

Chapter 1 : Rafael Mendez - Prelude To Brass Playing

Teachers, parents, students and players of all ages and levels will find important information and great insight into brass playing from one of the world's greatest practitioners of the trumpet, Rafael Mendez, in this book.

We have touched on this topic in this series of quotations from Classic horn methods but now it is time to turn more directly to the topic. Tonguing is a topic that every teacher has tips to offer. Looking at the big picture of this topic, this is one which Farkas lays down an approach but in reality it is just one approach. Tonguing methods and descriptions of tonguing methods vary widely. As such, this is a topic I have not looked forward to addressing. But address it we must! In English we would commonly call the start of any note the attack. The tongue does go forward to a slight degree, but this takes place before the so-called attack and can be done quietly and leisurely, at least at the beginning of a passage. In fast passages, it is the very speed with which the tongue has to get into position for the attack which makes it seem as though the attack were a sudden strike of the tongue. However, by playing at a leisurely tempo we can observe definitely that the actual attack is a pulling away of the tongue which allows the air to flow between the lips. We have only two ways to begin or articulate a note: In two respects the tonguing of a note is the more important consideration because: The first note of a series must be started with the tongue; 2. Even though slurring is a most important fundamental of brass playing, there are only two basic types of slur, smooth and forceful, whereas there are many types of tonguing. Therefore, let us discuss first this more complex articulation. In short, over the course of his publications he varied his way of addressing the topic of what to call the process of starting notes. You should not overemphasize the importance of the tongue or work it too hard. Simply understand its function as it primarily clarifies the release of the air. Some say that you must attack a note, but the whole idea suggests an image of your tongue as a large and dangerous knife. Think of the tongue more as a door that opens new vistas. Personally, with all due respect to the above Hornmasters, I prefer to call it an attack, as this gives me the best mindset, as in going for notes with confidence. And, I would add, conductors think of releases as being the ends of notes, not beginnings, so there is an additional confusion factor as well. I have a bit more related to the topic of releases in this article. When we return we will explore the topic of average, general tonguing, on which the Hornmasters had much to say, with a bonus article with quotes from Dale Clevenger to start the discussion.

Chapter 2 : Carl Fischer Prelude To Brass Playing - Long & McQuade Musical Instruments

There exists the claim on the internet referring to David Hickman's revelation in the Trumpet Herald, Friday, July 23,) that Prelude to Brass Playing actually was primarily written by one Edward Gibney, though it was originally published only with Mendez as the author.

Prelude to Brass Playing was written by Edward Gibney! Turns out that Mendez signed a contract with Carl Fischer to publish many of his solos with piano reductions. After years of never being able to find the time to write the book, he was being somewhat pestered by CF. Mendez was performing a concert or two in Canada and met a man who was a local trumpet teacher. This fellow I think I should keep his name anonymous went to his concerts and asked Mendez if he could take him to lunch and then give him a ride to the airport. The man presented Mendez with a copy of a book he had written same title, too! Evidently, the man had tried to get it published but no publishers were interested because the man was totally unknown outside of his area. Mendez read it on the plane and felt that it was very good and quite similar to his own ideas about playing. Mendez called him and said "You have written my book! Mendez DID edit the book a little. He agreed to give the man half of the royalties from sales. The guy agreed and was very flattered. No contract between the man and Mendez was ever signed. All Rafael could do was apologize to the man. Mendez did pay the man some royalties, however. Anyway, about five years ago this man sent a very long letter to me it must have been 6 pages explaining all of this and he included a few brief notes from Mendez that came with royalty checks. I am convinced his story is true. It is still a fine text for beginners and I am glad that it will be available again. Then he followed up with this info Sun Jul 25, I dug out the correspondence from with a man named Edward Gibney Vancouver, BC , read all of it again, and gave him a call. He is alive and doing well. He remembered our letters. They said, "Fine, but only if Mendez agrees. CF finally signed a transfer contract with Gibney in This is all according to Gibney, mind you. Gibney also purchased the remaining inventory of books His plan was to publish the book himself he had started a small music publishing company called Gibney Music Publications, Inc. However, he ran out of money. When my wife wrote the biography on Mendez published by Summit Records , Gibney purchased a copy and then contacted me about reissuing his Prelude book. Summit I was president declined because we then felt that CF might had diluted the market potential. I do not know if Mr. Gibney actually has full ownership of the book or not. They will have to sort that out. I know that Gibney will speak to CF about acknowledgement of his part in the writing of the book. Then finally an update on Mon Aug 02, I received an email today from Ed Gibney. He was very happy that Carl Fischer is wanting to work out a licensing deal with him. It is an old library book, from the Coquitlam Public Library in Coquitlam, British Columbia, and has a dust jacket in excellent condition. The dust jacket cover reads: The book provides a solid foundation for such facets of musicianship as breathing, embouchure, reading, and many others. Here is the safe, sure road to playing a brass instrument. While a must for both extremes of the musical ladder -- the outright beginner and the experienced teacher -- it is also an invaluable reference for the brass player at any level. As all rights to this publication have been assigned to Gibney Music Publications, Inc. His fabulous career started when -- hardly more than a toddler -- he played for Pancho Villa. Since then he has been acclaimed here and abroad and has become famous in all musical media. The authors have drawn not only on their own extensive knowledge of teaching ideas and methods of approach, but also upon a long and stimulating exchange of ideas with their many colleagues.

Chapter 3 : Prelude to Brass Playing by Edward Gibney !

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Chapter 4 : Prelude & Fugue No. 1 in C Major PDF - J.S. Bach, arr. Forbes

Teachers, parents, students and players of all ages and levels will find important information and great insight into brass

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playing from one of the world's greatest practitioners of the trumpet, Rafael MÃ©ndez, in this book.

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Prelude to Brass Playing by Rafael Mendez Teachers, parents, students and players of all ages and levels will find important information and great insight into brass playing from one of the world's greatest practitioners of the trumpet, Rafael MÃ©ndez, in this book.

Chapter 6 : Full text of "Prelude to brass playing"

"PRELUDE TO BRASS PLAYING is the result of the authors' wide experience in the field. The book provides a solid foundation for such facets of musicianship as breathing, embouchure, reading, and many others.

Chapter 7 : Prelude For Brass Quintet And Organ | MP3 Download

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