



FROST
SCHOOL OF MUSIC
UNIVERSITY OF MIAMI

JUPITER[®]

Investing in Fundamentals: Recruiting, Training and Retaining Low Brass Players

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Wednesday, December 19, 2012
10:30 – 11:30 am, Room W179

Recruiting Approaches

1. We can only be as good as our *foundation*.
 - a. We need smart people.
 - b. We need you to want to become fine musicians.
 - c. We will have the same expectations for low brass as all of the other instruments.
2. Explain the importance of “foundation function!”
 - a. Approaches:
 - Low brass is the bottom of the “sound pyramid.” “We will build the band on your sound!”
 - Explain successful group tone (“Meltdown”), and how important the low brass is.
 - “We will tune to *you!*” (Therefore, you must have great ears.)
 - You will be a key influencer of the *dynamics*.
3. “Team player approach”
 - a. If you want to play in a section that enjoys being together as musicians and friends, play low brass! You will always have friends.
4. Food! (sounds funny but it works!)

Training Low Brass Students

1. Air
 - a. Breathing Gym!
 - b. Wind pattern parts, melodies.
2. Ear
 - a. Listen! (Service Band recordings)
 - b. Do *accurate* mouthpiece buzzing drills.
 - c. Learn melodies by ear (learning the song to better play the bass line).
 - d. Do active intonation studies (drones, scale and chord rounds).

3. Technique

- a. Sound production
 - Clarity via mouthpiece buzzing
 - Hybrid long tone studies
 - Loud, low legato studies
 - Same note play-through on “lowest note”
- b. *Move!!!* We will have the same expectations as any treble clef instrument.
 - Slow-practice with character.
 - Move incrementally faster.
 - Always build speed as a team for a better section.
- c. Suggested learning sequence:
 - Sing the passage (with fingerings).
 - Wind-pattern or wind horn (with fingerings)
 - Mouthpiece buzzing (with fingerings)
 - Play the passage.

Retaining

1. Sectional time should be all low brass together.
2. Create a low brass ensemble.
3. Feature sections in concert (with or without band accompaniment).
4. Create a low brass cheer group (travelling band).
5. Hold low brass contests with the same expectations as any treble clef instrument.

Low brass books that should be in every band library:

1. For all low brass players:
 - a. Arban’s Method for Euphonium and Trombone, edited by Brian Bowman and Joseph Alessi, Encore Publications
 - b. Breathing Gym (DVDs and book), Patrick Sheridan and Sam Pilafian, Focus on Music
 - c. Brass Gym, Patrick Sheridan and Sam Pilafian, Focus on Music
 - d. 15 Minute Warm Up, Michael Davis
 - e. Selected Duets, Rubank compilation
2. Trombone books
 - a. Advanced Method, Rubank
 - b. Studies in Legato, Reginald Fink
 - c. Method for Trombone, Ernest Clarke
 - d. 40 Progressive Etudes, Sigmund Hering
3. Euphonium books
 - a. Melodious Etudes Book 1, Bordogni/Rochut
 - b. Selected Studies, Voxman
 - c. Any of the trombone books
4. Tuba books
 - a. 60 Studies for Tuba, Kopprasch
 - b. Studies for Tuba Book 1, Blasevich
 - c. Legato Etudes, Bordogni
 - d. 40 Etudes for Tuba. Tvrell