

A DAILY & WEEKLY PRACTICE SCHEDULE AS SUGGESTED BY "BRACES & BRASS"

PRACTICE REGIME

EMBOUCHURE ASSESSMENT SCORES & DATES ENTER THE DATE THE ASSESSMENTS ARE ADMINISTERED IN THE SPACES BELOW			WARM-UPS	MINIMAL PRESSURE STUDIES	FLEXIBILITY STUDIES	STONE & BREATH	ARTICULATION FINGER STUDIES
DATE	DATE	DATE					
DAY 1	SCORE	ADMINISTER EMBOUCHURE ASSESSMENT PRE-TEST PAGES 9 & 10	READ Pages 50 & 51				
DAY 2			11 ①		READ Page 52		
DAY 3			11 ① 2 x's	READ Page 53			
DAY 4			11 ① ②	17 ①		READ Page 54	
DAY 5-7			11 ② 2 x's	17 ①	20 ①		READ Page 55
DAY 8			11 ② 2 x's	17 ①	20 ①		
DAY 9			11 ② 12 ③	17 ②	20 ①		
DAY 10-14			11 ① ② 12 ③	17 ②	20 ②	24 ①	
WEEK 3			12 ④ 13 ⑧	17 ① ②	20 ②	24 ①	
WEEK 4		ADMINISTER SECOND EMBOUCHURE ASSESSMENT PAGES 9 & 10	12 ⑤ 13 ⑨ 14 ①	17 ③	20 ③ 3 x's 21 ④	24 ③	
WEEK 5			12 ⑤ 13 ⑨ 14 ① ②	17 ④	21 ⑤	?	
WEEK 6	SCORE		12 ⑥ 13 ⑩ 14 ② ③	17 ④	21 ⑥		
WEEK 7			12 ⑦ 13 ⑩ 14 ③	18 ⑧	22 ⑦		
WEEK 8			11 ① 13 ⑩ 14 ③	18 ⑧			
WEEK 9		ADMINISTER EMBOUCHURE ASSESSMENT POST-TEST PAGES 9 & 10	11 ② 12 ⑦ 14 ③	17 ⑤			
WEEK 10			12 ⑤ ⑥ 13 ⑩ 14 ① ④	17 ⑤			
WEEK 11	SCORE		12 ⑦ 13 ⑩ 14 ③ ⑤	17			
WEEK 12			WARM-UP Pages 15 & 16				
WEEK 13			Pages 17 & 18				
WEEK 14			Pages 19 & 20				
WEEK 15							
WEEK 16							
WEEK 17							
WEEK 18							

In the instance Regimen" all can better



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INTRODUCING THE BOOK

"Braces & Brass" is intended to provide the music educator and brass performer with a regimen of studies for use in regaining playing proficiency and control after the application or removal of orthodontic appliances (braces). The materials in this book provide the student with progressive studies and practice procedures which are intended to assist in restoring the performance level to prior status.

When it comes to playing an instrument and wearing braces, there are two basic schools of thought. One is where the student is expected to put the horn up to the mouth and blow until he or she gets used to it (tough it out). The other asks the student not to play for a period of time, giving the lip time to naturally stretch and adapt to the bulk of the braces before playing. "Braces & Brass" starts the player performing gradually, with lip protection. It is believed that the player will benefit from playing lightly in the beginning, resting frequently and increasing the demands gradually.

In the early 1970's when the research for this document first began, it was thought that one student in 30 was being treated with orthodontic appliances (braces). According to the *AMERICAN ASSOCIATION OF ORTHODONTISTS*, as of 1996 4.4 million people (U.S. and Canada) were receiving orthodontic treatment. Of those, 80% were ages 17 or under. The average age for children to begin treatment is between the ages of 10 and 11. The average length of active treatment is 24 months. It is estimated that the number of people in treatment in the year 2000 would be approximately 5,324,000. This means that by the year 2000, approximately one in three children, under the age of 17, could be undergoing or have undergone some orthodontic adjustment or treatment. What this means to the instrumental brass teacher is used to be an occasional exception to the rule is becoming the norm. Simply stated, the practice regimen as outlined in this book provide the instructor with a teacher having to work with a brass player who is wearing braces, is much greater before.

These statistics indicate the need for materials that are specifically designed for the instruction of the brace-wearing high brass player. There is a simple correlation: the braces exaggerate the problems of mouthpiece pressure and formation of the embouchure. The changes which occur as a result of wearing braces require careful attention to fundamental brass technique. The practice regimen as outlined in this book provide the instructor with the materials for confronting these problems.

"Braces & Brass" is organized into three basic sections:

- 1) Introduction of the book regarding rationale
- 2) Music materials which includes studies:
 - Support, Flexibility Studies, Articulation
 - Studies, Major, Minor, and Chromatic
 - Studies and Transposition
- 3) The "Musicianship" Section:
 - down, Embouchure, Articulation
 - Support, Articulation
 - Intonation, Scale

Musical exercises
material which is included in
beginning stages, and
the reading assistance
process of embouchure
from the research
progress



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The Embouchure Assessment System

The Embouchure Assessment System as found on the next two pages consists of a Score Chart for the teacher and a Performance Chart for the student. It may be beneficial to give the student a photocopy of the Performance Chart, so the teacher can use the Score Chart on page 9

The Embouchure Assessment System tests RANGE; TONGUED FLEXIBILITY; SLURRED FLEXIBILITY; ATTACK RESPONSE; and PARTIAL ACCURACY. A point is given for each measure that is performed accurately, within the guidelines set by each exercise.

Range - Stop test when the tone becomes forced or when the pitch breaks.

Tongued Flexibility - Stop test when an inaccurate interval occurs

Slurred Flexibility - Stop test when a slur is broken

Attack Response - Stop test when an attack is missed, fuzzy or inaccurate

Partial Accuracy - Stop test when a pitch is missed.

Count only the measures that are performed correctly in each exercise and record the score. This assessment can be given more than the three times suggested, but this gives a framework from which to work. The following is an example of a Score Chart and how it might be scored for a student's performance.

X marks the last measure performed correctly (optional)

The score is recorded in its appropriate place

A TEST DESIGNED TO DOCUMENT THE PROGRESS & DEVELOPMENT OF THE EMBOUCHURE WITH REGARD TO RANGE, FLEXIBILITY, RESPONSE AND ACCURACY.

Embouchure Assessment Score Chart

Mark the box of the last measure which is performed correctly. At the end of each task, assign a score total using the following guidelines:

RANGE STOP test when the TONE BECOMES FORCED or the PITCH BREAKS.

1ST TEST DATE / SCORE ACHIEVED: 2 2ND TEST DATE / SCORE ACHIEVED: _____
Count only the measures which have been performed correctly.

TONGUED FLEXIBILITY STOP test when an INACCURATE INTERVAL OCCURS.

1ST TEST DATE / SCORE ACHIEVED: 4 2ND TEST DATE / SCORE ACHIEVED: _____
Count only the measures which have been performed correctly.

SLURRED FLEXIBILITY STOP test when a SLUR IS BROKEN.

1ST TEST DATE / SCORE ACHIEVED: _____ 2ND TEST DATE / SCORE ACHIEVED: _____
Count only the measures which have been performed correctly.

ATTACK RESPONSE STOP test when an ATTACK IS MISSED, FUZZY OR INACCURATE.



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The final score reflects the total for each test session

Trumpet & French Horn Warm-Up Routine

This is provided as a complete WARM-UP which may be used as a replacement warm-up when the players agility and proficiency indicate that it is needed. Be sure and play with an "OH" breath inhalation throughout, always use "MINIMUM MOUTHPIECE PRESSURE" and "REST FREQUENTLY". The goal of the Warm-up is to leave the player with a RESPONSIVE EMOUCHURE and a PRODUCTIVE AIR STREAM.

pp *mp* *mf*

REST (1-2 minutes)

(TONGUE - 1st time / SLUR - 2nd time)

$\text{quarter note} = 72$

REST (1-2 minutes)

(REPEAT EACH SCALE PASSAGE 4 TIMES)

$\text{quarter note} = 88$

p

REST (1-2 minutes)

(CONCENTRATE ON TONE PRODUCTIC)

$\text{quarter note} = 88$

mf *f* *mf* *f*

f *f*

REST (1-2 minutes) & continue on next page

CALM AS THE NIGHT
(BOHM)

4 *Slowly (in 6)*

p *mf* *p* *f* *pp* *pp*

BLACK EYED SUSAN

5 *Andante*

PRELUDE TO ACT I

6 *Adagio*

7 *Moderato*



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