

Trombone

Book 1

W61TB

# Tradition of Excellence™

*DIS*

Audio & Video DVD

Comprehensive Band Method

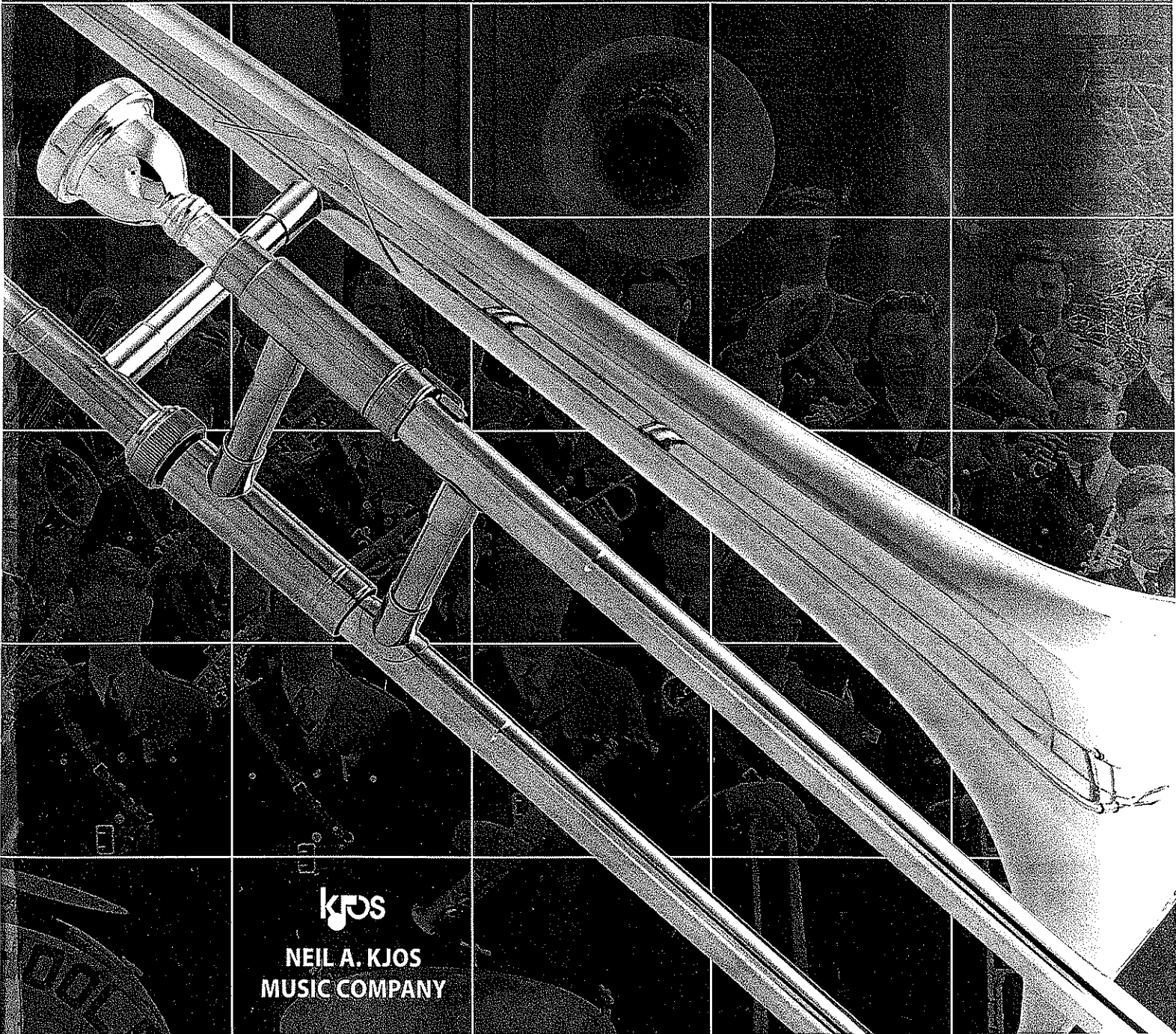
by Bruce Pearson & Ryan Nowlin



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INTERACTIVE Practice Studio



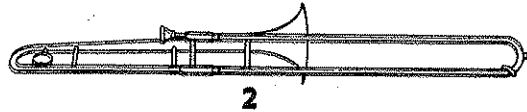
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# Trombone Position Chart

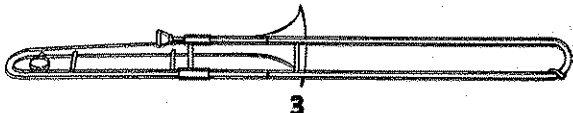
The number indicates what position to use.  
 - = a shortened slide position.



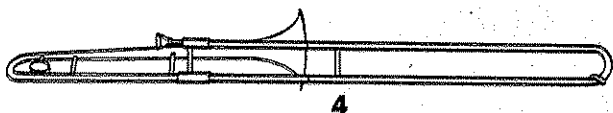
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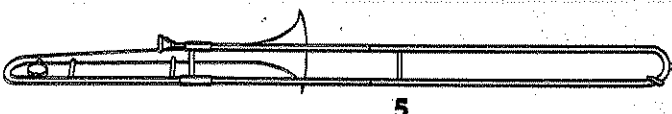
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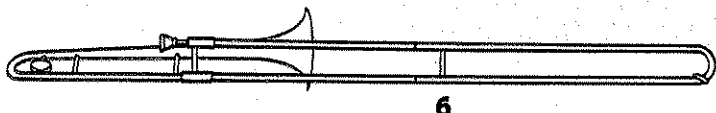
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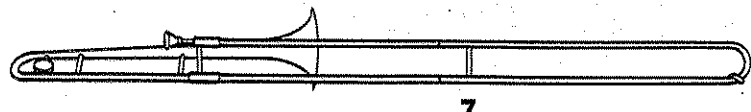
4



5



6



7

|             |   |                      |   |
|-------------|---|----------------------|---|
| E F $\flat$ | F | F $\sharp$ G $\flat$ | G |
|             |   |                      |   |
| 7           | 6 | 5                    | 4 |

|                      |   |                      |             |
|----------------------|---|----------------------|-------------|
| G $\sharp$ A $\flat$ | A | A $\sharp$ B $\flat$ | B C $\flat$ |
|                      |   |                      |             |
| 3                    | 2 | 1                    | 7           |

|              |                      |   |                      |
|--------------|----------------------|---|----------------------|
| B $\sharp$ C | C $\sharp$ D $\flat$ | D | D $\sharp$ E $\flat$ |
|              |                      |   |                      |
| 6            | 5                    | 4 | 3                    |

|             |              |                      |   |                      |        |                      |
|-------------|--------------|----------------------|---|----------------------|--------|----------------------|
| E F $\flat$ | E $\sharp$ F | F $\sharp$ G $\flat$ | G | G $\sharp$ A $\flat$ | A      | A $\sharp$ B $\flat$ |
|             |              |                      |   |                      |        |                      |
| 2           | 1 or 6       | 5                    | 4 | 3                    | 2 or 6 | 1                    |

|             |              |                      |         |                      |             |              |
|-------------|--------------|----------------------|---------|----------------------|-------------|--------------|
| B C $\flat$ | B $\sharp$ C | C $\sharp$ D $\flat$ | D       | D $\sharp$ E $\flat$ | E F $\flat$ | E $\sharp$ F |
|             |              |                      |         |                      |             |              |
| 4           | 3            | 2                    | 1 or -4 | 3                    | 2           | 1            |

# Tradition of Excellence™ Comprehensive Band Method

## by Bruce Pearson & Ryan Nowlin

### Dear Student:

Welcome to your study of the trombone—an exciting adventure filled with rewards and challenges. Through careful study and regular practice, you will quickly discover the joy and satisfaction of playing beautiful music for yourself, your family, your friends, or a concert audience.

We wish you many rewarding years of trombone playing.



Bruce Pearson



Ryan Nowlin

### **Interactive Practice—the key to EXCELLENCE!**

**INTERACTIVE Practice Studio**

Make your practice sessions as fulfilling and productive as possible by frequently visiting your *Interactive Practice Studio* at [www.kjos.com/ips](http://www.kjos.com/ips).



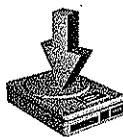
Hear each piece and play along! You can even change the speed. All recorded accompaniments can also be played from the DVD.



Use the Music Writer Touch software to complete written exercises and compose your own music.



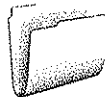
Create recordings of your playing that you can save and email to friends, family, and your teacher.



Download audio and video files to your computer and use them on your portable media device.



Learn to play your first notes, care for your trombone, and overcome challenges as you progress. Trombone video lessons feature Kyle Ross Covington and can also be viewed from the DVD.



Access your saved recordings for playback and sharing.



Keep an eye out for fun Extras: stories behind the songs, classical and world music recordings, practice tips, a practice journal, and more!



Use the Tuner/Metronome during every practice session to improve your pitch and rhythm.



smartmusic

*Tradition of Excellence* is available in SmartMusic.

To subscribe go to [www.smartmusic.com](http://www.smartmusic.com).

ISBN 10: 0-8497-7063-7 • ISBN 13: 978-0-8497-7063-0

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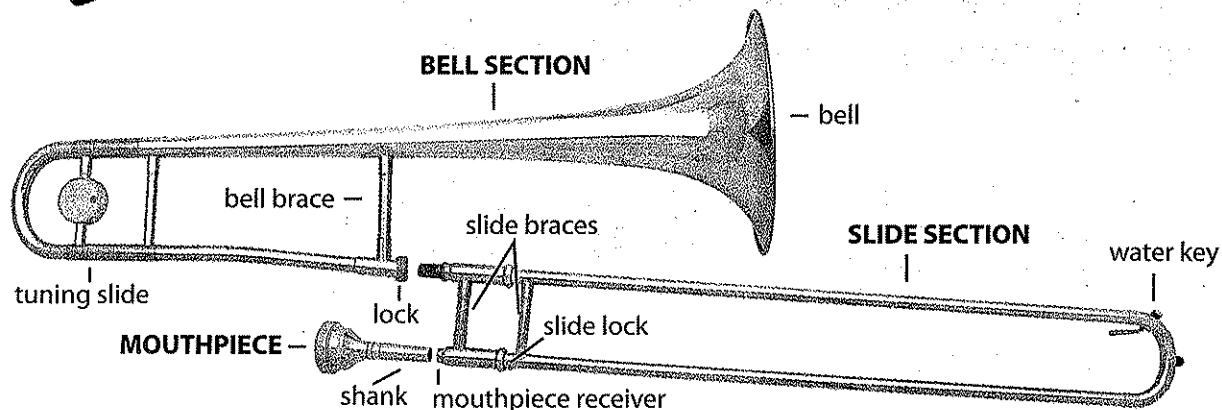
**Tradition of Excellence**

**IPS**  
INTERACTIVE  
Practice Studio

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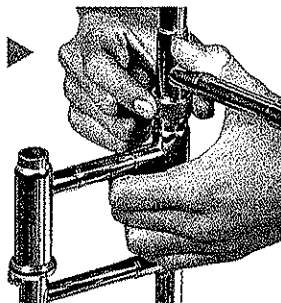
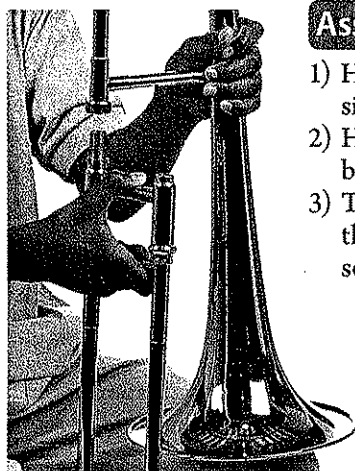


For more detailed instruction, be sure to view the Video Lessons in your *Tradition of Excellence Interactive Practice Studio* or on the DVD. More lessons are available every time you see this icon.

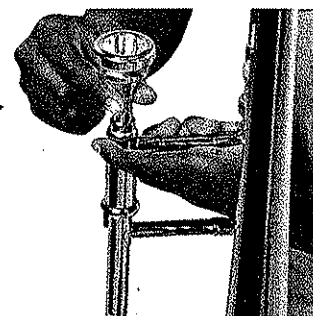


### Assembly

- 1) Hold the slide section by the braces in your right hand. The taller side of the slide section should be positioned towards you.
- 2) Hold the bell section in your left hand. Place the receiver of the bell section over the taller side of the slide section making a "V".
- 3) Tighten the lock that holds the two sections together.



- 4) Insert the mouthpiece into the receiver. Gently twist the mouthpiece into place, but not too tightly.



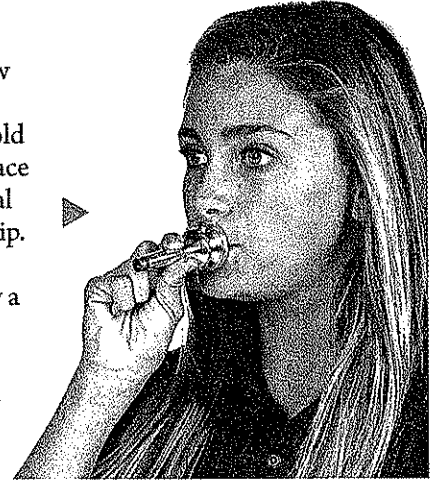
### Posture & Hand Position

- 1) Sit up straight at the edge of your chair with your feet flat on the floor.
- 2) Place your left thumb around the bell brace and place your left index finger on or near the stem of the mouthpiece.
- 3) Place the remaining fingers of your left hand around the first slide brace.
- 4) Grasp the second slide brace with your right thumb, index, and middle fingers with the thumb on top and two fingers underneath.
- 5) Bring the instrument to your mouth, resting it on your left shoulder.
- 6) Your left wrist should be straight and in line with your forearm. Your right wrist should remain flexible. Keep your elbows away from your body.

## Forming an Embouchure & Making a Tone



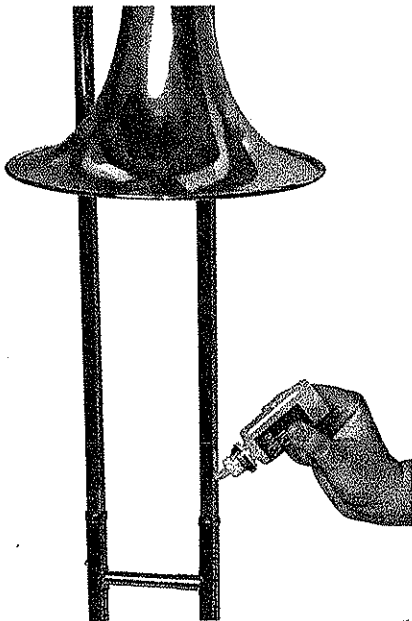
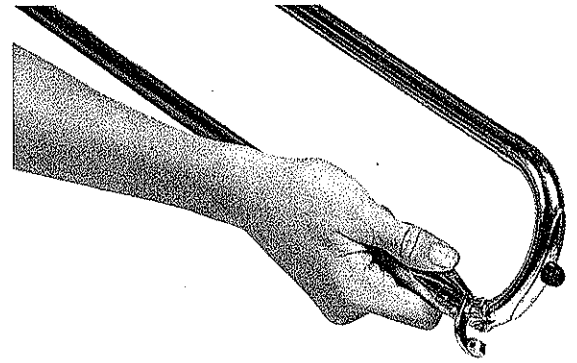
- 1) Moisten your lips and shape the inside of your mouth and throat as if you are saying "oh." Bring your lips together as if saying "em."
- 2) Take a full breath of air through your mouth and blow through closed lips, creating a relaxed buzz.
- 3) Remove the mouthpiece from the instrument and hold it by the shank. Without using too much pressure, place the mouthpiece over the center of the buzz with equal amounts of the mouthpiece on the upper and lower lip. Use a mirror to check your embouchure.
- 4) Take a full breath of air through your mouth and play a long, steady buzz.
- 5) Complete the **Mouthpiece Workout** by watching the video lesson and playing along with the recorded accompaniment (see page 1 for details).



## Daily Care & Maintenance

### Putting the Trombone Away

- 1) Depress the water key and blow (not buzz) through the trombone to empty excess water.
- 2) Wipe off the trombone with a soft, clean cloth.
- 3) Remove the mouthpiece and place it in the case.
- 4) Unscrew the lock that holds the two sections together, remove the bell section and place it in the case.
- 5) Clean the slide, then lock it and place it in the case. Latch the case.

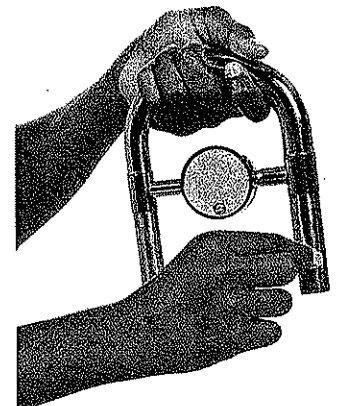


### Oiling the Slide (Daily)

- 1) Unlock and carefully extend the slide until the tops of the stockings are exposed. (The stockings are the raised part of the inner slide.)
- 2) Place 5 or 6 drops of slide oil on both stockings.
- 3) Move the slide up and down to evenly spread the oil.

### Greasing the Tuning Slide (Regularly)

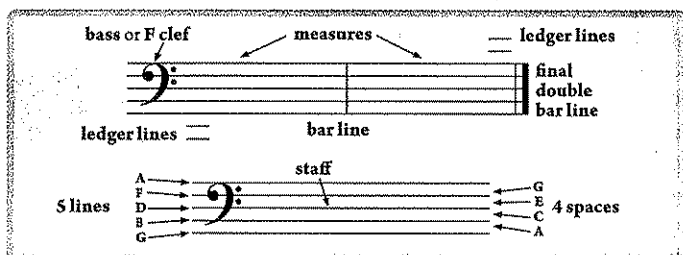
- 1) Remove the tuning slide from the instrument.
- 2) Remove existing grease by wiping the slide with a rag.
- 3) Apply a generous amount of grease to the tuning slide.
- 4) Insert the tuning slide back into the trombone and move it in and out of the instrument to work in the grease.
- 5) Push the slide all the way in and wipe off the excess grease with a rag.
- 6) Return the slide to its original position.





# TROMBONE & BRASS LESSON

## Terms & Symbols



**music alphabet** – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff  
**accidental** – symbol that alters the pitch of a note until the end of the measure

**flat** – lowers the pitch of a note one half step

**Theory & Composition**  
**interval** – distance between two pitches  
**half step** – smallest interval used in Western music; on a piano keyboard, it is the distance from one key to the very next key—white or black

## Notes

B flat (B $\flat$ )      C      D

1      6      4

**Time Signature**  $\frac{4}{4}$  = number of counts per measure = type of note (♩) that gets one count

**Rhythm** ○ whole note = 4 counts of sound in  $\frac{4}{4}$

▬ whole rest = 4 counts of silence in  $\frac{4}{4}$

**RHYTHM COUNTING**

$\frac{4}{4}$

|                |   |   |   |   |
|----------------|---|---|---|---|
| counting       | 1 | 2 | 3 | 4 |
| other counting |   |   |   |   |

## What Do You Hear?

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

B flat (B $\flat$ )      F

1      1

## What Next?

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

To enhance practicing, use the recorded accompaniments, video lessons, and more provided in your *Tradition of Excellence Interactive Practice Studio*. See page 1 for more information.

staff & bar lines  
accidental, ♭

### 1. The First Note ▶ How is your posture?

### 2. The Second Note ▶ Are you using plenty of air?

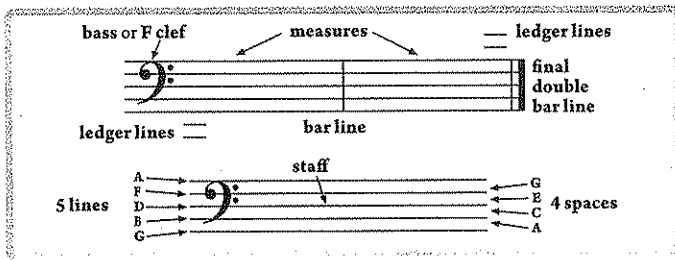
### 3. Music in Motion ▶ Are you playing with a good embouchure?

### 4. All Together, Now! ▶ How is your hand position?

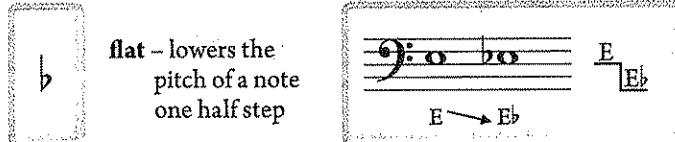
### 5. Mr. Whole Note Takes a Walk ▶ Write the note names beneath the music before you play.

# TROMBONE & BRASS LESSON

## Terms & Symbols



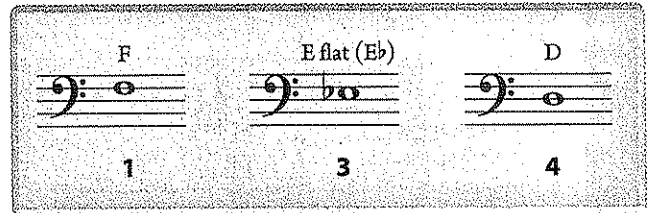
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## Notes



## Time Signature

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## Rhythm

○ whole note = 4 counts of sound in  $\frac{4}{4}$   
 ▬ whole rest = 4 counts of silence in  $\frac{4}{4}$

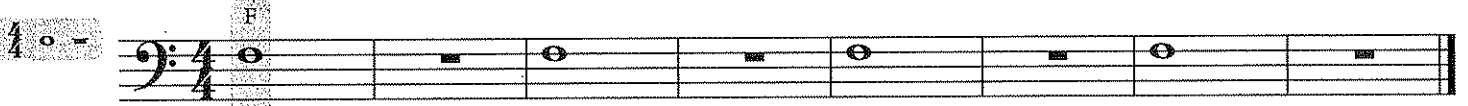
**RHYTHM COUNTING**

|                |               |   |   |   |
|----------------|---------------|---|---|---|
|                | $\frac{4}{4}$ |   |   |   |
|                | ○             |   |   |   |
|                | ▬             |   |   |   |
| counting       | 1             | 2 | 3 | 4 |
| other counting |               |   |   |   |

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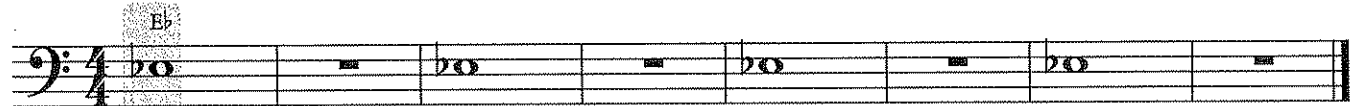
staff & bar lines

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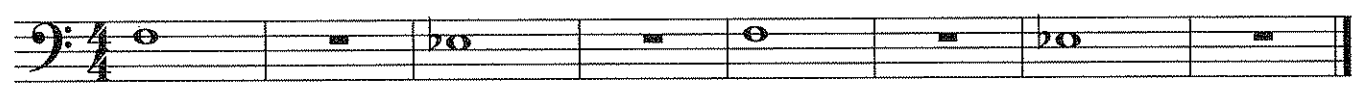


accidental, ♭

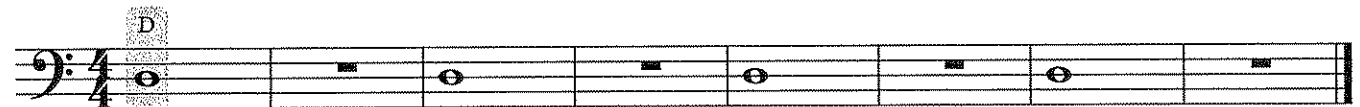
### 2. The Second Note ▶ Are you using plenty of air?



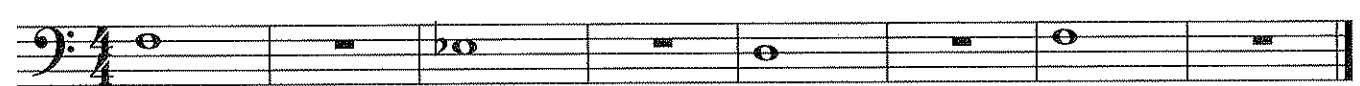
### 3. Music in Motion ▶ Are you playing with a good embouchure?



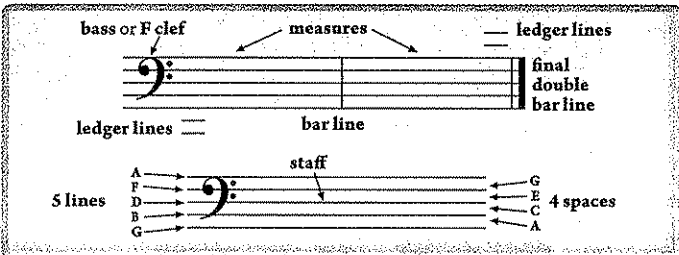
### 4. All Together, Now! ▶ How is your hand position?



### 5. Mr. Whole Note Takes a Walk ▶ Write the note names beneath the music before you play.



**Terms & Symbols**



**music alphabet** – first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff  
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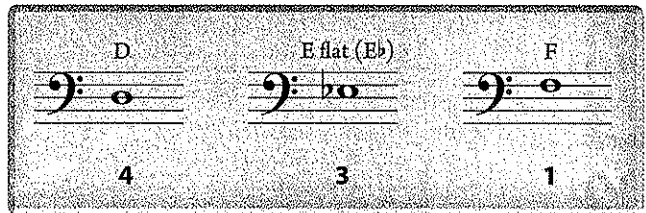
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**Theory & Composition**

**interval** – distance between two pitches  
**half step** – smallest interval used in Western music; on a piano keyboard, it is the distance from one key to the very next key—white or black

**Notes**



**Time Signature**



= number of counts per measure  
 = type of note (♩) that gets one count

**Rhythm**

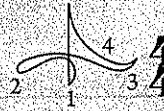


**whole note** = 4 counts of sound in 4/4



**whole rest** = 4 counts of silence in 4/4

**COUNTING & CONDUCTING**



|                |   |   |   |   |
|----------------|---|---|---|---|
| counting       | 1 | 2 | 3 | 4 |
| other counting |   |   |   |   |

To enhance practicing, use the recorded accompaniments, video lessons, and more provided in your *Tradition of Excellence Interactive Practice Studio*. See page 1 for more information.

staff & bar lines

**1. Away We Go!** ▶ How is your posture?

4/4 time signature, note D on the staff.

**2. Going Up?** ▶ Are you playing with a steady air stream to produce a smooth, even sound?

4/4 time signature, notes Eb, Bb, Fb, Cb on the staff.

**3. Count Me In** ▶ 1) Write the counting under the music. 2) Clap the rhythm. 3) Sing the notes using “too,” the note names, or solfège. 4) Play!

4/4 time signature, notes Eb, Bb, Fb, Cb on the staff.

**4. Higher Ground** ▶ Are you playing with a good embouchure?

4/4 time signature, note F on the staff.

**5. Moving Around** **TEST** ▶ Write the note names beneath the music before you play.

4/4 time signature, notes Eb, Bb, Fb, Cb on the staff.

**6. Trombone Private Lesson**

▶ Here is how to draw a bass clef.  
 1) 2)  
 ▶ Draw eight bass clefs on your own. Be sure to draw the dots on both sides of the fourth (F) line.

Diagram showing two examples of how to draw a bass clef on a staff.



## Terms & Symbols

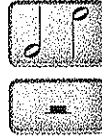
9 breath mark – take a breath

sight-reading – playing or singing a piece of music for the first time

## Theory & Composition

duet – piece of music featuring two different parts played or sung together  
 harmony – two or more notes played or sung at the same time

## Rhythm



half note = 2 counts of sound in  $\frac{4}{4}$

half rest = 2 counts of silence in  $\frac{4}{4}$

**COUNTING & CONDUCTING**

|                |   |   |   |   |
|----------------|---|---|---|---|
| counting       | 1 | 2 | 3 | 4 |
| other counting |   |   |   |   |

## 7. Deep Breaths



## 8. Rhythm Time

▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note D (Concert D).



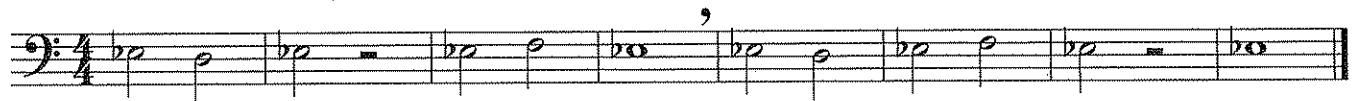
## 9. Half Note Rock



sight-reading

## 10. Sight-Reading Challenge: Steppin'

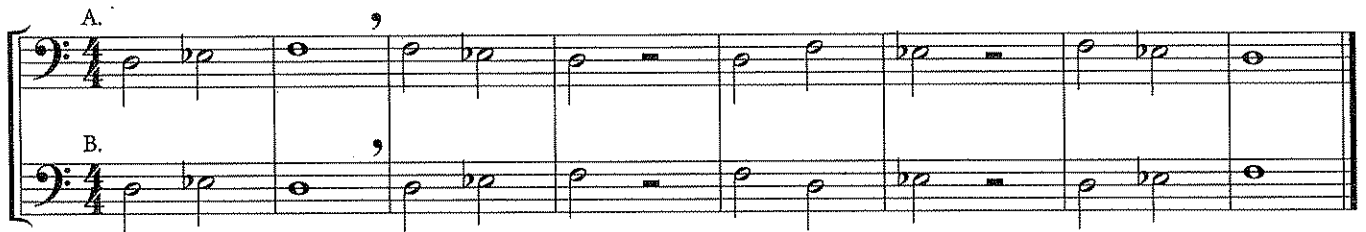
▶ Always carefully inspect music before you sight-read it.



duet,  
harmony

## 11. El Camino Mariachi — Duet

▶ Count, clap, sing, and play! The B part is shaded for easier reading.



## 12. Cuckoo

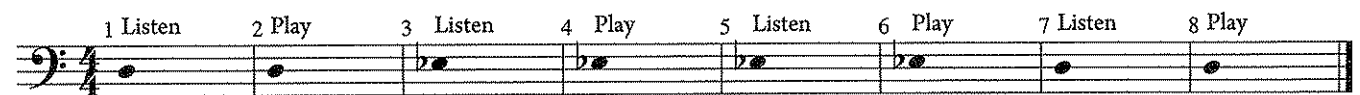


Traditional





## 13. Excellence in Ear Training

▶ Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.

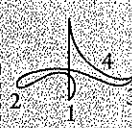


### Rhythm

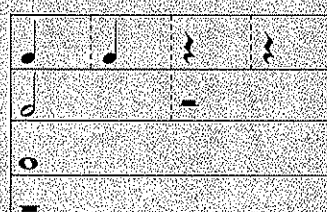
 quarter note = 1 count of sound in  $\frac{4}{4}$

 quarter rest = 1 count of silence in  $\frac{4}{4}$

### COUNTING & CONDUCTING

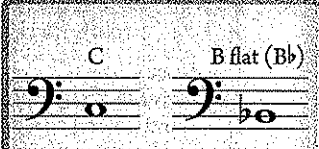


|                |   |   |   |   |
|----------------|---|---|---|---|
| counting       | 1 | 2 | 3 | 4 |
| other counting |   |   |   |   |



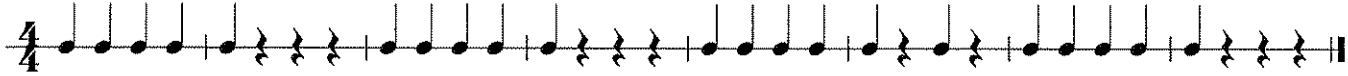
### Notes

C      B flat (Bb)

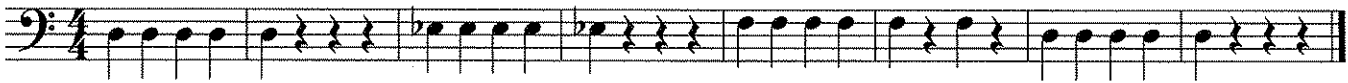


6      1

**14. Rhythm Time** ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note D (Concert D).




**15. Rising Rhythms** ▶ Start each note by whispering the word "too."



**16. Stepping Stones** ▶ Keep the air moving.




**17. Rain, Rain**

Traditional



**18. In a Minor Mood** ▶ Count, clap, sing, and play!



**19. Hot Cross Buns** ▶ When playing low notes, keep the inside of your mouth open and your teeth apart.

English Folk Song



**20. Go Tell Aunt Rhodie**

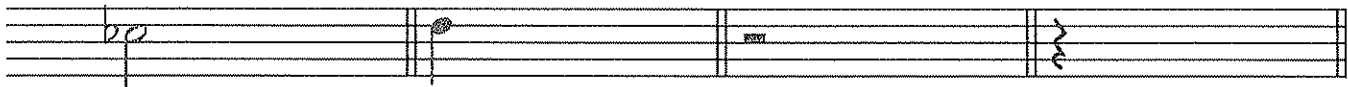


American Folk Song



**21. Trombone Private Lesson**

- 1) Draw a bass clef at the beginning of the staff.
- 2) Trace the notes, accidental, and rests, and draw three more of each.



Terms & Symbols

- Solo – only one person plays or sings
- Soli – a small group or section plays or sings
- Tutti – everyone plays or sings

Time Signature



common time = 4/4

Theory & Composition

- phrase – musical sentence, often 4 or 8 measures long
- round – song in which the same part is played or sung by two or more groups starting at different times
- composition – creation of music that can be performed later, usually from written notation

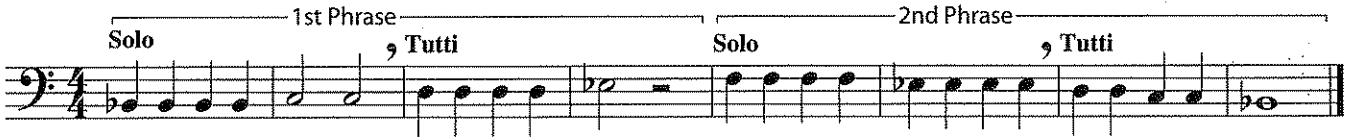


repeat sign – play or sing the music again

Solo, Tutti phrase

22. Little Robin Redbreast

Traditional

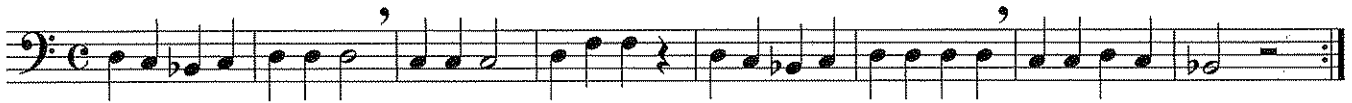


C repeat sign

23. Skill Builder: Merrily We Roll Along

Count, clap, sing, and play! When you reach the end of the song, repeat once from the beginning.

Traditional

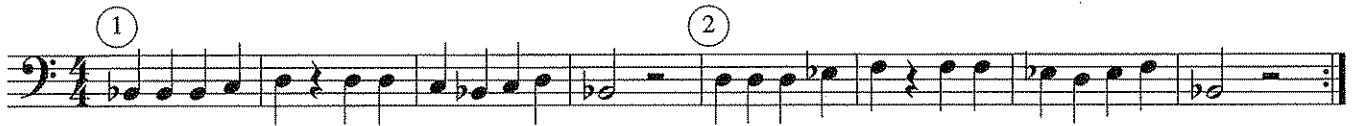


round

24. Itsy Bitsy Spider — Round

Add brackets to show the phrases.

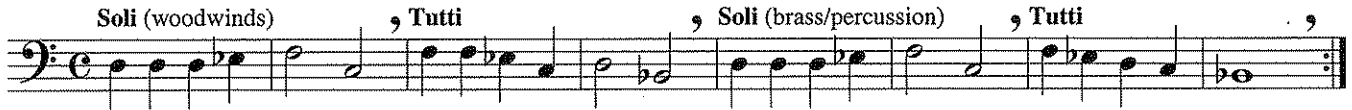
Traditional



Soli

25. A La Rueda

Spanish Folk Song



26. Love Somebody — Duet

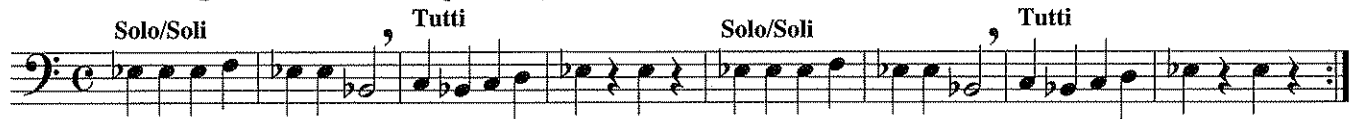
Traditional



27. Good King Wenceslas



Traditional English Carol



28. Excellence in Composition

1) Draw a bass clef. 2) Complete and play your composition.

Title \_\_\_\_\_ Composer \_\_\_\_\_

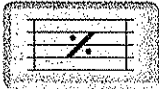


**Terms & Symbols**

**articulation** – type of attack used to play a note or group of notes

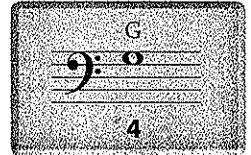


**slur** – articulation that connects notes of different pitches; indicates a very smooth sound with only the first note tongued



**one-measure repeat sign** – play or sing the previous measure again

**Notes**



slur

**29. Warm-up: Serenity — Round**



▶ Use the “doo” tongue position on notes that are slurred. It may be helpful to play 35. **Trombone Private Lesson** prior to playing this exercise.

Musical notation for exercise 29. The staff shows a sequence of notes with slurs. Below the staff, the lyrics are: too doo too doo doo too doo too doo doo too doo too doo doo too doo too doo doo.

**30. Chop Builder**



▶ When slurring, move your slide quickly.

Musical notation for exercise 30. The staff shows a sequence of notes with slurs, illustrating the chop builder technique.

∕

**31. Camptown Races**

▶ Draw the missing notes in the ovals before you play.

Stephen Foster, America's first great popular songwriter, was born on the 50th anniversary of American Independence: the Fourth of July, 1826.

Stephen Foster (1826–1864) American Composer

Musical notation for exercise 31. The staff shows notes with ovals indicating missing notes to be drawn. The notation is divided into sections labeled Solo/Soli and Tutti.

**32. Skill Builder**

▶ Add brackets to show the phrases.

Musical notation for exercise 32. The staff shows a sequence of notes for a skill builder exercise.

**33. London Bridge — Duet**

▶ Are you using a “doo” tongue position when slurring?

English Folk Song

Musical notation for exercise 33. The staff shows two parts, A and B, for a duet exercise.

**34. The Frog's Song — Round**



▶ Are you slurring?

Japanese Folk Song

Musical notation for exercise 34. The staff shows a sequence of notes with slurs for a round exercise.

**35. Trombone Private Lesson**



▶ Move the slide very quickly as you tongue. Tongue only the first note of each slur.

Musical notation for exercise 35. The staff shows four parts, A, B, C, and D, for a private lesson exercise. Below the staff, the lyrics are: too oh too oh oo too doo too doo too doo too doo too doo doo doo.

### Time Signature

$\frac{2}{4}$  = two counts per measure  
= quarter note gets one count

COUNTING & CONDUCTING

|                |   |   |
|----------------|---|---|
| counting       | 1 | 2 |
| other counting |   |   |

### Rhythm

tie — marking that connects notes of the same pitch to make one longer note

### Notes

### Key Signature

sharp (#) or flat (b) signs placed after a clef

In these key signatures, play or sing:

|                    |                    |                   |                                      |
|--------------------|--------------------|-------------------|--------------------------------------|
| no sharps or flats | every F as F sharp | every B as B flat | every B as B flat, every E as E flat |
|--------------------|--------------------|-------------------|--------------------------------------|

**RHYTHM STUDIES:** p. 44, #18-20; p. 46, #41-43

tie,  $\frac{2}{4}$

**36. Rhythm Time** ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note C (Concert C).

key signature

**37. Two Step** ▶ Circle the notes changed by the Bb major (Concert Bb major) key signature, highlighted in purple.

### 38. Sight-Reading Challenge: Shoo Fly

American Folk Song

### 39. Russian Folk Song — Duet

Beethoven bridged music history's Classical and Romantic Periods.

Ludwig van Beethoven (1770–1827)  
German Composer

### 40. San Serení **TEST**

▶ Add brackets to show the phrases.

Puerto Rican Folk Song

### 41. Excellence in Theory

▶ Add the notes and rests together to find the number of counts. A quarter note gets one count.

a)  $\text{quarter note} + \text{quarter note} = \underline{\quad}$

b)  $\text{quarter note} + \text{half note} = \underline{\quad}$

c)  $\text{quarter rest} + \text{quarter note} + \text{quarter rest} = \underline{\quad}$

d)  $\text{half note} + \text{quarter rest} = \underline{\quad}$





**Theory & Composition**

**trio** – piece of music featuring three different parts played or sung together

**introduction** – opening passage of a piece of music

**theme** – a melody within a piece of music

**Terms & Symbols**

5

**rehearsal numbers** – find important places in the music using these markers

1. | 2.

**1st and 2nd endings** – play or sing the 1st ending the first time through, repeat, skip the 1st ending, and play or sing the 2nd ending the second time through



**fermata** – hold a note or rest longer than its usual value

**Concert Etiquette**

- Enter the stage or performance area confidently. Make eye contact with the audience and smile.
- Stand or sit tall. Be positive and energetic. It's fun to share your music with others!

**Solo: A Duet: A + B Trio or Full Band: A + B + C**

**Jingle Bells**

J.S. Pierpont (1822–1893)  
American Composer

trio,  
introduction,  
theme

rehearsal  
numbers,  
1st & 2nd  
endings

The musical score for 'Jingle Bells' is written for three parts: A, B, and C. It begins with an Introduction (measures 1-4) and then the Theme (measures 5-16). The score includes rehearsal numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16. There are first and second endings starting at measure 11. The key signature has one flat (B-flat) and the time signature is 4/4. The score ends with fermatas on the final notes of each part.

▶ Repeat back to 5 .

**Jolly Old St. Nicholas**

Traditional

The musical score for 'Jolly Old St. Nicholas' is written for three parts: A, B, and C. It begins with the Theme (measures 1-10). The score includes rehearsal numbers 2, 3, 4, 5, 6, 7, 8, 9, and 10. There are first and second endings starting at measure 7. The key signature has one flat (B-flat) and the time signature is 4/4. The score ends with fermatas on the final notes of each part.

# The Dreidel Song

Jewish Folk Song

Theme

A. 2 3 4 5 6 7 8 9

B.

C.

9

A. 10 11 12 13 14 15 16 9

B.

C.

# Kwanzaa Celebration

David Bobrowitz (b. 1945)  
American Composer

Introduction

A. 2 3 4 5 Theme 6 7 8

B.

C.

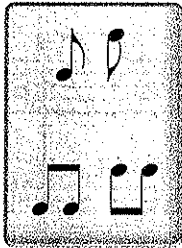
9 10 11 12 13 14 15 16

A.

B.

C.

**Rhythm**



**eighth note** = 1/2 count of sound  
in 2/4, 4/4, or C

a single eighth note has a **flag**

a group of eighth notes is connected by a **beam**

**COUNTING & CONDUCTING**



4/4 or C

|                |     |     |     |     |
|----------------|-----|-----|-----|-----|
| counting       | 1 & | 2 & | 3 & | 4 & |
| other counting |     |     |     |     |

**42. Warm-up: Breath Support Challenge** ▶ Take a deep breath and play with your best tone while holding the pitch for as long as you can. On which beat did you finish?

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 30 31 32

**43. Epic Eighth Notes** ▶ The bottom line provides the basic pulse.

Clap 4/4

**44. Michael Finnegan** ▶ Count, clap, sing, and play! Irish Folk Song

1. 2.

**45. Eighth Note Escapade**

Clap 4/4

**46. Skill Builder: Processional Dance** ▶ Count, clap, sing, and play! Renaissance Dance Music

1. 2.

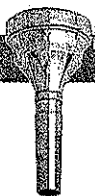
**47. Baja Breeze** TEST

1. 2.

**48. Trombone Private Lesson**

▶ 1) Write the note names. 2) Write in the slide position for each note.

D 4



**Theory & Composition**

improvisation – spontaneous composition of music through playing or singing

**49. Unforgettable Eighth Notes**

**50. Mahnomen Harvest** ▶ Count, clap, sing, and play!

**51. Eighth Notes on the Edge**

**52. Now Let Me Fly** ▶ Count, clap, sing, and play!

*Spirituals are religious folk songs created in the 18th and 19th centuries.*

American Spiritual

**53. Sight-Reading Challenge: Promenade** ▶ 1) Write the counting and draw the bar lines. 2) Sight-read!

**54. Rio Con Brio** **TEST**

**55. Excellence in Improvisation**

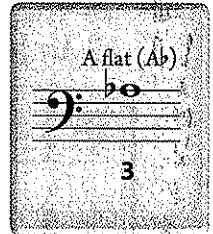
▶ Play along with the recorded accompaniment. Measures 1-2: Play the written notes. Measures 3-5: Improvise using the same notes.

**Rhythm**



**pick-up or anacrusis**— music that comes before the first full measure; rhythmic value of the pick-up is sometimes removed from the last measure

**Notes**



**Key Signature**



**E $\flat$  major (Concert E $\flat$  major)** — play or sing every B as B $\flat$ , E as E $\flat$ , A as A $\flat$

**Theory & Composition**

**theme and variation** — type of composition that begins with a main melody (**theme**) and continues with different versions (**variations**) of the main melody

**56. Warm-up: Chorale — Duet**



pick-up

**57. Rhythm Time**

▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note E $\flat$  (Concert E $\flat$ ).



**RHYTHM STUDIES:** p. 45, #21-35; p. 46, #44-46

**58. Skill Builder: Boil the Cabbage Down — Duet**

▶ Circle the notes changed by the key signature in line B. American Folk Song

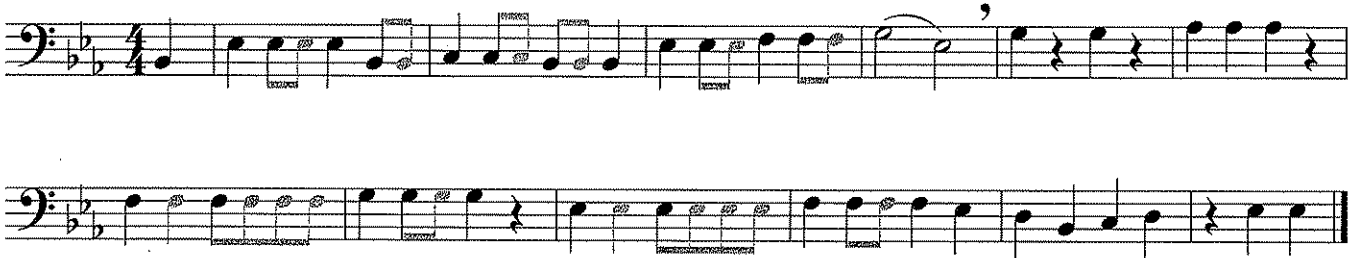


theme & variation

**59. Bingo Variations**



▶ 1) Play the black notes, which make up the theme. American Folk Song  
2) Add the gray notes, which make up the variation.



**60. Trombone Private Lesson**



▶ Repeat this exercise using the following slide positions: 1, 2, 3, 4, 5, 6, 7. Use this as a daily warm-up when you practice. Also play this exercise on your mouthpiece alone.




**MASTERING EXCELLENCE:** p. 38, #2



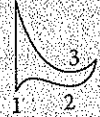
**Rhythm**  dot - adds half the value of the note

**Time Signature**  $\frac{3}{4}$  = three counts per measure  
= quarter note gets one count

**Terms & Symbols**

  
2 + 1 = 2 + 1 = 3

**COUNTING & CONDUCTING**


 1 2 3

$\frac{3}{4}$

|                |     |     |     |
|----------------|-----|-----|-----|
| counting       | 1 & | 2 & | 3 & |
| other counting |     |     |     |

**dynamics** - softness or loudness of a piece of music

**p** piano - soft  
**f** forte - loud

 dotted half note = 3 counts of sound in  $\frac{3}{4}$ ,  $\frac{4}{4}$ , or C

**61. Rhythm Time** ▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note E<sub>b</sub> (Concert E<sub>b</sub>).

$\frac{3}{4}$  

**RHYTHM STUDIES: p. 46, #49-53**

**62. Encounter in Three** ▶ Circle the notes changed by the key signature.

$\frac{3}{4}$  

**63. Skill Builder: A Simple Waltz**

$\frac{3}{4}$  

**64. Sight-Reading Challenge: Theme from "Cambridge Overture"**

Anne McGinty is one of the most prolific female composers of band music and has over 225 pieces published for band, orchestra, and flute.

Anne McGinty (b. 1945) American Composer

$\frac{3}{4}$  

*f* From *Cambridge Overture* (Q881077), ©1991 Edmondson & McGinty. All rights assigned Queenwood/Kjos 2002. Used with permission.

**65. I've Just Come From Sydney** **TEST**

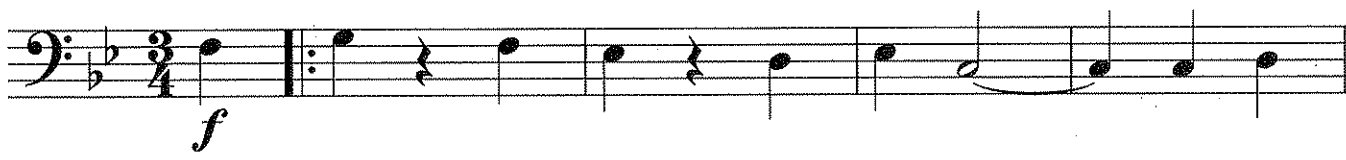
Australian Folk Song

$\frac{3}{4}$  

**66. Excellence in Composition: Carnival of Venice**

Italian Folk Song

▶ 1) Play the theme. 2) Add eighth notes after some of the quarter notes to compose a variation as in 59. Bingo Variations. **Bonus:** Improvise a variation!

$\frac{3}{4}$  

1.  2. 

**Terms & Symbols**

**tempo** – speed of a piece of music  
**Andante** – walking tempo; slower than **Moderato**  
**Moderato** – medium tempo  
**Allegro** – fast tempo



**mezzo piano** – medium soft  
**mezzo forte** – medium loud



**accent** – emphasize the note

Andante

**67. Warm-up: Lullaby** ▶ Use plenty of air to sustain each pitch.

Welsh Folk Song

Andante

Allegro

**68. Ezekiel Saw the Wheel — Duet**

American Spiritual

Allegro

A. *p* *f* *p* *f*

B. *p* *f* *p* *f*

*mp*, >  
Moderato

**69. Rhythm Time**

▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note B♭ (Concert B♭).

Moderato

*mp*



**70. Sight-Reading Challenge: Streets of Laredo**

Laredo is a city in Texas on the Mexican border. American Folk Song

Moderato

*mp*

1. 2.

*mf*

**71. Skill Builder: Donkey Riding**

▶ 1) Add brackets to show the phrases.  
 2) Add a breath mark between the phrases.

Canadian Folk Song

Moderato

*mf*

**72. Theme from "The Nutcracker"**



Tchaikovsky first studied to be a lawyer but eventually became a full-time composer thanks to the support of a wealthy patron.

Peter Ilyich Tchaikovsky (1840–1893)  
 Russian Composer

Andante

*mp* *mf*

**73. Trombone Private Lesson**

▶ Increase the tempo slightly each time you practice this exercise.  
 Learning these slide position patterns is important to your progress.



**SOLO**

**Concert Etiquette**

As a soloist, at the end of your performance, bow to acknowledge the applause of the audience, then gratefully gesture towards your accompanist so that he or she may also receive recognition from the audience.

In addition to his work as a composer and author, Ryan Nowlin is a music teacher, horn player, and singer.

# The Good Life

Solo with Piano Accompaniment

Ryan Nowlin (b. 1978)  
American Composer

**Moderato**

**Trombone**

**Piano**

2 3 4 5 6 7

**Moderato** *mf*

3 5 5 3 5 3

8 9 10 11 12 13 14

1. 2. *f*

1. 2. *f*

15 16 17 18 19 20 21

*p mp mf f*

3 5 5 2 1 3 4

22 23 24 25 26 27 28 29

*mf*

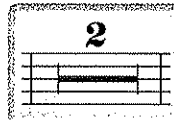
3 4 *mf*

2 2 1 2 1

**Theory & Composition**

**chord** – two or more notes sounded at the same time  
**closing** – last measures of a composition, often containing music added to give a feeling of finality

**Terms & Symbols**



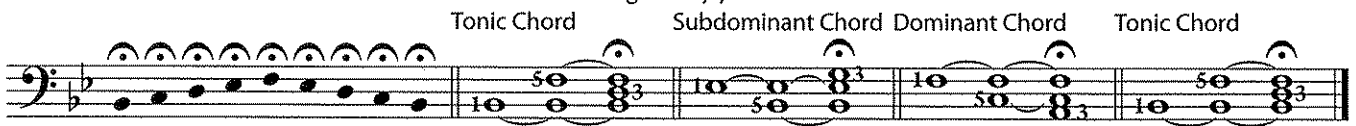
**long rest or multiple-measure rest** – rest for the number of measures indicated

**Concert Etiquette**

- If you make a mistake, never let it show. Keep playing or singing as if nothing happened.
- When you are finished, graciously accept the audience's applause. Leave the stage area confidently.

**Warm-up: Tone, Balance, and Tuning**

► There are many ways to perform a warm-up; follow the instructions given by your director.

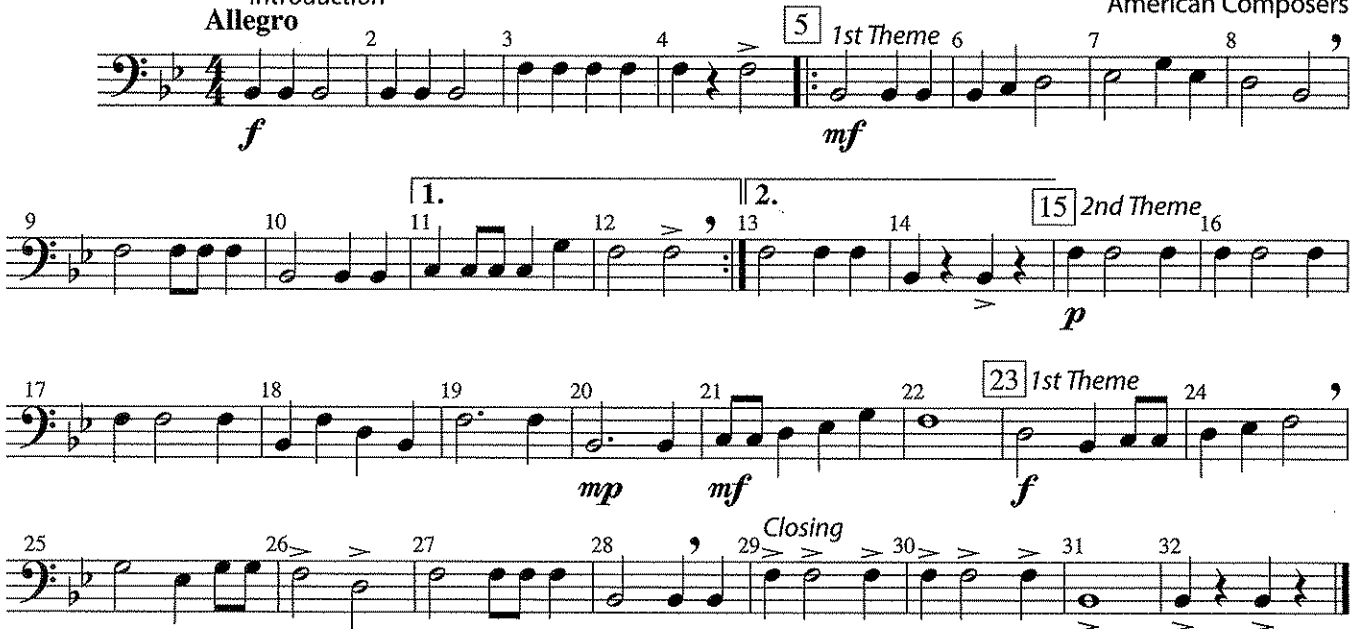


*Bruce Pearson played clarinet and saxophone as well as baseball and hockey into his college years before becoming a music teacher, author, composer, and conductor.*

**March Across the Seas**

Bruce Pearson (b. 1942) and Ryan Nowlin (b. 1978) American Composers

**Introduction**  
**Allegro**



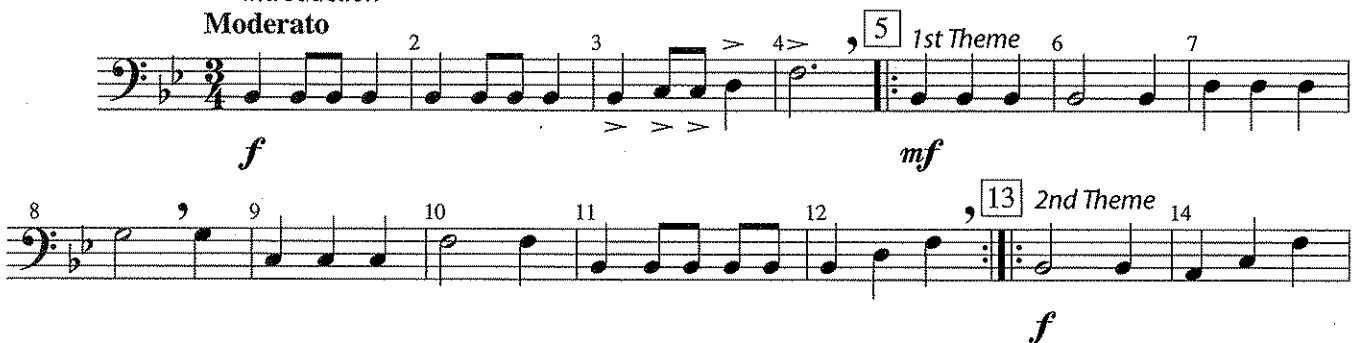
*Water Music was written for a royal boat party on England's Thames River. The orchestra played from one barge while King George I and friends listened from another vessel close by.*

**Procession**  
from "Water Music"

George Frideric Handel (1685–1759)  
English Composer  
arr. Ryan Nowlin

► In  $\frac{3}{4}$ ,  $\frac{3}{8}$ , and other time signatures,  $\text{—}$  indicates a full measure of rest.

**Introduction**  
**Moderato**



chord

closing

long rest

15 16 17 18 19 20 21-22 23

*mp*

24 25 26 27 28 29 30

*mf* *f* *f*

# Banana Boat Song

Jamaican Folk Song  
arr. Ryan Nowlin

Introduction  
Moderato

1 2 3 4 5 1st Theme

*mf* *f* *mf*

6 7 8 9-12 13

2nd Theme  
*mp*

14 15 16 17 18 19

1st Theme  
*f* *mf*

20 21 22 23 24

Closing  
*p* *mp* *f*

# Indigo Rock

Bruce Pearson & Ryan Nowlin  
American Composers

Introduction  
Moderato

1 2 3 4 5 Theme 6

*f*

7 8 9 10 11 12

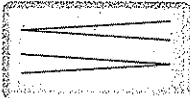
13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 Closing 30



**Terms & Symbols**



*crescendo* – gradually louder  
*decrescendo* – gradually softer



**natural** – cancels a flat (b) or sharp (#)

**Notes**

|             |           |
|-------------|-----------|
| A flat (Ab) | F         |
|             |           |
| 3           | 6         |
|             | alternate |

**divisi (div.)** – some performers play or sing the top notes while others play or sing the bottom notes

**unisono (unis.)** – everyone plays or sings the same notes

**74. Warm-up: "Werde munter" — Duet**

*Johann Schop was a virtuoso violinist but also played cornet and trombone. This melody by Schop was used by J.S. Bach in his famous Cantata 147.*

Johann Schop (1590–1667)  
 German Composer

**Andante**

A.

B.

**75. Fais Dodo**

► For low notes, keep the inside of your mouth open with your teeth apart.

French Folk Song

**Andante**

*mf* *p*

1. 2.

**76. Baroque March**

*Though considered an English composer, Handel was born in Germany.*

George Frideric Handel (1685–1759)  
 English Composer

**Moderato**

*f*

divisi,  
 unisono, *h*

**77. La Bamba**

► Circle the notes changed by the key signature.

Mexican Folk Song

**Allegro**

*f*

div. unis.

**78. Skill Builder**



**Moderato**

*mf* *f* *mf*

**79. Trombone Private Lesson**



► Use 6th position to play notes with \*. Using 6th position makes it easier to move quickly from F to C.

**Theory & Composition**

**whole step** – interval consisting of two half steps  
**major scale** – series of whole (w) and half (h) steps in the following pattern: 1 2 3 4 5 6 7 8  
 w w h w w w h  
**arpeggio** – notes of a chord sounded one after another  
**orchestration** – choice of instruments used to play the music

**Notes**

|   |                     |
|---|---------------------|
| A | B flat (B $\flat$ ) |
|   |                     |
| 2 | 1                   |

**80. Going Up or Down?**

Andante  
 mf

**81. Just By Accident**

Andante  
 mf

**82. Sight-Reading Challenge:**  
 Theme from "Orpheus In the Underworld"

*In addition to composing, Jacques Offenbach was a fine cellist.*

Jacques Offenbach (1819–1880)  
 French Composer

Allegro  
 f

major scale, arpeggio

**83. B $\flat$  Major Scale, Arpeggio, and Chords (Concert B $\flat$  Major)**

Major Scale      Arpeggio      Chords  
 mf

orchestration

**84. Crescent Moon Rising**

Andante  
 mp

Chinese Folk Song

Orchestration: Full Band      Woodwinds & Percussion      Brass & Percussion      Full Band

**85. Skill Builder**



▶ Also play with other articulations:

Moderato  
 mf

**86. Excellence in Improvisation**

▶ Play along with the recorded accompaniment. Measures 1-2: Play the written notes.

Measures 3-5: Improvise using

1 (Play 4 times)      2      3 Improvise ----- 4 ----- 5 -----

| Terms & Symbols |  | Key Signature   | Notes |
|-----------------|--|---|-------|
|                 | sharp – raises the pitch of a note one half step   |   |       |
|                 | courtesy accidental or cautionary accidental – reminder that the bar line has canceled an accidental | F major (Concert F major) – play or sing every B as B $\flat$ |       |

**87. Warm-up: Chop Builders** ▶ Also play this exercise on your mouthpiece alone.

Andante

*mf*

**88. Song of Remembrance**

Moderato

*mp*

**89. F Major Scale, Arpeggio, and Chords (Concert F Major)**

Major Scale Arpeggio Chords

*mf*

**90. Santa Lucia** ▶ Circle the notes changed by the key signature. Also circle every E $\sharp$ . Italian Folk Song

Moderato

*mf*

courtesy accidental

**91. Sight-Reading Challenge: Boogie Blues**

Allegro

*mf*

*mp* *f*

div.

**92. Skill Builder** **TEST**

Moderato

*mp* *f*

**93. Trombone Private Lesson**



▶ Repeat Exercise A using the following slide positions: 1, 2, 3, 4, 5, 6, 7. Use this as a daily warm-up when you practice. Also play this exercise on your mouthpiece alone.

**A** **B**

Terms & Symbols



staccato – shorten the note

94. Warm-up: Tone Builder

Andante

94. Warm-up: Tone Builder. Musical notation in bass clef, 4/4 time, starting with a forte (f) dynamic. The piece is marked Andante.

95. E♭ Major, Arpeggio, and Chords (Concert E♭ Major)

Major Scale

Arpeggio

Chords

95. E♭ Major, Arpeggio, and Chords. Musical notation in bass clef, 4/4 time, starting with a mezzo-forte (mf) dynamic. The piece is marked Major Scale, Arpeggio, and Chords.

96. When the Saints Go Marching In

When the Saints Go Marching In is often performed in a Dixieland jazz style. Dixieland originated in New Orleans, Louisiana in the early 20th century.

American Spiritual

Allegro

96. When the Saints Go Marching In. Musical notation in bass clef, 4/4 time, starting with a forte (f) dynamic. The piece is marked Allegro. It includes first and second endings.

staccato

97. Minuet

Bach's death marked the end of the Baroque Period.

Johann Sebastian Bach (1685–1750)  
German Composer

Allegro

Solo/Soli

Tutti

97. Minuet. Musical notation in bass clef, 4/4 time, starting with a piano (p) dynamic. The piece is marked Allegro, Solo/Soli, and Tutti. It includes first and second endings.

98. Bella Bimba

Italian Folk Song

Moderato

98. Bella Bimba. Musical notation in bass clef, 3/4 time, starting with a piano (p) dynamic. The piece is marked Moderato. It includes first and second endings.

99. Skill Builder



Moderato

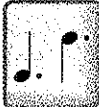
99. Skill Builder. Musical notation in bass clef, 2/4 time, starting with a mezzo-piano (mp) dynamic. The piece is marked Moderato. It features dynamic markings: mp, mf, mp, mf, mp.

100. Excellence in Ear Training

Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.


100. Excellence in Ear Training. Musical notation in bass clef, 4/4 time, showing a sequence of notes for ear training exercises.

**Rhythm**



**dotted quarter note** =  
1 1/2 counts of sound in  
2/4, 3/4, 4/4, or C

**COUNTING & CONDUCTING**



|                |     |     |
|----------------|-----|-----|
| counting       | 1 & | 2 & |
| other counting |     |     |

**Terms & Symbols**

**Da Capo al Fine**  
(*D.C. al Fine*)  
- go back to the beginning of the piece and play or sing until the *Fine*

**Trombone Technique**

**glissando** - wavy line connecting two notes which indicates that the slide position should change from the first note to the second note without breaking the air stream

**101. Warm-up: Chop Builders** ▶ Play with a fast, steady air stream. Also play this exercise on your mouthpiece alone.

**Andante**

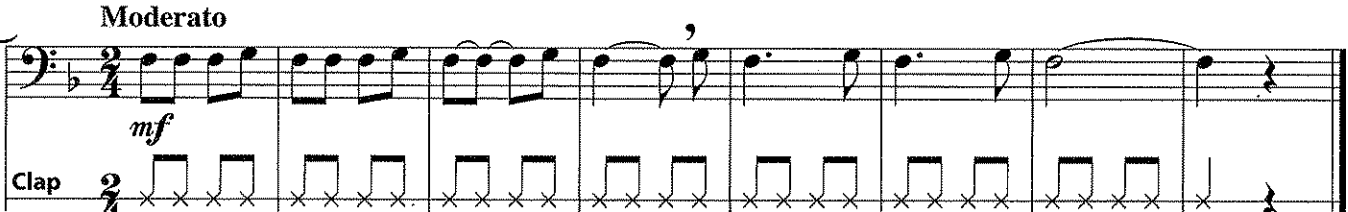


**102. Low Down**  
**Andante**



**103. Dotted Quarters** ▶ The bottom line provides the basic pulse.

**Moderato**

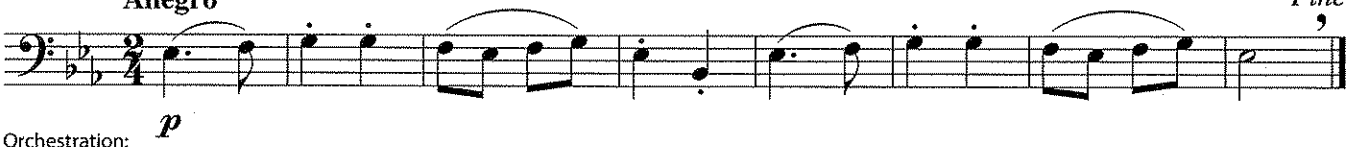


**RHYTHM STUDIES:** p. 45, #36-40; p. 46, #47-48, 59-60

*D.C. al Fine* **104. Alouette**  
**Allegro**

▶ Orchestrate by writing in the instruments that will play each four-measure section.

French Canadian Folk Song **Fine**



Orchestration: \_\_\_\_\_



**105. Ronde** **Moderato**



Tielman Susato was a Renaissance composer, trumpet player, and music publisher. He wrote mostly dance music, including *Ronde*.


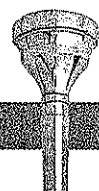
Tielman Susato (c. 1500–c. 1562)  
Flemish (Belgian) Composer



**106. Trombone Private Lesson**



▶ Use 6th position to play notes with \*.

glissando

**MASTERING EXCELLENCE:** p. 39, #6

**Terms & Symbols**

**Maestoso** – majestically

**107. Soar!**

**Andante**

Musical notation for exercise 107, Soar! It consists of two staves of music in bass clef, 3/4 time, and B-flat major. The tempo is Andante. The first staff has dynamics *mp* and *f*. The second staff has dynamics *mp* and *f*. The music features long, sweeping melodic lines with slurs and accents.

**108. Skill Builder**

**Moderato**

Musical notation for exercise 108, Skill Builder. It is in bass clef, 4/4 time, and B-flat major. The tempo is Moderato. The dynamic is *mf*. The piece includes first and second endings.

**109. Sight-Reading Challenge: Theme from "The Red Balloon"**

Anne McGinty (b. 1945)  
American Composer

**Moderato**

Musical notation for exercise 109, Sight-Reading Challenge. It is in bass clef, 3/4 time, and B-flat major. The tempo is Moderato. The dynamic is *p*. The music is a single melodic line.

From *The Red Balloon* (Q882119), ©1993 Edmondson & McGinty. All rights assigned Queenwood/Kjos 2002. Used with permission.

Maestoso

**110. Trumpet Voluntary — Duet**



*Trumpet Voluntary is also known as Prince of Denmark's March and was originally composed for harpsichord.*

Jeremiah Clarke  
(c. 1674–1707)  
English Composer

**Introduction**  
**Maestoso**

Musical notation for exercise 110, Trumpet Voluntary. It is in bass clef, common time, and B-flat major. The tempo is Maestoso. The piece is divided into an Introduction and a Theme. The Introduction has dynamics *f* and *mf*. The Theme has a dynamic of *mf*. The piece includes first and second endings.

**111. Excellence in Theory**

► Add the notes and rests together to find the number of counts. A quarter note gets one count.

- a)  $\text{quarter note} + \text{quarter note} = \underline{\hspace{1cm}}$
- b)  $\text{quarter note} + \text{quarter rest} = \underline{\hspace{1cm}}$
- c)  $\text{quarter note} + \text{quarter note} + \text{quarter note} = \underline{\hspace{1cm}}$
- d)  $\text{quarter rest} + \text{quarter note} + \text{quarter note} = \underline{\hspace{1cm}}$



112. Warm-up: Range, Tone, and Tuning

▶ Also play this exercise on your mouthpiece alone.

Andante

113. Skill Builder

Moderato

114. Look Before You Leap

▶ Are you using the proper "too-doo" technique for your slurs?

Andante

115. In the Bleak Midwinter — Duet

20th Century composer Gustav Holst was a professional trombonist. In the Bleak Midwinter was originally written for congregational singing.

Gustav Holst (1874–1934)  
English Composer

Andante

116. Theme from "Symphony No. 9"

TEST

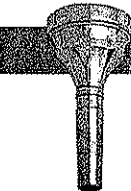
Beethoven was completely deaf when he wrote Symphony No. 9 in 1824.

Ludwig van Beethoven (1770–1827)  
German Composer

Moderato

117. Trombone Private Lesson

▶ 1) Write the note names. 2) Write in the slide position for each note.



*Erin Watson was born in Wichita Falls, Texas, the Lone Star State. She plays violin, piano, and accordion. She studied with famed American composer Joan Tower.*

**118. Lone Star Waltz**

► 1) Orchestrate by writing in the instruments that will play each two-measure section of the music. 2) Add dynamics.

Erin A. Watson (b. 1977)  
American Composer

Andante



**119. Sight-Reading Challenge: Yangtze Boatman Chantey**

Andante

► 1) Add brackets to show the phrases. 2) Add a breath mark between the phrases. Chinese Folk Song



**120. E-Z Does It**

Andante

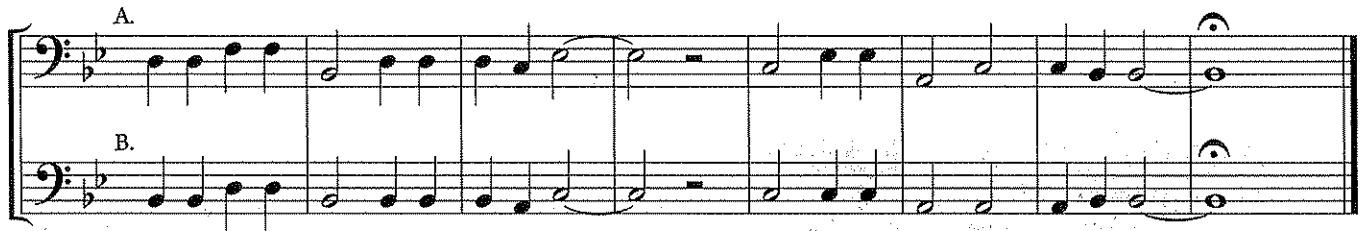
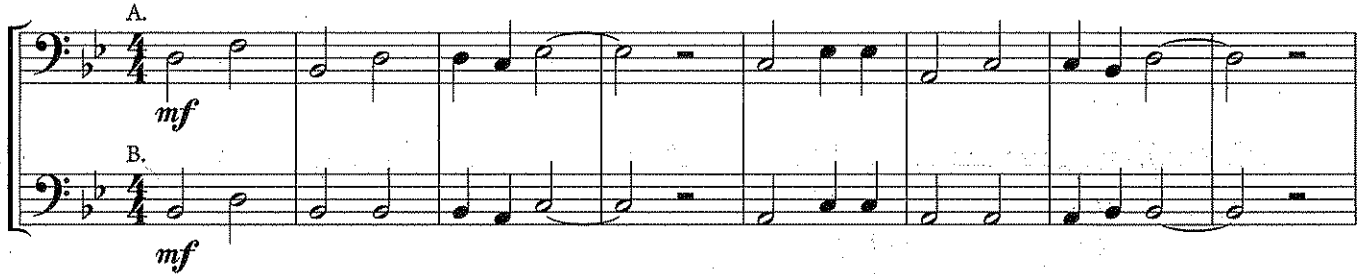


**121. Mary Ann — Duet**

Moderato

*Calypso began in early 20th century Caribbean communities where slaves used music to communicate without their master's understanding. Today, the music often features guitar, steel drums, and other percussion instruments accompanying the vocals.*

Calypso Song



**122. Skill Builder: Happy Little Donkey — Round**

Andante

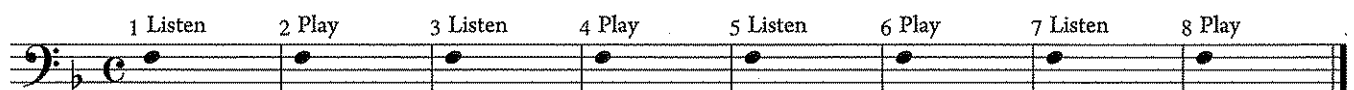


American Folk Song



**123. Excellence in Ear Training**

► Practice with the recorded accompaniment. Listen in measures 1, 3, 5, and 7. In measures 2, 4, 6, and 8, echo what you heard. Your starting notes are shown.



**Terms & Symbols**

*ritardando* (*ritard.* or *rit.*) – gradually slow the tempo

**Notes**



**124. Warm-up: Chop Builders**

► Are you playing with a fast and steady air stream? Also play this exercise on your mouthpiece alone.

Moderato

*mf*

**125. Oh Yeah!**

► Use a focused air stream as you go up to play the C.

Andante

*f*

**126. Skill Builder**

Andante

*f*

*ritardando*

**127. Theme from "The Sleeping Beauty"**

► Circle the notes changed by the key signature.

In 1891, Tchaikovsky traveled to America for the opening of Carnegie Hall in New York City.

Peter Ilyich Tchaikovsky  
(1840–1893)  
Russian Composer

Allegro

*mp* *f*

1. *rit.* *mp*

**128. Amazing Grace**

**TEST**

American Folk Song

Andante

*mp* *f*

*mp* *rit.* *p*

**129. Trombone Private Lesson**

► Support each note with plenty of air. Gradually increase the tempo each time you play this exercise.

*mf* *f* *mf*

MASTERING EXCELLENCE: p. 39-47



**Rhythm**



**syncopation** – rhythmic effect that places emphasis on a weak beat

**130. A Little Blue**

*The blues developed in the United States during the early 1900s as an outgrowth of African-American spirituals and work songs. Blues melodies are usually 12 measures long.*

Moderato

*f*

*div.*

**131. Classical Dance**

*Mozart was a child prodigy, and he traveled throughout Europe with his father to display his talents on keyboard and violin. He composed his first symphony at age 8 and his first opera at age 12.*

Wolfgang Amadeus Mozart  
(1756–1791)  
Austrian Composer

Allegro

*f* *p* *rit.*

syncopation

**132. Sound of Syncopation**

▶ The bottom line provides the basic pulse.

Moderato

*mf*

Clap

**133. Sleeping Princess**

Swedish Folk Song

Moderato

*mf* *f*

**134. Skill Builder: Samba-lêlé**



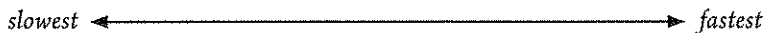
Brazilian Folk Song

Moderato

*mf*

**135. Excellence in Theory**

A. Write these tempo marks in the correct blanks:



Andante Allegro Moderato



B. Write these dynamic marks in the correct blanks:



*mf* *p* *f* *mp*



## 136. Warm-up: Ye Banks and Braes o' Bonnie Doon — Duet

Scottish Folk Song

Andante

A.

B.

*p* *mf* *p* *p*

*p* *mf* *p* *p*

1. 2.

## 137. Open the Door for Me!

▶ Add brackets to show the phrases.

South African Folk Song

Moderato

*mf*

div. *f*

1. 2. *mf*

*Fine*

D.C. al Fine

, unis.

## 138. Shepherd's Hey

Australian-born composer Percy Grainger (1882-1961) is well known for his arrangements of English folk songs and country dances. His 1918 version of *Shepherd's Hey* for concert band shows Grainger's skills in orchestration, and is part of the band world's standard repertoire.

English Folk Song

Moderato

*mf*

*p*

*Fine*

D.C. al Fine

## 139. The Yellow Rose of Texas

American Folk Song

Moderato

*mf*

## 140. Manhattan Beach March

TEST

Sousa played piano, violin, flute, cornet, trombone, and baritone. He is most remembered for his marches, and is known as "The March King."

John Philip Sousa  
(1854-1932)  
American Composer

Allegro

*f* *mf*

1. 2.

The term "military band" was historically used to designate an instrumental ensemble made up of woodwinds, brass, and percussion, much like today's concert band. *Eccossaise for Military Band* was originally written by Beethoven in 1810 for this type of ensemble. The work is a *contradance*, a lively dance-inspired composition in  $\frac{2}{4}$ . In a *contradance*, couples faced each other in two lines. It was a Classical Period predecessor to more modern forms such as square dancing.

Solo: A Duet: A + B Trio or Full Band: A + B + C

## *Eccossaise for Military Band*

► 1st x = first time through. 2nd x = second time through.

Ludwig van Beethoven (1770–1827)

German Composer

arr. Bruce Pearson

Introduction  
Moderato

5 1st Theme

1st x *mf*  
2nd x *mp*

1st x *mf*  
2nd x *mp*

1st x *mf*  
2nd x *mp*

13 2nd Theme

1st x *mf*  
2nd x *mp*

1st x *mf*  
2nd x *mp*

1st x *mf*  
2nd x *mp*

21 1st Theme

*mf*

*mf*

*mf*

**Theory & Composition**

**ternary form** – music with three sections: Section A, followed by a contrasting Section B, then Section A again

**trio** – third theme in a march, typically a contrasting section

**Concert Etiquette**

Dress nicely for every performance. If no specific guidelines are given by your director, be sure to ask what is appropriate. When you look your best, the audience will more fully appreciate your playing or singing.

# See, the Conquering Hero Comes

from "Judas Maccabaeus"

*Judas Maccabaeus*, composed in 1746, is one of Handel's most famous oratorios. This piece majestically commemorates the title character's victorious return from battle.

George Frideric Handel (1685–1759)  
English Composer  
arr. Ryan Nowlin

**Introduction**  
**Maestoso**

**5 Section A**

**21-27 Section B**

**29 Section A**

**Closing**

ternary form



# Riverside March

Ryan Nowlin (b. 1978)  
American Composer

▶ Notice the key signature changes at [27] and [47].

Introduction  
Moderato

Section A  
1st Theme

trio

1 2 3 4 5 6 7 8 9 10 11 12

*f* *mf* *p*

13 14 15 16 17 18

*mp*

[19] 1st Theme

19 20 21 22 23 24

*f*

[27] Section B  
Trio

25 26 27 28 29 30

*p*

31 32 33 34 35 36

37 38 39 40 41 42

*f*

[43-46] 4 [47]

43-46 47 48 49 50 51

*f*

[54] Section A  
1st Theme

52 53 54 55 56 57

*mf*

[60] Closing

58 59 60 61 62 63 64 65

*f* *f*

*This piece was originally an aria (ar-ree-ah) from an Italian opera. An aria is a lyric song for solo voice. Caro Mio Ben is Italian for My Dear Beloved.*

# Caro Mio Ben

Solo with Piano Accompaniment

Giuseppe Giordani (1751-1798)

Italian Composer

arr. Ryan Nowlin

**Moderato**

**Trombone**

**Piano**

**Moderato**

**mf**

**f**

**mf**

**f**

**mf**

**f**

**mf**

21 22 23 24 25

*mf* *mp*

26 27 28 29 30

*mf* *f*

31 32 33 34 35

*mf*

36 37 38 39 40

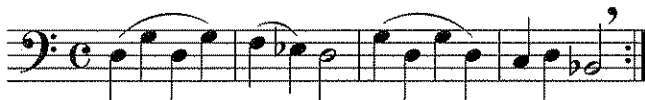
*rit.*

## 1. After page 10, #35

## Basic Preparatory Exercise



## Advanced Preparatory Exercise

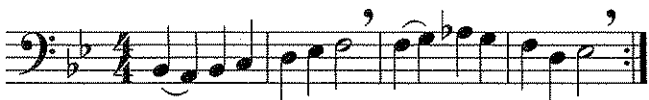


## Mastering Excellence



## 2. After page 16, #60

## Basic Preparatory Exercise



## Advanced Preparatory Exercise

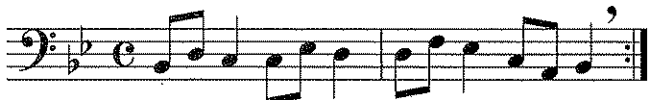


## Mastering Excellence



## 3. After page 18, #73

## Basic Preparatory Exercise



## Advanced Preparatory Exercise

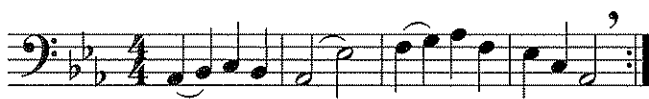


## Mastering Excellence



## 4. After page 22, #79

## Basic Preparatory Exercise



## Advanced Preparatory Exercise

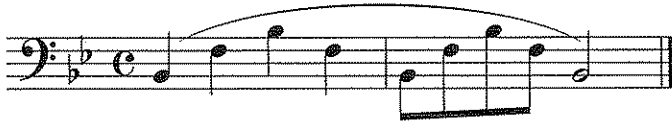


## Mastering Excellence



### 5. After Page 24, #93

#### Basic Preparatory Exercise



#### Advanced Preparatory Exercise



▶ Repeat these exercises using the following slide positions: 1, 2, 3, 4, 5, 6, 7.  
Use these as daily warm-ups when you practice. Also play these exercises on your mouthpiece alone.

#### Mastering Excellence



### 6. After page 26, #106

#### Basic Preparatory Exercise



#### Advanced Preparatory Exercise

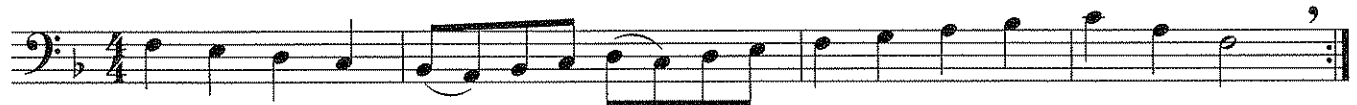


#### Mastering Excellence



### 7. After page 30, #129

#### Basic Preparatory Exercise



#### Advanced Preparatory Exercise



#### Mastering Excellence



# Chop Builders

▶ Mix and match exercises 1A, 2A, and 3A in any combination.

1A.

2A.

3A.

1B, 2B, 3B. ▶ Use this line to accompany 1A, 2A, and 3A.

4. Match and Pass That Note

5. Dynamic Control

▶ Also play with other articulations:

## Concert B $\flat$ Major Warm-Up

1. B $\flat$  Major Scale and Arpeggios

2. B $\flat$  Major Technique Study

▶ Also play with other articulations:

### 3. B $\flat$ Major Balance and Tuning Study

### 4. B $\flat$ Major Chorale: All Grace and Thanksgiving

Ryan Nowlin (b. 1978)  
American Composer

## Concert E $\flat$ Major Warm-Up

► For notes you do not know, refer to the position chart.

### 1. E $\flat$ Major Scale and Arpeggios

### 2. E $\flat$ Major Technique Study

► Also play with other articulations:

### 3. E $\flat$ Major Balance and Tuning Study



4. E $\flat$  Major Chorale: Make a Joyful Sound

Ryan Nowlin (b. 1978)  
American Composer

**Concert F Major Warm-Up**

► For notes you do not know, refer to the position chart.

1. F Major Scale and Arpeggios

2. F Major Technique Study

3. F Major Balance and Tuning Study

4. F Major Chorale: Celebration and Honor

Ryan Nowlin (b. 1978)  
American Composer

## Theory &amp; Composition

chromatic scale – series of 12 ascending or descending half steps

▶ For notes you do not know, refer to the position chart.

1. Concert B $\flat$  Major Scale, Arpeggios, and Thirds

Major Scale

Arpeggios

Thirds

2. Concert E $\flat$  Major Scale, Arpeggios, and Thirds

Major Scale

Arpeggios

Thirds

## 3. Concert F Major Scale, Arpeggios, and Thirds

Major Scale

Arpeggios

Thirds

4. Concert A $\flat$  Major Scale, Arpeggios, and Thirds

Major Scale

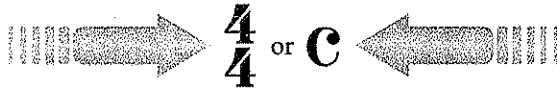
Arpeggios

Thirds

## 5. Chromatic Scale

chromatic scale

**RHYTHM STUDIES**



1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

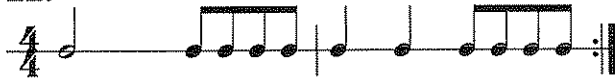
19.

20.

21.



22.



23.



24.



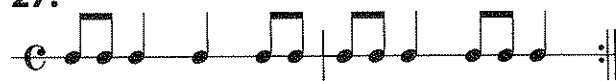
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26.



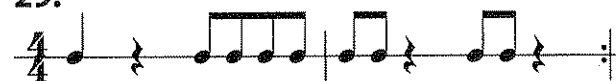
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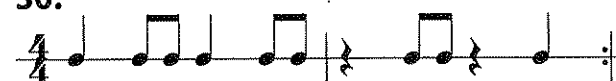
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29.



30.



31.



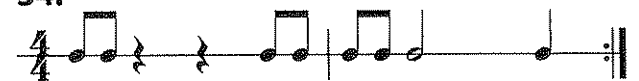
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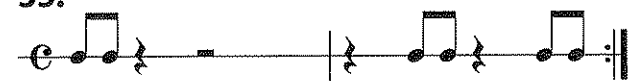
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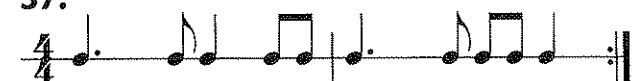
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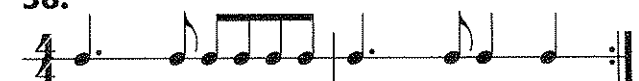
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37.



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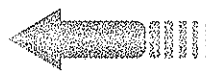


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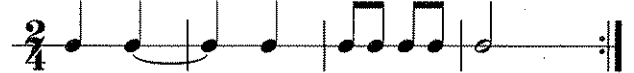
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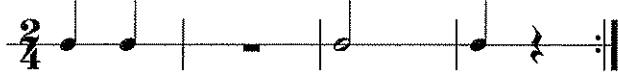
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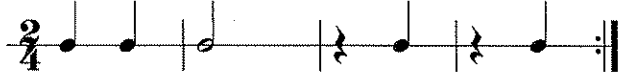
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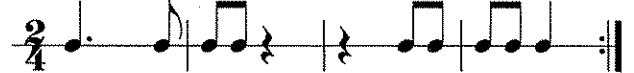
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43.



47.



44.



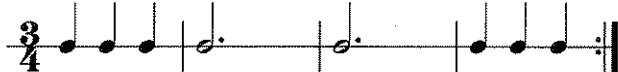
48.



3  
4



49.



55.



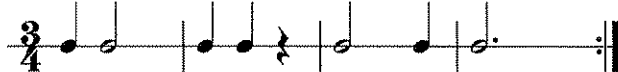
50.



56.



51.



57.



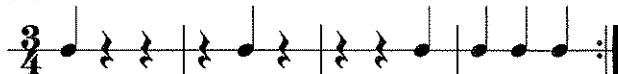
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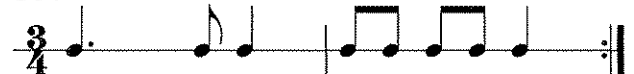
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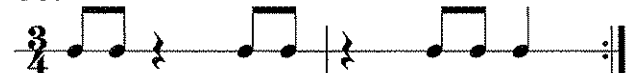
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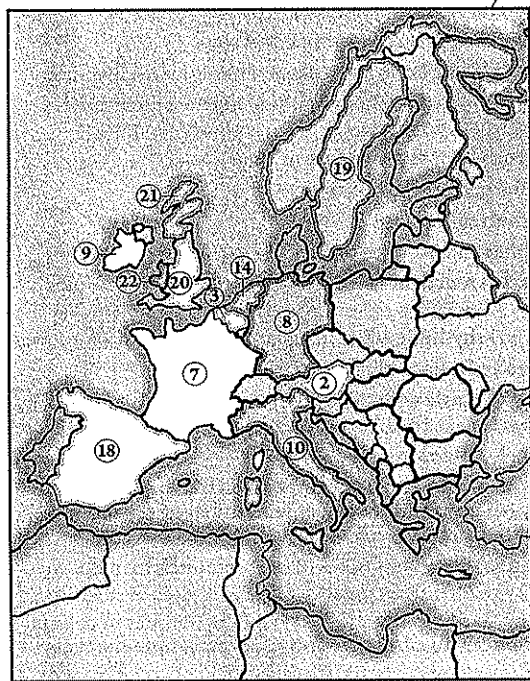
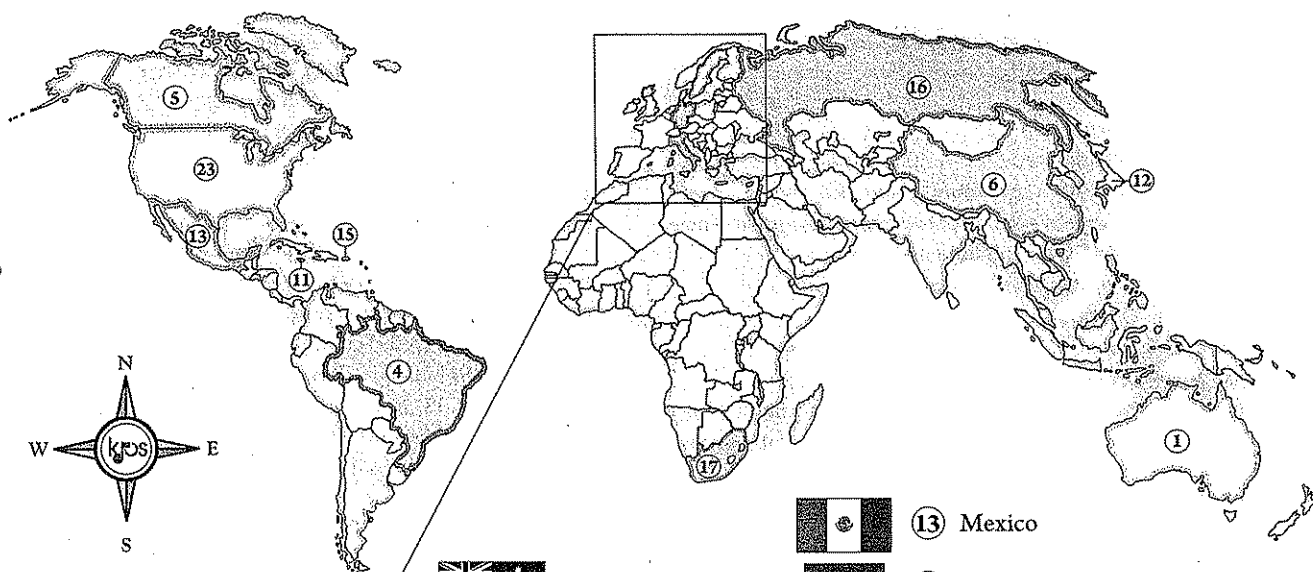


60.



# RESOURCES

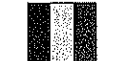
## World Map



① Australia



② Austria



③ Belgium



④ Brazil



⑤ Canada



⑥ China



⑦ France



⑧ Germany



⑨ Ireland



⑩ Italy



⑪ Jamaica



⑫ Japan



⑬ Mexico



⑭ The Netherlands



⑮ Puerto Rico



⑯ Russia



⑰ South Africa



⑱ Spain



⑲ Sweden



⑳ United Kingdom—  
England



㉑ United Kingdom—  
Scotland



㉒ United Kingdom—  
Wales



㉓ United States of  
America (U.S.A.)

## About the Trombone

The trombone is the only modern musical instrument that uses a slide. Its ancestor is the *tromba*, a long trumpet used in the Middle Ages. Another English ancestor of the trombone was the slide instrument called a *sackbut* (a word that comes from the Old French *saqueboute*, which meant “pull-push”).

Today’s trombone is basically unchanged from the instrument that first appeared in 1450. The trombone was the only brass instrument at the time that could play any note of the scale, and it was therefore a very useful instrument to composers.

Initially, the trombone was played primarily in town concert bands and in church to accompany singers. Operas and sacred works by great classical composers called for trombones, and the instrument became a regular member of symphony orchestras by 1850. The 20th century brought the addition of the valve attachment, allowing lower notes to be played with greater ease.

The trombone is played today in concert bands, orchestras, jazz bands, brass ensembles, and popular music groups.

## FUN FACTS

- ▶ The trombone made its symphonic debut in the finale of Beethoven’s Fifth Symphony.
- ▶ The valve mechanism on bass trombones and some tenor trombones is also known as a “trigger.”
- ▶ Check out these trombonists: Georg Christoph Wagenseil, Joseph Alessi, Tommy Dorsey, Glenn Miller, and Melba Liston.

# Glossary/Index

- accent** – (p. 18) emphasize the note
- accidental** – (pp. 4-6) symbol that alters the pitch of a note until the end of the measure
- Allegro** – (p. 18) fast tempo
- anacrusis** – (p. 16) see **pick-up**
- Andante** – (p. 18) walking tempo; slower than **Moderato**
- arpeggio** – (p. 23) notes of a chord sounded one after another
- articulation** – (p. 10) type of attack used to play a note or group of notes
- bar line** – (pp. 4-6) divides the staff into measures
- bass clef** – (pp. 4-6) locates F on the fourth line
- breath mark** – (p. 7) take a breath
- cautionary accidental** – (p. 24) see **courtesy accidental**
- chord** – (p. 20) two or more notes sounded at the same time
- chromatic scale** – (p. 43) scale of 12 ascending or descending half steps
- closing** – (p. 20) last measures of a composition, often containing new material added to give a feeling of finality
- common time** – (p. 9) means the same as  $\frac{4}{4}$
- composition** – (p. 9) creation of music that can be performed later, usually from written notation
- courtesy accidental** – (p. 24) reminder that the bar line has canceled an accidental
- crescendo** – (p. 22) gradually louder
- Da Capo al Fine (D.C. al Fine)** – (p. 26) go back to the beginning of the piece and play or sing until the *Fine*
- decrescendo** – (p. 22) gradually softer
- Divisi (div.)** – (p. 22) some performers play or sing the top notes while others play or sing the bottom notes
- dominant** – (p. 20) fifth note of a scale; chord built on the fifth note of a scale
- duet** – (p. 7) piece of music featuring two different parts played or sung together
- dynamics** – (p. 17) softness or loudness of a piece of music
- embouchure** – (p. 3) mouth formation used to play an instrument
- F clef** – (pp. 4-6) see **bass clef**
- fermata** – (p. 12) hold a note or rest longer than its usual value
- final double bar line** – (pp. 4-6) marks the end of the music
- 1st and 2nd endings** – (p. 12) play or sing the 1st ending the first time through, repeat, skip the 1st ending, and play or sing the 2nd ending
- flat** – (pp. 4-6) lowers the pitch of a note one half step
- forte (f)** – (p. 17) loud
- glissando** – (p. 26) wavy line connecting two notes which indicates that the slide position should change from the first note to the second note without breaking the air stream
- half step** – (pp. 4-6) smallest interval used in Western music
- harmony** – (p. 7) two or more notes played or sung at the same time
- improvisation** – (p. 15) spontaneous composition of music through playing or singing
- interval** – (pp. 4-6) distance between two pitches
- introduction** – (p. 12) opening passage of a piece of music
- key signature** – (p. 11) sharps or flats placed after a clef
- ledger line** – (pp. 4-6) short line used for notes above or below the staff
- long rest** – (p. 20) rest for the number of measures indicated
- Maestoso** – (p. 27) majestically
- major scale** – (p. 23) series of whole (w) and half (h) steps in the following pattern: wwhwwwh
- measure** – (pp. 4-6) area between two bar lines
- mezzo forte (mf)** – (p. 18) medium loud
- mezzo piano (mp)** – (p. 18) medium soft
- Moderato** – (p. 18) medium tempo
- multiple-measure rest** – (p. 20) see **long rest**
- music alphabet** – (pp. 4-6) first seven letters of the alphabet; these note names are assigned to the lines and spaces of the staff
- natural** – (p. 22) cancels a flat or sharp
- one-measure repeat sign** – (p. 10) play or sing the previous measure again
- orchestration** – (p. 23) choice of instruments used to play the music
- phrase** – (p. 9) musical sentence, often 4 or 8 measures long
- piano (p)** – (p. 17) soft
- pick-up** – (p. 16) music that comes before the first full measure of a piece
- rehearsal number** – (p. 12) find important places in the music using these markers
- repeat sign** – (p. 9) play or sing the music again
- ritardando (ritard. or rit.)** – (p. 30) gradually slow the tempo
- round** – (p. 9) song in which the same part is played or sung by two or more groups starting at different times
- sharp** – (p. 24) raises the pitch of a note one half step
- sight-reading** – (p. 7) playing or singing a piece of music for the first time
- slur** – (p. 10) articulation that connects notes of different pitches; indicates a very smooth sound
- Soli** – (p. 9) a small group or section plays or sings
- Solo** – (p. 9) only one person plays or sings
- staccato** – (p. 25) shorten the note
- staff** – (pp. 4-6) 5 lines and 4 spaces for writing music
- subdominant** – (p. 20) fourth note of a scale; chord built on the fourth note of a scale
- syncopation** – (p. 31) rhythmic effect that places emphasis on a weak beat
- tempo** – (p. 18) speed of a piece of music
- ternary form** – (p. 34) music with three sections: Section A, followed by a contrasting Section B, then Section A again
- theme** – (p. 12) a melody within a piece of music
- theme and variation** – (p. 16) type of composition that begins with a main melody (**theme**) and continues with different versions (**variations**) of the main melody
- tie** – (p. 11) marking that connects notes of the same pitch to make one longer note
- time signature** – (pp. 4-6) top number tells you the number of counts per measure; bottom number tells you the type of note that gets one count
- tonic** – (p. 20) first note of a scale; chord built on the first note of a scale
- trio (ensemble)** – (p. 12) piece of music featuring three different parts played or sung together
- trio (march)** – (p. 34) third theme in a march, typically a contrasting section
- Tutti** – (p. 9) everyone plays or sings
- unisono (unis.)** – (p. 22) everyone plays or sings the same notes
- variation** – (p. 16) see **theme and variation**
- whole step** – (p. 23) interval consisting of two half steps

## Timeline

