

Low Brass "How To" for youngsters.

My concept of daily drills (not warmups) Air, Flexibility, Range, Tonguing, Scales/Technique.

- Buzz to start sound/air. 4 beats, 6 beats, 8 beats etc.
- Air – put it on a spot on wall,
- Follow through with your sound and air....send it way beyond the bell
- Teacher pull a string from bell or mouthpiece to get student to focus air
- Proper use of air – trick them with crescendos. Ask if they can feel the stomach/diaphragm constrict.
- Breathe out with "Haaaaa. Heeee". Hot warm air like fogging up a window.
- Upward slides for range or to find note.
- For finding the right partial, approach from below or from a note they know. Have older students play it down an octave first to get it in ear. Call and response for younger students.
- Chromatic exercises by position or fingering. I like downward movement.
- Exercises by position sometimes, not always by note. Have them tune to teacher to dial in position.
- Mouthpiece for getting buzz. Also aaaaa – eeeee. Sirens. Competition to hold note longest.
- Buzz eeee-aaah on mouthpiece and then play downward slurs through all positions. Then same exercise with Tah, Dah, Kah
- Downward slurs first gets them open and relaxed before and after practice session. Opens up tone.
- "Da Ta Ka" not "tu du ku" for tonguing.
- Sing, Buzz, play song or exercise to help with ears and air focus.
- Scales in steps: 1-2-1, 1-2-3-2-1, 1-2-3-4-3-2-1 etc.
- Rhythm first, fingering or slide position, say note name
- Downward slurs first gets them open and relaxed before and after practice session. Opens up tone.
- Have students overblow to get sound (I do this with my jazz band when they start sounding scared). Put the sound on the back wall
- Crescendo into high notes or upward passages to keep air fast. Many students think air slows with smaller aperture when it's actually the opposite.
- Proper use of air – trick them with crescendos. Ask if they can feel the stomach/diaphragm constrict at end of crescendo.

- Slightly more advanced –
 - Expanding scales (same key modes, or change key to each root)
 - Lip Slurs that ascend also
 - Scale interval exercises, upward and downward
 - Improvise with first 5 notes of any scale (tell them to try and play a wrong note)
 - Play trouble phrases with no tongue, gives better sense of where phrase is going, air control, and helps with legato tonguing.