

I should mention that Max has, besides the ability to play exciting bebop lines on the tuba and the bass trombone, the ability to play with great ease in the high register on the tenor trombone.

Erik Vanlear

spoken about my cd Life is a Game

I was deeply impressed with Massimo's agility and jazz playing on the tuba, tenor and bass trombones.

Paul Faulise

spoken about my cd Life is a Game

Things are only art when you put something of yourself into it!

Phil Teele

This is a remarkable CD in many ways. It is more than just a meeting of two great bass trombonists from two different countries and continents; it is one of those most satisfying of occasions – a meeting of like-thinking musical minds.

Mark Nightingale

spoken about my cd with Bill Reichenbach

This is the first album I have ever heard featuring two jazz bass trombone players. Bill Reichenbach is a fixture in the Los Angeles recording scene, having recorded on thousands of albums and hundreds of movie scores. Massimo Pirone is equally established as a studio musician in Rome. The level of performance on this recording shows a masterful use of the difficult lower register of the bass trombone.

Tom Malone

spoken about my cd with Bill Reichenbach

Massimo Pirone has done it again! Fantastic playing and a great cd!

Joe Alessi

spoken about my cd with Mark Nightingale

Massimo, your CD is very good. The playing is excellent! Good music too. You're a great player.

Mike Barone

spoken about my cd with Mark Nightingale

Massimo and Mark two European trombone masters cover a wide range, both musically and tonally. Bravissimo!

Alex Iles

spoken about my cd with Mark Nightingale

What a delightful experience it was to listen to Massimo Pirone's newest CD! Massimo is a master low brass artist. He is equally adept on the bass trombone, tenor trombone and tuba. His agility and musicality make this a pleasure to listen to and I recommend it to all trombonists.

Keith O'Quinn

spoken about my cd Shades

Saying you're as good or better than any other Bass Trombonists Past or Present!
Real unusual & Show more Technical possibilities of the Bass Trombone that are not thought possible.

Kenny Shroyer
spoken about my cd Shades

When I heard him play, I was very impressed. He is a musician and trombonist of extraordinary ability. I was taken with Massimo's talent and his total command of the trombones, both tenor and bass.

John Leys
spoken about my cd Shades

You're as good a player as I've ever heard, you play bass trombone jazz where it belongs, your the best jazz bass trombone I've ever heard!

George Roberts

Massimo is a masterful trombonist. I'm proud to be his friend.

Alan Kaplan

Beautiful trombone playing on tenor trombone amazing bass trombone playing what technique, bravo Max should be a winner!

Dick Nash

Your bass trombone, tuba and tenor trombone playing are great, very good!

Bill Reichenbach

*Questo libro è dedicato alla mia famiglia:
Doriana, Emily, Laura, mia madre Giuliana e mio fratello Claudio
e soprattutto alla memoria di mio padre Ugo per il sostegno costante e duraturo.*

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Capitolo 1 - Introduzione

Questo testo vuole essere un pratico aiuto al giovane allievo musicista che intraprende lo studio del trombone o della tuba ed un valido supporto nel corso dei successivi anni di studio, come punto di riferimento per chiarire ogni dubbio.

Il testo affronterà i problemi legati all'impostazione di base, fondamentale per un più facile approccio al programma di studio ed alla professione.

Si affronteranno i vari problemi ed esercizi legati alla costruzione dell'imboccatura (*impostazione*) seguiti dagli esercizi che faranno sviluppare la stessa.

Gli esercizi chiamati giornalieri andranno fatti come riscaldamento e come palestra per lo sviluppo dell'imboccatura stessa.

Successivamente, si affronterà anche l'improvvisazione jazzistica per offrire all'allievo, oltre l'orientamento classico, anche quello jazzistico-commerciale.

Chapter 1 - Introduction

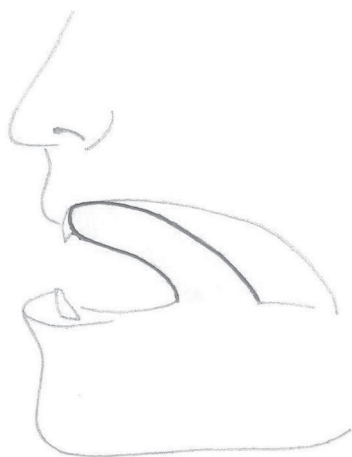
The intention of this book is to help the young trombone or tuba student resolve any problems he may encounter in his or her initial years of study.

The book deals with overcoming basic embouchure problems to facilitate practicing towards a professional level with the aid of warm-up exercises to help develop stamina.

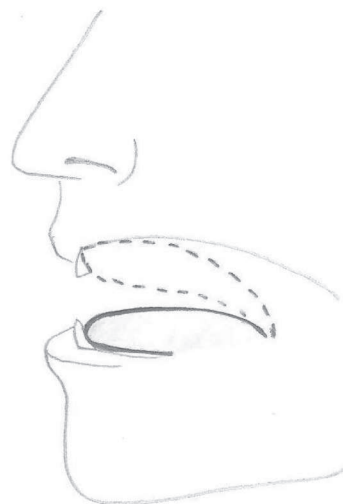
The book also deals with jazz improvisation, playing classical music and commercial music.

Fig. 4 L'uso della lingua

Pic. 4 The use of the tongue



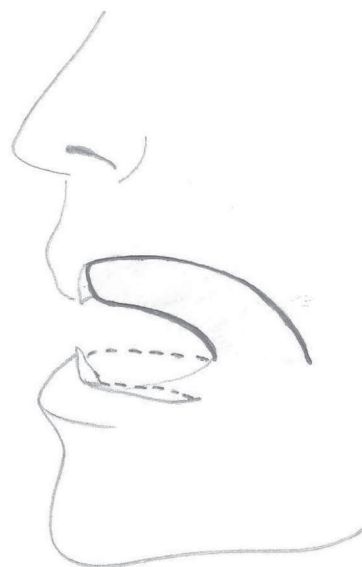
1) *Posizione di "D" muta*
Position for soft "D"



2) *Pronunciare "D" e mandare la lingua dietro i*
denti inferiori
"D" position sending tongue behind bottom teeth



3) *Posizione della lingua durante la nota*
Position of tongue during note



4) *Chiusura della nota a fine di essa*
riportando in posizione di "D" muta
la lingua

Ending the note bringing the tongue
back to position "D"

Capitolo 15 - Studi sulle note tenute

Eseguire gli esercizi seguenti rispettando le dinamiche scritte e chiamando con la lingua ogni singola nota (vale sempre l'accorgimento della pronuncia della lettera D). Non lasciare nessuna pausa tra una nota e l'altra. Non vibrare durante l'esecuzione di ogni esercizio: note ferme e pienamente sostenute con il fiato, usando la coulisse come spiegato nel capitolo 14.

Chapter 15 - Studies on long tones

Play the exercises following the written dynamics articulating each note with the letter 'D'. Do not make a pause between the notes. Try to make the notes as sustained as possible using the slide as explained in chapter 14.

1

The image shows six musical exercises for long tones in bass clef, 4/4 time. Each exercise consists of two measures. The first measure starts with a dynamic of *mf* and the second with *f*. The notes are half notes with accents and slurs. Exercise 1: B \flat , A, G, F, E, D, C, B \flat . Exercise 2: C, D, E, F \sharp , G, A, B, C. Exercise 3: B \flat , A \flat , G, F, E, D, C, B \flat . Exercise 4: C, D, E, F, G, A, B, C. Exercise 5: B \flat , A \flat , G, F, E, D, C, B \flat . Exercise 6: C, D, E, F, G, A, B, C.

This musical score is written for a bass clef instrument. It consists of 12 systems of music, each with a single staff. The key signature changes throughout the piece: the first system is in B-flat major (two flats), the second in B-flat major, the third in B-flat major, the fourth in B-flat major, the fifth in B-flat major, the sixth in G major (one sharp), the seventh in G major, the eighth in G major, the ninth in G major, the tenth in G major, the eleventh in G major, and the twelfth in G major. The score features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Many notes are grouped under long, sweeping slurs, indicating a continuous melodic line. There are also some beamed eighth notes and sixteenth notes. The piece concludes with a final measure in G major.

rall.

rall.

1

C Eb G A
Db E G
Bb D F
Ab B

Stesse sequenze con scale minori melodiche e armoniche
Same sequencies with melodic minor and harmonic scale

Arpeggi - Arpeggios

2

C6 Db6 D6 Eb6
E6 F6 Gb6 G6 Ab6 A6 Bb6 B6
C6 Db6 D6 Eb6
E6 F6 Gb6 G6 Ab6 A6 Bb6 B6