



MATTAWAN BRASS



2023

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Welcome Letter

Hello!

My name is Sam Beeson, and I'm the Brass Caption Head here at Mattawan Bands. I'd like to take a moment to express my excitement for you taking this step in your academic and musical journey and congratulate you on being here. Being a Mattawan graduate myself, I can tell you with confidence that you have just begun one of the most important experiences you will have at this school. I cannot wait to get to work with you and see where this season takes us.

Mattawan Brass (and Mattawan Bands in general) holds a long tradition of excellence, which is reflected in our rehearsal process. I am a firm believer in practicing how you perform, maintaining the highest standard of excellence even (especially) when nobody is watching. That being said, we will all have bad days/rehearsals. Myself included. It is one of my greatest hopes you begin to feel comfortable confiding in your fellow members, sharing in both your triumph and hardships. Aside from your staff, they are your greatest resource.

In this packet you will find a list of exercises that we use daily to improve our technique. These exercises include techniques such as lip slurs, articulation studies, and tuning exercises. The faster you can commit these to memory, the better off you will be. In this packet you will also find a packing list. I *implore* you to take a thorough look and ensure you have everything you need for marching band by your first rehearsal. These materials might seem trivial, but they serve a vital role in facilitating our rehearsal process. The importance of ensuring you are adequately prepared for rehearsal each day cannot be understated. If you have any questions, do not hesitate to ask a leadership member! Even if they don't have the answers right away, they know how to find them, they are a valuable resource and should be referenced as such! Again, it is my pleasure to welcome you to Mattawan Brass, and I cannot wait to meet you at Band Camp on August 14th.

Rehearsal Materials

Having these materials will prepare us for success over the entirety of the season. If you have any questions do not hesitate to ask an upperclassmen/staff member.

Backpack

- A sturdy backpack to keep all of your rehearsal equipment in. Try to make this a real backpack.

Water Jug

- Aim for at least a ½ gallon jug, if not a full gallon. The importance of hydration cannot be understated. I and the other staff will give you plenty of water breaks, but you have to have something that holds enough water to get you through a full rehearsal.

Three Ring Binder W/ Music in Sheet Protectors

- This is one of the most important things that you will have on you in rehearsal. If you have trouble finding this, talk to your section. Returning members and staff know what this is and why we need it.

Sun Protection (Hat, Sunglasses, **SUNSCREEN**)

- The sun is hot. Having done this activity for just about 8 years now, I can tell you with certainty that the sun is stronger than it feels up here in Michigan. Do not underestimate it.

Brass Rehearsal Process

Our Brass rehearsal process might look a little different than the rest of the band's process, but it is still important that we achieve what we set out to achieve in each rehearsal. Our process is just another one of our tools to make it easier to rehearse more efficiently. The process is as follows:

1. Set the Circle

- a. Setting the circle means just what you might think. We set up a mixed circle (standing mixed so you aren't next to the same instrument). This responsibility will fall to either the staff member running rehearsal or the Brass Captain. You will stand with your jug in your left hand and horn in your right hand by the crook (Trombones and Tubas excluded from this rule) and match the space between the people to your left and right. This is a silent process. The faster we set the circle, the more time we get to relax prior to rehearsal starting. The person setting the circle (staff, brass captains, etc.) will check and adjust. The circle must be perfect before we move on (how we do anything is how we do everything).

2. Set/Horns Up

- a. You will be standing at standby looking towards the center. The person running rehearsal will say "Set" and put their hands up. Once "Set" is said, **EVERYTHING** stops, and you listen to the person who called set. This is so that you understand the rep that is about to take place. The person who called set will give you an instruction and then move their hands to ready position. You will move your

horn up together with the rest of the hornline in one motion so that you are still at the end of the cue. You will then repeat the instruction aloud with the rest of the hornline. This is so that we are all on the same page and we know if we need to clarify the rep so we can get it right the first time.

- i. This will take some practice, but it helps to be aware that this is how we do things here.

3. Horns Down

- a. After the rep, you will hold your horn up with good posture until you are told to put them down. You then go directly back to standby and look in to hear any feedback the staff has for you. Only if you are explicitly told you can relax you can move from standby.

This might seem like a lot of steps just to run a rehearsal, but I hope you trust me when I say that the way we do anything is the way we do everything. If we want to look impressive in performance, we must look impressive in rehearsal. This just helps us do that efficiently.

B♭ Trumpet 1

MattawanBRASS Long Tones

Subtitle

Sam Beeson

♩ = 86

1. Long Tones

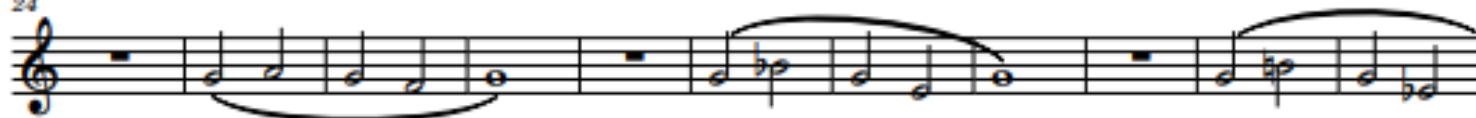


12

2. Extended Long Tones



24



35



46

3. Long Tones (Bb)



59

♩ = 68

4. Dancer



mp

69

rall.

 \mathcal{F}

Lip Slurs

This musical score illustrates lip slurs for measures 1 through 4. The first system (measures 1-2) features three staves: Trumpet/Mello, Euphonium/Bari/Tbn, and Tuba. The Trumpet/Mello staff has a '2 Note' slur over measures 1 and 2, and a '3 Note' slur over measures 3 and 4. The Euphonium/Bari/Tbn and Tuba staves have slurs covering the same measures. The second system (measures 3-4) features three staves: Tpt., Euph., and Tba. The Tpt. staff has a '4 Note' slur over measures 3 and 4, and a 'Quarters Low' slur over measures 5 and 6. The Euph. and Tba staves have slurs covering the same measures. The score is written in 2/4 time with a key signature of one flat (Bb).

Trumpet/Mello

Euphonium/Bari/Tbn

Tuba

2 Note

3 Note

5

Tpt.

Euph.

Tba.

4 Note

Quarters Low