

# **My Music Folder**

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**This folder belongs to: \_\_\_\_\_**



# Trombone Position Chart

Notes on gray background are pedal tones.

F	F#	Gb	G	G#	Ab	A	A#	Bb
6	5		4	3		2	1	

B	C	C#	Db	D	D#	Eb	E	F
Tb7 (lip down)	T7	T6		Tb4	Tb3		7 or T2	6 or T1

F#	Gb	G	G#	Ab	A	A#	Bb	B	C	
5	4 or Tb6		3 or T6		2 or Tb4		1 or Tb3		7 or Tb2	6 or T1

C#	Db	D	D#	Eb	E	F	F#	Gb	G
5	4	3	2 or 7		1 or 6		5		4

G#	Ab	A	A#	Bb	B	C	C#	Db			
3 or 7		2 or 6		1 or #5		4 or b7		3 or b6		2 or b5	

D	D#	Eb	E	F	F#	Gb	G				
1 or b4		3 or #6		2 or #5		1 or #4 or 6		#3 or 5 or 7		#2 or 4 or 6	

G#	Ab	A	A#	Bb	B	C	D				
3 or 5 or 7		2 or 4 or 6		1 or 3 or 5		2 or 4		3 or b1 or 6		1 or b4	

(When more than one position is shown, the first is the most common.)

# Euphonium B.C. Fingering Chart

(Non Compensating)

Notes on gray background are pedal tones.

A $\sharp$	B $\flat$	B	C	C $\sharp$	D $\flat$	D
Open		1 2 3 4 (tip down)	1 2 3 4	1 3 4		2 3 4

D $\sharp$	E $\flat$	E	F	F $\sharp$	G $\flat$	G	G $\sharp$	A $\flat$
1 4 or 1 2 4		2 4 or 1 2 3	4 or 1 3	2 3		1 2 or 3		1

A	A $\sharp$	B $\flat$	B	C	C $\sharp$	D $\flat$	D
2		Open	2 4 or 1 2 3	4 or 1 3		2 3	1 2 or 3

D $\sharp$	E $\flat$	E	F	F $\sharp$	G $\flat$	G	G $\sharp$	A $\flat$
1		2	Open	2 3		1 2 or 3		1

A	A $\sharp$	B $\flat$	B	C	C $\sharp$	D $\flat$
2		Open	1 2 or 3	1		2 or 2 3

D	D $\sharp$	E $\flat$	E	F	F $\sharp$	G $\flat$
Open or 1 2		1	2 or 1 2 3	Open or 4 or 1 3		2 3

G	G $\sharp$	A $\flat$	A	A $\sharp$	B $\flat$	B	C
1 2 or 3		1	2	Open		1 2	1

(When more than one fingering is shown, the first is the most common.)

## Trombone Harmonic Series

The fundamental pitch of the trombone is determined by the length of the tube. Its characteristic tone quality is determined not only by the size of the opening in the tube, but also the amount of conical tubing or flare.

Regardless of the length of tubing, a natural overtone series is produced when the air inside the tube is activated through the vibration of the lips. By changing the tension of the lips and air speed, the performer can move higher and lower within the harmonic series, without changing the slide positions.

Although the harmonic series is (in theory) endless, the chart below begins with the fundamental and continues through the 12th partial.

The 7th and 11th harmonic (partial) is so flat that it is unusable in the series (note the triangular shape of the note head).

Partials:	1	2	3	4	5	6	7	8	9	10	11	12
1												
2												
3												
4												
5												
6												
7												

## Euphonium B.C. Harmonic Series

The fundamental pitch of the euphonium is determined by the length of the tube. Its characteristic tone quality is determined not only by the size of the opening in the tube, but also the amount of conical tubing or flare.

Regardless of the length of tubing, a natural overtone series is produced when the air inside the tube is activated through the vibration of the lips. By changing the tension of the lips and air speed, the performer can move higher and lower within the harmonic series, without changing valves.

Although the harmonic series is (in theory) endless, the chart below begins with the fundamental and continues through the 12th partial.

The 7th and 11th harmonic (partial) is so flat that it is unusable in the series (note the triangular shape of the note head).

Partials:	1	2	3	4	5	6	7	8	9	10	11	12
Open												
2												
1												
1-2												
2-3												
1-3 (4)												
1-2-3 (2-4)												

## ACTIVITIES FOR EXCELLENCE:

- ◆ Duplicate and distribute the instructions for producing and practicing vibrato to students (score pages 614-615). Check students' progress regularly.

## VIBRATO

You may have attended a concert or listened to a recording in which there was a "waviness" in the tone produced by the performers. This series of even and rapid pulsations — waves — is called vibrato. The pulsations are created by varying the pitch, loudness, or intensity of the tone.

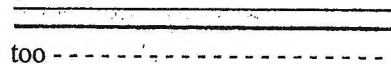
Vibrato is an advanced technique used by performers to add warmth and expressiveness to their sound. They have learned to slow down the vibrato, speed up the vibrato, or not use vibrato at all, in order to enhance the style or mood of a piece. Are you able to play your instrument with a focused, characteristic tone? If so, you are probably ready to start working on vibrato.

Pulsations are created in one of three ways. Find the section below that pertains to your instrument. Read the explanations carefully, and practice producing the pulsations. Start slowly and be patient! Be sure the pulsations are even, consistent, and controlled. It will take a while before your vibrato sounds natural like that of professional performers.

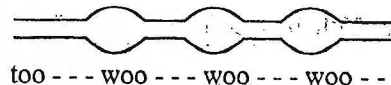
**Diaphragmatic Vibrato - For Flutes, Oboes, and Bassoons Only**

Diaphragmatic vibrato is created by varying the loudness or intensity of a pitch. You can achieve this by increasing and decreasing the pressure of the air forced into your instrument.

Before you try this with your instrument, blow a steady stream of air as depicted to the right. (Start the air with a "too" or "doo" as if you were tonguing.) Hold the palm of your hand about 2 inches away from your mouth to feel the air stream. Is it continuous?



To create even pulses in the air stream use the syllables "too-woo-woo-woo" (or "doo-woo-woo-woo") as shown to the right. Hold the palm of your hand about 2 inches away from your mouth to feel the air stream and the pulses. The abdominal muscles used to increase the air pressure and create the pulses are the same ones used in a hearty belly laugh.



Repeat the steps above as you blow the air stream through your instrument. Be sure the pulsations are even and controlled, and that the quality of your tone remains clear and strong. Practice the exercises on the second page of this hand-out to develop control of the speed and evenness of your vibrato. Ask your teacher to check your progress.

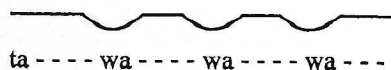
**Jaw or Lip Vibrato - For Saxophones, Trumpets, Trombones, Baritones, and Tubas Only**

Jaw or lip vibrato is created by varying the pitch of a note. You can achieve this with small movements of your lower jaw or lip.

**Saxophones:** Play a steady tone. Take another breath. This time as you play a steady tone, relax the pressure of your lower jaw and lip against the reed, then return your embouchure to its original position. This will cause the pitch to drop slightly, and create pulses in the sound as shown to the right.



**Brass:** Play a steady tone. Take another breath. This time as you play a steady tone, say the syllables "ta-wa-wa-wa" as depicted to the right. This will cause the pitch to vary slightly, and create pulses in the sound.



Be sure the pulsations are even and controlled, and that the quality of your tone remains clear and strong. Practice the exercises on the second page of this hand-out to develop control of the speed and evenness of your vibrato. Ask your teacher to check your progress.

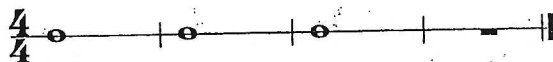
## VIBRATO, page 2

**Hand Vibrato - For Trumpets and Trombones Only in Special Applications**

This form of vibrato also creates pulsations by varying the pitch. A slight wrist movement with the right hand while holding the instrument in position will cause the pitch to drop slightly. Since this type of vibrato causes more pronounced pulsations, it is used primarily in jazz and for special effects.

**Practice Exercises - To Develop Control of the Speed and Evenness of Your Vibrato**

- A. 1. Set the metronome to  $\text{♩} = 72$ . Play a strong, clear tone in the middle register of the instrument. Practice the type of vibrato that is appropriate for your instrument, matching the pulsations to the metronome beats. Be certain that the quality of the tone remains constant. Practice pulsations at this tempo until you can control the speed and intensity.
2. With the metronome at  $\text{♩} = 72$ , and still in the middle register of your instrument, choose three pitches and play them with the rhythm shown below. Match the pulsations to the metronome beats.



3. Gradually increase the tempo of the metronome to  $\text{♩} = 100$ . Repeat steps 1 and 2 at each new tempo.
- B. 1. Set the metronome to  $\text{♩} = 60$ . Practice the type of vibrato that is appropriate for your instrument with one, then two pulsations per beat.
2. With the metronome at  $\text{♩} = 60$ , practice adding three pulsations per beat.
3. Increase the tempo of the metronome to  $\text{♩} = 72$ . Repeat steps 1 and 2 at the new tempo.
- C. 1. Turn to page 38 in your *Standard of Excellence* Book 3, and choose one of the scales that is played in the middle register of your instrument. Set the metronome to  $\text{♩} = 60$ . Play the scale with two pulsations on each beat (each  $\text{♩}$  will get 2 pulsations; each  $\text{♩}$  will get 4 pulsations).
2. Apply vibrato to slow melodies, chorales, and etudes. Some of the lines in your beginning lesson books will work very well as practice material.

Start slowly and be patient! It is important to remember that vibrato is used to enhance good tone, never as a substitute for good tone. Pulsations must be even, consistent, and controlled. It will take a while before your vibrato sounds natural like that of the professional performers. Ask your teacher to check your progress.



### *Logical Conclusions to Effective Intonation*

1. At this time it is unimportant to recognize Sharp or Flat, *only the speed of the beats.*
2. Make a move with the Barrel, Slide, Mouthpiece (sax, flute – roll in/ or out). It doesn't make any difference whether it is in or out. *Listen for the beats, did they slow down or speed up with the barrel or slide adjustment?*
3. If the beats were faster, *then you made the wrong move, adjust in the opposite direction.*
4. If the beats become slower, *then you are making the correct move, continue until all beats are eliminated.*
5. If you find yourself “pinching” to eliminate beats, then your *instrument is too long, it must be shortened.*
6. If you find yourself “relaxing” your embouchure to eliminate beats, then the *instrument is too short, it must be lengthened.*
7. When two or more similar pitches are played, the sound is “beatless” (and you are not using any unnecessary pressure or relaxation on the mouthpiece)... **You are Perfectly IN TUNE!**

### *3 Logical Steps to Effective Balance and Blend*

**If you hear yourself above all others, 1 of 3 things is happening:**

1. **You are overpowering or overblowing!** Make the necessary adjustment. *This initiates an auditory reaction to Balance.*

*If you still hear yourself and you made the adjustment in #1, then:*

2. **You are playing with poor tone quality!** Make the necessary adjustments (embouchure, breath support, posture, reed, etc.) *This initiates an auditory reaction to Blend and a physical reaction to embouchure and breath support. Poor tone quality will not blend with anything!*

*If you still hear yourself and you made the adjustment in #1 and #2, then:*

3. **You are playing out of tune!** Make the necessary adjustment by extending or shortening the length of your instrument. *This initiates an auditory response to “Beatless Tuning.”*

# Singing Exercises

**Solfege:** also called “solfeggio” or “solfa,” is a system where every note of a scale is given its own unique syllable, which is used to sing that note every time it appears.

The image shows a musical staff with a treble clef and a 4/4 time signature. The notes of a major scale are written as whole notes: Do, Re, Mi, Fa, Sol, La, Ti, Do. Below the staff, the corresponding solfege syllables are listed: Do, Re, Mi, Fa, Sol, La, Ti, Do. Below that, the scale degrees are listed: Tonic, Subtonic, Mediant, Subdominant, Dominant, Submediant, Leading Tone, Tonic.

Do	Re	Mi	Fa	Sol	La	Ti	Do
Tonic	Subtonic	Mediant	Subdominant	Dominant	Submediant	Leading Tone	Tonic

## Two Types of Do:

**Moveable Do:** Do is always assigned the first note of a major scale

**Fixed Do:** Do is always C natural, and all other notes are assigned specific pitches

\*For our exercises, we will be using Moveable Do

**Before we sing, check the following:**

- Sit or stand appropriately with good posture.
- Relax shoulders, neck, and jaw; no tension.
- Sing with a Smile!
- We're all singing, so sing with confidence!

## Exercises:

1. Match Pitch. Syllables to be used: Doh, Dah, Ahh
2. Sing in Drones on each note, sustaining each solfege syllable.
3. Do, Do Re Do, (Do Re Me Re Do, etc...)
4. 8<sup>th</sup> note Ascension and Descension:

(up) Do...Do Re...Do Re Mi...Do Re Mi Fa...

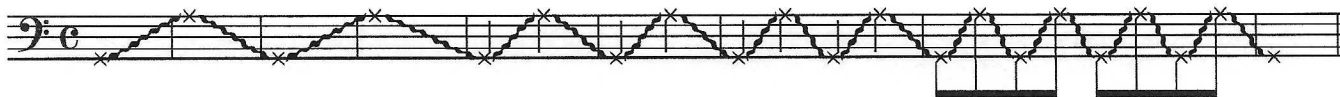
(Down) Do...Do Ti...Do Ti La...Do Ti La Sol...

# Initial Warmups - Low Brass

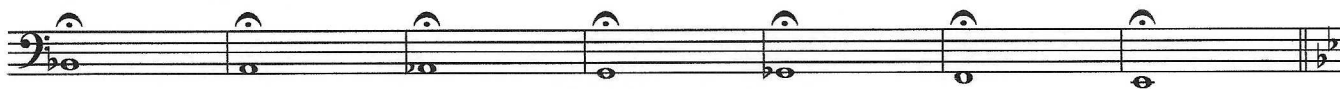
DO THESE EVERYTIME YOU PICK UP YOUR INSTRUMENT!!!!

Doerr

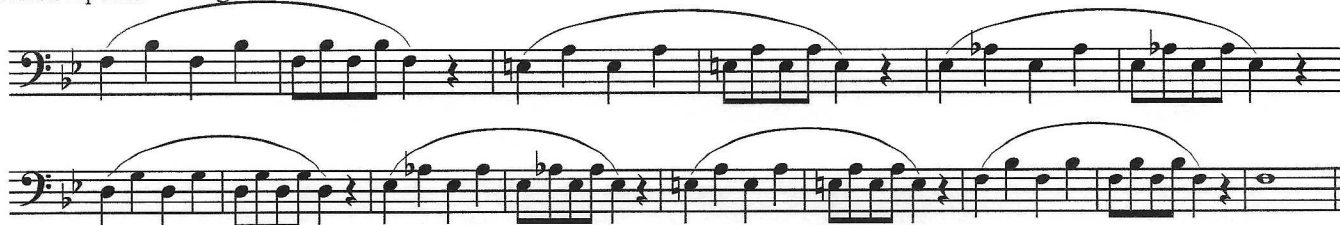
**Buzzing. MOUTHPIECE ONLY!** Sing through the buzz!



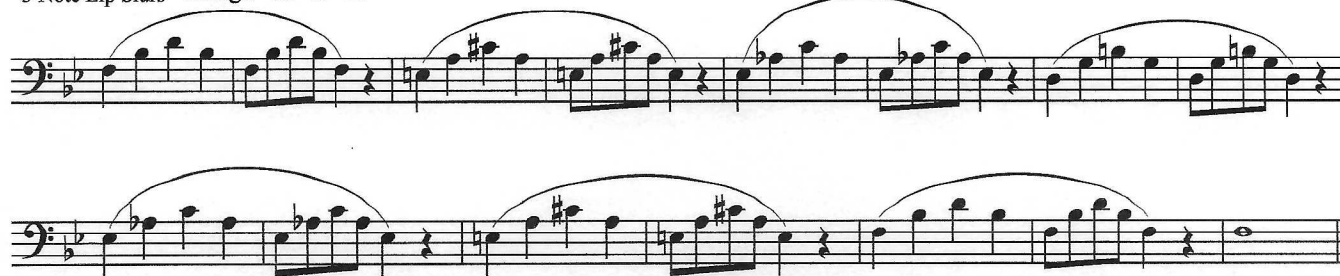
**Long Tones** Sustain each note on one breath. Focus on clean tone, stop when the sound wavers.



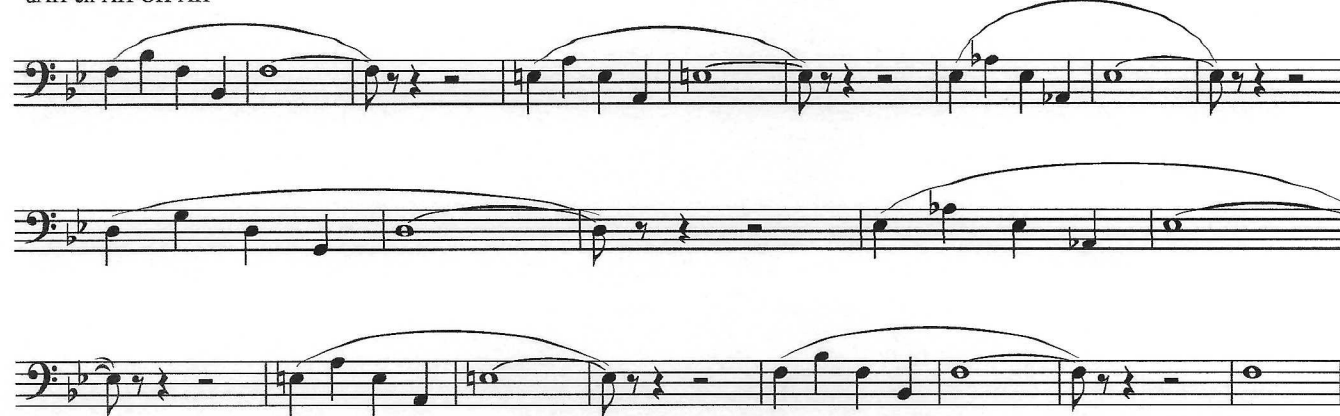
2 Note Lip Slurs "Daugh - A"



3 Note Lip Slurs "Daugh - A - E - A"



"dAH-eh-AH-OH-AH"



After completing your Initial Warmups proceed to review any music as needed.

# Daily Warmups

Low Brass

Do these exercises correctly while focusing on  
Playing in Tone, in Tune, in Time, and in Technique

Doerr

## Long Tones 9 Counts Concert F

Breathe



*mf*



## Long Tones 9 Counts Concert Bb

Breathe



*mf*



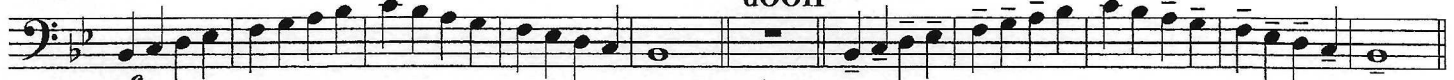
## Articulation on Bb

"Dah"

## Legato

100% Note Length

"dOOH"



*mf*

## Accent

75% Note Length

+1 Dynamic Level

"TAH"



## Articulation on Eb

High Range

## Articulation on F

Low Range



## Play - Buzz - Play

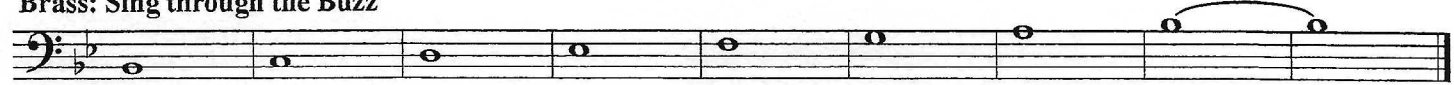
Woodwinds play, Brass Buzz on mouthpieces



*mf*

## Velocity

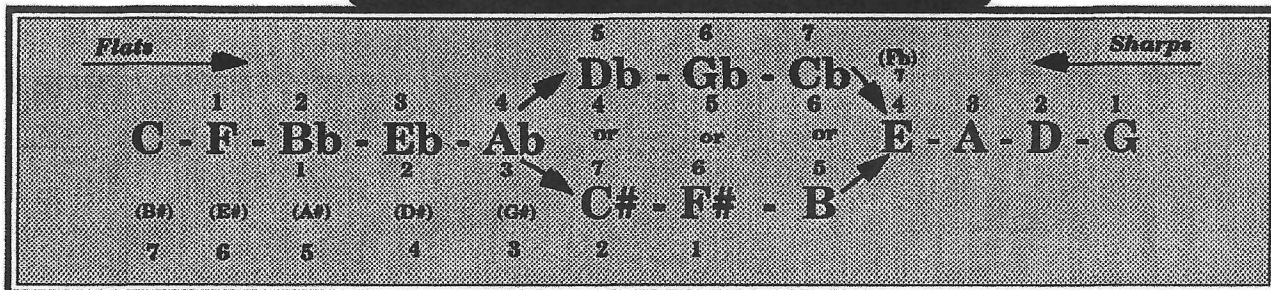
Brass: Sing through the Buzz



*f*



# Grouping Assignments



## Woodwind Choir

### Group 1

Piccolo  
Eb Clarinet  
Oboe  
1st Flute  
1st Clarinet  
1st Alto Sax

### Group 2

2nd Flute  
2nd Clarinet  
2nd Alto Sax

### Group 3

3rd Clarinet  
Alto Clarinet  
Tenor Sax

### Group 4

Bass Clarinet  
Bassoons  
Bari Sax  
Contra Clarinets

## Brass Choir

### Group 1

1st Cornet  
1st Trumpet  
1st French Horn  
1st Trombone

### Group 2

2nd Cornet  
2nd French Horn

### Group 3

3rd Cornet  
2nd Trumpet  
2nd & 3rd Trombone  
3rd & 4th French Horn

### Group 4

Baritone, Euphonium  
Tuba  
String Bass

## Percussion

### Group 1

Vibraphone (soft mallets)  
Bells

### Group 2

Xylophone (soft mallets)

### Group 3

Marimba (soft mallets)  
*Upper Marimba*

### Group 4

Tympani  
*Lower Marimba*

Enlarge and duplicate for students)

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Chapter 9

Exercises







**Concert Gb Major****Concert eb minor****Concert G Major****Concert e minor****Concert D Major****Concert b minor**

**Concert A Major**

Two staves of musical notation for the Concert A Major scale. The first staff shows the ascending scale (A1-G2), and the second staff shows the descending scale (G1-A0). The key signature has three sharps (F#, C#, G#).

**Concert f# minor**

Two staves of musical notation for the Concert f# minor scale. The first staff shows the ascending scale (F#1-G2), and the second staff shows the descending scale (G1-F#0). The key signature has three sharps (F#, C#, G#).

**Concert E Major**

Two staves of musical notation for the Concert E Major scale. The first staff shows the ascending scale (E1-D2), and the second staff shows the descending scale (D1-E0). The key signature has four sharps (F#, C#, G#, D#).

**Concert c# minor**

Two staves of musical notation for the Concert c# minor scale. The first staff shows the ascending scale (C#1-D2), and the second staff shows the descending scale (D1-C#0). The key signature has four sharps (F#, C#, G#, D#).

**Concert B Major**

Two staves of musical notation for the Concert B Major scale. The first staff shows the ascending scale (B1-A2), and the second staff shows the descending scale (A1-B0). The key signature has five sharps (F#, C#, G#, D#, A#).

**Concert g# minor**

Two staves of musical notation for the Concert g# minor scale. The first staff shows the ascending scale (G#1-A2), and the second staff shows the descending scale (A1-G#0). The key signature has five sharps (F#, C#, G#, D#, A#).

# Clarke Studies

Herbert Clarke

## Concert Bb



## Concert Eb

6



## Concert F

11



## Concert Ab

16



## Concert C

21



## Concert Db

26



## Concert Gb

31



## Concert G

36



## Concert D

41



## Concert A

46



## Concert E

51



## Concert B

56



# Cavalier Doxology

$\text{♩} = 80$

Trombone

6

Tb

11

Tb

Detailed description: This block contains the first three staves of music for the Trombone part of 'Cavalier Doxology'. The first staff is labeled 'Trombone' and contains measures 1 through 5. It begins with a tempo marking of quarter note = 80. The key signature has one flat (B-flat) and the time signature is 4/4. The melody consists of quarter and eighth notes, with some notes beamed together. The second staff is labeled 'Tb' and contains measures 6 through 10. The third staff is also labeled 'Tb' and contains measures 11 through 15, ending with a double bar line. The notation includes various note values, rests, and phrasing slurs.

# Cavalier Doxology

$\text{♩} = 80$

Baritone

7

Tb

12

Tb

Detailed description: This block contains the second three staves of music for the Cavalier Doxology. The first staff is labeled 'Baritone' and contains measures 1 through 6. It begins with a tempo marking of quarter note = 80. The key signature has one flat (B-flat) and the time signature is 4/4. The melody consists of quarter and eighth notes, with some notes beamed together. The second staff is labeled 'Tb' and contains measures 7 through 11. The third staff is also labeled 'Tb' and contains measures 12 through 16, ending with a double bar line. The notation includes various note values, rests, and phrasing slurs.