

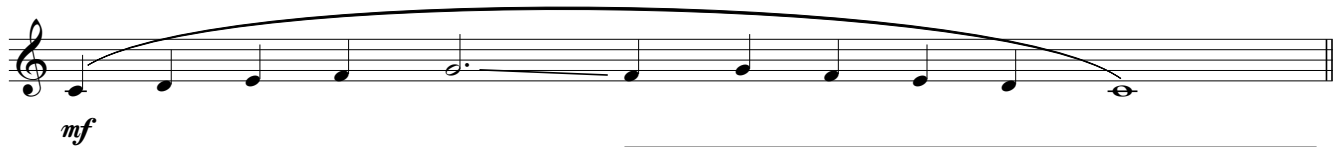
Buzzing

Practice these exercises using a piano or a sound emitting tuner for pitch reference. The goal is to develop an efficient, focused buzz. The sound should be fat, resonant and focused tone rather than airy. Hold mouthpiece with thumb and forefinger at the end of the mouthpiece stem to minimize pressure. Move between the notes with as little physical effort as possible. Try to minimize movement to relaxing or contracting the aperture and adjusting angle of the air stream. Keep the air stream steady and avoid extreme mouthpiece pressure in the high register. Play with *glissando* pitch-bending slurs at all times while moving between notes. Allow no gaps in the sound. It's helpful to add some resistance to the mouthpiece in order to simulate the feel of the horn while buzzing. A 2-inch clear vinyl tube extension or covering the stem with a finger are good options. All buzzing exercises should be played out of time in order to focus on the most efficient transition between notes possible.

1a. Free Buzzing

Buzz on the lips alone or with a visualizer/2nd slide ring in an unmeasured tempo

in F, G, A, B \flat alto and C alto



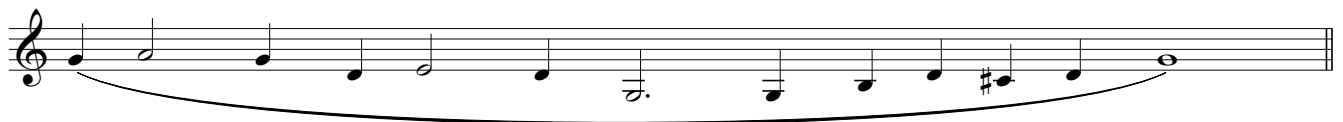
Variation: Buzz on mouthpiece until tone is focused and in tune

1b. Stamp Free Buzz

Buzz on the lips alone or with a visualizer/2nd slide ring in an unmeasured tempo

in F, G, A, B \flat and C

Stamp



Variation: Buzz on mouthpiece until tone is focused and in tune

2a. Easy Siren

Buzz on the mouthpiece in an unmeasured tempo. Slide as slowly and evenly as possible between pitches.

in F, E \flat , D and C



2b. Intermediate Siren

Buzz on the mouthpiece in an unmeasured tempo. Slide as slowly and evenly as possible between pitches.

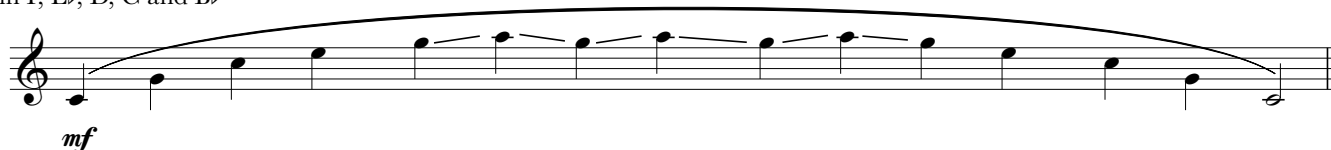
in F, Eb, D and C



2c. Aperture Bends

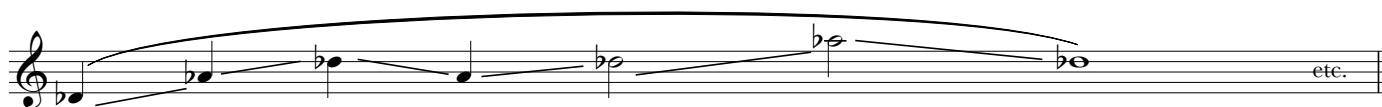
No swell or accent on highest pitches. Keep air steady and change pitch by contracting/relaxing lips.

in F, Eb, D, C and Bb



2d. Advanced Siren

Bend the pitch very deliberately using lip contraction and steady air (no air accents.) Stop when the buzz starts sounding forced and heavier mouthpiece pressure become necessary.



Repeat sequence ascending chromatically to the top of comfortable range

3. Stamp Buzz

in F, Eb, D, C and Bb

