

DAILY DRILLS



EUPHONIUM TC



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Baritone T.C. Fingering Chart

The chart displays musical notation for various partials of the Baritone T.C. instrument. The notes are arranged in a chromatic scale across six staves, with enharmonic equivalents shown in black circles. Below the notation, valve fingerings are indicated by circles (white for open, black for closed).

7th Partial
 Musical notation: C, B, B \flat /A \sharp , A, A \flat /G \sharp
 Enharmonic: C, B, B \flat /A \sharp , A, A \flat /G \sharp

5th Partial
 Musical notation: G, G \flat /F \sharp , F
 Enharmonic: G, G \flat /F \sharp , F

4th Partial
 Musical notation: E, E \flat /D \sharp , D, D \flat /C \sharp
 Enharmonic: E, E \flat /D \sharp , D, D \flat /C \sharp

3rd Partial
 Musical notation: C, B, B \flat /A \sharp , A, A \flat /G \sharp
 Enharmonic: C, B, B \flat /A \sharp , A, A \flat /G \sharp

2nd Partial
 Musical notation: G, G \flat /F \sharp , F, E, E \flat /D \sharp , D, D \flat /C \sharp
 Enharmonic: G, G \flat /F \sharp , F, E, E \flat /D \sharp , D, D \flat /C \sharp

1st Partial
 Musical notation: C, B, B \flat /A \sharp , A, A \flat /G \sharp , G, G \flat /F \sharp
 Enharmonic: C, B, B \flat /A \sharp , A, A \flat /G \sharp , G, G \flat /F \sharp

Valves:

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

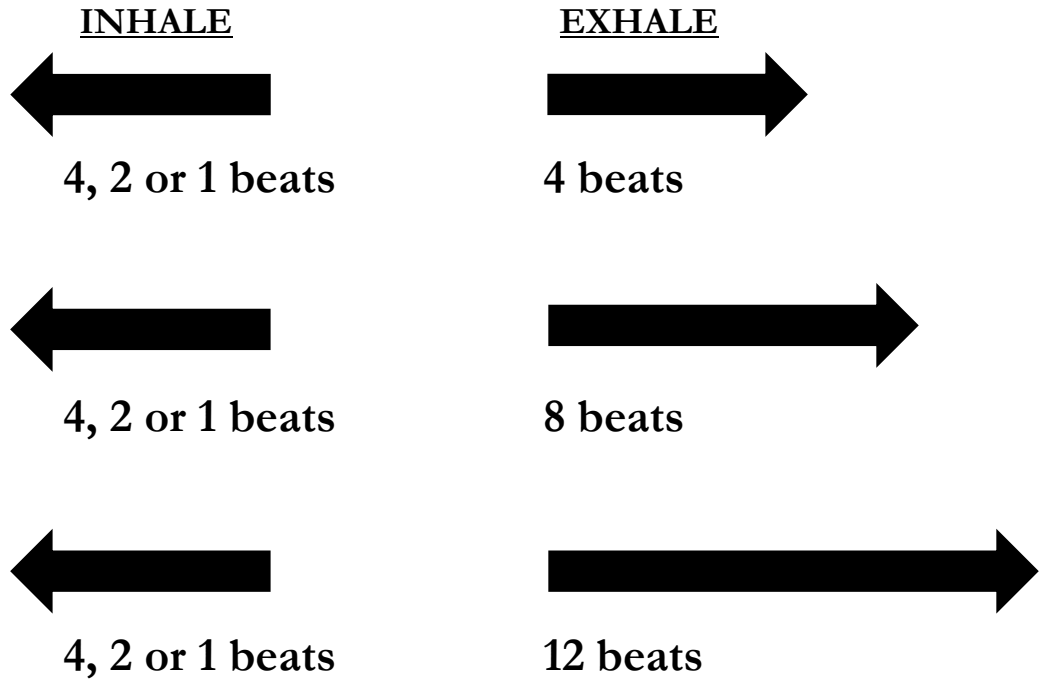
Enharmonics:

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
				A
				B

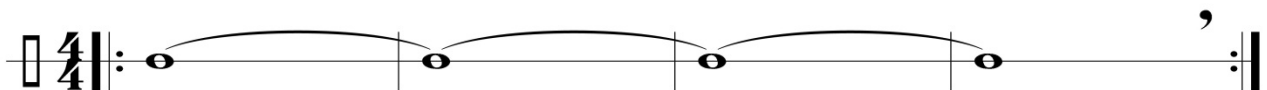
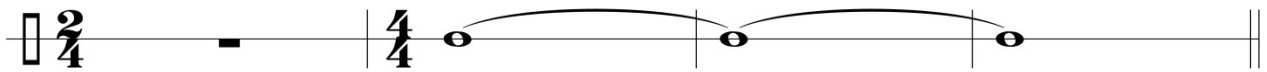
On 4-valve instruments, use the 4th valve fingering for better intonation

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



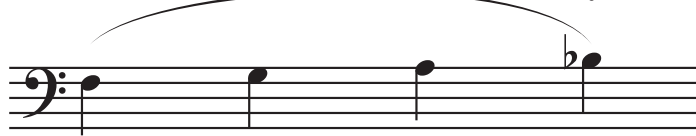
HORN



TRUMPET/EUPHONIUM T.C.



TROMBONE/EUPHONIUM/BASSOON



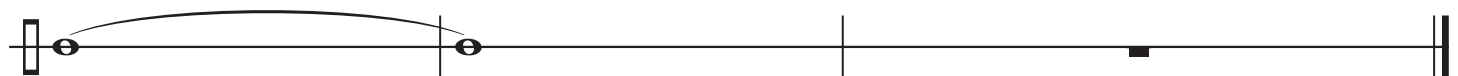
TUBA



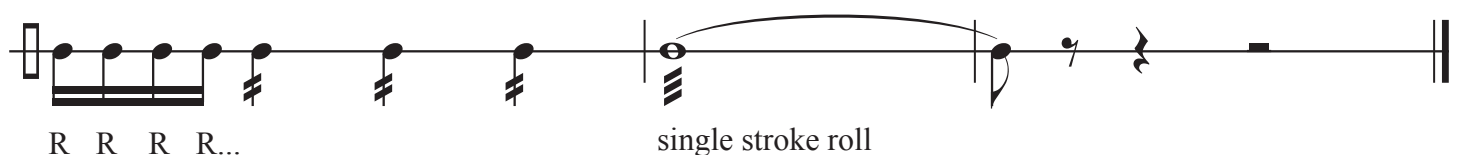
Concert F Around the Room:

- 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

Clarinet in B \flat
B \flat Trumpet
Euphonium TC

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 of music in 4/4 time, written on a single treble clef staff. The notes are: 1 (C4), 2 (C4), 3 (rest), 4 (D4), 5 (D4), 6 (rest), 7 (E4), 8 (E4), 9 (rest), 10 (E4), 11 (E4), 12 (rest), 13 (F4), 14 (F4), 15 (rest), 16 (G4), 17 (G4), 18 (rest), 19 (G4), 20 (G4), 21 (rest), 22 (A4), 23 (A4), 24 (rest). Slurs connect pairs of notes (1-2, 4-5, 7-8, 10-11, 13-14, 16-17, 19-20, 22-23). Measure 4 has a sharp sign (#) above the D4 note. Measure 19 has a sharp sign (#) above the G4 note.

Descending

1 2 3 4 5 6 7 8

9 10 11 12 13 14

The Descending section consists of 14 measures of music in 4/4 time, written on a single treble clef staff. The notes are: 1 (C4), 2 (B3), 3 (B3), 4 (A3), 5 (A3), 6 (G3), 7 (G3), 8 (F3), 9 (F3), 10 (E3), 11 (E3), 12 (D3), 13 (D3), 14 (C3). Slurs connect pairs of notes (1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14). Measure 2 has a sharp sign (#) above the B3 note. Measure 12 has a sharp sign (#) above the D3 note.

Ascending

1 2 3 4 5 6 7 8

9 10 11 12 13 14

The Ascending section consists of 14 measures of music in 4/4 time, written on a single treble clef staff. The notes are: 1 (C3), 2 (C3), 3 (D3), 4 (D3), 5 (E3), 6 (E3), 7 (F3), 8 (F3), 9 (G3), 10 (G3), 11 (A3), 12 (A3), 13 (B3), 14 (B3). Slurs connect pairs of notes (1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14).

B \flat Instruments Long Tone Exercises

$\bullet = 80$

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

Trumpet, Clarinet, Bass Clarinet, & Tenor Saxophone

Vincent Cichowicz

1)



2)



3)



4)



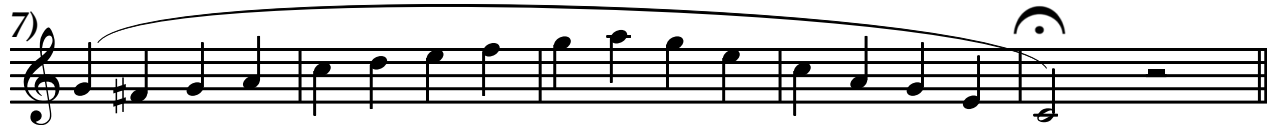
5)



6)



7)



8)



Lip Flexibility

Euphonium TC

1

1 2 3 4 5 6 7

Staff 1: Treble clef, common time. Measures 1-7. Notes: 1: G4, A4, B4, C5; 2: G4, A4, B4, C5; 3: G4, A4, B4, C5; 4: G4, A4, B4, C5; 5: G4, A4, B4, C5; 6: G4, A4, B4, C5; 7: G4, A4, B4, C5.

8 9 10 11 12 13 14

Staff 1: Treble clef, common time. Measures 8-14. Notes: 8: G4, A4, B4, C5; 9: G4, A4, B4, C5; 10: G4, A4, B4, C5; 11: G4, A4, B4, C5; 12: G4, A4, B4, C5; 13: G4, A4, B4, C5; 14: G4, A4, B4, C5.

2

1 2 3 4 5 6 7

Staff 2: Treble clef, common time. Measures 1-7. Notes: 1: G4, A4, B4, C5; 2: G4, A4, B4, C5; 3: G4, A4, B4, C5; 4: G4, A4, B4, C5; 5: G4, A4, B4, C5; 6: G4, A4, B4, C5; 7: G4, A4, B4, C5.

8 9 10 11 12 13 14

Staff 2: Treble clef, common time. Measures 8-14. Notes: 8: G4, A4, B4, C5; 9: G4, A4, B4, C5; 10: G4, A4, B4, C5; 11: G4, A4, B4, C5; 12: G4, A4, B4, C5; 13: G4, A4, B4, C5; 14: G4, A4, B4, C5.

3

1 2 3 4 5 6 7

Staff 3: Treble clef, common time. Measures 1-7. Notes: 1: G4, A4, B4, C5; 2: G4, A4, B4, C5; 3: G4, A4, B4, C5; 4: G4, A4, B4, C5; 5: G4, A4, B4, C5; 6: G4, A4, B4, C5; 7: G4, A4, B4, C5.

8 9 10 11 12 13 14

Staff 3: Treble clef, common time. Measures 8-14. Notes: 8: G4, A4, B4, C5; 9: G4, A4, B4, C5; 10: G4, A4, B4, C5; 11: G4, A4, B4, C5; 12: G4, A4, B4, C5; 13: G4, A4, B4, C5; 14: G4, A4, B4, C5.

B \flat Clarinet
Trumpet in B \flat
Euphonium TC

Chromatic Scale

A

1 2 3 4 5 6

7 8 9 10 11 12

B

1 2 3 4 5 6

7 8 9 10 11 12

C

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

SPACER

PAGE

Reminders:

Pencil on your stand

Sit tall while playing

Your feet are flat on the floor

Your stand is adjusted properly



www.shotwellsharkband.com

Clarinet
Bass Clarinet
Trumpet

Rhythm Exercises

SET 1

Set 1 consists of five measures of music in 4/4 time. The first staff is for B♭ 1 and the second for E♭ 2. Both staves begin with a first ending bracket labeled '1'. The notes are: M1 (B♭ 1: C4, D4, E4, F4; E♭ 2: B3, C4, D4, E4), M2 (B♭ 1: G4, A4, B4, C5; E♭ 2: C4, D4, E4, F4), M3 (B♭ 1: D5, E5, F5, G5; E♭ 2: G4, A4, B4, C5), M4 (B♭ 1: A5, B5, C6, D6; E♭ 2: A4, B4, C5, D5), and M5 (B♭ 1: E5, F5, G5, A5; E♭ 2: E4, F4, G4, A4). The exercise is divided into five measures, each starting with a measure number (1-5) above the staff.

SET 2

Set 2 consists of five measures of music in 4/4 time. The first staff is for B♭ 1 and the second for E♭ 2. Both staves begin with a first ending bracket labeled '1'. The notes are: M1 (B♭ 1: C4, D4, E4, F4; E♭ 2: B3, C4, D4, E4), M2 (B♭ 1: G4, A4, B4, C5; E♭ 2: C4, D4, E4, F4), M3 (B♭ 1: D5, E5, F5, G5; E♭ 2: G4, A4, B4, C5), M4 (B♭ 1: A5, B5, C6, D6; E♭ 2: A4, B4, C5, D5), and M5 (B♭ 1: E5, F5, G5, A5; E♭ 2: E4, F4, G4, A4). The exercise is divided into five measures, each starting with a measure number (1-5) above the staff.

SET 3

Set 3 consists of five measures of music in 4/4 time. The first staff is for B♭ 1 and the second for E♭ 2. Both staves begin with a first ending bracket labeled '1'. The notes are: M1 (B♭ 1: C4, D4, E4, F4; E♭ 2: B3, C4, D4, E4), M2 (B♭ 1: G4, A4, B4, C5; E♭ 2: C4, D4, E4, F4), M3 (B♭ 1: D5, E5, F5, G5; E♭ 2: G4, A4, B4, C5), M4 (B♭ 1: A5, B5, C6, D6; E♭ 2: A4, B4, C5, D5), and M5 (B♭ 1: E5, F5, G5, A5; E♭ 2: E4, F4, G4, A4). The exercise is divided into five measures, each starting with a measure number (1-5) above the staff.

SET 4

Set 4 consists of five measures of music in 4/4 time. The first staff is for B♭ 1 and the second for E♭ 2. Both staves begin with a first ending bracket labeled '1'. The notes are: M1 (B♭ 1: C4, D4, E4, F4; E♭ 2: B3, C4, D4, E4), M2 (B♭ 1: G4, A4, B4, C5; E♭ 2: C4, D4, E4, F4), M3 (B♭ 1: D5, E5, F5, G5; E♭ 2: G4, A4, B4, C5), M4 (B♭ 1: A5, B5, C6, D6; E♭ 2: A4, B4, C5, D5), and M5 (B♭ 1: E5, F5, G5, A5; E♭ 2: E4, F4, G4, A4). The exercise is divided into five measures, each starting with a measure number (1-5) above the staff.

SET 5

Set 5 consists of two staves, Bb 1 and Eb 2, with five measures of rhythmic exercises. The exercises are marked with numbers 1 through 5. The notation includes eighth and sixteenth notes, rests, and a key signature of one flat (Bb).

SET 6

Set 6 consists of two staves, Bb 1 and Eb 2, with five measures of rhythmic exercises. The exercises are marked with numbers 1 through 5. The notation includes eighth and sixteenth notes, rests, and a key signature of one flat (Bb).

SET 7

Set 7 consists of two staves, Bb 1 and Eb 2, with five measures of rhythmic exercises. The exercises are marked with numbers 1 through 5. The notation includes eighth and sixteenth notes, rests, and a key signature of one flat (Bb).

SET 8

Set 8 consists of two staves, Bb 1 and Eb 2, with five measures of rhythmic exercises. The exercises are marked with numbers 1 through 5. The notation includes eighth and sixteenth notes, rests, and a key signature of one flat (Bb).

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 four 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 a quarter note 'D', followed by a beamed eighth-note pair 'o', and another beamed eighth-note pair 'h'. The sixth measure contains a quarter note 'D', followed by a beamed eighth-note pair 'o', and another beamed eighth-note pair 'h'. The seventh measure is a whole rest. The eighth measure contains a whole note 'D'. Below the staff is a rhythmic diagram consisting of a long horizontal rectangle followed by four smaller vertical rectangles.

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' with a bar line. The second measure contains four 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 a quarter note 'D', followed by a beamed eighth-note pair 'i', and another beamed eighth-note pair 'h'. The sixth measure contains a quarter note 'D', followed by a beamed eighth-note pair 'i', and another beamed eighth-note pair 'h'. The seventh measure is a whole rest. The eighth measure contains a whole note 'D'. Below the staff is a rhythmic diagram consisting of a long horizontal rectangle followed by three shorter vertical rectangles.

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 a bar line. The second measure contains four quarter notes: 'D', 'a', 'h', 'D', each with an accent (>) above it. The third measure is a whole rest. The fourth measure contains a whole note 'D'. The fifth measure contains a quarter note 'D', followed by a beamed eighth-note pair 'a', and another beamed eighth-note pair 'h', each with an accent (>) above it. The sixth measure contains a quarter note 'D', followed by a beamed eighth-note pair 'a', and another beamed eighth-note pair 'h', each with an accent (>) above it. The seventh measure is a whole rest. The eighth measure contains a whole note 'D'. Below the staff is a rhythmic diagram consisting of a long horizontal rectangle followed by four smaller vertical rectangles.

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 bar line. The second measure contains four quarter notes: 'D', 'e', 'e', 'D', each with a house-top accent (^) above it. The third measure is a whole rest. The fourth measure contains a whole note 'D'. The fifth measure contains a quarter note 'D', followed by a beamed eighth-note pair 'e', and another beamed eighth-note pair 'e', each with a house-top accent (^) above it. The sixth measure contains a quarter note 'D', followed by a beamed eighth-note pair 'e', and another beamed eighth-note pair 'e', each with a house-top accent (^) above it. The seventh measure is a whole rest. The eighth measure contains a whole note 'D'. Below the staff is a rhythmic diagram consisting of a long horizontal rectangle followed by four smaller vertical rectangles.

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

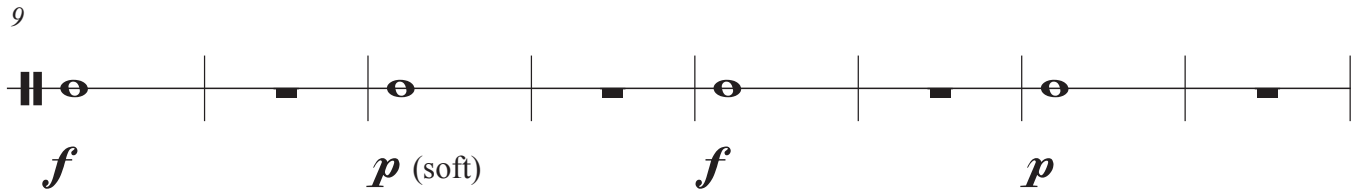
Dynamics

9



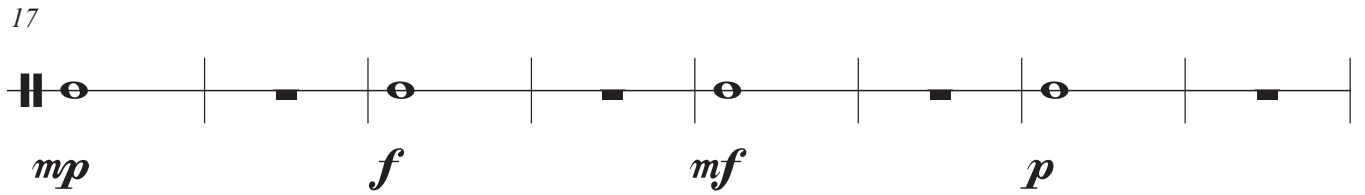
mf (medium full) *f* (full sound) *mf* *mp* (medium soft)

9



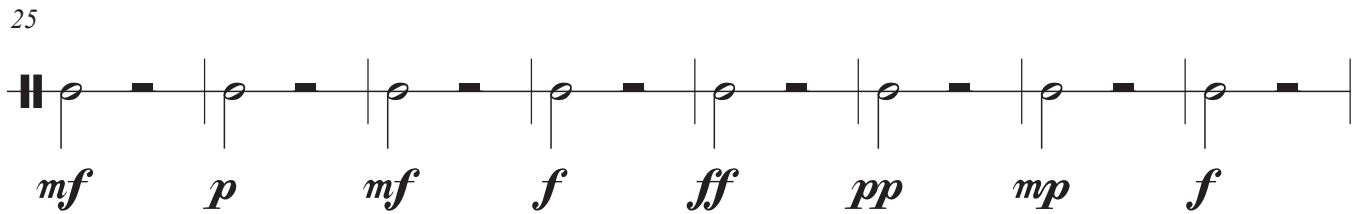
f *p* (soft) *f* *p*

17



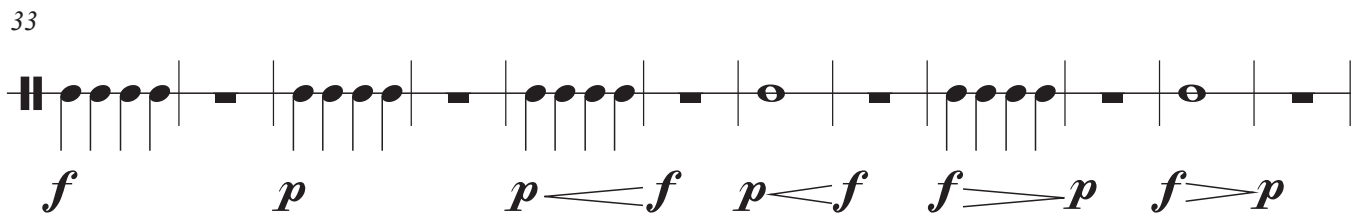
mp *f* *mf* *p*

25



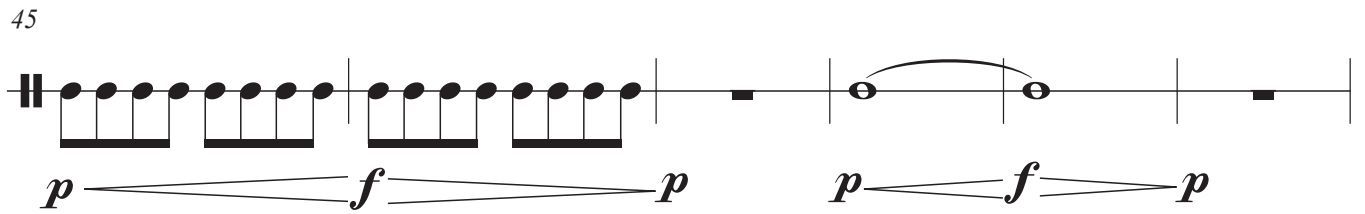
mf *p* *mf* *f* *ff* *pp* *mp* *f*

33



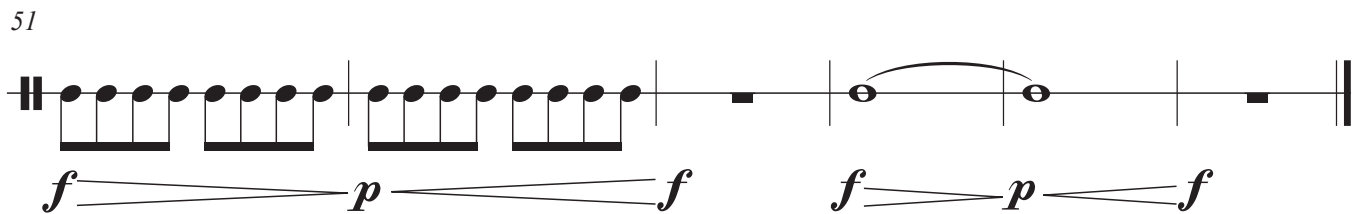
f *p* *p* <-> *f* *p* <-> *f* *f* >-> *p* *f* >-> *p*

45



p <-> *f* >-> *p* *p* <-> *f* >-> *p*

51



f >-> *p* <-> *f* *f* >-> *p* <-> *f*

Rhythm Diagramming:

A VISUAL Representation of Rhythms

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

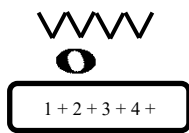
\ = downbeat (½ a beat)

/ = upbeat (½ a beat)

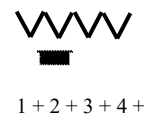
∨ = full beat (1 beat)

- 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.”

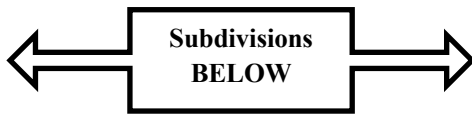
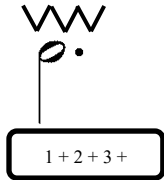
Whole Note (4 beats of SOUND)



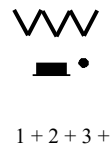
Whole Rest (4 beats of SILENCE)



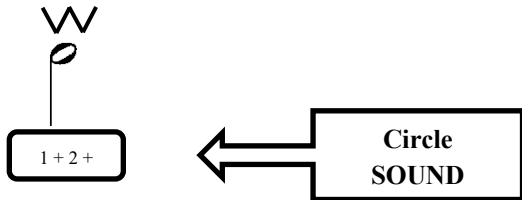
Dotted Half Note (3 beats of SOUND)



Dotted Half Rest (3 beats of SILENCE)



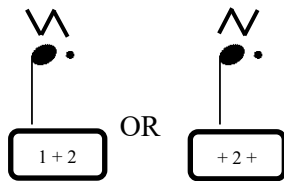
Half Note (2 beats of SOUND)



Half Note (2 beats of SILENCE)



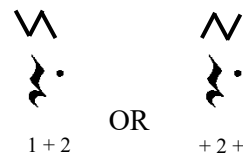
Dotted Quarter Note (1½ beats of SOUND)



OR

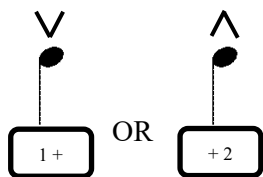


Dotted Quarter Note (1½ beats of SILENCE)



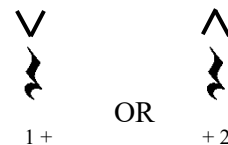
OR

Quarter Note (1 beat of SOUND)



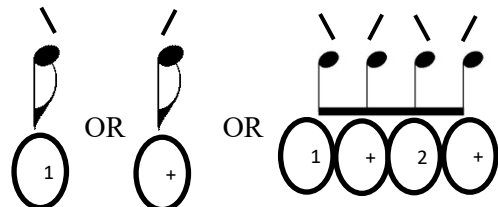
OR

Quarter Rest (1 beat of SILENCE)

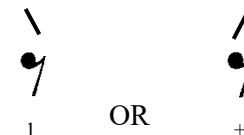


OR

Eighth Note (½ a beat of SOUND) Individual or Grouped



















Eighth Rest (½ 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 T.C. Fingering Chart

The chart displays musical notation for various partials of the Baritone T.C. instrument. The notes are arranged in a chromatic scale across seven staves, with enharmonic equivalents shown in black circles. Below the notation, valve fingerings are indicated by circles (white for open, black for closed).

7th Partial
 Notes: C, B, B \flat /A \sharp , A, A \flat /G \sharp

5th Partial
 Notes: G, G \flat /F \sharp , F

4th Partial
 Notes: E, E \flat /D \sharp , D, D \flat /C \sharp

3rd Partial
 Notes: C, B, B \flat /A \sharp , A, A \flat /G \sharp

2nd Partial
 Notes: G, G \flat /F \sharp , F, E, E \flat /D \sharp , D, D \flat /C \sharp

1st Partial
 Notes: C, B, B \flat /A \sharp , A, A \flat /G \sharp , G, G \flat /F \sharp

Valves:

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