

TEXAS BANDMASTERS ASSOCIATION

INTERMEDIATE INSTRUCTION SERIES



TRUMPET

RUDY BARRERA
CLINICIAN

50TH ANNUAL CLINIC
SAN ANTONIO, TEXAS
1997

FORWARD

The Texas Bandmasters Association is dedicated to providing its membership with an annual convention/clinic with the primary purpose of providing an educational experience. After much success with the past two years of the Beginner Instruction Series, TBA is sponsoring a new series of clinics on intermediate instructional teaching methods, presented by some of Texas' premier music educators during the 1997 and 1998 TBA Conventions in San Antonio, Texas. These master teachers, chosen from the ranks of superior music educators in the State, represent a wide diversity in geographic location, as well as, in teaching situations.

A session will be presented on six band instruments each with a companion handout. In each handout, you will find teaching methods, and classroom organizational skills which are used successfully in today's schools.

We acknowledge the tremendous efforts of the clinicians who prepared these booklets and, who also presented a clinic session. In addition, we acknowledge Jim Hagood, TBA Past President, and Bob Brandenberger, Immediate Past President, who provided us with the many benefits of the Beginner Instruction Series and laid the ground work for this new series of clinics. We also thank the many teachers from around the State who have shared their "secrets" for this project.

This series is respectfully dedicated to the legions of band directors who have gone before us and who have built the music education program that is unique in history: TEXAS' BANDS. Representing the best of this tradition was the 1990 President of TBA, the late Malcolm Helm, whose example of teaching inspired and challenged all of us.

Mike Olson, President, Texas Bandmasters Association

RUDY BARRERA

Rudy Barrera received his Bachelor of Music Education from Baylor University in 1983. He is in his fourteenth year of teaching in the public schools. He is a product of the Rio Grande City Consolidated Schools and taught his first eleven years in the district. He currently is in his third year as the Brass Coordinator for the Roma Independent School District and Head Director for the middle school band program. He is affiliated with TMEA, TBA, and Phi Mu Alpha.

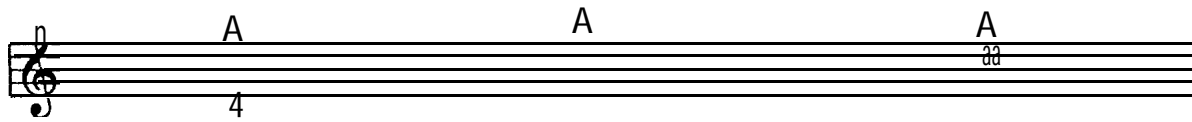
‘What Next!!!?’

A Guide for Developing Productive 7th and 8th Grade High Brass Players

The next step in teaching high brass after the beginner year is very important. To progress a student to the intermediate level, a good foundation should be established during the beginner year. Whether teaching in a sectional type or full band setting, the following procedures will help outline a course of study for the middle school high brass student.

A. Long Tone Studies-These studies aid in the steady production of air without any movement what so ever! ! Insist on the students holding a low C for about 2 to 3 minutes, then a middle G for 2 minutes and then a third space C for another minute or so. This promotes good solid tone and instills discipline in the students,

Example



B. Note Bends - Use the Low, Middle, and Extended ranges for note bends. The Low note bends are from low C down to low G. The middle note bends begins on 2nd line G down to low C. The Extended note bends begin on third space C down to middle G. These exercises are to be played down chromatically. First, the students play from one note to the next note using the correct fingering. Second, without using the fingering have them play from the same starting note and bend to the next note.

Example

Three musical staves in treble clef, each showing a sequence of notes with 'Note Bend' labels above them. The first staff shows a chromatic descent from C4 to G2. The second staff shows a chromatic descent from G3 to C2. The third staff shows a chromatic descent from C4 to G3. Each staff has a label 'Chromatically chromatic down.....etc.' at the end.

C. Flexibility - Flexibility promotes strength and endurance in comers, These exercises are done in the low to middle range and the middle to upper range using the seven chromatic combinations. All of this is hard and tedious work that can be boring but it needs to be done. Inspire your students to do it. Sell it to them!!! Make it Fun!!

Example



chromadca.llv, down

The image shows two staves of musical notation. The top staff begins with a treble clef and contains a series of eighth notes descending chromatically. The notes are grouped into pairs with slurs underneath. The bottom staff continues the exercise with similar eighth-note patterns and slurs. The text 'chromadca.llv, down' is written above the top staff.

D. Technique - Technique is something that can be worked in very many different ways. There is "more than one way to skin a cat." First work technique through chromatic studies. The chromatic supplementary studies are the Clarke first study's #1-14. These studies are slurred first then tongued in eighth note pattern at quarter note = 80. As the year goes on work these studies progressively faster. These first studies are merely supplementary material used to master to chromatic scale. Next work 2nd, 3rd, and 4th studies in the same fashion as the first studies. The 3rd and 4th studies are slurred only. This supplementary material is used to master the diatonic scales.

Example



The image displays a series of eight staves of musical notation, each representing a different study. The studies are numbered 1, 2, 3, 4, 5, 7, 8, and 9. Each staff contains a sequence of eighth notes, often with slurs and accents. The notation is dense and technical, typical of a chromatic study. The first staff is marked with 'pp' and '16 - 148 = 8 - 112'. The eighth staff is marked with '72' and 'pp'. The studies are arranged in a vertical sequence, showing a progression of difficulty.

E Tonguing - Tonguing ,often overlooked, is vital to the progress and development of a high brass player. **after**having worked the previous exercises proceed to work a very weak muscle, the tongue. Tongue every note of all scales. The rhythm used is alternated between the following two examples.

Example A



Example B

Group 1

Group 2

Group 3

Group 4

Let students know that being high brass player is like being a “running back on a football team.” Their chops must be conditioned to withstand tremendously tiring and demanding parts. It is of utmost importance to be in the best condition possible. Hopefully, this has served of some assistance. This does not mean it is a “cure **all**” and may not work for your specific needs, but it is the “nuts and bolts” of brass teaching.