

Name _____

Lessons

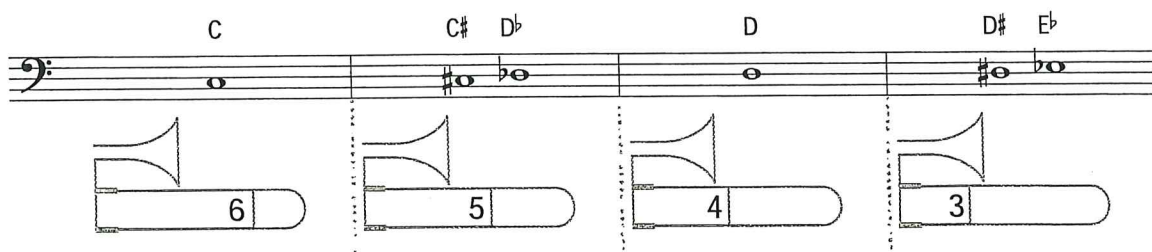
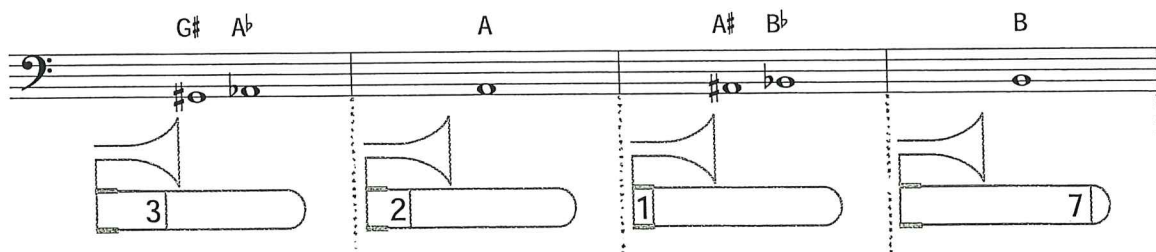
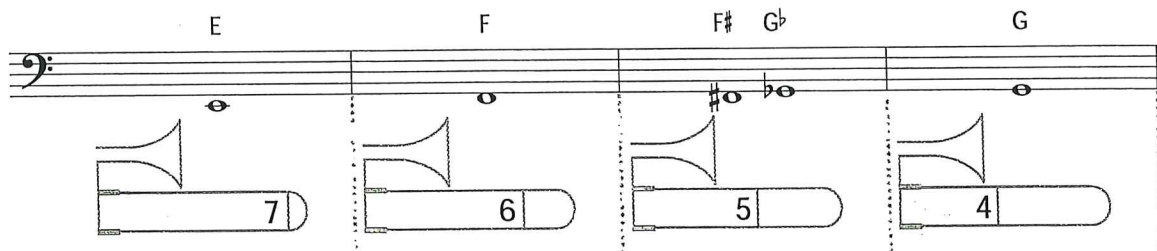
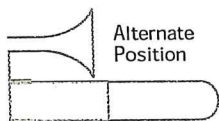
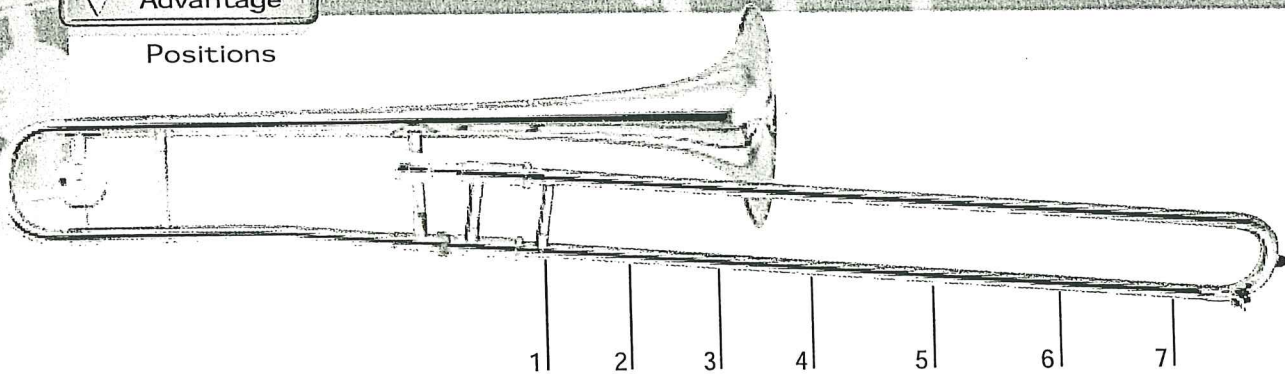
PRACTICE PROGRESS CHART

[illegible]

Student Page 46 Trombone

Advantage

Positions



The following products are recommended for complete care of your instrument:

Brass Mouthpiece Brush · Flexible Cleaning Rod · Lever Oil · Polishing Cloth · Rotor Oil
Rotor Spindle Oil · Slide Cream · Spray Bottle · Trombone Cleaning Rod

E F F# Gb G

G# Ab A A# Bb B

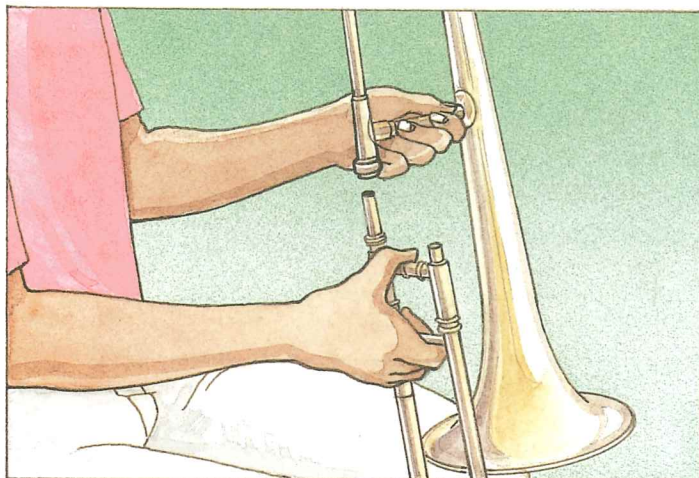
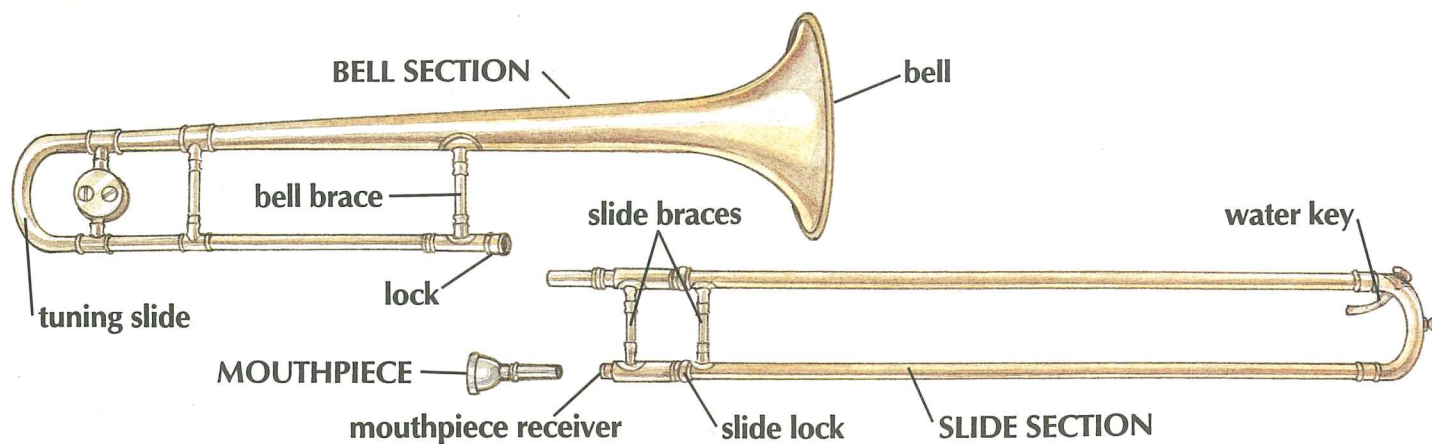
C C# Db D D# Eb

E F F# Gb G

May need slightly shorter slide position



PUTTING YOUR TROMBONE TOGETHER



STEP 1

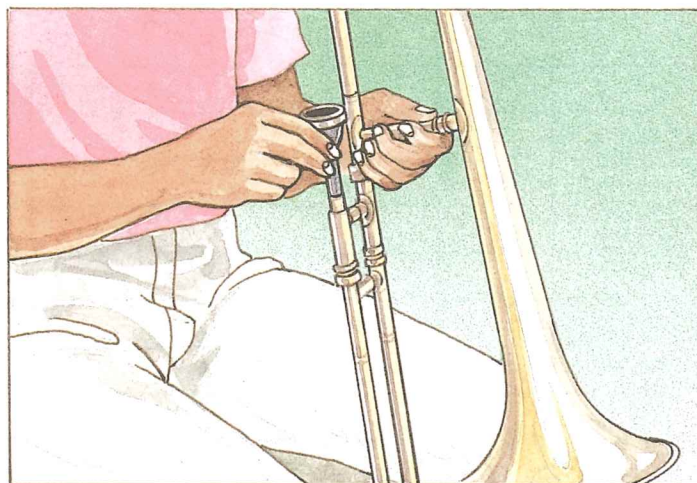
Open your case right side up. Lock your slide.

STEP 2

Hold the bell section in your left hand. Point the bell toward the floor with the receiver to the right.

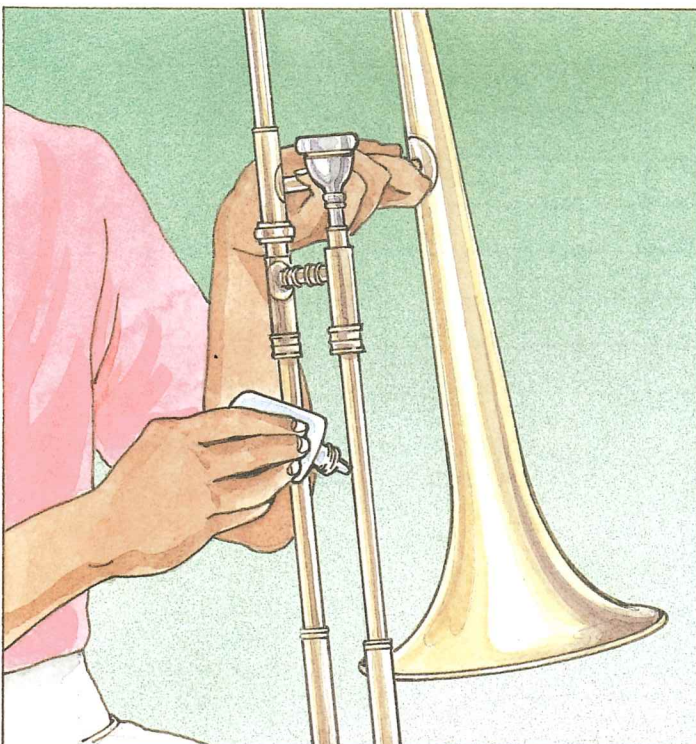
STEP 3

Hold the slide section by the braces in your right hand with the "U" of the slide section down. Put the longer side of the slide section into the bell receiver. Make a "V" angle between the two sections. The exact angle will be determined by the size of your hand.



STEP 4

Tighten the lock that holds the two sections together. Put the mouthpiece into the mouthpiece receiver with your right hand.



STEP 5

Rest the tip of the slide on the floor. Unlock the slide and lift the inner slide. Place 5 or 6 drops of slide oil on each inner slide. Move the slide up and down to evenly spread the oil.

PREPARING TO PLAY



STEP 1

Sit up straight on the edge of your chair.

STEP 2

Place your left thumb around the bell brace. Place the other fingers of your left hand around the first slide brace. Place your left index finger on or near the mouthpiece.

STEP 3

With your right hand, hold the bottom of the slide brace with the thumb, index, and middle fingers.

STEP 4

Keep your right wrist flexible.

STEP 5

Your elbows should be away from your body.

PLAYING YOUR TROMBONE

STEP 1

Shape the inside of your mouth as if saying "oh." Bring your lips together as if saying "em."

STEP 2

Your lips should have firm corners but a relaxed center. Your chin should be flat and pointed.

STEP 3

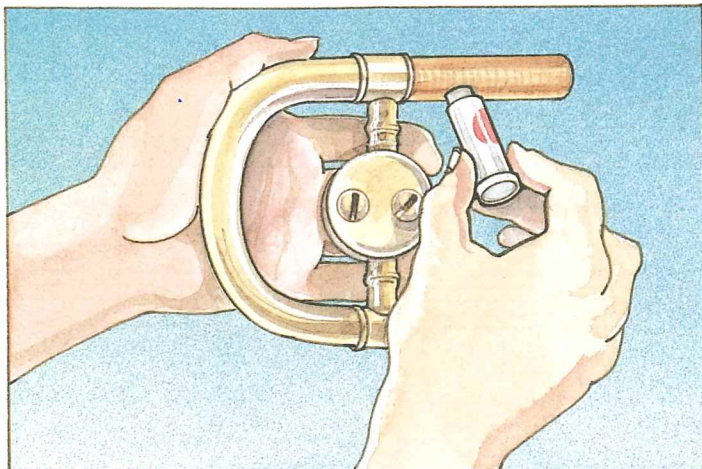
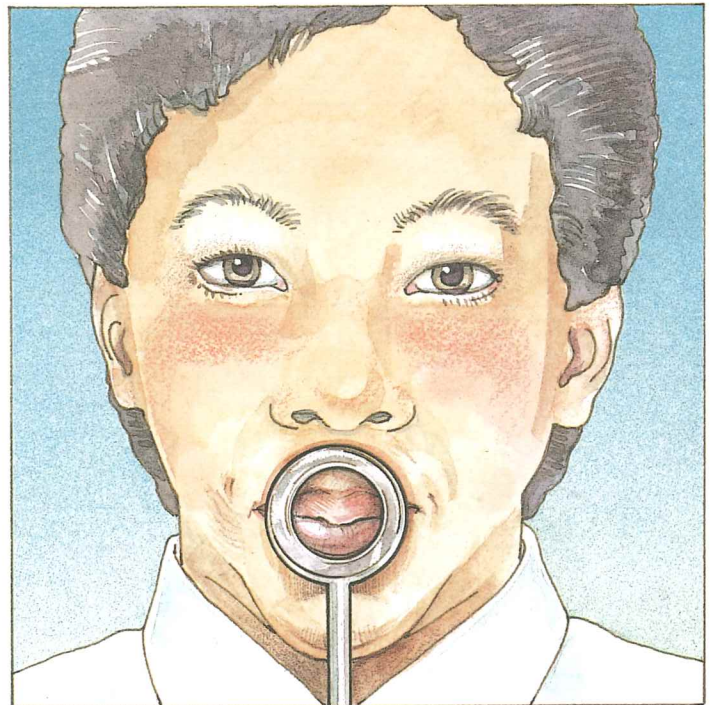
Take a full breath of air and blow, creating a relaxed, buzzing tone.

STEP 4

While buzzing, place the mouthpiece over the buzz with equal amounts of the mouthpiece on the upper and lower lips.

STEP 5

Put the mouthpiece into the mouthpiece receiver. Take a full breath of air and play a long, steady tone.



CARING FOR YOUR TROMBONE

STEP 1

After playing, depress the water key to drain the excess water from your trombone. Lock your slide. Wipe off your instrument with a soft, clean cloth.

STEP 2

Remove the mouthpiece and put it and your trombone carefully in the case and latch it.

STEP 3

Grease your tuning slide regularly.

BASS CLEF



TIME SIGNATURE



WHOLE NOTE



WHOLE REST



Ledger Line

Bar Lines

Staff

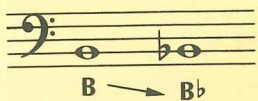
4 = 4 counts in each measure

Measures

A whole note gets 4 counts in $\frac{4}{4}$ time.

A whole rest gets 4 counts in $\frac{4}{4}$ time.

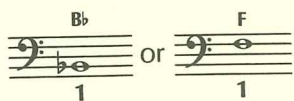
FLAT



A flat (b) lowers the pitch of a note one half step. It remains in effect for the entire measure.

WHAT DO YOU HEAR?

When you play your instrument, you will probably play one of these two notes:



WHAT NEXT?

Ask your teacher which note you are playing:
If your natural note is Bb, start on page 4.
If your natural note is F, start on page 5.

1 THE FIRST NOTE

B flat (Bb)

Bb

1

The number indicates what position to use.

► A double bar line marks the end of the music.

2 THE SECOND NOTE

C

C

6

3 TEA FOR TWO

4 THE THIRD NOTE

D

D

4

5 THREE OF A KIND

6 THREE'S COMPANY

7 TOP BRASS

FOR TROMBONES & BRASS ONLY

**BASS
CLEF**



**TIME
SIGNATURE**



**WHOLE
NOTE**



**WHOLE
REST**



Ledger Line

Bar Lines

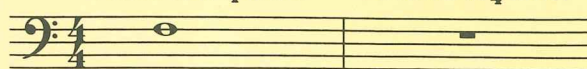
Staff

Measures

$\frac{4}{4}$ = 4 counts in each measure

A whole note gets 4 counts in $\frac{4}{4}$ time.

A whole rest gets 4 counts in $\frac{4}{4}$ time.



FLAT



A flat (b) lowers the pitch of a note one half step. It remains in effect for the entire measure.

1 THE FIRST NOTE

F

1

The number indicates what position to use.

► A double bar line marks the end of the music.

2 THE SECOND NOTE

E flat (Eb)

3

3 TEA FOR TWO

4 THE THIRD NOTE

D

4

5 THREE OF A KIND

6 THREE'S COMPANY

7 TOP BRASS

FOR THE FULL BAND

**BASS
CLEF**



**TIME
SIGNATURE**



**WHOLE
NOTE**



**WHOLE
REST**



Ledger Line

Bar Lines

Staff

Measures

$\frac{4}{4}$ = 4 counts in each measure

A whole note gets 4 counts in $\frac{4}{4}$ time.

A whole rest gets 4 counts in $\frac{4}{4}$ time.

FLAT



A flat (b) lowers the pitch of a note one half step. It remains in effect for the entire measure.

1 TIME FOR BAND

D

4

The number indicates what position to use.

A double bar line marks the end of the music.

2 THE FUN CONTINUES

C

6

3 WHOLE LOTTA COUNTING

► Write in the counting and clap the rhythm before you play.

4 FOUR SCORE

Page 39



B flat (Bb)

1

When you see a page number followed by an arrow, *Excellerate* to the page indicated for additional studies.

5 MIX 'EM UP

6 MELTING POT

7 BAND ON PARADE



► Lines with a medal are *Achievement Lines*. The chart on page 47 can be used to record your progress.

HALF NOTE



HALF REST

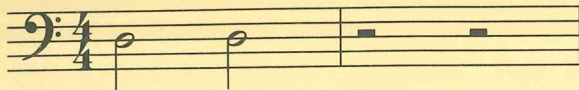


BREATH MARK



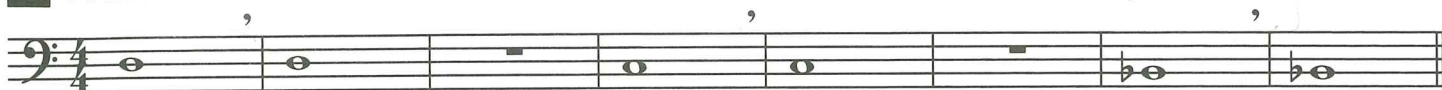
Each half note gets
2 counts in $\frac{4}{4}$ time.

Each half rest gets
2 counts in $\frac{4}{4}$ time.



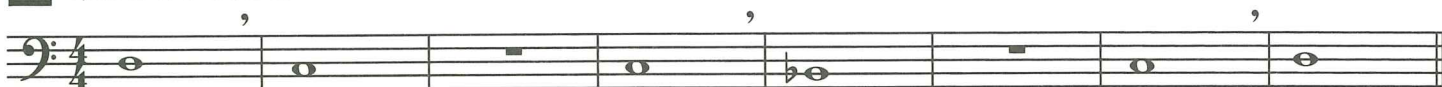
Take a breath.

8 A BREATH OF FRESH AIR

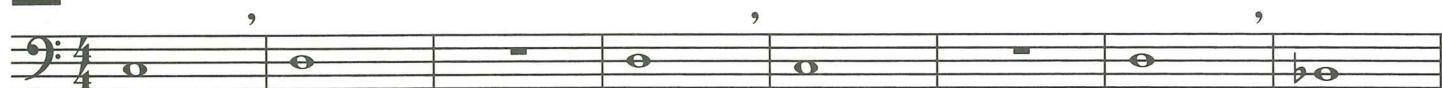


► Be sure to take a full breath of air.

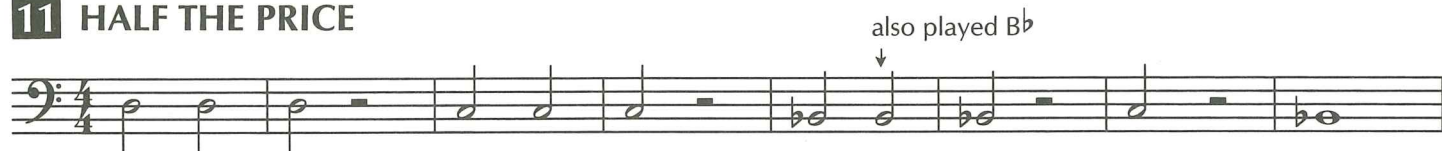
9 SIDE BY SIDE



10 TWO BY TWO



11 HALF THE PRICE



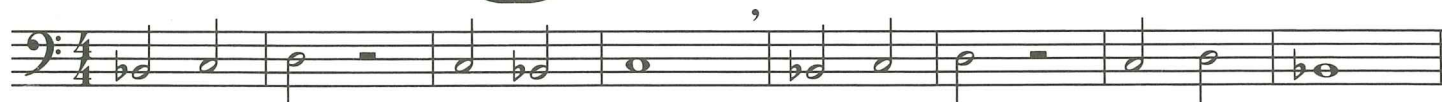
► Write in the counting and clap the rhythm before you play.

12 CARDIFF BY THE SEA

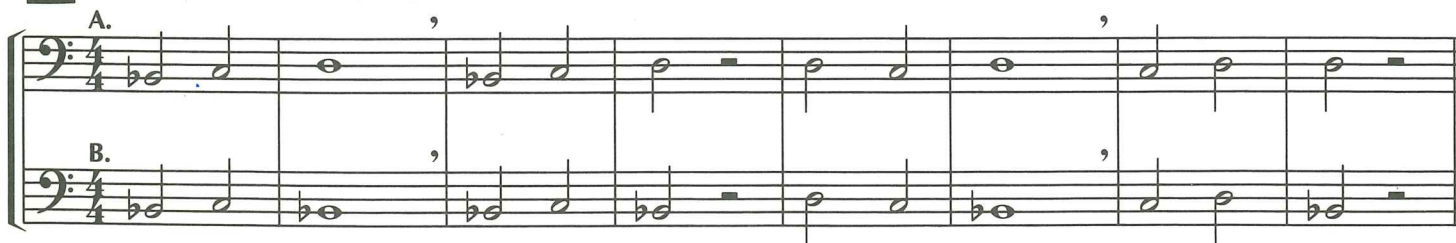


Page 39

Welsh Folk Song



13 TWO FOR THE SHOW - Duet



14 GO FOR EXCELLENCE!



QUARTER NOTE



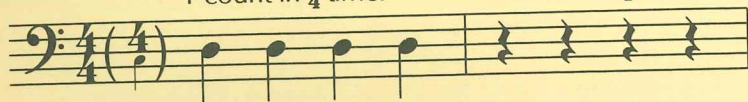
QUARTER REST



PHRASE

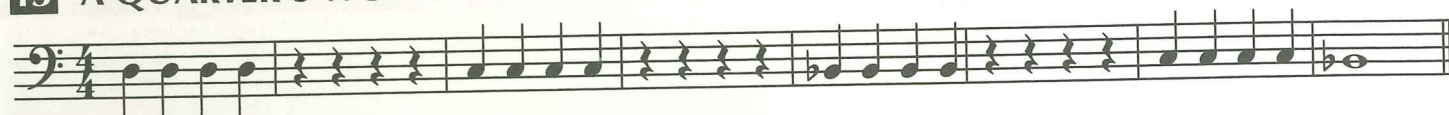
Each quarter note gets
1 count in $\frac{4}{4}$ time.

Each quarter rest gets
1 count in $\frac{4}{4}$ time.



A phrase is a musical thought
or sentence. Phrases are usually
four or eight measures long.

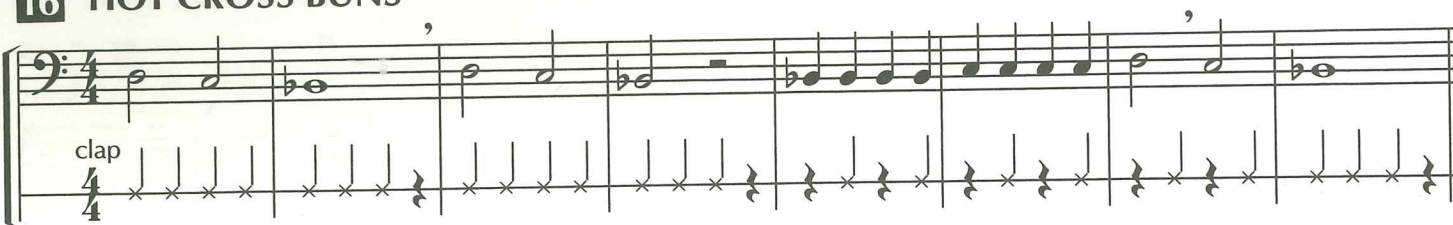
15 A QUARTER'S WORTH



► Write in the counting and clap the rhythm before you play.

16 HOT CROSS BUNS

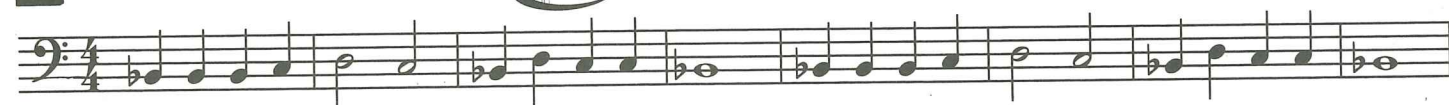
English Folk Song



17 AU CLAIRE DE LA LUNE



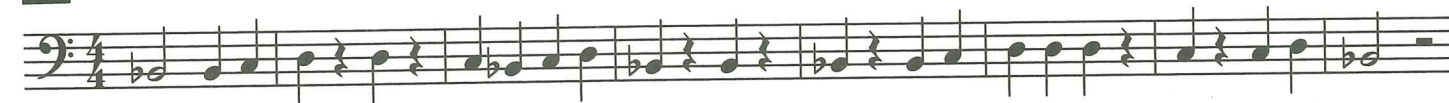
French Folk Song



► Draw in a breath mark at the end of each phrase.

18 DOWN BY THE STATION

Traditional

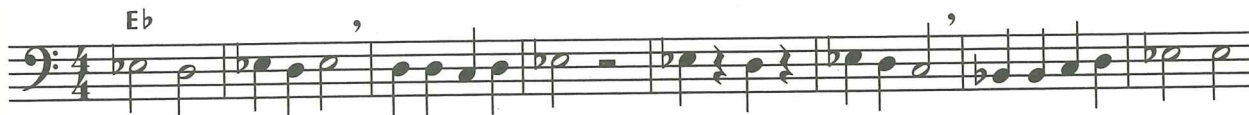


19 EASY STREET

E flat (Eb)

Eb

3



20 COUNTRY WALK

English Folk Song



21 GETTIN' IT TOGETHER

F

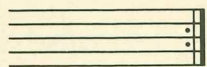
F

1



22 FOR TROMBONES ONLY



REPEAT SIGN

Repeat from the beginning.

COMMON TIME

$C = \frac{4}{4}$
Common time means
the same as $\frac{4}{4}$ time.

FERMATA

Hold the note or
rest longer than
its usual value.

SOLO

One person plays.

SOLI

Whole section plays.

TUTTI

Everyone plays.

23 MERRILY WE ROLL ALONG

Page 39

Traditional



► Write in the note names before you play.

24 LIGHTLY ROW- Duet

Traditional

**25 ONE STEP AT A TIME**

► Write in the counting and clap the rhythm before you play.

26 GOOD KING WENCESLAS

Traditional English Carol

Solo/Soli

Tutti

Solo/Soli

Tutti

**27 SONG OF THE FJORDS**

Norwegian Folk Song

Solo/Soli

Tutti

Solo/Soli

Tutti

**28** _____

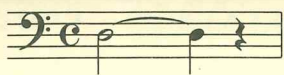
Composer _____ your name



► Fill in the rest of the measures using the given rhythms and any notes you know. Title and play your composition.

29 GO FOR EXCELLENCE!

TIE



A tie is a curved line that connects two notes of the same pitch. Tied notes are played as one unbroken note.

TIME SIGNATURE

2
4

2 = 2 counts in each measure
4 = quarter note gets one count



30 WARM-UP



► Try playing this warm-up on your mouthpiece.

31 TIED AND TRUE



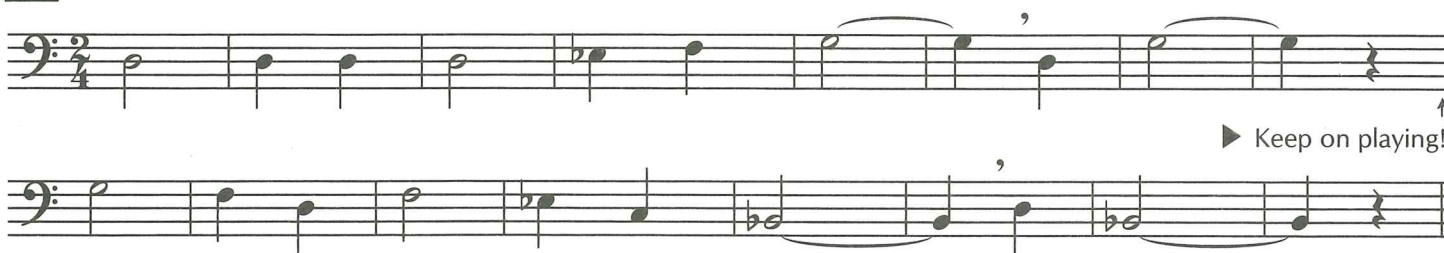
32 JOLLY OLD ST. NICHOLAS - Duet

American Carol



33 AMIGOS

Mexican Folk Song



► Keep on playing!

► Write in the counting and clap the rhythm before you play.

34 FARM OUT

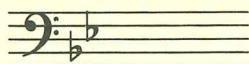
Traditional



35 FOR TROMBONES ONLY



KEY SIGNATURE



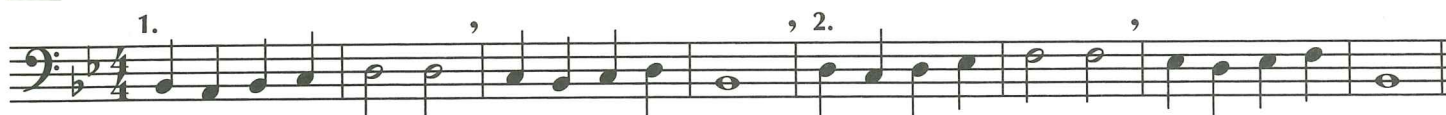
Key signatures change certain notes throughout a piece of music. This key signature means play all B's as B flats and all E's as E flats.

36 MARK TIME



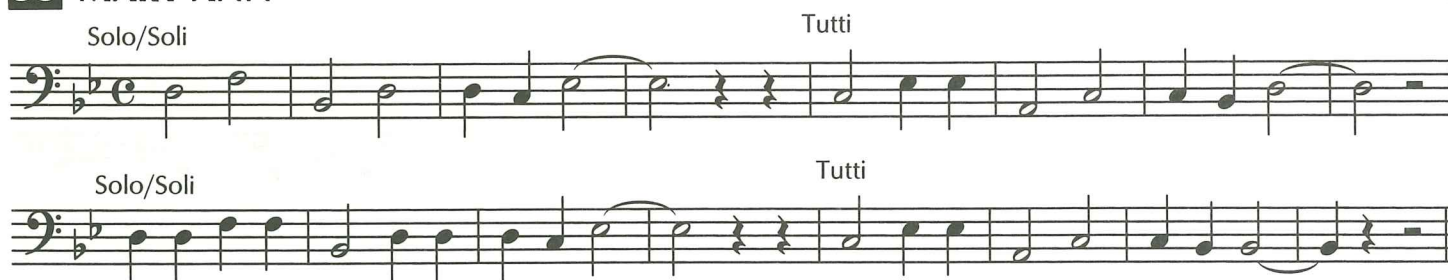
37 SWEETLY SINGS THE DONKEY - Round

Traditional



38 MARY ANN

West Indies Folk Song



► Write in the note names before you play.

39 CRUSADER'S MARCH



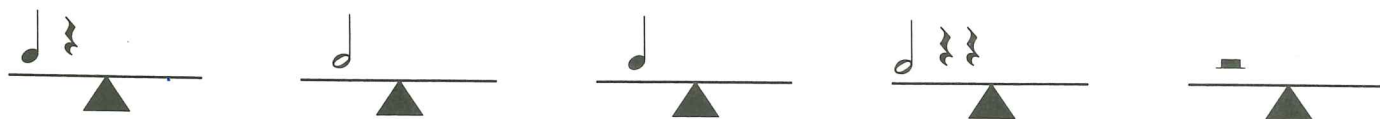
Traditional



► Write in the counting and clap the rhythm before you play.

40 BALANCE THE SCALES

Draw *one* note or *one* rest to balance each scale.

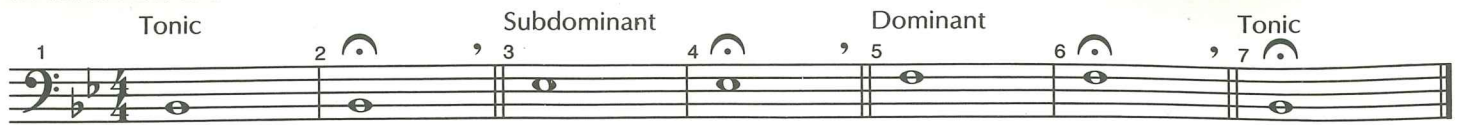


41 GO FOR EXCELLENCE!



BALANCE BUILDER

1 Tonic 2 Subdominant 3 Dominant 4 Tonic



JINGLE BELLS

Band Arrangement

J. S. Pierpont (1822 - 1893)
arr. Chuck Elledge (b. 1961)



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

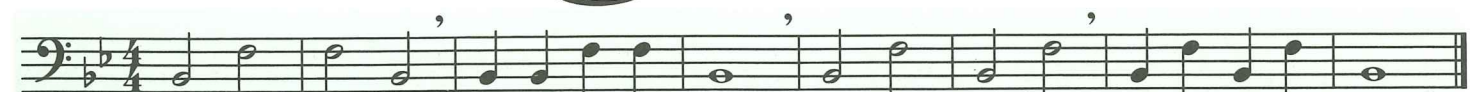
42 SCHOOL SONG

Solo/Soli Tutti



Solo/Soli Tutti

43 FOR TROMBONES ONLY



EIGHTH NOTES



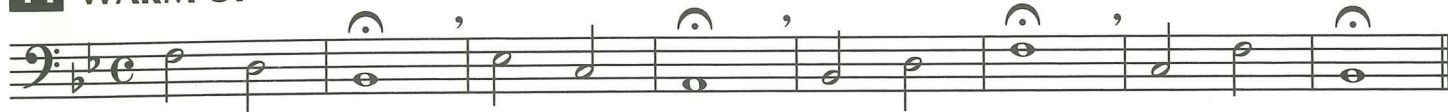
Two eighth notes are as long as a quarter note.

Each eighth note gets $\frac{1}{2}$ count in $\frac{2}{4}$ and $\frac{4}{4}$ time.

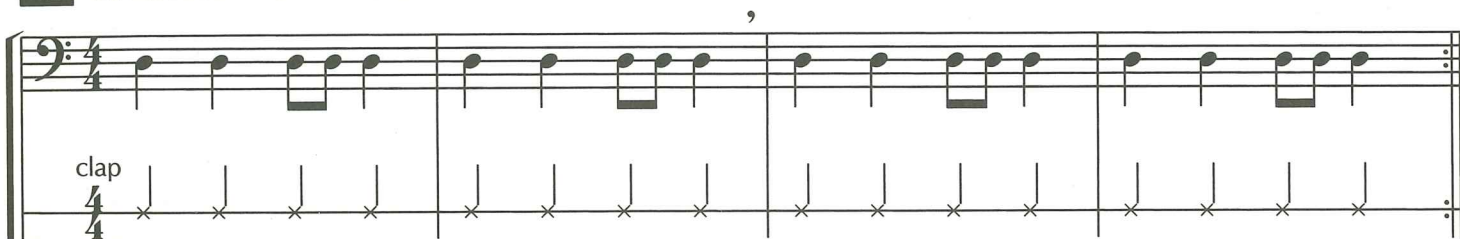
$$\text{eighth note} + \text{eighth note} = \text{quarter note}$$

$$\frac{1}{2} + \frac{1}{2} = 1 \text{ count}$$

44 WARM-UP



45 EIGHTH NOTE ENCOUNTER



► Write in the counting for the top line before you play.

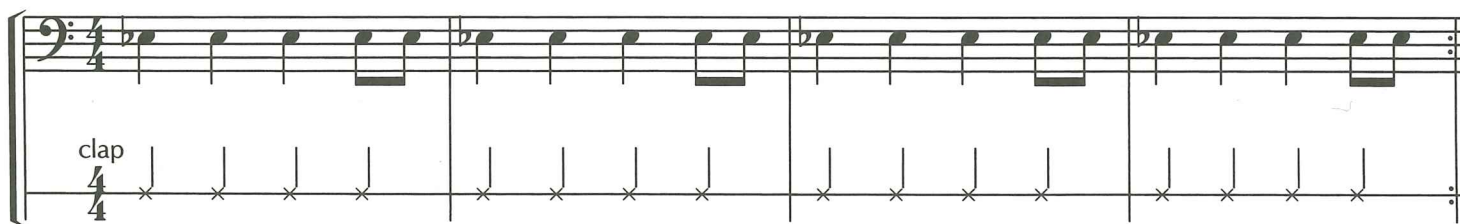
46 JIM ALONG JOSIE



American Folk Song



47 EIGHTH NOTE EXPLORER



► Write in the counting for the top line before you play.

48 GO TELL BILL

Gioacchino Rossini (1792 - 1868)



49 GO FOR EXCELLENCE!



50 EIGHTH NOTE EXPRESS

► Write in the counting for the top line before you play.

51 SKIP IT, LOU

American Folk Song

52 EIGHTH NOTE EXPERT

► Write in the counting for the top line before you play.

53 MEXICAN MOUNTAIN SONG

Mexican Folk Song

54 BAFFLING BAR LINES

Page 39

► Write in the counting and draw in the bar lines before you play.

55 FOR TROMBONES ONLY



SLUR



A curved line that connects two or more notes of different pitches.

PICK-UP NOTE



A note that comes before the first full measure of a piece of music.

56 WARM-UP



► Tongue the first note of each slur and *legato* tongue the remaining notes. Try playing this warm-up on your mouthpiece.

57 THEME FROM "SYMPHONY NO. 1"

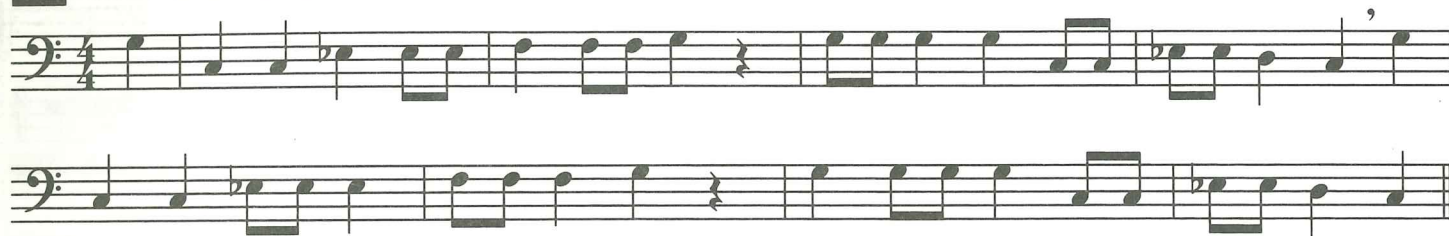


Johannes Brahms (1833 - 1897)



58 ERIE CANAL CAPERS

American Work Song



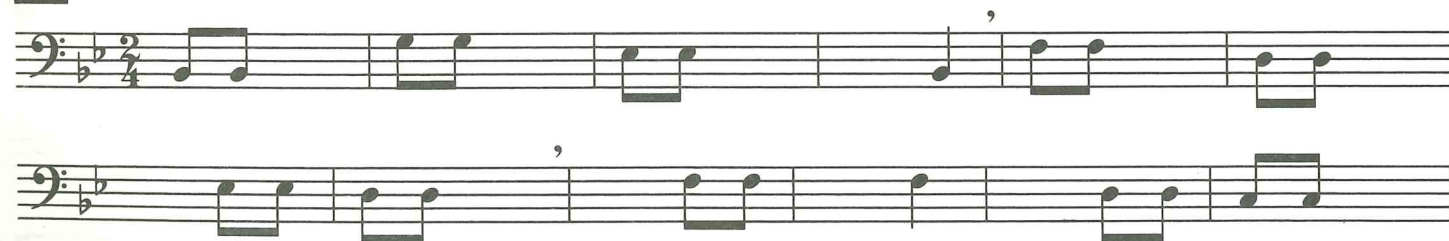
59 LAUGHING SONG - Round

Traditional



60 STAR SEARCH

Wolfgang Amadeus Mozart (1756 - 1791)

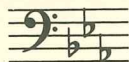


► Draw in the missing notes for "Twinkle, Twinkle, Little Star" before you play.

61 GO FOR EXCELLENCE!



KEY SIGNATURE



This key signature means play all B's as B flats, all E's as E flats, and all A's as A flats.

62 CLIMBING STAIRS

A flat (A \flat)

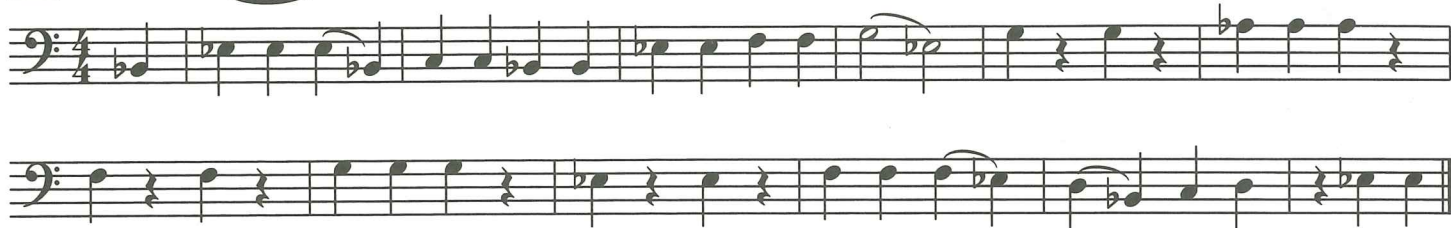


► Higher notes are easier with faster air.

63 BINGO



American Folk Song



64 THERE'S MUSIC IN THE AIR

George F. Root (1820 - 1895)



65 THERE'S THE SAME MUSIC IN THE AIR

George F. Root (1820 - 1895)

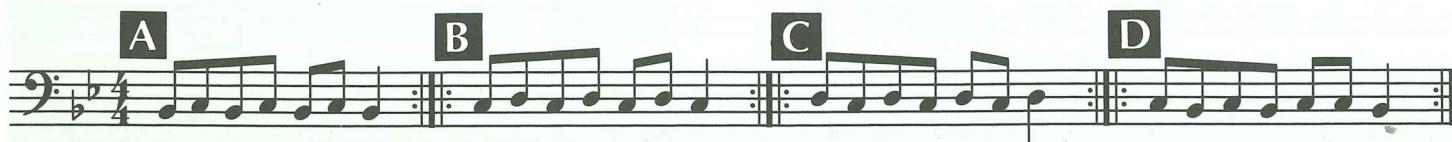


► Circle the notes changed by the key signature.

66 SCALE SKILL



67 FOR TROMBONES ONLY



DOTTED HALF NOTE



TIME SIGNATURE

$\frac{3}{4}$

DYNAMICS

A dot after a note adds half the value of the note.

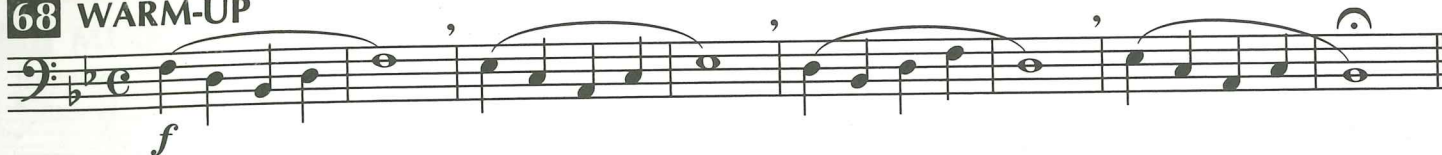
$$\begin{aligned} \text{♩} + \text{.} &= \text{♩} + \text{♩} = \text{♩} \\ 2 + 1 &= 2 + 1 = 3 \text{ counts} \end{aligned}$$

$\frac{3}{4}$ = 3 counts in each measure
 $\frac{4}{4}$ = quarter note gets 1 count



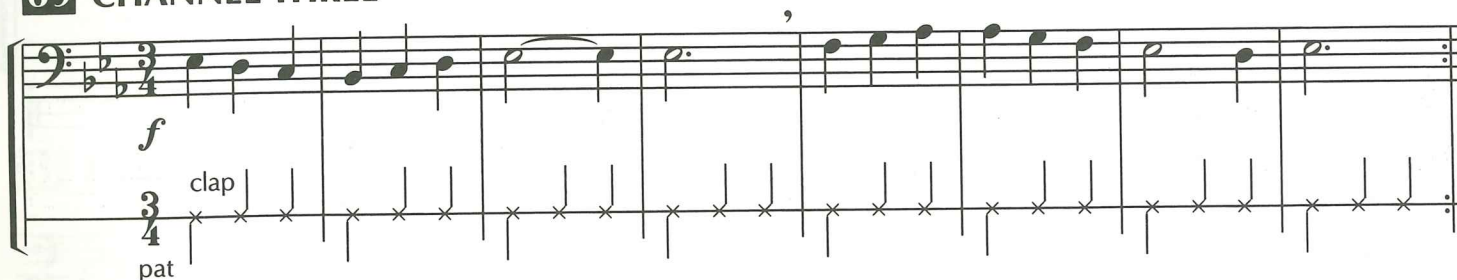
forte (f) - loud
piano (p) - soft

68 WARM-UP



► Try playing this warm-up on your mouthpiece.

69 CHANNEL THREE

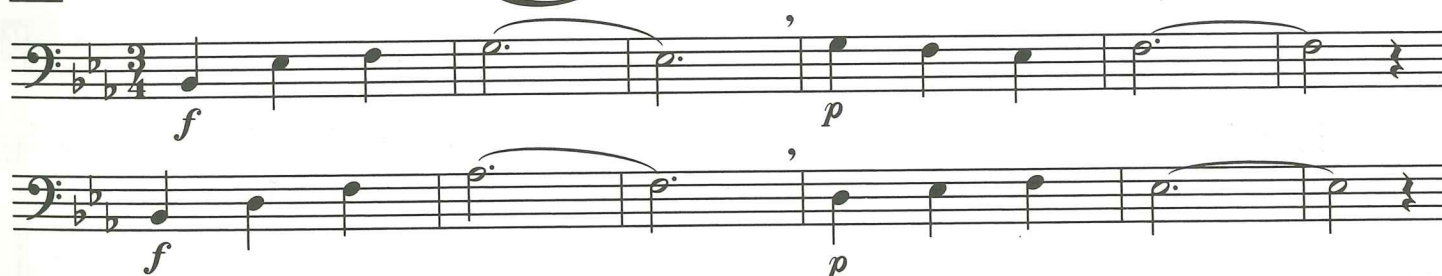


► Write in the counting for the top line before you play.

70 DOWN IN THE VALLEY



American Mountain Song



71 BROTHER MARTIN - Round

Latin American Folk Song



72 THE LITTLE FISH

Australian Folk Song



► Draw in a breath mark at the end of each phrase.

73 GO FOR EXCELLENCE!

"When Love Is Kind"



Czech Folk Song



NATURAL



A natural sign cancels a flat or a sharp. It remains in effect for the entire measure.

74 WARM-UP

A flat (A \flat)



► Try playing this warm-up on your mouthpiece.

75 OLD BLUE

Traditional

Solo/Soli

Tutti



Solo/Soli

Tutti



76 THIRD TIME AROUND

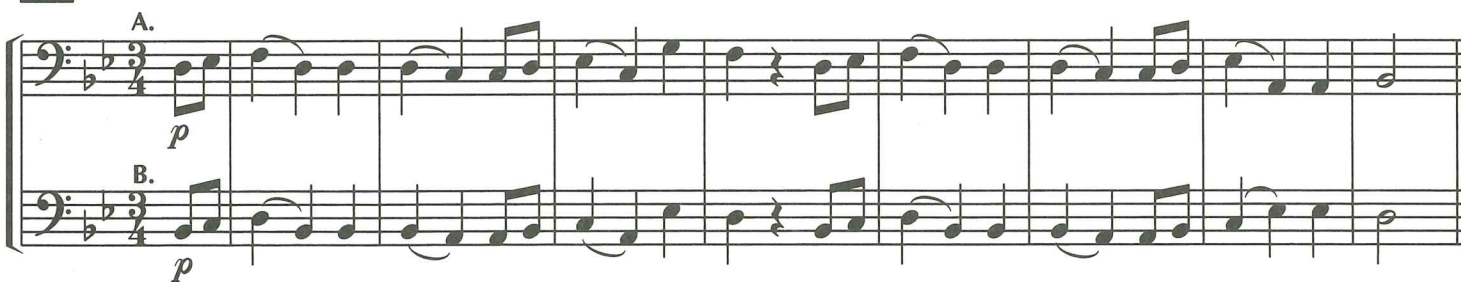


► Circle the notes changed by the key signature.

77 LULLABY - Duet

Page 40

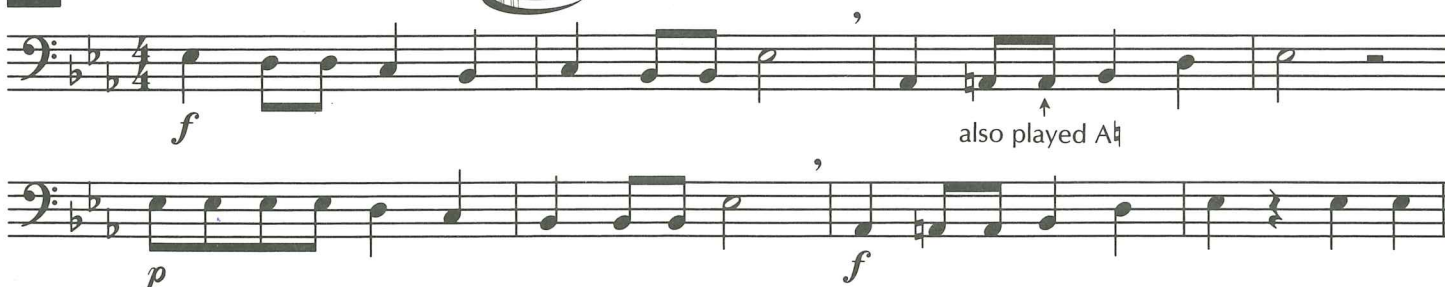
Traditional



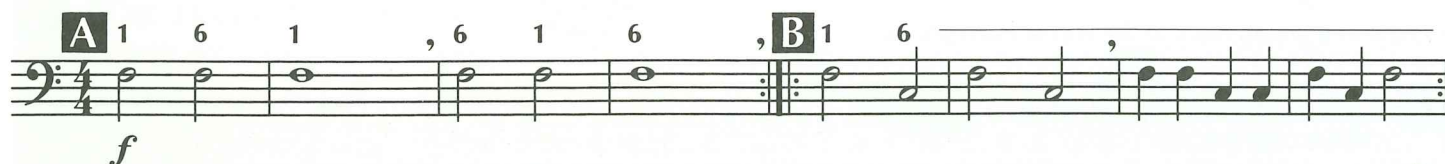
78 MINUTEMAN MARCH



Robert Frost (b. 1942)



79 FOR TROMBONES ONLY



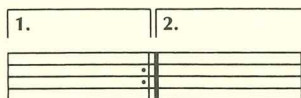
► Try playing F and C in 6th position where indicated.

ACCENT



Attack the note louder.

1st and 2nd
ENDINGS



Play the first ending the first time through.
Then, repeat the music, skip the first ending,
and play the second ending.

ONE-MEASURE
REPEAT SIGN



Repeat the previous measure.

80 MEXICAN HAT DANCE

Mexican Folk Song

81 FRÈRE JACQUES - Round

French Folk Song

82 MORNING MOOD



Edvard Grieg (1843 - 1907)

83 MING COURT

Page 40

Chinese Folk Song

► Write an S under each slur and a T under the tie before you play.

84 GO FOR EXCELLENCE!



SAWMILL CREEK

Solo with Piano Accompaniment

Bruce Pearson (b. 1942)

Trombone

1 2 3 4 5 6

p

Go back to the first repeat sign. ↗

Piano

f *p*

7 8 9 10 11 12

f

2.

f

2 5 2 5 1 3

13 14 15 16 17 18 19

f

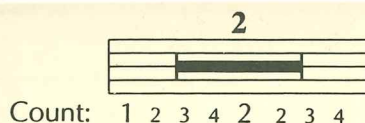
2 5 1

20 21 22 23 24 25

f

1

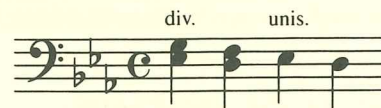
LONG REST



Rest the number of measures indicated.

DIVISI

Part of the section plays the top notes and part of the section plays the bottom notes.



UNISON

Everyone plays the same notes.

MONTEGO BAY

Band Arrangement

Calypso Song
arr. Chuck Elledge (b. 1961)

Musical score for Montego Bay, measures 1-34. The score is in bass clef with a key signature of two flats and a common time signature. It includes various musical notations such as rests, notes, and dynamics. Measure numbers 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15-16, 17, 18, 19, 20 div., 21 unis., 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, and 34 are indicated. Dynamics include *f* (forte), *p* (piano), and *f* (forte) for the 1st time and *p* (piano) for the 2nd time. There are also markings for *f* (forte) and *p* (piano) at the end of the piece.

REGAL MARCH

Band Arrangement

Bruce Pearson (b. 1942)
arr. Chuck Elledge (b. 1961)

Musical score for Regal March, measures 1-30. The score is in bass clef with a key signature of two flats and a common time signature. It includes various musical notations such as rests, notes, and dynamics. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, and 30 are indicated. Dynamics include *f* (forte), *p* (piano), and *f* (forte) for the 1st time and *p* (piano) for the 2nd time. There are also markings for *f* (forte) and *p* (piano) at the end of the piece.

First staff of the exercise, featuring a bass clef, 3/4 time signature, and a forte (*f*) dynamic. The melody consists of eighth and quarter notes with a trill on the fifth measure.

The musical notation shows two fingerings for the notes A and B flat (Bb) in bass clef:

- A**: Fingered with the 2nd finger.
- B flat (Bb)**: Fingered with the 1st finger.

The main exercise is written in bass clef, 4/4 time, starting with a forte (*f*) dynamic. The melody consists of quarter notes: A, G, F, E, D, C, B, A, followed by a half rest, then Bb, A, G, F, E, D, C, B, A. Dynamics change from *f* to piano (*p*) at the first measure after the rest, back to *f* at the second measure after the rest, and finally to *p* at the third measure after the rest. The piece ends with a final whole note A.

[illegible]

The image shows the bass line of the song 'The Rose Tree' in 4/4 time. The key signature has one flat (B-flat). The notation is divided into two systems. The first system starts with a forte (*f*) dynamic and contains a continuous eighth-note melody. The second system is divided into two parts: 'Arpeggio', which continues the eighth-note melody, and 'Chords', which features a series of chords. The final chord is marked 'div.' with a fermata, indicating a final or double bar line.

89 THE MAN ON THE FLYING TRAPEZE

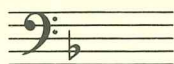
The musical score is written on a single staff in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). The piece begins with a forte (*f*) dynamic. The melody starts with a repeat sign, followed by a series of eighth and sixteenth notes. A first ending bracket covers the final two measures of the first section, leading to a second ending bracket. The piece concludes with a final measure. A performance instruction at the bottom right reads: "Go back to the first repeat sign. —↑".

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat) and the time signature is 3/4. The melody consists of eighth and quarter notes, with some rests.

► Using the given rhythms, draw in notes to complete the melody. Title and play your composition.

The musical score for 'The Rose Tree' is written for a single melodic line in 4/4 time. The key signature has one flat (B-flat). The score is divided into three sections: A, B, and C. Section A starts with a forte (f) dynamic and includes a first ending. Section B also includes a first ending. Section C is the final part of the melody. Fingerings (1, 2, 3, 4, 5, 6) are indicated above the notes. The piece concludes with a double bar line and repeat dots.

KEY SIGNATURE



This key signature means play all B's as B flats.

92 LOOK SHARP



93 AURA LEE

G. R. Poulton (d. 1867)

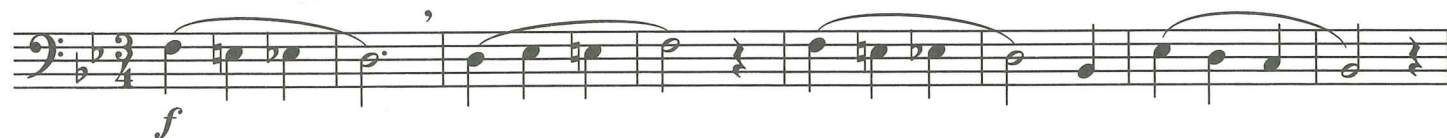


94 BARCAROLLE

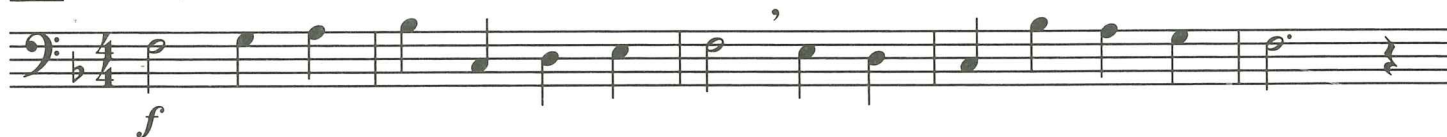
Jacques Offenbach (1819 - 1880)



95 JUST BY ACCIDENT



96 F MAJOR SCALE SKILL



97 SAILOR'S SONG

Page 40



98 GO FOR EXCELLENCE!

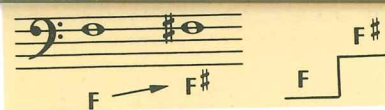


American Folk Song



DA CAPO AL FINE (D. C. AL FINE)

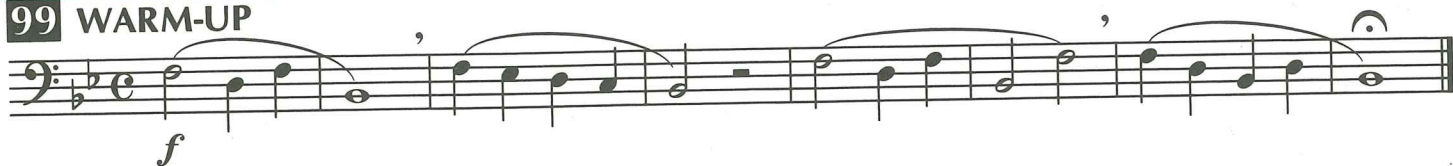
SHARP



Go back to the beginning and play until the *Fine*.

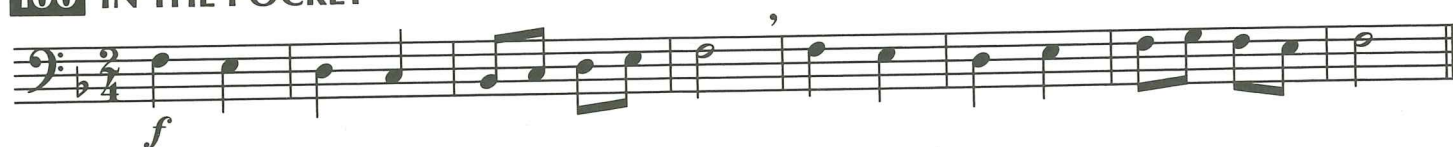
A sharp (#) raises the pitch of a note one half step. It remains in effect for the entire measure.

99 WARM-UP

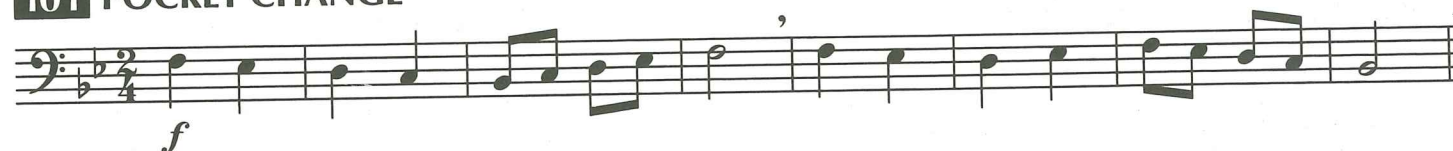


► Try playing this warm-up on your mouthpiece.

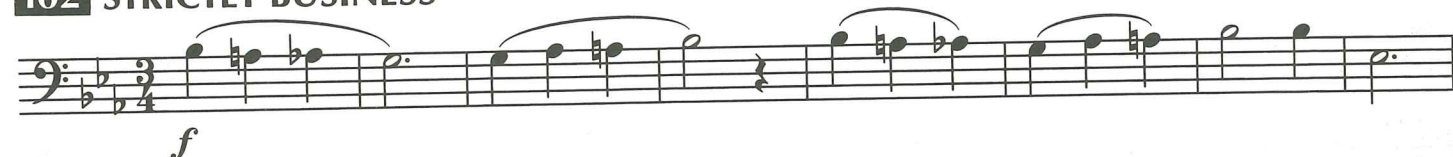
100 IN THE POCKET



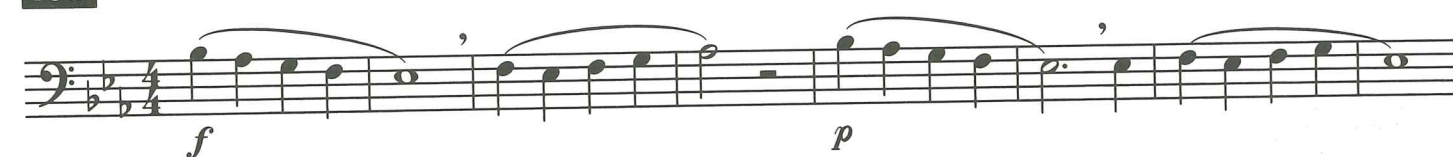
101 POCKET CHANGE



102 STRICTLY BUSINESS



103 SMOOTH SAILING



104 ROSES FROM THE SOUTH



Johann Strauss, Jr. (1825 - 1899)



105 THEME FROM "HANSEL AND GRETEL"

Engelbert Humperdinck (1854 - 1921)

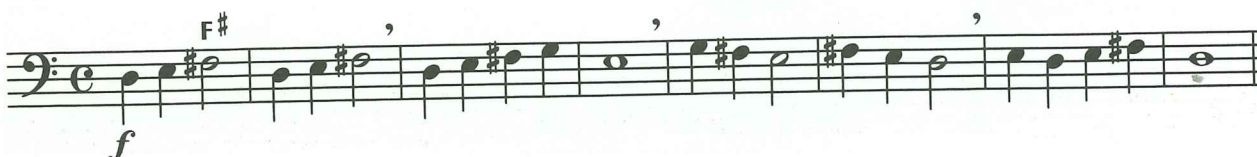
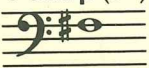
D.C. al Fine



106 FOR TROMBONES ONLY




F sharp (F#)



108 POLLY WOLLY DOODLE Page 40  American Folk Song

f

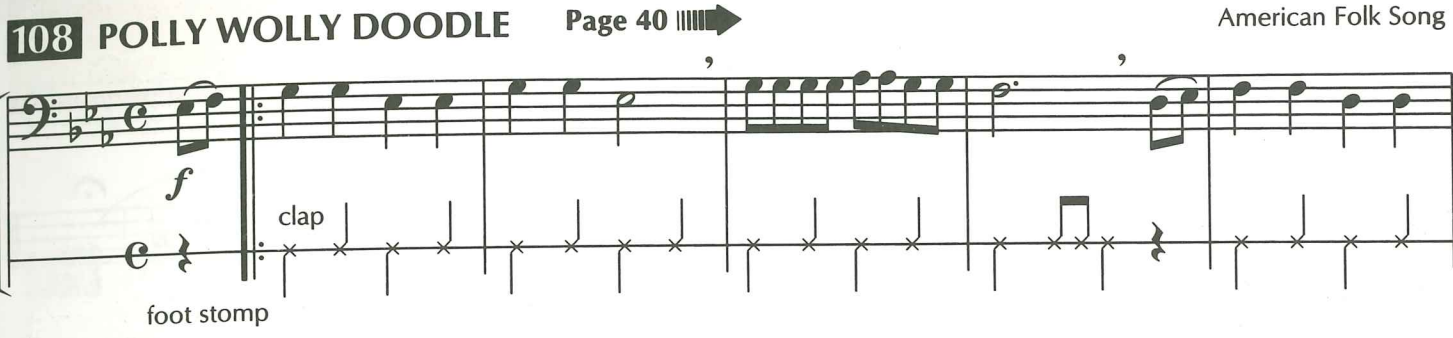


109 VOLGA BOAT SONG Page 40  Russian Folk Song

f

clap

foot stomp



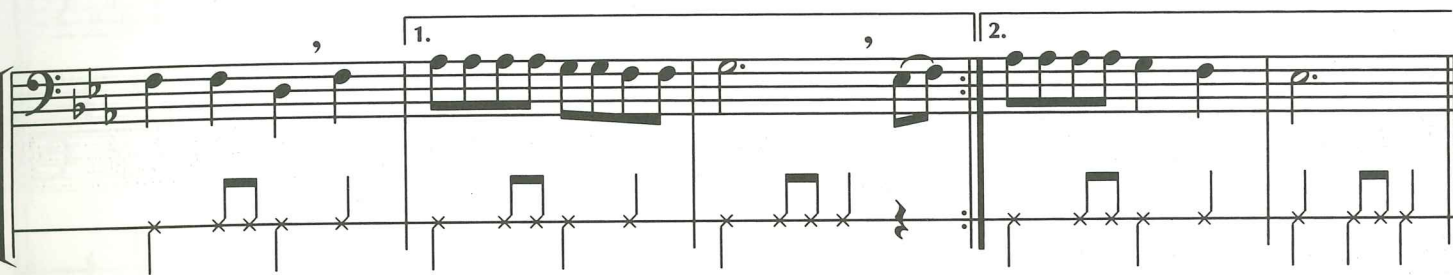
110 _____


Hand Clappers

Knee Slappers

Composer _____ your name

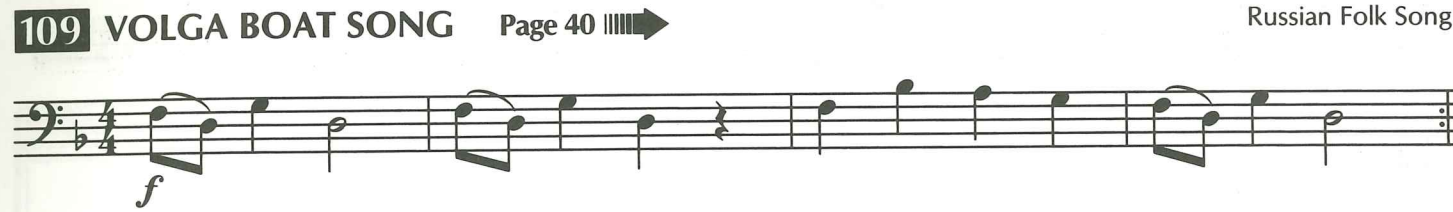
f *p* *f*



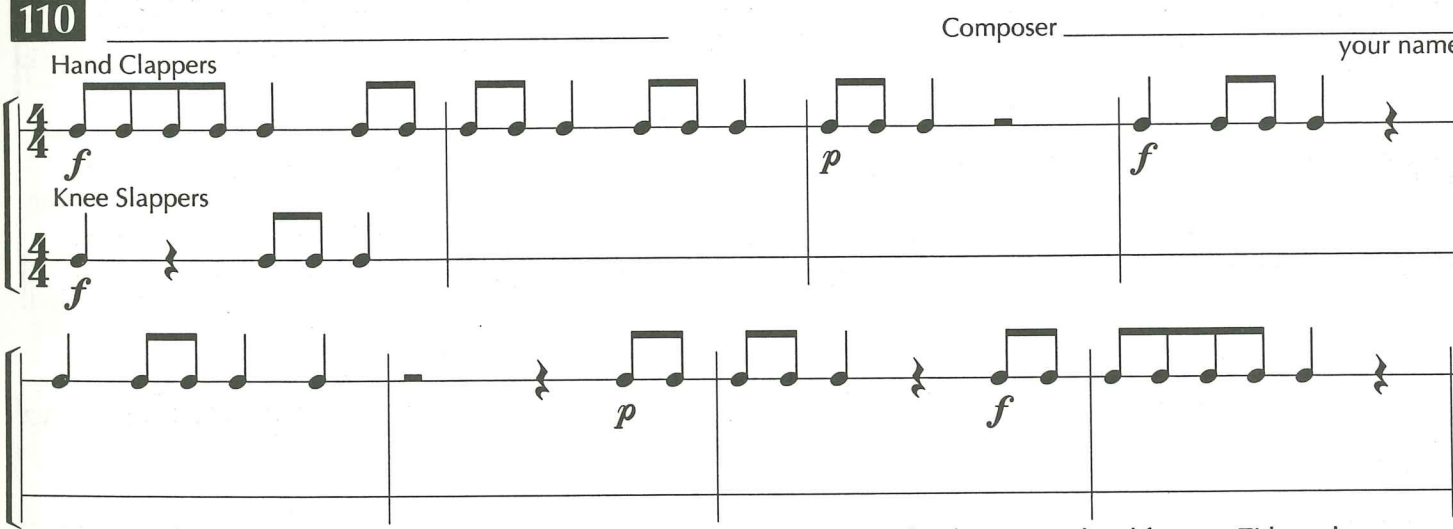
111 GO FOR EXCELLENCE!  Tielman Susato (1500? - 1561?)

"Ronde"

f *p*



Compose a duet (accompaniment) part for Knee Slappers. The first measure has been completed for you. Title and perform your composition.



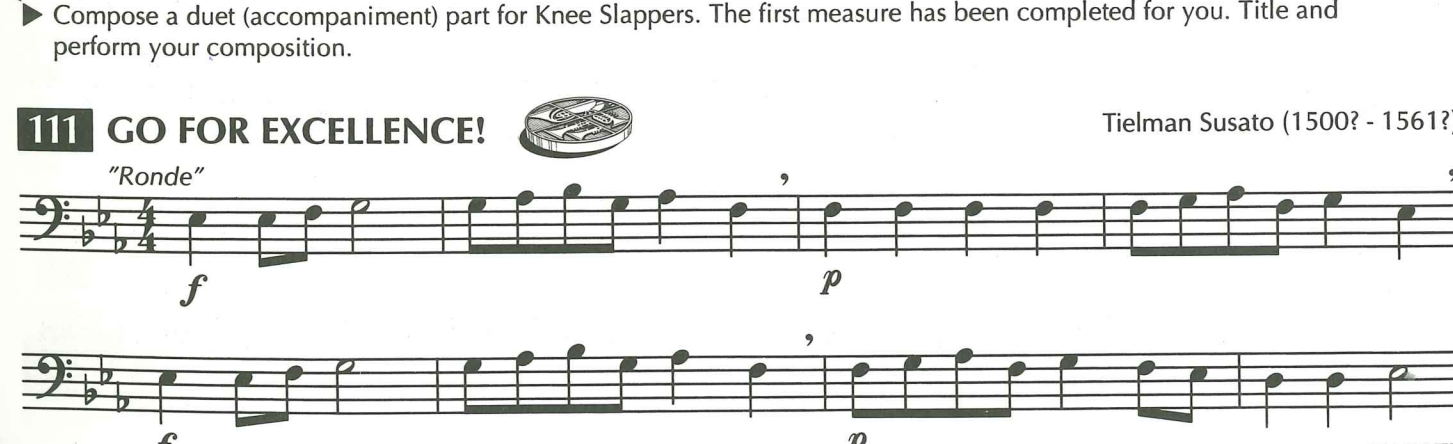
112 _____

Hand Clappers

Knee Slappers

Composer _____ your name

f *p*



SINGLE EIGHTH NOTE



A single eighth note is half as long as a quarter note.

$$\text{eighth note} = \frac{1}{2} \text{ count}$$

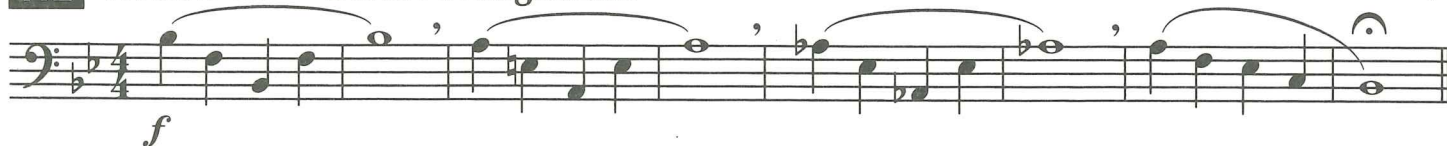
DOTTED QUARTER NOTE



A dot after a note adds half the value of the note.

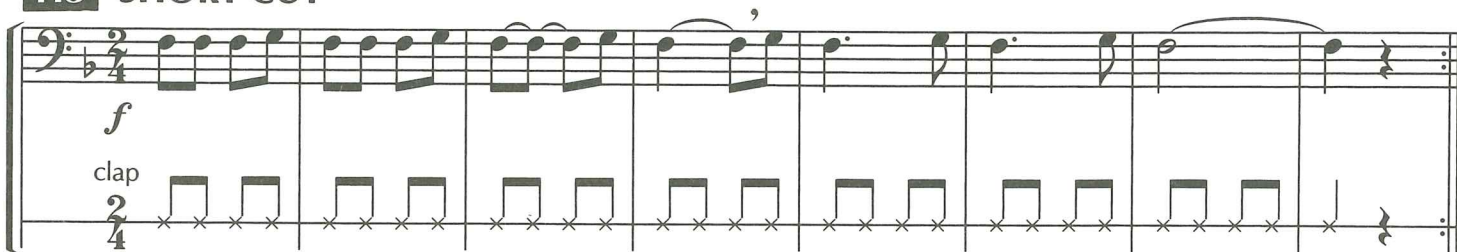
$$\begin{aligned} \text{quarter} + \text{eighth} &= \text{quarter} + \text{eighth} = \text{dotted quarter} \\ 1 + \frac{1}{2} &= 1 + \frac{1}{2} = 1 \frac{1}{2} \text{ counts} \end{aligned}$$

112 WARM-UP - Band Arrangement



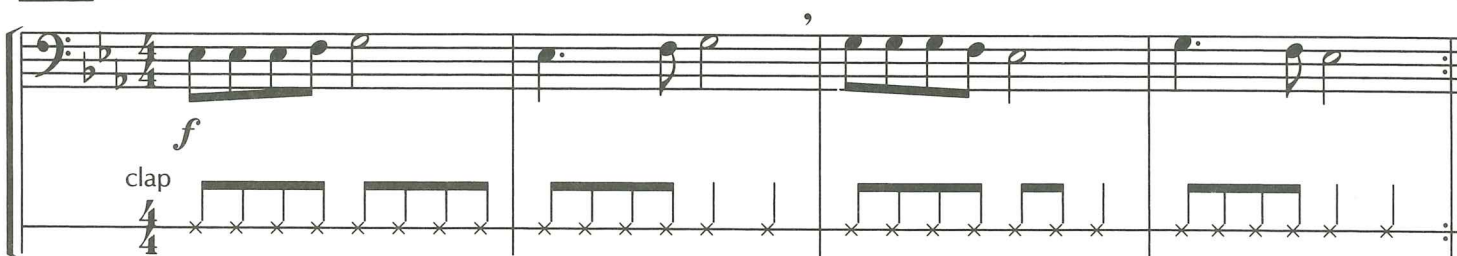
► Try playing this warm-up on your mouthpiece.

113 SHORT CUT



► Write in the counting for the top line before you play.

114 SPOT THE DOTS



► Feel the pulse of three eighth notes during each dotted quarter note.

115 ALL THROUGH THE NIGHT

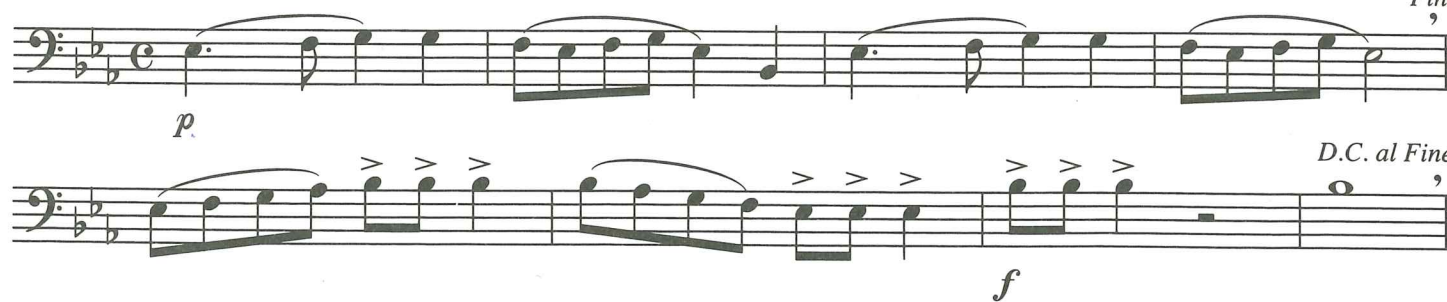


Welsh Folk Song



116 ALOUETTE

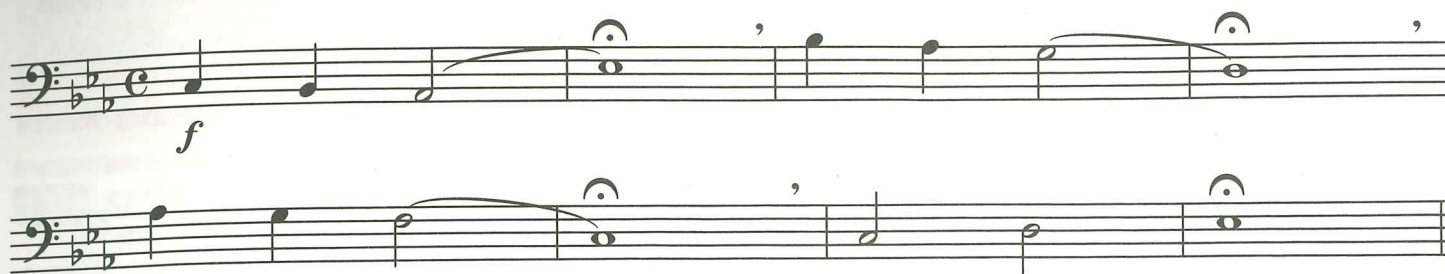
French-Canadian Folk Song



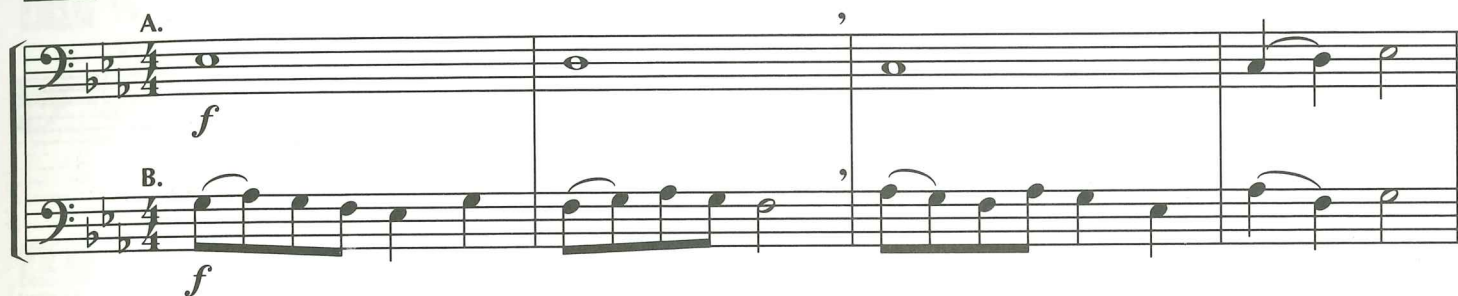
117 FOR TROMBONES ONLY



118 JUST A LITTLE OFF THE TOP

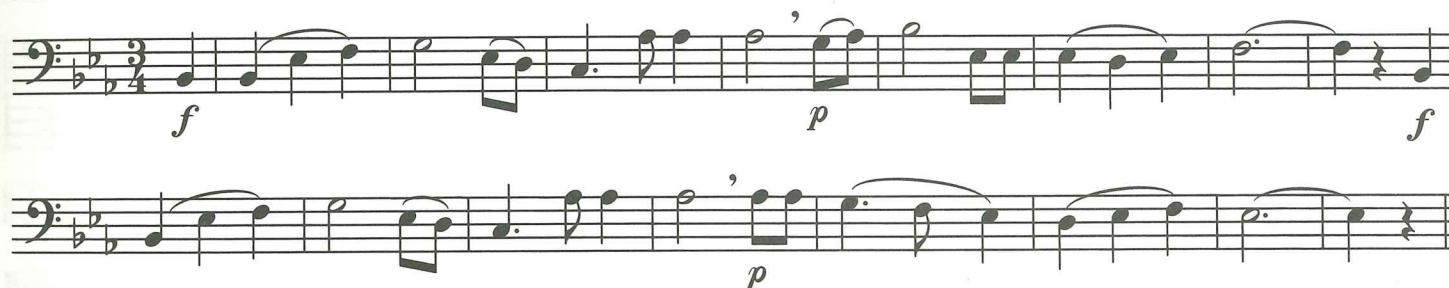


119 TOP DRAWER - Duet



120 HOME ON THE RANGE Page 41

Daniel E. Kelley (1843 - 1905)



► Circle the notes changed by the key signature.

121 THE CONQUERING HERO - Duet

George Frideric Handel (1685 - 1759)



122 GO FOR EXCELLENCE!



TEMPOS

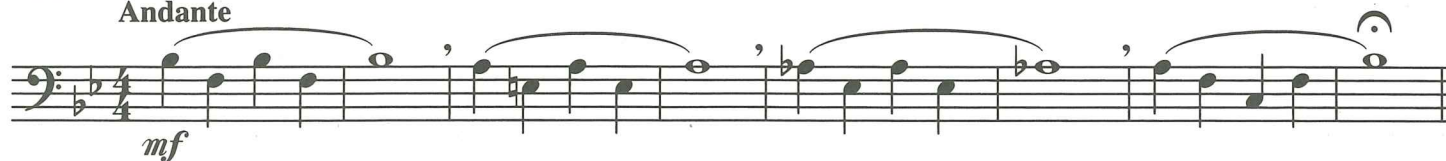
Andante - moderately slow
Moderato - moderate speed
Allegro - quick and lively

DYNAMICS

mezzo forte (mf) - medium loud
mezzo piano (mp) - medium soft

123 WARM-UP - Band Arrangement

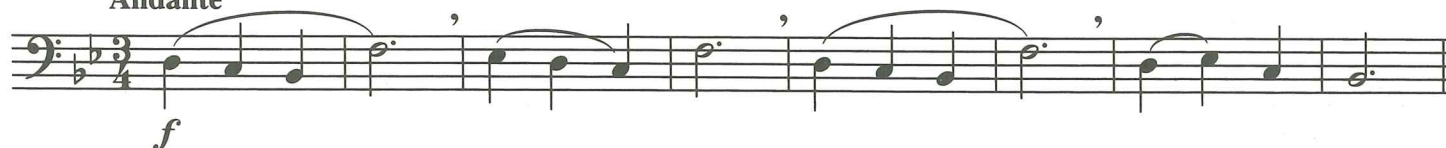
Andante



► Try playing this warm-up on your mouthpiece.

124 HIGH WINDS AHEAD

Andante



125 LOOK BEFORE YOU LEAP

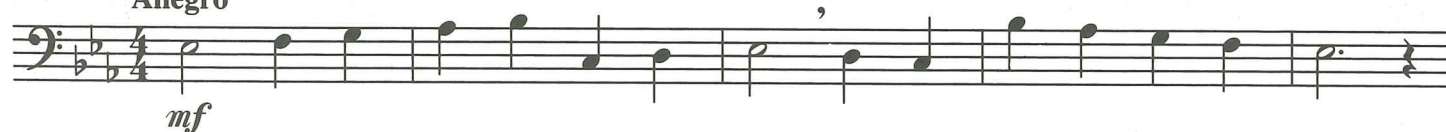
Moderato



126 E♭ MAJOR SCALE SKILL



Allegro



Arpeggio

Chords div.



127 VARIATIONS ON A THEME BY MOZART

Wolfgang Amadeus Mozart (1756 - 1791)

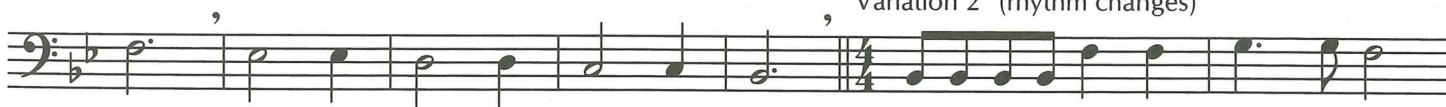
Moderato

Theme (main melody)

, Variation 1 (time signature changes)



, Variation 2 (rhythm changes)



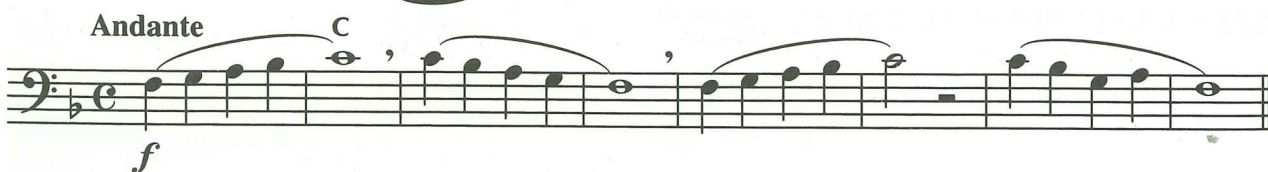
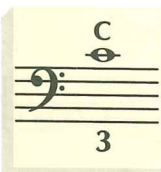
, Variation 3 (melody changes)



128 FOR TROMBONES ONLY



Andante



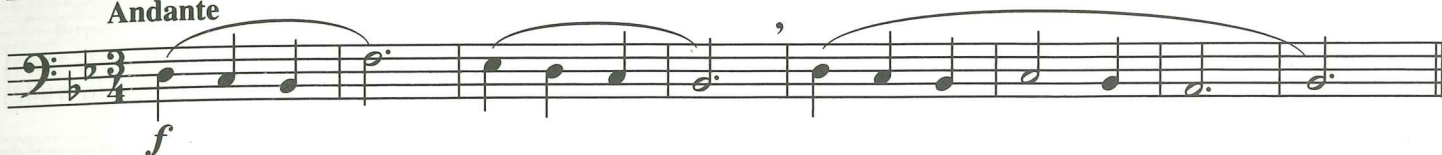
DYNAMICS

crescendo - Gradually play louder.

decrescendo - Gradually play softer.

129 SLIPPERY SLURS

Andante



130 WALTZ STREET

Moderato



131 THEME FROM "SYMPHONY NO. 9"



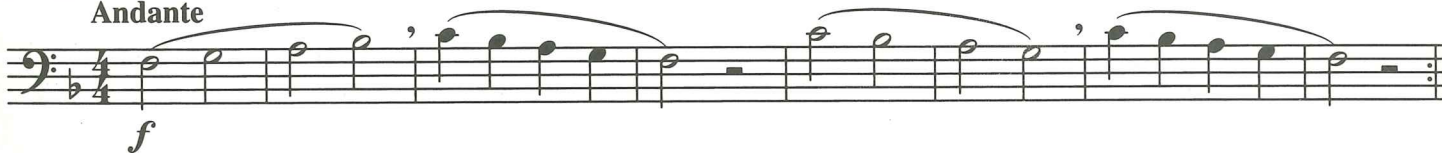
Ludwig van Beethoven (1770 - 1827)

Moderato



132 READY OR NOT

Andante



► Higher notes are easier with faster air.

133 ACH! DU LIEBER AUGUSTINE

German Folk Song

Allegro



134 GO FOR EXCELLENCE!



Page 41 ➡

Moderato



► Play using each of the following articulations:



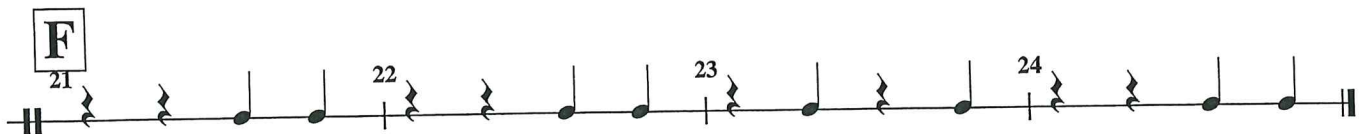
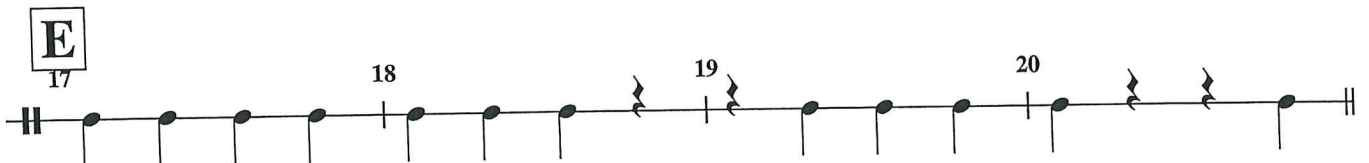
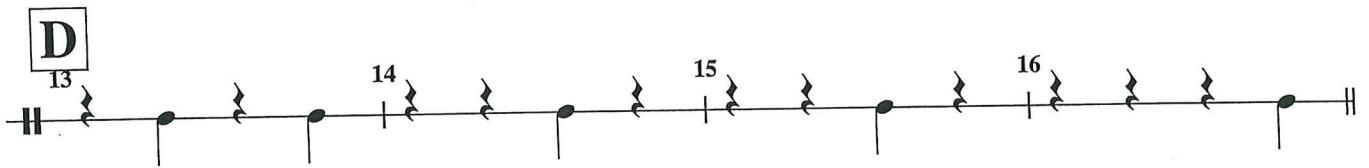
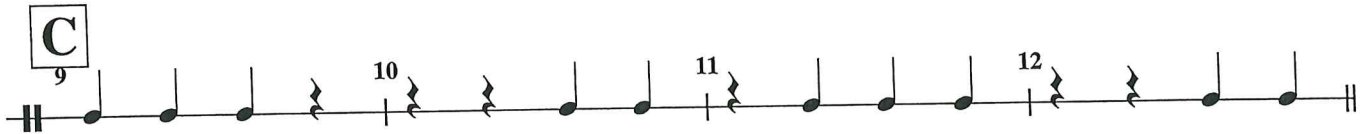
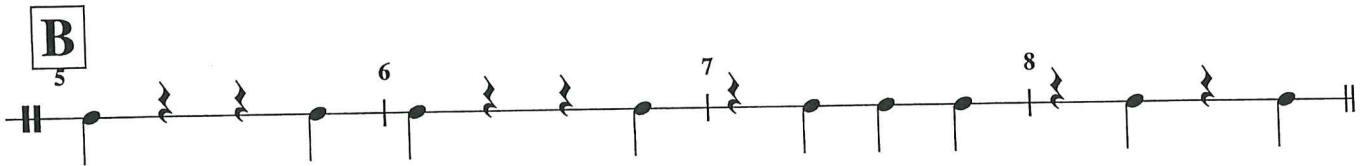
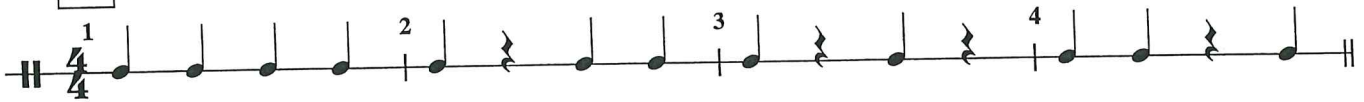
1

Rhythm Drills

Quarter Notes and Quarter Rests

$\text{♩} = 100$

A Set a metronome so that you play with a steady beat.



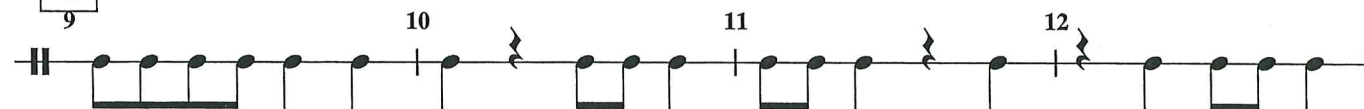
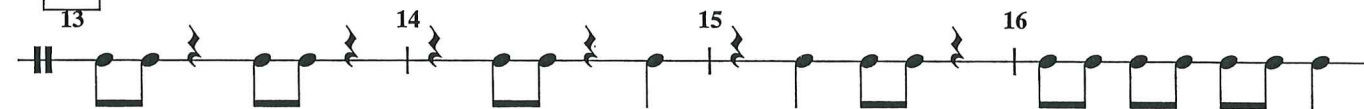
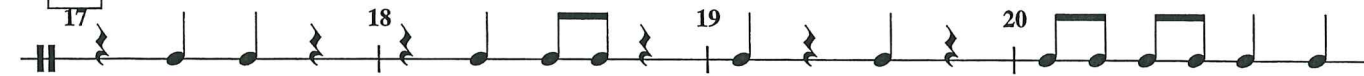
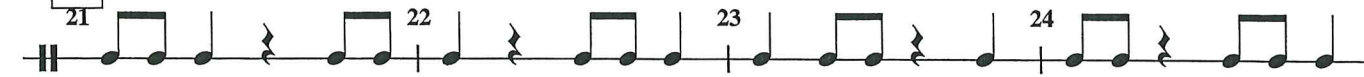
2

Rhythm Drills

Quarter Notes, Two Eighths, Quarter Rests

 $\text{♩} = 100$ **A**

Set a metronome so that you play with a steady beat.

**B****C****D****E****F**

Mixed Quarter, Half, Whole notes, Ties, Rests

A Count carefully! Be sure to hold notes full value.

4

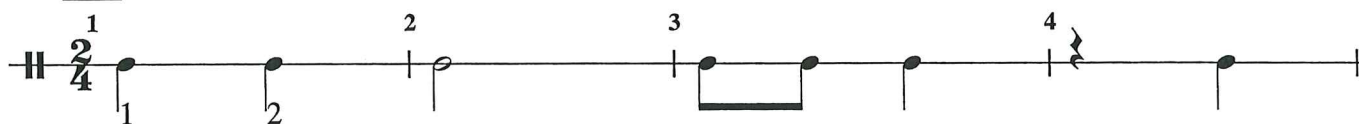
Rhythm Drills

2/4, 3/4, 5/4 time signatures

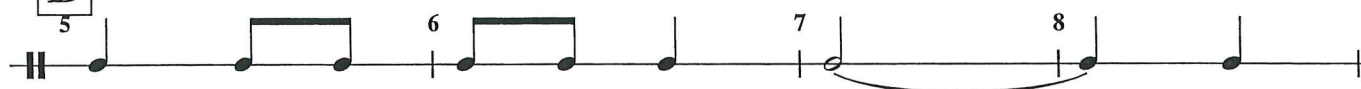
♩=100

A

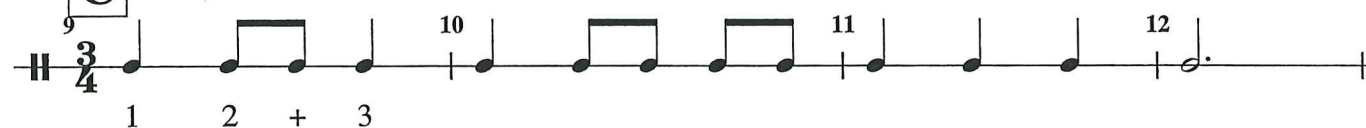
Watch out for time signature changes!



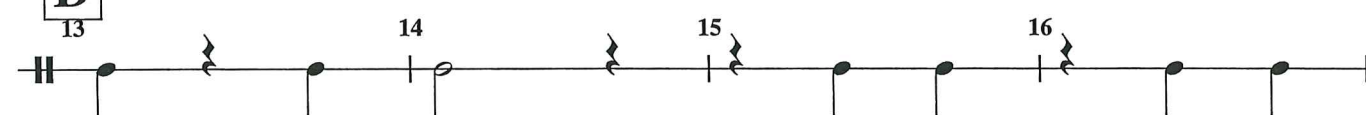
B



C



D



E



F

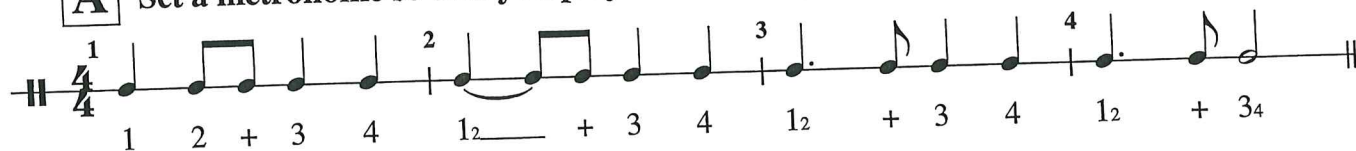


5

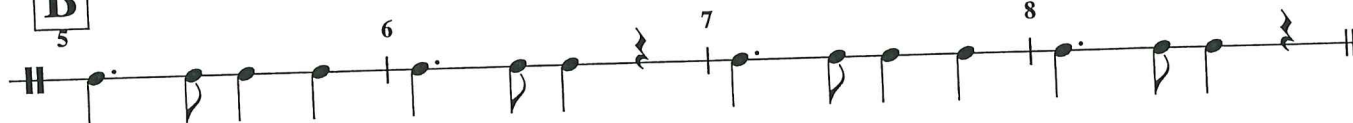
Rhythm Drills

Dotted Quarter Notes

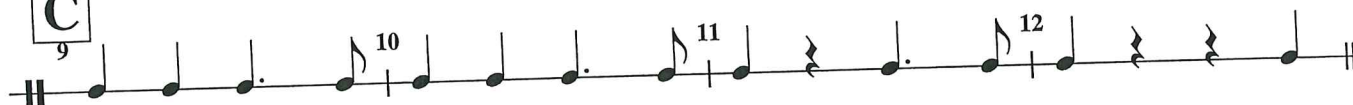
A ♩=100 Set a metronome so that you play with a steady beat.



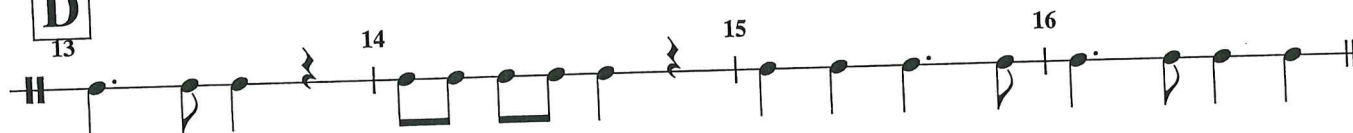
B



C

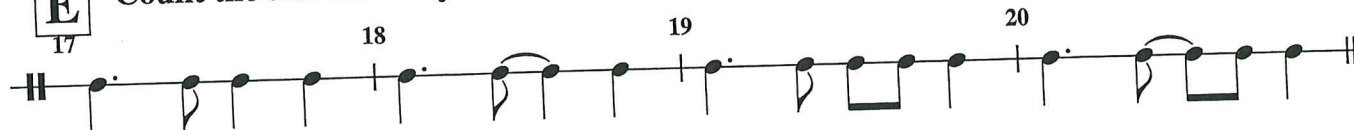


D



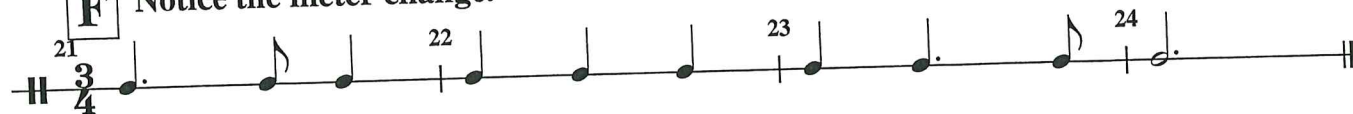
E

Count the ties carefully.



F

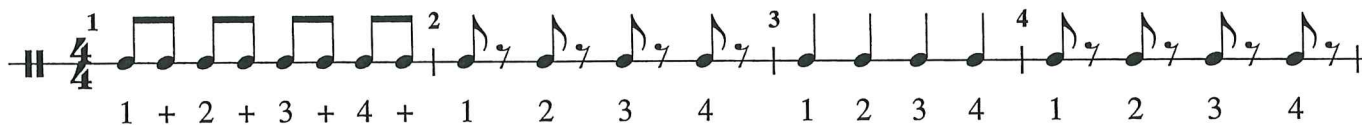
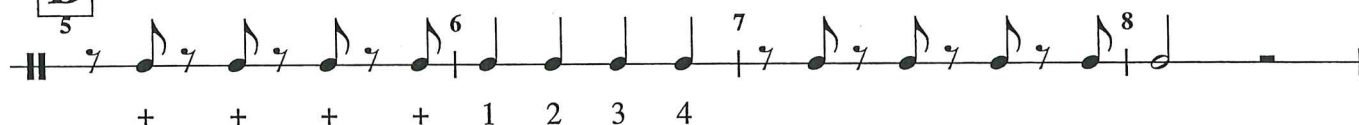
Notice the meter change.



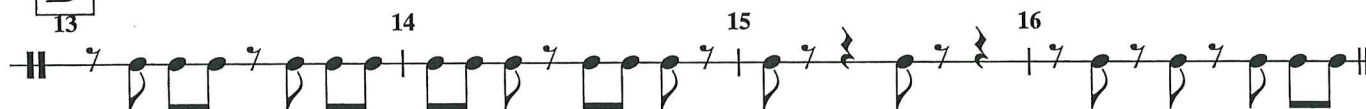
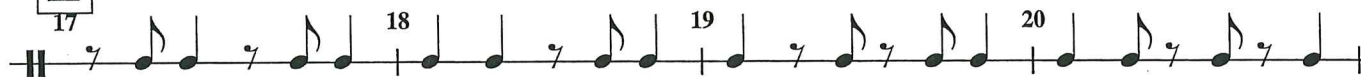
6

Rhythm Drills

Eighth notes on and off the beat

AYou need to look very carefully at where each beat is. Does the note fall **ON** the beat, or **OFF** the beat? ♩=80**B****C**

Careful!

**D****E****F**

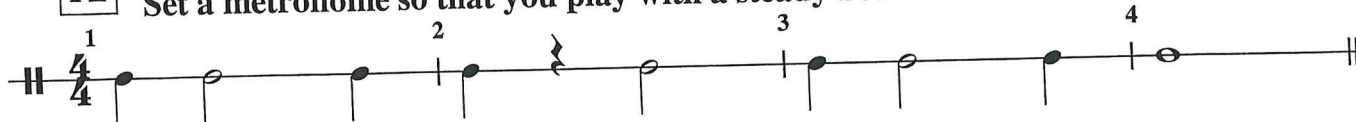
7

Rhythm Drills Basic Syncopation

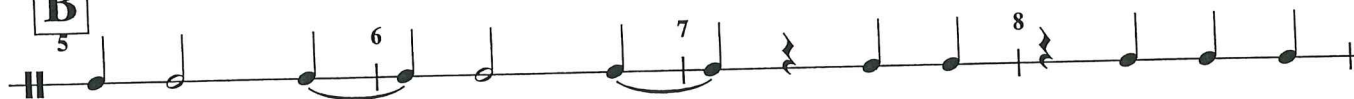
A

$\text{♩} = 90$

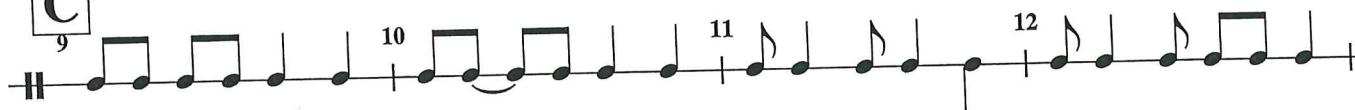
Set a metronome so that you play with a steady beat.



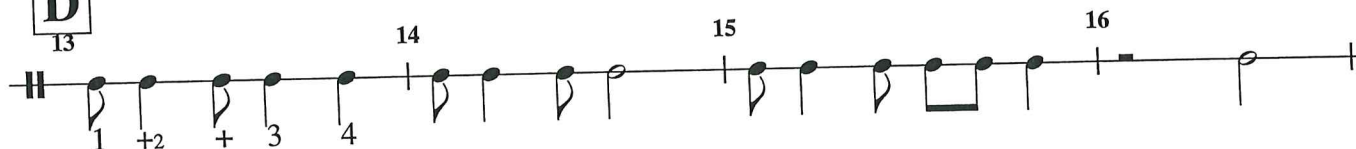
B



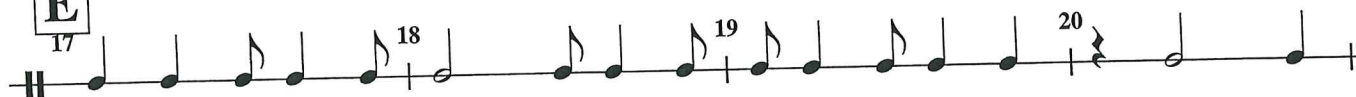
C



D



E

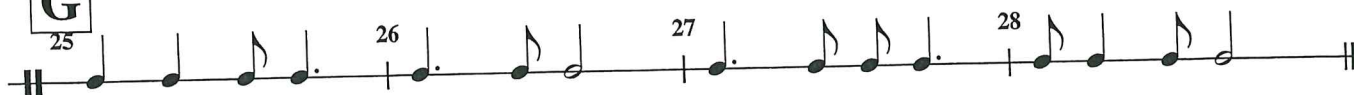


F

Careful!



G

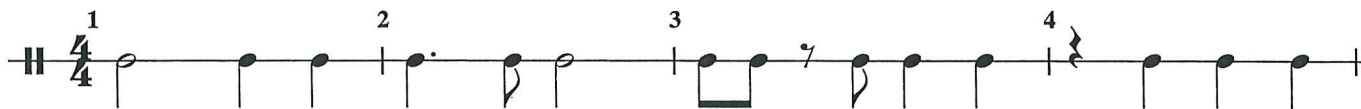
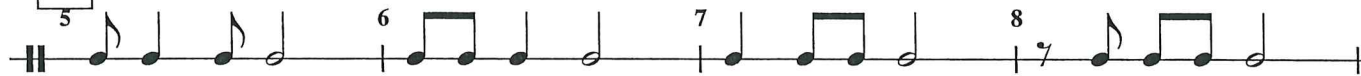
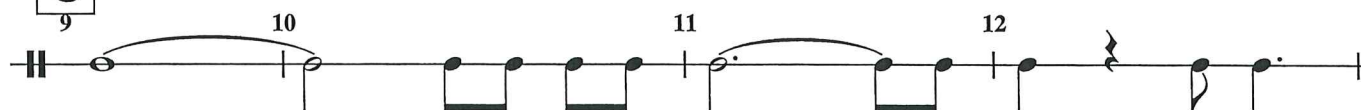


8

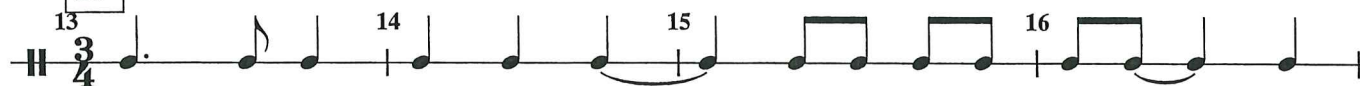
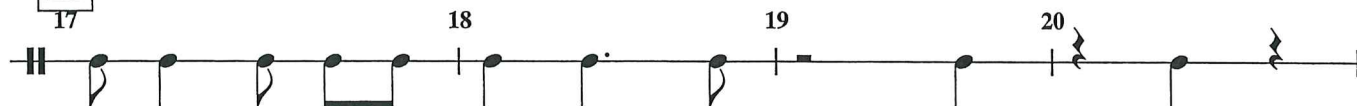
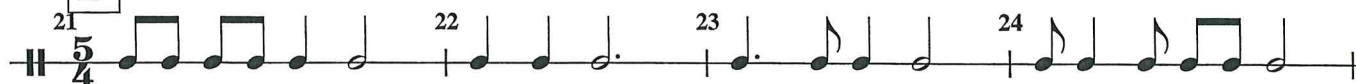
Rhythm Drills

Review

A $\text{♩} = 100$
Set a metronome so that you play with a steady beat.

**B****C**

D Notice the time signature change. Watch out for another one....

**E****F**

9

Rhythm Drills Triplets

A $\text{♩} = 75$
Set a metronome so that you play with a steady beat.

1 tri po let 3 4

B

C

D Notice the ties.

E Remember that 2 eighth notes equal one quarter note.

F

10

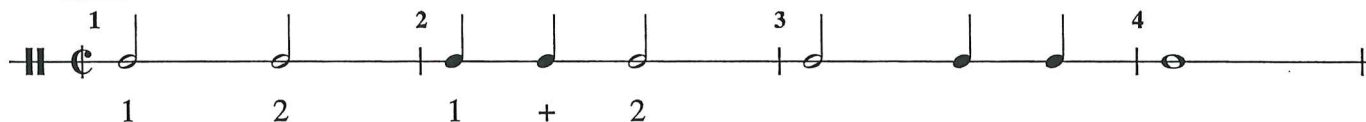
Rhythm Drills

Cut Time

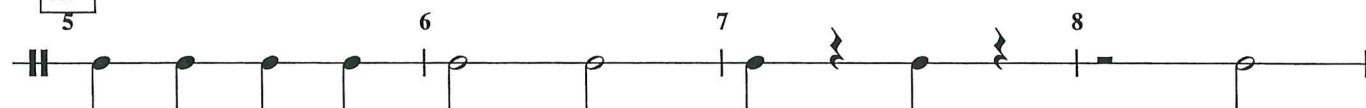
A

$\text{♩} = 80$

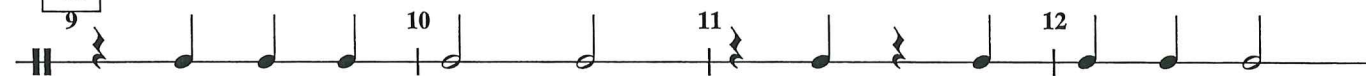
In cut time, the half note gets the beat and there are two beats in the measure.



B



C



D



E



F



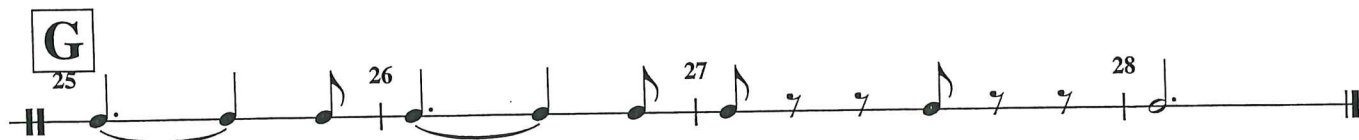
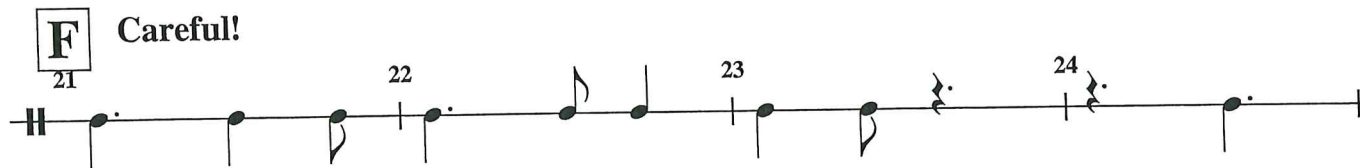
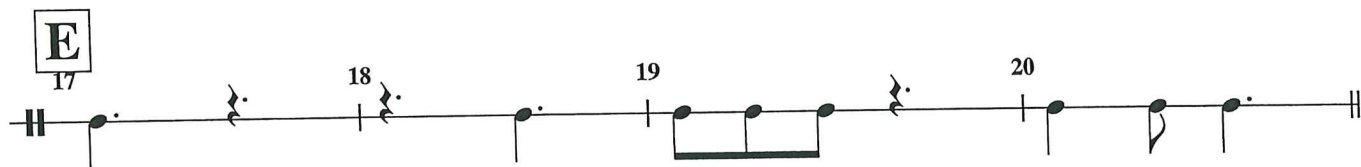
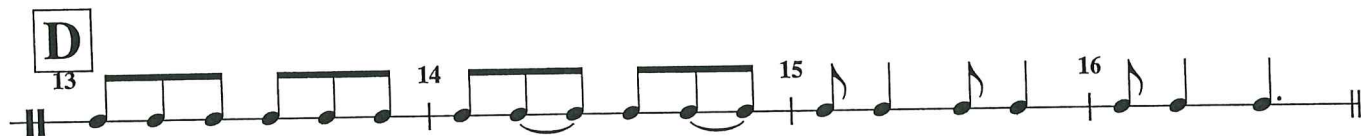
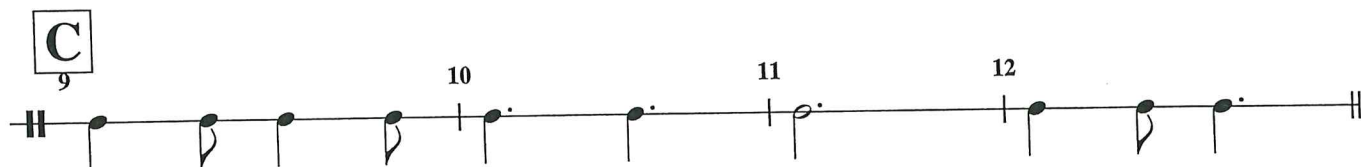
11

Rhythm Drills

6/8 time

$\text{♩} = 65$

A In 6/8, the eighth note gets the number, but the beats are subdivided in groups of three, so it feels like triplets.

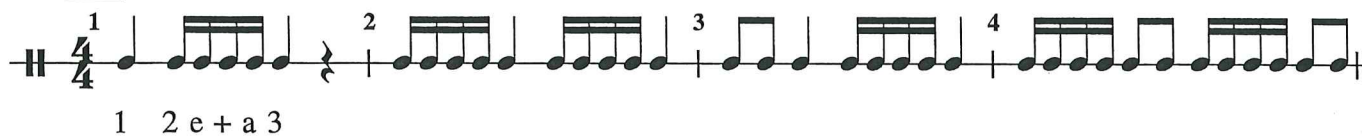


Rhythm Drills

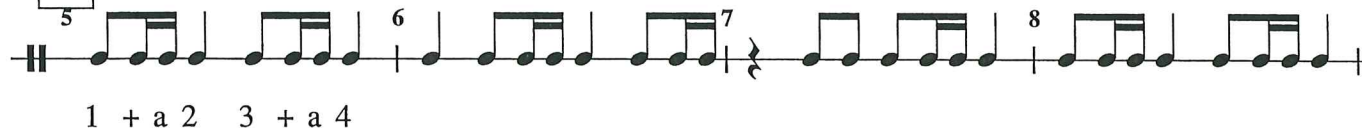
Basic Sixteenth Note patterns

$\text{♩} = 70$

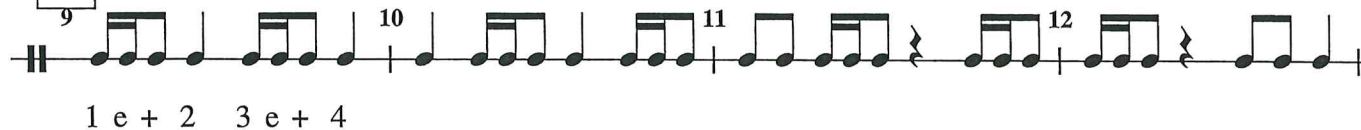
A Set a metronome so that you play with a steady beat.



B



C

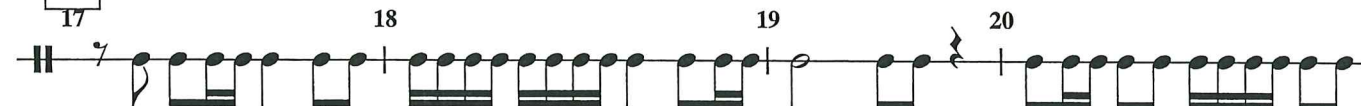


D

Careful!



E



F



13

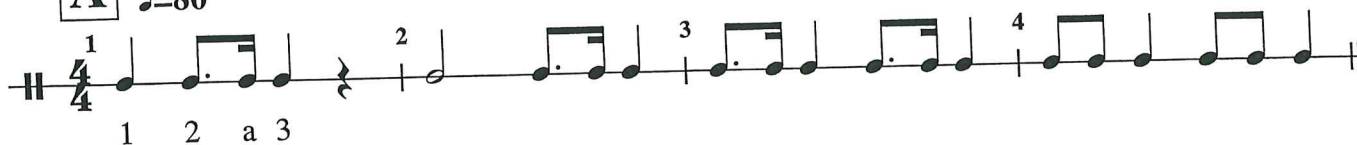
Rhythm Drills

The Dotted Eighth-Sixteenth Note Pattern

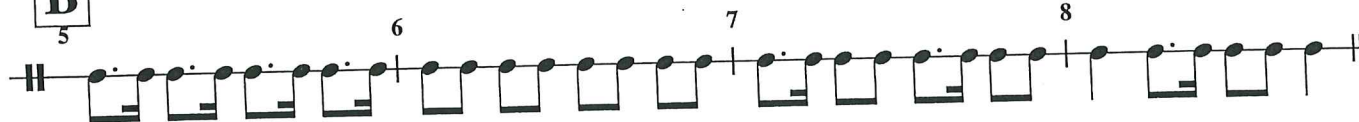
Give the dotted rhythm energy by putting a small space before the sixteenth.
Make sure there is a difference between the dotted eighth notes and the straight eighth notes.

A

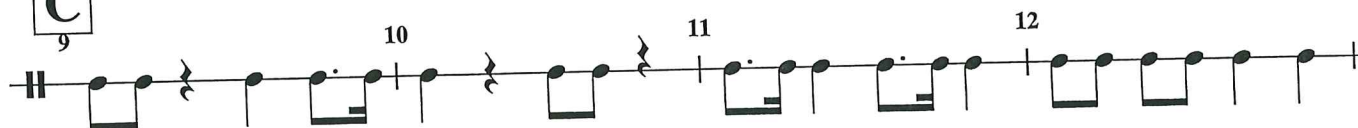
♩ = 80



B



C

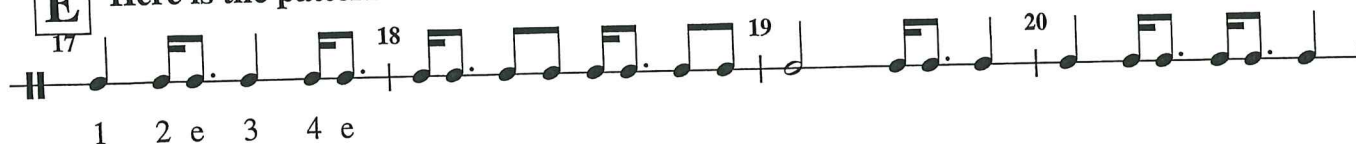


D



E

Here is the pattern reversed:



F

Be very careful!

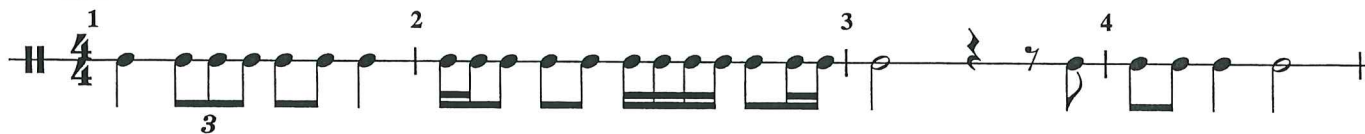
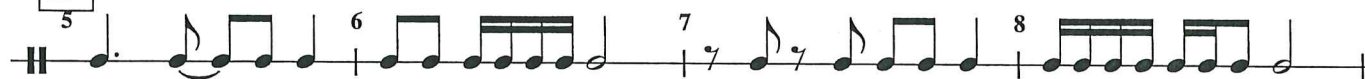
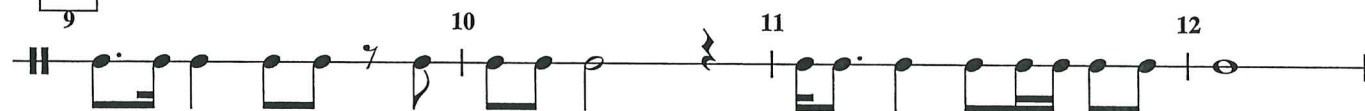
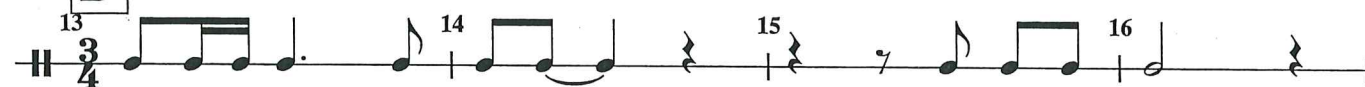
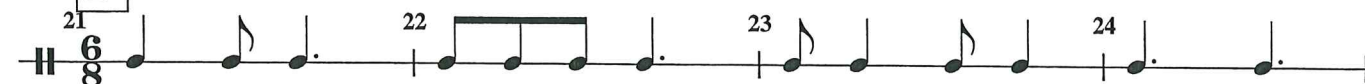


Rhythm Drills

Mixed Review

A ♩=85

Count carefully! Set a metronome so that you play with a steady beat.

**B****C****D** Watch out for time changes.**E** Keep the tempo the same through the meter changes.**F**

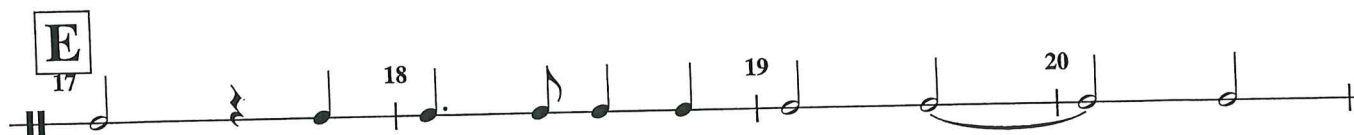
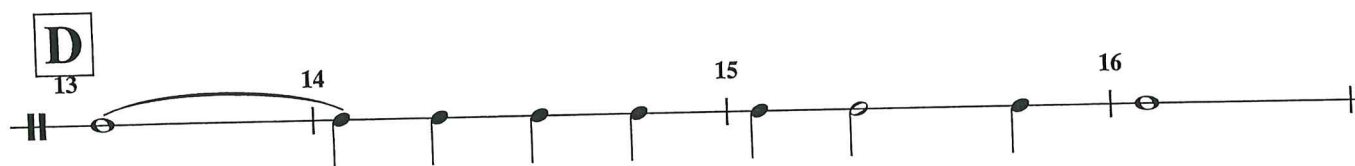
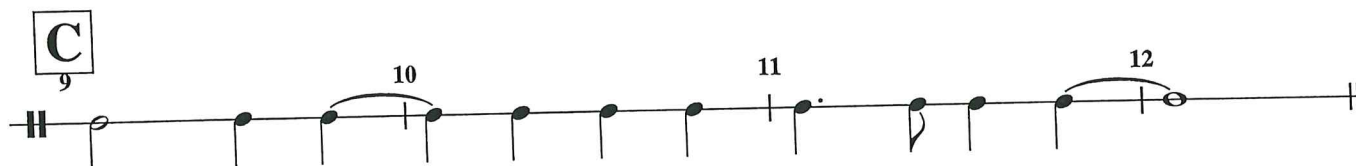
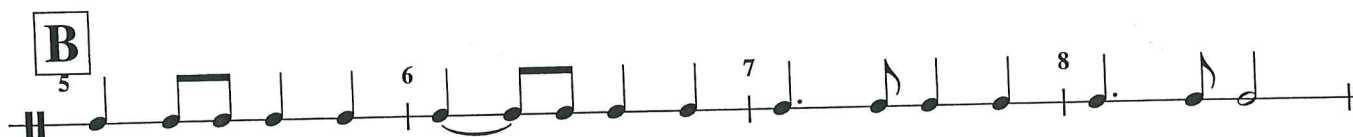
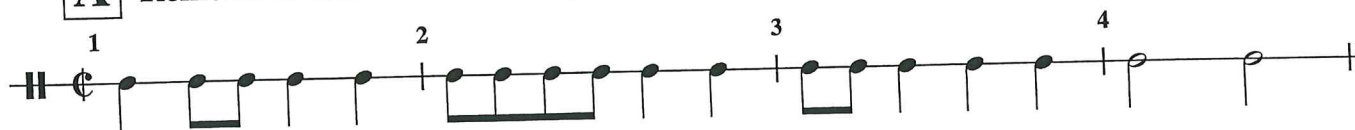
15

Rhythm Drills

Cut Time

$\text{♩} = 85$

A Remember that the half note gets the beat.



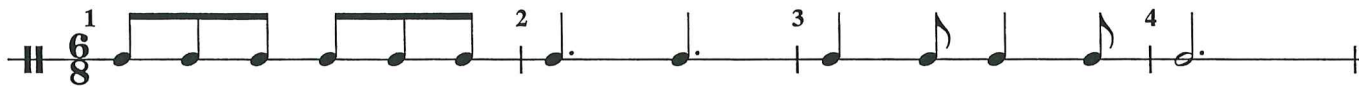
16

Rhythm Drills

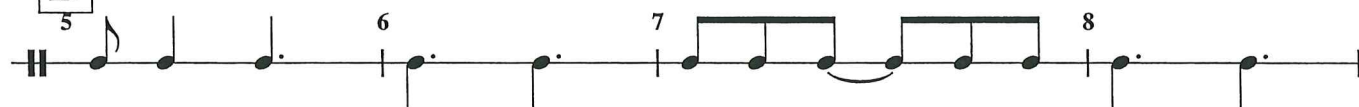
6/8 time; 3/8 time

Sometimes, you actually do count in 6. Try these exercises counting in slow 6.

A ♪=120

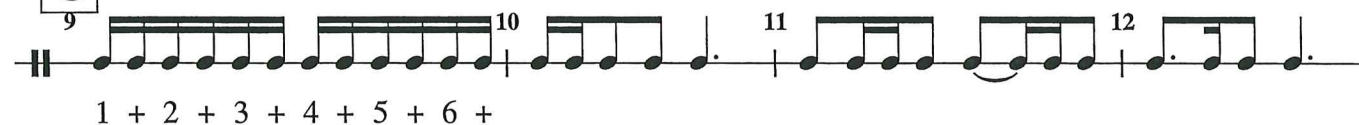


B

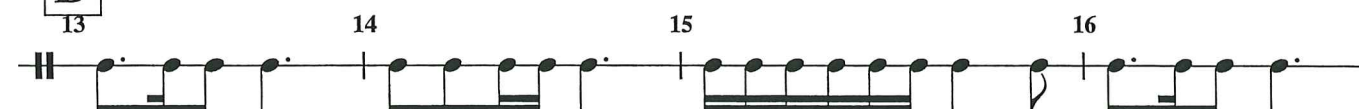


C

An eighth note can still be split into two sixteenth notes. Try these in slow 6, then fast 6.

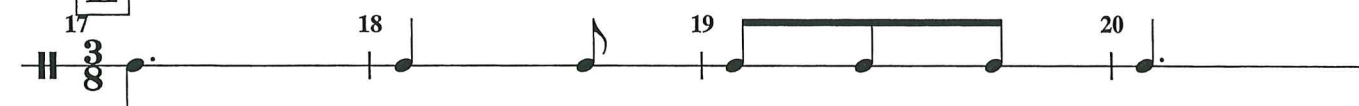


D



E

3/8 time just has less beats per measure.



F



17

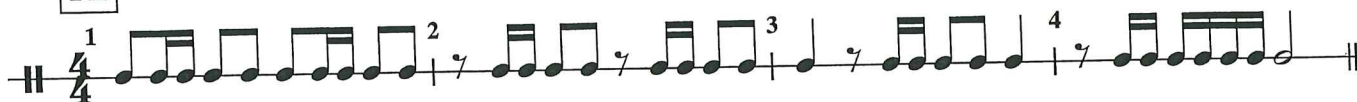
Rhythm Drills

Sixteenth note patterns

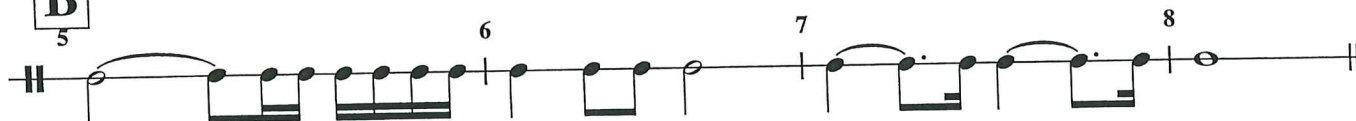
$\text{♩} = 70$

A

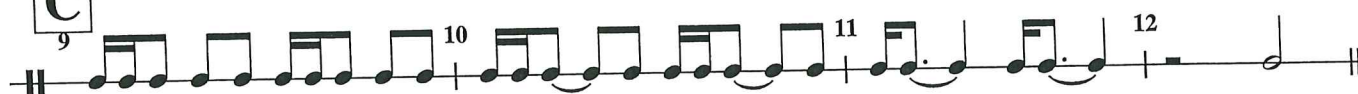
Set a metronome so that you play with a steady beat.



B



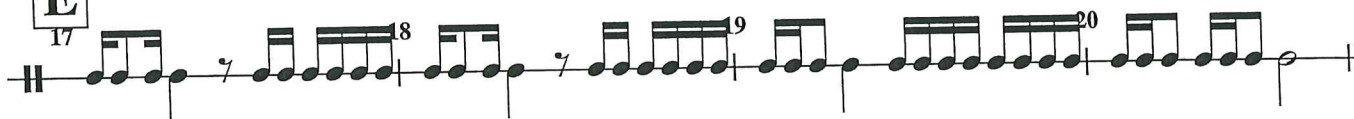
C



D



E



F



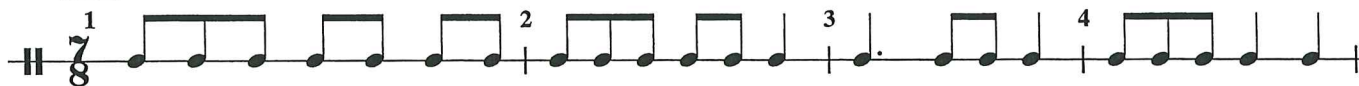
18

Rhythm Drills

Compound Meter

In compound meter, the eighth notes get grouped in groups of 2s and 3s.

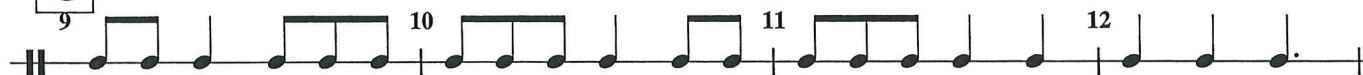
A ♩=180 Here is 3+2+2:



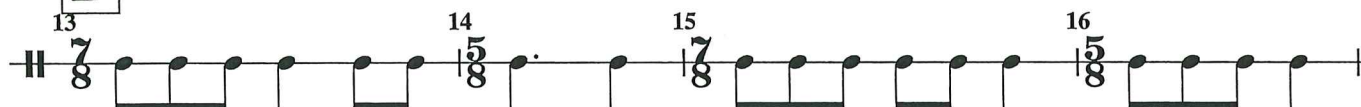
B Here is 2+2+3:



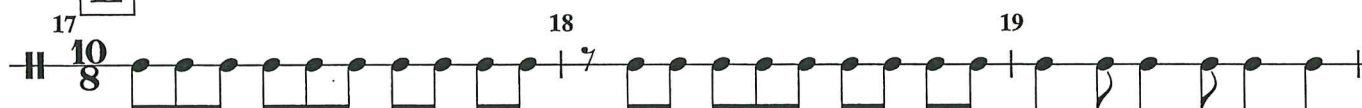
C Sometimes, the pattern will change back and forth:



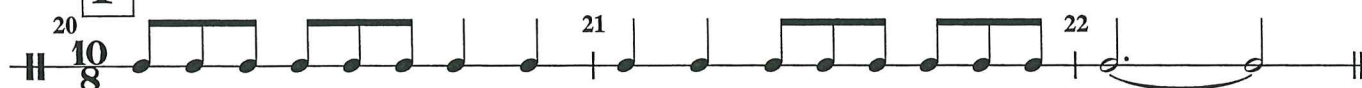
D Sometimes, the time signature will change too:



E



F



Transpositions

Concert Pitch	C	C [#] /D ^b	D	D [#] /E ^b	E	F	F [#] /G ^b	G	G [#] /A ^b	A	A [#] /B ^b	B
B ^b Instruments	D	D [#] /E ^b	E	F	F [#] /G ^b	G	G [#] /A ^b	A	A [#] /B ^b	B	C	C [#] /D ^b
E ^b Instruments	A	A [#] /B ^b	B	C	C [#] /D ^b	D	D [#] /E ^b	E	F	F [#] /G ^b	G	G [#] /A ^b
F Instruments	G	G [#] /A ^b	A	A [#] /B ^b	B	C	C [#] /D ^b	D	D [#] /E ^b	E	F	F [#] /G ^b

Scales

Major Scales

C Major



F Major



Bb Major



Eb Major



Ab Major



Db Major



Gb Major



B Major



E Major



A Major



D Major

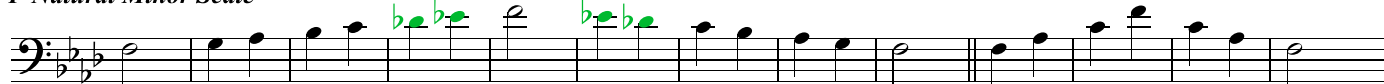
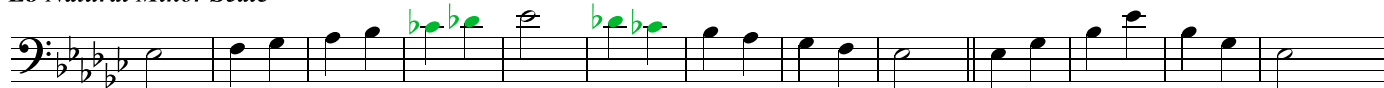


G Major

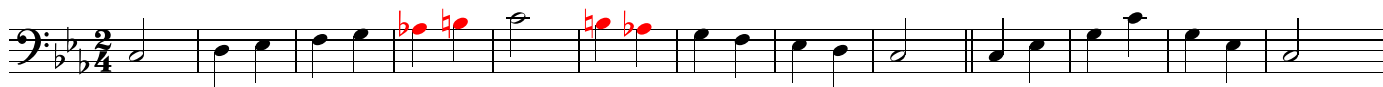
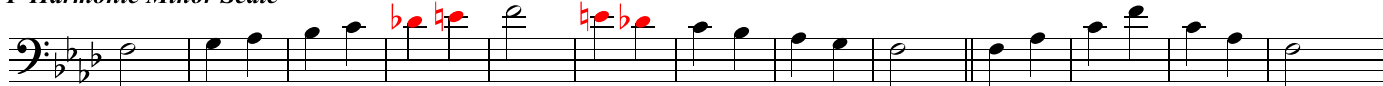
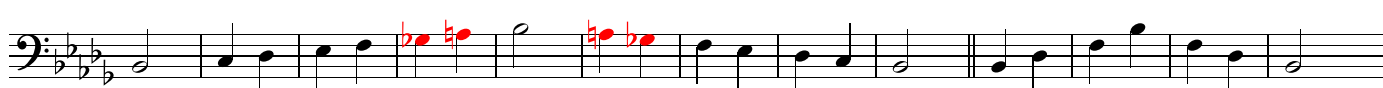


Trombone

NATURAL MINOR SCALES

C Natural Minor Scale*F Natural Minor Scale**Bb Natural Minor Scale**Eb Natural Minor Scale**Ab Natural Minor Scale**C#/Db Natural Minor Scale**F# Natural Minor Scale**B Natural Minor Scale**E Natural Minor Scale**A Natural Minor Scale**D Natural Minor Scale**G Natural Minor Scale*

Trombone

HARMONIC MINOR SCALES*C Harmonic Minor Scale**F Harmonic Minor Scale**Bb Harmonic Minor Scale**Eb Harmonic Minor Scale**Ab Harmonic Minor Scale**C#/Db Harmonic Minor Scale**F# Harmonic Minor Scale**B Harmonic Minor Scale**E Harmonic Minor Scale**A Harmonic Minor Scale**D Harmonic Minor Scale**G Harmonic Minor Scale*

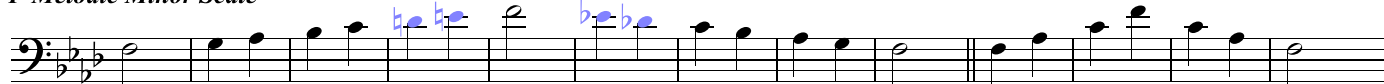
Trombone

MELODIC MINOR SCALES

C Melodic Minor Scale



F Melodic Minor Scale



Bb Melodic Minor Scale



Eb Melodic Minor Scale



Ab Melodic Minor Scale



C#/Db Melodic Minor Scale



F# Melodic Minor Scale



B Melodic Minor Scale



E Melodic Minor Scale



A Melodic Minor Scale



D Melodic Minor Scale



G Melodic Minor Scale



ENHARMONICS

$C\# = D\flat$ $D\# = E\flat$ $G\# = A\flat$

68 CHROMATIC SCALE SKILL

Andante

$C\#$ $D\#$ $G\#$

f

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

69 SAILING THE HIGH SEAS



Moderato

mp *mf* *f* *mf*

70 CHROMATIC MARCH

Page 41

Allegro

f *p* - 1st time *f* - 2nd time

1. 2.

71 MANHATTAN BEACH MARCH

John Philip Sousa (1854 - 1932)

Allegro

mf *f*

72 GO FOR EXCELLENCE!



Moderato

mf *f*

► Play using each of the following articulations: A. B. C. D.