

Arranging/
Orchestration/
Transcription/
Composition

☐ Tannenbaum

Ernest Anschütz

Arr. Ethan Santos

Count-in to A

©2025

Trumpet

The Art of War

Ralph Peterson - The Art of War
Ralph Peterson's Gen-Next Big Band - Listen Up !

Ralph Peterson

Transcribed/Adapted by Ethan Santos

♩=225?

Swunk

Intro



A $G \min^7$



$F \min^7$

$E^b 7 \{ \#9 b_{13} \}$ $D 7 \{ \#9 b_{13} \}$



$G \min^7$



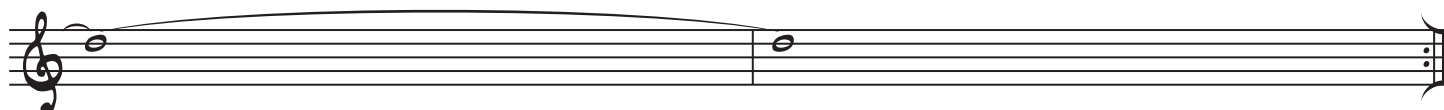
B $F/C^\#$ $E \text{maj}^7(b_5)$ B^{13} $A^{13}(\#11)$ $D 7 \text{alt}$



Bass walk



$A^b \text{maj}^7$



Tenor Sax

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Intro



A *G min⁷*



F min⁷

E^b7^{#9}b₁₃ D⁷^{#9}b₁₃



G min⁷



B *F/C[#]*

E maj⁷(b₅)

B¹³

A¹³(#11)

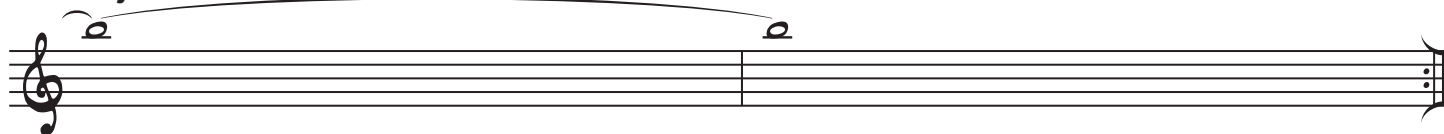
D^{7alt}



Bass walk



A^b maj⁷



Trombone

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Intro



A F min⁷



E^b min⁷

D^b7{[#]9b₁₃} C7{[#]9b₁₃}



F min⁷



B

E^b/B

D maj⁷(b₅)

A¹³

G¹³([#]11)

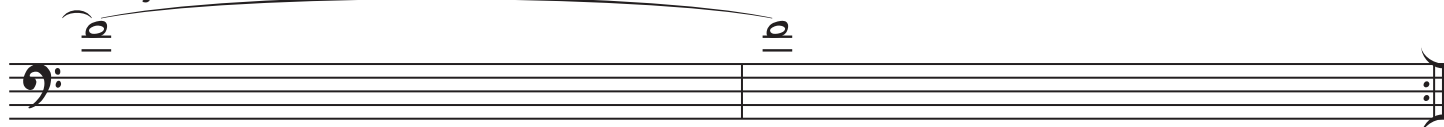
C^{7alt}



Bass walk



G^b maj⁷



The Art of War

Rhythm Section

Ralph Peterson - The Art of War
Ralph Peterson's Gen-Next Big Band - Listen Up !

Ralph Peterson

Transcribed/Adapted by Ethan Santos

♩=225?

Swunk

Intro

$C^{\sharp}+7(\#9)$ $B+7(\#9)$ $A+7(\#9)$ $G^{13(\#11)}$ $G^b maj^7$



A $F min^7$ $F min^6$ $F min^{(b6)}$ $F min^7$ $F min^{(b6)}$ $F min^6$ $F min^7$



$F min^6$ $F min^{(b6)}$ $F min^7$ $F min^{(b6)}$ $F min^6$ $F min^7$ $E^b min^7$



$E^b min^{6/9}$ $E^b min^{6/9}$ $E^b min^{6/9}$ $D^b 7_{\{ \#9 b_{13} \}}$ $C 7_{\{ \#9 b_{13} \}}$ $F min^7$



$F min^6$ $F min^{(b6)}$ $F min^7$ $F min^{(b6)}$ $F min^6$ $F min^7$

B E^b/B $D maj^7(b5)$ A^{13} G^{13} C^{7alt}



Bass walk

$G^b maj^7$



— ? — ?

$$\pi_{\frac{V}{+}} \circ \tau_{\frac{V}{+}} (\gamma_{\frac{V}{+}} \circ \eta_{\frac{V}{+}} \circ \nu_{\frac{V}{+}} \circ \mu_{\frac{V}{+}})$$
$$\pi \gamma_+ \textcircled{+} \mathcal{B} \textcircled{+} \gamma_- \mathcal{B}$$

Intro

Trumpet
mf

Tenor Sax
mf

Trombone
mf

Piano/Guitar
mf

Bass/Tuba
mf

Drum Set
mf

Score (transposed)

♩ ♩ ♩ ♩
(♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩)

Onward and Upward

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Ethan Santos

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Intro ♩. ≈ 120 Afro-Cuban

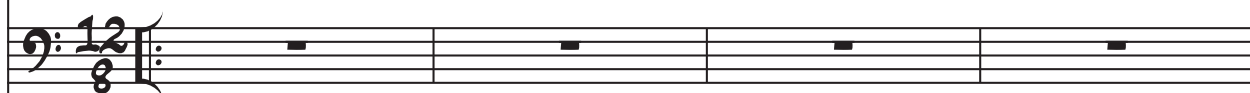
Trumpet
♩ ♩ ♩ ♩



Tenor Sax
♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩



Trombone
♩ ♩ ♩ ♩



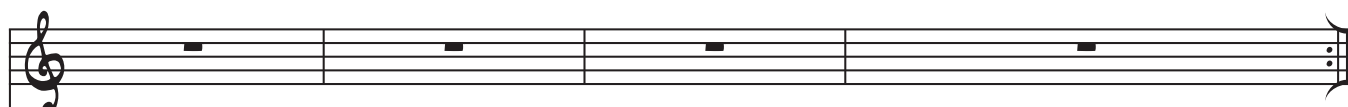
A^bmin

Rhythm Section
♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩



Drums first
bass & chords on cue

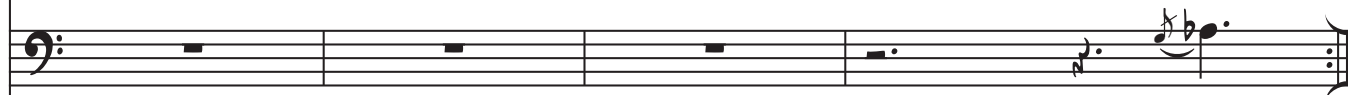
Tpt.
♩ ♩



Tenor
♩ ♩ ♩



Bone
♩ ♩



Last time only

Rhythm
♩ ♩ ♩



To Coda

Tpt.
ሰላም

Tenor
ሰላም

Bone
ሰላም

Rhythm
ሰላም

A^bmaj⁹/C F min⁹ E maj⁹ E^b7(#⁹/₁₁)

Interlude

Tpt.
ሰላም

Tenor
ሰላም

Bone
ሰላም

Rhythm
ሰላም

A^b min

Educational Materials/ Études

TYRELL TROMBONE LESSON #1 RECAP

BEFORE PUTTING THE HORN ON YOUR FACE:

CHECK YOUR POSTURE - ARE YOU RELAXED?

DEEP DIAPHRAGM BREATHERS - USE THE SYLLABLE "O"

1. LONG TONES ♩=60-72... USE A METRONOME



GIVE YOURSELF 1-2 BEATS BEFORE PLAYING TO BREATHE IN TIME

TRY TO MAKE YOUR UPPER RANGE SOUND FULL LIKE YOUR LOWER RANGE

TRY TO PLAY LONGER THAN 4 BEATS. 8, 12, 16, ETC.

TAKE BREAKS IF THE NOTES AREN'T SPEAKING WELL

DO THE HORSE LIP THING TO RELAX YOUR FACE

2. TONGUING



SHORT FIRST, THEN LEGATO SECOND

TRY TO MAINTAIN THE QUALITY OF TONE EVENLY FOR EVERY NOTE

DO WITH F, MIDDLE B FLAT AND LOW B FLAT

3. WARM DOWN



ASIDE FROM THESE, DON'T FORGET TO TRY TO FIND 3 TROMBONE PLAYERS YOU LIKE.

LET ME KNOW WHAT IT IS YOU LIKE ABOUT THEM.

DON'T HESITATE TO EMAIL ME IF YOU HAVE ANY QUESTIONS!

Trumpet in B $\flat$

When The Saints Go Marching In

A Melody

G maj D7

10

B Bass Line

26

C Melody Response

42

D Solo Background

58

When The Saints Go Marching In

A Melody

Chord progression: Dmaj A7

10 Dmaj D7 G7 G#dim7 Dmaj7 Em7 A7 Dmaj

B Bass Line

C Melody Response

D Solo Background

ATTYA Etude #2

Chord symbols for each measure:

- Measure 1: F^{min7}
- Measure 2: B^b^{min7}
- Measure 3: E^{b7}
- Measure 4: A^b^{maj7}
- Measure 5: D^b^{maj7}
- Measure 6: $D^{min7(b5)}$
- Measure 7: $G^{7(b9)}$
- Measure 8: C^{maj7}
- Measure 9: C^{min7}
- Measure 10: F^{min7}
- Measure 11: B^{b7}
- Measure 12: E^b^{maj7}
- Measure 13: A^b^{maj7}
- Measure 14: $A^{min7(b5)}$
- Measure 15: $D^{7(b9)}$
- Measure 16: G^{maj7}
- Measure 17: A^{min7}
- Measure 18: D^7
- Measure 19: G^{maj7}
- Measure 20: $F^{\sharp min7(b5)}$
- Measure 21: B^7
- Measure 22: E^{maj7}
- Measure 23: C^{+7}
- Measure 24: F^{min7}
- Measure 25: B^b^{min7}
- Measure 26: E^{b7}
- Measure 27: A^b^{maj7}
- Measure 28: D^b^{maj7}
- Measure 29: D^b^{min6}
- Measure 30: C^{min7}
- Measure 31: B^{dim7}
- Measure 32: B^b^{min7}
- Measure 33: E^{b7}
- Measure 34: A^b^{maj7}
- Measure 35: G^7
- Measure 36: C^7

Groovin High Etude

4/4

Measures 1-4: $E^b \text{MAJ}^7$, $A \text{MIN}^7$, D^7

Measures 5-8: $E^b \text{MAJ}^7$, $G \text{MIN}^7$, C^7

Measures 9-12: F^7 , $F \text{MIN}^7$, B^b7

Measures 13-16: $G \text{MIN}^7$, $F^{\#} \text{MIN}^7$, $F \text{MIN}^7$, B^b7

Measures 17-20: $E^b \text{MAJ}^7$, $A \text{MIN}^7$, D^7

Measures 21-24: $E^b \text{MAJ}^7$, $G \text{MIN}^7$, C^7

Measures 25-28: F^7 , $F \text{MIN}^7$, B^b7

Measures 29-32: $F \text{MIN}^7$, $A^b \text{MIN}^7$, D^b7 , $E^b \text{MAJ}^7$, C^7 , $F \text{MIN}^7$, B^b7

29