

Brass Pedagogy 101
Dr. Thomas Zugger
Capital University Conservatory of Music
Indiana Music Educators Conference
January 22, 2011

Sponsored by Edwards Trombones

This clinic is for all brass players and non-brass players who teach brass in their daily work. The clinic will demonstrate the similarities and differences between high and low brass and provide analogies to assist teachers and students in obtaining sounds on all instruments. Space has been left in the handout to personalize the ideas. The concept is the same, give the student a **simple** exercise or comment that is easily **remembered and duplicated**.

I. Breathing

- a. The filter
- b. Air volume (flow) vs. air speed instruments
 1. What is compression?
 - a. Tire analogy
 - b. Flow rate and compression in an inverse relationship
 2. Bore size
 - a. Small vs. large
 - b. Trumpet to Tuba
- c. Many air problems are misdiagnosed as embouchure problems
- d. Physiology
 1. Good air is Moving air
 2. Either moving in or Moving out
 3. Positive muscular effort vs. isometric tension
 - a. 2 sets of muscles each works best when unopposed
 4. Think sound not feeling-Judge sound not feeling
- e. Inhalation
 1. The airplane wing
 2. Deep sound in inhale
- f. Relax in **and** relax out
 1. Tension in air stream or body equals tension in sound
 2. The no push method-“sigh”
 3. The shoulder myth
 4. High brass errors
 - a. slow air
 - b. “stale” air
 - c. “setting” the breath
 5. Positive thoughts
 - a. Note begins with the inhale
 - b. Whoo-Too
 - c. Wind-up and Follow through
 - d. Relax and breathe fully
- g. Air as the engine
 1. Air is to the brass player as gasoline to the car
 2. No note vs. missed note
 3. The Crinkled paper
 4. Bubbling brook or Mississippi River
 5. As natural as possible

II. Embouchure

- a. “The Sound defines the embouchure, the embouchure does not define the sound”
- b. Many air problems are misdiagnosed as embouchure problems
- c. The embouchure is an instrument of response
- d. Static Device
 - 1. Drum stick, string, or the reed
- e. Aperture
 - 1. The camera shutter
- f. One embouchure, all ranges
- g. The letter M
- h. The frown
 - 1. Space between the lips vs. space between the teeth
 - 2. Rotten egg or yawning politely
 - 3. The amplifier
- i. The horse (stalled motor boat)
- j. The 4 Goals
 - 1. Pitch Accuracy
 - 2. Endurance
 - 3. Upper Range
 - 4. Flexibility

III. Mouthpiece Playing

- a. Free Buzzing: why and why not?
- b. The coffee stirrer/straw for fittings
- c. Placement-use the straw
 - 1. tpt vs. horn-mouthpiece higher more pucker-more jaw motion
- d. Playing vs. buzzing
- e. Why play mouthpiece
 - 1. Simpler than instrument yet more difficult
 - 2. Emphasizes that the person is the source of the sound
 - 3. Pitch is ALL the players responsibility
 - 4. You can still make music!
- f. The no finger method
- g. Sirens
- h. The instrument as amplifier
- i. For the Beginner 5 minutes a day
- j. For High school- any band music/etude/solo etc.
- k. Three keys of mouthpiece playing
 - 1. Match pitch
 - 2. Stability of sound
 - 3. Tone of the sound
 - a. Vowels & singing
 - b. dialect of your region
- k. Slurs as glisses
 - 1. Coming in for a landing
 - 2. The angle
 - 3. The itching nose
- l. Singing-the forgotten step!
 - 1. Play on piano
 - 2. Sing it
 - 3. Play on mouthpiece

VI. Posture

- a. Good posture is not a place but a MOTION
- b. Balance the Horn
- c. You are the master
- d. Posture is based on: Space, Mobility, Volume of Air
- e. Success is based on: Freedom, Range of Motion and Relaxation
- f. Instrument Specifics-focus on chin angle instead of horn angle

IV. Articulation

- a. Tip of the Tongue Top of the Teeth
- b. Air is the KEY
- c. One Place
- d. Tongue articulates the air stream
- e. The end of the note
- f. All attacks are essential air attacks
- g. Changes for range: toe, tah, tee
- h. Legato is air
 1. Bricks in the wall
 2. Long but articulated
 3. Touch of the tongue
 4. Blow the tongue out of the way
- i. The “Light Doodler”

Contact Info

Dr. Thomas W Zugger
Capital University
Conservatory of Music
(614) 236-6274
tzugger@capital.edu

Recommended Text

Bailey, Wayne	Teaching Brass: A resource guide	McGraw Hill
Farkas, Philip	The Art of Brass Playing	Wind Music, Inc.
Gallway, Green	The Inner Game of Music	Anchor Press
Jacobs, Arnold	Song and Wind	Windsong Press
Johnson, Keith	Brass Performance and Pedagogy	Better World Books
Steenstrup, Kristian	Teaching Brass	Royal Academy of Music
Vining, David	The Breathing Book	Mountain Peak Music
Vining, David	Flow Studies	Mountain Peak Music Whitener,
Scott	A Complete Guide to Brass	Thomson and Schirmer
Winter, James	The Brass Instruments	Allyn and Bacon

Dr. Thomas W Zugger is currently the Associate Professor of Trombone and Euphonium at the Capital University Conservatory of Music in Columbus, OH a position he has held since 1998. He spends his summers teaching at the International Music Camp on the border of Canada and North Dakota at the International Peace Garden. Prior to his appointment at Capital University, Dr. Zugger taught at Adrian College in Adrian MI and has also taught in the Walled Lake MI public schools.

As a trombonist and euphonium player, Dr. Zugger has performed extensively. He is currently principal trombone in the Newark/Granville Symphony as well as appearing with the Columbus Symphony Orchestra, ProMusica Chamber Orchestra, the Richmond (IN) Symphony, Jimmy Dorsey Orchestra, and at the 18th Macau China International Music Festival. He has performed in orchestras for national tours of numerous Broadway musicals and has backed many popular performers. Dr. Zugger also keeps a busy schedule as a clinician. Recent appearances include the Midwest Band and Orchestra Clinic, seventeen state MENC conferences, The Big XII Trombone Conference, College Music Society Great Lakes Chapter Convention, Bowling Green State University Contemporary Trombone Festival, and many colleges and universities. Dr. Zugger is an artist/clinician for *Edwards Trombones*. His latest CD, *Dances and Dreams: recital music for trombone* was awarded a position on the Grammy entry list for 2011.

As a published composer and arranger, Zugger's works are regularly performed by artists nationally and internationally, and have been featured at both the International Trombone Association and International Clarinet Association annual conventions. He is a member of BMI and is listed in *Marquis' Who's Who in America* and *Who's Who in American Education*. He is on the International Trombone Association's ITA Press Board and the ITA literature review committee. His compositions are published through Brixton Publications, TAP Music, Warwick Music, and the International Trombone Association Press and by his own company www.zuggermusic.com.

Dr. Zugger holds degrees from the University of Michigan, Michigan State University, and a Doctorate of Musical Arts degree in Trombone Performance from The Ohio State University. His primary teachers for trombone were Curtis Olson and Joe Duchi and for composition Ed Sarath and Jan Radzinski. He is an avid runner having complete 40 marathons and 3 ultra marathons. In his spare time he enjoys hiking, traveling and cooking with his wonderful and patient wife, clarinet professor Dr. Gail L. Zugger and their new son Nathan.