

Name: _____

“Practice Partner”: _____

Period: (circle one): 1 2 6

Fertitta Middle School Band

8 day “Foundation Builder” checklist – Baritone and Tuba

Mark / or ? Here

	1	2	3	4
	5	6	7	8
A				

A. Assembly and Set-up

- Carefully place the mouthpiece into the end of the lead pipe.
- Twist mouthpiece on about one ½ turn to make sure it is securely connected.
- Gently pull open the tuning slide so that it is approximately ½ to one full inch. If your slide is “frozen” please bring it to Mr. Mack or Mr. Reid.
- Make sure all valves are working properly, and if not, follow the oiling procedure as demonstrated in class.

B				

B. Posture

- Feet flat on the floor.
- Back away from the chair, sit on most forward part of chair.
- Make sure back is straight at the bottom of your spine.
- Open your shoulders and have chest “puffed” out.
- Keep your head straight, check your chin position with your “L” hand.

C				

C. Left Hand Position

- Left arm “hugs” the instrument, while holding the left hand around the front, held high near the bottom of the valves.
- Hold the weight of the instrument high to your chest, not resting on your lap.
- Bell should be pointed up at a 45 degree angle.
- Relax muscles in fingers and wrist, and keep your wrist straight.

D				

D. Right Hand Position

- Place the tip of your thumb behind and between valves one and two.
- Place the fleshy pads of your first, second, and third fingers on the valve pearls.
- Curve your fingers slightly into a soft “C” shape.
- Place your little finger on 4th valve (if available), or let it hang down.
- Keep your wrist straight.

E				

E. Instrument Position

- Position the mouthpiece to the center of the body.
- Allow the downward angle of the lead pipe to be determined by your embouchure and mouthpiece placement.
- Support the entire weight of the instrument your left arm “hugging” the instrument to your body.
- Don’t let the weight of the instrument rest on your lap!
- Position your elbows comfortably away from your body.

F				

F. Embouchure

- Bring lips together by pronouncing the syllable “em.”
* Your upper and lower teeth should be slightly apart and approximately aligned.
- Firm the corners of your mouth and draw your chin muscles downward to form a concavity between lower lip and chin. Check that chin is as “flat” as possible.
* Keep the corners of your mouth focused firmly inward to prevent puffy lips or cheeks.
- Take full breath of air in through your mouth.
- Position the mouthpiece to the center of your lips with ½ upper and ½ lower lip within the rim of the mouthpiece.
- Blow a steady stream of air between your lips to make a long buzzing sound.

G				

G. Musical Articulation

- Position the mouthpiece on your lips.
- Take a full breath of air, and inhale the word “HOW” from the corners of your mouth.
* Inhaling through your nose will prevent you from taking a full breath of air.
- Continuing the motion of the in-breath, immediately release the air though the instrument without stopping the air stream.
- Begin the note or sound with a “doo” articulation. Keep your jaw and embouchure still.
- Never end a note with the tongue stopping the air. Sounds should end with the taking of an inward breath. Keep embouchure firm until sound has stopped.

H				

H. Tone Quality

- The embouchure is well formed
- The tone starts with the syllable “doo.”
- Tone quality and pitch resemble the model (from CD, or from instructor’s example).
- Posture promotes full breathing potential, hands and chin are positioned properly.