

WARMUP PACKET



SPIRIT OF THE ELKS

TRUMPET /
MELLOPHONE

B♭ Trumpet Fingering Chart

(Notes on gray background are pedal tones -- younger players should use 1 2 3 for all pedal tones.)

C	C# D♭	D	D# E♭	E	F
Open	1 2 3	1 3	2 3	1 2	1

F# G♭	G	G# A♭	A	A# B♭	B
1 2 3	1 3	2 3	1 2 or 3	1	2

C	C# D♭	D	D# E♭	E	F
Open	1 2 3	1 3	2 3	1 2 or 3	1

F# G♭	G	G# A♭	A	A# B♭	B
2 or 1 2 3	Open or 1 3	2 3	1 2 or 3	1 or 1 2 3	2 or 1 3

C	C# D♭	D	D# E♭	E	F
Open or 2 3	1 2 or 3	1 or 1 3	2 or 2 3	Open or 1 2	1

F# G♭	G	G# A♭	A	A# B♭	B
2	Open or 1 3	2 3	1 2 or 3	1	2

C	C# D♭	D	D# E♭	E	F
Open	2 or 1 2	Open or 1	2	Open	1

(When more than one fingering is shown, the first is the most common.)

The Breath

The breath is one thing that is a non-variable. Good breathing is all about how it feels when you are doing it correctly. The number one cause of poor breathing is tension. Being relaxed is the first step in being a good breather, and thus, a good player. This is where the element of good physical conditioning comes into play. It is one thing to breath sitting in a chair or just standing, it is quite another to achieve quality breaths whilst on the move. To do this well requires a great deal of strength and conditioning. What you do in the first couple of days of rehearsal sets up the rest of your season. If you are a committed member of this program you will be in shape at the beginning of Summer Band.

There is no tension in your body, most especially your neck and shoulders. Your mouth needs to be open and tall; on the inhale you should feel a cold spot on the back of the throat, as far down your throat as you can get it, and the feeling on the exhale needs to be exactly like you are fogging a mirror. If you feel the urge to yawn you are doing this exactly right. You should have the feeling of filling your lungs from the bottom up. It should be pointed out that free breathing should essentially be silent...the inhale in particular. If you catch yourself "gasping for air" there is too much tension in your body, your shoulders and your throat especially. The key to a great sound is being completely relaxed.

"Breathe, DAH," The Ensemble Technique

"Simplicity is the hallmark of effective communication." The ensemble technique that makes up our warm-up is very, very simple by design. The goal is to ensure we start and end phrases together as quickly as possible so we can move on to higher levels of musicianship. The most critical part is relating our playing to our feet, always - obviously because we move and play. To get the kind of precision expected from a great marching band, our feet and our playing absolutely have to be locked with the tempo. The biggest difference between playing on a football field and in a wind ensemble set-up is how we play vertically (rhythmically) together. With the exception of the very beginning of the warm-up, our feet are always moving and all of the exercises are meant to relate 100% to the feet. Our air needs to be locked in together. Thus "Breathe, DAH." The Warm-Up packet consists of long tones, flexibility, dexterity, and chorales. The air is the same for all of these exercises, always working for smoothness and precision. Precision in the prep breath is the key to making this system work.

Breathing Exercises

Here is a set of exercises we will use throughout the season to help train our breathing style and control.

- Tall Breath
Focuses on mouth shape and tongue placement.
- 360 Breathing
Focuses on utilizing the lower part of the lungs and part of your back.
- Sun Goddess (4's, 6's, 8's with arms)
Controlled breath with long counts and not rushing/ending early. If anything, focusing on crescendoing to the end of the exhale.
- Monitors (same numbers with hands on mouth)
Same long counts, but with the hand to the face. The monitor forces the inhale mouth shape to be correct or you will hear a high pitched sound.
- Sips and Pushes (with arms)
This exercise begins moving air much faster. Staying relaxed while expanding the lungs is crucial. Members must maximize this exercise to get the full effect. Getting light headed is extremely normal during this exercise.
- Monsters (with arms)
Close to the Sun Goddesses but goes the opposite direction in count structure. Staying relaxed is crucial, once again. Keep eyes open and focus on the breathing technique. You will get light headed in this exercise if you're doing it right.
- Balloons
The balloon exercises will focus on maximizing air amount and speed on the exhale. Filling a balloon is difficult. Understanding what it feels like to fill a balloon in 8 seconds, versus 4 seconds, versus 1 second will require lots of mental energy.

*We will include resistance breathing tubes to adjust resistance for breathing. It will affect how much you can take in and how you sometimes must work harder to get rid of ALL of your air.

Long Tone Exercises

Longtone #1 DOWN - "8 Count Tones Descending"

Musical notation for Longtone #1 DOWN. It consists of a single staff in 4/4 time with a treble clef. The exercise is an 8-measure descending scale starting on G4, moving down to G3. The notes are: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Each note is held for the full measure.

Longtone #1 UP - "8 Count Tones Ascending"

Musical notation for Longtone #1 UP. It consists of a single staff in 4/4 time with a treble clef. The exercise is an 8-measure ascending scale starting on G3, moving up to G4. The notes are: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Each note is held for the full measure.

Pass Through Exercise

Musical notation for Pass Through Exercise. It consists of a single staff in 4/4 time with a treble clef. The exercise is an 8-measure piece. Measures 1-4 contain chords: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter); G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter); G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter); G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Measures 5-8 contain chords: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter); G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter); G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter); G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Longtone #2 DOWN - "Remington Descending"

Musical notation for Longtone #2 DOWN. It consists of a single staff in 4/4 time with a treble clef. The exercise is an 8-measure descending scale starting on G4, moving down to G3. The notes are: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Each note is held for the full measure.

Longtone #2 UP - "Remington Ascending"

Musical notation for Longtone #2 UP. It consists of a single staff in 4/4 time with a treble clef. The exercise is an 8-measure ascending scale starting on G3, moving up to G4. The notes are: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Each note is held for the full measure.

Longtone #3 - "Flow Study"

Musical notation for Longtone #3. It consists of a single staff in 4/4 time with a treble clef. The exercise is an 8-measure piece. Measures 1-4 contain chords: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter); G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter); G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter); G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Measures 5-8 contain chords: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter); G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter); G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter); G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Longtone #4 DOWN - "F Follow-through Descending"

Musical notation for Longtone #4 DOWN. It consists of a single staff in 4/4 time with a treble clef. The exercise is an 8-measure descending scale starting on G4, moving down to G3. The notes are: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Each note is held for the full measure.

Musical notation for Longtone #4 DOWN. It consists of a single staff in 4/4 time with a treble clef. The exercise is an 8-measure descending scale starting on G4, moving down to G3. The notes are: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Each note is held for the full measure.

Musical notation for Longtone #4 DOWN. It consists of a single staff in 4/4 time with a treble clef. The exercise is an 8-measure descending scale starting on G4, moving down to G3. The notes are: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Each note is held for the full measure.

Longtone #4 UP - "F Follow-through Ascending"

Musical notation for Longtone #4 UP. It consists of a single staff in 4/4 time with a treble clef. The exercise is an 8-measure ascending scale starting on G3, moving up to G4. The notes are: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Each note is held for the full measure.

Musical notation for Longtone #4 UP. It consists of a single staff in 4/4 time with a treble clef. The exercise is an 8-measure ascending scale starting on G3, moving up to G4. The notes are: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Each note is held for the full measure.

Musical notation for Longtone #4 UP. It consists of a single staff in 4/4 time with a treble clef. The exercise is an 8-measure ascending scale starting on G3, moving up to G4. The notes are: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Each note is held for the full measure.

Technique Exercises

Robb

Trumpet/Horn

Tech #1 Down and Up - "Half-Half-Whole"

Two staves of music in 4/4 time. The first staff shows a descending sequence of half notes: G4, F4, E4, D4, C4, B3, A3, G3. The second staff shows an ascending sequence of half notes: G3, A3, B3, C4, D4, E4, F4, G4. Each sequence is followed by a whole rest.

Tech #2 - "2-Note"

Two staves of music in 4/4 time. The first staff shows a descending sequence of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The second staff shows an ascending sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. Each sequence is followed by a quarter rest.

Tech #3 - "3-Note"

Two staves of music in 4/4 time. The first staff shows a descending sequence of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The second staff shows an ascending sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. Each sequence is followed by a quarter rest.

Tech #4 - "Chromatics"

Three staves of music in 4/4 time. The first staff shows a descending chromatic scale: G4, F#4, F4, E4, D4, C4, B3, A3, G3. The second staff shows an ascending chromatic scale: G3, G#3, A3, A#3, B3, C4, C#4, D4, D#4, E4, F4, F#4, G4. The third staff shows a chromatic scale with a trill: G4, F#4, F4, E4, D4, C4, B3, A3, G3, followed by a trill on G3.

Tech #5 - "Scale Technique"

One staff of music in 4/4 time showing a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3.

One staff of music in 4/4 time showing an ascending eighth-note scale: G3, A3, B3, C4, D4, E4, F4, G4. The scale is divided into eight measures, each starting with a circled number from 1 to 8.

Articulation Visualization

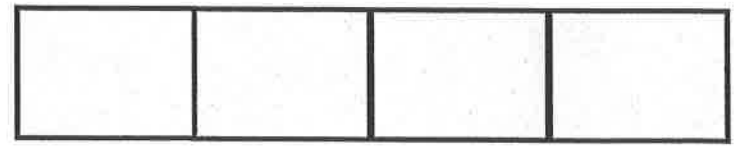
Non-Marked



NOTES TOUCH

TONGUE FIRM

WRITTEN DYNAMIC



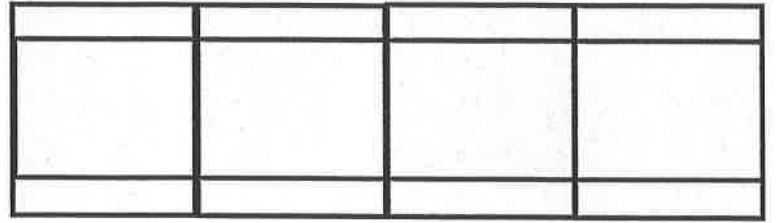
Tenuto



NOTES TOUCH

TONGUE 10% FIRMER

1/2 DYNAMIC LOUDER
THROUGHOUT



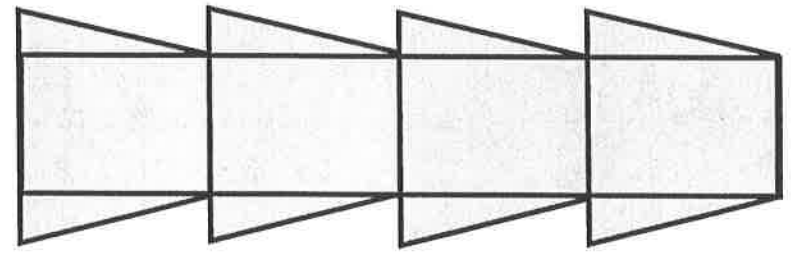
Accented



NOTES TOUCH

TONGUE 10% FIRMER

1/2 DYNAMIC LOUDER
AT START



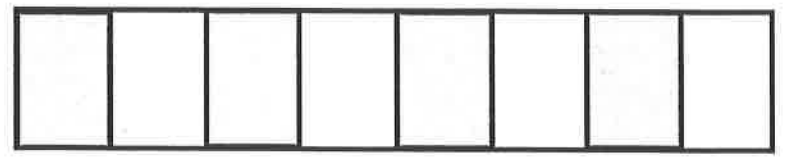
Staccato



1/2 NOTE LENGTH

TONGUE FIRM

WRITTEN DYNAMIC



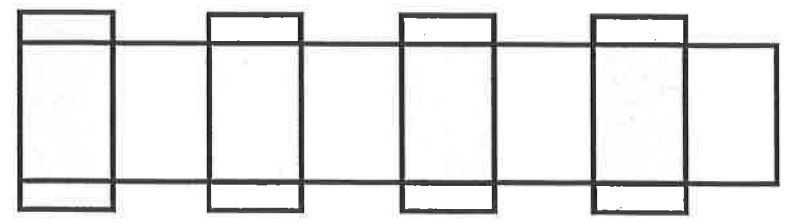
Marcato



1/2 NOTE LENGTH

TONGUE 10% FIRMER

1/2 DYNAMIC LOUDER
THROUGHOUT



Articulation Exercises

Robb

ALL Instruments

Articulation #1 - "Quarter Note Style"

Non-Marked; Notes touch, tongue firm, written dynamic

Staccato; 1/2 note length, tongue firm, written dynamic

Accented; notes touch, tongue 10% firmer, 1/2 dynamic louder at start

Articulation #2 - "Eighth Note Style"

Articulation #3 - "Triplet Build-up"

Articulation #4 - "Sixteenth Build-up"

Articulation #5 - "Double Tonguing"

Tah Tah Tah Tah Kah Kah Kah Kah Tah Kah Tah Kah

Tah Kah Tah Kah Tah Kah Tah Kah Tah Kah Tah Kah Tah Kah Tah Kah Tah Kah Tah Kah Tah Kah Tah Kah Tah Kah Tah Kah



DOUBLE TONGUING



Double tonguing allows the player to attain a much more rapid articulation than single tonguing. It is achieved by alternating the "tu" articulation with a "ku" articulation. Make sure to start out very slow. Speed is not as important as clarity.

Drill Sergeant's Orders:

- ✎ Support your sound at ALL times! Think about increasing your air speed all the way to the last note.
- ✎ Drill must be played with a metronome at many dynamic levels
- ✎ Air pattern each drill away from the instrument first, making sure to use lots of wind. Put your hand 12 inches away from your face and feel the air hit your hand.
- ✎ Focus on getting the "ku" articulation to sound just like the "tu" articulation. The secret is to try and make the K sound of the "ku" articulation as fast as you can. It might be necessary to think about accenting the "ku" articulation in the beginning.
- ✎ The first drill must be played three times. Focus on creating the same sound, no matter what the articulation.

♩ = 72-112



1. T T T T T T T T T T T T
 2. K K K K K K K K K K K K simile...
 3. T K T K T K T K T K T K

♩ = 96-144



T K T K T T K T K T simile...



Embouchure Boot Camp - Trumpet

♩ = 96-160

TKTKT TKTKT simile...

♩ = 96-160

TKTKT TKTKTKT TK simile...

♩ = 96-160

TKTKTKTK simile...



Raymond Mase

YOU ARE WHAT YOU EAT

Listen to one of the most beautiful trumpet sounds out there today - Raymond Mase.

The recording on the right, "Trumpet In Our Time," contains some of the coolest trumpet music written in the late 20th century. Ray also plays 1st trumpet in the world renowned American Brass Quintet.

CHECK IT OUT!!



Dynamic & Stagger Breathing Exercises

Robb

ALL Instruments

Dynamics #1

A musical staff in 4/4 time with a treble clef. It contains ten quarter notes on a single pitch. The dynamic markings below the notes are: *p*, *mp*, *mf*, *f*, *ff*, *f*, *mf*, *mp*, and *p*. The final note has a fermata above it.

Dynamics #2

A musical staff in 4/4 time with a treble clef. It contains ten quarter notes on a single pitch. The dynamic markings below the notes are: *p*, *mp*, *mf*, *f*, *ff*, *f*, *mf*, *mp*, and *p*. The final note has a fermata above it.

Dynamics #3

A musical staff in 4/4 time with a treble clef. It contains two half notes on a single pitch, each with a slur above it. The first half note is marked *mp* and the second is marked *ff*. A wedge-shaped dynamic marking is placed below the staff, starting under the first note and ending under the second, indicating a crescendo.

A musical staff in 4/4 time with a treble clef. It contains two half notes on a single pitch, each with a slur above it. The first half note is marked *mf* and the second is marked *ff*. A wedge-shaped dynamic marking is placed below the staff, starting under the first note and ending under the second, indicating a crescendo.

A musical staff in 4/4 time with a treble clef. It contains two half notes on a single pitch, each with a slur above it. The first half note is marked *ff* and the second is marked *mp*. A wedge-shaped dynamic marking is placed below the staff, starting under the first note and ending under the second, indicating a decrescendo.

A musical staff in 4/4 time with a treble clef. It contains two half notes on a single pitch, each with a slur above it. The first half note is marked *ff* and the second is marked *ff*. A wedge-shaped dynamic marking is placed below the staff, starting under the first note and ending under the second, indicating a crescendo.

Stagger Breathing Exercise

A musical staff in 4/4 time with a treble clef. It contains two half notes on a single pitch, each with a slur above it. The first half note is marked *ff* and the second is marked *ff*. A wedge-shaped dynamic marking is placed below the staff, starting under the first note and ending under the second, indicating a crescendo. Above the second note, there is a comma and the text "AIR ATTACK".

WARMUP PACKET



SPIRIT OF THE ELKS

**TROMBONE /
EUPHONIUM**

Trombone Position Chart

Notes on gray background are pedal tones.

	F	F \sharp	G \flat	G	G \sharp	A \flat	A	A \sharp	B \flat
B \flat									
	6	5	4	3	2	1			

	B	C	C \sharp	D \flat	D	D \sharp	E \flat	E	F
B \flat									
T \flat 7 (lip down)	T 7	T 6	T 6	T \flat 4	T \flat 3	7 or T 2	6 or T 1		

	F \sharp	G \flat	G	G \sharp	A \flat	A	A \sharp	B \flat	B	C
B \flat										
	5	4 or T \flat 6	3 or T 6	2 or T \flat 4	1 or T \flat 3	7 or T \flat 2	6 or T 1			

	C \sharp	D \flat	D	D \sharp	E \flat	E	F	F \sharp	G \flat	G
B \flat										
	5	4	3	2 or 7	1 or 6	5	4			

	G \sharp	A \flat	A	A \sharp	B \flat	B	C	C \sharp	D \flat
B \flat									
	3 or 7	2 or 6	1 or \sharp 5	4 or \flat 7	3 or \flat 6	2 or \flat 5			

	D	D \sharp	E \flat	E	F	F \sharp	G \flat	G
B \flat								
	1 or \flat 4	3 or \sharp 6	2 or \sharp 5	1 or \sharp 4 or 6	\sharp 3 or 5 or 7	\sharp 2 or 4 or 6		

	G \sharp	A \flat	A	A \sharp	B \flat	B	C	D
B \flat								
	3 or 5 or 7	2 or 4 or 6	1 or 3 or 5	2 or 4	3 or \flat 1 or 6	1 or \flat 4		

(When more than one position is shown, the first is the most common.)

Euphonium B.C. Fingering Chart

(Non Compensating)

Notes on gray background are pedal tones.

A#	Bb	B	C	C#	Db	D
Open		1 2 3 4 (lip down)	1 2 3 4	1 3 4		2 3 4

D#	Eb	E	F	F#	Gb	G	G#	Ab
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#	Bb	B	C	C#	Db	D
2	Open		2 4 or 1 2 3	4 or 1 3		2 3	1 2 or 3

D#	Eb	E	F	F#	Gb	G	G#	Ab
1		2	Open	2 3		1 2 or 3		1

A	A#	Bb	B	C	C#	Db
2	Open		1 2 or 3	1		2 or 2 3

D	D#	Eb	E	F	F#	Gb
Open or 1 2	1		2 or 1 2 3	Open or 4 or 1 3		2 3

G	G#	Ab	A	A#	Bb	B	C
1 2 or 3	1		2	Open		1 2	1

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Long Tone Exercises

Robb

Longtone #1 DOWN - "8 Count Tones Descending"

Musical notation for Longtone #1 DOWN - "8 Count Tones Descending". The exercise is written in bass clef with a 4/4 time signature. It consists of eight measures of descending eighth notes, each beamed in pairs. The notes are: G2, F2, E2, D2, C2, B1, A1, G1.

Longtone #1 UP - "8 Count Tones Ascending"

Musical notation for Longtone #1 UP - "8 Count Tones Ascending". The exercise is written in bass clef with a 4/4 time signature. It consists of eight measures of ascending eighth notes, each beamed in pairs. The notes are: G1, A1, B1, C2, D2, E2, F2, G2.

Pass Through Exercise

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Longtone #2 DOWN - "Remington Descending"

Musical notation for Longtone #2 DOWN - "Remington Descending". The exercise is written in bass clef with a 4/4 time signature. It consists of eight measures of descending eighth notes, each beamed in pairs. The notes are: G2, F2, E2, D2, C2, B1, A1, G1.

Longtone #2 UP - "Remington Ascending"

Musical notation for Longtone #2 UP - "Remington Ascending". The exercise is written in bass clef with a 4/4 time signature. It consists of eight measures of ascending eighth notes, each beamed in pairs. The notes are: G1, A1, B1, C2, D2, E2, F2, G2.

Longtone #3 - "Flow Study"

Musical notation for Longtone #3 - "Flow Study". The exercise is written in bass clef with a 4/4 time signature. It consists of eight measures of eighth notes, each beamed in pairs. The notes are: G2, F2, E2, D2, C2, B1, A1, G1.

Longtone #4 DOWN - "F Follow-through Descending"

Musical notation for Longtone #4 DOWN - "F Follow-through Descending". The exercise is written in bass clef with a 4/4 time signature. It consists of eight measures of descending eighth notes, each beamed in pairs. The notes are: G2, F2, E2, D2, C2, B1, A1, G1.

Longtone #4 UP - "F Follow-through Ascending"

Musical notation for Longtone #4 UP - "F Follow-through Ascending". The exercise is written in bass clef with a 4/4 time signature. It consists of eight measures of ascending eighth notes, each beamed in pairs. The notes are: G1, A1, B1, C2, D2, E2, F2, G2.

Tech #1 Down and Up - "Half-Half-Whole"

Two staves of music in 4/4 time, key of B-flat major. The first staff contains four measures of music, each with a half note followed by another half note, then a whole note. The notes are: B-flat, A-flat; B-flat, A-flat; B-flat, A-flat; B-flat, A-flat. The second staff contains four measures of music, each with a half note followed by another half note, then a whole note. The notes are: G, F; G, F; G, F; G, F.

Tech #2 - "2-Note"

Two staves of music in 4/4 time, key of B-flat major. The first staff contains four measures of music, each with a quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note. The notes are: B-flat, A-flat; B-flat, A-flat; B-flat, A-flat; B-flat, A-flat. The second staff contains four measures of music, each with a quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note. The notes are: G, F; G, F; G, F; G, F.

Tech #3 - "3-Note"

Two staves of music in 4/4 time, key of B-flat major. The first staff contains four measures of music, each with a quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note. The notes are: B-flat, A-flat; B-flat, A-flat; B-flat, A-flat; B-flat, A-flat. The second staff contains four measures of music, each with a quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note. The notes are: G, F; G, F; G, F; G, F.

Tech #4 - "Chromatics"

Three staves of music in 4/4 time, key of B-flat major. The first staff contains four measures of music, each with a quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note. The notes are: B-flat, A-flat; B-flat, A-flat; B-flat, A-flat; B-flat, A-flat. The second staff contains four measures of music, each with a quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note. The notes are: G, F; G, F; G, F; G, F. The third staff contains four measures of music, each with a quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note. The notes are: B-flat, A-flat; B-flat, A-flat; B-flat, A-flat; B-flat, A-flat.

Tech #5 - "Scale Technique"

Two staves of music in 4/4 time, key of B-flat major. The first staff contains four measures of music, each with a quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note. The notes are: B-flat, A-flat; B-flat, A-flat; B-flat, A-flat; B-flat, A-flat. The second staff contains four measures of music, each with a quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note. The notes are: G, F; G, F; G, F; G, F.

①

②

③

④

⑤

⑥

⑦

⑧

Articulation Visualization

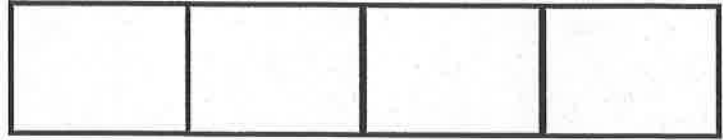
Non-Marked



NOTES TOUCH

TONGUE FIRM

WRITTEN DYNAMIC



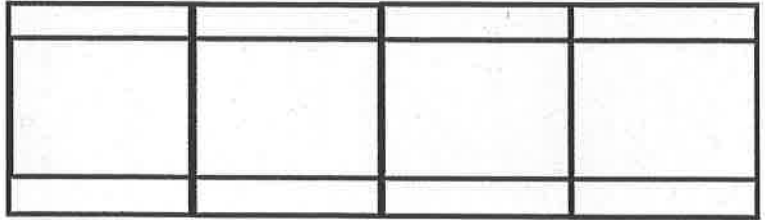
Tenuto



NOTES TOUCH

TONGUE 10% FIRMER

1/2 DYNAMIC LOUDER
THROUGHOUT



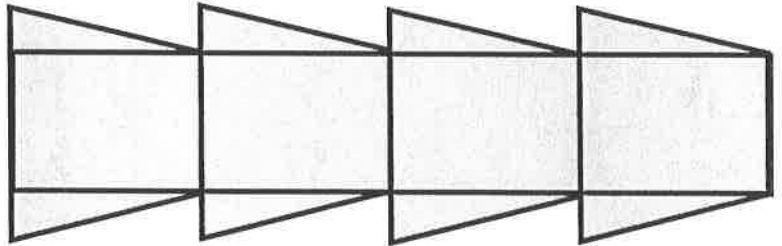
Accented



NOTES TOUCH

TONGUE 10% FIRMER

1/2 DYNAMIC LOUDER
AT START



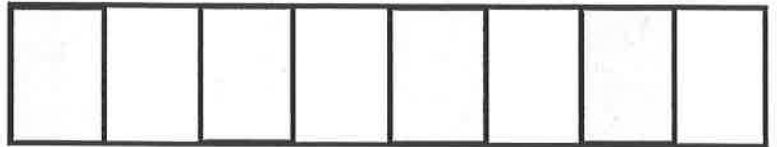
Staccato



1/2 NOTE LENGTH

TONGUE FIRM

WRITTEN DYNAMIC



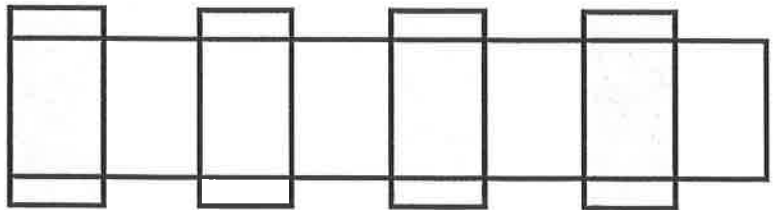
Marcato



1/2 NOTE LENGTH

TONGUE 10% FIRMER

1/2 DYNAMIC LOUDER
THROUGHOUT



Articulation Exercises

Robb

ALL Instruments

Articulation #1 - "Quarter Note Style"

Non-Marked; Notes touch, tongue firm, written dynamic

Staccato; 1/2 note length, tongue firm, written dynamic

Accented; notes touch, tongue 10% firmer, 1/2 dynamic louder at start

Articulation #2 - "Eighth Note Style"

Articulation #3 - "Triplet Build-up"

Articulation #4 - "Sixteenth Build-up"

Articulation #5 - "Double Tonguing"

Tah Tah Tah Tah Kah Kah Kah Kah Tah Kah Tah Kah

Tah Kah Tah Kah Tah Kah Tah Kah Tah Kah Tah Kah Tah Kah Tah Kah Tah Kah Tah



DOUBLE TONGUING



Double tonguing allows the player to attain a much more rapid articulation than single tonguing. It is achieved by alternating the "tu" articulation with a "ku" articulation. Make sure to start out very slow. Speed is not as important as clarity.

Drill Sergeant's Orders:

- ✦ Support your sound at ALL times! Think about increasing your air speed all the way to the last note.
- ✦ Drill must be played with a metronome at many dynamic levels
- ✦ Air pattern each drill away from the instrument first, making sure to use lots of wind. Put your hand 12 inches away from your face and feel the air hit your hand.
- ✦ Focus on getting the "ku" articulation to sound just like the "tu" articulation. The secret is to try and make the K sound of the "ku" articulation as fast as you can. It might be necessary to think about accenting the "ku" articulation in the beginning.
- ✦ The first drill must be played three times. Focus on creating the same sound, no matter what the articulation.

♩ = 72-112

1. T T T T T T T T T T T T simile...
 2. K K K K K K K K K K K K
 3. T K T K T K T K T K T K

♩ = 96-144

T K T K T T K T K T simile...



Embouchure Boot Camp - Trumpet

♩ = 96-160

TKTKT TKTKT simile...

♩ = 96-160

TKTKT TKTKTKT TK simile...

♩ = 96-160

TKTKTKTK simile...



Raymond Mase

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CHECK IT OUT!!



Dynamic & Stagger Breathing Exercises

Robb

ALL Instruments

Dynamics #1

A musical staff in 4/4 time with a treble clef. It contains ten quarter notes, each in a separate measure. The notes are on a single line, and the dynamic markings below them are: *p*, *mp*, *mf*, *f*, *ff*, *f*, *mf*, *mp*, and *p*. The final note has a fermata above it.

Dynamics #2

A musical staff in 4/4 time with a treble clef. It contains ten quarter notes, each in a separate measure. The notes are on a single line, and the dynamic markings below them are: *p*, *mp*, *mf*, *f*, *ff*, *f*, *mf*, *mp*, and *p*. The final note has a fermata above it.

Dynamics #3

A musical staff in 4/4 time with a treble clef. It contains two measures, each with a half note. The first measure has a dynamic marking of *mp* and a hairpin wedge pointing right. The second measure has a dynamic marking of *ff* and a hairpin wedge pointing left. There are fermatas above both notes.

A musical staff in 4/4 time with a treble clef. It contains two measures, each with a half note. The first measure has a dynamic marking of *mf* and a hairpin wedge pointing right. The second measure has a dynamic marking of *ff* and a hairpin wedge pointing left. There are fermatas above both notes.

Stagger Breathing Exercise

A musical staff in 4/4 time with a treble clef. It contains two measures, each with a half note. The first measure has a dynamic marking of *ff* and a hairpin wedge pointing right. The second measure has a dynamic marking of *ff* and a hairpin wedge pointing left. There are fermatas above both notes. Above the second measure, the text "AIR ATTACK" is written with a comma above it.

WARMUP PACKET



SPIRIT OF THE ELKS

TUBA

Tuba Fingering Chart

Notes on gray background are pedal tones.

	A \sharp B \flat	B	C	C \sharp D \flat	D	D \sharp E \flat	E	F
BB \flat Tuba	Open	1 2 3 4 or 2 3 (lip down)	1 2 3 4	1 3 4	2 3 4	1 2 4	2 4 or 1 2 3	4 or 1 3
C Tuba	1	2	Open	1 2 3 4 or 2 3 (lip down)	1 2 3 4	1 3 4	2 3 4	1 2 4

	F \sharp G \flat	G	G \sharp A \flat	A	A \sharp B \flat	B	C	C \sharp D \flat
BB \flat Tuba	2 3	1 2	1	2	Open	2 4 or 1 2 3	4 or 1 3	2 3
C Tuba	2 4	4	2 3	1 2	1	2	Open	2 4

	D	D \sharp E \flat	E	F	F \sharp G \flat	G	G \sharp A \flat	A
BB \flat Tuba	1 2	1	2	Open	2 3	1 2	1	2
C Tuba	4	2 3	1 2	1	2	Open	2 3	1 2

	A \sharp B \flat	B	C	C \sharp D \flat	D	D \sharp E \flat	E	F
BB \flat Tuba	Open	1 2	1	2	Open	1	2	Open
C Tuba	1	2	Open	1 2	1	2	Open	1

	F \sharp G \flat	G	G \sharp A \flat	A	A \sharp B \flat	B	C	C \sharp D \flat
BB \flat Tuba	2 3	1 2	1	2	Open	1 2	1	2
C Tuba	2	Open	2 3	1 2	1	2	Open	1 2

	D	D \sharp E \flat	E	F	F \sharp G \flat	G	G \sharp A \flat	A	A \sharp B \flat
BB \flat Tuba	Open	1	2	Open	2 3	1 2	1	2	Open
C Tuba	1	2	Open	1	2	Open	2 3	1 2	1

(When more than one fingering is shown, the first is the most common.)

The Breath

The breath is one thing that is a non-variable. Good breathing is all about how it feels when you are doing it correctly. The number one cause of poor breathing is tension. Being relaxed is the first step in being a good breather, and thus, a good player. This is where the element of good physical conditioning comes into play. It is one thing to breath sitting in a chair or just standing, it is quite another to achieve quality breaths whilst on the move. To do this well requires a great deal of strength and conditioning. What you do in the first couple of days of rehearsal sets up the rest of your season. If you are a committed member of this program you will be in shape at the beginning of Summer Band.

There is no tension in your body, most especially your neck and shoulders. Your mouth needs to be open and tall; on the inhale you should feel a cold spot on the back of the throat, as far down your throat as you can get it, and the feeling on the exhale needs to be exactly like you are fogging a mirror. If you feel the urge to yawn you are doing this exactly right. You should have the feeling of filling your lungs from the bottom up. It should be pointed out that free breathing should essentially be silent...the inhale in particular. If you catch yourself "gasping for air" there is too much tension in your body, your shoulders and your throat especially. The key to a great sound is being completely relaxed.

"Breathe, DAH," The Ensemble Technique

"Simplicity is the hallmark of effective communication." The ensemble technique that makes up our warm-up is very, very simple by design. The goal is to ensure we start and end phrases together as quickly as possible so we can move on to higher levels of musicianship. The most critical part is relating our playing to our feet, always - obviously because we move and play. To get the kind of precision expected from a great marching band, our feet and our playing absolutely have to be locked with the tempo. The biggest difference between playing on a football field and in a wind ensemble set-up is how we play vertically (rhythmically) together. With the exception of the very beginning of the warm-up, our feet are always moving and all of the exercises are meant to relate 100% to the feet. Our air needs to be locked in together. Thus "Breathe, DAH." The Warm-Up packet consists of long tones, flexibility, dexterity, and chorales. The air is the same for all of these exercises, always working for smoothness and precision. Precision in the prep breath is the key to making this system work.

Breathing Exercises

Here is a set of exercises we will use throughout the season to help train our breathing style and control.

- Tall Breath
Focuses on mouth shape and tongue placement.
- 360 Breathing
Focuses on utilizing the lower part of the lungs and part of your back.
- Sun Goddess (4's, 6's, 8's with arms)
Controlled breath with long counts and not rushing/ending early. If anything, focusing on crescendoing to the end of the exhale.
- Monitors (same numbers with hands on mouth)
Same long counts, but with the hand to the face. The monitor forces the inhale mouth shape to be correct or you will hear a high pitched sound.
- Sips and Pushes (with arms)
This exercise begins moving air much faster. Staying relaxed while expanding the lungs is crucial. Members must maximize this exercise to get the full effect. Getting light headed is extremely normal during this exercise.
- Monsters (with arms)
Close to the Sun Goddesses but goes the opposite direction in count structure. Staying relaxed is crucial, once again. Keep eyes open and focus on the breathing technique. You will get light headed in this exercise if you're doing it right.
- Balloons
The balloon exercises will focus on maximizing air amount and speed on the exhale. Filling a balloon is difficult. Understanding what it feels like to fill a balloon in 8 seconds, versus 4 seconds, versus 1 second will require lots of mental energy.

*We will include resistance breathing tubes to adjust resistance for breathing. It will affect how much you can take in and how you sometimes must work harder to get rid of ALL of your air.

Long Tone Exercises

Longtone #1 DOWN - "8 Count Tones Descending"

Musical notation for Longtone #1 DOWN - "8 Count Tones Descending". It consists of a single staff in bass clef with a 4/4 time signature. The exercise features a descending sequence of eighth notes, starting on G2 and ending on C1, with rests between notes.

Longtone #1 UP - "8 Count Tones Ascending"

Musical notation for Longtone #1 UP - "8 Count Tones Ascending". It consists of a single staff in bass clef with a 4/4 time signature. The exercise features an ascending sequence of eighth notes, starting on C1 and ending on G2, with rests between notes.

Pass Through Exercise

Musical notation for the Pass Through Exercise. It consists of a single staff in bass clef with a 4/4 time signature. The exercise features a sequence of eighth notes, starting on G2 and ending on C1, with rests between notes.

Longtone #2 DOWN - "Remington Descending"

Musical notation for Longtone #2 DOWN - "Remington Descending". It consists of a single staff in bass clef with a 4/4 time signature. The exercise features a descending sequence of eighth notes, starting on G2 and ending on C1, with rests between notes.

Longtone #2 UP - "Remington Ascending"

Musical notation for Longtone #2 UP - "Remington Ascending". It consists of a single staff in bass clef with a 4/4 time signature. The exercise features an ascending sequence of eighth notes, starting on C1 and ending on G2, with rests between notes.

Longtone #3 - "Flow Study"

Musical notation for Longtone #3 - "Flow Study". It consists of a single staff in bass clef with a 4/4 time signature. The exercise features a sequence of eighth notes, starting on G2 and ending on C1, with rests between notes.

Longtone #4 DOWN - "F Follow-through Descending"

Musical notation for Longtone #4 DOWN - "F Follow-through Descending". It consists of three staves in bass clef with a 4/4 time signature. The exercise features a descending sequence of eighth notes, starting on G2 and ending on C1, with rests between notes.

Longtone #4 UP - "F Follow-through Ascending"

Musical notation for Longtone #4 UP - "F Follow-through Ascending". It consists of three staves in bass clef with a 4/4 time signature. The exercise features an ascending sequence of eighth notes, starting on C1 and ending on G2, with rests between notes.

Technique Exercises

Tech #1 Down and Up - "Half-Half-Whole"

Two staves of music in 4/4 time. The first staff contains four measures of music, each with a half note followed by another half note, all beamed together. The notes are: G2, F2, E2, D2; C2, B1, A1, G1; F1, E1, D1, C1; B0, A0, G0, F0. The second staff contains four measures of music, each with a half note followed by another half note, all beamed together. The notes are: E2, D2, C2, B1; A1, G1, F1, E1; D1, C1, B0, A0; G0, F0, E1, D1.

Tech #2 - "2-Note"

Two staves of music in 4/4 time. The first staff contains four measures of music, each with a quarter note followed by an eighth note, all beamed together. The notes are: G2, F2, E2, D2; C2, B1, A1, G1; F1, E1, D1, C1; B0, A0, G0, F0. The second staff contains four measures of music, each with a quarter note followed by an eighth note, all beamed together. The notes are: E2, D2, C2, B1; A1, G1, F1, E1; D1, C1, B0, A0; G0, F0, E1, D1.

Tech #3 - "3-Note"

Two staves of music in 4/4 time. The first staff contains four measures of music, each with a quarter note followed by two eighth notes, all beamed together. The notes are: G2, F2, E2, D2; C2, B1, A1, G1; F1, E1, D1, C1; B0, A0, G0, F0. The second staff contains four measures of music, each with a quarter note followed by two eighth notes, all beamed together. The notes are: E2, D2, C2, B1; A1, G1, F1, E1; D1, C1, B0, A0; G0, F0, E1, D1.

Tech #4 - "Chromatics"

Three staves of music in 4/4 time. Each staff contains four measures of music, each with a quarter note followed by an eighth note, all beamed together. The notes are: G2, F2, E2, D2; C2, B1, A1, G1; F1, E1, D1, C1; B0, A0, G0, F0.

Tech #5 - "Scale Technique"

Two staves of music in 4/4 time. The first staff contains eight measures of music, each with a quarter note. The notes are: G2, F2, E2, D2; C2, B1, A1, G1; F1, E1, D1, C1; B0, A0, G0, F0. The second staff contains eight measures of music, each with a quarter note. The notes are: E2, D2, C2, B1; A1, G1, F1, E1; D1, C1, B0, A0; G0, F0, E1, D1.

Articulation Visualization

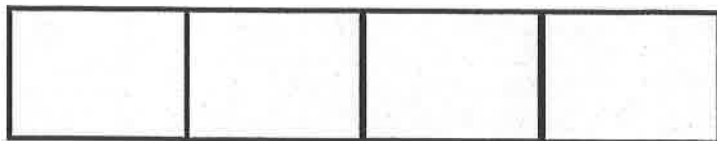
Non-Marked



NOTES TOUCH

TONGUE FIRM

WRITTEN DYNAMIC



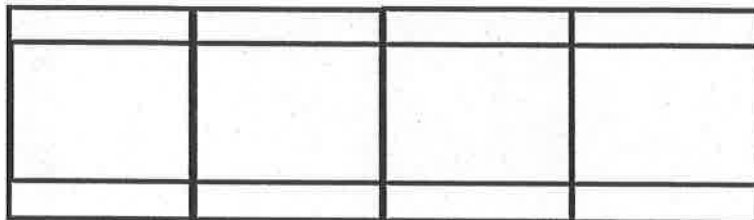
Tenuto



NOTES TOUCH

TONGUE 10% FIRMER

1/2 DYNAMIC LOUDER
THROUGHOUT



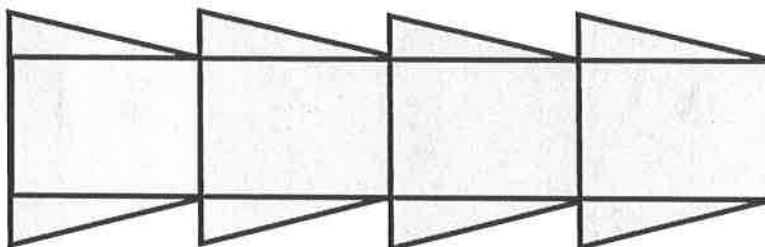
Accented



NOTES TOUCH

TONGUE 10% FIRMER

1/2 DYNAMIC LOUDER
AT START



Staccato



1/2 NOTE LENGTH

TONGUE FIRM

WRITTEN DYNAMIC



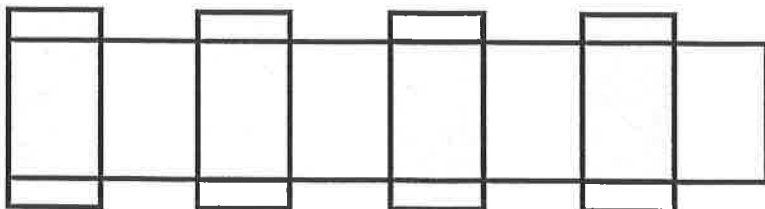
Marcato



1/2 NOTE LENGTH

TONGUE 10% FIRMER

1/2 DYNAMIC LOUDER
THROUGHOUT





DOUBLE TONGUING



Double tonguing allows the player to attain a much more rapid articulation than single tonguing. It is achieved by alternating the "tu" articulation with a "ku" articulation. Make sure to start out very slow. Speed is not as important as clarity.

Drill Sergeant's Orders:

- ✎ Support your sound at ALL times! Think about increasing your air speed all the way to the last note.
- ✎ Drill must be played with a metronome at many dynamic levels
- ✎ Air pattern each drill away from the instrument first, making sure to use lots of wind. Put your hand 12 inches away from your face and feel the air hit your hand.
- ✎ Focus on getting the "ku" articulation to sound just like the "tu" articulation. The secret is to try and make the K sound of the "ku" articulation as fast as you can. It might be necessary to think about accenting the "ku" articulation in the beginning.
- ✎ The first drill must be played three times. Focus on creating the same sound, no matter what the articulation.

♩ = 72-112



1. T T T T T T T T T T T T simile...

2. K K K K K K K K K K K K

3. T K T K T K T K T K T K

♩ = 96-144



T K T K T T K T K T simile...



Embouchure Boot Camp - Trumpet

♩ = 96-160
TKTKT TKTKT simile...

♩ = 96-160
TKTKT TKTKTKT TK simile...

♩ = 96-160
TKTKTKTK simile...



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Dynamic & Stagger Breathing Exercises

Robb

ALL Instruments

Dynamics #1

Musical notation for Dynamics #1: A single staff in 4/4 time with a treble clef. It consists of nine quarter notes, each in a separate measure. The notes are: C4 (p), D4 (mp), E4 (mf), F4 (f), G4 (ff), F4 (f), E4 (mf), D4 (mp), and C4 (p). The notes are connected by a horizontal line.

Dynamics #2

Musical notation for Dynamics #2: A single staff in 4/4 time with a treble clef. It consists of nine quarter notes, each in a separate measure. The notes are: C4 (p), D4 (mp), E4 (mf), F4 (f), G4 (ff), F4 (f), E4 (mf), D4 (mp), and C4 (p). The notes are connected by a horizontal line.

Dynamics #3

Musical notation for Dynamics #3: Two staves in 4/4 time with a treble clef. The first staff contains two measures of a half note each, with dynamics *mp* and *ff* and a crescendo hairpin. The second staff contains two measures of a half note each, with dynamics *ff* and *mp* and a decrescendo hairpin.

Stagger Breathing Exercise

Musical notation for Stagger Breathing Exercise: A single staff in 4/4 time with a treble clef. It consists of two measures of a half note each, with dynamics *ff* and *ff*. The first measure has a decrescendo hairpin, and the second measure has a crescendo hairpin. Above the second measure, the text "AIR ATTACK" is written above a fermata symbol.