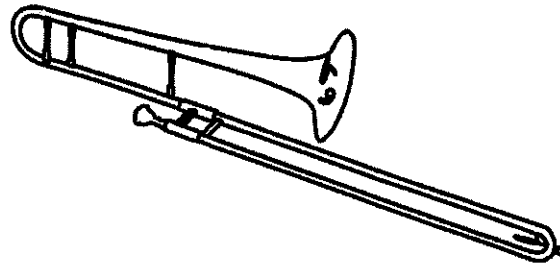


NHHS Royal Regiment

Brass Packet

Trombone

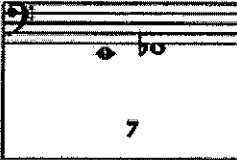
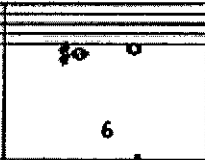
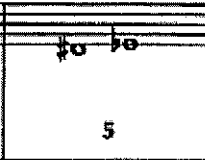
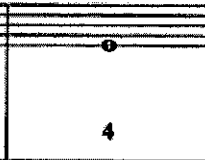

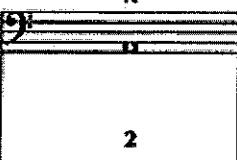
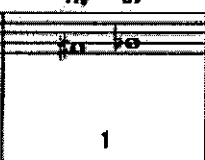
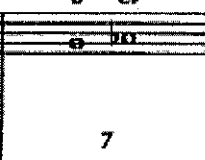
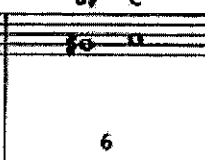
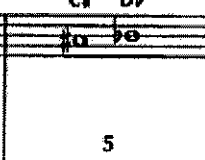

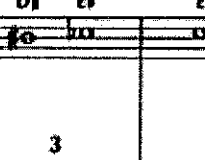
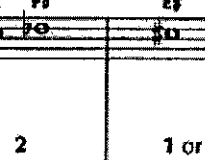

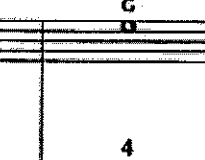
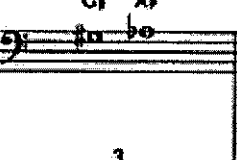
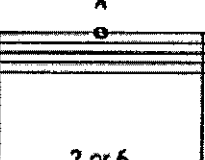
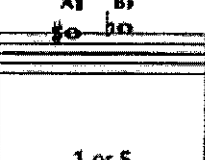
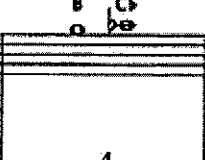
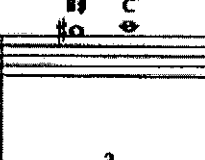
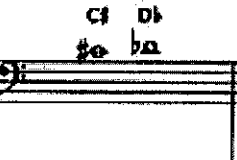
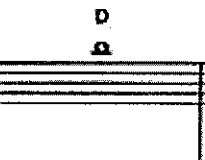
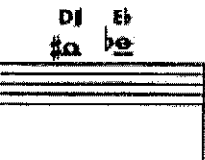



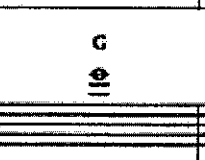
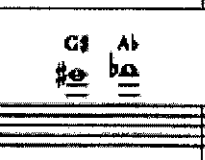

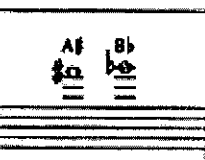


Rehearsal Etiquette

1. Always give your undivided **attention** to the director or leader.
2. Remember that it's not about you, section playing is **teamwork**.
3. Practice at home and know your part **before** the first rehearsal.
4. **Respect** all members and be kind at all times.
5. Leave personal problems out of rehearsal. Always be ready to **do your best work**.
6. Be positive and **constructive** when offering advice and helping others.
7. Be **receptive** when advice is offered.
8. Know your **role** in the section, in the group, and in the music.
9. **Always** have a pencil and required materials.
10. Be set up **ready** to play at the beginning of rehearsal or practice.

TROMBONE POSITION CHART

- + = Slightly extend the slide
- = Slightly shorten the slide

E ♭ 	E♯ F 	F♯ G♭ 	G 	G♯ A♭ 	
7	6	5	4	3	
A 	A♯ B♭ 	B C♭ 	B♯ C 	C♯ D♭ 	
2	1	7	6	5	
D 	D♯ E♭ 	E F♭ 	E♯ F 	F♯ G♭ 	G
4	3	2	1 or 6	5	4
G♯ A♭ 	A 	A♯ B♭ 	B C♭ 	B♯ C 	
3	2 or 6	1 or 5	4	3	
C♯ D♭ 	D 	D♯ E♭ 	E F♭ 	E♯ F 	
2	1 or -4	3	2	1	
F♯ G♭ 	G 	G♯ A♭ 	A 	A♯ B♭ 	
-3	-2	-3	2	1	

BREATHING EXERCISES

The purpose of these exercises is to develop natural and effective breathing habits for excellent brass playing. These exercises are intended to help develop efficiency, coordination, and flexibility in your breathing. When doing these exercises, breathe fully and think of breathing simultaneously throughout your respiratory system.

To produce a good tone and sustain a phrase, a player must have a good embouchure and supply adequate breath support. When breathing, you should always keep your throat open and demonstrate good posture—chest high, shoulders back but not raised, and abdominal muscles relaxed. Remember- **AIR IS THE FUEL OF YOUR INSTRUMENT!**

Exercises

Flow #1- Breathe in for 4 cts, out for 4; in 4, out 8, in 4, out 12, in 4, out 16

Flow #2- In 4, out 8/ in 2, out 8/ in 1, out 8

Bow-Imagine you have a bow/arrow, Draw back with one hand (as if to draw the bow, while inhaling smoothly let go of the bow and “shoot” the air smoothly and continuously forward. Repeat.

Dart-Imagine a dartboard. Focus on the bulls-eye. Draw the dart back while inhaling, shoot the dart “forte” toward the bulls-eye, Repeat 3 times.

Plane-Imagine you have a paper airplane. Glide the airplane across the room using “piano” air stream. Repeat 3 times.

Candles-Quickly blow out one candle, then repeat up to 30 times. On the last time exhale completely, expel all of the air.

Purple Cow- For Stamina and Flow. Breathe in 4, out 4. Breathe in 3, out 3. In 2, Out 2. In 1, Out 1. Repeat

ARTICULATION and TECHNIQUE

Articulation, or tonguing, is the tongue's manipulation of an air stream to create a particular emphasis of sounds. The placement of the tongue greatly influences the sound, register, amplitude, and attack. Be sure to always use a "T" or "D" attack which places the tongue behind the upper teeth.

Common Attacks: For most tonguing on brass instruments the "t" attack is the most widely used. Depending on the instrument and the register in which it is being played, most players prefer the following syllables:

TA, TU, TOH, TEE, TAW

Legato: Legato tonguing should be used for smooth passages. To produce this articulation, the player should gently articulate a *doo* or *daw* syllable. The trombone should use this articulation to substitute for all slurs except natural slurs.

Staccato (.): Staccato tonguing is more difficult to execute on a brass instrument than legato tonguing because the tones must be separated and stopped with the breath. Staccato means to play the note detached and short. Only in certain circumstances should staccato notes be stopped with the tongue.

Accented (>): Accented notes are to be played with more attack than common articulations. It requires ample supply of air and a quick release of the tongue. The focus of the accent should be on the air behind the attack, not the tongue itself.

Marcato (^): The marcato accent is similar to the regular accent, but is to be played shorter and heavier than the common accent.

Sforzando (sf): Similar to accent tonguing, but more exaggerated. Many players find they need to place the tongue between the teeth in sort of a spitting action in order to achieve the desired effect. The result is an explosive, heavy attack.

Tenuto (-): Tenuto articulations are marked by a short, heavy line above or below a note. It is to be held for its full value, and is meant to give special attention or stress to that note.

Trombone

Warm-Ups

Remington w/buzzing

Play Buzz etc. ---

Musical notation for Remington warm-up with buzzing, consisting of four staves of music in bass clef. The first staff has three measures with notes and rests, labeled "Play", "Buzz", and "etc. ---". The following three staves continue the pattern of notes and rests with slurs over the notes.

Long Tones

Musical notation for Long Tones warm-up, consisting of five staves of music in bass clef. Each staff contains six measures of long tones (half notes) with fingerings indicated above the notes. The notes are: B \flat , G, F, E \flat , D, C. Fingerings are: 1, 2, 3, 4, 5, 6, 7.

A single musical staff in bass clef. It contains a sequence of half notes with fermatas: G2, F2, E2, D2, C2, B1, A1, G1. The notes are spaced across the staff to cover a wide range.

Pedal Tones

A musical staff in bass clef with half notes and fermatas: G2, F2, E2, D2, C2, B1, A1, G1. Below the staff is a dashed line labeled "8va-", indicating an octave transposition.

A musical staff in bass clef with half notes and fermatas: G2, F2, E2, D2, C2, B1, A1, G1. Below the staff is a dashed line labeled "(8va)", indicating an octave transposition.

3-Note Slurs

A musical staff in bass clef showing slurred groups of three notes: G2-B1-A1, F2-G1-F1, E2-D1-C1, B1-A1-G1.

A musical staff in bass clef showing slurred groups of three notes: G2-A1-B1, C2-B1-A1, D2-C1-B1, E2-D1-C1.

5-Note Slurs

A musical staff in bass clef showing slurred groups of five notes: G2-A1-B1-C2-B1, D2-E2-F2-G2-F2, E2-D2-C2-B2-A2, B1-A1-G1-F1-E1.

A musical staff in bass clef showing slurred groups of five notes: G2-A1-B1-C2-B1, D2-E2-F2-G2-F2, E2-D2-C2-B2-A2, B1-A1-G1-F1-E1.

A musical staff in bass clef showing a slurred group of five notes: G2-A1-B1-C2-B1.

Flexibility I

A musical staff in bass clef showing slurred groups of five notes: G2-A1-B1-C2-B1, D2-E2-F2-G2-F2, E2-D2-C2-B2-A2, B1-A1-G1-F1-E1.

A musical staff in bass clef showing slurred groups of five notes: G2-A1-B1-C2-B1, D2-E2-F2-G2-F2, E2-D2-C2-B2-A2, B1-A1-G1-F1-E1.

Flexibility II



Flexibility III



Breath Control

Extending the Interval

Scales and Arpeggios

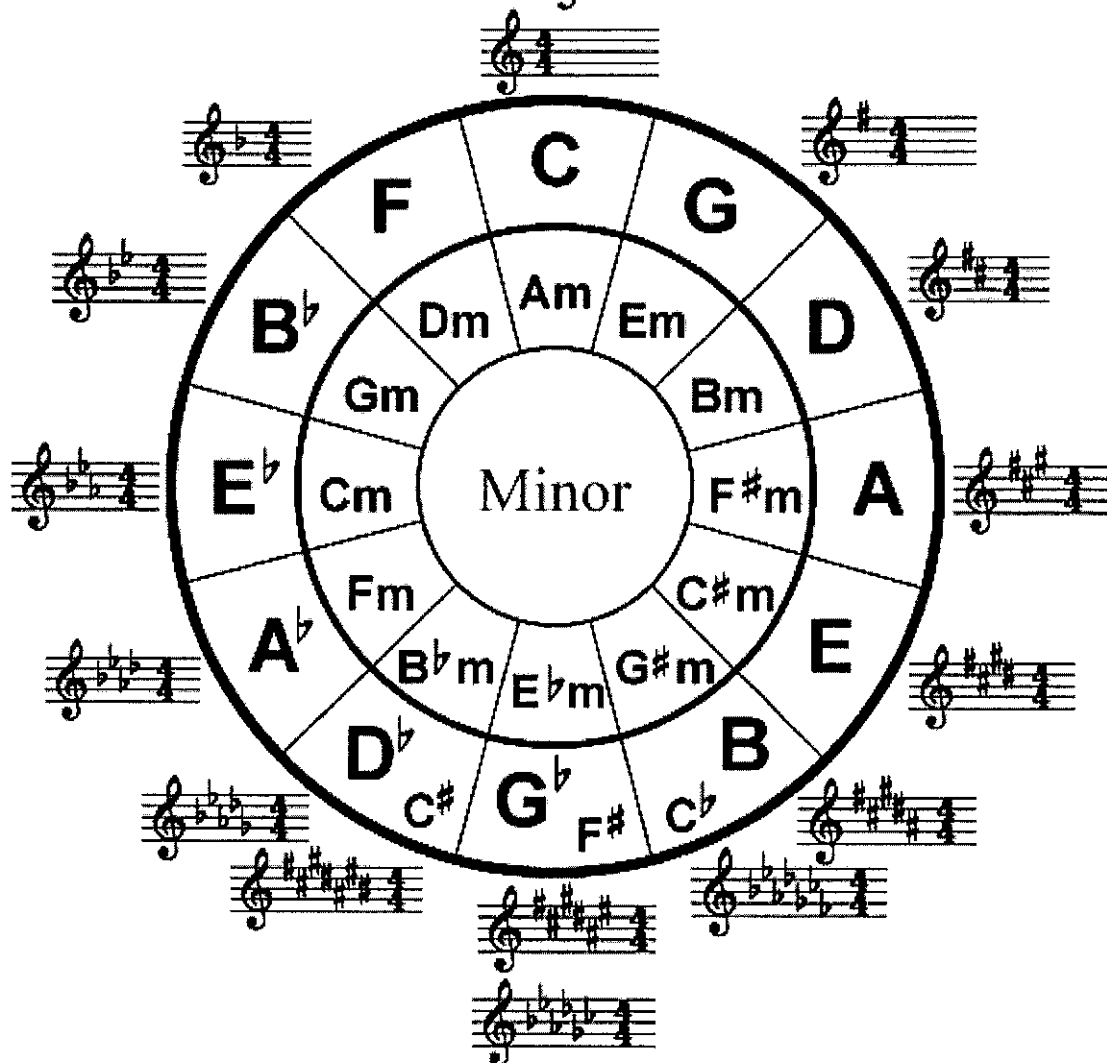
Tonguing

Herbert L. Clark Studies

- 1. loud, slurred
- 2. double-tongued
- 3. as many times in 1 breath

repeat in every key

Major

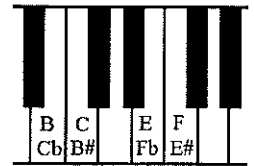


Glossary of Music Terms

Accelerando -	gradually quicken tempo.
Adagio -	Tempo marking: having slow movement; restful at ease.
Allegro -	Tempo marking: lively and fast.
Andante -	Tempo marking: at walking speed.
Chromatic scale-	Includes all twelve notes of the western tonal system.
Clef -	A symbol at the beginning of the staff defining the pitch of the notes found in that staff.
Coda -	Closing section of a movement.
Consonance -	Groups of tones that are harmonious due to their frequency ratios.
Dissonance -	Harsh, discordant harmonies that don't align in nice frequency ratios.
Enharmonic Equivalents -	Two notes that differ in name, but sound the same.
Fermata -	Marking to hold a note or rest held beyond the written value at the discretion of the performer.
Flat -	A symbol indicating that the note is to be diminished by one semitone.
Forte -	A symbol indicating to play loud.
Glissando -	Sliding between two notes.
Harmony -	Vertical alignment of two or more pitches sounding simultaneously.
Interval -	The distance in pitch between two notes.
Intonation -	The relative pitch relationship between two tones.
Key signature -	The flats and sharps at the beginning of each staff line indicating the diatonic key of music the piece is to be played.
Legato -	Indicates musical notes are to be played or sung smoothly and connected.
Largo -	Tempo marking: slowly and broadly.
Marcato -	Indicates a short note, long chord, or passage to be played louder or more forcefully than surrounding music.
Piano -	An instruction in sheet music to play softly. Abbreviated by a "p".
Presto -	Tempo marking: very fast.
Rhythm -	The organization of sound over time.
Scale -	Successive notes of a key or mode either ascending or descending.
Sharp -	A symbol indicating the note is to be raised by one semitone.
Slur -	A curve over notes to indicate that a phrase is to be played legato.
Staccato -	Short detached notes, as opposed to legato.
Tenuto -	Marking to hold the note for its full value or with slight emphasis.
Tie -	A curve over two identical pitches to indicate a sustained note.
Timbre -	Tone color, quality of sound that distinguishes one verse or instrument to another. It is determined by the composite frequencies of the sound.
Time Signature -	A numeric symbol in sheet music determining the number of beats to a measure.



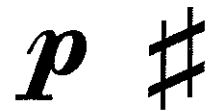
Coda



Enharmonic Eq.



Flat Forte



Piano Sharp



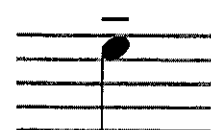
Slur



Staccato



Marcato



Tenuto