

Daily Drills

for Trombone ♭

Florian Tauber

EMR 14215

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Case Postale 308 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

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legato & staccato

Florian Tauber



3

4



First staff of exercise 4, bass clef, key signature of two flats. It begins with a treble clef and a '4' time signature. The melody consists of eighth and sixteenth notes with various accidentals.



Second staff of exercise 4, bass clef, continuing the melody from the first staff.



Third staff of exercise 4, bass clef, continuing the melody.



Fourth staff of exercise 4, bass clef, continuing the melody.



Fifth staff of exercise 4, bass clef, continuing the melody.



Sixth staff of exercise 4, bass clef, continuing the melody.

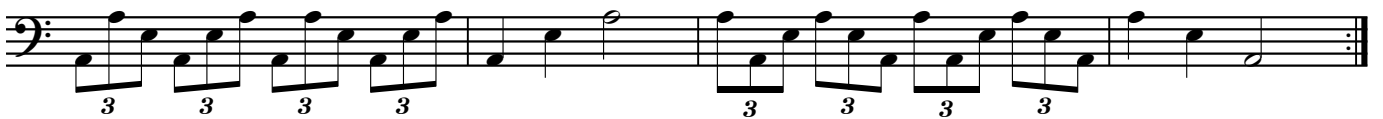


Seventh staff of exercise 4, bass clef, continuing the melody.

5



First staff of exercise 5, bass clef, key signature of two flats. It begins with a treble clef and a '5' time signature. The melody features triplets of eighth notes.



Second staff of exercise 5, bass clef, continuing the melody with triplets.



Third staff of exercise 5, bass clef, continuing the melody with triplets.



Fourth staff of exercise 5, bass clef, continuing the melody with triplets.

6

7

Exercise 7 consists of seven staves of music in bass clef. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features eighth and sixteenth notes, often beamed together in groups. The key signature changes to one sharp (F#) in the second staff, then back to one flat in the third staff, and remains one flat for the rest of the exercise. The exercise concludes with a double bar line and repeat dots.

8

Exercise 8 consists of four staves of music in bass clef. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is characterized by triplet patterns, indicated by a '3' below groups of three notes. The key signature changes to one sharp (F#) in the second staff, then back to one flat in the third staff, and remains one flat for the rest of the exercise. The exercise concludes with a double bar line and repeat dots.

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