

**Drummond Hudson** has been a professional musician since the age of 16. At age 22, the Royal Canadian Mounted Police (RCMP) recruited him. With the RCMP, he toured internationally as a featured trombone soloist in the Concert Band, as Musical Director of the World Famous RCMP Musical Ride and eventually became the RCMP Band Manager. Drum wrote, co-produced, and directed TV and radio shows, live concerts, and recording sessions for the CBC, CTV and ITV networks. He traveled every province and territory in Canada, as well as in the United States, Bermuda, Venezuela, Mexico, and Australia setting up extensive tours.

As a trombone instructor at Carleton University for 18 years and through his private trombone teaching, Drum has touched hundreds of students, many of whom have become professional musicians themselves.

Professionally, he has been the Musical Director for more than twenty Broadway musicals, including, *Annie Get Your Gun*, *Man of La Mancha*, *West Side Story*, *Fame*, *Crazy For You*, *Carousel*, and *Chicago*. He has also been a pit musician for more than seventy-five musicals.

Drum has worked with, among others, Natalie Cole, Frank Sinatra, Alanis Morissette, Henry Mancini, Tony Bennett, and Paul Anka. He also performed as a symphony musician with the National Arts Centre Orchestra of Canada and The Ottawa Symphony Orchestra. Drum achieved Life Member status with The American Federation of Musicians (AF of M).



## How To Use The 'Let's Play Trombone' Method Books

'Let's Play Trombone' starts you at the very beginning, explaining the basics of music notation, specific techniques and concepts of how to play the trombone.

The routines are preceded by text that gives you instructions on how to follow each routine. Therefore, **it is important that you carefully read all the text** and implement the concepts and instructions in the performance of each facet of your playing.

All scales and arpeggios are introduced throughout the lessons. As they are the building blocks of music, you should constantly work on **memorizing all the scales and arpeggios** right from the beginning as they are introduced.

'Let's Play Trombone' exposes you to all the key signatures and time signatures. If a key signature is unfamiliar to you, start these exercises at a slower tempo and work them up to the suggested tempo.

Referring to range on our instrument, we all want to play higher and also play lower. 'Let's Play Trombone' is calculated to expand your range naturally and gradually. Of course this is directly related to how much time you practice each day. When you first start playing it is better to practice for shorter periods of time several times a day, rather than play for one long extended practice session. This gives the muscles a chance to rest and refresh themselves.

I'd like to mention that there are many good exercise manuals and method books available to augment every facet of playing as well as 'Let's Play Trombone'.

Through teaching hundreds of students and spending countless hours writing and rewriting 'Let's Play Trombone', I've tried to be clear, logical and as concise as possible. I sincerely hope you enjoy playing the trombone and wish you 'astonishing luck' in all your musical endeavours.

*Let's Play Trombone, Volume 2*

**The Tenor Trombone**

**Volume Two**

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# Lesson 20

## Major Scales And Arpeggios

Through the previous lessons you have learned all your major scales and arpeggios in one octave. Starting with this lesson we are going to expand the major scales to two octaves between low E and high Ab. You'll also start learning the minor scales between low E and high Ab. Take the bull by the horns and memorize these scales and arpeggios as they come up.

Practice all your scales and chords daily. A good goal to aim for would be to play all the major and minor scales two octaves in ten minutes or less. By spending 8 to 10 minutes daily, you'll be surprised how quickly you will reach this goal.

## Minor Scales

What is the difference between a major and minor scale? The notes on a major scale sound bright and cheerful while the notes on a minor scale sound more solemn and sad.

There are three types of minor scales: natural, harmonic, and melodic.

The **natural minor scale** is also known as the Aeolian scale. When a major scale and a natural minor scale have the same key signature, they are relative keys. A natural minor scale has the same notes as its relative major scale, but is built starting from the sixth note of the relative major scale

### The G Major Scale And Arpeggio

1.  $\text{♩} = 104$

The first staff contains the G major scale in bass clef, starting on G2 and ending on G4. The tempo marking is quarter note = 104. The second staff shows the G major arpeggio, starting on G2 and ending on G4.

### The E Natural Minor Scale And Arpeggio

The relative minor to G major is E minor. Both scales have the same key signature. Notice that the E minor scale sounds more solemn and sadder.

2.  $\text{♩} = 96$

The first staff contains the E natural minor scale in bass clef, starting on E2 and ending on E4. The tempo marking is quarter note = 96. The second staff shows the E natural minor arpeggio, starting on E2 and ending on E4.

# Lesson 28

## Interval Study In Eb Major

♩ = 104

11.

### Lip Slurs

12.

### Down By The Old Mill Stream

13.

# Lesson 32

The first six staves of Lesson 32 are written in bass clef. The first four staves are in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The fifth and sixth staves are in 4/4 time with a key signature of three sharps (F-sharp, C-sharp, G-sharp). Each staff contains a sequence of rhythmic exercises, including eighth and sixteenth notes, often beamed together, with repeat signs and fermatas.

$\text{♩} = 116$

## C# Minor Harmonic Scale And Arpeggio

The seventh and eighth staves of Lesson 32 are in bass clef with a key signature of three sharps (F-sharp, C-sharp, G-sharp) and a common time signature (C). The seventh staff begins with a 4. and contains the C# minor harmonic scale and arpeggio. The eighth staff continues with further rhythmic exercises, including accents (>) and repeat signs.

$\text{♩} = 116$

## C# Minor Melodic Scale And Arpeggio

The ninth and tenth staves of Lesson 32 are in bass clef with a key signature of three sharps (F-sharp, C-sharp, G-sharp) and a 4/4 time signature. The ninth staff begins with a 5. and contains the C# minor melodic scale and arpeggio. The tenth staff continues with further rhythmic exercises, including accents (>) and repeat signs.



# Lesson 36

## Double Tonguing Study In Bb

Play it as fast as you can, cleanly. Also play it faster using your single tongue.

6.

Musical score for Double Tonguing Study in Bb, exercise 6. It consists of seven staves of music in bass clef, Bb major, and common time. The first six staves feature a series of eighth-note patterns with double tonguing markings (>) above the notes. The seventh staff concludes with a final eighth-note pattern.

## Syncopation Study In G

7.

$\text{♩} = 116$

Musical score for Syncopation Study in G, exercise 7. It consists of four staves of music in bass clef, G major, and 4/4 time. The tempo is marked as quarter note = 116. The music features syncopated rhythms with accents and slurs.

# Lesson 38

## More Tenor Clef

As trombone players, we must be able to read tenor clef fluently. In the next few lessons we'll do some studies to introduce you to the tenor clef.

5.  $\text{♩} = 108$

Musical exercise 5 consists of three staves of music in tenor clef. The first staff is in 3/4 time with a tempo marking of quarter note = 108. It features a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The second staff continues with eighth notes: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The third staff continues with eighth notes: A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9.

## A Legato Melody In Bass Clef

6.  $\text{♩} = 88$

Musical exercise 6 consists of three staves of music in bass clef. The first staff is in 4/4 time with a tempo marking of quarter note = 88. It features a legato melody with slurs and ties. The notes are: D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9.

## The Same Legato Melody In Tenor Clef

7.  $\text{♩} = 88$

Musical exercise 7 consists of three staves of music in tenor clef. The first staff is in 4/4 time with a tempo marking of quarter note = 88. It features the same legato melody as exercise 6, but written in tenor clef. The notes are: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9.