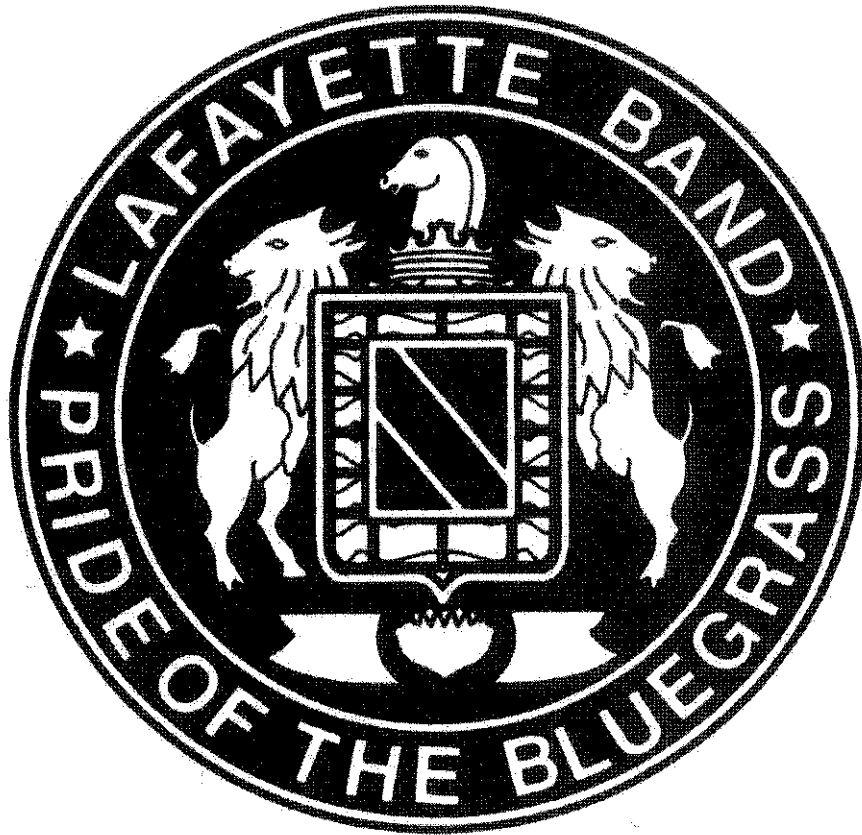


LAFAYETTE

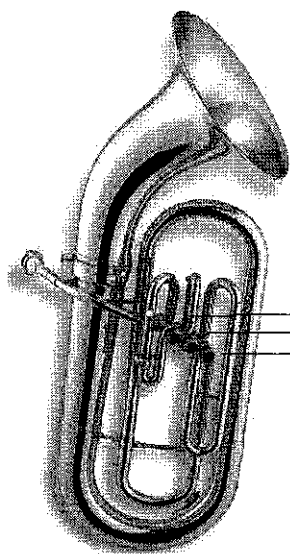
MARCHING BAND

WARM-UP PACKET



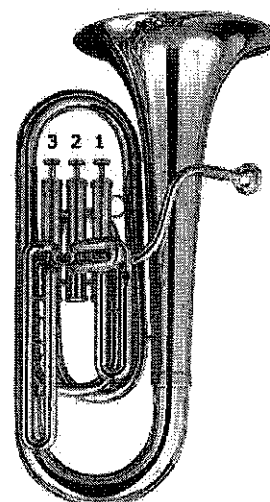
BARITONE (BC)

Baritone Fingering Chart



1 (index finger)
2 (middle finger)
3 (ring finger)

Numbers listed below each note indicate which valves to depress.



E	F	F#	Gb	G	G#	Ab
1 2 3	1 3	2 3	1 2		1	
A	A#	Bb	B	C	C#	Db
2	0	1 2 3	1 3	2 3		
D	D#	Eb	E	F	F#	Gb
1 2	1	2	0	2 3		
G	G#	Ab	A	A#	Bb	B
1 2	1	2	0	1 2		
C	C#	Db	D	D#	Eb	E
1	2	0	1	2	0	
F#	Gb	G	G#	Ab	A	Bb
2 3	1 2	1	2	0		

Euphonium B.C. Fingering Chart

(Non Compensating)

Notes on gray background are pedal tones.

A	B	B	C	C#	D \flat	D
Open		1 2 3 4 (lip down)	1 2 3 4	1 3 4		1 2 4

D#	E \flat	E	F	F#	G \flat	G	G#	A \flat
1 4 or 1 2 4		2 4 or 1 2 3	4 or 1 3	2 3		1 2 or 3		1

A	A#	B \flat	B	C	C#	D \flat	D
2	Open		2 4 or 1 2 3	4 or 1 3		2 3	1 2 or 3

D#	E \flat	E	F	F#	G \flat	G	G#	A \flat
1		2	Open	2 3		1 2 or 3		1

A	A#	B \flat	B	C	C#	D \flat
2	Open		1 2 or 3	1		2 or 2 3

D	D#	E \flat	E	F	F#	G \flat
Open or 1 2		1	2 or 1 2 3	Open or 4 or 1 3		2 3

G	G#	A \flat	A	A#	B \flat	B	C
1 2 or 3		1	2	Open		1 2	1

Bassoon
Trombone
Euphonium

Cichowicz Flow Studies

1

2

3

4

5

6

7

8

9

Low Brass

Lafayette Warm-Ups

Concert F-9 Count Long Tones

Musical staff 1: Concert F-9 Count Long Tones, measures 1-7. The staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains seven measures of music, each starting with a whole note followed by a quarter rest. The notes are: F2 (below staff), B-flat1 (below staff), D2 (below staff), F2 (below staff), B-flat1 (below staff), D2 (below staff), and F2 (below staff).

8

Musical staff 2: Concert F-9 Count Long Tones, measures 8-15. The staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains eight measures of music, each starting with a whole note followed by a quarter rest. The notes are: B-flat1 (below staff), D2 (below staff), F2 (below staff), B-flat1 (below staff), D2 (below staff), F2 (below staff), B-flat1 (below staff), and D2 (below staff).

16

Musical staff 3: Concert F-9 Count Long Tones, measures 16-23. The staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains eight measures of music, each starting with a whole note followed by a quarter rest. The notes are: F2 (below staff), B-flat1 (below staff), D2 (below staff), F2 (below staff), B-flat1 (below staff), D2 (below staff), F2 (below staff), and B-flat1 (below staff).

Concert B-flat-9 Count Long Tones

Musical staff 4: Concert B-flat-9 Count Long Tones, measures 1-7. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains seven measures of music, each starting with a whole note followed by a quarter rest. The notes are: B-flat1 (below staff), D2 (below staff), F2 (below staff), B-flat1 (below staff), D2 (below staff), F2 (below staff), and B-flat1 (below staff).

8

Musical staff 5: Concert B-flat-9 Count Long Tones, measures 8-15. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains eight measures of music, each starting with a whole note followed by a quarter rest. The notes are: D2 (below staff), F2 (below staff), B-flat1 (below staff), D2 (below staff), F2 (below staff), B-flat1 (below staff), D2 (below staff), and F2 (below staff).

16

Musical staff 6: Concert B-flat-9 Count Long Tones, measures 16-23. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains eight measures of music, each starting with a whole note followed by a quarter rest. The notes are: B-flat1 (below staff), D2 (below staff), F2 (below staff), B-flat1 (below staff), D2 (below staff), F2 (below staff), B-flat1 (below staff), and D2 (below staff).

Old #1

Musical staff 7: Old #1, measures 1-8. The staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains eight measures of music, each starting with a whole note followed by a quarter rest. The notes are: F2 (below staff), B-flat1 (below staff), D2 (below staff), F2 (below staff), B-flat1 (below staff), D2 (below staff), F2 (below staff), and B-flat1 (below staff).

9

Musical staff 8: Old #1, measures 9-16. The staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains eight measures of music, each starting with a whole note followed by a quarter rest. The notes are: B-flat1 (below staff), D2 (below staff), F2 (below staff), B-flat1 (below staff), D2 (below staff), F2 (below staff), B-flat1 (below staff), and D2 (below staff).

Low Brass

F Remington (whole note)

First staff of music for 'F Remington (whole note)'. It features a bass clef and a key signature of one flat. The melody consists of whole notes with a slur over the first four notes and another slur over the last four notes. The notes are: F2, G2, A2, B2, C3, B2, A2, G2, F2.

Second staff of music for 'F Remington (whole note)', starting at measure 10. The melody continues with whole notes: G2, A2, B2, C3, B2, A2, G2, F2.

Third staff of music for 'F Remington (whole note)', starting at measure 19. The melody continues with whole notes: G2, A2, B2, C3, B2, A2, G2, F2.

#2 Old #2

First staff of music for 'Old #2'. It features a bass clef and a key signature of one flat. The melody consists of half notes with a slur over the first two notes and another slur over the last two notes. The notes are: F2, G2, A2, B2, C3, B2, A2, G2.

Second staff of music for 'Old #2', starting at measure 8. The melody continues with half notes: G2, A2, B2, C3, B2, A2, G2, F2.

#6 #6

First staff of music for '#6'. It features a bass clef and a key signature of one flat. The melody consists of quarter notes with a slur over the first two notes and another slur over the last two notes. The notes are: F2, G2, A2, B2, C3, B2, A2, G2.

Second staff of music for '#6', starting at measure 9. The melody continues with quarter notes: G2, A2, B2, C3, B2, A2, G2, F2.

Third staff of music for '#6', starting at measure 10. The melody consists of eighth notes with a slur over the first four notes and another slur over the last four notes. The notes are: F2, G2, A2, B2, C3, B2, A2, G2, F2, G2, A2, B2, C3, B2, A2, G2, F2.

Fourth staff of music for '#6', starting at measure 20. The melody consists of eighth notes with a slur over the first four notes and another slur over the last four notes. The notes are: F2, G2, A2, B2, C3, B2, A2, G2, F2, G2, A2, B2, C3, B2, A2, G2, F2.

25

29

33

#8

#8

p

8

f

Goldman Articulation

6

11

15

20

Musical staff with bass clef, key signature of two flats, and a sequence of eighth notes.

Level 3 Slurs

Musical staff with bass clef, key signature of two flats, and a slur over a group of eighth notes.

7

Musical staff with bass clef, key signature of two flats, and a slur over a group of eighth notes.

18

Musical staff with bass clef, key signature of two flats, and a slur over a group of eighth notes.

19

repeat in reverse

Musical staff with bass clef, key signature of two flats, and a slur over a sequence of notes.

Old #9

Old #9

Musical staff with bass clef, key signature of two flats, and a sequence of chords.

#19

#19

Musical staff with bass clef, key signature of two flats, and a sequence of chords.

Musical staff with bass clef, key signature of two flats, and a sequence of chords.

Trombone

Lip Slurs/Chromatic Scales

Version A

Version A consists of four staves of music in 4/4 time. The first staff contains measures 1 through 6, with measure numbers 1, 3, and 5 indicated above the notes. The second staff contains measures 7 through 10, with measure numbers 7, 9, and 11 indicated. The third staff contains measures 13 through 16, with measure numbers 13, 15, and 17 indicated. The fourth staff contains measures 19 through 22, with measure numbers 19, 21, and 22 indicated. The music features a series of eighth-note slurs with a chromatic descending line.

Version B

Version B consists of three staves of music in 4/4 time. The first staff contains measures 1 through 4, with measure numbers 1, 2, 3, and 4 indicated above the notes. The second staff contains measures 5 through 8, with measure numbers 5, 6, 7, and 8 indicated. The third staff contains measures 9 through 11, with measure numbers 9, 10, and 11 indicated. The music features a series of eighth-note slurs with a chromatic descending line, similar to Version A but with a different rhythmic pattern.

Trombone

Lip Slurs/Chromatic Scales

Version A

Version A consists of four staves of music in 4/4 time, starting with a key signature of one flat (Bb). The first staff contains measures 1 through 6, with measure numbers 1, 3, and 5 indicated above the first, third, and fifth measures respectively. The second staff contains measures 7 through 10, with measure numbers 7, 9, and 11 indicated above the first, third, and fifth measures of this staff. The third staff contains measures 11 through 16, with measure numbers 13, 15, and 17 indicated above the first, third, and fifth measures of this staff. The fourth staff contains measures 17 through 21, with measure numbers 19 and 21 indicated above the first and third measures of this staff. Each measure is slurred together, and the notes are chromatic, moving stepwise up and then down.

Version B

Version B consists of three staves of music in 4/4 time, starting with a key signature of one flat (Bb). The first staff contains measures 1 through 4, with measure numbers 1, 2, 3, and 4 indicated above the first, second, third, and fourth measures respectively. The second staff contains measures 5 through 8, with measure numbers 5, 6, 7, and 8 indicated above the first, second, third, and fourth measures of this staff. The third staff contains measures 9 through 11, with measure numbers 9, 10, and 11 indicated above the first, second, and third measures of this staff. Each measure is slurred together, and the notes are chromatic, moving stepwise up and then down.

STYLE /
LENGTH

ARTICULATION VISUALIZATION
NOTE SYMBOL

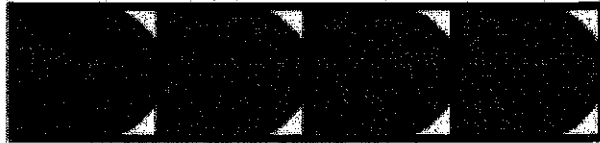
VISUALIZATION

Connected
(Legato)



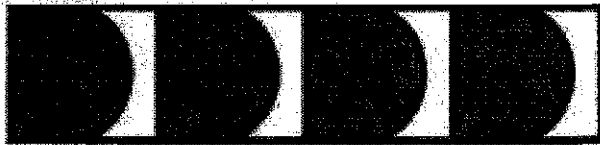
def. - There is no decay and the notes touch

Long Lifted
(Legato
Accented)



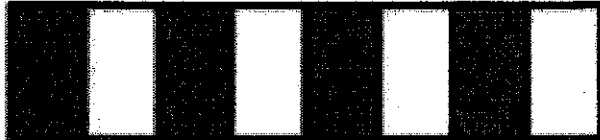
def. - There is a slight decay and the notes touch

Lifted



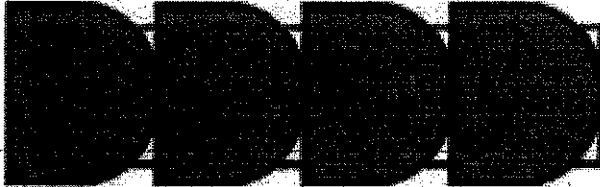
def. - There is a slight decay and a small space

Detached
(Staccato)



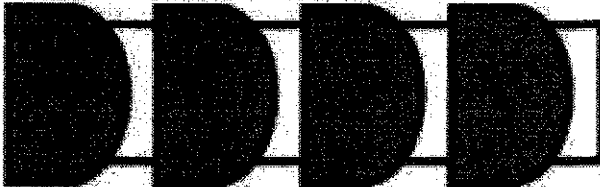
def. - There is no decay and the note length is 1/2 the note it is attached to

Accented



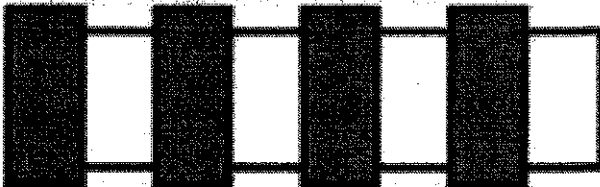
def. - beginning of the note is slightly louder, slight decay and the notes touch

Lifted Accent



def. - beginning of the note is slightly louder, slight decay and a small space

Roof-Top Accent



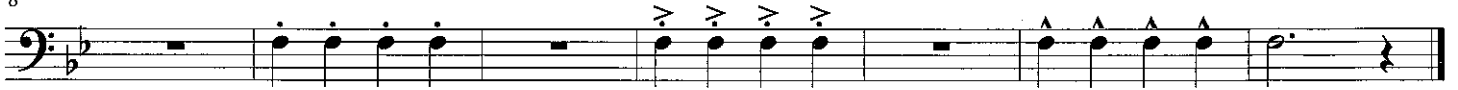
def. - beginning of the note is slightly louder, no decay and length is 1/2 the note it is attached to

Articulation Exercises

①



8



②



③



④



27



Tonguing Exercises

Trombone

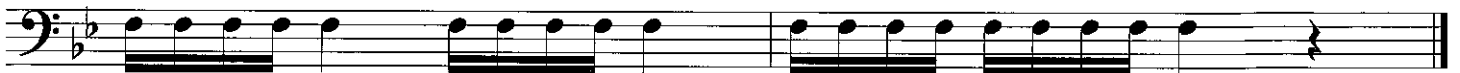
①



②



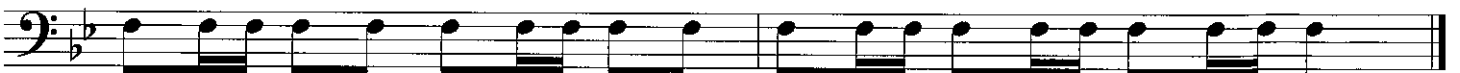
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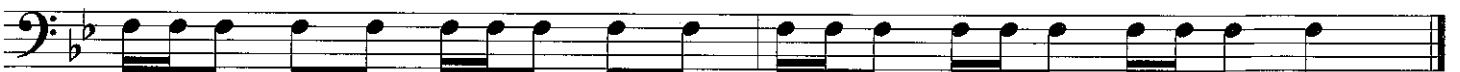
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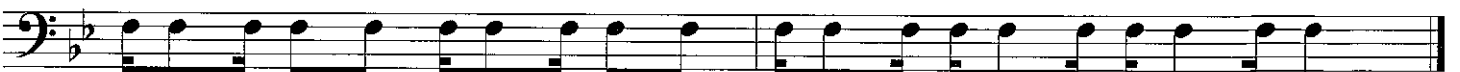
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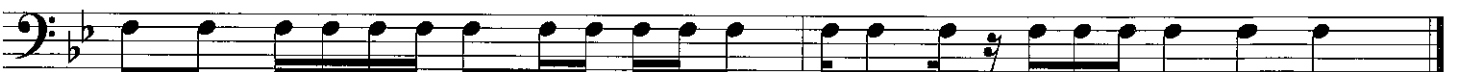
⑥



⑦



⑧



Euphonium

I Rec.

19  Musical notation for measures 19-24. The staff is in bass clef with a 2/4 time signature. It features a series of eighth-note patterns, often beamed in pairs or groups of four, with some notes marked with accents.

6  Musical notation for measures 25-30. The staff is in bass clef. It continues the eighth-note patterns from the previous system, with some notes marked with accents.

12  Musical notation for measures 31-36. The staff is in bass clef. It concludes the eighth-note patterns with a final cadence in the sixth measure of this system.

Baritone

2013 Lafayette Marching Band Warm-Ups

1



8



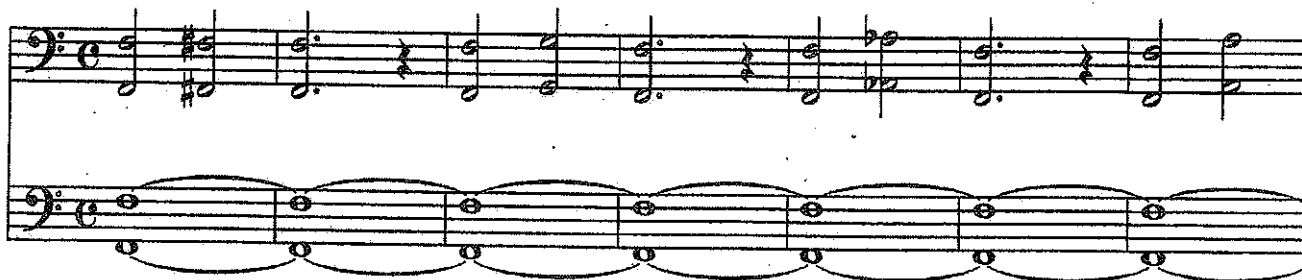
2



8



3



8



8



Baritone

6



7



8

First line of musical notation for exercise 8, starting with a bass clef and a key signature of one flat. The music consists of a continuous eighth-note pattern with some slurs. A dynamic marking of *p* (piano) is placed below the staff.

Second line of musical notation for exercise 8, starting with a measure rest and a measure number '3'. The music continues with eighth notes and slurs. A dynamic marking of *f* (forte) is placed below the staff.

9

First line of musical notation for exercise 9, starting with a bass clef and a key signature of one flat. The music features eighth notes and slurs. A dynamic marking of *p* (piano) is placed below the staff.

Second line of musical notation for exercise 9, starting with a measure rest and a measure number '3'. The music continues with eighth notes and slurs. A dynamic marking of *f* (forte) is placed below the staff.

10

First line of musical notation for exercise 10, starting with a bass clef and a key signature of one flat. The music features slurs over groups of notes.

Second line of musical notation for exercise 10, starting with a measure rest and a measure number '6'. The music continues with slurs over groups of notes.

Third line of musical notation for exercise 10, starting with a measure rest and a measure number '12'. The music continues with slurs over groups of notes.

Du Lebensfurst, Herr Jesu Christ Thou Prince of Life, O Christ our Lord

#19

Baritone

J. S. Bach

T A A T A T T A A T A T A T T A T

Three staves of musical notation in bass clef, 3/4 time signature, and B-flat major key. The notes are aligned with the lyrics 'T A A T A T T A A T A T A T T A T' above. The first staff includes a fermata over the final 'T'. Dashed lines with arrows indicate phrasing or breath marks between groups of notes.

Chorale

Chorale accompaniment consisting of six staves. The first staff is marked with the number '32'. The second and third staves are in bass clef. The fourth and fifth staves are in treble clef and feature a rhythmic pattern of eighth notes with accents. The sixth staff is in bass clef and contains the final measures of the piece, marked with the number '42'. A circled number '14' is written in the left margin next to the fourth staff.

114
E

119
F

124
G

129
H

134
I

139
J

144
K

149
L

154
A

9

159

Richard L. Saucedo

163