

INSIDE THE CIRCLE:

A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

By Matt and Ben Harloff

BRASS CHAPTER

DIRECTOR'S SCORE

2nd Edition

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BRASS CHAPTER

Tone Development

Exercise Objectives

- Students will develop a natural approach to their instrument in which they relax, use a lot of air and blow straight.
- Students will develop an understanding of how much air is needed to play their brass instrument.
- Students will develop a forward momentum approach to the horn which will improve all aspects of their playing.
- Students will strengthen their understanding of tone production and aperture/embouchure placement.
- Students will develop an open aperture to achieve a big full tone.
- Students will develop an understanding of jaw placement to achieve an open sound.
- Students will learn to play one long phrase rather than many different notes.
- Students will learn to relax and use flowing air.
- Students will blend their tone quality with their peers.

Instruction Notes

- Modeling for your students will pay off exponentially.
- When first teaching flow exercises, you may need to take the tempo way down to introduce the objective goals and learning.
- The aperture is the opening of the lips. Students need to relax the lip that is inside the mouthpiece and open up the aperture as much as possible. Make sure students are using lots of air. The students should not have a blasting sound, they should have a full, relaxed sound.
- Listen for students who have a tight sound. They are pinching their embouchure or tightening their throat. They should relax.
- Stress to the students to work on blending their sounds with their neighbors.
- Students should be using a nice, relaxed flowing inhale and exhale.
- Play the exercise at many different dynamics and tempos.
- Look for students who are raising their shoulders. This is tension and it will tighten the sound. Students should think of relaxing every muscle in their body.
- The exercises need to be as effortless as possible.

- Look for students who are capping the breath. This may add tension to the sound if the breathing isn't natural. The air should never stop between the inhale and the exhale. Think of the air as one motion or phrase. INOUT rather than IN (space) OUT.
- Foghorn
 - Foghorn is where students take out the tuning slide, or any slide, and just play into the mouthpiece and tube. It may not feel natural to students right away. They will need a daily routine of this exercise to master the benefits.
 - It would be beneficial to play this exercise out of time to really focus on One-Motion Air and a relaxed sound.
- Flow Exercises
 - The Flow Exercises are great to play just on the mouthpiece.
 - Choose keys that are appropriate. You do not need to play the melody in each key.
 - Play the exercises as a wind pattern through the instrument to show students how it should feel when they are actually playing. (Just blowing air through the horn. No vibration.)
 - Make sure students are playing a long phrase rather than many different notes.
 - The goal is to have the same sound throughout the entire melody.
- These exercises can be worked on throughout the whole year.
- PLEASE NOTE: The horn part throughout the exercises in this book were purposefully written to sound down a 4th. The reason for this is so the horn players can play in a more comfortable range as they warm-up and focus on the fundamentals.

QUICK COMMENTS FOR STUDENTS

"Relax"

"More air"

"The air should be one motion-IN and OUT"

"Do not stop the air between the inhale and exhale"

"Let the air do the work"

"Open up your embouchure"

"Let the air do the work-note the embouchure"

"Match the sound of the people next to you"

"Listen to your trio"

"Warm air"

"Don't pinch"

"Play one long phrase-not many notes"

"Don't blow up and down, blow straight"

"Listen carefully to every note"

"You should have the same sound on every note"

"Full breath"

"Again"

Visual Component

- The exercises in this chapter were not written to be put on the move. If students become comfortable enough with any of the exercises, adding the visual component would be a great idea. Do as much or as little as you want on the move.
- The more students play and move, the better they will become. Repetition is extremely important. Simply repeating exercises multiple times will give students ample opportunity to figure things out.
- The more instruction students receive, the better they will become. If you don't have a large staff or a staff at all, you can rely on the older members to help the younger members.
- It is very important to have a consistent approach to applying music fundamentals to visual fundamentals. They need to work together seamlessly. It is recommended that when you start breathing, you also start moving to take the first step. Think of the music and visual technique working together instead of against each other.
- Refer to the Visual Sheets at the back of the Full Ensemble Chapter. Keep in mind that you do not have to do complicated visual exercises. You could simply march across the football field, track, parking lot or sidewalk. Then maybe the next time go backwards.

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Flow Exercise A

Student Page 3

#1 $\text{♩} = 92-108$ #2

Tpt/Hn

Tbn/Bar

Tb

#3 #4

Tpt/Hn

Tbn/Bar

Tb

#5 #6

Tpt/Hn

Tbn/Bar

Tb

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Flow Exercise A

The musical score for Flow Exercise A is presented in four systems, each containing three staves: Tpt/Hn (Trumpet/Flute), Tbn/Bar (Tuba/Euphonium), and Tb (Trombone). The exercise consists of 13 measures, numbered #7 through #13. Measures #7 and #8 are in the key of D major. Measures #9 and #10 are in the key of D major with a key signature change to one sharp (F#) in measure #10. Measures #11 and #12 are in the key of B-flat major. Measure #13 is in the key of B-flat major. The score features various rhythmic patterns, including eighth and sixteenth notes, and triplet markings (indicated by a '3' above the notes). The Tpt/Hn part often plays a melodic line with slurs and accents, while the Tbn/Bar and Tb parts provide harmonic support with similar rhythmic patterns. The exercise concludes with a final measure (#13) that has a double bar line.

Flow Exercise B

#1 $\text{♩} = 72-108$ #2

Tpt/Hn

Tbn/Bar

Tb

#3 #4

Tpt/Hn

Tbn/Bar

Tb

#5 #6

Tpt/Hn

Tbn/Bar

Tb

#7 #8

Tpt/Hn

Tbn/Bar

Tb

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Flow Exercise B

The musical score for Flow Exercise B consists of three systems, each with three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is one flat (Bb). The score is divided into measures #9 through #14. Measures #9-10 are the first system, #11-12 the second, and #13-14 the third. Each system contains two measures. The notation includes various note values (quarter, eighth, and half notes), rests, and slurs. The Tbn/Bar staff includes a bar line symbol. The final measure (#14) ends with a double bar line.

BRASS CHAPTER

Embouchure Development

Exercise Objectives

- Students will develop a strong understanding of the half step interval.
- Students will develop a strong embouchure by relaxing the aperture open on the bend and bringing it back into place on the original pitch.
- Students will work on matching pitch and intonation with their peers.
- Students will learn to manipulate the pitch by changing their air and aperture shape. This will give students the ability to change pitch when needing to adjust notes to place them in tune.
- Students will develop an understanding of how to open up their sound.
- Students will develop a more relaxed embouchure rather than a tight pinched one.
- Students will develop a strong embouchure by relaxing the aperture open on the pedal notes.
- Students will learn to use a large amount of air to make the pedal notes sound big and full.
- Students will blend their pitch and tone with the musicians around them.

Instruction Notes

- Modeling for your students will pay off exponentially. If they hear your sound on the bend, they will understand what the exercise is asking them to accomplish.
- These exercises are great for students who have a tight, pinched sound. This will teach them to really open up their aperture and blow lots of air.
- These exercises are great to play on the mouthpiece.
- Play the exercises at a mezzo forte or louder.
- Bending Exercises
 - On Bending Exercise A you can choose unison middle Bb, low Bb, middle F or any combination.
 - Listen for a full sound on the bended pitch.
 - Listen for students who are slowing down their air on the bended pitch.
 - Students should be opening their aperture to bend the pitch, not pinching.
 - If the exercise is played with more than one partial, make sure you ask the students to play in tune while listening to the root of the chord.

- On Bending Exercise B, feel free to keep going lower past the concert E.
- Pedal Exercise
 - Listen for a full sound on the pedal. It should be played loud, but students should not be pushing or pressing to get the sound out. They should be relaxing and letting the air fall out.
 - Make sure the air is doing the work, not the embouchure. The air will blow the aperture open.
 - In most cases, to play this pedal, the lower lip will need to change to a lower position or embouchure.
 - Tell students to drop the jaw and lower the bottom lip on the lowest pitch.
- These exercises can be worked on throughout the whole year.

QUICK COMMENTS FOR STUDENTS

"Make it one long phrase"

"Make the sound the same on the bend"

"Listen carefully to play each note in tune"

"More air on the bend"

"Use more air on the pedal"

"Don't pinch"

"Big sound"

"AAHHH"

"Full sound"

"More air"

"Relax"

"Full breath"

"Again"

Visual Component

- The exercises in this chapter were not written to be put on the move. If students become comfortable enough with any of the exercises, adding the visual component would be a great idea. Do as much or as little as you can on the move.
- The more students play and move, the better they will become. Repetition is extremely important. Simply repeating exercises multiple times will give students ample opportunity to figure things out.
- The more instruction students receive, the better they will become. If you don't have a large staff or a staff at all, you can rely on the older members to help the younger members.
- It is very important to have a consistent approach to applying music fundamentals to visual fundamentals. They need to work together seamlessly. It is recommended that when you start breathing, you also start moving to take the first step. Think of the music and visual technique working together instead of against each other.
- Refer to the Visual Sheets at the back of the Full Ensemble Chapter. Keep in mind that you do not have to do complicated visual exercises. You could simply march across the football field, track, parking lot or sidewalk. Then maybe the next time go backwards.

Bending Exercise A

$\text{♩} = 72-108$

Tpt/Hn

Tbn/Bar

Tb

Tpt/Hn

Tbn/Bar

Tb

Tpt/Hn

Tbn/Bar

Tb

no valve

no valve/slide

no valve

Bending Exercise B

$\text{♩} = 72-108$

Tpt/Hn

Tbn/Bar

Tb

Tpt/Hn

Tbn/Bar

Tb

Tpt/Hn

Tbn/Bar

Tb

no valve

no valve/slide

no valve

no valve

no valve

no valve

Pedal Exercise

$\text{♩} = 72-100$

Tpt/Hn

Tbn/Bar

Tb

Tpt/Hn

Tbn/Bar

Tb

Tpt/Hn

Tbn/Bar

Tb

Tpt/Hn

Tbn/Bar

Tb

BRASS CHAPTER

Flexibility Exercises

Exercise Objectives

- Students will alternate between a flexibility to the upper partial and a smaller chromatic interval.
- Students will perform flexibility exercises between the low Bb shelf and the high D shelf.
- Students will listen to their sound, attempting to match each note throughout the exercise.
- Students will blow straight through the horn rather than up and down.
- Students will not pinch as they ascend.
- Students will achieve a full sound throughout a long phrase.
- Students will develop rhythmic accuracy playing even triplets.

Instruction Notes

- Modeling for your students will pay off exponentially.
- Don't feel like you have to play each exercise at every rehearsal. You can choose just one phrase of one exercise to briefly touch the fundamental.
- When first teaching the exercises, you may need to take the tempo way down to introduce the objective goals and learning.
- Flexibility/Blow Straight
 - Listen carefully to students who are pinching on the flexibility. Students need to blow straight the entire time without pinching.
 - When done correctly, students will be able to blow through this exercise with ease.
 - When done correctly, students might initially be a little flat on the top pitch because they are learning to blow out or straight rather than up in pitch.
 - The goal is for the sound to not change at all.
 - Listen for students to play one long beautiful phrase rather than many different notes.
- Scale/Flex
 - The goal is that students will not change tone as the intervals get larger.
 - Start slow and speed up when you hear an even sound throughout.

- Teach students to put a slight crescendo in each phrase to ensure a full sound at the end of each exercise.
- Slowly isolate each interval to find accurate pitch and full tone.
- These exercises can be worked on throughout the whole year.

QUICK COMMENTS FOR STUDENTS

"Relax"

"More air"

"Do not blow up and down-blow straight"

"Let the air do the work-not the embouchure"

"Play one long phrase-not many notes"

"Listen to your tone on every note"

"Slight crescendo"

"Full breath"

"Slam the fingers down"

"Blow like it is a long tone"

"Blow past the notes not at them"

"Blow through"

"Every note needs to sound full"

"Subdivide"

"Flow"

"Again"

Visual Component

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Flex/Blowing Straight: Low Bb

♩ = 92-120

The musical score is arranged in four systems, each containing three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is Bb major (two flats). The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and dynamic markings. The first system includes a tempo marking of ♩ = 92-120.

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Flex/Blowing Straight: Low Bb

Tpt/Hn

Tbn/Bar

Tb

The first system of music consists of three staves. The top staff is for Tpt/Hn in treble clef, the middle for Tbn/Bar in bass clef, and the bottom for Tb in bass clef. All staves are in a key signature of one flat (Bb). The music is written in 4/4 time and features a rhythmic pattern of eighth and sixteenth notes. The Tbn/Bar and Tb parts are bracketed together, indicating they play the same part.

Tpt/Hn

Tbn/Bar

Tb

The second system of music consists of three staves. The top staff is for Tpt/Hn in treble clef, the middle for Tbn/Bar in bass clef, and the bottom for Tb in bass clef. All staves are in a key signature of one flat (Bb). The music continues the rhythmic pattern from the first system. The Tbn/Bar and Tb parts are bracketed together.

Tpt/Hn

Tbn/Bar

Tb

The third system of music consists of three staves. The top staff is for Tpt/Hn in treble clef, the middle for Tbn/Bar in bass clef, and the bottom for Tb in bass clef. The key signature changes to two sharps (F# and C#) for the Tpt/Hn part, while the Tbn/Bar and Tb parts remain in one flat (Bb). The music concludes with a final measure in each staff.

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Flex/Blowing Straight: F

Student Page 7

♩ = 92-120

Tpt/Hn

Tbn/Bar

Tb

Tpt/Hn

Tbn/Bar

Tb

Tpt/Hn

Tbn/Bar

Tb

Tpt/Hn

Tbn/Bar

Tb

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Flex/Blowing Straight: F

The musical score is organized into three systems, each containing three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is one flat (Bb), and the time signature is 4/4. The first system features a melodic line in the Tpt/Hn part with eighth-note patterns, while the Tbn/Bar and Tb parts provide a rhythmic accompaniment with eighth-note figures. The second system continues this pattern with slight melodic variations. The third system concludes the piece with a final melodic flourish in the Tpt/Hn part and a sustained rhythmic accompaniment in the Tbn/Bar and Tb parts. The score is written in a clean, professional style with clear notation and dynamic markings.

Flex/Blowing Straight: Middle Bb

Student Page 8

$\text{♩} = 92-120$

Musical notation for the first system, featuring Tpt/Hn, Tbn/Bar, and Tb parts. The music is in 4/4 time and includes a tempo marking of 92-120. The key signature has two flats (Bb and Eb).

Musical notation for the second system, featuring Tpt/Hn, Tbn/Bar, and Tb parts. The music is in 4/4 time and includes a tempo marking of 92-120. The key signature has two flats (Bb and Eb).

Musical notation for the third system, featuring Tpt/Hn, Tbn/Bar, and Tb parts. The music is in 4/4 time and includes a tempo marking of 92-120. The key signature has two flats (Bb and Eb).

Musical notation for the fourth system, featuring Tpt/Hn, Tbn/Bar, and Tb parts. The music is in 4/4 time and includes a tempo marking of 92-120. The key signature has two flats (Bb and Eb).

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Flex/Blowing Straight: Middle Bb

The musical score is organized into three systems, each containing three staves: Tpt/Hn (Trumpet/Trumpet Horn), Tbn/Bar (Tuba/Euphonium), and Tb (Tuba). The key signature is one flat (Bb) and the time signature is 2/4. The score consists of 12 measures in total, divided into four measures per system. The first two systems are in the key of Bb, while the third system changes to the key of F major (no sharps or flats). The notation includes various rhythmic patterns, such as eighth-note runs and quarter-note patterns, with dynamic markings like *mf* and *f*. The score concludes with a double bar line at the end of the fourth measure in the third system.

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Scale/Flex

Student Page 9

#1 ♩ = 72-120

Tpt/Hn

Tbn/Bar

Tb

#2

Tpt/Hn

Tbn/Bar

Tb

#3

Tpt/Hn

Tbn/Bar

Tb

#4

Tpt/Hn

Tbn/Bar

Tb

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Scale/Flex

#5

Musical score for exercise #5. It consists of three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is two sharps (F# and C#). The Tpt/Hn staff uses a treble clef and contains four measures of eighth-note triplets. The Tbn/Bar staff uses a bass clef and contains four measures of eighth-note triplets. The Tb staff uses a bass clef and contains four measures of eighth-note triplets. The exercise is marked with a box containing the number 5.

#6

Musical score for exercise #6. It consists of three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is one flat (Bb). The Tpt/Hn staff uses a treble clef and contains four measures of eighth-note triplets. The Tbn/Bar staff uses a bass clef and contains four measures of eighth-note triplets. The Tb staff uses a bass clef and contains four measures of eighth-note triplets. The exercise is marked with a box containing the number 6.

#7

Musical score for exercise #7. It consists of three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is three sharps (F#, C#, and G#). The Tpt/Hn staff uses a treble clef and contains four measures of eighth-note triplets. The Tbn/Bar staff uses a bass clef and contains four measures of eighth-note triplets. The Tb staff uses a bass clef and contains four measures of eighth-note triplets. The exercise is marked with a box containing the number 7.

#8

Musical score for exercise #8. It consists of three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is one sharp (F#). The Tpt/Hn staff uses a treble clef and contains four measures of eighth-note triplets. The Tbn/Bar staff uses a bass clef and contains four measures of eighth-note triplets. The Tb staff uses a bass clef and contains four measures of eighth-note triplets. The exercise is marked with a box containing the number 8.

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Scale/Flex

#9

Exercise #9 is a scale exercise in the key of B-flat major (two flats). It consists of four measures. The Tpt/Hn part is written in a treble clef and features a melodic line of eighth notes with triplets. The Tbn/Bar part is in a bass clef and plays a similar eighth-note triplet pattern. The Tb part is also in a bass clef and plays a lower octave version of the eighth-note triplet pattern. All parts are marked with a '3' above the notes to indicate triplets.

#10

Exercise #10 is a scale exercise in the key of D major (two sharps). It consists of four measures. The Tpt/Hn part is in a treble clef with a melodic line of eighth notes and triplets. The Tbn/Bar part is in a bass clef with a similar eighth-note triplet pattern. The Tb part is in a bass clef with a lower octave eighth-note triplet pattern. All parts are marked with a '3' above the notes.

#11

Exercise #11 is a scale exercise in the key of B-flat major (two flats). It consists of four measures. The Tpt/Hn part is in a treble clef with a melodic line of eighth notes and triplets. The Tbn/Bar part is in a bass clef with a similar eighth-note triplet pattern. The Tb part is in a bass clef with a lower octave eighth-note triplet pattern. All parts are marked with a '3' above the notes.

#12

Exercise #12 is a scale exercise in the key of D major (two sharps). It consists of four measures. The Tpt/Hn part is in a treble clef with a melodic line of eighth notes and triplets. The Tbn/Bar part is in a bass clef with a similar eighth-note triplet pattern. The Tb part is in a bass clef with a lower octave eighth-note triplet pattern. All parts are marked with a '3' above the notes.

#13

Exercise #13 is a scale exercise in the key of B-flat major (two flats). It consists of four measures. The Tpt/Hn part is in a treble clef with a melodic line of eighth notes and triplets. The Tbn/Bar part is in a bass clef with a similar eighth-note triplet pattern. The Tb part is in a bass clef with a lower octave eighth-note triplet pattern. All parts are marked with a '3' above the notes.

BRASS CHAPTER

Multiple Tonguing Exercises

Exercise Objectives

- Students will strengthen their double and triple tonguing technique.
- Students will develop a full sound articulating with the back of the tongue.
- Students will develop a nice full sound while multiple tonguing.
- Students will match articulation with their peers.
- Students will develop a clear articulation using the front and back of the tongue.
- Students will work on making the "Gah" or "Kah" sound just as clear as the "Dah" or "Tah".

Instruction Notes

- This is a great exercise to play on the mouthpiece or foghorn.
- Modeling for your students will pay off exponentially.
- These exercises may not sound great right away. Be patient and at least play them a little every single day.
- Start slow and speed up when you hear achievement and clarity.
- Make sure students are using lots of air.
- Make sure students are not pinching their aperture to produce the tone. Students should have the same sound they have when they play a long tone.
- Listen to the back of the notes to hear if there is tone.
- Make sure students are using an "AAHH" syllable to achieve a big sound.
- Listen for the even articulation between the "Dah" or "Tah" and the "Gah" or "Kah".
- There are two different ways to triple tongue. "Dah-Gah-Dah" or "Dah-Dah-Gah". Which way you choose may depend on the excerpt. There are many philosophies on which method is better. Choose one method as the main way students should triple tongue then adjust when the literature calls for a change.
- During legato articulations students should focus on the air. The air should be constant like a long tone.
- Play the exercise using different articulations: staccato, accent or marcato.
- Students should put a slight crescendo through each measure to ensure a full sound on the end of the phrase.

- A variation of this exercise could alternate between a whole note and the double/triple tongue rhythm. This will teach students to use the same air on tonguing as they do on the long tone.
- Another exercise you could do is play any exercise that would normally just use the front of the tongue (chorales, scales, etudes, etc) with the back of the tongue. Use the back of the tongue to become more comfortable with that technique.
- This exercise can be worked on throughout the whole year.

QUICK COMMENTS FOR STUDENTS

"Relax"

"More air"

"Let the air do the work"

"DAAH--GAAH--DAAH--GAAH"

"Tone"

"Legato"

"Full breath"

"Flow"

"Make sure that it isn't just the tongue-you need tone"

"Every note needs a full tone"

"Speak clearly"

"Long notes"

"AAAH syllable"

"Again"

Visual Component

- The exercises in this chapter were not written to be put on the move. If the students become comfortable enough with any of the exercises, adding the visual component would be a great idea. Do as much or as little as you can on the move.
- The more students play and move, the better they will become. Repetition is extremely important. Simply repeating exercises multiple times will give students ample opportunity to figure things out.

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- Refer to the Visual Sheets at the back of the Full Ensemble Chapter. Keep in mind that you do not have to do complicated visual exercises. You could simply march across the football field, track, parking lot or sidewalk. Then maybe the next time go backwards.

Back of the Tongue

$\text{♩} = 90-120$

Tpt/Hn

Tbn/Bar

Tb

Tpt/Hn

Tbn/Bar

Tb

Tpt/Hn

Tbn/Bar

Tb

Double Tongue

♩ = 112-160

Tpt/Hn

Tbn/Bar

Tb

The first system of the musical score is for the first four measures. It features three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature has one flat (B-flat), and the time signature is 4/4. The Tpt/Hn staff has a treble clef and contains a series of eighth-note chords, with some measures containing rests. The Tbn/Bar staff has a bass clef and contains a series of eighth-note chords, with some measures containing rests. The Tb staff has a bass clef and contains a series of eighth-note chords, with some measures containing rests.

Tpt/Hn

Tbn/Bar

Tb

The second system of the musical score is for measures 5 through 8. It features three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature has one flat (B-flat), and the time signature is 4/4. The Tpt/Hn staff has a treble clef and contains a series of eighth-note chords, with some measures containing rests. The Tbn/Bar staff has a bass clef and contains a series of eighth-note chords, with some measures containing rests. The Tb staff has a bass clef and contains a series of eighth-note chords, with some measures containing rests.

Tpt/Hn

Tbn/Bar

Tb

The third system of the musical score is for measures 9 through 12. It features three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature has one flat (B-flat), and the time signature is 4/4. The Tpt/Hn staff has a treble clef and contains a series of eighth-note chords, with some measures containing rests. The Tbn/Bar staff has a bass clef and contains a series of eighth-note chords, with some measures containing rests. The Tb staff has a bass clef and contains a series of eighth-note chords, with some measures containing rests. The system concludes with a double bar line and a repeat sign.

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Triple Tongue

Student Page 12

♩ = 72-120

Tpt/Hn

Tbn/Bar

Tb

The first system of music is in 4/4 time with a key signature of one flat (Bb). It features three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The Tpt/Hn staff uses a treble clef and contains eighth-note triplets. The Tbn/Bar and Tb staves use bass clefs and contain eighth-note triplets. The music consists of four measures, each containing two groups of eighth-note triplets.

Tpt/Hn

Tbn/Bar

Tb

The second system of music continues the piece in the same 4/4 time and Bb key signature. It features three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The Tpt/Hn staff uses a treble clef and contains eighth-note triplets. The Tbn/Bar and Tb staves use bass clefs and contain eighth-note triplets. The music consists of six measures, each containing two groups of eighth-note triplets.

Tpt/Hn

Tbn/Bar

Tb

The third system of music concludes the piece in the same 4/4 time and Bb key signature. It features three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The Tpt/Hn staff uses a treble clef and contains eighth-note triplets. The Tbn/Bar and Tb staves use bass clefs and contain eighth-note triplets. The music consists of five measures, each containing two groups of eighth-note triplets, followed by a final measure with sustained notes in all three staves.

BRASS CHAPTER

Fingering Exercises

Exercise Objectives

- Students will develop their sound while blowing through a sixteenth note pattern.
- Students will strengthen the efficiency of their fingers.
- Students will perform almost all the possible finger patterns they can play on a valve instrument.
- Students will listen carefully to their sound on each note to ensure the sound is even throughout the range.
- Students will develop rhythmic accuracy by playing even sixteenth notes.
- Students will play a chromatic scale.
- Students will develop rhythmic accuracy playing even triplets.
- Students will work on their sound while blowing through a scale pattern.

Instruction Notes

- Modeling for your students will pay off exponentially.
- Don't feel like you have to play every exercise each time you practice. Choose one or two exercises every day/rehearsal simply to touch the fundamental. Find the ones that are relevant to the literature you are playing.
- Start slow and speed up when you hear an even sound throughout.
- Keep in mind the trombones are working on slide technique rather than valve technique. You may need to adjust the tempo for them or practice separately.
- Make sure students are using good finger technique to ensure even rhythm and accuracy.
- Listen for the students who have a tight sound. They are pinching their embouchure or tightening their throat.
- Chromatic
 - This exercise is not about learning the chromatic scale. It is about achieving an even sound through the range of an octave.
- These exercises can be worked on throughout the whole year.

QUICK COMMENTS FOR STUDENTS

"Relax"

"More air"

"Blow through"

"One phrase, not many different notes"

"Even sixteenth notes"

"Every note needs to sound full"

"Slam the fingers down"

"Subdivide"

"Blow like it is a long tone"

"Blow past the notes-not at them"

"Flow"

"Full breath"

Visual Component

- The exercises in this chapter were not written to be put on the move. If students become comfortable enough with any of the exercises, adding the visual component would be a great idea. Do as much or as little as you can on the move.
- The more students play and move, the better they will become. Repetition is extremely important. Simply repeating exercises multiple times will give students ample opportunity to figure things out.
- The more instruction the students receive, the better they will become. If you don't have a large staff or a staff at all, you can rely on the older members to help the younger members.
- It is very important to have a consistent approach to applying music fundamentals to visual fundamentals. They need to work together seamlessly. It is recommended that when you start breathing, you also start moving to take the first step. Think of the music and visual technique working together instead of against each other.
- Refer to the Visual Sheets at the back of the Full Ensemble Chapter. Keep in mind that you do not have to do complicated visual exercises. You could simply march across the football field, track, parking lot or sidewalk. Then maybe the next time go backwards.

Fingering Exercise A

♩ = 88-132

#1

Musical score for exercise #1, featuring three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is one flat (Bb) and the time signature is 4/4. The music consists of rhythmic patterns of eighth and sixteenth notes.

#2

Musical score for exercise #2, featuring three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is two flats (Bb, Eb) and the time signature is 4/4. The music consists of rhythmic patterns of eighth and sixteenth notes.

#3

Musical score for exercise #3, featuring three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music consists of rhythmic patterns of eighth and sixteenth notes.

#4

Musical score for exercise #4, featuring three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is two sharps (F#, C#) and the time signature is 4/4. The music consists of rhythmic patterns of eighth and sixteenth notes.

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Fingering Exercise A

#5

Exercise #5 is a four-measure piece in 2/4 time with a key signature of two flats (B-flat and E-flat). It features three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The Tpt/Hn staff has a treble clef and contains eighth-note patterns. The Tbn/Bar staff has a bass clef and contains eighth-note patterns. The Tb staff has a bass clef and contains eighth-note patterns. A large oval bracket spans all three staves across the four measures.

#6

Exercise #6 is a four-measure piece in 2/4 time with a key signature of three flats (B-flat, E-flat, and A-flat). It features three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The Tpt/Hn staff has a treble clef and contains eighth-note patterns. The Tbn/Bar staff has a bass clef and contains eighth-note patterns. The Tb staff has a bass clef and contains eighth-note patterns. A large oval bracket spans all three staves across the four measures.

#7

Exercise #7 is a four-measure piece in 2/4 time with a key signature of one sharp (F-sharp). It features three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The Tpt/Hn staff has a treble clef and contains eighth-note patterns. The Tbn/Bar staff has a bass clef and contains eighth-note patterns. The Tb staff has a bass clef and contains eighth-note patterns. A large oval bracket spans all three staves across the four measures.

#8

Exercise #8 is a four-measure piece in 2/4 time with a key signature of three sharps (F-sharp, C-sharp, and G-sharp). It features three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The Tpt/Hn staff has a treble clef and contains eighth-note patterns. The Tbn/Bar staff has a bass clef and contains eighth-note patterns. The Tb staff has a bass clef and contains eighth-note patterns. A large oval bracket spans all three staves across the four measures.

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Fingering Exercise A

#9

Musical score for exercise #9, featuring three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is B-flat major (two flats). The exercise consists of four measures of music, with a slur spanning all three staves across the entire phrase.

#10

Musical score for exercise #10, featuring three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is B-flat major (two flats). The exercise consists of four measures of music, with a slur spanning all three staves across the entire phrase.

#11

Musical score for exercise #11, featuring three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is G major (one sharp). The exercise consists of four measures of music, with a slur spanning all three staves across the entire phrase.

#12

Musical score for exercise #12, featuring three staves: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is D major (two sharps). The exercise consists of four measures of music, with a slur spanning all three staves across the entire phrase.

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Fingering Exercise A

#13

Exercise #13 is a four-measure piece for brass instruments. It is written in the key of D major (indicated by two sharps) and 2/4 time. The Tpt/Hn part is in the treble clef, while the Tbn/Bar and Tb parts are in the bass clef. All three parts play a continuous eighth-note pattern. The Tpt/Hn part starts on D5 and moves up stepwise. The Tbn/Bar part starts on D3 and moves up stepwise. The Tb part starts on D2 and moves up stepwise. A large slur encompasses the entire exercise.

#14

Exercise #14 is a four-measure piece for brass instruments. It is written in the key of D major (indicated by two sharps) and 2/4 time. The Tpt/Hn part is in the treble clef, while the Tbn/Bar and Tb parts are in the bass clef. The Tpt/Hn part plays a sequence of eighth notes: D5, E5, F#5, G5, A5, B5, C6, D6. The Tbn/Bar part plays a sequence of eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4. The Tb part plays a sequence of eighth notes: D2, E2, F#2, G2, A2, B2, C3, D3. A large slur encompasses the entire exercise.

Fingering Exercise B

#1 ♩ = 72-108

#2

Exercise #1 and #2 are presented in a three-staff format: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is one flat (Bb) and the time signature is 4/4. Exercise #1 consists of two measures of eighth-note runs in the Tpt/Hn and Tbn/Bar parts, with a whole note in the Tb part. Exercise #2 is identical to #1 but with a different fingering pattern.

#3

#4

Exercise #3 and #4 are presented in a three-staff format: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is one flat (Bb) and the time signature is 4/4. Exercise #3 consists of two measures of eighth-note runs in the Tpt/Hn and Tbn/Bar parts, with a whole note in the Tb part. Exercise #4 is identical to #3 but with a different fingering pattern.

#5

#6

Exercise #5 and #6 are presented in a three-staff format: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is one flat (Bb) and the time signature is 4/4. Exercise #5 consists of two measures of eighth-note runs in the Tpt/Hn and Tbn/Bar parts, with a whole note in the Tb part. Exercise #6 is identical to #5 but with a different fingering pattern.

#7

#8

Exercise #7 and #8 are presented in a three-staff format: Tpt/Hn (top), Tbn/Bar (middle), and Tb (bottom). The key signature is one flat (Bb) and the time signature is 4/4. Exercise #7 consists of two measures of eighth-note runs in the Tpt/Hn and Tbn/Bar parts, with a whole note in the Tb part. Exercise #8 is identical to #7 but with a different fingering pattern.

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Fingering Exercise B

The image displays a musical score for a brass section, consisting of six systems of music, each with two measures. The instruments are Tpt/Hn (Trumpet/Flute), Tbn/Bar (Tuba/Euphonium), and Tb (Trombone). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. Each system is labeled with a measure number in a box: #9, #10, #11, #12, #13, #14, #15, and #16. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. Brackets and slurs are used to group notes across measures. The score is presented in a clean, professional layout with clear staff lines and notation.

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Chromatic Exercise

Student Page 16

#1 $\text{♩} = 60-132$

Tpt/Hn

Tbn/Bar

Tb

#2

Tpt/Hn

Tbn/Bar

Tb

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Chromatic Exercise

#3

Tpt/Hn

Tbn/Bar

Tb

#4

Tpt/Hn

Tbn/Bar

Tb

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Chromatic Exercise

#5

Musical score for exercise #5, measures 1-4. The score is written for three parts: Tpt/Hn (Trumpet/Flute), Tbn/Bar (Tuba/Euphonium), and Tb (Trombone). The key signature is one flat (B-flat major or D minor). The exercise consists of four measures of music. Each measure contains three triplet patterns. The first two measures are identical. The third measure introduces a chromatic change in the upper parts, and the fourth measure concludes with a whole note chord. The Tbn/Bar part has a whole note chord at the end of the exercise.

#6

Musical score for exercise #6, measures 1-4. The score is written for three parts: Tpt/Hn (Trumpet/Flute), Tbn/Bar (Tuba/Euphonium), and Tb (Trombone). The key signature is one flat (B-flat major or D minor). The exercise consists of four measures of music. Each measure contains three triplet patterns. The first two measures are identical. The third measure introduces a chromatic change in the upper parts, and the fourth measure concludes with a whole note chord. The Tbn/Bar part has a whole note chord at the end of the exercise.

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Chromatic Exercise

#7

#8

The image displays two sets of musical notation for a chromatic exercise, labeled #7 and #8. Each set consists of three staves: Tpt/Hn (Trumpet/Flute), Tbn/Bar (Tuba/Euphonium), and Tb (Trombone). The notation includes triplet markings (indicated by a '3' above the notes) and various chromatic patterns across the staves. The key signature is one flat (B-flat), and the time signature is 4/4. The exercise is divided into two systems, each with three staves. The first system (labeled #7) shows the first two measures of the exercise, and the second system (labeled #8) shows the next two measures. The notation is complex, involving many triplets and chromatic lines.

BRASS CHAPTER

Range Building Exercises

Exercise Objectives

- Students will develop their high register.
- Students will develop flexibility between the low Bb shelf and the high F or high Bb shelf.
- Students will listen carefully to the consistency of sound up to the high F or high Bb.
- Students will understand how to blow straight through the horn rather than up and down.

Instruction Notes

- This is a great exercise to play on the mouthpiece.
- Modeling for your students will pay off exponentially.
- Students will be at different levels in their high range development. It is important that each student plays their highest note and continues to expand their range on a daily basis.
- The high register is something that takes time and patience to develop. Students may become frustrated. Keep students focused on the big long-term picture.
- If a student is not ready to play this high, they should not force it. It could cause bad habits to develop. Watch them carefully.
- Start slow and speed up when you hear even sound throughout.
- Make sure students are not pinching as they ascend. They need to speed up the air, elevate the back of the tongue and keep the corners firm. They should not pinch their aperture together.
- Listen for students who have a tight sound. They are pinching their embouchure or tightening their throat.
- Make sure students are not blowing up to ascend or down to descend. They need to blow straight through the horn.
- To ensure good tone and intonation, tell students to think up when going down and think down when going up.
- Students should think of high and low notes simply as slow and fast vibrations. They should not think of playing up and down.
- This exercise can be worked on throughout the whole year.

QUICK COMMENTS FOR STUDENTS

"Relax"

"More air"

"Do not blow up and down-blow straight"

"AAAHH to EEEE"

"Listen carefully to each note"

"Warm sound all the way up and down"

"Firm corners"

"Full breath"

"Do not change your sound as you ascend"

"Again"

Visual Component

- The exercises in this chapter were not written to be put on the move. If students become comfortable enough with any of the exercises, adding the visual component would be a great idea. Do as much or as little as you can on the move.
- The more students play and move, the better they will become. Repetition is extremely important. Simply repeating exercises multiple times will give students ample opportunity to figure things out.
- The more instruction students receive, the better they will become. If you don't have a large staff or a staff at all, you can rely on the older members to help the younger members.
- It is very important to have a consistent approach to applying music fundamentals to visual fundamentals. They need to work together seamlessly. It is recommended that when you start breathing, you also start moving to take the first step. Think of the music and visual technique working together instead of against each other.
- Refer to the Visual Sheets at the back of the Full Ensemble Chapter. Keep in mind that you do not have to do complicated visual exercises. You could simply march across the football field, track, parking lot or sidewalk. Then maybe the next time go backwards.

Range Building Exercise A

Student Page 18

$\text{♩} = 92-120$

Tpt/Hn

Tbn/Bar

Tb

Tpt/Hn

Tbn/Bar

Tb

Tpt/Hn

Tbn/Bar

Tb

Tpt/Hn

Tbn/Bar

Tb

Range Building Exercise B

♩ = 92-120

Tpt/Hn

Tbn/Bar

Tb

Tpt/Hn

Tbn/Bar

Tb

Tpt/Hn

Tbn/Bar

Tb

Tpt/Hn

Tbn/Bar

Tb

BRASS CHAPTER

Glossary

for “Quick Comments for Students”

“Relax”: Experience no strain or tension. One of the most important parts of playing a musical instrument is to stay relaxed. The more you can reinforce this, the better.

“More air”: Can be applied to the inhale and the exhale. Take in “MORE AIR” in the inhale, or support the note by using “MORE AIR” on the exhale. Other related comments: “Move your air”, “Take a full breath”.

“One-Motion Air”: Defined as the inhale and exhale being connected. The air never stops moving, it is either going in or going out. Analogies are: when a violinist plays, the bow never stops moving, or when a baby breathes, their stomach never stops moving. The air should never stop moving. Other related comments: “Never stop your air, your air is either going in or out”, “Take a full breath”, “Don’t stop the air between the inhale and exhale”.

“Let the air do the work”: Students tend to rely too much on the embouchure. When too much emphasis is put on the embouchure, students tend to pinch and tighten their sound. When students use the proper air flow, the embouchure should simply fall into place and the sound will be full and relaxed. Other related comments: “Let the air do the work, not the embouchure”.

“Open up your embouchure”: Students need to open their lips as much as possible. Yes, you can go too far, but working to open the embouchure is important in going for that open, dark sound. Other related comments: “Big Sound”, “AAHHH”, “Full Sound”, “AAHH syllable”.

“Listen to your trios”: In most cases students are in some sort of line, whether in warm-up arcs, Circle Drill, Box Drill, or the drill to the show, students are standing next to other students. What forms a trio is the student plus the player to their left and their right. Try to establish a habit where each student is constantly listening to their trio. Other related comments: “Match the sound of the people next to you”.

“Warm air”: Achieving an open, dark sound requires warm, dark air and an open and relaxed embouchure. Constantly reinforcing students to listen for an open, dark sound will help them achieve this sound as well as improve their ears.

“No tension with your embouchure - DON'T PINCH”: To achieve the best possible sound, the embouchure must not have any tension and students cannot pinch their embouchures. Constantly reminding students will help. Other related comments: “Do not pinch”.

“Listen carefully to every note”: Students need to focus on not just some of the notes, but listen for every note and make every note sound as good as they can. Other related comments: “Listen carefully to play each note in tune”, “Every note needs a full tone”.

“You should have the same sound on every note”: Young brass players tend to get a different timbre within the different ranges. The goal should be that the sound never changes no matter what note they are playing. Other related comments: “Listen to your tone on every, note”, “Every note needs to sound full”.

“Again”: Sometimes the best thing you can do for students is to simply do it again. Let them figure it out and then as they get more comfortable, start creating the clarity you are looking for.

“Make it one long phrase”: Students should look at a phrase as one phrase or idea, not note to note. For example, when you read a book or article, you read the entire sentence, not just every word. Other related comments: “Play one long phrase - not many notes”, “Blow like it is a long tone”, “1 phrase, not many different notes”.

“Make the sound the same on the bend”: This comment is found in the Embouchure Development Section and refers to the Pitch Bending Exercises. The closer the students can get the bend sound the same as the “real” sound, the better their overall quality of sound will be. Other related comments: “More air on the bend”.

“Use more air on the pedal”: This comment is found in the Embouchure Development Section and refers to the Pedal Exercises. The pedal notes require the embouchure to open up as well as use a lot more air. Students will need a constant reminder.

“Don't blow up and down - blow straight”: This comment is found in the Flexibility Section. As students play phrases that cover an extended range, they sometimes blow up or down to the note. It is important to play straight through the horn during the phrases.

“Slight crescendo”: Refers to the end of a phrase. There should be a slight crescendo or direction to the release. Don't forget to take a short breath in on the release.

“Slam the fingers down”: This is a general comment that could even be applied to the trombones. It means to move the fingers and slide quickly and with intensity.

“Blow past the notes not at them”: This phrase keeps students focused on the sound. When students think past the notes they are blowing through, it ensures that the back of the notes have enough air and support to achieve a full tone.

“Subdivide”: Subdivide means to divide into smaller musical parts. Training students to divide the tempo into small parts can help them play better together. Defining the appropriate subdividing rhythm, and then reinforcing to subdivide while they play, will help with the overall timing of the exercise or music.

“Flow”: Flow refers to a relaxing release of the air. This is a feeling. Students should feel like the air is falling out of their body without any tension. A “sighing” feeling is what we strive to have when playing. Every phrase should feel like a long tone. This ensures the proper sound.

“DAAH--GAAH--DAAH--GAAH”: These are syllables used in double tonguing. As students are going through Double Tonguing Exercises, saying these syllables reminds them what the focus is and creates more clarity.

“Tone”: Refers to the quality of sound. Just saying “tone” to your students is a reminder that they should always make the best possible sound. Other related comments: “Make sure it isn't just the tongue-you need tone”.

“Legato”: This comment is found in the Multiple Tonguing Section and is a reminder that when students are double or triple tonguing, they need to play the notes legato.

“Speak clearly”: This refers to making sure there is clarity to the articulation and rhythm. For example, student actors are told to make sure they speak clearly so that the audience understands what is being said. Same thing applies, the beginnings of the notes and the rhythms need to speak clearly so we can understand what is being played.

“Long notes”: This comment is found in the Multiple Tonguing Section and refers to playing the notes long as students tongue.

“Blow through”: This is very similar to flow. This is a feeling in which the students release their air and support all the way to the end of the phrase. It's all about the sound, and students quite often lose support on the last few notes of an excerpt. Blowing through will help them keep great sound and intonation all the way to the end of the phrase.

“AAAHH to EEEE”: This comment is found in the Range Building Section and refers to the tongue as students work to play higher. The embouchure remains the same, which keeps the sound the same. The tongue going to the “EEEE” shape helps the air speed up, which is what is required to play high.

“Warm sound all the way up and down”: As brass players start to play higher, the sound tends to become bright and strident. Students should work for a warm sound as they go up and down.

“Firm corners”: Refers to the embouchure and the fact that the corners of the mouth should be firm - not tense, but firm.