STANDARD OF EXCELLENCE

ENHANCED COMPREHENSIVE BAND METHOD

By Bruce Pearson



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Dear Student:

Welcome to the wonderful world of instrumental music. The moment you pick up your trombone, you will begin an exciting adventure that is filled with challenges and rewards. If you study carefully and practice regularly, you will quickly discover the joy and satisfaction of playing beautiful music for yourself, your family, your friends, or a concert audience.

I hope you have many rewarding years of music-making.

Best wishes,

Bruce Pearson

Practice and Assessment - the key to EXCELLENCE!

▶ Make practicing part of your daily schedule. If you plan it as you do any other activity, you will find plenty of time for it.

Try to practice in the same place every day. Choose a place where you can concentrate on making music. Start with a regular and familiar warm-up routine, including long tones and simple technical exercises. Like an athlete, you need to warm-up your mind and muscles before you begin performing.

Always tune before you play. Use the tuning tracks found on the Accompaniment Recordings, or use the iPAS Tuner.

▶ Set goals for every practice session. Keep track of your practice time and progress on the front cover Practice Journal.

▶ Practice the difficult spots in your lesson assignment and band music over and over at a slower tempo, until you can play them perfectly, then gradually increase the tempo. Use the iPAS Metronome to track your progress and ensure you are playing with a steady pulse.

Spend time practicing alone and with the Accompaniment Recordings.

Assess your progress and achievements by using iPAS. Listen to the recordings you create to hear the spots in the music which might need improvement.

At the end of each practice session, play something fun!

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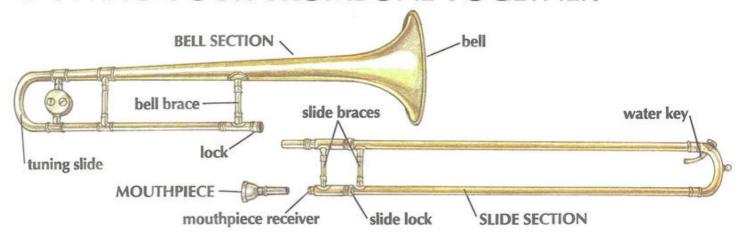
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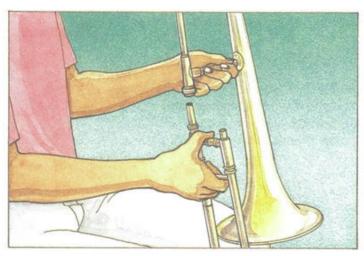
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PUTTING YOUR TROMBONE TOGETHER





STEP 1

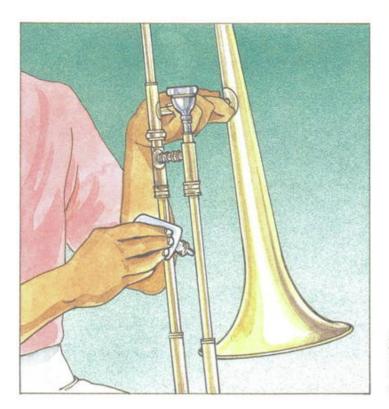
Open your case right side up. Lock your slide.

STEP 2

Hold the bell section in your left hand. Point the bell toward the floor with the receiver to the right.

STEP 3

Hold the slide section by the braces in your right hand with the "U" of the slide section down. Put the longer side of the slide section into the bell receiver. Make a "V" angle between the two sections. The exact angle will be determined by the size of your hand.



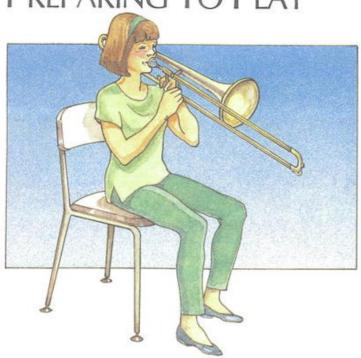
STEP 4

Tighten the lock that holds the two sections together. Put the mouthpiece into the mouthpiece receiver with your right hand.

STEP 5

Rest the tip of the slide on the floor. Unlock the slide and lift the inner slide. Place 5 or 6 drops of slide oil on each inner slide. Move the slide up and down to evenly spread the oil.

Preparing To Play



STEP 1

Sit up straight on the edge of your chair.

STEP 2

Place your left thumb around the bell brace. Place the other fingers of your left hand around the first slide brace. Place your left index finger on or near the mouthpiece.

STEP 3

With your right hand, hold the bottom of the slide brace with the thumb, index, and middle fingers.

STEP 4

Keep your right wrist flexible.

STEP 5

Your elbows should be away from your body.

PLAYING YOUR TROMBONE

STEP 1

Shape the inside of your mouth as if saying "oh." Bring your lips together as if saying "em."

STEP 2

Your lips should have firm corners but a relaxed center. Your chin should be flat and pointed.

STEP 3

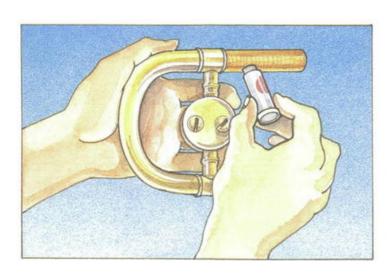
Take a full breath of air and blow, creating a relaxed, buzzing tone.

STEP 4

While buzzing, place the mouthpiece over the buzz with equal amounts of the mouthpiece on the upper and lower lips.

STEP 5

Put the mouthpiece into the mouthpiece receiver. Take a full breath of air and play a long, steady tone.





CARING FOR YOUR TROMBONE

STEP 1

After playing, depress the water key to drain the excess water from your trombone. Lock your slide. Wipe off your instrument with a soft, clean cloth.

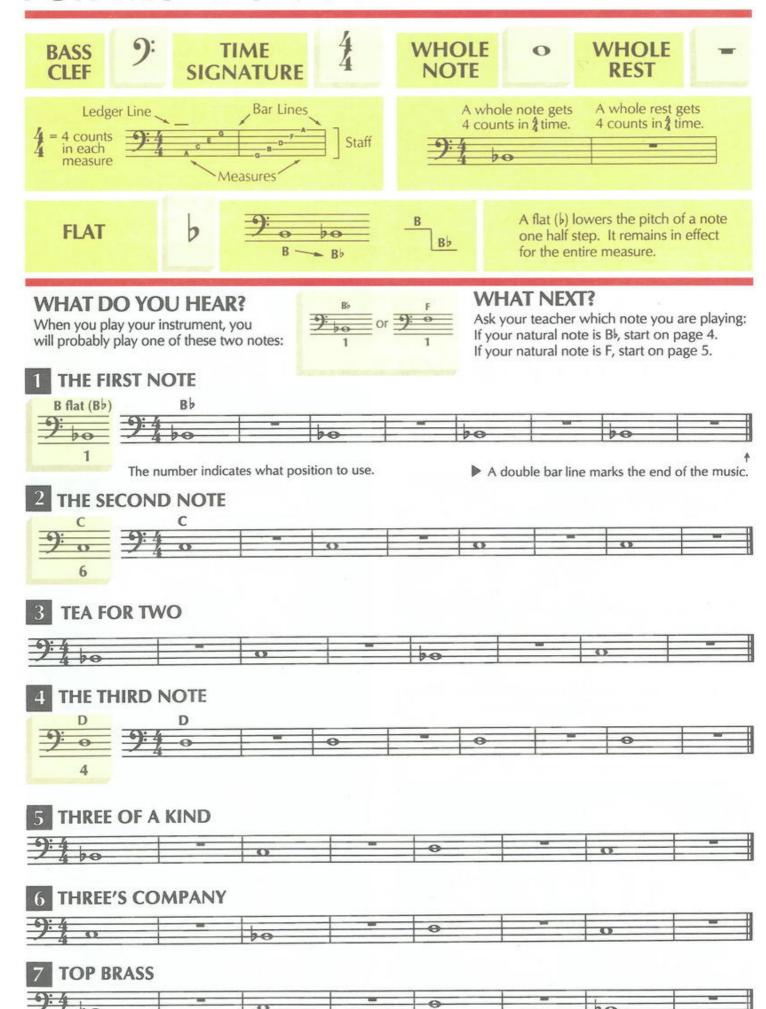
STEP 2

Remove the mouthpiece and put it and your trombone carefully in the case and latch it.

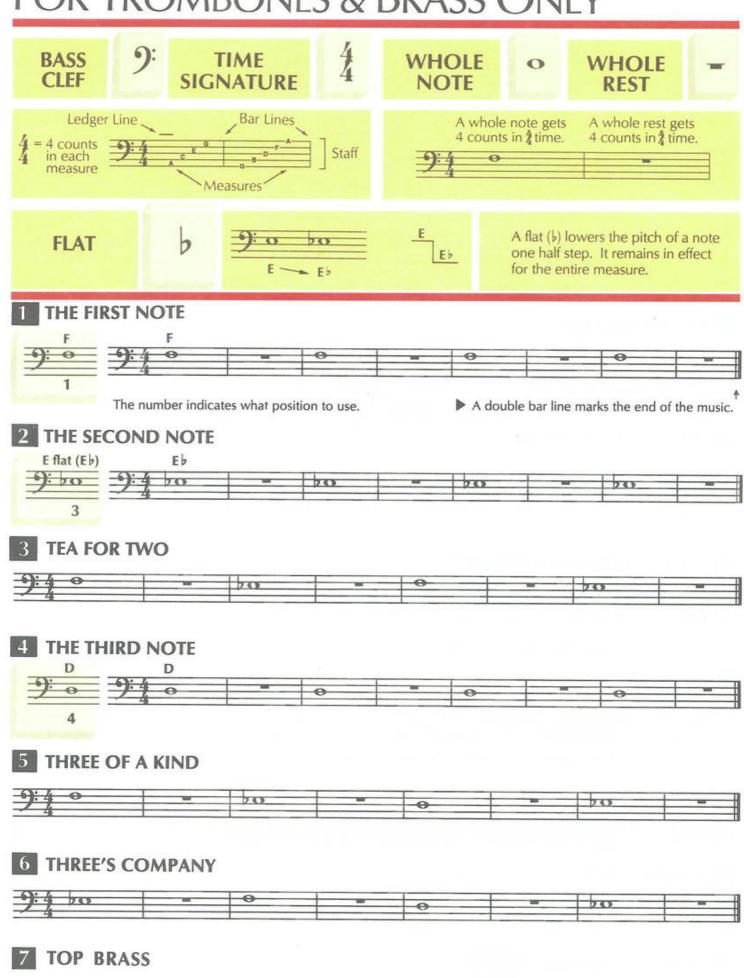
STEP 3

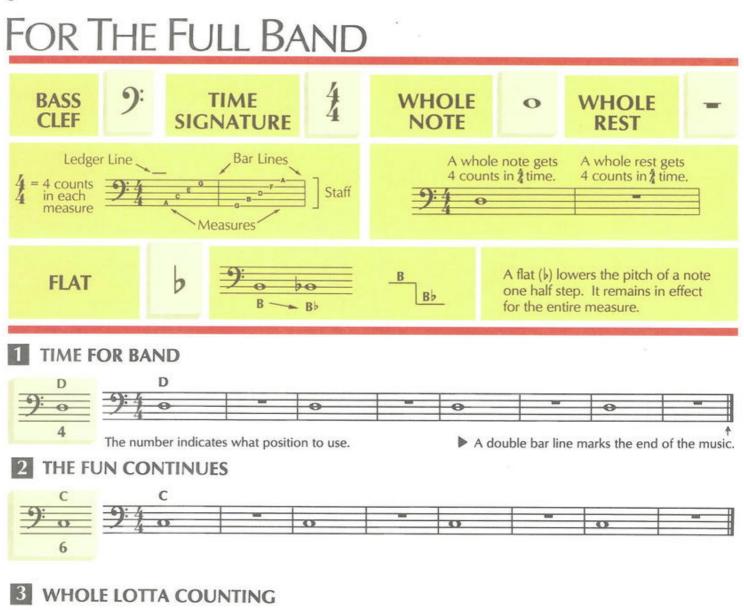
Grease your tuning slide regularly.

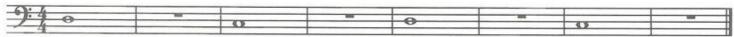
FOR TROMBONES & BRASS ONLY



FOR TROMBONES & BRASS ONLY







Write in the counting and clap the rhythm before you play.



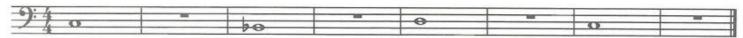


When you see a page number followed by an arrow, Excellerate to the page indicated for additional studies.

5 MIX 'EM UP



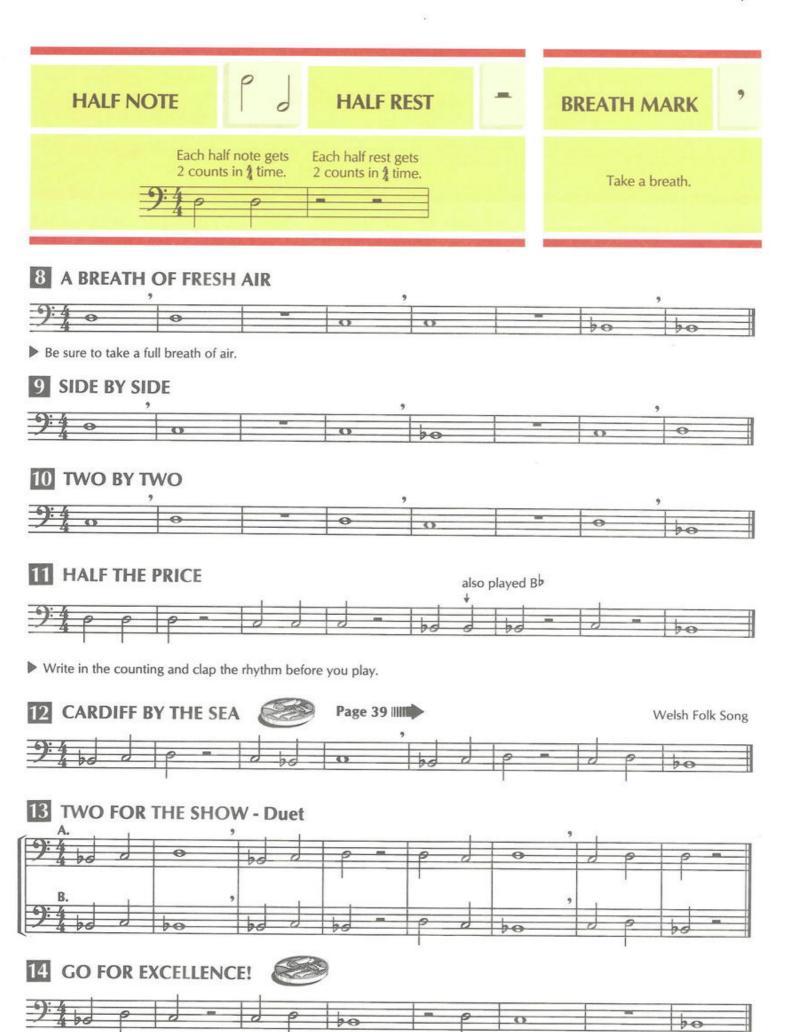
6 MELTING POT



7 BAND ON PARADE



6-11-4						1000
1. 4		-	0	_	1 1	1 100
/ ha					1 00	
4 /					9-63	





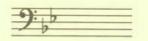


Fill in the rest of the measures using the given rhythms and any notes you know. Title and play your composition.









Key signatures change certain notes throughout a piece of music. This key signature means play all B's as B flats and all E's as E flats.

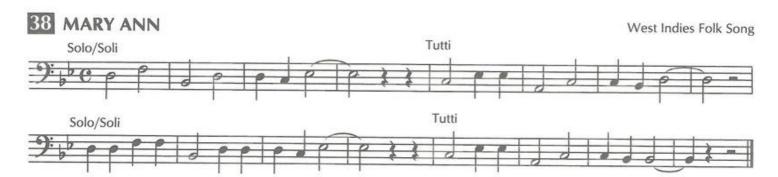
36 MARK TIME





Traditional





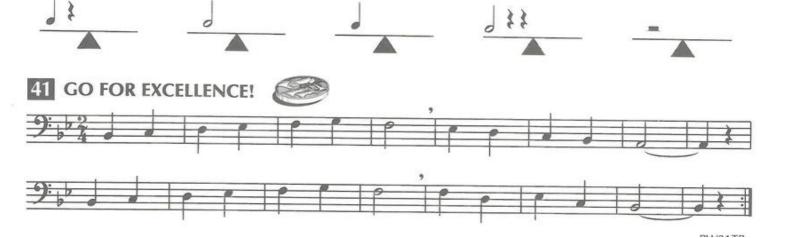
Write in the note names before you play.



Write in the counting and clap the rhythm before you play.

40 BALANCE THE SCALES

Draw one note or one rest to balance each scale.



BALANCE BUILDER



JINGLE BELLS









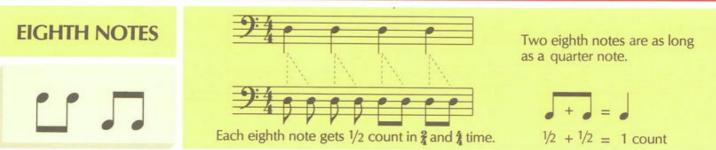


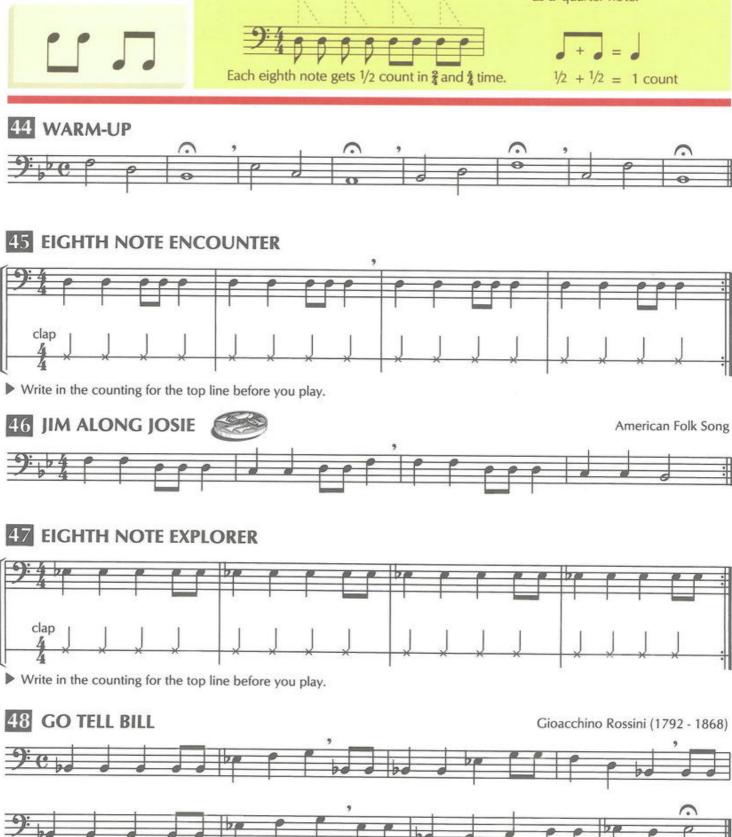




43 FOR TROMBONES ONLY



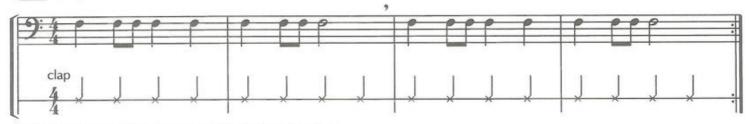








50 EIGHTH NOTE EXPRESS



Write in the counting for the top line before you play.



52 EIGHTH NOTE EXPERT

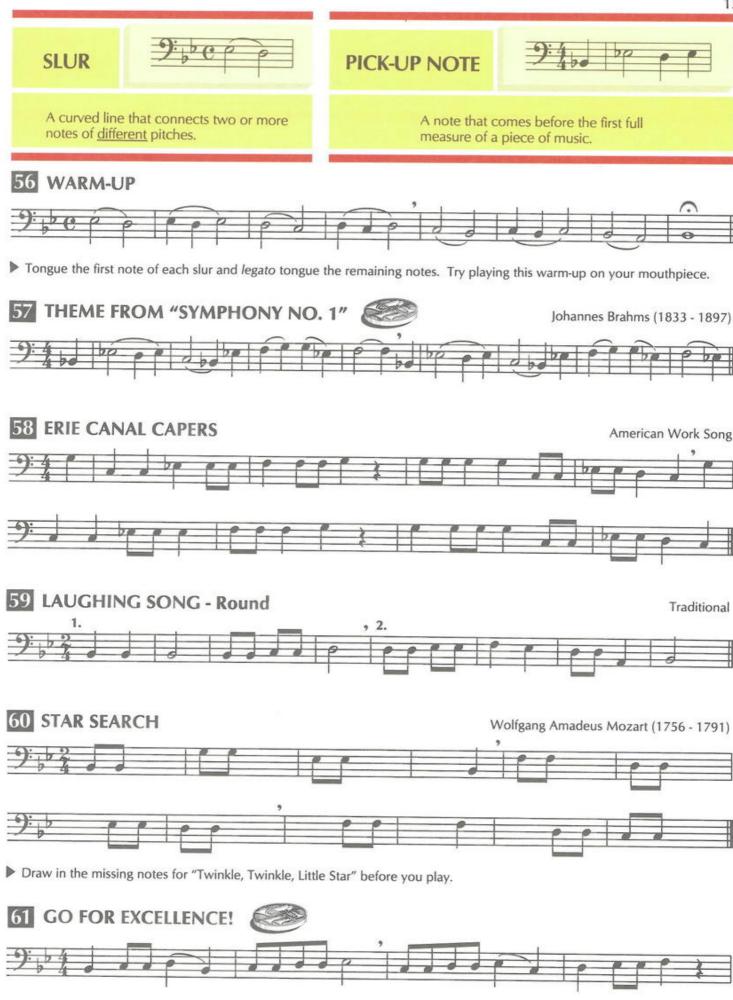


Write in the counting for the top line before you play.



Write in the counting and draw in the bar lines before you play.

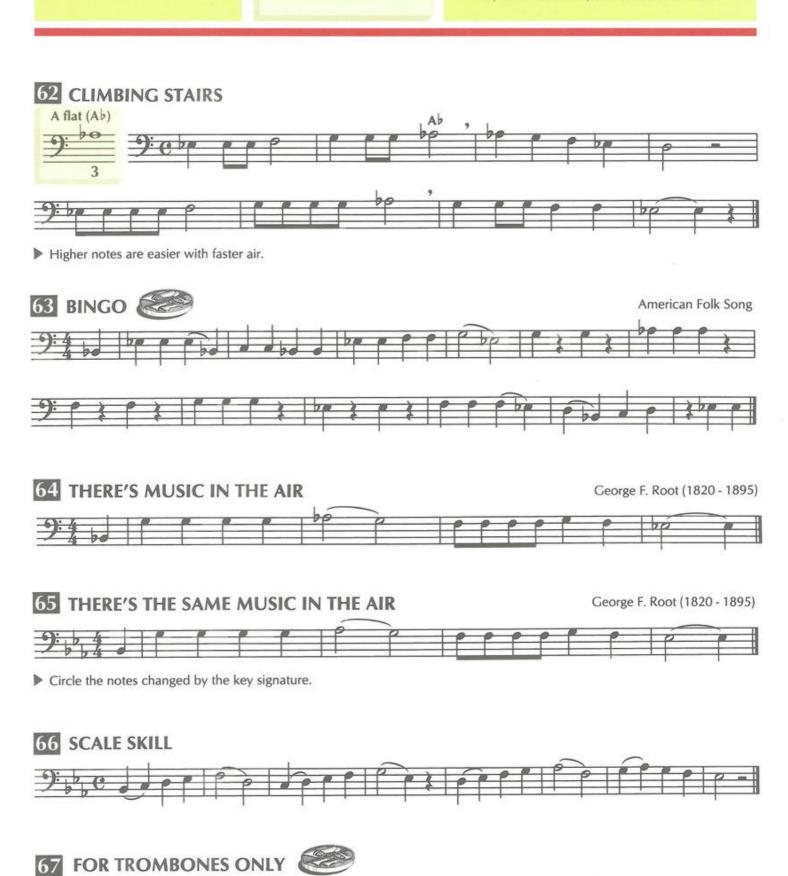








This key signature means play all B's as B flats, all E's as E flats, and all A's as A flats.



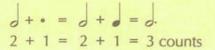
DOTTED HALF NOTE P. o.

TIME SIGNATURE

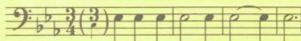
34

DYNAMICS

A dot after a note adds half the value of the note.



3 = 3 counts in each measure quarter note gets 1 count

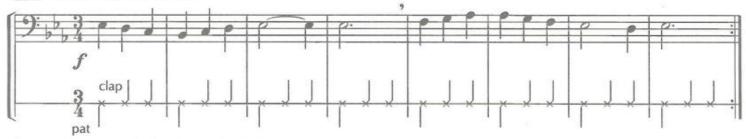


forte(f) - loud piano(P) - soft

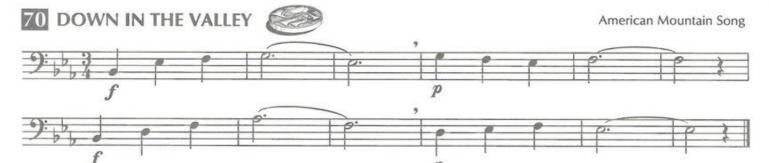


Try playing this warm-up on your mouthpiece.

69 CHANNEL THREE



Write in the counting for the top line before you play.





Latin American Folk Song



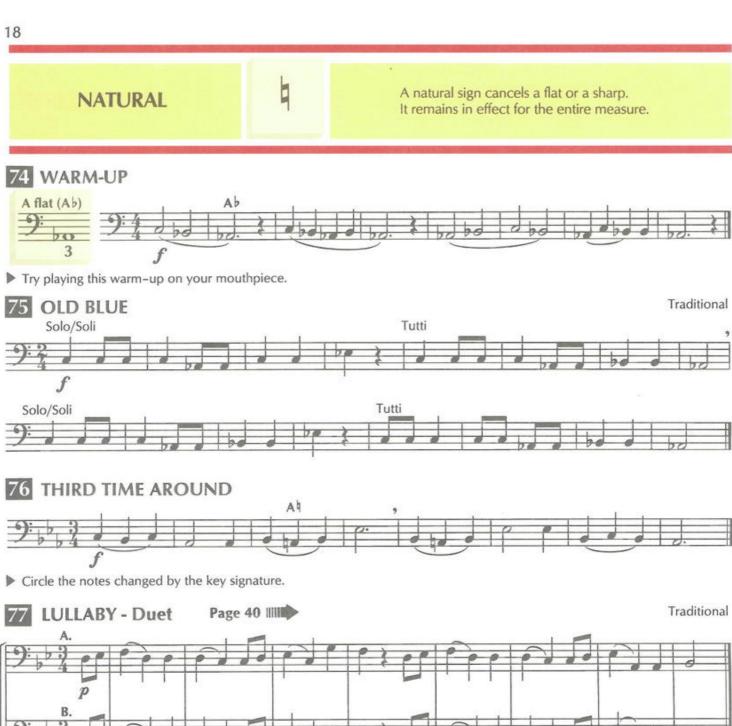


Australian Folk Song



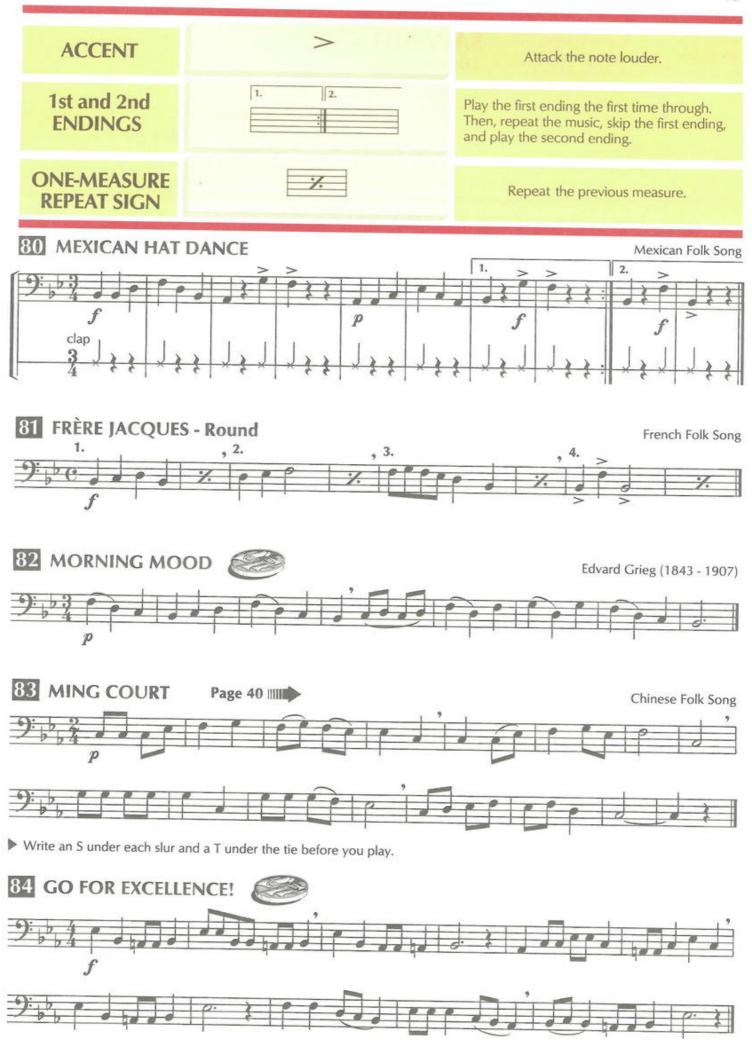
Draw in a breath mark at the end of each phrase.







Try playing F and C in 6th position where indicated.



The written piano accompaniment for SAWMILL CREEK is included on track 1 of CD 2 for easy access in a performance situation.

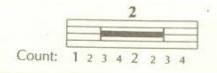
SAWMILL CREEK

Solo with Piano Accompaniment

Bruce Pearson (b. 1942)







Rest the number of measures indicated.

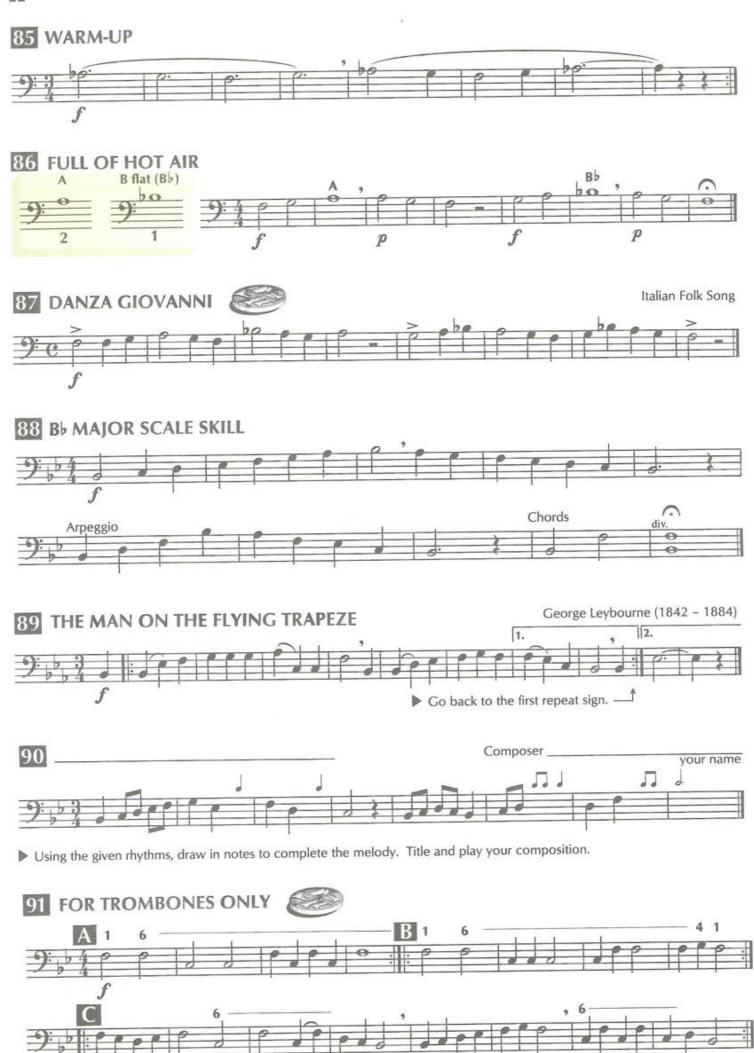
DIVISI

Part of the section plays the top notes and part of the section plays the bottom notes.

Everyone plays the same notes.





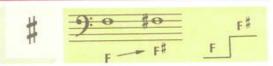


American Folk Song



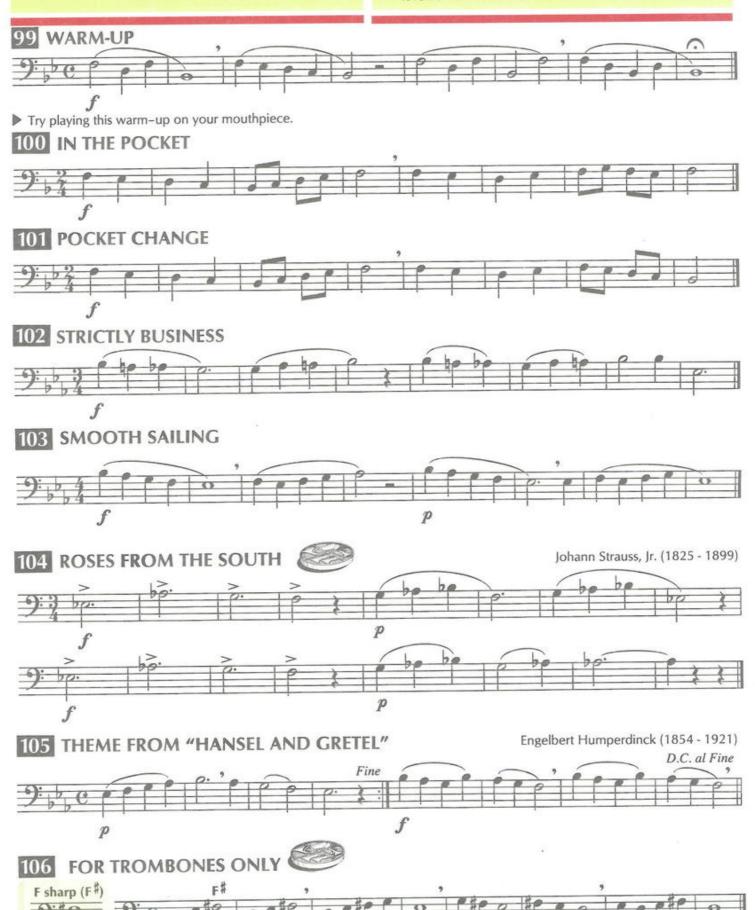
DA CAPO AL FINE (D. C. AL FINE)

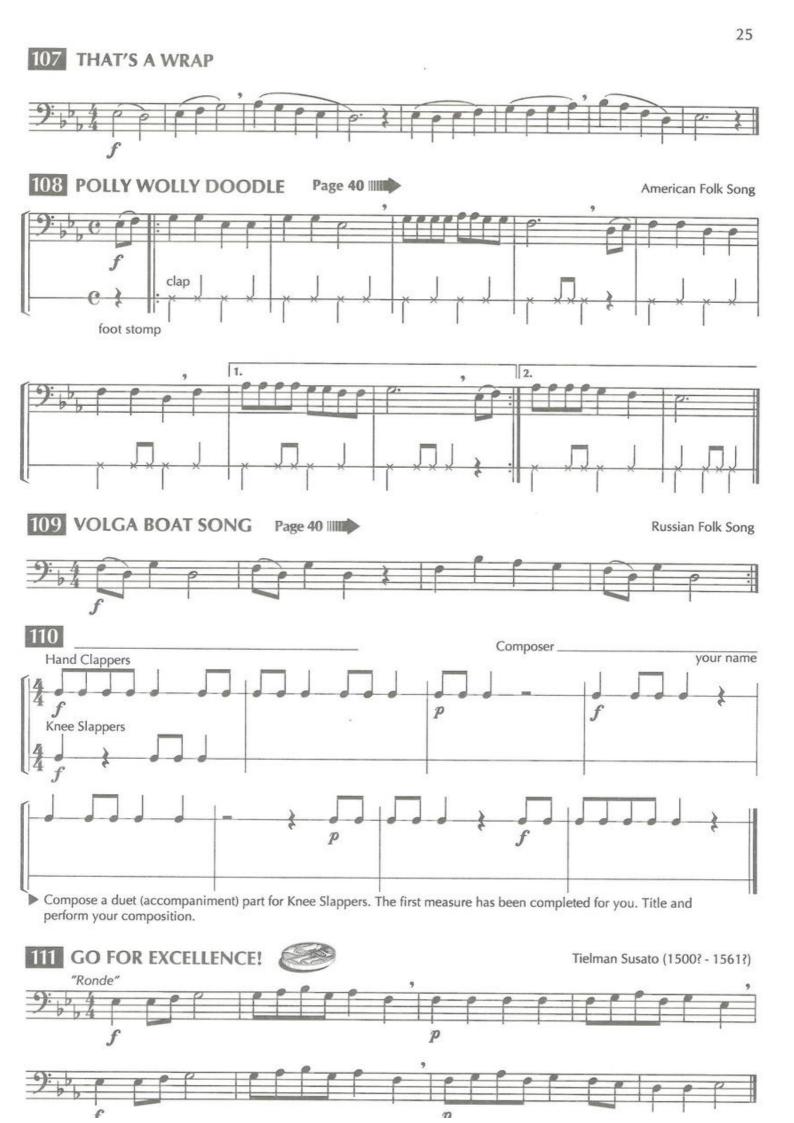
SHARP



Go back to the beginning and play until the Fine.

A sharp (#) raises the pitch of a note one half step. It remains in effect for the entire measure.









A single eighth note is half as long as a quarter note.

$$= 1/2$$
 count

DOTTED **QUARTER NOTE**



A dot after a note adds half the value of the note.

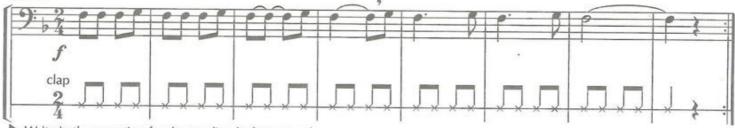
$$\begin{vmatrix} + & - & - & + \\ 1 + \frac{1}{2} = 1 + \frac{1}{2} = 1 \end{vmatrix}$$
.





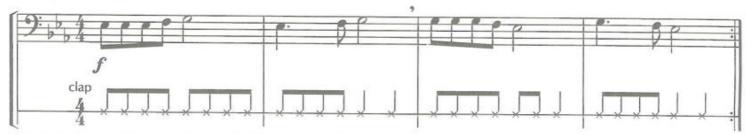
Try playing this warm-up on your mouthpiece.

113 SHORT CUT



Write in the counting for the top line before you play.

SPOT THE DOTS



Feel the pulse of three eighth notes during each dotted quarter note.

ALL THROUGH THE NIGHT

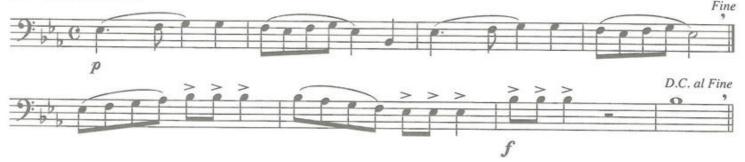


Welsh Folk Song



116 ALOUETTE

French-Canadian Folk Song







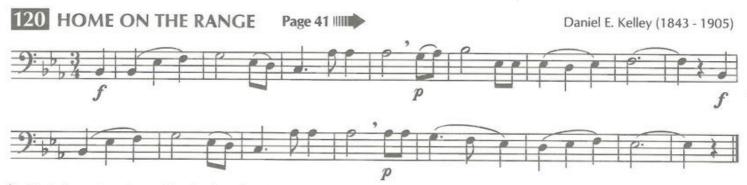


118 JUST A LITTLE OFF THE TOP



119 TOP DRAWER - Duet





Circle the notes changed by the key signature.



George Frideric Handel (1685 - 1759)



122 GO FOR EXCELLENCE!





TEMPOS

Andante - moderately slow Moderato - moderate speed Allegro - quick and lively

DYNAMICS

mezzo forte (mf) - medium loud mezzo piano (mp) - medium soft





BALANCE BUILDER



TRUMPET VOLUNTARY



TEMPO

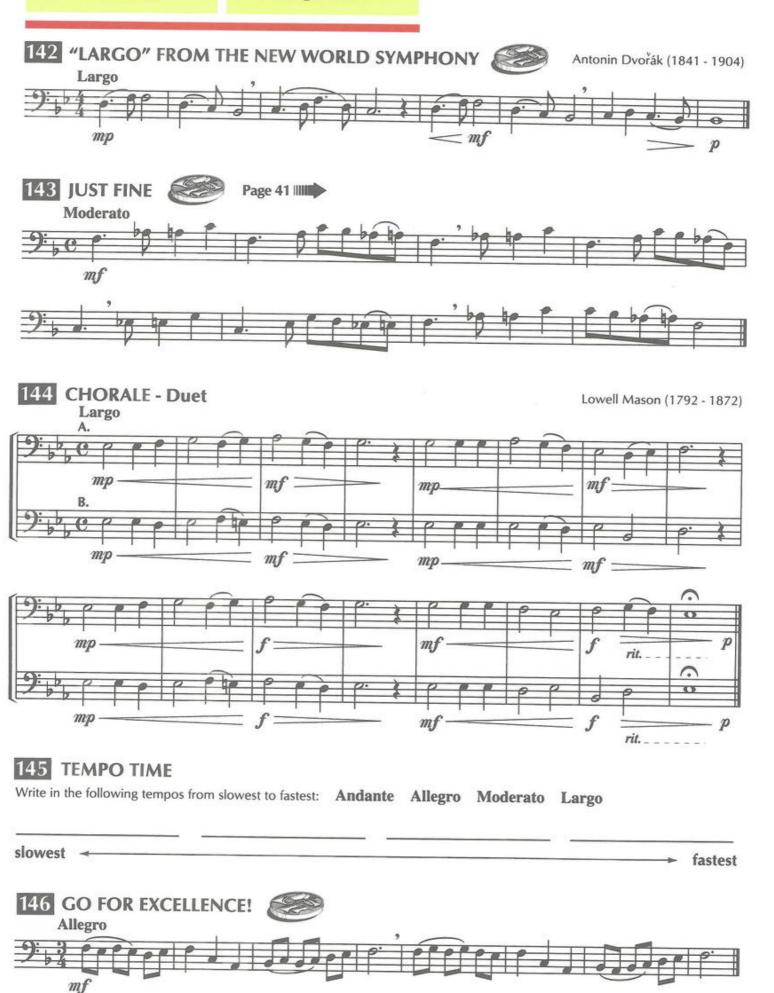
Ritardando (ritard. or rit.) - Gradually slow the tempo.





TEMPO

Largo - slow







THEME FROM "THE ROYAL FIREWORKS"

Solo with Piano Accompaniment

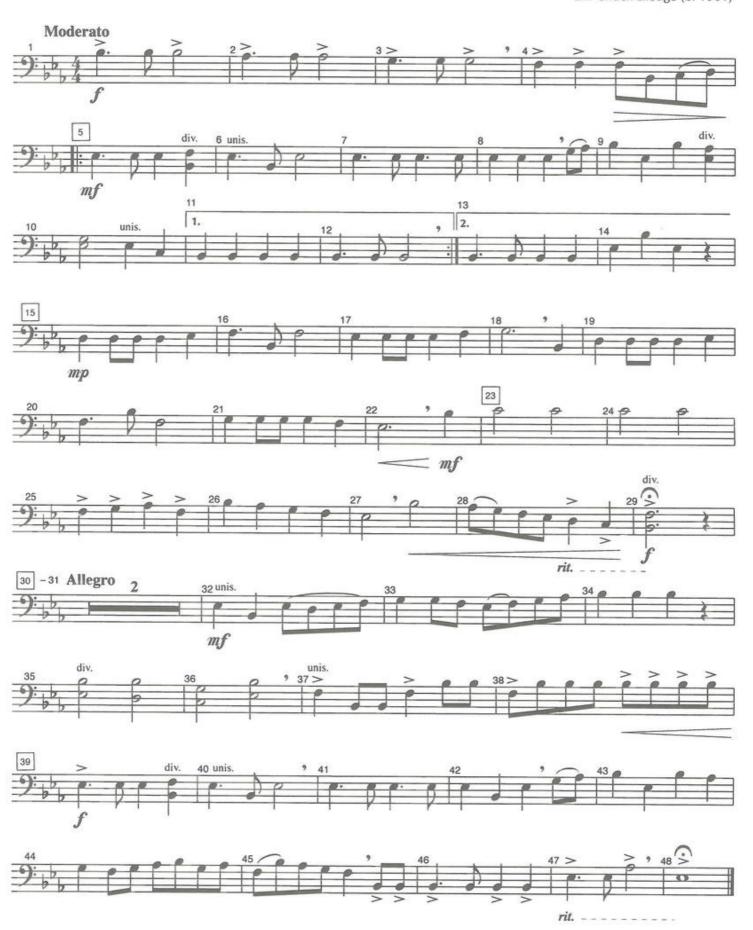




ROCKIN' RONDEAU

Band Arrangement

Based on a theme by Jean-Joseph Mouret (1682-1738) arr. Chuck Elledge (b. 1961)



EXCELLERATORS-FOR TROMBONES ONLY





SLUR



A tie is a curved line that connects two notes of the <u>same</u> pitch. Tied notes are played as one unbroken note.

A slur is a curved line that connects two or more notes of <u>different</u> pitches.





4B



12A



12B





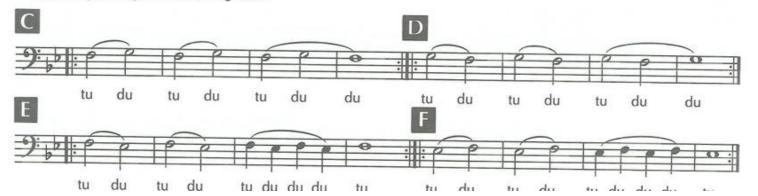


23B





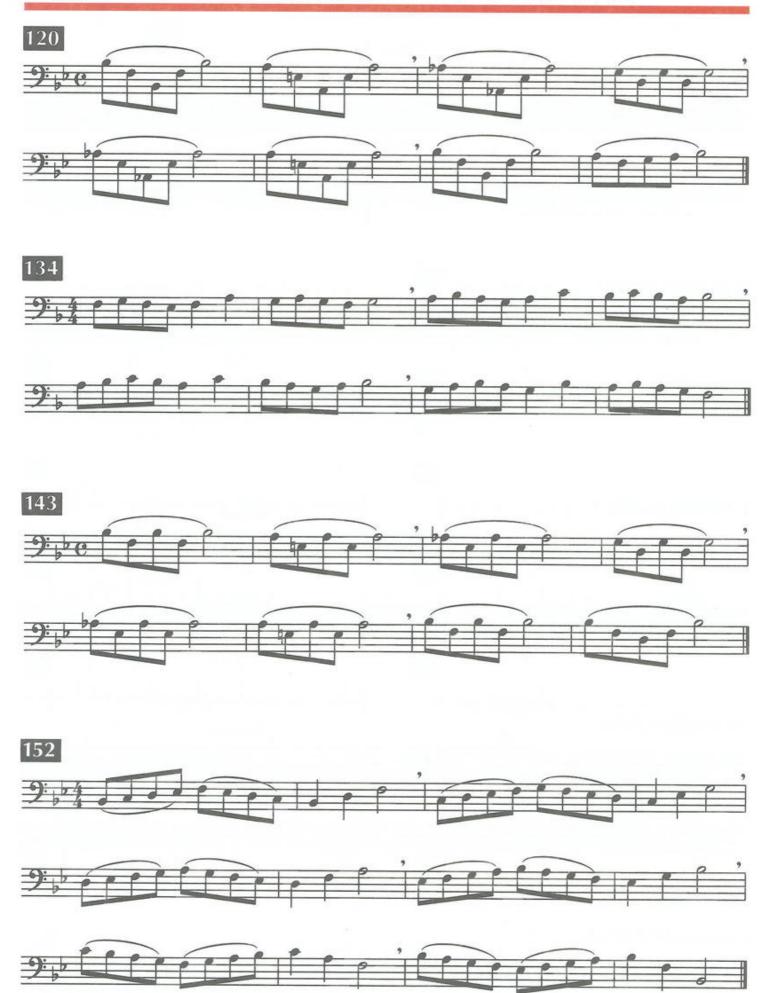
For exercises 54A and B, tongue only the first note of each slur. For exercises C, D, E, and F, tongue the first note of each slur and *legato* tongue the remaining notes.



EXCELLERATORS-FOR TROMBONES ONLY



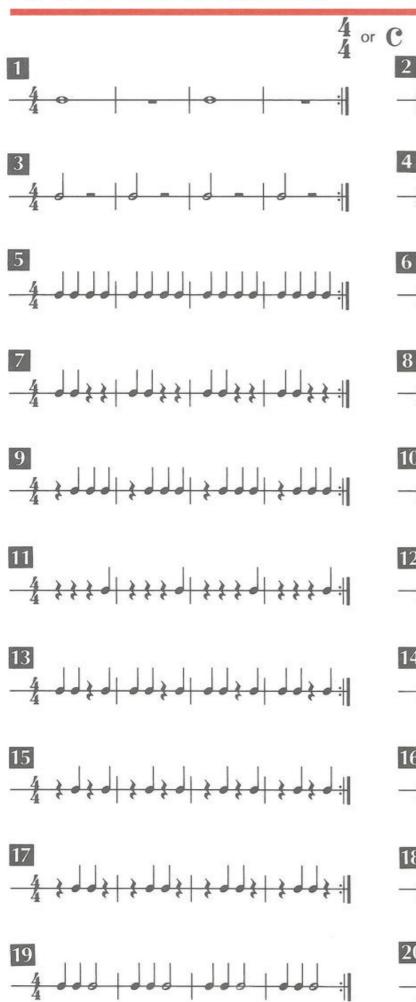
EXCELLERATORS-FOR TROMBONES ONLY



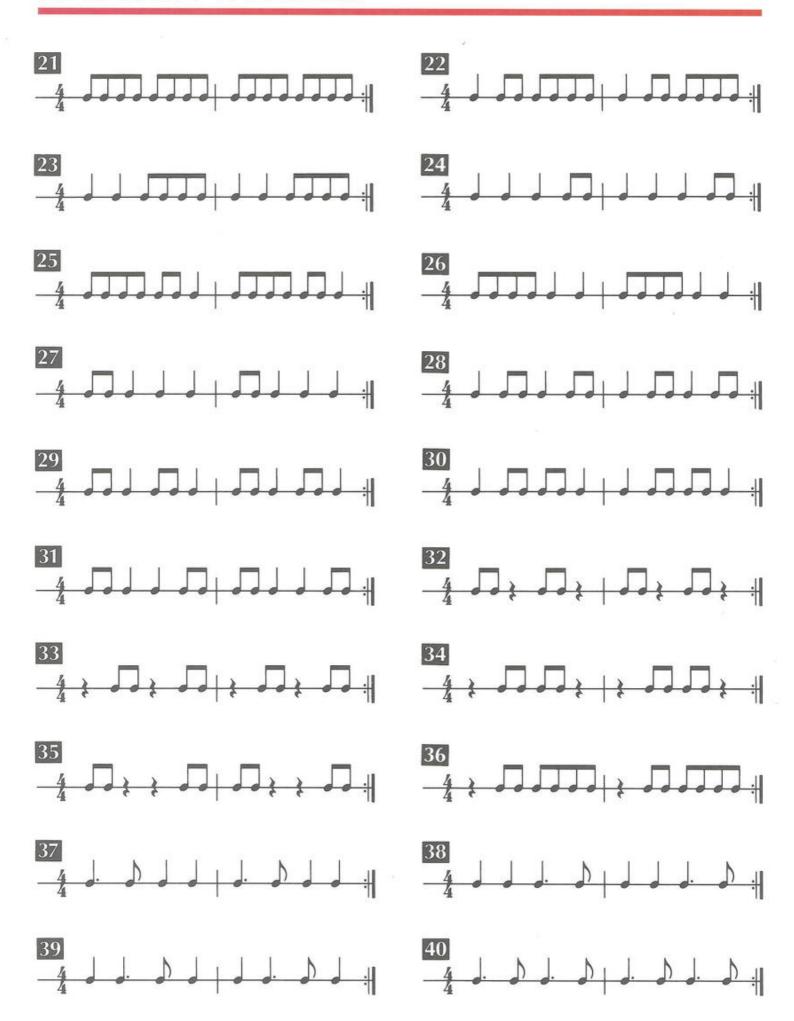
SCALE STUDIES



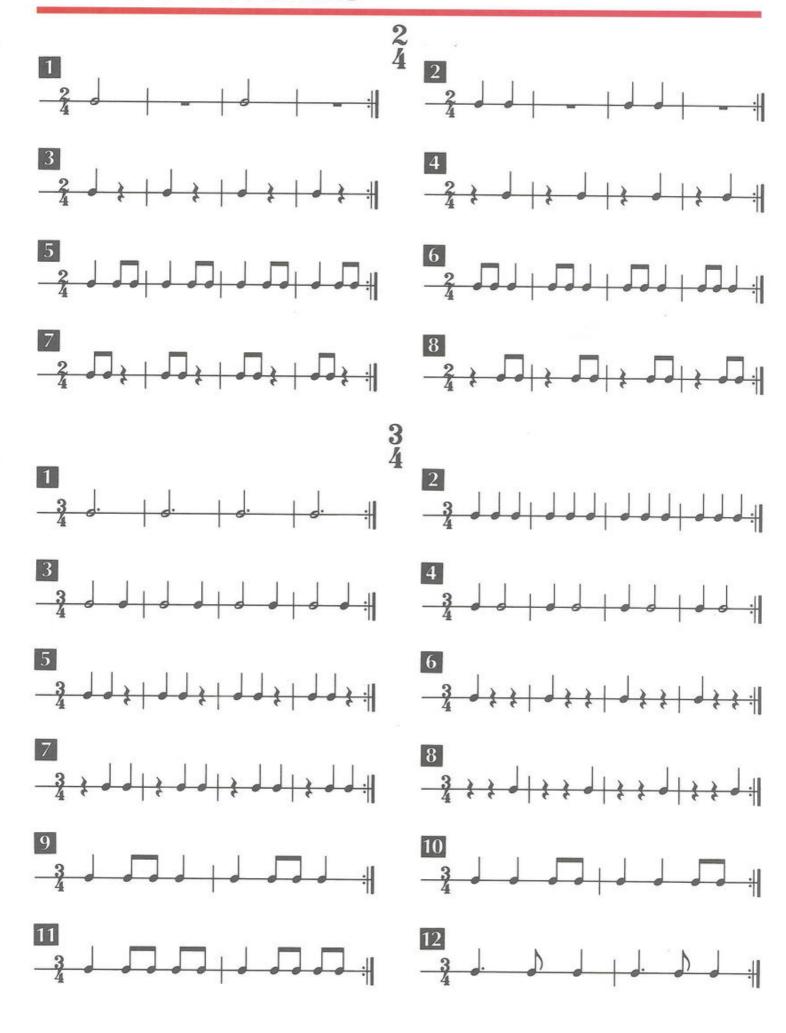
RHYTHM STUDIES



RHYTHM STUDIES



RHYTHM STUDIES



GLOSSARY/INDEX

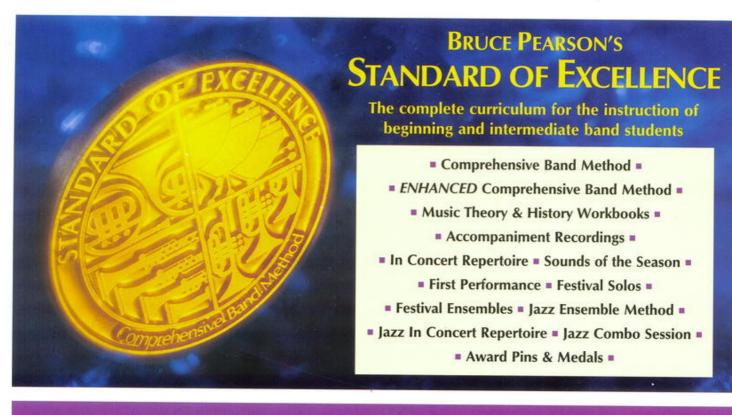
Accent (p.19) > attack the note louder	Measure (pp.4-6)	space between two bar lines; also
Accidentals (pp.16, 18, 23)#, b, \tau sharp, flat, or natural		known as a "bar"
Allegro (p.28) quick and lively	Mezzo Forte (p.28) mf	
Andante (p.28) , moderately slow	Mezzo Piano (p.28) mp	
Arpeggio (pp.22-23, 28, 42) notes of a chord played one at a time	Moderato (p.28)	
Articulation (pp.15, 19, 39) type of attack used to play a note or	Mouret, Jean-Joseph (p.38)	French composer (1682-1738)
group of notes	Mozart, Wolfgang Amadeus (pp.15,	
Bach, Johann Sebastian (pp.36-37) German composer (1685-1750)	28, 31)	
Bar Line (pp.4-6) divides the music staff into measures	Natural (p.18) 4	
Beethoven, Ludwig van (p.29) German composer (1770-1827)	Offenbach, Jacques (p.23)	
Brahms, Johannes (p.15) German composer (1833-1897)	One-Measure Repeat (p.19) %	
Breath Mark (p.7) 9 take a breath	Pearson, Bruce	
Chord (pp.22-23, 28) two or more pitches sounded at the same	Phrase (p.8)	
time	Piano (p.17) p	
Chromatic Scale (p.42) scale of half steps	Pick-Up Note(s) (p.15)	
Clarke, Jeremiah (p.30) English composer (1674?-1707)	P: 1.6 (- 12)	full measure
Common Time (p.9) C same as 4	Pierpont, J.S. (p.12)	
Crescendo (p.29) gradually play louder	Poulton, G.R. (p.23)	
Da Capo al Fine (p.24) D.C. al Fine go back to the beginning and play until the Fine		repeat from beginning or repeat section of music between repeat signs
Decrescendo (p.29) gradually play softer	Ritardando (ritard. or rit.) (p.31)	
Divisi (p.12)	Root, George F. (p.16)	American composer/publisher (1820-1895)
bottom notes	Rossini, Gioacchino (p.13)	
Dominant (pp.12, 30)	Scale (pp.22-23, 28, 42)	collection of pitches arranged from low- est to highest or highest to lowest
Double Bar (pp.4-6) marks the end of the music	Sharp (p.23) #	
Dvořák, Antonin (p.33) Czech composer (1841-1904)	Slur (pp.15, 39)	curved line that connects two or more
Dynamics (pp.17, 28-29) loudness or softness of music		notes of different pitches
Elledge, Chuck (pp.12, 21, 34, 38) American composer (b. 1961)	Soli (p.9)	whole section plays
Embouchure (p.3) mouth formation used to play an	Solo (p.9)	one person plays
instrument	Sousa, John Philip (p.32)	
Fermata (p.9) 🙃 hold note or rest longer than its usual value	Staff (pp.4-6)	lines and spaces on which music is
1st and 2nd Endings (pp.19-20) play 1st ending first time through; then,		written
repeat music, skip first ending, and play	Strauss, Johann Jr. (p.24)	
2nd ending	Subdominant (pp.12, 30)	
Flat (p.16) b lowers the pitch of a note 1/2 step		fourth note of a scale
Forte (p.17) f loud	Susato, Tielman (p.25)	Fig. 25 and 36 and 30 and
Frost, Robert (p.18) American composer/author (b. 1942)	Tempo (pp.28, 31, 33)	
Grieg, Edvard (p.19) Norwegian composer (1843-1907)	Theme (pp.28, 31-32)	
Handel, George Frideric (p.27) German composer (1685-1759)	Tie (pp.10, 39)	curved line that connects two notes of
Harmony (pp.7, 9-10, 12, 18, 21-23,		the same pitch; tied notes are played
26-28, 30-33, 38) two or more different notes played or	Time Signature (ap. 46, 0.10, 17)	as one unbroken note
sung at the same time	Time Signature (pp.4-6, 9-10, 17)	top number tells you number of counts
Humperdinck, Engelbert (p.24) German composer (1854-1921)		in each measure; bottom number tells
Interval distance between two notes		you the type of note that receives
Introduction (p.32) section of music that precedes the first theme	Tonic (pp.12, 30)	one count first note of a scale; chord built on first
Kelley, Daniel E. (p.27) American composer (1843-1905)	*	note of a scale
Key Signature (pp.11, 16, 23) sharps or flats stated right after the clef;	Treble Clef (pp.4-6)	G Clef; read by flute, oboe, clarinets,
key signatures change certain notes throughout a piece of music		saxophones, trumpet, french horn & mallet percussion
Largo (p.33) slow	Tutti (p.9)	
Ledger Line (pp.4-6) short lines used to extend the staff		everyone plays same notes and rhythms
Leybourne, George (p.22) English composer (1842-1884)	Variation (pp.28, 31)	repeated musical idea which has been
2		slightly changed in some way from
Long Rest (p.21) rest the number of measures indicated	100 J000 12 20 E020	the original
Mason, Lowell (p.33) American composer (1792-1872)	Work, Henry C. (p.35)	American composer (1832-1884)

TROMBONE POSITION CHART

The number indicates what position to use.

- + = Slightly extend the slide.

— = Slightly shorten the slide.								
E Fb	E#	F	F#	Gβ		G		
9:								
D 70	#0	0 #0 00		10	0			
	11							
7	6	6		5		4		
G [#] Ab	A		A# Bb			В С		
6):					-			
#0 70	0		#0	90		0 7	0	
3	2		1	1		7		
	- 4	5-24						
B# C	C#	Dβ		D		D# E♭		
7-10-0	10	70		0	- 1	0	70	
6	5			4		3		
	•							
E Fb	E#	F	F#	Gb		G		
9: 0	#0	-0	10	70		0		
2	1 or 6			5		4		
	1 01	1 01 0						
						040		
G# Ab	A	A#	Bb	В	Cb O	B#	C →	
6): #0	0	#0	20	0	7-0	#0		
	2 6		- 1					
3	2 (.	
	2 or 6		1	4			3	
	2 or 6		1	4			3	
C# DL				E	EL			
C# Db	D	D#	ΕÞ	E	Fb	E#		
to bo			ΕÞ	E	Fb QQ		F <u>Q</u>	
	D	D#	ΕÞ	E	Fb	E#		
to bo	D	D#	ΕÞ	E	Fb Q	E#		
to bo	D .O.	D#	ΕÞ	E	Fb Q	E#	F <u>Q</u>	
9: to ba	D	D#	E♭ ♭ <u>↔</u>	E → ♭	Fb QQ	E [#] # <u>↔</u>	F <u>Q</u>	



ENHANCED COMPREHENSIVE BAND METHOD

What is the Standard of Excellence ENHANCED Comprehensive Band Method?

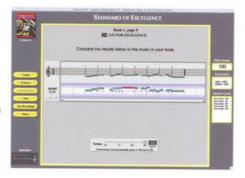
For years, Bruce Pearson's Standard of Excellence Comprehensive Band Method has been the leader in the world of instrumental method books. While the book remains the same, it has been enhanced to include two CDs containing all Accompaniment Recordings, plus iPAS, and the iPAS Tuner-Metronome. The Standard of Excellence ENHANCED Comprehensive Band Method takes learning to a whole new level!



Anyone who has access to a CD player and their Standard of Excellence book can play along with the Accompaniment Recordings.

What is iPAS™?

Interactive Pyware Assessment Software (iPAS) is a unique and innovative tool designed to help you learn to play your musical instrument. Once iPAS is installed on your computer, simply play along with the iPAS accompaniment and iPAS will grade and even record your playing. The notation utilized by iPAS indicates the areas where you need improvement or where you were 100% successful! The easy-to-use iPAS Tuner and Metronome can also be used throughout your practice session to further develop your pitch and rhythm skills.



Who can use iPAS?

All instrumentalists who have access to a computer may use the iPAS Tuner-Metronome at every practice session. iPAS will record and assess Woodwind and Brass players who use Standard of Excellence, Book 1.

How can iPAS assist band directors?

By using the iPAS Teacher's Edition, directors can send assignments and announcements; collect and listen to recordings completed by students at home; search, sort, and print grades with many parameters; and upload lessons and exercises to all students simultaneously.



Accompaniment CD Requirements:

· Any standard CD player

iPAS™ Requirements:

Microsoft Windows

- · Windows 98 or greater
- 512MB of RAM or greater (1GB recommended)
- 1.2 GHz processor or greater (1.6 GHz recommended)
- · 250 MB Hard drive space
- External microphone—not included (computer's internal microphone will not produce acceptable results)
- · Internet access required for some functions

Apple Macintosh

- · OS 10.4 or greater
- 512MB of RAM or greater (1GB recommended)
- 1.2 GHz processor or greater (1.6 GHz recommended)
- · 250 MB hard drive space
- External microphone and USB interface –not included
- · Internet access required for some functions

