

Posture Checkpoints

- Seated
 - Feet flat or (for taller players) crossed under chair to bring spine into alignment.
 - Upper body lifted. We use the marionette puppet as imagery in our district.
- Standing
 - Refer to visual clinic. It is essential to reinforce these all the time!

Breathing Exercises

- Start with an awareness of the diaphragmatic process. Back is best, then seated and standing postures.
- Empty to start (start with no stale air).
- *Sample Exercises (with relaxed shoulders)*
 - Empty, in 4 hold 4, out 4. Increase to out 8, 12, 16. (♩=60)
 - Eventually, decrease intake to 2, and then to 1.
 - Focus must be on air management. Students should be fully empty when complete with each exercise!
 - Eighth note sipping:
 - Empty, sip eight eighth notes, blow out 8 eighth notes.
 - Repeat without stopping. Students should NOT get dizzy if doing this correctly!
 - Breath of Fire
 - Empty, full breath in, full breath out. Repeat until dizzy.

Embouchure

General Principles

- The embouchure should be set prior to playing! (breathe, set, play)
- Voicing and phonation contribute to warmth behind the scenes. Focus on the “NPR Voice.”

Woodwinds

Flutes

- Headjoints
- *Recommended Product:* Pneumo Pro Wind Director—allows you and students to see the direction of air, thereby allowing for better diagnosis of airstream issues.
(http://www.blockiflute.com/Pneumo-Pro_p_1.html)

Clarinets

- Mouthpiece/Barrel (F#)
- Mouthpiece Selection
 - Consider a high-quality mouthpiece (hard rubber) and ligature
 - Vandoren 5RV(Lyre) is a solid HS mouthpiece
- Technique Exercises
 - Focus especially on alternating pinky exercises

Saxophones

- Mouthpiece
 - Pitch (C soprano, A alto, E^b tenor, D baritone)
 - Sirens
- Overtones for warmth of tone/extended range.
 - Octave Key
 - Closed-tube Overtones
- Mouthpiece Selection
 - Consider a high-quality mouthpiece (hard rubber) and ligature
 - Look at the chamber:
 - Round chamber will give the best resonance:
 - Vandoren V5 or Optimum series are great.
 - James Houlik are large chamber, and excellent for consistency.
- Technique Exercises
 - Alternate fingerings
 - Side C
 - Fork F#
 - Front E and F fingerings

Brass

- Mouthpiece/flexibility exercises (BERPs)
- Lip Slurs
- Long Tones
- Technique

For Aural Skills...

- *Jump Right In* tonal patterns (Grunow, Azzara)
- *Cycle of 4ths/Creative Director* (Ed Lisk)
- Audiation skill exercises rooted in Music Learning Theory

For Musicality...

- Chorales (any number of books with Bach or others)
 - Emphasize, balance, blend, cohesion (through interesting conducting), phrasing, staggered breathing. Rescore with different voices to change choir sounds.

Articulation

- Spoken exercises.
- Focus on release rather than entrance.

Training and Scoring for Musical Success
Eric Lauver

1 to to lu lu | 2 to lu to lu | 3 lu to lu to | 4 to to to lu lu lu | 5 to lu to |

6 lu to lu | 7 let - ter let - ter | 8 tat - tle tat - tle | 9 tit - ter tat - ter | 10 low toe low toe |

11 toe low toe | 12 toe toe low | 13 to - tal to - tal | 14 ti - tle ti - tle | 15 ti - tle to - tal |

16 lot - ta lot - ta | 17 lid - dle lid - dle | 18 dig - gle dig - gle | 19 tic - kle tic - kle | 20 tar - ry tar - ry | 21 rat - tle rat - tle |

Detailed description: The image shows a musical exercise on a single staff in treble clef. It consists of 21 measures, each containing a triplet of eighth notes. The notes are G4, A4, and B4. Above each measure is a number (1-21) and a set of lyrics. Measures 4, 6, 11, and 12 have a '3' below the first note of the triplet. The lyrics are: 1 to to lu lu, 2 to lu to lu, 3 lu to lu to, 4 to to to lu lu lu, 5 to lu to, 6 lu to lu, 7 let - ter let - ter, 8 tat - tle tat - tle, 9 tit - ter tat - ter, 10 low toe low toe, 11 toe low toe, 12 toe toe low, 13 to - tal to - tal, 14 ti - tle ti - tle, 15 ti - tle to - tal, 16 lot - ta lot - ta, 17 lid - dle lid - dle, 18 dig - gle dig - gle, 19 tic - kle tic - kle, 20 tar - ry tar - ry, 21 rat - tle rat - tle.