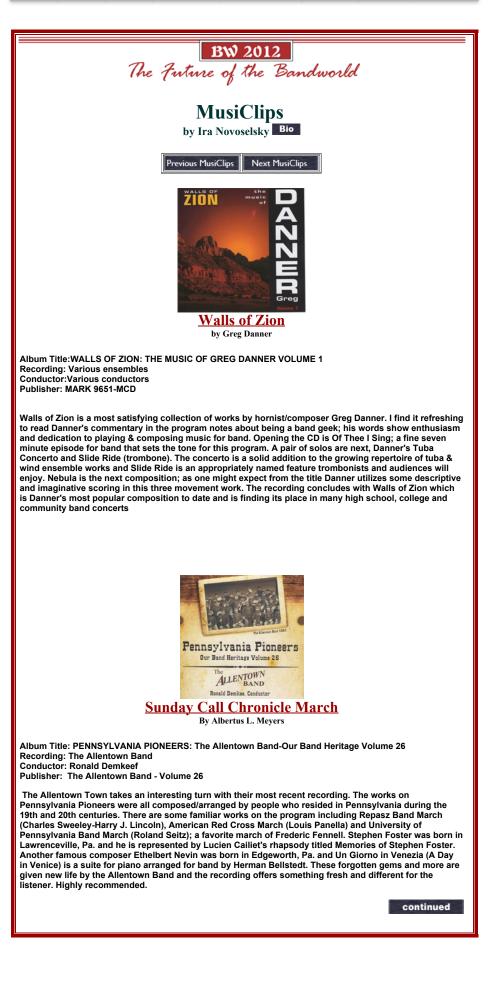
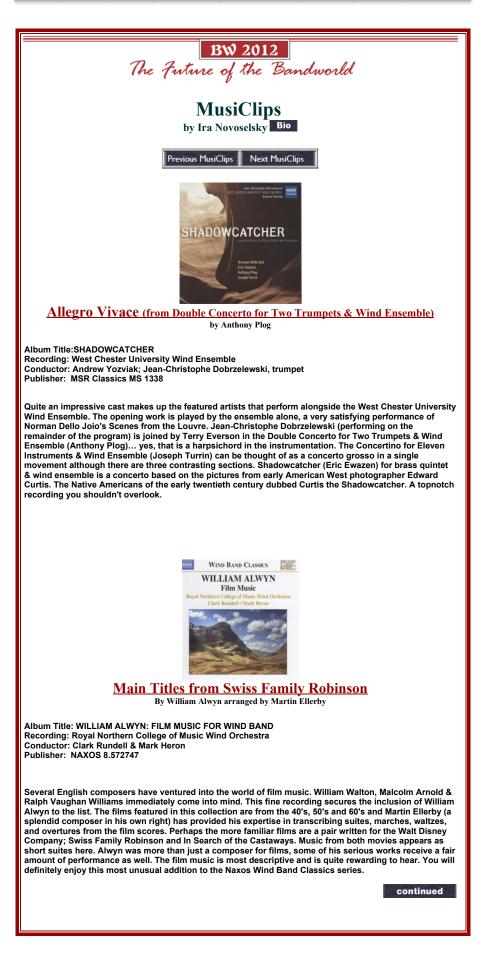




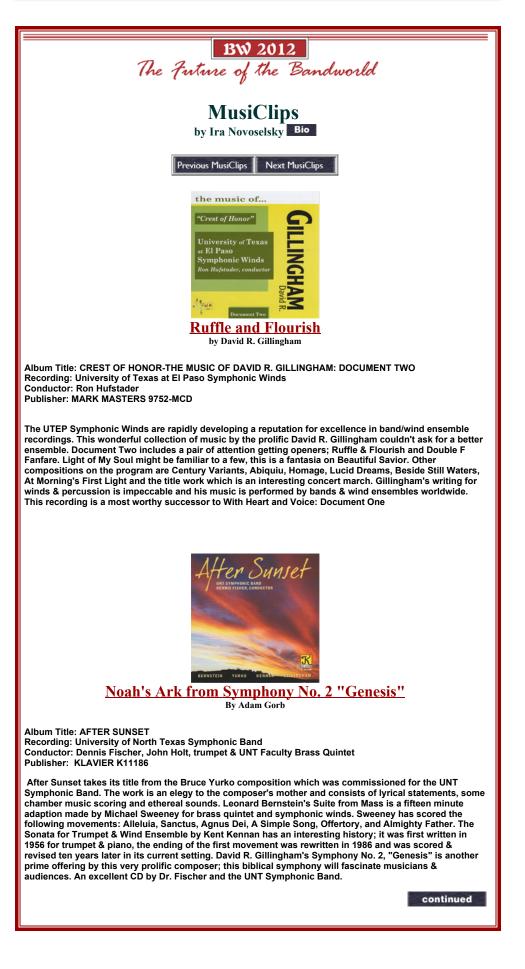
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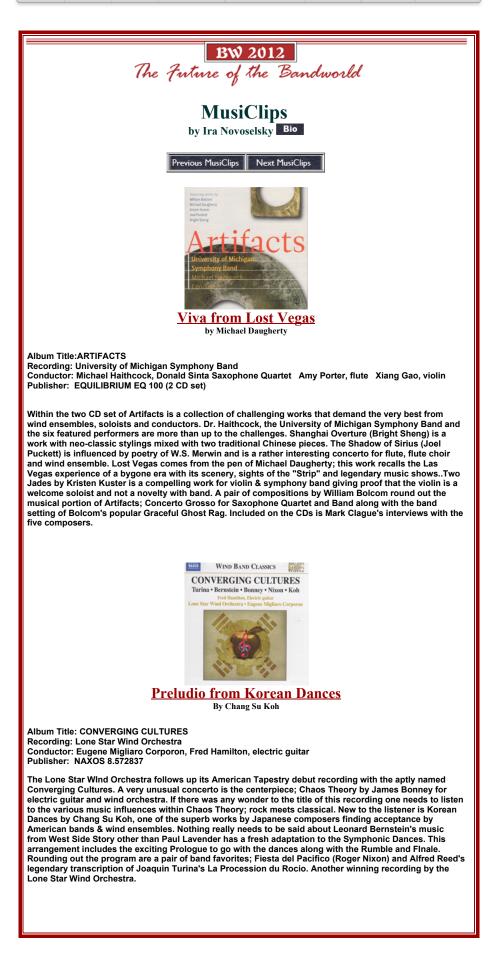












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BW 2012
BW 2012 The Future of the Bandworld
25 Years ago in Bandworld
BASS
by Steve Pronk Vol.2 , #5, p.42 (May - July 1987) Bio
Playing Bass in a Big Band
The following information deals primarily with concepts that apply to the bass player in a large jazz ensemble. These ideas are offered as a fundamental guide to elements considered to be important in establishing qualities most desirable for playing in a big band.
1. Role and Function of the Bass In a jazz ensemble, as in most other contemporary musical groups, the bass provides a RHYTHMIC and HARMONIC foundation that is basic to the rounding of a group as a whole. If the bass player is not providing that foundation, his or her value to the group will be diminished, so it is important to always play with the role of the other intruments in mind. Since the instrument plays such a fundamental part in the sound of a band, it can often have a strong influence in the band's overall performance. If a bass player has a positive and energetic approach to the instrument, it can be a boost to everyone and make things much more enjoyable. This doesn't mean you have to jump around and put on a show, since all the acting in the world can not hide poor musicianship. If does help, however, to have a positive attitude. The bass also functions as a member of the rhythm section in a jazz ensemble, and it is important to establish a musical rapport with the drummer. Ideally, the bass and drums should work together as a unit, and special attention should be given to the way the ride cymbal, high hat, and bass drum relate to the bass line. When the bass player and drummer are playing well together, it makes for a group with a strongly identifiable pulse. In other words, it cooks.
II. Bass Lines and Styles One of the more interesting aspects of playing in a big band is that many different musical styles are encountered. Most of these have their origin in American popular music. The following is a summarization of these styles with some ideas on how to approach them.
SWING: This style originated with the emergence of the big bands in the swing era, and has since evolved into a more esoteric style as played by big bands such as those of Count Basie, Woody Herman, and Rob McConnel to name a few. Modern swing utilized the "walking bass" line. It consists of simply playing quarter notes on every beat and "walking" up and down an improvised or written line that outlines the chord structure of a given tune. To get the correct "feel" for this type of playing, mentally subdivide each beat into triplets and try to feel these until the next note is played, and strive for a feeling of forward motion. Try also to lock in with the drummer's ride cymbal. If you want a more relaxed, less driving feel, accent beats two and four.
ROCK: Most of us are very familiar with rock because it is the dominant force in popular music today. Rock differs from jazz in that the pulse is usually divided into eighth notes instead of triplets. Instead of locking in with the ride cymbal, as in jazz, the bass locks in with the bass drum. Listen to most any rock recording and you will notice that the bass line is similar if not identical to the bass drum pattern.
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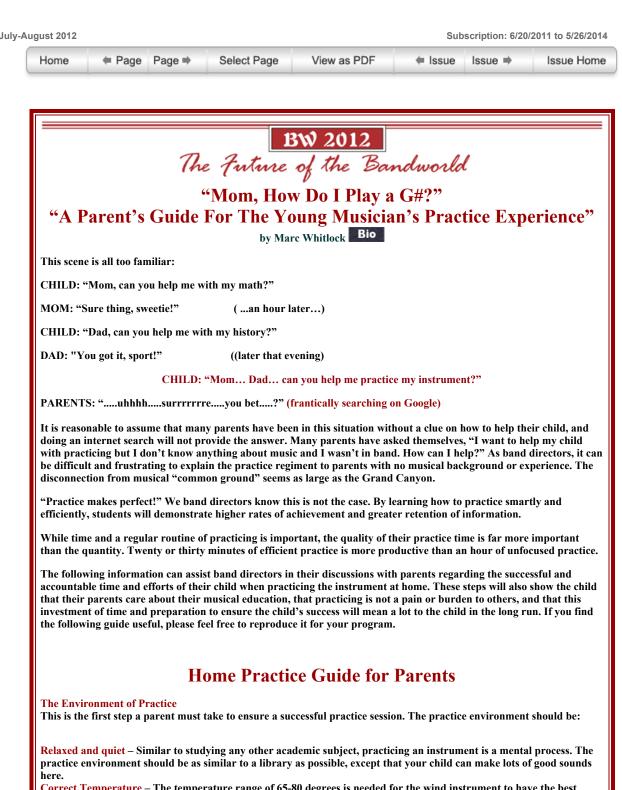
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BW 2012 The Future of the Bandworld
TRAINER, SCIENTIST OR COMMUNICATOR? (concluded) by Lance Laduke
SCIENTIST
Scientists take in information, make hypotheses and change factors to see what effects they have. In your practice sessions, thinking like a scientist means assessing your performance, comparing it to some ideal and making a plan to get yourself to that ideal by changing something.
If you are working on a solo, you first have to identify which problems are giving you trouble. Once you know that, you can assess the "problem with the problem" (PWP). The PWP might be physical (tricky fingering), conceptual (unfamiliar style) or musical (reading the wrong rhythms). The scientist in you will determine which is the most likely candidate and will get to work designing experiments.
It suggests such things as altering the tempo, the rhythm, the pitches, the octave, the volume, etc. It changes one thing at a time and measures whether the "experiment" was a success. If so, the experiment continues, if not, you scrap it and head in another direction. The experiments continue until the passage is solved. Or until you pen breaks and you get ink flowing out the bottom of your pocket protector.
COMMUNICATOR
Communication is why we play music in the first place. An athlete spends time in the gym and runs drills in practice so they can play the game. The "game" for us is musical expression. This is where we get to say what we think and feel through our instrument. Just make sure you wash your hands first.
The trainer got us ready for the challenge and the scientist helped us solve the problems we faced. Let's thank them and tell them to take a break. They make a really cute couple, don't you think?
As communicator, we face both the easiest and most difficult challenge since it is the one which makes us most vulnerable. To communicate a musical idea means we have to know what we want to say and have the courage to say it.
Our role here is really very simple. What do we want to say? How do we think this piece or passage should go? We must remember to be brave and say what we think. No one will have said this exactly like we will. What we have to say is as valid as any that have come before or will come after.
Our musical opinions are our most valuable possessions as artists. No one can take them from us. They are the reason the first musicians used sound to express themselves and they are the reason we head back to the practice room day after day.
The trainer, scientist and communicator can be your best friends, your allies in progress. You bring them with you every time you enter the practice room. Use them! Your invisible friend and Chet the practice bunny will thank you!
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Correct Temperature – The temperature range of 65-80 degrees is needed for the wind instrument to have the best chance to play in tune, with a temperature of 72 degrees being ideal. There are times that students have been sent to practice in the garage to avoid disturbing other people in the house. While it is understandable why parents might choose this course of action, it is not in the best interest of the child's opportunity for success. The garage would have to be in the ideal temperature range. Abnormal temperatures can adversely impact the performance of their instrument, could possibly damage the instrument, and can cause the child to dislike practicing. Also, it may create a poor perception for the child that practicing is a chore and an inconvenience, instead of a labor of love.

Sturdy Chair and Music Stand – It is vital that the child's practice space allow them to sit or stand in the same position they do in band class. A sturdy chair is important to help them sit in the correct posture. The child should never have to bend over to read their music, and a practice stand will allow the student to view their music exactly as they do on band class. Wire music stands are available for purchase at any reputable music company in your area.

Use a Mirror – It is imperative that students always check their embouchure to ensure it is being formed correctly, as this concept will be covered in class and illustrations often occur in the beginning of most band method books. A locker mirror or other small mirror on their music stand will work well.

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	BW 2012 The Future of the Bandworld
	"Mom, How Do I Play a G#?"
"A	Parent's Guide For The Young Musician's Practice Experience" by Marc Whitlock
There shoul	ounds of Practice are several sounds that you should be hearing when your child is practicing. Students d be practicing music we play in class in an effort to make their performance in class n stage truly outstanding.
This i	s what parents should hear:
the tir Count comb learn Note lines finger Esser mouth begin They Long be lor their i not w	eeping of a metronome – For home practice, students should use a metronome 95% of ne. This will help them keep steady tempo. Sing and Clapping – Counting out rhythms (like learning to read words) and then ining those rhythms with steady tempo will help your child develop motor skills and the concept of simultaneous responsibilities. The should be saying the note names out loud while reading the staff of our music. This should also be done with a metronome, and ultimately, while ing or positioning the notes being spoken. Itial Sounds – Students should be working on their sound with just the mouthpiece, the price and barrel, or head joint. This sound might be slightly irritating (especially with ners), but it is crucial to their development of correct embouchure and tone quality. Should work for a steady sound that does not waver. Tones – The first sounds a student should make on their assembled instrument should and smooth tones. Their tone quality is one of the most important aspects of learning nstrument during the early years. Again, they should work for a steady sound that does aver. Playing into a tuner with an open and relaxed sound, and keeping the "needle" ethy steady can achieve this.
<mark>Goofi</mark> make instru	s what parents should NOT hear: ng Off – Students sometimes become inquisitive about their instrument and to try to "unique" sounds as a result. They should never make deliberately poor sounds on thei ment. Students should not attempt to play extremely high or fast notes, including
Just t at this funda	d effects." he Music – Students should enjoy practicing and should want to play songs. However, point in their musical lives, they should also understand the importance of mentals. You should not only hear songs when they practice. Your child should be fundamental exercises along with note-naming and rhythm counting.
count	e – Sometimes students try to say they have been practicing note-naming and rhythm ing for their entire practice time, but this should not be the case. Students should play nstrument for at least two-thirds of their practice time.
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<u>BW 2012</u> The Future of the Bandworld
"Mom, How Do I Play a G#?" "A Parent's Guide For The Young Musician's Practice Experience" by Marc Whitlock
Parent Practice: What you can do to assist your child?
Make every attempt to ensure you are helping your child practice the correct way, with a good quality instrument, emulating the band program's philosophy and regimen. All parents can help their child practice by doing any or all of the following:
Create a Healthy Environment – Make sure they are practicing in a comfortable place as described above. Do not allow siblings to distract your child during practice. Also, please do not send them away or outside to practice. Practice should not become a negative experience for your child.
Scheduled Times – Create a regular practice time for your child (preferably when you are home to hear him/her practice). When the habit of practicing at the same time every day occurs, your child's practice routine will solidify.
Performances at Home – Schedule a time every few days for your child to perform music for your family and/or friends. Encourage them to perform music or other concepts that they are playing in class or in their private lessons. This will allow them to have performance goals outside of class.
Ask Questions – Have your child explain what his or her plan is for their practice session. Ask them about upcoming playing tests, assigned homework, or other class assignments such as scales, flow studies, or other warm-ups. Also, this is an opportunity for the child to teach the parent, which will make your child feel like a million bucks!
Observe Your Child Practice – From time to time, listen to your child practice. Ask them to explain the process that they go through for each part of their practice session. You can also time them on note-naming games, breathing gym games, or rhythm card games. Feel free to mix it up!
If the Band Director requires practice logs/records, please do not "just sign" the practice log/record. Make sure your child is actually doing their homework for band. If you are uncertain, have them play for you on the assigned material for that day with this guide in front of you as a reference. It can empower you both to be successful and their efforts will be rewarding, not just individually, but to the band as a whole.
The quality of daily home practice time directly impacts their playing level on their instruments. Thank you for supporting your child's musical goals!
See you at the next concert!

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Practical Applications #2

Embouchure Boot Camp

A Progressive Daily Routine for the Serious Instrumentalist

Trumpet



Christopher Fogderud - PC Summer 2011



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WARNING!!

YOU ARE ABOUT TO ENLIST IN A HIGHLY EFFECTIVE PROGRAM. IF YOU ARE NOT PREPARED FOR THE FOLLOWING SIDE EFFECTS, CLOSE THIS OPERATIONS MANUAL AT ONCE!

SIDE EFFECTS OF USING THIS BOOK AS DIRECTED:

- 1.A sudden belief that your band director has started to pick easier music
- 2.A sneaking suspicion that band rehearsal has gotten shorter because you haven't even broken a sweat yet.
- 3.A profound distortion of reality what was once fast music is now quite slow and easily played
- 4. "Buff-ness" is evident in the area of the lower
 face.
- 5. An increased sense of confidence accompanied by a strong desire to play more exciting and challenging music.
- 6. In short YOU WILL BECOME A BETTER PLAYER!







To the enlistee:

Welcome to Embouchure Boot Camp, Private! By enlisting in Boot Camp, you have shown that you are a serious musician who is looking to improve your playing. Before you begin, the Drill Sergeant has some orders:

General Orders No. 1-5

Embouchure Boot Camp - Rules and Regulations

- The musical drills contained in this Boot Camp Operations Manual must be practiced DAILY. You will not find success by returning casually to these exercises. They must be played every day with PURPOSE. Plot your progress using the PROMOTION CHART on page 6. Boot Camp is not a casual experience; it involves commitment...YOU MUST ENLIST!
- 2. None of the drills in Embouchure Boot Camp should be played for the sake of "getting through them." True improvement will result when the drills are played thoughtfully while taking each of the Drill Sergeant's Orders (listed at the beginning of each section of the manual) into careful consideration. The drills must not just be played, but played correctly.
- 3. ALL drills that contain metronome markings MUST be played with a metronome.
- 4. The exercises and drills in the Boot Camp Operations Manual do not consist of an entire practice session. They are meant to give the player a consistent and thorough routine that is played every day before etudes, solos and literature are practiced. The number of drills that are done each day will vary depending on time constraints. A normal routine should take 30 minutes. If the private has only 10 minutes on a particular day, then 1 drill from every section of the manual should be played. At no time should 0 drills be considered - see General Order No. 1.
- 5. A private lesson teacher is strongly encouraged to progress through this manual. However, many situations arise and every effort has been made to give detailed and concise instructions for every drill. If you read these carefully and put them into practice, you should be able to put yourself through boot camp.

Your band is proud of the commitment and dedication that you have already shown by enlisting in Embouchure Boot Camp. You will need to continue to show these traits in order to progress through Boot Camp. Who knows, if you work hard and follow the rules and regulations listed above, you might graduate boot camp with the rank of Command Chief Master Sergeant. Only one question remains: Do you have what it takes?

Sincerely,

Drill Sergeant Embouchure Boot Camp





PRACTICE GUIDELINES



To the enlistee:

Consider these guidelines to help yourself stay on track for daily practice:

Set a regular time to practice.

- Find a comfortable, well-lit, quiet place to practice, preferably the largest room in the house to help with sound development.
- Practice standing up, not sitting.
- ₩ Use your metronome consistently.
- Practicing in short amounts daily is much more preferable than cramming. Developing instrumental technique is much like an exercise workout-teach your muscles by doing a little bit daily.
- Take frequent breaks if you are more advanced and practicing more than 45 minutes per day. Sessions of playing longer than 45 minutes can cause muscular problems such as tendonitis or carpal tunnel syndrome if one does not rest frequently.
- Don't forget that the ultimate goal is not to produce the notes you see on the page as you would type in words on a keyboard. The goal is to produce beautiful music. Never forget to <u>listen</u> to yourself and make <u>music</u> as you practice. Try to mimic the sounds of your favorite players.

To the Commanding Officers of the Household (i.e. Parents):

Congratulations, your student has just enrolled in Embouchure Boot Camp! In order to give your student the best opportunity for success, please consider the following guidelines to assist in the quality of their practice.

- Stay connected. Encourage your student to practice and reward his/her hard work with recognition. Instruments are not quiet, so be sure to support your student's practice time even if you are reading or watching TV.
- Give your student a place to practice that is free of distractions, preferably in the largest room in the house. This will help develop projection by practicing filling up a large space with sound.
- Allow the student to leave the instrument out so it is easily accessible for practice. The safest way to do this is to purchase an instrument stand. Your enlistee will practice more often if the instrument is visible and handy.
- W Help your student to stay on track by reminding him/her to practice in a way that helps them to realize their goals. Use language like, "I know it has been a busy day, but if you practice today, you will stay on track to achieve your goal of getting placed in the top band next year."





PROMOTION CHART



Every drill in this book is intended to be played every day as part of a daily practice routine. However, it is more than likely that this will be impossible for the Embouchure Boot Camp enlistee to achieve immediately. Therefore, it is necessary to plot a course through the book starting with the rank of "Private" and ending with the rank of "Command Chief Master Sergeant."

Each exercise in Embouchure Boot Camp is preceded by a military rank insignia. This denotes the difficulty level of each exercise and helps the enlistee (you) chart your progress through boot camp. The chart below lists what Embouchure Boot Camp exercises that need to be performed in order to achieve the different military ranks. All ranks should drill each warm-up (Breathing, Mouthpiece Buzzing, Stretch Drills) every day.

Good Luck on your journey from Private to Command Chief Master Sergeant!

Insignia	Rank	Lip Slurs	Single Tonguing	Double Tonguing	Technical Exercises	Scale Exercises	Date of Pro- motion
*	Private				*	*	
	Private 1 st Class		4	4			
	Sergeant						
	Staff Sergeant						
	Technical Sergeant						
	Master Sergeant	ALL Tech Srgt Drills at 90% of Top Speed					
	Senior Master Sergeant						
	Chief Master Sergeant						
	Command Chief Master Sergeant	ALL Exercises Performed at Top Speed					





BREATHING



Breathing is the MOST important aspect of brass playing and is the FIRST thing you should practice every day. Great breathing will aid in fixing every playing problem. However, most players never practice their breathing! This breathing drill helps to practice controlling the large amount of air needed to play. The most important part of this drill is to STAY RELAXED. This is especially important during the "suspend" portion of the drill. Suspending the air is NOT holding your breath. Your throat should stay open during this entire drill. Suspend the air by simply not breathing in or out while keeping your muscles totally relaxed. Sniff a small amount of air at the nose to be sure that you are suspending your air and NOT holding your breath.

Drill Sergeant's Orders:

- Do all five parts of the drill one after another to achieve maximum relaxed respiration. Finish the eight-count drill and go on immediately to the four-count and so on...
- > The first part of your body to expand during inhalation is your mid-section.
- During the eight and four-count inhalations, suck in the air at the lips as if you were sipping a milkshake through a straw, slow and steady.
- ★ For the eight and four-count exhalations, put your embouchure into the playing position with the opening small enough to provide resistance. Blow steadily all the way to the end.
- For the one count inhalations, your mouth should look like you are eating a hot potato in order to inhale quickly.
- We Remember to breathe or exhale all the way to the end. Do not allow yourself to stop the breathing motion during this exercise.
- SUSPEND your air; don't hold your breath.

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Set	your	metronome	to:	$\bullet = 60$
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Inhale	Suspend	Exhale	Frequency
8 counts	8 counts	8 counts (pp)	Do this 2 times
4 counts	4 counts	4 counts	Do this 3 times
1 count	4 counts	4 counts	Do this 3 times
1 count	4 counts	1 count	Do this 4 times
1 count	(none)	1 count (fff)	Do this 7 times



Some players find it useful to pretend to pull back a bow during inhalation (ready), remaining in the fully extended position during the "suspend" portion (aim), and watching the arrow fly through some far-away target during exhalation (fire!).







MOUTHPIECE BUZZING



Your first playing of the day should be done on the mouthpiece. The instrument itself just acts as an amplifier for the sound that you produce on the mouthpiece. Therefore, if you have a full rich sound on the mouthpiece, you will have a full rich sound on the instrument. Mouthpiece exercises should be done at a full dynamic level. They are the perfect follow-up to the breathing drill because you will not be able to achieve a full buzzing sound without great breath support, where you can at times get away with less than great breath support while paying the instrument.

Drill Sergeant's Orders:

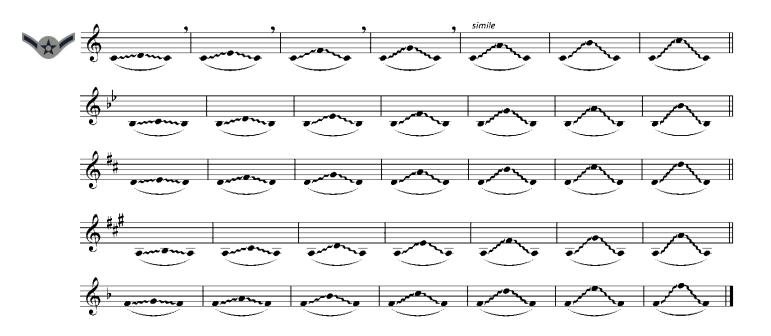
Support your sound at ALL times!

- W Use a piano help with the pitches in each exercise. Play the pitches on piano first, then mimic with the mouthpiece. If you don't have a piano handy, play a reference pitch on you instrument first. (Don't worry about the transposition)
- ₩ Play each drill at a forte dynamic level.

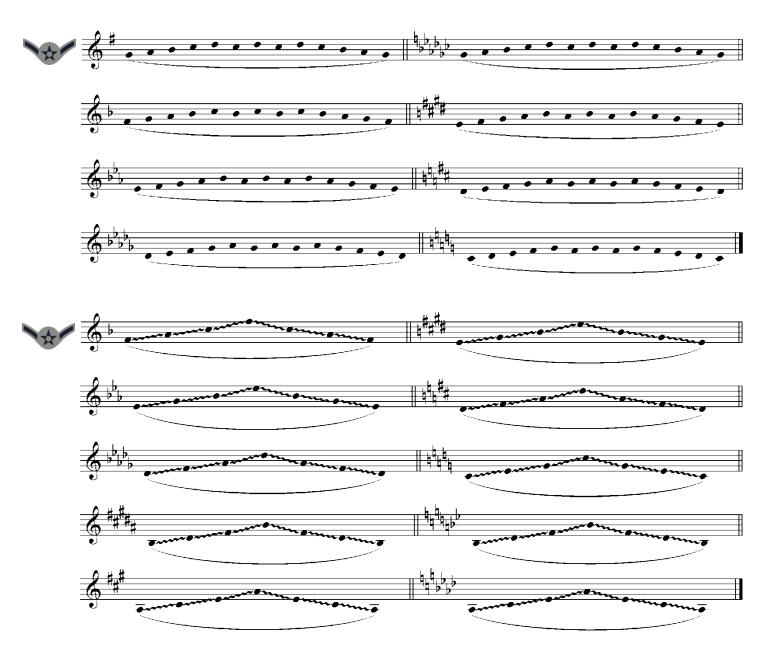
₩ Concentrate during the entire drill on achieving a full, even buzz on every note.

In order to achieve a full buzz, keep a steady embouchure and anchor the mouthpiece on the bottom lip. Use less pressure on your upper lip than on your lower lip. This allows the more pliable lip (upper) the freedom to buzz resulting in a bigger, more focused sound.

The glissandos are an essential part of this drill. Make them as slow and even as you can. This way you practice bending pitches - a skill necessary to playing in tune in an ensemble.









Adolph "Bud" Herseth

YOU ARE WHAT YOU EAT

Great improvement can be achieved by simply listening to great trumpet players and trying to mimic their sound.

Listen to one of the greatest trumpet players of all time - Adolph "Bud" Herseth. Bud was the principal trumpet of the Chicago Symphony Orchestra from 1948-2001: **53 YEARS!**

In the recording on the right, Bud Herseth performs the famous trumpet part to Mussorgsky's "Pictures at an Exhibition."

CHECK IT OUT!!







STRETCH DRILLS

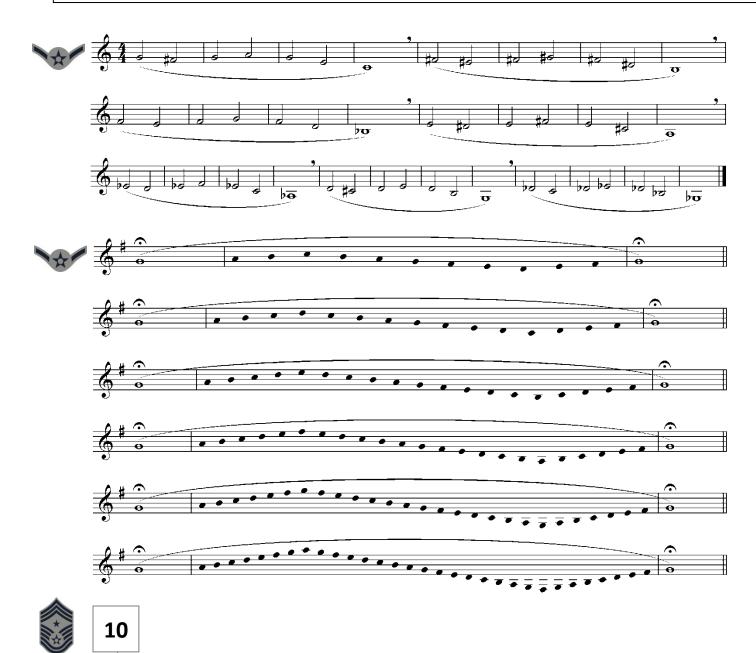


The first notes you play on the instrument should be very relaxing. After your embouchure is warmed-up after the mouthpiece buzzing drills, your lips are ready to produce the first tones of the day. The first notes should start in the comfortable middle range and gradually stretch to the outer registers of the instrument, much like an athlete preparing for a big game. Musicians are, after all, athletes of the small muscles.

Drill Sergeant's Orders:

₩ Support your sound at ALL times!

- ₩ Play all stretch drills at a comfortable mezzo forte dynamic.
- Concentrate on keeping a full sound in all ranges. These drills are meant to be played in free time. If a note does not feel comfortable, hold it until it does. The second exercise in particular should be played freely. Hold the top and bottom note of each phrase until your embouchure feels comfortable.





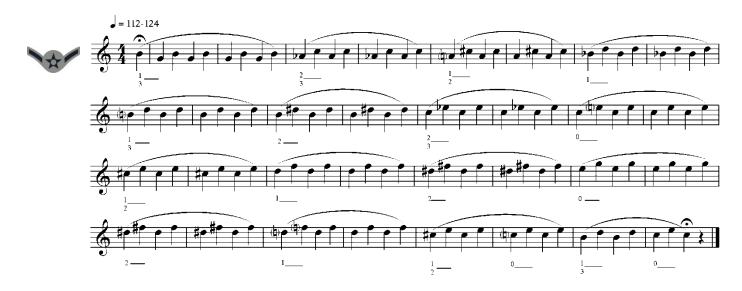
LIP SLURS



Lip slurs are one of the most essential drills in Embouchure Boot Camp. These drills are basically weight lifting for your embouchure; however, care must be taken to use the correct muscles while lifting the weight (slurring to the higher note).

Drill Sergeant's Orders:

- Support your sound at ALL times!
- Drills must be played with a metronome, making every effort to change pitches precisely on time.
- Mall notes must be slurred NO TONGUING
- ✓ Use the first fermata note to "set" the embouchure for the highest note in the slur. (Set the mouthpiece on the bottom lip first) Effort needs to be made to keep the embouchure at this firmness. The lower note is achieved not by loosening the embouchure, but by thinking "oh" inside the mouth. In order to play the higher note, think "ee" inside the mouth. With a consistently firm embouchure, the pattern of "ee-oh-ee-oh" creates the lip slur.
- If soreness is felt after the drill, it should be felt in the corners of the mouth - not the center. If you feel soreness in the center of your mouth, concentrate on playing the lip slurs with the least amount of mouthpiece pressure possible.
- As you get more advanced, concentrate on keeping as open as you can inside your mouth. This means you must have a very strong embouchure and great breath support, but will produce a more beautiful sound.





Allen Vizzutti

YOU ARE WHAT YOU EAT

Listen to one of the greatest trumpet virtuosos ever - Allen Vizzutti.

In the recording on the right, Allen performs his own composition, "The Carnival of Venus." It is a set of ridiculously difficult variations on "The Carnival of Venice."

CHECK IT OUT!!

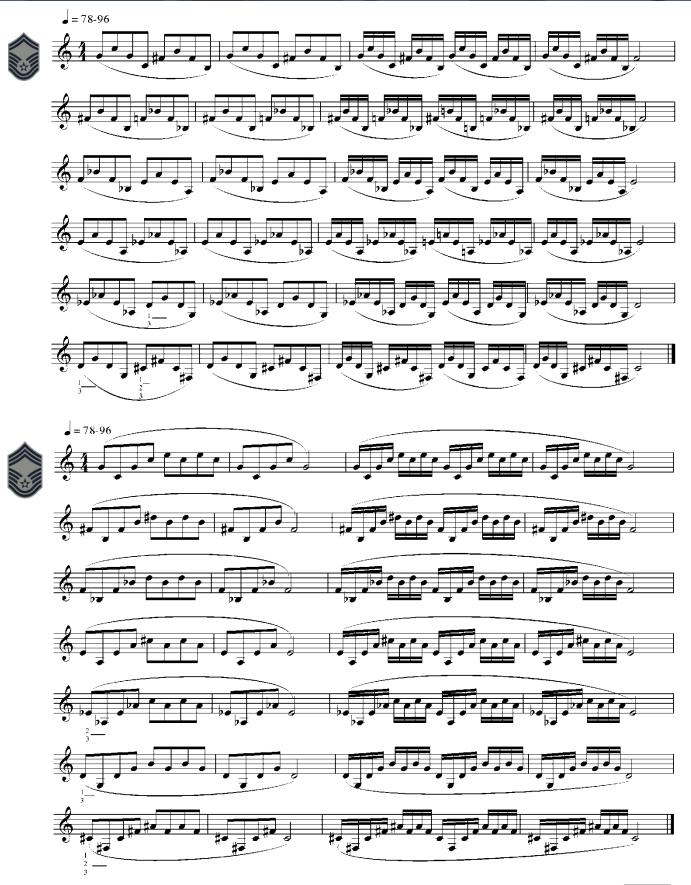
















SINGLE TONGUING



Articulation refers to how the player begins and ends a note. Tonguing is a specific kind of articulation that creates a clear start to each note. There are two primary forces at work in this drill that you must coordinate: your air and your tongue. The air must stay constant throughout the exercise while the tongue gently flicks the air-steam.

Drill Sergeant's Orders:

- Support your sound at ALL times! Think about increasing your air speed all the way to the last note.
- W Drills must be played with a metronome.
- "Think "tu" for a clear start of each note. Focus on making the "T" very fast but light. The note should start with the "T" articulation then move quickly to a full sound.
- ➤ Tongue BEHIND your top teeth, not in between the teeth. It is "tu," NOT "thu."
- ♥ Be careful that you don't place a "T" at the end of a note resulting in: "toot"
- ₩ Perform this drill at many different dynamic levels





14











Phil Smith

YOU ARE WHAT YOU EAT

One of the most influential orchestral trumpet players is Phil Smith. Phil is the principal trumpet of the New York Philharmonic.

The recording on the right is a must have for every young trumpet player: "Contest Solos for the Young Trumpeter." Here is one of the world's best trumpet players performing music that you can play!

GET THE CD!







DOUBLE TONGUING

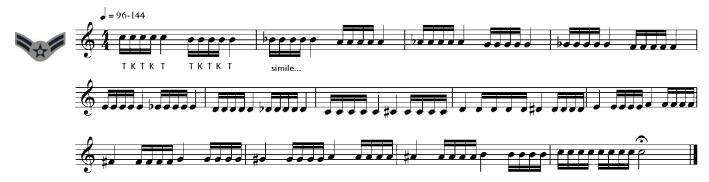


Double tonguing allows the player to attain a much more rapid articulation than single tonguing. It is achieved by alternating the "tu" articulation with a "ku" articulation. Make sure to start out very slow. Speed is not as important as clarity.

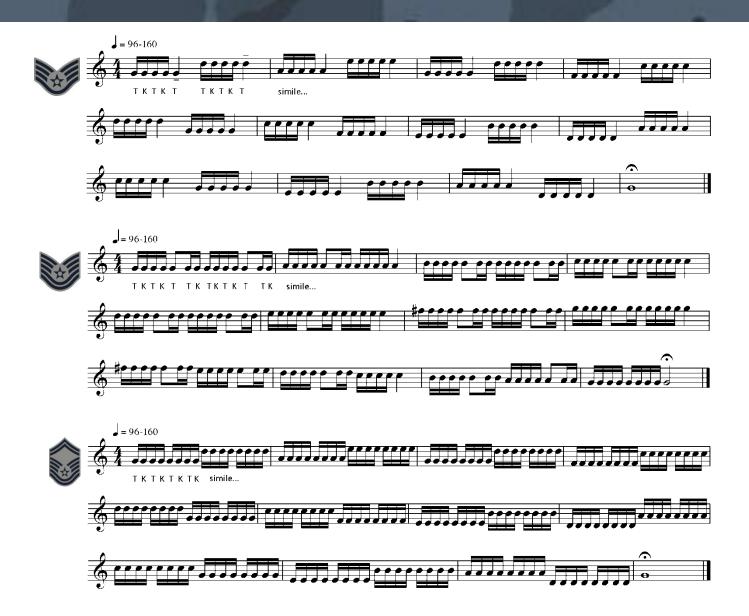
Drill Sergeant's Orders:

- 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 20^{th} century. Ray also plays 1^{st} trumpet in the world renowned American Brass Quintet.

CHECK IT OUT!!











Minnesota Orchestra Trumpet Section Doug Carlson, Chuck Lazarus, Manny Laureano, Robert Dorer

YOU ARE WHAT YOU EAT

Check out the hometown team! You can listen to all the recordings in the world, but there is nothing that compares to hearing great music played live. Take a trip down to Minneapolis and hear the Minnesota Orchestra's wonderful trumpet section.

How would these great players perform the drills in this book?





TECHNICAL DRILLS



So far in your routine you have worked the embouchure and the tongue. Now it is time to give the fingers a workout. Work for relaxed control of your valves. Try to keep tension at a minimum throughout each drill and gradually increase the tempo. Keep the tempo the same for a whole week and then increase it by a small margin. You will be surprised where you are in a few short months!

Drill Sergeant's Orders:

Support your sound at ALL times!

- ₩ Drills MUST be practiced with a metronome.
- Only increase the metronome speed when you have played the exercise flawlessly. It is better to spend a little more time at a slower speed and get it right, than try to push the tempo too soon and end up practicing mistakes.
- Bang down the valves! Even though these exercises are slurred, the changes between the notes need to be precise. If the fingering requires multiple valves, focus on putting the valves down at the same time.
- > Keep as little movement in the embouchure as possible throughout the drill.



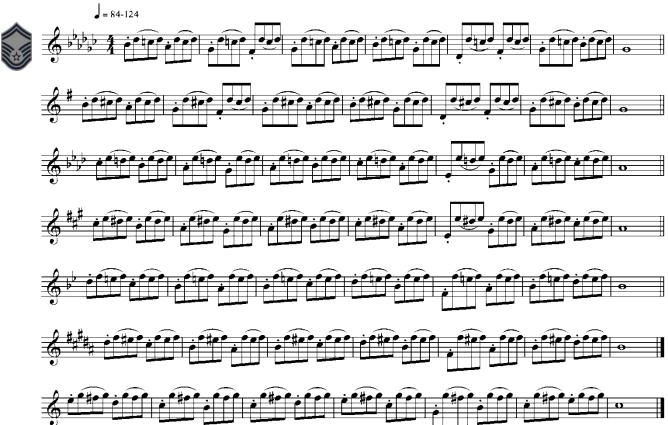




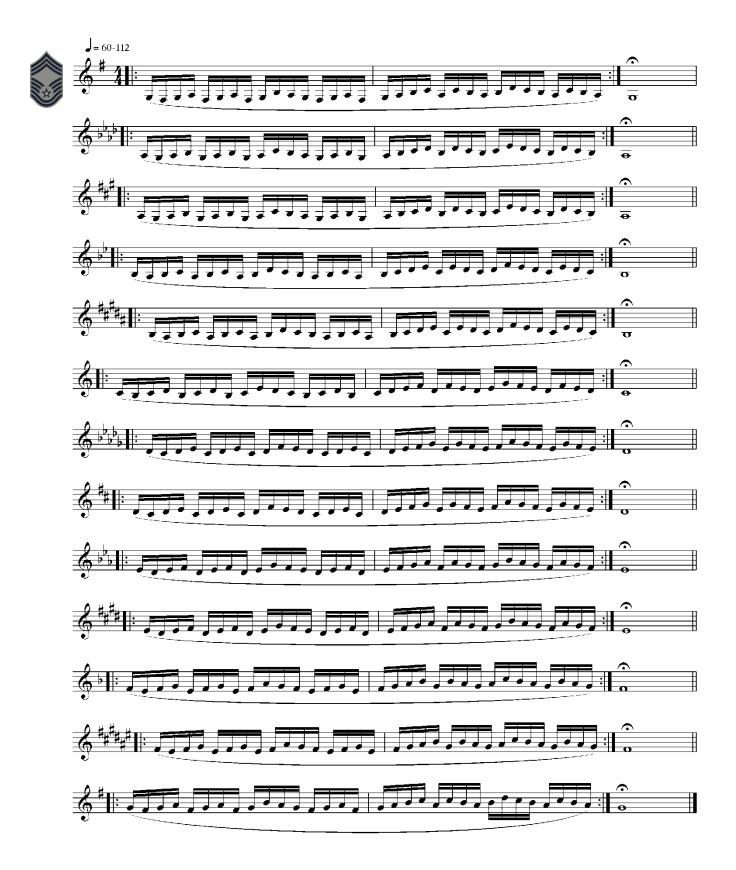
















MAJOR SCALE DRILLS



These drills are the final challenge for your daily routine. Without exercising your abilities in every musical language (key), you will be limited in what you can accomplish as a musician. Scales are the building blocks of all of the music that we play. If you know these scales, everything becomes easier. Music will become easier to play because you have seen the notes before. Basically, when you practice scales, you are travelling into the future. You are making it easier to play music that you will see later. Cool!

Drill Sergeant's Orders:

- ☞ Support you sound at ALL times!
- Practice all scales with a metronome marking that you are comfortable with and gradually increase the tempo.
- Practice 2 scales a day for 6 days. This way you can get through all 12 in a week! (Gb Major and F# Major are enharmonic scales, meaning that they are spelled differently but sound the same and have the same fingerings. So even though there are 13 scales listed, there are technically only 12 different pitch levels.)
- Practice your least favorite scales the most! Chances are that you will have your favorite and least favorite scales. Chances are even better that your least favorite scales are the ones that need the most practice. Don't just practice the scales that make you feel good, practice the scales that will make you a better musician.

C Major Scale



F Major Scale









G Major Scale











Eb Major Scale



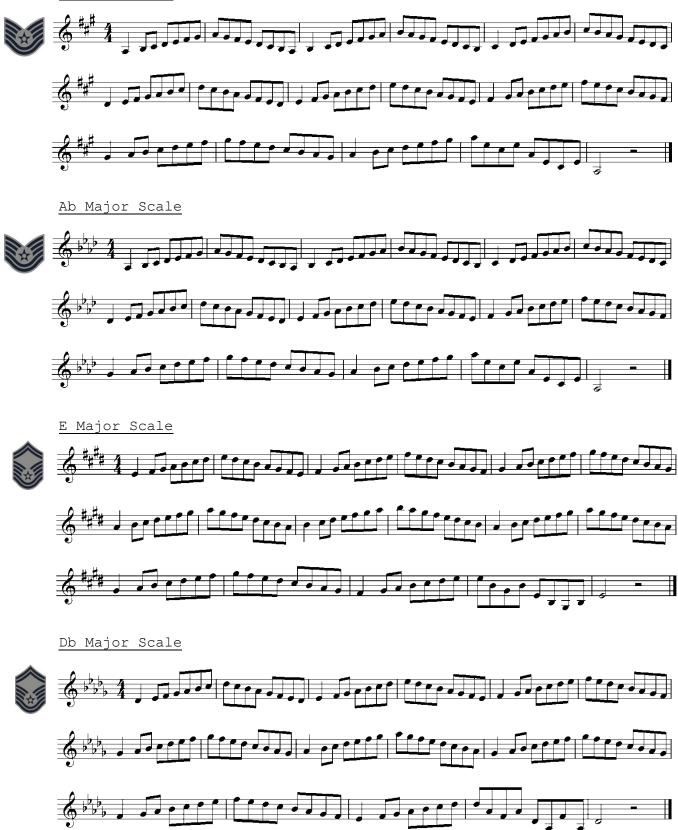






24

A Major Scale







B Major Scale











MINOR SCALE DRILLS



Many students get around to practicing their major scales; many choose to forget about the minor scales. Once again, without exercising your abilities in every musical language (key), you will be limited in what you can accomplish as a musician. The minor scales drills below utilize the melodic version of the minor scale. This means that there is a raised 6^{th} and 7^{th} tone ascending and the entire natural minor scale descending. Since the natural minor scale is just the major scale starting on the 6^{th} note, you have already practiced the natural minor scale. It is the most efficient use of time to drill the melodic minor scale in these studies.

Drill Sergeant's Orders:

Support you sound at ALL times!

- Practice all scales with a metronome marking that you are comfortable with and gradually increase the tempo.
- Practice 2 scales a day for 6 days. This way you can get through all 12 in a week! (Eb Minor and D# Minor are enharmonic scales, meaning that they are spelled differently but sound the same and have the same fingerings. So even though there are 13 scales listed, there are technically only 12 different pitch levels.)
- 🖤 Once again, practice your least favorite scales more than your favorite scales.
- Focus on centering your tone on each note. These scales are more unfamiliar than the major scales so effort must be made to get them "in your ear."

A Minor Scale





D Minor Scale



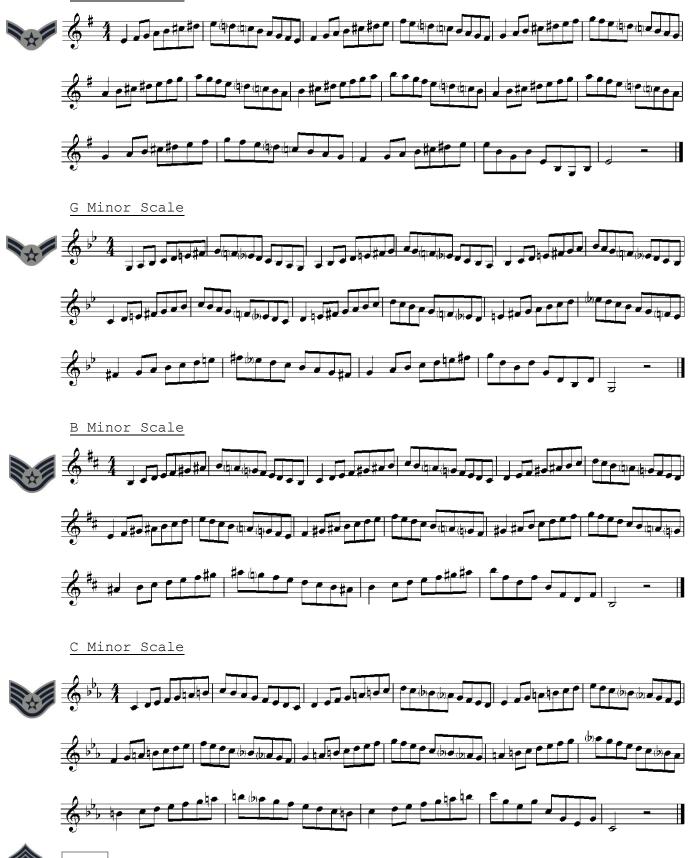


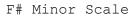


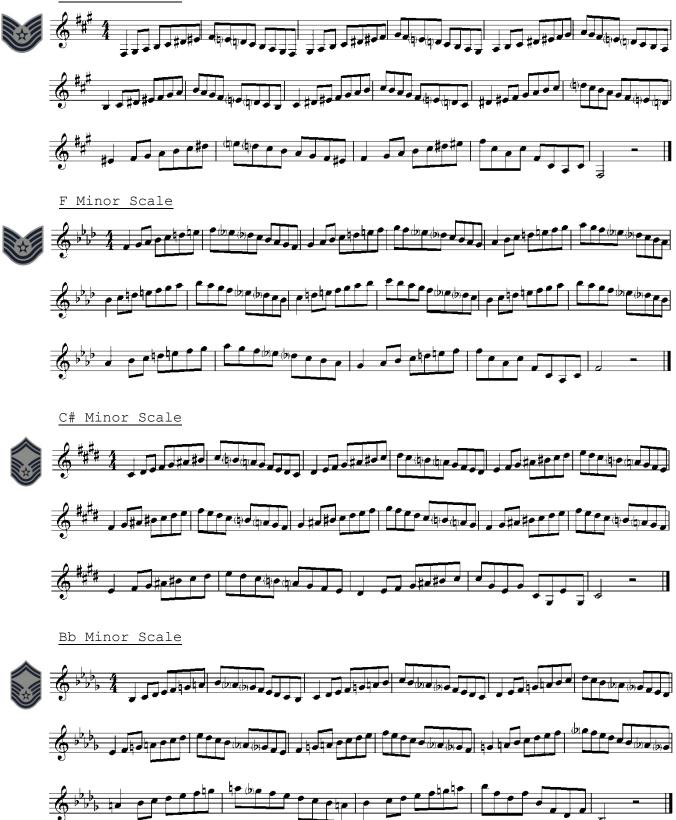


E Minor Scale

28



















ACKNOWLEDGEMENTS



Very few of the exercises contained in this book are completely original. Most have been compiled and adapted from proven exercise books from the entire spectrum of brass playing and from the many clinics and supplementary material from the American Band College Summers of 2010 and 2011. Effort was made to pick the most necessary exercises and adapt them to each instrument in the series. The following resources proved immensely helpful:

Advanced Method Vol.1 for French Horn - Rubank
Advanced Method Vol.1 for Trombone and Baritone - Rubank
Advanced Method Vol.1 for Trumpet - Rubank
Advanced Method Vol.1 for Tuba - Rubank
The American Band College Summer 2010 Notebook and Clinics
 Sam Pilafian and Patrick Sheridan - Tuba
 Bruce Heim - Horn
The American Band College Summer 2011 Notebook and Clinics
 Randy Adams - Trumpet
 Jeff Bianchi - Horn
Michael Levine - Trombone
Complete Conservatory Method for Cornet - J.B. Arban
Six Days "Daily Routines for Trombone" - Scott Moore

Technical Studies for Cornet - H.L. Clarke

Technical Studies Book 1 - Allen Vizzutti



Practical Applications #2

Embouchure Boot Camp

A Progressive Daily Routine for the Serious Instrumentalist

Horn



Christopher Fogderud - PC Summer 2011



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WARNING!!

YOU ARE ABOUT TO ENLIST IN A HIGHLY EFFECTIVE PROGRAM. IF YOU ARE NOT PREPARED FOR THE FOLLOWING SIDE EFFECTS, CLOSE THIS OPERATIONS MANUAL AT ONCE!

SIDE EFFECTS OF USING THIS BOOK AS DIRECTED:

- 1.A sudden belief that your band director has started to pick easier music
- 2.A sneaking suspicion that band rehearsal has gotten shorter because you haven't even broken a sweat yet.
- 3.A profound distortion of reality what was once fast music is now quite slow and easily played
- 4. "Buff-ness" is evident in the area of the lower
 face.
- 5. An increased sense of confidence accompanied by a strong desire to play more exciting and challenging music.
- 6. In short YOU WILL BECOME A BETTER PLAYER!





To the enlistee:

Welcome to Embouchure Boot Camp, Private! By enlisting in Boot Camp, you have shown that you are a serious musician who is looking to improve your playing. Before you begin, the Drill Sergeant has some orders:

General Orders No. 1-5

Embouchure Boot Camp - Rules and Regulations

- The musical drills contained in this Boot Camp Operations Manual must be practiced DAILY. You will not find success by returning casually to these exercises. They must be played every day with PURPOSE. Plot your progress using the PROMOTION CHART on page 6. Boot Camp is not a casual experience; it involves commitment...YOU MUST ENLIST!
- 2. None of the drills in Embouchure Boot Camp should be played for the sake of "getting through them." True improvement will result when the drills are played thoughtfully while taking each of the Drill Sergeant's Orders (listed at the beginning of each section of the manual) into careful consideration. The drills must not just be played, but played correctly.
- 3. ALL drills that contain metronome markings MUST be played with a metronome.
- 4. The exercises and drills in the Boot Camp Operations Manual do not consist of an entire practice session. They are meant to give the player a consistent and thorough routine that is played every day before etudes, solos and literature are practiced. The number of drills that are done each day will vary depending on time constraints. A normal routine should take 30 minutes. If the private has only 10 minutes on a particular day, then 1 drill from every section of the manual should be played. At no time should 0 drills be considered - see General Order No. 1.
- 5. A private lesson teacher is strongly encouraged to progress through this manual. However, many situations arise and every effort has been made to give detailed and concise instructions for every drill. If you read these carefully and put them into practice, you should be able to put yourself through boot camp.

Your band is proud of the commitment and dedication that you have already shown by enlisting in Embouchure Boot Camp. You will need to continue to show these traits in order to progress through Boot Camp. Who knows, if you work hard and follow the rules and regulations listed above, you might graduate boot camp with the rank of Command Chief Master Sergeant. Only one question remains: Do you have what it takes?

Sincerely,

Drill Sergeant Embouchure Boot Camp





PRACTICE GUIDELINES



To the enlistee:

Consider these quidelines to help yourself stay on track for daily practice:

₩ Set a regular time to practice.

- \checkmark Find a comfortable, well-lit, quiet place to practice, preferably the largest room in the house to help with sound development.
- Practice standing up, not sitting.
- ₩ Use your metronome consistently.
- > Practicing in short amounts daily is much more preferable than cramming. Developing instrumental technique is much like an exercise workout-teach your muscles by doing a little bit daily.
- > Take frequent breaks if you are more advanced and practicing more than 45 minutes per day. Sessions of playing longer than 45 minutes can cause muscular problems such as tendonitis or carpal tunnel syndrome if one does not rest frequently.
- > Don't forget that the ultimate goal is not to produce the notes you see on the page as you would type in words on a keyboard. The goal is to produce beautiful music. Never forget to listen to yourself and make music as you practice. Try to mimic the sounds of your favorite players.

To the Commanding Officers of the Household (i.e. Parents):

Congratulations, your student has just enrolled in Embouchure Boot Camp! In order to give your student the best opportunity for success, please consider the following guidelines to assist in the quality of their practice.

- ♥ Stay connected. Encourage your student to practice and reward his/her hard work with recognition. Instruments are not quiet, so be sure to support your student's practice time even if you are reading or watching TV.
- > Give your student a place to practice that is free of distractions, preferably in the largest room in the house. This will help develop projection by practicing filling up a large space with sound.
- > Allow the student to leave the instrument out so it is easily accessible for practice. The safest way to do this is to purchase an instrument stand. Your enlistee will practice more often if the instrument is visible and handy.
- 🐭 Help your student to stay on track by reminding him/her to practice in a way that helps them to realize their goals. Use language like, "I know it has been a busy day, but if you practice today, you will stay on track to achieve your goal of getting placed in the top band next year."





PROMOTION CHART



Every drill in this book is intended to be played every day as part of a daily practice routine. However, it is more than likely that this will be impossible for the Embouchure Boot Camp enlistee to achieve immediately. Therefore, it is necessary to plot a course through the book starting with the rank of "Private" and ending with the rank of "Command Chief Master Sergeant."

Each exercise in Embouchure Boot Camp is preceded by a military rank insignia. This denotes the difficulty level of each exercise and helps the enlistee (you) chart your progress through boot camp. The chart below lists what Embouchure Boot Camp exercises that need to be performed in order to achieve the different military ranks. All ranks should drill each warm-up (Breathing, Mouthpiece Buzzing, Stretch Drills) every day.

Good Luck on your journey from Private to Command Chief Master Sergeant!

Insignia	Rank	Lip Slurs	Single Tonguing	Double Tonguing	Technical Exercises	Scale Exercises	Date of Pro- motion
*	Private		*		*	*	
	Private 1 st Class			4			
	Sergeant						
	Staff Sergeant						
	Technical Sergeant						
	Master Sergeant	ALL Tech Srgt Drills at 90% of Top Speed					
	Senior Master Sergeant						
	Chief Master Sergeant						
	Command Chief Master Sergeant	ALL Exercises Performed at Top Speed					





BREATHING



Breathing is the MOST important aspect of brass playing and is the FIRST thing you should practice every day. Great breathing will aid in fixing every playing problem. However, most players never practice their breathing! This breathing drill helps to practice controlling the large amount of air needed to play. The most important part of this drill is to STAY RELAXED. This is especially important during the "suspend" portion of the drill. Suspending the air is NOT holding your breath. Your throat should stay open during this entire drill. Suspend the air by simply not breathing in or out while keeping your muscles totally relaxed. Sniff a small amount of air at the nose to be sure that you are suspending your air and NOT holding your breath.

Drill Sergeant's Orders:

- Do all five parts of the drill one after another to achieve maximum relaxed respiration. Finish the eight-count drill and go on immediately to the four-count and so on...
- > The first part of your body to expand during inhalation is your mid-section.
- During the eight and four-count inhalations, suck in the air at the lips as if you were sipping a milkshake through a straw, slow and steady.
- ★ For the eight and four-count exhalations, put your embouchure into the playing position with the opening small enough to provide resistance. Blow steadily all the way to the end.
- For the one count inhalations, your mouth should look like you are eating a hot potato in order to inhale quickly.
- We Remember to breathe or exhale all the way to the end. Do not allow yourself to stop the breathing motion during this exercise.
- SUSPEND your air; don't hold your breath.

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Set	your	metronome	to:	$\bullet = 60$
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Inhale	Suspend	Exhale	Frequency	
8 counts	8 counts	8 counts (pp)	Do this 2 times	
4 counts	4 counts	4 counts	Do this 3 times	
1 count	4 counts	4 counts	Do this 3 times	
1 count	4 counts	1 count	Do this 4 times	
1 count	(none)	1 count (fff)	Do this 7 times	



Some players find it useful to pretend to pull back a bow during inhalation (ready), remaining in the fully extended position during the "suspend" portion (aim), and watching the arrow fly through some far-away target during exhalation (fire!).







MOUTHPIECE BUZZING



Your first playing of the day should be done on the mouthpiece. The instrument itself just acts as an amplifier for the sound that you produce on the mouthpiece. Therefore, if you have a full rich sound on the mouthpiece, you will have a full rich sound on the instrument. Mouthpiece exercises should be done at a full dynamic level. They are the perfect follow-up to the breathing drill because you will not be able to achieve a full buzzing sound without great breath support, where you can at times get away with less than great breath support while paying the instrument.

Drill Sergeant's Orders:

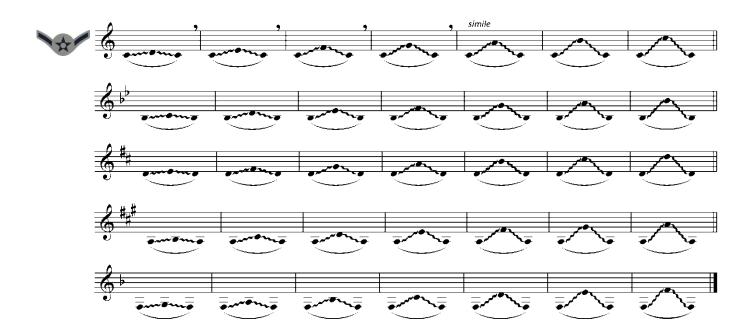
Support your sound at ALL times!

- W Use a piano help with the pitches in each exercise. Play the pitches on piano first, then mimic with the mouthpiece. If you don't have a piano handy, play a reference pitch on you instrument first. (Don't worry about the transposition)
- ₩ Play each drill at a forte dynamic level.

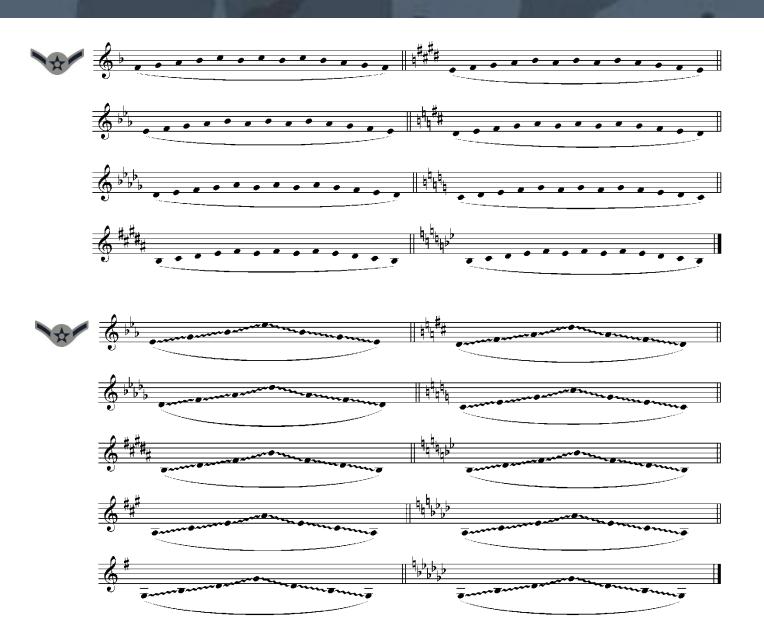
> Concentrate during the entire drill on achieving a full, even buzz on every note.

In order to achieve a full buzz, keep a steady embouchure and anchor the mouthpiece on the bottom lip. Use less pressure on your upper lip than on your lower lip. This allows the more pliable lip (upper) the freedom to buzz resulting in a bigger, more focused sound.

The glissandos are an essential part of this drill. Make them as slow and even as you can. This way you practice bending pitches - a skill necessary to playing in tune in an ensemble.









YOU ARE WHAT YOU EAT

Great improvement can be achieved by simply listening to great horn players and trying to mimic their sound.

Listen to one of the most influential horn players performing today - Dale Clevenger. Dale is the principal horn of the Chicago Symphony Orchestra.

In the recording on the right, Dale performs the four famous Mozart Horn Concertos. If you don't have this CD...

Mozart Four Horn Concertos Bat Cleverger Preu Lisr Chamber Oxforera

GET IT!!





Dale Clevenger



STRETCH DRILLS

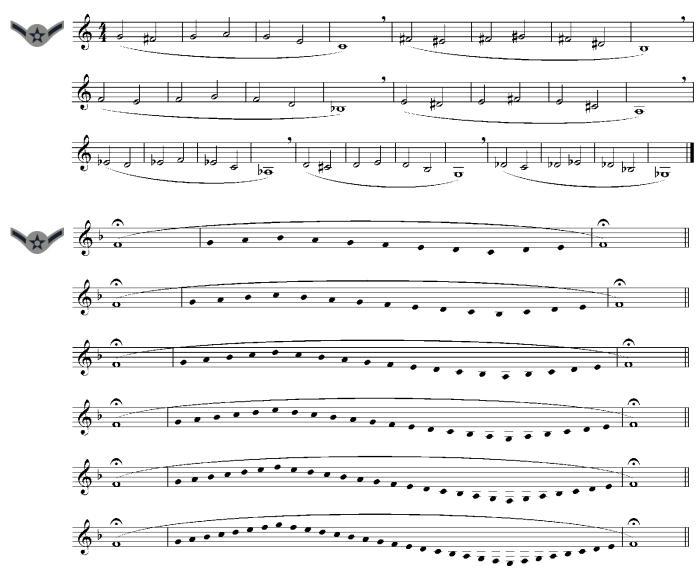


The first notes you play on the instrument should be very relaxing. After your embouchure is warmed-up after the mouthpiece buzzing drills, your lips are ready to produce the first tones of the day. The first notes should start in the comfortable middle range and gradually stretch to the outer registers of the instrument, much like an athlete preparing for a big game. Musicians are, after all, athletes of the small muscles.

Drill Sergeant's Orders:

₩ Support your sound at ALL times!

- ₩ Play all stretch drills at a comfortable mezzo forte dynamic.
- Concentrate on keeping a full sound in all ranges. These drills are meant to be played in free time. If a note does not feel comfortable, hold it until it does. The second exercise in particular should be played freely. Hold the top and bottom note of each phrase until your embouchure feels comfortable.





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LIP SLURS



Lip slurs are one of the most essential drills in Embouchure Boot Camp. These drills are basically weight lifting for your embouchure; however, care must be taken to use the correct muscles while lifting the weight (slurring to the higher note).

Drill Sergeant's Orders:

- Support your sound at ALL times!
- Drills must be played with a metronome, making every effort to change pitches precisely on time.
- All notes must be slurred NO TONGUING
- ✓ Use the first fermata note to "set" the embouchure for the highest note in the slur. (Set the mouthpiece on the bottom lip first) Effort needs to be made to keep the embouchure at this firmness. The lower note is achieved not by loosening the embouchure, but by thinking "oh" inside the mouth. In order to play the higher note, think "ee" inside the mouth. With a consistently firm embouchure, the pattern of "ee-oh-ee-oh" creates the lip slur.
- If soreness is felt after the drill, it should be felt in the corners of the mouth - not the center. If you feel soreness in the center of your mouth, concentrate on playing the lip slurs with the least amount of mouthpiece pressure possible.
- As you get more advanced, concentrate on keeping as open as you can inside your mouth. This means you must have a very strong embouchure and great breath support, but will produce a more beautiful sound.





Michael Gast

YOU ARE WHAT YOU EAT

Check out the best horn player in Minnesota - Michael Gast! Michael is the principal horn of the Minnesota Orchestra and also teaches at the University of Minnesota.

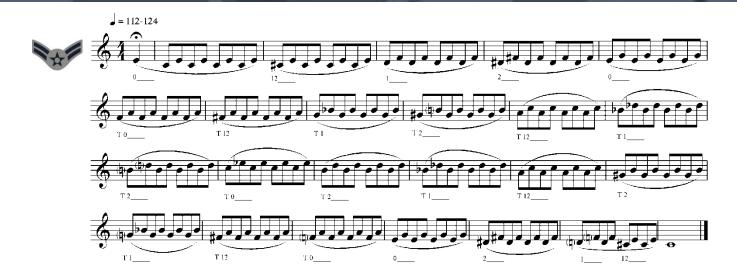
In the recording on the right, Michael plays with the Minnesota Orchestra for Beethoven's Symphony No. 6, which has some amazing horn solos.

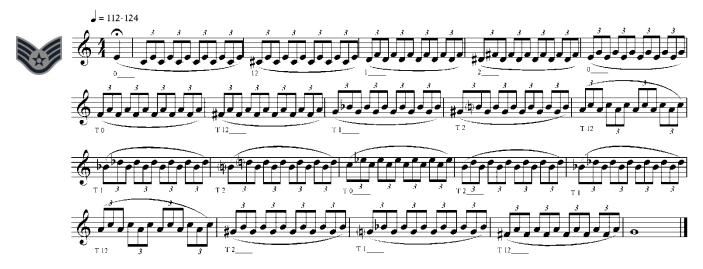
CHECK IT OUT !!







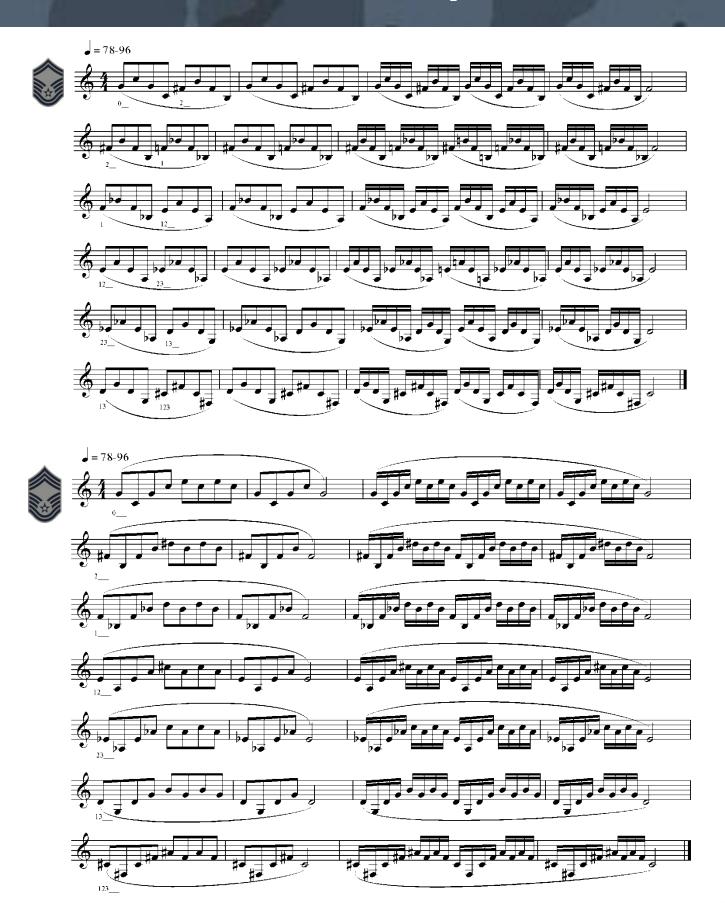








12







SINGLE TONGUING



Articulation refers to how the player begins and ends a note. Tonguing is a specific kind of articulation that creates a clear start to each note. There are two primary forces at work in this drill that you must coordinate: your air and your tongue. The air must stay constant throughout the exercise while the tongue gently flicks the air-steam.

Drill Sergeant's Orders:

- Support your sound at ALL times! Think about increasing your air speed all the way to the last note.
- W Drills must be played with a metronome.
- "Think "tu" for a clear start of each note. Focus on making the "T" very fast but light. The note should start with the "T" articulation then move quickly to a full sound.
- ▼ Tongue BEHIND your top teeth, not in between the teeth. It is "tu," NOT "thu."
- ♥ Be careful that you don't place a "T" at the end of a note resulting in: "toot"
- ₩ Perform this drill at many different dynamic levels



















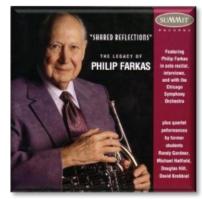
Philip Farkas

YOU ARE WHAT YOU EAT

One of the most influential orchestral horn players that ever lived is the famous Philip Farkas. Philip was the principal horn of the Chicago Symphony Orchestra from 1936-1941 and 1947-1960. He also wrote one of the most important books for horn players called, "The Art of French Horn Playing."

In the recording on the right "Shared Reflections," Philip is featured on the famous "Ein Heldenleben" by Richard Strauss.

YOU NEED THIS CD!







DOUBLE TONGUING

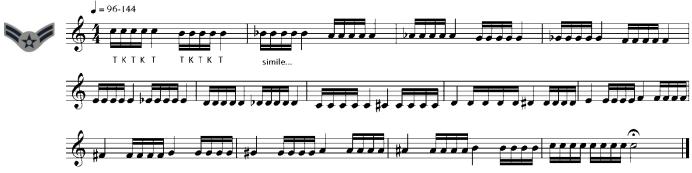


Double tonguing allows the player to attain a much more rapid articulation than single tonguing. It is achieved by alternating the "tu" articulation with a "ku" articulation. Make sure to start out very slow. Speed is not as important as clarity.

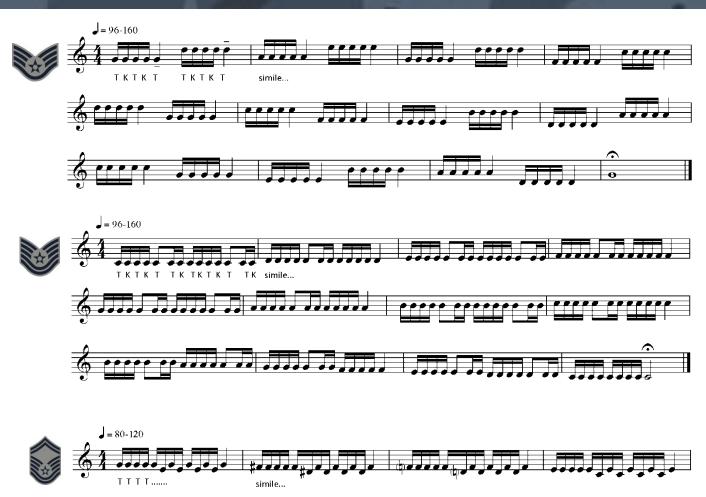
Drill Sergeant's Orders:

- 🐭 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
- \checkmark 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.













YOU ARE WHAT YOU EAT

Listen to some of the coolest horn music being recorded today by the American Horn Quartet.

In the recording on the right, "Take 9", the American Horn Quartet teams up with the members of the New York Philharmonic horn section. You have never heard anything like it!

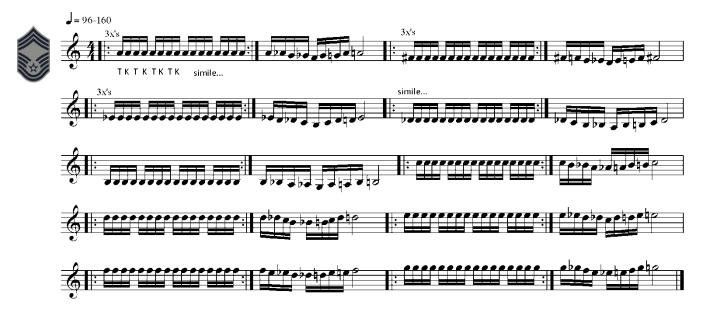
Check them out at www.hornquartet.com







American Horn Quartet





Minnesota Orchestra Horn Section David Kamminga, Ellen Dinwiddie Smith, Brian Jensen, Michael Gast

YOU ARE WHAT YOU EAT

Check out the hometown team! You can listen to all the recordings in the world, but there is nothing that compares to hearing great music played live. Take a trip down to Minneapolis and hear the Minnesota Orchestra's wonderful horn section.

How would these great players perform the drills in this book?





TECHNICAL DRILLS



So far in your routine you have worked the embouchure and the tongue. Now it is time to give the fingers a workout. Work for relaxed control of your valves. Try to keep tension at a minimum throughout each drill and gradually increase the tempo. Keep the tempo the same for a whole week and then increase it by a small margin. You will be surprised where you are in a few short months!

Drill Sergeant's Orders:

Support your sound at ALL times!

- ₩ Drills MUST be practiced with a metronome.
- Only increase the metronome speed when you have played the exercise flawlessly. It is better to spend a little more time at a slower speed and get it right, than try to push the tempo too soon and end up practicing mistakes.
- Bang down the valves! Even though these exercises are slurred, the changes between the notes need to be precise. If the fingering requires multiple valves, focus on putting the valves down at the same time.
- > Keep as little movement in the embouchure as possible throughout the drill.









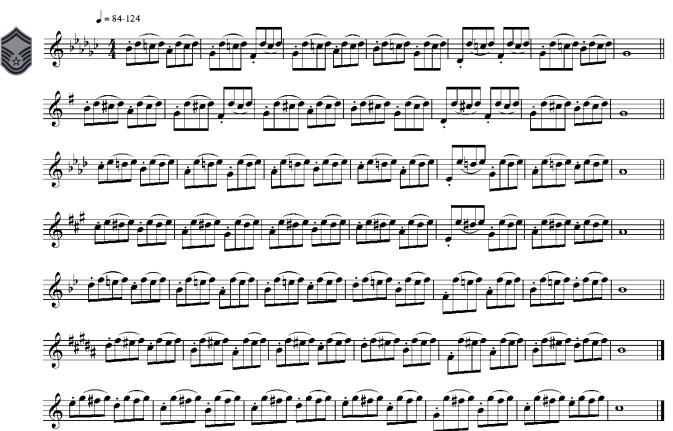




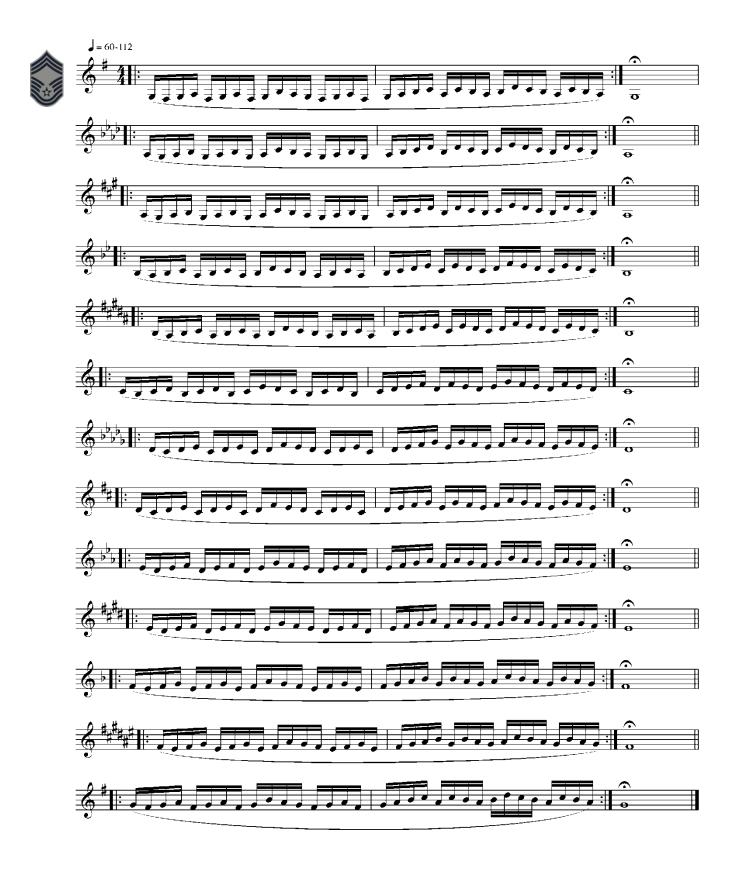
















MAJOR SCALE DRILLS



These drills are the final challenge for your daily routine. Without exercising your abilities in every musical language (key), you will be limited in what you can accomplish as a musician. Scales are the building blocks of all of the music that we play. If you know these scales, everything becomes easier. Music will become easier to play because you have seen the notes before. Basically, when you practice scales, you are travelling into the future. You are making it easier to play music that you will see later. Cool!

Drill Sergeant's Orders:

- ☞ Support you sound at ALL times!
- Practice all scales with a metronome marking that you are comfortable with and gradually increase the tempo.
- Practice 2 scales a day for 6 days. This way you can get through all 12 in a week! (Gb Major and F# Major are enharmonic scales, meaning that they are spelled differently but sound the same and have the same fingerings. So even though there are 13 scales listed, there are technically only 12 different pitch levels.)
- Practice your least favorite scales the most! Chances are that you will have your favorite and least favorite scales. Chances are even better that your least favorite scales are the ones that need the most practice. Don't just practice the scales that make you feel good, practice the scales that will make you a better musician.

C Major Scale









G Major Scale





24

A Major Scale

























MINOR SCALE DRILLS



Many students get around to practicing their major scales; many choose to forget about the minor scales. Once again, without exercising your abilities in every musical language (key), you will be limited in what you can accomplish as a musician. The minor scales drills below utilize the melodic version of the minor scale. This means that there is a raised 6^{th} and 7^{th} tone ascending and the entire natural minor scale descending. Since the natural minor scale is just the major scale starting on the 6^{th} note, you have already practiced the natural minor scale. It is the most efficient use of time to drill the melodic minor scale in these studies.

Drill Sergeant's Orders:

Support you sound at ALL times!

- Practice all scales with a metronome marking that you are comfortable with and gradually increase the tempo.
- Practice 2 scales a day for 6 days. This way you can get through all 12 in a week! (Eb Minor and D# Minor are enharmonic scales, meaning that they are spelled differently but sound the same and have the same fingerings. So even though there are 13 scales listed, there are technically only 12 different pitch levels.)
- Focus on centering your tone on each note. These scales are more unfamiliar than the major scales so effort must be made to get them "in your ear."

A Minor Scale



D Minor Scale







E Minor Scale

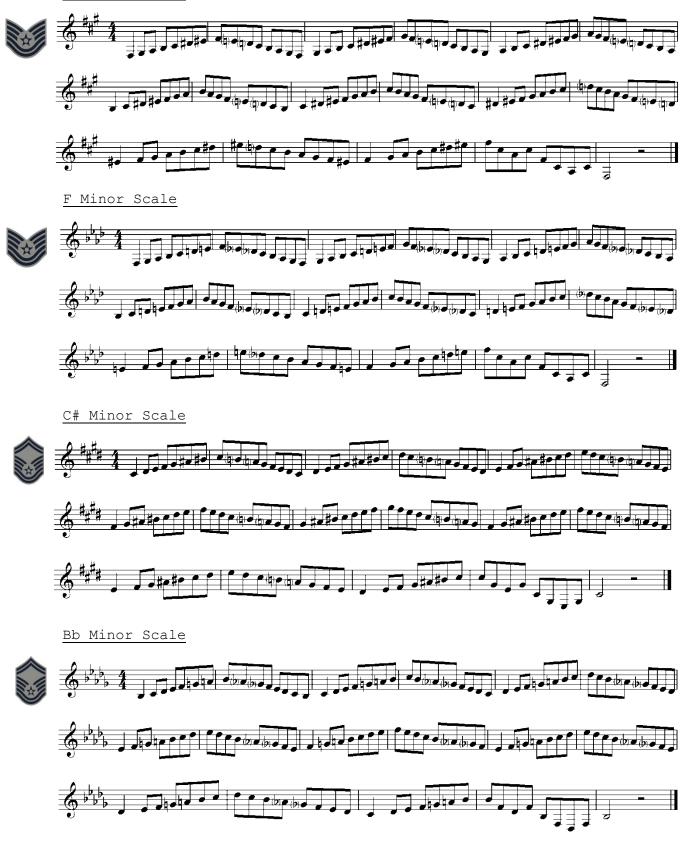






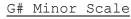
28

F# Minor Scale





Embouchure Boot Camp - Horn









ACKNOWLEDGEMENTS



Very few of the exercises contained in this book are completely original. Most have been compiled and adapted from proven exercise books from the entire spectrum of brass playing and from the many clinics and supplementary material from the American Band College Summers of 2010 and 2011. Effort was made to pick the most necessary exercises and adapt them to each instrument in the series. The following resources proved immensely helpful:

Advanced Method Vol.1 for French Horn - Rubank
Advanced Method Vol.1 for Trombone and Baritone - Rubank
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The American Band College Summer 2010 Notebook and Clinics
 Sam Pilafian and Patrick Sheridan - Tuba
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 Randy Adams - Trumpet
 Jeff Bianchi - Horn
Michael Levine - Trombone
Complete Conservatory Method for Cornet - J.B. Arban
Six Days "Daily Routines for Trombone" - Scott Moore

Technical Studies for Cornet - H.L. Clarke

Technical Studies Book 1 - Allen Vizzutti



Practical Applications #2

Embouchure Boot Camp

A Progressive Daily Routine for the Serious Instrumentalist

Trombone



Christopher Fogderud - PC Summer 2011



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WARNING!!

YOU ARE ABOUT TO ENLIST IN A HIGHLY EFFECTIVE PROGRAM. IF YOU ARE NOT PREPARED FOR THE FOLLOWING SIDE EFFECTS, CLOSE THIS OPERATIONS MANUAL AT ONCE!

SIDE EFFECTS OF USING THIS BOOK AS DIRECTED:

- 1.A sudden belief that your band director has started to pick easier music
- 2.A sneaking suspicion that band rehearsal has gotten shorter because you haven't even broken a sweat yet.
- 3.A profound distortion of reality what was once fast music is now quite slow and easily played
- 4. "Buff-ness" is evident in the area of the lower face.
- 5. An increased sense of confidence accompanied by a strong desire to play more exciting and challenging music.
- 6. In short YOU WILL BECOME A BETTER PLAYER!





ENLISTMENT INFORMATION



To the enlistee:

Welcome to Embouchure Boot Camp, Private! By enlisting in Boot Camp, you have shown that you are a serious musician who is looking to improve your playing. Before you begin, the Drill Sergeant has some orders:

General Orders No. 1-5

Embouchure Boot Camp - Rules and Regulations

- The musical drills contained in this Boot Camp Operations Manual must be practiced DAILY. You will not find success by returning casually to these exercises. They must be played every day with PURPOSE. Plot your progress using the PROMOTION CHART on page 6. Boot Camp is not a casual experience; it involves commitment...YOU MUST ENLIST!
- 2. None of the drills in Embouchure Boot Camp should be played for the sake of "getting through them." True improvement will result when the drills are played thoughtfully while taking each of the Drill Sergeant's Orders (listed at the beginning of each section of the manual) into careful consideration. The drills must not just be played, but played correctly.
- 3. ALL drills that contain metronome markings MUST be played with a metronome.
- 4. The exercises and drills in the Boot Camp Operations Manual do not consist of an entire practice session. They are meant to give the player a consistent and thorough routine that is played every day before etudes, solos and literature are practiced. The number of drills that are done each day will vary depending on time constraints. A normal routine should take 30 minutes. If the private has only 10 minutes on a particular day, then 1 drill from every section of the manual should be played. At no time should 0 drills be considered - see General Order No. 1.
- 5. A private lesson teacher is strongly encouraged to progress through this manual. However, many situations arise and every effort has been made to give detailed and concise instructions for every drill. If you read these carefully and put them into practice, you should be able to put yourself through boot camp.

Your band is proud of the commitment and dedication that you have already shown by enlisting in Embouchure Boot Camp. You will need to continue to show these traits in order to progress through Boot Camp. Who knows, if you work hard and follow the rules and regulations listed above, you might graduate boot camp with the rank of Command Chief Master Sergeant. Only one question remains: Do you have what it takes?

Sincerely,

Drill Sergeant Embouchure Boot Camp





PRACTICE GUIDELINES



To the enlistee:

Consider these quidelines to help yourself stay on track for daily practice:

₩ Set a regular time to practice.

- \checkmark Find a comfortable, well-lit, quiet place to practice, preferably the largest room in the house to help with sound development.
- Practice standing up, not sitting.
- ₩ Use your metronome consistently.
- > Practicing in short amounts daily is much more preferable than cramming. Developing instrumental technique is much like an exercise workout-teach your muscles by doing a little bit daily.
- > Take frequent breaks if you are more advanced and practicing more than 45 minutes per day. Sessions of playing longer than 45 minutes can cause muscular problems such as tendonitis or carpal tunnel syndrome if one does not rest frequently.
- > Don't forget that the ultimate goal is not to produce the notes you see on the page as you would type in words on a keyboard. The goal is to produce beautiful music. Never forget to listen to yourself and make music as you practice. Try to mimic the sounds of your favorite players.

To the Commanding Officers of the Household (i.e. Parents):

Congratulations, your student has just enrolled in Embouchure Boot Camp! In order to give your student the best opportunity for success, please consider the following guidelines to assist in the quality of their practice.

- ♥ Stay connected. Encourage your student to practice and reward his/her hard work with recognition. Instruments are not quiet, so be sure to support your student's practice time even if you are reading or watching TV.
- > Give your student a place to practice that is free of distractions, preferably in the largest room in the house. This will help develop projection by practicing filling up a large space with sound.
- > Allow the student to leave the instrument out so it is easily accessible for practice. The safest way to do this is to purchase an instrument stand. Your enlistee will practice more often if the instrument is visible and handy.
- 🐭 Help your student to stay on track by reminding him/her to practice in a way that helps them to realize their goals. Use language like, "I know it has been a busy day, but if you practice today, you will stay on track to achieve your goal of getting placed in the top band next year."





PROMOTION CHART



Every drill in this book is intended to be played every day as part of a daily practice routine. However, it is more than likely that this will be impossible for the Embouchure Boot Camp enlistee to achieve immediately. Therefore, it is necessary to plot a course through the book starting with the rank of "Private" and ending with the rank of "Command Chief Master Sergeant."

Each exercise in Embouchure Boot Camp is preceded by a military rank insignia. This denotes the difficulty level of each exercise and helps the enlistee (you) chart your progress through boot camp. The chart below lists what Embouchure Boot Camp exercises that need to be performed in order to achieve the different military ranks. All ranks should drill each warm-up (Breathing, Mouthpiece Buzzing, Stretch Drills) every day.

Good Luck on your journey from Private to Command Chief Master Sergeant!

Insignia	Rank	Lip Slurs	Single Tonguing	Double Tonguing	Technical Exercises	Scale Exercises	Date of Pro- motion
*	Private	*	*	*	*	*	
	Private 1 st Class	4	A	4	4	A	
	Sergeant						
	Staff Sergeant						
	Technical Sergeant						
	Master Sergeant	ALL Tech Srgt Drills at 90% of Top Speed					
	Senior Master Sergeant						
	Chief Master Sergeant						
	Command Chief Master Sergeant	ALL Exercises Performed at Top Speed					





BREATHING



Breathing is the MOST important aspect of brass playing and is the FIRST thing you should practice every day. Great breathing will aid in fixing every playing problem. However, most players never practice their breathing! This breathing drill helps to practice controlling the large amount of air needed to play. The most important part of this drill is to STAY RELAXED. This is especially important during the "suspend" portion of the drill. Suspending the air is NOT holding your breath. Your throat should stay open during this entire drill. Suspend the air by simply not breathing in or out while keeping your muscles totally relaxed. Sniff a small amount of air at the nose to be sure that you are suspending your air and NOT holding your breath.

Drill Sergeant's Orders:

- Do all five parts of the drill one after another to achieve maximum relaxed respiration. Finish the eight-count drill and go on immediately to the four-count and so on...
- > The first part of your body to expand during inhalation is your mid-section.
- During the eight and four-count inhalations, suck in the air at the lips as if you were sipping a milkshake through a straw, slow and steady.
- ★ For the eight and four-count exhalations, put your embouchure into the playing position with the opening small enough to provide resistance. Blow steadily all the way to the end.
- For the one count inhalations, your mouth should look like you are eating a hot potato in order to inhale quickly.
- We Remember to breathe or exhale all the way to the end. Do not allow yourself to stop the breathing motion during this exercise.
- SUSPEND your air; don't hold your breath.

-		- /
	M	

Set	your	metronome	to:	$\bullet = 60$
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Inhale	Suspend	Exhale	Frequency	
8 counts	8 counts	8 counts (pp)	Do this 2 times	
4 counts	4 counts	4 counts 4 counts		
1 count	4 counts	4 counts	Do this 3 times	
1 count	4 counts	1 count	Do this 4 times	
1 count	(none)	1 count (fff)	Do this 7 times	



Some players find it useful to pretend to pull back a bow during inhalation (ready), remaining in the fully extended position during the "suspend" portion (aim), and watching the arrow fly through some far-away target during exhalation (fire!).





MOUTHPIECE BUZZING



Your first playing of the day should be done on the mouthpiece. The instrument itself just acts as an amplifier for the sound that you produce on the mouthpiece. Therefore, if you have a full rich sound on the mouthpiece, you will have a full rich sound on the instrument. Mouthpiece exercises should be done at a full dynamic level. They are the perfect follow-up to the breathing drill because you will not be able to achieve a full buzzing sound without great breath support, where you can at times get away with less than great breath support while paying the instrument.

Drill Sergeant's Orders:

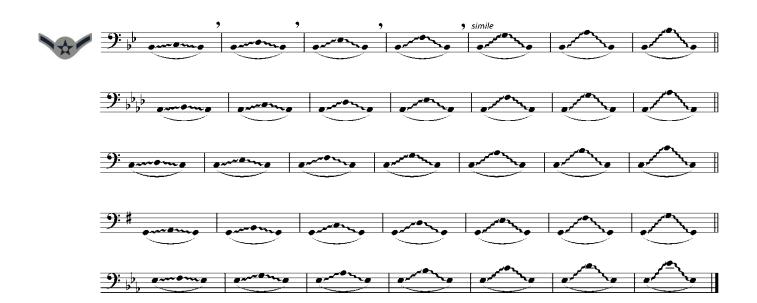
Support your sound at ALL times!

- W Use a piano help with the pitches in each exercise. Play the pitches on piano first, then mimic with the mouthpiece. If you don't have a piano handy, play a reference pitch on you instrument first. (Don't worry about the transposition)
- ₩ Play each drill at a forte dynamic level.

Yee Concentrate during the entire drill on achieving a full, even buzz on every note.

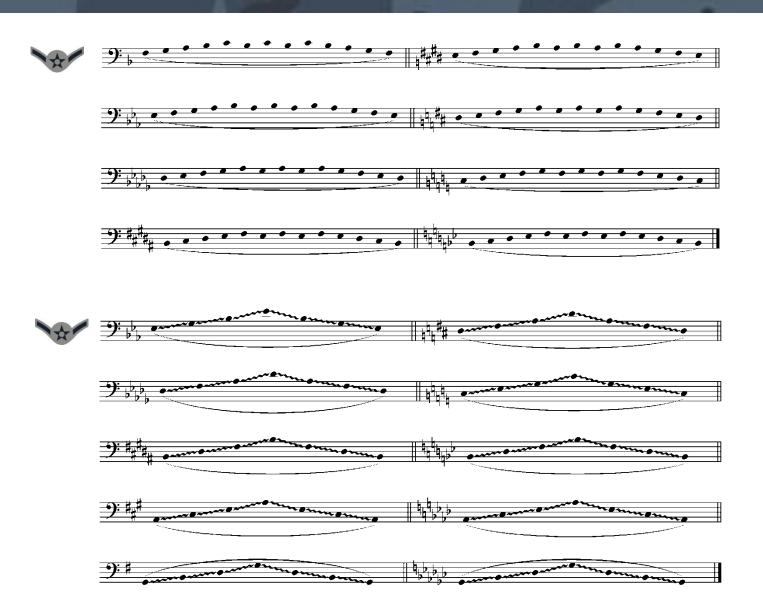
In order to achieve a full buzz, keep a steady embouchure and anchor the mouthpiece on the bottom lip. Use less pressure on your upper lip than on your lower lip. This allows the more pliable lip (upper) the freedom to buzz resulting in a bigger, more focused sound.

The glissandos are an essential part of this drill. Make them as slow and even as you can. This way you practice bending pitches - a skill necessary to playing in tune in an ensemble.











Jay Friedman

YOU ARE WHAT YOU EAT

Great improvement can be achieved by simply listening to great trombone players and trying to mimic their sound.

Listen to one of the greatest trombone players performing today - Jay Friedman. Jay has been the principal trombone of the Chicago Symphony Orchestra since 1964!

In the recording on the right, Jay performs the famous solo in Mahler's Symphony No. 3.

CHECK IT OUT!!







STRETCH DRILLS



The first notes you play on the instrument should be very relaxing. After your embouchure is warmed-up after the mouthpiece buzzing drills, your lips are ready to produce the first tones of the day. The first notes should start in the comfortable middle range and gradually stretch to the outer registers of the instrument, much like an athlete preparing for a big game. Musicians are, after all, athletes of the small muscles.

Drill Sergeant's Orders:

- Support your sound at ALL times!
- ♥ Play all stretch drills at a comfortable mezzo forte dynamic.
- Make sure to keep your air moving forward on the glissandos in the first drill. A crescendo won't be played, but it should be thought.
- The glissando should be played for the entire 4 counts of the measure. This is a transition from the slow even glissando on the mouthpiece to a slow and even glissando on the instrument.
- ₩ Play the first drill with a metronome.
- On the second drill, concentrate on keeping a full sound in all ranges. This drill is meant to be played in free time. If a note does not feel comfortable, hold it until it does.
- Think about how your favorite trombone player would sound on these warm-ups. These drills are simple for a reason - so you can think about one thing and one thing only ...









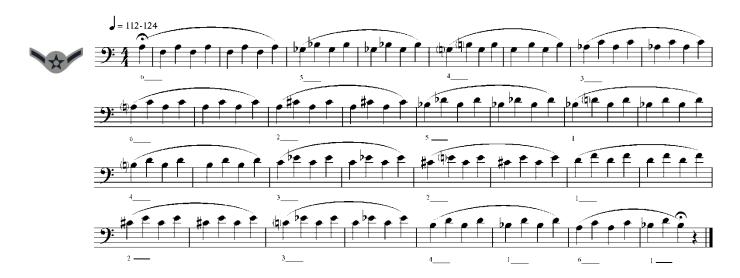
LIP SLURS



Lip slurs are one of the most essential drills in Embouchure Boot Camp. These drills are basically weight lifting for your embouchure; however, care must be taken to use the correct muscles while lifting the weight (slurring to the higher note).

Drill Sergeant's Orders:

- Support your sound at ALL times!
- Drills must be played with a metronome, making every effort to change pitches precisely on time.
- Mall notes must be slurred NO TONGUING
- ✓ Use the first fermata note to "set" the embouchure for the highest note in the slur. (Set the mouthpiece on the bottom lip first) Effort needs to be made to keep the embouchure at this firmness. The lower note is achieved not by loosening the embouchure, but by thinking "oh" inside the mouth. In order to play the higher note, think "ee" inside the mouth. With a consistently firm embouchure, the pattern of "ee-oh-ee-oh" creates the lip slur.
- If soreness is felt after the drill, it should be felt in the corners of the mouth - not the center. If you feel soreness in the center of your mouth, concentrate on playing the lip slurs with the least amount of mouthpiece pressure possible.
- As you get more advanced, concentrate on keeping as open as you can inside your mouth. This means you must have a very strong embouchure and great breath support, but will produce a more beautiful sound.





Christian Lindberg

YOU ARE WHAT YOU EAT

Listen to one of the greatest trombone virtuosos ever - Christian Lindberg.

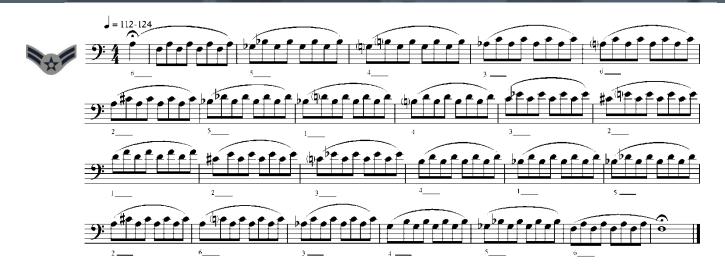
In the recording on the right, "The Virtuoso Trombone," Christian performs a huge variety of music. It contains showpieces like "Blue Bells of Scotland" and "Czardas", but also has the important Hindemith Trombone Sonata and some ballads as well.

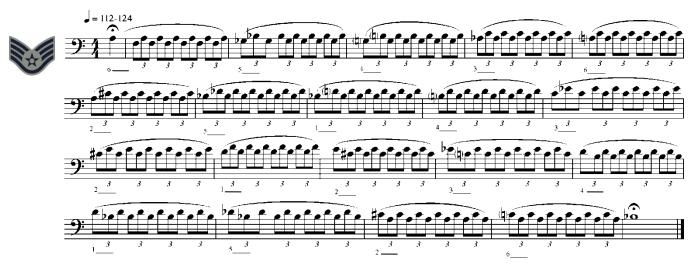
CHECK IT OUT!!

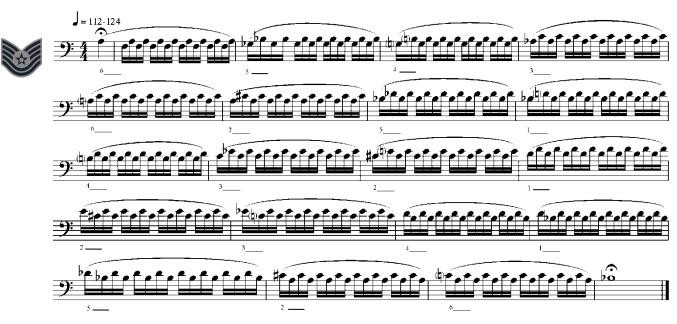




















SINGLE TONGUING

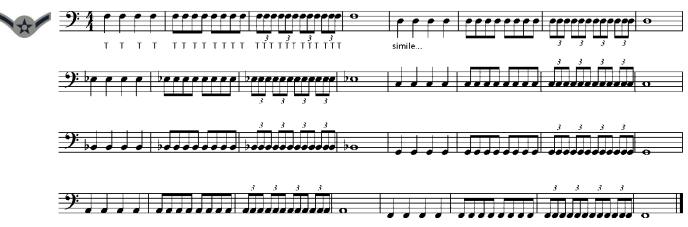


Articulation refers to how the player begins and ends a note. Tonguing is a specific kind of articulation that creates a clear start to each note. There are two primary forces at work in this drill that you must coordinate: your air and your tongue. The air must stay constant throughout the exercise while the tongue gently flicks the air-steam.

Drill Sergeant's Orders:

- Support your sound at ALL times! Think about increasing your air speed all the way to the last note.
- W Drills must be played with a metronome.
- "Think "tu" for a clear start of each note. Focus on making the "T" very fast but light. The note should start with the "T" articulation then move quickly to a full sound.
- ▼ Tongue BEHIND your top teeth, not in between the teeth. It is "tu," NOT "thu."
- ▶ W Be careful that you don't place a "T" at the end of a note resulting in: "toot"
- ₩ Perform this drill at many different dynamic levels

= 96-144



















Douglas Wright

YOU ARE WHAT YOU EAT

Listen to one of the most beautiful trombone sounds ever - R. Douglas Wright. Doug is the principal trombone of the Minnesota Orchestra and was also the trombone player for the famous Empire Brass Quintet. He has also appeared in an Aerosmith MTV music video ... how many trombonists can say that!

The recording on the right, features some of the most amazing brass quintet playing that you will ever hear.



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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:

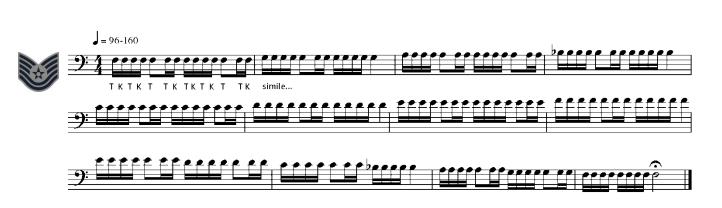
- Support your sound at ALL times! Think about increasing your air speed all the way to the last note.
- ₩ Drill must be played with a metronome at many dynamic levels
- Air pattern each drill away from the instrument first, making sure to use lots of wind. Put your hand 12 inches away from your face 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.

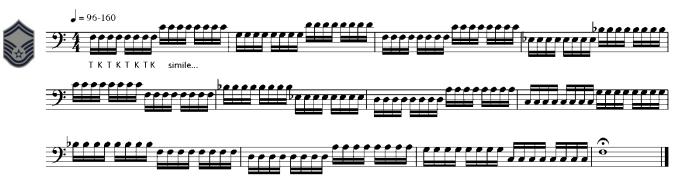
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Joseph Alessi

YOU ARE WHAT YOU EAT

Listen to one of the most influential trombone players performing today - Joseph Alessi. Joe is the principal trombone of the New York Philharmonic.

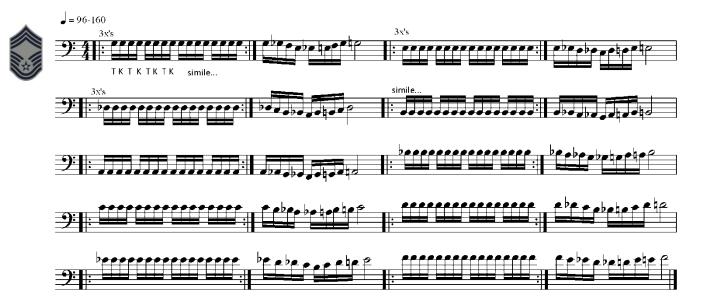
In the self-titled recording on the right, Joe performs some of the most important trombone solos. Solos that you will be able to play after Boot Camp!

CHECK IT OUT !!



17







Minnesota Orchestra Low Brass Section Kari Sundström and Doug Wright, trombones; David Herring, bass trombone, Steven Campbell, tuba

YOU ARE WHAT YOU EAT

Check out the hometown team! You can listen to all the recordings in the world, but there is nothing that compares to hearing great music played live. Take a trip down to Minneapolis and hear the Minnesota Orchestra's wonderful low brass section.

How would these great players perform the drills in this book?





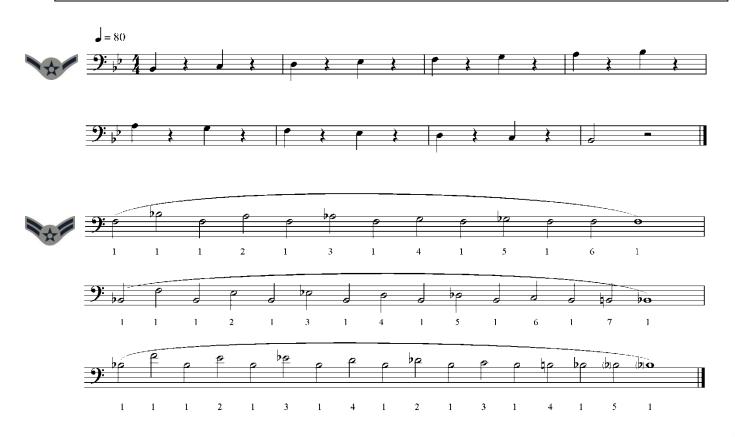
TECHNICAL DRILLS



So far in your routine you have worked the embouchure and the tongue. The unique challenge that faces trombone players is to coordinate all of this with the slide. The following drills are created to develop a slide technique that doesn't take away from all of the hard work that you just put into tone and tonguing. Most players incorrectly assume that slide problems are caused by a slow, late slide. The biggest problem is that the slide moves <u>too early</u>, causing a scooping sound between notes. Since the slide must remain in the correct position for a particular note until that note is finished, it pays to practice moving the slide *as late as possible*.

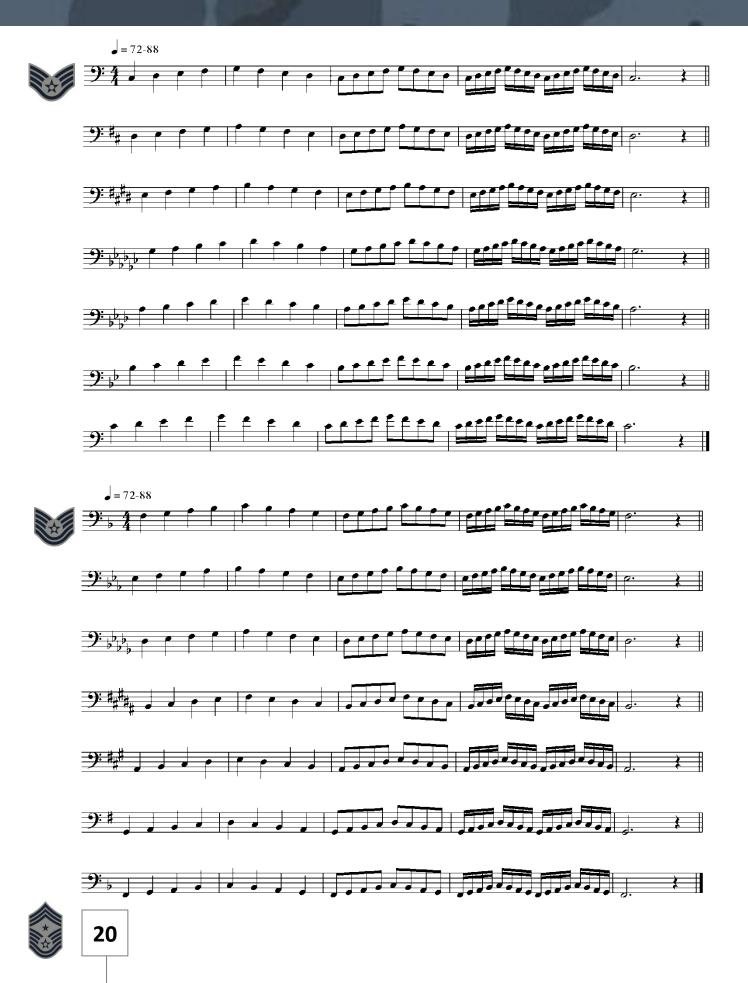
Drill Sergeant's Orders:

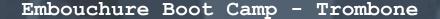
- TAKE CARE OF YOUR SLIDE!! It is impossible to play with great slide technique when your slide doesn't move properly. Playing with a stiff, uneven slide is the equivalent to a NFL running back trying to play with 20 lb. weights on his shoes!
 The slide should feel as if it moves to the next note when you begin that note. In
- other words, it moves as late as possible.
- ₩ Don't move your slide during the rests.
- ₩ Make the slide light and quick, never jerky or forced.
- ₩ Drills MUST be practiced with a metronome.
- The second drill focuses on the "natural slur" on the trombone. This is when the slide is moving outward, and the pitch is moving upward. The reverse of this is also true. Do not use your tongue on the second exercise! Try moving your slide at varying speeds until you find what works for you. You may be surprised by what you learn!



















MAJOR SCALE DRILLS



These drills are the final challenge for your daily routine. Without exercising your abilities in every musical language (key), you will be limited in what you can accomplish as a musician. Scales are the building blocks of all of the music that we play. If you know these scales, everything becomes easier. Music will become easier to play because you have seen the notes before. Basically, when you practice scales, you are travelling into the future. You are making it easier to play music that you will see later. Cool!

Drill Sergeant's Orders:

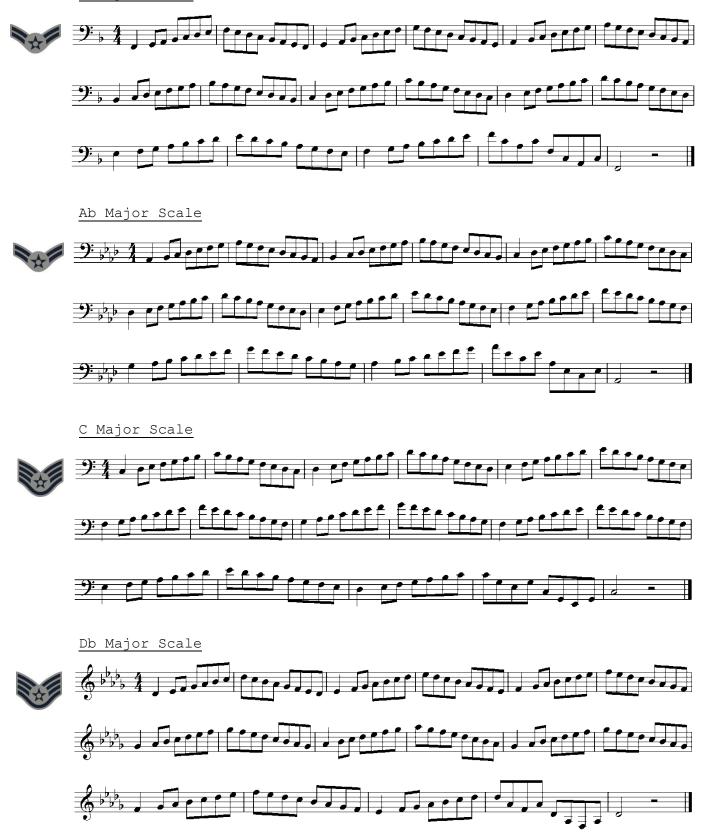
- ☞ Support you sound at ALL times!
- Practice all scales with a metronome marking that you are comfortable with and gradually increase the tempo.
- Practice 2 scales a day for 6 days. This way you can get through all 12 in a week! (Gb Major and F# Major are enharmonic scales, meaning that they are spelled differently but sound the same and have the same fingerings. So even though there are 13 scales listed, there are technically only 12 different pitch levels.)
- Practice your least favorite scales the most! Chances are that you will have your favorite and least favorite scales. Chances are even better that your least favorite scales are the ones that need the most practice. Don't just practice the scales that make you feel good, practice the scales that will make you a better musician.

Bb Major Scale



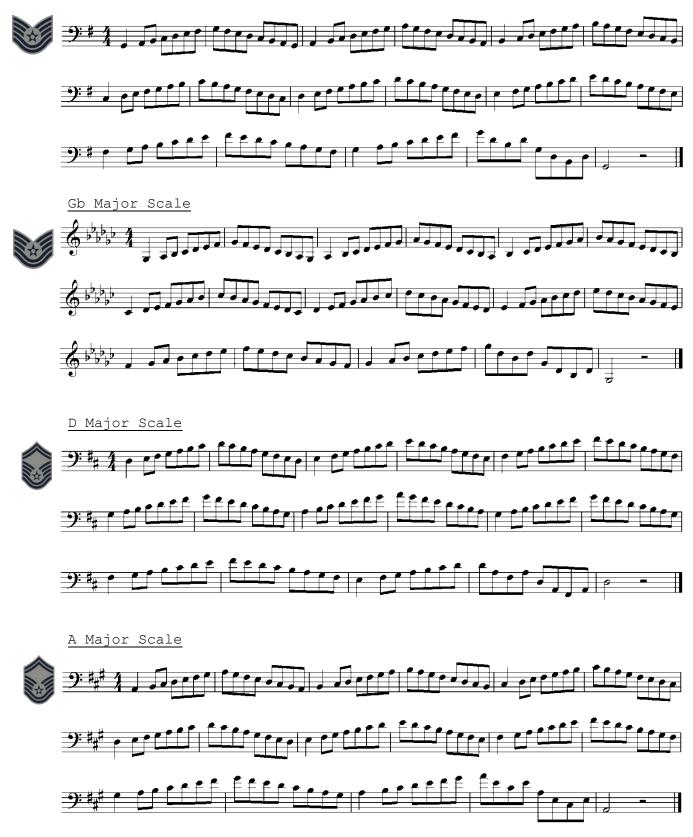


F Major Scale





G Major Scale











MINOR SCALE DRILLS



Many students get around to practicing their major scales; many choose to forget about the minor scales. Once again, without exercising your abilities in every musical language (key), you will be limited in what you can accomplish as a musician. The minor scales drills below utilize the melodic version of the minor scale. This means that there is a raised 6^{th} and 7^{th} tone ascending and the entire natural minor scale descending. Since the natural minor scale is just the major scale starting on the 6^{th} note, you have already practiced the natural minor scale. It is the most efficient use of time to drill the melodic minor scale in these studies.

Drill Sergeant's Orders:

Support you sound at ALL times!

- Practice all scales with a metronome marking that you are comfortable with and gradually increase the tempo.
- Practice 2 scales a day for 6 days. This way you can get through all 12 in a week! (Eb Minor and D# Minor are enharmonic scales, meaning that they are spelled differently but sound the same and have the same fingerings. So even though there are 13 scales listed, there are technically only 12 different pitch levels.)
- 🖤 Once again, practice your least favorite scales more than your favorite scales.
- Focus on centering your tone on each note. These scales are more unfamiliar than the major scales so effort must be made to get them "in your ear."

G Minor Scale





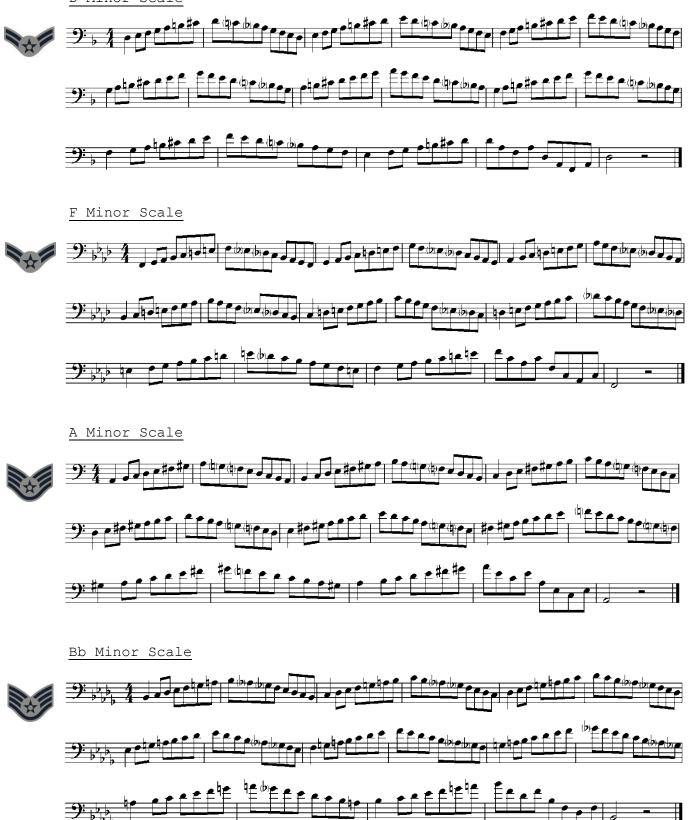






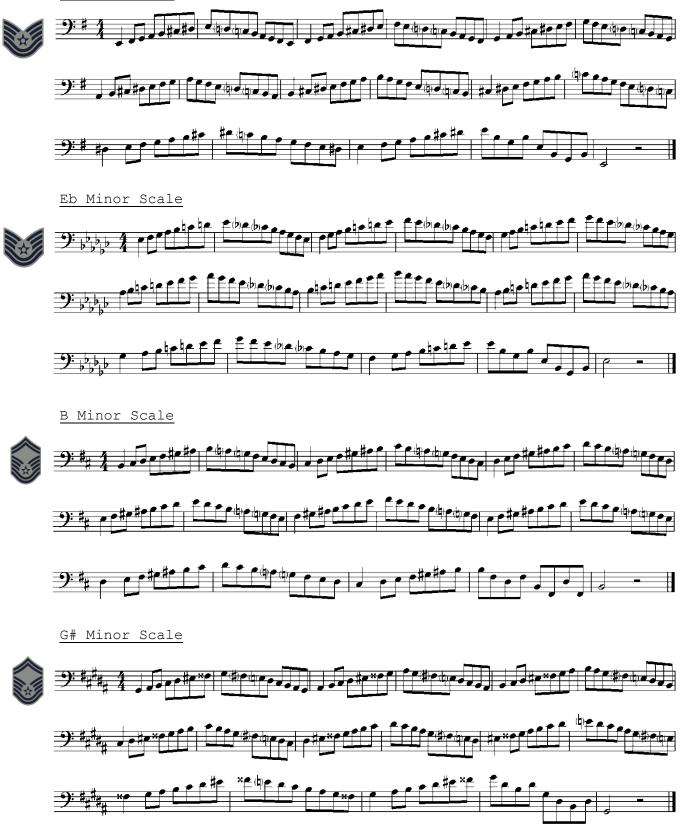
26

D Minor Scale





E Minor Scale













ACKNOWLEDGEMENTS



Very few of the exercises contained in this book are completely original. Most have been compiled and adapted from proven exercise books from the entire spectrum of brass playing and from the many clinics and supplementary material from the American Band College Summers of 2010 and 2011. Effort was made to pick the most necessary exercises and adapt them to each instrument in the series. The following resources proved immensely helpful:

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 Bruce Heim - Horn
The American Band College Summer 2011 Notebook and Clinics
 Randy Adams - Trumpet
 Jeff Bianchi - Horn
Michael Levine - Trombone
Complete Conservatory Method for Cornet - J.B. Arban
Six Days "Daily Routines for Trombone" - Scott Moore

Technical Studies for Cornet - H.L. Clarke

Technical Studies Book 1 - Allen Vizzutti





ARE YOUR GOALS S.M.A.R.T.?

Let's learn a five-step process for achieving your goals. The acronym S.M.A.R.T. will help you remember each step.

These S.M.A.R.T. goal steps are:

S- SPECIFIC

M- MEASURABLE

A- ACTIONS

R- RESOURCES

T- TIME

SPECIFIC and MEASURABLE goals, with ACTIONS and RESOURCES over TIME.

S.M.A.R.T. steps!

Now, let's examine each step more closely. I will point out the important words in each phrase. I'll show you the WRONG way, the RIGHT way and then you fill one that applies to something you're struggling with. The first time you do this, it could take some time. That's okay. The important thing is to JUST KEEP DOING IT! It will get easier every time and pretty soon you'll be able to recognize the steps right away.

"Sometimes, the 'have to' in practicing is more boring than the 'want to.' When you start and you're into it for about 30 minutes, everything changes, from need to, to want to." - Simone, violin, piano, guitar, voice

Specific

In order to be useful, your goal must be as SPECIFIC as possible. Define EXACTLY what you will do.

WRONG WAY: "I will learn to do those scale thingys." (NOT SPECIFIC and thingy's not technically a real word)

RIGHT WAY: "I will learn to play all TWELVE MAJOR SCALES in TWO OCTAVES by MEMORY in EIGHTH NOTES at a metronome marking of 100 BEATS PER MINUTE." (SPECIFIC)

EXERCISE: In a notebook, write out one of your goals and ask yourself: "Is it specific enough?" If it isn't, continue to hone and refine the goal until it is.

"It's called wood-shedding. You sit down until you take care of business. Work it out between you and your axe. Breathe, buzz, play, and repeat on days that end with 'Y'!" -Dave

Measurable

Your SPECIFIC goal should also be MEASURABLE. It must be easy to know if the goal was met. You did it or you didn't. What is the measurement? There is no ''Uh, sort of.''

WRONG WAY: "I will kind of sort of play my scales for my teacher well enough so that they don't yell at me or quit and go sell real estate." (SPECIFIC but not MEASUREABLE, unless you want your teacher to quit and sell real estate)

RIGHT WAY: "I will learn to play all twelve major scales FOR MY TEACHER in two octaves by memory in eighth notes at a metronome marking of 100 beats per minute WITH NO MISTAKES." (SPECIFIC and MEASURABLE)

EXERCISE: Referring to the earlier SPECIFIC goal, ask yourself: "Can I measure my progress on this goal?" This should be a yes or no answer. If it isn't, you may have to make it more specific or look for other ways to measure your progress.

MUSIC PRACTICE COACH by Lance LaDuke, (lanceladuke.com)



Actions

Now that you have a SPECIFIC, MEASURABLE goal, it's time to pick the ACTIONS you will use to accomplish it.

WRONG WAY: "I will play all twelve major scales for my teacher in two octaves by memory in eighth notes at a metronome marking of 100 by, um, doing stuff." (SPECIFIC and MEASURABLE, actions are too vague. And you say "um" too much)

RIGHT WAY: "I will play all twelve major scales for my teacher in two octaves by memory in eighth notes at a metronome marking of 100 by using SLOW PRACTICE, FINGER PATTERNS, and RECORDING THEM." (SPECIFIC and MEASURABLE, with ACTIONS)

EXERCISE: Now that you have a SPECIFIC, MEASURABLE goal, ask yourself: "Do I know which ACTIONS will help me achieve my goal?" If not, brainstorm some other possibilities to help you get there. Can you come up with five? Ten? More?

Resources

ACTIONS rely on RESOURCES. In the above example, slow practice is made easier through the use of a metronome. Resources can be physical, like a metronome, or personal, like a teacher. They even include such things as time and a place to practice.

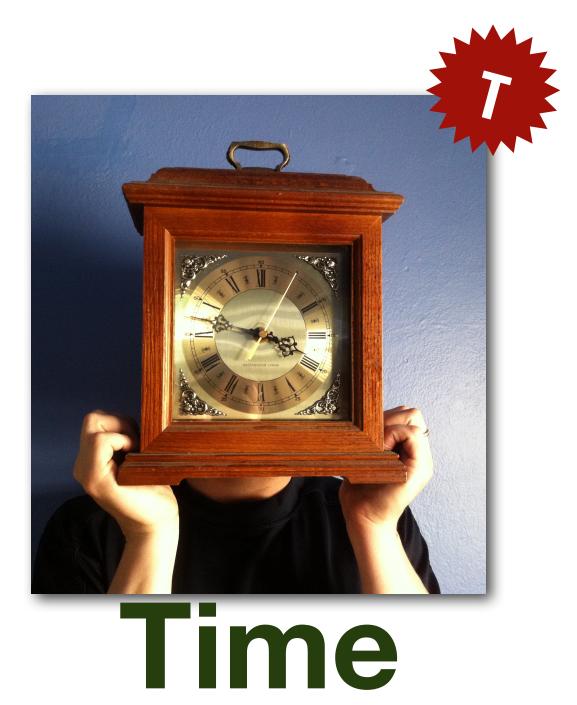
WRONG WAY: "I will play all twelve major scales for my teacher in two octaves by memory in eighth notes at a metronome marking of 100 by using slow practice, finger patterns, and recording them. I will use my invisible friend Harold. He will tell me what notes to play." (SPECIFIC and MEASURABLE, with ACTIONS but if you have an invisible friend, maybe you should close this book and go play duets with them on the planet Drignut)

RIGHT WAY: 'I will play all twelve major scales for my teacher in two octaves by memory in eighth notes at a metronome marking of 100 by using slow practice, finger patterns, and recording them. I will use my METRONOME, SCALE SHEET, FINGERING CHART, RECORDER and PENCIL.'' (SPECIFIC and MEASURABLE, with ACTIONS and RESOURCES)

EXERCISE: Ask yourself: "Do I have the RESOURCES I need to achieve this SPECIFIC, MEASURABLE goal?" If not, list the ones you're missing and make a plan for getting them as soon as possible!

16

MUSIC PRACTICE COACH by Lance LaDuke, (lanceladuke.com)



TIME is the final piece of the puzzle. In order for the goal to be met, it needs a due date. When will you have your scales ready? Bear in mind it may take some practice to set usable time limits. Sometimes we set a date that is too soon or too far into the future. Don't worry if you get this wrong at first. Just keep adjusting until you find what works.

When practicing, it's always tempting to leave the hard stuff and resort back to things we've already mastered. Because we start doubting our own musical ability. So we show off excerpts that are already polished as if to say, "Hey ego, check this out! I am a worthy player!" As enticing as it feels, resist this approach. The purpose of practice is to "improve." Not to "prove." - David Cutler, pianist & composer; author of "The Savvy Musician"



Time

WRONG WAY: "I will play all twelve major scales for your teacher in two octaves by memory in eighth notes at a metronome marking of 100 by using slow practice, finger patterns, and playing the scales for my teacher. I will use my metronome, scale sheet, fingering chart, recorder, pencil and teacher to achieve this goal before I turn 92." (SPECIFIC and MEASURABLE, with ACTIONS and RESOURCES. However, unless you are currently 91, you may want to look for a shorter period of time)

RIGHT WAY: "I will play all twelve major scales for my teacher in two octaves by memory in eighth notes at a metronome marking of 100 by using slow practice, finger patterns, and playing the scales for my teacher. I will use my metronome, scale sheet, fingering chart, recorder, pencil and teacher to achieve this goal BY THE END OF THE SEMESTER." (SPECIFIC and MEASURABLE, with ACTIONS and RESOURCES in a reasonable amount of TIME)

EXERCISE: It's time to ask the final question about you goal: "Is my deadline appropriate?" Do you have enough time? Too much? Not enough? You may have to adjust the deadline a few times to find the right balance. Don't panic, it is a part of the process.

"I really do not enjoy practicing without some sort of big goal. I need some sort of goal like 'I want to be able to keep up at a jam session at a jazz club' or 'I want to play in the horn line for a rock band.' Practicing with longer-term goals like that gives me motivation." - Steve, euphonium and trombone

REVIEW

Now that we've explored each step, let's go back and look at our original "goal": "I will learn to do those scale thingys."

Here it is again, showing how it breaks down, according to the S.M.A.R.T. STEPS: "I will play all twelve major scales for my teacher in two octaves by memory in eighth notes at a metronome marking of 100 by using slow practice, finger patterns, and playing the scales for my teacher. I will use my metronome, scale sheet, fingering chart, recorder, pencil and teacher to achieve this goal by the end of the semester."

Which one will be easier to achieve?

BONUS DRILLS!

1. In the next ten minutes, set some specific short, mid and long-term playing goals. If you're stuck, think "today," "this month," and "this year." (10 min)

2. Over the next week, memorize the S.M.A.R.T. steps (2 min a day, 10-15 min total)

 Compare your goals to the examples from the book to make sure that all five S.M.A.R.T. qualities are covered.
 Do this today! (10 min) I have a S.M.A.R.T goal for this book. Here it is:

"I will help musicians learn a logical process for achieving their musical goals. Improvement will be measured with a pre-test and post-test. The S.M.A.R.T. steps will be used as the foundation for goal setting. Stories, examples, charts, descriptions and exercises will help illustrate how, what and why to practice. This will be accomplished by the time the musicians finish taking the tests, reading this book and doing the exercises."

Here's how my goal breaks down, according to the S.M.A.R.T. STEPS:

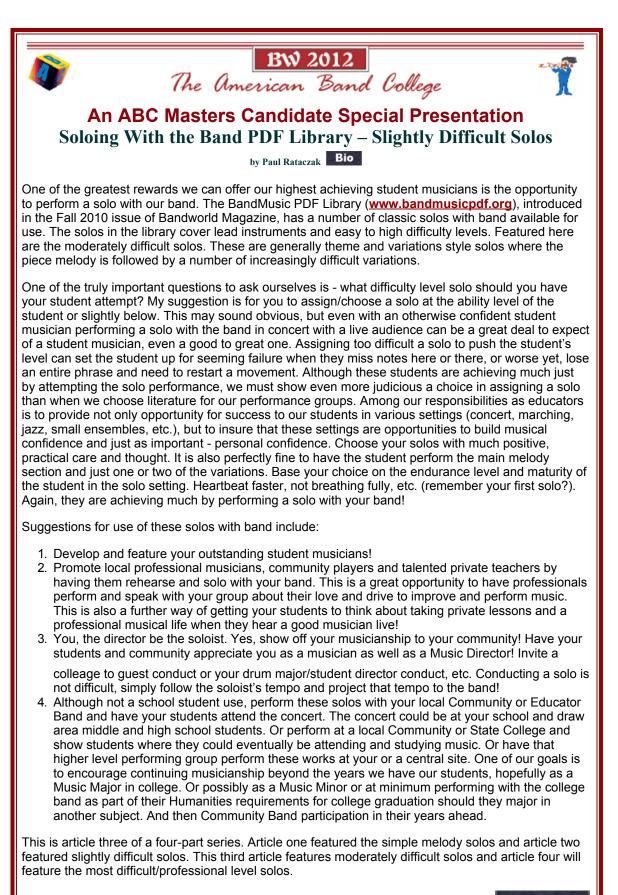
"I will help musicians learn a logical process for achieving their musical goals (SPECIFIC). Improvement will be measured with a pre-test and post-test (MEASURABLE). The S.M.A.R.T. steps will be used as the foundation for goal setting. Stories, examples, charts, descriptions and exercises will help illustrate how, what and why to practice (ACTIONS and RESOURCES). This will be accomplished by the time the musicians finish taking the tests, reading this book and doing the exercises (TIME)."

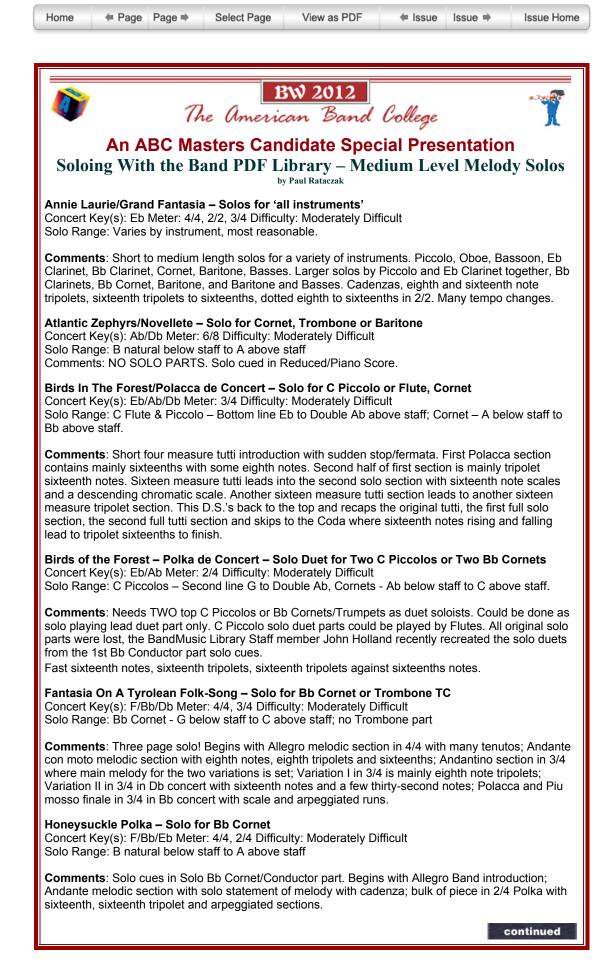
From now on, in this book and beyond, compare your goals against these to see if they are SPECIFIC, MEASURABLE, have ACTIONS, RESOURCES and a TIME limit. They will help you EVERY TIME! This process applies not only to music, but also to math, basketball, cooking, video games, basket weaving, yodeling, you name it. Progress on any skill you hope to develop will be easier if you use this process.

"WHETHER OR NOT YOU FEEL LIKE YOU'VE ACCOMPLISHED ANYTHING TODAY, THE FACT IS, YOU STILL DID SOME-THING."

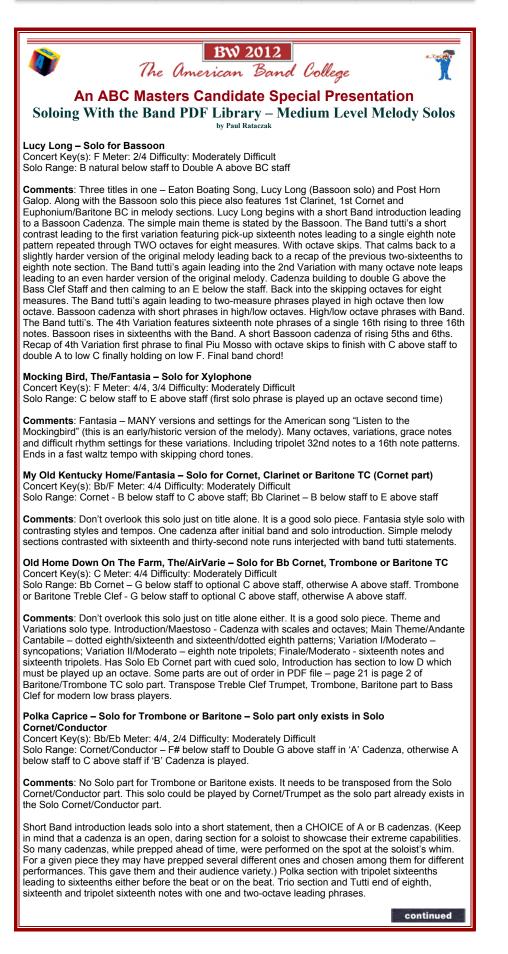
-MICHAEL, EUPHONIUM

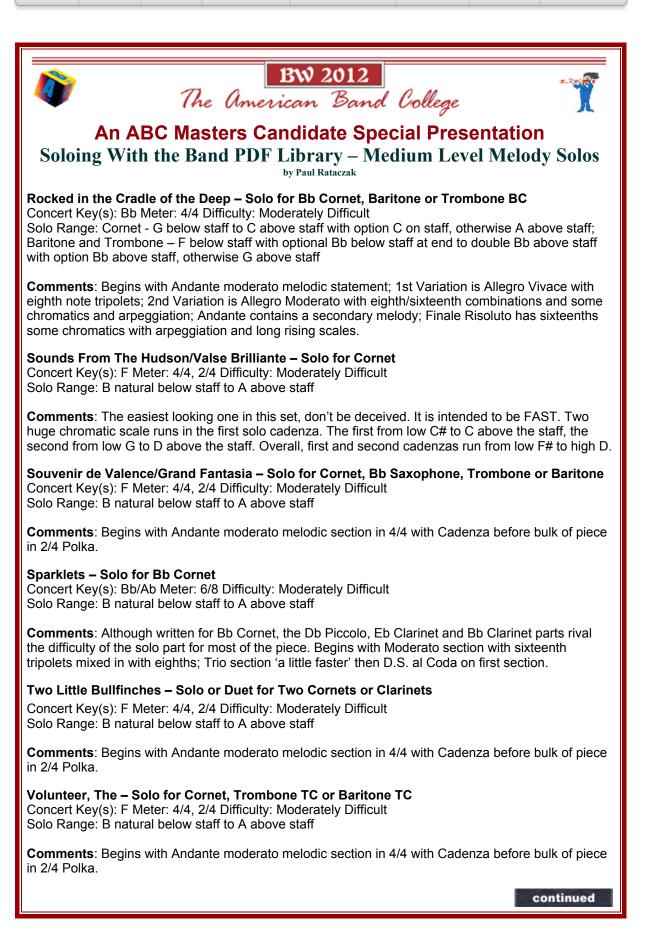












"L'Oiseau du Bois" C Flute & Piccolo Solo (Birds in the Forest) POLACCA de CONCERT



1721-14 ¹/₂ Carl Fischer, New York.

C Flute & Piccolo Solo

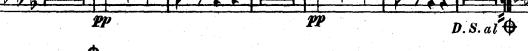
tr tr tr tr tr tr Tutti Picc. Solo 10 D.S. al Picc Solo CODA 1. 7. cresc. T E TE ΞĔ ĒĒ ff

201

Oboe.

L'Oisean du Bois.









Carl Fischer, New York.

L'Oiseau du Bois.

POLACCA de CONCERT.

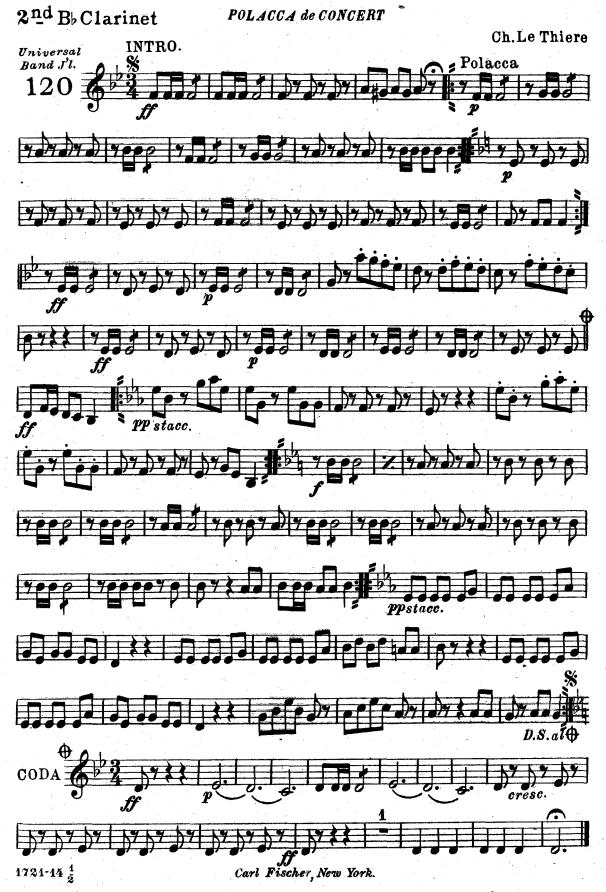
Ch. Le Thiere.



Carl Fischer, New York.



"L'Oiseau du Bois"



"L'Oiseau du Bois"



L'Oiseau du Bois.





Solo B. Cornet



L'Oiseau du Bois.





Garl Eischer, New York.





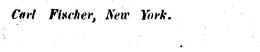




2nd Trombone.9 L'Oiseau du Bois.

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4



Baritone.6

POLACCA de CONCERT.



Baritone. 9

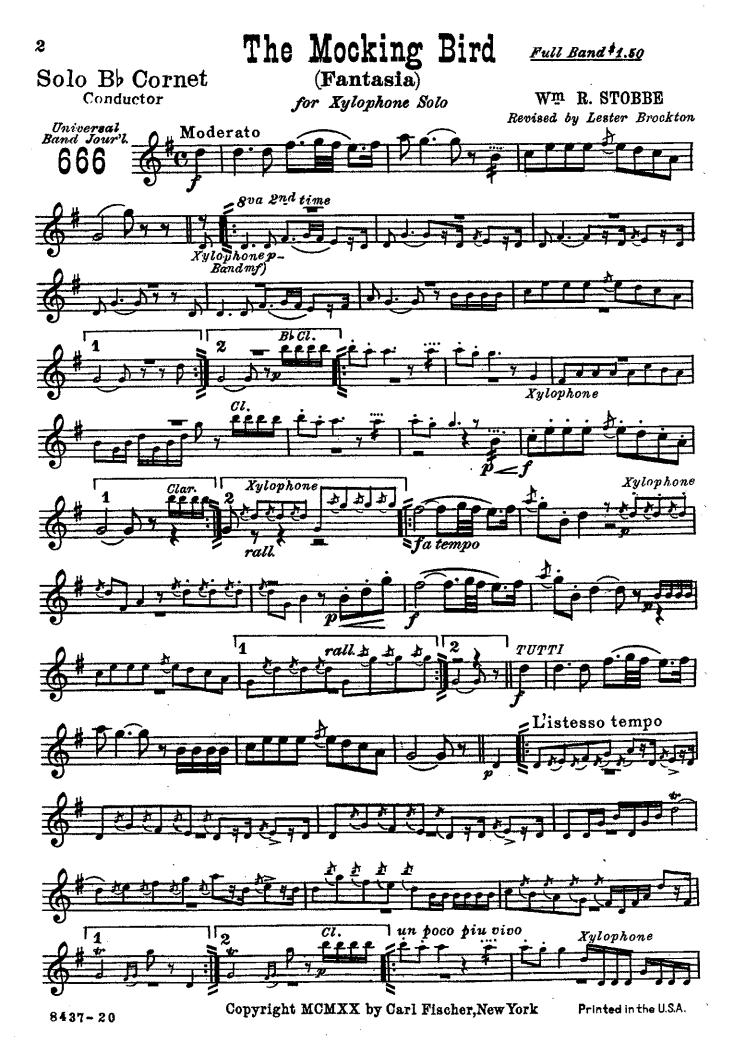
L'Oiseau du Bois.

















Carl Fischer, New York.





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Carl Fischer New York.

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3rd Bb Clarinet.







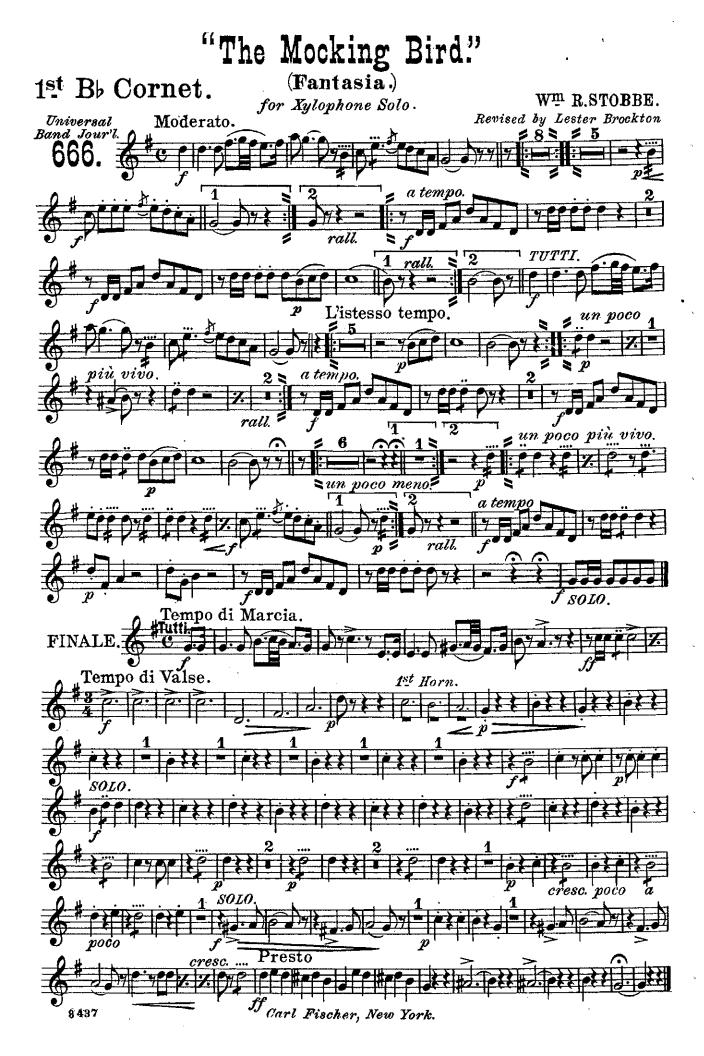


Carl Fischer, New York



- 4











1st & 2nd Eb Horns. (Altos.)





3rd & 4th Eb Horns.(Altos.)



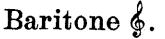
















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Baritone 9.





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Basses



"The Mocking Bird."

for Xylophone Solo.



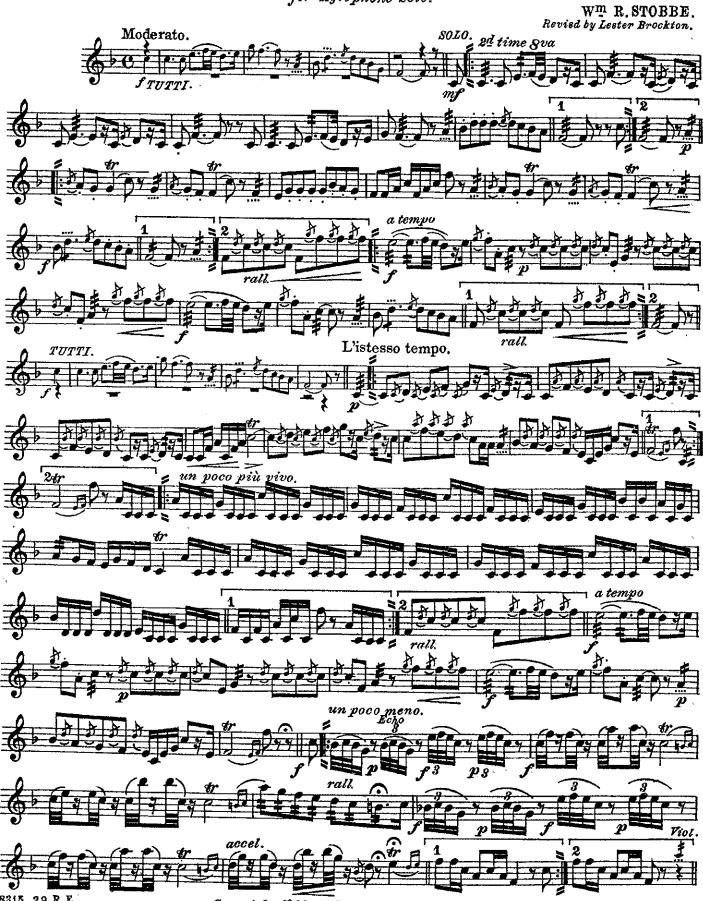
Carl Fischer, New York.

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Xylophone.

for Xylophone Solo.



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Rocked in the Cradle of the Deep

By: T.H. Rollinson

Original U.S. Copyright: 1909 by: W.H. Cundy

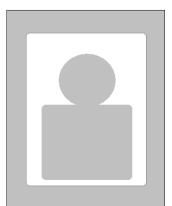
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Rollinson, Thomas H.

DOB: January 4, 1844 (Ware, Massachusetts) **DOD:** June 23, 1928 (Waltham, Massachusetts)

Rollinson organized his own band in Willimantic, Massachusetts in 1872, known as the Willimantic Brass Band. He also served as organist in several churches and taught bands throughout the state. He performed and conducted several other bands throughout his career, most notable, the Waltham Watch Company Band (Waltham, Massachusetts).

In 1887, he was employed by the Oliver Ditson Company as an arranger for the department of publications. It is estimated that during his 40 years there, he composed 400 original works and

made arrangements of approximately 1,500 others. He also used the pseudonym Rolin Thomson.¹

Rocked in the Cradle of the Deep (grand fantasia) solo for Cornet, Trombone or Euphonium, was published by W.H. Cundy in 1881 and Cundy-Bettoney Company in 1909. The fantasia is based on a popular piece composed by Joseph P. Knight for voice and piano published in 1853. The grand fantasia by Rollinson consists of Introduction, Theme (by J.P. Knight) followed by Variations 1 and 2, restatement of the Theme, ending in a Cadenza which leads to a Finale.

Rocked in the Cradle of the Deep - Grand Fantasia became a staple of the low brass solo repertoire early in the 20th century and is a traditional theme and variations within a Romantic framework.

Program note researched by Marcus L. Neiman Medina, Ohio

Additional information on either the composer or composition would be welcomed. Please send information to <u>marcusneiman@zoominternet.net</u>

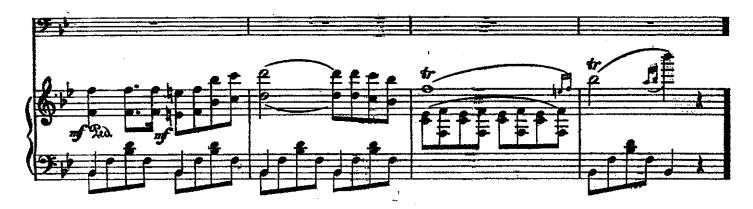
¹ Rehrig, William H., Bierley, Paul E. (Editor), The Heritage encyclopedia of band music, Robert Hoe Foundation, Columbus, OH., p. 640-642.

"Rocked in the Cradle of the Deep."

GRAND FANTASIA for BARITONE or Bb CORNET.

T. H. ROLLINSON.





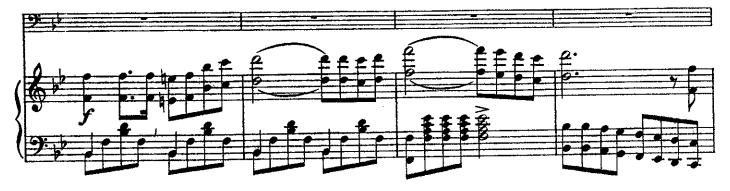




¹⁴⁻¹⁰

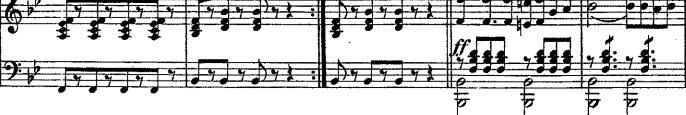
Copyright 1881 by W H Cundy; Boston, Mass. Copyright 1909 by The Cundy-Bettoney Co., Boston.



















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14-10

Rocked in the Cradle of the Deep

By: T.H. Rollinson

Original U.S. Copyright: 1909 by: W.H. Cundy

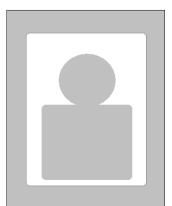
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Program note researched by Marcus L. Neiman Medina, Ohio

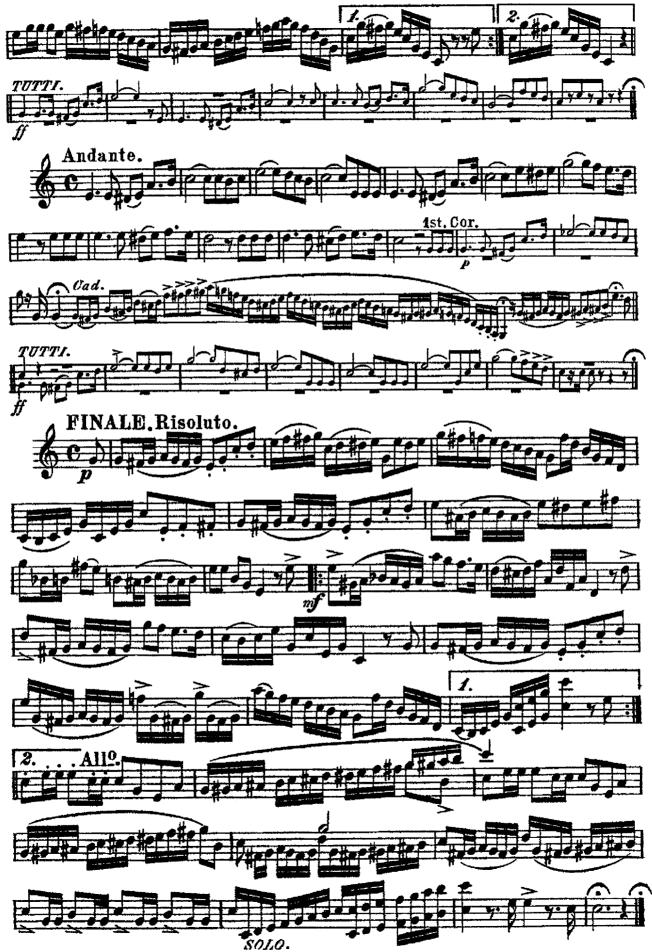
Additional information on either the composer or composition would be welcomed. Please send information to <u>marcusneiman@zoominternet.net</u>

¹ Rehrig, William H., Bierley, Paul E. (Editor), The Heritage encyclopedia of band music, Robert Hoe Foundation, Columbus, OH., p. 640-642.

Rocked in the Cradle of the Deep. SOLO in Bb



Bb SOLO - ROCKED IN THE CRADLE



"Rocked in the Cradle of the Deep."

GRAND FANTASIA for BARITONE or Bb CORNET.

SOLO BARITONE or TROMBONE.



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W. H. Cundy; Boston, Mass.



Rocked in the Cradle of the Deep



Transposition prepared by: John Holland

Rocked in the Cradle of the Deep.

Grand Fantasia for Cornet



W. H. Cundy, 55 Court St. Boston.

Rocked in the Cradle of the Deep.



Rocked in the Cradle of the Deep. 1st. Bb CLARINET. SOLO for BARITONE or Bb CORNET.



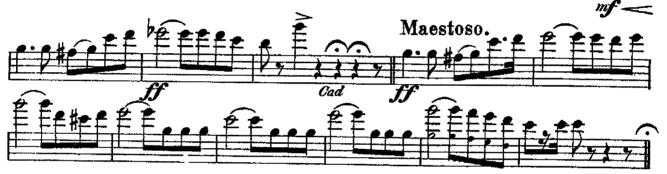
W. H. Cundy; Boston, Mass.

ROCKED IN THE CRADLE OF THE DEEP - CLARINET 1 p2

















W. H. Cundy. Boston. Mass.



W.H. Cundy; Boston, Mass,



W.H.Cundy; Boston, Mass,



The. Cundy - Bettoney Co., Boston, Mass.

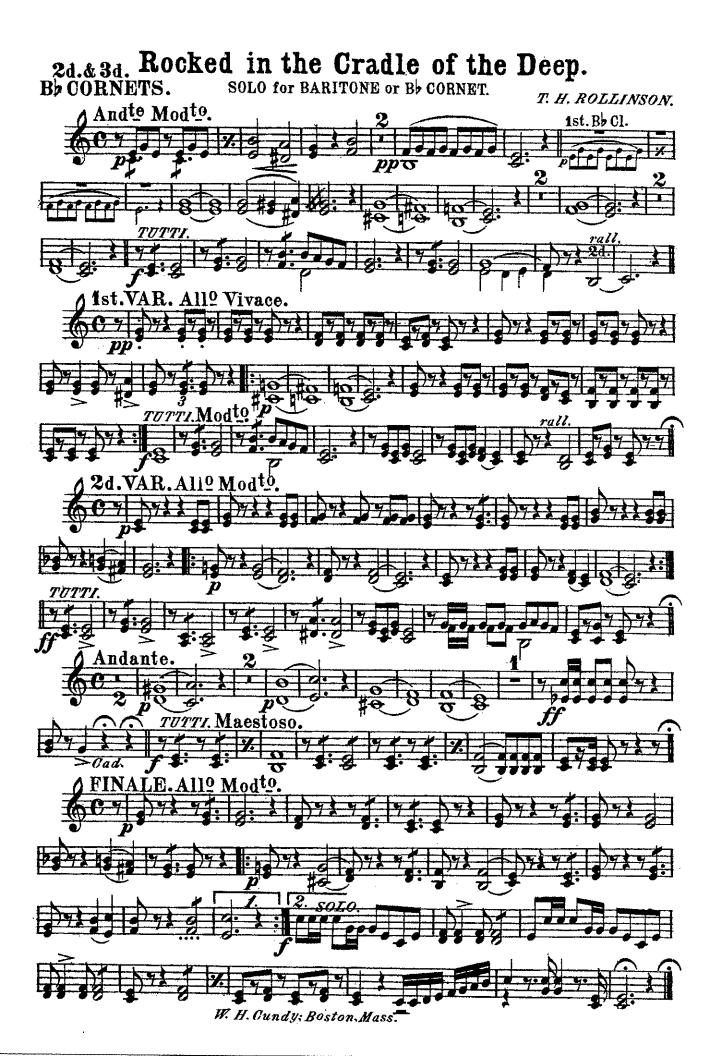


W. H. Cundy Boston, Mass.



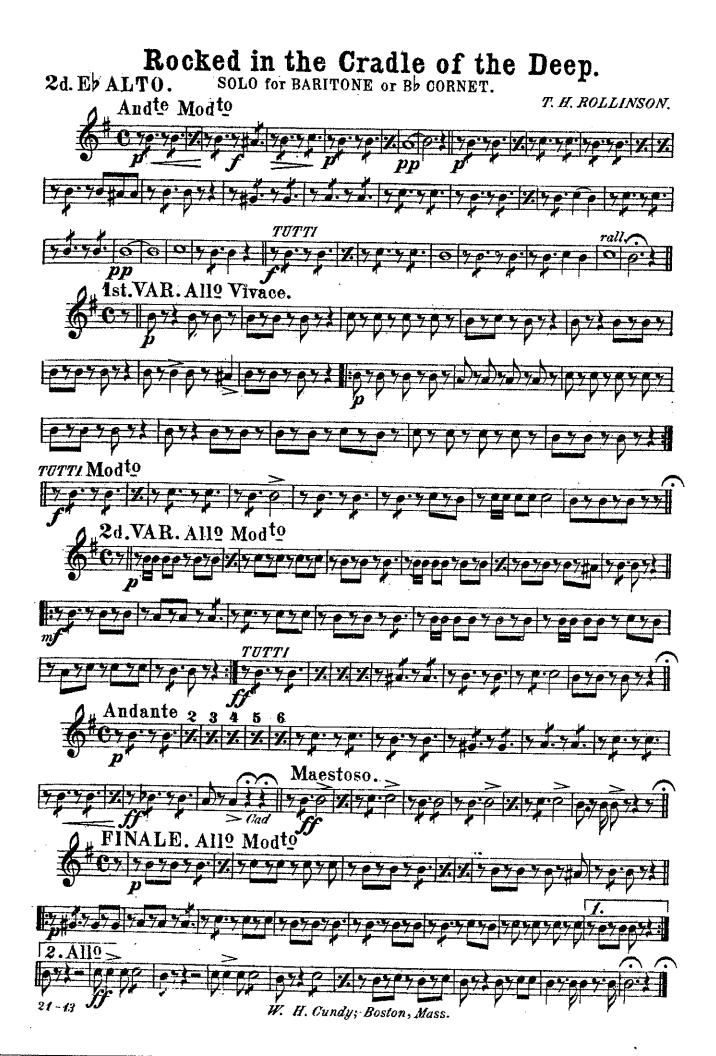


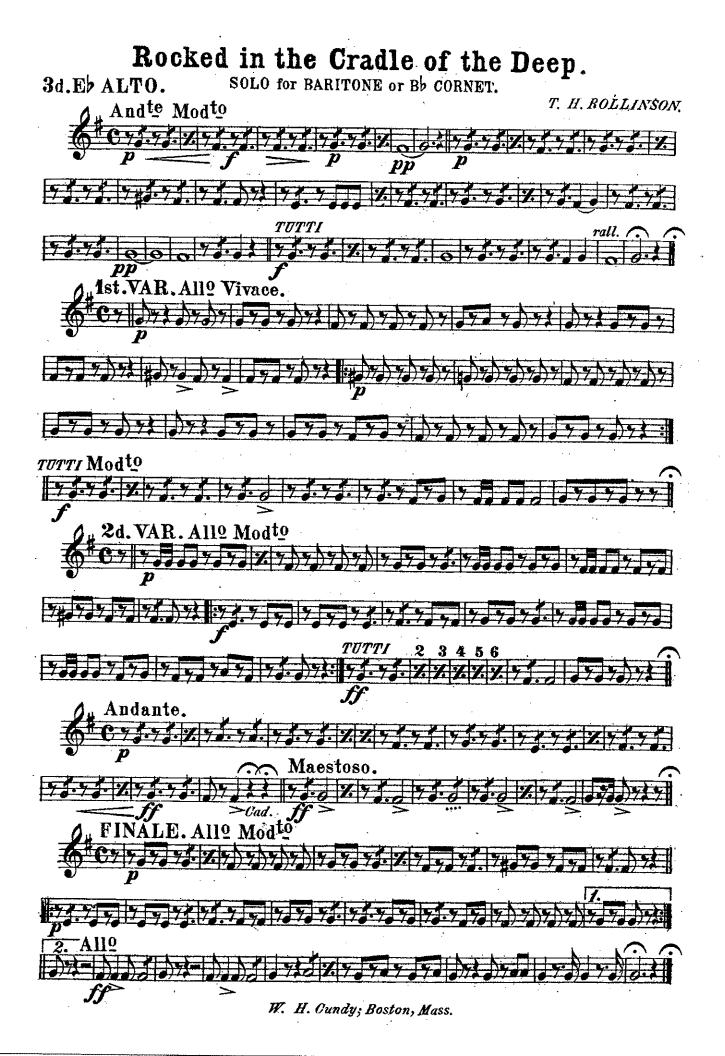
W.H.Cundy.Boston, Mass.





W.H. Cundy; Boston, Mass.





Rocked in the Cradle of the Deep



W. H. Cundy; Boston, Mass.



Rocked in the Cradle of the Deep



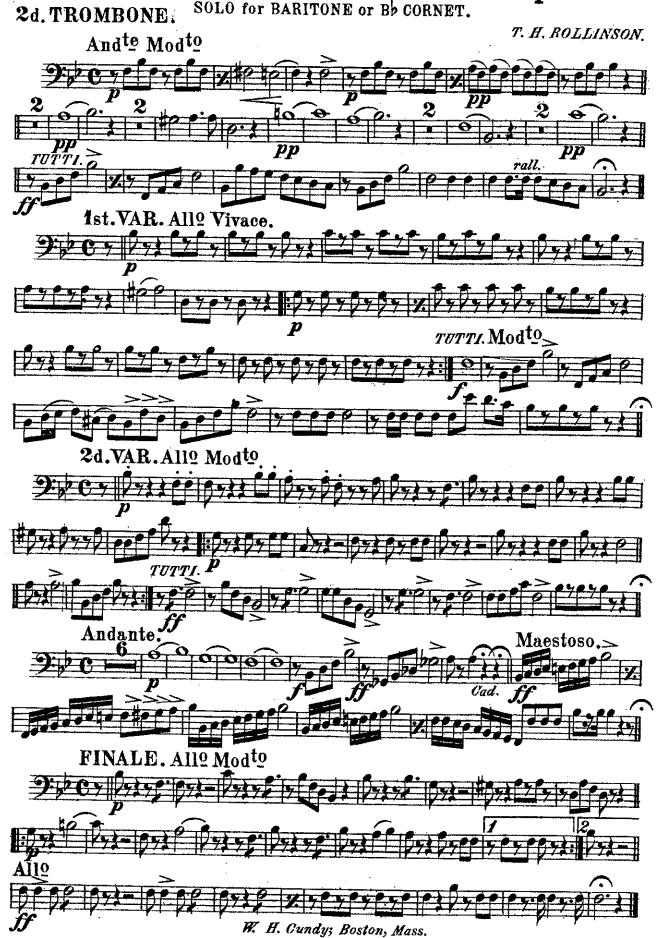
W. H. Cundy; Boston, Mass.





W. H. Cundy; Boston, Mass.

ROMBONE: SOLO for BARITONE or Bb CORNET.





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W. H. Cundy: Boston, Mass.

Rocked in the Cradle of the Deep. SOLO for BARITONE or Bb CORNET. 1st.TROMBONE. T. H. ROLLINSON. Andte Modto. $\mathbf{2}$ Đ TUT1 pp rall. fj 1st.VAR. All? Vivace. pp TUTTI. Modto. Ĵ 2d.VAR.Allo Modto. TOTTI Andante Maestoso. FINALE. Allo Modto 2.solo.Allo >



W. H. Cundy; Boston, Mass,









W. H. Cundy; Boston, Mass.

Valse Brillante

CORNET SOLO.



* From A to B may be omitted.

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Solo Bb Cornet



2

Solo Bb Cornet





Piccolo







Valse Brilliante Cornet Solo

Oboe

Herbert L. Clarke



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Oboe







 ff_z

fff



1st Bb Clarinet





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Valse Brilliante



Bassoon



Valse Brilliante

Alto Saxophone

Cornet Solo



















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Alto Saxophone



Tenor Saxophone Valse Brilliante

Cornet Solo



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Baritone Saxophone



Sounds From The Hudson

Valse Brillante

CORNET SOLO.



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Solo Bb Cornet



2

Solo Bb Cornet



Cornet Solo

Herbert L. Clarke



1st Bb Cornet





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2nd & 3rd Bb Cornets





1st & 2nd Eb Horns



Sounds from the Hudson

Valse Brilliante



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1st & 2nd Trombones 9



Sounds from the Hudson

Valse Brilliante

3rd Trombone 9

Cornet Solo















2. $\frac{3}{mf} = \frac{3}{f^3}$ rall.





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3rd Trombone 9





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Sounds from the Hudson



1

Basses



Sounds from the Hudson

Valse Brilliante Cornet Solo

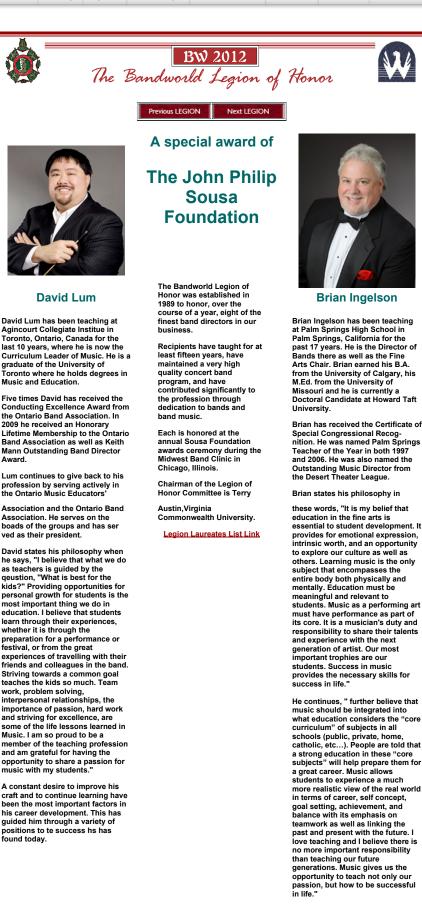
Drums & Bells INTRO. Allegro

Herbert L. Clarke



Printed in the U.S.A.





Terry Austin Bio Legion of Honor Chairman



Introduction: Welcome to the World of Percussion

What You Can Expect Over the Next Eight Weeks

When most students think of percussion, what's the first instrument that jumps to mind? Drum-set. Snare drum. Bass Drum.

Most students do not realize just what a true percussionist is. They don't know how many instruments they have to learn or how many different playing techniques they need to know in order to be able to play those instruments.

Being a true percussion student involves many different moving parts. From mallet percussion, to a variety of drums, to the many accessories used, a percussion student must be willing to practice all of the instruments equally.

This book is designed to help beginning band students transition to percussion from a wind instrument.

While it is assumed that the student has some knowledge of musical note reading skills and a basic understanding of rhythmic concepts, these are addressed again through practice sheets.

Through these 8 week lessons, students will learn the fundamentals of the most commonly played percussion instruments. It is extremely important that students complete all worksheets assigned in the book. These will help create a firm foundation that is necessary to move beyond the basics.

Correlated to work with <u>Es</u>sential Elements 2000 for <u>Band, Book 1</u>, this book will catch students up to page 15 in just 8 weeks.



In week 1, we'll start with focusing on the orchestra bells.

Week 0 Inside this week: Putting Together 2 Your Bell Stand Parts of the 3 Orchestra Bells Putting Together 4 Your Snare Drum Parts of the 5 Snare Drum

Volume 1, Issue 1

Optional Materials

- A snare drum mute, a piece of rubber that is placed on the head of the snare drum, muffles the sound. Good to use when practicing in small spaces
- Drum Practice Pad, may come with the percussion kit. It can be used in place of the snare drum and creates a much quieter sound.
- Soft bell mallets, good for practicing inside.

The Basics You'll Need

For the first day of class beginning percussionist students will need to obtain the follow materials: 2.5 octave orchestra bell set (with stand), hard plastic bell mallets, 4-inch deep by 14inch wide wood snare drum, SD-1 snare drum sticks (or equivalent), snare drum stand, and music stand.

All students will also need the method book <u>Essential</u> <u>Elements 2000 for Band</u>, <u>Book 1.</u>

All of this equipment can be purchased or rented in a "percussion kit". Some even come with wheels on them to make it easier to transport. Be sure to ask the retailer for all options.

Have everything ready for the first day of class. If you want to get a jump start, look on for assembly directions on the following pages.

Use the saying...

"Righty, Tighty Lefty, Loosey"

For which way to turn a knob on equipment.

> Which way do I turn to make it tighter?



Putting Together Your Orchestra Bells

Putting the Orchestra Bells together is an easy task once you get used to it. Follow along with the pictures below to help you get started

- 1. Take the bottom half of the stand out. Pull apart the feet so it makes a big tripod.
- 2. Make sure the black feet sit flat on the ground. Tighten the tripod base screw in the middle by turning it to the right.
- 3. Place the top part of the bell stand, the one with two short arms and two long arms, into the base.
- 4. Straighten the support arms so that they are up as far as they will go and parallel to the ground.
- 5. Tighten the screw. (We will address adjusting the height next week.)
- 6. Place the orchestra bells on top so the small end is on your right.

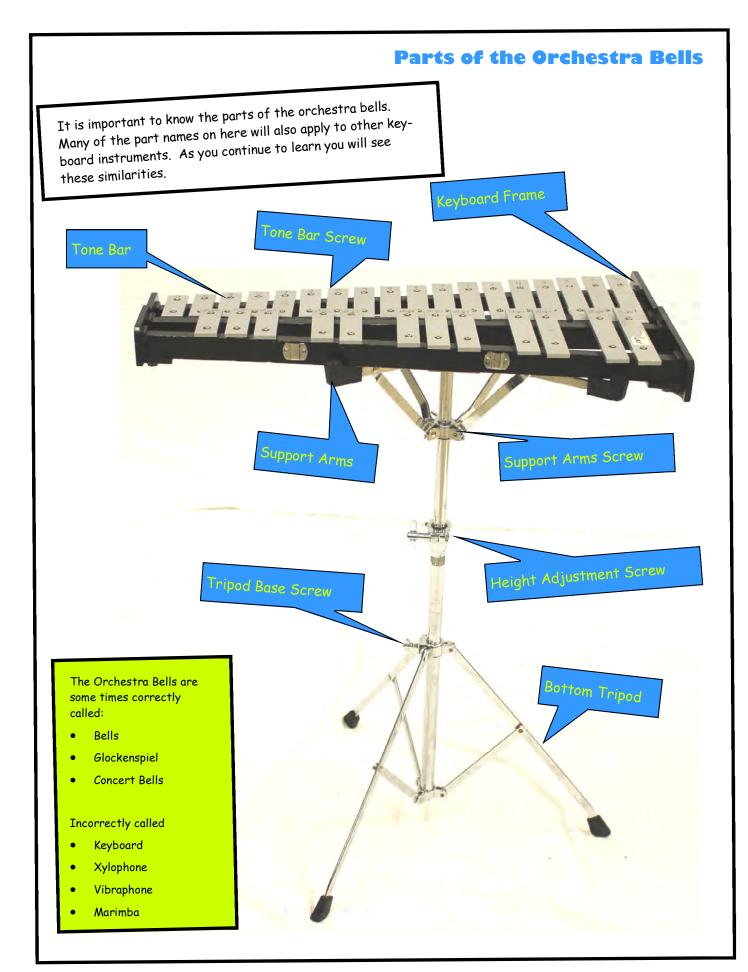












Use the same saying...

"Righty, Tighty Lefty, Loosey"

For which way to turn a knob on a snare drum.

Which way do I turn to make it looser?



Putting Together Your Snare Drum

Putting the Snare Drum together is an easy task once you have done it a few times in a row. Follow these easy steps to get your snare drum set up at home.

- 1. Take the bottom half of the stand out. Pull apart the feet so it makes a big tripod.
- 2. Make sure the black feet sit flat on the ground. Tighten the tripod base screw in the middle by turning it to the right.
- 3. Place the top part of the snare drum stand, with three support bars, into the base.
- 4. Allow the support bars to fall away from each other so they lie separated, like a big claw.
- 5. Place the snare drum on top of the supporting bars. Face the snare tension lever towards you. Slide the adjustable arm until it is snug against the snare drum.
- 6. Tighten the angle adjustment screw to angle the head properly.

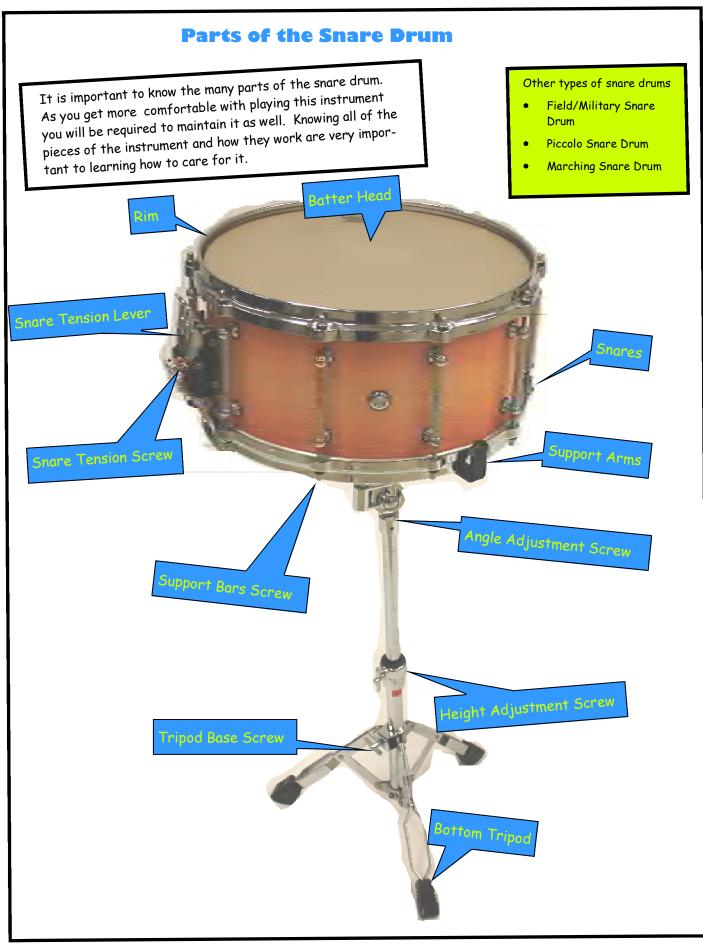












The Importance of Keyboard Percussion

The Role of Orchestra Bells in Band

The highest pitched instrument in the percussion section, the Orchestra Bells are used in many different types of band pieces.

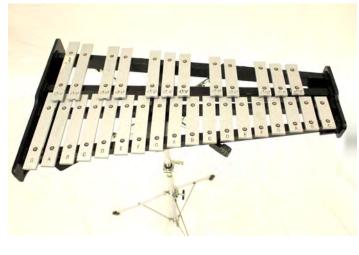
The first composer ever to write for Orchestra Bells, or Glockenspiel, was George Fredrick Handel in 1739. A while later, in 1791 Wolfgang Amadeus Mozart also used the Orchestra Bells in The Magic Flute. (Vienna Symphonic Library, 2011).

Today it is very common for bells to be used in most band works. The part can be solo, by itself, or with the same part as another instrument. Many times because of their sound, bells will play the same, or similar parts to the higher sounding woodwinds.

Here We Go!!

As you begin to play the bells in class you will notice the similarity to the flute part. Because of these similar traits, bells and flutes will often play the same part.

This begins to change as we all become more independent on our instruments and as we move into the middle and high school band music.



What To Expect This Week...

So you're excited to get started with percussion! During this first week ,we will focus on the basic skills needed to play Orchestra Bells.

But, you want to play snare drum? We'll get there, but we need to make sure we have a good understanding of mallet playing before we pick up those snare sticks.

We will start with how to hold the mallets, give you an idea of the many types of mallets that keyboard instruments use, and begin with some music note reading skill worksheets and exercises.

Finally, the last page this week is your <u>Weekly Practice</u> <u>Chart</u>. You will need to complete the practice chart, along with the assigned worksheets before the next class. Practice well!! Week 1Inside this week:Types of Mallets3Adjusting the3Stand Height3Mallet Grip4Making the First5Sound5Learning to Read6Music7Reading
Worksheet7

Volume 1, Issue 2

Weekly Practice 12 Chart

Practice Tips

- Read through all of the information this week before trying to do the worksheets.
- Just getting the worksheets done does not mean you learned the idea. Make sure to practice playing the worksheets too.
- Find a good time that works for your practicing. Use that time everyday to get into good habits.

Colors of the Rainbow: Mallet Selection

There are many different types of mallets for keyboard percussion , and specifically for orchestra bells. The type of mallet you use depends on the tone color/sound you want to produce. For your orchestra bells you should have a pair of hard rubber mallets.



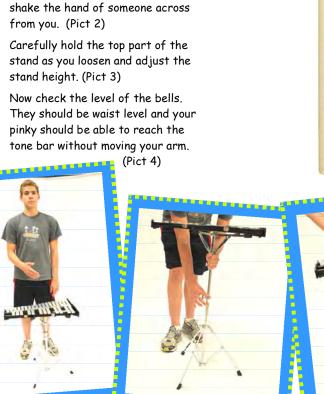
(Mostly Marimba, 2010)

Adjusting the Stand Height

Before we learn how to hold the bell mallets, we need to adjust our stand to the proper height.

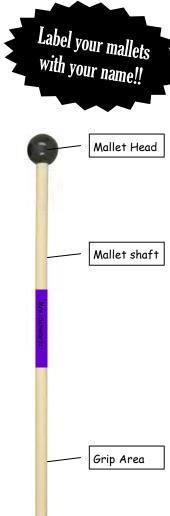
To do this, stand in front of your orchestra bells with your arms down at your sides. (Pict 1)

With your shoulders relaxed, and without moving your elbows, raise your hands as if you were going to





Week 1: Orchestra Bells



Page 3

The FULCRUM is the most important part of

important part of the mallet grip. Follow the pictures below to form your mallet grip and hand position.

 Put your right hand out in front of you with the palm up. Place the grip area (1/3 of the way up from the bottom of the mallet) on the first knuckle of your pointer finger. Only one inch of the mallet should be seen out the other end.





2. Place the tip of your right thumb on the opposite side of the mallet shaft. Make sure that it does not go past your knuckle. This creates the FULCRUM.

 Gently wrap the rest of your fingers around the mallet shaft. Do not grip with your fingers.



Repeat Steps 1-3 with the Left Hand



4. Once both mallets have the correct hand grip, turn both hands so the palms are facing down.

5. Naturally the sticks should form a pie shape. If they don't, relax the wrists and let the elbows turn out slightly. Notice the head of the right mallet is slightly behind the left.



Time To Play Your First Notes!!!

Now that your hand position is correct we can start to apply it to playing on the Orchestra Bells. Remember, it's not just that you hit the bells, it's how you play the bells.

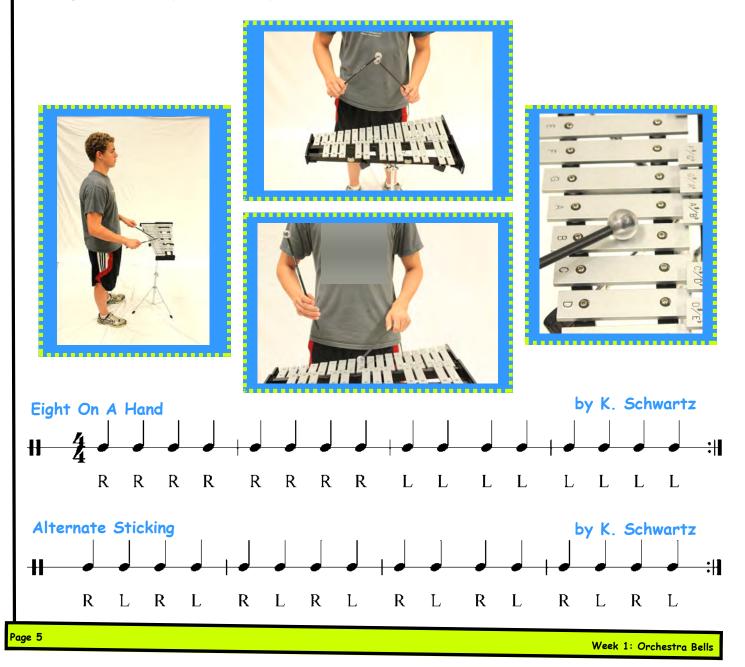
. . .

The 'stroke' or movement required to play the orchestra bells comes from the wrist. With the elbows slightly away from the body and the hands a pinky's distance from the bells, the wrist bends to bring the mallet head up in the air.

"It's not just that you HIT the bells, it's HOW you play the bells."

This 'Up' position, is your starting point. Each time you play a note, your wrist goes back to this spot.

The weight of the mallet head should pull down to the tone bar. The wrist then pulls the mallet back to its starting point. Use the pictures below to practice and perform the proper stroke. Pick Any note off the Orchestra Bells and practice playing 8 quarter notes on each hand. Then practice alternate sticking by switching hands as you play. We will discuss this in more detail next week.



You already know how to read music on a wind instrument. Orchestra Bells use the Treble Clef. Use the information below to help you learn where the

notes are on the

С

Bb

bells.

Let's Read Music

D

Every Good Boy Does Fine is a saying that will help you remember the lines of the staff. The word FACE will help you remember the spaces.

E

Can you make up your own saying?

F

G

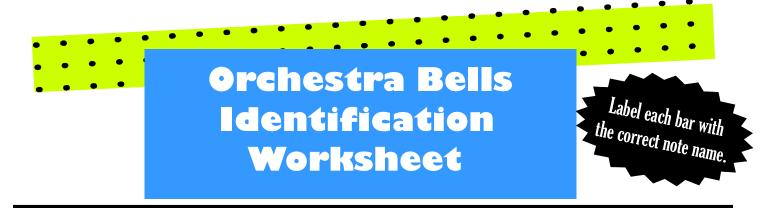
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A

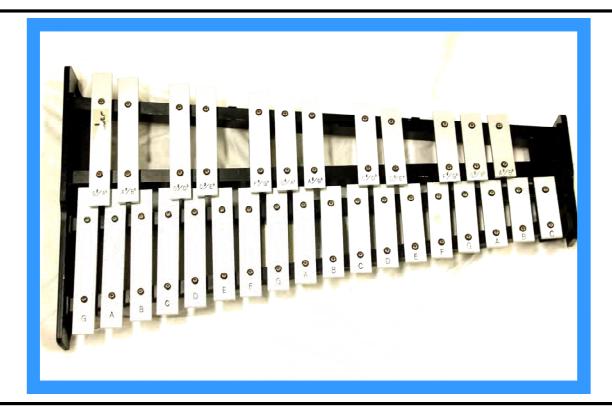
F

Eb

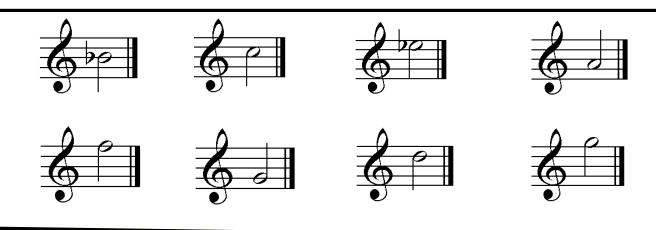
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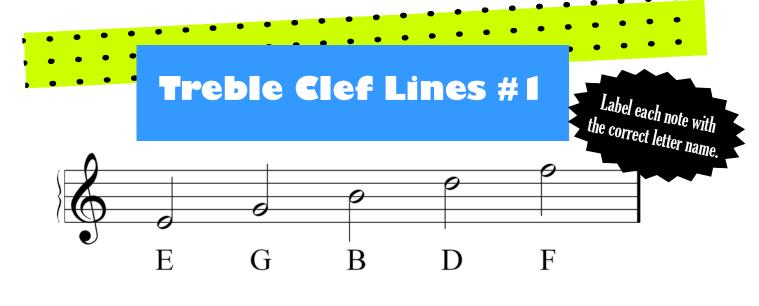
Label each key on the Orchestra Bell Set below. Make sure to label sharps and flats accurately.



Draw a line connecting each note below to the correct key above.



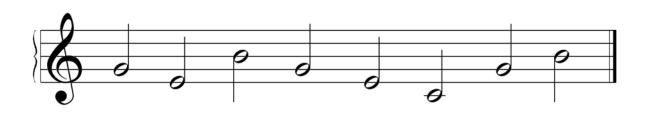
Week 1: Orchestra Bells















Week 1: Orchestra Bells



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Percussion Week 1 Practice Chart Reyboard Percussion ONLY

Check off what days you complete each item. Your goal is to complete each exercise 5 days this week. Please have your parents sign, and turn it in at the next percussion class.

Items	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
1. Check right and left hand grip on the bell mallets. Re-read the introduction in the book to help with grip. 1 min.							
 Make sure your wrist is the only thing that moves. Practice "Eight on a Hand" on your choice of notes. 2 min. 							
 3. Practice alternating hands evenly, while staying on one note. *Challenge yourself by changing notes up and down the keyboard. 2 min 							
4. E.E. #2, 4, 6, 8, 10 using the first 5 notes. Don't forget to pulse through the rests and ALWAYS alternate hands. 6 min.							
5. E.E. #14 Rolling Along . Play this recognizable song by reading the music and then try it by memory. Can you play it by starting on a different note? 4 min .							
6. Complete the Note Reading worksheets in this weeks' Newsletter and show them to your teacher at the next class.							

PRACTICE HINTS Practice in front of a mirror to make sure your grip and stroke are correct. Whenever playing, make sure that you are focusing on your hand and wrist movement.

YAY Bells!!

More Details About Keyboard Percussion

Other Keyboard Instruments

The orchestra bells are just one of a family of keyboard instruments that are a part of the percussion section. We begin with the orchestra bells because they are small, portable and durable.

The <u>xylophone</u> is larger than the orchestra bells and has more tone bars. It usually has between three to four and a half octaves of notes.



Xylophone 3.5 octaves

Built the same way as the xylophone, the marimba is

just a larger version with a lower register (usually four to five octaves). Its tone bars are usually made of rosewood and are slightly thinner than xylophones.



Marimba 4 octaves

The mallets used on the marimba are softer than those used on xylophone or bells and the heads are usually wrapped in yarn.

The <u>vibraphone</u> is the youngest of the keyboard instruments. Its name comes from the fact that it uses motorized, rotating plates inside the resonators, to create a vibrating sound similar to the human voice.

A dampening pedal is used to help create resonance as it does on a piano. Different from the xylophone and marimba, the tone bars are made of metal on the vibraphone.



Vibraphone 3 octaves

All three instruments are common in the concert band.

Week 2	
Inside this wee	ek:
Alternate Sticking	3
Double Sticking	3
Combination Sticking	4
sim.=simile	4
Stickings Worksheet #1	5
Accessories of the Week	6
Weekly Practice Chart	8

Volume 1, Issue 3

Interesting Facts about keyboard instruments

- The pitch of a tone bar is determined by the material it is made of as well as it's length and thickness.
- The width of the bar will not raise or lower its pitch.
- Cutting a bar in half raises the pitch by two octaves.
- The word xylophone means 'wood sounder"

What To Expect This Week...

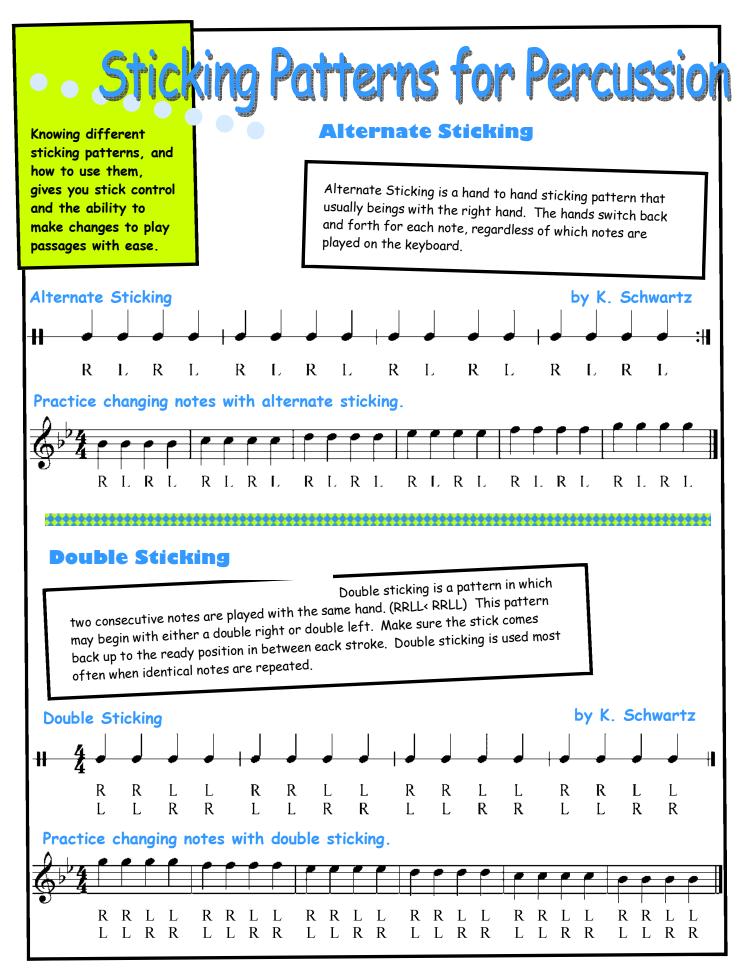
This week we are going to continue to focus on the proper way to play the Orchestra Bells.

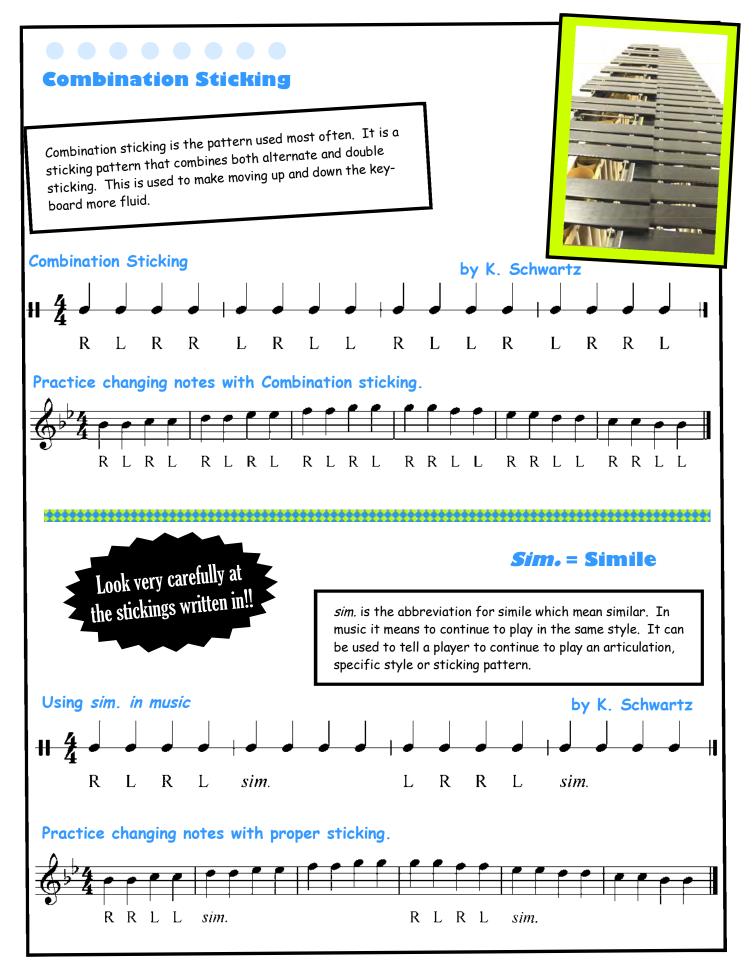
So far we have been working on repeating notes on one hand, and alternating hands.

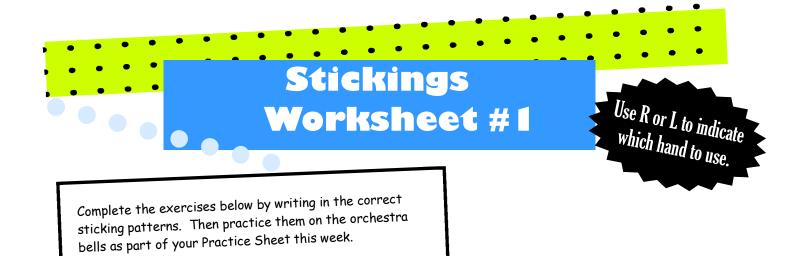
This week we are going to learn why it is important to learn different ways of sticking, what the different stickings are, and how to apply them properly.

This week we will also begin to introduce some of the accessory percussion instruments that you will need to know how to play to be a true percussionist. Remember percussion is more than just drums.

The three new instruments we will focus on are: crash cymbals, woodblock and suspended cymbal. Each one has a specific way to play it properly.









Combination Sticking









Percussion Accessories of the Week

Suspended Cymbal (Sus. Cym.)



A suspended cymbal is made when one single cymbal is placed on a stand. To play the suspended cymbal hold the mallets as you would for the keyboard instruments and strike with a full motion stroke.

Always use yarn mallets and drum sticks when called for, never timpani mallets.

There are two strike points on the cymbal: the bell (top curved part) or the bow of the cymbal leading to the edge.





The triangle can come in many different sizes and weights. A smaller triangle will produce a brighter higher sound, a bigger triangle will produce a darker lower sound.

To the play the triangle, it must be suspended from a thread, usually on some sort of clip. Your hand cannot touch the triangle when it is struck. This is only done to stop the sound.

Triangle beaters of different thicknesses are used to change the sound as well. Striking the triangle on the side that is opposite the opening creates the best sound.

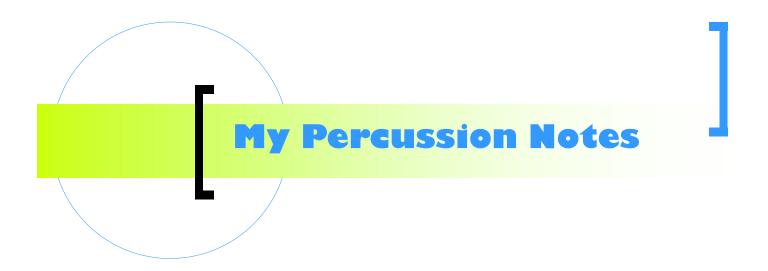












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Percussion Week 2 Practice Chart Neyboard Percussion ONLY

Check off what days you complete each item. Your goal is to complete each exercise 5 days this week.

Please have your parents sign, and turn it in at the next percussion class.

Items	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
 Warm-up with "8 on a Hand." Make sure that your wrist is the only thing that moves while you are playing. 2 min. 							
2. Read and Review the Sticking Patterns. Complete the worksheet and practice the ex- ercises with the correct patterns. 4 min .							
3. E.E. #14 Rolling Along Make sure you are using the alternate sticking pattern for the entire song. 3 min							
4 . E.E. #17 Hot Cross Buns Pay close attention to the sticking requirements. Remember to count through the half notes so you don't go too fast.							
5. Read and Review the Accessories of the Week. Find a song in the book that uses these accessory instruments. Tap out the rhythms as if you were playing the instrument.							

PRACTICE HINTS Use the E.E. Play-a-long CD to help you keep a steady tempo as you play. It will also keep you interested in some of the easier songs.

The Beginnings of Snare Drum Technique

To the Snare Drum!

Why is it Called A Snare Drum?

The snare drum gets its name from the cables that run along the bottom head of the drum. Snares, as they are called, can be made of many different materials including: wire, gut, nylon, nylon coated cable, synthetic gut, or any combination.

Metal snares are generally used in a regular concert band due to it's clarity of sound and control.

Gut or cable snares are used most often on the marching band field. They produce a crisper more articulated sound that is necessary on the field.

Other types of snares are used to create different

sounds for various groups and pieces of music.

How do snares work?

When tightened across the bottom head of the drum, the snares vibrate against the head to create a buzzing sound. The lever, in the picture to the right, allows the snares to be turned on and off.

In some music, the composer indicates that the snares are to be turned off for part of the piece. It creates a sound similar to a tom.

The screw, next to the lever, allows the snares to be tightened and loosened as needed. Most of the time you won't need to touch the screw only the lever to turn the snares on and off as the music calls for it.



Snare release lever and adjusting screw.

Volume 1, Issue 4 Week 3 Inside this week: Drum Sticks 3 Adjusting the 3 Stand Height Stick Grip 4 Making the First 5 Sound Introduction to 6 Reading Un-pitched Percussion Snare Drum 7 Rhythmic Exercises Stickings 8 Worksheet #2 Weekly Practice 10 Chart

Storage

- Snare drums should be stored in a locked percussion cabinet.
- Snares should be left on to avoid getting snagged on other instruments.

What To Expect This Week...

Finally, in week three, we can start to look at the fundamentals of snare drum playing. A lot of what we have covered on orchestra bells carries over to playing snare drum.

We will discuss various types of drum sticks and how they

effect our sound, the importance of stand height, and stick grip. We will also cover how to read un-pitched percussion parts. They look different than those of the orchestra bells and wind instruments.

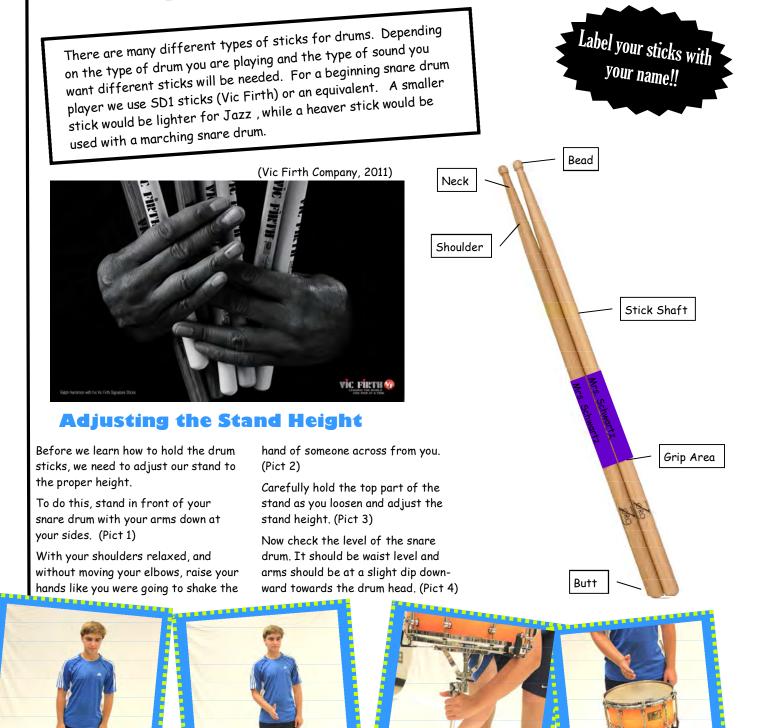
Finally, we will go back to

working on the orchestra bells and review the sticking patterns we learned last week.

There are a few worksheets included as well. Be sure to do these as part of the Practice Chart for the week.

Happy Snare Drumming!

How Heavy Is Your Stick?: Drum Stick Selection



Week 3: Snare Drum

Page 3

There are two Flow Do I Hold the Stick? grips used for snare drum: matched and 1. Put your right traditional. We hand out in front of you with the palm up. will be learning Place the grip area how to do matched (1/3 from the bottom of the stick) on grip. Later you the first knuckle of your pointer finger. may learn Over one inch of the traditional grip. stick should be seen out the other end.



2. Place the tip of your right thumb on the opposite side of the stick shaft. Make sure that it does not go past your knuckle. This creates the FULCRUM.

 Gently wrap the rest of your fingers around the stick shaft. Do not grip with your fingers.



Repeat Steps 1-3 with the Left Hand



4. Once both sticks have the correct hand grip, turn both hands so the palms are facing down.

5. Naturally the sticks should form a pie shape. If they don't, relax the wrists and let the elbows turn out slightly. The beads of both sticks should be even in roughly one inch apart.



Time To Play Your First Notes!!!

Now that your hand position is correct we can start to apply it to playing on the snare drum. Remember, it's not just that you hit the head of the drum, it's how you play the drum

The 'stroke' or movement required to play the snare drum comes from the wrist. With the elbows slightly away from the body and the arms angled down, the wrist bends to bring the bead of the stick up in the air.

"It's not just that you HIT the drum, it's HOW you play the drum."

This 'Up' position, is your starting point. Each time you play a note, your wrist goes back to this spot. It is roughly six inches above the head of the drum.

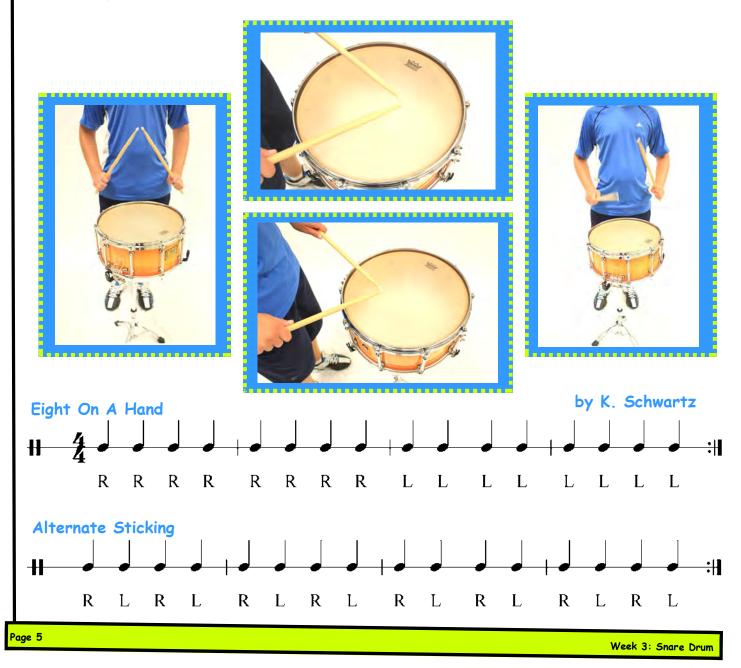
The weight of the drum stick should pull it down to the drum head. The wrist then pulls the stick back to its starting point.

The proper place for the sticks to hit is

directly over the snares just off center. The snare drum should never be played directly in the center or too close to the outside edge.

In resting position both sticks are two inches over the drum head.

Use the pictures below to practice and perform the proper stroke.



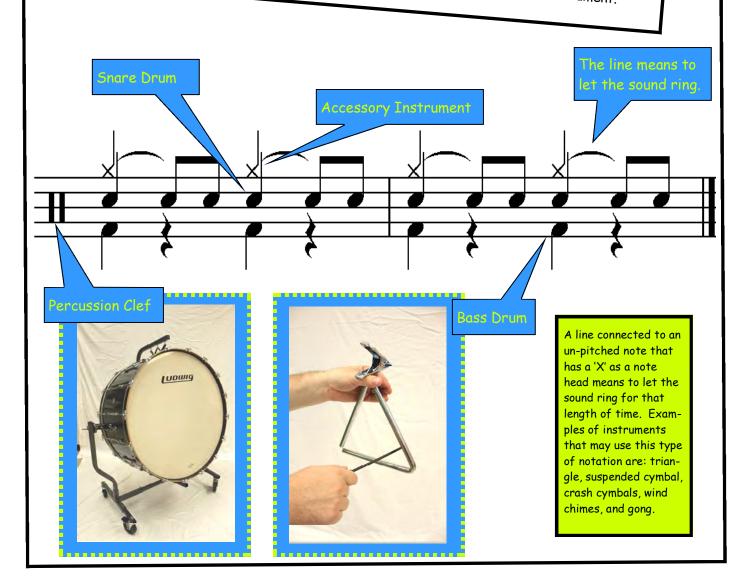
You already know how to read music on a wind instrument, but reading un-pitched percussion is different. Multiple instruments are placed on one staff to save space which can be a challenge to read.

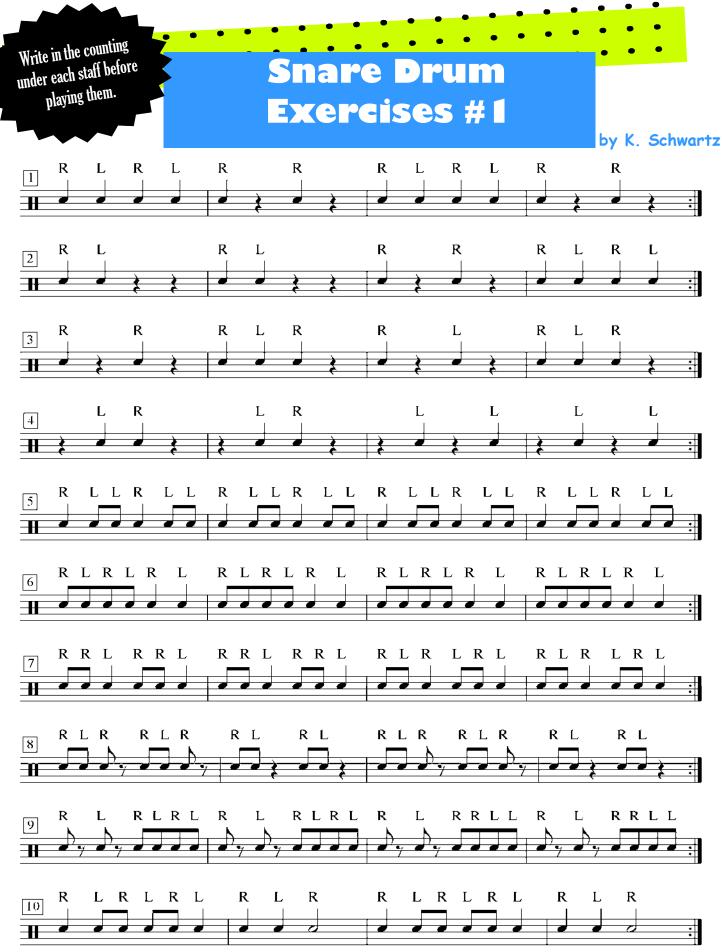
Let's Read Music: Un-pitched Percussion

Un-pitched percussion instruments have a clef all to themselves; it is referred to as the Percussion Clef. Reading music on the percussion clef is different from reading music in treble or bass clef. When using the percussion clef each instrument has its own specific line or space on the staff.

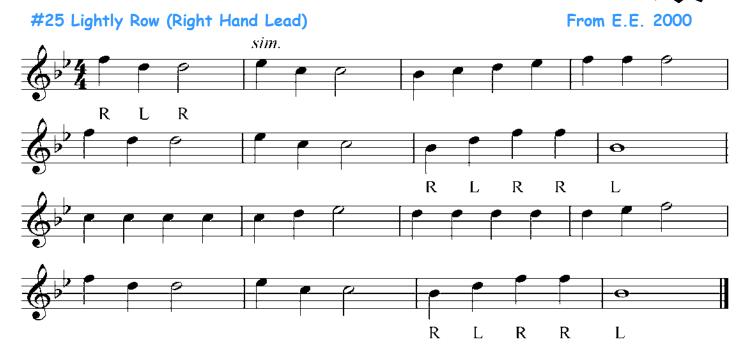
Since the pitch of the instrument doesn't change the note never moves up or down. Most music that uses the percussion clef will have one staff that will incorporate many un-pitched instruments.

Usually, the snare drum part will be found in the third space and bass drum in the first space . Accessory instruments can be placed on the top or bottom of the staff. They usually use X as a note head to show that it is a different instrument.

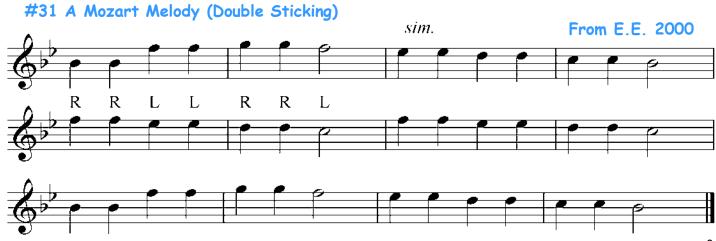


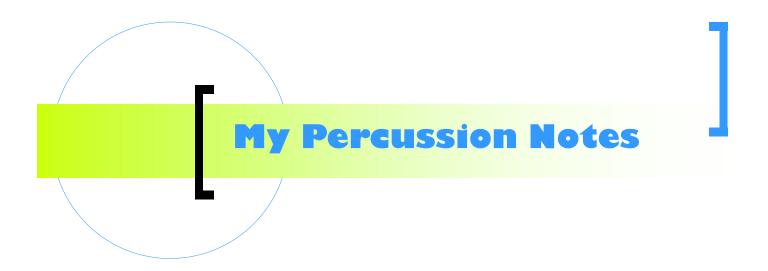












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Percussion Week 3 Practice Chart inare Drum and Keyboard Percussion

Check off what days you complete each item. Your goal is to complete each exercise 5 days this week. Please have your parents sign, and turn it in at the next percussion class.

Orchestra Bells Exercises							
Items	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
1. Warm-up with "8 on a Hand." Make sure that your wrist is the only thing that moves while you are playing. 1 min.							
2. Complete Stickings Worksheet #2 by writing in the stickings indicated and prac- tice the songs on the worksheet. 2 min.							
3. E.E. #25, 28, 31. Review which stick- ings to use for each exercise. 2 min .							
Snare Drum Exercises							
4 . Read and Review the grips earlier in this book . Remember sticking patterns and rules apply to snare drum and keyboard instruments.							
5. Snare Drum Exercises Worksheet #1. Use the exercise worksheet to focus on even quarter notes and eighth notes. 5 min.							
6. E.E. #11-18 Apply these new skills to these songs. Play with the CD to help main-tain a stead beat. 5 min.							

PRACTICE HINTS Set aside time to practice on a consistent basis. Is it could be before or after dinner time. Invite family and friends over for mini concerts.

More Fundamentals on Bells and Snare

Rudimental Drumming!

A Brief History Of Rudimental Drumming

The history of the drum goes back to the most early civilizations. We find many ancient hallowed out instruments with animal skins stretched across them.

Since then the snare drum has seen many different faces. In the Middle Ages and Renaissance era the most common drum across Europe was the tabor, a precursor to the snare drum.

"By the early eighteen century the snare drum was finally heard [often] in the orchestra..." (Cook, 1997) Composers like Handel and Rossini were using it quite often in their music.

The rudiments we know today

came from the Drum and Fife corps of the seventeen and eighteen centuries. A New, Useful and Complete System of Drum Beating, by Charles Steward Ashworth in 1812 was the first book of instruction for the fife and drum corps and contained 28 drum rudiments.

Eventually the fife was replaced by the bugle but the snare drum remained the same.

More books on drum and bugle instruction were written throughout the twentieth century. In 1993 an organization called the National Association of Rudimental Drummers was formed. This

them to use in different

using the pattern that is

On the snare drum we will

begin to address basic rudi-

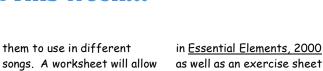
ments including the multiple

bounce and flam. Exercises

most appropriate.

you to write in the stickings

group of esteemed teachers created the 26 American drum rudiments that we use



as well as an exercise sheet in this book will help you to apply these new techniques.

Finally, accessories of the week are back! This week we will explore the bass drum and wood block

What To Expect This Week...

This week we continue to move forward with learning more about the fundamentals of both the orchestra bells and snare drum.

We will learn three new sticking patterns (left hand lead, right hand lead, and melodic sticking) and put

todav.

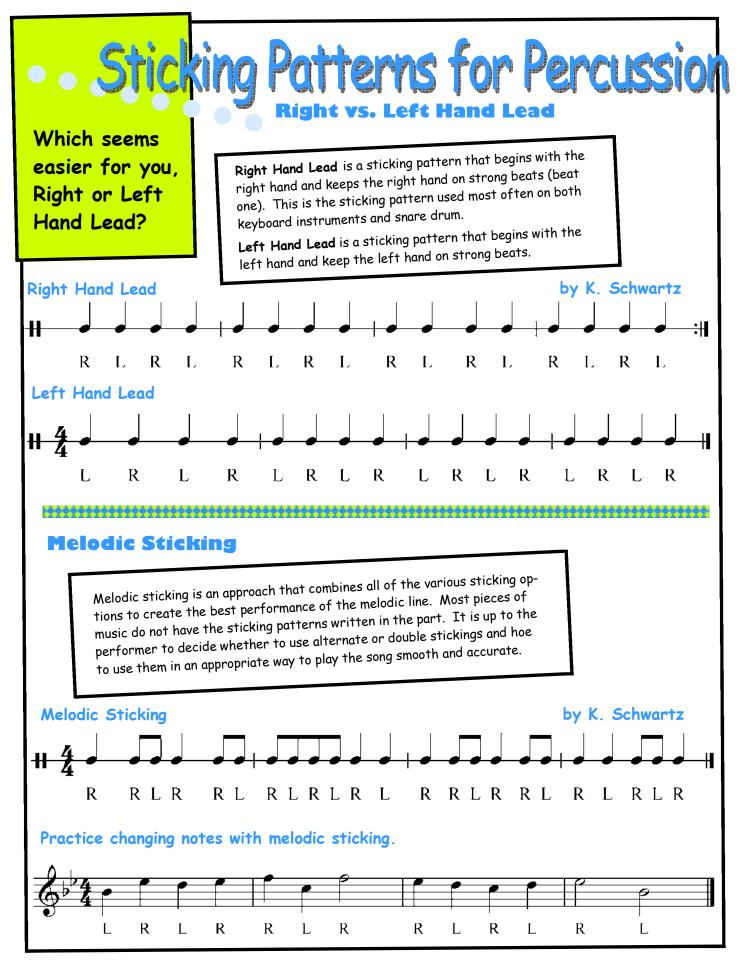


Week 4	
Inside this wee	k:
Right Hand vs Left Hand Lead	3
Melodic Sticking	3
Why different sticking patterns?	4
Cross-Stickings	4
Melodic and Combination Sticking Worksheet	5
Snare Drum Rudiments #1	6
Snare Drum Exercises #2	9
Accessories of the Week	10
Weekly Practice Chart	12

Volume 1, Issue 5

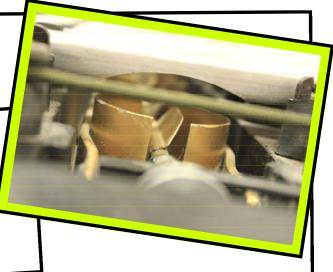
Names of other **Rudiments**

- Pataflafla
- Drag
- Lesson 25
- Single Dragadiddle
- Single Ratamacue
- Swiss Army Triplet



Why Do We Use Different Sticking Patterns?

The sticking patterns that we use to play different pieces change because the music changes. Patterns are used to make playing the music easier and to give weight to certain notes. A person's dominant hand will have more weight than their weak hand. Because of this, when playing, that dominant hand will go on the stronger beats. In 4/4 time, the strong beats are 1 and 3, which is why we begin most exercises with our right hand.



by K. Schwartz

Check out the how the sticking pattern changes for the strong beats.





Cross-Stickings: Avoid Them!

Cross-stickings occur when two sticks overlap each other while playing a melodic line, as shown in the picture below. This overlapping of sticks makes it a challenge to play a line with fluid motion. When thinking about sticking patterns cross-stickings should be avoided at all times.

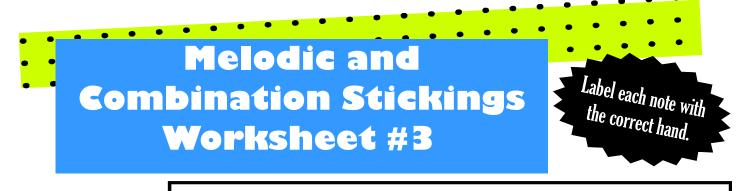
Melodic line with cross-sticking. by K. Schwartz



Same melodic line minimizing cross-sticking.







Label each note with the proper hand using R or L based on the Melodic or Combination Sticking Patterns. Then practice the songs as part of your weekly practice chart.













are rhythmic patterns that make up the foundation of snare drumming. At the root of some of the most basic rudiments is technique and control.

Rudiments

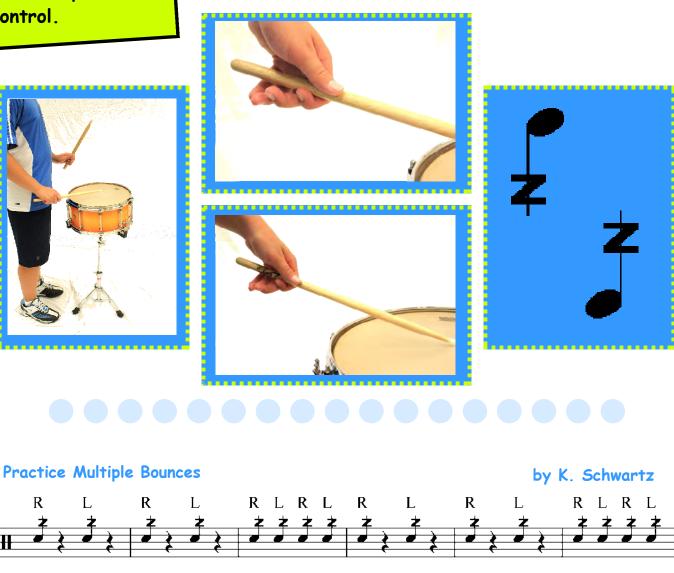
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age 6

rcussion Rudiments

Multiple Bounce

For a multiple bounce stroke, allow the stick to bounce freely on the drum head. Do not use your wrist or fingers to control the stick once you let it go. The FULCRUM between your index finger and thumb will hold the stick secure as it bounce on the drum head. The fingers of your hand will support the stick as it bounces.



Week 4: More Fundamentals

The Flam uses a small note in front of the main note, called a grace note. This grace note is played slightly before the main note that is on the beat. It is not counted as part of a beat, but leads directly into the main note.

Right Hand Flam

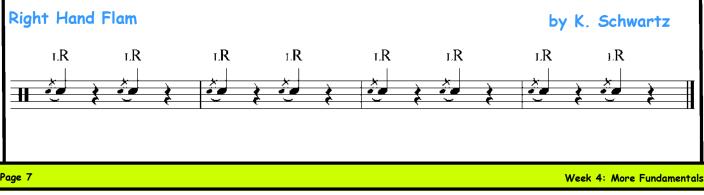
For a right hand flam setting up the stick properly will ensure that the flam is played correctly. It is the gravitational force on the sticks that creates the flam; nothing else.

A right hand flam means that the left hand creates the grace note and the main beat is in the

right hand. Set up the sticks so the bead of the left stick is two inches away from the head of the drum while the right hand stick is in the 'up' or 'ready' position. By setting up the sticks unevenly when dropped at the same time they will hit the drum head at different times. Since the left hand is closer it will produce the grace note just before the right hand hits for the main beat.





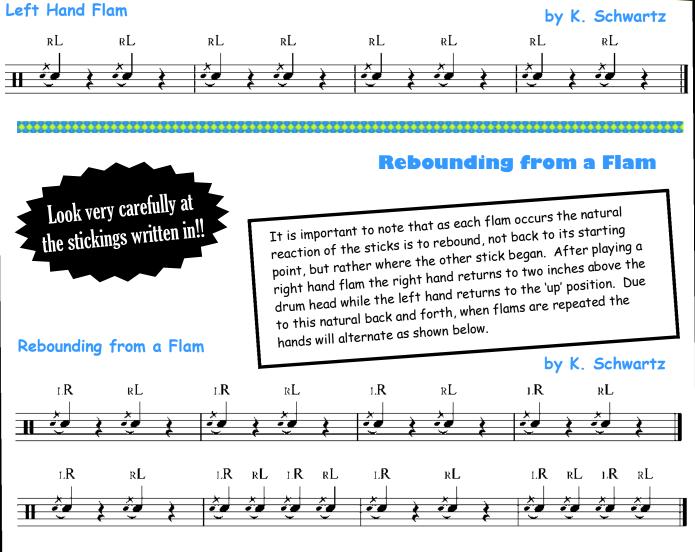


Left Hand Flam

The left hand flam will be set up like the right hand flam but backwards. The forces that create the flam are the same as with the right.

Set-up the bead of the right hand stick two inches from the head of the snare drum. The left hand stick is in the 'up' or 'ready' position. As the two sticks drop to the drum head the right hand will hit first creating the grace note and the left hand becomes the main beat.













Percussion Accessories of the Week

Wood Block (Wd. Blk)



To hold the wood block cup your hand to form a bowl in the palm of your hand. This will become a chamber where the sound will resonate. Place the wood block on the top of your hand so there is space for the sound to resonate.

Curved wood block: To play strike the top near the center. Use a hard rubber mallet or snare drum stick.

Flat wood block: The best sound is towards the edge of the top surface near the side with the open slit. Use a hard rubber mallet or wooden xylophone mallet to strike.





Because of its low, loud sound, the bass drum is one of the most important instruments in the percussion section and band.

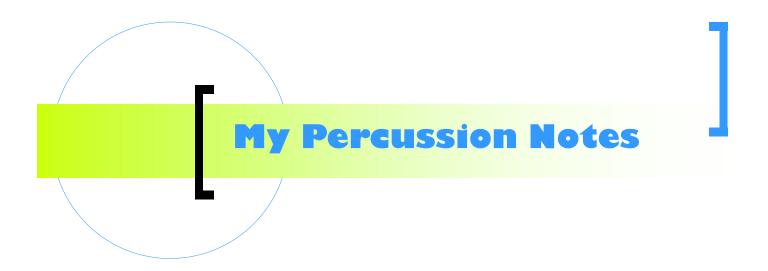
To play the bass drum, hold the mallet in your right hand. Place the palm of your left hand on the drum head and turn your body sideways.

The stroke on the bass drum is with more elbow and arm, than you would use on snare drum or keyboard instruments. Strike the bass drum in the lower third of the head, half way between the rim and the center. The motion should be in a circle. After hitting the bass drum head, the mallet should swing upward in a circular motion.



Bass Drum (B.D.)





Name_

Parent Signature

Percussion Week 4 Practice Chart Snare Drum and Reyboard Percussion

Check off what days you complete each item. Your goal is to complete each exercise 5 days this week.

Please have your parents sign, and turn it in at the next percussion class.

Orchestra Bells Exercises							
Items	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
 Warm-up with "8 on a Hand." Make sure that your wrist is the only thing that moves while you are playing. 1 min. 							
2. Complete Melodic and Combination Stick- ing Worksheet . Practice #34, 39, and 49 from the worksheet. Use correct stickings.							
8 min.							
3. E.E. #41 Use combination stickings and review eighth notes on bells. 2 min.							
Sn	are Drum	Exercise	:S				
4. Review the Rudiment Descriptions. Prac- tice the examples on the page. 2 min .							
5. Snare Drum Exercises Worksheet #2. Use the exercise worksheet to focus on the first two snare drum rudiments. 5 min.							
6. E.E. #25, 28, 31 Apply these new ru- diments to these songs. Play with the CD to help maintain a stead beat. 5 min.							
7. Review the Percussion Accessories of the Week. 3 min.							

PRACTICE HINTS You don't need to practice all of the Practice Chart in one setting. Taking 5 minutes here and 10 minutes there, may help you to maintain a better focus overall.