# OREGON CRUSADERS BRASS PROGRAM

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2016 OREGON CRUSADERS AUDITION PROCESS

Each prospective member of the 2016 Oregon Crusaders Brass Ensemble must prepare the following for a successful audition.

- **Lyrical Etude, Technical Etude, Chromatic Scale, Box Drill**: See Pg. 4-8
  - Trumpets – pg. 4 & 8
  - Mellos – pg. 5 & 8
  - Baritones – pg. 6 & 8
  - Tubas – pg. 7 & 8

**AUDITION CAMP MATERIALS**

Please bring the following items with you to the audition camp:

**BRASS MANUAL**: Please print out this manual and bring it with you to every rehearsal. Having the manual in clear plastic sheet protectors within a three-ring binder will make it easier for you to access information.

**THREE-RING BINDER** (with clear sheet protectors): all music handouts (exercises, show music, and non-show music) must be kept in your three-ring binder. Any document you would need as a quick reference should be kept in your three-ring binder.

**PENCIL**: It is extremely important that every brass ensemble member have a pencil at all times. Notes should be taken at every rehearsal, especially when rehearsing with the arrangers. Write EVERYTHING down! The more details you document, the more details you will remember.

**MUSIC STAND**: Please bring your own folding music stand (with your name clearly labeled) to all brass rehearsals.

**GLOVES (BLACK)**: Gloves must be worn when handling an Oregon Crusaders brass instrument.

**BLACK TOWEL**: The black towel is used to protect your instrument when placed on hard surfaces – inside and outside.

**TENNIS SHOES / TRAINERS**: You will be moving at all rehearsals. Thus, tennis shoes are required at all times. Sandals, shower shoes, flip-flops, bare feet, etc. are never acceptable.

**CLOTHING**: You must wear clothing that will allow you to perform excessive movement such as sweats, shorts, t-shirts, etc. NO JEANS!!! Again, you will be moving at all rehearsals.

Recommended:

**TUNER & METRONOME**: We recommend that you bring a tuner & a metronome – smart devices are acceptable.
2016 Oregon Crusaders
Technical Audition Excerpt

2016 Oregon Crusaders
Lyrical Excerpt

Chromatic Scale
BOX DRILL #1

HIGH BRASS – 2,3,4,5-note – last phrase while marching box drill, Tempo = 120, _forte_

BARITONE – 2,3,4,5-note – last phrase while marching box drill, Tempo = 120, _forte_

TUBA – 2,3,4,5-note – last phrase while marching box drill, Tempo = 120, _forte_
IMPORTANT REHEARSAL MATERIALS

Contracted members of the Oregon Crusaders Brass Ensemble are required to bring the following materials to ALL CAMP REHEARSALS and ALL SUMMER REHEARSALS:

MOUTHPIECE: Audition results will determine what kind of mouthpiece you will need.

TUNER & METRONOME: All members of the Oregon Crusaders brass line must own a tuner & a metronome – smart devices are acceptable.

BREATHING TUBES (1/2” PVC Ball Valve): All members of the Oregon Crusaders brass must have a 1/2” PVC Ball Valve (google it) – breathing tube – with them at every brass rehearsal.

B.E.R.P.: The Buzzing Extension Resistance Piece (B.E.R.P.) will be used extensively by the Oregon Crusaders Hornline. Every member of the brass ensemble must own one and have it with them at every camp, at move-in, and on tour.

MUSIC STAND: Please bring your own folding music stand (with your name clearly labeled) to all brass rehearsals.

THREE-RING BINDER (with clear sheet protectors): all music handouts (exercises, show music, and non-show music) must be kept in your three-ring binder. Any document you would need as a quick reference should be kept in your three-ring binder.

PENCIL: It is extremely important that every brass ensemble member have a pencil at all times. Notes should be taken at every rehearsal, especially when rehearsing with the arrangers. Write EVERYTHING down! The more details you document, the more details you will remember.

GLOVES (BLACK): Gloves must be worn when handling an Oregon Crusaders brass instrument. You will go through many gloves during the season. It is important that your gloves remain in good condition and are replaced as necessary. Gloves that are dirty or that have acquired holes are NEVER acceptable.

BLACK TOWEL: The black towel is used to protect your instrument when placed on hard surfaces – inside and outside.

BASEBALL CAP: Your cap must cover the top of your head and must shade your face, your eyes and your chops. When rehearsing inside, hats are optional.

TENNIS SHOES / TRAINERS: You will be moving at all rehearsals. Thus, tennis shoes are required at all times. Sandals, shower shoes, flip-flops, bare feet, etc. are never acceptable.

CLOTHING: You must wear clothing that will allow you to perform excessive movement such as sweats, shorts, t-shirts, etc. NO JEANS!!! Again, you will be moving at all rehearsals.

WATER COOLER (BLACK): Each brass ensemble member is required to have their own personal water jug (no smaller than 1 gallon) beginning at move-in in May. These jugs must be present and filled with water at all rehearsals. It must be black.
BRASS TECHNIQUE PROGRAM

THE BUCKET LIST

The “Bucket List” is a consistent 5-step warm-up designed to prepare and enhance the brass ensemble on a daily basis. It is a series of steps in which the performers prepare themselves for rehearsal days and the performances. Everything involved with the exercises in the Bucket List directly transfers to the performance on the field.

1. Air with feet
   • 9-count Air, 7-count Air, etc. (page 16)

2. Long tones with feet
   • 9-count Tones, 7-count Tones, etc. (page 16)

3. Lip Slurs with feet
   • Flow Studies (page 17-19)
   • G-C-C lip slurs (page 21-23)
   • 2-note Lip Slur (pages 21-23)
   • 3-note Lip Slur (pages 21-23)
   • 4-note Lip Slur (pages 21-23)
   • 5-note Lip Slur (pages 21-23)
   • 7-down Lip Slur (pages 21-23)
   • Little Hills Lip Slur (pages 21-23)
   • Big Mountains Lip Slur (pages 21-23)
   • Clarke Studies – if completely slurred (page 31-33)

4. Articulations with feet
   • 8 Staccato 8th Notes (page 24)
   • A.V.K. (page 25)
   • Clarke Studies – if using articulations (page 31-33)

5. Music
   • Ensemble Tuning
   • Excerpts from our Repertoire
**POSTURE**

When playing your brass instrument, your weight should be evenly distributed on both feet; your upper body weight should be lifted up from your waist (NOT leaning on the lower part of your back); your shoulders should be relaxed; and your instrument bell angle is **15 degrees above parallel**.

It is important that you begin to think about **SEPARATION OF UPPER AND LOWER BODY**. Lifting your weight off of your hips creates more room in your upper body to take in **MORE AIR**. It also helps to prevent marching or moving from affecting your sound.

**MOVING AND PLAYING TOGETHER**

Marking-time, step-outs, and choreographed moments will be used in all non-drill music rehearsals. As the season progresses, the marching technicians will go into further detail regarding the proper way to mark time.

**STEP-OUTS**

When marching, whether it be drum corps, marching band, etc., you will find that **nearly all timing and technique problems that are related to the music or drill occur within the first four counts of a phrase or drill move**. To help address this problem, **step-outs** were created.

When marching forward with left foot lead
  - Count 1 – full step, roll through (3 step)
  - Count 2 – full step, point the toe, lightly “place” with the platform (2 step)
  - Count 3 – re-plant the left foot in place in time (2 step)
  - Count 4 – full step back, right foot is now in the original spot (2 step)
  - Count 5 on – left foot is back with right foot, leg stays straight through count 5 and doesn’t bend in the mark time until the “and” of Count 5

When marching backward with left foot lead-
  - Count 1 – full step, on the platform (2 step)
  - Count 2 – full step with right platform, left toe kicks up (2 step)
  - Count 3 – left heel hits and roll through (3 step)
  - Count 4 – full step forward, right toe down back to the original spot (2 step)
  - Count 5 on – left foot is back with right foot, leg stays straight through count 5 and doesn’t bend in the mark time until the “and” of Count 5
AIR AND BREATHING TECHNIQUES

Great breath control is an important key to maximizing one’s ability to play a brass instrument. Keep the following concepts in mind while playing:

TIMING OF THE BREATH

- The timing of the breath is of the utmost importance. The breath will occur a FULL BEAT before the attack of the note. Tempo will dictate whether the “full beat” is interpreted as a full quarter breath, dotted quarter note, or half note. Failure to utilize this technique will result in significant timing problems.

TAKE IN MORE AIR

- To achieve maximum breath control, breathe deeply into the lungs. As the diaphragm (the strong, doughnut shaped, involuntary muscle under the ribs) pulls downward, room is created for the expansion of the lower back, abdomen, and ribs. The chest should then expand, once the capacity of the lower torso is reached. One should inhale to the point where the body feels relaxed and full of air.

STAY RELAXED

- To maintain a state of relaxation, the shoulders and the upper back must not be tense so that the breathing passage is never constricted while inhaling or exhaling. Keep the throat open so there is no resistance or audible friction. The only sound accompanying the inhale should be a very soft “hoe.” When done correctly, one should feel a cold spot develop on the back of their throat.

AIR IS IN or AIR IS OUT

- Air NEVER stops while playing. Air is either going in or out. Be mindful not to “cap” the breath. Capping occurs when the air is stopped after inhalation. Visualize the lungs as giant bellows that are constantly expanding and contracting.

RELEASE WITH THE BREATH WITH THE FEET

- Releases should be approached through the initiation of a short inhalation. Using a contraction of the throat and jaw should never be used to release a note. Using the tongue to stop a note will rarely happen, unless the music calls for an articulation with a tongue-stop. Simply breathing inward on a predetermined count will create a defined release. A uniform timing of the breath will ensure uniform timing of the release throughout the entire ensemble.

STAGGER BREATHE

- To create a seamless sound, we utilize a technique called stagger breathing. By staggering the points of breathing throughout the ensemble, we can create an impenetrable wall of air or tone.
When performing air exercises with the instrument, it must be in the **correct playing position** while using the **correct playing embouchure**. As the air is blown through the instrument, the player should use **different valve combinations**. To challenge the performer to use more air in their playing, we will have the player press the valves half way down to create more resistance – “half-valving.”

<table>
<thead>
<tr>
<th>There is a difference in the <strong>speed</strong> of air based on the <strong>range</strong> that is being played:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faster air for higher notes</td>
</tr>
<tr>
<td>Slower air for lower notes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>There is also a difference in the <strong>amount</strong> of air when the player changes <strong>volumes</strong>:</th>
</tr>
</thead>
<tbody>
<tr>
<td>More air for the louder notes</td>
</tr>
<tr>
<td>Less air for the softer notes</td>
</tr>
</tbody>
</table>

Air exercises should have different volume levels as well as different ranges. A key point is to always have consistent, MOVING air.

Breathe and play. One’s internal subdivision (mental metronome), the breath, and the beginning of the note are all one through-line. **TIMING STARTS WITH THE SUBDIVISION AND THE BREATH!** In other words, if we are to play together on beat one, we all need to take a breath on beat four; the accuracy of the timing on beat four will be unified if every member of the ensemble is subdividing in their head before (and while) they breathe.

Whenever an attack is early, it can usually be traced back to improper or poorly timed breathing. Late attacks typically result from “capped breaths” (stopped air between in and out) or poor timing. The performer must ALWAYS breathe and play with his or her feet to stay in time with the ensemble.

**DO NOT:**

- Close the jaw upon the release
- Choke the air with your glottis (closing your throat)
- Use your tongue to stop a note (individuals who use the tongue to release are detectible by anyone who listens)

A clean release will ring for a moment even after the air has been released. Strive to make the note ring!
EMBOUCHURE DEVELOPMENT

Most professional brass musicians practice with the mouthpiece on a regular basis. The benefits of mouthpiece buzzing include: being able to isolate embouchure and tone production problems, improved aural skills, and less lip fatigue.

The first notes we will play every day will usually be on the mouthpiece. There will be much attention placed on how you produce that sound and its overall quality. The mouthpiece, embouchure, and air support combine to create the true instrument; the tubing of the brass instrument merely resonates your buzz. The quality of sound on the mouthpiece directly correlates to the player’s tone quality when the mouthpiece is added to the instrument. Therefore, developing a dark and resonant sound on the mouthpiece should be a priority for all brass players.

There are numerous articles written about embouchure development for each of the instruments. We strongly recommend that you find and research these articles so that you may apply the information to your specific instrument. You should also continue to reinforce the embouchure work that you may have done with your private lesson instructor.

Remember, the first rule is **ALWAYS SOUND GOOD**. This requires focus on producing the most resonant, dark, and warm tone as possible. Here are some basic embouchure rules that can be applied to all brass players:

- The corners of the mouth need to be firm and strong.
- The mouthpiece should be placed as close to perpendicular on the lips as possible – not too upstream or downstream.
- Both lips should have enough flesh on the mouthpiece to allow for a full, robust buzz.
- Always bring the mouthpiece to the same place on your lips.
- The jaw should always be open – especially in the lower register.
- The teeth are apart.

There should always be a dark, open “Oh” sound. If the sound is bright and tinny, open your jaw more and firm up the corners. Be sure to check that the mouthpiece is not forced against your lips. Again, be certain that the corners are locked and that there is ALWAYS excellent breath support.

In addition to warm-up exercises, mouthpiece playing will help improve accuracy discrepancies in the show music. **Every player in the ensemble should be able to play any part of the show music on his or her mouthpiece.**

**B.E.R.P.**

The Buzz Extension and Resistance Piece (clever) is another tool used in development of tone and embouchure. The BERP allows the brass performer to coordinate musical and visual responsibilities simultaneously, while improving mouthpiece agility.
BENDING PITCHES

When practicing on your own, or even during a warm down, we DO recommend bending/sliding as a technique to gaining true flexibility. It is important that when you slide between pitches or when bending pitches, that your corners stay firm, and that the “M”-muscles in the upper lip stay engaged. The bending or sliding of the pitch lies solely on the rolling in-and-out of the bottom lip and the type of air being used.

When playing flexibility exercises on the mouthpiece, target the exact pitch. Sliding will cause intonation problems, along with serious timing problems, because players arrive at the pitch at different times. WHEN WE HAVE 80 PLAYERS TRYING TO PLAY TOGETHER, WE NEED TO “NAIL” EVERY PITCH WITH NO SLIDING.

You may be asking yourself, “How do I play large interval leaps without sliding?”
Answer: AIR VELOCITY and tongue elevation while buzzing in the mouthpiece.

In other words, if a player’s air moves at 50 mph for a middle “C”, then it should move at 100 mph for a high “C”. Every pitch should have a specific air velocity that will help you find the pitch-center rapidly and efficiently. On the other side of this concept, do not slow down the air too much in the lower range, as the pitch will go flat and the tone will be thin.

SINGING

All instruments produce sound that imitates the human voice. Singing is an important tool for developing great ensemble tone quality and intonation. The brass section will sing frequently, and we will have a very serious approach to the technique of singing. The resonance and breath support necessary for singing are quite similar to proper brass playing. When singing, we use the “radio announcer” voice, the voice that seems to project a great distance. Here are some guidelines for all singing exercises:

• The throat should be open.
• The face should be relaxed.
• The mouth shape should be oval like – the longer part of the oval from nose to chin.
• The same approach to breathing, air support, and direction of air with your wind instrument, applies to singing.
• Everyone should always be listening to match the pitch
• We will use different vowel sounds, including humming
• We will train you to use audiation, and often check the pitch before, during, and after singing
• We will work on and be able to sing every exercise in the technique book, chorales, and show music
LONG TONES

There are several benefits from playing long tones everyday. Along with mouthpieces work, this allows the muscles in your face to loosen up and helps you to become comfortable with instrument. Primarily, this is an opportunity for the player to concentrate solely on **tone quality, breath support, and intonation**. Without the distraction of rhythms and notes, the player can focus on playing in tone with his or her section and throughout the ensemble. Long tones are essential toward 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. **Remember: KEEP YOUR EMBOUCHURE FIRM THROUGH THE RELEASE.**

**GOING TO .1**

The concept of “going to .1 (point one)” was designed to prevent decay at the end of a note due lack of air support. Take a look at the example below – the “9-count tone”. The amount of space between *mezzo-forte* (5.0) and *forte* (6.0) is 1.0. If there were a crescendo assigned to this long tone, then the numerical value would be 5.0 to 6.0 (indicated by the gray zone). However, since there is no crescendo, the numerical value would be **5.0 to 5.1** (indicated by the black zone). This creates consistent support to the end of the note without decay (falling to 4.9 or less).
The flow studies are another staple in the Oregon Crusaders fundamentals package. This exercise will allow the member to focus on creating the most smooth and characteristic sound possible. Based on the exercises of Vincent Cichowicz, these lines begin with small intervals and progress to larger intervals, allowing the performer to create a block sound that is even throughout all registers. The exercise can be transposed down to work on lower register playing. In addition, by adding notes to the middle of each line, the upper register can be expanded.

The performer should 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. Dynamics can also be added to the exercise to place additional responsibilities on the player. However, in the initial stages, the performer should work to create a constant and unchanging sound with no dynamic change.

FLOW STUDIES – High Brass
LIP SLURS / FLEXIBILITY EXERCISES

Lip slurs play a huge part 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. The exercise should not be thought of merely as an exercise, but rather as a musical phrase. Each musical line should have purpose, movement, and arrive at a destination.

With the Flexibility Exercises remember these important guidelines:

• Always take a full count breath before you play
• Always take a step out on the first note
• Every double bar line is a step out
• Down 3 half steps (1&2) and back up
• Finish the exercise by halting your feet and sustaining the last note
  o Low C/Bb for “G-C-C”, “5-note”, and “Big Mountains”
  o Middle G/F for “2-note”, “3-note”, “4-note”, and “Little Hills”
  o Middle C/Bb for “7-down”
Oregon Crusaders Brass Program
Flexibility Exercises

"G - C - C"

"2 note"

"3 note"

"4 note"

"5 note"

"7 down"

"Little Hills"

"Big Mountains"
BARITONES

Oregon Crusaders Brass Program
Flexibility Exercises

"G - C - C"

"2 note"

"3 note"

"4 note"

"5 note"

"7 down"

"Little Hills"

"Big Mountains"
Oregon Crusaders Brass Program
Flexibility Exercises

"G - C - C"

"2 note"

"3 note"

"4 note"

"5 note"

"7 down"

"Little Hills"

"Big Mountains"
**ARTICULATION AND STYLE**

**ARTICULATION EXERCISES**
The relationship and balance between the tongue and the air stream is the key to proper articulation. It is important to understand that the tongue cannot articulate properly if there is not enough air support. It is also important to know that the clarity of the articulation should not be hindered by tempo, technique, note length, volume, or range.

Articulation should be executed with no explosion in the attack. Every note should be started with the sound “dAh” in mind (notice the lowercase d and the uppercase A). Each player should strive for less tongue in the sound and focus on providing more tone. Remember, THE AIR STREAM SETS THE VIBRATION INTO ACTION, NOT THE TONGUE!

Articulation is the front of the note. Style is the back of the note.

With the exercise below, you should practice not only with staccato, but also with legato, accent, accent legato, accent staccato, and marcato.

Always step out on the first note
Every double-bar line is a step out
Down 3 half steps (1&2) and back up
Finish the exercises by halting feet and sustaining C
The exercise “A.V.K.” is an articulation exercise used to differentiate between the styles of notes. The exercise is used not only for playing different articulations, but also for singing different articulations. Use the Articulation Visualization Key to get an understanding of differences.
**VOLUME**

Power and quantity of sound are trademarks of great brass ensembles. This type of playing requires a constant monitoring of the player’s tone quality and intonation. The key to playing loud is relaxation. An ugly, “spread” tone is often the result of tension and forced breathing. You must stay “open” to maximize the amount of air involved during the inhalation to produce a large and flowing “fff” exhale. 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. Great care should be taken through the building of volume over a given period of time. Playing loud with a round, beautiful sound is a goal that will require great concentration over a long period of time.

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**PITCH AND INTONATION**

All brass instruments have various inherent intonation deficiencies. As a brass ensemble, we need to be aware of what deficiencies exist, and how we can correct them with our playing. We build our system of tuning through the matching of overtones, which are by definition, never out of tune. Overtones will ring when the pitches coming out of the horns are in tune. For example, when the baritone section “locks in” on an open “Bb”, usually the “F” above can be heard quite clearly even though there are no performers playing it.

As all the voices become more in tune with each other, entire chords can be heard ringing above the brass ensemble. In addition to working with a tuner ever day, our singing, mouthpiece, long tone, and relative pitch exercises will help you develop your ears for tuning chords and unison notes. Always practice with a tuner. (You must own one.)

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**Harmonic Series**
There are also many natural intonation deficiencies when dealing with the structure of chords. The following is a list of intervals (from the root of the chord) and the adjustments needed for each interval to be played in tune:

**CHORD ADJUSTMENTS**

**IN JUST INTONATION**

The following adjustments are based on the root of the chord (in this case, "C") which is an equal-tempered pitch. The adjustments (given in cents) indicate the difference necessary for that note to be in tune with the chord (as opposed to the given equal tempered pitch). The adjustments are applicable to all chords, regardless of starting pitch.

<table>
<thead>
<tr>
<th>Interval Type</th>
<th>Major Triad (CM)</th>
<th>Minor Triad (Cm)</th>
<th>Diminished Triad (C7)</th>
<th>Augmented Triad (C+7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Sixth (C6)</td>
<td>-14</td>
<td>-14</td>
<td>-12</td>
<td>-14</td>
</tr>
<tr>
<td>Minor-Major Seventh (CMaj7)</td>
<td>+11</td>
<td>+19</td>
<td>+26</td>
<td>+26</td>
</tr>
<tr>
<td>Half-Diminished Seventh (Cm7 or Cm7b5)</td>
<td>+18</td>
<td>+18</td>
<td>+26</td>
<td>-14</td>
</tr>
<tr>
<td>(Fully) Diminished Seventh (C7 or Cdim7)</td>
<td>+19</td>
<td>+19</td>
<td>+26</td>
<td>-14</td>
</tr>
</tbody>
</table>

**INTERVALS AND THEIR DEVIATIONS FROM EQUAL TEMPERAMENT**

<table>
<thead>
<tr>
<th>Interval Type</th>
<th>Adjustments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor Second</td>
<td>+12</td>
</tr>
<tr>
<td>Major Second</td>
<td>+4</td>
</tr>
<tr>
<td>Minor Third</td>
<td>+16</td>
</tr>
<tr>
<td>Major Third</td>
<td>-14</td>
</tr>
<tr>
<td>Perfect Fourth</td>
<td>-2</td>
</tr>
<tr>
<td>Augmented Fourth</td>
<td>+17</td>
</tr>
<tr>
<td>Diminished Fifth</td>
<td>-17</td>
</tr>
<tr>
<td>Perfect Fifth</td>
<td>+2</td>
</tr>
<tr>
<td>Minor Sixth</td>
<td>+14</td>
</tr>
<tr>
<td>Major Sixth</td>
<td>-16</td>
</tr>
<tr>
<td>Minor Seventh</td>
<td>+18</td>
</tr>
<tr>
<td>Major Seventh</td>
<td>-12</td>
</tr>
</tbody>
</table>

*Note that some intervals have multiple adjustments, depending on their function in a chord.*
**BALANCE AND BLEND**

The first criterion toward achieving great balance and blend is perfect intonation. If one note in a chord is played out of tune, then balance cannot be achieved properly. The second criterion is each musician should always know who has the moving line and who has the melody. This is achieved by keeping your ears aware of the parts being played around you. The third criterion is a combination of balance, support, and playing musically. Each part in an ensemble is unique in its own way. We, good brass players, must know when to support a given line, create balance within that line, or project an important line with a full supported sound.

Balance and Blend requires the performer to listen very closely. There are 3 levels of listening required if you are to become a greatly balanced brass section:

- **Level One**: Focuses on the tone quality, volume, style, etc. of yourself. Self-awareness is an important key toward higher level playing.
- **Level Two**: Focuses on the tone quality, volume, style, etc. of the person next to you.
- **Level Three**: Focuses on the tone quality, volume, style, etc. of all instruments in the ensemble.

**BOPPING**

Bopping is a technique that is used to improve timing and perfect uniform articulation and tone production. Bopping is executed by reducing every note to a staccato eighth note.

Additional rules to bopping are as follows:

- Everything is performed at the dynamic of p (piano)
- Slurred passages are played full duration to the end of the slur
- Tied notes are not to be played

Make sure the throat is opened and relaxed. No “Dit” articulation should be heard, only “dAh”. Keep all notes open-ended, unless instructed otherwise.

**PEDAL TONES**

Pedal tones are an important part of our brass program and should be a part of every brass player’s daily ritual. When playing pedals, listen carefully to the pitch. Make sure that your corners stay somewhat firm in the pedal register.

The effective use of pedals in your warm-down and practice routine will:

- Soothe your embouchure
- Provide greater command of your instrument
- Aid your attack confidence
- Develop better lip vibration
- Create a bigger sound in all registers
- Develop endurance
Stagger Breathing

When listening to long sustained chords from a brass ensemble, you will notice that the best ensembles sustain these chords without holes in the sound. The “wall of sound” is created by utilizing a technique called “stagger breathing”. The wall of sound is created by each performer in the brass ensemble following this simple process:

1. **Know when you are going to breathe & commit to the breathing**
   - You must commit to the breath even if you are not running out of air

2. **Don’t breathe at the same time as the person(s) next to you**
   - 2 or more people in the same proximity breathing at the same time creates holes in the sound

3. **Fade out**
   - A rapid, one beat decrescendo
   - Don’t allow the pitch to drift out of tune
   - Don’t allow your tone to change

4. **Breathe**
   - One beat to take in a full breath
   - The breath should immediately follow the decrescendo; no gaps between the end of the decrescendo and the full breath in

5. **Fade back in**
   - A rapid, one beat crescendo from *a niente* – no gaps between the end of the breath and the beginning of the crescendo
   - Do not rearticulate the front of the note – “ah” articulation
   - Be in-tune and in-tone all the way through the crescendo

STAGGER BREATHING – High Brass

"Stagger Breathing"
FINGER TECHNIQUE

When playing fast passages, press the valves down with authority, while keeping a relaxed feel in the wrists and fingers. Do not lose control of the valve on the way back up. 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.

CLARKE STUDIES – High Brass

![Musical notation for CLARKE STUDIES – High Brass]
High Brass

Double Tonguing Worksheet 1.0
Oregon Crusaders Brass Methods

Double tonguing is the articulation technique we use as brass players to increase our ability to play articulated technical passages.

With traditional articulation we use either a dAh or tAh syllable.

With double tonguing articulation we use a kAh syllable.

By alternating our traditional articulation and our NEW articulation we can literally double the speed we are able to articulate technical passages.

Our GOAL is to make both syllables sound THE SAME. Just like Remington, Flow studies, and Flexibility we want each note to sound equal in terms of quality! in your personal practice start SLOW and speed up gradually.

We will add more exercises to this one as we continue through the season. Always remember, we want QUALITY not SPEED

9 ct Tones - Double Tonguing Exercise

7 ct Tones - Double Tonguing Exercise

34
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Oregon Crusaders Brass Methods

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