Brass Technique

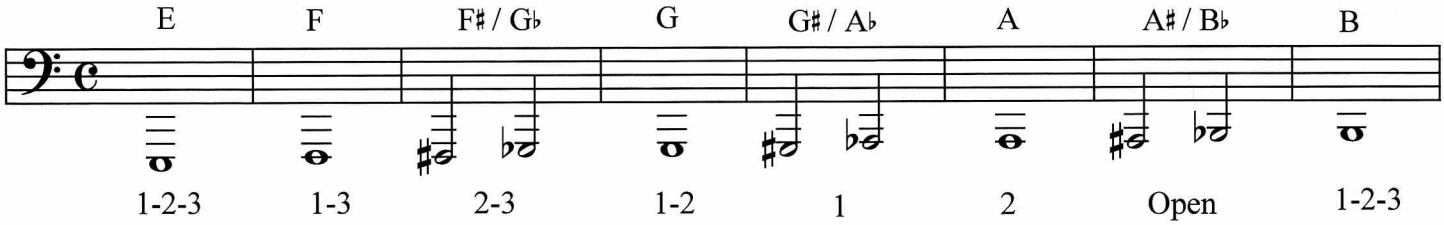
TUBA

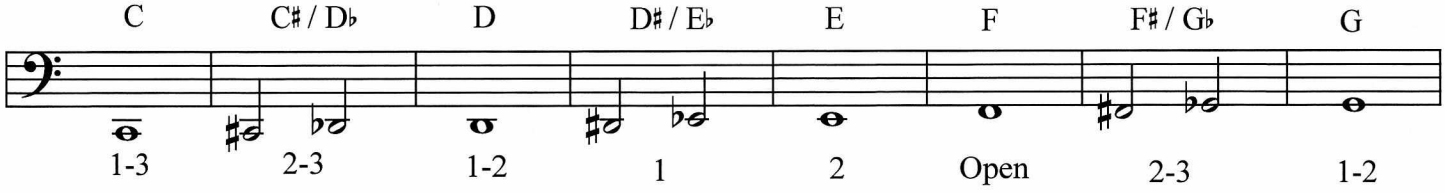
REHEARSAL CHECKLIST

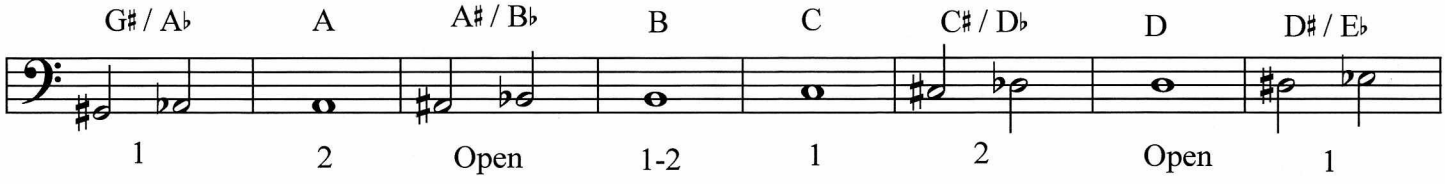
The following is a list of items that you should bring to every rehearsal:

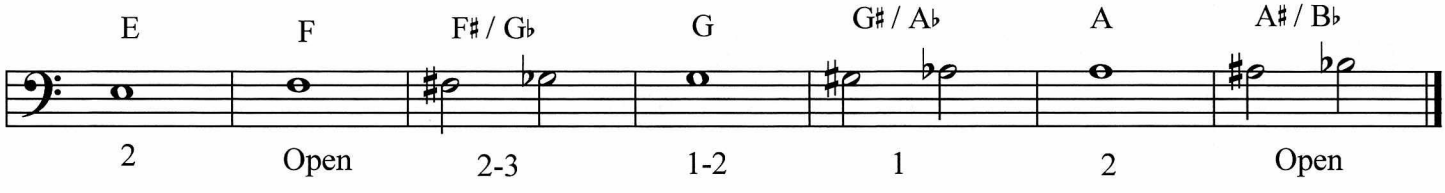
- **3-Ring Binder, ½ to 1 inch, with several clear insert pages to keep all of your music in**
- **Any Music that has been assigned, check the website and print all of your parts, including this book**
- **Mechanical Pencil**
- **Valve Oil**
- **Towel big enough to lay your horn on a gym floor or other hard surface**
- **Gloves (can be purchased at rehearsal) Tuba players may want stronger work-out type gloves**
- **Water Jug filled with ice water, at least a half-gallon**
- **Baseball style Hat**
- **Running shoes**
- **Sunscreen**
- **Lip Balm**
- **Workout type clothes that are weather-appropriate; be prepared to be outside all day. No jeans!**
- **Mouthpiece for your instrument**
- **Don't forget your Instrument!**

Tuba
Fingering Chart







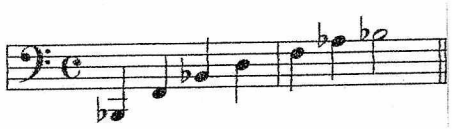


The Overtone Series

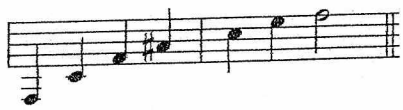
When you are working on these types of exercises, use one fingering for each set of exercises, in order to train your embouchure to move smoothly from one partial to the next. This means that some of the notes will use an alternate or "false" fingering. There are seven sets of fingerings or "positions" that allow you to play all the notes. The notes in parenthesis are alternate fingerings and may be out of tune, but they are useful in embouchure development when used in these types of exercises. To save space, the exercises will only be written in the Open Position, but practice them in all fingering combinations.

***Special Note**: In order for the Mellophones to get the same benefits from these exercises, they will play the same written part as the Trumpets, unless otherwise instructed. This means that they will not be playing in unison, but in parallel fifths from the rest of the Hornline.

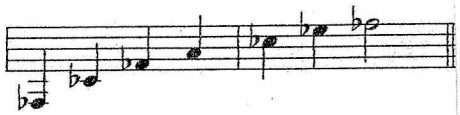
1. **FIRST POSITION** (also known as Open Position) is played open.
   The following notes are played: B-flat, F, B-flat, D, F, (*A-flat*), B-flat.



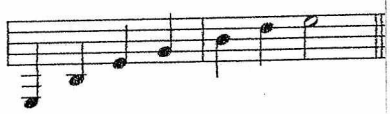
2. **SECOND POSITION** is played with the second valve. The following notes are played: A, E, A, C-sharp, E, (*G*), A.



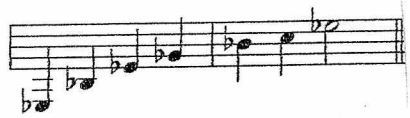
3. **THIRD POSITION** is played with the first valve. The following notes are played: A-flat, E-flat, A-flat, C, E-flat, (*G-flat*), A-flat.



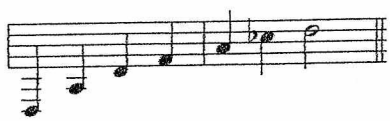
4. **FOURTH POSITION** is played with the first and second valves.
   The following notes are played: G, D, G, B, (D), (*F*), G.



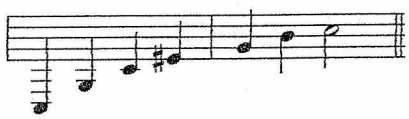
5. **FIFTH POSITION** is played with the second and third valves.
   The following notes are played: G-flat, D-flat, G-flat, (B-flat), D-flat, (*E*), G-flat.



6. **SIXTH POSITION** is played with the first and third valves.
   The following notes are played: F, C, (F), (A), (C), (*E-flat*), F.



7. **SEVENTH POSITION** is played with all three valves.
   The following notes are played: E, B, (E,)
   (G-sharp), (B), (*D*), (E).



SECTION 1 – BREATHING EXERCISES

The following exercises are taken from the **Breathing Gym**, and can be used as part of a warm-up routine or to address specific issues such as Dynamics, Articulation, and Phrasing. Work on these exercises just past the point of ease and slightly into discomfort without over-exertion.

PRELIMINARY CONSIDERATIONS

Maintain a proper and consistent oral shape for maximizing the benefits of these exercises.

- During the inhale/exhale, the inside of the mouth should feel like a big yawn
- The back of the throat is to remain open and unobstructed

Monitoring each breath ensures correct execution. All exercises are to be performed in a relaxed manner with no tension in the body. If light-headedness occurs, sit down and gently breathe in through the nose and out through the mouth for a few moments. The inhale and exhale are to be performed continuously with no break (unless otherwise instructed).

INHALE

- Form the right hand like a karate chop, but fold the thumb flat against the palm
- Place the index finger just under the tip of the nose, with the top lip against the middle knuckle and the bottom lip against the big knuckle (approximately)

EXHALE (remove the right hand before the exhale)

- Form a slight embouchure with the lips, but with very little tension (like whistling)
- Push the air out in one constant, steady flow

THE EXERCISES

FLOW STUDIES – used to stimulate regular breathing patterns used while playing. Monitor the consistent flow of air (comfortably full to comfortably empty)

- Float the Paper Airplane (piano), Toss the Dart (mezzo forte), and the Bow & Arrow (forte)
- Quick Breath – Full breath on the last beat of a measure before exhaling
- Exercises with varying lengths of Inhalation and Exhalation

THERAPIES – used to inspire better airflow by creating problems to overcome, such as resistance and suspension

- Inhale Therapy – Exhale all air (sizzle), place the back of the hand against the lips while inhaling (fight for air), remove hand and inhale as much as possible, suspend the air for a set number of counts with mouth and throat open, then exhale in 1 quick burst down to a sizzle
- Oral Shape Therapy – Inhale/Exhale with the mouth and throat open in varying rhythmic patterns, monitoring the consistent flow of air

STRENGTH AND FLEXIBILITY – focus on expanding and contracting the lungs to their extremes

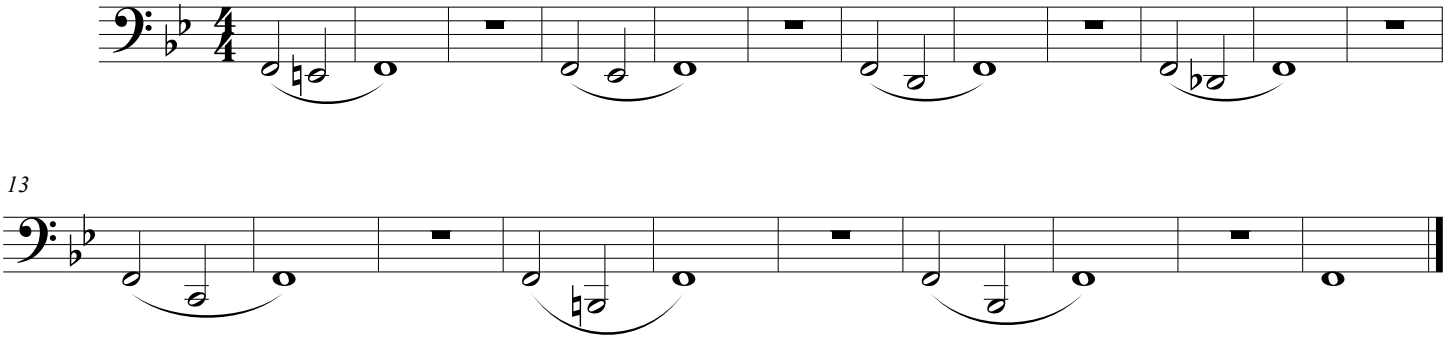
- In, Sip, Sip – Out, Push, Push. "In" = full inhale in 1 beat while raising arms overhead, "Sip" = Lift arms higher and sip more air, "Out" = full exhale while lowering arms, "Push" = force more air out
- Power Breaths
- Power Bow & Arrow

Score

Sonus Brass Technique

Bryk

1. F Stretch



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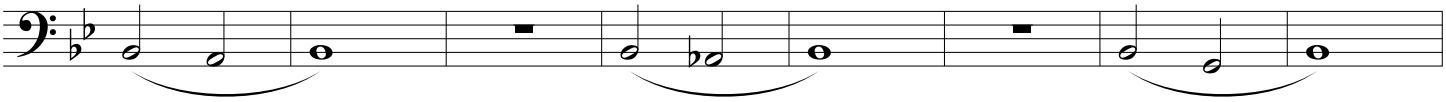
2. Bb Stretch

23



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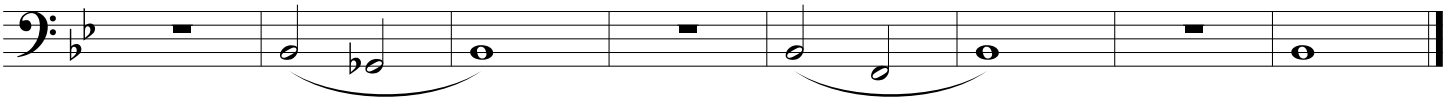

3. Flexibility

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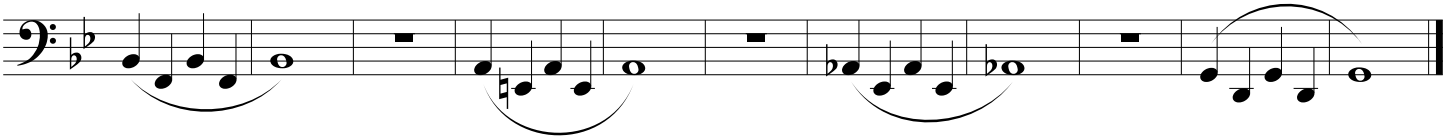

4.Arpeggios

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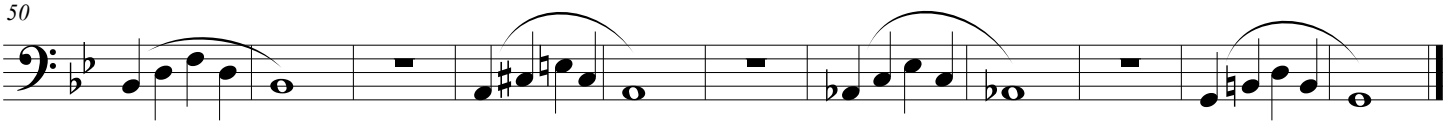

5. Flex-peggios

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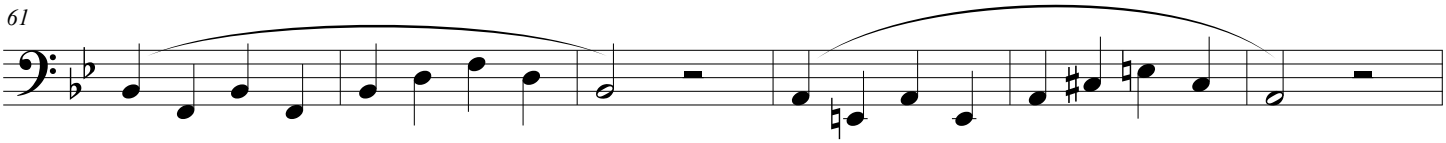

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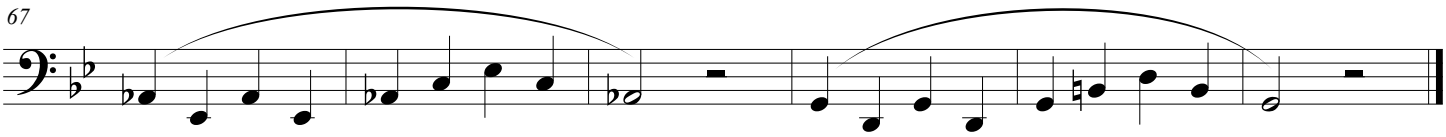

Air Flow #1

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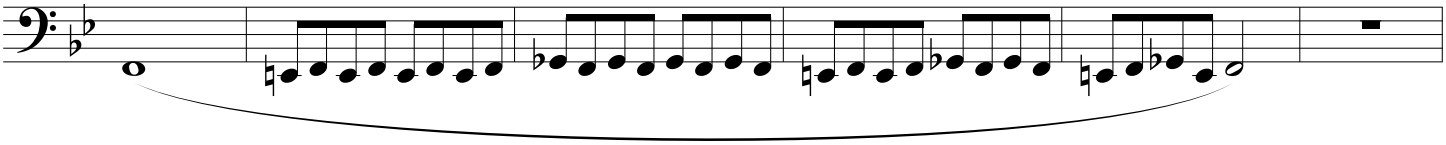

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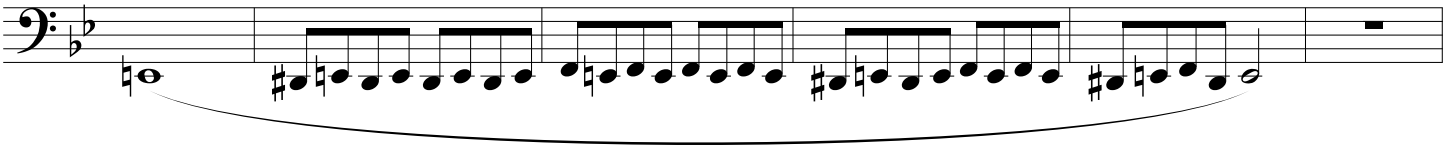

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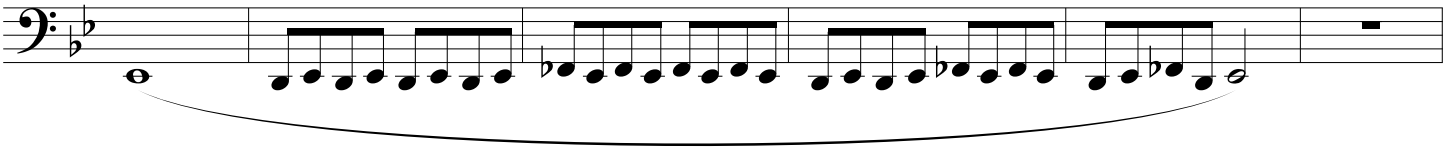

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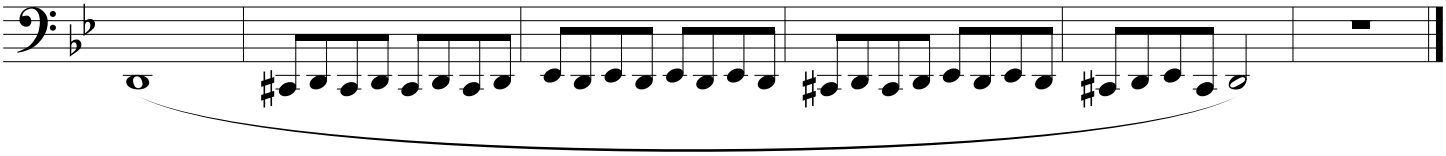

Air Flow #2

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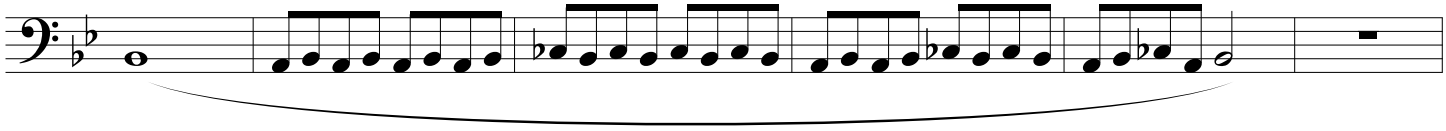

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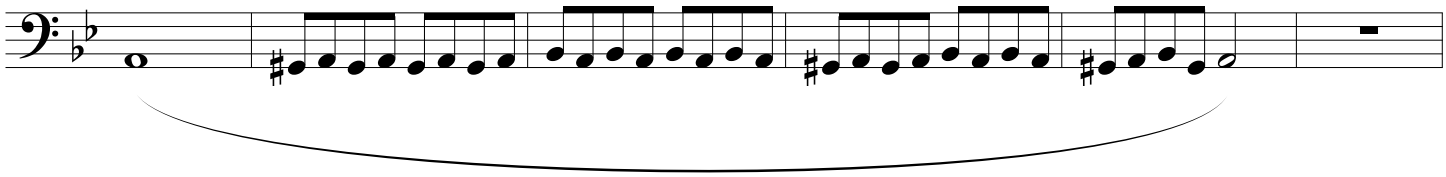

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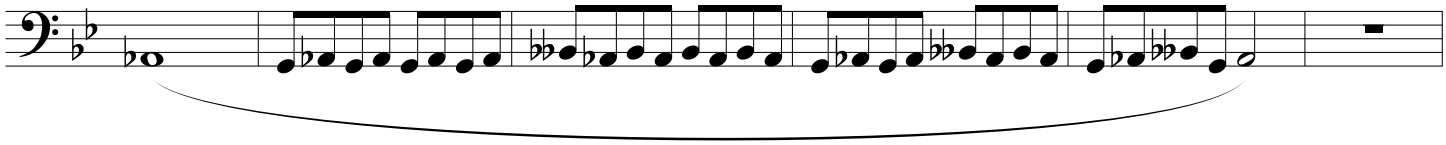

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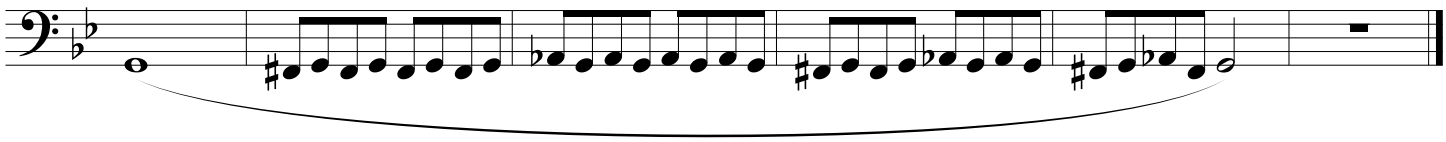

Air Flow #3

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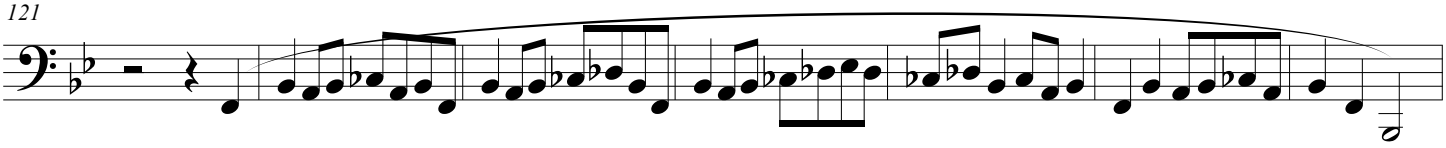

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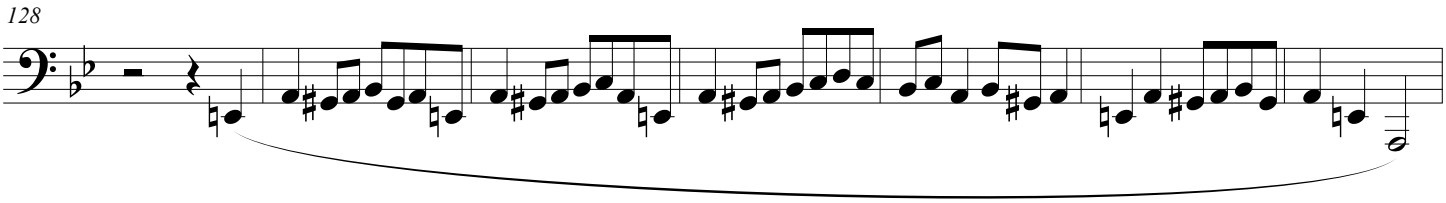

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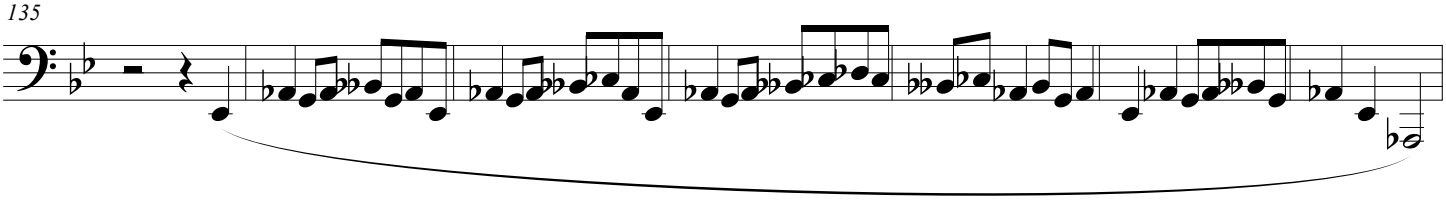

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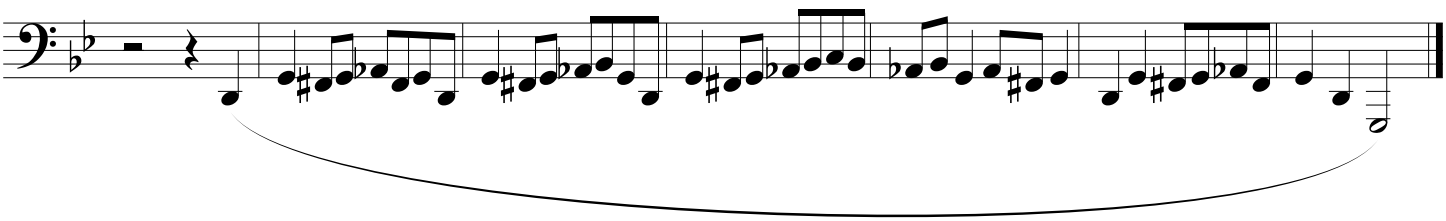
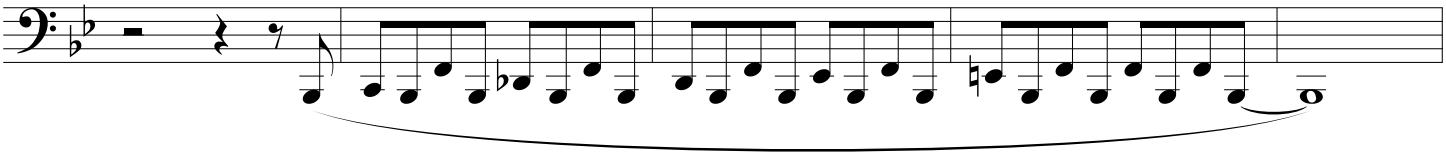


149 **Air Flow #4**



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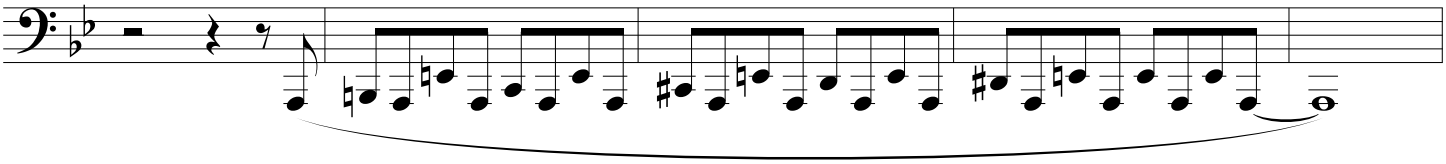

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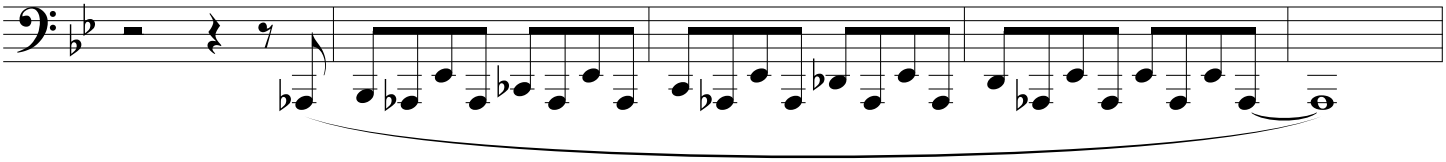

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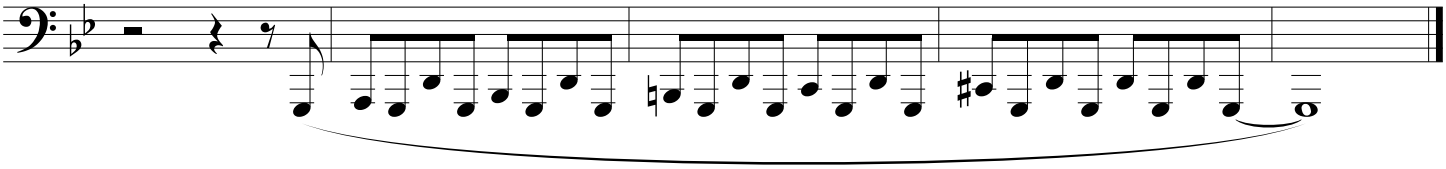
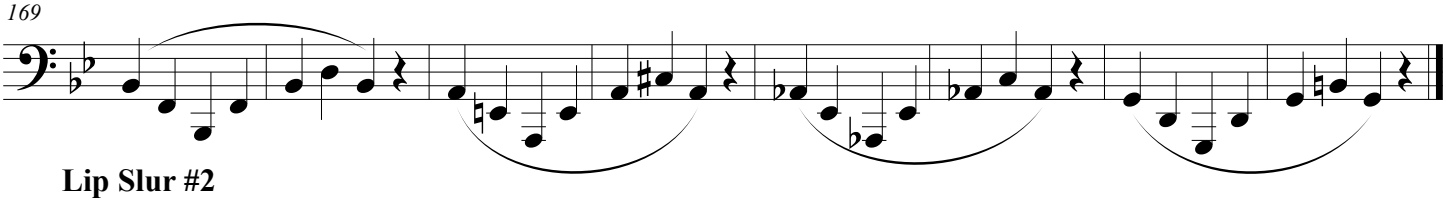


Lip Slur #1

169



Lip Slur #2

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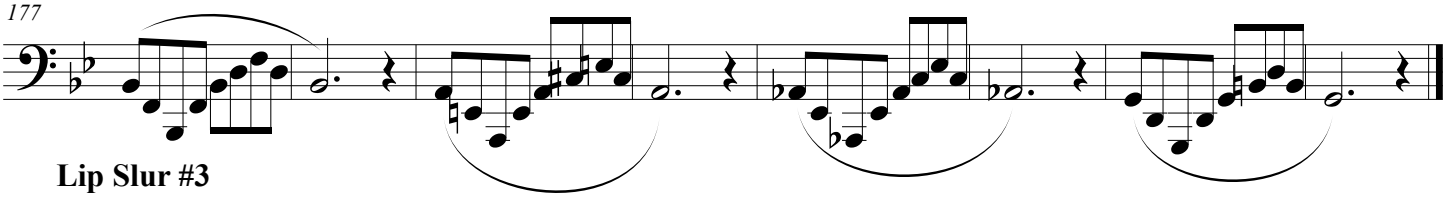

Lip Slur #3

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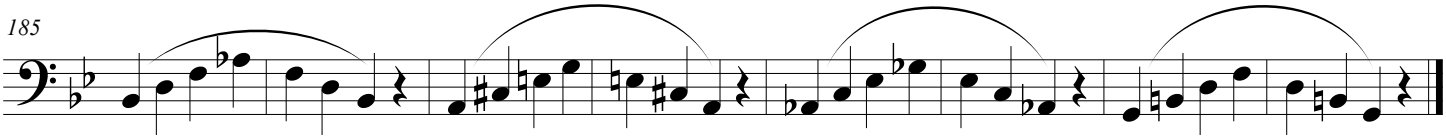

Lip Slur #4

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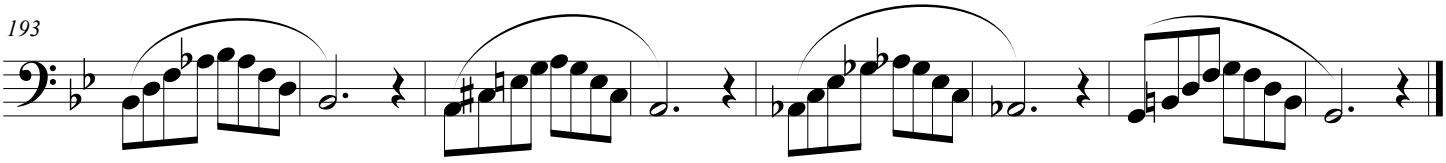

Speed Slur #1

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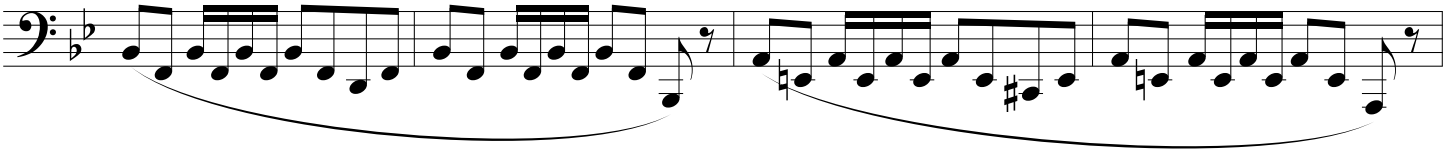

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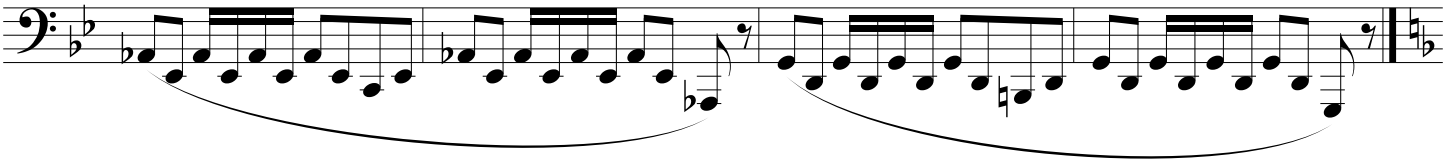
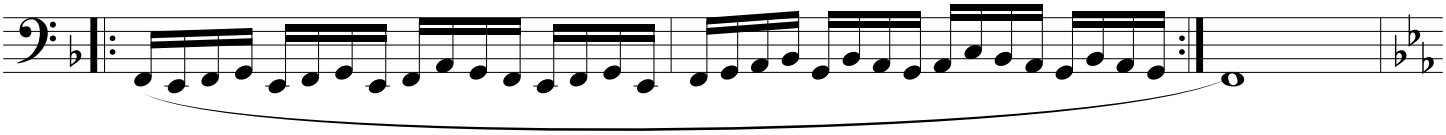
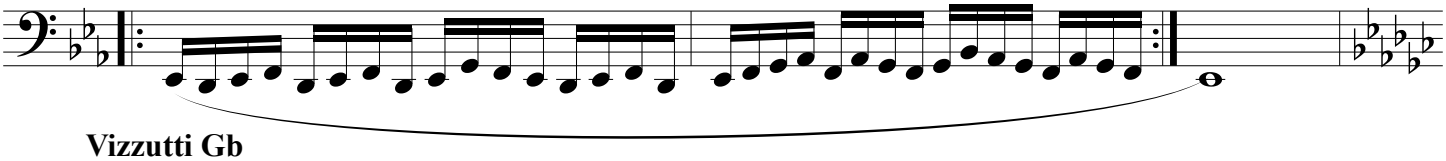


209 **Vizzutti Concert F**

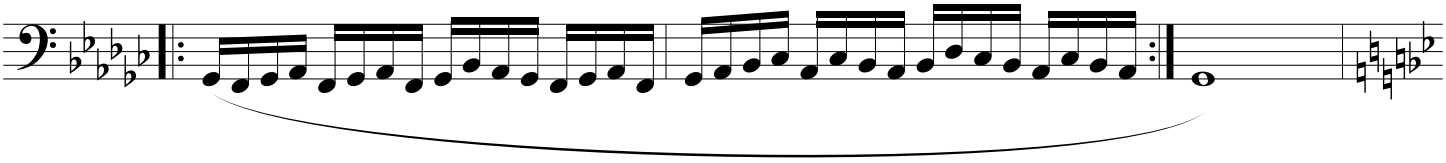


212 **Vizzutti Eb**



Vizzutti Gb

215

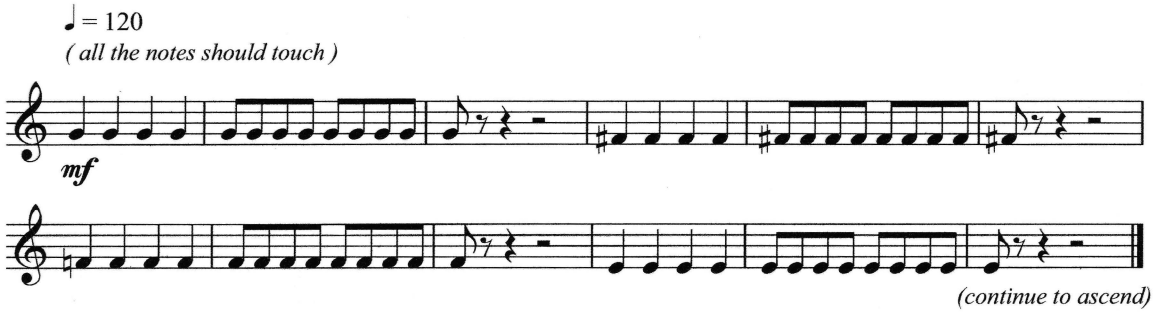


Articulation Studies

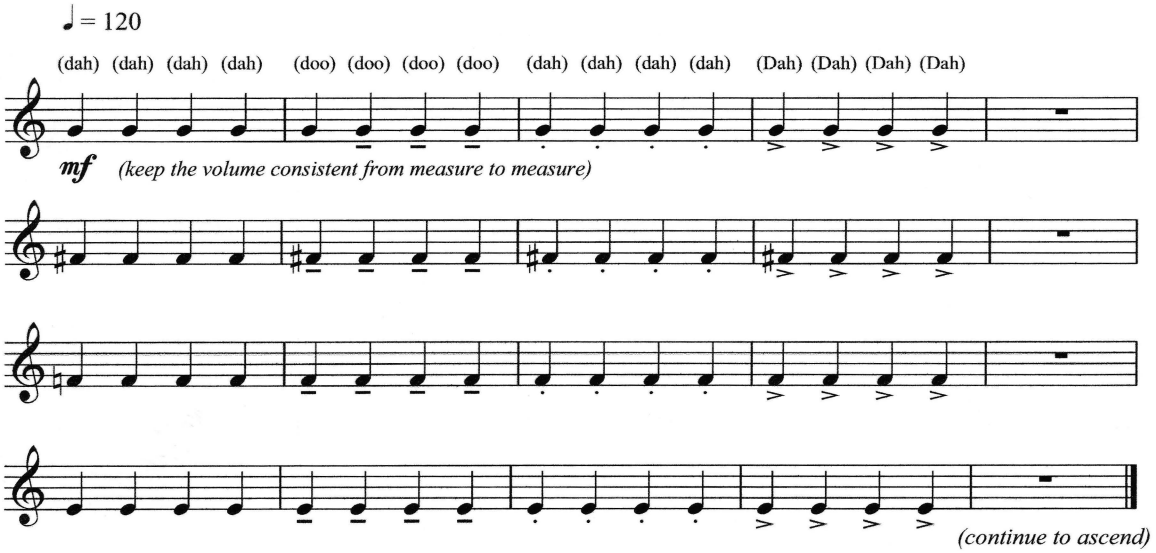
Variations in musical style can be achieved by altering the duration and/or emphasis (stress, weight) of notes. The Bluecoats define this differentiation through the use of the syllables listed in this chart.

Articulation	normal	legato	staccato	marcato	accented
Syllable	dah	doo	dah	Dah	Dah
Difference from the normal enunciation	N/A	Smoother beginning and more connected	Same beginning as normal with half the length	Twice the emphasis with half the length	Twice the emphasis on the beginning of the note, a slight decay

6. *Quarters and Eighths*

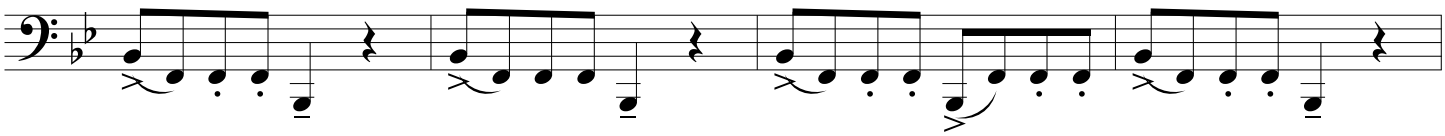


7. *Forklift (in unison)*

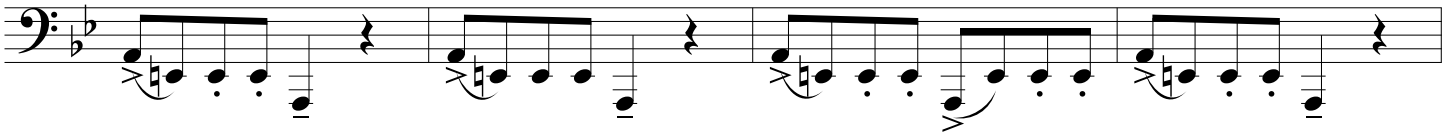


Articulation #1

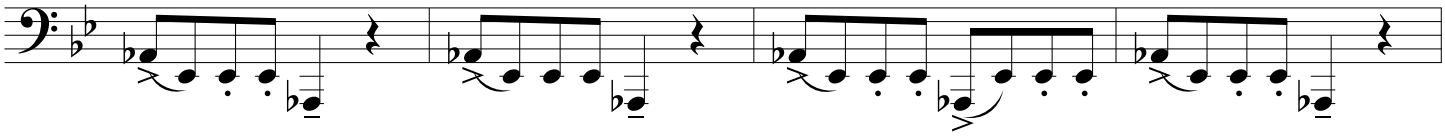
218



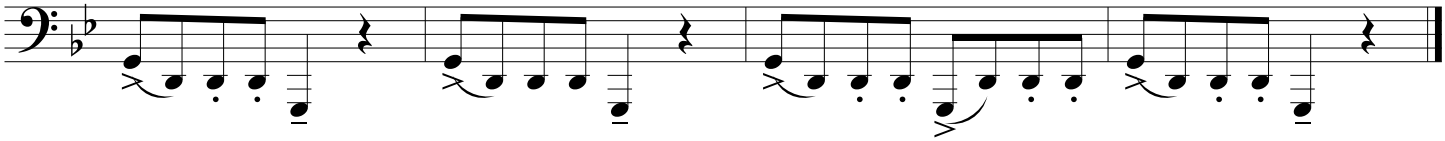
222



226

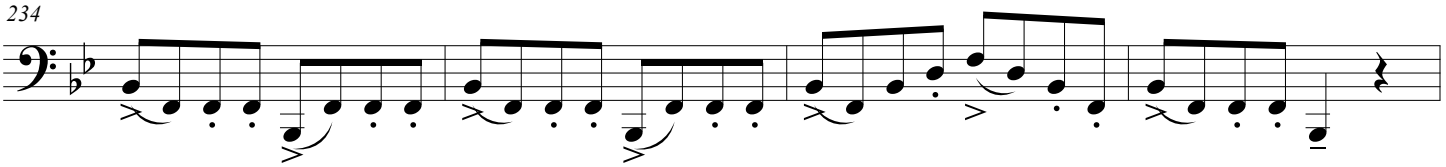


230



Articulation #2

234



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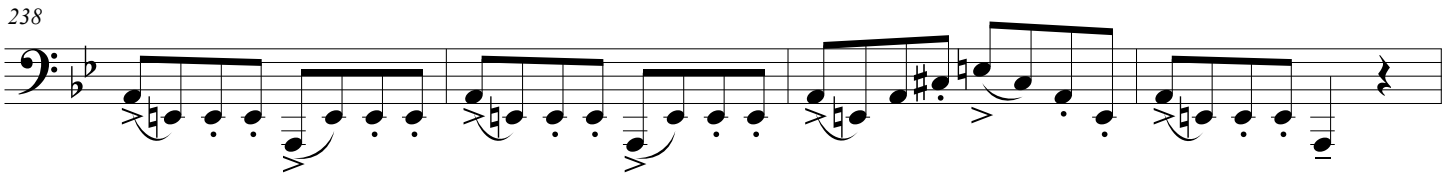

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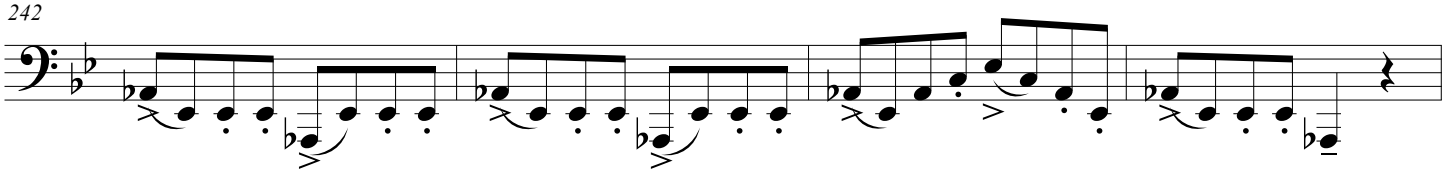
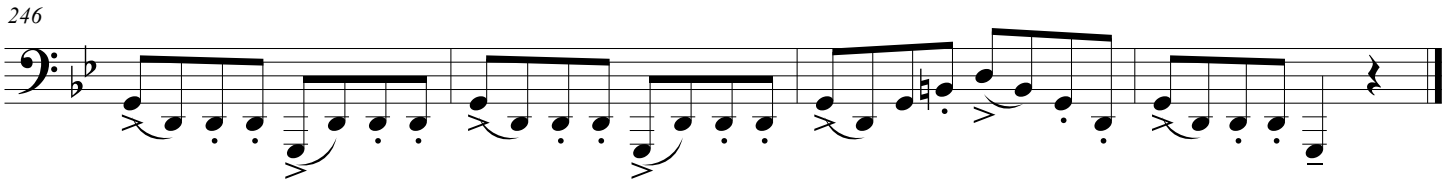
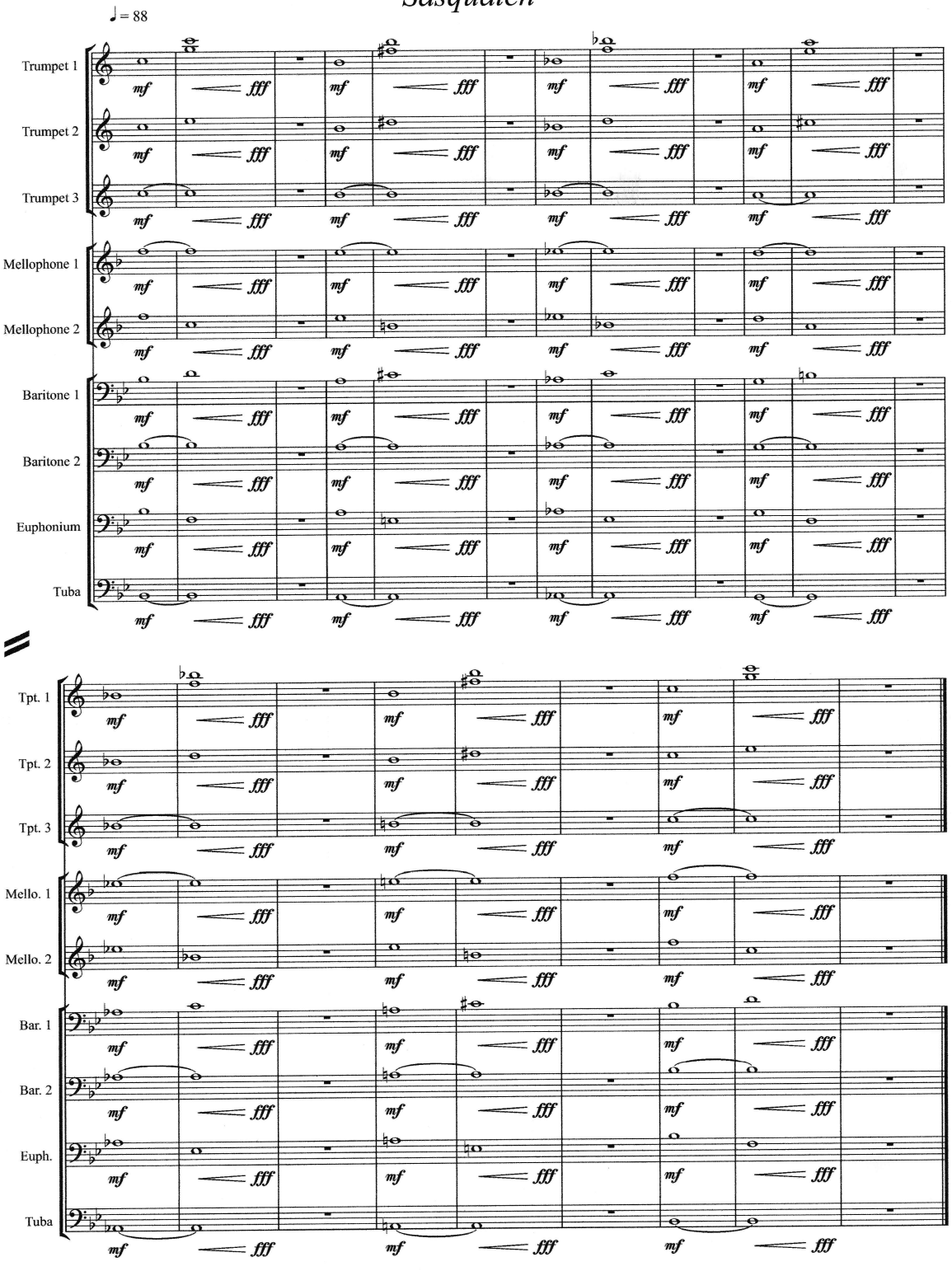


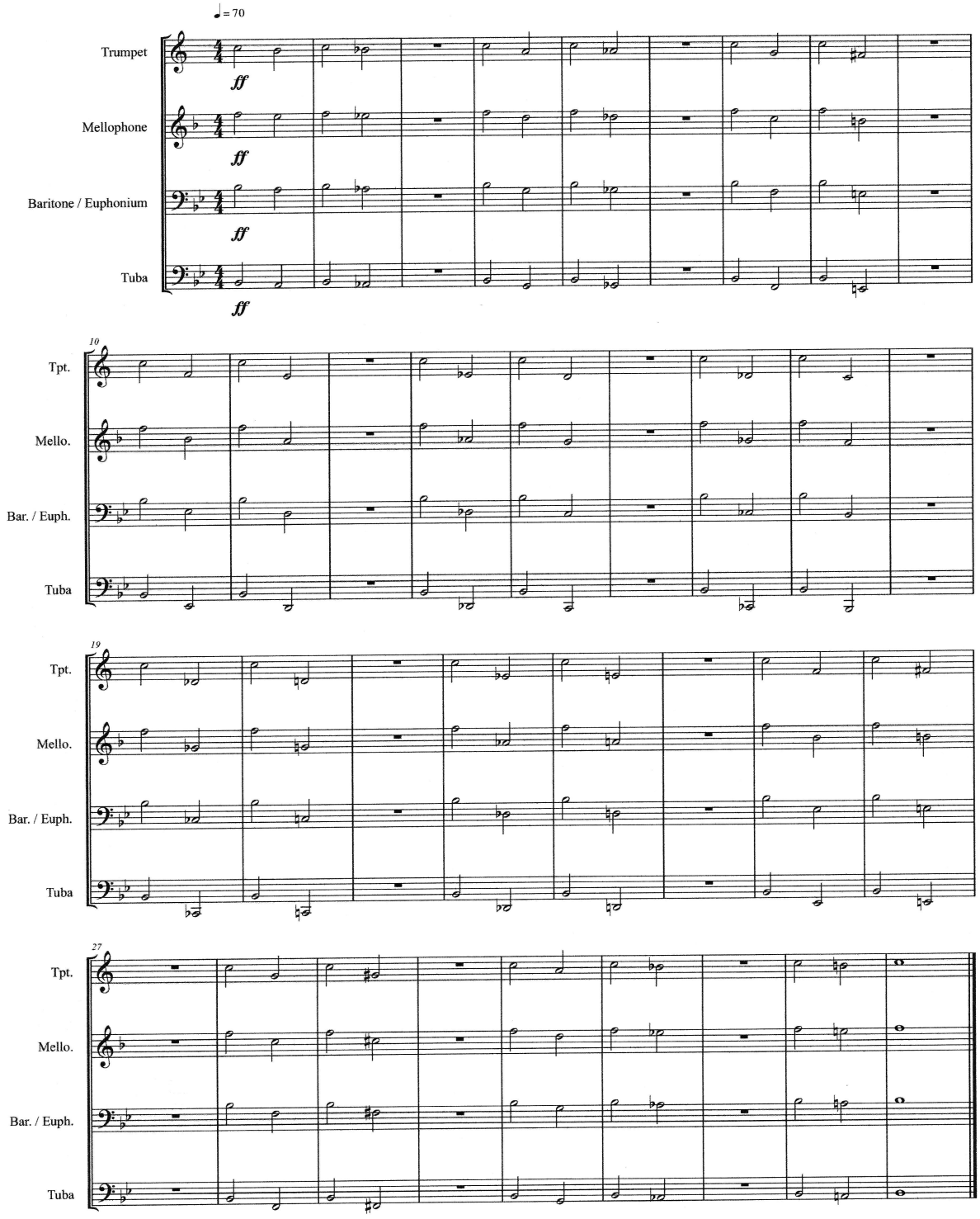
246



" Sasquatch "

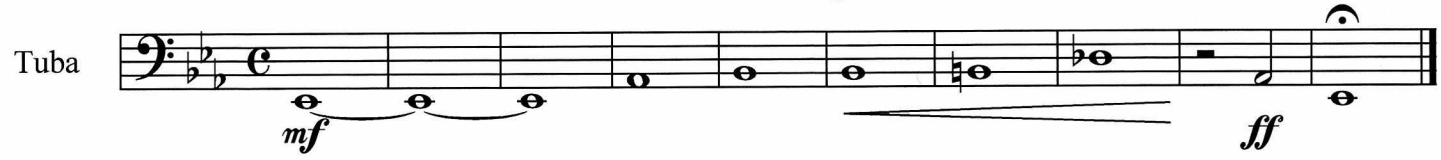

♩= 88
Trumpet 1
Trumpet 2
Trumpet 3
Mellophone 1
Mellophone 2
Baritone 1
Baritone 2
Euphonium
Tuba
Tpt. 1
Tpt. 2
Tpt. 3
Mello. 1
Mello. 2
Bar. 1
Bar. 2
Euph.
Tuba
mf
fff

Power Exercise # 2

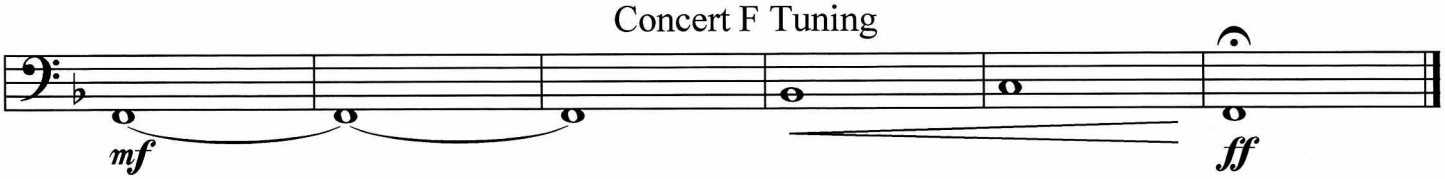


SECTION 7
TUNING SEQUENCES

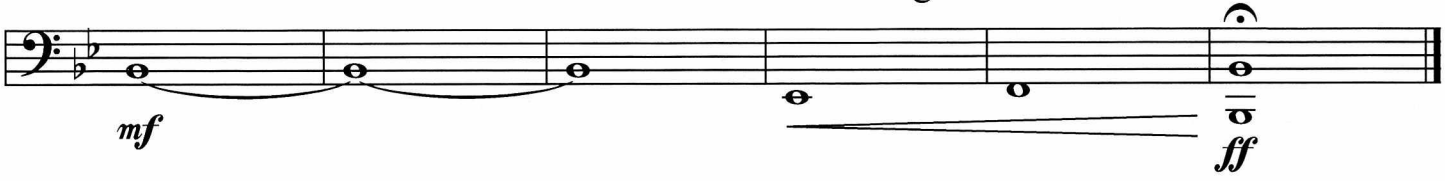
SCV Tuning



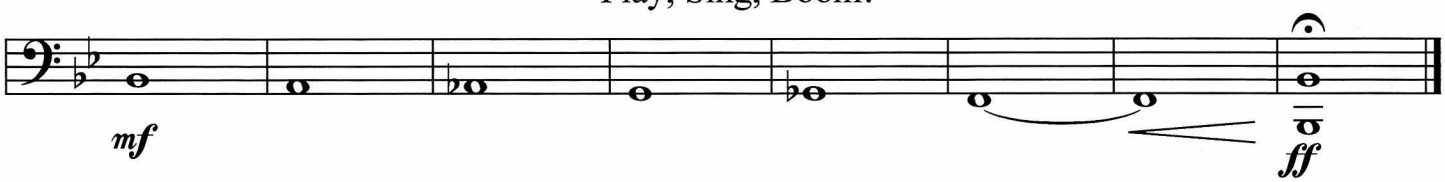
Concert F Tuning

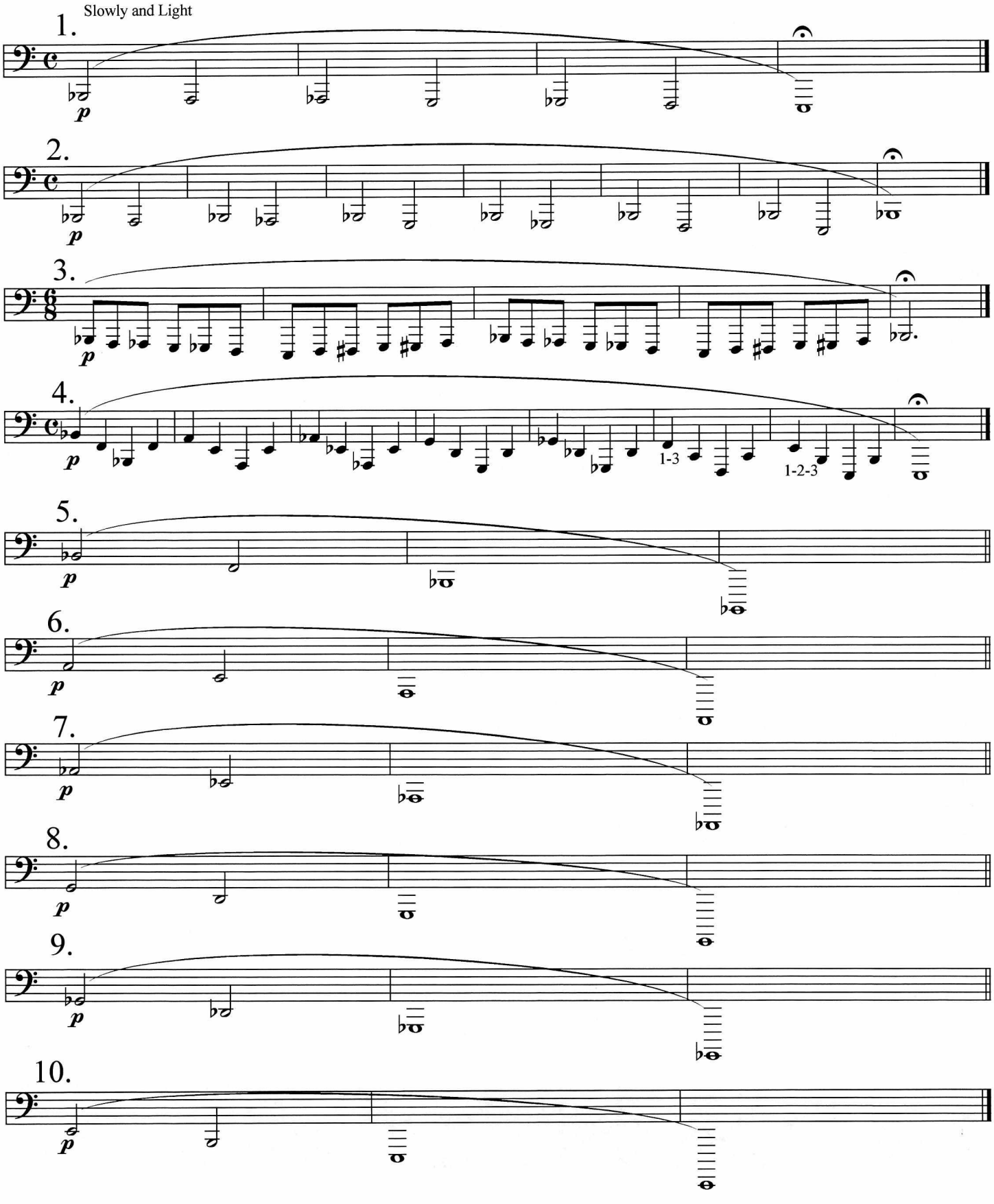


Concert B-Flat Tuning



Play, Sing, Boom!



SECTION 8
WARM-DOWN & PEDAL TONES

Play these at the end of the day or when your chops tire, followed by rest. Use as little mouthpiece pressure as possible.