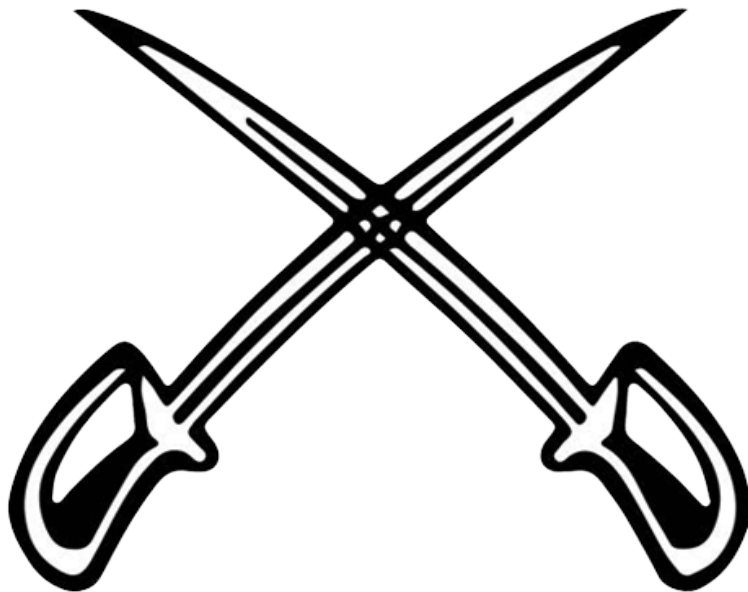


2018
White Sabers
Brass
Warm-up
Packet



Welcome to the 2018 version of the White Sabers Drum and Bugle Corps brass section! This packet is intended to help you become more familiar with what you can expect this season as far as techniques that will be used, warm-ups that will be used, and general information about the brass line. In the packet you will find warm-ups and chord progressions for each instrument. These will be the foundation of our warm-up program for the 2018 season. The goal is not for you to play them all perfect from the start, but for us to see a growth in your abilities and a willingness to work to achieve at a high level.

Attendance: The growth and success of the corps starts with all members being at rehearsals. If there is a conflict you must communicate with your Caption Head prior to the rehearsal you will be missing. Not communicating an absence is the same as a “no call no show” for a job. Many members are involved in numerous activities in and outside of school. We are willing to work with conflicts that you may have, but you must communicate these conflicts. You will also need to fill out a conflict sheet which will help you communicate any conflicts you may have. Communication is extremely important in this activity!

Missing Rehearsals: In the case that you do need to miss a rehearsal you will be required to do a video assignment. These assignments are not long, but do require you to spend some quality time practicing these parts. These assignments are not a punishment, however they will allow the staff to give you feedback when you are unable to attend a rehearsal.

What you will need for camps: For the winter camps you will need the following: Instrument, music, pencil, stand (if you own one), water bottle, and sneakers.

Instrument care and maintenance: Making sure that you have a working instrument is important for your success. If you are using a horn that belongs to the corps you will be required to sign a loan contract. This now means you are responsible for that horn. If there is an issue with the horn you must communicate that with a staff member. We can assess the situation and then take the steps necessary to take care of the issue. It is expected that your horn will be in working condition ready to be played at the beginning of horn warm up. This means oiling the valves and making sure the slides work. Gloves will be worn every time you have a horn in your hand.

Memorization: There will be set dates as to when the music will need to be memorized. All brass members are expected to have their music memorized by these dates. This includes warm-ups, chord progressions, the corps song, parade tunes, and the show music.

Part Assignments: The staff wants to make sure we are setting every member up for success. Every brass player will have an opportunity to play for the staff. You will be asked to play a couple warm-ups, a Bb concert scale for range purposes, and an excerpt from our show music. This gives us an opportunity to hear you play alone, and also helps us determine which part is the best for you to play.

Practicing at Home: Practicing at home is extremely important for our success. It is our job as the staff to help you and teach you how to practice at home. When you practice at home you should have a stand, a tuner, and a metronome. A tuner and a metronome can be downloaded on your phone for free and are extremely beneficial while practicing.

Playing the Horn

Breathing:

Breathing is the foundational component of successful wind playing. The White Sabers will focus on using a full, one-count breath before all attacks as the foundation to our approach on the horn. The timing of this breath is of the utmost importance for the timing of the ensemble and does not change at different tempos. While we will use

Inhalation

A quality breath must first start with an erect, relaxed posture through the upper body. Particularly the shoulders, neck, and upper back muscles should not be tense, and the tongue should be low in the mouth. The result should be a very soft, low pitched rush of air into the lungs, and a slight “cold spot” on the back of the throat. The timing of the inhale should be a full one-count breath at the same velocity and volume until the attack on the downbeat. There should be no interruption in, or change to the speed or volume of movement of air over the course of the inhalation. Be especially careful not to “cap” the breath, which occurs when the air is stopped at the end of the inhalation. This can introduce tension into the sound, and will cause timing errors. A full breath should be taken at all dynamics and tempos, and we will rehearse full expansion in all such situations.

Exhalation

The exhale should be relaxed, open and should begin at full velocity. An essential component to a proper attack on the instrument should be the initiation of the full volume of air on the downbeat. When performing air exercises with or without the instrument, we will NOT articulate with the tongue, which should remain low in the mouth. When breathing through the horn, there should be as minimal change in the jaw and neck as possible to create a seal on the mouthpiece. High brass players in particular have a tendency to introduce tension in the neck and tongue in order to overcome the resistance of the instrument. The velocity of the air should be first and foremost be modulated from the abdominal and intercostal muscles in support of the diaphragm, rather than the neck and tongue.

To ensure consistency across the phrase, we will apply a slight (less than one half of one dynamic) crescendo across the ENTIRETY of the length of a musical phrase (unless otherwise noted). This will prevent “dropped” phrases, and ensure a supported sound. Be careful not to close the jaw, raise the tongue, or choke the air with the glottis (“closing the throat”) to increase the apparent volume of the air, (this actually serves to DECREASE the volume of air while increasing the velocity) but instead focus on keeping the entire passage open and relaxed throughout the phrase.

Releases

The White Sabers will release with a short inhalation on the release count. This is part of the breathing technique is critical to the timing of the release. This inhalation can elide with the inhalation for the beginning of the next phrase (or the continuation of the phrase in the case of stagger breathing) or be separate completely (remember, we will ALWAYS be using a one count timing breath). In this situation, it is fine to release with the breath, exhale/breathe normally over the counts of the rest, and prepare for the full one-count breath the count before the next phrase. A proper breath release allows the sound of the horn to resonate or “ring” in the air slightly past the release. This is not to be confused with a late release, where a player plays past the conclusion of the phrase, which is obviously an error. Using the jaw, glottis, or tongue to release will prevent this ring, and is not part of our technique.

Audiation: “Audiation is the foundation of musicianship”. Audiating is an important part of the musical process for the White Sabers brass line. This process includes audiating rhythms as well as pitches. No this does not mean we are expecting everyone to be a world class singer. For many of you it will mean breaking out of your comfort zone a little bit, however this is sure to help you become a better musician. What will you be asked to do?

Singing

You will be asked to match pitches during exercises, chord progressions, and show music. The syllable we will use when signing will be “AWH”. When using this syllable your mouth should be wide open with your jaw dropped. This gives us a rich sound and tone quality, and when everyone in the line matches this will give us great intonation and balance as well. When a group is able to sing a note,

interval, or chord in tune and tone they will find it much easier to play that same note, interval, or chord in tune and tone. While we play our instruments we should always be “singing in our heads” and hearing that note we are playing. By starting with this process we are setting ourselves up to be successful on our horns.

Chanting

A technique we use often for the White Sabers in chanting. This gives our chops a break and it helps us line up our rhythms with the other sections in the brass line. The syllable we use for chanting is “Dawh”. When chanting we are not looking for correct pitches. However, we are looking for correct rhythms, dynamics, articulations, and style. Chanting a section of music gives you an opportunity to vocalize rhythms, dynamics, articulations, and styles before jumping into the fingerings and pitches. We often use chanting when learning new music, but utilize this tool for when there are rhythms we are having a difficult time lining up. Again, chanting is not meant to embarrass anyone and may fall a little bit out of your comfort zone. This is only meant to help you fully understand what you are about to play before you actually play it on your instrument.

Mouthpiece: Playing on the mouthpiece is a technique a lot of brass players are not comfortable with. It is my belief that if you can play something on your mouthpiece you can play it on your instrument as long as your instrument is working correctly and you have your fingering down. The common trend is that when we play on our mouthpiece we tense up and use less air than we normally do. When we play on our mouthpiece we need to stay relaxed, breathe properly, and center that air through the mouthpiece. The mouthpiece does not produce the prettiest sound in the world, but becoming a better player on the mouthpiece will make you a better player with the horn in your hand. It is important to practice with just your mouthpiece every time you practice! We will teach you ways to become more proficient on your mouthpiece to where you might even enjoy just playing the mouthpiece. When playing the mouthpiece you will hold the shaft of the mouthpiece with your thumb and index finger for high brass players, and your thumb, index finger, and middle finger for low brass players. Every brass player will hold the mouthpiece with their non-dominant hand.

Exercises

Included at the end of this packet are the exercises we will start the season with. These exercises are the foundation of our warm-up program and the goal is to master these exercises. There will be variations of these exercises throughout the season, however they will all be based off of the ones in this packet. Below is a brief explanation of each exercise.

Long Tones: This exercise, along with every exercise, will start with a “Dah” attack with the tongue. The tongue should be placed just above your top set of teeth on the roof of your mouth. Your air and tongue should work together with your embouchure for a nice clean attack. This year we will be doing a full phrase crescendo on this exercise as opposed to the “push for 4” we have done in past years. Each phrase of this exercise will end with a breath in on count 13.

Lip Slurs: This exercise will start with the tongue but you will slur through the rest of the notes ending with a breath in on count 8. We will focus on the use of syllables for this exercise. As we are in a lower register of the horn we use “AWH” with our tongue down in our mouth. When we are in the upper register of our horn we use an “EE” syllable with the back of our tongue towards the top of our mouth.

Timing and Tonguing: This exercise is all about “timing and tonguing”. Through this exercise we are focused on lining up our notes and not getting too heavy or fat with our tongue. We will use the word “light” when we play this exercise. We will use a full phrase crescendo on the exercise with a full length quarter note on count 13.

Technique Exercise: This exercise works our fingers and our chromatics. You should work this exercise at a slower tempo and then speed it up once you are more comfortable with the pattern. We will play the exercise at the same dynamic all the way through. To give you some help, the 3rd measure of each phrase matches the first two measures of that phrase and each lip slur is a major arpeggio.

Chord Progressions: We will use chord progressions to work on blend, balance, tone quality, intonation, and dynamic sustainability. These chord progressions give you an idea of the range for each part, however the parts may go higher or lower depending on the arrangements. We will work these progressions at many different dynamics with different personal playing at different times.

As mentioned above there will be some variations to some of these exercises as well as some additions. Nothing that we give you at a rehearsal do we expect you to be able to play perfect right away, but we do expect that you will take the materials home and work on them. The goal is to help you grow as a musician and a player, while pushing this brass line to its full potential! The staff is extremely excited to get started and meet all of you. If you have questions at all please feel free to contact me and I will get you any answers you need. I look forward to meeting all of you at the Open House and starting off the 2018 season strong!

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Long Tones

Trumpet and Mello

Exercise 1

Exercise 1, measures 11-21. The music is in 4/4 time and consists of two staves. The first staff contains measures 11-15, and the second staff contains measures 16-21. The notes are: 11: G4, A4, B4; 12: A4, B4, C5; 13: B4, A4, G4; 14: F4, G4, A4; 15: G4, F4, E4; 16: D4, E4, F4; 17: E4, F4, G4; 18: F4, E4, D4; 19: C4, D4, E4; 20: D4, C4, B3; 21: A3, B3, C4. Dynamics are *p* for measures 11-15 and *f* for measures 16-21.

Exercise 2

Exercise 2, measures 31-51. The music is in 4/4 time and consists of two staves. The first staff contains measures 31-35, and the second staff contains measures 36-51. The notes are: 31: G4, A4, B4, C5; 32: B4, A4, G4, F4; 33: E4, F4, G4, A4; 34: B4, C5, D5; 35: C5, B4, A4; 36: G4, F4, E4, D4; 37: C4, D4, E4, F4; 38: G4, A4, B4, C5; 39: B4, A4, G4, F4; 40: E4, F4, G4, A4; 41: B4, C5, D5; 42: C5, B4, A4; 43: G4, F4, E4, D4; 44: C4, D4, E4, F4; 45: G4, A4, B4, C5; 46: B4, A4, G4, F4; 47: E4, F4, G4, A4; 48: B4, C5, D5; 49: C5, B4, A4; 50: G4, F4, E4, D4; 51: C4, D4, E4, F4. Dynamics are *p* for measures 31-35 and *f* for measures 36-51.

Exercise 3

Exercise 3, measures 61-77. The music is in 4/4 time and consists of three staves. The first staff contains measures 61-65, the second staff contains measures 66-71, and the third staff contains measures 72-77. The notes are: 61: G4, A4, B4, C5; 62: B4, A4, G4, F4; 63: E4, F4, G4, A4; 64: B4, C5, D5; 65: C5, B4, A4; 66: G4, F4, E4, D4; 67: C4, D4, E4, F4; 68: G4, A4, B4, C5; 69: B4, A4, G4, F4; 70: E4, F4, G4, A4; 71: B4, C5, D5; 72: C5, B4, A4; 73: G4, F4, E4, D4; 74: C4, D4, E4, F4; 75: G4, A4, B4, C5; 76: B4, A4, G4, F4; 77: E4, F4, G4, A4. Dynamics are *p* for measures 61-65 and *f* for measures 66-77.

Long Tones

Baritone

Exercise 1

11

21

Exercise 2

31

41

51

Exercise 3

61

71

77

Long Tones

Tuba

Exercise 1

11 *p* *f* *p* *f* *p* *f*

21 *f* *p* *f* *p* *f*

Exercise 2

31 *p* *f* *f* *p* *f*

41 *p* *f* *p* *f* *p* *f*

51 *f* *p* *f* *p* *f*

Exercise 3

61 *p* *f* *f* *p* *f*

71 *p* *f* *p* *f* *p* *f*

77 *f* *p* *f*

p *f* *f*

Lip Slurs

Baritone

Exercise 1

Exercise 1, measures 1-6. Bass clef, 4/4 time. Slurs connect notes across measures. Measure 1: B2, Bb2, A2, G2. Measure 2: F2, E2, D2, C2. Measure 3: B1, Bb1, A1, G1. Measure 4: F1, E1, D1, C1. Measure 5: B1, Bb1, A1, G1. Measure 6: F1, E1, D1, C1.

Exercise 1, measures 7-12. Bass clef, 4/4 time. Slurs connect notes across measures. Measure 7: B1, A1, G1, F1. Measure 8: E1, D1, C1, B1. Measure 9: Bb1, Ab1, Gb1, Fb1. Measure 10: Eb1, Db1, Cb1, Bb1. Measure 11: Ab1, Gb1, Fb1, Eb1. Measure 12: Db1, Cb1, Bb1, Ab1.

Exercise 2

Exercise 2, measures 13-19. Bass clef, 4/4 time. Slurs connect notes across measures. Measure 13: Bb1, Ab1, Gb1, Fb1. Measure 14: Eb1, Db1, Cb1, Bb1. Measure 15: Ab1, Gb1, Fb1, Eb1. Measure 16: Db1, Cb1, Bb1, Ab1. Measure 17: Bb1, Ab1, Gb1, Fb1. Measure 18: Eb1, Db1, Cb1, Bb1. Measure 19: Ab1, Gb1, Fb1, Eb1.

Exercise 2, measures 20-25. Bass clef, 4/4 time. Slurs connect notes across measures. Measure 20: Bb1, Ab1, Gb1, Fb1. Measure 21: Eb1, Db1, Cb1, Bb1. Measure 22: Ab1, Gb1, Fb1, Eb1. Measure 23: Db1, Cb1, Bb1, Ab1. Measure 24: Bb1, Ab1, Gb1, Fb1. Measure 25: Eb1, Db1, Cb1, Bb1.

Exercise 2, measures 26-32. Bass clef, 4/4 time. Slurs connect notes across measures. Measure 26: Bb1, Ab1, Gb1, Fb1. Measure 27: Eb1, Db1, Cb1, Bb1. Measure 28: Ab1, Gb1, Fb1, Eb1. Measure 29: Db1, Cb1, Bb1, Ab1. Measure 30: Bb1, Ab1, Gb1, Fb1. Measure 31: Eb1, Db1, Cb1, Bb1. Measure 32: Ab1, Gb1, Fb1, Eb1.

Exercise 3

Exercise 3, measures 33-38. Bass clef, 4/4 time. Slurs connect notes across measures. Measure 33: Bb1, Ab1, Gb1, Fb1. Measure 34: Eb1, Db1, Cb1, Bb1. Measure 35: Ab1, Gb1, Fb1, Eb1. Measure 36: Db1, Cb1, Bb1, Ab1. Measure 37: Bb1, Ab1, Gb1, Fb1. Measure 38: Eb1, Db1, Cb1, Bb1.

Exercise 3, measures 39-42. Bass clef, 4/4 time. Slurs connect notes across measures. Measure 39: Bb1, Ab1, Gb1, Fb1. Measure 40: Eb1, Db1, Cb1, Bb1. Measure 41: Ab1, Gb1, Fb1, Eb1. Measure 42: Db1, Cb1, Bb1, Ab1.

Exercise 3, measures 43-46. Bass clef, 4/4 time. Slurs connect notes across measures. Measure 43: Bb1, Ab1, Gb1, Fb1. Measure 44: Eb1, Db1, Cb1, Bb1. Measure 45: Ab1, Gb1, Fb1, Eb1. Measure 46: Db1, Cb1, Bb1, Ab1.

Lip Slurs

Tuba

Exercise 1

Exercise 1, measures 1-6. Bass clef, 4/4 time. The exercise consists of three phrases, each starting with a slur over four notes. The notes are: 1) G2, Bb2, D3, F3; 2) G2, Bb2, D3, F3; 3) G2, Bb2, D3, F3. Each phrase ends with a quarter rest.

7

Exercise 1, measures 7-9. Bass clef, 4/4 time. The exercise consists of three phrases, each starting with a slur over four notes. The notes are: 1) G2, Bb2, D3, F3; 2) G2, Bb2, D3, F3; 3) G2, Bb2, D3, F3. Each phrase ends with a quarter rest.

13

Exercise 2

Exercise 2, measures 13-19. Bass clef, 4/4 time. The exercise consists of three phrases. The first phrase (measures 13-15) starts with a slur over four notes: G2, Bb2, D3, F3. The second phrase (measures 16-18) starts with a slur over four notes: G2, Bb2, D3, F3. The third phrase (measures 19-20) starts with a slur over four notes: G2, Bb2, D3, F3. Each phrase ends with a quarter rest.

20

Exercise 2, measures 20-25. Bass clef, 4/4 time. The exercise consists of three phrases. The first phrase (measures 20-21) starts with a slur over four notes: G2, Bb2, D3, F3. The second phrase (measures 22-23) starts with a slur over four notes: G2, Bb2, D3, F3. The third phrase (measures 24-25) starts with a slur over four notes: G2, Bb2, D3, F3. Each phrase ends with a quarter rest.

26

Exercise 2, measures 26-32. Bass clef, 4/4 time. The exercise consists of three phrases. The first phrase (measures 26-27) starts with a slur over four notes: G2, Bb2, D3, F3. The second phrase (measures 28-29) starts with a slur over four notes: G2, Bb2, D3, F3. The third phrase (measures 30-32) starts with a slur over four notes: G2, Bb2, D3, F3. Each phrase ends with a quarter rest.

Exercise 3

33

Exercise 3, measures 33-38. Bass clef, 4/4 time. The exercise consists of three phrases. The first phrase (measures 33-34) starts with a slur over four notes: G2, Bb2, D3, F3. The second phrase (measures 35-36) starts with a slur over four notes: G2, Bb2, D3, F3. The third phrase (measures 37-38) starts with a slur over four notes: G2, Bb2, D3, F3. Each phrase ends with a quarter rest.

39

Exercise 3, measures 39-42. Bass clef, 4/4 time. The exercise consists of three phrases. The first phrase (measures 39-40) starts with a slur over four notes: G2, Bb2, D3, F3. The second phrase (measures 41-42) starts with a slur over four notes: G2, Bb2, D3, F3. Each phrase ends with a quarter rest.

43

Exercise 3, measures 43-45. Bass clef, 4/4 time. The exercise consists of three phrases. The first phrase (measures 43-44) starts with a slur over four notes: G2, Bb2, D3, F3. The second phrase (measures 45-46) starts with a slur over four notes: G2, Bb2, D3, F3. Each phrase ends with a quarter rest.

Timing and Tonguing

Trumpet and Mellophone

The musical score is written in 4/4 time and consists of five systems of music. Each system contains four measures. The first system starts with a half rest, followed by quarter notes, eighth notes, and a quarter rest. The second system begins with eighth notes, followed by quarter notes, eighth notes, and a quarter rest. The third system starts with quarter notes, eighth notes, quarter notes, and a quarter rest. The fourth system begins with eighth notes, quarter notes, eighth notes, and a quarter rest. The fifth system starts with a quarter rest, followed by quarter notes, eighth notes, quarter notes, and a half note with a fermata. Dynamic markings *p* and *f* are placed below the staves, and horizontal lines connect them across measures to indicate phrasing. The key signature changes from C major to B-flat major at measure 19.

Timing and Tonguing

Baritone

The musical score is written in bass clef with a 4/4 time signature. It consists of five systems of music, each with a measure number and dynamic markings. The notes are primarily eighth and sixteenth notes, often beamed together, with some rests and accents. The dynamics are marked as *p* (piano) and *f* (forte).

System 1 (Measures 1-4):
Measure 1: *p* (half note)
Measure 2: *f* (quarter notes)
Measure 3: *f* (eighth notes)
Measure 4: *p* (quarter note, quarter rest)

System 2 (Measures 5-8):
Measure 5: *f* (eighth notes)
Measure 6: *p* (quarter note, quarter rest)
Measure 7: *f* (quarter notes)
Measure 8: *f* (eighth notes, quarter rest)

System 3 (Measures 9-12):
Measure 9: *p* (half note)
Measure 10: *f* (quarter notes)
Measure 11: *f* (eighth notes)
Measure 12: *p* (quarter note, quarter rest)

System 4 (Measures 13-16):
Measure 13: *f* (eighth notes)
Measure 14: *p* (quarter note, quarter rest)
Measure 15: *p* (half note)
Measure 16: *f* (quarter notes)

System 5 (Measures 17-20):
Measure 17: *f* (quarter note, quarter rest)
Measure 18: *p* (half note)
Measure 19: *f* (quarter notes)
Measure 20: *f* (eighth notes)

Timing and Tonguing

Tuba

7

13

19

24

The musical score is written in bass clef with a 4/4 time signature and a key signature of one flat (B-flat). It consists of five staves of music. The first staff starts with a dynamic marking of *p* (piano) and transitions to *f* (forte) in the second measure. The second staff starts with *f* and transitions to *p* in the second measure. The third staff starts with *p* and transitions to *f* in the second measure. The fourth staff starts with *f* and transitions to *p* in the second measure. The fifth staff starts with *f* and transitions to *p* in the second measure. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is placed over the final note of the fifth staff.

Technique Exercise

Trumpet and Mellophone



Technique Exercise

Baritone



Technique Exercise

Tuba



6



11



16



21



25



Chord Progression #1

The musical score is for a brass ensemble in 4/4 time. The key signature has one flat (B-flat). The progression consists of eight measures. The parts are as follows:

- Trumpet 1:** Treble clef. Chords: C4 (octave), C4, C4, C4, D#4, C4, C4, C4.
- Trumpet in 2:** Treble clef. Notes: C4, C4, C4, C4, C4, C4, C4, C4.
- Trumpet in 3:** Treble clef. Notes: C4, C4, B3, C4, B3, C4, C4, C4.
- Horn in F:** Treble clef. Notes: C4, C4, B3, C4, C4, C4, C4, C4.
- Horn in F:** Treble clef. Notes: C4, C4, C4, C4, B3, C4, C4, C4.
- Baritone 1:** Bass clef. Chords: C4, C4, C4, C4, D#4, C4, C4, C4.
- Baritone 2:** Bass clef. Notes: C4, C4, C4, C4, B3, C4, C4, C4.
- Euphonium:** Bass clef. Notes: C4, C4, C4, C4, B3, C4, C4, C4.
- Tuba:** Bass clef. Notes: C4, C4, B3, C4, B3, C4, C4, C4.

Chord Progression #2

The musical score is for a brass ensemble in 4/4 time. It consists of eight staves, each representing a different instrument. The key signature is one flat (B-flat major or D minor). The progression is as follows:

Instrument	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7	Measure 8
Trumpet 1	C4	Bb3	A3	G3	F3	E3	D3	C3
Trumpet in 2	C4	Bb3	A3	G3	F3	E3	D3	C3
Trumpet in 3	C4	Bb3	A3	G3	F3	E3	D3	C3
Horn in F	C4	Bb3	A3	G3	F3	E3	D3	C3
Horn in F	C4	Bb3	A3	G3	F3	E3	D3	C3
Baritone 1	C3	Bb2	A2	G2	F2	E2	D2	C2
Baritone 2	C3	Bb2	A2	G2	F2	E2	D2	C2
Euphonium	C3	Bb2	A2	G2	F2	E2	D2	C2
Tuba	C2	Bb1	A1	G1	F1	E1	D1	C1