

Introduction

The era of voluminous comprehensive instrumental method books seems to be over today. An attempt to cover all aspects of the playing techniques of a musical instrument is a gigantic task. It is a much simpler matter to find several individual books, having a particular scope that provides material covering one or more technical aspects.

Historical material has a particular interest to me. It shows again that the basics of a good instrumental technique has not been changed through the years and that we still need to spend time to achieve better control of the basics.

This exercise book is a prime example. Of German origin from the middle of the 19th century, it is a good collection of studies initially written for the French horn. I have included some brief text to accompany the studies. Usually, musicians go directly to the music, it should be self-explanatory. Hopefully, at some point the user will be curious to look at my humble lines. It may be a repetition of your teacher's remarks.






















My thoughts about practicing are thus poured unevenly in the open places created by the new layout. I hope this will be of help to you. As I see this collection intended for the tenor-bass trombone (B \flat -F instrument), I include a slide position chart as a guide.

Enjoy!

Benny Sluchin,

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Moderato

1.

mf

5

3v

p

9

3v

3v



Variations (variants)

Music study books from German sources almost always have variation options: the same music is presented with a number of different articulations. Students often neglect this and tend to concentrate on playing only the main theme. It takes extra effort to practice the different variations of the music, but it is well worth the effort. There is great benefit to mastering all of the variations.

Practicing all the variations will help the student get complete control of their technique.

Slide positions

We will be concentrating on slide positions throughout this book. Fingerings and slide positions are a personal matter as they give a stylistic touch from the performer to a musical passage. I believe that each performer should take the time to mark their own slide positions. These “finger prints” tend to evolve with time. The slide positions given are my own personal ones, and their logic will be explained later. They take into account that a trombone with F-attachment is used. Feel free to modify and extend these each time you play an exercise. Also, the use of a particular articulation pattern will determine the choice of the slide position.

Arpeggios

15. *Andante*
legato

mf

7

fz

3v (5)

3v

13

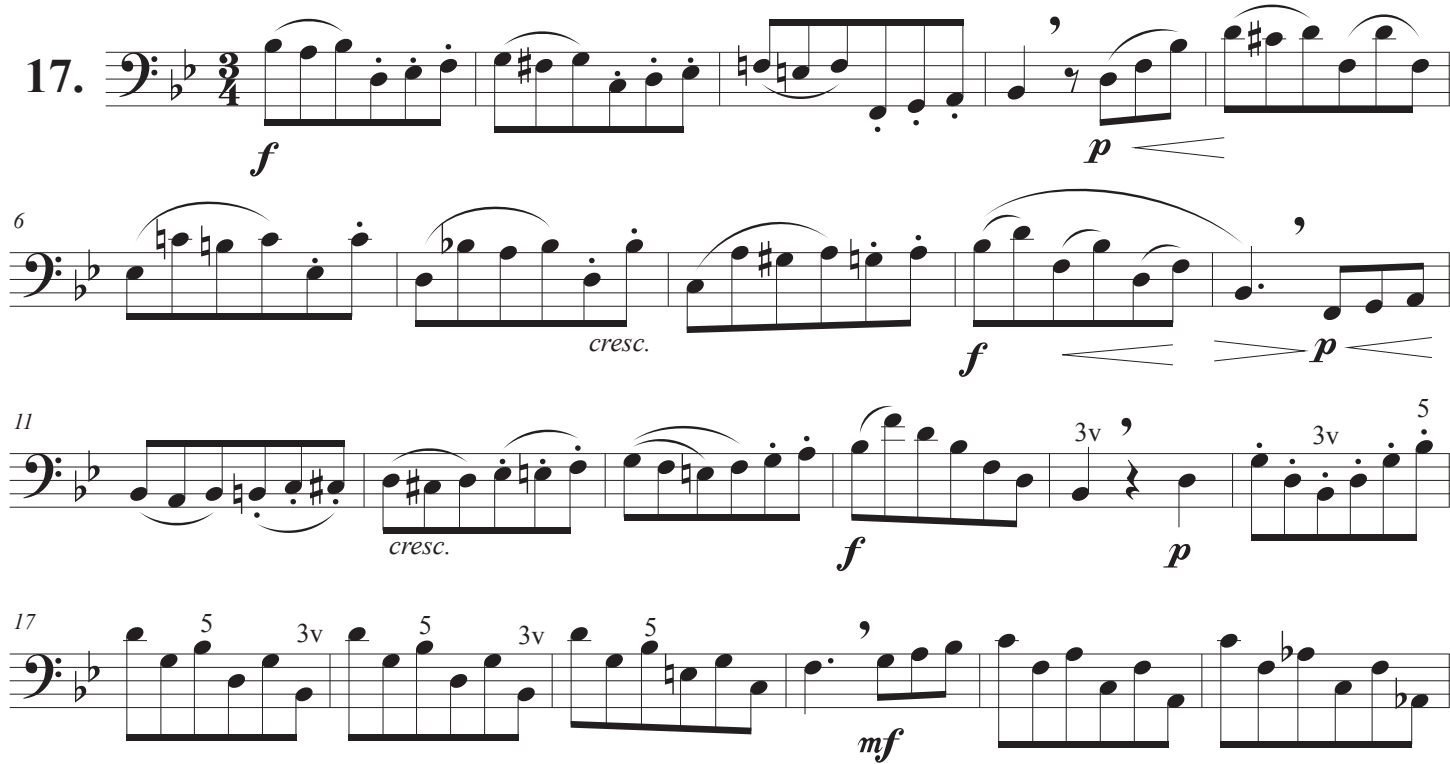
5

f

mf

Daily exercise

Moderato

17. 

f *p*

6 *cresc.* *f* *p*

11 *cresc.* *f* *p* 3v 5

17 5 3v 5 3v 5 *mf*

Largo

32. *p* *tr* *6* *6*

5 *mf* *3*

9 *rall.* *a tempo* *p* *mf* *5*

13 *cresc.* *f* *mf* *p* *f* *ten.*

17 *mf* *6* *6* *6* *rall.*