

# ***LET'S PLAY TROMBONE***

**Volume 3**

*By*

**Drummond Hudson**

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**Drummond Hudson** has been a professional musician since the age of 16. At age 22, the Royal Canadian Mounted Police (RCMP) recruited him. With the RCMP, he toured internationally as a featured trombone soloist in the Concert Band, as Musical Director of the World Famous RCMP Musical Ride and eventually became the RCMP Band Manager. Drum wrote, co-produced, and directed TV and radio shows, live concerts, and recording sessions for the CBC, CTV and ITV networks. He traveled every province and territory in Canada, as well as in the United States, Bermuda, Venezuela, Mexico, and Australia setting up extensive tours.

As a trombone instructor at Carleton University for 18 years and through his private trombone teaching, Drum has touched hundreds of students, many of whom have become professional musicians themselves.

Professionally, he has been the Musical Director for more than twenty Broadway musicals, including, *Annie Get Your Gun*, *Man of La Mancha*, *West Side Story*, *Fame*, *Crazy For You*, *Carousel*, and *Chicago*. He has also been a pit musician for more than seventy-five musicals.

Drum has worked with, among others, Natalie Cole, Frank Sinatra, Alanis Morissette, Henry Mancini, Tony Bennett, and Paul Anka. He also performed as a symphony musician with the National Arts Centre Orchestra of Canada and The Ottawa Symphony Orchestra. Drum achieved Life Member status with The American Federation of Musicians (AF of M).



## How To Use The 'Let's Play Trombone' Method Books

'Let's Play Trombone' starts you at the very beginning, explaining the basics of music notation, specific techniques and concepts of how to play the trombone.

The routines are preceded by text that gives you instructions on how to follow each routine. Therefore, **it is important that you carefully read all the text** and implement the concepts and instructions in the performance of each facet of your playing.

All scales and arpeggios are introduced throughout the lessons. As they are the building blocks of music, you should constantly work on **memorizing all the scales and arpeggios** right from the beginning as they are introduced.

'Let's Play Trombone' exposes you to all the key signatures and time signatures. If a key signature is unfamiliar to you, start these exercises at a slower tempo and work them up to the suggested tempo.

Referring to range on our instrument, we all want to play higher and also play lower. 'Let's Play Trombone' is calculated to expand your range naturally and gradually. Of course this is directly related to how much time you practice each day. When you first start playing it is better to practice for shorter periods of time several times a day, rather than play for one long extended practice session. This gives the muscles a chance to rest and refresh themselves.

I'd like to mention that there are many good exercise manuals and method books available to augment every facet of playing as well as 'Let's Play Trombone'.

Through teaching hundreds of students and spending countless hours writing and rewriting 'Let's Play Trombone', I've tried to be clear, logical and as concise as possible. I sincerely hope you enjoy playing the trombone and wish you 'astonishing luck' in all your musical endeavours.

**The Tenor Trombone  
Volume Three  
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# Lesson 39

♩ = 116

## Bb Major Scale And Arpeggio - Also In Fourths

1.

Musical notation for the Bb Major Scale and Arpeggio, including the scale in fourths. The notation is in bass clef, 4/4 time, with a key signature of two flats (Bb). It includes accents (>) and breath marks (>).

## G Minor Harmonic Scale And Arpeggio

♩ = 116

2.

Musical notation for the G Minor Harmonic Scale and Arpeggio. The notation is in bass clef, 4/4 time, with a key signature of two flats (Bb). It includes accents (>) and breath marks (>).

## G Minor Melodic Scale And Arpeggio

♩ = 116

3.

Musical notation for the G Minor Melodic Scale and Arpeggio. The notation is in bass clef, 4/4 time, with a key signature of two flats (Bb). It includes accents (>) and breath marks (>).

# Lesson 45

## Lip Slurs

4.  $\text{♩} = 128$

Exercise 4: Lip Slurs. Seven staves of music in bass clef, common time, key signature of three sharps (F#, C#, G#). Tempo: quarter note = 128. The exercise consists of continuous eighth-note slurs, alternating between ascending and descending patterns across the seven staves.

5.  $\text{♩} = 80$  Technical Coordination Exercise

Exercise 5: Technical Coordination Exercise. Three staves of music in bass clef, common time, key signature of three sharps (F#, C#, G#). Tempo: quarter note = 80. The exercise features eighth-note patterns with accents (>) and slurs. The first staff has four measures with accents on the first, second, third, and fourth notes. The second staff has four measures with accents on the first, second, third, and fourth notes, and a cross symbol (x) above the fourth note. The third staff has four measures with accents on the first, second, third, and fourth notes.



# Lesson 50

## Major Arpeggios In Twelve Keys

♩ = 132 - 160

4.

# Lesson 50

Too - ra - loo - ra - loo - ral

That's An Irish Lullaby

14.  $\text{♩} = 63$

rit .....

retard

Lesson 50 concludes the tutoring and guidance I have set out to give each of you throughout 'Let's Play Trombone'. If you have worked your way through all these lessons, you have the passion to learn and become a good instrumentalist.

Constantly use these lessons to review and refine all the facets of your playing. Patience is not only a virtue, but a necessity for every musician.

Only you can do it. It will be your desire, hard work, sweat, and yes, tears, that will carry you to the top.

Above all, concentrate and have fun with your music. Again, I wish you 'astonishing luck' in all your musical endeavours.

## Acknowledgements

I would like to thank my family who put up with my hours and hours of weekly practicing starting when I was 12 years old. Thanks to my parents, Ernie and Gertrude, sister Phyllis, brothers Bill, Bob, and Reg, daughters Melanie and Marnie and son Drum.

In my early years performing in the New Westminster and District Concert Band fellow musicians Fred Turner, Arnie Chycoski, Ray Sikora, Charlie Hendricks gave me plenty of inspiration to build on.

To all the members of the RCMP Band who helped shape my career as a trombone soloist, performer and conductor, I give you heart felt thanks.

I extend my sincere thanks to great musicians and teachers with whom I studied (Vincent Clark, Doc Reinhardt, Teddy Roderman, and Sid Holmes) and to the hundreds of students who kept me young and focused on this project.

I thank you Mark Ferguson, fellow 'brother of the slide', for reviewing and helping me with 'Let's Play Trombone'.

The biggest thank you and hugs go to the love of my life, Marlene, my wife and my pal and 'sister of the slide". Marlene worked with me all the way through the process of putting together 'Let's Play Trombone'.

