

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 trombonista basso che intraprende lo studio del trombone 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

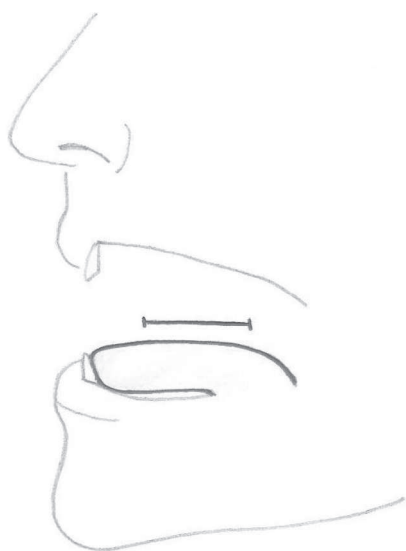
The intention of this book is to help the young trombone basso student resolve any problems he may encounter in his or her initial years of study.

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. 5 L'uso del retro lingua

Pic. 5 The use of the back of the tongue



- 1) *Retro lingua per le note basse cantando vocale muta "A"*

Back of tongue pronouncing "O" for low notes



- 2) *Retro lingua ingobbito per le note medie pronunciando vocale "E" muta*

Back of tongue pronouncing "A" for middle register



- 3) *Retrolingua ingobbito per note alte pronunciando vocale "I"*

Back of tongue pronouncing "E" for high register

Capitolo 14 - 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 13.

Chapter 14 - 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 displays seven musical staves for bass clef, 4/4 time, each containing a sequence of notes for long tone exercises. The exercises are numbered 1 through 7. Each staff begins with a dynamic marking: *mf* (mezzo-forte) or *f* (forte). The notes are primarily eighth and quarter notes, often grouped with slurs. The final note of each exercise is marked *mf*. The exercises involve various intervals and accidentals, including flats, naturals, and sharps.

First staff of music in bass clef, featuring a melodic line with a long slur and a key signature of three flats.

Second staff of music in bass clef, continuing the melodic line with a long slur.

Third staff of music in bass clef, continuing the melodic line with a long slur.

Fourth staff of music in bass clef, continuing the melodic line with a long slur.

Fifth staff of music in bass clef, continuing the melodic line with a long slur.

Sixth staff of music in bass clef, marked with a '3' (triple), continuing the melodic line with a long slur.

Seventh staff of music in bass clef, continuing the melodic line with a long slur.

Eighth staff of music in bass clef, continuing the melodic line with a long slur.

Ninth staff of music in bass clef, continuing the melodic line with a long slur.

Tenth staff of music in bass clef, continuing the melodic line with a long slur.

Eleventh staff of music in bass clef, continuing the melodic line with a long slur.

Twelfth staff of music in bass clef, continuing the melodic line with a long slur. The word "rall..." is written below the staff.

Thirteenth staff of music in bass clef, continuing the melodic line with a long slur.

Fourteenth staff of music in bass clef, continuing the melodic line with a long slur.

Fifteenth staff of music in bass clef, continuing the melodic line with a long slur.

Sixteenth staff of music in bass clef, continuing the melodic line with a long slur. The word "rall..." is written below the staff.

Improvvisazione - Improvisation

1

C Db D Eb

E F Gb G

Ab A Bb B C

2

C Db D

Eb E F Gb

G Ab A Bb B C

3

C D E Gb

Ab Bb C Db Eb

F G A B Db