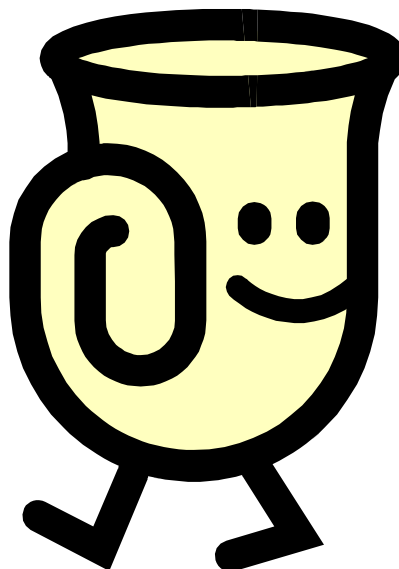


Marshall University Tuba and Euphonium Studio



Freshman Fundamentals Packet

**Marshall University Tuba and Euphonium Studio
Freshman Fundamentals**

Table of Contents

- Breathing
 - The Basics of Breathing
- Buzzing
 - Exercise A (Intervals)
 - Major Triads
 - Simple Tunes
- Tone and Air Flow
 - Brass Warm-Up Routine #1 (Extended Range)
 - Simple Flow
 - Clarke #1
 - Play by Ear
- Slurs
 - Brass Warm-Up Routine #3 (Extended Range)
 - Traditional Remington Lip-Slurs
 - High Range Flexibility Exercise
- Low Range
 - My Old Kentucky Home
- Tonguing
 - Tongue Coordination
- Chromatic Scales
 - F and B flat 2 Octave
- Intervals
 - Arban Interval Exercise
- Major Scales
 - 2 Octave Major
- Appendix
 - Tunes to Play by Ear
 - Freshmen Survival Strategies
 - Practice Schedule Grid
 - Daily Time Practice Grid
 - Practice Tips Article Outline

Marshall University Tuba and Euphonium Studio
Freshman Fundamentals

The Basics of Breathing

Common Misconceptions

- **The Diaphragm** is a piston that moves up and down. When the diaphragm descends the chest cavity enlarges which lowers air pressure and allows your lungs to fill up.
- **Breath Support** is the blowing of breath. The volume of wind provides support, not the contraction of muscles.
- We cannot change our **lung capacity**. It is based on age, height, gender, and health factors. However, we can do the most with what we have.

Basic Concepts

- Adopt a **“WHOA” shape** in your mouth when inhaling
- Maintain a **constant and even** flow of wind
- Utilize an **even “cyclic” exchange** of inhalation to exhalation
- Always keep the **air in motion**
- Allow the music to breathe, **emulate a great vocalist**
- Breathe in time and **maintain a steady tempo** when breathing
- Only **use the first 80%** of your lung capacity
- **Plan all breaths** for the purpose of survival and to optimize the musical effect
- **Use good posture**, don't raise your shoulders
- Fill your lungs from the **bottom to the top**
- **Breathe to expand**, don't expand to breathe
- Breathe from the **corners of your mouth**, not your nose
- Make your breath as silent as possible, **noise is resistance**
- Lower notes need **twice as much** air, higher notes require air to be **twice as fast**
- **INHALE=YAWN, EXHALE=BLOW WIND!**

Basic Exercises (Measure airflow through horizontal arm movement and arm circles)

- In 2 Out 2, In 4 Out 4, etc.
- In 2 Out 2, In 2 Out 4, etc.
- In 4 Out 4, In 2 Out 4, In 1 Out 4, In 1/8 Out 4

Tools Available

- **Homemade:** piece of paper, PVC pipe (breathing tube), toothpick (BERP)
- **For Purchase:** breathing bag, breath builder, respirometer

Supplemental Resources

- Arnold Jacobs: Song and Wind by Brian Frederickson
- The Breathing Gym (DVD and Text) by Patrick Sheridan and Sam Pilafian

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Freshman Fundamentals**

Songs to Play by Ear

It's a great way to work on tone and musicianship and helps you get to know different key signatures.

1) Sing

2) Buzz

3) Play

Suggested Songs:

My Country Tis' of Thee

Amazing Grace

We Three Kings

Simple Gifts

Ode to Joy

Silent Night

Hot Cross Buns

Mary Had a Little Lamb

America the Beautiful

My Old Kentucky Home

Camp town Races

Love Me Tender

Doe a Deer

Jingle Bells

It Came Upon a Midnight Clear

Happy Birthday

Nursery Rhymes

When the Saints go Marching In

Kum Ba Ya My Lord

Puff the Magic Dragon

500 Miles

Streets of Laredo

Shenandoah

Yankee Doodle

Oh Susanna

He's Got The Whole World In His Hands

This Old Man

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Freshman Fundamentals**

Survival Strategies for the Freshman Year

You have arrived to college. Now what?

Congratulations in making it to your freshman year of college. Remember, you are never alone in the journey that is ahead. You will have many resources at your disposal in order to make the journey a fruitful endeavor. Applied lessons are an integral part of your training as a future musician and educator. These guidelines are intended to provide strategies towards an easy, fun, and productive transition.

Success in college can be simplified into three components:

1. **Show Up-** Attendance is very important! It is difficult to learn, ask for help, and receive help if you are not there. Be proactive in seeking new opportunities. Go to masterclasses, concerts, study sessions, and extracurricular activities. Your physical presence gives others the impression that you are serious.
2. **Try Your Best-** Try to make every assignment, exam, rehearsal, lesson, and performance a display of your best effort. You would not have made it this far if it was not for your profound talent. Use the guidance of faculty and older students to cultivate your ability!
3. **Ask Questions-** If you don't understand an assignment, a schedule, an expectation, a concept, or simply just need help, **ASK!** We are here to help you.

In applied lessons we will:

- Establish a daily routine to foster and improve fundamentals
- Establish tools to develop and communicate your musical language
- Furnish a broad range of experiences including performing, listening to, and thinking critically about diverse genres of music
- Develop practice guidelines and strategies including:
 - Global practice to work on fundamentals
 - Target practice for preparation and interpretation of specific literature
- Develop time management skills such as:
 - When and how much to practice
 - How to manage your class schedule and homework
 - How to achieve a balance within your studies and social life
- Establish a connections between applied performance and coursework
- Work towards the goal of self-sufficiency

To achieve these goals do not neglect the importance of mental and physical health:

- Eat healthy, eat regularly...or at least try
- Sleep regularly...or at least try
- Enjoy a balanced social life
- Pursue non-musical hobbies and interests
- Call Mom and Dad

Again, you are not alone! As Your Teacher I will:

- Lead by example
- Help each student be their best along their desired career path
- Do my best to match assignments to the student's learning goals
- Make lesson plans
- Provide valuable performing experiences in and outside the department
- Bring in valuable guests to enrich the educational process
- Be available
- Answer questions to the best of my ability
- Communicate frequently through phone, e-mail, and the studio website
- Value a family-like environment in the tuba studio
- And, although I may not always agree, I will always listen

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DAILY PRACTICE TIME BREAKDOWN FOR THE WEEK OF _____

	MON	TUE	WED	THUR	FRI	SAT	SUN
DAILY ROUTINE (40 Min)							
Stretching, Breathing, Buzzing (5 Min)							
Long Tones & Flow Studies (10 Min)							
Slur Exercises (5-10 Min)							
Range Building (5-10 Min)							
Scales & Arpeggios (5-10 Min)							
Articulation & Arban (5-10 Min)							
Other							
ETUDES (30 Min)							
ENSEMBLE LITERATURE (10 Min)							
SOLO LITERATURE (30 Min)							
FUN: Play by ear, improve, etc. (5-10 Min)							
REFLECTION: Listening, Journal, etc. (5-10 Min)							
NOTES:							

Any of these parts of your practice session may be recorded via your laptop, Zoom recorder, Minidisc, and tape recorder so you can hear what other people hear. This is the hardest part of getting better - **BUT** if you listen critically and work to improve the playing you hear on the recording, you **WILL** get better.

The amount of time listed on each part of your playing is only a suggestion. If you are having more trouble with one aspect of your playing than the others, you may increase the time you spend on that area and shorten the time you spend on things you already do well. In other words, don't waste your time on things you can already do well **BUT** you should work to cover every aspect of your playing every day to build, maintain, grow, and cultivate sound, technique, listening - and most importantly - **FUN!**

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WHEN WILL YOU PRACTICE THIS WEEK?

Schedule your 2 hours of daily practice (6 days) for the week of
and stick to it!!!

	MON	TUE	WED	THU	FRI	SAT	SUN
6:00-7:00 AM							
7:00-8:00 AM							
8:00-9:00 AM							
9:00-10:00 AM							
10:00-11:00 AM							
11:00 AM - 12 noon							
12:00 - 1:00 PM							
1:00-2:00 PM							
2:00-3:00 PM							
3:00-4:00 PM							
4:00-5:00 PM							
5:00-6:00 PM							
6:00-7:00 PM							
7:00-8:00 PM							
8:00-9:00 PM							
9:00-10:00 PM							
10:00-11:00 PM							
11:00 PM - 12 midnight							

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Outline: Practice Tips

Introduction

- What Materials to Practice
 - Fundamentals (Daily Routine)
 - Scales (All Major)
 - Etudes (Lyrical/Technical)
 - Solos (Reasonable Challenge Over a Long Time Period)
- Pre-Requisite: Fundamentals
 - Components: Posture, Breathing, Mouthpiece Buzzing, Tone, Air Flow, Flexibility, Range, Fingering, Articulation, Melodic Exercises
 - Daily Routine: Athlete Analogy, Survey

The Three Steps

1. The Basics: Pitches and Rhythm
 - a. Slow Practice with Metronome
 - b. Deconstruct or Simplify the Music Into Basic Elements
 - i. Rhythm, Pitch, Range, Tonguing, Fingering etc.
 - c. Slurred Practice for Even Air Flow
 - d. Building the Piece
 - i. Chunking, Repetition, Gradually Increase Tempo
 - ii. Work Backwards to Evenly Polish the Entire Work
 - iii. Target Practice
2. Survival: Air and Time
 - a. Metronome is Essential
 - i. Development of Steady Tempo, Time for Breathing, Skills are On Demand
 - b. Mark All Breaths
 - i. Facilitate Proper Fundamentals and Characteristic Tone (80% Rule)
 - ii. Sentence Structure and Phrasing (Serve a Musical Purpose)
3. Music Making: Expressive Devices, Terminology and Style
 - a. The Big Three
 - i. Dynamics
 - ii. Time Modification
 - iii. Articulation Contrast
 - b. When and How to Use Devices
 - i. Theoretic Syntax: Analyze the Tension and Release of the Cadences, Departure and Return of Tonal and Thematic Materials
 - ii. Trial and Error, Make a Plan
 - iii. Exaggerate Gestures
 - iv. Create Moments: Large, Small, and Everything In-Between
 - c. Terminology and Style (Look Up Terms and Listen to Music)

Conclusion

- Yes, These Methods are Tedious
- Practice is Like a Low-Interest Savings Account
- Turn Talent into Ability