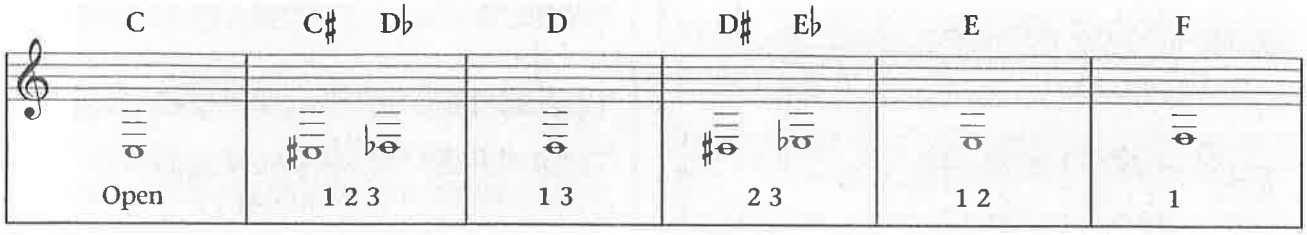
WARMUP PACKET

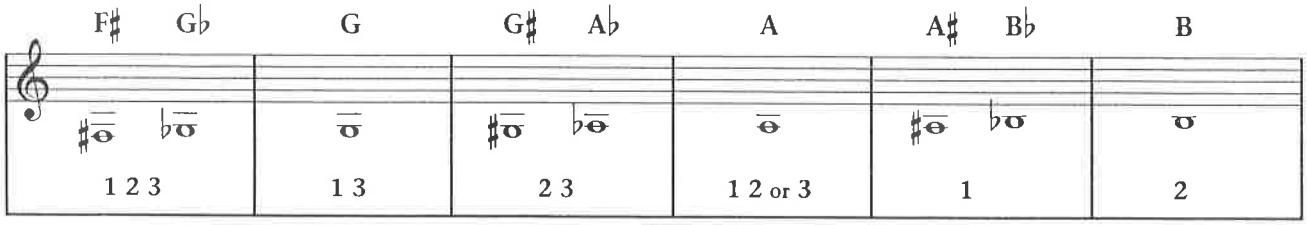
SPIRIT OF THE ELKS

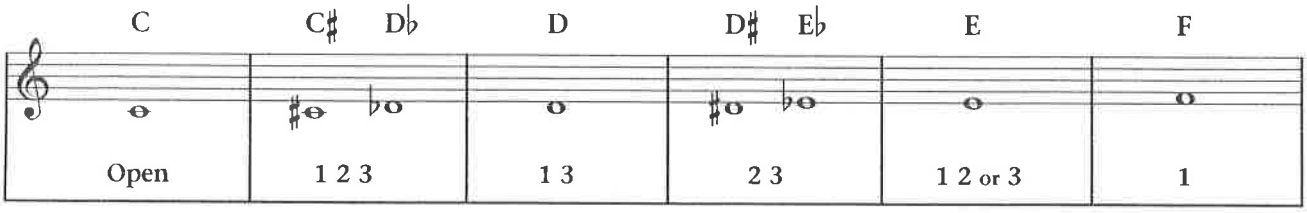
TRUMPET/ MELLOPHONE

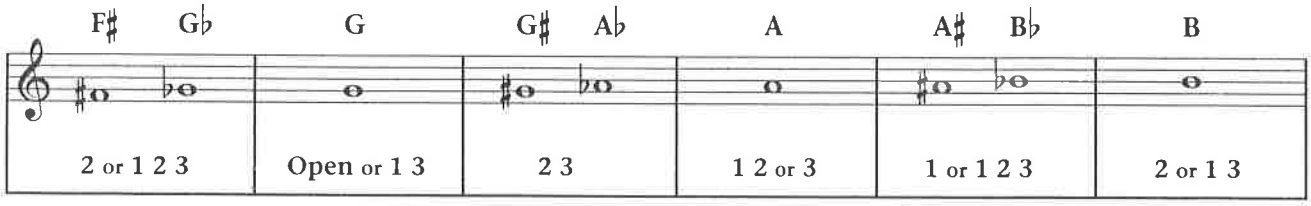
B♭ Trumpet Fingering Chart

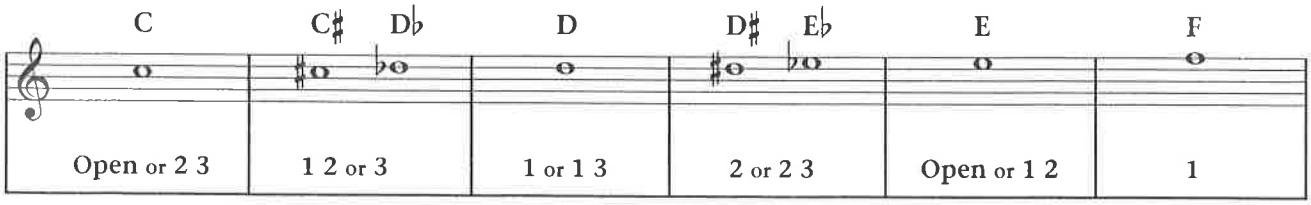
(Notes on gray background are pedal tones -- younger players should use 1 2 3 for all pedal tones.)

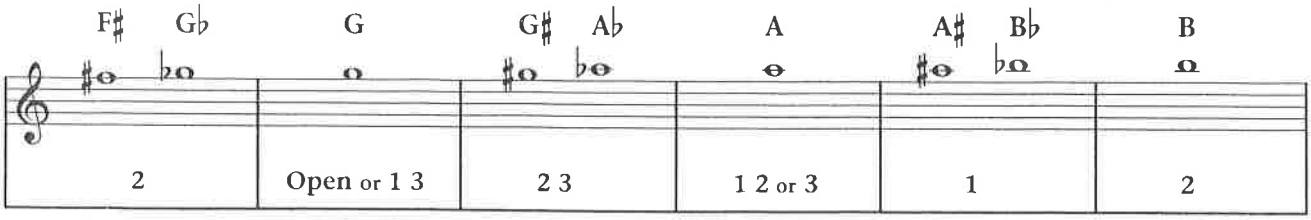


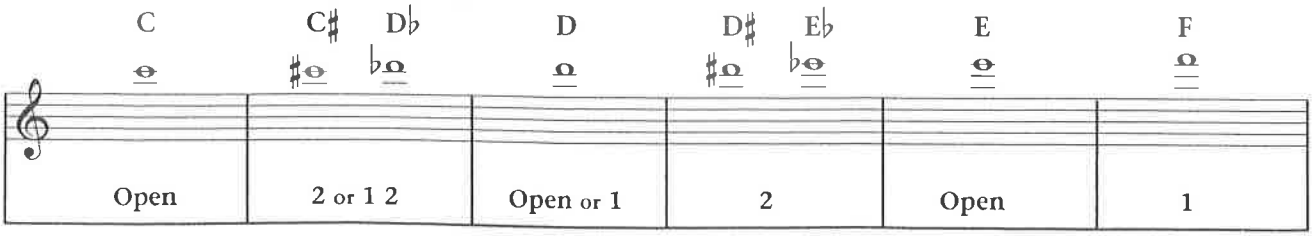












(When more than one fingering is shown, the first is the most common.)

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.

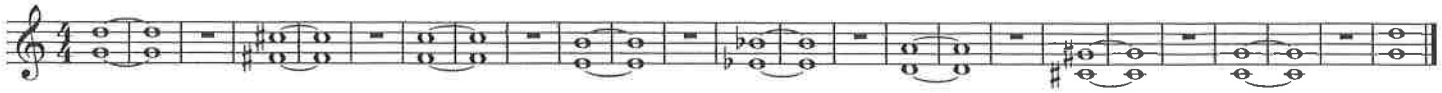
*We will include resistance breathing tubes to adjust resistance for breathing. It will affect how much you can take in and how you sometimes must work harder to get rid of ALL of your air.

Trumpet/Horn/Clarinet/Bs.Clarinet

Long Tone Exercises

Robb

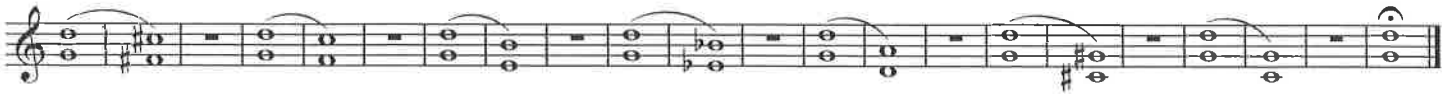
Longtone #1 DOWN - "8 Count Tones Descending"



Longtone #1 UP - "8 Count Tones Ascending"

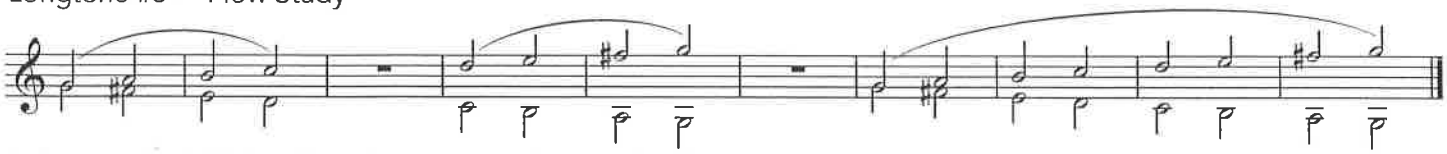
Pass Through Exercise

Longtone #2 DOWN - "Remington Descending"

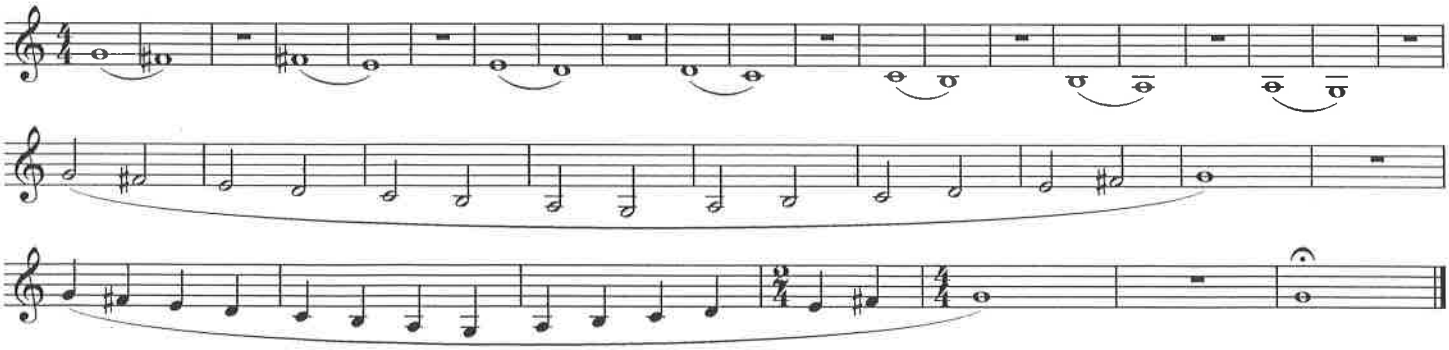


Longtone #2 UP - "Remington Ascending"

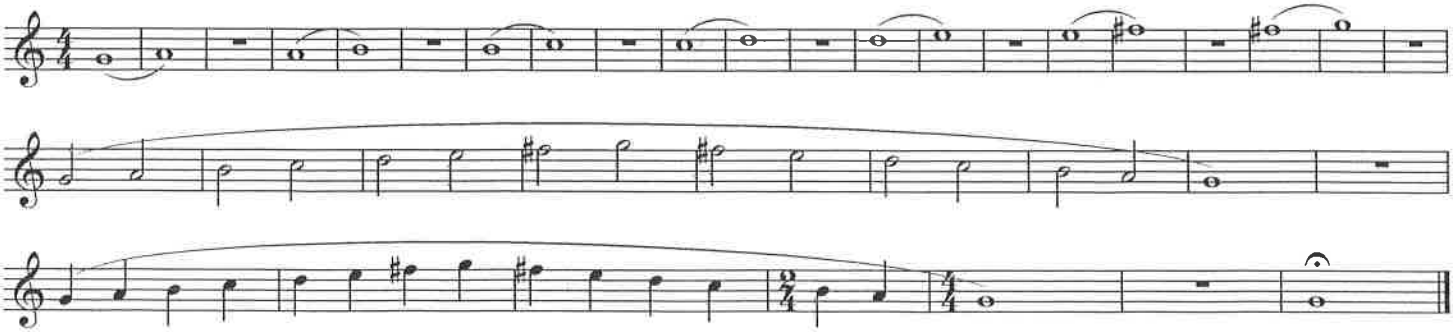
Longtone #3 - "Flow Study"



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



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

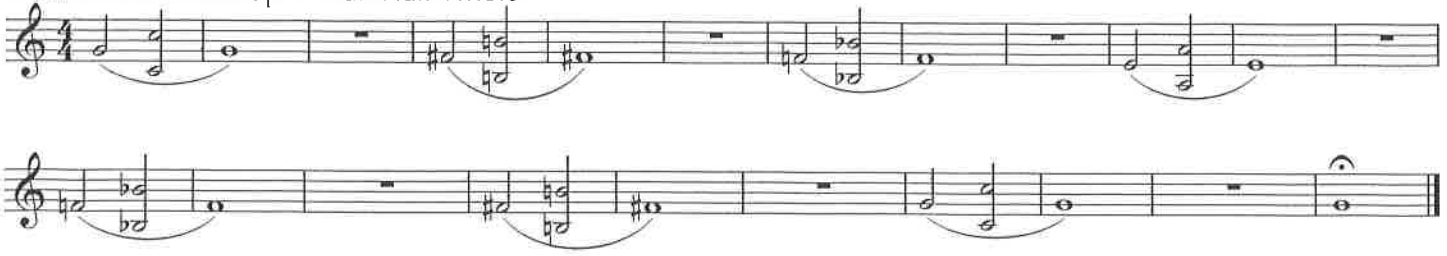


Trumpet/Horn

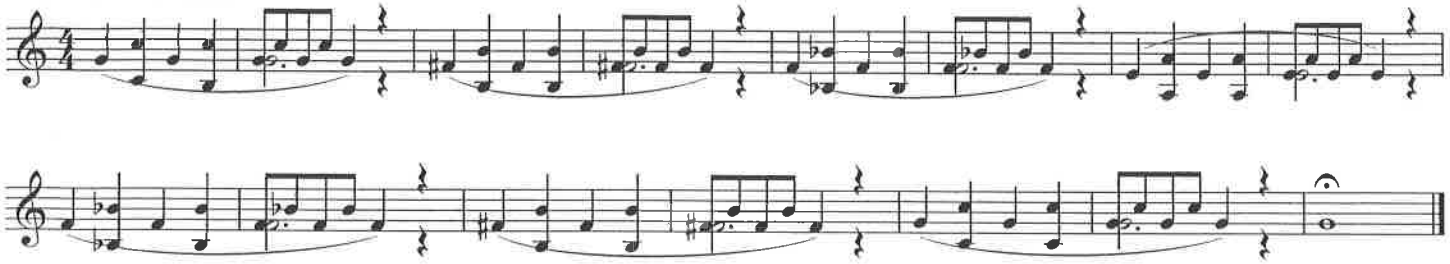
Technique Exercises

Robb

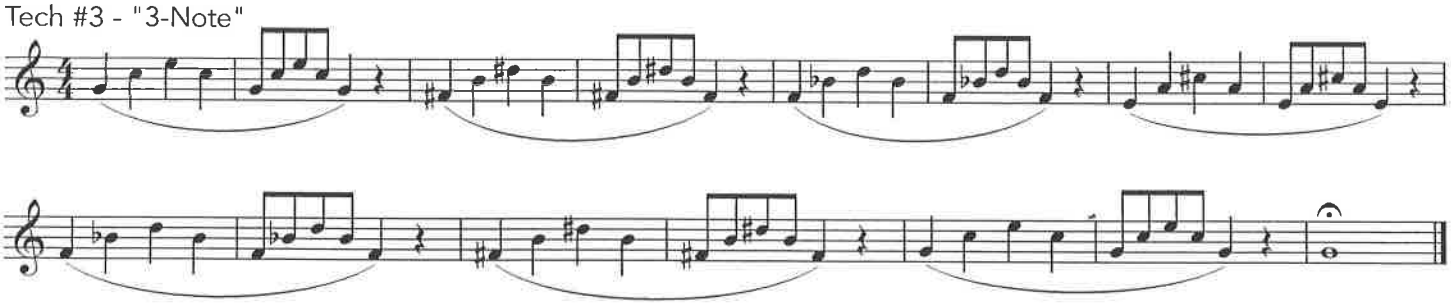
Tech #1 Down and Up - "Half-Half-Whole"



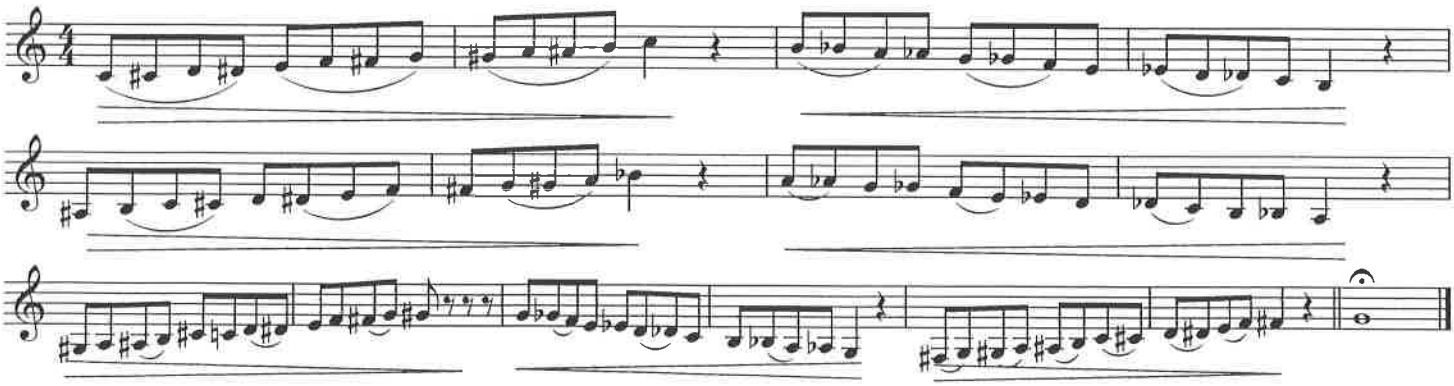
Tech #2 - "2-Note"



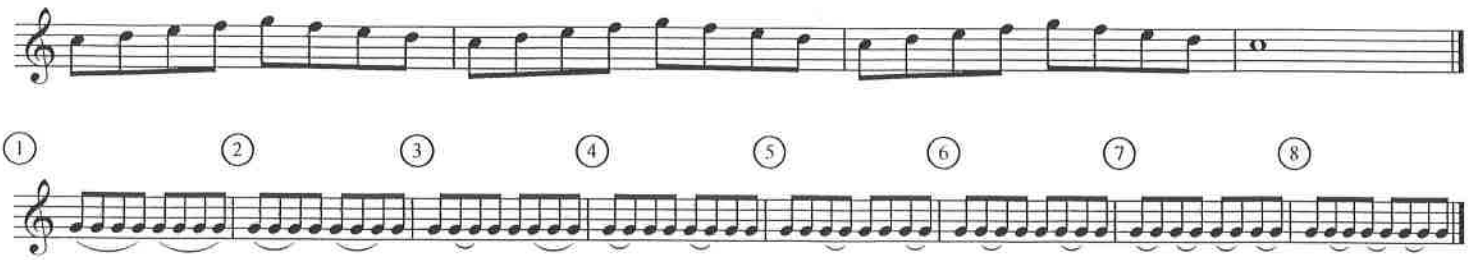
Tech #3 - "3-Note"



Tech #4 - "Chromatics"



Tech #5 - "Scale Technqiue"



Robb

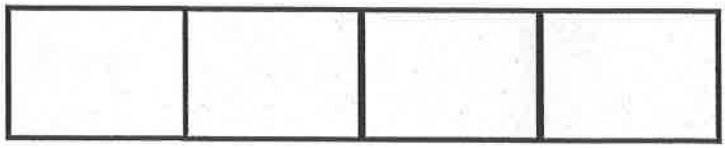
Articulation Visualization

Non-Marked

NOTES TOUCH

TONGUE FIRM

WRITTEN DYNAMIC

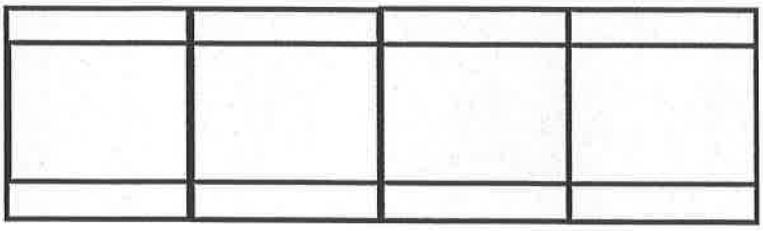


Tenuto

NOTES TOUCH

TONGUE 10% FIRMER

1/2 DYNAMIC LOUDER THROUGHOUT

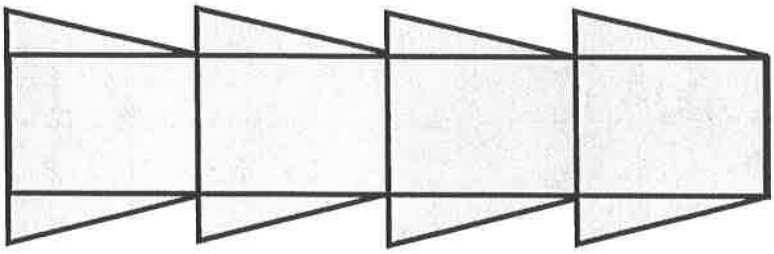


Accented

NOTES TOUCH

TONGUE 10% FIRMER

1/2 DYNAMIC LOUDER AT START

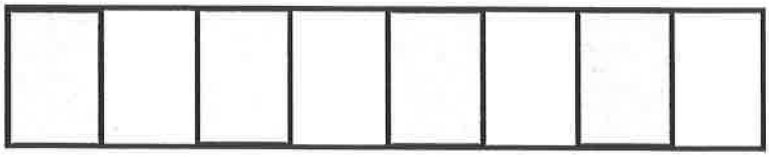


Staccato

1/2 NOTE LENGTH

TONGUE FIRM

WRITTEN DYNAMIC

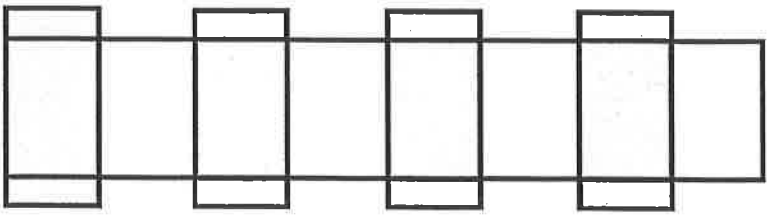


Marcato

1/2 NOTE LENGTH

TONGUE 10% FIRMER

1/2 DYNAMIC LOUDER THROUGHOUT

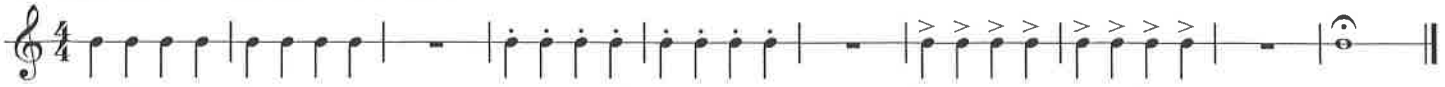


Articulation Exercises

ALL Instruments

Robb

Articulation #1 - "Quarter Note Style"

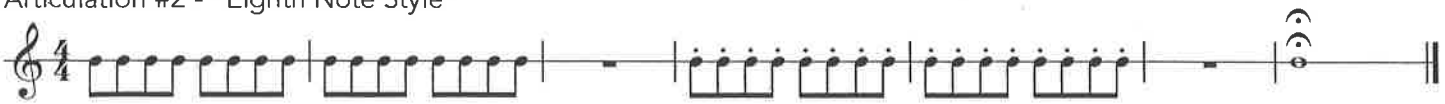


Non-Marked; Notes touch, tongue firm, written dynamic

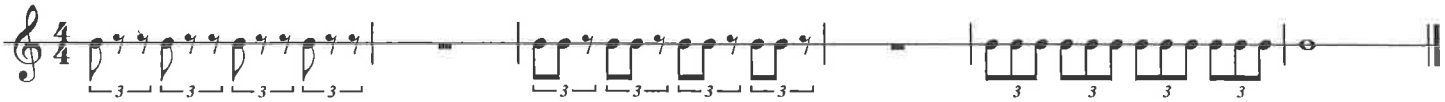
Staccato; 1/2 note length, tongue firm, written dynamic

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

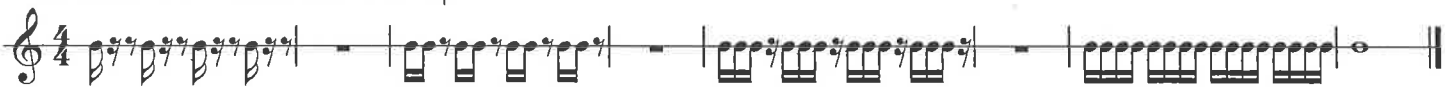
Articulation #2 - "Eighth Note Style"



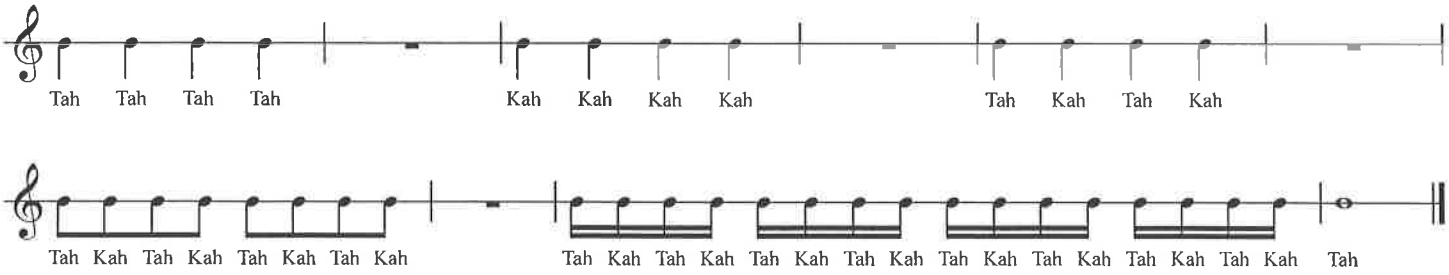
Articulation #3 - "Triplet Build-up"



Articulation #4 - "Sixteenth Build-up"



Articulation #5 - "Double Tonguing"

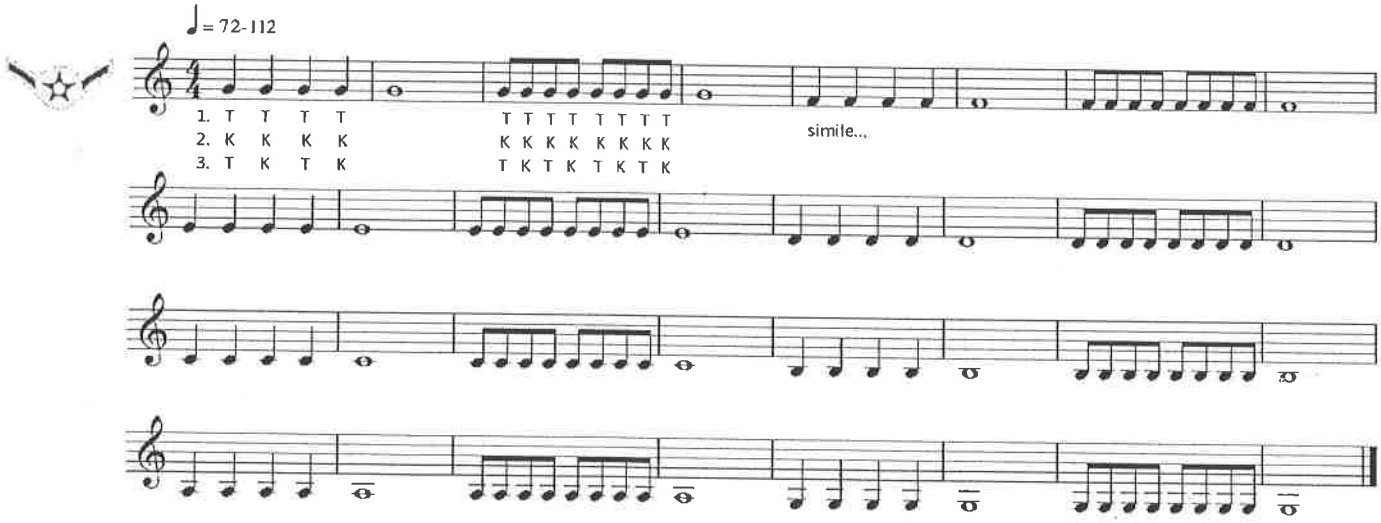


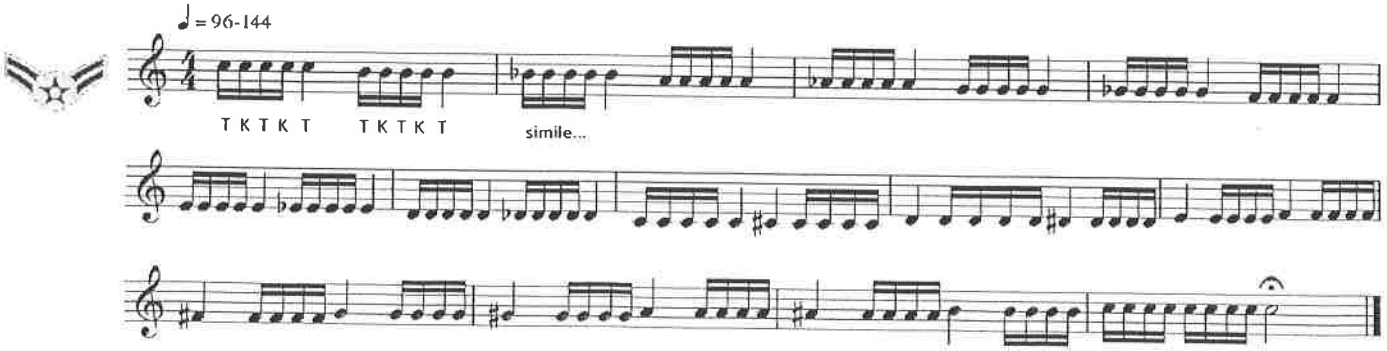
DOUBLE TONGUING

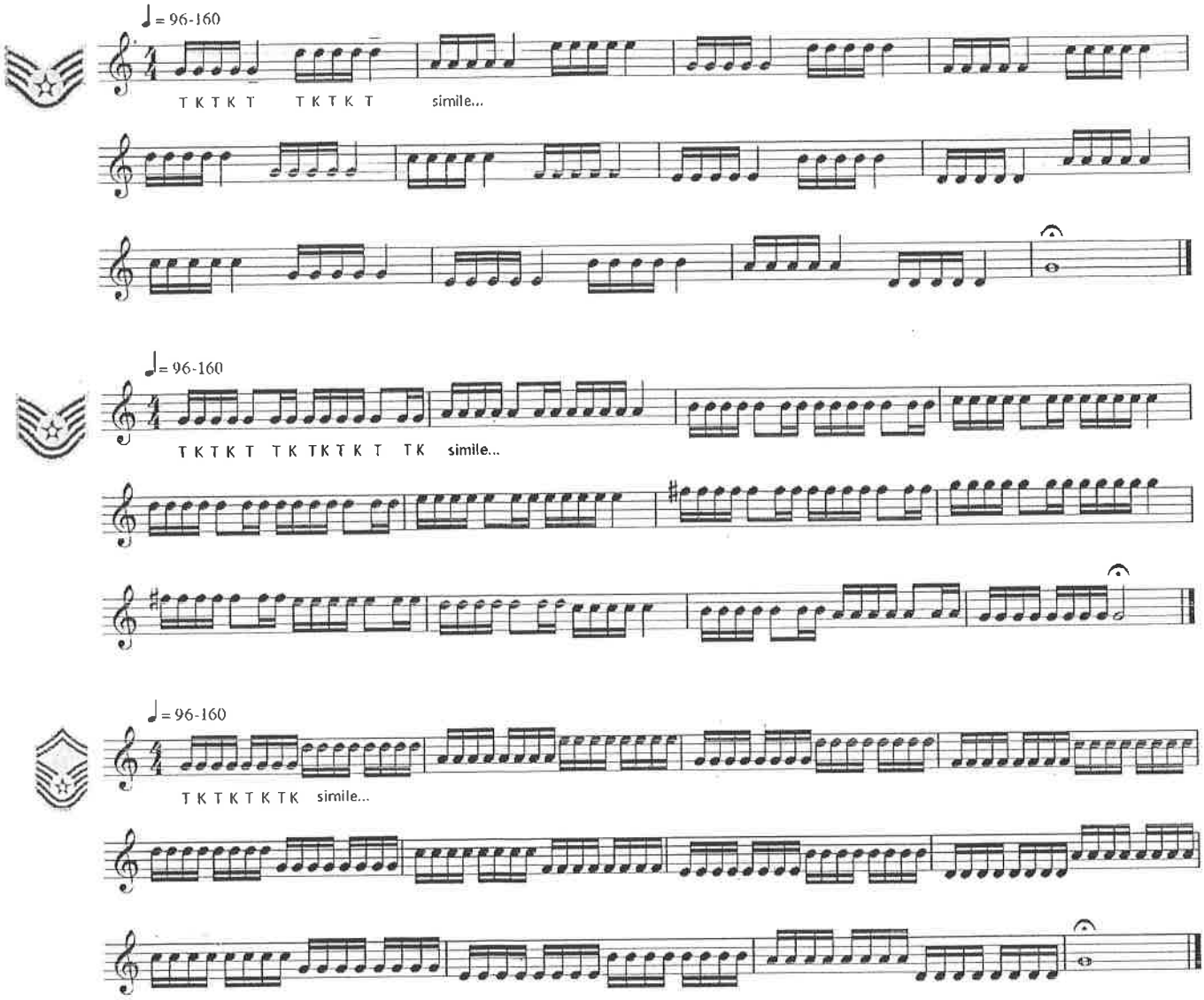
Double tonguing allows the player to attain a much more rapid articulation than single tonguing. It is achieved by alternating the "tu" articulation with a "ku" articulation. Make sure to start out very slow. Speed is not as important as clarity.

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.







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*.

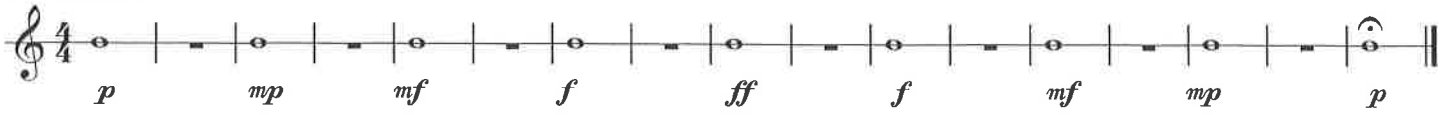
CHECK IT OUT!!

ALL Instruments

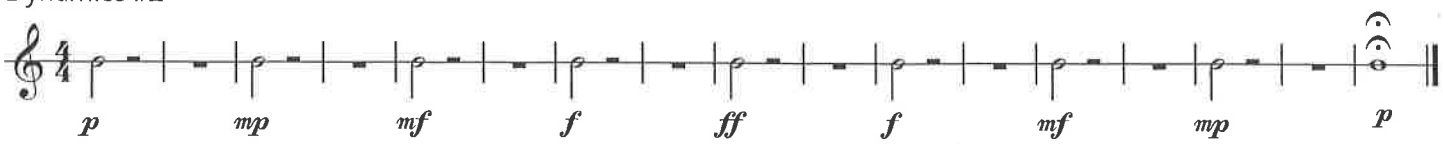
Dynamic & Stagger Breathing Exercises

Robb

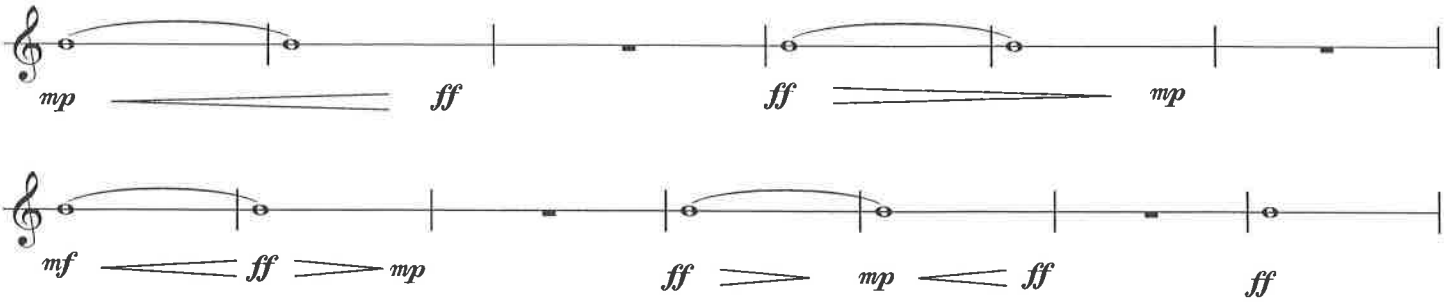
Dynamics #1



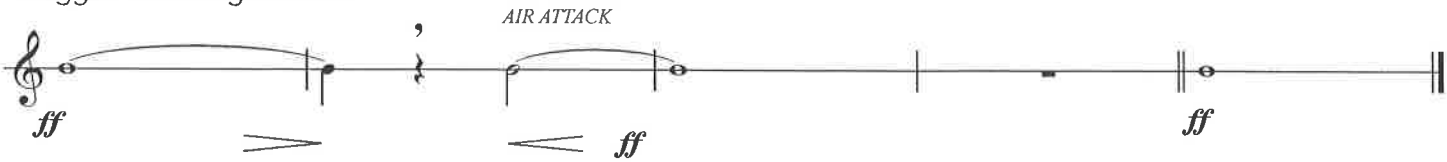
Dynamics #2



Dynamics #3



Stagger Breathing Exercise



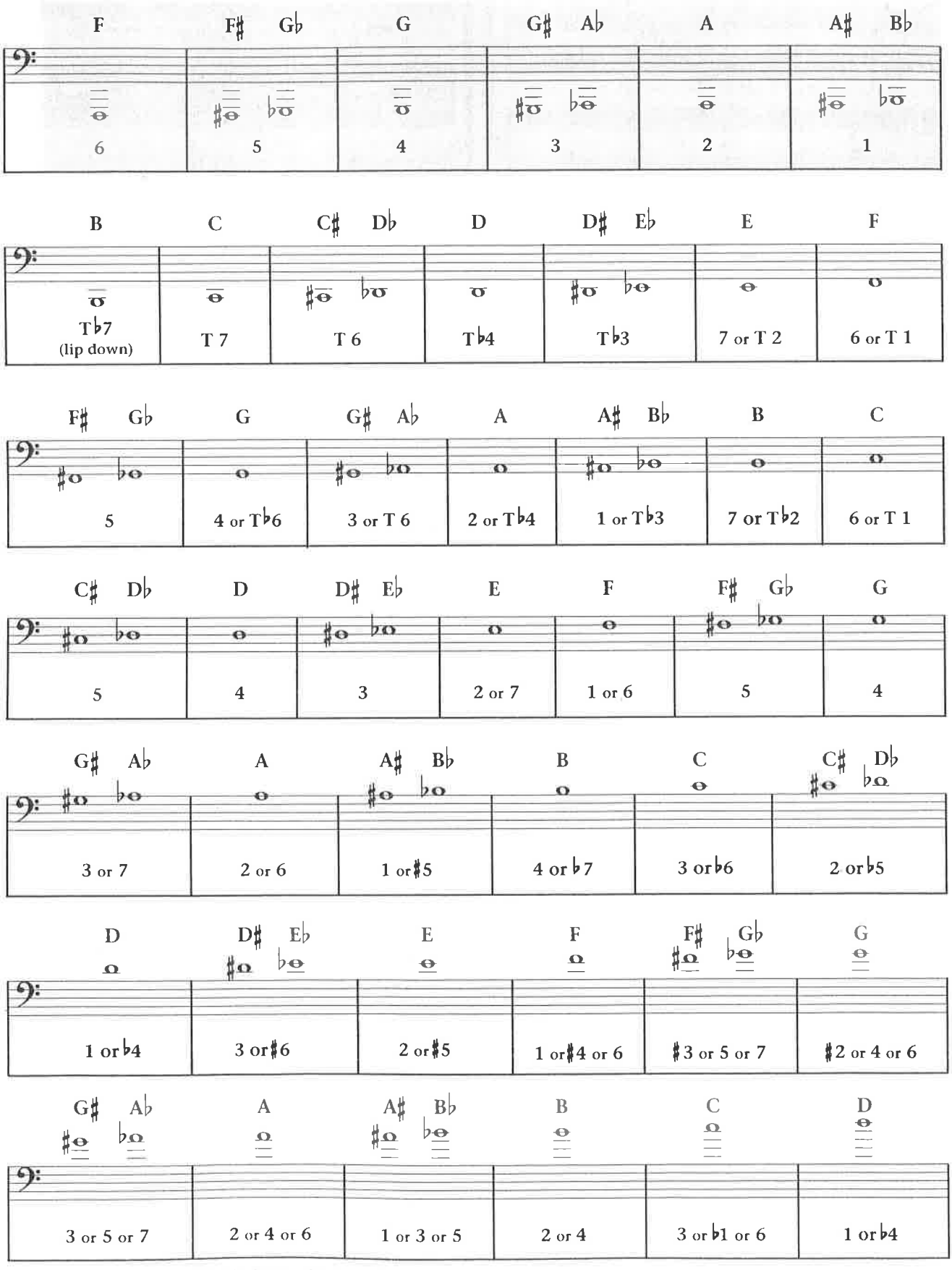
WARMUP PACKET

SPIRIT OF THE ELKS

TROMBONE/ EUPHONIUM

Trombone Position Chart

Notes on gray background are pedal tones.

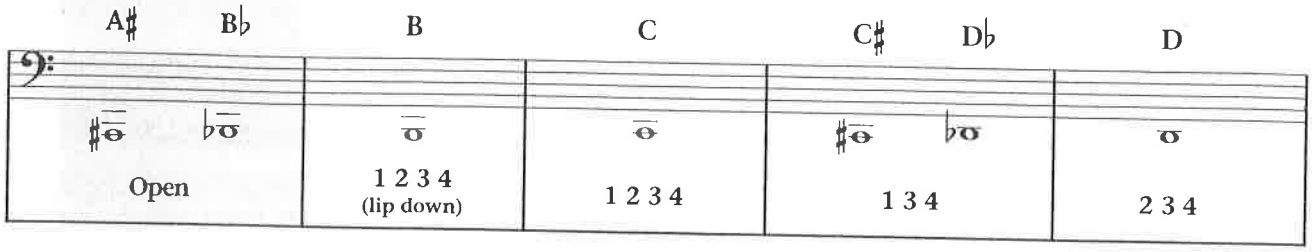


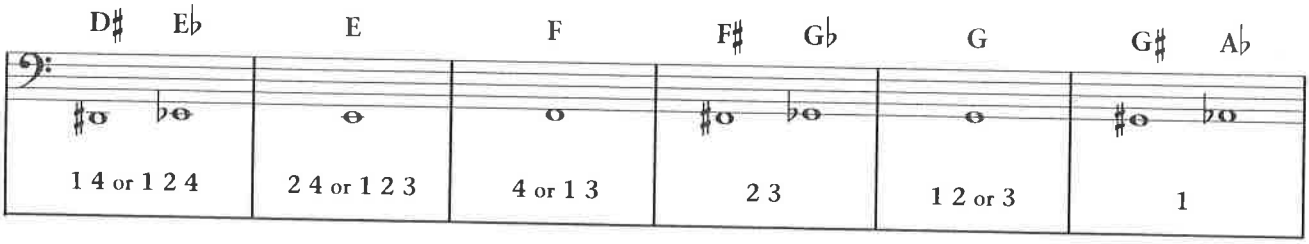
(When more than one position is shown, the first is the most common.)

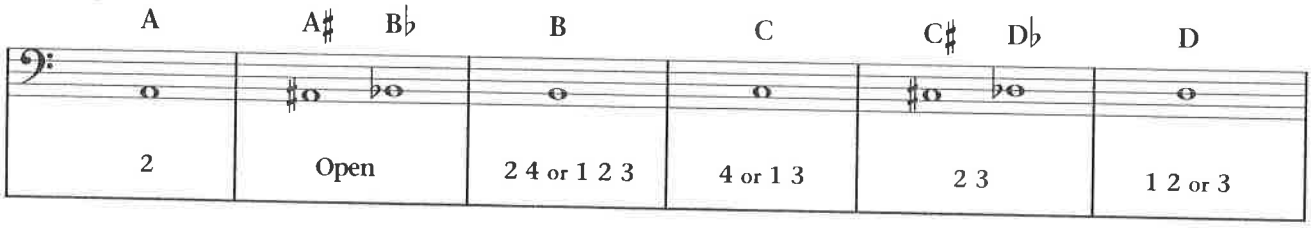
Euphonium B.C. Fingering Chart

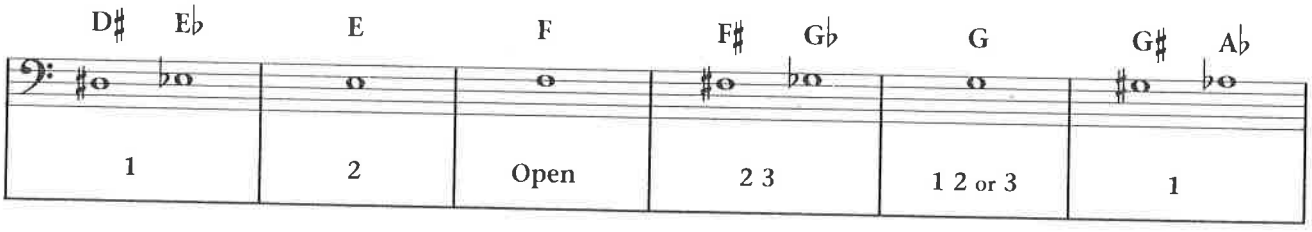
(Non Compensating)

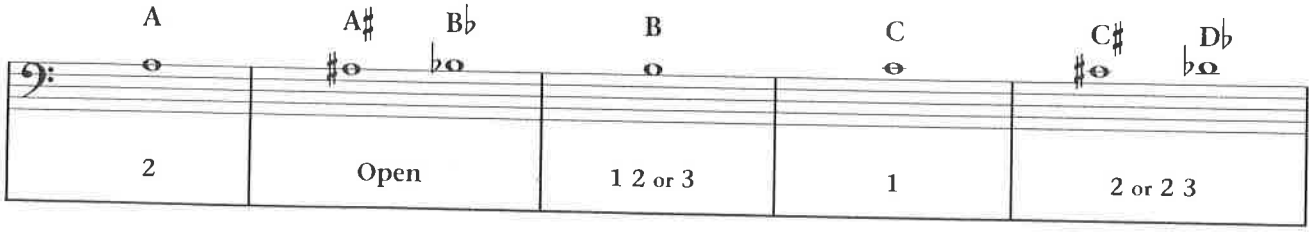
Notes on gray background are pedal tones.

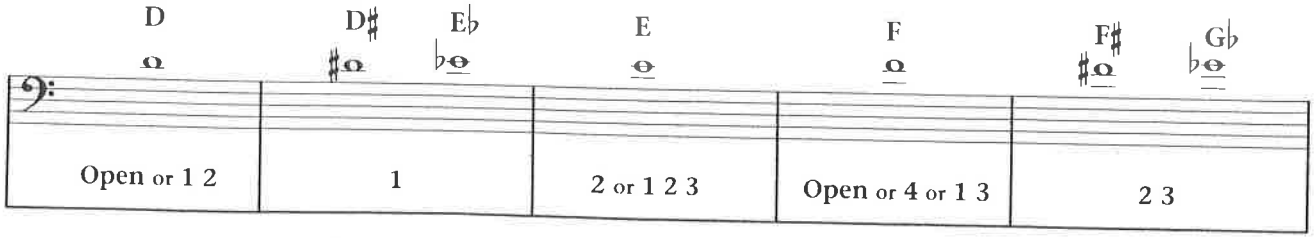


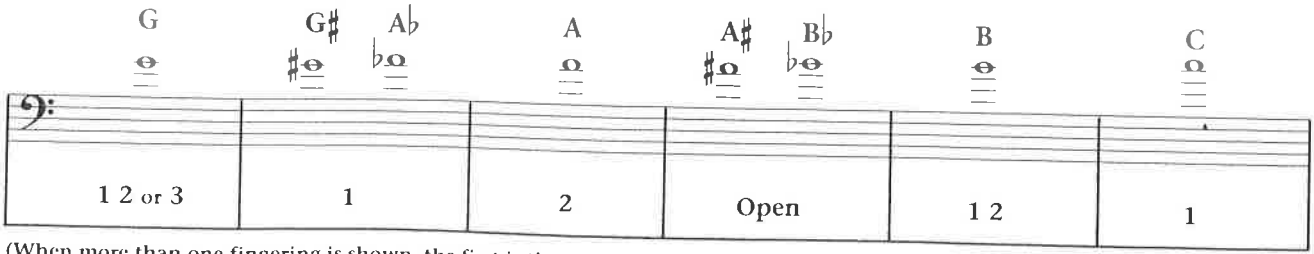












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The Breath

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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.

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

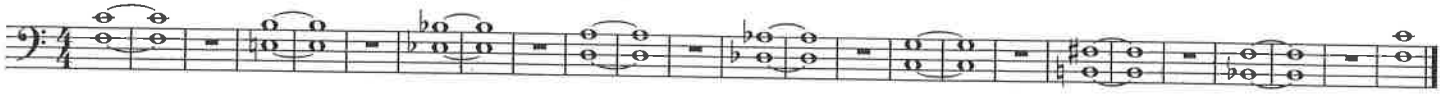
- *Tall Breath*
  Focuses on mouth shape and tongue placement.
- *360 Breathing*
  Focuses on utilizing the lower part of the lungs and part of your back.
- *Sun Goddess (4's, 6's, 8's with arms)*
  Controlled breath with long counts and not rushing/ending early. If anything, focusing on crescendoing 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

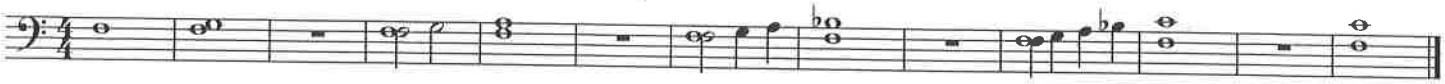
Robb

Longtone #1 DOWN - "8 Count Tones Descending"

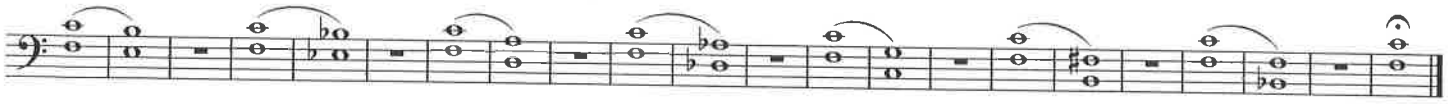


Longtone #1 UP - "8 Count Tones Ascending"

Pass Through Exercise

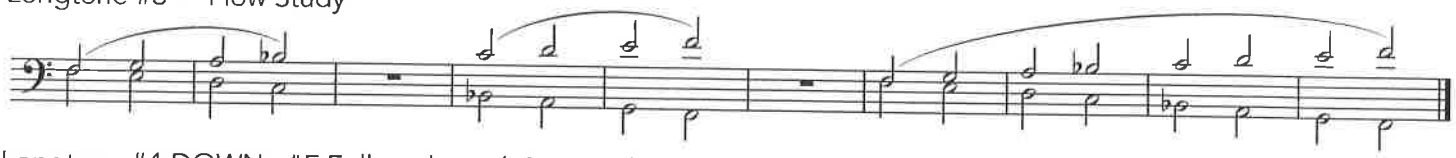


Longtone #2 DOWN - "Remington Descending"

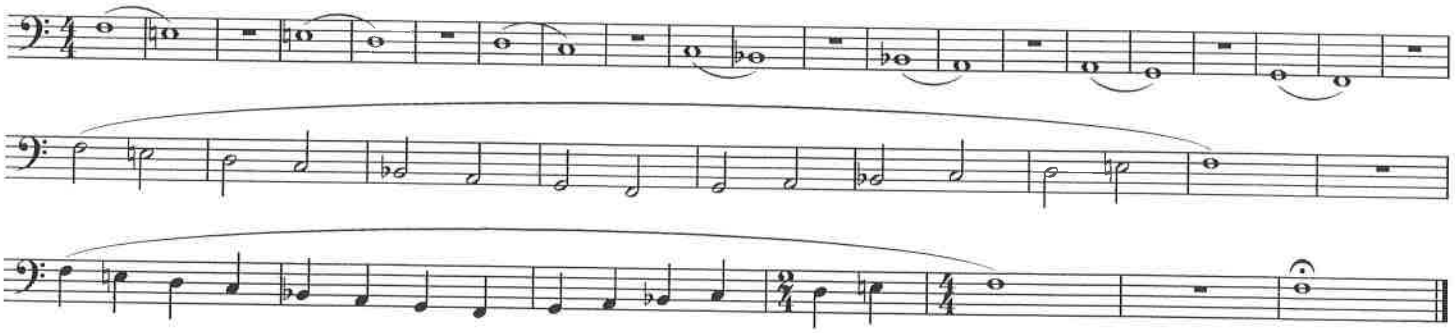


Longtone #2 UP - "Remington Ascending"

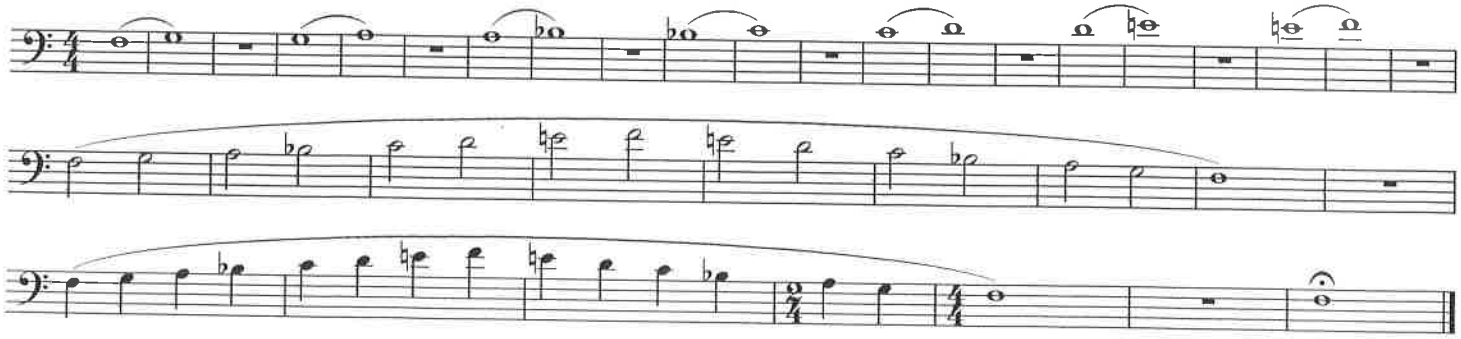
Longtone #3 - "Flow Study"



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

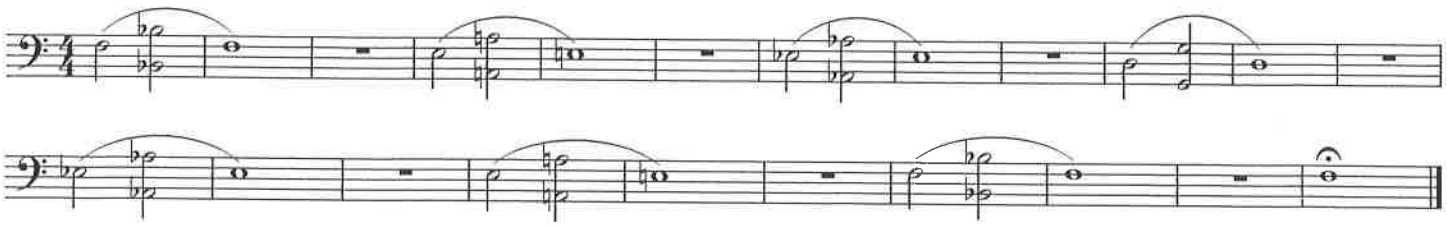


Longtone #4 UP - "F Follow-through Ascending"

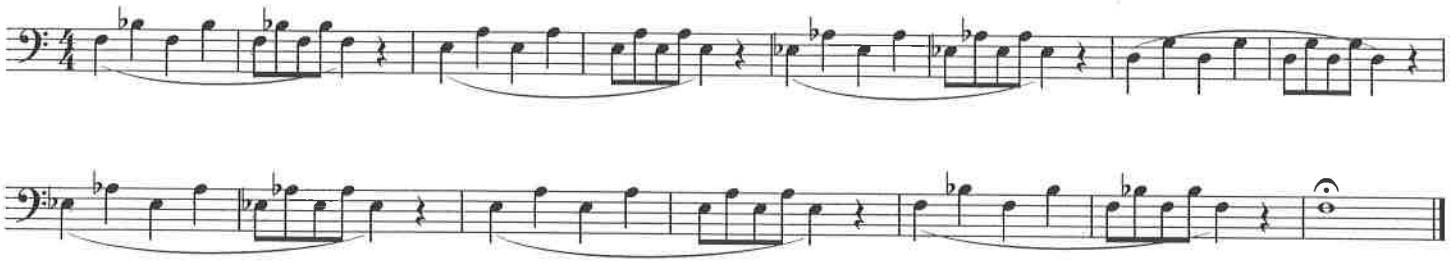


Technique Exercises

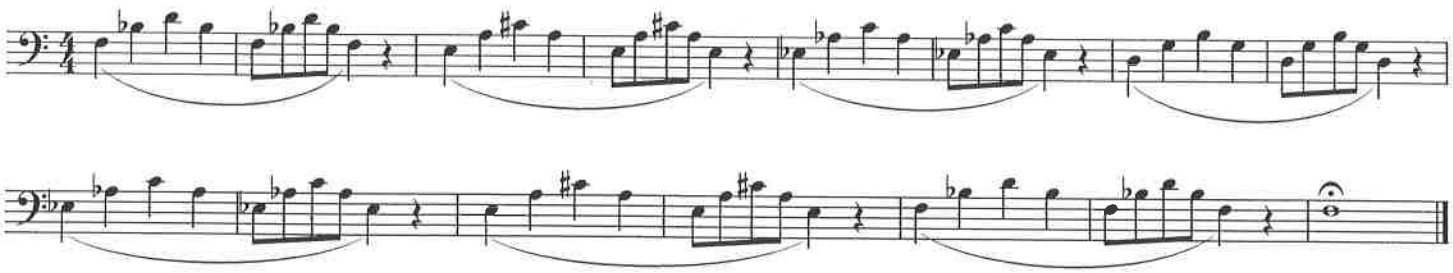
Tech #1 Down and Up - "Half-Half-Whole"



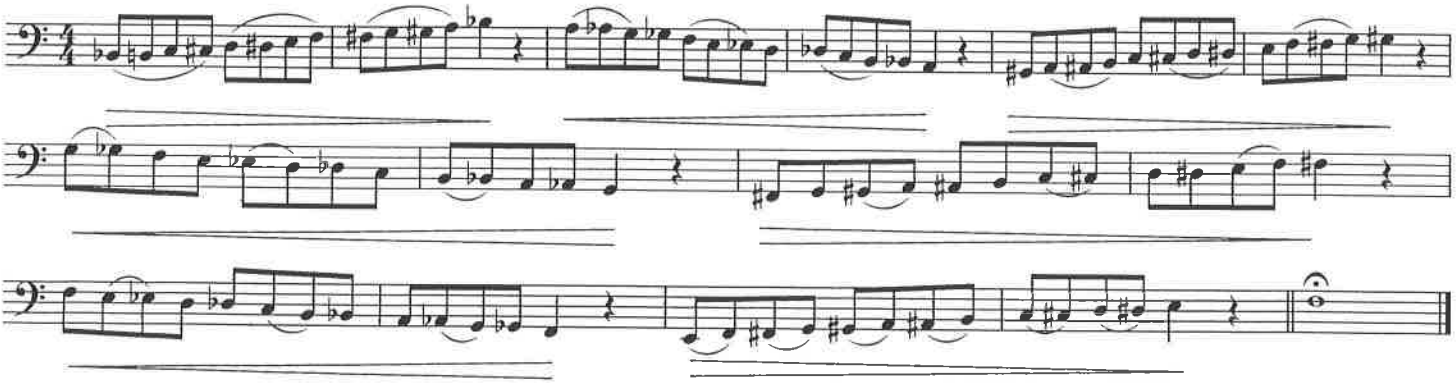
Tech #2 - "2-Note"



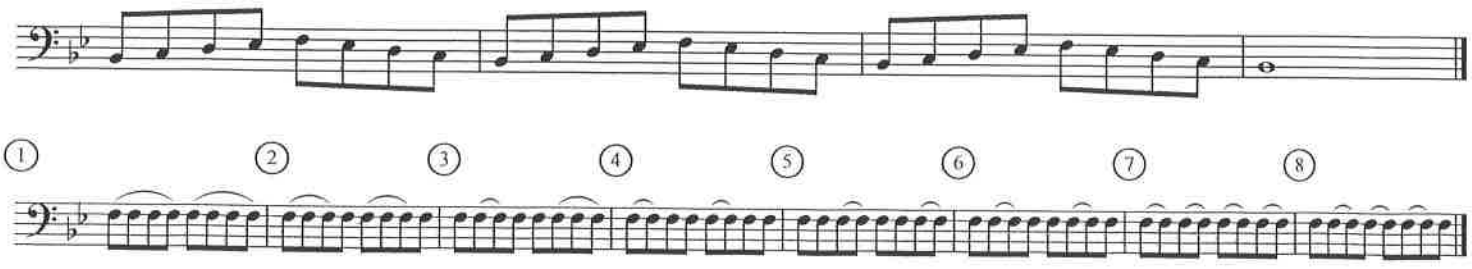
Tech #3 - "3-Note"



Tech #4 - "Chromatics"



Tech #5 - "Scale Technique"



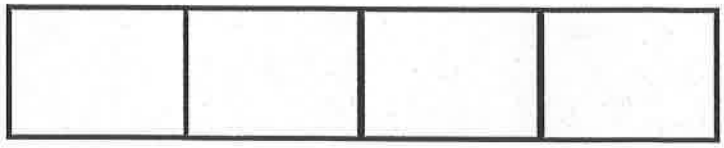
Articulation Visualization

Non-Marked

NOTES TOUCH

TONGUE FIRM

WRITTEN DYNAMIC

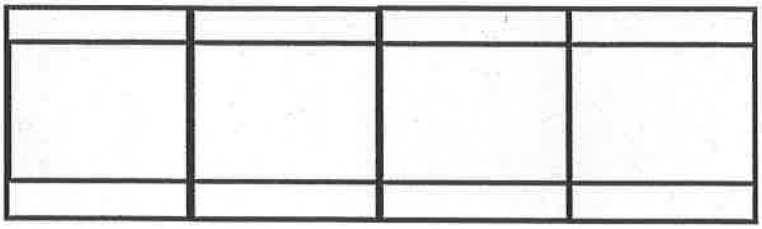


Tenuto

NOTES TOUCH

TONGUE 10% FIRMER

1/2 DYNAMIC LOUDER THROUGHOUT

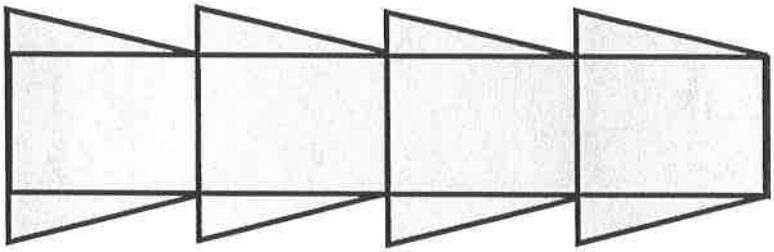


Accented

NOTES TOUCH

TONGUE 10% FIRMER

1/2 DYNAMIC LOUDER AT START

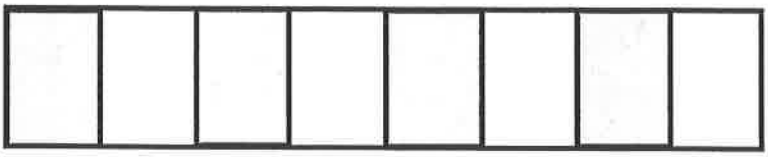


Staccato

1/2 NOTE LENGTH

TONGUE FIRM

WRITTEN DYNAMIC

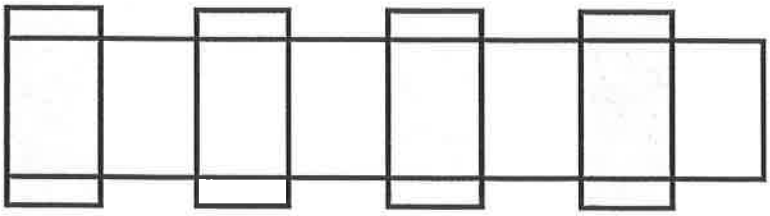


Marcato

1/2 NOTE LENGTH

TONGUE 10% FIRMER

1/2 DYNAMIC LOUDER THROUGHOUT



ALL Instruments

Articulation Exercises

Robb

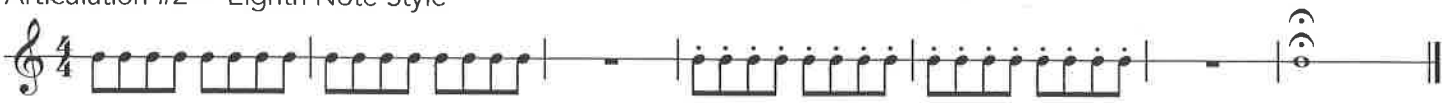
Articulation #1 - "Quarter Note Style"

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

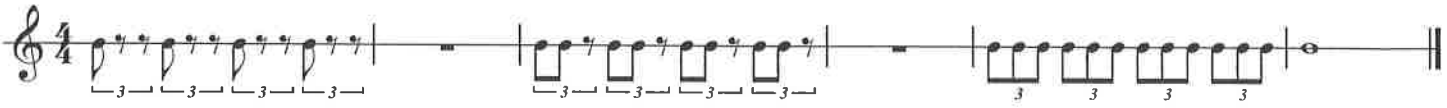
Staccato; 1/2 note length, tongue firm, written dynamic

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

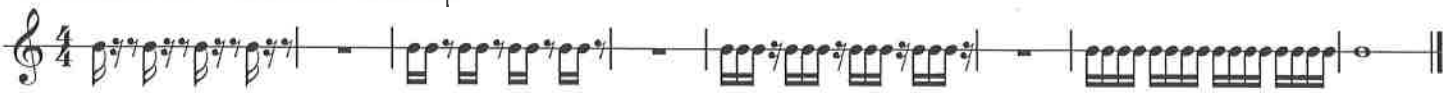
Articulation #2 - "Eighth Note Style"



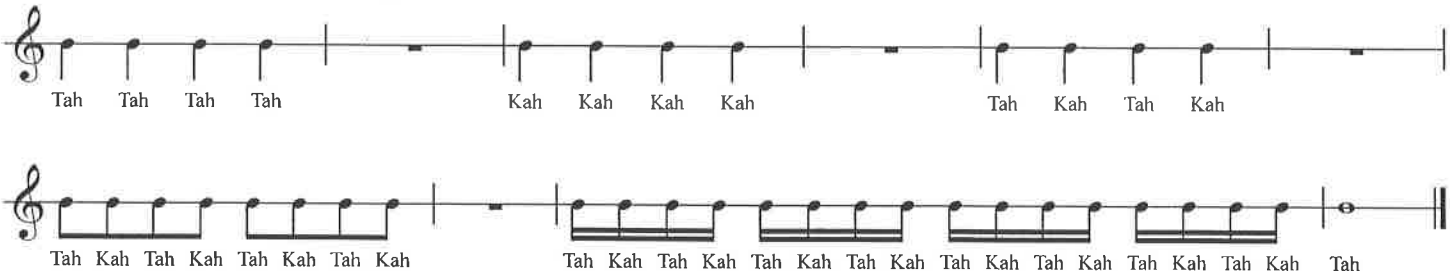
Articulation #3 - "Triplet Build-up"



Articulation #4 - "Sixteenth Build-up"



Articulation #5 - "Double Tonguing"

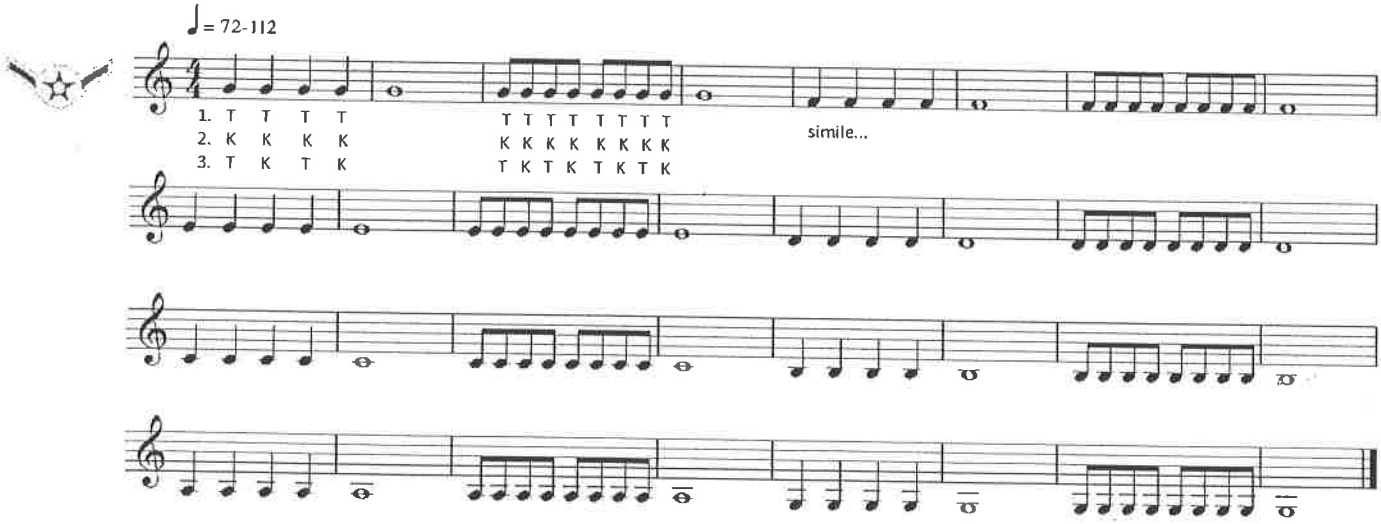


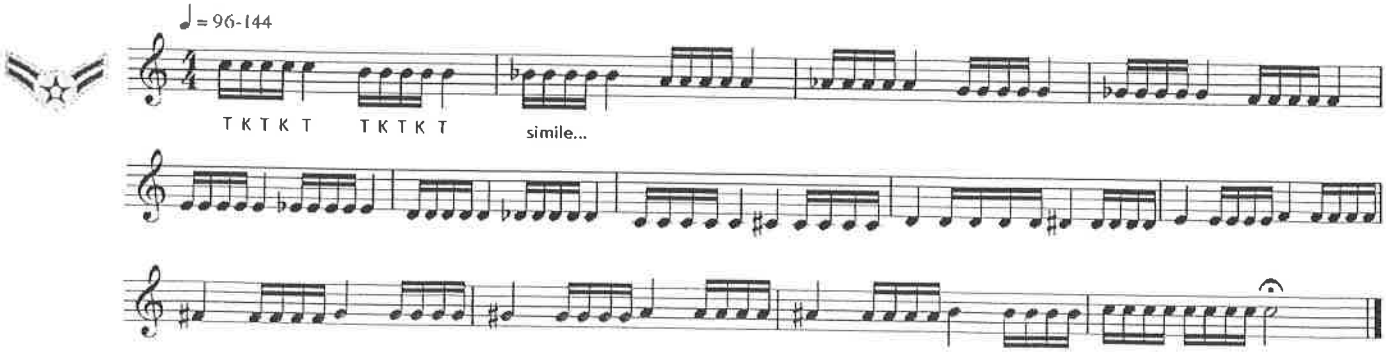
DOUBLE TONGUING

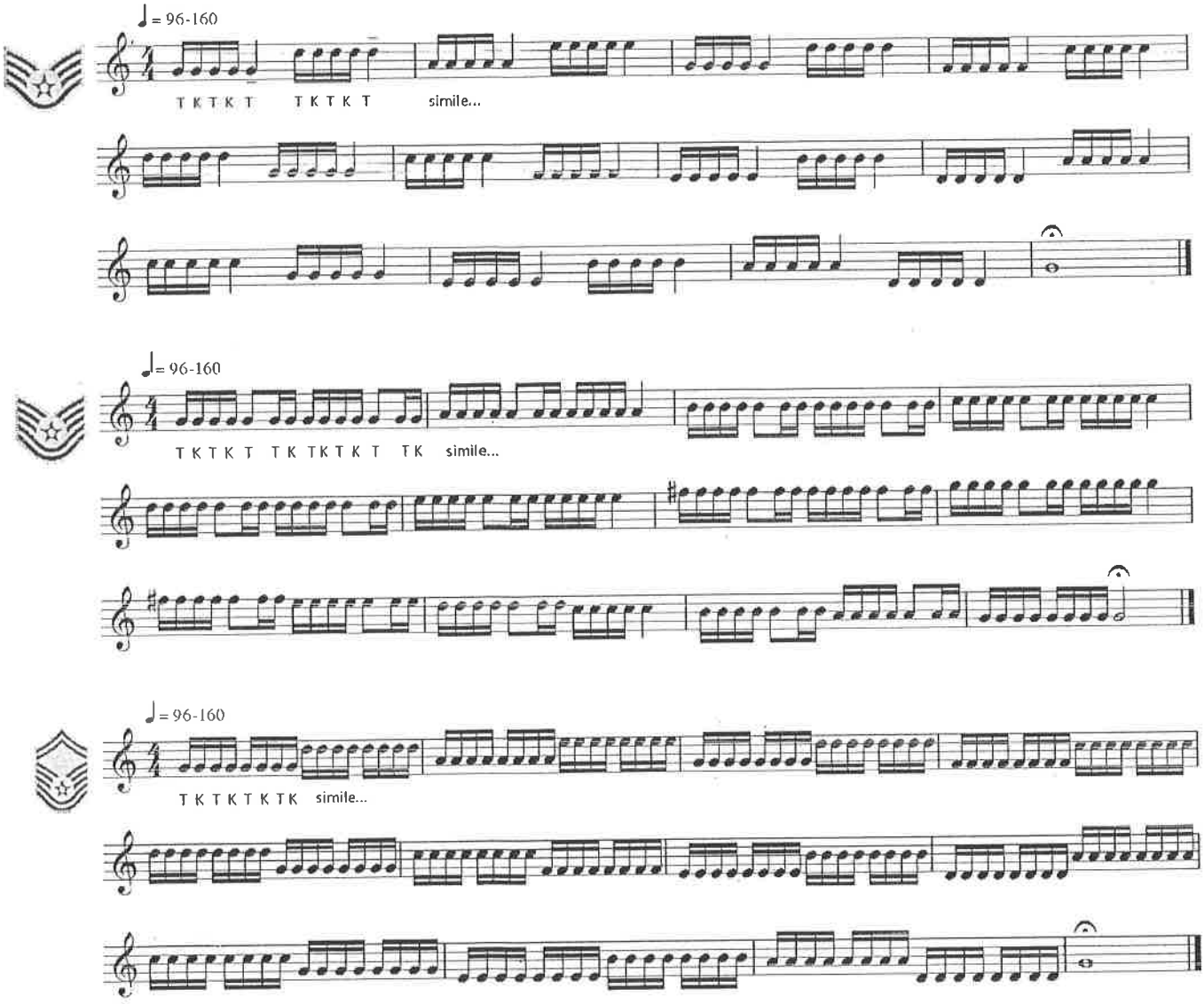
Double tonguing allows the player to attain a much more rapid articulation than single tonguing. It is achieved by alternating the "tu" articulation with a "ku" articulation. Make sure to start out very slow. Speed is not as important as clarity.

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.







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*.

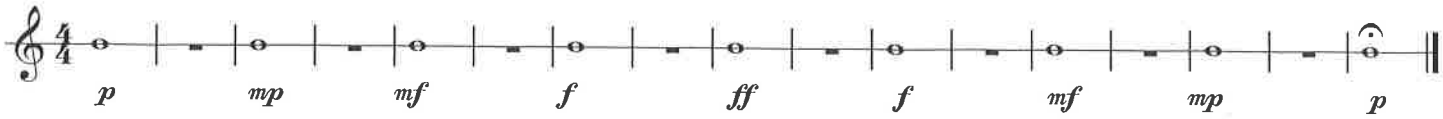
CHECK IT OUT!!

ALL Instruments

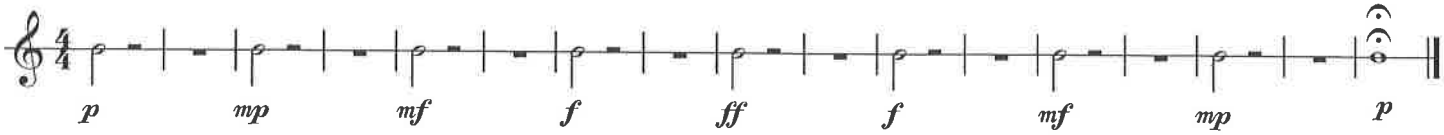
Dynamic & Stagger Breathing Exercises

Robb

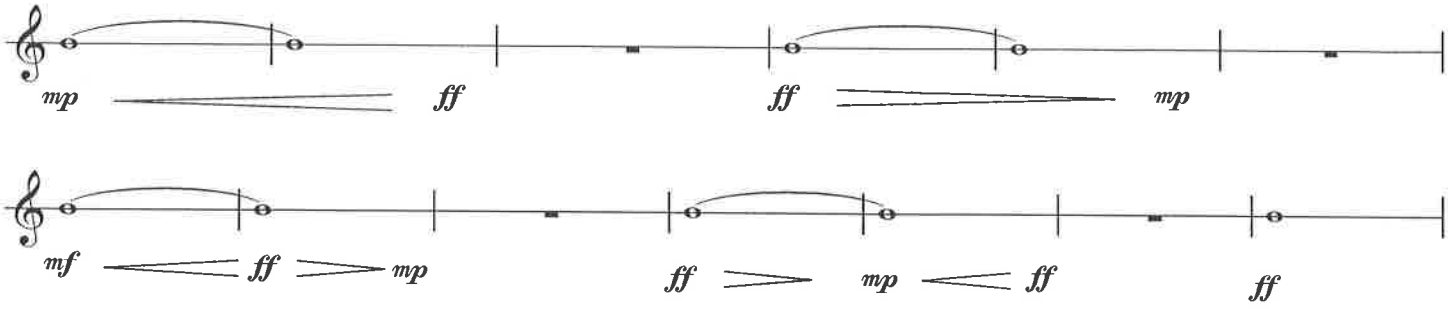
Dynamics #1



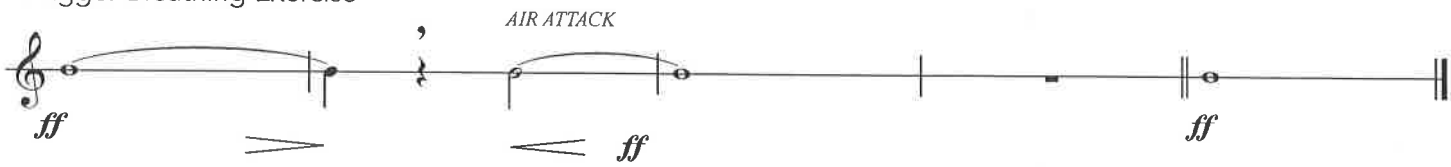
Dynamics #2



Dynamics #3



Stagger Breathing Exercise



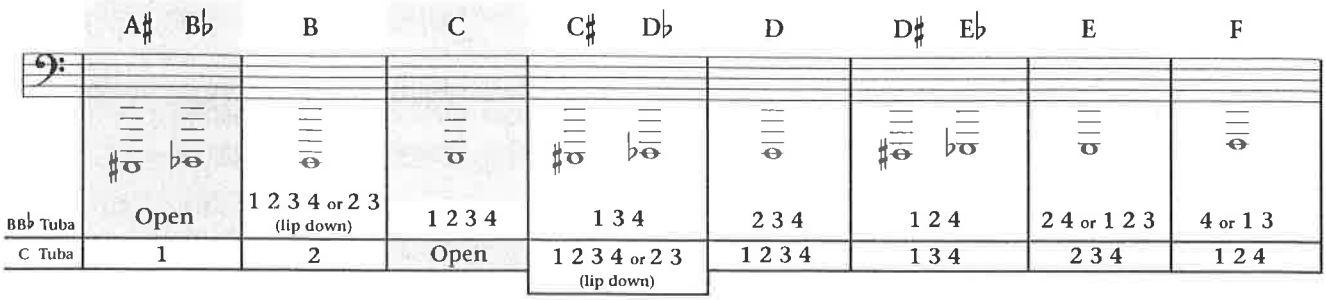
WARMUP PACKET

SPIRIT OF THE ELKS

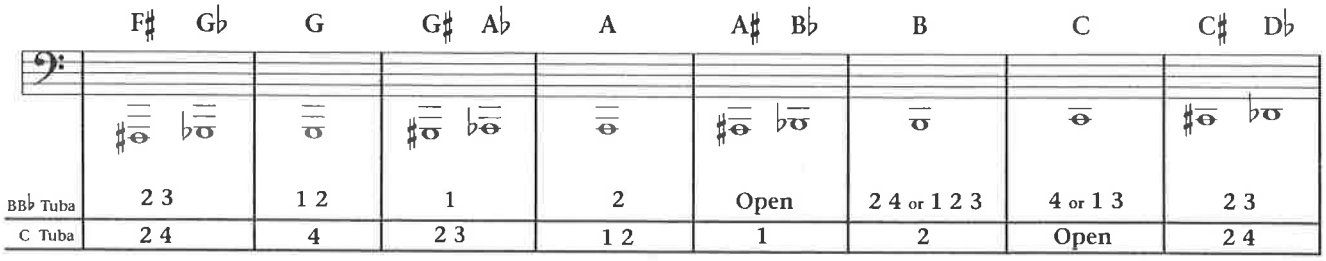
TUBA

Tuba Fingering Chart

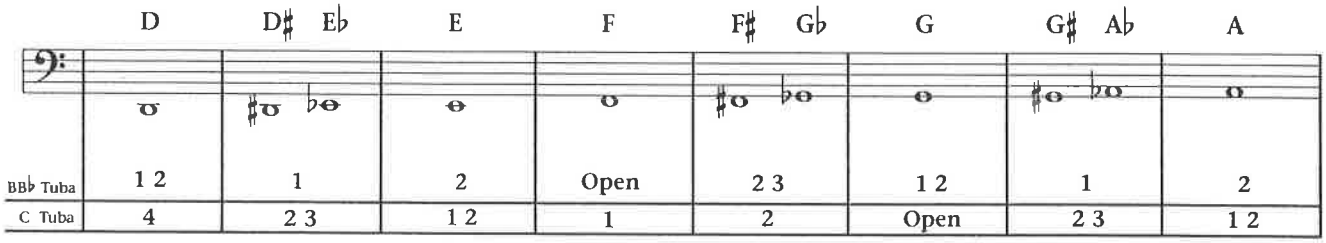
Notes on gray background are pedal tones.



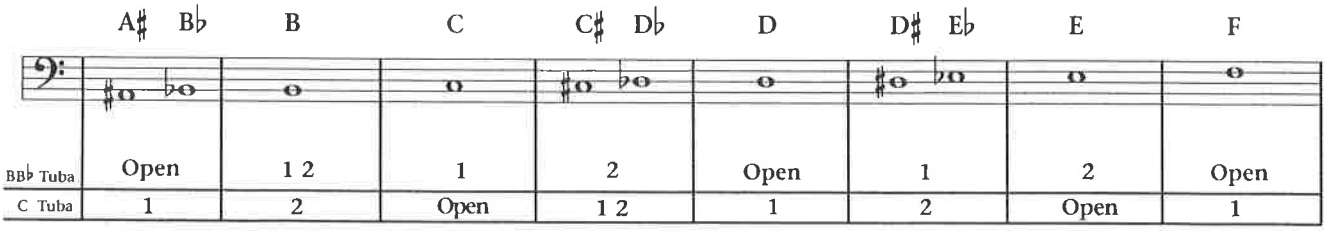
	A♯ B♭	B	C	C♯ D♭	D	D♯ E♭	E	F
B♭ Tuba	Open	1 2 3 4 or 2 3 (lip down)	1 2 3 4	1 3 4	2 3 4	1 2 4	2 4 or 1 2 3	4 or 1 3
C Tuba	1	2	Open	1 2 3 4 or 2 3 (lip down)	1 2 3 4	1 3 4	2 3 4	1 2 4



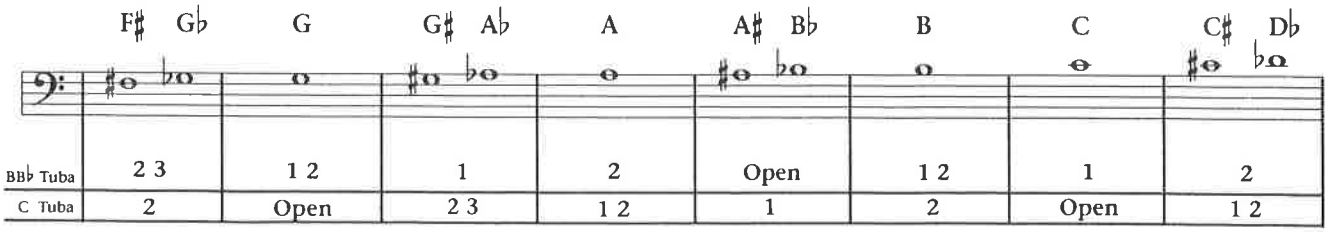
	F♯ G♭	G	G♯ A♭	A	A♯ B♭	B	C	C♯ D♭
B♭ Tuba	2 3	1 2	1	2	Open	2 4 or 1 2 3	4 or 1 3	2 3
C Tuba	2 4	4	2 3	1 2	1	2	Open	2 4



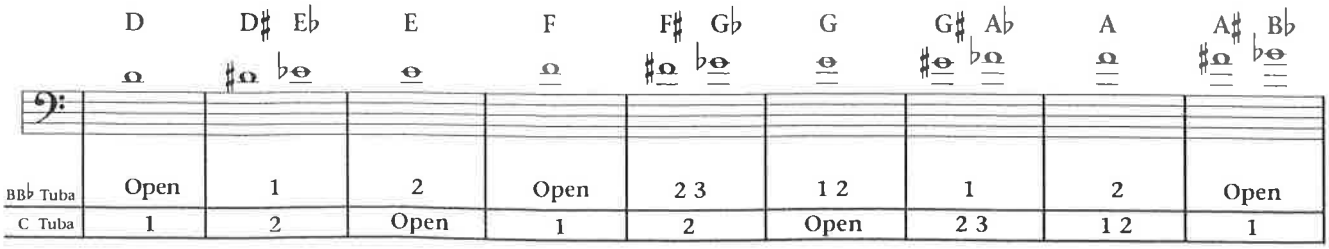
	D	D♯ E♭	E	F	F♯ G♭	G	G♯ A♭	A
B♭ Tuba	1 2	1	2	Open	2 3	1 2	1	2
C Tuba	4	2 3	1 2	1	2	Open	2 3	1 2



	A♯ B♭	B	C	C♯ D♭	D	D♯ E♭	E	F
B♭ Tuba	Open	1 2	1	2	Open	1	2	Open
C Tuba	1	2	Open	1 2	1	2	Open	1



	F♯ G♭	G	G♯ A♭	A	A♯ B♭	B	C	C♯ D♭
B♭ 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♯ E♭	E	F	F♯ G♭	G	G♯ A♭	A	A♯ B♭
B♭ 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.)

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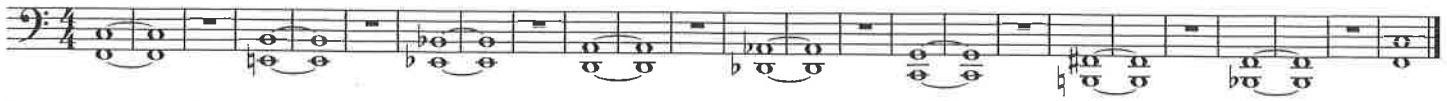
Tuba

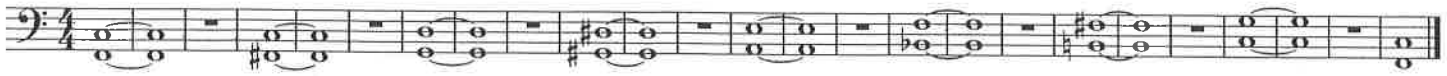
Long Tone Exercises

Robb

Longtone #1 DOWN - "8 Count Tones Descending"



Longtone #1 UP - "8 Count Tones Ascending"

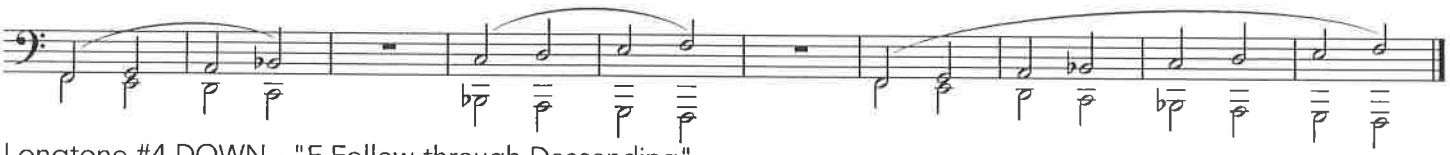


Pass Through Exercise

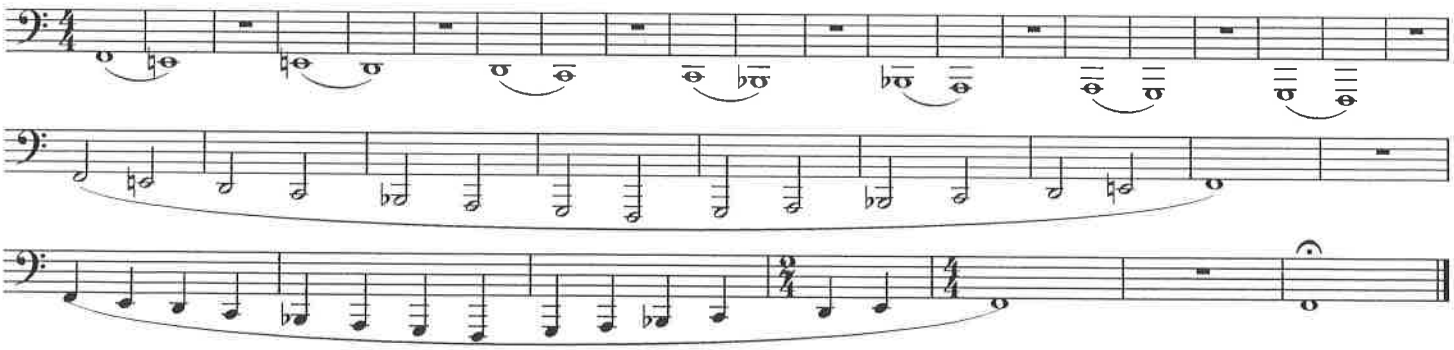
Longtone #2 DOWN - "Remington Descending"

Longtone #2 UP - "Remington Ascending"

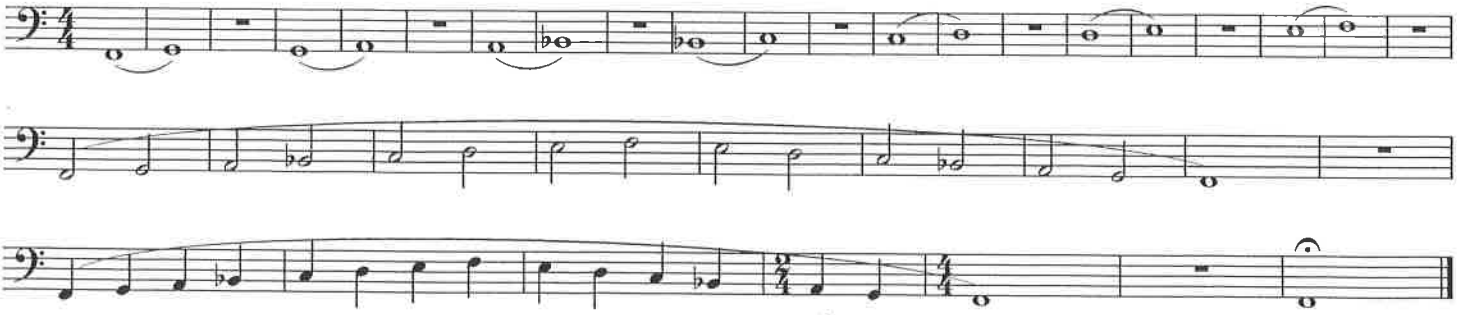
Longtone #3 - "Flow Study"



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

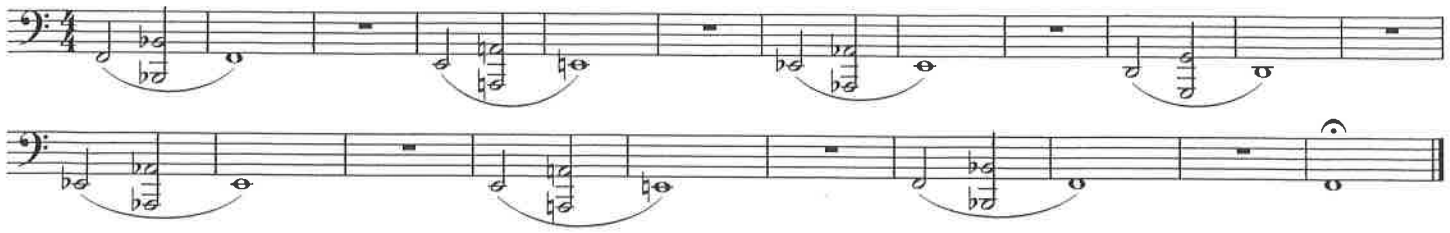


Longtone #4 UP - "F Follow-through Ascending"

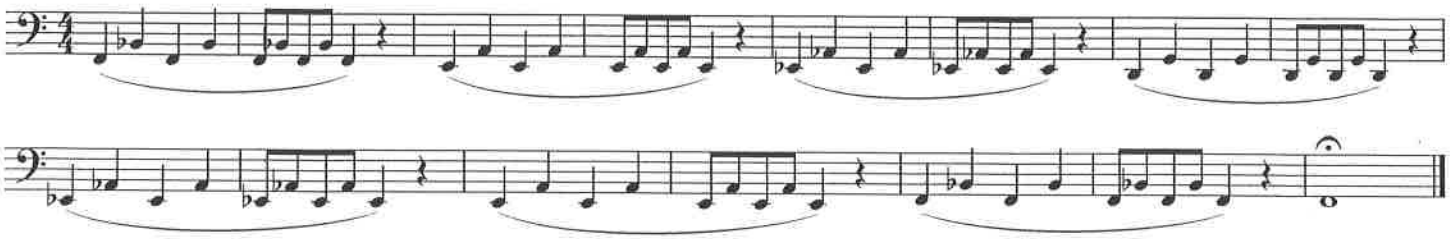


Technique Exercises

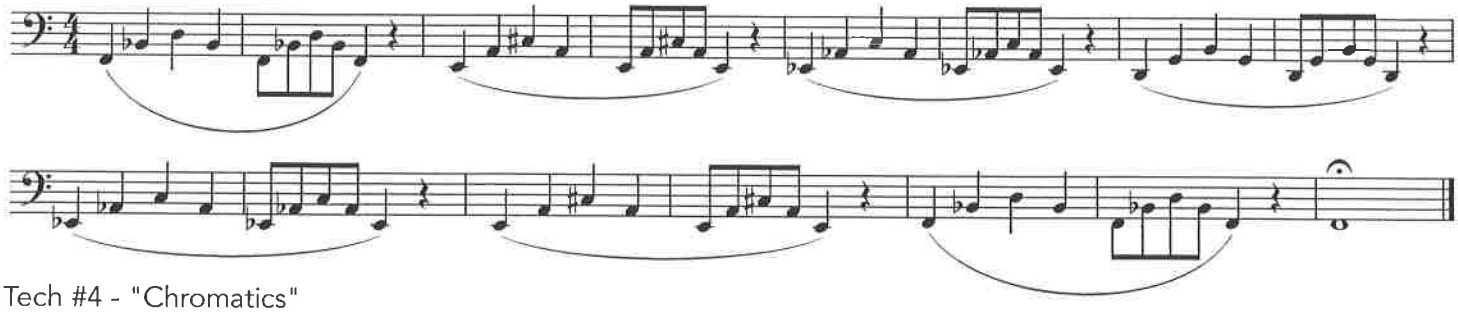
Tech #1 Down and Up - "Half-Half-Whole"



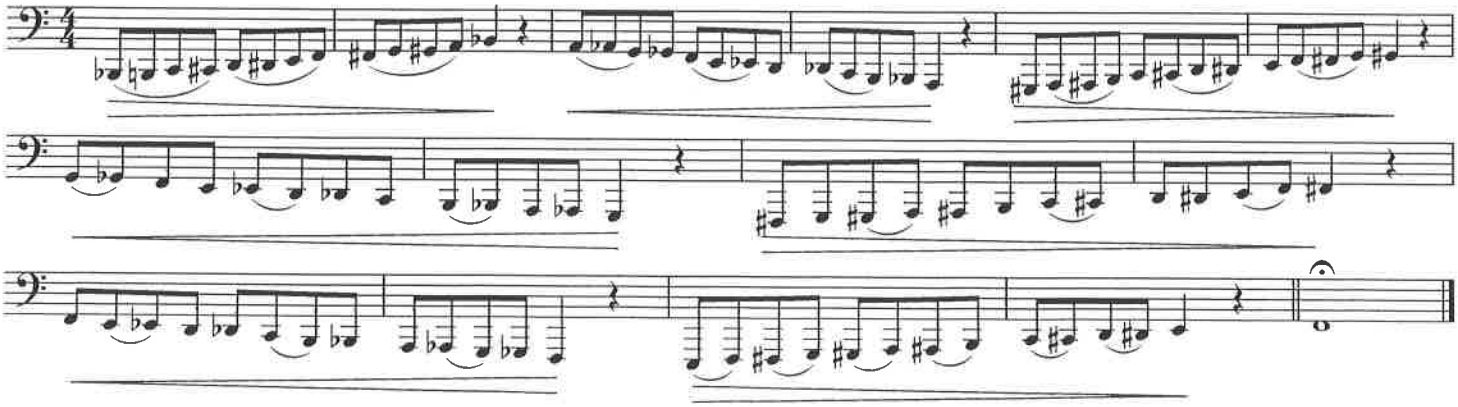
Tech #2 - "2-Note"



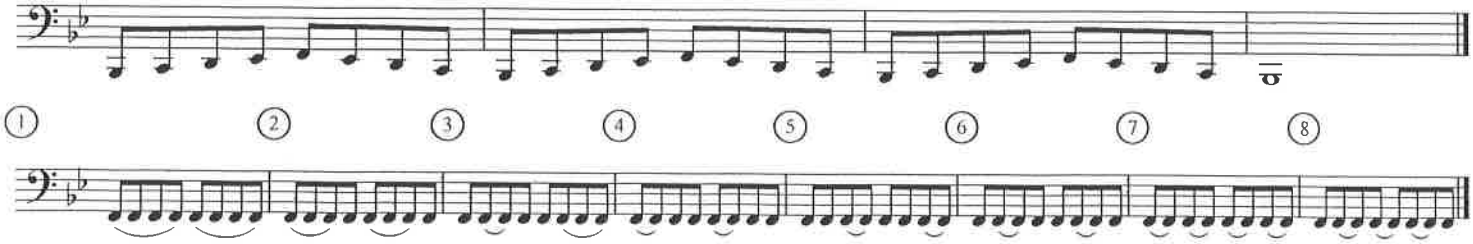
Tech #3 - "3-Note"



Tech #4 - "Chromatics"



Tech #5 - "Scale Technique"



Robb

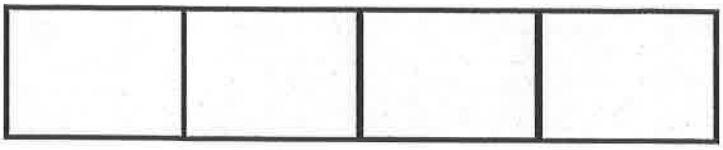
Articulation Visualization

Non-Marked

NOTES TOUCH

TONGUE FIRM

WRITTEN DYNAMIC

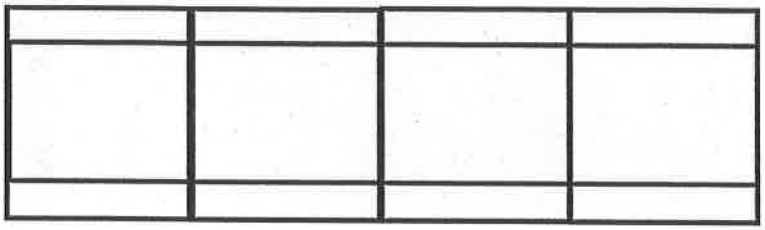


Tenuto

NOTES TOUCH

TONGUE 10% FIRMER

1/2 DYNAMIC LOUDER THROUGHOUT

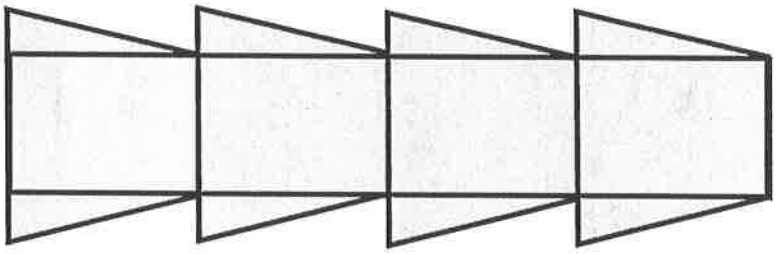


Accented

NOTES TOUCH

TONGUE 10% FIRMER

1/2 DYNAMIC LOUDER AT START

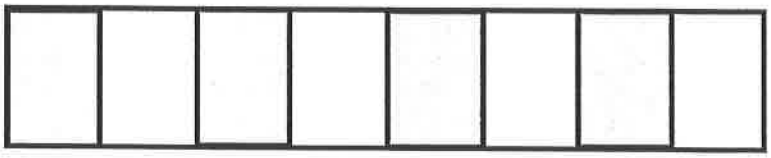


Staccato

1/2 NOTE LENGTH

TONGUE FIRM

WRITTEN DYNAMIC

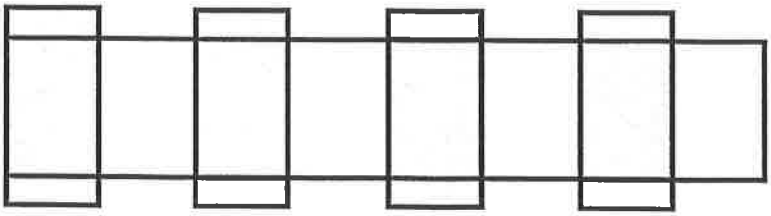


Marcato

1/2 NOTE LENGTH

TONGUE 10% FIRMER

1/2 DYNAMIC LOUDER THROUGHOUT



ALL Instruments

Articulation Exercises

Robb

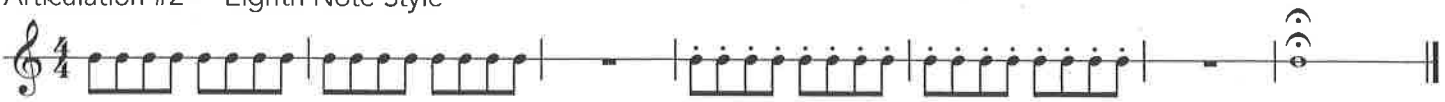
Articulation #1 - "Quarter Note Style"

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

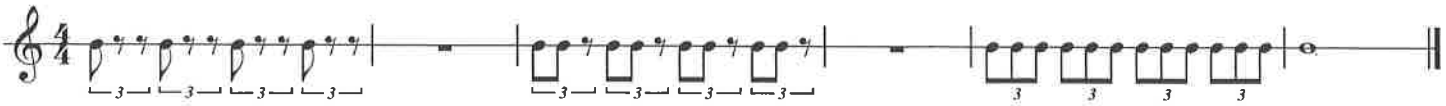
Staccato; 1/2 note length, tongue firm, written dynamic

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

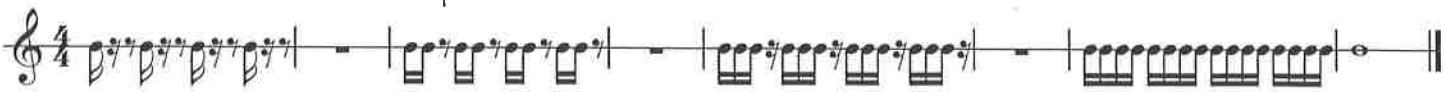
Articulation #2 - "Eighth Note Style"



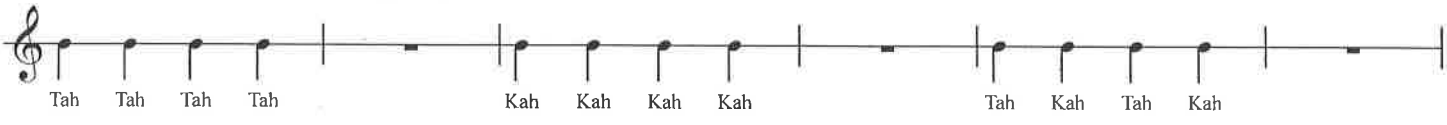
Articulation #3 - "Triplet Build-up"

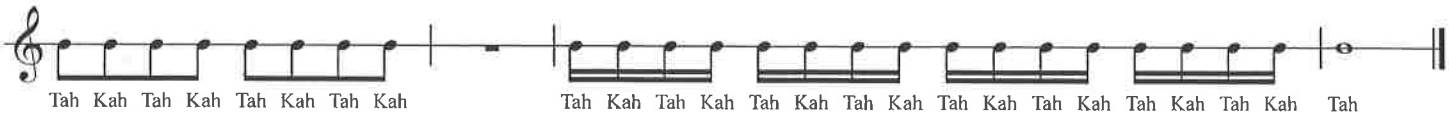


Articulation #4 - "Sixteenth Build-up"



Articulation #5 - "Double Tonguing"



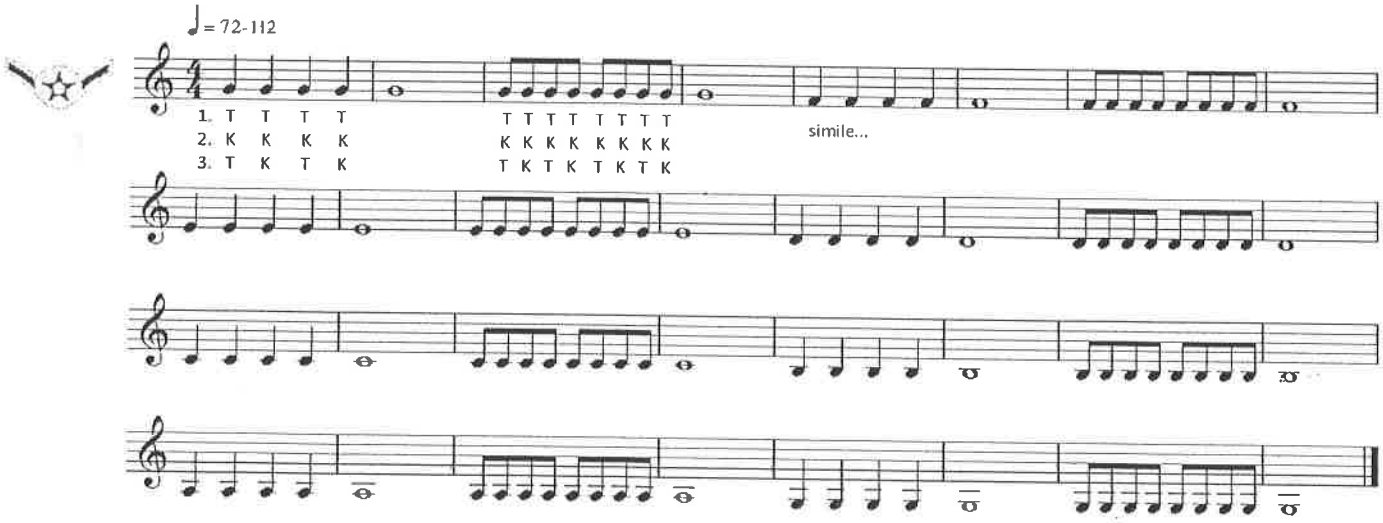


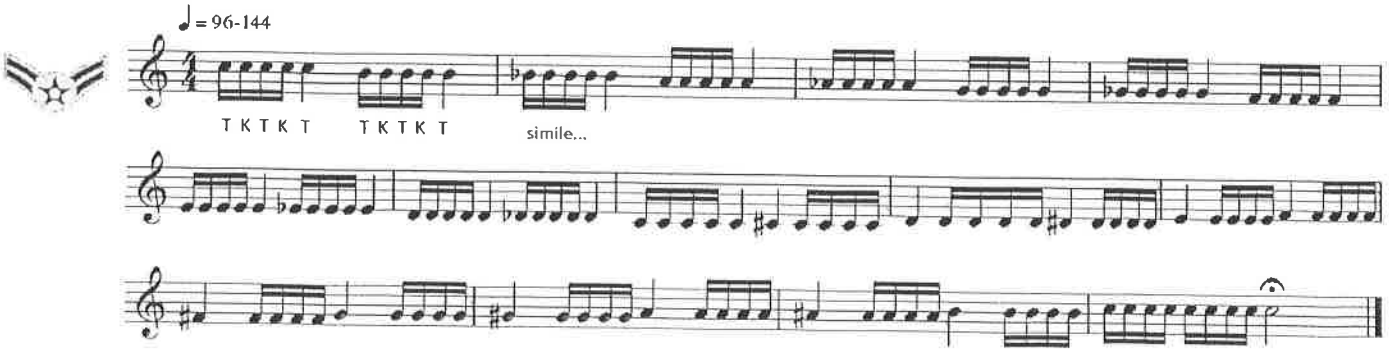
DOUBLE TONGUING

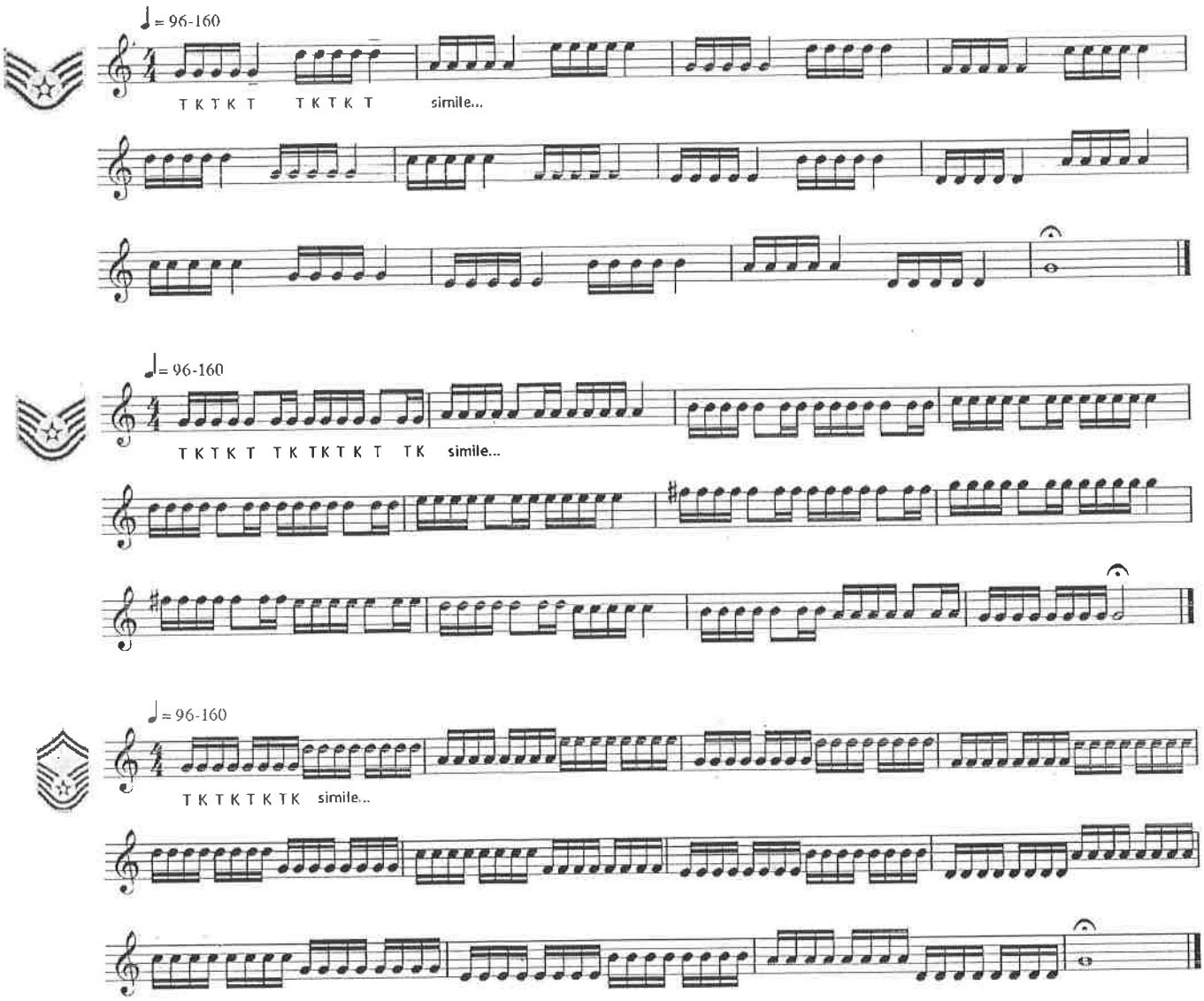
Double tonguing allows the player to attain a much more rapid articulation than single tonguing. It is achieved by alternating the "tu" articulation with a "ku" articulation. Make sure to start out very slow. Speed is not as important as clarity.

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.







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*.

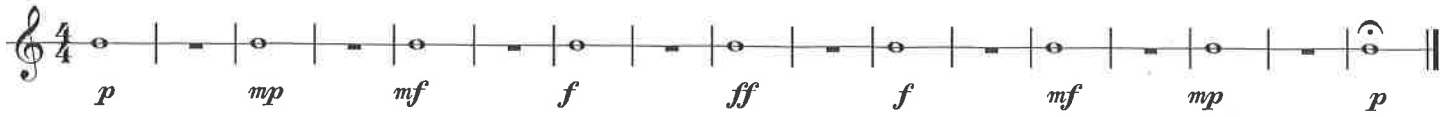
CHECK IT OUT!!

ALL Instruments

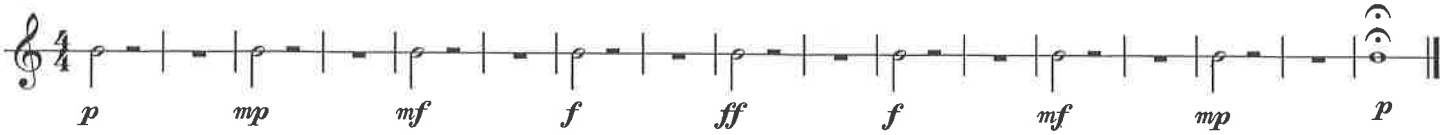
Dynamic & Stagger Breathing Exercises

Robb

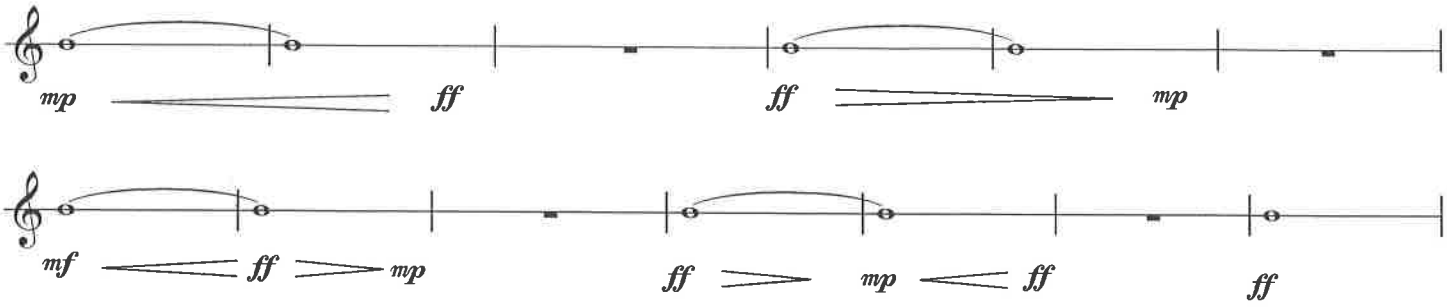
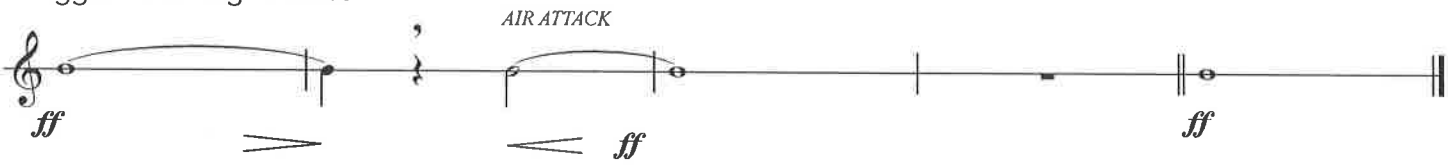
Dynamics #1



Dynamics #2



Dynamics #3



Stagger Breathing Exercise