

COLTS BARITONE/EUPHONIUM

Music Packet SUPPLEMENT.

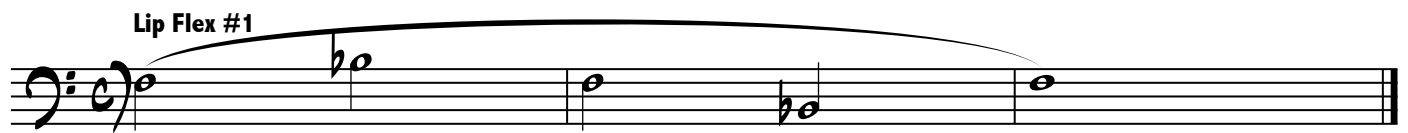
Dr. Ramon Vasquez
Brass Caption Head

The exercises listed below are only the open valve combination the lip slurs that are listed. Take the time to practice these exercises with all the possible valve combinations on the instrument. Be sure to rest in between each exercise to regain your flexibility. The purpose of these lip flexibility studies is to establish a good solid warm-up as well as to expand your abilities in the upper register with ease. Place one measure of rest in 4/4 time in between each valve combination to allow the lips to rest and recover. Another way to practice these exercises is to play them faster or add a repeat before the final note of the exercise. The more repetitions you can do on these exercises, the stronger your lip muscles will become.

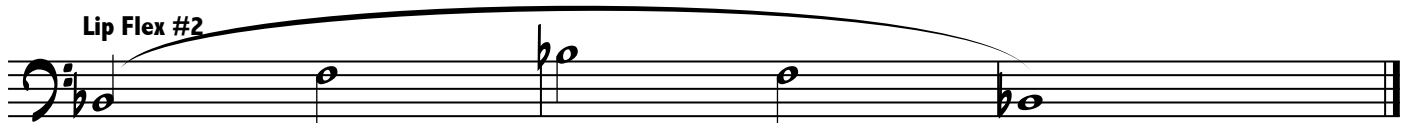
Suggested tempos for these exercises quarter note equalling 60-152. Once the quarter note has been set, try to feel the exercise within a bigger beat pattern.

Lip Flexibility Exercises

Lip Flex #1



Lip Flex #2



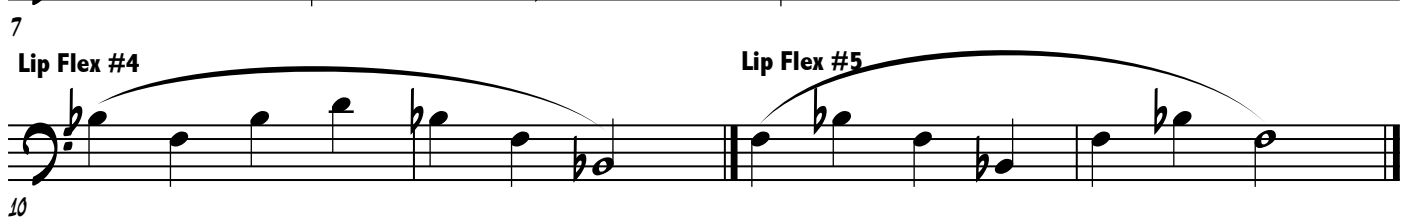
4

Lip Flex #3



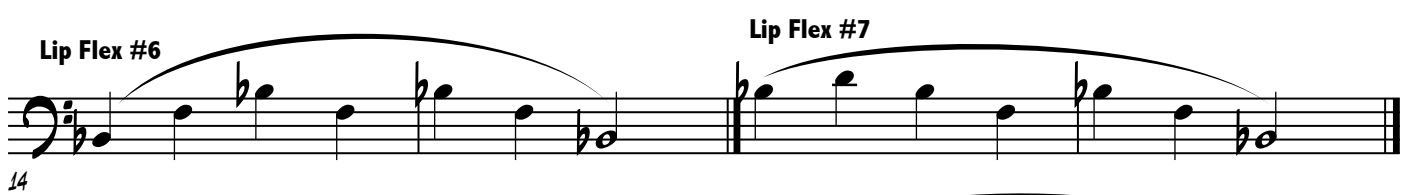
7

Lip Flex #4



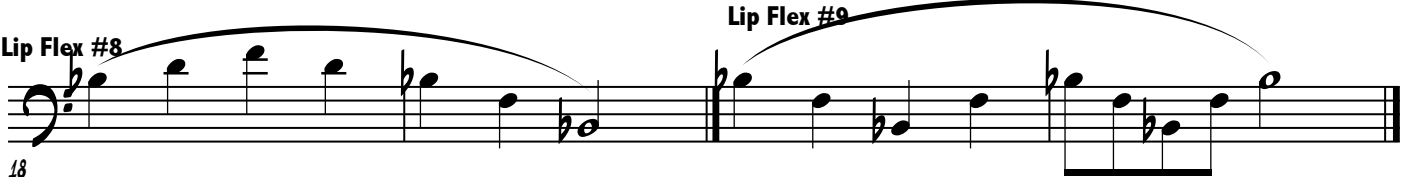
10

Lip Flex #5



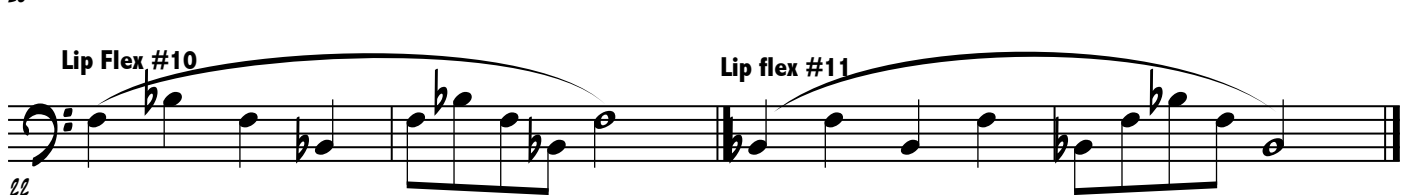
14

Lip Flex #6



18

Lip Flex #7



22

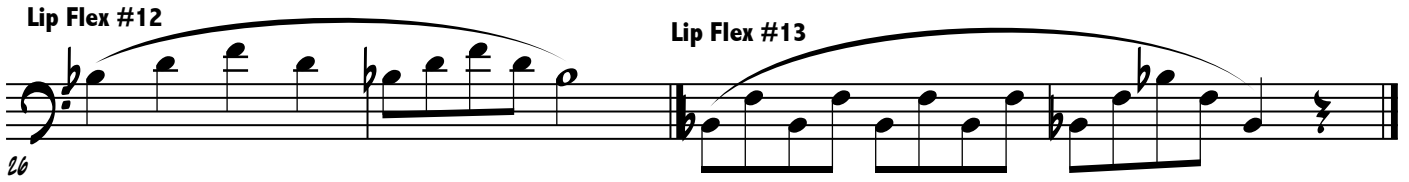
Lip Flex #8

Lip Flex #9

Lip Flex #10

Lip flex #11

Lip Flex #12




Lip Flex #13

26

Detailed description: This block contains two musical exercises. Lip Flex #12 (measures 26-29) is a single melodic line in bass clef with a key signature of one flat. It features a series of eighth notes with a slur over the first two measures and a fermata at the end. Lip Flex #13 (measures 30-33) is a similar exercise with a different melodic contour and a fermata at the end.

Lip Flex #14

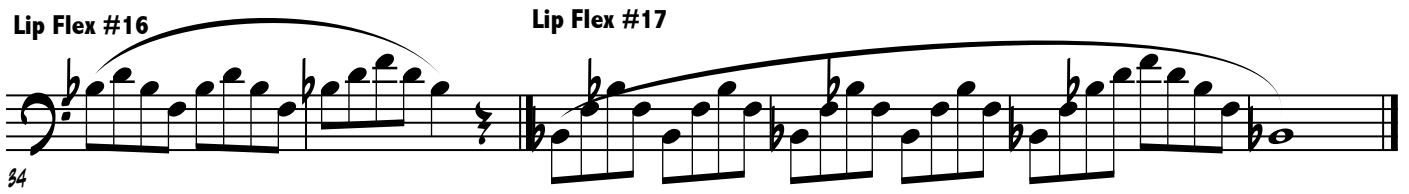


Lip Flex #15

30

Detailed description: Lip Flex #14 (measures 34-37) and Lip Flex #15 (measures 38-41) are two melodic exercises in bass clef, one flat key signature. Each exercise consists of eighth notes with a slur over the first two measures and a fermata at the end.

Lip Flex #16

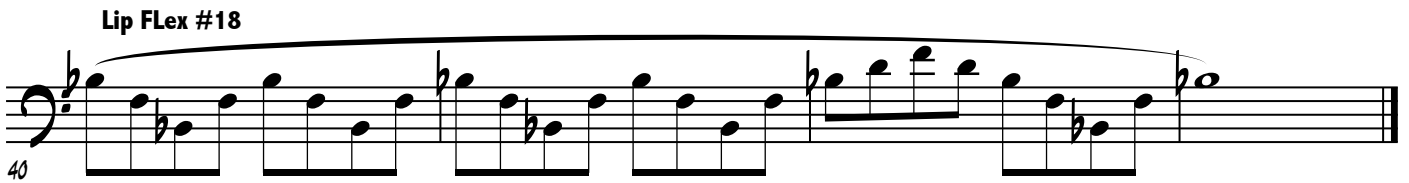


Lip Flex #17

34

Detailed description: Lip Flex #16 (measures 42-45) and Lip Flex #17 (measures 46-49) are two melodic exercises in bass clef, one flat key signature. Each exercise consists of eighth notes with a slur over the first two measures and a fermata at the end.

Lip Flex #18



40

Detailed description: Lip Flex #18 (measures 50-53) is a melodic exercise in bass clef, one flat key signature, consisting of eighth notes with a slur over the first two measures and a fermata at the end.

Lip Flex #19



44

Detailed description: Lip Flex #19 (measures 54-57) is a melodic exercise in bass clef, one flat key signature, consisting of eighth notes with a slur over the first two measures and a fermata at the end.

Lip Flex #20



48

Detailed description: Lip Flex #20 (measures 58-61) is a melodic exercise in bass clef, one flat key signature, consisting of eighth notes with a slur over the first two measures and a fermata at the end.

Lip Flex #21



52

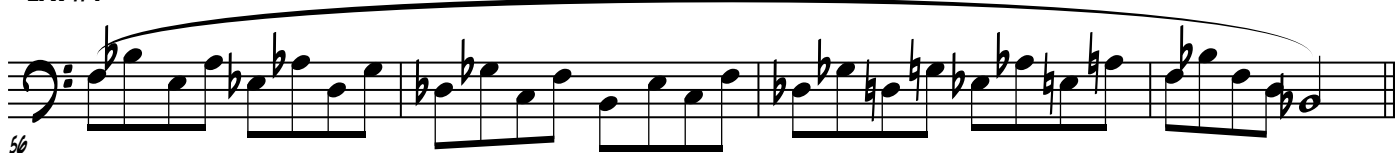
Detailed description: Lip Flex #21 (measures 62-65) is a melodic exercise in bass clef, one flat key signature, consisting of eighth notes with a slur over the first two measures and a fermata at the end.

The next set of exercises will combine lip flexibility with finger dexterity into one grouping. These will be called LFX (Lip Finger Exercises). The concept behind these exercises is to help you break away from the standard, typical lip flexibility exercises you have played through thus far in your session. These exercises will also challenge you in getting your lips to play larger intervals that you may not have mastered yet. Notice that all of the patterns will repeat themselves at least once. It would be beneficial to you to practice these exercises faster in order to gain access to larger intervals and further develop your flexibility over larger intervals. The tempo designation from the previous exercises will apply here as well.

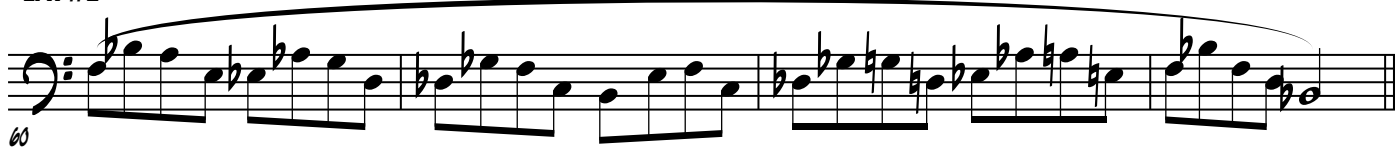
Once you have gained an understanding of the finger patterns that are on this page, the next step will be to increase your speed and accuracy and move on from this starting point. You can also keep this finger/interval pattern and transfer it up one partial within the normal range of the trumpet. The goal is to help in your flexibility. Also try inverting the exercise. Instead of starting in an upwards motion with the flexibility, try moving downwards with the same finger pattern.

Lip and Finger Exercises

LFX #1



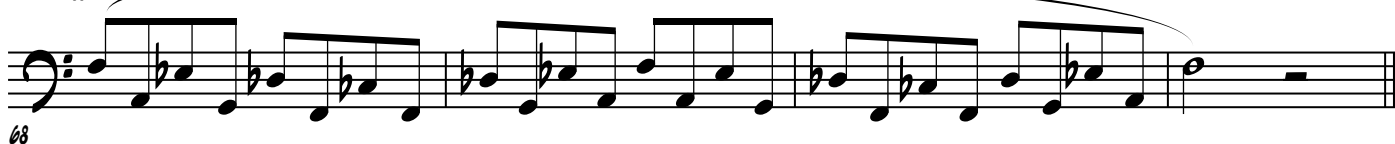
LFX #2



LFX #3



LFX #4



LFX #5



LFX #6



The following exercises are designed to assist you with your articulations. Now the exercises listed below are suggested patterns for performance in which you are to carry these forward to all 12 keys, or notes within a certain scale pattern (either major or minor). With each articulation pattern, strive for a consistent attack of the note as well as a fullness to the sound and duration to the note so as to propel the air forward through the exercise. The goal is to make all the notes within these patterns sound even in pitch, sound, tone and length (regardless of subdivision). All notes must be played full value so as to give the image of a never-ending air supply. The connection from each pitch is done so by the attack of the next successive pitch, not by cheating the air from the note "of the moment".

Practicing these exercises at various tempos and keys will help to further refine your abilities on the horn. As stated previously, practice all of these patterns in all keys so as to gain further ability on your horn. If at first you don't succeed, then try try again.

Remember: Practice doesn't make Perfect, Practice makes Permanent. Perfect Practice makes Perfect.

Suggested tempi to practice the following exercises at is: Quarter Note equals 80-132. Also, Stay focused on the exercise that you are playing in the moment. Listen to the pitch, attack and duration of each note that you are playing. Of there are inaccuracies in your performance, then take the time to perform them at a slower tempo CORRECTLY.

You can also practice these on the mouthpiece as well to further develop your articulation accuracy.

Articulation Exercises

Art. Ex. #1



Art. Ex. #2



Art. Ex. #3



Art. Ex. #4

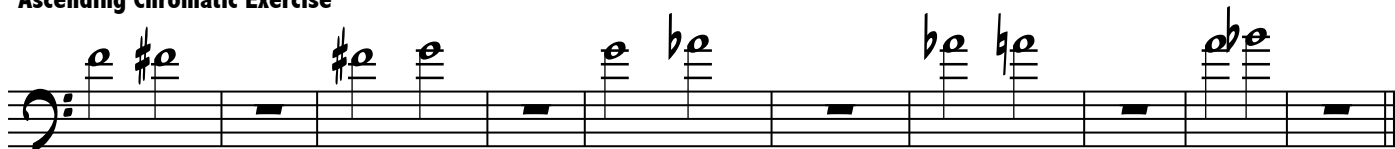


The following exercises are designed to help improve the upper register. Although they are not written past a certain point, you may elect to play higher than what is written on the page. The goal with performing in the upper register is to attain a solid foundation of sound, airflow and ease as you ascend. The breathing exercises that you have been exposed to with the Breathing Gym are a valuable resource for you to continue to practice on outside of the monthly camps. The breath should be full and unlabored at all times. The flow of the air through the body and into the horn should feel fast and open. If at any point during your practice you feel like you are pushing downwards in an uncomfortable manner, then rest for a while. The sensation you should experience is a firming of the abdomen and a quick release of the air from the lips into the mouthpiece. The object is to play with a full sound (what would sound like a loud sound) with as easy a feeling as possible. Establishing a sound concept is crucial for the success of the exercise. Listen to your favorite trumpet players and try to copy their sound quality whenever possible.

One thing to remember is that when you see a measure of rest, take the horn off of the face and exhale. Right before you begin to play, breathe in quickly, set the lips for the note you are going to play and send the air through the lip **WITHOUT** holding the air in the body. The breathing should be felt in a cycle. As you breathe in and fill up your lungs with air, release the air quickly through the horn. Do not hold or "Lock" the air in the body before you play. You should feel that as soon as you are full of air, you immediately send the air out of the body in a quick and relaxed manner.

Upper Register Exercises

Ascending Chromatic Exercise



95

Double Octave Arpeggios



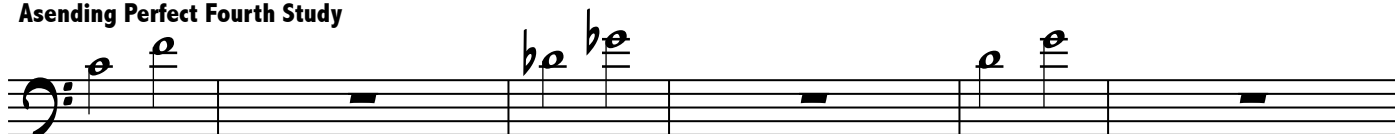
105

Isolated Attack Study



109

Ascending Perfect Fourth Study



113



119

The purpose behind this fingering chart is to give you an idea of the normal fingerings and some alternate fingerings that can work once you have reached a certain note in the upper register. Once you have reached a certain place in the upper register, the valves can assist in "Slotting" a note better, but really do not assist in getting the notes to respond. The top number is the normal fingering for the note in question. The fingerings that are below are suggested fingerings that can help you "slot" the notes with more ease than the "Normal" fingering.

Baritone/Euphonium Altissimo Register Fingering Chart.

	"F"	"F-sharp"	"G"	"A-flat"	"A"	"B-flat"
125	0 1-3	2-3 1-2-3 1	1-2 3	1 1-2-3 2-3	2 1-3 3 1-2	0 1 2-3 1-2-3

	"B"	"C"	"D-flat"	"D"	"E-flat"	"E"
128	1-2 2 1-2-3	1 0 1-3	2 2-3 1-2-3	0 1-2 3 1-3	1	2 1-2-3 2-3

	"F"	"G-flat"	"G"	"A-flat"	"A"	"B-flat"
131	0 1-3 1	2-3 1-2-3 1	1-2 3 1-3	1 1-3 2-3	2 1-3 2-3	0 1 2-3

Upper Register Exercises continued.

The following exercises are extensions of the Upper Register Exercises Already in this packet. The ideas to remember with these exercises is to maintain a supple set to the lips, a relaxed aperture. The airflow should also remain as relaxed as possible in all registers. The air movement should remain fast and still remember to crescendo through the upper register. The moment you feel any tension in the chest or throat, stop. The feeling we are trying to Establish is one of a relaxed air column that is free from tension.

Take a full breath and try blowing a steady stream off of the instrument. Work to make this feeling relaxed and effortless. Once you have felt the proper feeling, now add the mouthpiece only. work for this feeling on the mouthpiece. Without producing a sound on the mouthpiece, work for a big full breath and try to blow a steady stream of air into the horn with as much freedom as possible. Once you have achieved this goal, add the mouthpiece to the horn and repeat the process now with the mouthpiece on the horn, but with the lips wrapped around the rim of the mouthpiece. Once you have achieved this feeling, now place the lips inside the mouthpiece as you would to form an embouchure. Repeat the process in the airstream. blow free and easy. Once the feeling has been accomplished, Begin to play the instrument. Achieve the goal of a steady stream of air and an ease to the sound with very little tension.

Double Octave Scales

134

138

Ascending Melodic Exercise