

Dear Trombone & Baritone Teacher,

Thank you for downloading this free sample of **Sound Habits® Brass Builder for Trombone & Baritone**. Included you will find introductory text, the table of contents from the full book, and instructions for Series One and Series Four.

The audio tracks are a critical part of this method book. The trombone & baritone recording features examples of buzzing and playing by Sean Reusch. Instructions are provided on the recording so that on the first day with their instrument, beginners can turn it on, open their book, and play! See the instructions below on how to get the free audio tracks that go with this sample.

After just a few weeks of use, beginning trombone & baritone players will be listening critically and improving their tone, pitch and rhythm accuracy.

I hope you like the sample. To get the full book, visit [www.SoundHabitsBrass.com](http://www.SoundHabitsBrass.com) The pdf version of the book with audio tracks provided on the TMC Tunes app is just \$4.50, and school discounts are available upon request.

Trumpet, Horn, and Tuba versions are also available.

Happy trombone and baritone playing!

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## **HOW TO GET THE AUDIO TRACKS**

### IF YOU ARE NEW TO TMC TUNES

1. Create an account at [www.TMCTunes.com](http://www.TMCTunes.com) using the access code: **529993**
2. After you create your account you'll see links to download our iOS or Android app called "TMC Tunes". Get the app and log in using the account information you just set up. You'll find your music waiting to be downloaded.

### IF YOU ALREADY HAVE A TMC TUNES ACCOUNT

Log in to your account at [www.TMCTunes.com](http://www.TMCTunes.com). Click on "Enter Access Codes(s)" - which you'll see above "Music Collections" - and enter: **529993**

VIDEO INSTRUCTIONS: <https://youtu.be/x7AeFOed0ZY>

EMAIL SUPPORT: [support@tmctunes.com](mailto:support@tmctunes.com)



# SOUND

# HABITS<sup>®</sup>

Brass Builder for  
Trombone & Baritone



Robert Sayer

[www.TheMusicClass.com](http://www.TheMusicClass.com)

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Cover Illustration: Lindsay Taylor

# SOUND HABITS<sup>®</sup>

## Brass Builder for Trombone & Baritone

By Robert Sayer

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With this ten-minutes-a-day, fun-to-play method, beginning students will:

- Improve their pitch accuracy
  - Establish a correct embouchure
  - Develop a full, pleasant tone quality
- 



When learning to play the trombone, what could be more important than listening to a great trombone player?

The enclosed CDs feature Sean Reusch of the Presidio Brass to imitate!

The author:

Robert Sayer is a music educator specializing in early childhood music development and beginning instrumental instruction. He has a master's degree from the Manhattan School of Music and has studied trumpet with Edward Treutel, Allan Dean, William Vacchiano, Arnold Jacobs, and James Thompson. Robert was a school band director for many years before founding The Music Class, Inc., an international early childhood music education company.

The recording artist:

Recording by Sean Reusch, trombonist with the Presidio Brass, an internationally-touring brass ensemble. He teaches trombone to students of all ages, and is on faculty at UCSD, Palomar College, and the Idyllwild Arts Summer Program.

The project manager:

Elizabeth Meeker is a freelance trumpeter and music instructor in San Diego. She has a bachelor's degree from Boston University and a master's degree from Yale University. She is a member of the faculty at Southwestern College.

The book's name:

Daily Play-Along Brass Builder was the original name of the trumpet version of this book. With the 2012 edition we felt a simpler name was in order, so we updated the name to be part of our Sound Habits® series. Other Sound Habits materials published by The Music Class include "Sound Habits: Learning to Read Music" and "Sound Habits: Keyboard Class"

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# Introduction For The Teacher

This book and tape were designed to be a helpful supplement to traditional beginning brass books. With regular practice, these materials will help to improve the pitch accuracy, tone quality and embouchure of the beginning brass player. The lessons are designed to take about ten minutes each. They are short enough for students to stay focused, and they leave you time to teach your regular material afterwards. The book can be used for private lessons or group brass classes. The companion books are designed to be used together, in any combination desired. This book is designed for trombone or baritone reading bass clef. If you desire the sheet music for baritone treble clef, please email us at [brass@TheMusicClass.com](mailto:brass@TheMusicClass.com) and we will send you a pdf of that sheet music. The soundtrack was composed to appeal to today's students, establish good musical habits, and make class fun. Best of all, you will discover rapid progress among your students as they play exercises and music that they enjoy!

## IMPROVING PITCH ACCURACY

Tired of trombone players getting the right slide position but guessing what partial to play? You will find this book a fun and simple way to improve the pitch accuracy of your trombone players. Because the first three series do not use written music, students naturally focus on the pitch of the performance they need to imitate. This type of practice encourages each student to develop a critical listening habit. By playing on the mouthpiece without note reading or slide position distractions, students discover what needs to be done to match pitches on the mouthpiece. In series two they are starting to transfer that skill to the trombone. When written music is used in series four through eight, the students are always asked to listen first and then buzz the song before playing it on the trombone. This forces them to use their ears, audiate, and then go for the right note.

## IMPROVING TONE QUALITY

We know that when a student is able to audiate a good model of sound in his ear, he is more likely to succeed at reproducing that sound on his or her instrument. The echo format of this tape provides outstanding examples of trombone playing on almost every exercise and song.

For many students, excessive tension occurs when they see a high note. This tension constricts the air flow and results in decreased range and diminished tone quality. On the other hand, students who play more "by ear" tend to stay more relaxed. They have greater ease in their high register, and due to the relaxed state of the body, have a better tone quality. This book helps the beginning trombone player to develop the habit of focusing on the sound he/she desires to produce. Due to the absence of music in the first three series, students are not aware of how high they are being asked to play. They simply focus on sound. This keeps the body relaxed and improves the tone.

## ESTABLISHING A CORRECT EMOUCHURE

The text at the beginning of this book will help guide students away from many of the most common mistakes beginning trombone players make. Once a habit is formed it is very difficult to change. Students should study pages 4 through 9 of this book during their very first week of playing and then review frequently as they move on. This will help to establish as many correct habits as possible.

## THE BUZZ – A Note for Teachers

By buzzing from the very beginning, young trombone players will establish correct aural/oral thought habits. While using this tape, students will need to listen first (aural) and then produce sound on the mouthpiece (oral) without the assistance of the trombone. The sequence of hearing a pitch in your mind and then getting the lips to produce that pitch is the essence of brass playing. In fact, music is an aural/oral tradition. It's very important to develop a habit of aural/oral thinking at the very beginning. Students who are first taught the analytical process of reading music and determining the correct slide position tend to count on the trombone to produce the right sound. Frequently these students need to spend many years trying to readjust their thinking habits from an analytical style to the more musical aural/oral style when they become older.

### WHILE BUZZING, THE LIPS NEED TO BE RELAXED, NOT TENSE.

The mouthpiece has less resistance than the trombone. Therefore, by playing the mouthpiece alone the player will get used to flowing more air through the instrument. As you practice on the mouthpiece the less resistance tends to let the lips relax and buzz more freely into the mouthpiece. Analyze the sound of the mouthpiece buzz. As the lips become less tense the tone from the mouthpiece will become fuller, with more overtones sounding. Of course, the same benefit will be heard on the trombone.

### ONE EMBOUCHURE

We want to be able to set one embouchure to play over the whole range of the instrument. Most brass players will have one embouchure setting for their middle range and then make adjustments to their embouchure when they go into their high range or low range. With beginners, these adjustments can be dramatic and may include pivoting, changing the amount of lip in the mouthpiece, excessive muscle fluctuation around the embouchure, or even muscle tension around the entire face. With advanced players, adjustment to the embouchure also takes place, but usually in a very small manner. Nonetheless, even minute changes create differences in tone quality in the different ranges of the instrument. These changes also create troublesome “breaks” where they occur.

These exercises take the player's easiest register, the middle, and teach the lips to relax and stretch into the low register and contract into the high register while maintaining a middle embouchure setting. By working on the exercises with glissandos the breaks will be stretched outward and the player's tone, ease, flexibility, and precision will all benefit.



## GLISSANDO

Students should try to imitate the glissandos as demonstrated on the tape. Make the glissando as smooth as possible. The glissandos are very important; they train the lips to go smoothly into the break areas without changing the embouchure setting. Be careful to keep the glissando steady and not to make any change in the airflow or any abrupt changes in muscle tension. Your students' playing will become more accurate as their glissando becomes fine-tuned and controlled. Their lips will be able to adjust to the exact pitch they need quickly and accurately. Wasteful and inaccurate lip movement will be reduced, efficiency will be improved and you will find that their endurance will increase.

## BREATHE THROUGH THE NOSE

The reason that you keep the mouthpiece on the lips and breathe through the nose is **NOT to maintain an isometric tension**, but to make sure that the mouthpiece does not change its setting.

## TINGLING LIPS

Some students may notice that their lips will tingle as they do these exercises. That is perfectly natural. DON'T PANIC. The tingling is a positive sensation. When the lips have been held in a tense state before and then are forced to relax the tingling will occur. As they get better and more flexible the tingling will gradually go away.



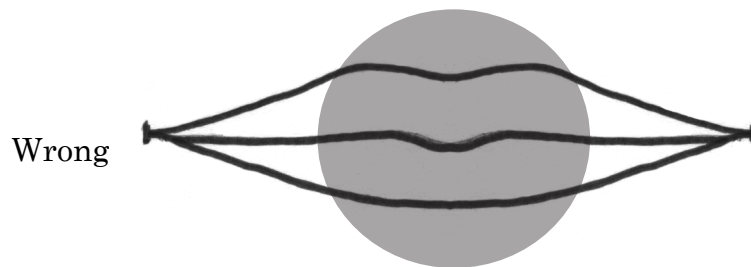
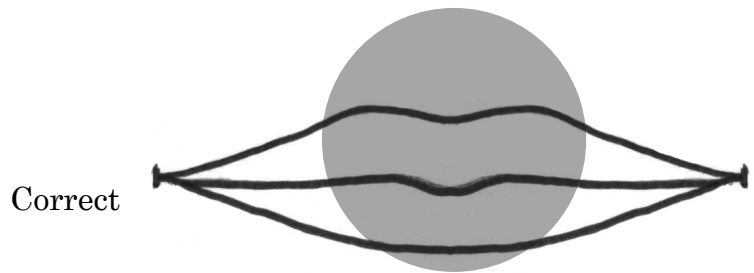
Now— Are you ready to begin?

## Mouthpiece Up!

Start by putting your mouthpiece in the center of your lips.

From left to right, the mouthpiece should be centered in the middle of your lips. That's easy, but you're not done yet. Placement of the mouthpiece from top to bottom is a little trickier. A lot of people make a mistake here, so pay attention and get it right!

Place the mouthpiece so that it is one third on the top lip and two thirds on the bottom lip.



### Practice

Be sure to place your mouthpiece correctly when you play. Use a mirror or a friend to check the position frequently during your first few weeks of playing.

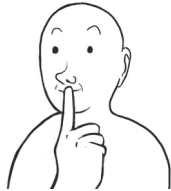
# Your Cheeks, Dizzy's Cheeks

Don't let your cheeks puff out when you play!

## Practice

If you're one of those people who can't seem to stop your cheeks from puffing out while you play, try this:

- Put the tip of your finger over your lips where your mouthpiece would be.
- Close your lips so no air can get out.
- Try to blow really hard and don't let your cheeks puff out.



Did you try to blow hard? Did your cheeks puff out?  
Most people are able to keep their cheeks in when they do this.

Try doing this one more time. Put your finger to your lips, blow, but don't let any air out and don't puff your cheeks.

Now take your mouthpiece and try buzzing on it. Remember what it feels like to hold your cheeks in! With a little practice you should be able to transfer the feeling of blowing against your finger to buzzing in your mouthpiece without puffing your cheeks.

## DIZZY'S CHEEKS

Dizzy Gillespie was one of the greatest jazz trumpet players of all time. He helped to invent a style of jazz called bebop. If you've ever seen a picture of him playing you probably noticed two unique things about him:

His trumpet bell was bent up. Originally it happened by accident. The story goes that someone knocked his trumpet over and bent the bell. He felt he could hear his own sound better so he decided to keep it that way!

Dizzy's cheeks puffed out when he played – a lot! His cheeks were not like yours or mine. The whole area from his shirt collar up to his glasses puffed out when he played. Remember, there are exceptions to most rules. Dizzy was an exception. Listen to Dizzy. Do your best to play like Dizzy. Just don't try to look like him!

# SERIES ONE

Buzz Rock, Buzzing the Blues, Buzz on Down  
CD 1, Tracks 1 - 3

## BEFORE YOU START SERIES ONE:

You need to have studied "Where to place the trombone mouthpiece" and "Your Cheeks, Dizzy's Cheeks".

## AS SOON AS YOU START SERIES ONE:

Study the remaining information in the beginning of this book. You will need to review "Ha-Ta-Trombone" before you play "Buzzing the Blues".

All you need for Series One is your mouthpiece. As you listen to the tape simply echo the example. Do your best to match the tone quality and pitch you hear on the tape.

A good athlete will spend weeks in training before he or she is ready to play the first game of season. An athlete needs to develop strength and coordination in order to play well. Series One will help you to develop your lip strength and your embouchure coordination so you'll be ready to play the trombone. It will take some time, but if you practice daily you'll notice that playing will get a little easier every day.

When you can:

\_\_\_\_\_ Set the mouthpiece correctly, with two thirds on the top lip and one third on the bottom lip

\_\_\_\_\_ Play **without** puffing your cheeks

\_\_\_\_\_ Tongue **without** letting the tip of your tongue go between your teeth

\_\_\_\_\_ Play with good posture

\_\_\_\_\_ Buzz the mouthpiece with a full tone

\_\_\_\_\_ Accurately match the notes played in Buzz Rock, Buzzing the Blues, and Buzz on Down

\_\_\_\_\_ Can demonstrate the seven slide positions on your trombone

...then you can go on to Series Two!

# SERIES FOUR

## America

CD1, track 10

First time listen and slide along, second time play on your mouthpiece, third time play on your trombone.

Three staves of musical notation in bass clef, 3/4 time, key of B-flat major. The first staff begins with a 4-measure rest, followed by notes G2, A2, B2, C3, D3, E3, F3, G3. The second staff begins with a 4-measure rest, followed by notes G3, F3, E3, D3, C3, B2, A2, G2. The third staff begins with a 4-measure rest, followed by notes G2, A2, B2, C3, D3, E3, F3, G3.

## Exercise 1

CD1, track 11

Follow the music as you listen to the tape and echo the performance.

Keep the mouthpiece on your lips during the rests and breathe through your nose.

Even though you should always breathe through your mouth when you perform, leaving the mouthpiece on your lips and breathing through your nose on these exercises will help you develop more lip strength and will help to set your embouchure correctly.

Crescendo and glissando at the same time. Always start softly.

As usual, do your best to imitate the tone quality, dynamics, and glissando on the tape.

Play first time through on your mouthpiece, second time on your trombone.

Four staves of musical notation in bass clef, common time. Each staff begins with a 4-measure rest, followed by a crescendo and glissando from G2 to G3, then a 4-measure rest followed by a decrescendo and glissando from G3 to G2. Dynamics are marked *p* and *f*.

# SERIES FOUR CONTINUED

## Old MacDonald Had a Farm

CD1, track 12

First time listen and slide along, second time play on your mouthpiece, third time play on your trombone.

Musical notation for 'Old MacDonald Had a Farm' in bass clef, 4/4 time, key of B-flat. The piece consists of four staves of music. The first staff contains the first four measures: quarter notes G2, A2, Bb2, C3; quarter notes D3, E3, F3, G3; quarter notes A3, Bb3, C4, D4; and a half note E4 followed by a quarter rest and a quarter note F4. The second staff continues with measures 5-8: quarter notes G3, A3, Bb3, C4; quarter notes D4, E4, F4, G4; quarter notes A4, Bb4, C5, D5; and a half note E5 followed by a quarter rest and a quarter note F5. The third staff contains measures 9-12: quarter notes G4, A4, Bb4, C5; quarter notes D5, E5, F5, G5; eighth notes A5, Bb5, C6, D6; eighth notes E6, F6, G6, A6; quarter notes Bb6, C7, D7, E7; quarter notes F7, G7, A7, Bb7; quarter notes C8, D8, E8, F8; and quarter notes G8, A8, Bb8, C9. The fourth staff contains measures 13-16: quarter notes G8, A8, Bb8, C9; quarter notes D9, E9, F9, G9; quarter notes A9, Bb9, C10, D10; and a half note E10 followed by a quarter rest and a quarter note F10. The piece ends with a double bar line.

## When the Saints Go Marching In

CD1, track 13

First time listen and slide along, second time play on your mouthpiece, third time play on your trombone.

Musical notation for 'When the Saints Go Marching In' in bass clef, 4/4 time, key of B-flat. The piece consists of three staves of music. The first staff contains measures 1-4: quarter notes G2, A2, Bb2, C3; a half note D3 with a slur over it; quarter notes E3, F3, G3, A3; a half note Bb3 with a slur over it; and quarter notes C4, D4, E4, F4. The second staff contains measures 5-8: quarter notes G4, A4, Bb4, C5; quarter notes D5, E5, F5, G5; quarter notes A5, Bb5, C6, D6; quarter notes E6, F6, G6, A6; quarter notes Bb6, C7, D7, E7; quarter notes F7, G7, A7, Bb7; quarter notes C8, D8, E8, F8; and quarter notes G8, A8, Bb8, C9. The third staff contains measures 9-12: quarter notes G8, A8, Bb8, C9; quarter notes D9, E9, F9, G9; quarter notes A9, Bb9, C10, D10; quarter notes E10, F10, G10, A10; quarter notes Bb10, C11, D11, E11; quarter notes F11, G11, A11, Bb11; quarter notes C12, D12, E12, F12; and a half note G12 followed by a quarter rest and a quarter note A12. The piece ends with a double bar line.



# HABITS<sup>®</sup>

## Brass Builder for Trombone & Baritone

"Brass Builder is a kid-proven hit and an invaluable adjunct to the student's regular method book. Rob Sayer has developed an appealing and well-founded utility destined to engage and improve the brass players of tomorrow. Highly recommended!!"

*Rob Roy McGregor  
Trumpet, Los Angeles Philharmonic  
Publisher, Balquhidder Music*

"I use the Brass Builder with my 5th grade brass students. They really enjoy playing the rock and jazz tunes, and are thrilled to be able to play "cool music" on the first day of class. Brass Builder will improve intonation, listening skills, and endurance. A great book and CD that I recommend to every band director and private teacher. You can't miss!!!"

*John K. Gronert  
Band Director and Clinician.  
Perth Amboy NJ*

"Brass Builder is a great book and really needed!"

*Ed Treutel  
Professor of Trumpet at The Juilliard School from 1937-1998*