SOJ BRASS PACKET 2018

Tuba

LONG TONES

Once the breath has been established, we will move on to long tones. In long tone exercises, we must focus on keeping the breath relaxed, supported, and even. When the breath is correctly implemented, we can focus on the true purposes of long tones.

Primarily, this is an opportunity for us to concentrate solely on tone quality, breath support, and intonation. Without the distraction of rhythms and notes, we can focus on playing in tone and in tune with the entire section and throughout the ensemble. Long tones are essential for establishing a solid center of pitch for the warm-up. Balance and blend are key factors to this portion of the warm-up. Players should be listening for intonation, blend of tone, intensity, as well as quality of sound.

Rules of Ensemble Long Tones:

- Subdivide in your head
- Always move your feet in time
- Use a full count to breathe
- Full deep breaths (never shallow breaths)
- Support to the release

FLOW STUDIES

The flow studies are another staple in the fundamentals package. This exercise will allow us to focus on creating the smoothest and most characteristic sound possible. Based on the exercises of Vincent Cichowicz, these lines begin with small intervals and progress to larger intervals, allowing us to create a sound that is even throughout all registers.

We strive to create the most resonant and even sound possible. This even sound occurs when all notes produced are equal in tone, volume, and energy. In order for this to occur, we must focus on an even and supported air stream connecting every note to the note before and after it. Once again, this air must be relaxed. As the exercises get longer and reach higher in the instrument's register, the more important it is to stay relaxed and supported.

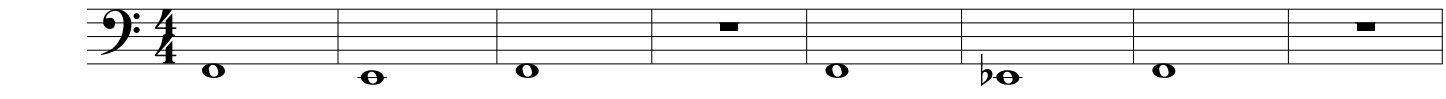
FLEXIBILITY

Lip slurs play a major role in the development of any brass player's flexibility. The ability to move fluidly from partial to partial while maintaining accurate pitch is essential. Providing a consistent air stream throughout the musical line will allow the player to attain this fluidity. It is important to not strain the lips inside the mouthpiece, the throat, or the chest while reaching higher partials. The more relaxed you feel, and the more you rely on your air to change partials, the more benefit you get out of the exercise. Furthermore, Lip Slurs should be considered as more than just an exercise. Every Lip Slur need to be played as a musical phrase. Each musical line should have purpose, movement, and arrive at a destination.

Tuba

SOJ Brass 2018 - Long Tones

F Remmington



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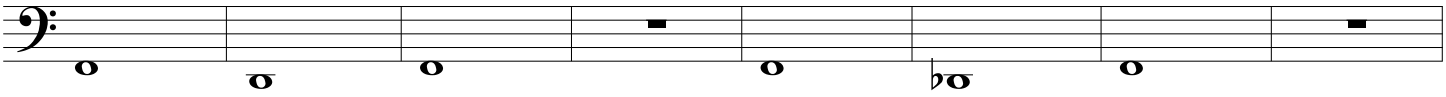

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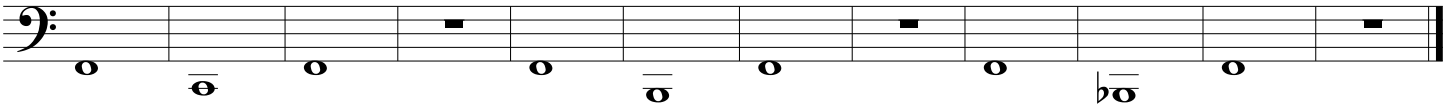
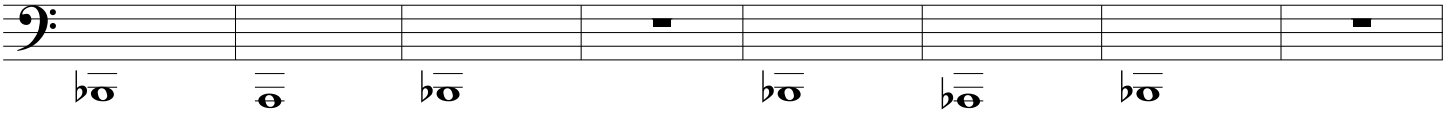


29 Bb Remmington



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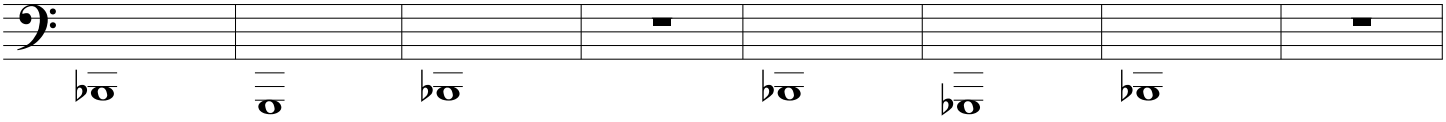

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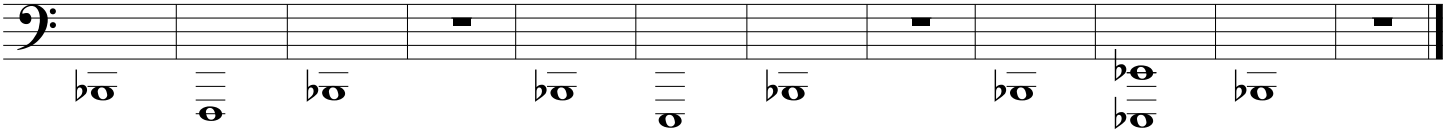
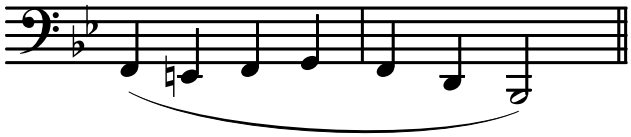


Flow Studies

Tuba

Vincent Cichowicz

1)



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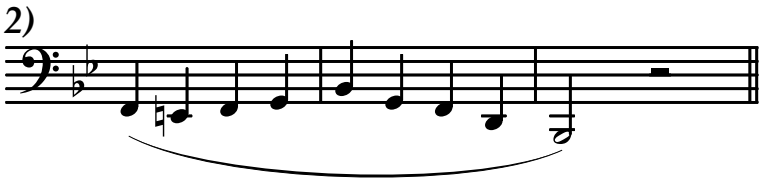

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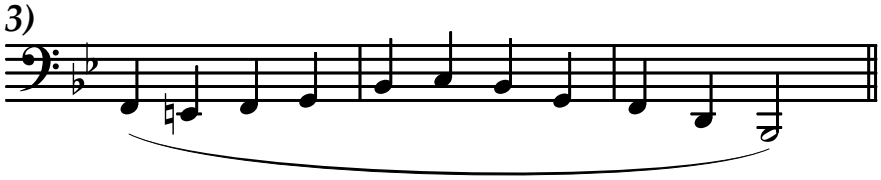

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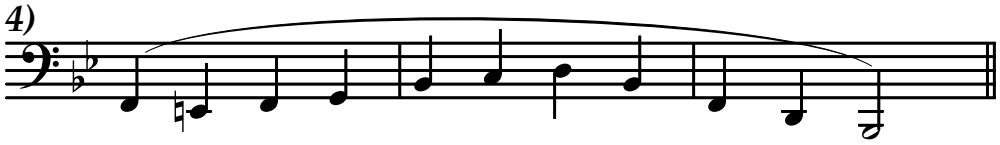

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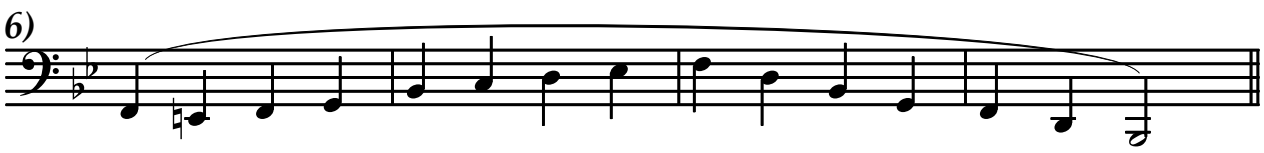

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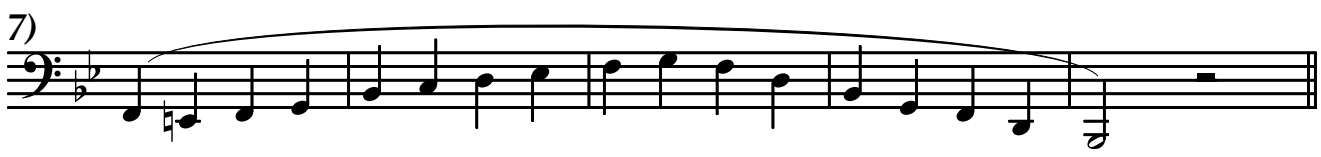

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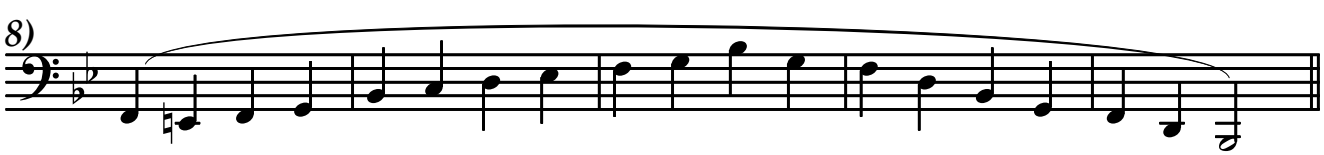
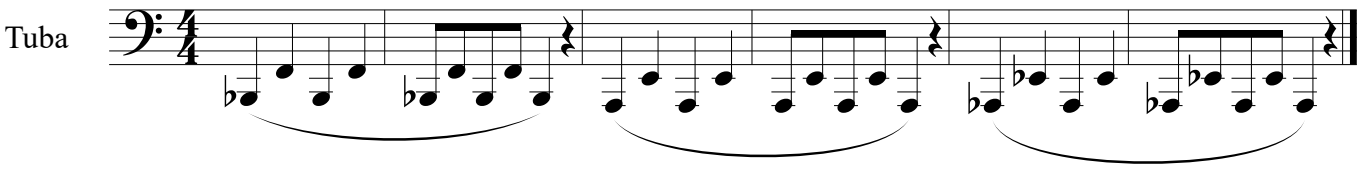


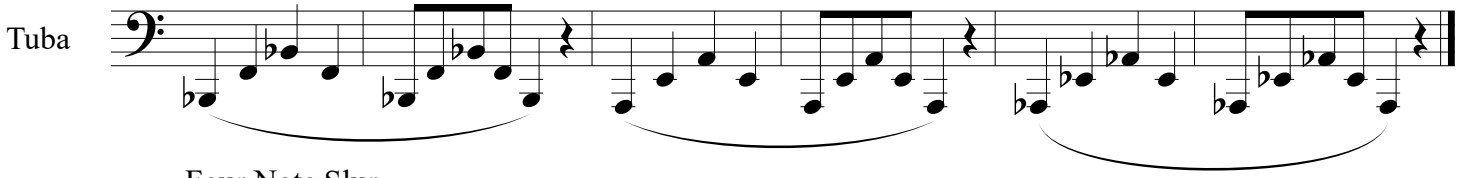
SOJ Brass 2018 - Flexibility

Tuba

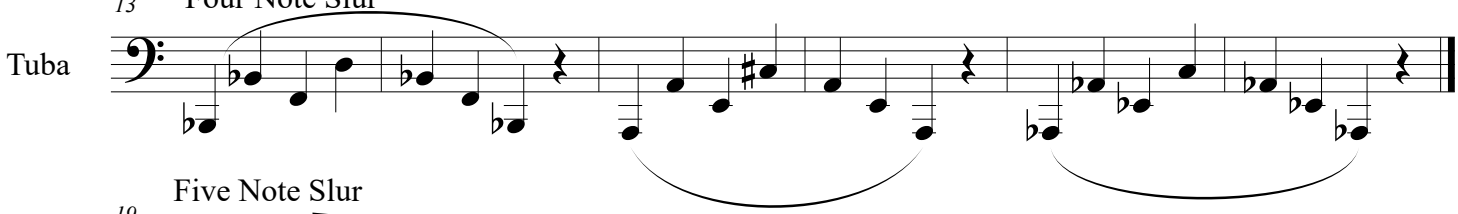
Two Note Slur



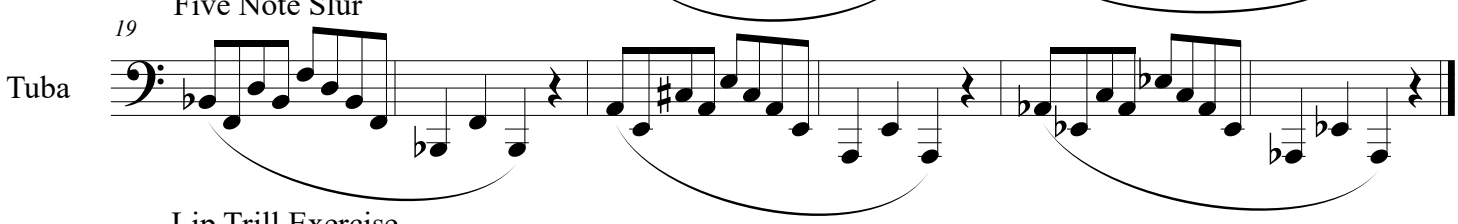
7 Three Note Slur



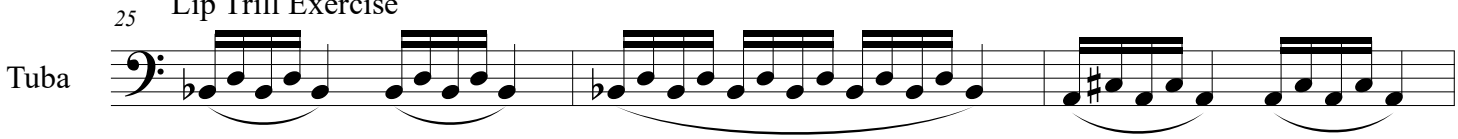
13 Four Note Slur



19 Five Note Slur



25 Lip Trill Exercise



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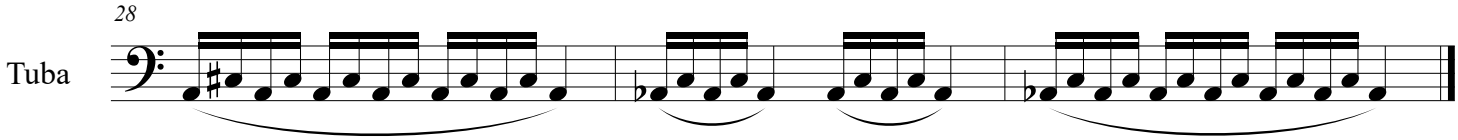


ARTICULATION

There are three parts of a note that relate to articulation. They are the attack, the middle, and the release.

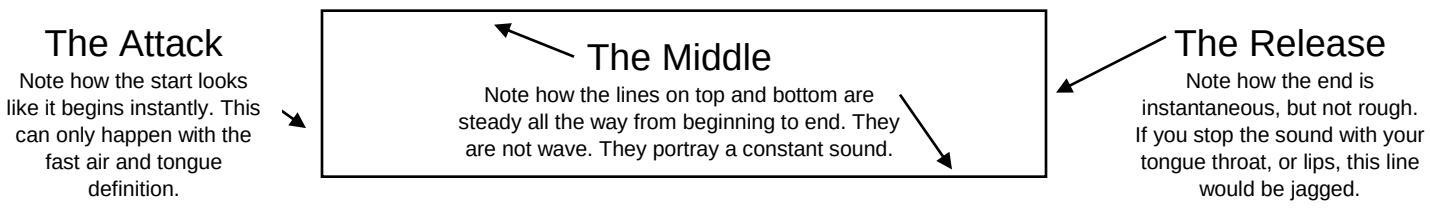
90% of an attack is air and the other 10% is tongue. You must remember the air stream creates the sound and tone while the tongue simply defines the start of the note.

The middle of the note needs stay as steady as possible from beginning to end. That means that the fast air you start the note with needs to continue all the way until the release.

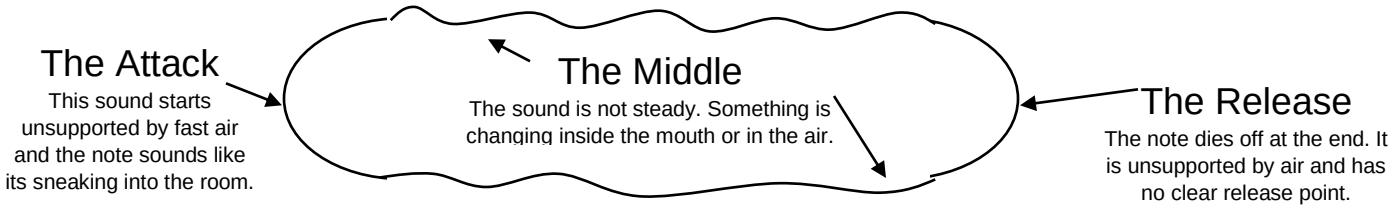
As for the release, we need to follow a few important rules.

1. NEVER close or move the face/jaw when releasing the note.
2. NEVER stop the air by closing the throat.
3. NEVER use the tongue to stop the air or note.
4. NEVER change the shape of the mouth during any note or release a clean, square release point will ring for a moment even after the air has been released. Strive to make the note ring!

These rules for the beginning, middle, and end of a note must apply to EVERY note, no matter how long or short the note is. One way we like to think of note shapes is for them to look like a brick, as shown in the image below.

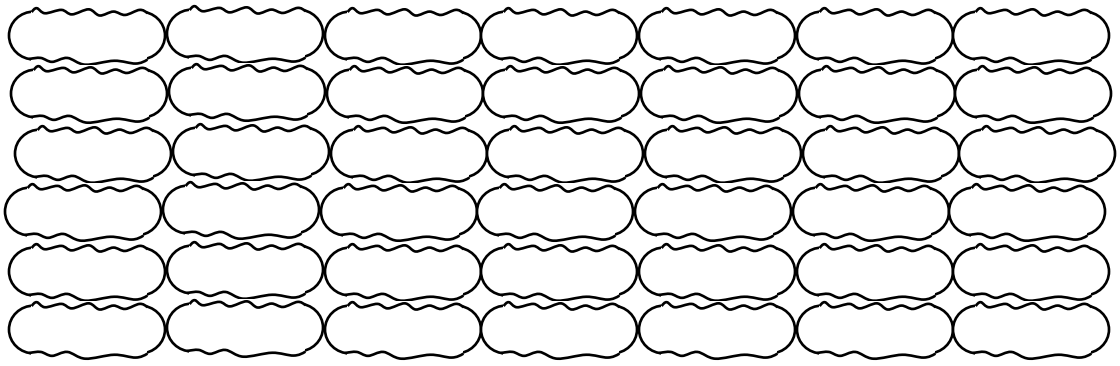


The way we DO NOT want to our notes to look is like a deflated football.



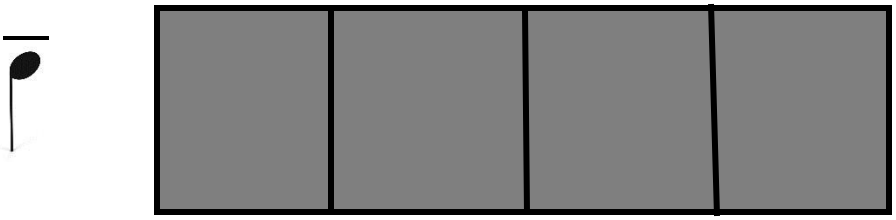
When everyone in the ensemble plays notes that look like bricks, it allows the ensemble to create a "wall of sound." Each brick stacks on top of each other to create a stable structure as shown in the image below.

If everyone in the ensemble plays a note like the deflated football, it creates gaps in the sound, making the ensemble as a whole unsupported and weak.



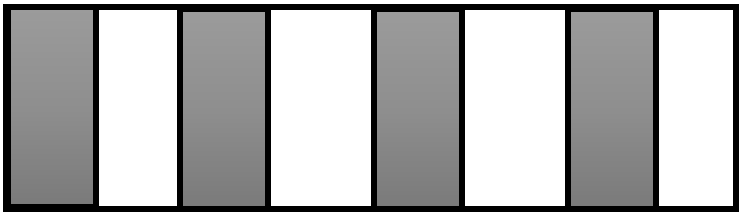
Legato

All notes are connected. There are not spaces present between the notes.



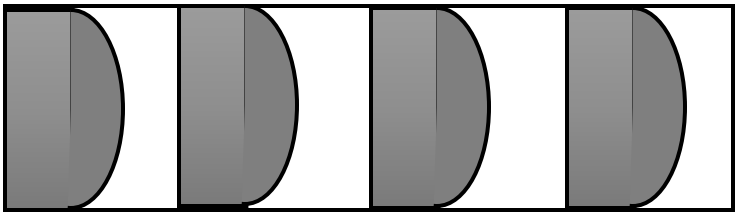
Staccato

The notes are separated. There are spaces between notes. Each note gets half the value.



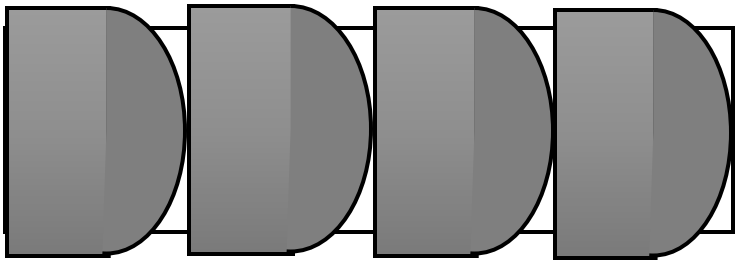
Lifted

The notes are separated. There is a slight decay at the end of each note. Notes are slightly longer than staccato.



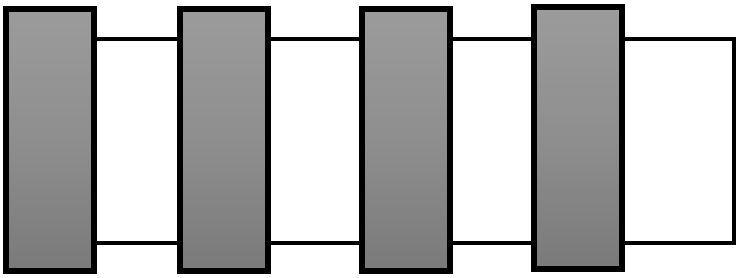
Legato Accent

Notes connect, like staccato, but have more weight at the start and have a decay at the end.



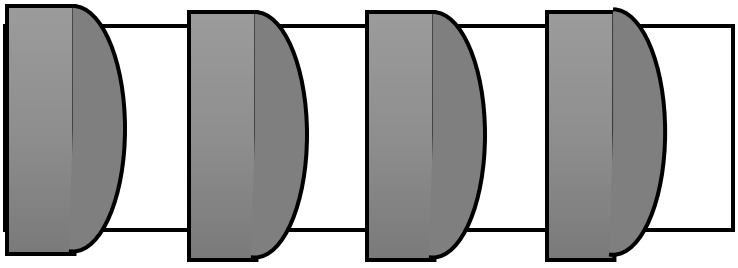
Housetop Accent

Notes are half value and separated like staccato, but more powerful.



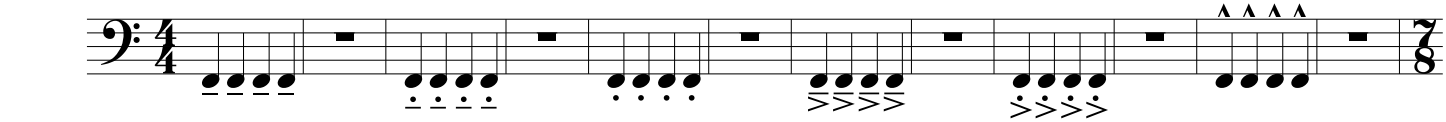
Lifted Accent

Notes are similar to lifted notes, but have more weight at the start of the note.



Tuba

Articulation



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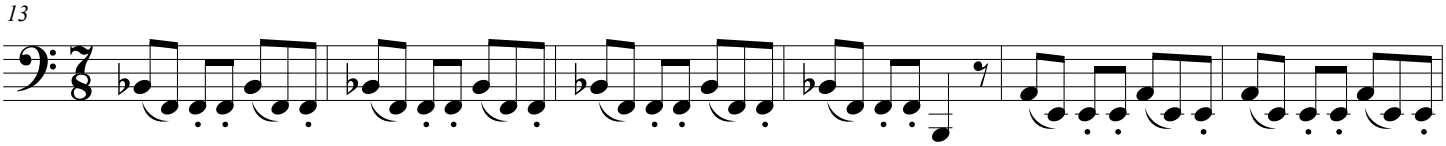

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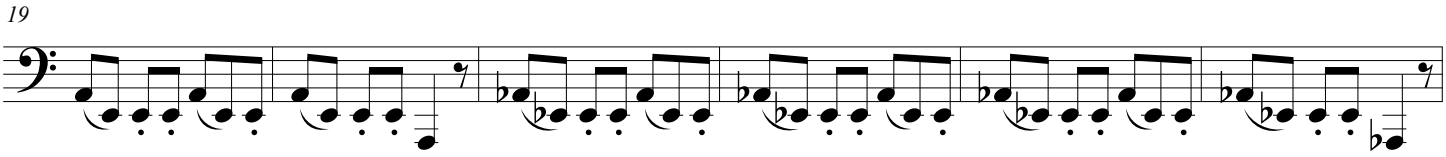

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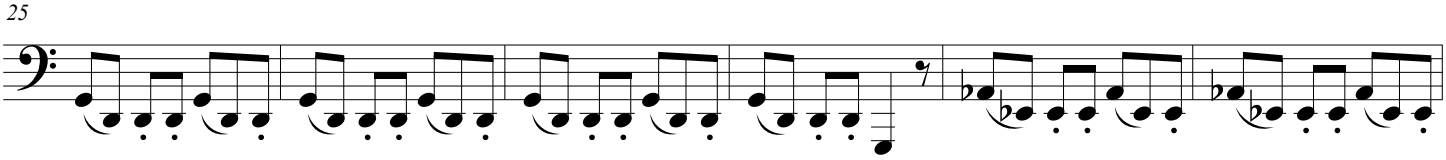

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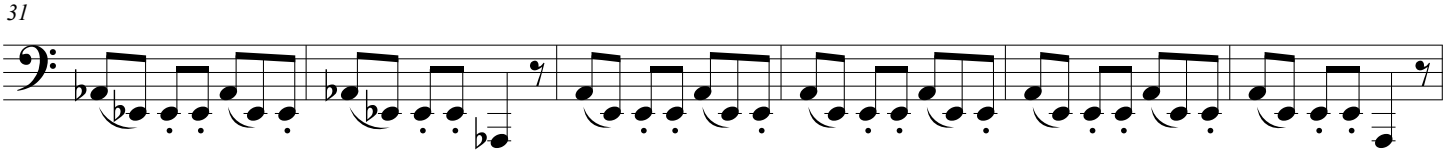

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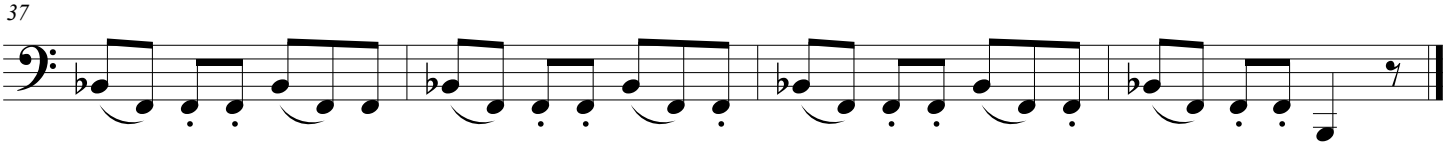


LISTENING

In regards to Balance and Blend, it is important to keep in mind the difference between balance and blend as it applies to section playing.

Balance – Every member of a section playing the same volume.

Blend – Every member of a section playing with the same tone quality.

Section Balance and Section Blend are achieved by simply listening to every member of a section and matching in both volume and tone quality.

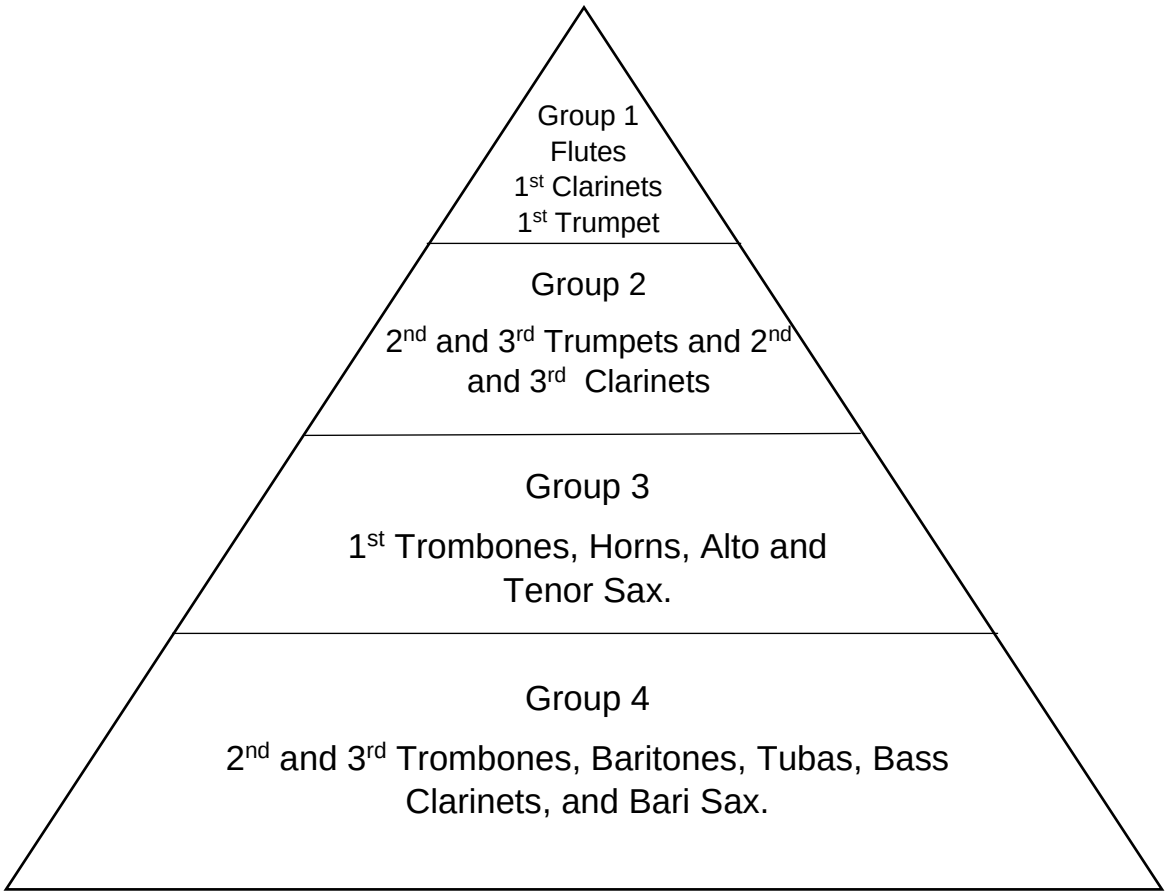
However, in full ensemble playing, the concepts of Balance and Blend are a little different.

In the case of creating a balanced sound, not everyone in the ensemble can play the same volume. Some instruments naturally produce a more dominant sound and can change the overall pleasant sound of a band's balance. As for Blend, a trumpet does not produce the same tone as a Saxophone. Ensemble sound CANNOT be achieved the same way section balance and blend is achieved.

THE PYRAMID OF SOUND

The way we achieve full ensemble balance and blend is through The Pyramid of Sound.

The Pyramid of Sound is based on the concept of the higher pitched instruments playing softer and fitting into the sound of the lower pitched instruments. Each section is not only responsible for balancing and blending their section sound, but for fitting into their spot on the pyramid as well. Below is a diagram for how we want ensemble sound balanced and blended in the SOJ Band.


Group 1
Flutes
1st Clarinets
1st Trumpet
Group 2
2nd and 3rd Trumpets and 2nd and 3rd Clarinets
Group 3
1st Trombones, Horns, Alto and Tenor Sax.
Group 4
2nd and 3rd Trombones, Baritones, Tubas, Bass Clarinets, and Bari Sax.

VOLUME

Power and quantity of sound are trademarks of great ensembles. This type of playing requires a constant monitoring of the player's tone quality and intonation. The key to playing loud is relaxation of the breath, the body, and the inside of the mouthpiece. An ugly, "spread" tone is often the result of tension and forced breathing.

The change in air required to play softer comes from changing the AMOUNT of air that moves through the instrument. Changing the speed of the air or the tension/relaxation of the body/breath will only change the quality of sound, not the power. However, in order to control the increased air flow at higher volumes, the corners of the mouth must be kept firm to support the large volume of air pouring through the aperture. Visualize the lips wrapping around the air stream when playing at fuller dynamic levels.

The same goes for playing at softer volumes. The only change should be the amount of air used and a smaller aperture, NOT the speed. If the speed of the air drops, you lose tone quality and intonation.

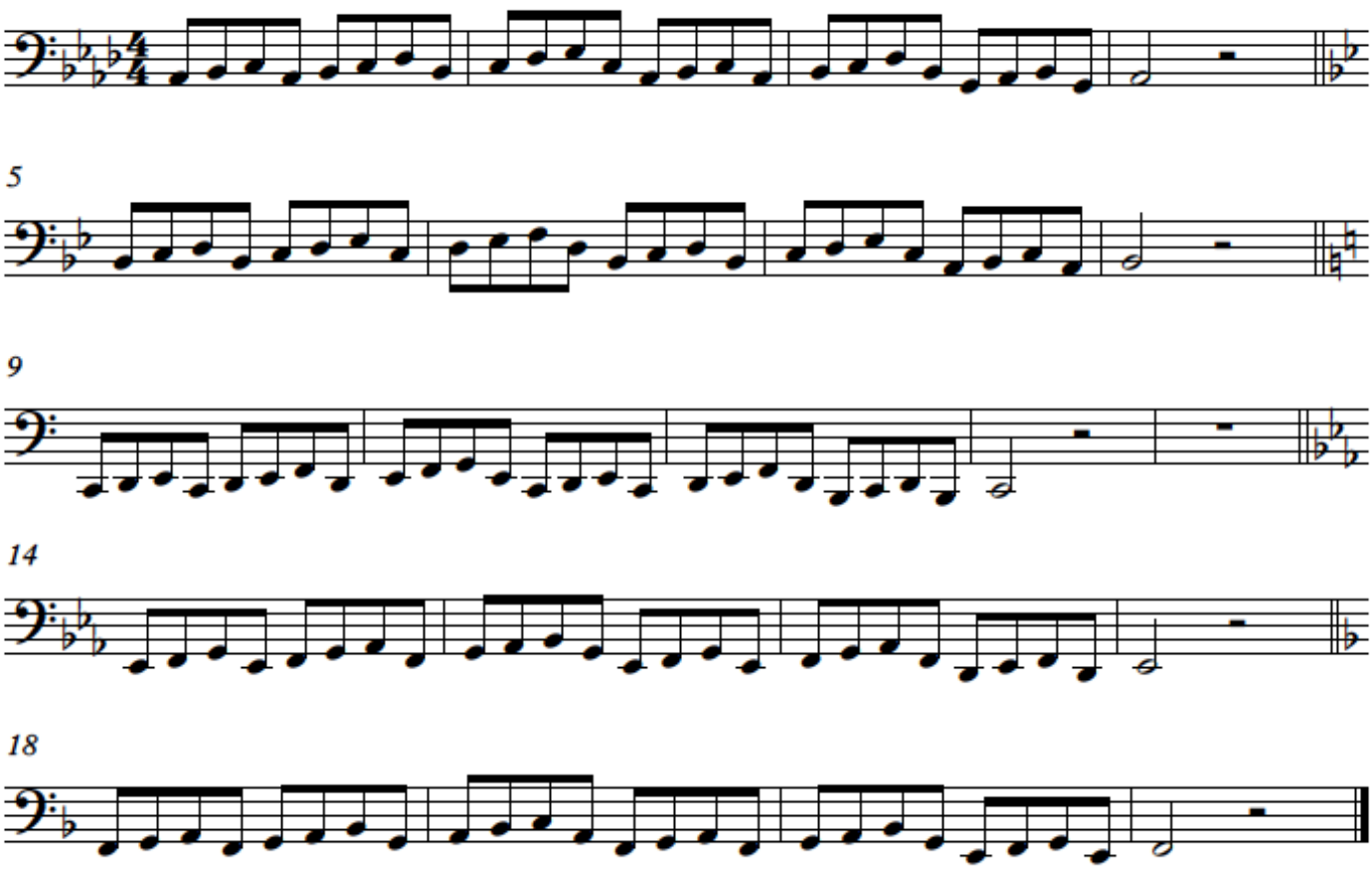
Great care should be taken through the building and diminishing of volume over a given period of time. Playing both loud and soft with a round, beautiful sound is a goal that will require great concentration over an entire marching season.

Level 1	pp	As soft as you can play with a good sound
Level 2	p	
Level 3	mp	Standard, relaxed, marching band volume
Level 4	mf	
Level 5	f	
Level 6	ff	As loud as you can play with a good sound

FINGER TECHNIQUE

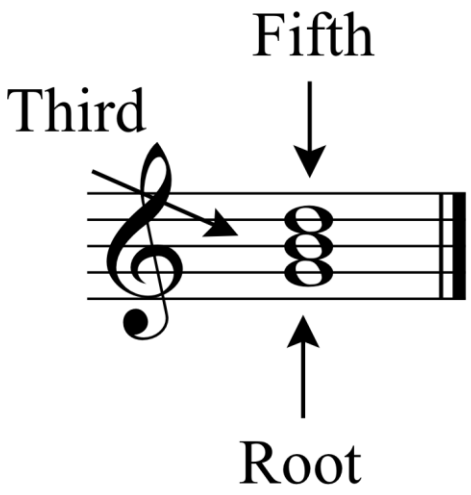
The fingers should be rounded and the tips should press the valve straight up and down. If a player pushes the valves on an angle, the valves will stick and make technical passages unplayable.

Taken from the Herbert L. Clarke technique book, this scale pattern can be used for multiple purposes. The exercise can be used for tone development, finger dexterity improvement, overall flexibility, range development, articulation work, and various combinations. As with every exercise, high-level tone production must be constant, regardless of which performance aspect is being addressed.



CHORD THEORY

The most basic form of chord we work with is called a triad, which is a chord of exactly three notes that we can stack in intervals of 3rds. That means that the distance between the bottom note and the middle note is a 3rd (G to B), and the distance between the middle note and the highest note is a 3rd (B to D). Another (and much easier) way of thinking about it is stacking the notes up like a snowman. If you can't make snowman, it isn't a traditional triad. This is shown in the example below.



Each note in a Triad has a specific name attached to it. The bottom note (when stacked like a snowman) is called the root. This is the pitch the chord is named after. If the root is a G, then the triad is called a G chord. The middle note of the snowman is called the 3rd, because it is the interval of a 3rd above the root. The top note is a 5th because it is a 5th above the root.

Just like intervals, chords can be major or minor. For a major triad, all three notes must be in the Major key of the bottom note. In the example above, we have G, B, and D. The key of G major (we use G because it is the root.) has one sharp (F#) and the rest of the notes are natural. The triad of G, B, and D is a major triad since all three notes fit into the key of G Major.

A minor chord has the third lowered one half-step from what would be a major chord. In the example above, which is a major chord, we would need to lower the B to a Bb (Because B is the 3rd). Once we have done that, the triad consists of G, Bb, and D. It is now a minor chord.

Chords that have more than three notes stacked on top of each other are known as extended chords. The naming convention of these extra notes follow the same rules as notes in a triad. After the root, third, and fifth follow the seventh, ninth, eleventh, etc. These extra notes add new "color" to the chords, changing them in a variety of ways. We classify these chords similarly to the way we classify triads.

Major 7th	The triad is major, and the 7th of the chord is a major 7th above the root.
Minor 7th	The triad is minor, and the 7th of the chord is a minor 7th above the root.
Dominant 7th	The triad is major, and the 7th of the chord is a minor 7th above the root.

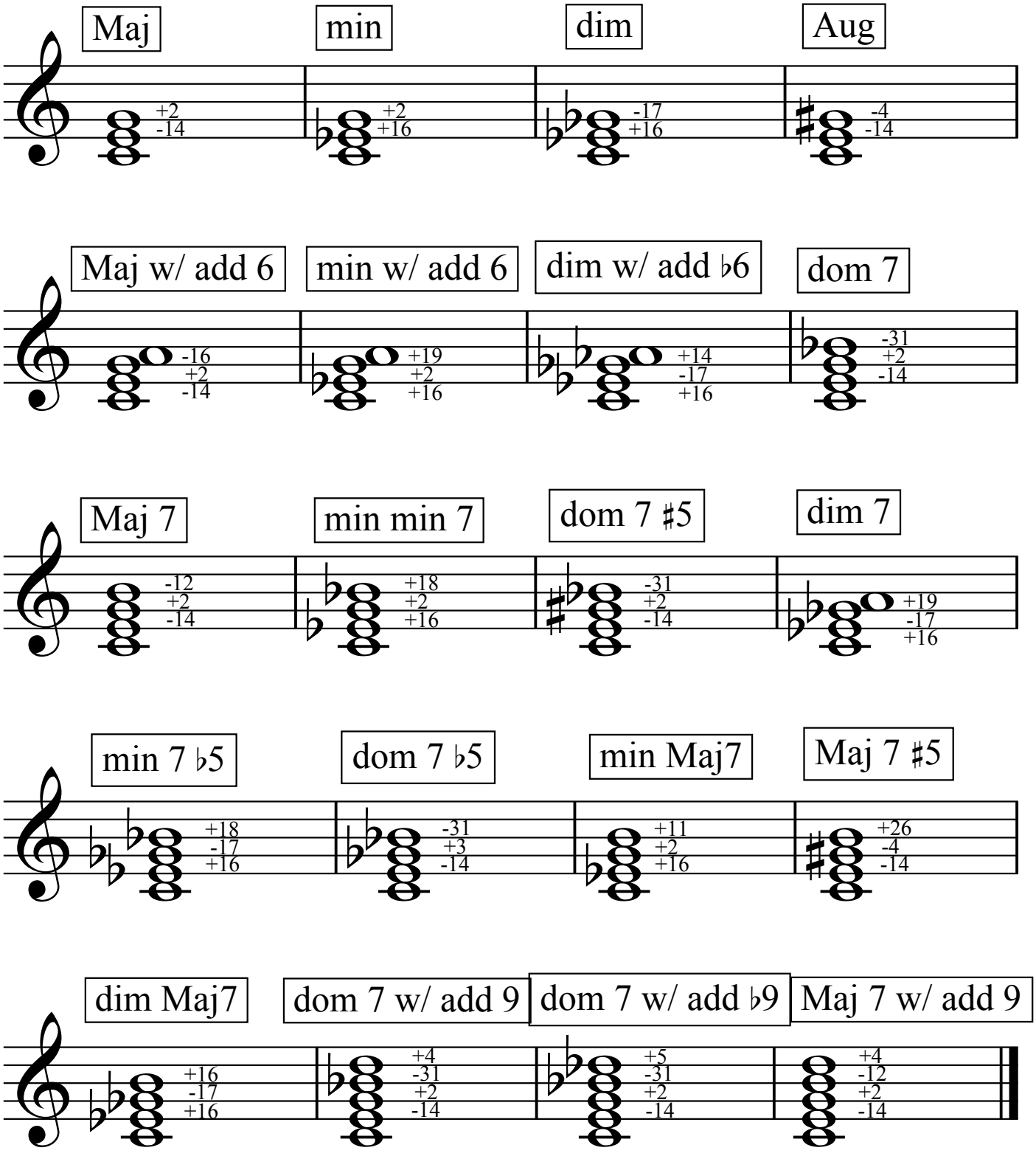
Chord Tuning (Just Intonation)

If we play all the notes in the chord in equal temperament (the note being perfectly in tune with the tuner), the chord will sound out of tune. This is why when we play chords we must play them with "Just Intonation." This is where we play the root of the chord perfectly in tune, but the 3rd, 5th, 7th, etc. are played purposefully "out of tune" so that the chord sounds resonant and in tune with itself. It is a strange concept at first, but over time with a conscious effort to tune chords correctly, we will automatically start to adjust your pitch every time we play a chord. On the next page you will find a chart we will use to tune the chords we play throughout the year.

Chords of Just Intonation

All chords are based on root "C" which is "0" pitch.

+ or - is cents rounded to nearest whole number



Rewritten by Jeffrey Anderson