Colts High Brass Warm Downs

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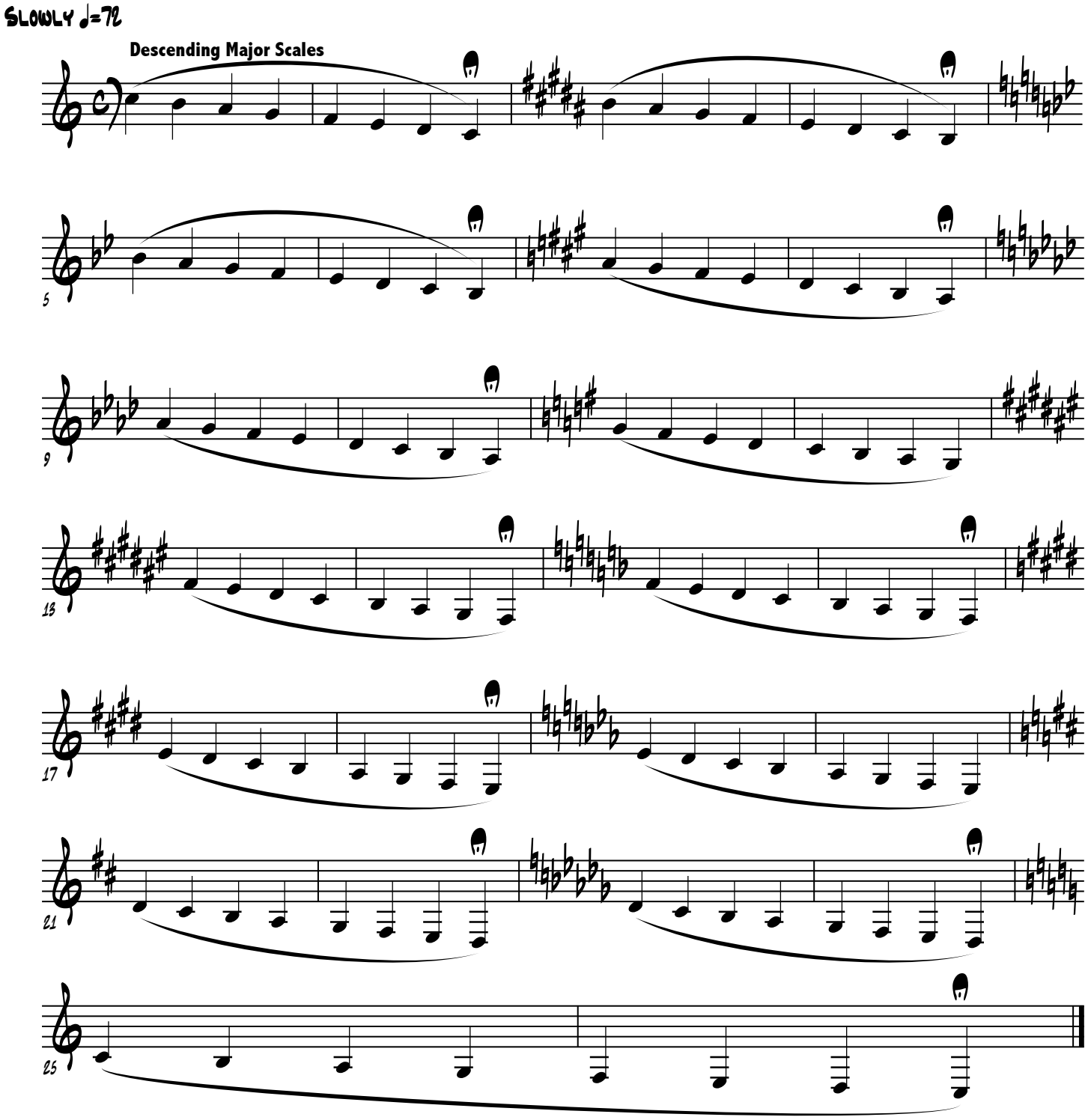
Brass Caption Head

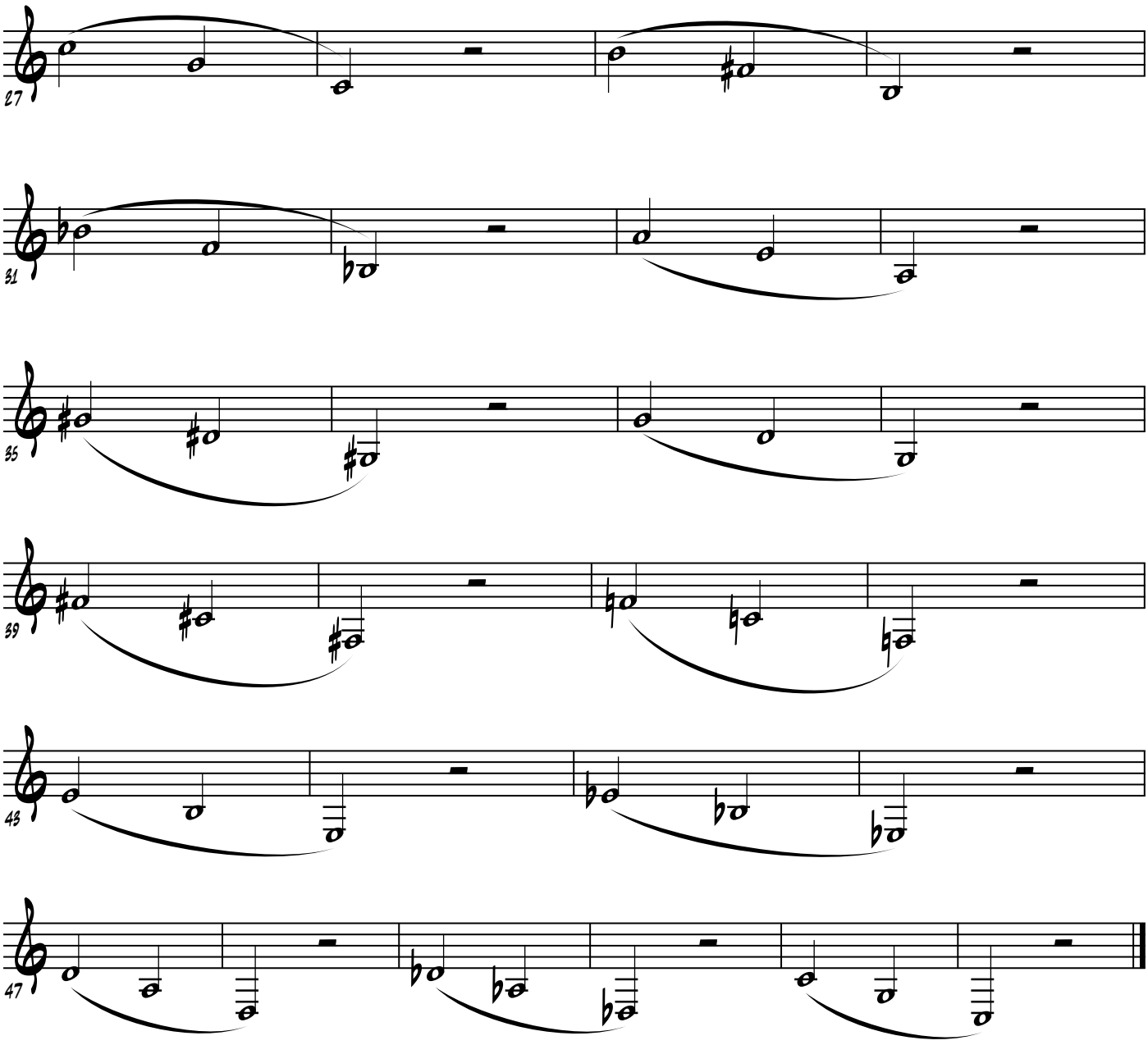
These warm down exercieses are designed to give you a variety of ways to get the lips back to normal over the span of a long day of practice on your horn. The first exercises are Descending Major Scales. The goal is to use minimum effort and tension in the lip in which to play these exercises. Plenty of relaxed airflow is paramount in order to get the lips to achieve a relaxed sound and ease once you have descended into the pedal register. At first, the pedal register may not respond like the regular lower register of your instrument, this is normal. The un-natural fingerings past low concert E will work. Eventually, you should try to descend into the pedal register with the original fingersing for each note past the low concert E. This will take some time and patience. Once you have descended past the low pedal B-flat.



Descending Intervalic Slurs.

The next series of exercises will help to extend the basic concept of Lip Slurs but into the pedal register. Once the pedal register is reached (Pedal concert E-flat) the goal will be to use the first note as a tuning pitch so as you descend into the pedal register, you will have a point of reference for the pedal note. The two intervals that you are exposed to in this exercise are a descending Perfect Fourth and a descending Perfect Fifth. As you proceed from interval to interval, be sure that you understand where your intonation is on the horn. Pay special attention to those notes that you are going to play with natural fingerings in the pedal register.

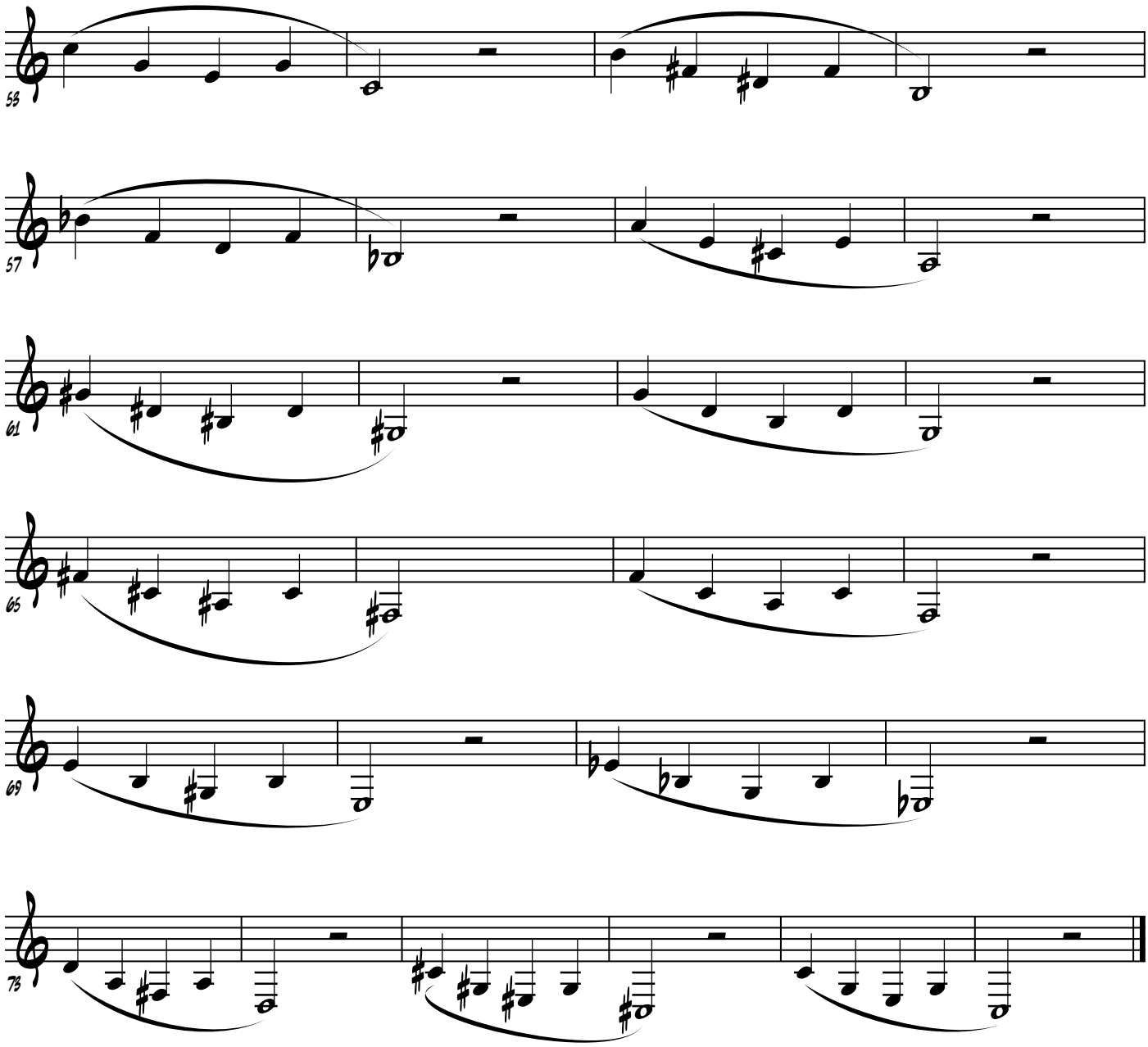
Descending Intervalic Slurs



Descending Major Arpeggio #1

The Descending Major Arpeggios in this section are here to offer you, the player, another means of playing in the pedal register with good intonation. Fast, steady air is crucial to the overall intonation of the pedal register. Critical Listening Skills are paramount. Take the time to practice these exercises slowly to insure that you are playing the final note with a big, full sound and spot on intonation.

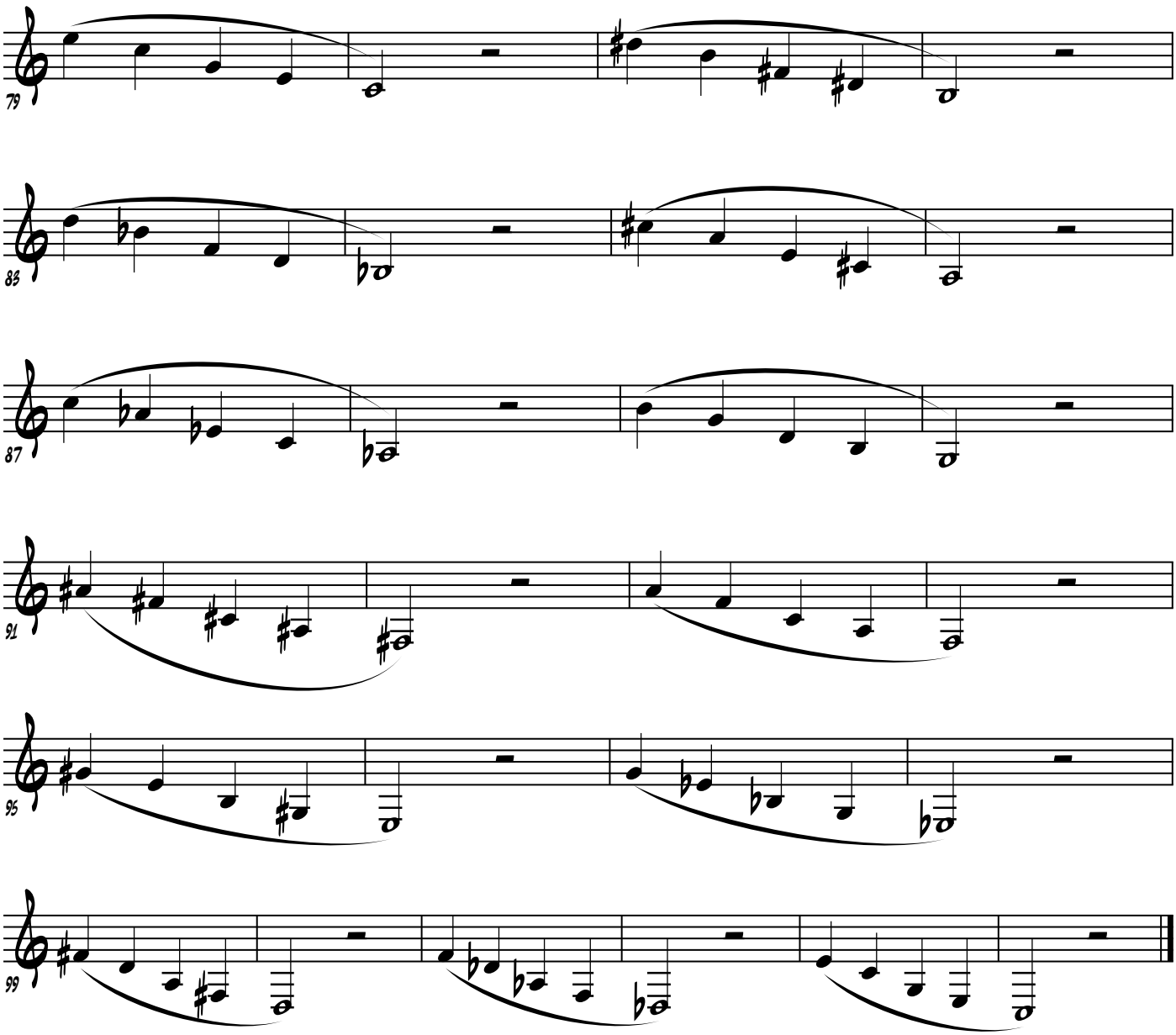
Descending Major Arpeggio #1



Descending Major Arpeggio #2

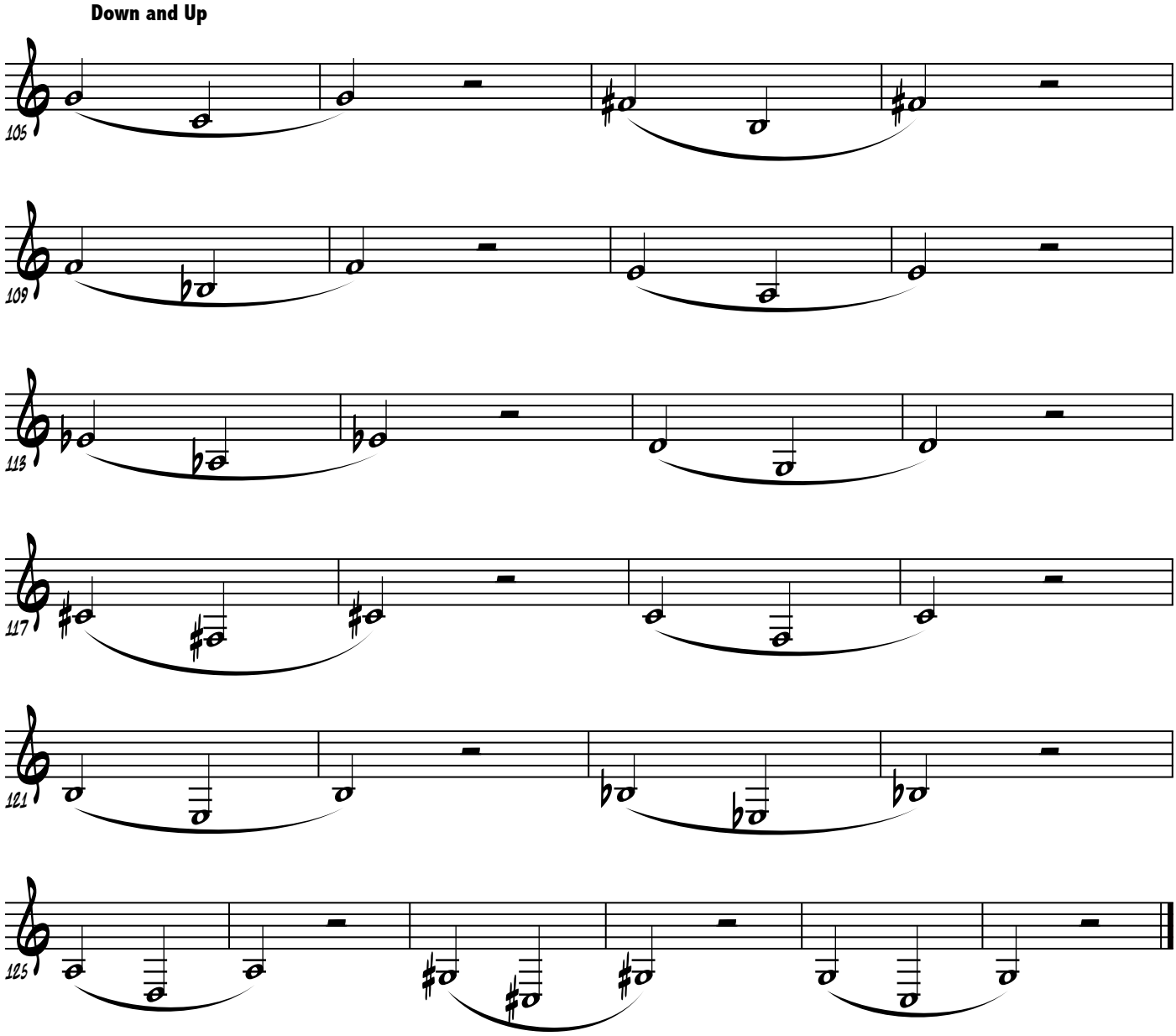
This set of exercises are similar in nature to those that were presented in the "Descending Major Arpeggio #1". Being very aware of your intonation from the Third of the Arpeggio desending to the root an octave below is paramount. It is no longer enough to just play an arpeggio with "Close Enough" Intonation. The goal is to play all the pitches "IN TUNE" with regards to the fundamental pitch. With continued practice in the pedal register of the horn, your overall intonation will improve greatly over the span of the summer months.

Descending Major Arpeggio #2



Down and Up

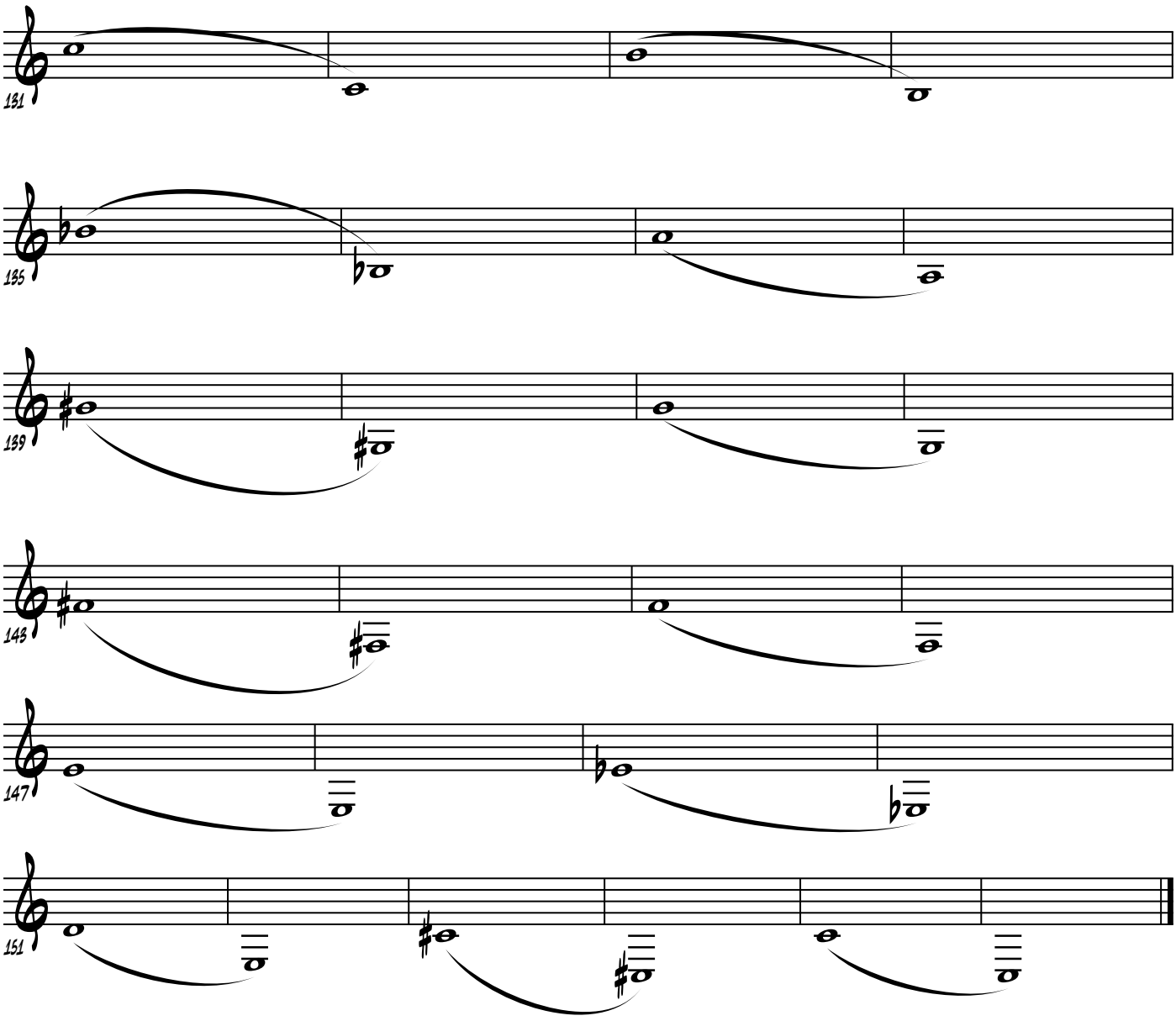
This exercises is similar to that of the Arpeggios and other lip slurs within this packet. The fingerings in the first seven slurs are those that occur naturally on the instrument. The remaining slurs should use the natural fingerings for both the notes below the staff and those in the pedal register. Increase the air speed through the pedal notes to make those pitches speak easier. The slower you play these exercises, the more benefit you can get from them.



Descending Octave Slurs

The following exercises are geared to obtaining a full sound in both the upper and lower octaves of the instrument. As you descend into the pedal register, be sure that you keep the lips relaxed and supple, open the jaw in an "Oh" vowel shape, keep the tongue low in the mouth and blow very firmly through the pedal tone. To add a crescendo to the lower note may help in getting them to speak with more volume. One other thing to consider in this slur pattern is to also try obtaining the pedal note with a softer sound quality. Try adding a decrescendo to the end pitch for control.

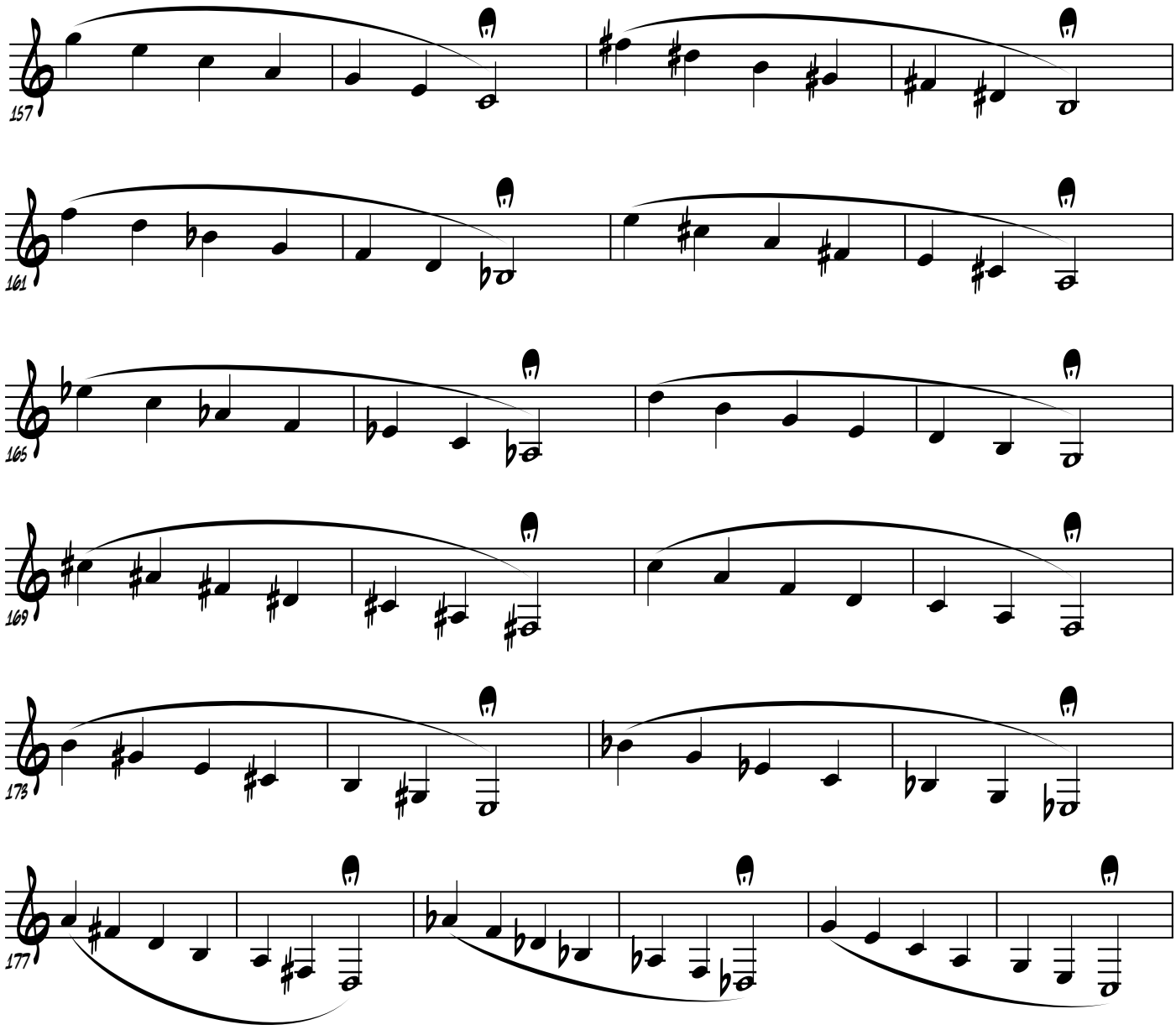
Descending Octave Slurs



Descending Major Arpeggio #3

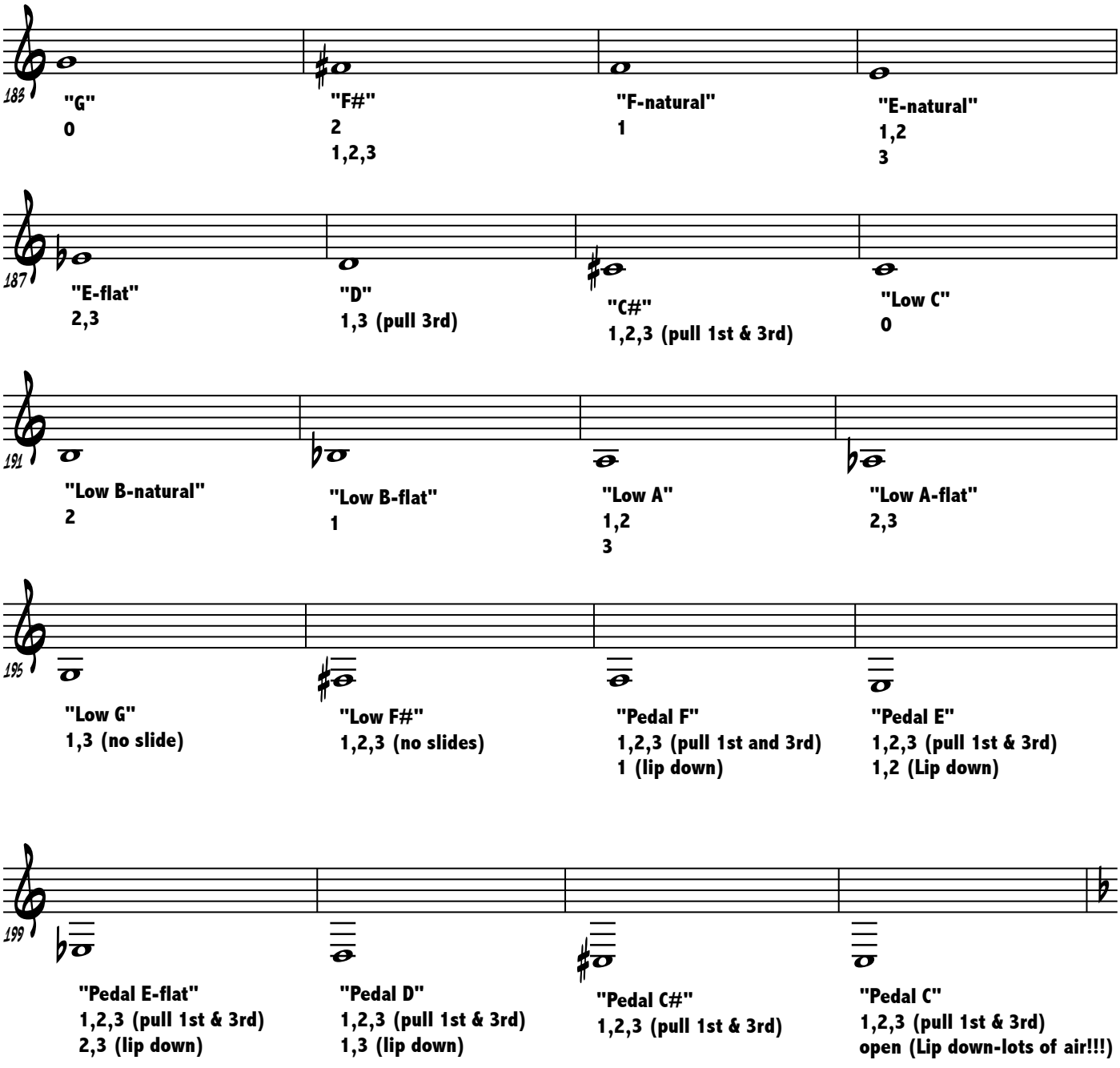
Take this exercise and work for a full sound from top to bottom. The difference between #2 and #3 is that #3 starts are the fifth of the arpeggio and will also add in the 13th to the overall arpeggio. Once again, hearing the various pitches in the arpeggio and playing those in tune to the fundamental pitch. Slow practice on the arpeggio is crucial for proper intonation. The overall dynamic of this exercise should be played at a comfortable volume (mezzo-forte).

Descending Major Arpeggio #3



High Brass Pedal Register Fingering Chart

The fingering chart listed below will offer you fingerings for the pedal register that will accompany the exercises in this packet. The main goal is to keep the sound full in all registers, not just the nornal "natural" low register of the horn. Be sure that when attempt to play in the pedal register that you do so with a full sound. The lips should remain relaxed, spin the air quickly for the pedal register, drop the jaw and get the tongue low in the mouth. Do not use a "false" embouchure when moving into this register. Keep the lips in the same position for all registers, altissimo, normal and pedal.



Vizzutti Finger Technique Exercise #1

These Exercises come from the Allen Vizzutti Trumpet Method Book 1 "Technical Studies" by Alfred Publishers. The purpose of these exercises is to get you familiar with your horn by playing a technical exercise in a familiar key but with an unfamiliar pattern. To complicate the pattern further, there is also a desired articulation that is presented. This articulation is called "Bebop Tonguing" or "off beat accents". You may want to practice the scale passage slurred at first to get the pattern under your fingers. Once you have mastered the pattern, the next thing to add to the finger pattern is that of the articulation that is desired. The Bebop articulations are used here to give you a means of practicing this articulation as it will come up in the music for this years show at some point. These exercises are difficult to master. Practice these slowly at first and gradually speed this up until you can perform these at various tempi. Good Luck.

V.F.T.X. #1 in E-flat concert

V.F.T.X. #1 in F concert

V.F.T.X. #1 in C Concert

V.F.T.X. #1 in B-flat Concert

Vizzutti Finger Technique Exercises #2

This exercise is similar to the first Vizzutti Finger Technique Exercise. Practice this pattern in the same manner as what you did for the preceeding exercise. Patience is a virtue.

Remember, Practice does not make Perfect, Practice makes Permanent.

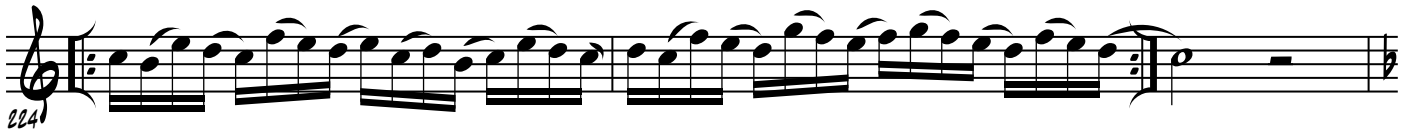
PERFECT PRACTICE MAKES PERFECT!!!!

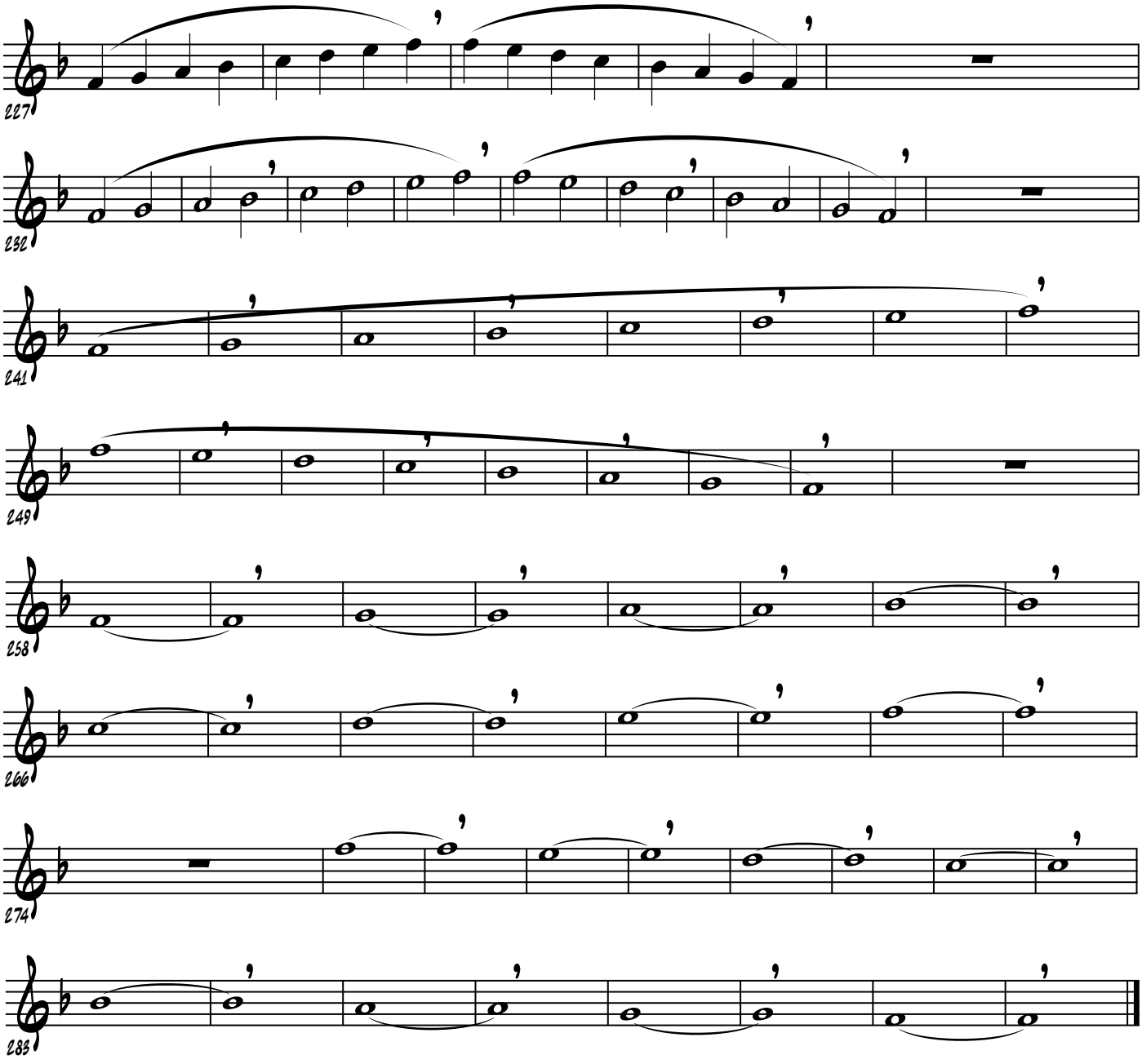
V.F.T.X. #2 in E-flat Concert

V.F.T.X. #2 in F Concert

V.F.T.X. #2 in C Concert

V.F.T.X. #2 in B-flat Concert



"Long F Scale" Sound Building Exercise

This exercise comes from the Phantom Regiment. As I had been exposed to sound building exercises in this corps, this exercise, more than any other, vastly helped the overall sound of the hornline in defining its overall sound concept at its top volume. This is basically the Concert E-flat major scale both ascending and descending in a certain type of rhythmic pattern. The member is to take as full of a breath as possible at the very beginning of the exercies and use all of the air over the span of 8 counts at your absolute top volume (100% of your potential). Once you have gone through the scale in quarter notes (with at least 8-16 counts of rest), repeat the idea in halves, wholes then to double whole notes. The idea of breathing every 8 counts will apply to all members of the hornline with the exception of the contrabasses (every 4 counts). Once you have reached the double whole note pattern, repeat the pattern in descending rhythmic value until you reach eighth notes and the exercise is complete. Relaxation of the lips and body is crucial in order for this to work properly. and for the hornline to reach its potential in volume. Take anywhere from 8-80 counts of rest to get the lips back to normal.