

**TROMBONE**  
05921700 US \$3.50

HAL LEONARD  
*Elementary*  
BAND METHOD

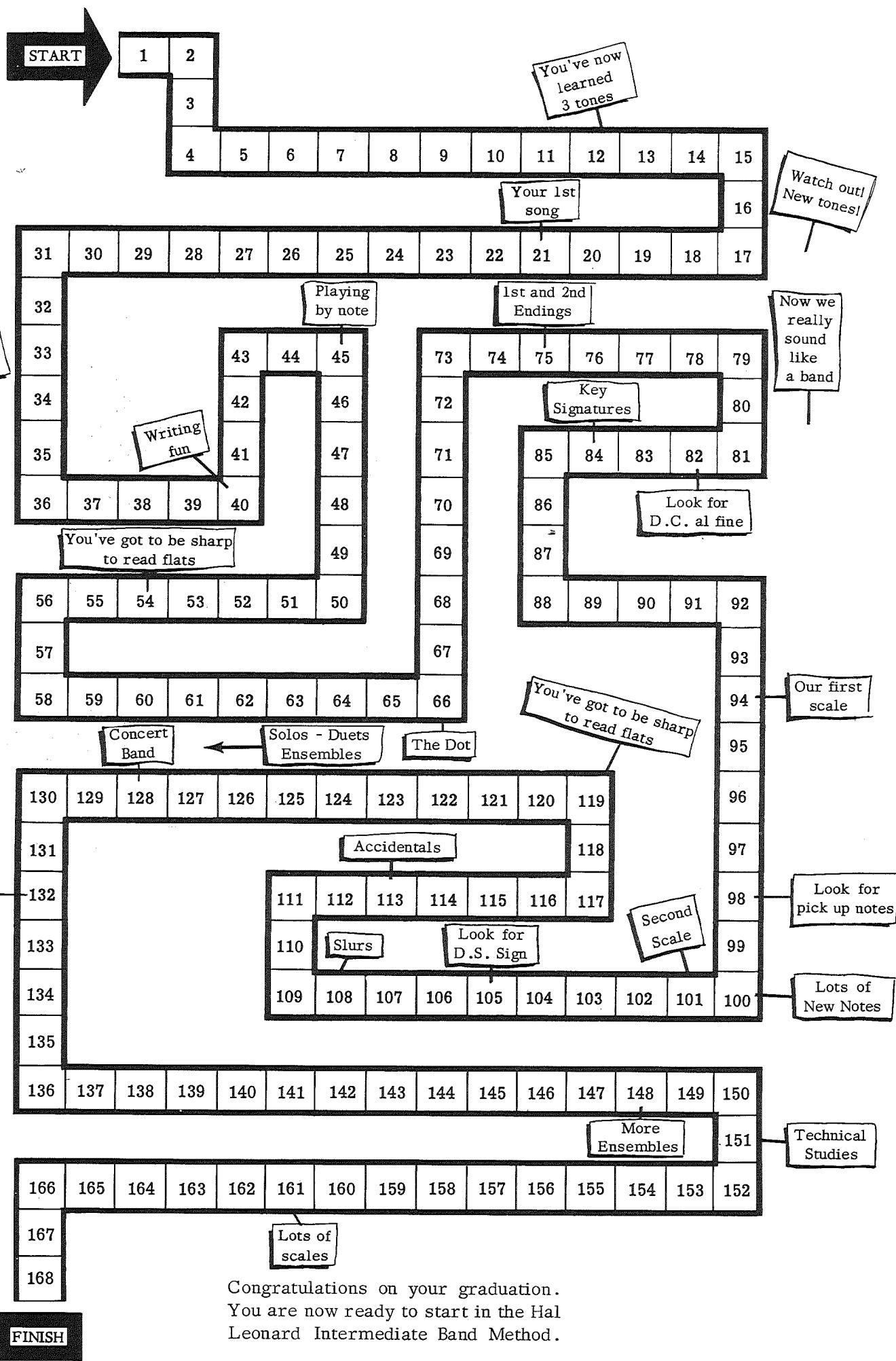
FROM ROTE TO NOTE

BY HAROLD W. RUSCH

*For class . . . individual . . . full band instruction.*

## PROGRESS RECORD

Here's a "FUN" way to keep a record of your progress. Each time you complete an exercise satisfactorily your teacher will allow you to fill in the PROPER SQUARE.



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49 BIS

**PUBLISHED FOR**

CONDUCTOR SCORE

C FLUTE

OBOE

B<sub>b</sub> CLARINET

E<sub>b</sub> ALTO CLARINET  
(E<sub>b</sub> CLARINET)

B<sub>b</sub> BASS CLARINET

BASSOON

E<sub>b</sub> ALTO SAXOPHONE

B<sub>b</sub> TENOR SAXOPHONE

E<sub>b</sub> BARITONE SAXOPHONE

B<sub>b</sub> CORNET & TRUMPET

FRENCH HORN in F

FRENCH HORN in E<sub>b</sub>

E<sub>b</sub> MELLOPHONE (ALTO)

TROMBONE

BARITONE T.C.

BARITONE B.C.

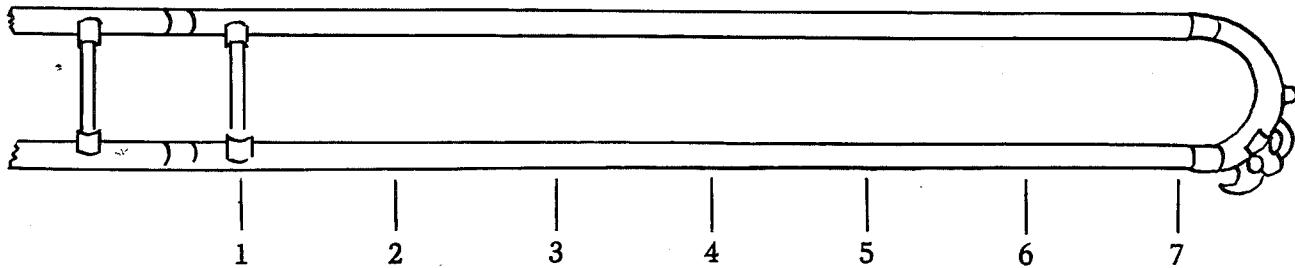
B B<sub>b</sub> BASS (TUBA)

E<sub>b</sub> BASS (TUBA)

DRUMS

# ELEMENTARY FINGERING CHART

*for Trombone*



NOTE: The positions for the slide are approximately 3 1/2 inches apart, but the student must judge the exact distance by listening carefully to each tone.

F       $\boxed{F\# \quad G\flat}$       G       $\boxed{G\# \quad A\flat}$       A

Bass clef

6      5      4      3      2

$\boxed{A\# \quad B\flat}$       B      C       $\boxed{C\# \quad D\flat}$       D

Bass clef

1      7      6      5      4

$\boxed{D\# \quad E\flat}$       E      F       $\boxed{F\# \quad G\flat}$       G

Bass clef

3      2      1      5      4

$\boxed{G\# \quad A\flat}$       A       $\boxed{A\# \quad B\flat}$       B      C

Bass clef

3      2      1      4      3

$\boxed{C\# \quad D\flat}$       D       $\boxed{D\# \quad E\flat}$       E      F

Bass clef

2      1      3      2      1

(5) optional      (4) optional

## PLAN OF BOOK

1. In order to start each instrument within its normal range, the band is divided into groups that can play together. In some instances, however, it is necessary to introduce the new tone individually.

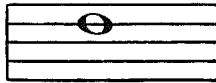
I	II	III	IV
Flute	B♭ Clarinet	E♭ Alto Clarinet	Drums
Oboe	B♭ Bass Clarinet	Horns	
	B♭ Cornet	B♭ Tenor Saxophone	
	Bassoon	Baritone	
	E♭ Alto Saxophone	Trombone	
	Baritone Saxophone	Tuba	

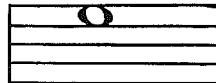
2. Starting with Ex. 27, Groups I and III may be combined.
3. Unison playing for the combined groups starts with Ex. 32.
4. The Drums (Group IV) may be combined with any or all groups from the beginning.

## PRELIMINARY LESSON

Keep the slide closed. (1st position). Play any tone, holding it as long as the breath will last. Keep on repeating this tone until the sound is clear and distinct. Explore the instrument and you will find that more than one tone can be sounded by controlling the lip pressure.

### PREPARATORY TONES

1. **DO**  Slide closed (1st position). Play the tone. Hold it as long as the breath will last. This tone is **DO**. Sing it, and then match it on your instrument. Listen carefully.  
1

2. **RE**  4th position. Slide approximately at the bell, but judge the exact position by listening carefully to the tone. Play the tone. Hold it as long as the breath will last. This tone is **RE**. Sing it, and then match it on your instrument.  
4

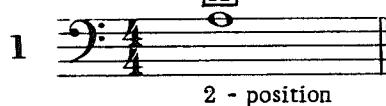
3. **MI**  2nd position. Slide approximately 3-1/2 inches open, but judge the exact position by listening carefully to the tone. Play the tone. Hold it as long as the breath will last. This tone is **MI**. Sing it, and then match it on your instrument.  
2

4. After you have learned to "hold" and "blow" your instrument, play various rhythm patterns on the above tones. Use the meter of familiar songs, poems and drum beats.
5. The playing of long tones emphasizes pitch recognition, and helps to develop a good embouchure. Play them daily as part of the regular lesson procedure, and also practice them at home.
6. When you have acquired a "feel" for your instrument and can readily play and recognize the preparatory tones, you are ready for the first group tones.

PRACTICE MAKES PERFECT - so acquire the habit of practicing regularly at home. Learn each lesson that your teacher assigns you.

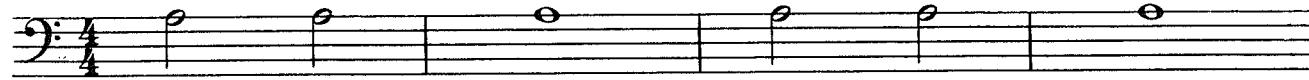
### USE STUDENT PROGRESS RECORD

# First Group Tones

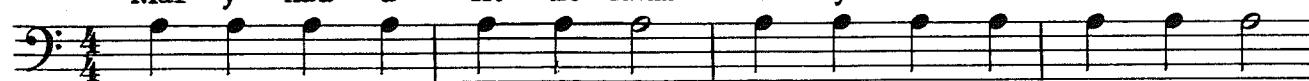
**A**

2 - position

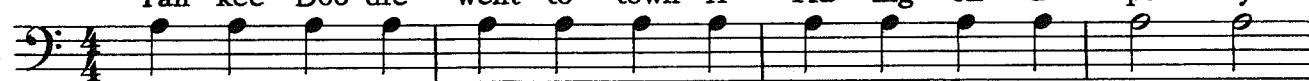
Three blind mice Three blind mice.

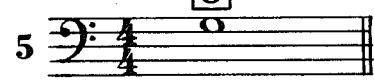
2   
2 →

Mar-y had a lit-tle lamb Mar-y had a lit-tle lamb.

3   
2 →

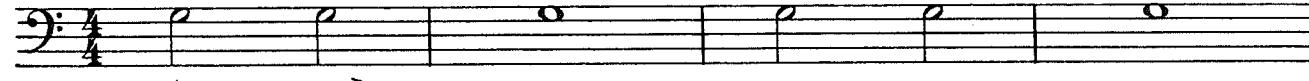
Yan-kee Doo-dle went to town A rid-ing on a po-ny.

4   
2 →

**G**

4 - position

Three blind mice Three blind mice.

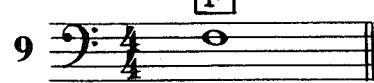
6   
4 →

Mar-y had a lit-tle lamb Mar-y had a lit-tle lamb.

7   
4 →

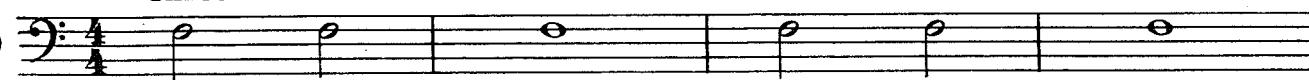
Yan-kee Doo-dle went to town A rid-ing on a po-ny.

8   
4 →

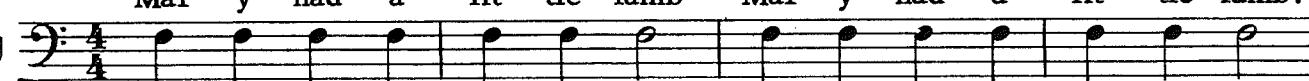
**F**

1 - position

Three blind mice Three blind mice.

10   
1 →

Mar-y had a lit-tle lamb Mar-y had a lit-tle lamb.

11   
1 →

Yan-kee Doo-dle went to town A rid-ing on a po-ny.

12   
1 →

Trb.

## First Tunes

5

Three blind mice Three blind mice.

13   
 2 4 1 2 4 1

Mar - y had a lit - tle lamb Mar - y had a lit - tle lamb.

14   
 2 4 1 4 2 2 2 4 1 4 2 2 2

Yan - kee Doo - dle went to town A rid - ing on a po - ny.

15   
 1 1 4 2 1 2 4 4 1 1 4 2 1 1

## New Tone

**B Flat**

16   
 **b**

1 - position - Sounds high

Ding dong bells are ring - ing Ding dong hear them sing - ing.

17   
 **b** 1 →   
 1 2 1 2 4 1 1 2 1 2 4 1

Ding dong bells are ring - ing Ding dong hear them sing - ing.

18   
 **b** 1 2 1 2 4 1 1 2 1 2 4 1

**E Flat**

New Tone 19   
 **b**

3 - position - Sounds low

Mar - y had a lit - tle lamb Its fleece was white as snow.

20   
 **b** 3 →   
 3 4 1 3 1 4 4 1 1 1 4 1 1

## First Song

### Mary Had A Little Lamb

Mar - y had a lit - tle lamb Lit - tle lamb, lit - tle lamb

21   
 4 1 3 1 4 4 4 1 1 1 4 1 1

Mar - y had a lit - tle lamb Its fleece was white as snow.

4 1 3 1 4 4 4 1 1 1 4 1 3

Trb.

## New Tone

**A Flat**

22 3 - position  
Sounds high

Down the hill we go.  
23 Repeat  
1 3 4 1 3

## Cobbler Cobbler

Cob-blér cob-blér mend my shoe Get it done by half past two

24 1 1 1 3 4 3 1 3 4 1 1 4 1 3

Do it neat and do it strong I will pay you when it's done.

1 1 1 3 4 3 1 3 4 1 1 4 1 3

## Jack and Jill

Jack and Jill went up the hill To get a pail of wa - ter

25 3 3 3 3 1 1 1 3 4 4 1 4 3 3

Jack fell down and broke his crown And Jill came tumb - ling af - ter.

3 3 3 3 1 1 1 3 4 3 1 4 3 3

## New Tones

**C**

26 (A) ||

(B) REST

3 - position -  
Sounds higher

Up the hill we go a - gain.

27 3 1 4 3 1 3 1 Repeat

## London Bridge

Lon-don Bridge is fall-ing down Fall-ing down, fall-ing down

28 1 3 1 3 4 3 1 1 4 3 4 3 1

Lon - dōn Bridge is fall - ing down My fair la - dy.

1 3 1 3 4 3 1 1 4 3 4 3 1

## Twinkle Twinkle

Twin-kle twin-kle lit - tle star How I won-der what you are

29

Music notation for 'Twinkle Twinkle Little Star' on a bass clef staff. The lyrics are: 'Twin-kle twin-kle lit - tle star How I won-der what you are'. The melody consists of eighth notes and sixteenth notes. Below the staff are fingerings: 3 3 1 1 3 3 1 1 3 3 4 4 1 1 1 3. The second section continues with: 'Up a - bove the world so high Like a dia - mond in the sky'. Fingerings: 1 1 3 3 4 4 1 1 1 3 3 4 4 1. The third section repeats the first line: 'Twin - kle twin - kle lit - tle star How I won - der what you are.' Fingerings: 3 3 1 1 3 3 1 1 3 3 4 4 1 1 1 3.

## Lightly Row

Light-ly row, light-ly row On the wa-ters light-ly row Light-ly row,

30

Music notation for 'Lightly Row' on a bass clef staff. The lyrics are: 'Light-ly row, light-ly row On the wa-ters light-ly row Light-ly row,'. The melody consists of eighth notes and sixteenth notes. Below the staff are fingerings: 1 4 4 3 1 1 3 1 4 3 1 1 1 1 1 4 4. The second section continues with: 'light-ly row O'er the deep blue sea Gen-tle bree-zes whis - per low'. Fingerings: 3 1 1 3 4 1 1 4 1 1 1 1 1 4 3. The third section concludes with: 'While the shad-ows come and go Light-ly row, light-ly row O'er the deep blue sea.'. Fingerings: 4 4 4 4 3 1 1 4 4 3 1 1 3 4 1 1 3.

## Jingle Bells

Jin - gle bells, Jin-gle bells Jin-gle all the way Oh what fun it

31

Music notation for 'Jingle Bells' on a bass clef staff. The lyrics are: 'Jin - gle bells, Jin-gle bells Jin-gle all the way Oh what fun it'. The melody consists of eighth notes and sixteenth notes. Below the staff are fingerings: 4 4 4 4 4 4 4 1 3 1 4 3 3 3 3 3. The second section continues with: 'is to ride A one horse o - pen sleigh Jin - gle bells, Jin-gle bells'. Fingerings: 3 4 4 4 1 1 4 1 4 4 4 4 4 4 4. The third section concludes with: 'Jin - gle all the way Oh what fun it is to ride A one horse o - pen sleigh.'. Fingerings: 4 1 3 1 4 3 3 3 3 3 3 3 3 3 3 3.

Trb.

## First Unison Tones

Do              Re              Mi              Re              Do

32   

(A) Sing the tones.

(B) Play the tones. Repeat many times, playing faster each time.

Solo              Band              Solo              Band  
Do    Do    Do    Do    Do    Do    Do    Re    Re    Re    Re    Re    Re  
33   

Solo              Band              Solo              Band  
Mi    Mi    Mi    Mi    Mi    Mi    Mi    Re    Re    Do    Do    Re    Re    Do    Do

D

New Tone 34   

4 - position - Sounds lower

### Unison Songs Yankee March

Yan-kee Doo- dle    went to town A    rid - ing on a    po - ny

35   

Stuck a fea - ther    in his hat And    called it ma - ca - ro - ni.

### New Tones

Low C

Low B Flat

Ⓐ 36   

Ⓑ   

6 - position - Sounds low

1 - position - Sounds low

### Old Mac's Farm

[Solo] Old Mac-don-al-d    had a farm [Band] E - I - E - I - O [Solo] On that farm he

37

Band

had some chicks    E - I - E - I    -   O      Chick chick here and chick chick there

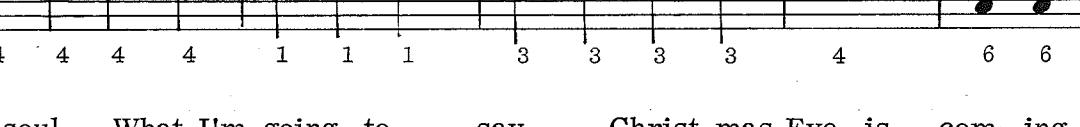
Band

Chick chick chick chick ev'-ry-where Old Mc-don-al-d had a farm 'E - I - E - I    O.

Solo

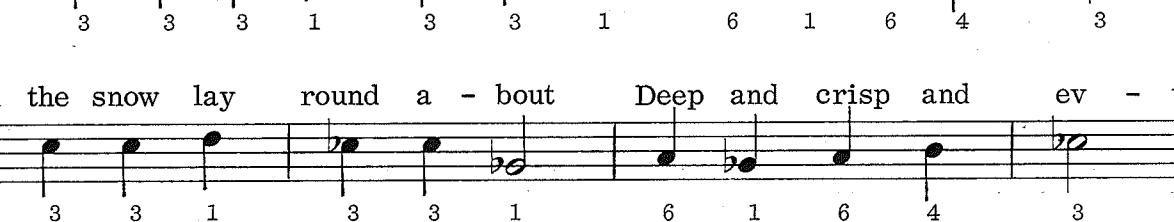
Band

## Jolly Old Saint Nicholas

Jol-ly Old Saint Nich-o - las Lean your ear this way Don't you tell a  
**38** 

## Good King Wenceslas

Good King Wen- ces - las looked out      On the Feast of      Ste - phen

**39** 

When the snow lay round a - bout      Deep and crisp and ev - en

Bright - ly shone the moon at night      Though the frost was cru - el

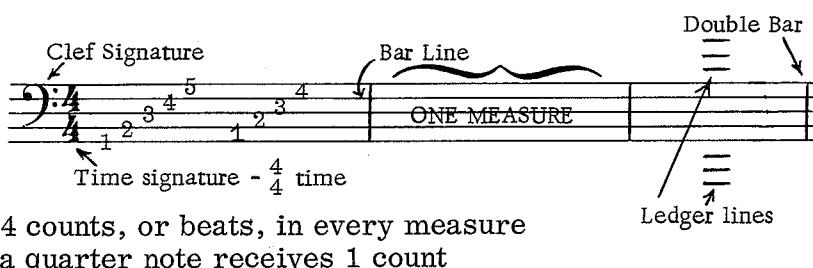
When a poor man came in sight      Gath-'ring win-ter fu - el.

Trb.

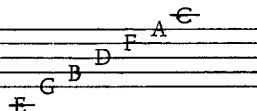
# Elements of Music

**40**

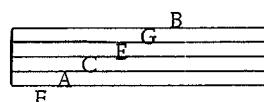
- (A) The STAFF has 5 lines and 4 spaces



- (B) The names of the lines are:



- The names of the spaces are:



- (C) Symbols called NOTES are placed on the staff to indicate the tone to be played. A REST may be substituted for any note to indicate silence.

Whole Note

Whole Rest

Half Notes

Half Rests

Quarter Notes

Quarter Rests

Count 1-2-3-4	1 - 2 - 3 - 4 Rest -R-R-R-	1-2	3-4	1-2 R-R	3-4 R-R	1	2	3	4	1 R	2 R	3 R	4 R
---------------	-------------------------------	-----	-----	------------	------------	---	---	---	---	--------	--------	--------	--------

- (D) is called a **FLAT**, and lowers the pitch, or sound, of a note.

is called a **SHARP**, and raises the pitch, or sound, of a note.

- (E) **Notes** - get their names from the line or space on which they are placed.

A	B	C	D	E	F	G	A	B	C	D	E	F	G
---	---	---	---	---	---	---	---	---	---	---	---	---	---

**Memorize** - the names of the notes enclosed by the bracket.

- (F) Write the names of the notes in the squares above the staff.  
What words do they spell?

Example

B												
---	--	--	--	--	--	--	--	--	--	--	--	--

- (G) Mark the note on the staff that will match the name of the note.

What is the name of the song?

NAME \_\_\_\_\_

B	B	F	F	G	G	F	E	E	D	D	C	C	B
---	---	---	---	---	---	---	---	---	---	---	---	---	---

Example

Trb.

- 41 In the following exercise, write the names of the notes in the squares above the staff. The fingering that will play each note is marked below the staff. Memorize the name of each note and its fingering.

Example D        Flat        Flat        Flat        Flat        Flat        Flat

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

Play the notes on your instrument.

- 42 Mark the notes on the staff that will match the name of the note and the fingering.  
Use the different symbols - o - d - ♫ .

B Flat    G    C    F    E Flat    G    D    B Flat    C    E Flat    F    D

4    6    1    3    4    4    1    6    3    1    4

Play the notes on your instrument.

- 43 (A) Write the name of the note in the square above the staff.  
(B) Mark the fingering below the staff.

Example D        Flat            Flat            Flat

Example 4 - - - - - - - - - -

Play the notes on your instrument.

- 44 Write the names of the notes and mark the fingerings.

Mer - ri - ly we roll a - long Roll a - long roll a - long

D        Flat                               

Example 4 - - - - - - - - - -

Mer - ri - ly we roll a - long O'er the deep blue sea.

       Flat                               

(A) Sing the song.

(B) Play the song on your instrument.

Trb.

## Playing By Note

Whole notes and whole rests in  $\frac{4}{4}$  time.

Whole Note  
Whole rest

4 counts (beats)  
in every measure

Count      1 - 2 - 3 - 4      1 - 2 - 3 - 4

- (A) Name each note and the correct fingering. (B) Write the counts under the notes and rests.  
 (C) Play.

What?

Repeat sign

45   
 46   
 \*  
 47   
 48   
 49   
 50   
 51   
 52

Half notes and half rests in  $\frac{4}{4}$  time.

Half notes      Half rests

Count      1 - 2      3 - 4      1 - 2      3 - 4

- (A) Name each note and the correct fingering. (B) Write the counts under the notes and rests.  
 (C) Play.

49   
 50   
 51   
 52

### Sound Off

53

### Harmony March

Melody

54

Harmony - two or more tones played at the same time:

55

\* The broken bar line indicates that the two lines may be played together. First play each line separately, then divide the band and play the two lines together.

Quarter notes and quarter rests in  $\frac{4}{4}$  time.

Quarter notes      Quarter rests

Count      1 2 3 4      1 2 3 4

- (A) Name each note and the correct fingering. (B) Write the counts under the notes and rests.  
(C) Play.

56

57

58   
Melody  
Harmony

59

### Some Folks Do

60

### Roll Along

Melody   
Harmony

### Three Four Time

3 counts (beats) in every measure   
Count      1 2 3      1 2 3      1-2 3      1-2 3      1 2 3      1-2-3

The counts (beats) of the second note are added to the first.

- (A) Name each note and the correct fingering. (B) Write the counts under the notes and rests.  
(C) Play.

63

### A Waltz Song

Melody   
Harmony

Trb.

## The Dotted Half Note

d. - A dot adds half the value of the note. The half note receives 2 counts. The dot receives half of the note value or 1 count. The two together will receive a total of 3 counts.

Musical score for page 10, measures 66-67. The score consists of two staves. The top staff (measures 66) has a bass clef, a key signature of one sharp, and a common time signature. It features a bassoon part with notes and rests, and a piano part with harmonic markings (1-2-3, Harmony). The bottom staff (measure 67) continues the bassoon and piano parts. Measure numbers 66 and 67 are indicated on the left.

## Two Four Time

2 counts (beats) in every measure

Count    1    2              1    2              1 - 2              1-2

- (A) Name each note and the correct fingering. (B) Write the counts under the notes and rests.  
(C) Play.

A musical score page showing ten measures of music for a single instrument. The key signature is one sharp (F#), and the time signature is 2/4. Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show eighth-note patterns. Measure 5 has a half note followed by a quarter note. Measures 6-7 show eighth-note patterns. Measure 8 has a half note followed by a quarter note. Measures 9-10 show eighth-note patterns.

# Big Band March

TIE - across bar line

A musical score page featuring a bass clef staff. The top staff shows a bass clef, a 2/4 time signature, and a key signature of one sharp. The music consists of eighth notes and sixteenth notes. Rehearsal number 69 is at the beginning of the first measure. Below the staff, the number 9 is enclosed in a square box with the label "Rehearsal number". The bottom staff shows a continuation of the bass line with similar note patterns.

## Counting Games

- (A) Write the counts under the notes and rests. (B) Play.

70

71

72

73

## French Folk Song

- (A) Write the counts under the notes.  
 (B) Play the song.

**74**

The **FIRST** and **SECOND ENDINGS** are also used to repeat in music.

In the following example, the measures would be played in this order -  
 1 2 **3 4**, then on the repeat 1 2 **5 6**.

**75**

Always play the **FIRST ENDING** the first time, then repeat the music but skip the first ending and play the **SECOND ENDING**.

### Greenwood

**76**

### Woodgreen

**77**

Divide the band and play songs 76 and 77 together.

**A FLAT**

### New Note

**78**

- (A) Write the counts  
 (B) Play

### Faith Of Our Fathers

**79**

**9**

17

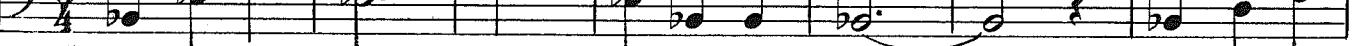
Trb.

# Down in the Valley

- 80** Divide the band on parts A and B .

Melody

A 

B 

A 

B 

**A.O.K.**

9

**81** 

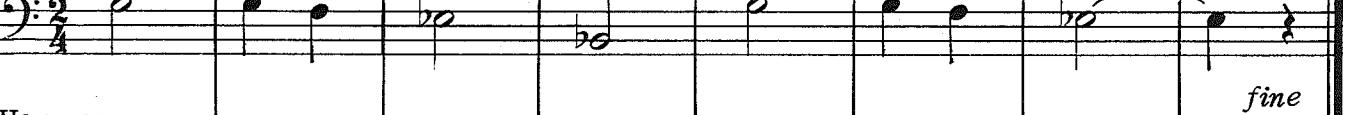
**82**

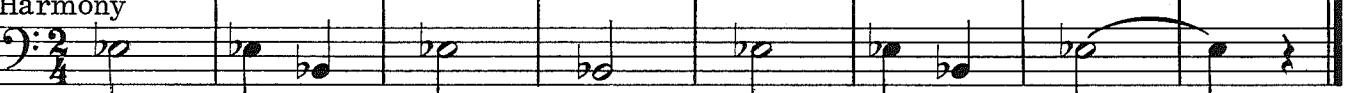
## MUSICAL TERMS

- (A) **Fine** - means the **END**.  
 (B) **D.C.** - is the abbreviation for **DA CAPO** - meaning from the beginning.  
 (C) **D.C. al Fine** - means go back to the beginning and play again. End when you come to the word **FINE**.

## D.C. March

- 83** Melody

A 

Harmony 

A 

B 

**D.C. al fine**

Trb.

## Key Signatures

- 84** The flats or sharps immediately following the clef sign are called the **KEY SIGNATURE**. The flats or sharps in the key signature affect all notes with the same name throughout the entire song.

### Crusaders' Hymn

Check the key signature. Circle all notes affected by it.

85

Example  
9

### Trapeze Waltz

Circle all notes affected by the key signature.

86

9

### Bagpipe March

- Check the key signature.  
**87** Melody

A

Harmony

B

A

9

B

## Rhythm Tricks

### Time Out

(A) Write under each rest the count it receives. (B) Play the song.

88

Example 4  
9

Trb.

## Hickory Dickory

(A) Write under each rest the count it receives. (B) Play.

**89**

## Double Note Harmony

**90** Divide the parts. Upper - B. Lower - C.

B      C

Both parts  
play same  
note.

## Circus Parade

**91** Melody

A

9

A

Fine

Unison - all instruments play the same melody.

B  
C

D.C. al Fine

## Oom-Pah-Pah

**92** Melody

A

Harmony (Divide)

B  
C

9

A

B  
C

Trb.

## New Notes

93

<b>(A)</b>	<b>A Natural</b>	<b>Low A Natural</b>	<b>B Flat</b>
2 - position	2 - position	1 - position	

Scale of B $\flat$  MAJOR. Key signature has B $\flat$  and E $\flat$ .

Musical score for Exercise 94, featuring two staves of music for a soprano voice. The top staff begins with a bass clef, a key signature of one flat, and a common time signature (indicated by a '4'). The notes are represented by open circles. The lyrics are: Do Re Mi Fa Sol La Ti Do. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature (indicated by a '4'). The notes are represented by open circles. The lyrics are: Do Ti La Sol Fa Mi Re Do.

- (A) Sing the scale.
  - (B) Play the scale.
  - (C) Also play the scale giving each note 2 counts. ♩ - (Half notes)
  - (D) Play, giving each note only 1 count. ♪ - (Quarter notes)

## Up Down Tune

## Scale Waltz

Musical score for page 96, measures 9 and 10. The score consists of two staves. The top staff starts with a bass clef, a key signature of one flat, and a common time signature. It features a 'Solo' dynamic and a 'Band' dynamic. The bottom staff starts with a bass clef, a key signature of one flat, and a common time signature. It features a measure number '9', a 'Solo' dynamic, and a 'Band' dynamic.

# Skip To My Lou March

97

9

17

25

33

Trb.

## Pick Up Notes

**98** **PICK UP NOTES** - are used to start a song when a complete measure is not necessary.

### Sweet Betsy from Pike

**99** Melody Pick up note

A Count 3 1 etc.  
B  
C Count 3 1 etc.

9

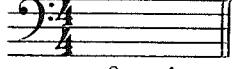
### New Notes

C

(\*) D

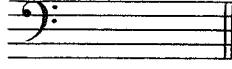
(\*) High E Flat

100 (A)



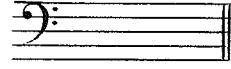
3-position

(B)



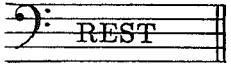
1-position

(C)



3-position

(D)



REST

(\*) Learn these notes, but play them only if the embouchure is strong enough.

### Second Scale

Scale of E♭ MAJOR

Key signature has B♭ - E♭ - A♭.

These notes are  
optional

101

Do Re Mi Fa Sol La Ti Do  
.....  
Do Ti La Sol Fa Mi Re Do

(A) Sing the scale.

(B) Play the scale.

(C) Also play the scale giving each note - 2 counts -  $\text{d}$  - (Half notes).(D) Play, giving each note only - 1 count -  $\text{d}$  - (Quarter notes).

### Down Up Song

102

9

Trb.

## Long Long Ago

The time signature **C** means common or  $\frac{4}{4}$  time.

103

9  
17  
25

## Folk Dance

104

## D. S. March

**D.S.** is the abbreviation for **Dal Segno** which means go back to the sign and play as far as **Fine**.

105

9 %  
17  
*Fine*  
*D.S. al Fine*

**It's Solo Time** You can now play YESTERDAY AFTERNOON by Robert L. Marsteller from the Hal Leonard Elementary Solo Series.

## Red River Valley

Pick up notes

106

Count      3 4 1 etc.

1.            2.

Trb.

# The Saints Go Marching

**107 Melody**

Pick up notes

Count 2 3 4      1 etc.

Harmony (Divide)

Pick up rests

Count 2 3 4      1 etc.

**9**

**1.**

**2.**

**It's Ensemble Time** - You can now play - Rounds - Melody and Harmony - Solo and Ensemble - from the Prevue Band Folio. It was especially written so that any combination of instruments may play together.

## The Slur

When two or more notes on different lines or spaces are tied together, the line connecting them is called a **SLUR**. Tongue only the first note of a slur and slide to the others with one continuously flowing breath. There are different methods of approaching the problem of slurring on the trombone. Ask your teacher to explain the method he prefers. Play each example many times.

**108** (A) (B) (C)

## Slurring Studies

**109**

**110**

**111**

## This Old Man

**112 Melody**

A

Harmony (Divide)

Repeat  
Preceding  
Measure

B

C

Trb.

## A-tisket A-tasket

113 Melody

A  

Count 4 1  
Accompaniment  
Harmony (Divide)

B  

C  

Count 4 1

(9)



## ACCIDENTALS

An **ACCIDENTAL** is a flat  or sharp  placed before a note in a measure. All notes with the same name within that measure are affected by it.

A **NATURAL SIGN**  placed before a note cancels a previous flat or sharp.

E Natural

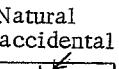
114  

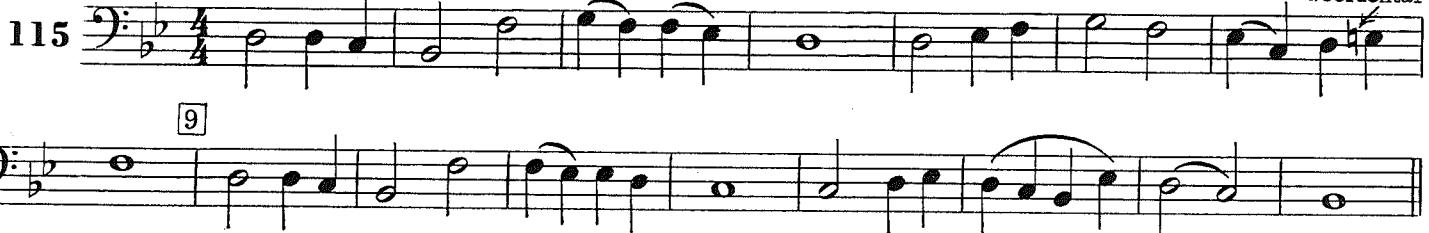
2 - position



## Abide With Me

115  





## Accidental Waltz

Flat accidental

116  





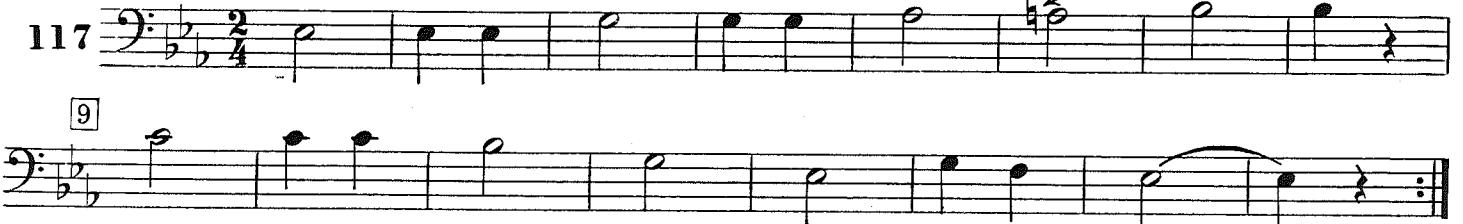
## Moving On

Natural accidental

117  



(9)



Trb.

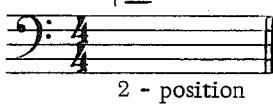
# New Notes

\* High E Natural

F Sharp

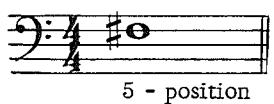
D Flat

118 (A)



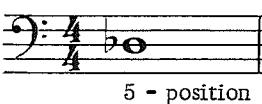
2 - position

(B)



5 - position

(C)



5 - position

\* Learn this note, but play only if embouchure is strong enough.

# Glow Worm

LINKE

119 First Part

A

Second Part

B

9

17

25

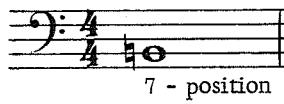
# New Notes

Low B Natural

High B Natural

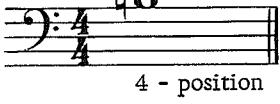
High D Flat

120 (A)



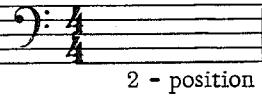
7 - position

(B)



4 - position

(C)



2 - position

## Chromatic Scale

(Moving by half steps)

121

## You're A Grand Old Flag

COHAN

122

**f** - forte (play loudly)

9

17

25

## The Army Song

(Duet and accompaniment)

GRUBER

123 Duet (Divide)

A

B

**f**

3 4 1

Accompaniment (Divide)

C

D

3 4 1

1.

2.

9

17

Trb.

# Hand Me Down My Walking Cane

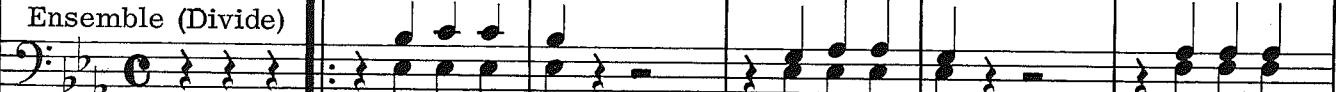
(Solo and Ensemble)

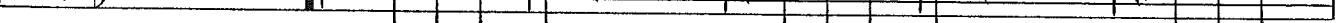
Spiritual

**124** Solo

A 

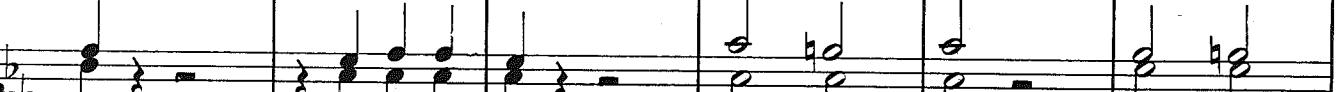
*mf* - mezzo forte (moderately loud)  
Ensemble (Divide)

B 

C 

9

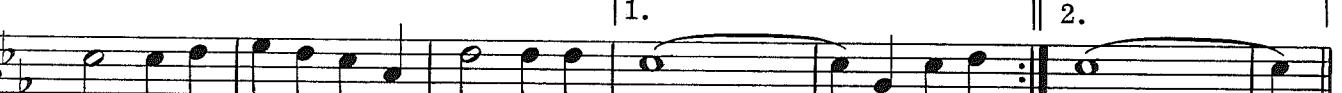
A 

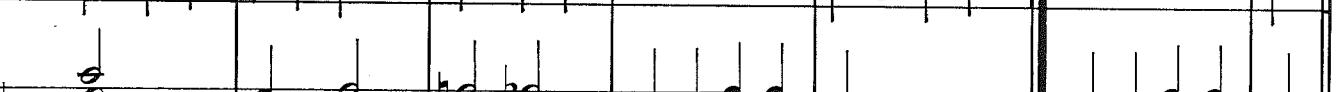
B 

C 

1.

2.

A 

B 

C 

# Beautiful Brown Eyes

**125** Solo

(Solo and Ensemble)

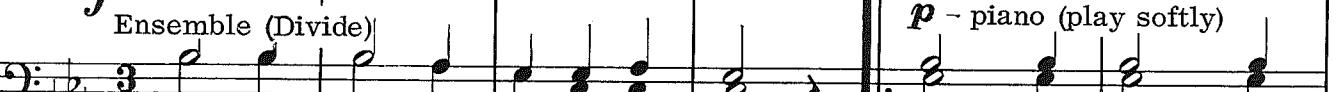
5

Traditional

A 

*f* INTRODUCTION

Ensemble (Divide)

B 

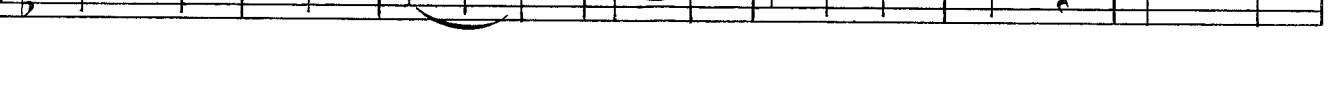
C 

*p* - piano (play softly)

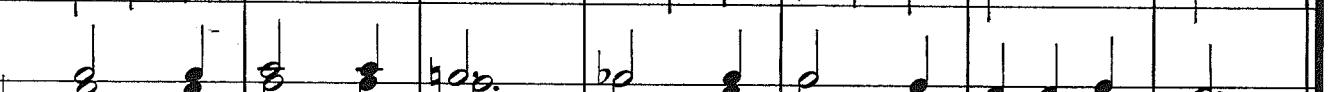
13

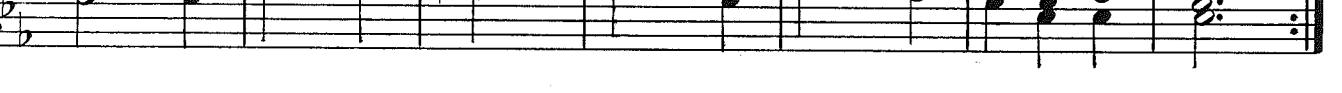
A 

C 

B 

A 

B 

C 

Trb.

# Scouts March

(Duet and accompaniment)

H. W. R.

126 Duet (Divide)

A      B

*mf*

Accompaniment  
(Divide)

C      D

9

A      B

*f*

C      D

D. C. al Fine

# Skaters Waltz

(Duet and accompaniment)

WALDTEUFEL

127 Duet (Divide)

A      B

*mp* - mezzo piano (moderately soft)

Accompaniment  
(Divide)

C      D

9

A      B

C      D

# Concert Band

## Old Hundred

128 Moderato - Tempo Marking, ask teacher to explain.

BOURGEOIS

A      B

*mf*

Fermata (Hold)

*mf*

Trb.

## Good Night Waltz

College Song

129

Waltz tempo

A      B

## The Victors

ELBEL

130

Allegro

A      B

## Abide With Me

MONK

131

Andante

A      B

You are now ready for a full band concert. A complete program is included in the Prevue Band Folio beginning with page 10.

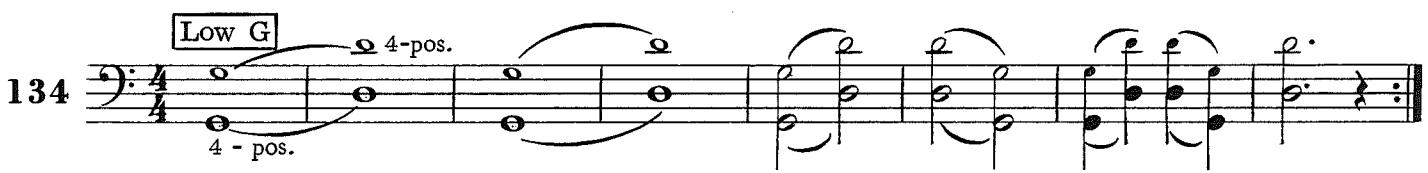
Trb.

# Special Studies

Lip Slurs - ask Teacher to explain.

**132** 

**133** 

**134** 

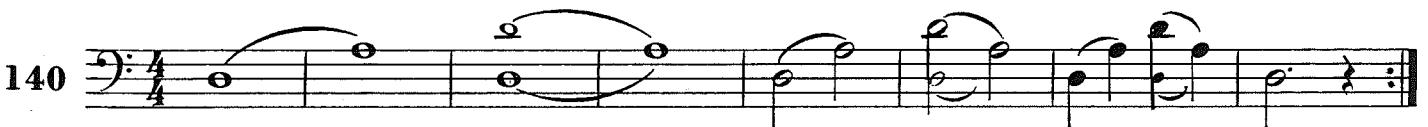
**135** 

**136** 

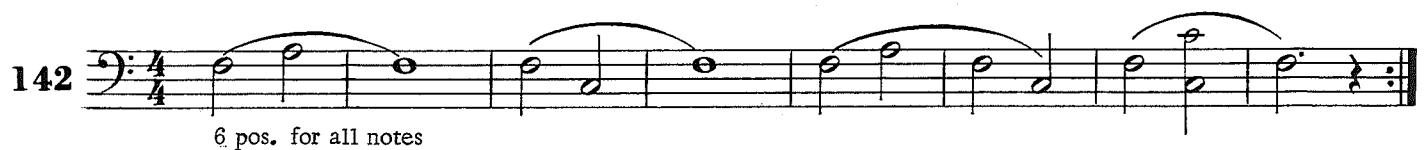
**137** 

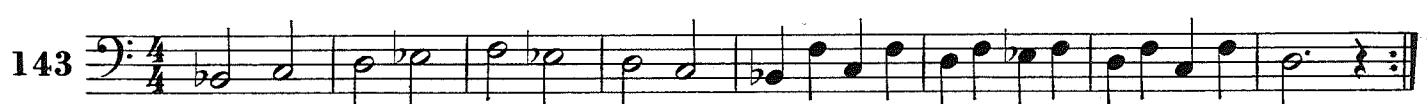
**138** 

**139** 

**140** 

**141** 

**142** 

**143** 

144

145

### Spacewalk March

(Unison)

146

### Two by Two

(Duet)

147

### Kemo Kimo

Allegretto

(Ensemble)

Mountain Song

148

9

### German Folk Song

Waltz tempo

(Ensemble)

Traditional

149

## Going Home

(Ensemble)

### Moderato

DVORAK

9

Musical score for page 150, measures 150-151. The score consists of two staves. The top staff is in common time, has a key signature of one flat, and starts with a forte dynamic. The bottom staff begins with a half note. Measure 150 ends with a fermata over the eighth note of the first measure of the second staff. Measure 151 continues with a forte dynamic. Measure 152 begins with a half note. Measure 153 concludes with a repeat sign and two endings. Ending 1 leads to a section with a melodic line consisting of eighth notes. Ending 2 leads to a section with a melodic line consisting of sixteenth notes.

## **Technical Studies**

A guitar tablature for measure 151. The staff starts with a 5/4 time signature, indicated by a '5' above the staff and a '4' below it. The first four strings play a sustained note (open string). The fifth string plays a note, followed by a grace note (a small vertical tick) and another note. The sixth string plays a note, followed by a grace note and another note. The seventh string plays a note, followed by a grace note and another note. The eighth string is silent. The tab ends with a double bar line and repeat dots.

A musical score for exercise 152. It features a treble clef, a key signature of one flat, and a time signature of common time (4/4). The score consists of two measures. The first measure contains a single note followed by a fermata. The second measure contains a single note followed by a fermata. A vertical bar line separates the measures, and a double bar line with repeat dots is at the end of the second measure.

A musical score page featuring a single melodic line on a bass clef staff. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a '4'). The melody consists of eighth-note pairs and quarter notes, ending with a fermata over the last note.

155 Study

A musical score for exercise 157. It features a treble clef, a key signature of one flat, and a common time signature. The score consists of two measures of music. The first measure contains a dotted half note followed by a dotted quarter note. The second measure contains a dotted half note followed by a dotted quarter note. The notes are connected by horizontal stems and have vertical stems pointing downwards.

160 Study

66 Study

A

Accompaniment  
(Divide)

B

C

**It's Solo Time** - Select your second solo : BARBARY PIRATES by Robert L. Marsteller from the Hal Leonard Elementary Solo Series. It was especially written to coincide with your playing ability at this time.

## Major Scales

**161**  **E<sub>b</sub>**                                                                       <img alt="Fret 3