

2023 Centaurus Brass Exercise Packet-Trumpet



This packet is designed to give insight and tools into how we can perform at a high standard. To get there, we must be “All In-All the Time:” always engaged, asking questions, and trying to get better.

Included will be tips and reflections dedicated towards:

- Stretching
- Posture
- Singing
- Breathing
- Buzzing
- Tone
- Range
- Flow Studies
- Articulation
- Flexibility
- Tuning
- Ensemble Techniques
- Volume
- Marching and Playing
- Dexterity
- Multiple Tonguing
- Musicality and Style
- Practice Tips
- Chord Progressions/Chorales

Required Materials:

- Instrument w/ Mouthpiece
- Marching Gloves
- Black 1” binder with sheet protectors.
- Pencil
- ½ Gallon (or more) Water Jug
- Completed Dot Book (On person at all times)
- Breathing Tube
- Athletic Shoes
- Sunscreen and Hat
- Bell covers (Tubas only)
- Valve oil/Grease

Optional Items:

- Bars or Quick snacks
- Chapstick
- Sunglasses

Stretching:

Before any playing can be done, we must find a high state of _____. Focus on this feeling and come back to it.

How do you best remove tension and calm your mind: _____.

What are the 4 areas we target when stretching: 1. _____ 2. _____ 3. _____ 4. _____

Whatever you do, remember to breathe into the stretch and remove tension from the body.

Posture:

What are the 5 points of alignment? *Stand Tall, Lift Up, Relaxed and Powerful*

1. _____ 2. _____ 3. _____ 4. _____ 5. _____

What do I need to remember to find my best posture:

Bring the horn to you, not you to the horn. Aired out pits, Hold with fingertips, Embouchure angle.

Singing/Ear Training:

As we sing, use a 'doh' syllable with enough air to feel the vibrations in your chest, neck and face. While singing, focus on matching pitch, style, blending, and projecting your voice.

Recognize similar intervals, Be confident when singing your part!

Breathing: _____ = _____ = _____

We use the analogy of blowing out birthday _____, as it is the most relaxed way to move air. This means we need to focus our breath in and out at the _____ Always breath with a _____ vowel on the way in.

Positive Air is categorized as _____% - _____% in your tank.
To energize this air, sigh or lightly engage the abdominal muscles.

The goal with all of our breathing is to remain _____.
To do this use, the breathing circle analogy where the air simply _____.

Therapy Exercises are _____ exercises. This is _____ how we play our horn.

- 5-15-5 helps us learn what _____ feels like and what _____ feels like.
- Resistance Breathing trains where to _____.
- In Sip Sip, Out Push Push, checks our ability to use a relaxed and fast breathes

Flow Studies train the same air we use to _____ our horn. (In for 4, Out for 4)

- Use a "monitor": a blade hand against your lips, imagining the pads just below your fingers are a 'oh' channel where the air enters your mouth. Exhaling blow onto an outstretched hand.
- The air should connect on every _____.
- The air should moves _____ across all counts.

Air and Valve:

When air and valving, use the same air speed and volume, that you would use while playing your horn. Avoid using a _____ sound and instead look for a _____ sound.

We use visual 'definitions' to help you teach yourself, what are some of these definitions?

At Playing:

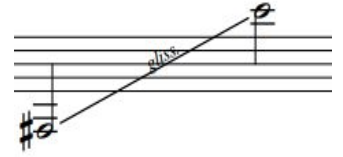
At Carry:

Similar to a balloon we breathe to _____.
The places we feel this expansion are (in order):

1. _____
2. _____
3. _____
4. _____
5. _____

Range: Growth happens over time: Faster air, Firmer corners, Arched tongue, and a smaller aperture. (More accurately controlled air) Here is the optimal range you should be able to perform by the time you graduate

"Today's squeaks become Tomorrow's notes!" • *Buzzing Loops* • *Half Valve Loops* • *Fog-Horn Loops*
 • *Chromatic Scales towards distant registers* • *Flexibility In the upper register*



Flow Studies: Fast fingers, blow across the note change, find the center of each note, play each note with the same air (Distance/Speed/Amount) and aural cavity.

Practice with half-valve, wind patterning, buzzing, flutter tongue, paper clip, and sticky valves.



Articulation: Tongue touches where the teeth and the gums meet, tongue clarifies front of air, doh, release the air, 1 taste bud, recede to vowel, fast tongue

Practice tools: Air Attacks, Wind Pattern, Hoo Doo, Flutter/Slur



Flexibility: Have you buzz 'glizz' between each pitch, Air across the note changes, Center each pitch, shift the tongue height, avoid locking into a range 'setting', use an even approach to the air with all notes

Practice Tips: Sticky Valve, Half Valve, Buzzing, Singing, Lengthening Notes, Bends, Koruso, Rips



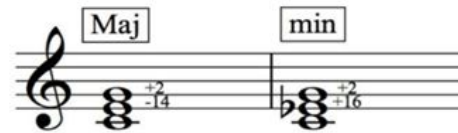
Chord Exercises Notes: 1:E 2:C 3:G

Scales: Make sure you are comfortable with Concert Bb, Eb, F (Two Octave), Ab, and Two Octave Chromatic. In addition for this season, please also prepare Ab minor, F Minor, Db Major

Tuning:

In tune then in tune: A perfectly in tune sound will be _____. We can adjust pitch to match others by changing the speed of our air, firming corners or by dropping the jaw.

When mechanically tuning your instrument, play with your best _____, and then adjust to make C in the staff. _____ look at a tuner while you are tuning. To make yourself flatter _____ and more sharp _____.



As we play louder, we generally go _____.
As we add more valves the pitch will become more _____.

What are some notes to keep an eye on? Flat _____ Sharp _____.

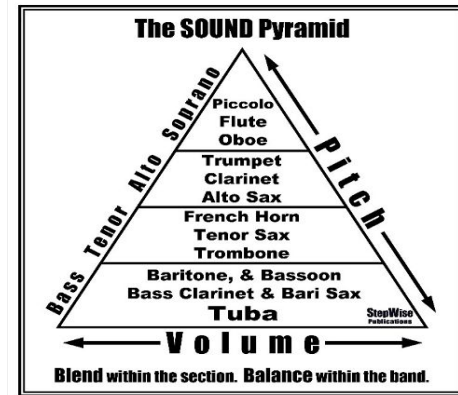
Ensemble Techniques:

In your own words describe the process of:

- Matching: _____
- Balance: _____
- Blend: _____
- Roles: _____

4 Levels of Listening:

1. _____
2. _____
3. _____
4. _____



Who is in charge of keeping tempo steady: _____

To create a _____ of sound we must use Stagger Breathing.

What steps are required for this:

Volume:

Remember that different dynamics have different _____. (Traffic Analogy)

What are some dynamic tips that work for you:

Crescendo Exercise:



Marching and Playing: Music plus _____.

What 'fix' helps you march and play your best:

High Brass	Dynamic
24 cts	pp
20 cts	p
16 cts	mp
12 cts	mf
8 cts	f
6 cts	ff

What are the postural/position differences between this and concert band:

In marching band we always listen _____ and look at the _____ for time. Feet _____ play with _____.

Dexterity:

Place the _____ on the valve caps and make sure that your _____ is away from the horn. Begin working on scales, and scales patterns found in the Blue Book. Continue with Clarke Studies, and Brass Gym Studies

-Slow Practice -Scale patterns -Dexterity Games -Face, tongue, and valves are all aligned. -Legato air, staccato valves."

Multiple Tonguing:

What vocalization works best for you: _____.

-Use air to connect the notes -Keep the 'back' articulation light and far forward -Same tone and articulation -Say the articulation then, air pattern it- "If you can say it, you can play it"

Musicality and Style:

More than 50% of the music we make is not written on the page and we are left to bring it out.

Define in your own words:

Phrasing: _____

Apex: _____

Rubato: _____

Rit: _____

Accel: _____

Practice Tips:

- Schedule Practice- Consistency over quantity Always!
- Teach yourself -Be patient and realistic -Celebrate little victories -Break things down -Identify and isolate small problems -Set Goals -Warm-Up -Remove distractions -Record yourself -Write notes in your music -Use a Practice journal -Smaller time Increments -Turn it into a game (Pennies) -Practice music you struggle with -Repetition is key -Practice every day -Listen to great players -Time spent understanding music is just as valuable as time on the instrument -Perform for others -Slow Practice is better than fast practice -Change it up -Take care of your instrument -Have some fun with it!

<u>Style/Length</u>	<u>Symbol</u>	<u>Visualization</u>
<i>Connected</i>		
<i>def.</i> - There is no decay and the notes touch.		
<i>Long Lifted</i>		
<i>def.</i> - There is a slight decay and the notes touch.		
<i>Lifted</i>		
<i>def.</i> - There is a slight decay and a small space.		
<i>Detached</i>		
<i>def.</i> - There is no decay and the length is half of the note it is attached to.		
<i>Accented</i>		
<i>def.</i> - The beginning of the note is slightly louder, there is a slight decay and the notes touch.		
<i>Lifted Accent</i>		
<i>def.</i> - The beginning of the note is slightly louder, there is a slight decay and a small space.		
<i>Roof-Top Accent</i>		
<i>def.</i> - The beginning of the note is slightly louder, there is no decay and the length is half of the		

2023 Tuning Sequence

Conducted out of time "Best Tone" "Beatless Tuning" "Blended with your Trio" "Blend"

mp *mp* *mp* — *mf* *mp* < *mf* —

11 "Center Right Away" "Stagger Breathe"

f — *ff*

ff — *fff*

ff — *fff*

ff — *fff*

Thumbs (Each Measure Cued)

$\text{♩} = 120$

mp — *mf* — *ff*

mp — *mf* — *ff*

mp — *mf* — *ff*

Bach (Sing, Buzz, Play)

$\text{♩} = 80$

mf *f* *mp* — *f* — *ff*

A World Without Pants (Conducted in time)

p < *mf* < *f* < *fff*

p < *mf* < *f* < *fff*

p < *mf* < *f* < *fff*

Professional players on my instrument:

Goal Setting:

Self: End of Band Camp:

Self: End of the Season:

Band: End of Band Camp:

Band End of the Season:

Light Bulb Moments:

2023 Centaurus Brass Exercise Packet-Mello



This packet is designed to give insight and tools into how we can perform at a high standard. To get there, we must be “All In-All the Time:” always engaged, asking questions, and trying to get better.

Included will be tips and reflections dedicated towards:

- Stretching
- Posture
- Singing
- Breathing
- Buzzing
- Tone
- Range
- Flow Studies
- Articulation
- Flexibility
- Tuning
- Ensemble Techniques
- Volume
- Marching and Playing
- Dexterity
- Multiple Tonguing
- Musicality and Style
- Practice Tips
- Chord Progressions/Chorales

Required Materials:

- Instrument w/ Mouthpiece
- Marching Gloves
- Black 1” binder with sheet protectors.
- Pencil
- ½ Gallon (or more) Water Jug
- Completed Dot Book (On person at all times)
- Breathing Tube
- Athletic Shoes
- Sunscreen and Hat
- Bell covers (Tubas only)
- Valve oil/Grease

Optional Items:

- Bars or Quick snacks
- Chapstick
- Sunglasses

Stretching:

Before any playing can be done, we must find a high state of _____. Focus on this feeling and come back to it.

How do you best remove tension and calm your mind: _____.

What are the 4 areas we target when stretching: 1. _____ 2. _____ 3. _____ 4. _____

Whatever you do, remember to breathe into the stretch and remove tension from the body.

Posture:

What are the 5 points of alignment? *Stand Tall, Lift Up, Relaxed and Powerful*

1. _____ 2. _____ 3. _____ 4. _____ 5. _____

What do I need to remember to find my best posture:

Bring the horn to you, not you to the horn. Aired out pits, Hold with fingertips, Embouchure angle.

Singing/Ear Training:

As we sing, use a 'doh' syllable with enough air to feel the vibrations in your chest, neck and face. While singing, focus on matching pitch, style, blending, and projecting your voice.

Recognize similar intervals, Be confident when singing your part!

Breathing: _____ = _____ = _____

We use the analogy of blowing out birthday _____, as it is the most relaxed way to move air. This means we need to focus our breath in and out at the _____ Always breath with a _____ vowel on the way in.

Positive Air is categorized as _____% - _____% in your tank.
To energize this air, sigh or lightly engage the abdominal muscles.

The goal with all of our breathing is to remain _____.
To do this use, the breathing circle analogy where the air simply _____.

Therapy Exercises are _____ exercises. This is _____ how we play our horn.

- 5-15-5 helps us learn what _____ feels like and what _____ feels like.
- Resistance Breathing trains where to _____.
- In Sip Sip, Out Push Push, checks our ability to use a relaxed and fast breathes

Flow Studies train the same air we use to _____ our horn. (In for 4, Out for 4)

- Use a "monitor": a blade hand against your lips, imagining the pads just below your fingers are a 'oh' channel where the air enters your mouth. Exhaling blow onto an outstretched hand.
- The air should connect on every _____.
- The air should moves _____ across all counts.

Air and Valve:

When air and valving, use the same air speed and volume, that you would use while playing your horn. Avoid using a _____ sound and instead look for a _____ sound.

We use visual 'definitions' to help you teach yourself, what are some of these definitions?

At Playing:

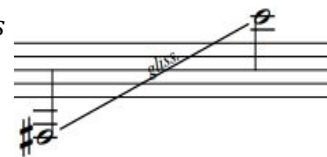
At Carry:

Similar to a balloon we breathe to _____.
The places we feel this expansion are (in order):

1. _____
2. _____
3. _____
4. _____
5. _____

Range: Growth happens over time: Faster air, Firmer corners, Arched tongue, and a smaller aperture. (More accurately controlled air) Here is the optimal range you should be able to perform by the time you graduate

"Today's squeaks become Tomorrow's notes!" • Buzzy Loops • Half Valve Loops • Fog-Horn Loops
• Chromatic Scales towards distant registers • Flexibility In the upper register



Flow Studies: Fast fingers, blow across the note change, find the center of each note, play each note with the same air (Distance/Speed/Amount) and aural cavity.

Practice with half-valve, wind patterning, buzzing, flutter tongue, paper clip, and sticky valves.



Articulation: Tongue touches where the teeth and the gums meet, tongue clarifies front of air, doh, release the air, 1 taste bud, recede to vowel, fast tongue

Practice tools: Air Attacks, Wind Pattern, Hoo Doo, Flutter/Slur



Flexibility: Have you buzz 'glizz' between each pitch, Air across the note changes, Center each pitch, shift the tongue height, avoid locking into a range 'setting', use an even approach to the air with all notes

Practice Tips: Sticky Valve, Half Valve, Buzzy, Singing, Lengthening Notes, Bends, Koruso, Rips



Chord Exercises Notes: 1:C 2: G

Scales: Make sure you are comfortable with Concert Bb, Eb, F (Two Octave), Ab, and Two Octave Chromatic. In addition for this season, please also prepare Ab minor, F Minor, Db Major

Tuning:

In tune then in tone: A perfectly in tune sound will be _____. We can adjust pitch to match others by changing the speed of our air, firming corners or by dropping the jaw.

When mechanically tuning your instrument, play with your best _____, and then adjust to make C in the staff. _____ look at a tuner while you are tuning. To make yourself flatter _____ and more sharp _____.



As we play louder, we generally go _____.
As we add more valves the pitch will become more _____.

What are some notes to keep an eye on? Flat _____ Sharp _____.

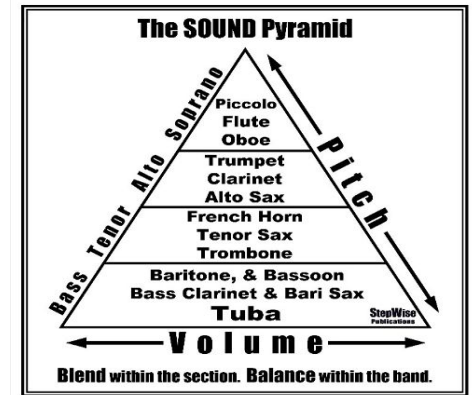
Ensemble Techniques:

In your own words describe the process of:

- Matching: _____
- Balance: _____
- Blend: _____
- Roles: _____

4 Levels of Listening:

1. _____
2. _____
3. _____
4. _____



Who is in charge of keeping tempo steady: _____

To create a _____ of sound we must use Stagger Breathing.

What steps are required for this:

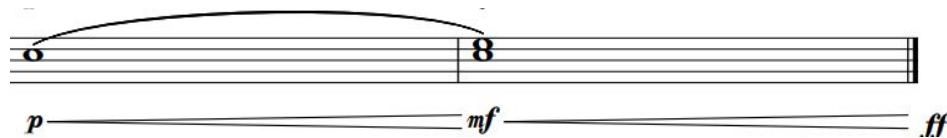
Volume:

Remember that different dynamics have different _____. (Traffic Analogy)

What are some dynamic tips that work for you:

High Brass	Dynamic
24 cts	pp
20 cts	p
16 cts	mp
12 cts	mf
8 cts	f
6 cts	ff

Crescendo Exercise:



Marching and Playing: Music plus _____.

What 'fix' helps you march and play your best:

What are the postural/position differences between this and concert band:

In marching band we always listen _____ and look at the _____ for time. Feet _____ play with _____.

Dexterity:

Place the _____ on the valve caps and make sure that your _____ is away from the horn. Begin working on scales, and scales patterns found in the Blue Book. Continue with Clarke Studies, and Brass Gym Studies

-Slow Practice -Scale patterns -Dexterity Games -Face, tongue, and valves are all aligned. -Legato air, staccato valves."

Multiple Tonguing:

What vocalization works best for you: _____.

-Use air to connect the notes -Keep the 'back' articulation light and far forward -Same tone and articulation -Say the articulation then, air pattern it- "If you can say it, you can play it"

Musicality and Style:

More than 50% of the music we make is not written on the page and we are left to bring it out.

Define in your own words:

Phrasing: _____

Apex: _____

Rubato: _____

Rit: _____

Accel: _____

Practice Tips:

- Schedule Practice - Consistency over quantity Always!
- Teach yourself -Be patient and realistic -Celebrate little victories -Break things down -Identify and isolate small problems -Set Goals -Warm-Up -Remove distractions -Record yourself -Write notes in your music -Use a Practice journal -Smaller time Increments -Turn it into a game (Pennies) -Practice music you struggle with -Repetition is key -Practice every day -Listen to great players -Time spent understanding music is just as valuable as time on the instrument -Perform for others -Slow Practice is better than fast practice -Change it up -Take care of your instrument -Have some fun with it!

<u>Style/Length</u>	<u>Symbol</u>	<u>Visualization</u>
<i>Connected</i>		
<i>def.</i> - There is no decay and the notes touch.		
<i>Long Lifted</i>		
<i>def.</i> - There is a slight decay and the notes touch.		
<i>Lifted</i>		
<i>def.</i> - There is a slight decay and a small space.		
<i>Detached</i>		
<i>def.</i> - There is no decay and the length is half of the note it is attached to.		
<i>Accented</i>		
<i>def.</i> - The beginning of the note is slightly louder, there is a slight decay and the notes touch.		
<i>Lifted Accent</i>		
<i>def.</i> - The beginning of the note is slightly louder, there is a slight decay and a small space.		
<i>Roof-Top Accent</i>		
<i>def.</i> - The beginning of the note is slightly louder, there is no decay and the length is half of the		

2023 Tuning Sequence

Conducted out of time "Best Tone" "Beatless Tuning" "Blended with your Trio" "Blend"

mp mp mp mf mp mp mf

11 "Center Right Away" "Stagger Breathe"

f ff ff ff

15 $\text{♩} = 80$ Transparent Sound, With Power Phrase to the End!

ff fff

Thumbs (Each Measure Cued)

mp mf ff

Bach (Sing, Buzz, Play)

$\text{♩} = 80$

mf f mp f ff

A World Without Pants (Conducted in time)

p mf f fff

p mf f ff fff

Professional players on my instrument:

Goal Setting:

Self: End of Band Camp:

Self: End of the Season:

Band: End of Band Camp:

Band End of the Season:

Light Bulb Moments:

2023 Centaurus Brass Exercise Packet-Boof



This packet is designed to give insight and tools into how we can perform at a high standard. To get there, we must be “All In-All the Time:” always engaged, asking questions, and trying to get better.

Included will be tips and reflections dedicated towards:

- Stretching
- Posture
- Singing
- Breathing
- Buzzing
- Tone
- Range
- Flow Studies
- Articulation
- Flexibility
- Tuning
- Ensemble Techniques
- Volume
- Marching and Playing
- Dexterity
- Multiple Tonguing
- Musicality and Style
- Practice Tips
- Chord Progressions/Chorales

Required Materials:

- Instrument w/ Mouthpiece
- Marching Gloves
- Black 1” binder with sheet protectors.
- Pencil
- ½ Gallon (or more) Water Jug
- Completed Dot Book (On person at all times)
- Breathing Tube
- Athletic Shoes
- Sunscreen and Hat
- Bell covers (Tubas only)
- Valve oil/Grease

Optional Items:

- Bars or Quick snacks
- Chapstick
- Sunglasses

Stretching:

Before any playing can be done, we must find a high state of _____. Focus on this feeling and come back to it.

How do you best remove tension and calm your mind: _____.

What are the 4 areas we target when stretching: 1. _____ 2. _____ 3. _____ 4. _____

Whatever you do, remember to breathe into the stretch and remove tension from the body.

Posture:

What are the 5 points of alignment? *Stand Tall, Lift Up, Relaxed and Powerful*

1. _____ 2. _____ 3. _____ 4. _____ 5. _____

What do I need to remember to find my best posture:

Bring the horn to you, not you to the horn. Aired out pits, Hold with fingertips, Embouchure angle.

Singing/Ear Training:

As we sing, use a 'doh' syllable with enough air to feel the vibrations in your chest, neck and face. While singing, focus on matching pitch, style, blending, and projecting your voice.

Recognize similar intervals, Be confident when singing your part!

Breathing: _____ = _____ = _____

We use the analogy of blowing out birthday _____, as it is the most relaxed way to move air. This means we need to focus our breath in and out at the _____ Always breath with a _____ vowel on the way in.

Positive Air is categorized as _____% - _____% in your tank.
To energize this air, sigh or lightly engage the abdominal muscles.

The goal with all of our breathing is to remain _____.
To do this use, the breathing circle analogy where the air simply _____.

Therapy Exercises are _____ exercises. This is _____ how we play our horn.

- 5-15-5 helps us learn what _____ feels like and what _____ feels like.
- Resistance Breathing trains where to _____.
- In Sip Sip, Out Push Push, checks our ability to use a relaxed and fast breathes

Flow Studies train the same air we use to _____ our horn. (In for 4, Out for 4)

- Use a "monitor": a blade hand against your lips, imagining the pads just below your fingers are a 'oh' channel where the air enters your mouth. Exhaling blow onto an outstretched hand.
- The air should connect on every _____.
- The air should moves _____ across all counts.

Air and Valve:

When air and valving, use the same air speed and volume, that you would use while playing your horn. Avoid using a _____ sound and instead look for a _____ sound.

We use visual 'definitions' to help you teach yourself, what are some of these definitions?

At Playing:

At Carry:

Similar to a balloon we breathe to _____.
The places we feel this expansion are (in order):

1. _____
2. _____
3. _____
4. _____
5. _____

Buzzing:

The tube part of the instrument simply _____ the buzz. This means that you must buzz with the pitch/quality you wish to play.

For me to achieve *FREE VIBRATION*, my optimal buzzing ratio is _____% Buzzy-ness and _____% Air. For a each note of the instrument there a unique “_____”, that creates your best tone. Try and adjust specific items such as air speed, tongue height, aperture size, and corner firmness until you reach your best quality of sound. The best buzzing practice is loops!

The goal of the aperture exercises are to use _____ the necessarily muscles to create a buzz. Which aperture exercise works best for me? Open-Close/Close-Open

Tips: Always glizz, and buzz with the pitches being checkpoints. Check that tone quality is the same in all ranges. Hold with two fingers at the end of the mouthpiece. “Firm corners, loose middle, open teeth, fast air”

Tone:

Using the setting concept, adjust something until your sound can be described using the 5 parts of brass tone. If you found the ‘setting’ correctly you should be playing in the ‘center’ of the horn.

Your tone should _____ be the same no matter the pitch or dynamic you are playing at. (*Evenness*)
To do this use Spectrum Theory, where your technique does not change drastically from note to note but slides along a spectrum.

Subtly change these four items to to affect pitch:

1. _____
2. _____
3. _____
4. _____

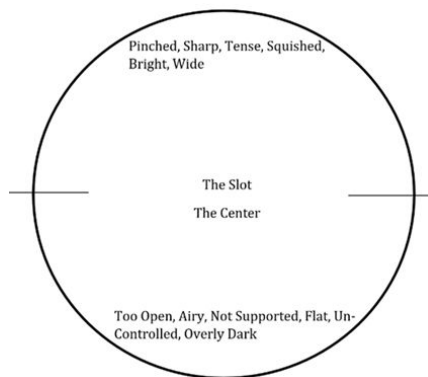
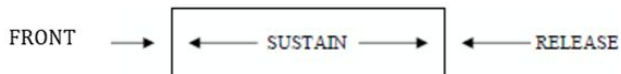
1. _____
2. _____

What vowel do you use: _____

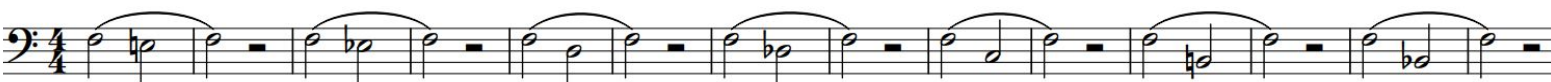
3. _____
4. _____
5. _____

Audiation: This is the ability to _____ exactly what pitch and tone you want, _____.
Develop a ‘model’ of what that tone sounds like before you begin.

Brick of Sound:



Remington: Entrance/Release, Relaxed Vowel on Every Note. Find the Center of each pitch, Evenness of Sound. Buzz across the note change. Blow through longer valve combinations.

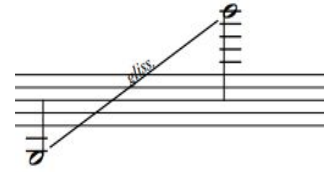


Shwarma: Keep the tone the same on the bent note. To bend: firm corners, drop jaw and blow further. Match the pitch to he example



Range: Growth happens over time: Faster air, Firmer corners, Arched tongue, and a smaller aperture. (More accurately controlled air) Here is the optimal range you should be able to perform by the time you graduate

"Today's squeaks become Tomorrow's notes!" • Buzzing Loops • Half Valve Loops • Fog-Horn Loops • Chromatic Scales towards distant registers • Flexibility In the upper register



Flow Studies: Fast fingers, blow across the note change, find the center of each note, play each note with the same air (Distance/Speed/Amount) and aural cavity.

Practice with half-valve, wind patterning, buzzing, flutter tongue, paper clip, and sticky valves.



Articulation: Tongue touches where the teeth and the gums meet, tongue clarifies front of air, doh, release the air, 1 taste bud, recede to vowel, fast tongue

Practice tools: Air Attacks, Wind Pattern, Hoo Doo, Flutter/Slur



Flexibility: Have you buzz 'glizz' between each pitch, Air across the note changes, Center each pitch, shift the tongue height, avoid locking into a range 'setting', use an even approach to the air with all notes

Practice Tips: Sticky Valve, Half Valve, Buzzing, Singing, Lengthening Notes, Bends, Koruso, Rips



Chord Exercises Notes: 1:D 2: Bb 3: F

Scales: Make sure you are comfortable with Concert Bb, Eb, F (Two Octave), Ab, and Two Octave Chromatic. In addition for this season, please also prepare Ab minor, F Minor, Db Major

Tuning:

In tune then in tune: A perfectly in tune sound will be _____. We can adjust pitch to match others by changing the speed of our air, firming corners or by dropping the jaw.

When mechanically tuning your instrument, play with your best _____, and then adjust to make Bb in the staff. _____ look at a tuner while you are tuning. To make yourself flatter _____ and more sharp _____.



As we play louder, we generally go _____.
As we add more valves the pitch will become more _____.

What are some notes to keep an eye on? Flat _____ Sharp _____.

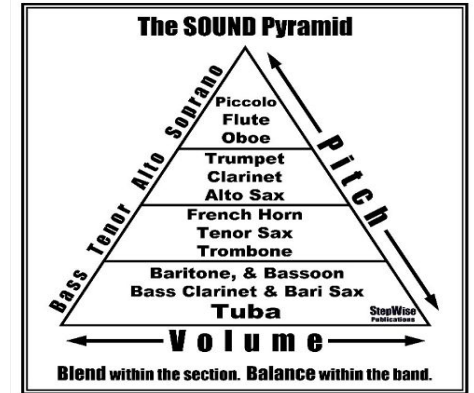
Ensemble Techniques:

In your own words describe the process of:

- Matching: _____
- Balance: _____
- Blend: _____
- Roles: _____

4 Levels of Listening:

1. _____
2. _____
3. _____
4. _____



Who is in charge of keeping tempo steady: _____

To create a _____ of sound we must use Stagger Breathing.

What steps are required for this:

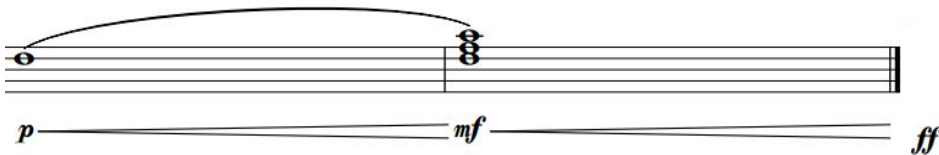
Volume:

Remember that different dynamics have different _____. (Traffic Analogy)

What are some dynamic tips that work for you:

Dynamic	Low Brass
pp	20 cts
p	16 cts
mp	12 cts
mf	8 cts
f	6 cts
ff	4 cts

Crescendo Exercise:



Marching and Playing: Music plus _____.

What 'fix' helps you march and play your best:

What are the postural/position differences between this and concert band:

In marching band we always listen _____ and look at the _____ for time. Feet _____ play with _____.

Dexterity:

Place the _____ on the valve caps and make sure that your _____ is away from the horn. Begin working on scales, and scales patterns found in the Blue Book. Continue with Clarke Studies, and Brass Gym Studies

-Slow Practice -Scale patterns -Dexterity Games -Face, tongue, and valves are all aligned. -Legato air, staccato valves."

Multiple Tonguing:

What vocalization works best for you: _____.

-Use air to connect the notes -Keep the 'back' articulation light and far forward -Same tone and articulation -Say the articulation then, air pattern it- "If you can say it, you can play it"

Musicality and Style:

More than 50% of the music we make is not written on the page and we are left to bring it out.

Define in your own words:

Phrasing: _____

Apex: _____

Rubato: _____

Rit: _____

Accel: _____

Practice Tips:

- Schedule Practice- Consistency over quantity Always!
- Teach yourself -Be patient and realistic -Celebrate little victories -Break things down -Identify and isolate small problems -Set Goals -Warm-Up -Remove distractions -Record yourself -Write notes in your music -Use a Practice journal -Smaller time Increments -Turn it into a game (Pennies) -Practice music you struggle with -Repetition is key -Practice every day -Listen to great players -Time spent understanding music is just as valuable as time on the instrument -Perform for others -Slow Practice is better than fast practice -Change it up -Take care of your instrument -Have some fun with it!

<u>Style/Length</u>	<u>Symbol</u>	<u>Visualization</u>
<i>Connected</i>		
<i>Long Lifted</i>		
<i>Lifted</i>		
<i>Detached</i>		
<i>Accented</i>		
<i>Lifted Accent</i>		
<i>Roof-Top Accent</i>		

2023 Tuning Sequence

Conducted out of time "Best Tone" "Beatless Tuning" "Blended with your Trio" "Blend"

mp mp mf mp mp mp mf

11 "Center Right Away" "Stagger Breathe"

f ff

f f f

f f f

f f f

Thumbs (Each Measure Cued)

mp mf ff

mp mf ff

mp mf ff

Bach (Sing, Buzz, Play)

$\text{♩} = 80$

mf f mp f ff

rit.

A World Without Pants (Conducted in time)

p mf f ff fff

p mf f ff fff

p mf f ff fff

p mf f ff fff

Professional players on my instrument:

Goal Setting:

Self: End of Band Camp:

Self: End of the Season:

Band: End of Band Camp:

Band End of the Season:

Light Bulb Moments:

2023 Centaurus Brass Exercise Packet-Tuba



This packet is designed to give insight and tools into how we can perform at a high standard. To get there, we must be “All In-All the Time:” always engaged, asking questions, and trying to get better.

Included will be tips and reflections dedicated towards:

- Stretching
- Posture
- Singing
- Breathing
- Buzzing
- Tone
- Range
- Flow Studies
- Articulation
- Flexibility
- Tuning
- Ensemble Techniques
- Volume
- Marching and Playing
- Dexterity
- Multiple Tonguing
- Musicality and Style
- Practice Tips
- Chord Progressions/Chorales

Required Materials:

- Instrument w/ Mouthpiece
- Marching Gloves
- Black 1” binder with sheet protectors.
- Pencil
- ½ Gallon (or more) Water Jug
- Completed Dot Book (On person at all times)
- Breathing Tube
- Athletic Shoes
- Sunscreen and Hat
- Bell covers (Tubas only)
- Valve oil/Grease

Optional Items:

- Bars or Quick snacks
- Chapstick
- Sunglasses

Stretching:

Before any playing can be done, we must find a high state of _____. Focus on this feeling and come back to it.

How do you best remove tension and calm your mind: _____.

What are the 4 areas we target when stretching: 1. _____ 2. _____ 3. _____ 4. _____

Whatever you do, remember to breathe into the stretch and remove tension from the body.

Posture:

What are the 5 points of alignment? *Stand Tall, Lift Up, Relaxed and Powerful*

1. _____ 2. _____ 3. _____ 4. _____ 5. _____

What do I need to remember to find my best posture:

Bring the horn to you, not you to the horn. Aired out pits, Hold with fingertips, Embouchure angle.

Singing/Ear Training:

As we sing, use a 'doh' syllable with enough air to feel the vibrations in your chest, neck and face. While singing, focus on matching pitch, style, blending, and projecting your voice.

Recognize similar intervals, Be confident when singing your part!

Breathing: _____ = _____ = _____

We use the analogy of blowing out birthday _____, as it is the most relaxed way to move air. This means we need to focus our breath in and out at the _____ Always breath with a _____ vowel on the way in.

Positive Air is categorized as _____% - _____% in your tank.
To energize this air, sigh or lightly engage the abdominal muscles.

The goal with all of our breathing is to remain _____.
To do this use, the breathing circle analogy where the air simply _____.

Therapy Exercises are _____ exercises. This is _____ how we play our horn.

- 5-15-5 helps us learn what _____ feels like and what _____ feels like.
- Resistance Breathing trains where to _____.
- In Sip Sip, Out Push Push, checks our ability to use a relaxed and fast breathes

Flow Studies train the same air we use to _____ our horn. (In for 4, Out for 4)

- Use a "monitor": a blade hand against your lips, imagining the pads just below your fingers are a 'oh' channel where the air enters your mouth. Exhaling blow onto an outstretched hand.
- The air should connect on every _____.
- The air should moves _____ across all counts.

Air and Valve:

When air and valving, use the same air speed and volume, that you would use while playing your horn. Avoid using a _____ sound and instead look for a _____ sound.

We use visual 'definitions' to help you teach yourself, what are some of these definitions?

At Playing:

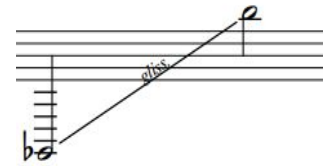
At Carry:

Similar to a balloon we breathe to _____.
The places we feel this expansion are (in order):

1. _____
2. _____
3. _____
4. _____
5. _____

Range: Growth happens over time: Faster air, Firmer corners, Arched tongue, and a smaller aperture. (More accurately controlled air) Here is the optimal range you should be able to perform by the time you graduate

"Today's squeaks become Tomorrow's notes!" • *Buzzing Loops* • *Half Valve Loops* • *Fog-Horn Loops*
 • *Chromatic Scales towards distant registers* • *Flexibility In the upper register*



Flow Studies: Fast fingers, blow across the note change, find the center of each note, play each note with the same air (Distance/Speed/Amount) and aural cavity.

Practice with half-valve, wind patterning, buzzing, flutter tongue, paper clip, and sticky valves.



Articulation: Tongue touches where the teeth and the gums meet, tongue clarifies front of air, doh, release the air, 1 taste bud, recede to vowel, fast tongue

Practice tools: Air Attacks, Wind Pattern, Hoo Doo, Flutter/Slur



Flexibility: Have you buzz 'glizz' between each pitch, Air across the note changes, Center each pitch, shift the tongue height, avoid locking into a range 'setting', use an even approach to the air with all notes

Practice Tips: Sticky Valve, Half Valve, Buzzing, Singing, Lengthening Notes, Bends, Koruso, Rips



Chord Exercises Note: F

Scales: Make sure you are comfortable with Concert Bb, Eb, F (Two Octave), Ab, and Two Octave Chromatic. In addition for this season, please also prepare Ab minor, F Minor, Db Major

Tuning:

In tune then in tune: A perfectly in tune sound will be _____. We can adjust pitch to match others by changing the speed of our air, firming corners or by dropping the jaw.

When mechanically tuning your instrument, play with your best _____, and then adjust to make Bb in the staff. _____ look at a tuner while you are tuning. To make yourself flatter _____ and more sharp _____.



As we play louder, we generally go _____.
As we add more valves the pitch will become more _____.

What are some notes to keep an eye on? Flat _____ Sharp _____.

Ensemble Techniques:

In your own words describe the process of:

- Matching: _____
- Balance: _____
- Blend: _____
- Roles: _____

4 Levels of Listening:

1. _____
2. _____
3. _____
4. _____



Who is in charge of keeping tempo steady: _____

To create a _____ of sound we must use Stagger Breathing.

What steps are required for this:

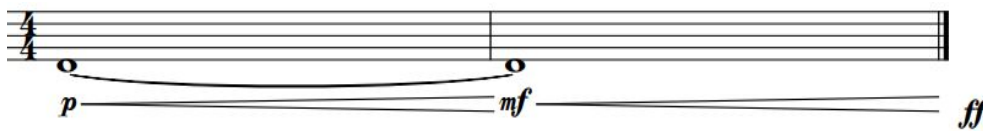
Volume:

Remember that different dynamics have different _____. (Traffic Analogy)

What are some dynamic tips that work for you:

Dynamic	Low Brass
pp	20 cts
p	16 cts
mp	12 cts
mf	8 cts
f	6 cts
ff	4 cts

Crescendo Exercise:



Marching and Playing: Music plus _____.

What 'fix' helps you march and play your best:

What are the postural/position differences between this and concert band:

In marching band we always listen _____ and look at the _____ for time. Feet _____ play with _____.

Dexterity:

Place the _____ on the valve caps and make sure that your _____ is away from the horn. Begin working on scales, and scales patterns found in the Blue Book. Continue with Clarke Studies, and Brass Gym Studies

-Slow Practice -Scale patterns -Dexterity Games -Face, tongue, and valves are all aligned. -Legato air, staccato valves."

Multiple Tonguing:

What vocalization works best for you: _____.

-Use air to connect the notes -Keep the 'back' articulation light and far forward -Same tone and articulation -Say the articulation then, air pattern it- "If you can say it, you can play it"

Musicality and Style:

More than 50% of the music we make is not written on the page and we are left to bring it out.

Define in your own words:

Phrasing: _____

Apex: _____

Rubato: _____

Rit: _____

Accel: _____

Practice Tips:

- Schedule Practice- Consistency over quantity Always!
- Teach yourself -Be patient and realistic -Celebrate little victories -Break things down -Identify and isolate small problems -Set Goals -Warm-Up -Remove distractions -Record yourself -Write notes in your music -Use a Practice journal -Smaller time Increments -Turn it into a game (Pennies) -Practice music you struggle with -Repetition is key -Practice every day -Listen to great players -Time spent understanding music is just as valuable as time on the instrument -Perform for others -Slow Practice is better than fast practice -Change it up -Take care of your instrument -Have some fun with it!

<u>Style/Length</u>	<u>Symbol</u>	<u>Visualization</u>
<i>Connected</i>		
<i>def.</i> - There is no decay and the notes touch.		
<i>Long Lifted</i>		
<i>def.</i> - There is a slight decay and the notes touch.		
<i>Lifted</i>		
<i>def.</i> - There is a slight decay and a small space.		
<i>Detached</i>		
<i>def.</i> - There is no decay and the length is half of the note it is attached to.		
<i>Accented</i>		
<i>def.</i> - The beginning of the note is slightly louder, there is a slight decay and the notes touch.		
<i>Lifted Accent</i>		
<i>def.</i> - The beginning of the note is slightly louder, there is a slight decay and a small space.		
<i>Roof-Top Accent</i>		
<i>def.</i> - The beginning of the note is slightly louder, there is no decay and the length is half of the		

2023 Tuning Sequence

Conducted out of time "Best Tone" "Beatless Tuning" "Blended with your Trio" "Blend" "Center Right"

12 "Stagger Breathe"

15 $\text{♩} = 80$ Transparent Sound, With Power Phrase to the End!

mp *mf* *mp* *mp* *mp* *mp* *mp* *mf* *f*

ff *fff*

Detailed description: This musical score is for a tuba part in 4/4 time. It consists of three staves. The first staff (measures 1-11) features a series of half notes with various dynamics and articulations. The second staff (measures 12-14) shows a long note with a 'Stagger Breathe' instruction and a *ff* dynamic. The third staff (measures 15-16) is marked with a tempo of 80 and includes the instruction 'Transparent Sound, With Power' and 'Phrase to the End!'. It features a sequence of eighth notes with dynamics ranging from *ff* to *fff*.

Thumbs (Each Measure Cued)

$\text{♩} = 120$

mp *mf* *ff*

Detailed description: This musical score is for a tuba part in 4/4 time with a tempo of 120. It consists of a single staff with a sequence of notes. The first measure has a *mp* dynamic, followed by a *mf* dynamic, and the final measure has a *ff* dynamic. The notes are mostly half notes with some eighth notes.

Bach (Sing, Buzz, Play)

$\text{♩} = 80$

mf *f* *mp* *f* *ff*

rit.

Detailed description: This musical score is for a tuba part in 4/4 time with a tempo of 80. It consists of a single staff with a sequence of notes. The first measure has a *mf* dynamic, followed by a *f* dynamic, then a *mp* dynamic, then a *f* dynamic, and finally a *ff* dynamic. The notes are mostly eighth notes with some quarter notes. A 'rit.' instruction is present above the final measure.

A World Without Pants (Conducted in time)

Tuba

p *mf* *f* *ff* *fff*

Detailed description: This musical score is for a tuba part in 4/4 time. It consists of a single staff with a sequence of notes. The first measure has a *p* dynamic, followed by a *mf* dynamic, then a *f* dynamic, then a *ff* dynamic, and finally a *fff* dynamic. The notes are mostly half notes with some quarter notes.

Professional players on my instrument:

Goal Setting:

Self: End of Band Camp:

Self: End of the Season:

Band: End of Band Camp:

Band End of the Season:

Light Bulb Moments: