

BROADEN YOUR PEDAGOGICAL PATH:

From Piccolo to Percussion

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OUR PATH

- We are passionate about pedagogy! It drives everything!
- Years of collecting and stealing ideas from others
- Trial and Error
- No need to be a brass/woodwind/perc specialist
- Quick information for use on the podium
- ALWAYS learning and broadening our path!



SCAN ME NOW!

tinyurl.com/picctoperc



...and the winner is....



PAVING *YOUR* PATH

FIRST STEPS ON YOUR PATH

- Start now while you have time!
- Know how to assemble, hold and maintain each instrument
- Know your transpositions - both ways and MEMORIZE!
- Study at least 1 new instrument each break
- Audient participation! Get out YOUR piece to go through it with us!
(Thank you to JaRod Hall for our example piece!)
- Start looking over individual student parts when choosing literature for your performing band
- Know terms, trills/ornamentation, technique considerations for your possible pieces

INSTRUMENT SPECIFICS

Quick tidbits to diagnose the most common pedagogical issues



PICCOLO

TONE

- “Bunny down” - using the bunny muscle more
- Practice frequently to remember the embouchure change

TUNING

- High range tends to be sharp
- Rewrite parts if needed
- Tendencies can depend on the type of piccolo (wooden/metal)

TECHNIQUE

- Swab more often
- Only use a player if you have the right fit - try out at the beginning of the year and/or ask for private teacher help

FLUTE

TONE

- “Bunny down” - “Be a Flute Snob”
- Fixing airy/sharp tone qualities
- Vibrato!



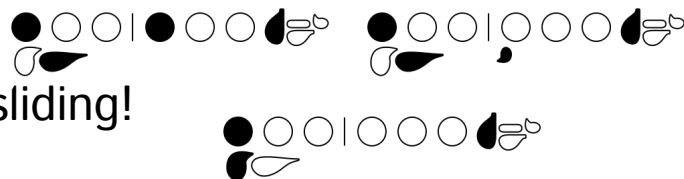
TUNING

- Check students' corks in first sectional of each semester
- C, C#, F - adding fingers
- How to adjust tuning the right way



TECHNIQUE

- 3 types of Bb and when to use them - no sliding!
- Right hand position



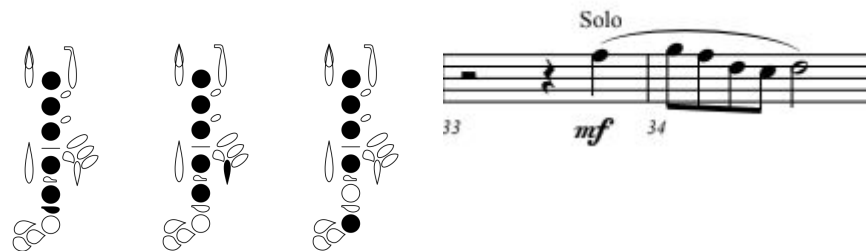
OBOE

TONE

- “Milkshake, not hamburger”, “drawstring bag”, “round” embouchure
- Reed checks!

TUNING

- They need to use tuners DAILY
- Third space C - how to adjust
- Adjusting tuning for above the staff notes - no biting and corners in!



TECHNIQUE

- 3 types of F's and when to use them and Left versus Right Eb
- Hand position and half holing - roll, don't slide! “Rock n Roll”
- Bocal Majority Boot Camp Book fingering chart is EXCELLENT



BASSOON

tone

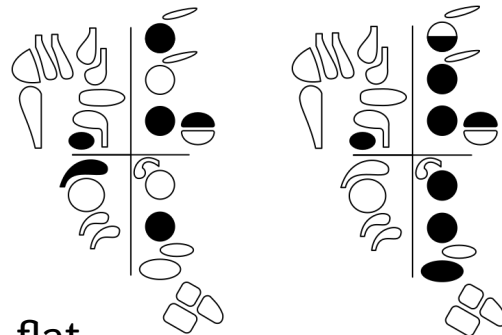
- Corners in and no biting
- Voicing is open (oh - ah - ee)

Tuning

- Home/Whisper Key F & E right below that are often flat
- Eb - forked fingering with resonance pinky and half hole G - use the resonance pinky

TECHNIQUE

- “Half” hole - In the staff Ab is $\frac{1}{3}$ uncovered; G is $\frac{1}{2}$ uncovered; F# is $\frac{2}{3}$ uncovered
- Know your thumb keys!
- Half hole - roll, don't slide!



CLARINET

TONE

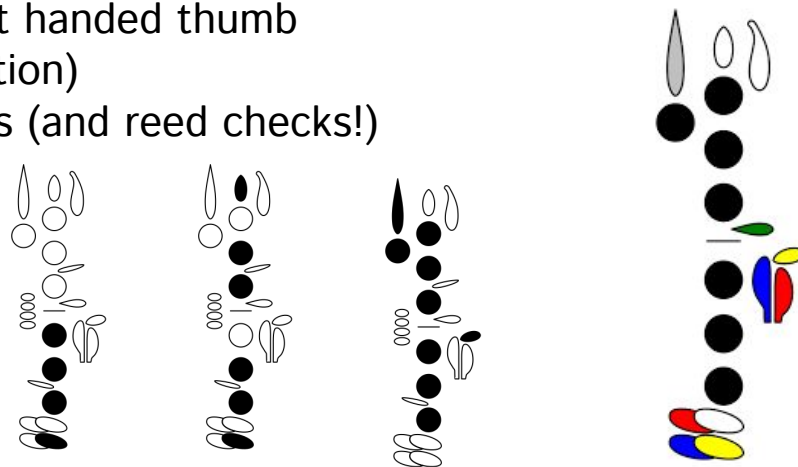
- “Click in”/”Anchor”/Push up with right handed thumb
- Corners in and tongue high (“E” position)
- Reed strength - on an individual basis (and reed checks!)

TUNING

- Throat tone tuning adjustments
- Where to adjust the instrument

TECHNIQUE

- Alternate pinky fingerings (F#/C#, E/B, F/C)
- Hand position - RH thumb, No sliding your pinkies (Left C), no “flying fingers”
- Avoid flipping fingers (Bb/B nat; F/F#)



BASS CLARINET

tone

- Angle of mouthpiece/instrument and more mouthpiece in the mouth

Tuning

- Same considerations as Clarinet

Technique

- Don't be afraid to rewrite parts depending on range
- Only use a player if you have the right fit - try out at the beginning of the year and/or ask for private teacher help
- Have instrument regularly adjusted/PC'd
- If there's a problem with your Bass Clarinets, check the register key mechanism first

ALTO SAXOPHONE

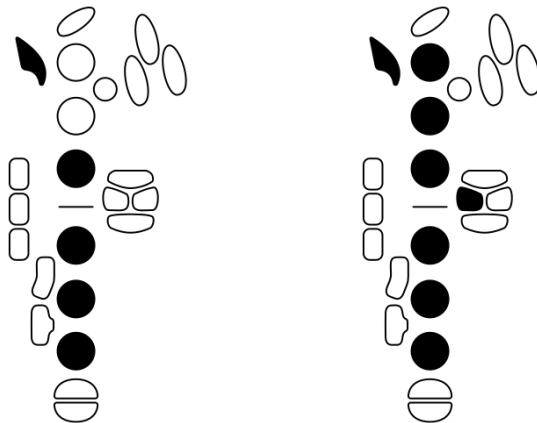
TONE

- Angle of mouthpiece/instrument/neck strap
- Reed strength and reed checks



TUNING

- Covered C#
- Adjusting sustained D's



TECHNIQUE

- Hand position - "prints on the pearls"
- Alternate C - when to use
- No flipping F/F#
- 3 Bb's - when to use them
- If there is a problem with your saxophones, check the octave key mechanism and the G# key first

TENOR/BARI SAXOPHONE

TONE

- More open voicing and more mouthpiece in the mouth
- Neck straps/harnesses
- Reed checks (and don't leave them on the mouthpiece!)

TUNING

- Tenor - tuning note is octave G (response issues) - video on how to adjust

TECHNIQUE

- Only use a player if you have the right fit - try out at the beginning of the year and/or ask for private teacher help
- Have instrument regularly adjusted/PC'd
- If there's a problem with your Bari Sax, check the octave key mechanism first
- Don't be afraid to rewrite parts depending on range (i.e. add lower octaves for a good bari player to support tubas)

TRUMPET

TONE

- Voicing is critical! (Ah - eh - ee)
- “Corners in for the win”
- Teeth and lips apart - no pinching - soft centers



TUNING

- Use the thumb valve slide! (4th position/1&2 E)
- Use the 3rd valve slide! (their D, their C#)
- 5th partial notes are flat (D, Eb, E) - lip up or adjust fingerings
- 6th partial notes are sharp (F, F#, G)

TECHNIQUE

- Check tuning slides - must maintain them or you can't tune! (hack: Trombotine on slides)
- Consider teaching positions in a full band setting for ease
- Tuning considerations for mutes (straights make you sharp, harmons make you flat)

HORN

tone

- Hand position
- Horn angle - “Ski slope” - “Can’t see your hand”
- Articulate on the bottom of the front teeth
- Voicing (oh - ah - e - ee)



Tuning

- Regular A to C is super sharp - can play without trigger to help
- NV bands - if needed, rewrite parts to keep them lower and in tune
- Use Harmony Director to help students (and you!) hear pitches...or play along!

TECHNIQUE

- Check tuning slides often! Should always be out a little. If you have a double horn, tune both sides!
- Alternate fingerings if the technique calls for it (ex: CAN play 1st space F with trigger, even though it's out of tune. For a quick passage, consider using to keep everything on the trigger)
- Partial notes are something to pay attention to! Consider teaching sectionals separate

TROMBONE

-tone

- Corners in for high notes - “More Lip in the Cup”
- Air support - fill up the instrument (“air to the water valve immediately”)

Tuning

- Check tuning slide! Many cases make them push in on trigger trombones
- 2nd vs. 3rd position (“inch of silver”, “at the bell”)
- 4th position (D/G) - muscle memory and use tuners when they are young
- DRONES and Ear training!

Technique

- Fast slides! Must be maintained properly - “Move the slide later and faster”
- Teaching 6th and 7th positions if you start with triggers



EUPHONIUM

tone

- Corners in for high notes - “More Lip in the Cup”
- Posture - Rolled up towel/shelf paper

Tuning

- Check main tuning slide! Tune Eb and D for slides
- High C is super flat

Technique

- Hand position - no flat fingers!
- Check 4th valves are pushed by 4th finger, or use 1st finger on left hand if needed

TUBA

TONE

- Embouchure is key! “Egg inside mouth” “Corners in, never back”
- Voicing (oh - maybe ah for 6th partial)
- Articulation is very critical for clarity (tongue on lower part of front teeth)
- “Feel the enamel”

TUNING

- See handout for low note considerations (moving 1st valve slide or using 4th valve)



TECHNIQUE

- Hand position
- Valves “Same energy down as up”
- Maintain your instrument! (school and home if they have both!)
- Tuba stands for players

PERCUSSION

SNARE DRUM

- Orientation
- Strike Zone
- Implements

BASS DRUM

- Strike Zone
- Rolling

CYMBALS

- Proper positioning
- Rolling

TIMPANI

- Strike Zone
- Grip
- Rolling/Implements

KEYBOARDS

- Strike Zone
- Implements

KEEP BROADENING YOUR PATH

- Enjoy the journey - it never ends!
- Private teachers or colleagues - ask for help and take lessons
- Goal set each semester (set personal pedagogical goals)
- Mentors (TMEA network)/Colleagues
- Attend TBA/TMEA/Midwest
- Learn and PLAY new instruments!
- Play along with your NV/Sub NV bands (not on primary instrument)

THANK YOU PATH PALS!

Thank you to the following friends or products that have played a special role in our clinic or our personal paths!

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THANK YOU, TBA!

We are grateful for your attendance and hope we have helped you along your path! Please reach out for any help - we are here to help pave your path!