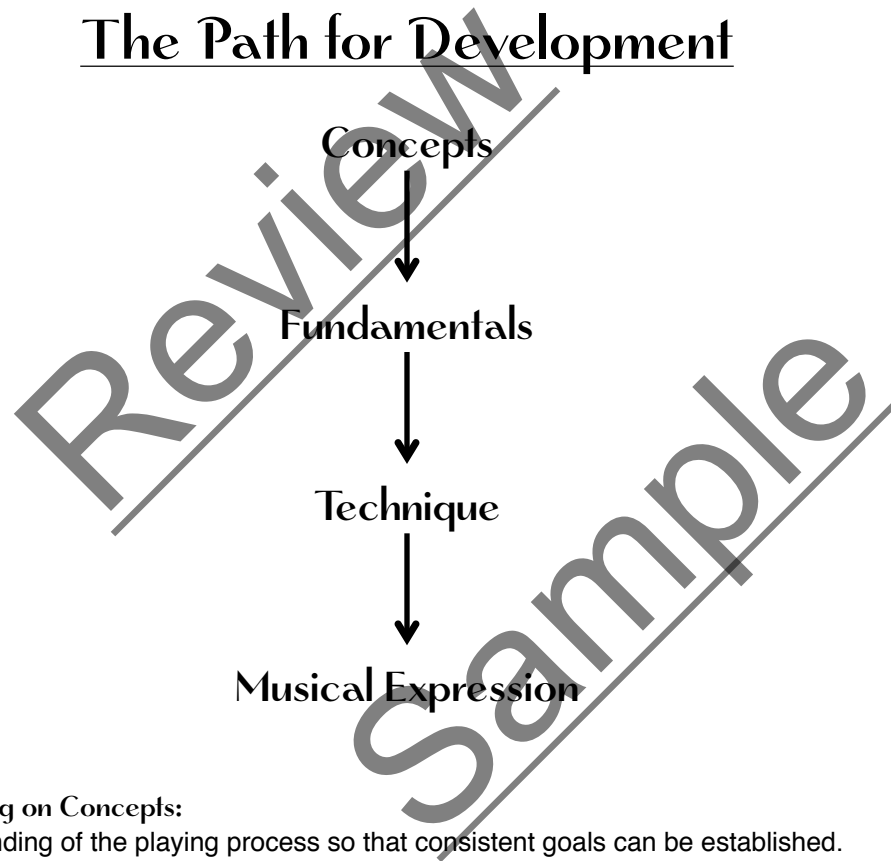


Introduction

The goal of any study of an instrument or piece of music is to achieve the most musical and enjoyable results possible. Our jobs as musicians would be easier if we could produce music by simply picking up our instruments, swaying musically, and thinking beautiful, musical thoughts. The reality is that, much of the time we have to pay attention to the conceptual, physical, and technical limitations that get in the way of our musical performance. Truly, what determines a high level performance is how well the most basic aspects of playing are functioning – the fundamentals.

To eliminate the physical and technical limitations, and achieve a high level of performance, we must understand these fundamental concepts and work on them DAILY, to the point that the concepts and fundamentals become an integral (subconscious) part of our playing. The exercises in this book are designed to work on each of these very important basics.

The Path for Development



The Purpose of Working on Concepts:

To develop an understanding of the playing process so that consistent goals can be established.

The Purpose of Working on Fundamentals:

To eliminate the physical limitations (interference) in playing so that the player can develop facility (ease of playing) and technique.

The Purpose of Working on Technique:

To gain mastery and control of the instrument (both body and horn) so there are no limitations to musical expression.

The goal is to develop your concepts, body use, fundamentals, and technique to the level that you can bypass concentrating on the body and the instrument, and concentrate solely on what you want the audience to hear.

What to Develop

Knowledge

Fingerings
 Key Signatures
 Rhythmic Values/Relations
 Music Symbols
 Music Terms
 Scales

Physical

Efficient Posture
 Correct Hand Position
 Efficient Breathing
 Efficient/Characteristic Tone Production
 Pulse/Timing
 Efficient Articulation
 Finger Dexterity

Aural

Recognize Characteristic Tone
 Pitch Relation
 Energy/Volume Matching
 Intonation - Unison
 Intonation - Interval

Approach to Fundamentals and Daily Drills

Fundamental exercises must be simple so that they require little technical effort and can be easily memorized. All of your attention needs to be focused on the concepts that are being established, how your body is producing tone, how your body is responding to tone production, and what you are really hearing.

Purposes of Daily Drill:

- A. Establish mental focus – Many technical and musical problems can be solved simply by thinking about the problem and knowing how to approach the problem.
- B. Develop and reinforce playing concepts.
- C. Establish relaxed and efficient tone production.
- D. Warm-up the embouchure.
- E. Provide an opportunity for ear training and intonation improvement.
- F. Improve fundamental ensemble skills, including:
 1. Starts and releases
 2. Rhythmic accuracy
 3. Tonal Matching (Blend)
 4. Balance

Individual Concepts

A basic and important concept/fundamental is to know the tonal and technical possibilities of your instrument. You should obtain as many recordings as possible of professionals that demonstrate these possibilities. The second concept is to have a correct, relaxed approach to playing. Correct meaning correct posture, hand position, and embouchure formation that is free of all unnecessary tension (almost any degree of tension is unnecessary). Correct and relaxed playing produces a resonate, characteristic sound that is more often in tune, is easier to blend with other section members and instruments, allows for quicker improvement, makes playing difficult passages easier, and very importantly, reduces the likelihood of physical problems. Stated simply: You can play music with less stress and frustration and enjoy playing your instrument more!

Main Concept: Your body is the real instrument!

Your body and how you use it to produce sound have far more to do with the quality of your sound than the “amplifier” that most people think of as their instrument. Your body is supplying the support and energy for your amplifier to send your sound and musical ideas to your audience. This is why it is so important to have correct posture and hand position, to breathe correctly, to have correct embouchure formation, and to move air freely into the “amplifier.” You must learn to pay attention to how your body feels. The resonance of your sound depends on the correct use of your body.

Concept #1: Posture must be balanced whether sitting or standing.

The idea is to get the spine to be the center of gravity where no muscle groups are needed to support the upper body. When the spine is not the center of gravity, muscles in the neck, back, abdomen, hips, and legs must work to balance the body. This creates tension and restricts resonance, as well as creating fatigue. Likewise, the head must be balanced on top of the spine so that no muscles in the neck are needed to hold the head in place. The head being out of balance creates tension in the neck and this greatly impedes breathing and airflow.

- A. Posture should be comfortable.
 - 1. Body and face should be natural looking, soft and relaxed.
 - 2. Shoulders should be down. Never raise or create tension in your shoulders while playing.
 - 3. Most hand positions should basically form a “C.” Arms, hands, and fingers should feel as relaxed as possible while playing.
 - 4. Your neck should feel soft and relaxed, and your head should feel like it is floating on top of your spine.
- B. The instrument cannot interfere with your posture
 - 1. Always adjust your instrument to your correct posture.
 - 2. Do not allow the instrument to move the center of gravity of your body.
 - 3. Do not allow any part of the body to touch or rest on any other part of the body or instrument when playing except lips, hands, and fingers holding the instrument gently.

Concept #2: Ease of playing.

- A. Relaxed approach - playing should feel easy, what you play should sound easy.
- B. Face should feel soft and stable.
- C. Air should enter the instrument freely (easy in – easy out).
 - 1. Full, relaxed breath will produce easier airflow.
 - 2. Flutes and Brass avoid:
 - a. lips mashed together
 - b. corners pulled (the “smile”)
 - c. lips puckered
 - 4. Reeds avoid:
 - a. too much flesh on the reed
 - b. old or unbalanced reed
 - c. a reed that is too hard for the mouthpiece

Concept #3: Changing notes/Moving around the instrument.

- A. Focus on what does NOT change: posture, hand position, embouchure, airflow/speed, tone.

- B. Changing notes should feel just like sustaining a long tone.
- C. The tone production mechanism does not need to change in order to change pitch.
- D. Notes should sound even within a line.
- E. Eliminate facial movement and use the same syllable (“ahh” seems to work best—flutes use “eh” as in egg and clarinets use “ee” as in eat) when changing notes.
- F. Upper and lower registers should have the same quality of sound and ease of response as the middle register. Note: What you hear happening in your high or low register is probably also happening in your middle register. Use what you hear in the higher and lower registers to help improve your middle register and your ear.
- G. If YOU cannot hear EVERY note in a line clearly, neither can your audience.

VERY IMPORTANT: Flexibility is achieved more efficiently when tone production is easy and the focus is on the constants. The best flexibility exercises are long tones and slow, chromatic passages.

Concept #4: Tonguing/Articulation.

- A. Tonguing/Articulation never interferes with tone production.
- B. Airflow is independent of articulation (the tongue does not interfere with the air).
- C. The releasing of the air (moving the tongue) and the start of the tone must happen at the same instant.
- D. Tongue in the same place, with the same strength, and use the same syllable (“dah” – flutes “deh”, clarinets “dee” – seems to work the best as the “t” sound is really explosive – the tongue needs to move as little as possible).
- E. Notes of differing rhythmic value must have the same starts (it takes as much air to start a 16th note as it does to start a whole note) and quality of sound (short notes must have the same resonance as long notes).
- F. Generally, avoid stopping notes with the tongue.

Concept #5: Responding to visual information.

- A. What are on the page are visual symbols that represent sound. How they look is rarely how they sound or what you really do. For example, the shape of the note heads, space between the notes, where notes are in a measure as opposed to where they belong musically.
- B. What is on the page is what you are to hear, not necessarily what you do physically.
- C. Short notes/difficult passages require the same relaxed tone production as easy chorales. Don’t allow the visual information to change your easy tone production. ***What might appear to be difficult does not require more force or physical effort.***

Ensemble Concepts

The most basic and important ensemble concept is that all members of an ensemble have the same work ethic, the same concepts, work on these concepts daily, and do things the same way. For an ensemble to sound truly outstanding, every member must be on the same page conceptually and listening for the same things. There are four basic areas: Tone, Intonation, Articulation, and Rhythm.

Ensemble Tonal Concepts

Each ensemble member must have the same concept of sound and same concept of easy tone production. Also, each member of a section should strive to match not just the pitch of the other section members but the tone quality as well. For example, each member of the trombone section should have the same full, relaxed, focused sound. So much so that any player could play alone and sound just like any other player in the section. Each section then must work constantly to match energy, i.e.: the same volume and intensity of sound.

Then, each section must work to match their composite sound with that of other sections. This is the best way to achieve good balance and blending of sounds. This can only be achieved by the ensemble members having the same concept of sound and working on that sound daily through fundamentals.

Ensemble Intonation Concepts

Intonation is best addressed as a tone production matter (see Tonal Concepts above) rather than where a tuning slide is. Tuning one note does not develop the ensemble's ability to play everything in tune. When ensemble members are working on relaxed, centered tone production and matching quality of sound, their intonation will improve and as a result, dealing with intonation will become less time consuming. Additionally, to sound truly in tune, sounds must match both quality of sound (tone) and intensity.

Ensembles then must work daily to learn what perfectly in-tune intervals sound like. The director using his or her instrument, MIDI instruments, and various computer programs that are available can demonstrate this. There are drills at the back of this book that the ensemble can use to practice both tonal matching and interval intonation.

Ensemble Articulation Concepts

Articulation cannot change tone production. Both students and director must be diligent in paying attention to this concept. Many times, passages that sound cluttered do so because articulation or note changes are interfering with tone production.

Good ensemble requires that what is on the page is clearly heard. Remember, if you cannot clearly hear something that you are playing, neither can your audience. For this clarity to happen, all ensemble members must use consistent articulation, i.e.: the same syllable and the same style (however, this can be a tone production problem as well). As with intonation, it only takes one player doing something different to cause a problem.

Rhythm Concepts

Just like intonation, rhythm is either exactly right, or it is wrong. Obviously, wrong rhythms cause major ensemble problems. Ensembles must work for rhythmic perfection in order to gain even a minimum of ensemble clarity. Ensembles must have a counting system and use it daily on challenging rhythmic material and on the music under preparation.

Long Tones

Long tones may not be the most exciting exercises to practice, but they are the MOST IMPORTANT AND MENTALLY CHALLENGING EXERCISES. Everything that you do depends on how well you can start and sustain a sound. Additionally, the quality of your sound is the most important aspect of your playing. Your tone is what people will remember most about your playing.

Purposes of these exercises:

- A. IMPROVES RESONANCE AND VITALITY OF SOUND. Remember, most intonation, response, and flexibility problems are due to poor tone production.
- B. Improves pitch stability during long notes.
- C. Teaches the ability to follow through with phrases and extend them.
- D. Improves tone quality in extreme dynamic ranges (soft and loud).
- E. Improves endurance through the development of efficient, healthy playing.

Points to remember:

- A. Sit correctly so that posture does not interfere with good tone production.
- B. Think of your sound as being square in shape:
- C. solid beginning
- D. even middle
- E. solid, clean ending that is not accented
- F. Keep the same "ahh" syllable (flutes "deh", clarinets "dee") and air speed to keep the pitch level steady.
- G. Keep the tongue relaxed.
- H. Do not use vibrato.
- I. Get rid of pinched lips, hard face, clenched jaws, and neck tension. All of these restrict the air.
- J. Focus the air to the center of the mouthpiece or reed.
- K. Be aware of what your body is doing.

Starting notes:

- A. Breathe in a consistent place in the measure before you play (in tempo!).
- B. Have the tongue set before the downbeat.
- C. Make the speed of the air at the end of the breath the same speed of the air that you need at the start of the note.
- D. Make the exchange (air stops going in and starts going out) instant – don't hold your breath!
- E. Release the air with the tongue on the downbeat.
- F. The tongue releasing the air and the start of the sound must happen at the same instant.

Breathing/Air Flow Points to remember:

- A. Good, full, relaxed breath equals good, full, relaxed sound (easy in – easy out!).
- B. Think of an open, round oral cavity to get a full, open breath.
- C. Aim for the air to go to the seat of your chair, not just into your chest.
- D. The shoulders have no part in the breathing process.
- E. Breath pressure controls tone; the embouchure merely supports it.
- F. Always allow air to move freely into the instrument.
- G. Think of the air stream in terms of being large, constant, smooth, and steady.
- H. Try to visualize both the air and the sound that it produces as a solid object.

Releasing notes:

This is a major problem even with the best players. The ending of a note is just as important as the beginning, and attention must be paid to endings to make them clean. Frequently, on the endings of notes, the note spreads, the pitch sags or the endings are bumped (accented). Think of releases as being the same as the start of a note.

Three kinds of releases (musical):

- A. Square - the air simply stops moving immediately (no embouchure change!).
- B. Tapered - the volume of air gradually decreases so that the note disappears (controlling pitch is a major problem here).
- C. Tongue - the note is stopped by use of the tongue. This is not to be used very often, only when the ending of the note needs, for musical reasons, to be accented.

Practice Tips and Strategies

To do anything well requires time and dedication. To play an instrument well requires a love of the instrument, the ability to observe and analyze, a desire to improve, a tolerance for frustration, and the discipline to work toward improvement daily—music is not the domain of instant gratification. The problem is: How and what to practice? There are as many ways as there are people, but generally speaking, people who practice effectively tend to do similar things. Keep this in mind: When you practice you are building skills and solving problems, or you are reinforcing bad habits and practicing mistakes. To be productive, you must learn to understand the difference.

“When you practice you are building skills and solving problems, or you are reinforcing bad habits and practicing mistakes. To be productive and successful, you must learn to understand the difference.”

Musicians are the world's most refined athletes. What we do is physical, requires strength training, requires endurance training, and requires timing. Because the muscles that we use are predominately small muscle groups we have to exercise and train daily. Small muscle groups lose what has been developed after only 24 hours of training. Daily training is a must.

The biggest myth of practicing: “Practice makes perfect.” Absolute nonsense. Practice does nothing but form habits of playing. The question is: Are you forming good habits?

The “Undeniable Truths” of practicing:

- You are what you practice
- Practicing is the formation of habits - good and bad
- You perform like you practice
- Quality of practice time is more important than the amount of practice time
- You must start by knowing what it should sound like

Important things that students don’t normally do but they should:

- Spend time thinking about correct playing concepts
- Spend time listening to great players
- Count the rhythms in new music perfectly BEFORE playing the new music
- Note name ALL material perfectly BEFORE playing it
- Note name and finger ALL material perfectly BEFORE playing it

Practical Steps to Practicing

Some important practice aids are:

- A quiet room
- A comfortable chair that allows good body use and alignment
- A music stand
- A metronome (absolutely indispensable)
- A pencil and notebook to keep notes and track progress
- A tuner - Tonal Energy Tuner is recommended
- A recording device (personal computer/tablet works great for this, especially to store recordings for reference and to track progress)

Practice suggestions:

- DAILY practice at the same times of day
- Several practice sessions each day rather than one long session
- Have a plan/goal for practicing and for each practice session
- Keep a practice journal to stay organized and focused on your goals
- Take time to think about and review important playing concepts (see beginning of book)
- Frequent listening to recordings of great players (iTunes, public library)
- Record something from each practice session (keep these recordings to track progress)
- A consistent routine:
 - Warm-up/Fundamentals
 - All Major and Minor scales (it doesn’t take that long)
 - Chromatic scale (the full range of your instrument)
 - Technical exercises
- Music (solos, ensemble music, etudes)
 - Break passages down into the smallest group and drill (chunking)
- Memorize difficult passages

Practicing New Material

For all new material, take the time to note name each line BEFORE any attempt is made to play the line. It is also good to do this with familiar keys and exercises. Do not play the line until the note names can be said in sequence without hesitation. For new music, rhythms should be counted and then note naming done BEFORE playing. Remember that the goal is to practice playing correctly. When the rhythms can be counted and the notes named there is a much greater likelihood of success and the prevention of mistakes.

Another important aspect to practicing is your state of mind and mental attitude. It is difficult to accomplish very much when you are tired or not healthy. It is very important to your musical progress to stay rested and healthy. It is also essential that you maintain a positive attitude toward your practice. You have to enjoy playing and practicing to make significant progress. This can be difficult to do, especially when you reach those plateaus that every musician experiences. The best advice for this situation is to relax, keep practicing, and find ways to vary your routine. You will eventually get past the plateau.

It is also very easy to get in a rut and get bored. Think about it: You have to practice every day. You have to work on the same things every day. You need to have a consistent routine that you do every day. This can become tiresome and affect your progress. So find ways to vary what is in your routine. The necessary fundamentals and technique can be practiced with a wide variety of exercises, and there are countless ways to vary each exercise. This will help keep your mind fresh and your attitude more positive.

One more thing to think about...Every day that you practice you are trying to get better. Every day you want to feel like you are a better player. It is very easy to begin to feel like the only reason that you are practicing is because you are not good enough. When, if ever, will your playing arrive? It can be difficult to strike a balance between expecting a lot from yourself and not beating yourself up during each practice session. Set ambitious long-term goals but make your short-term goals realistic (your journal will help). By doing this you will be able to notice your progress more easily, and will be able to enjoy the challenge that your instrument and music present. Like they say, success is not a destination as much as it is a journey – make your journey an efficient one.

Rehearsal Tips and Strategies

Rehearsals are different from individual practice because they require the cooperation of many individuals. Rehearsals are like individual practice in that they require a plan, thoughtful analysis, and the desire to improve.

Some suggestions for individuals to make rehearsals more effective are:

- A. Rehearsal is where you learn everyone else's part - come to rehearsal with your part learned.
- B. What you do in a rehearsal either adds to or takes away from the rehearsal - ALWAYS add to the rehearsal.
- C. The director is concentrating very hard during rehearsal. Help his or her concentration (and the ensemble's progress) by remaining silent and attentive throughout the rehearsal.
- D. Always pay attention to everything that is said in rehearsal. What is being said to others applies to you as well. You are still rehearsing even when you are not playing.
- E. You can learn a great deal about musicality, problem solving, and greatly improve your ear by watching and listening carefully to your director during all rehearsals.
- F. Be more committed to ensemble improvement than your director is!
- G. Set a goal to learn to solve any problem before your director even hears it!

"Practice doesn't make perfect. Perfect practice doesn't even make perfect. All practicing makes PERMANENT!"

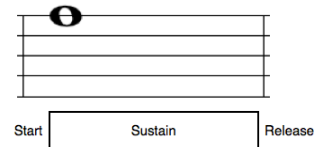
Fundamentals and Ensemble Drill

1. Square Note: Alternating Groups

Goals: Effortless tone production; Consistency;
Even (square) notes that sound the same

1. breathe on count 3 each time
2. start each note with the tongue in the same place and with the same air
3. keep the same syllable throughout
4. make each pitch have the same resonance as the concert F

Three parts of a note:



Five staves of musical notation for the Square Note: Alternating Groups drill. Each staff begins with a treble clef and a common time signature (C). The notation consists of square notes (half notes) on various lines and spaces, with rests in between. A large diagonal watermark reading 'Review Sample' is overlaid across the staves.

For 1 - 7, do on both mouthpiece and horn

2. Square Note: Two Note Version

1. same as above
2. play as an 8 count sustain
3. make both notes have same volume and resonance

Four staves of musical notation for the Square Note: Two Note Version drill. Each staff begins with a treble clef and a common time signature (C). The notation consists of square notes (half notes) on various lines and spaces, with rests in between. A large diagonal watermark reading 'Review Sample' is overlaid across the staves.

3. Descending Follow Through

Goals: Consistent tone; Calm and Effortless note changes

1. breathe on count 3 each time
2. start each note with the tongue in the same place and with the same air
3. keep the same syllable throughout
4. make each pitch have the same resonance as the concert F

* Omit this measure to develop more breath control.

4. Ascending Follow Through

1. same as above
2. stay tall and calm throughout the ascend
3. keep face, neck, and tongue soft and relaxed
4. make ascending as easy as descending

* Omit this measure to develop more breath control.

5. Interval Resonance

Goals: Consistent tone; Calm and Effortless note changes

1. keep face and body still
2. use same syllable for each note
3. think of each pattern as one long note (7 count F)
4. second note has the same resonance as the concert F

* For 5 - 7 do both tongued and slurred



6. Expanding Interval Resonance

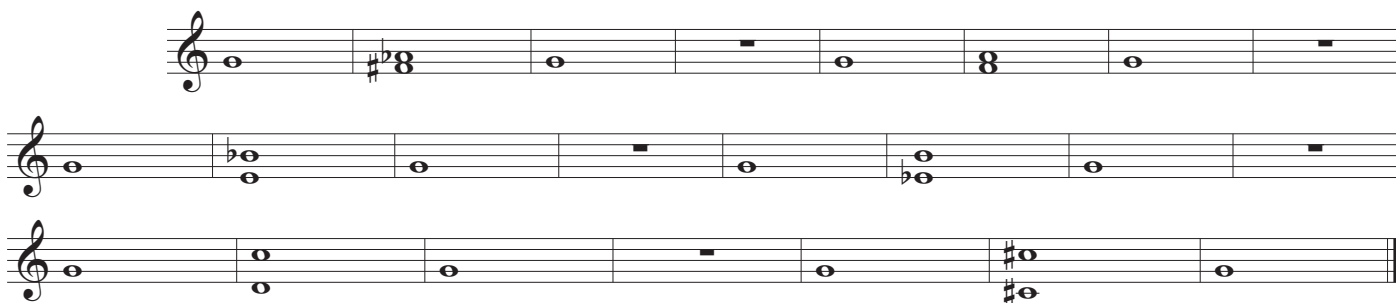
1. same as above
2. all notes have same energy and resonance
3. all notes respond the same



7. Expanding Interval Matching

Goals: Consistent tone; Match energy with Trio/Section

1. keep face and body still
2. use same syllable
3. second note has the same resonance as the concert F
4. match energy throughout each pattern



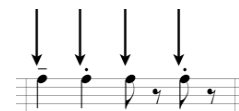
8. Articulation

Goals: All note values are started the same;

All note values have the same quality of sound

1. keep the face still (jaw does not move while tonguing)
2. tongue in the same place with the same strength for every note
3. use the same tonguing syllable for every note
4. make short note values start the same and have the same resonance as the long notes

Tongue and air must be the same



Efficiency Check

Style and Rhythm Check

Air Flow Studies - Concert Eb

Goals: Effortless, resonate sound on every note; Smooth note changes

1. keep the face still
2. keep the same syllable for every note
3. keep the same tone color on every note

Hint: Make the moving parts feel and sound like the sustained notes.



Clarke Study - 4 Note Group



Clarke Study - 5 Note Group



Clarke Study



Articulation with Air Flow

Goals: Consistent articulation; Consistent tone (resonance)

1. use the same air as in #1 above
2. tongue in the same place with the same strength for each note
3. use the same syllable on every note
4. make all notes resonate like the half note



Flexibility

Goals: Effortless note changes, Ease of playing

1. keep the face and body still
2. use the same syllable for every note
3. think of each pattern as one long note
4. keep low notes focused and float upper notes

Flexibility = ease of response and constant resonance

1. 

simile 



When patterns are mastered, omit notes with * and perform with the same ease.

Important: Slurring upward must be as easy as slurring downward - make it feel the same.

2. 

simile 



3. 

simile 





Flexibility

Keep face still and body calm. Notes must respond easily and all sound the same.

4.

5.

Remember: flexibility is a result of easy, efficient playing.
These should be as easy and calm as the exercises on page 2.

6.

Tuning Drills

Goals: Resonate, rich, full ensemble sound; Flawless intonation

1. play with your most relaxed full sound
2. match intensity on every note
3. match tone color on every note (especially when changing notes)
4. match the interval to the sustained note

Interval Practice

1. *Perfect 4th*

Perfect 5th

Major 3rd

Minor 3rd

Minor 7th *Major 2nd*

Intervals in Sequence

2.

Pass Through Exercise

3.

Flexibility - Expanded

Each exercise starts on the middle, or fourth position pattern.
When the exercise is easy, move out a half step in each direction.
ALWAYS use a metronome.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

Multiple Articulation

Multiple articulation uses both the tip and middle of the tongue. The tip of the tongue drops down as it normally does and then the middle of the tongue touches and moves down and forward off the edge of the soft pallet. This skill enables the player to articulate rapid passages.

Goal: Primary and secondary articulation sound the same

1. keep the face still (jaw does not move while tonguing)
2. tongue in the same place with the same strength for every note
3. use "dah" for primary and "gah" for secondary
4. keep air moving as if slurring
5. use a legato style first

Double

1. 

For 2-4 slur, single, and double these to compare air flow and articulation consistency.

2. 

3. 

4. 