

TROMBONE

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What to practice first...

BAND STANDARDS

- 1) Cadence
- 2) Canon Remix
- 3) 12 Bar Blues
- 4) The Tempest
- 5) C Minor Groove
- 6) 12 Bar Blues

HOLIDAY SELECTIONS

- 1) Santa Claus Is Comin' To Town
- 2) Angels We Have Heard on High
- 3) Carol Of The Bells

ROAD SHOWS

- 1) Antonio's Groove

SONGS OF THE YEAR

- 1) Bad Bunny Medley
- 2) Billie Jean
- 3) Diamonds
- 4) Sponsor Song

PEP BAND

- 1) Cheer #1
- 2) Malaguena
- 3) Eye of the Tiger
- 4) Imperial March
- 5) Superman
- 6) Iron Man

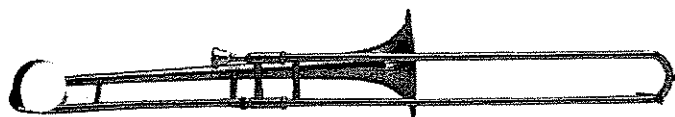
Check out the SciTech Band
YouTube channel for practice
resources and tutorial videos!
Go to [Youtube.com/@SciTechBand](https://www.youtube.com/@SciTechBand)
OR scan the QR code! →



POSITION CHART

TROMBONE

Numbers below the notes = Slide positions



1



2



3



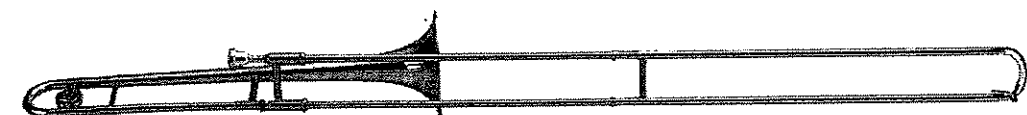
4



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:

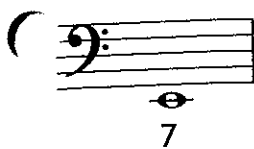
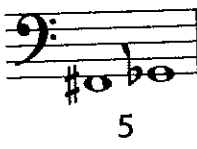
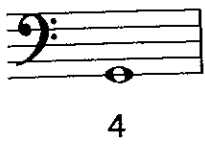
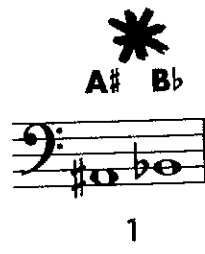
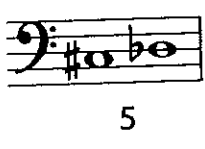
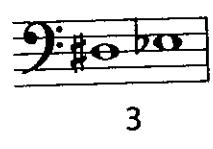
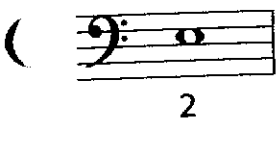
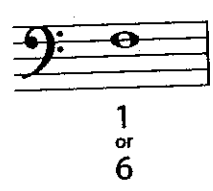
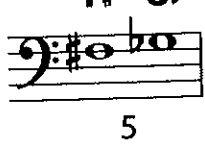
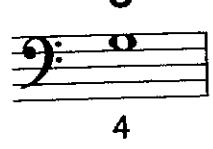
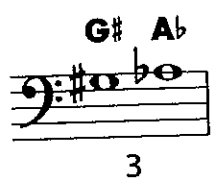
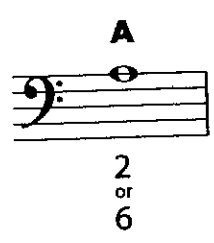
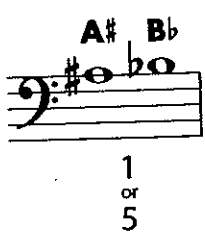
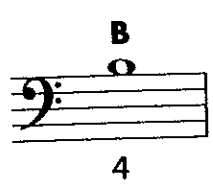
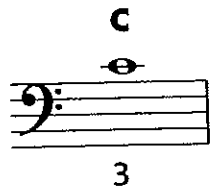
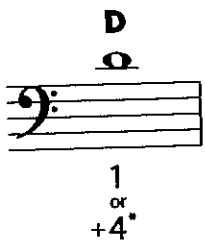
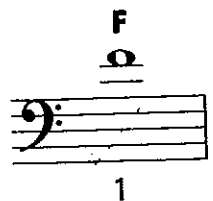
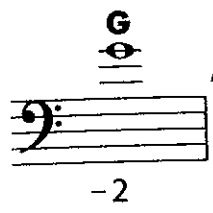
- Rest the tip of the slide on the floor and unlock the slide.
- Exposing the inner slide, put a few drops of oil on the inner slide.
- Rapidly move the slide back and forth. The oil will then lubricate the slide.

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.

BAND KARATE CHECKLIST

WIND PLAYERS

White

- ☐ Master Staff Wars (20 Notes)
- ☐ Play First Note
- ☐ Play First 5 Notes
- ☐ Play Twinkle Twinkle Little Star #31

Yellow

- ☐ Play Hard Rock Blues #58, with appropriate articulation technique
- ☐ Play a selected Rhythm Study on page 42 (Essential Elements) (on your instrument)
- ☐ Write in Canon Remix notes
- ☐ Play first 8 Notes of Canon Remix

Orange

- ☐ Play all of Canon Remix (individually or with a group)
- ☐ Play Concert Bb Major Scale and identify note names and key signature for your instrument
- ☐ Play Essential Elements song #42 without any note names written on your page
- ☐ Play Concert Bb Chromatic Scale (one octave) and identify note names for your instrument

Green

- ☐ Play Concert Bb Blues Scale and identify note names on your instrument
- ☐ Play 12 Bar Blues (Licks 1-4)
- ☐ Play 12 Bar Blues (Licks 5-6)
- ☐ Match a pitch with your voice & identify whether a given pitch is higher or lower than another

Blue

- ☐ Play Concert C Minor Scale and identify note names and key signature for your instrument
- ☐ Perform an improvised solo in C Minor Groove, using the C Minor Scale
- ☐ Play Concert Bb Major Scale with different articulations (staccato, legato, slurred, accented)
- ☐ Play a selected Sight Reading Exercise

Purple

- ☐ Play all of Tempest (individually or with a group)
- ☐ Play Pomp & Circumstance and the featured graduation song
- ☐ Play The Chord Exercise (pg. 54) in a group (all parts), with proper tone and intonation
- ☐ Play Amazing Grace (in 4-part harmony) with others

Red

- ☐ Improvise on 12 Bar Blues (using Concert Bb Blues Scale)
- ☐ Tune your instrument & play a Concert Bb in tune with another person
- ☐ Play the following major scales, identifying the note names and key signatures: Eb, F, Ab, C
- ☐ Play It Don't Mean A Thing If You Ain't Got That Swing (measures 9-16)

Brown

- ☐ Perform a selected rhythm exercise from chart 13, page 77
- ☐ Play all major scales
- ☐ Prepare and play a selected study from the Jazz Ensemble Method book
- ☐ Accurately sight read and play a selected piece from the Real Book

Black

- ☐ Compose & perform your own song OR perform an approved song in front of a class or group
- ☐ Play Fundamental Rhythms 1-132 on page 64 of the band handbook
- ☐ Play all major scales, minor scales, and the chromatic scale (two octaves)
- ☐ Play a college level audition piece

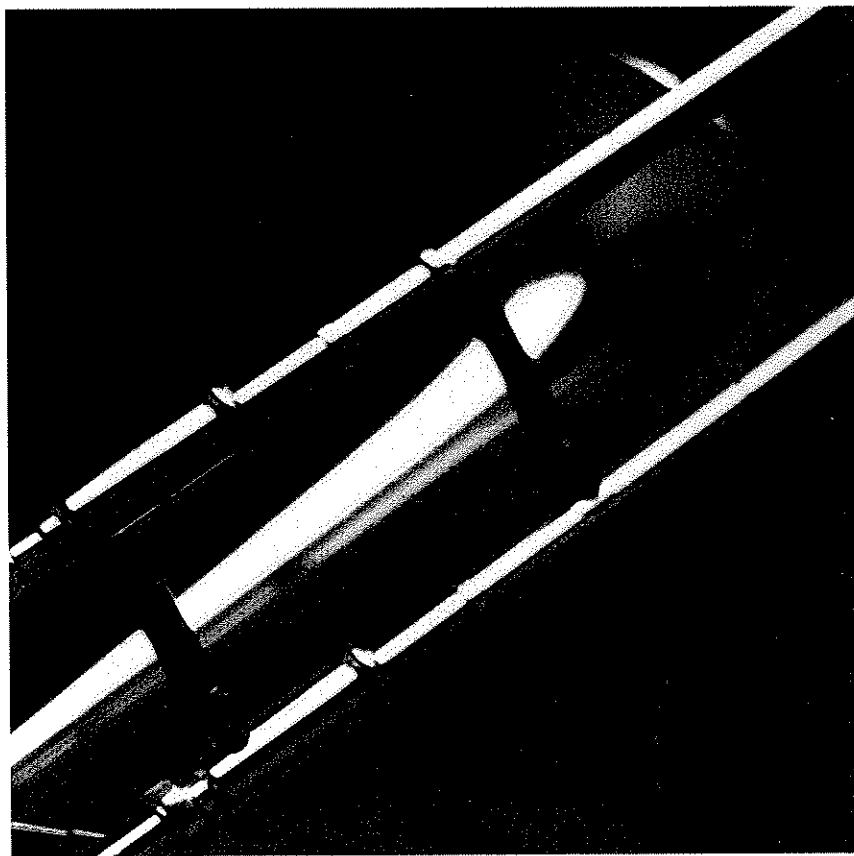
TROMBONE BOOK 1



INCLUDES PLAY-ALONG
CD & **DVD**

ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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



HAL•LEONARD[®]
CORPORATION

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:

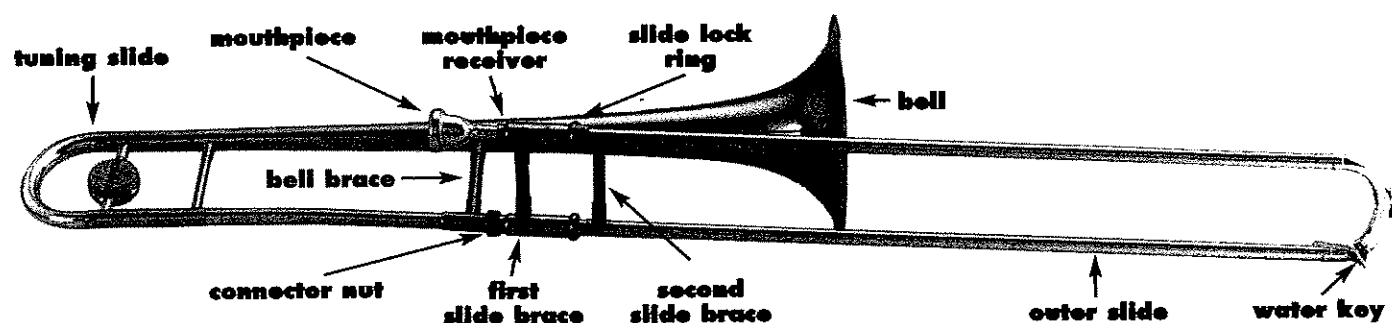
- Rest the tip of the slide on the floor and unlock the slide.
- Exposing the inner slide, put a few drops of oil on the inner slide.
- Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide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

MOUTHPIECE WORKOUT

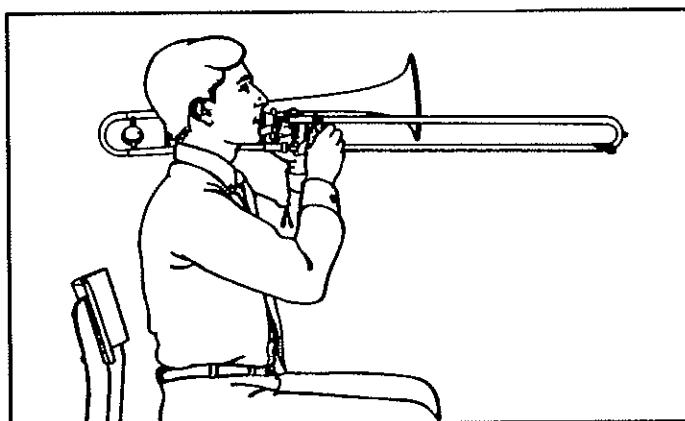
Using only the mouthpiece, form your embouchure carefully. Take a deep breath without raising your shoulders. Begin buzzing your lips by whispering "tah" and gradually exhale your full airstream. Strive for an even tone.



Getting It Together



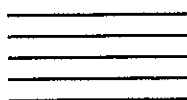
- Step 1** Lock the slide by turning the slide lock ring to the right. Carefully put the slide into the bell section at a 90° angle. Tighten the connector nut to hold the two sections together.
- Step 2** Carefully twist the mouthpiece to the right into the mouthpiece receiver.
- Step 3** Place your 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

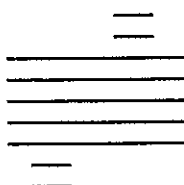
Identify and draw each of these symbols:

Music Staff



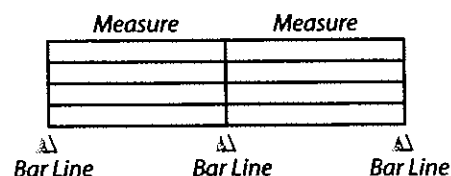
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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**.

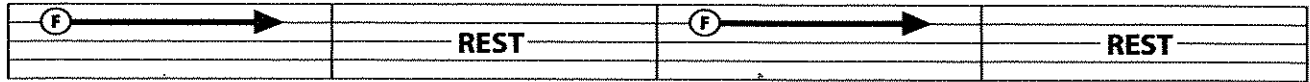
Long Tone



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: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

A NEW NOTE

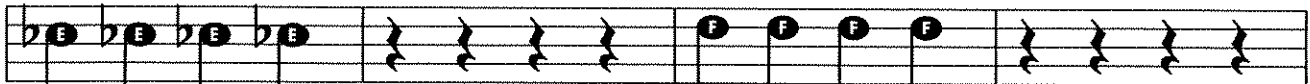
Look for the slide position diagram under each new note.

E_b


3

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

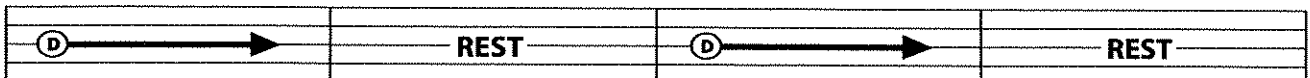
4. TWO'S A TEAM



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

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

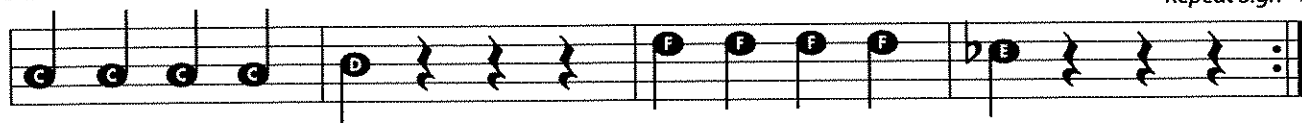
Double Bar ↗



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

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

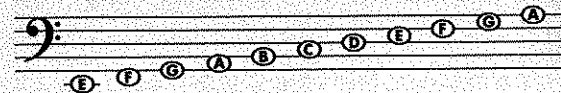
indicates how many beats per measure
and what kind of note gets one beat.



= 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

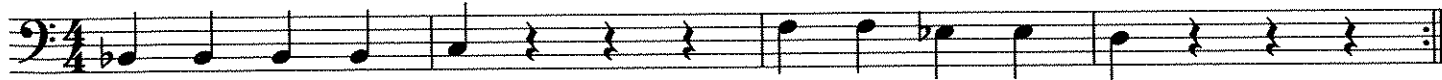
raises the note and remains in effect for the entire measure.

Flat

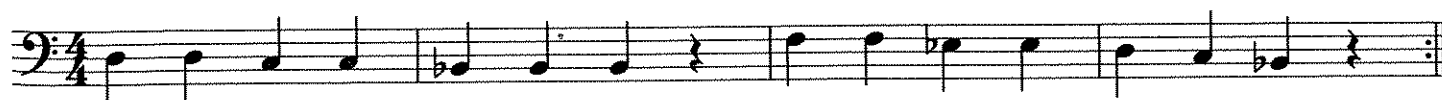
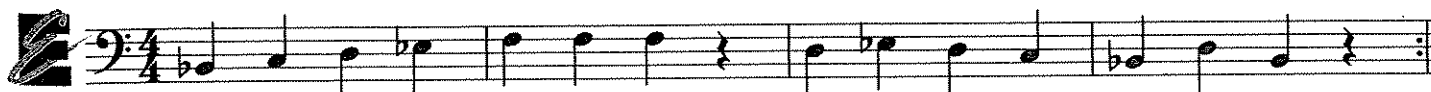
lowers the note and remains in effect for the entire measure.

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.

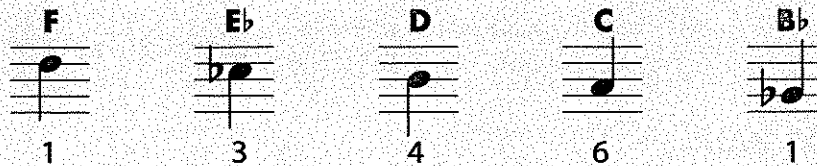
Bb

C

D

Notes In Review

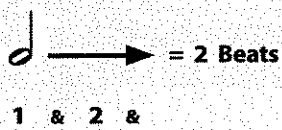
Memorize the slide positions for the notes you've learned:



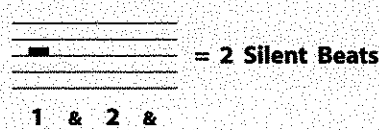
14. ROLLING ALONG



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.

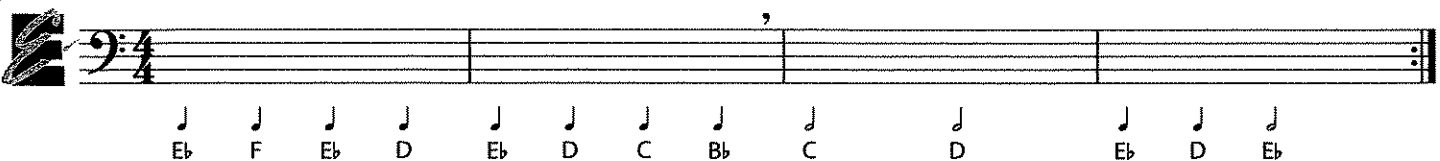
18. GO TELL AUNT RHODIE

American Folk Song



9. ESSENTIAL ELEMENTS QUIZ

Using the note names and rhythms below, draw your notes on the staff before playing.

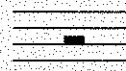


Whole Note

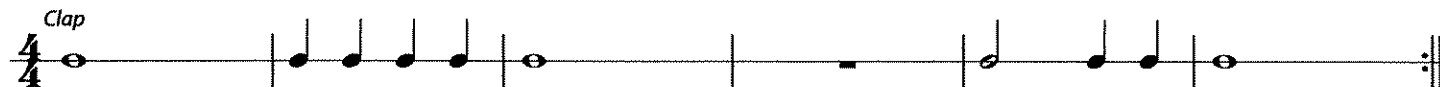

1 & 2 & 3 & 4 &

Whole Rest

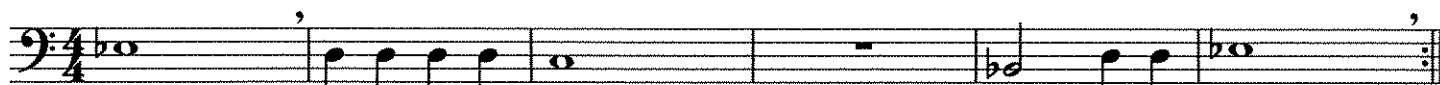
1 & 2 & 3 & 4 &

= A Whole Measure
of Silent Beats**Whole Rest**hangs from
a staff line.**Half Rest**sits on a
staff line.**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 &

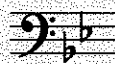
21. THE WHOLE THING


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

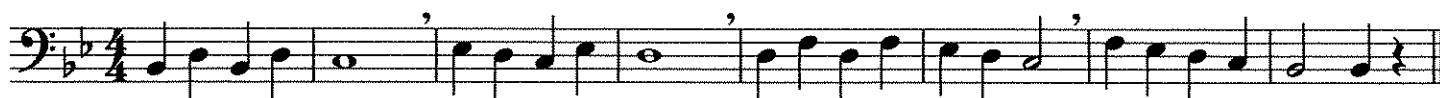
A composition with two different parts, played together.

22. SPLIT DECISION – Duet

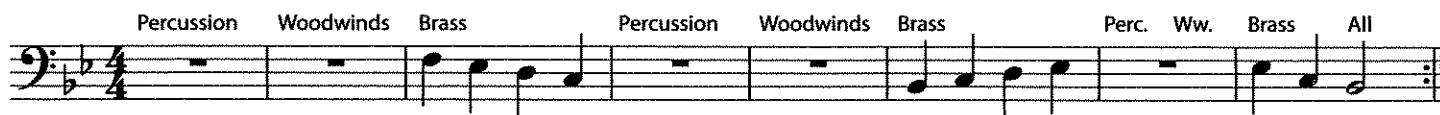
**Key
Signature**

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

THEORY

23. MARCH STEPS


▲ Play Bb's and Eb's

24. LISTEN TO OUR SECTIONS


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

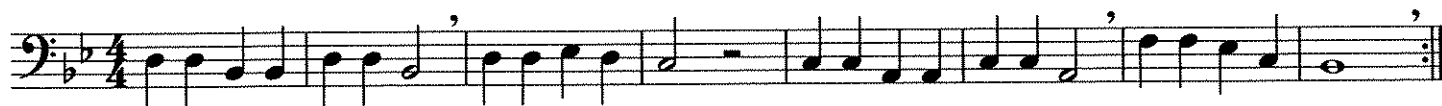
25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ *Draw in the bar lines before you play.*

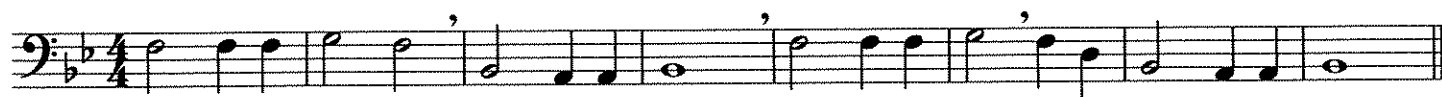

33. DEEP POCKETS – New Note



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



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



38. JINGLE BELLS

Also practice new music on your mouthpiece only.

J. S. Pierpont



39. MY DREYDL

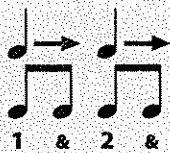
Use full breath support at all dynamic levels.

Traditional Hanukkah Song

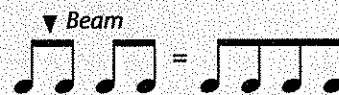


Eighth Notes

Each Eighth Note = $\frac{1}{2}$ Beat
 2 Eighth Notes = 1 Beat
 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

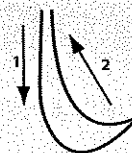
f

2/4 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 &

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

Allegro

f

John Philip Sousa

Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

49. HEY, HO! NOBODY'S HOME

Moderato

mf

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

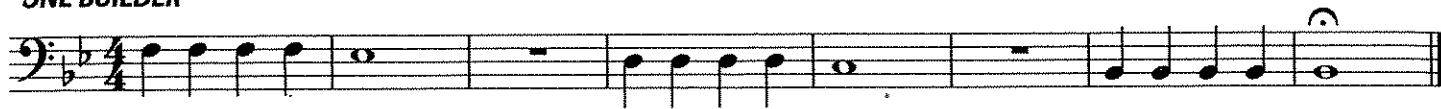
Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

ONE BUILDER



The first staff of the 'RHYTHM ETUDE' is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody consists of the following notes and rests: a quarter note B-flat, a quarter note A, a quarter note G, a quarter note F, a half note E, a quarter rest, a quarter note D, a quarter note C, a quarter note B-flat, a quarter note A, a half note G, a quarter rest, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a half note B-flat, and a whole note A.

[illegible]

(Part A = Melody, Part B = Harmony)

George R. Poulton

**Moderato**

French Folk Song



PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

f

19

This musical score is for the band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time and features a bass clef. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest followed by a series of eighth notes. The second staff continues the melody with a crescendo leading to a fortissimo (f) dynamic. The third staff concludes the piece with a final cadence. Measure numbers 3, 11, and 19 are indicated in boxes above the staves.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

p

13

f

This musical score is for the section feature of 'Old MacDonald Had a Band'. It is in 4/4 time and features a bass clef. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest followed by a series of eighth notes. The second staff continues the melody with a crescendo leading to a fortissimo (f) dynamic, then a decrescendo to a piano (p) dynamic. The third staff concludes the piece with a final cadence. Measure numbers 9 and 13 are indicated in boxes above the staves. A bracket indicates a repeat from measure 9 to 13, with a note to '2nd time go on to meas. 13'.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

p

f

This musical score is for the section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and features a bass clef. The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a measure rest followed by a series of eighth notes. The second staff continues the melody with a decrescendo leading to a piano (p) dynamic, then a crescendo leading to a fortissimo (f) dynamic. The third staff concludes the piece with a final cadence. Measure numbers 9 and 13 are indicated in boxes above the staves.

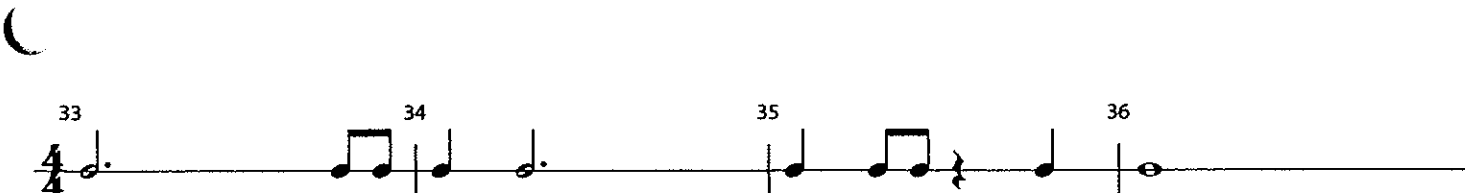
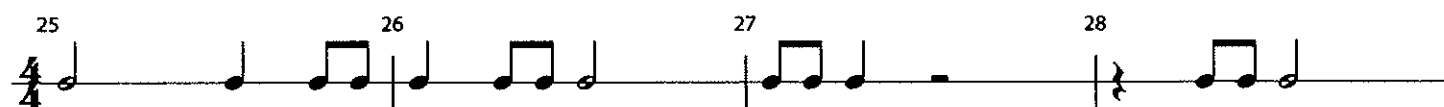
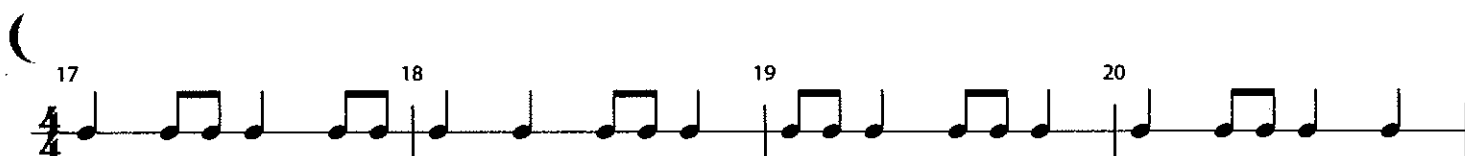
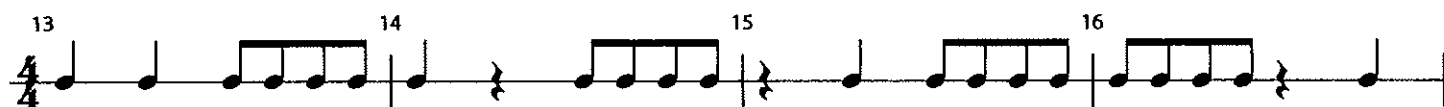
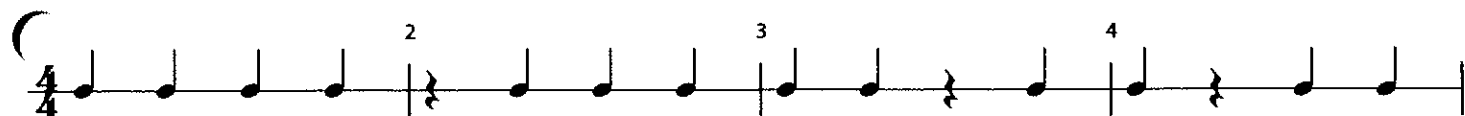
58. HARD ROCK BLUES – Encore

John Higgins

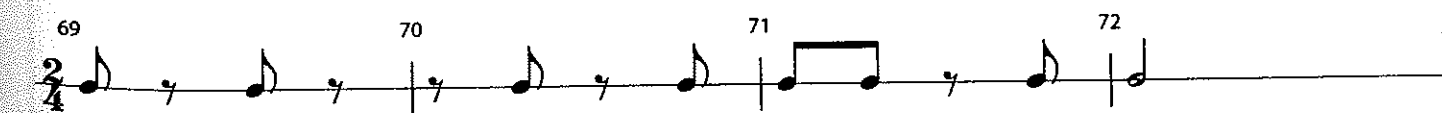
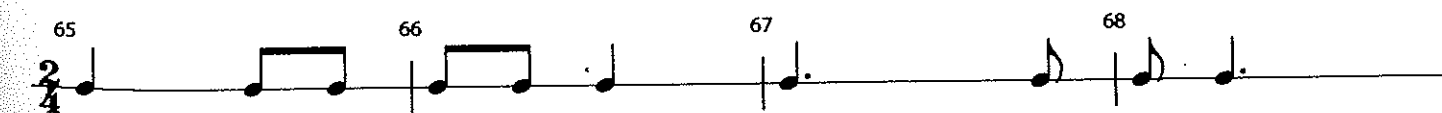
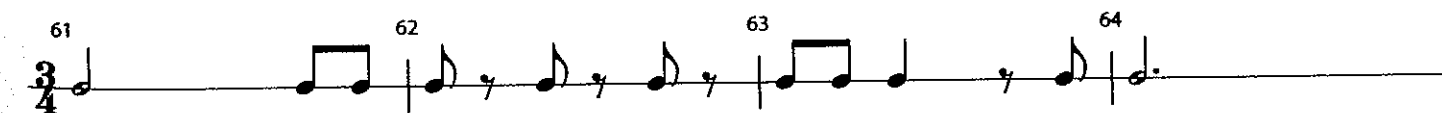
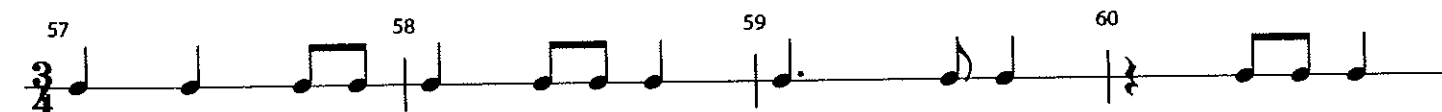
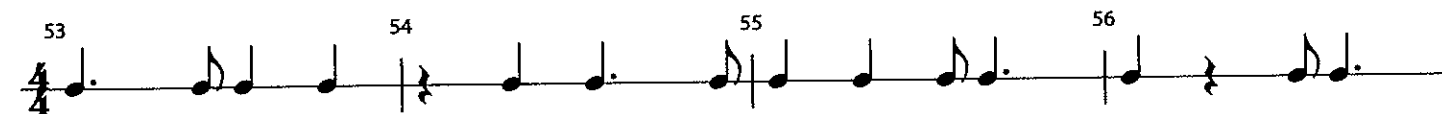
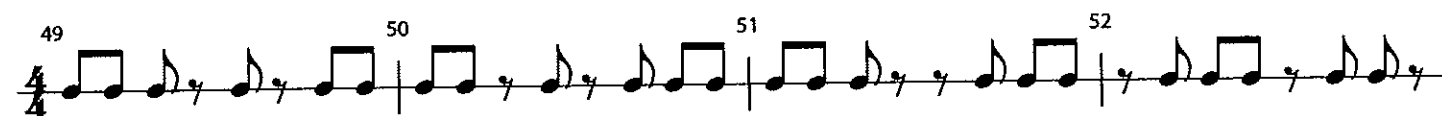
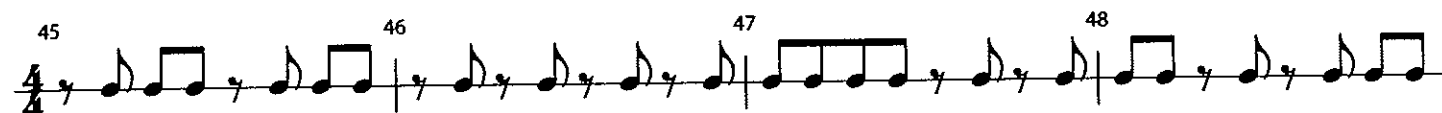
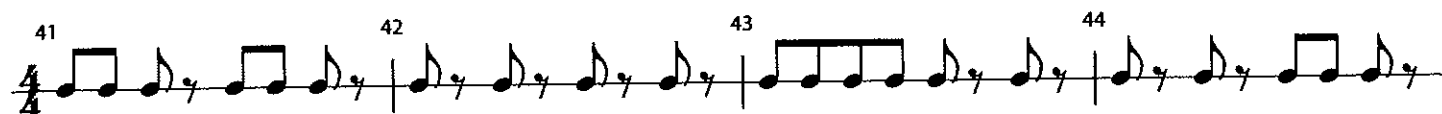
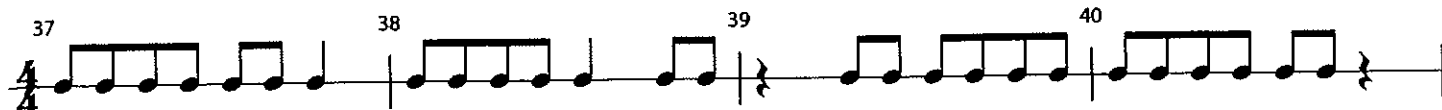
Allegro

f

This musical score is for the encore piece 'Hard Rock Blues'. It is in 4/4 time and features a bass clef. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a measure rest followed by a series of eighth notes. The second staff continues the melody with a final cadence. The piece is marked with a fortissimo (f) dynamic throughout.

 RHYTHM STUDIES

RHYTHM STUDIES



Trombone / Baritone

Name _____

- Please write the
note names for
#31, measures 1-4

1. A MOZART MELODY

Adaptation



2. ESSENTIAL ELEMENTS QUIZ

Draw these symbols where they belong and
write in the note names before you play:



SCALE CHECKLIST

KEY	MAJOR	MINOR	HARMONIC MINOR	BLUES	CHROMATIC (1 Octave)	CHROMATIC (2 Octaves)
Bb						
B						
C						
C#/Db						
D						
D#/Eb						
E						
F						
F#/Gb						
G						
G#/Ab						
A						

MAJOR SCALE CHART

	1	2	3	4	5	6	7	8
Bb	Bb	C	D	Eb	F	G	A	Bb
B	B	C#	D#	E	F#	G#	A#	B
C	C	D	E	F	G	A	B	C
C#	C#	D#	E#	F#	G#	A#	B#	C#
Db	Db	Eb	F	Gb	Ab	Bb	C	Db
D	D	E	F#	G	A	B	C#	D
Eb	Eb	F	G	Ab	Bb	C	D	Eb
E	E	F#	G#	A	B	C#	D#	E
F	F	G	A	Bb	C	D	E	F
F#	F#	G#	A#	B	C#	D#	E#	F#
Gb	Gb	Ab	Bb	Cb	Db	Eb	F	Gb
G	G	A	B	C	D	E	F#	G
Ab	Ab	Bb	C	Db	Eb	F	G	Ab
A	A	B	C#	D	E	F#	G#	A

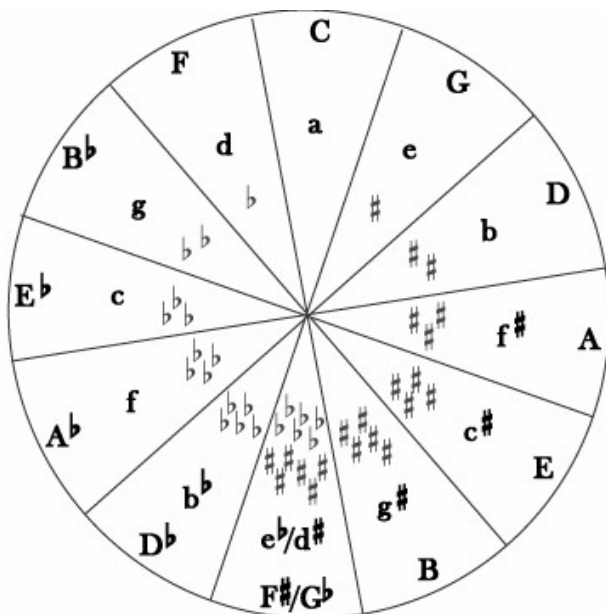
TRANSPOSITION GUIDE

To determine which scale to play when given a concert pitch:

- 1) Find the given concert pitch in the Circle of Fifths Diagram.
- 2) If your instrument transposes, move forward to find the transposed pitch:
 - Bb Clarinets, Trumpets, & Tenor Saxes move forward 2 keys from the given concert pitch (or up a 2nd on chart).
 - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6th on chart).
 - French Horns in F move forward 1 key from the given concert pitch (or up a 5th on chart)
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



TIPS

- ♪ To build a major scale from any note, follow this formula: W-W-H-W-W-W-H
W = Whole step
H = Half step
- ♪ Order of Flats: B-E-A-D-G-C-F
- ♪ Order of Sharps: F-C-G-D-A-E-B

NATURAL MINOR SCALE CHART

	1	2	3	4	5	6	7	8
Bb	Bb	C	Db	Eb	F	Gb	Ab	Bb
B	B	C#	D	E	F#	G	A	B
C	C	D	Eb	F	G	Ab	Bb	C
C#	C#	D#	E	F#	G#	A	B	C#
D	D	E	F	G	A	Bb	C	D
D#	D#	E#	F#	G#	A#	B	C#	D#
Eb	Eb	F	Gb	Ab	Bb	Cb	Db	Eb
E	E	F#	G	A	B	C	D	E
F	F	G	Ab	Bb	C	Db	Eb	F
F#	F#	G#	A	B	C#	D	E	F#
G	G	A	Bb	C	D	Eb	F	G
G#	G#	A#	B	C#	D#	E	F#	G#
A	A	B	C	D	E	F	G	A

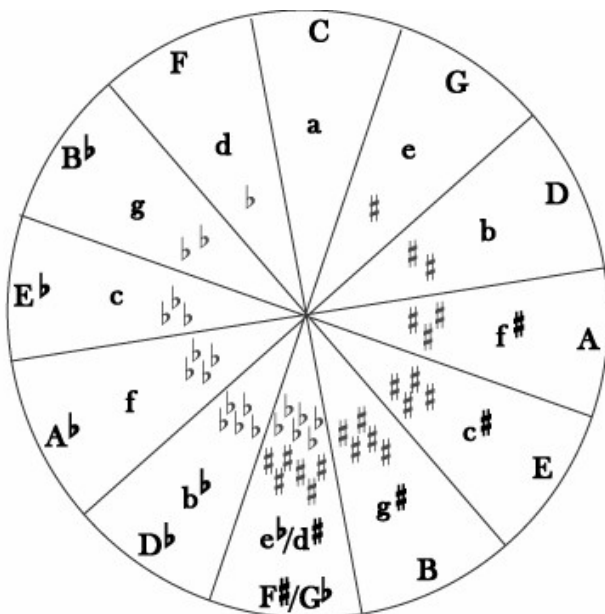
TRANSPOSITION GUIDE

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- 2) If your instrument transposes, move forward to find the transposed pitch:
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 - French Horns in F move forward 1 key from the given concert pitch (or up a 5th on chart)
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



TIPS

- ♪ A natural minor scale is a major scale with a b3, b6, and b7.
- ♪ To build a natural minor scale from any note, follow this formula: W-H-W-W-H-W-W
W = Whole step
H = Half step
- ♪ Order of Flats: B-E-A-D-G-C-F
- ♪ Order of Sharps: F-C-G-D-A-E-B

1. Scale with hints



Bb C D Eb F G A Bb A G F Eb D C Bb

1 6 4 3 1 4 2 1 2 4 1 3 4 6 1

2. Scale

3. Arpeggio with hints

Bb D F Bb F D Bb

1 4 1 1 1 4 1

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.

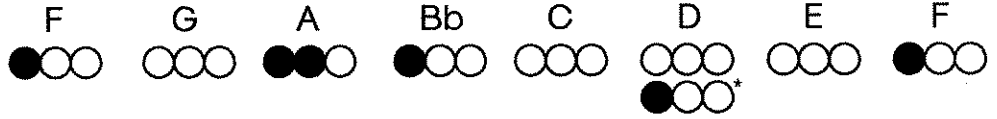
Concert Bb Scale

BRASS

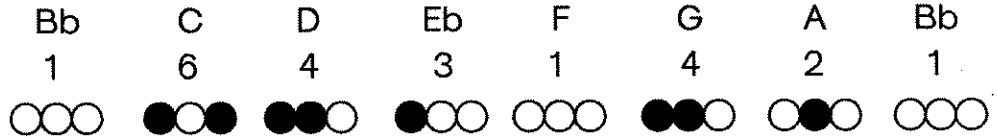
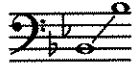
Trumpet



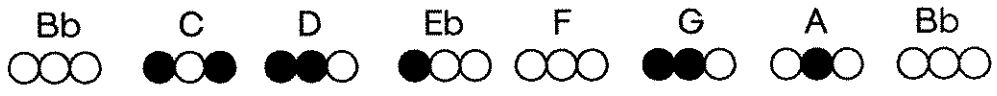
F Horn
*Lower octave



 Trombone
Baritone



Tuba

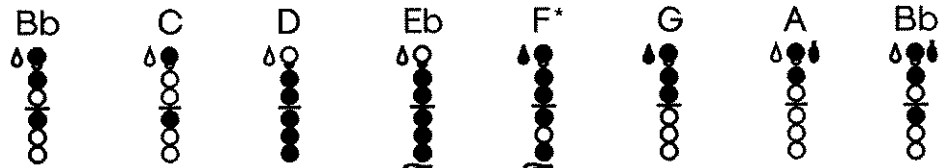


WOODWINDS

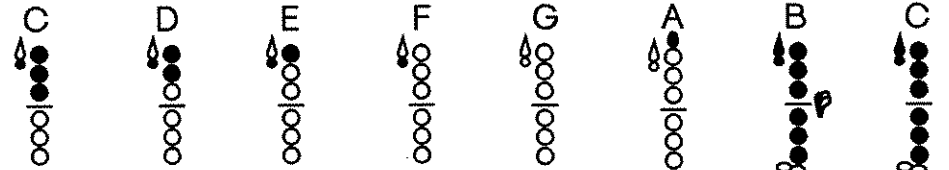
Flute



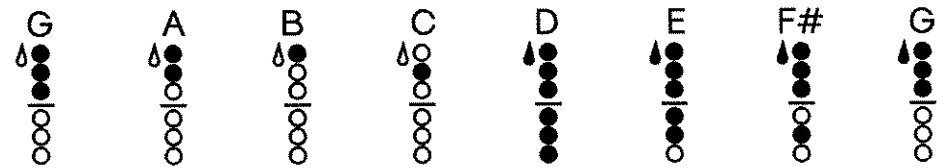
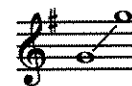
Oboe
*Forked F



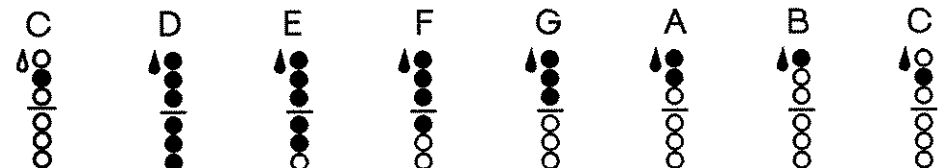
Clarinet



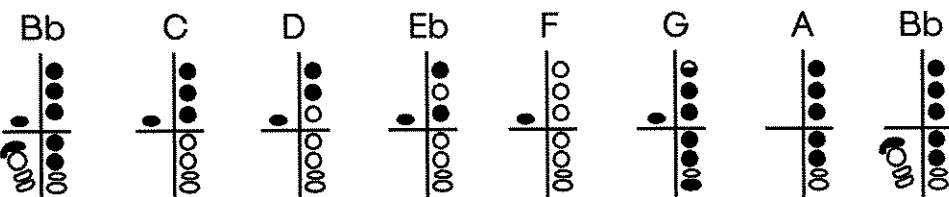
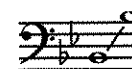
Alto/Bari Sax



Tenor Sax



Bassoon
• = whisper key



Concert Bb Blues Scale

Number	1	b3	4	b5	5	b7	8
Solfege	Do	Me	Fa	Se	Sol	<u>Te</u>	Do
^C Instruments (Flute, Trombone, Baritone)	Bb	Db	Eb	E	F	Ab	Bb
^{Bb} Instruments (Trumpet, Tenor Sax Clarinet)	C	Eb	F	F#	G	Bb	C
^{Eb} Instruments (Alto Sax)	G	Bb	C	C#	D	F	G

Concert C Minor Scale

Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
^C Instruments (Flute, Trombone, Baritone)	C	D	Eb	F	G	Ab	Bb	C
^{Bb} Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	Bb	C	D
^{Eb} Instruments (Alto Sax)	A	B	C	D	E	F	G	A

CONCERT B $\flat$ BLUES SCALE – FINGERING CHART

TROMBONE

Scale Degrees/Note Numbers:

1 $\flat 3$ 4 $\flat 5$ 5 $\flat 7$ 8



B $\flat$ **D $\flat$** **E $\flat$** **E $\sharp$ /F $\flat$** **F** **A $\flat$** **B $\flat$**

Slide Positions:

1 5 3 2 1 3 1



1

2

3

4

5

C/"Do"

D/"Re"

E_b/"Me"

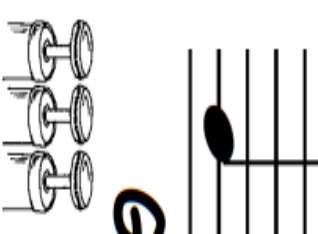
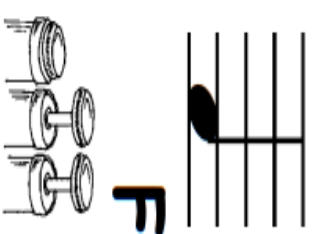
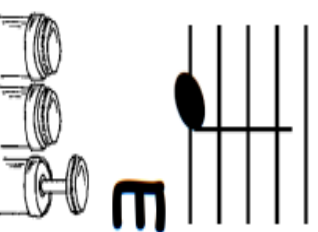
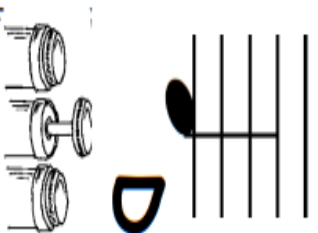
F/"Fa"

G/"So"

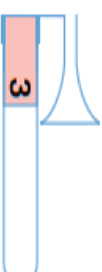
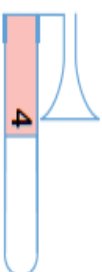
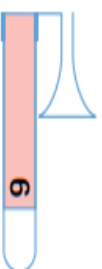
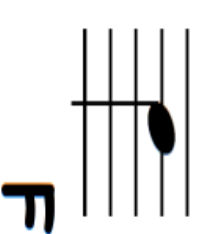
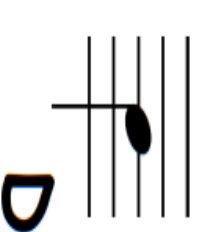
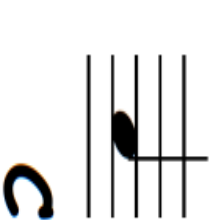
TRUMPET

&

BARITONE
EUPHONIUM
TUBA FINGERS



TROMBONE



| Add Octave key (left thumb)



TENOR SAX



Concert G Minor Scale

Number (Scale Degree)	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
C Instruments (Flute, Trombone, Baritone, Piano)	G	A	Bb	C	D	Eb	F	G
Bb Instruments (Trumpet, Tenor Sax Clarinet)	A	B	C	D	E	F	G	A
Eb Instruments (Alto & Baritone Sax)	E	F#	G	A	B	C	D	E
F Instruments (French Horn)	D	E	F	G	A	Bb	C	D

CHORD EXERCISE

The musical score is titled "CHORD EXERCISE" and is arranged for a large ensemble. The instruments are listed on the left side of the page, grouped into woodwinds, brass, strings, and percussion. The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The music is divided into four measures, with the first measure containing a melodic line and the subsequent measures containing chords. The instruments are arranged in a grand staff format, with the Flute and Oboe in the top staff, followed by the Clarinet, Trumpet, and Baritone T.C. in the second staff, the Alto Sax. and Baritone Sax. in the third staff, the Tenor Sax. in the fourth staff, the Trombone, Baritone B.C., and Bassoon in the fifth staff, the Tuba in the sixth staff, the Bass Guitar in the seventh staff, the Timpani in the eighth staff, and the (Guitar) and Piano in the bottom staff. The chords in the second, third, and fourth measures are E-flat major, B-flat major, F7, and B-flat major, respectively. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

Flute
Oboe

Clarinet
Trumpet
Baritone T.C.

Alto Sax.
Baritone Sax.

Tenor Sax.

Trombone
Baritone B.C.
Bassoon

Tuba

Bass Guitar

Timpani

(Guitar)
Piano

E $\flat$ B $\flat$ F7 B $\flat$

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

Up On The Housetop
The Hanukkah Song
A Holly Jolly Christmas
Frosty The Snow Man
Rockin' Around The Christmas Tree
Jingle Bell Rock
Rudolph The Red-Nosed Reindeer
Let It Snow! Let It Snow! Let It Snow!
The Christmas Song (Chestnuts Roasting)

DUETS

Angels We Have Heard On High
Away In A Manger
Deck The Halls
The First Noel
God Rest Ye Merry Gentlemen
Hark! The Herald Angels Sing
It Came Upon A Midnight Clear
Jolly Old St. Nicholas
Joy To The World
O Holy Night
O Little Town Of Bethlehem
Silent Night
We Wish You A Merry Christmas

SOLOS, DUETS, TRIOS, QUARTETS

Angels We Have Heard On High
Away In A Manger
O Little Town of Bethlehem
God Rest Ye Merry Gentlemen
It Came Upon A Midnight Clear
O Come, All Ye Faithful
O Come, O Come, Emmanuel
Silent Night
We Three Kings of Orient Are
Good king Wenceslas
Hark! The Herald Angels Sing
The First Noel
We Wish You A Merry Christmas

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

Scale	C	D	E	F	G	A	B
Number	1	2	3	4	5	6	7
Major	I	ii	iii	IV	V	vi	vi ^o
Minor	i	ii ^o	III	iv	v	VI	VII

-Uppercase roman numerals = Major Chords (ex. III)

-Lowercase roman numerals = Minor Chords (ex. iii)

Number	Groove	Example in C Major/C Minor/Bb Blues	Scale	Write In New Key
1	i-III-VII-iv	Cm-Eb-Bb-Fm	Minor	
2	i-iv-ii ^o -V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V ⁷	Cm-Fm-Ab-G ⁷	Minor	
4	i-v-v-i	Cm-Gm-Gm-Cm	Minor	
5	i-V-V-i	Cm-G-G-Cm	Minor	
6	i-v-vii-iv	Cm-Gm-Bbm-Fm	Minor	
7	i-V-vii-iv	Cm-G-Bbm-Fm	Minor	
8	i-VI-III-VII	Cm-Ab-Eb-Bb	Minor	
9	i-VI-iv-V	Cm-Ab-Fm-G	Minor	
10	i-VI-iv-v	Cm-Ab-Fm-Gm	Minor	
11	i-VI-VII-i	Cm-Ab-Bb-Cm	Minor	
12	i-VI-VII-iv	Cm-Ab-Bb-Fm	Minor	
13	i-VI-VII-V	Cm-Ab-Bb-G	Minor	
14	i-VI-VII-v	Cm-Ab-Bb-Gm	Minor	
15	i-VII-v-VI	Cm-Bb-Gm-Ab	Minor	
16	I-ii-IV-V	C-Dm-F-G	Major	
17	I-iii-ii-V	C-Em-Dm-G	Major	
18	I-iii-vi-IV	C-Em-Am-F	Major	
19	I-IV-I-V	C-F-C-G	Major	
20	I-V-vi-IV	C-G-Am-F	Major	
21	I-vi-ii-V	C-Am-Dm-G	Major	
22	I-vi-IV-V	C-Am-F-G	Major	
23	ii-vi-vii ^o -I	Dm-Am-Bdim-C	Major	
24	ii-V-I-I	Cm-F-Bb-Bb	Blues	
25	ii-v-i-i	Cm-Fm-Bbm-Bbm	Blues	

-Chord progressions can be used in any key

12 BAR BLUES

Blues Scale

	1	b3	4	b5	5	b7	8
C Instruments	Bb	Db	Eb	E	F	Ab	Bb
Bb Instruments	C	Eb	F	Gb	G	Bb	C
Eb Instruments	G	Bb	C	Db	D	F	G

12 Bar Blues Progression

Chords: I I IV I V IV I

Measures: 2 2 2 2 1 1 2

12 Bar Blues Licks

1) 1-1-4-1-5-4-1

2) 4-b3-1

3) 1-b3-4

4) 4-b5-4-b5-4-b3-1

5) Descending Blues Scale 8-b7-5-b5-4-b3-1

6) 1-b3-4-b5-5

Solos

1) 1-1-4-1-5-4-1

2) 4-b3-1

1') 1-1-4-1-5-4-1 (with improv)

Ending) 8-8-8-b7-5-b5-4-b3-1

Walking Bass Line - C Instruments

- (I) Bb D F G Ab G F D
- (I) Bb D F G Ab G F D
- (IV) Eb G Bb C Db C Bb G
- (I) Bb D F G Ab G F D
- (V) F A C D
- (IV') Eb G Bb C
- (I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

- (I) C E G A Bb A G E
- (I) C E G A Bb A G E
- (IV) F A C D Eb D C A
- (I) C E G A Bb A G E
- (V) G B D E
- (IV') F A C D
- (I) C E G A Bb A G E

Walking Bass Line - Eb Instruments

- (I) G B D E F E D B
- (I) G B D E F E D B
- (IV) C E G A Bb A G E
- (I) G B D E F E D B
- (V) D F# A B
- (IV') C E G A
- (I) G B D E F E D B

ADVANCED MUSIC

1. Fantasia for Flute and Piano, Gabriel Faure
2. Concerto in G for Flute, Wolfgang Amadeus Mozart
3. Sonate for Clarinet and Piano, Camille Saint-Saens
4. Sonata in G Minor for Alto Saxophone, Henri Eccles
5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy
6. Trumpet Concerto for Bb Trumpet and Piano, Johann Nepomuk Hummel
7. Trumpet Concerto in Eb, Franz Joseph Haydn
8. Concerto for Trombone and Piano, Rimsky-Korsakov
9. Concerto for Bass Tuba, Ralph Vaughan Williams

TROMBONE

CONCERTO
FOR TROMBONE AND PIANO

RIMSKY-KORSAKOV (1844-1908)

Allegro vivace

1

6 A 1

B 2

2 ff

cresc.

C p

D 1

6

TROMBONE

E 1

f *cresc.* *ff*

G Andante cantabile

2

p espressivo

H

f

pp p

cresc.

stringendo

Kadenz

f ad libitum

p

p cresc.

TROMBONE

3



TROMBONE

This page of a musical score for Trombone contains ten staves of music. The notation is in bass clef with a key signature of two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf*, *p*, *cresc.*, and *f* are used throughout. Performance instructions include *U Tempo poco meno mosso* and *Vivace*. Specific musical notations include a triplet of eighth notes, a sixteenth rest, and a triplet of eighth notes. The score concludes with a final triplet of eighth notes.

mf *p* *cresc.* *f*

6 T *f*

U Tempo poco meno mosso *p*

cresc. *riten.* *Vivace* 3

BASS CLEF INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

ANGELS WE HAVE HEARD ON HIGH

Soprano

Trombone / Baritone

Traditional French Carol

Measures 1-21 for Soprano Trombone / Baritone. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Measures 19 and 20 are marked with a black box containing the text '*Intro'.

Alto

Measures 1-21 for Alto. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Measures 19 and 20 are marked with a black box containing the text '*Intro'.

Tenor

Measures 1-21 for Tenor. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Measures 19 and 20 are marked with a black box containing the text '*Intro'.

Bass

Measures 1-21 for Bass. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Measures 19 and 20 are marked with a black box containing the text '*Intro'.

Trombone

BAD BUNNY MEDLEY

MONACO | BAILE INOLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO”

♩. = 60

7 **rit.** - - - - ♩ = 110 ♩ = 140 **A**

13

19 **19** **B** 6 **C**

30 **D** 8

43 **E** 6 **F**

54 **G**

60 **rit.** - - -

67 **H** ♩ = 92 7 **rall.**

“Hier Encore” Sample

"BAILE INOLVIDABLE"

77 **I** ♩ = 88

84



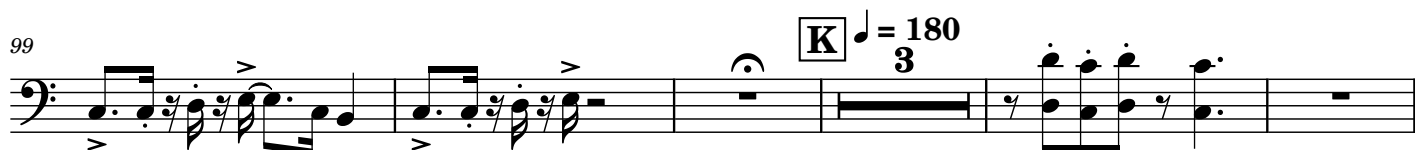
90



95



99



107



114



120



124 **15** **L1**

fp

145 **2** **3** **2**

156 **M**

162 **N**

167 **O** Solo Section

173 **P**

185

191 **Q**

198 **R** **2**

205

210 **S**



217

217

218

219

224

The musical score for Example 10-12, measures 224-228, is written in bass clef, 4/4 time, and key of D major. The notation includes eighth-note chords and a triplet of eighth notes. A 'T' in a box is placed above the first measure of the triplet.

231  "LA MuDANZA" **U** ♩ = 104

[illegible][illegible]

258

258

262

262

266

Example 10-10

268 **X** "D^tMF" $\text{♩} = 108$
8 **Y**

283 **Z**

289

293

297 **10** rit. - - - -

Bass Clef (BAILE Synth)

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO” 8 2 **A** 56 **H** “Hier Encore” Sample 10

“BAILE INoLVIDABLE”

77 **I** ♩ = 88

81

85

89

93 **J**

97

102 **K** 62 **N** 8 **O** 8 **P** 56 2

239 **U1** 29 **X** 42

Voice

BAD BUNNY MEDLEY

MONACO | BAILE INOLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO” 8 2 **A** 56 **H** “Hier Encore” Sample 10 **I** “BAILE INOLVIDABLE” 24

102 62 8 8 55 **U** “LA MuDANZA” 2

239 “DtMF” **X** 29 **Y** 12 **Z** 8 9

De-bi ti-rar mas
I should have taken more

298 fo-tos de cuan-do te tu-ve. De-bi dar-te mas be-sos y'a-bra-zo' la ve-ces que pu-de.
pho-tos of when I had you. I should have given you more kisses and hugs the times I could.

302 O-ja-la que los mi-o'nun-ca se mu-den!
I hope that mine never move.

Y si hoy me'em-borr-a-chopues que me'a-yu-den!
And if I get drunk then help me!

306 rit. — — — — —

Billie Jean
arr. Raul Maldonado

The first staff of music is written in bass clef with a key signature of two flats (B-flat and E-flat). It contains a sequence of eighth and sixteenth notes, starting with a half note G2, followed by eighth notes F2, E2, D2, C2, B1, and A1, then a half note G1, followed by eighth notes F1, E1, D1, C1, B0, and A0, and finally a half note G0.

[illegible]

The first staff of music is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a 7/8 time signature. The notation includes a variety of note values, including eighth and sixteenth notes, and rests. A repeat sign is present after the first measure. The staff concludes with a double bar line and a sharp sign (#) indicating the end of the piece.

45



49



53



57



62



68



73



77



81



85



89



93



97



101

I



105



109



113



Melody Bass Clef

Billie Jean

arr. Raul Maldonado

Michael Jackson

$\text{♩} = 120$
Drums 2 Bassline 12

A

17

22 1. 2.

B

28

32

C

36

41

D

47

52 1.

57 2. **E**

62



66



70



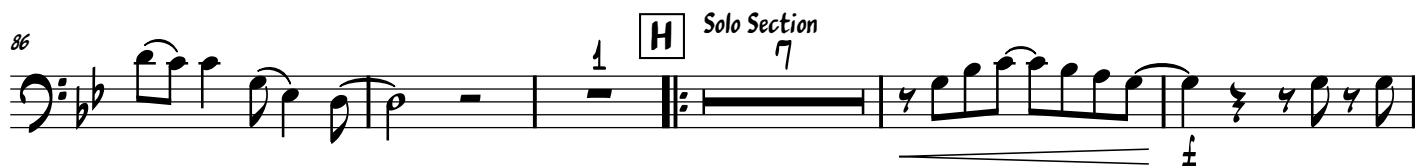
75



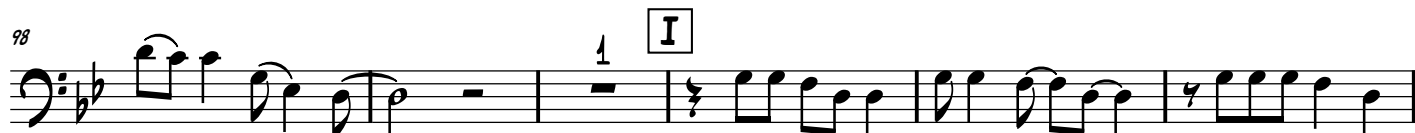
81



86



98



104



108



112



Trombone

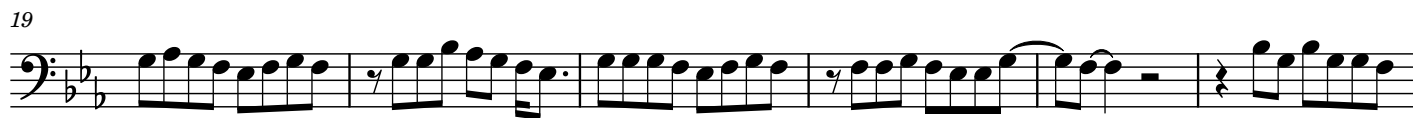
Candy Rain

Arr. Raul Maldonado

Soul For Real

♩ = 94

Solo/soli



40

E

Musical staff in bass clef with key signature of two flats (B-flat and E-flat). The staff contains measures 40 through 45. Measure 40 starts with a whole rest, followed by eighth notes G4, A4, B4, C5, and D5. Measure 41 has a repeat sign, followed by quarter notes G4, F4, and E4, then a whole rest. Measure 42 has half notes G4, F4, and E4, each with a fermata. Measure 43 has quarter notes G4, F4, and E4, followed by a whole rest. Measure 44 has quarter notes G4, A4, B4, and C5. Measure 45 has eighth notes G4, A4, B4, C5, and D5, with a triplet of eighth notes (G4, A4, B4) marked with a '3' below.

46

F

Solo Section

8

Musical staff in bass clef with key signature of two flats. The staff contains measures 46 through 56. Measures 46-47 have eighth notes G4, A4, B4, C5, and D5. Measures 48-49 have eighth notes G4, F4, E4, D4, and C4. Measures 50-51 are whole rests. Measures 52-56 are a whole rest, with a repeat sign at the end of measure 56.

57

G

Musical staff in bass clef with key signature of two flats. The staff contains measures 57 through 61. Measures 57-58 have half notes G4 and F4, each with a fermata. Measures 59-60 have half notes E4 and D4, each with a fermata. Measure 61 has a half note C4 with a fermata. The staff ends with a double bar line. Dynamics *mf* and *ff* are indicated below the staff with a line connecting them.

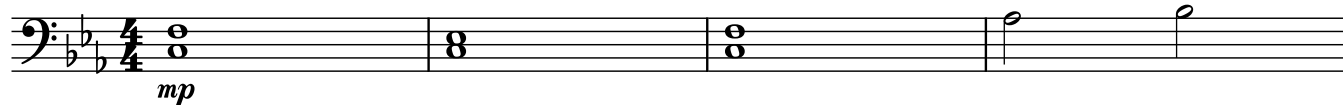
Trombone 2

Candy Rain

Arr. Raul Maldonado

Soul For Real

♩ = 94



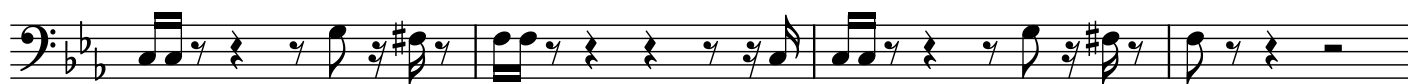
5



9

A

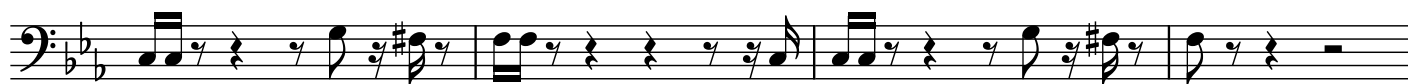
13



17

B

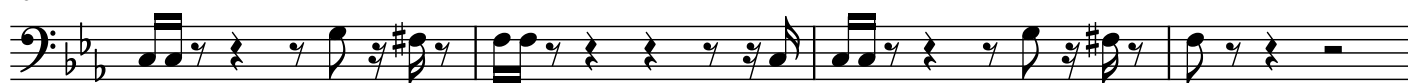
21



25

C

29



33

D

37



E[illegible]

The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of two flats (B-flat and E-flat). The melody consists of the following notes: G2 (quarter), A2 (quarter), B-flat2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E-flat2 (quarter), D2 (quarter), C2 (half). The final measure contains a whole rest.

F

[illegible]

The bass line of 'The Rose Tree' is written in 3/4 time on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with rests, and ends with a double bar line.

G

The bass line is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of six measures. The first measure contains a half note chord of B-flat and E-flat, marked *mf*. The second measure contains a half note chord of B-flat and E-flat. The third measure contains a half note chord of B-flat and E-flat. The fourth measure contains a half note chord of B-flat and E-flat. The fifth measure contains a half note chord of B-flat and E-flat. The sixth measure contains a half note chord of B-flat and E-flat, marked *ff*. A crescendo hairpin is placed below the first four measures, and a decrescendo hairpin is placed below the last two measures.

Trombone

Canon Remix

Pachelbel / Arr. Bernice

This musical score is for the Trombone part of a Canon Remix. It is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score consists of ten staves of music, each containing a series of half notes. Measure numbers are indicated at the beginning of each staff: 17, 24, 31, 38, 45, 52, 66, 73, 80, and 83. Boxed numbers (4, 5, 8, 13, 21, 29, 37, 45, 53, 61, 69, 77, 83) are placed above the staves, likely indicating fingerings or specific notes. Dynamic markings include *mf* (mezzo-forte) at measures 13 and 61, *f* (forte) at measures 45 and 77, and *f* (forte) at measure 83. The score includes various musical notations such as slurs, ties, and repeat signs. The final measure of the score is marked with a double bar line and a repeat sign.

4 5 8 13 *mf*

17 21

24 29

31 37

38

45 45 *f*

52 53 8 61 *mf*

66 69

73 77

80 83

* Read in Bass Clef 7:
Alto Sax.

Canon Remix

MELODY

Pachelbel /Arr. Bernice

7: 

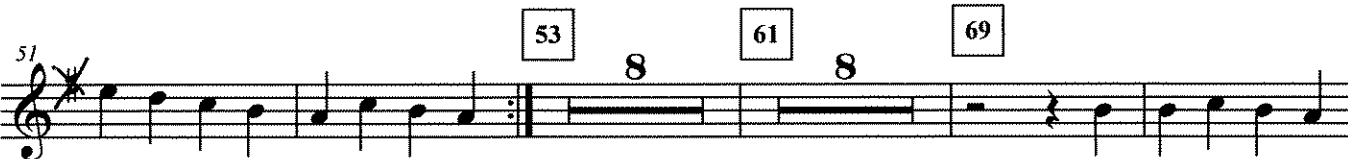
17 

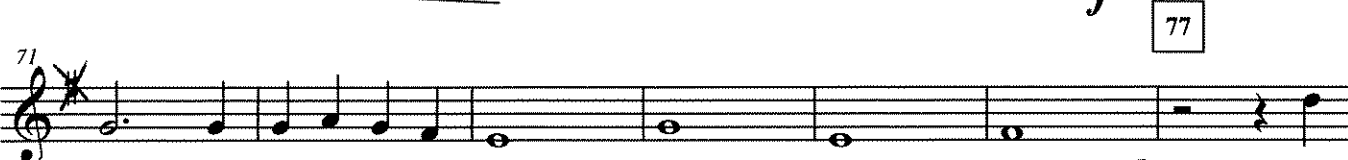
24 

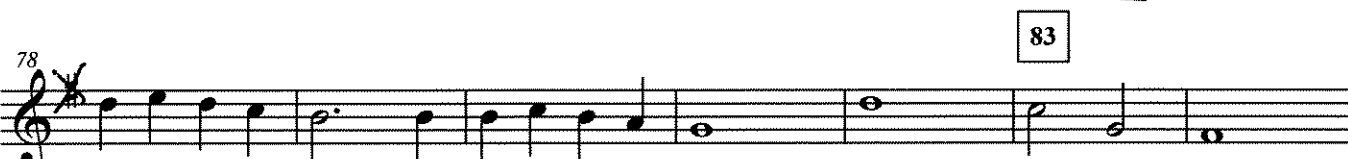
31 

38 

45 

51 

61 

71 

78 

85

Bass Guitar

Canon Remix

Pachelbel / Arr. Bernice

4

5

B $\flat$ F Gm Dm E $\flat$

10 B $\flat$ E $\flat$ F

13 With Energy

16

21

26

29

31

36

37

41

45

46

51

53 Solo

mp

mf

f

2
56

[Title]



61



66



71



77

76



83

81



Trombones

Pachelbel Unleashed

"Canon Remix" Interlude

arr. Walsh
for the SciTech Band

$\text{♩} = 100$

Trombone 1

Trombone 2

Measures 1-2 of the interlude. Trombone 1 plays a descending eighth-note scale: G2, F2, E2, D2, C2, B1, A1, G1. Trombone 2 has a whole rest.

Tbn. 1

Tbn. 2

Measures 3-4. Trombone 1 plays a descending eighth-note scale: F2, E2, D2, C2, B1, A1, G1, F1. Trombone 2 has a whole rest.

Tbn. 1

Tbn. 2

Measures 5-6. Trombone 1 plays a descending eighth-note scale: E2, D2, C2, B1, A1, G1, F1, E1. Trombone 2 plays an ascending eighth-note scale: G1, A1, B1, C2, D2, E2, F2, G2.

Tbn. 1

Tbn. 2

Measures 7-8. Trombone 1 plays a descending eighth-note scale: D2, C2, B1, A1, G1, F1, E1, D1. Trombone 2 plays an ascending eighth-note scale: F2, G2, A2, B2, C3, D3, E3, F3.

8

Tbn. 1

Tbn. 2

Two staves of music for Tbn. 1 and Tbn. 2. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Measure 8: Tbn. 1 plays a descending eighth-note scale (G4, F4, E4, D4, C4, B3, A3, G3). Tbn. 2 plays a descending eighth-note scale (F4, E4, D4, C4, B3, A3, G3, F3). Measure 9: Tbn. 1 plays a half note G3. Tbn. 2 plays a descending eighth-note scale (F3, E3, D3, C3, B2, A2, G2, F2).

10

Tbn. 1

Tbn. 2

Two staves of music for Tbn. 1 and Tbn. 2. Measure 10: Tbn. 1 plays a half note G3. Tbn. 2 plays a descending eighth-note scale (F3, E3, D3, C3, B2, A2, G2, F2). Measure 11: Tbn. 1 plays a half note G3. Tbn. 2 plays a descending eighth-note scale (F2, E2, D2, C2, B1, A1, G1, F1).

12

Tbn. 1

Tbn. 2

Two staves of music for Tbn. 1 and Tbn. 2. Measure 12: Tbn. 1 plays a half note G3. Tbn. 2 plays a descending eighth-note scale (F2, E2, D2, C2, B1, A1, G1, F1). Measure 13: Tbn. 1 plays a half note G3. Tbn. 2 plays a half note G1.

Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

You really gotta sponsor us,
All of the SciTech Band.
We really need your money now,
Just lend us a hand

Careless Whisper – Horn Lick

Horn Lick C – Flute



D F G F E D D F G F E D

Horn Lick Bb (Low) – Clarinet, Trumpet, Tenor Sax



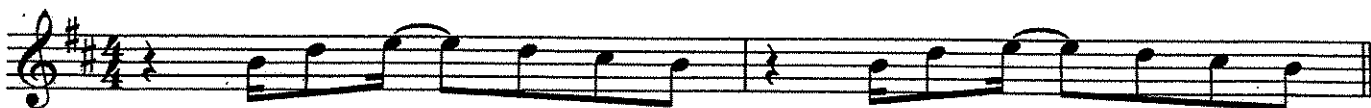
E G A G F# E E G A G F# E

Horn Lick Bb (High) – Clarinet, Trumpet, Tenor Sax



E G A G F# E E G A G F# E

Horn Lick Eb – Alto Sax, Bari Sax



B D E D C# B B D E D C# B

Horn Lick Bass Clef – Trombone, Baritone



D F G F E D D F G F E D

Carol of The Bells

Melody - Bass Clef
-Trombone / Baritone

Quartet Version

arr. Turgeon & Brenice

Soli

mp

6

12

18 *rit.* **A** *a tempo - Repeat 4x* *f*

B 24

31 **C** *mf* **D** *Repeat 3x* *f*

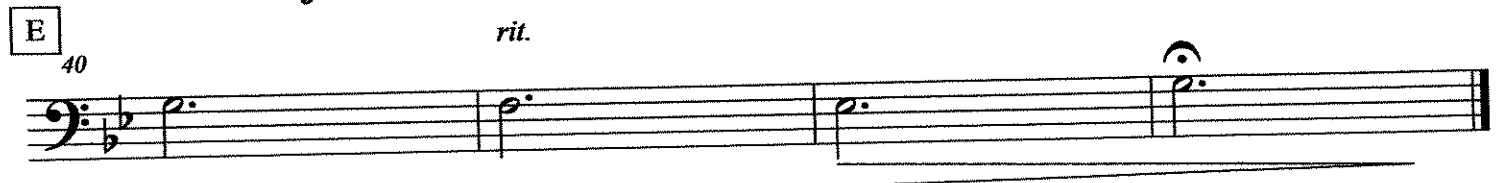
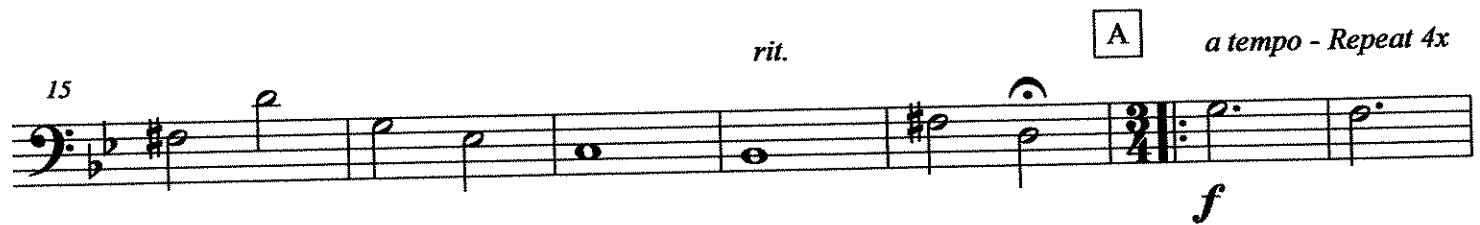
37 **E** *rit.*

Carol of The Bells

(Bass Line - Bass Clef (High)
-Trombone / Baritone

Quartet Version

arr. Turgeon & Bernice



Trombone

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

5

Trombone 1

Diamonds
for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92 18 **A** 8 **B**

29

33 **C**

38

43 **D**

48 **E**

53

57 **F**

61

65 **G**

2

69



74



79

H

83



87

I**J**

92



97

K

101



106

L

111



Trombone 2

Diamonds

for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92 18 **A** 8 **B**

31 **C**

37

43 **D**

49 1 **E**

55 **F**

60

66 **G**

72

78 **H**

83



88



93



98



103



108



Eye Of The Tiger

For Zanetti

Flute
Piano



Clarinet
Trumpet
(LOW)



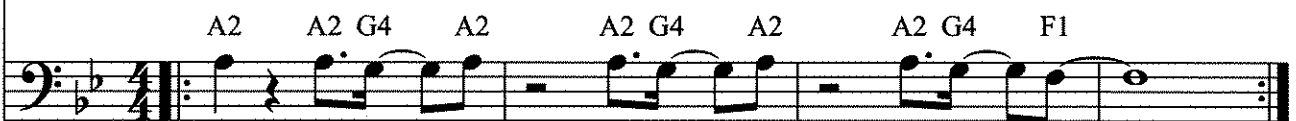
Clarinet
Trumpet
(HIGH)



Alto Sax



Trombone



Piano: Am G F

Bass Line: A - - - - - F - - - G

FEELING GOOD ROAD MAP

- 1) INSTRUMENTAL SOLO (optional)
- 2) VOCAL SOLO
- 3) HIT 4X
- 4) RHYTHM SECTION 2X (soft *p*)
- 5) FAST OPENING 2X (soft *p*) - “Birds Flying High” Small Group
- 6) RHYTHM SECTION 2X (soft *p*)
- 7) SOLO SECTION (optional)
- 8) HORN LICK 2X
- 9) RHYTHM SECTION 2X WITH BUILD UP
- 10) NASTY LICK 2X (loud *f*) – Piano hold notes
- 11) BACKGROUNDS (loud *f*)
 - Low Brass play HIT (optional)
 - POP LAST NOTE (on beat 1)
- 12) “And I’m Feeling Good” Ending (soft *p*)

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

Octave Key HIGH
No Octave Key LOW

Positions: 1 1 3 3 5 5 1 3 1 3

Piano: Bbm (8th note triplets)

Bass Line Lick: Bb Ab Gb F (Ab F Ab)

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

Flute
Piano

Bb — Db Eb E Eb E Eb E Eb Db Bb Ab Bb — Bb —

Clarinet
Trumpet
(LOW)

C — Eb F F# F F# F F# F Eb C Bb C — C —

Clarinet
Tenor Sax
Trumpet
(HIGH)

C — Eb F F# F F# F F# F Eb C Bb C — C —

Alto Sax

G — Bb C C# C C# C C# C Bb G F G — G —

Trombone
Euphonium

Bb — Db Eb E Eb E Eb E Eb Db Bb Ab Bb — Bb —

Horn Lick:

1-b3-4-b5-4-b5-4-b5-4-b3-1-b7(low)-1-1

Opening "And I'm Feeling Good":

1-1-4-b3-1----1

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Tuba

Octave Key HIGH
No Octave Key LOW

Positions: 1 5 1 3 5 1 1 5 2 3 5 1

Piano: Bbm (2 Beats Hold)

Bass Line Lick: Bb Ab Gb F (2 Beats Hold)

Trombone
Euphonium

Feeling Good

from The Roar of the Greasepaint - The Smell of the Crowd

♩. = 60

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

B♭m

B♭m/A♭

G♭maj7

B♭m/F F7

B♭m

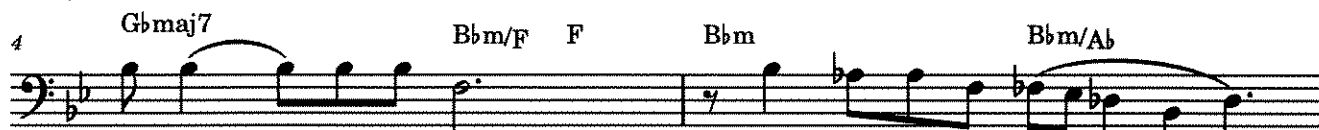
B♭m/A♭



Birds fly-ing high,

you know how I feel.

Sun in the sky,



You know___ how I feel.

Breeze drift-ing on by,___



You know how I feel.

It's a new dawn,

it's a new day,

it's a



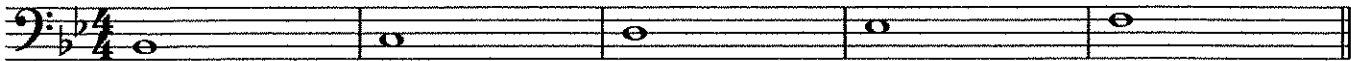
new life___

for_ me___

and I'm feel_ing_____

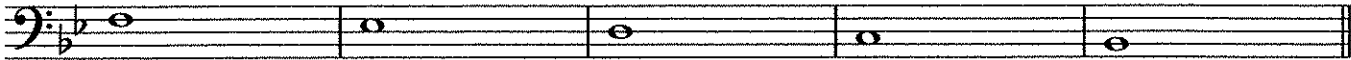
good.

A



6

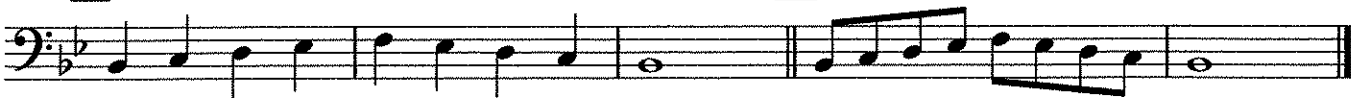
B



11

C

D



142
(MED.)

7:

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LDESSER

Handwritten musical score for "Heart and Soul" in 142 time signature. The score is written on a single staff with a key signature of one flat (Bb). The tempo is marked (MED.). The score includes various chords and melodic lines.

Chords and notes shown in the score:

- Line 1: F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7
- Line 2: A-7, D-7, G-7, C7, F, D-7, G-7, C7
- Line 3: F, G-7, C7, Fmaj7, C7, F7, Bbmaj7, A7, D7, G7
- Line 4: C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7
- Line 5: C7, F7, Bb7, C7, F, D-7, G-7, C7
- Line 6: Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7
- Line 7: A7#5, D7, G-7, C7, F, (D-7, G-7, C7)

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

E♭

* Readin
Barb Clef

Words and Music by
IRVING MILLS and
DUKE ELLINGTON
Arranged by JACK BULLOCK

MODERATELY FAST

7:

1 f 2 3 4

5 6 7 8 mf

9 10 11 12

Don + Mean A Thing - ED

21

To Coda

Handwritten musical score for 'Don + Mean A Thing - ED'. The score is written on three systems of three staves each, in treble clef with a key signature of one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

System 1 (Measures 13-16): Measures 13, 14, 15, and 16. Measure 16 ends with a double bar line and a first ending bracket labeled '1.'. Dynamic markings include *ff* and *ff*.

System 2 (Measures 17-20): Measures 17, 18, 19, and 20. Measure 17 starts with a second ending bracket labeled '2.'. Dynamic markings include *f* and *f*.

System 3 (Measures 21-23): Measures 21, 22, and 23. Measure 23 ends with a double bar line and a Coda symbol (a circle with a cross).

System 4 (Measures 24-25): Measures 24 and 25. Measure 24 has an *E4* marking above it. Measure 25 has a *D.S. al Coda* marking above it.

System 5 (Measures 26-26): Measures 26 and 26. This system is labeled CODA and ends with a double bar line.

Rhythm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

Words and Music by
IRVING MILLS and
DUKE ELLINGTON
Arranged by JACK BULLOCK

MODERATELY FAST

The musical score is written for piano and features a 12-measure structure. It is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked 'MODERATELY FAST'. The score is arranged in three systems, each with a grand staff (treble and bass clefs). The first system contains measures 1 through 4. The second system contains measures 5 through 8. The third system contains measures 9 through 12. Chord symbols are placed above the staff lines: C7, Ebm6, Bb, Gm, C7, F7sus, Bb, (C7), (F7), (Bb), (D7), Gm, Eb7, D7, and Gm. Dynamic markings include 'f' (forte) and 'mf' (mezzo-forte). The notation includes eighth and sixteenth notes, rests, and various musical symbols such as accents (^) and slurs. Measure numbers 1 through 12 are indicated at the bottom of the staff lines.

It Don't Mean A Thing - Rhythm

To Coda  1.



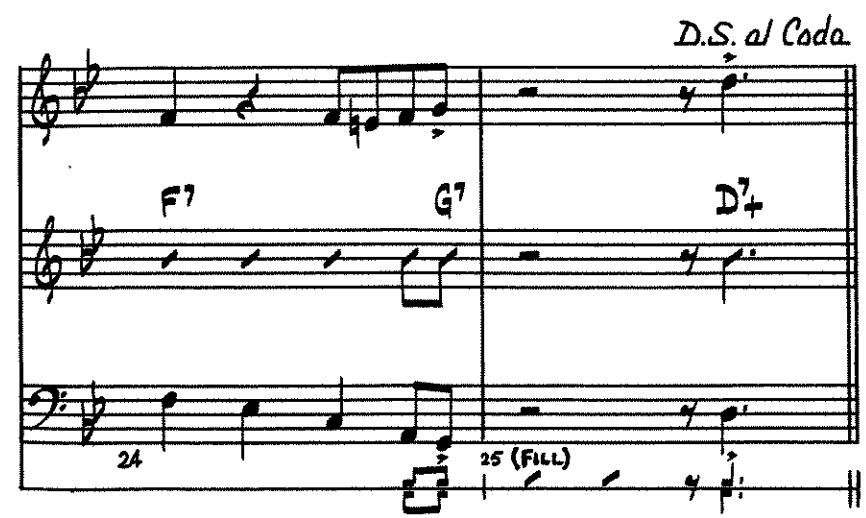
Musical notation for measures 13-16. Measure 13: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note C3, quarter note D3, quarter note E3. Measure 14: Treble clef has a half note A4, quarter note B4, quarter note C5; Bass clef has a half note F2, quarter note G2, quarter note A2. Measure 15: Treble clef has a half note B4, quarter note C5, quarter note D5; Bass clef has a half note B1, quarter note C2, quarter note D2. Measure 16: Treble clef has a half note C5, quarter note B4, quarter note A4; Bass clef has a half note E2, quarter note F2, quarter note G2. Chords: C7 (13), C7+5 (14), C7 (15), Ebm6 (15), Bb (16).



Musical notation for measures 17-20. Measure 17: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note C3, quarter note D3, quarter note E3. Measure 18: Treble clef has a half note A4, quarter note B4, quarter note C5; Bass clef has a half note F2, quarter note G2, quarter note A2. Measure 19: Treble clef has a half note B4, quarter note C5, quarter note D5; Bass clef has a half note B1, quarter note C2, quarter note D2. Measure 20: Treble clef has a half note C5, quarter note B4, quarter note A4; Bass clef has a half note E2, quarter note F2, quarter note G2. Chords: Bb (17), Eb0 (18), Bb7 (18), Eb (20).



Musical notation for measures 21-23. Measure 21: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note C3, quarter note D3, quarter note E3. Measure 22: Treble clef has a half note A4, quarter note B4, quarter note C5; Bass clef has a half note F2, quarter note G2, quarter note A2. Measure 23: Treble clef has a half note B4, quarter note C5, quarter note D5; Bass clef has a half note B1, quarter note C2, quarter note D2. Chords: Eb0 (21), C7 (22), C0 (22), C7 (23).



Musical notation for measures 24-25. Measure 24: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note C3, quarter note D3, quarter note E3. Measure 25: Treble clef has a half note A4, quarter note B4, quarter note C5; Bass clef has a half note F2, quarter note G2, quarter note A2. Chords: F7 (24), G7 (24), D7+ (25). Measure 25 is marked as a fill.

D.S. al Coda

CODA



Musical notation for the Coda. Measure 26: Treble clef has a half note G4, quarter note A4, quarter note B4; Bass clef has a half note C3, quarter note D3, quarter note E3. Chord: Bb.

Trombone/Baritone

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe ***mf mp mf f***

S. phrasing for solo only

First system of music (measures 1-7). The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is one flat (B-flat) and the time signature is 4/4. The Soprano part is marked with a slur and the word *legato*. The Alto, Tenor, and Bass parts also have *legato* markings. The Soprano part is marked with a slur and the word *legato*.

Second system of music (measures 8-14). The score continues for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is one flat (B-flat) and the time signature is 4/4. The Soprano part is marked with a slur and the word *legato*. The Alto, Tenor, and Bass parts also have *legato* markings.

Third system of music (measures 15-21). The score continues for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is one flat (B-flat) and the time signature is 4/4. The Soprano part is marked with a slur and the word *legato*. The Alto, Tenor, and Bass parts also have *legato* markings. The Soprano part is marked with a slur and the word *legato*. The text "Lower notes for solo only" is written above the Soprano part.

LIFT EVERY VOICE AND SING

Florida A&M University Marching Band

Arr. Lindsey B. Sarjeant

Trombone

Adapted by Walsh

for the SciTech Band

$\text{♩} = 70$

A

mf *f* *mf*

8

15

B

22 *f*

C

30 *mf*

37 *f*

This musical score is for the Trombone part of the piece 'Lift Every Voice and Sing'. It is arranged by Lindsey B. Sarjeant and adapted by Walsh for the SciTech Band. The tempo is marked as quarter note = 70. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score is divided into five systems. The first system starts at measure 1 and ends at measure 7, featuring a repeat sign and a first ending bracket labeled 'A'. The second system starts at measure 8 and ends at measure 14. The third system starts at measure 15 and ends at measure 21. The fourth system starts at measure 22 and ends at measure 29, featuring a first ending bracket labeled 'B'. The fifth system starts at measure 30 and ends at measure 37, featuring a first ending bracket labeled 'C'. Dynamics include mezzo-forte (mf), forte (f), and piano (p). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as articulation marks like accents and slurs.

LIFT EVERY VOICE AND SING

Florida A&M University Marching Band

Arr. Lindsey B. Sarjeant

Adapted by Walsh

for the SciTech Band

Trombone

♩ = 70

A

mf *f* *mf*

9

f

17

B

f

25

C

mf *f*

34

f

“Lift Every Voice and Sing”

James Weldon Johnson & J. Rosamond Johnson

Lift every voice and sing,
Till earth and heaven ring!
Ring with the harmonies of Liberty!

Let our rejoicing rise
High as the list'ning skies;
Let it resound loud as the rolling sea!

Sing a song full of the faith that the dark past has
taught us!
Sing a song full of the hope that the present has
brought us!

Facing the rising sun of our new day begun,
Let us march on till victory is won!

My Way

And now the end is near,
And so I face the final curtain,
My friends I'll say it clear,
I'll state my case of which I'm certain,
I've lived a life that's full,
I traveled each and every highway,
And more much more than this,
I did it my way...

Baritone (B.C.)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

6

13

19

25

A

B

f

fp

ff

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

8

B

16

f

22

fp

f

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

8

B

16

f

3

3

23

fp

ff

PEP BAND CHEERS

Superman So So Do So So Do So Do / So So Do So So Mi Re Re

Imperial March Mi Mi Mi Do So Mi Do So Mi

Iron Man Mi So So La La Do Ti Do Ti Do Ti So So La La (Repeat)

Mari Bros Mi Mi Mi Do Mi So So

Malaguena Mi Mi Mi Mi Fa Fa Fa Fa So Fa (Repeat)

Harmony Ti Ti Ti Ti Do Do Do Do Re Do (Repeat)

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

Eye of The Tiger So So Fa So So Fa So So Fa Me (Repeat)

Harmony Te Te La Te Te La Te Te La So (Repeat)

More...

Suavemente: Groove (Cm – G – G – Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Pomp & Circumstance (MELODY)

Trombone

[Arranger]

The musical score is written for Trombone in 2/4 time, featuring five systems of music. The key signature has two flats (B-flat and E-flat).

- System 1:** Contains measures 1-6. Measures 1-2 are marked with a box labeled 'A' and the number '8'. Measures 3-4 are marked with a box labeled 'B' and the number '8'. Measure 5 is marked with a box labeled 'C' and the number '6'. The system ends with a half note G2.
- System 2:** Contains measures 7-12. It begins with a half note G2, followed by eighth notes A2 and B2 beamed together, then a quarter note C3. Measures 10-11 are marked with a box labeled 'D'. The system ends with a half note G2.
- System 3:** Contains measures 13-18. It begins with a half note G2, followed by eighth notes A2 and B2 beamed together, then a quarter note C3. Measures 15-16 are marked with a box labeled 'E'. Measures 17-18 are marked with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The system ends with a half note G2.
- System 4:** Contains measures 19-24. It begins with a half note G2, followed by eighth notes A2 and B2 beamed together, then a quarter note C3. Measures 21-22 are marked with a box labeled '3'. The system ends with a half note G2.
- System 5:** Contains measures 25-28. It begins with a half note G2, followed by eighth notes A2 and B2 beamed together, then a quarter note C3. Measures 27-28 are marked with a box labeled '3'. The system ends with a half note G2.

Two Ceremonial Marches

1st Trombone

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Maestoso

YBS 54 *f*

7 *mf* **A** Andante

14 *simile* **B**

21 **C**

28 *simile* **D**

36 *f* **E** *mf*

42 1.

49 2. rit. *f*

Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing 



mf

6

12

B 18

24

C

To Coda **D**

29

D.S. al Coda **E** 

35

f

Santa Claus Is Comin' To Town

Bass Line - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing



B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm



mf

A

Cm7

F7

B $\flat$

B $\flat$

E $\flat$

B $\flat$

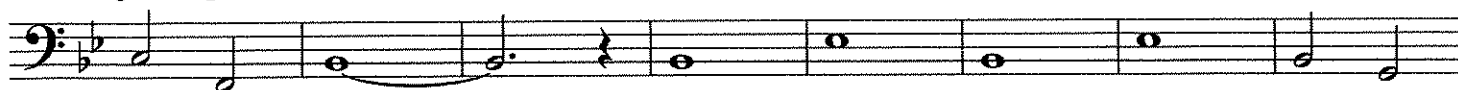
B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm



B

Cm7

F7

B $\flat$

B $\flat$ 7

E $\flat$

B $\flat$ 7

E $\flat$

C7



C

F7

F $\sharp$ dim

Gm

C7

F7

Faug

B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

To Coda

D



D.S. al Coda

E

B $\flat$

Cm7

F7

B $\flat$

Gm

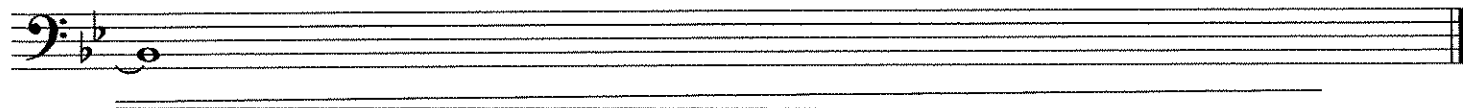
Cm7

F7

B $\flat$



f



Trombone/Baritone (B.C.)

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

Melody (B.C.)

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

4 **A**

f

7

10 **B** 4

17 **C**

mp

21

25 **D**

mf

29

f

33 **E**

37



To Coda on
3rd Time

41



46



51



55



59



63



68



72



76

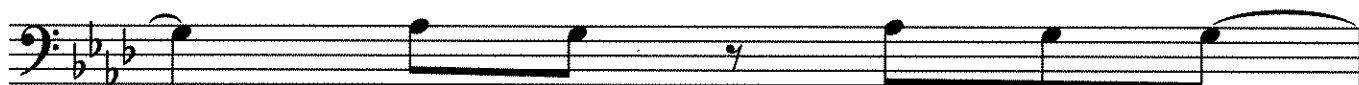
K

80



84

D.S. al Coda



85

**L**

89

rit.



93

(rit.)



Smells Like Teen Spirit

4 **A**

f

7

10

13 **B** **C**

mf *mp*

19

25 **D**

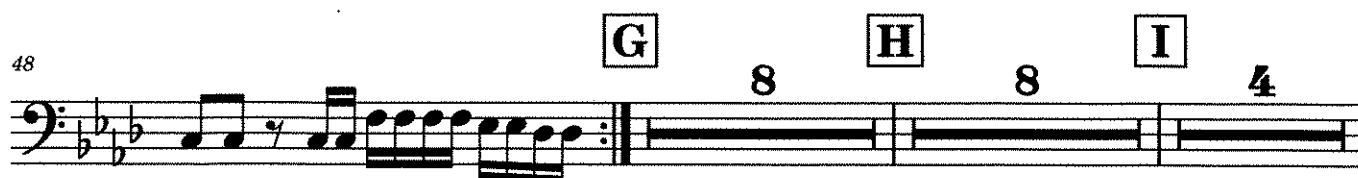
mf

31 **E** % 11 To Coda on 3rd Time

45 **F**

2

48



69

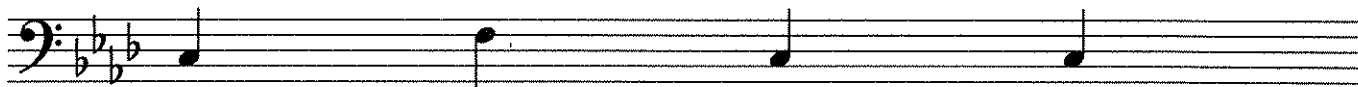


78



84

D.S. al Coda



85



Bass Line (B.C.)

As Recorded by Nirvana

Arr. Walsh

Smeļs Like Teen Spirit

4 **A**

f

8

12 **B** 4 **C** 8 **D**

mf

27

33 **E**

f

37

41 To Coda on 3rd Time

45 **F**

49 **G**

f

53

The image displays a musical score for the bass line of the song 'Smeļs Like Teen Spirit'. The score is written on a single staff in bass clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. Measure numbers are provided at the beginning of each line: 4, 8, 12, 27, 33, 37, 41, 45, 49, and 53. Section markers are indicated by letters in boxes: A, B, C, D, E, F, and G. Dynamic markings include 'f' (forte) and 'mf' (mezzo-forte). A 'Coda' instruction is present above measure 41. The score concludes with a double bar line at the end of the final line.

2



THE STAR SPANGLED BANNER

Trombone

arr. by Robert W. Smith
(ASCAP)



THE STAR SPANGLED BANNER

Baritone B.C.

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

Trombone

The Star Spangled Banner

(MELODY in Concert B-Flat)

arr. Robert W. Smith
Flute Part (Melody)

3

8

11

15

19

22

27

30

f

mp

f

THE TEMPEST

TROMBONE/BARITONE/
BASSOON

ROBERT W. SMITH

With energy!
Bassoon only

+Tbn./Bar.

9

mp *f* *p* *f*

18 **36**

f

45

ff *mp*

63

f

69 **2**

mf

79

f *ff*

(RED. UP)

TENOR MADNESS

-SONNY ROLLINS

[illegible]

Handwritten musical notation for a single staff, likely a guitar solo. The notation includes a key signature of one flat (Bb) and a time signature of 4/4. The melody consists of eighth and quarter notes, with a final measure containing a double bar line. Chord symbols are written above the staff: Eb7, Bb7, and G7#9.

Warm-ups

arr. Klesch

Chromatics with relative pitch Start on Low Bb, F, or Tuning Bb

1. Musical notation for the first system of 'The Song of the Lark'. It features a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody begins with a half note G2, followed by a half note F2, and then a half note E2. The notation includes various note heads (open and closed circles) and rests, with some notes beamed together. The system ends with a double bar line.

9 Count Tones
Start on Low Bb, F, or Tuning Bb.

[illegible]

23

F, Low Bb / Slurred 8th notes to F

34

Voice: G^4 A^4 B^4 A^4-G^4 $F\sharp^4$ E^4 D^4 C^4

Piano: G^4 A^4 B^4 A^4-G^4 $F\sharp^4$ E^4 D^4 C^4

44

Bb, F, Low Bb / One Octave Slur 2 Tongue 2

49

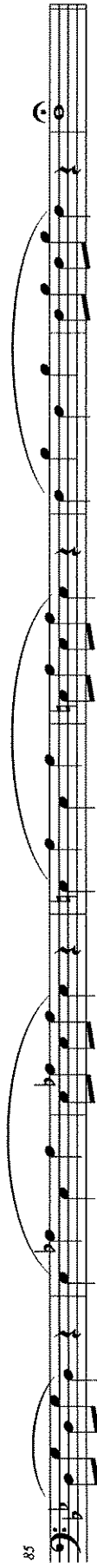
The Rose Tree

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The first line of the score is marked with the number '49'. The melody consists of a series of eighth and sixteenth notes, with some rests. The score is written in a cursive, handwritten style.

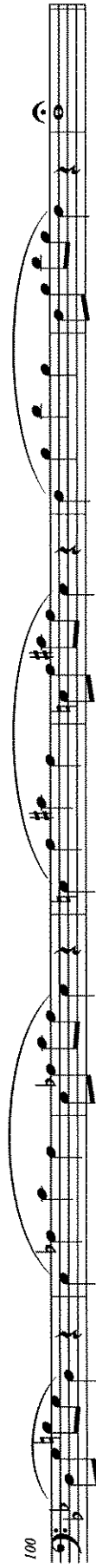
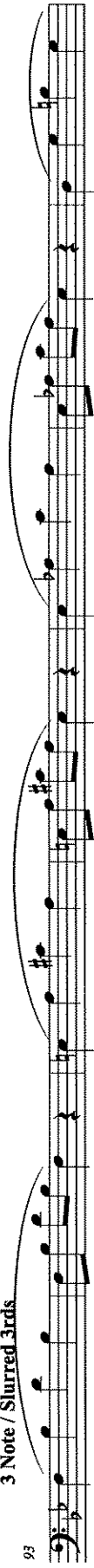
64

Trombone 1

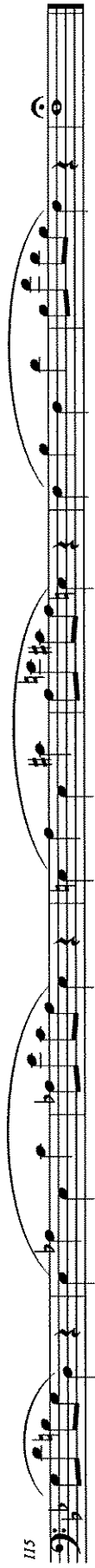
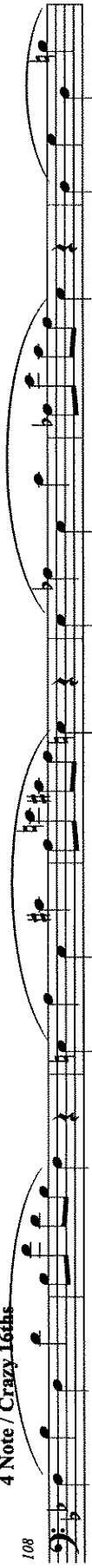
2 Note / Slurred 16ths to F

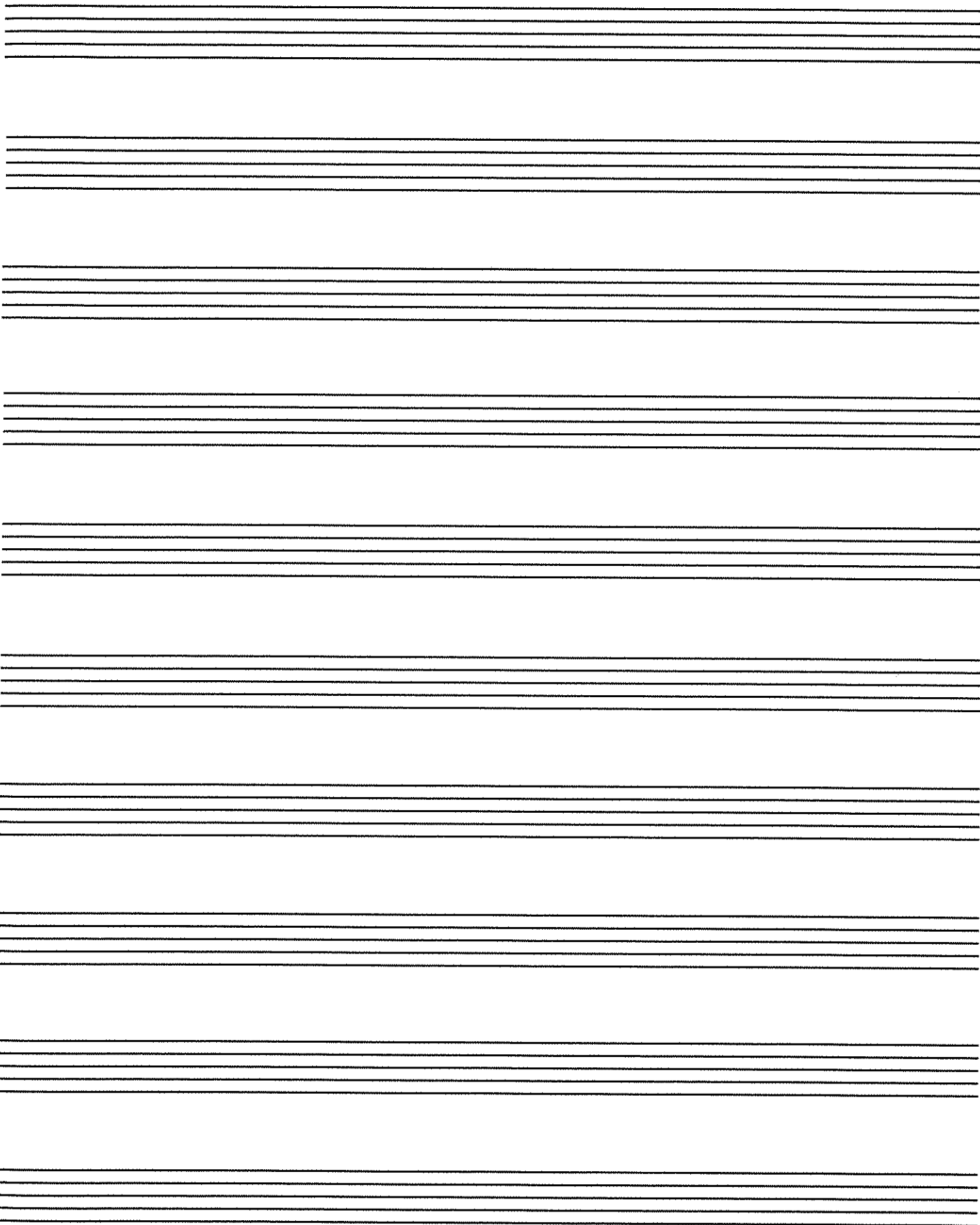


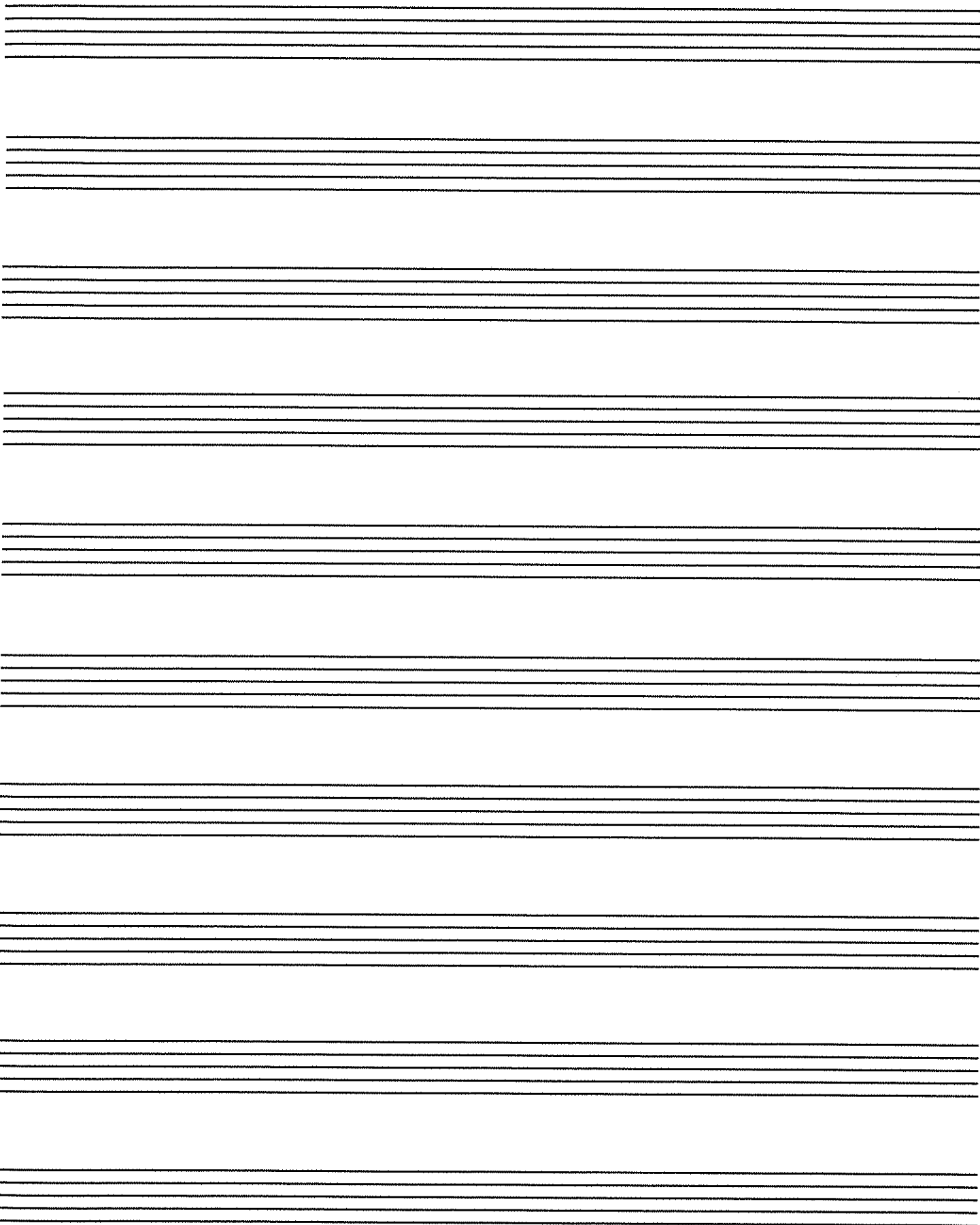
3 Note / Slurred 3rds



4 Note / Crazy 16ths



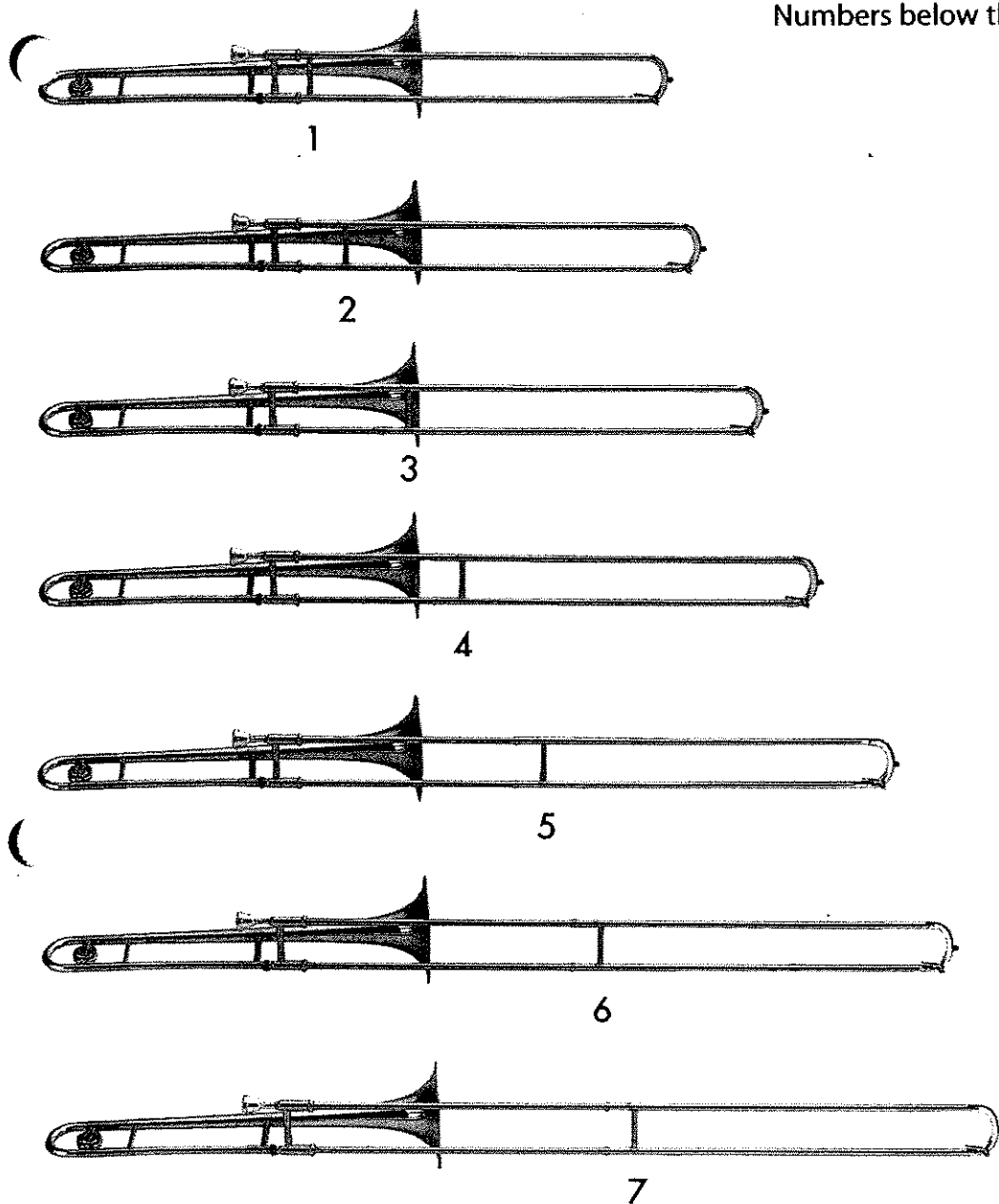




POSITION CHART

TROMBONE

Numbers below the notes = Slide positions



*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.

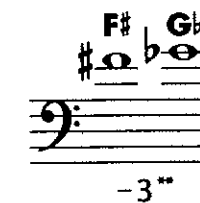
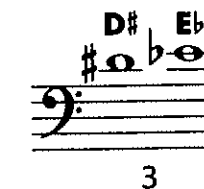
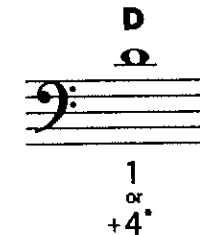
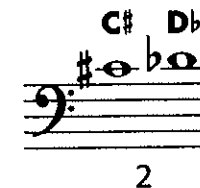
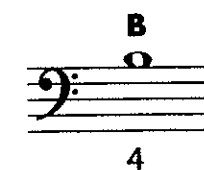
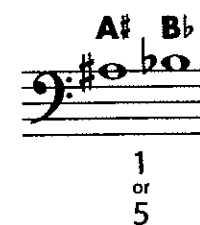
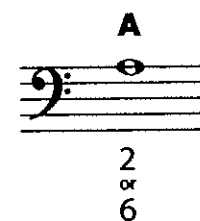
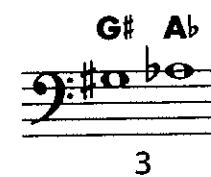
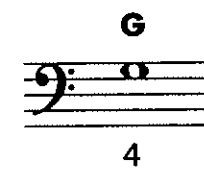
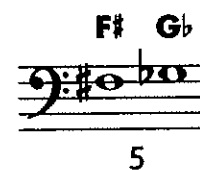
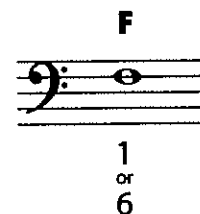
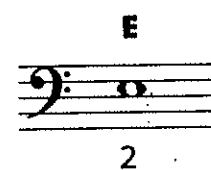
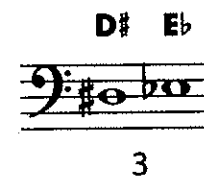
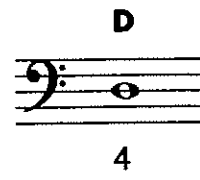
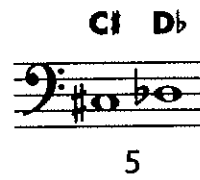
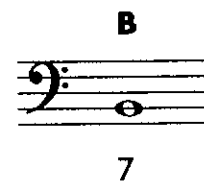
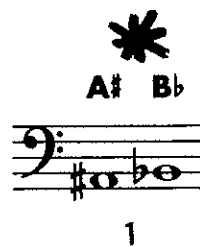
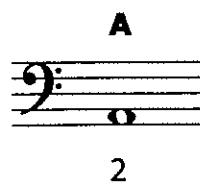
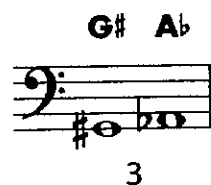
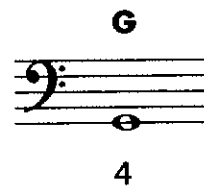
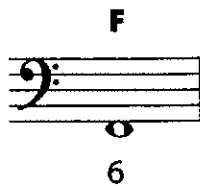
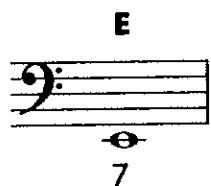
Trombone slides occasionally need oiling. To oil your slide, simply:

- 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



* + = Make the slide a little longer.

** - = Make the slide a little shorter.

B $\flat$ Concert Scale - Fingering Chart

B $\flat$ /"Do"	C/"Re"	D/"Mi"	E $\flat$ /"Fa"	F/"So"	G/"La"	A/"Ti"	B $\flat$ /"Do"
 B$\flat$	 C	 D	 E$\flat$	 F	 G	 A	 B$\flat$
 B$\flat$	 C	 D	 E$\flat$	 F	 G	 A	 B$\flat$
 B$\flat$	 C	 D	 E$\flat$	 F	 G	 A	 B$\flat$

Trumpet

Trombone

Electric Bass

BariTone B.C.

