



2010 Horn Line

~ Brass Technique Book ~

~Tuba~

The 2010 *Colts* Horn Line

The *Colts* Horn Line is a unified team that is made up of individuals with various music backgrounds. Because of the inherent nature of bringing many together to make one, we must commit to unity as soon as possible. Our brass fundamentals & techniques program is designed to establish the *Colts* Horn Line as a consistent leader in outdoor music making, and a world-class ensemble of the highest standards. Though playing philosophies vary within the world of great brass playing, several basic ideas remain the same: great sounds used for great music making are the ultimate goal.

Our unique activity allows us to share our music making with over 60,000 audience members throughout the year. Most professional musicians can not claim such a live audience. The investment we make to ourselves, each other and the music is incomparable to any other music venue.

Our reputation as performers does not simply come with our name. Our reputations must be recreated each year at every show. Each individual's responsibility to *Colts* of the past, present & future is far reaching. Your responsibility to this horn line includes commitment to yourself, your brothers & sisters, and the staff. Now that you have made this commitment, try to achieve success that reaches far above what would be considered the average or norm.

The greatest contribution one can make to the *Colts* Horn Line is the willingness to sacrifice self-interest for the benefit of the group. A "team" is only as strong as the loyalty of its members. The successful *Colts* member internalizes and is accountable for some basic expectations:

1. A respect for the people that surround you
2. A trust in both the staff and the members
3. A dedicated effort towards everything you do
4. A desire and willingness to work hard
5. A continued commitment to excellence.

These expectations, when rehearsed daily, can become part of a successful formula that leads towards your membership in the *Colts* Horn Line and can be applicable to the rest of your day-to-day life outside of the Drum and Bugle Corps Activity.

As you look at both yourself, and the 2010 drum corps season, make and keep promises and goals to both yourself and others. Ask yourself, "What do I want to get from this experience?" At the end of every rehearsal, ask yourself, "What more could I have done to move better, play better, and make a bigger difference? Am I doing *WHATEVER IT TAKES* to become the best that I can be?"

Goals should be high and attainable. The *Colts* has a long and storied tradition amongst all DCI member corps whose standards grow each year. Based on this tradition, you must take pride in who you are, and commit yourself to being a part of a world class organization.

A great attitude must be coupled with a work ethic that addresses each step, note, rhythm, dynamic, and musical phrase with great tenacity. Rather than matching the efforts of your past, create a new level that sets the standard for those around you. Believe that your passion for your show can be communicated into an electrifying personal experience for everyone in the audience each and every night.

Take this opportunity to be a better musician, a better person, and a better member of the *Colts*. No one can claim leaving this activity unaffected in some way. Be open to new ideas & new ways of doing things. Great achievements in society come from a willingness to go beyond what we know, and push ourselves to newer, higher levels. Trust that we are all on this same path together as the 2010 *Colts* Drum and Bugle Corps. Deal with diversity. Be positive in all situations, especially those in which you can not control. Let this experience be for you, and those around you. Do more than learn the show and wear the uniform. Make this a summer of thousands to remember for many years to come.

~ 2010 *Colts* Brass Staff ~

2010 *Colts* Brass Technique Book (Tuba)

Musical Concepts for Brass Playing

2010 *Colts* Horn Line

TONE: This is the most important element of any musical performance. Correct notes with perfect rhythm, dynamics, and tempo mean little if the tone being produced is not mature. Though tone can be slightly different from player to player, great sounds that vary somewhat are much smaller in number than all of the average sounds that exist. A dark, round and focused sound is most desired. In our arena of performance, color or timbre differences are largely achieved by the scoring of music. Though we perform on marching brass instruments, professional performance practices on the standard concert brass instruments are our guide in great brass playing and the finest performance based approach. When asked what elements they work hardest to improve everyday, professional players will tell you their tone and musicality is at the forefront of their list.

Things that affect tone: air support, jaw placement, throat size, upper body elements, embouchure set-up, teeth spacing, tongue placement, individual stress, instrument care and condition, mouthpiece pressure on the lips.

TUNING: It has been said that you can't tune a bad sound. Though this is not entirely true, the point is that a bad sound, though able to "center the needle" will not blend or match with others around it. Tuning is easiest when mature sounds are made by mature players who play in the "center" of their instrument. Playing in tune should be an ongoing effort on the part of the performer. Its mastery is only achievable through diligent listening, and continued ear training. It has also been said that you should always assume that your pitch is never perfect. This saying has merit, but should not cause a performer to play without confidence and musical ease. Notes are often required to be played sharp or flat depending on how they "fit" into a chord. A chord played where all notes are produced at pitch center "zero" will not resonate as well as chords played where the fifth, third, etc. are altered to create the best wave relationship/resonance between the notes. Correct notes with perfect rhythm, dynamics, tempo and tone mean little if the pitches are out of tune.

Things that affect tuning: air support, jaw placement, throat size, upper body elements, embouchure set-up, teeth spacing, tongue placement, individual stress, instrument care and condition, mouthpiece pressure on lips and tone quality.

TECHNIQUE: Technique is the mechanical aspect of playing. The word mechanical must be used carefully when referring to superior music making, but great hand position, articulation, posture, breathing and finger coordination **must be** physically developed so that the music can be successfully approached as intended by the composer or arranger. These elements of technique must be approached patiently and in a step-by-step, organized method. Working each part of your technique should be done in a "slower to faster" system of skill building. Many performers spend time avoiding repetition, but it is very necessary. When we hear the greatest brass players performing, we should remember that the two hours of performance represents hours of diligent skill building. Working on technique early in your development will greatly increase the repertoire that you are able to approach. Because we are all different physically, different technique skills can vary greatly from person to person. Know your weaknesses and be patient yet committed to developing each skill.

Technique includes: posture, breathing, hand position, finger technique and coordination, articulation styles (stacatto, marcato, accented, etc.), articulation types (single, double and triple), lip flexibility, interval accuracy, style, dynamic control, phrasing through slurs and embouchure development.

PITCH CENTER/EAR TRAINING AND MOUTHPIECE BUZZING: When discussing pitch center we must understand that the pitches on the mouthpiece buzz are central to everything we do on our instruments. If we can buzz the correct pitches on our instruments, then the instrument will respond properly and the note we WANT to play will be the note that WILL be played. Simple songs or exercises can greatly improve upon your pitch center because you will be able to hear each note as it comes out in its most natural of states. The instrument is no longer there to assist you with your pitches, now you must play each tune or exercise as you hear it. This not only works on pitch center, but also with ear training, airflow, and tone quality on the mouthpiece (and eventually on the horn). Work towards a strong and steady tone through the mouthpiece buzz. The tone should have a distinct ratio of air sound and actual pitch. 50% air and 50% pitch are what you should strive for in each note produced on the mouthpiece buzz. As you become stronger on the mouthpiece, the resultant tone quality and pitch center on your horn will improve greatly. Also strive to use less mouthpiece pressure on the lips as you buzz. The mouthpiece itself should make contact on the lips, enough to create a seal around the rim of the mouthpiece and the lips themselves. Any air that escapes from the lips will be felt on the skin of the hand holding the mouthpiece or heard in the resultant sound being produced. Grab the mouthpiece firmly at the

furthest point on the shank with your index finger and thumb and place the mouthpiece to the lips. Using “Less” Pressure (not “No” pressure) will garner a better sound.

Things to think about: Use less mouthpiece pressure on the lips, adjust the grip of the fingers to the mouthpiece, strive for the correct sound on the mouthpiece, relax and use your air when buzzing the mouthpiece, hear each pitch and strive to make every pitch centered and focused.

NOTES: Notes are the individual points that form the complete structure of music. Though it may seem obvious how important notes are to great music making, our approach to them can take on levels that move us from immature playing to magical moments of music making. A lifted B-flat, or a perfectly placed F can mean superior music making. How well do you know your C# or G# on your instrument? Can you pick up your instrument and hit these, or any predetermined pitch with absolute accuracy? Do you know the timbre and feel of each note and also immediately hear that the pitch center is or is not accurate? Though we are not often required to play the lighter, lightening fast passages of a violin or woodwind, merely pushing a button does the brass player no good unless our air, face, ears and brain are aligned to create each pitch.

Approaching notes: know harmonics and notes associate with their shelves, know the feel of each note, and memorize how each note sounds. Notes + Technique = Wood Shedding – Unavoidable for any player striving to be great!

RHYTHM: Right notes at the wrong time are useless. Right notes that are very close to the correct rhythm can still endanger the feel or style of the music. Great musicians understand not only recreating the indicated rhythm, but where to place each note; front side, middle or back side of the beat. A performer must feel the duple, triple, or asymmetrical meter of the passage. Once the rhythm and style are understood by an individual, performing with other musicians becomes a much more involved process. In the case of our ensemble, style and interpretation are dictated by the arranger’s score and the brass staff. Though differences of music interpretation can and should exist in great music making, our venue allows only for a single collective effort towards interpretation as prescribed to the ensemble. The ability for an entire horn line to accurately produce the music identically performer to performer makes for a great drum corps. Amazing drum corps happen when this collective effort is taken further by the performers ability to involve his or hers whole being in an emotionally charged and connected performance. That being said, you must also incorporate the analytical concept of rhythm to the physical realm. We are in a constant state of movement in our production. Our feet are our metronome. As we continue to march and execute drill, we must also incorporate the important concept of subdivision into our performances. This is quite simple in concept but, for some, may be a bit harder to grasp while on the move. Using the weight transfer of your feet from one to the other, you should also incorporate how the upbeats are to be felt while in motion or standing still. The sooner this reality is accomplished, the better it will be for all involved. A great mind in the drum corps activity had said: “You are only as good as your feet”. No truer words need be said. Tone Quality, Articulations, Dynamics, Phrases, Pitches (notes), Intonation are all quality concepts, but if you can’t put them on the move and maintain a strong sense of pulse then the performance will lack on one area or another.

Rhythm skills include: reliable understanding and development of internal pulse, understanding and demonstration of duple, triple and asymmetrical meter skills, ensemble pulse skills and the ability to sightread at a high level. Marking time while performing exercises, internalizing tempo while on the move and working towards a strong pulse.

MUSICALITY & PERFORMING: Without this step, works of music can be performed and appreciated, but true music making is more than “Getting it all right”. Great musicality is more than on an aesthetic and emotional level. The more a performer believes in their performance, the more the audience can believe in the performance. A musician’s conscious thought to send their passion, emotion, and energy into the audience is a real and magical phenomenon. It requires an investment in belief that the ultimate performance is a product of hard work, mechanical and technical training, and countless hours of learning to make the product become “automatic” so the musician can concentrate their entire energy output on giving the gift of performing on an intellectually and emotionally stimulating level. Can a true performance take place before all the **I**’s are crossed and **i**’s are dotted?...YES!!! There are no perfect performances, but there are incredible performances that great life-long memories that occur when performer and audience member connect. Many drum corps have done this on some level. The 2010 *Colts* Drum and Bugle Corps will be expected by audiences to create these special performances from our first to our last. This is the communication of all the aspects in which you are in control of. Want to be perceived as great? Take the time to ensure all the details are taken care of that ensure nothing but the most consistent and best of performances.

Requirements for great performances: tone, tuning, technique, rhythm, time, notes, energy, accuracy passion and belief!

Single and Multiple Tonguing

- Keep tongue light against the airstream
 - Strive for a consistent attack on each pitch
 - Strive for a consistent pitch center on each attack
 - Avoid stopping the air with the tongue on each articulation
 - The tongue should flick up against the airway with each articulation
- **Normal** notes are to be considered connected or “Touching” but with a firm point to the articulation. The
 - **Tenuto** notes are to be considered connected or “Touching”. There should be an articulation present, but it shouldn’t sound forced
 - **Staccato** notes are to be considered having a firm point to the front of the note but having even less length than the Marcatto accented notes. A full sounding “Dah” articulation with more space. This will be the shortest note length we will use
 - **Marcatto** notes are to be considered having a firm point to the front of the note but being shorter in length to regular accented notes. A full sounding “Dah” articulation with space
 - **Accented** notes are to be considered having a firm point to the front of the note with length. This is not to be confused with a sforzando note or a forte piano note

#1 "The Guantlet"
(tenuto)

(accented) > > > >

(marcato) ^ ^ ^ ^

(staccato)

The musical notation shows a single staff in bass clef. It is divided into four sections: 1. Tenuto: four quarter notes with horizontal lines above them. 2. Accented: four quarter notes with accent (>) marks above them. 3. Marcato: four quarter notes with marcato (^) marks above them. 4. Staccato: four quarter notes with staccato (stacc.) marks above them. The final note is a whole note with a fermata.

**Please refer to the following page entitled “Articulation Glossary” for more detail.*

- Work for fluency between the “dah” and “gah” articulations in the following exercise
- The note “B-natural” is used here to indicate rhythm. This exercise can be performed on any pitch

#2 "Butter Up"






The musical notation consists of two staves in bass clef. The first staff has four measures of eighth notes with syllables: 'tah tah tah tah', 'tah tah tah tah', 'kah kah kah kah', and 'tah kah tah kah'. The second staff has four measures of eighth notes with syllables: 'tah kah tah kah', 'tah kah tah kah', 'tah kah tah kah', and 'tah'. The final note is a whole note.

- Work to make your single tongue articulations faster and more consistent in this exercise
- Be careful to observe each notes full value

#3 "Gut Check"

The musical notation consists of two staves in bass clef. Both staves show sixteenth note patterns. The first staff has four measures of eighth notes with a quarter rest at the end of each measure. The second staff has four measures of eighth notes with a quarter rest at the end of each measure. The final note is a whole note.

2010 *Colts* Hornline Articulation Glossary

Articulation:	Normal	Legato	Staccato	Marcato	Accented
Examples:					
Syllable:	Dah	Doo	Dah	Dah	Dah
Difference from the Normal Enunciation:	Standard articulation for all pitches. Play pitches full value.	Smoother front to the note and more connected. Each note will touch.	Same beginning as normal but with ½ the length	Twice the emphasis with ½ the length	Twice the emphasis on the front of the note, tapered to normal length.

Vizzutti Finger Studies

- Work slowly to insure the fingers are moving quickly and accurately
- Keep the tone strong in all areas of the exercise
- Keep fingers close to the valve buttons to insure maximum efficiency
- Try to play these exercises in a variety of capacities (slurring and tonguing, both single and double tongue)
- Blow straight through the horn to make the instrument respond to all pitches
- Relax and blow the horn with no tension
- There are various ways to articulate these finger studies. Practice them with the five that are listed:
 - All articulated
 - All slurred
 - Slur groups of four
 - Tongue two, slur two
 - Slur two, Tongue two

Articulation Types.

(all articulated)



(all slurred)



(slur four)



(tongue two, slur two)



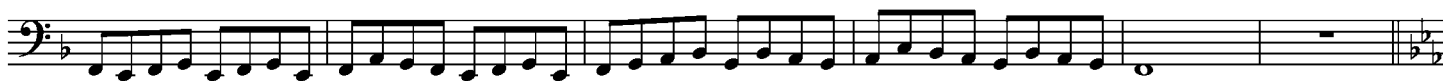
(slur two, tongue two)



Vizzutti in B flat



Vizzutti in F



Vizzutti in E flat



Lip Flexibility Exercises

- Use more air than mouthpiece pressure on ascending slurs
- Move the air quickly during the exercises
- Play the exercises as smoothly as possible
- Work for a consistent sound for all pitches
- “Grow” into/toward lowest note
- Physically “Lift up”, but keep the body center low (Core Strength)
- Play these exercises down through the valve sequence
- Mark time as you play these exercises

Each exercise will be given to you in the open combination on your horn. It is expected that you perform these exercises through the valve sequence to our lowest fundamental finger combination. (Open, 2nd, 1st, 1st & 2nd, 2nd & 3rd, 1st & 3rd, 1st 2nd & 3rd)

Lip Flex #1

Lip Flex #2

Lip Flex #3

Lip Flex #4

Lip Flex #5

Lip Flex #6

Lip Flex #7

Lip Flex #8

Lip Flex #9

Lip Flex #10