

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)	T 7	T 6	Tb4	Tb3	7 or T 2	6 or T 1

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

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#	Bb	B	C	C#	Db	D
Open	1 2 3 4 (lip down)	1 2 3 4	1 3 4	2 3 4		

D#	Eb	E	F	F#	Gb	G	G#	Ab
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#	Bb	B	C	C#	Db	D
2	Open	2 4 or 1 2 3	4 or 1 3	2 3	1 2 or 3		

D#	Eb	E	F	F#	Gb	G	G#	Ab
1	2	Open	2 3	1 2 or 3	1			

A	A#	Bb	B	C	C#	Db
2	Open	1 2 or 3	1	2 or 2 3		

D	D#	Eb	E	F	F#	Gb
Open or 1 2	1	2 or 1 2 3	Open or 4 or 1 3	2 3		

G	G#	Ab	A	A#	Bb	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												
8												
9												
10												
11												
12												

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)												

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."*

**Trombone
Baritone**

Daily Warm-up Breathing Exercises

Wayne Markworth

A. BREATHING EXERCISE - No mouthpiece

1. Good Posture
2. Relaxed throat and upper chest
3. Fill lungs from bottom to middle to top (Stomach rises)
4. Exhale all air through mouth - No tension

BREATH IN EXHALE BREATH IN

1 2 3 4 1 2 3 4 1 2 3 4

4

EXHALE BREATH IN EXHALE

1 2 3 4 1 2 3 4 1 2 3 4

B. BREATHING EXERCISE - same as A above - WITH mouthpiece - NO buzzing

C. PLAYING WITH INSTRUMENTS

- 1 - 4 Same as above
5. Perfect Instrument Position
6. Breath in at corners of mouth
7. Steady tone -Medium volume - tongue the beginning of the note

BREATH IN

1 2 3 4 1 2 3 4 1 2 3 4

BREATH IN

1 2 3 4 1 2 3 4 1 2 3 4

BREATH IN

1 2 3 4 1 2 3 4 1 2 3 4

The Dragon!

Breathing Exercise

***Left Hand:**

Cup the hand, hold at Arm's length
to Catch the air (on Thumb crease)

***Right Hand:**

Make a Blade (Straight Fingers)
Breath in Between 1st and 2nd
Knuckles

Breathe in saying "PoH" (inhale, drop jaw), with Right hand up to mouth.

Breath out saying "DaH" (drop jaw), move Right hand away from face, blow to Left Hand.

Exercise:

*Breathe in 4 counts worth of air on allotted counts less than 4 counts

*Breathe out all air during allotted counts

Breathe in

Breathe out

1	2	3	4
	1	2	3
		1	2
			1

1	2	3	4
1	2	3	4
1	2	3	4
1	2	3	4

1	2	3	4
1	2	3	4
1	2	3	4
1	2	3	4

1	2	3	4
1	2	3	
1	2		
1			

1	2	3	4
	1	2	3
		1	2
			1

1	2	3	4
1	2	3	
1	2		
1			

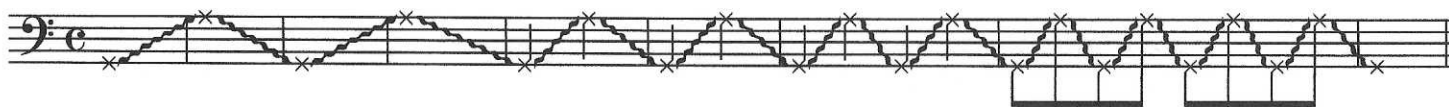
Finally, Hands up in the air, and "Sigh" together!

Initial Warmups - Low Brass

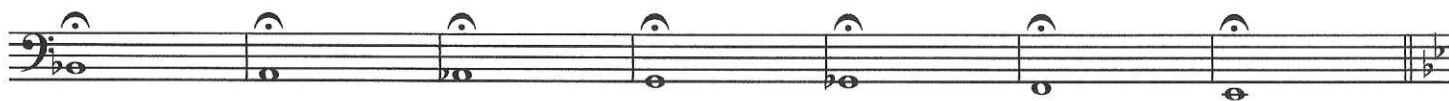
DO THESE EVERYTIME YOU PICK UP YOUR INSTRUMENT!!!!

Doerr

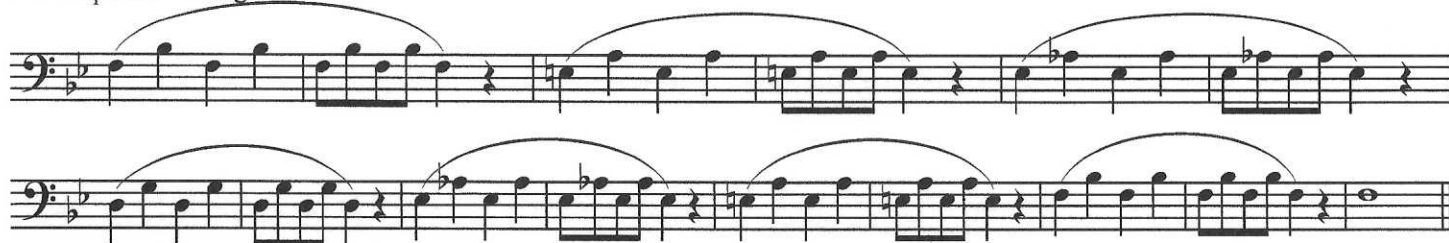
Buzzing. MOUTHPIECE ONLY! Sing through the buzz!



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



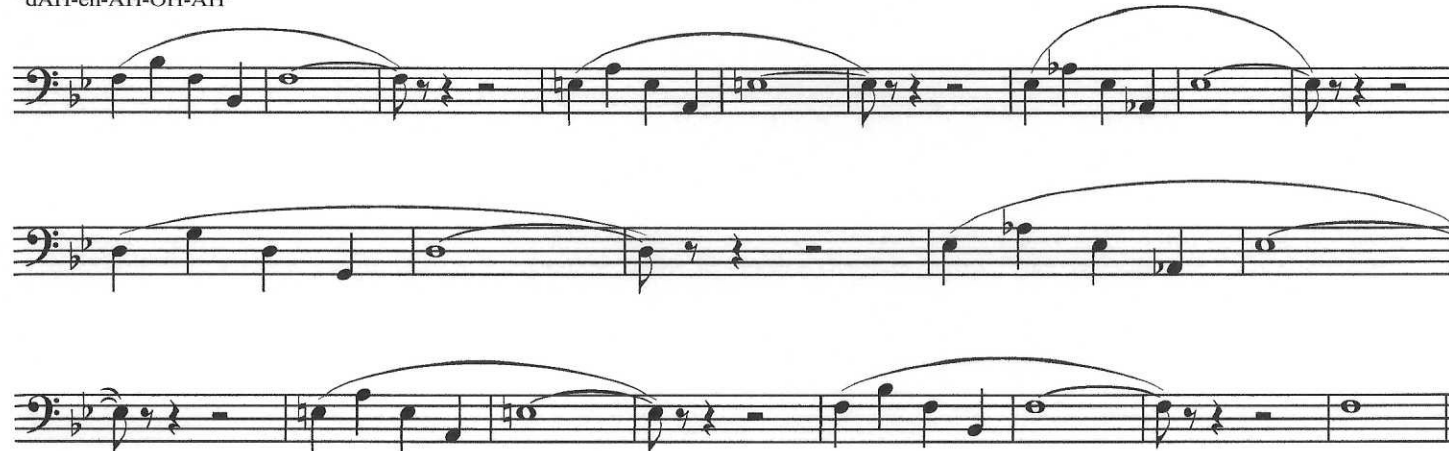
2 Note Lip Slurs "Daugh - A"



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.

Trombone/
Baritone/
Bassoon

Daily Warm-up Level One

Wayne Markworth

1 Air Flow

Musical notation for the 'Air Flow' exercise, measures 1-14. The exercise is in bass clef with a key signature of one flat (B-flat) and a common time signature. It consists of five phrases, each starting with a *mf* dynamic and followed by a dashed line. Each phrase is marked with 'Breath' above the staff. The notes are: 1) G2, A2, B2, C3; 2) D3, E3, F3, G3; 3) A3, B3, C4, D4; 4) E4, F4, G4, A4; 5) B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

2 Legato

Musical notation for the 'Legato' exercise, measures 15-33. The exercise is in bass clef with a key signature of one flat and a common time signature. It consists of three phrases, each starting with a *mf* dynamic and followed by a dashed line. Each phrase is marked with 'Breath' above the staff. The notes are: 1) G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2; 2) G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2; 3) G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

3 Finger technique & slurs

Musical notation for the 'Finger technique & slurs' exercise, measures 34-45. The exercise is in bass clef with a key signature of one flat and a common time signature. It consists of two phrases, each starting with a *mf* dynamic and followed by a dashed line. Each phrase is marked with a slur above the staff. The notes are: 1) G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2; 2) G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

4 Finger technique & slurs

Musical notation for the 'Finger technique & slurs' exercise, measures 46-51. The exercise is in bass clef with a key signature of one flat and a common time signature. It consists of two phrases, each starting with a *mf* dynamic and followed by a dashed line. Each phrase is marked with a slur above the staff. The notes are: 1) G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2; 2) G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

5 Scale Builder

Musical notation for the 'Scale Builder' exercise, measures 52-74. The exercise is in bass clef with a key signature of one flat and a common time signature. It consists of two phrases, each starting with a *mf* dynamic and followed by a dashed line. Each phrase is marked with a slur above the staff. The notes are: 1) G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2; 2) G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

6 Range Builder

Musical notation for the 'Range Builder' exercise, measures 75-84. The exercise is in bass clef with a key signature of one flat and a common time signature. It consists of two phrases, each starting with a *mf* dynamic and followed by a dashed line. Each phrase is marked with a slur above the staff. The notes are: 1) G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2; 2) G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

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

Staccato 50% Note Length "dah"

Accent
75% Note Length
+1 Dynamic Level
"TAH"

mf

Articulation on Eb High Range

Articulation on F
Low Range

mf

Play - Buzz - Play Woodwinds play, Brass Buzz on mouthpieces

mf

Velocity Brass: Sing through the Buzz

f

Lip Slur #1

Two staves of music in bass clef, 2/4 time, key of B-flat major. The first staff begins with a forte (*f*) dynamic. The music consists of eighth notes with slurs, alternating between the two staves.

Lip Slur #2

Two staves of music in bass clef, 2/4 time, key of B-flat major. The first staff begins with a forte (*f*) dynamic. The music consists of eighth notes with slurs, alternating between the two staves.

Scale in Rounds: Tuning Chords

Pitch tendencies indicated with + for Sharps or - for Flats

Three staves of music in bass clef, 2/4 time, key of B-flat major. Each staff shows a sequence of chords with pitch tendencies indicated above the notes.

Group 1: -14 +16 +2 +2 +2 +2 +2 +16

Group 2: -14 +16 +16 -14 -14 +16 +16 +16 -14 -14 +16 +16 -14

Group 3: +2 +2 +2 +2 +2 -14

Rhythmic Precision

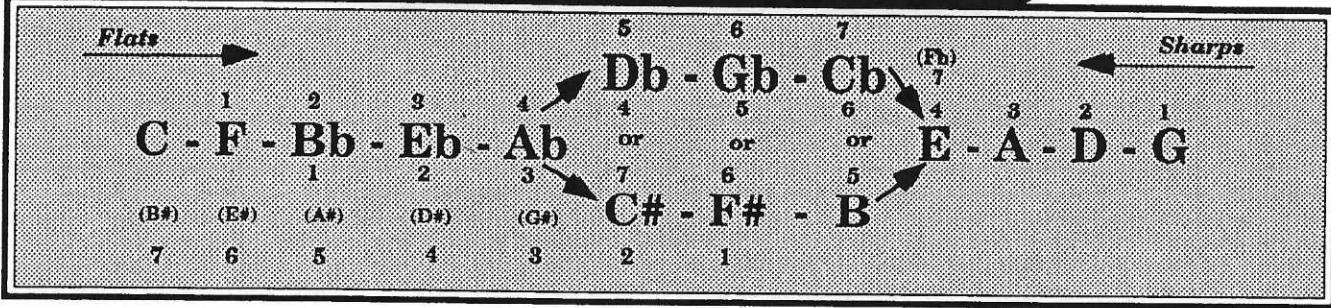
Two staves of music in bass clef, 2/4 time, key of B-flat major. The first staff shows a sequence of notes with rests. The second staff shows a sequence of eighth notes with accents (>) above them.

Tuning Sequence

Play, Sing, Play

One staff of music in bass clef, 2/4 time, key of B-flat major. The music consists of a sequence of notes with slurs and accents (>) above them. The staff is labeled "Woodwinds" and "Brass" at the bottom.

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) | Group 2
Xylophone (soft mallets) | Group 3
Marimba (soft mallets) | Group 4
Tympani |
|---|--|--|---------------------------|

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Chapter 9 Exercises

Notes!

Bassoon/
Trombone/
Euphonium

Doerr

First Five Notes (Pentatonic scale)



Adding a note above and below

4



Extending the range

8



Lots of Notes!

12



Lower Notes

17



Concert Bb Major Scale

21



Concert F Major Scale

26



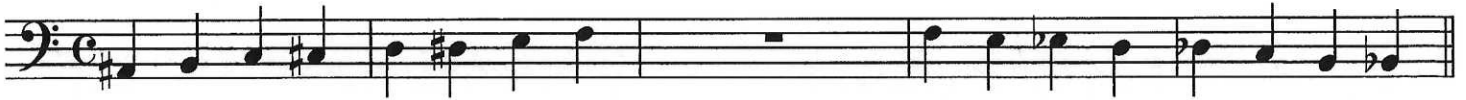
Chromatics!

Trombone, Baritone, Bassoon

Doerr

1. Sharps going up...

Flats going down...



2.



3. Concert F Chromatic Scale

11 We've combined Ex. 1. and Ex. 2. and put together a scale!



4.



5. Concert Bb Chromatic Scale

23 We've combined Ex. 1. and Ex. 4. and put together a different Chromatic scale!



6. Octave and a 5th Chromatic Scale

30 We've combined Ex. 1., Ex. 2 and Ex. 4. and put together this Chromatic scale!



34



Scales

Concert Bb Major

Arpeggio



Chromatic



Concert g minor (Natural)



Concert Eb Major



Concert c minor



Concert F Major



Concert d minor



Concert Ab Major

Musical notation for the Concert Ab Major scale. The first staff shows the ascending scale: Ab, Bb, C, D, Eb, F, G, Ab. The second staff shows the descending scale: Ab, G, F, Eb, D, C, Bb, Ab. Both scales are written in bass clef with a key signature of two flats.

Concert f minor

Musical notation for the Concert f minor scale. The first staff shows the ascending scale: f, g, Ab, Bb, C, D, Eb, f. The second staff shows the descending scale: f, Eb, D, C, Bb, Ab, g, f. Both scales are written in bass clef with a key signature of two flats.

Concert C Major

Musical notation for the Concert C Major scale. The first staff shows the ascending scale: C, D, E, F, G, A, B, C. The second staff shows the descending scale: C, B, A, G, F, E, D, C. Both scales are written in bass clef with a key signature of no sharps or flats.

Concert a minor

Musical notation for the Concert a minor scale. The first staff shows the ascending scale: a, b, c, d, e, f, g, a. The second staff shows the descending scale: a, g, f, e, d, c, b, a. Both scales are written in bass clef with a key signature of no sharps or flats.

Concert Db Major

Musical notation for the Concert Db Major scale. The first staff shows the ascending scale: Db, Eb, F, G, Ab, Bb, C, Db. The second staff shows the descending scale: Db, C, Bb, Ab, G, F, Eb, Db. Both scales are written in bass clef with a key signature of three flats.

Concert bb minor

Musical notation for the Concert bb minor scale. The first staff shows the ascending scale: bb, c, db, eb, f, g, ab, bb. The second staff shows the descending scale: bb, ab, g, f, eb, db, c, bb. Both scales are written in bass clef with a key signature of four flats.