

TEXAS BANDMASTERS ASSOCIATION

INTERMEDIATE INSTRUCTION SERIES

EUPHONIUM

LARRY CAMPBELL
CLINICIAN

51 ST ANNUAL CLINIC
SAN ANTONIO, TEXAS
1998

FOREWORD

The primary focus of the annual Convention of the Texas Bandmasters Association is providing opportunities for professional growth for its members. Your attendance at the clinics offered in the Beginner Instruction Series which began in 1995 has encouraged the Board of Directors to continue with a second series of clinics which addresses the needs and instructional strategies for second-year band students. Our clinicians are chosen from the ranks of superior music educators in our state, and they represent a wide diversity in geographic location as well as school size and setting.

This year clinics are scheduled for bassoon, low clarinet, saxophone, trombone, euphonium, tuba, and membrane percussion. Each person attending will receive a companion booklet in which you will find suggested materials and pedagogical strategies which our clinicians are so generous to **share with us.**

We appreciate the extra effort of the clinicians who prepared these clinics. We also acknowledge Jim Hagood, TBA Past President, whose initiative got the series started, and both Bob Brandenberger and Mike Olson who continued to move forward with the project.

This series is respectfully dedicated to the many band directors, both past and present, who have worked so hard to make our students' experience in band music such a rewarding one.

Bob Parsons, President, Texas Bandmasters Association

LARRY CAMPBELL

Larry Campbell is completing 31 years of teaching, the last 25 as Director of Bands at Bhn College where he also serves as Fine Arts Division Chair. He received his Bachelor of Music Education and Master of Music in Tuba Performance from the University of Houston where he was a student of William Rose, Houston Symphony retired. Mr. Campbell annually records the all-state audition etudes for tuba and euphonium and remains active as a private low brass instructor in the Brenham area. He is currently a member of the Brazes Valley Symphony and Brazos Brass Quintet.

INTERMEDIATE EUPHONIUM

Larry Campbell

1998 Texas Bandmasters Assn. Clinic

The period after beginner band should be geared to expanding the range higher and lower while constantly developing technique and the refinement of tone quality. Students should be encouraged to explore and probe in the upper register and the lower register beyond the normal limits required to function in the every day band rehearsal. Use of two octave scales, arpeggios, selected solo material and selected etudes in addition to the method book used in class instruction are all very useful in keeping the young student interested and challenged.

Private instruction is ideal and really no substitute for this one-on-one teaching, but if not available the use of recorded material available in the form of artists on the instrument and the many fine teachers across the state who offer recordings on the annual region tryout etudes are an excellent source for students to form a concept of euphonium. Listening to fine players can really help students get a handle on tone quality, articulation, vibrato and generally good musicianship. Also making use of older high school students if available, those students who we are sometimes fortunate enough to have who are advanced and have a healthy concept of the instrument and perhaps a person who the younger student may admire and respect as a player and person. Often the high school student who achieves the level of all-state can bring the level in his/her section up for several years due to their influence on the younger students.

Since tuba is my major instrument, I relate to other instruments as a tuba player and have tried to adapt things I use to the other brass instruments. I feel many things are common on all brass instruments and really all wind instruments. I am very fortunate to have studied with William H. Rose (tuba), Al Lube (trombone), James Austin (trumpet) and James Matthews (band) at the Univ. of Houston. Also my high school director, Bill Fariss (cornet) who spent much time one-on-one helping with development as a young player.

Tone Production

The following patterns are used as guidelines to develop and refine tone quality. The same patterns serve as warm-up/work-out material for students in all levels of ability. A general concept of slow air for lower notes and faster air for higher notes will help focus the pitch center. Syllables such as “tea” for higher, “two” for mid-range, and “toe” for lower notes along with the firmness of the embouchure and position of the jaw as related to these syllables help form an appropriate setting for each note.

Handwritten musical notation for tone production exercises. The first staff shows notes with syllables "open", "tea", "two", and "etc" above them. The second staff shows notes with fingerings 4, 2/4, 2/4, 4, 3, 2, 1, 2, and "open" below them.

Handwritten musical notation for tone production exercises. The staff shows notes with syllables "open", "2nd", and "etc" above them, connected by a slur.

Handwritten musical notation for tone production exercises. The top staff shows notes with syllables "open", "2nd", and "etc" above them. The bottom staff shows notes with a flat sign and "etc" above them, connected by a slur.

Vibrato

A jaw vibrato is preferred “wa wa” . . . start with a straight sound then add vibrato (raising & lowering of the pitch) and finish with a straight sound. Students must learn to turn the vibrato on and off. They should be advised on where use of vibrato is appropriate. Encourage students to listen to singers and other instruments, usually flute players in middle school are the fast students to adapt vibrato and the euphonium student can learn much from a good flute player.



Vibrato in the finished product is not really measured exactly.. . this pattern is used to get the process working. Select melodies appropriate for developing the vibrato. Tone production and refinement of tone quality should improve as vibrato begins to develop. The pitch center and general ability to focus and match pitch in the ensemble is enhanced as vibrato develops.

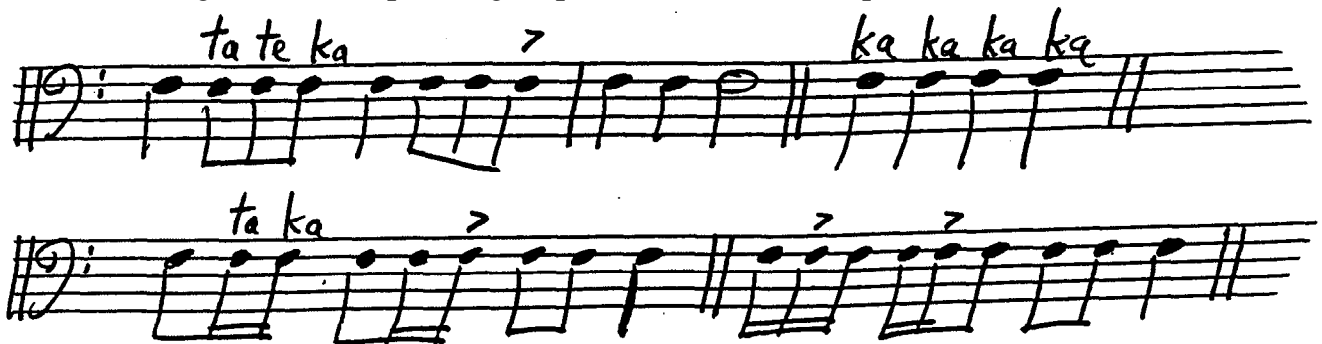
Articulation

Legato “da da da”

Staccato “ta ta ta”



Multiple tonguing: tripple tongue “ta-te-ka” introduced before double tongue emphasizing the “ka” on the 3rd note of the pattern. Think fast air and start pattern with a long tone then without breaking the air stream begin the multiple tongue pattern. Fast notes equal fast air!



Double tongue “ta ka ta ka” drill in multiples of 2’s first then 4’s. . . .with the “ka” on the 2nd note. Accent the “ka” to help strengthen the syllable. . . again fast notes equal fast air!

4* Valve -compensating & non-compensating

If the horn has 4 valves insist the student use the correct fingerings from the beginning. This is the same concept as the trumpet player using 1st & 3rd valve slide trigger to lower 1 & 3, 1-2-3 combinations and the trombone player with F-attachment who plays flat 2nd for low B & E natural etc. Working out in the lower register will help develop responsive “chops” and help with ability to “zero in” on the center of the pitch in general.

Handwritten musical notation on a staff. The top line is labeled "NON-COMPENSATING" and shows notes with fingerings 4, 2, 1, 2, 1, 1. A circled X is written over the sixth note. The bottom line is labeled "COMPENSATING" and shows notes with fingerings 4, 2, 1, 12, 23, 13, 123. The word "open" is written below the final note.

Every note should have some area above and below the actual pitch center which can be used to match pitch, play in tune and still maintain good tone quality. Alternate fingerings are very useful but often used too soon before the student attempts to focus and match pitch adjusting **firmness** of embouchure and air speed to “zero in” on the pitch center. Every note has a specific embouchure and air speed and we can learn to associate the feel of the mouthpiece on the lip with the appropriate fingering to refine accuracy and pitch.

Materials

As a private instructor - use the materials the student has available such as band music and class method book to work fundamentals of playing. Ask the student what is important in band and make sure that this material is rehearsed/drilled in the lesson. Emphasize the district/region band etudes and insist the student tryout, also insist the student participate in solo/ensemble contest. Use of **these materials** combined with exercises/patterns are very useful in maintaining student interest in activities that can really improve their playing skills while at the same time get them active in healthy student group activities.

Students with special problems and perhaps those that seem to respond slower and just do not catch the concept of the instrument as quickly as most students can often be reached in the private lesson if the teacher can copy the student by producing the same sound as the student. This must be done carefully so that student will not feel offended, but many times this is an eye-opener and if we as a teacher can produce that “not so good” sound then perhaps we can figure out how to tell/show the student what to do in order to produce the sound most desirable.

On the intermediate level a very useful book is the Rubank Advanced Volume I for trombone/euphonium or trumpet. The scale patterns and duet etudes are really useful in developing all aspects of playing the instrument. Whatever material is used must be adapted to the specific student at hand and structured to keep interest keen while addressing fundamental characteristics of the instrument and musicianship in general.