


Theory & Composition

melody – organized succession of tones
 countermelody – secondary melody that can be played with the main melody

Terms & Symbols


legato – play or sing as smoothly as possible

Rhythm



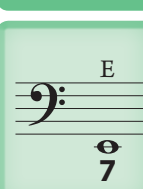
sixteenth/eighth/sixteenth combination

COUNTING & CONDUCTING



counting	1 e & a	2 e & a
other counting		

Notes



legato

melody, countermelody

52. Warm-up: Chaconne from “First Suite in E \flat for Military Band” — Duet


Holst begins the first theme of each of the three movements of his First Suite with the same three notes. (Compare the pitches to page 8, #33.)

Gustav Holst (1874–1934)
 English Composer

Allegro moderato

Melody A. *p legato*

Countermelody B. *p legato*





53. Rhythm Time

► 1) Write the counting and clap the rhythm before you play. 2) Play on the note D \flat (Concert D \flat).

Allegretto

mf




54. Skill Builder: La Raspa — Duet

Mexican Folk Song

Allegretto div.

mp *f*



55. The Easy Winners  **TEST**

Ragtime is a style of music that was popular at the turn of the 20th century. The name derives from the syncopated, or “ragged,” rhythms used in the melodies.


Scott Joplin (1868–1917)
 American Composer

Allegretto

mp *mf* *f*




56. Trombone Private Lesson



Theory & Composition

melodic inversion – to change the ascending intervals of a melody to descending intervals of the same distance and vice versa

57. Rhythm Time

▶ 1) Write the counting and clap the rhythm before you play. 2) Play on the note F (Concert F).

Moderato



58. Sight-Reading Challenge: Skill Builder

Moderato

59. Lilibulero

Irish Folk Song

Moderato

60. Wolsey's Wilde



Composer Gordon Jacob used Byrd's music as the basis of his famous *William Byrd Suite*, an important piece of concert band literature.

William Byrd (1540–1623)
English Composer

Moderato

61. Excellence in Theory

- ▶ Identify the intervals in Line A of 52. Warm-up: Chaconne.
- ▶ Identify the intervals in 61. Excellence in Theory.
- ▶ Play the inverted melody.
- ▶ Note that the final interval of the inversion differs from the corresponding interval in 52. Warm-up: Chaconne. Why do you think the composer chose to do this?

Gustav Holst (1874–1934)
English Composer

melodic inversion

Concert Etiquette

- If your director asks you to stand before or at the end of a piece, turn your body to face the audience and smile proudly.
- Remember that while we strive to be perfect, our true goal should be to make good music. We must continue to perform artistically even when we make mistakes.

Chorale from Jupiter

"The Planets," Op. 32, Movement IV

Gustav Holst (1874–1934)
English Composer
arr. Ryan Nowlin

Andante, reverently

1-10 **10**

11 **div.**

12 13 14

mp

15 16 17 18

19

20-21 **2**

pp

22 23 24 25 26 27

pp *mp* *f*

28 29 30 31 32 33

34 35 36 37 38 39

f

40 41 42 43 44 45 46

ff

47 48 49 50 51 52 53-54 **2**

p

55 56 57 58 59 60-61 **2** 62-63 **2** 64

p *mf* *p* *pp*

rit.

Concert Etiquette

It is important to establish non-verbal communication cues with your accompanist. One way to do this is to exaggerate your breath to indicate that you are about to play. Another is to indicate entrances and note cutoffs by moving your instrument rhythmically.

Toreador Song

from Carmen, Act II, "Votre Toast"

Solo with Piano Accompaniment

Georges Bizet (1838–1875)
French Composer
arr. Ryan Nowlin

Allegro molto moderato (♩ = 108)

Trombone

Measures 1-5: Trombone rests, Piano *ff*. Measure 5: Trombone enters with *mf*.
Measures 6-10: Trombone continues melodic line, Piano accompaniment provides harmonic support.
Measures 11-15: Trombone continues melodic line, Piano accompaniment continues.
Measures 16-20: Trombone continues melodic line, Piano accompaniment continues. Measure 20 ends with a *rit.* marking.