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Preface

I want to thank Pete Norton for his help with this project. Pete and I went through the Arban Method Book for the trombone and picked what we both considered to be the most relevant sections and then the most relevant exercises from each of those sections. I ended up with the most important material that Pete Norton most often assigns his students, and my personal favorites. The Arban book was originally written for cornet, and because of this some of the material does not relate directly to the trombone. Also, there are many redundantly repetitive exercises throughout the book. This unrelated and redundant material is what has been discarded. All of the remaining exercises, except for trills, have been given a restatement an octave lower and in many cases another restatement a perfect fifth lower than the original.

In order to adhere to the range of the bass trombone, I have kept the high range capped to a high C and I have endeavored to include many exercises that go deep into the pedal range. I also included the one characteristic study that is feasible in lower registers. The scale studies section focuses on two different exercises with a restatement an octave lower while running through all 48 primary scales, all major and all minor including all three minor versions. Tubists should consider taking any of these exercises down another octave for working the extra low register.

Fundamentals

"Notes rarely stand alone. They are almost always coming from, going to, or coming from and going to another note" - Dr. John Seidel



19. Musical notation for the first staff of exercise 19. It features a bass clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The staff contains six measures of music, primarily consisting of eighth-note patterns with slurs.

Musical notation for the second staff of exercise 19. It continues the eighth-note patterns with slurs, maintaining the bass clef, key signature, and 2/4 time signature.

Musical notation for the third staff of exercise 19. It features eighth-note patterns with slurs, continuing the exercise in the same key and time signature.

Musical notation for the fourth and final staff of exercise 19. It concludes the exercise with eighth-note patterns and slurs, ending with a double bar line.

Dotted Eighth and Sixteenth Notes

"Bass trombone takes more air than any other wind instrument" - Pete Norton

Allegro Moderato

simile



The Slur

"The trombone is the only instrument that can be played in tune, but never is" - Pete Norton

strive to make all slurs sound like a natural slur and strive to eliminate any slide noise

1.

The musical score consists of three staves of music, all in bass clef and 6/8 time. The first staff begins with a treble clef and a common time signature, but the key signature (one flat) and the 6/8 time signature are consistent with the rest of the piece. The music is a single melodic line with various slurs and accidentals. The second and third staves continue the melodic line, with the third staff ending with a double bar line. The notes are primarily eighth and quarter notes, often beamed together and slurred. The key signature is one flat (B-flat), and the time signature is 6/8.

The Trill

"When practicing for an audition, memorize each excerpt and then practice them 1000 times a day" - Pete Norton

alt. 8va for exercise 1

1.

3 3 3 3 3 3 3 3 6 6

3 3 3 3 3 3 3 3 tr

2.

3 3 3 3 3 3 3 3 6 6

3 3 3 3 3 3 3 3 tr

Scale Studies

Major Scales

"When you're not playing music, you're just playing notes" - Dr. John Seidel

Target tempo for all scale exercises ♩ = 120 (+)



Minor Scales**Natural Minor**

27.1

The image shows a musical score for a Natural Minor scale exercise. It consists of three staves of music in bass clef, with a 2/4 time signature. The first staff begins with a treble clef and a 2/4 time signature, followed by a bass clef. The music is a continuous eighth-note scale with rests. The second and third staves continue the scale in the bass clef.

Chromatic Scales

39.

The first line of musical notation is in bass clef, B-flat major, and 2/4 time. It consists of eight measures. The first four measures show a descending chromatic scale from G2 to B-flat1. The last four measures show an ascending chromatic scale from B-flat1 to G2. A large oval encompasses the entire line of music.

The second line of musical notation is in bass clef, B-flat major, and 2/4 time. It consists of eight measures. The first four measures show a descending chromatic scale from G2 to B-flat1. The last four measures show an ascending chromatic scale from B-flat1 to G2. A large oval encompasses the entire line of music.

Intervals

"When a conductor tells you to do something that contradicts your training, just wave and nod and then do it the way you have been trained" - Dr. John Seidel

simile

The image displays three staves of musical notation in bass clef, 6/8 time, and key of B-flat major. The first staff is marked with a first ending bracket and the word "simile". The notation consists of eighth-note patterns with stems up and down, and dotted eighth notes. The second and third staves continue the rhythmic pattern with similar eighth-note and dotted eighth-note figures.

Multiple Tonguing Double Tongue

"You've got two valves, use them" - Charlie Vernon

(for a legato sound use Da-Ga Da-Ga Dah)

1. *D-G D-G D* *simile*

Triple Tongue

Play all exercises twice. On the second playthrough use alternate articulation syllables.

(for a legato sound, practice using Da-Da-Ga and Da-Ga-Da)

D-D-G D-D-G

D-G-D D-G-D

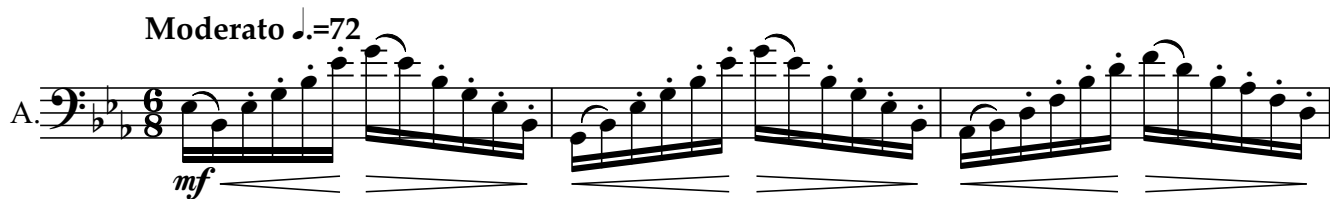
simile

17.

Characteristic Studies

"Some music is more enjoyable by listening instead of performing" - Dr. John Seidel

Moderato ♩.=72

A. 

mf

