

THE DEVELOPING TROMBONE PLAYER

In Bass Clef for Baritone or Trombone

Introduction

During the first year or two of band, the brass student usually receives a good deal of theory as well as instruction on how to play the instrument properly. But upon entering junior high school, because of the pressure of having to prepare the band for concerts, festivals, and other performances, the student is no longer given much in the way of exercises that will help him/her develop as a player.

Some books contain only songs. This is good to entertain the student, but does little to promote development. Others have basic routines, but since they contain no music, the student finds them boring.

This book has both: Each lesson has a full practice routine to develop the fundamentals needed to become an outstanding player. But in addition to the practice routine, each lesson also contains several pieces of musical literature to help the student develop musically, and to keep interest at a high level.

The songs in this book are in the styles of Classical, Jazz, Rock, and Ballad. You will notice that throughout the book, simple, beautiful melodies are interspersed. In my opinion, it is many times harder to play a melody with good intonation, proper phrasing, and all the rest that goes into making beautiful music, than to play something that is purely technical.

Lessons 1 through 18 are only in the keys of C, B flat, D, E flat, F, and G. This is because most junior-high band music is written in these keys. However, in the Scales and Chords section all major keys are covered.

This book, then, is designed to follow any beginner method book, and take the student to the point where he/she is equipped to enter the high-school band.

Each of the 18 lessons is divided into eight parts. The first seven parts comprise the Practice Routine, with Part 8 being the musical section.

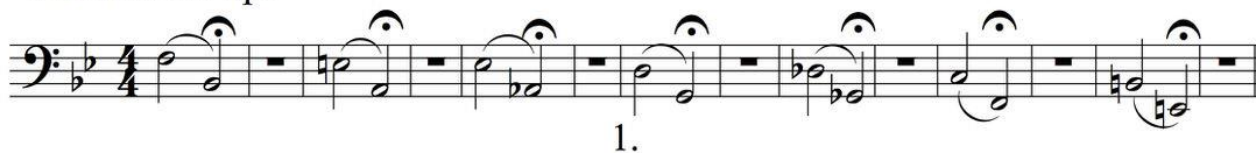
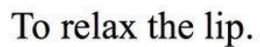
I will now describe the seven parts of the routine and tell how the exercises should be practiced.

1. Wind Power.

Nothing happens if there is no wind. The purpose of this routine is to develop a great capacity for air; even a reserve of air. The time signature is only to show the relative duration of each note. Do not play in strict rhythm, but rather with freedom, breathing as needed.

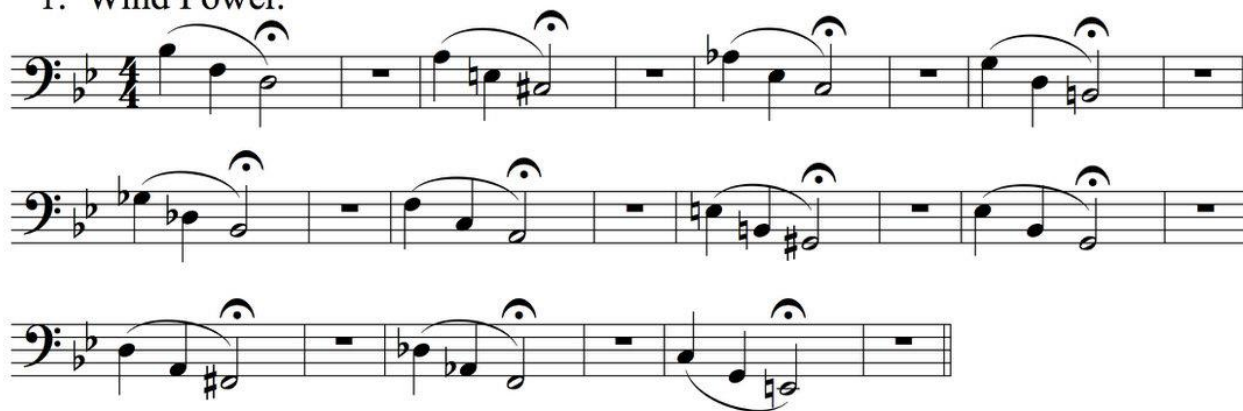
I.

1. Wind Power.



Lesson 4.

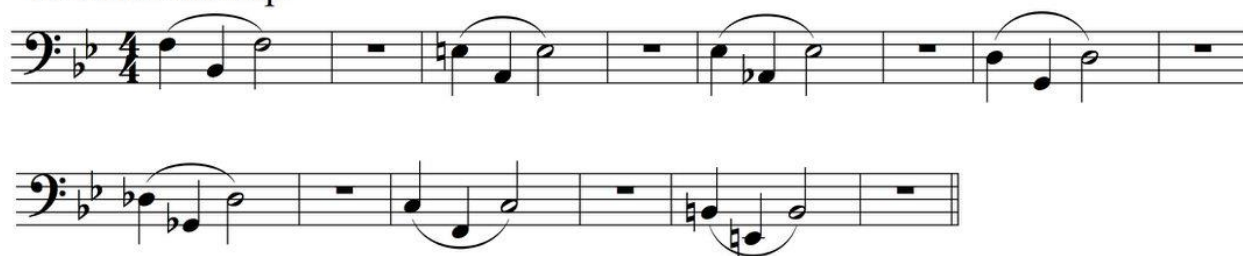
1. Wind Power.



2. High Note Routine.



To Relax the Lip.



March from the "Nutcracker Ballet."

Tchaikovsky



London Bridges - Can Can Medley.



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