

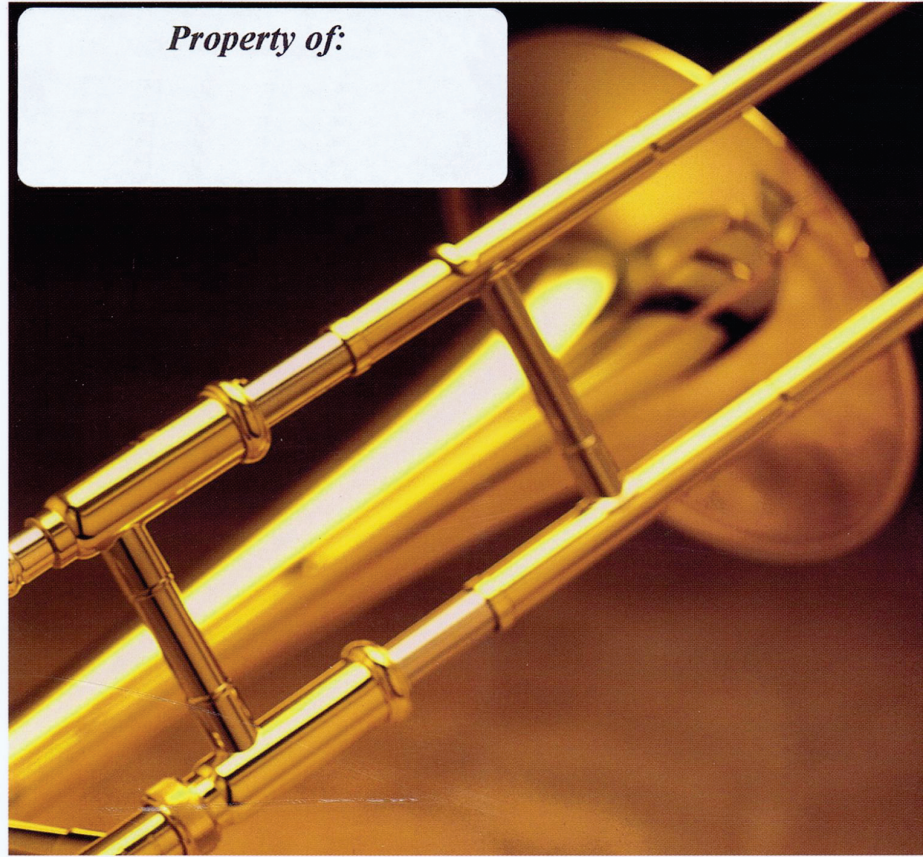
TROMBONE BOOK 1



ESSENTIAL ELEMENTS[®] 2000 **PLUS DVD**

COMPREHENSIVE BAND METHOD

Property of:



**TIM LAUTZENHEISER
JOHN HIGGINS
CHARLES MENGHINI
PAUL LAVENDER
TOM C. RHODES
DON BIRSCHENK**

 **HAL•LEONARD[®]**
CORPORATION

ESSENTIAL ELEMENTS 2000 COMPREHENSIVE BAND METHOD

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Band is... **M**aking music with a family of lifelong friends.

Understanding how commitment and dedication lead to success.

Sharing the joy and rewards of working together.

Individuals who develop self-confidence.

Creativity—expressing yourself in a universal language.

Band is... **MUSIC!**

Strike up the band,

Tim Lautzenheiser

Trombones were known to exist in the 15th century. Unlike other instruments, the shape of today's instrument remains close to the original. In the 16th century, trombones were a common town and court band instrument. There are several kinds of trombones, and the tenor is the most common. Valve trombones were developed in the 1800s. In 1839, the bass trombone was invented. An extension allows this instrument to play lower notes.

The trombone's slide gives the instrument unique playing features. An extremely important member of the concert band as well as a popular jazz instrument, trombones play solos, melodies and harmonies.

G. Gabrieli, Beethoven, Mahler and Stravinsky are important composers who have included trombones in their writing. Some famous trombone performers are Glenn Miller, Urbie Green, Bill Watrous and Kai Winding.

HISTORY OF THE TROMBONE

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7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

THE BASICS

Posture

Sit on the edge of your chair, and always keep your:

- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

Breathing & Airstream

Breathing is a natural thing we all do constantly. To discover the correct airstream to play your instrument:

- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper "tah" as you gradually exhale air into your palm.

The air you feel is the airstream. It produces sound through the instrument. Your tongue is like a faucet or valve that releases the airstream.

Producing The Essential Tone

"Buzzing" through the mouthpiece produces your tone. The buzz is a fast vibration in the center of your lips. Your embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

BUZZING

- Moisten your lips.
- Bring your lips together as if saying the letter "m."
- Relax your jaw to separate your upper and lower teeth.
- Form a slightly puckered smile to firm the corners of your mouth.
- Direct a full airstream through the center of your lips, creating a buzz.
- Buzz frequently without your mouthpiece.

MOUTHPIECE PLACEMENT

- Form your "buzzing" embouchure.
- Place the mouthpiece approximately 2/3 on the upper lip and 1/3 on the lower lip. Your teacher may suggest a slightly different mouthpiece placement.
- Take a full breath through the corners of your mouth.
- Start your buzz with the syllable "tah." Buzz through the center of your lips keeping a steady, even buzz. Your lips provide a cushion for the mouthpiece.

Taking Care Of Your Instrument

Before putting your instrument back in its case after playing, do the following:

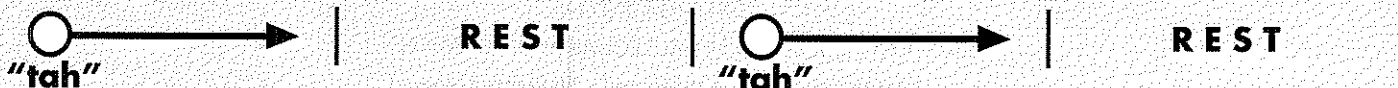
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

Trombone slides occasionally need oiling. To oil your slide, simply:

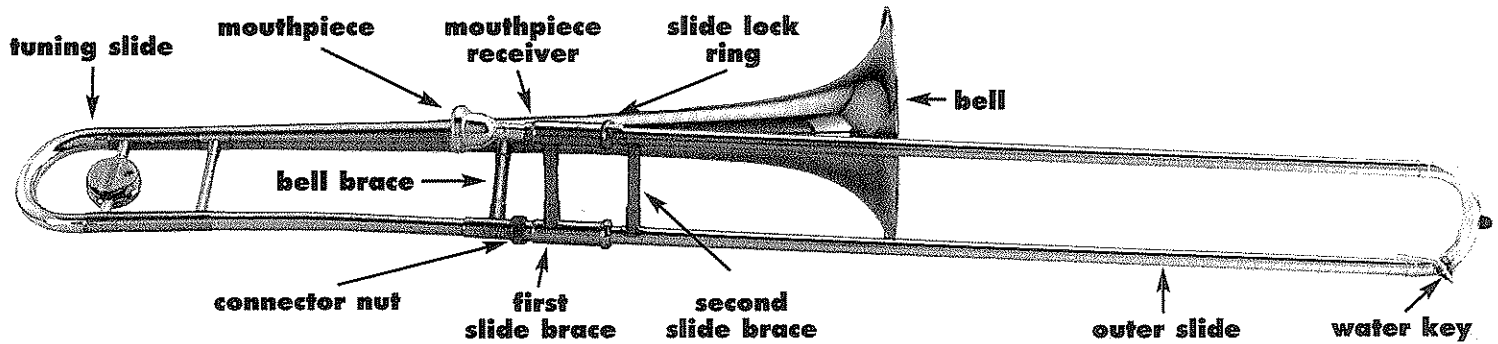
- Rest the tip of the slide on the floor and unlock the slide.
- Exposing the inner slide, put a few drops of oil on the inner slide.
- Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide oil and grease, and will help you apply them when necessary.

MOUTHPIECE WORKOUT

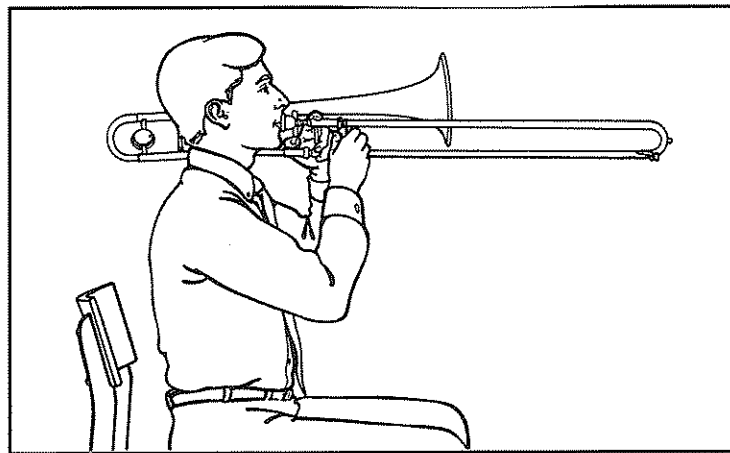
Using only the mouthpiece, form your embouchure carefully. Take a deep breath without raising your shoulders. Begin buzzing your lips by whispering "tah" and gradually exhale your full airstream. Strive for an even tone.



Getting It Together



- Step 1** Lock the slide by turning the slide lock ring to the right. Carefully put the slide into the bell section at a 90° angle. Tighten the connector nut to hold the two sections together.
- Step 2** Carefully twist the mouthpiece to the right into the mouthpiece receiver.
- Step 3** Place your left thumb under the bell brace, and your index finger on top of the mouthpiece receiver. Gently wrap your other fingers around the first slide brace.
- Step 4** Place your right thumb and first two fingers on the second slide brace.
- Step 5** Support the trombone with your left hand only. Unlock the slide. Your right hand and wrist should be relaxed to move the slide comfortably. Hold the trombone as shown:



READING MUSIC

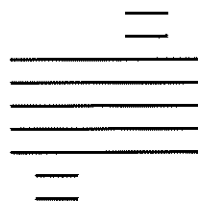
Identify and draw each of these symbols:

Music Staff



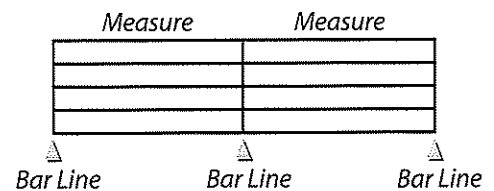
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



Ledger lines extend the music staff. Notes on ledger lines can be above or below the staff.

Measures & Bar Lines



Bar lines divide the music staff into **measures**.

Long Tone



To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

1. THE FIRST NOTE

Hold each long tone until your teacher tells you to rest.

F

1

To play "F," bring the slide up to first position.

The Beat

The **beat** is the pulse of music, and like your heartbeat it should remain very steady. Counting aloud and foot-tapping help us maintain a steady beat. Tap your foot **down** on each number and **up** on each "&."

One beat = 1 &



Notes And Rests

Notes tell us how high or low to play by their placement on a line or space of the music staff, and how long to play by their shape. **Rests** tell us to count silent beats.

Quarter Note = 1 beat

Quarter Rest = 1 silent beat

2. COUNT AND PLAY

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &
 Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

3. A NEW NOTE

Look for the slide position diagram under each new note.

E_b

3

Δ "E_b (E-flat)" is played in third position.

4. TWO'S A TEAM

Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

5. HEADING DOWN

Practice long tones on each new note.

D

4


6. MOVING ON UP

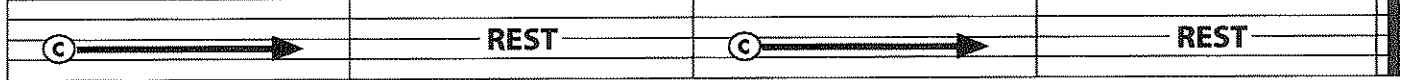
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar  indicates the end of a piece of music.

Repeat Sign  Without stopping, play once again from the beginning.


7. THE LONG HAUL

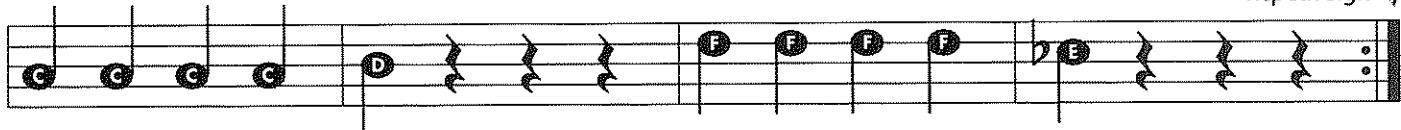
Double Bar 

C 

6


8. FOUR BY FOUR

Repeat Sign 



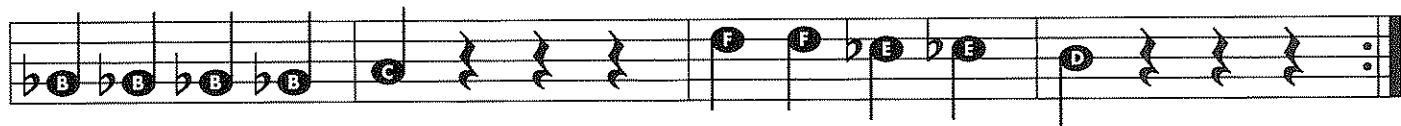
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

Bb 

1

10. THE FAB FIVE



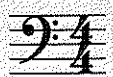
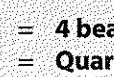
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Bass Clef

(F Clef) indicates the position of note names on a music staff: Fourth line is F.

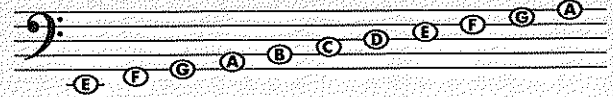
Time Signature

indicates how many beats per measure and what kind of note gets one beat.

 = 4 beats per measure
 = Quarter note gets one beat

Note Names

Each note is on a line or space of the staff. These note names are indicated by the Bass Clef.



THEORY

Sharp

raises the note and remains in effect for the entire measure.


Flat

b lowers the note and remains in effect for the entire measure.

Natural

∅ cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

11. READING THE NOTES Compare this to exercise 10, THE FAB FIVE.

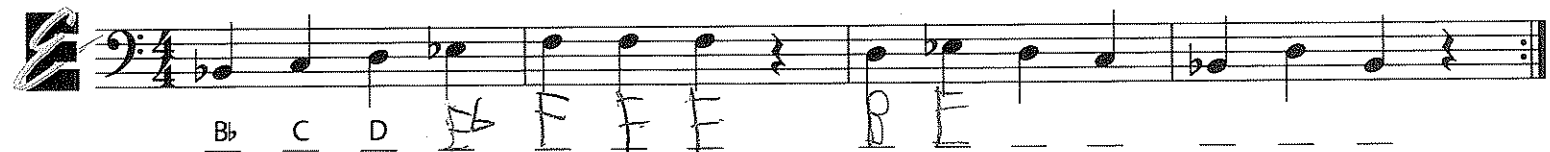


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT



13. ESSENTIAL ELEMENTS QUIZ Fill in the remaining note names before playing.



Notes In Review

Memorize the slide positions for the notes you've learned:

14. ROLLING ALONG

Half Note

Half Rest

15. RHYTHM RAP *Clap the rhythm while counting and tapping.*

16. THE HALF COUNTS

17. HOT CROSS BUNS *Try this song on your mouthpiece only. Then play it on your instrument.*

Breath Mark



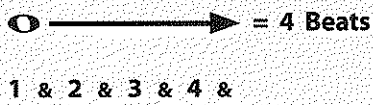
Take a deep breath through your mouth after you play a full-length note.

18. GO TELL AUNT RHODIE

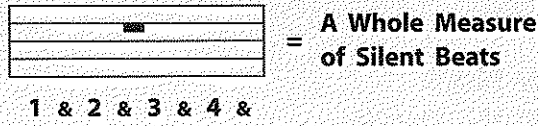
American Folk Song

19. ESSENTIAL ELEMENTS QUIZ *Using the note names and rhythms below, draw your notes on the staff before playing.*

Whole Note



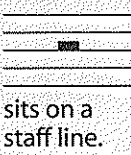
Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

21. THE WHOLE THING

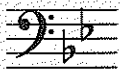
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Duet

A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



The **Key Signature** tells us which notes to play with sharps (#) or flats (b) throughout the music. Your Key Signature indicates the *Key of B \flat* - play all B's and E's as flats.

THEORY

23. MARCH STEPS

Δ Play B \flat 's and E \flat 's

24. LISTEN TO OUR SECTIONS

Percussion Woodwinds Brass Percussion Woodwinds Brass Perc. Ww. Brass All

25. LIGHTLY ROW

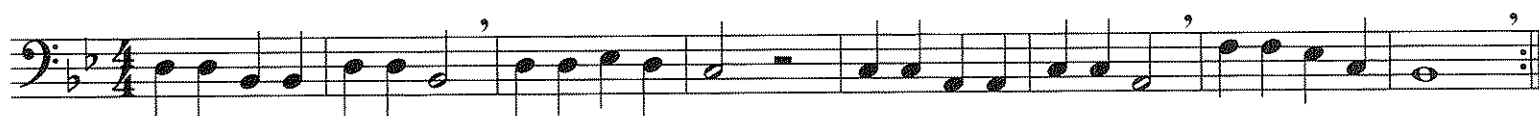
26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

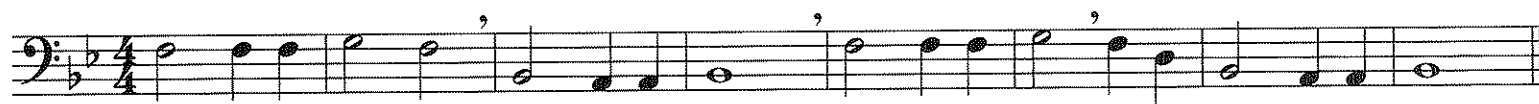
33. DEEP POCKETS - New Note

A 

34. DOODLE ALL DAY



35. JUMP ROPE



Pick-Up Notes

One or more notes that come before the first *full* measure. The beats of Pick-Up Notes are subtracted from the last measure.

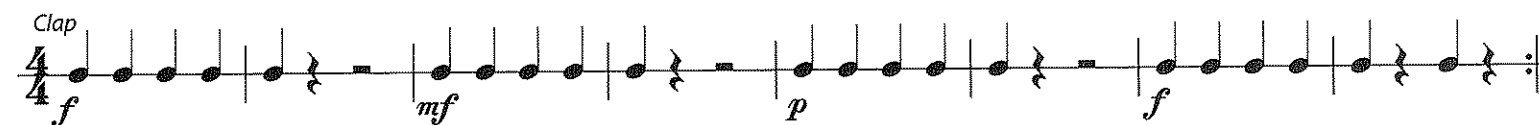
36. A-TISKET, A-TASKET

v Pick-up note 

Dynamics

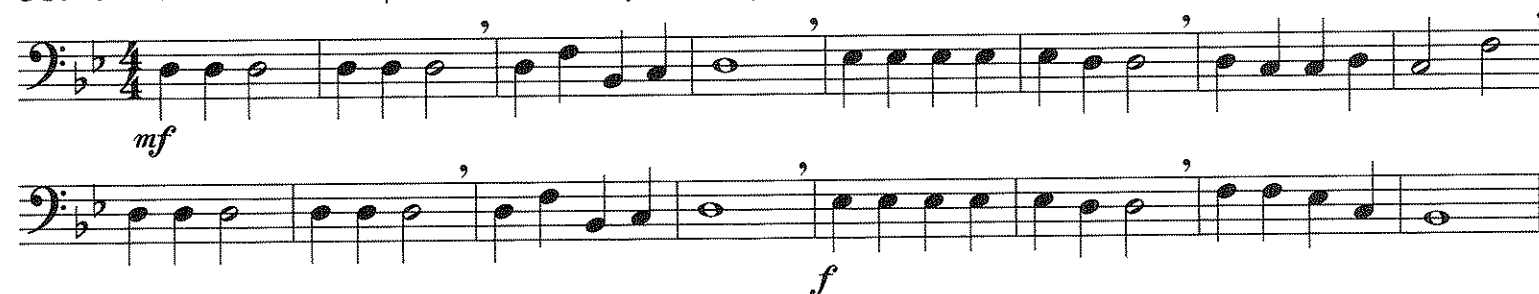
f - forte (play loudly) *mf* - mezzo forte (play moderately loud) *p* - piano (play softly)
Remember to use full breath support to control your tone at all dynamic levels.

37. LOUD AND SOFT

Clap 

38. JINGLE BELLS Also practice new music on your mouthpiece only.

J. S. Pierpont



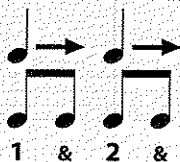
39. MY DREYDL Use full breath support at all dynamic levels.

Traditional Hanukkah Song



Eighth Notes

Each Eighth Note = 1/2 Beat
 2 Eighth Notes = 1 Beat
 1 & Play on down and up taps.



Two or more Eighth Notes have a beam across the stems.



40. RHYTHM RAP *Clap the rhythm while counting and tapping.*

Clap

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

41. EIGHTH NOTE JAM

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

42. SKIP TO MY LOU

American Folk Song

mf

43. LONG, LONG AGO *Good posture improves your sound. Always sit straight and tall.*

p

44. OH, SUSANNA

Stephen Collins Foster

f

HISTORY

Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote “William Tell” at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

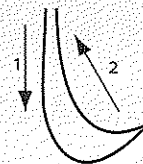
mf *f*

2 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

47. TWO BY TWO

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME

Moderato

mf

Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS

Clap
p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

STONE BUILDER

Musical notation for 'STONE BUILDER' in bass clef, 4/4 time. The piece consists of a single melodic line with a key signature of one flat (Bb) and a final fermata.

RHYTHM ETUDE

Musical notation for 'RHYTHM ETUDE' in bass clef, 4/4 time. It features a rhythmic pattern of eighth and sixteenth notes, ending with a fermata.

RHYTHM RAP

Musical notation for 'RHYTHM RAP' in bass clef, 4/4 time. It includes a 'Clap' marking at the beginning and a 'Stomp!' marking with an 'x' symbol on the eighth note of the final measure.

CHORALE

Musical notation for 'CHORALE' in bass clef, 4/4 time, marked 'Andante'. It features a simple melodic line with dynamic markings: *p* (piano), *mf* (mezzo-forte), and *p* (piano) with hairpins.

53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for the first system of 'AURA LEE'. Part A (Melody) and Part B (Harmony) are shown in bass clef, 4/4 time, marked 'Andante'. Dynamics include *mf* and *p* with hairpins.

Musical notation for the second system of 'AURA LEE'. Part A (Melody) and Part B (Harmony) continue in bass clef, 4/4 time. Dynamics include *mf*, *f*, and *p* with hairpins.

54. FRÈRE JACQUES – Round

(When group A reaches ②, group B begins at ①)

Moderato

French Folk Song

Musical notation for 'FRÈRE JACQUES' in bass clef, 2/4 time, marked 'Moderato'. It features two parts: Part A (Melody) starting at circled 1 and Part B (Harmony) starting at circled 2. Dynamics include *mf* and *f*.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 \leftarrow Measure number

mf

11

19

The score for 'When the Saints Go Marching In' is written in bass clef with a 4/4 time signature. It begins with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The first staff starts at measure 3, marked with a box containing the number '3' and an arrow pointing left to the text 'Measure number'. The dynamic is *mf*. The second staff starts at measure 11, marked with a box containing '11'. A crescendo hairpin leads to a dynamic of *f*. The third staff starts at measure 19, marked with a box containing '19'. The piece ends with a double bar line.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

13

f

p

2nd time go on to meas. 13 \downarrow

The score for 'Old MacDonald Had a Band' is written in bass clef with a 4/4 time signature. It begins with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The first staff starts with a dynamic of *mf*. The second staff starts at measure 9, marked with a box containing '9'. A crescendo hairpin leads to a dynamic of *f*. The third staff starts at measure 13, marked with a box containing '13'. A decrescendo hairpin leads to a dynamic of *p*. A repeat sign is present at the end of the second staff, with the instruction '2nd time go on to meas. 13' and a downward arrow. The piece ends with a double bar line.

57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

13

p

f

The score for 'Ode to Joy' is written in bass clef with a 4/4 time signature. It begins with a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The first staff starts with a dynamic of *mf*. The second staff starts at measure 9, marked with a box containing '9'. A decrescendo hairpin leads to a dynamic of *p*. The third staff starts at measure 13, marked with a box containing '13'. A crescendo hairpin leads to a dynamic of *f*. The piece ends with a double bar line.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

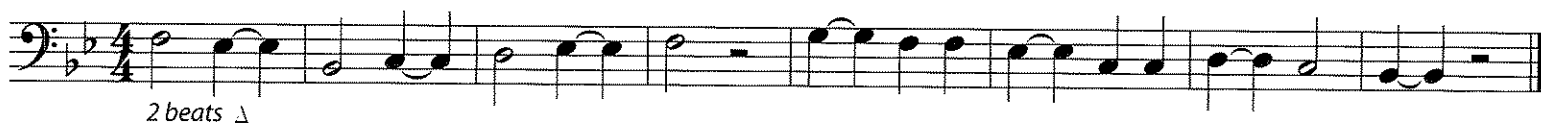
The score for 'Hard Rock Blues' is written in bass clef with a 4/4 time signature. It begins with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The first staff starts with a dynamic of *f*. The second staff continues the piece and ends with a double bar line.

Tie

A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.



59. FIT TO BE TIED

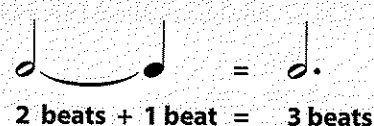
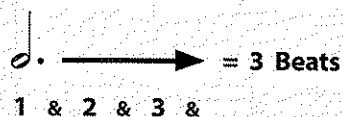


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and "Camptown Races."

62. CAMPTOWN RACES

Allegro

Stephen Collins Foster



63. NEW DIRECTIONS




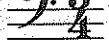
64. THE NOBLES Always use a full airstream and maintain good posture.



65. ESSENTIAL ELEMENTS QUIZ

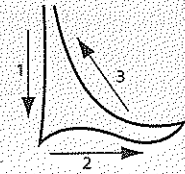


3/4 Time Signature

 = 3 beats per measure
 = Quarter note gets one beat

Conducting


Practice conducting this three-beat pattern.



THEORY


66. RHYTHM RAP

Clap



1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

67. THREE BEAT JAM




1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

68. BARCAROLLE

Moderato

Jacques Offenbach



mf

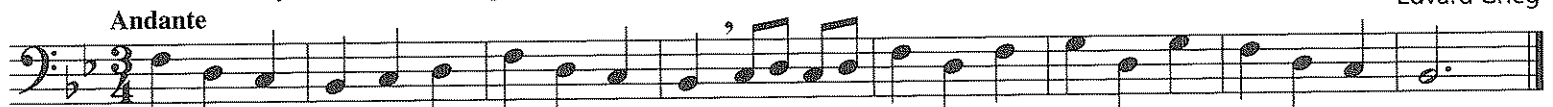
HISTORY

Norwegian composer **Edvard Grieg** (1843–1907) wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. "Morning" is a melody from *Peer Gynt Suite*. Music used in plays, or in films and television, is called **incidental music**.

69. MORNING (from Peer Gynt)


Andante

Edvard Grieg



p *mf* *p*

Accent



Emphasize the note.

70. ACCENT YOUR TALENT

Clap



HISTORY

Latin American music has its roots in the African, Native American, Spanish and Portuguese cultures. This diverse music features lively accompaniments by drums and other percussion instruments such as maracas and claves. Music from Latin America continues to influence jazz, classical and popular styles of music. "Chiapanecas" is a popular children's dance and game song.

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song



f

72. ESSENTIAL CREATIVITY

Compose your own music for measures 3 and 4 using this rhythm:




THEORY

Accidental

Any sharp, flat or natural sign which appears in the music without being in the key signature is called an **accidental**.

Flat ♭

A **flat** sign lowers the pitch of a note by a half-step. The note A-flat sounds a half-step below A, and all A's become A-flats for the rest of the measure where they occur.

73. HOT MUFFINS - New Note

Musical notation for 'HOT MUFFINS - New Note'. It features a bass clef, a 3/4 time signature, and a key signature of one flat (B-flat). The first measure shows a triplet of three eighth notes. The second measure contains a flat sign (♭) above the staff, with a triangle symbol (Δ) and the text 'Ab' below it. The third measure contains a flat sign (♭) above the staff, with a triangle symbol (Δ) and the text 'Flat applies to all A's in measure.' below it.

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE'. It features a bass clef, a 4/4 time signature, and a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The first measure has a dynamic marking of *f*. The notation includes various rhythmic values and accents. A flat sign (♭) is placed above the staff in the second measure, with a triangle symbol (Δ) and the text 'Ab' below it.

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note'. It features a bass clef, a 4/4 time signature, and a key signature of one flat (B-flat). The first measure shows a triplet of three eighth notes. A flat sign (♭) is placed above the staff in the second measure, with a triangle symbol (Δ) and the text 'Ab' below it. The third measure contains a flat sign (♭) above the staff, with a triangle symbol (Δ) and the text 'Flat applies to all A's in measure.' below it.

THEORY

New Key Signature

This Key Signature indicates the Key of E_b – play all B's as B-flats, all E's as E-flats, and all A's as A-flats.



1st & 2nd Endings

Play through the 1st Ending. Then play the repeated section of music, **skipping** the 1st Ending and playing the 2nd Ending.



76. HIGH FLYING

Musical notation for 'HIGH FLYING'. It features a bass clef, a 3/4 time signature, and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The first measure has a dynamic marking of *mf*. The notation includes various rhythmic values and accents. A flat sign (♭) is placed above the staff in the second measure, with a triangle symbol (Δ) and the text 'Ab' below it. The piece includes first and second endings, with a dashed arrow labeled '2nd time' pointing to the start of the second ending.

HISTORY

Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic (or five-note) sequence used in this tonal system.

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Musical notation for 'SAKURA, SAKURA - Band Arrangement'. It features a bass clef, a 4/4 time signature, and a key signature of one flat (B-flat). The tempo is marked 'Andante'. The first measure has a dynamic marking of *mf*. The notation includes various rhythmic values and accents. A flat sign (♭) is placed above the staff in the second measure, with a triangle symbol (Δ) and the text 'Ab' below it. The piece includes first and second endings, with a dashed arrow labeled '2nd time' pointing to the start of the second ending. Dynamic markings of *p* and *mf* are used throughout the piece.

78. UP ON A HOUSETOP

Allegro

Check Key Signature

mf *f*

1. 2.

Detailed description: This block contains the musical score for 'Up on a Housetop'. It is written in bass clef, 4/4 time, and B-flat major. The tempo is 'Allegro'. The score consists of two staves. The first staff has a 'Check Key Signature' instruction and a dynamic marking of *mf*. The second staff has a dynamic marking of *f*. There are two first endings and one second ending, indicated by '1.' and '2.' above the notes.

79. JOLLY OLD ST. NICK - Duet

Moderato

A *mf*

B *mf*

1. 2.

Detailed description: This block contains the musical score for 'Jolly Old St. Nick - Duet'. It is written in bass clef, 2/4 time, and B-flat major. The tempo is 'Moderato'. The score is a duet for two parts, A and B. Both parts have a dynamic marking of *mf*. There are two first endings and one second ending, indicated by '1.' and '2.' above the notes.

See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.

80. THE BIG AIRSTREAM - New Note

B_b

1

f

Δ B_b

Detailed description: This block contains the musical score for 'The Big Airstream - New Note'. It is written in bass clef, 4/4 time, and B-flat major. The score consists of a single staff. It starts with a key signature change to B-flat major, indicated by a 'B_b' symbol. The tempo is 'Moderato'. The score includes a dynamic marking of *f* and a 'New Note' symbol (a triangle with a B_b below it). There is a first ending marked '1'.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

Franz Lehar

mf *f*

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Detailed description: This block contains the musical score for 'Waltz Theme (The Merry Widow Waltz)'. It is written in bass clef, 3/4 time, and B-flat major. The tempo is 'Moderato'. The score consists of two staves. The first staff has a dynamic marking of *mf* and the second staff has a dynamic marking of *f*. The score is attributed to Franz Lehar. There is a copyright notice for Glocken Verlag Ltd., London, reproduced by permission.

82. AIR TIME

Detailed description: This block contains the musical score for 'Air Time'. It is written in bass clef, 4/4 time, and B-flat major. The score consists of a single staff.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical score for 'Down by the Station'. It is written in bass clef, 2/4 time, and B-flat major. The tempo is 'Allegro'. The score consists of a single staff with a dynamic marking of *mf*.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Detailed description: This block contains the musical score for 'Essential Elements Quiz'. It is written in bass clef, 3/4 time, and B-flat major. The tempo is 'Moderato'. The score consists of a single staff with dynamic markings of *mf*, *f*, and *p*.

85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

Detailed description: This block contains the musical score for 'Essential Creativity'. It is written in bass clef, 4/4 time, and B-flat major. The score consists of a single staff with a series of notes for improvisation.

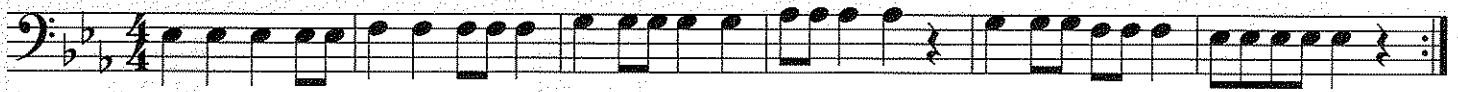
DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

86. TONE BUILDER *Use a steady stream of air.*



87. RHYTHM BUILDER



88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



THEORY

Theme and Variations

A musical form featuring a **theme**, or primary melody, followed by **variations**, or altered versions of the theme.

90. VARIATIONS ON A FAMILIAR THEME

Theme

Variation 1

Variation 2

D.C. al Fine

At the **D.C. al Fine** play again from the beginning, stopping at **Fine** (*fee'-nay*).
D.C. is the abbreviation for **Da Capo**, or "to the beginning," and **Fine** means "the end."

91. BANANA BOAT SONG

Moderato

Fine

Caribbean Folk Song

D.C. al Fine

Natural



A **natural** sign cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

92. RAZOR'S EDGE - New Note

E

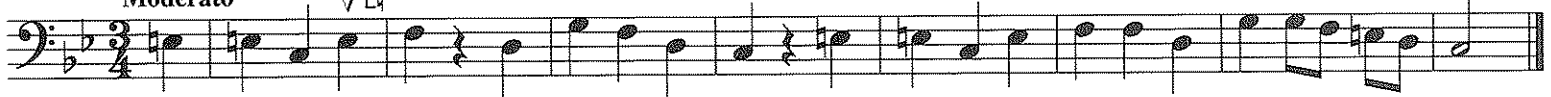


2



93. THE MUSIC BOX

Moderato



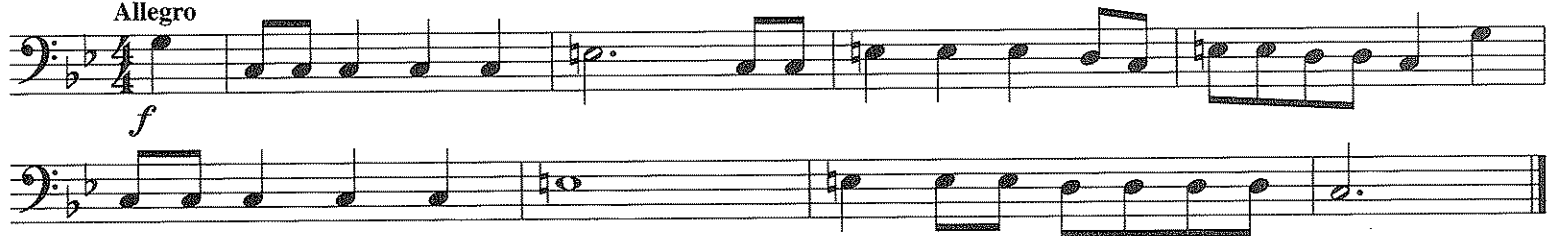
p

African-American spirituals originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals was published in 1867, four years after The Emancipation Proclamation was signed into law.

94. EZEKIEL SAW THE WHEEL

African-American Spiritual

Allegro



f

Slur



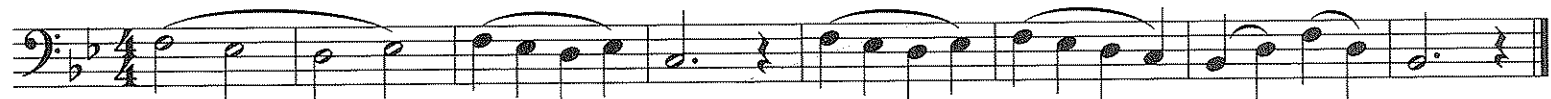
A curved line which connects notes of different pitch. Tongue the first note normally. Then, play the slurred note(s) using "dah", a legato tonguing syllable. *Legato* — An Italian word for smooth and connected.

95. SMOOTH OPERATOR



Δ Slur 2 notes. Tongue the first note. Use "dah" on the second note.

96. GLIDING ALONG



Δ Slur 4 notes. Tongue the first note. Use "dah" on all notes connected by a slur.

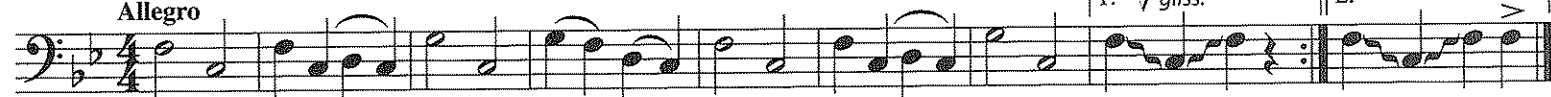
Ragtime is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral music by Igor Stravinsky and Claude Debussy.

A special trombone technique used in ragtime and other styles of music is called a glissando, which looks like this: To play a glissando, move your slide without tonguing and use a full airstream. Remember that glissandos are different from legato tonguing (slurs).



97. TROMBONE RAG

Allegro



f

1. ∇ gliss.

1 6 1 1 6 1

98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine



p

99. TAKE THE LEAD - New Note

A

THEORY

Phrase

A musical "sentence" which is often 2 or 4 measures long. Try to play a **phrase** in one breath.

100. THE COLD WIND

101. PHRASEOLOGY

Write in the breath mark(s) between the phrases.

THEORY

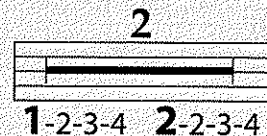
New Key Signature

This **Key Signature** indicates the **Key of F** - play all B's as B-flats.



Multiple Measure Rest

The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:



102. SATIN LATIN

Allegro

HISTORY

German composer **Johann Sebastian Bach** (1685–1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet*, or dance in 3/4 time, was written as a teaching piece for use with an early form of the piano.

103. MINUET - Duet

Johann Sebastian Bach

Moderato

104. ESSENTIAL CREATIVITY

This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?

105. NATURALLY

Musical notation for 'Naturally' in bass clef, 2/4 time, key of Bb. The piece features a melodic line with a trill on the first measure and a dynamic marking of *f*. There are two trill ornaments above the first and second measures.

Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His “March Militaire” was originally a piano duet.

HISTORY

106. MARCH MILITAIRE

Allegro

Franz Schubert

Musical notation for 'March Militaire' in bass clef, 2/4 time, key of Bb. The piece is marked *f* and *mf*. It features a rhythmic melody with a trill on the second measure.

107. THE FLAT ZONE - New Note

D_b

Musical notation for 'The Flat Zone - New Note' in bass clef, 4/4 time, key of Bb. It features a simple melodic line with a dynamic marking of *f* and a trill ornament above the fifth measure.

108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

Musical notation for 'On Top of Old Smokey' in bass clef, 3/4 time, key of Bb. The piece is marked *f* and features a simple melodic line with a trill on the second measure.

Boogie-woogie is a style of the **blues**, and it was first recorded by pianist Clarence “Pine Top” Smith in 1928, one year after Charles Lindbergh’s solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like “Bottom Bass Boogie.”

HISTORY

109. BOTTOM BASS BOOGIE - Duet

Allegro

Musical notation for 'Bottom Bass Boogie - Duet' in bass clef, 4/4 time, key of Bb. The piece is marked *f* and features a complex rhythmic melody with trills and accents. It is divided into two parts, A and B, with first and second endings.

Dotted Quarter & Eighth Notes

$\text{Dotted Quarter} + \text{Eighth Note} = 2 \text{ Beats}$
1 & 2 &

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

111. THE DOT ALWAYS COUNTS

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

112. ALL THROUGH THE NIGHT

mf *p* Fine D.C. al Fine

113. SEA CHANTY *Always use a full airstream.*

Moderato English Folk Song

f *mf* *f*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

116. THE TURNAROUND

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf *f* Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonin Dvorák** (1841–1904). He wrote it while visiting America in 1893, and was inspired to include melodies from American folksongs and spirituals. This is the **Largo** (or "very slow tempo") theme.

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

Largo **4** 5 Measure number

p *mf* *p* **29 Slower** **2** *p*

Piano Accompaniment

Largo 5

p *f* *p* 13 *mf* 21 *p* **29 Slower** *mf* *p*

SPECIAL TROMBONE EXERCISE – Lip Slurs

Lip Slurs are notes that are slurred without changing positions. Brass players practice these to develop a stronger airstream and embouchure, and to increase range. Add this pattern to your daily Warm-Ups:

Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends on everyone's effort and encouragement.

119. GRENADILLA GORILLA JUMP No. 1

120. JUMPIN' UP AND DOWN

121. GRENADILLA GORILLA JUMP No. 2

Alternate position

6

△ Play all "F's" in 6th position in this exercise.

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

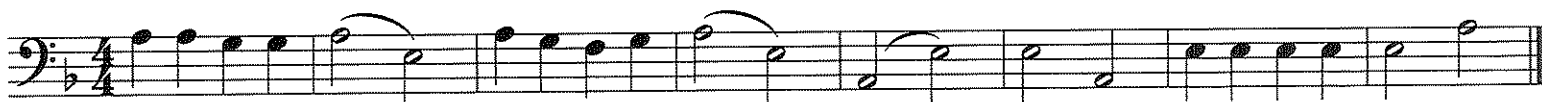
124. JUMPIN' JACKS

THEORY

Interval The distance between two pitches is an **interval**. Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.

125. ESSENTIAL ELEMENTS QUIZ Write in the numbers of the intervals, counting up from the lower notes.

126. GRENADILLA GORILLA JUMP No. 4



127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER - New Note

**Trio**

A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

131. KUM BAH YAH - Trio *Always check the key signature.*

African Folk Song

Moderato

Repeat Signs



Repeat the section of music enclosed by the **repeat signs**.
 (If 1st and 2nd endings are used, they are played as usual — but go back only to the first repeat sign, not to the beginning.)

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante

mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato

f

134. BOTANY BAY

Australian Folk Song

Allegro

mf

f

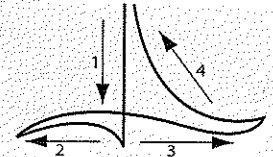
mf

THEORY C Time Signature

= Common Time
 (Same as $\frac{4}{4}$)

Conducting

Practice conducting this four-beat pattern.



135. TECHNIQUE TRAX Practice at all dynamic levels.

136. FINLANDIA

Jean Sibelius

Andante

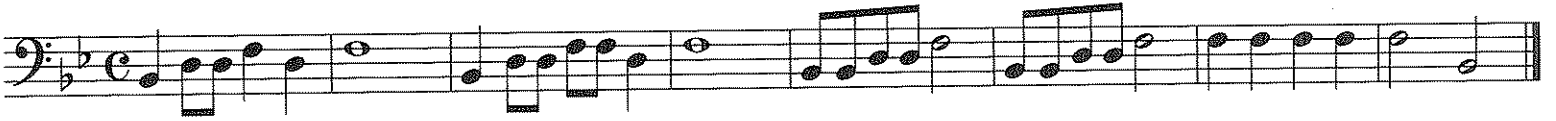
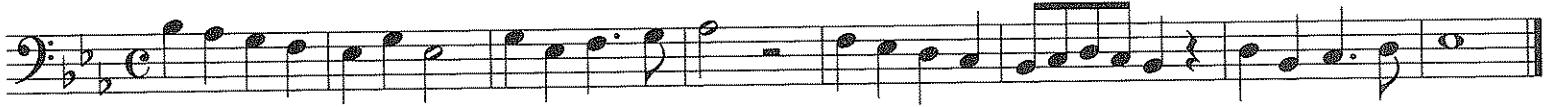
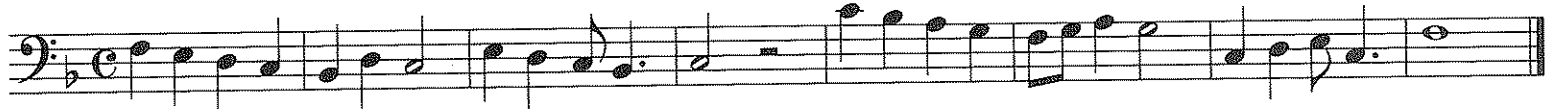
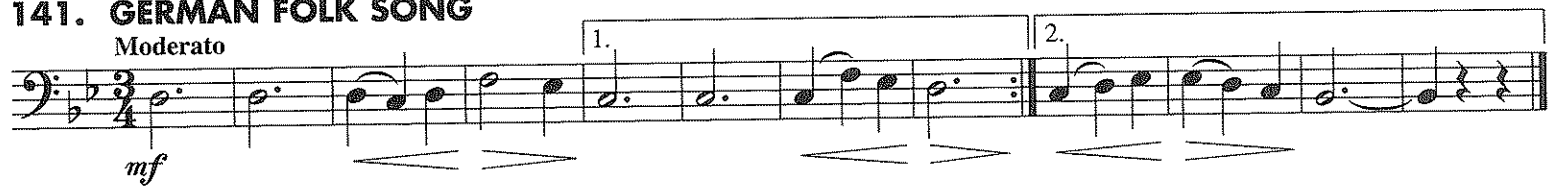
p

mf

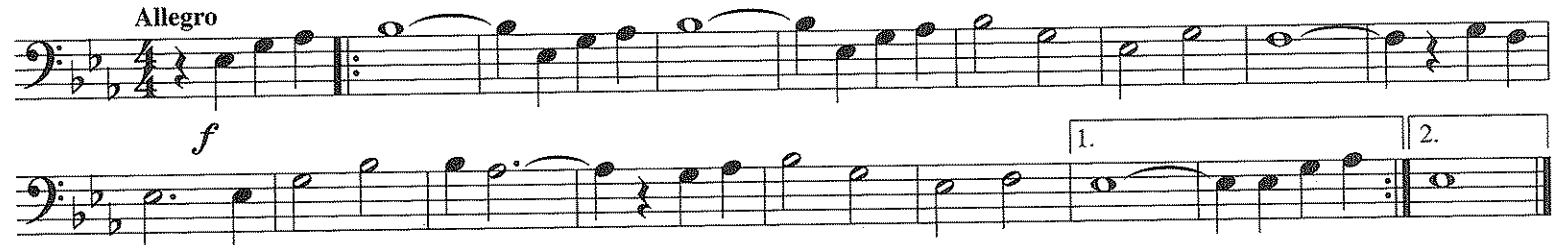
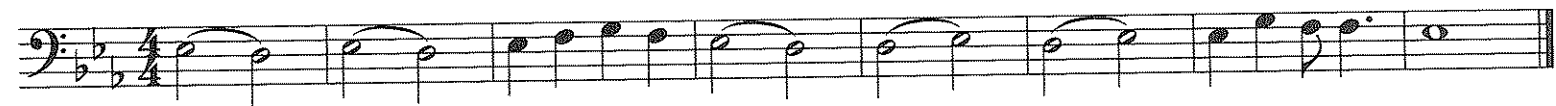
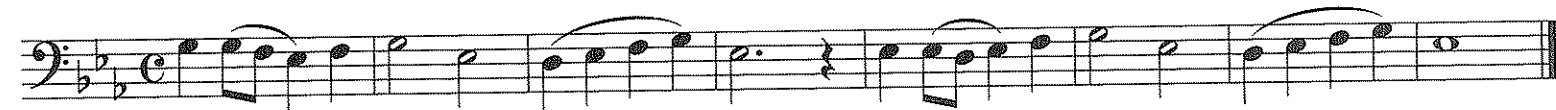
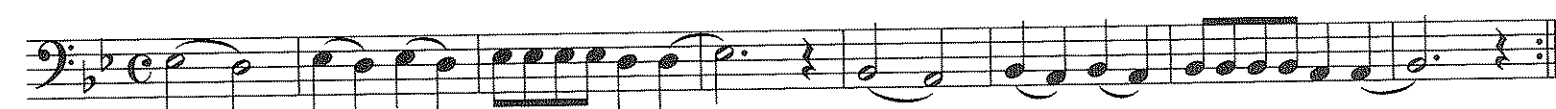
p

137. ESSENTIAL CREATIVITY

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from to or .

138. EASY GORILLA JUMPS**139. TECHNIQUE TRAX** *Always check the key signature.***140. MORE TECHNIQUE TRAX****141. GERMAN FOLK SONG***Moderato***142. THE SAINTS GO MARCHIN' AGAIN**

James Black and Katherine Purvis

Allegro**143. LOWLAND GORILLA WALK****144. SMOOTH SAILING****145. MORE GORILLA JUMPS****146. FULL COVERAGE**

THEORY

Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. This scale is in your Key of B \flat (two flats), so the top and bottom notes are both B \flat 's. The interval between the B \flat 's is an octave.

147. CONCERT B \flat SCALE

THEORY

Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. This B \flat chord is built from the 1st, 3rd and 5th steps of the B \flat scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

148. IN HARMONY

Divide the notes of the chords between band members and play together. Does the arpeggio sound like a chord?

149. SCALE AND ARPEGGIO

HISTORY

Austrian composer **Franz Josef Haydn** (1732–1809) wrote 104 symphonies. Many of these works had nicknames and included brilliant, unique effects for their time. His Symphony No. 94 was named "The Surprise Symphony" because the soft second movement included a sudden loud dynamic, intended to wake up an often sleepy audience. Pay special attention to dynamics when you play this famous theme.

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

13

21

29

1.

2.

f

mf

Soli

When playing music marked **Soli**, you are part of a group "solo" or group feature. Listen carefully in "Carnival of Venice," and name the instruments that play the **Soli** part at each indicated measure number.

153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

5

8

13

21

7

29

37

7

45

mf

f

f

Soli

f

end Soli

p

mf

f

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY


The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

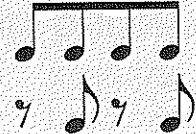
Israeli National Anthem

Eighth Note & Eighth Rest

 = 1/2 beat of sound
 = 1/2 beat of silence



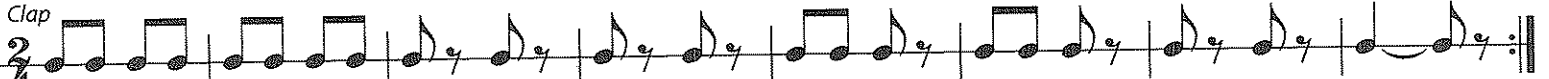
1 & 2 &



1 & 2 &

158. RHYTHM RAP

Clap



1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

159. EIGHTH NOTE MARCH



1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

160. MINUET

Johann Sebastian Bach

Moderato




mf

1. 2.

161. RHYTHM RAP

Clap



1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

162. EIGHTH NOTES OFF THE BEAT



1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante



p *mf* *f*

165. DANCING MELODY - New Note

G_b 

HISTORY

American composer and conductor **John Philip Sousa** (1854–1932) wrote 136 marches. Known as “The March King,” Sousa wrote *The Stars And Stripes Forever*, *Semper Fidelis*, *The Washington Post* and many other patriotic works. Sousa’s band performed all over the country, and his fame helped boost the popularity of bands in America. Here is a melody from his famous *El Capitan* operetta and march.

166. EL CAPITAN

Allegro

John Philip Sousa



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HISTORY

“O Canada,” formerly known as the “National Song,” was first performed during 1880 in French Canada. Robert Stanley Weir translated the English language version in 1908, but it was not adopted as the national anthem of Canada until 1980, one hundred years after its premiere.

167. O CANADA

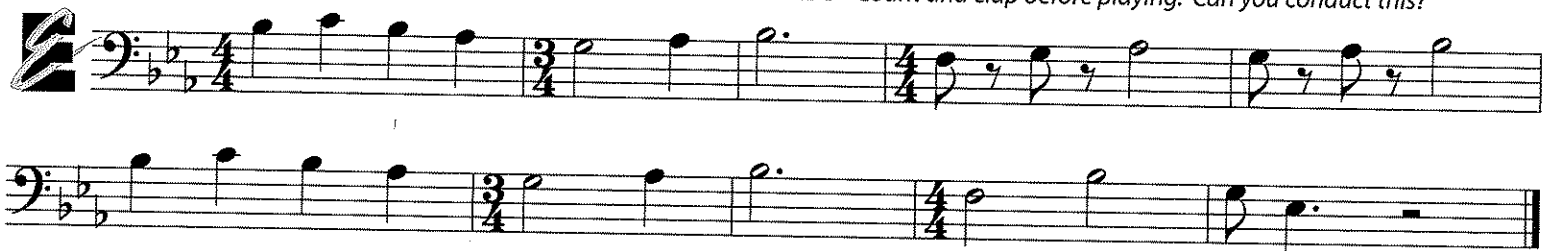
Maestoso (Majestically)

Calixa Lavallee,
l'Hon. Judge Routhier
and Justice R.S. Weir



168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

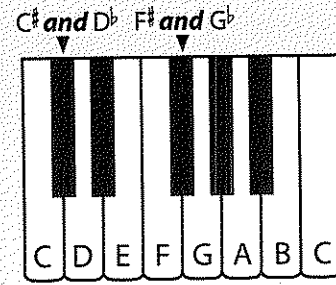
Count and clap before playing. Can you conduct this?



Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your fingering chart on pages 46–47 shows the fingerings for the enharmonic notes on your instrument.

On a piano keyboard, each black key is both a flat and a sharp:



THEORY

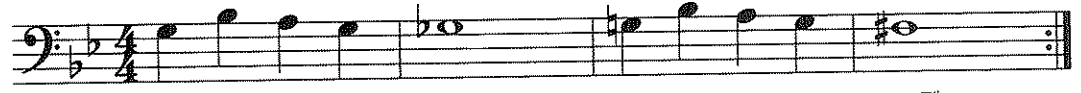
169. SNAKE CHARMER

Enharmonic notes use the same position.

G_b/F[#]



5



170. DARK SHADOWS

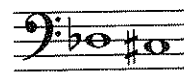


Δ Pick-up note

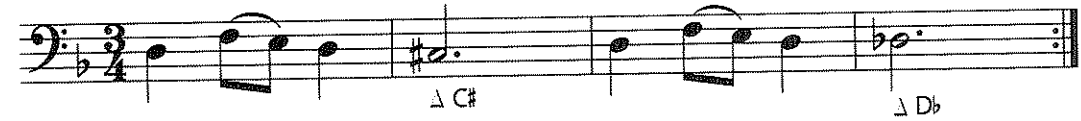
171. CLOSE ENCOUNTERS

Enharmonic notes use the same position.

D_b/C[#]



5



172. MARCH SLAV

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE

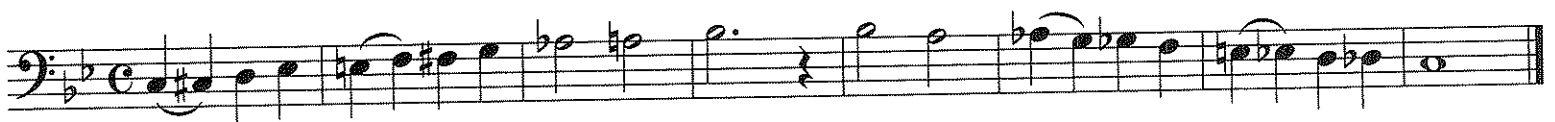


Chromatic Notes

Chromatic notes are altered with sharps, flats and natural signs which are not in the key signature. The smallest distance between two notes is a half-step, and a scale made up of consecutive half-steps is called a **chromatic scale**.

THEORY

174. HALF-STEPPIN'



French composer **Camille Saint-Saëns** (1835–1921) wrote music for virtually every medium: operas, suites, symphonies and chamber works. The “Egyptian Dance” is one of the main themes from his famous opera *Samson et Delilah*. The opera was written in the same year that Thomas Edison invented the phonograph—1877.

175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

Allegro

mf

176. SILVER MOON BOAT

Chinese Folk Song

Largo

mf

f *p*

Fine

D.C. al Fine

German composer **Ludwig van Beethoven** (1770–1827) is considered to be one of the world’s greatest composers, despite becoming completely deaf in 1802. Although he could not hear his music the way we can, he could “hear” it in his mind. As a testament to his greatness, his Symphony No. 9 (p. 13) was performed as the finale to the ceremony celebrating the reunification of Germany in 1990. This is the theme from his Symphony No. 7, second movement.

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

p

p

mf

mf

1.

2.

Russian composer **Peter Illyich Tchaikovsky** (1840–1893) wrote six symphonies and hundreds of other works including *The Nutcracker* ballet. He was a master at writing brilliant settings of folk music, and his original melodies are among the most popular of all time. His *1812 Overture* and *Capriccio Italien* were both written in 1880, the year after Thomas Edison developed the practical electric light bulb.

178. CAPRICCIO ITALIEN *Always check the key signature.*

Peter Illyich Tchaikovsky

Allegro

f

179. AMERICAN PATROL

F.W. Meacham

Allegro

mf

180. WAYFARING STRANGER

African-American Spiritual

Andante

p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 Andante

p

15

f

mf

f

25 Maestoso

f

Detailed description: This musical score is for the bass part of 'America the Beautiful'. It is in 4/4 time and B-flat major. The piece starts with a 'Maestoso' tempo and a forte (*f*) dynamic. The first line contains measures 1-6. At measure 7, the tempo changes to 'Andante' and the dynamic to piano (*p*). The second line contains measures 7-14. At measure 15, the dynamic returns to forte (*f*). The third line contains measures 15-24, with a mezzo-forte (*mf*) dynamic at the start and a forte (*f*) dynamic at the end. The fourth line contains measures 25-34, returning to a 'Maestoso' tempo and forte (*f*) dynamic. The score includes various articulations such as accents and slurs.

183. LA CUCARACHA – Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5

mf

13

p

25

f

1. 2.

Detailed description: This musical score is for the bass part of 'La Cucaracha'. It is in 4/4 time and B-flat major. The piece starts with a 'Latin Rock' tempo and a forte (*f*) dynamic. The first line contains measures 1-4. At measure 5, the dynamic changes to mezzo-forte (*mf*). The second line contains measures 5-12. At measure 13, the dynamic changes to piano (*p*). The third line contains measures 13-24. At measure 25, the dynamic returns to forte (*f*). The score includes various articulations such as accents and slurs. At the end of the piece, there are two first endings (1. and 2.) leading to a final cadence.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

The musical score is written for a bass clef instrument in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of ten staves of music. The first staff begins with a dynamic marking of *f* (forte) and features a series of eighth notes with accents. The second staff includes a dynamic marking of *p* (piano) followed by a crescendo to *f* and then a decrescendo back to *p*. A measure marker '10' is placed above the staff. The third staff continues the melodic line. The fourth staff features a measure marker '18' above a four-measure rest, followed by a dynamic marking of *mf* (mezzo-forte) and a crescendo to *f*. A measure marker '26' is placed above the staff. The fifth staff continues the melodic line with accents. The sixth staff continues the melodic line with accents. The seventh staff features a measure marker '34' above the staff. The eighth staff features a measure marker '42' above the staff. The ninth staff continues the melodic line with accents. The tenth staff concludes the piece with a final cadence.

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Symphony No. 1* by German composer **Johannes Brahms** (1833–1897). He completed his first symphony in 1876, the same year that the telephone was invented by Alexander Graham Bell. You and a piano accompanist can perform this for the band or at other school and community events.

185. THEME FROM SYMPHONY NO. 1 – Solo (Concert Eb version)

Johannes Brahms
Arr. by John Higgins

Allegro

The musical score is arranged for Trombone and Piano. It begins with a tempo marking of **Allegro**. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score is divided into systems. The first system shows the Trombone part starting with a rest, followed by a melodic line starting on a whole note G2. The Piano part provides accompaniment with chords and moving lines. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). A first ending bracket spans measures 3-5, with a '3' in a box above measure 3. The second system continues the melodic development in the Trombone and accompaniment in the Piano. The third system features a *p* dynamic marking. The fourth system starts with a measure rest and a box containing the number '13'. It includes dynamic markings of *f* (forte) and *mf*. The fifth system shows first and second endings for both parts, with a *f* dynamic marking. The score concludes with a final cadence.

DUETS

Here is an opportunity to get together with a friend and enjoy playing music. The other player does not have to play the same instrument as you. Try to exactly match each other's rhythm, pitch and tone quality. Eventually, it may begin to sound like the two parts are being played by one person! Later, try switching parts.

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

A

B

p

p

Fine

mf

mf

D.C. al Fine

mf

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

A

B

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

KEY OF B \flat *In this key signature, play all B \flat 's and E \flat 's.*

1.



2.



3.



4.



KEY OF E \flat *In this key signature, play all B \flat 's, E \flat 's and A \flat 's.*

1.



2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

KEY OF F *In this key signature, play all B♭'s.*

1.



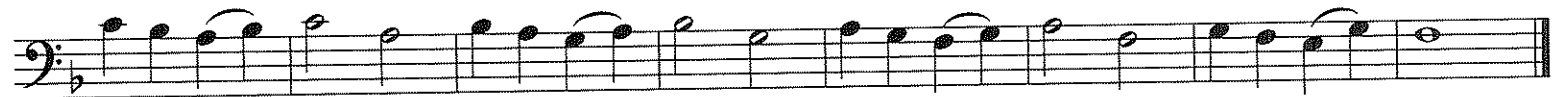
2.



3.



4.



KEY OF A♭ *In this key signature, play all B♭'s, E♭'s, A♭'s and D♭'s.*

1.



2.



3.



4.





RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

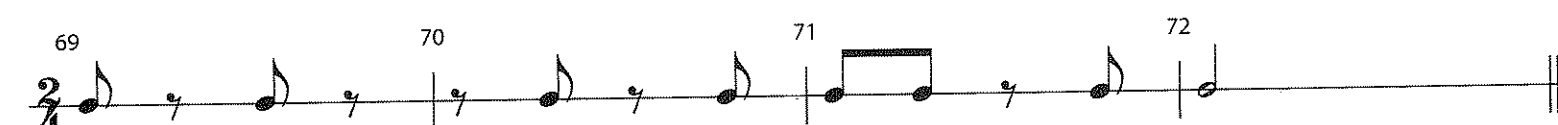
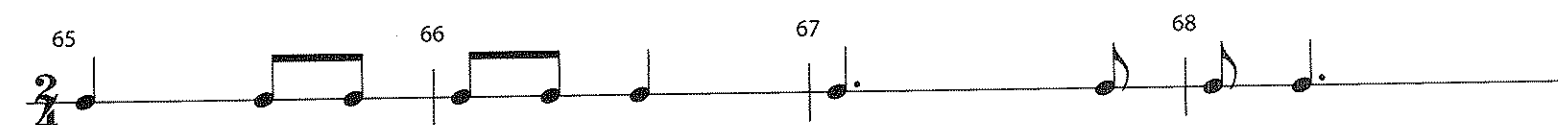
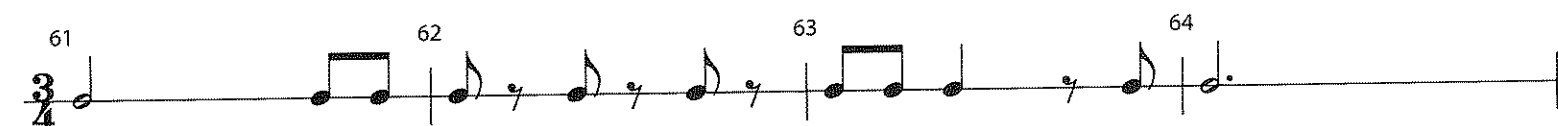
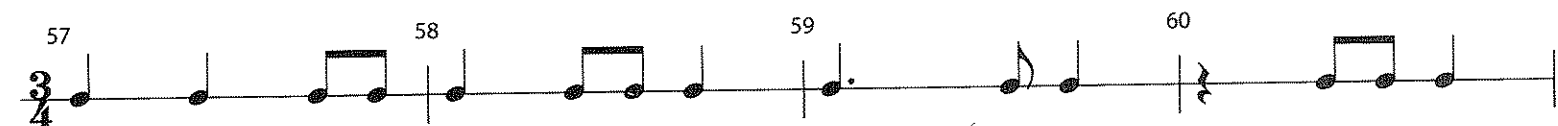
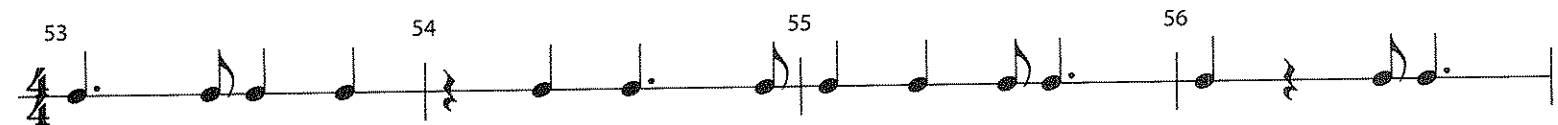
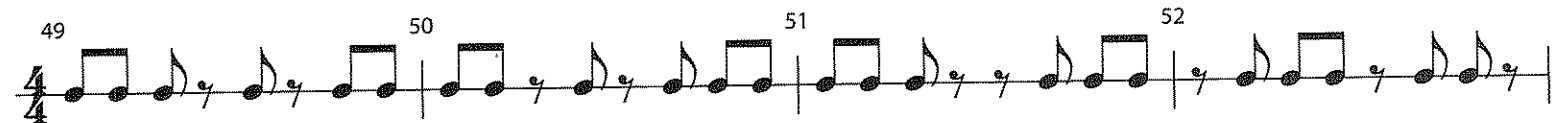
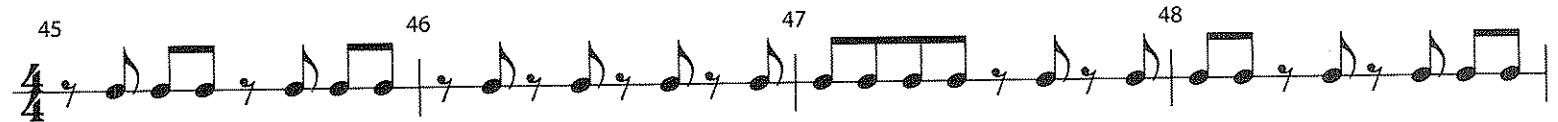
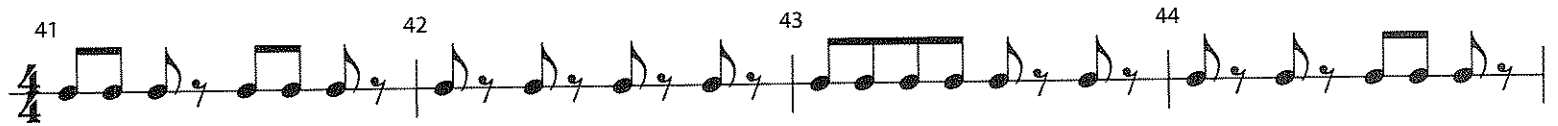
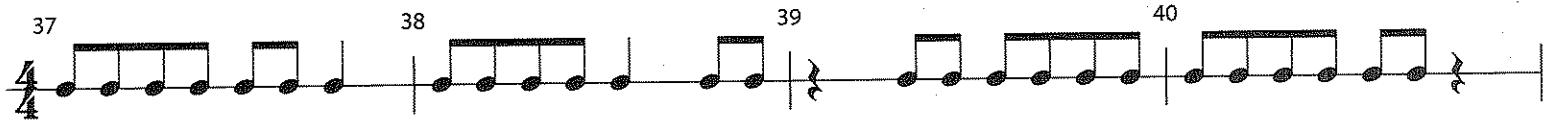
17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

 **RHYTHM STUDIES**

CREATING MUSIC

THEORY

Composition

Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen to how phrases 2 and 4 give slightly different answers to the same question (phrases 1 and 3).

1. ODE TO JOY

Ludwig van Beethoven

2. Q. AND A. Write your own "answer" phrases in this melody.

3. PHRASE BUILDERS Write 4 different phrases using the rhythms below each staff.

A

C

B

D

4. YOU NAME IT: _____

Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.

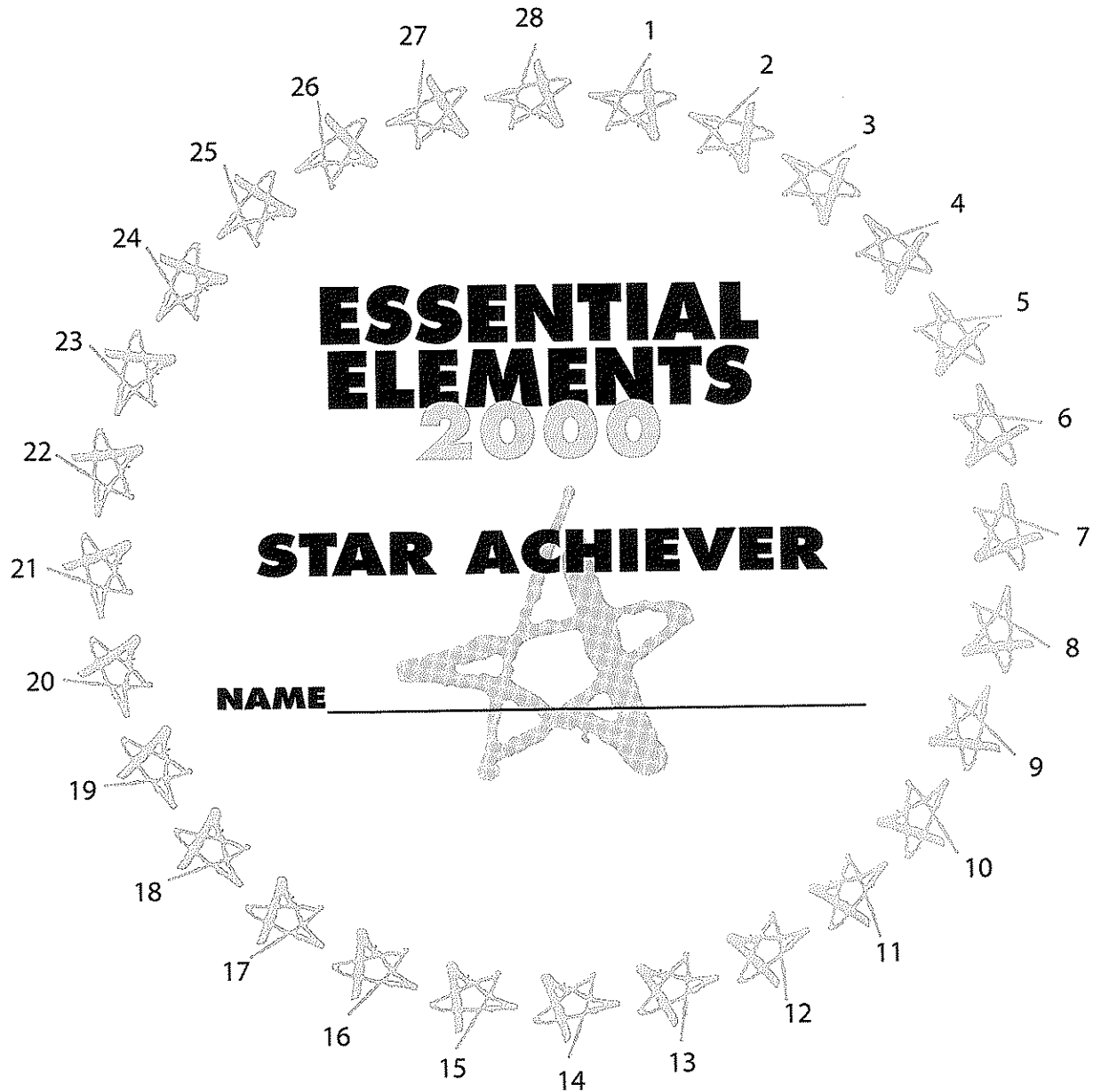
THEORY

Improvisation

Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

5. INSTANT MELODY

You can mark your progress through the book on this page. Fill in the stars as instructed by your band director.



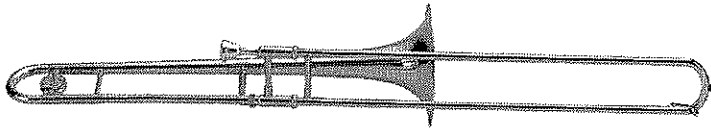
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|--|--|
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| 3. Page 6, EE Quiz, No. 19 | 17. Page 24, EE Quiz, No. 125 |
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| 7. Page 12–13, Performance Spotlight | 21. Page 29, Performance Spotlight |
| 8. Page 14, EE Quiz, No. 65 | 22. Page 31, EE Quiz, No. 164 |
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| 11. Page 17, Essential Creativity, No. 85 | 25. Page 35, EE Quiz, No. 181 |
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| 13. Page 20, Essential Creativity, No. 104 | 27. Page 37, Performance Spotlight |
| 14. Page 21, No. 109 | 28. Page 38, Performance Spotlight |

MUSIC — AN ESSENTIAL ELEMENT OF LIFE

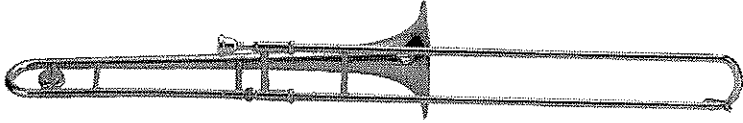
POSITION CHART

TROMBONE

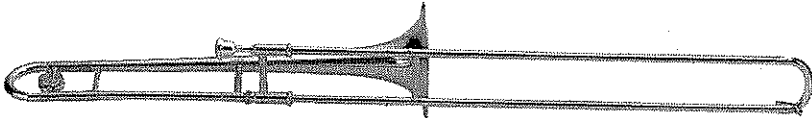
Numbers below the notes = Slide positions



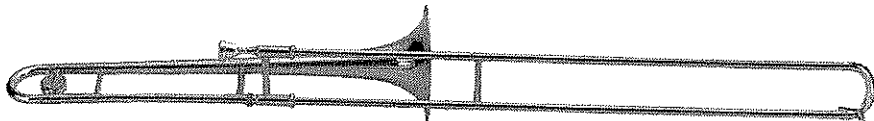
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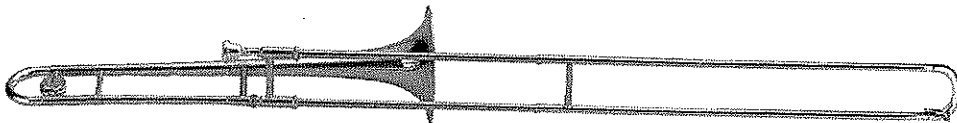
2



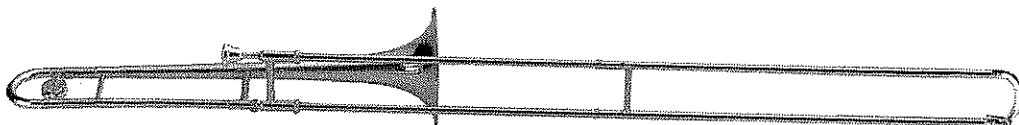
3



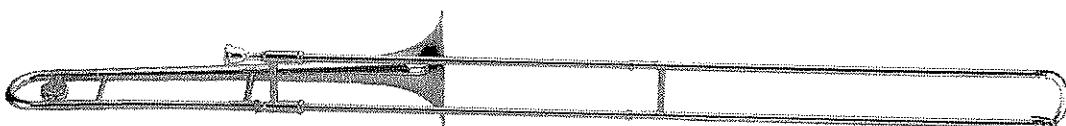
4



5



6



7

*Instrument courtesy of
Yamaha Corporation of America,
Band and Orchestral Division*

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

Trombone slides occasionally need oiling. To oil your slide, simply:

- Rest the tip of the slide on the floor and unlock the slide.
- Exposing the inner slide, put a few drops of oil on the inner slide.
- Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide oil and grease, and will help you apply them when necessary.

CAUTION: If a slide or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.

POSITION CHART

TROMBONE

E 7	F 6	F# Gb 5	G 4
G# Ab 3	A 2	A# Bb 1	B 7
C 6	C# Db 5	D 4	D# Eb 3
E 2	F 1 or 6	F# Gb 5	G 4
G# Ab 3	A 2 or 6	A# Bb 1 or 5	B 4
C 3	C# Db 2	D 1 or +4*	D# Eb 3
E 2	F 1	F# Gb -3**	G -2

* + = Make the slide a little longer.

** - = Make the slide a little shorter.

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