

MARCO PIAZZAI

*Sliding Up*

 MULPHÈDIZIONI

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# Introduction

*Dear Colleagues, Teachers and Students, this is the daily collection of studies which have been and still accompany my professional career.*

*The idea of a daily compendium of studies inspired by the system of education received during the studies at the Conservatorio of Florence, in the mythical Class trumpet and Trombone led by Maestro Walter Carpano, was born in 1989 during my military service.*

*To Continue to study using the smallest possible number of books, I dedicated to write briefly my technical daily routine studies.*

*Thus was born my first compendium of studies that formed the basis of a warm-up rather complete.*

*That handwritten paper has accompanied me for a long time and is the basis of the evolution that gave rise to the later collections.*

*In recent years I have experienced many sequences in order to increase efficiency, performance and durability, as well as fill in the gaps that I found in my students.*

*In essence it is a system of studies of the inductive type which limits to a minimum verbal instructions, creating the automatisms that determine the production of sound through the best physical efficiency of the system.*

*This compendium of daily studies contains three warm-ups (fast, short and medium) executable with the time available, I would still recommend to play the full version at least once a week to perform on a regular basis the technical of the studies.*

*At the end there are specific exercises dedicated to the increase of any technical skills required in certain circumstances.*

*Sliding-up is the title inspired by the opening sequence of studies based on the glissando, as a effective preliminary improvement of emission.*

*With regard to the manner of performance of the collection, you can choose the sequence of exercises, their dynamics and speed, according to your level of preparation or needs, always seeking the highest sound quality.*

# Esecuzione

## ***Respirazione***

Durante l'esecuzione degli esercizi la respirazione ha solitamente uno schema libero, musicalmente appropriato e basato sulle proprie capacità. Le respirazioni obbligatorie nella sequenza sono indicate in modo specifico.

## ***Dinamica***

Si consiglia di eseguire gli esercizi con una dinamica che va dal *piano* al *mezzoforte* senza mai forzare o minimizzare l'emissione del suono. Suonare sempre in "maniera comoda" !

## ***Articolazione***

A differenza della dinamica, gli esercizi dovranno essere eseguiti seguendo scrupolosamente le indicazioni grafiche. Nell'esecuzione del "separato", l'articolazione non dovrà mai essere troppo corta.

## ***Tempo***

La velocità indicata all'inizio di ogni esercizio può essere variata ed adattata alle proprie necessità o capacità tecniche.

## ***Riscaldamento***

Il libro contiene tre percorsi di riscaldamento, Rapido, Breve e Medio. Questa differenziazione, basata essenzialmente sul tempo giornaliero disponibile, permette la migliore ottimizzazione finalizzata alle diverse attività musicali. Considerato il tempo disponibile si procederà scegliendo il percorso più appropriato con lo *specifico* esercizio di uscita (Exit).

Esempio: 1-2-3 prima uscita rapida (10')  
1-2-3-4-5-6-7-8 uscita breve (25'/30')  
da 1 a 14 uscita media (40'/45')

# Execution

## ***Breathing***

During the exercises, breaths can be taken freely, musically appropriate and based on individual ability. The required breaths in the sequence are indicated in a specific way.

## ***Dynamics***

It is recommended to perform the exercises with a dynamic that goes from *piano* to *mezzoforte* without forcing or minimizing sound emission. Always play in your "comfort zone"

## ***Articulation***

The exercises should be performed following the graphic instructions. When you are playing the "tongued" the articulation must never be too short.

## ***Tempo***

The speed indicated at the beginning of each exercise may be varied and adapted to your own needs or technical skills.

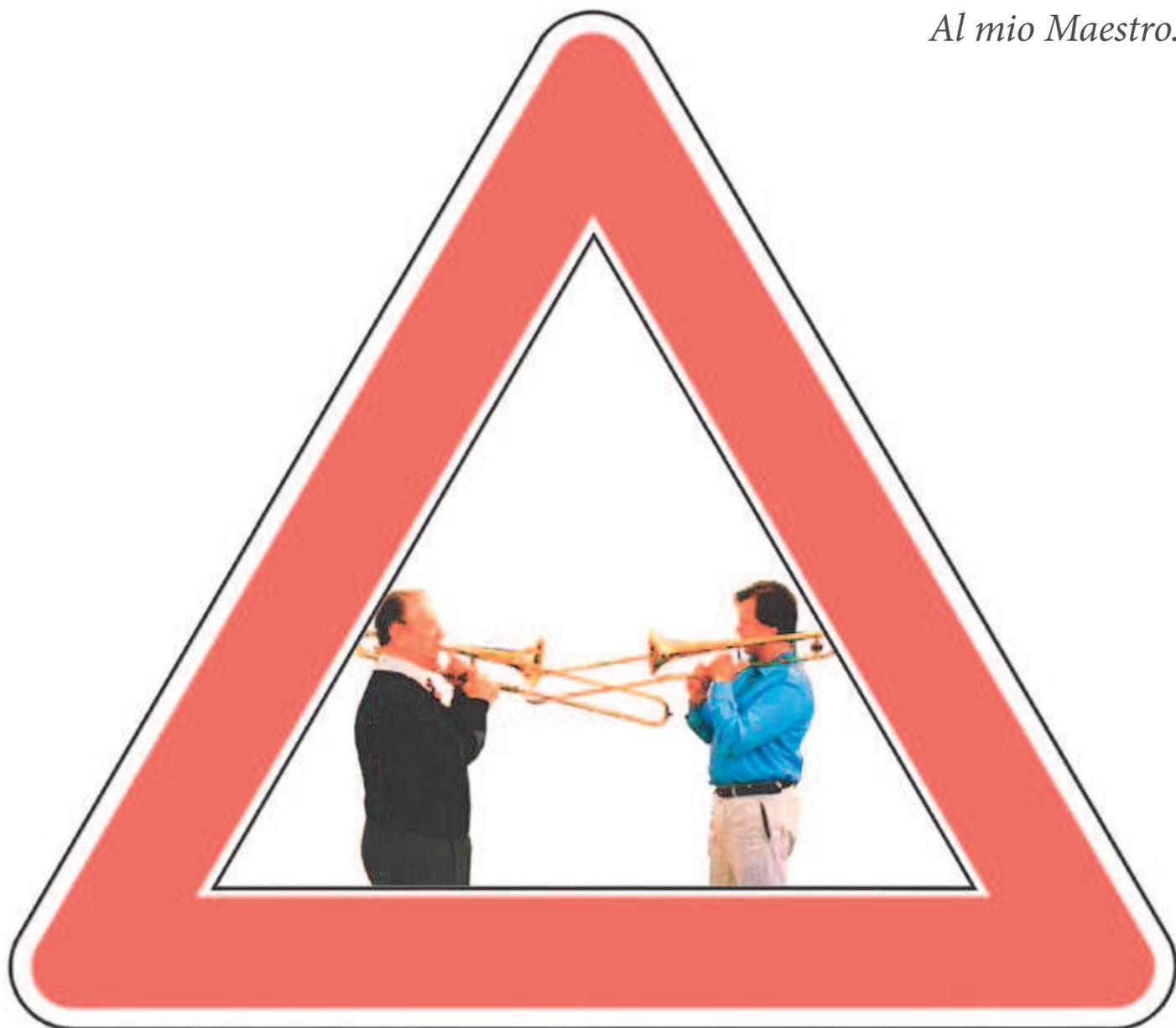
## ***Warm-up***

The book contains three patterns of warm-ups: fast, short and medium. This difference is based primarily on the time available, it allows for better optimization, aimed at different musical activities. Given the time available you can choose the most appropriate pattern with the specific final exercise.

Example: 1-2-3 first final exercise (10')

1-2-3-4-5-6-7-8 short final exercise (25'/30')

from 1 to 14 medium final exercise (40'/45')



## **INCROCI PERICOLOSI - DANGEROUS INTERSECTION**

Marco Piazzai è nato a Firenze il 26 Settembre 1966.  
Ha iniziato lo studio del Trombone all'età di 10 anni presso la scuola di musica della Banda "Filarmonica V. Bellini" di Scandicci.

Si è diplomato in Trombone con il massimo dei voti al Conservatorio L. Cherubini di Firenze sotto la guida del Maestro Walter Carpano.

Inizia la sua carriera professionale al Teatro del Maggio Musicale Fiorentino all'età di 15 anni.

Ha suonato con molte orchestre in Italia e all'Estero.

Ha insegnato nei Conservatori di Musica in Italia tenendo corsi e masterclass.

È vincitore di numerosi concorsi e audizioni in Orchestre e Bande militari ed ha inciso e suonato con molteplici complessi cameristici.

Attualmente dal 1991, suona al Teatro dell'Opera di Roma in qualità di Primo Trombone.

Marco Piazzai was born in Florence September 26, 1966.  
He started studying the trombone at the age of 10 years at the school of music of the Band "Orchestra V. Bellini" of Scandicci.

He graduated in trombone with the highest marks at the Cherubini Conservatory in Florence under the guidance of Walter Carpano.

He began his professional career at the Teatro del Maggio Musicale Fiorentino at age 15 .

He has played with many orchestras in Italy and abroad.

He has taught at the Conservatory of Music in Italy, holding courses and master classes.

He 'won numerous competitions and auditions in orchestras and military bands and has recorded and performed with numerous chamber ensembles.

Currently since 1991 , he performs at the Rome Opera as Principal Trombone.

# SLIDING UP

Marco Piazzai

*eseguire legato glissando*  
*play legato glissando*

$\text{♩} = 50$   $\leftarrow$

**1**

1 6 1 6 1 6 1 6 1 6 1 6 1 6 1 *ad lib.*

1 (gliss) 2 3 4 5 6 7 6 5 4 3 2 1

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

1 2 3 4 5 6 7

7 6 5 4 3 2 1

1 6 6 1 *simile*

6 1 1 6 *Ten/b.ss*  
*in F Valve*

(opt.)=glissando

♩=100

tutto legato

2

Musical staff with bass clef, showing a sequence of notes with fingerings 1-7 and an 'opt.' marking.

Ten/b.ss | opt. in F valve advanced

Musical staff with bass clef, starting with a key signature change to two flats and a valve marking \*V.

Musical staff with bass clef, continuing the melodic line.

Musical staff with bass clef, continuing the melodic line.

Musical staff with bass clef, continuing the melodic line.

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Musical staff with bass clef, continuing the melodic line.

Musical staff with bass clef, continuing the melodic line.

Musical staff with bass clef, continuing the melodic line.

\* V= Valve

(opt.)=glissando

♩=100

tutto legato

# 2A

Ten/b.ss | opt. in F valve advanced

\* V= Valve

# EXIT RAPIDO

## RAPID EXIT

$\text{♩} = 90$

The score is written for a single bass clef staff. It begins with a tempo marking of quarter note = 90. The first system contains a single staff with a long melodic line. The second system is marked 'OPTIONAL' and consists of two staves. The third system is a single staff with a long melodic line. The fourth system is a single staff with a long melodic line. The fifth system is a single staff with a long melodic line. The sixth system is marked 'OPTIONAL' and consists of two staves. The seventh system is a single staff with a long melodic line. The eighth system is a single staff with a long melodic line. The ninth system is a single staff with a long melodic line. The tenth system is a single staff with a long melodic line.

# EXIT MEDIO

## MEDIUM EXIT

*Optional*

$\text{♩} = 90$

*etc. etc.*

Vedi pagina 12 / see page 12

*Optional*

# STUDIO CROMATICO

## CROMATIC STUDY

$\frac{3}{4}$  ♩ = 90

$\frac{6}{8}$  ♩ = 60 *1° Legato 2° Separato*



*advance*



*advance*



*advance*



*advance*



*var. A* *ecc. ecc.*



*var. B* *ecc. ecc.*



*var. C* *ecc. ecc.*



*var. D* *ecc. ecc.*



*var. E* *ecc. ecc.*



*var. F* *advanced* *ecc. ecc.*





♩=60 ↙ ↘  
3 1  
3 3  
*legato/separato*

2  
3 3

3  
3 3

4  
3 3

5  
3 3

6  
3 3

7  
3 3

**2/A**

1

2

3

4

5

6

7

**2/B**

1

2

3

4

5

6

7