

**TROMBONE,
BARITONE & EUPHONIUM**



brass class

BOOK 1
PAUL DE CINQUE

**TROMBONE, BARITONE
& EUPHONIUM**

**brass
class**

BOOK 1

BY

PAUL DE CINQUE

A special thanks to Carol Salt, Ben Noonan, and Alan Lourens for their feedback and proofreading of this book.

Brass Class
2nd Edition – 2020.

Contact Paul De Cinque (paul.decinque@uwa.edu.au) for more information on this book.

WELCOME TO BRASS CLASS!

Congratulations on making the decision to start learning a brass instrument. Brass instruments are lots of fun to play and you will really enjoy yourself if you make some time to practise almost every day. Brass players get strong lips from regular playing and we need strong lips to play all the pieces in this book.

There are lots of tunes that you may know in this book but I haven't put many written instructions for you. Your teacher will be able to explain how music works and what the new elements in each unit are. Make sure to ask your teacher lots of questions and to understand the new musical ideas I list in each unit.

Have fun and good luck!

DEAR TEACHERS

You will notice there are a lot of repeated melodies in this book and that each unit contains a number of melodies as well. Feel free to use as many or as few of the melodies in each unit for your students to feel comfortable with the new content.

There are also a number of duets, trios, and rounds included in this book. If you are teaching individual lessons, you can play the secondary part for your students.

The Trumpet, Trombone, and Baritone/Euphonium books all work together so you can teach these instruments in the same classroom. The Tuba and Horn books have the same material but are based in different keys.

I encourage you to use other resources and books to supplement this book. By the end of Book 1, your students should be able to play the material from the AMEB Grade 1 books as well as a number of pieces from a range of popular and classical play-along texts.

BRASS CLASS Book 1 Contents

Page	Unit	Tick when complete
1	Unit Zero: Let's Go	
2	Unit One: Starting Low	
6	Unit Two: Starting High	
9	Unit Three: Getting Higher Right Away	
13	Unit Four: Five at a Time	
18	Unit Five: Adding Dots	
21	Unit Six: Heading Up	
24	Unit Seven: Heading Down	
27	Unit Eight: Joining things Together	
29	Unit Nine: Adding in 3	
31	Unit Ten: Not on Accident	
33	Unit Eleven: Tricky Roadmaps & Note Effects	
36	Unit Twelve: Even Lower	
38	Unit Thirteen: Even Higher	
41	Unit Fourteen: Pick up the Pace	
43	Unit Fifteen: Almost There	
45	Unit Sixteen: It's all in the Details	
47	Unit Seventeen: The Summit	

Unit Zero: Let's Go

Starting the Baritone, Euphonium, or Trombone

Welcome to your low brass instrument! Let's learn the basics of making a sound on your instrument. Keep practising these exercises in coming weeks – great fundamentals will make you a great player!

STEP ONE: BREATHING

Breathe in for four seconds and then blow the air right back out. Make sure not to let the air stop at any point – air is constantly moving!

Try to direct the air into the bottom of your lungs – you should feel your stomach area expand when you do this exercise.

STEP TWO: MAKING AN EMOUCHURE

Embouchure is how we hold our lips when we play baritone, euphonium, or trombone. Your teacher will help you make a great embouchure, but here are some tips to get started.

- 1) Say the letter “M”
- 2) Put the corners of your lips back against your teeth
- 3) Place the mouthpiece horizontally centred on your lips
- 4) Place the mouthpiece vertically centred on your lips - ½ on the top lip and ½ on the bottom lip (unless your teacher recommends something else)
- 5) Breathe in, then blow out through the mouthpiece without pushing your lips together – don't hold your breath in the middle
- 6) Now, redo step 5 but as you blow out, slowly push your lips together in the middle – you should get a buzz now!

STEP THREE: USING YOUR TONGUE

We use our tongue to start sound on the baritone, euphonium and trombone. Say the word “TA” – can you feel where your tongue touches above the teeth? This time, blow air as you do the “TA” tongue motion. This is how to tongue on a brass instrument.

Quick Tips

Go to our online videos where we show you the basics of doing these fundamentals and then follow along with our five-minute fundamental exercises lesson. If you do this every day for the first few weeks, you will be well on the way to being a great brass player!

Unit One: Starting Low

B \flat , C, and D

Start here if you find the low notes are easier to play or go to Unit Two if you find the high notes are easier. In this unit we will learn our first three notes – B \flat , C, and D.

What you need to know for this unit

Baritone, Euphonium, and Trombone music is written in the bass clef




The bass clef has five lines and four spaces – the mnemonics “Great Big Dreams for Australia” and “All Cows Eat Grass” will help you remember these notes




Our first three notes are B \flat , C, and D - which use the second and third lines of the staff




B \flat	C	D
Open / 1st position	1st & 3rd valve / 6 th position	1st & 2nd valve / 4th position

 = 1 beat and is called a CROTCHET

Different shaped notes/rests have different lengths

 = 2 beats and is called a MINIM

 = 2 beats and is called a MINIM REST

All the pieces in this unit have 4 beats of music per bar



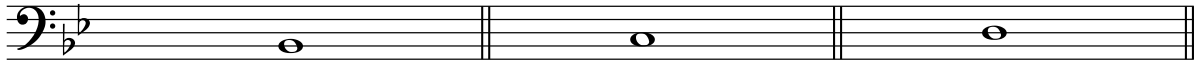
Unit One: Starting Low

B \flat , C, and D

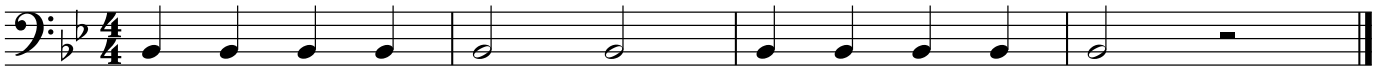
B \flat - open
1st position

C - 1st & 3rd valve
6th position

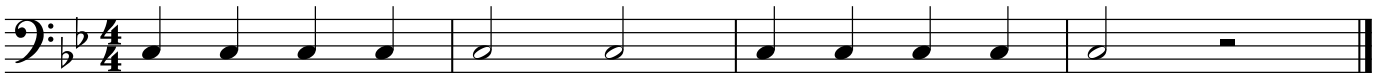
D - 1st & 2nd valve
4th position



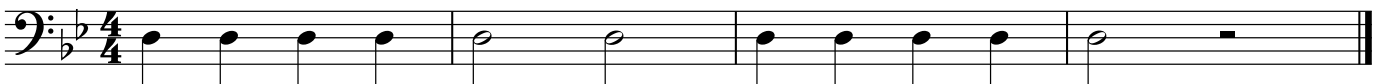
1. All on B \flat



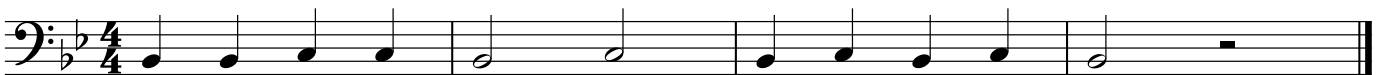
2. All on C



3. All on D



4. B \flat and C March



5. C and D March



6. Up and Down



7. Hot Cross Buns

Musical notation for 'Hot Cross Buns' in bass clef, 4/4 time, and B-flat major. The first staff contains four measures: a half note G2, a quarter note G3, a quarter note G3, and a half note G2. The second staff contains eight measures: four quarter notes G2, A2, B2, C3; four quarter notes D3, E3, F3, G3; a half note G2, and a half note G2.

8. Au Claire de la Lune

Musical notation for 'Au Claire de la Lune' in bass clef, 4/4 time, and B-flat major. The first staff contains eight measures: four quarter notes G2, A2, B2, C3; a half note G2, a half note G2; a quarter note G2, a quarter note G3, a quarter note G3, a quarter note G3; and a half note G2. The second staff contains eight measures: four quarter notes G2, A2, B2, C3; a half note G2, a half note G2; a quarter note G2, a quarter note G3, a quarter note G3, a quarter note G3; and a half note G2.

9. Merrily We Roll Along

Musical notation for 'Merrily We Roll Along' in bass clef, 4/4 time, and B-flat major. The first staff contains eight measures: four quarter notes G2, A2, B2, C3; a quarter note G2, a quarter note G3, a half note G3; a quarter note G2, a quarter note G3, a half note G3; and a quarter note G2, a quarter note G3, a half note G3. The second staff contains eight measures: four quarter notes G2, A2, B2, C3; a quarter note G2, a quarter note G3, a quarter note G3, a quarter note G3; a quarter note G2, a quarter note G3, a quarter note G3, a quarter note G3; and a half note G2.

10. All Through the Night

Musical notation for 'All Through the Night' in bass clef, 4/4 time, and B-flat major. The first staff contains eight measures: a half note G2, a quarter note G3, a quarter note G3, a quarter note G3, a quarter note G3, a quarter note G3, a quarter note G3, and a half note G2. The second staff contains eight measures: a quarter note G2, a quarter note G3, a quarter note G3, a quarter note G3, a quarter note G3, a quarter note G3, a quarter note G3, and a half note G2.

11. Down by the Station

Two staves of musical notation for the piece 'Down by the Station'. The key signature is one flat (B-flat) and the time signature is 4/4. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

12. Babylon's Falling

Two staves of musical notation for the piece 'Babylon's Falling'. The key signature is one flat (B-flat) and the time signature is 4/4. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

13. Alison's Camel

Two staves of musical notation for the piece 'Alison's Camel'. The key signature is one flat (B-flat) and the time signature is 4/4. The first staff contains eight measures of music, and the second staff contains eight measures, ending with a double bar line.

14. Hot Cross Buns (Duet Version)

The first system of musical notation for 'Hot Cross Buns (Duet Version)'. It consists of two staves joined by a brace on the left. The key signature is one flat (B-flat) and the time signature is 4/4. The first staff has four measures, and the second staff has four measures, ending with a double bar line.

The second system of musical notation for 'Hot Cross Buns (Duet Version)'. It consists of two staves joined by a brace on the left. The key signature is one flat (B-flat) and the time signature is 4/4. The first staff has four measures, and the second staff has four measures, ending with a double bar line.

Unit Two: Starting High

D, Eb, and F

Start here if you find the high notes are easier to play or go to Unit One if you find the low notes are easier. In this unit we will learn our first three notes – D, Eb, and F.

What you need to know for this unit

Baritone, Euphonium, and Trombone music is written in the bass clef



The bass clef has five lines and four spaces – the mnemonics “Great Big Dreams for Australia” and “All Cows Eat Grass” will help you remember these notes



Our first three notes are D, Eb, and F - which use the third and fourth lines of the staff




D
1st & 2nd
valve / 4th
position


E_b
1st valve /
3rd position

F
Open /
1st position

 = 1 beat and is called a CROTCHET

Different shaped notes/rests have different lengths

 = 2 beats and is called a MINIM

 = 2 beats and is called a MINIM REST

All the pieces in this unit have 4 beats of music per bar



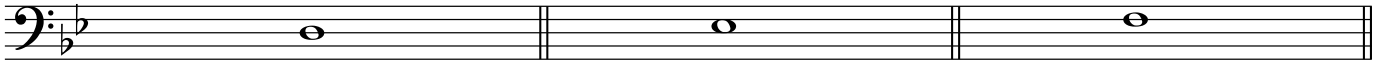
Unit Two: Starting High

D, Eb, and F

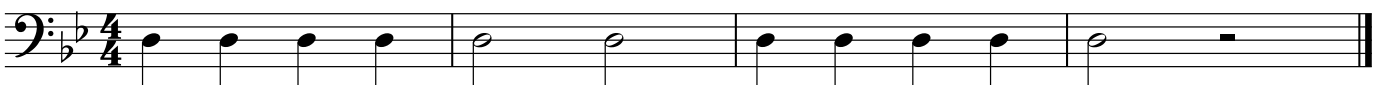
D - 1st & 2nd valve
4th position

E \flat - 1st valve
3rd position

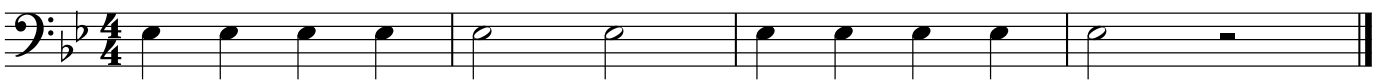
F - open
1st position



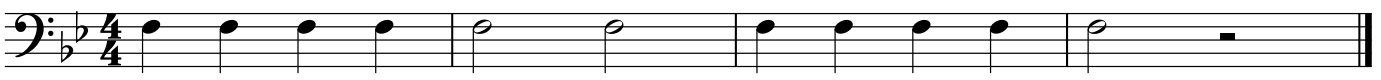
15. All on D



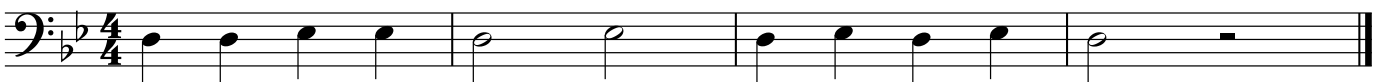
16. All on Eb



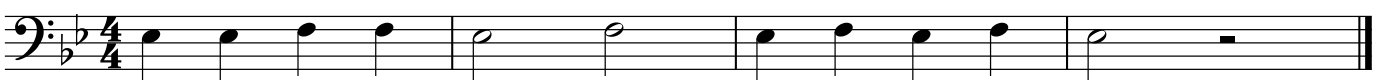
17. All on F



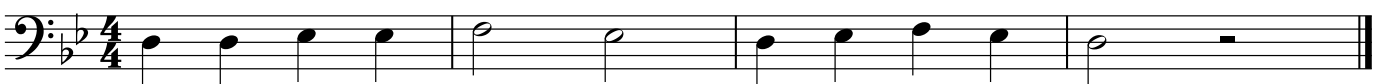
18. D and Eb March



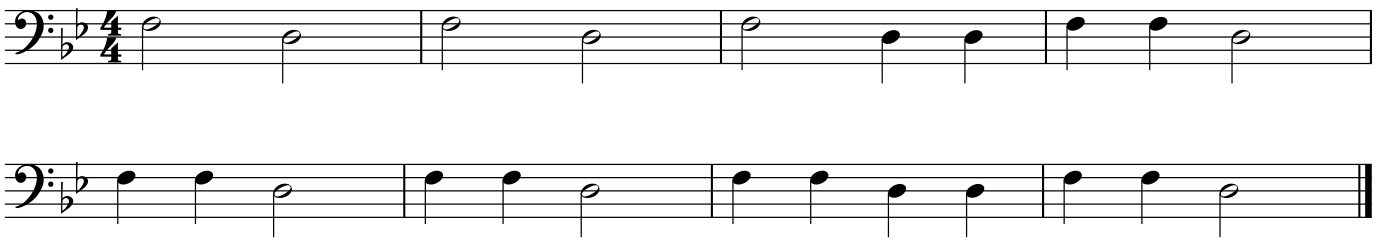
19. Eb and F March



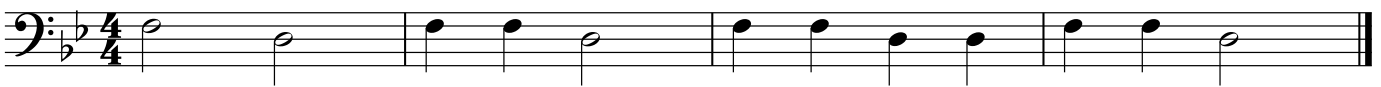
20. Up and Down



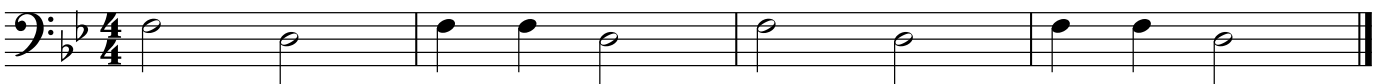
21. Starlight, Starbright



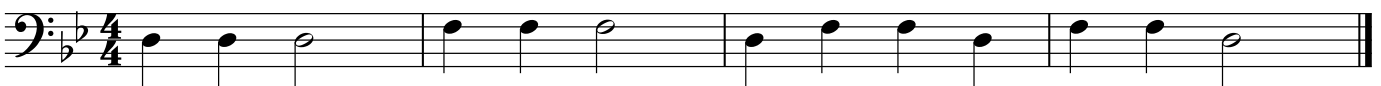
22. See-Saw



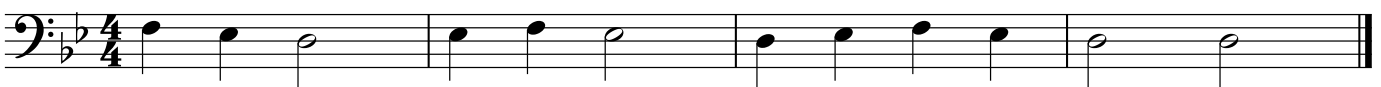
23. Cuckoo



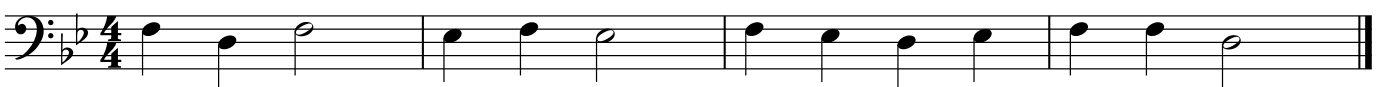
24. Walking Low



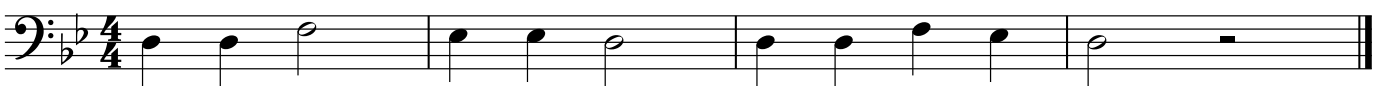
25. Stepping Up, Stepping Down



26. All Mixed Up



27. Finishing Down



Unit Three: Getting Higher Right Away

G

If you want to move straight onto a higher note, you can now complete Unit Three. If you are still finding the high notes hard, and you want to learn some tunes which use the five notes we have already learned instead, go onto Unit Four (and Unit Five as well if you want).

In this unit we will learn a new high note – G. G is the same fingering or slide position as D, except you will need to blow faster air and push your lips together more in the middle. We can use many of the songs we learned in Unit One to help with this new note.

What you need to know for this unit



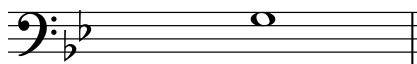
Our new note

G
1st & 2nd
valve /
4th position

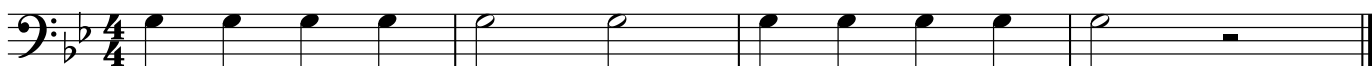
Unit Three: Getting Higher Right Away

G

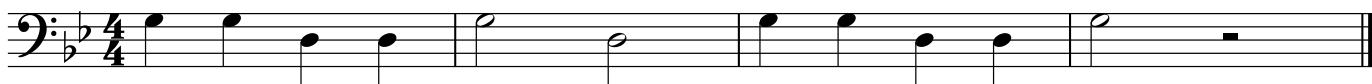
G - 1st & 2nd valve
4th position



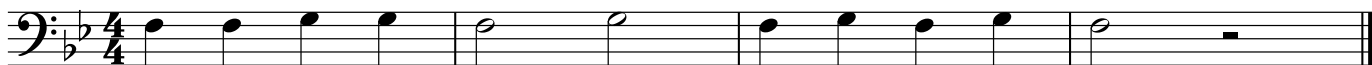
28. All on G



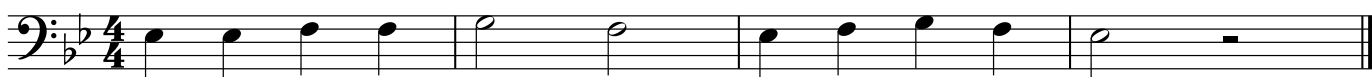
29. Ds and Gs



30. F and G March



31. Up and Down



36. Down by the Station

Two staves of musical notation in bass clef, 4/4 time, and B-flat major. The first staff contains four measures: a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The second staff contains four measures: a half note D2, a quarter note E2, a quarter note F2, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a whole rest.

37. Babylon's Falling

Two staves of musical notation in bass clef, 4/4 time, and B-flat major. The first staff contains four measures: a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The second staff contains four measures: a half note D2, a quarter note E2, a quarter note F2, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a whole rest.

38. Alison's Camel

Two staves of musical notation in bass clef, 4/4 time, and B-flat major. The first staff contains eight measures: quarter notes G2, A2, B2, C3, quarter notes D2, E2, F2, G2, a half note A2, a half note B2, quarter notes C3, D3, E3, F3, a half note G3, and a whole rest. The second staff contains eight measures: quarter notes G2, A2, B2, C3, quarter notes D2, E2, F2, G2, a half note A2, a half note B2, quarter notes C3, D3, E3, F3, a half note G3, and a whole rest.

39. Hot Cross Buns (Duet Version)

Two staves of musical notation in bass clef, 4/4 time, and B-flat major, enclosed in a brace. The first staff contains four measures: a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The second staff contains four measures: a half note D2, a quarter note E2, a quarter note F2, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a whole rest.

Two staves of musical notation in bass clef, 4/4 time, and B-flat major, enclosed in a brace. The first staff contains four measures: quarter notes G2, A2, B2, C3, quarter notes D2, E2, F2, G2, a half note A2, a half note B2, quarter notes C3, D3, E3, F3, a half note G3, and a whole rest. The second staff contains four measures: quarter notes G2, A2, B2, C3, quarter notes D2, E2, F2, G2, a half note A2, a half note B2, quarter notes C3, D3, E3, F3, a half note G3, and a whole rest.

Unit Four: Five at a Time

Our first five notes

This unit includes some tunes on our first five notes. Learn to play these pieces on your instrument, and also by buzzing them on your mouthpiece and from memory.

What you need to know for this unit


A round is a piece played by more than one person. The second player starts at the beginning sometime after the first player



Our new note length & new rest

 = 1 beat and is called a CROTCHET

REST

 = 4 beats and is called a SEMIBREVE

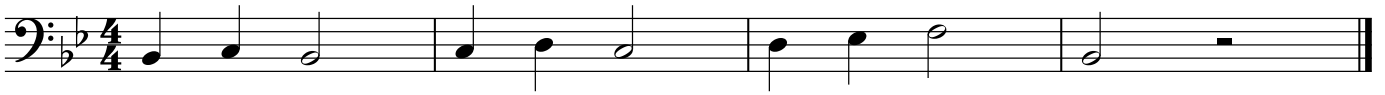
An incomplete bar is where a piece starts with less than a full bar and ends with less than a full bar. These two parts of a bar should add up to a full bar



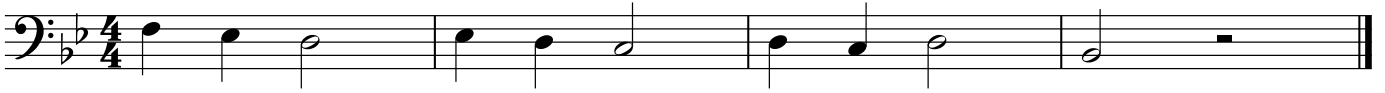
Unit Four: Five at a Time

Our first five notes

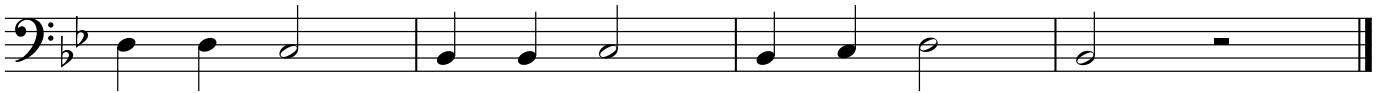
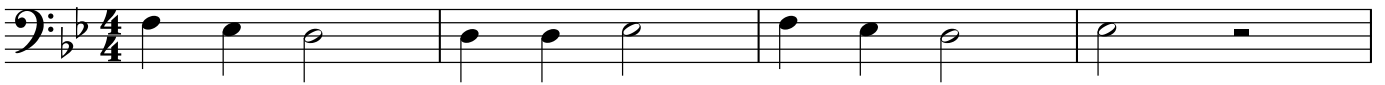
40. Marching Up



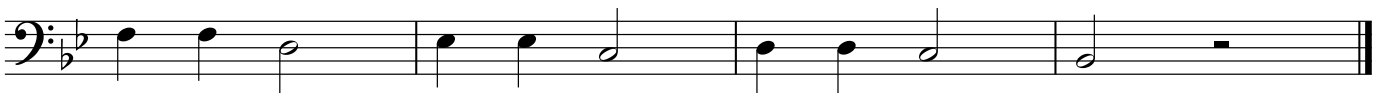
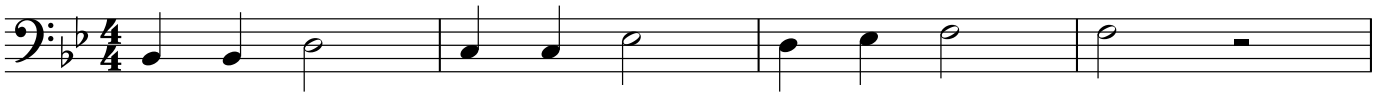
41. Marching Down



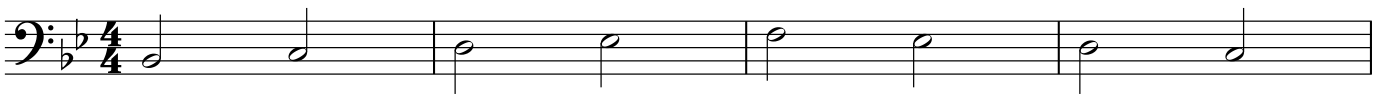
42. Marching Together



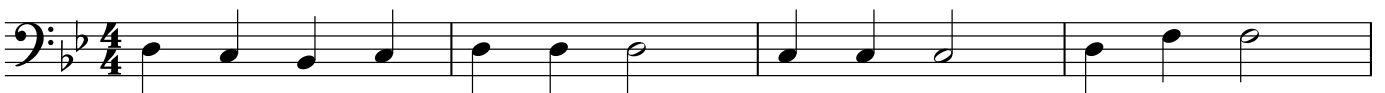
43. March Leaps



44. Up and Down the Hill



45. Mary Had a Little Lamb



46. Go Tell Aunt Rhody

Two staves of musical notation for the piece 'Go Tell Aunt Rhody'. The music is written in bass clef, B-flat major, and 4/4 time. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

47. Good King Wenceslas

Two staves of musical notation for the piece 'Good King Wenceslas'. The music is written in bass clef, B-flat major, and 4/4 time. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

48. Sweetly Sings the Donkey (Round)

Three staves of musical notation for the piece 'Sweetly Sings the Donkey (Round)'. The music is written in bass clef, B-flat major, and 4/4 time. The first staff is marked with a '1' in a box and contains four measures. The second staff is marked with a '2' in a box and contains four measures. The third staff is marked with a '3' in a box and contains four measures, ending with a double bar line and repeat dots.

49. Dreydl, Dreydl

Two staves of musical notation for the piece 'Dreydl, Dreydl'. The music is written in bass clef, B-flat major, and 4/4 time. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

50. Lightly Row

Two staves of musical notation for 'Lightly Row'. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes. The second staff continues the melody and ends with a double bar line.

51. Aura Lee

Two staves of musical notation for 'Aura Lee'. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes. The second staff continues the melody and ends with a double bar line.

52. Shepherd's Hey

Two staves of musical notation for 'Shepherd's Hey'. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes. The second staff continues the melody and ends with a double bar line.

53. A Tisket, A Tasket

Four staves of musical notation for 'A Tisket, A Tasket'. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes. The subsequent staves continue the melody and end with a double bar line.

54. When the Saints Go Marching In (Duet)

55. Five Note Variations

Unit Five: Adding Dots


Introducing Quavers, Dotted Minims, and Dotted Crotchets


This unit introduces quavers and dotted rhythms. If you don't want to learn a new rhythm yet, you can learn most of the tunes in Unit Six and some of the tunes in Unit Seven before you come back to Unit Five.


Compare Hot Cross Buns and Merrily We Roll Along in this unit to the versions in Unit One. They will sound the same but look different.


What you need to know for this unit


Our new note lengths

 = $\frac{1}{2}$ a beat and is called a **QUAVER**

 = 2 quavers joined together take up one beat

 = 3 beats and is called a **DOTTED MINIM**

 = $1 \frac{1}{2}$ beats and is called a **DOTTED CROTCHET**

 = A 2 beat pattern you will often see combining a dotted crotchet and a quaver

Unit Five: Adding Dots

Introducing Quavers, Dotted Minims, and Dotted Crotchets

56. Hot Cross Buns rewritten

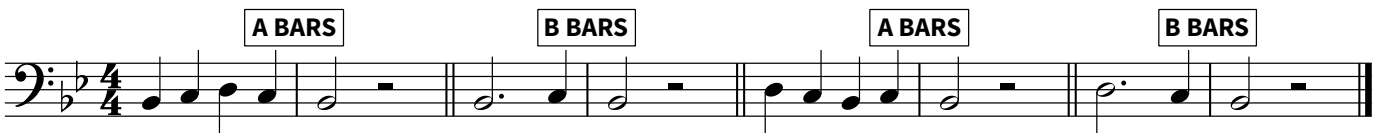


57. Mary Had a Little Lamb rewritten



58. 3 x 1 or 1 x 3?

Play the A Bars and the B Bars at the same time to help you play the **dotted minims** correctly.



59. Alouette



60. Break it in half

Try playing this exercise as a round to help you play the **dotted crotchets** correctly.

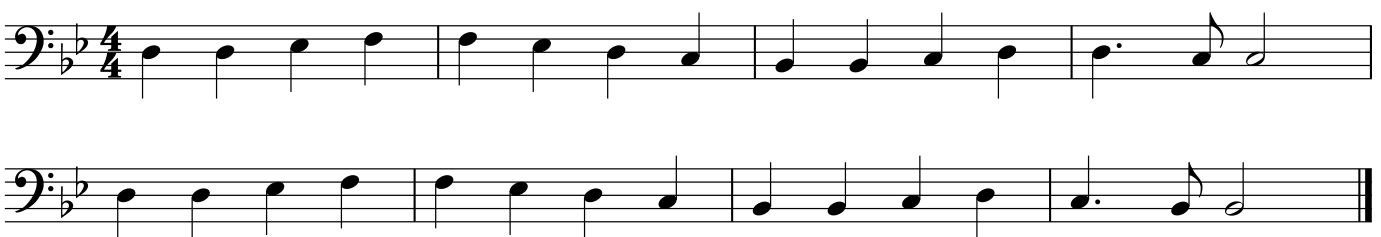


61. Alouette Rewritten

Just like the two songs above, we can rewrite Alouette with shorter note values - this should help you play the dotted crotchet more accurately.



62. Ode to Joy



63. Jingle Bells (Duet)

Musical notation for the first system of 'Jingle Bells (Duet)'. It consists of two staves in bass clef, 4/4 time, with a key signature of two flats. The melody is played in a duet style with various rhythmic patterns including eighth and sixteenth notes.

Musical notation for the second system of 'Jingle Bells (Duet)'. It continues the melody from the first system, ending with a double bar line.

64. All Through the Night

Musical notation for the first system of 'All Through the Night'. It consists of a single staff in bass clef, 4/4 time, with a key signature of two flats. The melody is a simple, slow-moving line.

Musical notation for the second system of 'All Through the Night'. It continues the melody from the first system, ending with a double bar line.

65. Ain't Gonna Ring No More

Musical notation for the first system of 'Ain't Gonna Ring No More'. It consists of a single staff in bass clef, 4/4 time, with a key signature of two flats. The melody is a simple, slow-moving line.

Musical notation for the second system of 'Ain't Gonna Ring No More'. It continues the melody from the first system, ending with a double bar line.

66. March #1

Musical notation for the first system of 'March #1'. It consists of a single staff in bass clef, 4/4 time, with a key signature of two flats. The melody is a simple, slow-moving line.

67. March #2

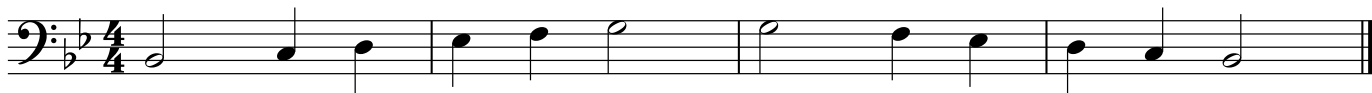
Musical notation for the first system of 'March #2'. It consists of a single staff in bass clef, 4/4 time, with a key signature of two flats. The melody is a simple, slow-moving line.

Unit Six: Heading Up

G

If you completed Unit Three, you would already have learned G. If not, head back now to complete that unit before you start this unit. Now you can play six notes, we can learn a new group of pieces with six notes.

68. Up and Down the Mount



69. Au Claire de la Lune rewritten



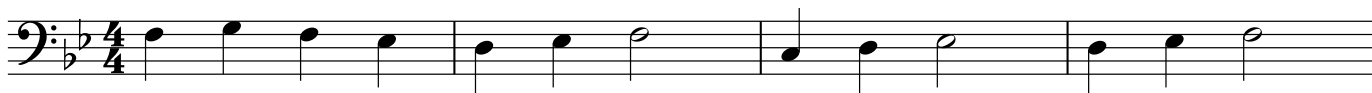
70. Camptown Races



71. Twinkle Twinkle Little Star



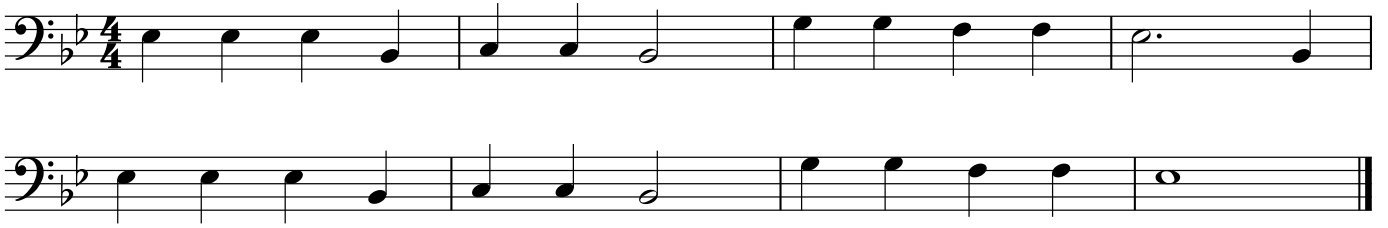
72. London Bridge



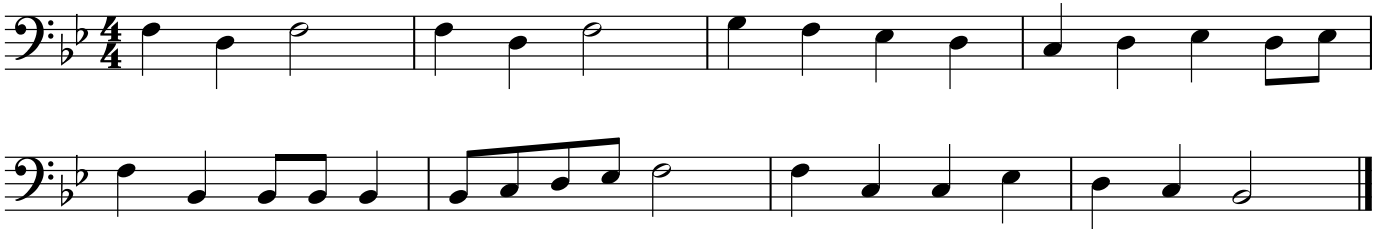
73. Jolly Old St. Nicholas



74. Old MacDonald Had a Farm



75. This Old Man



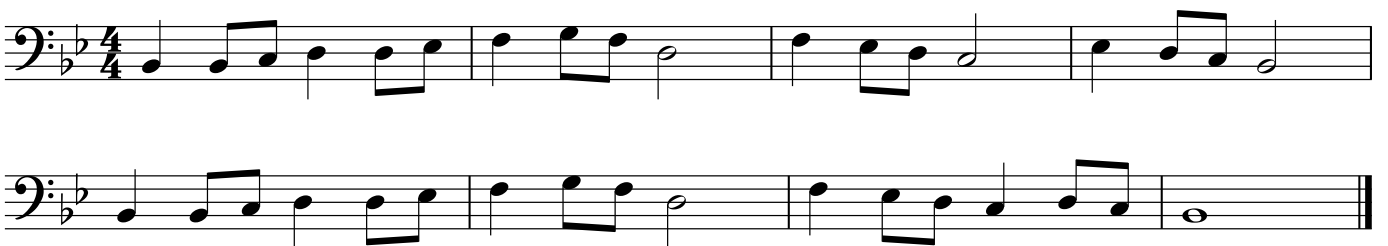
76. Frere Jacques (Round)



77. Up on a Housetop



78. Long, Long Ago



79. Oh Susannah!

Two staves of musical notation for 'Oh Susannah!'. The first staff begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes, ending with a double bar line.

80. Wayfaring Stranger

Two staves of musical notation for 'Wayfaring Stranger'. The first staff begins with a bass clef, a key signature of two flats, and a 4/4 time signature. The melody features a mix of quarter, eighth, and half notes, ending with a double bar line.

81. Kum Ba Yah

Two staves of musical notation for 'Kum Ba Yah'. The first staff begins with a bass clef, a key signature of two flats, and a 4/4 time signature. The melody includes quarter, eighth, and half notes with rests, ending with a double bar line.

82. Liza Jane

One staff of musical notation for 'Liza Jane'. It begins with a bass clef, a key signature of two flats, and a 4/4 time signature. The melody is composed of quarter and eighth notes, ending with a double bar line.

83. Erie Canal

Two staves of musical notation for 'Erie Canal'. The first staff begins with a bass clef, a key signature of two flats, and a 4/4 time signature. The melody consists of quarter and eighth notes, ending with a double bar line.

84. Hey, Ho! Nobody's Home (Round)

Two staves of musical notation for 'Hey, Ho! Nobody's Home (Round)'. The first staff begins with a bass clef, a key signature of two flats, and a 4/4 time signature. The melody is divided into four numbered measures (1, 2, 3, 4) in small boxes, indicating a round structure. The notation includes quarter, eighth, and half notes, ending with a double bar line.

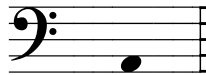
Unit Seven: Heading Down

Low A

This unit introduces a new low note – A.

What you need to know for this unit

Our new note



A
2nd valve /
2nd position

Unit Eight: Joining things together

Ties and Simple Duple Time

This unit introduces ties, which is where we join two notes at the same pitch together. We will also learn a new time signature. Not all music has 4 beats in a bar – some only have 2 beats in a bar.

What you need to know for this unit

Ties join two of the same pitched notes together to make one longer note. These sometimes cross a barline.



Some pieces in this unit have 2 beats of music per bar



Unit Eight: Joining things together

Ties and Simple Duple Time

95. Mary Ann

Two staves of music in bass clef, 4/4 time, key of B-flat. The first staff contains the main melody with ties. The second staff contains a rhythmic accompaniment.

96. Rain Rain

One staff of music in bass clef, 2/4 time, key of B-flat. The melody consists of eighth notes.

97. Shoo Fly Again

Two staves of music in bass clef, 2/4 time, key of B-flat. The first staff contains the main melody with ties. The second staff contains a rhythmic accompaniment.

98. Skip to my Lou Variations

One staff of music in bass clef, 4/4 time, key of B-flat. The melody features eighth notes and quarter notes.

Variation 1

One staff of music in bass clef, 4/4 time, key of B-flat. The melody features eighth notes and quarter notes.

Variation 2

One staff of music in bass clef, 4/4 time, key of B-flat. The melody features eighth notes and quarter notes.

One staff of music in bass clef, 4/4 time, key of B-flat. The melody features eighth notes and quarter notes.

Unit Nine: Adding in 3

Simple Triple Time

This unit introduces our third time signature – where we have three beats per bar. We will also learn what a repeat sign looks like and what it means.

What you need to know for this unit

Some pieces in this unit have 3 beats of music per bar



Some pieces of music need to be played twice. A repeat sign looks like two dots before the final barline.



Unit Nine: Adding in 3

Simple Triple Time and Repeat Signs

99. Waltz #1



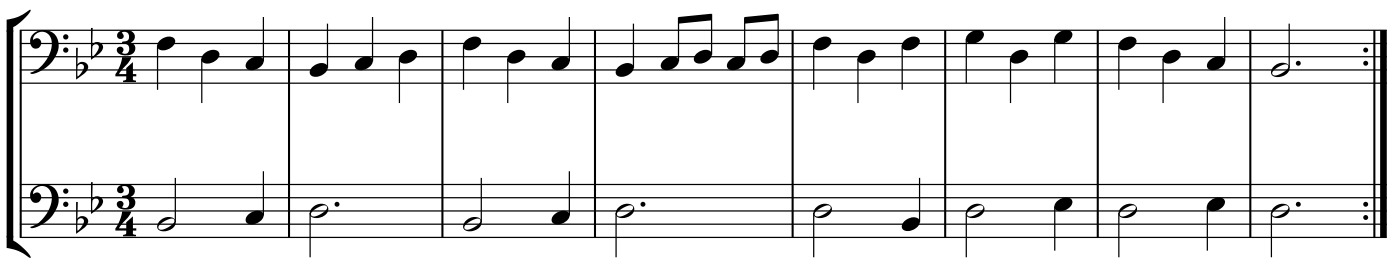
100. Waltz #2



101. Barcarolle



102. Peer Gynt Morning (Duet)



103. God Save the Queen/America



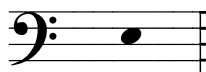
Unit Ten: Not on Accident

E \natural

This unit introduces a new note – E natural and the symbol that musicians use to show a natural. You will also learn if you have to play every note within the one bar or the whole piece as a natural and how composers show that.

What you need to know for this unit

Our new note



E \natural

2nd valve /
2nd position

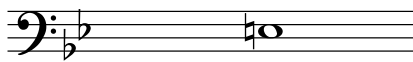
Only one flat at the beginning of the piece tells us that we need to play E naturals, but we still play B flats. We can then say this piece is in F Major.



Unit Ten: Not on Accident

E \natural

E \natural - 2nd valve
2nd position

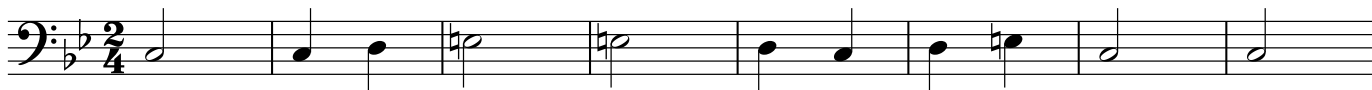


104. Hot Cross Buns



Have a look at bar 12. How many E naturals are there in this bar?

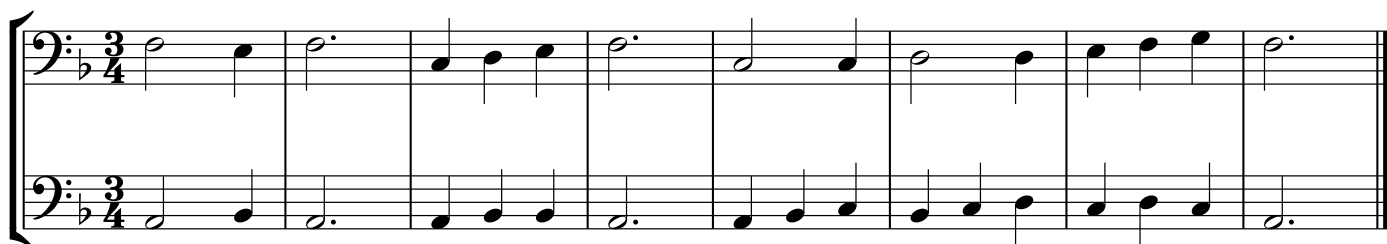
105. Down by the Station



106. All Through the Night



107. Song in F (Duet)



Unit Eleven: Tricky Roadmaps & Note Effects

Internal Repeats, 1st & 2nd Time Bars, Slurs, Staccatos, and Dynamics

This unit shows you some more complicated ways composers use repeat signs. We will also learn how to join notes together without our tongue, what composers write when they want us to play louder, and what they write when they want space between our notes.

What you need to know for this unit

Internal repeat signs tell us to repeat all the music between the start and end repeat sign.



First time bars tell us to skip to the second time bar the second time we play the piece.



Slurs join two or more different notes together with no tongue, staccato means to play notes detached and increase the space between sounds.



Forte and mezzo forte mean loud and moderately loud.

f *mf*

Unit Eleven: Tricky Roadmaps & Note Effects

Internal Repeats, 1st & 2nd Time Bars, Slurs, Staccatos, and Dynamics

108. Over and Over



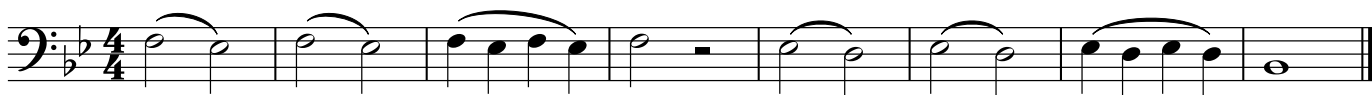
109. Lightly Row



110. Carnival of Venice



111. Slipping Down



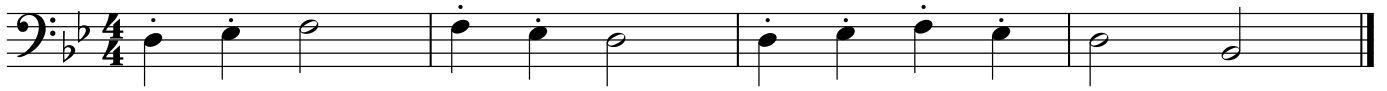
112. Up and Down



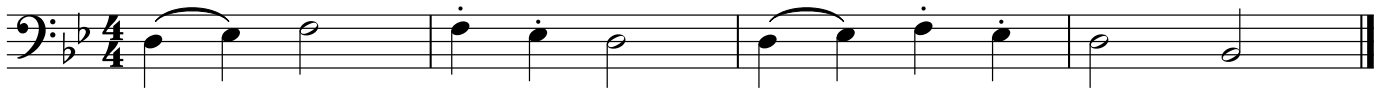
113. Barcarolle



114. Spiky



115. Long and Short



116. Turn it Down



117. March #1



118. March #2



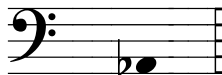
Unit Twelve: Even Lower

Low A \flat

This unit introduces a new note – A flat. You will also learn another new key signature

What you need to know for this unit

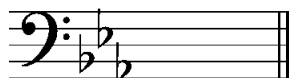
Our new note



A \flat

1st valve /
3rd position

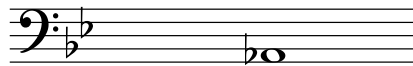
The three flats at the beginning of the piece tells us that all A's are A \flat 's. We can then say this piece is in E \flat Major.



Unit Twelve: Even Lower

Low Ab

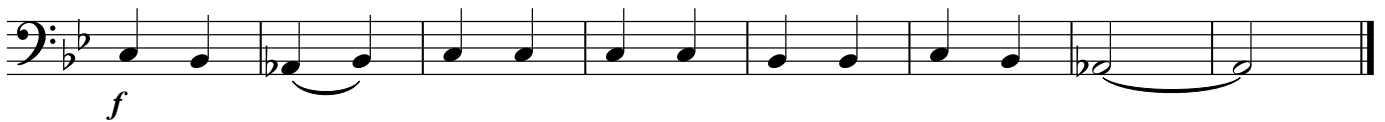
A flat - 1st valve
3rd position



119. Hot Cross Buns



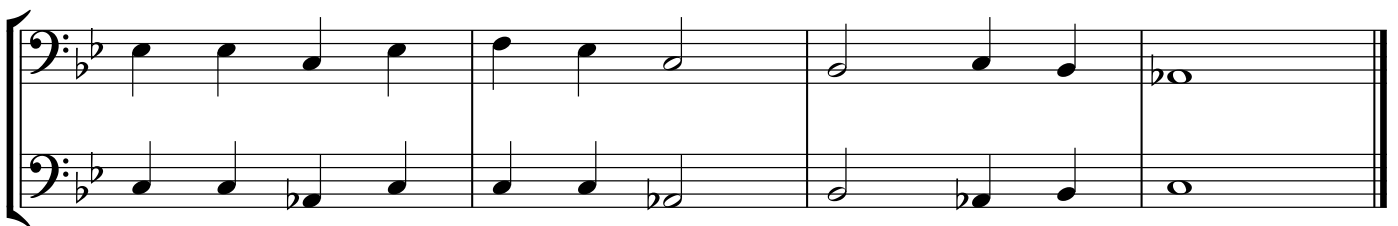
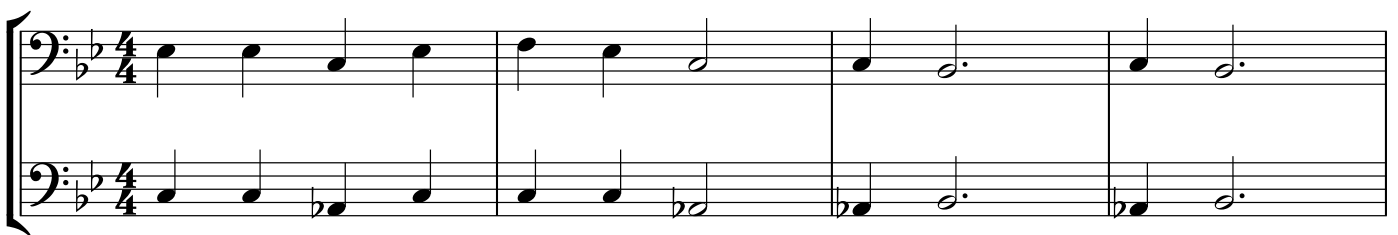
120. Mary Had a Little Lamb



121. Au Claire de la Lune



122. Camptown Races - Part 1 (Duet)



123. What Type of B's?



Unit Thirteen: Even Higher

High A \flat

This unit introduces high A flat.

What you need to know for this unit

Our new note



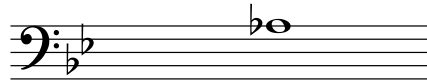
A \flat

1st valve /
3rd position

Unit Thirteen: Even Higher

High Ab

A flat - 1st valve
3rd position



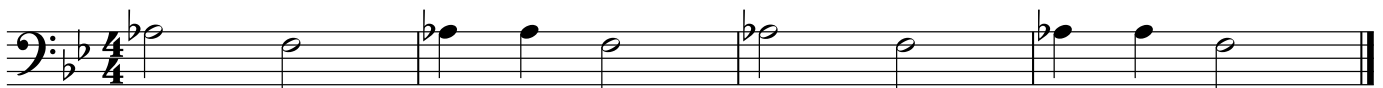
124. Faster Air does the Trick!



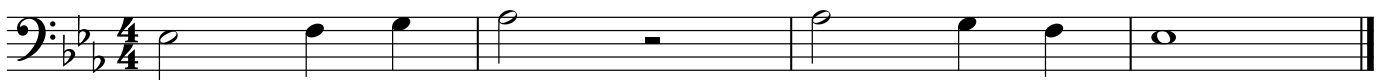
125. See Saw



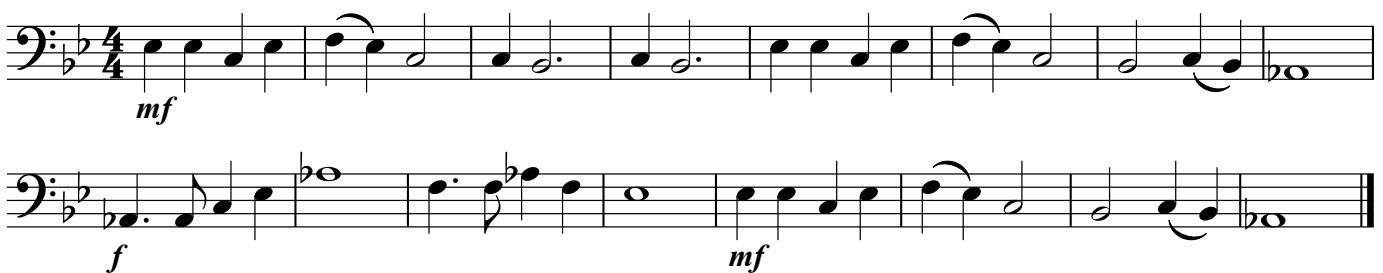
126. Cuckoo



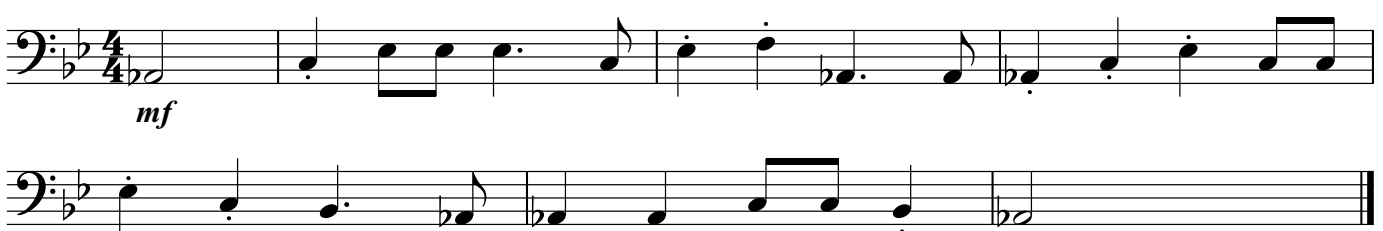
127. Up and Down



128. Camptown Races



129. I Bought Me a Cat



130. Yankee Doodle

Musical notation for 'Yankee Doodle' in bass clef, 4/4 time, key of B-flat major. The piece consists of a single melodic line with a dynamic marking of *mf*.

131. Trumpet Voluntary (Duet)

First system of musical notation for 'Trumpet Voluntary (Duet)'. It features two staves in bass clef, 4/4 time, key of B-flat major. Both staves begin with a dynamic marking of *mf*.

Second system of musical notation for 'Trumpet Voluntary (Duet)'. It features two staves in bass clef, 4/4 time, key of B-flat major. Both staves begin with a dynamic marking of *f*.

132. B-I-N-G-O

Musical notation for 'B-I-N-G-O' in bass clef, 4/4 time, key of B-flat major. The piece consists of a single melodic line with dynamic markings of *mf* and *f*.

133. Ezekiel Saw the Wheel

Musical notation for 'Ezekiel Saw the Wheel' in bass clef, 4/4 time, key of B-flat major. The piece consists of a single melodic line with dynamic markings of *mf* and *f*, and includes first and second endings.

134. Almost to the Summit

Musical notation for 'Almost to the Summit' in bass clef, 4/4 time, key of B-flat major. The piece consists of a single melodic line.

Unit Fourteen: Pick up the Pace

Tempo

This unit introduces speed indications. We use the Italian word tempo to describe the speed we play a piece of music. Go back to Unit Thirteen and see if you can add some tempos to the pieces you previously learned. Do they sound better fast or slower?

What you need to know for this unit

Allegro means to play the music fast and lively.

Allegro

Andante means to play the music at a steady walking pace.

Andante

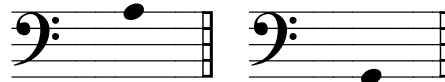
Unit Fifteen: Almost There

High A and Low G

We have two more new notes to learn in this lesson. These notes are high A and low G.

What you need to know for this unit

Our new notes



A
2nd valve /
2nd position

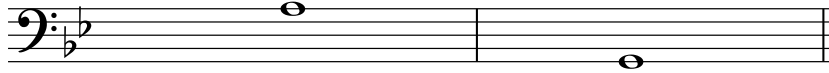
G
1st & 2nd
valve / 4th
position

Unit Fifteen: Almost there

High A and Low G

High A - 2nd valve
2nd position

Low G - 1st & 2nd valve
4th position



140. The LAST Hot Cross Buns!



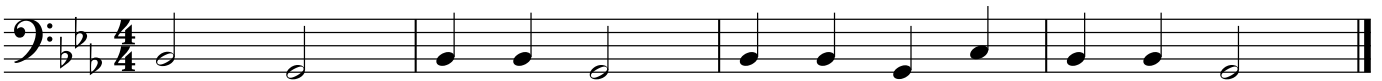
141. Down by the Station



142. Babylon's Falling



143. Rain, Rain



144. Mahler's Frere Jacques (Round)



Unit Sixteen: It's all in the Details

More tempos and articulations

Before we learn high B \flat , we will learn a new tempo marking, articulation, and some new dynamics as well.

What you need to know for this unit

Largo means to play the music very slowly.

Largo

Accents mean to tongue the note stronger.



Piano and mezzo piano mean soft and moderately soft.

p *mp*

Unit Sixteen: It's all in the Details

More tempos and articulations

Largo

145. Largo (Duet)

Two staves of music in bass clef, 4/4 time, key of B-flat. The first staff begins with a piano (*p*) dynamic. The music consists of quarter and eighth notes.

Two staves of music in bass clef, 4/4 time, key of B-flat. The first staff begins with a mezzo-piano (*mp*) dynamic. The music continues with quarter and eighth notes.

146. The Bells are Ringing

Single staff of music in bass clef, 4/4 time, key of B-flat. The music features quarter notes and rests. Dynamics are mezzo-piano (*mp*) and piano (*p*).

147. Getting Louder

Single staff of music in bass clef, 4/4 time, key of B-flat. The music features quarter notes. Dynamics are piano (*p*), mezzo-piano (*mp*), mezzo-forte (*mf*), and forte (*f*).

148. Harder, Faster, Stronger, Better

Single staff of music in bass clef, 4/4 time, key of B-flat. The music features quarter notes with accents. Dynamics are forte (*f*) and mezzo-forte (*mf*).

149. My Bonnie Lies Over the Ocean

Three staves of music in bass clef, 3/4 time, key of B-flat. The music features quarter and eighth notes with slurs. The first staff has a quarter note followed by eighth notes. The second and third staves continue the melody with slurs over groups of notes.

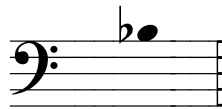
Unit Seventeen: The Summit

High B \flat

We will finally learn our last new note for this book, high B \flat as well as another tempo marking. Enjoy these final tunes as well as some Christmas songs you can play for your family or friends.

What you need to know for this unit

Our new note



B \flat
Open /
1st position

Moderato means to play the music at a moderate speed.

Moderato

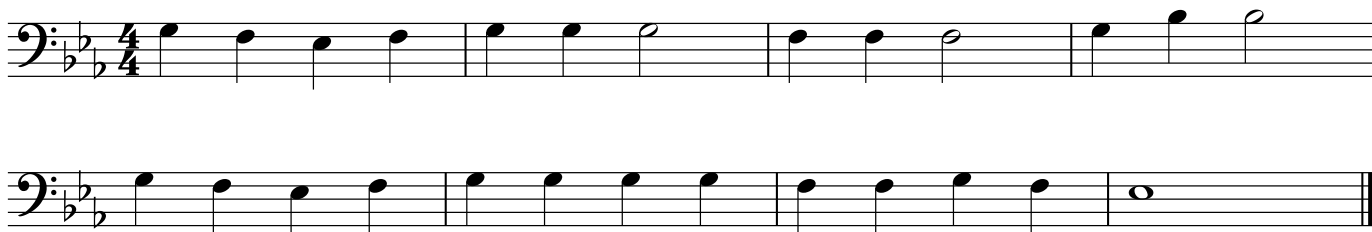
Unit Seventeen: The Summit

High B \flat

High B \flat - open
1st position



150. The LAST Mary Had a Little Lamb!



Allegro

151. Ode to Joy (Trio)



Moderato

152. Go Tell Aunt Rhody



Allegro

153. Dreydl, Dreydl

154. The B♭ Major Scale Exercises

Andante

155. Amazing Grace

156. Reuben and Rachel (Round)

157. William Tell Overture

158. Kookaburra (Round)

Allegro

159. Liza Jane

Musical score for 'Liza Jane' in bass clef, 4/4 time, key of B-flat major. The score consists of two staves. The first staff begins with a *mf* dynamic and contains the first four measures. The second staff begins with a *f* dynamic and contains the next four measures, ending with a double bar line. Dynamics include *mf*, *mp*, *f*, and *mp*.

Moderato

160. Arirang

Musical score for 'Arirang' in bass clef, 3/4 time, key of B-flat major. The score consists of three staves. The first staff begins with a *mp* dynamic and contains the first four measures. The second staff begins with a *f* dynamic and contains the next four measures. The third staff contains the final four measures, ending with a double bar line. Dynamics include *mp*, *f*, and *mf*.

Moderato

161. Banana Boat Song (Duet)

Musical score for 'Banana Boat Song (Duet)' in bass clef, 4/4 time, key of B-flat major. The score consists of three systems, each with two staves. The first system begins with a *mf* dynamic in both staves and contains the first four measures. The second system begins with a *f* dynamic in both staves and contains the next four measures. The third system begins with a *f* dynamic in the left hand and a *mf* dynamic in the right hand, and contains the final four measures, ending with a double bar line. Dynamics include *mf*, *f*, and *mf*.

Allegro

162. Can-Can

Two staves of musical notation for 'Can-Can'. The first staff begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is marked with a forte *f* dynamic. The melody consists of eighth and sixteenth notes with various accents and slurs. The second staff continues the piece and ends with a double bar line.

Moderato

163. Minuet

Two staves of musical notation for 'Minuet'. The first staff begins with a bass clef, a key signature of two flats, and a 3/4 time signature. The music is marked with a mezzo-forte *mf* dynamic. The melody features eighth and sixteenth notes with slurs. The second staff includes first and second endings, indicated by bracketed lines and the numbers '1.' and '2.' above the notes.

Allegro

164. We Wish You a Merry Christmas (Duet)

Three systems of musical notation for 'We Wish You a Merry Christmas (Duet)'. Each system consists of two staves joined by a brace on the left. The first system begins with a bass clef, a key signature of two flats, and a 3/4 time signature. The music is marked with a mezzo-forte *mf* dynamic. The first staff of each system contains a melody with eighth and sixteenth notes, often grouped with slurs. The second staff of each system provides a harmonic accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line at the end of the third system.

Allegro

165. Deck the Halls (Duet)

Musical score for 'Deck the Halls' (Duet). The piece is in 4/4 time, B-flat major, and marked Allegro. It consists of two systems of two staves each. The first system begins with a forte (*f*) dynamic and a repeat sign. The second system begins with a mezzo-forte (*mf*) dynamic. The second system concludes with a final double bar line.

Moderato

166. The First Noel (Duet)

Musical score for 'The First Noel' (Duet). The piece is in 3/4 time, B-flat major, and marked Moderato. It consists of two systems of two staves each. The first system begins with a mezzo-forte (*mf*) dynamic and a repeat sign. The second system includes first and second endings, with the second ending marked forte (*f*). The piece concludes with a final double bar line.

Moderato

167. O Come, All Ye Faithful (Duet)

The first system of music consists of two staves. Both staves are in bass clef, with a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. The music begins with a mezzo-forte (*mf*) dynamic. The upper staff contains a melodic line with eighth and quarter notes, while the lower staff provides a harmonic accompaniment with similar rhythmic values.

The second system continues the piece. The upper staff features a melodic line with a mezzo-piano (*mp*) dynamic marking. The lower staff continues the accompaniment, showing some rests in the later measures.

The third system concludes the piece. It features dynamic markings of mezzo-forte (*mf*) and forte (*f*) in both staves. The music ends with a double bar line.

Allegro

168. We Three Kings

The first system of music is in bass clef, with a key signature of two flats and a time signature of 3/4. It begins with a mezzo-forte (*mf*) dynamic. The melody is characterized by wide intervals and a flowing eighth-note accompaniment.

The second system continues the piece, maintaining the mezzo-forte (*mf*) dynamic. The melodic line continues with wide intervals and a consistent eighth-note accompaniment.

The third system features a forte (*f*) dynamic marking. The melodic line continues with wide intervals and a consistent eighth-note accompaniment.

The fourth system continues the piece, maintaining the forte (*f*) dynamic. The melodic line continues with wide intervals and a consistent eighth-note accompaniment.

The fifth system concludes the piece, maintaining the forte (*f*) dynamic. The music ends with a double bar line.

TROMBONE POSITION CHART



G

④

Ab

③

A

②

Bb

①

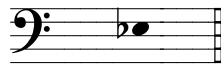
C

⑥



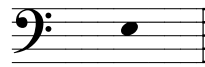
D

④



Eb

③



E

②



F

①



G

④



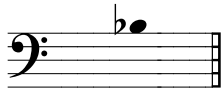
Ab

③



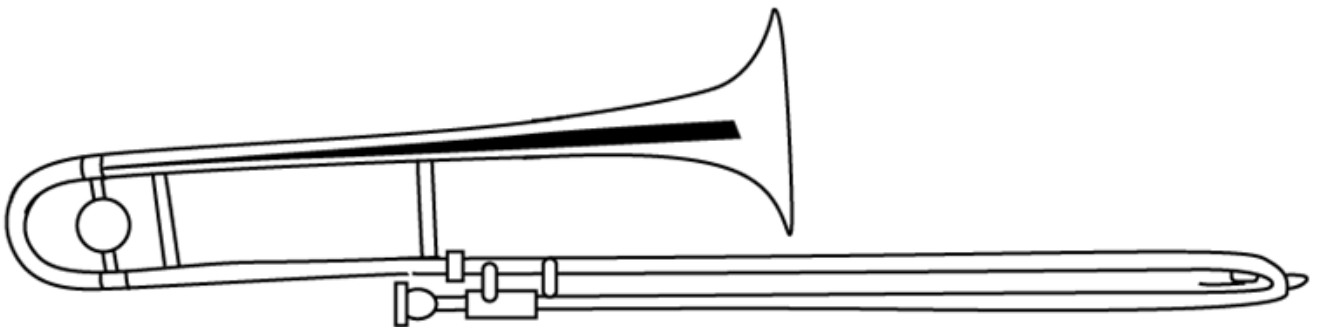
A

②



Bb

①



Ask your teacher to show you where the positions are on your trombone. It can be a little different for different brands of instruments.

BARITONE/EUPHONIUM FINGERING CHART



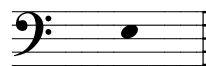
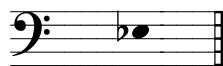
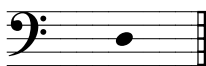
G
①②

A^b
①

A
②

B^b
Open

C
①③ or ④

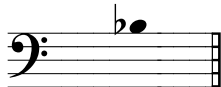
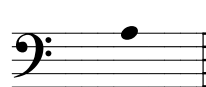
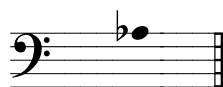


D
①②

E^b
①

E
②

F
Open



G
①②

A^b
①

A
②

B^b
Open

