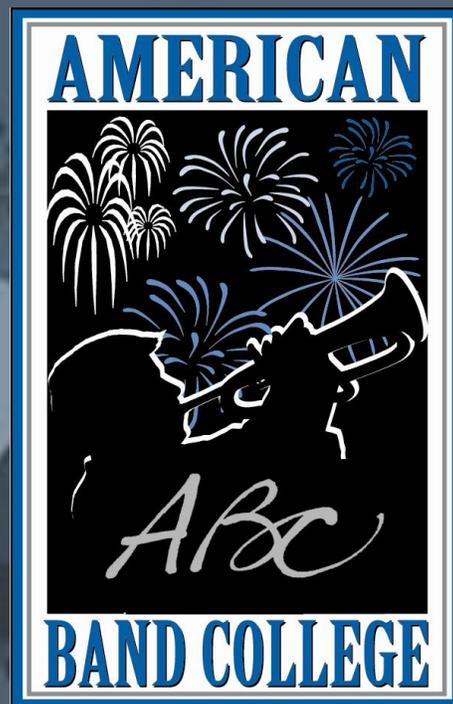


Practical Applications #2

# Embouchure Boot Camp

*A Progressive Daily Routine for the Serious  
Instrumentalist*

**Horn**



Christopher Fogderud - PC  
Summer 2011



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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!



# Embouchure Boot Camp - Horn



## 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



# Embouchure Boot Camp - Horn



## 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."



# Embouchure Boot Camp - Horn



## 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 <sup>st</sup> 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				





## 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!).





## 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.

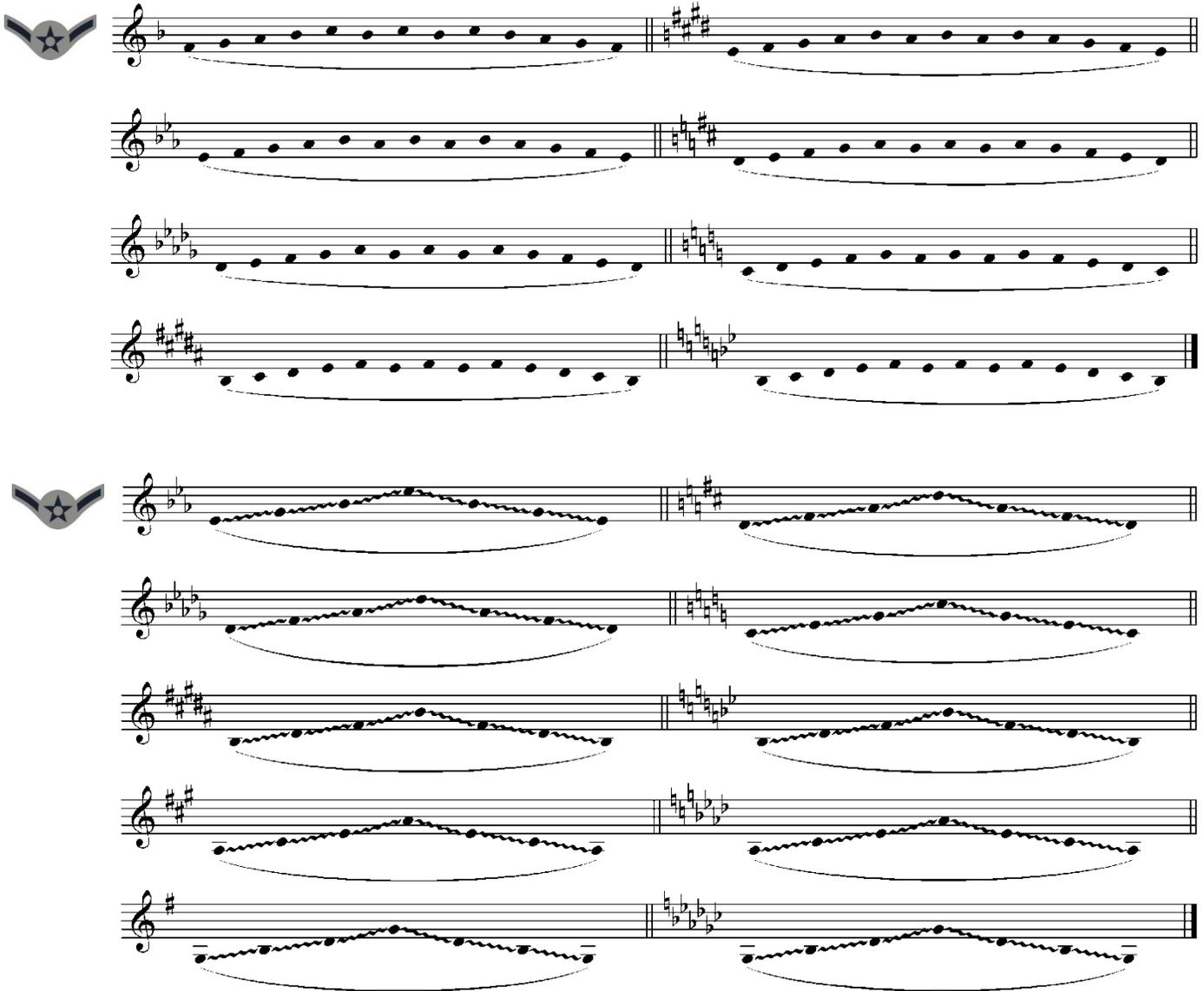
### Drill Sergeant's Orders:

- 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.

simile



# Embouchure Boot Camp - Horn



The image displays two sets of musical notation for horn embouchure exercises. Each set consists of five staves, each with a different key signature: C major, B-flat major, B major, A major, and G major. The first set features straight eighth-note runs, while the second set features slurred eighth-note runs with a slight pitch bend. Each exercise is divided into two measures by a double bar line, with a repeat sign at the end of the second measure. A small logo with a star and wings is positioned to the left of each set of staves.



Dale Clevenger

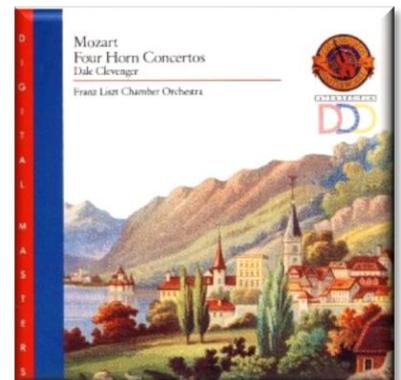
## YOU ARE WHAT YOU EAT

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

Listen to one of the most influential horn players performing today - Dale Clevenger. Dale is the principal horn of the Chicago Symphony Orchestra.

In the recording on the right, Dale performs the four famous Mozart Horn Concertos. If you don't have this CD...

GET IT!!





## STRETCH DRILLS



The first notes you play on the instrument should be very relaxing. After your embouchure is warmed-up after the mouthpiece buzzing drills, your lips are ready to produce the first tones of the day. The first notes should start in the comfortable middle range and gradually stretch to the outer registers of the instrument, much like an athlete preparing for a big game. Musicians are, after all, athletes of the small muscles.

### Drill Sergeant's Orders:

- Support your sound at ALL times!
- Play all stretch drills at a comfortable mezzo forte dynamic.
- Concentrate on keeping a full sound in all ranges. These drills are meant to be played in free time. If a note does not feel comfortable, hold it until it does. The second exercise in particular should be played freely. Hold the top and bottom note of each phrase until your embouchure feels comfortable.



Three staves of musical notation in 4/4 time. The first staff starts on G4 and goes up to G5. The second staff starts on G4 and goes down to G3. The third staff starts on G4 and goes down to G2. Each staff has a slur under the notes.



Six staves of musical notation, each showing a continuous melodic line with a slur, starting on G4 and moving up and then down.





## 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.



Musical notation for lip slurs drill, tempo  $\text{♩} = 112-124$ . The notation consists of four staves of music in 4/4 time, featuring slurred eighth notes and quarter notes. Fingerings are indicated by numbers 0, 1, 2, and 12. Trill markings (T) are present on the second and third staves.



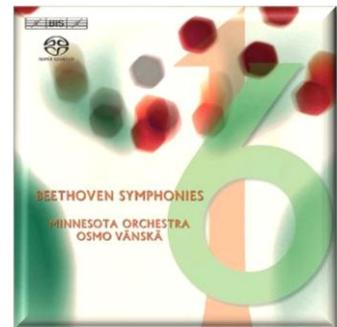
Michael Gast

### YOU ARE WHAT YOU EAT

Check out the best horn player in Minnesota - Michael Gast! Michael is the principal horn of the Minnesota Orchestra and also teaches at the University of Minnesota.

In the recording on the right, Michael plays with the Minnesota Orchestra for Beethoven's Symphony No. 6, which has some amazing horn solos.

CHECK IT OUT!!



# Embouchure Boot Camp - Horn



$\text{♩} = 112-124$

0 12 1 2 0  
T 0 T 12 T 1 T 2 T 12 T 1  
T 2 T 0 T 2 T 1 T 12 T 2  
T 1 T 12 T 0 0 2 1 12



$\text{♩} = 112-124$

0 12 1 2 0  
T 0 T 12 T 1 T 2 T 12 3 3  
T 1 3 3 3 3 T 2 3 3 3 3 T 0 3 3 3 3 T 2 3 3 3 3 T 1 3 3 3 3  
T 12 3 3 T 2 T 1 T 12



$\text{♩} = 112-124$

0 12 1 2  
0 T 0 T 12 T 1  
T 2 T 12 T 1 T 2  
T 0 T 2 T 1 T 12  
T 2 T 1 T 12



# Embouchure Boot Camp - Horn



♩ = 78-96

0\_ 2\_ 1\_ 12\_ 23\_ 13\_ 123\_



♩ = 78-96

0\_ 2\_ 1\_ 12\_ 23\_ 13\_ 123\_





# Embouchure Boot Camp - Horn

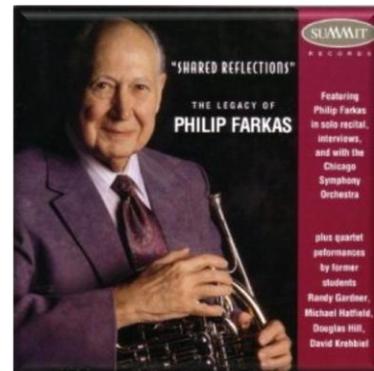


**Philip Farkas**

## YOU ARE WHAT YOU EAT

One of the most influential orchestral horn players that ever lived is the famous Philip Farkas. Philip was the principal horn of the Chicago Symphony Orchestra from 1936-1941 and 1947-1960. He also wrote one of the most important books for horn players called, "The Art of French Horn Playing."

In the recording on the right "Shared Reflections," Philip is featured on the famous "Ein Heldenleben" by Richard Strauss.



YOU NEED THIS CD!





# 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.



♩ = 72-112

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



♩ = 96-144

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



# Embouchure Boot Camp - Horn

♩ = 96-160

TKTKT TKTKT simile...

♩ = 96-160

TKTKT TKTKTKT TK simile...

♩ = 80-120

TTTT..... simile...



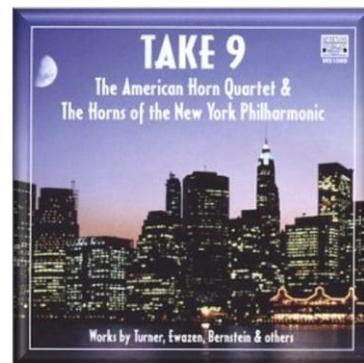
**American Horn Quartet**

## YOU ARE WHAT YOU EAT

Listen to some of the coolest horn music being recorded today by the American Horn Quartet.

In the recording on the right, "Take 9", the American Horn Quartet teams up with the members of the New York Philharmonic horn section. You have never heard anything like it!

Check them out at [www.hornquartet.com](http://www.hornquartet.com)



# Embouchure Boot Camp - Horn



♩ = 96-160

3x's

TKTKTKTK simile...

3x's

simile...



## Minnesota Orchestra Horn Section

David Kamminga, Ellen Dinwiddie Smith, Brian Jensen, Michael Gast

### YOU ARE WHAT YOU EAT

Check out the hometown team! You can listen to all the recordings in the world, but there is nothing that compares to hearing great music played live. Take a trip down to Minneapolis and hear the Minnesota Orchestra's wonderful horn section.

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





## 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.

$\text{♩} = 160 - \text{♩} = 112$



The musical notation consists of seven staves of music in 2/4 time. The first two staves are marked with '3x's' and the third with 'simile'. Each staff contains a sequence of eighth notes with various accidentals (sharps, flats, naturals) and rests, all connected by a slur. The notation is as follows:

- Staff 1:  $\text{♩} = 160 - \text{♩} = 112$ . Marked '3x's'. Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 2: Marked '3x's'. Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 3: Marked 'simile'. Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 4: Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 5: Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 6: Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 7: Notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.



# Embouchure Boot Camp - Horn

$\text{♩} = 160 - \text{♩} = 112$



3x's

3x's

simile

$\text{♩} = 84 - 124$



# Embouchure Boot Camp - Horn

♩ = 84-124



Musical score for the first section, consisting of six staves of music. The tempo is marked as ♩ = 84-124. The music is written in 4/4 time and features a variety of key signatures and rhythmic patterns, including eighth and sixteenth notes.

♩ = 84-124



Musical score for the second section, consisting of seven staves of music. The tempo is marked as ♩ = 84-124. The music is written in 4/4 time and features a variety of key signatures and rhythmic patterns, including eighth and sixteenth notes.



# Embouchure Boot Camp - Horn



$\text{♩} = 60-112$

A musical score for Horn, consisting of 12 staves. The tempo is marked as quarter note = 60-112. The score is written in 4/4 time and features a variety of key signatures: G major, B-flat major, D major, B-flat major, C major, B-flat major, D major, B-flat major, C major, B-flat major, and G major. Each staff contains a series of rhythmic exercises, primarily eighth and sixteenth notes, with some slurs and repeat signs. The exercises are arranged in a sequence that moves through different key signatures and rhythmic patterns.



# 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.

### C Major Scale



Musical notation for the C Major Scale in treble clef, 4/4 time. It consists of three staves. The first staff shows the ascending scale: C4, D4, E4, F4, G4, A4, B4, C5. The second staff shows the descending scale: B4, A4, G4, F4, E4, D4, C4. The third staff shows the scale ending with a whole rest on C4.

### F Major Scale



Musical notation for the F Major Scale in treble clef, 4/4 time. It consists of three staves. The first staff shows the ascending scale: F4, G4, A4, Bb4, C5, D5, E5, F6. The second staff shows the descending scale: E5, D5, C5, Bb4, A4, G4, F4. The third staff shows the scale ending with a whole rest on F4.



# Embouchure Boot Camp - Horn

## G Major Scale



Three staves of musical notation for the G Major Scale in 4/4 time. The first staff contains the ascending scale, the second the descending scale, and the third the scale with a final whole note G.

## Bb Major Scale



Three staves of musical notation for the Bb Major Scale in 4/4 time. The first staff contains the ascending scale, the second the descending scale, and the third the scale with a final whole note Bb.

## D Major Scale



Three staves of musical notation for the D Major Scale in 4/4 time. The first staff contains the ascending scale, the second the descending scale, and the third the scale with a final whole note D.

## Eb Major Scale



Three staves of musical notation for the Eb Major Scale in 4/4 time. The first staff contains the ascending scale, the second the descending scale, and the third the scale with a final whole note Eb.



# Embouchure Boot Camp - Horn

## A Major Scale



Three staves of musical notation for the A Major Scale in 4/4 time. The first staff contains the ascending scale, the second the descending scale, and the third the final descending phrase ending on a whole note A.

## A $\flat$ Major Scale



Three staves of musical notation for the A-flat Major Scale in 4/4 time. The first staff contains the ascending scale, the second the descending scale, and the third the final descending phrase ending on a whole note A-flat.

## E Major Scale



Three staves of musical notation for the E Major Scale in 4/4 time. The first staff contains the ascending scale, the second the descending scale, and the third the final descending phrase ending on a whole note E.

## D $\flat$ Major Scale



Three staves of musical notation for the D-flat Major Scale in 4/4 time. The first staff contains the ascending scale, the second the descending scale, and the third the final descending phrase ending on a whole note D-flat.



# Embouchure Boot Camp - Horn

## B Major Scale



## Gb Major Scale



## F# Major Scale





## 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 6<sup>th</sup> and 7<sup>th</sup> tone ascending and the entire natural minor scale descending. Since the natural minor scale is just the major scale starting on the 6<sup>th</sup> 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! (E $\flat$  Minor and D $\sharp$  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."

### A Minor Scale



Musical notation for the A Minor Scale in 4/4 time. The scale is written on three staves. The first staff shows the ascending melodic minor scale: A4, B4, C5, D5, E5, F#5, G5, A5. The second staff shows the descending natural minor scale: A5, G5, F5, E5, D5, C5, B4, A4. The third staff shows the ascending melodic minor scale again, ending with a double bar line.

### D Minor Scale



Musical notation for the D Minor Scale in 4/4 time. The scale is written on three staves. The first staff shows the ascending melodic minor scale: D4, E4, F4, G4, A4, B4, C5, D5. The second staff shows the descending natural minor scale: D5, C5, B4, A4, G4, F4, E4, D4. The third staff shows the ascending melodic minor scale again, ending with a double bar line.



# Embouchure Boot Camp - Horn

## E Minor Scale



Musical notation for the E minor scale, consisting of three staves. The first two staves are in treble clef, and the third is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The scale is written in eighth notes, ascending and then descending.

## G Minor Scale



Musical notation for the G minor scale, consisting of three staves. The first two staves are in treble clef, and the third is in bass clef. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The scale is written in eighth notes, ascending and then descending.

## B Minor Scale



Musical notation for the B minor scale, consisting of three staves. The first two staves are in treble clef, and the third is in bass clef. The key signature has two sharps (F#, C#) and the time signature is 4/4. The scale is written in eighth notes, ascending and then descending.

## C Minor Scale



Musical notation for the C minor scale, consisting of three staves. The first two staves are in treble clef, and the third is in bass clef. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The scale is written in eighth notes, ascending and then descending.



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## F# Minor Scale



Three staves of musical notation for the F# Minor Scale on Euphonium. The first staff contains the first line of the scale, the second staff contains the second line, and the third staff contains the third line. The key signature has two sharps (F# and C#) and the time signature is 4/4.

## F Minor Scale



Three staves of musical notation for the F Minor Scale on Trombone. The first staff contains the first line of the scale, the second staff contains the second line, and the third staff contains the third line. The key signature has two flats (Bb and Eb) and the time signature is 4/4.

## C# Minor Scale



Three staves of musical notation for the C# Minor Scale on Trumpet. The first staff contains the first line of the scale, the second staff contains the second line, and the third staff contains the third line. The key signature has two sharps (F# and C#) and the time signature is 4/4.

## Bb Minor Scale



Three staves of musical notation for the Bb Minor Scale on Baritone. The first staff contains the first line of the scale, the second staff contains the second line, and the third staff contains the third line. The key signature has two flats (Bb and Eb) and the time signature is 4/4.



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## G# Minor Scale





## ACKNOWLEDGEMENTS



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

