

20. Descending V-I Patterns

The trick here is to crescendo without forcing the tone. This also works nicely as a mouthpiece buzzing exercise.

Slowly

simile

Optional:

21. Strengthening the 7th and 8th Partial

Maintain a singing tone throughout. Think of extending a rich, full sound from the middle and low range into the high range without pinching. Keep the embouchure corners from forming a smile as you ascend.

Slowly and Freely

7th...

6th...

Sequence: Up by Positions

22. Arpeggio Patterns in the Trigger Register

Focus on what you want the pattern to *sound* like. Make sure the technique follows the musical goal, not the other way around.

Slowly and Freely

Optional:

44. Wider Slurs Extending into the High Range

Make sure the bottom note has a full, relaxed tone. Hear the top note in your head before you leap to it.

$\text{♩} = c. 72$

45. Chord Sequence Extending to the 8th Partial

Really connect the notes! Watch out for tension. Once again, a partner can help by sustaining the chord roots as you play the slur.

$\text{♩} = c. 66-76$

11. Using the 7th Partial as an Upper Neighbor Tone

Make sure your slide positions are accurate as you change positions.

a.

Sequence: Up by Half Steps

b.

Sequence: Up by Half Steps

c.

Sequence: Up by Positions

12. Chord Stacking

Notice that each pattern regularly alternates two slide positions following this sequence.

1st–3rd; 2nd–4th; 3rd–5th; 4th–6th; 5th–7th.

a.

Sequence: Down by Half Steps

b.

Sequence: Down by Half Steps

c.

Sequence: Down by Half Steps

29. Faster Leaping Patterns Using the Trigger Range

a. $\text{♩} = \text{c. } 92$ $3x$ IV $3x$ b_2V

Sequence: Down by Half Steps

b. $\text{♩} = \text{c. } 80$

Sequence: Down by Half Steps

c. $\text{♩} = \text{c. } 52$

Sequence: Down by Half Steps

30. Faster Patterns Ranging Between the Trigger Range and 8th Partial

a. $\text{♩} = \text{c. } 60$ IV

Sequence: Down by Half Steps

b. $\text{♩} = \text{c. } 92$ IV

Sequence: Down by Half Steps

c. $\text{♩} = \text{c. } 120$ IV

Sequence: Down by Half Steps

Andante con Dolore (♩=76)

2a.

2b.

Bass trombonists may want to choose other valve combinations than those indicated.

6a.

$\text{♩} = 132$ $\#5V$ b_2V $1V$
mf *mp*
 7 b_2V 1 b_2V b_2V
p *pp*
mf b_7V $1V$ $\#5V$
f
 2 *mp*

6b.

$6V$ b_3V b_2V b_3V 6
mf *mp*
 b_3V b_3V b_2V
p *pp*
 6 b_3V b_3V $\#5$ b_3V
mf
 b_2V 6 4 $\#5$ b_3V
f *mp*

Moderato (♩=96) $\text{\$}$

18. *mp*

mf

p

mp *mf*

p *rit.* *D.S. al Fine*

6th... (#6) 6

The musical score is written in 3/8 time with a tempo of Moderato (♩=96). It begins with a treble clef and a key signature of one flat. The first staff, marked '18.', starts with a mezzo-piano (*mp*) dynamic. It features a melodic line with a slur over the first six notes, followed by a triplet of eighth notes. The second and third staves are connected by a slur and marked *mf*. The fourth staff is marked *p*. The fifth and sixth staves are connected by a slur and marked *mp* and *mf*. The seventh and eighth staves are connected by a slur and marked *p*, *rit.*, and *D.S. al Fine*. The score includes various musical notations such as slurs, ties, triplets, and dynamic markings.