



Brass Playing After the Beginner Year: Bridging the Gap

CLINICIANS:

Jennifer Dillard and Jason Robb

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Texas Bandmasters Association 2013 Convention/Clinic



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**HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

2013 Texas Bandmasters Association Clinic and Convention
***Brass Playing After the Beginner Year:
Bridging the Gap***

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Beginner Year: Traditional vs. Non Traditional

Traditional Middle School Set-Up:

6th grade beginners
May or not be homogeneous in nature

Our Non-Traditional –Collins / Wilkerson Intermediate Schools:

5th grade Beginners
Heterogeneous Classes
Brass and Percussion meet together

Assessment – An important first step to creating your brass army.

Unified Approach

Long Term Goals

Ultimate Goal?

Success for each brass player at every level of playing
Clarity in brass voices
Creating a special brass culture in your program

Creating and Cultivating a Critical Listener

Tools for the Tool Box

Why do they play their instruments? Genuine love of playing!

Caution: Love for their teacher vs Love of playing their instrument

The Holy Sound Trinity! **The Endless Pursuit! – Articulation, Sustain, Release**

Articulation – Instant Sound

Air is full speed at the front of the note
Corners must be set before they initiate air and vibration
Lips vibrate instantly – must be touching
Consistent articulation on each instrument – definition will create clarity
dAH, tAH, dOO, tOO, etc...

Sustain – First step to characteristic sound is holding it still!

1. Body
2. Air
3. Oral Cavity

All must be still
Must be relaxed
Energy Cannot Taper – The follow through!

Release – Resonant

Sound touches all part of the room
Oral Cavity/Throat remains open

Being Consistent and Persistent is the Key!

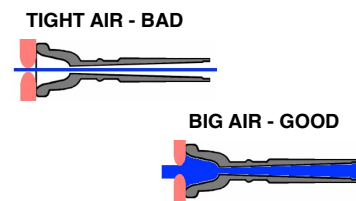
Back to the Basics of Brass Playing!

Breathing Exercises - Fundamentally a must!

Many ways to accomplish this...let the debate begin!
Routine – Little goes a long way.
How and Why?
Count Structure – Varied and based on what you want to accomplish.
Monitored/Relaxed
Sounds coming from the band are 100% related to the quality of air.

Air on the Mouthpiece – Keep it Simple

How should this sound?
Instant, Relaxed, Dark, Even
Everyone must contribute equally
Individual accountability



Individual vs. Section vs. Full Brass Section / Band

Using the Mouthpiece – Tonal Quality and Center

Pitch Accuracy and Quality of Sound
Direct translation to the instrument
Minor vs. Major Achievement on the instrument

Lip Vibrations – Air Concept is the Foundation

School of Thought – Chicago Brass (Jacobs, Cichowicz, Herseth, Clevenger)
Air to Buzz Ratio – 50/50
Corner Engagement
 High Brass – Canine teeth
 Low Brass – Front Molars
Monitoring

Defining Air Speed

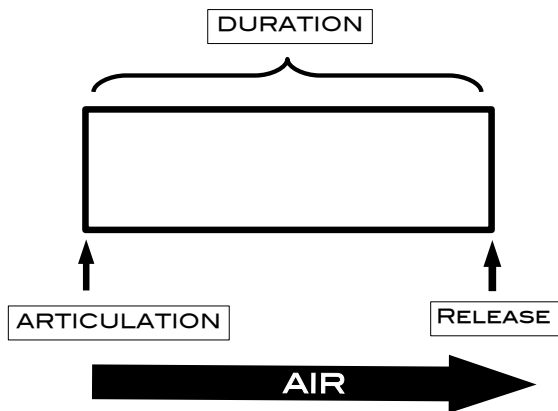
High Notes vs. Low Notes

Loud sounds vs. Soft sounds

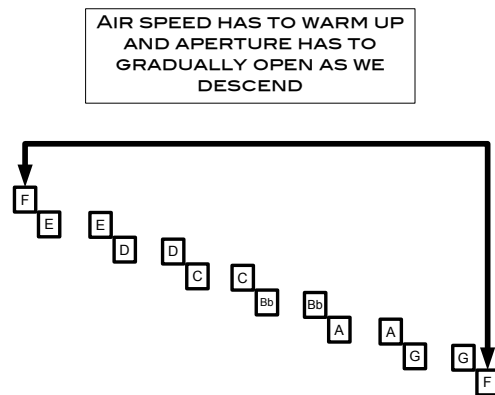
Establishing a Routine! – Tools in the Toolbox

Basic Exercises/Vitamins: Remington, F Follow Through (Great exercises, but the brass need more!)

Traditional Remington

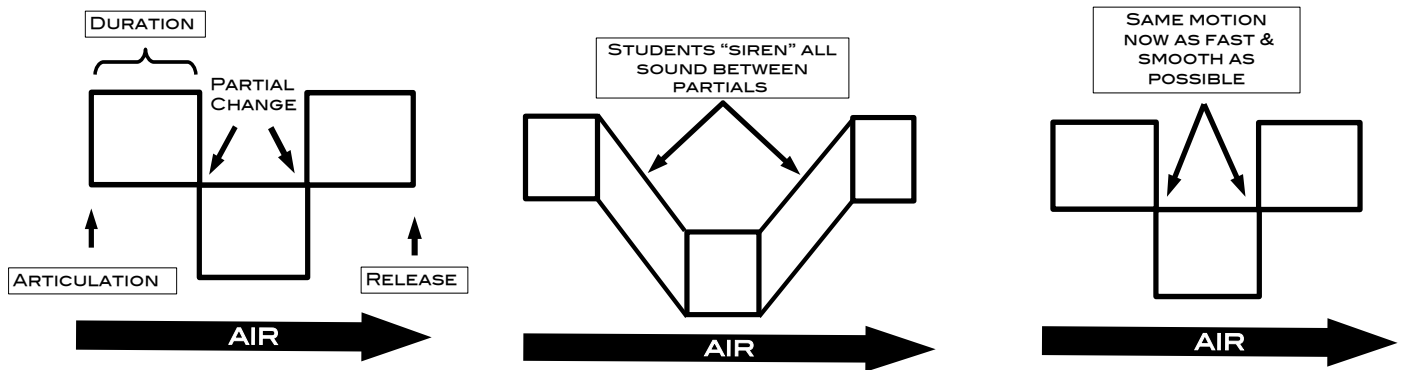


F Follow Through / Descending



Brass Multi-Vitamins!

Flexibility



Flow Studies



Articulation

Develop Early – Key to success
Individual Accountability

Range Building

Extending the partial within flexibility exercises – Marathon vs. Sprint
Scales – Tailor to fit your needs and begin early / often.

Building Your Brass ARMY!

Routine for the Individual
Routine for the Sectional and Full Ensemble – Guided and Constantly monitored by YOU
Private Lesson Staff
Practice Rooms
Instrument to the Face Multiple Times as opposed to once
Culture of Success