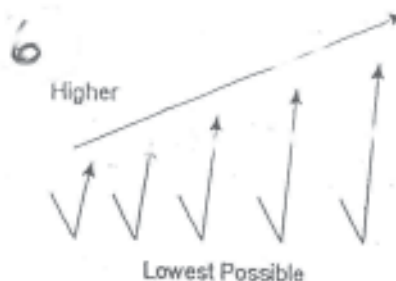
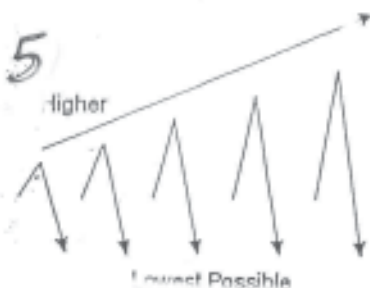
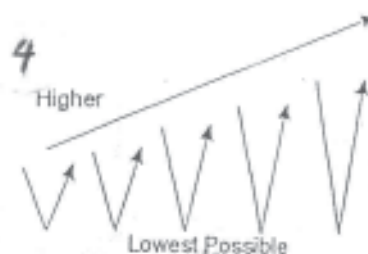
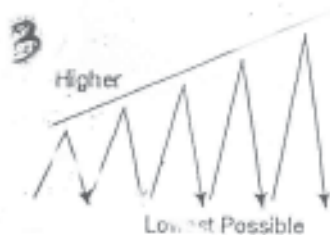
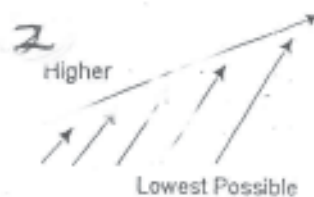


Mouthpiece Buzzing Exercises for Brass Players

These exercises will build range, endurance, efficiency, and the ability to buzz a pure tone throughout the entire range of the instrument. Please follow the following rules exactly:

1. Do each exercise 4-5 times. Always work higher and go to your extreme on the last time.
2. Start the buzz with breath only (*who* attack). Do not articulate the start of the buzz.
3. Buzzing at an *Mf* to *F* will build strength and focus.
4. Keep one embouchure setting throughout the buzz. Do not let the corners move or shift as you work through the exercises. A small pivot is ok.
5. Rest as much as you buzz, e.g. buzz, rest, buzz, rest . . .
6. The mouthpiece may be slightly closed off to work the extremes of range, both low and high. Learn to control the backpressure by closing your hand over the back of the mouthpiece. As your control improves, you will need less and less backpressure to produce the buzz at the extremes. Strive to release the backpressure through the portions of the range where it is not required.
7. Do not use pressure on these exercises. Use breath support instead.
8. Use a mirror to watch your embouchure at work.
9. Never skip a day. You will lose up to 3 days of progress each day you miss this buzzing exercise.



7 Repeat #1

F LEGATO SPIDERWEB

TROMBONE/BASSOON/BARITONE B.C.

♩ = 60

Reinhardt/Gibson

The musical score consists of ten staves of music, each representing a different instrument part. The notation is in bass clef with a common time signature (C). The music features a series of eighth-note chords, often beamed together, with some notes marked with accents. The key signature has one flat (B-flat). The score includes various dynamics such as *mf*, *f*, and *1B.* (likely *ff*). The piece concludes with a double bar line.

FLEXIBILTY EXERCISE

Trombone/Baritone B.C./Bassoon

Reinhardt/Gibson

1x: staccato 2x:slurred

Four staves of musical notation in bass clef, with a common time signature (C). Each staff begins with a key signature of one flat (Bb). The first two staves are marked for staccato performance (1x), and the last two are marked for slurred performance (2x). The exercise consists of a sequence of eighth notes and quarter notes, with some notes beamed together. Each staff ends with a double bar line and a repeat sign, followed by a whole note chord consisting of a flat bass note, a flat second, and a natural third.

General Comments

Alessi Warm-up

- When buzzing and slurring on the mouthpiece, always gliss slightly and use no tongue. Use the tongue for the first note after each breath
- Buzz gently in mf, never f or ff.
- Use natural slurs when possible

1



First buzz all of exercise 1, then play



continue descending chromatically to low e

2



First buzz all of exercise 2, then play



continue descending chromatically to low e

3



buzz only

4



play only

continue descending chromatically to low e

5



buzz only

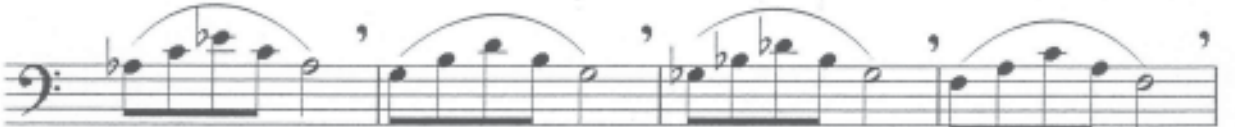


Alessi Warm-up

Page 2



continue down chromatically until B nat.



Alessi Warm-up

Page 3

continue down chromatically until e nat.

7

play only

rest

8

play slowly-when breathing, please repeat note after breath

Alessi Warm-up

Page 4

9

slurred

6 v1 v3 v3

continue descending chromatically down to e

S/S Remington / Alessi Warm Ups
Ex. 1 ♩ = 80-96 For Euphonium TC () - reg. fingering (★) - non compensating (★♭) - Lip down Weril

Exercise 1 consists of five staves of music in 4/4 time. The notes and their corresponding fingering are as follows:

- Staff 1: C4 (0), G4 (2), C5 (0), B4 (1), C5 (0), F5 (12), C5 (0), B4 (23), C5 (0).
- Staff 2: C4 (0), G4 (0), A4 (♯2), C5 (0), B4 (1), C5 (0), F5 (12), C5 (0), B4 (♭23), C5 (0).
- Staff 3: C4 (13)4, G4 (24), A4 (♯23), C5 (0), B4 (0), C5 (2), C5 (0), B4 (1), C5 (0).
- Staff 4: C4 (12), G4 (0), A4 (♯23), C5 (0), B4 (4)13, C5 (♯24)123, C5 (0), B4 (14)124★, C5 (0).
- Staff 5: C4 (124)123★, G4 (254)1234★, C5 (134)1234, C5 (0), B4 (1234)1234♭, C5 (0).

Ex. 2 M-Fri ♩ = 80-96

Exercise 2 consists of four staves of music in 4/4 time. The notes and their corresponding fingering are as follows:

- Staff 1: C4 (0), G4 (2), C5 (0), B4 (1), C5 (0), F5 (12), C5 (0), B4 (23), C5 (0).
- Staff 2: C4 (0), G4 (0), A4 (♯2), C5 (1), C5 (12), B4 (23), C5 (4)12, C5 (♯24)123, C5 (0), B4 (0).
- Staff 3: C4 (2), B4 (1), C5 (12), B4 (♭23), C5 (4)13, C5 (opt.) (0), C5 (♯24)123, C5 (4)124, C5 (124)123, C5 (♯24)134.
- Staff 4: C4 (4)1234 (134), C5 (♯234)1234, C5 (4)123, C5 (0).
Lip Down

Remington Warm Ups
for Euphonium T.C (A) - compensating Werd

Ex. 3

0-2 2-1 2-1 1-12 12-23

12-23 (4) 23-13

(4)-(24) 13-123

then continue down as follows

* (14) (124) (124) (234) (234) (134) (134) (1234)

24-124(14); 124-234; 234-134; 134-1234; 1234-1234 2.D.↓

Ex. 5 $\text{♩} = 60-80$ staccato + Legato
M-Fri

then continue down as follows B A G F E
(2) (12) (13) (14) (124)

D C (pedal)
(134) 1234

Ex. 6

12 23 13(4) 123(24)

Remington Warm Ups to Euphonium TC

Wend

Ex. 6 (continued)

{ } = non compensating
< > = compensating

then continue down as follows B B^b A A^b G G[#]
(2) (1) (12) (23) (13) (123)
(4) (24)

E E^b D D^b C (pedal)
(124) (234) (134) (234) (1234) (1234)
Lip Slurs ♩ = 60 () = non compensating ; < > = compensating

Ex. 18

then continue down (124) (14), (234) (24), (134) (234), (1234) (134), (1234), then (13) (13) (13) (13)

After this, then... More Flexibility!! (yay!)

(A) Continue down - 2, 1, 12, 23, 13, 123, (124), (234), (134)
(134) (1234), then 0, 4, 0, 4 0, 4, 0, 4 0 (pedal)

(B) Same as (A)

(C) Continue ↓ - 2, 1, 12, 23, 13, 123 (4) (24)

(D) Same as (C)

(E) Same as (C)

(F) Same as (C)

s/s Remington Warm Ups
 Ex. 1 $\text{♩} = 60-80$ Tor Tuba ($\text{B}\text{B}\flat$)
 (3+4 valves) Werul

opt. 8va

Ex. 2 $\text{♩} = 60-80$ M-Fri

Remington Warm-ups for TUBA (BB^b)

Wend

M-Sun
Ex. 3

♩ = 60-80

0-2 2-1 1-12 12-23 12-23 23-13(4) 13(4)-12(24)

then continue down as follows:

24-124, 124-234, 234-134, 134-1234, 1234-1234 (♯_{down} ↓) - Ov.
1234 - 23 (False Tone)

< Diatonic Articulation Descending >

Ex. 5
M-Fri

♩ = 60-80
Staccato + Legato

0 2 12 13(4)

then continue down

(Note: these exercises can also be done w/ double + triple tonguing)

as follows AA GG FF EE^b DD CC BB^b
(2) (12) (4) (124) (234) (234)

Ex. 6
S/S
♩ = 60-80

< Chromatic Articulation Descending > Staccato + Legato

0 2 1 12

Remington Warm Ups for BB \flat TUBA (3+4 value)

Weril

Ex. 6 (continued)

Handwritten musical notation for Ex. 6 (continued), first staff. Bass clef, 4/4 time. Notes: B_2 , B_2 , A_2 , A_2 , G_2 , G_2 , F_2 , F_2 , E_2 , E_2 , D_2 , D_2 , C_2 , C_2 . Fingerings: (2,3), 2,3, 1,3(4). *V.S.* with a curved arrow.

Handwritten musical notation for Ex. 6 (continued), second staff. Bass clef, 4/4 time. Notes: B_2 , B_2 , A_2 , A_2 , G_2 , G_2 , F_2 , F_2 , E_2 , E_2 , D_2 , D_2 , C_2 , C_2 . Fingerings: 4, 2,3(2,4), 0. Text: "then continue down as follows"

follows AA, AA \flat , GG, GG \flat , FF, EE, EE \flat , DD, DD \flat , CC, BB \flat
 (2), (1), (1,2), (2,3), (1,3), (1,2,3), (1,2,4), (2,3,4), (1,3,4), (1,2,3,4), (1,2,3,4)
 (4) (2,4) $\frac{0}{2,3}$ (P.F.)

Handwritten musical notation for Ex. 18, first staff. Bass clef, 4/4 time. Notes: B_2 , B_2 , A_2 , A_2 , G_2 , G_2 , F_2 , F_2 , E_2 , E_2 , D_2 , D_2 , C_2 , C_2 . Fingerings: (0). Text: "Lip Slurs - $\text{♩} = 60$ "

Handwritten musical notation for Ex. 18, second staff. Bass clef, 4/4 time. Notes: B_2 , B_2 , A_2 , A_2 , G_2 , G_2 , F_2 , F_2 , E_2 , E_2 , D_2 , D_2 , C_2 , C_2 . Fingerings: 2,3, 1,3(4), 1,2,3(2,4), 1,2. Text: "then continue"

down: (1,2,4), (2,3,4), (1,3,4), (1,2,3,4)

After this, then... MORE FLEXIBILITY!! (Vary!)

- (A)
- (B)
- (C)
- (D)

Kemington Warm Ups
for BB \flat TUBA (3+4 valve)

Wend

(E)

Continue down - Same as (C)

(F)

Continue down - Same as (C)