

Scales – All scales to be **MEMORIZED**

If scales have been modified please follow the written articulations

If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.

Chromatic – In a triplet pattern, two octaves starting on low F



Diatonic scale use the pattern

(M.M. quarter note =88)

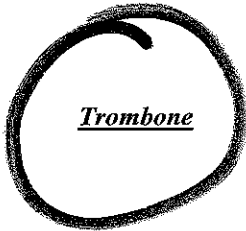
Major C, F, Bb, G, D

Minor a, d, g, e, b

(Melodic form ascending and descending where applicable)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)

Sight-reading is required.



Trombone

Arban Famous Method for Trombone-Complete

Arban

Carl Fischer

Complete Edition- Edited by C. Randall and S. Mantia (Catalog #023)

Page 29 #50

Page 52 #29 all

Page 126 #1 lines 3, 8, 12 (C, F, & A)

Page 202 #143

Page 231 #3 Brilliant Fantasy (First six lines only)

PAGE DISCREPANCY

Melodious Etudes for Trombone – Book 1

J. Rochut

Carl Fischer

Book 1 – Catalog #01594

Page 19 #16

Scales – All scales to be **MEMORIZED**

If scales have been modified please follow the written articulations

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Chromatic – In a triplet pattern, two octaves starting on low Bb



Diatonic scale use the pattern

(M.M. quarter note =88)

Major C, F, Bb, G, D

Minor a, d, g, e, b

(Melodic form ascending and descending where applicable)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)

Sight-reading is required

Baritone

Treble Clef

Arban Complete Conservatory Method for Trumpet

Arban

Carl Fischer

The Authentic Edition Edited by E.F. Goldman and W. Smith (Catalog #021)

Page 22 #50

Page 46 - 47 #28

Page 125 #1 lines 1, 5, 11 (C,E,Bb)

Page 190 #143

Page 290 #6 (First six lines to key change)

Scales – All scales to be **MEMORIZED**

If scales have been modified please follow the written articulations

If scales have not been modified and not extended, please perform them slurred ascending and tongued descending.

Chromatic – In a triplet pattern, two octaves starting on low C



Diatonic scale use the pattern

(M.M. quarter note =88)

Major C, F, Bb, G, D

Minor a, d, g, e, b

(Melodic form ascending and descending where applicable)

REFER TO THE NEW EXTENDED FORM SCALES ON THE NHMEA WEBSITE (www.nhmea.org)

Sight-reading is required.

NEW HAMPSHIRE ALL STATE AUDITION SCALES

Bb Chromatic, C, F, Bb, G, D Major, a, d, g, e, b melodic minor

TROMBONE

$\text{♩} = 88$

Bb Chromatic

Measures 1-3 of the Bb Chromatic scale. The notation is in bass clef with a key signature of two flats (Bb and Eb). The scale consists of descending eighth notes. Measure 1 starts with a triplet of three eighth notes (Bb, Ab, Gb). Measures 2 and 3 continue the scale with eighth notes and include triplet markings over groups of three notes.

Measures 4-6 of the Bb Chromatic scale. Measure 4 starts with a triplet of three eighth notes (Fb, Eb, D). Measures 5 and 6 continue the scale with eighth notes and include triplet markings over groups of three notes.

C Major

Measures 7-11 of the C Major scale. The notation is in bass clef with a key signature of one flat (Bb). The scale consists of ascending eighth notes. Measure 7 starts with a triplet of three eighth notes (C, D, E). Measures 8-11 continue the scale with eighth notes.

F Major

Measures 12-16 of the F Major scale. The notation is in bass clef with a key signature of two flats (Bb and Eb). The scale consists of ascending eighth notes. Measure 12 starts with a triplet of three eighth notes (F, G, A). Measures 13-16 continue the scale with eighth notes.

Bb Major

Measures 17-21 of the Bb Major scale. The notation is in bass clef with a key signature of two flats (Bb and Eb). The scale consists of ascending eighth notes. Measure 17 starts with a triplet of three eighth notes (Bb, C, D). Measures 18-21 continue the scale with eighth notes.

G Major

Measures 22-26 of the G Major scale. The notation is in bass clef with a key signature of one sharp (F#). The scale consists of ascending eighth notes. Measure 22 starts with a triplet of three eighth notes (G, A, B). Measures 23-26 continue the scale with eighth notes.

D Major

Measures 27-31 of the D Major scale. The notation is in bass clef with a key signature of two sharps (F# and C#). The scale consists of ascending eighth notes. Measure 27 starts with a triplet of three eighth notes (D, E, F#). Measures 28-31 continue the scale with eighth notes.

a minor

Measures 32-36 of the a minor scale. The notation is in bass clef with a key signature of two sharps (F# and C#). The scale consists of ascending eighth notes. Measure 32 starts with a triplet of three eighth notes (a, b, c). Measures 33-36 continue the scale with eighth notes.

37
d minor

42
g minor

47
e minor

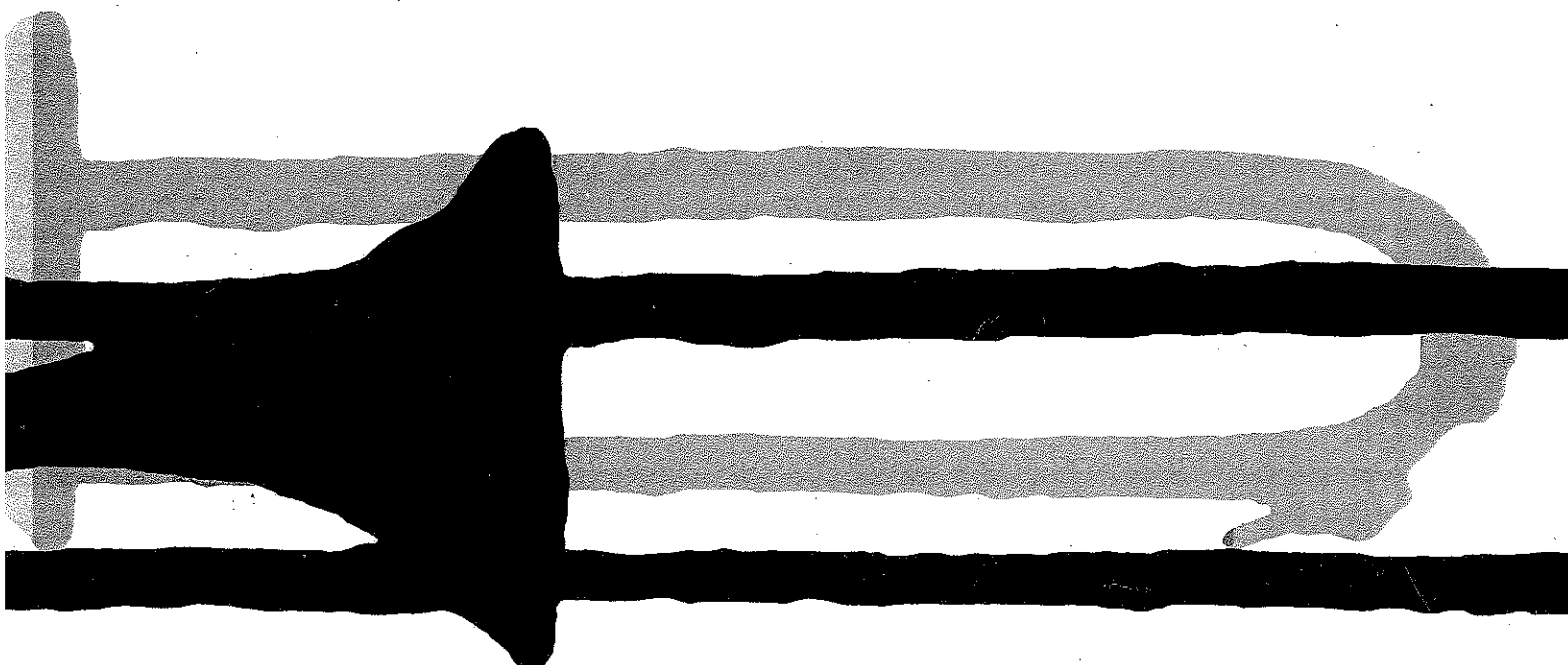
52
b minor

MMS

Arban's

Famous Method for

Trombone



Edited by
Charles L. Randall
and Simone Mantia

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D.C.

28

Measures 28-33: This section contains six staves of music. The first staff is marked with measure number 28. The music is written in bass clef with a 4/4 time signature. It features a series of triplets and other rhythmic patterns. Fingering numbers (1, 2, 3, 4, 5, 6) are placed above the notes. Some notes have accents (>) and slurs. The key signature has one flat (Bb).

29

Measures 29-34: This section contains six staves of music. The first staff is marked with measure number 29. The music continues with complex rhythmic patterns, including many triplets. Fingering numbers are clearly visible above the notes. The key signature remains one flat (Bb).

Intervals

Interval study should be assiduously carried on with care not to alter position of the mouthpiece, in order to pass from a low to a higher note, or from a higher to a lower one. By observing this rule, the performer will acquire surety in taking the note and great facility of execution. Practise of exercises numbers 1 to 7 will develop strong muscles. The student should make no change in embouchure and use an open jaw for low notes. It should also be noted that the position of the tongue is higher in the mouth for higher notes, that a deliberate tempo is to be taken and that no attempt should be made to pick out unnatural positions. The tone is larger and better when positions are played naturally. The student should always think of picking up a note on the way, wherever possible.

1

2

5

6

6

2

#5

7

6

b4

6

b4

#5

6

6

6

b5

4

5

#3

5

4

#5

6

#5

5

b4

2

#3

#2

2

b4

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3

2

3

#3

Remember all former directions as to slurring on a Slide Trombone.

142 tu tu ku tu ku tu

143 tu ku tu ku tu

44 tu tu ku tu tu tu

45 tu tu ku tu tu tu tu tu ku tu tu ku tu

No 3: Fantasie Brillante

Trombone

JEAN BAPTISTE ARBAN

Introduction
Allegro maestoso

Piano:

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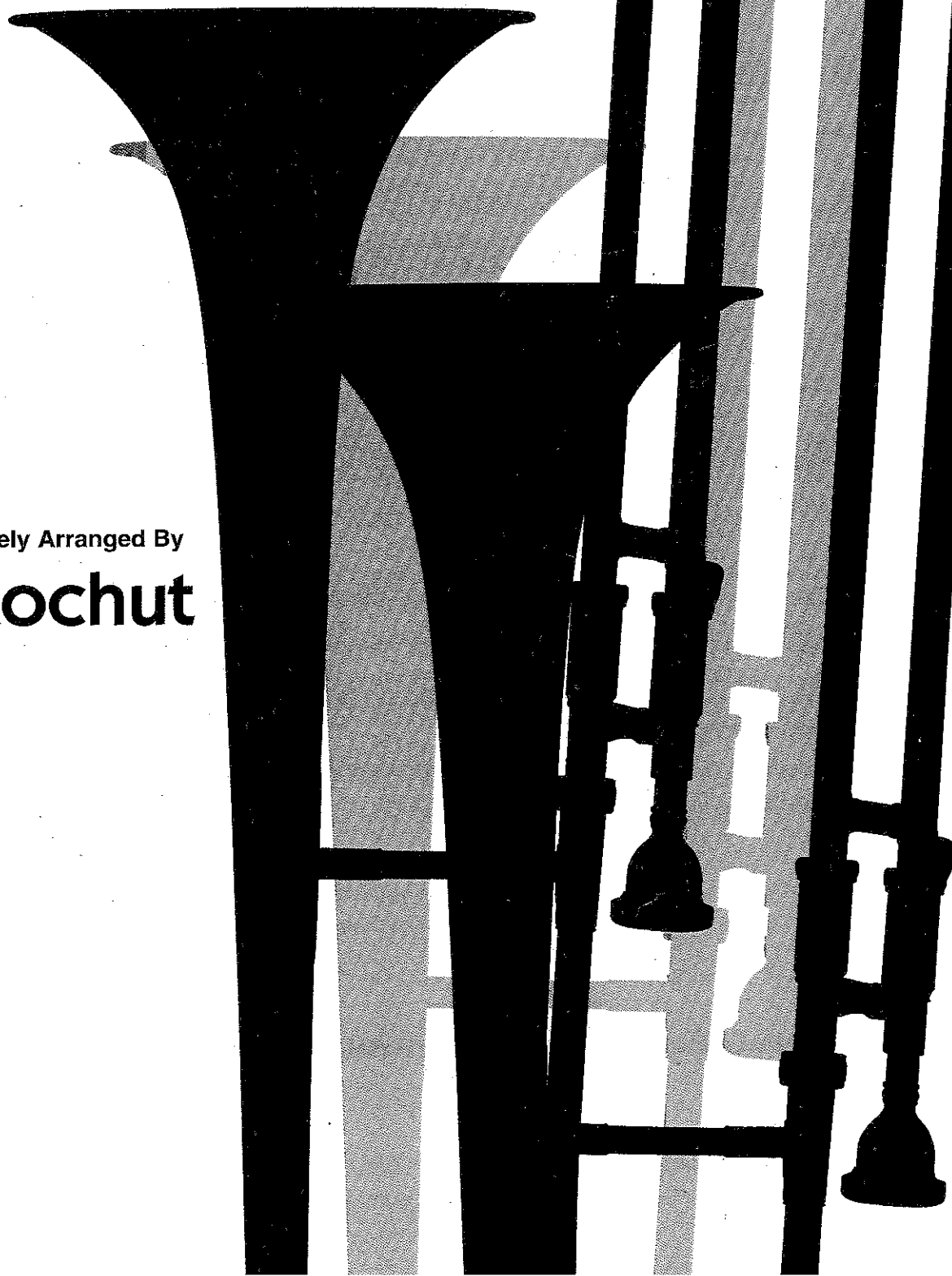
47

48

Melodious Etudes for Trombone

Selected from the Vocalises of Marco Bordogni

Revised and Progressively Arranged By
Jeanne Rochut



Allegro (♩=120)

No. 16

p

rallent

atempo

rallent

atempo

p

rallent

atempo

crescendo

f *diminuendo* *p*

rallent *p* *rallent.*