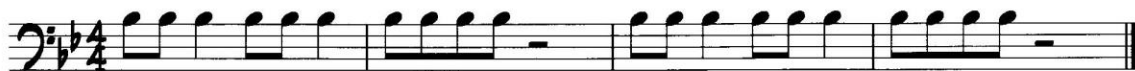


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I recommend this exercise, based on Bill Haley's *Rock Around the Clock*.

doo-el-doo, doo-el-doo, doo-el-doo, doo,
dee-el-dee, dee-el-dee, dee-el-dee, dee



Once that feels good, try changing positions.

With the grain:



Against the grain:



With wider intervals:



As the pitch rises, the "oo" becomes "ee".



"ROCK AROUND THE CLOCK" written and composed by *
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Ideally, each scale should be learned in every key. You should, for example, learn the Ionian scale beginning on D flat, D, E flat etc. If you fail to do this, there will be times when you are improvising when you will find your vocabulary lacking. This will seriously distract from the music you are creating. The knowledge of these scales and arpeggios is very important, so focus on this area and make it part of your musical language.

Locrian sharp 2 – for use with a half-diminished chord



Lydian dominant – for use with a dominant sharp 11 (flat 5)



**Half-tone / whole-tone scale –
for use with dominant sharp 11,
sharp 9, flat 9**



**Super Locrian (altered scale)
– for use with “altered chord”
flat 13, sharp 11, sharp 9, flat 9**



II-V-I

It is extremely important to be familiar with II, V, I in all major and minor keys. Here is the sequence in C major:

II D minor 9 – Dorian



V G dominant 9 – Mixolydian



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MILLER

ARRANGED BY MARTIN WILLIAMS

CUP MUTE VIS.

TROMBONE 1

TROMBONE 2

TROMBONE 3

BASS TROMBONE

The first system of the musical score for 'Miller' features four staves for Trombone 1, Trombone 2, Trombone 3, and Bass Trombone. Each staff begins with a 'CUP MUTE VIS.' instruction. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes eighth and sixteenth notes, rests, and slurs across measures.

5

1.

2.

3.

B.T.

The second system of the musical score continues the piece, starting at measure 5. It features four staves labeled 1., 2., 3., and B.T. (Bass Trombone). The notation continues with eighth and sixteenth notes, rests, and slurs, maintaining the key signature and time signature.

9

1.

2.

3.

B.T.

The third system of the musical score continues the piece, starting at measure 9. It features four staves labeled 1., 2., 3., and B.T. (Bass Trombone). The notation continues with eighth and sixteenth notes, rests, and slurs, maintaining the key signature and time signature.



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WOODY

ARRANGED BY MARTIN WILLIAMS

First system of music for Trombone and Bass Trombone. The score is written for four parts: Trombone 1, Trombone 2, Trombone 3, and Bass Trombone. Each part begins with a "CUP MUTE" instruction. The music is in 4/4 time and features a melodic line with various intervals and rests.

Second system of music, starting at measure 5. It continues the melodic line for the four parts. The notation includes various musical symbols such as notes, rests, and accidentals.

Third system of music, starting at measure 9. It continues the melodic line for the four parts. The notation includes various musical symbols such as notes, rests, and accidentals.



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