



Texas Bandmasters Association Convention/Clinic July 22-24, 2021

Broaden Your Pedagogical Path - From Piccolo to Percussion

**CLINICIANS:
Katie Lewis, Laura Bell**



HENRY B. GONZALEZ CONVENTION CENTER - SAN ANTONIO, TEXAS

Broaden Your Pedagogical Path: From Piccolo to Percussion

Laura Bell and Katie Lewis



Texas Bandmasters Association Conference

Broaden your Pedagogical Path: From Piccolo to Percussion

Friday, July 23, 2021

Presenters: Laura Bell and Katie Lewis

Our Path Beginnings:

- The more you pour into your own teaching and knowledge, the better everyone around you will become!
- This is a cumulation of trial and error, stealing from countless incredible teachers, and being open to learning new things!

Preparing Your Path:

- Know your deficiencies!
- Know your transpositions quickly and on the spot.
- Study individual parts for students in order to identify alternate fingerings for technique purposes or tuning tendencies, trills/ornamentation, and terms BEFORE passing out the new piece.
- Practice non-primary instruments and play along with your students!

Paving Your Path:

- PICCOLO
 - "Bunny Down"
 - High notes tend to be sharp
 - Wooden piccolos are preferred
 - Piccolo needs to be swabbed more often between pieces
 - Only use piccolo in lit if you have a good player for it!
- FLUTE
 - "Bunny Down" and corners in
 - "Be a Flute Snob" to fix flat and sagging phrases - and VIBRATO!
 - Fixing airy/sharp tone qualities above the staff and frequently cracked notes
 - Fingering hacks: C and C#, F and low note considerations (C, Db, Eb)
 - The 3 Bb's: Top thumb/double thumb, lever, 1 & 4 - when to use them
- OBOE
 - "Drawstring Bag" or "Round" embouchure, no biting, "Milkshake, not hamburger"
 - The 3 F's: Right, Left and Forked - when to use them
 - Right and Left Eb (avoid sliding)
 - Tuning considerations: third space C and notes above the staff
 - Hand position and Half holing
 - Low note production
- BASSOON
 - Corners in, no biting, voicing is more open (oh - ah - ee)
 - Adjusting whisper key F and neighbor E
 - Fingering Hacks: Front F# better in most passages, Eb with resonance pinky
 - Half Hole notes: F#/G/Ab (resonance pinky on G)
 - [Bocal Majority Boot Camp books](#) - best resource for oboe and bassoon fingerings
- CLARINET
 - "Click in" or "anchor", "corners in" or "Q", tongue high in the "E" position
 - Avoid sliding pinkies, throat tone adjustments, avoid flipping fingers
 - The 3 Eb's: Banana (sliver), Side key, and 1 & 4 - when to use them
 - Hand position - RH thumb and no "flying fingers"
 - Reed strength and reed checks

- BASS CLARINET
 - Regular shop check ups!
 - Register mechanism - learn to fix on your own if possible
 - Angle of the instrument and mouthpiece
- ALTO SAXOPHONE
 - Neck strap/positioning - the instrument comes to you!
 - "Drawstring bag" or "Round" embouchure
 - Fingering Hacks: C, C#, D
 - The 3 Bb's: Bis, Side key, 1 & 4 - when to use
 - Hand position - "Prints on the pearls"
 - Reed strength and reed checks
- TENOR AND BARI SAXOPHONE
 - Harnesses for posture
 - How to adjust G for less issues
 - Round and more open embouchure - more mouthpiece inside mouth
 - Octave key mechanism and low key pads/cages
- TRUMPET
 - "Corners in for the win!" or "Aim air down the lead pipe" or "Soft centers"
 - Voicings are critical (ah - eh- ee) and help with pitch/partial issues
 - Maintain tuning slides and CHECK! Use the thumb slide and 3rd valve slide from the beginning
 - Upper range considerations
 - Tuning tendencies for mutes
- HORN
 - "Ski slope" or "Angle Down" or "Can't see your hand"
 - Articulating lower and voicing (oh - ah - e - ee)
 - Tuning both sides of the horn
 - Right hand position!
 - Alternate fingerings - Passages with or without the trigger (if using double horn)
 - Harmony Director to help hear pitches, importance of being able to sing horn parts
- TROMBONE
 - "Air to the water valve immediately"
 - Importance of Tuning: 2nd- "inch of silver", 3rd- "at the bell", drones, ear training
 - Muscle memory and 4th position
 - High range - "More Lip in the Cup"
 - Slide Technique and Maintenance - "Move the slide later and faster", 6th/7th positions
- EUPHONIUM
 - Corners in and teeth apart
 - Posture and hand position - "no flat fingers"
 - Maintaining and adjusting tuning slides
 - Compensating valves/4th valve techniques
- TUBA
 - "Egg inside mouth" and voicing (oh)
 - Articulation - "Feel the enamel"
 - Hand position and posture - "Same energy down as up"
 - Maintain both school/home instruments if they have them!
 - Tuning slide considerations

- PERCUSSION

- Orientation/set up

- Snare Drum: switch mechanism should be near the player's body so that snares run perpendicular to them; use a dampener when possible (even a homemade one!)
 - Bass Drum: should be set up at a slight angle to ensure proper playing technique
 - Crash Cymbals: hold one cymbal stable in the non-dominant hand while the other does the crashing
 - Timpani: pedals should be angled in toward the player, and all timpani should be close enough to the player that they can easily reach them all; consider using a stool if it is an especially technical timpani part

- Strike Zone

- Snare Drum: play over the snares, distance from center will depend on the dynamics; the softer the passage, the closer to the edge
 - Bass Drum: about $\frac{1}{3}$ of the way between the edge and center, rarely play louder than tubas, dampen with towel, fingertips or knee (or a combination!)
 - Cymbals: should be struck at an angle, increase distance and velocity for louder crashes
 - Timpani: depends on the size, generally about $\frac{1}{2}$ way between edge and center
 - Keyboard: just off center for "white keys" and near edge for "black keys"; can also play just off center for these if it's not an especially technical passage

- Rolling/Grip

- Snare Drum: matched grip; open rolls for rudimental etudes and traditional marches; buzz rolls for most everything else
 - Bass Drum: single stroke rolls (with roller mallets!) only when called for; the looser the tension on the head, the slower the roll speed; roll towards edge of drum, hands apart
 - Suspended Cymbal: matched grip; use yarn mallets unless otherwise noted; roll with both mallets on opposite edges of the cymbal; adjust mallet height for volume, "start low and slow"; the thicker/bigger the cymbal, the slower the roll speed
 - Timpani: usually French grip; single stroke rolls, unless the roll is especially soft; adjust stick height for volume; roll speed will be slightly slower on larger timpani
 - Keyboard: matched grip; single stroke rolls; for marimba and vibraphone, the bars are graduated so roll speed will increase as you go higher, smooth sustained rolls are easier on these instruments; for xylophone and glockenspiel roll speed is not affected by range, roll base must be clear as every stroke will be heard

- Implements

- These make a HUGE difference in terms of color and volume! Ensure you have a variety for every instrument in order to most effectively produce the sound you want to hear.

- Keep Broadening Your Path

- Ask for advice and help
 - Learn to play new instruments and goal set
 - Take lessons on instruments!
 - Play along with classes on non-primary instruments

- Path Pavers

- Laura Bell
Stafford MS (Frisco ISD)
belll@friscoisd.org
469-877-4785

- Katie Lewis
Maus MS (Frisco ISD)
lewisk@friscoisd.org
214-435-8503