ABOUT THE EDITOR

Nicholas Mahon is solo trombone of the Orchestre symphonique de Québec and, since 2019, professor of trombone at the Conservatoire de musique de Québec. He joined the orchestra as second trombone in September 2013, served as acting solo trombone through the 2014 and 2015 seasons, and was appointed to the chair in March 2016. He has served on numerous audition juries for the orchestra.

Born in London, Ontario, he studied in Toronto with Gordon Sweeney, Gordon Wolfe and Jeffrey Hall of the Toronto Symphony Orchestra. He was a fellow of the Tanglewood Music Center and attended the Banff Centre, the National Orchestral Institute and the Music Academy of the West.

He has performed with the Toronto Symphony Orchestra, the National Arts Centre Orchestra and the Canadian Opera Company. He can be heard as second trombone on the National Arts Centre Orchestra's 2025 recording of Strauss's Ein Heldenleben under Alexander Shelley, and with the Hong Kong Philharmonic on its 2015 Naxos recording of Wagner's Das Rheingold. As a soloist he performed Albrechtsberger's Concerto for Alto Trombone with the Orchestre symphonique de Québec in 2017 and won several prizes in the brass category of the 2011 OSM Competition.

CONTENTS

Report 6
Biographical Sketch of Joseph-Jean-Baptiste-Laurent Arban 7
Preface 7
Table of Harmonics 10
Diagram of Cornet 11
Compass of the Cornet 11
Explanatory Comments on the First Studies 21

First Studies 24
Studies on Syncopation 43
Studies on Dotted Eighths Followed by Sixteenths 46

Explanation for the Studies on the Slur 58
Studies on the Slur 60

Studies on the Scales 86
Studies on the Major Scales 87
Studies on the Minor Scales 110
Chromatic Scales 112
Chromatic Triplets 119

Explanation of Grace Notes 127
Preparatory Exercises on the Gruppetto 131
The Gruppetto 144
The Double Appoggiatura 151
The Simple Appoggiatura 154
The Short Appoggiatura 156
The Portamento 159
The Trill 161
The Mordent 172

Intervals 176
Studies on the Intervals 178
Octaves and Tenths 190
Exercises on Triplets 192
Exercises on Sixteenth Notes 199
Major and Minor Chords 207
The Dominant Seventh 216
The Diminished Seventh 220
Cadences 225

Descriptive Advice on Tonguing 228
Triple Tonguing 231
Double Tonguing 261
The Slur and Double Tonguing 272
Tonguing as Applied to the Trumpet 279

The Art of Phrasing 282
Sixty-eight Duets 366

Last Part 418
Characteristic Studies 419
Twelve Celebrated Fantaisies and Airs Variés 442

A List of the Principal Words Used in Modern Music 485

STUDIES IN 6/8 TIME

In 6-8 time, the eighth notes should be well separated, and should have equal value allotted to them. Consequently, the third eighth note in each measure should never be dragged. Dotted eighths and eighths followed by sixteenths are played in this rhythm, by observing the same rules as in 2-4 time.

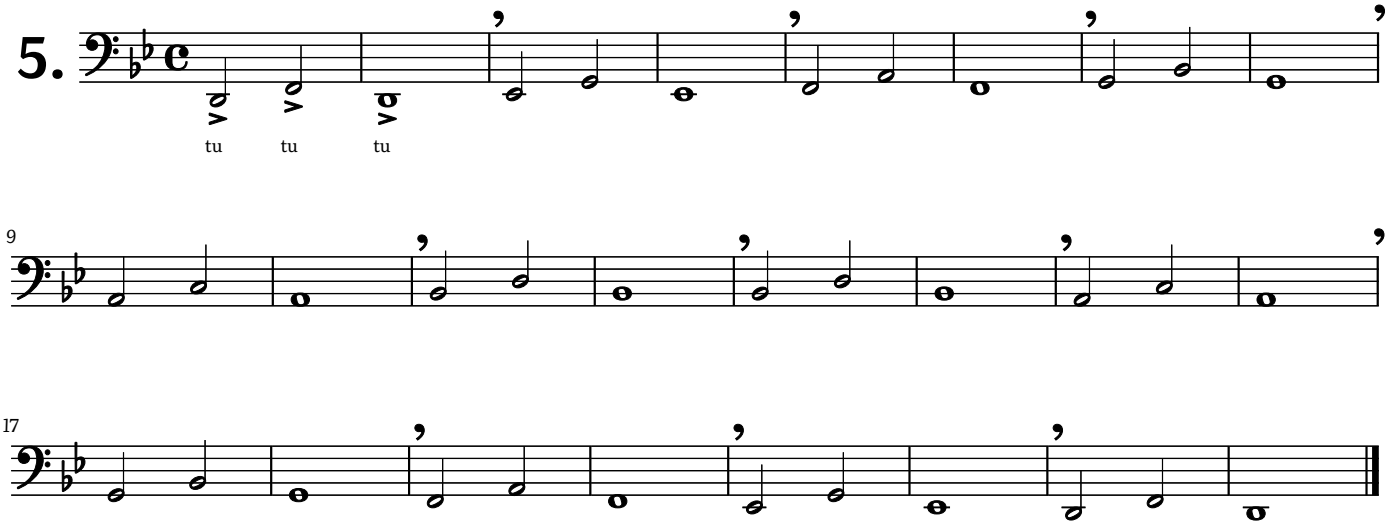
FIRST STUDIES



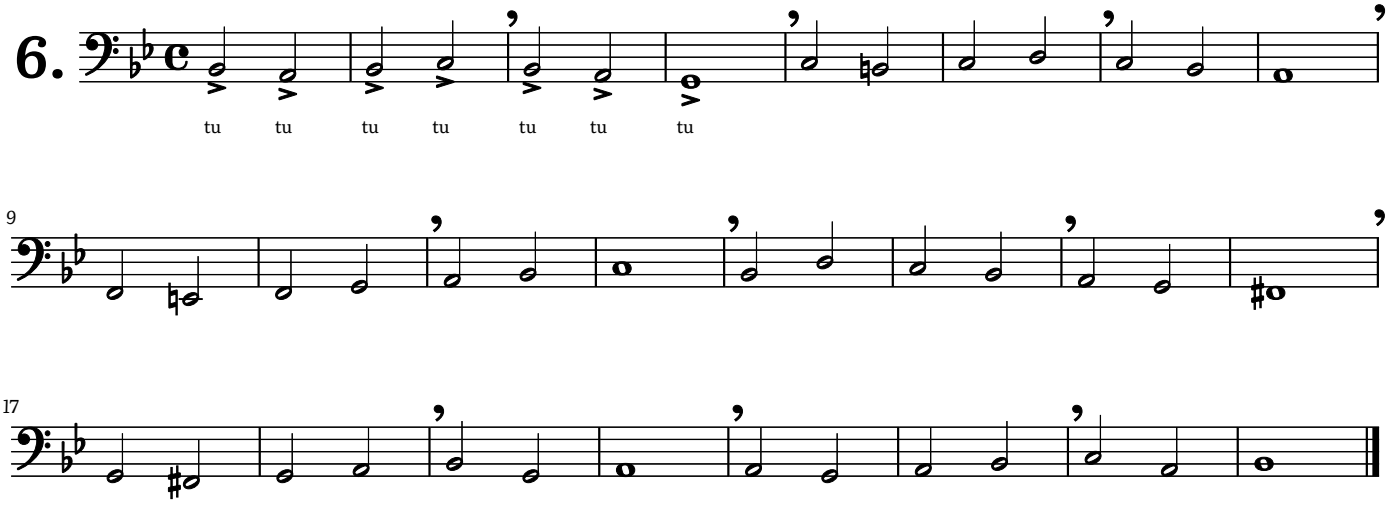
4.



5.



6.



7.



8.

