Trombone Position Chart

Notes on gray background are pedal tones:

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>F♯</th>
<th>Gb</th>
<th>G</th>
<th>G♯</th>
<th>Ab</th>
<th>A</th>
<th>A♯</th>
<th>Bb</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- B    C    C♯    Db    D    D♯    Eb    E    F

- T♭7 (lip down) T 7 | T 6 | T♭4 | T♭3 | 7 or T 2 | 6 or T 1

- F♯ Gb | G | G♯ | Ab | A | A♯ | Bb | B | C

| 5 | 4 or T♭6 | 3 or T 6 | 2 or T♭4 | 1 or T♭3 | 7 or T♭2 | 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 ♭7 | 3 or ♭6 | 2 or ♭5 |

- D   D♯ | Eb | E | F | F♯ | Gb | G

| 1 or ♭4 | 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 ♭1 or 6 | 1 or ♭4 |
**Euphonium B.C. Fingering Chart**
(Non Compensating)

Notes on gray background are pedal tones.

<table>
<thead>
<tr>
<th></th>
<th>A♭</th>
<th>B♭</th>
<th>B</th>
<th>C</th>
<th>C♯</th>
<th>D♭</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(lip down)</td>
<td>1 2 3 4</td>
<td>1 2 3 4</td>
<td>1 2 3 4</td>
<td>1 2 3 4</td>
<td>1 2 3 4</td>
<td>1 2 3 4</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>D♯</th>
<th>E♭</th>
<th>E</th>
<th>F</th>
<th>F♯</th>
<th>G♭</th>
<th>G</th>
<th>G♯</th>
<th>A♭</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 4 or 1 2 4</td>
<td>2 4 or 1 2 3</td>
<td>4 or 1 3</td>
<td>2 3</td>
<td>1 2 or 3</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>A♯</th>
<th>B♭</th>
<th>B</th>
<th>C</th>
<th>C♯</th>
<th>D♭</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Open</td>
<td>2 4 or 1 2 3</td>
<td>4 or 1 3</td>
<td>2 3</td>
<td>1 2 or 3</td>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>D♯</th>
<th>E♭</th>
<th>E</th>
<th>F</th>
<th>F♯</th>
<th>G♭</th>
<th>G</th>
<th>G♯</th>
<th>A♭</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>Open</td>
<td>2 3</td>
<td>1 2 or 3</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>A♯</th>
<th>B♭</th>
<th>B</th>
<th>C</th>
<th>C♯</th>
<th>D♭</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Open</td>
<td>1 2 or 3</td>
<td>1</td>
<td>2 or 2 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>D</th>
<th>D♯</th>
<th>E♭</th>
<th>E</th>
<th>F</th>
<th>F♯</th>
<th>G♭</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open or 1 2</td>
<td>1</td>
<td>2 or 1 2 3</td>
<td>Open or 4 or 1 3</td>
<td>2 3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>G</th>
<th>G♯</th>
<th>A♭</th>
<th>A</th>
<th>A♯</th>
<th>B♭</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 or 3</td>
<td>1</td>
<td>2</td>
<td>Open</td>
<td>1 2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Pitch Tendencies & Adjustments

**Trombone**

(Notes not addressed are generally acceptable)

\[\begin{array}{cccccc}
\text{Pitch Tendency} & S & S & S & F \\
\text{Adjustment} & \text{Use trigger and lower 1st position. (May still be very sharp)} & \text{Use trigger and lower 1st position. (May still be very sharp)} & \text{Lower 1st position} & \text{Use 4th position} \\
\end{array}\]

\[\begin{array}{cccc}
\text{Pitch Tendency} & VS & VF & VF & S \\
\text{Adjustment} & \text{Lower 1st position} & \text{Raise 3rd position} & \text{Raise 2nd position} & \text{Lower 1st position} \\
\end{array}\]

**Tuba**

\[\begin{array}{cccccc}
\text{Pitch Tendency} & VVS & VS & S & VVS & VS & S \\
\text{Adjustment} & \text{Use 2nd & 4th valve} & \text{Use 4th valve} & \text{Use 3rd valve or pull 1st valve slide} & \text{Use 2nd & 4th valve} & \text{Use 4th valve} & \text{Use 3rd valve or pull 1st slide} \\
\end{array}\]

\[\begin{array}{cccc}
\text{Pitch Tendency} & S & F & F & S \\
\text{Adjustment} & \text{Use 3rd valve or pull 1st slide} & \text{Use 1st & 3rd or 4th valve} & \text{Use 1st and 2nd pull 1st slide} & \text{Use 3rd valve} & \text{Play open} \\
\end{array}\]
Pitch Tendencies & Adjustments

Euphonium

(Notes not addressed are generally acceptable)

<table>
<thead>
<tr>
<th>Pitch Tendency</th>
<th>VVS</th>
<th>VS</th>
<th>S</th>
<th>VVS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adjustment</td>
<td>Use 2nd and 4th valve, or pull 1st slide</td>
<td>Use 3rd valve, or pull 1st slide</td>
<td>Use 2nd &amp; 4th valve, or pull 1st valve slide or use 4th valve</td>
<td></td>
</tr>
</tbody>
</table>

F = Flat
S = Sharp
V = Very

page 21
The Tuning Process
Brasses

Trumpet (Treble Clef Euphonium): Play 2nd line G three or four times. Then play up to 3rd space C, diatonically from G. Both the G and C should register 4 to 6 cents sharp. Try to zero in on G as this will take the edge off the slightly raised C.

French Horn: Tuning the double horn can be a very complicated task. The following is a systematic approach to both the Bb side and the F side of the instrument. First tune the Bb side. Check the C (concert F) and adjust the main tuning slide. (This is usually the first slide on the mouthpipe tubing.) Now release the Bb thumb lever and check the same C on the F side and adjust the other tuning slide. (Note: Do not readjust the main tuning slide as it affects both the Bb and F horn.) Make sure that you maintain a consistent hand position throughout these checks. It is important to note that if the player is having difficulty tuning (especially the Bb horn) and is extremely sharp, the problem may be a tight throat. After tuning the open tones on both the Bb and F sides, the next step is to tune each valve independently. Again, start with the Bb horn. Tune the first valve to Eb and Bb, the second valve to E and B natural, the 1st and 2nd valve combination to A and then the third valve to A. When you are satisfied with the pitch on the Bb side, repeat the process on the F side using F and Bb for the first valve, F# and B natural for the second, A for the 1st and 2nd combination and A again for the third valve alone. Play a series of scales and arpeggios, using both the Bb and F sides, to insure consistency.

Trombone: Play 4th line F three or four times. This note should be 4 to 6 cents sharp. Then play Bb above the staff several times and tune to zero tolerance. Try to zero in on F as this will take the edge off the slightly raised Bb. Play lip slurs from 2nd line Bb to 4th line F several times to insure proper tuning of the F. Do the same from 4th line F up to Bb. If the trombone has a trigger, Tune the 4th line F. Try to match the pitch of the trigger with the open, first position F. Then tune low C. (Note: If the trombone has an open wrap design the pitch and quality will be quite good. If not, most trigger notes will tend to be sharp and stuffy.)

Euphonium: First tune 4th line F. Then tune Bb above the staff. The F should be sharp but try to tune both notes as close to zero tolerance as possible. Play lip slurs as on trombone to check the consistency of both pitches. (Note: On inadequate instruments, low Bb is very flat. Try and avoid these horns.) Tune the fourth valve to 2nd space C. If the tuning of C is adequate, then the combination of second and fourth valves (B natural) should be close, but still a bit sharp.

Tuba: First play F below the staff three or four times. This note should be well centered. Then check 2nd line Bb. This note should be near perfect. Play from F down to low Bb, three or four times, diatonically. Low Bb should register at zero tolerance. Play a series of lip slurs from F up to Bb and Bb down to F to check the consistency on both notes. (Note: Beware of tuning young players on low Bb as this is not the easiest pitch to center.) Tune the fourth valve to F below the staff and low C. Then check the 2nd and 4th valves to see if this combination is close to the desired pitch on E natural. (Note: This pitch will be sharp but close enough to allow centering.)
Trombone

Baldwin Band - Standard Warm-ups

Long Tones

Breathing | B-flat Separate | B-flat Overlap
---|---|---

Player 1 | Player 2 | Player 1 | Player 2 | Player 3

6 | F Concert Paynter |

13 | B-flat Paynter (Descending) |

19 | D Paynter (Descending) |

22 | F Paynter (Ascending) |

25 | Paynter (Skips) |
Appendix

Circle of Fifths

C (c minor)
F (d minor)
Bb (g minor)
Eb (c minor)
Ab (f minor)
Db (b flat minor)
C# (e flat minor)
F# (g sharp minor)

G (b minor)
D (f minor)
A (f sharp minor)
E (c sharp minor)
B (g minor)
F (a minor)
C (c sharp minor)
Bb (d minor)

W32CL
Spoken Exercises
Warm-Up Set 2

Options 1, 2, & 3

Option 4

Option 5
Warm-Up Set 3

Options 1, 2, & 3

Option 4

Option 5
Warm-Up Set 4

Options 1, 2, & 3 - fingerings indicated in parenthesis

Option 4 - fingerings indicated in parenthesis

Option 5 - fingerings indicated in parenthesis
One Octave Scales & Arpeggios

In All Twelve Major Key Signatures

Bb

F

C

G

D

A

E

B

H
Minor Scales (Melodic, Natural, Harmonic)

Baritone Bass Clef  Concert Keys: c, g, d, a, e  M. Max McKee

Melodic Minor

Natural Minor

Harmonic Minor

Melodic Minor

Natural Minor

Harmonic Minor

Melodic Minor

Natural Minor

Harmonic Minor

Melodic Minor

Natural Minor

Harmonic Minor
Baritone

Intervals

C Concert Ascending

B-flat Concert Ascending

A-flat Concert Ascending

G-flat Concert Ascending

F Concert Ascending

E-flat Concert Ascending

C Concert Descending

B-flat Concert Descending

A-flat Concert Descending

G-flat Concert Descending

F Concert Descending
CHORALE NO. 1

Johann Crüger (1598-1663)
CHORALE NO. 13
Von Nicolaus Decius (1485-1546)

Soprano

Alto

Tenor

Bass
CHORALE NO. 16
Johann Sebastian Bach (1685-1750)
BAND INFO – “NEED TO KNOW”

Strategies for SMART practice:
1. Play rhythms on one pitch first if difficult
2. Look for patterns
3. Play in a comfortable range first (down an octave?)
4. Isolate one challenge at a time
5. Work slow to fast (use a metronome)
6. Build from the middle

Logical Steps to Effective Intonation
1. Listen for “beats”
2. Make an adjustment; if beats get faster, try the opposite until the beats slow and eventually disappear.
3. If you have to pinch to make the beats stop, make your instrument shorter
4. If you have to relax to make the beats stop, make your instrument longer
5. When you hear no beats while playing with your normal embouchure you are in tune!

Ways and Steps to Listening
1. If you hear yourself sticking out of the band’s sound you may be playing too loud. This is BALANCE. See below for info on the Pyramid of Sound.
2. If you adjust your volume and still stick out of the band’s sound, adjust your posture, embouchure, and breath support to make your tone mesh better. This is BLEND. Think of putting your sound “inside” other voices... e.g. Alto’s try to fit “inside” the horn sound; Trumpets try to fit “inside” the tuba sound.
3. If you adjust your volume and tone and still stick out of the band’s sound, you may be out of tune. This is INTONATION (see above).
4. Always listen down to the lowest instrument, to the people on either side of you, and to yourself.

The Pyramid of Sound (BALANCE)
1. Higher voices are more easily heard than low voices; therefore to create a more balanced sound, adjust all dynamics levels as follows.
2. Low voices (tuba, low brass, tenor sax) should be strongest...play at or above the written dynamic level
3. Middle voices (alto, horn) are the next highest priority...play at or slightly below the written dynamic level
4. High voices (trumpets, flute, clarinet) should be least prominent...play one level below the written dynamic level
Scale and Chord Related Theory

A scale is a series of single notes which ascend or descend in a stepwise manner within the range of an octave. Because scales are arranged in a stepwise manner, the note names will always be in alphabetical order.

The notes within scales have a specific whole step/half step intervalic relationship with each other.

### C major scale (half steps are between scale degrees 3 - 4 and 7 - 8).

<table>
<thead>
<tr>
<th>Interval</th>
<th>Scale Degrees</th>
</tr>
</thead>
<tbody>
<tr>
<td>W</td>
<td>1 Tonic</td>
</tr>
<tr>
<td>W</td>
<td>2</td>
</tr>
<tr>
<td>H</td>
<td>3 Dominant</td>
</tr>
<tr>
<td>W</td>
<td>4</td>
</tr>
<tr>
<td>W</td>
<td>5</td>
</tr>
<tr>
<td>W</td>
<td>6</td>
</tr>
<tr>
<td>H</td>
<td>7 Leading Tone</td>
</tr>
<tr>
<td>W</td>
<td>8</td>
</tr>
</tbody>
</table>

### C natural minor scale (lower the 3rd, 6th, and 7th scale degrees a half step).

<table>
<thead>
<tr>
<th>Interval</th>
<th>Scale Degrees</th>
</tr>
</thead>
<tbody>
<tr>
<td>W</td>
<td>1 Tonic</td>
</tr>
<tr>
<td>H</td>
<td>2</td>
</tr>
<tr>
<td>W</td>
<td>3</td>
</tr>
<tr>
<td>W</td>
<td>4</td>
</tr>
<tr>
<td>W</td>
<td>5</td>
</tr>
<tr>
<td>W</td>
<td>6</td>
</tr>
<tr>
<td>W</td>
<td>7</td>
</tr>
<tr>
<td>H</td>
<td>8</td>
</tr>
</tbody>
</table>

### C harmonic minor scale (lower the 3rd and 6th scale degrees a half step).

<table>
<thead>
<tr>
<th>Interval</th>
<th>Scale Degrees</th>
</tr>
</thead>
<tbody>
<tr>
<td>W</td>
<td>1 Tonic</td>
</tr>
<tr>
<td>W</td>
<td>2</td>
</tr>
<tr>
<td>W</td>
<td>3</td>
</tr>
<tr>
<td>H</td>
<td>4</td>
</tr>
<tr>
<td>W</td>
<td>5</td>
</tr>
<tr>
<td>H</td>
<td>6</td>
</tr>
<tr>
<td>W</td>
<td>7</td>
</tr>
<tr>
<td>W</td>
<td>8</td>
</tr>
</tbody>
</table>

### C melodic minor scale (ascending lower the 3rd and descending lower the 7th, 6th, and 3rd scale degrees a half step).

<table>
<thead>
<tr>
<th>Interval</th>
<th>Scale Degrees</th>
</tr>
</thead>
<tbody>
<tr>
<td>W</td>
<td>1 Tonic</td>
</tr>
<tr>
<td>H</td>
<td>2</td>
</tr>
<tr>
<td>W</td>
<td>3</td>
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<tr>
<td>W</td>
<td>4</td>
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<td>W</td>
<td>5</td>
</tr>
<tr>
<td>W</td>
<td>6</td>
</tr>
<tr>
<td>W</td>
<td>7</td>
</tr>
<tr>
<td>W</td>
<td>8</td>
</tr>
</tbody>
</table>

### Intervals of the C major scale:

- Major 2nd
- Major 3rd
- Perfect 4th
- Perfect 5th
- Major 6th
- Major 7th
- Perfect Octave

### C major triad (three note chord) in root position and inversions.

<table>
<thead>
<tr>
<th>Chord Type</th>
<th>Root Position</th>
<th>First Inversion</th>
<th>Second Inversion</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>From Bottom: root-third-fifth</td>
<td>From Bottom: third-fifth-root</td>
<td>From Bottom: fifth-root-third</td>
</tr>
</tbody>
</table>

### Essential Vocabulary:

- **Interval** - the distance between two notes
- **Half Step** - the closest interval between two notes
- **Whole Step** - an interval of two half steps
- **Third** - the distance of two adjacent lines or two adjacent spaces
- **Scale Degree** - a note's classification according to its position in the scale
- **Tonic** - the first note of a scale, the "key-note" from which the scale takes its name
- **Dominant** - the fifth scale degree, chords built on this note are "dominant" and normally resolve to the tonic
- **Leading Tone** - the seventh scale degree, it is one half step below tonic and its tendency is to "lead" or rise to the tonic