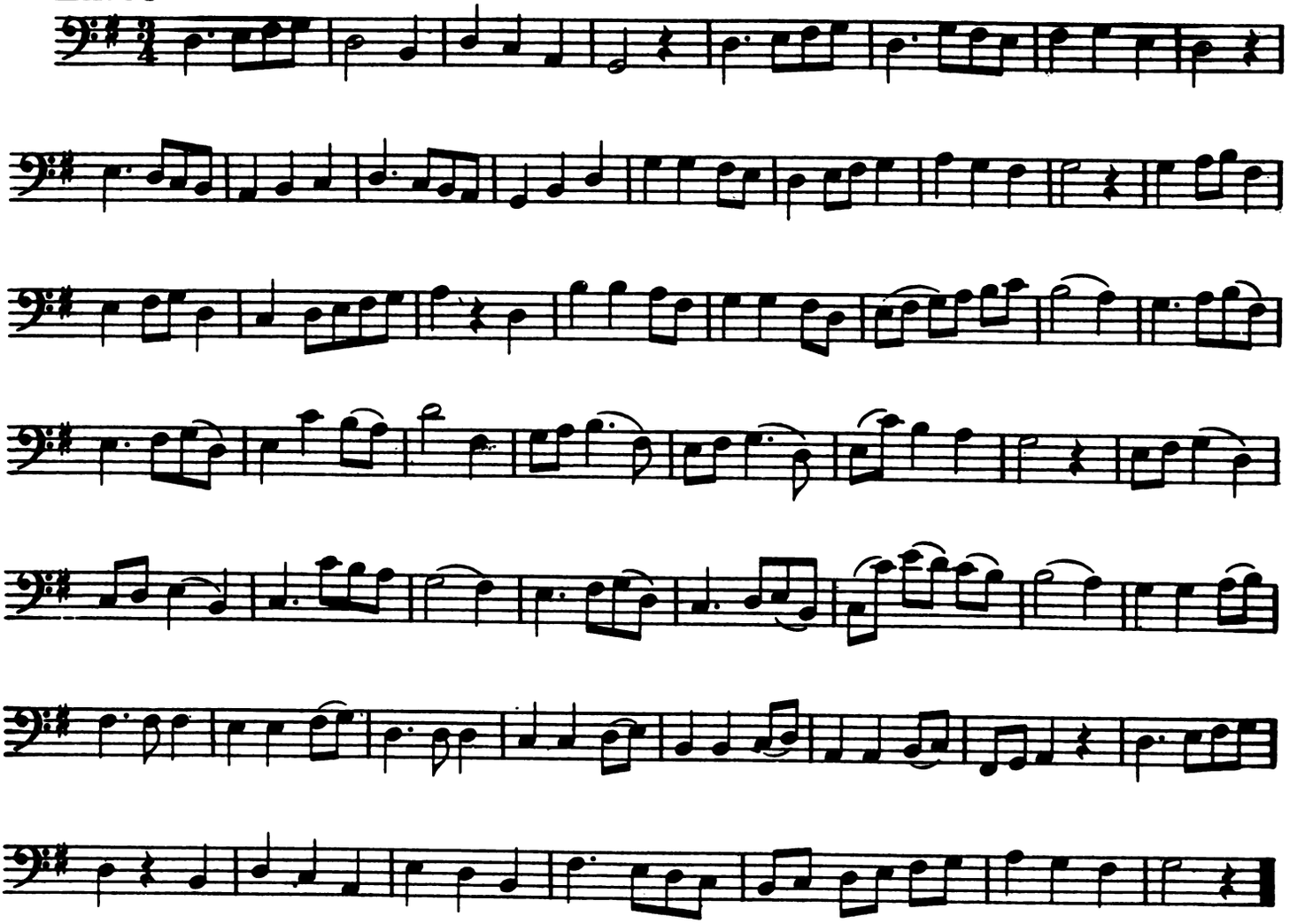
Ex. 36



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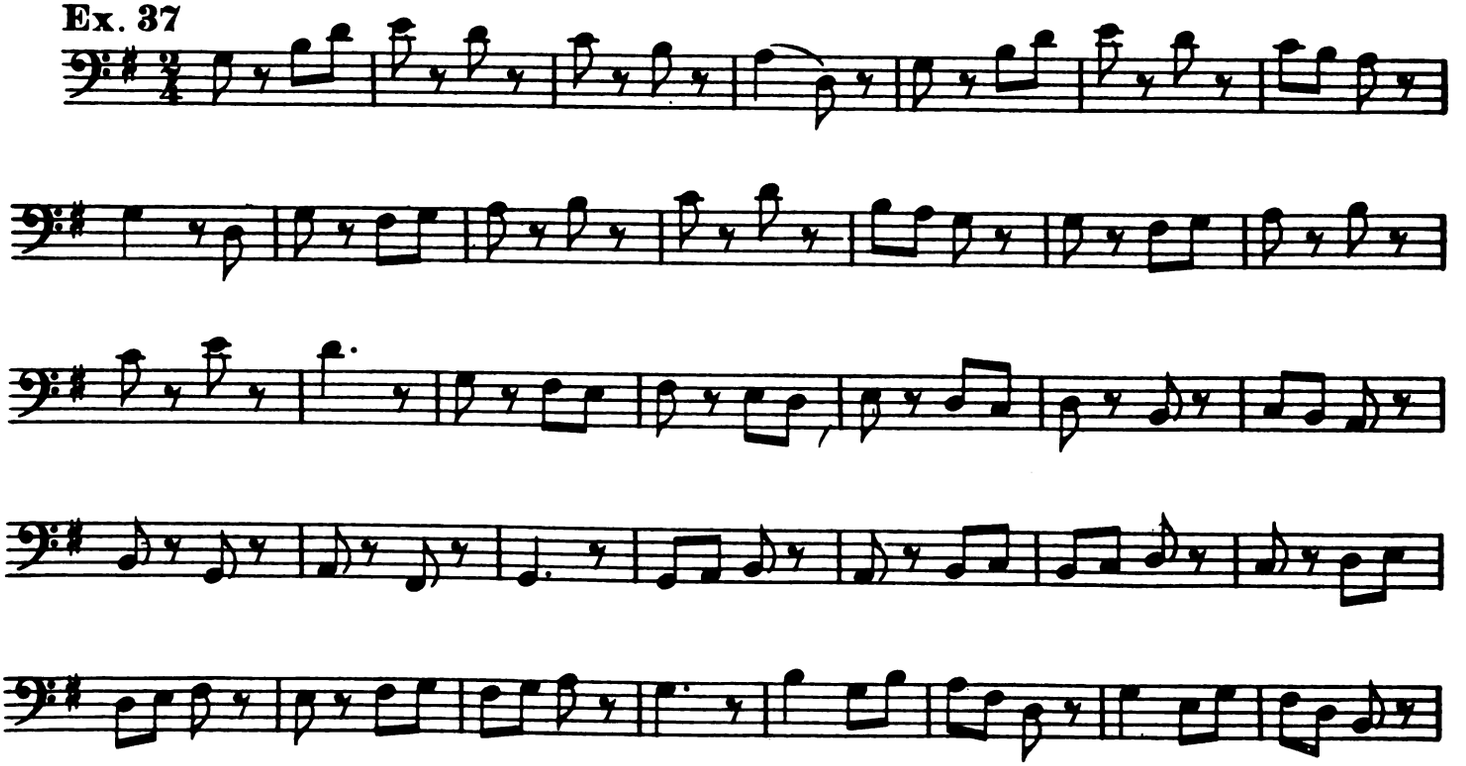

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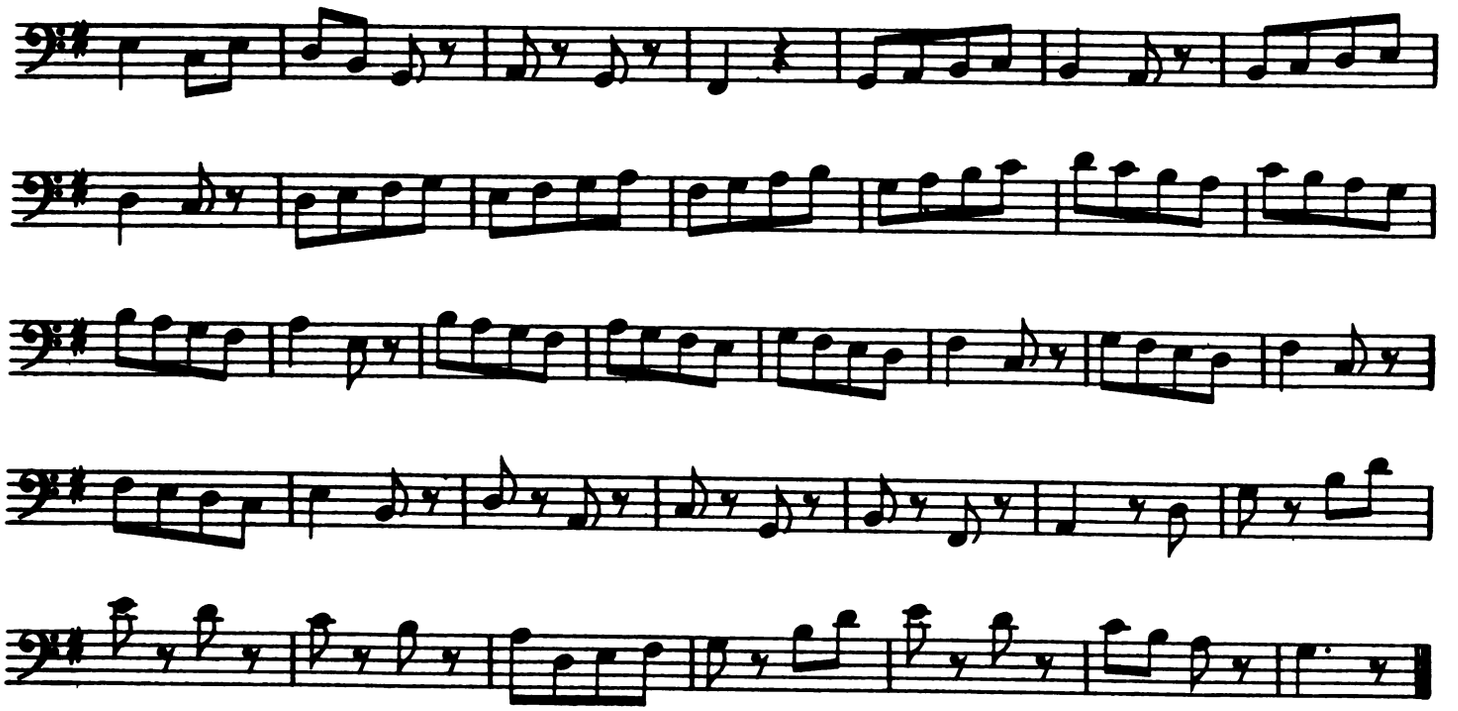

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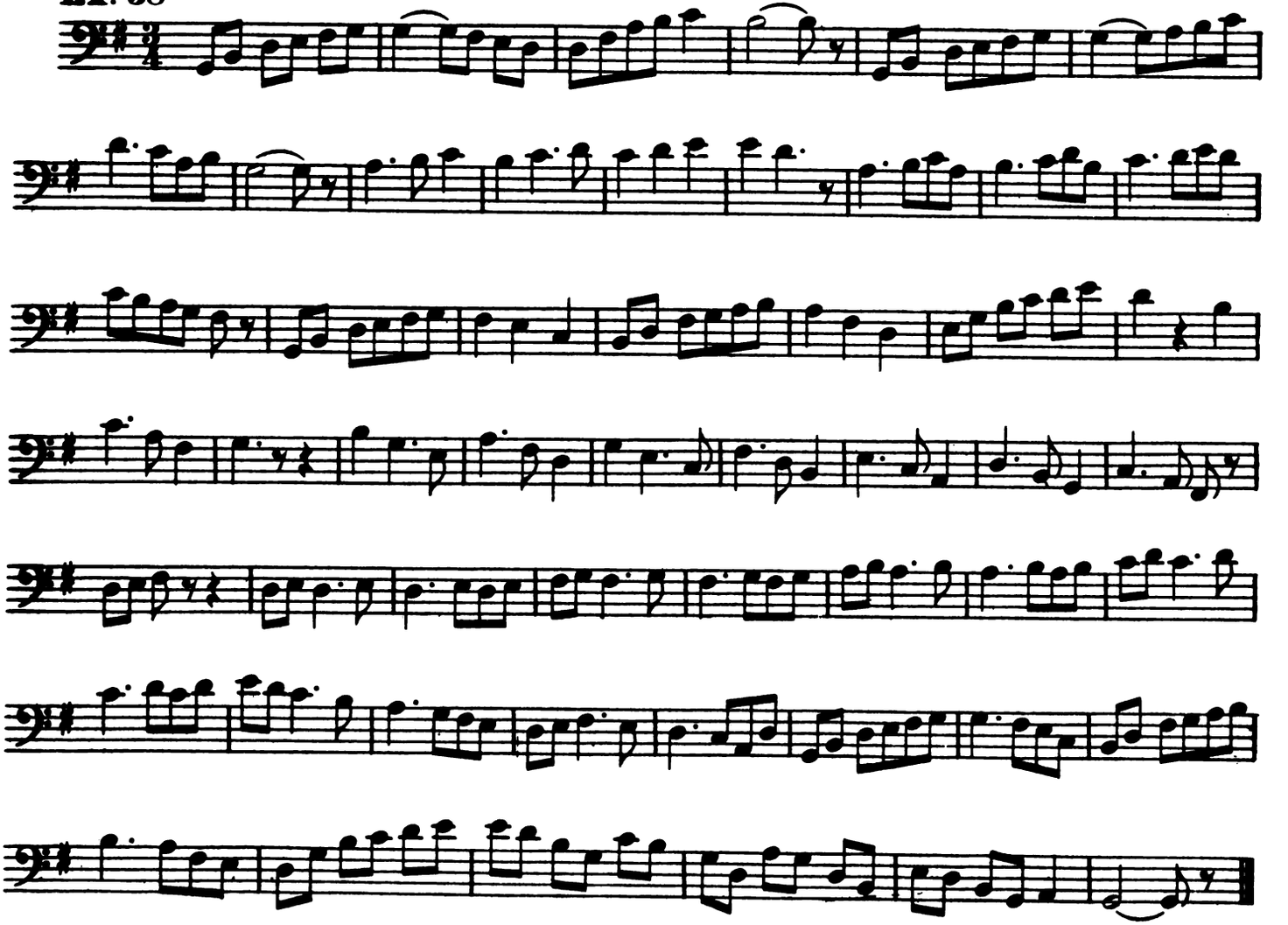

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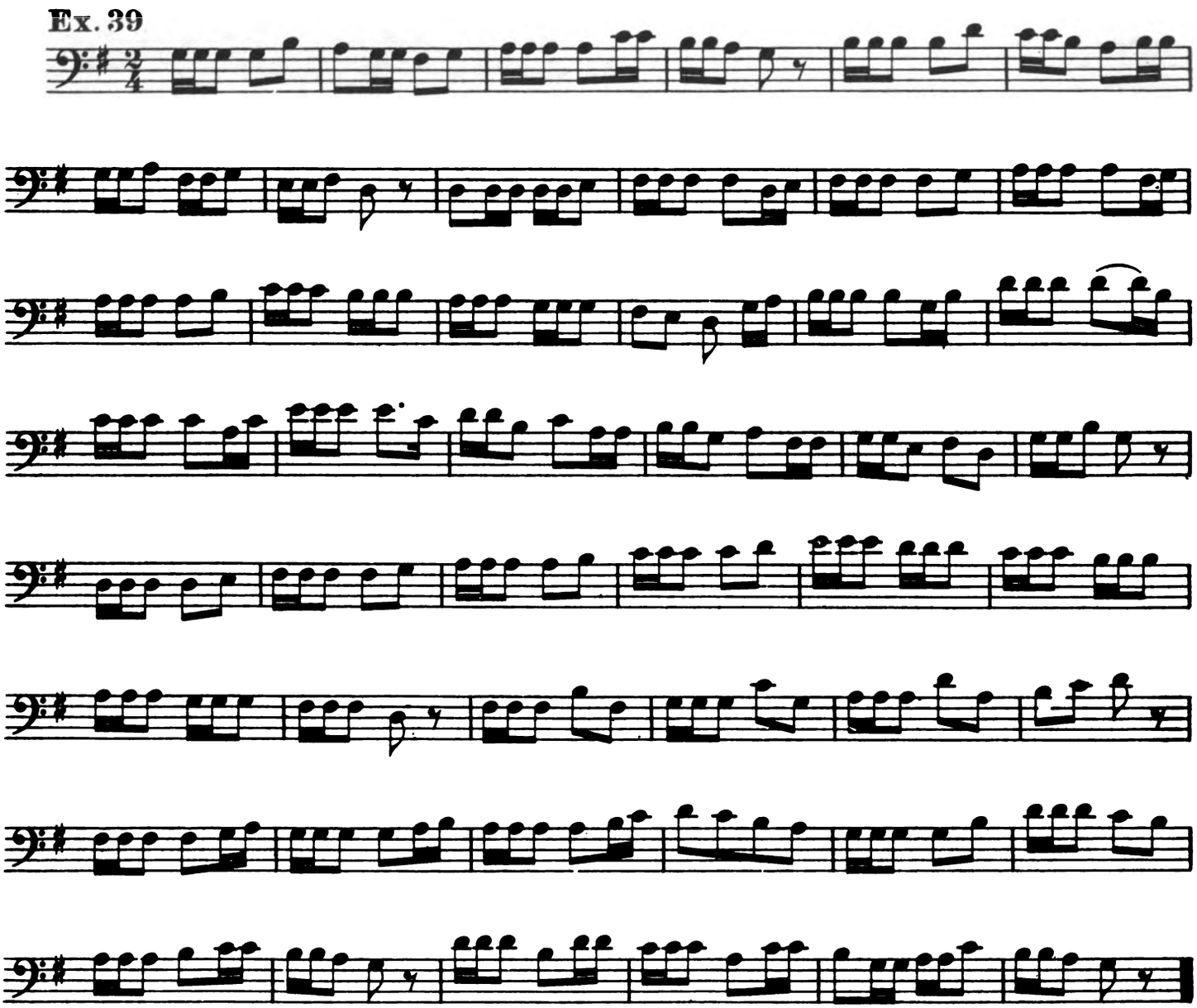
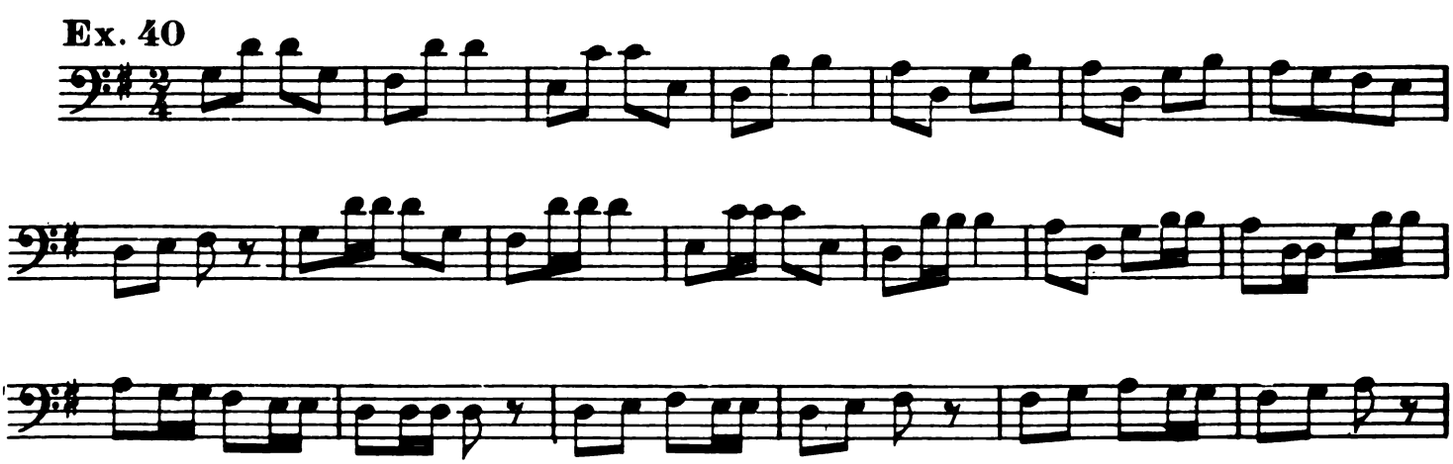
Exercise 39. The rhythm of the sixteenths should be felt in the eighths, so that the sixteenths that are played are as even as those that are felt. They are distinctly separate, and should not be played as though they were on a string or connected in any way.

Ex. 39



Ex. 40



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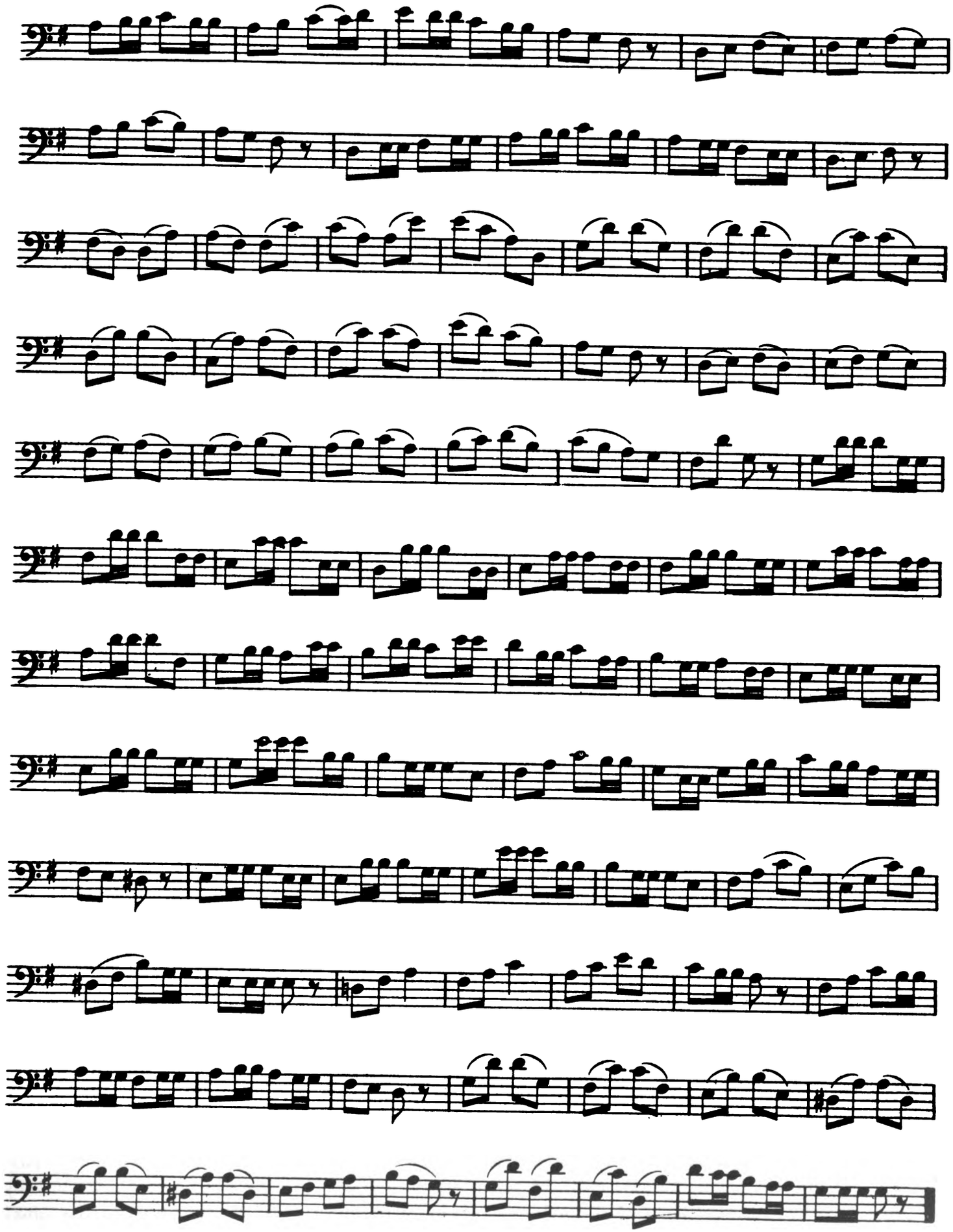

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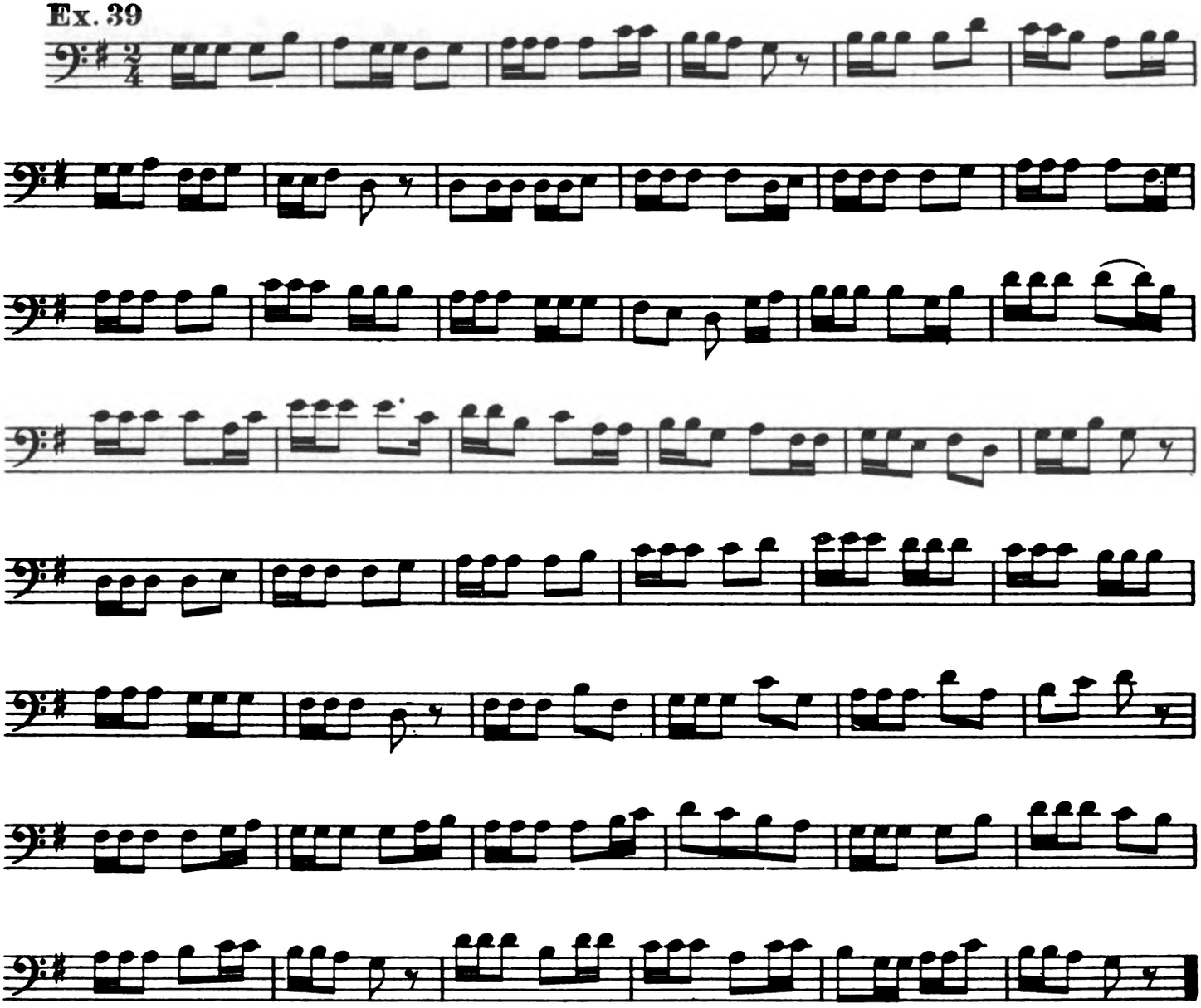
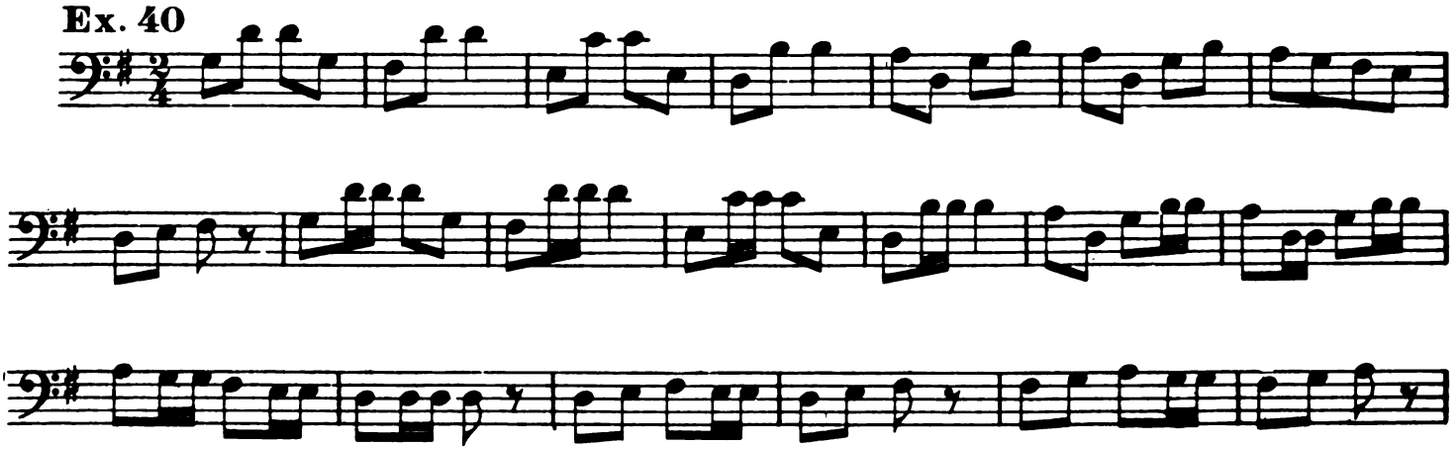
Exercise 39. The rhythm of the sixteenths should be felt in the eighths, so that the sixteenths that are played are as even as those that are felt. They are distinctly separate, and should not be played as though they were on a string or connected in any way.

Ex. 39



Ex. 40



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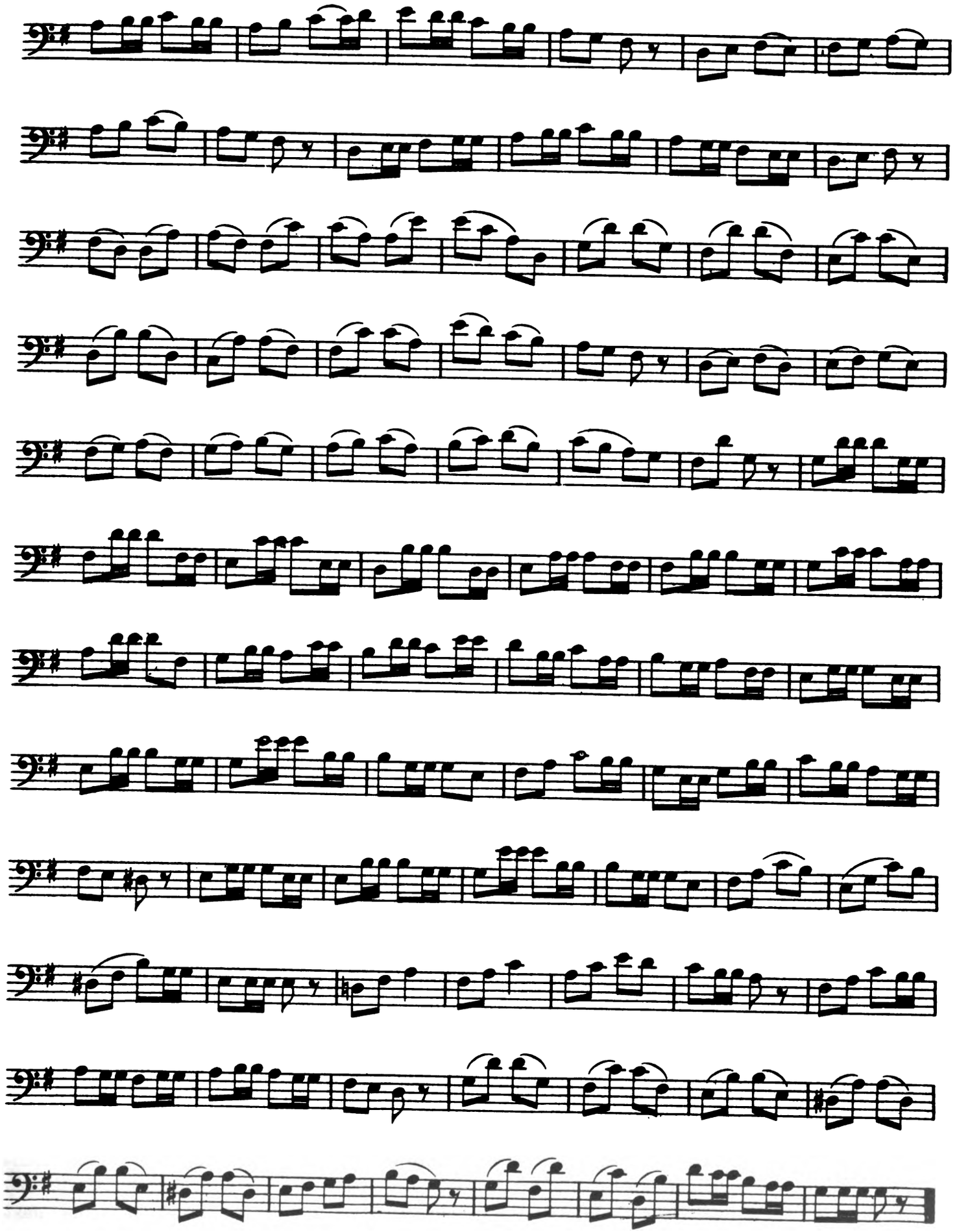

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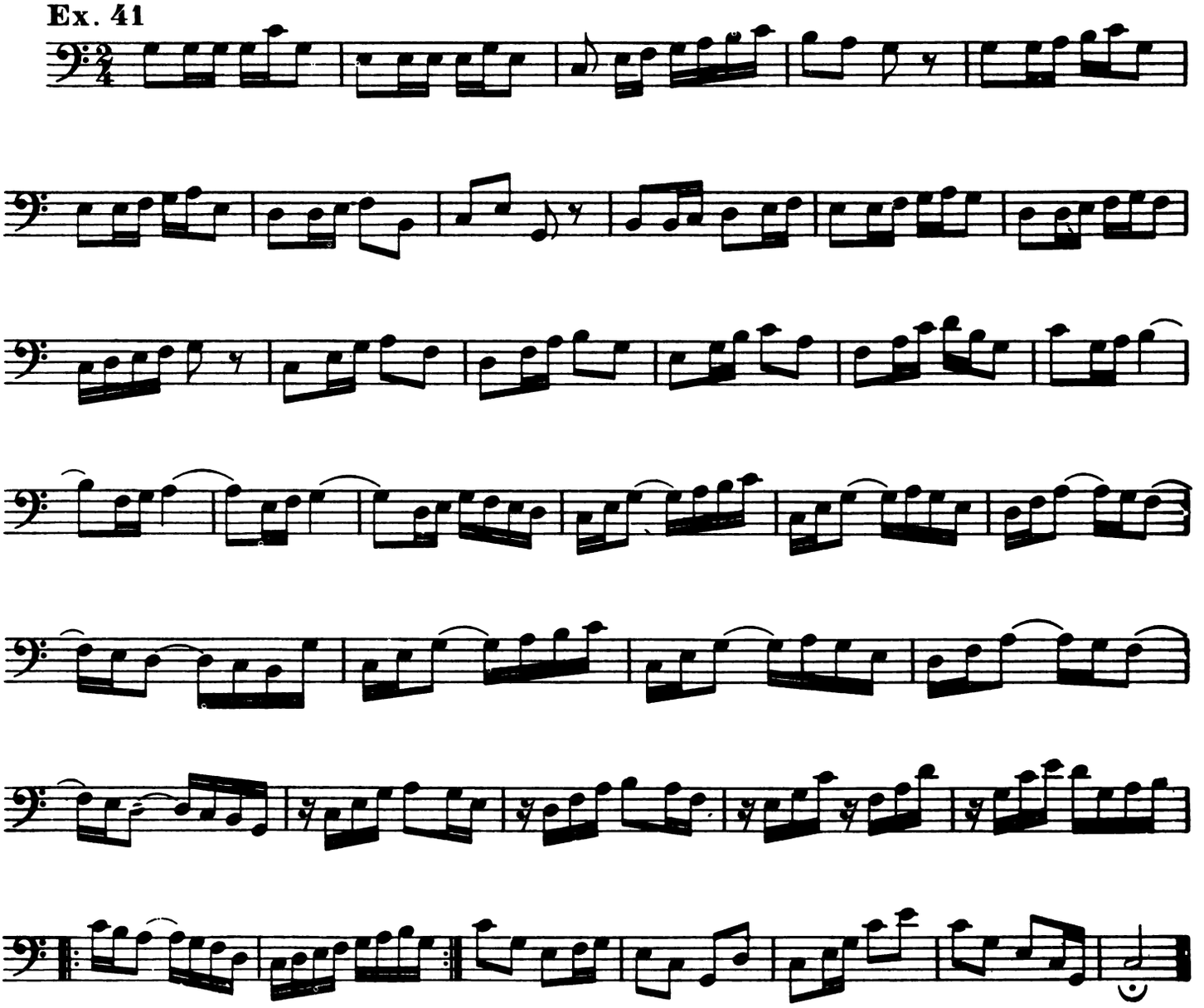
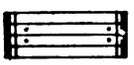
Exercise 41. In going from the key of G to the key of C, the action illustrated in the example on page 30 is reversed; for instead of the 4th being sharpened and becoming the 7th, the 7th is flattened (or restored from a ♯ to a ♮, which is equivalent) and it becomes the 4th.

Ex. 41



The marks  are called "repeat" signs; and they indicate that whatever occurs between them shall be repeated.

The Pause 𝄐

when placed over or under a note or rest indicates that the time has been held up; thus prolonging the tone or rest beyond its normal value. It is a halt in the counting of time.

For example: in Exercise 42 every second measure has two pauses— one on the half-note (indicating that the tone should be held until the third beat, although either the first or second beats may be held indefinitely)— the other on the half-rest, (indicating silence until the first beat in the next measure, although the third and fourth beats may be held indefinitely.)

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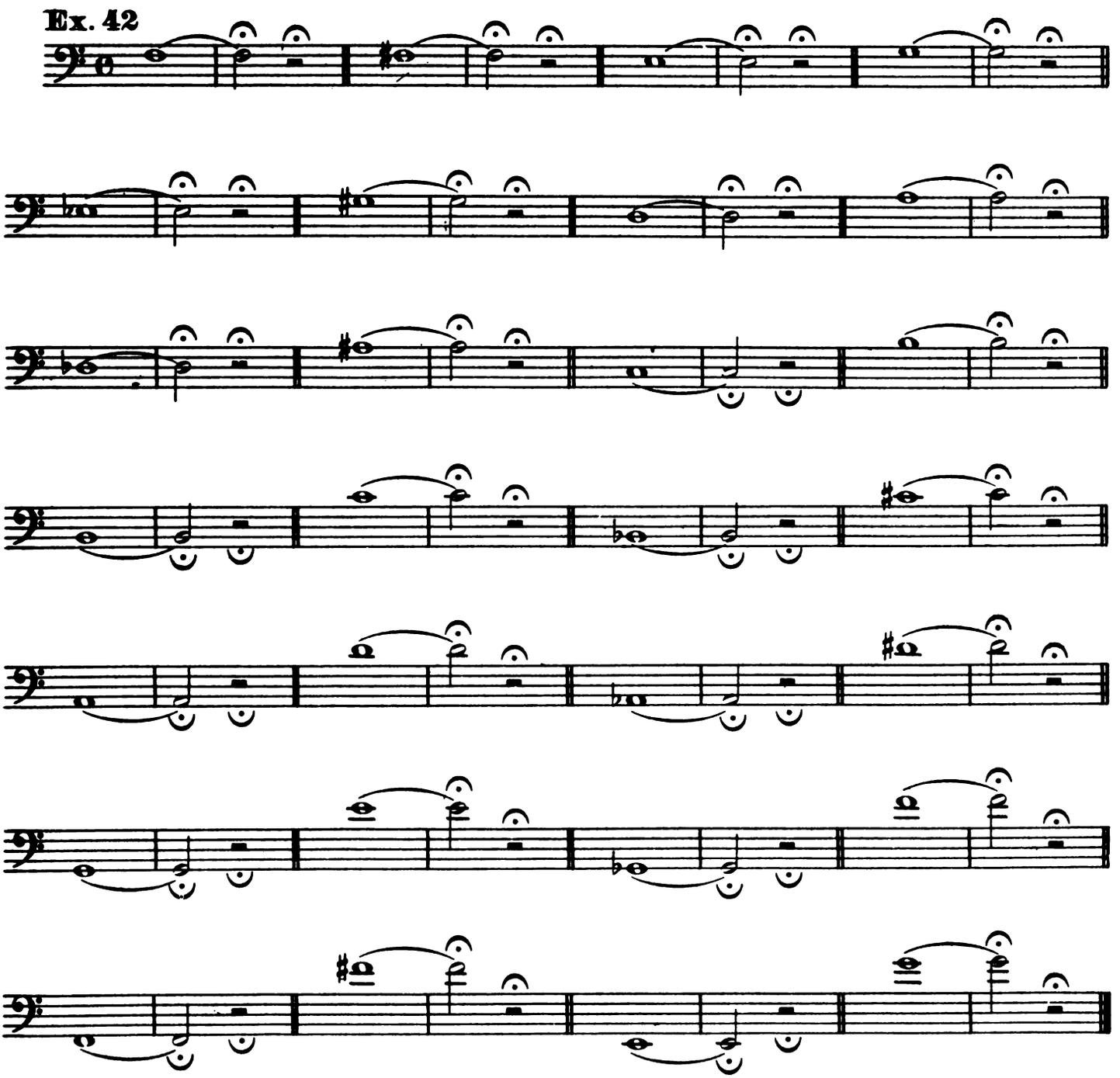
Exercise 42. The following long tones are for daily practice. Each tone should be as long as the player can comfortably make it. The rests are important and should be long, as the pauses indicate. The double-bar at the end of every second measure indicates here that each tone is a separate study. The player should listen to the tone and be sure it is of a musical quality— never forced.

The player should study well the remarks on pages 4 & 5 and apply them in practicing these long tones.



The breath should be taken immediately before the tone starts, and used at once without being held or stored. Many players have a habit of holding the breath before using it. This practice is conducive to nervousness and is not recommended.

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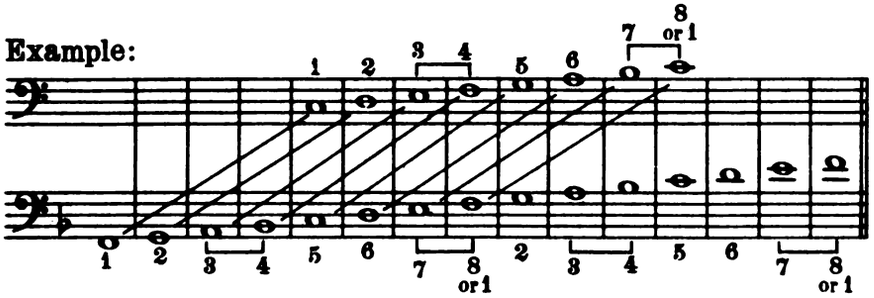
The rule used in creating the key of G applies contrarily in constructing the key of F. See example on page 30.

In restoring the key of C from the key of G the action is to flatten the 7th (F♯) and it becomes the 4th (F♮).

By flattening the 7th of the key of C the same action obtains— the relation of tones is changed, and what was the 7th (B♮) becomes the 4th (B♭). Thus F becomes 1— the key-note.

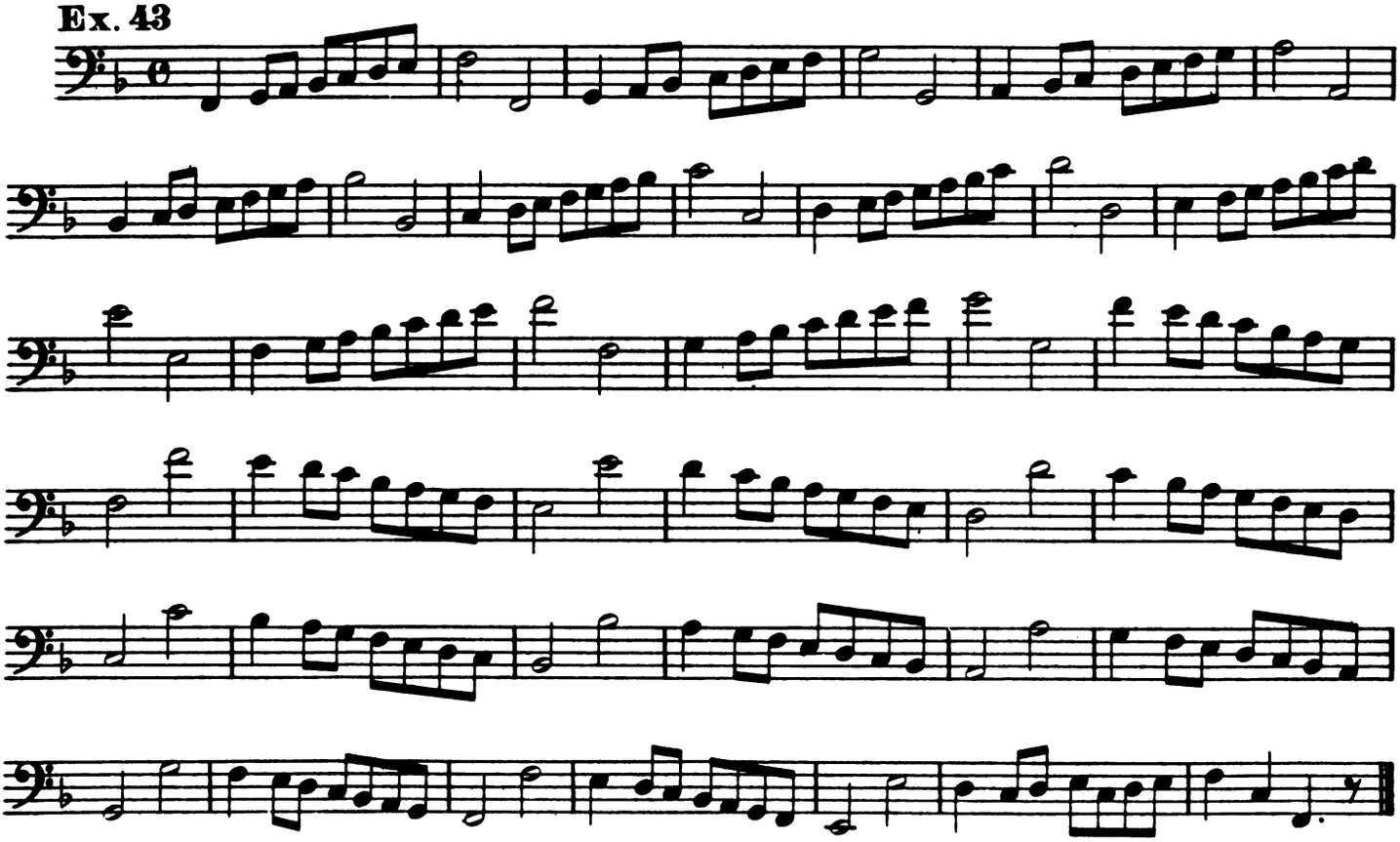
Example:



Flatten the 7th and it becomes the 4th.

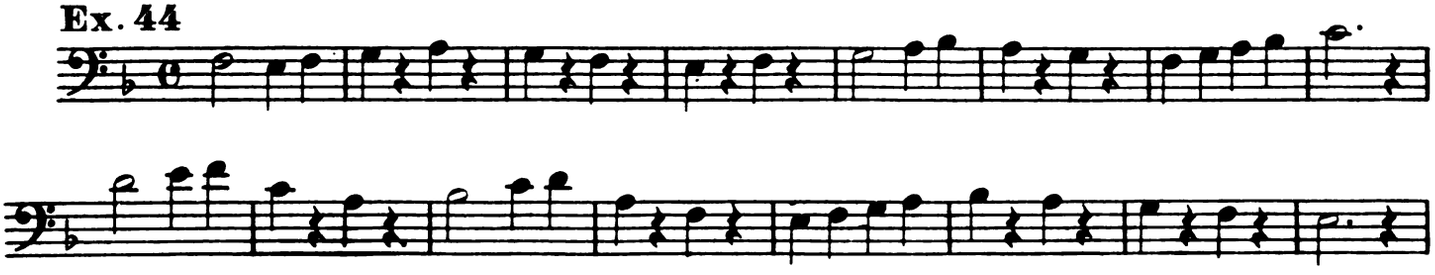
The key of F is indicated in the bass clef by placing a ♭ on the second line.

Ex. 43



Adding a ♯ to a clef is equivalent to subtracting a ♭; and vice versa. Adding a ♭ to a clef is equivalent to subtracting a ♯; and vice versa.

Ex. 44



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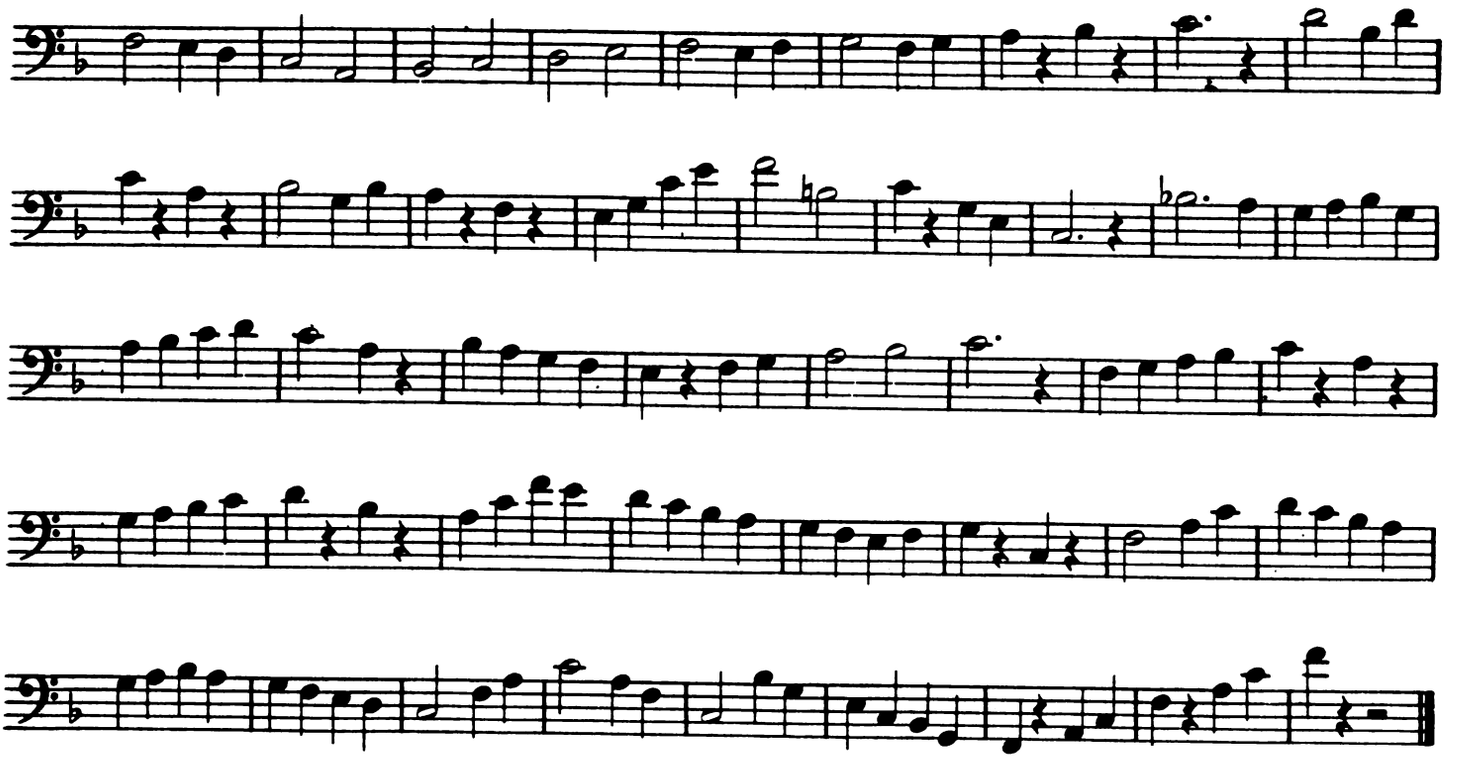
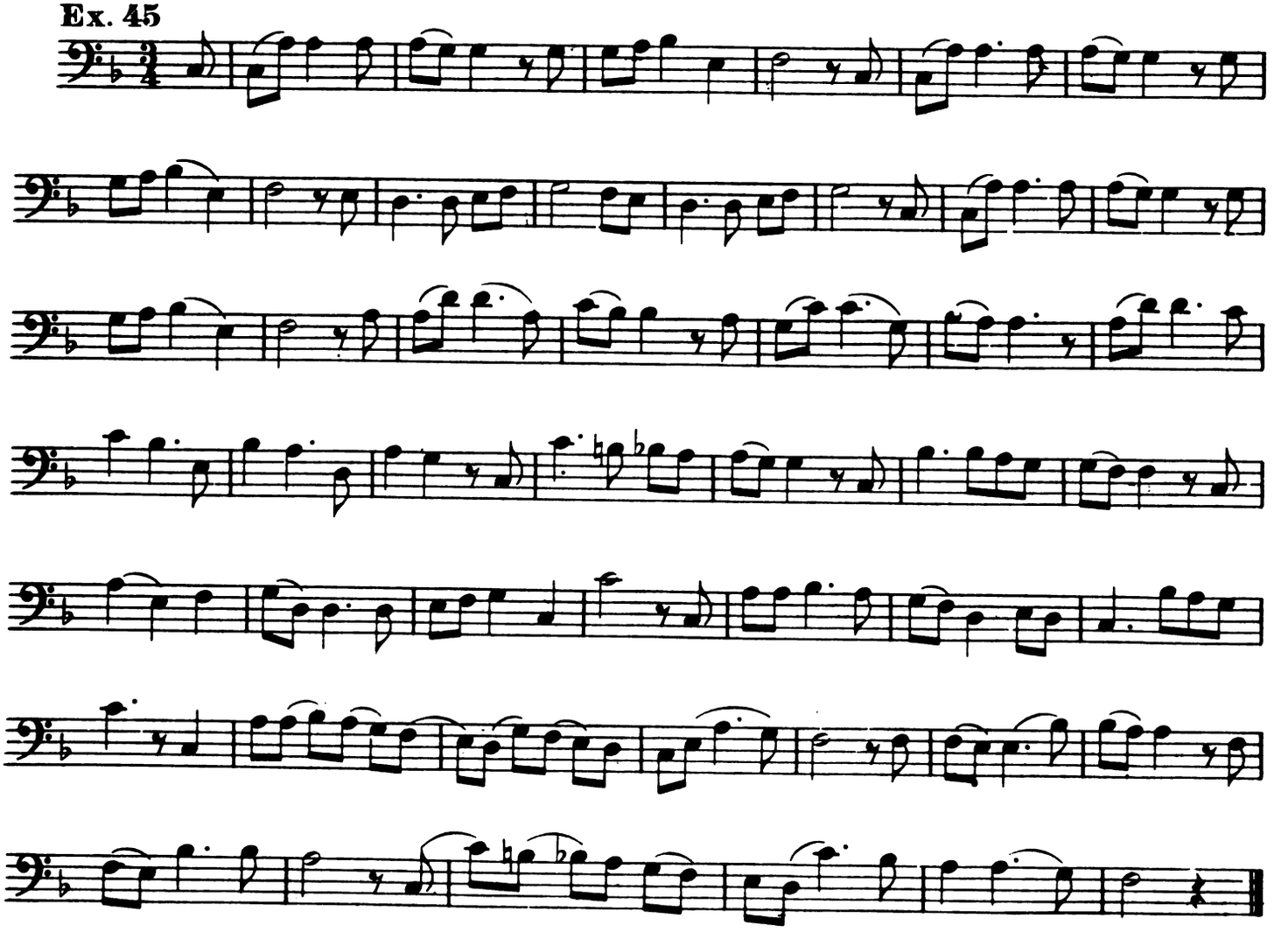


Ex. 45



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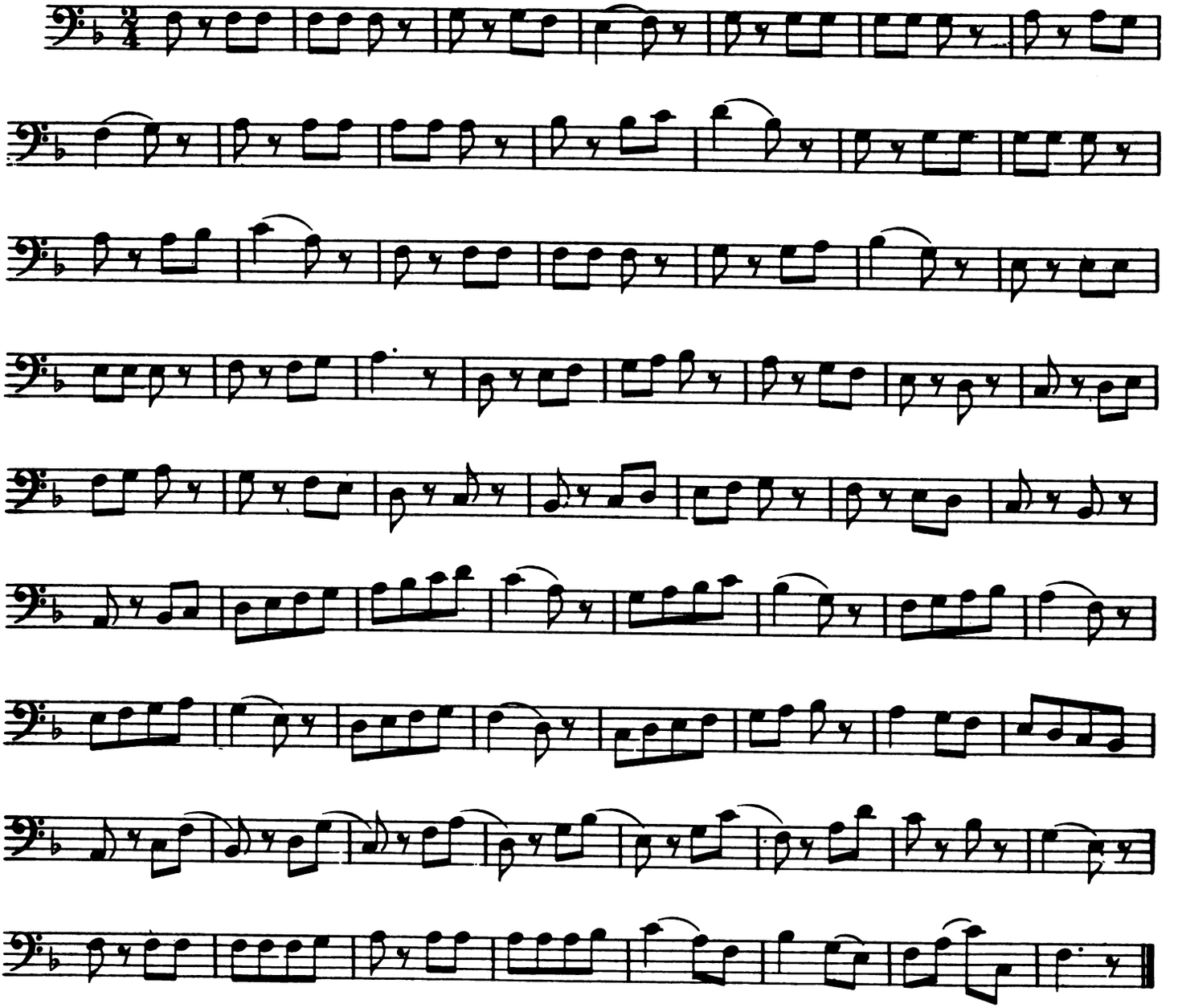
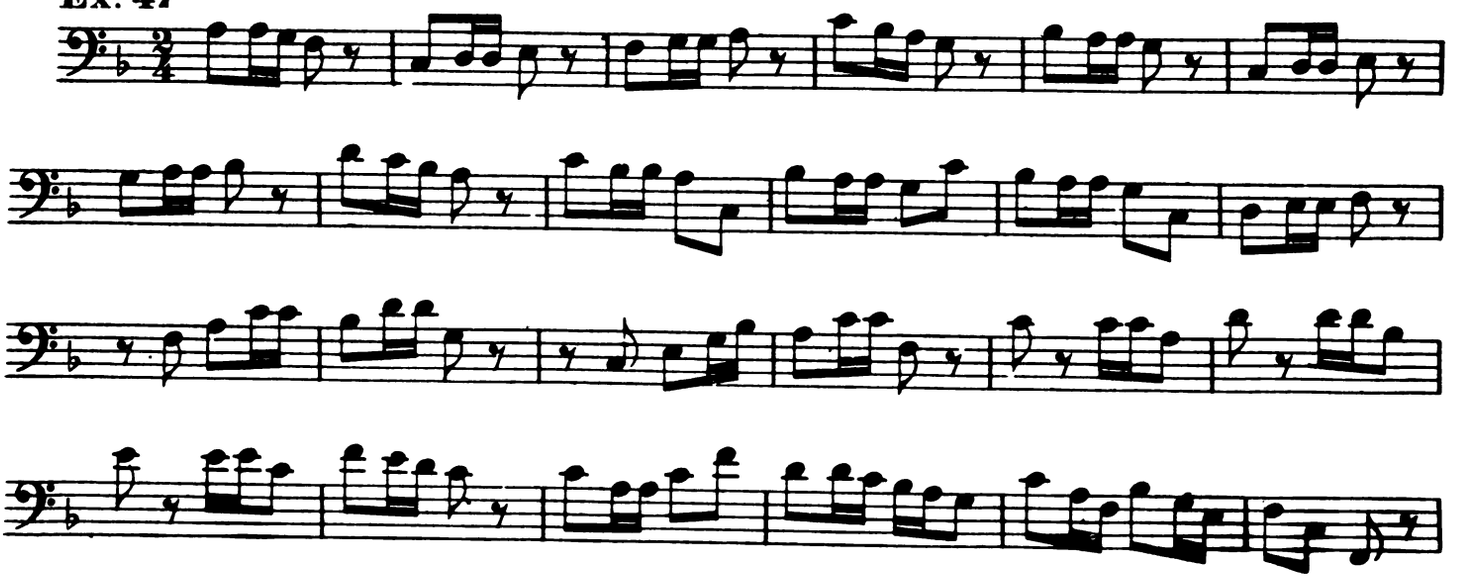
Ex. 46



Ex. 47



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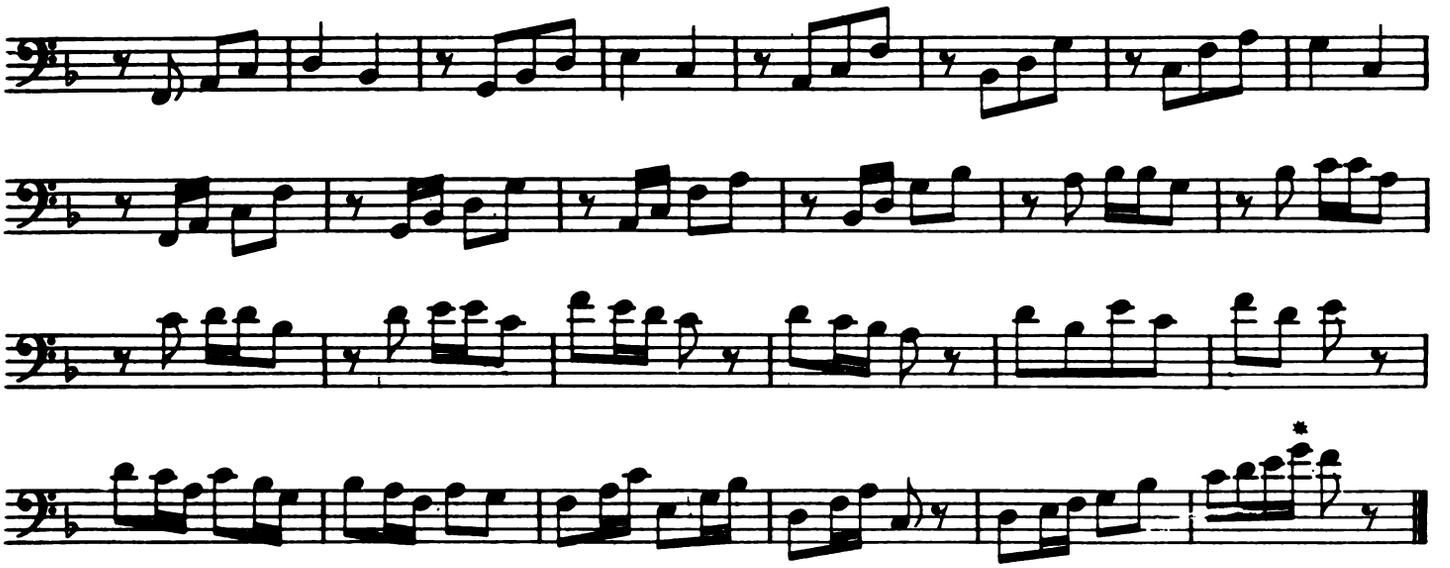
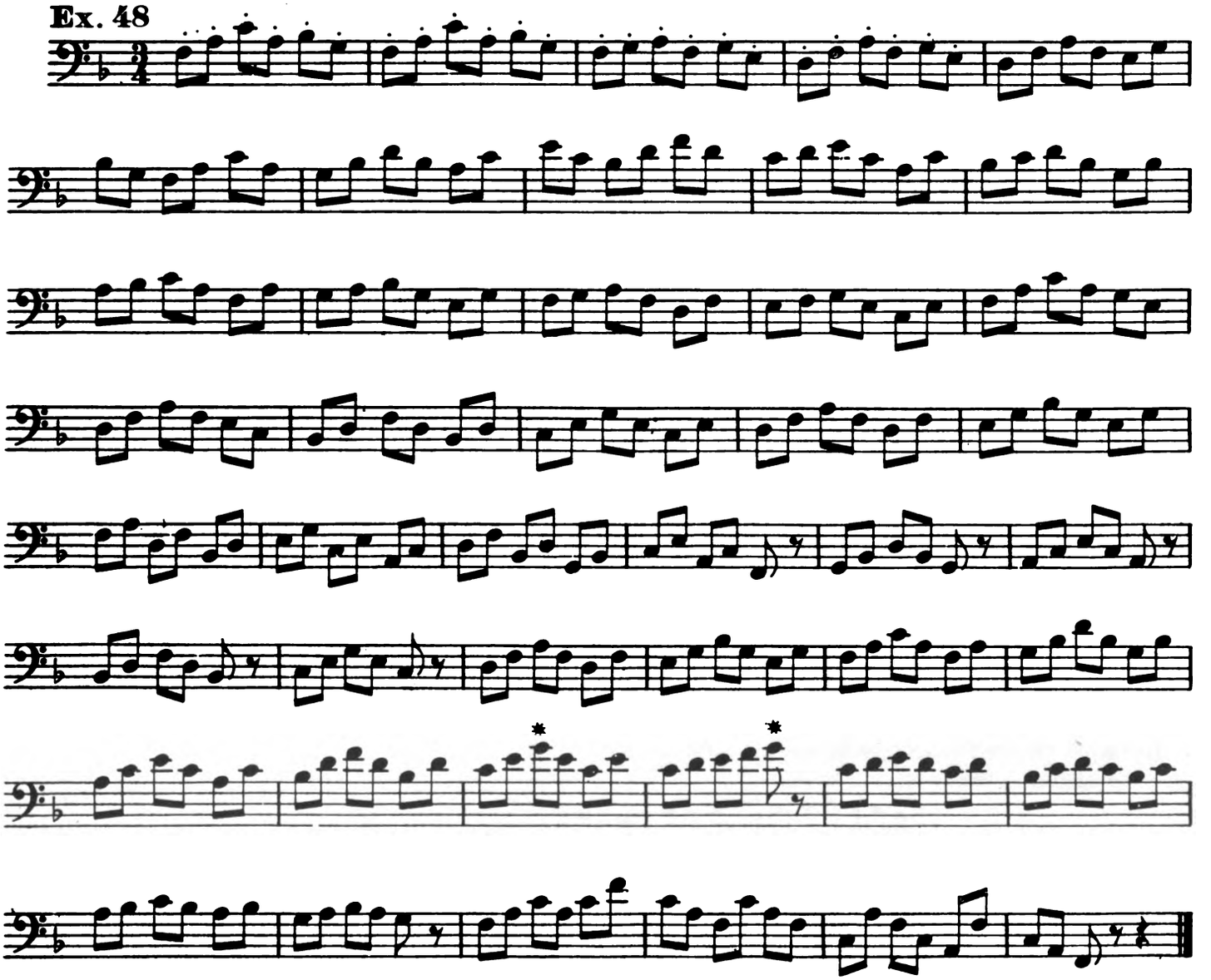


A dot placed over or under a note indicates a "staccato" effect, which means that the note should be particularly detached or separated from the others. In Exercise 48 each note should be played as if it had a dot over or under it— staccato.

Ex. 48



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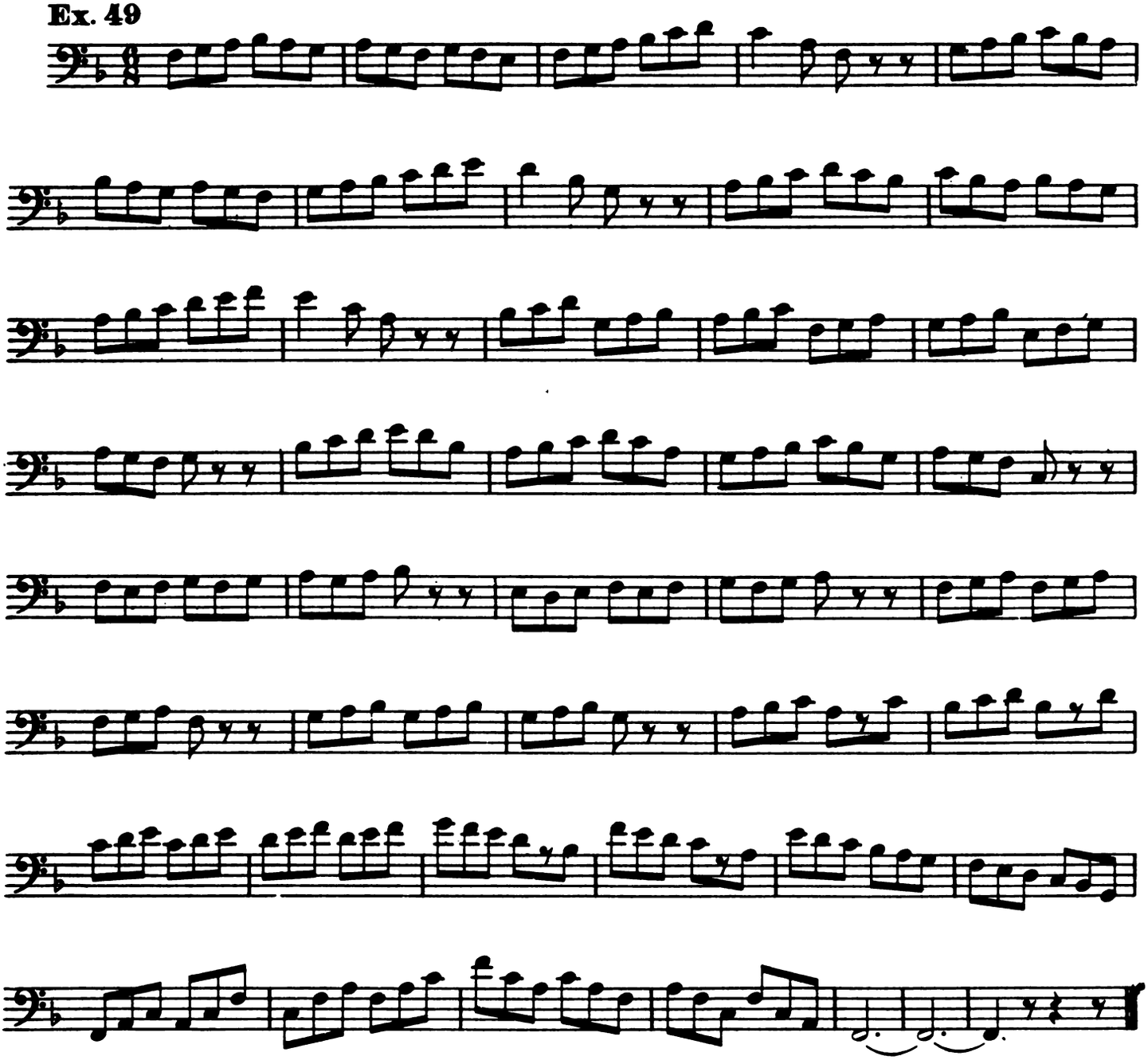
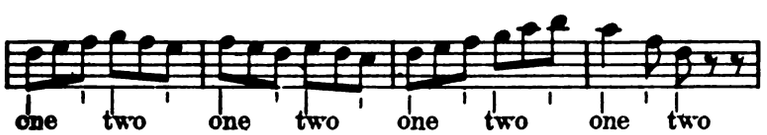
Exercise 49. Six-eight ($\frac{6}{8}$) time is so-called because each measure consists of six beats—each beat having the value of an eighth note.

Ex. 49



When the time is fast, so that the counting of six beats is inconvenient, the counting should be done by grouping three eighth notes (or their value) together; thus creating two beats (three eighths to each beat) to the measure.

Example of first four measures, counted in two:



This method of counting should not affect the evenness of the eighths—each should have its distinct value.

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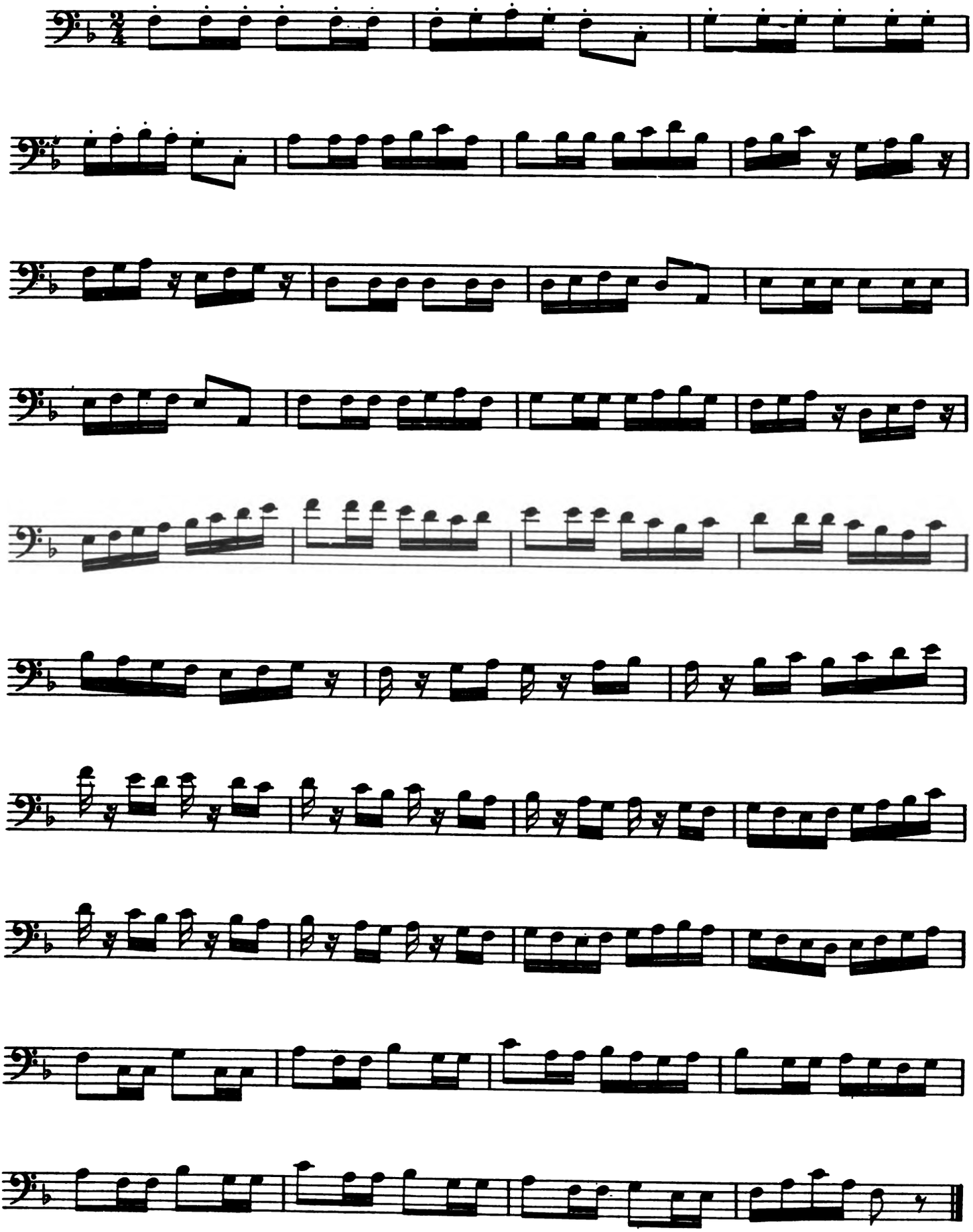
Ex. 50



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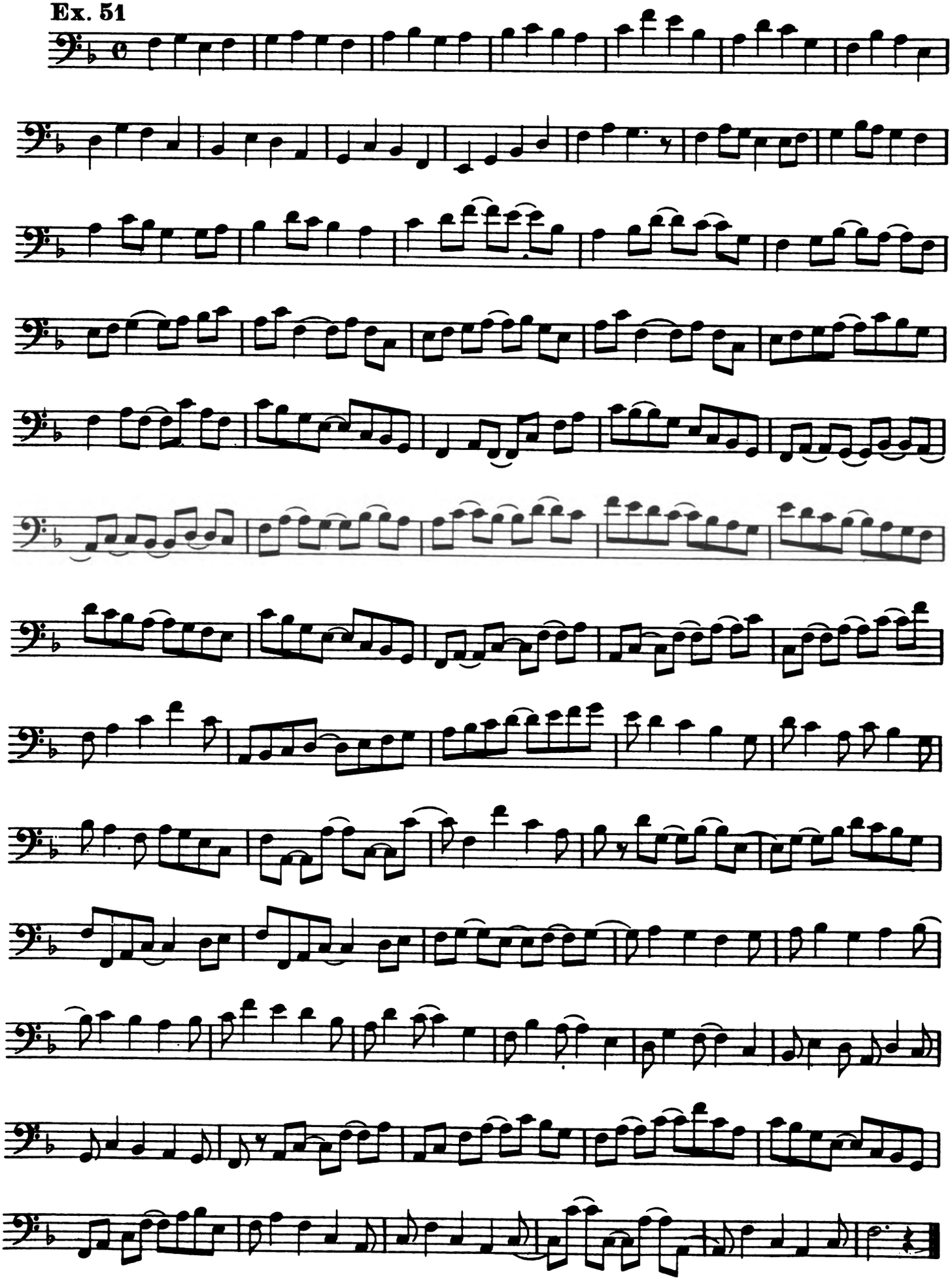
Ex. 51



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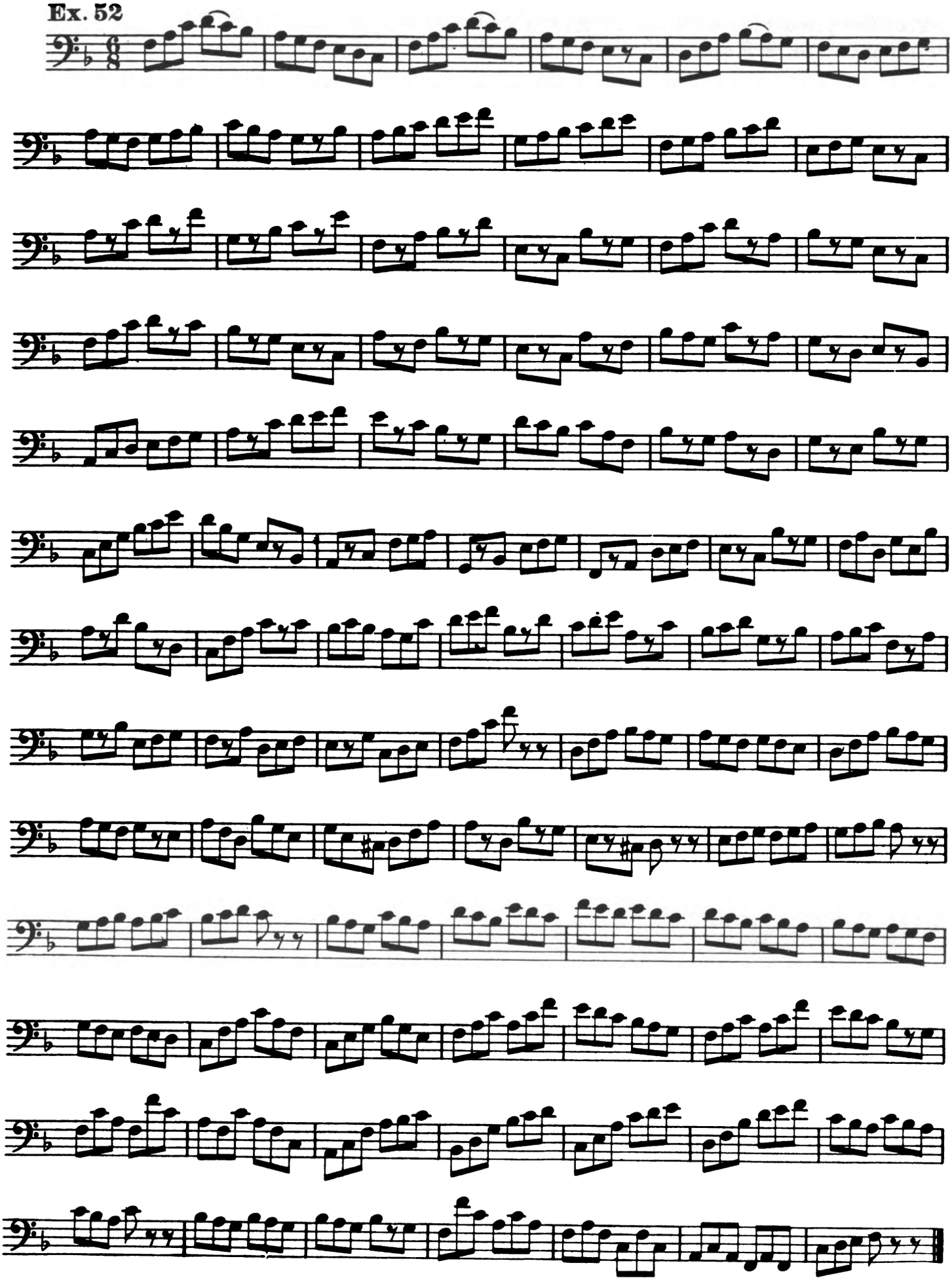
Ex. 52



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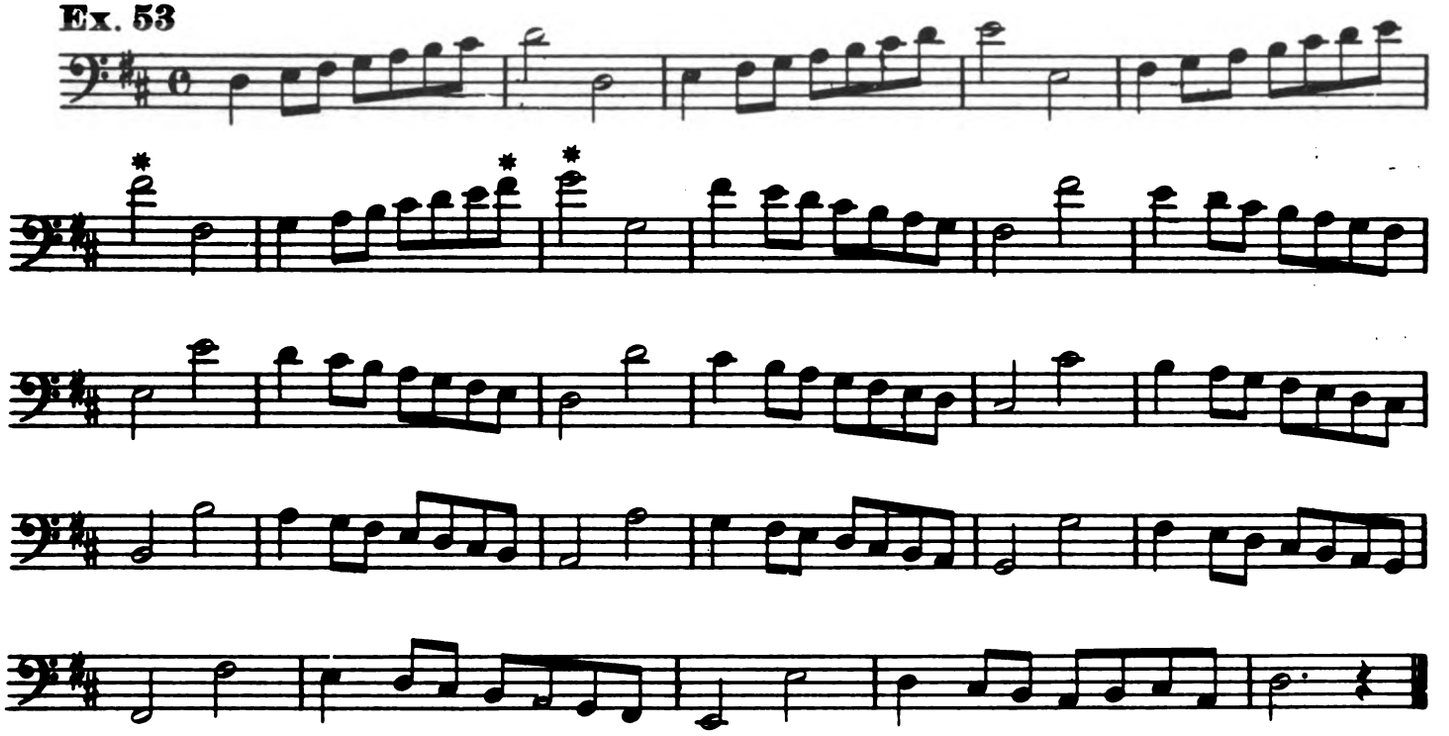
The same process is observed in going from the key of G to the key of D as was used in creating the key of G. The 4th is sharpened and it becomes the 7th. Thus D becomes the key-note.

Ex. 53



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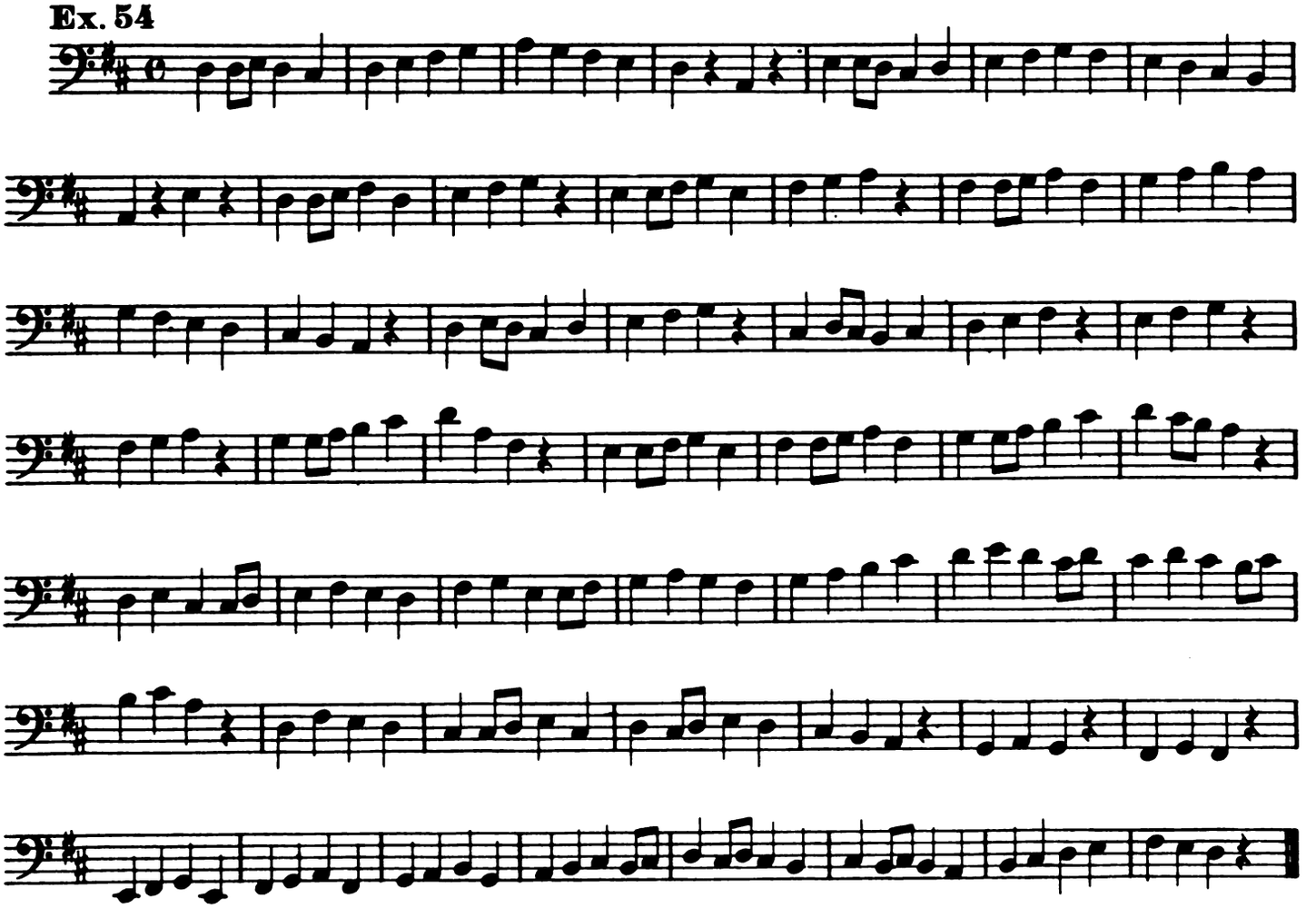

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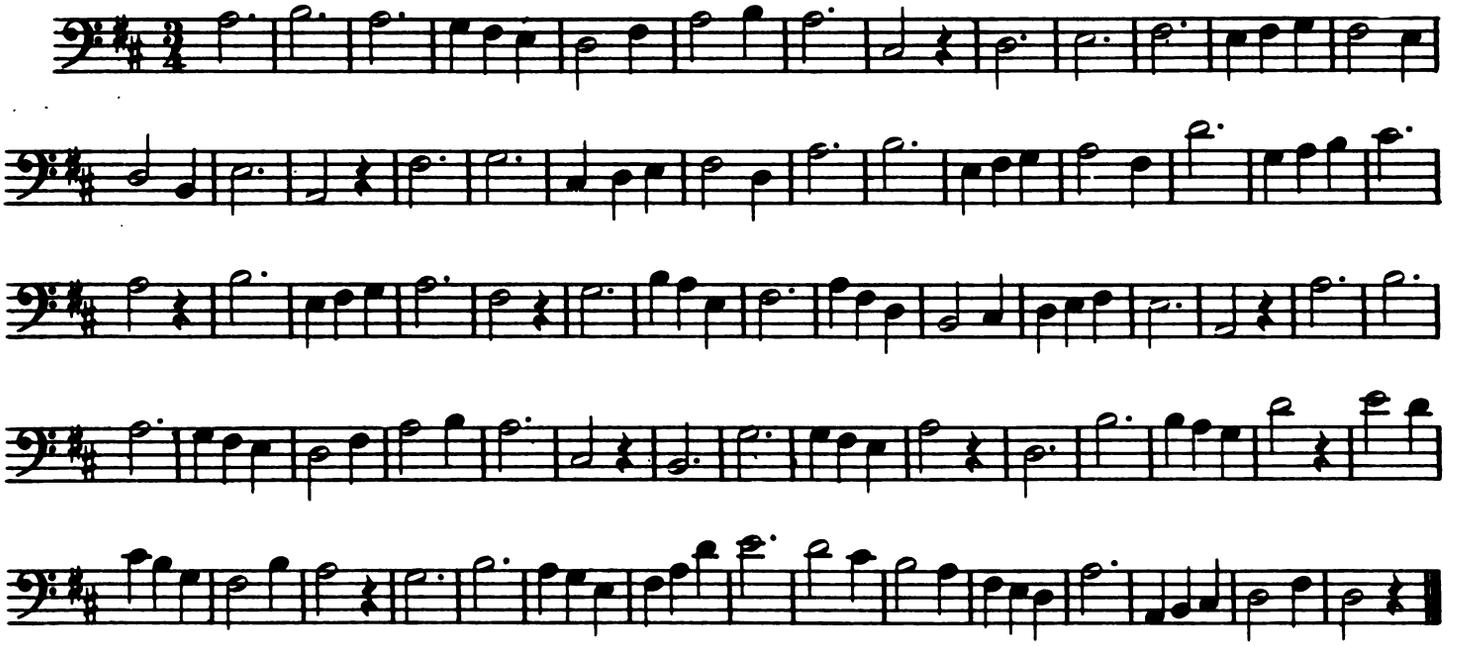
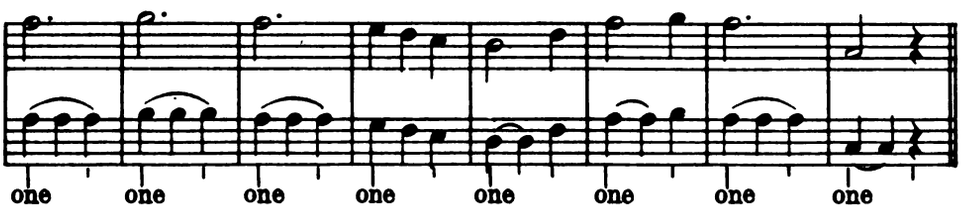
Exercise 55. When the $\frac{3}{4}$ time is fast, (as in the Waltz, etc.) it is not convenient to beat three quarter beats; therefore the player should beat one beat to each measure, and should feel the rhythm of the quarters.

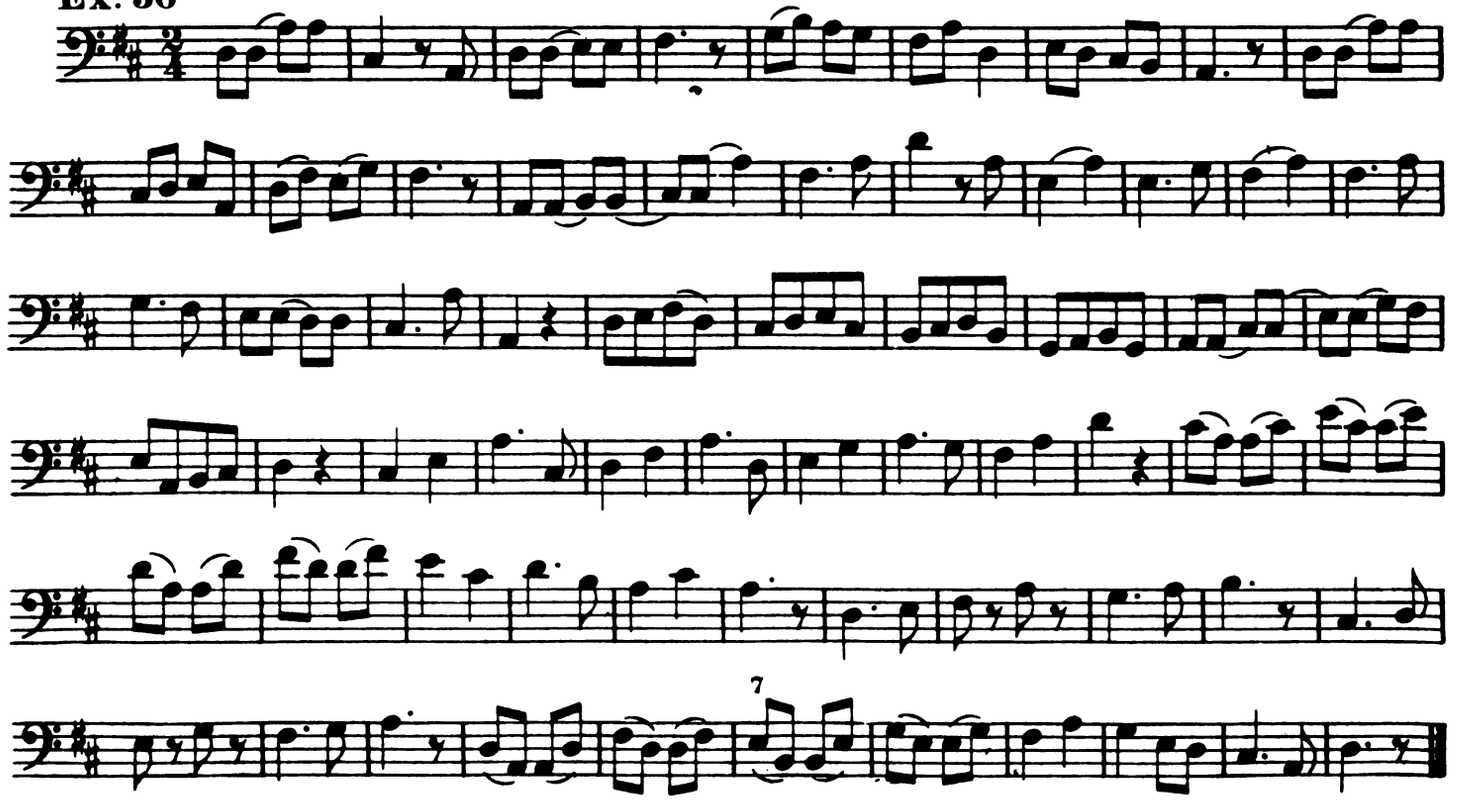
Ex. 55



Example of first eight measures, as written and as the player should count and understand them:



Ex. 56



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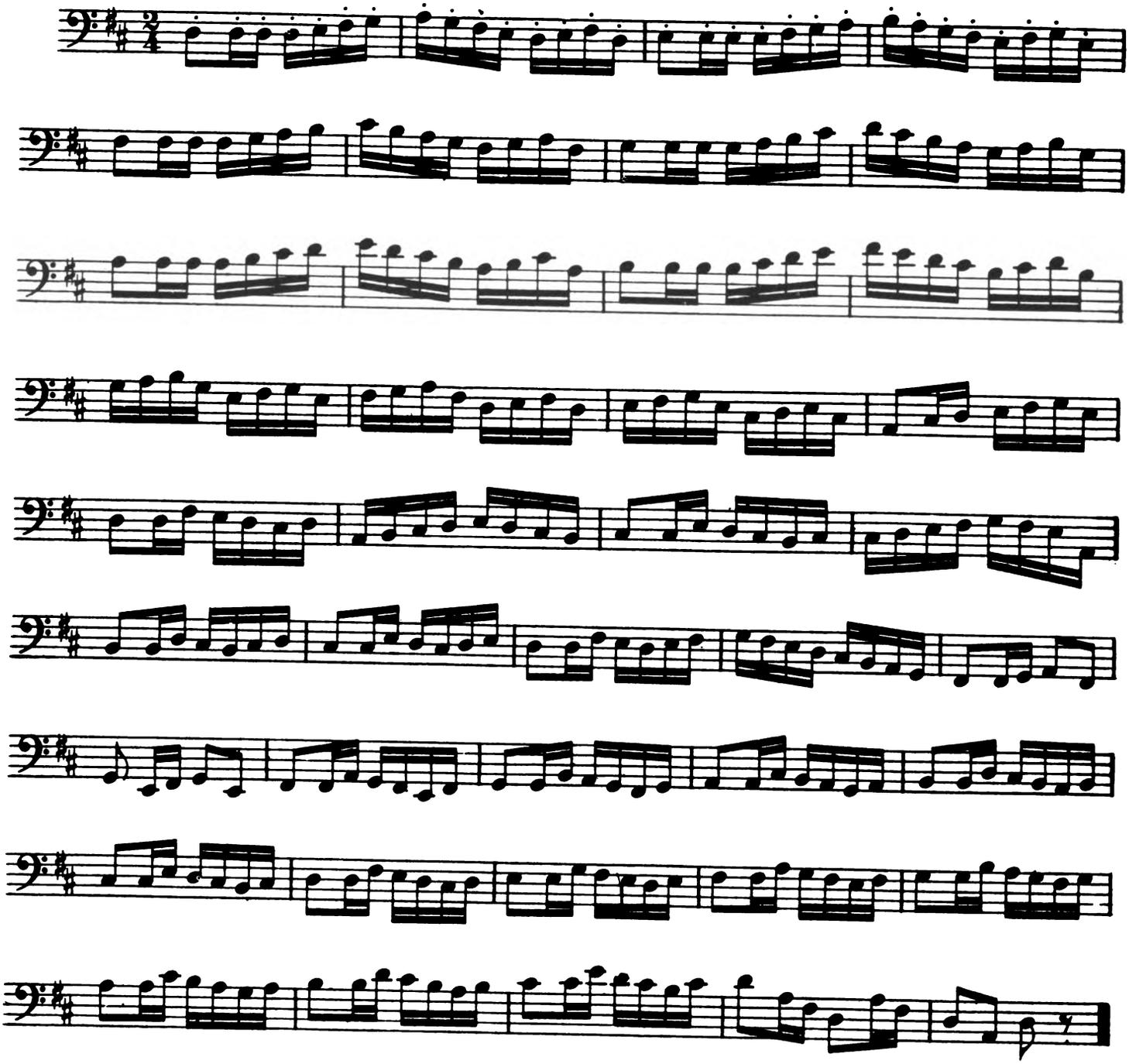
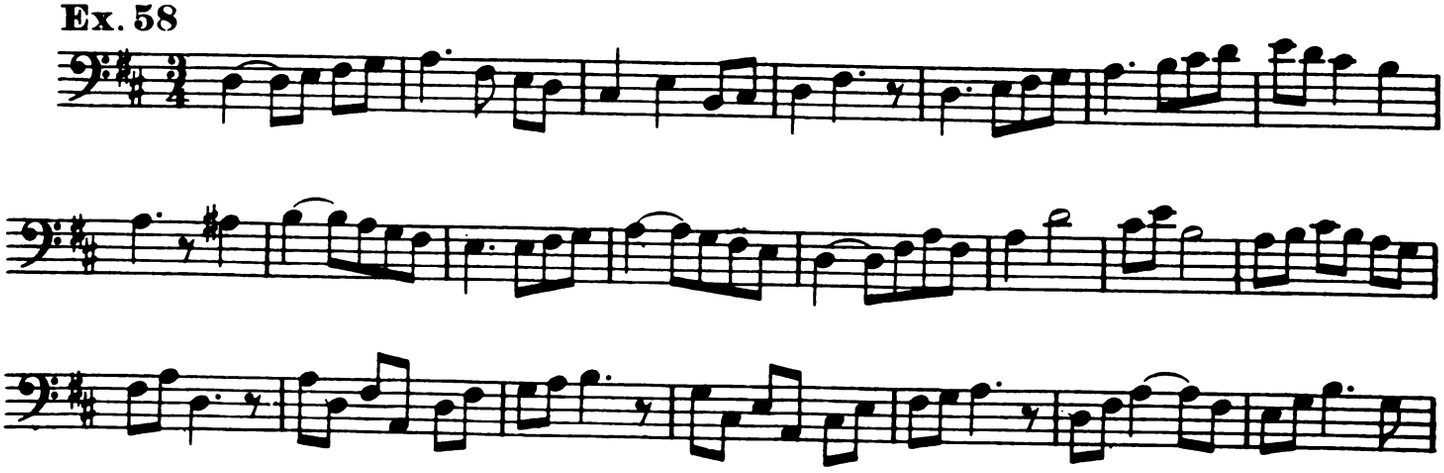


Ex. 58



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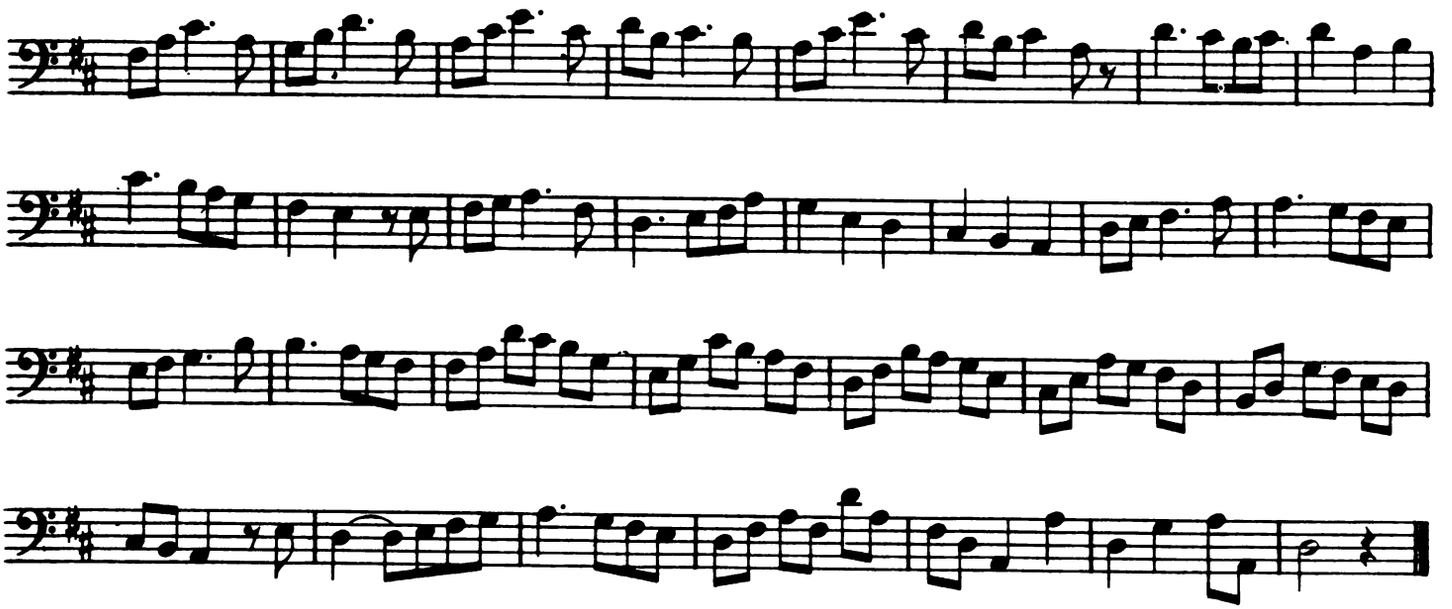
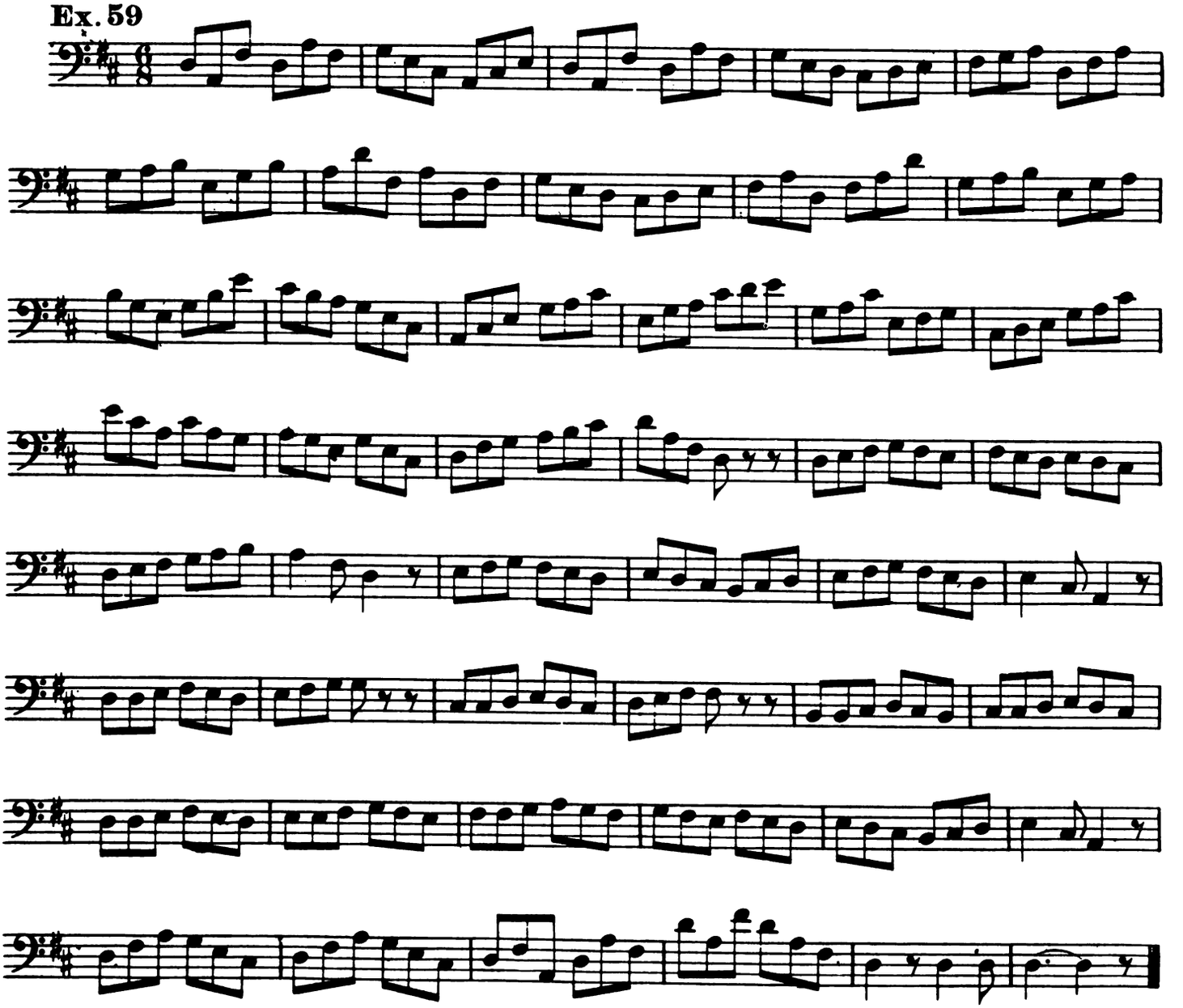


Ex. 59



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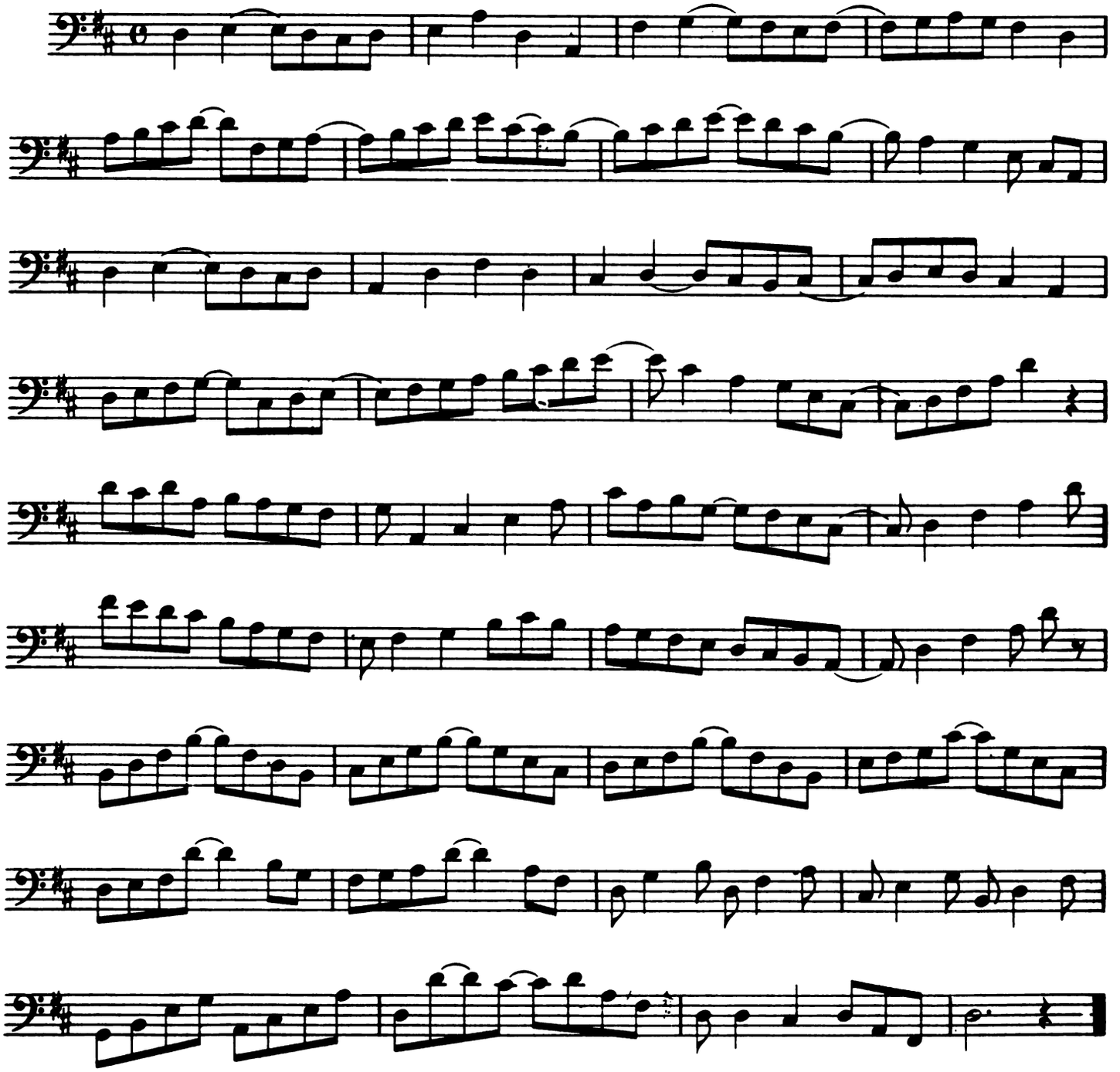
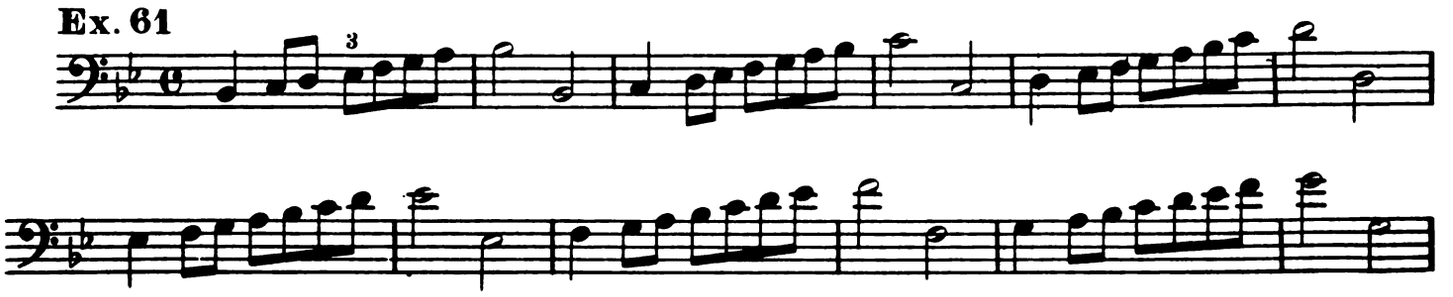
Ex. 60



In going from the key of F to the key of B♭ the same action obtains as in creating the key of F. The 7th is flattened and it becomes the 4th. Thus B♭ is the key-note.

Ex. 61



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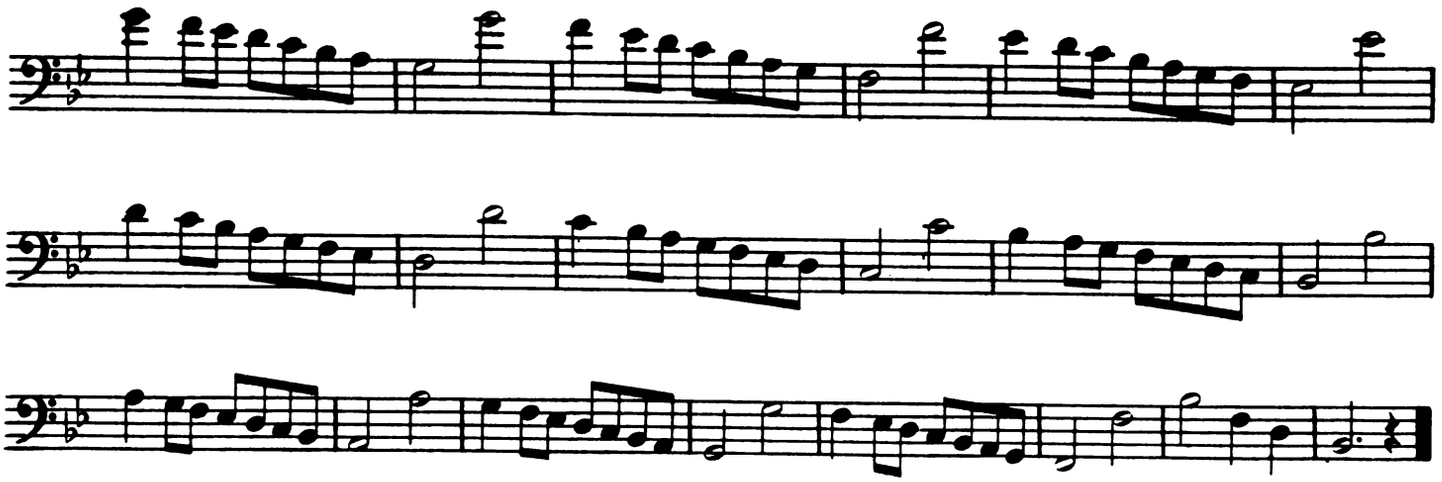
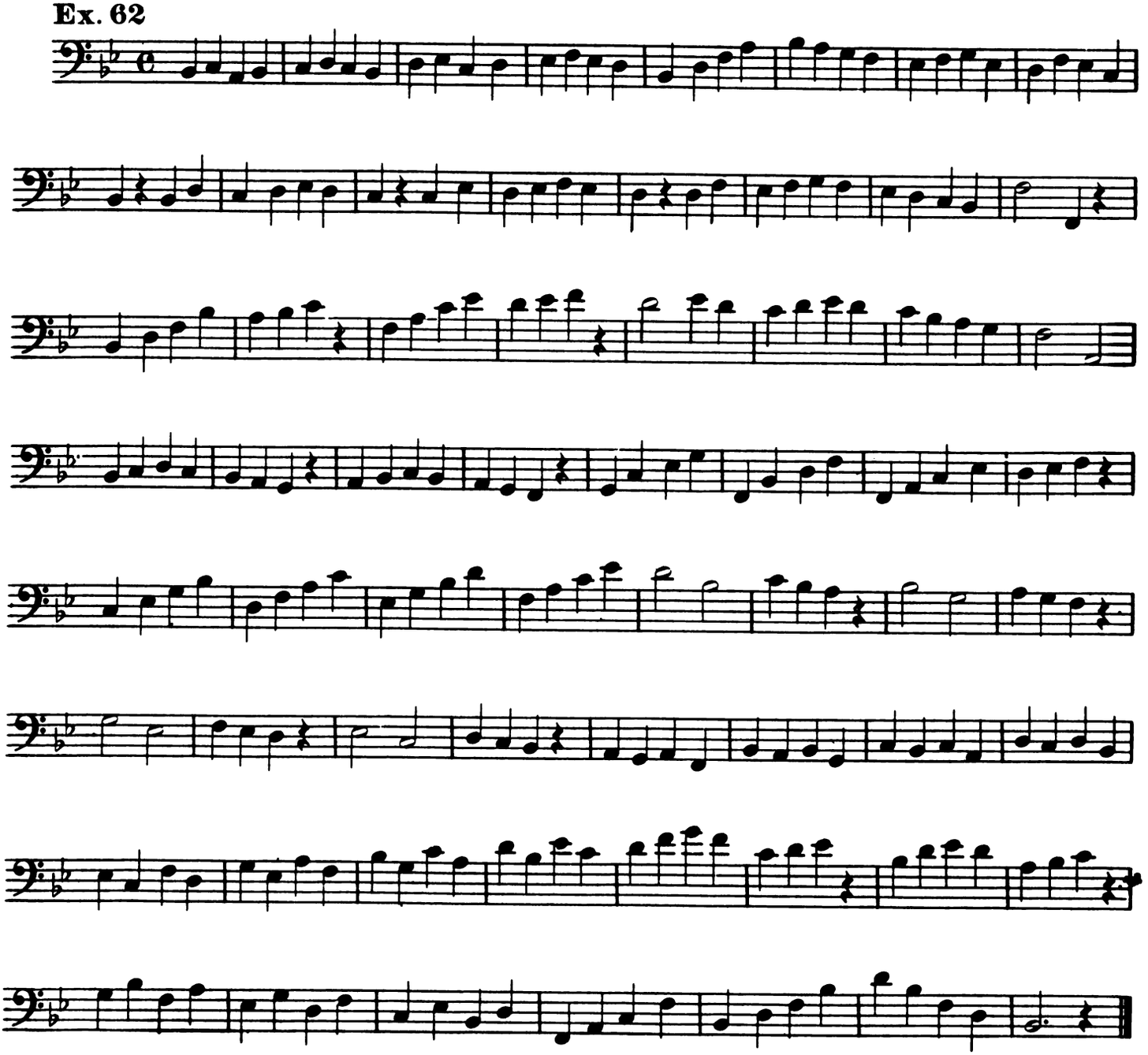


Ex. 62



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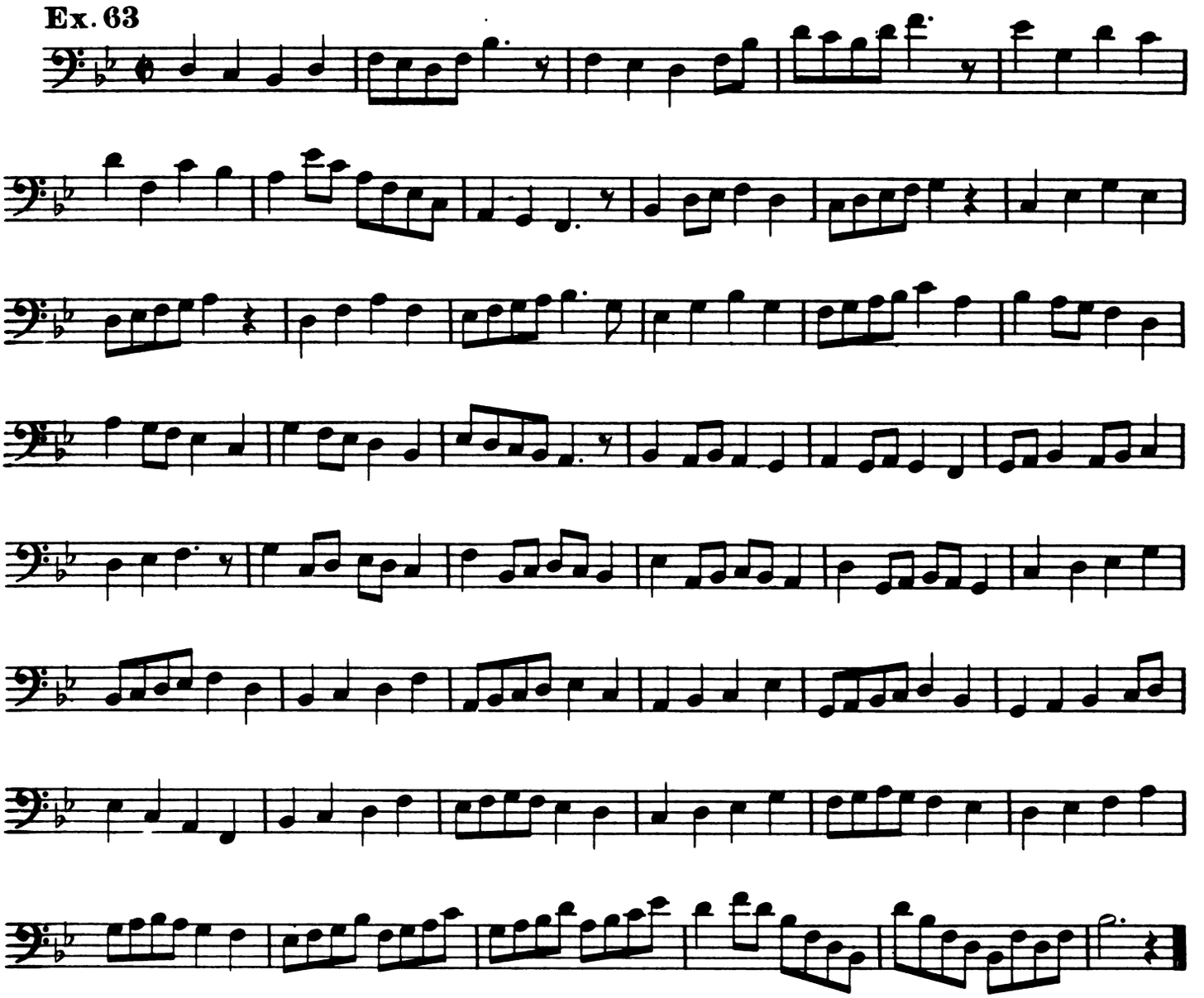
Exercise 63. A line drawn through the C in the tempo mark, thus ¢, indicates that the time is doubled up— i.e., there are two beats to each measure instead of four, and each beat has the value of a half note instead of a quarter. This is called "alla breve" time.

Ex. 63



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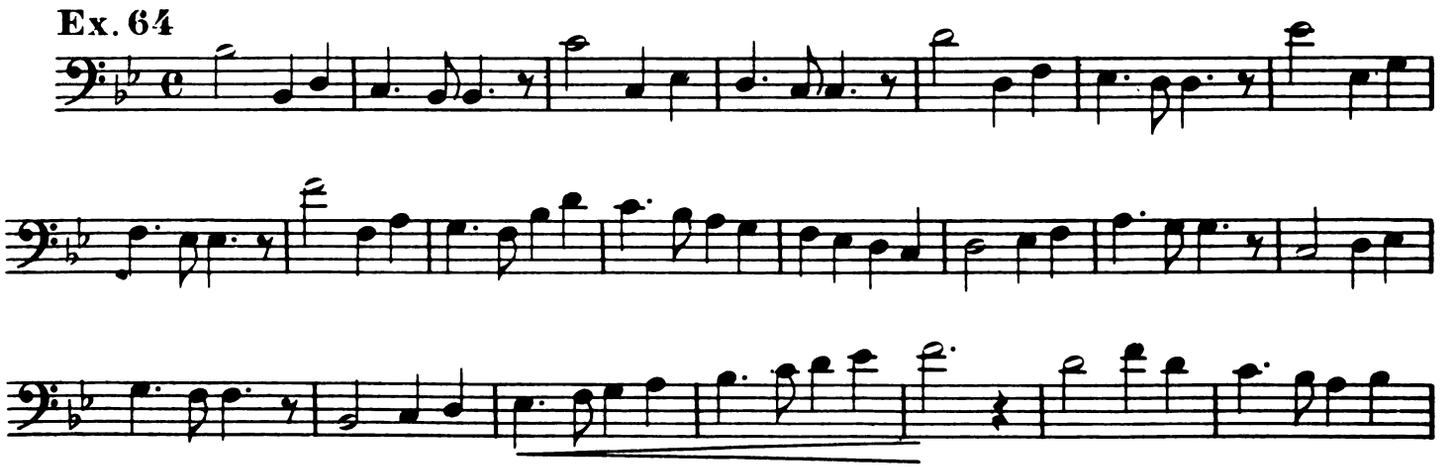

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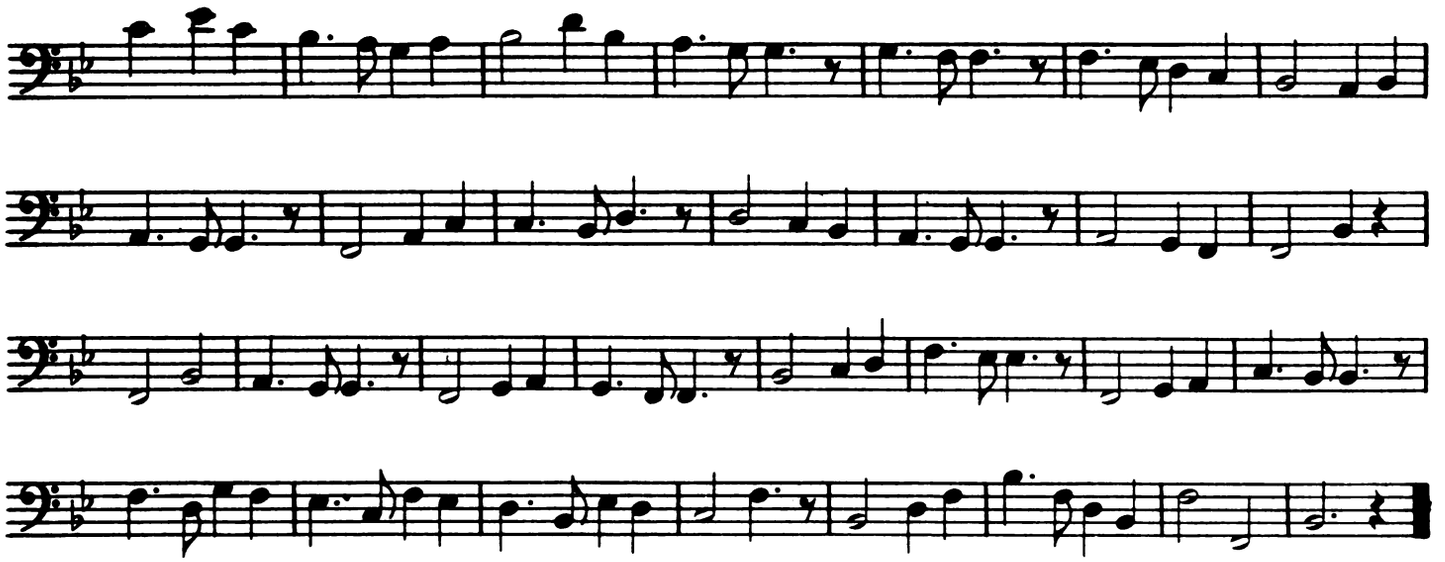
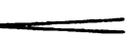
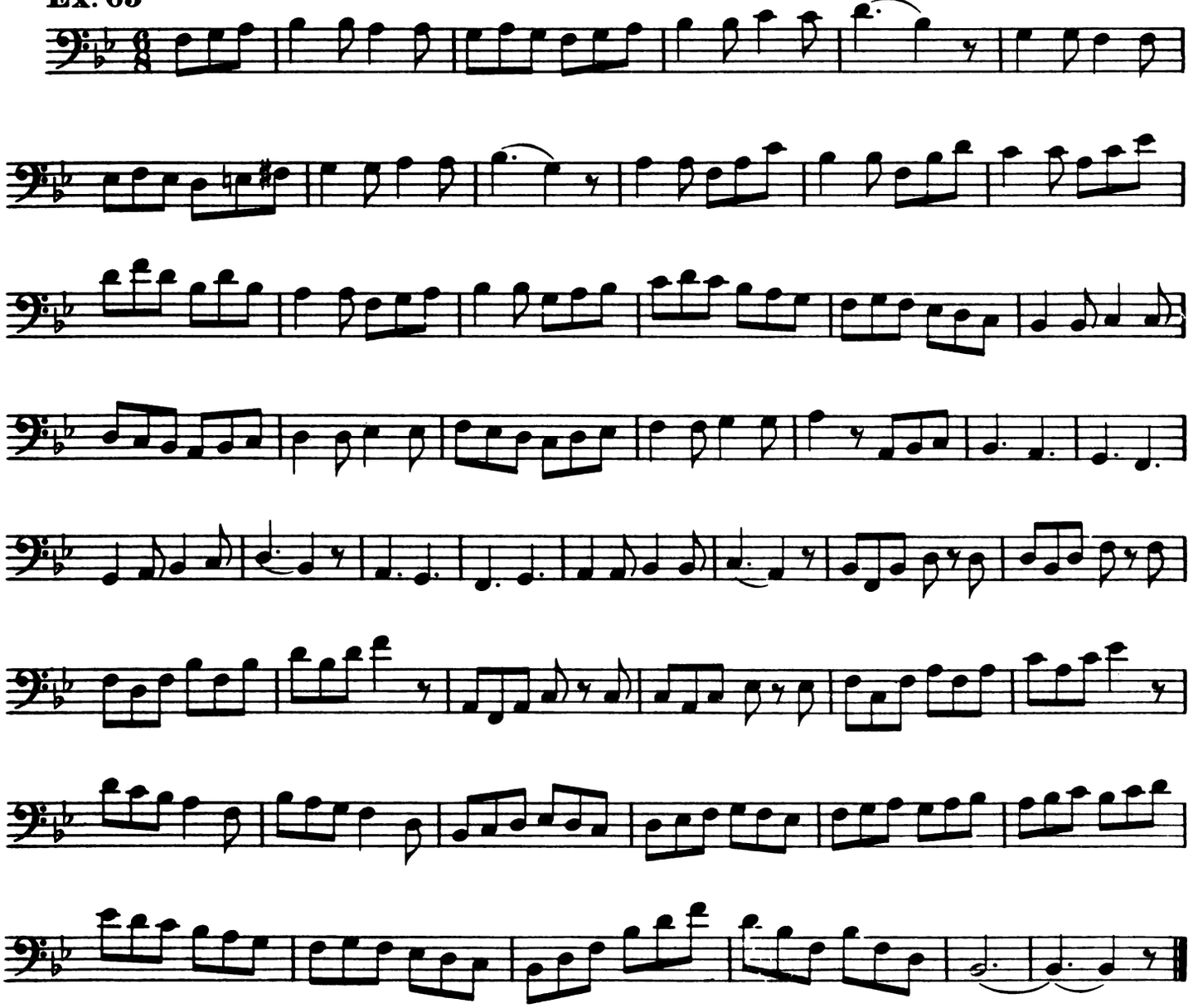


The sign  (crescendo) indicates a gradual increasing in the volume of tone.

Ex. 65



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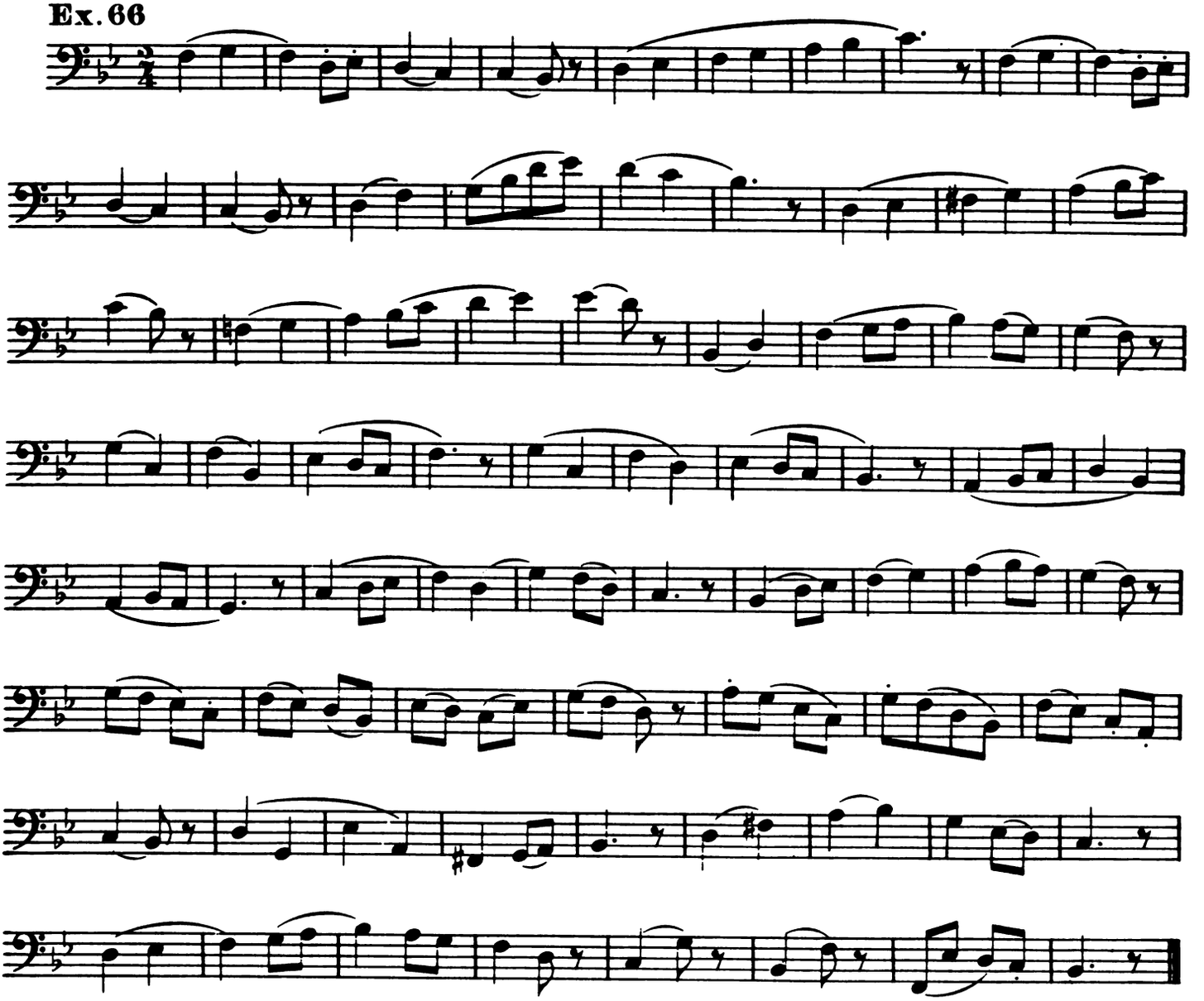

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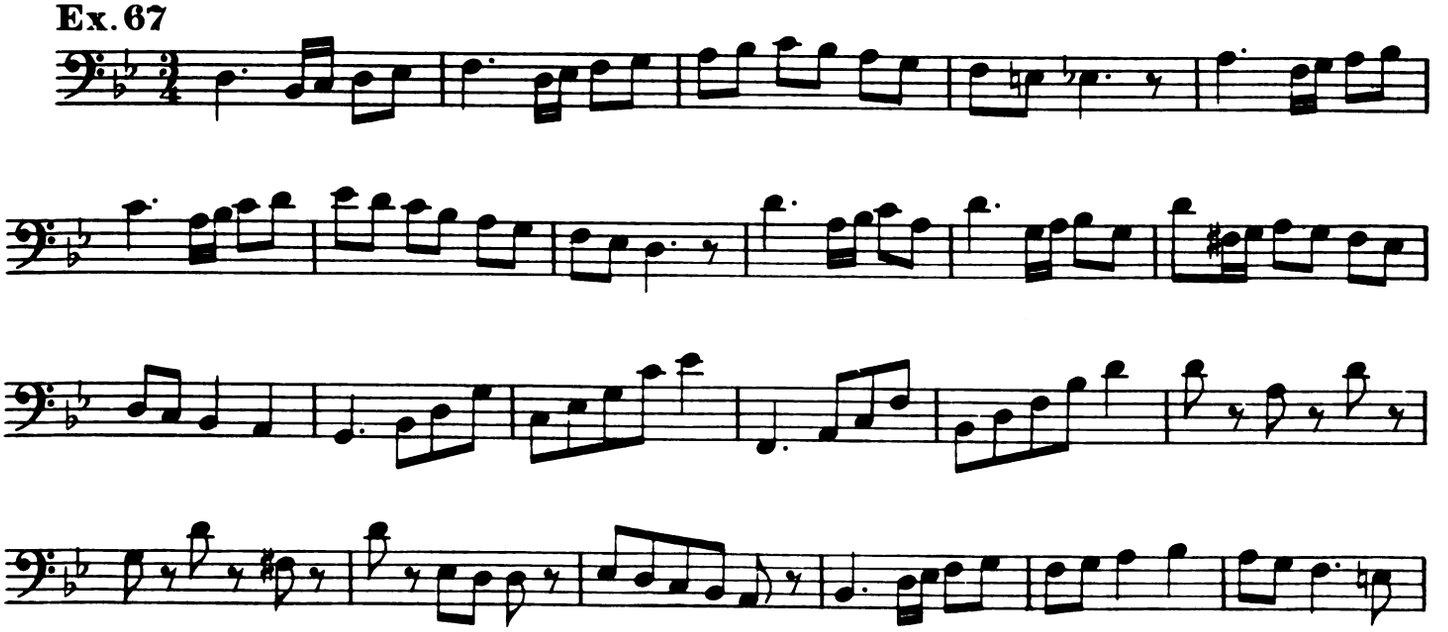

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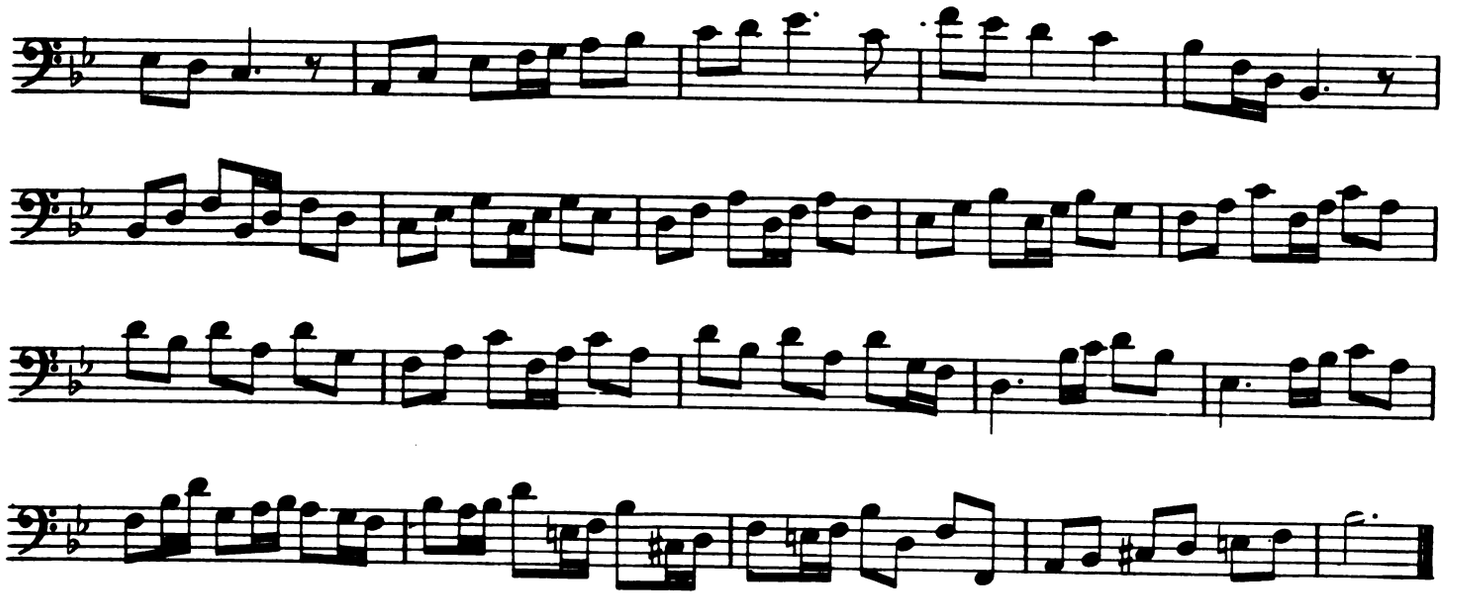

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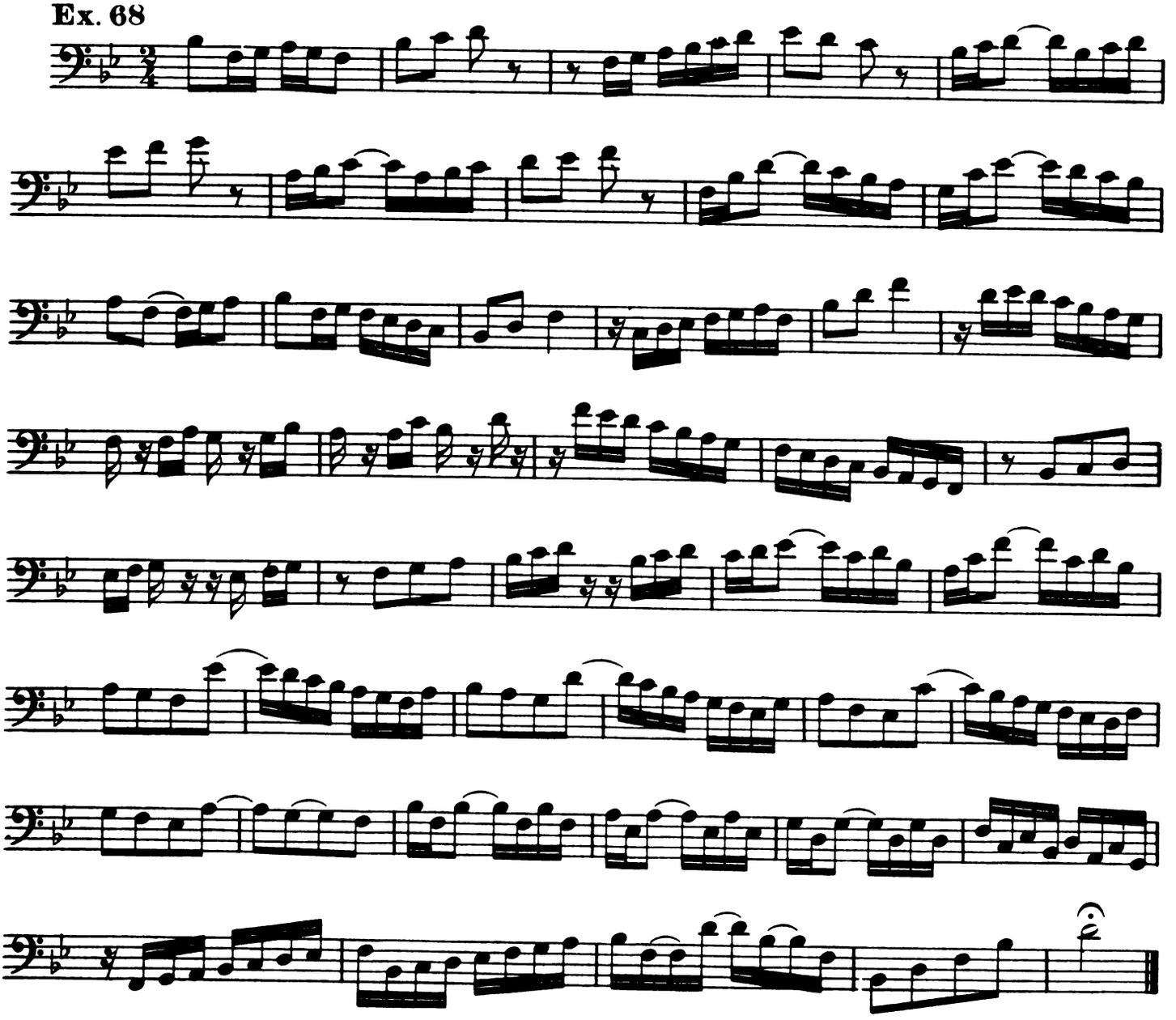

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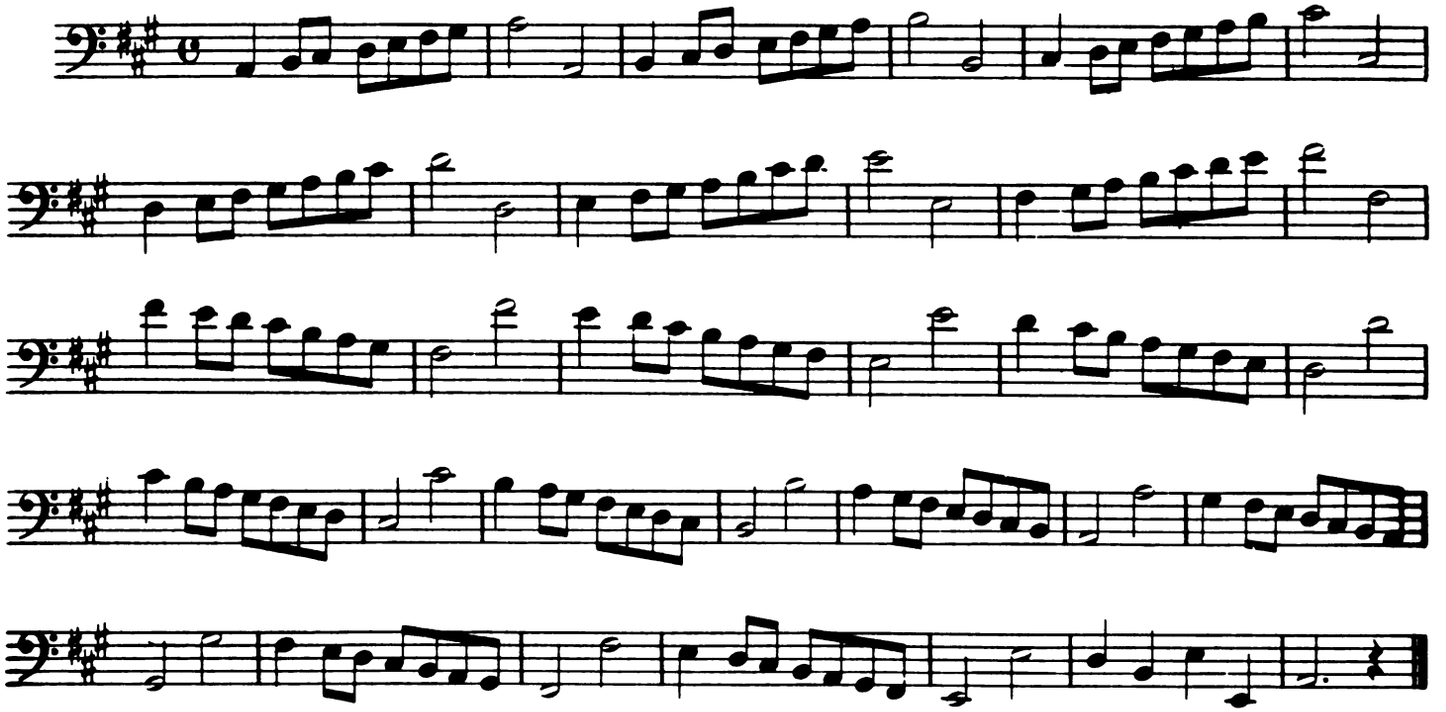
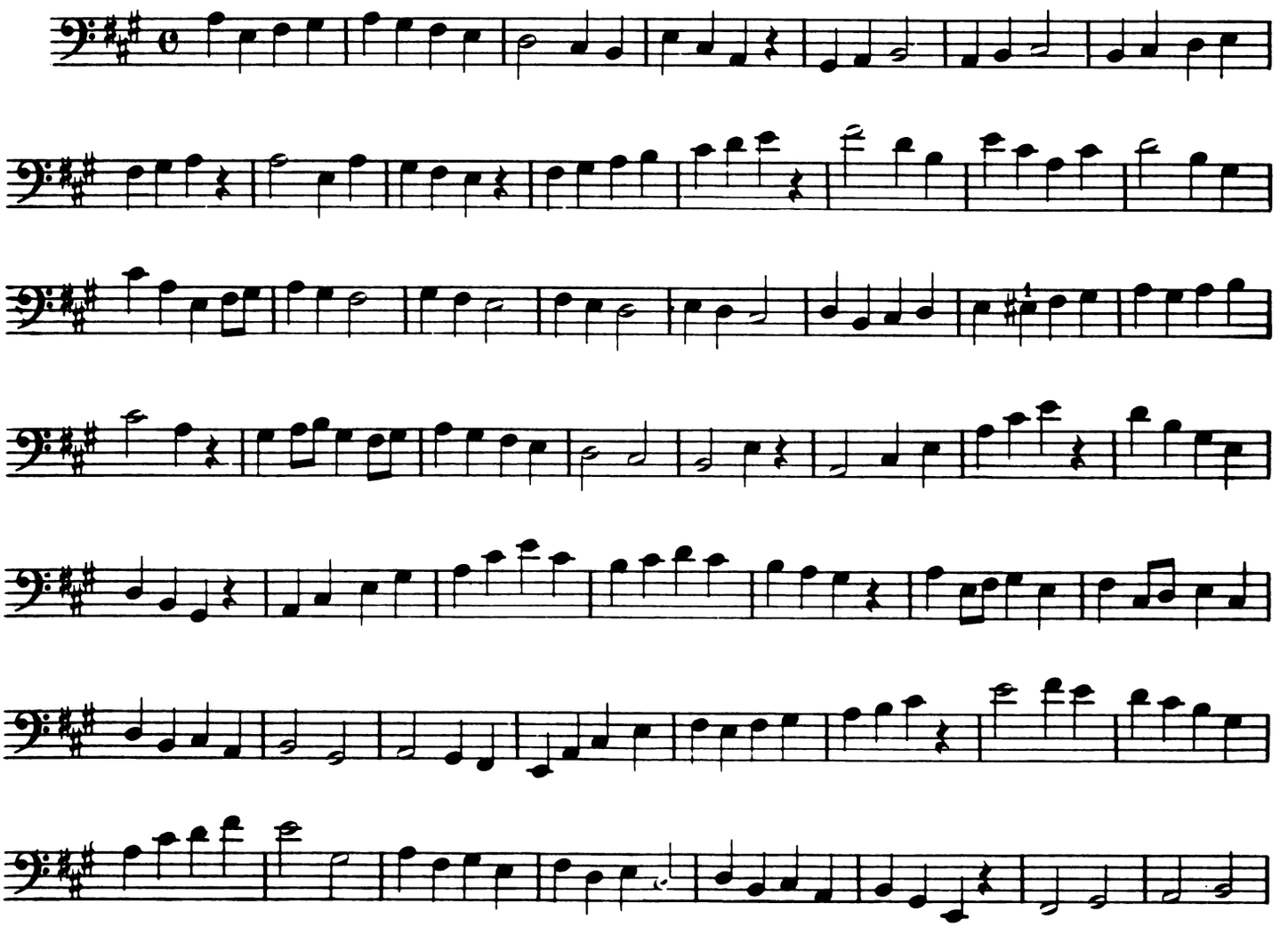
The 4th of the key of D, being sharpened, becomes the 7th of the key of A.

Ex. 69



Ex. 70



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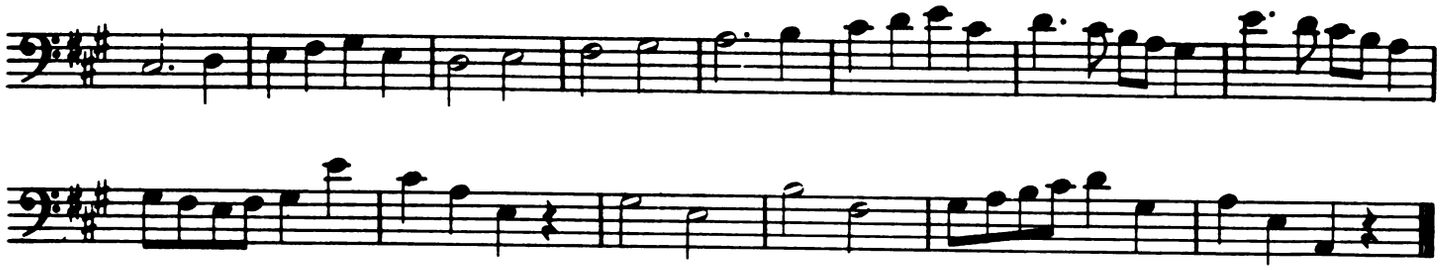
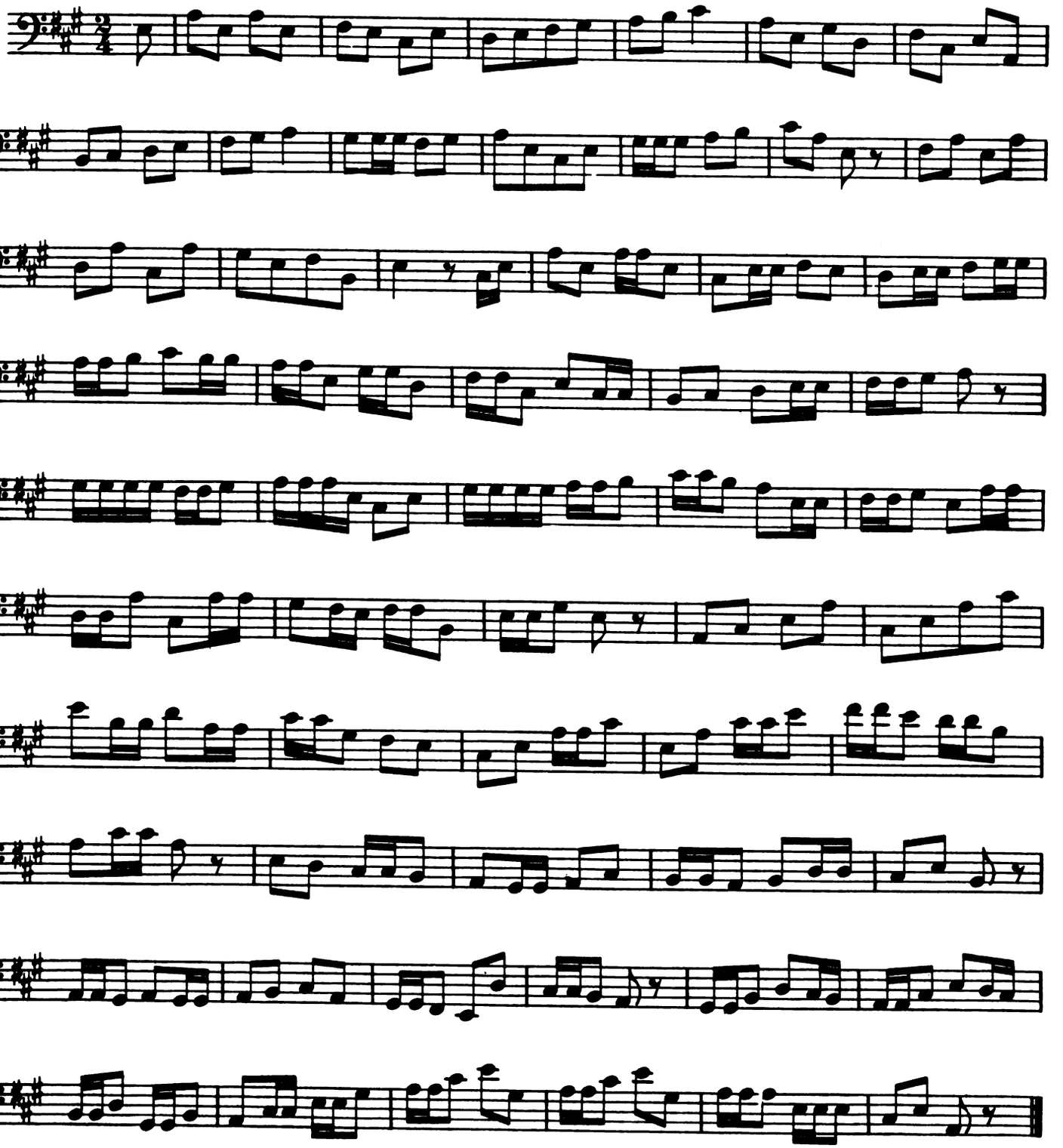


Ex. 71



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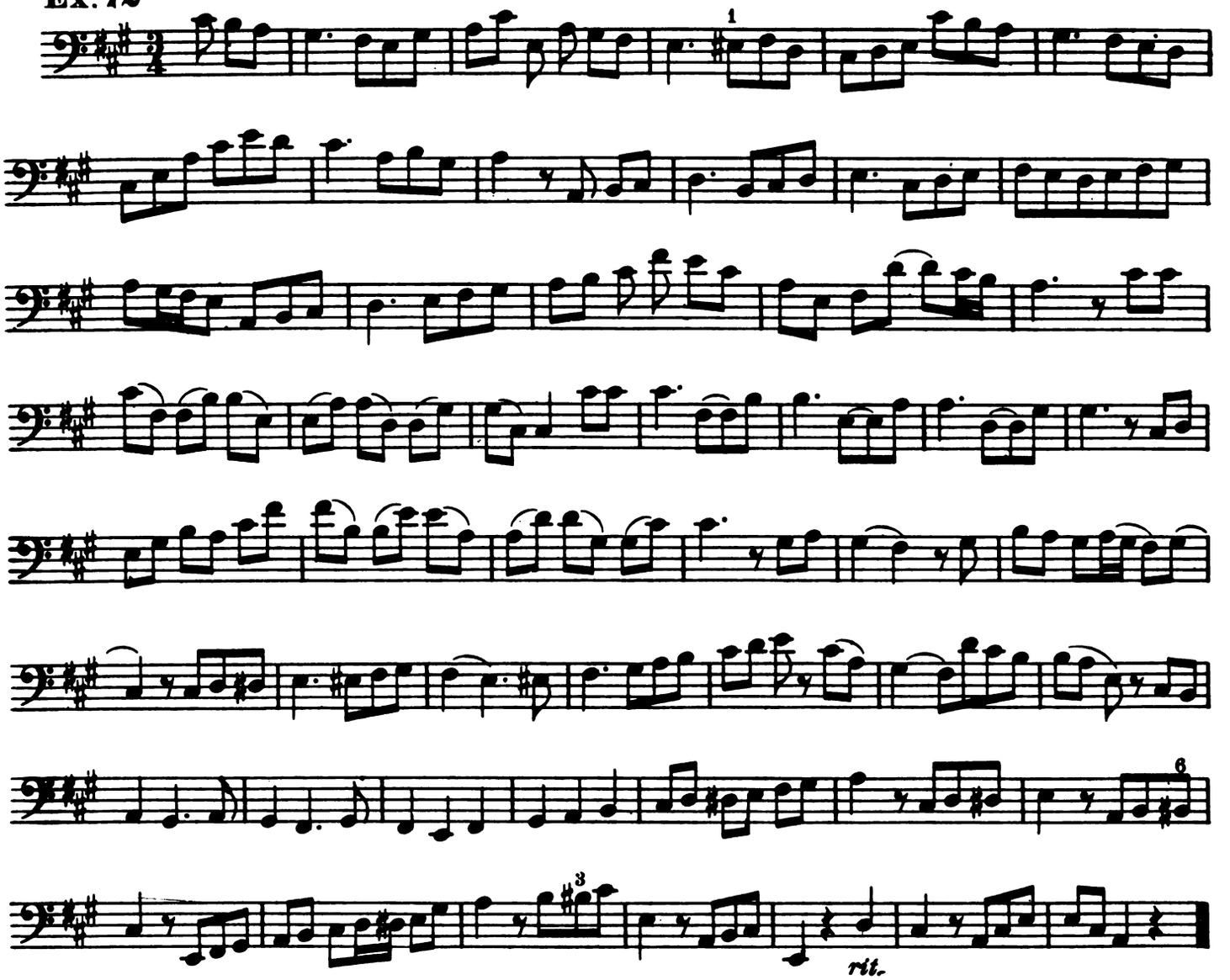
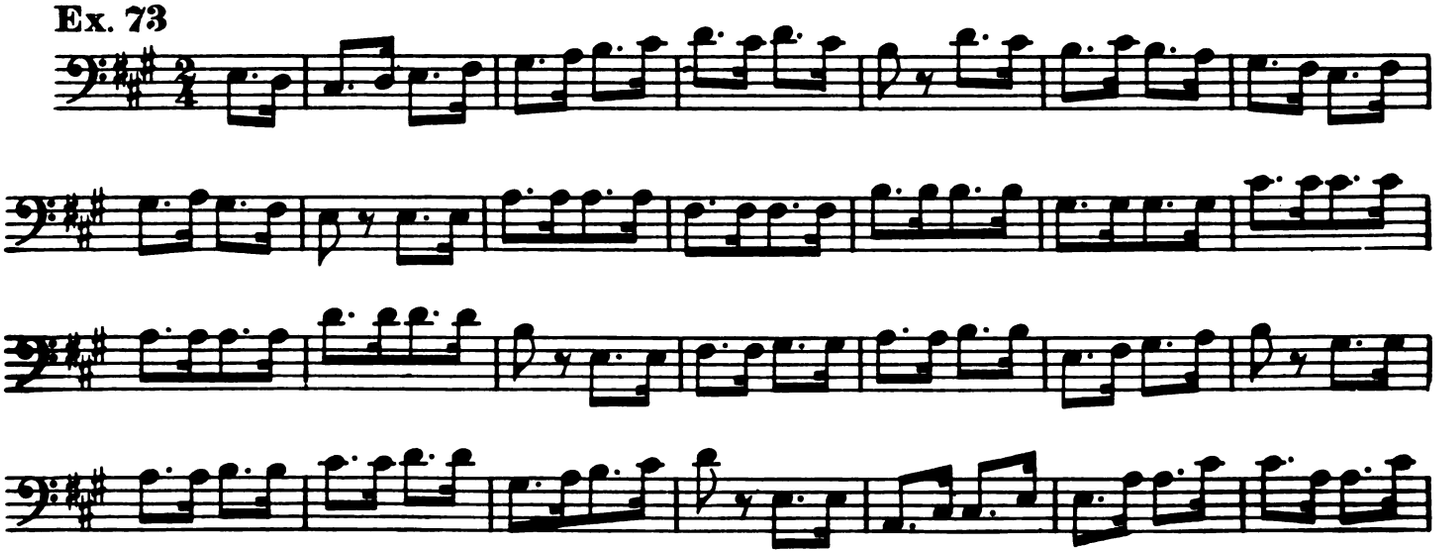
Ex. 72



Exercise 73. The dotted-eighth and sixteenth notes are in the beat — i.e., the rhythmical division of time comes after the sixteenth note — not after the dotted note. Many players make the mistake of playing the dot for a rest and accenting the sixteenth note, thus making the rhythmical separation in the wrong place. The dot means tone — not silence. The player should read remarks on Ex. 29, page 26.

Ex. 73



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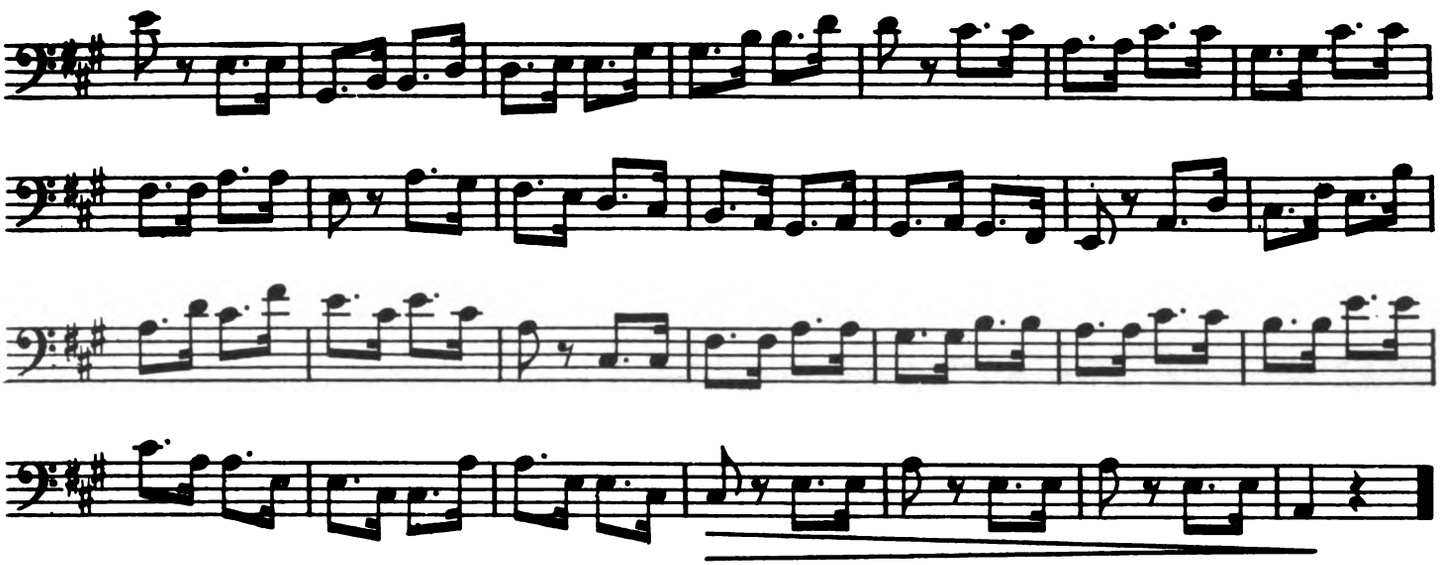
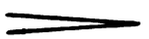
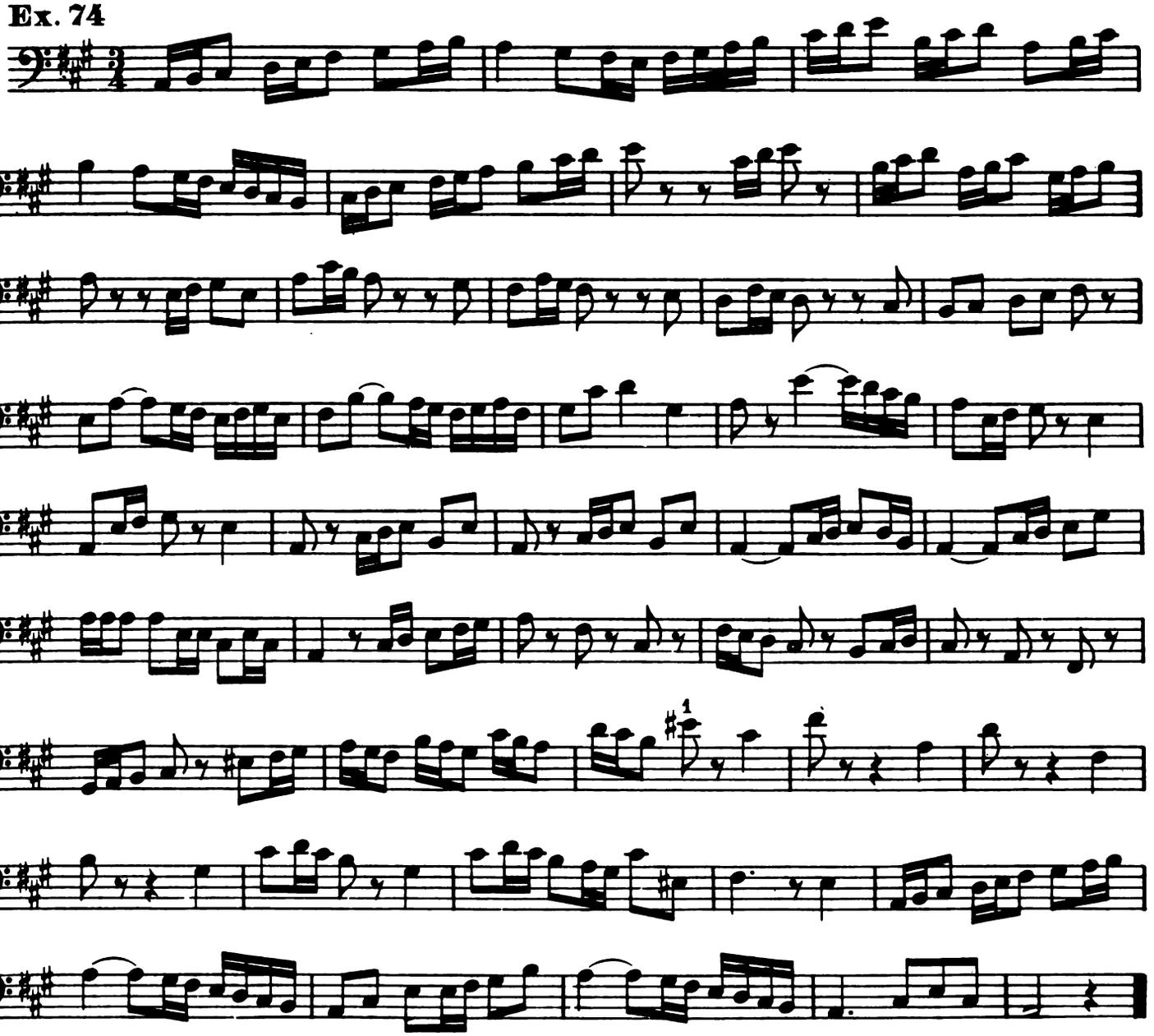


The sign  (decrescendo) indicates a gradual diminishing of the volume of tone.

Ex. 74



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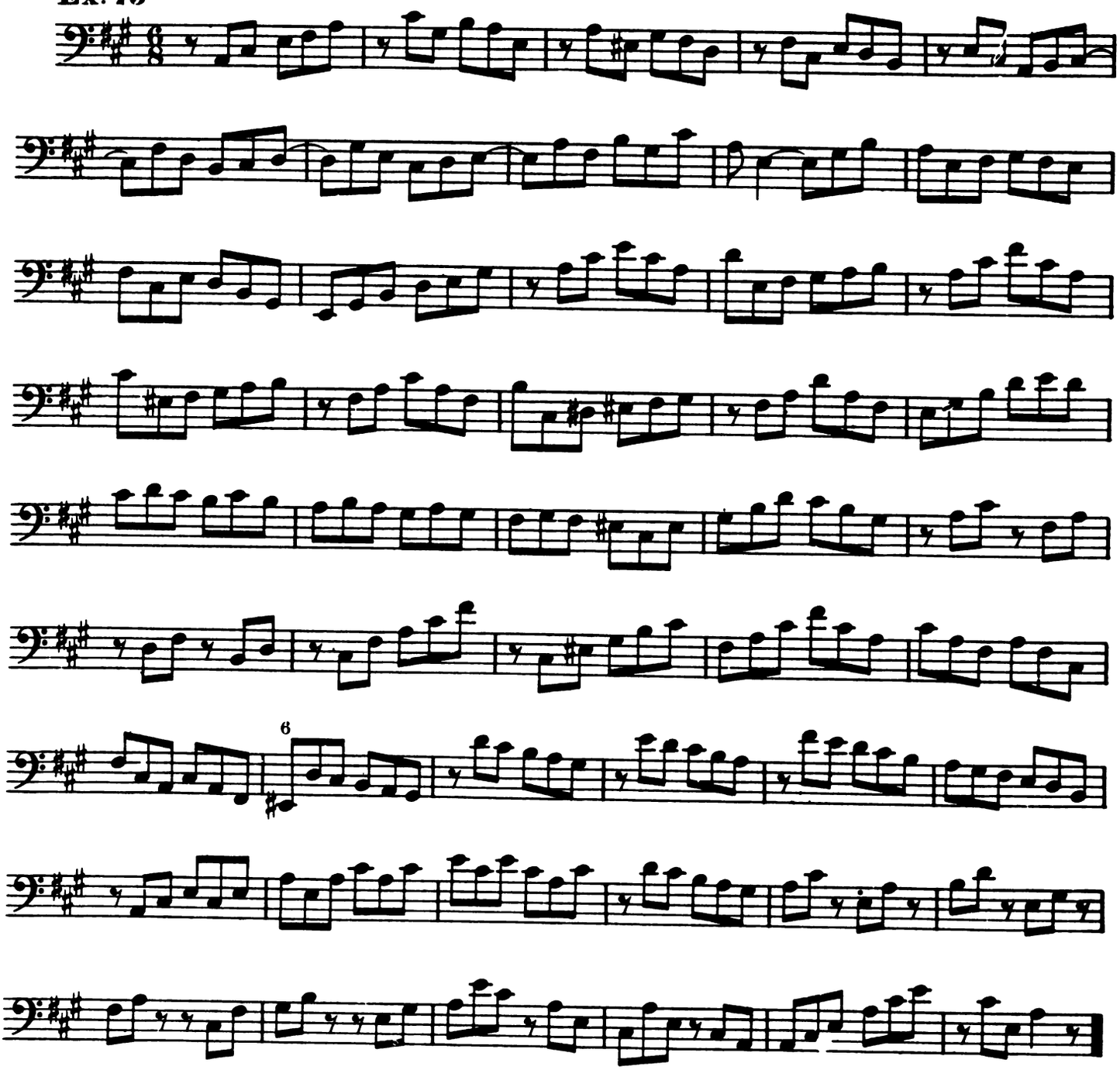
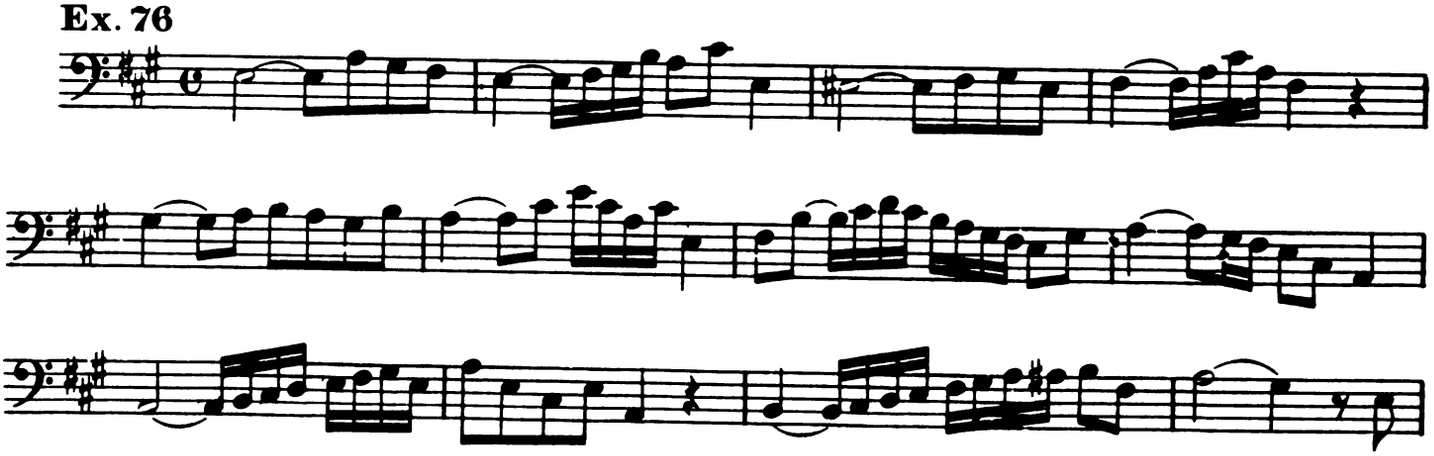


Ex. 76



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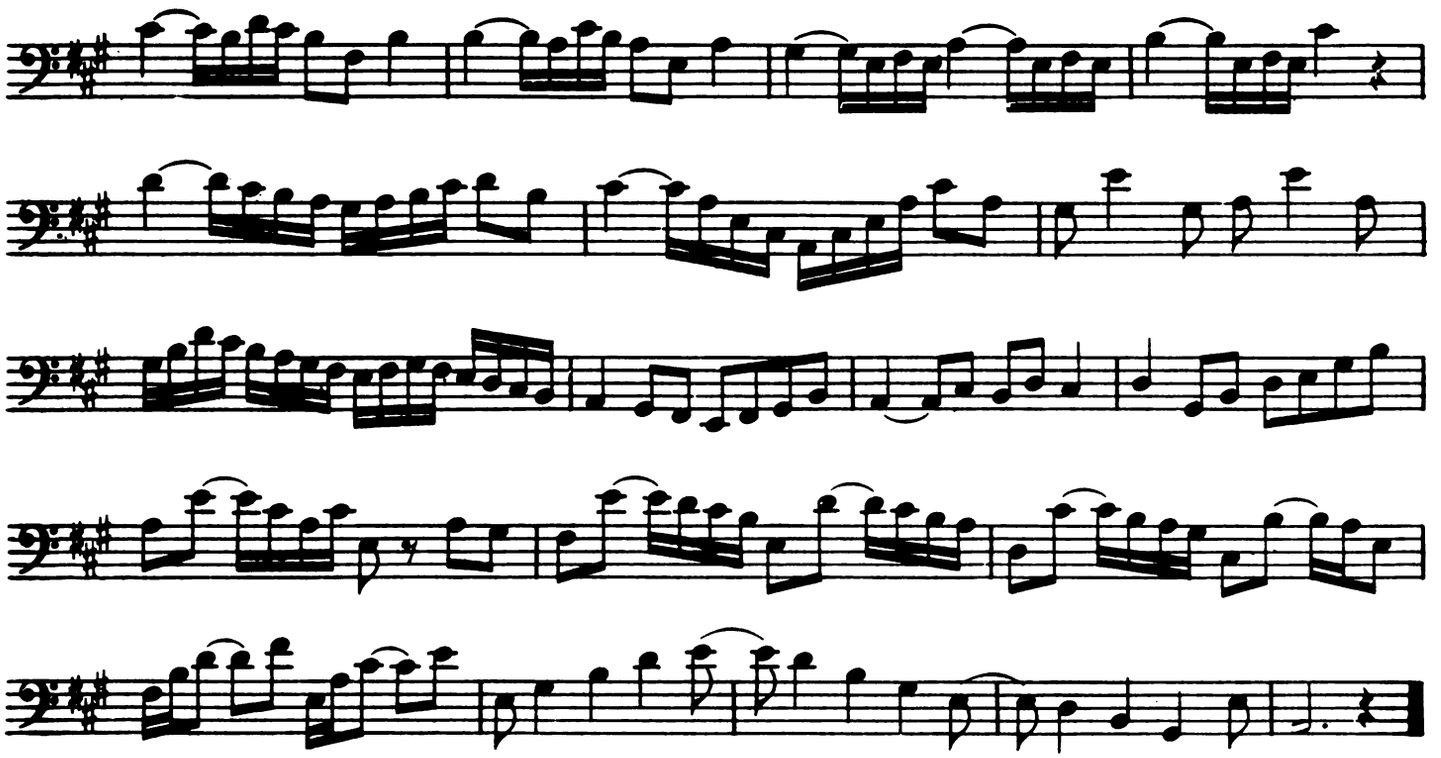
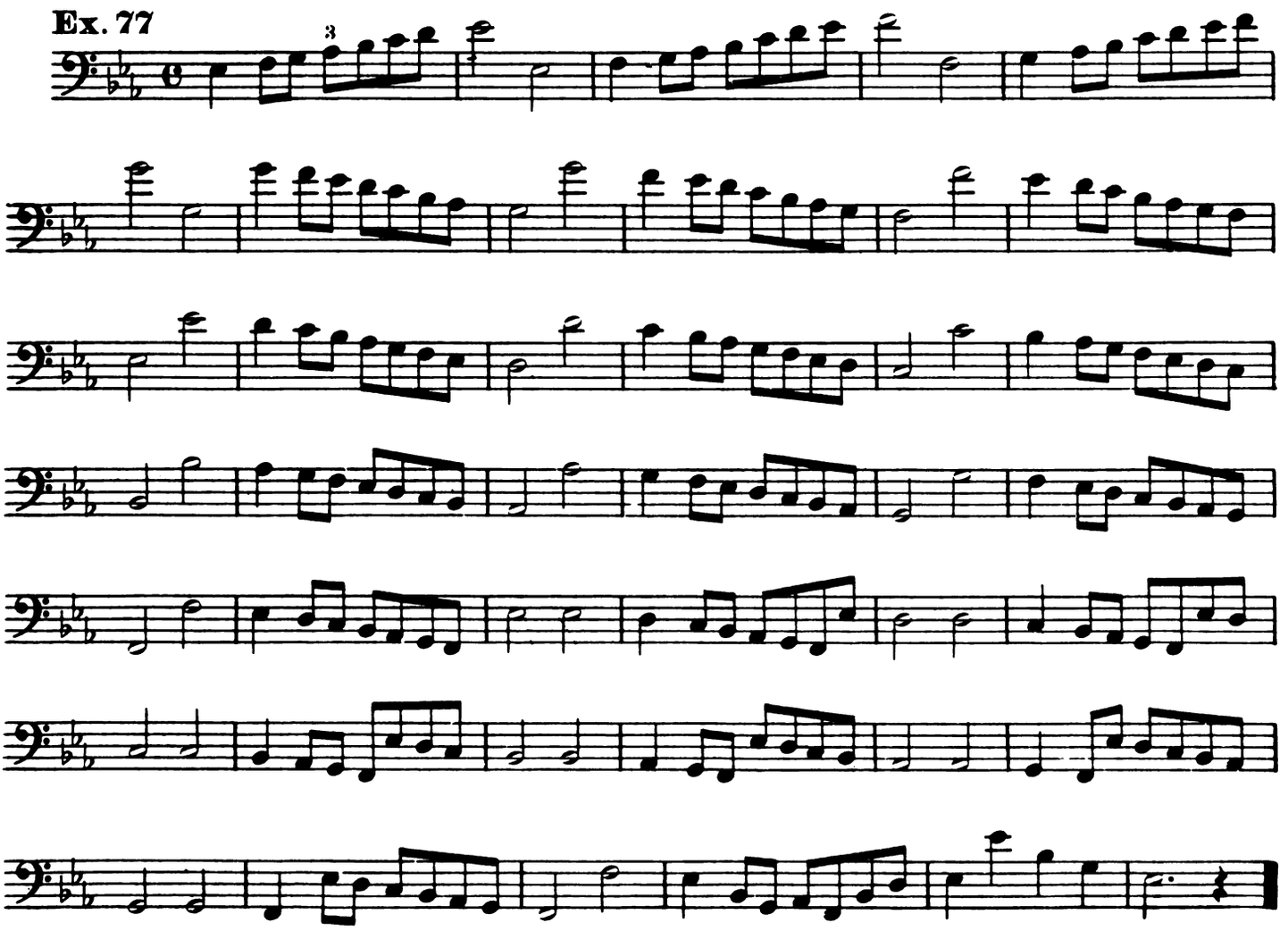


The 7th of the key of B♭, being flattened, becomes the 4th of the key of E♭.

Ex. 77



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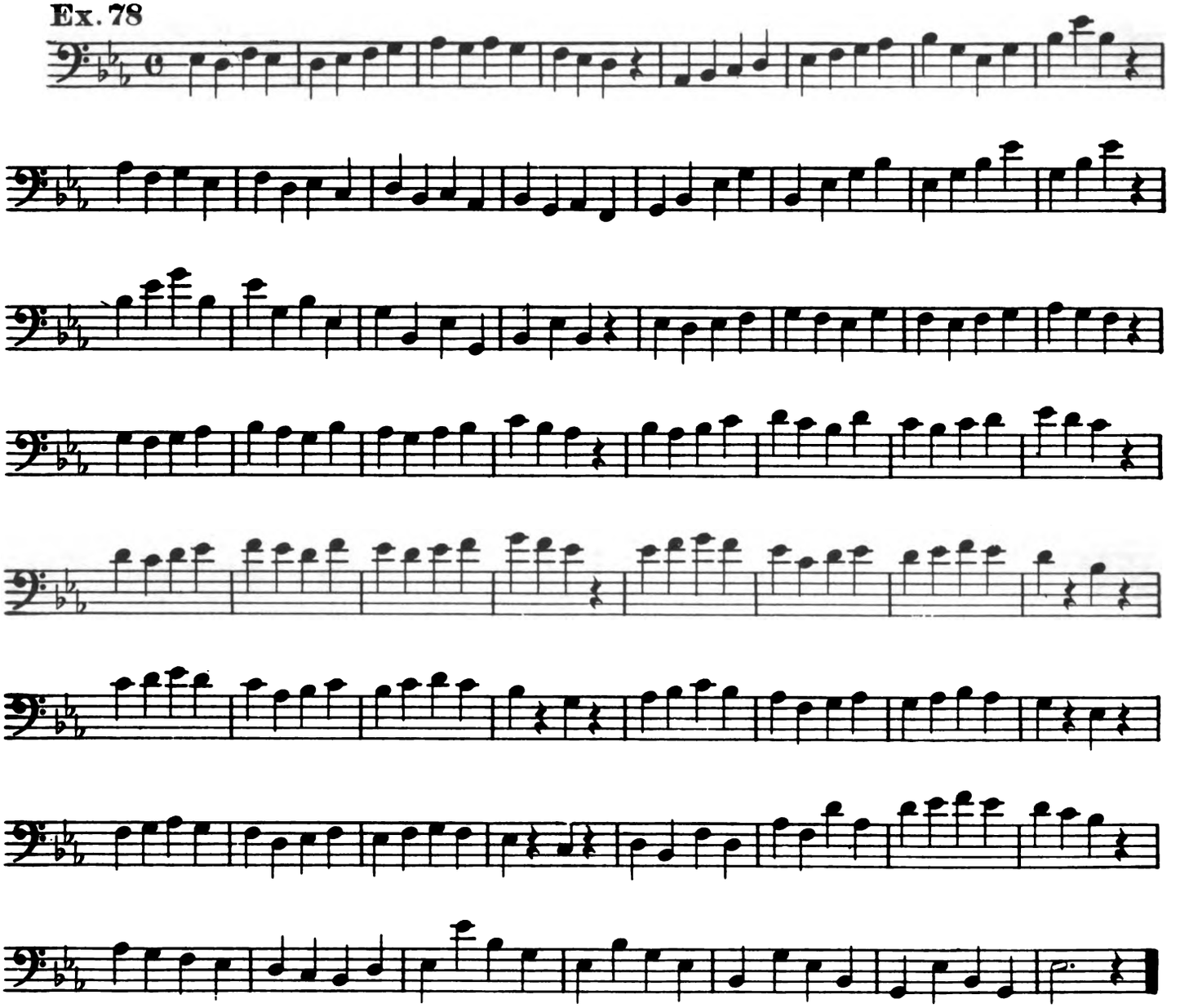
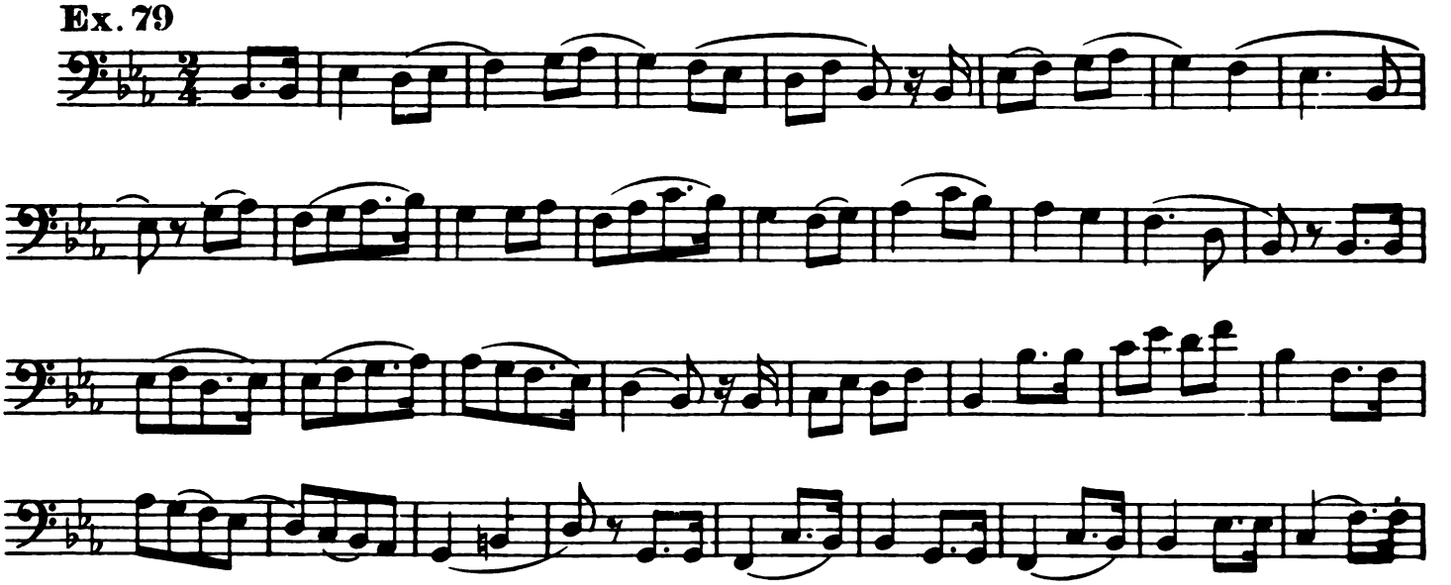


Ex. 79



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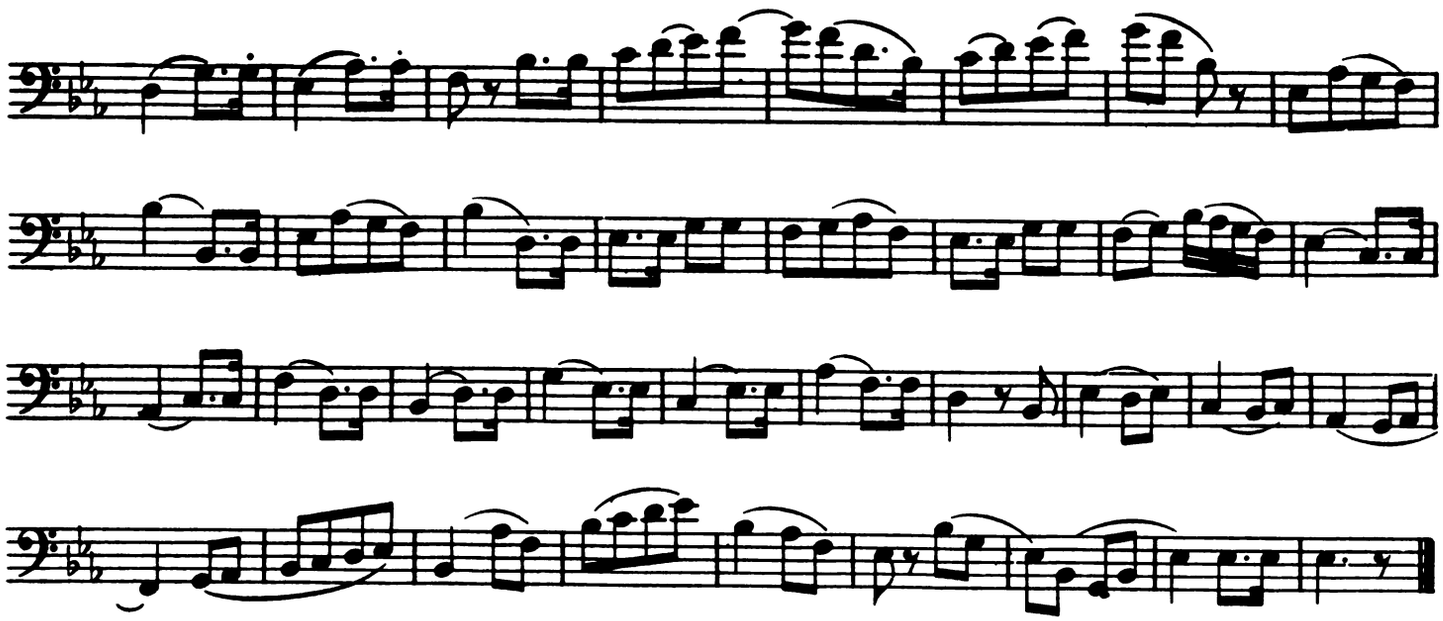
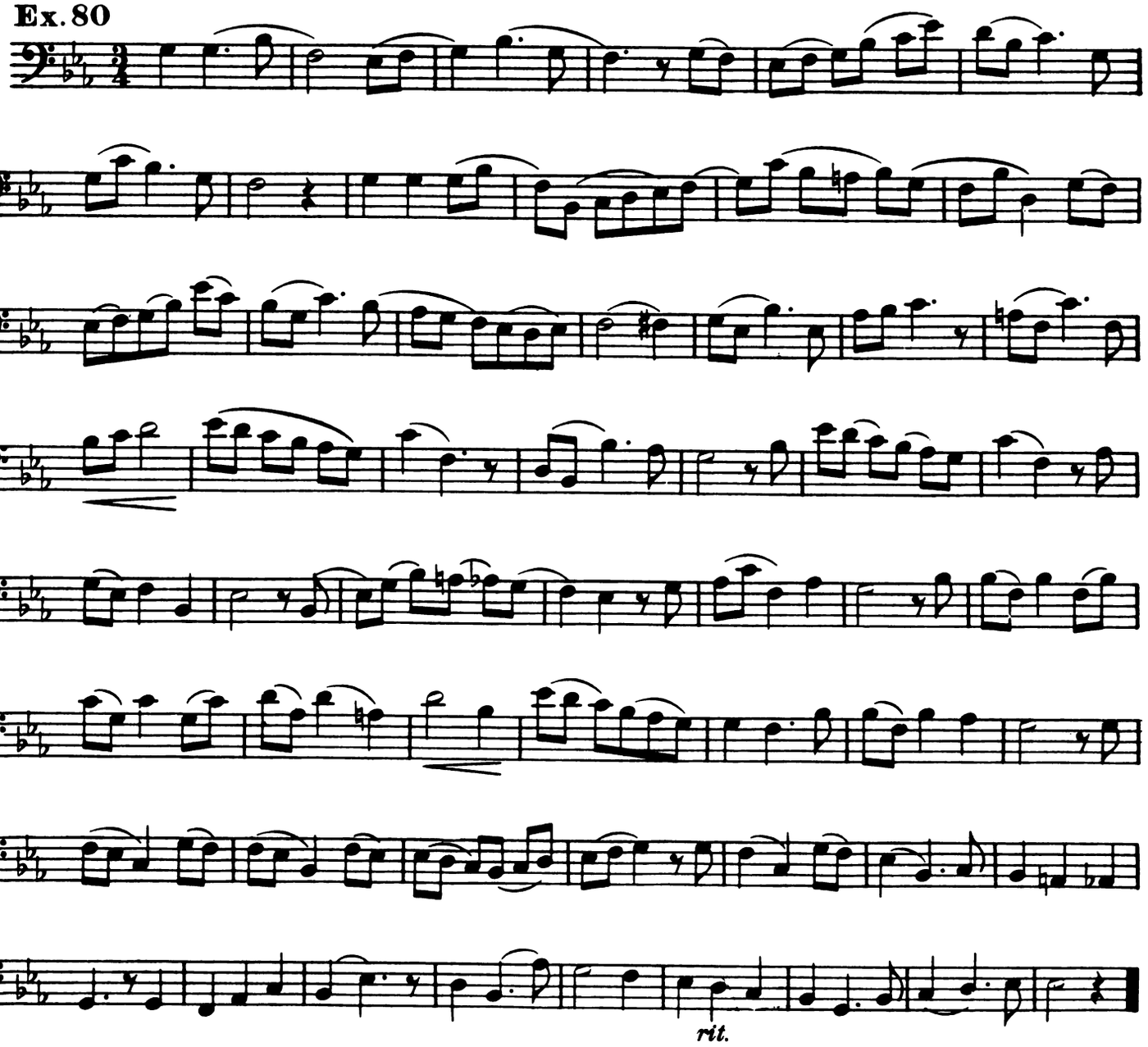


Ex. 80



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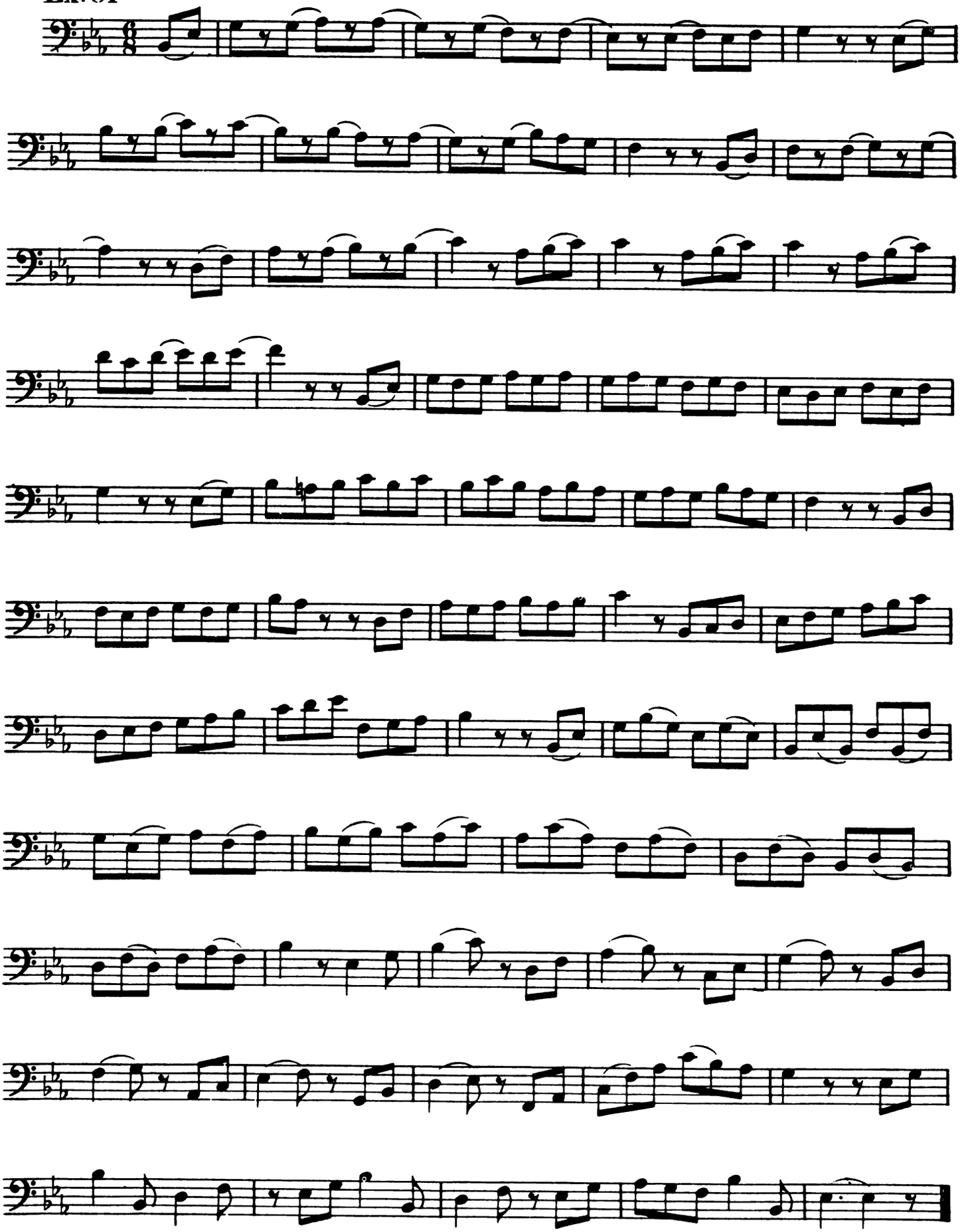

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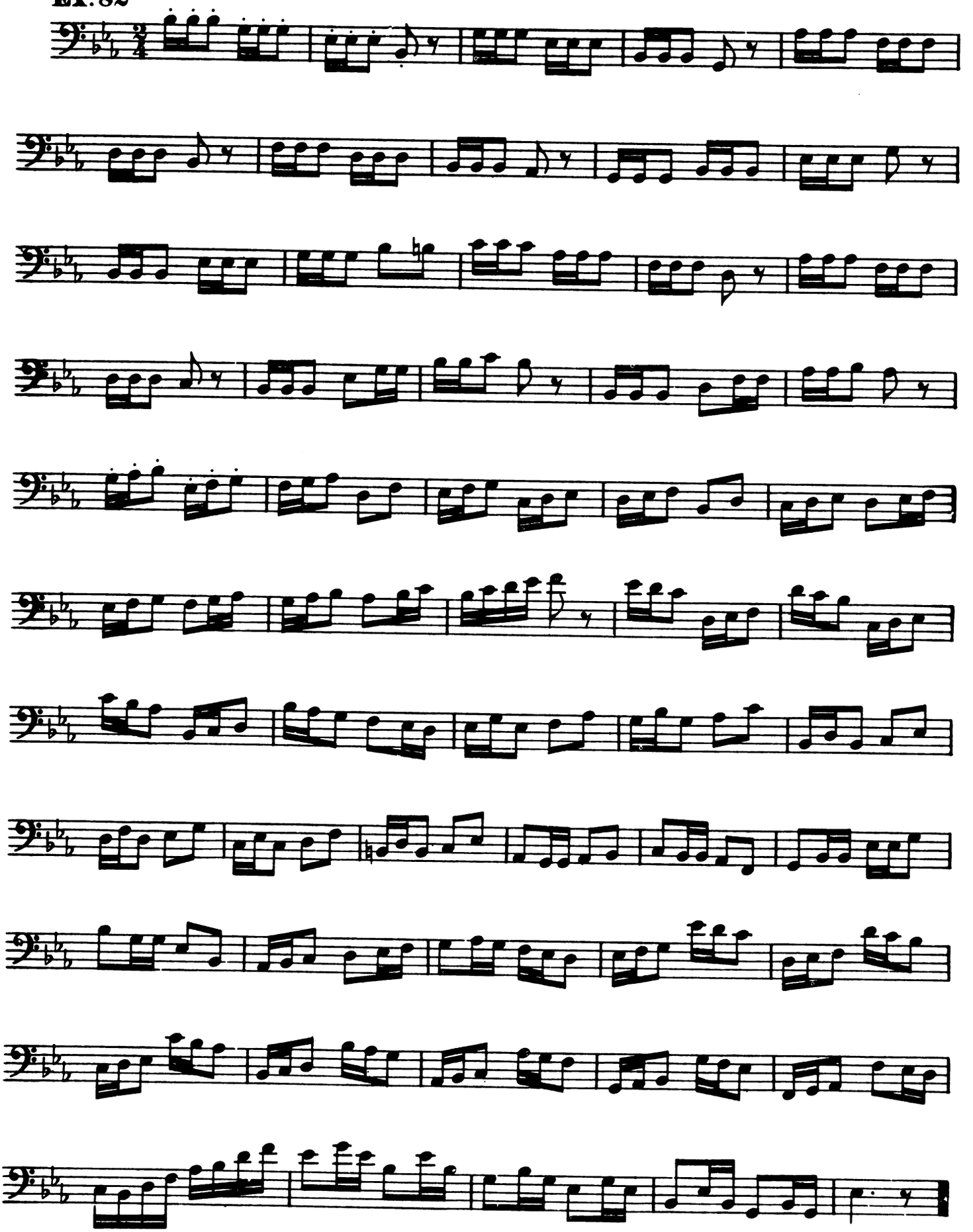
Ex. 82



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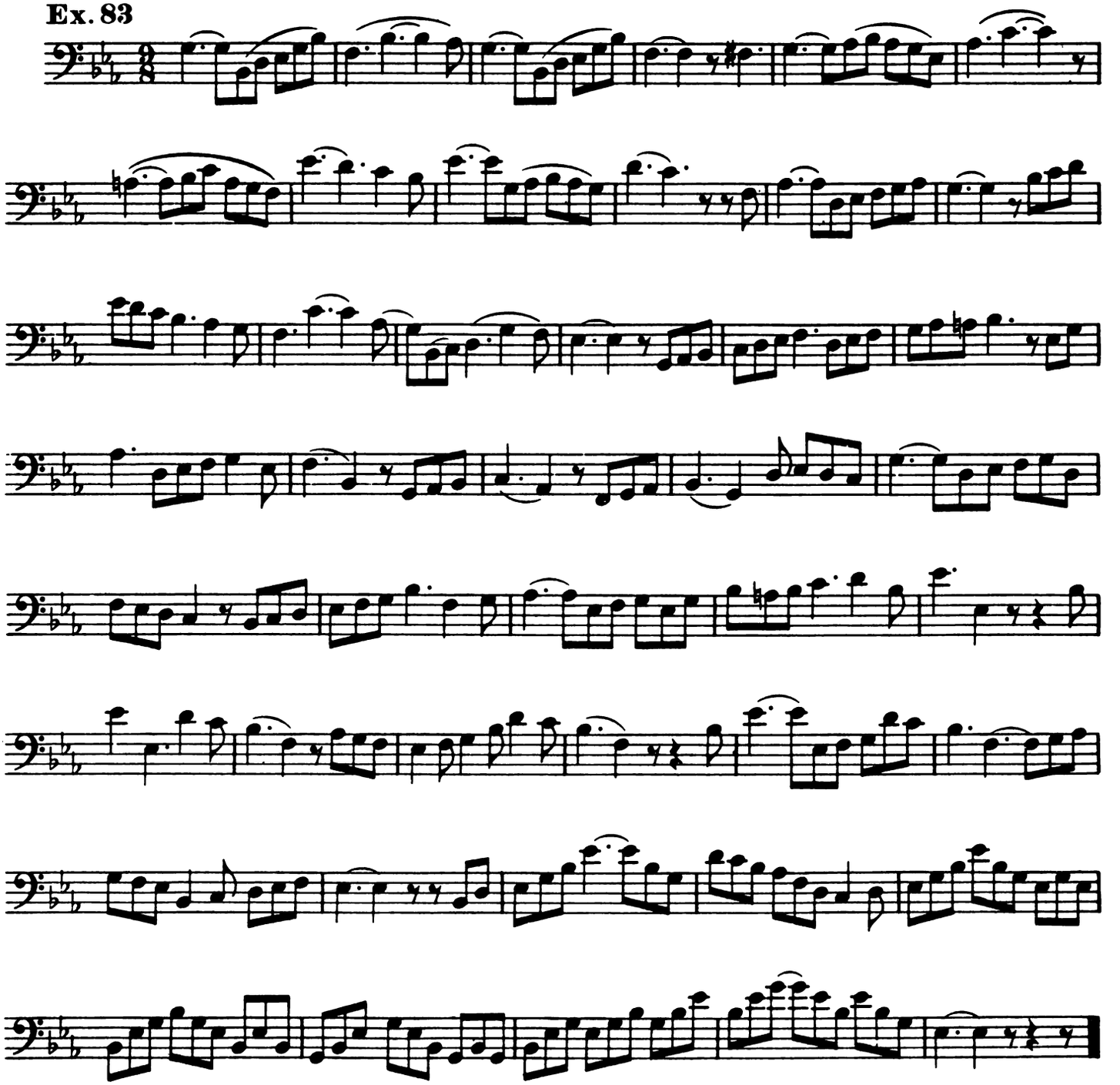
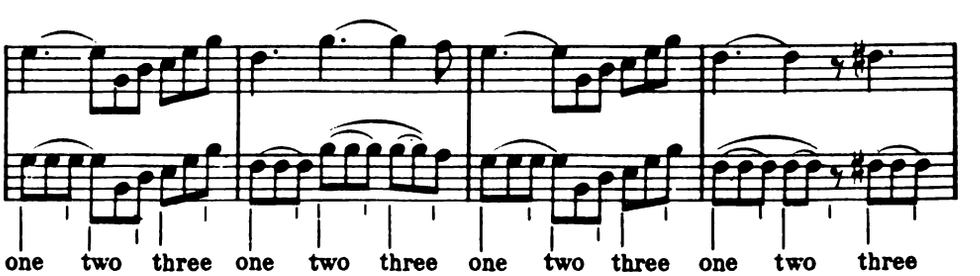
Exercise 83. Nine eight ($\frac{9}{8}$) time indicates that there are nine eighth notes (or their value) to each measure. When the tempo is slow, nine beats are counted.

Ex. 83



When the tempo is faster, three beats (three eighths to each beat) are counted. Example of first four measures, as written and as counted in three:



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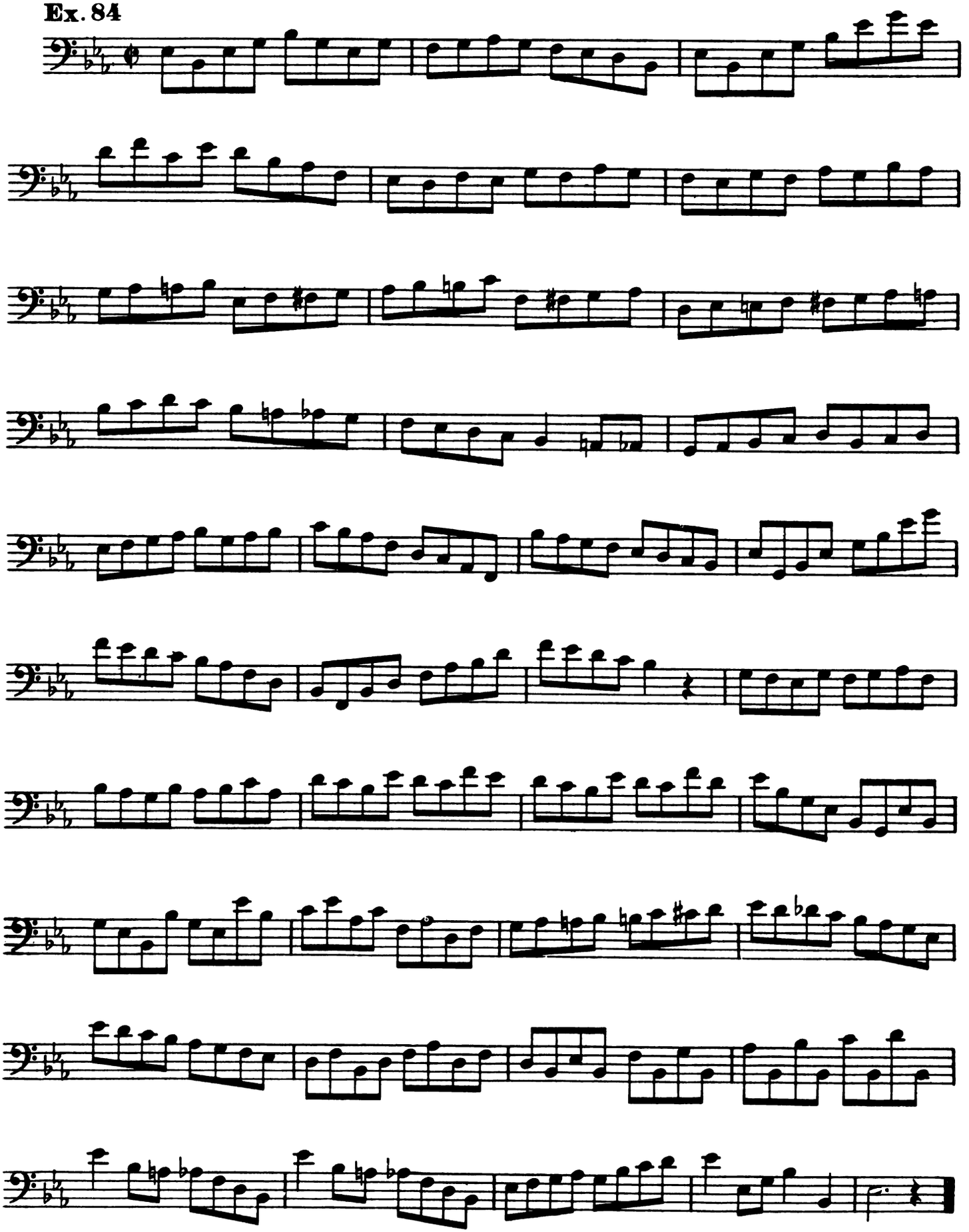
Ex. 84



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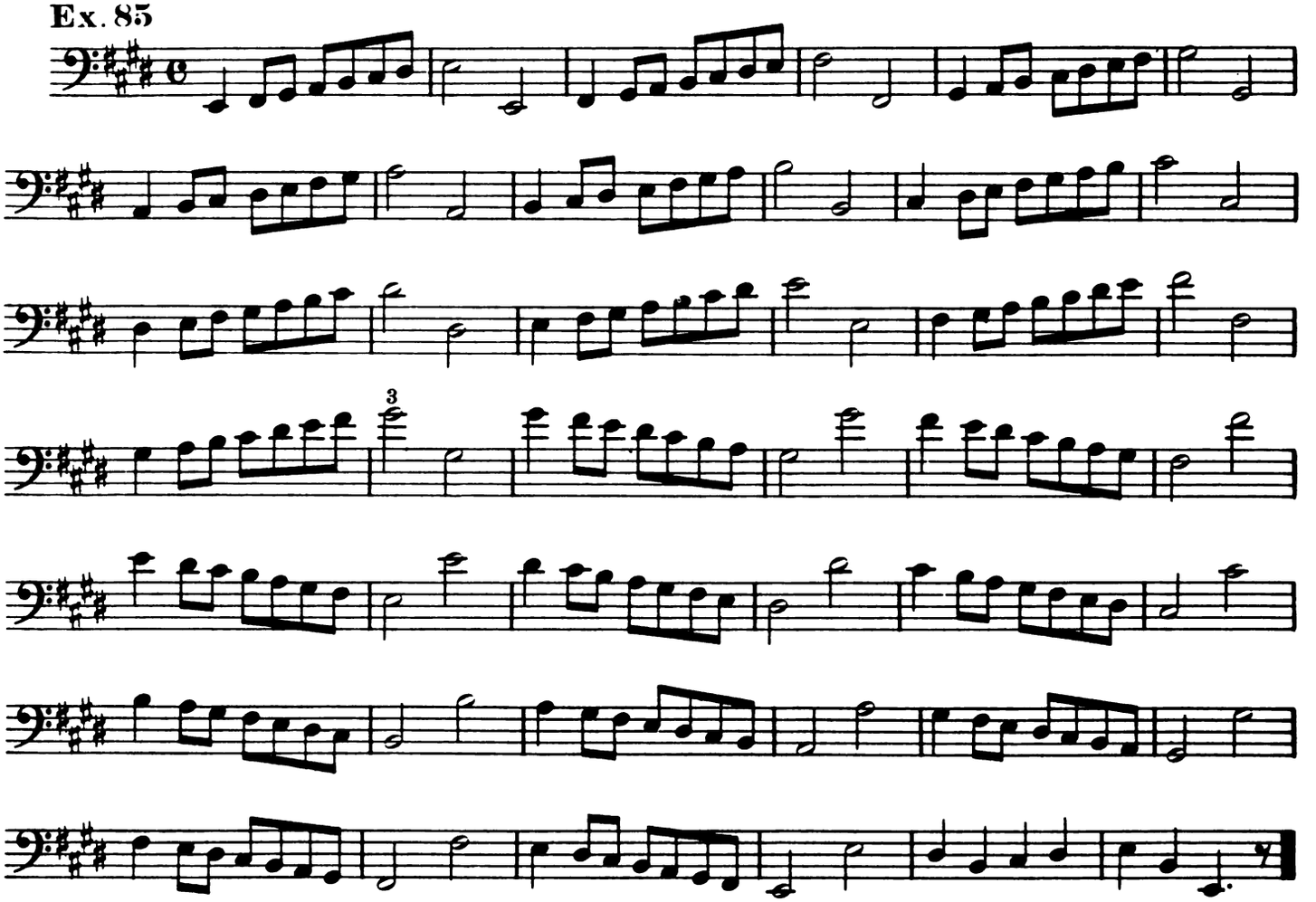
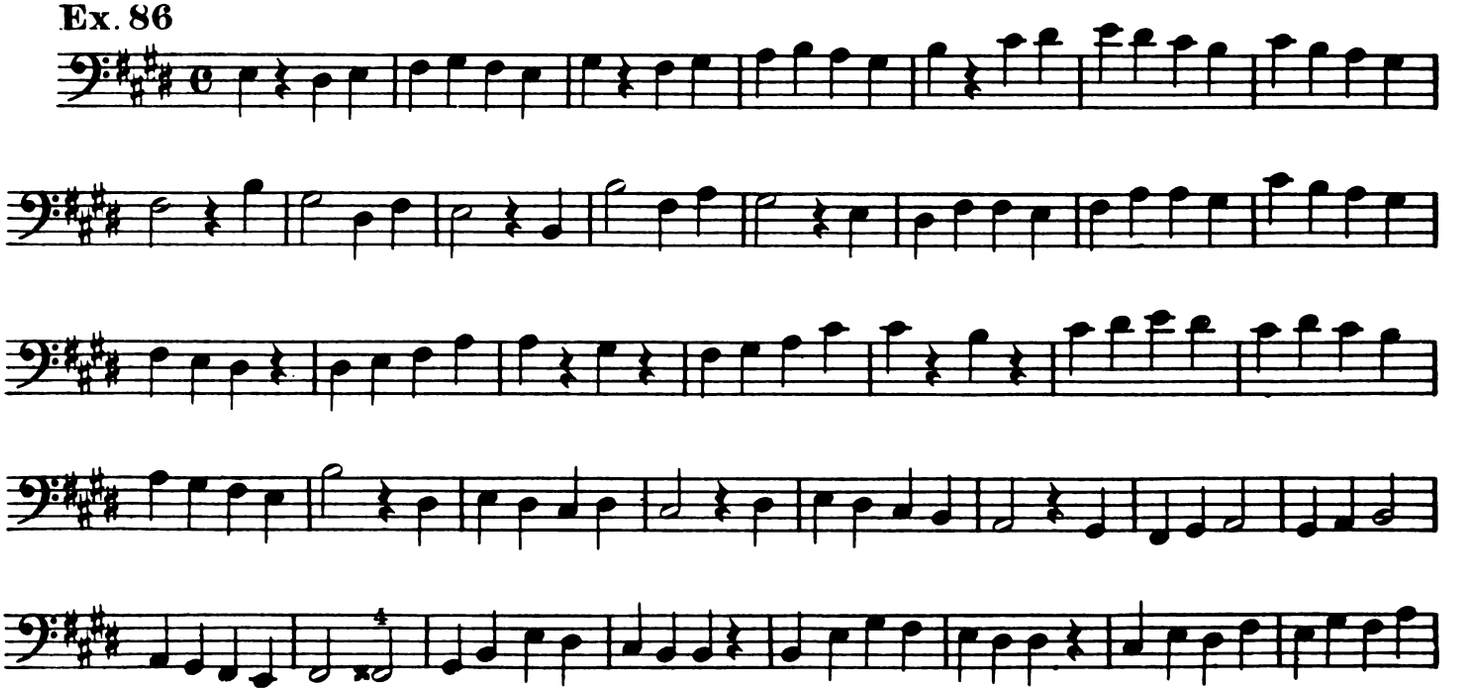
The key of E is created by sharpening D— the 4th of the key of A— and D♯ is now the 7th.

Ex. 85



In the above scale exercise a new tone occurs— high G♯. This tone is in the regular 3rd position, the same as the G♯ an octave lower. In managing the slide the player should make a distinction between the F♯ in the "false 3rd position" and the G♯ in the regular 3rd position.

Ex. 86



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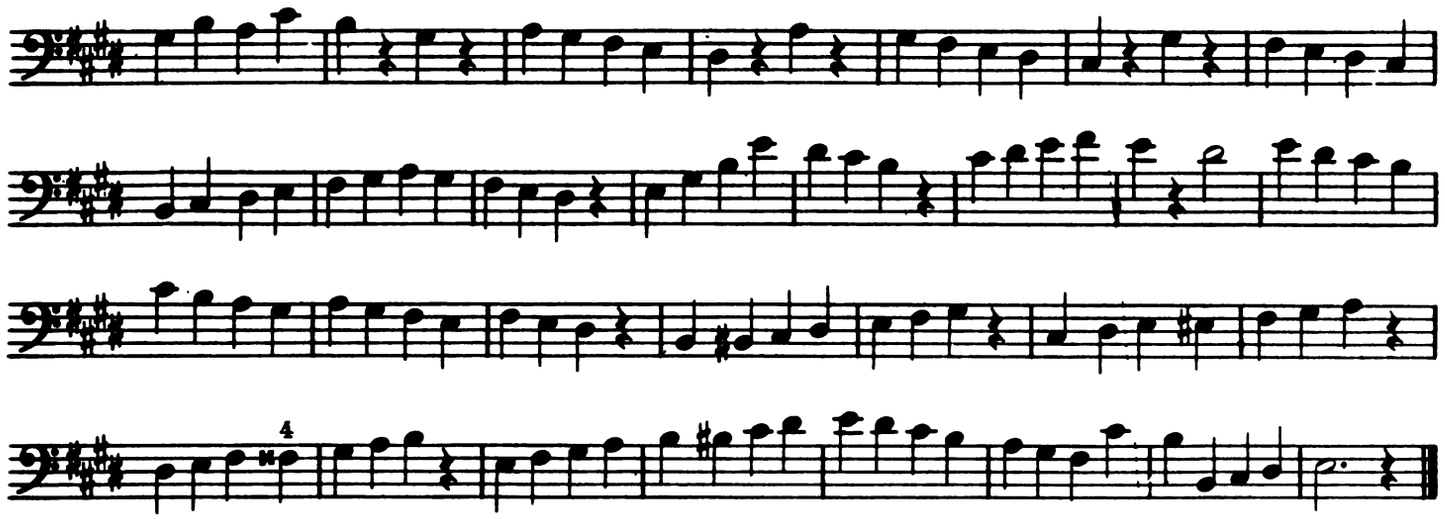
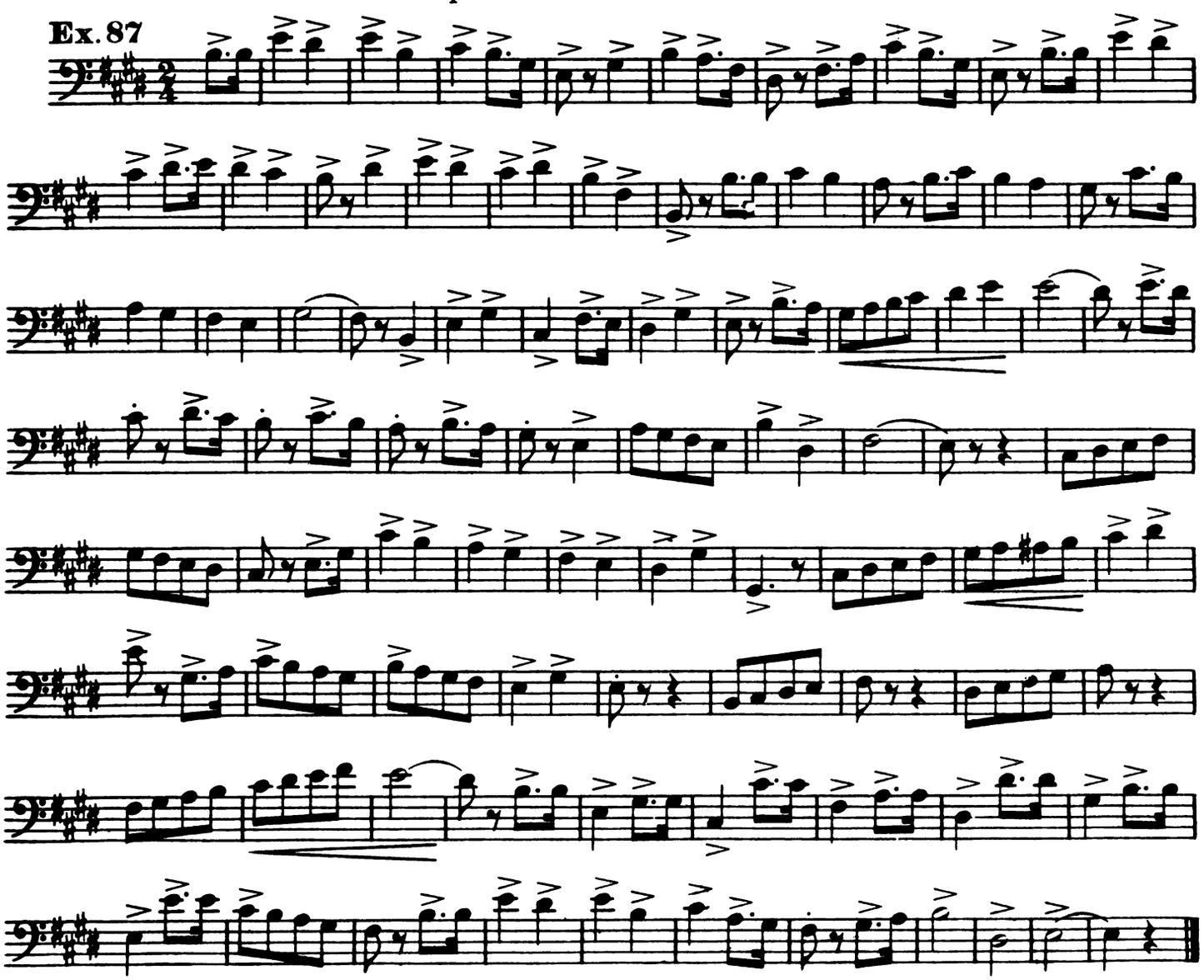


The "double sharp" sign (𝄪) when placed before a note, indicates that the tone already raised a half-tone is raised still another half-tone— altogether a whole tone.

The sign > when placed over or under a note, indicates that the tone should be started with an accent— that the attack should be emphasized.

Ex. 87



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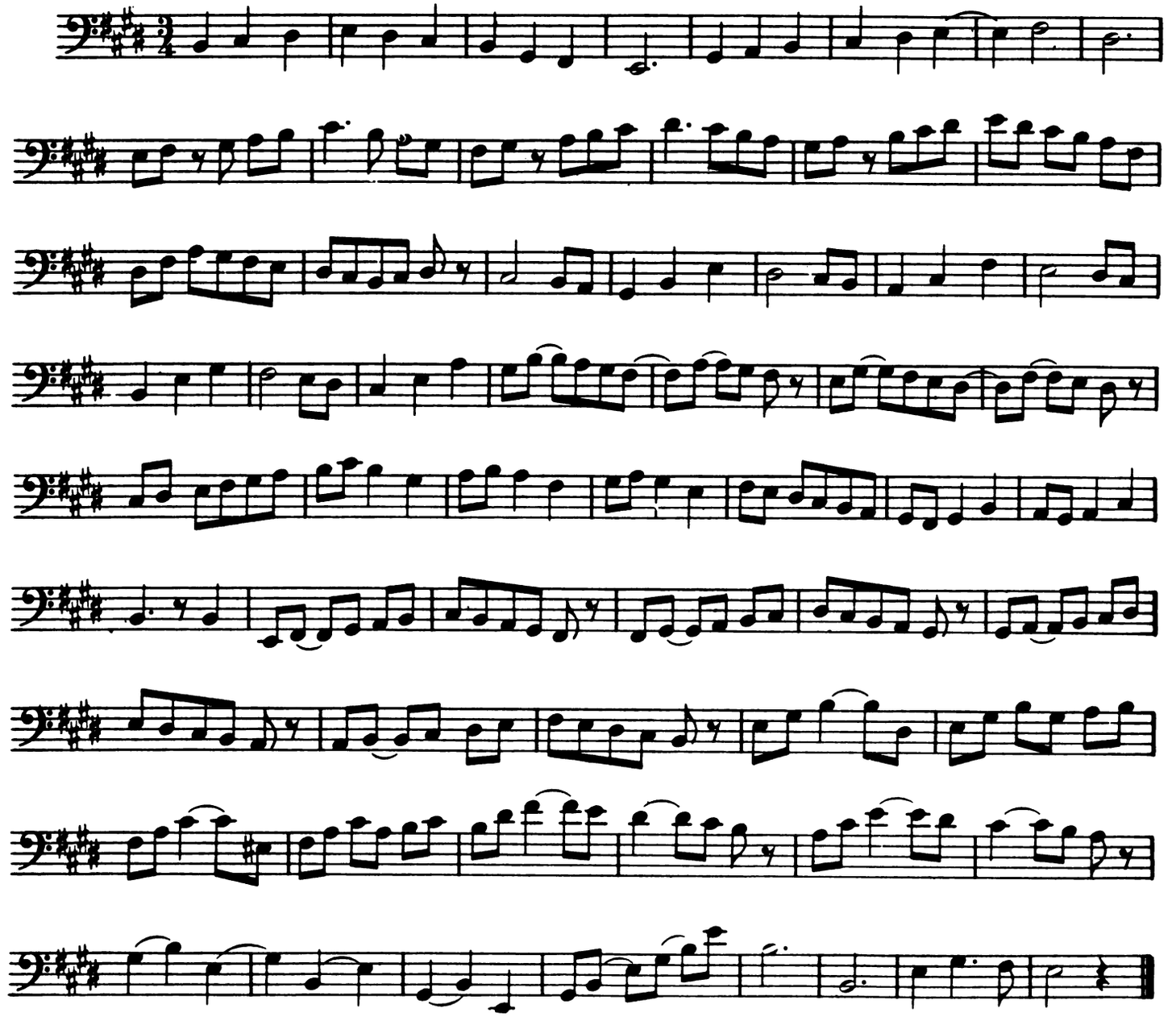
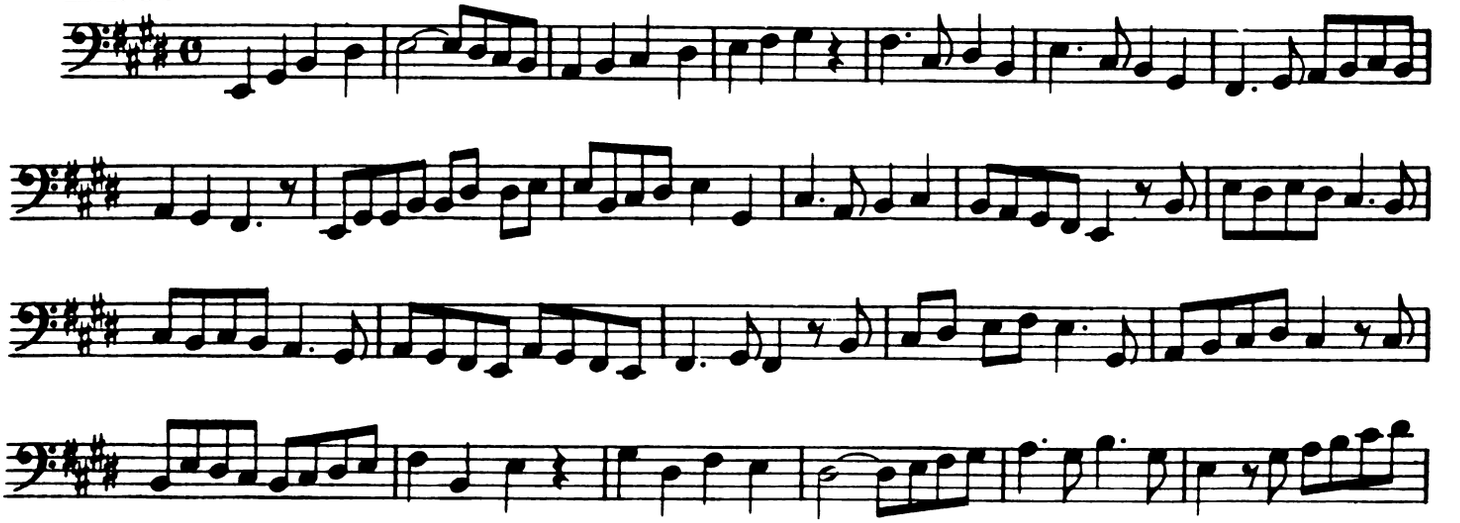
Ex. 88



Ex. 89



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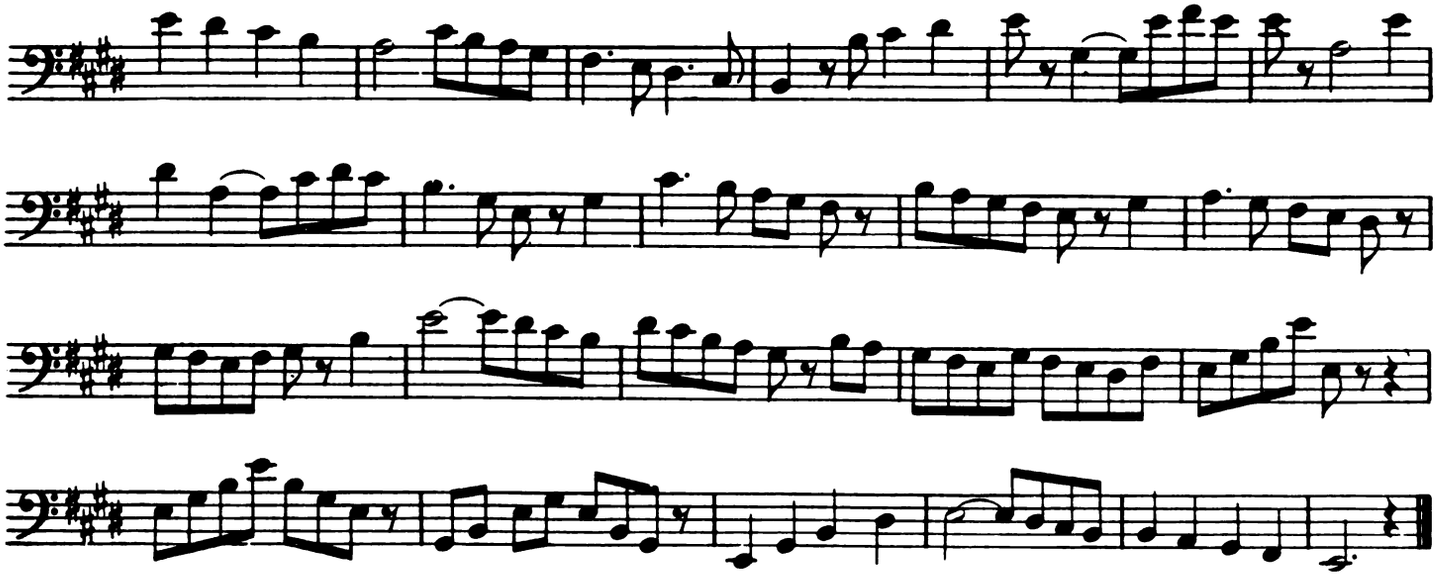

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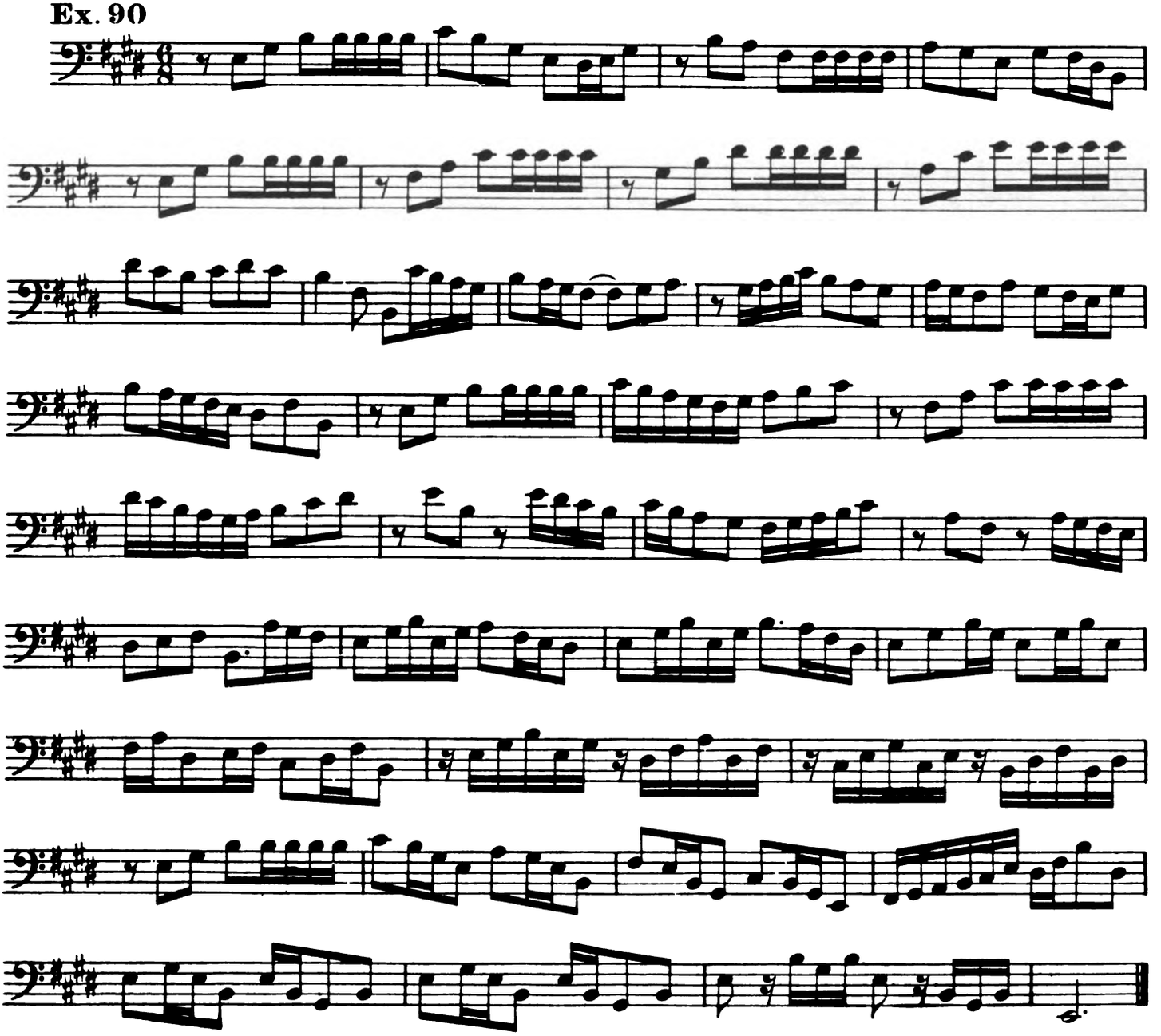

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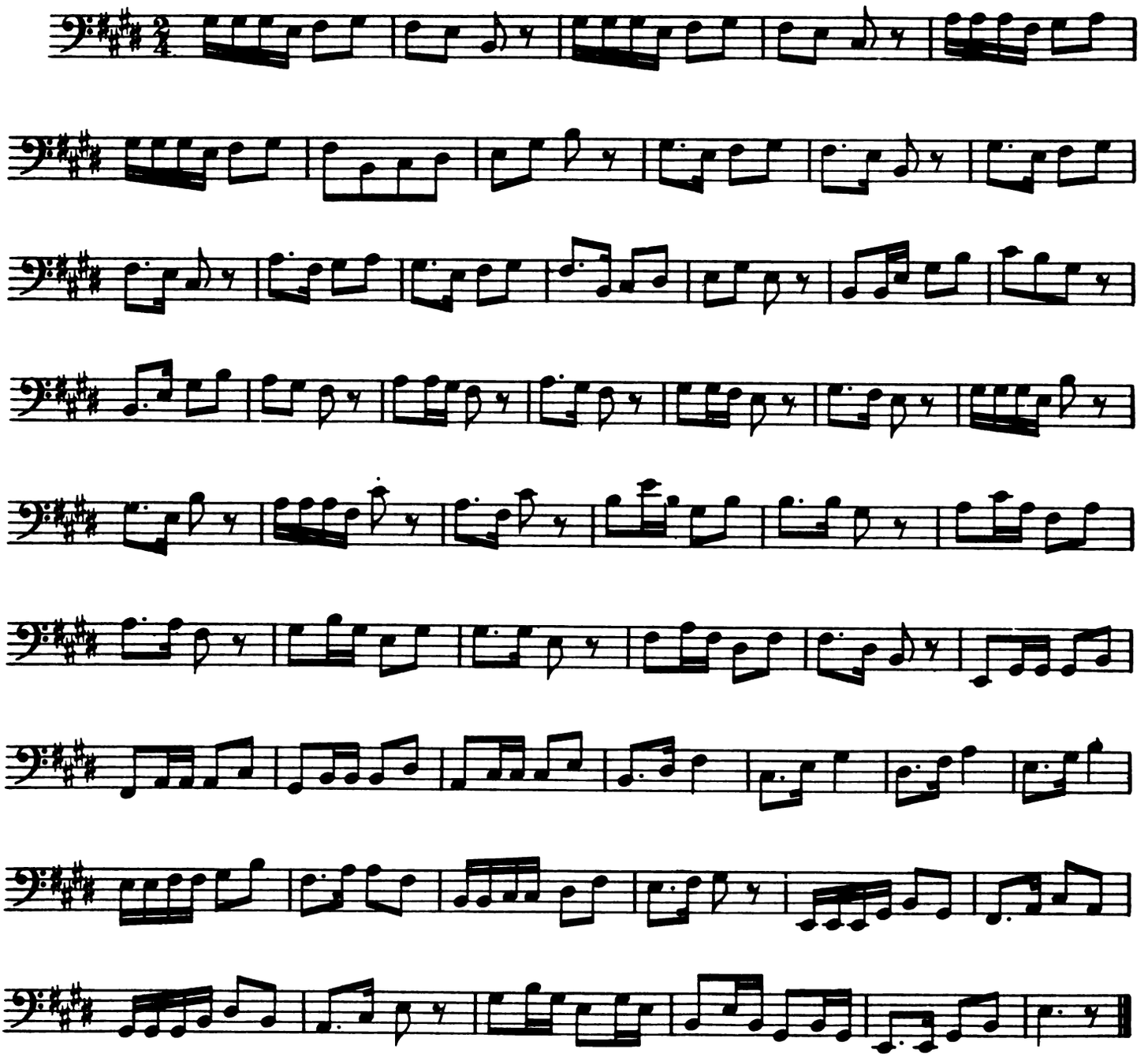

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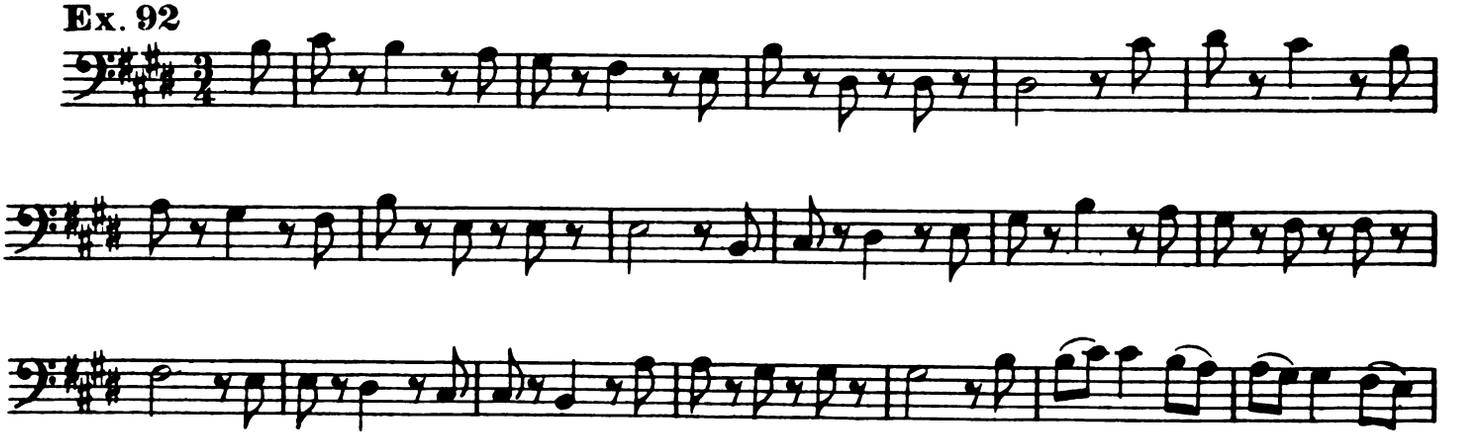

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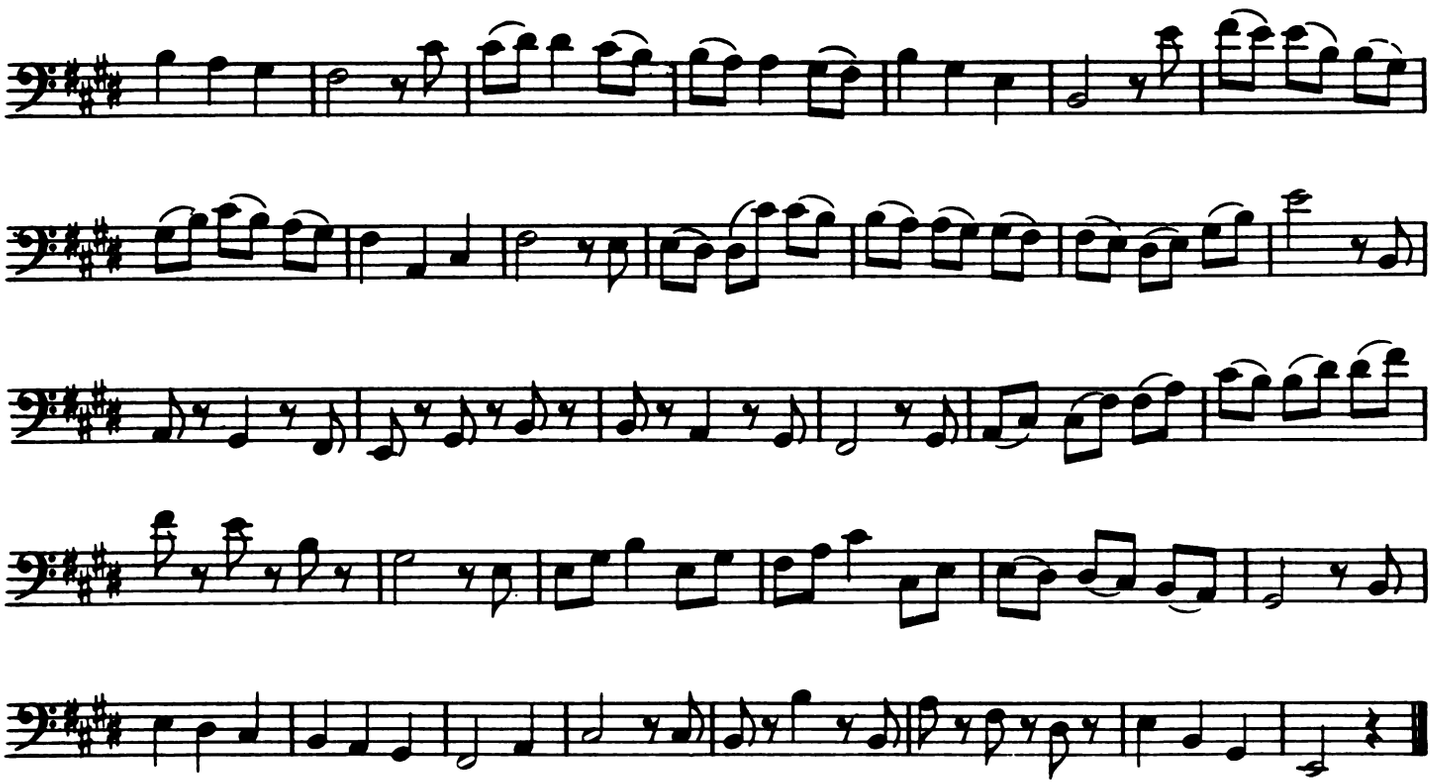
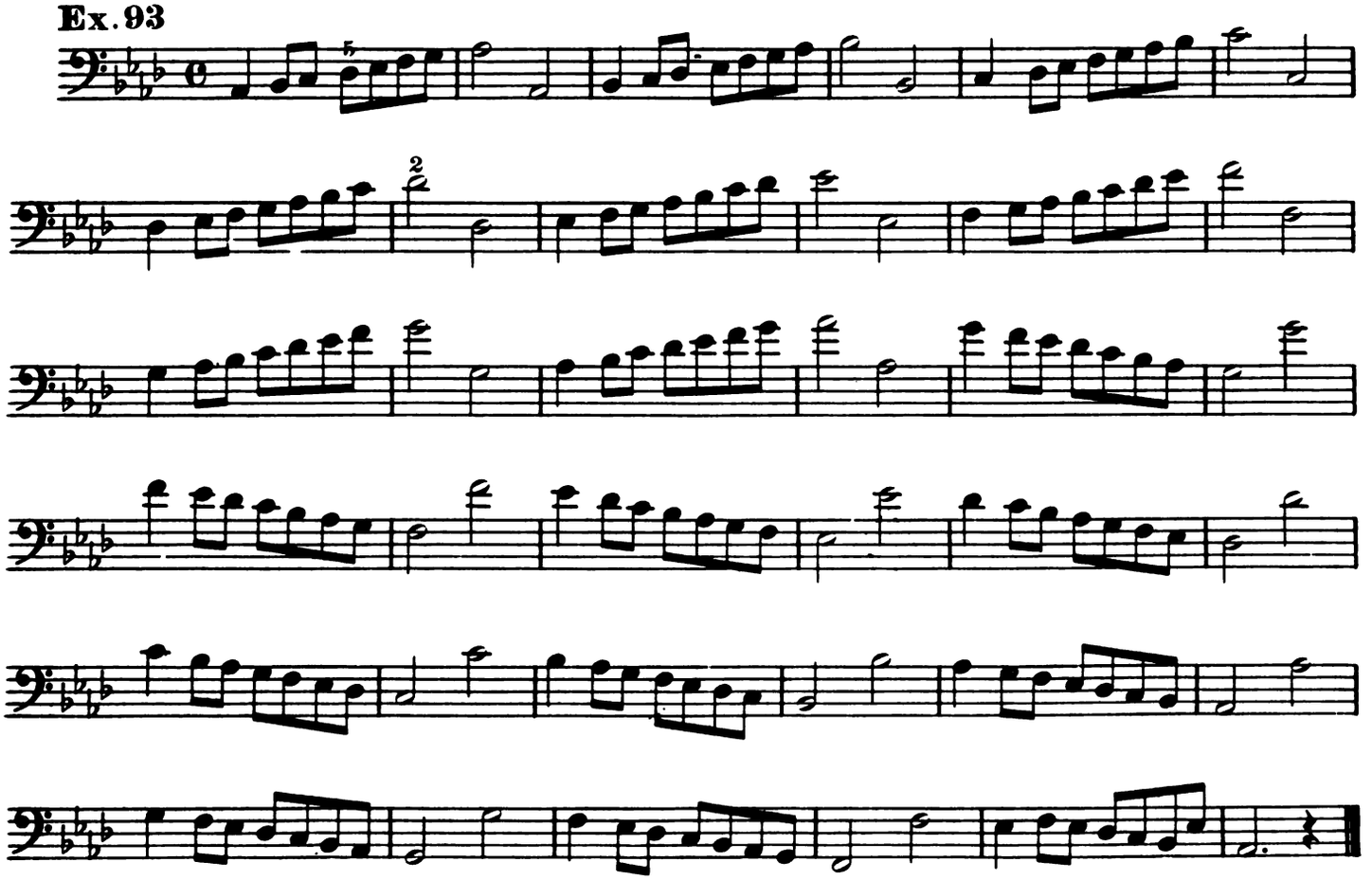


By flattening the 7th (D) of the key of E♭, we have the key of A♭, of which key D♭ is now the 4th.

Ex. 93



The high A♭ is in the regular 3rd position, the same as the A♭ an octave lower.

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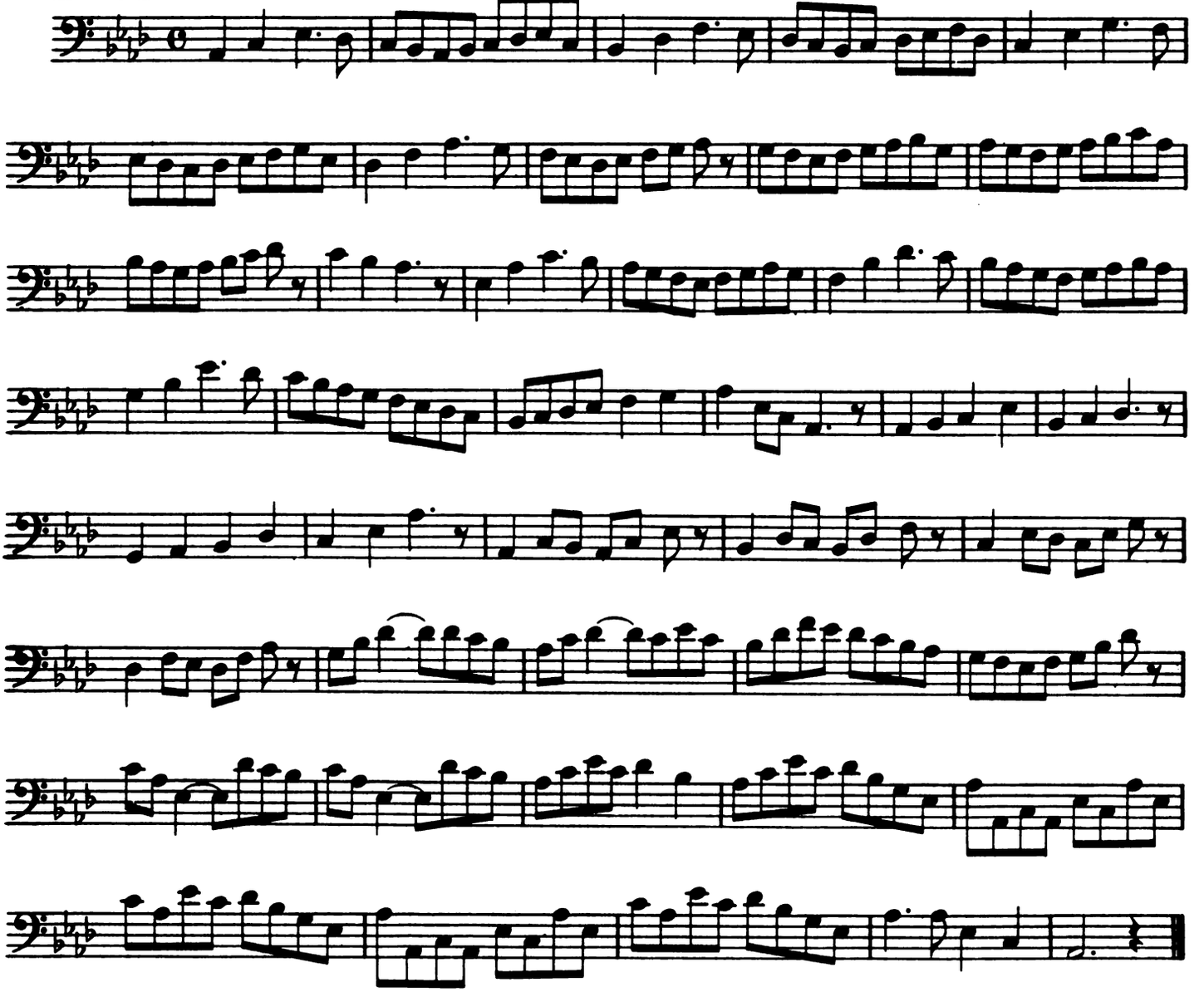
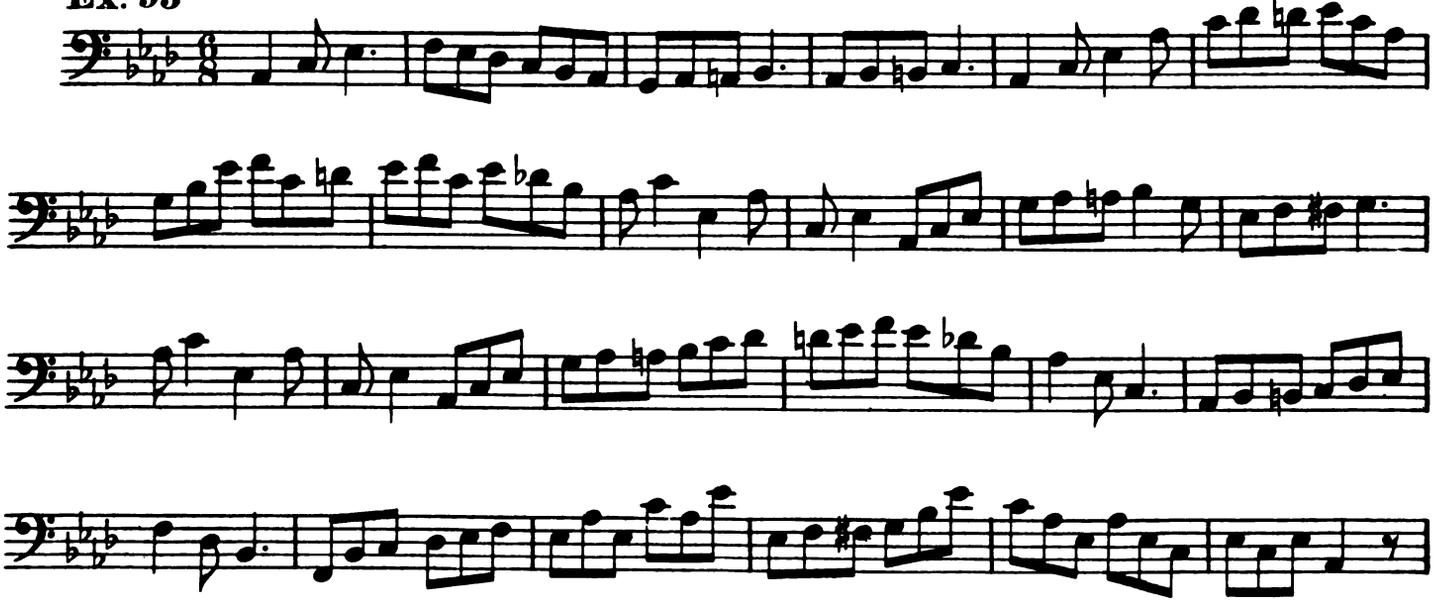
Ex. 94



Ex. 95



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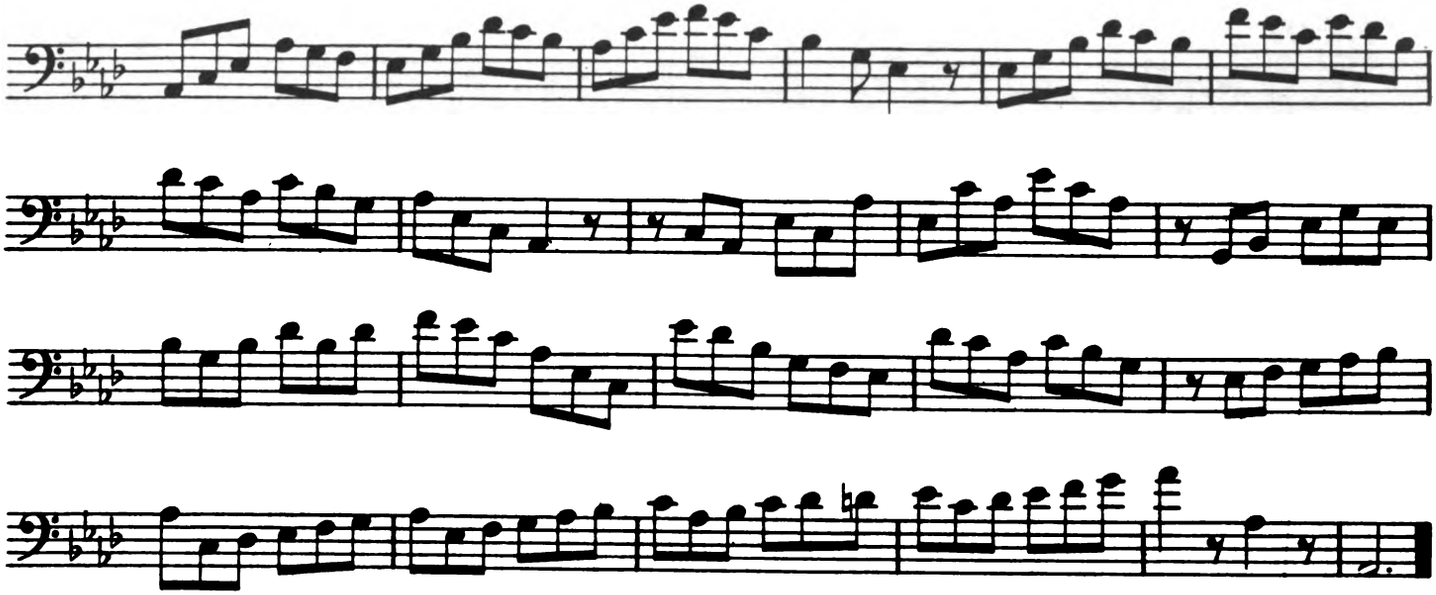
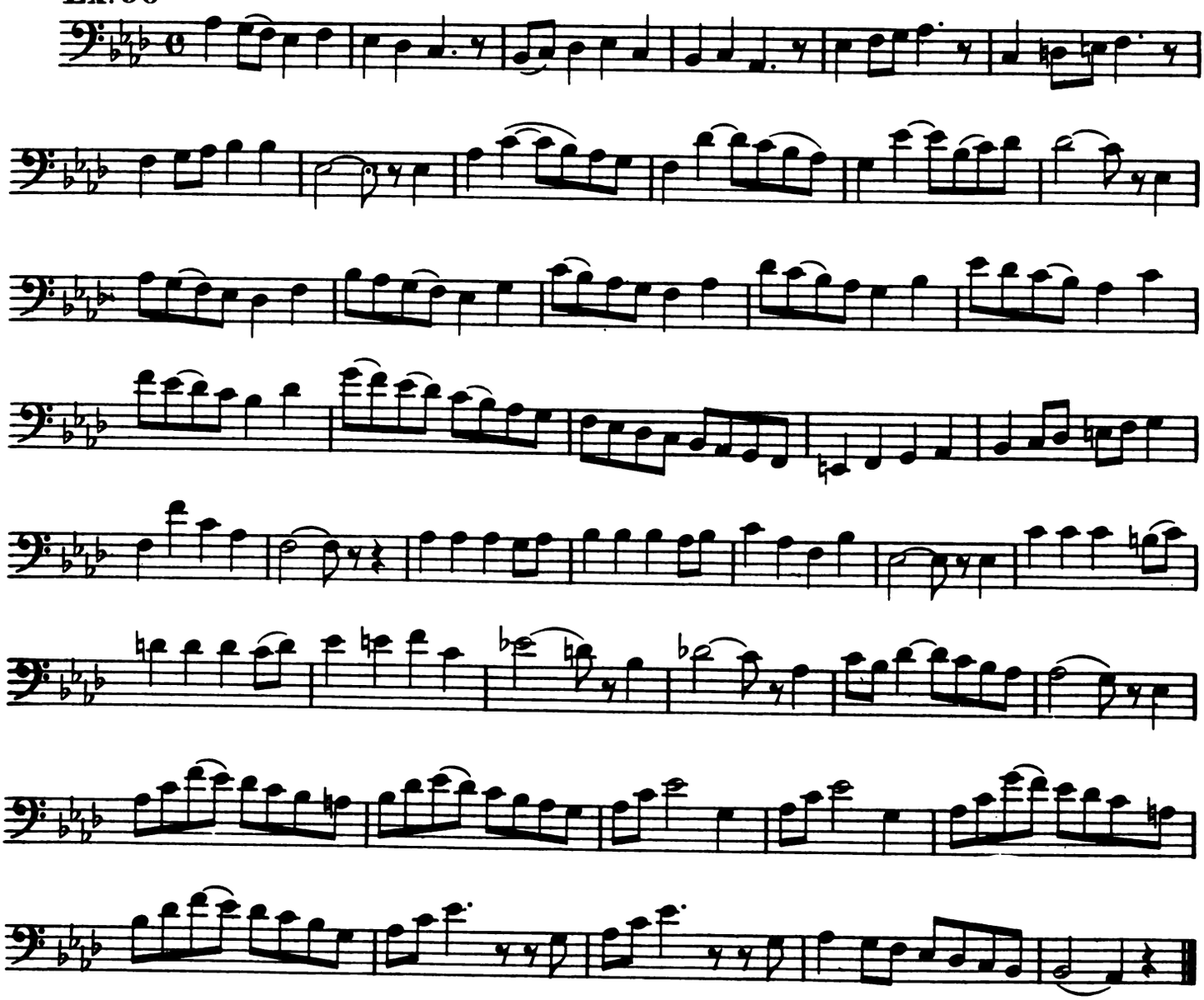


Ex. 96



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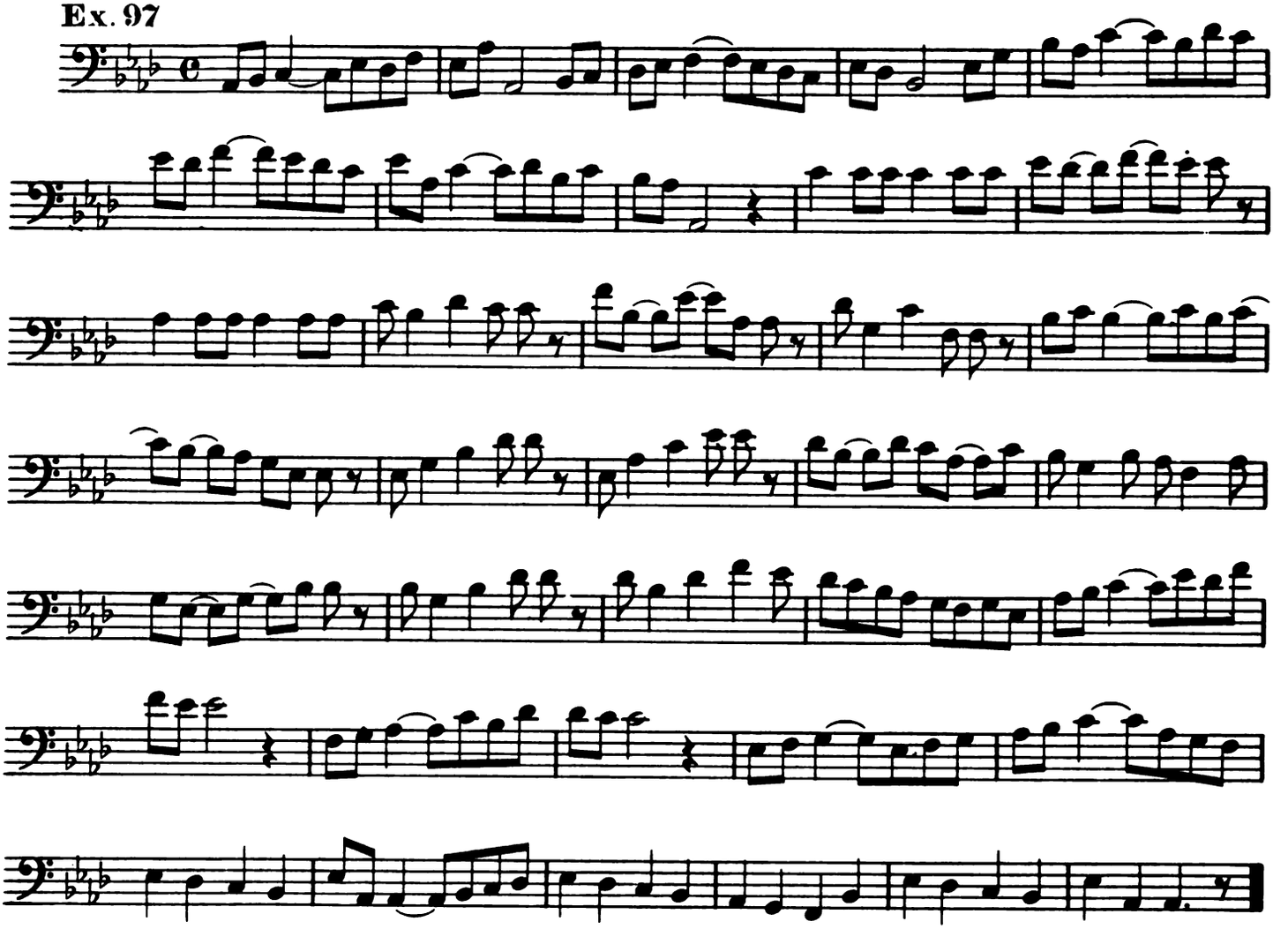
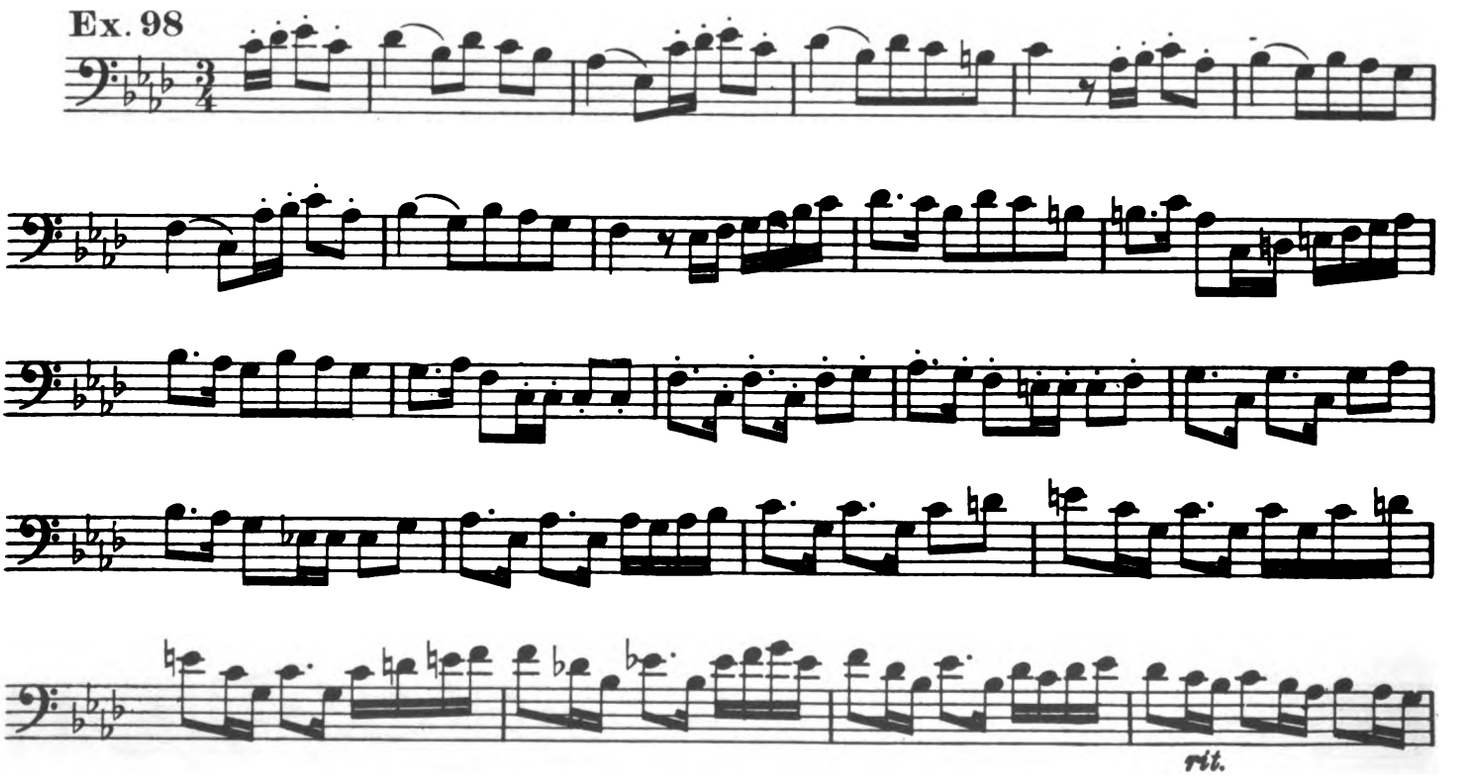
Ex. 97



Ex. 98



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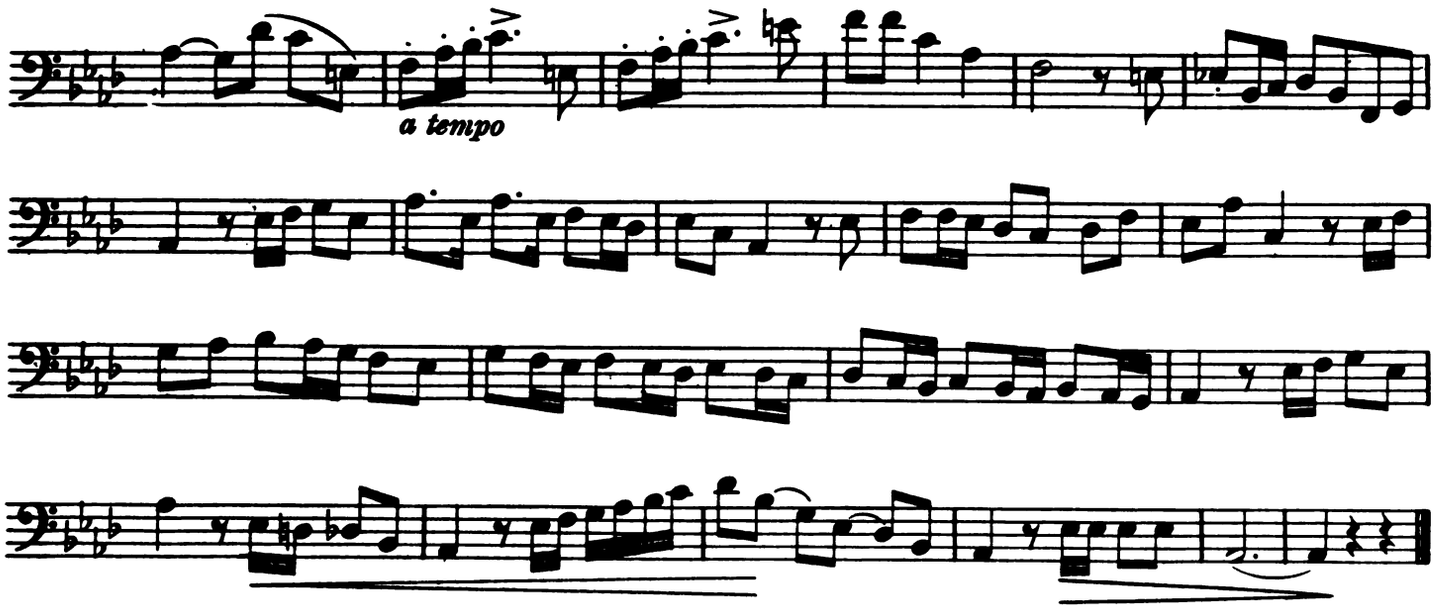
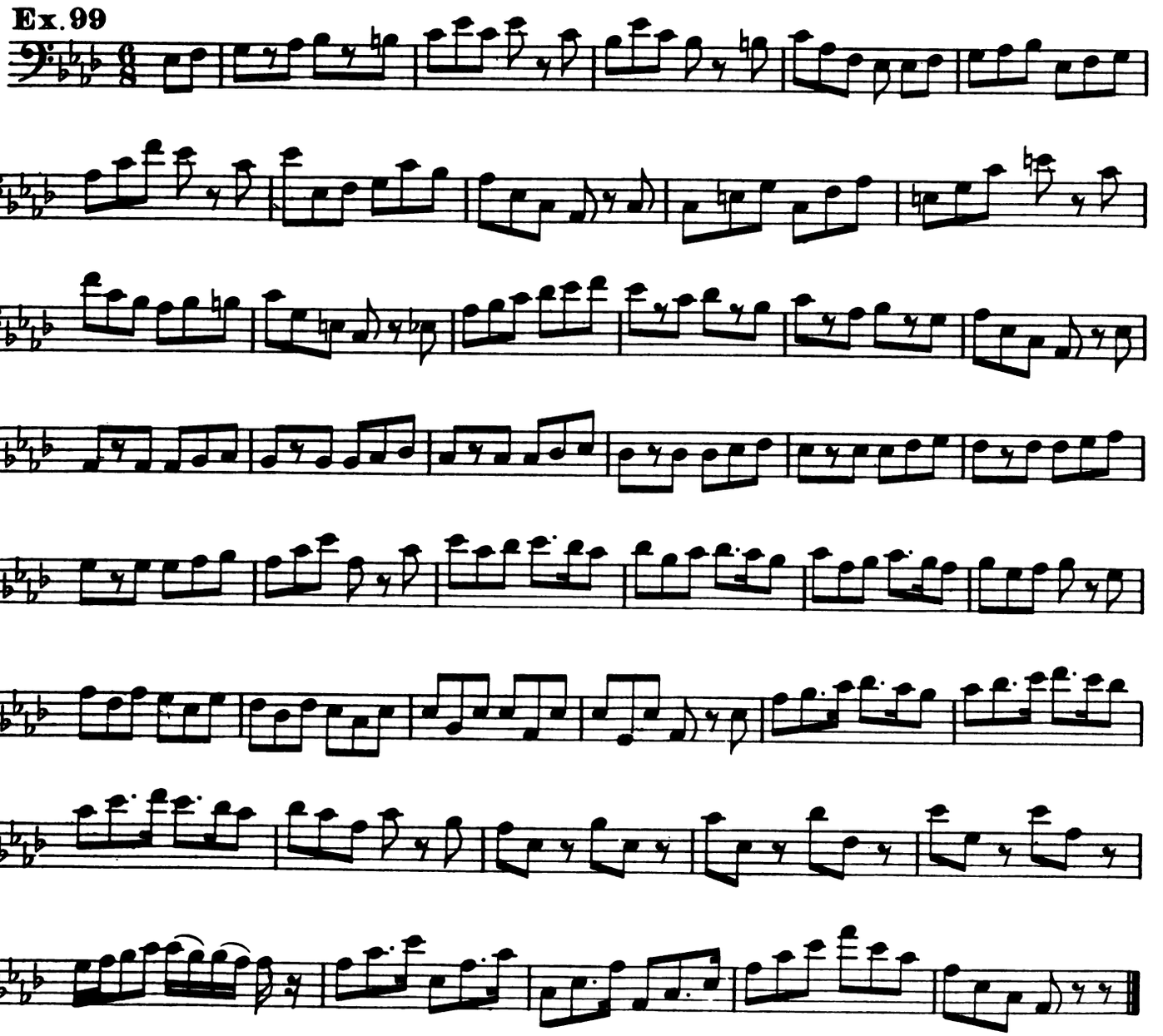


Ex. 99



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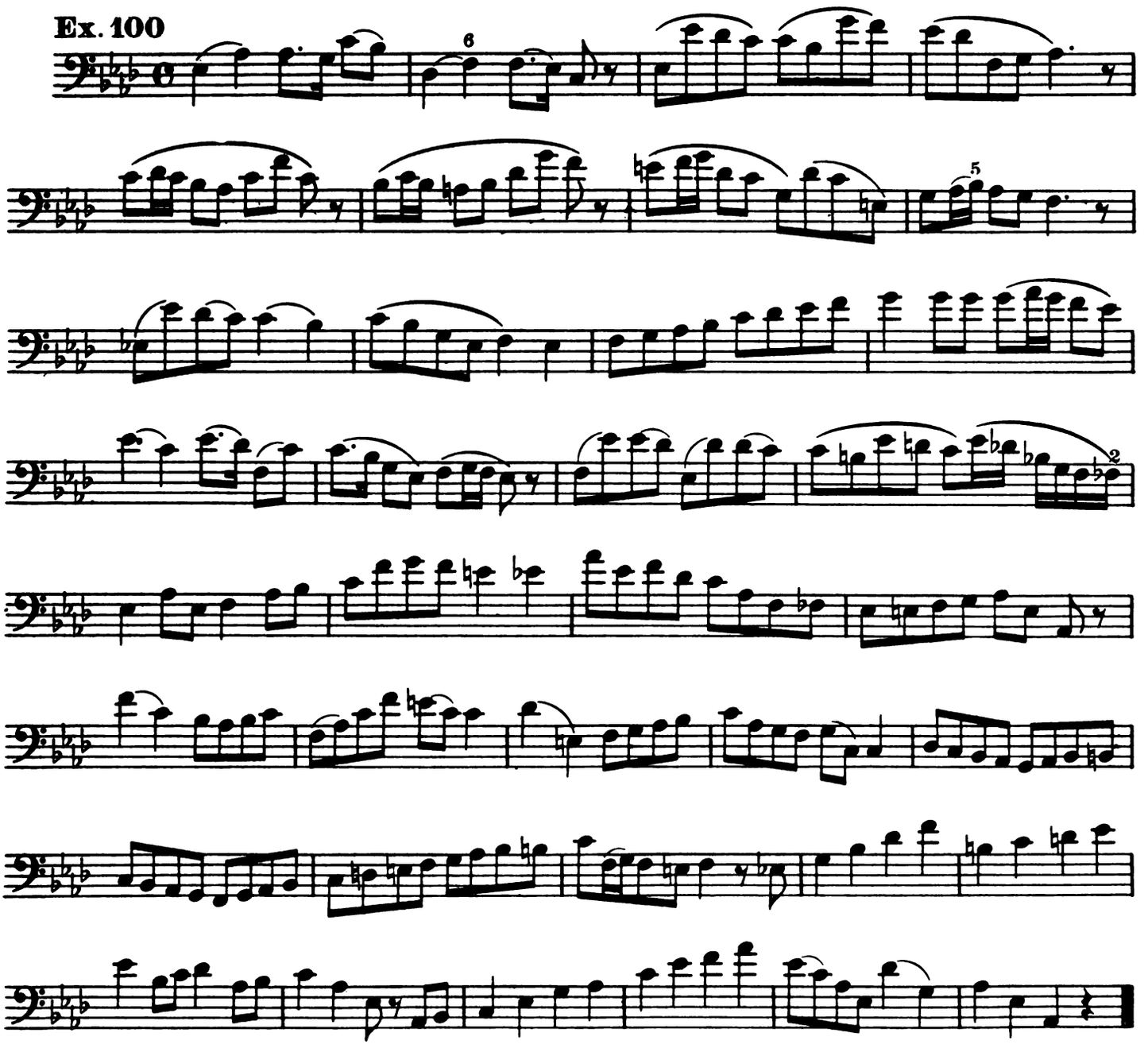
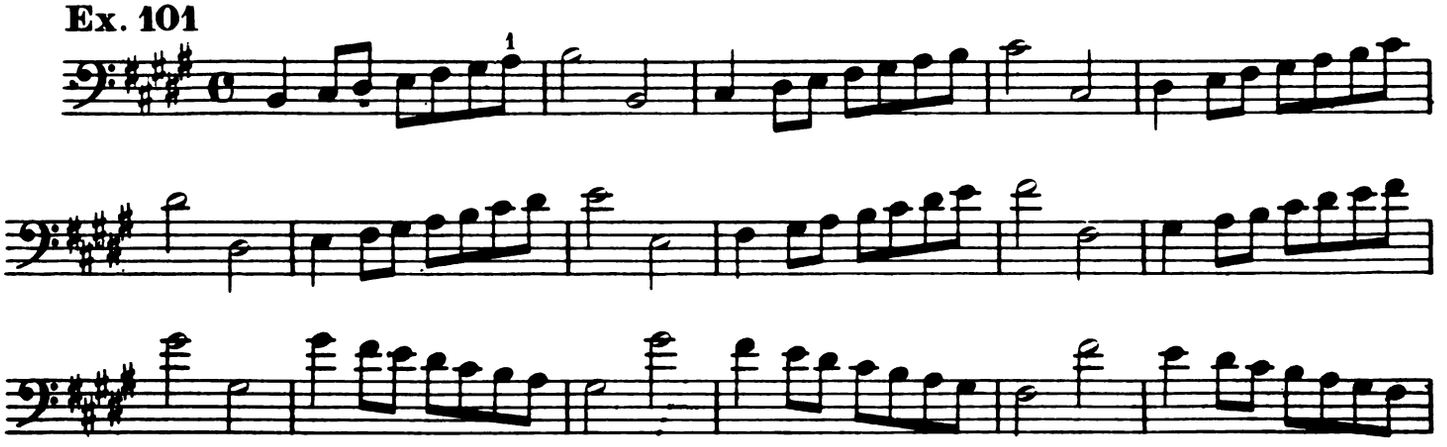


The rule "sharpen the 4th and it becomes the 7th" applies when going from the key of E to the key of B.

Ex. 101



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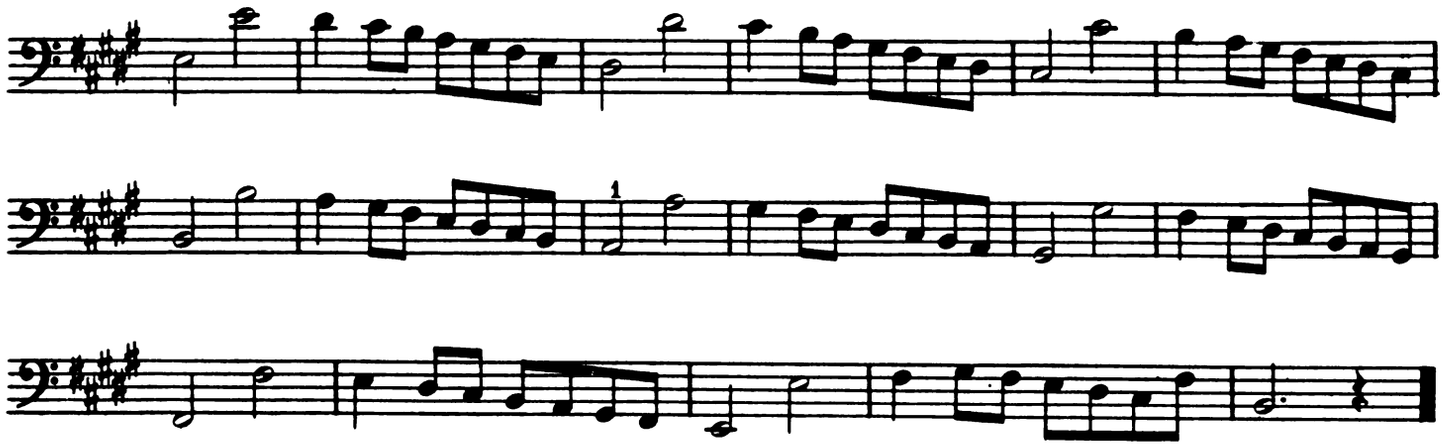

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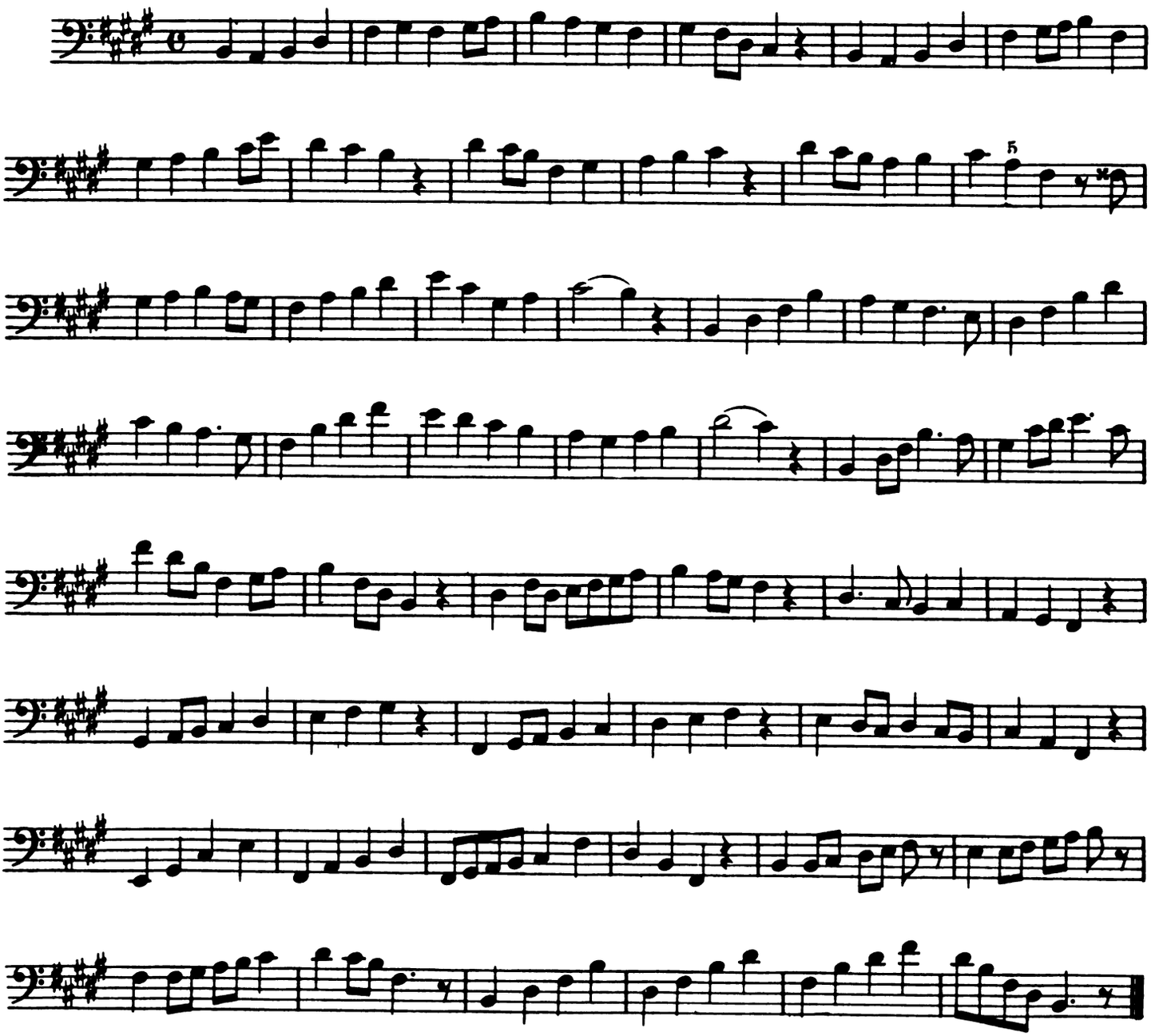

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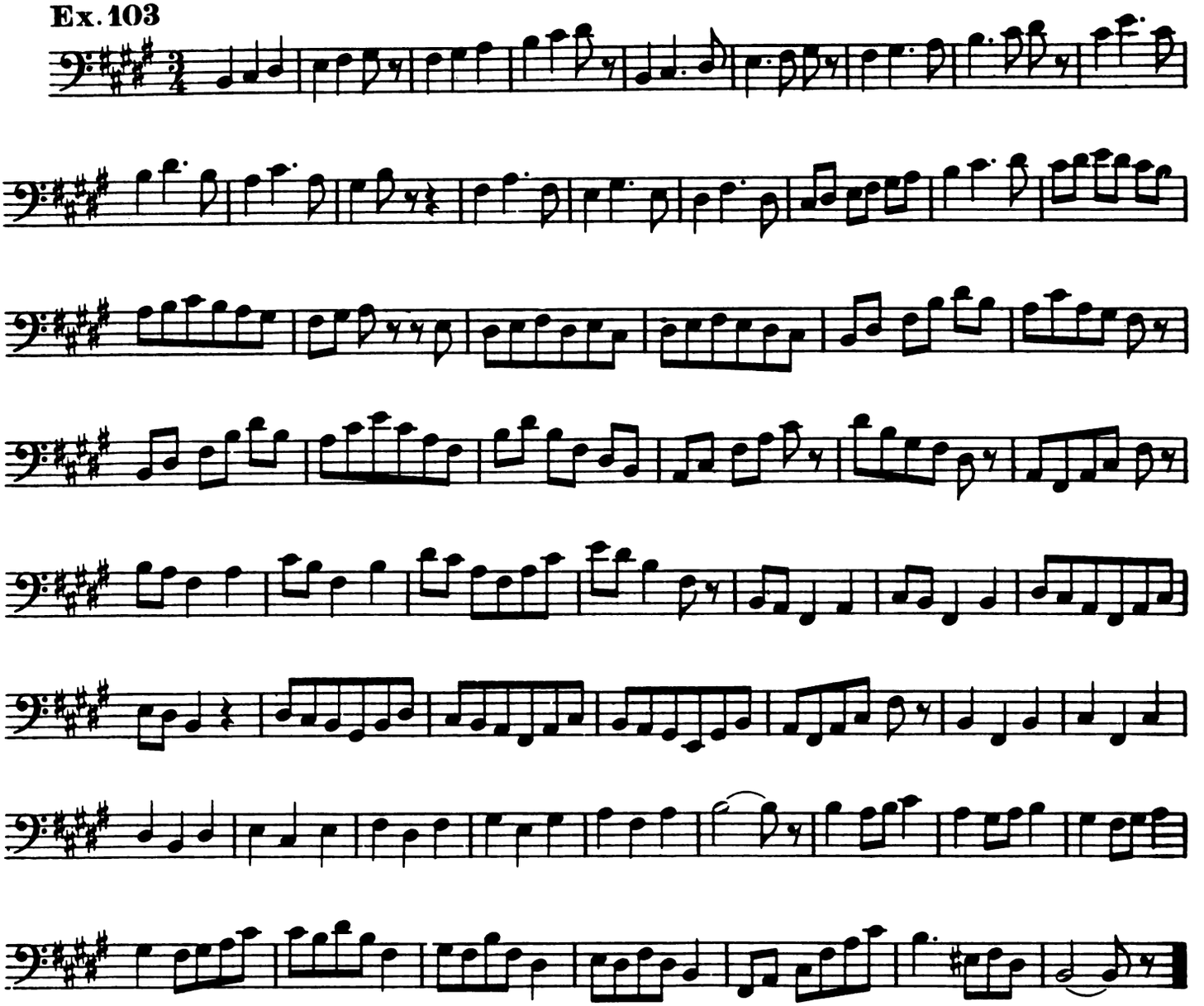


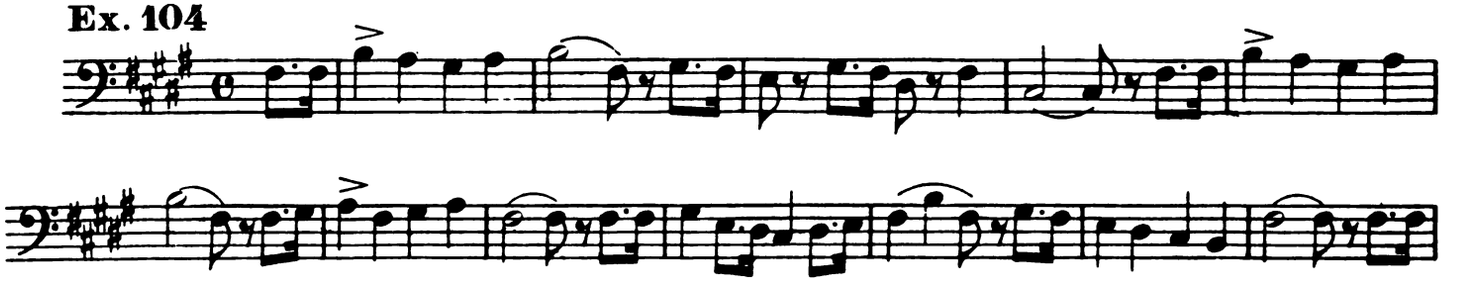
Exercise 104. Again the attention of the player is called to the "dotted eighth and sixteenth notes." The following exercise begins with the fourth beat, which consists of a dotted eighth and a sixteenth.

These two notes should be played exactly as written— the dotted note should sound the exact length of three sixteenths, and the sixteenth note should sound the length of one sixteenth.

These two notes are in one and the same beat. The player should practice these two notes without going to the next beat.

The sixteenth note belongs to, or is related to the dotted note; because they are in the same beat. The first note in the next measure should be separated from this sixteenth note, for it is in a different beat.

Ex. 104



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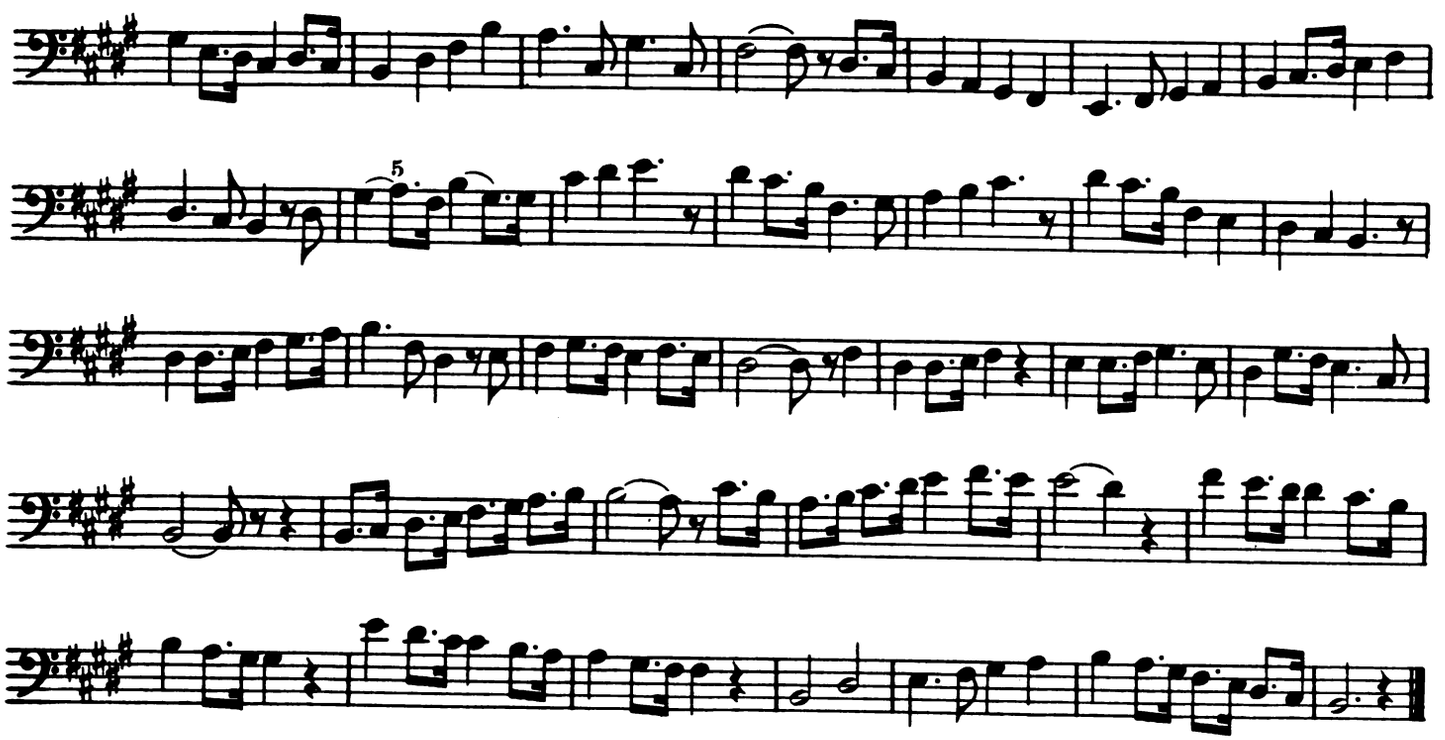
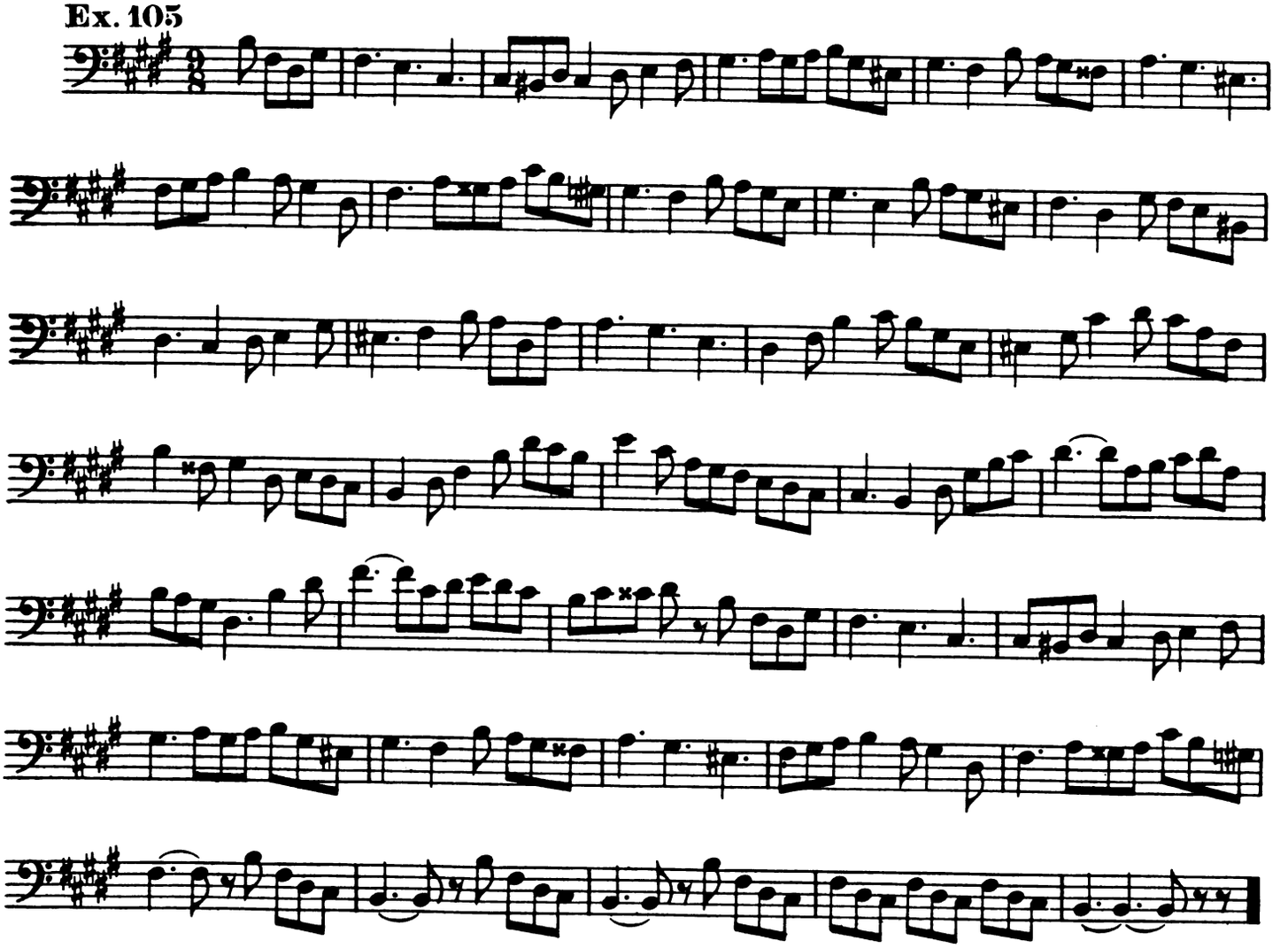


Ex. 105



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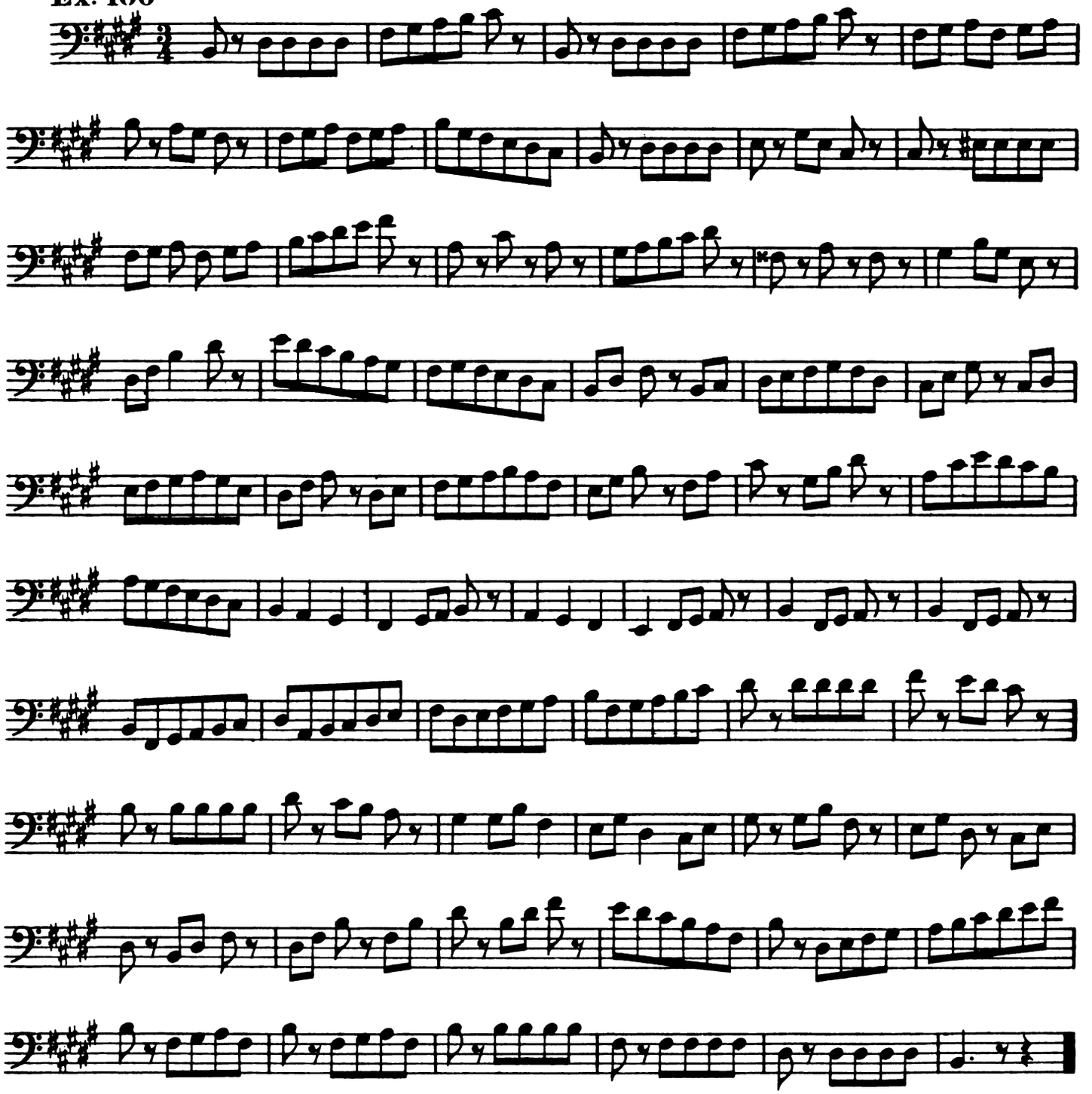
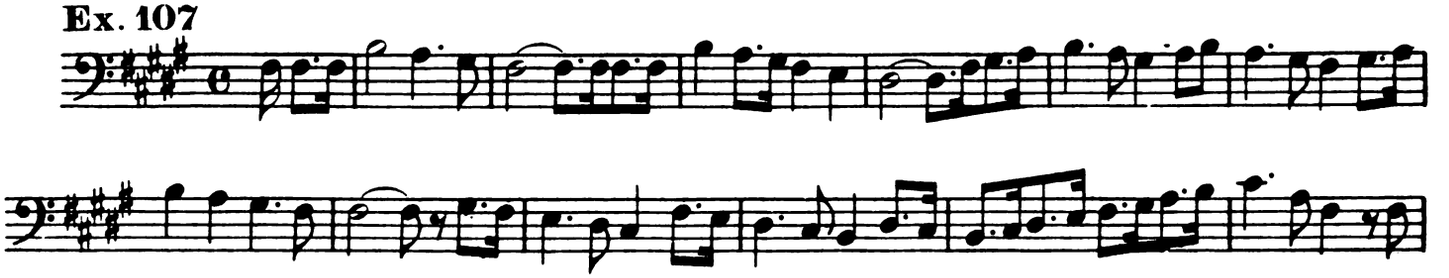


Exercise 107. The attention of the player is called to the difference between the time value of the eighths following the dotted-quarters, and of the sixteenths following the dotted-eighths.

Ex. 107



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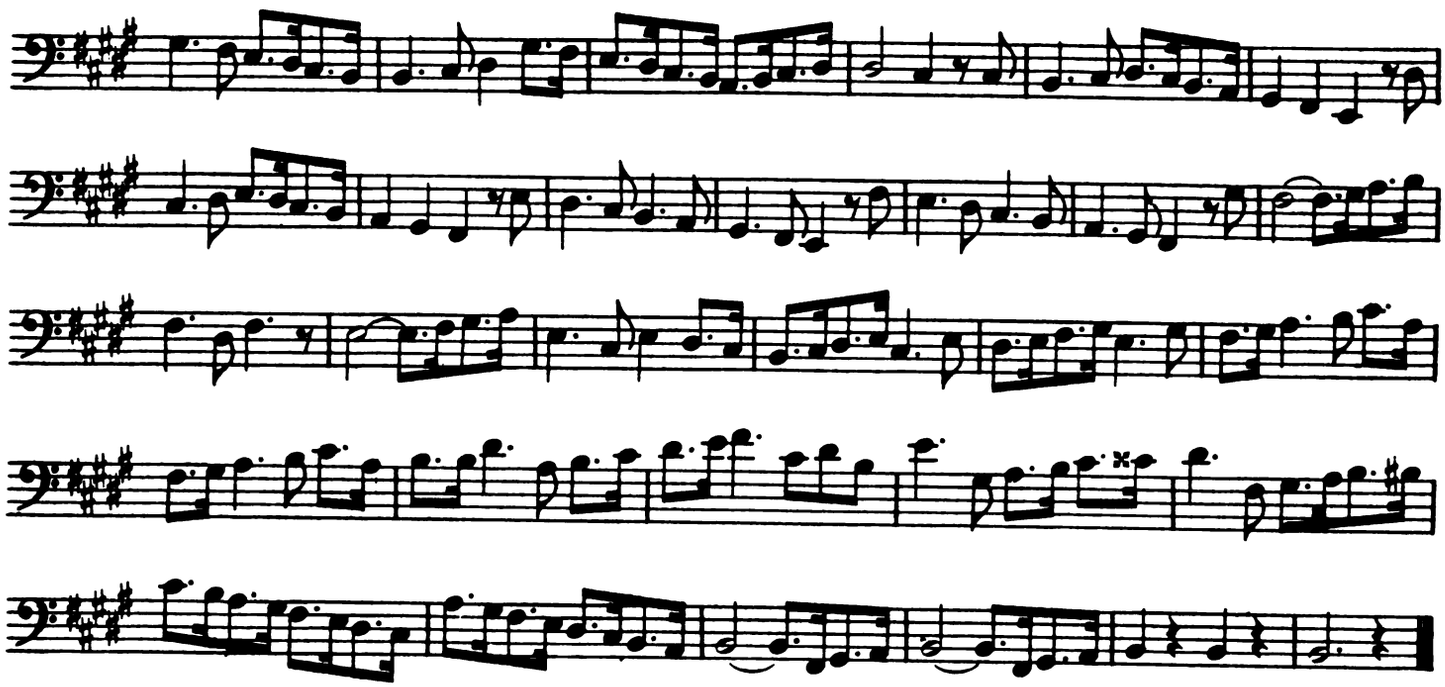
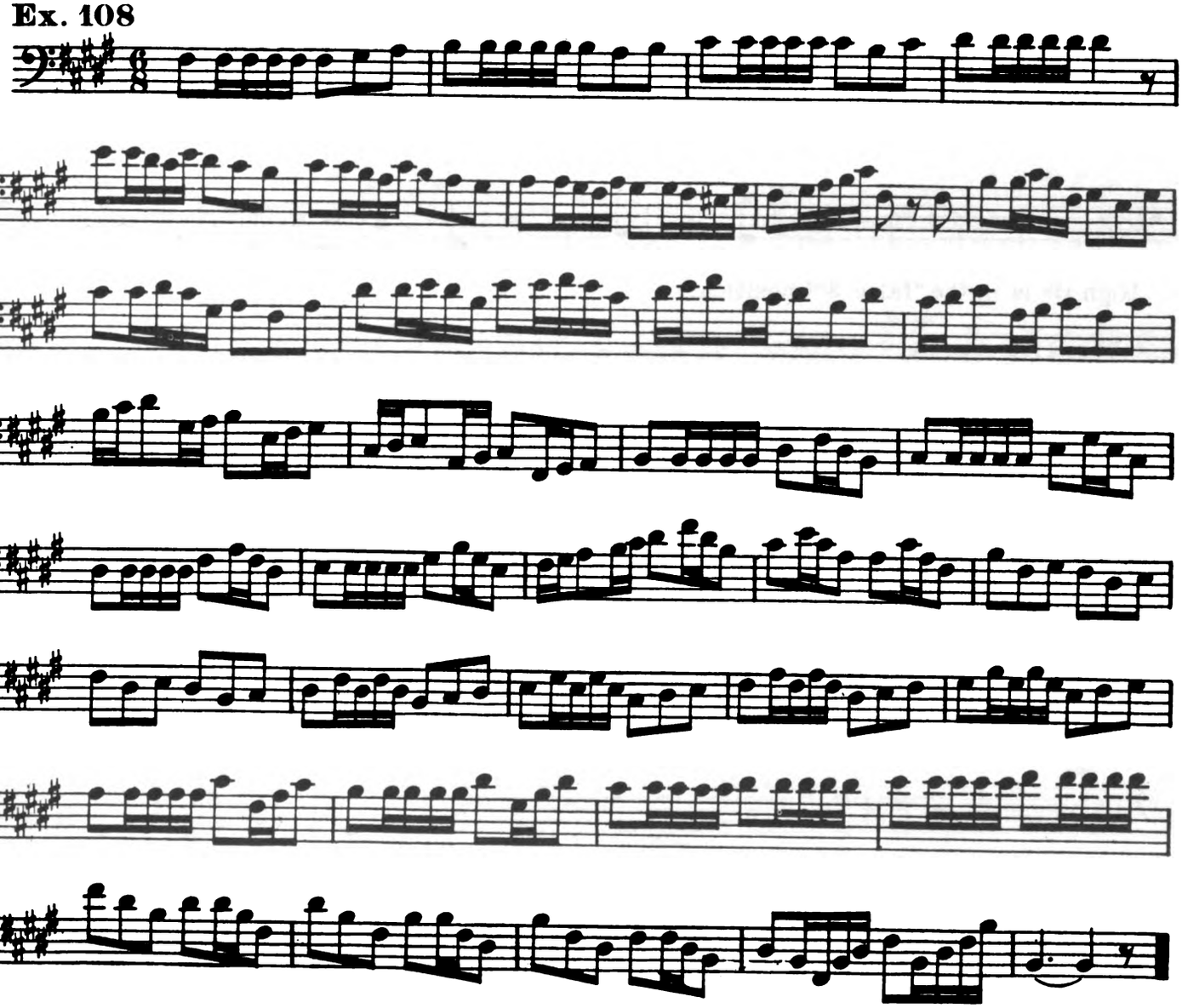


Ex. 108



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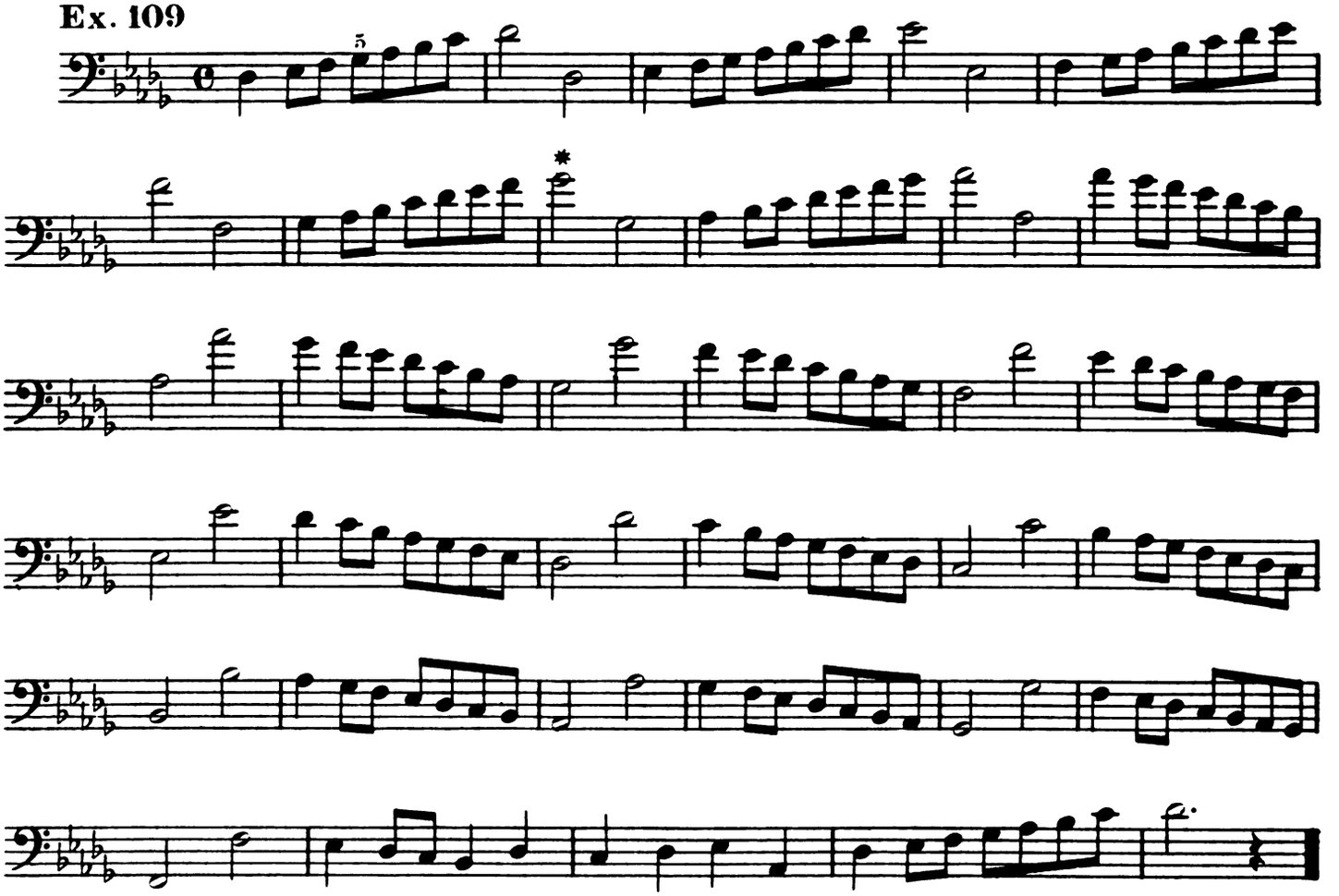
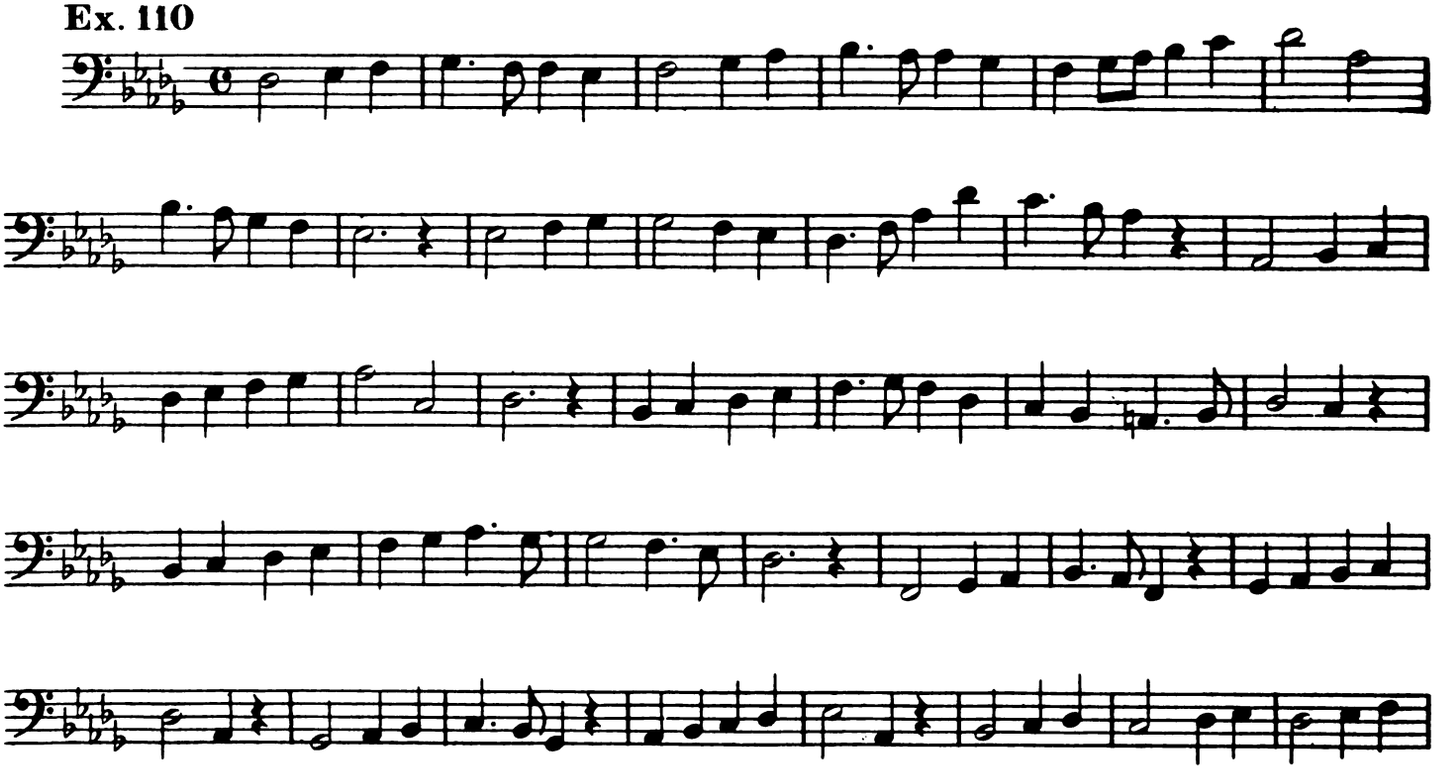
"Flatten the 7th and it becomes the 4th of the new key" is the process in creating the key of D♭.

Ex. 109



High G♭ is in the "false 3rd position."

Ex. 110



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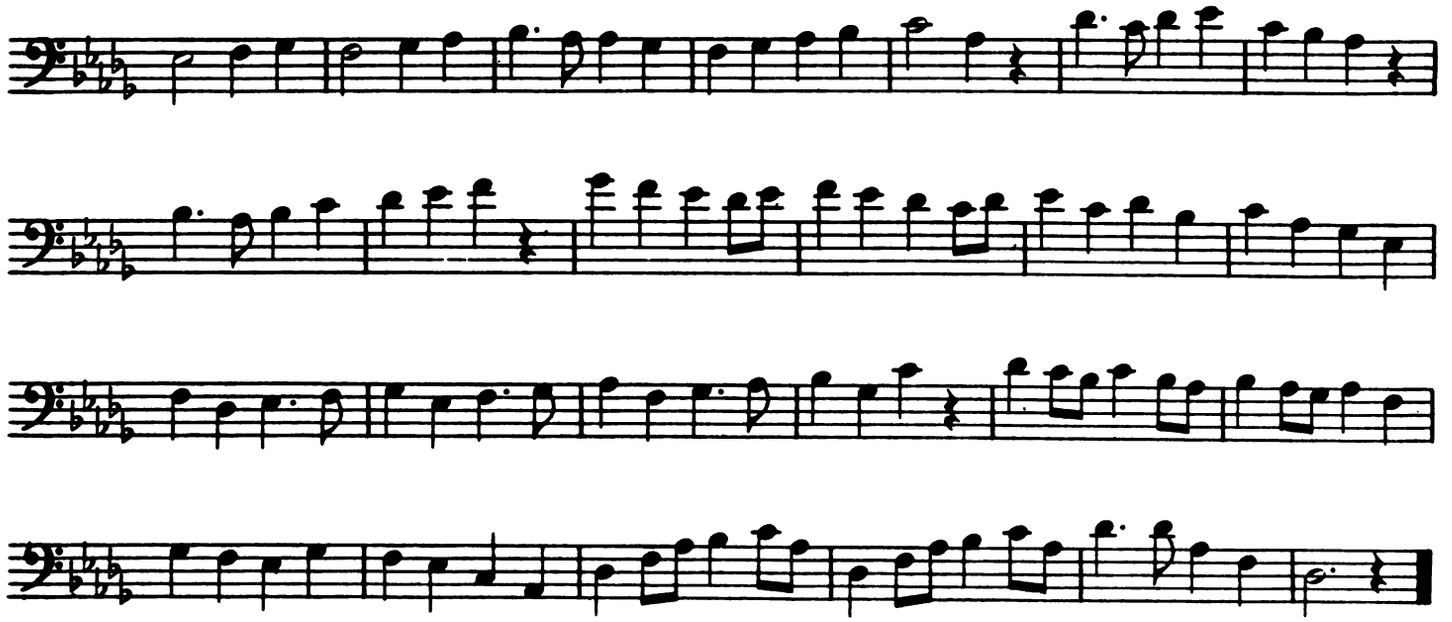
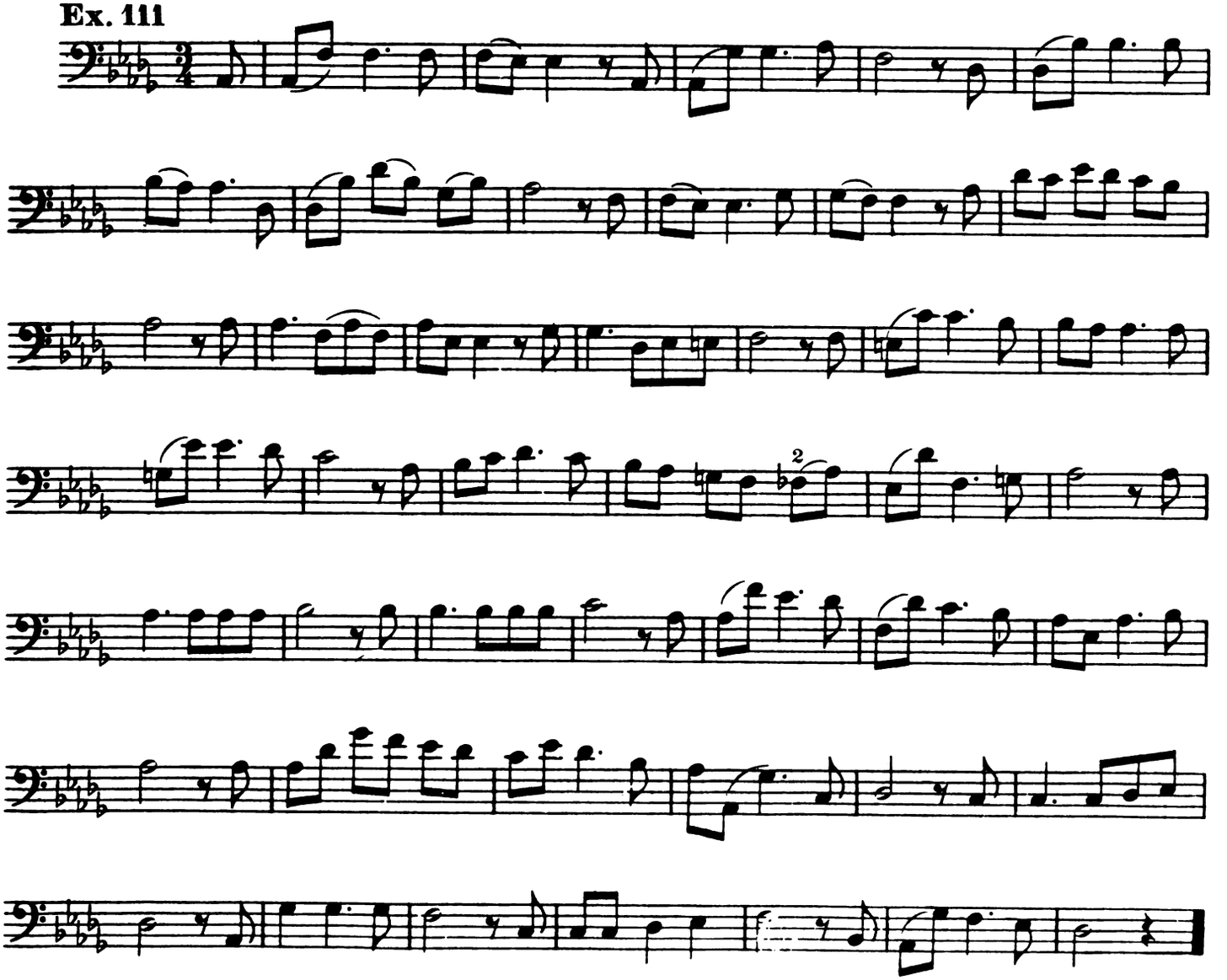


Ex. 111



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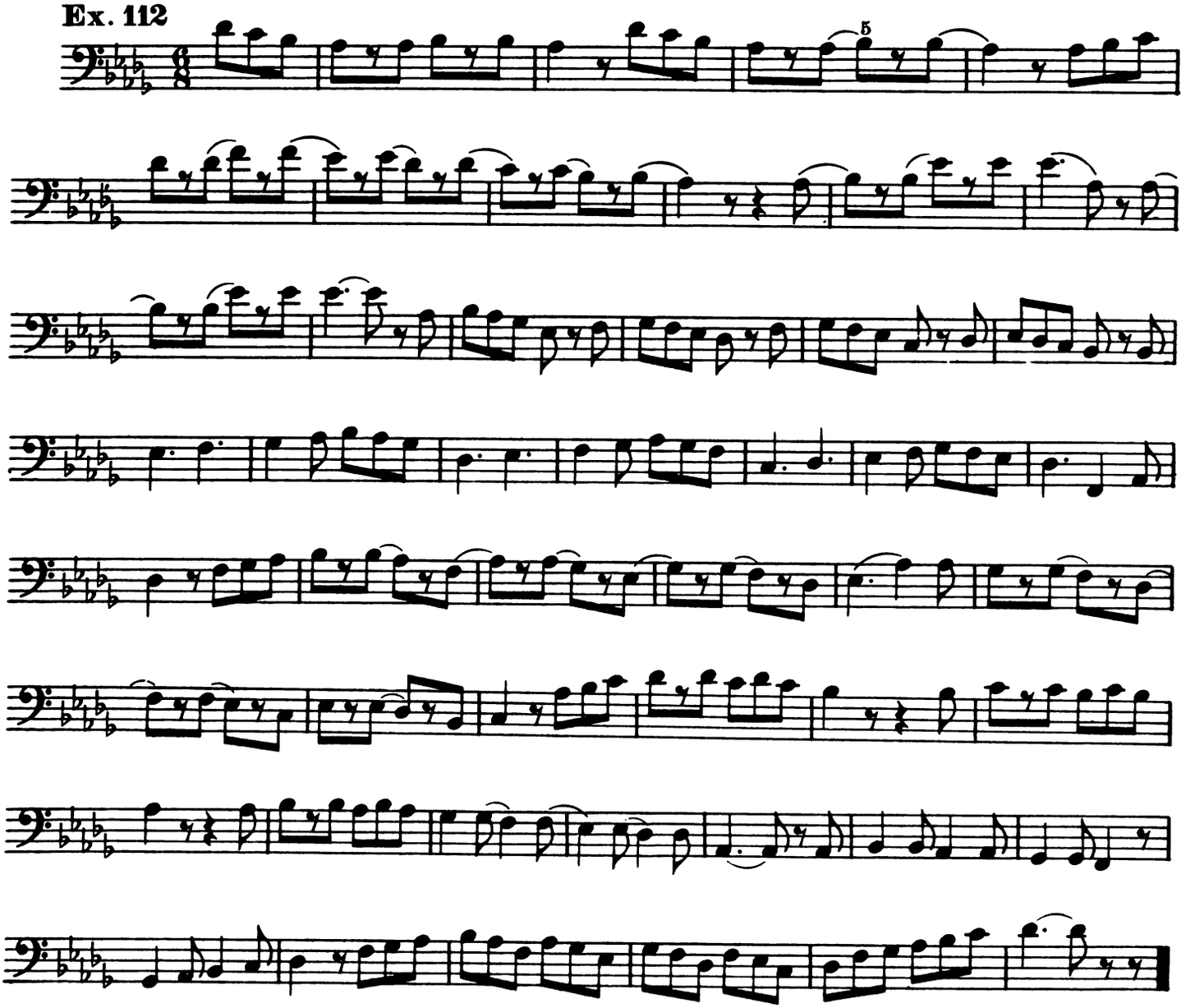

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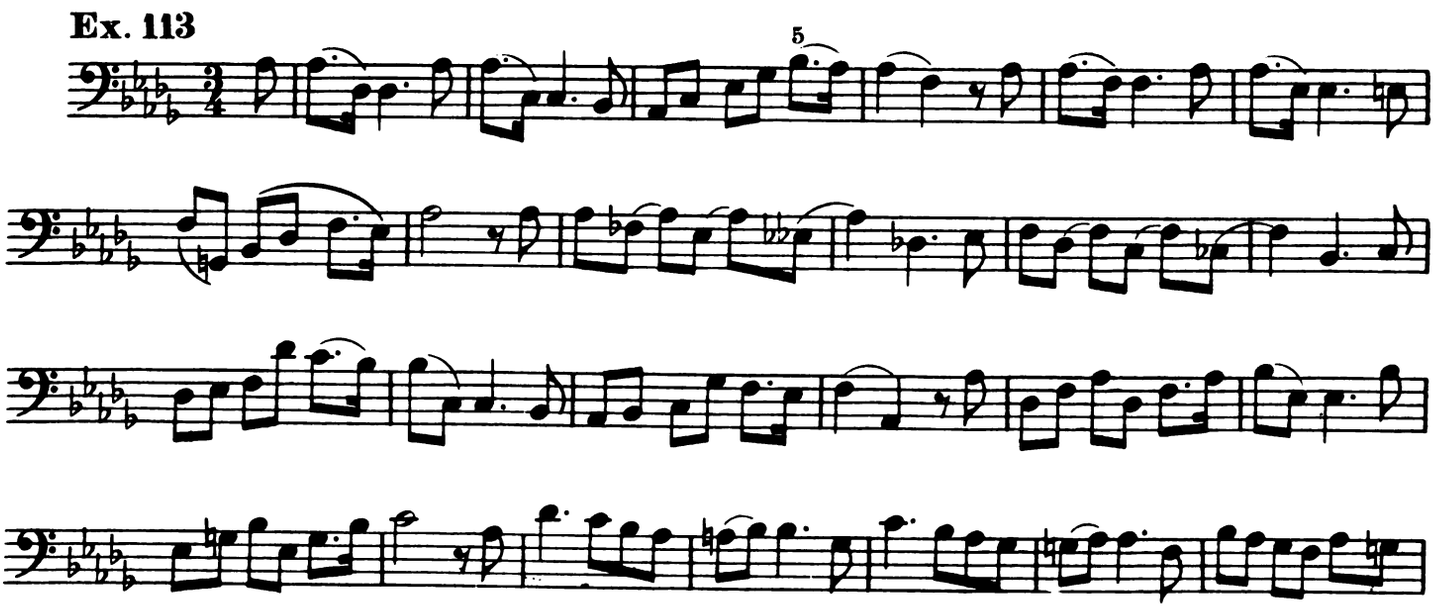

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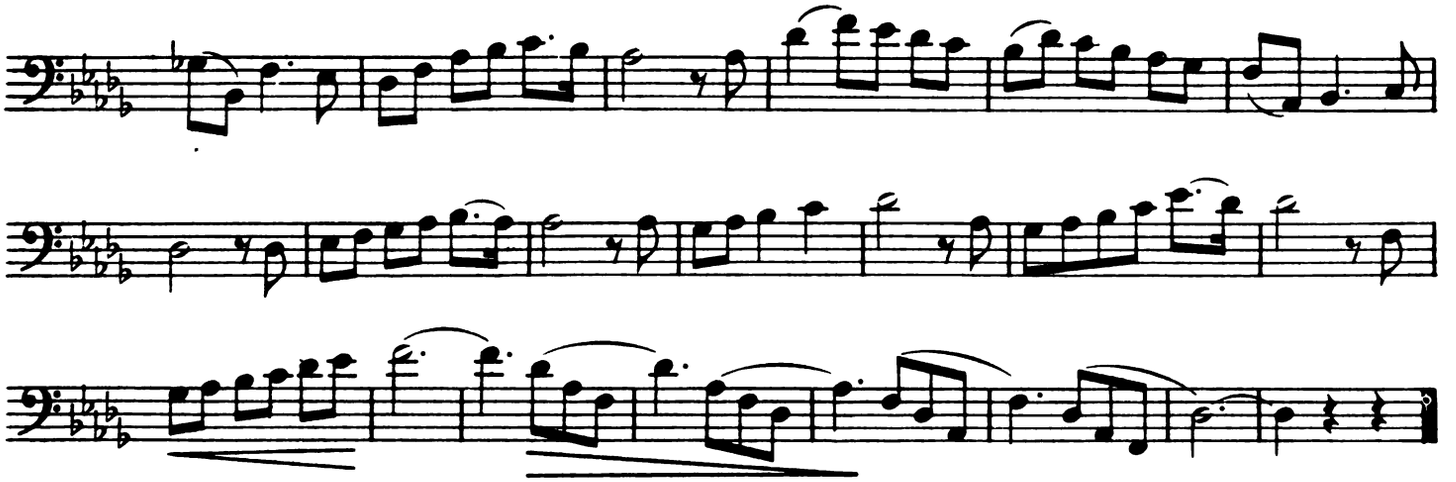
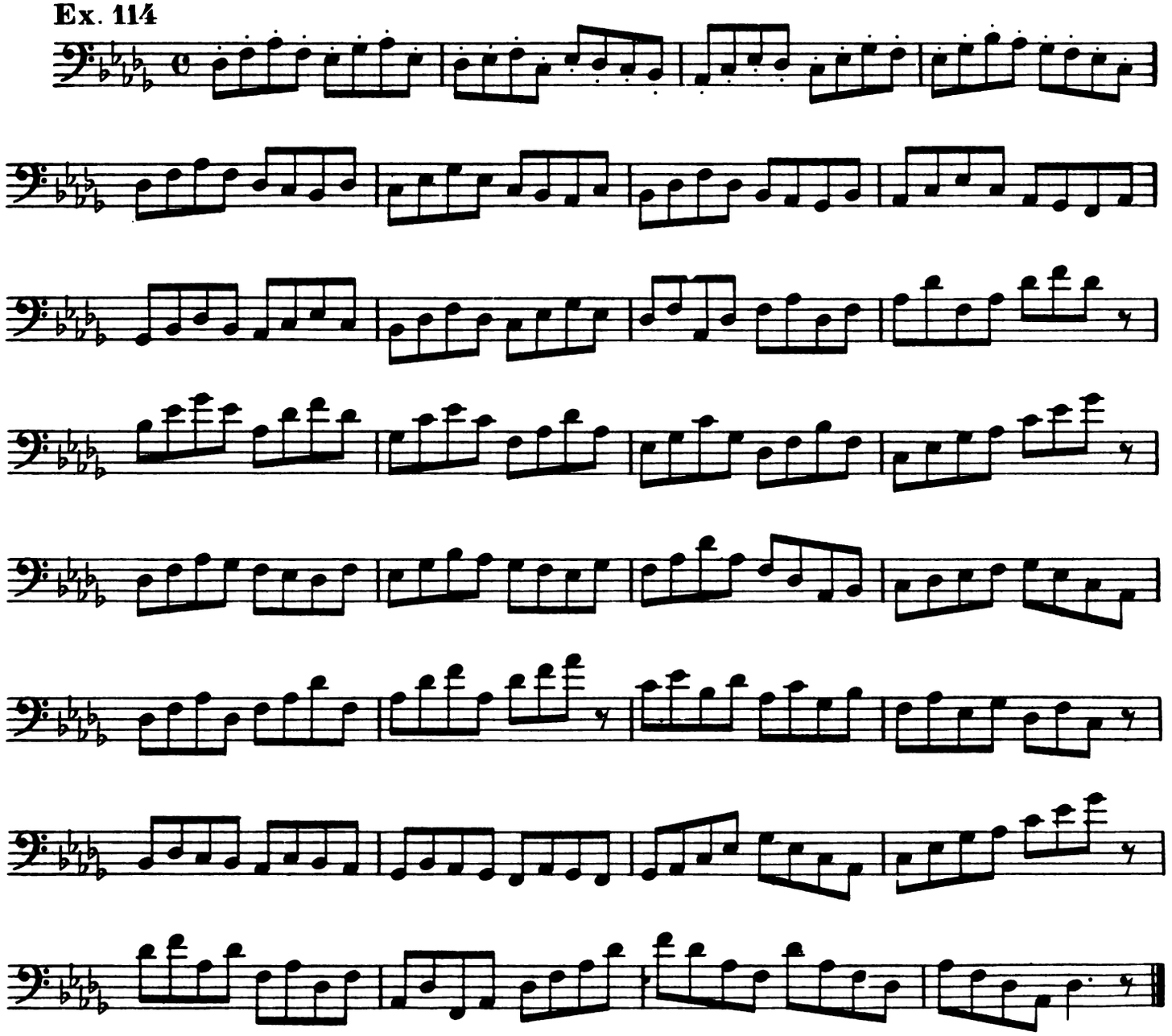


The "double flat" sign (𝄫) when placed before a note, indicates that the tone already lowered a half-tone is lowered still another half-tone— altogether a whole tone.

Ex. 114



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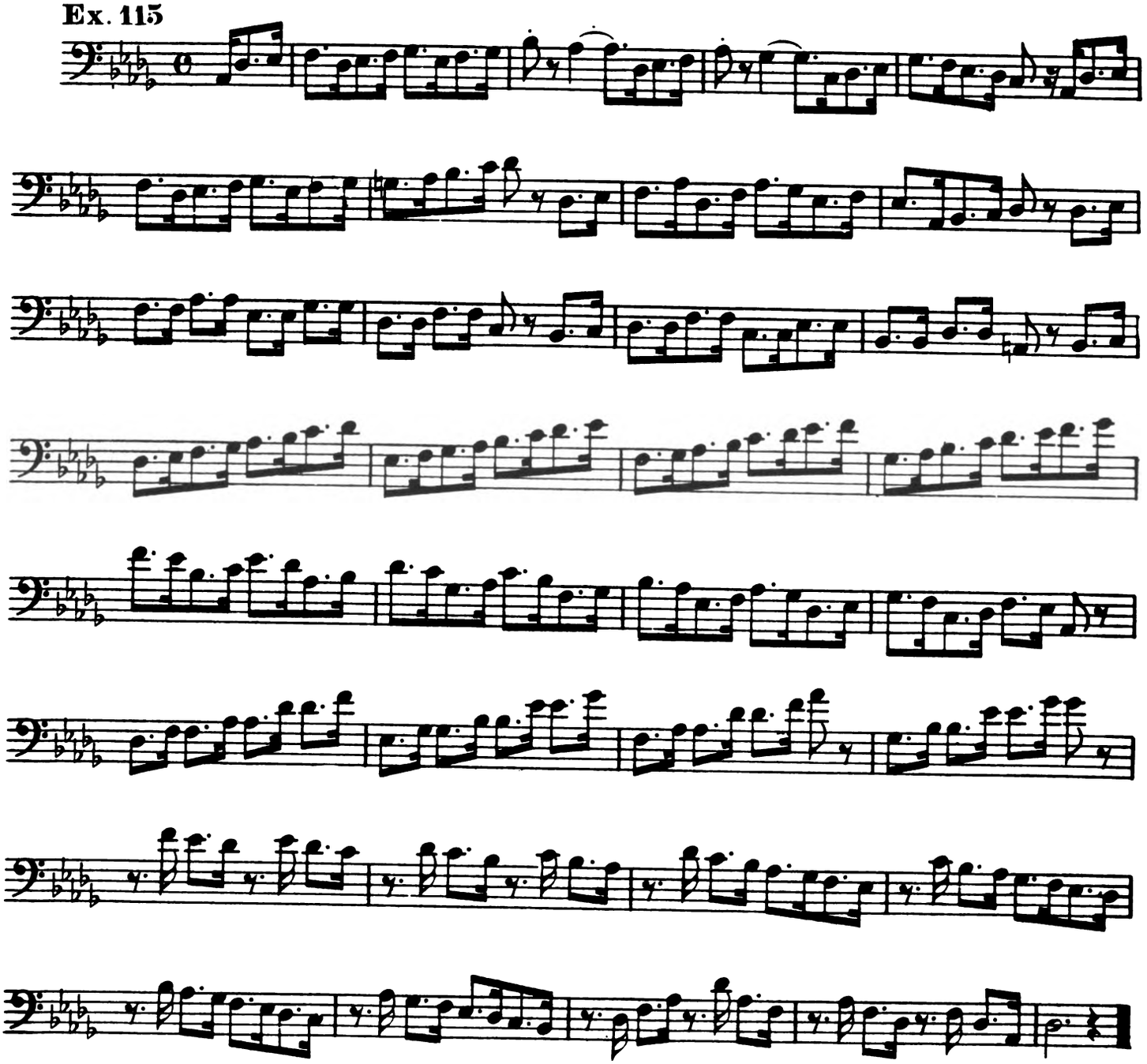

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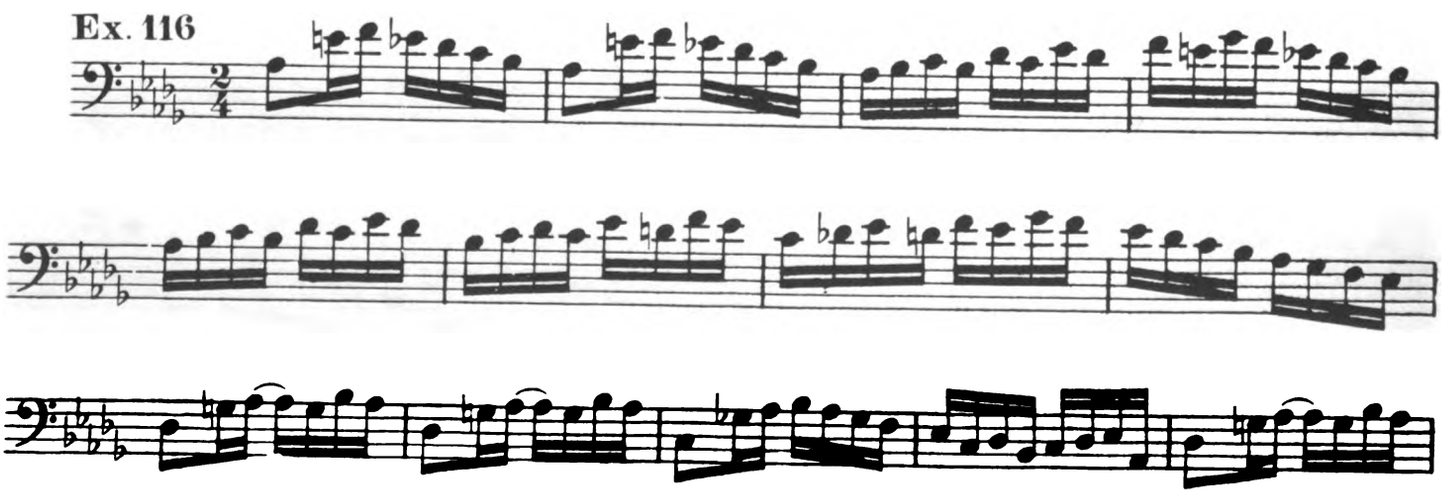

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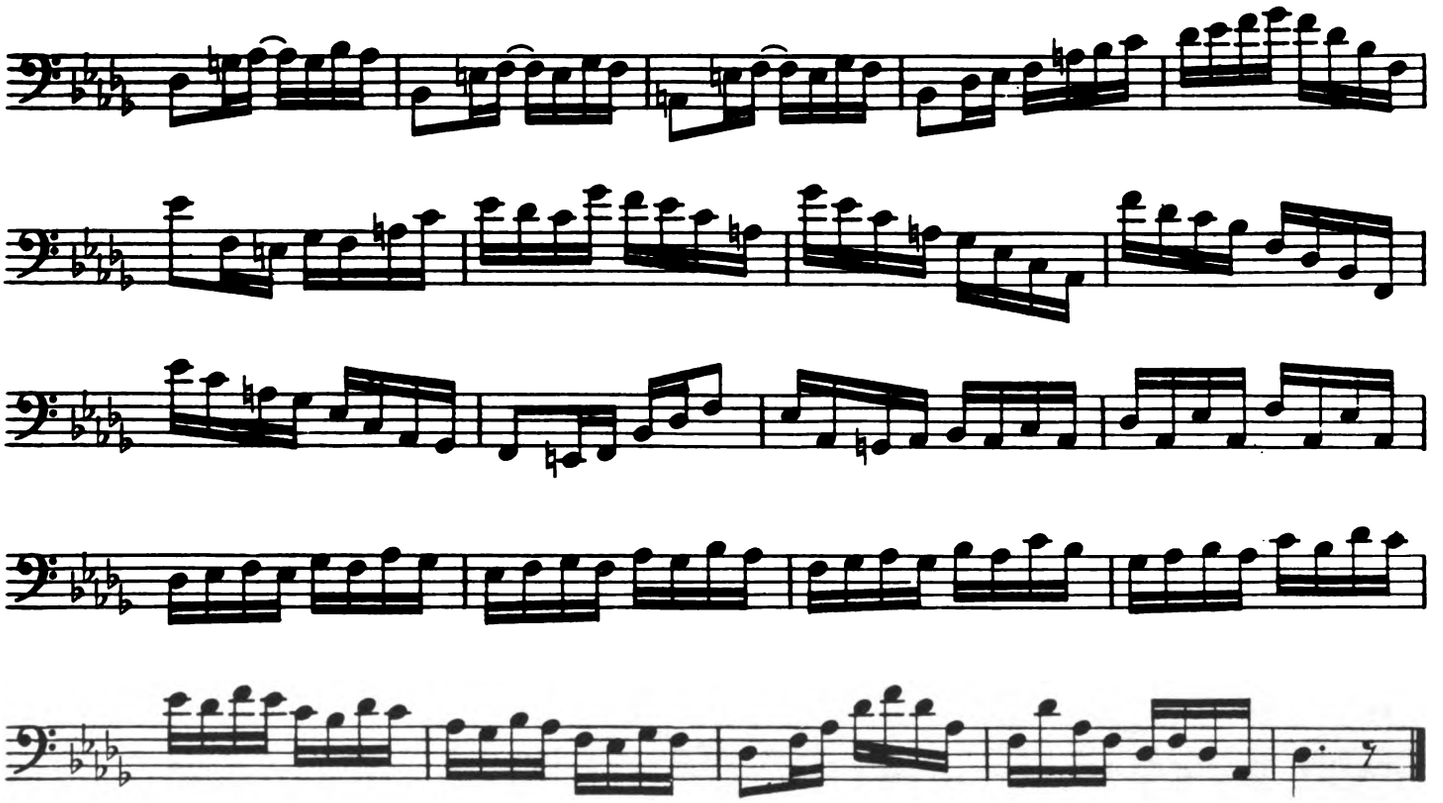
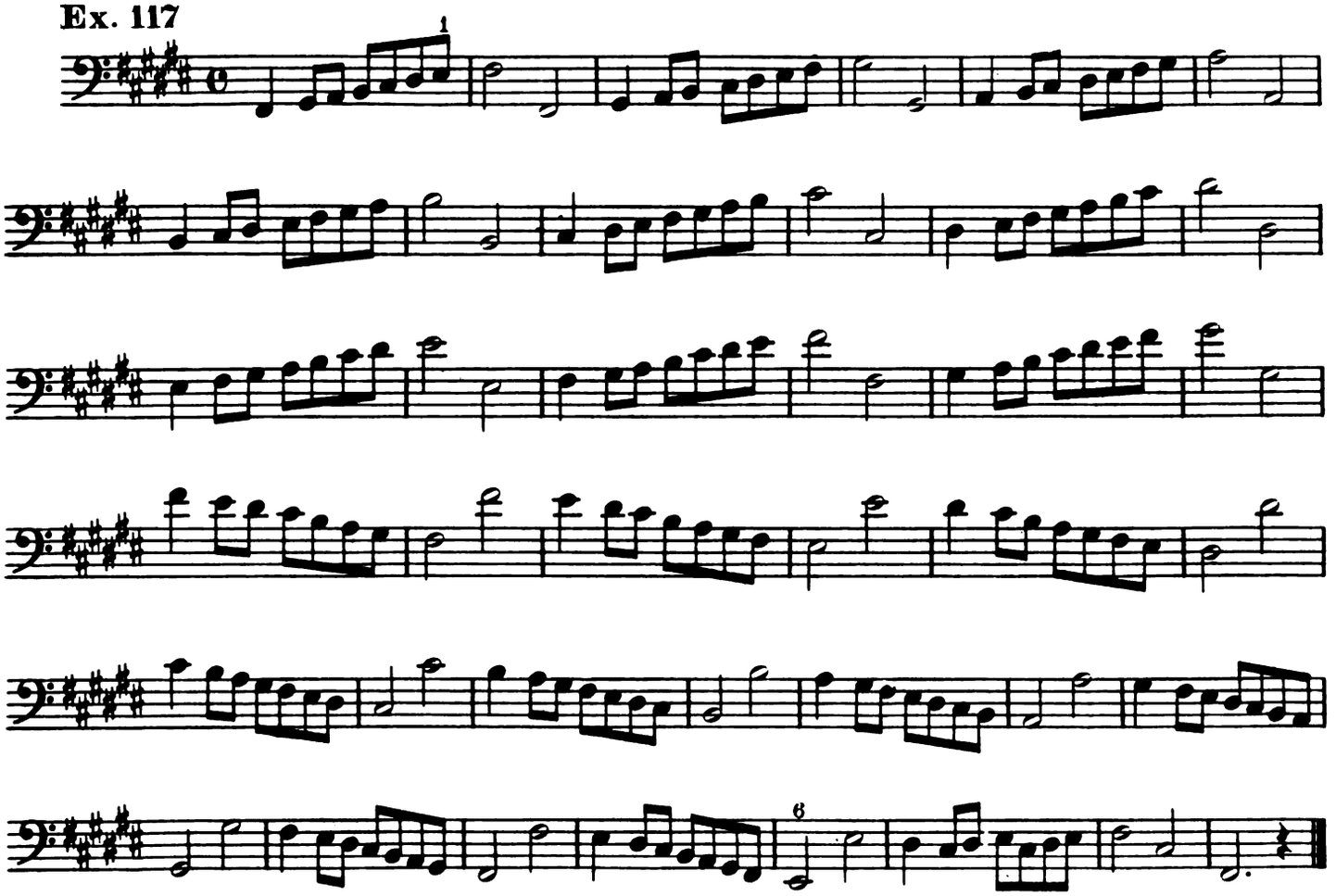


E♭ the 4th in the key of B♭ has been sharpened; thus making it (E♯) the 7th of the key of F♯.

Ex. 117



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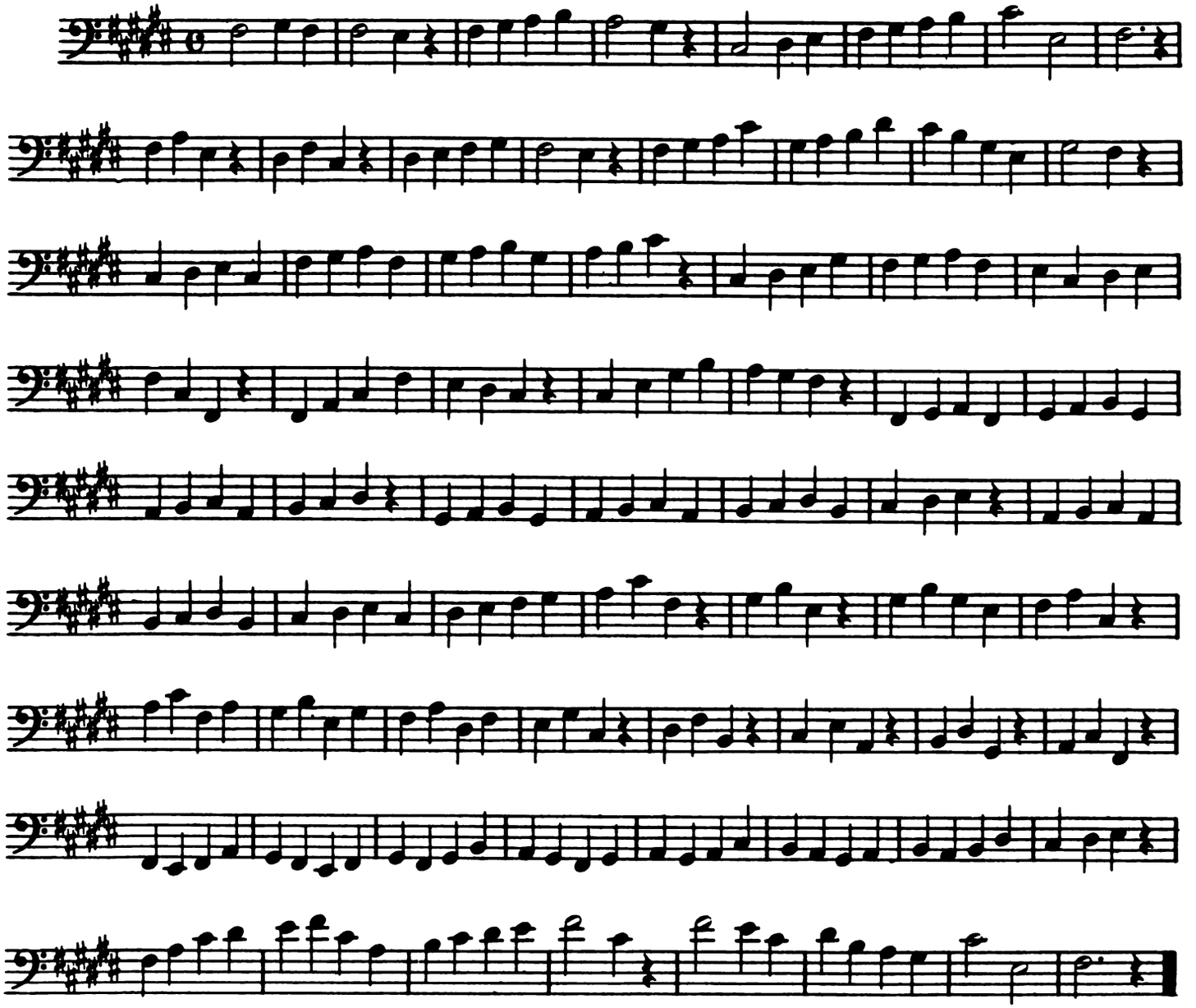

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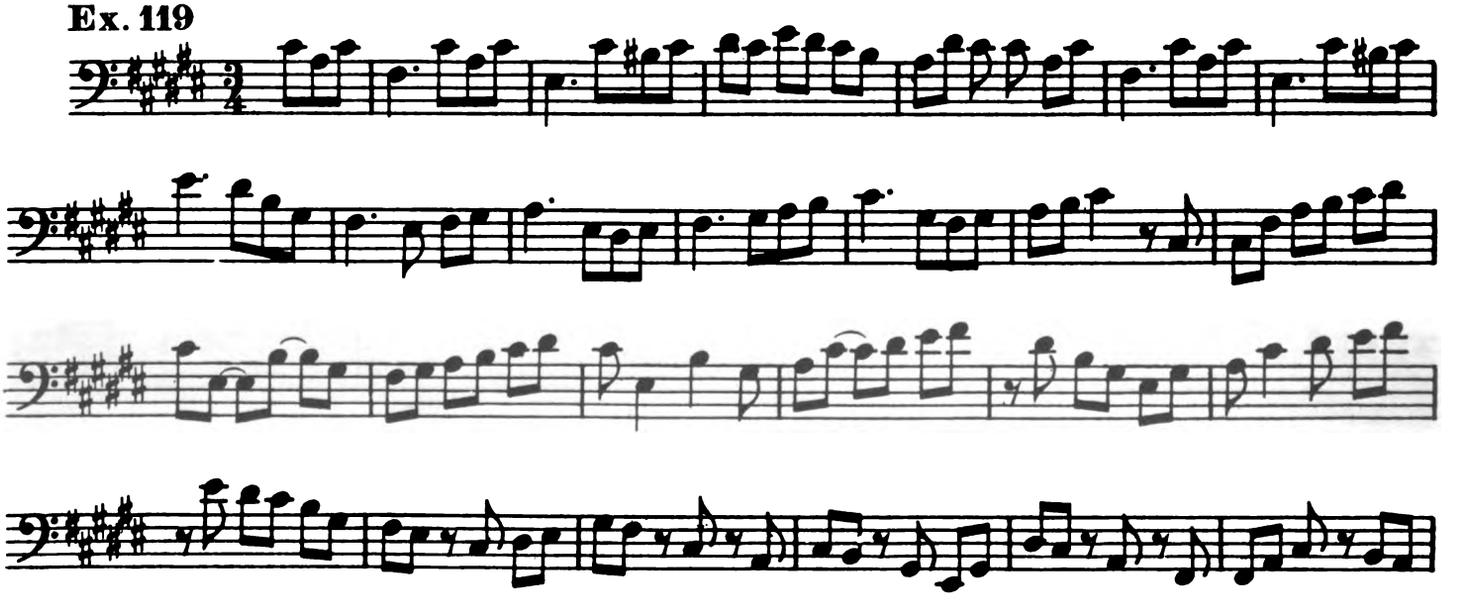

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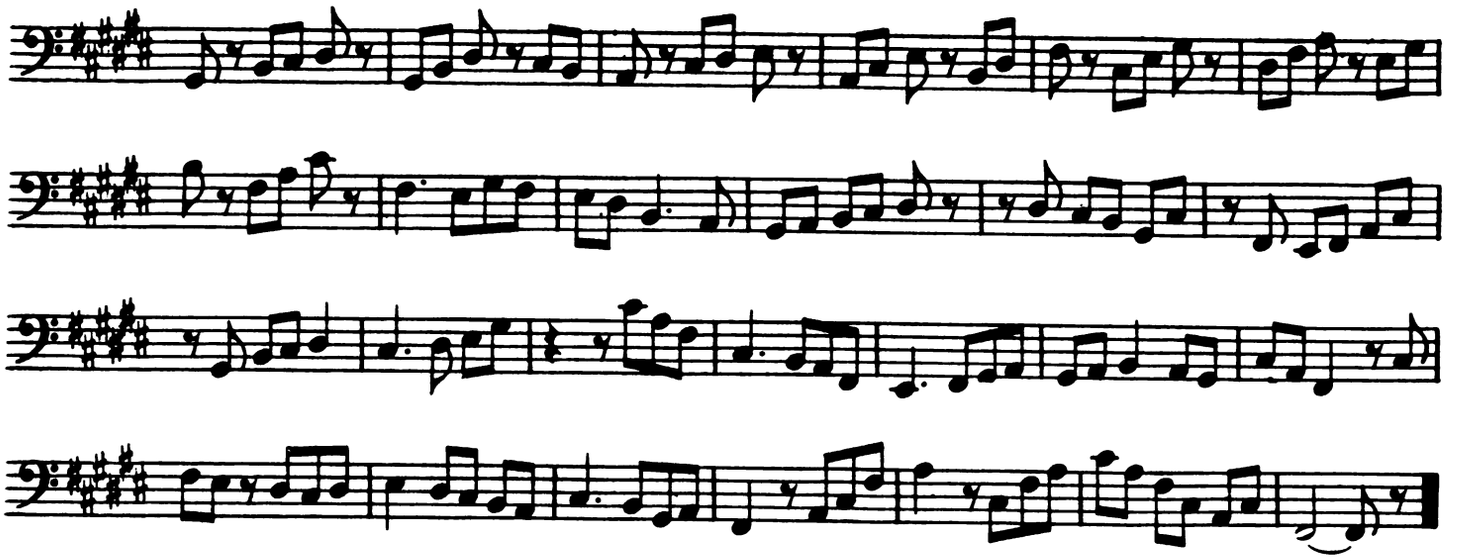

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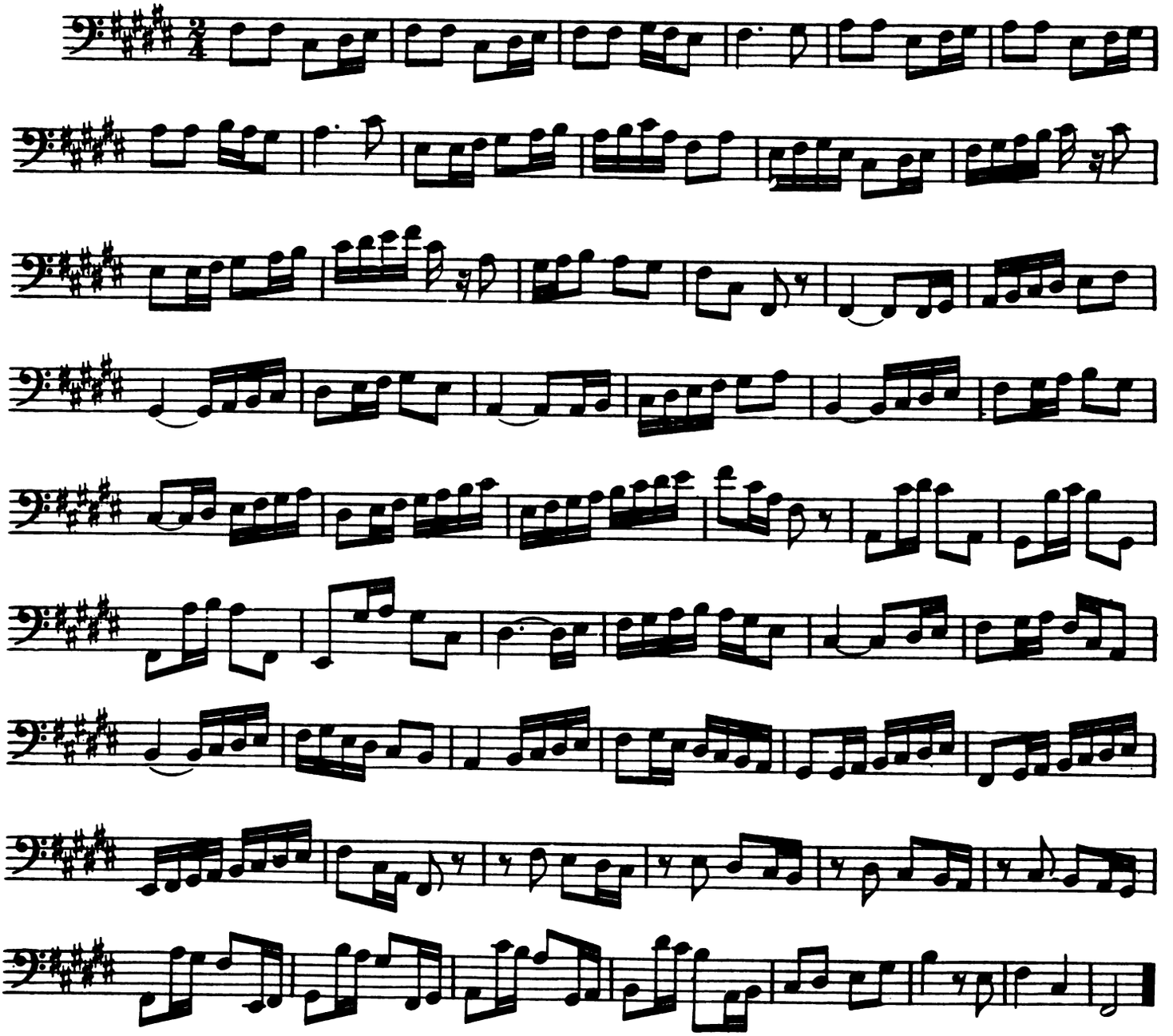

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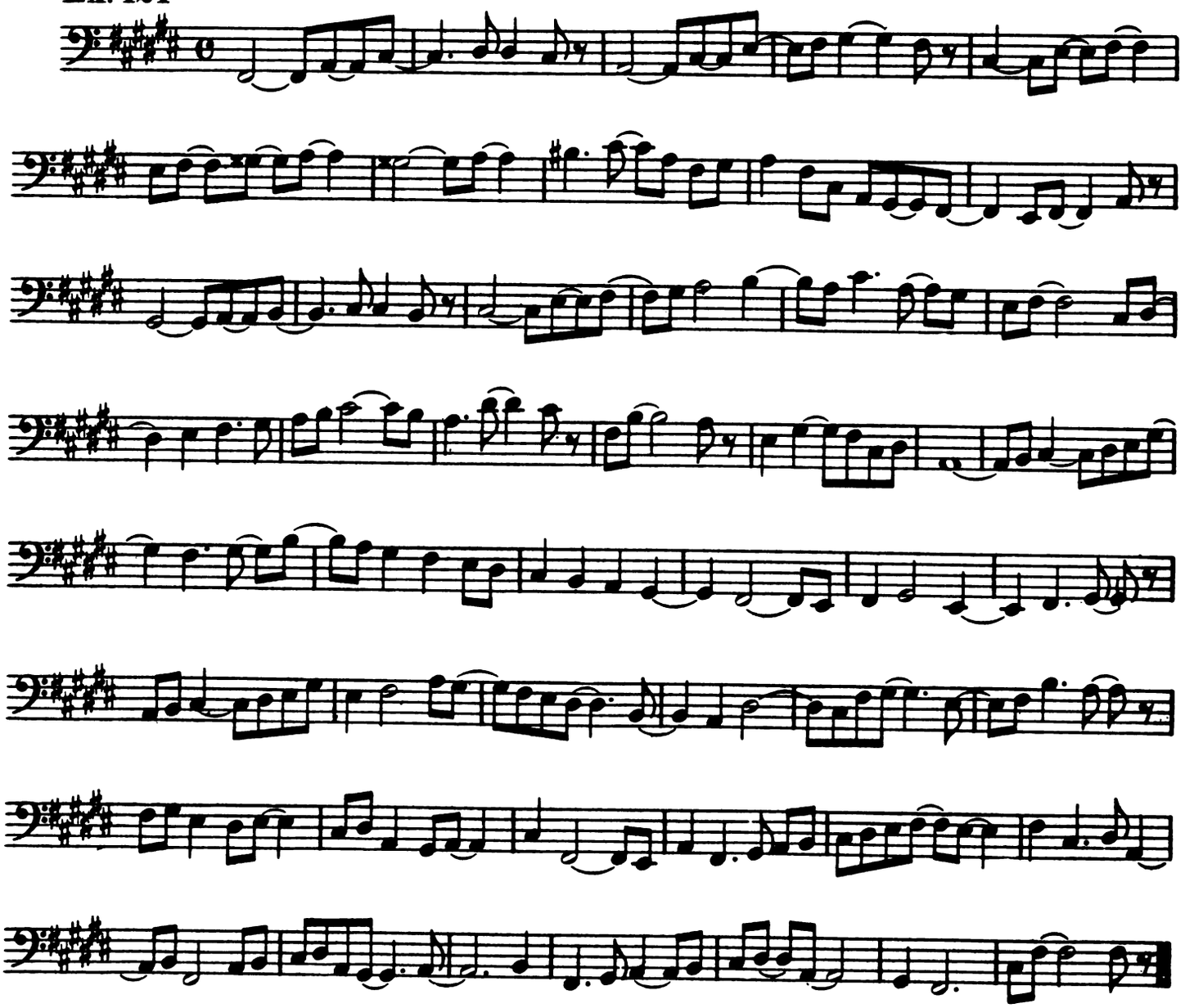

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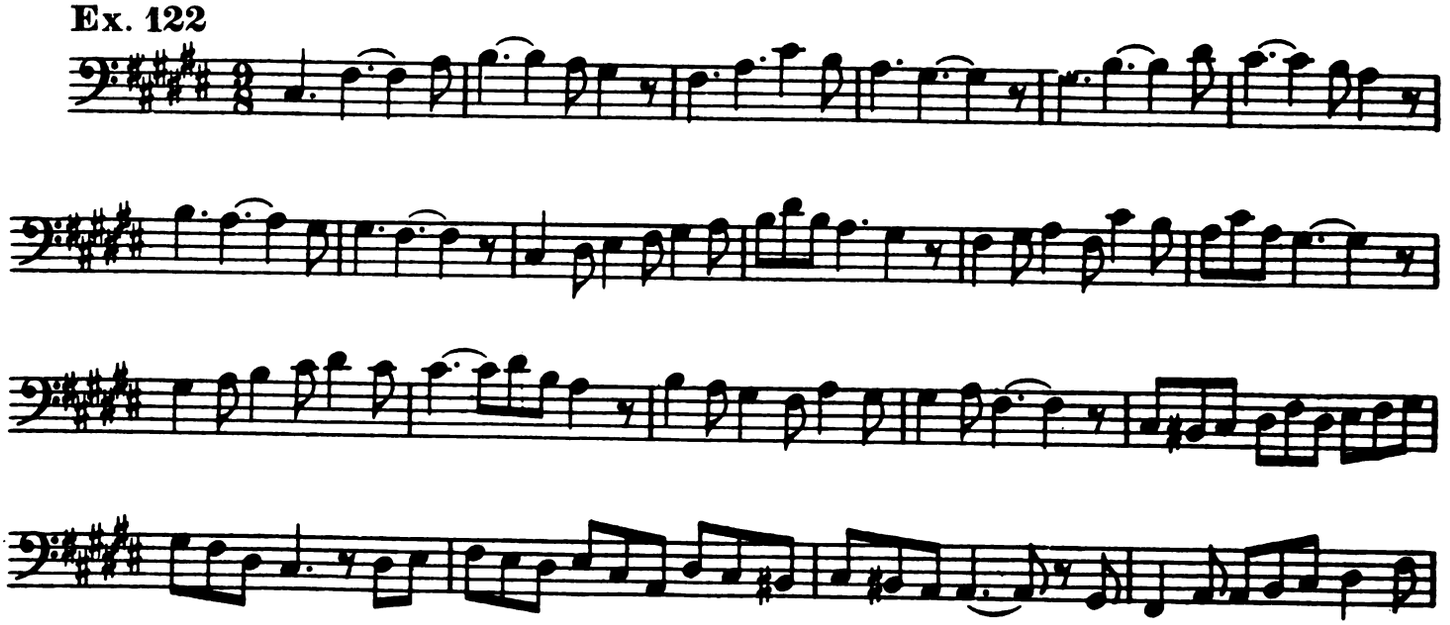

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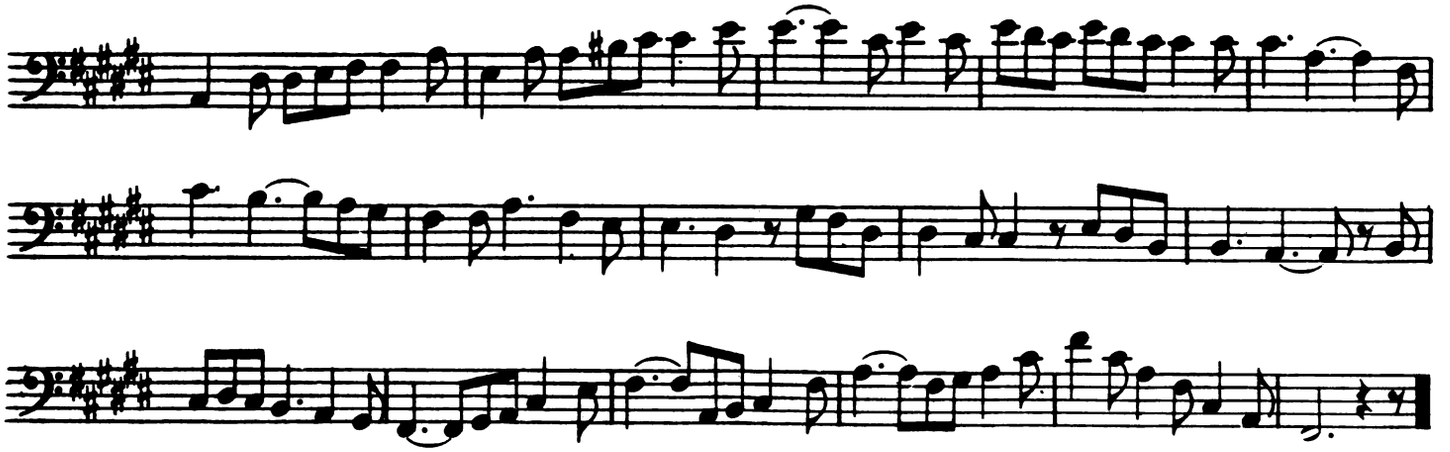

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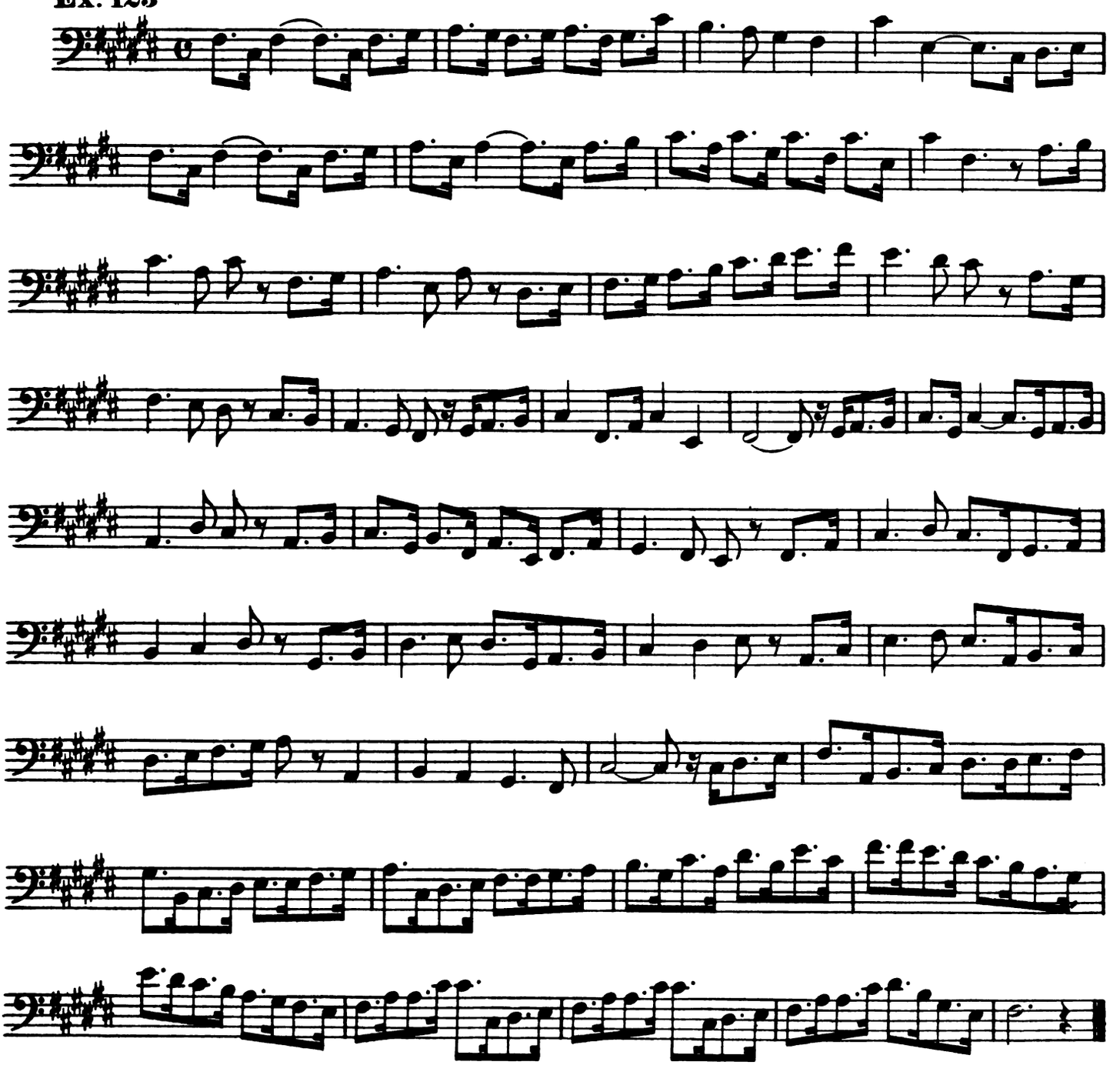

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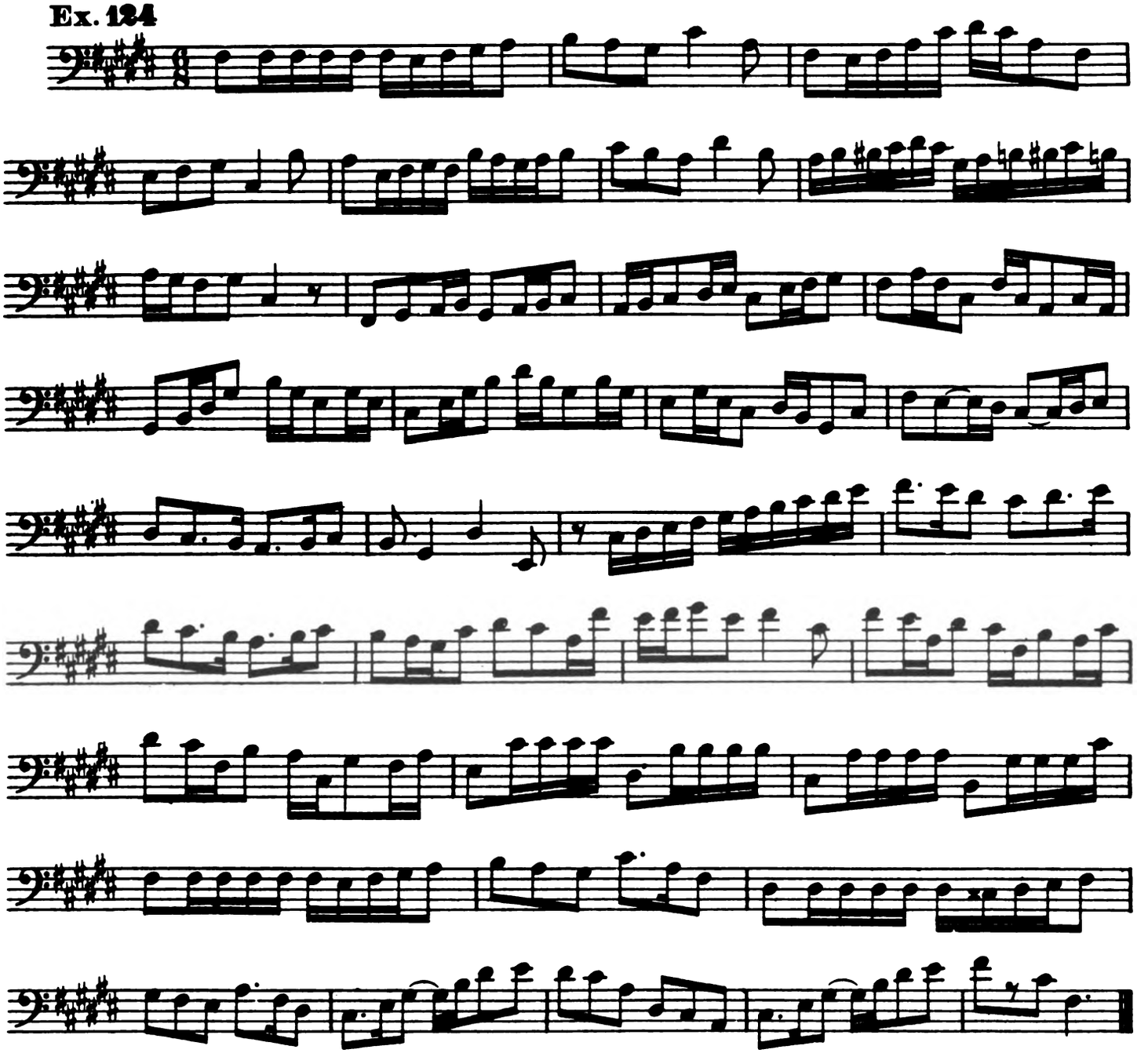
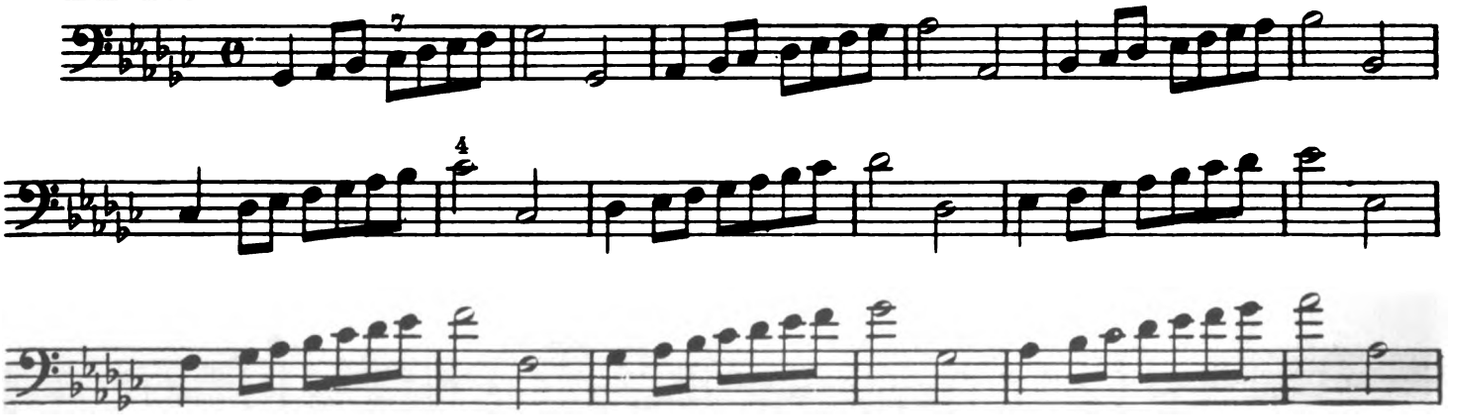


C, which was the 7th in the key of Db, is now Cb the 4th of the key of Gb.

Ex. 125



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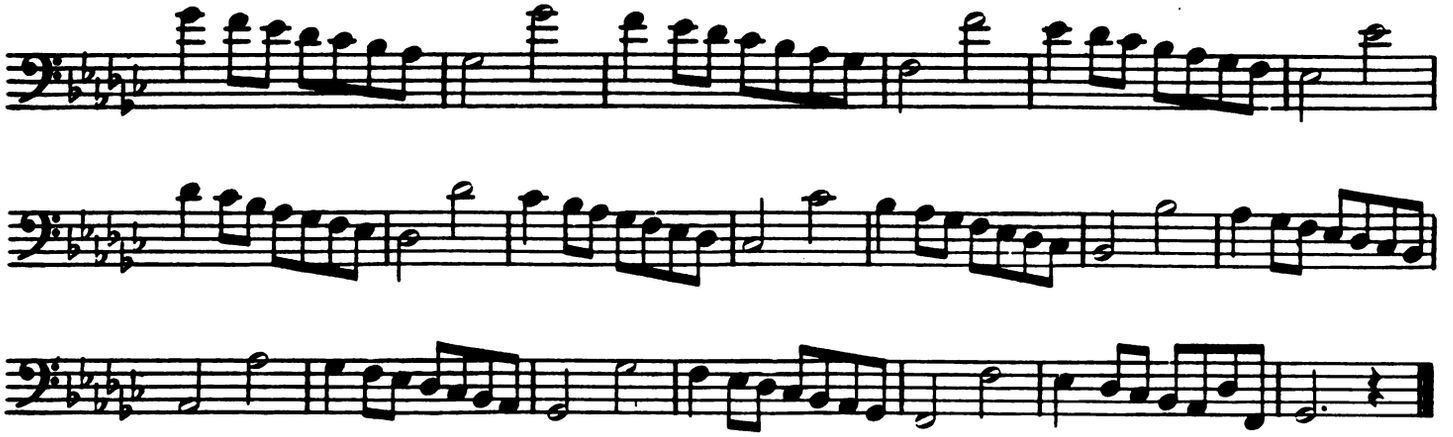

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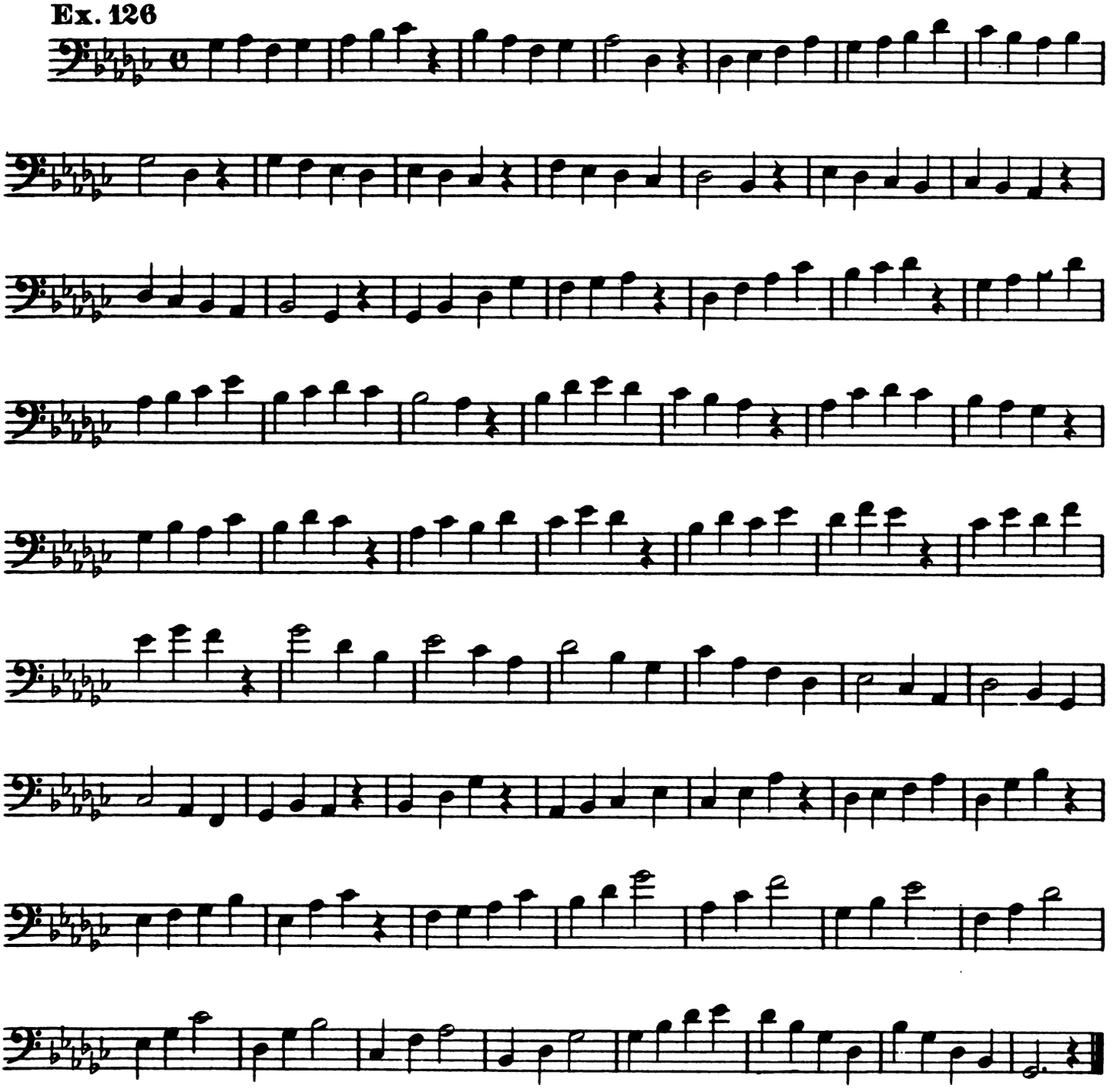

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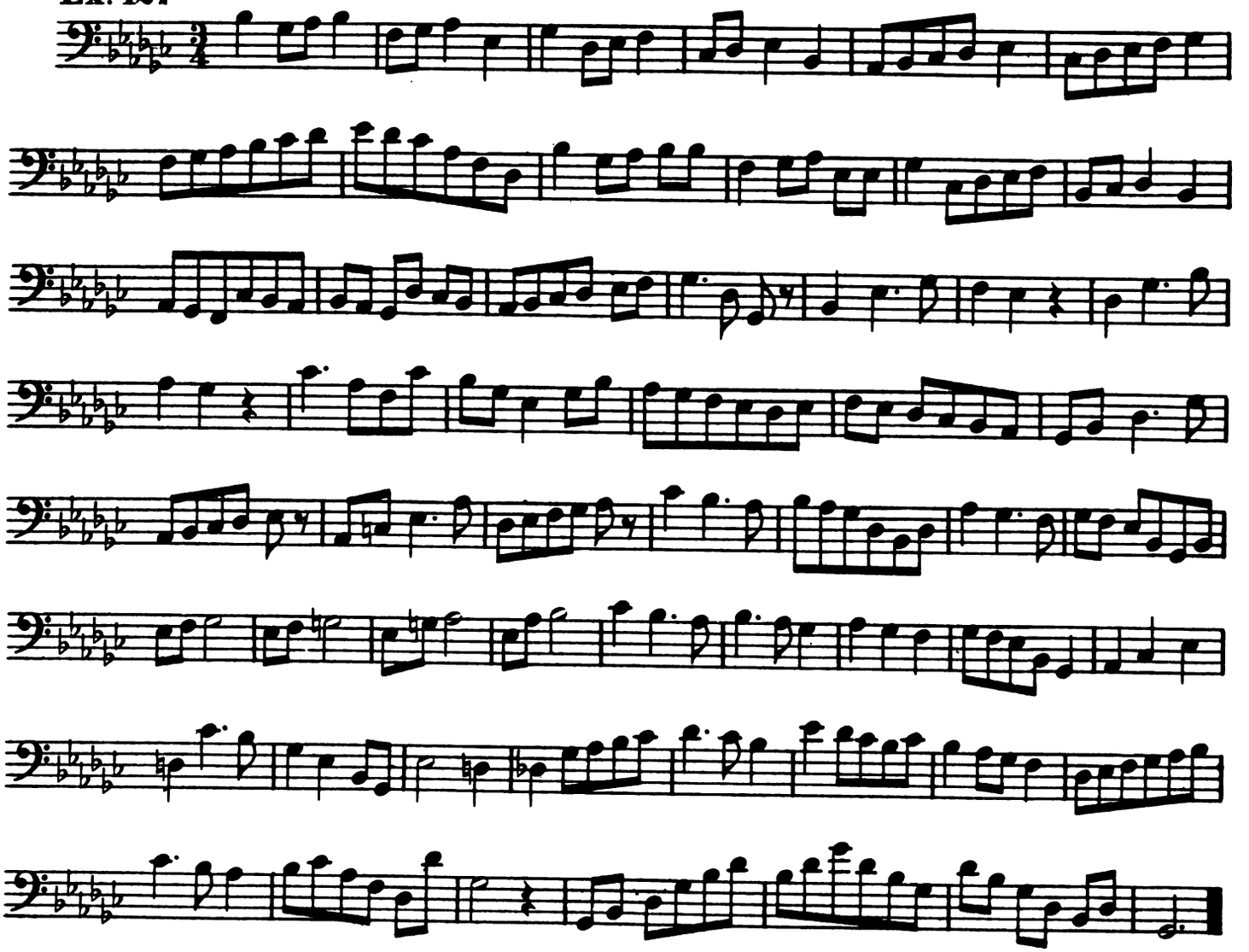

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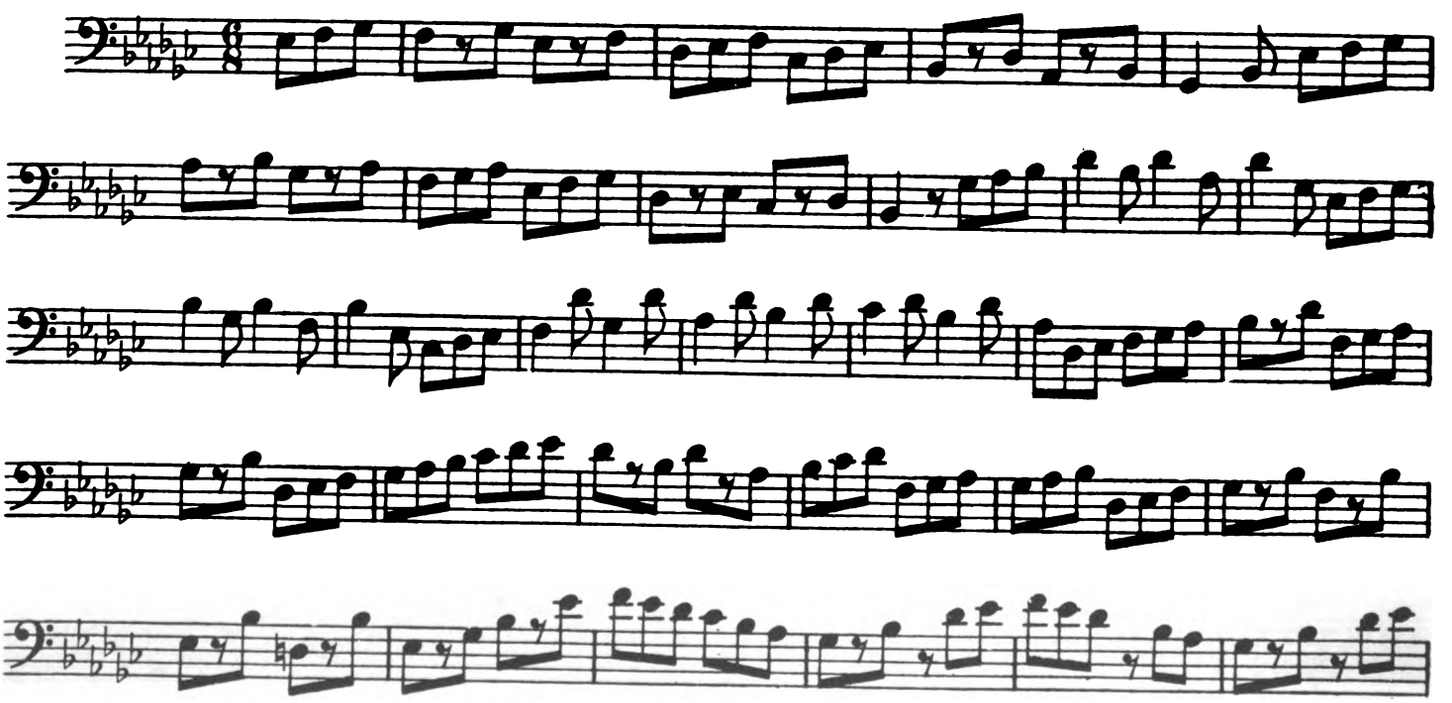

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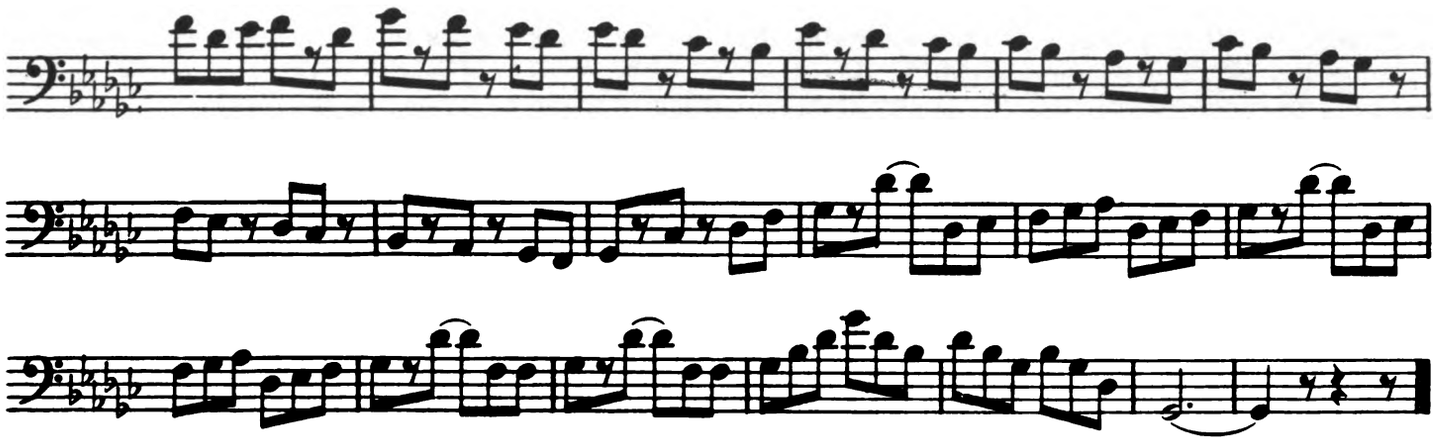
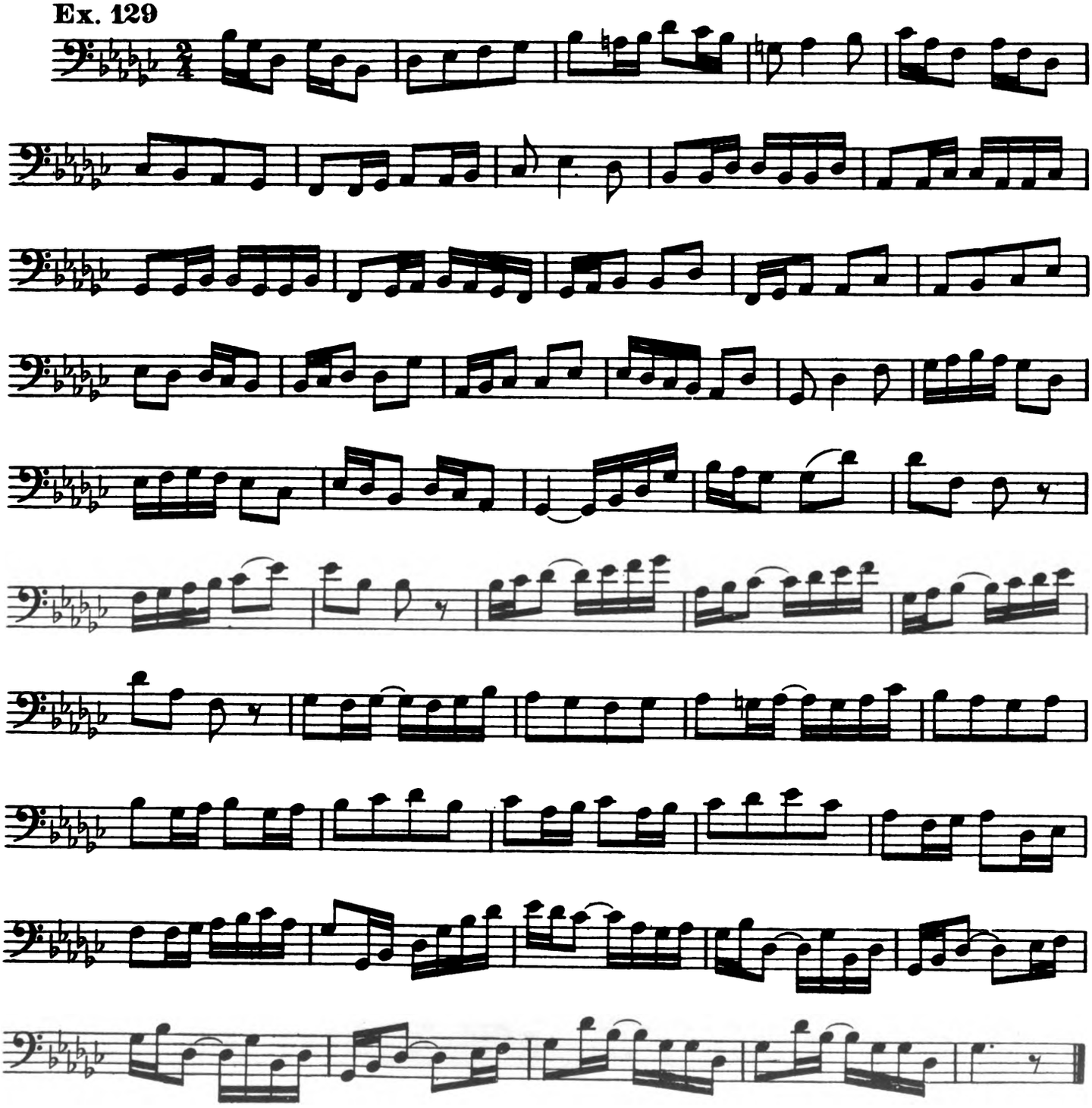


Ex. 129



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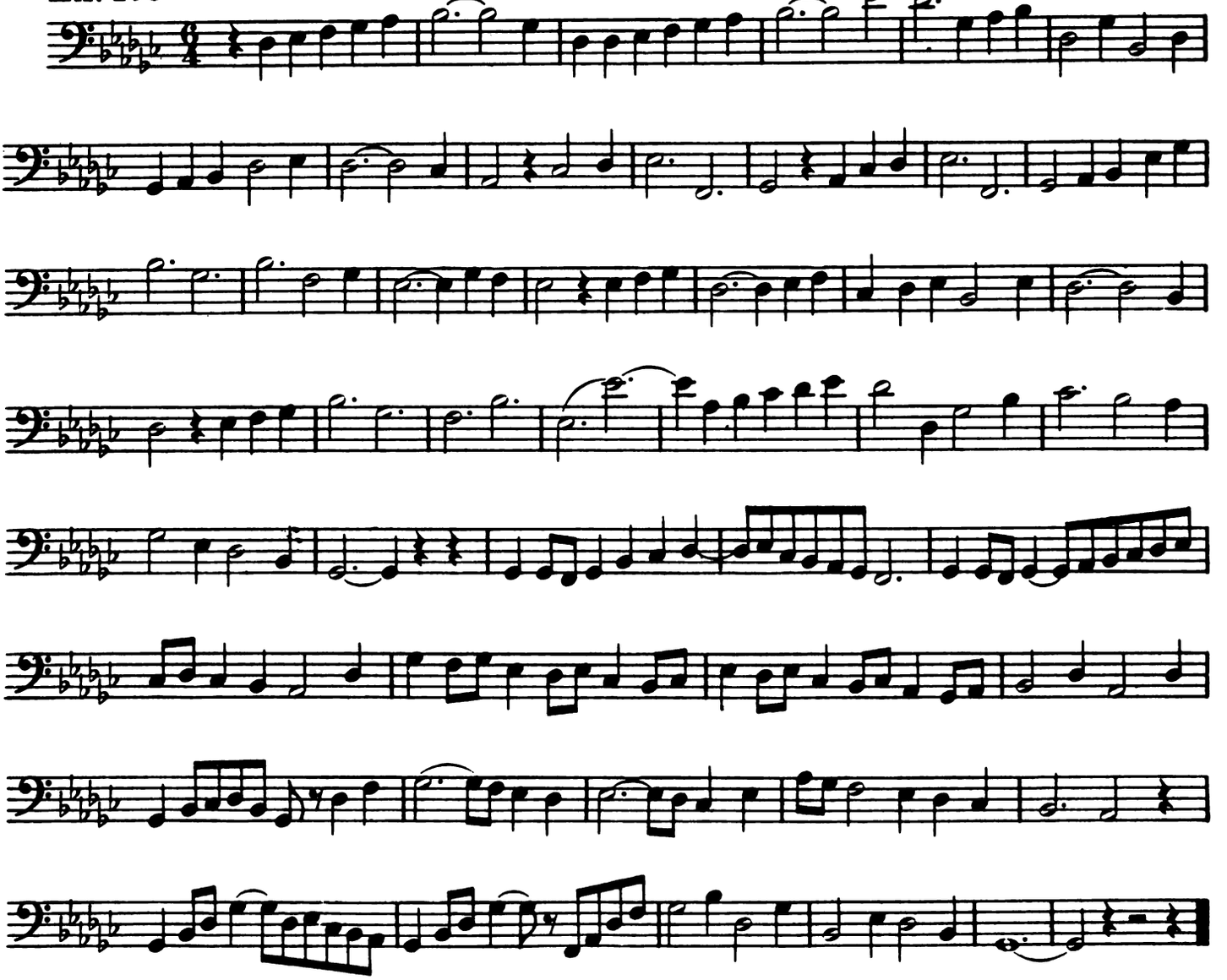
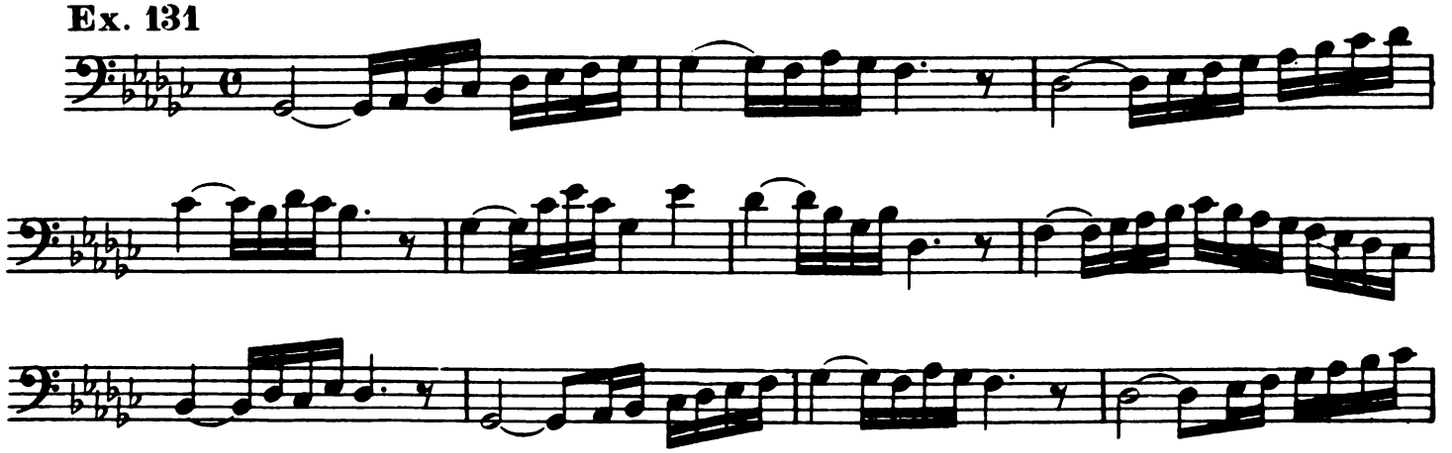
Exercise 130. Six-four ($\frac{6}{4}$) time indicates that there are six counts in each measure, each count having the value of a quarter note.

Ex. 130



When the tempo is faster, the time may be counted in two beats, each beat consisting of a group of three quarter notes, or their value. $\frac{6}{4}$ time is similar to $\frac{6}{8}$ time in character.

Ex. 131



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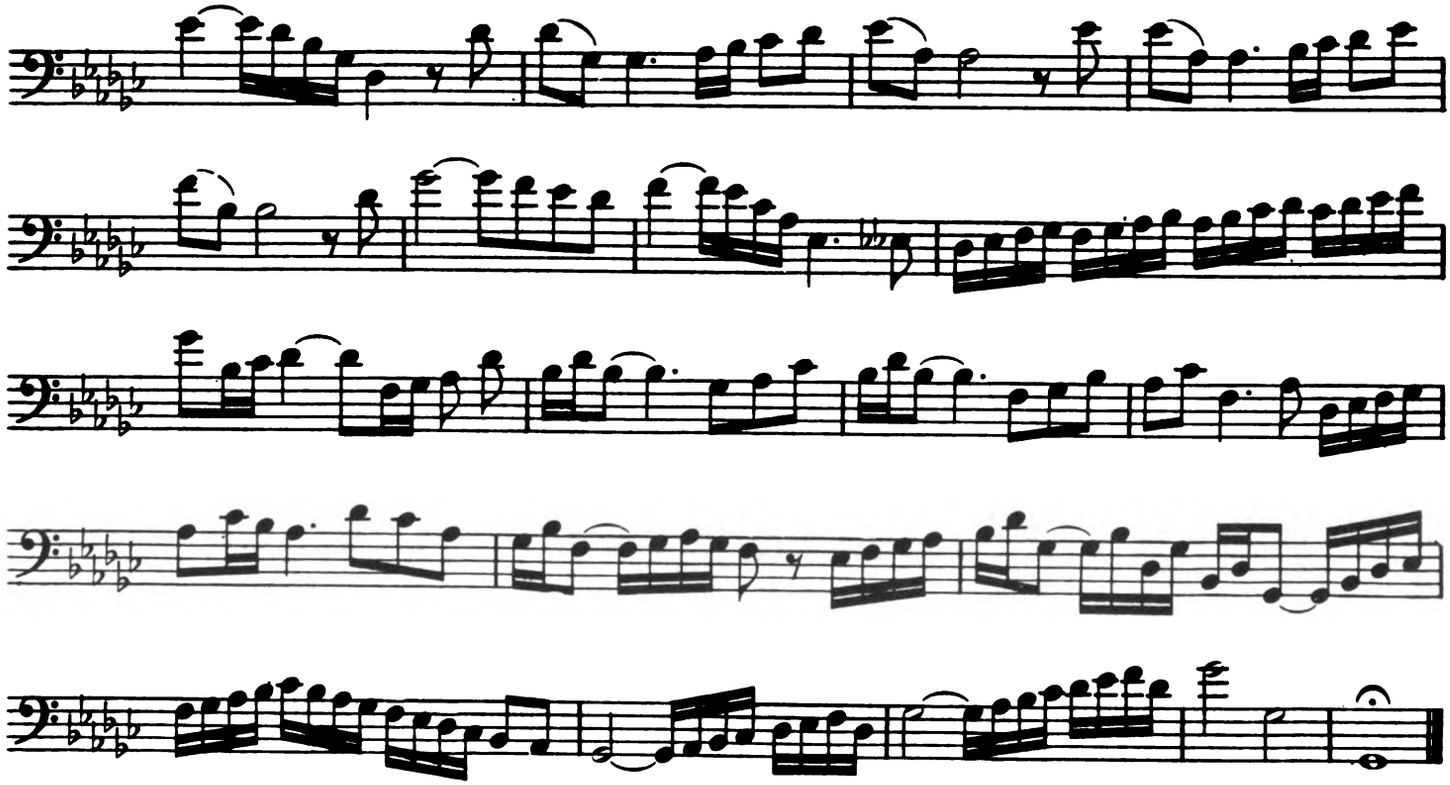

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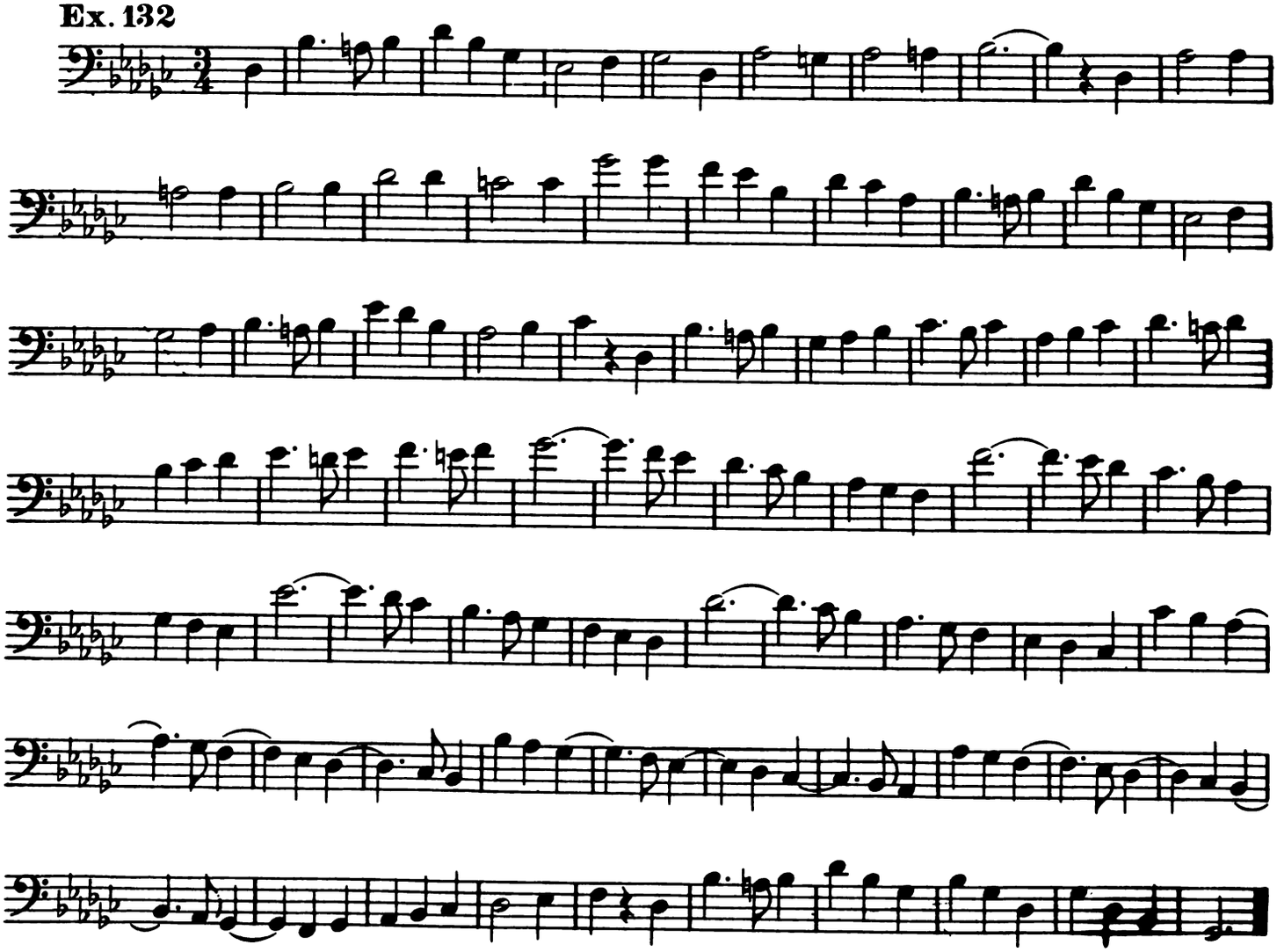

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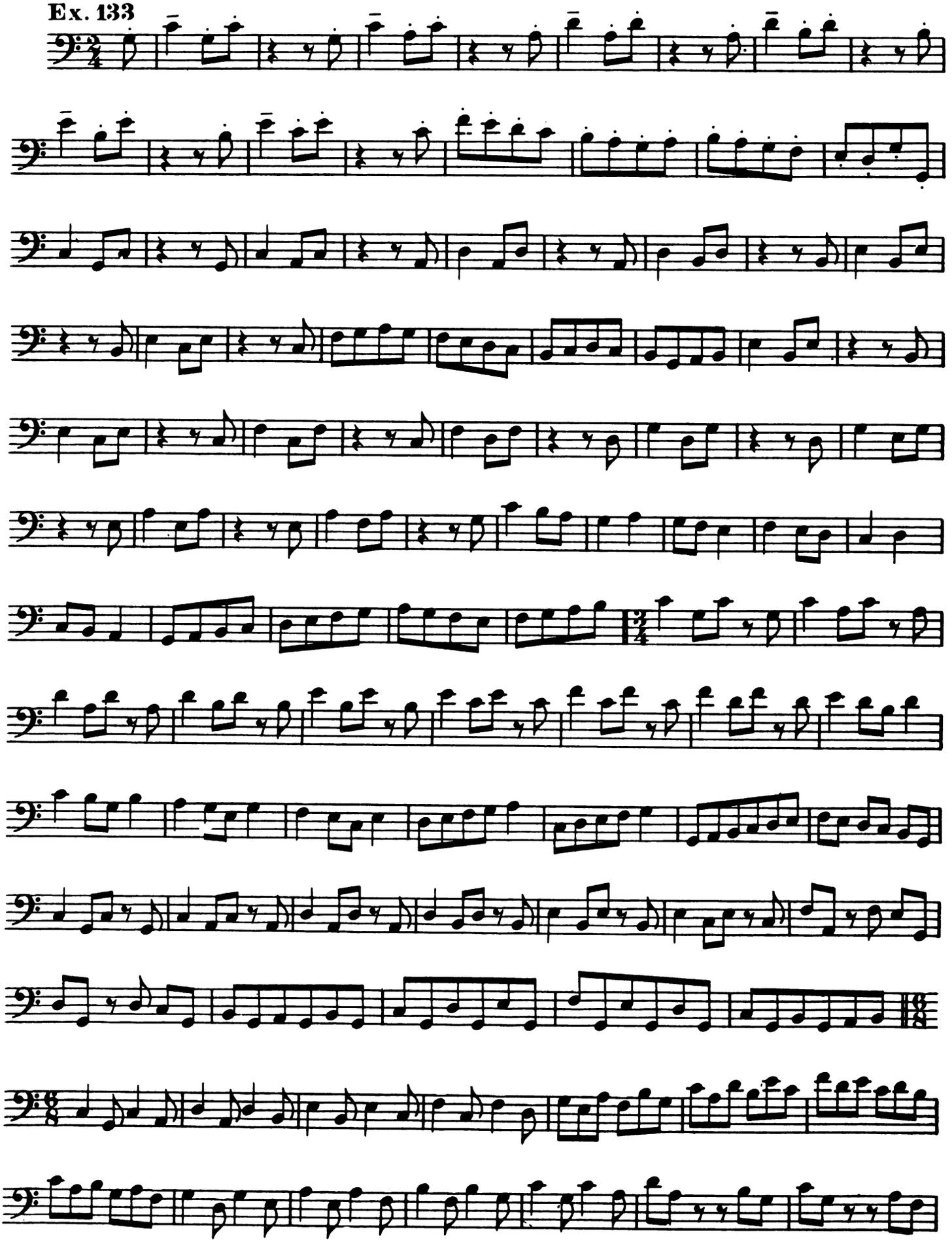

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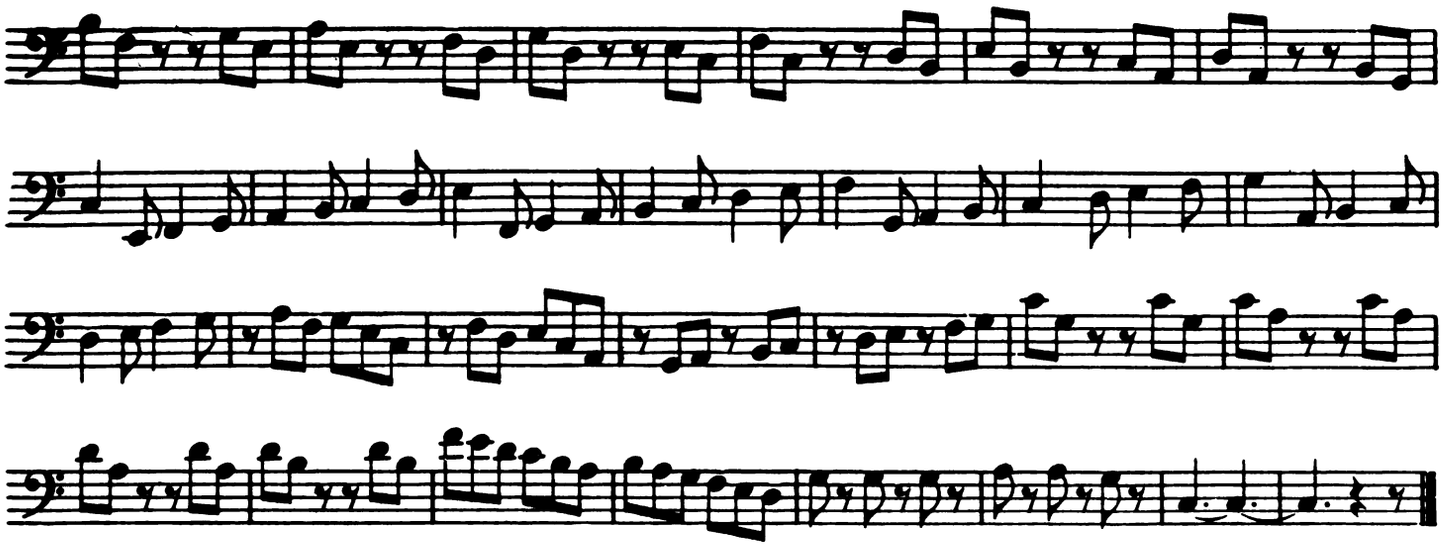

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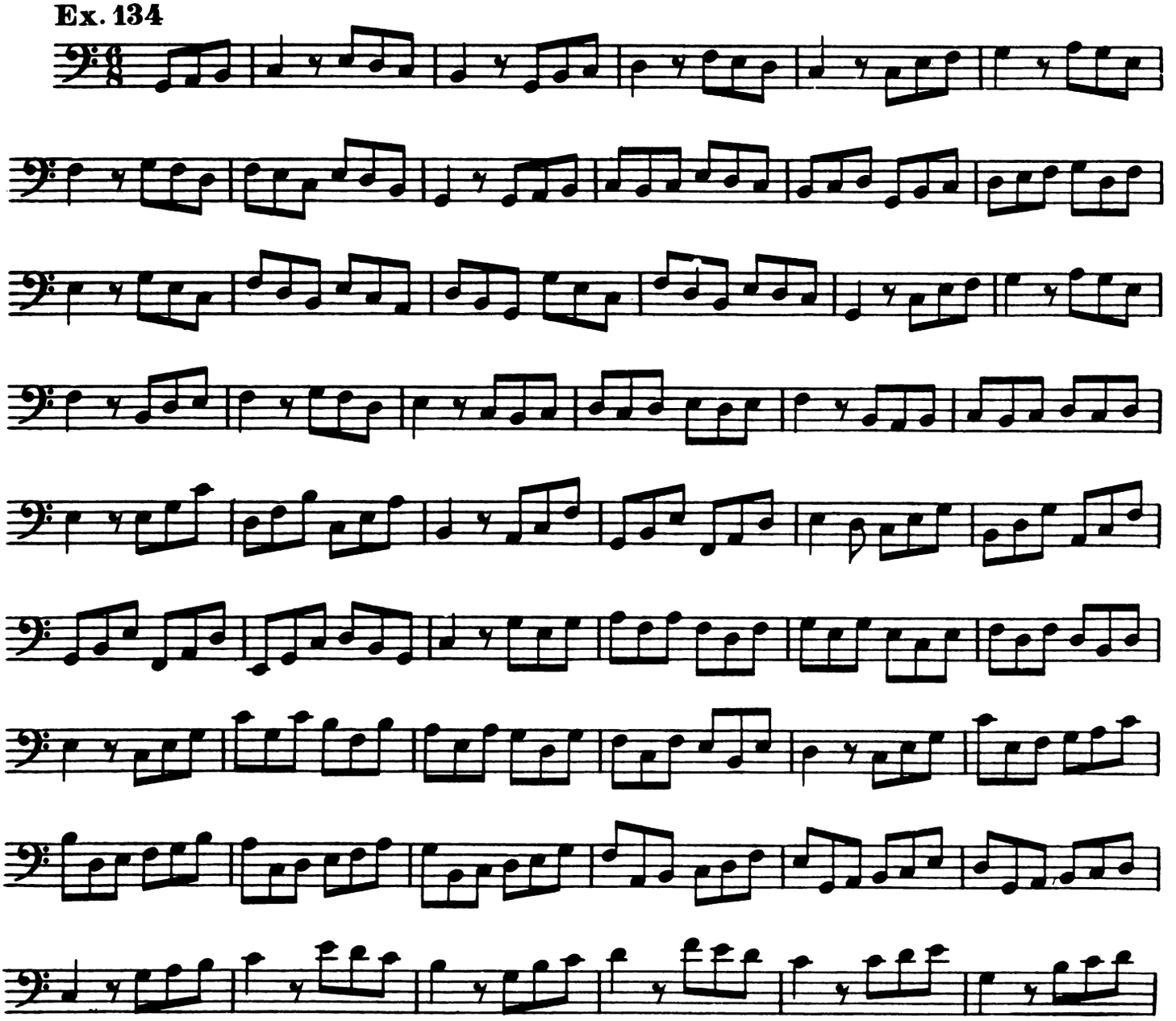

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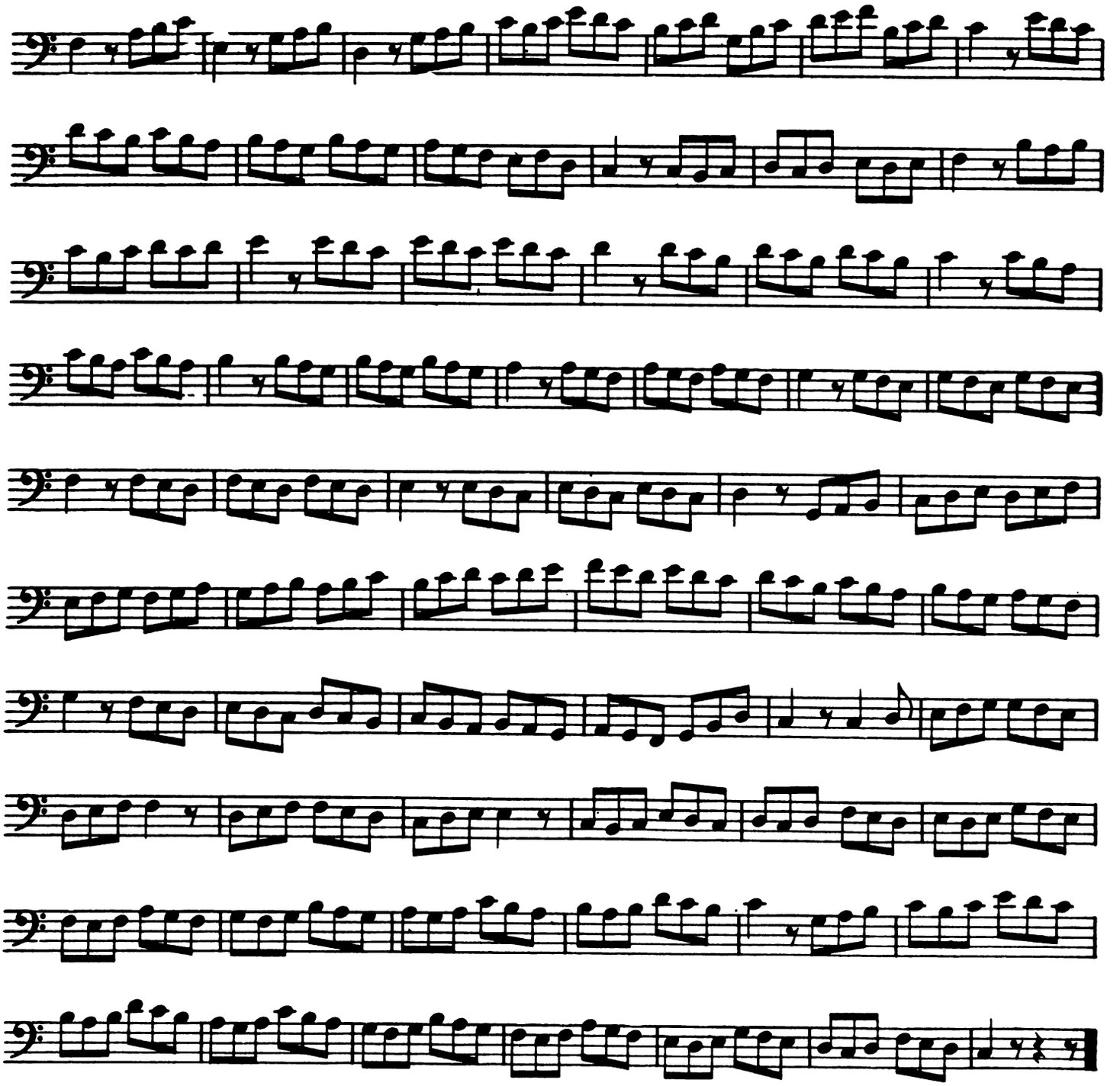
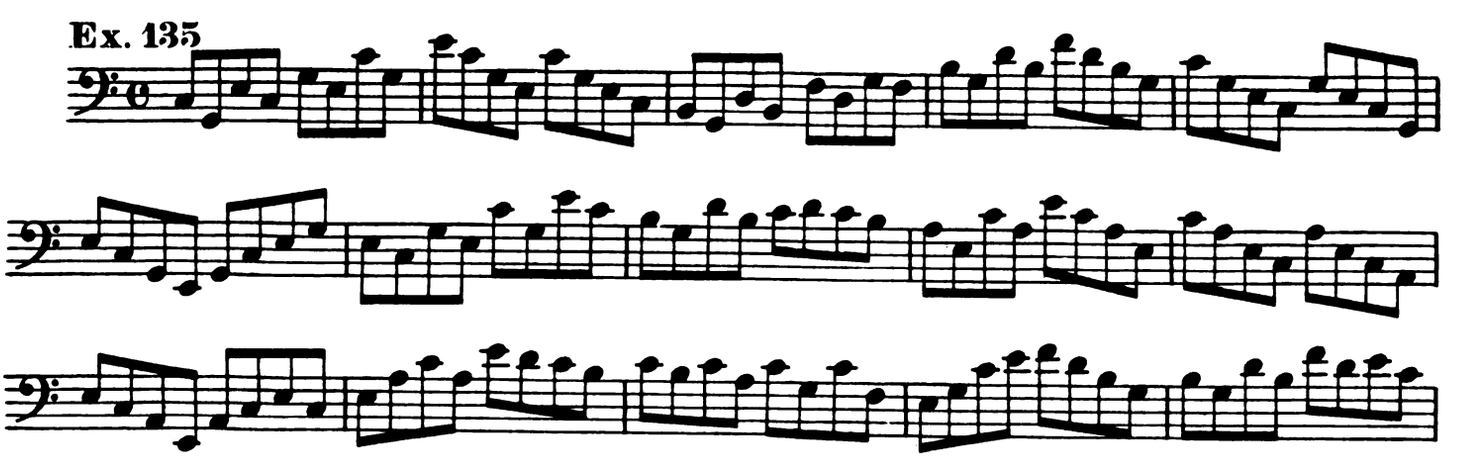


Ex. 135



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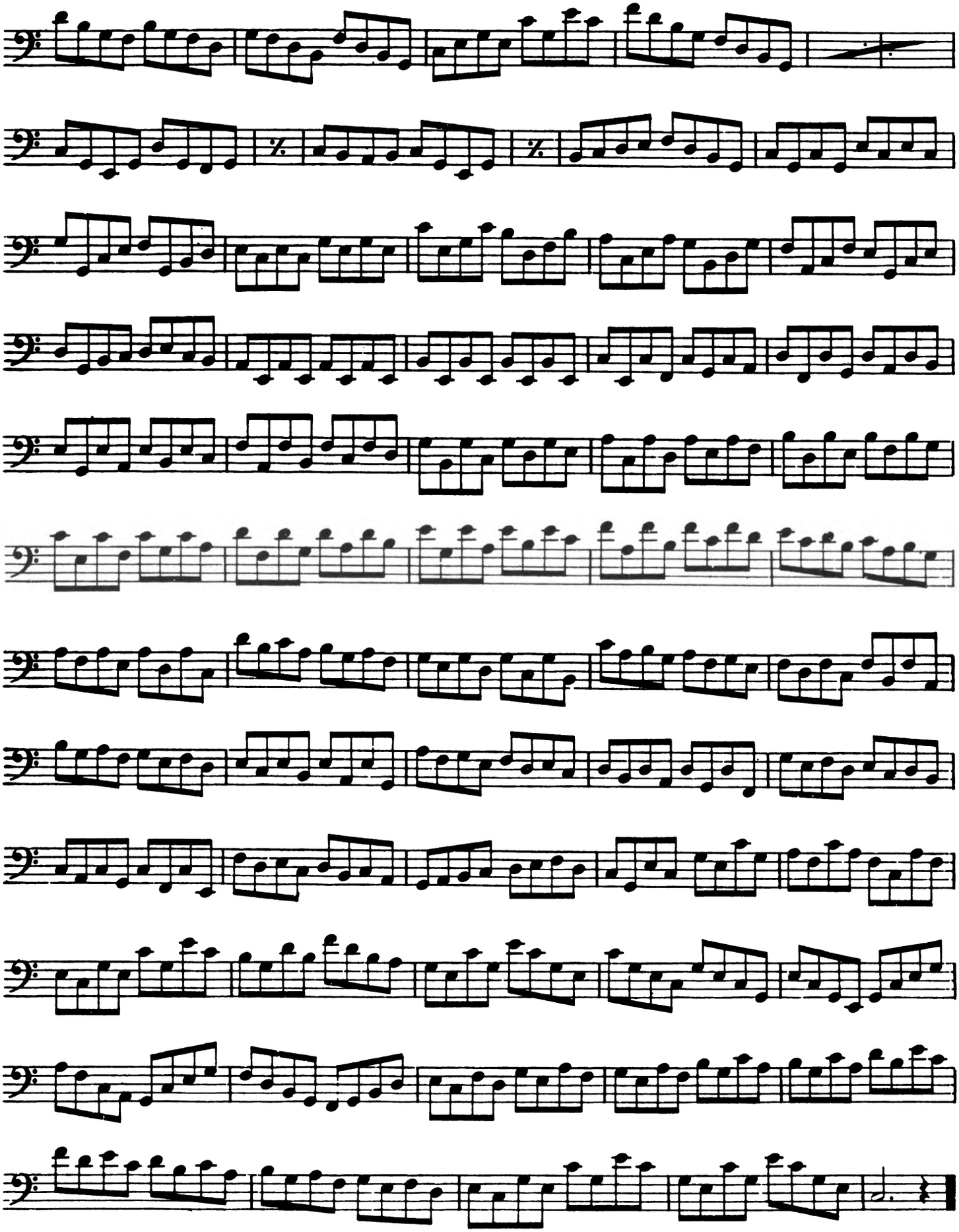

The sign indicates that the two previous measures are repeated.

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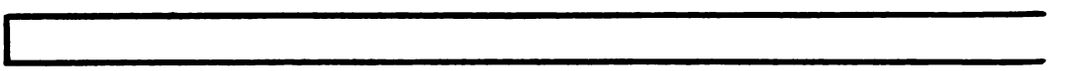
Long tones, for daily practice.

There are two kinds of long tones to be practiced:— the "Straight" tone and the "Swell" tone. All tones are straight unless modified by some sign.

In studying the straight tones the player should listen carefully and try to produce a tone perfectly even in volume and intonation throughout its entire length, so that the effect to the ear is the same as the illustration appears to the eye.

Illustration of "Straight" tone:

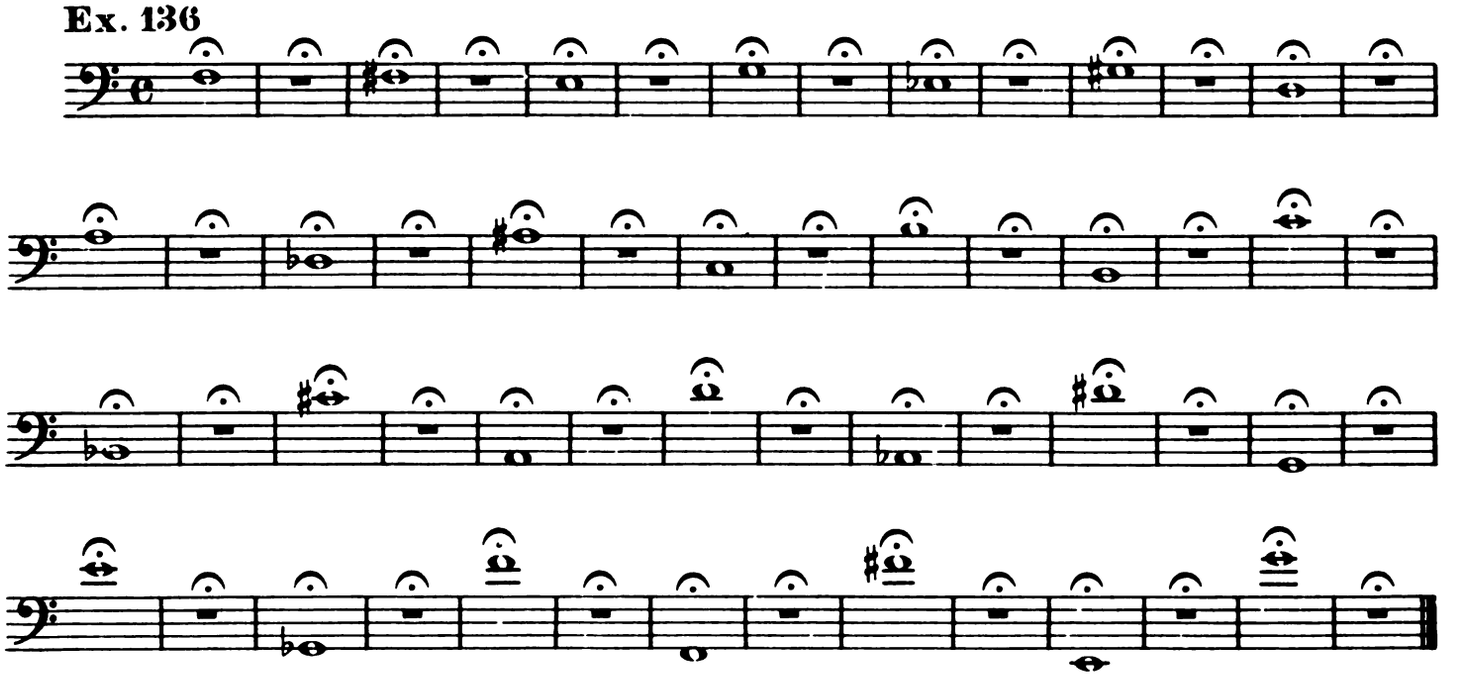


The rest should be quite as important as the note.

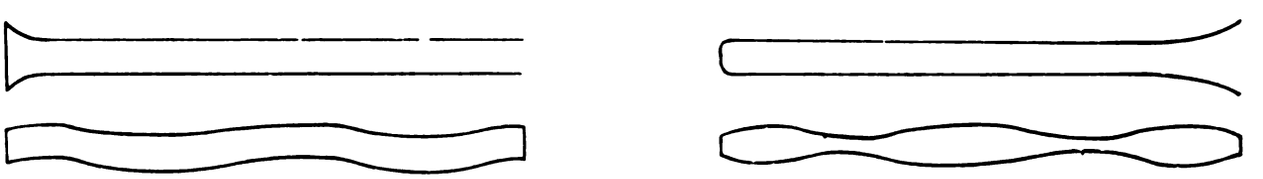
The breath should be taken naturally, and should not be held or stored before the tone is started, but should be used immediately, with control from the bellows.

The long tones (each a separate study) should be practiced in the following order:

Ex. 136



The following effects should be avoided in studying for the straight tone:



The tongue may be used in the beginning of the tone, but it must not accent the tone. The tone should cease only because the breath ceases at the will of the player; not from complete exhaustion of the wind supply. The straight tone may be practiced with an easy volume of tone—never forced nor harsh.

The player should become familiar with the remarks in the beginning of the book—pages 3, 4 and 5.

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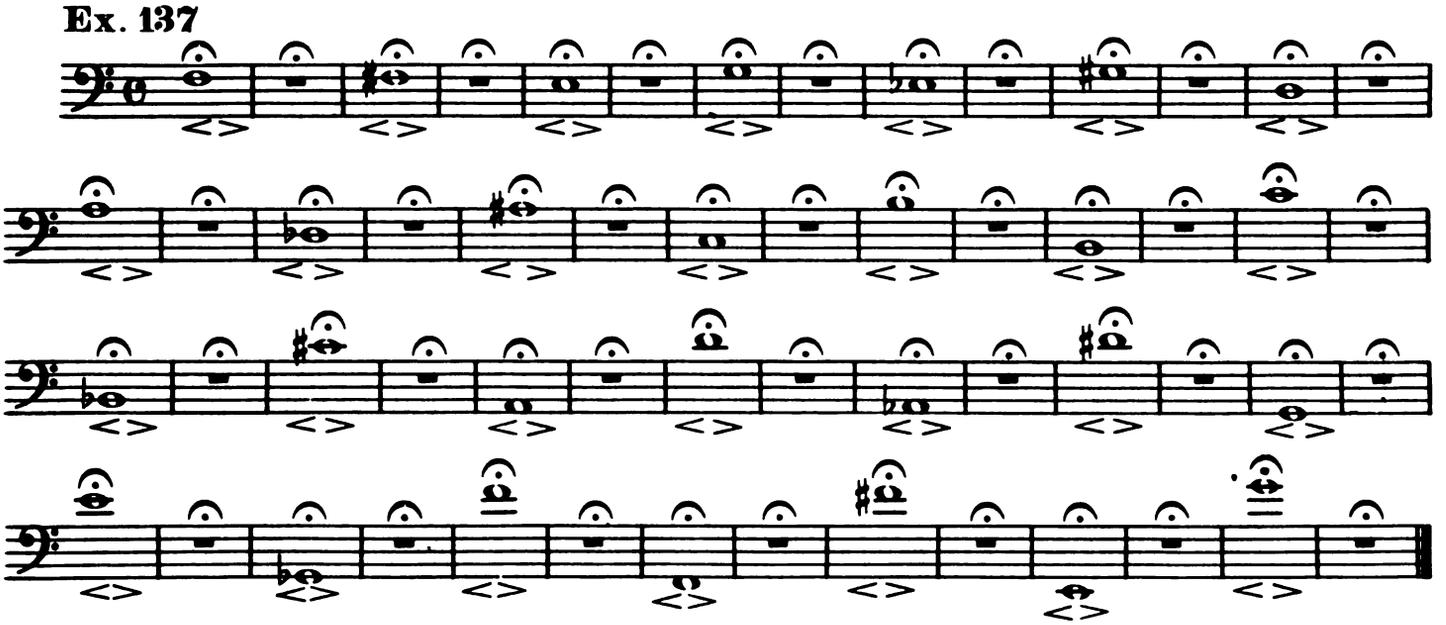
The "Swell" tone is described by the following illustration:

This tone should be started (without the aid of the tongue) as softly as possible. The idea is to increase very gradually the quantity of tone (not a louder tone, but more of the same tone, enlarged) and then to gradually diminish the quantity of tone without changing the quality, until it disappears, (not from lack of breath, but with perfect control).

Ex. 137

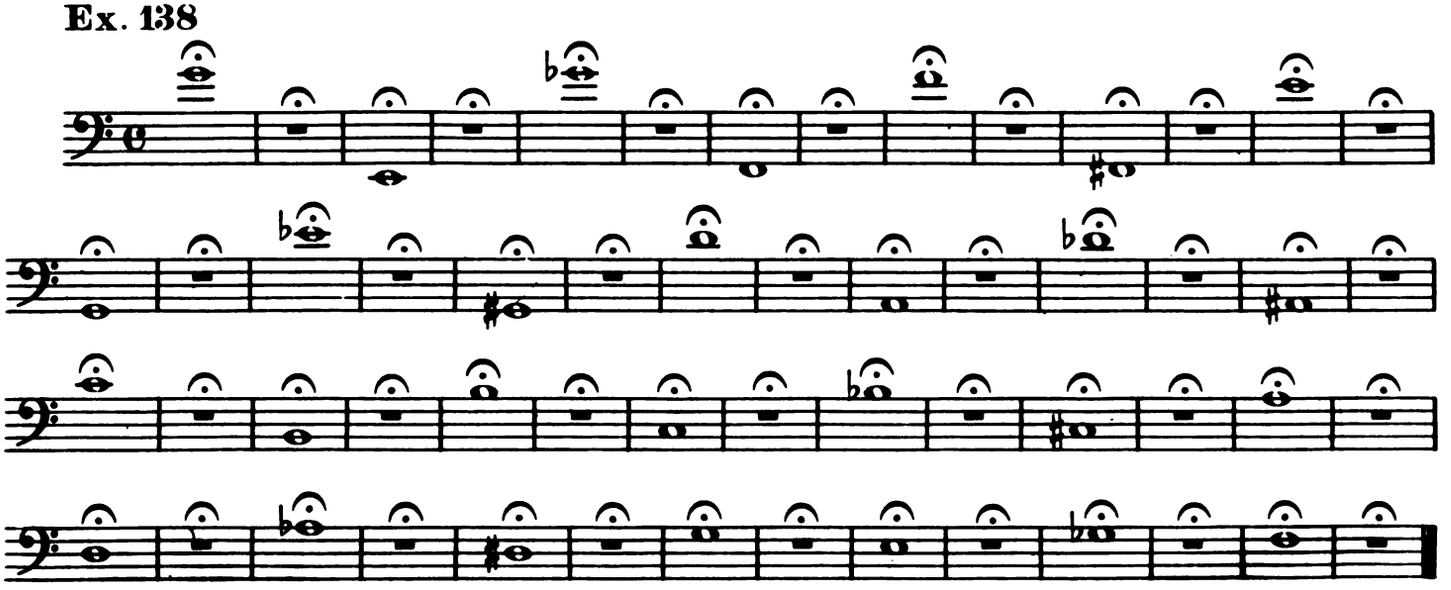


The quality of tone should be obtained with the least effort. There should be no forcing of the tone at any time. This tone should expand and contract gradually, as if it were being stretched and relaxed easily, not suddenly— without any change of quality and intonation.

The tone should have a "singing" quality throughout its entire length, and should never be made hoarse by forcing, nor have a squeezed sound by choking the breath. The effort should be easy and natural throughout.

The long tones may occasionally be practiced in the following order:

Ex. 138



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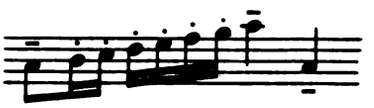
Scales for daily practice.

These scales should be practiced both staccato and legato. The movement of the slide can not be too positive.

The attention of the player is called to the remarks on the management of the slide, page 6.

Every note should sound, (clearly and distinctly) whether slurred or tongued. The rhythm should be especially marked.

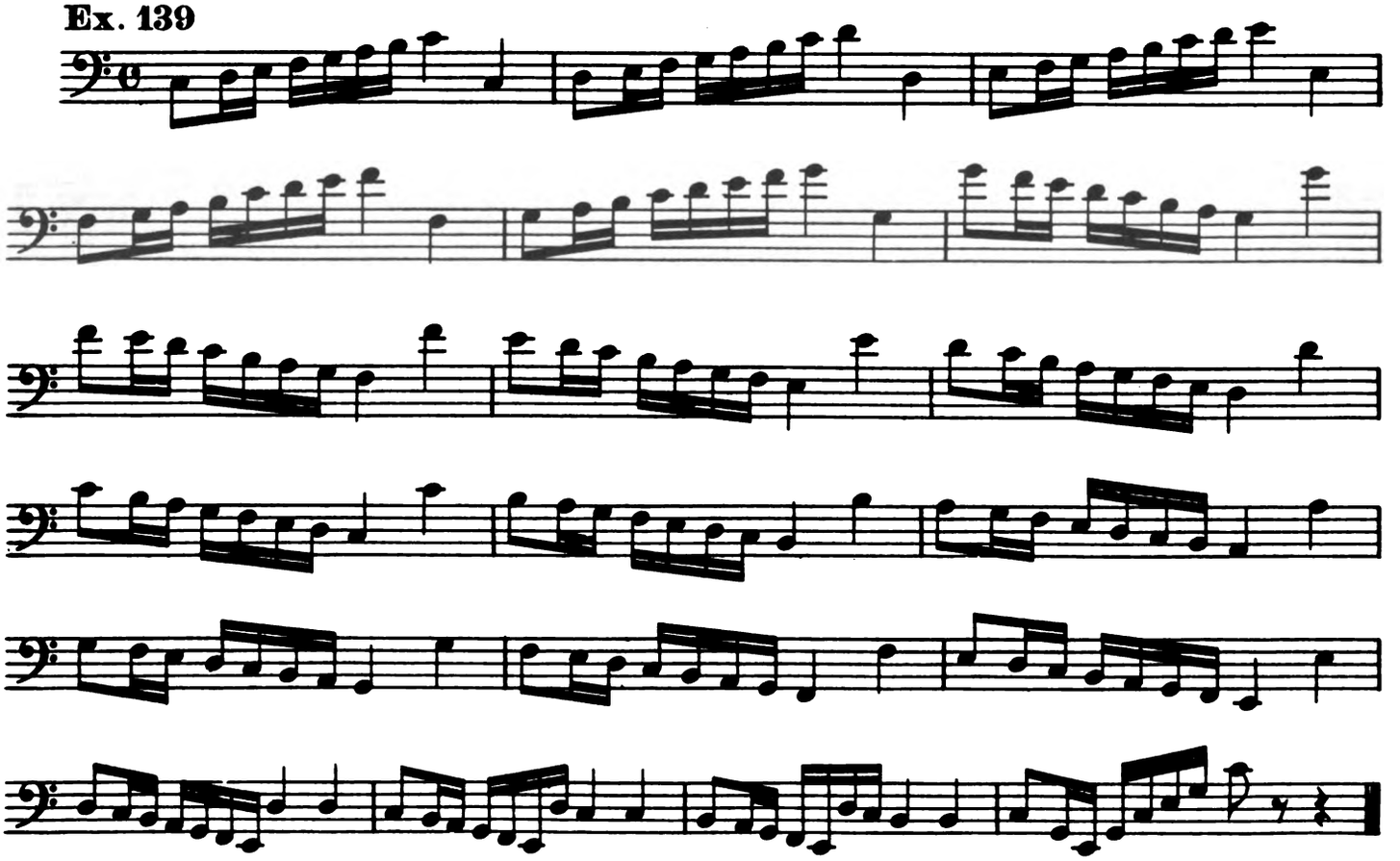
When the Scale Exercises are practiced "Staccato" they should be played as if each measure was marked as follows:



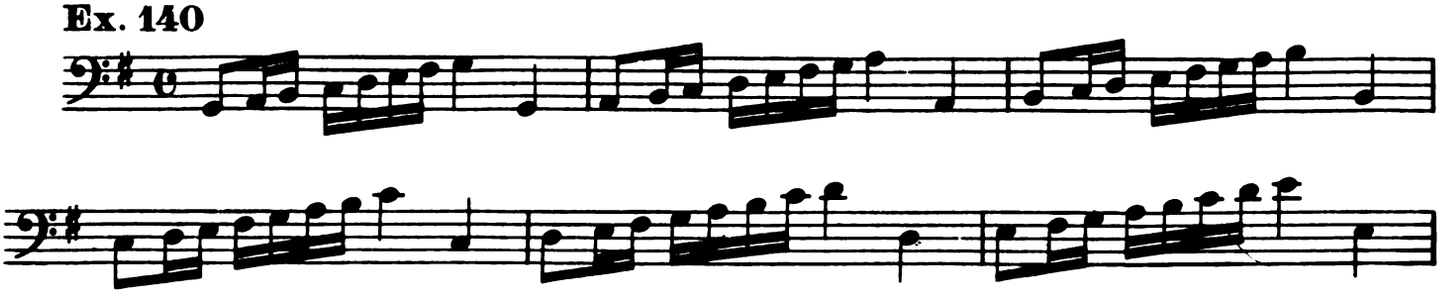
When the Scale Exercises are practiced "Legato" they should be played as if each measure was marked as follows:

The attention of the player is called to the remarks on "Slurring" page 28.

Ex. 139



Ex. 140



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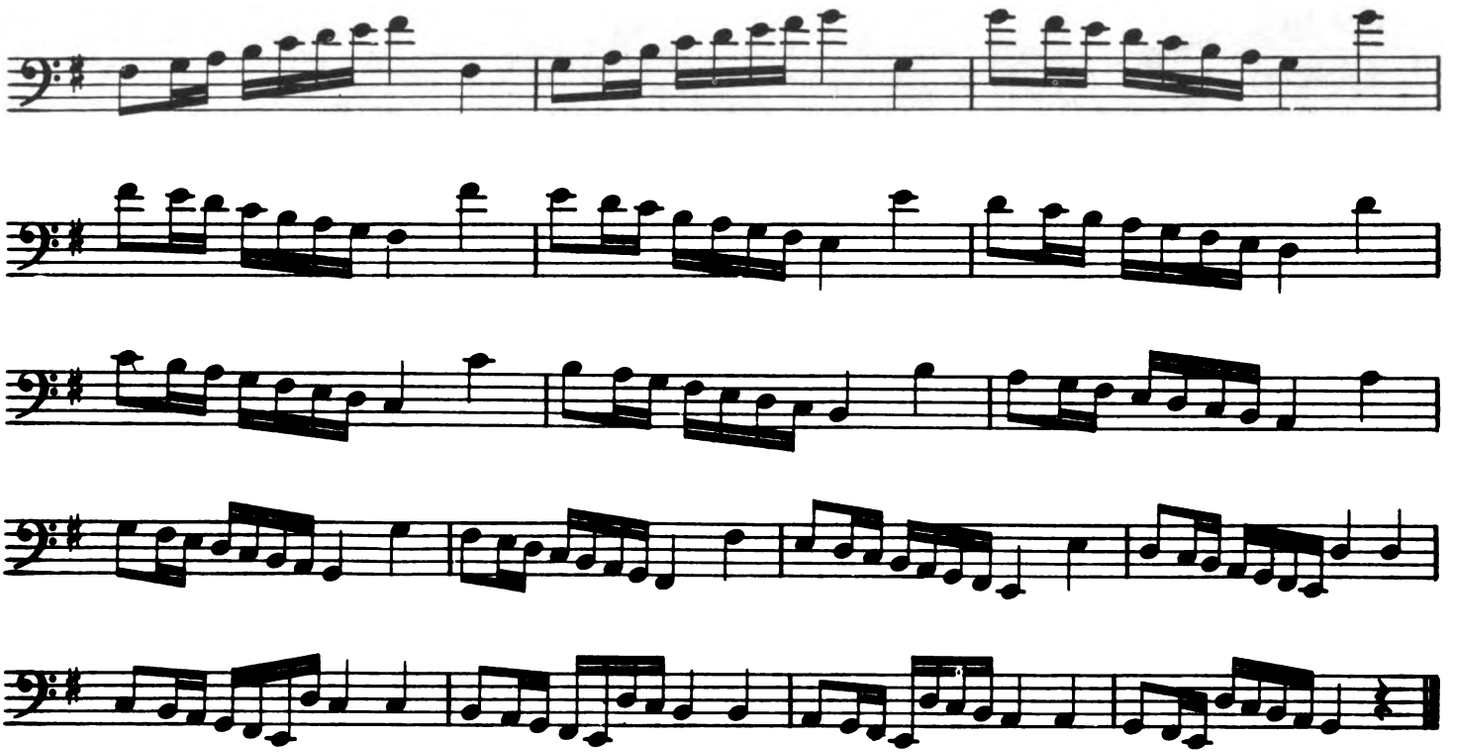
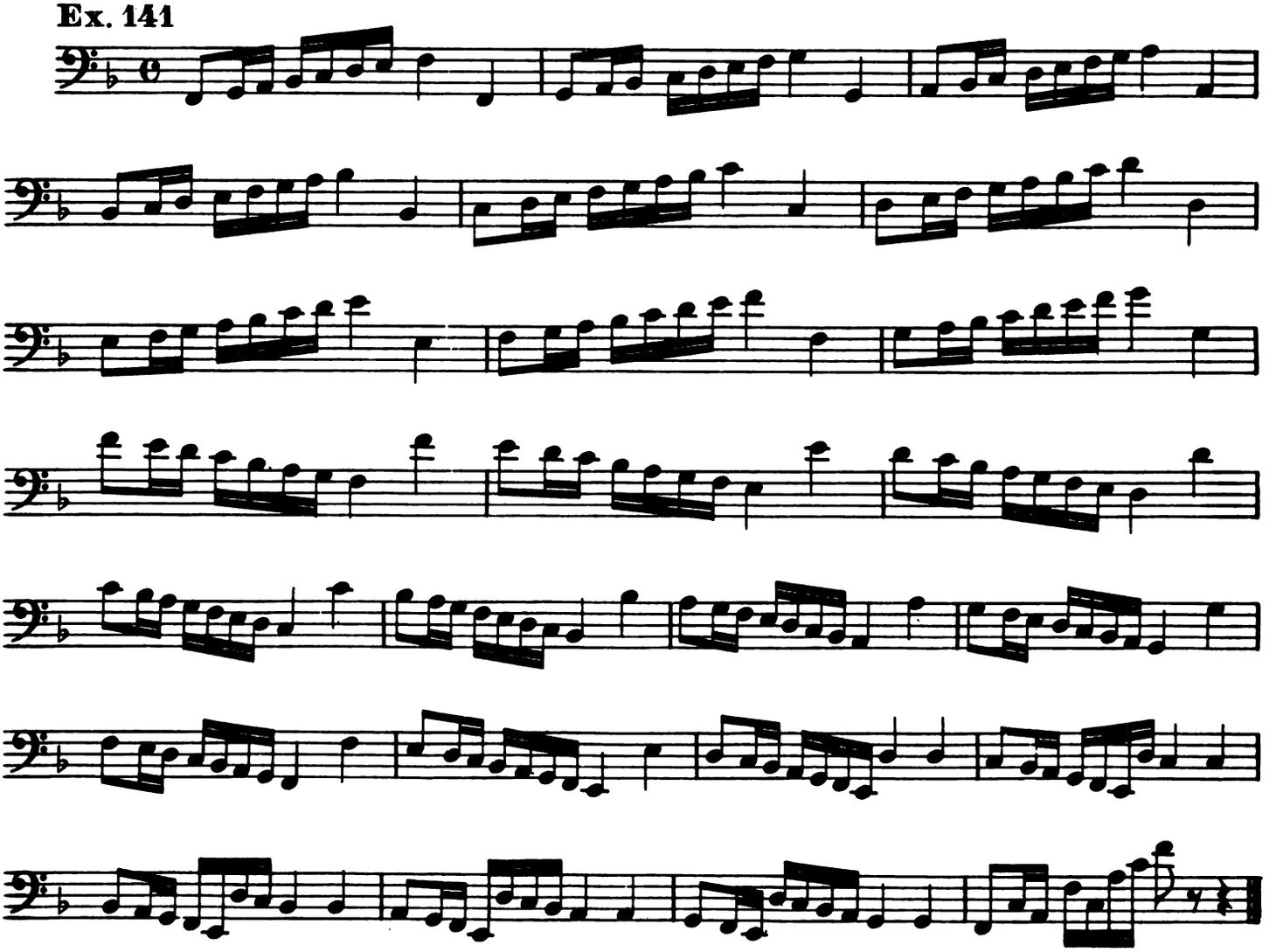


Ex. 141



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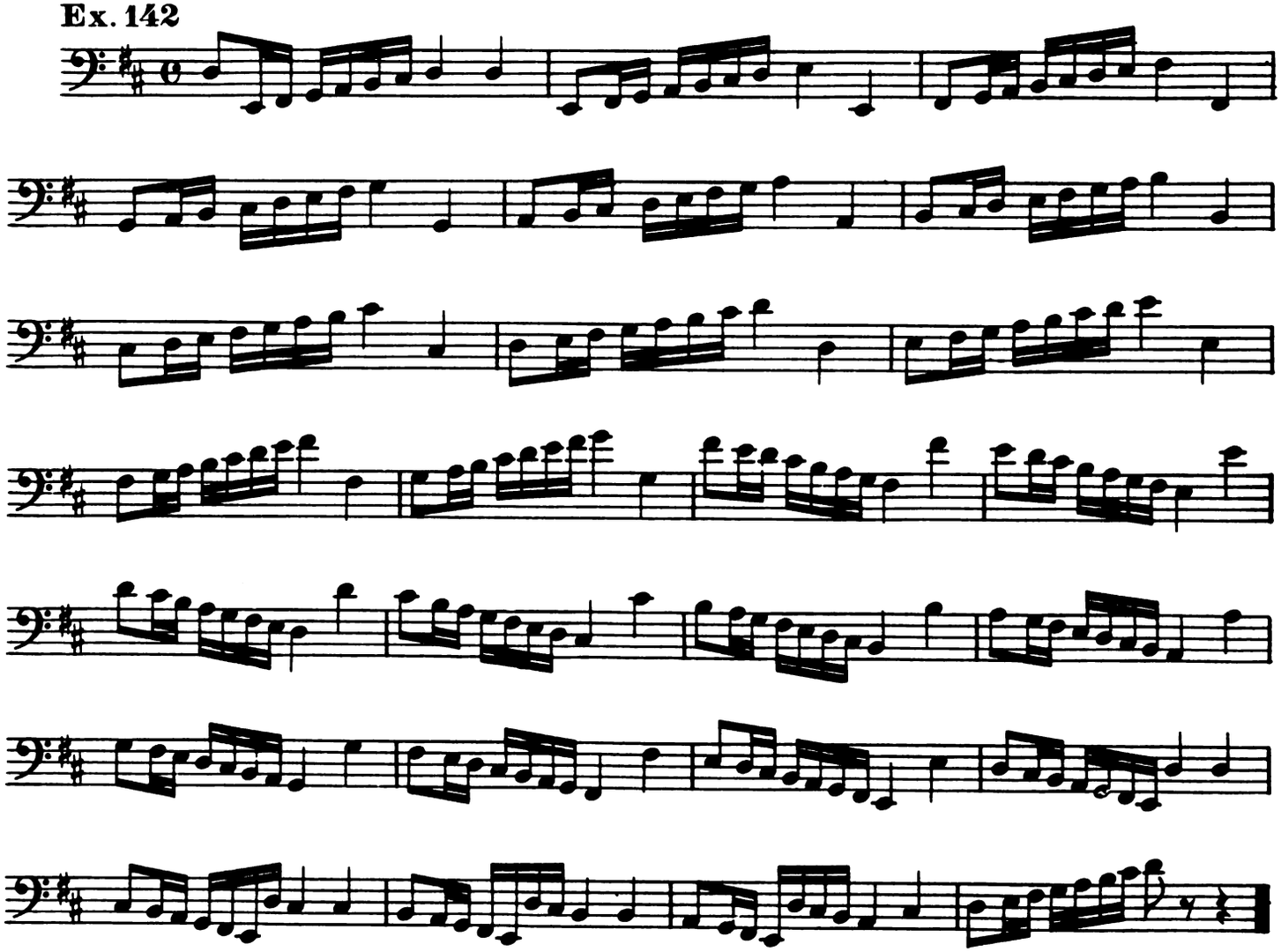
Ex. 142



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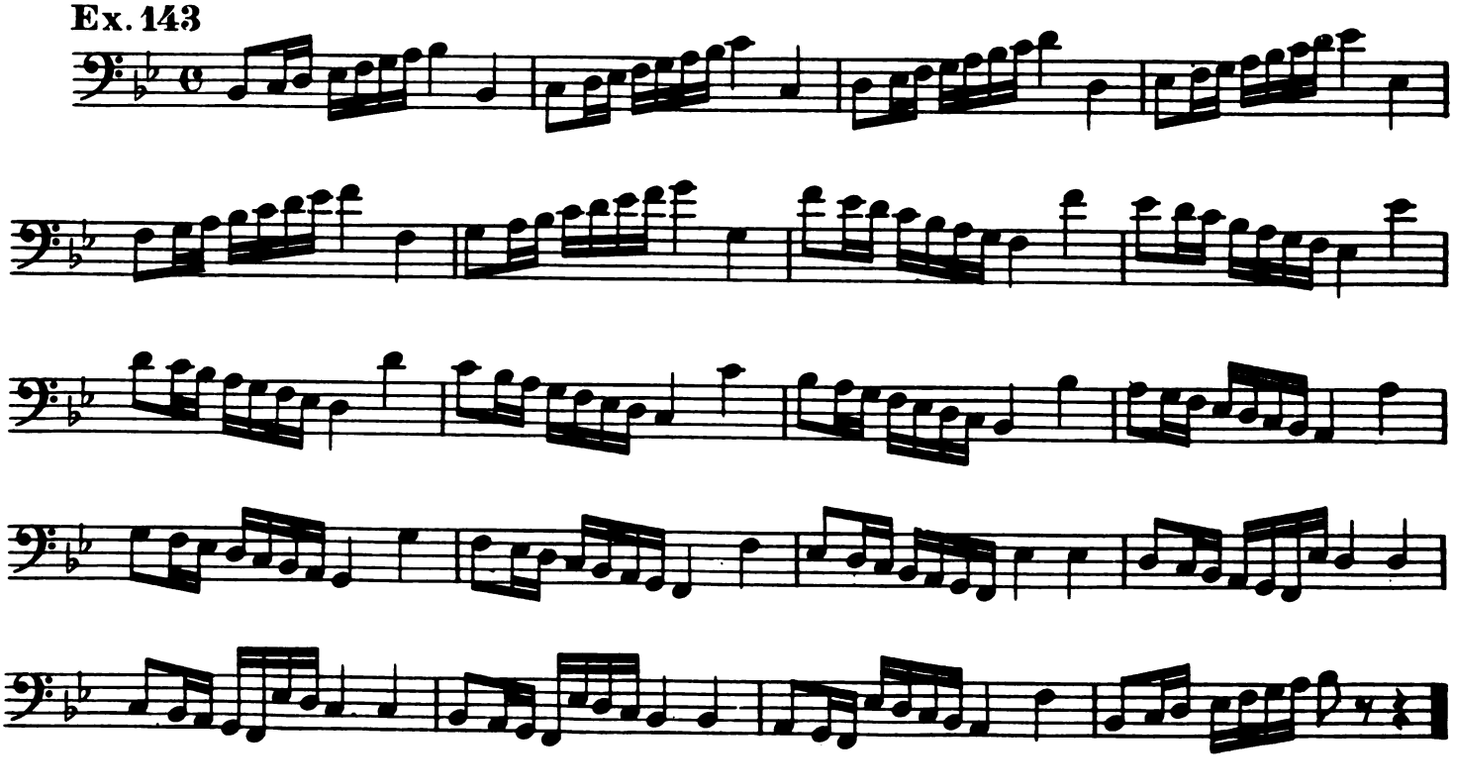

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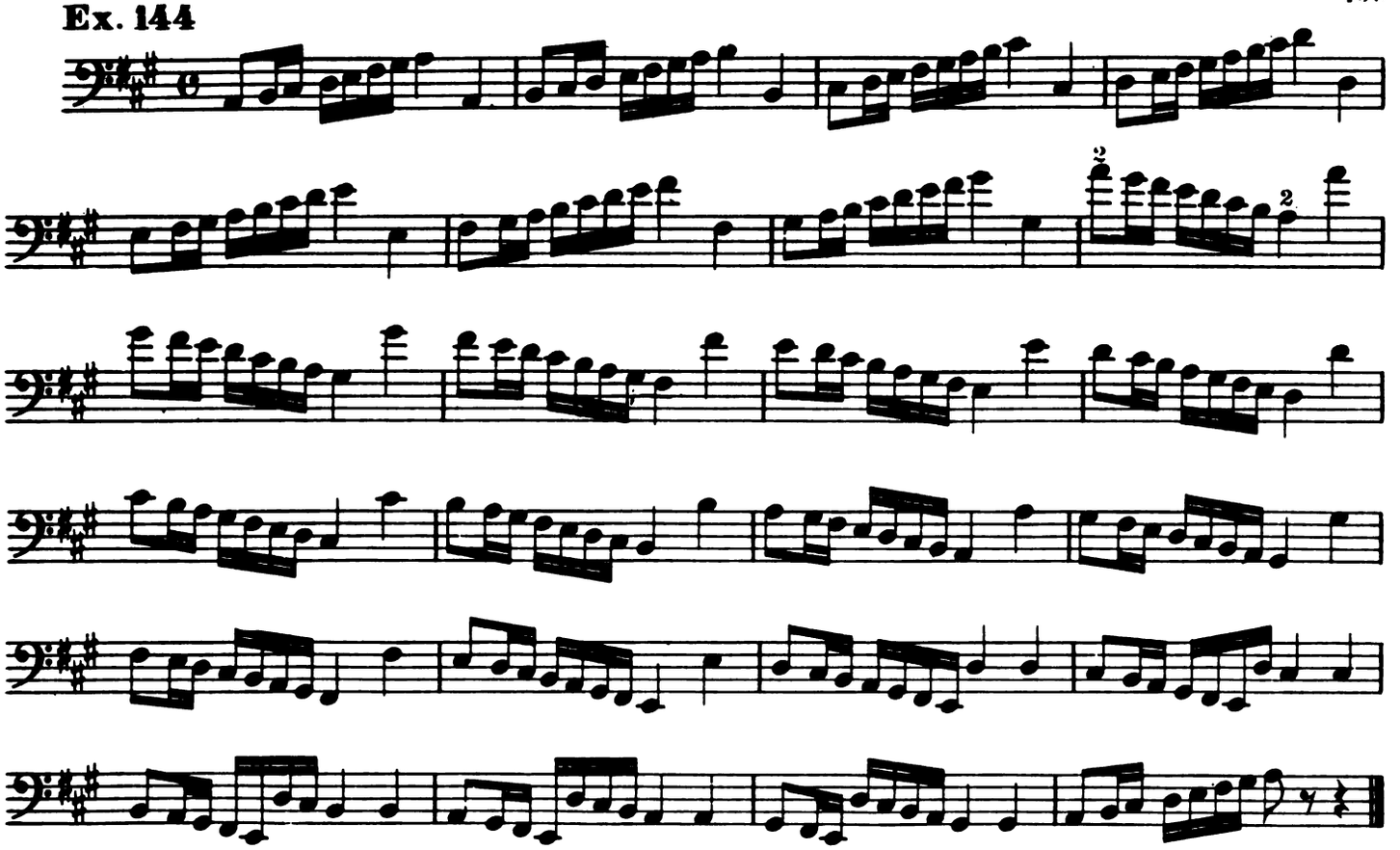

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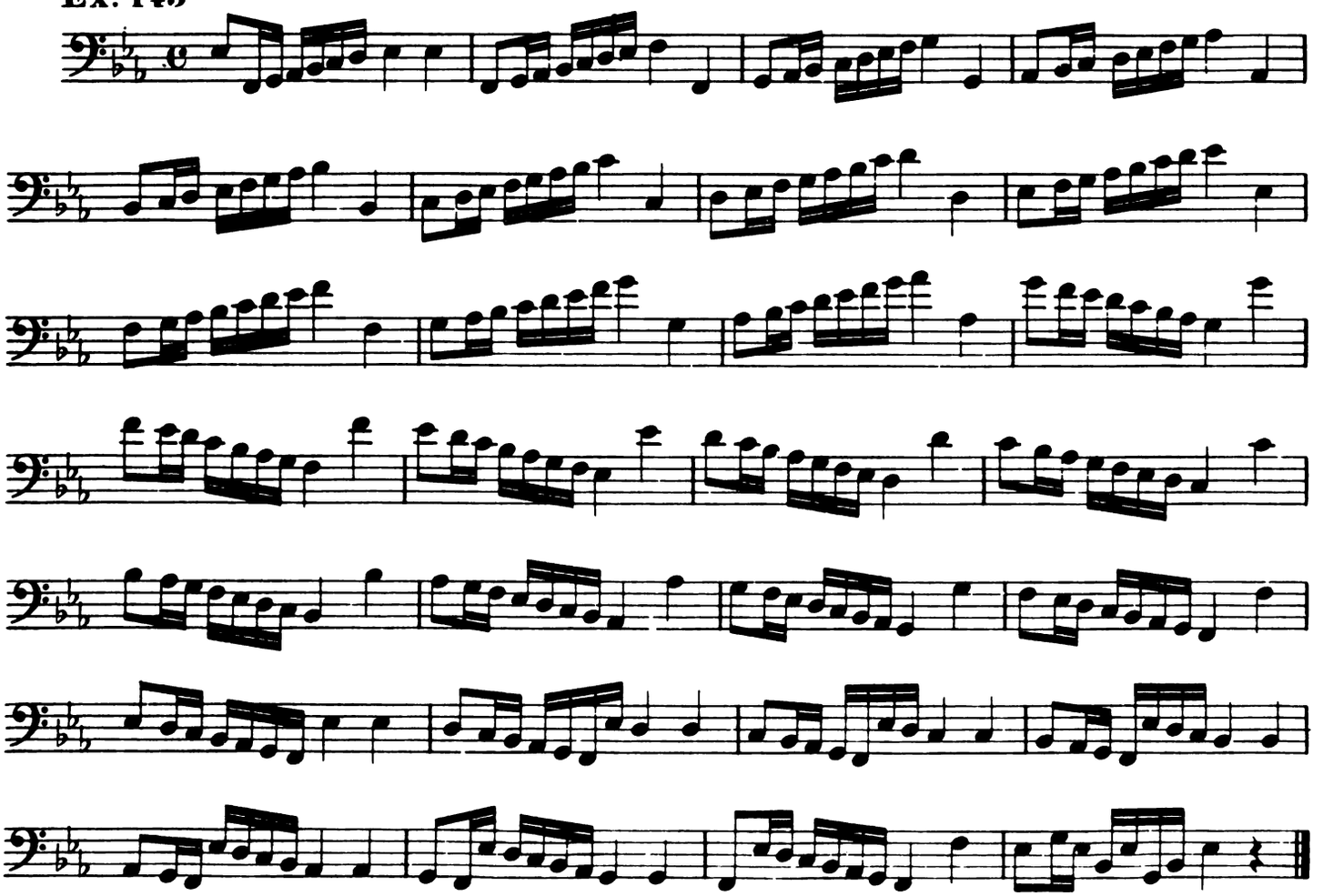

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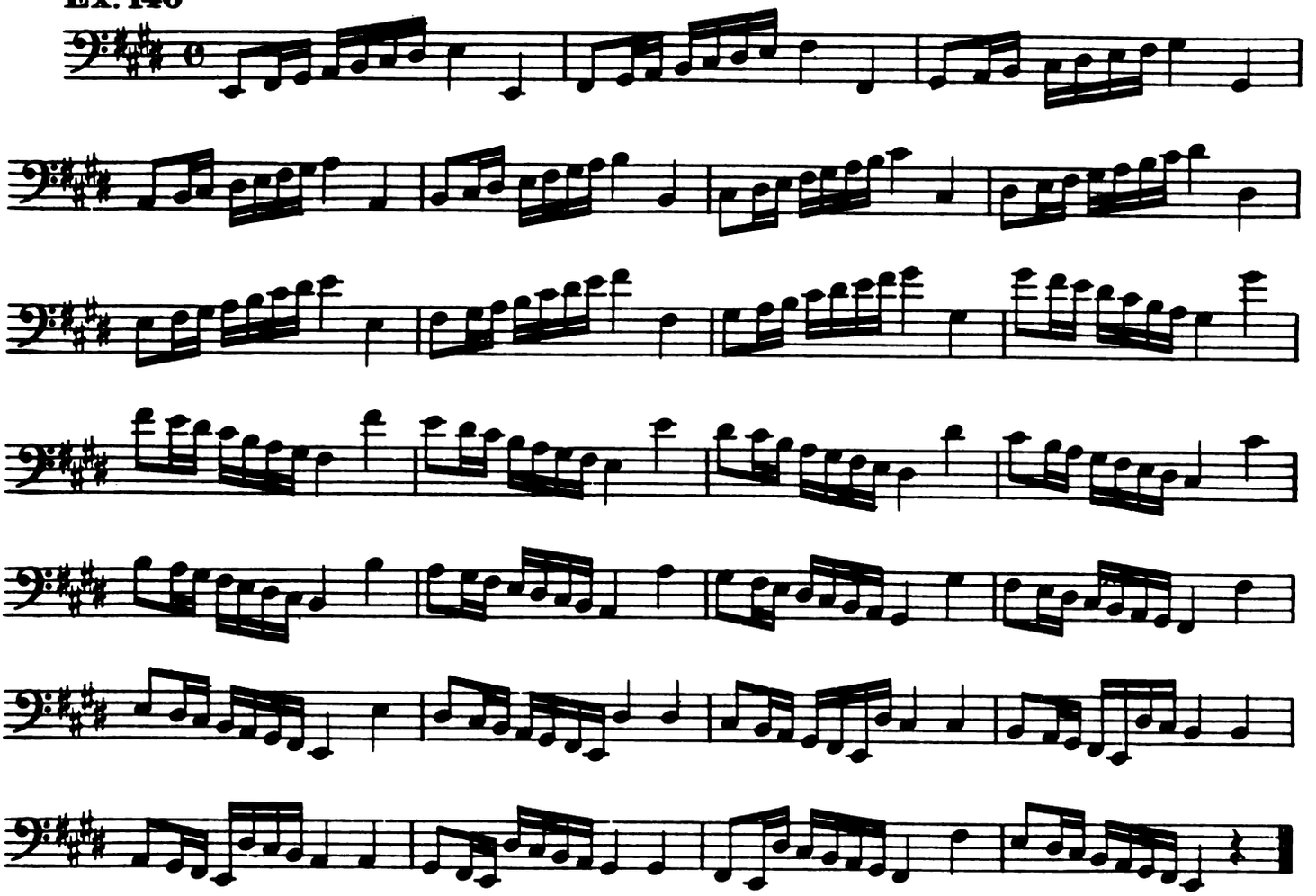

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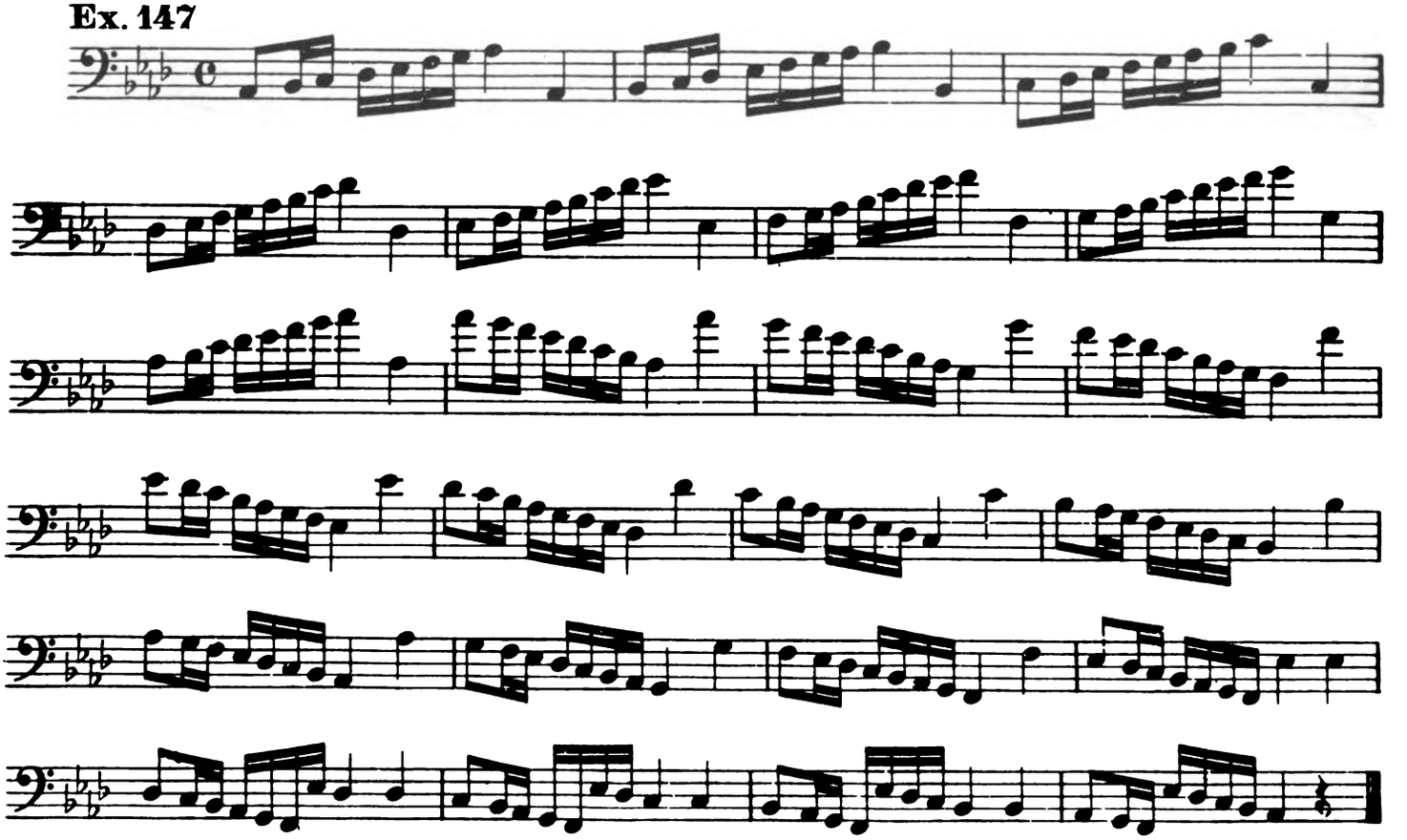

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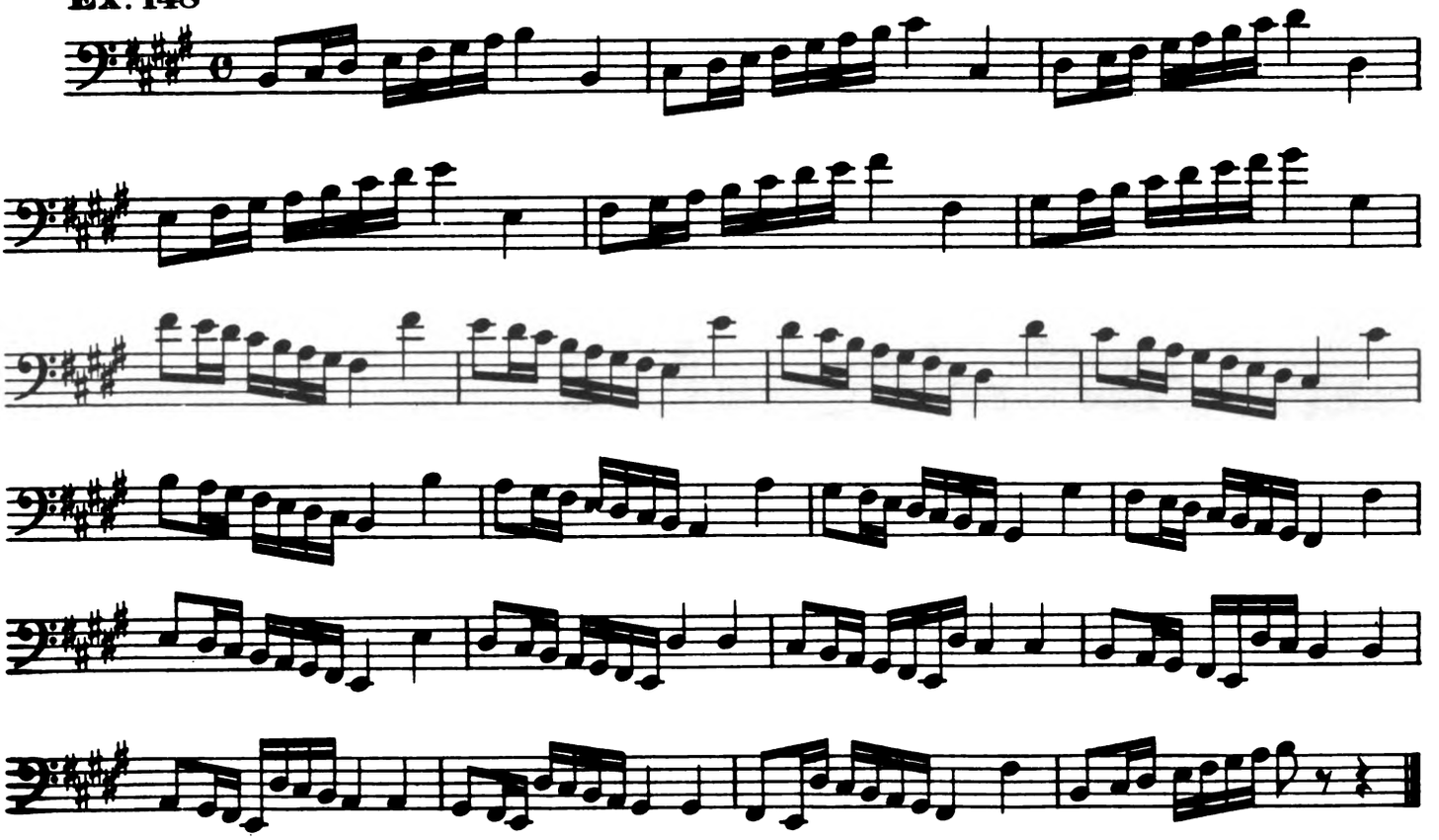

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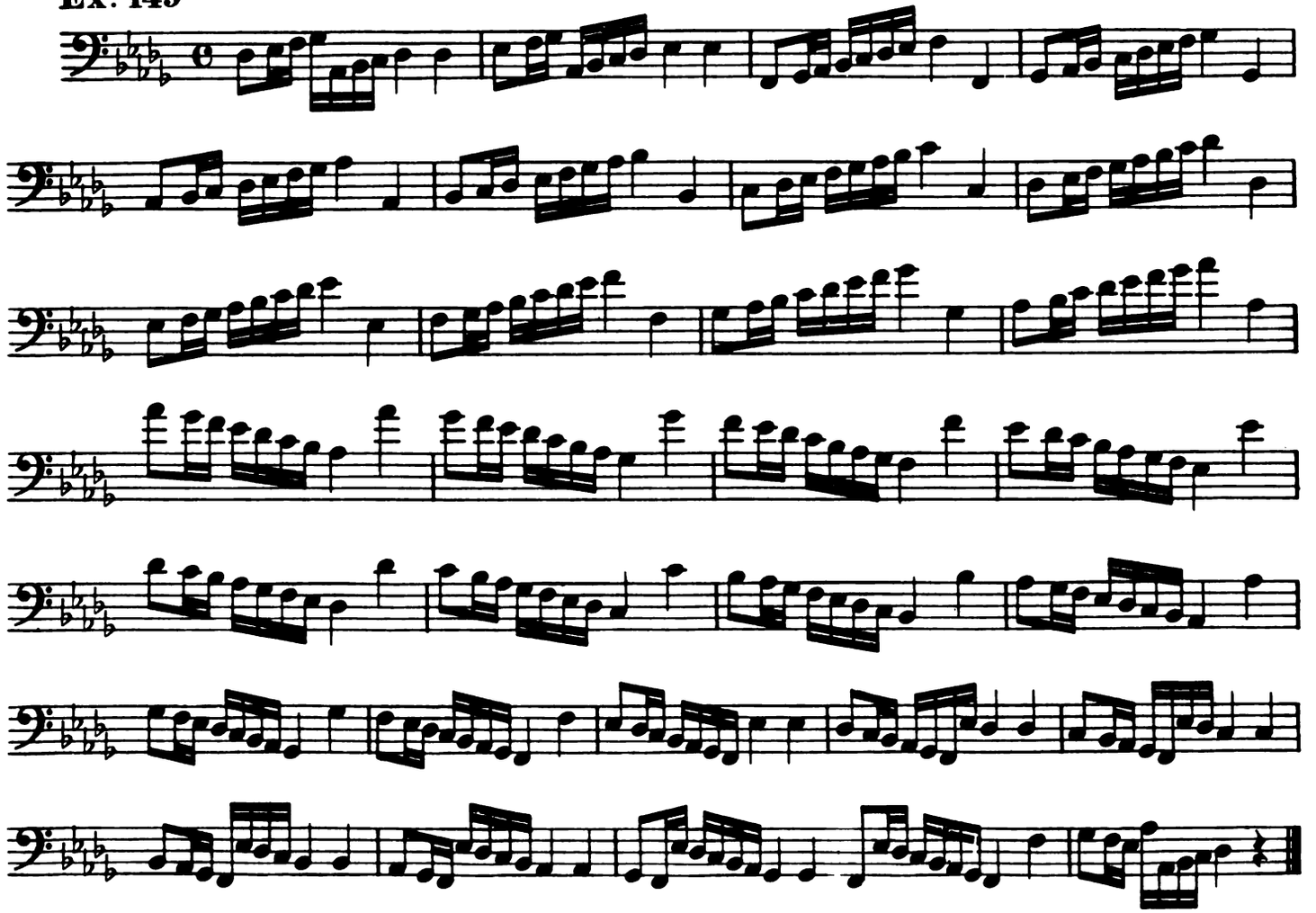

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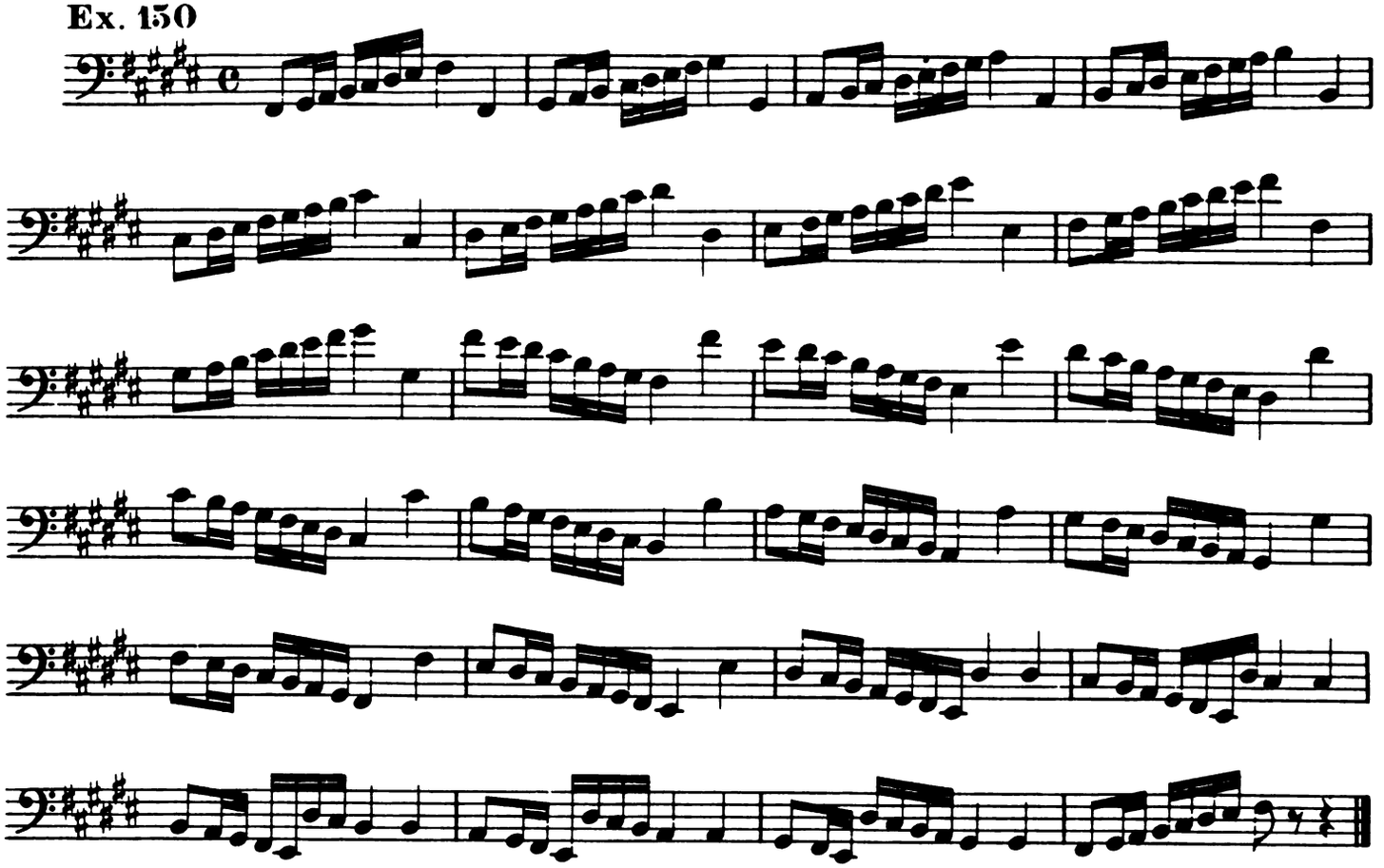

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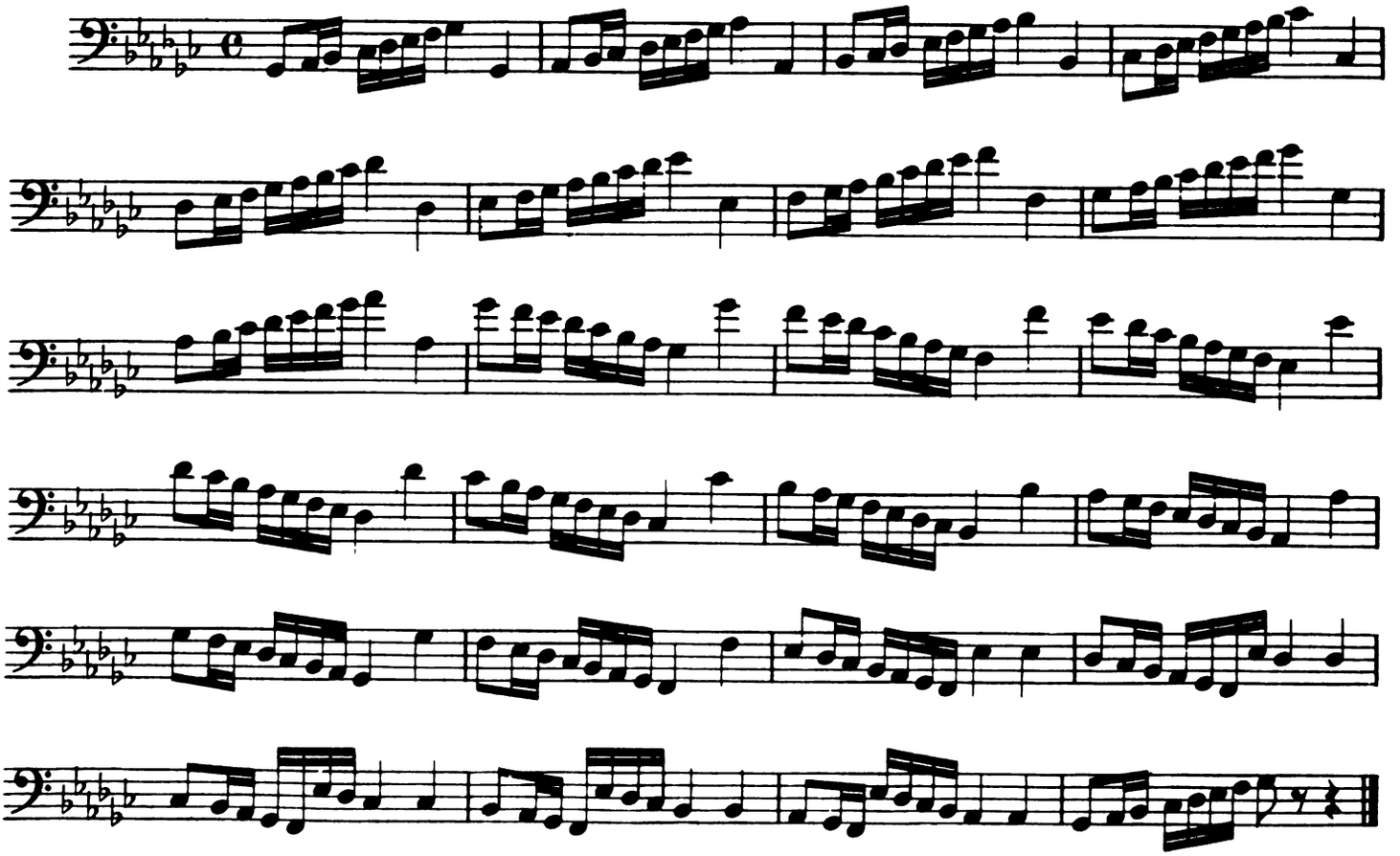

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