

Tips for Bridging the Gap: Career Focused Practice Techniques



SCAN for Session
Documents

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Friday, March 3, 2023 – 2:00 pm

September 2022 Poll of 20 Percussionist Band Directors

95%

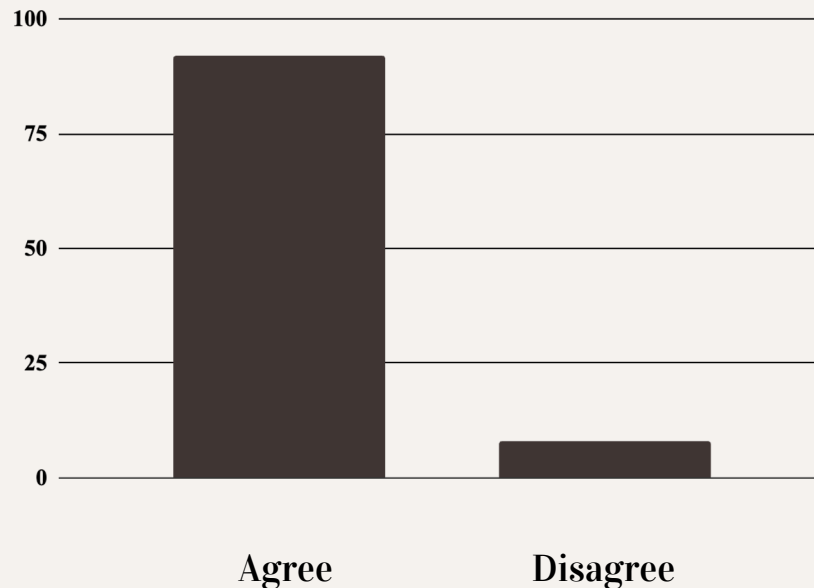
of directors polled stated that they felt either “fully unprepared” or “mostly unprepared” to teach woodwind & brass concepts to students going into student teaching

August 2022 Poll of 1,500 Band Directors

“Percussionist Band Directors are held more responsible for what they don't know **about wind instruments** than Wind Instrument Band Directors are for what they don't know about percussion.”

92% Agree

8% Disagree

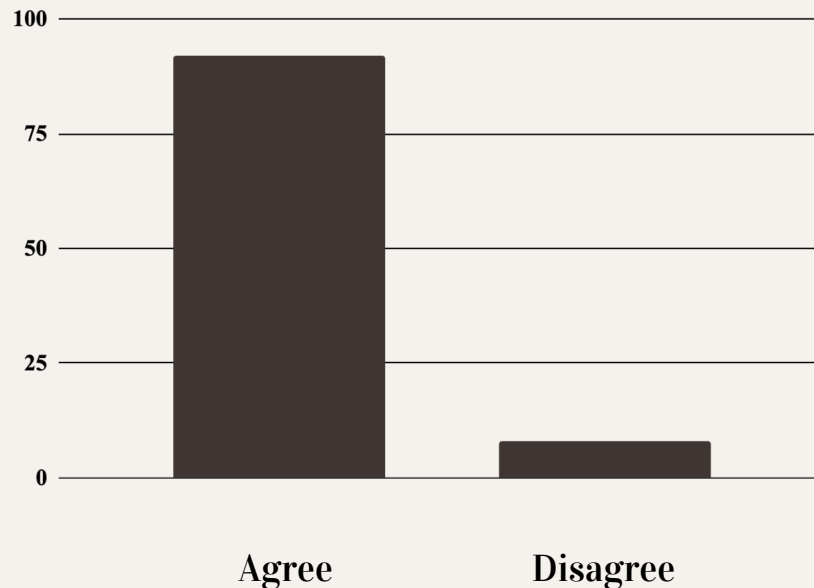


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Overall, percussionist educators feel unprepared entering the workforce!

**How can we make our
students (& ourselves)
more prepared?**

Identifying the Gaps

- Assumed knowledge - percussion students are at a disadvantage
 - Wind & Brass students generally have 7+ years of experience in:
 - Breathing/Breath Support
 - Tonguing
 - Forming an embouchure
 - Differing articulations with the mouth and when to apply them
 - Performing and memorizing fingerings
 - Phrasing with air
 - Tone Production
 - Transposing
 - Intonation & Fine Tuning
-

Common Music Education Teaching Coursework

- Woodwind Methods
- Brass Methods
- Percussion Methods
- String Methods
- Vocal Methods
- Lab Bands or Lab Teaching Courses
- **Maximum of 5 semesters focusing on non-percussion pedagogy**



Common Music Education Teaching Coursework

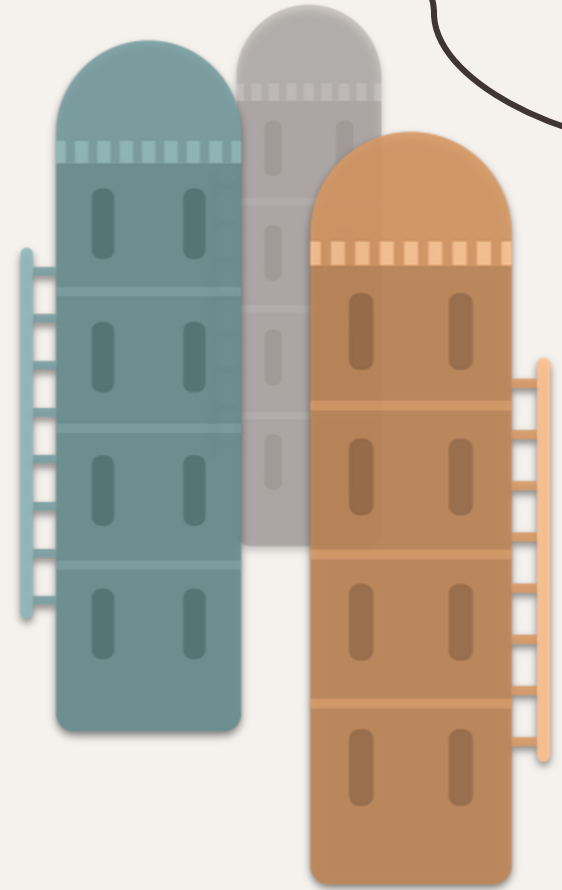
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Gaps can be addressed & supplemented within private lessons & personal practice

Bridging the Gap

- How can you integrate the wind/string/vocal concepts you are learning in your music education coursework directly into daily practice?
- Your musical experiences should not be separate, but **combined and transferred** from one area to another to maximize efficacy in learning

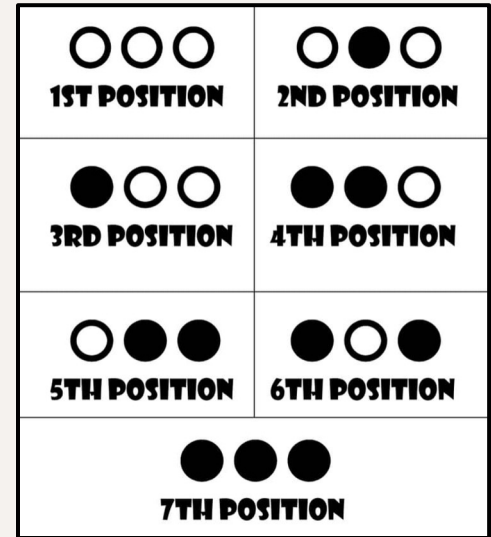
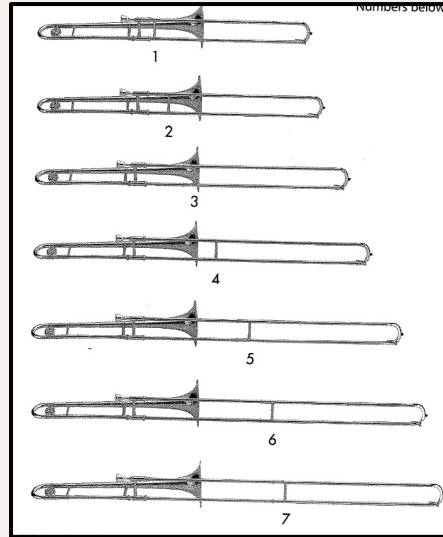


Bridging the Gap – Practicing Strategies

STRATEGY #1

**Play keyboard scales
while speaking brass
positions**

Works on: trombone, trumpet, &
euphonium positions



How can we clearly & efficiently communicate information to students while playing?

Trumpet



Trombone



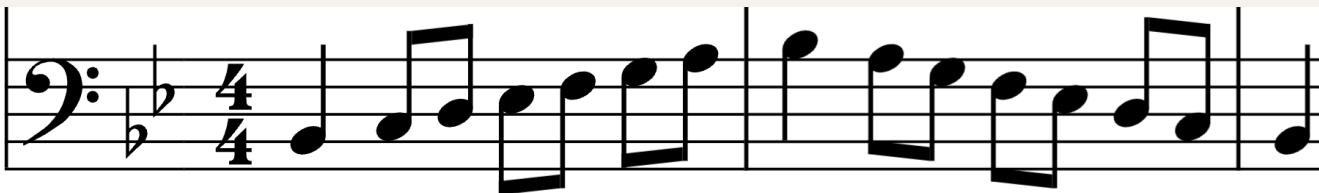
How can we clearly & efficiently communicate information to students while playing?

Trumpet



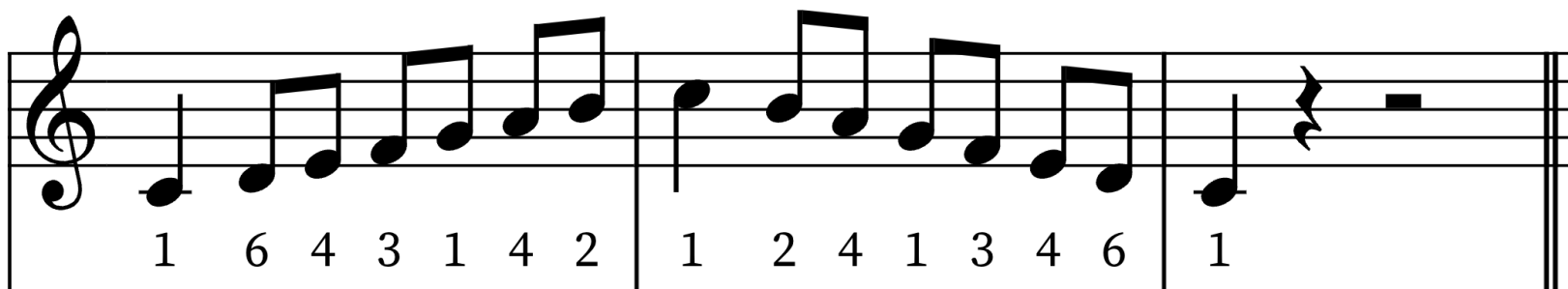
○ ○ ○ 1ST POSITION	○ ● ○ 2ND POSITION
● ○ ○ 3RD POSITION	● ● ○ 4TH POSITION
○ ● ● 5TH POSITION	● ○ ● 6TH POSITION
● ● ● 7TH POSITION	

Trombone



Let's Try It! – Strategy #1

Trumpet



Musical notation for Trumpet part, showing three measures of music in treble clef. The notes are: 1 6 4 3 1 4 2 | 1 2 4 1 3 4 6 | 1. The first measure contains six eighth notes, the second measure contains six eighth notes, and the third measure contains a quarter note followed by a whole rest.

Trombone



Musical notation for Trombone part, showing three measures of music in bass clef with a key signature of one flat and a 4/4 time signature. The notes are: 1 6 4 3 1 4 2 | 1 2 4 1 3 4 6 | 1. The first measure contains six eighth notes, the second measure contains six eighth notes, and the third measure contains a quarter note followed by a whole rest.

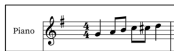
Bridging the Gap – Practicing Strategies

Common Transpositions Cheat Sheet

C Instruments	Bb Instruments	Eb Instruments	F Instruments
Piano, Mallet Percussion, Timpani Flute, Oboe, Bassoon, Strings, Trombone, Tuba	Trumpet, Clarinet, Bass Clarinet, TC Baritone, Soprano Sax, Tenor Sax (plus an octave)	Alto Sax, Baritone Sax (plus an octave)	English Horn, Horn
Concert Pitch	UP a Major 2 nd (whole step)	UP a Major 6 th	UP a Perfect 5 th
C	D	A	G
C#/Db	D#/Eb	A#/Bb	G#/Ab
D	E	B	A
D#/Eb	F	C	A#/Bb
E	F#/Gb	C#/Db	B
F	G	D	C
F#/Gb	G#/Ab	D#/Eb	C#/Db
G	A	E	D
G#/Ab	A#/Bb	F	D#/Eb
A	B	F#/Gb	E
A#/Bb	C	G	F
B	C#/Db	G#/Ab	F#/Gb

Quick "In A Pinch" Sight Transposition Techniques

- Read Alto Sax (Eb) music part in bass clef to transpose to concert pitch
 - Remove 3 sharps from the key signature to get the correct pitch
 - 3 flats to key signature to get the correct concert pitch



STRATEGY #2

Sight-reading melodies while speaking pitch transpositions (BOTH ways)

Works on:

- Sight transposition (brass & woodwind)
- Sight reading (mallets or timpani)
- Gordon Stout style "Ideo-Kinetics" (pivot note)

Let's Try It! – Strategy #2

El Capitan

John Philip Sousa



The image displays a musical score for the piece 'El Capitan' by John Philip Sousa. The score is presented on two staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The music consists of a series of notes and rests, including a dynamic marking of 'p' (piano). The second staff starts with a measure rest labeled '8', indicating the start of a new section or measure. The music continues with similar notation, ending with a double bar line.

1. As written – Concert Pitch

Let's Try It! – Strategy #2

El Capitan

John Philip Sousa

The musical score for 'El Capitan' is presented on two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 2/4 time signature. A 'C' is written above the first measure. The melody consists of eighth and quarter notes with rests. The second staff begins with an '8' above the first measure and continues the melody. The piece concludes with a double bar line.

1. As written – Concert Pitch

2. Transposed - Bb

Let's Try It! – Strategy #2

El Capitan

John Philip Sousa

8

1. As written – Concert Pitch

2. Transposed - Bb

3. Transposed - Eb

Bridging the Gap – Practicing Strategies

STRATEGY #3

Singing (solfege, scale degrees, or vowel syllables) **melodic lines while playing**

Works on:

- Solfege Identification
- Phrasing
- Breath/Air Support
- Vowel Sound Clarity
- Singing Skills
- Limb/mental interdependence



Let's Try It! – Strategy #3

Deep River

Henry Burleigh


The musical score for "Deep River" is presented in a grand staff format. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4. The key signature has one flat (B-flat). The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the first five notes of the melody. The accompaniment in the bass clef consists of chords and single notes. The first measure has a half note chord G2-B2-D3. The second measure has a half note chord G2-B2-D3 with a sharp sign above the bass line. The third measure has a half note chord G2-B2-D3. The fourth measure has a half note chord G2-B2-D3. The fifth measure has a half note chord G2-B2-D3. The sixth measure has a half note chord G2-B2-D3. The seventh measure has a half note chord G2-B2-D3. The eighth measure has a half note chord G2-B2-D3. The ninth measure has a half note chord G2-B2-D3. The tenth measure has a half note chord G2-B2-D3. The eleventh measure has a half note chord G2-B2-D3. The twelfth measure has a half note chord G2-B2-D3. The thirteenth measure has a half note chord G2-B2-D3. The fourteenth measure has a half note chord G2-B2-D3. The fifteenth measure has a half note chord G2-B2-D3. The sixteenth measure has a half note chord G2-B2-D3. The seventeenth measure has a half note chord G2-B2-D3. The eighteenth measure has a half note chord G2-B2-D3. The nineteenth measure has a half note chord G2-B2-D3. The twentieth measure has a half note chord G2-B2-D3. The score ends with a double bar line.

1. Vowel Syllables (mi-me-ma-mo-mu)

Let's Try It! – Strategy #3

Deep River

Henry Burleigh



The image shows a musical score for the piece "Deep River" by Henry Burleigh. The score is written in 4/4 time and features a melodic line in the treble clef and accompaniment in the bass clef. The melody is marked with a dynamic of *mf* (mezzo-forte). The piece is in the key of B-flat major, indicated by two flats in the key signature. The melody consists of a series of eighth and quarter notes, with a long, sweeping line that spans across several measures. The accompaniment consists of chords and single notes in the bass line, providing a steady harmonic foundation for the melody.

2. Tizzle : the combination of tonguing and air

Reinforces breath support, consistency of air throughout a melodic line, and keeping your posture/set-up solid for the breath (i.e., no raised shoulders)

Let's Try It! – Strategy #3

Deep River

Henry Burleigh

The image shows a musical score for the piece "Deep River" by Henry Burleigh. The score is written for piano and consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The key signature has one flat (B-flat). The tempo/mood is marked *mf* (mezzo-forte). The melody is written in the treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The bass clef staff provides harmonic support with chords. A large slur covers the first six measures of the melody. A vertical line is drawn at the end of the sixth measure, indicating the end of the segment for the exercise.

3. Moveable Do Solfege (top melodic line)

Bridging the Gap – Practicing Strategies

STRATEGY #4

Articulating and tonguing non-pitched percussion music with syllables

Works on:

- Tonguing
- Articulations
- Use of Articulation Syllables
(dah, tah, doo, dit, etc.)
- Phrasing & Line



Tonguing & Articulation Review*

Syllables

- Clarifies musical style and tone color of the note
- Consonant → clarity, immediacy, and shape of the note's start
- Vowel → tone color of a note
- Makes the start of notes more consistent
- General Syllables: Tah, Too, Toe, Tee (Immediacy and definition)
- Legato: Dah, Doo, Doe, Dee

Multiple-Tonguing

- Consonants alternate (T-K-T-K); vowel remains constant
- Final product should sound like an incredible single tongue.

*Source: "Brass Articulation And Musical Style" - Joe Dixon (Texas Bandmasters Association)

Let's Try It! – Strategy #4

1

Conservatoire de Paris - Théâtre National de l'Opéra
et la Société des Concerts du Conservatoire

$\text{♩} = 76$

The musical score consists of two staves. The top staff begins with a treble clef, a 6/8 time signature, and a tempo marking of quarter note = 76. It starts with a dynamic of *mf* and a *p* dynamic. The bottom staff features a *mf* dynamic, a *f* dynamic, and a *p* dynamic. Both staves include various articulations such as accents, slurs, and triplets.

General Syllable: Tah (tah-kah for doubles)

Bridging the Gap - Everything Else



Section Set-Up

What's wrong with
this picture/video?

Equipment

Moving considerations
& stage plots



Storage Logistics

Storage of
equipment & its
maintenance

Planning

Rehearsals, part
assignments, and
more



Bridging the Gap - Everything Else



Section Set-Up

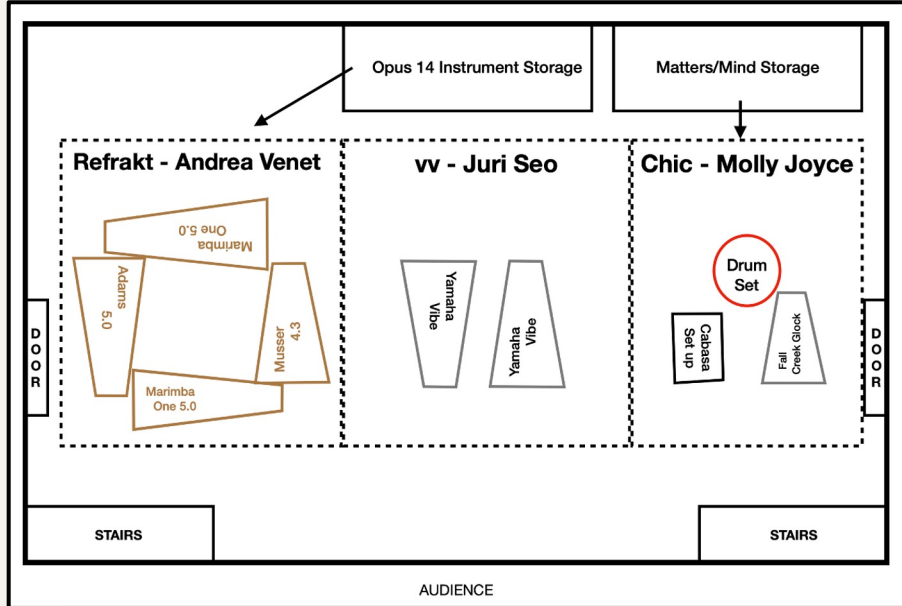
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Bridging the Gap - Everything Else



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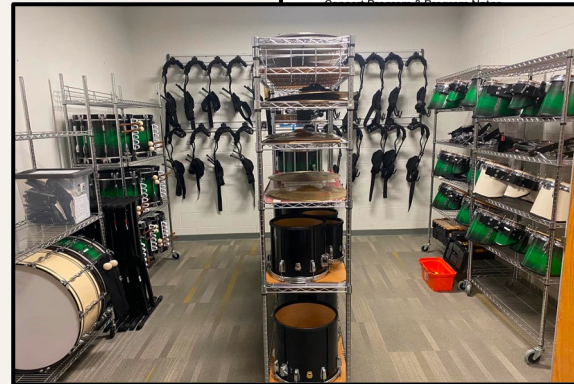
Storage Logistics

Storage of equipment & its maintenance

Performance Logistics Project - Example Applied Percussion Lessons

The following project will assist you in coordinating and delegating logistics tasks for a chamber or large ensemble performance. You can complete this project using the repertoire and personnel from a "real" performance OR you can make a "fake" roster of personnel and repertoire – it's up to you. We will discuss and work on these items together throughout the semester leading up to the performance date.

- Performance Name, Location, Date, & Rehearsal Dates
- Program (make sure to list title, date of composition, composer and/or arranger, composer date of birth)
- Equipment/Backline Needed by Piece (indicate equipment that is needed on more than one piece with an *)
- Stage Plots or Tech Riders for Concert (see example on next page)
- One Week of Rehearsal Plans
- Dress Rehearsal Schedule
- Concert Day Schedule



At this event, how would you delegate responsibility/yourself? How would you go

about this? How would you assign responsibilities to each piece on this project? How would you make in your part assignments?

Bridging the Gap - Everything Else

Example High School Percussion Part Assignments

Winter Concert 2022

	Madeline	Andrew	Elliot	Nick	Brandon	Wyatt	Gabi	Sarah	Ethan	Daniel	Collin	Seth	Lindsey	Emma	Joey
Concert Band															
Christmas Fantasia (9)	SD	Perc 3	Timpani	Bells	CC	SC	BD	Chimes	Vibes						
Have Yourself a Merry Little Christmas (4)		Bells	Chimes & CC @ 40	SC		Timpani									
A Cray Mead-up Christmas Concert (8)		BD	SD & Whistle	Timpani	Perc 3	Bells/Xylo					Perc 2				
Jazz Band															
PE - Shared Space	Player 3						Player 5	Player 1	Player 7	Player 2		Set		Piano	
Symphonic Band															
Overture to a Winter Celebration (7)		Timpani	Tom/Triangle	BD/TD	Bells/Crot	SD	Chimes				SC/CC/Finger Cym				
Silent Night (4)	SC				CC/Scrape			Timpani		Chimes/Bells					
Celtic Carol (7-8)	Timpani						Toms A2	SC	Bodhran	Cabasa	BD & Wind Chimes	Spoons	Toms	Toms	Spoons
JB											Marimba (Player 2)	Set	Piano		
PE - Flow															
Wind Ensemble															
Holiday Piece (everyone, 7 parts)	Bells	Sleigh	Bells	Sleigh	Timpani	Marimba (Bvb)	Vibes	Marimba	Xylo	Set	Vibes	Bells/SC/Chimes	Triangle	Marimba (Bvb)	Marimba (Bvb)
Greensleeves (4)					Timpani							Chimes		Bells	CC
PE - Samba															
Surdo Reposta	Surdo	Caixa	Caixa	Agogo	Repenique	Surdo Marcacao	Tamborim	Chocalo	Repenique	Caixa	Agogo	Surdo Cortador	Tamborim	Shekere	Surdo Marcacao
The Night Before Christmas (7)									Perc 1 Xylo	Perc 2 Temple Blocks	Timpani	Perc 3 Marimba	Perc 1 Bells	Perc 4 Sleigh Bells	Perc 3 Vibes
Sleigh Ride (6)	Bells/Xylo											BD	Whip		SD/Ride

Equipment
Moving considerations
& stage plots



Planning

Rehearsals, part assignments, and more



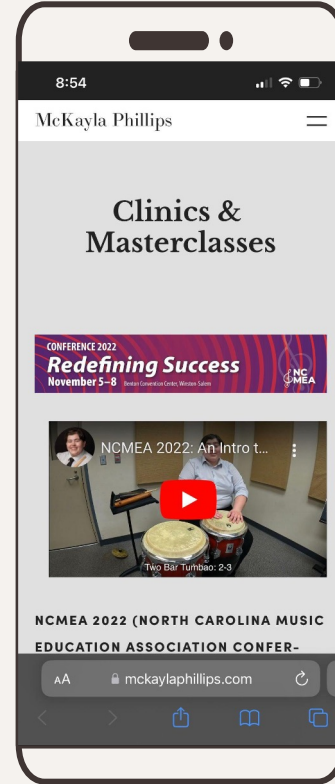
Questions?

For more
information:

Visit www.mckaylaphillips.com



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Thank You!

If you have any additional questions, feel free to email/DM at the links below:

mckaylaphillipspercussion@gmail.com

www.mckaylaphillips.com

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