

Building Blazing and Brilliant Brass with Adam Frey and Michael Brown

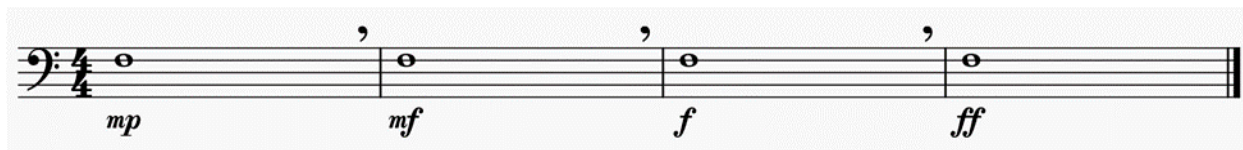
Is your brass falling flat and all you have is “More Air”? Then this presentation is for you. You will gain SPECIFIC concepts and exercises while we demonstrate FREE technology resources that will educate your students on their dynamic contrasts, tone production, and quality. We know students do NOT argue with technology!!

DYNAMIC DEVELOPMENT

I prefer to use a lot of technology and simple exercises to make sure students can hear and see their progress and effectiveness.

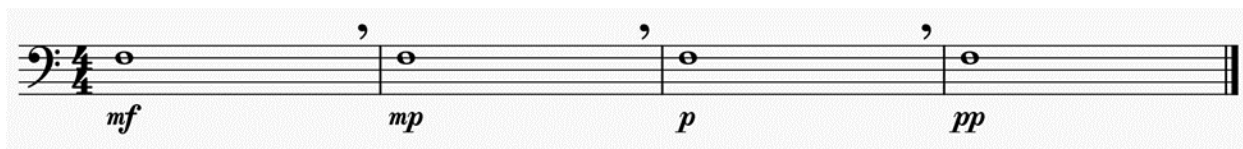
Building Stronger Dynamics using Dynamic Stairsteps

- Variation 1 - Wind Pattern blowing air on their hands to feel the quality and change
- Variation 2 - Buzz on a single note and monitor the air flow for quality and change
- Variation 3 - Play on the instrument and monitor the contrast with a decibel meter or visual recorder



Developing Softer Dynamics

- Variation 1 - Wind Pattern blowing air on their hands to feel the quality and change
- Variation 2 - Buzz on a single note and monitor the air flow for quality and change
- Variation 3 - Play on the instrument and monitor the contrast with a decibel meter or visual recorder



Quality Crescendo

- Variation 1 - Wind Pattern blowing air on their hands to feel the quality and change
- Variation 2 - Buzz on a single note and monitor the air flow for quality and change

- Variation 3 - Play on the instrument and monitor the contrast with a decibel meter or visual recorder



ARTICULATION DEVELOPMENT EXERCISES

Developing articulation variety requires a heightened awareness of how the notes sound and how to create them. We first want to educate students about the two variables of 1) Attack Strength/Intensity and 2) Note Length/Duration

By training the student to develop the contrasts between each group, it will be dramatically easier for them to understand how and why these differences effect music.

Attack Strength/Intensity

- 1 Normal
- 2 Accent
- 3 Marcato

Work on the contrast between Normal and Accent and focus just on the variable fo the attack strength:

Level 1 to Level 2



Level 2 to Level 3

TONE DEVELOPMENT

With the same technology we used for the dynamic development exercises we can track and monitor our tone development

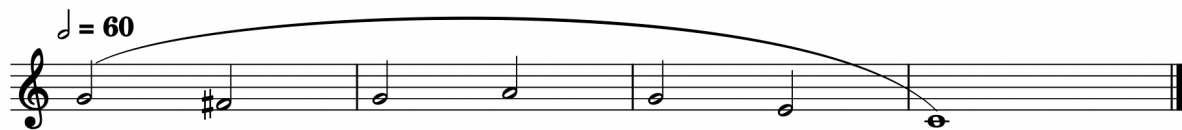
Building full sound with long tones

- Variation 1 - Singing focusing on pitch and the forward motion of air
- Variation 2 - Buzz and monitor the air flow for quality and change
- Variation 3 - Play on the instrument and monitor the contrast with a decibel meter or visual recorder



Building connection using flow studies

- Variation 1 - Singing focusing on pitch and the forward motion of air
- Variation 2 - Buzz and monitor the air flow for quality and change
- Variation 3 - Play on the instrument and monitor the contrast with a decibel meter or visual recorder



Building consistency through intervals

- Variation 1 - Air & valve focusing on the quality of air and resistance through valve combinations
- Variation 2 - Buzz and monitor the air flow for quality and change
- Variation 3 - Play on the instrument and monitor the contrast with a decibel meter or visual recorder



MAJOR CONCEPTS

Forward motion of air or position of tongue

- What does this mean?
 - Air has to move forward which is a common problem in young brass playing. The airstream is not active enough & can back up on the player in question instead of moving forward through the instrument and phrase. This difference in a vibrant sound and a dull dead flopping fish sound
 - Forward motion of musical line with aid in the air not become stagnant
- What are exercises we can use to solve this issue in your band room
 - SINGING
 - Well yeah, but why?
 - When we sing the air have no place but to go and that is out and forward
 - Students can actively feel the air moving out and typically at the correct speed for what is needed for the note in question
 - Singing goes hand & hand buzz
 - Buzzing can be used to connect pitch practice from singing to the embouchure/air speed
 - If you can buzz the note there is a very high chance that you will be able to play the note
 - Back on the horn
 - When the student plays a note they should be singing said note as loud as possible inside their head.

Blend vs. Balance

- How to work on blend?
 - I take inspiration from the choral side of things in terms of blending
 - The blending on an instrument specific section to full brass section should be our equivalent of voice matching
 - When I work on blend with a section I start with the principles of each section, then extended to principles of each part, then fill in slowly
 - A good way to start the conversation of balancing as we can identify to the students which voices are in each category of SATB
- Balance and its role?
 - This is always a buzz word when we work on chord, but it starts far before that
 - As the brass section even on a Concert Bb should have balance with the different colors of the brass sections
 - If students know how to balance on a unison pitch, balancing on chord will be better
 - Voicing
 - Ahh vs. Ehhh Voicing

- This is the simplest form of voicing for brass playing, but you need to cover the basics before you get advanced
 - Ahh Vs. Ehh
 - I use lip slurs to describe the change in voicings

Interactive Part:

- Trumpet and I
 - We will work on a simple flow study focusing on sound, singing, and buzzing achieving the “Goal” trumpet sound
 - Once we have that there we will then have the brass quintet play I’ll talk about balance between the 1st and 2nd parts and how the trumpet through the horn connects to the low brass
- Euphonium and You
 - Achieving the richness and fullness of sound
 - The difference of a full yet transparent and not opaque “Low brass” section in terms of quintet
 - You can talk about the low brass of the BQ setting how to build the sound and balance from the tuba to the top