

DAILY DRILLS



TROMBONE

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Trombone Slide Position Chart

The chart displays seven slide positions (1-7) on a trombone slide. Each position is associated with specific notes in different partials (1st to 7th). The notes are shown in musical notation on a bass clef staff. Some notes are circled in black, indicating they are on a flat partial. A shaded area highlights the first three slide positions.

Slide Position	7th Partial	6th Partial (Flat)	5th Partial	4th Partial	3rd Partial	2nd Partial	1st Partial
1	B \flat /A \sharp		F	D	B \flat /A \sharp	F	B \flat /A \sharp
2	A	G	E	D \flat /C \sharp	A	E	A
3	A \flat /G \sharp	G \flat /F \sharp	E \flat /D \sharp	C	A \flat /G \sharp	E \flat /D \sharp	A \flat /G \sharp
4				B	G	D	G
5					G \flat /F \sharp	D \flat /C \sharp	G \flat /F \sharp
6						C	F
7						B	E

Enharmonics:

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

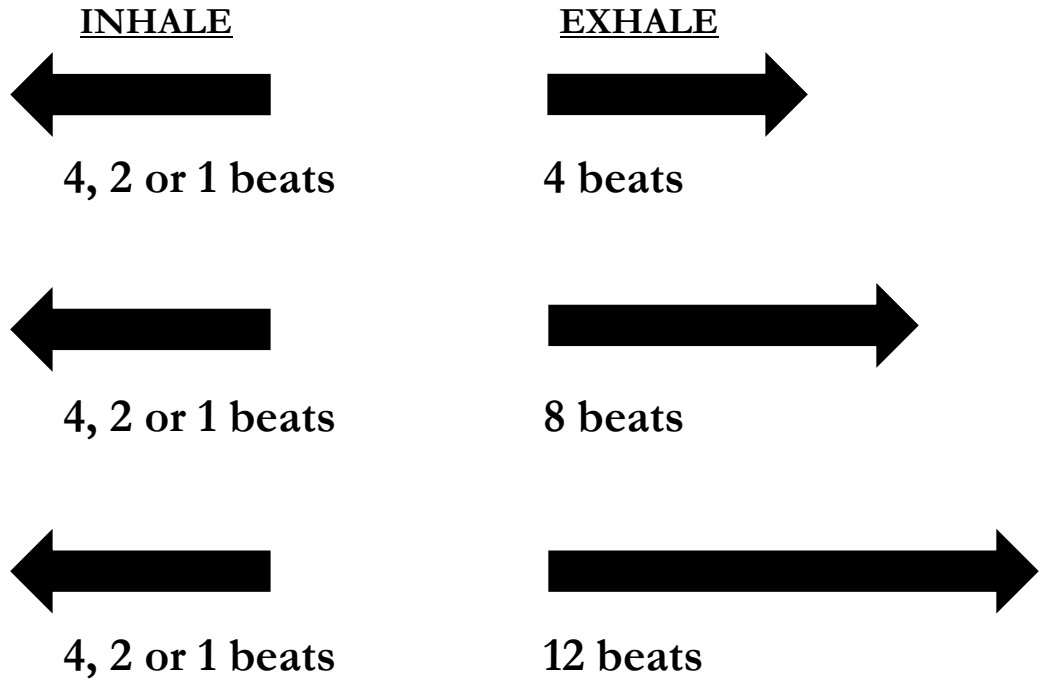
Slide Positions: 1 2 3 4 5 6 7

*Since these notes are on a flat partial, the slide must be placed slightly higher, or "sharper", and the positions are called "Sharp 2nd" & "Sharp 3rd"

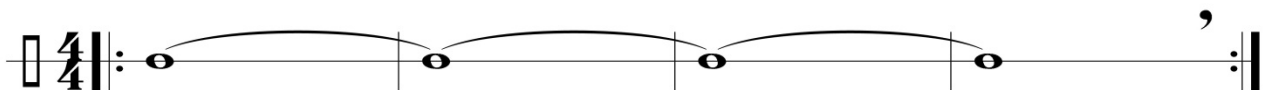
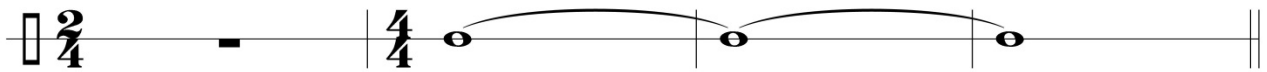
Breathing Exercises

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



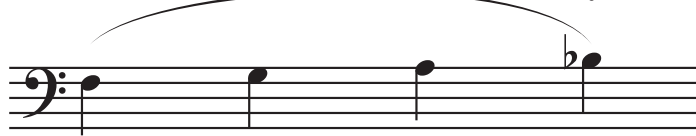
HORN



TRUMPET/EUPHONIUM T.C.



TROMBONE/EUPHONIUM/BASSOON



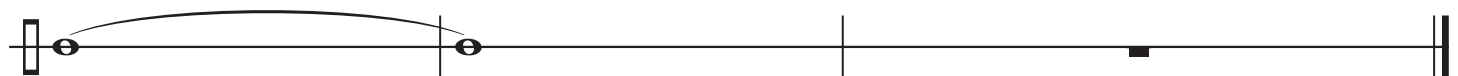
TUBA



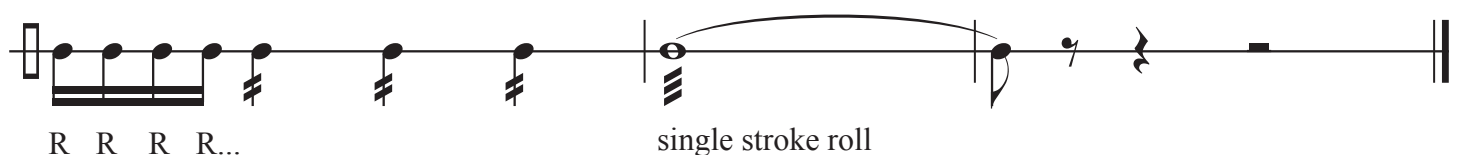
Concert F Around the Room:

- 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: Measure 1 has a whole note G2. Measure 2 has a whole note G2. Measure 3 has a whole rest. Measure 4 has a whole note G2. Measure 5 has a whole note G2. Measure 6 has a whole rest. Measure 7 has a whole note G2. Measure 8 has a whole note G2. Measures 9-17: Measure 9 has a whole rest. Measure 10 has a whole note G2. Measure 11 has a whole note G2. Measure 12 has a whole rest. Measure 13 has a whole note G2. Measure 14 has a whole note G2. Measure 15 has a whole rest. Measure 16 has a whole note G2. Measure 17 has a whole note G2. Measures 18-24: Measure 18 has a whole rest. Measure 19 has a whole note G2. Measure 20 has a whole note G2. Measure 21 has a whole rest. Measure 22 has a whole note G2. Measure 23 has a whole note G2. Measure 24 has a whole rest.

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: Measure 1 has a whole note G2. Measure 2 has a whole note F2. Measure 3 has a whole rest. Measure 4 has a whole note E2. Measure 5 has a whole note D2. Measure 6 has a whole note C2. Measure 7 has a whole rest. Measure 8 has a whole note B1. Measures 9-14: Measure 9 has a whole note A1. Measure 10 has a whole note G1. Measure 11 has a whole rest. Measure 12 has a whole note F1. Measure 13 has a whole note E1. Measure 14 has a whole rest.

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: Measure 1 has a whole note B1. Measure 2 has a whole note C2. Measure 3 has a whole rest. Measure 4 has a whole note D2. Measure 5 has a whole note E2. Measure 6 has a whole note F2. Measure 7 has a whole rest. Measure 8 has a whole note G2. Measures 9-14: Measure 9 has a whole note A2. Measure 10 has a whole note B2. Measure 11 has a whole rest. Measure 12 has a whole note C3. Measure 13 has a whole note D3. Measure 14 has a whole rest.

Bass Clef

Long Tone Exercises

♩ = 80

1 Extension 2 3 4 5 6

1 Extension 2 3 4 5 6

7 8 9 10 11 12

7 8 9 10 11 12

13 14 15 16 17 18

13 14 15 16 17 18

19 20 21 22 23 24

19 20 21 22 23 24

25 26 27 28 29 30

25 26 27 28 29 30

31 32 33 34 35 36

31 32 33 34 35 36

37 38 39 40 41 42

37 38 39 40 41 42

43 44 45 46 47 48

43 44 45 46 47 48

Flow Studies

Trombone, Bassoon & Euphonium

Vincent Cichowicz

1)



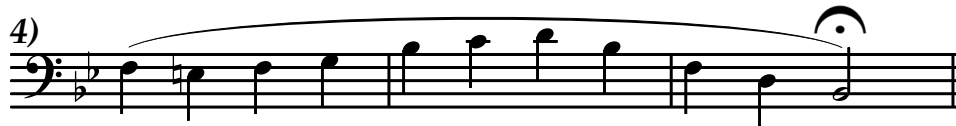
2)



3)



4)



5)



6)



7)



8)



Lip Flexibility

Trombone

1

1 2 3 4 5 6 7

Staff 1: Bass clef, common time. Measures 1-7. Notes: 1: B1, A1, G1, F1; 2: E1, D1, C1, B0; 3: B0, A0, G0, F0; 4: E0, D0, C0, B-1; 5: A-1, G-1, F-1, E-1; 6: D-1, C-1, B-1, A-1; 7: G-1, F-1, E-1, D-1. Slurs connect measures 1-2, 3-4, 5-6, and 7.

8 9 10 11 12 13 14

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

2

1 2 3 4 5 6 7

Staff 2: Bass clef, common time. Measures 1-7. Notes: 1: B1, A1, G1, F1; 2: E1, D1, C1, B0; 3: B0, A0, G0, F0; 4: E0, D0, C0, B-1; 5: A-1, G-1, F-1, E-1; 6: D-1, C-1, B-1, A-1; 7: G-1, F-1, E-1, D-1. Slurs connect measures 1-2, 3-4, 5-6, and 7.

8 9 10 11 12 13 14

Staff 2: Bass clef, common time. Measures 8-14. Notes: 8: C-1, B-1, A-1, G-1; 9: F-1, E-1, D-1, C-1; 10: B-1, A-1, G-1, F-1; 11: E-1, D-1, C-1, B-1; 12: A-1, G-1, F-1, E-1; 13: D-1, C-1, B-1, A-1; 14: G-1, F-1, E-1, D-1. Slurs connect measures 9-10, 11-12, and 13-14.

3

1 2 3 4 5 6 7

Staff 3: Bass clef, common time. Measures 1-7. Notes: 1: B1, A1, G1, F1; 2: E1, D1, C1, B0; 3: B0, A0, G0, F0; 4: E0, D0, C0, B-1; 5: A-1, G-1, F-1, E-1; 6: D-1, C-1, B-1, A-1; 7: G-1, F-1, E-1, D-1. Slurs connect measures 1-2, 3-4, 5-6, and 7.

8 9 10 11 12 13 14

Staff 3: Bass clef, common time. Measures 8-14. Notes: 8: C-1, B-1, A-1, G-1; 9: F-1, E-1, D-1, C-1; 10: B-1, A-1, G-1, F-1; 11: E-1, D-1, C-1, B-1; 12: A-1, G-1, F-1, E-1; 13: D-1, C-1, B-1, A-1; 14: G-1, F-1, E-1, D-1. Slurs connect measures 9-10, 11-12, and 13-14.

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, and finally up to G3. Each measure contains a half note, with slurs connecting notes across measures. Measure numbers 1 through 12 are placed above the notes.

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, and finally up to G3. Each measure contains a half note, with slurs connecting notes across measures. Measure numbers 1 through 12 are placed above the notes.

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, and finally up to G3. Each measure contains a half note, with slurs connecting notes across measures. Measure numbers 1 through 24 are placed above the notes.

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, and finally up to G3. Each measure contains a half note, with slurs connecting notes across measures. Measure numbers 1 through 7 are placed above the notes.

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

Trombone
Euphonium BC
Bassoon

Rhythm Exercises

SET 1

1 2 3 4 5

Bb 1

Eb 2

SET 2

1 2 3 4 5

Bb 1

Eb 2

SET 3

1 2 3 4 5

Bb 1

Eb 2

SET 4

1 2 3 4 5

Bb 1

Eb 2

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 two quarter notes 'D' and 'o', followed by two quarter notes 'h' and '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 'D' and 'o', followed by a beamed eighth-note pair 'h' and 'D'. The sixth measure is a whole rest. The seventh measure contains a whole note 'D'. 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 two staccato quarter notes 'D' and 'o', followed by two staccato quarter notes 'h' and 'D'. The third measure is a whole rest. The fourth measure contains a whole note 'D'. The fifth measure contains a staccato quarter note 'D', followed by a beamed staccato eighth-note pair 'D' and 'o', followed by a beamed staccato eighth-note pair 'h' and 'D'. The sixth measure is a whole rest. The seventh measure contains a whole note 'D'. 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 two quarter notes 'D' and 'o' with accents (>), followed by two quarter notes 'h' and '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 a quarter note 'D' with an accent (>), followed by a beamed eighth-note pair 'D' and 'o' with accents (>), followed by a beamed eighth-note pair 'h' and 'D' with accents (>). The sixth measure is a whole rest. The seventh measure contains a whole note 'D' with an accent (>). 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 two quarter notes 'D' and 'o' with house-top accents (^), followed by two quarter notes 'h' and '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 a quarter note 'D' with a house-top accent (^), followed by a beamed eighth-note pair 'D' and 'o' with house-top accents (^), followed by a beamed eighth-note pair 'h' and 'D' with house-top accents (^). The sixth measure is a whole rest. The seventh measure contains a whole note 'D' with a house-top accent (^). 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

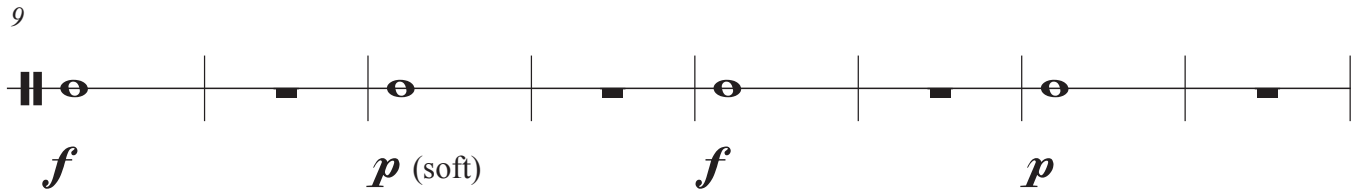
Dynamics

9



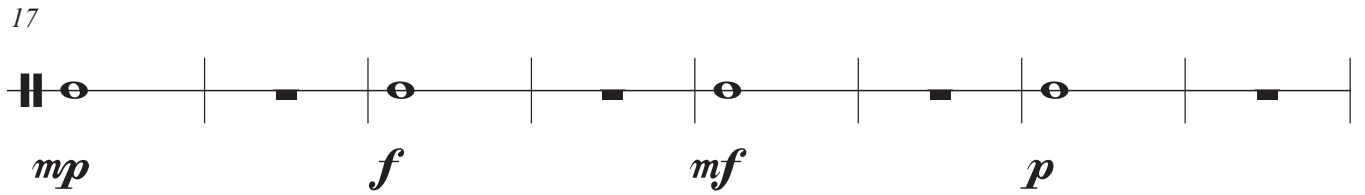
mf (medium full) *f* (full sound) *mf* *mp* (medium soft)

9



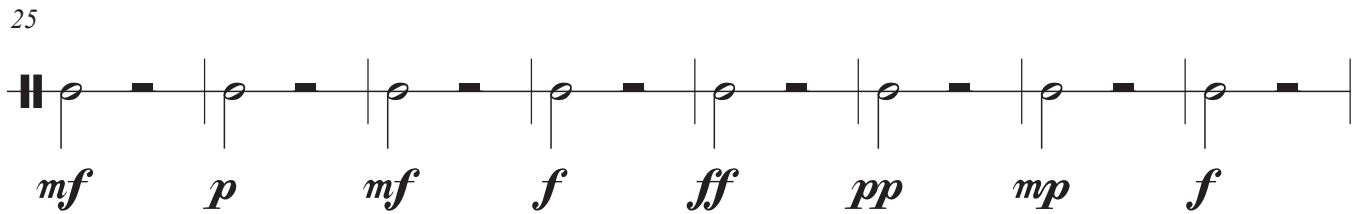
f *p* (soft) *f* *p*

17



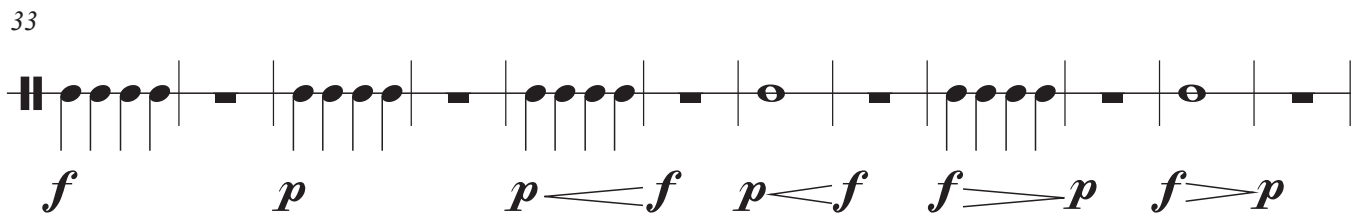
mp *f* *mf* *p*

25



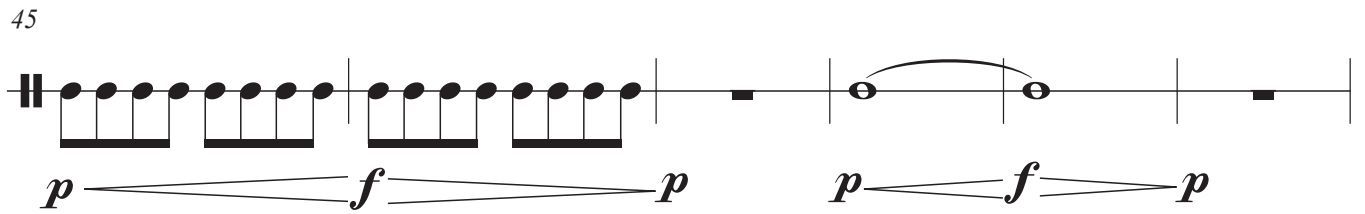
mf *p* *mf* *f* *ff* *pp* *mp* *f*

33



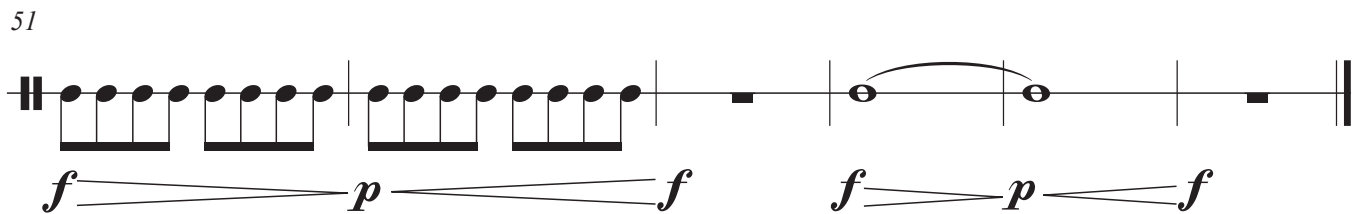
f *p* *p* <-> *f* *p* <-> *f* *f* >-> *p* *f* >-> *p*

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:

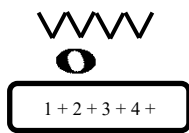
\ = downbeat (½ a beat)

/ = upbeat (½ a beat)

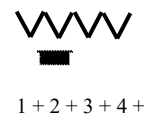
∨ = full beat (1 beat)

- 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.”

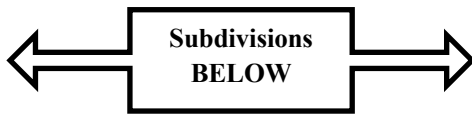
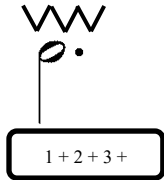
Whole Note (4 beats of SOUND)



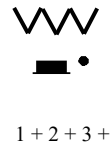
Whole Rest (4 beats of SILENCE)



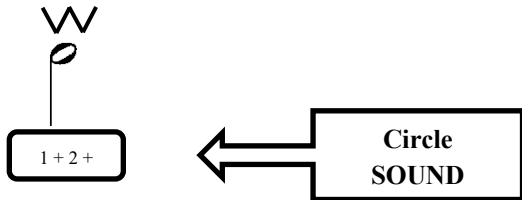
Dotted Half Note (3 beats of SOUND)



Dotted Half Rest (3 beats of SILENCE)



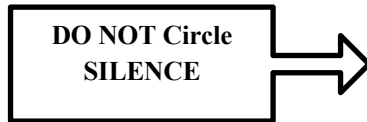
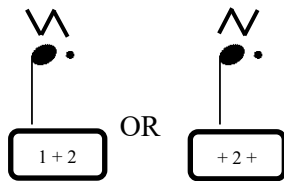
Half Note (2 beats of SOUND)



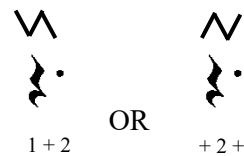
Half Note (2 beats of SILENCE)



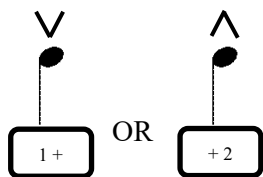
Dotted Quarter Note (1½ beats of SOUND)



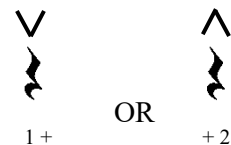
Dotted Quarter Note (1½ beats of SILENCE)



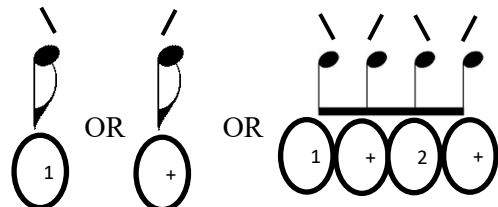
Quarter Note (1 beat of SOUND)



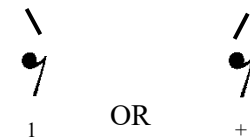
Quarter Rest (1 beat of SILENCE)



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

Trombone Slide Position Chart

The chart displays seven slide positions (1-7) on a trombone slide. Each position is associated with specific notes across different partials (1st to 7th). The notes are shown in musical notation on a bass clef staff. Some notes are circled in black, indicating they are on a flat partial. A note on the 6th partial (G) is marked with an asterisk (*), indicating it is on a sharp partial.

Slide Positions: 1 2 3 4 5 6 7

Notes by Position:

- Position 1: B \flat /A \sharp , A, A \flat /G \sharp , G, G \flat /F \sharp , F, E
- Position 2: F, E, E \flat /D \sharp , D, D \flat /C \sharp , C, B
- Position 3: B \flat /A \sharp , A, A \flat /G \sharp , G, G \flat /F \sharp
- Position 4: D, D \flat /C \sharp , C, B
- Position 5: F, E, E \flat /D \sharp
- Position 6: G, G \flat /F \sharp
- Position 7: B \flat /A \sharp , A, A \flat /G \sharp

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	

*Since these notes are on a flat partial, the slide must be placed slightly higher, or "sharper", and the positions are called "Sharp 2nd" & "Sharp 3rd"