

# BERP Exercises

Thomas J. West

All of these exercises are intended to be played with either a starting reference pitch from a tuner or the instrument, on the BERP ("berping"), and then on the instrument. If playing with a teacher or lesson group, have one person "berp" the exercise while the other player plays it on the instrument. The player serves as a pitch reference. Also note that "scooping" between pitches is encouraged initially to facilitate flexibility. As facility grows, scooping should gradually be removed.

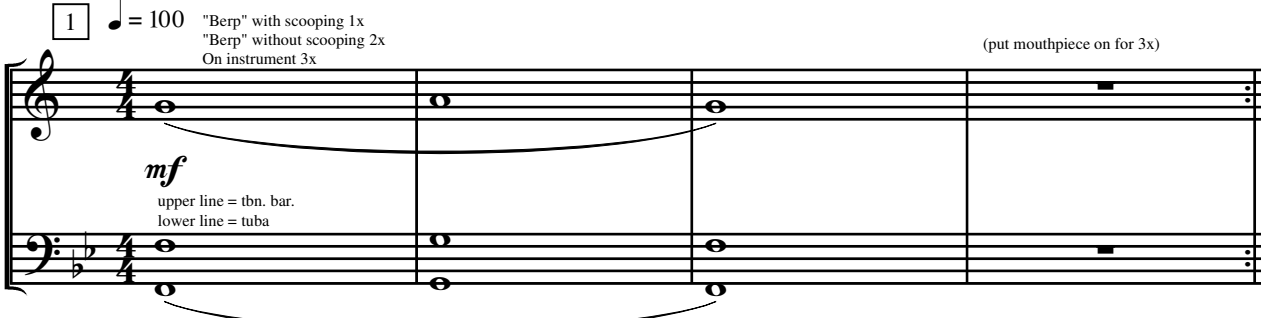
**Long Tone Warm-ups:** Strive for quality and consistency of tone throughout the exercise. Work for extending the length you can go in one breath without changing the quality of sound (usually caused by forcing out air with the latissimus muscles on the side and back of the torso rather than support from the diaphragm).

1 ♩ = 100 "Berp" with scooping 1x  
"Berp" without scooping 2x  
On instrument 3x (put mouthpiece on for 3x)

High Brass

Low Brass

*mf*  
upper line = tbn. bar.  
lower line = tuba



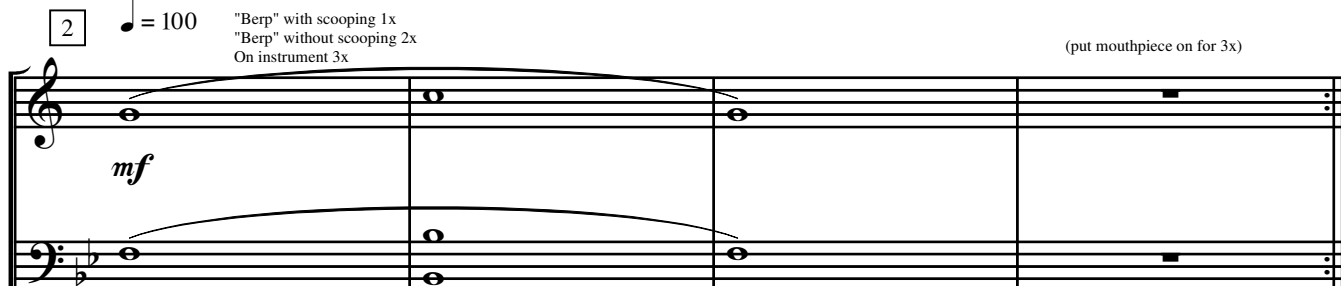
Exercise 1 consists of two staves: High Brass (top) and Low Brass (bottom). Both staves are in 4/4 time with a tempo of 100 beats per minute. The key signature has one flat (B-flat). The exercise is divided into three measures. The first measure contains a long tone on the upper line of the High Brass staff and the lower line of the Low Brass staff, marked *mf*. The second measure contains a long tone on the upper line of the High Brass staff and the lower line of the Low Brass staff, also marked *mf*. The third measure contains a long tone on the upper line of the High Brass staff and the lower line of the Low Brass staff, also marked *mf*. A bracket above the first two measures indicates "Berp" with scooping 1x, and a bracket below the first two measures indicates "Berp" without scooping 2x. A bracket above the third measure indicates "On instrument 3x". A note "(put mouthpiece on for 3x)" is written to the right of the third measure.

2 ♩ = 100 "Berp" with scooping 1x  
"Berp" without scooping 2x  
On instrument 3x (put mouthpiece on for 3x)

Hi. Br.

Lo. Br.

*mf*




Exercise 2 consists of two staves: Hi. Br. (top) and Lo. Br. (bottom). Both staves are in 4/4 time with a tempo of 100 beats per minute. The key signature has one flat (B-flat). The exercise is divided into three measures. The first measure contains a long tone on the upper line of the Hi. Br. staff and the lower line of the Lo. Br. staff, marked *mf*. The second measure contains a long tone on the upper line of the Hi. Br. staff and the lower line of the Lo. Br. staff, also marked *mf*. The third measure contains a long tone on the upper line of the Hi. Br. staff and the lower line of the Lo. Br. staff, also marked *mf*. A bracket above the first two measures indicates "Berp" with scooping 1x, and a bracket below the first two measures indicates "Berp" without scooping 2x. A bracket above the third measure indicates "On instrument 3x". A note "(put mouthpiece on for 3x)" is written to the right of the third measure.

3 ♩ = 100 upper line = tpt. "Berp" with scooping 1x  
lower line = f. horn "Berp" without scooping 2x  
On instrument 3x (put mouthpiece on for 3x)

Hi. Br.

Lo. Br.

*mf* *mf*



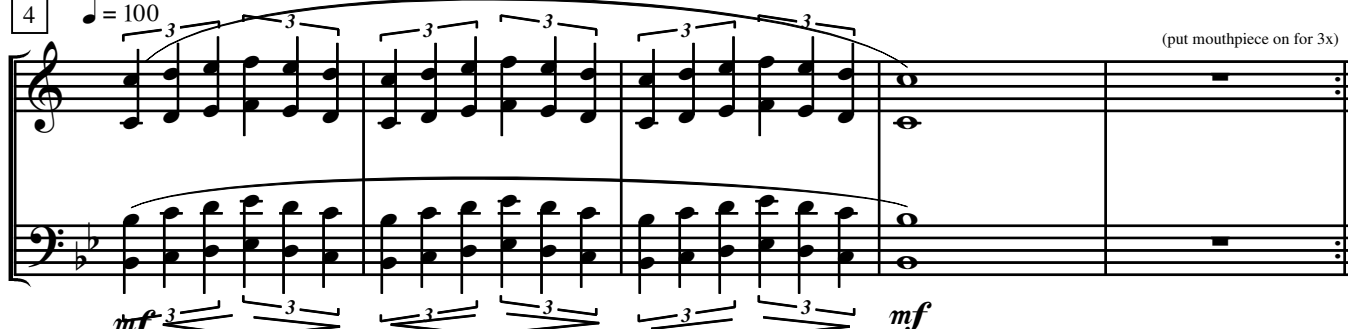
Exercise 3 consists of two staves: Hi. Br. (top) and Lo. Br. (bottom). Both staves are in 4/4 time with a tempo of 100 beats per minute. The key signature has one flat (B-flat). The exercise is divided into three measures. The first measure contains eighth notes on the upper line of the Hi. Br. staff and the lower line of the Lo. Br. staff, marked *mf*. The second measure contains eighth notes on the upper line of the Hi. Br. staff and the lower line of the Lo. Br. staff, marked *mf*. The third measure contains eighth notes on the upper line of the Hi. Br. staff and the lower line of the Lo. Br. staff, marked *mf*. A bracket above the first two measures indicates "Berp" with scooping 1x, and a bracket below the first two measures indicates "Berp" without scooping 2x. A bracket above the third measure indicates "On instrument 3x". A note "(put mouthpiece on for 3x)" is written to the right of the third measure.

4 ♩ = 100 (put mouthpiece on for 3x)

Hi. Br.

Lo. Br.

*mf* *mf*



Exercise 4 consists of two staves: Hi. Br. (top) and Lo. Br. (bottom). Both staves are in 4/4 time with a tempo of 100 beats per minute. The key signature has one flat (B-flat). The exercise is divided into three measures. The first measure contains triplets of eighth notes on the upper line of the Hi. Br. staff and the lower line of the Lo. Br. staff, marked *mf*. The second measure contains triplets of eighth notes on the upper line of the Hi. Br. staff and the lower line of the Lo. Br. staff, marked *mf*. The third measure contains triplets of eighth notes on the upper line of the Hi. Br. staff and the lower line of the Lo. Br. staff, marked *mf*. A note "(put mouthpiece on for 3x)" is written to the right of the third measure.

2

## BERP Exercises

5

♩ = 100

"Berp" with scooping 1x  
 "Berp" without scooping 2x  
 On instrument 3x

(put mouthpiece on for 3x)

Hi. Br.

Lo. Br.

*mf* *mf*

**Lip Slurs:** Use the dial for maximum resistance when first working with these exercises. Low brass players may need to keep maximum resistance on throughout. Aim for constant tone in any range - you will find that you must work your airstream far more than your "chops" to accomplish even tone throughout the range. Play with increasing tempi as consistency builds.

6

♩ = 100

"Berp" with scooping 1x  
 "Berp" without scooping 2x  
 On instrument 3x

(put mouthpiece on for 3x)

Hi. Br.

Lo. Br.

*mf* *mf*

7

♩ = 100

"Berp" with scooping 1x  
 "Berp" without scooping 2x  
 On instrument 3x

(put mouthpiece on for 3x)

Hi. Br.

Lo. Br.

*mf*

Don't taper! Blow to beat 1.

8

♩ = 100

"Berp" with scooping 1x  
 "Berp" without scooping 2x  
 On instrument 3x

(put mouthpiece on for 3x)

Hi. Br.

Lo. Br.

*mf*

Don't taper! Blow to beat 1.



13  $\text{♩} = 100$  "Berp" without scooping 1x  
On instrument 2x

Hi. Br.

Lo. Br.

*mf* *mf*

Hi. Br.

Lo. Br.

*mf* *mf*

Hi. Br.

Lo. Br.

*mf* (put mouthpiece on for 2x)

**Articulation Exercise:** Play these at varying resistance settings and increasing tempi. Articulations should not affect the quality or consistency of the tone at any range. Be sure to apply the suggested articulation groupings to this exercise.

14  $\text{♩} = 120$  "Berp" without scooping 1x  
On instrument 2x

Hi. Br.

Lo. Br.

*mf* (put mouthpiece on for 2x)

A Alternate articulation patterns B C D E

Hi. Br.

Lo. Br.

**Dynamic Range:** These exercises are designed to work on expanding both the piano and forte ends of the spectrum as well as controlling rate of crescendo/decrescendo over time. Work for quality and consistency of tone and accurate intonation at all dynamic levels. Use of a digital tuner with these exercises is recommended.

15 ♩ = 100 "Berp" without scooping 1x  
On instrument 2x

Hi. Br.

Lo. Br.

*p* Don't taper! Blow to beat 1. *f* Don't taper! Blow to beat 1. *pp* *ff*

Detailed description: This musical exercise consists of two staves, Hi. Br. (treble clef) and Lo. Br. (bass clef). The Hi. Br. staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The Lo. Br. staff contains a sequence of notes: a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a half note G2. The exercise is divided into four measures. The first measure starts with a piano (*p*) dynamic and includes the instruction "Don't taper! Blow to beat 1." The second measure starts with a forte (*f*) dynamic and includes the instruction "Don't taper! Blow to beat 1." The third measure starts with a pianissimo (*pp*) dynamic. The fourth measure starts with a fortissimo (*ff*) dynamic. The piece concludes with a double bar line and repeat dots.

16 ♩ = 100 "Berp" without scooping 1x  
On instrument 2x

Hi. Br.

Lo. Br.

*p* *f* *p* *f*

Detailed description: This musical exercise consists of two staves, Hi. Br. (treble clef) and Lo. Br. (bass clef). The Hi. Br. staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The Lo. Br. staff contains a sequence of notes: a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a half note G2. The exercise is divided into four measures. The first measure starts with a piano (*p*) dynamic. The second measure starts with a forte (*f*) dynamic. The third measure starts with a piano (*p*) dynamic. The fourth measure starts with a forte (*f*) dynamic. The piece concludes with a double bar line and repeat dots.

17 ♩ = 100 "Berp" without scooping 1x  
On instrument 2x

Hi. Br.

Lo. Br.

*p* *f* *p* *f*

Detailed description: This musical exercise consists of two staves, Hi. Br. (treble clef) and Lo. Br. (bass clef). The Hi. Br. staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The Lo. Br. staff contains a sequence of notes: a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a half note G2. The exercise is divided into four measures. The first measure starts with a piano (*p*) dynamic. The second measure starts with a forte (*f*) dynamic. The third measure starts with a piano (*p*) dynamic. The fourth measure starts with a forte (*f*) dynamic. The piece concludes with a double bar line and repeat dots.

115

Hi. Br.

Lo. Br.

*pp* *ff* *pp* *ff*

Detailed description: This musical exercise consists of two staves, Hi. Br. (treble clef) and Lo. Br. (bass clef). The Hi. Br. staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The Lo. Br. staff contains a sequence of notes: a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a half note G2. The exercise is divided into four measures. The first measure starts with a pianissimo (*pp*) dynamic. The second measure starts with a fortissimo (*ff*) dynamic. The third measure starts with a pianissimo (*pp*) dynamic. The fourth measure starts with a fortissimo (*ff*) dynamic. The piece concludes with a double bar line and repeat dots.

**HAPPY BERPING!**