

“Les” BRASS

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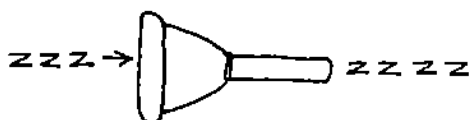
"Les" Brass - 48 pages, drawings & text.
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BRASS INSTRUMENTS ARE SIMPLE

THE PLAYER 'BUZZES' HIS LIPS



THROUGH A MOUTHPIECE



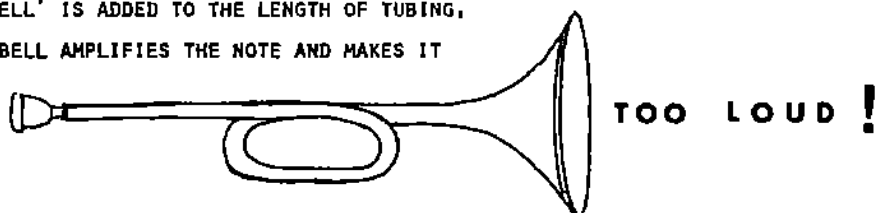
WHICH IS PLACED INTO A LENGTH OF TUBING

OUT OF WHICH EMERGES



A 'BELL' IS ADDED TO THE LENGTH OF TUBING,

THE BELL AMPLIFIES THE NOTE AND MAKES IT

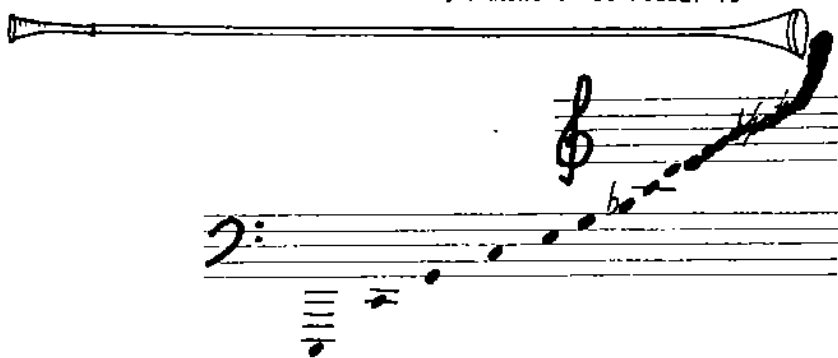


... WHICH IS THE CHARACTERISTIC SOUND OF A BRASS INSTRUMENT,

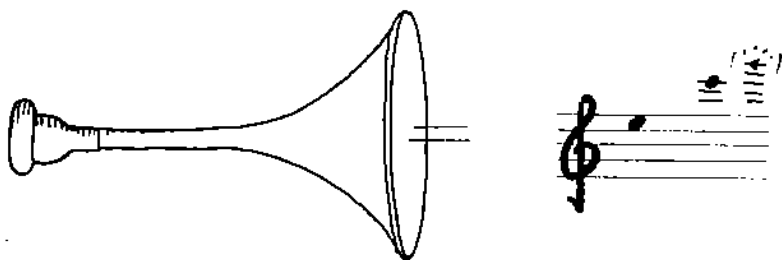
IF THE PLAYER BUZZES HIS LIPS TIGHTLY, HE GETS A HIGH NOTE,

IF THE PLAYER BUZZES LOOSELY, HE GETS A LOW NOTE,

THE LONGER THE TUBE, THE MORE NOTES A PLAYER CAN OBTAIN BY LIPS ALONE BUT THE CLOSER THE NOTES GET TO EACH OTHER, MAKING IT DIFFICULT TO AIM.



THE SHORTER THE TUBE THE LESS NOTES AVAILABLE (FEW AND FAR BETWEEN),



IN ORDER FOR THE BRASS PLAYER TO PRODUCE MORE THAN 'LIP' NOTES ON HIS INSTRUMENT, WAYS OF LENGTHENING THE BASIC TUBE WERE INVENTED SUCH AS:

SLIDES



CROOKS



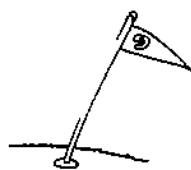
VALVES



KEYS



& HOLES.



EARLY BRASS INSTRUMENTS WERE SEA SHELLS, THEY WERE HARD TO PLAY AND NOT MANY PEOPLE UNDERSTOOD THEM, MOST THOUGHT SEASHELLS WERE USED TO 'HEAR' A SOUND RATHER THAN TO 'MAKE' A SOUND, SEA SHELLS ARE USED TODAY, BUT ONLY AS A VERY LAST RESORT,

ANIMAL HORNS WERE ALSO USED AS PRIMITIVE BRASS INSTRUMENTS, ELEPHANT TUSKS WERE TRIED AND SOON ABANDONED ... BEING SOLID IVORY, THEY WERE DIFFICULT TO HOLD AND HARD TO BLOW THROUGH, CLOVEN HOOFS, TAILS, AND NARWHALE TUSKS WERE LIKEWISE SHORT LIVED. THE RAM'S HORN WORKED ! SOON PLAYERS WERE GETTING THREE AND FOUR DIFFERENT NOTES OUT OF EACH HORN, THIS BECAME THE EARLY BUGLE AND ITS USE IN SIGNALLING ACROSS GREAT DISTANCES WAS SOON LEGEND.

TODAY, BRASS INSTRUMENTS CARRY THROUGH THREE APARTMENTS, UP OR DOWN TWO FLOORS, AND ACROSS MOST HALLS, THEY CAN BE HEARD 12 - 15 FEET IN A LARGE CITY; AND ALMOST NEVER IN THE COUNTRY,

RAMS, AS THINGS WORK OUT, BECAME AN ENDANGERED SPECIES, SUBJECT TO VERY STRINGENT RULES WITH REGARD TO THEIR HORNS, ELEPHANT TUSKS HAD ALREADY BEEN GRABBED UP BY PIANO MAKERS (EXCEPT IN INDIA WHERE THE ELEPHANT WAS SACRED ... AND WHERE THEY NEVER REALLY DEVELOPED MUCH OF A PIANO), AND IT WAS SOON NECESSARY TO SEARCH FOR ANOTHER WAY OF MAKING BRASS INSTRUMENTS, ONE DAY SOMEONE DISCOVERED THAT THEY COULD BE MADE OUT OF BRASS,

BRASS INSTRUMENTS MAY ACTUALLY BE MADE FROM ANY MATERIAL (WOOD, RUBBER, PLASTIC ...) AND ONCE MADE, MAY THEN BE PLATED, LACQUERED, OR PAINTED,

BRASS INSTRUMENTS ARE ASSOCIATED WITH :

CIRCUSES	CHRISTMAS	CHURCHES	CHILDREN
BANDS	MILITARY	ATTICS	LIP SORES
ROYALTY	FUNERALS	BASEMENTS	TARNISH
NOISE	JAZZ	HORSES	DENTS
MARCHES	LIQUOR	FOOTBALL	PAIN
DRUMS	MILDEW	ENGLAND	WAGNER (AND STRAUSS)

LEARNING TO PLAY

THE BEGINNER USUALLY STARTS WITH A TRUMPET AND BEFORE LONG, SWITCHES TO SOMETHING MORE REASONABLE,

THOSE THAT SWITCH TO THE FRENCH HORN HAVE FOUND THE TRUMPET TOO HARD,

THOSE THAT SWITCH TO THE TUBA HAVE FOUND THE TRUMPET MUCH TOO HARD,

SOME SWITCH TO THE SLIDE TROMBONE. GENERALLY THOSE WITH A BELOW-AVERAGE DIGITAL DEXTERITY BECOME CONFUSED WITH THE THREE VALVES AND SEEK SOMETHING SIMPLER,

SOME FOR UNKNOWN REASONS, SWITCH TO THE BARITONE HORN ... WHILE THE OCCASIONAL LOW-ACHIEVER WILL OPT FOR A MELLOPHONE (WHICH TAKES MINIMUM TALENT AND STILL ALLOWS THE PLAYER TO SEE THE FOOTBALL GAMES),

AFTER THE INITIAL INSTRUMENT 'SWITCH' THOSE THAT STILL DO NOT DO WELL ON THEIR SECOND INSTRUMENT... USUALLY JOIN THE STAMP CLUB OR BECOME ARRANGERS.