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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. 



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 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 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, labeled 27.1. It is written in bass clef with a 2/4 time signature. The score consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature, then transitions to 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 chromatic scale ascending from G2 to G3. The last four measures show a chromatic scale descending from G3 to G2. A large slur encompasses the entire eight-measure line.

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 chromatic scale ascending from G2 to G3. The last four measures show a chromatic scale descending from G3 to G2. A large slur encompasses the entire eight-measure line.

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

1.  *simile*



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

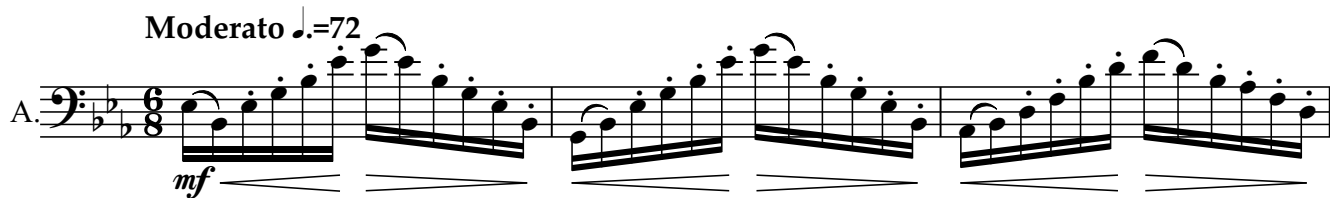
simile

17.

Characteristic Studies

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

Moderato ♩.=72

A.  This system contains the first six measures of the piece. It begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The tempo is marked 'Moderato' with a quarter note equal to 72 beats per minute. The dynamic is marked 'mf' (mezzo-forte). The notation features a series of eighth-note chords with slurs and accents, creating a rhythmic pattern that repeats throughout the piece.

 This system contains the next six measures of the piece, continuing the rhythmic pattern of eighth-note chords with slurs and accents. The notation is consistent with the first system, maintaining the 6/8 time signature and two-flat key signature. This system contains the final six measures of the piece. It concludes with a fermata over the final chord. The notation remains consistent with the previous systems, featuring eighth-note chords with slurs and accents in a 6/8 time signature.