

## SECTION ONE

## LONG TONES

Play any one exercise from each section.

Hold for a comfortable length.

Take mouthpiece from lips for a few seconds between notes.

Each attack should give each note a clean, clear, and neat start. Round off the end of each note.

1

*mp* *Optional*

2

*mp* *Optional*

3

*mp* *Optional*

4

*mp* *Optional*

5



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## SECTION TWO

### LIP SLURS

Play any one exercise from each section.

Each exercise should always be played at a steady tempo with exact rhythmic control.

Speed should always be controlled and come from consistent slow practice

Each exercise may well be practiced tongued (as though there were no the notes) and the faster it is played the more staccato it should be tongued

All exercises in this part should be played in all seven positions or with all seven valve combinations on Baritone, Tub, etc.

*Trombone Positions*

Valve markings *mp* 0 *Repeat ad lib.*



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Musical notation for exercises 25 through 30. Each exercise is written on a single bass clef staff in 2/4 time. Exercises 25, 27, and 30 feature eighth-note patterns with slurs and repeat signs. Exercises 26 and 28 feature sixteenth-note patterns with slurs and repeat signs. Exercise 28 includes a flat (b) above the first measure.

### SECTION THREE

#### RAPID TONGUEING ON ONE NOTE

Play any one exercise from each section.

The faster the tempo, the more staccato you should play.

Single Tongue — Also optional Double Tongue.

Allegro

A series of seven musical staves in bass clef, 2/4 time, marked *mp*. Each staff contains a rapid eighth-note exercise on a single note. The exercises vary in key signature: the first is in B-flat major, and the others are in various keys including B-flat major, B major, and B minor. A large diagonal watermark 'www.hickeys.com' is overlaid across the staves.



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18 4 4  
(1/2) (1/2)  
(0) (0)  
20 4 4  
(1/2) (1/2) (1/2) (1/2)  
(0) (0) (0) (0)

## SECTION SIX

Play any one exercise from each section.

**TROMBONE**—Reach far enough for a good sixth position. Be sure second position is not too far out. Be sure third position is far enough out.

**BARITONE**—Coordinate third valve. Be sure to lift the third finger fast enough when you go to the next note.

1 2  
3 4  
5 6

## SECTION NINE

### CHROMATICS

Play any one exercise from each section.

**TROMBONE**—Move the slide smoothly. Make it flow. For long jumps throw the slide but without jerkiness.

**BARITONE**—Note when all three fingers must work together.

**BASS TROMBONE**—Tune F Valve so that fourth line F is in tune in first position. Practice alternate positions as shown.

**FOURTH VALVE EUPHONIUM**—Tune fourth valve so that C is slightly flat if anything. If low E flat or C below the staff are involved then tune low E flat with first and fourth valves.



Bass Trombone 1 b2 b2 1 b2 b2  
3 v v v v v v

Euphonium 4 2 2 4 4 4

Bass Trombone 4 7 b3 b2 1 b3

Bass Trombone 1 b2 1  
v v b3

5 7

Bass Trombone b2 1  
v v

6



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