Guide to Practicing

Amount of practice:
Advanced players: two to four hours a day
Two hours per day: perfect for maintaining and improving
More than two hours: when preparing for a recital or audition
Less than two hours: only for maintaining, not enough for improvement

Daily practice patterns:
60% scales and drills
- 30% long tones, slurs, flexibility, tonguing exercises
- 30% scales and etudes

40% musicianship –
- 20% etudes
- 20% solos, excerpts, duets

Practice in 45 minute segments with at least a 15 minute break in between. Practicing is really only playing a passage right several times in a row to form a good habit. In order to do this you should start practicing very slow. DON'T PRACTICE MISTAKES! Always have a goal in mind that you want to achieve with each exercise, or the exercise is meaningless. Do a portion of an exercise, evaluate, then do it over but better the next time.

Goals of daily practice: Touch on each of these areas in each of your practice sessions:
1. **Musicianship** - Solos, vocalizes, and etudes (Blazhevich, Bordogni)
2. **Tone Quality** - Sustained long tones, articulation, sustain, release
3. **Air Production** - Arnold Jacobs exercises, vocalises
4. **Embouchure** - Caruso exercises, lip slurs, long tones, mirror
5. **Flexibility** - Remington harmonic series slurs, Arban's
6. **Scales** - Slide technique, valve technique, tonguing, and musicianship
7. **Tonguing** - Tonguing on a line, chromatic scales, diatonic scales
8. **Slide Technique** - Scales, Remington long tones, Clarkes
9. **Valve Technique** - Clarke Technical Studies, Arban's scales.
10. **High Range** - Remington slurs, Marcellus exercises
11. **Low Range** - Sustained long tones, Bordogni down on octave
12. **Dynamic Range** - Louds and softs, Vernon swell exercise

Practice tools:

Metronome - Use this every day to solidify rhythm and internalize time

Tuner: Do not bend pitches to the tuner. Tune first, then look at the tuner to train your ear. Use your ears, not your eyes!

Tape recorder - Use every day to increase your ears and awareness of intonation, rhythm, sound etc.

Mirror - For correct embouchure placement and breathing

Some special practice techniques:

Buzzing - Spend much of your practice session "singing with the lips." Work with a piano for exact pitch placement.

Free buzzing - Use this technique sparingly for improving accuracy and efficiency of embouchure.

Octave displacement - Play every vocalise and etude that you play in a different octave or clef. Teach your high register with your low register and visa versa.

Singing - It is vital that you are able to sing all the music that you play for expression, intonation, and correct pitch placement.

Playing tunes - Play familiar tunes, favorite melodies, etc. from memory to foster natural musicianship. Buzz your favorite tunes on your mouthpiece, then play/sing with the same ease and concept.

A good practicer:

Knows how not get discouraged
Knows how to not practice mistakes
Does attempt to get it the first time
Has a purpose for every exercise
Sets goals, long term and short term
Finds where the hard stuff is
Practices the hard stuff
Wants to get better at doing the hard stuff
Practices without the instrument
Practices the breath
Thinks about and sings the music whilst not practicing
Looks at the piano/orchestral score for insight
Lets colleagues listen in for comments
Is not afraid to play for people
Listens to recordings
Sings, dances and conducts themselves during practicing
Records and listens to their practice
Uses a metronome in creative ways
Uses a tuner in creative ways
Knows that perfect practice makes perfect
Feels physically good when playing
Figures out the musical path
Finds new innovative ways of altering the rhythm and phrase to find the Music

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Knows when it's time to stop
Knows when it's time to start up again

Breathing Exercises

These are new physical skills. If you try to do them with the instrument, it will take you forever. If you put the instrument away and start this self programming, you will progress quickly. Challenge proceeds development, be patient with development. As you develop the skill, you may use sustained notes on the instrument. Remember when doing these exercises, take breaks when feeling dizzy to avoid hyperventilation. For visual reinforcement, do these in front of a mirror. Although these studies will seem to be mastered in a week, a year of practice is necessary for the full integration into your playing. Learn about the fast breath from slow ones.

To open oral cavity:

In a regular pulse, say "ah., oh, oo, oh, ah, oh" then inhale. (Inhale in time.) Discover the sensation of inhaling through a large oral cavity.

To eliminate pressurization:

Take a full breath with the gesture of surprise, keep the throat open
With a resonating voice say "one," pause with throat open,
Say "two," pause with throat open,
Say "three,"... continue.

If you are not used to taking a full breath, you may be tempted to close the throat and pressurize.

Exercise of slow full breath:

Slowly move arm towards the body while breathing in until a full breath is taken.
Next, move arm away from body while exhaling.

Use the arm as a measuring device, when half the breath is exhaled, the arm should be half way.

Study of slow breath in thirds:

Use arm motion, moving arm at elbow towards mouth to give visual aid of moving air in and out while imagining the quantity moving in thirds. When you order your breath, do not focus on velocity as the primary factor, focus on quantity.

Move air in one third of total.

Pause (2 or 3 seconds) and reflect on how much air you have and how much room you have left for air. Take a period of silence to judge the quantity of air.

Move air in a second third, Pause and reflect.
Move air in the final third, Pause and reflect.
Move air out one third, Pause and reflect.
Move air out two thirds
Move air in three thirds
Move air out two thirds
Move air in one third

Repeat using various combinations, one third, two thirds, three thirds.

Study of slow breath:

Stand with arms at your sides, palms down.

While inhaling, raise arms to encourage the rib cage to elevate and snap fingers while counting to 5.

On beat 5 - your hands should be above your head and your lungs should be absolutely full. When you hold your breath, do not close your throat. Keep the airways

open.

Drop hands t o sides while continuing to hold your breath. notice just how full of air you are and how expanded you are from the bottom of your lungs to the base of your neck.

Exhale over 5 counts.

Repeat several times.

Study of fast breath:

Establish a steady, rather slow beat, about mm ♩ =60

In 5/4 time: blow out for counts 1 through 4, breathe in on count 5

(5) X 1 2 3 4 (5) X 1 2 3 4 (5) X 1 2 3 4 (5) X etc. (Inhale on beat (5))

In 4/4 time: blow out for 3 1/2 counts, breathe in for 1/2 count

4 + X 1 2 3 4 + X 1 2 3 4 + X 1 2 3 4 + X 1 etc. (Inhale on the (+) of beat 4)

In 8/8 time: Blow out on beats 1 through 7, breath in on count 8

8 X 1 2 3 4 5 6 7 (8) X 1 2 3 4 5 6 7 (8) X 1 2 3 4 5 6 7 (8) X 1 etc. (Inhale on beat 8)

In the various meters above, use different tempi.

Standard Orchestral Excerpts List for Euphonium:
Moussorgsky/Ravel Pictures at an Exhibition Eydlo
Mahler Symphony No. 7
Strauss Don Quixote
Strauss Ein Heldenleben
Holst Planets

Standard Orchestral Excerpts List for Trombone:
Ravel - Bolero
Brahms - Symphony 1
Mozart - Requiem (Tuba Mirum) (2nd part)
R. Strauss - Till Eulenspiegel
Berlioz - Hungarian March (2nd part)
Rossini - William Tell Overture
Wagner - Ride of Die Walkure
Wagner - Tannhauser Overture
Rimsky-Korsakov - Scheherazade (2nd part)
R. Schumann - Symphony 3 ("Rhenish")
Hindemith - Symphonic Metamorphosis
Mahler - Symphony 3
Rimsky-Korsakov - Russian Easter Overture (2nd part)
Rossini - La Gazza Ladra Overture
St. Saens - Symphony 3 ("Organ")

Standard Orchestral Excerpts List for Tuba:
Moussorgsky/Ravel Pictures at an Exhibition
Prokofiev Romeo and Juliet
Berlioz Hungarian March
Prokofiev Symphony No. 5
Berlioz Romeo et Juliet
Respighi Fountains of Rome
Berlioz Symphonie Fantastique
Bruckner Symphony No. 7
Strauss Ein Heldenleben
Hindemith Symphonic Metamorphosis
Stravinsky Petrouchka
Holst The Planets
Mahler Symphony No. 1
Wagner Prelude Act III, Lohengrin
Wagner Die Meistersinger
Wagner Ride of the Valkyries

Leonard Falcone International Euphonium and Tuba Festival
SEMI-FINAL ROUND ADJUDICATION SCORE SHEET

Contestant ID _____ Contestant Category _____ Judge Name _____

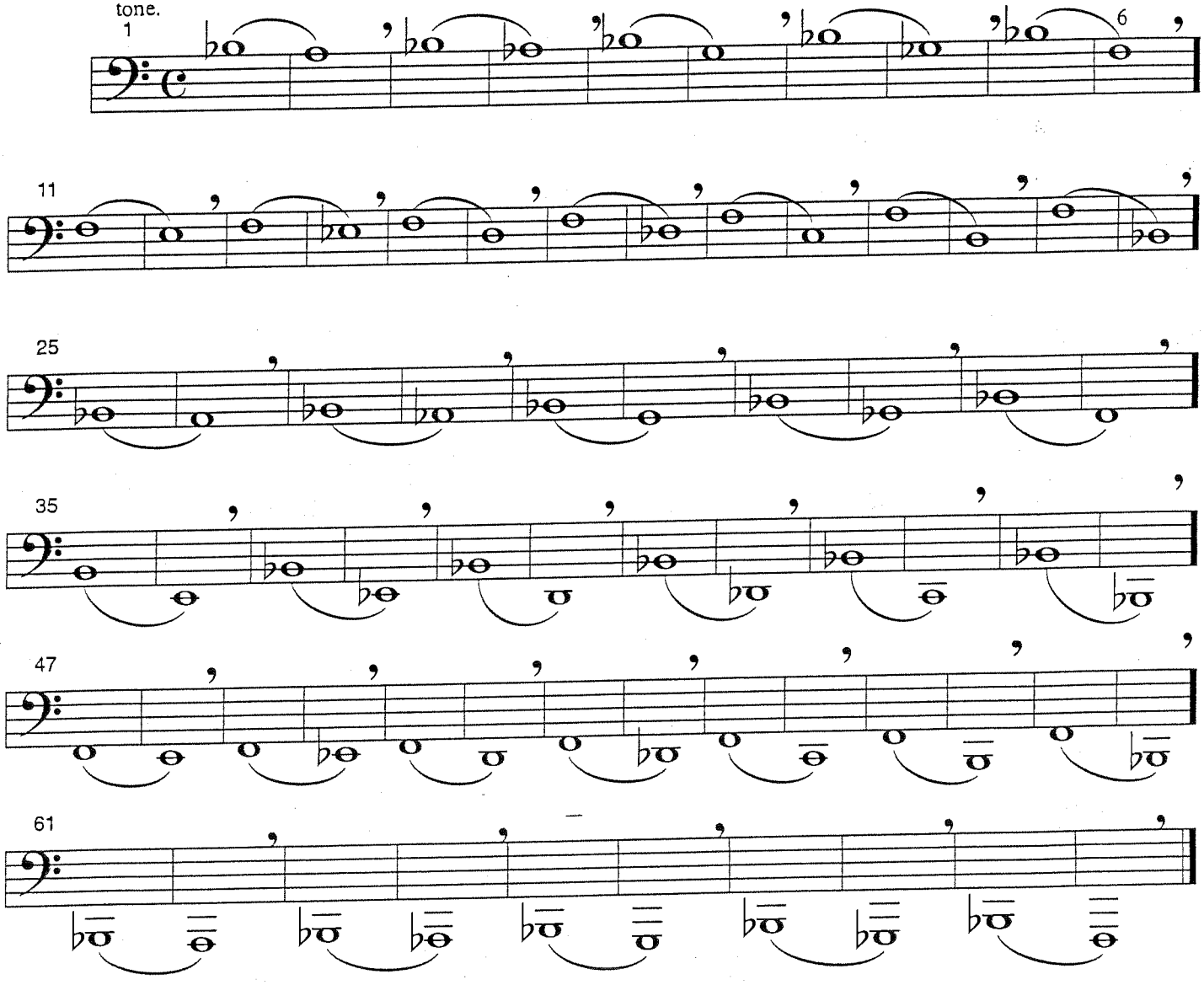
Unaccompanied ___ Accompanied ___ (check one)

Award points from 0 (low) to 10 (high) in each of the following five categories. Combine for a total score.

Musical Interpretation	**Musical Skills**	**Tone Quality**	**Technical Skills**	**Metric Skills**	**TOTAL SCORE**
A. Musicianship B. Artistry C. Expression D. Phrasing	A. Dynamics B. Style C. Tradition D. Leadership	A. Beauty B. Stability C. Vibrato D. Intonation	A. Tonguing B. Slurring C. Accuracy D. Breath Mechanics	A. Tempo B. Rhythm C. Precision D. Accents	(50 points max)
SCORE	SCORE	SCORE	SCORE	SCORE	

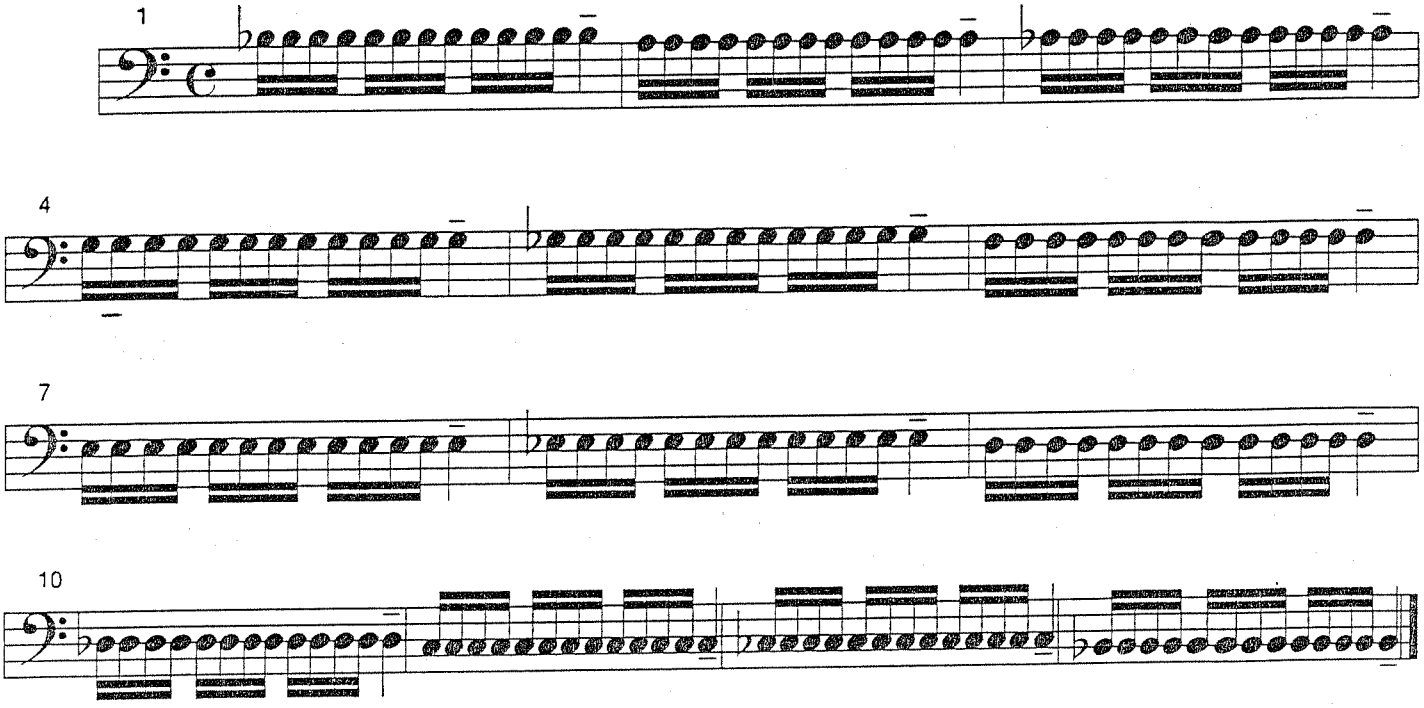
Long Tones

Long tones: Work for the best possible sound that you can imagine and a quality articulation, sustain, and release. Strive for fullness of sound and steadiness. In creating an even tone with no shakes or inconsistencies, you are strengthening the embouchure, making your wind apparatus more efficient, and creating "muscle memory" for each tone.



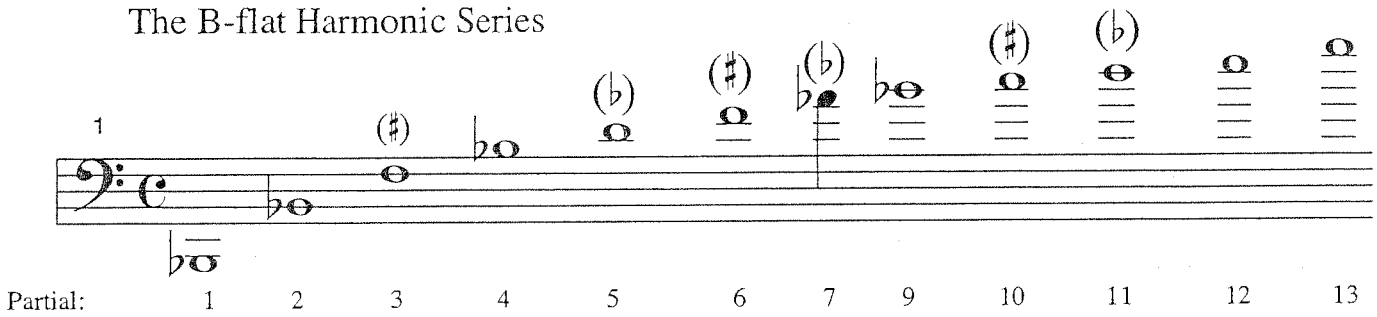
Tonguing

Tonguing: Your first tonguing exercise of the day should be the Remington long tones. Later, practice repeated sixteenth studies. Do this throughout your entire range. The tongue should strike behind the teeth where the gum meets the upper teeth. Strive for quick, efficient tongue strokes, not long interruptive 'hits.' Gradually increase speed each day. Start at sixteenth equals 84 and move well beyond 120. You goal with all tonguing exercises is to produce a good sounding attack, so always go for your best sound.



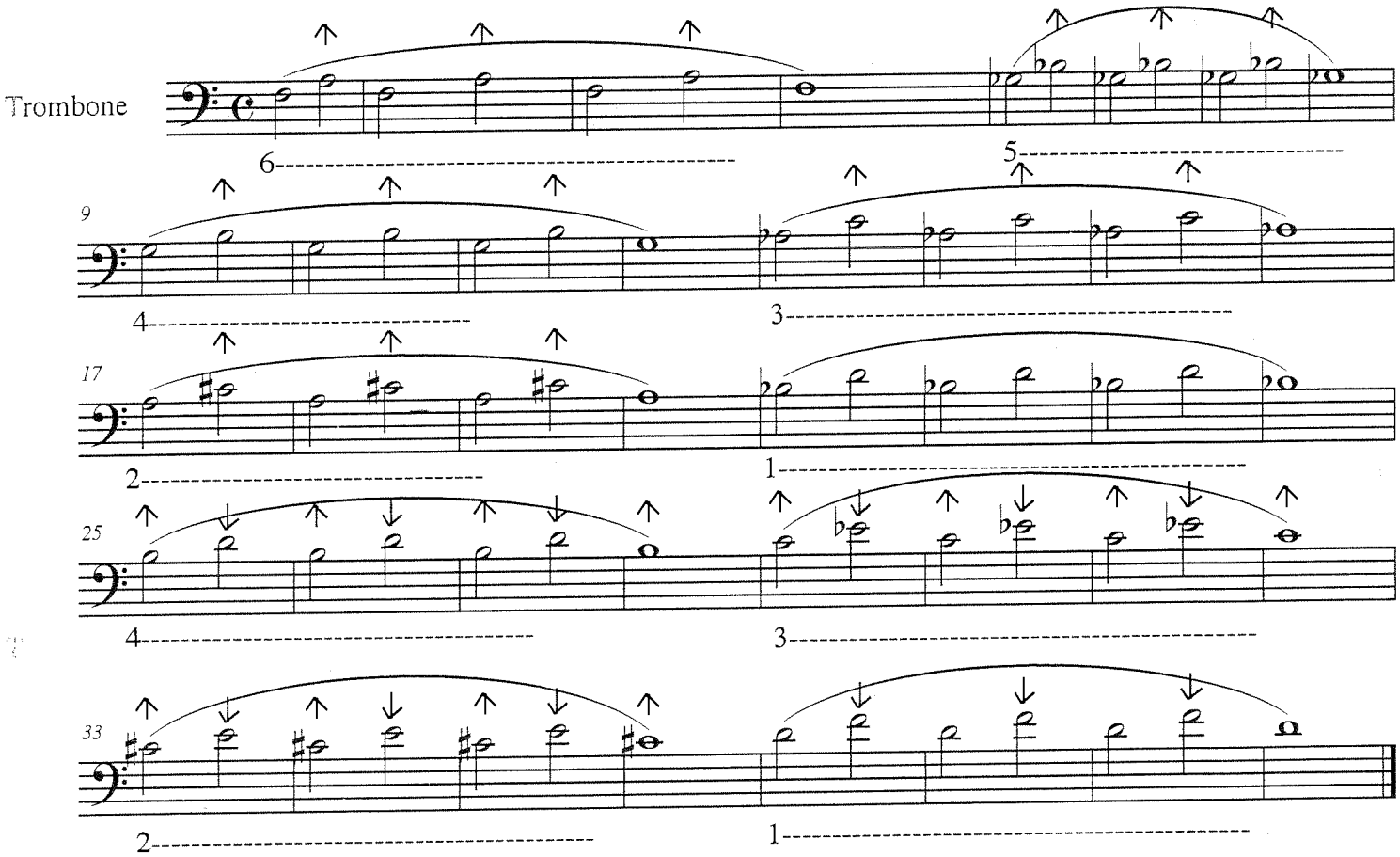
Harmonic Series

Every player must be aware of intonation deficiencies inherent in their instrument. Many partials are sharp or flat in relation to the fundamental (or 1st partial) of each series.



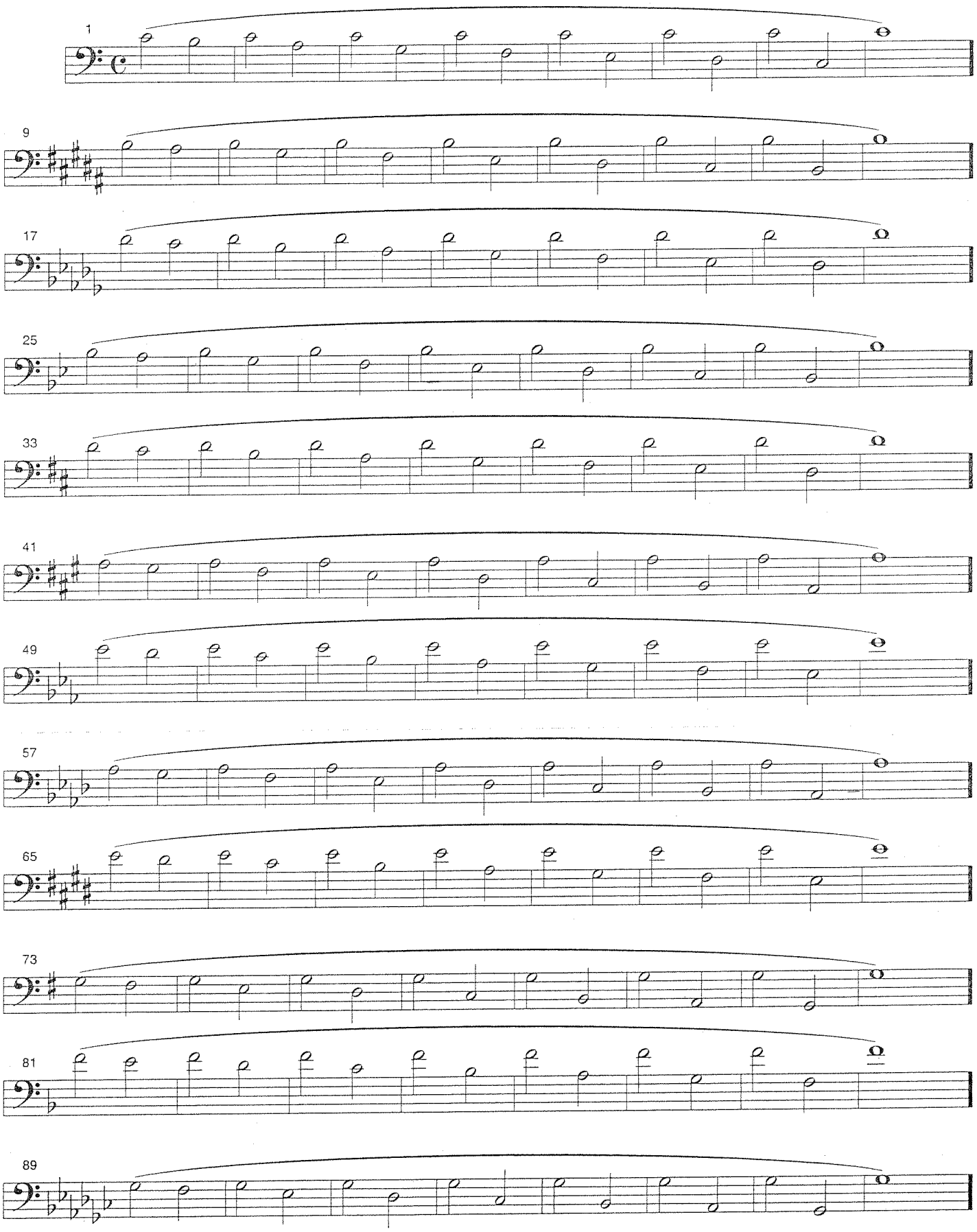
Partials 3, 6, an 9 may have to be lowered with the slide or lips, Partials 5 and 10 raised slightly and Partial 7 raised significantly. The intonation problems inherent in the Harmonic Series increase with the length of bore (longer positions or valve combinations). An excellent reference for this problem is Reginald Fink's "The Trombonist's Handbook."

Slurs



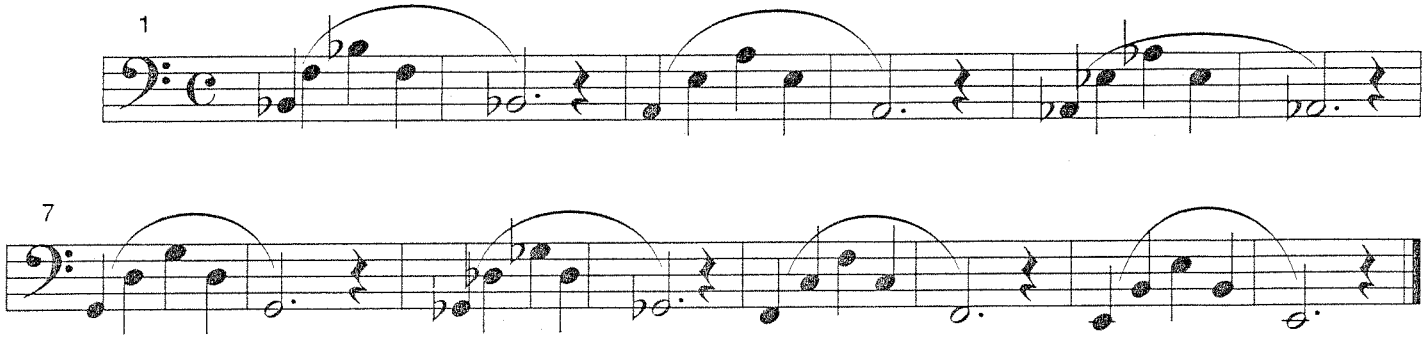
Intonation

Use these to work on intonation with a tuner sounding the tonic note in each key. Be careful to keep the embouchure steady.

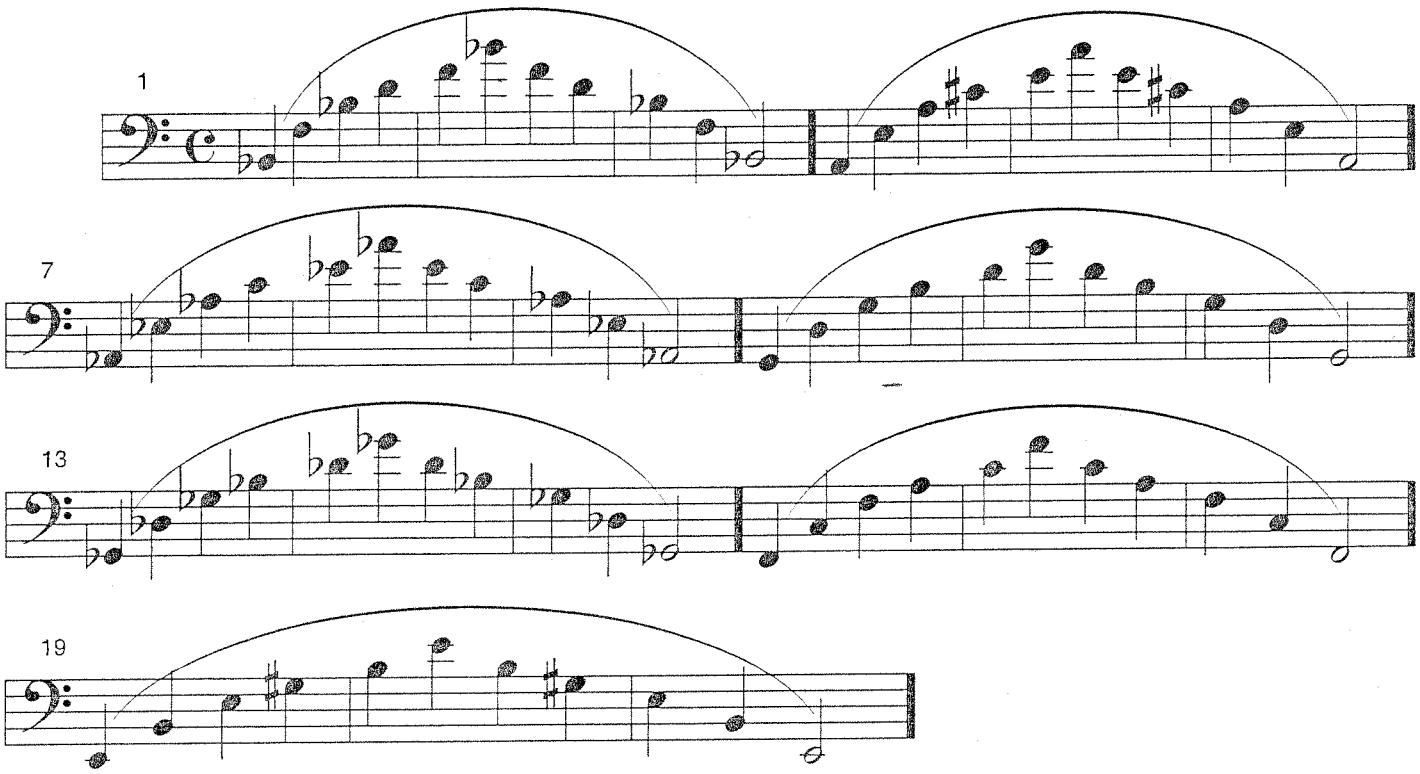


Four Note Slur

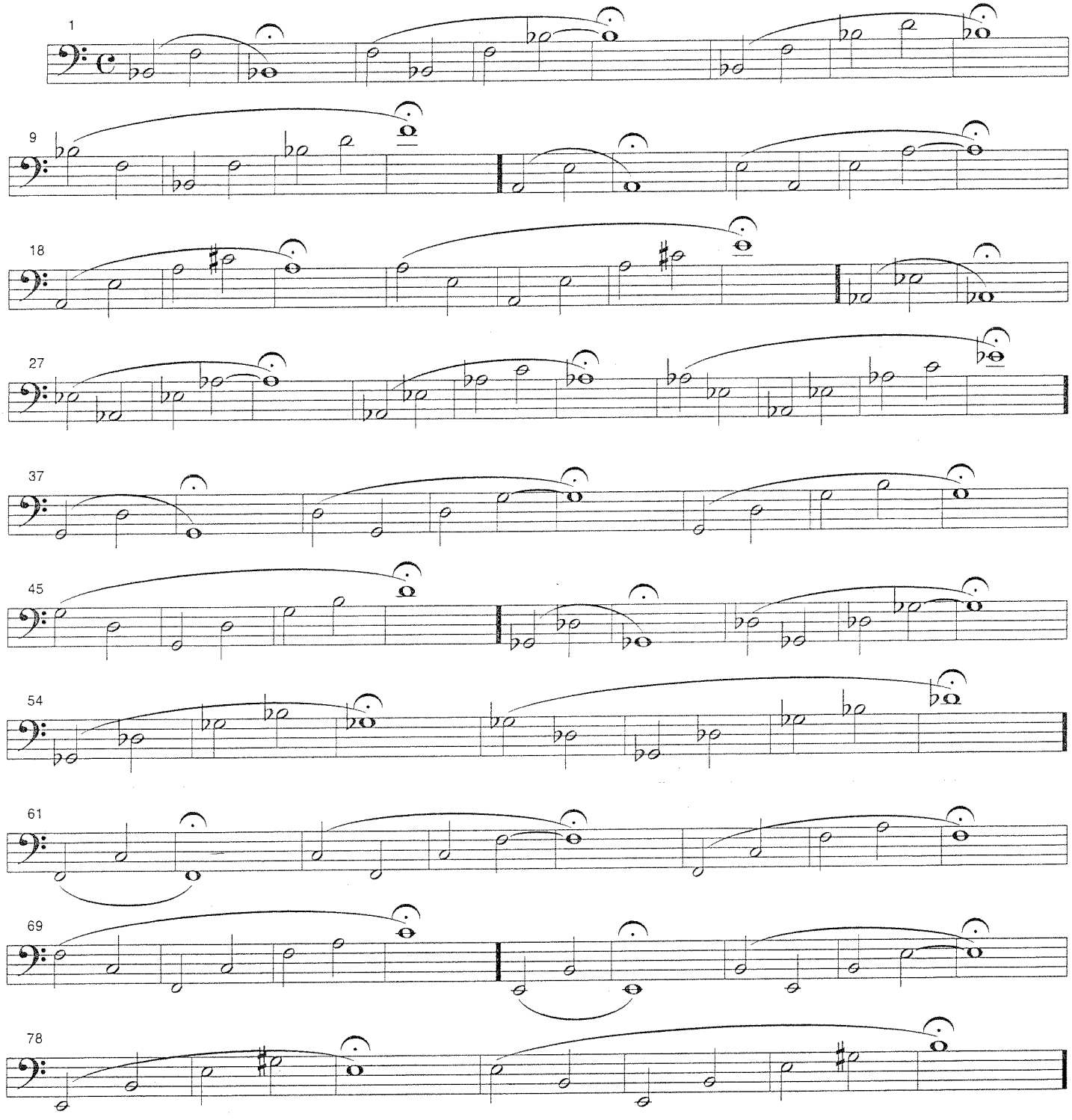
Lip slurs: Lip slurs strengthen the embouchure as you change partials without breaking the air stream. Keep the corners firm throughout!! Try to minimize lip movement while maximizing sound quality and evenness or slurs. Never slur farther or faster than you can make quality sounds. Start small.



Six Note Slur

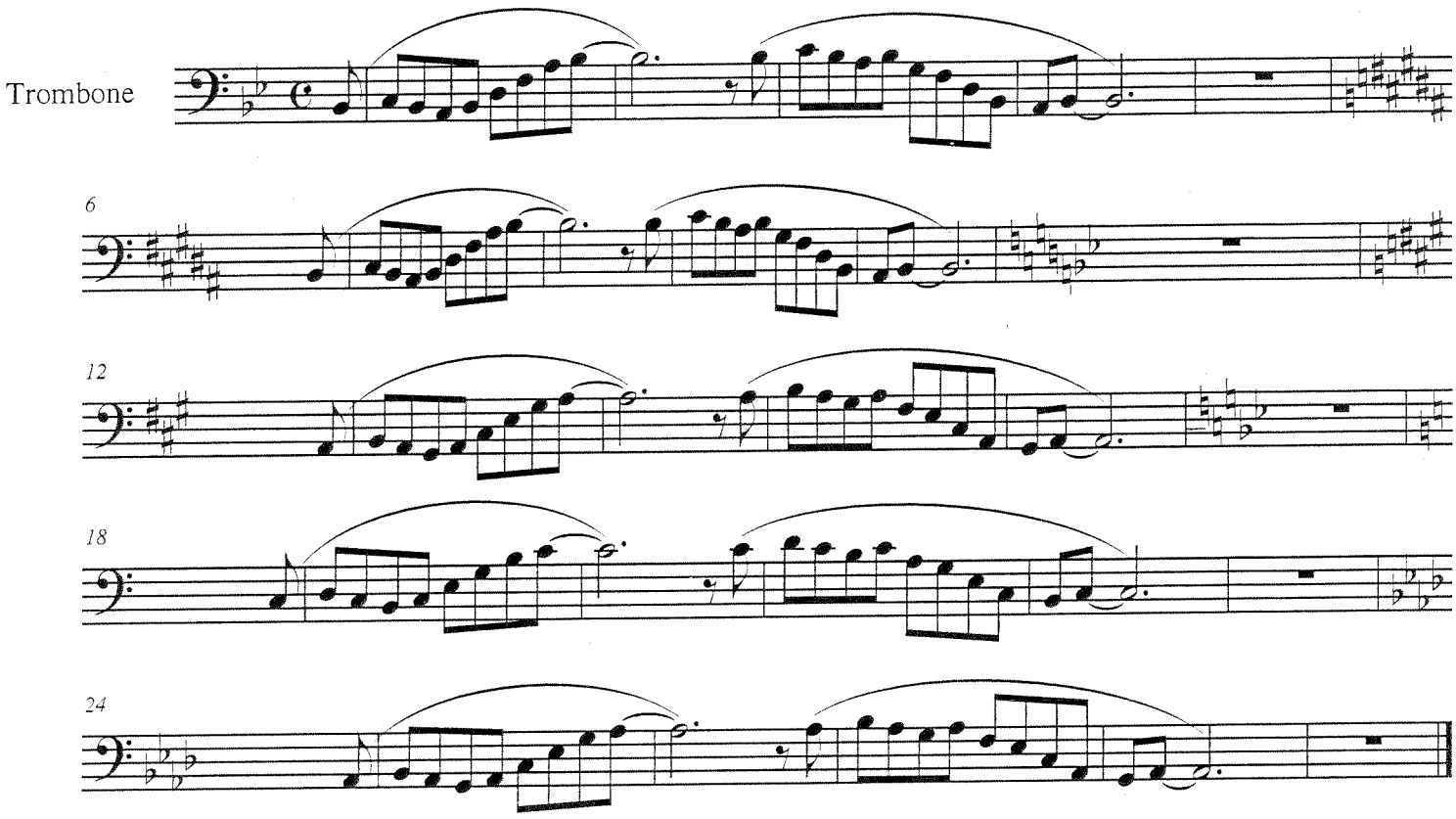


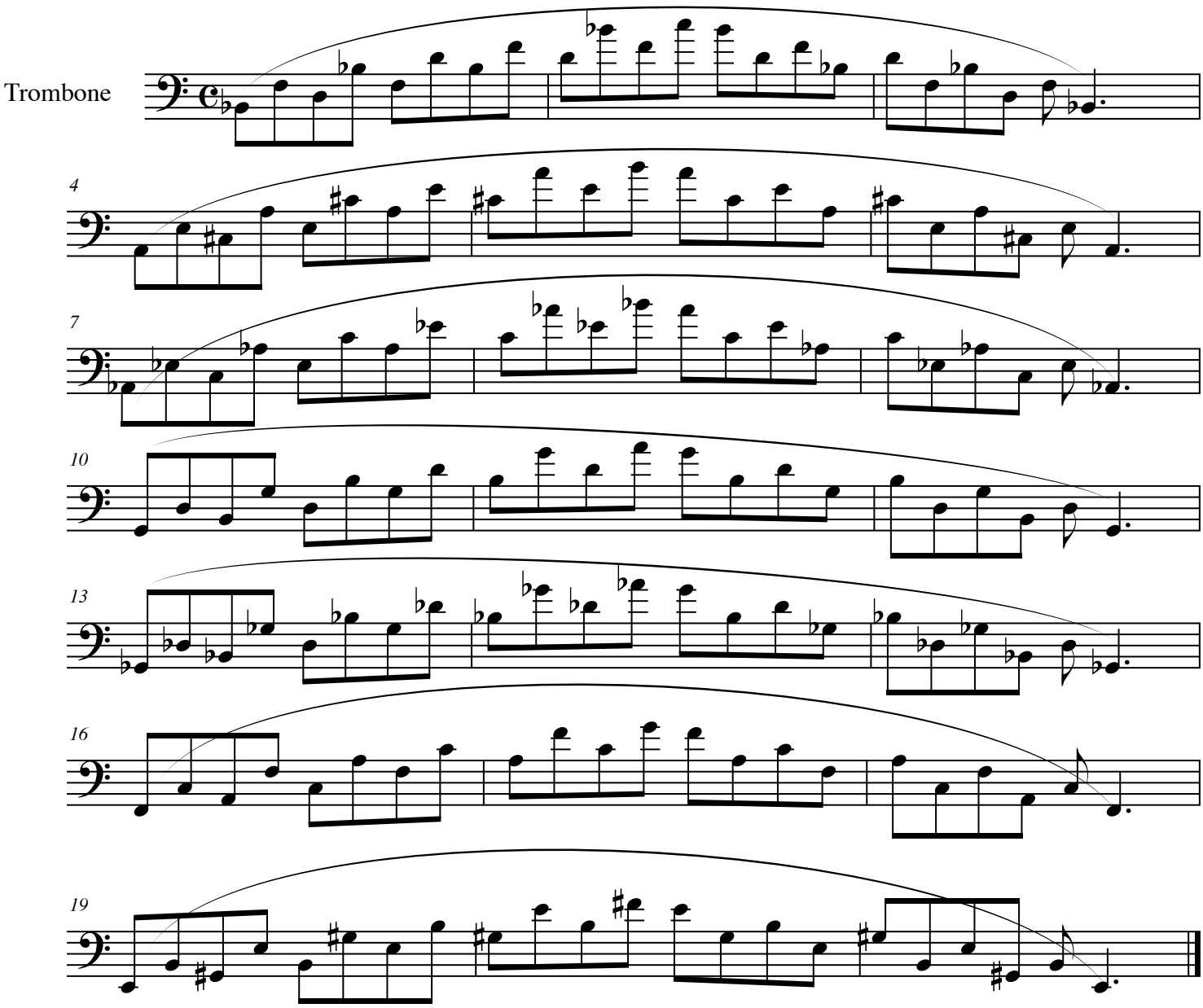
New Slur

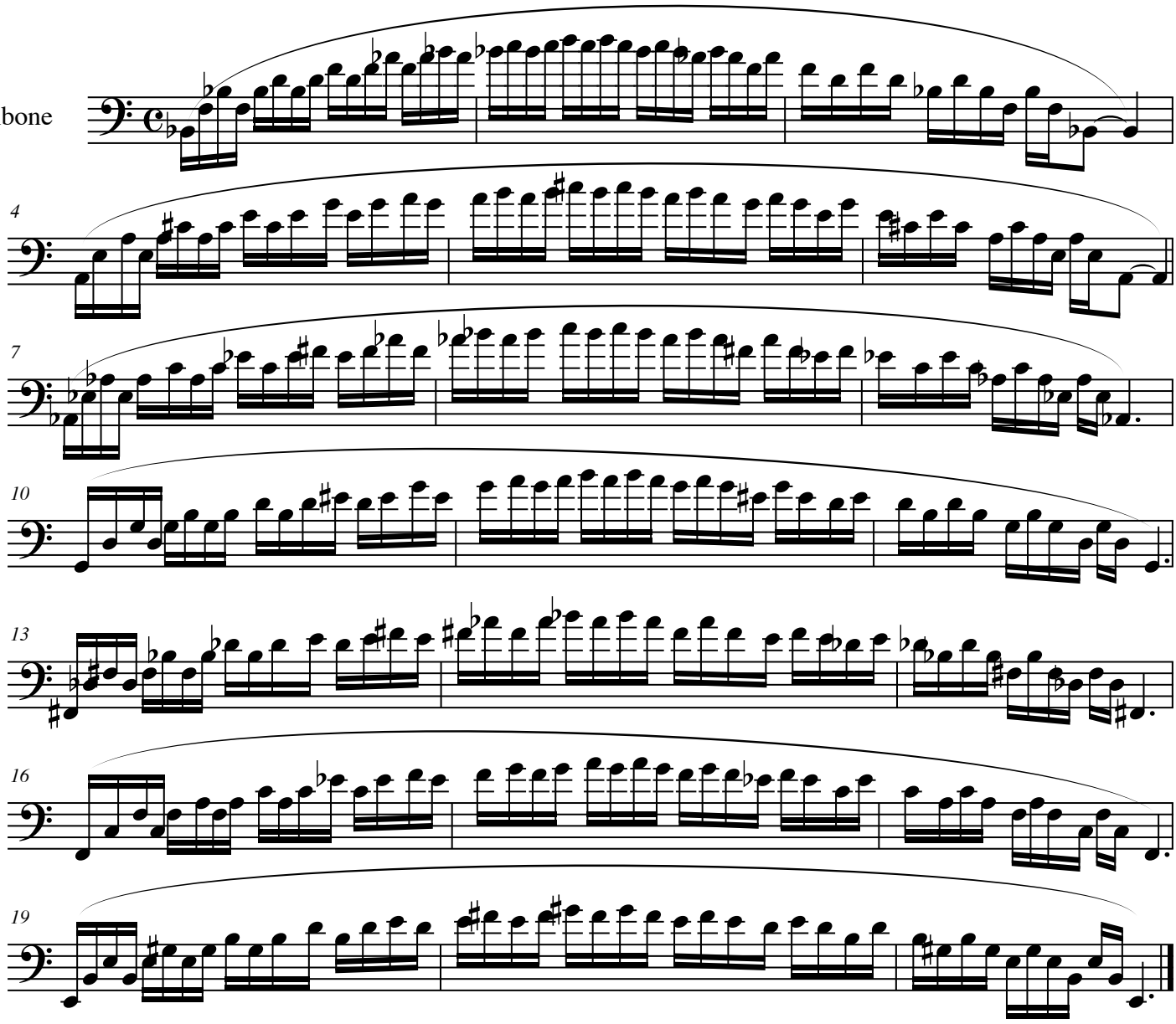


Legato excercise

[Composer]




Trombone
4
7
10
13
16
19


Tenor Trombone
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10
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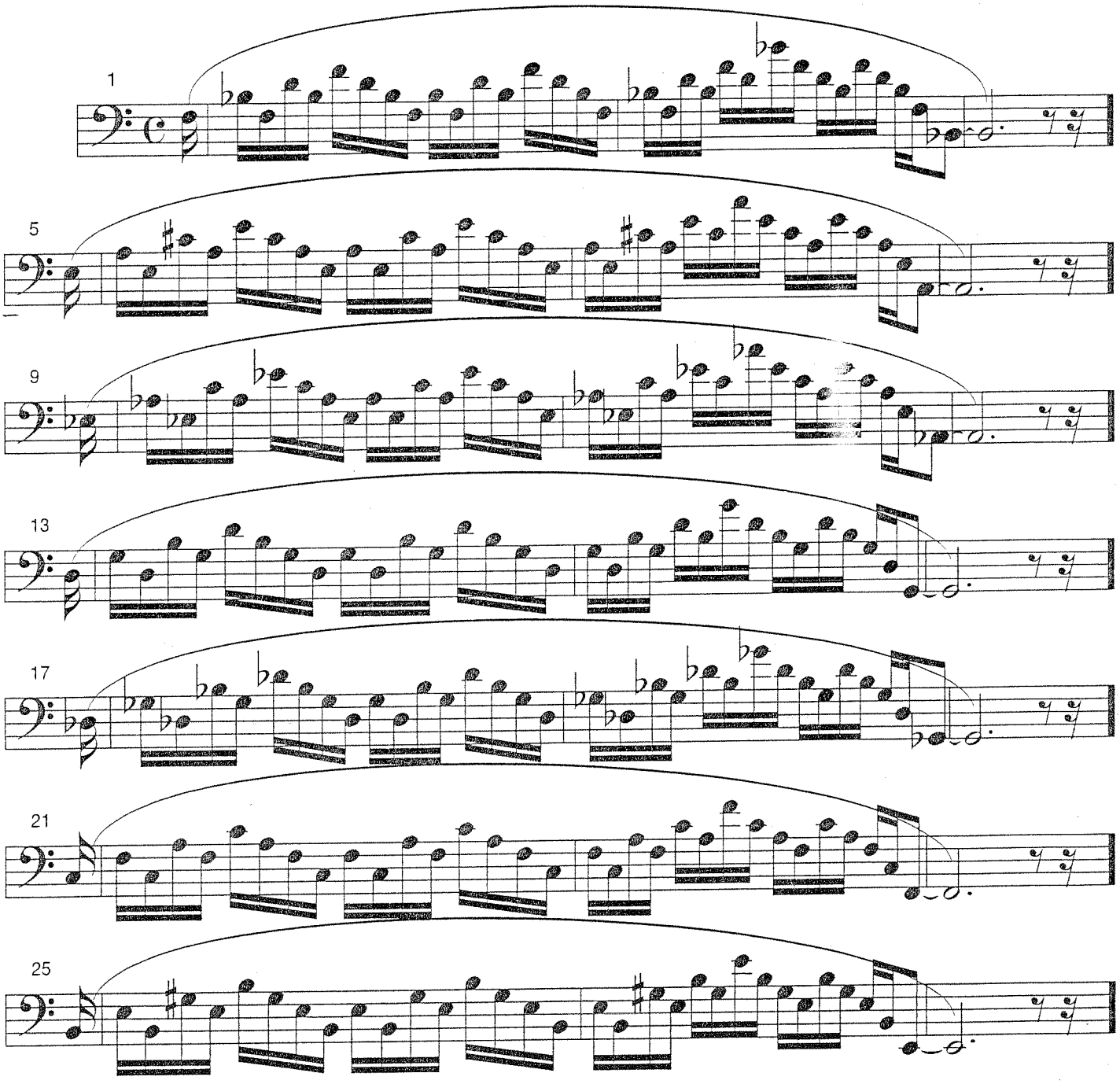
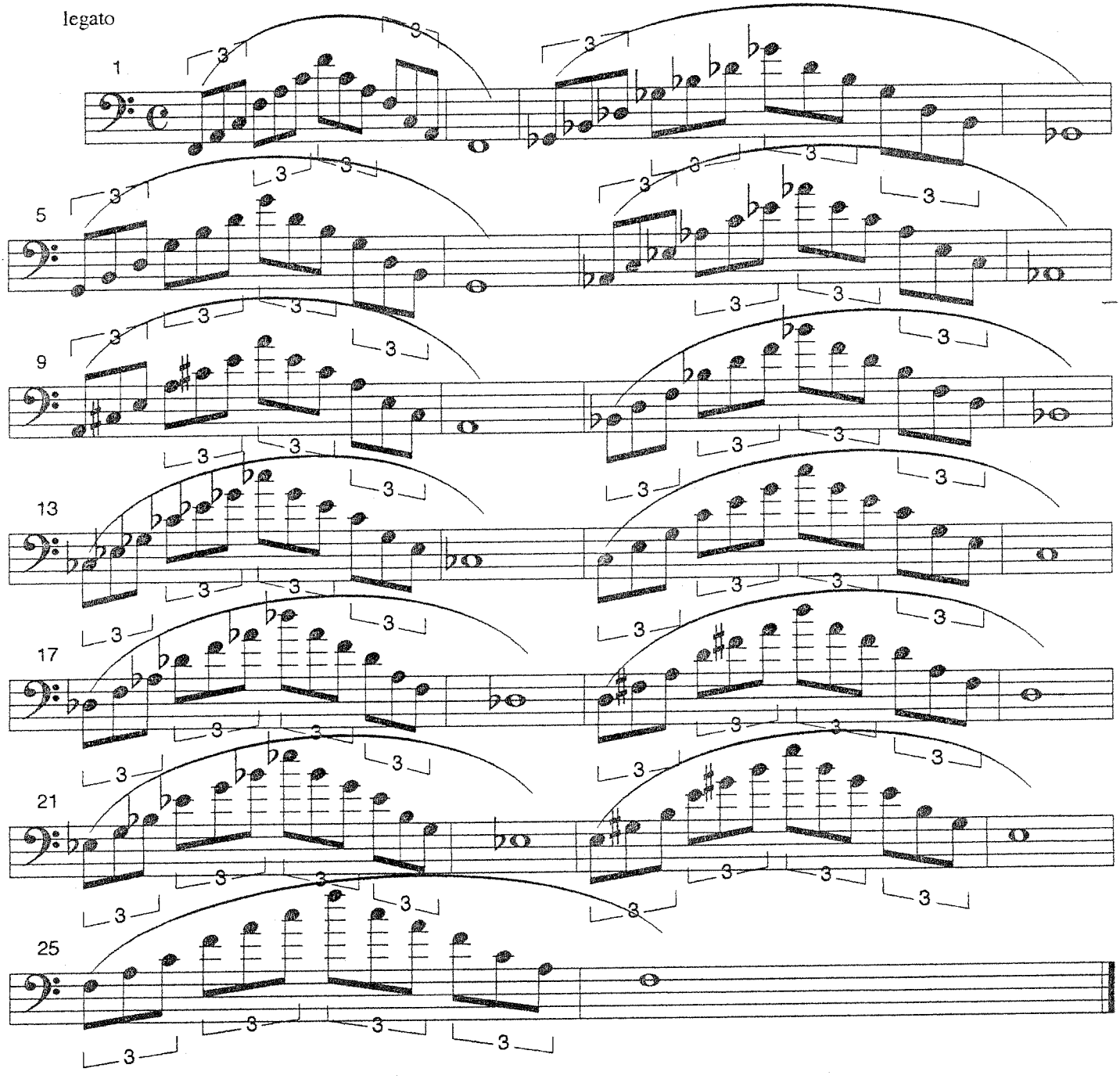
16
19

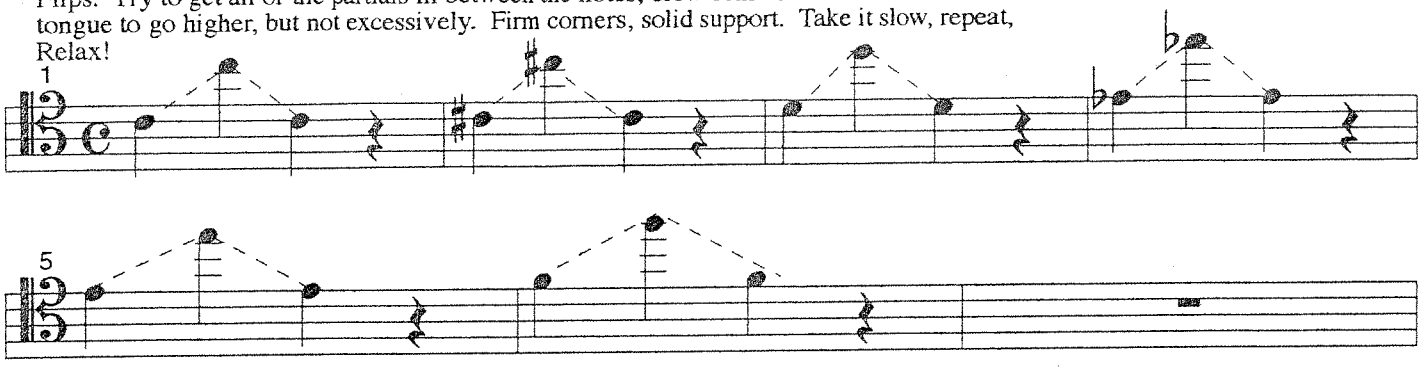
Crazy Slur



Major Arpeggios



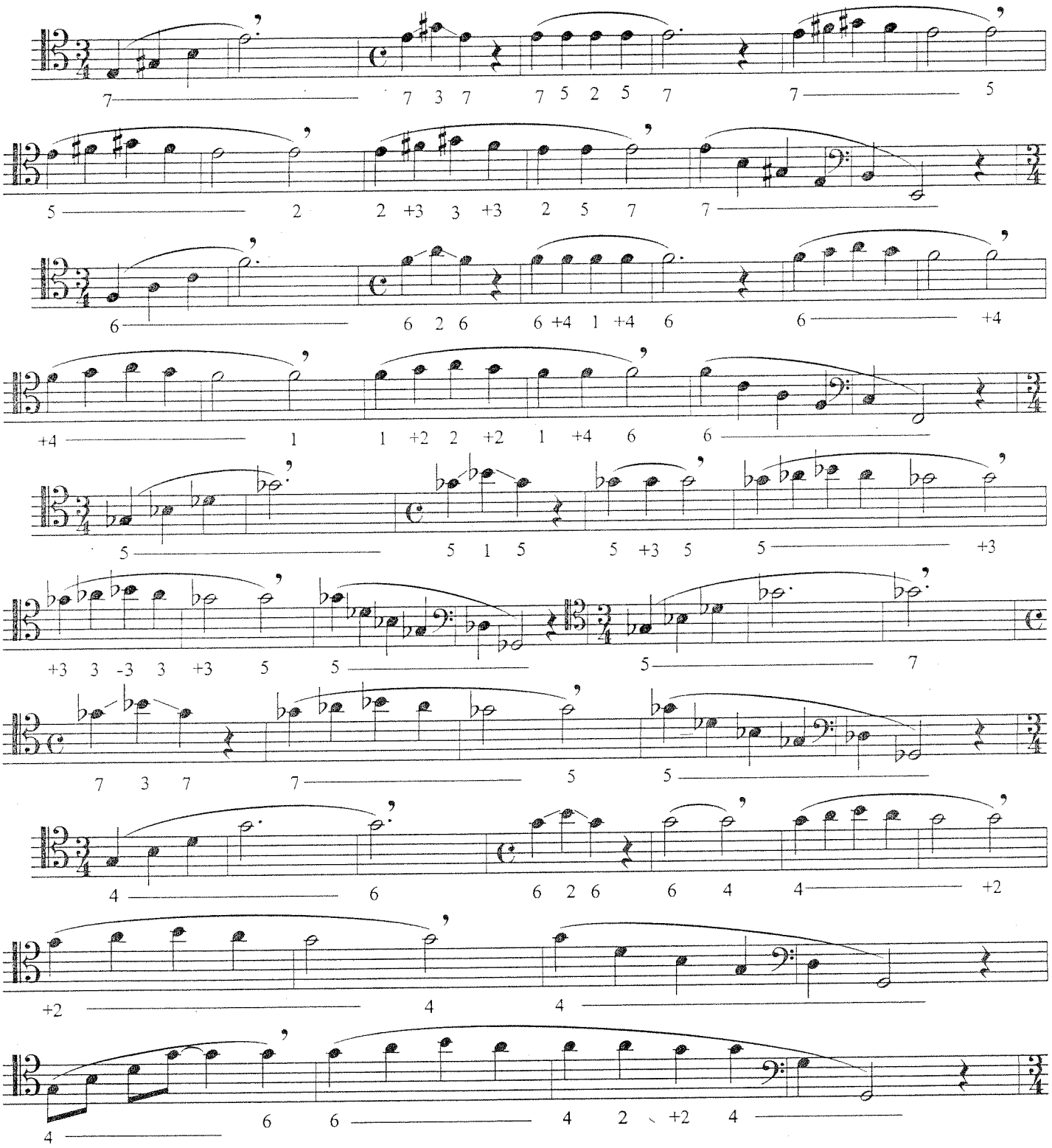
Flips: Try to get all of the partials in between the notes, blow constant air. Raise the back of the tongue to go higher, but not excessively. Firm corners, solid support. Take it slow, repeat, Relax!



Marcellus

Upper Register Extensions

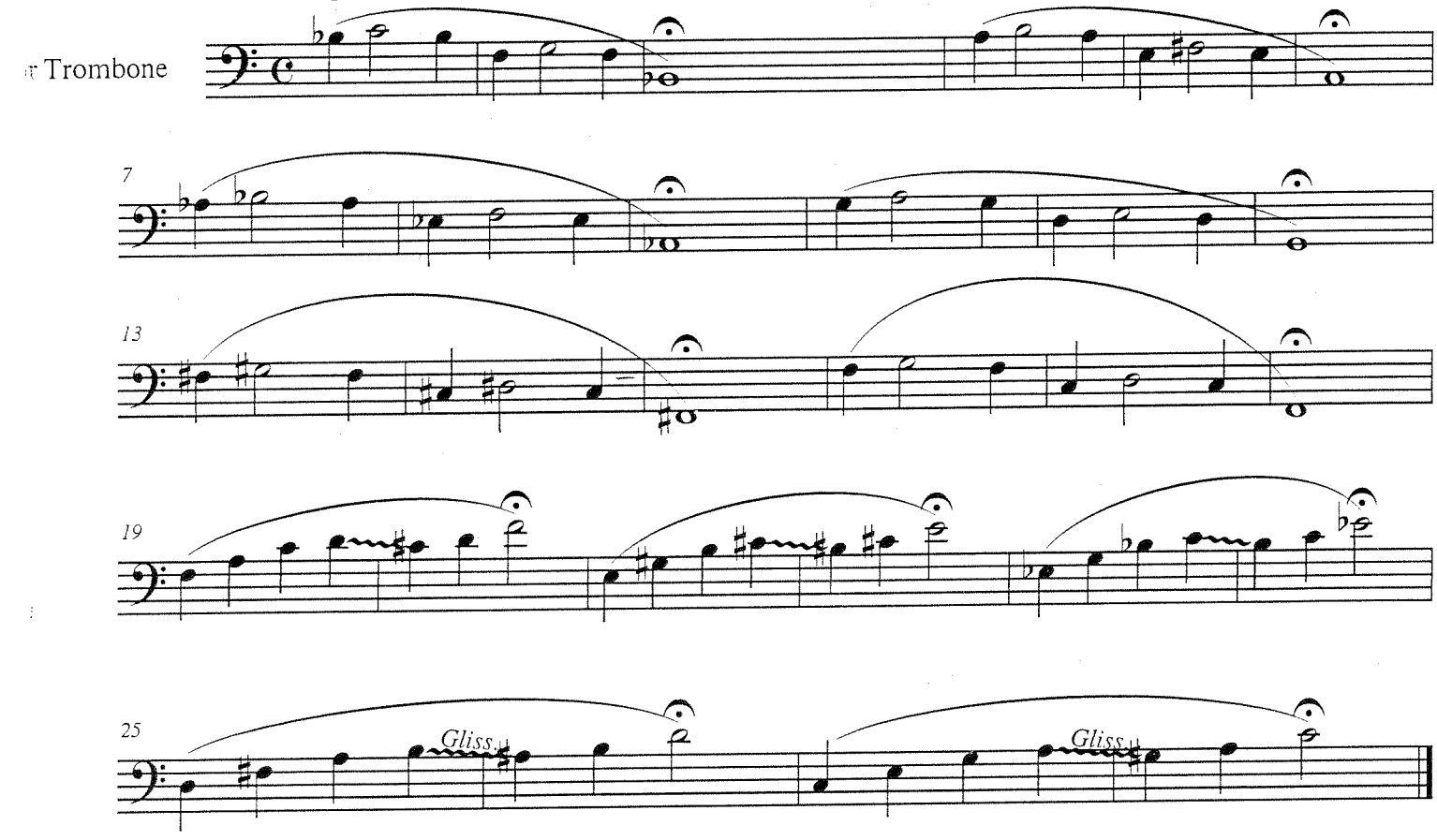
♩=44 - 60

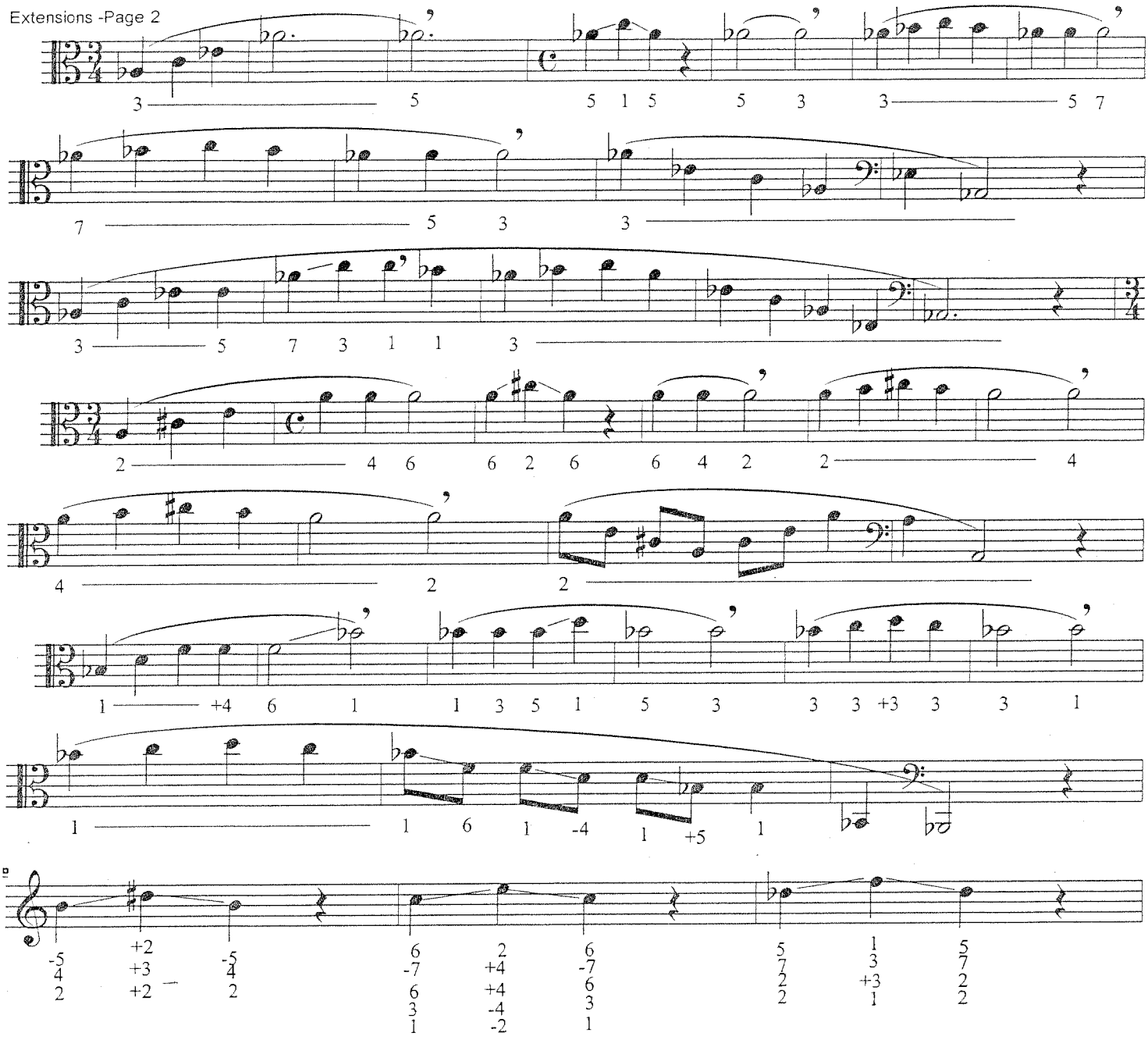


Dynamics: 1x= *f* >*p*; 2x=*p*<*f*; 3x= *f*; 4x= *p - pp*

Stamps

Do these throughout your range with constant air and as little tension as possible. Make *little* changes with your lips, allow a slight pivot, and use the gliss down to open before the high note.

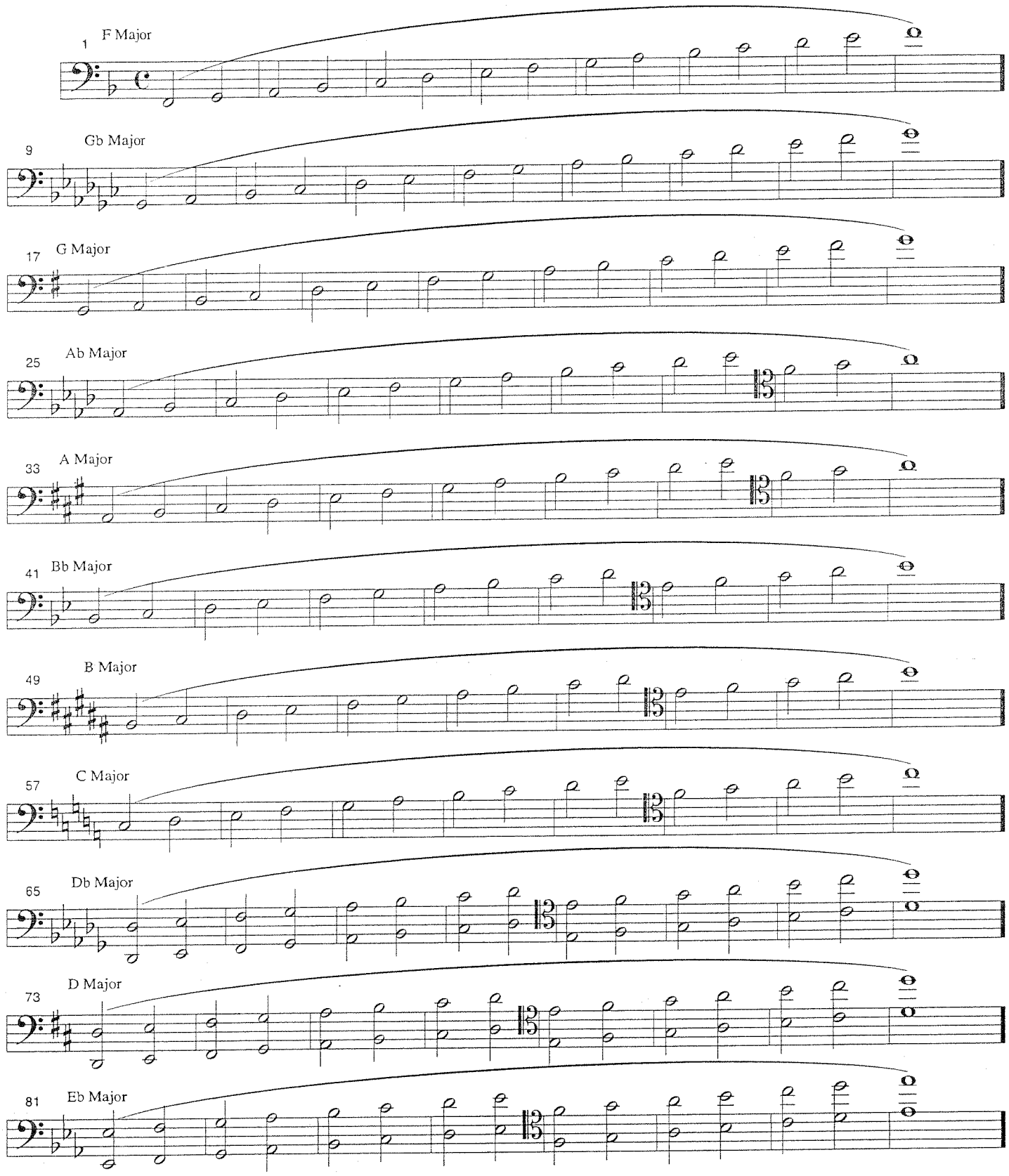


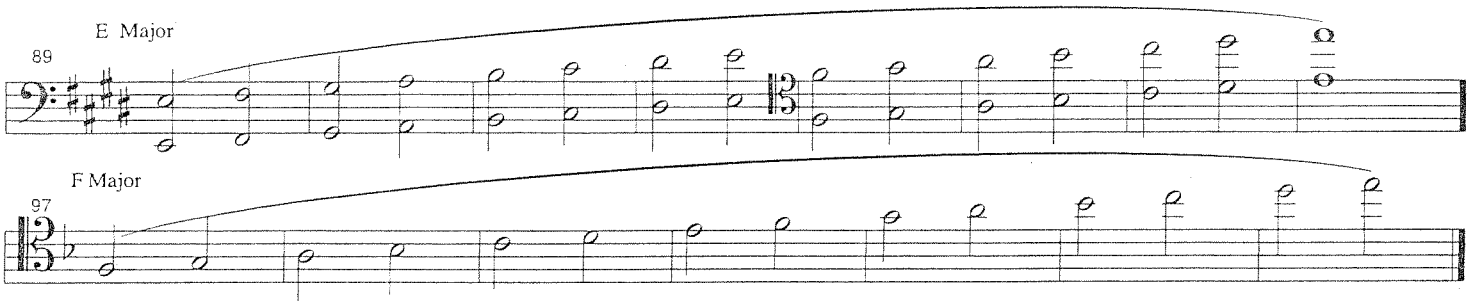


Dynamics: 1x= *f* >*p*; 2x=*p*<*f*; 3x= *f*; 4x= ***p - pp***

Slow Scales

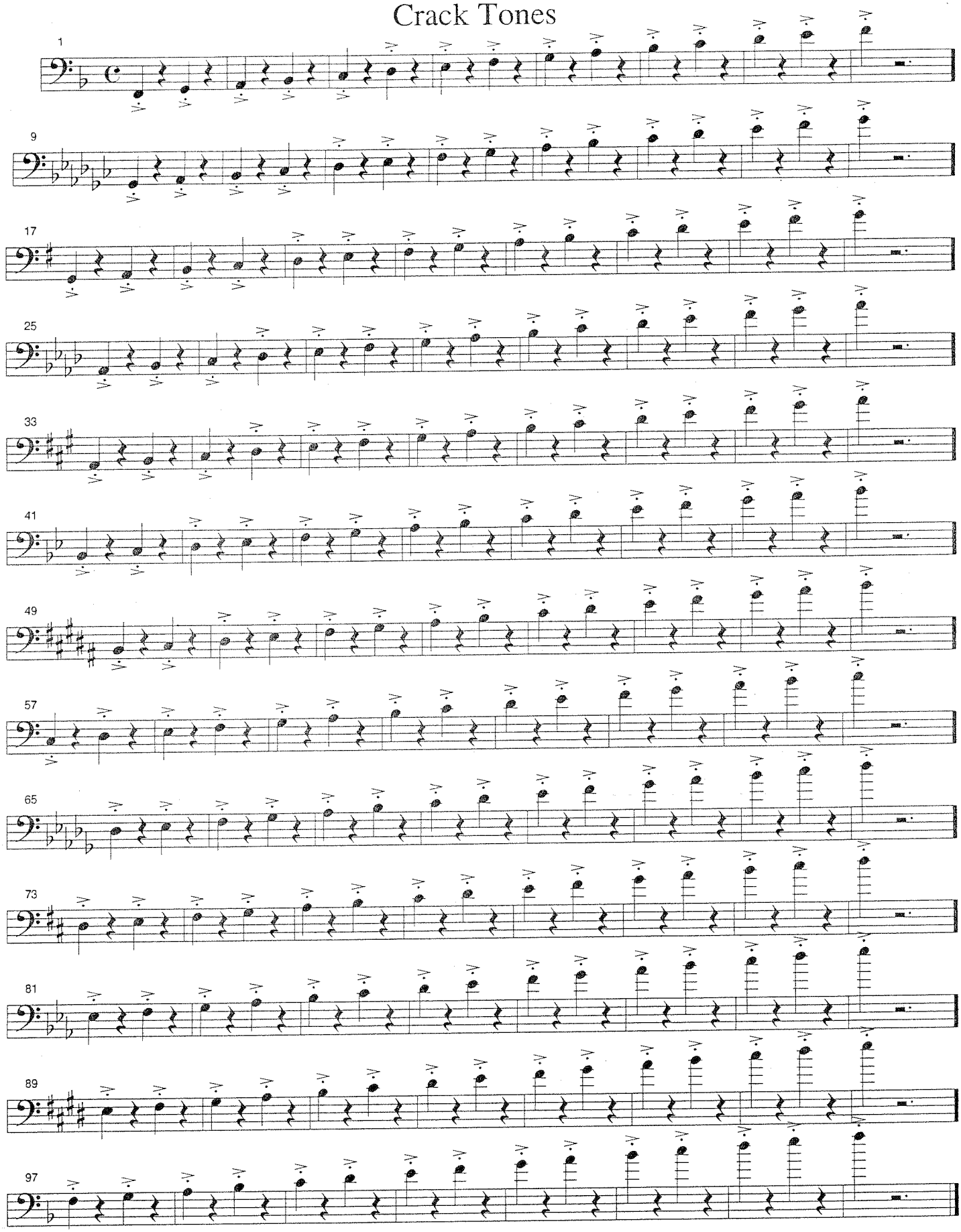
Scales: Incorporate slow, two octave scales into every practice session, perhaps doing three scales a day so as to complete all the majors in four days and majors and minors in eight days. This is a musical long tone exercise that familiarizes you with all twelve tonalities. Practice carefully, and do not go on until you are satisfied with every tone. Strive for evenness between notes. After playing slow scales legato or with a soft tongue, practice "crack tones" to imporve articulations and tongue compression.



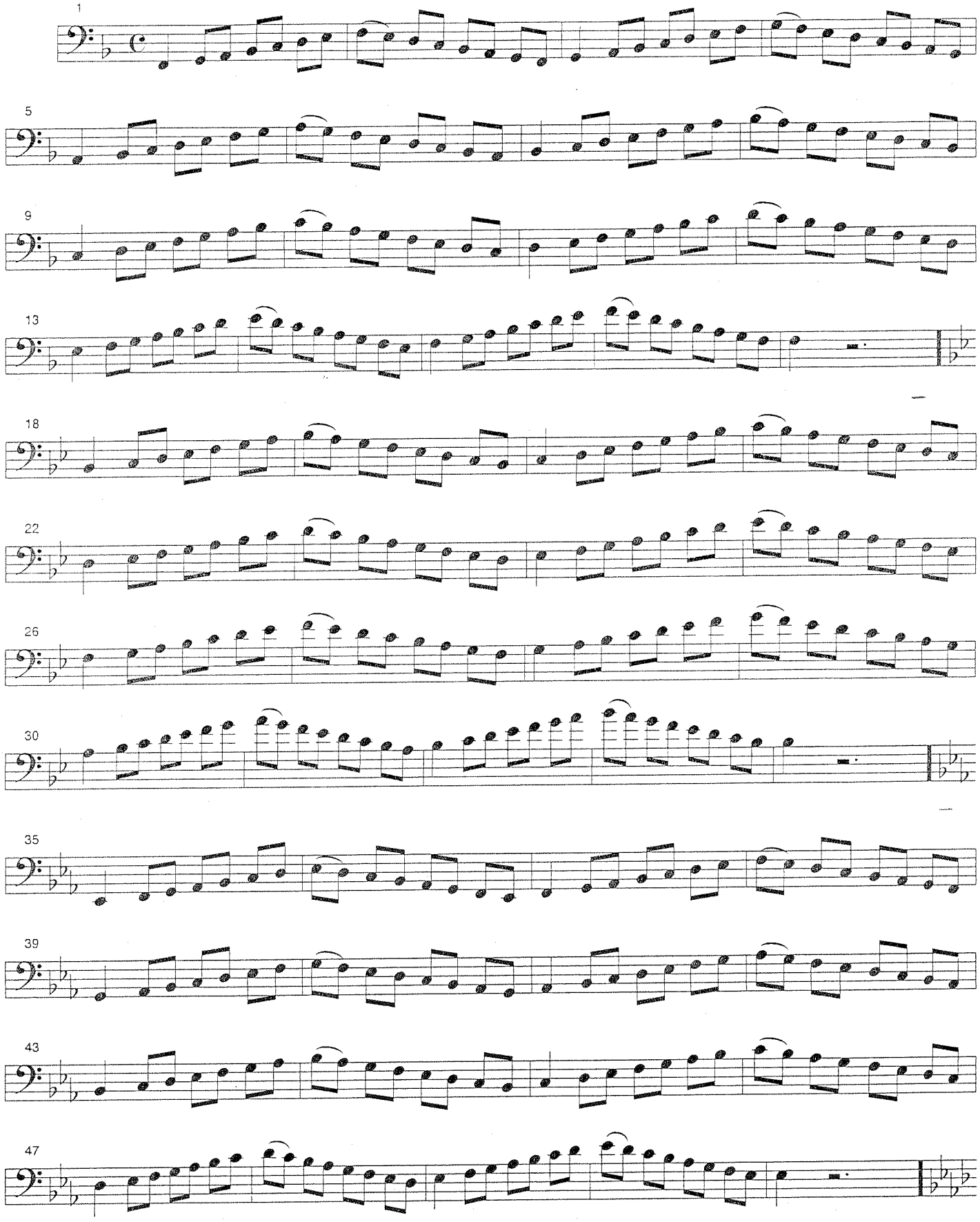

E Major
89

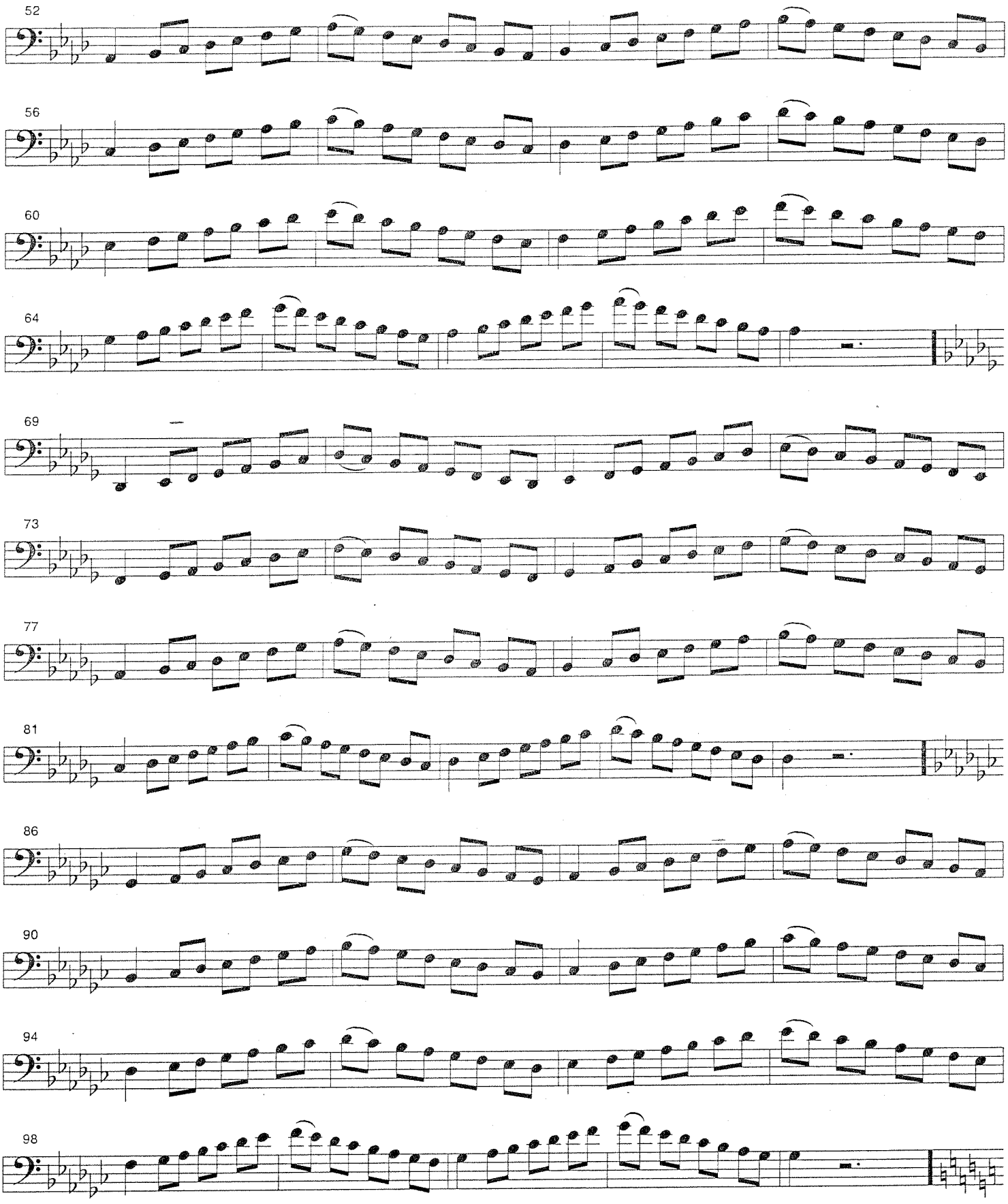
F Major
97

Crack Tones



Diatonic Scales

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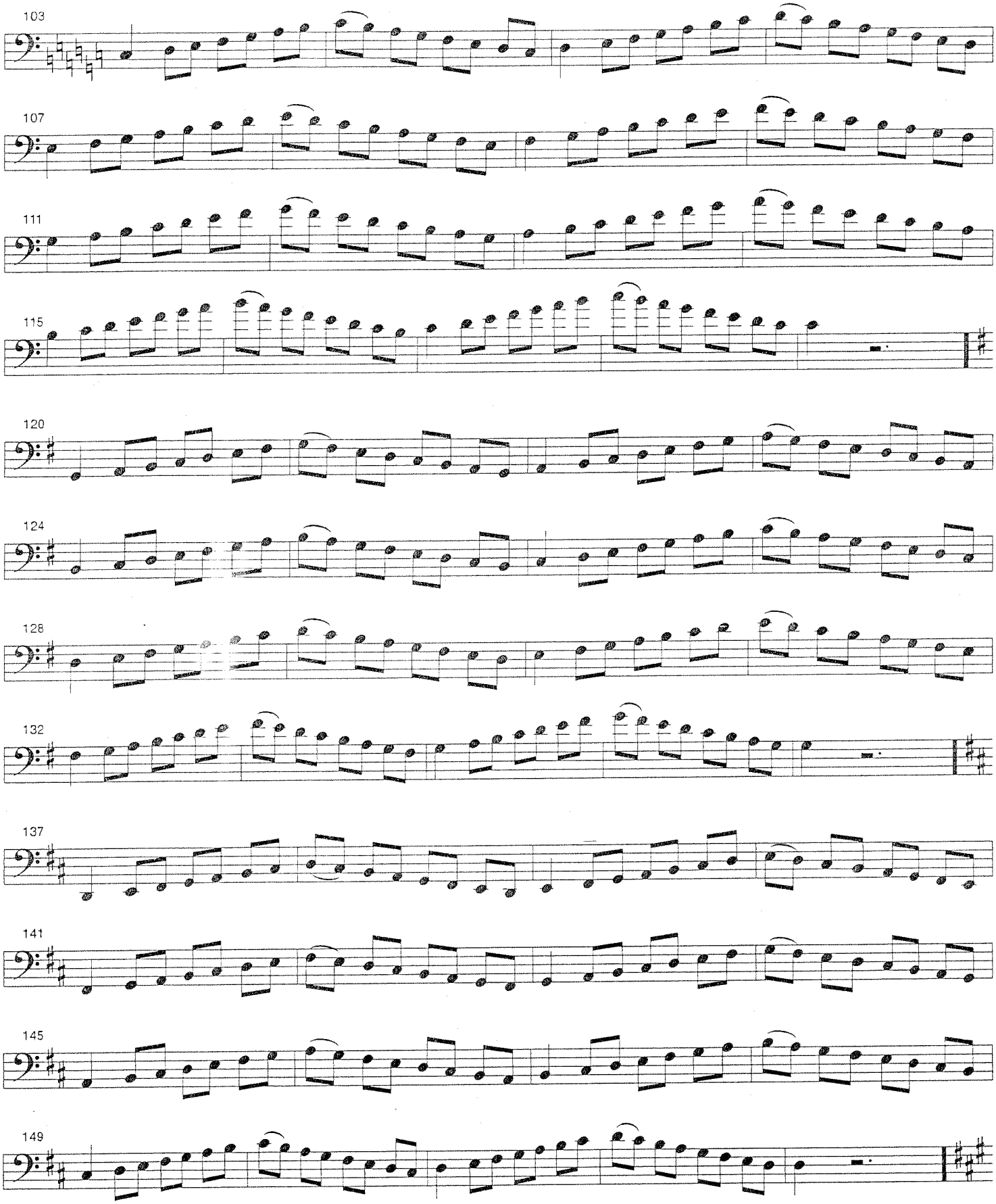
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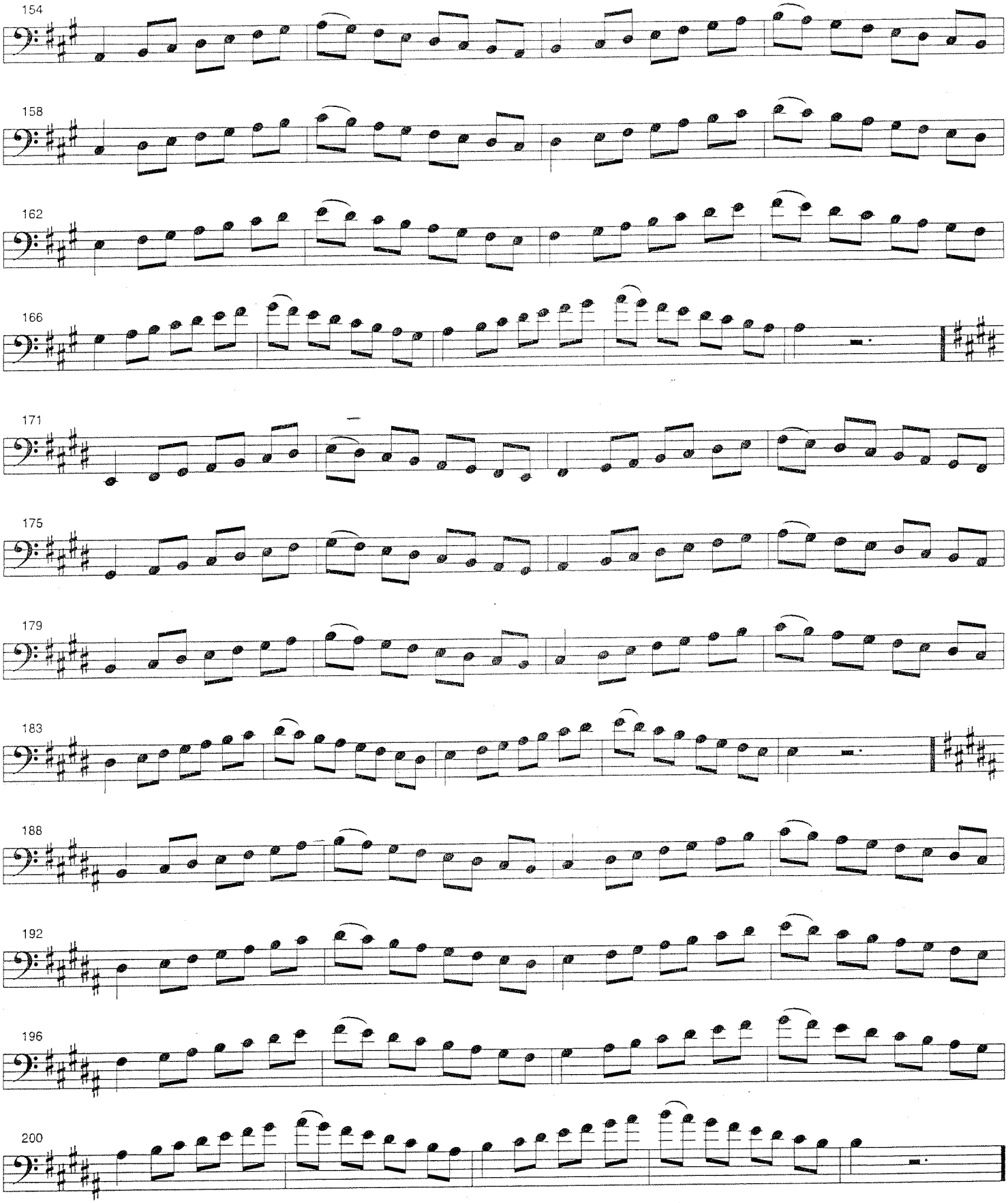
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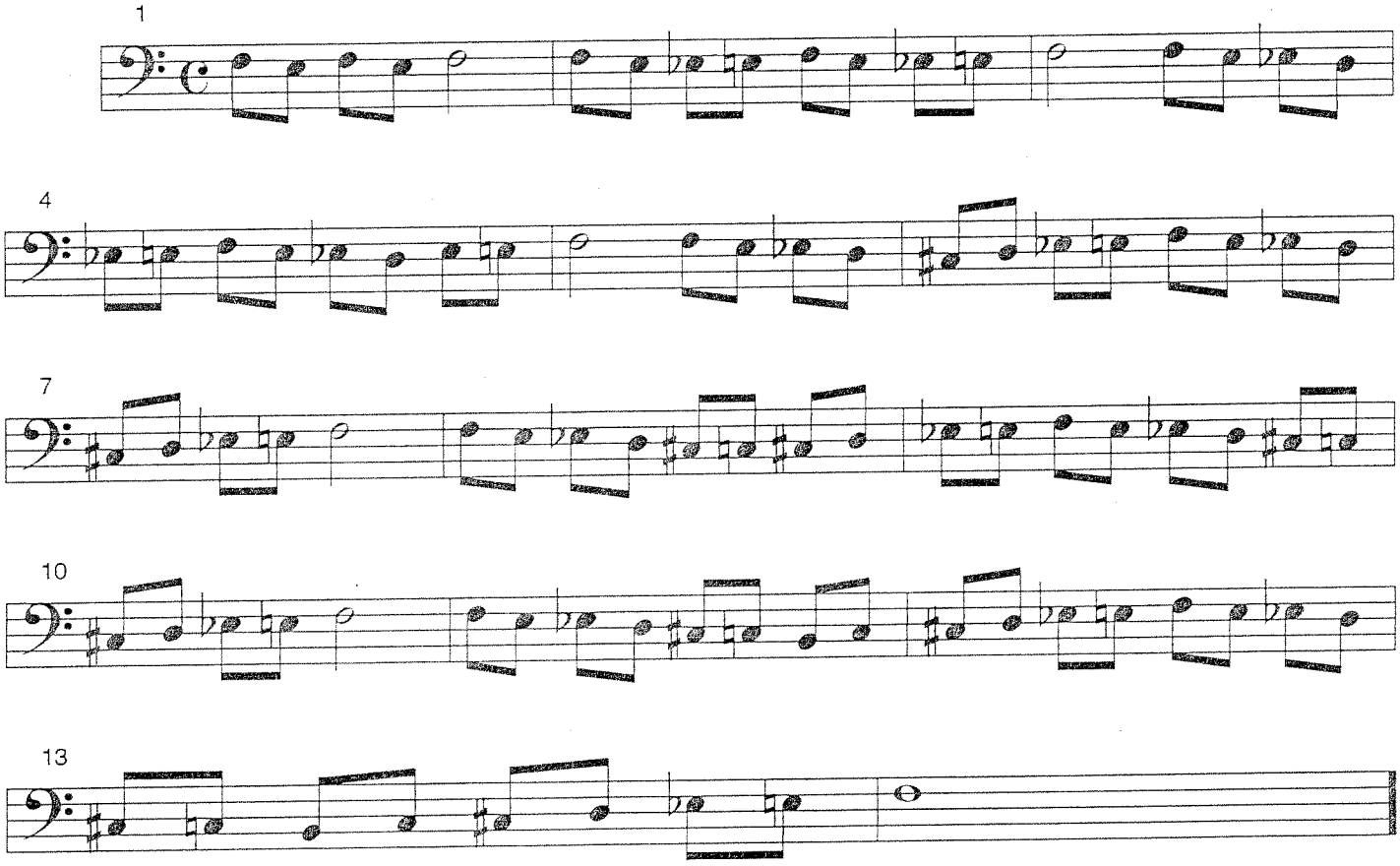
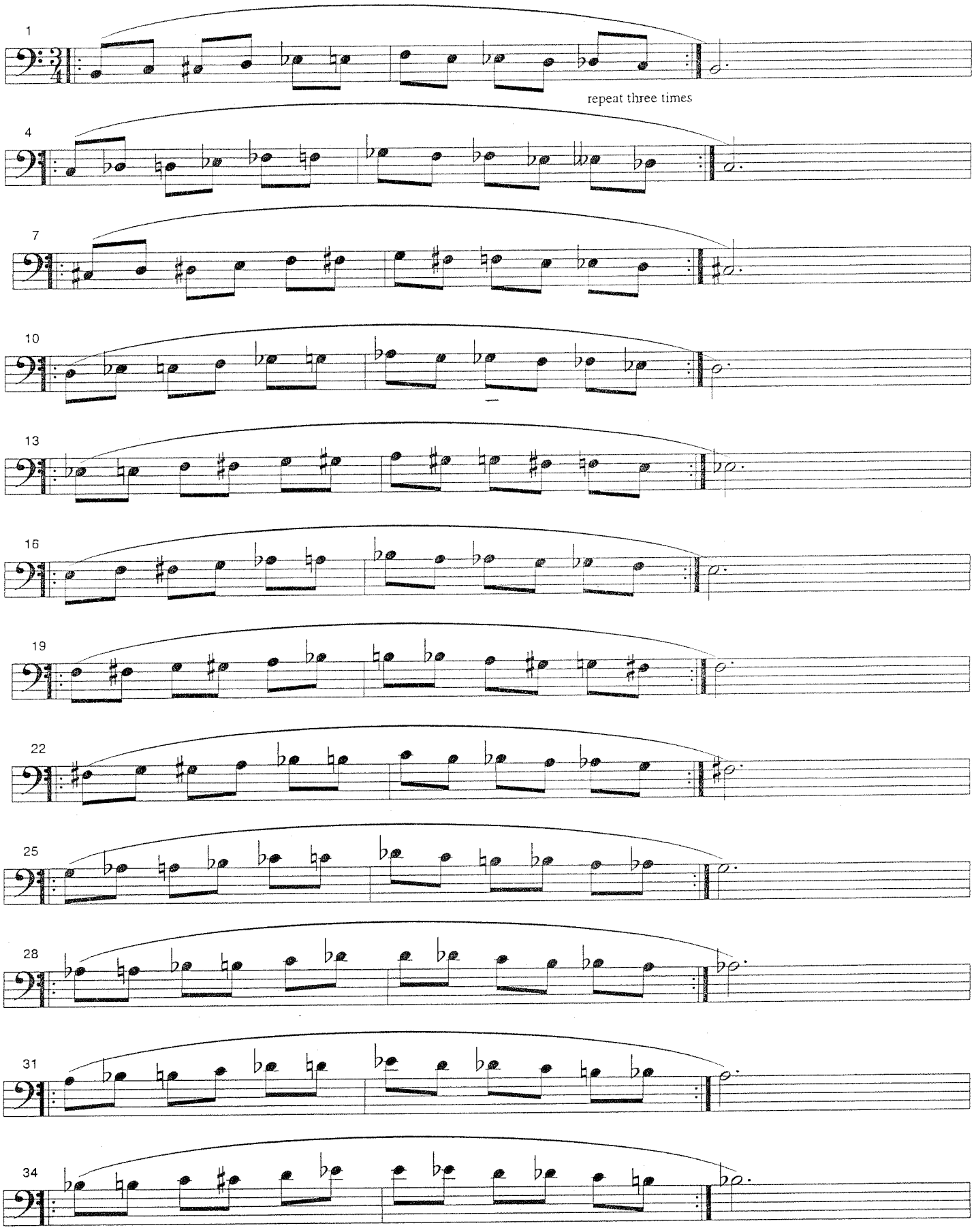
200

Chromatics



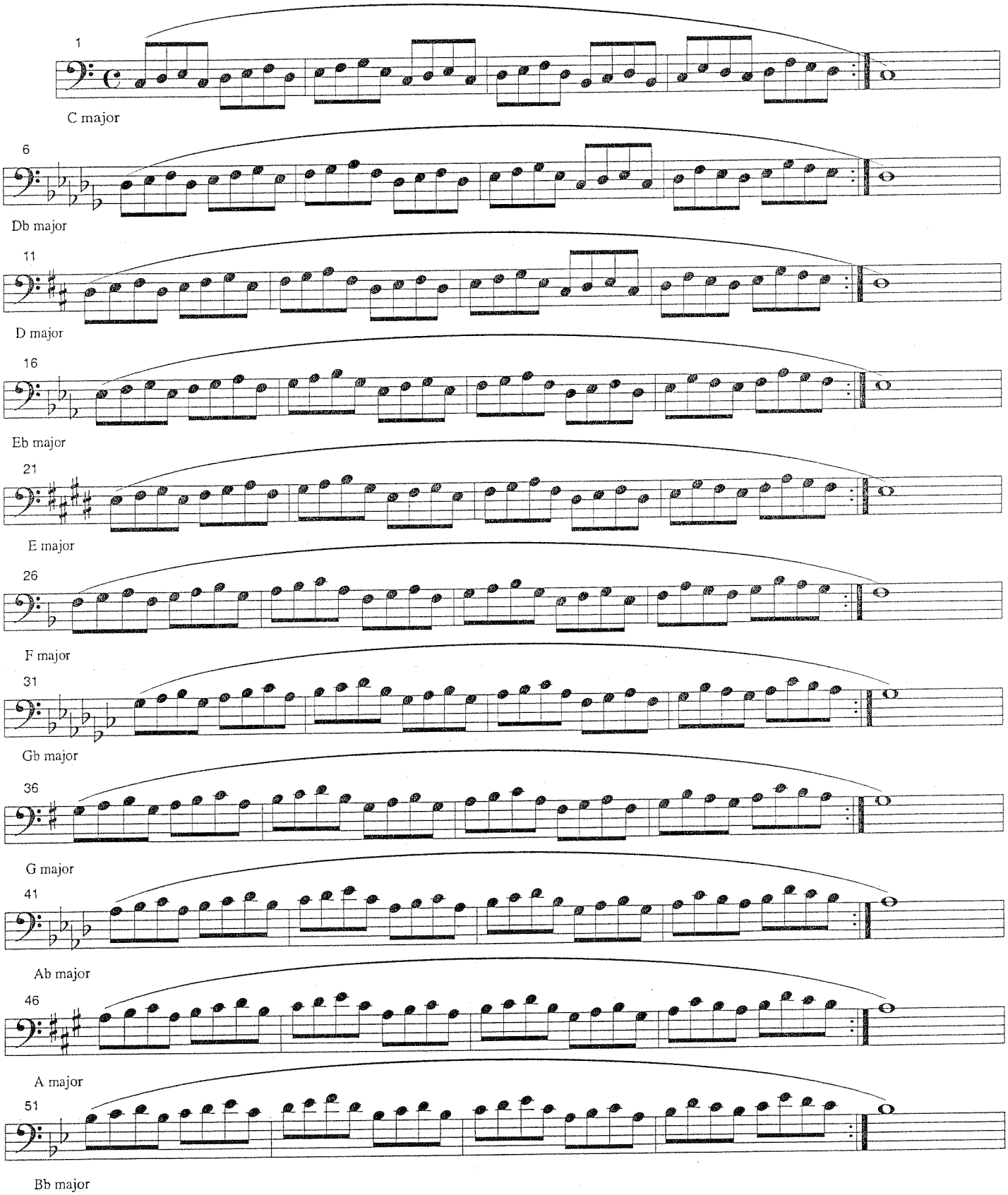
Chromatic Exercise

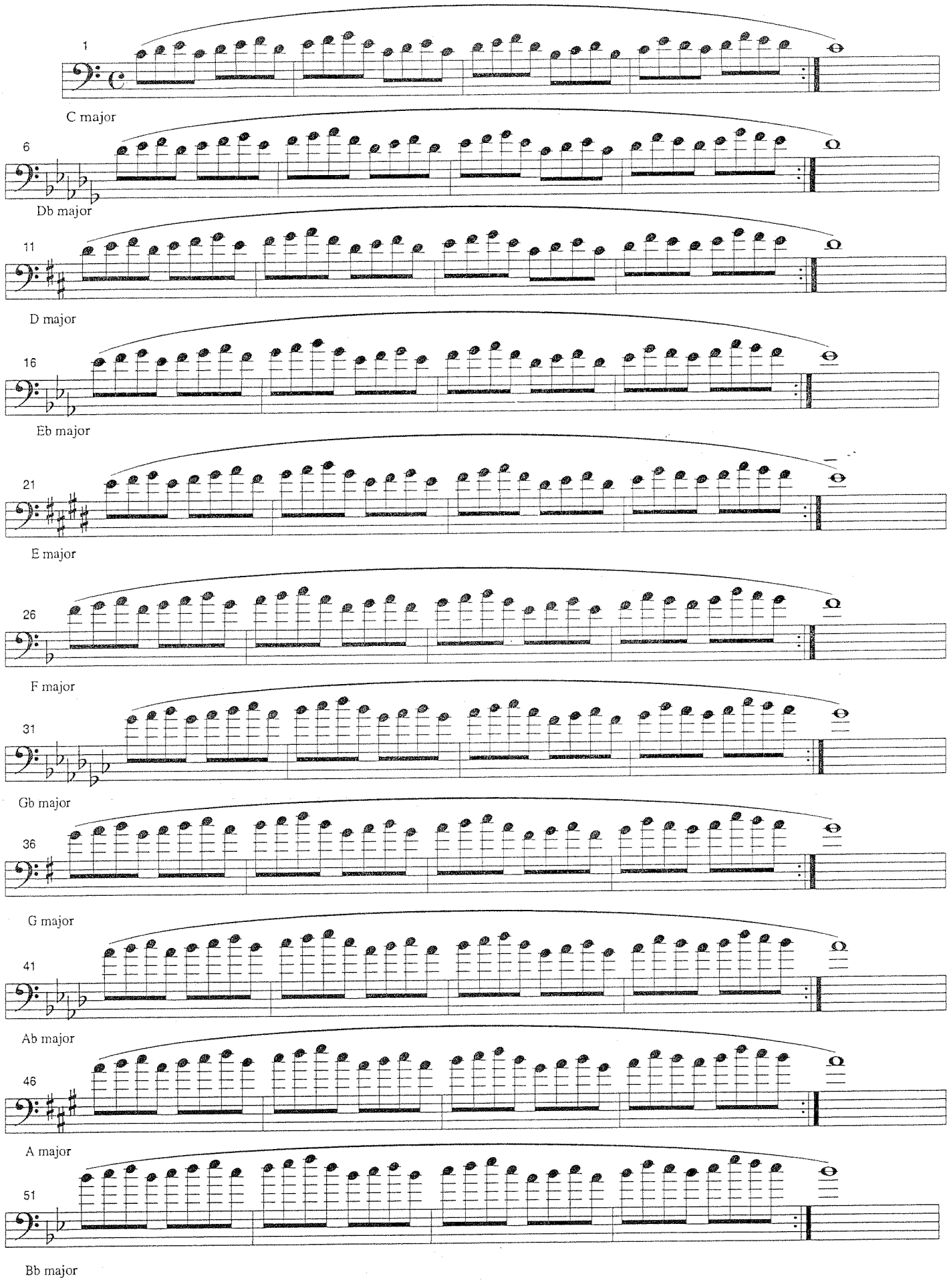


37

Clarke Study

Start this study very slowly concentrating on a steady air stream and an even beat. Gradually increase in spead as you develop the ability to play these well. You will improve finger technique and control of the airstream only if you practice these diligently.

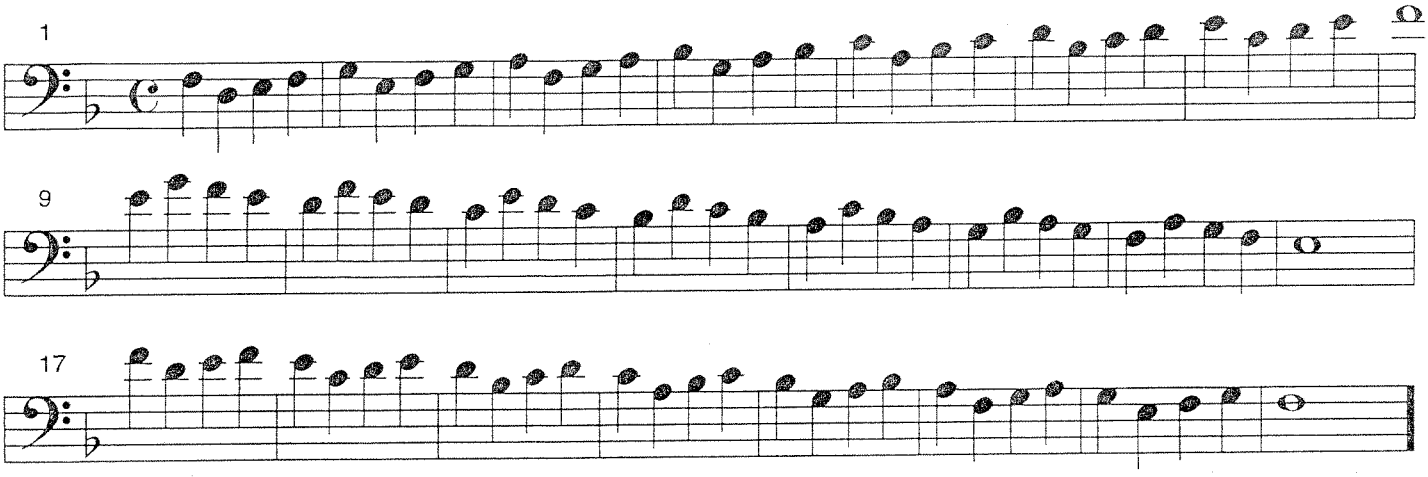


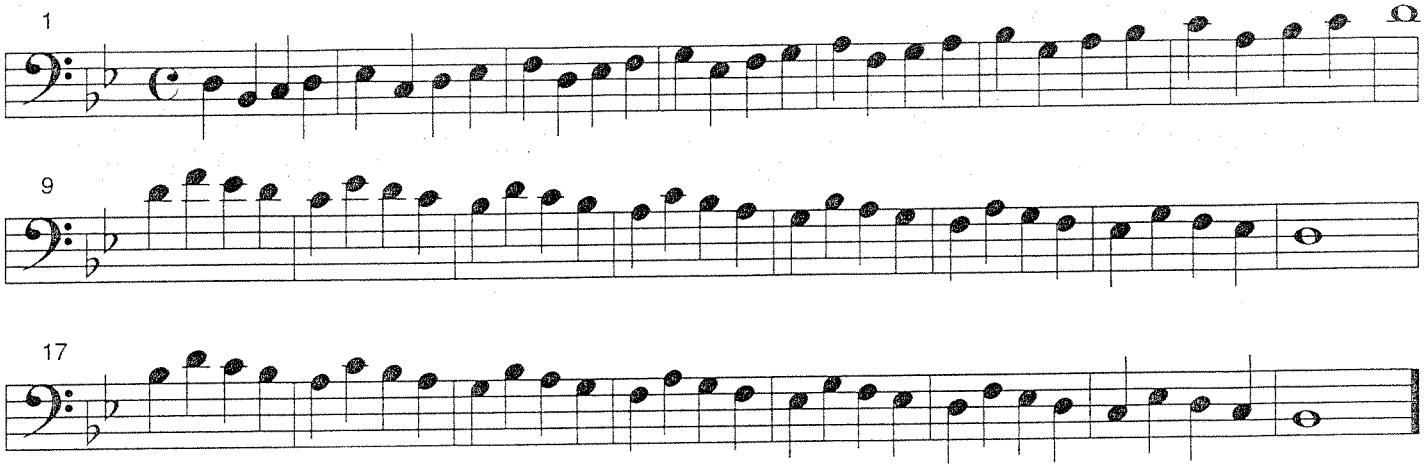

1
C major
6
Db major
11
D major
16
Eb major
21
E major
26
F major
31
Gb major
36
G major
41
Ab major
46
A major
51
Bb major

"The Essential Arban's"

These page numbers correspond to the Arban's Famous Method. Please mark these exercises and learn them over the year.

"First Studies" - Attacks, p. 20-29
Suggested exercises: #23, 24, 25
"Studies in Dotted eighth and sixteenth notes" p. 33-44
#14, 16, and 19 for tonguing
"Studies for the Slur," p. 44-61
#16, 17, 22
"General Instructions for Position and Movement of the Slide," p. 62
"Major Scales," p. 63-78
#4, 19, 25, 31, 38, 42, 43, 44, 47, 53, 59, 65
"Chromatic Scales," p. 80
#1, 2, 5 and 10
"Preparatory Studies for the Gruppetto," p. 93
"Intervals," p. 126-134
#1 and 3
"Octaves," p. 135
#8 and 9
"Studies for sixteenth notes," p. 143
#28 and 29
"Multiple Tonguing"
Double, p. 185; #77, 78, 80, 85, 86, 88, 89
Triple, p. 162; #1, 2, 4, 5, 6, 8, 12
"Chords"
Major triad, p. 151; #48
Dominant 7th, p. 156; #53
Diminished 7th; p. 158, #55


1
9
17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9
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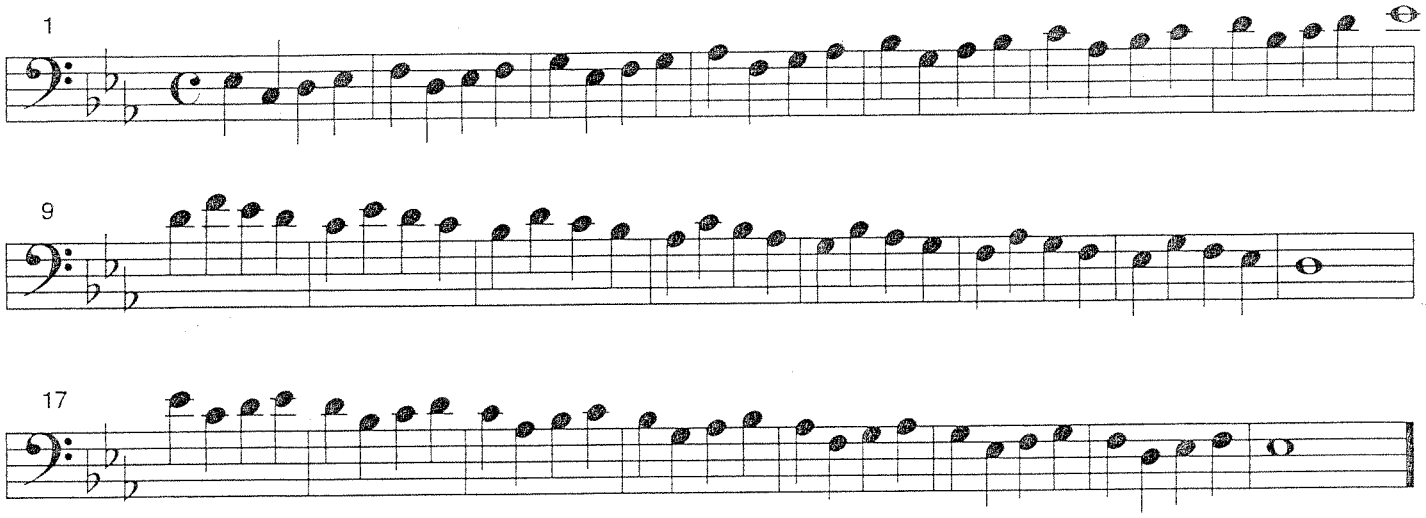
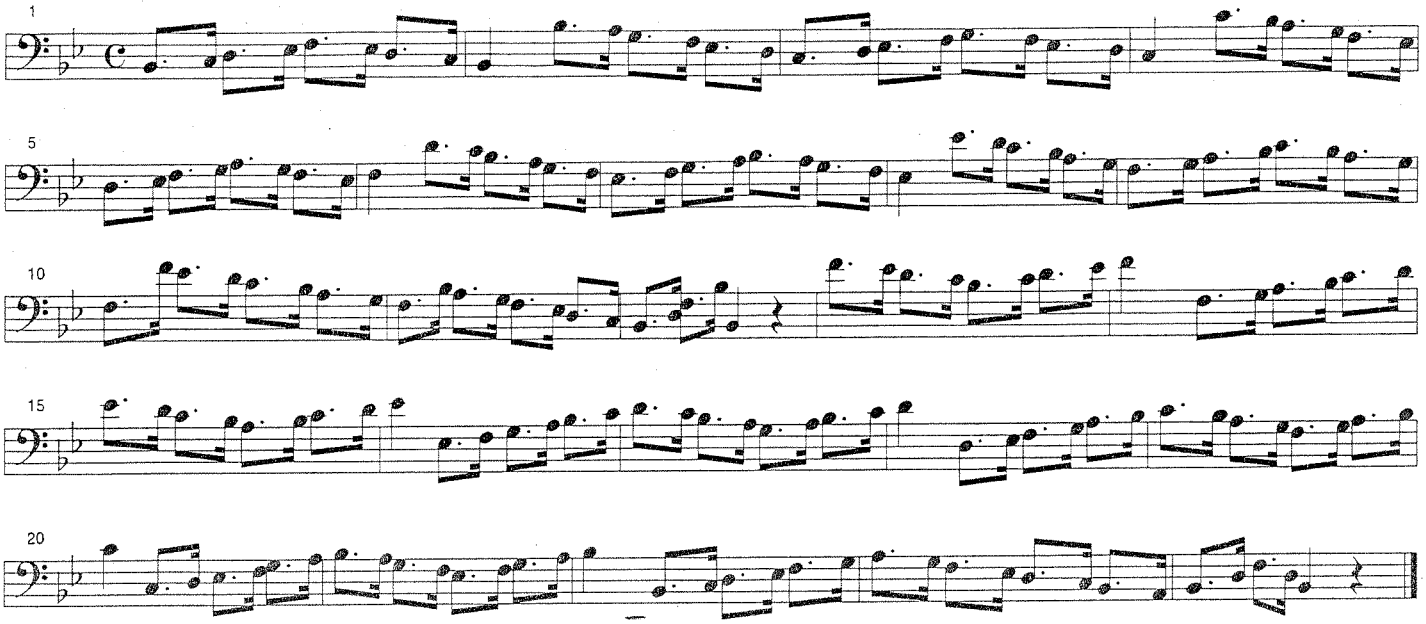

1
9
17

#33



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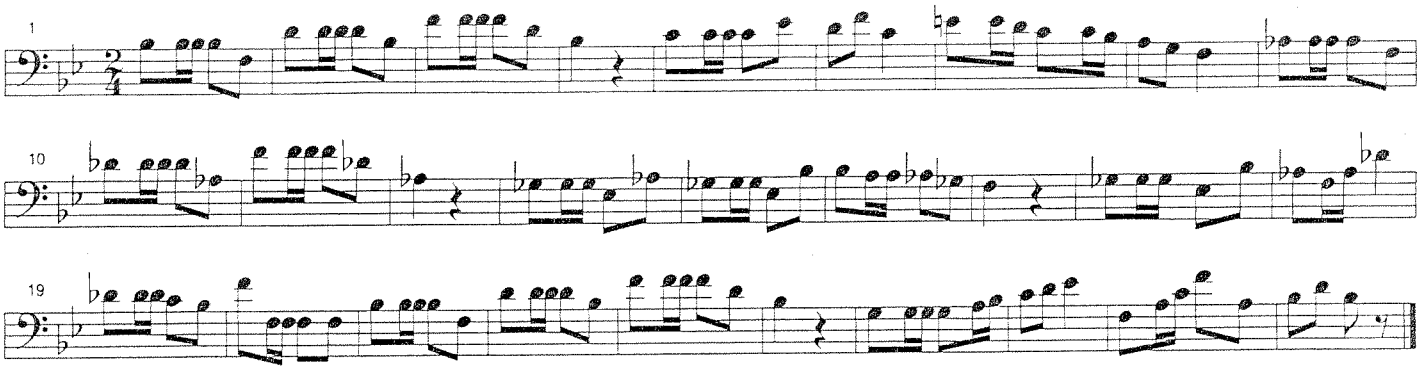
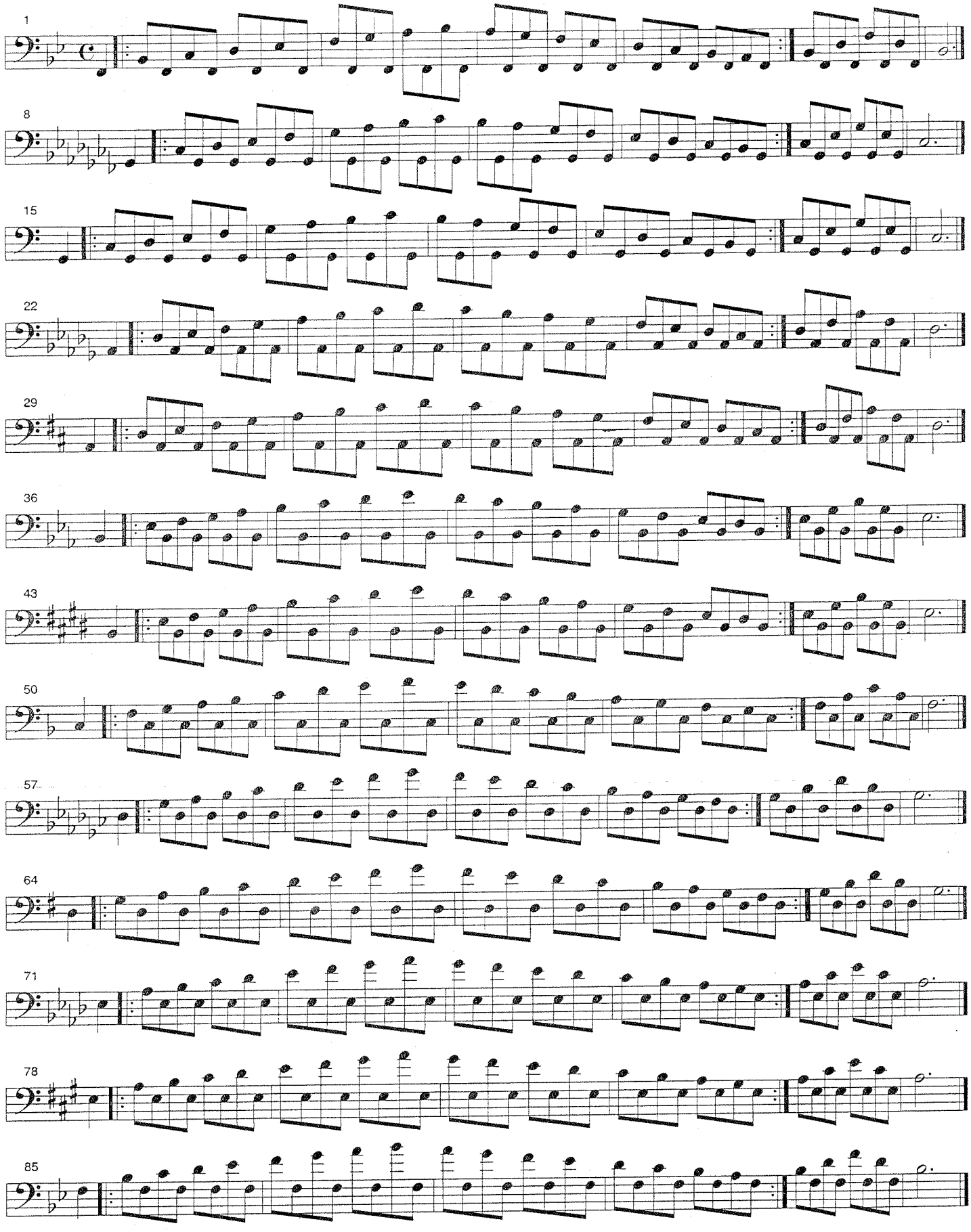
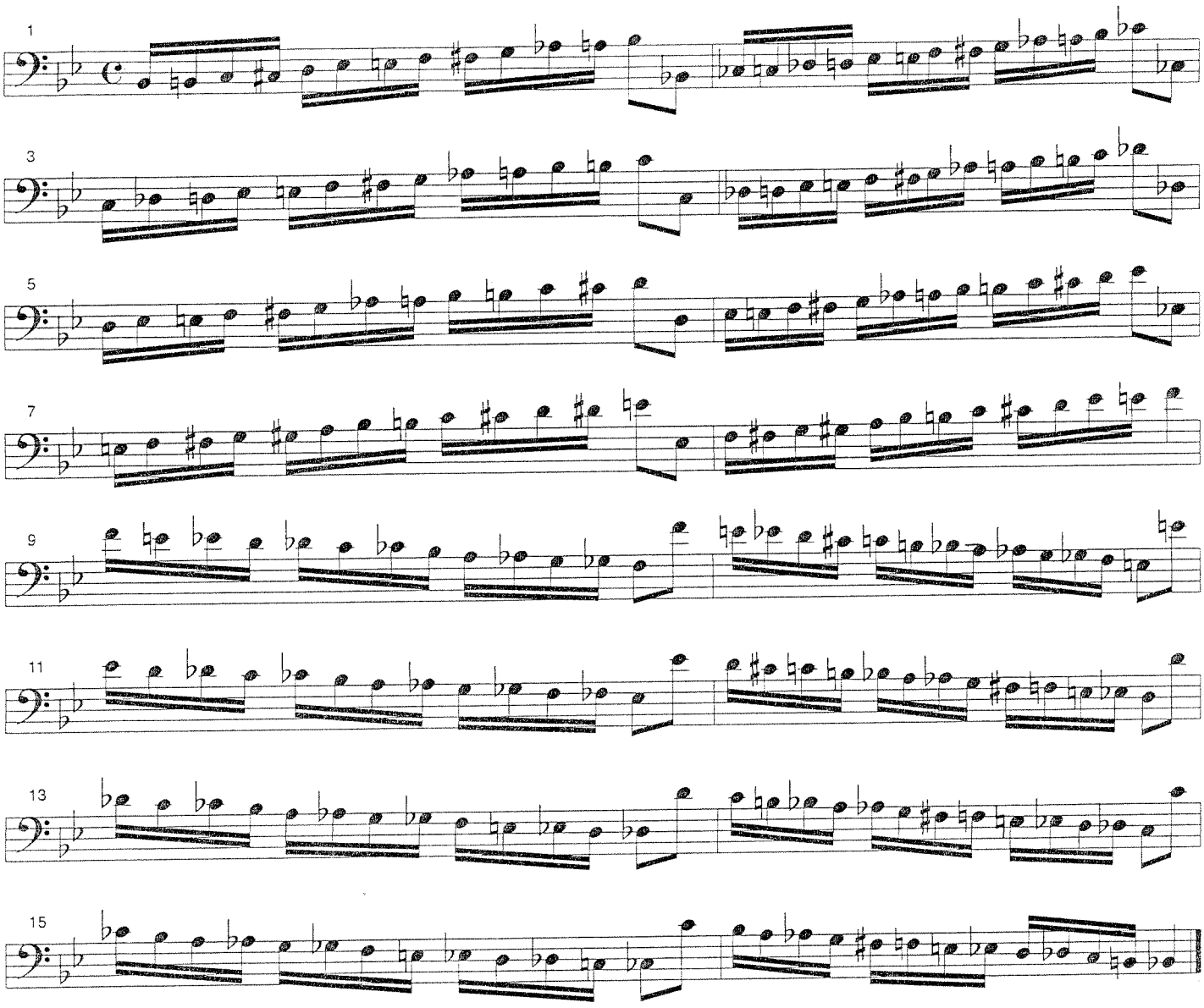


P. 126, #1



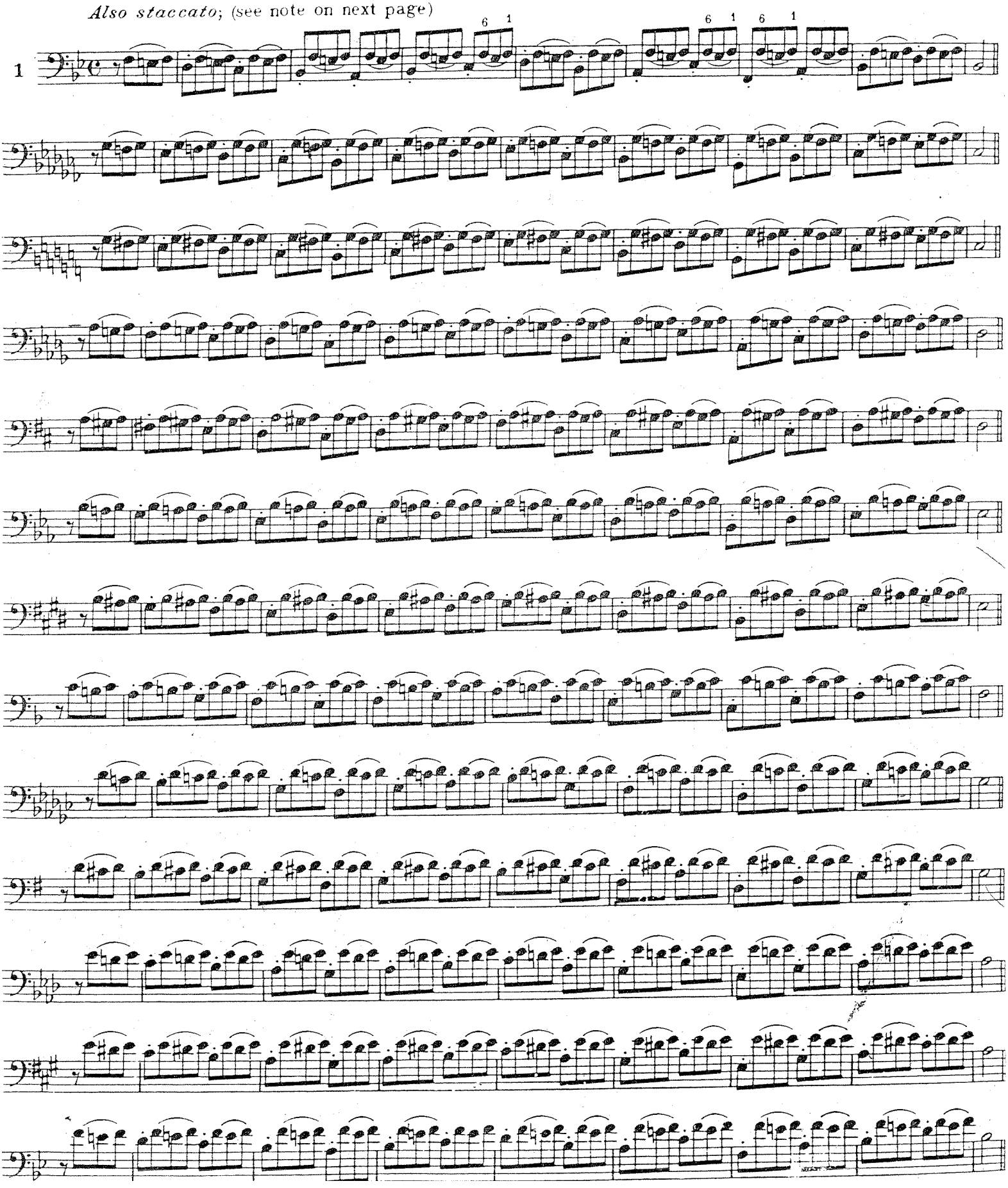
p. 81, #5



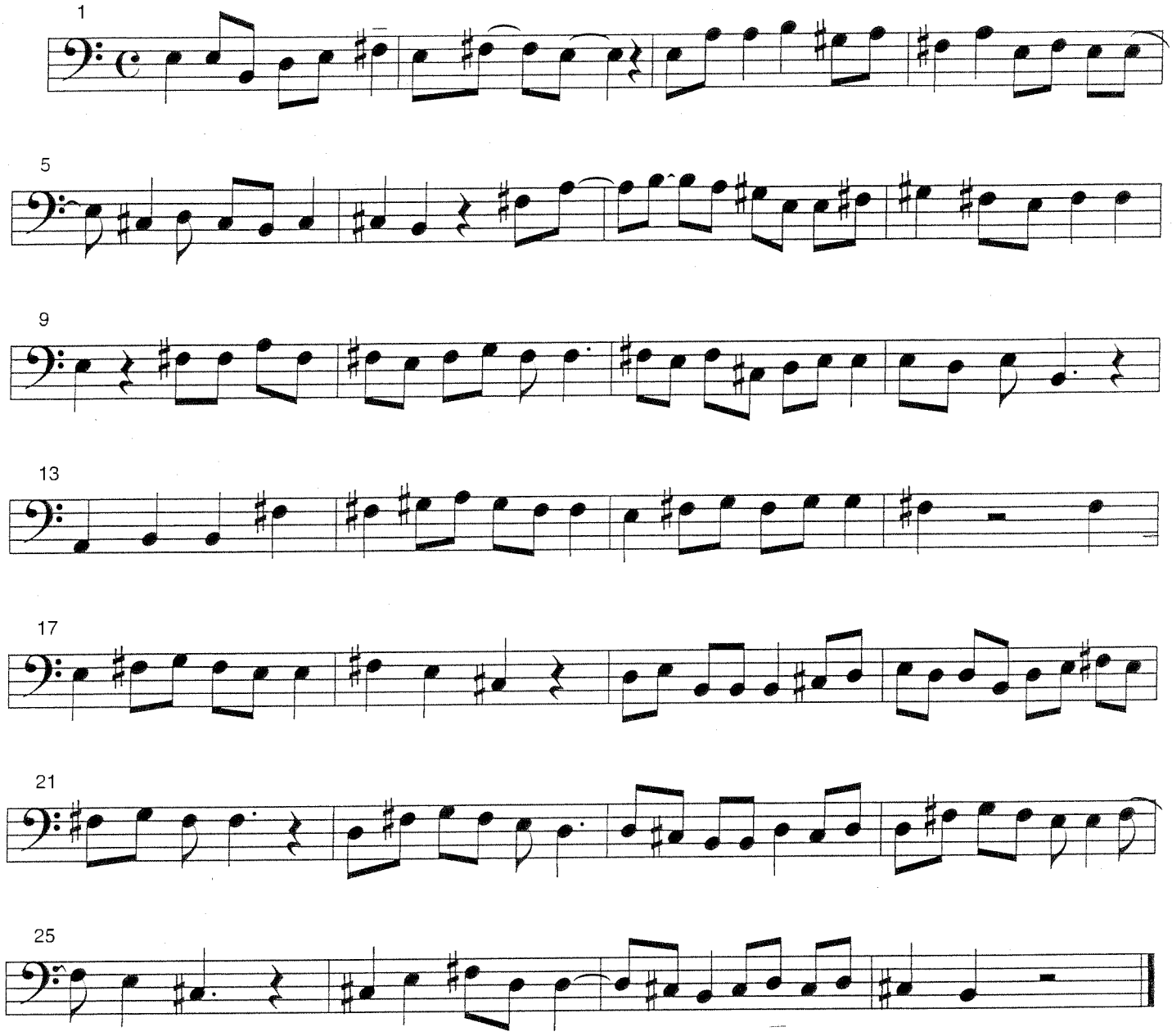
Preparatory Studies for the Gruppetto

These studies easily present the best examples for *legato* playing back of the upper teeth, in this book. The student should refer to explanatory notes on page 44 which in turn refer to Examples 1 and 2 on page 44. This page in particular, will do much to prepare students for melody playing. Tone in these groups is continuous and the style is greatly improved if articulated. It is in bad taste if dependent upon the slide alone to change the note.

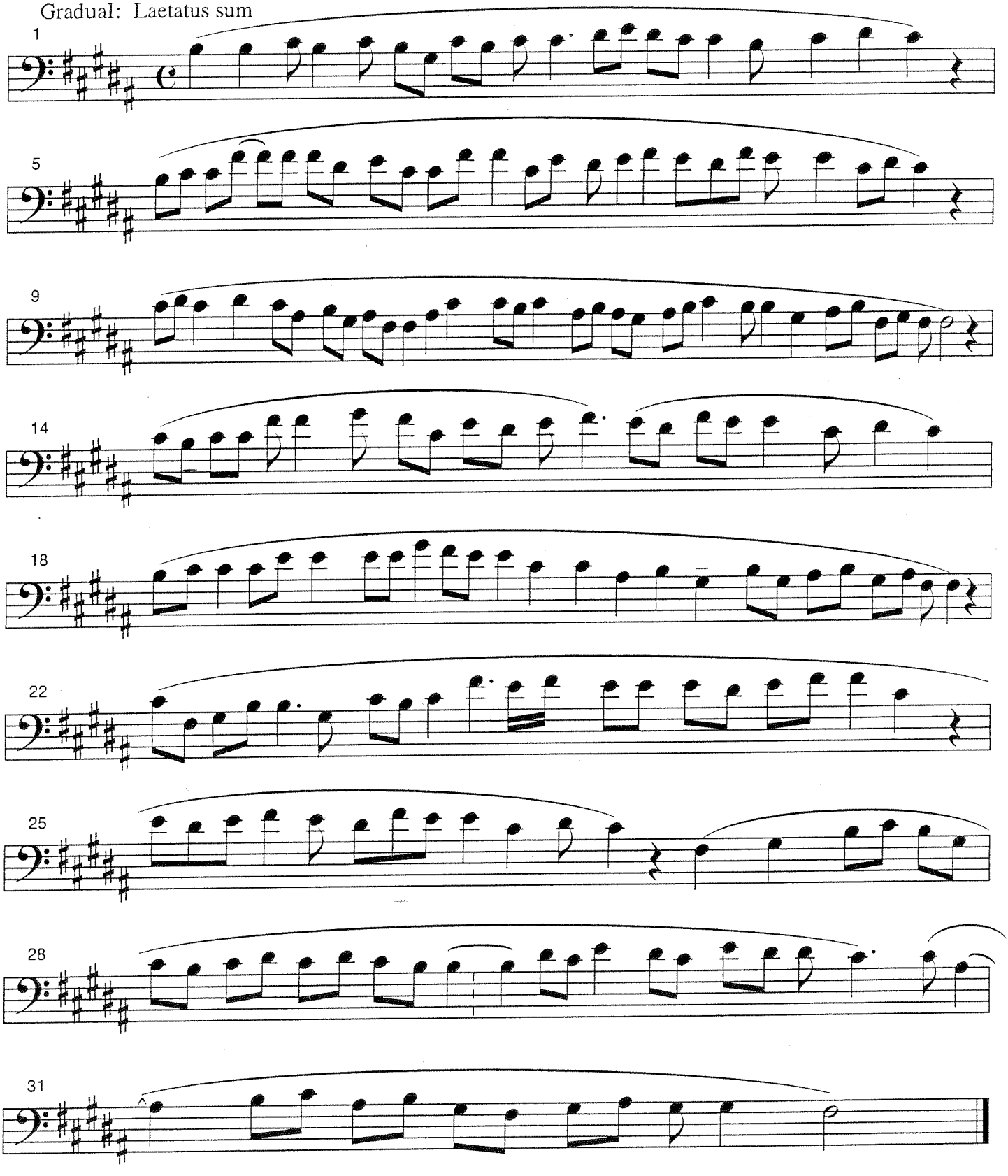
Also staccato; (see note on next page)



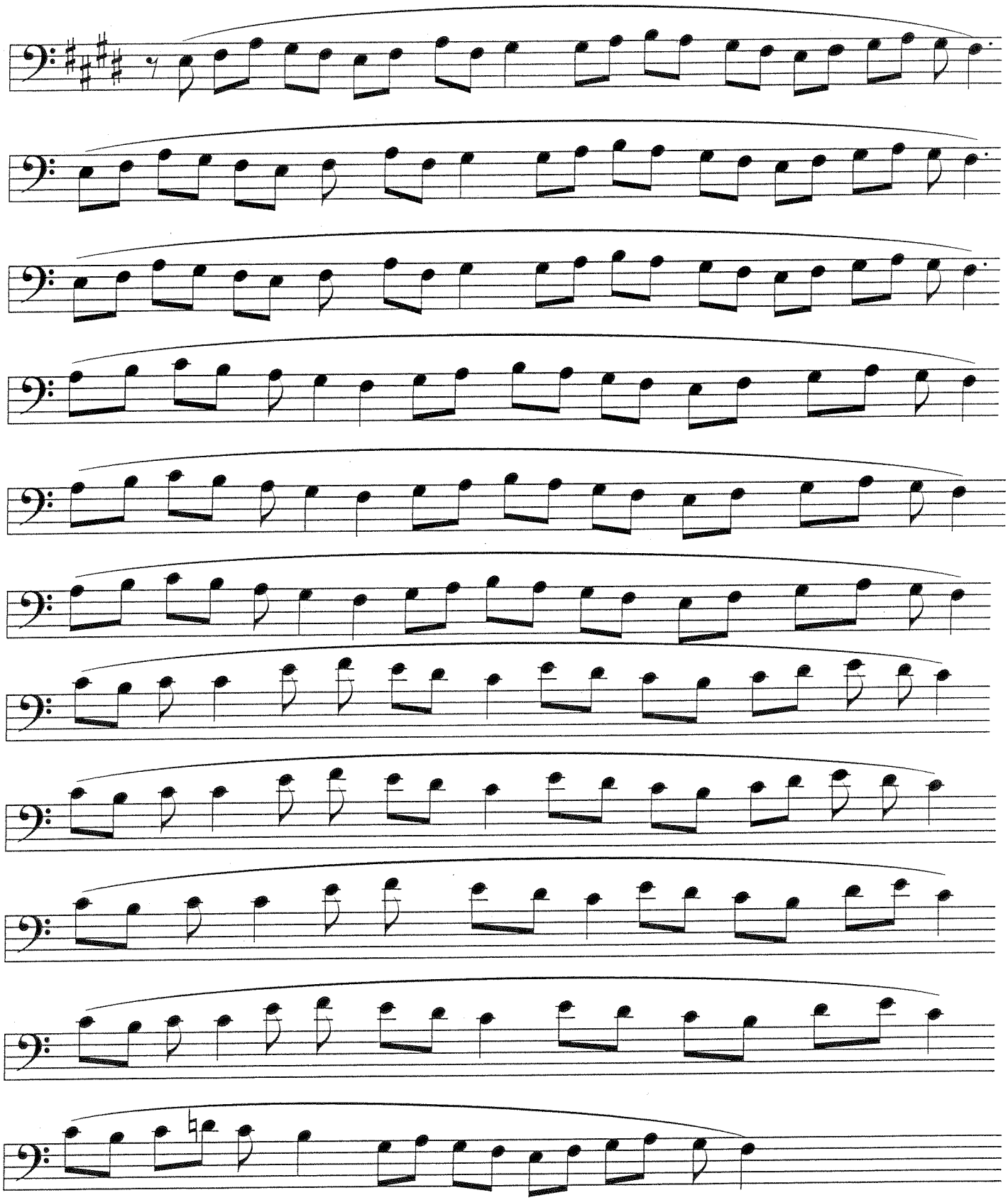
Antiphon Immutemur



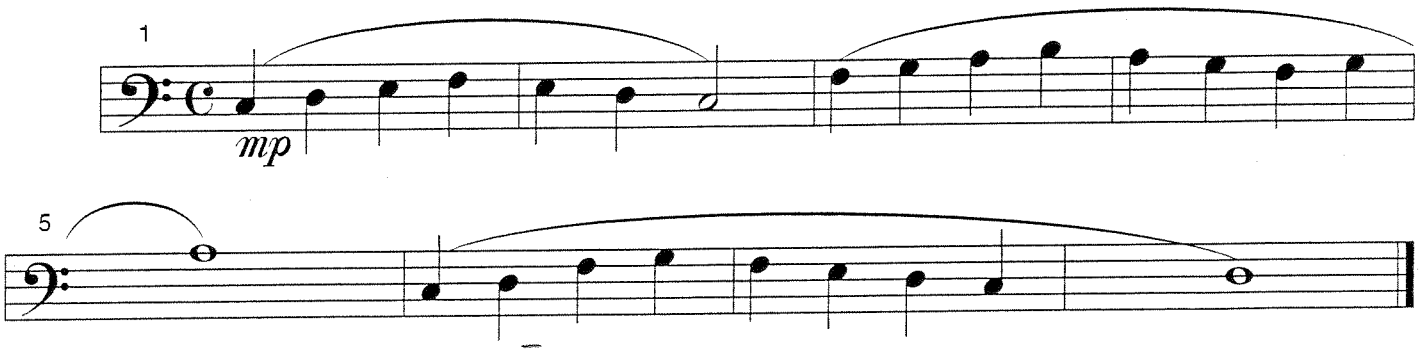
Gradual: Laetatus sum



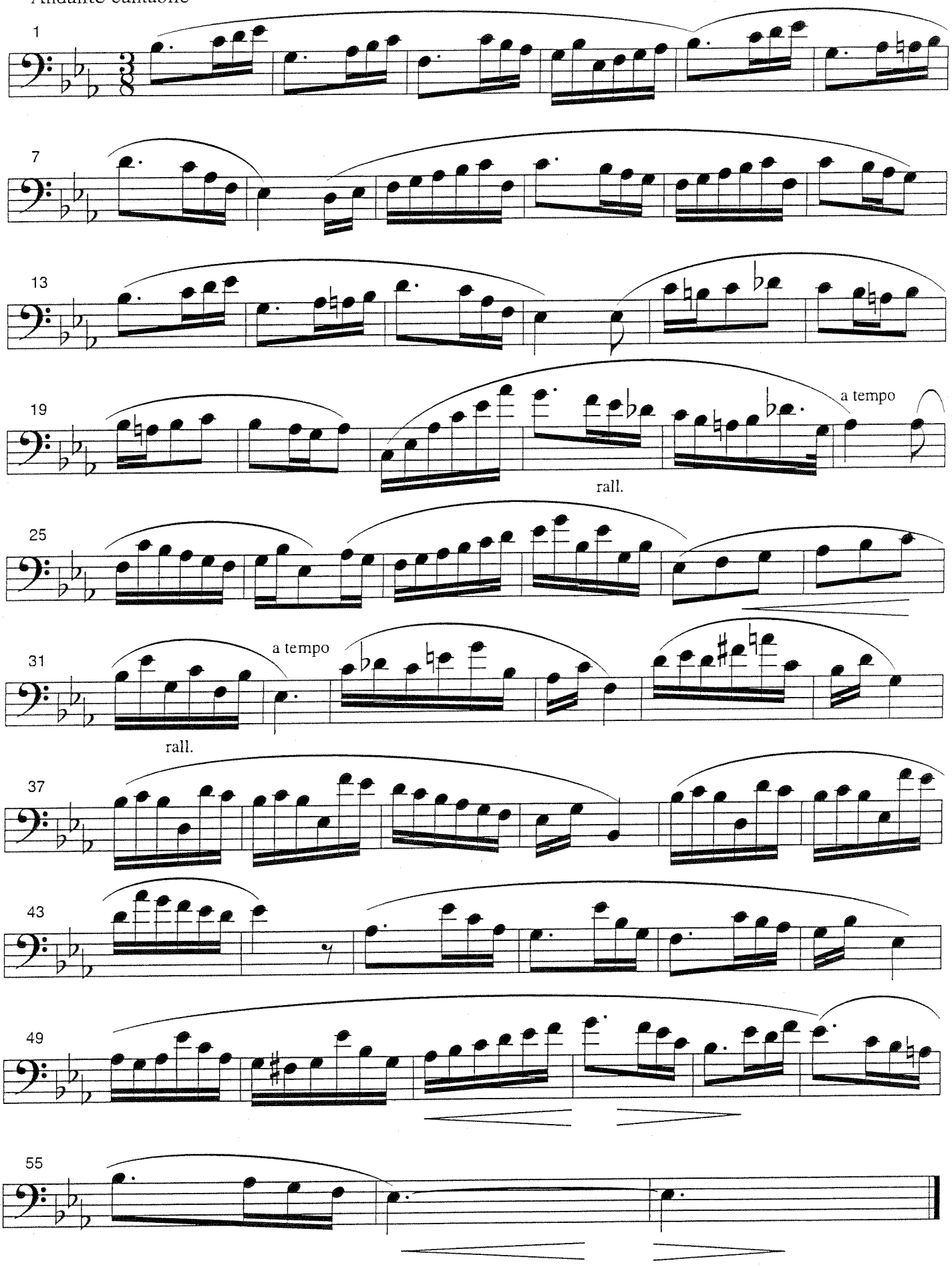
Kyrie XVII



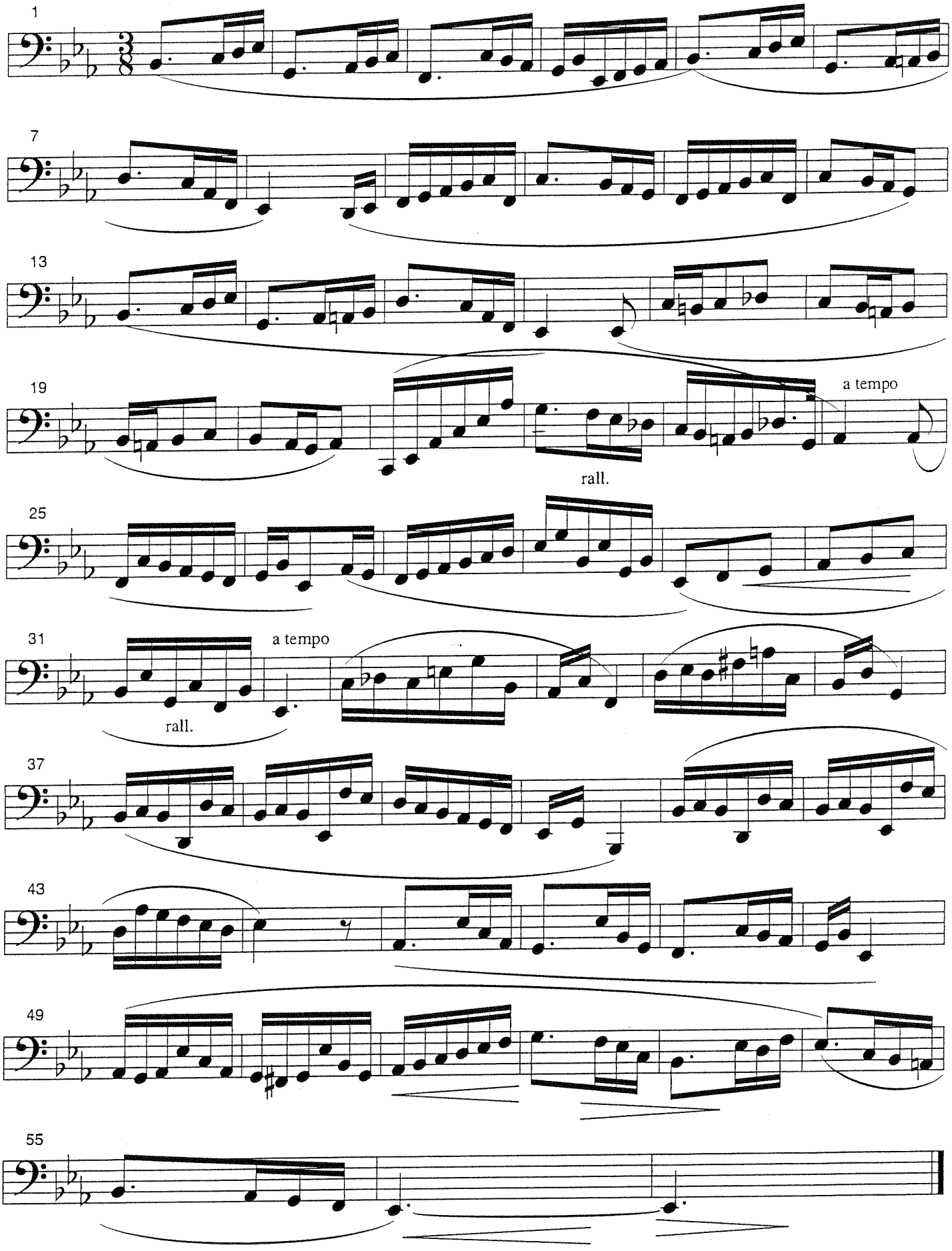
Chant



Andante cantabile

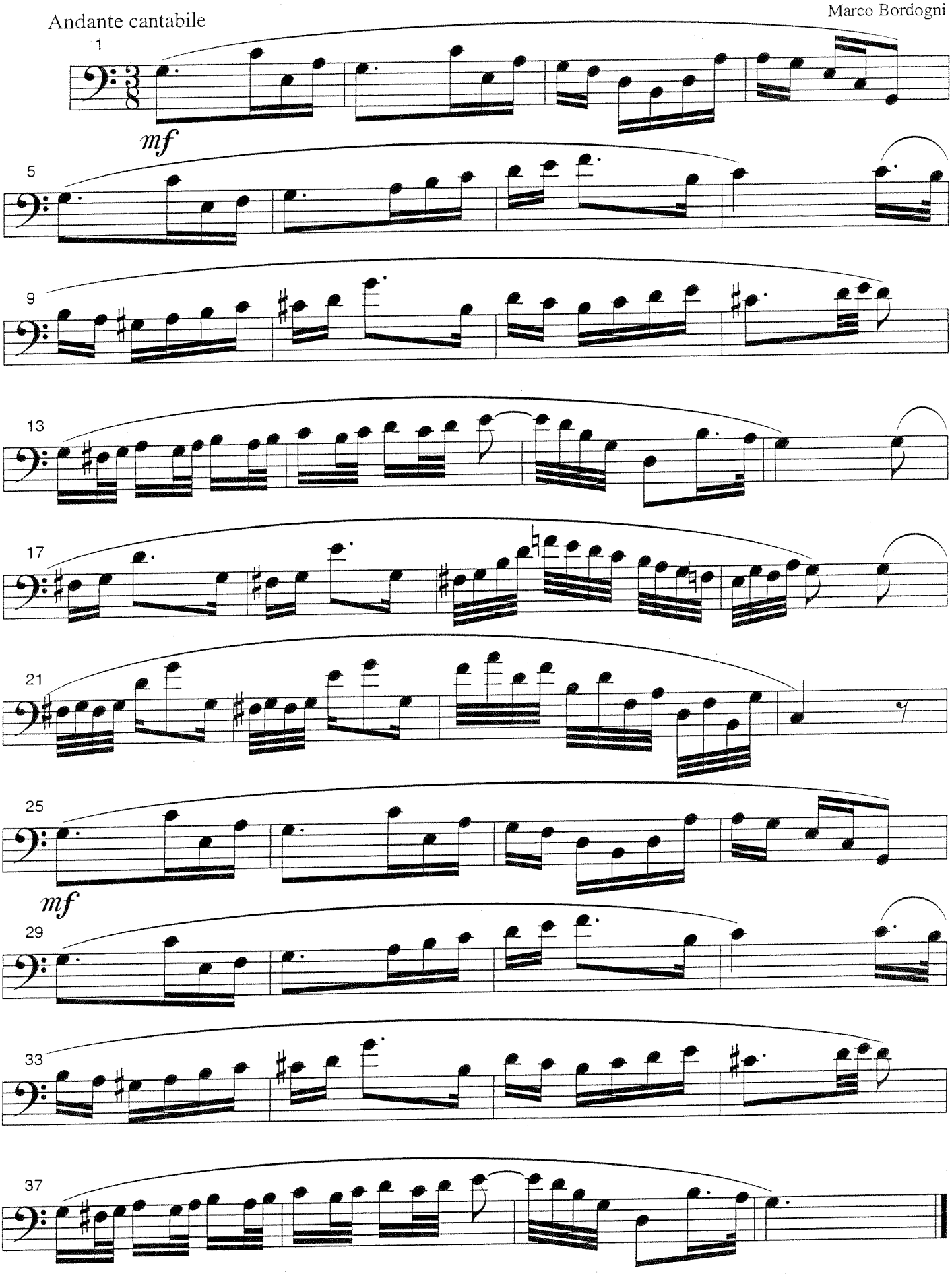


Andante cantabile



Andante cantabile

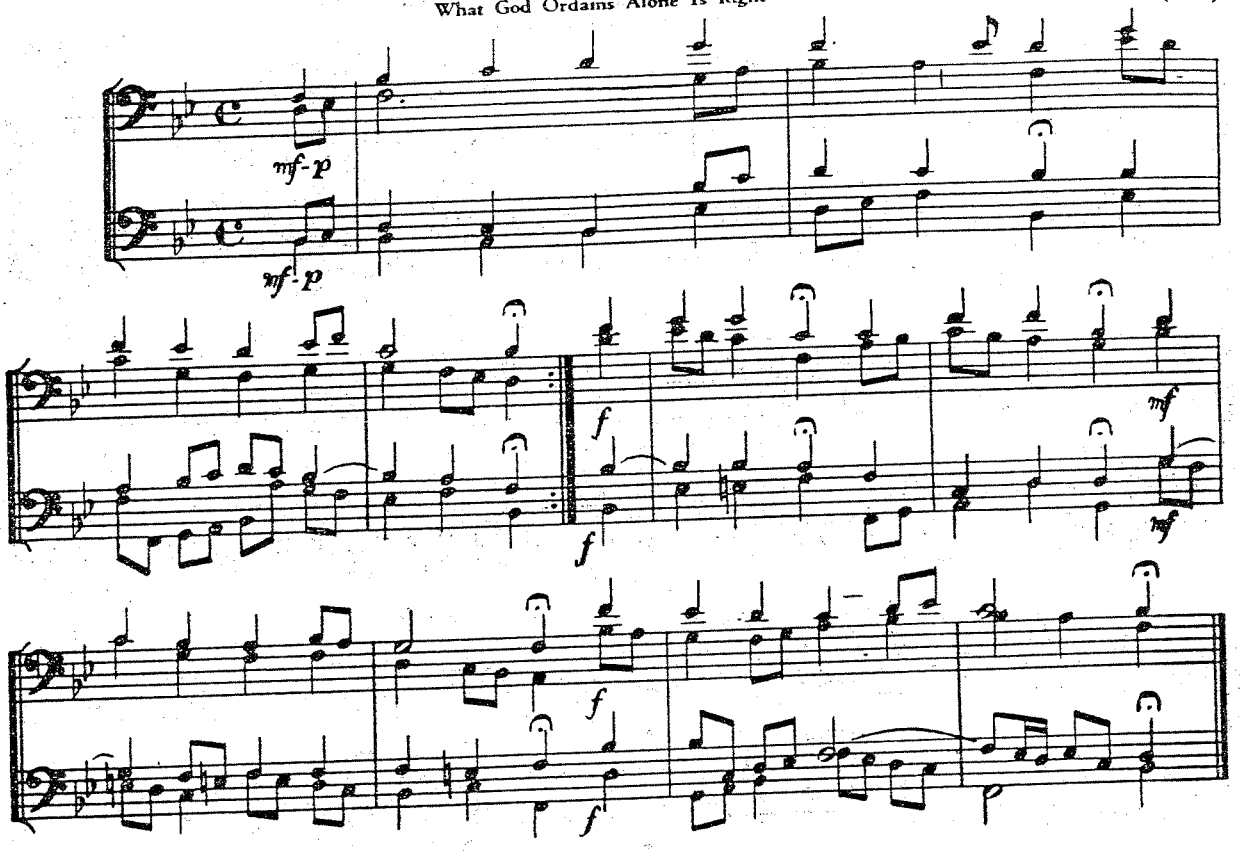
Marco Bordogni



14. Was Gott thut, das ist wohlgethan

What God Ordains Alone Is Right

Pachelbel (1690)

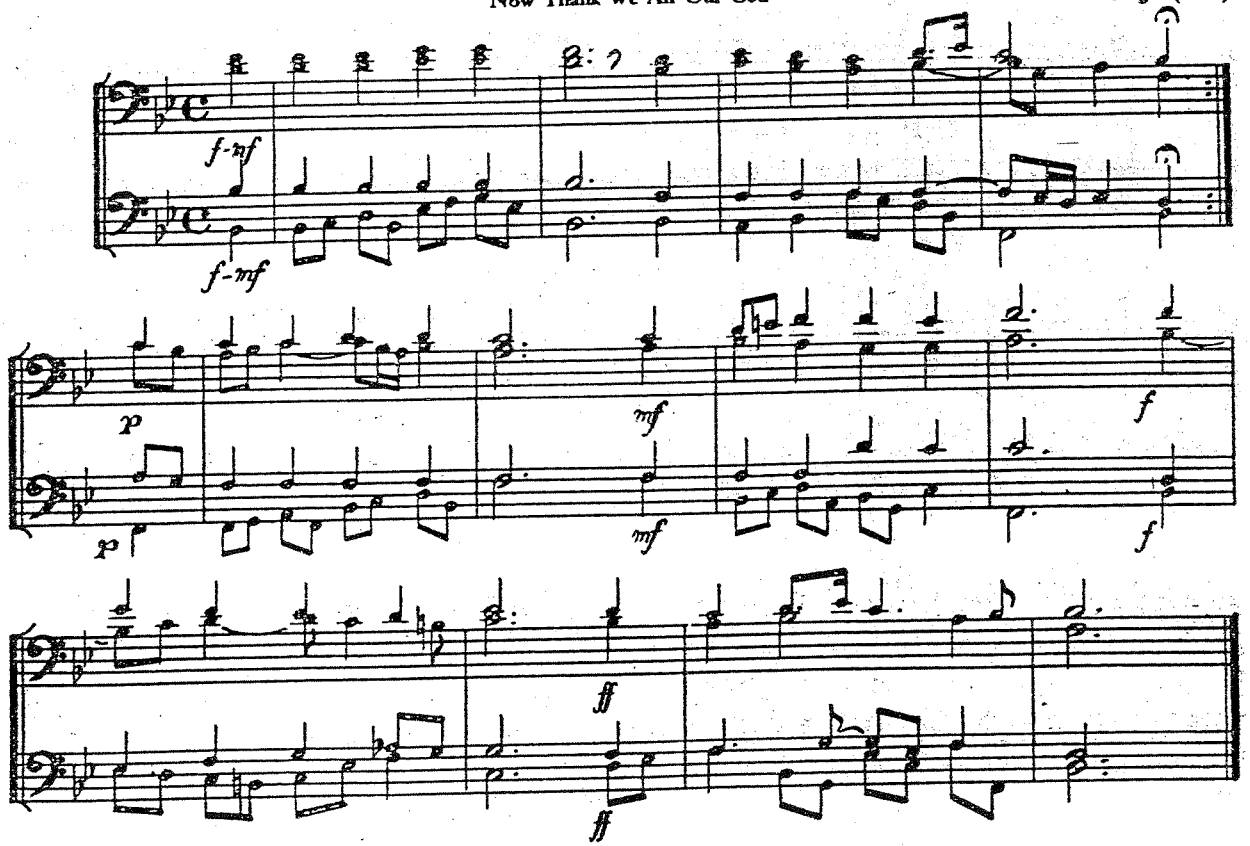


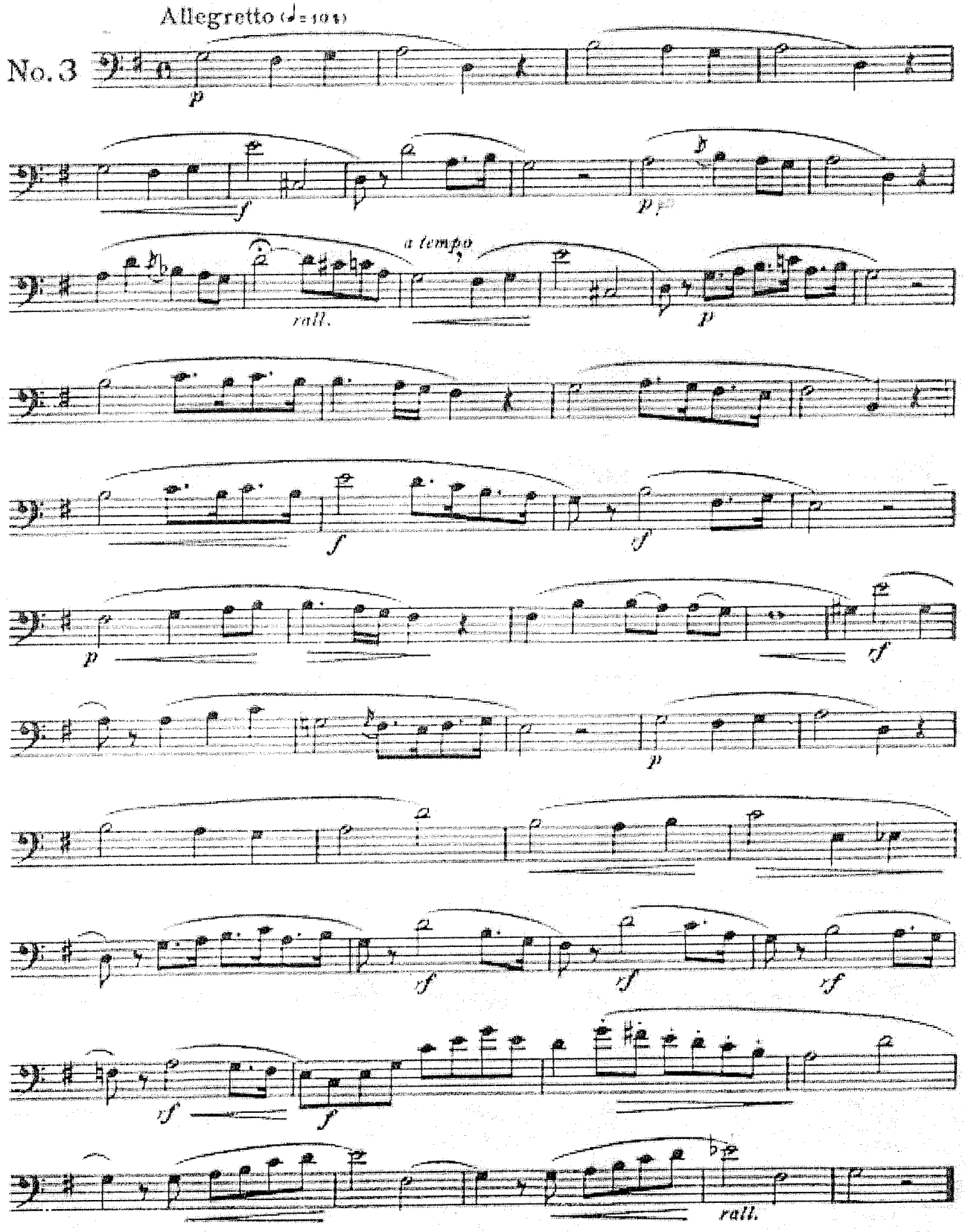
Thanksgiving

13. Nun danket alle Gott

Now Thank We All Our God

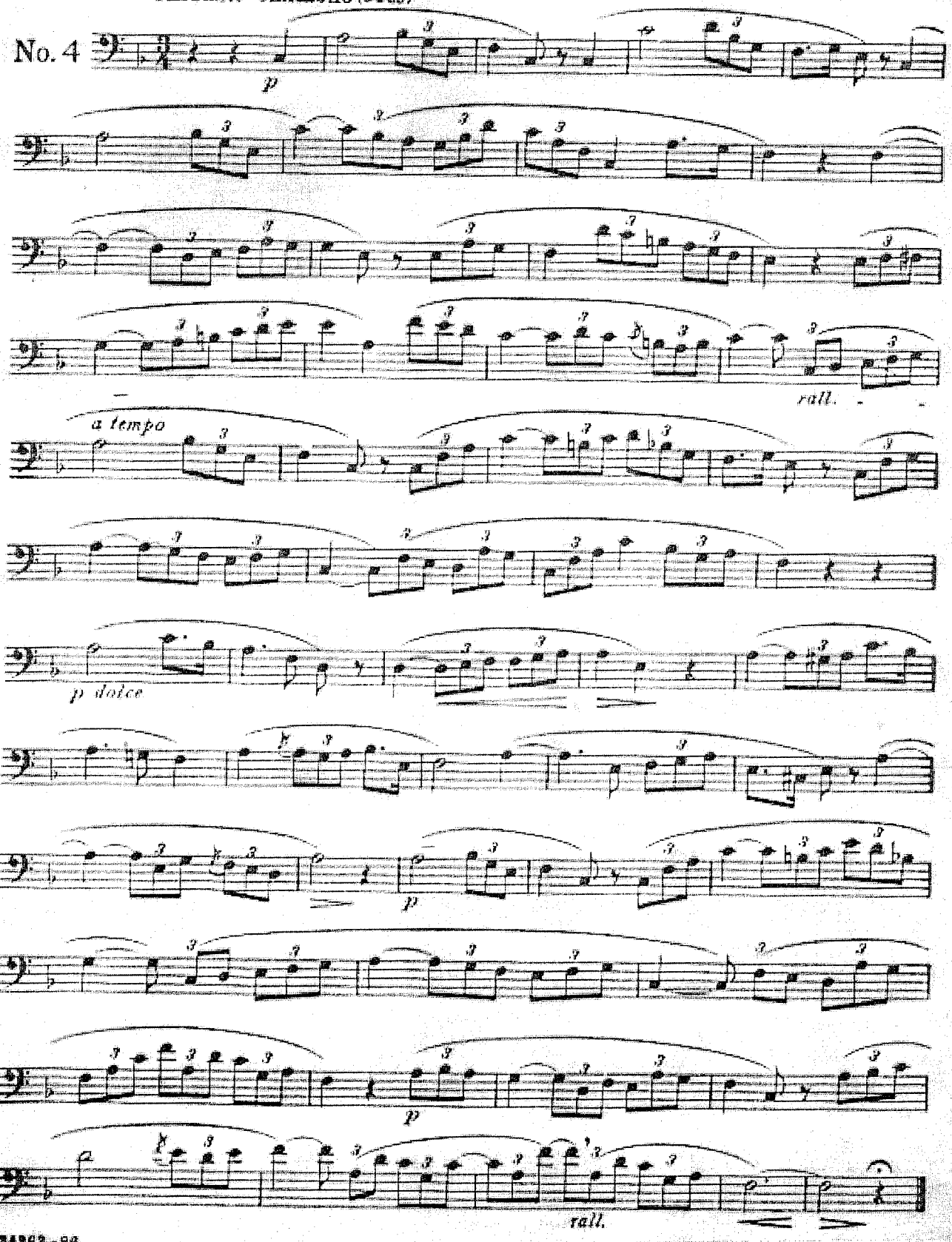
Crüger (1648)




Allegretto (♩= 104)
No. 3
a tempo
rall.
rall.

Andante cantabile (♩= 69)

No. 4



Moderato

67.

f pesante

p

f

f

f

f

Tempo I

f

p

ff

ff

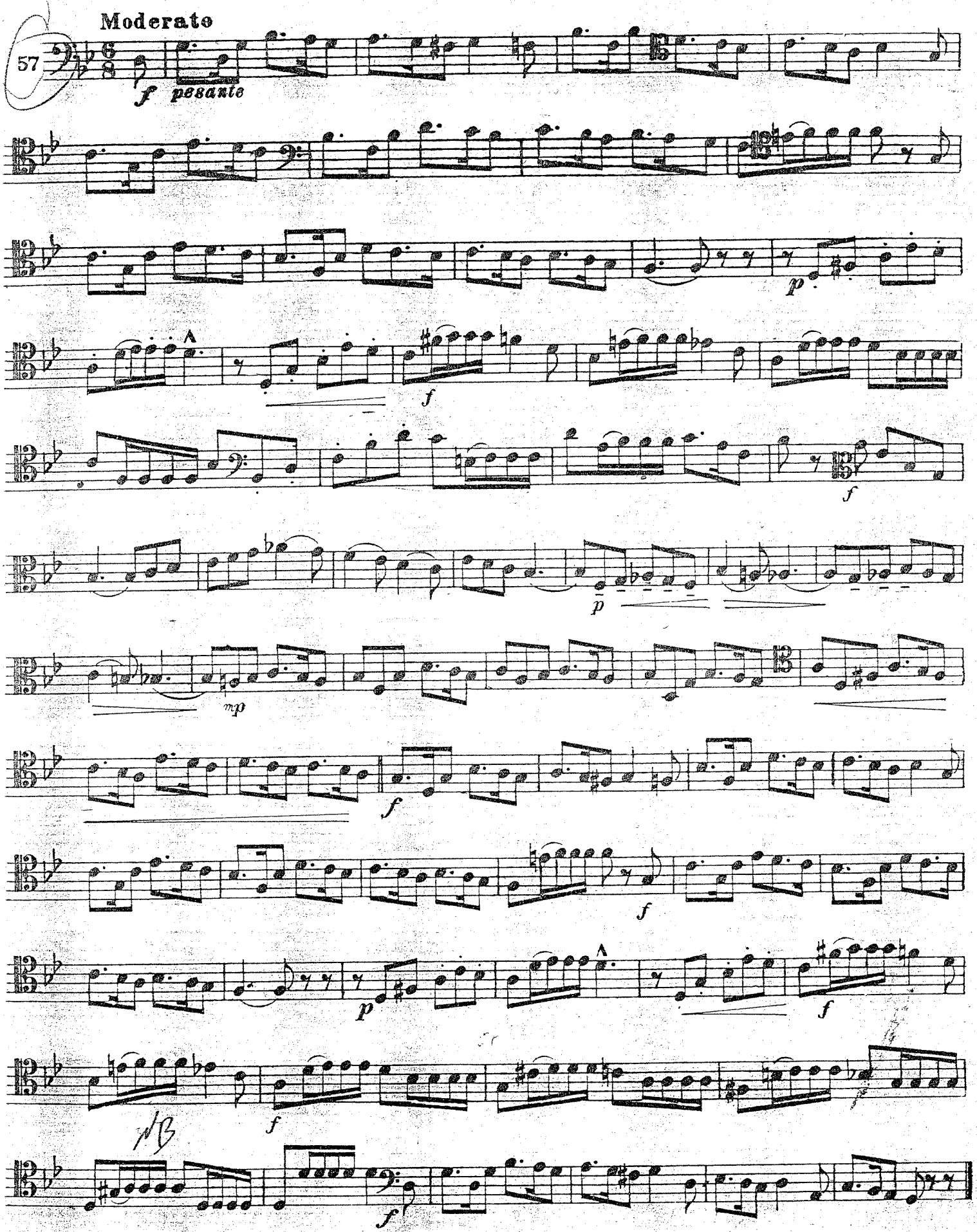
ff

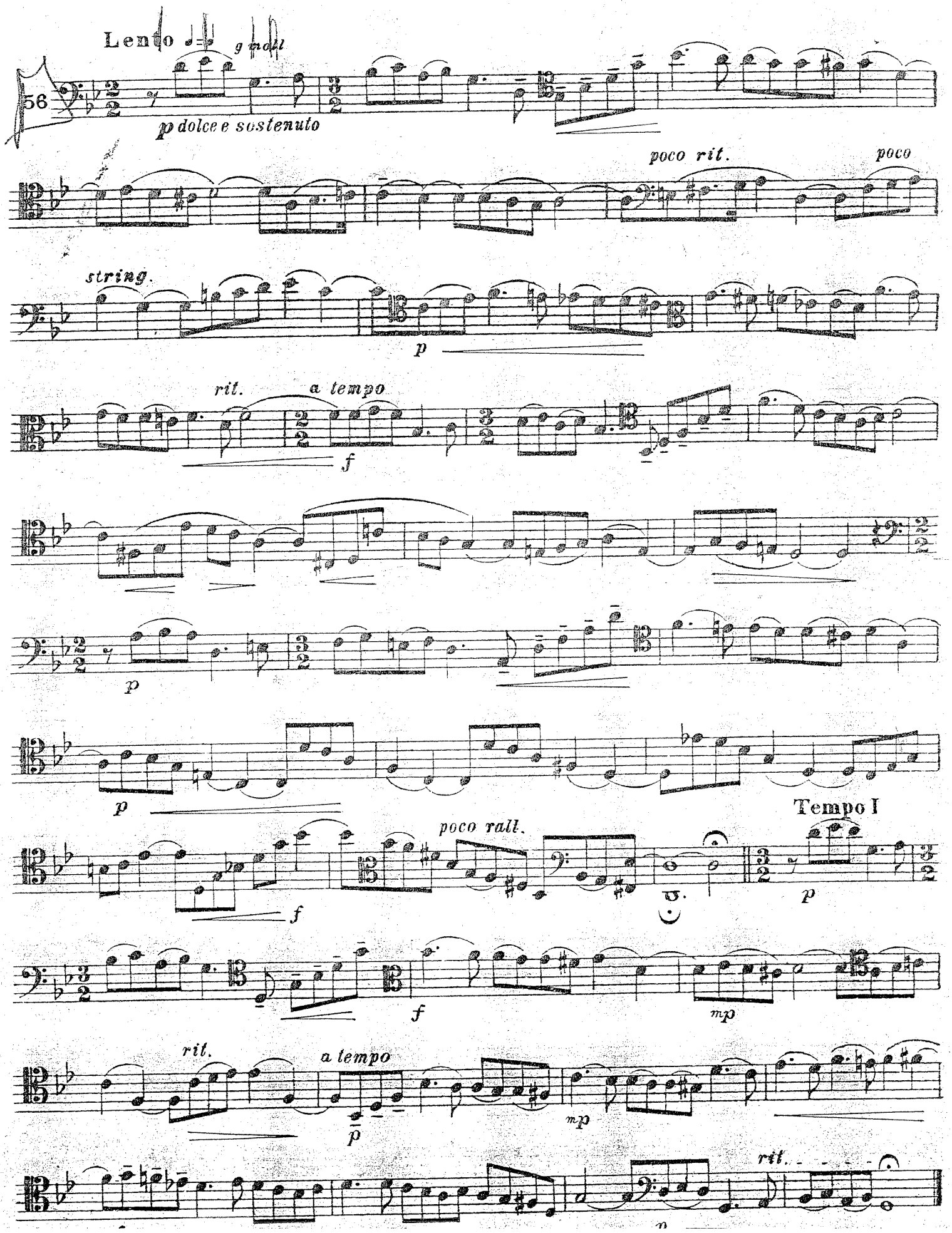
c moll.

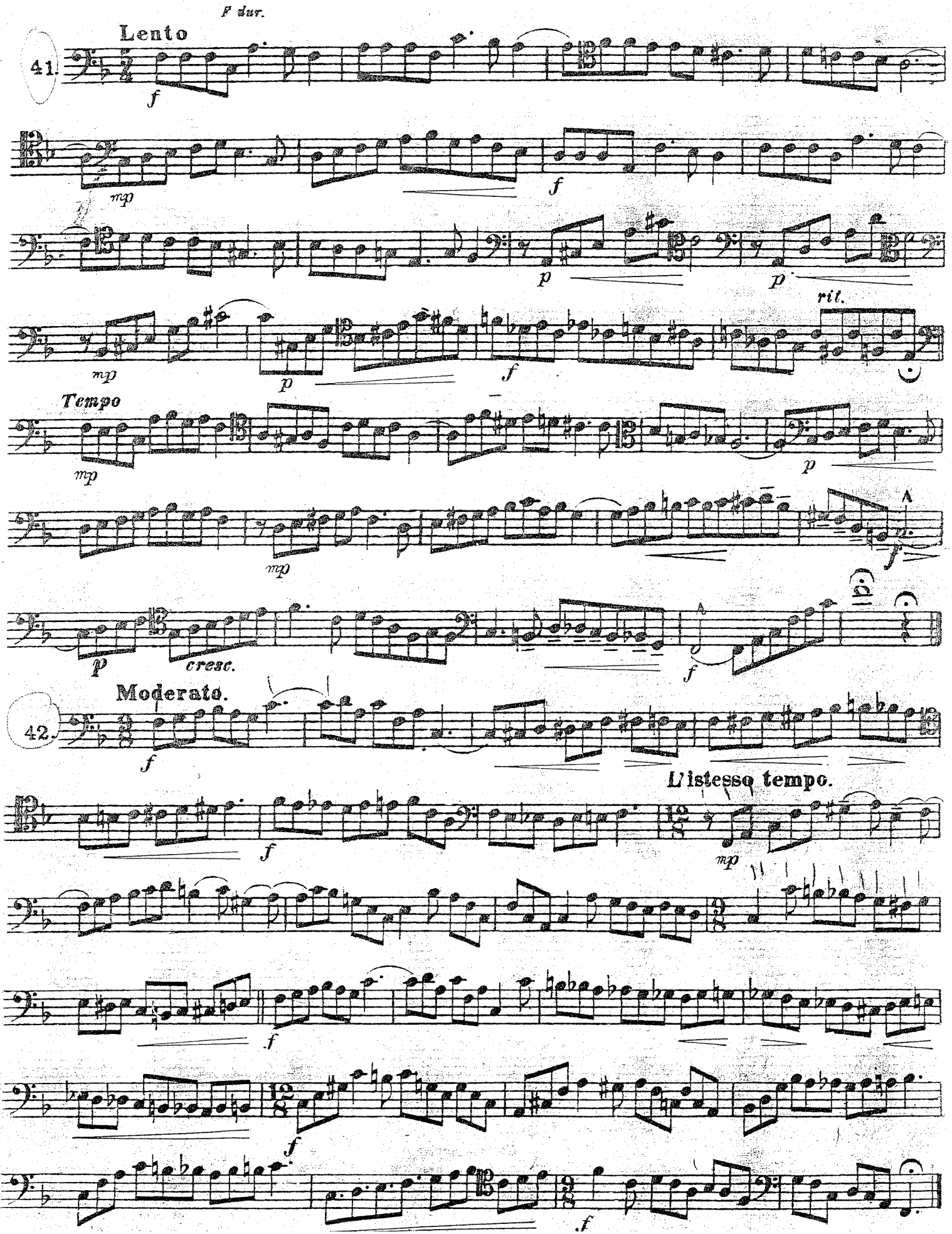
Andante con moto

68.

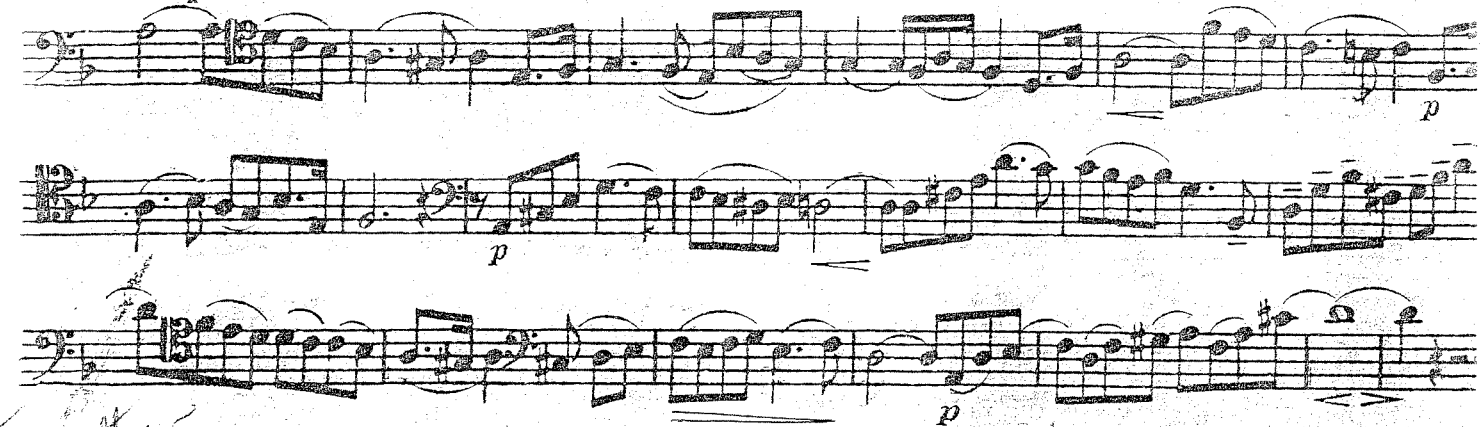
p dolce


Moderato
57
f pesante
p
A
f
f
p
mp
f
f
p
A
f
f
f


Lento
g roll
56
p dolce e sostenuto
poco rit.
poco
string.
p
rit.
a tempo
f
p
p
f
poco rall.
Tempo I
p
f
mp
rit.
a tempo
p
mp
rit.
p


F dur.
Lento
41.
f
mp
f
p
p
mp
p
f
rit.
Tempo
mp
p
mp
f
p
cresc.
f
Moderato.
42.
f
L'istesso tempo.
f
mp
f
f
f

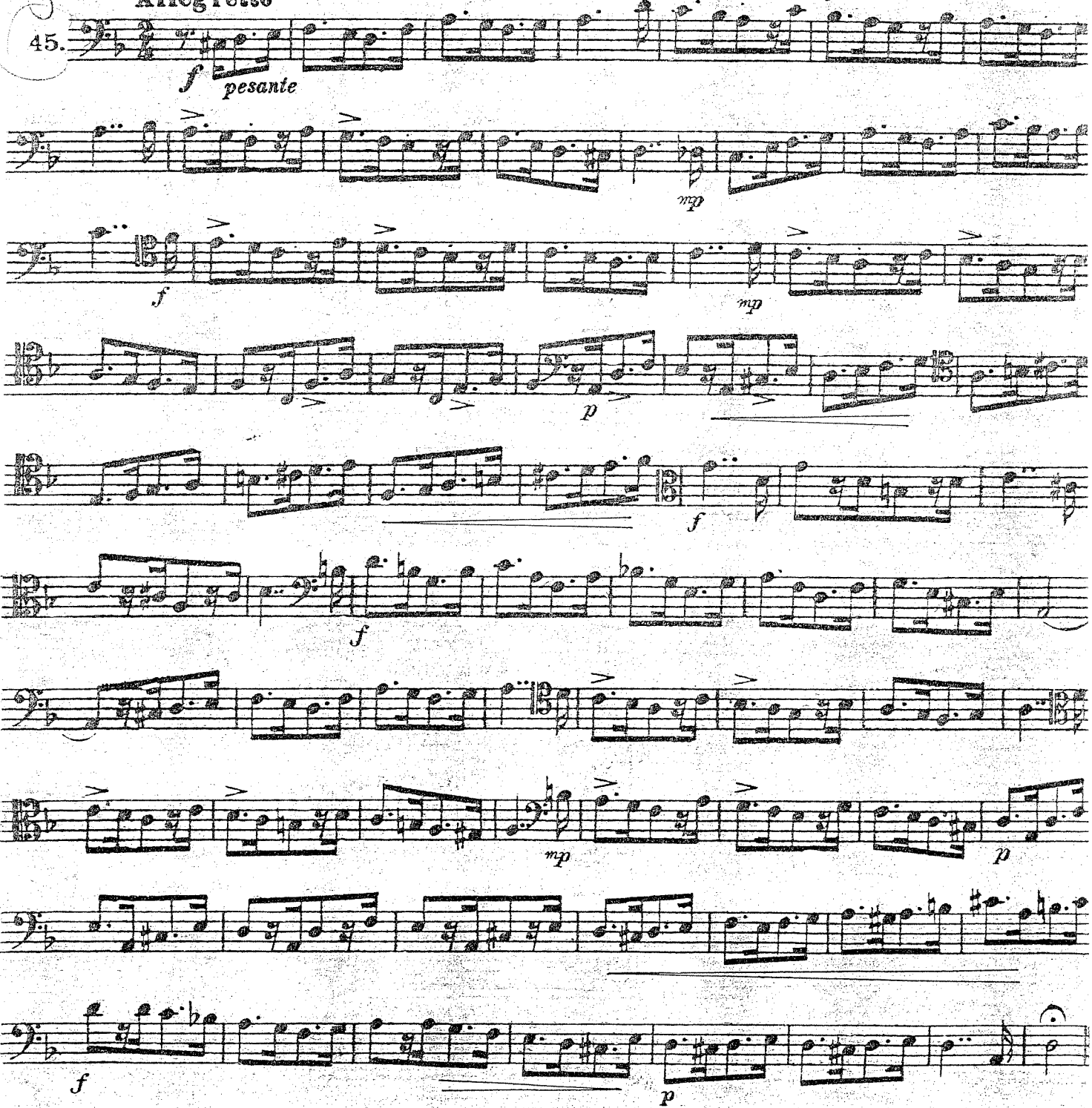
Tempo I



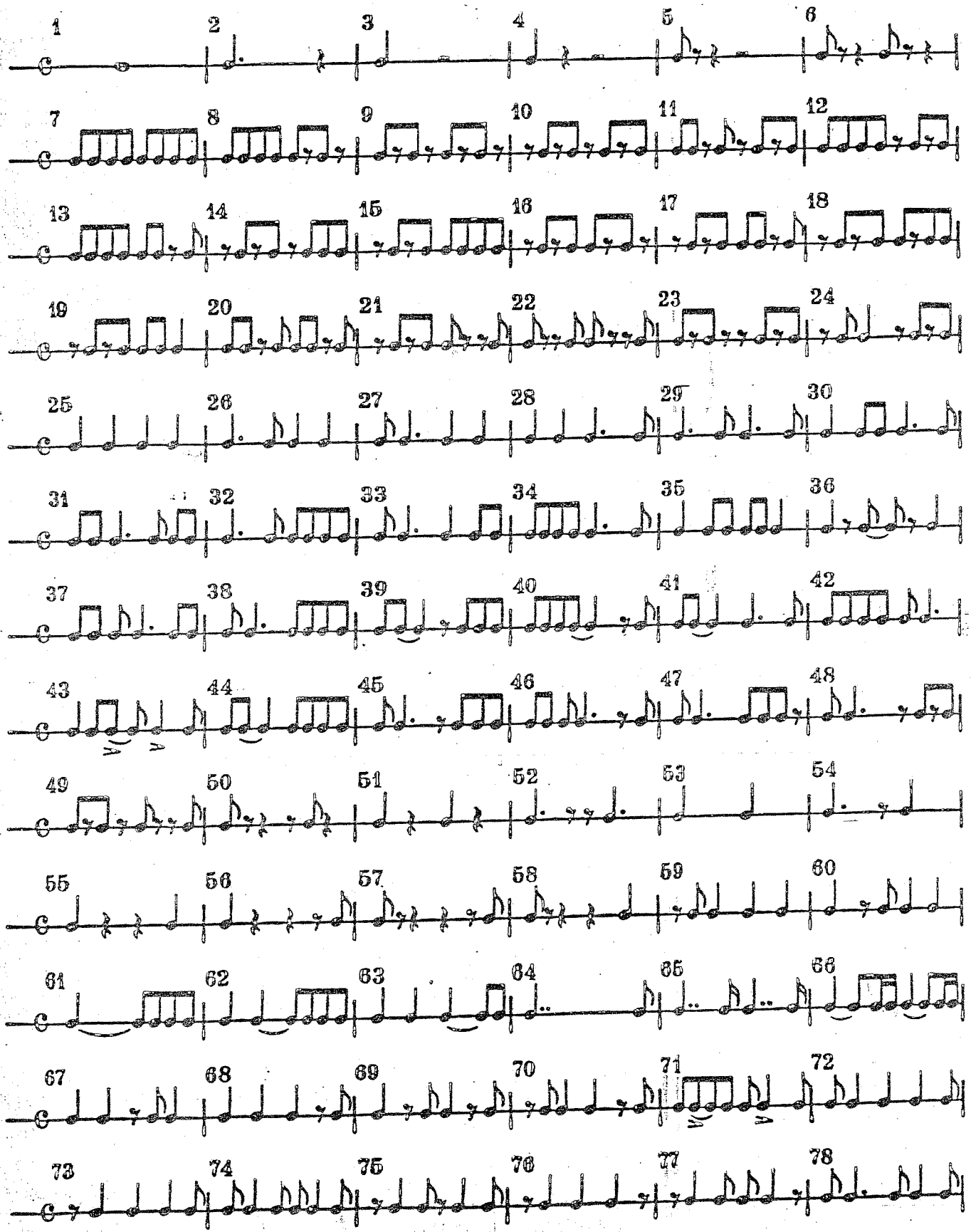
E. Gutter

Allegretto

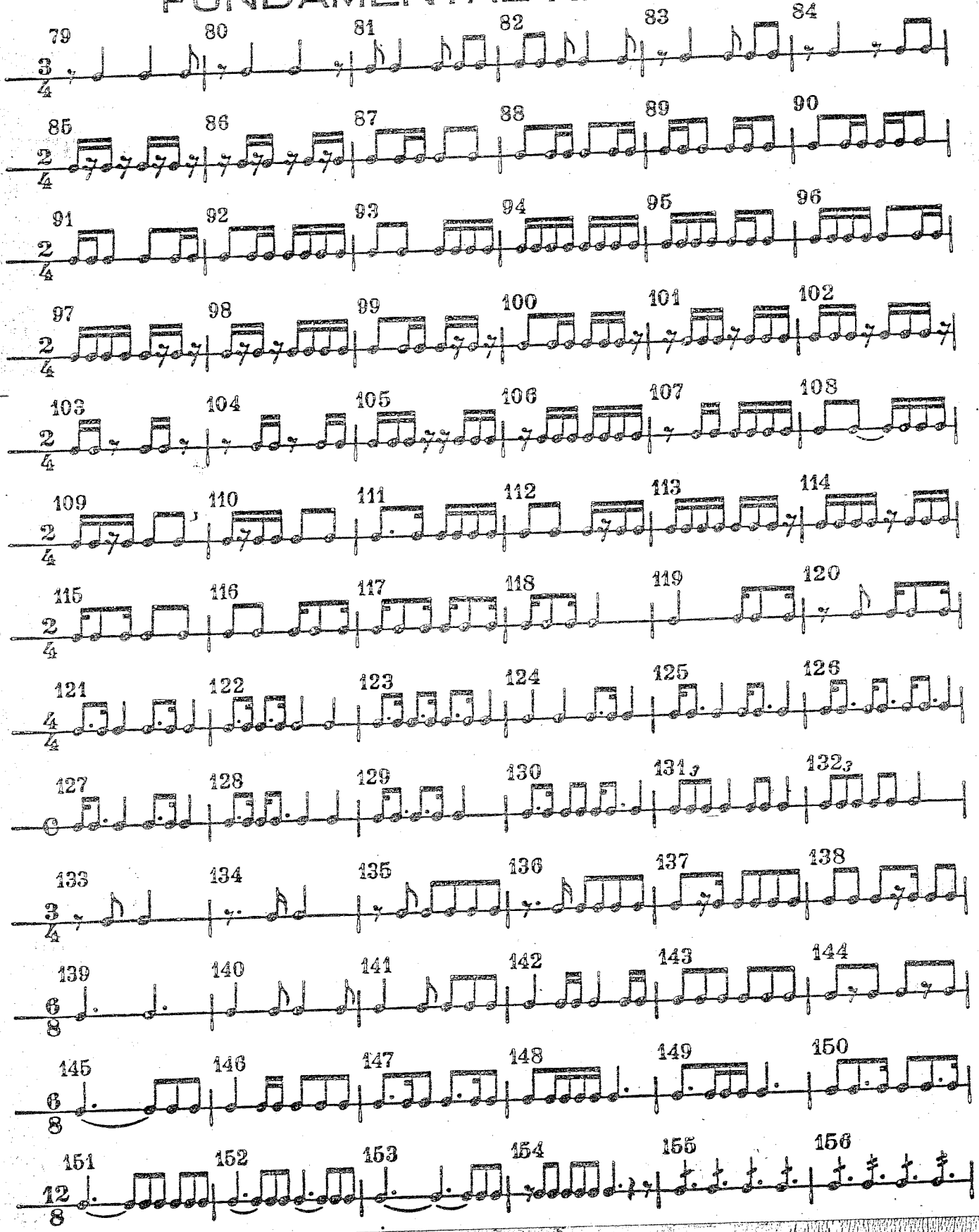
45.

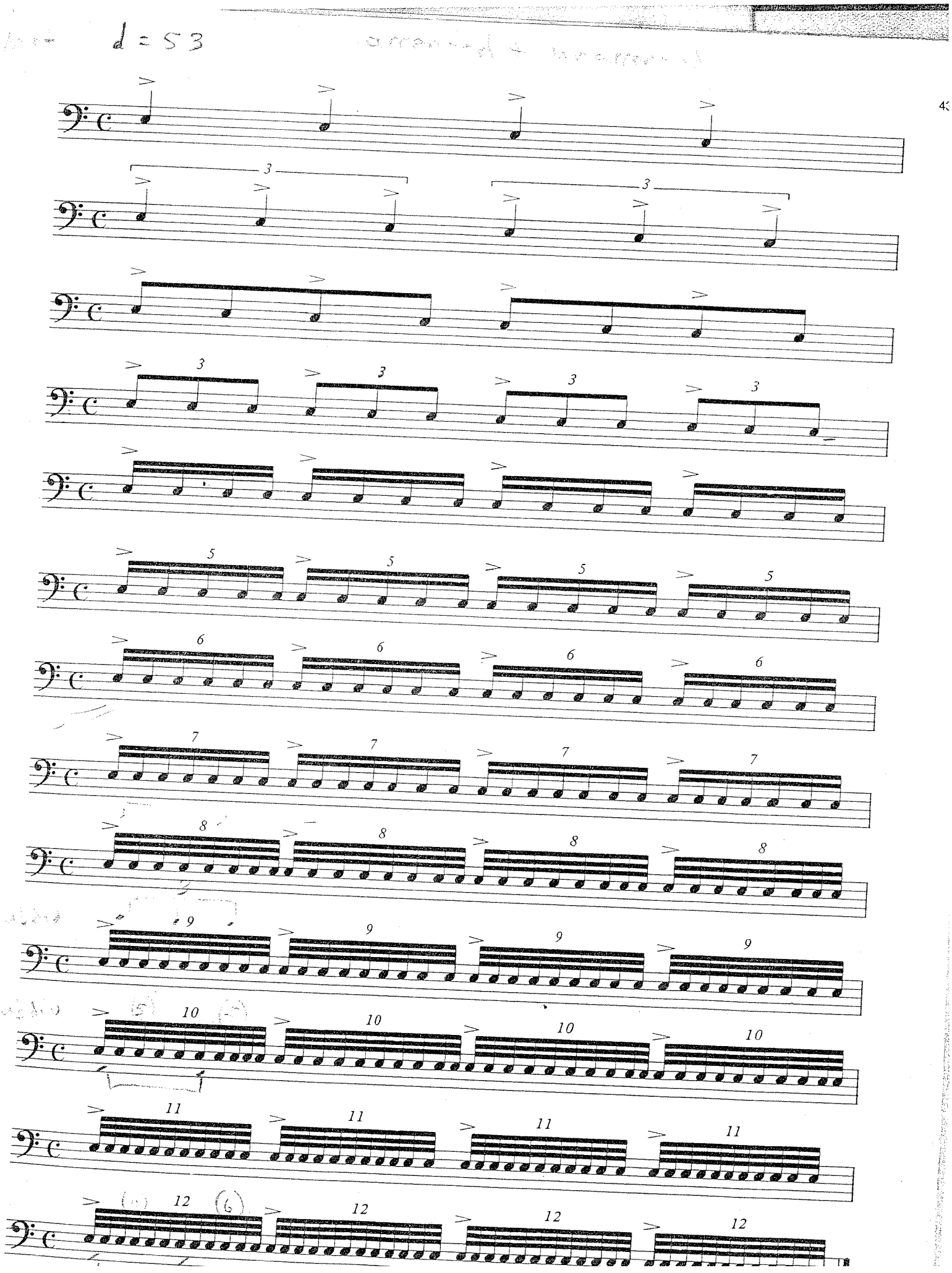


FUNDAMENTAL RHYTHMS



FUNDAMENTAL RHYTHMS




3
3
3
3
3
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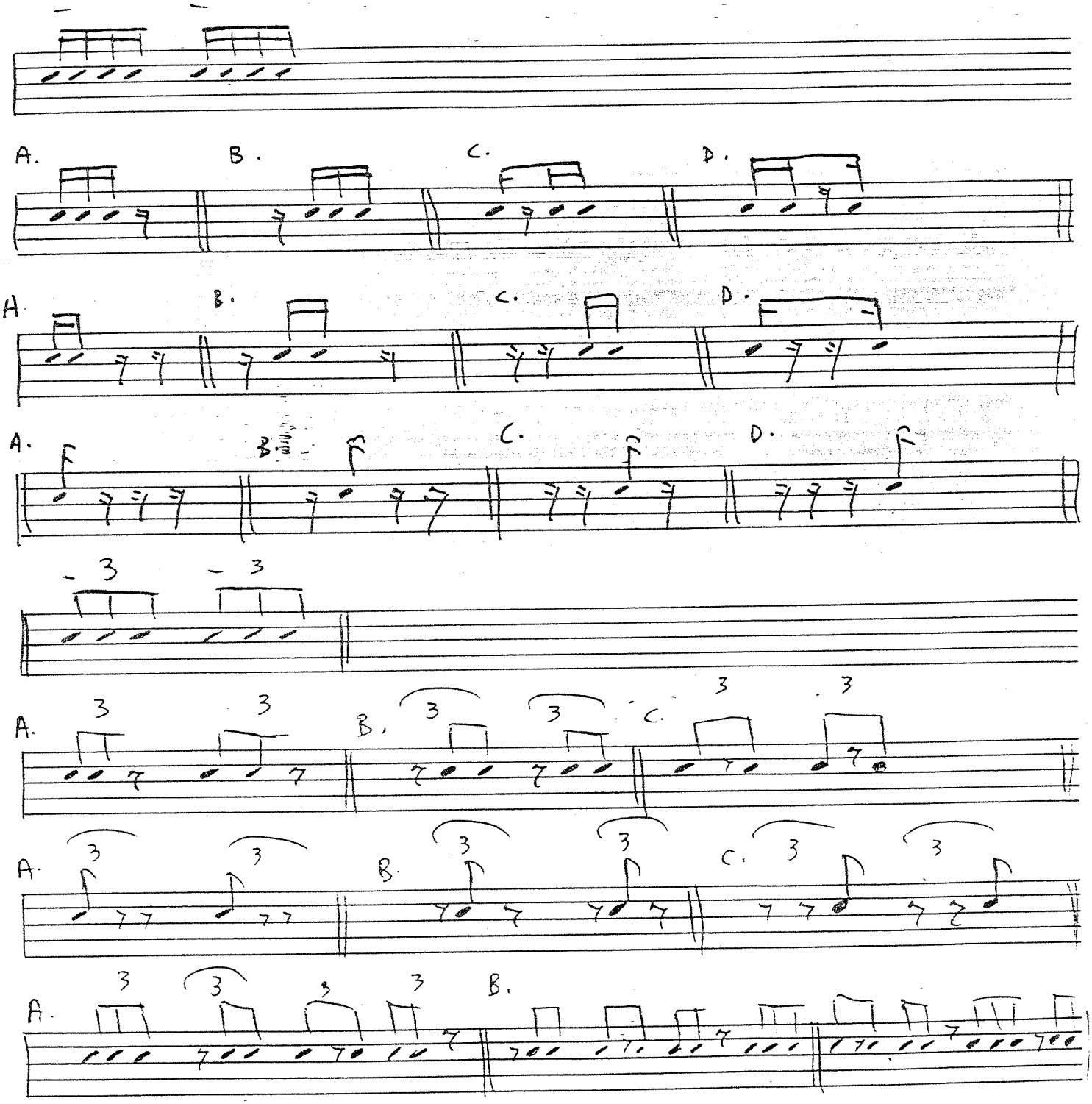
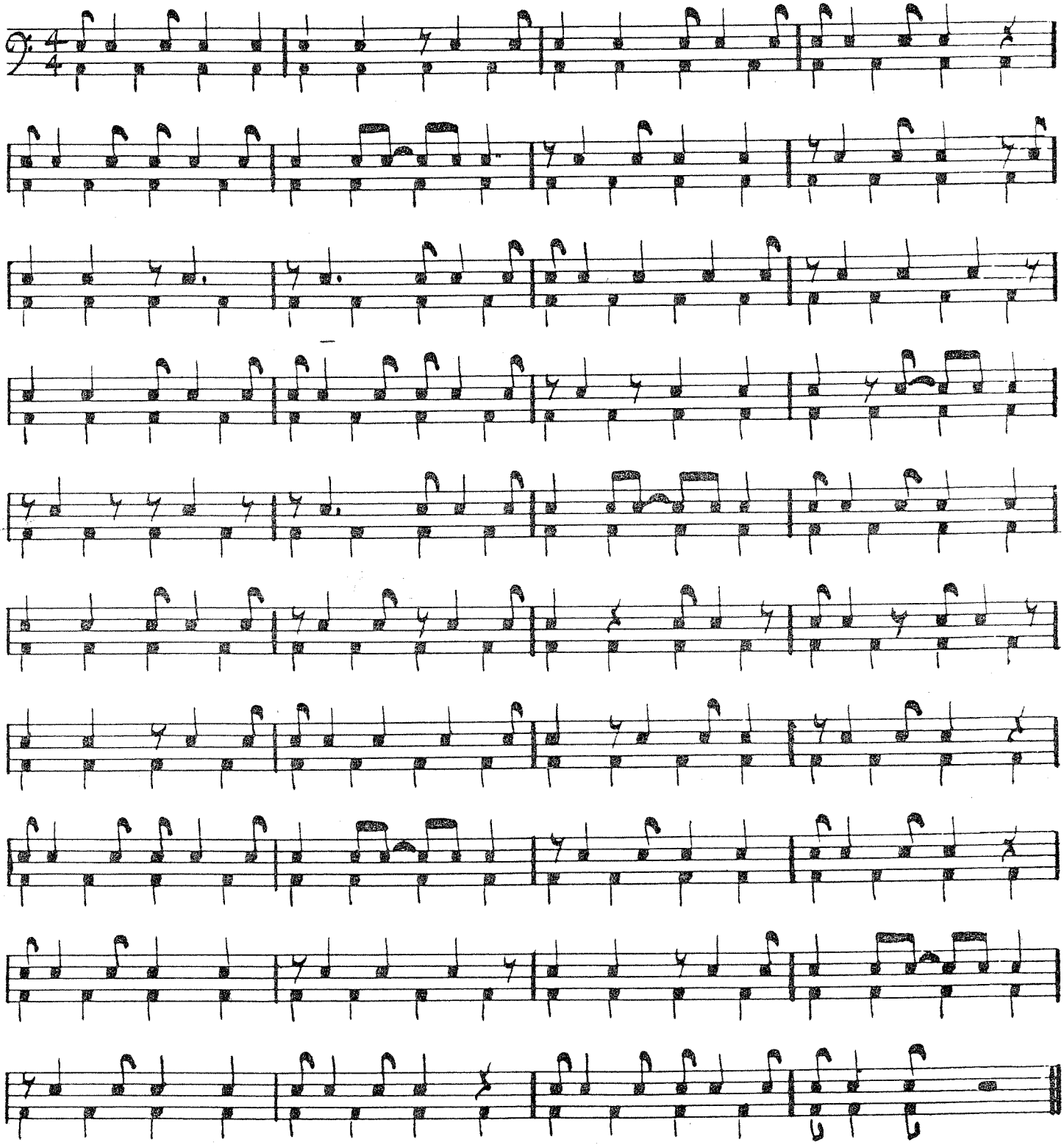
12

Rhythm Game



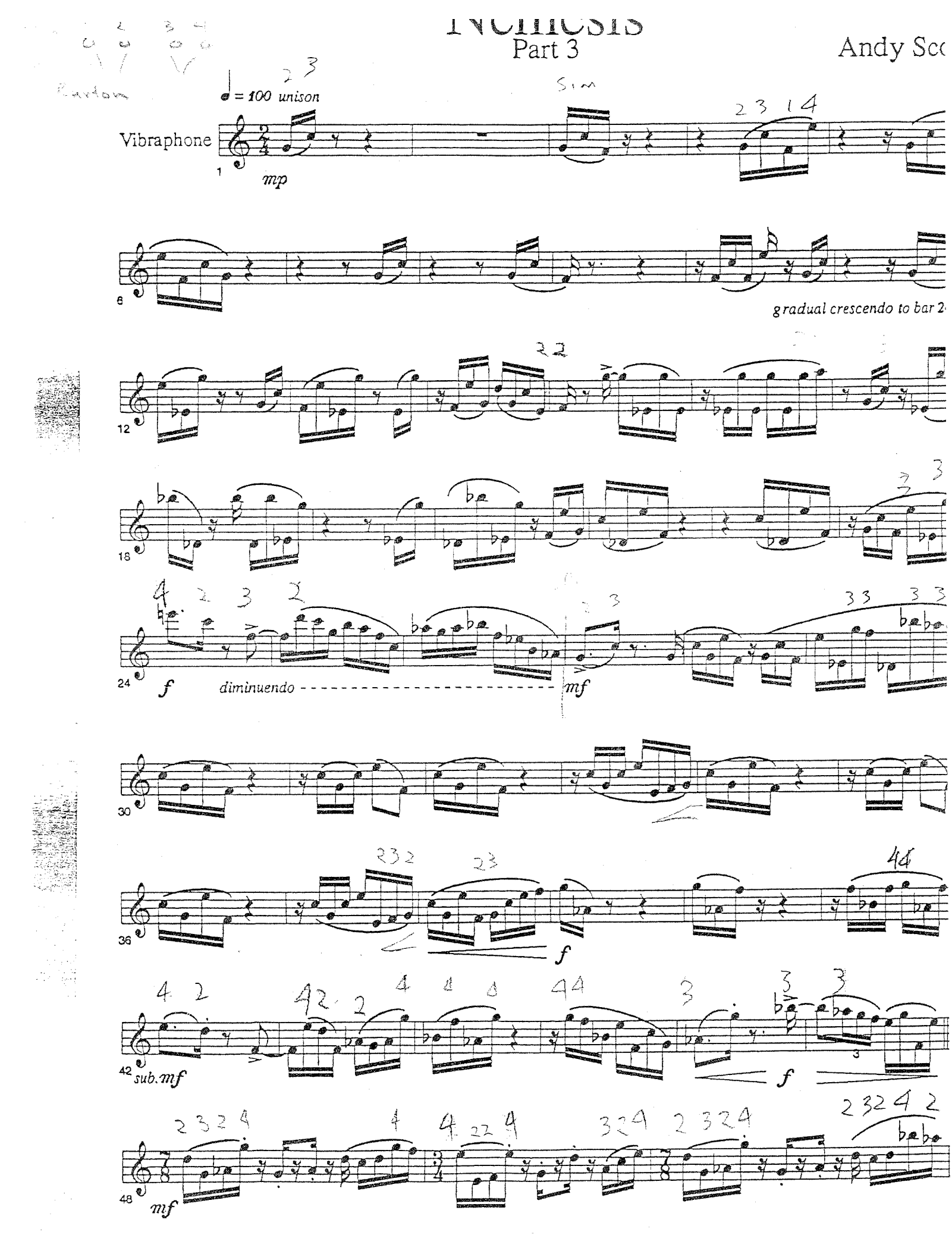
EXERCISE 1

SYNCOPATION

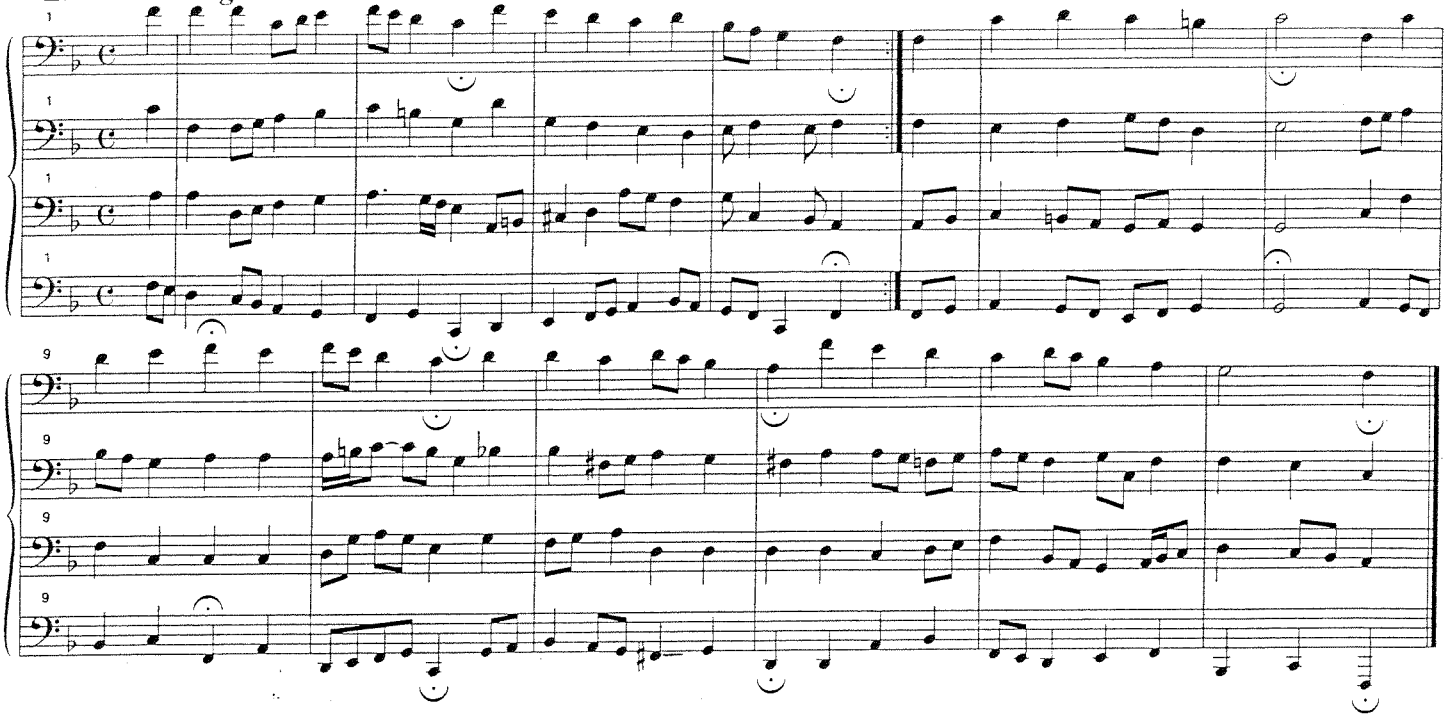


NEMESIS
Part 3

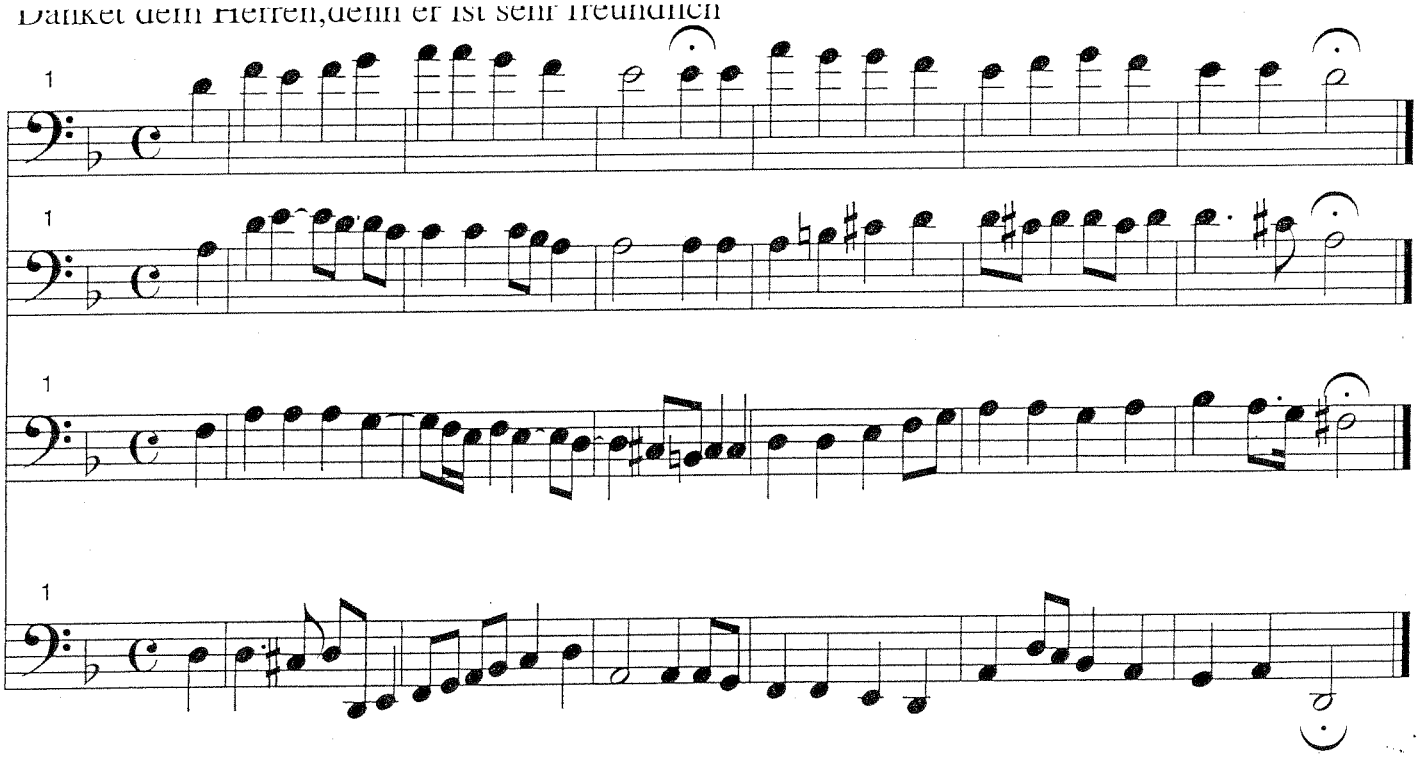
Andy Sc



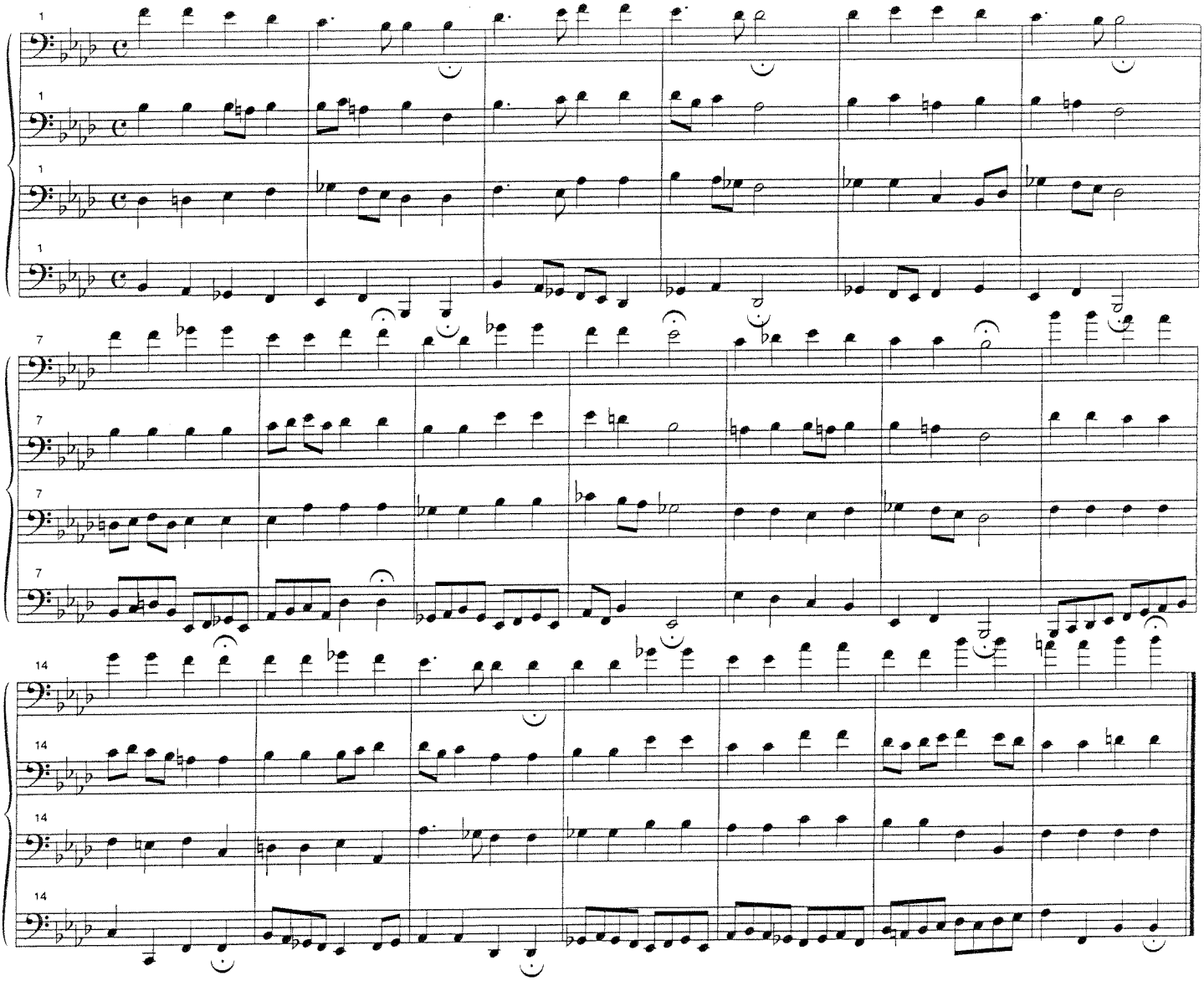
Ein' feste Burg ist unser Gott



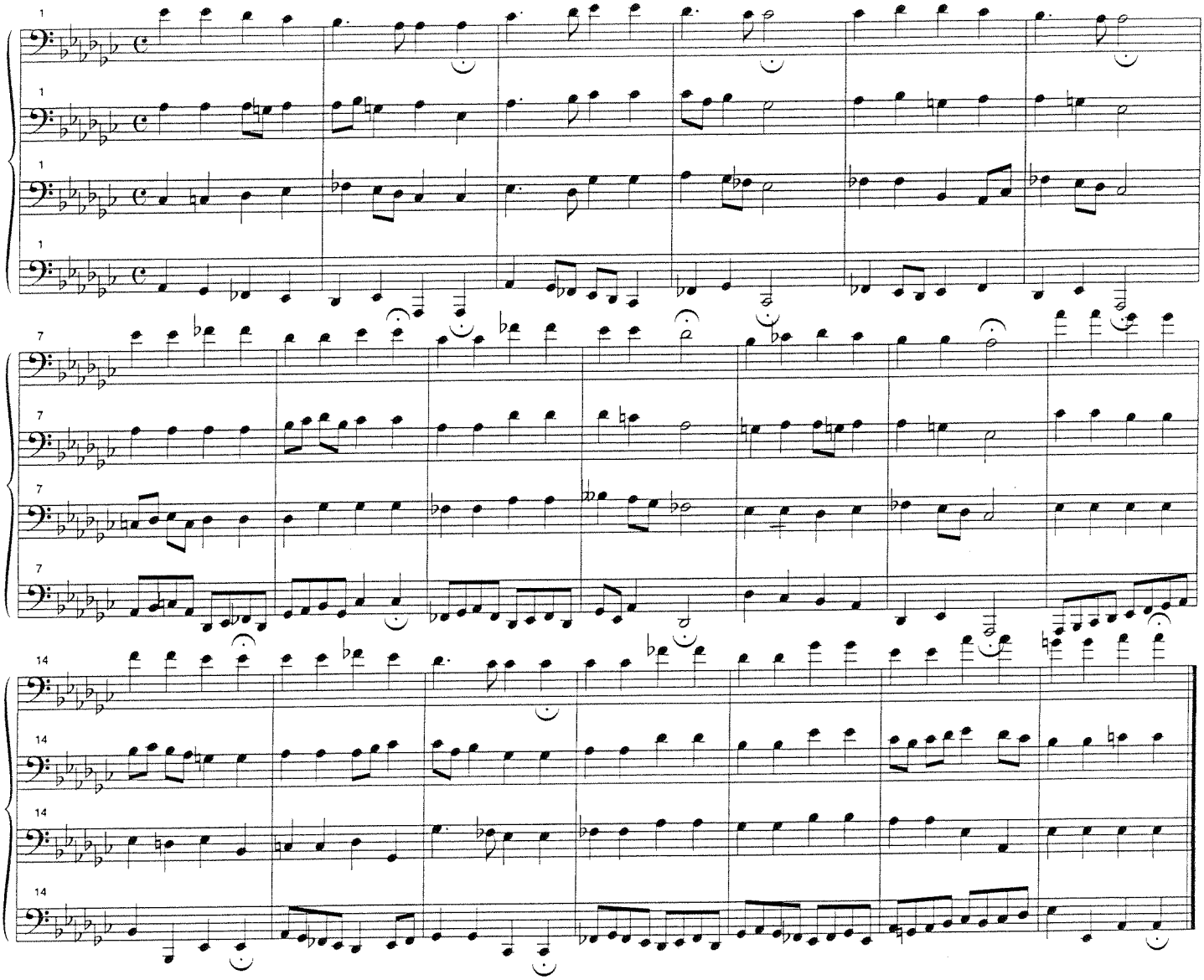
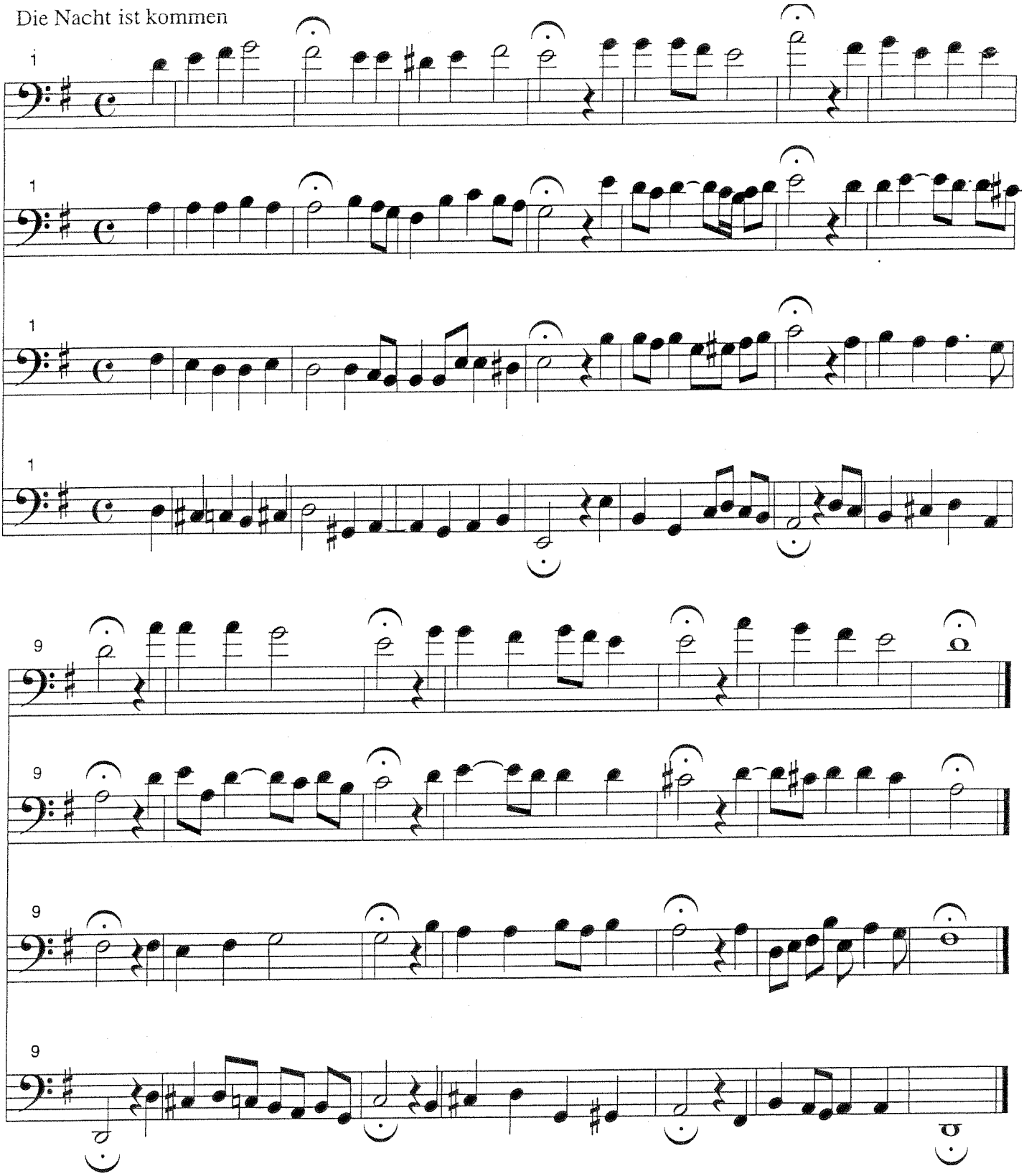
Danket dem Herren,denn er ist sehr freundlich



Freuet euch, ihr Christen



Freuet euch, ihr Christen



Die Nacht ist kommen