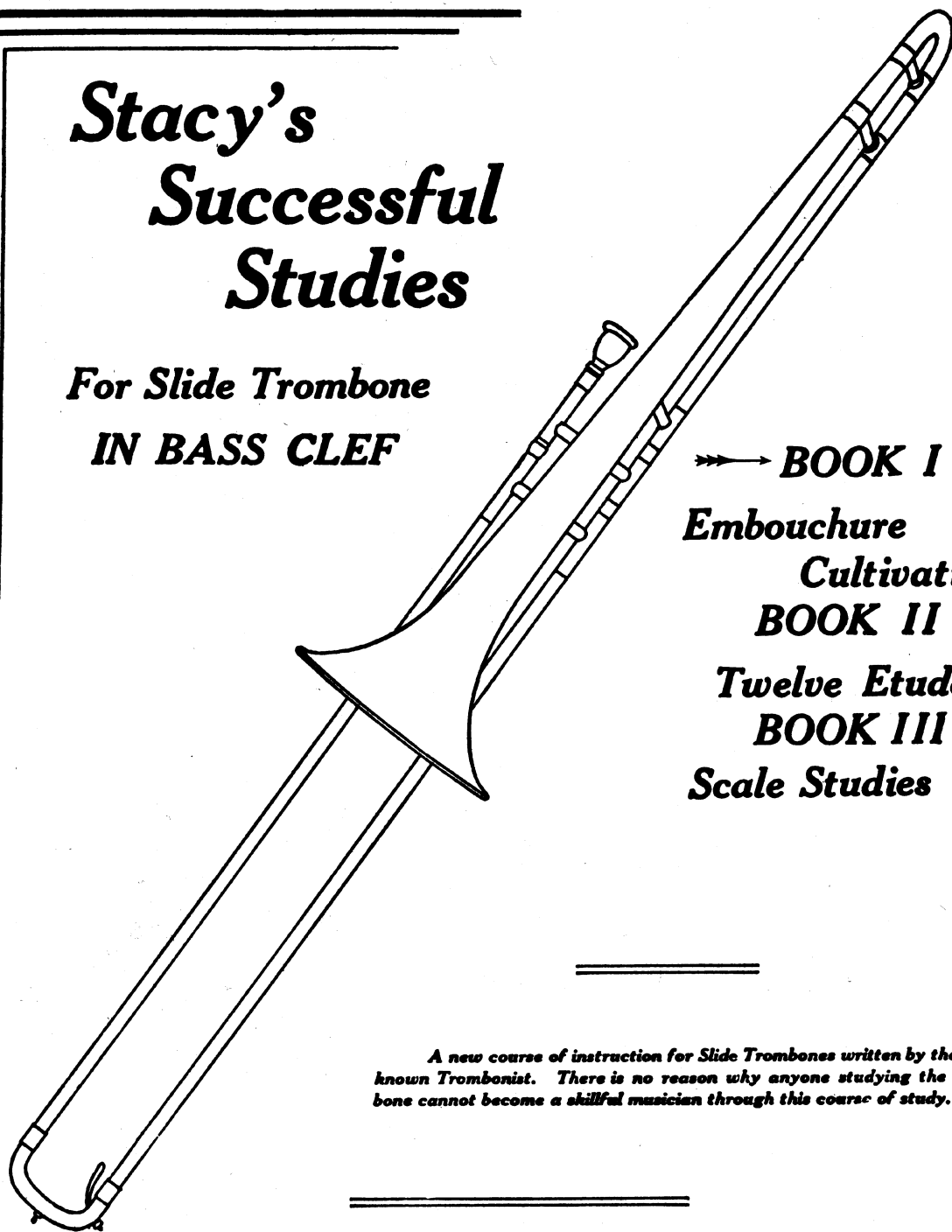


# ***Stacy's Successful Studies***

***For Slide Trombone  
IN BASS CLEF***



→ **BOOK I**  
***Embouchure  
Cultivation***  
**BOOK II**  
***Twelve Etudes***  
**BOOK III**  
***Scale Studies***

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*A new course of instruction for Slide Trombones written by the well-known Trombonist. There is no reason why anyone studying the trombone cannot become a skillful musician through this course of study.*

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***Cherry Classics Music***  
***~ Vintage Brass Series ~***

**FILLMORE MUSIC HOUSE**

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## *Stacy's Successful Studies*

I first heard of Charles Stacy from my friend, mentor and inspiration, Trummy Young, when I lived in Hawaii back in the 70's. Trummy was a master of the trombone and a real student of practicing. Trummy studied with Jaroslav Cimerá in Chicago who highly recommended these books and taught Trummy the importance of using these books to improve and develop great “chops”. I personally feel that these books are invaluable to helping set up and structure the shape of the embouchure to ensure a quality sound in all registers.

Charles Edward Stacy was born near Dayton, Ohio, March 1873, and passed in the year 1926 in Long Beach, California. His last employment was with the Long Beach Municipal Band. These books were first published in 1916.

Besides trombone playing, Stacy had a passion for aviation and invented something to do with stick control for flying smaller airplanes. He was regarded by his peers as a pioneer in aviation.

Thanks to Gordon Cherry, the three marvelous books Stacy completed, are now available in one volume. This will help perpetuate Stacy's legacy and keep trombone players all over the world improving their practice and quality of their playing for years to come.

Please acknowledge the tempo markings; and rest in-between each exercise. The slower you play some of the pages, the more benefit you will reap.

It is my privilege to share them with you now.

Sincerely,

Ira Nepus

# Preface

The object of these studies is the development of an Embouchure. In order to accomplish this the student must bear in mind that the so-called Embouchure involves the cultivation of certain powers of the lips, mouth, jaws and tongue. The author has made this a very careful study. By using these exercises he has attained phenomenal results. It must be remembered however, that these are exercises and not something to stop using as soon as one gets the sounds as indicated in the exercises. If the student were to begin physical training of any kind, say with dumb-bells of two pounds each, and the instructor should tell him the movements to make, would the pupil consider he had done the exercise after having merely gone through the movements without making a mistake? No; he would never become strong by such a course. The same principle applies to exercises for the Slide Trombone.

In order to build up muscle around the lips, a regular amount of exercise must be gone over each day, so as to keep the improvement steadily increasing day by day. And remember that there is danger of practising too much, as well as not enough. About equal parts of the upper and lower lips are to be used, but if more of one, it should be the upper lip. The upper lip should be kept in exactly the same position for all the work. The lower lip may be changed to lay more closely to the upper, or drawn more away from out of the mouthpiece, thus leaving a wider opening, but always, at all times, keep the upper lip in exactly the same place on the mouthpiece.

In order to obtain the proper effect from practising these exercises, the student should not skip over any of them, neither should he go any faster than the exercise is intended.

Careful and strict attention should be given to the tempo. Don't rush through the first part of an exercise and slow down at the end where it gets more difficult. These exercises are to perfect the control of the muscles and nerves which go to make up the Embouchure, and no involuntary action of the muscles, or slipping of the tones from one to the other should be tolerated by the student. All such methods of changing from one tone to another are wrong, and a complete muscular control of the pitch must be maintained at all times.

Execution amounts to nothing unless the articulation is good. These exercises will perfect the articulation.

It may be well to add that the exercises contained in this book are the product of one who has performed each and every one of them, for a number of years, proving to his entire satisfaction that they are the best for Embouchure cultivation, and by whomsoever used, faithfully and steadily, are certain to produce marked improvement.

*CHARLES E. STACY.*

# Embochure Cultivation

Be sure to play notes in positions marked through the entire book.

CHAS. E. STACY

**Andante** (*No faster and strict time*)

1

2

Do not use the tongue in making these slurs they are controlled by the lip muscles only.

**Andante**

2

2

14

Slow two

39

The image shows a musical score for three staves in bass clef. The first staff begins with a treble clef and a key signature of one flat (B-flat), and contains a melody with quarter notes and eighth notes. The second and third staves contain a bass line with quarter notes and eighth notes, often including accidentals (flats) and beamed eighth notes. The music is marked 'Slow two' and starts at measure 39.

# Etude Introducing Accidentals For Slide Trombone

1

CHAS. E. STACY

Moderato

The musical score is written for a slide trombone in bass clef with a 6/8 time signature. It consists of five staves of music. The first staff begins with a '1' in the left margin. The music features a variety of accidentals, including sharps, flats, and naturals, which are used to introduce different slide positions. Fingering numbers (1-7) are placed above or below notes to indicate fingerings. The piece is marked 'Moderato'.

The image displays five staves of musical notation for a bass line. The music is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of two flats. The subsequent staves continue the melodic and rhythmic development of the piece.

Moderato

19 







