

trombone / baritone B.C.
Bassoon

First Class Musician Requirements

2nd Nine Weeks

1. Scales: B, E, A
2. Chromatic

3rd Nine Weeks

1. Pass-off contest music
2. Thirds


4th Nine Weeks

1. Terms Test
2. Rhythms - write in counts, student will be asked to clap a sample.
3. Arpeggios
4. Intervals
5. Sight read in 6/8 & 12/8

All pass-offs must be completed within the nine weeks indicated and each item counts as a test grade. All scales must be played the full range of your instrument.

Bassoon

B



A



E



Full Range Chromatic - Bassoons Only



Trombone



Full Range Chromatic - Trombones Only / Baritone



Trombone / Baritone

3rd S

D

Handwritten musical notation for Trombone/Baritone in D major, 3rd staff. The notation is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of two staves: the upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with eighth and sixteenth notes. The piece concludes with a double bar line.

G^b

Handwritten musical notation for Trombone/Baritone in G^b major, 3rd staff. The notation is written in bass clef with a key signature of three flats (Bb, Eb, and Ab) and a common time signature (C). It consists of two staves: the upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with eighth and sixteenth notes. The piece concludes with a double bar line.

Db

Handwritten musical notation for Trombone/Baritone in D^b major, 3rd staff. The notation is written in bass clef with a key signature of four flats (Bb, Eb, Ab, and Db) and a common time signature (C). It consists of a single staff containing a melodic line with eighth and sixteenth notes. The piece concludes with a double bar line.

G

Handwritten musical notation for Trombone/Baritone in G major, 3rd staff. The notation is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of a single staff containing a melodic line with eighth and sixteenth notes. The piece concludes with a double bar line.

RHYTHM STUDIES

CD Tracks 37-38

3/4

57 58 59 60 61 62 63 64

3/4

65 66 67 68 69 70 71 72

CD Tracks 39-40

3/8

73 74 75 76 77 78 79 80

3/8

81 82 83 84 85 86 87 88

CD Tracks 41-42

6/8

89 90 91 92 93 94

6/8

95 96 97 98 99 100

CD Tracks 43-44

9/8

101 102 103 104

9/8

105 106 107 108

CD Tracks 45-46

12/8

109 110 111 112

12/8

113 114 115 116

SECTION 5

Arpeggios

This page for
BARITONES, TROMBONES,
BASSOONS & ~~CLARINETS~~

Piccolos turn to_ page 19
Flutes turn to_ page 19
Violins turn to_ page 19
Saxophones turn to page 20
Oboes turn to_ page 20
Clarinets turn to_ page 18
Cornets turn to_ page 21
Horns turn to_ page 21
Basses turn to_ page 23

(Use different articulations)

6 (A) Musical staff 6 (A) in bass clef, key signature of two sharps (F# and C#), and 4/4 time signature. It contains a sequence of eighth-note arpeggios starting on G2 and ascending to G4, followed by a final quarter note G4.

7 (C) Musical staff 7 (C) in bass clef, key signature of two sharps (F# and C#), and 4/4 time signature. It contains a sequence of eighth-note arpeggios starting on G2 and ascending to G4, followed by a final quarter note G4.

8 (B) Musical staff 8 (B) in bass clef, key signature of two sharps (F# and C#), and 4/4 time signature. It contains a sequence of eighth-note arpeggios starting on G2 and ascending to G4, followed by a final quarter note G4.

SECTION 4

Intervals for all Bass Clef Instruments

Treble Clef players turn to page 14

INSTRUCTIONS: To accommodate the ranges of different instruments each exercise is written in octaves with the upper octave on the upper staff and the lower octave on the lower staff. The director should call for the exercise *by number only*. These exercises are in unison or octave with those on pages 14 & 15. Call *same number*.

B^b 1

E^b 2

A^b 3

C 11

F 12