

* Empezar todos los ejercicios sin lengua a no ser que se especifique otra cosa.

* Tratar de tocar los ejercicios en este orden: cantando, buzzing, boquilla y por último con el trombón: primero sin lengua y después con lengua.

Ejercicios 1/2/3/4: (base rítmica)

MY FIRST FUNK

Funk (♩=78)

F7sus



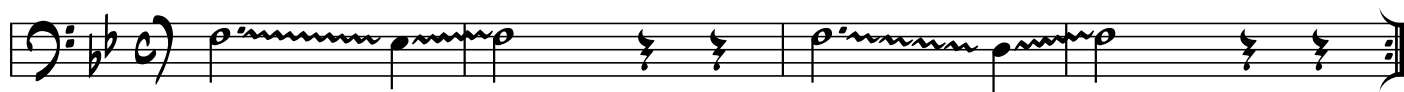
Ejercicio 1 (sin lengua):



Ejercicio 2 (sin lengua):



Ejercicio 3 (glissandos):



Ejercicio 4: Improvisación

Notas a usar

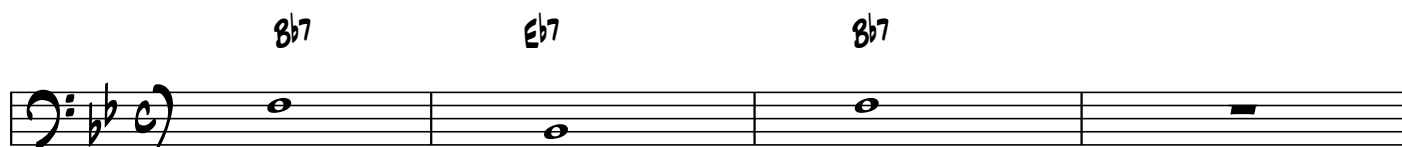


Ejercicio 5 (sin lengua):

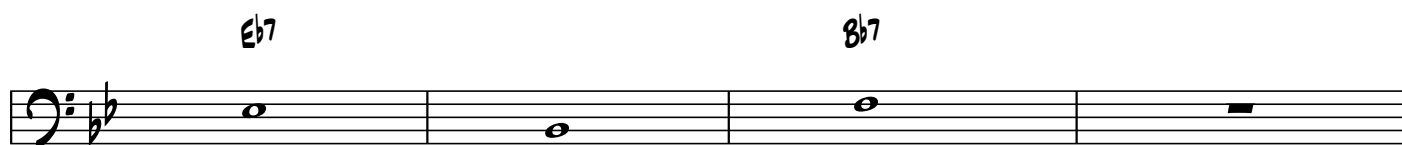
MY FIRST BLUES (Bb)

Swing (♩=125)

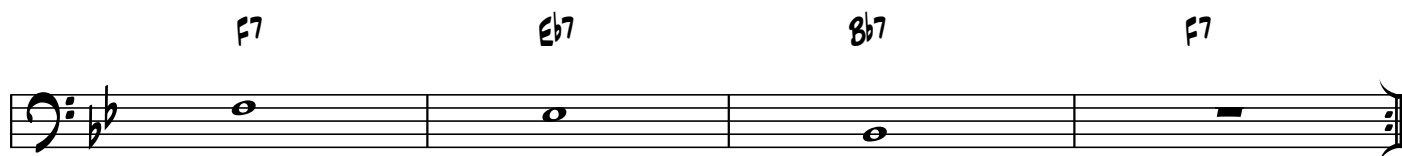
8b7 Eb7 8b7



Eb7 8b7



F7 Eb7 8b7 F7



Ejercicio 6 (sin lengua):

MY GLISS BLUES (Bb)

Samba (♩=180)

8b7 Eb7 8b7

Eb7 Eo7 8b7/F G7

C-7 F7 8b7 F7

Ejercicio 7 (sin lengua):

MY THIRD BLUES (Bb)

Swing (♩=100)

12/8 Feel

Bb7 Eo7 Eb7 Bb7 E7(#11)

Eb7 Eo7 Bb7/F D-7 Db-7

C-7 F7 Bb7 F7

Ejercicio 8 (sin lengua):

MINOR THING

Swing (♩=118)

B♭-7 A♭7 G♭7 F7

The image shows two staves of musical notation in bass clef, 4/4 time. The first staff contains four measures of music. Above the first four measures are the chord symbols B♭-7, A♭7, G♭7, and F7. The notes in the first measure are B♭2, D3, and F3. The second measure has a quarter rest. The third measure has a quarter rest. The fourth measure has a quarter rest. The staff ends with a double bar line and a '2' above it. The second staff contains four measures of music. The notes in the first measure are B♭2, D3, and F3. The second measure has a quarter rest. The third measure has a quarter rest. The fourth measure has a quarter rest. The staff ends with a double bar line and a '2' above it.

Ejercicio 9: Introducción a la articulación

Ejercicio 9.A.

(Cantando)

DA DA DA DA DA DA DA DA DA DA DA DA DA

* Hacer lo mismo con DA DE DI DO DU | TA TE TI TO TU

* Variar los ritmos y las tesituras.

* Combinar sílabas.

Ejercicio 9.B.

MINOR TONGUING

♩=118

HA - DU HA - DU HA - DU HA - DU

Ejercicio 9.C

HA HA DA DA DA DA TA TA TA TA



HA HA DA DA DA DA TA TA TA TA



* Continuar con el resto de notas aprendidas.

Ejercicio 10: 1ª, 2ª y 3ª posición (primer y segundo armónico)

Balada (♩=92)

E^b_{MA7} D^b7 $D7$

E^b_{MA7} D^b7

E^b_{MA7} E^b7 A^b_{MA7} $A7$

B^b7_{sus} B^b7 E^b_{MA7}

Ejercicio II: Flexibilidad (1ª a 4ª posición)

Ejercicio II.A

♩=60

HA ----- HA ----- HA ----- HA -----

HA ----- HA ----- HA ----- HA -----

Ejercicio II.B.

♩=70

HA ----- HA ----- HA ----- HA -----

HA ----- HA -----

HA ----- HA -----

Ejercicio II.C

Waltz (♩=140)

First line of musical notation in bass clef, 3/4 time. It consists of six measures with notes: B2, Bb2, A2, D3, Ab2, and Db2. Chord labels above the notes are: B-7(b5), Bb-7, A-7, D9, Ab-7, and Db7.

Second line of musical notation in bass clef, 3/4 time. It consists of six measures with notes: G2, C3, F3, Eb3, Eb3, and Ab2. Chord labels above the notes are: G-7, C9, F6, EbMA7, Eb-11, and Ab-7.

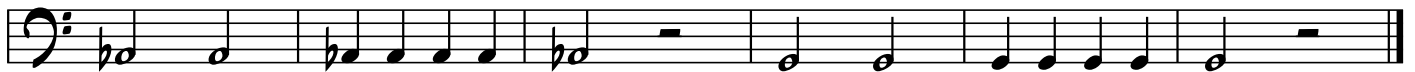
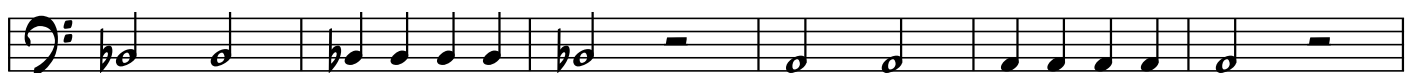
Third line of musical notation in bass clef, 3/4 time. It consists of five measures with notes: Ab2, D3, Bb2, C3, and F3. Chord labels above the notes are: A-7, D7, G-7, C7sus, and F6. The piece ends with a double bar line.

Ejercicio 12: Articulación (1ª a 4ª posición)

HA - DA DA DA DA DA DA (simile)



HA - DA DA DA DA DA DA (simile)



* Primero cantando.

* Atacar la primera nota sin lengua y después articular. Después con lengua todas.

* Repetir el mismo ejercicio con la sílaba TA.

Ejercicio 13

Swing (♩=110)

(bajo)

G-7 F9 Ebmaj7 D7sus G-7 F9

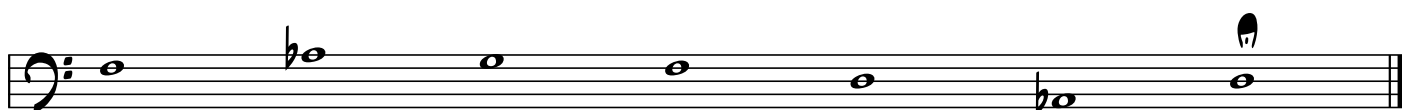
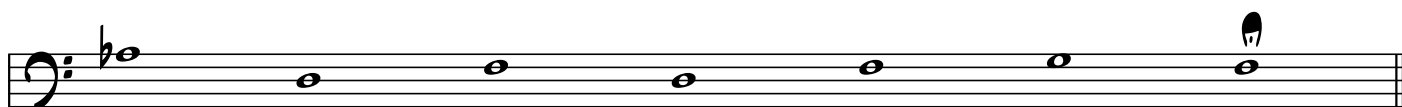
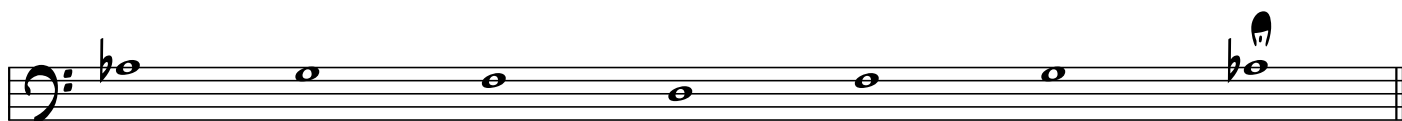
Ebmaj7 D7sus G-7 F7 Ebmaj7 D7sus

G-7 F7 Ebmaj7 D7sus F7 G-7

Ejercicio 14: Pentatónica de blues

Ejercicio 14.A

* Primero cantando, después sin lengua y por último con lengua.



Ejercicio 14.B: Improvisa con las notas aprendidas en el ejercicio anterior.

Swing (♩=140)



Ejercicio 14.C.

Swing (♩=100)

MINOR BLUES



* 3 coros:

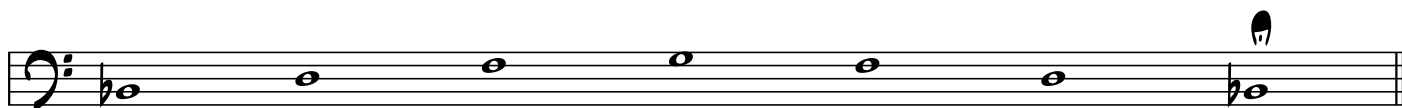
- Melodía.
- Solo (con las notas del ejercicio 14.A)
- Melodía.

Ejercicio 15.A

* Primero cantando y moviendo la vara.

* Después sin lengua, haciendo glissandos siempre que sea posible.

* Por último con lengua.



Ejercicio 16: 5ª posición

Ejercicio 16.A.

* Cantar moviendo la vara



Ejercicio 16.B.

* Tocar primero sin lengua y después con lengua



Ejercicio 16.C

E_b-7 *A_b7* *D_bM_{as}7*

Musical staff showing a bass clef, key signature of three flats (B-flat, E-flat, A-flat), and common time signature. The staff contains four measures: the first two have quarter notes, and the last two have half notes with fermatas.

E_b-7 *A_b7* *D_bM_{as}7*

Musical staff showing a bass clef, key signature of three flats, and common time signature. The staff contains four measures: the first two have quarter notes, and the last two have half notes.

E_b-7 *A_b7* *D_bM_{as}7*

Musical staff showing a bass clef, key signature of three flats, and common time signature. The staff contains four measures: the first two have quarter notes, and the last two have half notes with fermatas.

E_b-7 *A_b7* *D_bM_{as}7*

Musical staff showing a bass clef, key signature of three flats, and common time signature. The staff contains four measures: the first two have quarter notes, and the last two have half notes.

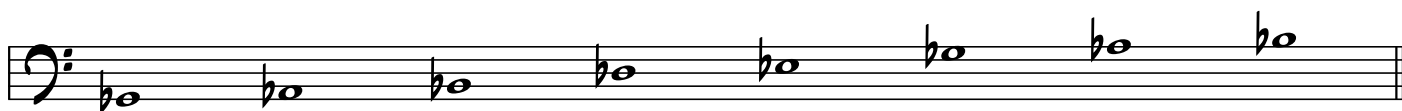
Ejercicio 16.D.

Improvisar con la pentatónica del 16.A sobre la base rítmica del 16.C

Ejercicio 17: Pentatónica de Gb

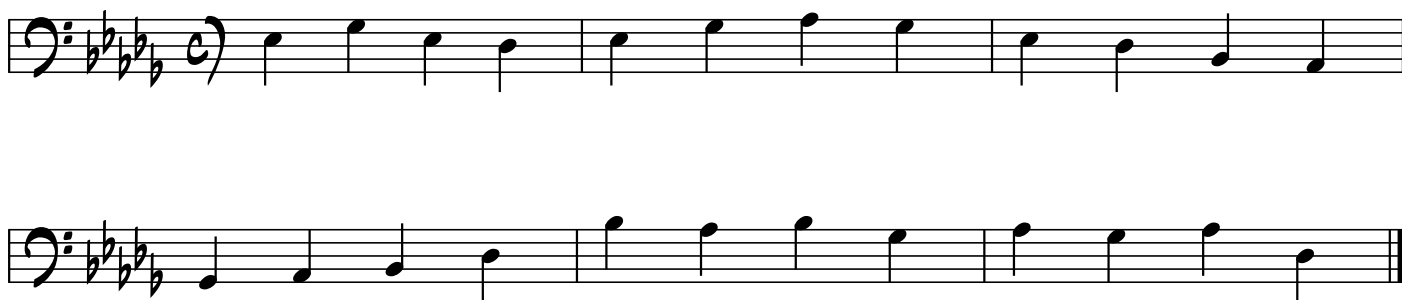
Ejercicio 17.A.

* Cantar moviendo la vara



Ejercicio 17.B.

* Tocar primero sin lengua y después con lengua



Ejercicio 17.C.

Swing (♩=95)

F-7(b9) Bb7_{ALT} Eb-7 C7_{ALT} F-7(b9) Bb7_{ALT} Eb-7 C7_{ALT}

F-7(b9) Bb7_{ALT} Eb-7 C7_{ALT} F-7(b9) Bb7_{ALT} Eb-7 C7_{ALT}

Ejercicio 17.D.

Improvisar con la pentatónica del 17.A sobre la base rítmica del 17.C

Ejercicio 18: LOW DUET

- * Cantar las dos voces.
- * El profesor toca la voz grave y el alumno canta la aguda.
- * El profesor toca la voz aguda y el alumno canta la grave.
- * El profesor toca la voz aguda y el alumno la grave.
- * El alumno toca la voz aguda y el profesor la grave.

Ejercicio 18

LOW DUET

Swing (♩=100-150)

The musical score is written in bass clef with a 2/4 time signature. It consists of three systems of two staves each. The first system begins with a whole rest in the upper staff, followed by a melodic line in the second measure and a whole note in the third. The lower staff provides a bass line with a half note, a dotted half note, and a whole note. The second system continues the melodic and bass lines. The third system concludes with a final cadence, including a double bar line and repeat dots.

Ejercicio 19: Pentatónica de G (E-)

Ejercicio 19.A.

* Cantar moviendo la vara

The image shows two musical staves in bass clef. The first staff contains a pentatonic scale starting on G2. The notes are G2, B1, D2, E2, and G2. A note marked with an asterisk (*) is located on the second line (D2), with a small 'x' below it. The second staff contains the same pentatonic scale, but the note marked with an asterisk (*) is on the first line (G2), also with a small 'x' below it.

(*) Esta nota se cantará pero no se tocará (posición de la vara tan lejos como sea posible)

Ejercicio 19.B.

* Tocar primero sin lengua y después con lengua.

The image shows two musical staves in bass clef. The first staff contains a rhythmic exercise in 4/4 time, consisting of four measures of eighth notes: G2-A2-B2-C3, D3-E3-F3-G3, A3-B3-C4-D4, and E4-F4-G4-A4. The second staff contains a similar rhythmic exercise in 4/4 time, consisting of four measures of quarter notes: G2-A2-B2-C3, D3-E3-F3-G3, A3-B3-C4-D4, and E4-F4-G4-A4.

Ejercicio 19.C.

Waltz (♩=130)

Chords: $G_{maj7/8}$, $C6$, $G_{maj7/8}$, $A-7$, $D7$, G_{maj7} , $B-7$, $E7(\#11)$, $A-7$, $D7$, G_{maj7}

Ejercicio 19.D.

Improvisar con la pentatónica del 19.A sobre la base rítmica del 19.C

Ejercicio 20: Pentatónica de F-
(6ª posición)

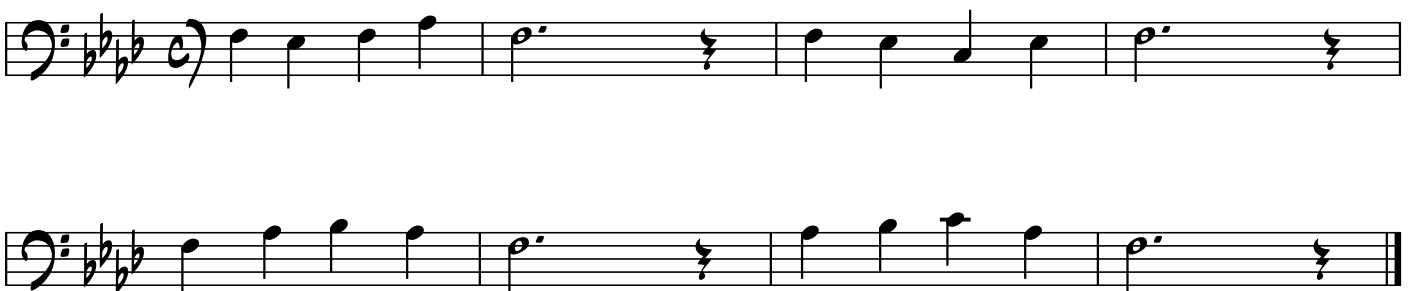
Ejercicio 20.A.

* Cantar moviendo la vara



Ejercicio 20.B.

* Tocar primero sin lengua y después con lengua



Ejercicio 20.C.

Swing (♩=145)

E_b-7 A_b7 $D_bM\Delta_7$ B_b7

E_b-7 A_b7 $D_bM\Delta_7$

A_b-7 D_b7 $G_bM\Delta_7$ G_7

E_b-7/A_b A_b7 $D_bM\Delta_7$

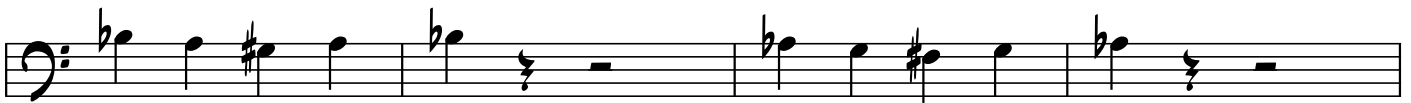
Ejercicio 20.D.

Improvisar con la pentatónica del 20.A sobre la base rítmica del 20.C

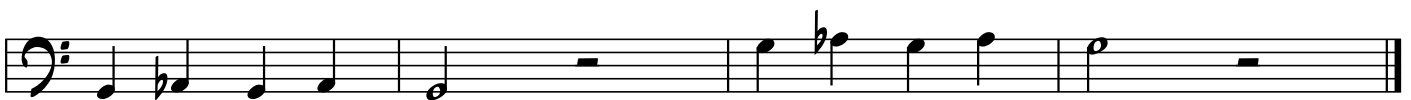
Ejercicio 20: Cromatismos

Ejercicio 20.A.

* Primero cantando y moviendo la vara, después glissando y por último articular.



Ejercicio 20.B.



Ejercicio 20: Cromatismos

Ejercicio 20.C.

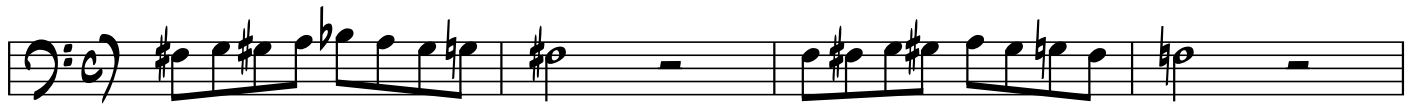
Three staves of musical notation in bass clef, common time (C). The first staff begins with a B-flat and moves up stepwise to a whole note B-flat. The second staff begins with a B-flat and moves up stepwise to a whole note B-natural. The third staff begins with a B-natural and moves up stepwise to a whole note B-natural.

Ejercicio 20.D.

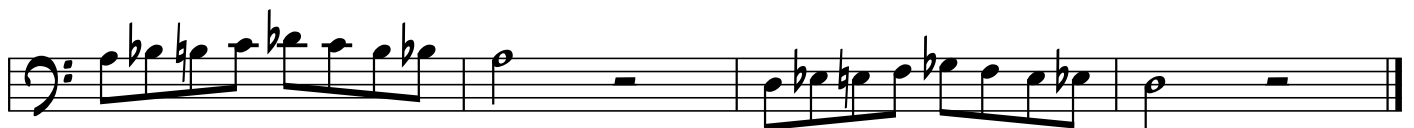
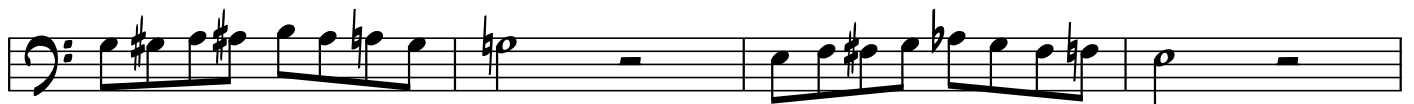
Three staves of musical notation in bass clef, common time (C). The first staff begins with a B-natural and moves up stepwise to a whole note B-natural. The second staff begins with a B-natural and moves up stepwise to a whole note B-flat. The third staff begins with a B-flat and moves up stepwise to a whole note B-flat.

Ejercicio 20.E.

* Empezar lento e ir ganando velocidad.



2 1 1 2



Ejercicio 21: Pentatónica de Bbm

Ejercicio 21.A



Ejercicio 21.B.

BLUE MONK

Swing (♩=80)

Thelonius Monk

The musical score for 'Blue Monk' is written in bass clef, 4/4 time, and the key of Bb. It consists of three lines of music. The first line has five measures with chords Bb7, Eb7, Bb7, F7, and Bb7. The second line has five measures with chords Eb7, Eb7, Bb7, F7, and Bb7. The third line has five measures with chords F7, Bb7, F7, and Bb7. The notes are: Line 1: M1: Bb, Ab, Gb, F; M2: Eb, D, C, Bb; M3: Bb, Ab, Gb, F; M4: Eb, D, C, Bb; M5: Bb, Ab, Gb, F. Line 2: M1: Eb, D, C, Bb; M2: Eb, D, C, Bb; M3: Bb, Ab, Gb, F; M4: Eb, D, C, Bb; M5: Bb, Ab, Gb, F. Line 3: M1: F, Eb, D, C; M2: Bb, Ab, Gb, F; M3: Bb, Ab, Gb, F; M4: Eb, D, C, Bb; M5: Bb, Ab, Gb, F.

Ejercicio 21.C.

- * Dejar que el alumno escriba unas frases con las notas del ejercicio 21.A
- * Improvisar con las frases escritas por el alumno sobre la armonía del ejercicio 21.B