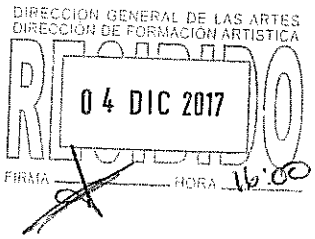
Guatemala, 30 de noviembre de 2017

Licenciado
José Roberto Zúñiga Ruíz
Director General de las Artes
Ministerio de Cultura y Deportes



Licenciado Zúñiga:

De la manera más atenta me dirijo a usted con el propósito de presentarle el informe de actividades conforme a lo estipulado en el Contrato Administrativo por Servicios Técnicos número 1970-2017, aprobado mediante la resolución número 39A-2017, correspondiente al sexto producto.

Actividades realizadas:

- ***Duetos***
  - Romance
  - Red Face
  - 12 duets

- ***Repertorio de obras***
  - Himno a la Alegria
  - Noche de Paz
  - Vals de música clásica

- ***Material didáctico***
  - Método de trompeta
  - Método de trombón
  - Método de flauta

- Método de lectura rítmica
- Método de lectura melódica

Resultados Obtenidos:

- ***Duetos***
  - Ejecuta la melodía Romance con buena técnica
  - Ejercuta la melodía Red Face con buena técnica
  - Ejecuta el dueto número 12 de mozart con buena técnica

- ***Repertorio de obras***
  - Reconoce la estructura rítmica del Himno a la Alegria
  - Reconoce la estructura melódica del Himno a la Alegria
  - Reconoce la estructura rítmica de la melodía Noche de Paz
  - Reconoce la estructura melódica de la melodía Noche de Paz
  - Reconoce la estructura rítmica de la melodía vals
  - Reconoce la estructura melódica de la melodía vals

- ***Material didáctico***
  - Ejecuta ejercicios de trompeta
  - Ejecuta ejercicios de trombón
  - Ejecuta ejercicios de flauta
  - Ejecuta ejercicios de lectura rítmica
  - Ejecuta ejercicios de lectura melódica

Cesar Virgilio Pirir Pirir

Licda. Gretchen Fabiola Barneond M.
Directora de Formación Artística
Dirección General de las Artes
-MICUDE-

CICLO ESCOLAR 2017

Correspondiente al sexto producto e informe
Nombre del Capacitador: César Virgilio Pirir Pirir
Especialidad: Música

Mes	Competencias	Contenidos	Estrategias	Instrumentos de evaluación	Recursos
Noviembre	✓ Ejecuta ejercicios de duetos ✓ Practica repertorio ✓ Práctica diferentes materiales didácticos musicales ✓ Realiza ejercicios con buena técnica.	✓ Duetos ✓ Repertorio ✓ Material didáctico ✓ Evaluación de contenidos	✓ Práctica de duetos ✓ Práctica de repertorio ✓ Entrega de material didáctico ✓ Evaluación de contenidos	✓ Autoevaluación ✓ Coevaluación.	✓ Lapiz ✓ Flauta ✓ Trompeta ✓ Redoblante ✓ Pizarra

César Virgilio Pirir Pirir

David Eduardo González Torres
Coordinador de Orquestas Juveniles
Dirección de Formación Artística
Dirección General de las Artes
-MICUDE-

GUATEMALA
MINISTERIO DE CULTURA Y DEPORTES

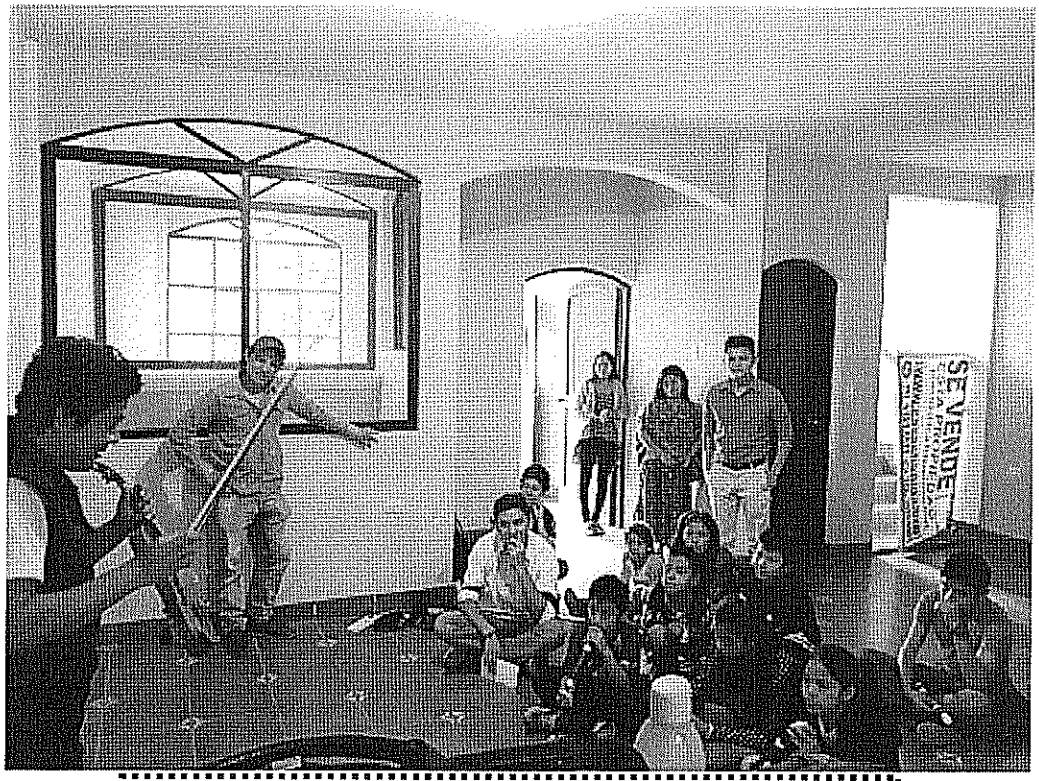
CRONOGRAMA DE ACTIVIDADES

Nombre del Capacitador: Cesar Virgilio Pirir Pirir
Especialidad: Música

	NOVIEMBRE																					
ACTIVIDADES	1	2	3	6	7	8	9	10	13	14	15	16	17	20	21	22	23	24	27	28	29	30
Duetos				X	X	X						X	X									
Repertorio							X	X									X	X	X			
Material didáctico	X	X	X						X	X	X			X	X	X						
Evaluación de contenidos																			X	X	X	X

César Virgilio Pirir Pirir

David Estuardo González Torres
Coordinador de Orquestas Juveniles
Dirección de Formación Artística
Dirección General de las Artes
-MICUDE-

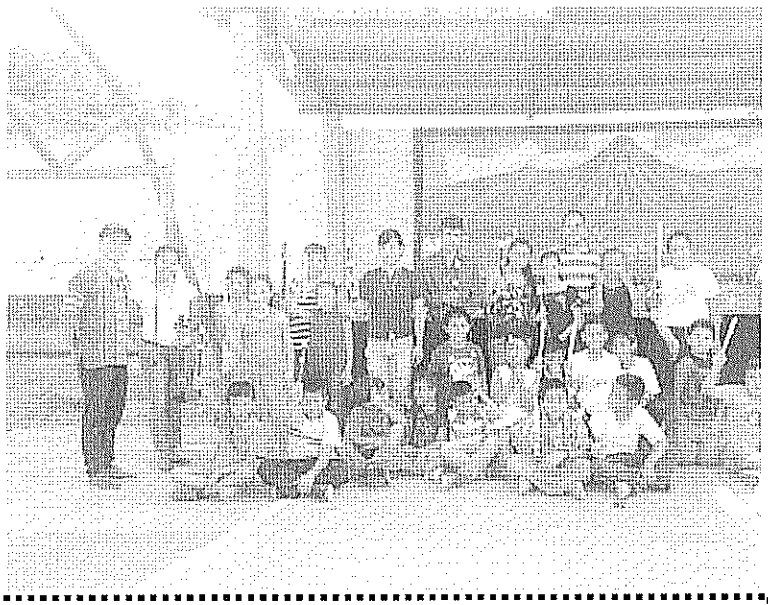


ACTIVIDAD DESARROLLADA

Duetos realizada el dia 06 de noviembre de 2017.

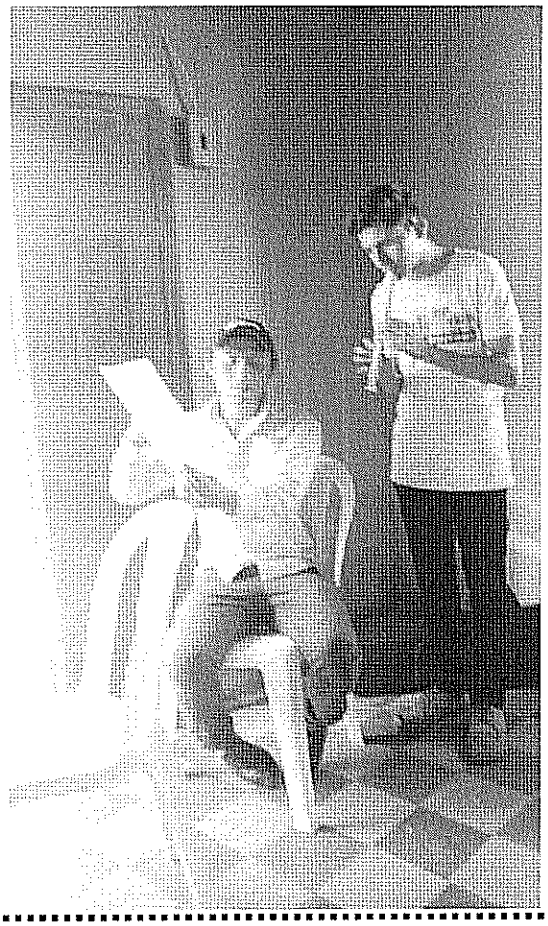
ACTIVIDAD DESARROLLADA

Repertorio, realizada el dia 09 de noviembre de 2017.



ACTIVIDAD DESARROLLADA

Repertorio, realizada el dia 10 de noviembre de 2017.



ACTIVIDAD DESARROLLADA

Duetos, realizada el dia 16 de noviembre de 2017.

ACTIVIDAD DESARROLLADA

Duetos, realizada el dia 17 de noviembre de 2017.

ACTIVIDAD DESARROLLADA

Repertorio, realizada el dia 24 de noviembre de 2017.

ACTIVIDAD DESARROLLADA

Evaluacion de contenidos realizada el dia 27 de noviembre de 2017.

ACTIVIDAD DESARROLLADA

Evaluacion de contenidos realizada el dia 30 de noviembre de 2017.

METODO PARA EL ESTUDIO

DE LA FLAUTA DULCE SOPRANO

P R O L O G O

Escribir un libro, es una noble tarea; pero cuando se escribe un libro didáctico que agrega a su contenido un mensaje musical del conocimiento del Arte expresivo de las notas, la tarea además de rasgos de nobleza, encierra la sublimidad de elevar los espíritus de los educandos de todas las edades.

"El método: Para el estudio de la flauta dulce soprano.

Del maestro Filarmónico y Educador Ramón Francisco Guerra Baños, viene a enriquecer la Didáctica del aprendizaje de la Flauta Dulce, con una sencillez armónica que facilita la ejercitación, la secuencia de lecciones y el gusto por aprender a ejecutar un instrumento de fácil acceso para los educandos.

Pero este aprendizaje no solamente introduce al alumno al mundo del sonido, sino además (y muy significativamente) conlleva paralelo, el aprendizaje del Solfeo con fluidez y en forma sencilla. Un acucioso trabajo de varios años, como el realizado por el maestro Guerra Baños, es merecedor de nuestro apoyo decidido, ya que estará coadyuvando al enriquecimiento del arte musical de Guatemala y a la introducción de nuestra niñez y juventud al maravilloso mundo de la disciplina más alta del espíritu, la música.

Lic. Luis Ortega H.
Director Educación Estética

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INICIACION PARA EL APRENDIZAJE DE LA FLAUTA DULCE

a) Relajamiento corporal

b) Cabeza y cuerpo bien rectos

c) Respiración buena y natural

d) Tapar completamente los orificios en todas las posiciones, con la yema de los dedos.

e) Colocar la boquilla en los labios, sin hacer presión con los dientes.

f) Ataque del sonido para la emisión. Hacerlo con la sílaba "DU"

g) No soplar muy fuerte y menos en los sonidos graves

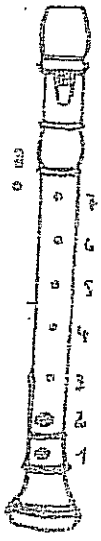
h) Soplar en forma natural (ni fuerte ni suave para evitar desafinación en los sonidos).

i) Para las notas graves, el golpe de lengua debe ser mas liviana (suave), y al soplar hacerlo en forma natural.

j) Las notas agudas deben ser. el golpe y el soplo más enérgico, e introducir un poco la boquilla entre los labios.

LA FLAUTA DULCE DE OCHO ORIFICIOS SE COLOCA EN LA SIGUIENTE FORMA:

MANO IZQUIERDA:	Pulgar: cierra el orificio único de atrás	8–7 DO
	Indice: primer orificio.....	7 SI
	Medio: segundo orificio.....	6 LA
	Anular: tercer orificio.....	5 SOL
MANO DERECHA:	Indice: cuarto orificio.....	4 FA
	Medio: quinto orificio.....	3 Mi
	Anular: sexto orificio	2 RE
	Meñique: séptimo orificio.....	1 DO



EL MEÑIQUE DE LA MANO IZQUIERDA Y EL PULGAR DE LA MANO DERECHA, NO TIENEN NINGUNA FUNCION, MAS SI OBSERVAMOS, EL PULGAR NOS SIRVE PARA SOSTENER LA FLAUTA EN LOS SONIDOS EN DONDE NO HAY APOYO EN LA MANO DERECHA.

PRIMERA. PARTE

COMO DIJIMOS ANTERIORMENTE, EL SONIDO SE OBTIENE CUANDO EL GOLPE DE LENGUA UTILIZANDO LA SILABA "DU" CON UN SOPLO NATURAL.

LA COMITA (') SOBRE EL PENTAGRAMA INDICA EL MOMENTO JUSTO PARA RESPIRAR.

CADA EJERCICIO DEBERA SER REPETIDO HASTA QUE SE OBTENGA: SEGURIDAD-CLARIDAD Y CALIDAD EN EL SONIDO.

Orificio Abierto .....

Orificio Cerrado .....

Orificio Semi y abierto .....

PRIMER COMPAS A ESTUDIAR:

Es el de cuatro cuartos = $\frac{4}{4} = \frac{4}{\mathcal{P}} = C$

CLAVE DE SOL:

La clave le da nombre, colocación y altura a las notas.

PRIMERA FIGURA:

La negra: la tomaremos como "pulso". A cada negra le colocaremos la palabra "VOY" (por ser esta de una sola sílaba). La Negra equivale a un tiempo.

EJEMPLO:

VOY =

PRIMER NOTA:

La nota Do: utilizando también la barra de separación y barra de repetición.

LA BARRA DE REPETICION:

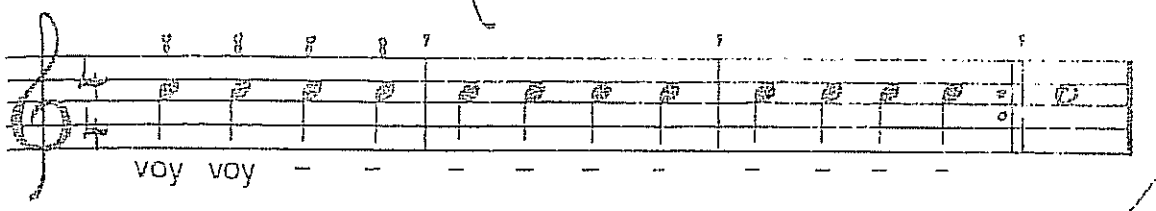
Son dos barras con dos puntos que indican el retorno en donde se encuentran; en caso de no encontrarse los puntos, se regresa al inicio de la pieza musical.

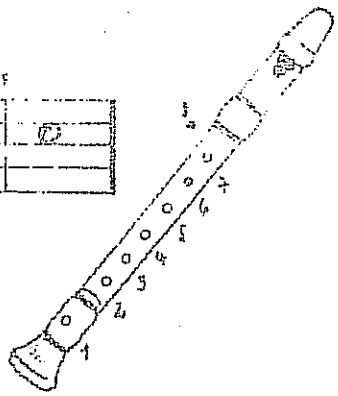
LA BARRA DE SEPARACION: Es la que como su nombre lo indica, sirve para separar los compases, cualquiera que estos fueren.

EJERCICIOS

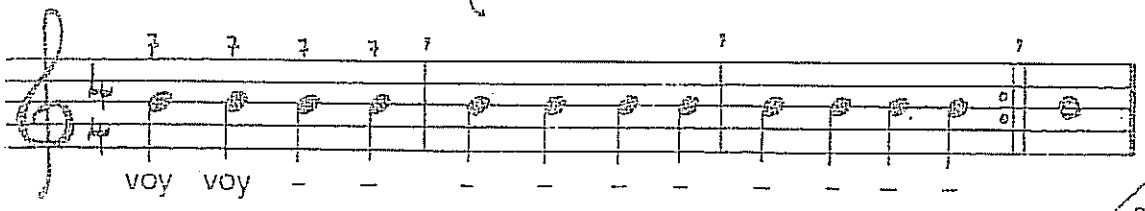
Hay que tener en cuenta y cuidado en la coordinación de los dedos con el golpe (o ataque) de la lengua en todas las posiciones.
No olvidar que la emisión del sonido es con la (sílaba) "DU",

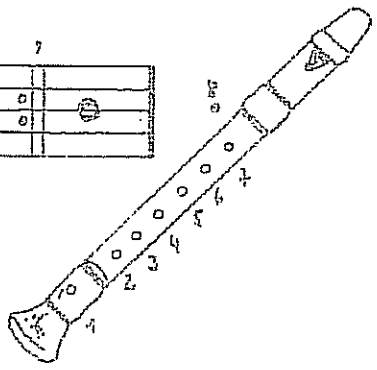
Nota "Do"



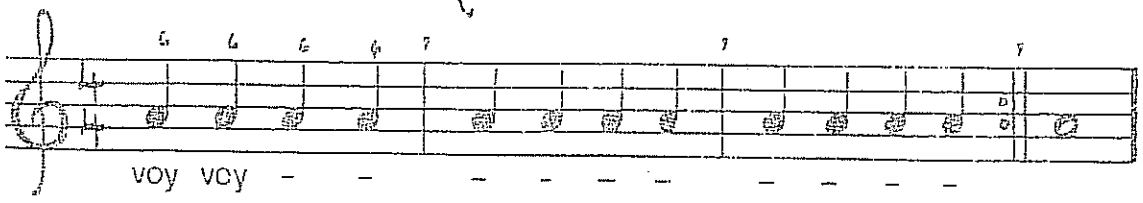


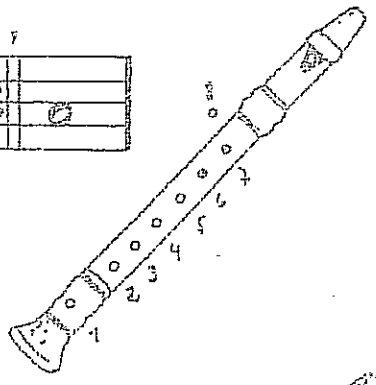
Nota "Si"



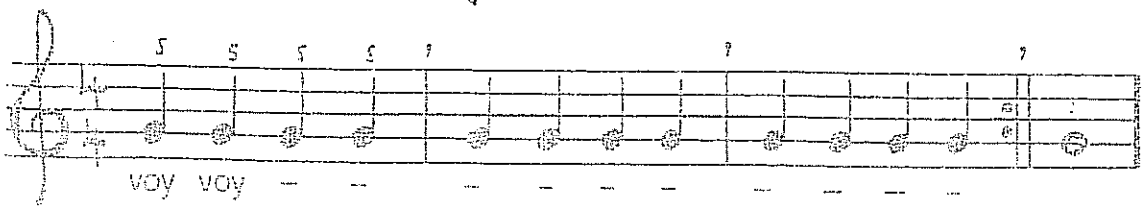


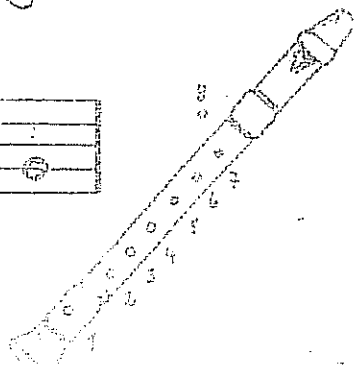
Nota "La"





Nota "Sol"





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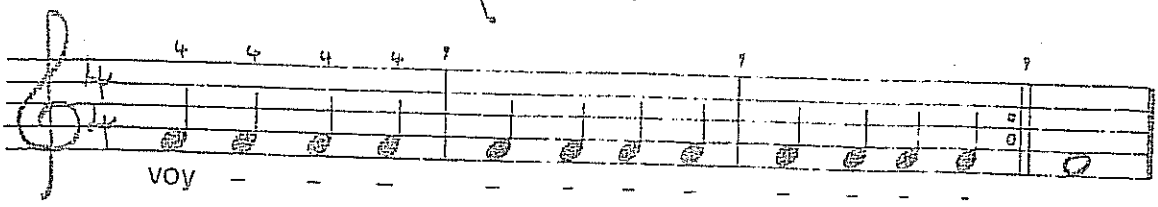
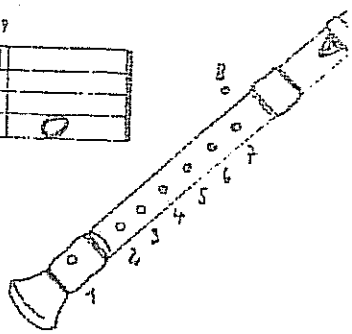
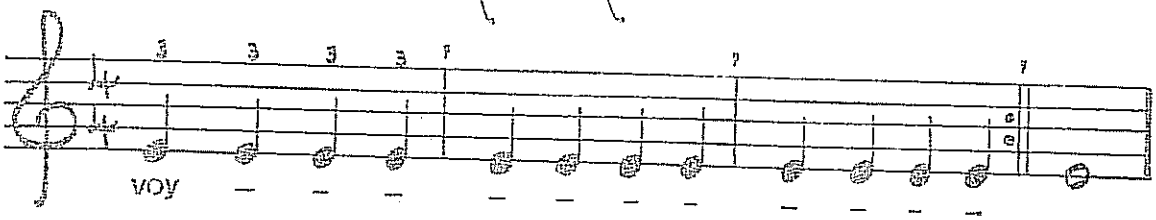
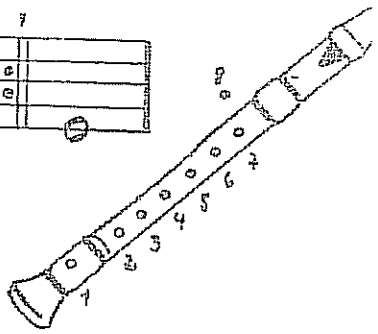


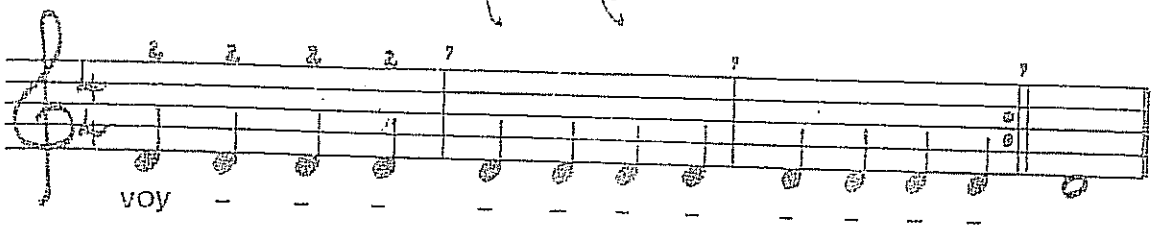


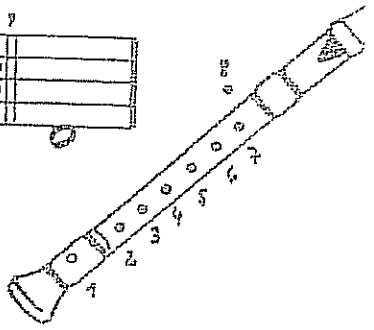
Nota "Mi"





Nota "Re"





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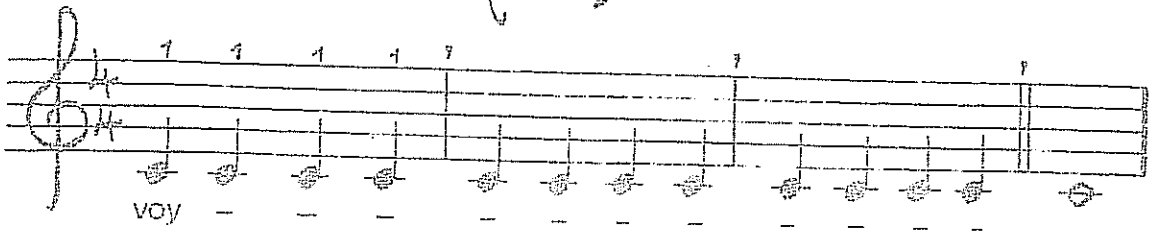
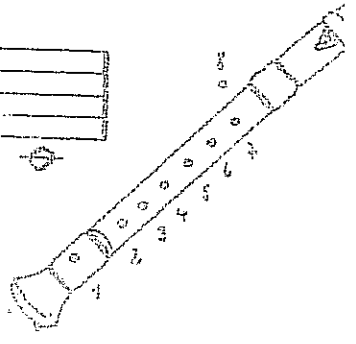


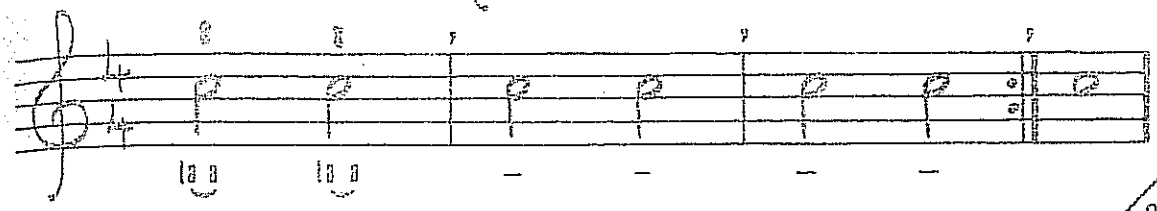


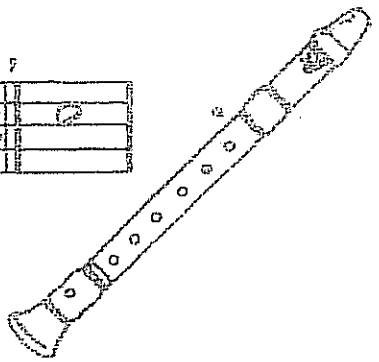
En los ejercicios de las notas MI–RE–DO, soplar suave para lograr los sonidos correctos.

ENSEÑANZA DE LA FIGURA DE BLANCA, SIEMPRE EN EL COMPAS DE $\frac{4}{4}$

En esta figura utilizaremos la silaba "TAA" (con prolongación de la letra . . .A)
La Blanca equivale a dos tiempos. Entran dos en cada compás y una en dos tiempos.

Nota "Do"





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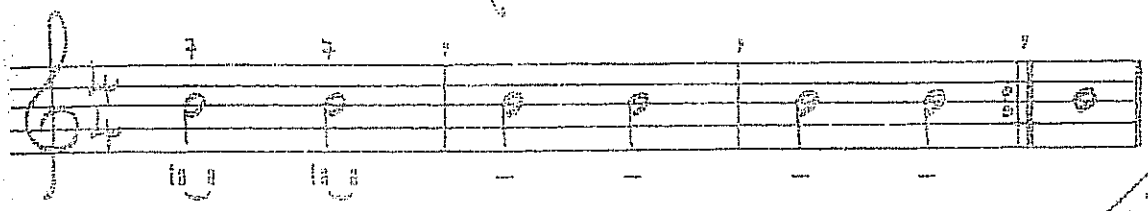

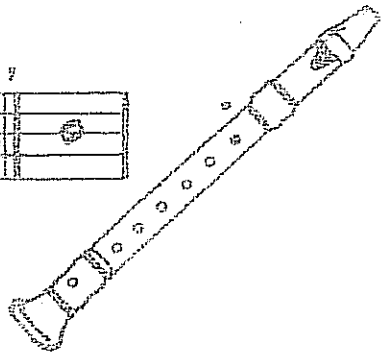

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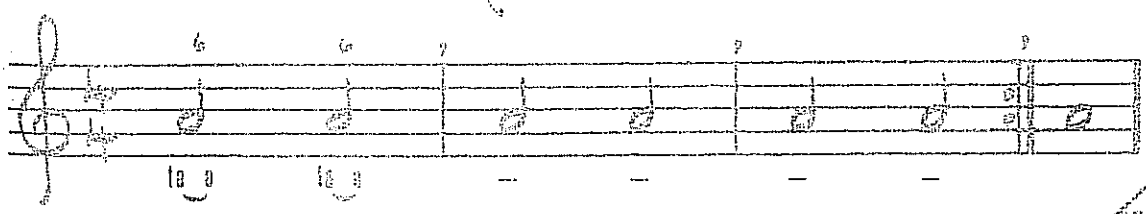
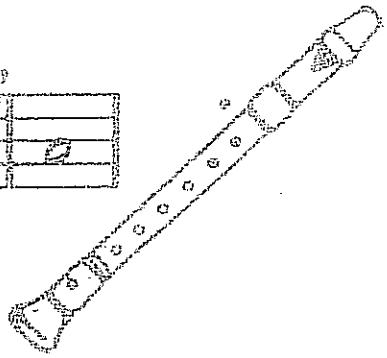
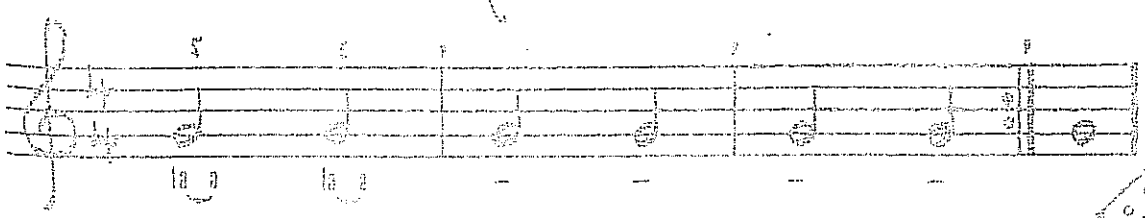
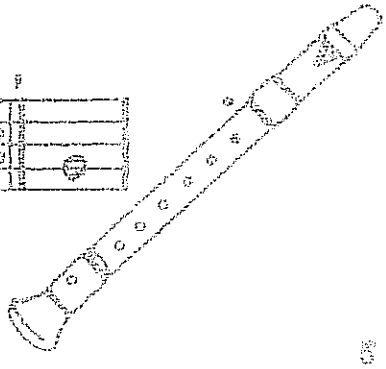




Nota "Sol"





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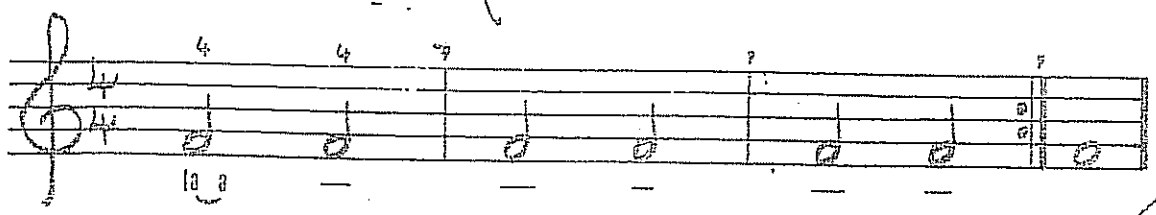

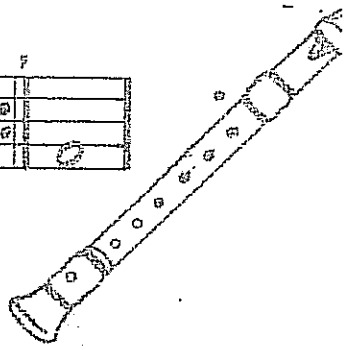

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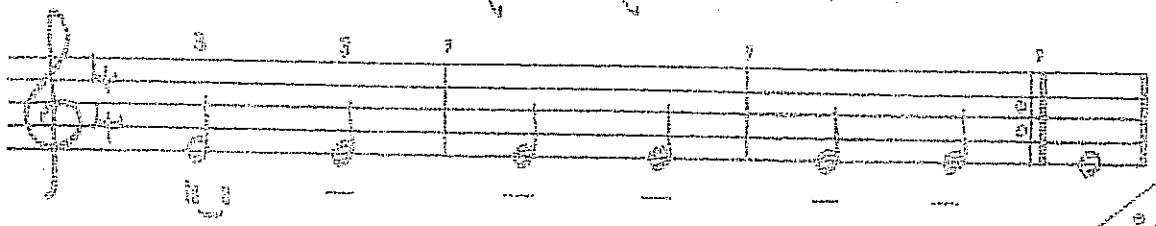

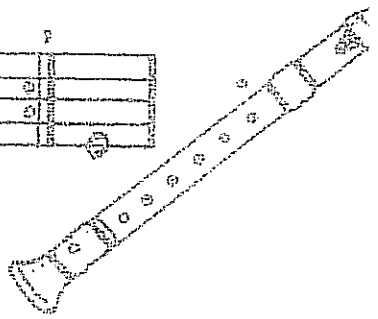

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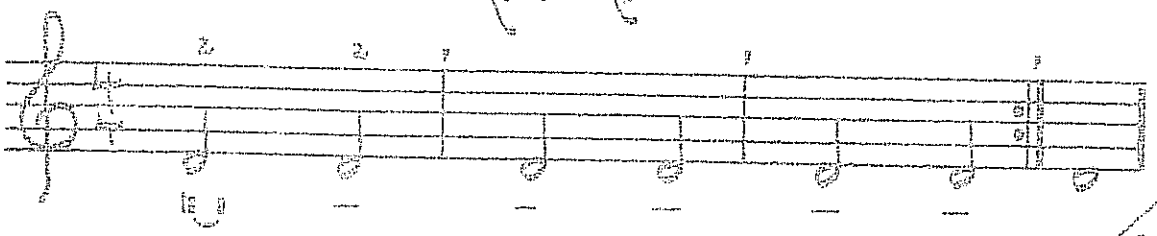

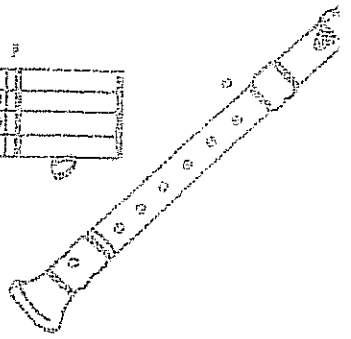

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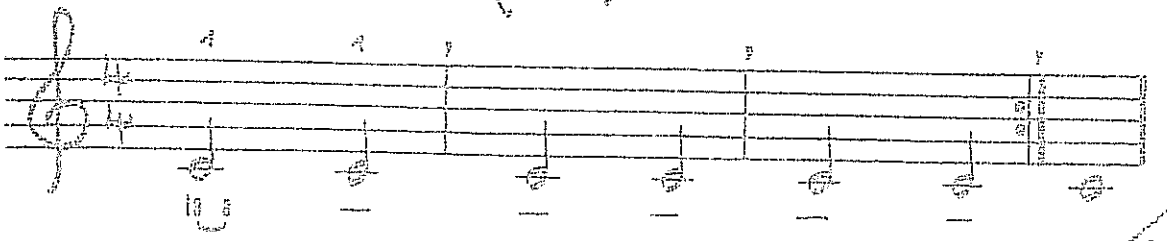
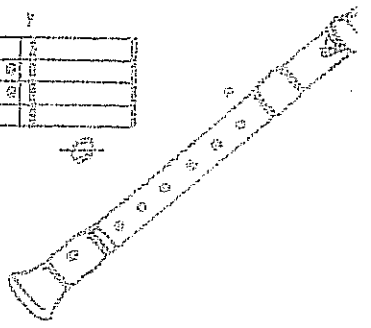
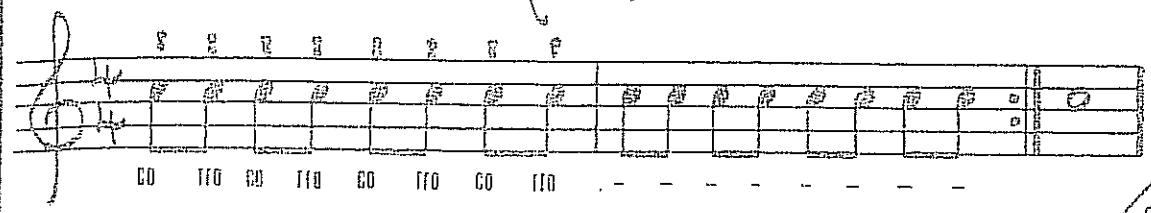


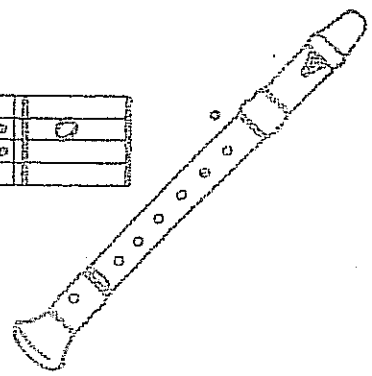


ENSEÑANZA DE LA FIGURA "CORCHEA" EN EL COMPAS DE $\frac{4}{4}$

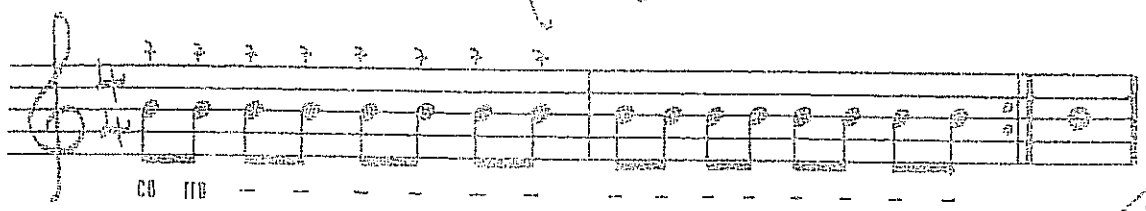
En esta figura utilizaremos la palabra "CORRO". La corchea equivale a medio tiempo, entran dos en cada tiempo y ocho en cada compás.

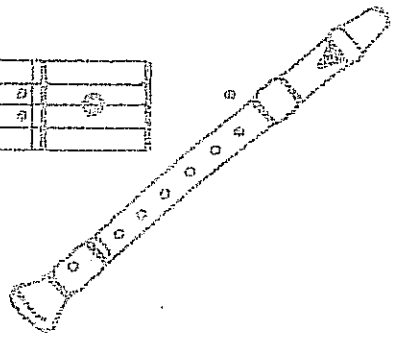
Nota "Do"



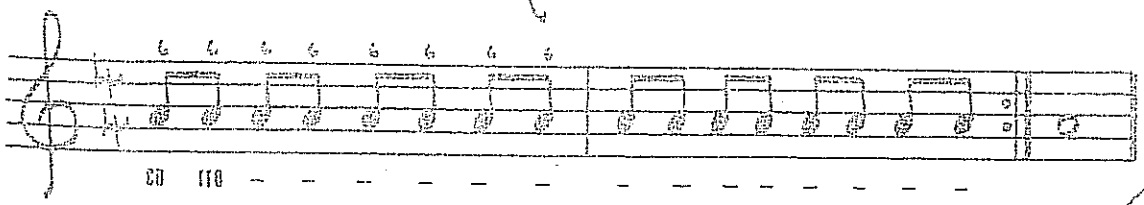


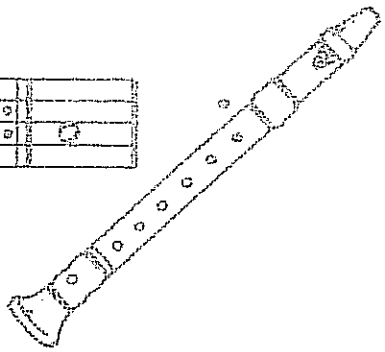
Nota "Si"



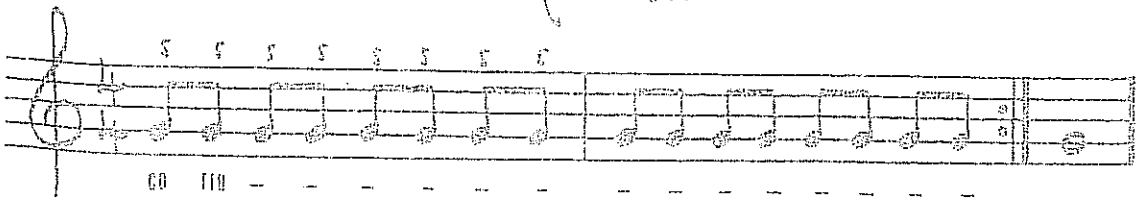


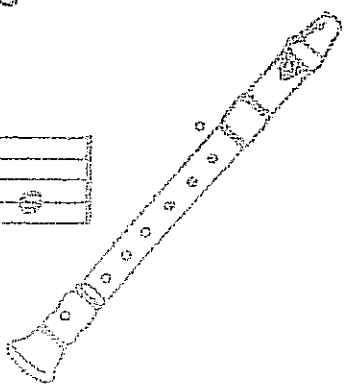
Nota "Lao"





Nota "Sol"





Nota "Fa"

Nota "Mi"

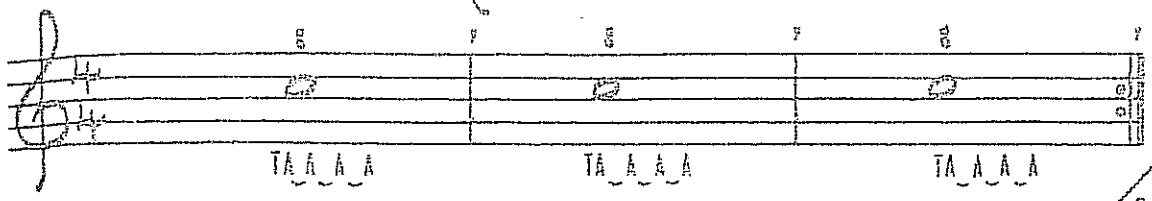
Nota "Re"

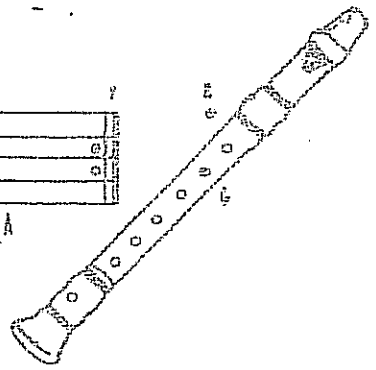
Nota "Do"

ENSEÑANZA DE LA FIGURA DE REDONDA: COMO UNIDAD DEL COMPAS DE $\frac{4}{4}$

En el compás de $\frac{4}{4}$ utilizaremos la palabra "TAAAA" con prolongación en la letra A. En este compás la Redonda equivale a cuatro tiempos y entre una redonda en cada compás.

Nota "Do"





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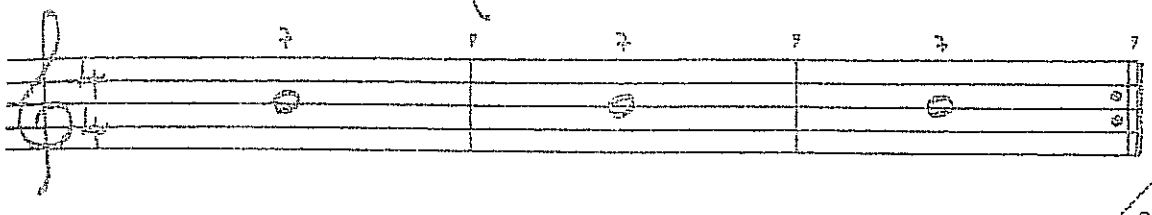
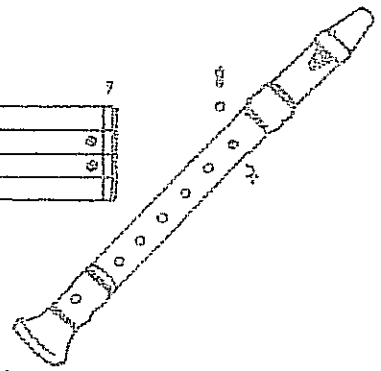
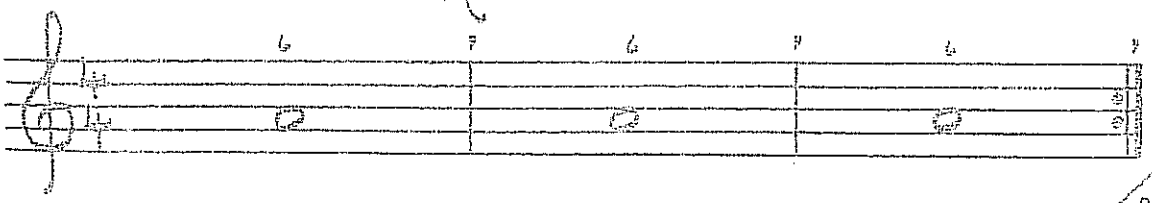
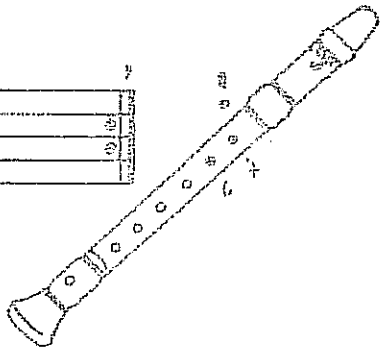




Nota "La"





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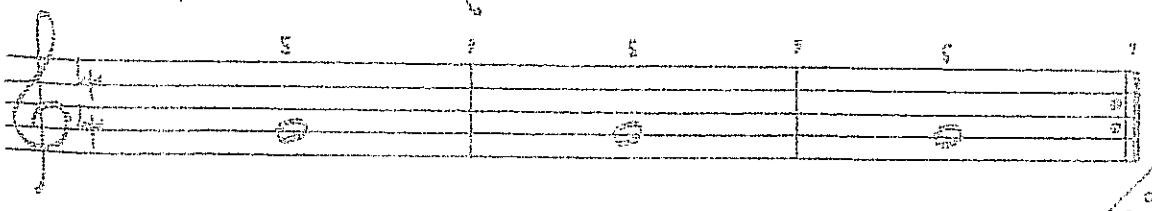

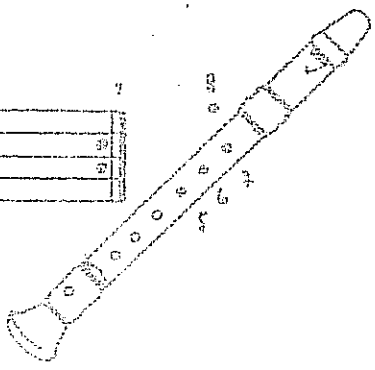

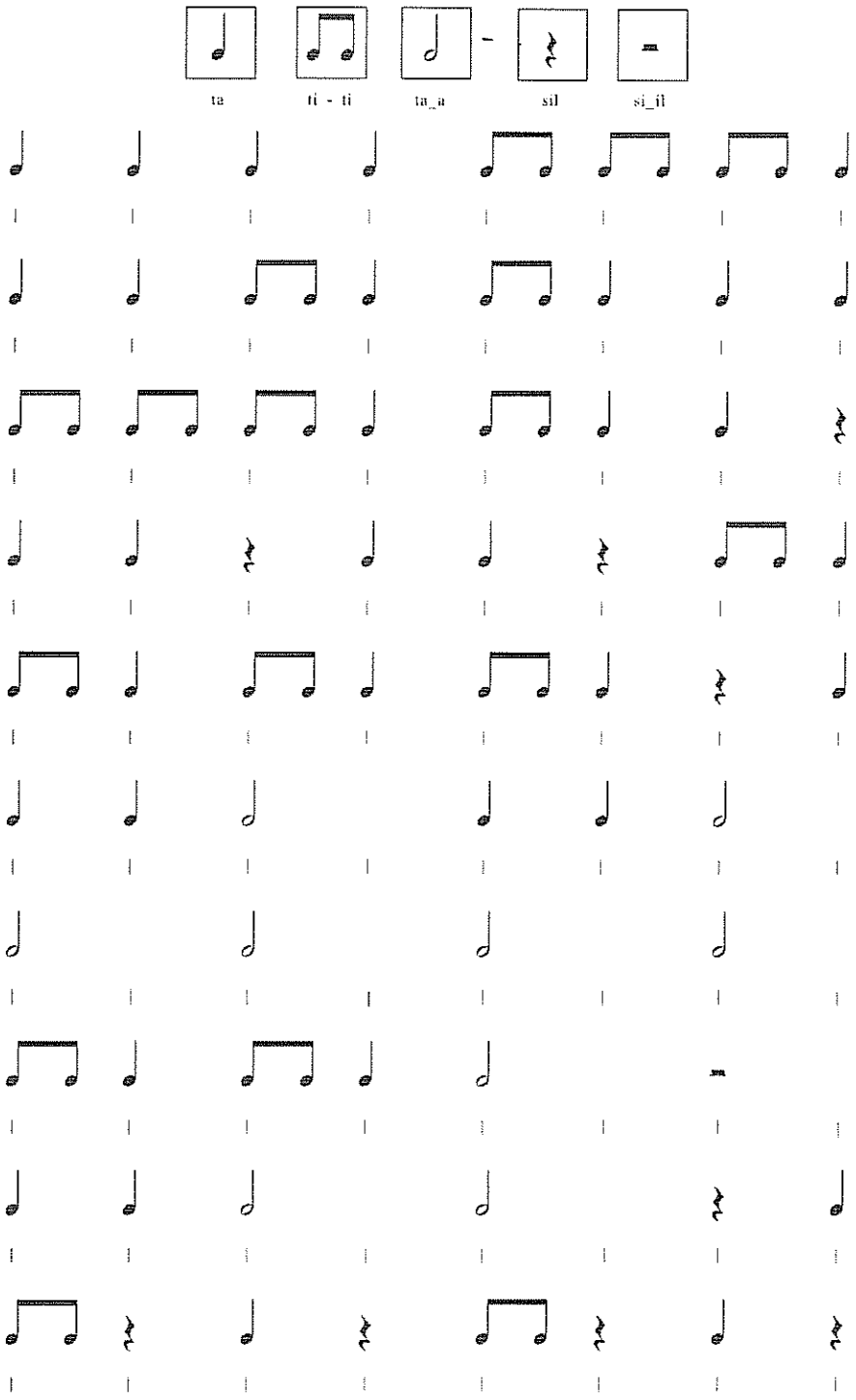

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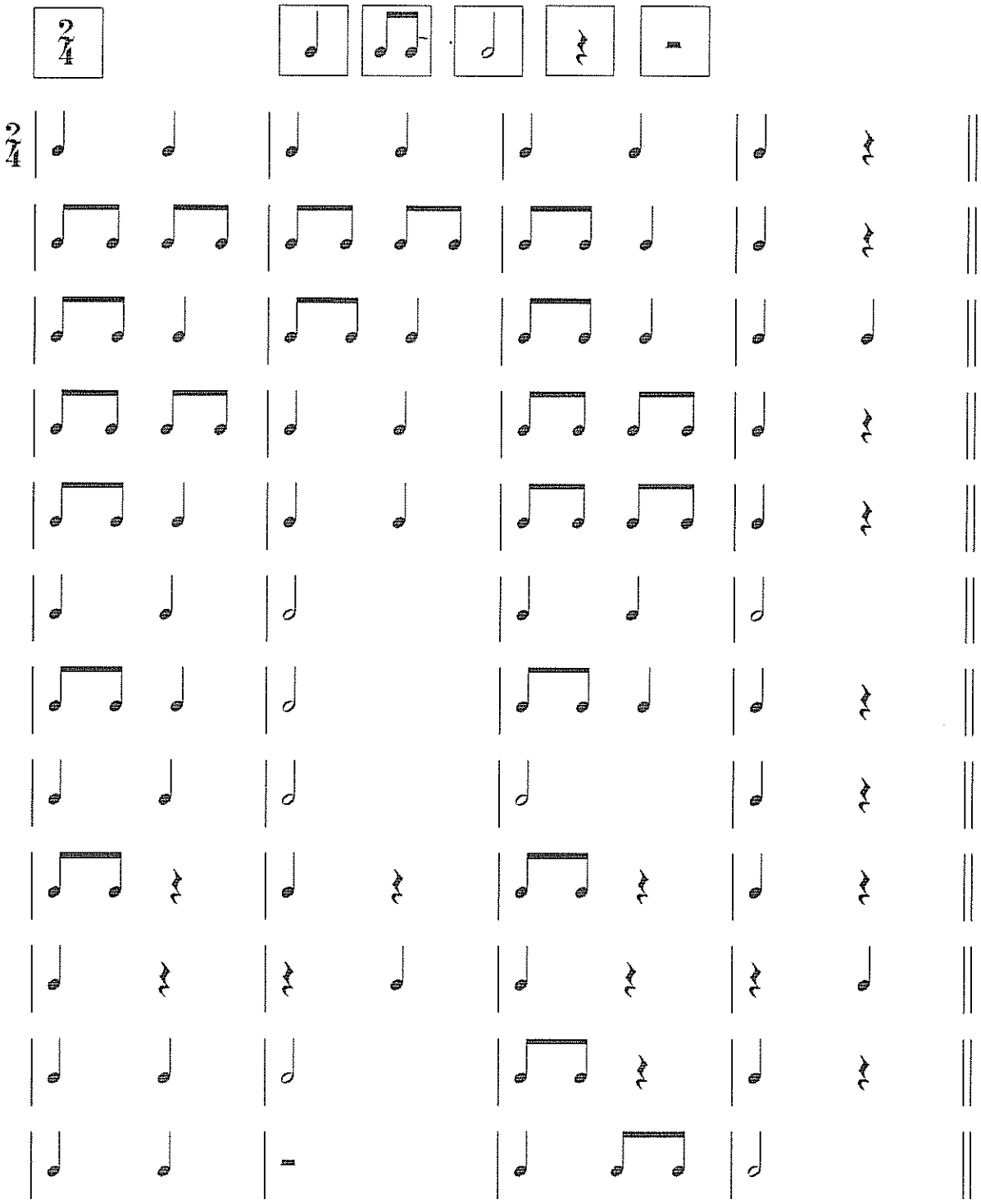

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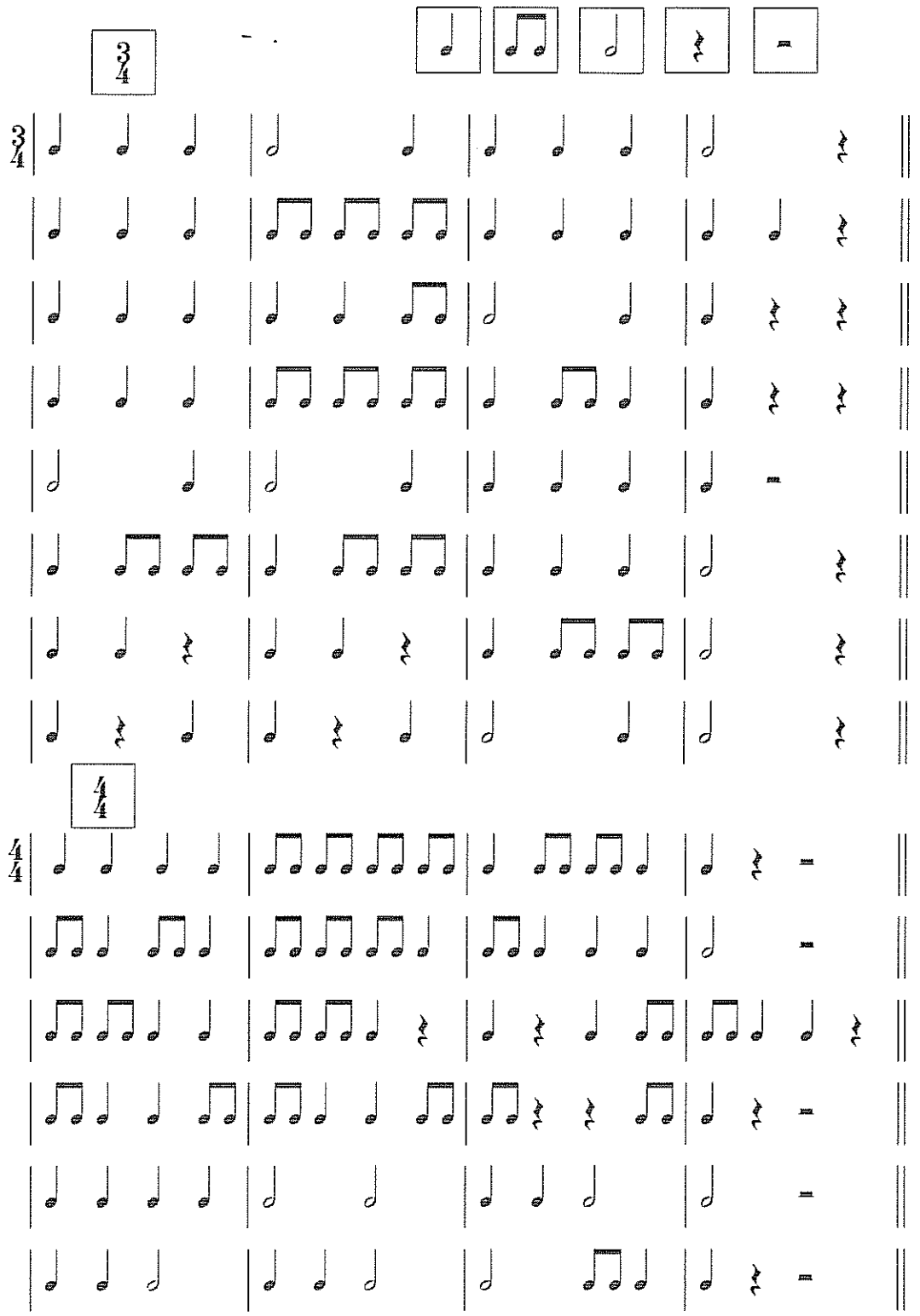

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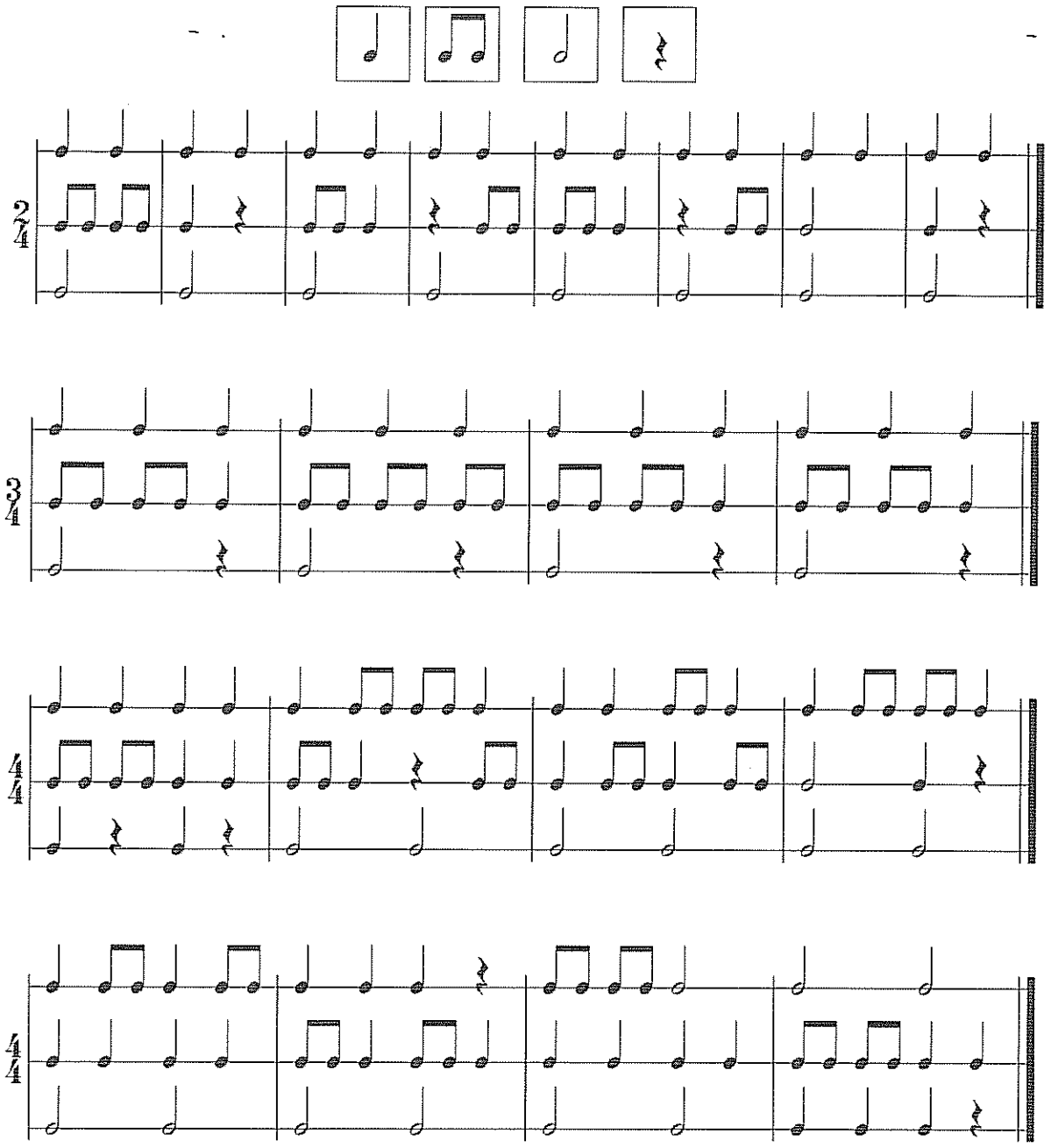

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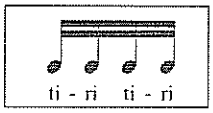

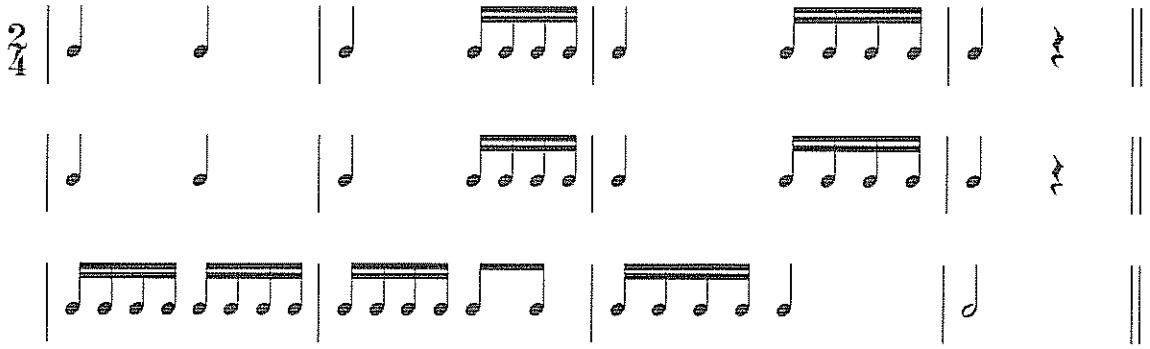

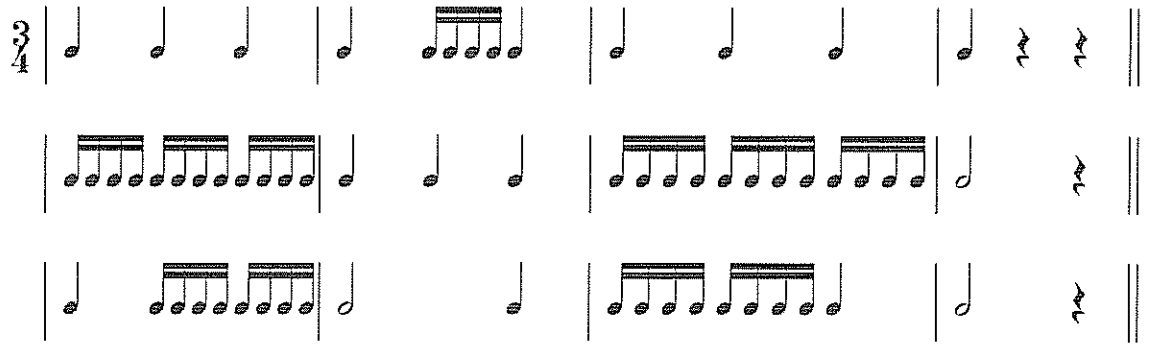

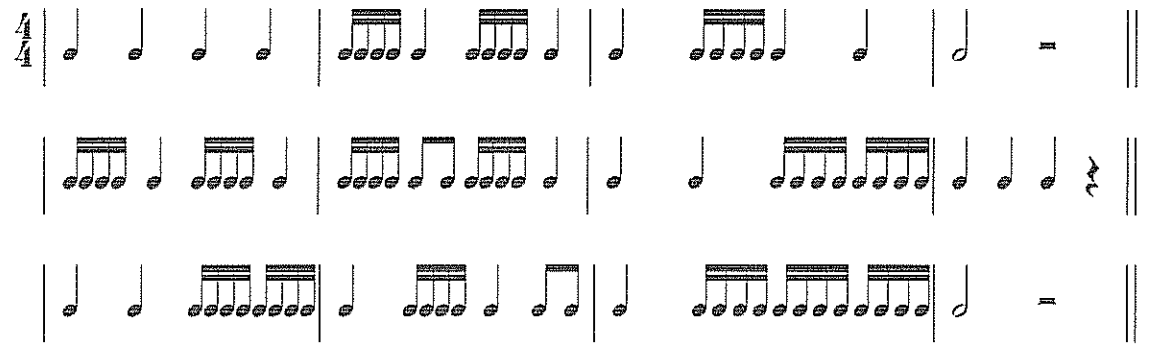

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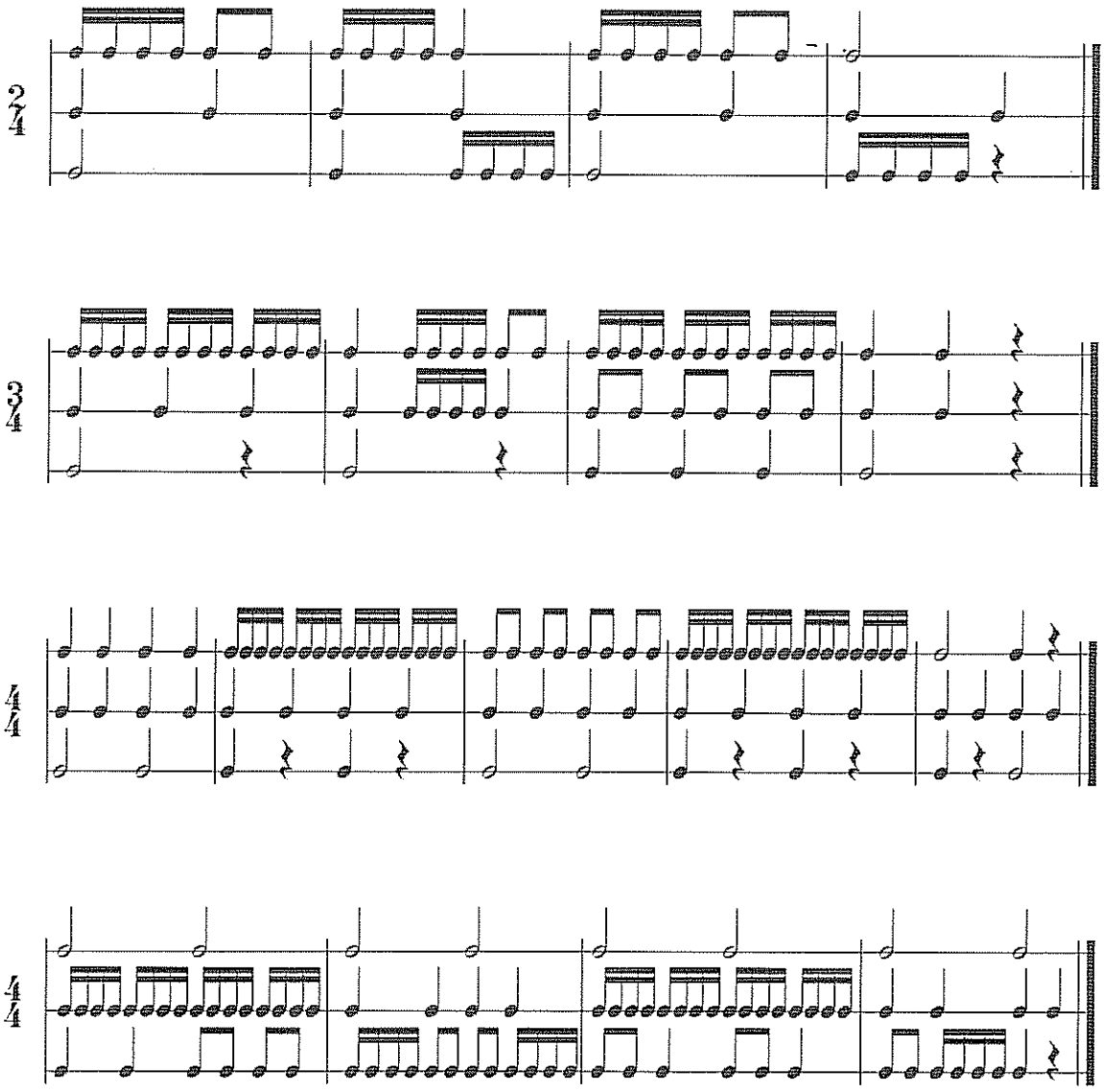

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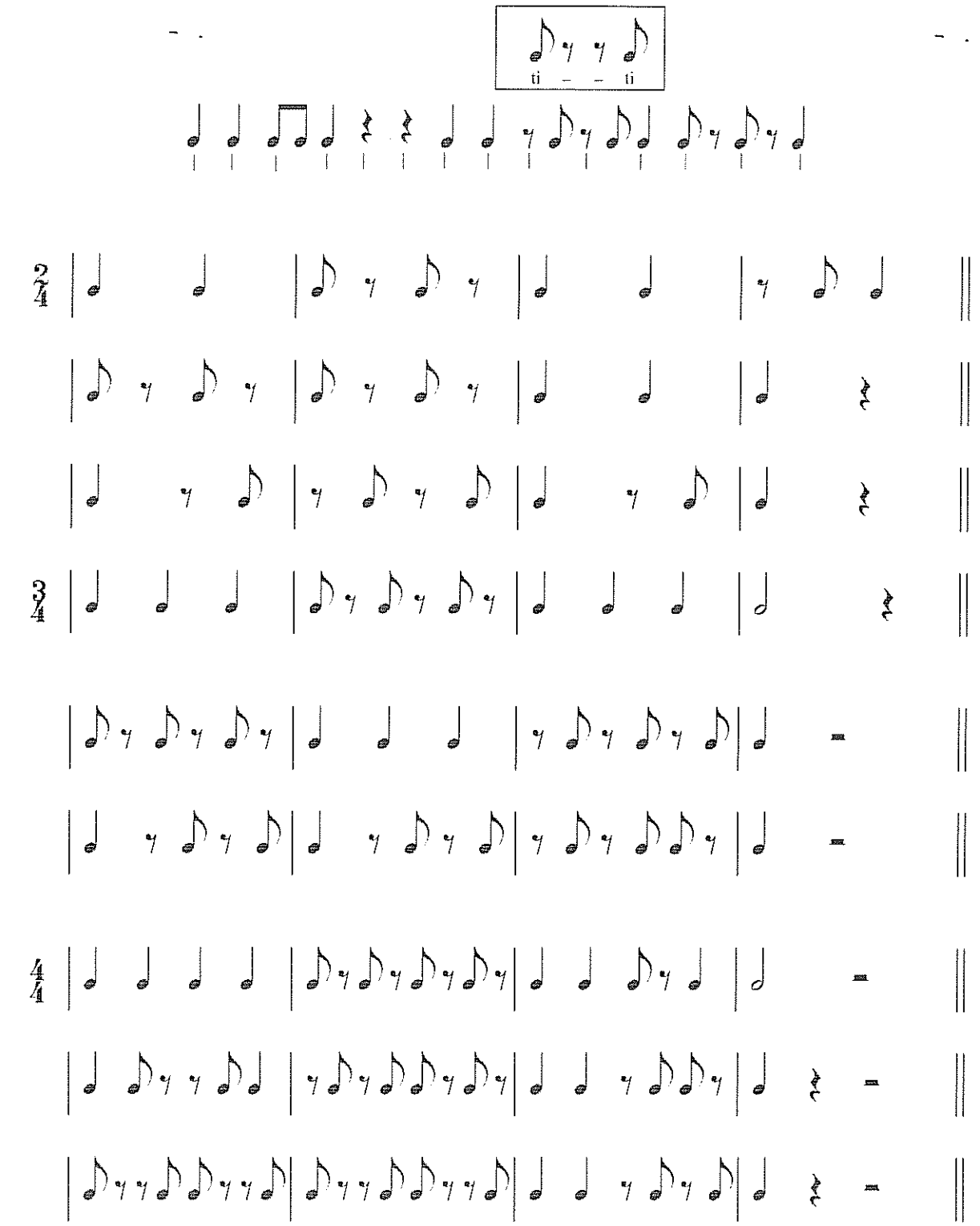

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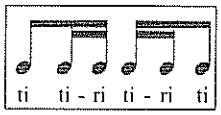

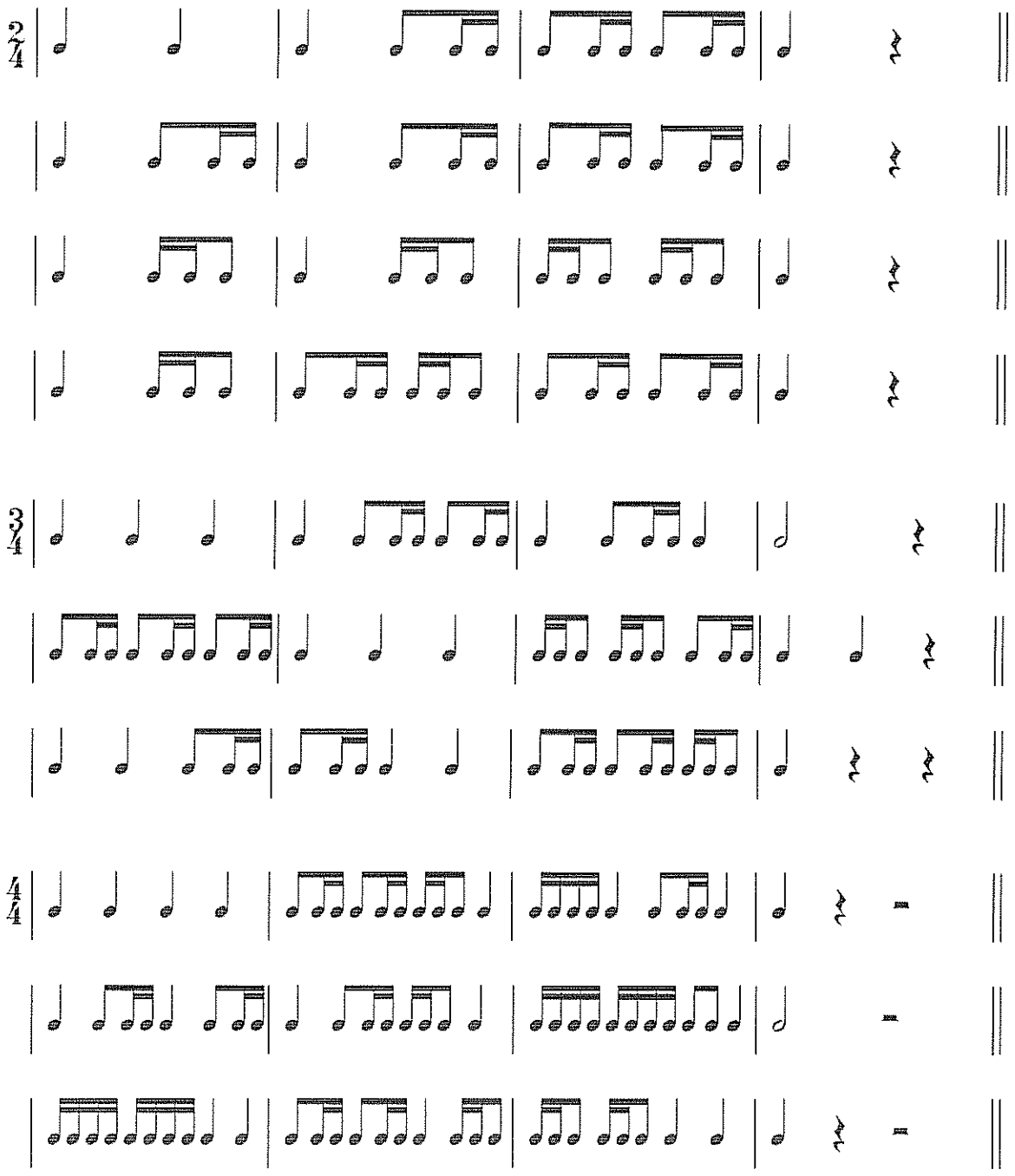

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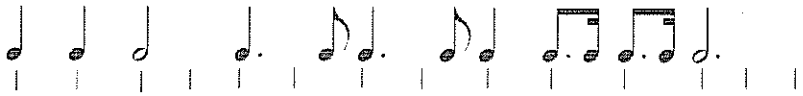

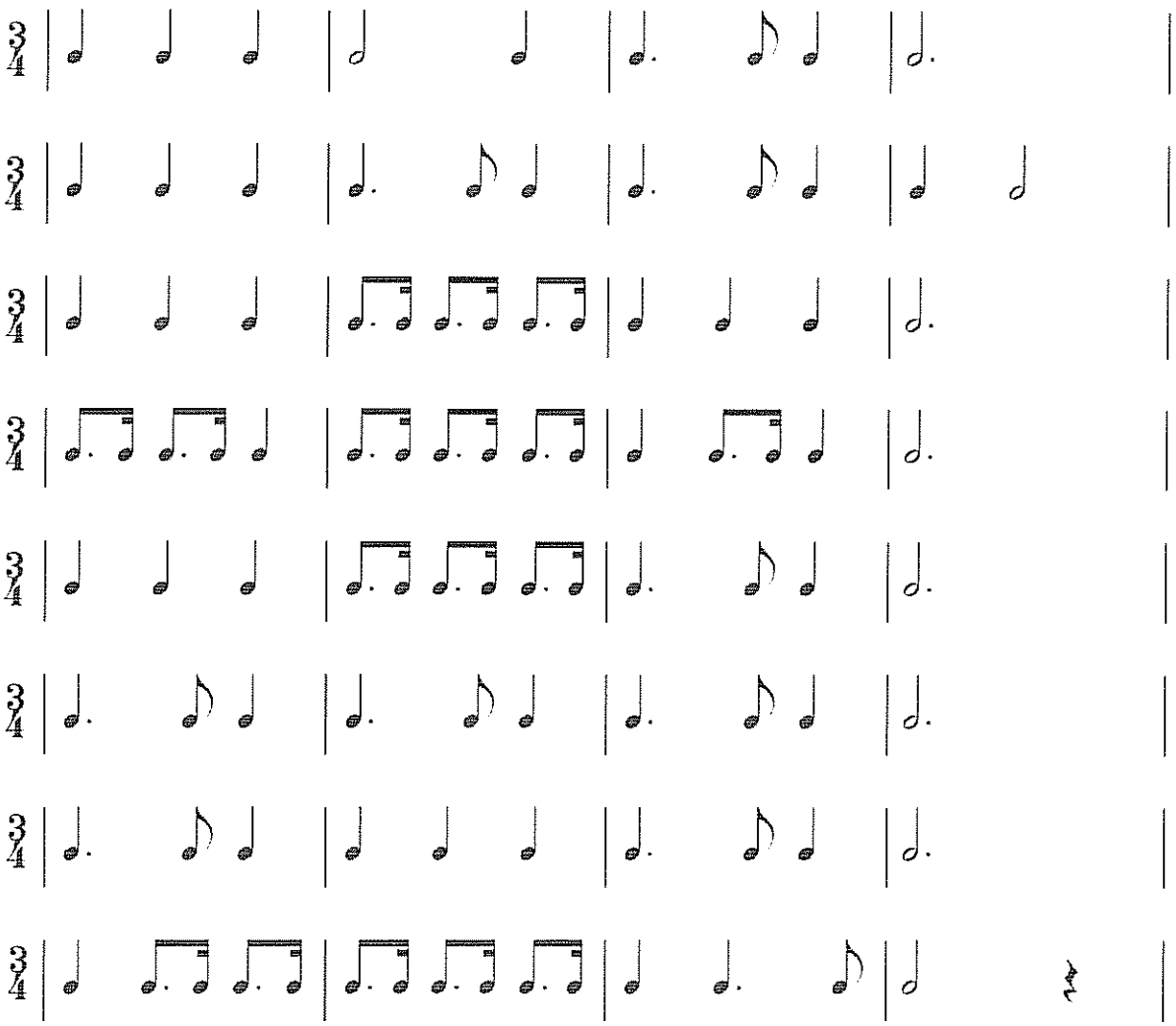

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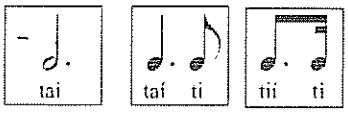

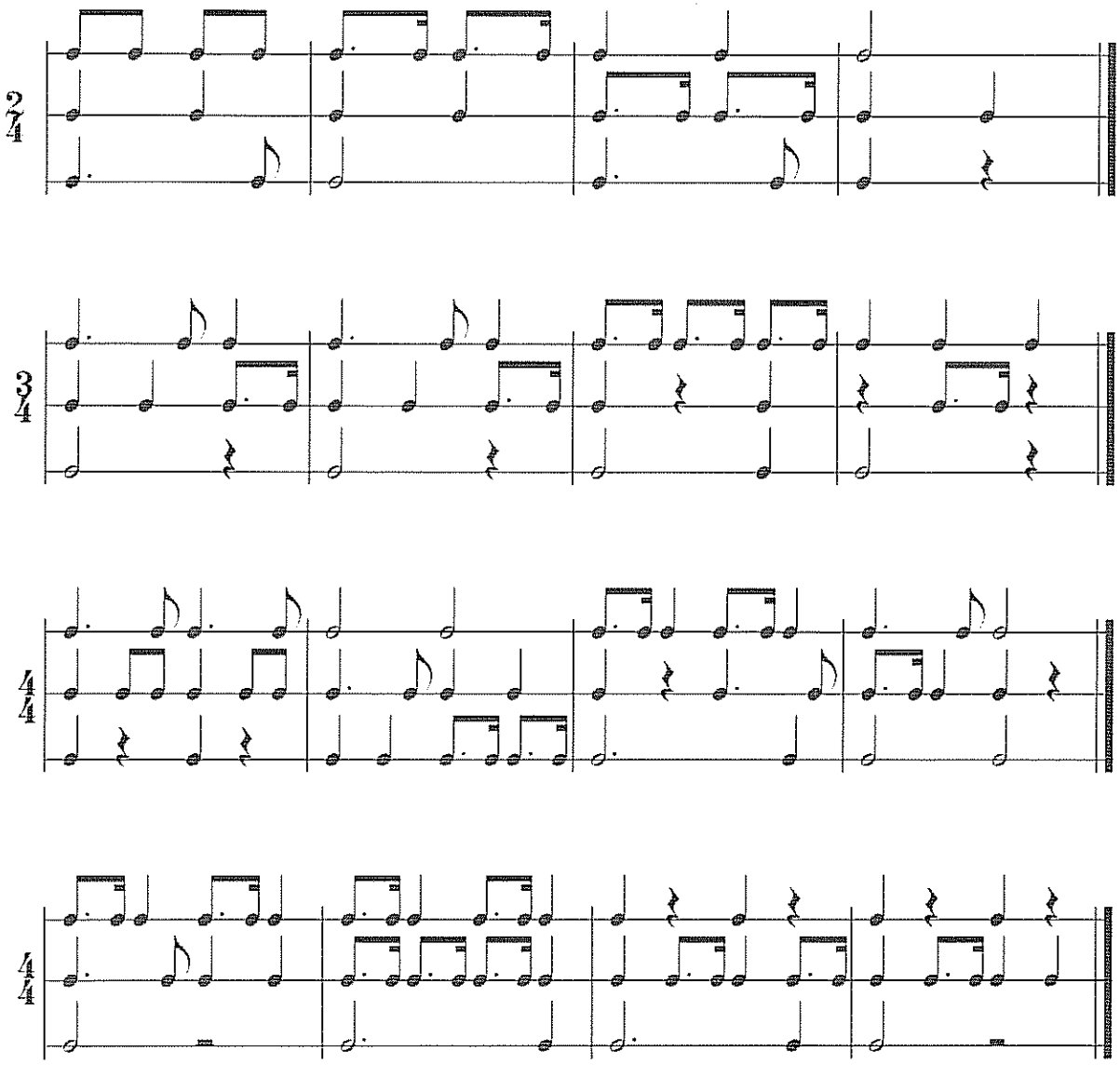

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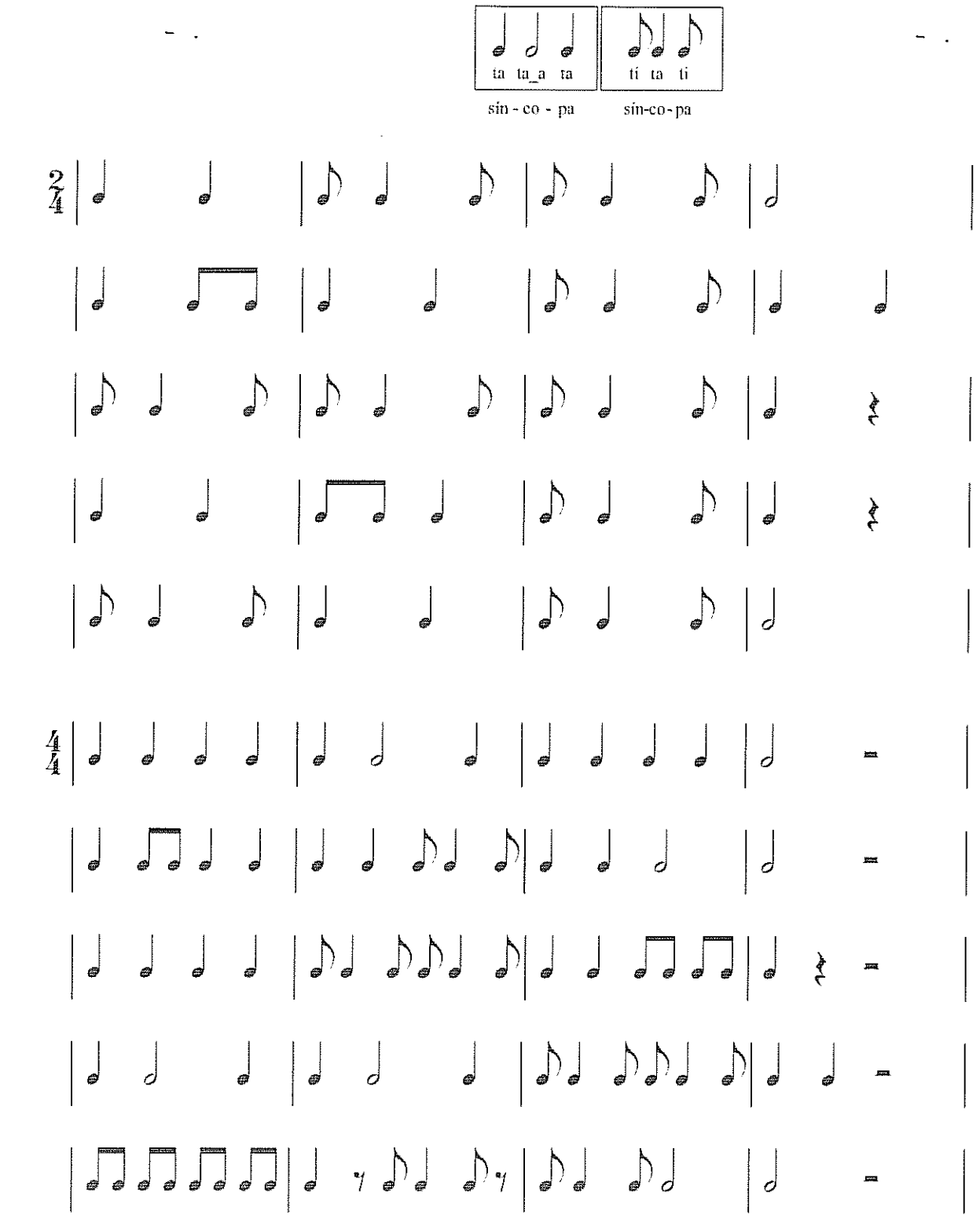

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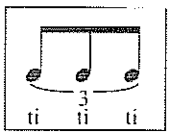

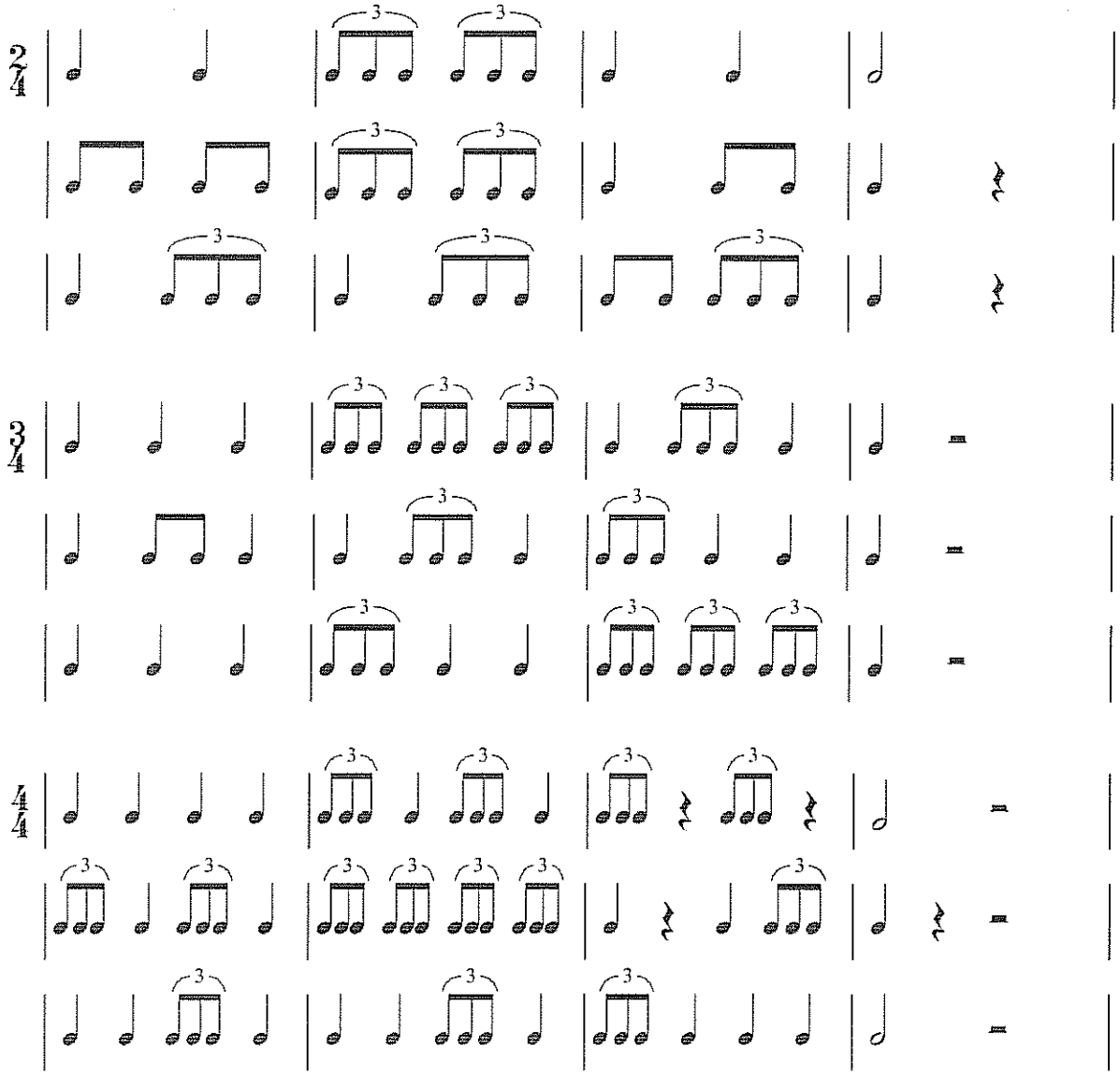

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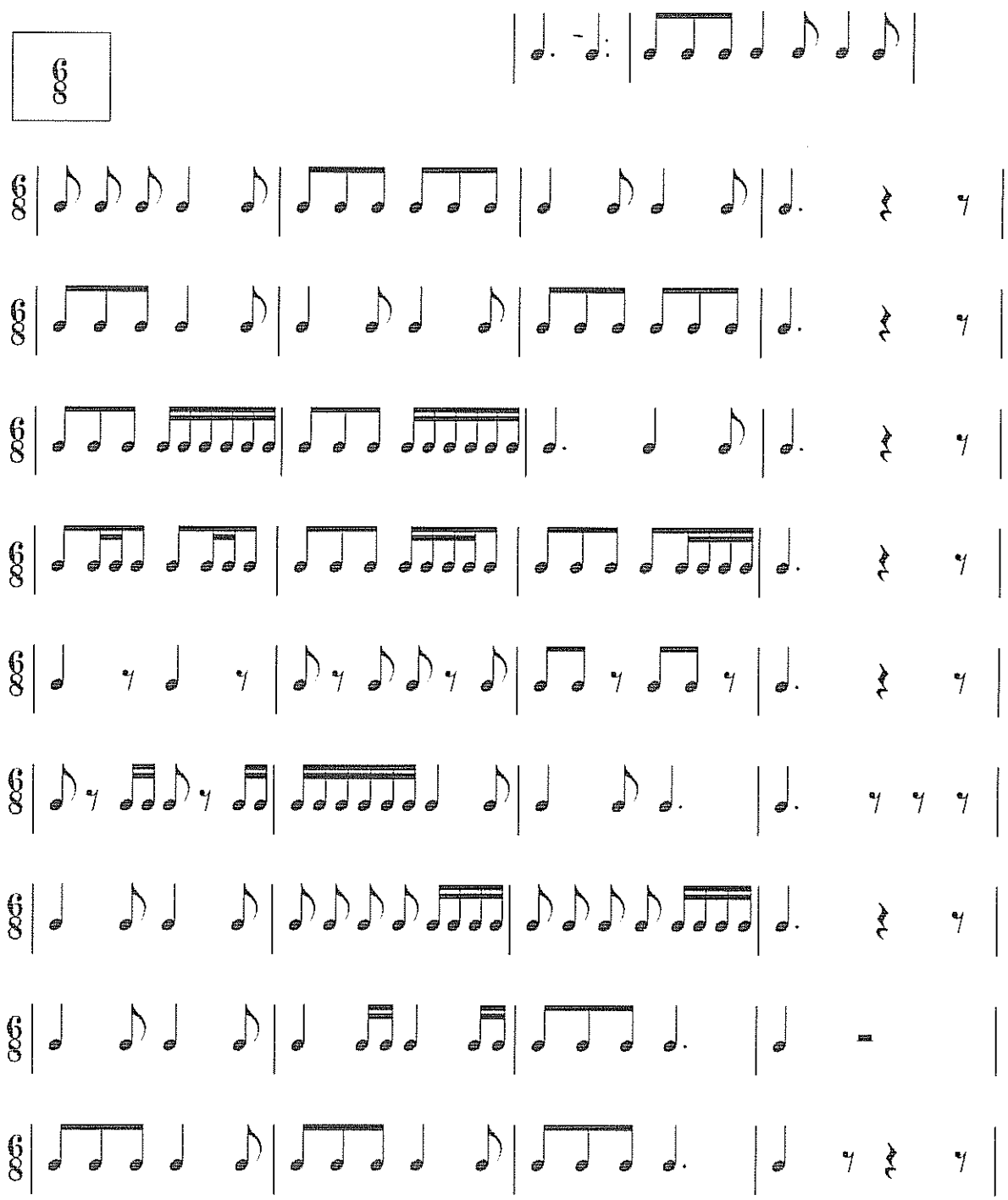

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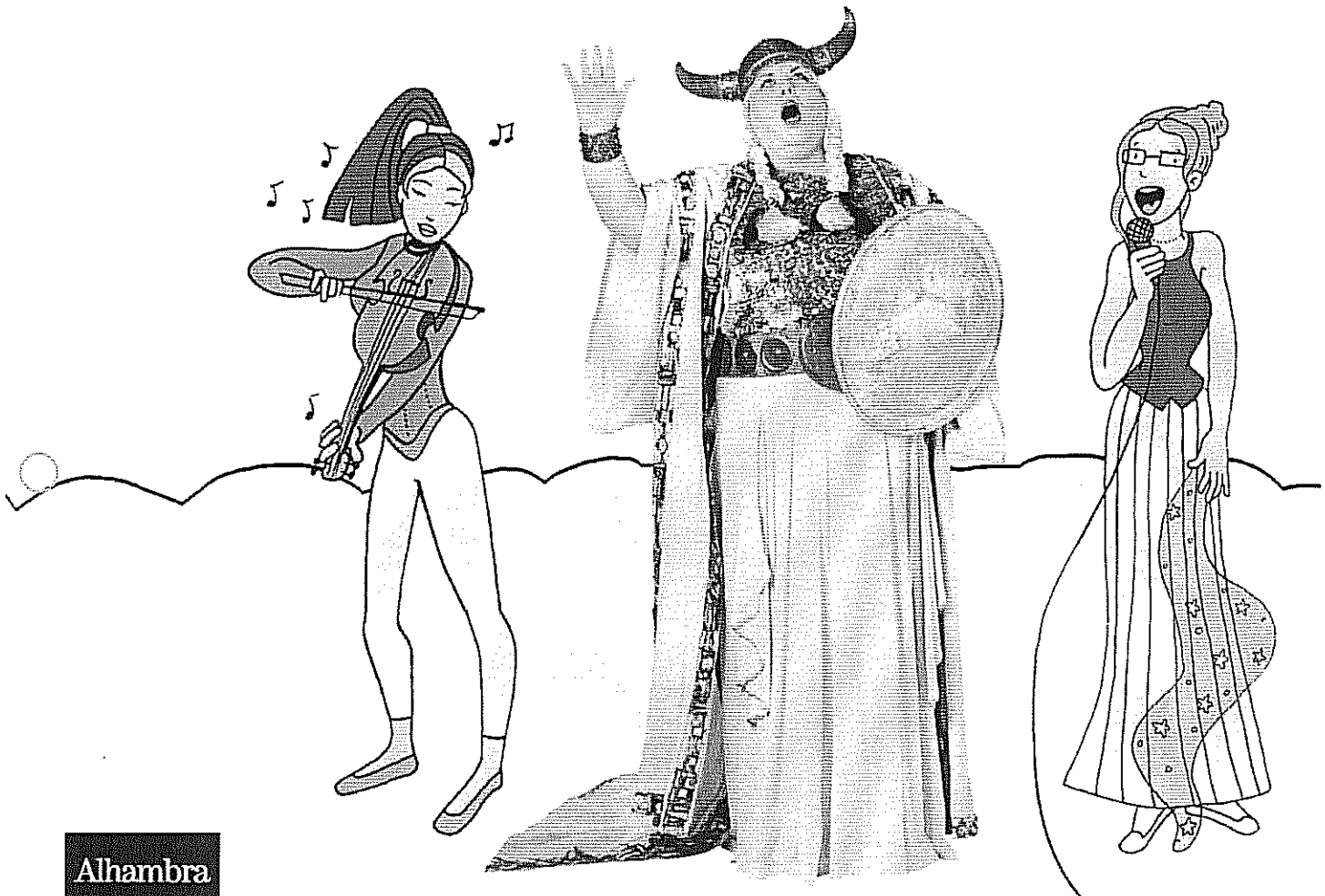
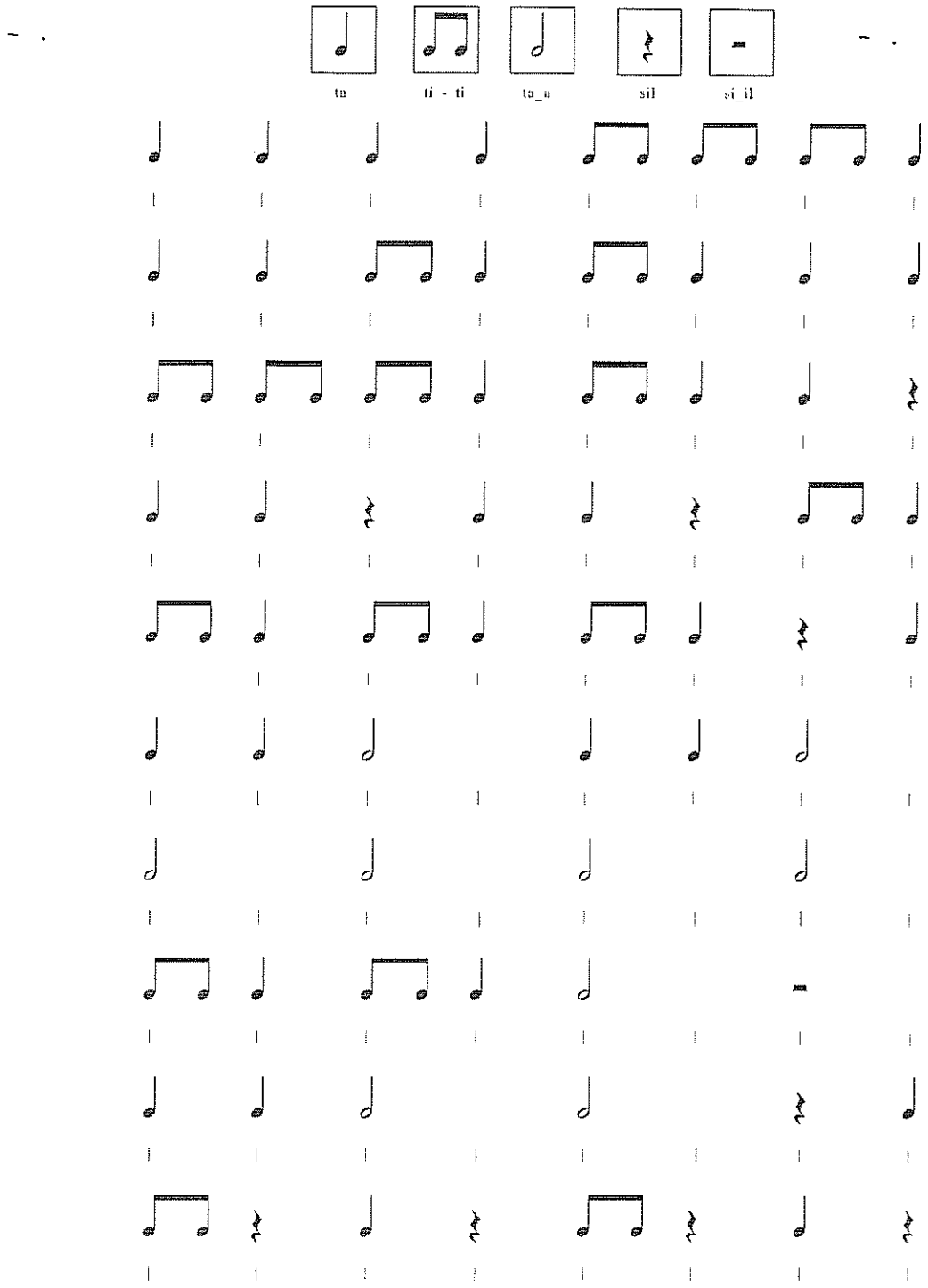


Alhambra



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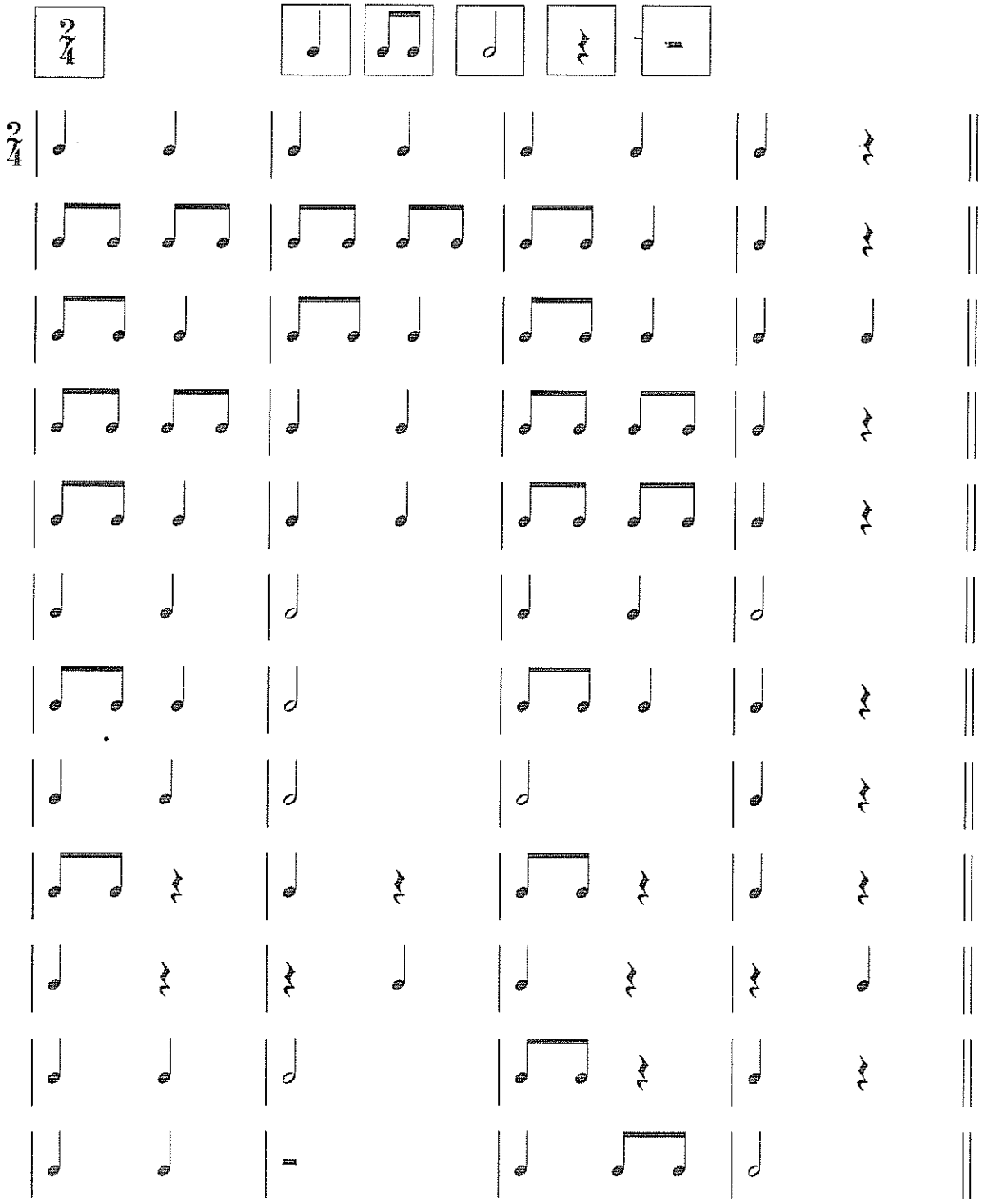

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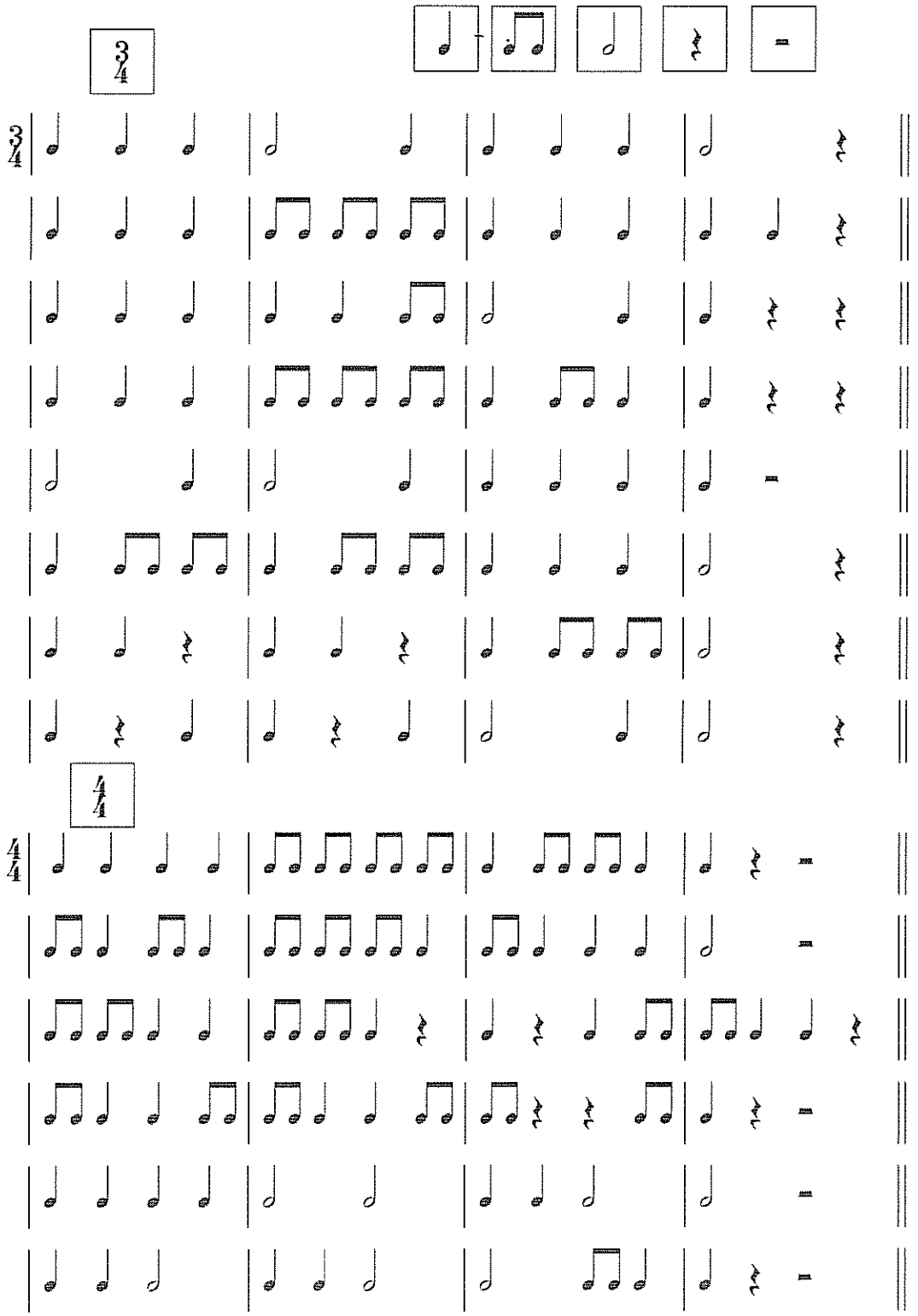

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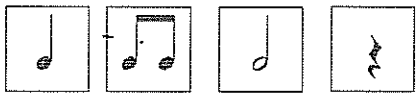

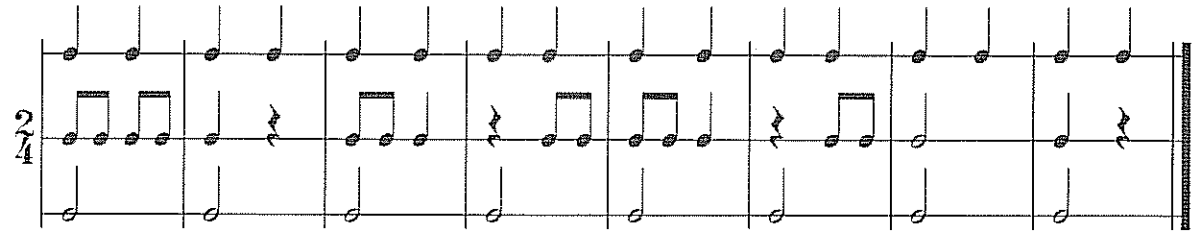

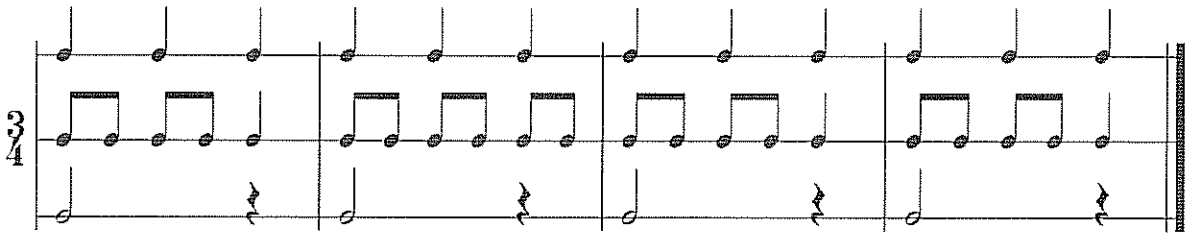

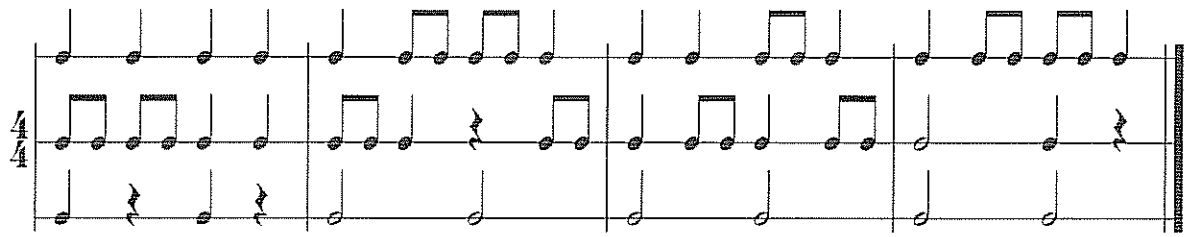

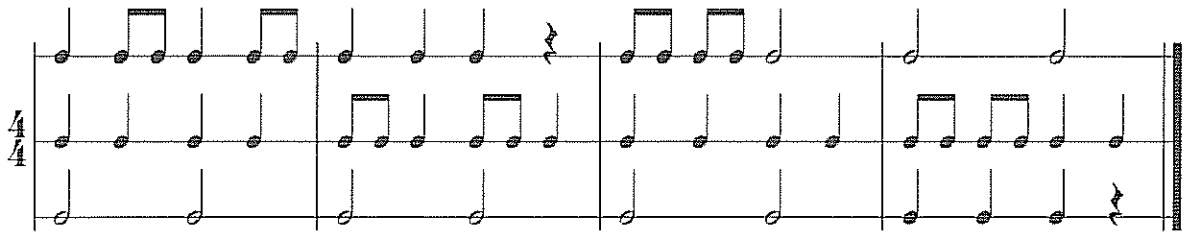

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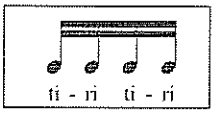

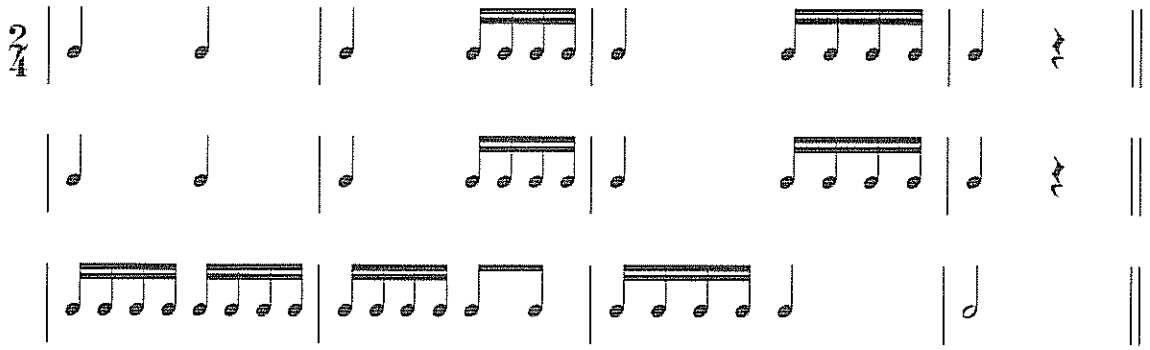

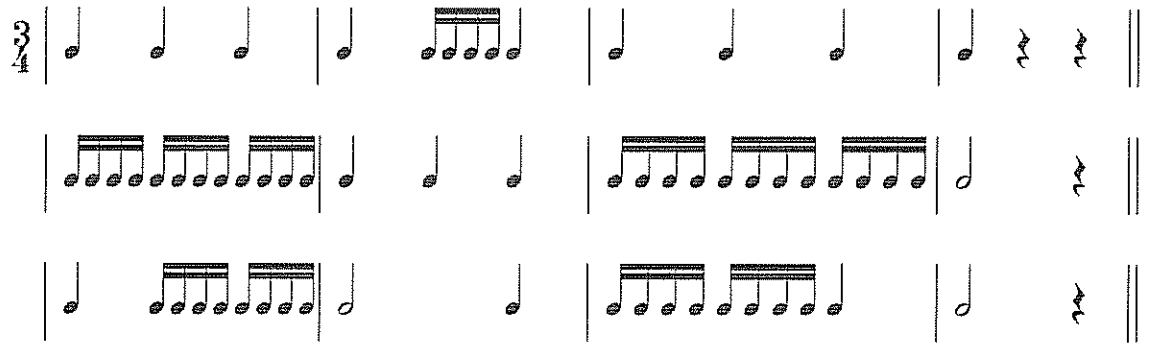

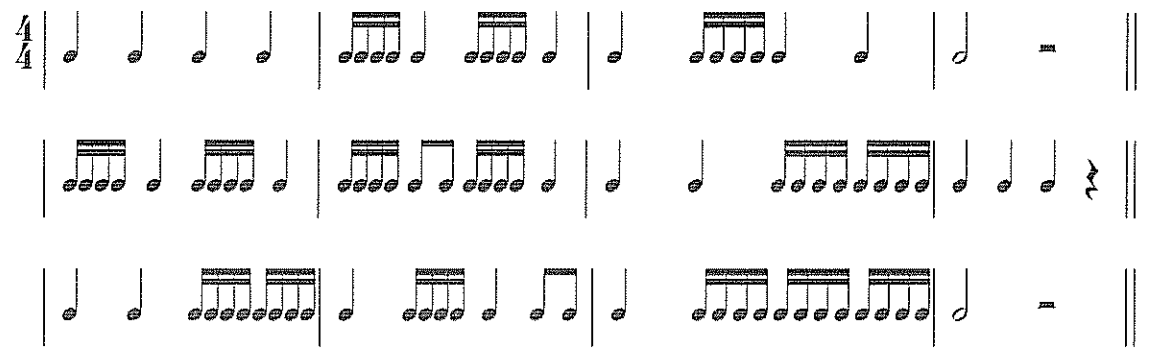

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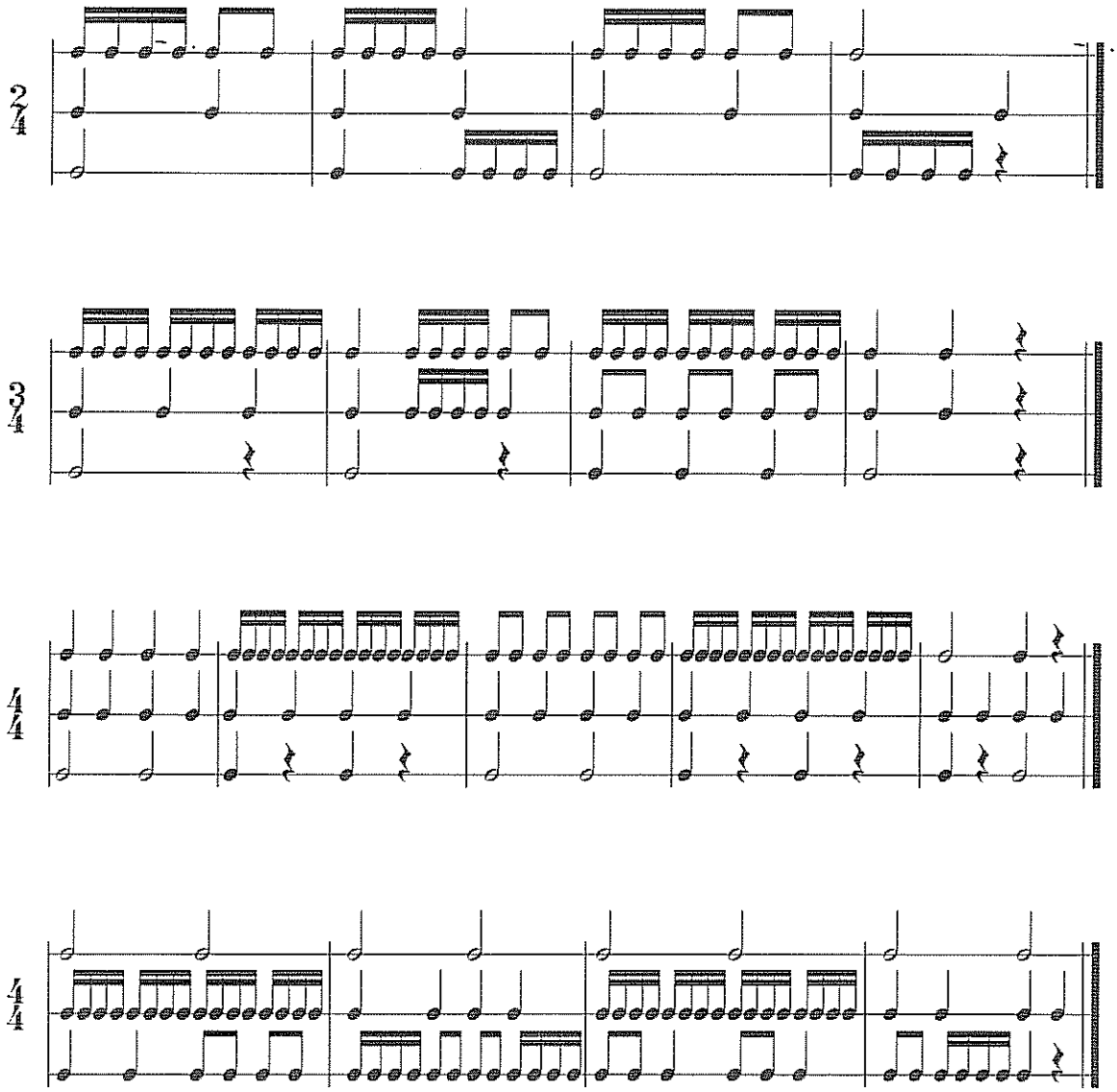

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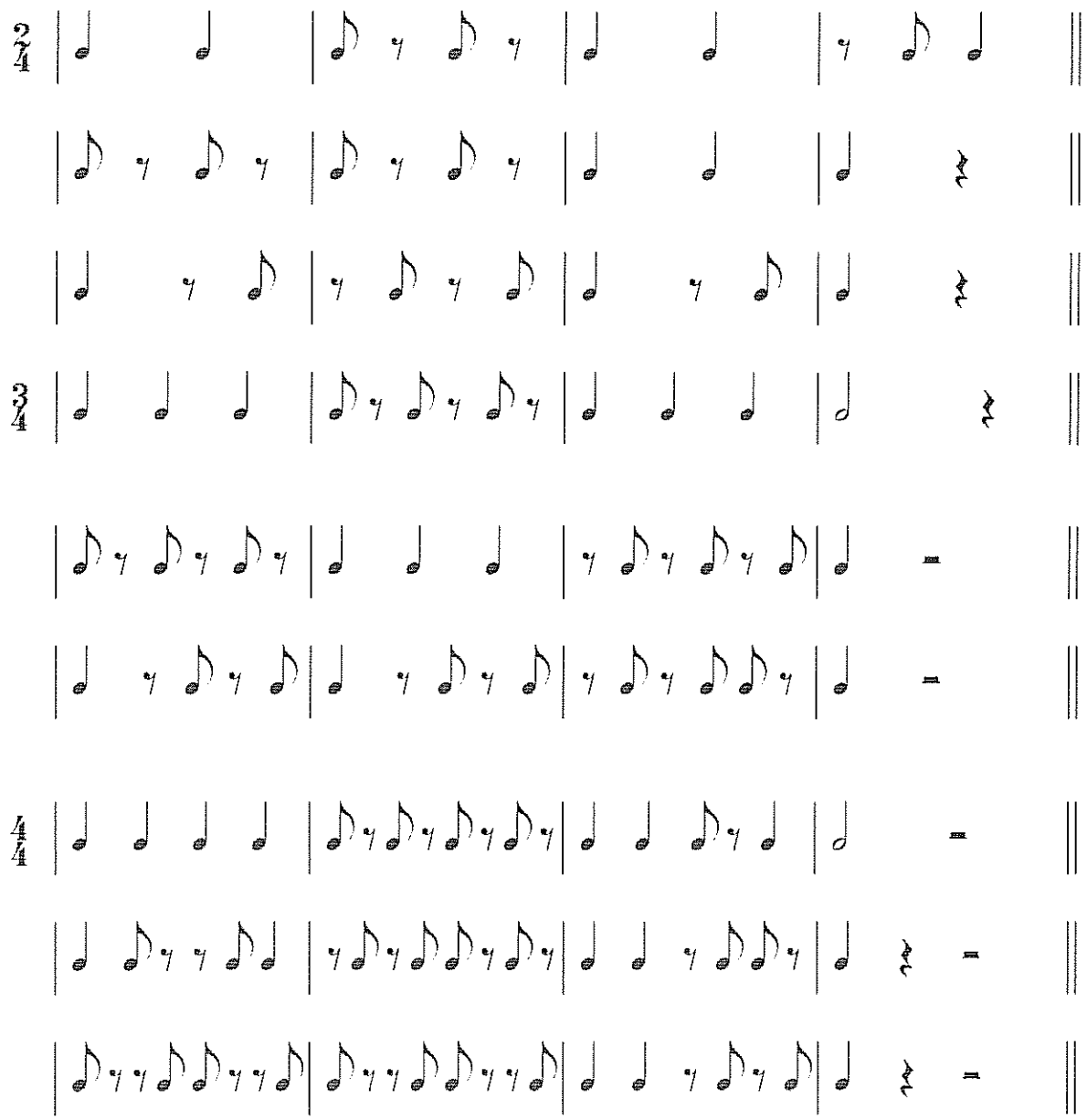

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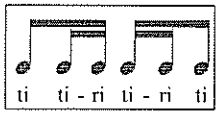

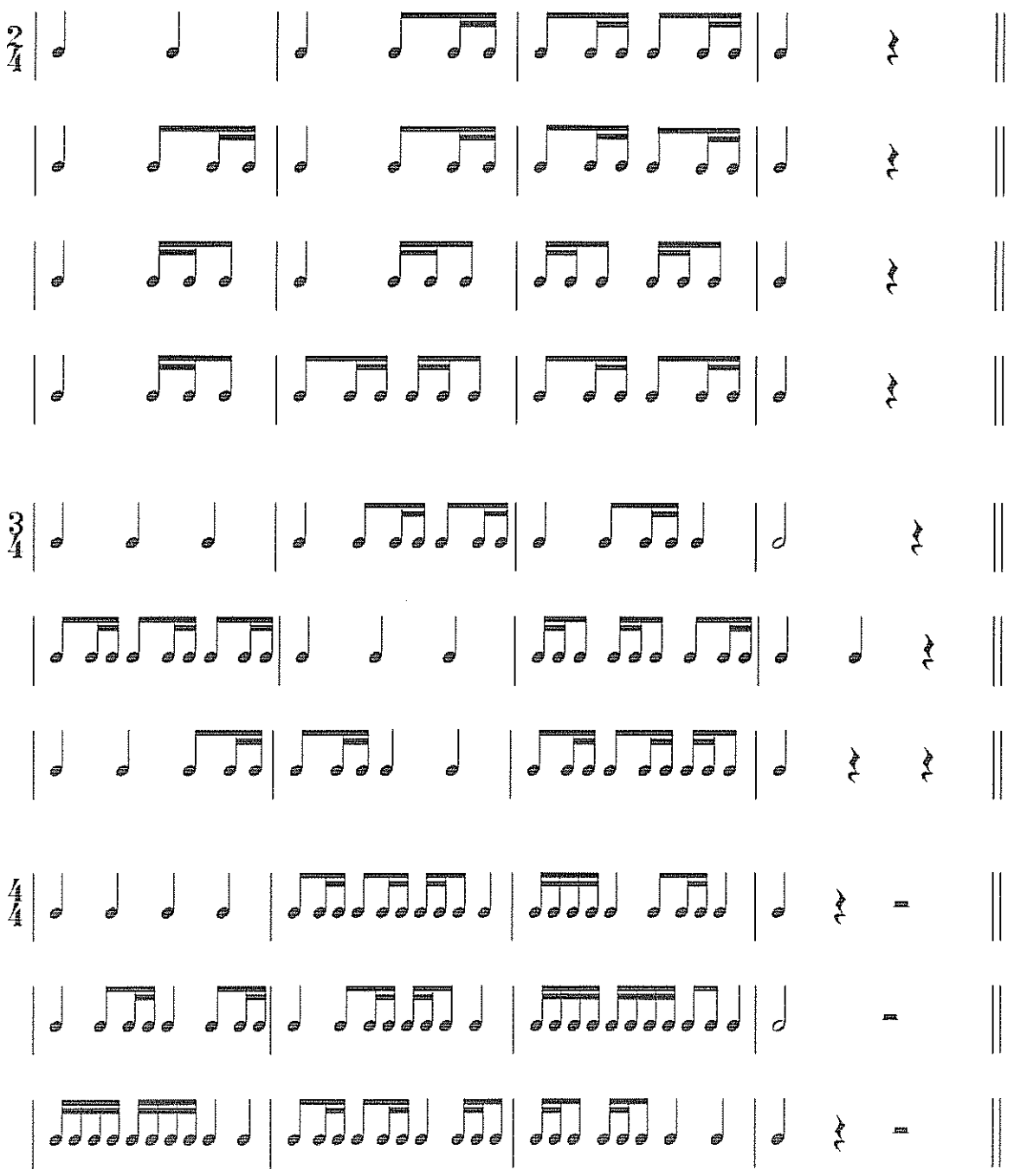

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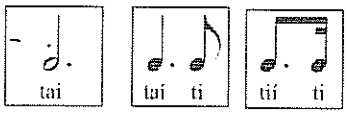

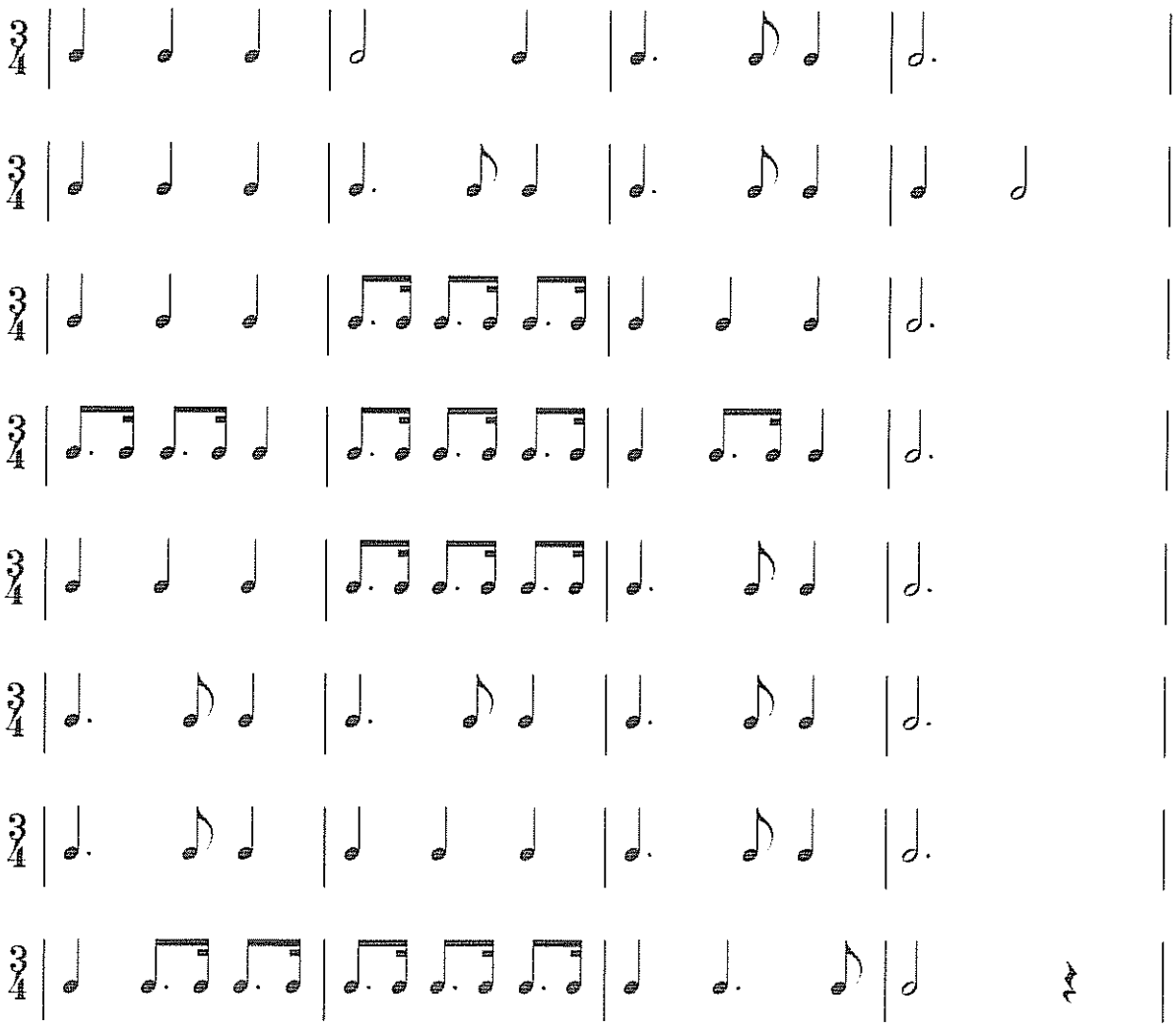

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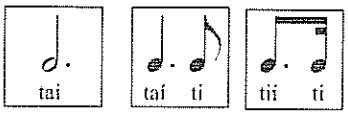

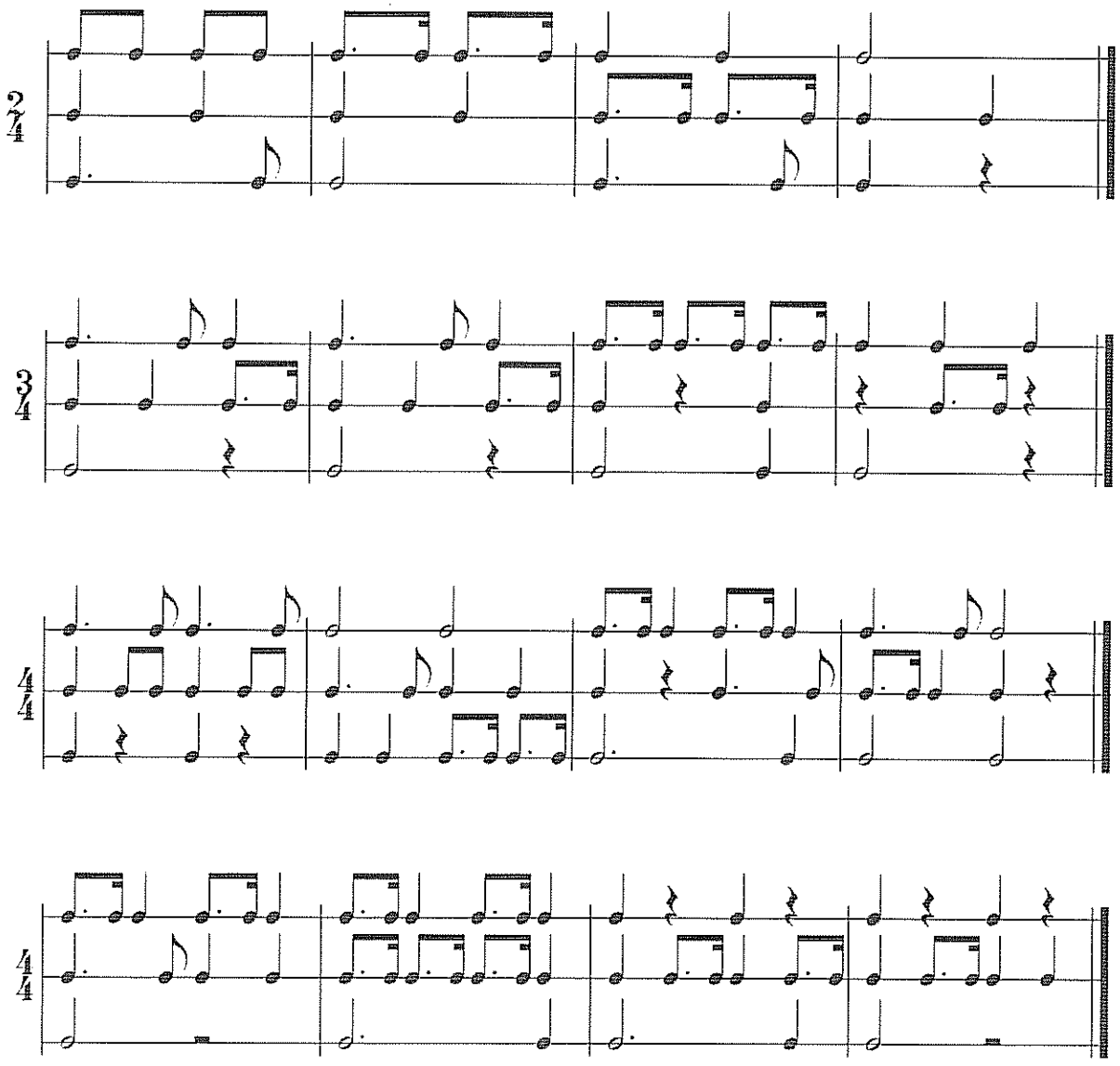

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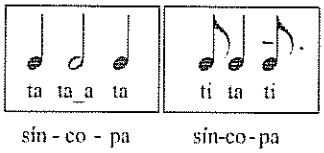

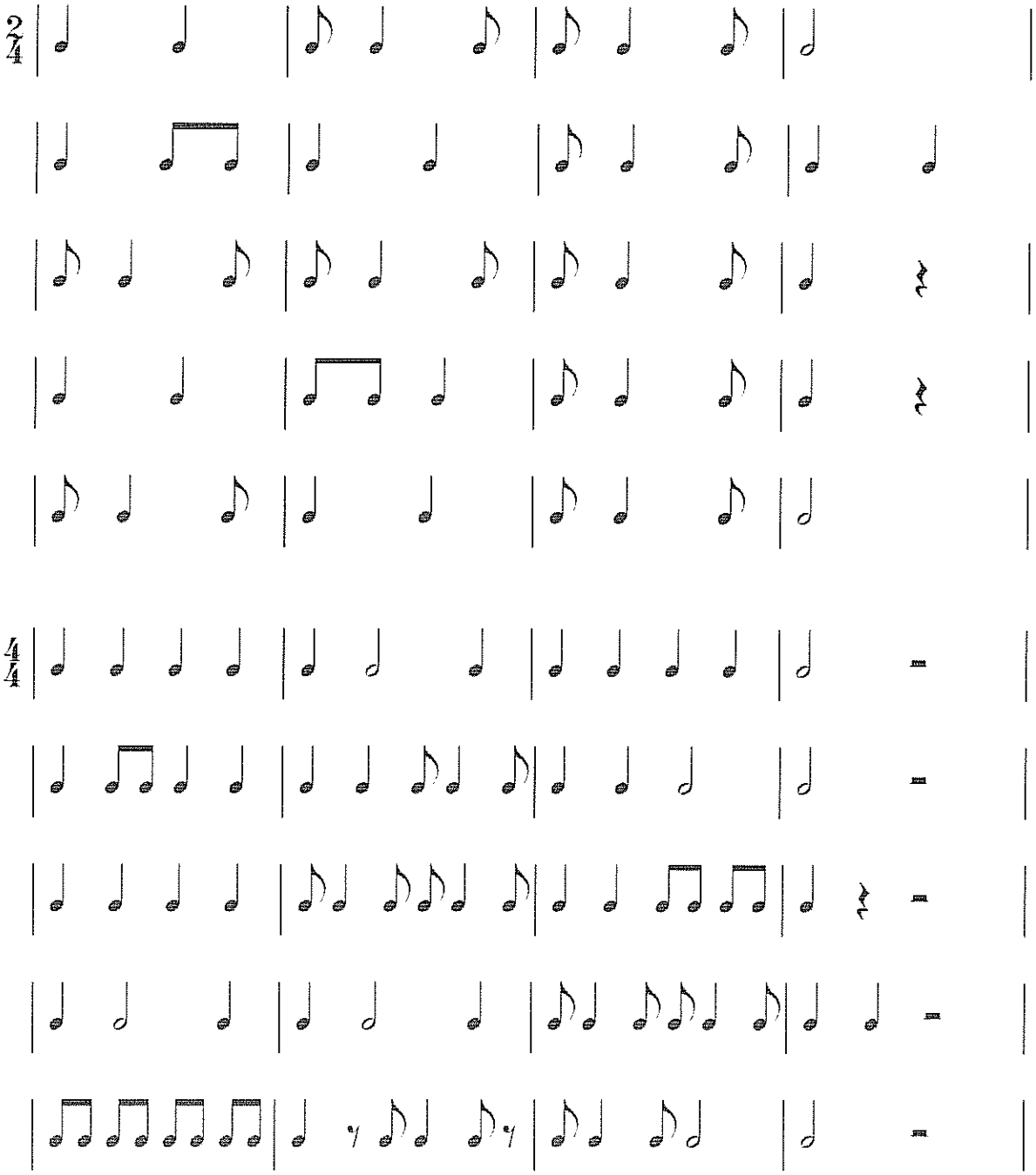

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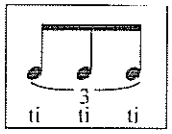

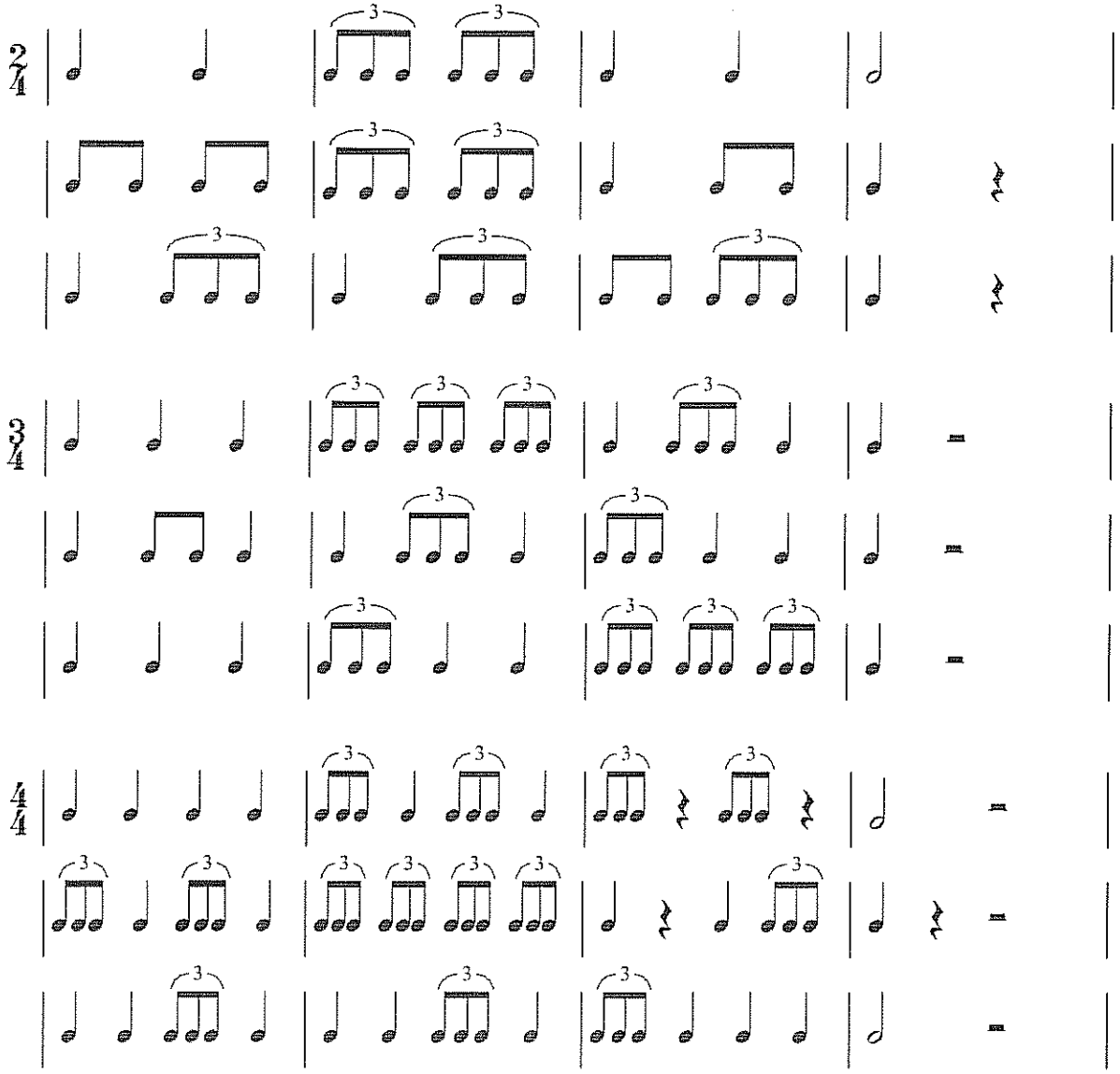

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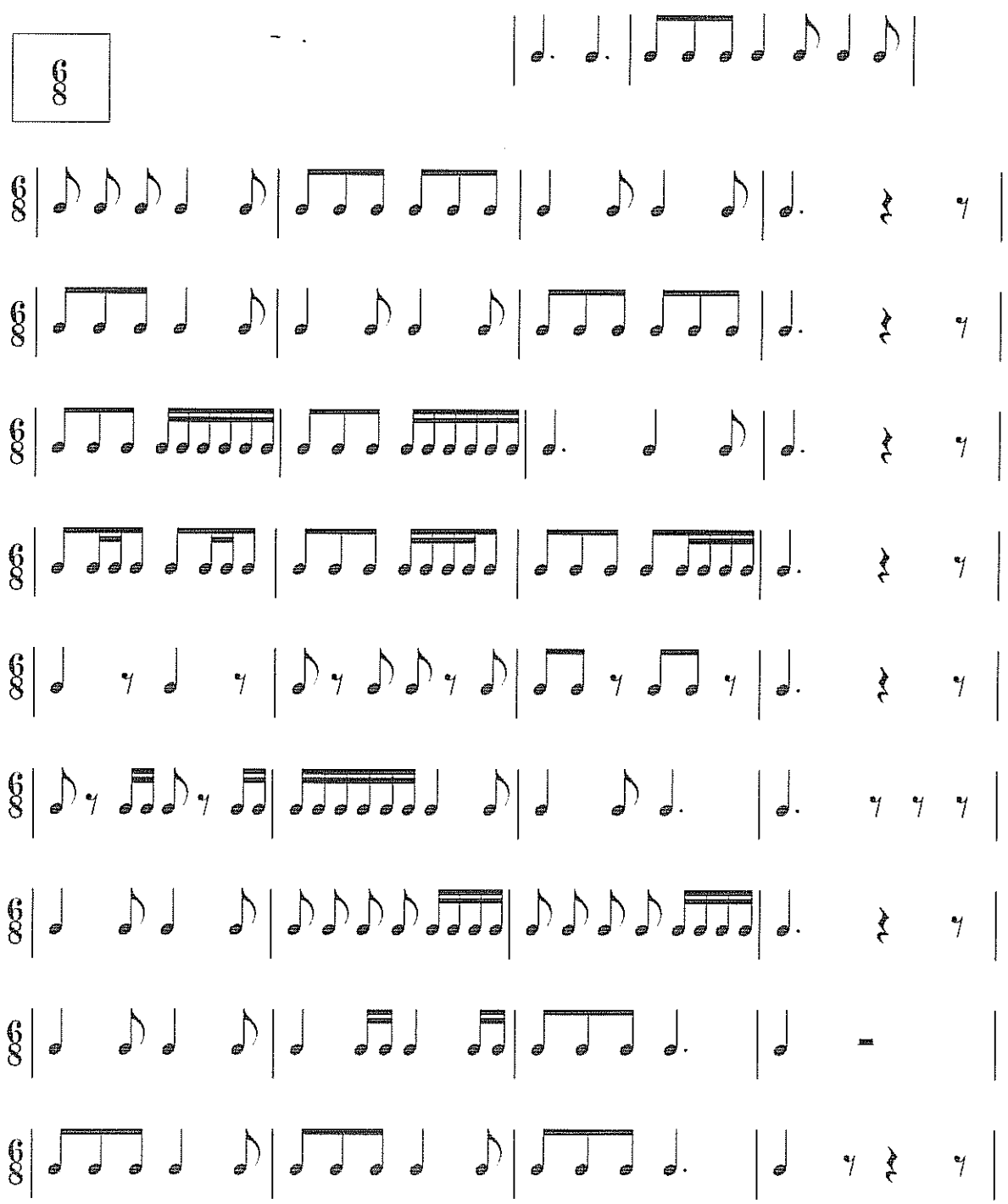

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V. CORNETTE

Method for Trombone

Revised by
Jerome N. Procter

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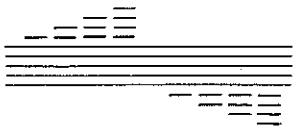
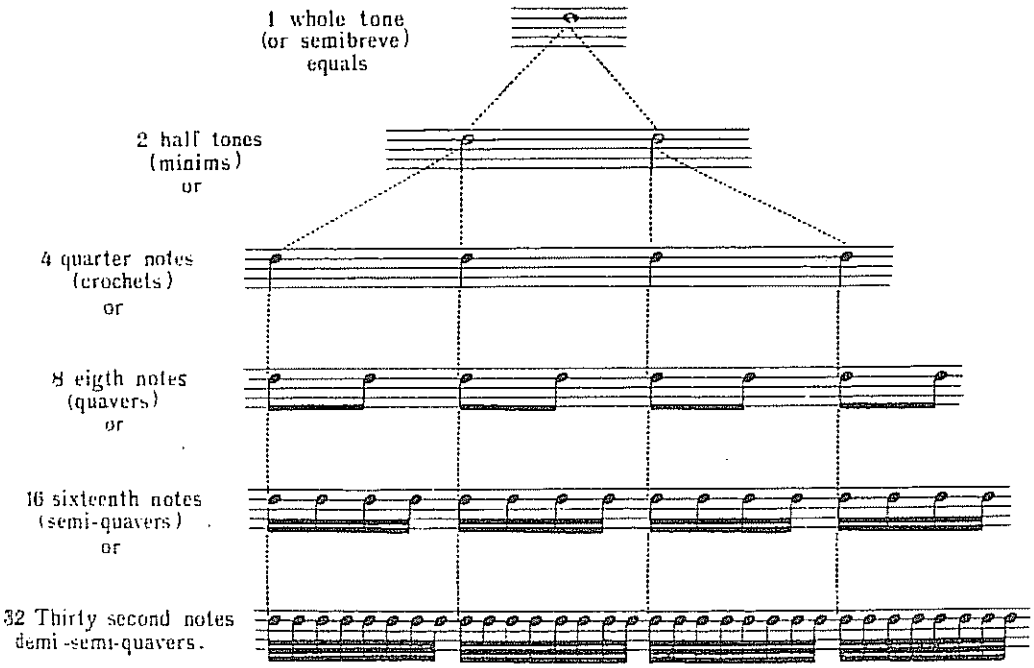
Rudiments of Music.

The student must first acquaint himself with the rudiments of music, studying them carefully. He must learn the time value of the notes, how they are written, named and placed, in order to make the different tones. The division of the notes is a mathematical problem. For example; we start with a whole note of four beats duration, the longest note, and show by the following diagram the method of dividing the same into notes of shorter duration.

THE STAFF is composed of five horizontal parallel lines and the intervening spaces. The notes are placed on the lines or in the spaces as required. When notes are needed higher or lower than can be placed on the staff, short lines, called Ledger lines, are used.



Time.



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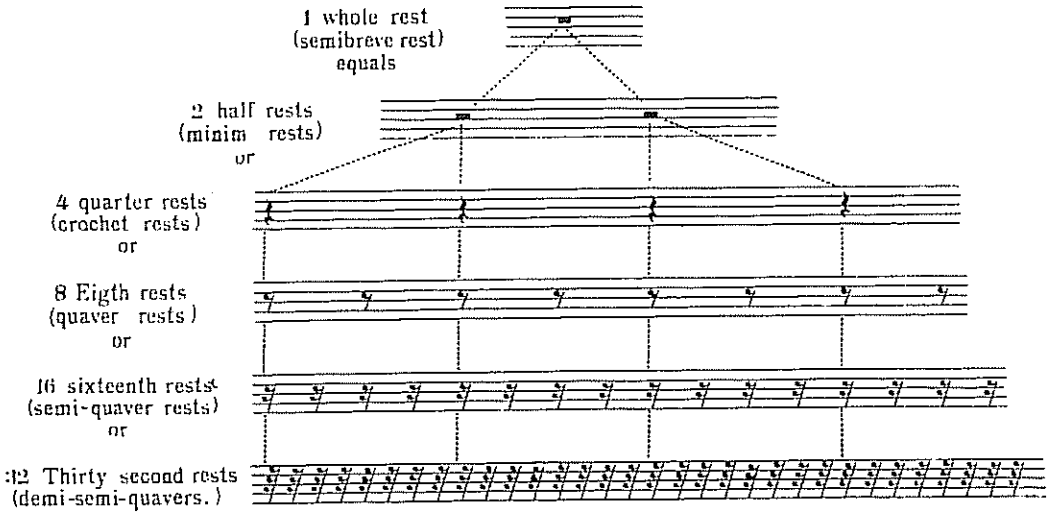
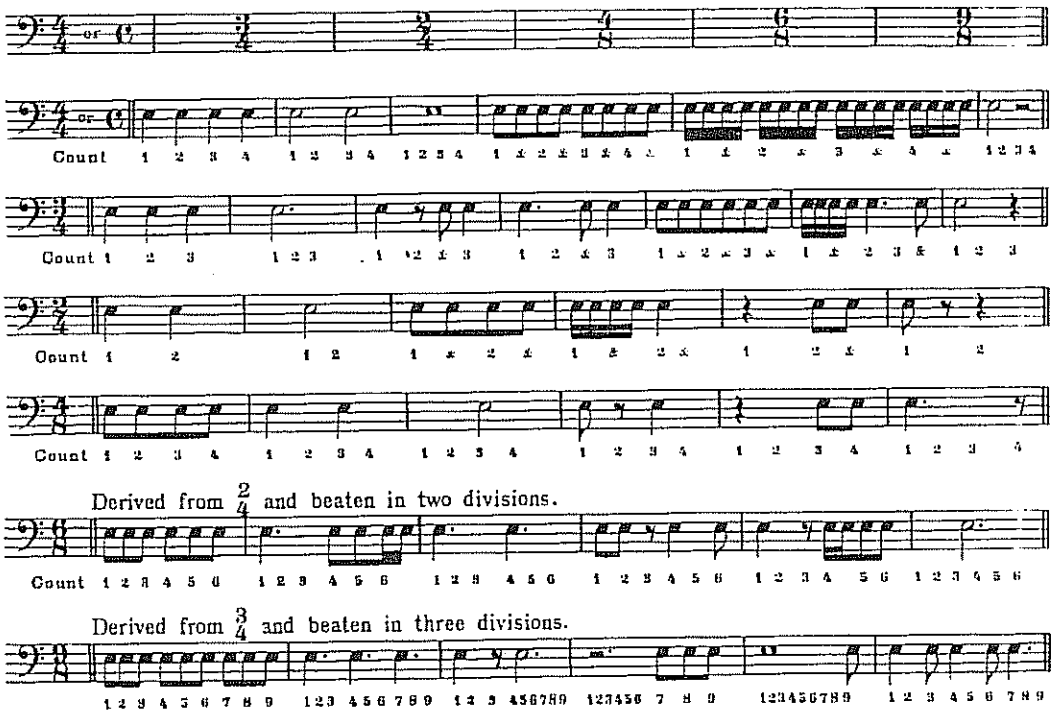
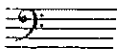
4 THE RESTS are of equal importance, each note having a corresponding rest sign of the same duration as the note bearing the same name.



Time is the division of any piece of Music into parts or measures of equal duration. There are three principle measures, the measure of four beats, three beats and two beats.

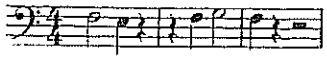


The Clef.

While there are several Clefs, Baritone and Trombone music is usually written in the For Bass Clef. We will therefore only refer to that Clef in this method. 

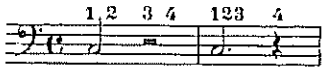
Bars.

Bars are vertical lines drawn through the staff, marking off the measures.

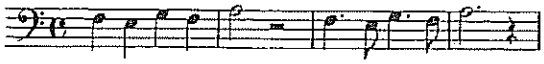


In this example, written in $\frac{4}{4}$ or common time, each measure or bar is composed of four beats, one beat to each quarter of a bar; Therefore each bar must contain notes or rests to its full value. It is absolutely necessary that every measure be complete, but the measures may be filled with notes and rests in any proportion. You will thus see the importance of becoming familiar with the rests in order to read correctly.

A dot placed after a note or rest increases its value one half.

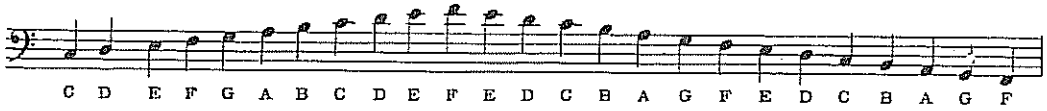
EXAMPLE. 

In the first measure the half note is equal to two quarters or two beats; in the second measure the dot after the note makes it equal to three quarters or three beats.



In the above the first measure is composed of four quarters; in the third measure the dots after the quarters make them each one beat and a half duration.

Each note is known by a letter, seven only being used, A., B., C., D., E., F., G.; After ascending or descending beyond these seven tones the eighth becomes the same sound an octave higher or lower from the first tone and they thenceforth repeat themselves: see the following example.



Sharps and Flats.

A sharp (♯) before a note raises it one half tone.

A double sharp (𝄪) before a note raises it two half tones.

A flat (♭) before a note lowers it one half tone.

A double flat (𝄫) before a note lowers it two half tones.

A Natural (♮) before a note restores it to its natural pitch after being affected by a ♯ or ♭.

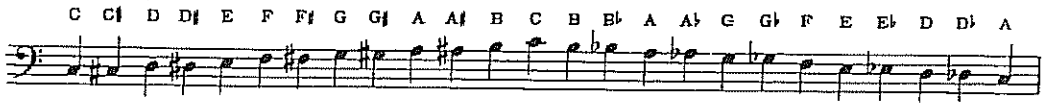
A flat or sharp before a note affects it to the entire measure unless contradicted by a natural.

Scales and their formation.

The system of musical sounds is composed of 12 notes or semitones; when they follow each other in regular order without interuption they form the Chromatic Scale as follows:

Chromatic Scale as follows.

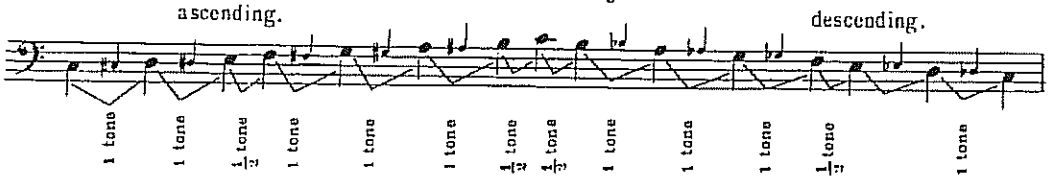
C Sharp.



All other notes which may be written higher or lower are repetitions of these sounds in other octaves. From these 12 sounds are composed all scales, the principal one being the

Diatonic Scale formed as follows.

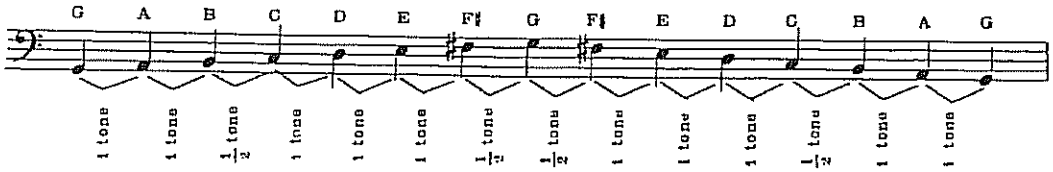
SCALE OF C MAJOR.



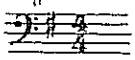
In the above Scale the fundamental or key note is C and as the diatonic scale is constructed of only 7 sounds out of the 12, five must be omitted. The above example shows that in the Key of C all sharped or flatted notes are left out. In the diatonic scale, ascending, the note following the key note must be one whole tone higher than the preceding one; the 3d note 1 tone above the 2d; the 4th note ½ tone; 5th note 1 tone; 6th note 1 tone; 7th note 1 tone and the 8th, or octave, (a repetition of the key note,) ½ a tone above its predecessor as shown in the above example.

Each of the 12 sounds, notes or semitones, can be used as a fundamental note and a diatonic scale built upon it by using the same rule.

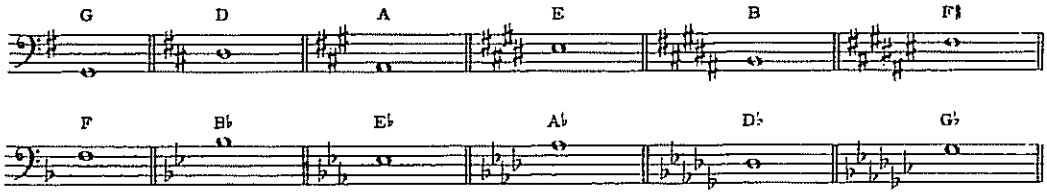
The Diatonic Scale in the Key of G Major.



In order to build the above scale according to the rule and to maintain the ½ tone intervals between the 4th and 5th and 7th and 8th notes the note F natural is omitted and the F♯ substituted.

When it is decided that G be the Key note and that F♯ must be used it is nearly always indicated at the beginning of the staff as follows:  This is called the signature and denotes which sharped or flatted notes are to be used in any given Key.

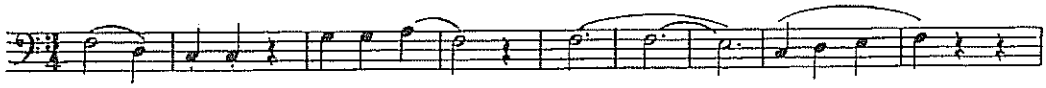
Signatures of Major Keys.



These Scales are each written out in full, beginning at page 24.

Minor Scales are described on page 11.

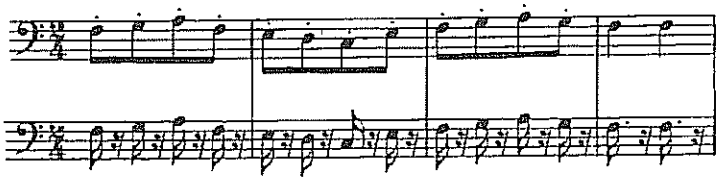
The Slur.



When this line ⁀ is drawn over a group of notes it is the Slur, and means the notes must be held together in one phrase, sustained as smoothly as possible. A dot over or under a note as shown in the second measure indicates that those notes be made staccato or short, each note separated.

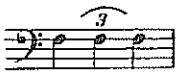
EXAMPLE.

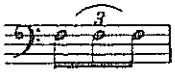
As written. As played.



In order to obtain certain rythms we sometimes want notes played in threes, called triplets: written always with a small figure over the group.

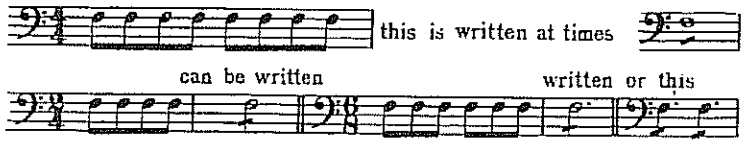
When written in this way they are played in the same time as two quarters.

EXAMPLE. 

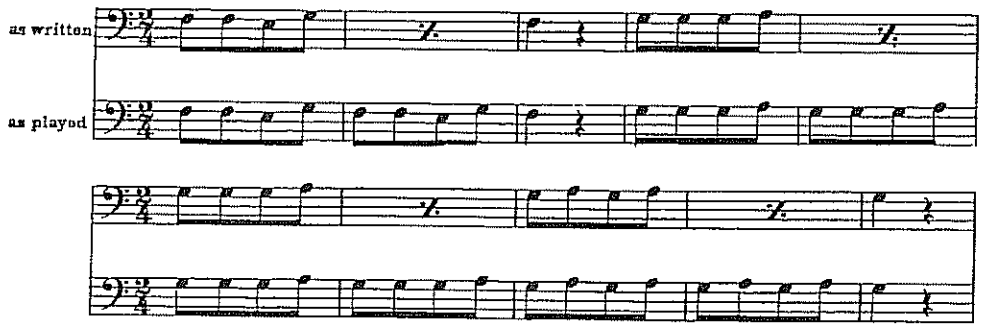
In the time of two eighths.  In the time of two halves.

Abbreviations.

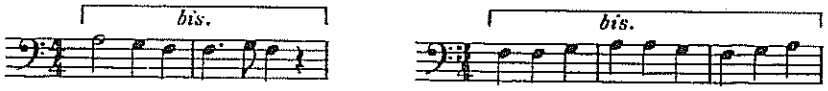
In order to save space music characters are frequently abbreviated in the following manner



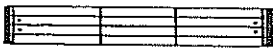
The last three measures are all written in a different manner, but they are all played the same. The sign 𝄎 is also used, indicating that the previous measure is to be repeated.



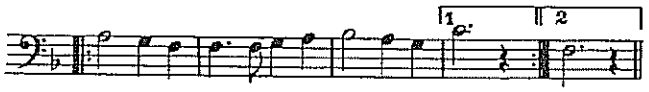
Another character "bis" is used to indicate the repeat of a few measures



This "bis" is used where a small number of measures are to be repeated, If a large number of measures are to be repeated, it is usually indicated by a double bar with dots as follows.



A repeated strain is sometimes made to end differently each time by the following means.



The first time it is played the measure marked No. 1 is taken, then when the strain is repeated the first ending is left out and the second ending substituted, proceeding without interruption to the end of the piece.

THE CODA SIGN (𝄌) is used to indicate that the piece should be ended by playing the last measures, which are marked with the similar sign, continuing from the first sign to its duplicate without interruption. The Leader of this organization usually signifies when the Coda sign is to be observed.

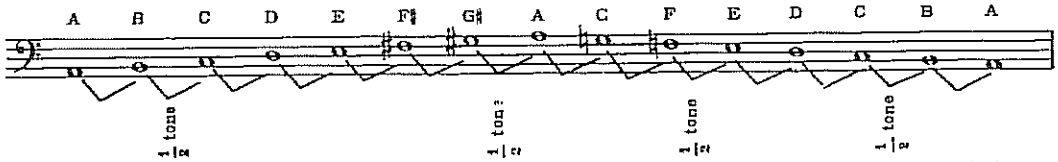
THE PAUSE; (𝄐) this sign, above or below, signifies that the note can be held as long as the player or conductor wishes.

Minor Scales.

Every major scale has its relative minor, the key note of which is found in the 6th degree of the ascending Major Scale. Both scales bear the same signature; they are both constructed with seven notes only, in the melodic minor, however, the half-tone intervals are placed between the 2nd and 3d and 7th and 8th degrees when ascending and between the 3d and 4th and 6th and 7th when descending, as shown in the following example.

The Melodic Minor.

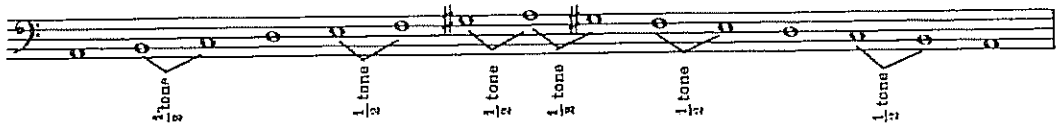
KEY OF A MINOR.



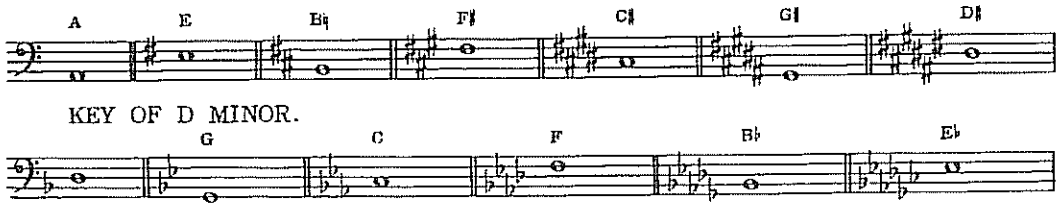
The Harmonic Minor differs from the above scale in having the half tone intervals between the 2d and 3d, 5th and 6th, 7th and 8th degrees both in ascending and descending, as shown below.

The Harmonic Minor.

KEY OF A.

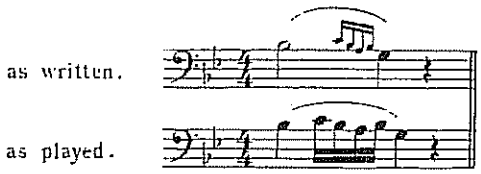


The Signatures of the Minor Keys.

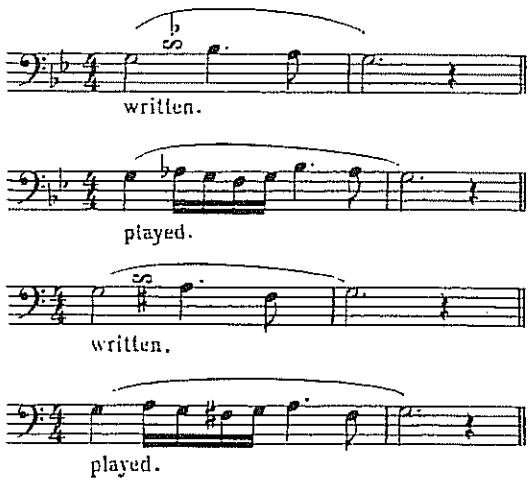


The Turn,
or Grupetto.

The Turn, or Grupetto, is the name we give to a group of four small notes joined together its time value being taken from the note preceding it. See example.

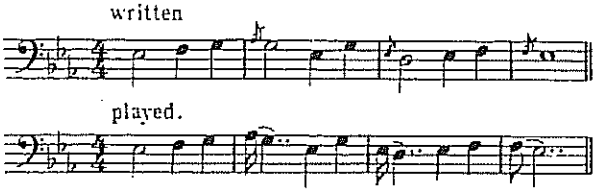


Another manner of writing is to denote the turn by signs ∞ ∞ When it is intended that the lowest or highest note in the turn should be raised or lowered contrary to the signature it is indicated as follows, ∞ ∞: see examples.

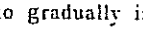


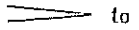
The Grace Note.

The Grace Note is always placed before a larger note from which it takes its value of time; See example.



The signs
and their meaning.

Crescendo sign  to gradually increase the sound.

Decrescendo or diminuendo  to gradually diminish the sound.

pp Pianissimo, or very very soft

p Piano or soft.

mf Naturally, freely.

f Forte, loud

ff Fortissimo, very loud

fp Play the note at first loudly and immediately subside to piano

sf or *fz* placed under a note; Strike the note with force.

> This over or under a note; to be accented.

– over a note; sustain to its full value.

D.C. (Da Capo) Go to the beginning.

D.S. 𝄋 *(Dal Segno)* Go back to the duplicate sign.

The student will find a complete vocabulary of musical terms on the last page.

THE POSITIONS

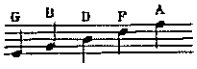
There are seven positions on the Trombone.

The Student's ear should be sufficiently keen to enable him to distinguish the sound of a semi-tone or half tone. He has not the help of the valves or keys the same as is on the Cornet or Clarinet; but must determine the intervals between the notes solely by ear and sense of feeling as does a singer.

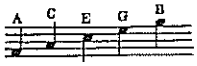
Beginners should commence by playing the notes in the first position, or open tone notes in the staff. When a writer wishes to make certain notes higher or lower, he places a sharp or flat in the signature or on the line or in the space at the beginning of the piece, and this affects that note all through that movement; except in cases of accidentals which affect the note in the immediate enclosure only,(see p. 7)

These first exercises have a signature of two flats. Observe where the flats are placed in the staff, and you will see that B and E are affected. In these exercises, they become a semitone lower, B♭ and E♭. Always look at the signature before beginning a piece to see what notes are affected by sharps or flats.

The student should first study and memorize the names of the notes by letter. Then, learn the notes in the staff *on the lines*



and then the notes in the spaces



The ledger notes you will learn by octaves as you go on. The name of the note is at first here placed over it and the position on the slide where to get the note is placed underneath it. This, however, is only done on the first few exercises, as the student will memorize the name and position of the note after playing a few times.

6220-1

THE POSITION.

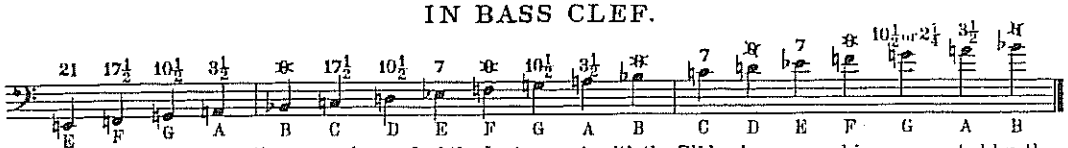
Instructions for Blowing.

Place the mouth-piece in the center of mouth, using as little pressure on the upper lip as possible: Keep the lower lip firm. Try to play the notes that are to be obtained without moving the slide, (called open tones). Do *not* blow in the instrument as you would in a lung-testing machine, but start each tone with a forward movement of the tongue. Place the mouth-piece on the lips, bring the tongue up to the teeth and move it quickly, blowing at the same time, exactly as you would in trying to dislodge any small particle from the tip of your tongue.

After you have obtained open tones, sustain them as long as your breath will allow, which at first will be very short; with steady daily practice, however, a beautiful long sustained singing tone will gradually result.

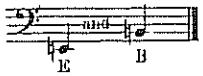
SCALE FOR THE TROMBONE in B♭

IN BASS CLEF.



The first position gives the natural sound of the Instrument, with the Slide close up, and is represented by the sign 𝔄

The figures over the notes made at the remaining 6 Positions, denote the number of Inches the slide is to be pulled out from the Top or First Position.

The 7th position being deficient in quality and power of tone, it should be used only for 

THE POSITIONS.

There are seven positions, advancing in half tones separated from one another about 3½ inches. Each position gives the Tonic. Fifth. Octave. Tenth and Twelfth and Fifteenth.

Comparing the different positions it will be discovered that a tone may be produced in different positions: Viz. in the 1st & 6th and in the 1st & 4th &c. &c.

It may be remarked that in all the positions, excepting the 1st, may be obtained the septime 7th of the Dominant, a little too low perhaps, but it is a simple matter to remedy this error by shortening the position slightly. thus:

may be obtained in the 2nd position

in the 3rd in the 4th

in the 5th and in the 6th

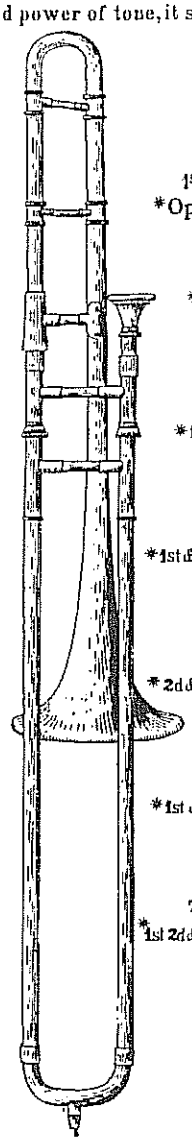
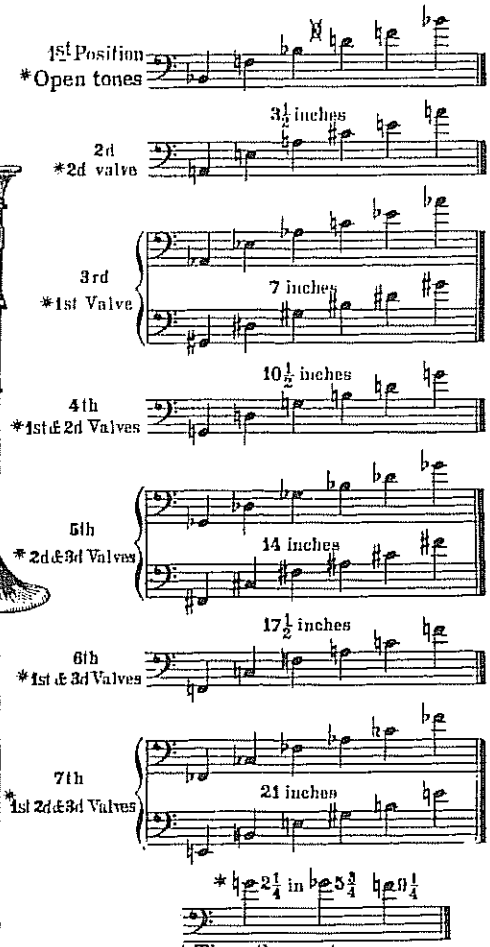


TABLE OF POSITIONS

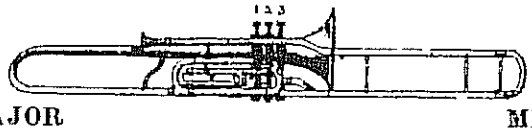
IN THE BASS CLEF.



* These three notes are very convenient, independent of the regular positions.

Take notice of the 3rd 5th and 7th positions being doubled, as it will enable you to understand the relative positions of Flat, Sharp. and natural. * This refers to fingering on the Valve Trombone.

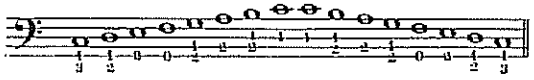
SCALES FOR VALVE TROMBONE OR BARITONE



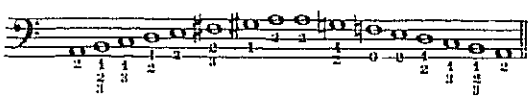
MAJOR **MINOR**

The figure under the note indicates the valve to be used.

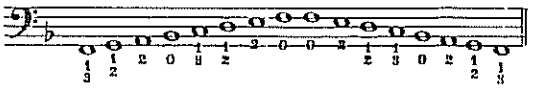
C MAJOR



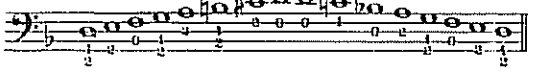
A MINOR



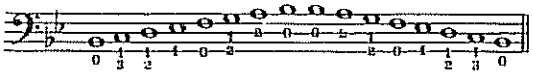
F MAJOR



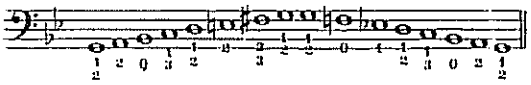
D MINOR



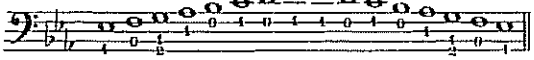
B♭ MAJOR



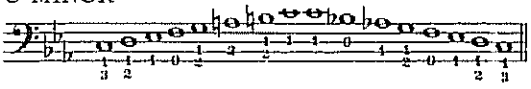
G MINOR



E♭ MAJOR



C MINOR



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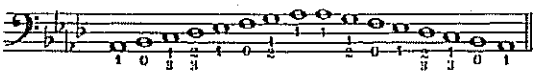

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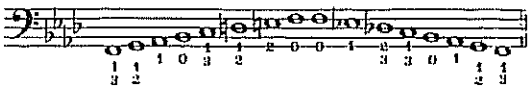
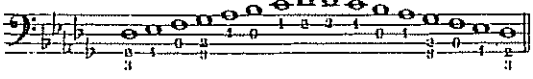


D♭ MAJOR



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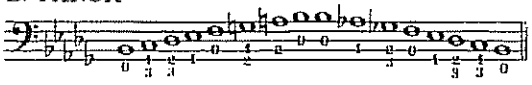

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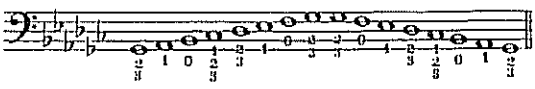

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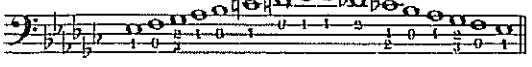

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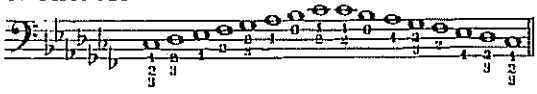

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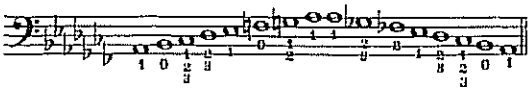

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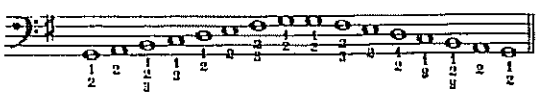

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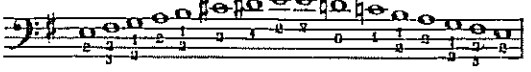

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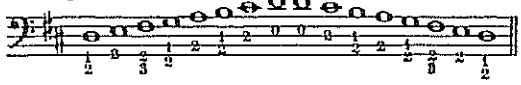

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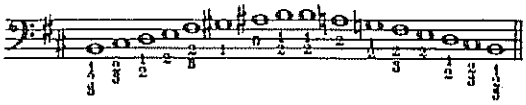

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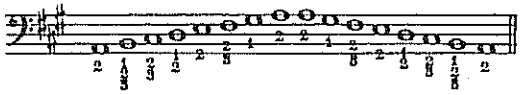

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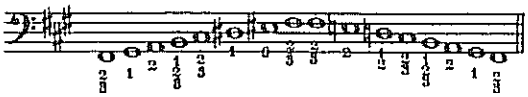

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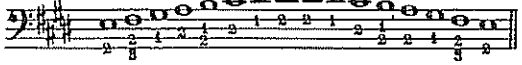

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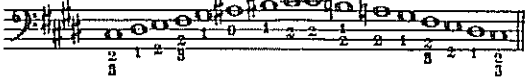

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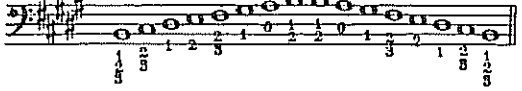

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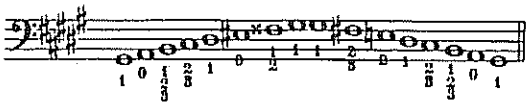

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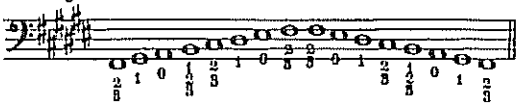

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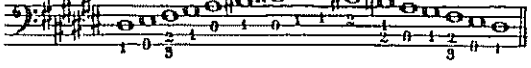

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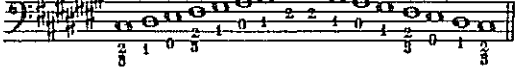
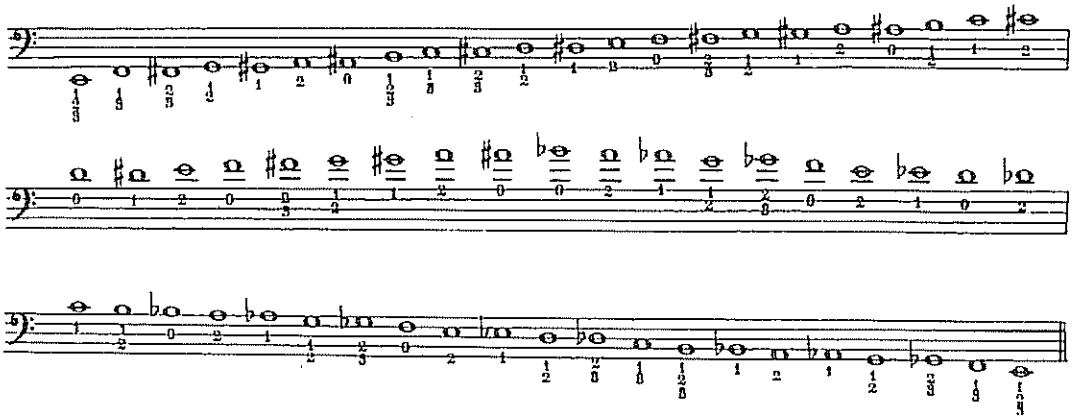


A♯ MINOR

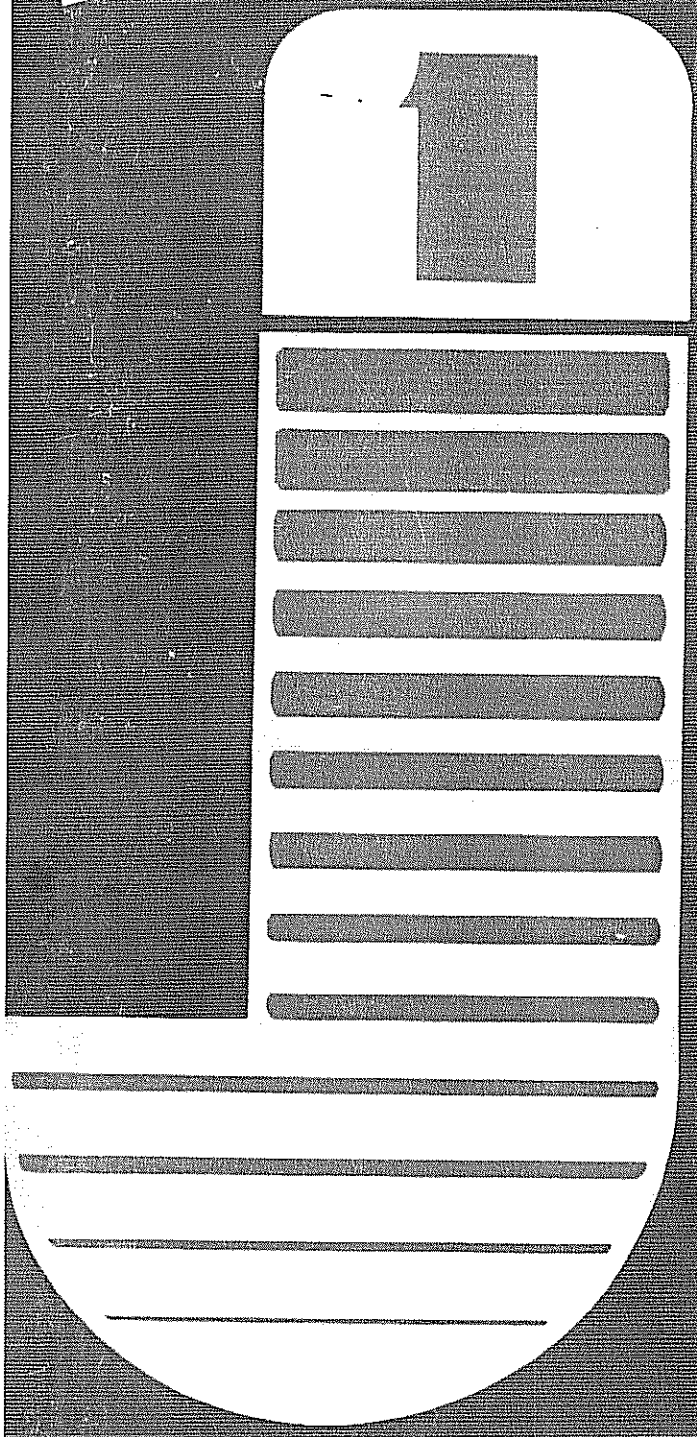
Chromatic Scale

Covering the full Compass of Instrument



REVISED SIXTH EDITION

VOLUME 1



HOW TO PLAY AZZ and IMPROVISE

PLAY-A-LONG
Book & Recording Set
FOR ALL INSTRUMENTS

by Jamey Aebersold

Jazz has traditionally been passed down by listening and imitating those around us who play musical ideas we enjoy. The following exercises are merely examples most musicians have practiced at one time or another. Those of you who play a transposing instrument (Bb, Eb), and even bass clef, will look at the written example I have provided in this book and duplicate it on the transposed scale that you will be reading from. Since I have already transposed the scales and have darkened in the chord tones, most of your work has been done for you. Just be sure you start on the correct page if you play trumpet, tenor, alto, soprano, clarinet, baritone, trombone, or other bass clef instrument.

Resurrect the child singer inside yourself. Sing out loud when by yourself.
It's okay to laugh, too. Even at yourself!

The first 20 exercises (Examples) use only the first track of the recording . Once you understand the principle of how to play exercises and improvise with the first track, you can apply what you learn to any of the other tracks on the recording or any other play-a-long track on other Aebersold volumes. ***The principle is always the same...know the scales and chords to the harmony of each tune or musical track; keep your place and play from your musical mind when you improvise.***

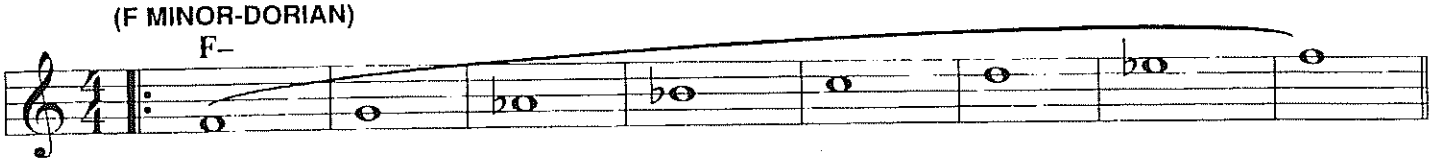
HERE WE GO!

If you have not been playing your instrument very long you may want to begin by playing up the scale in *whole notes.* See **Example 1.** Slur or play very legato. Listen to the sound of the bass and cymbals keeping the time. Play the examples with them. Don't rush or drag the beat. After you hear my voice say "one, two, one two three four," begin playing.

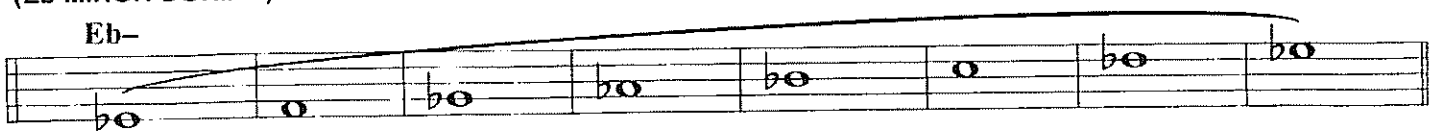
The first 20 musical examples have been transposed. If you play a transposing instrument, such as trumpet, sax, clarinet, or a bass clef instrument, please see the appropriate section on page 9.

EXAMPLE 1

(F MINOR-DORIAN)



(Eb MINOR-DORIAN)



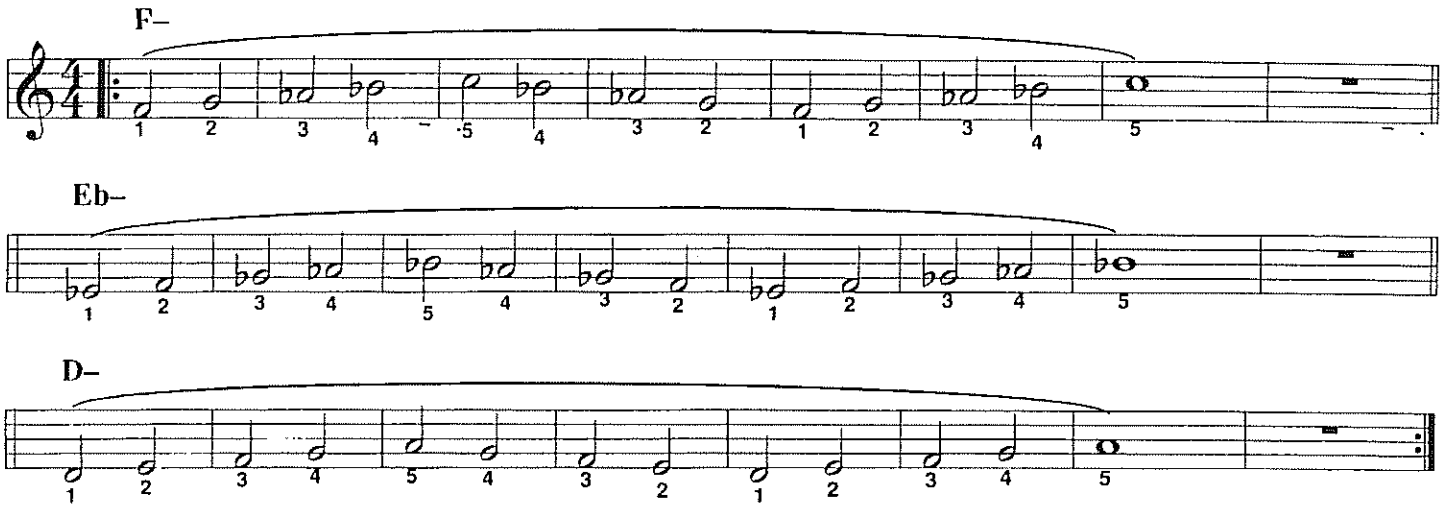
(D MINOR-DORIAN)

Now play up and down the scale in *half notes.* See **Example 2.** A *chorus* means playing through the entire chord/scale progression one time. For instance, a chorus to Track 1 is 24 measures long. It is played a total of 4 times . . . 4 *choruses.* This is a total of 96 measures but don't count it this way. *Count in 2, 4 and 8 measure phrases.* Learn to think and HEAR music in phrases.

The goal is to **MAKE MUSIC!**

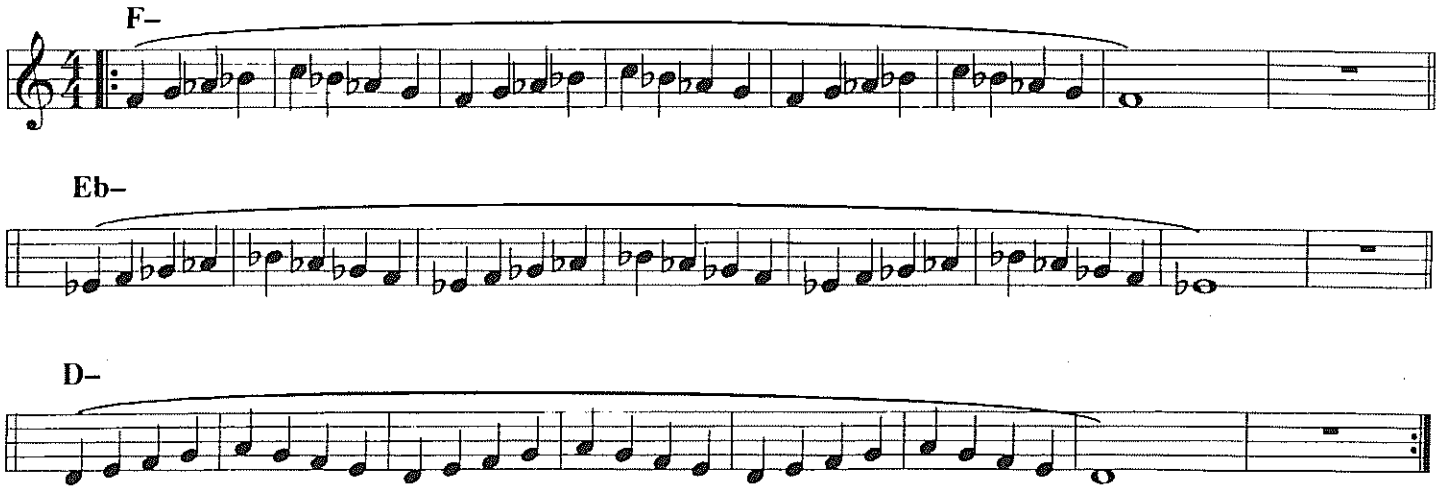
The next exercise uses the *first five notes* of each scale played in *half notes.* See **Example 4.** Small numbers under each note represent degrees of the scale.

EXAMPLE 4



The next exercise uses the *first five notes* played in *quarter notes.* See **Example 5.**

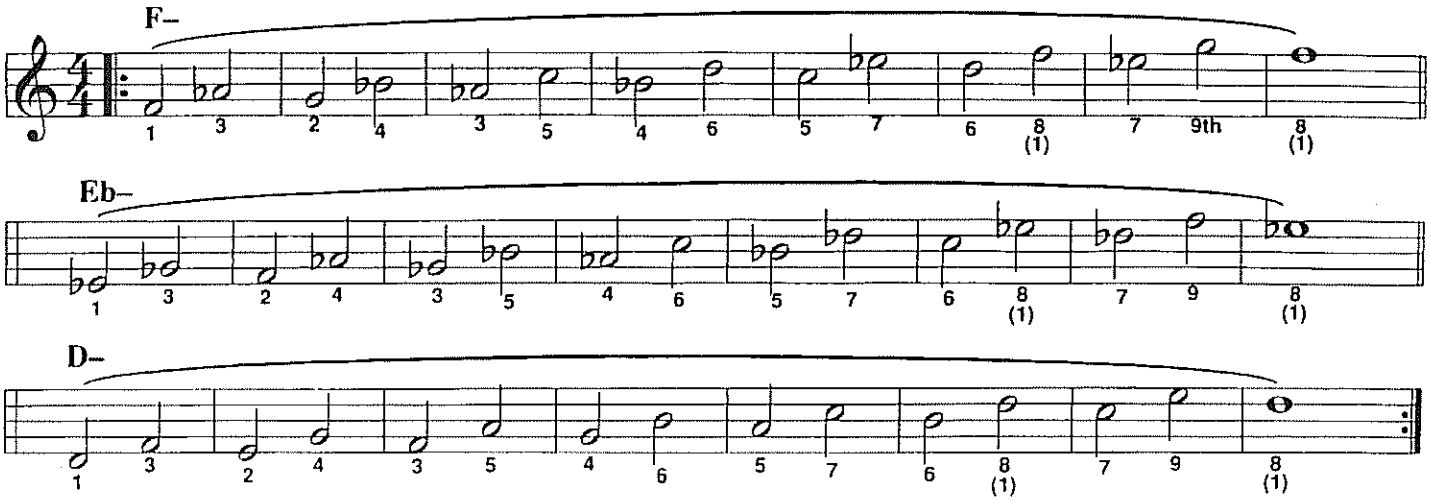
EXAMPLE 5



(By now, you should have these three scales memorized)

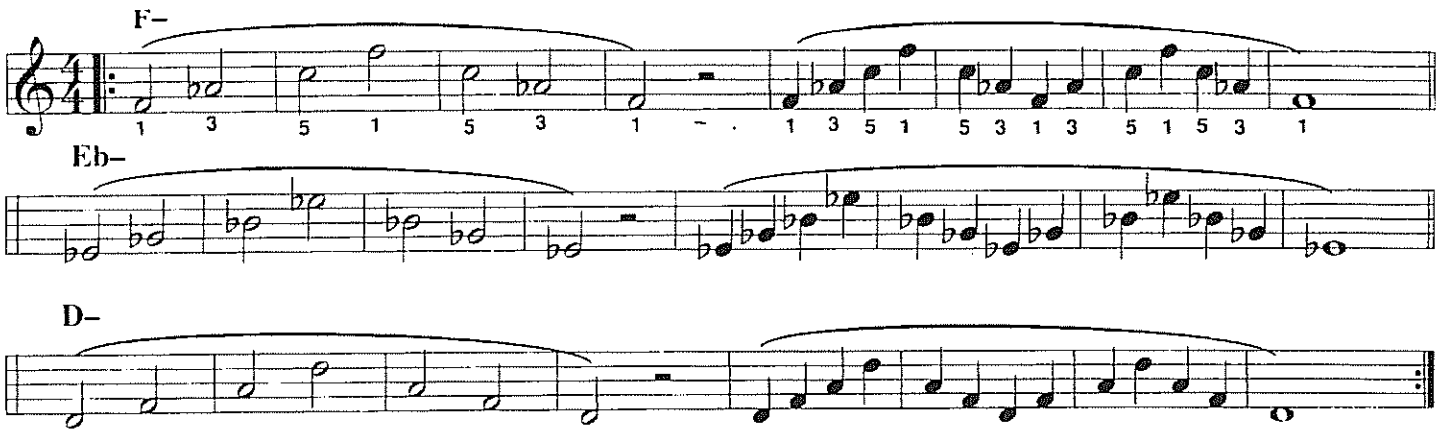
Let's see if you can now play the three scales in *thirds* in *half notes.* See **Example 6.** Notice these exercises use the *9th* note of the scale. Play legato not staccato. Blend your **sound** in with the recording.

EXAMPLE 6



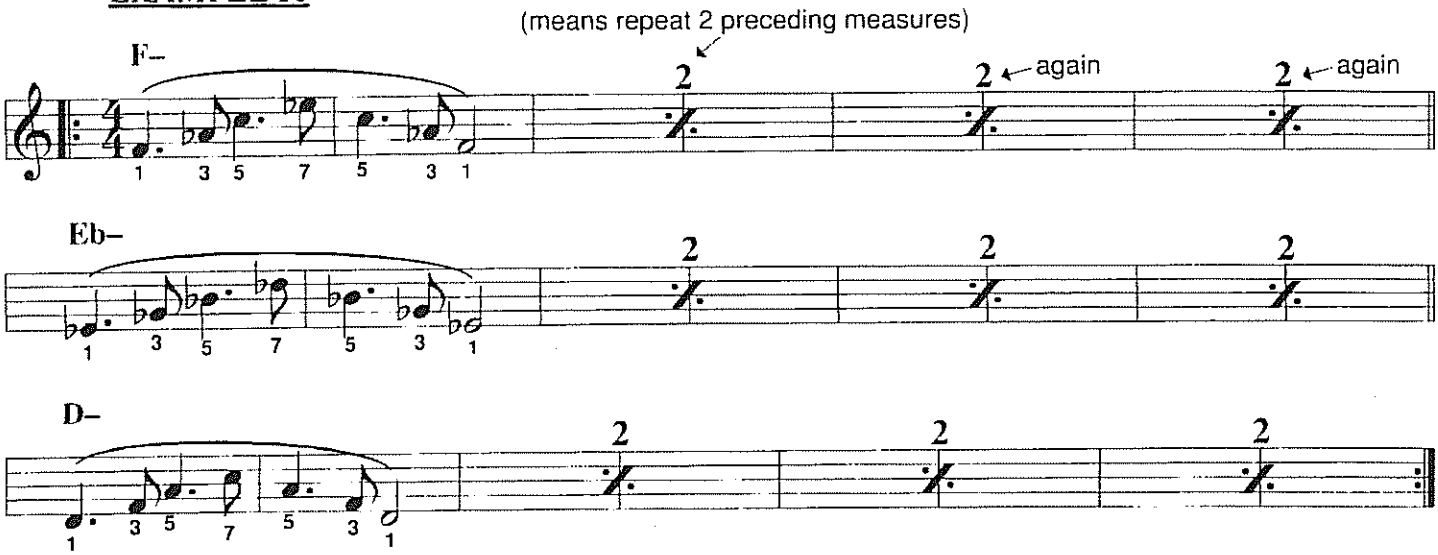
Another exercise using the *triad* (Tonic Triad because its root is the first tone of the scale) will sound like **Example 9.**

EXAMPLE 9



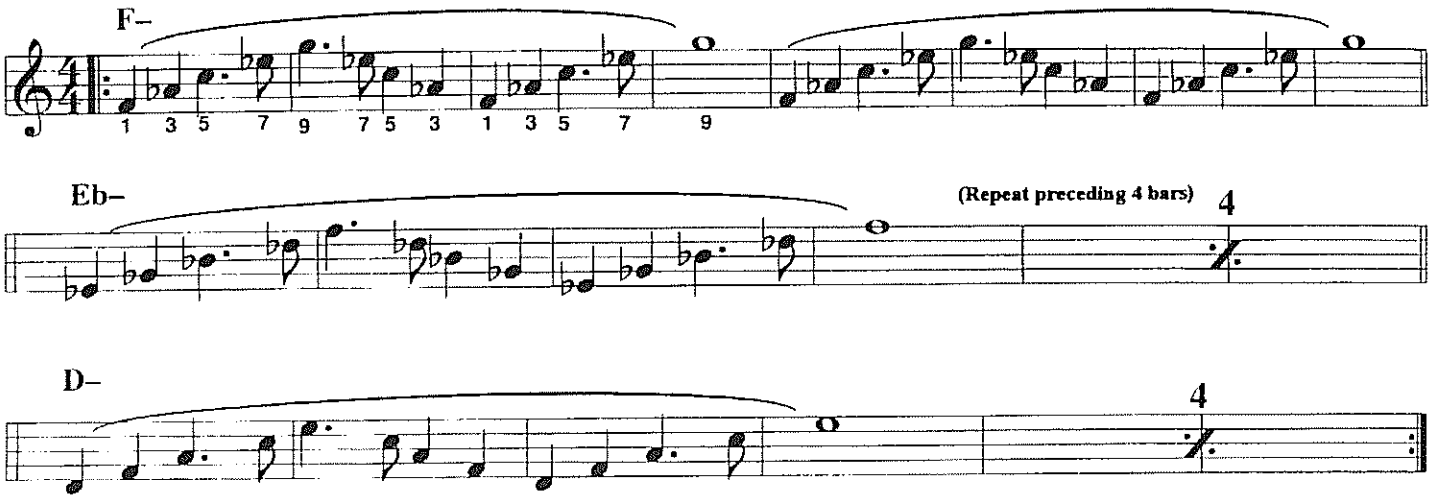
Let's now extend the *triad* and include the 7th tone of the scale. We now have a *seventh chord.* (7th chord). See **Example 10.** Read the chapter on seventh chords - page 41.

EXAMPLE 10



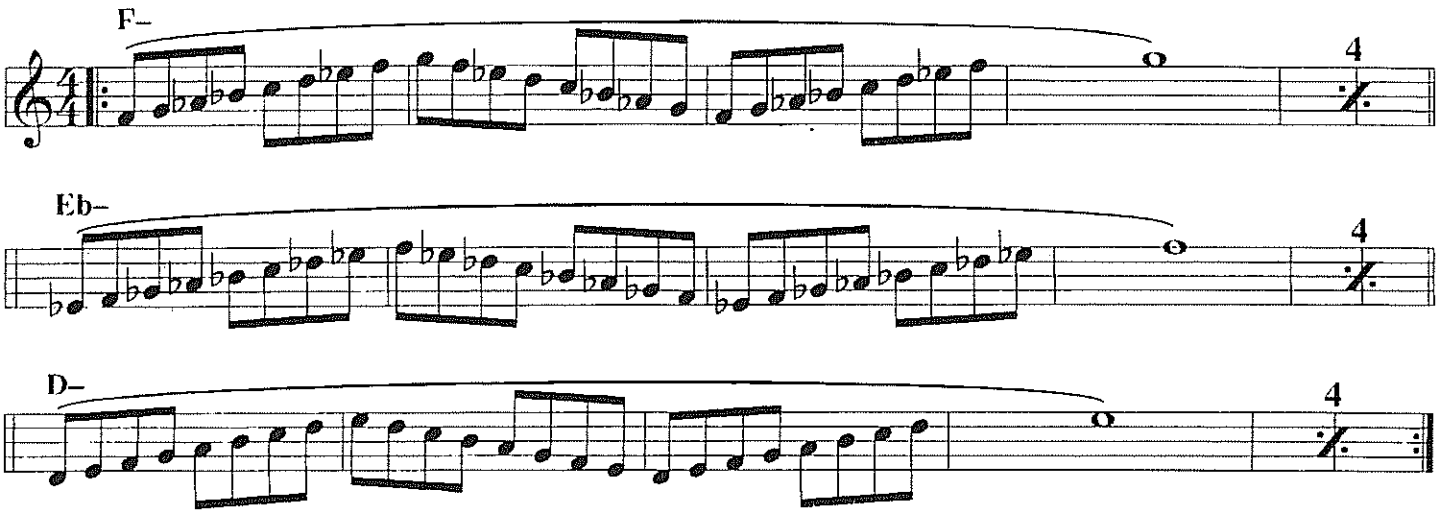
You can even extend the chord to include the 9th tone of the scale. This is called the *ninth chord* (9th chord). It uses the root, 3rd, 5th, 7th, and 9th tones of the scale. Remember, the 9th is also referred to as the 2nd . . . the tones are the same, just an octave apart. Play **Example 11.**

EXAMPLE 11



Now you are ready to play the entire scale from the *root* to the *9th* using *eighth-notes.* See **Example 13**. Think of the 9th as being the same tone as the 2nd, only an octave higher.

EXAMPLE 13

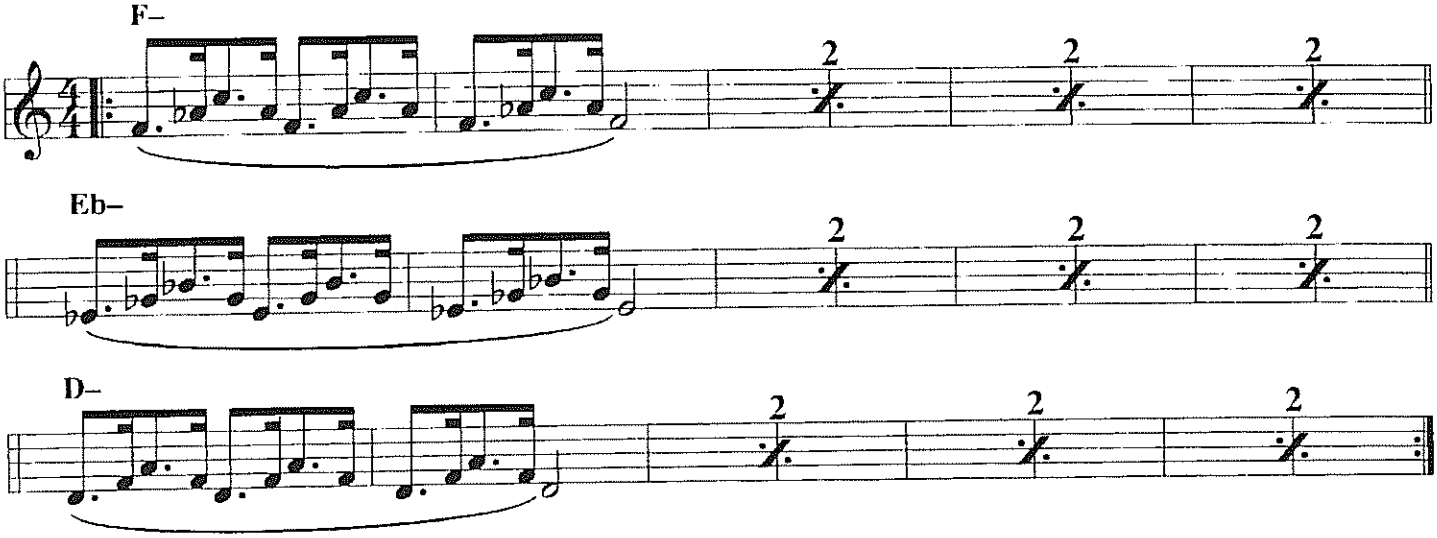


Several more exercises utilizing chord tones are next. Brass players may struggle in the beginning with slurring from note to note. You may want to practice the exercises slowly, without the recording first, then play along as it feels more comfortable. I have written the exercise using

Be sure you play them like

Don't clip the third note of each bar! See **Example 14.** *Triads* in *eighth-notes.*

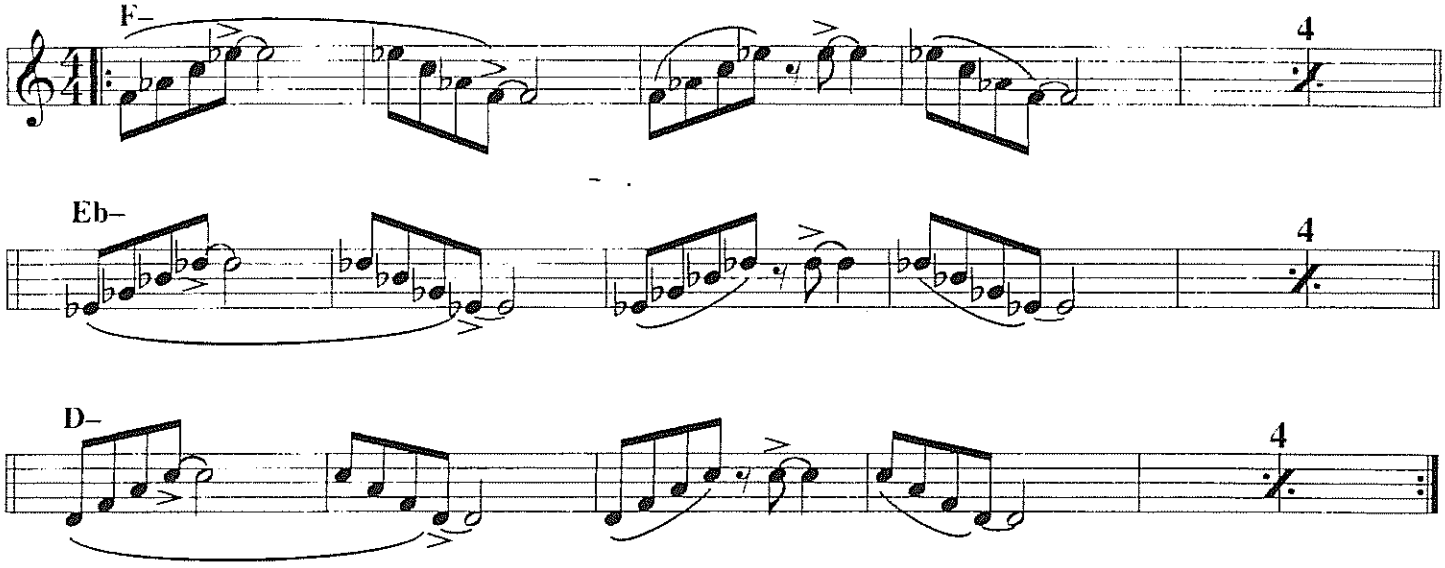
EXAMPLE 14



Patience works wonders. "Infinite boiling softens the stone." - Konkomba

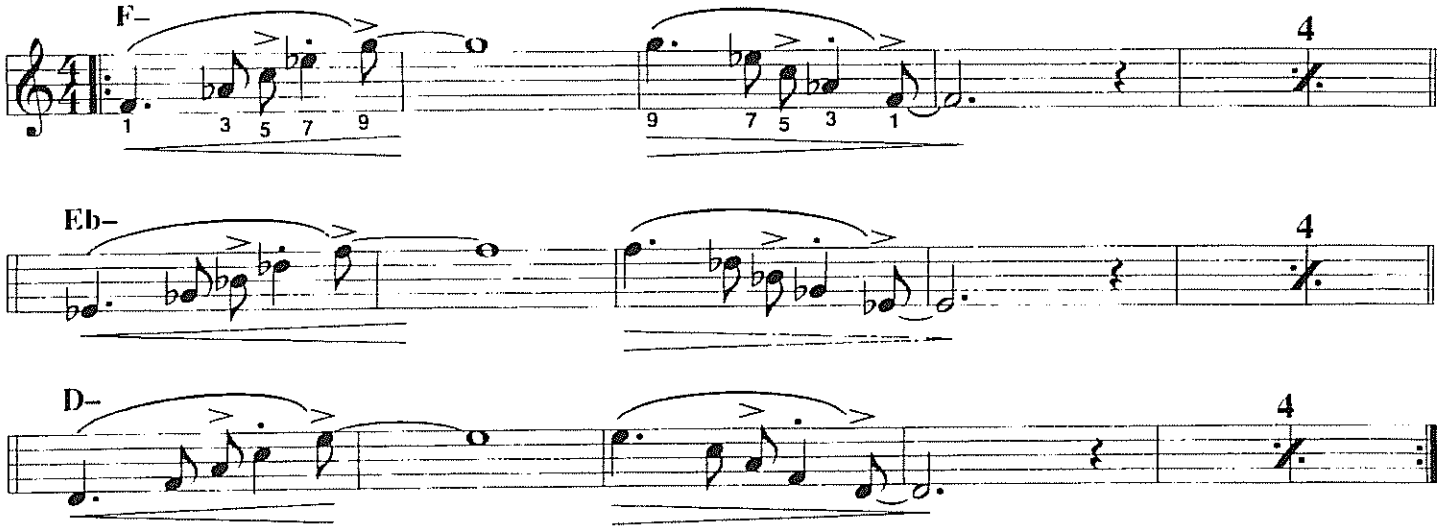
Example 17 is a variation of Example 16.

EXAMPLE 17



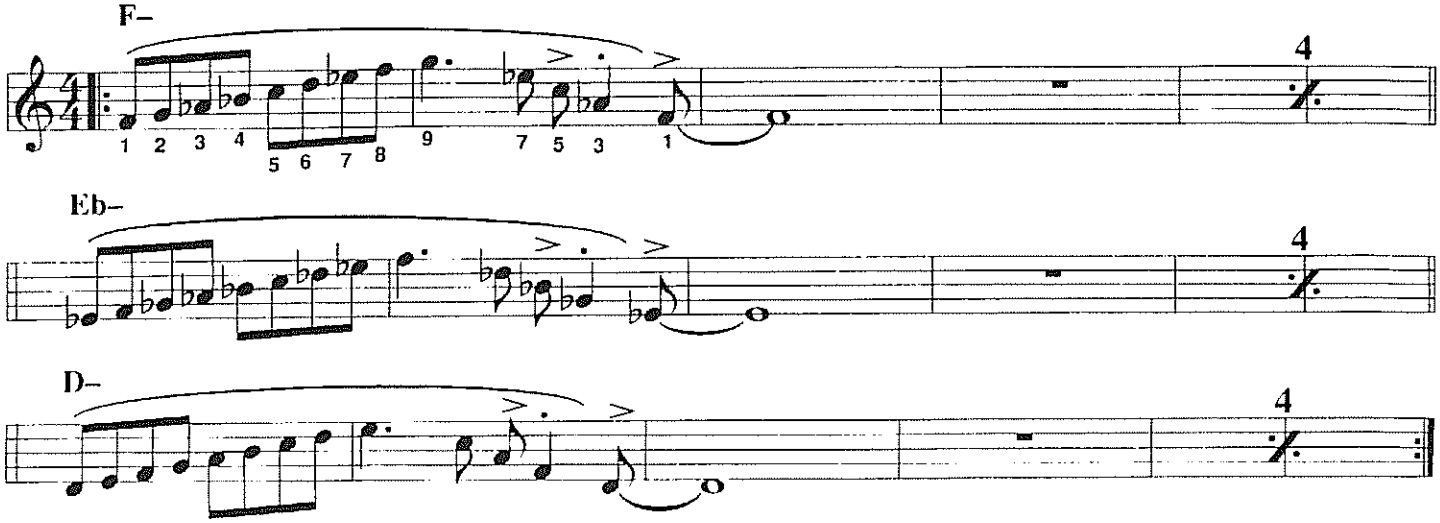
Example 18 uses notes of the *ninth chord*, ascending and descending.

EXAMPLE 18



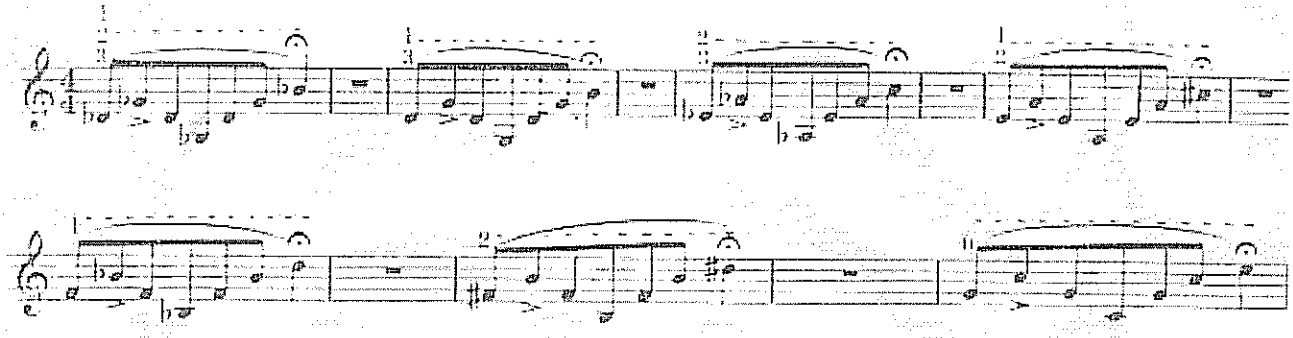
Example 19 utilizes the *scale to the ninth* and the *ninth chord* notes.

EXAMPLE 19



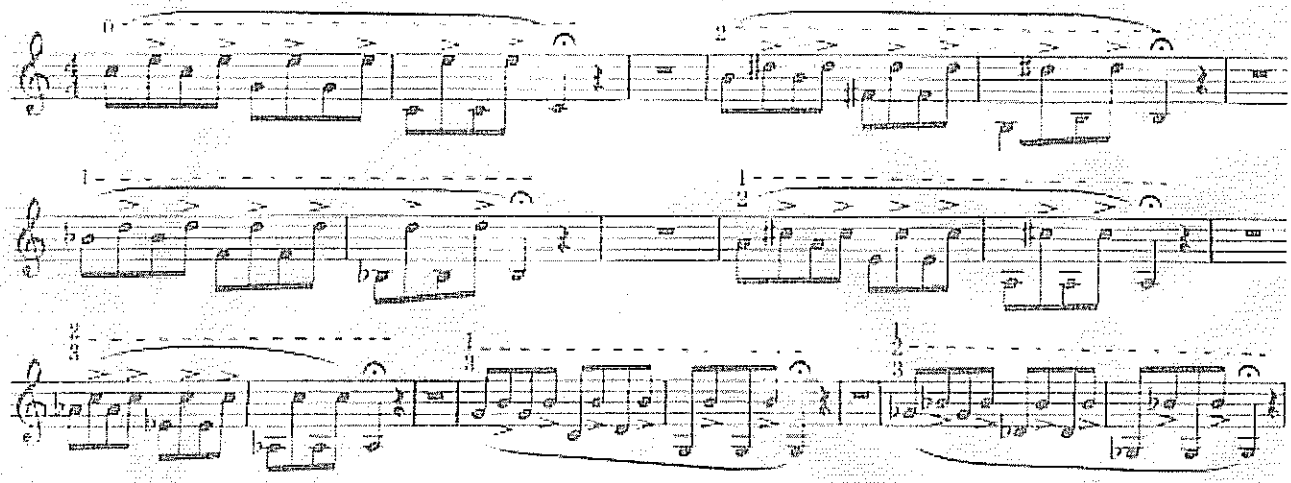
EXPANDING RANGE TO E

ascending from seventh position



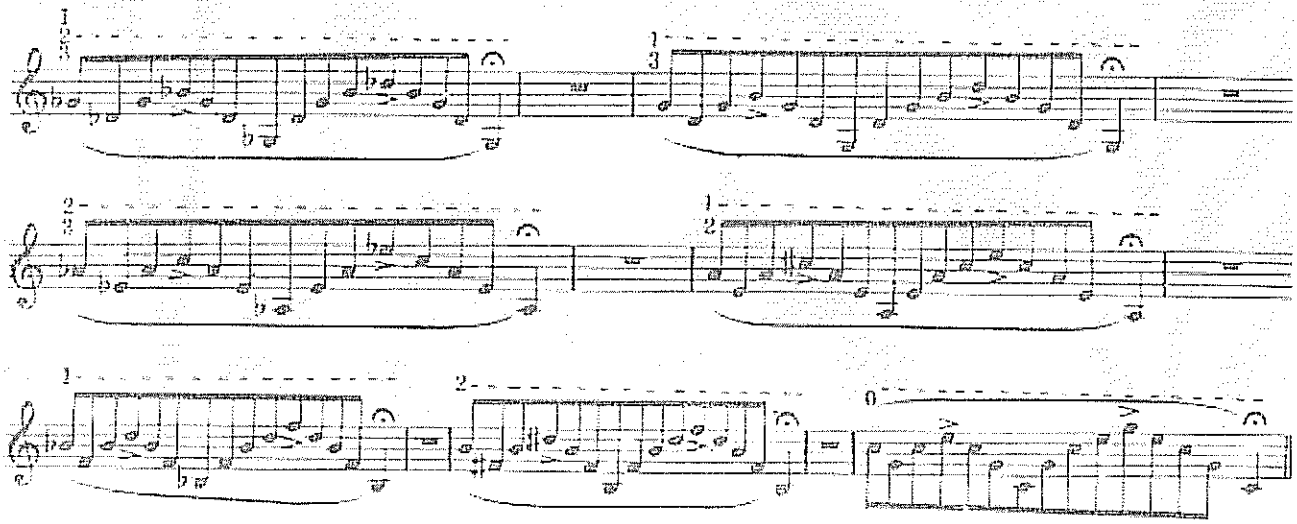
SPREADING INTERVALS TO E

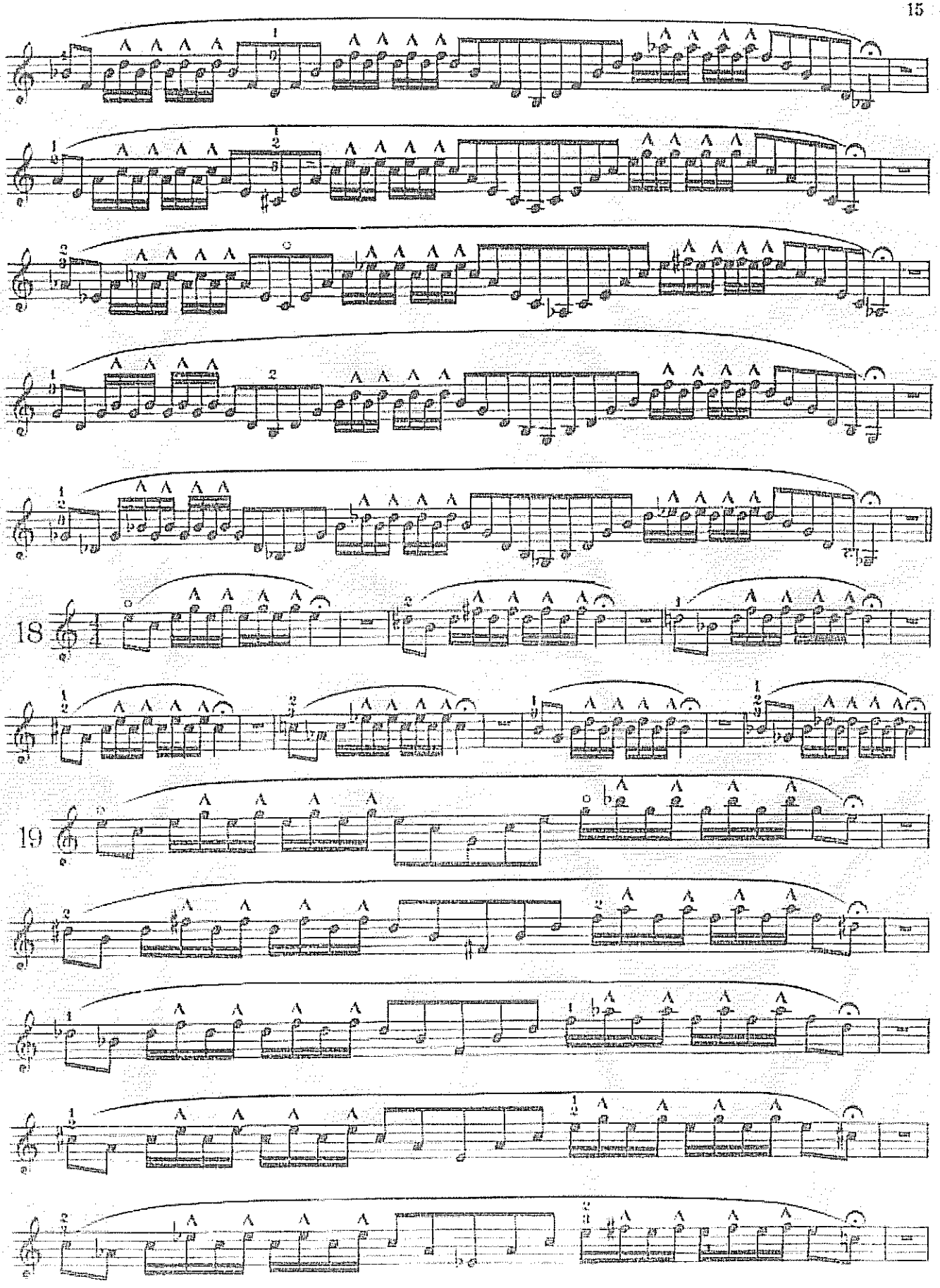
Descending from first (open) position



EXPANDING RANGE TO G

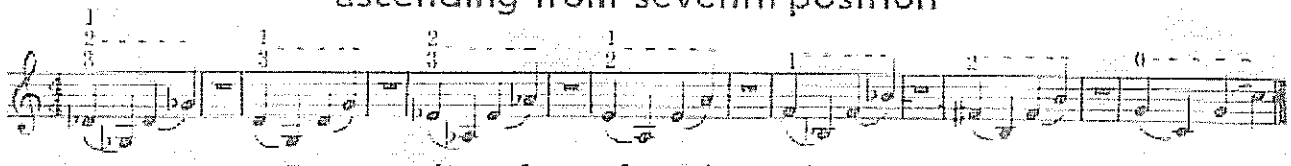
ascending from seventh position



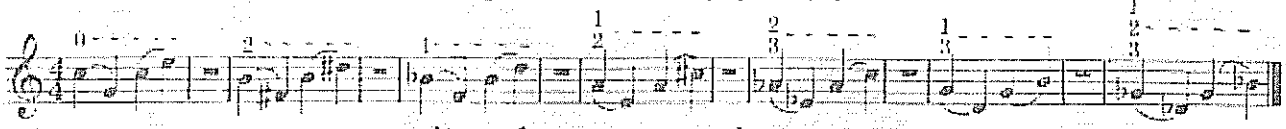

18
19

Descending from first (open) position

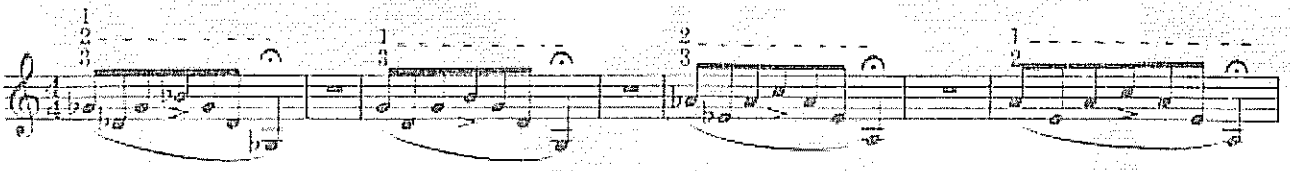
ascending from seventh position

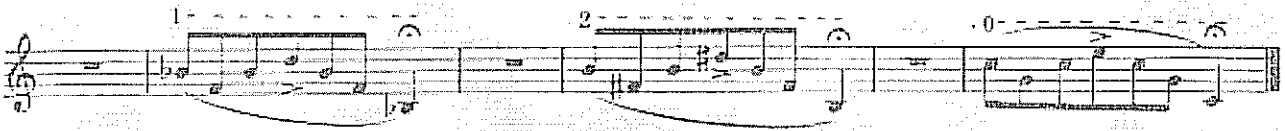


Descending from first (open) position



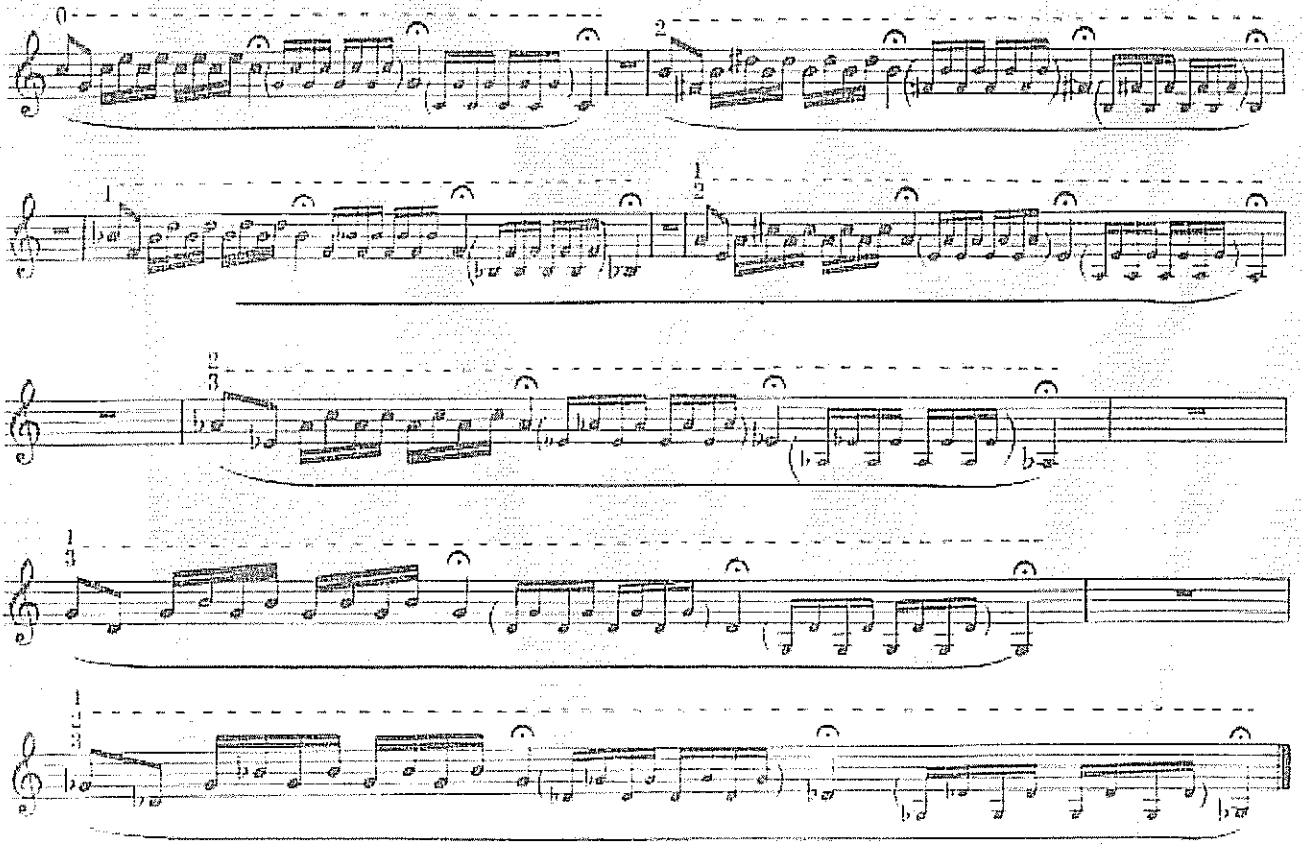
ascending from seventh position





LIP TRILLING TO E

Descending from first (open) position



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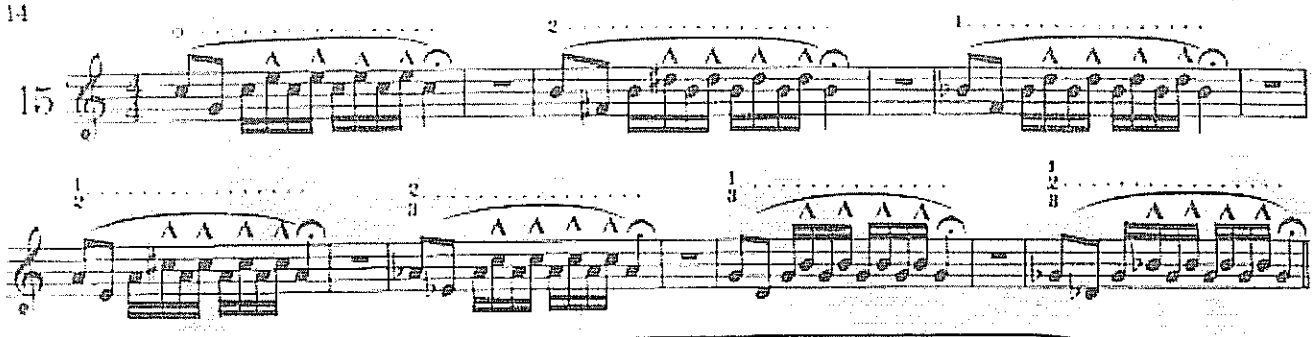
15



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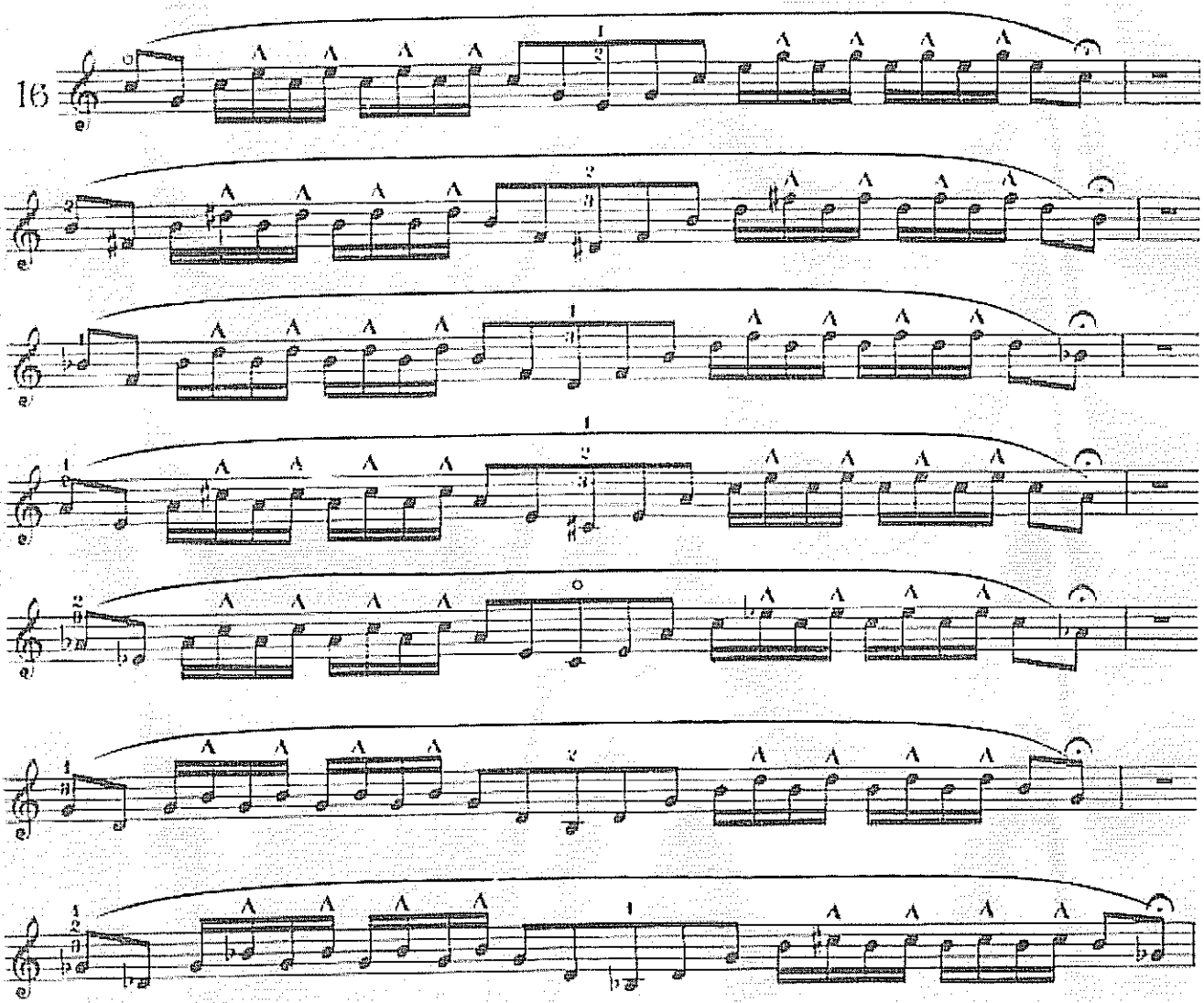
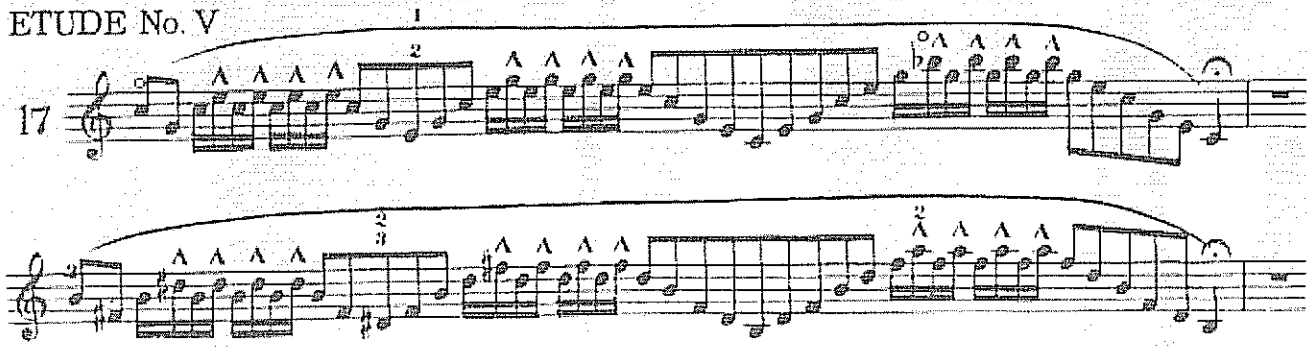
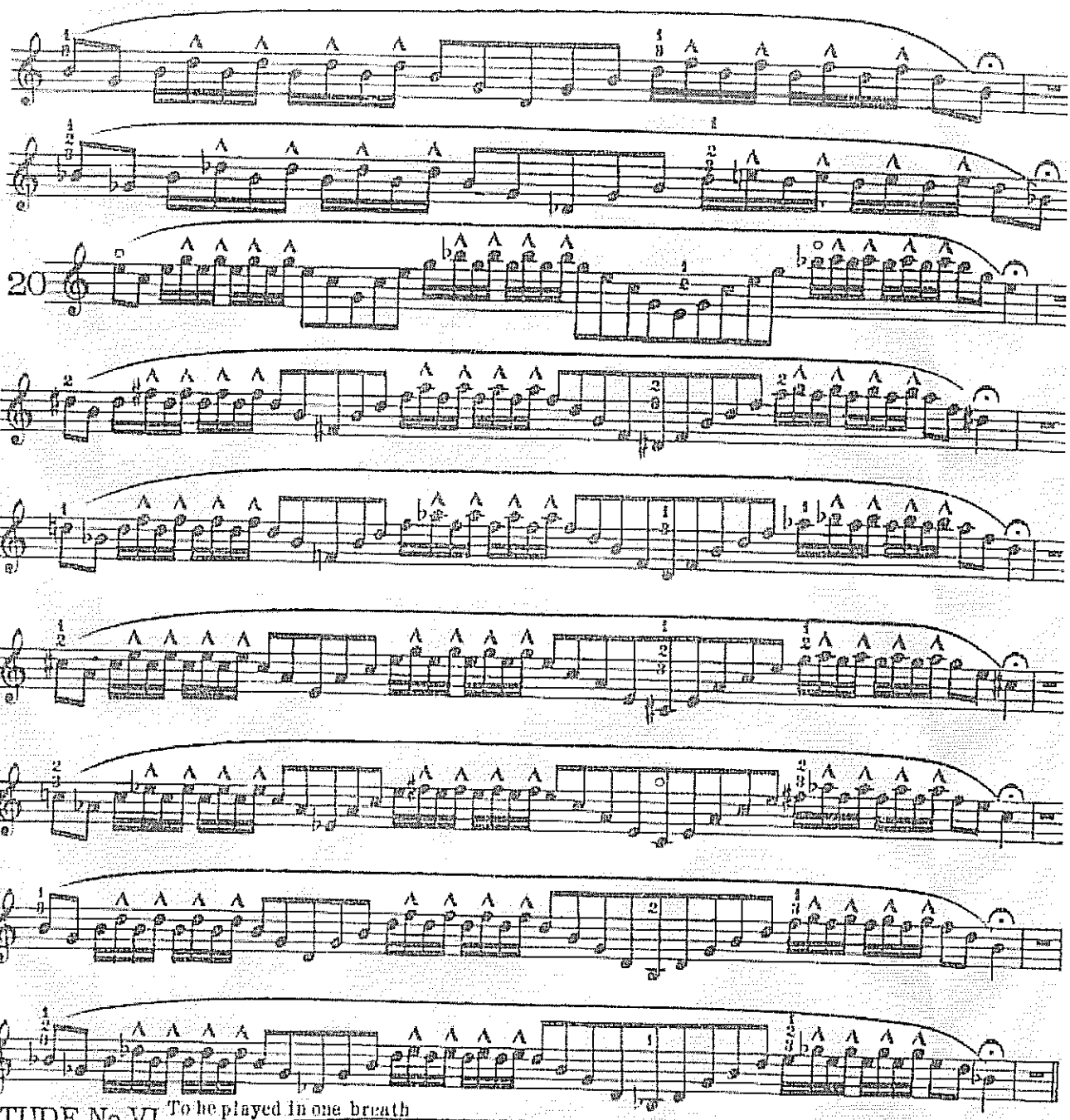


ETUDE No. V

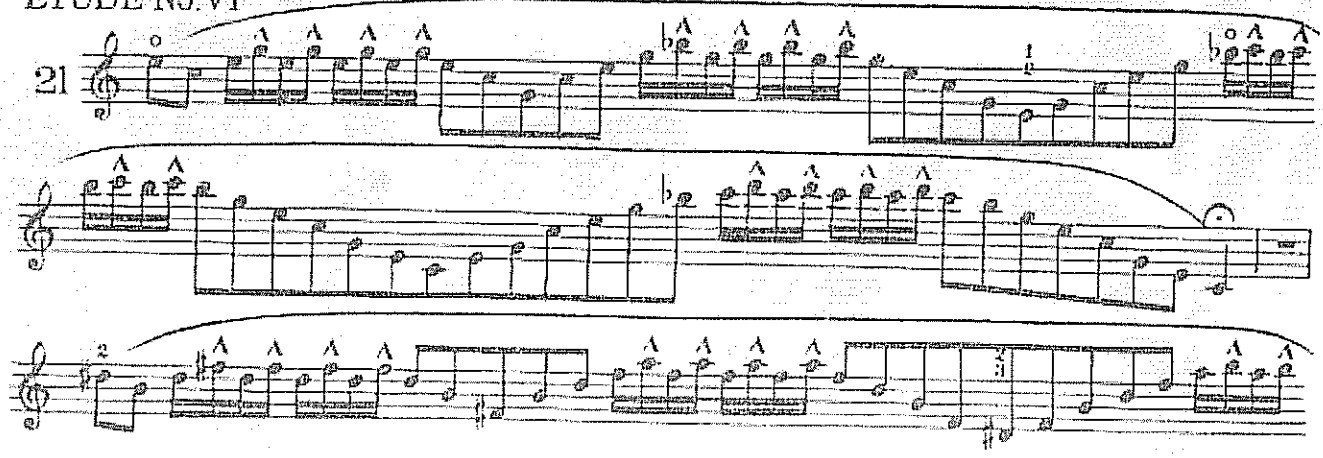
17

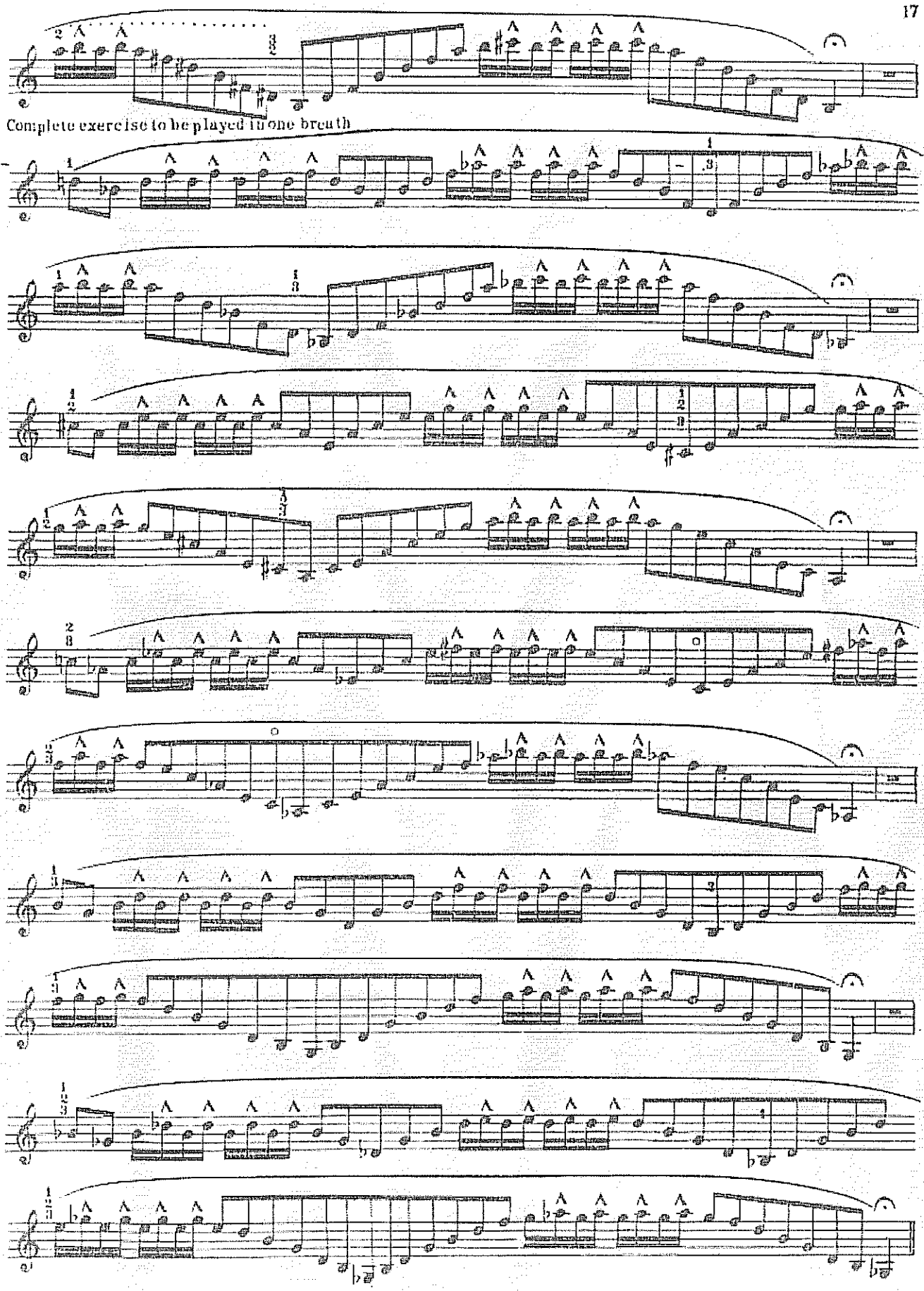




ETUDE No. VI

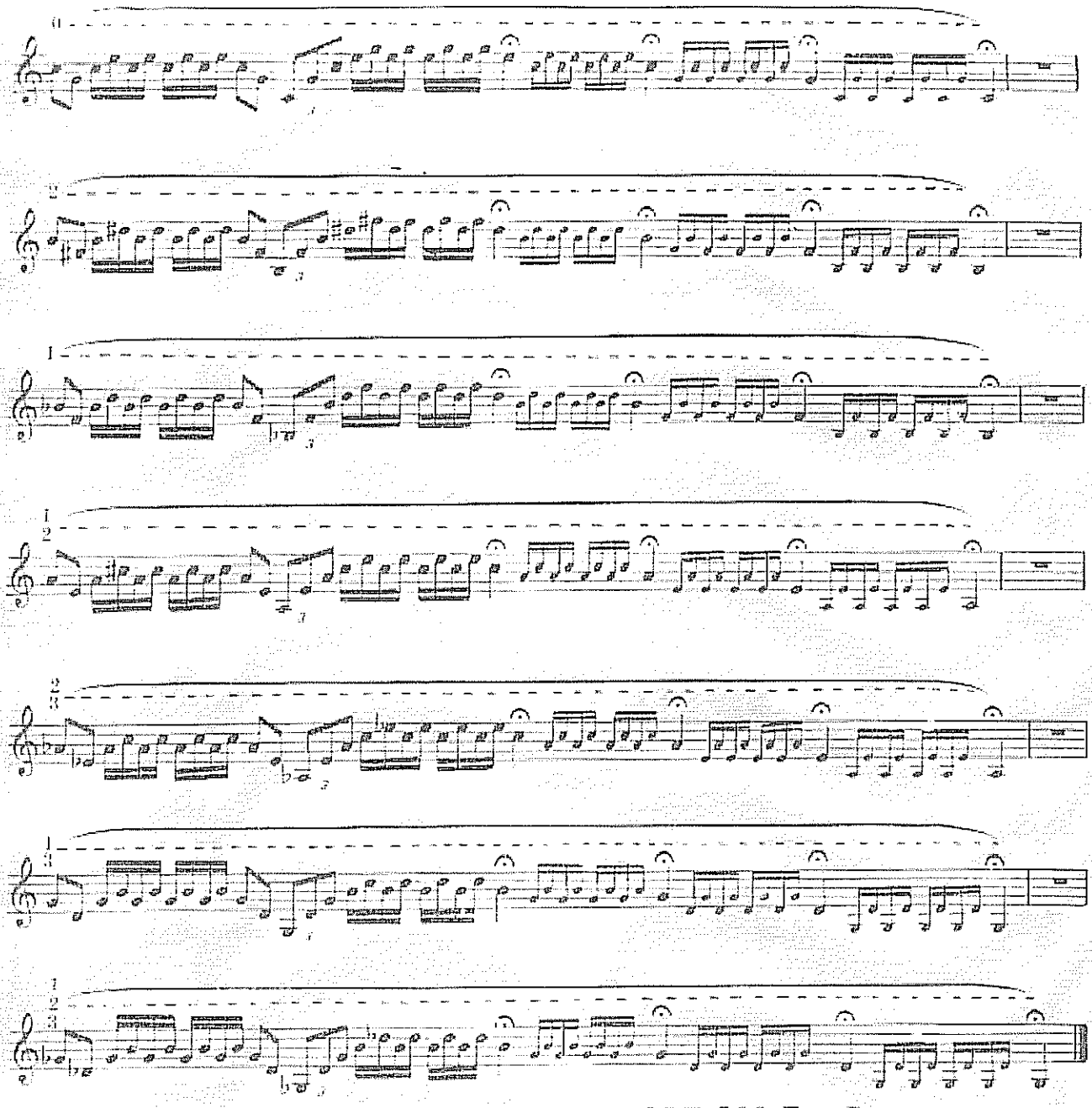
To be played in one breath




Complete exercise to be played in one breath

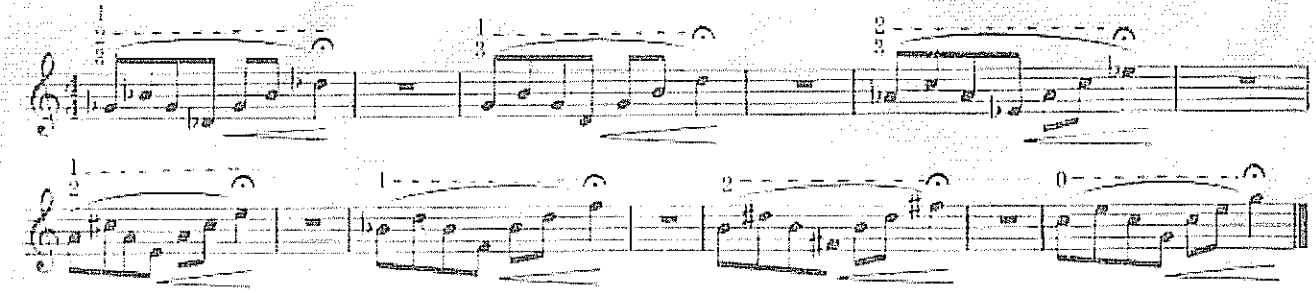
LIP TRILLING TO G

Descending from first (open) position



RANGE TO EXPANDING G

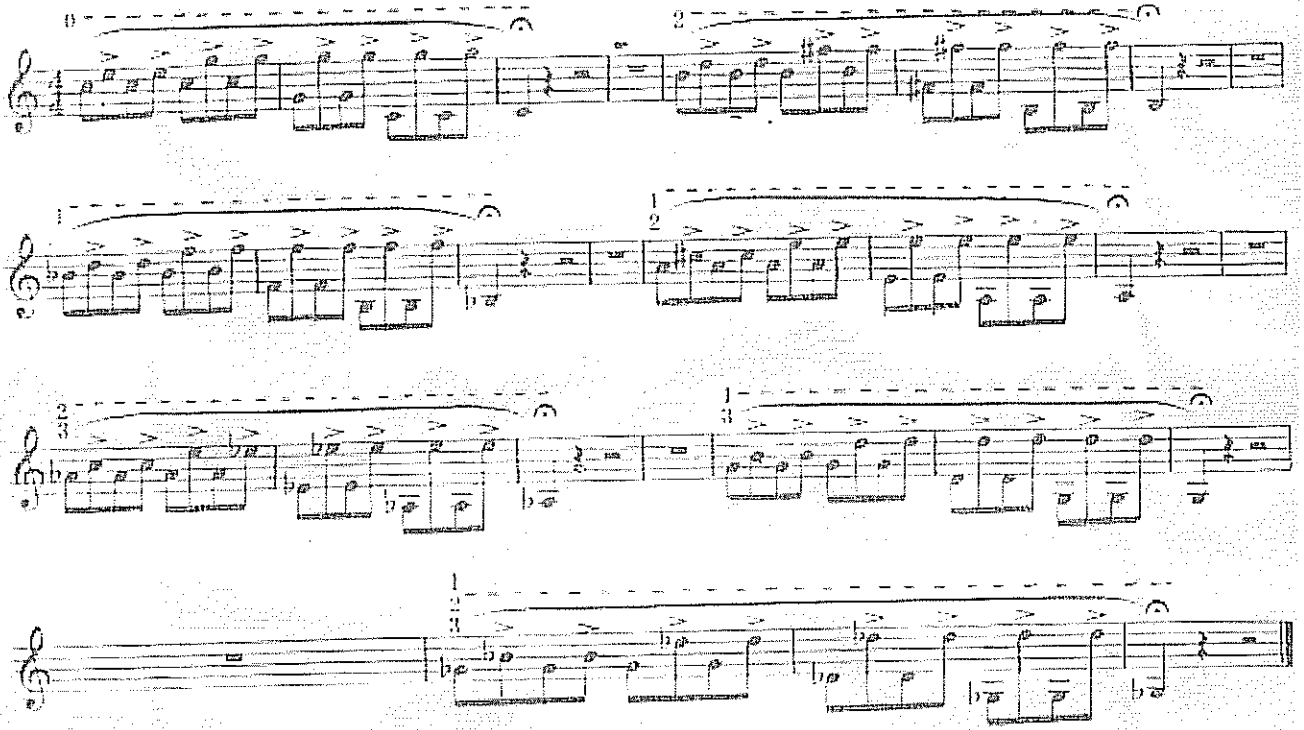
ascending from seventh position



For uninterrupted progress for tangible development before attempting any of the more difficult exercises, please refer to text in both LIP FLEXIBILITIES VOL. 1 and VITAL BRASS NOTES.

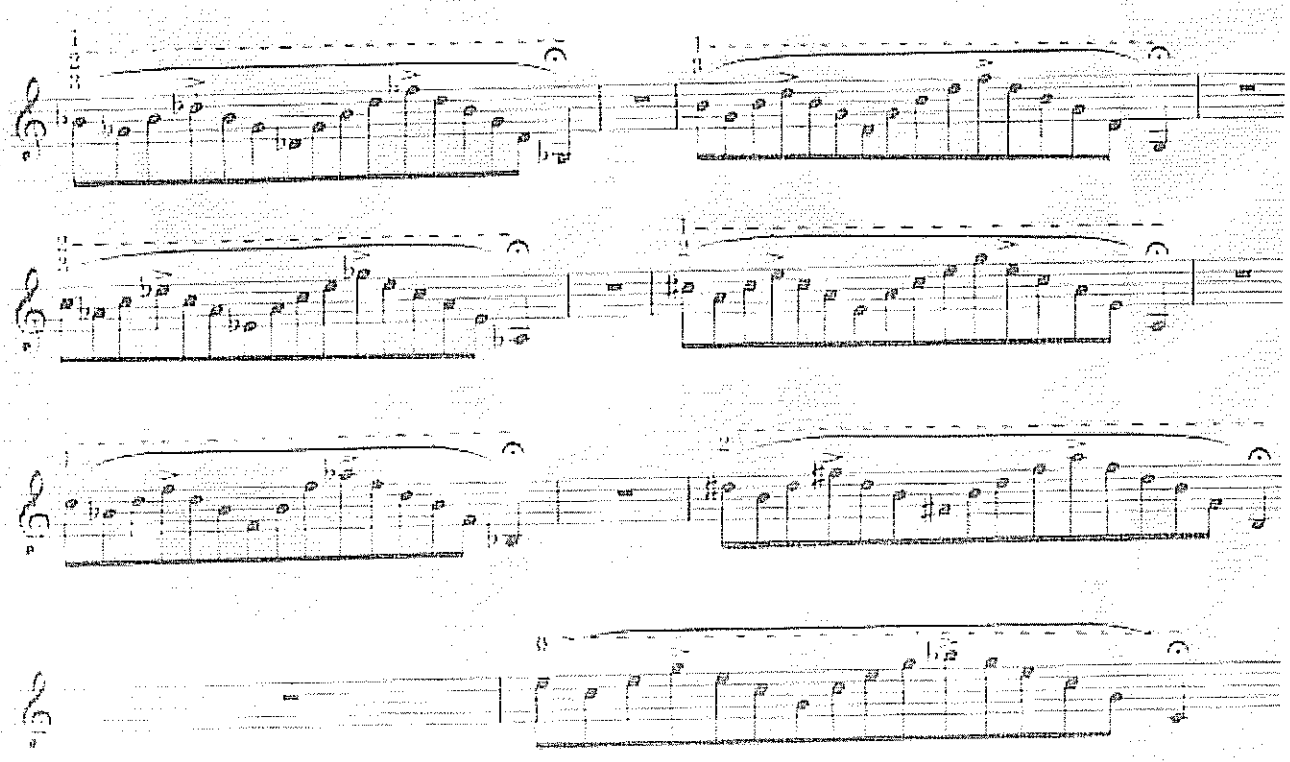
SPREADING INTERVALS TO G

Descending from first (open) position



EXPANDING RANGE TO B♭

ascending from seventh position



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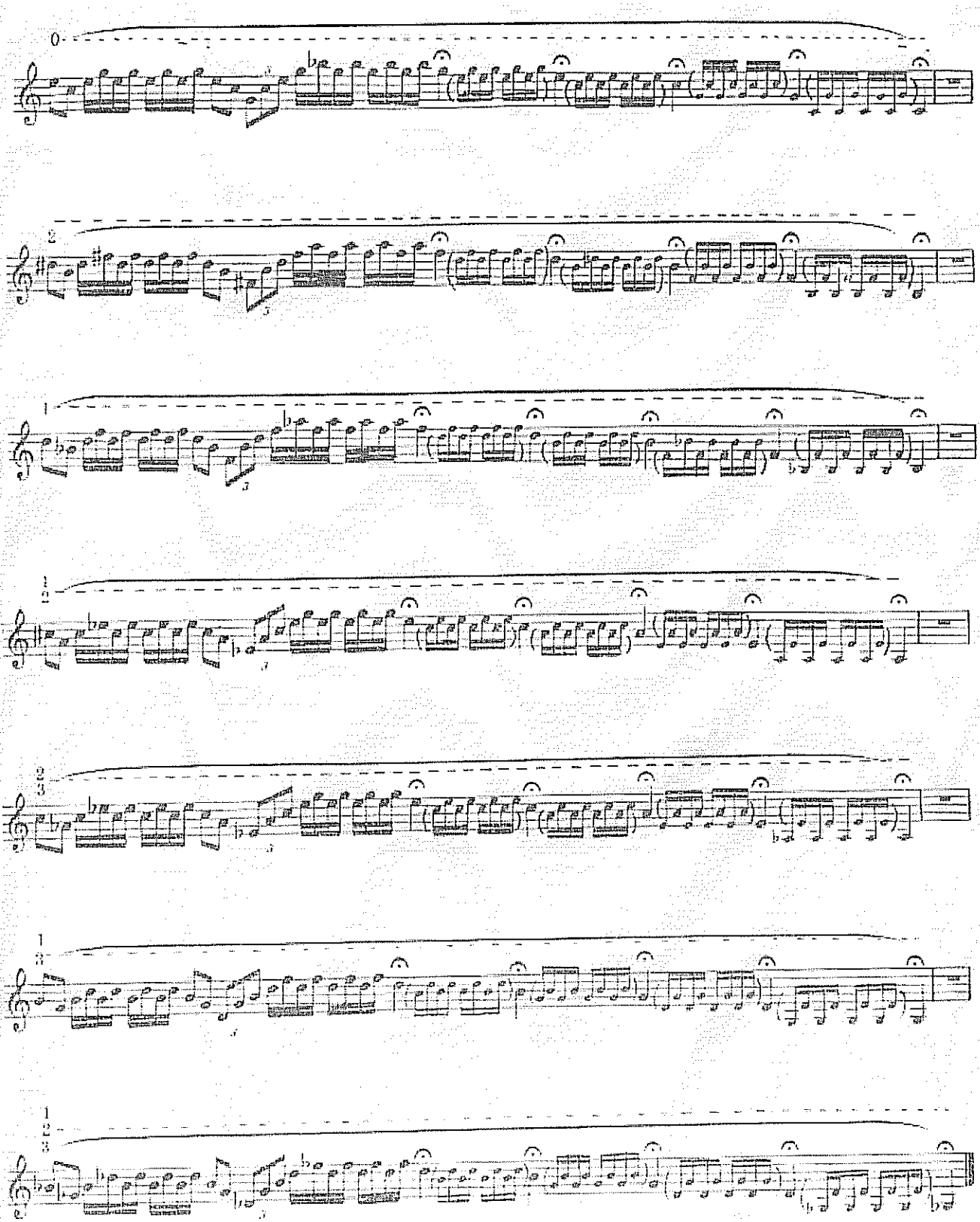
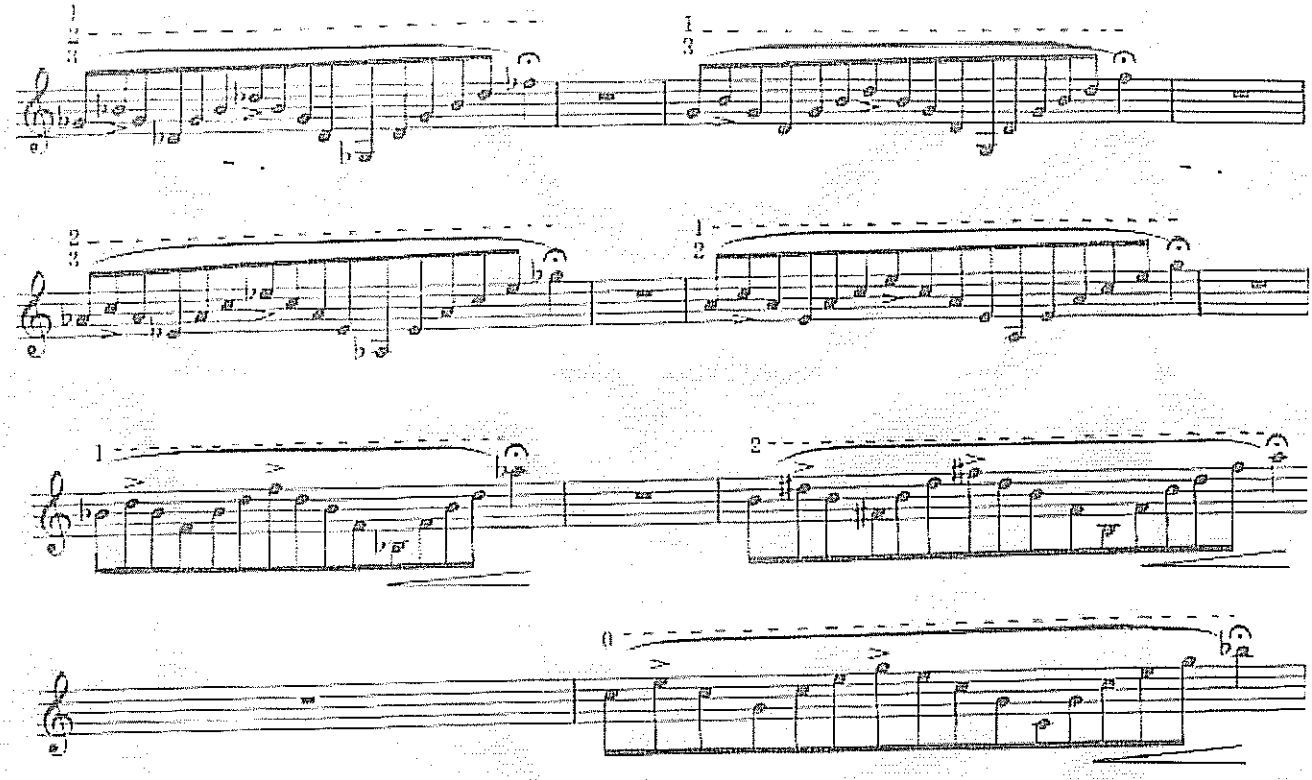
TO LIP TRILLING TO B♭

Descending from first (open) position



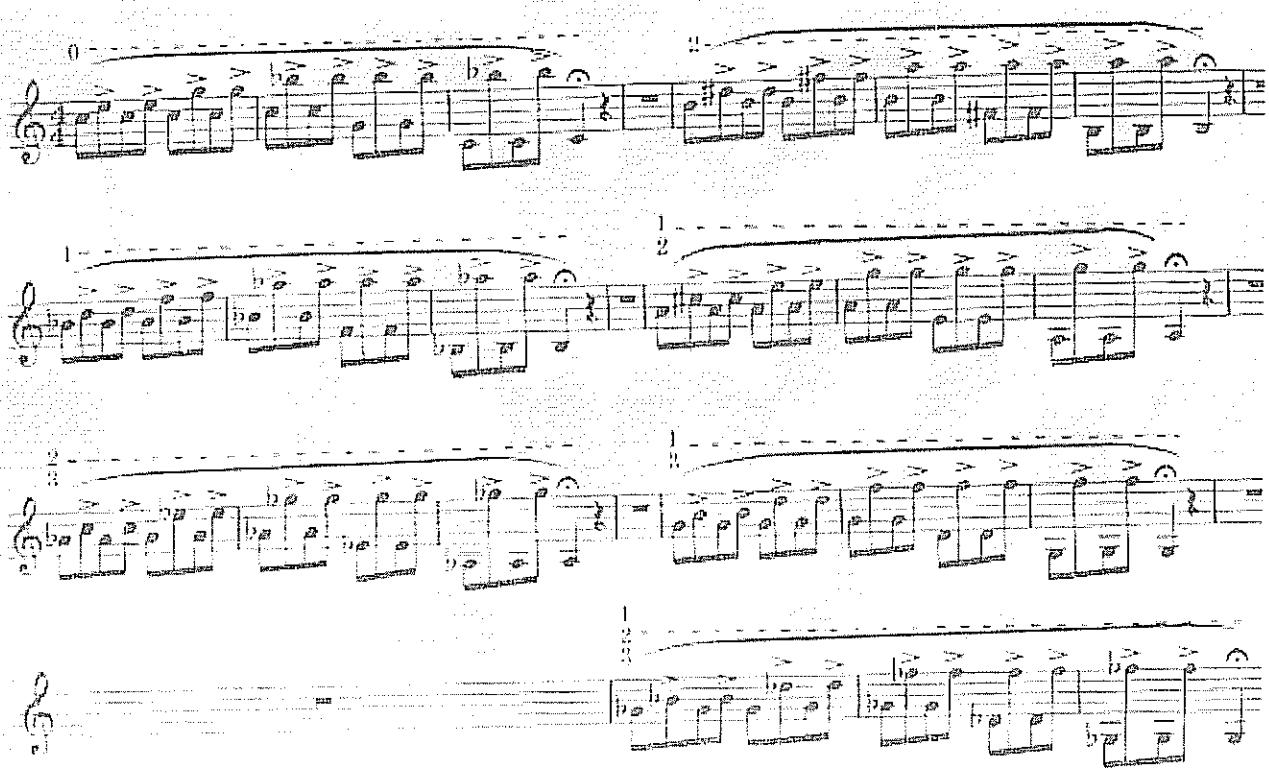
EXPANDING RANGE TO B♭

ascending from seventh position



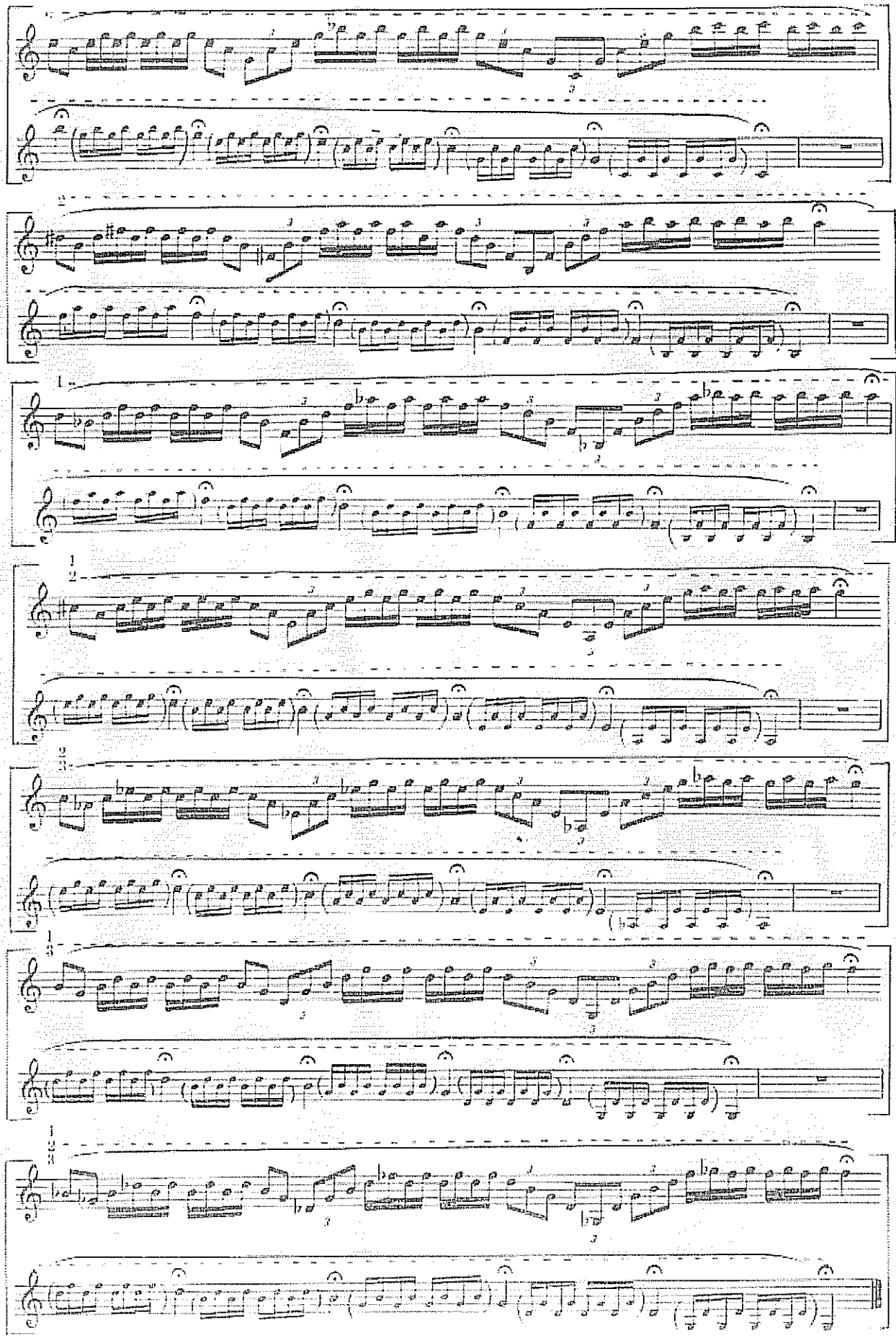
SPREADING INTERVALS TO B♭

Descending from first (open) position



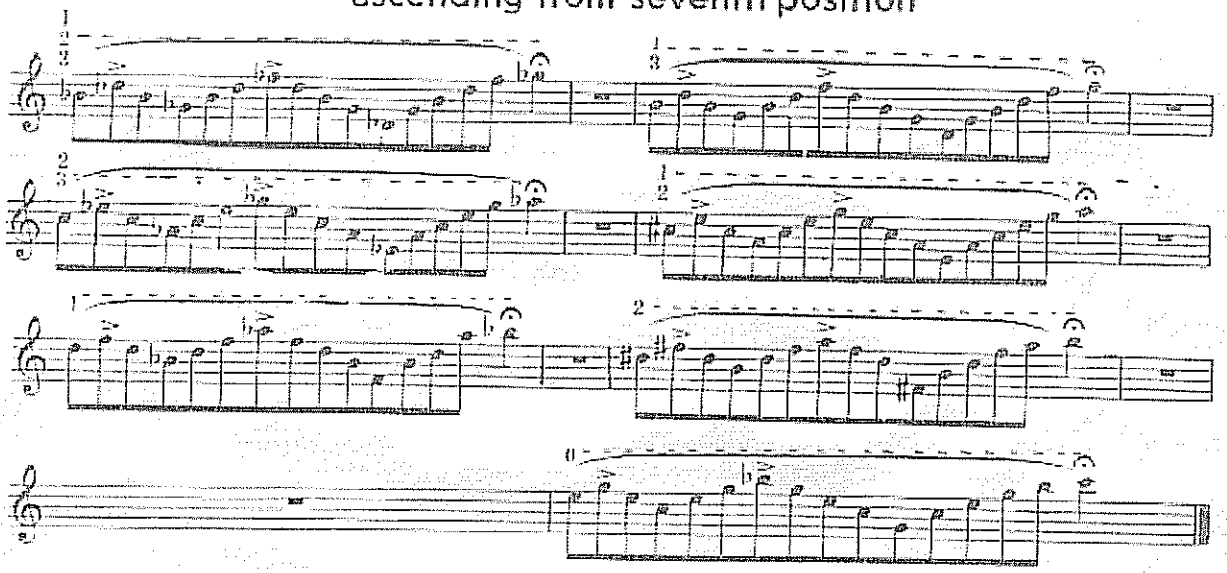
LIP TRILLING TO HIGH C

Descending from first (open) position



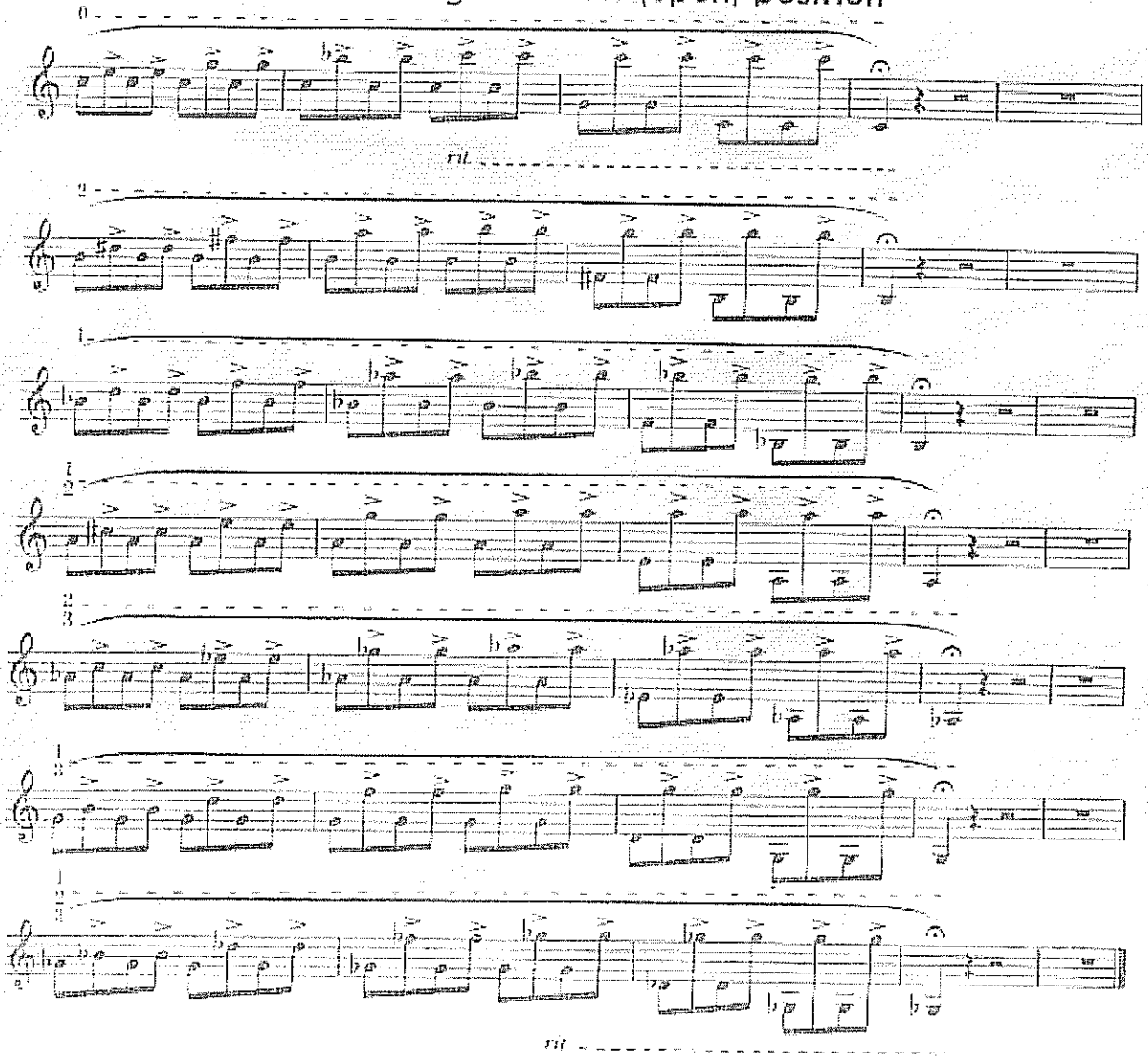
EXPANDING RANGE TO HIGH C

ascending from seventh position



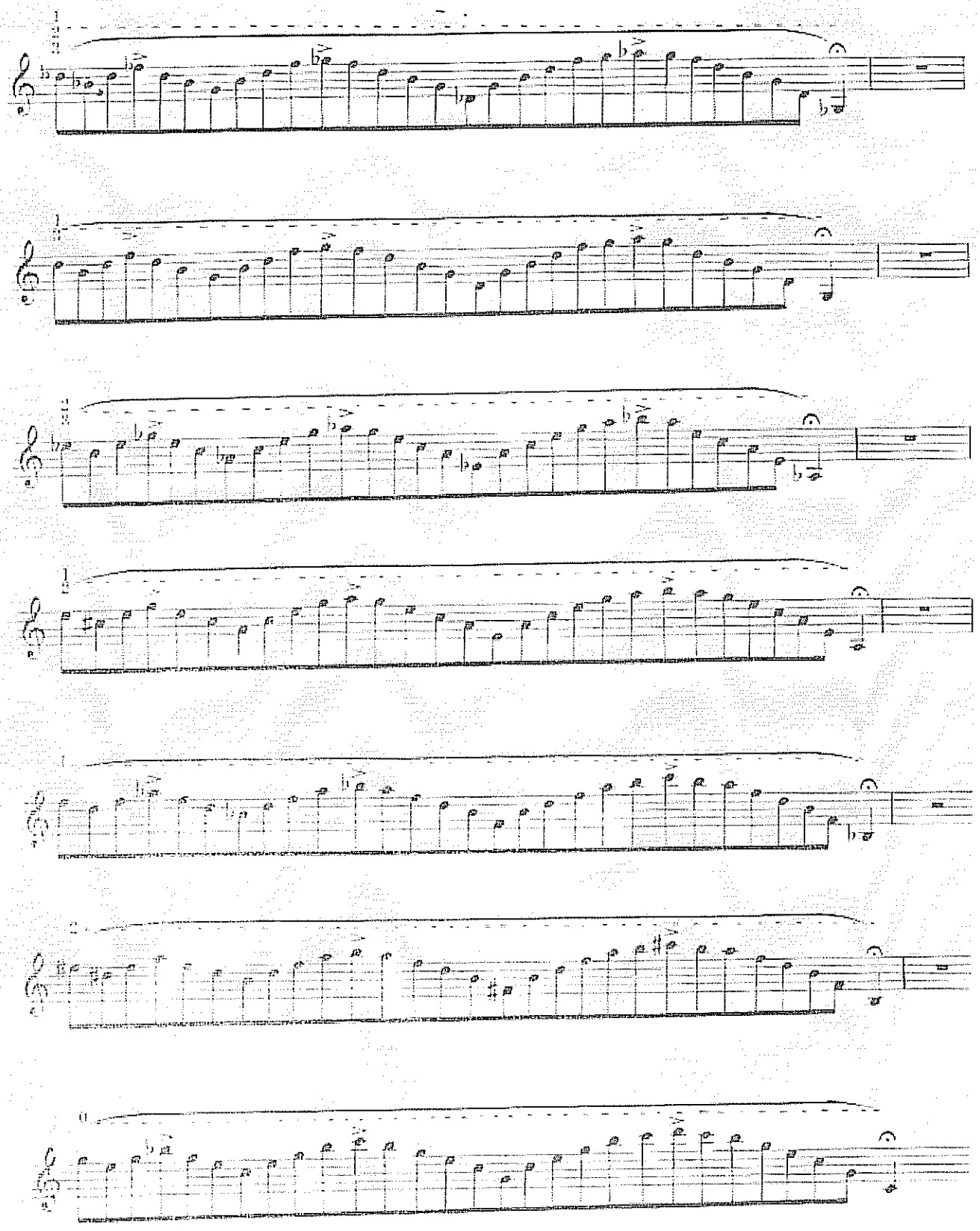
EXPANDING INTERVALS TO HIGH C

Descending from first (open) position



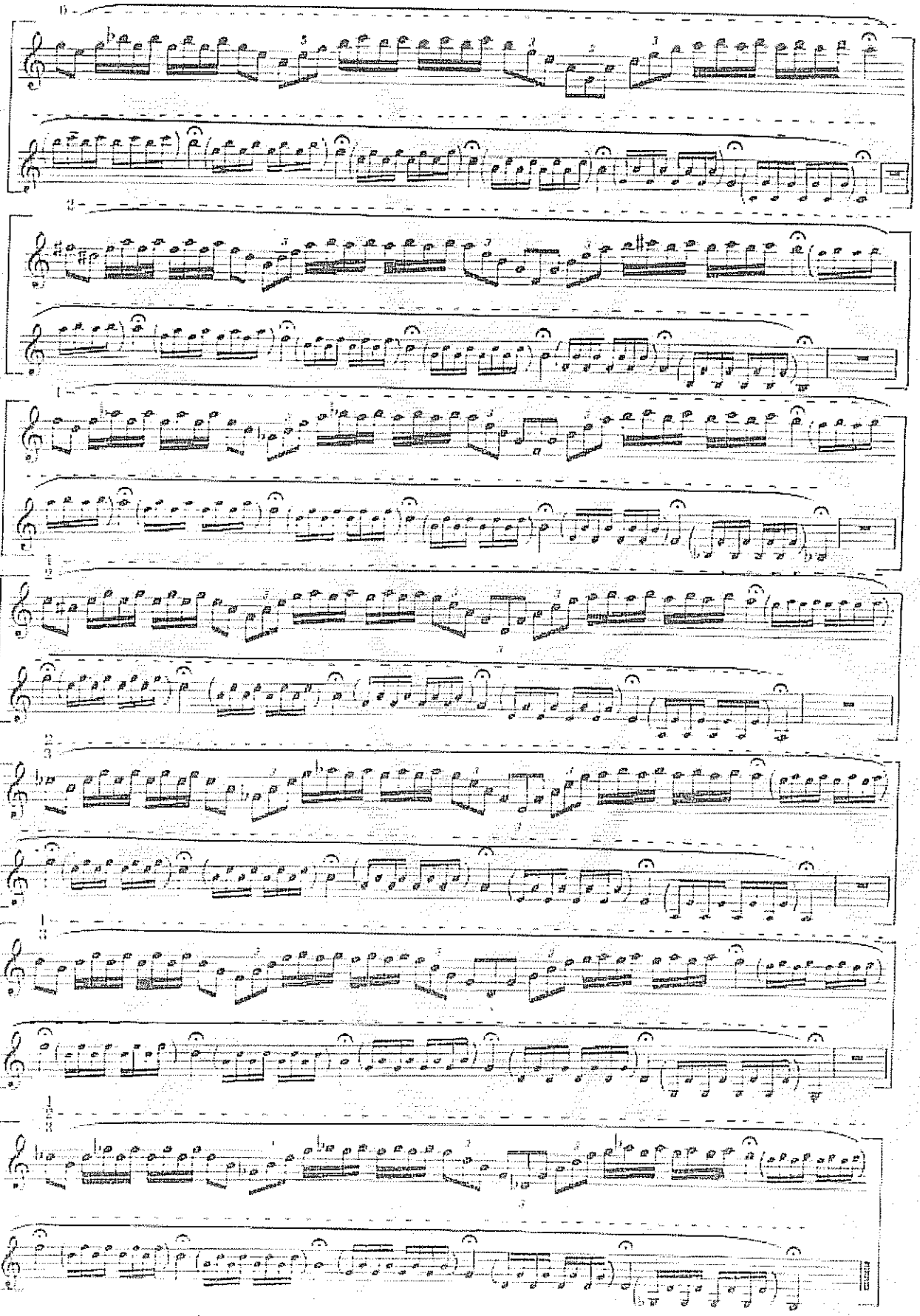
EXPANDING RANGE TO D ABOVE HIGH C

ascending from seventh position



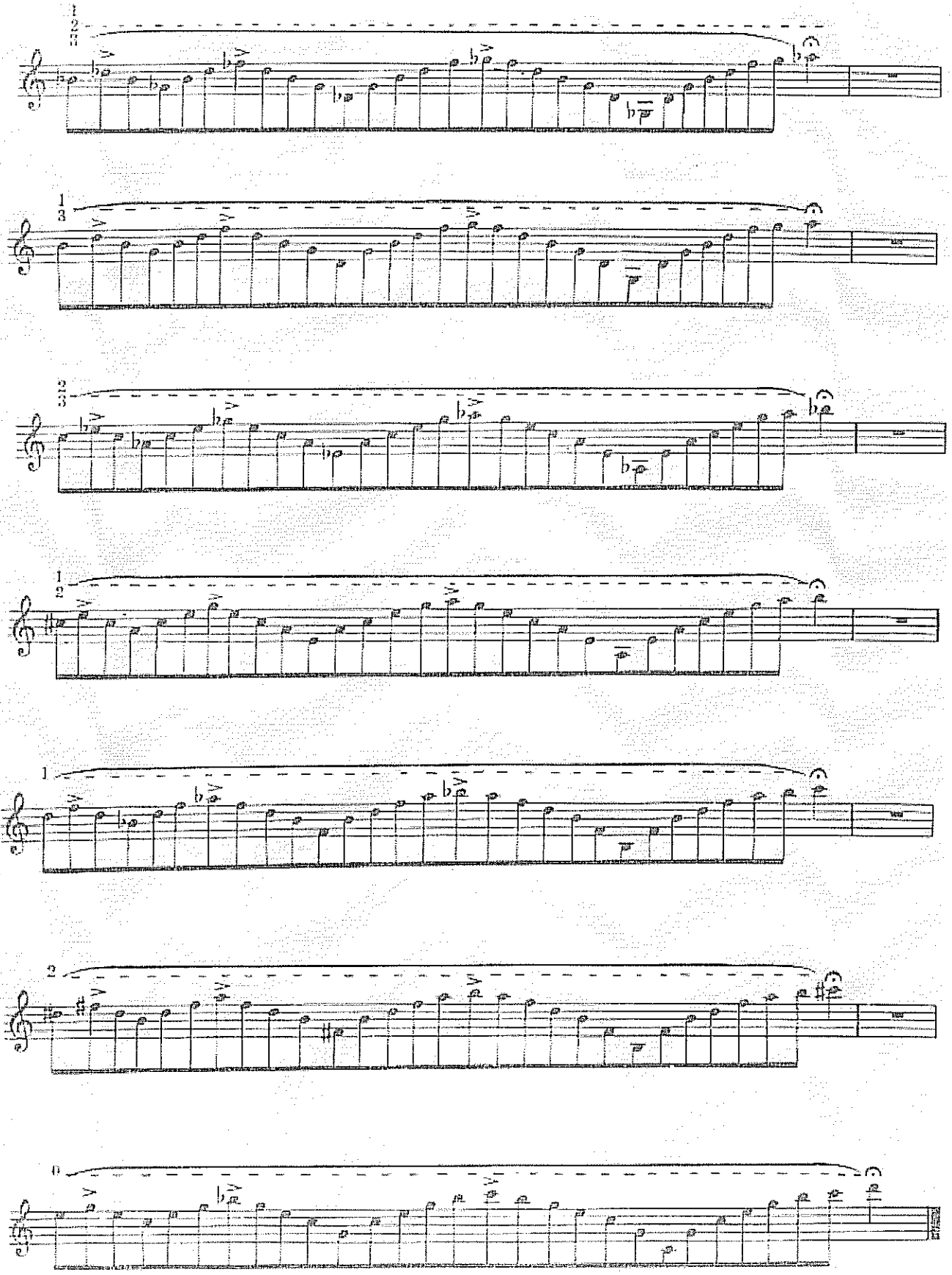
LIP TRILLING TO D ABOVE HIGH C

Descending from first (open) position



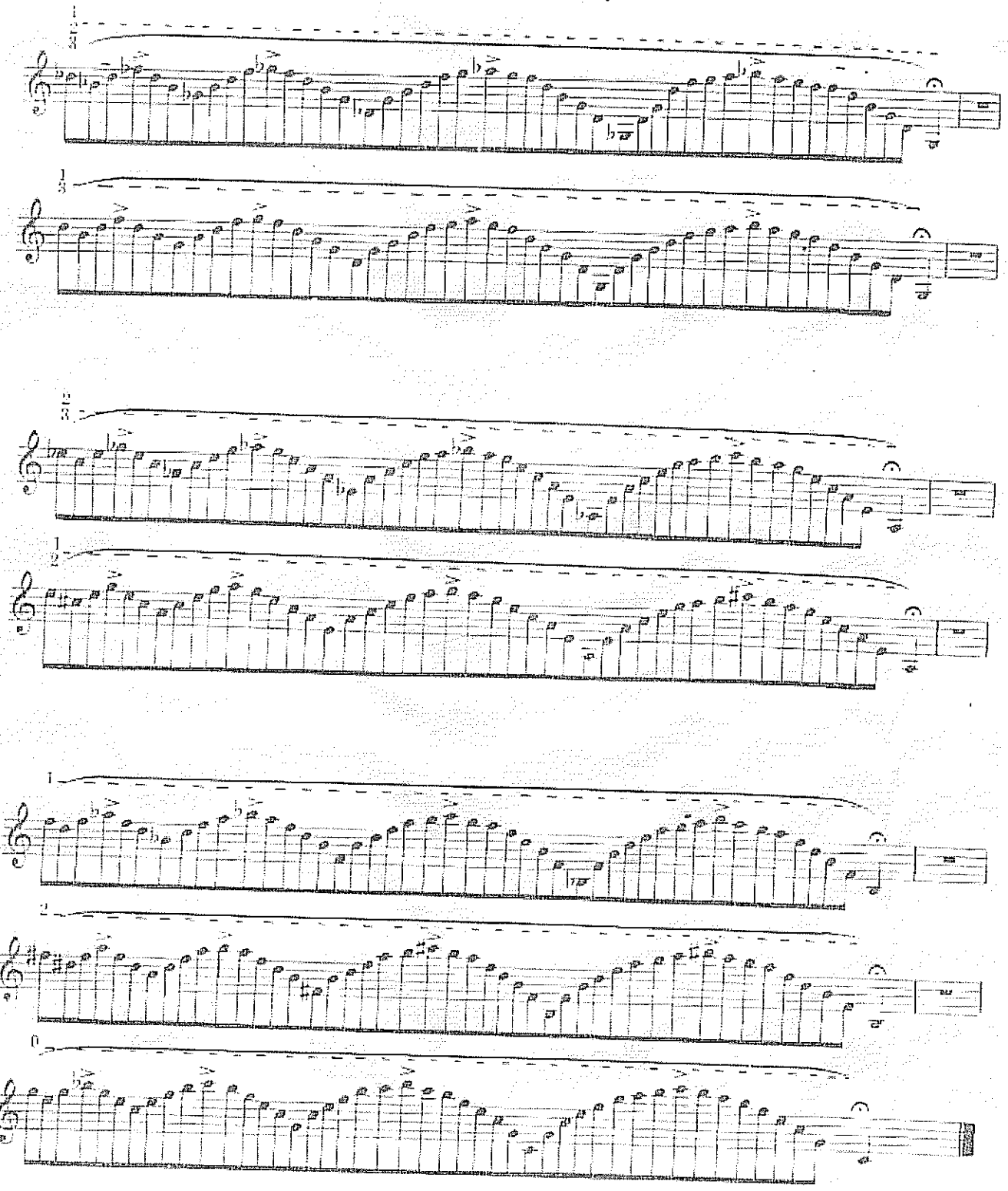
EXPANDING RANGE TO D ABOVE HIGH C

ascending from seventh position



E ABOVE HIGH C
EXPANDING RANGE TO E ABOVE HIGH C

ascending from seventh position



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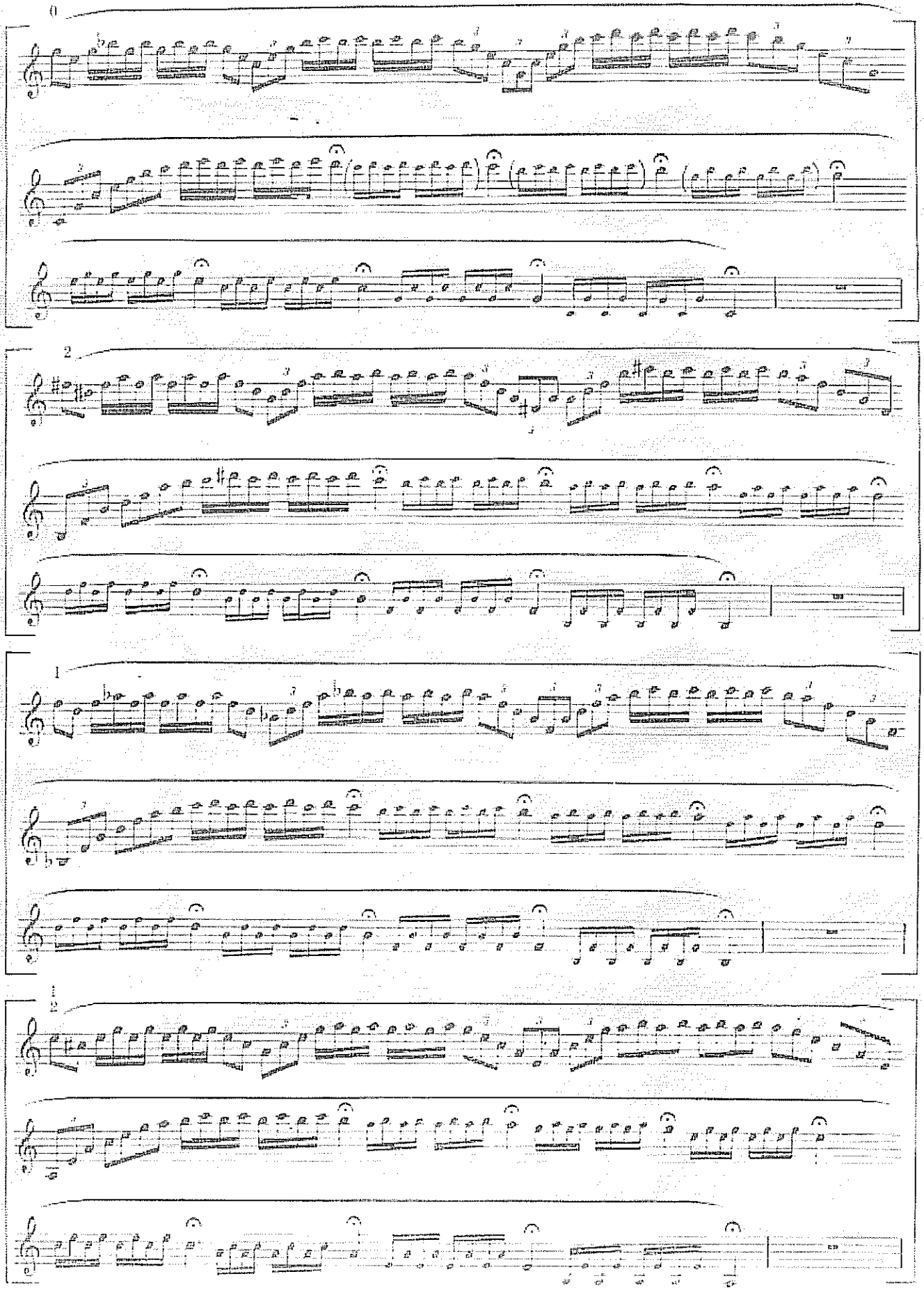
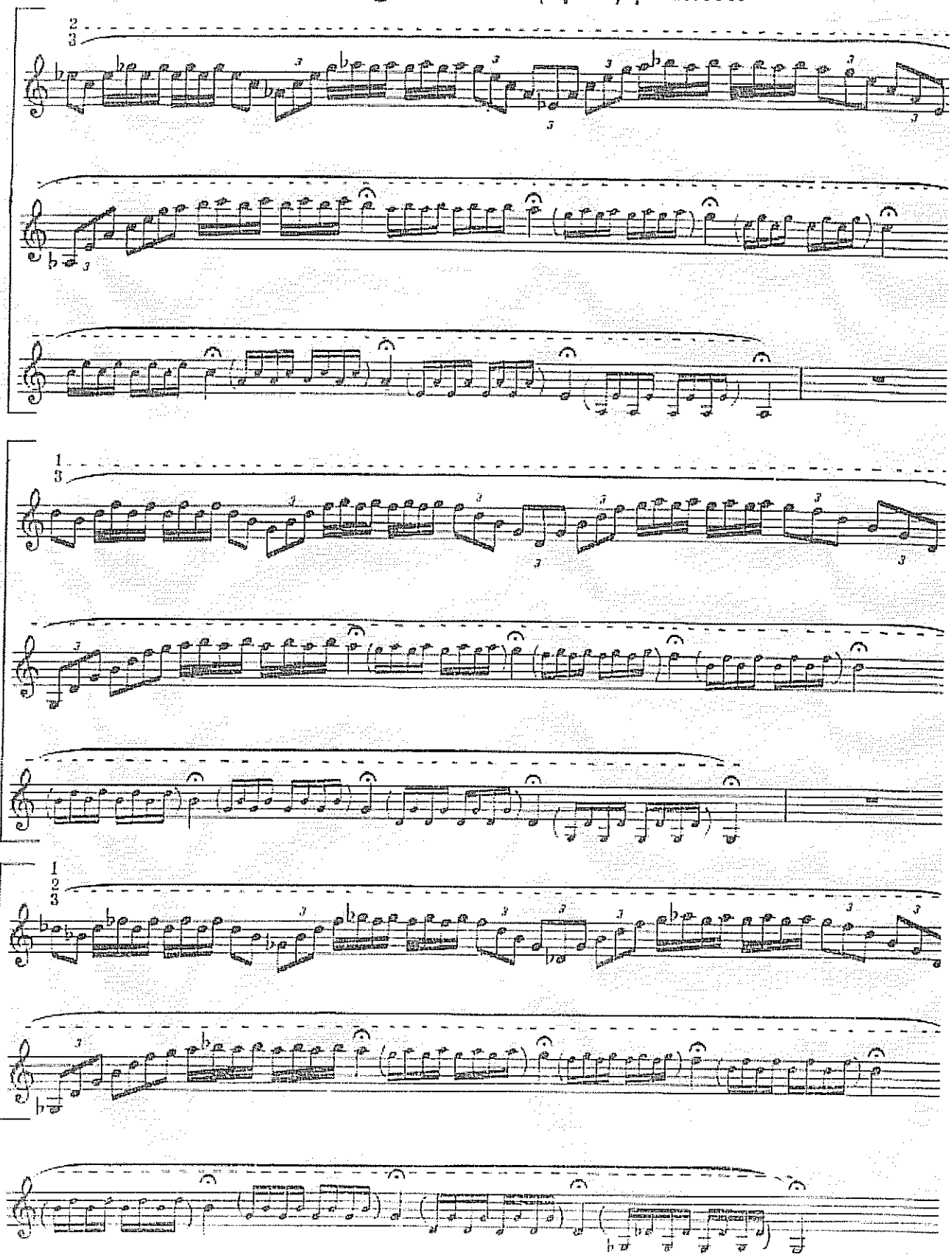
LIP TRILLING TO E ABOVE HIGH C

Descending from first (open) position



LIP TRILLING TO E ABOVE HIGH C

Descending from first (open) position



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