

Buzzing Betters the Band
Michael Grose - University of Oregon
YouTube Channel – TubaPeopleTV (TPTV)

TubaPeopleTV Clips:

- The importance of mouthpiece buzzing – Arnold Jacobs**
- The mouthpiece *is* the instrument – Manny Laureano**
- The proliferation of buzzing from 1955-1985 – M. Dee Stewart**
- Skill development and transferability from the mouthpiece to the horn – Dr. Greg Irvine**
- Stylistic growth, and skill development on the mouthpiece – Judith Saxton**
- Imagination and imitation on the mouthpiece as a means to an end on the horn – Charles Daellenbach**
- Mouthpiece buzzing and the use of imagination and imitation – Lew Soloff**
- Becoming a “brass singer” – Shawn Campbell**
- “Playing” the mouthpiece – Dr. Keith Johnson**
- Buzzing on the mouthpiece ring – Sondra Bell**
- Listening to Bud and Jake buzz, developing efficiency – Gail Williams**
- Making vibrating lips the focus, NOT the quest for embouchure perfection - Jacobs**

Mouthpiece Playing (Buzzing)

In general, mouthpiece playing (buzzing) should be done with a sense of musicianship rather than just to get through some type of drill forms. In other words, play melodies on the mouthpiece. This develops the musical side of the mind.

Old Habits vs. New Habits:

Each of the buzzing activities below are helpful for multiple reasons. Change or strangeness is a tremendous way to make progress because of the interruption to existing neural pathways. Such interruptions allow for new habits to be formed. What may not be possible on the instrument might be possible on the mouthpiece. Transferring success from the mouthpiece to the horn is a great way to establish new good habits, rather than reaffirming old poor habits (vis a vis “fighting” them). Due to the way we are wired as humans, we cannot change existing habits, but we can replace them with new ones. What may not be possible on the instrument might be possible on the mouthpiece. Transferring such success on the mouthpiece is a great way to establish positive new habits, rather than reaffirming old negative habits (by “fighting” them). Because of the way we are wired as humans, we cannot change existing habits, but we can replace them with new ones. Mouthpiece work is a way to establish new success on the instrument, by focusing on the desired goal rather than re-enforcing to the existing undesired habit.

Buzzing/Playing the mouthpiece

Mouthpiece playing is a wonderful way to develop better tone on the instrument, develop musicianship, and improve pitch. Become a connoisseur of great buzzing tone.

Buzzing the mouthpiece rim

Because there is no resistance with rim buzzing, this is a great way to develop an efficient embouchure. It is recommended to not buzz the rim in the extremes of register, and for no more than a few minutes daily. Go for an ever-improving quality of tone. Become a connoisseur of great buzzing tone.

The “Buzz Aid” is used in conjunction with the instrument:

The psycho-motor enhancement that the Buzz Aid provides is extremely valuable. By “buzzing” while playing the instrument much coordinative function can be developed/improved and then applied to the instrument.

Publications:

Arnold Jacobs's Legacy: Sound Advice for Developing Brass Players by Gregory B. Irvine, Scholar Publications

A well-written and comprehensive volume of Jacobs pedagogy which is specifically designed for public school educators, which includes a “trouble-shooting” guide for specific issues common in students.

Brass Singers: The Teaching of Arnold Jacobs by Luis Loubriel, Scholar Publications

Drawn from over 500 hours of Jacobs private lesson tapes this is a tremendously well-organized and easy to read treatment of Jacobs's indispensable pedagogical tenants.

Arnold Jacobs: Song and Wind by Brian Frederiksen, WindSong Press Ltd.

A fabulously comprehensive book that looks at both Mr. Jacobs's life history as well as his pedagogy.

Also Sprach Arnold Jacobs compiled by Bruce Nelson, Polymnia Press

A series of pedagogical distillations based upon Bruce Nelson's many years of study with Arnold Jacobs. Each paragraph provides much to ponder and apply.

Arnold Jacobs the Legacy of a Master collected by M. Dee Stewart, Instrumentalist Publishing Company (Currently this book is out of print from the publisher, but available elsewhere.)

This is the original Jacobs pedagogical volume. During the 1980s Mr. Stewart solicited and compiled numerous essays from leading brass players around the world discussing what each learned from Mr. Jacobs as a teacher, artist, and person.

CDs:

Portrait of an Artist: Arnold Jacobs, Produced by Frank Byrne, Summit Records

Legacy of an Artist: Arnold Jacobs, Produced by Frank Byrne, Summit Records

Two CDs which highlight Mr. Jacobs's pedagogical philosophy and tuba performance artistry through master class audio clips, Jacobs's own home practice tapes, and Chicago Symphony performance excerpts.

Online:

YouTube Channel - TubaPeopleTV

Through a series of interviews with many of his former students, TubaPeopleTV (TPTV) is dedicated to highlighting the pedagogy and professional stature of longtime Chicago Symphony principal tubist, Arnold Jacobs. There are over 100 interviews available for viewing.

WindSongPress.com

Website dedicated to all things Arnold Jacobs, including book, CDs, pedagogical tools, links, and video clips of Mr. Jacobs.

#JakePed - *A series of online Jacobs pedagogical quotes searchable using #jakeped.*

Michael Grose joined the University of Oregon (UO) music faculty in 2001. Prior to coming to Oregon, Grose was principal tuba of the Savannah Symphony Orchestra (1986-2001) and the Hilton Head Orchestra (1990-2001). He is currently the principal tubist of the Eugene Symphony. Grose received his Bachelor's and Master's degrees from Northwestern University, where he was a student of Arnold Jacobs beginning in 1981. After graduation, he continued his private study with Jacobs until 1998. While in Chicago, Grose was a tubist with the Civic Orchestra of Chicago and the Illinois Philharmonic. He has performed with the Chicago, Baltimore, Atlanta, Milwaukee, Honolulu, Charleston, and Jacksonville symphonies, and the Boise Philharmonic. In 1985 Grose received the Sweepstakes Award at the Fischhoff International Chamber Music Competition, making him the first tubist to receive that prize. Grose was also a prize-winner at the Coleman Chamber Music Competition in Pasadena, California. Both awards came while he was a member of the Chicago-based Asbury Brass Quintet. Grose has recorded with the Chicago Symphony for London/Decca, and the Millar Brass Ensemble on the Crystal Records label. Since coming to UO, Professor Grose has developed the website, TubaPeople.com, to highlight tuba-euphonium activities, and to offer educational/pedagogical materials about the tuba and euphonium to interested students, educators, and enthusiasts. Additionally, his YouTube channel – TubaPeopleTV – has garnered international attention and praise for highlighting the pedagogy and professional stature of longtime Chicago Symphony Orchestra tubist, Arnold Jacobs.