

GOVERNOR MIFFLIN

HIGH SCHOOL BAND

Trombone

Warm-ups and

Exercises



"Music is by far the most wonderful method we have to remind us each day
of the power of personal accomplishment."
- Chris S. Salazar

Name _____

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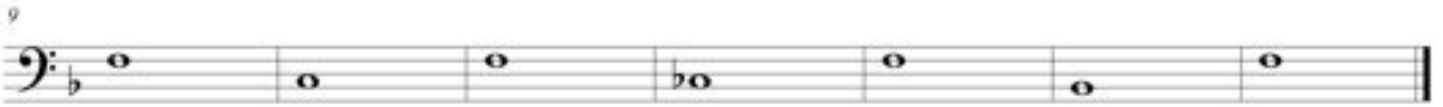
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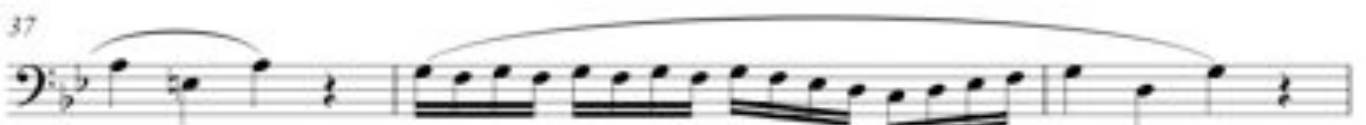
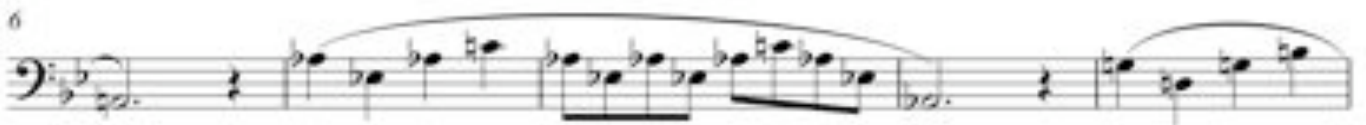
CONCERT F



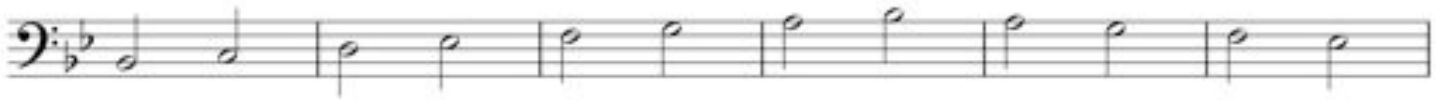
CONCERT Bb



GM WARM-UP



44



50



56

Repeat 4X



MAJOR SCALES

Concert C Major



Concert F Major



Concert Bb Major



Concert Eb Major



Concert Ab Major



Concert Db Major (Concert C# Major)



Concert Gb Major (Concert F# Major)



Concert Cb Major (Concert B Major)



Concert E Major



Concert A Major



Concert D Major



Concert G Major



ARTICULATION EXERCISES

Articulation exercises are designed to apply each rhythm to scales or specific pitches. Instructions will be given as to which scales or pitches will be used for each exercise at that time.

Add One Scale Pattern

Musical notation for the 'Add One Scale Pattern' exercise, consisting of four staves in 4/4 time. The first staff contains five measures of music: a quarter note followed by a quarter rest, a quarter note followed by a quarter rest, a quarter note followed by a quarter rest, a quarter note followed by a quarter rest, and a quarter note followed by a quarter rest. The second staff, starting at measure 6, contains four measures of music: a quarter note followed by a quarter rest, a quarter note followed by a quarter rest, a quarter note followed by a quarter rest, and a quarter note followed by a quarter rest. The third staff, starting at measure 11, contains five measures of music: a quarter note followed by a quarter rest, a quarter note followed by a quarter rest, a quarter note followed by a quarter rest, a quarter note followed by a quarter rest, and a quarter note followed by a quarter rest. The fourth staff, starting at measure 16, contains four measures of music: a quarter note followed by a quarter rest, a quarter note followed by a quarter rest, a quarter note followed by a quarter rest, and a quarter note followed by a quarter rest.

Pattern #1

Musical notation for 'Pattern #1' exercise, consisting of one staff in 4/4 time. The staff contains five measures of music: a quarter note followed by a quarter rest, a quarter note followed by a quarter rest, a quarter note followed by a quarter rest, a quarter note followed by a quarter rest, and a quarter note followed by a quarter rest.

Pattern #7



Pattern #8



Pattern #9



Pattern #10



TECHNIQUE EXERCISES

Unless otherwise marked, technique exercises are designed to apply each rhythm to scales.

Instructions will be given as to which scales will be used for each exercise at that time.

For all the "Brass Patterns" a single valve combination or slide position should be used to execute the whole slur.

Pattern #1



Pattern #2



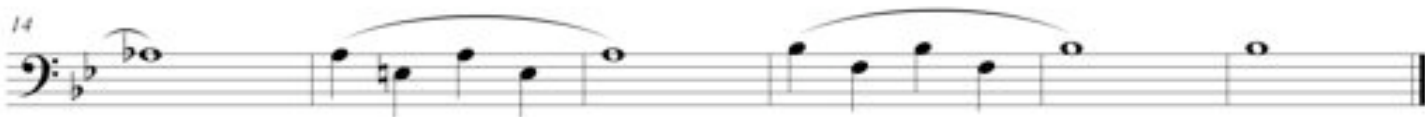
Pattern #3



Brass Pattern #1 – As written.



Brass Pattern #2 – As written.



Brass Pattern #3 – As written.



Brass Pattern #4 – As written.

Brass Pattern #4 is written in bass clef, 4/4 time, and B-flat major. It consists of two staves of music. The first staff contains measures 1 through 5, and the second staff contains measures 6 through 10. The pattern features eighth-note runs with slurs, often including accidentals (flats and naturals) and ending with a whole note.

Brass Pattern #5 – As written.

Brass Pattern #5 is written in bass clef, 4/4 time, and B-flat major. It consists of two staves of music. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The pattern features eighth-note runs with slurs, often including accidentals (flats, naturals, and sharps) and ending with a whole note.

Brass Pattern #6 – As written.

Brass Pattern #6 is written in bass clef, 4/4 time, and B-flat major. It consists of three staves of music. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, and the third staff contains measures 9 through 12. The pattern features eighth-note runs with slurs, often including accidentals (flats and naturals) and ending with a whole note.

RHYTHM PATTERNS

1 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
49 50 51 52 53 54
55 56 57 58 59 60
61 62 63 64 65 66
67 68 69 70 71 72

This musical score consists of 156 measures, organized into 13 systems of six measures each. The time signatures vary throughout the piece:

- Measures 73-78: Common time (C)
- Measures 79-84: 3/4
- Measures 85-90: 2/4
- Measures 91-96: 2/4
- Measures 97-102: 2/4
- Measures 103-108: 2/4
- Measures 109-114: 2/4
- Measures 115-120: 2/4
- Measures 121-126: 4/4
- Measures 127-132: Common time (C)
- Measures 133-138: 3/4
- Measures 139-144: 6/8
- Measures 145-150: 6/8
- Measures 151-156: 12/8

The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. The piece concludes with a final cadence in 12/8 time.

157 *s* 158 *s* *s* 159 *s* 160 *s* *s*

161 *s* 162 *slow* 1 & 2 *s* 3 & 4 *s* 163

164 165 166 *>* *>* 167 *s* 168 *s*

169 170 171 172

Spanish Dance Mousskowski 173 174 Tempo di Polacca Mignen-Thomas 175 Polonaise Vieux temps 176

177 Bolero *s* *s* 178 179

180 181 182

Hungarian Lustspiel Keler-Bela 183 184 185 186 Finlandia Sil-bus 187

From Bohemian Girl Balfe 188 189 190 From La Source Delibes 191

192 193 194 *>* *>* 195 *s*

* Quarter rest found in foreign editions.

BWV 17 – by J.S. Bach
Concert Key of F

The image displays a musical score for BWV 17 by J.S. Bach, in the Concert Key of F (one flat) and 3/4 time. The score is divided into two systems, each with four parts. The first system consists of Part 1, Part 2, Part 3, and Part 4. The second system consists of Pt. 1, Pt. 2, Pt. 3, and Pt. 4. All parts are written in bass clef. The first system shows the beginning of the piece, with Part 1 and Part 2 featuring more complex rhythmic patterns, while Part 3 and Part 4 are simpler. The second system shows the continuation of the piece, with Pt. 1 and Pt. 2 featuring more complex rhythmic patterns, while Pt. 3 and Pt. 4 are simpler. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

BWV 116 – by J.S. Bach
Concert Key of Bb

The first system of the musical score consists of four staves, labeled Part 1 through Part 4. Each staff begins with a bass clef, a key signature of two flats (Bb), and a common time signature (C). The music is written in a dense, polyphonic style, with each part contributing to a complex harmonic texture. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

The second system of the musical score continues the four-part texture from the first system, labeled Pt. 1 through Pt. 4. A measure rest of 7 measures is indicated at the beginning of the first staff. The notation continues with the same polyphonic style, showing the intricate interplay between the four parts. The system concludes with a double bar line.

BWV 116 – by J.S. Bach
Concert Key of Eb

The image displays a musical score for BWV 116 by J.S. Bach, in the Concert Key of Eb. The score is presented in two systems, each with four parts. The first system is labeled 'Part 1' through 'Part 4', and the second system is labeled 'Pt. 1' through 'Pt. 4'. Each part is written in a bass clef with a common time signature (C). The music features a complex texture with multiple voices, including a prominent bass line and various harmonic layers. The notation includes notes, rests, and dynamic markings, all set against a white background with black ink.

