

# DAILY DRILLS



# EUPHONIUM BC



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# Baritone B.C. Fingering Chart

The chart displays six musical staves, each representing a partial of the instrument's range. Above each staff are notes with accidentals. Below each staff are circles containing chord symbols. Vertical dashed lines connect the notes and chord symbols across the staves. Below the 1st partial staff are valve diagrams for each note, represented by circles with black dots indicating which valves to press.

**7th Partial**  
 Notes:  $\flat e$ ,  $\sharp o$ ,  $o$ ,  $\flat o$ ,  $\sharp e$ ,  $e$ ,  $\flat e$ ,  $\sharp o$   
 Chords:  $B\flat/A\sharp$ ,  $A$ ,  $A\flat/G\sharp$ ,  $G$ ,  $G\flat/F\sharp$

**5th Partial**  
 Notes:  $o$ ,  $e$ ,  $\flat e$ ,  $\sharp o$   
 Chords:  $F$ ,  $E$ ,  $E\flat/D\sharp$

**4th Partial**  
 Notes:  $o$ ,  $\flat o$ ,  $\sharp e$ ,  $e$ ,  $o$   
 Chords:  $D$ ,  $D\flat/C\sharp$ ,  $C$ ,  $B$

**3rd Partial**  
 Notes:  $\flat o$ ,  $\sharp o$ ,  $o$ ,  $\flat e$ ,  $\sharp o$ ,  $o$ ,  $\flat o$ ,  $\sharp e$   
 Chords:  $B\flat/A\sharp$ ,  $A$ ,  $A\flat/G\sharp$ ,  $G$ ,  $G\flat/F\sharp$

**2nd Partial**  
 Notes:  $o$ ,  $o$ ,  $\flat o$ ,  $\sharp e$ ,  $e$ ,  $\flat o$ ,  $\sharp o$ ,  $o$   
 Chords:  $F$ ,  $E$ ,  $E\flat/D\sharp$ ,  $D$ ,  $D\flat/C\sharp$ ,  $C$ ,  $B$

**1st Partial**  
 Notes:  $\flat e$ ,  $\sharp o$ ,  $o$ ,  $\flat o$ ,  $\sharp e$ ,  $e$ ,  $\flat e$ ,  $\sharp o$ ,  $o$ ,  $e$   
 Chords:  $B\flat/A\sharp$ ,  $A$ ,  $A\flat/G\sharp$ ,  $G$ ,  $G\flat/F\sharp$ ,  $F$ ,  $E$

**Valves:**  
 0: ○ ○ ○  
 2: ○ ● ○  
 1: ● ○ ○  
 12: ● ● ○  
 23: ○ ● ●  
 13: ● ○ ●  
 123: ● ● ●  
 4: ○ ○ ○ ●  
 24: ○ ● ○ ●

**Enharmonics:**

$D\flat$	$E\flat$	$G\flat$	$A\flat$	$B\flat$
$C\sharp$	$D\sharp$	$F\sharp$	$G\sharp$	$A\sharp$
C	D	E	F	G
F	G	A	B	

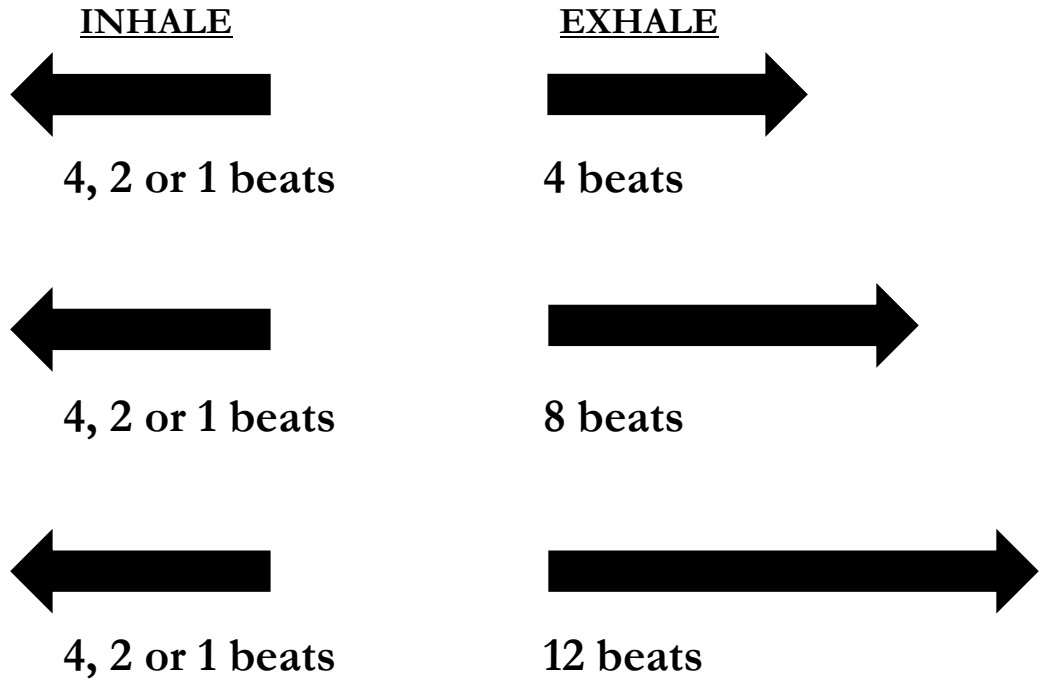
Correlates with  
**NINGENIUS MUSIC**  
**STEPWISE FLASHCARDS**  
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On 4-valve instruments, use the 4th valve fingering for better intonation

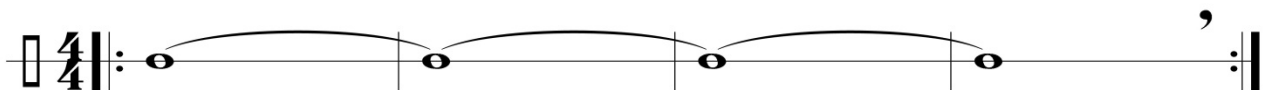
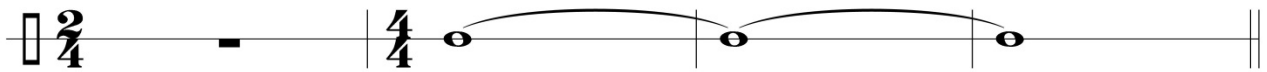
# Breathing Exercises

1. Sit tall

2. Arm extended – arm movement is a visual for the air flowing into and out of your body.

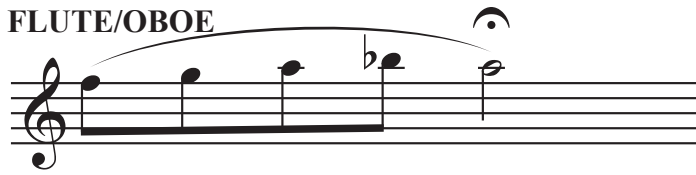


## Sustain



# Instrumental Tuning

FLUTE/OBOE



CLARINET



SAXES



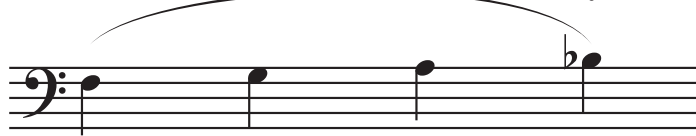
HORN



TRUMPET/EUPHONIUM T.C.



TROMBONE/EUPHONIUM/BASSOON



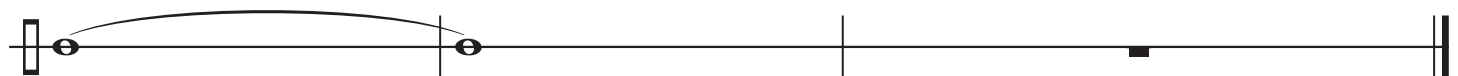
TUBA



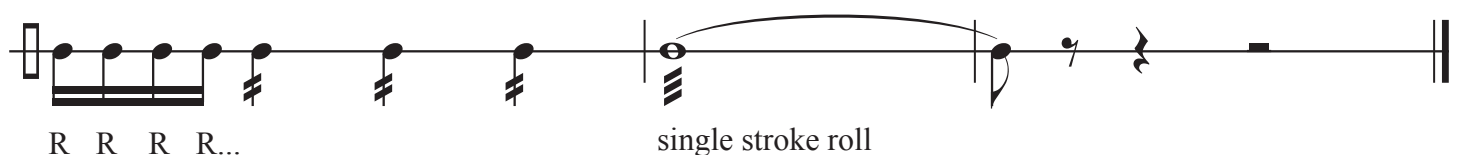
## Concert F Around the Room:

- Group 1 - ALL
- Group 2 - Tuba, Contra Alto Cl., Bass Cl. and Bari Sax
- Group 3 - Trombone, Euphonium, Tenor Sax, Bassoon
- Group 4 - Trumpet
- Group 5 - Alto Sax, Horn
- Group 6 - Clarinet
- Group 7 - Flute and Oboe
- Group 8 - Percussion
- Group 9 - ALL

WINDS



PERCUSSION



R R R R...

single stroke roll

Trombone  
Euphonium BC  
Bassoon

# Long Tone Exercises

## Sustained

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17

18 19 20 21 22 23 24

The Sustained section consists of 24 measures in 4/4 time. Measures 1-8: 1 (G2), 2 (A2), 3 (B2), 4 (C3), 5 (D3), 6 (E3), 7 (F3), 8 (G3). Measures 9-17: 9 (F3), 10 (E3), 11 (D3), 12 (C3), 13 (B2), 14 (A2), 15 (G2), 16 (F2), 17 (E2). Measures 18-24: 18 (D2), 19 (C2), 20 (B1), 21 (A1), 22 (G1), 23 (F1), 24 (E1). Notes are sustained across measures.

## Descending

1 2 3 4 5 6 7 8

9 10 11 12 13 14

The Descending section consists of 14 measures in 4/4 time. Measures 1-8: 1 (G3), 2 (F3), 3 (E3), 4 (D3), 5 (C3), 6 (B2), 7 (A2), 8 (G2). Measures 9-14: 9 (F2), 10 (E2), 11 (D2), 12 (C2), 13 (B1), 14 (A1). Notes are sustained across measures.

## Ascending

1 2 3 4 5 6 7 8

9 10 11 12 13 14

The Ascending section consists of 14 measures in 4/4 time. Measures 1-8: 1 (E1), 2 (F1), 3 (G1), 4 (A1), 5 (B1), 6 (C2), 7 (D2), 8 (E2). Measures 9-14: 9 (F2), 10 (G2), 11 (A2), 12 (B2), 13 (C3), 14 (D3). Notes are sustained across measures.

# Bass Clef

# Long Tone Exercises

♩ = 80

1                      Extension 2                      3                      4                      5                      6

7                      8                      9                      10                      11                      12

13                      14                      15                      16                      17                      18

19                      20                      21                      22                      23                      24

25                      26                      27                      28                      29                      30

31                      32                      33                      34                      35                      36

37                      38                      39                      40                      41                      42

43                      44                      45                      46                      47                      48

# Flow Studies

Trombone, Bassoon & Euphonium

Vincent Cichowicz

1)



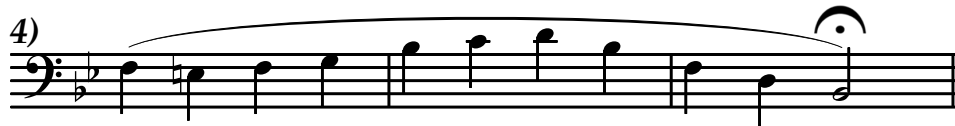
2)



3)



4)



5)



6)



7)



8)





# Lip Flexibility

Euphonium BC

1

1 2 3 4 5 6 7

Staff 1: Bass clef, common time. Measures 1-7. Notes: 1: Bb, A, G, F; 2: G, F, E, D; 3: D, C, B, A; 4: A, G, F, E; 5: E, D, C, B; 6: B, A, G, F; 7: F, E, D, C. Slurs connect notes within each measure.

8 9 10 11 12 13 14

Staff 1: Bass clef, common time. Measures 8-14. Notes: 8: Bb, A, G, F; 9: G, F, E, D; 10: D, C, B, A; 11: A, G, F, E; 12: E, D, C, B; 13: B, A, G, F; 14: F, E, D, C. Slurs connect notes within each measure.

2

1 2 3 4 5 6 7

Staff 2: Bass clef, common time. Measures 1-7. Notes: 1: Bb, A, G, F; 2: G, F, E, D; 3: D, C, B, A; 4: A, G, F, E; 5: E, D, C, B; 6: B, A, G, F; 7: F, E, D, C. Slurs connect notes within each measure.

8 9 10 11 12 13 14

Staff 2: Bass clef, common time. Measures 8-14. Notes: 8: Bb, A, G, F; 9: G, F, E, D; 10: D, C, B, A; 11: A, G, F, E; 12: E, D, C, B; 13: B, A, G, F; 14: F, E, D, C. Slurs connect notes within each measure.

3

1 2 3 4 5 6 7

Staff 3: Bass clef, common time. Measures 1-7. Notes: 1: Bb, A, G, F; 2: G, F, E, D; 3: D, C, B, A; 4: A, G, F, E; 5: E, D, C, B; 6: B, A, G, F; 7: F, E, D, C. Slurs connect notes within each measure.

8 9 10 11 12 13 14

Staff 3: Bass clef, common time. Measures 8-14. Notes: 8: Bb, A, G, F; 9: G, F, E, D; 10: D, C, B, A; 11: A, G, F, E; 12: E, D, C, B; 13: B, A, G, F; 14: F, E, D, C. Slurs connect notes within each measure.

Trombone  
Euphonium BC  
Bassoon

# Chromatic Scale

A ♩ = 80

1 2 3 4 5 6

7 8 9 10 11 12

Section A consists of two staves of music in bass clef with a common time signature. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. The music is a chromatic scale starting on G2, moving up to G3, then down to G2. Each measure contains a half note, with a fermata over the final note of each measure. Slurs are placed over groups of notes: measures 1-2, 3-4, 5-6, 7-8, 9-10, and 11-12.

B

1 2 3 4 5 6

7 8 9 10 11 12

Section B consists of two staves of music in bass clef with a common time signature. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. The music is a chromatic scale starting on G2, moving up to G3, then down to G2. Each measure contains a half note, with a fermata over the final note of each measure. Slurs are placed over groups of notes: measures 1-2, 3-4, 5-6, 7-8, 9-10, and 11-12.

C

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

Section C consists of three staves of music in bass clef with a common time signature. The first staff contains measures 1 through 6, the second staff contains measures 7 through 12, and the third staff contains measures 13 through 18. The music is a chromatic scale starting on G2, moving up to G3, then down to G2. Each measure contains a half note, with a fermata over the final note of each measure. Slurs are placed over groups of notes: measures 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 17-18, 19-20, 21-22, 23-24.

D

1 2 3 4

5 6 7

Section D consists of two staves of music in bass clef with a common time signature. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 7. The music is a chromatic scale starting on G2, moving up to G3, then down to G2. Each measure contains a half note, with a fermata over the final note of each measure. Slurs are placed over groups of notes: measures 1-4 and 5-7.

# **SPACER**

# PAGE

## **Reminders:**

**Pencil on your stand**

**Sit tall while playing**

**Your feet are flat on the floor**

**Your stand is adjusted properly**



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Trombone  
Euphonium BC  
Bassoon

# Rhythm Exercises

## SET 1

Set 1 consists of five measures in 4/4 time. The key signature has two flats (Bb and Eb). The first measure is marked with a '1' above the staff. The second measure is marked with a '2' above the staff. The third measure is marked with a '3' above the staff. The fourth measure is marked with a '4' above the staff. The fifth measure is marked with a '5' above the staff. The notation is written for Trombone (Bb 1) and Euphonium/Bassoon (Eb 2) parts.

## SET 2

Set 2 consists of five measures in 4/4 time. The key signature has two flats (Bb and Eb). The first measure is marked with a '1' above the staff. The second measure is marked with a '2' above the staff. The third measure is marked with a '3' above the staff. The fourth measure is marked with a '4' above the staff. The fifth measure is marked with a '5' above the staff. The notation is written for Trombone (Bb 1) and Euphonium/Bassoon (Eb 2) parts.

## SET 3

Set 3 consists of five measures in 4/4 time. The key signature has two flats (Bb and Eb). The first measure is marked with a '1' above the staff. The second measure is marked with a '2' above the staff. The third measure is marked with a '3' above the staff. The fourth measure is marked with a '4' above the staff. The fifth measure is marked with a '5' above the staff. The notation is written for Trombone (Bb 1) and Euphonium/Bassoon (Eb 2) parts.

## SET 4

Set 4 consists of five measures in 4/4 time. The key signature has two flats (Bb and Eb). The first measure is marked with a '1' above the staff. The second measure is marked with a '2' above the staff. The third measure is marked with a '3' above the staff. The fourth measure is marked with a '4' above the staff. The fifth measure is marked with a '5' above the staff. The notation is written for Trombone (Bb 1) and Euphonium/Bassoon (Eb 2) parts.

## SET 5

SET 5

B $\flat$  1

E $\flat$  2

1 2 3 4 5

## SET 6

SET 6

B $\flat$  1

E $\flat$  2

1 2 3 4 5

## SET 7

SET 7

B $\flat$  1

E $\flat$  2

1 2 3 4 5

## SET 8

SET 8

B $\flat$  1

E $\flat$  2

1 2 3 4 5

# Articulation Exercises

**Tenuto** - Full valued and connected

Use the "Doh" syllable

Musical notation for Tenuto exercise in 4/4 time. The first measure contains a whole note 'D' with a bar line. The second measure contains quarter notes 'D', 'O', 'H', 'D'. The third measure is a whole rest. The fourth measure contains a whole note 'D'. The fifth measure contains eighth notes 'D', 'O', 'H', 'D', 'D', 'O', 'H', 'D'. The sixth measure is a whole rest. Below the staff is a rhythmic diagram with five boxes: a long box for the first measure, and four shorter boxes for the next four measures.

**Staccato** - Separated; basically cut the note value in half

Use the "Dih" syllable

Musical notation for Staccato exercise in 4/4 time. The first measure contains a whole note 'D'. The second measure contains quarter notes 'D', 'I', 'H', 'D'. The third measure is a whole rest. The fourth measure contains a whole note 'D'. The fifth measure contains eighth notes 'D', 'I', 'H', 'D', 'D', 'I', 'H', 'D'. The sixth measure is a whole rest. Below the staff is a rhythmic diagram with five boxes: a long box for the first measure, and four shorter boxes for the next four measures.

**Accent** - Full valued and emphasized

Use the "Dah" syllable

Musical notation for Accent exercise in 4/4 time. The first measure contains a whole note 'D' with an accent (>). The second measure contains quarter notes 'D', 'A', 'H', 'D' with accents (>). The third measure is a whole rest. The fourth measure contains a whole note 'D' with an accent (>). The fifth measure contains eighth notes 'D', 'A', 'H', 'D', 'D', 'A', 'H', 'D' with accents (>). The sixth measure is a whole rest. Below the staff is a rhythmic diagram with five boxes: a long box for the first measure, and four shorter boxes for the next four measures.

**Marcato** (Housetop Accent) - Strong and emphasized with separation

Use the "Dee" syllable

Musical notation for Marcato exercise in 4/4 time. The first measure contains a whole note 'D' with a house-top accent (^). The second measure contains quarter notes 'D', 'E', 'E', 'D' with house-top accents (^). The third measure is a whole rest. The fourth measure contains a whole note 'D' with a house-top accent (^). The fifth measure contains eighth notes 'D', 'E', 'E', 'D', 'D', 'E', 'E', 'D' with house-top accents (^). The sixth measure is a whole rest. Below the staff is a rhythmic diagram with five boxes: a long box for the first measure, and four shorter boxes for the next four measures.

# Benzer Articulation Series

1 Tenuto ("Doh")

2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

17 Staccato ("Dih")

18 19 20 21 22 23 24

25 26 27 28 29 30 31 32

33 34 35 36 37 38

39 40 41 42 43 44

45 46 47 48 49 50

51 52 53 54 55 56

### Benzer Articulation Series

58 59 60 61 62

63 64 65 66 67 68

69 70 71 72 73 74

75 76 77 78 79 80

81 82 83 84

85 86 87 88

89 90 91 92

93 94 95 96 97



# Dynamics

9

*mf* (medium full)      *f* (full sound)      *mf*      *mp* (medium soft)

9

*f*      *p* (soft)      *f*      *p*

17

*mp*      *f*      *mf*      *p*

25

*mf*      *p*      *mf*      *f*      *ff*      *pp*      *mp*      *f*

33

*f*      *p*      *p*  $\leftarrow$  *f*      *p*  $\leftarrow$  *f*      *f*  $\rightarrow$  *p*      *f*  $\rightarrow$  *p*

45

*p*  $\leftarrow$  *f*  $\rightarrow$  *p*      *p*  $\leftarrow$  *f*  $\rightarrow$  *p*

51

*f*  $\leftarrow$  *p*  $\rightarrow$  *f*      *f*  $\leftarrow$  *p*  $\rightarrow$  *f*

# Rhythm Diagramming:

## A VISUAL Representation of Rhythms

- ABOVE each note/rest, draw the appropriate number of pulses:

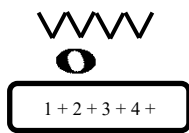
\ = downbeat ( $\frac{1}{2}$  a beat)

/ = upbeat ( $\frac{1}{2}$  a beat)

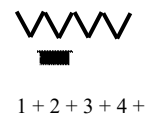
∨ = full beat (1 beat)

- BELOW each note/rest, write out the number of beats that symbol receives STARTING on its designated beat. ONLY the subdivisions for NOTES will be CIRCLED. "Circle SOUND not SILENCE."

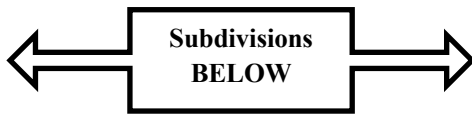
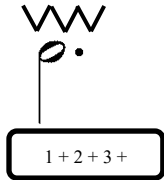
**Whole Note** (4 beats of SOUND)



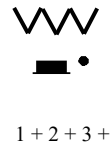
**Whole Rest** (4 beats of SILENCE)



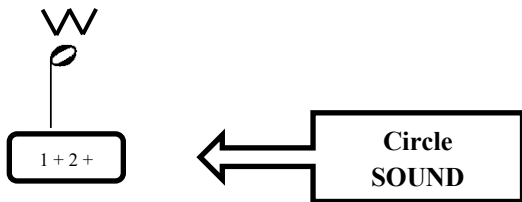
**Dotted Half Note** (3 beats of SOUND)



**Dotted Half Rest** (3 beats of SILENCE)



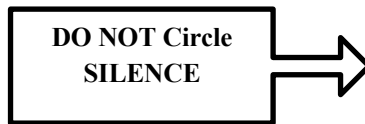
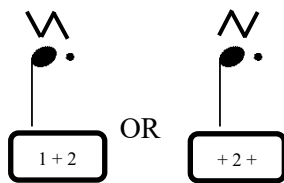
**Half Note** (2 beats of SOUND)



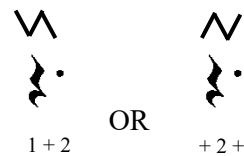
**Half Note** (2 beats of SILENCE)



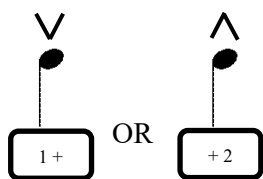
**Dotted Quarter Note** ( $\frac{1}{2}$  beats of SOUND)



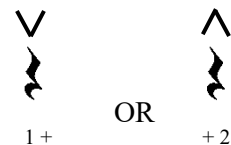
**Dotted Quarter Note** ( $\frac{1}{2}$  beats of SILENCE)



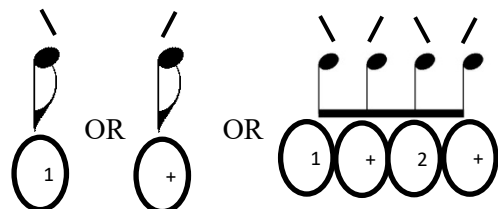
**Quarter Note** (1 beat of SOUND)



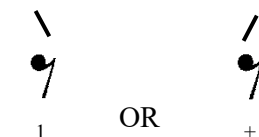
**Quarter Rest** (1 beat of SILENCE)



**Eighth Note** ( $\frac{1}{2}$  a beat of SOUND) Individual or Grouped



















**Eighth Rest** ( $\frac{1}{2}$  a beat of SILENCE)



# Note and Rest Values

## Based in Common Time

-  **whole note** - receives 4 beats of sound
-  **whole rest** - receives 4 beats of silence
-  **dotted half note** - receives 3 beats of sound
-  **dotted half rest** - receives 3 beats of silence
-  **half note** - receives 2 beats of sound
-  **half rest** - receives 2 beats of silence
-  **dotted quarter note** - receives 1 1/2 beats of sound
-  **dotted quarter rest** - receives 1 1/2 beats of silence
-  **quarter note** - receives 1 beat of sound
-  **quarter rest** - receives 1 beat of silence
-  **dotted eighth note** - receives 3/4 beat of sound
-  **dotted eighth rest** - receives 3/4 beat of silence
-  **eighth note** - receives 1/2 beat of sound
-  **eighth rest** - receives 1/2 beat of silence
-  **sixteenth note** - receives 1/4 beat of sound
-  **sixteenth rest** - receives 1/4 beat of silence

# Baritone B.C. Fingering Chart

**7th Partial**  
 Musical notation:  $B^b/A^\sharp$ ,  $A$ ,  $A^b/G^\sharp$ ,  $G$ ,  $G^b/F^\sharp$   
 Skipped Partial (Too Flat):  $B^b/A^\sharp$ ,  $A$ ,  $A^b/G^\sharp$

**5th Partial**  
 Musical notation:  $F$ ,  $E$ ,  $E^b/D^\sharp$

**4th Partial**  
 Musical notation:  $D$ ,  $D^b/C^\sharp$ ,  $C$ ,  $B$

**3rd Partial**  
 Musical notation:  $B^b/A^\sharp$ ,  $A$ ,  $A^b/G^\sharp$ ,  $G$ ,  $G^b/F^\sharp$

**2nd Partial**  
 Musical notation:  $F$ ,  $E$ ,  $E^b/D^\sharp$ ,  $D$ ,  $D^b/C^\sharp$ ,  $C$ ,  $B$

**1st Partial**  
 Musical notation:  $B^b/A^\sharp$ ,  $A$ ,  $A^b/G^\sharp$ ,  $G$ ,  $G^b/F^\sharp$ ,  $F$ ,  $E$

**Valves:**

0	2	1	12	23	13	123
○ ○ ○	○ ● ○	● ○ ○	● ● ○	○ ● ●	● ○ ●	● ● ●
0	2	1	12	23	13	123
					○ ○ ○ ●	○ ● ○ ●
					4	24

**Enharmonics:**

$D^b$	$E^b$	$G^b$	$A^b$	$B^b$
$C^\sharp$	$D^\sharp$	$F^\sharp$	$G^\sharp$	$A^\sharp$
C	D	E	F	G
F	G	A	B	

On 4-valve instruments, use the 4th valve fingering for better intonation