

BELLINGHAM MEMORIAL MIDDLE SCHOOL



7TH & 8TH GRADE

CONCERT BAND

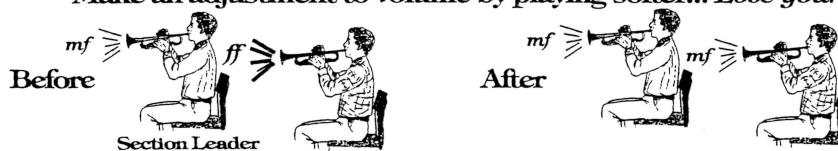
2014 – 2015

TROMBONE

If you hear yourself.....

Your responsibility for *BALANCE*, *BLEND*, and *INTONATION* !

1. **BALANCE:** If you hear yourself above all others in your section or band...
YOU are OVERPOWERING or OVERBLOWING...
 Make an adjustment to volume by playing softer... *Lose your identity !*



2. **BLEND:** If you still hear yourself and you made the volume adjustment in #1...
YOU are PLAYING WITH POOR TONE QUALITY...
 Make an adjustment with embouchure, breath support, or posture...
 Poor tone quality will not blend with your section or band... *Lose your identity !*



3. **INTONATION:** If you still hear yourself and you made the adjustments to Balance and Blend...
YOU are PLAYING OUT OF TUNE...
 Adjust the length of your instrument... apply 6 step beatless tuning procedure !



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Intonation

6 Step Beatless Tuning Process

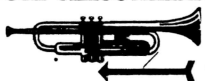
The designated tuning pitch (F concert) is played and sustained by section leader =

1. As you play F concert with your section leader, listen for the "beats"... Make an adjustment with the barrel, mouthpiece or slide... *Did the "beats" speed up* *or slow down* ?

2. If the "beats" are *faster*... You made the wrong move with the barrel, mouthpiece or slide... Adjust the length of your instrument in the opposite direction.

3. If the "beats" became *slower*... You are making the correct move... Continue in this direction until all "beats" are eliminated =

4. If you find yourself "*pinching*" your embouchure to eliminate "beats"... Your instrument is too long, it must be *shortened*.



5. If you find yourself "*relaxing*" your embouchure to eliminate "beats"... Your instrument is too short, it must be *lengthened*.





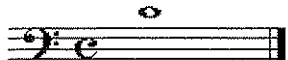
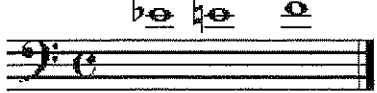

6. When you and your section play the same pitch, without any unnecessary embouchure pressure or relaxation, and you are not able to identify any "*individual sound*" in your section = = You and your section are perfectly in tune and playing with proper balance and blend !

COMMON **OUT OF TUNE** NOTES

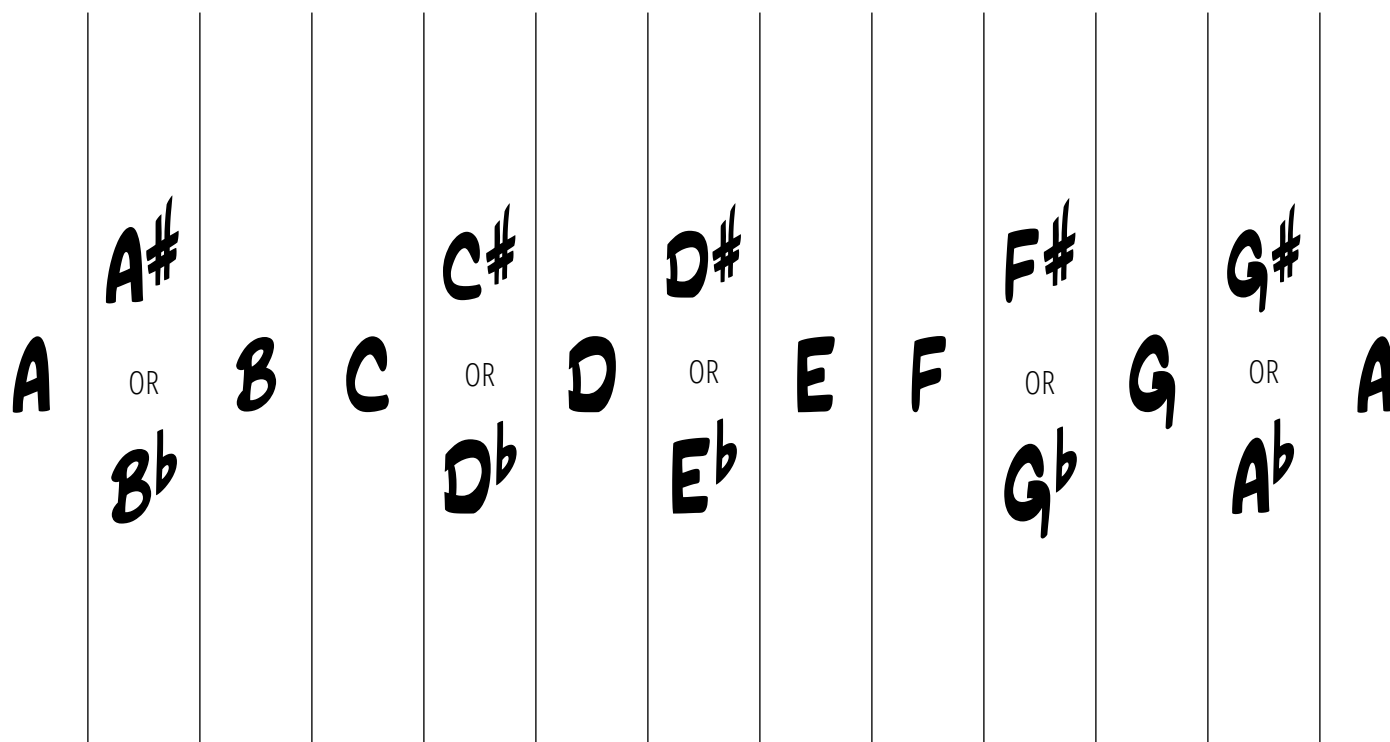
TROMBONE

(Trombonists with good ears have a distinct advantage over the other winds. All notes can be tuned with "minute" slide adjustments, except that notes in "first position" must be "lipped up" if flat, or played in an alternate position.

Like hornists, trombonists should be good singers!)

WRITTEN PITCH FOR INSTRUMENT	TENDENCY	POSSIBLE SOLUTION
<p><i>2nd line B</i></p> 	Sharp	Reach for a long 7 th position, or very long 2 nd position w/ trigger
<p><i>2nd space C</i></p> 	Sharp	Reach for a fully extended 6 th position, or play in 1 st position with trigger (F slide should be correctly adjusted)
<p><i>D above staff</i></p> 	Flat	Vocalize up, or play in an extended 4 th position
<p><i>E_b, E, and F above staff</i></p> 	Sharp	Adjust slide downward
<p><i>F#, G above staff</i></p> 	Flat	Play with shortened 3 rd and 2 nd positions respectively

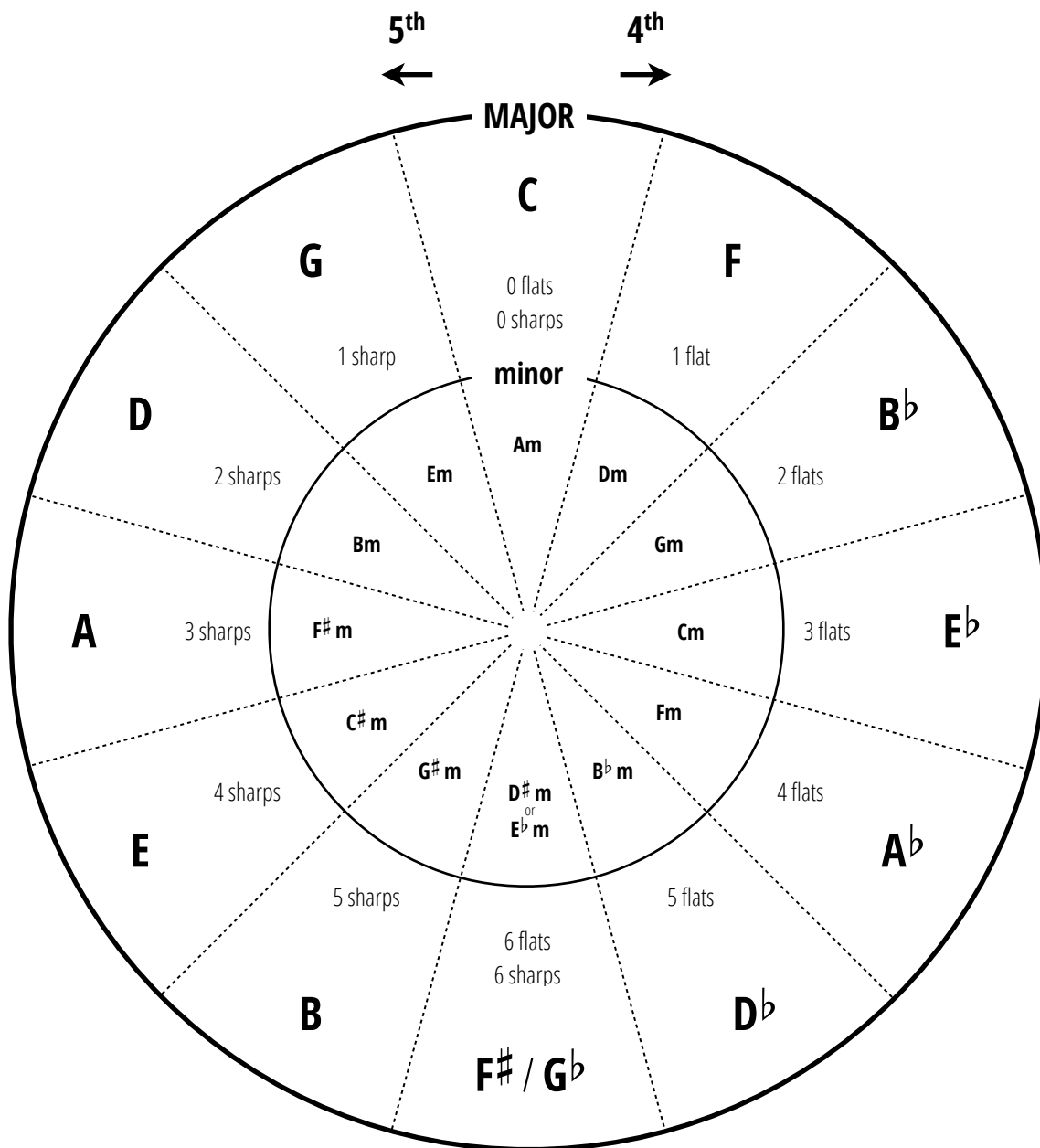
CHROMATIC SCALE




ALWAYS REMEMBER

- The **Chromatic Scale** is when you play every note on the instrument, in order, up or down.
- When **ascending** (going up), use sharps (#).
- When **descending** (going down), use flats (b).
- It can start and end on **any** note.

CIRCLE OF 4^{ths} (OR 5^{ths})



MAJOR & MINOR SCALES

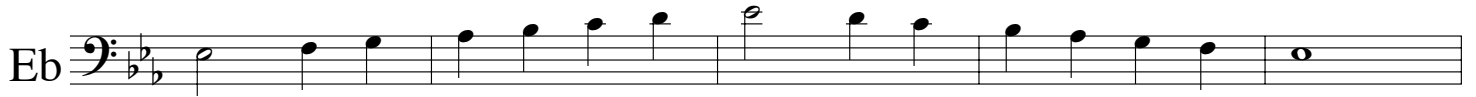


CONCERT PITCH	DO	RE	MI	FA	SO	LA	TI	DO
B^b	B^b	C	D	E^b	F	G	A	B^b
E^b	E^b	F	G	A^b	B^b	C	D	E^b
A^b	A^b	B^b	C	D^b	E^b	F	G	A^b
D^b	D^b	E^b	F	G^b	A^b	B^b	C	D^b
G^b	G^b	A^b	B^b	C^b	D^b	E^b	F	G^b
B	B	C[#]	D[#]	E	F[#]	G[#]	A[#]	B
E	E	F[#]	G[#]	A	B	C[#]	D[#]	E
A	A	B	C[#]	D	E	F[#]	G[#]	A
D	D	E	F[#]	G	A	B	C[#]	D
G	G	A	B	C	D	E	F[#]	G
C	C	D	E	F	G	A	B	C
F	F	G	A	B^b	C	D	E	F
B^b	B^b	C	D	E^b	F	G	A	B^b

Trombone/Euph

Grand Master Scale (major)

Bb 

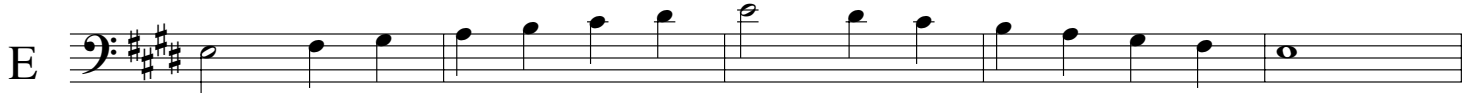
Eb 

Ab 

Db 


Gb 

Cb 

E 

A 

D 

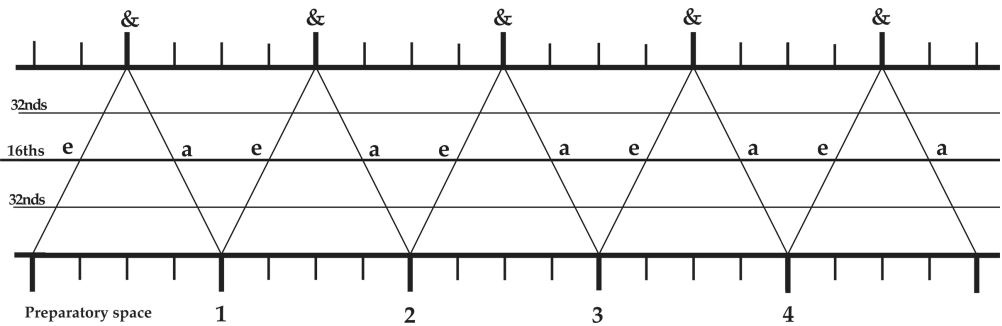
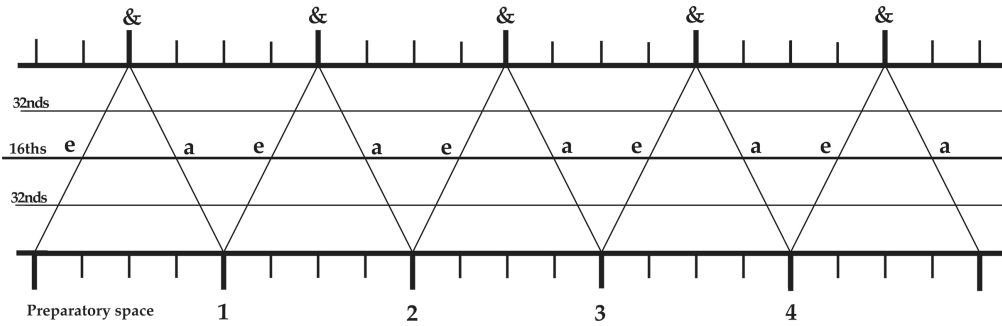
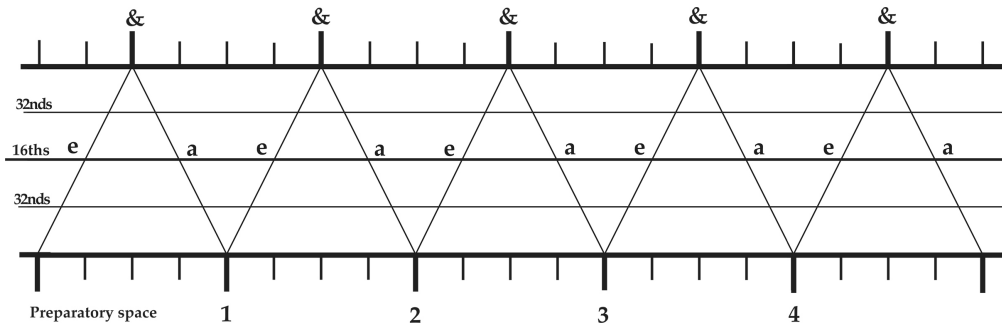
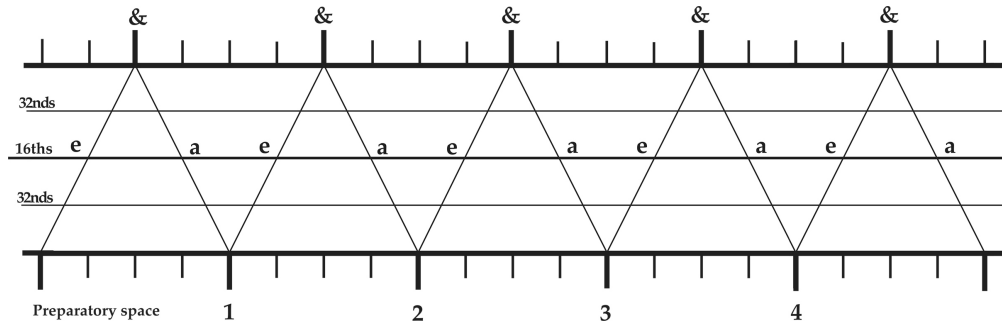
G 

C 

F 

Bb 

The Ruler of Time



LESSON 1

DUPLE | Quarter Notes | Quarter Rests

♩ = 120

VOCABULARY

1 2 3 4

1

2 3

1 3 4

1 2 4

2 3 4

1 3

2 4

1 2

COMBINATION STUDY

SENTENCES

LESSON 2

DUPLE | Eighth Notes

♩ = 120

VOCABULARY

1 + 2 3 4

1 2 + 3 4

1 2 3 + 4

1 2 3 4 +

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

COMBINATION STUDY

SENTENCES





LESSON 3

VOCABULARY

DUPLE | Eighth Notes | Quarter Rests

♩ = 120

1. Continuous eighth-note runs.

2. Eighth-note runs starting on the second half of the measure.

3. Eighth-note runs followed by quarter rests.

4. Quarter rests followed by eighth-note runs.

5. Quarter rests followed by eighth-note runs, alternating.

6. Eighth-note runs followed by quarter rests, alternating.

7. Quarter rests followed by eighth-note runs, alternating.

8. Quarter rests followed by eighth-note runs, alternating.

COMBINATION STUDY

SENTENCES

1. Quarter rest, eighth-note run, quarter rest, eighth-note run.

2. Eighth-note run, quarter rest, eighth-note run, quarter rest.

LESSON 4

VOCABULARY

TRIPLE | Eighth Notes | Dotted Quarter Notes

♩ = 98

1 1 2 1 2

1 + a 2 1 2

1 2 + a 1 2

COMBINATION STUDY

SENTENCES

LESSON 5

VOCABULARY

TRIPLE | Dotted Quarter Note Rests

♩ = 100

1. $\text{♩} = 100$
2. $\text{♩} = 100$
3. $\text{♩} = 100$
4. $\text{♩} = 100$
5. $\text{♩} = 100$
6. $\text{♩} = 100$
7. $\text{♩} = 100$
8. $\text{♩} = 100$

COMBINATION STUDY

SENTENCES

1. $\text{♩} = 100$
2. $\text{♩} = 100$

LESSON 6

DUPLE | Half Notes

♩ = 135

VOCABULARY

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

COMBINATION STUDY

SENTENCES





LESSON 7

DUPLE | Sixteenth Notes

$\text{♩} = 90$

VOCABULARY

1 2 e + a 3 4 e + a 1 2 e + a 3 4 e + a

1 e + a 2 3 e + a 4 1 e + a 2 3 e + a 4

1 2 3 4 5 6 7 8

COMBINATION STUDY

SENTENCES

1 2

LESSON 8

VOCABULARY

DUPLE | Tied and Dotted Half Notes

♩ = 120

1. Four measures of a single melodic line with tied half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

2. Four measures of a single melodic line with dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

3. Four measures of a single melodic line with tied half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

4. Four measures of a single melodic line with dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

5. Four measures of a single melodic line with dotted half notes and eighth-note pairs. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

6. Four measures of a single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

7. Four measures of a single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

8. Four measures of a single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

SENTENCES

COMBINATION STUDY

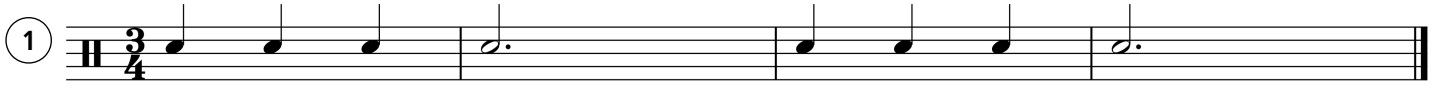
1. A single melodic line with four measures. The notes are G4, A4, B4, C5, D5, E5, F5, G5. The first measure has a dotted half note, the second has a tied half note, the third has eighth-note pairs, and the fourth has eighth-note pairs.

2. A single melodic line with four measures. The notes are G4, A4, B4, C5, D5, E5, F5, G5. The first measure has a dotted half note, the second has eighth-note pairs, the third has eighth-note pairs, and the fourth has eighth-note pairs.

LESSON 9

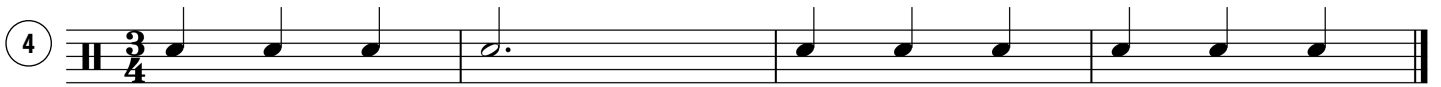
TRIPLE | Half Notes | Dotted Half Notes

♩ = 142

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

LESSON 10

DUPLE | Sixteenth Notes | Eighth Notes

♩ = 88

①

②

③

④

⑤

⑥

⑦

⑧

LESSON 11

DUPLE | Sixteenth Notes | Eighth Notes

♩ = 88

① 

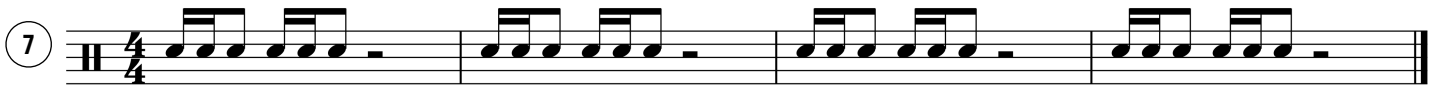
② 

③ 

④ 

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⑥ 

⑦ 

⑧ 

LESSON 12

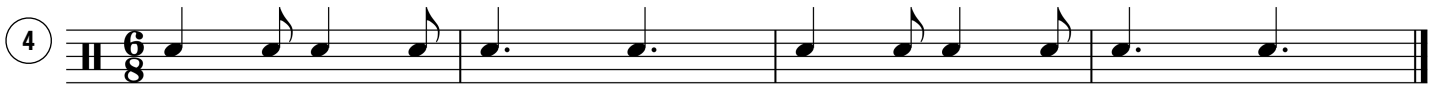
TRIPLE | Eighth Notes | Quarter Notes | Dotted Quarter Notes

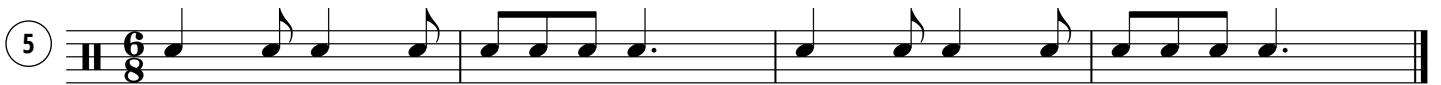
♩. = 100

① 

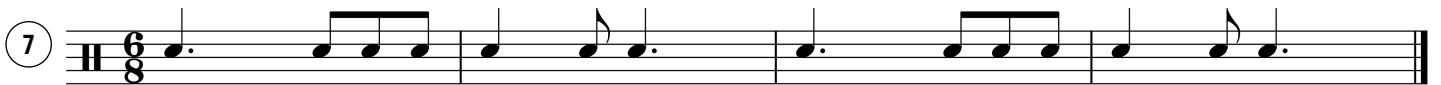
② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

LESSON 13

DUPLÉ | Sixteenth Note Combinations

♩ = 88

①

②

③

④

⑤

⑥

⑦

⑧

LESSON 14

DUPLE | Dotted Quarter Notes

♩ = 134

①

②

③

④

⑤

⑥

⑦

⑧

Trombone & BC Euph

I. Slurs and Lip Slurs

I. Slurs and Lip Slurs can be played simultaneously with I. Technique Builder

1 $\text{♩} = 80$ 2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Trombone & BC Euph
I. Technique Builder



1 $\text{♩} = 80$ 2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Trombone & BC Euph
2. Slurs and Lip Slurs

2. Slurs and Lip Slurs can be played simultaneously with 2. Technique Builder

1 $\text{♩} = 80$ 2 3 4

A B

5 6 7 8

9 10 11 12

13 14 15 16

Trombone & BC Euph
2. Technique Builder



1 $\text{♩} = 80$ 2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Trombone & BC Euph
3. Slurs and Lip Slurs

3. Slurs and Lip Slurs can be played simultaneously with 3. Technique Builder

1 $\text{♩} = 80$ 2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Trombone & BC Euph
3. Technique Builder



1 $\text{♩} = 80$ 2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Trombone & BC Euph

4. Match and Pass That Note

| bass tenor alto soprano

A) B) C) D)

5. Dynamic Control

KNOW WHAT YOU ARE PLAYING:

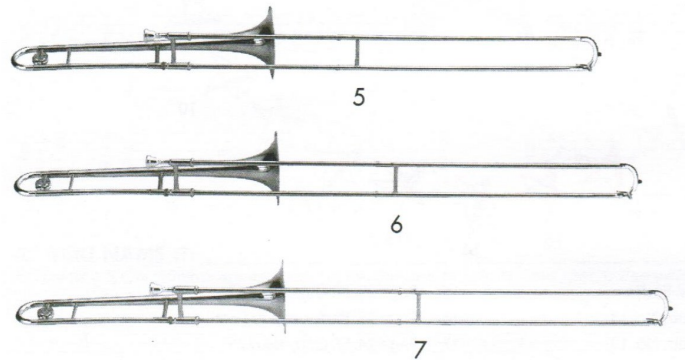
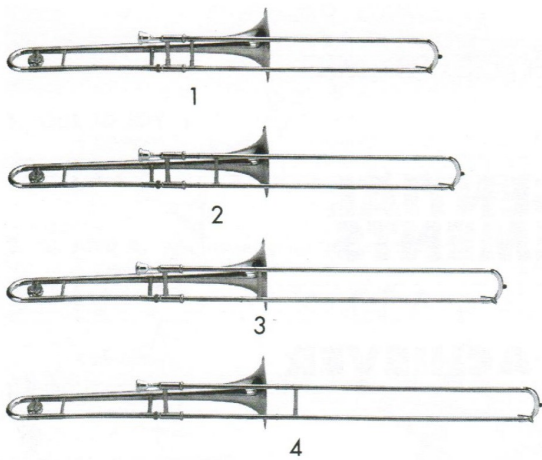
Key Sign: _____

Top Note (circle one): root 3rd 5th

Bottom Note (circle one): root 3rd 5th



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



Trombone Position Chart

<i>Lip Setting #8</i> "Octaves"									
<i>Lip Setting #7</i> "Sevenths" <small>Notes are very flat. Adjust slide higher.</small>									
<i>Lip Setting #6</i> "Fifths"									
<i>Lip Setting #5</i> "Thirds"									
<i>Lip Setting #4</i> "Octaves"									
<i>Lip Setting #3</i> "Fifths"									
<i>Lip Setting #2</i> "Octaves"									
<i>Lip Setting #1</i> "Fundamentals"									

Positions: 1 2 3 4 5 6 7

From the Intermediate Trombone Method by Brian Kay

www.apollibrass.com