



Roger M.

SMITH

ADVANCED SLIDE

TECHNIQUES

for Trombone

Preface by

Per Brevig



Cherry Classics Music
www.CherryClassics.com

ADVANCED SLIDE TECHNIQUES

INTRODUCTION

Trombone is the only wind instrument on which the player, by proper adjustment of the slide, has complete control over ^{his} intonation at all times. Trombone is also the only wind instrument on which, because of the movements of the slide, tongued articulations are necessary in both legato and detached passages. The primary problem of Trombone technique is the coordination of tonguing and slide movement- and the accuracy of that movement. Equally important to the Trombonist is the ability to hear the pitches correctly in fast passages. Proper pitch cannot be produced by the right hand alone, it must also be controlled by the embouchure and breath, and this requires accuracy in hearing.

The exercises in this book are concerned with these problems. Absolute control of the tongue is essential to obtain evenness in rhythm and volume. To this we must add positional accuracy matched to the rhythm of the tongue. The first exercises employ continuous slide movements that will produce both scalewise and chordwise passages. In these the slide must be moved smoothly and continuously, varying the speed so as to be in the correct position as the tongue stroke occurs. There must be no hesitation or stopping of slide movement except when the direction of motion is reversed. Later exercises emphasize quick reversals of slide movement, and include ~~many~~ typical combinations of positions in scale and interval studies.

Throughout these exercises, as well as in all practice, correct hearing is essential. Particularly in the chromatic changes the proper pitch must be emphasized. The full difference between half-tones and whole-tones, between one position moves and two position moves, must be heard correctly. In fast passages it is hardly possible to find every position perfectly, but it IS possible to play the passages in tune, if the ear and the embouchure are properly employed. The greatest danger lies in the tendency to "average out" slide moves. 1-2-4 must always sound a half-step and a whole-step; never allow the second position to fall too low, widening the half-tone and narrowing the whole-tone. This same principle applies to every combination of positions on the instrument.

In a Major key listen carefully to the third and seventh notes. The half-tone relationship of 3-4 and 7-8 must be emphasized for the correct tonal feeling. In Minor keys the lowered third should be emphasized, maintaining the half-step 2-3. In Harmonic Minor passages, emphasize the 5-6 half-step as well as 7-8. The most important rule is to "Learn to listen, not just to play".

ROGER M. SMITH

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Play exercises 1 thru 6 staccato, and as fast as you can tongue cleanly.
Slide motion should be constant and smooth, like a glissando.

1.

Mf

1 3 2 4 3 5 4 6 6 5 7 7 1 3

Fast as Possible. Use all positions as marked.

8. [1 2 4]

f stacc.

4

4

4

4

ALLEGRO

FOUR VERSIONS OF A "JIG."
Smith - Advanced Slide Techniques for Trombone

42.



Mf

[134]

FINE

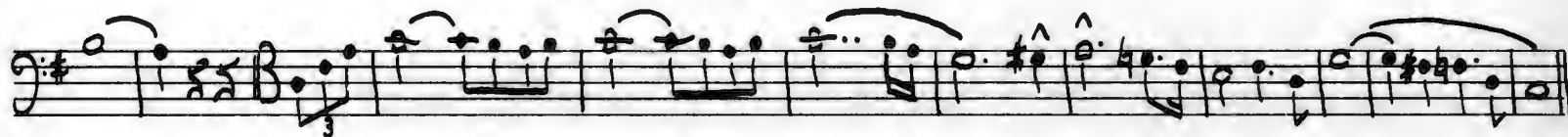


TECHNICAL ORCHESTRAL EXCERPTS

Sehr Lebhaft

"LOHENGRIN" - WAGNER
PRELUDE ACT 3

ff



Vivo

"2nd HUNGARIAN RHAPSODY"
LISZT

f marcato

