COLT CADETS
DRUM & BUGLE CORPS

BRASS BOOK
BARITONE

CC24

Section 1 - Breathe, Sing, Buzz

Breathing

Breathing and air are arguably the most important portion to brass playing that a performer can master! Taking a relaxed and full breath is essential to the sound that is produced on the horn. We will use exercises from “Breathing Gym” throughout the summer.

Things to keep in mind on your own:

- Inhale - “WOAH” Syllable, low/open sound, fill up from bottom of lung to the top (the torso should move!)
- Exhale - Keep the air stream steady!

General Rule of Thumb: More Air = More Better!

Singing

Singing is also an essential part of brass playing. Through singing, brass players develop many musicianship skills such as tone, pitch matching/comfortability, intonation, air support, and tongue placement/oral shape. This takes our breathing exercises and adds the next layer of the onion on top.

One of my favorite teachers used to say, “If you can sing it, then you can play it!” Try singing each of the exercises during your practice and notice how the playing will get easier over time!

Buzzing

Buzzing is the final portion of brass playing that does not involve the entire horn. To me, the mouthpiece is the “instrument.” From there, the instrument simply amplifies what you can do on the mouthpiece.

The mouthpiece continues to help musicians to master the skills of singing (one, pitch matching/comfortability, intonation, air support, and tongue placement/oral shape) by adding the next layer of the lips buzzing.

On the mouthpiece, you should strive for it to have a 50% air AND 50% buzz ratio. This ratio will lead to a full and open tone on the horn.

In addition to singing the exercises in this packet, try to buzz them as well!

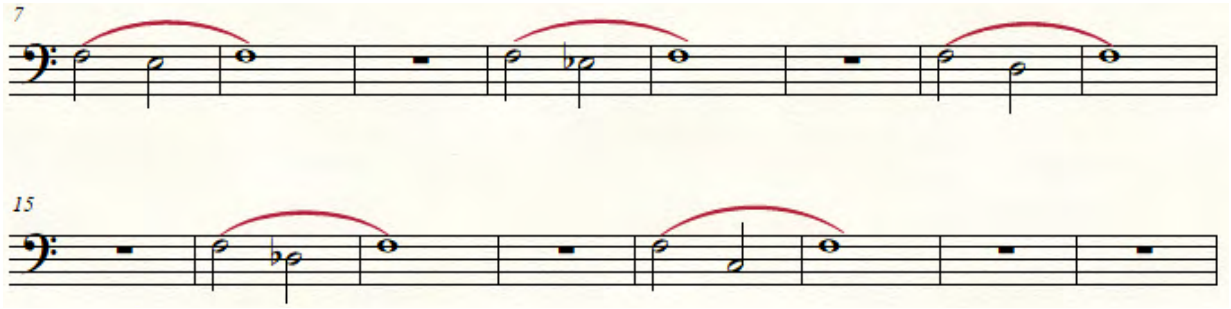
Section 2 - Long Tones

Quick Tips!

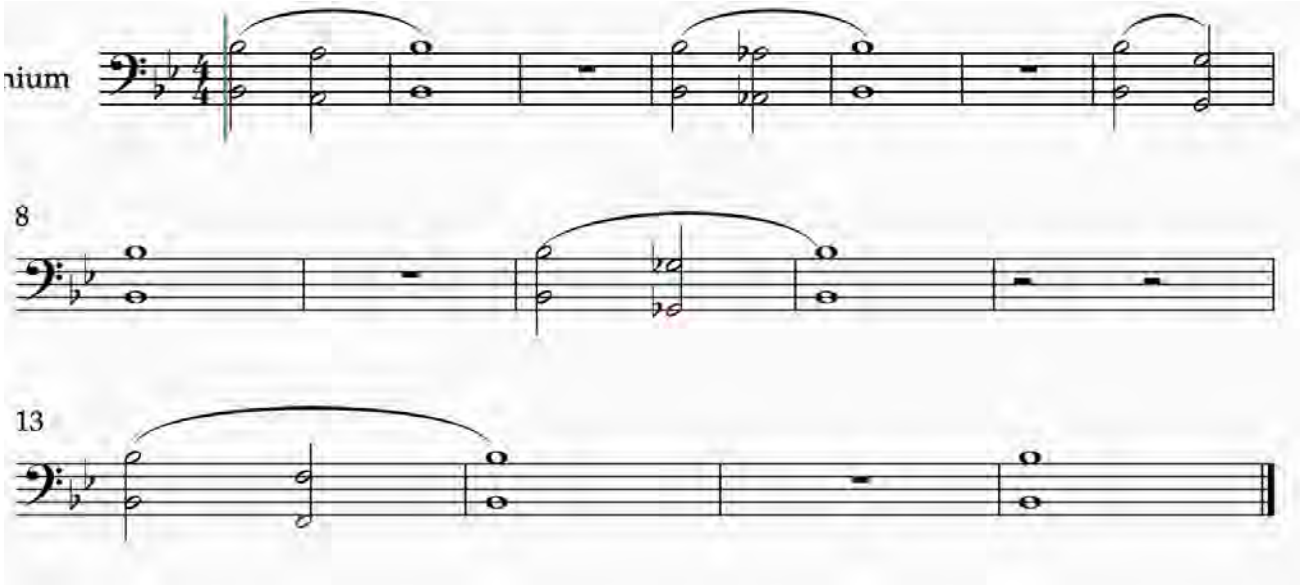
- Maintain a steady sound throughout each pitch
- Strive to get a rich, dark, and warm sound
- Play with a drone on the initial pitch to help with intonation
- Note changes should be smooth and fast

Remmingtons

On F

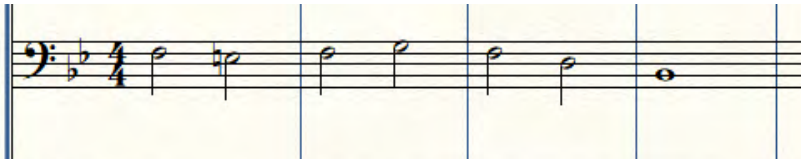


On Bb



Flow Studies

#1



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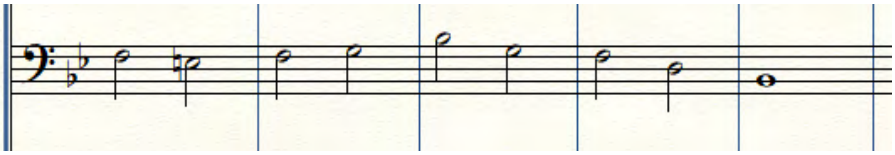

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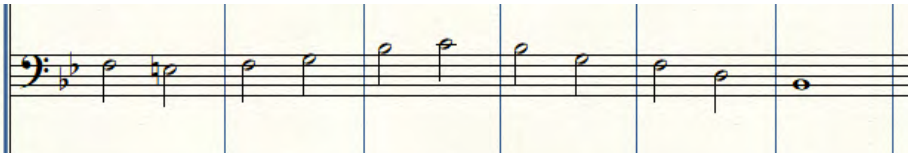

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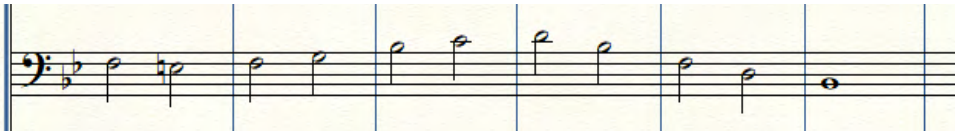

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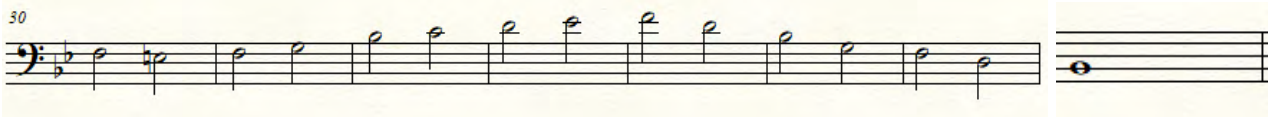


Section 3 - Lip Slurs

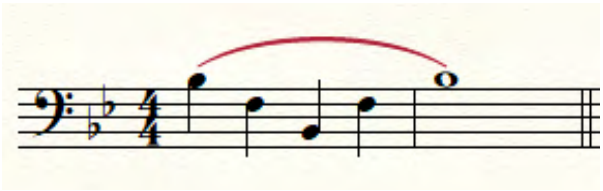
All Lip Slurs are played on the following finger combinations:
0, 2, 1, 1-2, 1, 2, 0

Quick Tips!

- Maintain a steady sound throughout each pitch
- Note changes should be smooth and fast
- Air speed will help you to change the pitches more easily
- Try to avoid moving your jaw too much to change the pitch

Lip Slur 1

A



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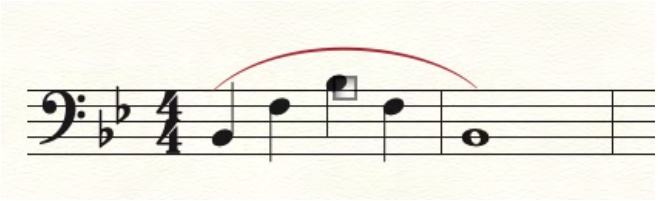
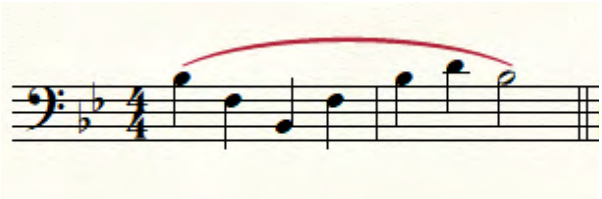


Lip Slur 2

A



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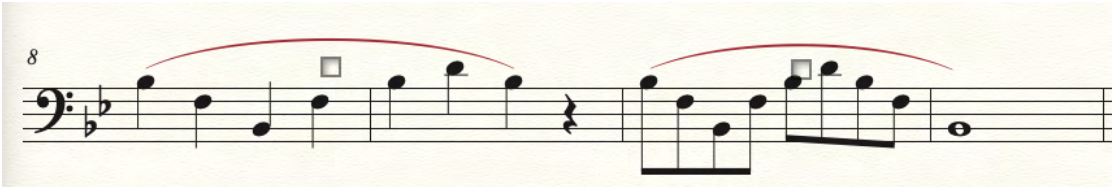
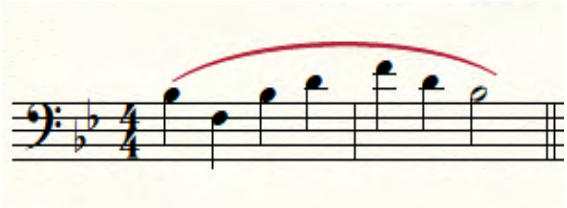


Lip Slur 3

A



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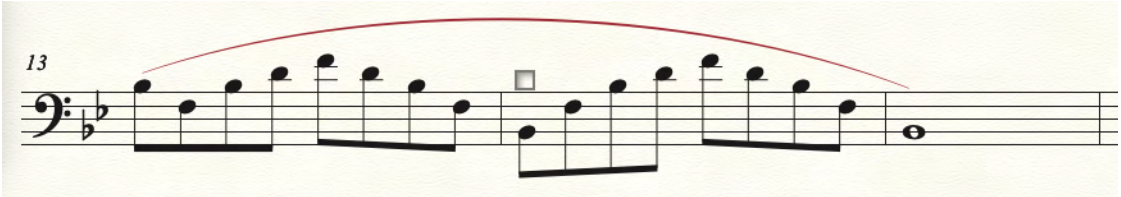


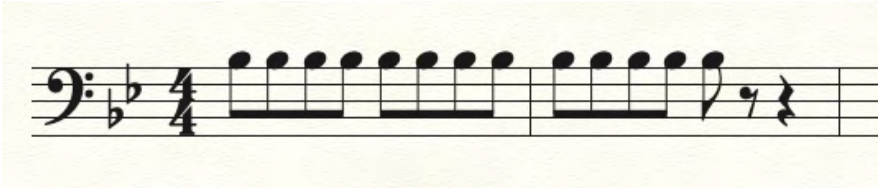
Section 4 - Articulations

- ***These may vary between normal, accented, legato, staccato, etc.***
- ***All Articulation exercises are played on the following finger combinations: 0, 2, 1, 1-2, 1, 2, 0***

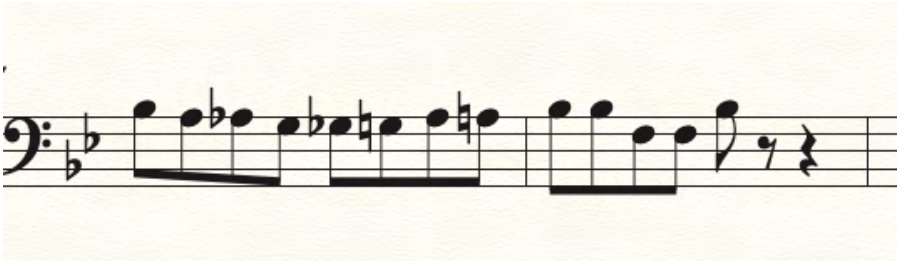
Quick Tips!

- At CC we use a “DAH” syllable to begin each note (and no tongue to end any notes)
- Strive to get the clearest/crisp beginning to the note with as little tongue
- Air is your friend!- do not let the air stop!

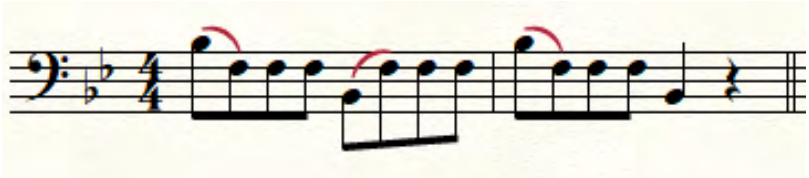
Single Note Staccato



Multiple Note Staccato



Flexibility and Articulations



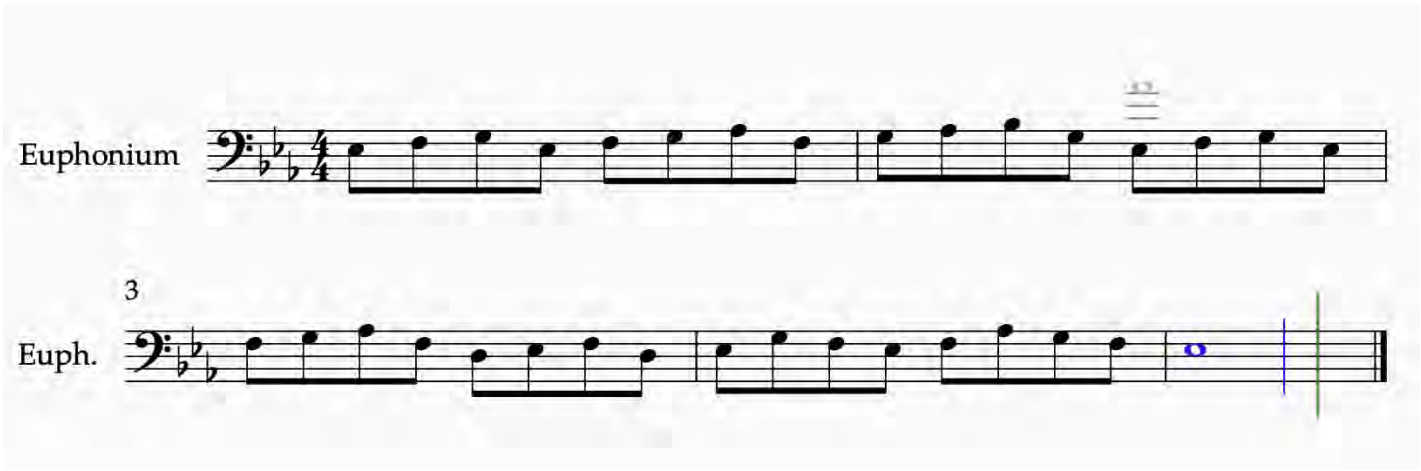
Section 5 - Scales and Fingers

Quick Tips!

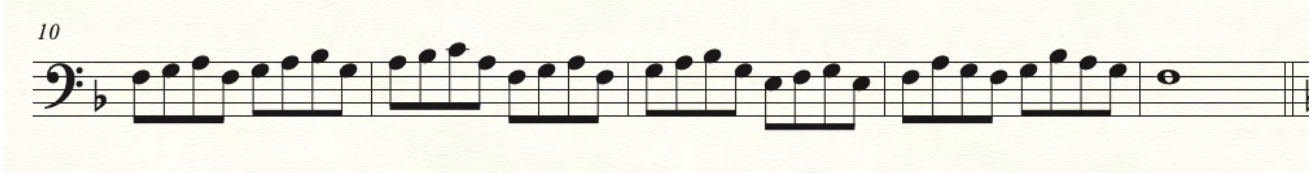
- Slow and Steady practice is essential here
- Use a metronome to ensure that you always stay in time
- Relax your wrist/fingers as you try to increase speed to allow your muscles to move more freely

Clarke Studies

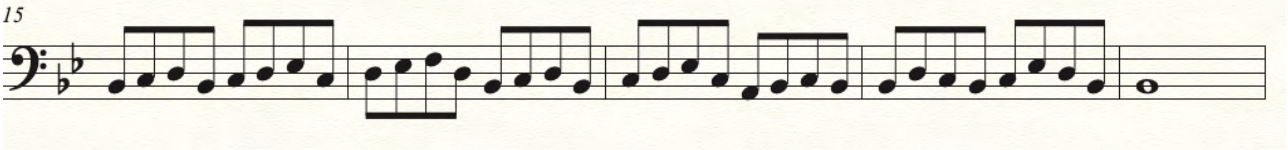
Eb



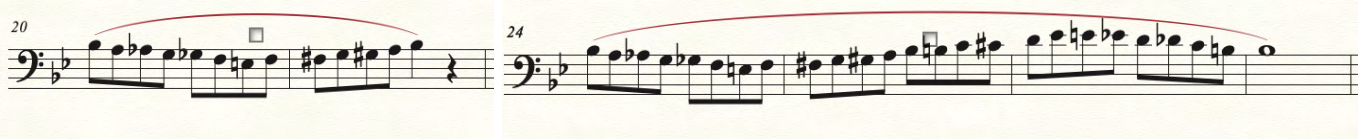
F



Bb



Chromatics



Section 6- Chord Building

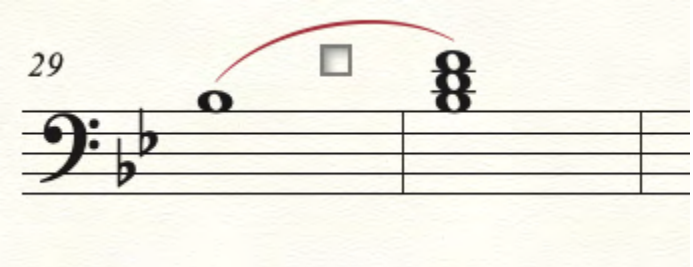
For Intonation and Volume

Quick Tips!

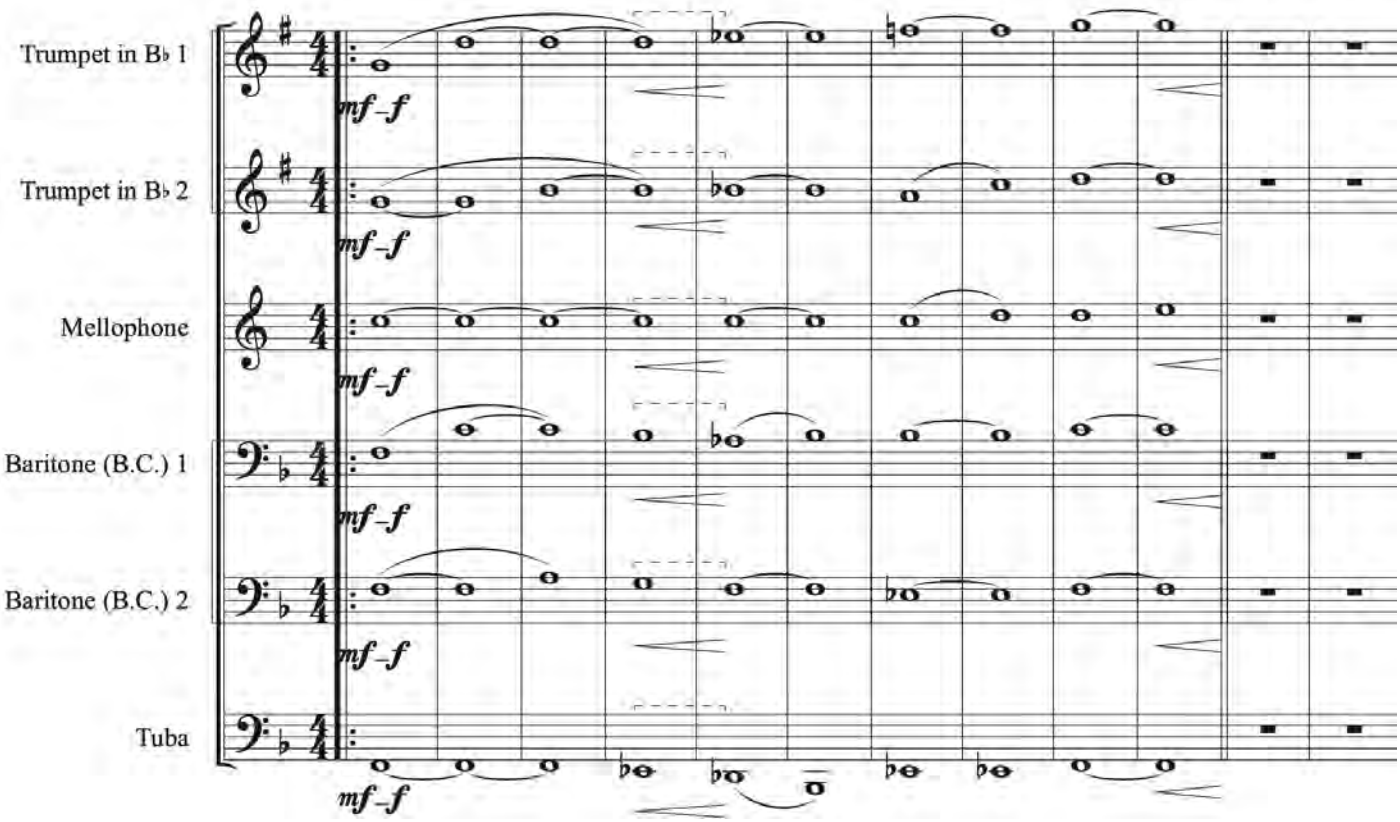
- Practicing at different volumes is how one becomes better at playing them
- Practice with a drone and know which part of the chord you are
    - Sometimes adjustments need to be made to pitches based on the instrument and chord tendencies (we will give this more thought when we play as a group)

C-4, Chord-4 :

0, 2, 1, 1-2, 1, 2, 0 (Like Lip Slurs)



Chord Hype



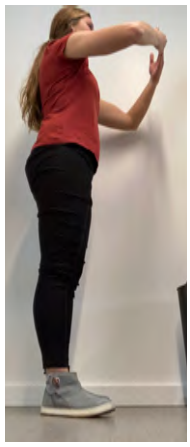
Section 7 - Visual

Posture

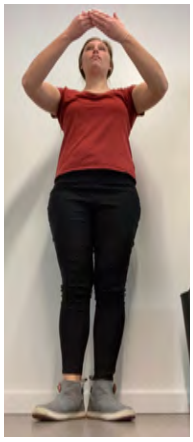
The Checklist - Body:

- Open 1st Position with Feet (Heels together, toes apart)
- Each Joint Stacked Directly on Top of One Another
- Hips Rolled Under
- Weight Slightly Towards the Mid/Front of Foot
- Chin Up, Roughly 10 Degrees

*This applies for all of the horn positions!



Cary/Horns up



Standby

The Checklist- Horn/Arms:

- If at Carry:
    - Bell Parallel to ground
    - Mouthpiece Shank at Eye Level
    - Horn about 1 Fist from your Body
    - *Elbows out as if to create a 90 degree angle*
    - *Wrists are straight*
    - *Valves are up, fingers are slightly curved over them*
    - *Shoulders low*
- If at Playing Position:
    - Mouthpiece is always on your Upper Lip
    - Horn is roughly 10 Degrees above Parallel to the Ground
    - *Elbows out as if to create a 90 degree angle*
    - *Wrists are straight*
    - *Valves are up, fingers are slightly curved over them*
    - *Shoulders low*
- *If at Standby:*
    - Bell Parallel to ground
    - *Right hand Holding instrument next to body, left hand over the top*
        - *Both hands are on the outside of your horn*

Mark Time

We will use the Mark Time while standing still and learning music. Our feet will essentially hit on each beat/pulse of the music. This is a way for us to simulate marching.

The Steps:

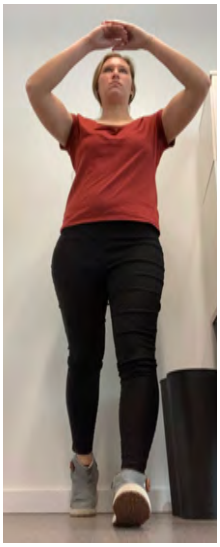
1. Move LEFT foot in by bending the knee and picking up the toe to bring it parallel.
2. Move RIGHT foot in by bending the knee and picking up the toe to bring it parallel.
3. Continue to move left and right feet in succession on the beat with heel being the point of ictus. Every step minus the first two should have toes remaining on the ground and heels coming off the ground to be at their highest point on the + of the beat.

Forward March

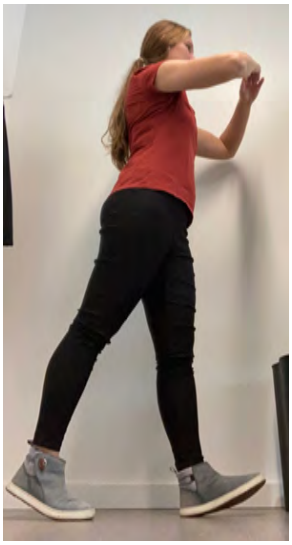
We will use this as the basic way to move forward on the field. The lower body technique can be combined with the slide technique (see later) for different directions of travel.

Please note, there are many variations to the forward march between different programs. In the most basic sense, this is how we move forward and keep our feet in time. Here, we will do what is called a “straight leg” approach.This means on each step you should aim for the following:

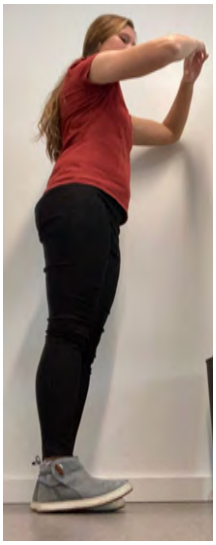
1. No knee bend throughout
2. A foot that lands on the heel and rolls through only to the platform
3. Ankle flexion on the cross count to help ensure the leg is straight



Forward March Front View



Forward March Side View



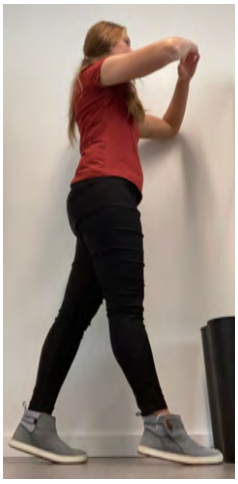
Forward March Cross Count

Backward March

We will use this as the basic way to move backwards on the field. The lower body technique can be combined with the slide technique (see later) for different directions of travel.

We will move backward and keep our feet in time while also keeping a "straight leg," like the forward march.This means on each step you should aim for the following:

1. The basic move should occur on the platforms of the feet and never roll down to the heels
2. The heels should remain roughly 2 inches from the ground
3. The ankles should point on the down beat and flex on the cross count to help propel yourself in the correct direction and keep the leg shape

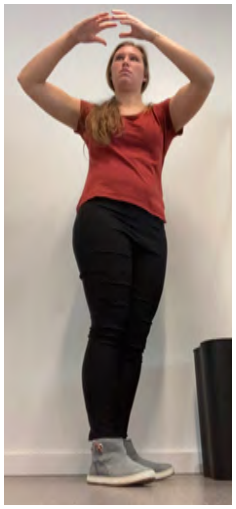


Backwards March

Slides

This technique allows brass players to move from side to side and keep their sound directed towards their intended location (often the front side line). These can happen both with a forward or backward march fundamental happening underneath it. Below is an upper body checklist for slides (the lower body remains the same as forward or backward march listed above):

1. Turn your hips, torso, and shoulders each 30 degrees. As you do this, you will notice that you end up facing 90 degrees in a different direction. This is key!
2. Try to stand tall and "stack up" your vertebrae so that you stay in alignment (like the position of attention) and can easily move.



Slide Posture

Dance/Choreography

Dance and choreographed moments are often used in the marching arts realm to add difficulty, variety, and cohesiveness when it comes to musical and visual. Many of our movements will stem from basic ballet terminology and incorporated into the show. This movement will be specified at a later time.

Some terms you might hear:

- Open/closed positions
- 1st, 2nd, 3rd, 4th positions
- Plie
- Releve
- Lunge
- Tondue
- Degage
- Arabesque
- Chase
- Rond de Jambe

Colt Cadets
Recommended Brass Mouthpieces

Trumpet

*Bach 3C

Mellophone

*Hammond (any mello specific mp)

Benge Mello 6 (do not make anymore, but sometimes available on ebay)

Baritone

*Bach 5G

Bach 4G

Hammond 12 L

Hammond 11 L

Tuba

*Conn Helleberg

Perantucci- PT- 50

Required

*All students purchase a **BERP** for their instrument

$24

https://berp.com/collections/berp-1/products/the-berp

Please note: Baritones are Large Shank