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Practical Applications #2

Embouchure Boot Camp

*A Progressive Daily Routine for the Serious
Instrumentalist*

Euphonium



Christopher Fogderud - PC
Summer 2011

Embouchure Boot Camp - Euphonium



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WARNING!!

YOU ARE ABOUT TO ENLIST IN A HIGHLY EFFECTIVE PROGRAM.
IF YOU ARE NOT PREPARED FOR THE FOLLOWING SIDE EFFECTS,
CLOSE THIS OPERATIONS MANUAL AT ONCE!

SIDE EFFECTS OF USING THIS BOOK AS DIRECTED:

1. A sudden belief that your band director has started to pick easier music
2. A sneaking suspicion that band rehearsal has gotten shorter because you haven't even broken a sweat yet.
3. A profound distortion of reality - what was once fast music is now quite slow and easily played
4. "Buff-ness" is evident in the area of the lower face.
5. An increased sense of confidence accompanied by a strong desire to play more exciting and challenging music.
6. In short - YOU WILL BECOME A BETTER PLAYER!



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ENLISTMENT INFORMATION



To the enlistee:

Welcome to Embouchure Boot Camp, Private! By enlisting in Boot Camp, you have shown that you are a serious musician who is looking to improve your playing. Before you begin, the Drill Sergeant has some orders:

General Orders No. 1-5

Embouchure Boot Camp - Rules and Regulations

1. The musical drills contained in this Boot Camp Operations Manual must be practiced DAILY. You will not find success by returning casually to these exercises. They must be played every day with PURPOSE. Plot your progress using the PROMOTION CHART on page 6. Boot Camp is not a casual experience; it involves commitment...YOU MUST ENLIST!
2. None of the drills in Embouchure Boot Camp should be played for the sake of "getting through them." True improvement will result when the drills are played thoughtfully while taking each of the Drill Sergeant's Orders (listed at the beginning of each section of the manual) into careful consideration. The drills must not just be played, but played correctly.
3. **ALL** drills that contain metronome markings **MUST** be played with a metronome.
4. The exercises and drills in the Boot Camp Operations Manual do not consist of an entire practice session. They are meant to give the player a consistent and thorough routine that is played every day before etudes, solos and literature are practiced. The number of drills that are done each day will vary depending on time constraints. A normal routine should take 30 minutes. If the private has only 10 minutes on a particular day, then 1 drill from every section of the manual should be played. At no time should 0 drills be considered - see General Order No. 1.
5. A private lesson teacher is strongly encouraged to progress through this manual. However, many situations arise and every effort has been made to give detailed and concise instructions for every drill. If you read these carefully and put them into practice, you should be able to put yourself through boot camp.

Your band is proud of the commitment and dedication that you have already shown by enlisting in Embouchure Boot Camp. You will need to continue to show these traits in order to progress through Boot Camp. Who knows, if you work hard and follow the rules and regulations listed above, you might graduate boot camp with the rank of Command Chief Master Sergeant. Only one question remains: Do you have what it takes?

Sincerely,

Drill Sergeant
Embouchure Boot Camp



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PRACTICE GUIDELINES



To the enlistee:

Consider these guidelines to help yourself stay on track for daily practice:

- ✎ Set a regular time to practice.
- ✎ Find a comfortable, well-lit, quiet place to practice, preferably the largest room in the house to help with sound development.
- ✎ Practice standing up, not sitting.
- ✎ Use your metronome consistently.
- ✎ Practicing in short amounts daily is much more preferable than cramming. Developing instrumental technique is much like an exercise workout—teach your muscles by doing a little bit daily.
- ✎ Take frequent breaks if you are more advanced and practicing more than 45 minutes per day. Sessions of playing longer than 45 minutes can cause muscular problems such as tendonitis or carpal tunnel syndrome if one does not rest frequently.
- ✎ Don't forget that the ultimate goal is not to produce the notes you see on the page as you would type in words on a keyboard. The goal is to produce beautiful music. Never forget to listen to yourself and make music as you practice. Try to mimic the sounds of your favorite players.

To the Commanding Officers of the Household (i.e. Parents):

Congratulations, your student has just enrolled in Embouchure Boot Camp! In order to give your student the best opportunity for success, please consider the following guidelines to assist in the quality of their practice.

- ✎ Stay connected. Encourage your student to practice and reward his/her hard work with recognition. Instruments are not quiet, so be sure to support your student's practice time even if you are reading or watching TV.
- ✎ Give your student a place to practice that is free of distractions, preferably in the largest room in the house. This will help develop projection by practicing filling up a large space with sound.
- ✎ Allow the student to leave the instrument out so it is easily accessible for practice. The safest way to do this is to purchase an instrument stand. Your enlistee will practice more often if the instrument is visible and handy.
- ✎ Help your student to stay on track by reminding him/her to practice in a way that helps them to realize their goals. Use language like, "I know it has been a busy day, but if you practice today, you will stay on track to achieve your goal of getting placed in the top band next year."



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PROMOTION CHART



Every drill in this book is intended to be played every day as part of a daily practice routine. However, it is more than likely that this will be impossible for the Embouchure Boot Camp enlistee to achieve immediately. Therefore, it is necessary to plot a course through the book starting with the rank of "Private" and ending with the rank of "Command Chief Master Sergeant."

Each exercise in Embouchure Boot Camp is preceded by a military rank insignia. This denotes the difficulty level of each exercise and helps the enlistee (you) chart your progress through boot camp. The chart below lists what Embouchure Boot Camp exercises that need to be performed in order to achieve the different military ranks. All ranks should drill each warm-up (Breathing, Mouthpiece Buzzing, Stretch Drills) every day.

Good Luck on your journey from Private to Command Chief Master Sergeant!

Insignia	Rank	Lip Slurs	Single TONGUING	Double TONGUING	Technical Exercises	Scale Exercises	Date of Promotion
	Private						
	Private 1 st Class						
	Sergeant						
	Staff Sergeant						
	Technical Sergeant						
	Master Sergeant	ALL Tech Srgt Drills at 90% of Top Speed	ALL Tech Srgt Drills at 90% of Top Speed	ALL Tech Srgt Drills at 90% of Top Speed	ALL Tech Srgt Drills at 90% of Top Speed	ALL Tech Srgt Drills at 90% of Top Speed	
	Senior Master Sergeant						
	Chief Master Sergeant						
	Command Chief Master Sergeant	ALL Exercises Performed at Top Speed	ALL Exercises Performed at Top Speed	ALL Exercises Performed at Top Speed	ALL Exercises Performed at Top Speed	ALL Exercises Performed at Top Speed	



Embouchure Boot Camp - Euphonium



BREATHING



Breathing is the MOST important aspect of brass playing and is the FIRST thing you should practice every day. Great breathing will aid in fixing every playing problem. However, most players never practice their breathing! This breathing drill helps to practice controlling the large amount of air needed to play. The most important part of this drill is to STAY RELAXED. This is especially important during the "suspend" portion of the drill. Suspending the air is NOT holding your breath. Your throat should stay open during this entire drill. Suspend the air by simply not breathing in or out while keeping your muscles totally relaxed. Sniff a small amount of air at the nose to be sure that you are suspending your air and NOT holding your breath.

Drill Sergeant's Orders:

- 👉 Do all five parts of the drill one after another to achieve maximum relaxed respiration. Finish the eight-count drill and go on immediately to the four-count and so on...
- 👉 The first part of your body to expand during inhalation is your mid-section.
- 👉 During the eight and four-count inhalations, suck in the air at the lips as if you were sipping a milkshake through a straw, slow and steady.
- 👉 For the eight and four-count exhalations, put your embouchure into the playing position with the opening small enough to provide resistance. Blow steadily all the way to the end.
- 👉 For the one count inhalations, your mouth should look like you are eating a hot potato in order to inhale quickly.
- 👉 Remember to breathe or exhale all the way to the end. Do not allow yourself to stop the breathing motion during this exercise.
- 👉 **SUSPEND** your air; don't hold your breath.



Set your metronome to: ♩ = 60

Inhale	Suspend	Exhale	Frequency
8 counts	8 counts	8 counts (pp)	Do this 2 times
4 counts	4 counts	4 counts	Do this 3 times
1 count	4 counts	4 counts	Do this 3 times
1 count	4 counts	1 count	Do this 4 times
1 count	(none)	1 count (fff)	Do this 7 times



Some players find it useful to pretend to pull back a bow during inhalation (ready), remaining in the fully extended position during the "suspend" portion (aim), and watching the arrow fly through some far-away target during exhalation (fire!).



Embouchure Boot Camp - Euphonium



MOUTHPIECE BUZZING



Your first playing of the day should be done on the mouthpiece. The instrument itself just acts as an amplifier for the sound that you produce on the mouthpiece. Therefore, if you have a full rich sound on the mouthpiece, you will have a full rich sound on the instrument. Mouthpiece exercises should be done at a full dynamic level. They are the perfect follow-up to the breathing drill because you will not be able to achieve a full buzzing sound without great breath support, where you can at times get away with less than great breath support while playing the instrument.

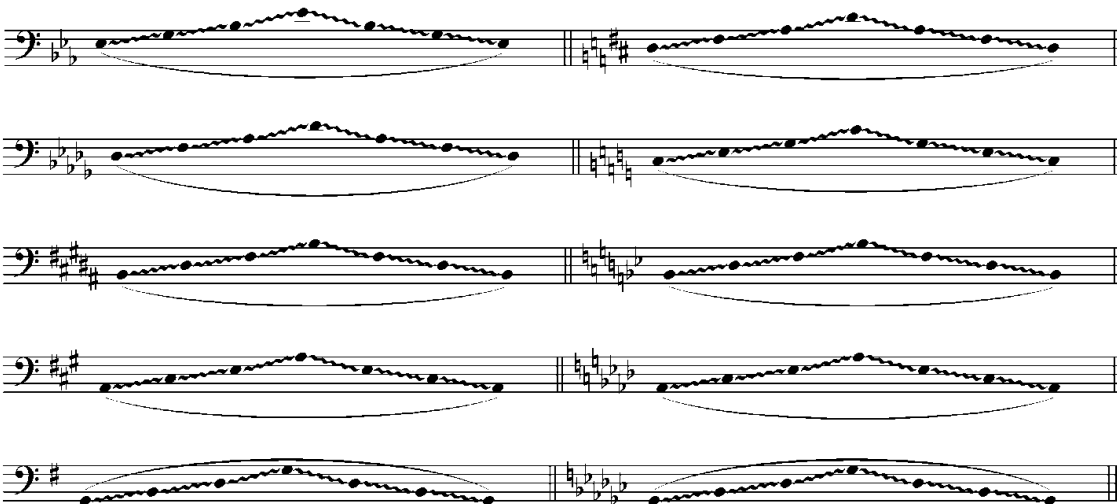
Drill Sergeant's Orders:

- ✎ Support your sound at ALL times!
- ✎ Use a piano help with the pitches in each exercise. Play the pitches on piano first, then mimic with the mouthpiece. If you don't have a piano handy, play a reference pitch on your instrument first. (Don't worry about the transposition)
- ✎ Play each drill at a forte dynamic level.
- ✎ Concentrate during the entire drill on achieving a full, even buzz on every note.
- ✎ In order to achieve a full buzz, keep a steady embouchure and anchor the mouthpiece on the bottom lip. Use less pressure on your upper lip than on your lower lip. This allows the more pliable lip (upper) the freedom to buzz resulting in a bigger, more focused sound.
- ✎ The glissandos are an essential part of this drill. Make them as slow and even as you can. This way you practice bending pitches - a skill necessary to playing in tune in an ensemble.

The musical notation consists of five staves in bass clef. The first staff is in B-flat major (one flat) and includes a 'simile' marking. The second staff is in B-flat major with a key signature change to two flats. The third staff is in B major (two sharps). The fourth and fifth staves are in B-flat major. Each staff contains a series of notes with slurs and glissando lines, indicating a sequence of pitches to be played and then bent.



Embouchure Boot Camp - Euphonium



Steven Mead

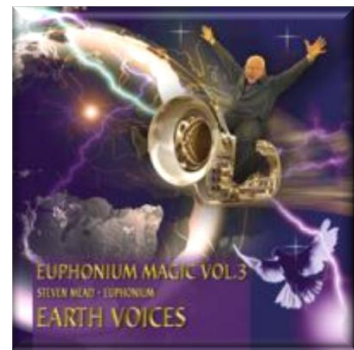
YOU ARE WHAT YOU EAT

Great improvement can be achieved by simply listening to great euphonium players and trying to mimic their sound.

Listen to one of the greatest euphonium players of all time - Steven Mead! Steven is not only an amazing player, but is one of the most prolific recording artists on the instrument.

In the recording on the right, "Euphonium Magic Vol.3 - Earth Voices", Steven plays some arrangements of very famous pieces and some new music for Euphonium as well.

CHECK IT OUT!!



Embouchure Boot Camp - Euphonium



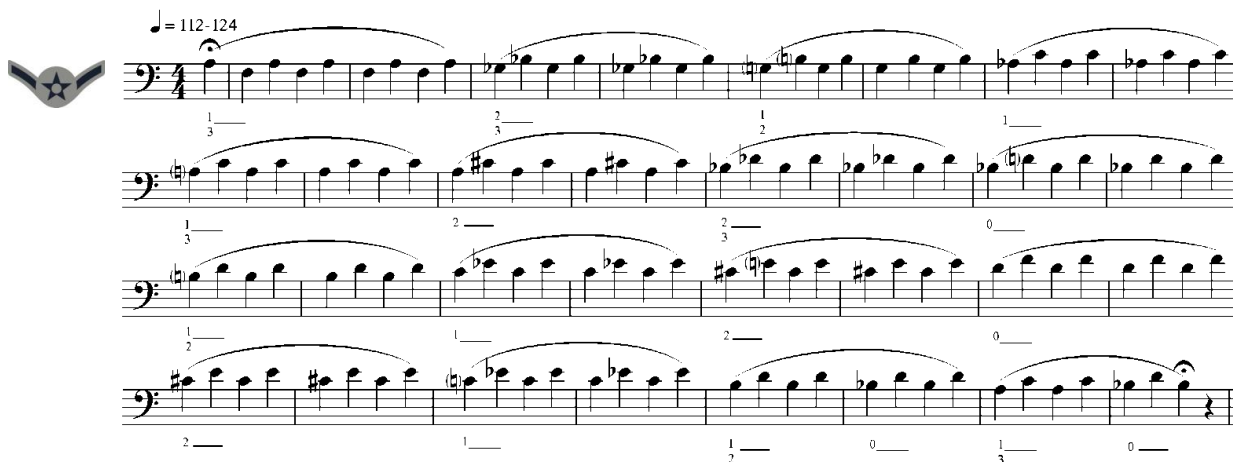
LIP SLURS



Lip slurs are one of the most essential drills in Embouchure Boot Camp. These drills are basically weight lifting for your embouchure; however, care must be taken to use the correct muscles while lifting the weight (slurring to the higher note).

Drill Sergeant's Orders:

- ✎ Support your sound at ALL times!
- ✎ Drills must be played with a metronome, making every effort to change pitches *precisely* on time.
- ✎ All notes must be slurred - NO TONGUING
- ✎ Use the first fermata note to "set" the embouchure for the highest note in the slur. (Set the mouthpiece on the bottom lip first) Effort needs to be made to keep the embouchure at this firmness. The lower note is achieved not by loosening the embouchure, but by thinking "oh" inside the mouth. In order to play the higher note, think "ee" inside the mouth. With a consistently firm embouchure, the pattern of "ee-oh-ee-oh" creates the lip slur.
- ✎ If soreness is felt after the drill, it should be felt in the corners of the mouth - not the center. If you feel soreness in the center of your mouth, concentrate on playing the lip slurs with the least amount of mouthpiece pressure possible.
- ✎ As you get more advanced, concentrate on keeping as open as you can inside your mouth. This means you must have a very strong embouchure and great breath support, but will produce a more beautiful sound.



Sheet music for Euphonium lip slurs. The tempo is marked as ♩ = 112-124. The music is written in 4/4 time and consists of four staves. Each staff contains a series of notes connected by a slur, with a fermata over the first note of each slur. Fingerings are indicated by numbers 1, 2, 3, and 0 (representing the thumb). The notes are in various registers, including the soprano, alto, and tenor ranges.



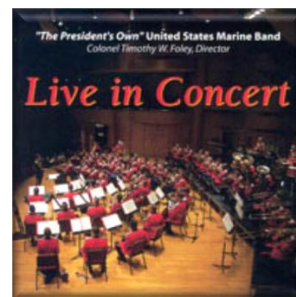
Philip Franke

YOU ARE WHAT YOU EAT

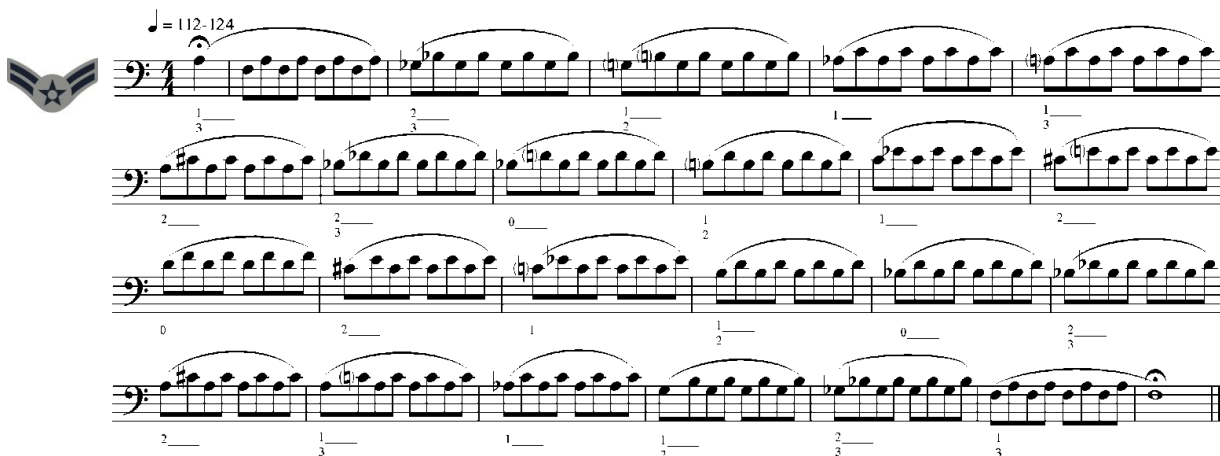
Listen to one of the best euphonium players in the U.S. playing in the best band in the country. Philip Franke is the principal euphonium of the United States Marine Band "The President's Own."

In the recording on the right, "Live in Concert", The US Marine Band plays some of the most famous band music ... maybe you have played it?

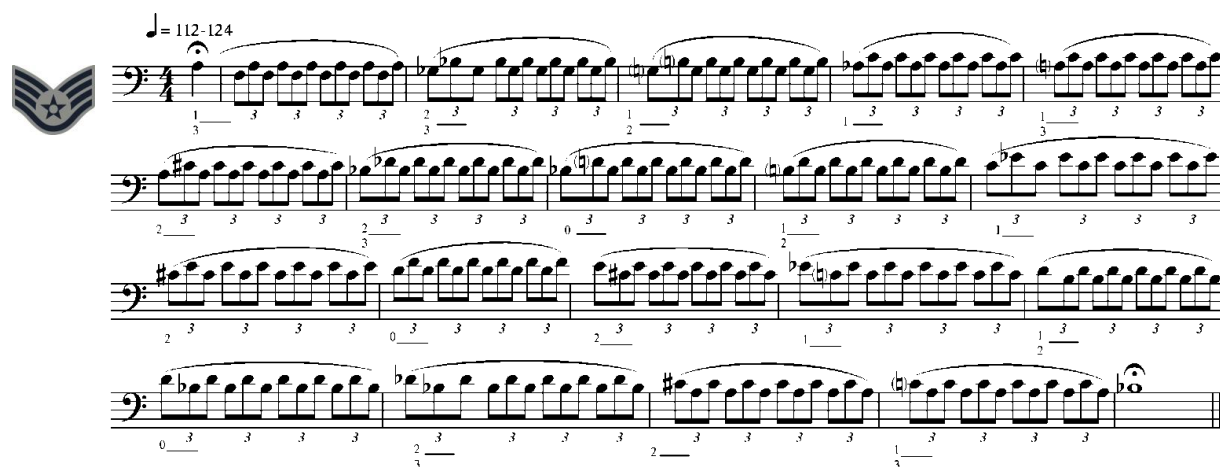
You can download FREE recordings from www.marineband.usmc.mil



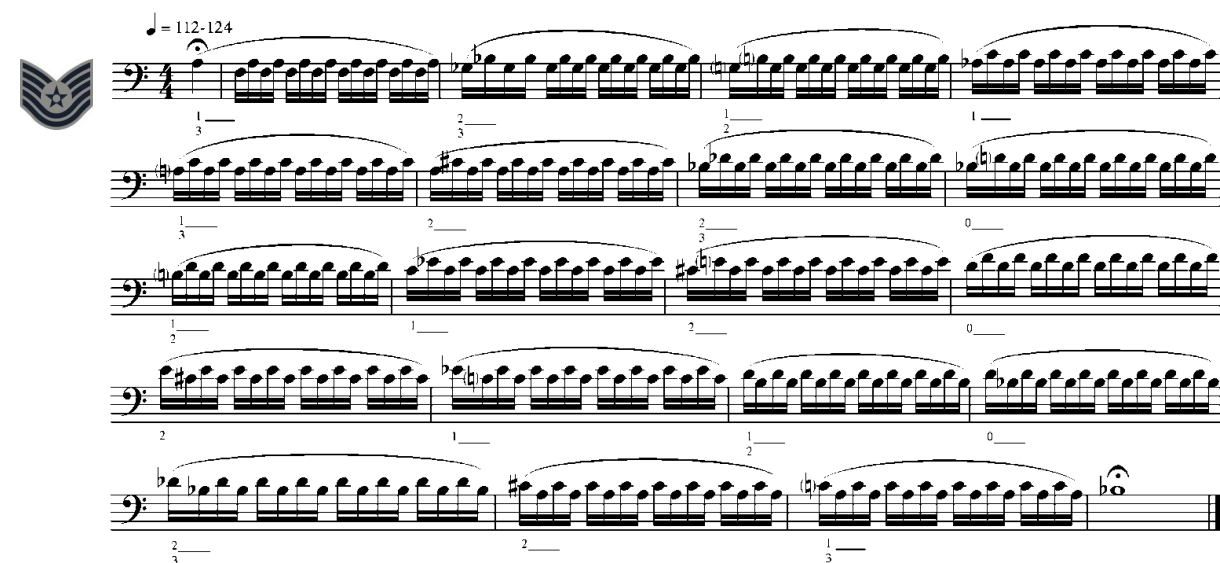
Embouchure Boot Camp - Euphonium



First set of exercises for Euphonium. It consists of four staves of music in 4/4 time, marked with a tempo of $\text{♩} = 112-124$. The exercises feature eighth-note patterns with various articulations and fingerings. Fingerings are indicated by numbers 1, 2, 3, and 0 (representing the thumb) above or below notes. The key signature changes from one flat to two flats across the staves.




Second set of exercises for Euphonium. It consists of four staves of music in 4/4 time, marked with a tempo of $\text{♩} = 112-124$. These exercises focus on triplets, with '3' written above groups of three notes. Fingerings are indicated by numbers 1, 2, 3, and 0. The key signature changes from one flat to two flats across the staves.



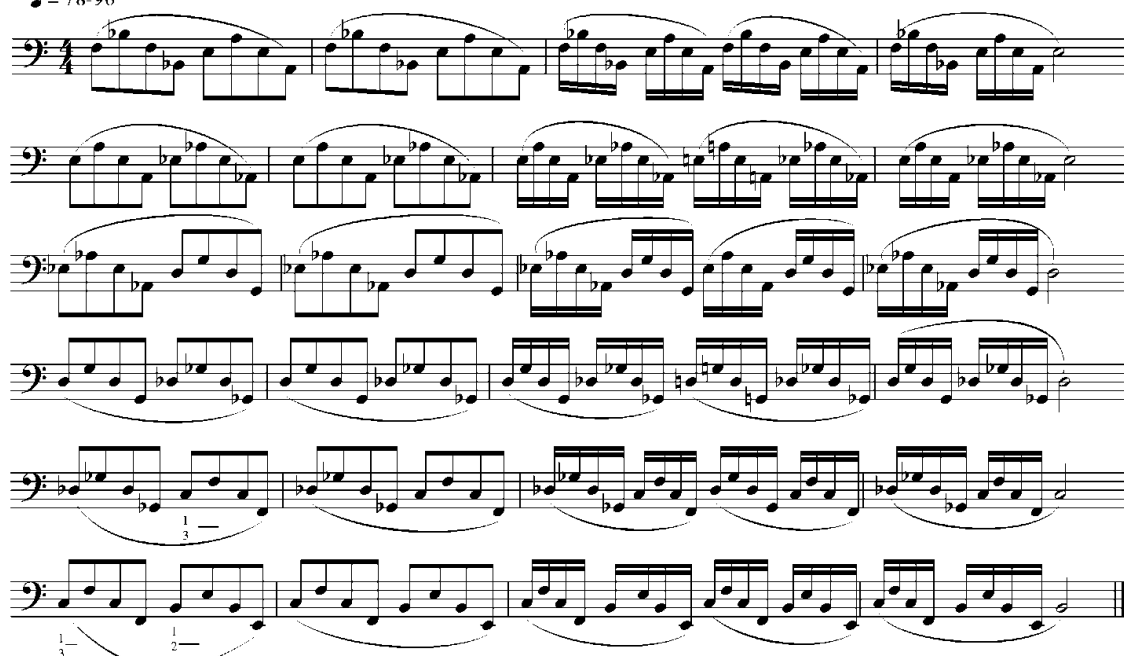
Third set of exercises for Euphonium. It consists of four staves of music in 4/4 time, marked with a tempo of $\text{♩} = 112-124$. These exercises feature eighth-note patterns with various articulations and fingerings. Fingerings are indicated by numbers 1, 2, 3, and 0. The key signature changes from one flat to two flats across the staves.



Embouchure Boot Camp - Euphonium



♩ = 78-96



♩ = 78-96



Embouchure Boot Camp - Euphonium



SINGLE TONGUING



Articulation refers to how the player begins and ends a note. Tonguing is a specific kind of articulation that creates a clear start to each note. There are two primary forces at work in this drill that you must coordinate: your air and your tongue. The air must stay constant throughout the exercise while the tongue gently flicks the air-stream.

Drill Sergeant's Orders:

- ✎ Support your sound at ALL times! Think about increasing your air speed all the way to the last note.
- ✎ Drills must be played with a metronome.
- ✎ Think "tu" for a clear start of each note. Focus on making the "T" very fast but light. The note should start with the "T" articulation then move quickly to a full sound.
- ✎ Tongue BEHIND your top teeth, not in between the teeth. It is "tu," NOT "thu."
- ✎ Be careful that you don't place a "T" at the end of a note resulting in: "toot"
- ✎ Perform this drill at many different dynamic levels

♩ = 96-144



Drill 1: Musical notation for Euphonium, 4/4 time, tempo 96-144. The drill consists of four staves. The first staff starts with a whole note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, 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A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, 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Embouchure Boot Camp - Euphonium



$\text{♩} = 80-120$

T T T T..... simile...




$\text{♩} = 80-120$

T T T T..... simile...




$\text{♩} = 80-120$

T T T T..... simile...




$\text{♩} = 80-120$

T T T T..... simile...

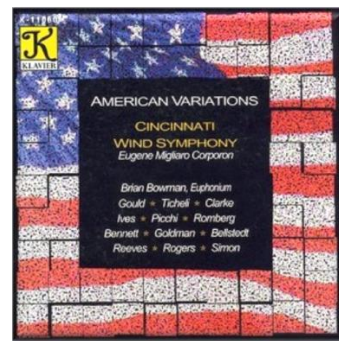



Brian Bowman

YOU ARE WHAT YOU EAT

One of the most influential euphonium players in the United States is Brian Bowman. Brian is the former euphonium soloist with the US Air Force Band and now teaches at The University of North Texas.

The recording on the right, "American Variations", is an example of the finest euphonium solo literature performed by one of the finest players in the country, with one of the best bands in the country: The Cincinnati Wind Symphony!



GET THE CD!



Embouchure Boot Camp - Euphonium



DOUBLE TONGUING



Double tonguing allows the player to attain a much more rapid articulation than single tonguing. It is achieved by alternating the "tu" articulation with a "ku" articulation. Make sure to start out very slow. Speed is not as important as clarity.

Drill Sergeant's Orders:

- Support your sound at ALL times! Think about increasing your air speed all the way to the last note.
- Drill must be played with a metronome at many dynamic levels
- Air pattern each drill away from the instrument first, making sure to use lots of wind. Put your hand 12 inches away from your face and feel the air hit your hand.
- Focus on getting the "ku" articulation to sound just like the "tu" articulation. The secret is to try and make the K sound of the "ku" articulation as fast as you can. It might be necessary to think about accenting the "ku" articulation in the beginning.
- The first drill must be played three times. Focus on creating the same sound, no matter what the articulation.



$\text{♩} = 72-112$



1. T T T T T T T T T T T T simile...
2. K K K K K K K K K K K K
3. T K T K T K T K T K T K




$\text{♩} = 96-144$



T K T K T T K T K T simile...






Embouchure Boot Camp - Euphonium






$\text{♩} = 96-160$

TKTKT TKTKT simile...





$\text{♩} = 96-160$

TKTKT TKTKTKT TK simile...



$\text{♩} = 96-160$

TKTKTKTK simile...

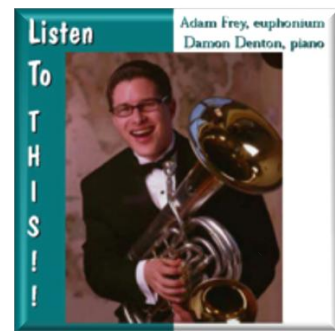


Adam Frey

YOU ARE WHAT YOU EAT

Adam Frey is one of the most successful euphonium soloists performing today. He performs all over the world and also teaches at Georgia State University and Emory University.

The recording on the right, "Listen To This", is some of the fastest and most amazing playing you will ever hear. You should ... well ... LISTEN TO THIS!



Embouchure Boot Camp - Euphonium



♩ = 96-160

3x's

TKTKTKTK simile...

3x's

simile...



United States Marine Band "The Presidents Own"

YOU ARE WHAT YOU EAT

Check out the best band in the world! Most of the world's professional euphonium players either perform or have performed in military bands and "The President's Own" is the best of the best.

How would these great players perform the drills in this book?



Embouchure Boot Camp - Euphonium



TECHNICAL DRILLS



So far in your routine you have worked the embouchure and the tongue. Now it is time to give the fingers a workout. Work for relaxed control of your valves. Try to keep tension at a minimum throughout each drill and gradually increase the tempo. Keep the tempo the same for a whole week and then increase it by a small margin. You will be surprised where you are in a few short months!

Drill Sergeant's Orders:

- Support your sound at ALL times!
- Drills MUST be practiced with a metronome.
- Only increase the metronome speed when you have played the exercise flawlessly. It is better to spend a little more time at a slower speed and get it right, than try to push the tempo too soon and end up practicing mistakes.
- Bang down the valves! Even though these exercises are slurred, the changes between the notes need to be precise. If the fingering requires multiple valves, focus on putting the valves down at the same time.
- Keep as little movement in the embouchure as possible throughout the drill.

♩ = 160 · ♩ = 112

3x's

3x's

simile



Embouchure Boot Camp - Euphonium



$\text{♩} = 160 - \text{♩} = 112$

3x's

simile



$\text{♩} = 48-90$



Embouchure Boot Camp - Euphonium



$\text{♩} = 84-124$



$\text{♩} = 84-124$



Embouchure Boot Camp - Euphonium



♩ = 60-112

The musical score consists of 11 staves of music. Each staff begins with a double bar line and repeat dots. The first staff is in 4/4 time with a key signature of one flat (B-flat). The second staff is in 4/4 time with a key signature of three flats (E-flat major). The third staff is in 4/4 time with a key signature of one sharp (F# major). The fourth staff is in 4/4 time with a key signature of three flats (E-flat major). The fifth staff is in 4/4 time with a key signature of two sharps (D major). The sixth staff is in 4/4 time with a key signature of one flat (B-flat). The seventh staff is in 4/4 time with a key signature of two sharps (D major). The eighth staff is in 4/4 time with a key signature of three flats (E-flat major). The ninth staff is in 4/4 time with a key signature of one sharp (F# major). The tenth staff is in 4/4 time with a key signature of one flat (B-flat). The eleventh staff is in 4/4 time with a key signature of one flat (B-flat). The music is written in bass clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a final double bar line and repeat dots.



22

Embouchure Boot Camp - Euphonium



MAJOR SCALE DRILLS



These drills are the final challenge for your daily routine. Without exercising your abilities in every musical language (key), you will be limited in what you can accomplish as a musician. Scales are the building blocks of all of the music that we play. If you know these scales, everything becomes easier. Music will become easier to play because you have seen the notes before. Basically, when you practice scales, you are travelling into the future. You are making it easier to play music that you will see later. Cool!

Drill Sergeant's Orders:

- ✎ Support your sound at ALL times!
- ✎ Practice all scales with a metronome marking that you are comfortable with and gradually increase the tempo.
- ✎ Practice 2 scales a day for 6 days. This way you can get through all 12 in a week! (Gb Major and F# Major are enharmonic scales, meaning that they are spelled differently but sound the same and have the same fingerings. So even though there are 13 scales listed, there are technically only 12 different pitch levels.)
- ✎ Practice your least favorite scales the most! Chances are that you will have your favorite and least favorite scales. Chances are even better that your least favorite scales are the ones that need the most practice. Don't just practice the scales that make you feel good, practice the scales that will make you a better musician.

Bb Major Scale

Musical notation for the Bb Major Scale, consisting of three staves. The first staff shows the scale in a treble clef with a key signature of two flats (Bb) and a 4/4 time signature. The second and third staves show the scale in a bass clef. The notation includes ascending and descending lines with slurs, and a final measure with a double bar line.

Eb Major Scale

Musical notation for the Eb Major Scale, consisting of three staves. The first staff shows the scale in a treble clef with a key signature of three flats (Eb) and a 4/4 time signature. The second and third staves show the scale in a bass clef. The notation includes ascending and descending lines with slurs, and a final measure with a double bar line.



Embouchure Boot Camp - Euphonium

F Major Scale



Three staves of music for the F Major Scale in bass clef, 4/4 time. The first staff contains the first six measures, the second staff contains the next six measures, and the third staff contains the final six measures, ending with a double bar line.

Ab Major Scale



Three staves of music for the Ab Major Scale in bass clef, 4/4 time. The first staff contains the first six measures, the second staff contains the next six measures, and the third staff contains the final six measures, ending with a double bar line.

C Major Scale



Three staves of music for the C Major Scale in bass clef, 4/4 time. The first staff contains the first six measures, the second staff contains the next six measures, and the third staff contains the final six measures, ending with a double bar line.

Db Major Scale



Three staves of music for the Db Major Scale in treble clef, 4/4 time. The first staff contains the first six measures, the second staff contains the next six measures, and the third staff contains the final six measures, ending with a double bar line.



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G Major Scale



Three staves of musical notation for the G Major Scale in 4/4 time. The first staff uses a bass clef and contains the first six measures. The second staff continues with measures 7-12. The third staff contains measures 13-18, ending with a double bar line.

Gb Major Scale



Three staves of musical notation for the Gb Major Scale in 4/4 time. The first staff uses a treble clef and contains the first six measures. The second staff continues with measures 7-12. The third staff contains measures 13-18, ending with a double bar line.

D Major Scale



Three staves of musical notation for the D Major Scale in 4/4 time. The first staff uses a bass clef and contains the first six measures. The second staff continues with measures 7-12. The third staff contains measures 13-18, ending with a double bar line.

A Major Scale



Three staves of musical notation for the A Major Scale in 4/4 time. The first staff uses a bass clef and contains the first six measures. The second staff continues with measures 7-12. The third staff contains measures 13-18, ending with a double bar line.



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E Major Scale



Three staves of musical notation for the E Major Scale in 4/4 time. The first staff contains the treble clef and the first line of notes. The second staff contains the first two lines of notes. The third staff contains the last two lines of notes and ends with a double bar line.

B Major Scale



Three staves of musical notation for the B Major Scale in 4/4 time. The first staff contains the treble clef and the first line of notes. The second staff contains the first two lines of notes. The third staff contains the last two lines of notes and ends with a double bar line.

F# Major Scale



Three staves of musical notation for the F# Major Scale in 4/4 time. The first staff contains the treble clef and the first line of notes. The second staff contains the first two lines of notes. The third staff contains the last two lines of notes and ends with a double bar line.



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MINOR SCALE DRILLS



Many students get around to practicing their major scales; many choose to forget about the minor scales. Once again, without exercising your abilities in every musical language (key), you will be limited in what you can accomplish as a musician. The minor scales drills below utilize the melodic version of the minor scale. This means that there is a raised 6th and 7th tone ascending and the entire natural minor scale descending. Since the natural minor scale is just the major scale starting on the 6th note, you have already practiced the natural minor scale. It is the most efficient use of time to drill the melodic minor scale in these studies.

Drill Sergeant's Orders:

- 🎖 Support your sound at ALL times!
- 🎖 Practice all scales with a metronome marking that you are comfortable with and gradually increase the tempo.
- 🎖 Practice 2 scales a day for 6 days. This way you can get through all 12 in a week! (Eb Minor and D# Minor are enharmonic scales, meaning that they are spelled differently but sound the same and have the same fingerings. So even though there are 13 scales listed, there are technically only 12 different pitch levels.)
- 🎖 Once again, practice your least favorite scales more than your favorite scales.
- 🎖 Focus on centering your tone on each note. These scales are more unfamiliar than the major scales so effort must be made to get them "in your ear."

G Minor Scale

Musical notation for the G Minor Scale in bass clef, 4/4 time. The scale is written in three staves. The first staff shows the ascending melodic minor scale (G, A, Bb, C, D, Eb, F, G) and the descending natural minor scale (G, F, Eb, D, C, Bb, A, G). The second staff continues the ascending and descending patterns. The third staff shows the final notes of the ascending and descending scales, ending with a whole note G.

C Minor Scale

Musical notation for the C Minor Scale in bass clef, 4/4 time. The scale is written in three staves. The first staff shows the ascending melodic minor scale (C, D, Eb, F, G, Ab, Bb, C) and the descending natural minor scale (C, Bb, Ab, G, F, Eb, D, C). The second staff continues the ascending and descending patterns. The third staff shows the final notes of the ascending and descending scales, ending with a whole note C.



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D Minor Scale



Three staves of musical notation for the D Minor Scale in 4/4 time. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The scale is written in eighth notes across three staves, ending with a double bar line.

F Minor Scale



Three staves of musical notation for the F Minor Scale in 4/4 time. The first staff begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. The scale is written in eighth notes across three staves, ending with a double bar line.

A Minor Scale



Three staves of musical notation for the A Minor Scale in 4/4 time. The first staff begins with a treble clef, a key signature of no sharps or flats, and a 4/4 time signature. The scale is written in eighth notes across three staves, ending with a double bar line.

Bb Minor Scale



Three staves of musical notation for the Bb Minor Scale in 4/4 time. The first staff begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. The scale is written in eighth notes across three staves, ending with a double bar line.



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E Minor Scale



Three staves of musical notation for the E Minor Scale. The first staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The second and third staves continue the scale in the same clef and key signature.

Eb Minor Scale



Three staves of musical notation for the Eb Minor Scale. The first staff is in bass clef with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The second and third staves continue the scale in the same clef and key signature.

B Minor Scale



Three staves of musical notation for the B Minor Scale. The first staff is in bass clef with a key signature of two sharps (F#, C#) and a 4/4 time signature. The second and third staves continue the scale in the same clef and key signature.

G# Minor Scale



Three staves of musical notation for the G# Minor Scale. The first staff is in bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The second and third staves continue the scale in the same clef and key signature.



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F# Minor Scale



Three staves of musical notation for the F# Minor Scale. The first staff shows the scale ascending and descending. The second staff shows the scale ascending and descending with slurs. The third staff shows the scale ascending and descending with slurs and a final whole note chord.

C# Minor Scale



Three staves of musical notation for the C# Minor Scale. The first staff shows the scale ascending and descending. The second staff shows the scale ascending and descending with slurs. The third staff shows the scale ascending and descending with slurs and a final whole note chord.

D# Minor Scale



Three staves of musical notation for the D# Minor Scale. The first staff shows the scale ascending and descending. The second staff shows the scale ascending and descending with slurs. The third staff shows the scale ascending and descending with slurs and a final whole note chord.



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Very few of the exercises contained in this book are completely original. Most have been compiled and adapted from proven exercise books from the entire spectrum of brass playing and from the many clinics and supplementary material from the American Band College Summers of 2010 and 2011. Effort was made to pick the most necessary exercises and adapt them to each instrument in the series. The following resources proved immensely helpful:

Advanced Method Vol.1 for French Horn - Rubank

Advanced Method Vol.1 for Trombone and Baritone - Rubank

Advanced Method Vol.1 for Trumpet - Rubank

Advanced Method Vol.1 for Tuba - Rubank

The American Band College Summer 2010 Notebook and Clinics

Sam Pilafian and Patrick Sheridan - Tuba

Bruce Heim - Horn

The American Band College Summer 2011 Notebook and Clinics

Randy Adams - Trumpet

Jeff Bianchi - Horn

Michael Levine - Trombone

Complete Conservatory Method for Cornet - J.B. Arban

Six Days "Daily Routines for Trombone" - Scott Moore

Technical Studies for Cornet - H.L. Clarke

Technical Studies Book 1 - Allen Vizzutti

