

The page is framed by a highly detailed, black and white woodcut-style border. It features several cherubs (putti) in various poses, some playing musical instruments like a lute and a trumpet. There are also depictions of a drum, a horn, and various floral and scrollwork motifs. The border is symmetrical and fills the entire page around a central white area.

FUNDAMENTALS

BUILDING A DAILY ROUTINE

MARTORANO'S LOW BRASS STUDIO

Compiled and Arranged by Dr. Guytano Martorano III

2023 — 2025

FUNDAMENTALS

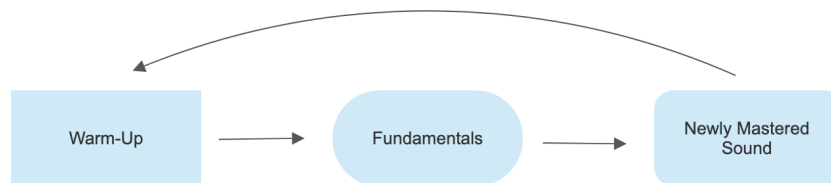
BUILDING A DAILY ROUTINE

“Success isn’t owned – its leased. And the rent is due every day.”

J.J. Watt

This book is a collection of exercises designed to help young musicians build and maintain their sound. As you begin to study these exercises on a regular basis, you will find a gained sense of effortlessness in performance. It is for this reason that sound control exercises are at the core of every elite musician’s daily practice. You might say they are *Fundamental* to their success!

Fundamentals, broadly defined, are exercises that target specific sounds at the edge of the user’s ability. This is contrary to the *Warm-Up*, which targets sounds within their ability and is used as preparation for practice & performance. In short, Fundamentals build sound; Warm-ups reinforce sound. The first paves new roads. The latter maintains them.



This relationship of building and maintaining is highly individualistic. What is a warm-up to one person, may be a fundamental to another. Additionally, what is now your current fundamentals, with practice, will become some version of your future warm-up. Designed under the theory of Neural Plasticity (i.e., *Muscle Memory*), exercises in this book can and SHOULD be modified to best fit your unique ability and needs. Long story short:

Start Simple → Go Complex

Simple to Complex is the key to any good practice session (see page 49, “Creative Problem Solving”).

Slow to fast; isolated to large sections; counting to playing; wind patterns to buzzing. These are all examples of how a musician might apply the philosophy of “Simple to Complex”. It is the HOW to the WHAT of fundamentals. The WHO is you, the WHEN is every day, the WHERE is the practice room. But the most important of these is the WHY. Why study fundamentals? Why create music?

“Music is the great uniter. An incredible force. Something that people who differ on everything and anything else can have in common.”

Sarah Dessen

There is something fundamentally human about music. Something that makes it a core part of who we are. Early human civilizations, independently from one another, have all created their own music. It is found in the frescos of Ancient Egypt (1350 BCE), the cuneiform tablets for Mesopotamia (1250 BCE), treatise of Ancient India (200 BCE), tablatures of the Chinese Dynasties (25 AD), and in the music notational systems of Ancient Greece (490 BCE). A child left to their own devices will bang on pots and pans, composing their own music (if you are reading this: Sorry Mom!).

Why do we create music? It is because we are ALL fundamentally musicians.

Singer of songs; Torches in the dark.

All resources not created by Myself are presented only in part, as a general overview of the available material. If you are interested in any of these fully published works, please reach out to their respective publisher/disruptor to purchase your very own copy. These people worked very hard to share their pedagogy with you, so show them your appreciation monetarily.

This work is dedicated to the following individuals who have made this kind of effort possible for me:

Cassie Martorano, my lovely wife and perpetual editor

Kevin Wass, for sprinkling magic dust on me and my horn

Donald Little, for taking me into his studio and keeping me humble

Joe Stites, for igniting my passion for music and performance

Chris McGee, my first tuba teacher and mentor

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CH. 1 - BREATHING

DiCesare Warm-Up Routine: "Breathing Exercise" by John DiCesare

Notes from Dr. Martorano:

"This exercise is designed to create an efficient inhalation over progressively shorter periods of time. Start this exercise at a relaxed tempo (quarter= 80 bpm). Once an even, and relaxed breath is achieved, repeat the exercises at faster metronomic markings (quarter=100, 120, 144). For greater efficiency, a breathing bag (6 liter) can be used with this exercise."

The Breathing Gym: "4s, 3s, 2s, & 1s" by Sam Pilafian & Patrick Sheridan

Notes from the Author:

"Maintaining a proper and consistent oral shape is essential for maximizing the benefits of these exercises. During inhale/exhale, the inside of the mouth should feel like a big yawn. The back of the throat is to remain open and unobstructed. All exercises are to be performed in a relaxed manner with no tension in the body."

Notes from Dr. Martorano:

"Light-headedness may occur periodically. If this happens, the following method is prescribed: sit down, inhale slowly through the nose, and exhale slowly through the mouth; repeat."

Unpublished Exercise: "Breathing Breakdown" by Dr. Guytano Martorano III

Notes from Dr. Martorano:

This exercise breaks down the perfect into three key stages: 1. Inhale, 2. Transition, 3. Exhale

Rather than focus on what mistakes are to be avoided, players should be goal oriented; that is, think about what they WANT to sound like, vs what they don't want to sound like.

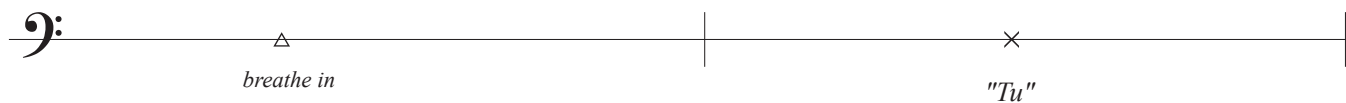
1. Inhale

The goal is 100% full breath. Take your time, breathe in until you physically can't fit in any more air, and then relax and the air flow out at its own pace (like a sigh).



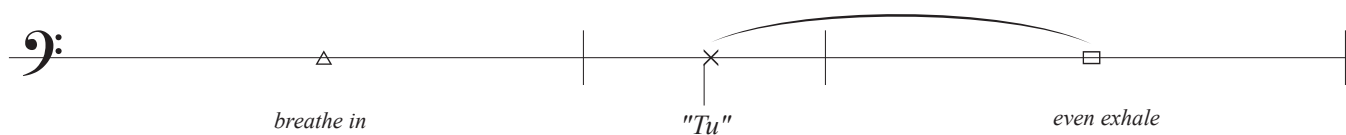
2. Transition

The goal is a clean articulation. Start by putting a flat palm in front of your face and breath in to 100%. Next, use the syllable "Tu" to blow into the center of your palm, feeling for an immediate pop of wind. For an extra challenge, replace the palm with a piece of paper, and aim to "pop the paper" (make a crinkle-like sound with the paper through your wind).



3. Exhale

The goal is dark, consistent wind. This final exercise is going to require your instrument. Take a 100% deep breath in, "Tu" tongue the start of the wind, then blow air through the instrument. You are listening for Dark and Consistent. Consistent wind sounds the same from start to end (the speed of the air is unchanging). Dark wind sounds are quieter and more open. If you hear high pitch sounds (you can make these by closing your mouth, like the syllable "Sss"), open up the embouchure to resemble a "TU" or "TOE" shape.



Unpublished Exercise: "Breathing Efficiency" by Oystein Baadsvik / arr. Martorano

Notes from Dr Martorano:

"The following exercise was introduced to me (Guytano) by Øystein Baadsvik in a 2018 masterclass at TTU. The goal of this exercise is efficient inhalation during performance.

Start each line by taking in a relaxed breath, making sure to be at maximum lung capacity. I cannot stress this enough; tension is the enemy of efficiency! As you perform each line (repeating as much as desired), focus on the consistency of each note's length and the fullness of the quick breath. If the amount of air you take in during the quick breath is enough, you will be able to perpetually repeat the given line."

Tempo: ♩ = 72

Staff 1: breath in, quick breath

Staff 2: breath in, quick breath

Staff 3: breath in, 1., 2., quick breath

The Breathing Book "No. 1- Be Balanced" by David Vining

Notes from the Author:

"Be Balanced: In order to breath well, it is important to achieve muscular freedom throughout your body. One of the keys to achieving muscular freedom is to allow your bony structure to hold up your body. Your skeleton is designed to deliver your weight to the chair or floor in cooperation with gravity, and when you relay upon your bones in this way, you are balanced. There is no need to use muscular work to hold yourself up when you are balanced."

Tempo: ♩ = 72

Staff 1: breath in, Blow, sim., Play, **f**

Staff 2: sim., **f**

Staff 3: **f**

Staff 4: **f**

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NOTES:

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CH. 2 - LONG TONES

Daily Routines for Trombone: "Long Tones" by Emory Remington

Notes from the Author:

"The daily use of the Sustained Long Tones combined with the slow legato slurs has been one of the major contributive elements to the development of rich, warm sonorous tone quality associated with Remingtons' student's tone quality, and in particular, in the Trombone Choir timbre."

♩ = 60

Special Studies for the Tuba: "Exercise 2, Tuba Drills" by Arnold Jacobs

Notes from the Author:

"One of the most important factors in approaching the tone building studies, is to do so with a plentiful supply of air in the lungs. Great care must be used so that the tone doesn't sound forced or strained. A constant effort should be made by the student to think musically. He or she should develop the ability to hear the sound in his or her mind that he or she wants to hear on the tuba. This is a tremendously important concept and should be encouraged by renewing it daily."

♩ = 80

20 Minute Warm-Up Routine: "Sound" by Michael Davis & Gene Pokorny

Notes from the Author:

"I would like to emphasize how important the use and velocity of our air stream will be in playing these exercises. Although I have indicated where breaths should be taken, these are merely suggestions. Feel Free to breathe at any time during any one of these exercises. I would rather you throw away a couple of notes, an maintain a good full sound, than eek out notes with a less that desirable sound."

♩ = 66

The musical score consists of four staves of music in bass clef. The first staff starts in 4/4 time with a tempo marking of quarter note = 66. It features a half note G2, a half note F2, and a half note E2, all beamed together. The second staff continues with a half note D2, a half note C2, and a half note B1, also beamed together. The third and fourth staves repeat this pattern with different note combinations, each divided into two measures by a double bar line. The time signature changes from 4/4 to 2/4 in the second measure of each staff. The notes are marked with breath lines (horizontal lines above the notes) and dynamic markings (trapezoidal shapes below the notes).

The Brass Gym: "Shwarmaaaaaa!" by Sam Pilafian & Patrick Sheridan

Notes from the Author:

"The following exercise has multiple benefits for our ears and airs. On Brass instruments, the majority of our 'favorite' notes are right next to the 'bad' notes. By moving through these exercises in half steps we learn to clone the sound of our favorite notes. This will homogenize the sound you produce on your instruments. The lips bend in the second bar allow younger players to gain more control in their embouchure. For more advanced players, the bend forces a scrabbling of the tone and pitch which must be declared in the third and fourth bar. These lip bends are the building blocks of micro intonation. The lip bends will also open up your tone."

Unpublished Exercise: "Pentatonic Pedal Study" by Dr. Guytano Martorano III

Notes from Dr. Martorano:

"Playing in the pedal register, especially early in the warm-up session, promotes an even and controlled use of air. I would often, during my time at TTU, almost ritualistically begin every practice session with variations of this exercise. Here are some tips:

- 1) Do not be in a hurry. Listen and respond to the sounds you are making (not the sounds you are supposed to be making). Repeat phrases, perform with/without the metronome, and generally be in the moment.
- 2) Widen your ideas of what counts as practicing. Singing, buzzing, wind patterns, recording, listening, fingering, and imagining are all techniques that can be used to advance a player's performance ability. Bring an open mind and a wide tool belt to each practice session will ensure consistent success of this exercise.
- 3) Focus on the musicality. As you gain mastery of this exercise, shift your focus from technique/fundamentals, into musicality. Let go of control of the body (let muscle memory take over), and start to embody the character of the music. As yourself, how should the audience feel as they hear this?"

The musical score consists of three systems, each with three staves in bass clef. The first system starts with a whole note on G^{8vb} (labeled '8vb' below) with a slur. The second staff contains a sequence of notes: G, F, E, D, C, B, A, G, with slurs under the first four and last four notes. The third staff contains a sequence of notes: G, F, E, D, C, B, A, G, with a slur under all notes. The second system follows the same pattern but with a different sequence of notes. The third system follows the same pattern but with a different sequence of notes. The key signature has one flat, and the time signature is 4/4.

DiCesare Warm-Up: "Descending Chromatic Scales" by John DiCesare

Notes from Dr. Martorano:

"This exercise focuses on tone production and flow in the low register; making it an ideal warm-up exercise. Perform each measure with continuous forward air while maintaining a full sound throughout. Repeat measures as needed to achieve both of these goals."

$\text{♩} = 80$

The musical score consists of six staves of music in bass clef, each starting with a fermata. The first staff has a tempo marking of quarter note = 80. The music is a descending chromatic scale in the low register, starting on B-flat and ending on B-flat two ledger lines below the staff. The scale is divided into six measures, each with a fermata at the end. The notes are: B-flat, A-flat, G-flat, F, E, D, C, B-flat. The first two measures are quarter notes, the next two are eighth notes, and the last two are sixteenth notes.

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CH. 3 - FLOW STUDIES

Trumpet Flow Studies: "Slur Exercises" by Vincent Cichowicz

Notes from the Author:

"These studies are an important medium in which to develop a free, flexible production of sound, upon with all aspects of technique demanded. They are most effective when practiced at moderate speeds, taking care to produce a clear flexible, sound and that the connotation of the notes be smooth and without distortion."

The image displays ten staves of musical notation, each representing a slur exercise. The notation is written in bass clef with a key signature of one flat (B-flat) and a time signature of 2/2. Each staff begins with a slur over a sequence of notes, starting from a low register and moving upwards. The notes are primarily quarter and eighth notes, with some half notes. The exercises progress in complexity, with the final staff featuring a more intricate sequence of notes and a final flourish. Each staff concludes with a double bar line and a repeat sign.

Unpublished Exercise: "Tremors" by Dr. Guytano Martorano III

Notes from Dr. Martorano:

This flow study focuses on even and consistent tone production in a gradually lower register. Begin each line by isolating the first measure. The goal is a continuous sound, unimpeded by the valves or embouchure. As Sam puts it "Ultra legato thoughts will produce ultra legato sounds".

The next two measures chromatically descend/ascend between the stated interval. The goal again is continuous sound, but through quicker changes and with a light legato tongue at the start of each triplet figure. To supplement practice in this section, repeat these measures isolating the fingers, wind, or lips. All must be accurate separately in order to be accurate together.

The exercise is then settled in the final measure, where through a held note of unspecified duration, the fullest tone is declared. When possible the 2nd-4th measure of each line should be done in one breath. Do not sacrifice tone or connection to gain air efficiency, as this is not the main goal.

The musical score consists of five staves, each in bass clef with a key signature of one flat (B-flat). Each staff begins with a half note followed by a triplet of eighth notes, then continues with a series of triplet eighth notes that chromatically descend/ascend, and ends with a half note. The first measure of each staff is held with a fermata.

(continue downward in the same pattern)

The Brass Gym: "Beautiful Sounds" by Sam Pilafian & Patrick Sheridan

Notes from the Author:

"Inspired by Arnold Jacobs, this exercise promotes the smoothest possible air movement while using your most beautiful tone. Use variable dynamics and tempos to access greater facility with a sustained and steady airflow at slower tempos and smooth movement through the phrase in all registers at faster tempos. This exercise is your model for achievement in sound."

$\text{♩} = 72 - 88$

The musical score consists of six staves of music, each in bass clef and 4/4 time. The tempo is marked as $\text{♩} = 72 - 88$. The key signature starts with one flat (B-flat major/D minor) and changes to two flats (B-flat major/C minor) on the second staff, three flats (B-flat major/D minor/E-flat major) on the third staff, and four flats (B-flat major/C minor/D-flat major) on the fourth staff. Each staff contains two measures of music, with a comma indicating a breath mark. The first measure of each staff features a descending eighth-note scale, and the second measure features an ascending eighth-note scale. Slurs are placed under each scale. The final measure of each staff is a whole rest.

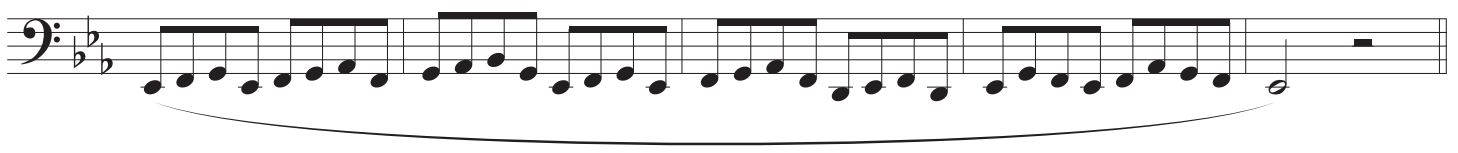
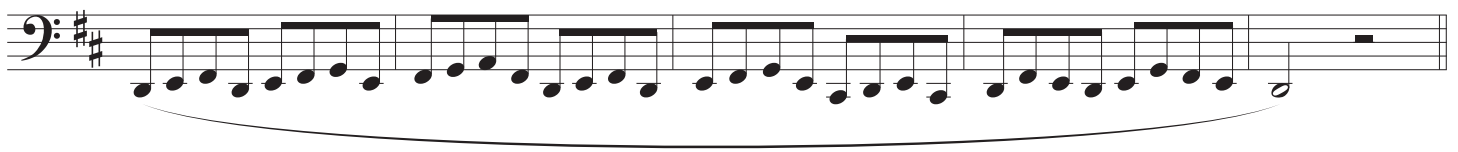
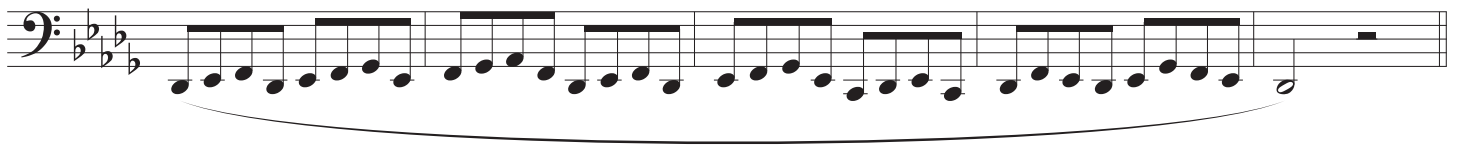
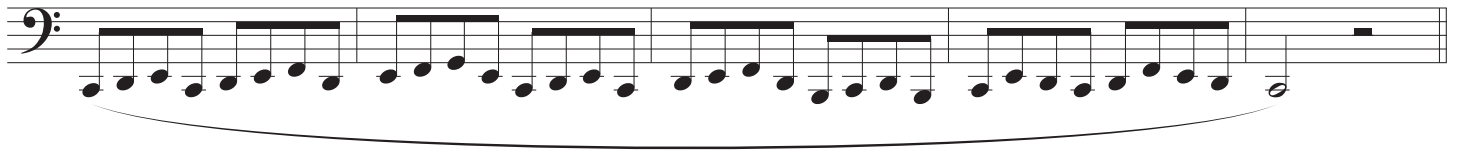
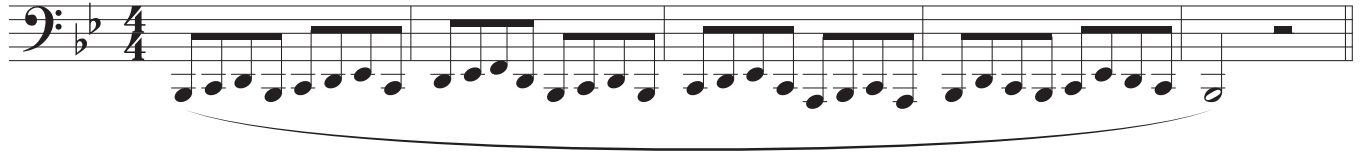
The image displays seven staves of musical notation, each representing a different exercise. All exercises are written in a bass clef. The first six exercises are in the key of D major (indicated by two sharps: F# and C#), while the seventh exercise is in the key of D minor (indicated by one flat: Bb). Each exercise consists of two measures of music, with a repeat sign at the end of the second measure. The exercises are as follows:

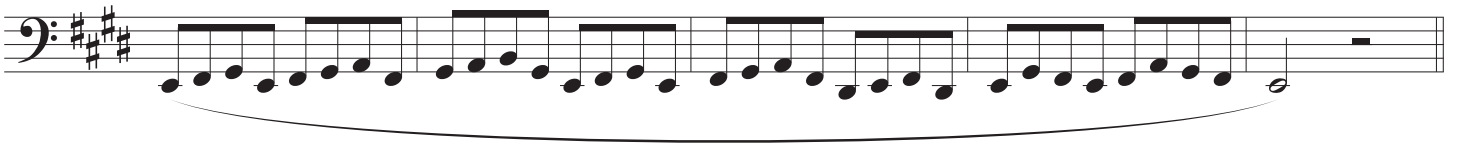
- Exercise 1:** D major. Measure 1: Quarter notes D2, E2, F#2, G2, A2, B2, C3, D3. Measure 2: Quarter notes C3, B2, A2, G2, F#2, E2, D2, C2. A slur covers the first two measures.
- Exercise 2:** D major. Measure 1: Quarter notes D2, E2, F#2, G2, A2, B2, C3, D3. Measure 2: Quarter notes C3, B2, A2, G2, F#2, E2, D2, C2. A slur covers the first two measures.
- Exercise 3:** D major. Measure 1: Quarter notes D2, E2, F#2, G2, A2, B2, C3, D3. Measure 2: Quarter notes C3, B2, A2, G2, F#2, E2, D2, C2. A slur covers the first two measures.
- Exercise 4:** D major. Measure 1: Quarter notes D2, E2, F#2, G2, A2, B2, C3, D3. Measure 2: Quarter notes C3, B2, A2, G2, F#2, E2, D2, C2. A slur covers the first two measures.
- Exercise 5:** D major. Measure 1: Quarter notes D2, E2, F#2, G2, A2, B2, C3, D3. Measure 2: Quarter notes C3, B2, A2, G2, F#2, E2, D2, C2. A slur covers the first two measures.
- Exercise 6:** D major. Measure 1: Quarter notes D2, E2, F#2, G2, A2, B2, C3, D3. Measure 2: Quarter notes C3, B2, A2, G2, F#2, E2, D2, C2. A slur covers the first two measures.
- Exercise 7:** D minor. Measure 1: Quarter notes D2, E2, F2, G2, A2, B2, C3, D3. Measure 2: Quarter notes C3, B2, A2, G2, F2, E2, D2, C2. A slur covers the first two measures.

Technical Studies for the Cornet: "Second Study" by Herbert L. Clarke

Notes from the Author:

"Practice each exercise ideally in one breath. Press the fingers down firmly; and keep the lips moving. All of these exercises are to be played very softly; by doing so your lips will always be fresh and under control. If played loud, the opposite effect may be the result. The principal is the same as a Physician prescribing 3 drops of medicine which will cure, whereas a spoonful will kill."



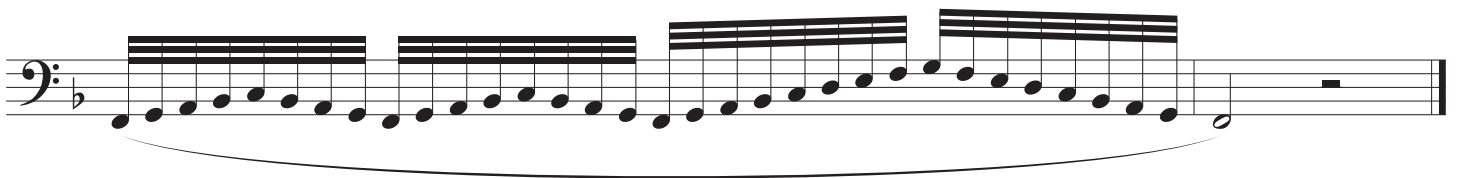
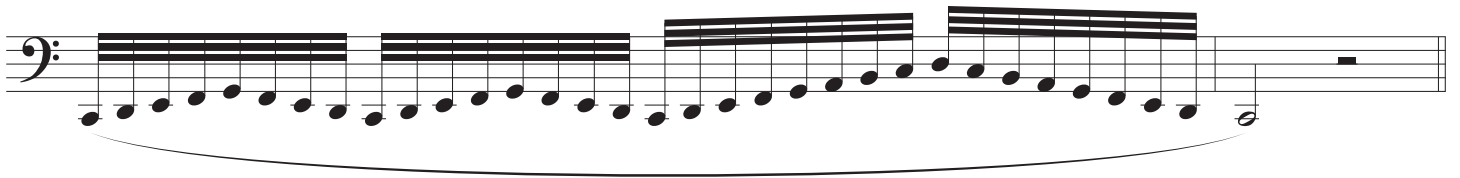
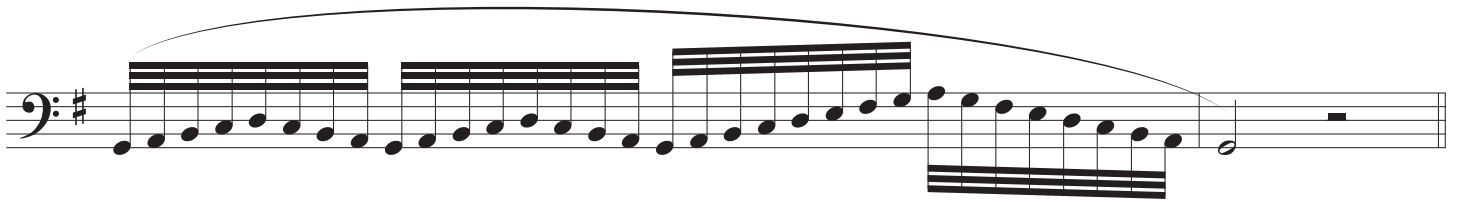
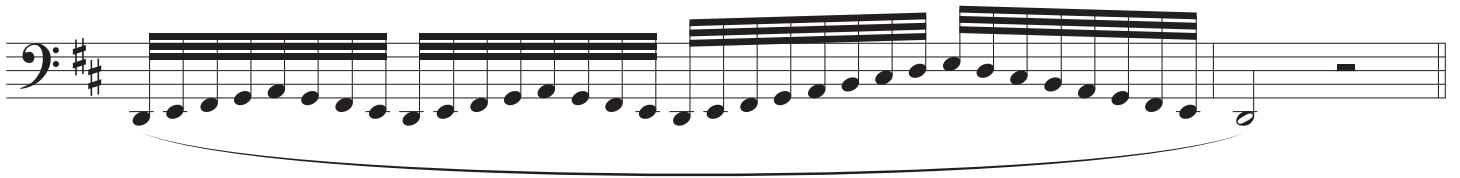
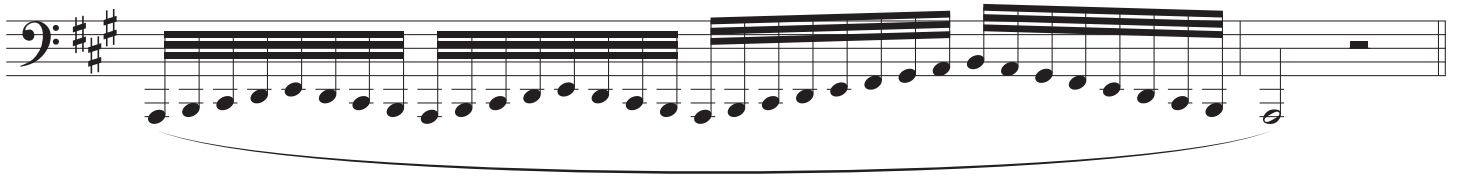
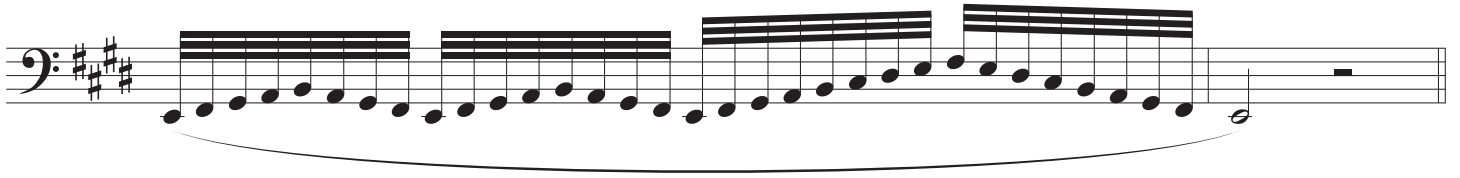


The Brass Gym: "Brruummmm!" by Sam Pilafian & Patrick Sheridan

Notes from the Author:

"This extremely quick slurred exercise works to develop confident fingers and slurred technique at high velocity. Daily execution will teach you to think and move ever quicker and will give you confidence when you encounter difficult technical passages. Smooth, even airflow is the key to success on this exercise!"

The image displays six staves of musical notation for a brass exercise. Each staff begins with a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The exercise consists of a chromatic scale starting on G2 and ascending to G4, with a final descending half note on G4. The notation includes slurs over the entire scale and accents over the first note of each four-note group. The first staff is in G2. The second staff is in A2. The third staff is in B2. The fourth staff is in C3. The fifth staff is in D3. The sixth staff is in E3. The final note of each staff is a half note on the same pitch as the starting note, followed by a whole rest.



CH. 4 - FLEXIBILITY

Lip Slurs for the Tuba: "Slow Slurs" by Deanna Swoboda

Notes from the Author:

"Developing a Great Lip Slur:

A great lip slur is a fine balance between smooth lip motion and consistent airflow. Developing a great lip slur takes time, daily consistency and awareness. Let the consistent airflow inspire lip motion. Avoid 'bumps' in the air, or 'shelving' the notes."

♩ = 66

The musical score consists of seven staves of music, each in bass clef and 4/4 time. The tempo is marked as ♩ = 66. Each staff contains a sequence of notes connected by slurs, with a 'Breathe' instruction at the end of each line. The notes are as follows:

- Staff 1: G2, F2, E2, D2, C2, B1, A1, G1 (with a flat sign below G1)
- Staff 2: G2, F2, E2, D2, C2, B1, A1, G1
- Staff 3: G2, F2, E2, D2, C2, B1, A1, G1 (with a flat sign below G1)
- Staff 4: G2, F2, E2, D2, C2, B1, A1, G1
- Staff 5: G2, F2, E2, D2, C2, B1, A1, G1 (with a flat sign below G1)
- Staff 6: G2, F2, E2, D2, C2, B1, A1, G1
- Staff 7: G2, F2, E2, D2, C2, B1, A1, G1 (with a flat sign below G1)

20 Minute Warm-Up Routine: "Air It Out" by Michael Davis & Gene Pokorny

Notes from the Author:

"I would like to emphasize how important the use and velocity of our air stream will be in playing these exercises. Although I have indicated where breaths should be taken, these are merely suggestions. Feel Free to breathe at any time during any one of these exercises."

♩ = 72

Daily Warm-Ups: "Flexibility" by Emory Remington & arr. Brian Bowman

Notes from the Author:

"These exercises comes from a one-page warm-up sheet compiled by Euphonium legend Brian Bowman from exercises composed by Emory Remington. Use of a metronome is critical to the outcome of these lines. Start slow, find control, and slowly (almost unperceptively) increase the tempo."

The musical score consists of eight staves of music in bass clef, 4/4 time. Each staff begins with a repeat sign and contains a sequence of eighth and sixteenth notes. The exercises progress in complexity, with some staves featuring slurs and accents (marked with a 'V'). The key signature changes from one flat to two flats across the exercises.

The Brass Gym: "Lip Flips" by Sam Pilafian & Patrick Sheridan

Notes from the Author:

"These exercises are the seeds of ease in flexibility. Achievement in this exercise will help to produce fluid, even lip slurs and will develop into a fine lip trill with practice. Remember the **LAW OF ACCOMMODATION!** As each tempo becomes easy — slowly increase the speed. Push yourself to new limits of velocity without tension."

The musical score consists of eight staves of music, all in bass clef and 4/4 time. The key signature is one flat (Bb). The exercise is a lip-flip exercise, characterized by slurs over groups of notes. The first staff begins with a 4-measure phrase: two measures of quarter notes (Bb, A, G, F) and two measures of eighth notes (Bb, A, G, F, E, D, C, Bb). The second staff continues with similar patterns, including a change to a key signature of two flats (Bbb) in the second measure of the second phrase. The third staff introduces sixteenth notes in the eighth-note phrases. The fourth staff continues with sixteenth notes and includes a key signature change to two flats (Bbb) in the second measure of the second phrase. The fifth staff continues with sixteenth notes and includes a key signature change to two flats (Bbb) in the second measure of the second phrase. The sixth staff continues with sixteenth notes and includes a key signature change to two flats (Bbb) in the second measure of the second phrase. The seventh staff continues with sixteenth notes and includes a key signature change to two flats (Bbb) in the second measure of the second phrase. The eighth staff continues with sixteenth notes and includes a key signature change to two flats (Bbb) in the second measure of the second phrase. The exercise concludes with a double bar line at the end of the eighth staff.

Lip Flexibility: "Study No. 27" by Bai Lin

Notes from the Author:

"During practice sessions your embouchure, throat and tongue should be naturally relaxed and flexible. The air should be fluent and steady (consistent). Always try to produce your most beautiful tone. If you feel your embouchure is tiring or is uncomfortable, you should choose an easier section to practice. Do not attempt to play in too high a register. This will avoid hurting your embouchure or learning to play incorrectly. The best way to practice these exercises is to concentrate only on the appropriate sections according to your level of development."

The musical score consists of six systems, each with two staves. The upper staff of each system contains a melodic line with eighth and sixteenth notes, often featuring slurs and accents. The lower staff contains a harmonic line with chords, primarily consisting of eighth and sixteenth notes. The key signature is one flat (B-flat), and the time signature is 4/4. The exercises are designed to improve lip flexibility through various intervals and rhythmic patterns.

Drill of the Week: "No. 10 Jellyfish" by Chris Olka

Notes from the Author:

"This is a benchmark flexibility study for how flexible your lips are in the middle register today. Record yourself; the thing that is the most telling is how well you perform this slowly. Start at a tempo that feels comfortable and increase by increments of 10 beats per minute. Strive to do each of these lines in one breath."

The following lines are practice variations for Chris Olka's "Jellyfish" exercise:

The image displays ten staves of musical notation, each representing a different register blending exercise. Each staff begins with a bass clef and a common time signature. The exercises are structured as follows:

- Staff 1:** A half note G2, quarter notes F2, E2, and D2, followed by a double bar line. Then, quarter notes C2, B1, A1, and G1, followed by a half note F1 and a double bar line.
- Staff 2:** A half note G2, quarter notes F2, E2, and D2, followed by a double bar line. Then, quarter notes C2, B1, A1, and G1, followed by a half note F1 and a double bar line.
- Staff 3:** A half note G2, quarter notes F2, E2, and D2, followed by a double bar line. Then, quarter notes C2, B1, A1, and G1, followed by a half note F1 and a double bar line.
- Staff 4:** A half note G2, quarter notes F2, E2, and D2, followed by a double bar line. Then, quarter notes C2, B1, A1, and G1, followed by a half note F1 and a double bar line.
- Staff 5:** A half note G2, quarter notes F2, E2, and D2, followed by a double bar line. Then, quarter notes C2, B1, A1, and G1, followed by a half note F1 and a double bar line.
- Staff 6:** A half note G2, quarter notes F2, E2, and D2, followed by a double bar line. Then, quarter notes C2, B1, A1, and G1, followed by a half note F1 and a double bar line.
- Staff 7:** A half note G2, quarter notes F2, E2, and D2, followed by a double bar line. Then, quarter notes C2, B1, A1, and G1, followed by a half note F1 and a double bar line.
- Staff 8:** A half note G2, quarter notes F2, E2, and D2, followed by a double bar line. Then, quarter notes C2, B1, A1, and G1, followed by a half note F1 and a double bar line.
- Staff 9:** A half note G2, quarter notes F2, E2, and D2, followed by a double bar line. Then, quarter notes C2, B1, A1, and G1, followed by a half note F1 and a double bar line.
- Staff 10:** A half note G2, quarter notes F2, E2, and D2, followed by a double bar line. Then, quarter notes C2, B1, A1, and G1, followed by a half note F1 and a double bar line.

Drill of the Week: "No. 4, Giant Steps" by Chris Olka

Notes from the Author:

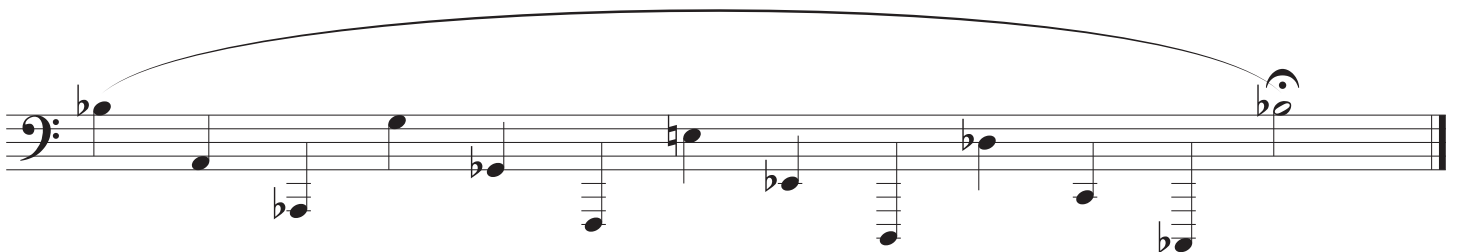
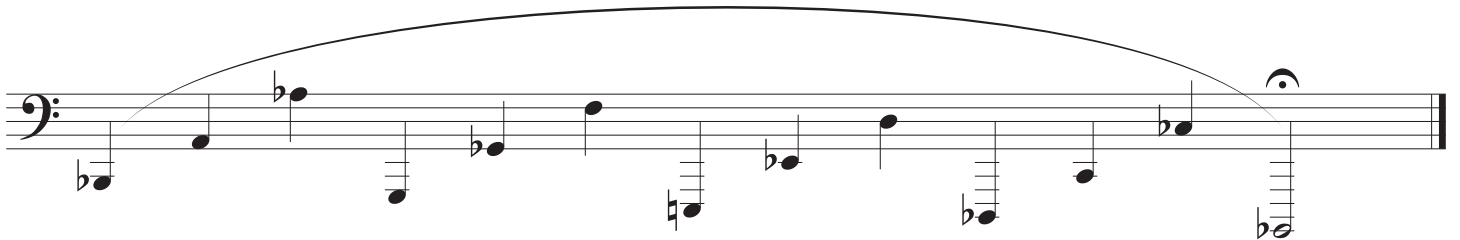
"This should not be treated as a set warm-up, but rather a daily bug-hunt to find out what is wrong with your chops today. Both "Giant Steps" and "Gianter Steps" are to be practiced the same way. Start by holding the first note in a fermata. Continually repeat the line, adding one additional note with each successful repetition. Make sure to only proceed with mastery of the previous notes. For example, if you move to playing the first four notes, when the third note is unreliable, you should move back to playing just the first three."



Drill of the Week: "No. 15, Gianter Steps" by Chris Olka

Notes from the Author:

"This should not be treated as a set warm-up, but rather a daily bug-hunt to find out what is wrong with your chops today. Both "Giant Steps" and "Gianter Steps" are to be practiced the same way. Start by holding the first note in a fermata. Continually repeat the line, adding one additional note with each successful repetition. Make sure to only proceed with mastery of the previous notes. For example, if you move to playing the first four notes, when the third note is unreliable, you should move back to playing just the first three."



Unpublished Exercise: "High-Range Finger-Buster" by Carl Kleinsteuber

Notes from the Author:

*"As you play, and replay, through this exercise, vary the articulations and vary the dynamics.
When ascending to the edge of your upper range, stop when you get that "Charley horse" feeling.*

The exercise consists of eight staves of music, each containing two measures. The first measure of each staff is an ascending eighth-note scale, and the second measure is a descending eighth-note scale. The key signature changes from one flat (Bb) to two flats (Bb, Eb) to three flats (Bb, Eb, Ab) to four flats (Bb, Eb, Ab, Db) to five flats (Bb, Eb, Ab, Db, Gb) to six flats (Bb, Eb, Ab, Db, Gb, Cb) to seven flats (Bb, Eb, Ab, Db, Gb, Cb, Fb) to eight flats (Bb, Eb, Ab, Db, Gb, Cb, Fb, Bbb). Each staff ends with a fermata over the final note.

The image displays eight staves of musical notation, each featuring a bass clef and a series of notes connected by a slur. The exercises are organized into two groups of four staves each. The first group of four staves uses the following key signatures: three flats (B-flat, E-flat, A-flat), two flats (B-flat, E-flat), one flat (B-flat), and no sharps or flats (C major). The second group of four staves uses the following key signatures: one sharp (F#), two sharps (F#, C#), three sharps (F#, C#, G#), and four sharps (F#, C#, G#, D#). Each staff contains two phrases of music. The first phrase in each staff consists of a sequence of eighth notes, followed by a quarter rest, and then a final quarter note. The second phrase consists of a sequence of eighth notes, followed by a quarter rest, and then a final quarter note. The notes in the second phrase are often beamed together in pairs.

Unpublished Exercise: "Low-Range Finger-Buster" by Carl Kleinsteuber

The image displays nine staves of musical notation, each in a different key signature, arranged vertically. Each staff begins with a bass clef and a key signature symbol. The notes are organized into two groups per staff, with a comma indicating a breath or phrasing mark. The first group in each staff consists of a sequence of notes starting from the lowest note of the staff and moving upwards, while the second group consists of notes starting from the highest note of the staff and moving downwards. The key signatures, from top to bottom, are: B-flat major (two flats), C major (no sharps or flats), D-flat major (three flats), E-flat major (three flats), F major (one flat), G major (no sharps or flats), A major (one sharp), B major (two sharps), and C major (no sharps or flats).

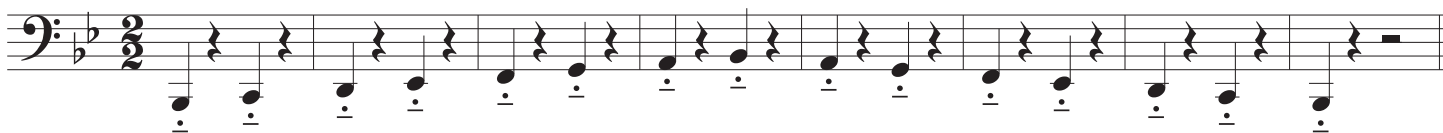
CH. 6 - ARTICULATION

Unpublished Exercise: "Stacking the Scale" by Dr. Guytano Martorano III

Notes from Dr. Martorano:

"This exercise focuses on immediate, resonant tone while progressively increasing the articulation speed. Our top priority is to find a beautiful centered sound (sympathetic vibration) and build in its consistency (muscle memory). Think of each note as striking a bell; As soon as the air moves past the lips, there is vibration. As soon as there is vibration, there is resonance."

Tip(s): Make sure that you are using effective wind (see: pg. 7 "Breathing Breakdown") at all times. Keep a consistent articulation in mind throughout the exercise (such as "Tu" or "Ta"). Use a drone to help internalize the pitch. This will help you work the "horn in the mind"!



sim. "Short, but Resonant"



sim.



sim.



"Op·por·tu·ni·ty Knocks!"

sim.



sim.



"Lu·do·mu·si·col·o·gy Rocks!"

sim.



Ludomusicology- the study of video game music

sim.



*Cycle through these exercises at progressively faster tempos until fail.

The Brass Gym: "Tongue Coordination" by Sam Pilafian & Patrick SheridanNotes from the Author:

"The pursuit for technique at high velocity requires tongue coordination. This starts with single tonguing. Increasing single tongue coordination is a progressive activity that requires a lot of patience! It is a skill that improves slowly in small increments and only gets better with consistent practice. Increased coordination has the obvious benefit of improving quick articulated passages. The added benefit of this coordination journey is highly improved clarity on articulations at much slower speeds!"

♩ = 80-172



Complete Method for Tuba: "The Double Tongue" by Joseph Jean-Baptiste Laurent Arban

The musical score is written for Tuba in bass clef, 6/8 time, and B-flat major. It consists of eight staves of music. The first staff begins with a treble clef and a 6/8 time signature. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, often grouped together. Slurs and accents are used throughout to indicate phrasing and articulation. The piece concludes with a double bar line at the end of the eighth staff.

Drill of the Week: "No. 12, Minor Doo Doo" by Chris Olka

Notes from the Author:

"This is a soft dynamic and ultra-legato tonguing study, using the "D" tongue, rather than a "T" or "K" tongue. This is a style of articulation often used by trombonist. Play these as connected and as soft as humanly possible. Focus on a steady supported air stream, hearing/creating the pitch, and staying relaxed."

The musical score consists of ten staves of music in bass clef, 4/4 time. The first staff is in B-flat major (two flats) and includes a *pppp* dynamic marking. The subsequent staves alternate between B-flat major and D major (two sharps). Each staff contains a continuous sequence of eighth notes, with some staves featuring a change in articulation or dynamics towards the end.

Unpublished Exercise: "Mr. Blue Sky" arr. Dr. Guytano Martorano III

Notes from Dr. Martorano:

STORY TIME: In a lesson, Baadsvik suggested using his exercise of repeated notes to push tone production efficiency. After using this exercise for some time, I adapted it to this song, "Mr. Blue Skies" by the Electric Light Orchestra. How long can you go on one breath?

The musical score consists of nine staves of music in bass clef. The first staff begins with a triplet of three notes, indicated by a '3' above the staff. The second staff is marked 'sim.' below it. The third staff contains a melodic line with a flat sign on the fifth measure. The fourth staff starts with a 'Breath!' instruction, followed by a rest and a seven-measure phrase marked with a '7' above it. The fifth staff is marked 'sim.' below it. The sixth staff contains a melodic line with a flat sign on the fifth measure. The seventh staff starts with a 'Breath!' instruction, followed by a rest and a seven-measure phrase marked with a '7' above it and '(x3)' to its right. The eighth staff is a melodic line. The ninth staff features two first endings, labeled '1.' and '2.', with a double bar line and repeat sign at the end of the first ending.

The Brass Gym: "Soft Touch" by Sam Pilafian & Patrick Sheridan

Notes from the Author:

"This exercise should be performed as softly as a clean articulation can be achieved to promote a clear articulation right from the beginner of each day. Remember: TENSION KILLS TONE! Playing softly is not holding back air. Rather, it is blowing air slowly. Relax in all registers to stay resonant on every note."

The musical notation for "Soft Touch" consists of two staves in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. The first staff begins with a *pppp* dynamic marking. The exercise is a continuous sequence of eighth notes, starting on G2 and ascending stepwise to G3, then descending stepwise back to G2. The notes are grouped in pairs of eighth notes, with a quarter rest following each pair. The second staff continues the exercise with the same rhythmic pattern and melodic line.

Unpublished Exercise: "Hard Touch" by Dr. Guytano Martorano III

Notes from Dr. Martorano:

"This exercise is a dynamic variation of the previous "Soft Touch" exercise. Use this exercise to break into the loudest dynamic register and create consistency of loud articulation. As you play this exercise, focus on the response and tone color of each note. Can you make them consistent?"

The musical notation for "Hard Touch" consists of two staves in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. The first staff begins with a *fff* dynamic marking. The exercise is a continuous sequence of eighth notes, starting on G2 and ascending stepwise to G3, then descending stepwise back to G2. The notes are grouped in pairs of eighth notes, with a quarter rest following each pair. The second staff continues the exercise with the same rhythmic pattern and melodic line.

Drill of the Week: "No. 9, Whack-a-Mole" by Chris Olka

Notes from the Author:

"No great mysteries here. Use these exercises to build tone and facility in the low register and with extreme loud dynamic. This is not a study of beautiful sounds, rather of an abundance of sound. Play this exercise much louder than you would play in an ensemble, so in performance you are more relaxed and in control."

"An Abundance of Sound"

The exercise consists of six staves of music in bass clef, 4/4 time. Each staff contains a sequence of notes with accents (>) and dynamic markings. The first staff includes a *ffff* dynamic marking and an *8vb* marking. Each staff ends with a fermata-like symbol (V).

Staff 1: Notes: G₂, F₂, E₂, D₂, C₂, B₁, A₁, G₁, F₁, E₁, D₁. Dynamics: *ffff*, *8vb*.

Staff 2: Notes: G₂, A₂, B₂, C₃, D₃, E₃, F₃, G₃, A₃, B₃, C₄. Dynamics: *8vb*.

Staff 3: Notes: G₂, F₂, E₂, D₂, C₂, B₁, A₁, G₁, F₁, E₁, D₁. Dynamics: *8vb*.

Staff 4: Notes: B₁, A₁, G₁, F₁, E₁, D₁, C₂, B₁, A₁, G₁, F₁. Dynamics: *8vb*.

Staff 5: Notes: G₂, A₂, B₂, C₃, D₃, E₃, F₃, G₃, A₃, B₃, C₄. Dynamics: *8vb*.

Staff 6: Notes: G₂, F₂, E₂, D₂, C₂, B₁, A₁, G₁, F₁, E₁, D₁. Dynamics: *8vb*.

The image displays seven staves of musical notation, each beginning with a bass clef. Each staff contains a sequence of notes, primarily quarter notes, with dynamic markings. The notes are organized into three measures per staff. The first measure of each staff contains four notes, the second measure contains three notes, and the third measure contains two notes. The notes are as follows:

- Staff 1: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics: *v*, *mf*, *v*, *v*, *v*, *v*, *v*, *v*, *v*, *mf*, *v*. A *V* marking is above the final note.
- Staff 2: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics: *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*. A *V* marking is above the final note.
- Staff 3: F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3. Dynamics: *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*. A *V* marking is above the final note.
- Staff 4: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics: *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*. A *V* marking is above the final note.
- Staff 5: F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3. Dynamics: *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*. A *V* marking is above the final note.
- Staff 6: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics: *v*, *mf*, *v*, *v*, *v*, *v*, *v*, *v*, *v*, *mf*, *v*. A *V* marking is above the final note.
- Staff 7: F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3. Dynamics: *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*. A *V* marking is above the final note.

How to Practice Effectively

a guide of self-instruction for the young musician

Overview:

Daily practice is key to a successful performance. It provides an ease of sound control, and lets the performer shift their focus to musicality. This guide will help you get the most out of each practice session, and let you play with more ease, speed, and confidence.

Step 1: Goal Setting

“The first step in practicing music effectively is envisioning your Goals”

Begin with the end in mind. Ask yourself, “What does my ideal performance sound like?” Listen to recordings. Give yourself clear, actionable objectives, such as tempo and range. From here, start making intermediate goals (half-way & weekly) and write these down on your practice sheet.

With this clear path in mind, you can begin your daily practice with a purpose.

Step 2: Routine Building

“The second step in practicing music effectively is building a Routine”

Put First Things First. As a musician, regular exercises in sound control, as well as working on literature, is the key to success. This balance of fundamental, scales, and literature creates an effective Routine.

Try this:

A. *Adapt your Routine to your Needs*

“I’ll say this about my warm-up routine: I do one every day, Its always very thorough, and it’s never the same thing twice.” - Chris Olka, Principal Tubist of the Cincinnati Symphony

Find/create a set of exercises, both as a warm-up and as a way to address weaknesses in your fundamentals. Once mastered, find fun ways to modify/expand these exercises to grow as you do.

B. *Prioritize Material that is Challenging to You*

When practicing, divide the music into small section (4/8 measures), ranking them 1, 2, or 3:

1 = Mastered 2 = Learned/Playable 3 = Unlearned/Unplayable

During each practice session, work on all 3 sections, most of the 2 sections, and some 1 sections as needed. The goal is to move every section to the next level.

C. *Practice with Great Focus*

Focused practice is effective practice. Dividing your practice session into chunks will help you stay focused and avoid mental fatigue. Rule of thumb, if your brain feels tired, take a break!

Step 3: Creative Problem Solving

“The third step in practicing music effectively is using creative problem solving”

Be Proactive. Step one (goals) gives us a map to our destination. Step two (routine) gives us the vehicle to travel that path. Step three (problem-solving) puts gas in the tank. Learning to problem solve, that is overcoming challenges we face in our daily practice, is the essence of proactivity.

Here is a guide to help you turn mistakes into skills:

1) Identify the Errors

Error can be defined as “The difference between what you hear and what you **want** to hear”. Notice this comes in two parts: **Perception** (what you hear) and **Intention** (what you wanted). The clearer you can identify errors, the easier they will be to fix.

Here are some tips on how to better identify errors:

- A) Record yourself – **(Perception)** When performing, focus is split between playing and listening. Recording of yourself helps you focus solely on listening and error identification
- B) Listen to recordings – **(Intention)** Find recordings of your piece, performed by great musicians. Ask yourself: “What do I like about this? What would I do differently?”

2) List Possible Causes

This step is more subtle and takes time to master. The more you practice, the better you will be at diagnosing the causes. Take the error identified in step 1 and ask yourself, “what’s causing this?”:

“I played the wrong note (step 1), → because I was using the wrong fingering (step 2)”
 “I don’t like my tone (step 1), → because my embouchure is too tight (step 2)”
 “My notes sound muddy” (step 1), → because my notes need work (step 2)”

Start with what you know and think creatively. What are some possible causes to this problem? Which one do you think is most likely? Are there multiple causes? Start broad and narrow it down.

3) Create Creative Solutions

Count a tricky rhythm. Play slow to fast with a metronome. Buzz a note with a drone. Sing the melody, freer and more expressive. Wind pattern and finger along. Play along with a recording. Soft to loud.

These are all examples of creating creative solutions. The key here is using practice techniques that target the cause of the identified errors. Think “Because of (step 2), which caused (step 1), I need to work on (step 3)”. The more you follow Problem → Cause → Solution, the easier creative problem solving will be.

Remember: The core of any good practice technique is starting simple and slowly going complex.

Simple → Complex

Slow to fast. One measure to multiple measures. Comfortable dynamics to extremes in loud and soft. Comfortable range to up/down an octave. Alone in a practice room to performing for friends and family.

If your creative solution does not succeed with slow, focused practice, go back to step 2 and rethink the cause. Here are a couple of techniques for you to try (next page):

Abbreviated list of Practice Techniques

Backing Track –	The use of pre-recorded track (possibly drum tracks or piano tracks) in order to work on tempo, style, and performance.
Buzzing –	Performing a note or small section on the mouthpiece (MP) alone in order test the pitch and train the embouchure. Best used with a drone.
Counting–	The rhythmic chanting of the note names or rhythms on the page. Can be combine with other techniques like Fingering, Wind Patterns, or Singing.
Drone –	The use of a sustained pitch (using the “Sound Back” feature on your tuner) while you play in order to work on tuning and buzzing accuracy.
Fingering –	Preforming the music only at the fingers. Can be combine with other techniques like Fingering, Wind Patterns, or Singing.
Half Valve –	The act of pressing the valves halfway down to allow the production of any note desired (like buzzing, but high resistance). This works best on piston horns, but is possible on rotary horns (might be more quarter valving on rotary horns).
Play-Sing-Play –	Going between performing a note on the instrument and then singing a note at the voice, and back to the horn. Could also hum/whistle the pitch.
Reverse stacking –	See stacking. The practice technique of using progressively longer passages, starting the with LAST note of a phrase and backing up more with mastery.
Sing –	Using the voice to mimic the pitch, rhythm, and style of a passage.
Slide removal –	The removal of a slide in order to hear the pitch that is being buzzed through the instrument. Best done in lower ranges, as to not create an overtone on the shorter tubing. This is an alternative to buzzing and singing.
Stacking –	The practice technique of using progressively longer passages, starting with the FIRST note and adding more with mastery.
Whole-Part-Whole –	The act isolating small sections within the larger context to work on performance. Play a large section, isolate a small challenging section, then go back to whole.
Wind Pattern –	The use of only wind to perform the music. Can be combined with Fingering or Clapping to greater effect.
Wood shedding –	The act of rehearsing a section at a slower tempo, then progressively faster (best accomplished with a metronome).

Resources:

Books:

Covey, Stephen R. *The 7 Habits of Highly Effective People*. San Francisco, CA: Franklin Covey Co., 2016.

Levitin, Daniel J. *The Organized Mind: Thinking Straight in the Age of Information Overload*. New York: Dutton an imprint of Penguin Random House, 2017.

Videos:

How to practice effectively...for just about anything - Annie Bosler and Don Greene:

<https://www.youtube.com/watch?v=f2O6mQkFiiw&t=124s>

Cello Drone for Tuning and Improvisation (Musician's Practice Partner – Topic):

<https://www.youtube.com/playlist?list=PL-DyGoFkAJ1GRwBhUD4AOTewsr6l-x8qe>

Sheet Music:

20 Minute Warm Up- Michael Davis

Complete Method for Tuba- Joseph Arban

Daily Routines for Trombone- Emory Remington

Drill of the Week- Chris Olka

Lip Flexibilities- Bai Lin

Lip Slurs for the Tuba- Deanna Swoboda

Special Studies for the Tuba- Arnold Jacob

Technical Studies for the Cornet- Herbert Clarke

Technical Study for the Cornet- Herbert Clarke

The Brass Gym (and Breathing Gym)- Sam Pilafian and Patrick Sheridan

The Breathing Book- David Vining

Trumpet Flow Studies- Vincent Cichowicz

& Unpublished exercises by Carl Kleinsteuber, John DiCesare, and Oystein Baadsvik.

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NOTES:

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