

# Colts High Brass Warm Downs

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Brass Caption Head

These warm down exercises 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 fingering 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.

**SLOWLY** ♩ = 72

## Descending Major Scales

The musical score consists of seven staves of music, each representing a descending major scale. The scales are written in treble clef and 4/4 time. The keys and starting notes are as follows:

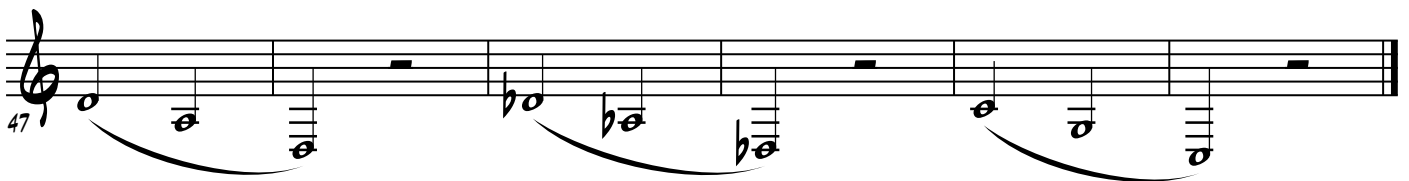
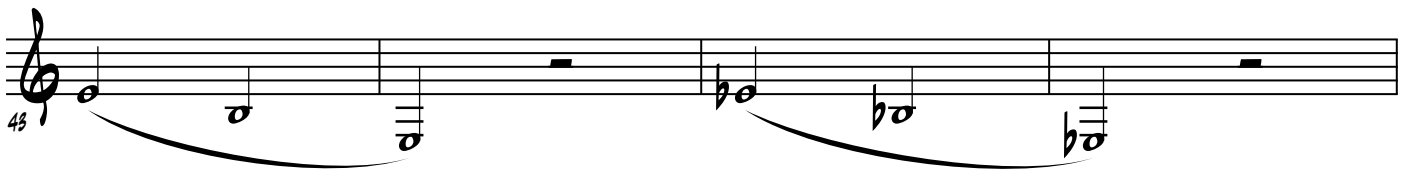
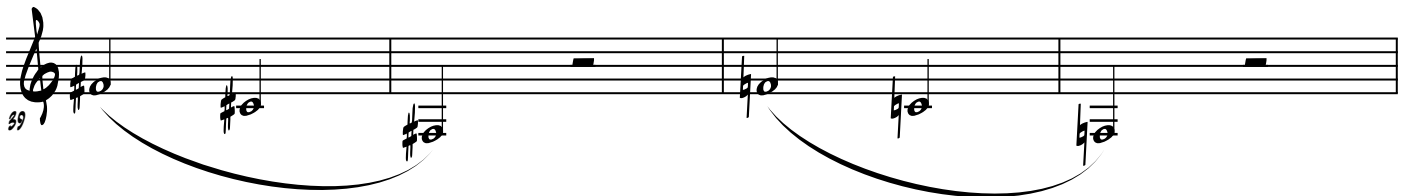
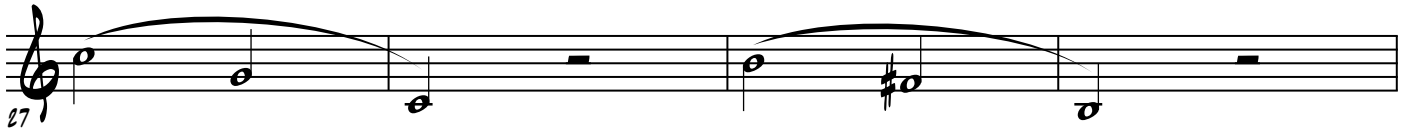
- Staff 1: C major, starting on C5.
- Staff 2: B major, starting on B4.
- Staff 3: B-flat major, starting on B4.
- Staff 4: A major, starting on A4.
- Staff 5: G major, starting on G4.
- Staff 6: F major, starting on F4.
- Staff 7: E major, starting on E4.

Each scale is divided into two parts by a slur. The first part descends from the starting note to the low concert E (E3). The second part descends from the low concert E to the low pedal B-flat (B2). The scales are marked with measure numbers 5, 9, 13, 17, 21, and 25 at the beginning of each staff.

## Descending Intervallic 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.

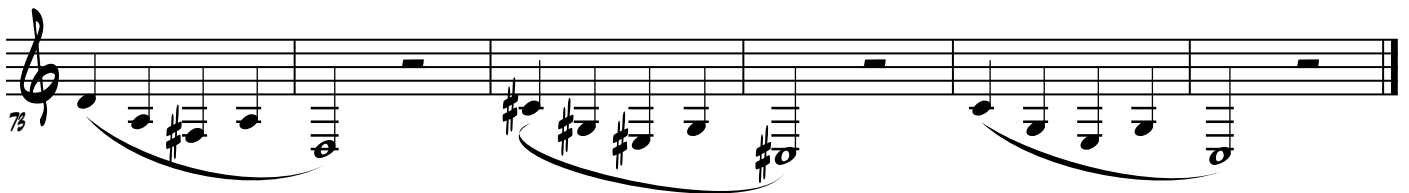
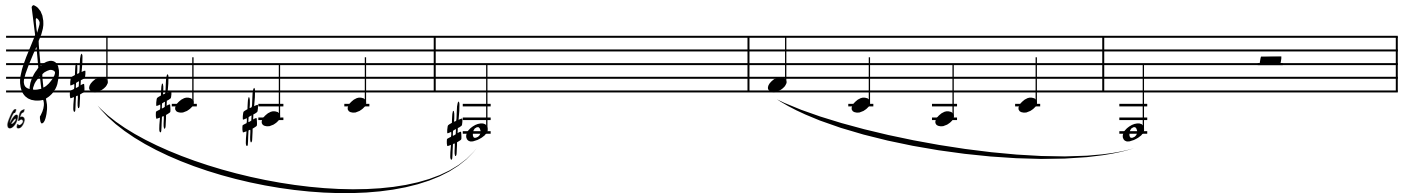
### Descending Intervallic Slurs



# 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 descending 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

The musical score consists of six staves of music, each starting with a measure number in the bottom left corner. The key signature is one sharp (F#). The exercises are as follows:

- Staff 1 (Measure 79):** A descending major arpeggio starting on G4, moving to F#4, E4, D4, C4, B3, A3, G3, and ending with a whole note G2. A slur covers the notes from G4 to C4.
- Staff 2 (Measure 83):** A descending major arpeggio starting on A4, moving to G#4, F#4, E4, D4, C4, B3, A3, G3, and ending with a whole note G2. A slur covers the notes from A4 to D4.
- Staff 3 (Measure 87):** A descending major arpeggio starting on B4, moving to A#4, G#4, F#4, E4, D4, C4, B3, A3, G3, and ending with a whole note G2. A slur covers the notes from B4 to E4.
- Staff 4 (Measure 91):** A descending major arpeggio starting on C5, moving to B#4, A#4, G#4, F#4, E4, D4, C4, B3, A3, G3, and ending with a whole note G2. A slur covers the notes from C5 to F#4.
- Staff 5 (Measure 95):** A descending major arpeggio starting on D5, moving to C#5, B#4, A#4, G#4, F#4, E4, D4, C4, B3, A3, G3, and ending with a whole note G2. A slur covers the notes from D5 to A4.
- Staff 6 (Measure 99):** A descending major arpeggio starting on E5, moving to D#5, C#5, B#4, A#4, G#4, F#4, E4, D4, C4, B3, A3, G3, and ending with a whole note G2. A slur covers the notes from E5 to G#4.

# 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.

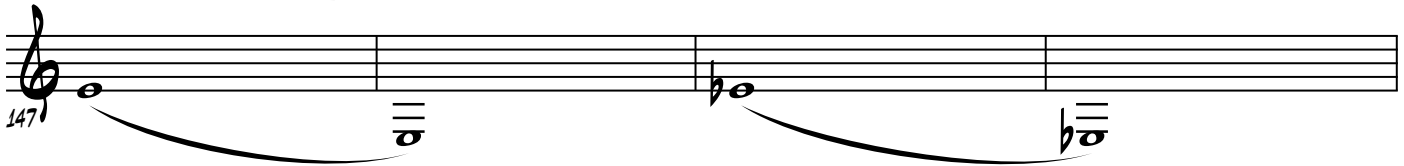
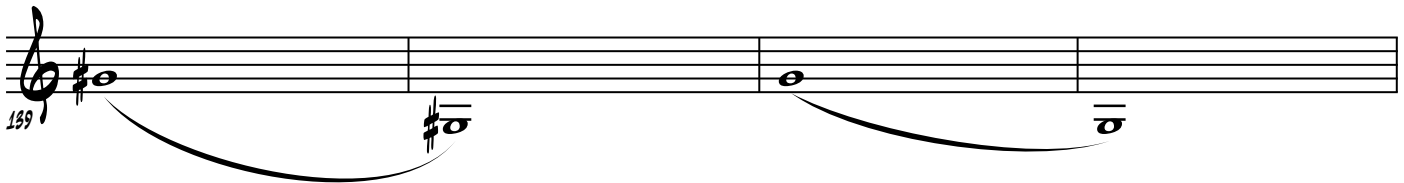
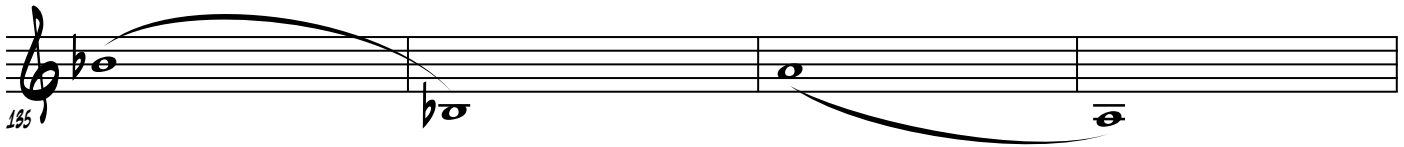
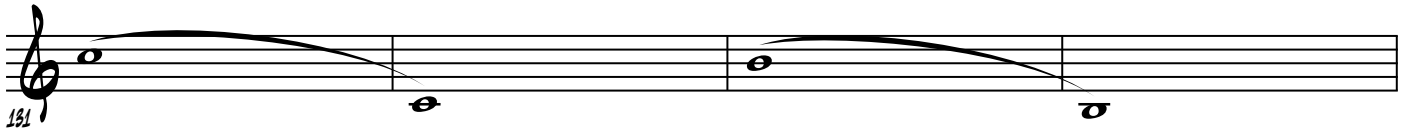
## Down and Up

The image displays six staves of musical notation for the 'Down and Up' exercise. Each staff begins with a treble clef and a common time signature. The exercises are numbered 105 through 125. Each exercise consists of two slurs: one descending and one ascending. The notes are half notes. Exercises 105, 109, 113, 117, and 121 feature notes on the staff with various accidentals (sharps and flats). Exercise 125 includes notes both above and below the staff, with accidentals for the notes below the staff.

# 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

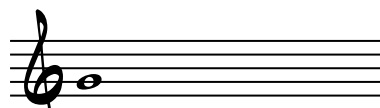
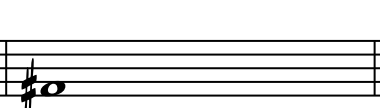
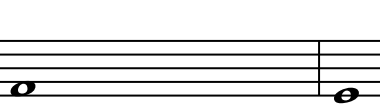
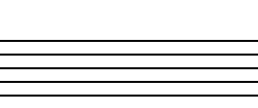
Take this exercise and work for a full sound from top to bottom. The difference between #2 and #3 is that #3 starts are the fifth of the arpeggio and will also add in the 13th to the overall arpeggio. Once again, hearing the various pitches in the arpeggio and playing those in tune to the fundamental 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

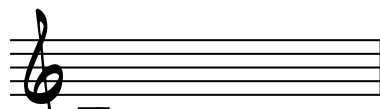
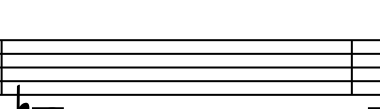
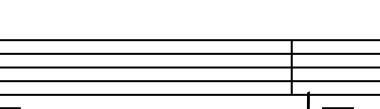
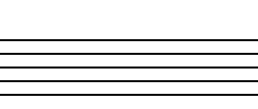
The musical score consists of six staves of music, each starting with a measure number in the bottom left corner. The staves are numbered 157, 161, 165, 169, 173, and 177. Each staff begins with a treble clef and a key signature. The music is written in a descending major arpeggio pattern, with notes connected by a long slur. The notes are quarter notes, and the key signatures change from staff to staff. The first staff (157) starts with a C major key signature. The second staff (161) starts with a B major key signature. The third staff (165) starts with an A major key signature. The fourth staff (169) starts with a G major key signature. The fifth staff (173) starts with an F major key signature. The sixth staff (177) starts with an E major key signature. The notes are arranged in a descending sequence, and the key signature changes to match the notes. The notes are: 157: C4, D4, E4, F4, G4, A4, B4, C5; 161: B3, C4, D4, E4, F4, G4, A4, B4; 165: A3, B3, C4, D4, E4, F4, G4, A4; 169: G3, A3, B3, C4, D4, E4, F4, G4; 173: F3, G3, A3, B3, C4, D4, E4, F4; 177: E3, F3, G3, A3, B3, C4, D4, E4.

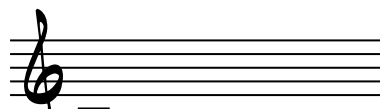
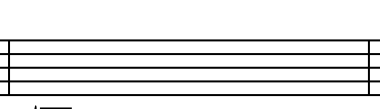
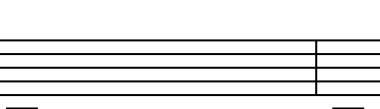
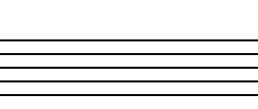
# High Brass Pedal Register Fingering Chart

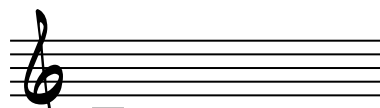
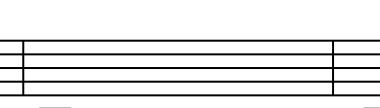
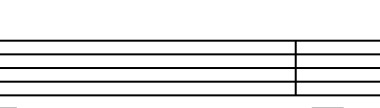
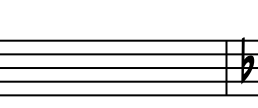
The fingering chart listed below will offer you fingerings for the pedal register that will accompany the exercises in this packet. The main goal is to keep the sound full in all registers, not just the normal "natural" low register of the horn. Be sure that when attempt to play in the pedal register 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.

183				
	"G"	"F#"	"F-natural"	"E-natural"
	0	2 1,2,3	1	1,2 3

187				
	"E-flat"	"D"	"C#"	"Low C"
	2,3	1,3 (pull 3rd)	1,2,3 (pull 1st & 3rd)	0

191				
	"Low B-natural"	"Low B-flat"	"Low A"	"Low A-flat"
	2	1	1,2 3	2,3

195				
	"Low G"	"Low F#"	"Pedal F"	"Pedal E"
	1,3 (no slide)	1,2,3 (no slides)	1,2,3 (pull 1st and 3rd) 1 (lip down)	1,2,3 (pull 1st & 3rd) 1,2 (Lip down)

199				
	"Pedal E-flat"	"Pedal D"	"Pedal C#"	"Pedal C"
	1,2,3 (pull 1st & 3rd) 2,3 (lip down)	1,2,3 (pull 1st & 3rd) 1,3 (lip down)	1,2,3 (pull 1st & 3rd)	1,2,3 (pull 1st & 3rd) open (Lip down-lots of air!!!)

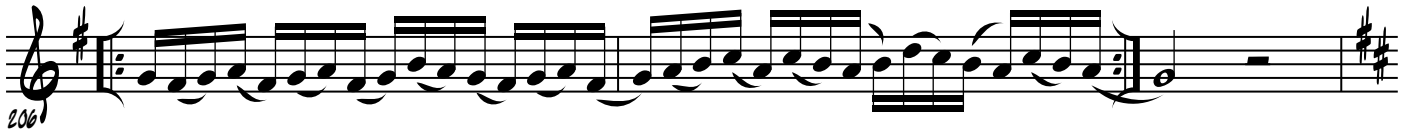
# Vizzutti Finger Technique Exercise #1

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 preceding 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 exercise 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.

The musical score consists of eight staves of music, each starting with a measure number in the bottom left corner. The key signature has one flat (B-flat major). The exercise is divided into ascending and descending phases.

- Staff 1 (227):** Ascending scale in quarter notes, starting on F4 and ending on D5. A slur covers the first 8 notes, and another slur covers the next 8 notes.
- Staff 2 (232):** Ascending scale in half notes, starting on F4 and ending on D5. A slur covers the first 8 notes, and another slur covers the next 8 notes.
- Staff 3 (241):** Ascending scale in whole notes, starting on F4 and ending on D5. A single slur covers the entire 8-note phrase.
- Staff 4 (249):** Descending scale in whole notes, starting on D5 and ending on F4. A single slur covers the entire 8-note phrase.
- Staff 5 (258):** Descending scale in half notes, starting on D5 and ending on F4. A slur covers the first 4 notes, and another slur covers the next 4 notes.
- Staff 6 (266):** Descending scale in quarter notes, starting on D5 and ending on F4. A slur covers the first 4 notes, and another slur covers the next 4 notes.
- Staff 7 (274):** Descending scale in eighth notes, starting on D5 and ending on F4. A slur covers the first 4 notes, and another slur covers the next 4 notes.
- Staff 8 (283):** Descending scale in sixteenth notes, starting on D5 and ending on F4. A slur covers the first 4 notes, and another slur covers the next 4 notes.