

Bandworld

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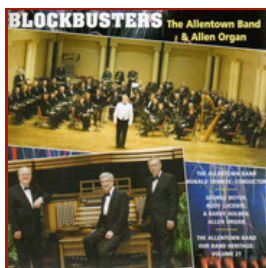
**Frank Ticheli at ABC
Fourth of July 2006**

BW 2007*The Future of the Bandworld***MusiClips**

by Ira Novoselsky

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**God of Our Fathers (excerpt)**

by Warren/Gearhart

Album Title: BLOCKBUSTERS

Recording: The Allentown Band & Allen Organ

Our Band Heritage Volume 21

Ronald Demkee, conductor

George Boyer, Rudy Lucente, Barry Holben-organ

Publisher: Allentown Vol. 21

This most impressive offering from the Allentown Band is a recording you will enjoy hearing again & again. The only similarity between Blockbusters and another well-known organ with band recording is the inclusion of two works: Alleluia! Laudamus Te (Reed) and Polka & Fugue from Schwanda the Bagpiper (Weinberger/Bainum). The remaining seven pieces on Blockbusters highlight the multi-faceted role of the organ with band. The organ can be used as enhancement to a composition's finale (Mannin Veen-Wood) or the organ can be a soloist (Finale from Symphony No. 3-Saint-Saens/Slocum). For a special treat, listen to a very intelligent setting of Bach/Leidzen's Toccata & Fugue in Dm where the soloist alternates with the transcription in a "musical duel". This recording will definitely blow you away and is very highly recommended! For information, go to www.allentownband.com.

**Intro & Gilmore's Triumphal (excerpt)**

by Brooke

Album Title: Buffalo Bill's Cowboy Band

Publisher: Buffalo Bill Historical Center

This fascinating recording features a rarely documented adventure in band music history. One could call this a program of a Western flavored circus revue by that master showman William E. Cody a.k.a. Buffalo Bill. The music consists of marches and medleys played during the 1882-1913 era of this famous show. Band historians may recognize old marches by William Paris Chambers (composer of Chicago Tribune) and others. The performance by the Americus Brass Band is superb and some extensive program notes make for very interesting reading. Contact Museum Selections EBuffalo Bill Historical Center ECody, Wyoming 82414 E1-800-533-3838

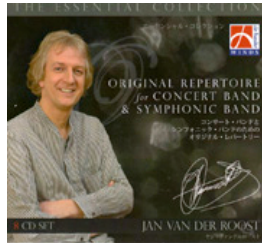
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**Troika from Tanczi (excerpt)**

by Jan Van der Roost

Album Title: JAN VAN DER ROOST–The Essential Collection
 Recording: Various international bands and conductors
 Publisher: De Haske Winds DHR-10-020-3

An 8 CD set for a band composer shouldn't be that much of a shock to people. With multi-disc collections for classical music giants like Mozart, Bach, Beethoven, etc. the band world has every right to acknowledge our giants as multi-disc collections are available for Frederick Fennell, Alfred Reed, and now Jan Van der Roost. The bulk of this collection is culled from previous recordings but there are some fascinating new compositions making an appearance here, such as Tanczi (Three Russian Dances), Kebek and Tre Sentimenti (Concerto for Bass Clarinet & Concert Band). If you are not familiar with the music of Van der Roost, let this set of suites, concert marches, overtures, symphonic tone poems, etc. be your guide. There is so much wealth in this "musical treasure chest" for the listener and this collection deserves a place in your band audio library.

**Klezmer Classics (excerpt)**

by Johan de Meij

Album Title: KLEZMER CLASSICS
 Recording: Freiburg Wind Orchestra
 Johan de Meij & Stefan Grefig, conductors
 Publisher: Amstel Classics CD 2006-02

Whether it's original works or transcriptions, Johan DeMeij is truly a master in the field of band music. The title work is a delightful eight minute escapade portraying Yiddish festival & ceremony music. Also featured is Extreme Makeover, an extensive & imaginative work based on motifs of Tschaikovsky. The transcriptions included are by Dvorak, Moussorgsky, Schubert, and Andrew Lloyd Webber's musical The Woman in White. Of special interest is DeMeij's setting of Patrick Doyle's suite from the movie Henry V; this is an absolutely spectacular showcase for wind orchestra. The performances on Klezmer Classics are very professional and do proper justice to DeMeij's music.

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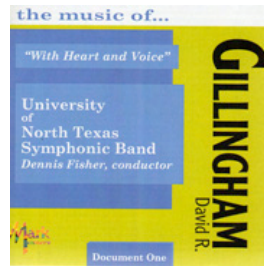
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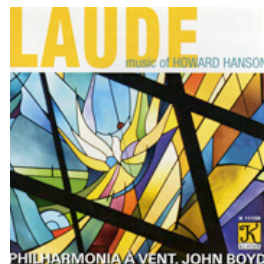
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**With Heart & Voice**

by David Gillingham

Album Title: WITH HEART AND VOICE: The Music of David R. Gillingham-Document One
 Recording: University of North Texas State Symphonic Band
 Dennis Fisher, conductor
 Publisher: Mark Masters 6797-MCD

David R. Gillingham is a very prolific composer for band, his high quality works appear on concert programs & recordings frequently. With Heart & Voice is a long awaited collection of Gillingham's pieces for band/wind ensemble and the UNTS Symphonic Band does an excellent job in performing this music. In addition to the title work, this volume includes Lamb of God, Foster's America, And Can it Be?, Providence, No Shadow of Turning, A Light unto Darkness, and AuSable River Festival. This compilation just scratches the surface into the vast library of Gillingham's music, here's to the release of Document Two in the near future. Highly recommended.

**Laude (excerpt)**

by Howard Hanson

Album Title: LAUDE-MUSIC OF HOWARD HANSON
 Recording: Philharmonia a Vent:John Boyd,conductor
 Publisher: Klavier K11158

Laude is Howard Hanson's Chorale, Variations & Metamorphoses based on Lutheran hymn tunes. This work has become a staple among the mature repertoire for concert band and has even been recorded in an abbreviated version for orchestra winds & percussion under the title Chorale & Fanfare. The composer's windstration of Dies Natalis , the rarely performed Centennial March, and the hallmark Chorale & Alleluia are also included in this recording. The final work is the conductor's transcription of the the suite from Hanson's opera Merry Mount. The Philharmonia a Vent excels throughout this recording and Laude deserves its place alongside the fine orchestral Hanson recordings.

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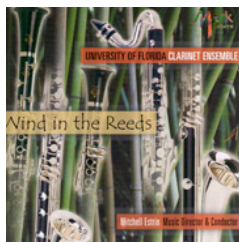
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**March from "Wind in the Reeds"**

by Gordon Jacob

Album Title: WIND IN THE REEDS

Recording: University of Florida Clarinet Ensemble
Mitchell Estrin, music director & conductor
David A. Waybright, guest conductor

Publisher: Mark Masters 6720-MCD

This wonderful recording is a slight departure from the customary MusiClips but it definitely deserves mention. Wind in the Reeds consists of three original pieces (including the title work by Gordon Jacob) and eight most interesting transcriptions. The role of the clarinet ensemble is multi-faceted and this recording finely displays its various guises. The ensemble can sound like Harmoniemusik (Overture to The Barber of Seville, setting by Harvey Hermann), the ensemble can sound like a full symphonic orchestra (A Butterfly Coughs in Africa by Paul Richards), and even a concert band (The famous Holst First Suite in E-flat arranged by Matt Johnson). This recording is a treat for all listeners and it is a hopeful sign for renewed interest in the clarinet ensemble.

**The Champagnes from****"People who live in Glass Houses"** (excerpt)

by Sousa/Bourgeois

Album Title: 4 FLEW OVER THE HORNET'S NEST

Recording: University of Nevada Las Vegas Wind Orchestra
Thomas G. Leslie, conductor

Publisher: Klavier K11163

The UNLV Wind Orchestra never ceases to amaze listeners with their imaginative programs and solid performance. The title work by Nathan Tanouye is a most satisfying adventure for jazz quartet & band with equal solo time allotted for each featured performer. Also included on this recording is Nebula (Hokoyama), a fascinating essay for wind orchestra and the Sousa/Bourgeois Suite: People Who Live in Glass Houses. No UNLV Wind Orchestra recording is complete without an appearance by resident instructor in conducting Takayoshi "Tad" Suzuki who contributes his superb windstration of Verdi's Overture to La Forza Del Destino. Music of Whitacre, Nelson & Arnold/Herbert round out this fine collection.

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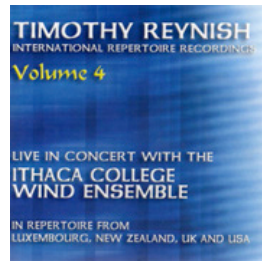
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**Improvisations - Rhythms (excerpt)**

by Andreas Makris

Album Title: TIMOTHY REYNISH INTERNATIONAL REPERTOIRE RECORDINGS: Volume 4
 Recording: Ithaca College Wind Ensemble
 Timothy Reynish, conductor
 Publisher: Mark 6804-MCD

The name Timothy Reynish is synonymous with significant international music for winds and this collection features a sextet of mature compositions from the U.S.A., Luxembourg, New Zealand, and the United Kingdom. Volume 4 includes the following compositions; Improvisations-Rhythms (Makris), Dances from Crete (Gorb), L'Homme Arme Variations (Marshall), Resonance (Marshall) and Richard Rodney Bennett's Reflections on a 16th Century Tune (directed by graduate conductor Andrew Krus). The final work on this recording is the Marsch from Versuche uber einen Marsch by Marcel Wengler; the entire composition appears on the Chandos recording Experiments on a March. The Reynish Series provides professional performances of challenging literature and merits your attention.

**Toccata from Concerto for 2 Marimbas (excerpt)**

by Atehortua

Album Title: CONCERTOS ALL AND SUNDAY
 Recording: American Wind Symphony Orchestra
 Robert Austin Boudreau, music director
 Publisher: AWSO 115

Since 1957 the American Wind Symphony Orchestra has played a vital role in the history of the modern concert band & wind ensemble. Many of today's band enthusiasts are unaware of the AWSO and its impact on the music world; hopefully this recording will rekindle the interest. Concertos All And Sunday offers a program of rarely heard works by Wada, Badings, Franke, Atehortua, Gothe and Loudova featuring solo bassoon, flute, organ, percussion, trumpet, dual marimbas and dual timpanists. The repertoire of the AWSO is incredibly challenging and certainly asks the most of its performers. One needs only to sample a few moments of this recording to understand the high quality of music professionalism and maturity that makes up the AWSO which continues today as a wind orchestra without equal.

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20 Years ago in Bandworld Rehearsal Tech Tips!

by M. Max McKee and Randall Spicer
Vol. 2, #4, p.21 (March-April 1987)

Listen different ways

Are leading tones in a moving line high enough in pitch? How do the fifth and third fit into a chord? Listen to errors in unisons and octaves. Determine if some instruments are out of balance, don't blend, lack confidence. Work to balance an inaudible note, a non-blending instrument. Many intonation problems will then take care of themselves because the players will be able to clearly understand the overall sound.

End-to-front rehearsing

Don't always rehearse the various sections of a composition starting from the beginning, especially when it contains difficult passages. Do sightread it through to determine if you should even attempt it, but then take the last major phrase (16 bars or less) and carefully work it out. When the group is reasonably comfortable with that segment, back up to the next to the last major phrase. Work only to the beginning of the final phrase possibly taking a slower tempo several times. As soon as this phrase is working, let the music continue on to the very end.

Psychologically you gain a lot. The group knows what to do with that last section and will play with confidence. They also sense accomplishment. Even more important: When the bell rings to end the period, you can conclude the rehearsal with a good-sounding finale. The rehearsal ends on a positive note.

Passage woodshedding

Apply the end-to-front rehearsal technique to difficult lines. To learn a 4/4 measure of sixteenth notes, for example, do not start at the beginning of the figure. Begin with the last four 16ths of the measure plus the first note of the following measure. Play the five notes several times very slowly, slurred. Always in time and with a continuous pulse. Always allow at least two rest pulses between repetitions (known in many theories as the preparation pause). Next do the same thing with the four 16ths on the third beat, ending with the first 16th of the fourth beat.

Now play that third beat group plus the following 16th, resting for three 16ths before playing the fourth beat group (including the first note of the next measure). This momentary pause between the two groups gives the brain time to reset and creates a mental pivot note. As soon as this grouping is comfortable, play all nine notes as a unit. Then work the second beat group alone. Link the three units using the pivot concept and then play all thirteen notes. Etc.

Using this method in a controlled, meticulous manner, anyone can learn to play virtually any passage. Though possible to implement in a section rehearsal setting, it is most effective one-on-one.

Instrument placement

The lack of low voices in many of today's bands creates a real problem with tuning. If, out of 35 players, you have only one tuba or one baritone sax, the rest of the band will not have much in the way of bass voice overtones on which to anchor. To help this situation, try placing that bass instrument in the middle of the setup—second row center, for example. All players will then be close to the source of the bass line and will gain sub-conscious awareness of overtones. Experiment frequently with seating to balance-in weak voices.

Music Selection Through Grading (Grade 4 - 5)

by Quincy Hilliard

The fourth and fifth level of musical mastery is the final growth period for the student and director. Once this level has been reached students will begin concentrating on ideas that relate primarily to interpretation, style, and in-depth meaning. The student should not just play notes, but be concerned with making meaning from each note played. Since art is the expression of one's feeling, so is music. The music, at this level, will be technically difficult and should have a powerful and emotional impact upon the student. Artistic value, interpretation, and musical meaning should take on a major roll in the student's development.

Emphasis on being technically proficient on the instrument is a necessity. The demands put on the student by this level of music is greater than any previous level. The students must understand different articulations, and know how and when to use them. The students must also be able to play in a variety of styles from Baroque to Contemporary. It is also a good idea to let students make interpretation judgments in solos and exposed passages. This will allow the students to grow musically and increase their own interpretative skills.

- I. Performance Fundamentals
 - A. Key Signatures (most common)—up to six flats and up to two sharps
 - B. Advanced Articulation
 - 1. Two or more articulations used simultaneously
 - 2. Ornamentations (Example: Grace notes, turns, etc.)
 - C. Note Values and Rests
 - 1. All values in duple meter
 - 2. All values in compound meter
 - D. Rhythms—Emphasis on Counting Complex Rhythms
 - E. Meters
 - 1. All standard meters
 - 2. Mixed meters
 - 3. Asymmetrical meters
 - 4. Compound meter
 - F. Dynamics—ppp, pp, p, mp, mf, f, ff, fff
 - G. Tempo—Frequent changes
 - H. Advanced Phrasing (Stylistic Differences)
 - I. Variety of Styles
 - 1. Baroque to Contemporary
 - 2. Programmatic elements
 - 3. Folksongs
 - 4. Arrangements of hymns and songs
 - J. Interpretation of the Music by the Students
 - K. Discriminatory Listening by the Students
 - 1. Tone quality
 - 2. Melodic and harmonic content

3. Rhythmic precision
 4. Blend and balance
 5. Intonation
 6. Expressive playing
- II. Music Selection Considerations—It should be noted that in selecting music at this level, the director is only limited by the players in the band. For example, if you have weak horns, stay away from selections that are too demanding on your players, or rescore the section or part for another instrument.
- A. Scoring
 1. Exposed parts are acceptable for all instruments, if you have the instrumentation. Exposed parts for oboe and bassoon in lightly scored areas will be encountered in most of the music at this level.
 2. Several independent and contrapuntal lines. This level of music will contain many intricate parts. The director must be able to find the important material and make sure that it is heard.
 3. Variety of instrumental colors. The music selected should provide a variety of instrumental combinations and textures that will test the sensitivity of each instrument involved. For example, a piccolo, oboe, sax, and baritone combination.
 - B. Ranges for each instrument will be limited only by the individual players in the group.
 - C. Use of Percussion Instruments
 1. All non-pitched instruments. The student must be exposed to all non-pitched instruments & the correct way to play them.
 2. All pitched instruments. The student must be exposed to all mallet instruments and the correct way to play them.
 3. The student will be required to perform many special effects. These special effects will be done according to the specific selection chosen. For example, vibrato on the bells and suspended cymbal roll on the timpani.
 - D. The director will want to choose music from a variety of different forms.
 1. Overture
 2. March
 3. Rondo
 4. Suite
 5. Single movement works
 6. Theme and variation
 7. Symphony
 8. Orchestral arrangements
 9. Folksongs
 10. Programmatic works
 1. The old band classics should be played by every band at this level. There is a wealth of teaching material in these works and students can be exposed to these works from a historical viewpoint.
 - E. Instrumentation is only limited by the group.

F. Length of Composition—6 minutes & above.

III. Intangibles

A. The music must motivate the students musically and emotionally. This can only come through careful study of the piece and an interpretation of its musical content. It cannot be stressed enough that the quality of literature at this stage must be played with meaning and feeling.

B. Freedom of expression for the student. Give the students the freedom to interpret their own solos and duets. They will not only learn from this experience, but will begin to gain confidence in their interpretative skills.

C. Director's musicianship. The director must also reach a level musically where he feels comfortable with this grade level of music. It is amazing that many directors expect their students to advance to this level when they are still at grade level three. This is very obvious because the band has not been taught the proper interpretation of the music; no one is to blame but the director.

1. The director must know and understand a variety of musical styles from baroque to contemporary. This can best be accomplished by studying scores and listening to a variety of recordings of a selected work you plan to perform.
2. The director should not be afraid to add a bit of his own interpretation into the music. It is always refreshing to see a director take a few liberties with the tempos, dynamics, style, etc. Interjecting his own feelings into the work shows his insight and musical intelligence.
3. The Director's role at this level will vary according to a particular situation. Normally, he should have the following characteristics:
 - a. Conductor—Must have excellent baton and rehearsal techniques.
 - b. Interpreter—Should have a knowledge of a variety of musical styles.
 - c. Composer—Must understand the musical elements and how they are utilized in a composition.
 - d. Arranger—Should have the ability to rewrite or rescore parts to accommodate his group.

D. Musical Value

1. Music of the great composers. Playing works by the well-known writers will help raise students' musical awareness.
 - a. Discuss the historical significance of the work with the students.
 - b. Educate the audience & the students by giving background on the composer.
2. Be ready to challenge the students with works from other countries by using folksongs and programmatic works from different regions.

- E. Diagnose and treat the problems of your group. The major problems with bands at this stage of development are: Style and character, blend and balance, precision, and in some cases, articulation.
- 2. Music in grade level four and five will be challenging to the director and students. In order for the director to select quality literature, he must be aware of the demands in the music he selects.

Aristotle stated in his book of *Metaphysics* that a man who knows of a certain event but does not understand why or how has had a mere experience. A man of Art, on the other hand, understands the cause and effect of a certain event and is able to apply his knowledge. As a band director, you must be aware of the limitations of your group, the teaching concepts they must learn, and be able to select literature that best accomplish your goals. My challenge to the director is to be a man of art—to know the performance fundamentals, to know the specific elements involved in music selection, and to know the intangibles and understand how they, as an event, can best be applied to select quality literature to advance the musicianship of your group.

10 Years ago in Bandworld Teaching Tips!

by Dixie Detgen

Vol. 2, #4, p.10 (March-April 1997)

New teachers come out of college with high ideals and great expectations and all too often don't think about the nitty gritty, commonplace situations band directors will face. Following are a few tips I've discovered, stolen and formulated over many years of teaching.

Rehearsal Tips

- Try the Suzuki approach to rhythm. Students remember catchy phrases more rapidly than number patterns. In the early stages of playing, the bottom line for us is that they are able to look at a rhythm and play it. Academic understanding will come later.
- Refrain from constantly counting off to start the group. They never have to watch you if you do. I teach beginners the beat patterns and how to follow them.
- Likewise, teach students who play solos or in ensembles to start by taking a big, preparatory breath instead of counting off. The band (or ensemble) that breathes together releases together.
- Even in rehearsal be a good conductor. Remember the group usually plays like the conductor conducts.
- Do non-verbal reminders for posture, embouchure, hand position, nose breathers, etc.
- Teach that any longer than a quarter note should crescendo or decrescendo. You can develop nuance from this premise.
- Teach students to "pyramid" the sound:
- Teach the concept of holding note values to the rest.
- Use proper terminology instead of slang (ie. fermata instead of bird's eye and caesura for pause).
- I teach my students to always check the "big 4" before beginning to play: (1) key signature, (2) time signature, (3) dynamic markings, (4) tempo markings.
- Develop a system of sightreading and rehearse it. Have the students peruse the music for key changes, repeats, etc. as they usually have only one page and the score has multiple pages.

- One of the best ways to teach is to demonstrate by playing your own instrument for the group.
- Be sure you are listening with your ears and not with your eyes or in your head.
- Get off the podium and rehearse from within the band fairly regularly. Refrain from berating students for not learning—perhaps you didn't teach them.
- Your college band director probably started with phrasing, intonation and interpretation. We must start with notes and rhythms.
- Put the entire rehearsal plan on the chalkboard everyday. Vary the plan, but work to go through the warm-up non-verbally.
- I use a technique book everyday. It's the "vegetables" of the rehearsal. They don't like it, but it's very good for them.
- About one-fourth of my rehearsal is spent on basics which makes the learning of the music go faster.
- One must dissect the music and put it back together. I often rehearse from the end. We so often start at the beginning and the end of the piece reflects that. So I do the last 8 bars, the last 16 bars so forth.
- As I adjudicate around my state, I find phrasing a real concern. My students must mark the places to breathe and I rehearse until they observe the marks. They have the following phrase memorized: A musical phrase is like a sentence. There are only certain places you can breathe and have it make sense.
- Score study must go on to have a successful rehearsal. As you study you must learn to anticipate problem spots such as key changes, intonation between instruments, possible balance problems and alternate fingerings for easier technique.
- Don't be afraid to edit the score to "beef up" weak spots or instrumentation deficiencies. Unfortunately many selections have mistakes. If you repeatedly tell students to play a certain thing and they don't do it, check for mistakes.

Air Production

Breathing to play the oboe should be done in the same manner as the clarinet. The student should take in a large quantity of air and imagine filling the lungs like filling an inverted light bulb. While breathing in, keep the throat open similar to a yawn or gasp. Unlike the clarinetist that usually uses most his/her air in one phrase, the oboist often needs to expel air prior to taking in another breath. This is necessary because the reed needs fast air in order to vibrate, but the oboist does not always use all his/her air. Any air left in the lungs turns to carbon dioxide and must be expelled.

To play the oboe, the air speed should be fast. This is similar to the clarinet, but the air needs to be even faster and more focused into the small opening of the reed. Use the large abdominal muscles to regulate the outflow of the air. Consistency of air is crucial for good tone and intonation. Naturally, good posture is necessary for your “wind machine” to function at its best. Always sit tall with your body in proper alignment – “stand from the waist up”. Also make sure your head is up and your chin is parallel to the ground.

Articulation

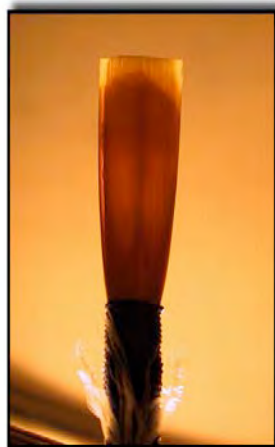
Think of the tongue as a regulator for the air flow. The initial sound should be thought of as a release. After the breath is taken, the top of the tip of the tongue lightly touches the reed. Some players recommend twisting the oboe slightly in an attempt to tongue only the corner of the reed. When the player wants the sound to start, the tongue is released from the reed. This ensures that the sound will start with fast, pressurized air. A smooth, legato tongue is the most important articulation skill to learn. For this style, do not let the tongue stay on the reed. The tongue must move quickly away from the reed to allow for continuous airflow and no change in tone. To stop the sound at the end of a note, simply stop blowing. Do not place the tongue on the reed to stop the sound. All the exercises in this book should be played with a legato tongue.

Reeds

Many articles and books have been written regarding the “secret art” of oboe reeds. For the purposes of this booklet, the following suggestions regarding reeds will be made. Try to start the new oboist on a medium or medium hard cane reed. Try to avoid using the fibrecane or the French scrape reeds. Most commercial brand reeds will be fine for the beginner. When choosing a reed, try to hold it up to the light.


A good reed will look like the examples below.

Reed Tip Openings



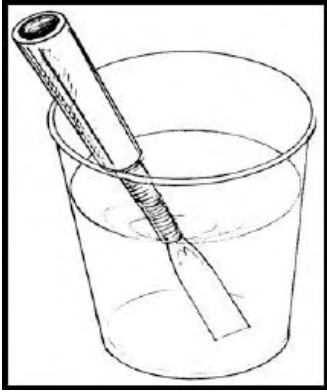
Too Open 

Too Closed 

Correct Opening 

Setting up the Oboe

1. Place your reed in a small container half full of water (such as a 35mm film canister) so just the cane portion can soak. Don't soak the reed for too long or the tip will become too open and play flat.



2. Make sure you open the case with the correct side up. Usually the brand name is on top or the latches open up.



Lower Joint

Bell

Upper Joint

3. Check to make sure the corks have sufficient grease on them. If the corks need grease, grease them the same way you would put cork grease on your clarinet.
4. Take out the lower joint and grip it where there are no keys. Attach the bell slowly to it so that the bridge key is able to properly close the low Bb pad.



5. Holding the oboe where there are no keys, grab the lower joint in your right hand and the upper joint in your left hand. Rotate the two parts together so the keys of the lower section go under those of the upper section.



6. Watch that the bridge keys are aligned properly.
7. Check that the instrument is in alignment and adjust if necessary.

Cleaning the Oboe

The oboe should be swabbed with a silk swab designed for the oboe. Do not use the swab you normally use for your clarinet. Silk is a very fine and absorptive material that will easily fit down the small bore of the oboe. Make sure your swab has a string on both ends and preferably with a plastic coating to the end of the string.

1. Return your reed to a proper reed case such as those made by Fox that will hold 3 reeds.
2. Ensure that the strings of your swab have no knots.
3. Drop the small end of the swab down the bell so the plastic coating of the string comes out the top.
4. Very slowly pull the swab through the oboe at a slow consistent speed.
5. Repeat this process a couple of times.
6. It is very important to pull the swab slowly because the silk can get caught on the inside of the bore. If you continue to pull strongly, the silk may get stuck inside. If this happens, you can try to slowly pull it out using the string that is coming out of the bell. If this doesn't work, do not continue to pull as you may damage your oboe. Silk will form a solid mass when wet and compact, and will be very difficult to remove on your own. Take it to an instrument repair shop and the technician will be able to remove it quickly with a specialized tool. Do not try to do it at home!!
7. Gently place the oboe back in its case.
8. If you are using a film canister to soak your reeds, make sure you empty the water out of it before returning it to your oboe case – if that is where you keep it.
9. Remember to close the case.

Hand Position and Playing Position

Similar to the clarinet, when playing the oboe, the hands need to be in a relaxed, natural curved position. Pretend you are looking through a pair of binoculars and look at your hands. They are naturally curved and should be placed in this way on the keys of the oboe.

Now that the oboe has been put together, place the right thumb under the thumb rest near the spot where the thumbnail meets the skin – just like on the clarinet. The right hand fingers will be placed on the lowest round keys used to play F#, E, and D. The pinkies of each hand will float over their appropriate positions similar to the clarinet. The right hand pinky usually floats over the C key. Try to always keep your fingers close to the keys while playing.

Right Hand Front



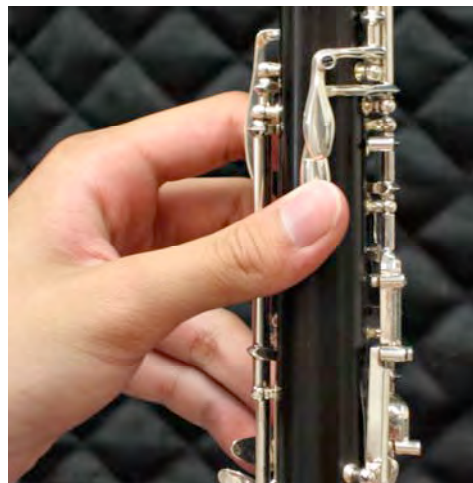
Right Hand – Side showing thumb



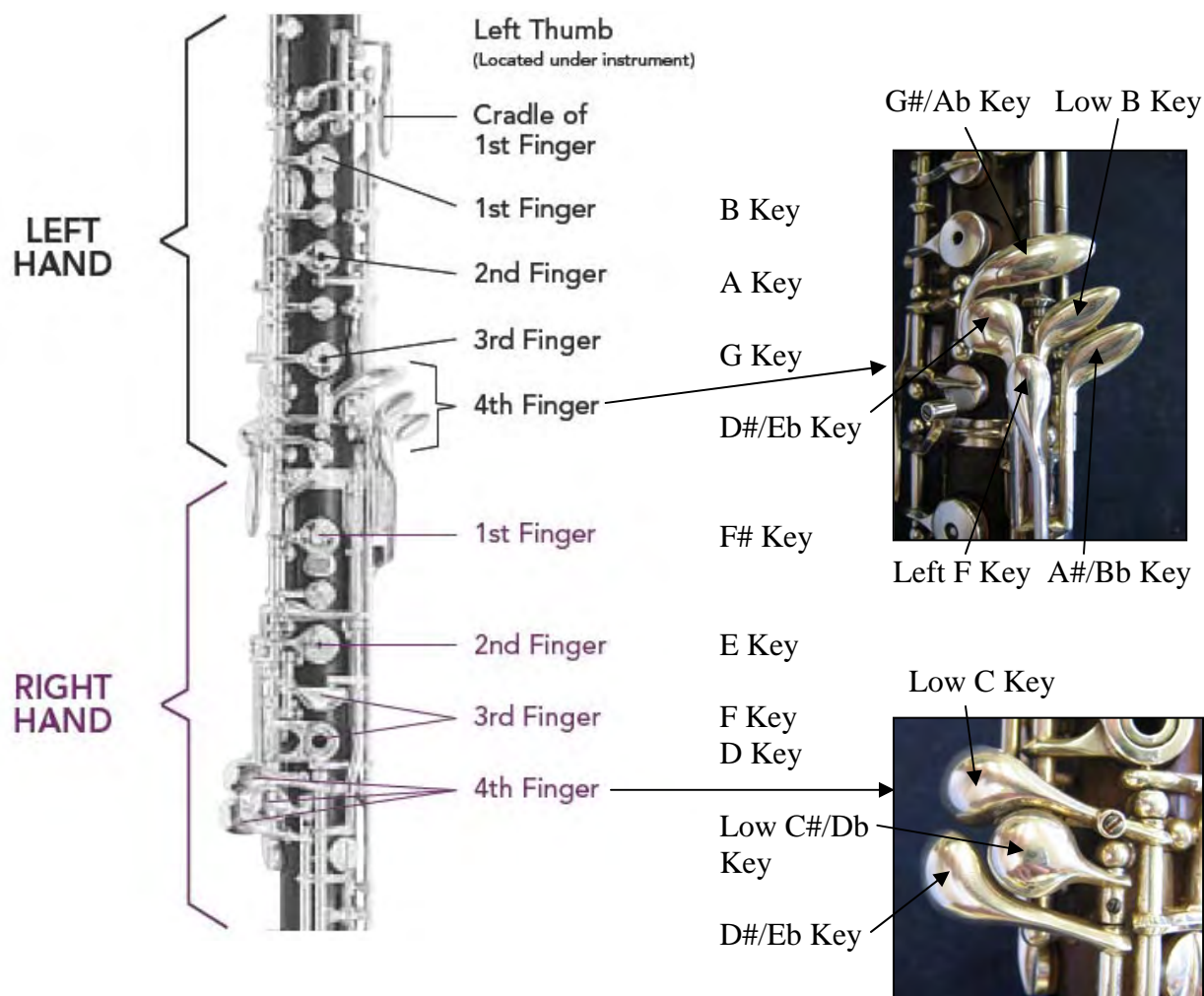
Left Hand Front



Left Hand Back with First Octave Key



Place the left thumb on the back of the oboe so half of it covers the first octave key. The left hand fingers will go on the centre of the top three oboe keys used to play B, A, and G. Slant the first finger slightly towards the side octave key for ease of reach. This is the same fingering as the clarinet register of the clarinet (without the register key). The left hand pinky floats on the low B key. Check the photos above.



Playing Position

The playing position for the oboe is primarily the same as the clarinet. The back should be straight; sit on the front part of the chair, and the oboe should be pointed at a 40 - 45° angle away from the body.



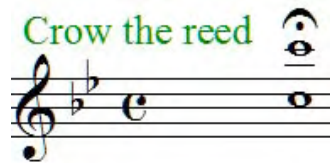
Oboe Embouchure

The most important difference between the clarinet and the oboe embouchure is the lack of tension in the lips. The clarinet embouchure is considered firm and the oboe embouchure is relaxed. Like the clarinet embouchure, the chin must be kept flat to play the oboe.

Crowing the Reed

Crowing the reed is beneficial in discovering the quality of the reed and the quality of your embouchure.

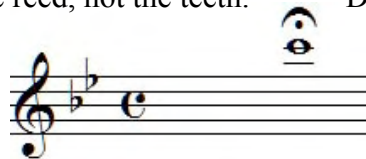
A good crow sound is a combination of tones – primarily Cs. Place the reed in your mouth all the way up to the cork and blow, the note that comes out should be a C. If you blow lightly you should hear one C and if you increase your air speed (blow harder) you should hear the addition of another C. If you do not hear any Cs, you should try another reed.



Formation of the Embouchure

1. Keep the jaw open and the teeth far apart.
 2. Say the words, “home” or “no oboe” (preferably imitating an English accent).
 3. “Oh” and “oo” vowels help to create a resonant space in the mouth.
 4. Place the reed on the middle of the lower lip where the wet and dry areas of the lip meet.
- Fig. 1
5. Roll the top lip over the top teeth so it creates a seal for the reed.
 6. Roll in the lower lip so that approximately 1/16th to 1/8th of an inch of reed protrudes into the mouth. Fig. 2
 7. Take a deep breath and blow by focusing the fast air into the reed.
 8. Use the puckering muscles to control the reed, not the teeth. Don't bite the reed!!

9. If all goes well, you should hear this C



10. Have some fun by squeezing and releasing your lips to slightly raise and lower the pitch.
11. Experiment with allowing more and less reed into the mouth – find the best tone!!

Fig. 1 – Reed on lips

Fig. 2 – Lips rolled in

View from the side



Tone

All musicians must strive to achieve beautiful tone. There are many different concepts of a great oboe tone. A characteristic tone on the oboe might have the following descriptors: dark, rich, warm, smooth, resonant, consistent, clear, smooth, round, and perhaps complex. The oboe should not sound nasal or thin. The oboe student should try to take lessons from a professional oboist, attend symphony and chamber concerts, and listen to recording of great oboists.

Causes of Poor Tone and Suggestions for Improvement

1. Too much reed in the mouth will cause the tone to “honk”. Try to play only on the tip of the reed.
2. Too little reed in the mouth and the reed will not vibrate, resulting in a choked tone. Experimentation and guidance will be necessary to find the “sweet spot” for each individual player. This will also vary according to the reed. Use approximately 1/16 to 1/8 of an inch of reed in your mouth.
3. Not enough lip pressure will result in a saggy tone with a flat pitch. Try to play a C on just the reed. You should be able to drop the pitch down to a B natural and bend it up to a C#.
4. Too much lip pressure on the reed will choke it and result in a pinched, sharp tone.
5. Not enough breath support. This primarily means that the oboist is not using fast enough air to maintain enough vibrations for the given pitch. This will result in inconsistent tone and pitch. Remember to use your large abdominal muscles to create a consistent air stream. The practice of long tones everyday will develop this skill.
6. Avoid the following: a pancake smile, clenching your teeth, puffing your cheeks, and bunching your chin.

Vowel Syllables

The use of vowel sounds inside the mouth while playing help to create the proper resonance and pitch necessary for different registers. Try to use as open an embouchure as possible. This will result in open vowel sounds. Oboist Dixie Detgen recommends the following vowels:

1. “oh” lowest register
2. “ah” around middle C
3. “oo” first octave G
4. “ee” high D

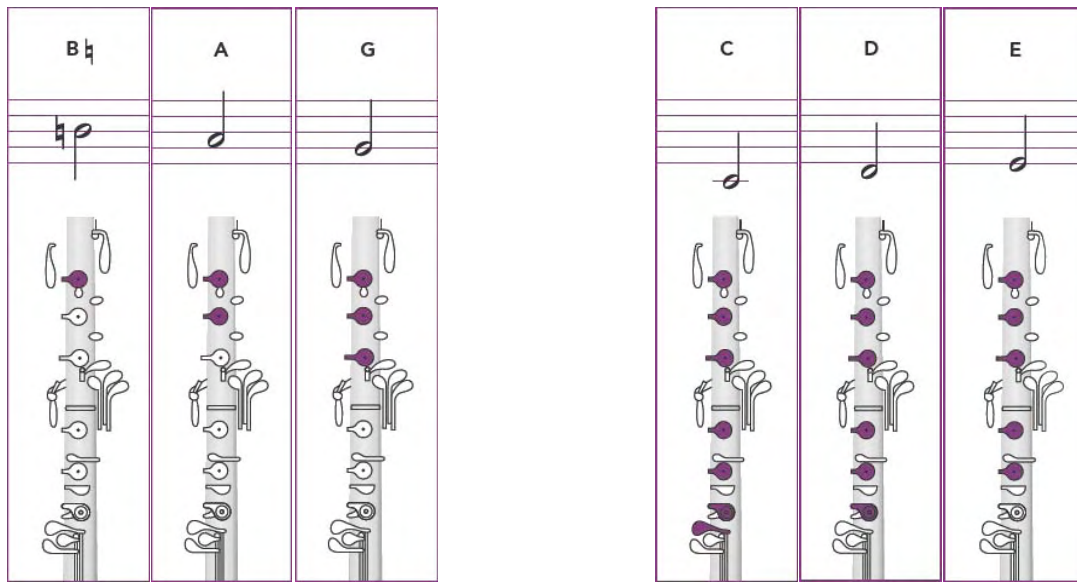
Recommended Oboists

Try to purchase some recordings to give you some inspiration. A young player needs models of excellent tone from which the student develops an internal, ideal sound. The following artists are recommended: any oboist from the great symphony orchestras, Marcel Tabuteau, Heinz Holliger, Nicholas Daniel, Peter Cooper, Elaine Duvas, John Mack, Nancy King, Alex Klein, Joseph Robinson, Robert Bloom, Douglas Boyd, Sarah Francis and John DeLancie. A quick search on the internet will find many recordings.

First Notes – B, A, G, C, D, E

It is important to note that the oboe is a concert instrument, the clarinet is not. So the note you read and play is the same note that will sound. This is helpful to know because if you know how to play the piano, you can check your pitch with the piano. The notes on both instruments are written in the treble clef.

The first notes you will learn are the same note names and fingerings as the clarion register of the clarinet. We will learn them in 2 groups of 3: B, A, G and C, D, E. Play each for four counts.



It is a good idea to play these first notes in the mirror and check your embouchure. Play them slowly with even tone and rest in between lines. Listen to your sound.



The next lines use half notes and a combination of the 6 notes that are the same as the clarinet.



Four staves of musical notation, each containing a sequence of half notes and rests. The notes are primarily G, A, B, and C, with some D and E notes interspersed. The exercises are designed to practice fingerings and articulation for the clarinet.

These songs use the same fingering as the clarinet. Play them legato style with a good tone. Try to move the fingers and the tongue at the same time.

Hot Cross Buns



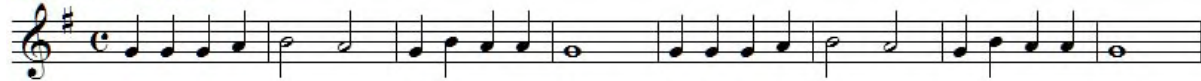
Musical notation for the song 'Hot Cross Buns', featuring a melody in G major with a treble clef and a common time signature.

Down By The Station



Musical notation for the song 'Down By The Station', featuring a melody in G major with a treble clef and a common time signature.

Au Claire de la Lune



Musical notation for the song 'Au Claire de la Lune', featuring a melody in G major with a treble clef and a common time signature.

Go Tell Aunt Rhody - simplified



Musical notation for the simplified version of the song 'Go Tell Aunt Rhody', featuring a melody in G major with a treble clef and a common time signature.

Mary Had a Little Lamb



Musical notation for the song 'Mary Had a Little Lamb', featuring a melody in G major with a treble clef and a common time signature.

Oh, Susanna

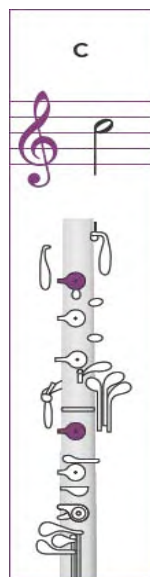


Musical notation for the song 'Oh, Susanna', featuring a melody in G major with a treble clef and a 2/4 time signature.

New Notes – C and F#

This C is different from the oboe's low C. Try not to get it confused with the clarinet's Eb. La Vie en Rose allows you to play both the low and medium C.

C



C Study Haas

5

Out to C Haas

5

La Vie En Rose Louis Gugliemi

F#



This is the lowest F# you can play on the oboe. This is a challenge to remember that this is different from the clarinet's F natural.

Sharpen Up Haas

Wedding March Wagner

D Maj Study to 5th

Lightly Row

Phönix

Bertold Hummel

♩ = 69

Flute, Oboe
Clarinet 1
Trumpets
Melodic Perc.

Clarinet 2 & 3
Alto Saxophone
Horn 1 & 2

Tenor Saxophone
Trombone 1 & 2
Baritone Horn

Bass Clarinet
Baritone Sax
Bsn, Tbn. 3
Tuba

Fl, Ob, Cl. 1
Tpts, Mel.

Cl. 2&3
A. Sax, Hns

T. Sax, Tbn 1&2
Baritone Horn

B. Cl., B. Sax
Bsn, Tbn 3, Tuba

Phönix

The musical score for "Phönix" by Bertold Hummel, page 2, consists of four systems of staves. Each system includes parts for Flute, Oboe, and Clarinet 1 (Tpts, Mel.); Clarinets 2 & 3 and Alto Saxophone/Horn (Cl. 2&3 A. Sax, Hns); Tenor Saxophone, Trombone 1 & 2, and Baritone Horn (T. Sax, Tbn 1&2 Baritone Horn); and Bass Clarinet, Bass Saxophone, Trombone 3, and Tuba (B. Cl., B. Sax Bsn, Tbn 3, Tuba). The first system (measures 11-15) features a crescendo from *pp* to *f*. The second system (measures 16-20) features a decrescendo from *p* to *pp* and *p*.

Phönix

Bertold Hummel

Fl, Ob, Cl. 1
Tpts, Mel.

Cl. 2&3
A. Sax, Hns

T. Sax, Tbn 1&2
Baritone Horn

B. Cl., B. Sax
Bsn, Tbn 3, Tuba

Fl, Ob, Cl. 1
Tpts, Mel.

Cl. 2&3
A. Sax, Hns

T. Sax, Tbn 1&2
Baritone Horn

B. Cl., B. Sax
Bsn, Tbn 3, Tuba

21 *mf* *f* *ff*

21 *mf* *f* *ff*

21 *mf* *f* *ff*

21 *mf* *f* *ff*

26 *p* *mf*

26 *p* *mf*

26 *p* *mf*

26 *p* *mf*

Phönix

Fl, Ob, Cl. 1
Tpts, Mel.

Cl. 2&3
A. Sax, Hns

T. Sax, Tbn 1&2
Baritone Horn

B. Cl., B. Sax
Bsn, Tbn 3, Tuba

31 *f p pp*

31 *f p pp*

31 *f p pp*

31 *f p pp*

accel. ----- rit. ----- Maestoso

Fl, Ob, Cl. 1
Tpts, Mel.

Cl. 2&3
A. Sax, Hns

T. Sax, Tbn 1&2
Baritone Horn

B. Cl., B. Sax
Bsn, Tbn 3, Tuba

36 *p mf f ff*

36 *p mf f ff*

36 *p mf f ff*

36 *p mf f ff*

Phönix

Fl, Ob, Cl. 1
Tpts, Mel.

Cl. 2&3
A. Sax, Hns

T. Sax, Tbn 1&2
Baritone Horn

B. Cl., B. Sax
Bsn, Tbn 3, Tuba

41

41

41

41

46

46

46

46

sfz

p

mf

pp

sfz

p

pp

sfz

p

pp

sfz

p

pp

Flute

Phönix

Bertold Hummel

♩ = 69

1 *p* *mf* *p*

7 *f* *p* *pp* *p*

13 *mf* *f* *p*

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

25 *ff* *p* *mf*

31 *f* *p* *pp* *p* *accel.*

37 *mf* *f rit.* *ff* *Maestoso*

43 *p* *mf* *sfz* *p* *pp*

Phönix

1 $\text{♩} = 69$

6

11

16

21

26

31

36

41

45

p *mf* *f* *pp* *p* *mf* *f* *ff* *pp* *p* *mf* *sfz* *p* *pp*

accel. ----- rit. ----- Maestoso

Clarinet 1

Phönix

Bertold Hummel

$\text{♩} = 69$

1 *p* *mf* *p*

6 *f* *p*

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

16 *p* *pp* *p*

22 *mf* *f* *ff*

28 *p* *mf* *f* *p*

33 *pp* *p* *mf* *accel.*

38 *f* *ff* *Maestoso* *rit.*

44 *p* *mf* *sfz* *p* *pp*

Clarinet 2 & 3

Phönix

Bertold Hummel

♩ = 69

1 *p* *mf* *p*

7 *f* *p* *pp* *p*

13 *mf* *f* *p*

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

25 *ff* *p* *mf*

31 *f* *p* *pp* *p* *accel. -----*

37 *mf* *f* *ff* *rit. ----- Maestoso*

43 *p* *mf* *sfz* *p* *pp*

Phönix

♩ = 69

1 *p* *mf* *p*

7 *f* *p* *pp* *p*

13 *mf* *f* *p*

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

25 *ff* *p* *mf*

31 *f* *p* *pp* *p* *accel. -----*

37 *mf* *f* *ff* *rit. ----- Maestoso*

43 *p* *mf* *sfz* *p* *pp*

Phönix

♩ = 69

1 *p* *mf* *p*

7 *f* *p* *pp* *p*

13 *mf* *f* *p*

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

25 *ff* *p* *mf*

31 *f* *p* *pp* *p* *accel.*

37 *mf* *f* *ff* *rit.* *Maestoso*

43 *p* *mf* *sfz* *p* *pp*

Phönix

$\text{♩} = 69$

1 *p* *mf* *p*

7 *f* *p* *pp* *p*

13 *mf* *p*

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

25 *ff* *p* *mf*

31 *f* *p* *pp* *p* *accel. -----*

37 *mf* *f* *ff* *rit. ----- Maestoso*

43 *p* *mf* *sfz* *p* *pp*

Baritone Saxophone

Phönix

Bertold Hummel

$\text{♩} = 69$

1 *p* *mf* *p*

7 *f* *p* *pp* *p*

13 *mf* *f* *p*

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

25 *ff* *p* *mf*

31 *f* *p* *pp* *p* *accel. -----*

37 *mf* *f* *ff* *rit. ----- Maestoso*

43 *p* *mf* *sfz* *p* *pp*

Trumpet

Phönix

Bertold Hummel

♩ = 69

1 *p* *mf* *p* *f*

8 *p* *pp* *p* *mf*

14 *f* *p* *pp*

20 *p* *mf* *f* *ff*

26 *p* *mf* *f*

32 *p* *pp* *p* *mf* *accel.*

38 *f* *ff* *rit.* *Maestoso*

44 *p* *mf* *sfz* *p* *pp*

Horn 1 & 2

Phönix

Bertold Hummel

$\text{♩} = 69$

1 *p* *mf* *p*

7 *f* *p* *pp* *p*

13 *mf* *f* *p*

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

25 *ff* *p* *mf*

31 *f* *p* *pp* *p* *accel.*

37 *mf* *f* *ff* *rit.* *Maestoso*

43 *p* *mf* *sfz* *p* *pp*

Phönix

♩ = 69

1 *p* *mf* *p*

7 *f* *p* *pp* *p*

13 *mf* *f* *p*

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

25 *ff* *p* *mf*

31 *f* *p* *pp* *p* *accel. -----*

37 *mf* *f* *ff* *rit. ----- Maestoso*

43 *p* *mf* *sfz* *p* *pp*

Phönix

♩ = 69

1 *p* *mf* *p*

7 *f* *p* *pp* *p*

13 *mf* *f* *p*

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

25 *ff* *p* *mf*

31 *f* *p* *pp* *p* accel. -----

37 *mf* *f* *ff* rit. ----- **Maestoso**

44 *p* *mf* *sfz* *p* *pp*



BW 2007

The American Bandmasters Association



Around the 73rd Annual ABA Convention • San Luis Obispo, California



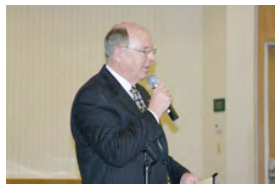
ABA President, Tom Fraschillo, greets the ABA members in San Luis Obispo.



ABA President, Tom Fraschillo (left), applauds the incoming ABA President, Jeff Bianchi



United States Army Brass Quintet entertains the ABA members during the banquet dinner.



ABA Host, Bill Johnson, at the 73rd Annual ABA Convention.



ABA 2007 Video Excerpts
Video length: 8 minutes



New Member - Scott Carter



New Member - Lt. Col. Michael Colburn



New Member - Richard Crain (center) with his wife Gayle.



New Member - Patrick Dunnigan (left)



New Member - Lt. Col. Steve Grimo (right) is congratulated by James Keene.



New Associate Member - Py Kolb



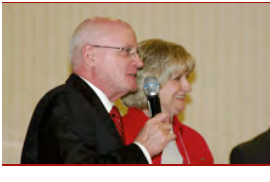
New Member - Alan LaFave with his wife Keri.



New Member - Richard Mayne (right) with his wife Cindy and ABA members Richard Strange and Robert Fleming.



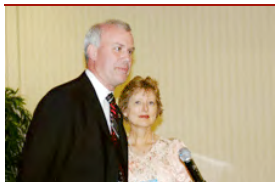
New Member - Joseph Missal (left) with his wife Denise.



New Member - Bob Parsons with his wife Nell.



New Member - Glenn Price



New Member - Greg Snyder with his wife Sandra.



New Member - Randy Storie

PERCUSSIONISTS ARE MUSICIANS TOO! (Part 1)

Dr. Tammy Fisher

How do you develop a percussion section so that they can make a significant musical contribution??

1. **DIRECTOR'S KNOWLEDGE** of percussion pedagogy. (Technique classes, attend workshops, ask colleague's or friends with percussion background for a lesson, percussion companies often have performance tips on their websites, etc...) Seek the knowledge – be proactive.
2. **MUSICAL INVOLVEMENT** – what music ensembles are available?? Do you integrate your percussion section into your band warmup?? Do you have a percussion ensemble?? Do you select music with challenging percussion parts?? Do your students rotate around all of the percussion instruments??
3. **ATTITUDE!!** Create an environment/culture of expectation – expect the same degree of musicianship from the percussion section that you do from the clarinets, trombones, etc...
 - a. Musical contributions – don't just hit the instruments, explore each instrument to produce the best sound (experiment with different mallets, heads, etc...)
 - b. If you have a bad attitude toward the percussion section, they will sense the tension and respond in the same manner. Ignoring them will not make the problem go away. Set a high level of expectation and musicianship from your percussionists. They are musician's too and need to be treated as such. Challenge them and involve them in the rehearsal process – let them know that their musical contribution is important to the success of the entire ensemble. Students should be encouraged to experience/perform on a variety of percussion instruments.
4. **ORGANIZATION!!**
 - a. Allocate a little time to spend with the percussion section to help them establish order.
 - b. Reinforce the concept that each percussionist should help set up and take down equipment. Develop a daily routine and assign every student specific duties. Always post the music to be rehearsed in advance so the students can set up accordingly.
 - c. Keep the percussion storage area organized and efficient - every instrument, stick, and mallet should have a specified home. Keep large equipment covered up and away from high traffic areas.
 - d. Encourage your students to appreciate and care for the equipment, regardless of age or condition. Encourage them to buy their own stick bag, sticks and mallets. This is easily justified.
 - e. Don't permit other students to play around with the percussion equipment.

Design assignment charts so that each person knows what parts they are responsible for playing. Keep one copy posted in the percussion section and another copy with your scores. Be sure to rotate your percussionist's around the various instruments. A good percussionist should be able to play all of the instruments in the family. Once you have determined a concert order,

work out the choreography between instruments and transitions. Make sure they have trap tables or padded stands to place mallets and smaller instruments (music stands with black hand towels work well). This will minimize the chances of a small instrument or stick falling on the floor during a performance. By the time your dress rehearsal rolls around, your percussion section will be totally prepared and ready to roll! The time you invest in these areas will provide piece of mind.

BASIC TECHNIQUES / CREATING A GOOD MUSICAL SOUND!!

- **Adjust instrument to each player as best as possible**

SNARE DRUM

- Appropriate height, distance from drum (elbows at side – sticks in playing area)
- Position of snare drum strainer **12:00 to 6:00** to player (quick, dry response over snares, slower snare response if not played over snares)
- **Sounds/tones:**
 - center – dry, lowest fundamental tone
 - off-center – more resonant, full tone
 - at the edge – thin tone – avoid playing too close to edge**Playing at edge doesn't make the sound soft!!**
- **Grip = embouchure**
 - **Matched** – transfers to other instruments, easier to learn,
 - **Traditional** – more difficult, drum set, better for mature students
 - **Fulcrum (pivot point) – where the stick should be held to obtain the greatest number of free bounces**
 - relaxed (rudimental) tighter (concert)
- **Stroke** – waving, bouncing tennis ball – **Piston Motion**
 - Focus on natural rebound of the stick off of the head
 - Stroke exercises by rote – focus on stroke development, sound
 - Word phrases - (MISSISSIPPI HOT DOG)
- **Sticking** – emphasize alternating for beginners, helps develop the ability to use each hand equally well.
 - **don't complicate note reading with (R's, L's)**
 - **Strive for evenness of sound**
- **Rudiments = scales, arpeggios**
- **Rolls** – students should demonstrate control of 16th notes before starting, start with multiple-bounce, introduce rudimental roll when control is established
 - **Roll base** – gives students parameters for start and end of rolls
 - **Determined by tempo and dynamics**
- **Flams, Drags** – difficult, need time to develop, **exaggerate stick height**
- **Sticks** – usually wooden tip, check for straightness, check for pitch, weight, General-purpose stick that produces a full-bodied sound.

15 Years ago in Bandworld Air-Embouchure Balance

by David Rachor

Vol. 7, #4, p.28 (March-April 1992)

The air/embouchure balance is the amount of pressure exerted on the reed by the lips as it relates to the amount of air pressure pushed through the reed. This balance not only affects intonation, but also affects a student's tone quality and dynamic capability. Because of the bassoon's great flexibility of intonation, this balance is critical. Any of you who have ever heard a young bassoonist try to release a note without the tongue has probably witnessed the effects of this balance. (First attempts at an air release usually results in the pitch falling considerably at the release. This happens until the student realizes that something must compensate as the air pressure is decreased.) There are three important areas which are greatly effected by air/embouchure balance. The first of these is intonation. To obtain a clear understanding of air/embouchure balance as it relates to intonation, there are four basic axioms that one must consider:

1. If you increase air pressure, the pitch moves higher.
2. If you decrease air pressure, the pitch moves lower.
3. If you increase embouchure pressure on the reed, the pitch moves higher.
4. If you decrease embouchure pressure on the reed, the pitch moves lower

The best method I have found to describe how air/embouchure affects pitch and tone quality is to think of any pitch on the bassoon as a total of both air pressure and embouchure pressure. When an in-tune pitch is played, the pitch is said to be at 100%. A sharp pitch would accrue a number greater than 100%, and a flat pitch would be a number lower than 100%. For example, the A on the top line on the bass clef staff is 220 Hertz (cycles per second). If a student produces this pitch with 50% air pressure and 50% embouchure pressure, the pitch and tone quality will be correct, 220 Hertz (50% plus 50% equals 100%). However, if the student uses a normal amount of air pressure (50%) and too much embouchure pressure (60%), the pitch will be sharp and the tone quality pinched (50% plus 60% equals 110%). (Please note that the use of these percentages are simply for illustration and do not convey any exact pitch, amount of air or embouchure pressure on the reed.)

If a student plays consistently sharp on any particular note or register of the bassoon, the student is simply:

1. using too much air pressure
2. using too much embouchure pressure or
3. using too much of both.

As elementary as this seems, to play perfectly in tune a student merely needs to find the correct air/embouchure balance. Unfortunately the solution is also the problem since each note on the bassoon requires a different balance.

The second critical area influenced by the air/embouchure balance is tone color. As we have stated, a 50/50 balance of air and embouchure should produce an acceptable characteristic bassoon tone quality. But to produce a warm and vibrant bassoon tone the student should use as much air pressure as possible with just enough embouchure pressure to bring the note up to the correct pitch level. To obtain the optimum tone quality, think of a 60/40 air/embouchure balance or even a 70/30 balance. All too frequently we hear students who not only play consistently sharp, but play with a small, pinched tone quality. In this case, the air/embouchure balance might be 50/70. A pitch can be played with an incorrect air/embouchure balance and still be in tune. This can be accomplished by playing with 40% air support and 60% embouchure tension. This note would be in tune, but the tone quality would be pinched and the volume level not full. This is quite often the case with student bassoonists. With respect to most intonation and tone quality problems, students tend to err through the use of too much embouchure pressure rather than too much air pressure.

Remember, whenever possible, use the air support to obtain the desired intonation level, not the embouchure.

20 Years ago in Bandworld

What a Band!

by Paul Kardos

Vol. 2, #4, p.31 (March-April 1987)

Collected from judging experiences with the All American Judging Association, Paul Kardos (Director of Bands at San Bernardino Valley College) provided this special list of comments:

- That was a remarkable performance!
- It's amazing what your band can do to that selection!
- That was an unbelievable performance!
- Truly an interesting interpretation!
- What can I say?
- It's hard to believe what your group did to that piece!
- The audience was obviously overwhelmed by your band's performance.
- After that performance, I am speechless!
- A performance like that only comes along once in a lifetime.
- What an experience for your players.
- I'm glad I didn't miss that gem.
- Nice Uniforms! - to the question, what a performance?
- Nice programming! Unfortunately you were down a block when we heard you.
- That was a wonderful program?
- All that and they can play too.
- It's hard not to be emotional after that performance.
- I never realized that was possible.
- Only your band could pull that one off.
- I've never heard any band play like that before!
- If only my colleagues could have heard that version.
- That performance was certainly memorable.
- You don't have to be afraid of being accused of subtlety in your last piece.
- I must remember to tell all of my colleagues about your unique style.
- I wonder if your community really appreciates what your band is doing to them.
- I would not hesitate to use your band as an example.
- Truly an unforgettable performance.
- We were all choked-up at your band's performance.

Bandworld View Editorial

Emerging Music Technologies

by M. Max McKee

The emerging technologies, which are going to dramatically affect what we can do for our students, are nothing short of amazing. Many are so new (March 2007), you have not even seen them on the open market. As a teacher for over 40 years, I was always looking for new ways to improve, for example, the quality of printed arrangements I was creating for my small college band each year. Early on we used rulers to make the stems on noteheads that had been made with India ink on translucent paper called vellum. A one-page professional-looking part could take several hours to finish and all changes had to be done with a special correction fluid. The printing process seemed pretty terrific at the time using a device known as an oselid printer. It was quite a step up from mimeograph masters that would soon lose the ability to create more, quality copies. That was in the 50's, 60's and early 70's.

When in 1979 I found out about an amazing manual Olympus typewriter, transformed to a music typewriter by the Music Print Corporation of Boulder, Colorado, we purchased one for more than \$1000 and started a small band music publishing company called Terrace Publications (the street three of us at the Southern Oregon College lived on). Capable of typing the upper portion of a treble clef with one key and the bottom half with another, the results on pre-printed staff lines were excellent. A very advanced set of skills was required to create professional-quality pages and many of my college students were hired in the summer to work in shifts 24-7 to: analyze number of measures possible per line to come out exact in length, to type parts and conductor scores (containing no slurs and no text, all of which had to be added using French curves and standard Underwood typewriters, and to use light tables and paste-up of each completed segment on pre-printed score and title pages. Corrections were made with small typed chunks of paper that had to be cut with an Exacto knife and pasted into the exact spot by once again incorporating a light table through which layers could be seen.

We were all amazed when early versions of two computer-based music notation programs came along in the late 1980s (Deluxe Music Construction Set and Finale). DMCS was easy to use but short on high-end features. Finale already did "a million things" when it came out in 1988 but had the most esoteric manual ever created. I reviewed a first-release copy that year for Bandworld Magazine; we immediately shifted from music typewriter to computer output using our then 3-year old (and always amazing) Apple Laserwriter that had revolutionized the print industry in 1985 (and which made it possible for us to create the first issues of Bandworld Magazine in a home office).

When you look at the tremendous development of Finale and other music notation tools in the past 20 years, it is almost impossible to believe what is now possible. I bring all this up because we were, fortunately, "ground-floor" users of the Internet back in 1994

(1994! think about that timeframe!) when it all started to explode. We are now taking advantage by creating high-end tools of our own that are web-based and integrated with SmartMusic and soon with our own Ultimate Pursuit band director training program that will require all 200-plus masters candidates at ABC 2007 to utilize web-enabled laptops.

Stay tuned. The news about all of the above is about to turn some truly unbelievable, and very useful, corners. And summer 2007 is just a blink away!

(Ashland, Oregon 3/18/2007)

BW 2007

The Future of the Bandworld

Clarinet Gymnastics

Created by Ray Chapa
from the new Bandworld DVD

Long considered one of the greatest teaching tools in the profession today, this masterful presentation of clarinet teaching and diagnostics has been remastered from the original VHS format that sold thousands of copies at more than \$300. (Now \$125, the pre-order special price is only \$95 plus shipping! Shipping June 10, 2007.)



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VIDEO & PHOTOS



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Ex.#1 Ex.#2 Ex.#3 Ex.#4

STUDENTS MUST MAINTAIN A STEADY STREAM OF AIR WHEN ATTEMPTING ANY OF THE EXERCISES IN THIS PROGRAM.

FORMING THE HIGH C EMBOUCHURE

1. The bottom lip serves as a cushion for the bottom teeth.
2. The mouthpiece rests on the cushion provided by the bottom lip.
3. The top teeth rest lightly on the top of the mouthpiece.
4. The upper lip stays in against the top teeth and pushes downward on the mouthpiece.
5. Corners of the mouth are in towards the center.
6. The bottom jaw is slightly forward (or think of sliding the top teeth back towards the tip of the mouthpiece).

Check Steps 3 and 4 to accommodate the amount of overbite correction (bottom jaw protrusion).

These things all combine to effect maximum reed vibration and a good clarinet sound. The four graduated exercises of the Embouchure Barometer will be easier to perfect if the above six steps are applied.

Only \$95 from WIBC Publishing

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From the Editor of Bandworld Online

The excerpts shown by this coverage are a fraction of the materials introduced in Session 1 and a small portion of Ray's clever cartoon about the problems of young clarinet players.

Other portions of the DVD include development of Session 1 techniques for the director as well as special sessions for the students and ready-to-print PDFs of Ray's teaching tools.

Sign up today to save \$30 on the introductory cost of this sensational concept.

Bandworld Editor, M. Max McKee (Bachelor of Music and Master of Arts in Clarinet Performance plus 40 years as a clarinet teacher. Emeritus Professor of Music and Director of Bands, Southern Oregon University. Currently Executive Director of The American Band College master's degree program.)

A Funny Thing Happened on the Way to a Band Rehearsal #6

by M. Max McKee

During our years at Washington State University (1960-1967), there were several funny happenings in connection with concert and marching band.

The first was in 1964 while on tour with the WSU Symphonic Band.

And the soloist is:

I was principal clarinetist and Randall Spicer had been my father-in-law for over two years. During that tour he asked me to be the soloist. At each of the 16 concerts he introduced me to the audience. On the final night of the tour, Spicer started his normal introductory speech and said, "Next we present our principal clarinetist performing the first movement of Weber Concerto No. 1. Please welcome.....and give a hand to....one of my longtime students...."

I knew he was in trouble and since he was quite close to my first chair position, I said to his back, "Max McKee." He didn't hear me and turned to say, "What the heck is your name?" The crowd laughed but the band erupted. Needless to say, they reminded him quite often the next day that I was his son-in-law. The REALLY funny part is that Randall Spicer had the best memory for names of anyone any of us had ever met. He knew everything about the thousand kids at his summer music camp, all the WSU bands, his former students, their families, etc. **__Switch!**

In the Fall of 1965 (after graduating with a BA in Music Ed and a Bachelor of Music in Performance), I was hired as a graduate teaching assistant at WSU. The Marching Band director had just retired, so Spicer had me take over that job. It was a fantastic position under which I learned how to continue WSU tradition and to master charting techniques.

At the end of the first season, we traveled cross-state by bus to Seattle for the traditional WSU-UW Civil War game. Because it had been raining non-stop in Seattle for 45 days, the practice fields were under nearly 6 inches of water! The grounds keeper for the main stadium told us that there was no way ANYONE was going on the field for a practice prior to the game, but for the national anthem we could enter straight to the field ("No marching routines!!") and stand fast for the National Anthem.

Bill Cole, then Director of the University of Washington Marching Band came to me and said, "It's no problem. We played Oregon State last week and did the same pre-game design together. So, we'll just meet on the field for pre-game."

NO problem.

There's just ONE problem.

Historically, the U of W played the National Anthem in Bb when at "their house." If the game was at WSU, then we played the Ab version. However, Bill forgot that and had told his band, "Oh. WSU is coming; they always play the Ab version of the Banner."

With 50,000 people in the audience, the parallel major-second version of the Star Spangled Banner was "striking." Randall Spicer and I were far above, atop the stadium press box and did an immediate, "Oh, oh!"

But then, we heard Bill Cole shout to his band, "Switch." Like troopers, so did the 128 members of the WSU Marching Band! It took to the end of the first strain to return to traditional tertian harmony in Ab major.

Next time: Special landmark learning at WSU lasting a lifetime.


BW 2006

The Bandworld Legion of Honor


[Previous LEGION](#)
[Next LEGION](#)


Russell Bertles

Director of Bands at Dutchtown Middle School in Hampton, Georgia, Russ Bertles has taught in the public schools for 25 years. He holds a bachelor's degree from Jacksonville State University and just completed the American Band College masters program at Southern Oregon University. His middle school bands have received many superior ratings at the district level and in various other festivals.

"I strongly believe that you have to put the kids first, to teach them life skills. You must care about them and care for them. The superior ratings and the first place awards are simply the gravy."

A special award of The John Philip Sousa Foundation

The Bandworld Legion of Honor was established in 1989 to honor, over the course of a year, eight of the finest band directors in our business.

Recipients have taught for at least fifteen years, have maintained a very high quality concert band program, and have contributed significantly to the profession through dedication to bands and band music.

Each is honored at the annual Sousa Foundation awards ceremony during the Midwest Band Clinic in Chicago, Illinois.

Chairman of the Legion of Honor Committee is Robert E. Foster, University of Kansas, and Past President of the American Bandmasters Association.

[Legion Laureates List Link](#)

[Robert Foster Bio](#)
[Legion of Honor Chairman](#)



Walt Lovell

Walt Lovell has been the director of bands at Elko High School since 1978. Lovell's bands have marched in The Macy's Parade twice, the Hollywood Christmas Parade twice and the Tournament of Roses parade three times. Lovell's bands have received Superior ratings for the past 28 years. Personally he has been named the Nevada Music Educator of the Year in 1999. He has been the chairman of the Nevada Music Educators and the All State Music Conference. He holds bachelors and masters degrees from Northern Arizona University.

"Consistently high expectations, Persistence, Patience, Resiliency, and keeping an eye on the future while not ignoring the past." His mentors taught him that where you start was not nearly as important as where you deemed to end.