

# Bandworld

Online Magazine ♦ Volume 23, Number 2



**Sammy  
Nestico**

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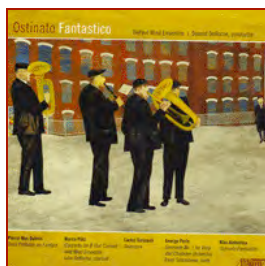
**BW 2007***The Future of the Bandworld*

## MusiClips

by Ira Novoselsky

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### Soleriana (excerpt)

by Carlos Surinach

Album Title: Ostinato Fantastico

Recording: DePaul Wind Ensemble

Donald DeRoche, Conductor

Publisher: Albany Records Troy 889

The ongoing series of DePaul Wind Ensemble recordings continue to provide quality programs of chamber & full wind ensemble works. The reduced forces are utilized in two pieces; the first being Trois Preludes en Fanfare (Dubois) for the brass while the unique combination of viola & chamber orchestra are featured in Serenade No.1 (Perle). The instrumentation requirements increase for Concerto for Clarinet & Wind Ensemble (Putz) and the title work, Chorale & Ostinato Fantastico Op. 200 (Atehortua). The central piece, Soleriana (Surinach) was written for the full concert band and gives the entire ensemble its opportunity to shine.



### Marching Song (excerpt)

by Gustav Holst

Album Title: Holst/Vaughan Williams-British Wind Band Classics

Recording: Royal Northern College of Music Wind Orchestra

Timothy Reynish, conductor

Publisher: Chandos Chan9697

#### *Old Comrades: A Classic CD Revisited*

If you were building a band/wind ensemble listening library the odds are your first recording would be marches (Sousa & others). There can be no better "second" recording to own than the Holst/Vaughan Williams cornerstones of band music. This particular recording is one of the absolute best. It features Hammersmith, the Suites and the shorter works of both composers. Of special mention is the usage of Sea Songs as the second movement of the English Folk Song Suite; the 1923 world premieres were done that way. Much attention to detail and usage of authenticated editions, in addition to superlative performance put this fine recording in a class by itself!!

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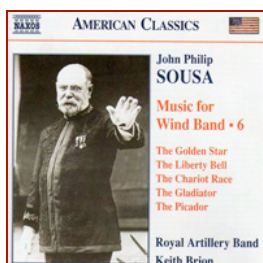
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**Sextet from The Bride Elect** (excerpt)

by John Philip Sousa/Herbert L. Clarke

Album Title: John Philip Sousa-Music for Wind Band: Volume 6

Recording: Royal Artillery Band  
Keith Brion, Conductor

Publisher: Naxos 8.559132

The popular Sousa Music for Wind Band series returns after a three year absence. Once again Keith Brion has chosen an interesting program for the listener. In addition to a good mixture of seven familiar & unfamiliar marches, a poetic funeral march The Golden Star is featured. The ragtime styled Easter Morning on the White House Lawn & La Reine de la Mer Waltzes may be known by some, due to their presence on other Sousa recordings. The remaining works are The Chariot Race, Three Quotations, and the Sextet from The Bride Elect (set for brass sextet & band by Herbert L. Clarke). Another enjoyable recording in this ongoing series.

**O Charalambus from Greek Folk Song Suite** (excerpt)

by Franco Cesarini

Album Title: Progressions

Recording: Messiah College Wind Ensemble & Symphonic Winds  
Bradley Geneviro, conductor

Publisher: Mark Masters 6799-MCD

Band music devotees will be doubly blessed with the performances of both the Messiah College Wind Ensemble and Messiah College Symphonic Winds. The Wind Ensemble is featured in Masque (Hesketh), Be Thou My Vision (Gillingham), Children's March (Grainger), Niagara Falls (Daugherty) and Fandango by Joseph Turrin (The soloists are Brandon Newbould, trombone and the former Director of Bands William Stowman, trumpet) The Symphonic Winds perform Cheerio (Goldman), Voluntary on "Old Hundredth" (Purcell/Curnow), Variations on Down Ampney (Stamp) and the delightful Greek Folk Song Suite (Cesarini). There is plenty to enjoy with this recording, you won't be disappointed.

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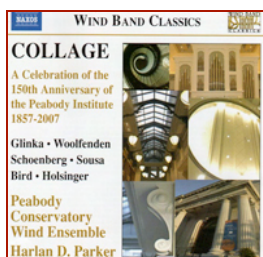
**BW 2007***The Future of the Bandworld*

## MusiClips

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### Theme and Variations (excerpt)

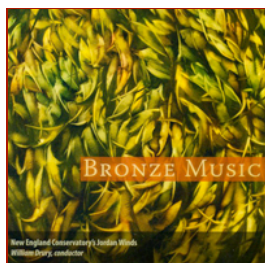
by Arnold Schoenberg

Album Title: Collage

Recording: Peabody Conservatory Wind Ensemble  
Harlan D. Parker, Conductor

Publisher: Naxos 8.570403

This stellar recording is a celebration of the Peabody Institute's 150th anniversary. The Peabody Conservatory Wind Ensemble has put together a most impressive program, starting with Overture to Russlan & Ludmilla (Glinka/Hindsley) followed by Schoenberg's challenging Theme & Variations Op. 43A. Arthur Bird's delicate Suite in D for double wind quintet provides ideal contrast to the central section of the recording. The full ensemble returns for Gallimaufry (Woolfenden) and ignites with a powerful performance of To Tame the Perilous Skies (Holsinger). Rounding out the concert is "Mrs. Sousa's favorite march" The Thunderer. Highly recommended.



### Bronze Music (excerpt)

by Gerald Levinson

Album Title: Bronze Music

Recording: New England Conservatory's Jordan Winds  
William Drury, conductor

Publisher: Albany Records Troy 913

It may be easy to call Bronze Music a CD with an attitude; the online advertisement says "No Lincolnshire Posy here" and the program notes begin with an essay entitled "Band" as a Four-Letter Word. This disc consists of a challenging brass fanfare (Fanfare for M.I.T. by Peter Child) and seven very mature works for the entire ensemble. These compositions are Kubla Khan (Feldman), River Dance (Macbride), Solstice (Dunsman), Two Fantasies (Peyton), Short Symphony (Bell) and Mountain Light by Gerald Levinson. The title piece, also by Levinson, is a fascinating work about bells & various bell sounds. If you are willing to step up and embrace the Jordan Winds, Bronze Music is a rewarding and most satisfying recording.

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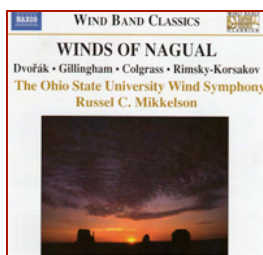
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**Serenade Op.22 - Mvt. 1** (excerpt)

by Antonin Dvorak

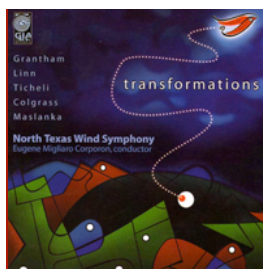
Album Title: Winds Of Nagual

Recording: Ohio State University Wind Symphony

Russel C. Mikkelsen, Conductor

Publisher: Naxos 8.570244

Winds of Nagual is one of the most interesting recordings in the Naxos Wind Band Classics series. The title work is a very imaginative, evocative musical fable by Michael Colgrass. No Shadow of Turning by David R. Gillingham is another fine original composition featured on this recording. The conductor's wonderful arrangement of Dvorak's Serenade Op. 22 is for double wind quintet, cello & bass; the influence & style of Dvorak's original Serenade Op. 44 (a different combination of ten winds with cello & bass) is obvious. To close the program, Donald Hunsberger offers his unique setting of Rimsky-Korsakov's Flight of the Bumblebee.

**Bali** (excerpt)

by Michael Colgrass

Album Title: Transformations

Recording: North Texas Wind Symphony

Eugene Migliaro Corporon, conductor

Publisher: GIA Wind Works CD-686

Now available through GIA Publications, Inc. the prestigious NTWS recordings offer the finest in band/wind ensemble literature. Transformations begins with Court Music (Grantham), the composer's homage to the Japanese Gagaku orchestra sounds, followed by Robert Linn's Concerto Grosso for Brass Trio & Band, a rarely performed work from 1961. Sanctuary (Ticheli) features some peaceful writing based on original materials seldom heard by this prolific composer while Bali (Colgrass) emulates the traditions and sounds of the Balinese island & people. The concluding piece is Symphony No. 7 by David Maslanka, a work influenced by American hymn tunes & folk songs yet the style of Maslanka is unmistakable.

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*The Future of the Bandworld***The Complete Arranger**

by Sammy Nestico

(Text and Audio excerpts from his book)

One of the truly fantastic books developed for our profession is the 300-plus pages of Sammy Nestico's "The Complete Arranger." Not only is it loaded with musical examples and explanations, it also includes two professionally-recorded CDs with over 100 examples that match up with book content.

The various chapters include Basic Requirements, The Saxophones, The Woodwind Family, The Brass Family, The Rhythm Section, The Percussion Family, The String Section plus how to make the arrangement, use of tone colors, special purpose instruments and even concert band orchestration.

Included in this issue of Bandworld Magazine is a major salute to Sammy Nestico via our [NOVOS-11 Radio/TV program](#) which includes an 11-minute video and a 70-minute audio program featuring 13 arrangements and original compositions by Sammy. This very short series of excerpts from "The Complete Arranger" includes two very useful charts and two chunks from the book (sax and trombone) with musical notation and audio. It's only the tip of the iceberg. Be sure to get this most important book for your library!

M. Max McKee, BW Editor, 10/1/2007

Ex. 1-1 Harmonic Notation

CHORD SYMBOLS	DO NOT USE THESE OR VARIANTS OF THEM. EDIT WHEN THEY OCCUR ON SCORES.				
G	GMA	GMA7	GMA	GMA7	GMA7
G <sup>b</sup>	G <sup>b</sup> TH	G(A <sup>ACC</sup> E)	G(E)	GMA <sup>b</sup>	G <sup>b</sup>
G <sup>7</sup>	G <sup>7</sup> TH	G(A <sup>ACC</sup> F <sup>b</sup> )	G(F)	G <sup>7</sup> <sub>1</sub>	G(+7)
GMI	G-	GMI	GMI	GMI	GMIN
GMI <sup>7</sup>	G <sup>-7</sup>	GMI <sup>7</sup>	GMI <sup>7</sup>	GMI <sup>7</sup>	GMIN <sup>7</sup>
GMA <sup>7</sup>	G <sup>7</sup>	GMI <sup>7</sup>	GMA <sup>7</sup>	G <sup>Δ</sup>	G <sup>7</sup> <sub>1</sub>
GMA <sup>9</sup>	GMA <sup>7</sup> ( <sup>9</sup> )	GMA <sup>7</sup> (A <sup>ACC</sup> A)	G <sup>7</sup> ( <sup>9</sup> )	G <sup>9</sup> ( <sup>7</sup> )	G <sup>9</sup>
G+ <sup>7</sup>	G+ <sup>7</sup>	G <sup>AUG</sup> 7	G <sup>7</sup> +	G <sup>7</sup> ( <sup>b</sup> 5)	G <sup>7</sup> +5
G+ <sup>9</sup>	G <sup>9</sup> +	G <sup>7</sup> +( <sup>9</sup> )	G <sup>9</sup> ( <sup>b</sup> 5)	G+ <sup>7</sup> ( <sup>9</sup> )	G <sup>9</sup> (5+)
G <sup>15</sup>	G <sup>9</sup> ( <sup>15</sup> )	G <sup>7</sup> ( <sup>15</sup> )	G <sup>9</sup> (A <sup>ACC</sup> E)	G <sup>9</sup> (+E)	G <sup>9</sup> (+6)
G <sup>0</sup>	G <sup>DIM</sup>	G <sup>0</sup> 7	G-	G <sup>7</sup> 0	G <sup>DIM</sup>
G <sup>b</sup> / <sub>9</sub>	G <sup>b</sup> (A <sup>ACC</sup> 9)	G <sup>b</sup> (A <sup>ACC</sup> A)	G <sup>b</sup> <sub>6</sub>	G <sup>15</sup> (NO 7)	G <sup>b</sup> 9
G <sup>7</sup> ( <sup>b</sup> 5)	G <sup>7</sup> -5	G <sup>7</sup> ( <sup>b</sup> 5)	G <sup>7</sup> (5-)	G <sup>7</sup> ( <sup>b</sup> 4)	G <sup>7</sup> <sub>-5</sub>
GMI <sup>7</sup> ( <sup>b</sup> 5)	G <sup>Δ</sup>	G <sup>b</sup> 7	GMI <sup>7</sup> -5	GMI <sup>7</sup> 5 <sup>b</sup>	GMI <sup>7</sup> 5 <sup>b</sup>
G <sup>7</sup> ( <sup>b</sup> 9)	G <sup>7</sup> (-9)	G <sup>7</sup> (A <sup>ACC</sup> A <sup>b</sup> )	G <sup>9</sup> <sup>b</sup>	G <sup>b</sup> 9	G <sup>9</sup> -
GMI(MA7)	GMI(A <sup>ACC</sup> F <sup>b</sup> )	GMI <sup>7</sup>	GMI <sup>MA</sup> 7	G <sup>-7</sup>	GMI <sup>7</sup>
G <sup>7</sup> ( <sup>b</sup> 9)	G <sup>7</sup> (+9)	G(+9)	G+9	G <sup>7</sup> ( <sup>b</sup> 5)	G <sup>9</sup> +
G <sup>7</sup> SUS	G <sup>7</sup> (SUS 4)	G <sup>7</sup> (A <sup>ACC</sup> C)	G <sup>7</sup> (ALT 4TH)	G <sup>7</sup> (+4)	G <sup>7</sup> ( <sup>b</sup> 5)
G <sup>9</sup> ( <sup>b</sup> 11)	G+11	G <sup>11</sup> +	G <sup>11</sup> <sup>b</sup>	G <sup>9</sup> +11	G <sup>9</sup> ( <sup>b</sup> 11)

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**BW 2007***The Future of the Bandworld***The Complete Arranger**by Sammy Nestico  
(Continued)**ARTICULATION CHART**

Ex. 1-7



ACCENT - USUALLY FULL VALUE



MARKED ACCENT WITH SEPARATION



STACCATO - LESS THAN FULL VALUE



LEGATO TONGUE



OR

SHAKE - SHAKING THE MOUTHPIECE SO AS TO CAUSE  
A WIDE-INTERVAL LIP TRILL (NO VALVES)FLIP UP FROM SOUNDED PITCH  
AND DROP DOWN TO NEXT PITCH

TURN

DOIT (PRONOUNCED "DOUGH-EAT") - AN UPWARD GLISS.  
USUALLY 1/2-VALVE FOR BRASS, SOFTENING AS THE TONE RISES

LONG GLISS UP TO NOTE

SHORT GLISS - AS ABOVE BUT  
SHORTER SLIDE INTO NOTESHORT AND LONG FALLOFFS -  
GLISS DOWNWARD AND DIMINUENDO

PLOP - QUICK SLIDE INTO PITCH FROM ABOVE

GHOST NOTE - A SWALLOWED SOUND:  
PITCH MAY BE IMPLIED+ CLOSED SOUND WITH PLUNGER OR HAND OVER BELL  
o OPEN

BEND NOTE



RIP UP TO NOTE

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**BW 2007***The Future of the Bandworld***The Complete Arranger**by Sammy Nestico  
(CONTINUED)**SAXOPHONES: UNISONS**

Prime octave unisons are a very common but effective device that can deliver great strength and flexibility. A sampling of this treatment can be found in the opening statement of "Basic Straight Ahead." Here, saxes are used in a rhythm-conscious setting to provide clarity and definition. For harmonic relief, they burst into brief patches of thirds. [The printed music example is only one of two pages shown in the book. The audio example is complete. [Click box below to play audio.](#)]

Ex. 2-3 Basic Straight Ahead CD 1  
2 © 1968 SAMMY NESTICO

BRIGHT TALL FEEL ♩ = 600

4 Saxs

4 Traps

4 Toms

PIANO GUITAR

BASS

DRUMS

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8

EXPLODE!

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**BW 2007***The Future of the Bandworld***The Complete Arranger**by Sammy Nestico  
(CONTINUED)**TROMBONE: UNISONS**

The trombone is a tenor pitched, non-transposing instrument, written in bass clef. It has seven positions, each one producing a harmonic series. In looking over the chart below, you can see how difficult it is for a performer to go quickly from the low sixth and seventh positions (low E and low B) to the first or second position – avoid figures exchanging these notes. They are impossible at a bright tempo. [The printed music example is only one of seven pages shown in the book. The audio example is complete. [Click box below to play audio.](#)]

Ex. 4-6 Shoreline Drive CD 1  
25

*80666A* ♩ = 120

1 2 3 4 5

7 8 9 10

Harmonic series: F#m, E+7, F#m/Eb, F#m/D, D#m7

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

15 Years ago in Bandworld

**Woodwind Mouthpiece Pitches**

by Victor Zajec

Vol. 8, #2, p.40 (Nov-Dec 1992)

**ALL PITCHES — CONCERT PITCH**

**Woodwind Mouthpiece Pitch Tones**  
**All Pitches—Concert Pitch**  
 Adapted from a chart by Victor Zajec  
 [Excerpted from Vol. 5, #3, p. 17]

<b>Flute headjoint</b>  1 Open (fundamental pitch)	<b>Flute headjoint</b>  2 Open (overblown)	<b>Flute headjoint</b>  3 Closed (hand over end)	<b>Flute headjoint</b>  4 Closed (overblown)	
<b>Clarinet mouthpiece</b>  5 Eb soprano clarinet	<b>Clarinet mouthpiece</b>  6 Bb soprano clarinet	<b>Clarinet mouthpiece</b>  7 Eb alto clarinet		
<b>Clarinet mouthpiece</b>  8 Eb bass clarinet	<b>Clarinet mouthpiece</b>  9 Eb contralto clarinet	<b>Clarinet mouthpiece</b>  10 BBb contrabass clarinet		
<b>Sax mouthpiece</b>  11 Bb soprano sax	<b>Sax mouthpiece</b>  12 Eb alto sax	<b>Sax mouthpiece</b>  13 Bb tenor sax	<b>Sax mouthpiece</b>  14 Eb baritone sax	<b>Sax mouthpiece</b>  15 Bb bass sax
<b>Bassoon</b>  16 #2 bocal and reed	<b>Bassoon</b>  17 Reed should have range of minor 3rd with bocal	<b>Bassoon</b>  18 Crow with reed alone	<b>Oboe reed</b>  19 Reed alone	

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# tone production

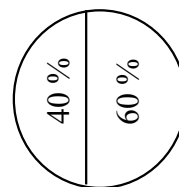
## 1. Breathing

While regular breathing is fine for sustaining life, breathing for playing wind instruments is different. When you play a wind instrument, you need to breathe deeper than normal breathing. Try to keep a round open throat and think of the word “Oh” when you breathe in. Feel the air go deep inside your body as if it was going down into your stomach. Imagine a giant, upside-down light bulb inside your torso that you fill up with air every time you breathe. Don’t raise your chest or shoulders when you breathe, try to keep your body relaxed. Most times you will have enough time to breathe deeply, but other times, you will need to take quick, deep breaths in between notes.

## 2. Embouchure

Embouchure comes from the French word “bouche” meaning “mouth”. The embouchure is the formation of the mouth needed to create the tone. Try this exercise using the head joint only.

- i. Bring the head joint to your lips with the closed end on the left hand side. See [next page](#) for photo.
- ii. Cover 1/4 - 1/3 of the tone hole with your lower lip. Make sure the embouchure plate is snug in the space just below the lower lip, parallel to the lips.
- iii. Form your lips as if saying the word “WHEE”. This will bring the corners of the mouth together. Don’t smile or tighten the lips – this will create a thin tone.
- iv. Take a big breath, say the word “TOO” and release the air. Think of your air stream as a tiny circle that goes into the flute. Taffanel and Gaubert refer to this as the “thread of breath”.
- v. 60% of the air should go *into* the tone hole and 40% should go *over* the outside edge of the tone hole. If you do not get a sound, make sure you are directing the air *into* the tone hole.



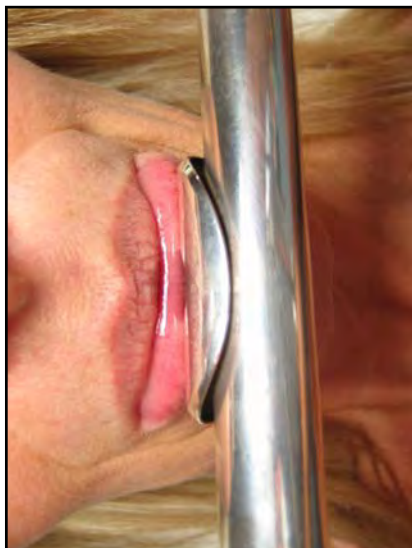


# EMBOUCHURE PHOTOS

**Side View**



**Middle Notes** ○



The shapes indicated are general guidelines and visualization concepts for the different playing registers.

[Click on the photos!](#)

**Low:** try to keep an elliptical shape with the corners back slightly.

**Low Notes** ○



**High Notes** ○



**Middle:** a slightly rounder shape to the lips, moving the corners in toward the front teeth.

**High:** the roundest smallest hole, using the corners to push the lips toward the center, forward and away from the teeth.

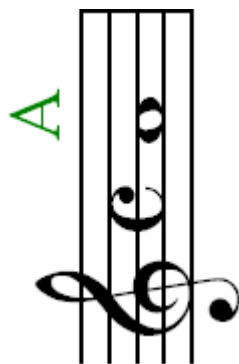


## FIRST NOTES

Your first notes should be tried on the head joint only. Check the photo on the [previous page](#). Place the head joint in your left hand and cover the open end of the head joint with your right hand. Bring the head joint to your lips and form the embouchure by saying the word: “whee”. Take a deep breath and release the focused air saying the word “too”.

**Click on the notes to hear their sound.**

The note you should get is an A:  
This note is A440.



This note is also  
known as A4 for short.

Try to make the clearest sound you can by rolling the head joint slightly in or out.

Now take your hand of the end of the head joint, take another breath and you should get another A, but an octave higher.

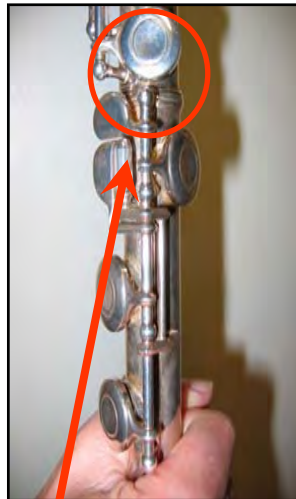
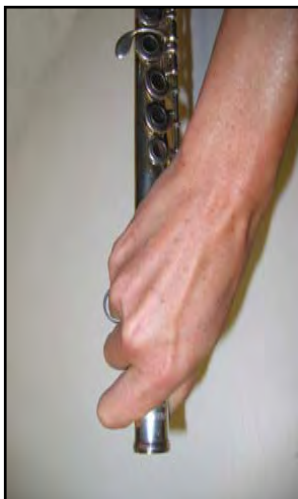


This note is also an A:

To differentiate between the  
“A” above, this note is known  
as A5.

# ASSEMBLY

1. The flute should be assembled by placing the head joint in your left hand so the open end faces to the right.
2. Hold the middle joint in your right hand by the top.
3. Gently slide the middle joint into the head joint to the center of the embouchure hole lines up with the first pad on the middle joint. Once you have found the best spot for these two parts, you may make small pencil marks on your flute as guides.
4. Place the middle joint in your left hand, holding it by the top. Place the foot joint in your right hand so the keys are closest to the end of the middle joint.
5. Gently slide the foot joint onto the end of the middle joint so the rod of the foot joint is aligned with the center of the last pad. The purpose of correct alignment is to ensure maximum freedom for finger dexterity by allowing the flute to be held in the most natural position.
6. If you have any trouble putting the flute together, try wiping off the ends with a cloth to remove any dirt or dust. Never use grease or oil on these ends; this will only attract dirt and make it harder to put together and cause scratches to the ends.



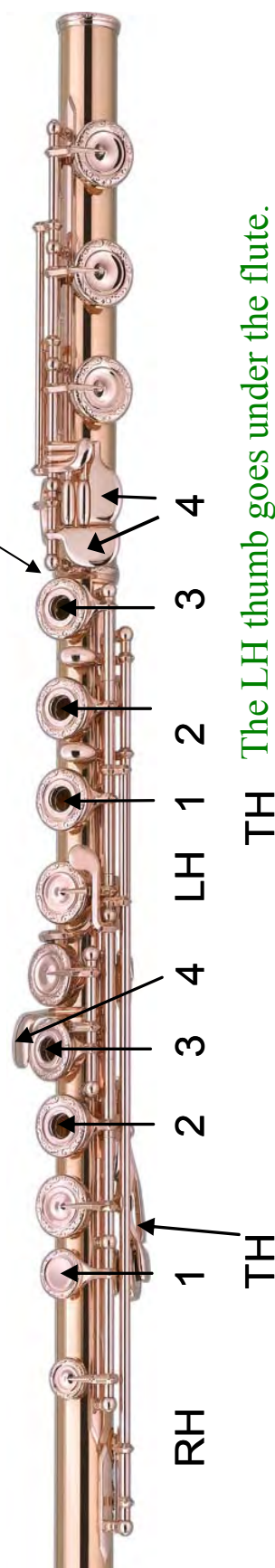
# HAND POSITION

The most important aspect of flute hand position is to hold the flute in the most natural position. This means holding and balancing it so it is comfortable and it allows for proper breathing, efficient finger dexterity, and good support. The flute should be supported by the base of the left index finger, the right thumb and the right pinky finger.

Start by picking up the flute with the fingers on the correct keys as indicated below. The wrist of the left hand must be bent slightly to support the flute. Some teachers compare it to holding a small pizza. The left thumb goes on the thumb key but should not be used to hold up the flute. The right thumb goes underneath the flute approximately in line with the first finger. If this is done properly, it is possible to hold up the flute with only these three contact points and the indent under the lower lips. The fingers should be curved and free to float on the key pads. Keep the fingers on the pads, don't let them fly off while playing. See the next page for photos.

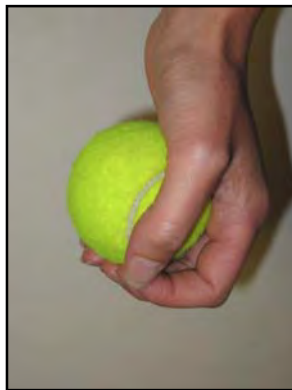
Flute with proper finger and thumb positions.

Note the position of the rod and the pad.



# HAND POSITION

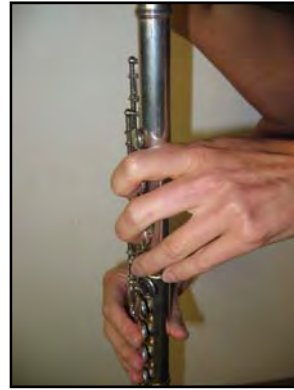
## LEFT HAND



While holding the flute, keep the hands relaxed and the fingers curved as if holding a tennis ball in each hand.

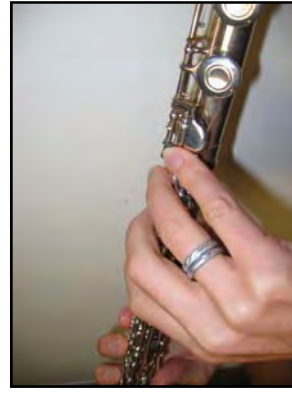
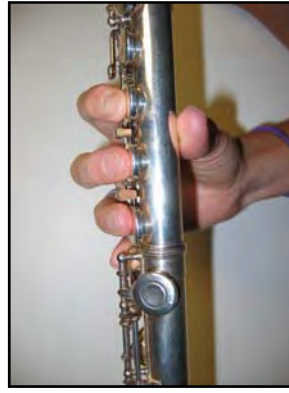


Make sure your fingers are in the centre of the key pads.



Use a mirror or a partner to check the parts of your hand you cannot see.

## RIGHT HAND





# PLAYING POSITION

When holding the flute, the player's head should be rotated slightly to the left approximately 30 degrees allowing the player to look over the left elbow while playing. This helps to free the body for better breathing and moves the flute closer into the left hand. Try to keep the arms parallel to the ground. The arms of the beginning flutist will get tired, therefore it is better to practice a few times a day, but only 15 or 20 minutes at a time.

Side View



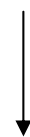
Front View



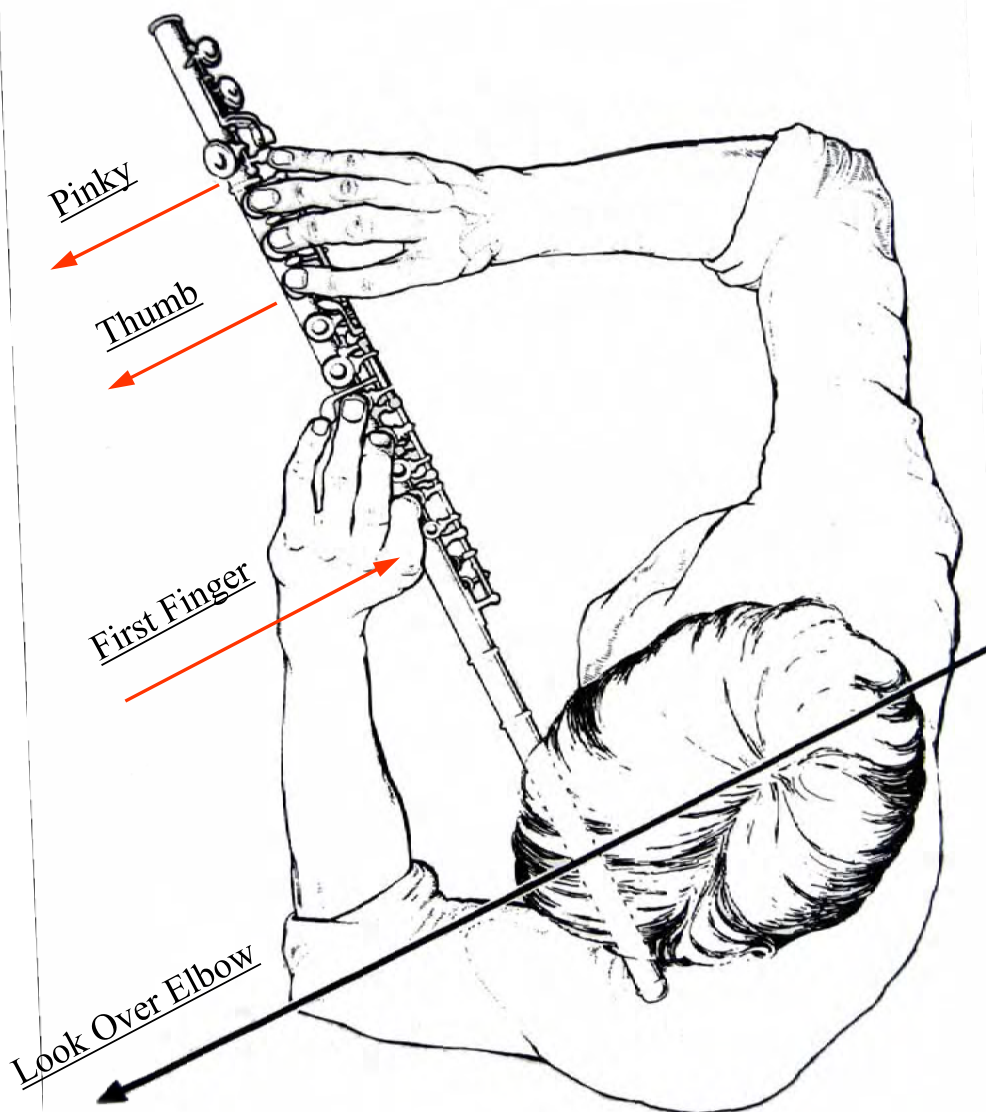
Proper playing position seated



Do not let the elbows drop while playing as this will offset the embouchure and bend the neck!



## PLAYING POSITION



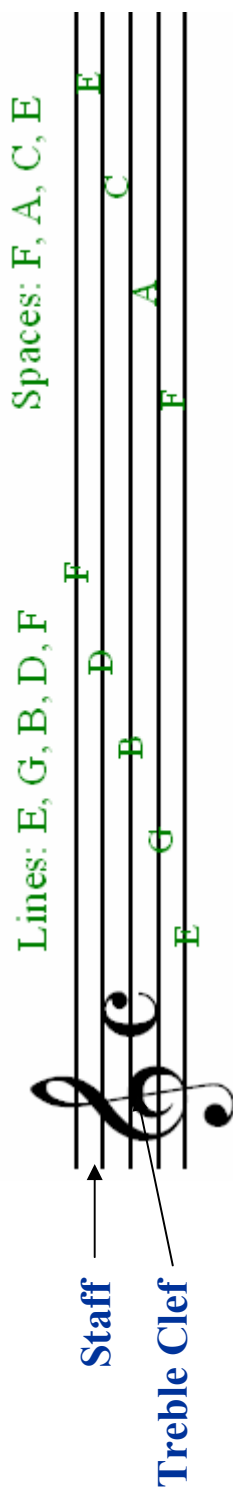
Think of a gentle push from the left hand first finger towards the player, and a slight push with the right thumb and pinky finger away from the player.

This will help keep the flute steady against the indent under the bottom lip at all times.

# BASIC NOTATION

Music is written on lines and spaces called a staff. The flute reads music written on the treble clef staff.

The names of the lines are E, G, B, D, F, and the names of the spaces are F, A, C, E.

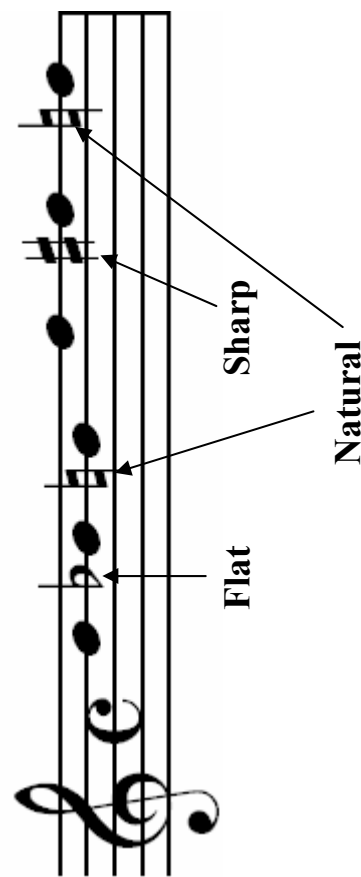


**Accidentals** – change a note for a full bar.

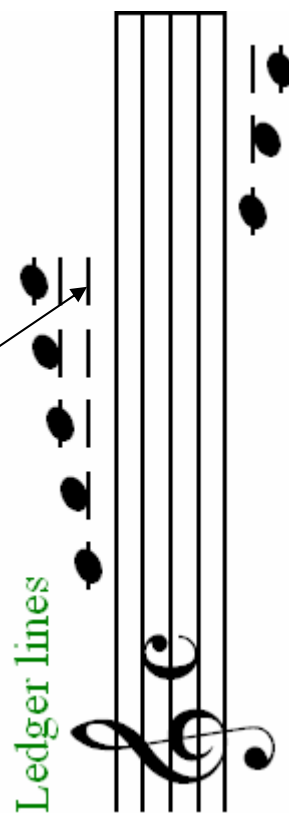
Notes can be *lowered* using a **flat** sign.

Notes can be *raised* using a **sharp** sign.

Flats and sharps are *cancelled* by a **natural** sign.

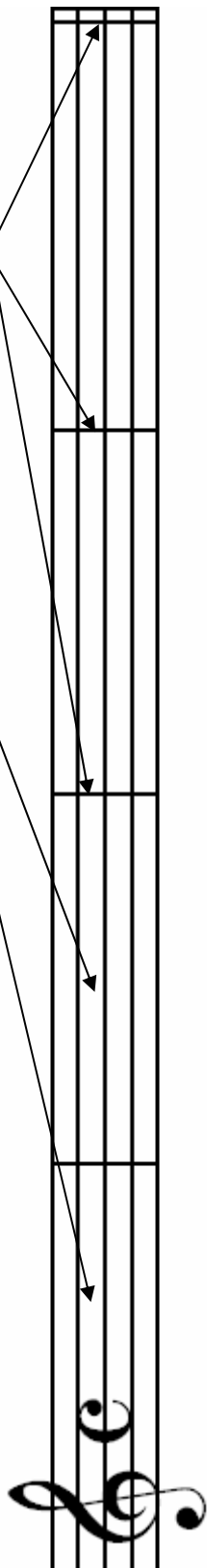


Music that is written on lines above or below the staff is written on **Ledger Lines**.

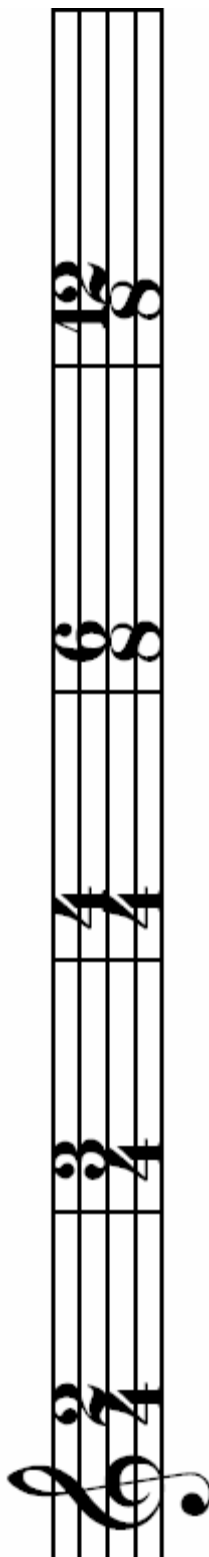


# BASIC RHYTHM



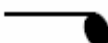


When music is written down, it is organized into bars or measures which are divided by bar lines.



These bars can be broken down into sound and space (or rests) according to how many beats there are in a bar. A time signature tells us how many beats there are in a bar. The top number tells us how many counts or beats there are in the bar, and the bottom number tells us which type of note gets one count.



**Type of Notes:** These are the most common notes used in music.

Whole note	Half Note	Quarter Note	Eighth Note	Sixteenth Note
				
4 Counts	2 Counts	1 Count	1/2 Count	1/16 Count

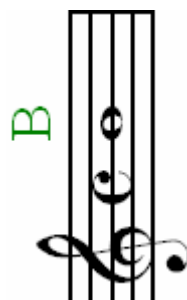


# FIRST NOTES ON THE FLUTE

Now you are ready to try your first notes and songs on the flute. Let's review the process of starting the tone:

1. Set the embouchure - "whee".
2. Take a deep breath and place the tongue behind the top teeth.
3. Release the air with the tongue - "too".
4. Keep the air moving fast through a small hole. Most of the air should go into the flute.

[You can hear the sound of the notes by clicking on them!](#)

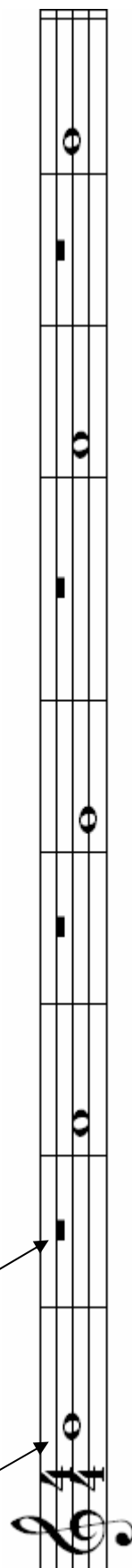


# FIRST MELODIES ON THE FLUTE

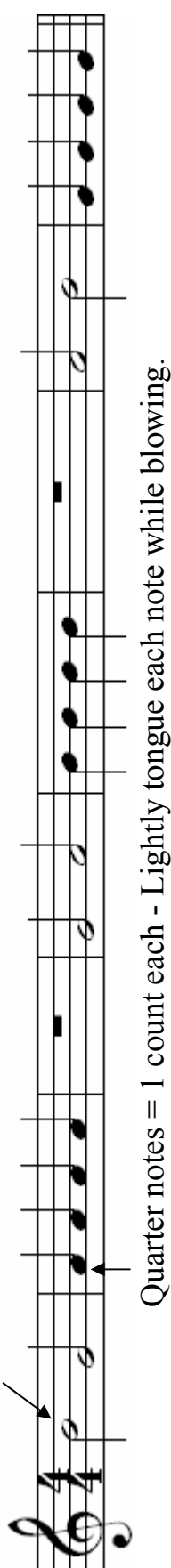
Try these long tones on the flute. Listen to your sound and make it pure. Each note will get 4 counts.

Click on the treble clef  at the beginning of each melody to hear it. You have 2 seconds to get ready.

Play, 2, 3, 4 Rest, 2, 3, 4 etc. Breathe before each new note. Keep the counts even.

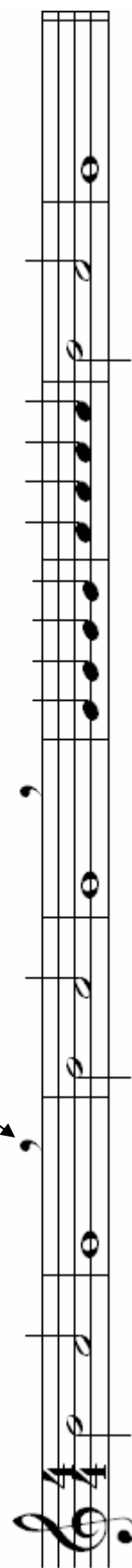


Half notes = 2 counts. Tongue the beginning of each note and keep blowing.



Breath Mark – sneak a quick breath!

Hot Cross Buns

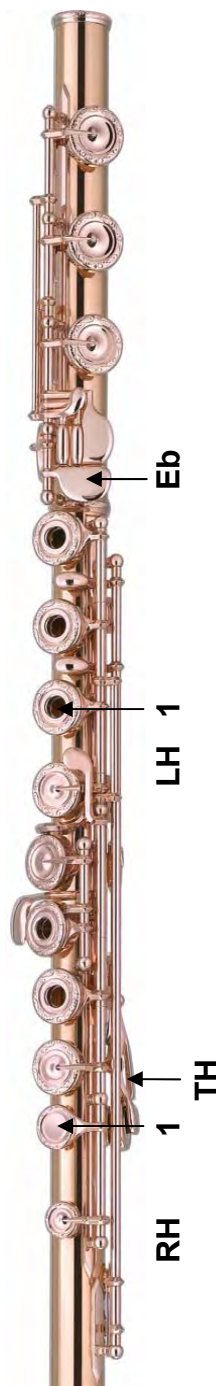
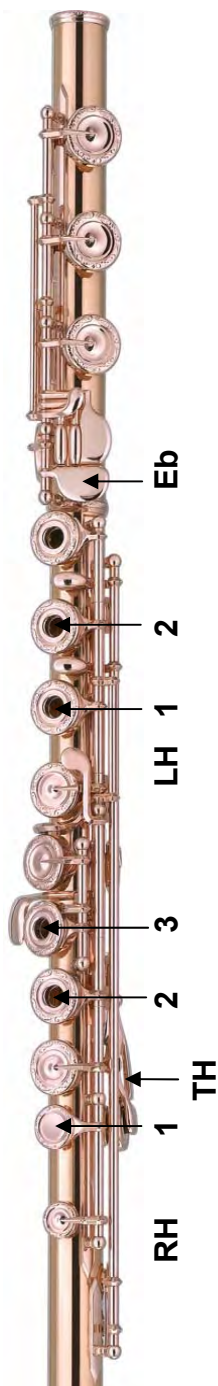
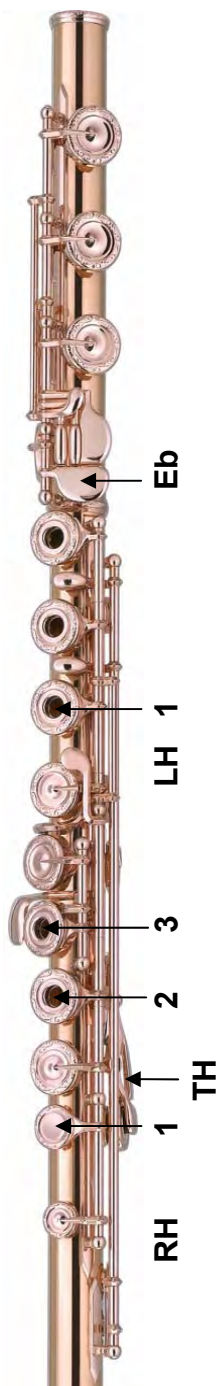


1 (2) 3 (4) 1 (2, 3, 4)

1, 2, 3, 4 1, 2, 3, 4



Here are some more fingerings to memorize, remember to click on the note to hear its sound.



Thumb B flat

**Use this fingering when you have to move to or from regular B**

Here are all the new notes you know. Play along with the recordings. Listen and focus on a steady air stream.

A musical staff in 4/4 time showing a sequence of notes: B (quarter), A (quarter), G (quarter), F (quarter), E (quarter), C (quarter), Bb (quarter), and Bb (quarter). The notes are placed on a five-line staff with a treble clef.

### Pont de Avignon

A musical staff in 4/4 time showing a sequence of eighth notes: B, A, G, F, E, C, Bb, and Bb. The notes are placed on a five-line staff with a treble clef.

### Mary Had a Little Lamb - simplified

A musical staff in 4/4 time showing a sequence of eighth notes: B, A, G, F, E, C, Bb, and Bb. The notes are placed on a five-line staff with a treble clef.

Here is a *duet* – a composition for two players. Play each line separately first. To play as a duet, first click the top line and you play the bottom line. Then click the bottom line and you play the top line.

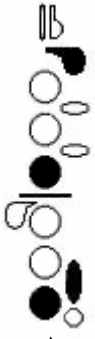
### First Duet

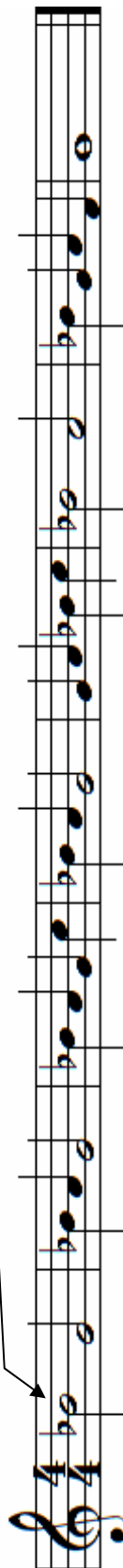
Two musical staves in 4/4 time, each showing a sequence of eighth notes: B, A, G, F, E, C, Bb, and Bb. The notes are placed on a five-line staff with a treble clef.

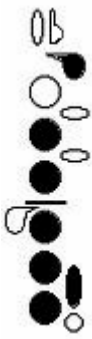


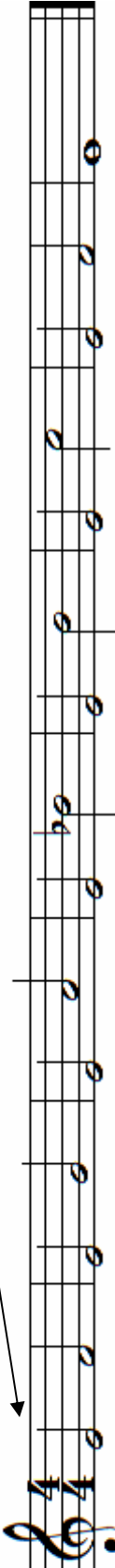


You may want to go back a couple of pages to review the new notes. Here are some more melodies.

Click on the reminders of the fingerings. Bb →  Breathe every two bars.

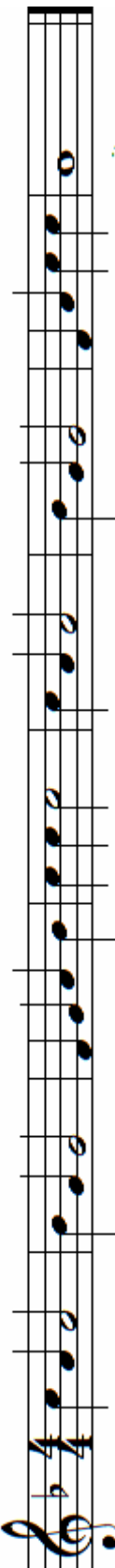
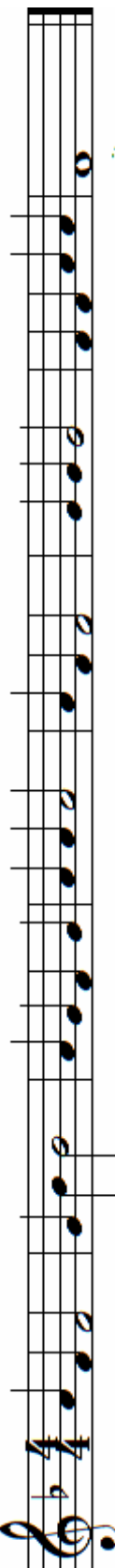
**Rain, Rain**  **Haas**

Here is a reminder of the fingering for E.  Breathe every two bars.

**Reminder**  **Haas**

Here is another duet. Play along with each line first before trying playing along with the opposite line. The Bb after the treble clef means that all Bs played should be Bb. This is called a *key signature*. Remember to breathe only every two bars. The word *rit.* is short for the Italian *ritardando* meaning slow down.

### Lightly Row - Duet

 *rit.*  
 *rit.*

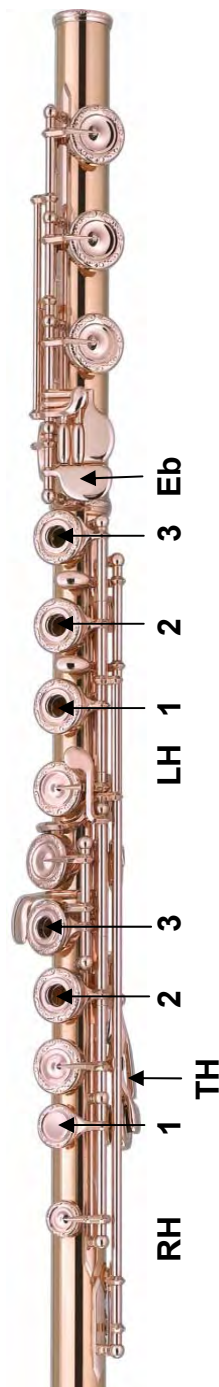

Arpeggio Joe

Haas

Arpeggio Joe - II

Haas

# NEW NOTES: Eb and Ab




When you play lower notes, your embouchure must become slightly wider. Search for the purest sound.

### E♭ Scale to C

Ab: Click to hear the notes.

Key Signature Review: Remember to play B♭, E♭, A♭ for the whole song.

### Down the Trail

Haas

Now you will play eighth notes. Eighth notes are played twice as fast as quarter notes. Don't forget to tongue them.  
[Listen to the tracks first before you try to play along.](#)

### Step Up

Haas

### Frère Helper

### Frère Jacques





## Choosing the Tuba: Some considerations for students starting on tuba

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For some students, choosing the tuba may not be an option. The tuba may choose them instead. The sheer size of the instrument, coupled with its rich, majestic, and sometimes earth shaking, subterranean sound, can cause some aspiring musicians to forget about space considerations and launch themselves into music making tuba-style. For all other cases, here are some considerations before starting to study the tuba.

- 📖 **Size of the Student:** Even though tubas come in compact  $\frac{3}{4}$  sizes, the physical size of the beginning student must be a factor in choosing the instrument. For smaller students, a tuba stand can be very helpful when playing the instrument. However, it doesn't do much good if the student is asked to carry the instrument home to practice.
- 📖 **Embouchure:** The tuba uses a very loose embouchure, which can accommodate different dental problems and lip structures. The main consideration here is that the student has enough lip to cause a large enough vibration in the mouthpiece to produce the low notes. This should not be a problem in all but a few cases.
- 📖 **Ear training:** The tuba, like all other common brass instruments, requires the player to be able to hear notes that appear in different partials of the overtone series. Another way to say this is that any given valve-combination can produce several different notes. The player must be able to not only distinguish between the notes, but also be able to hear the note before it is played in many cases. If a student can match pitch, and has good aural recall, he or she should be well suited to playing a brass instrument.
- 📖 **Financial considerations:** In most cases a beginning tuba student will not purchase or even rent his first instrument. These students will start on an instrument that is owned by the school, thus helping defray some of the costs that prevent some students from joining band.





## Switching To Tuba: Some considerations for students switching to tuba

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The majority of students who play the tuba have been “switched over” from another instrument. This is usually due to a need for a “bottom” sound for the ensemble. Just as you need a good foundation to build a house, a band must have a solid base on which to build its sound.

There is no magic switch to tuba in that any student can change to tuba. Here are a few questions the director needs to ask:

How strong is this particular student’s desire to switch to tuba? Many factors, including the physical size of a student can be overcome by sheer desire. The director may appeal to a student’s willingness to be a “team player” and help the band in the low brass area. Also, assess the student’s natural curiosity. Is this a student who is excited by new challenges? Is the student someone who enjoys school and learning? Is this a student who understands or would like to understand music on a deeper level? Usually such a student would like to contribute to the band, even though his parts may not be as exciting.

📖 Switching from trumpet to tuba: The main factor in switching from trumpet to tuba is moving to a more relaxed embouchure and a looser buzz. Tongue position in trumpet is variable in that the back of the tongue is raised when reaching for the upper range. With tuba, the tongue basic remains down in order to keep the oral cavity open and move a larger column of air. An advantage of moving a trumpet player to tuba is that a student who has had a year or two on trumpet should grasp the fingering system as it relates to the overtone series. Now it is just a matter of moving that system down one step and teaching the student how to read bass clef.

📖 Switching from flute to tuba: Although it seems a little strange at first glance, this switch makes good sense for a few reasons. First of all, there always seem to be more flute players than a director really needs. Coupled with a constant need for low brass players, it behooves a director to find a willing and determined flute player to make the switch. Another advantage of making a flautist into a tubist is that there are many similarities in embouchure. Tuba and flute both use a quite relaxed embouchure and the aperture between the lips, especially in the low register, is quite similar. The only difference is that the lips are buzzing or vibrating when playing tuba. The resistance is also very similar between the two instruments.

The main challenges for the new tubist will be learning the fingering system and learning bass clef. Also, adjusting to the size of the tuba may be of concern, but using equipment such as a tuba stand can help alleviate this problem.

Switching from low brass to tuba: This may be the most logical switch. However, with trombone players and even baritone players in somewhat short supply these days, a director may want to consider moving someone from the woodwind or trumpets sections. In terms of adapting to the tuba though, this is probably the quickest and easiest switch. Trombone players would need to adapt to relating the overtone series from slide positions to valve combinations. Both trombone and baritone (or euphonium) players would need to further relax their embouchures and get used to reading bass clef approximately an octave below where they are used to.



*These actually look more like Helicons to me.*



***The Helicon***

## Breathing Techniques on proper breathing



**Arnold Jacobs**



*“When I am investigating respiration, I wear an investigators hat. When I am teaching, I wear a teacher’s hat. When I put on the performer’s hat, I am not concerned with the mechanics of breathing.”*

**-Arnold Jacobs**

Proper breathing is an area that is often overlooked in band and choir class. Due to the conical bore, and the sheer size and length of the tubing, proper breathing is critical when playing the tuba. It is important to develop good habits, and to be aware of the fact that breathing when playing a wind instrument is different from normal respiration. However, as indicated in quote above, good breathing should be practiced and developed to the point that it is second nature. One should not have to think about what he is doing breathing wise when performing.

### **Fundamentals of Proper Breathing:**

- 1) Maintain good posture when breathing. *Breathing and posture are two elements that are closely linked.*
- 2) Keep the throat open when inhaling *and* exhaling. Use an “OH!” or a “WHOAH!” syllable to get the feeling of an open throat.
- 3) Avoid all tension when breathing.
- 4) Work to take in as much air as quickly and quietly as possible (while still avoiding tension). If throat is kept rounded and open, the inhalation should be almost silent.
- 5) Relate different volume levels to the speed of the air as it is being expelled.
- 6) **PRACTICE** inhaling and exhaling as they relate to playing a wind instrument. (See “The Breathing Gym” below)

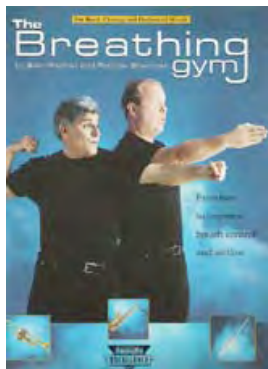
**Myth:** *Support with the diaphragm. Push against the belt when you play. Tighten your stomach muscles.*

When blowing with as much air pressure as possible into a modified blood pressure gauge, a man can only manage about three pounds of pressure. However, the abdominal muscles can support over 100 pounds when someone is standing on the same man who is lying on his back. To quote Arnold Jacobs, “It is foolish to use enormous strength when you are dealing with one or two pounds.” Tightening the abdominal muscles actually causes the throat to close to maintain air pressure inside the body; something that is detrimental to proper breathing and tone production.

**Myth:** *Blow warm or cool air on your hand to try to feel where the air comes from.*  
The player can make the air warm or cool regardless of the intensity of the airflow.

**Myth:** *Breathe low when playing.*






The player has no control over which part of the lungs fill up. This saying may have come about to try to get the player to relax the shoulders.



## The Breathing Gym

“The Breathing Gym” is an excellent guide to not only how to practice breathing, but also how to move beyond that of which you are presently capable. Contained in this book and DVD set are the how-to’s of stretching, flow exercises to simulate breathing while playing an instrument, and therapies to move beyond the comfort zone of how you normally breathe when playing. Below is an excerpt from the flow exercise section of the book. It is highly recommended that teachers and students utilize this method and develop daily routines.

### Hints on Breathing Form (from “The Breathing Gym”):

-  The shape of the mouth should be “Oh” or “Woah”
-  Effort should be made to breathe evenly over the entire count
-  Air Should be moving at all times (in or out – never holding)
-  Change of direction should be as smooth as possible
-  Make it as easy and relaxed as possible

### Flow Exercises (from “The Breathing Gym”):

Flow exercises are designed to assist in developing breathing patterns that are consistent with challenges encountered when playing or singing.

#### Exercise: First flow studies

Breathe in smoothly for 6 counts and out for 6 counts (♩ = 72). Repeat doing 7 counts in and 7 counts out. Each time you repeat add a count. Go to 10 counts the first few times and add more as you become more comfortable.

Tempo (♩ = 72)	Repetitions	Counts In	Counts Out
	1	6	6
	1	7	7
	1	8	8
	1	9	9
	1	10	10

#### Exercise: Shorten the inhalation

Breathe in for 4 counts and out for 4 counts. Then breathe in for 3 counts and out for 4 counts, in 2 and out 4, and finally in 1 out 4. Repeat in 1 out 4 for 20 seconds. Add 1 repetition a day until the pattern can be done for 1 minute without dizziness or discomfort.

Tempo (♩ = 60 to 88)	Repetitions	Counts In	Counts Out
	1	4	4
	1	3	4
	1	2	4
	20 seconds	1	4
	Increase to 60 sec.	1	4



## Embouchure

### Forming the embouchure



### Embouchure:

The word “embouchure” comes from the French word *bouche* which means mouth. When we discuss embouchure we are not merely discussing the position of lips, but also the jaw, tongue, chin, and the facial musculature around the mouth.

Although other factors such as proper breathing and posture come in to play, the main guide for forming a good embouchure should be the sound produced. It is important to use this guideline and not over-analyze what is happening with the face.

“People learn the complex maneuvers of speech largely through the imitation of sound rather than through physical analysis. Similarly, the development of a correct embouchure should be based on the imitation and creation of fine sound.”

- Donald C. Little: *“Practical Hints on Playing the Tuba”*

Some characteristics of the tuba embouchure:

- 🔊 The tongue should be down in the mouth.
- 🔊 The aperture between the lips should be in the middle of the mouthpiece (see the picture below).
- 🔊 The mouthpiece should rest more on the lower lip than the upper.
- 🔊 Avoid using too much pressure. Do not jam the mouthpiece into the lips.
- 🔊 The lips form the word “emm” and are slightly puckered.
- 🔊 The teeth are slightly apart and the lower jaw is pushed out slightly.
- 🔊 The corners of the mouth are drawn gently to the teeth, but never pulled back into a smile.
- 🔊 The cheeks are relaxed but should not be puffed out. However, some minimal cheek-puffing may actually be necessary in achieving notes in the extreme low register.
- 🔊 The chin should be firm and a little pointed. It should never “bunched.”



The line between the lips should be in the middle of the mouthpiece. There is about the same amount of top lip as there is bottom lip.

**A fast, practical way to form the tuba embouchure:**

**Step One:** Have the student “OH!” or “WHOAH!” deeply and loudly. Make sure he holds the position with his mouth after he’s said it. *This brings the tongue forward and down and opens the throat and the oral cavity.*

**Step Two:** The student forms the “OH!” into an “OO.” *This forms a slight pucker, bringing the lips into the correct position.*

**Step Three:** Have the student grip a straw or a pen with the center of the lips and squeeze gently. *This causes the lips to tighten around a central point and sets the corners of the mouth.*

**Step Four:** The student takes a deep breath, filling the lungs completely with air, re-forms the embouchure without the straw, and expels the air rapidly while buzzing the lips.

**Remember: "OH - OO - Squeeze the straw"**

**Correct Embouchure  
Front View**



**Correct Embouchure  
Side View**



**Embouchure for low notes  
& pedal tones  
Corners pulled down**



**Incorrect: Corners are  
pulled back and too tight**



**View of the embouchure  
without the mouthpiece**



**Incorrect: Cheeks are puffed  
and corners are not firm**



## Some fixes for poor tone production (from: “Embou-Sure”)

Problem	Causes	Remedy
<b><i>No tone – rushing air</i></b>	Embouchure is not formed tightly enough. Air stream is restricted by a closed throat and/or a raised tongue.	Re-form the embouchure and tell the student to grip the imaginary straw more tightly. Emphasize the word “OH” to have the student open the throat and bring the tongue down.
<b><i>Thin, pinched tone</i></b>	The embouchure is formed too tightly. The lips are pinched together. Not enough air is passing through the lips.	Have the student loosen the grip on the imaginary tube and relax the face in general. Instruct the student to bring in as much air as possible while keeping the throat open (yawn) and relaxing the diaphragm.
<b><i>“Gargled” or “split” tone</i></b>	The lips are not firm enough to center the pitch. The lips may be folding over the teeth somewhat and causing a double vibration.	Grip the tube more firmly. The student may have to re-form the embouchure using a mouthpiece ring to make sure the lips are even and not folding over the edges of the teeth.
<b><i>Stopped or intense air (no sound)</i></b>	The lips may be completely pinched together, allowing no air to escape unless under extreme pressure. This is an exaggerated case of “thin, pinched tone.”	Have the student loosen the grip on the tube. Re-form the embouchure and really emphasize “OH” and “OO.”



**The EEB Subcontrabass Tuba**



## Buzzing The Mouthpiece

### Buzzing techniques and exercises

Buzzing the mouthpiece can be a valuable tool in producing a good tone. All the elements in tone production such as breathing, embouchure, and tonguing, and especially developing a good sense of pitch, can be concentrated on without having to worry about fingering and holding the instrument.

How to buzz the mouthpiece:

- 1) Hold the mouthpiece by the shank – don't put your fingers on the cup.
- 2) Place your little finger over the end of the shank so it covers the hole about halfway. This helps to simulate the resistance of the horn.
- 3) Place the mouthpiece to your lips in the correct position. Make sure to use the proper amount of pressure.
- 4) Breathe correctly through the corners of the mouth (not the nose).
- 5) Form the embouchure correctly and expel the air through the lips.
  - a. Listen for a nice, full tone.
  - b. Try to imagine a target that you are trying to hit with the air.

## Parts of the mouthpiece



**Hold the mouthpiece  
by the shank**



**Do not grip the mouthpiece  
by the cup - it can cause the  
student to use too much pressure**



**Form the embouchure correctly  
and expel the air through the lips.**



**Place your little finger over the end of the shank  
so it covers the hole about halfway**

## **Buzzing Exercises:**

It is a good idea to sing all buzzing exercises a couple times so the students can get the pitches in their ears before they start to actually buzz. Makes sure the students are breathing properly and expelling the air at a steady rate, thereby producing a steady tone. During the buzzing exercises the students should be breathing about every four beats (♩= 60) or they are not using enough air.

### **Exercise 1: Match Pitch**

This is a good exercise to get started with buzzing. The teacher starts by either buzzing a pitch, singing it, or playing it on a piano. Have the students match the pitch as a group or one by one. Also, have the students start the exercise by buzzing a pitch and having the others match the pitch.

### **Exercise 2: “Sirens”**

The students take a full breath and start as low as they can, then gradually tighten the lips and speed up the air to produce a higher buzz. Then do the opposite to bring the pitch back down. After they can do one at a time, have them try to do two, then three in row, making the siren faster.

### **Exercise 3: Glissed\* Arpeggios**

As always, start by demonstrating the exercise. Do this by holding the tonic for two beats (♩= 90). Then gliss up to the third and hold for two beats, the fifth for two beats, and then hold the octave for two beats. Then come back down, at first by taking a breath and restarting the octave, then by doing the whole exercise in one breath (we need to throw away the rule about breathing every four beats on this one). DO NOT TONGUE THE NOTES!

\*A “gliss” is when you slide up or down to the note, rather than trying to play the exact pitch right away.

### **Exercise 4: Major Scales**

Sing and then buzz one or more major scales. As the students develop, their ears will allow them to buzz more and more scales every day. Start with the basic Bb concert scale and then develop more scales as time passes. Experiment with buzzing scales in circle of fourths, circle of fifths, and stepwise orders. The students will hear and buzz the scales before they are even able to play them on their instruments. All that will need to be added will be the fingerings.



### Exercise 5: Familiar Tunes

A fun way to practice buzzing is to play familiar tunes on the mouthpiece. Usually it is best to tongue the notes. This helps with the rhythm of the tune and also helps them to hear the individual pitches. Variety is nice in this exercise, and as long as the students can sing the melody, you can assemble a good assortment of tunes to buzz. Below is a short list of tunes. As the students get more advanced they can move to more challenging tunes. Another way to practice buzzing is to buzz the songs the students play in their method books.

<b>LEVEL ONE</b>	"Mary Had A Little Lamb" "Hot Cross Buns" "Twinkle, Twinkle Little Star"
<b>LEVEL TWO</b>	"Happy Birthday" "Jingle Bells"
<b>LEVEL THREE</b>	"Dixie" "Theme From 'The Simpsons'" "If I Only Had A Brain (from the Wizard Of Oz)"



## Hand Position and Holding the Tuba



### Hand Position:

The basic hand position on tuba, as well as other valved brass instruments, is to form the hand into the basic position of holding a ball. The wrist should be slightly up with the fingers curved. Press the valves using the end joints of the fingers (not necessarily the fingertips). Do not use the middle joints of the fingers to depress the valves. Keep all the fingers over the valves at all times and do not let them fly off the valves or curl up when not being used.

#### Correct Hand Position (front view)



#### Correct Hand Position (rear view)

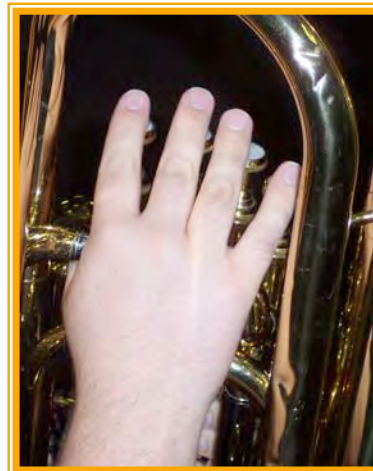


**In both examples the fingers are slightly curved and over the valves, and the wrist is raised slightly.**

#### Incorrect: fingers are resting between the valves



#### Incorrect: fingers are not curved



## Holding the Tuba:

The tuba should be held upright or at a slight angle, not resting across the body. The right hand operates the valves while the left hand can reach across and help stabilize the instrument. Depending on the size of the player, the tuba can rest on the leg or the student can use a tuba stand.

It should also be noted that some tubas have the mouthpiece on the player's left and some tubas have the mouthpiece on the player's right. This changes the position of the right hand and the left arm. Notice in the pictures below that on a right mouthpiece instrument the player has the left wrist in a relaxed position over the top of the tubing.

**Holding the tuba with it resting on the leg. This tuba has the mouthpiece on the left.**



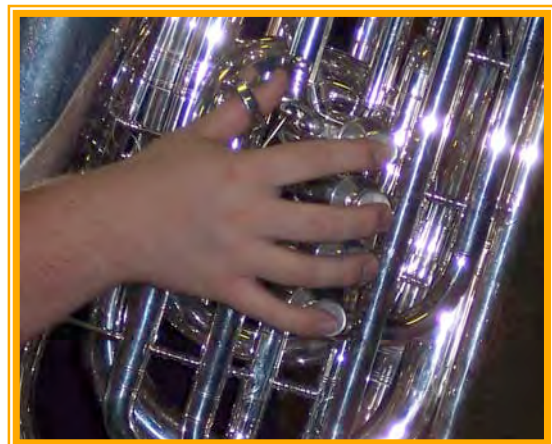
**Holding the tuba with it resting in a stand. This tuba has the mouthpiece on the left.**



**Holding a right-mouthpiece tuba in a tuba stand**



**Hand position on a right-mouthpiece tuba**





# Resting the tuba on its bell when not playing

Always lean the tuba against something when you are resting it on its bell. It can lean against a chair or your leg. If this is not done, the weight of the tubing can cause the bell to crease.

## Correct

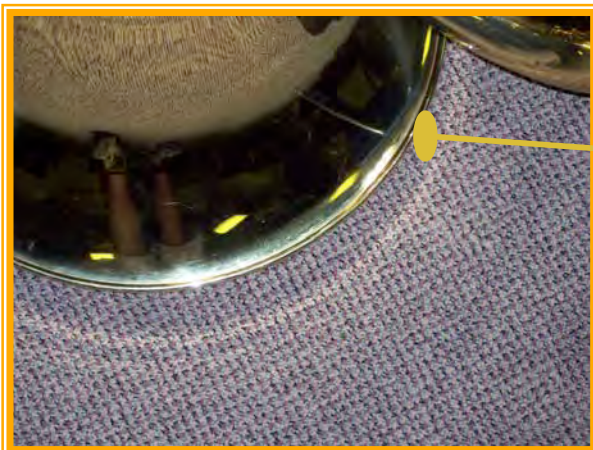


**The chair is helping to support  
the weight of the tubing**

## Incorrect



**There is nothing to help the bell support the  
weight of all the tubing, causing the bell  
to crease more and more over time.**



**There is a slight crease forming on  
the edge of the bell due to stress put  
on it from supporting the weight of  
the tubing**

## Posture & Holding the Tuba



Posture and breathing are two of the most important basic elements in playing a wind instrument. Why? Wind instruments rely on wind, or breath to produce sound. The better a player is able to control the air and consciously manipulate it, the better the sound. Posture comes into play when you consider the physiology of the body when expanding the lungs. The body needs to be positioned correctly in order to allow full expansion of the rib cage to therefore allow large amounts of air to enter the lungs. This needs to happen while keeping the shoulders free of tension.

### Correct Posture (front view)



**Notice that Mr. King is bringing the instrument to him, rather than going to the instrument**



## Correct Posture (side view)



The head is straight and resting on top of the spine, not pushed forward or rolled back

The back is straight except for a slight curve at the bottom

Mr. King is forward in the chair and his back is off the seat back

## A few examples of incorrect posture



Problems include: Leaning back and resting on the back of the chair. Only one hand is on the instrument.



Problems include: Leaning over and resting on the instrument. Holding the instrument across the body rather upright. Bringing your face to the mouthpiece instead of the opposite.



Problems include: Resting the bottom tubing on the ground. Putting stress on the bell by resting the head and arms on it.

One should pay attention in class at all times. Band teachers have been known to make very profound statements on occasion.

## Reading Bass Clef



Here is a primer for younger students switching to tuba from treble clef instruments. Once a student gets the concept of how to convert treble to bass clef, there is no substitute for practicing to relate notes and fingerings at sight.

### Memorizing Lines & Spaces:

One method to learn the notes in bass clef is to learn the lines by memorizing a saying.

**Lines: Great Big Dogs Fight Animals**



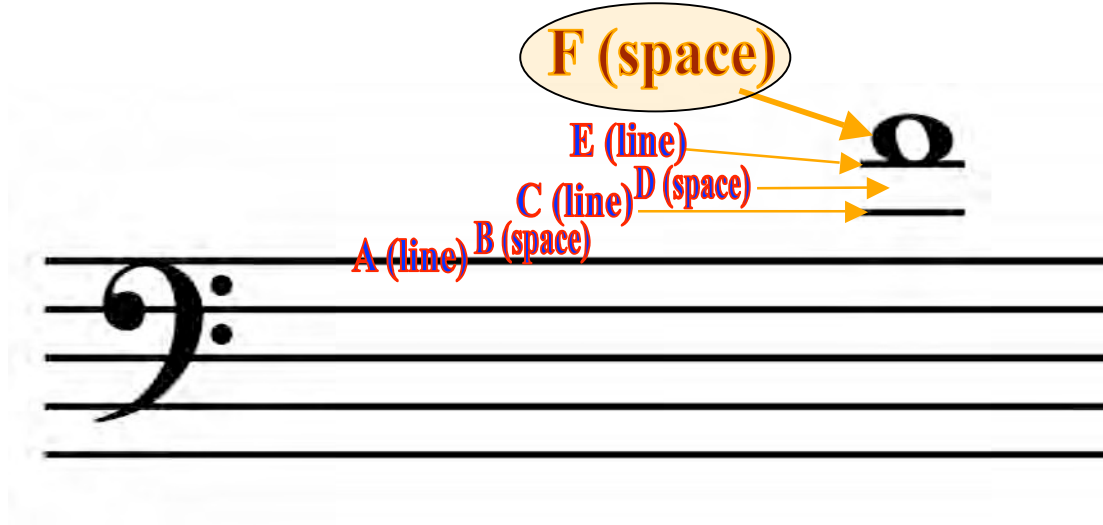
**Spaces: All Cows Eat Grass**



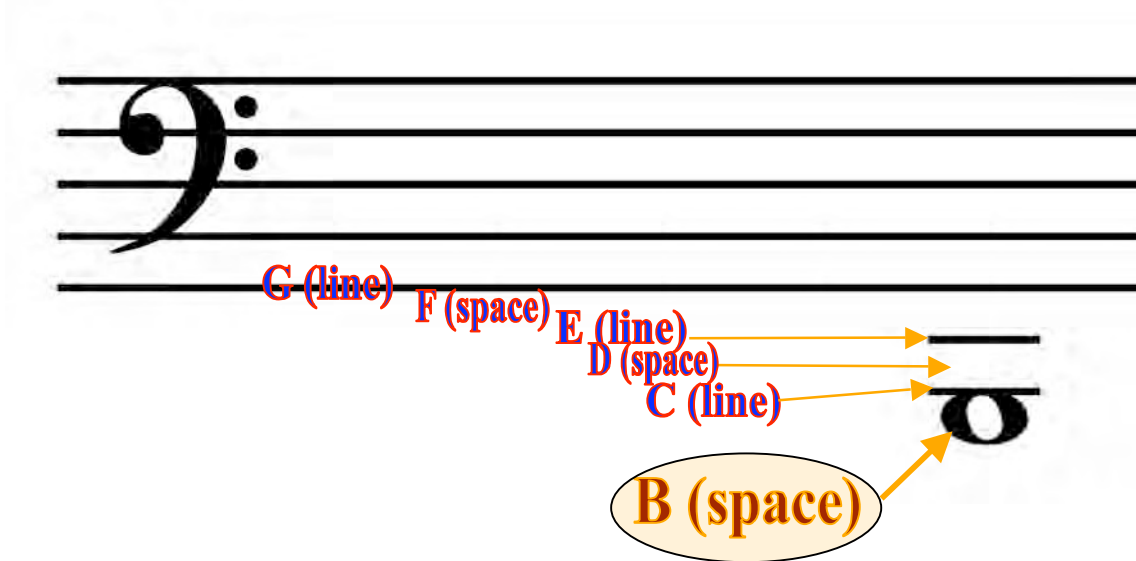
Another method to find a note is to notice that when alternating between lines and spaces, the notes follow the alphabet (A through G). When notes are ascending (going up), go forward through the alphabet. When notes are descending (going down), go backward through the alphabet.



Counting lines and spaces is especially helpful when dealing with ledger lines. If the note is above the staff, count forward through the alphabet from the top line. We know that “Great Big Dogs Fight Animals” so we’ll start with ‘A.’



When dealing with notes on ledger lines below the staff, count backward through the alphabet from the bottom line. We know that “Great Big Dogs Fight Animals” so the first note is ‘G.’



## First Notes & Warm up Exercises

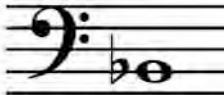


When producing the first notes on the BBb tuba, chances are you'll play either an F below the staff or a second line Bb. (A good way to find which note you're playing is to use a piano or keyboard.) However, when learning the first scale, it is important to be able to relax the embouchure in order to work down to the root of the scale. This is especially true if you are switching from a higher brass instrument such as trumpet. The root is a Bb two ledger lines below the staff.

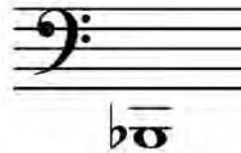
### First Notes: F



### Bb



### Low Bb (root)



Here are a couple exercises to help you get down to the low Bb. (The fingerings are noted below the notes.)

### From F (do the Bb exercises first if that is your most comfortable note):

Loosen the lips gradually, keep the air moving, and relax your face as you descend into the abyss. Remember to keep airflow steady so you can keep the lips vibrating.

0 = open

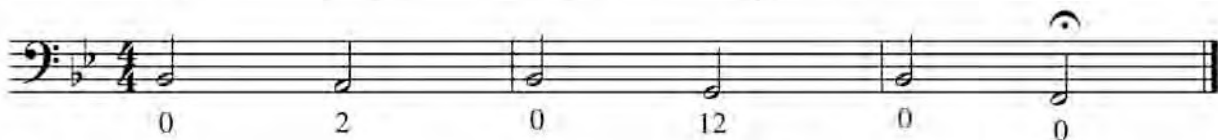


**Key signature:** This is your key signature (Bb & Eb). If you don't know what a key signature is, skip ahead to the key signature section for a detailed explanation.

Now, alternate slightly loosening and tightening your embouchure as you go back and forth between F and Eb, D, C, and Bb.



### From Bb:



After you can perform the Bb exercises comfortably a few times, go back and play the F exercise to relax the embouchure even more.

Now that you've worked down to the low Bb, practice starting the note several times and add crescendos and decrescendos.



### First Scale: Concert Bb

Now you are ready to play the Bb concert scale. This scale is usually the “home base” scale for younger bands. We will discuss other keys in the next chapter.

When playing the scale below, make sure to tongue each note. Remember, tongue behind the teeth not between the teeth and move the tongue quickly.



### Interval exercises:

These exercises are very beneficial in developing a feel for the amount of tension and release in your embouchure to achieve wider and wider intervals. The larger intervals--sixths, sevenths, and octaves may be very difficult at first. However, with practice, you'll develop the natural ability to make these jumps and to do it faster. Tongue the intervals at first and then try slurring them.

#### Descending Intervals

Interval Name: (in simple form)

Interval Name: (in simple form)    2nd    3rd    4th    5th    6th    7th    Octave 8th

#### Ascending Intervals

Interval Name: (in simple form)

Interval Name: (in simple form)    2nd    3rd    4th    5th    6th    7th    Octave 8th



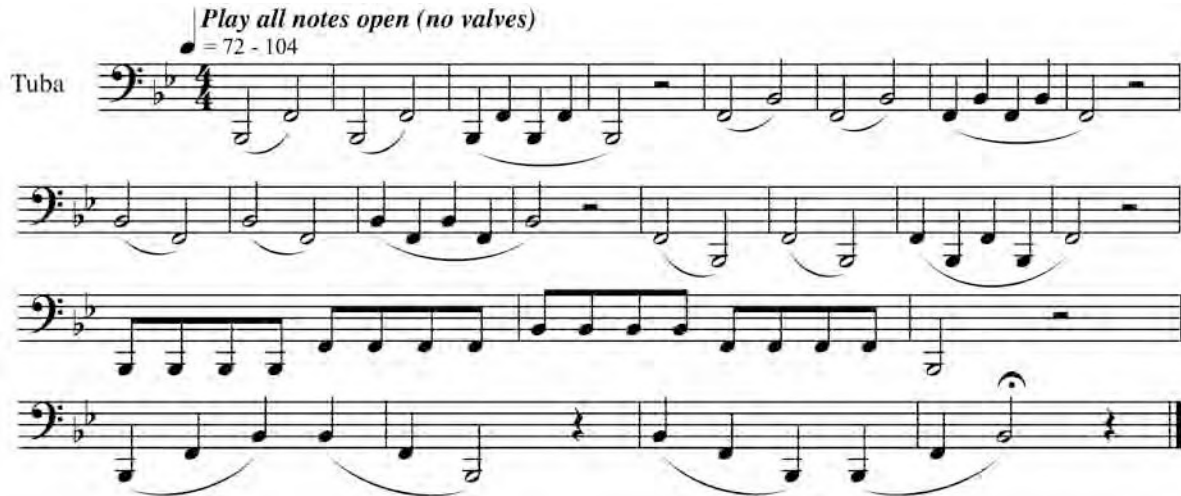
## Overtone (partial) Exercises:

These exercises will also help in finding the different partials from each root. They will also increase lip flexibility. Once again, practice tonguing all the notes first and add the slurs later.

### Overtone Exercise #1:

*Play all notes open (no valves)*  
= 72 - 104

Tuba



After you can play this exercise starting on open Bb, then start on A and play the exercise a half step lower, all on middle valve. Later, add Ab, G, and Gb.



A 2

Ab 1

G 12

Gb 23



## Overtone Exercise #2 (simple):

This exercise combines the valve combinations found in Overtone Exercise #1 into one exercise. Start by tonguing all notes and add the slurs later.

$\text{♩} = 60 - 104$

Five staves of music in bass clef, key of B-flat major (two flats). The exercise is divided into five measures, each containing a slur over a sequence of notes. The notes are: 0, 2, 1, 12, and 23. The first four staves show the notes with slurs, and the fifth staff shows the notes without slurs. The notes are: 0, 2, 1, 12, and 23.

## Overtone Exercise #2 (advanced):

$\text{♩} = 60 - 104$

Five staves of music in bass clef, key of B-flat major (two flats). The exercise is divided into five measures, each containing a slur over a sequence of notes. The notes are: 0, 2, 1, 12, and 23. The first four staves show the notes with slurs, and the fifth staff shows the notes without slurs. The notes are: 0, 2, 1, 12, and 23.



## **Tonguing**

### **Tips and exercises for tonguing**

---

Tonguing is an important aspect of starting the tone in that it helps define a clear beginning to the pitch, especially when playing the first note of a passage. Tonguing is often described by using syllables such as “tu, ta, or toe.” The attack can be softened also by substituting a “d” instead of a “t” consonant at the beginning. Below are some tips and exercises concerning tonguing.

#### **Important concepts for efficient and accurate tonguing:**

- 1) The tongue does not produce the tone, it articulates it. Accurate tonguing is dependent on proper airflow.
- 2) Diction is helpful in proper placement of the tongue. The tongue should not touch between the teeth or lips. The most common tongue placement for a brass instrument is on the palette right behind the top teeth.
- 3) This is rarely used to end notes.
- 4) Accurate tonguing is dependent on precise pitch.
- 5) The tongue should be relaxed whether it is articulating or at rest.
- 6) The action of the tongue should be quick.
- 7) The motion of the tongue should be mostly up and down, not back and forth.
- 8) Concentrate on using the tip of the tongue.
- 9) The jaw should remain stationary, letting the tongue do all the work. Do not “chew” the attack.
- 10) The action of the valves should be precisely coordinated with the tongue.
- 11) Multiple tonguing should only be attempted after the student has a well developed single tonguing technique.

### Basic tonguing exercises:

These tonguing exercises are in the key of Bb. However, as the student progresses it is important to play rhythm exercises in all keys. Also, start to incorporate varying tempos, dynamics, and other rhythmic patterns. It is important to play these exercises with a metronome.

#### Exercise #1 (♩ = 60-120)



#### Exercise #2 (♩ = 60-120)



#### Exercise #3 (♩ = 60-120)



## Sharps & Flats



When developing as a musician, it is important to understand key signatures early. It is also important to begin to understand the circle of fourths and fifths. Then it is important to start to play in all 12 keys.

### Key Signatures:

The first step in understanding key signatures is to learn what is meant by the terms *sharp*, *flat*, and *natural*.



#### Sharp

To add “sharp” to a note’s name means to raise it a half step in pitch.  
An F becomes an *F sharp* (F#).



#### Flat

To add “flat” to a note’s name means to lower it a half step in pitch.  
A B becomes an *B flat* (B $\flat$ ).



#### Natural

The term *natural* means the note goes back to its *natural* pitch.  
A B-natural is the same as a B. The natural sign is usually used when you need to change a note that has been sharped or flatted in the key signature. It is also used to change a note back to its original pitch after an *accidental* has sharped or flatted it.

***Accidental:*** An accidental can be a sharp, flat, or natural sign. It is written in the music to change a note’s pitch a half step back after it has been altered.

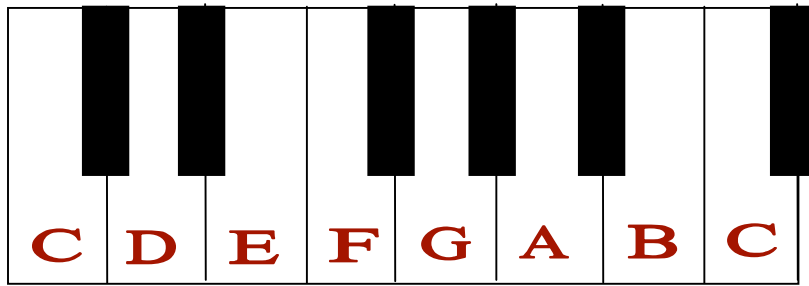
***Rule:*** When an accidental has been written in, it lasts for the remainder of *that measure unless it is changed back before the measure ends.*



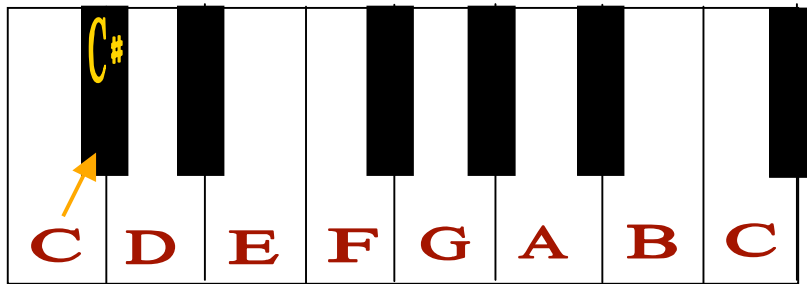
## The Keyboard Model

A good way to understand what sharps and flats do to pitches is to see it how it works on a keyboard. A real keyboard or a picture of one can be used.

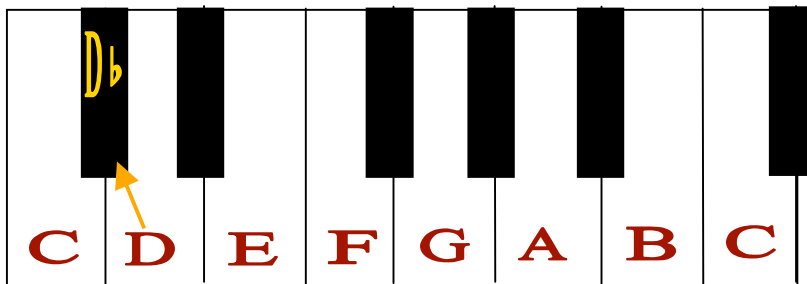
The first step in using a keyboard is to find C. The black keys on a keyboard are set up in groups of twos and threes. When you come to a group of two black keys, *the first white key to the left is C*. The white keys are naturals, and the black keys are the sharps and flats.



To make C into a C sharp, you would go up to the next black key to the right.



To make a D into a D flat, you would go down to the next black on the left.



## Enharmonics

Did you notice that both C sharp and D flat ended up on the same black key? C sharp and D flat are *enharmonic notes*. That means they are the same pitch, but have different names. If you look down the keyboard you can find more enharmonics. The next black key would be both D sharp and E flat, the next would be F sharp and G flat, and so on.

## Key Signatures & the Circle of Fourths & Fifths



Key signatures tell you which notes should be sharped or flatted. Just like on the keyboard where a sharp or a flat changes whether the note is played on a black key or a white key, sharps and flats change the fingering you use on your instrument.

**Rule:** When you have sharps or flats in the key signature it means that those notes will always be played sharp or flat (please note the exceptions).

**Exception:** An accidental can change a note from a sharp or flat and back again.

**Exception:** Another key signature can be written in the piece. This would change the sharps or flats you would play also.

Flat sign on the E space means that all E's are played as E flats

Flat sign on the B line means that all B's are played as B flats

Sharp sign on the F line means that all F's are played as F sharps

Sharp sign on the C space means that all C's are played as C sharps

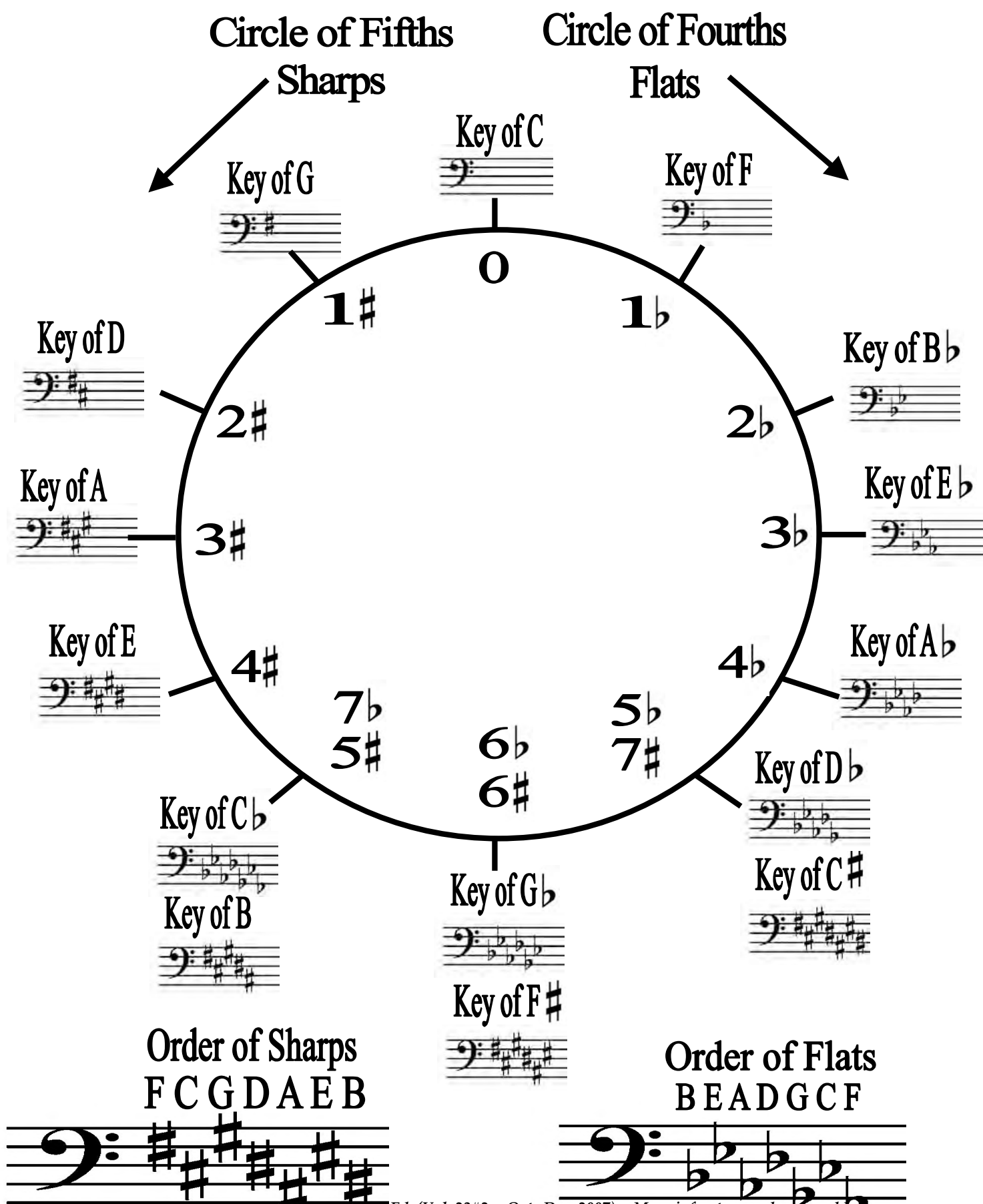
### How to name the Key (examples are on the next page)

**No sharps or flats:** The key of C

**Sharps:** Go up a half step from the last sharp

**Flats:** The second to the last flat is the key

**One flat:** The key of F



## Playing in all 12 keys



The following exercises are designed to help students start playing in all 12 keys. Starting with simple patterns can help a student begin on this journey. When a student starts to master playing in all keys it opens a door that leads to a much deeper understanding of music.

A good technique for practicing scales and patterns is to focus on one key per day. Another good technique, as more keys are added to the repertoire, is to practice them in different orders. Go around the circle of fourths one day, the circle of fifths on another day, and then in chromatic order when comfortable.

After reading through these exercises, try using just the circle of fourths/fifths page when playing them.

**3 Note Exercise:** This exercise goes around the circle of fourths and uses the first three notes in every key. As you get better, try starting on different keys but make sure you go all the way around.

The image displays a musical exercise for Tuba, consisting of six staves of music. Each staff contains two measures of a three-note scale in a specific key. The keys are arranged in a circle of fourths: C, F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ , B, E, A, and D. The exercise is labeled 'Tuba' on the left. The first staff is labeled 'Key of C' and 'Key of F'. The second staff is labeled 'Key of B $\flat$ ' and 'Key of E $\flat$ '. The third staff is labeled 'Key of A $\flat$ ' and 'Key of D $\flat$ '. The fourth staff is labeled 'Key of G $\flat$ ' and 'Key of B'. The fifth staff is labeled 'Key of E' and 'Key of A'. The sixth staff is labeled 'Key of D' and 'Key of G'. The notes are written in a bass clef with a 4/4 time signature. The first measure of each staff contains the first three notes of the scale, and the second measure contains the next three notes. The exercise is numbered 9, 17, 25, 33, and 41 at the beginning of each staff.

**5 Note Exercise:** This exercise goes around the circle of fifths. Once you are comfortable with the different keys, experiment by using different articulations. The next logical step, once you have mastered this exercise, is to play the entire scale in each key.

Tuba

Key of C      Key of G

9      Key of D      Key of A

17      Key of E      Key of B

25      Key of F#      Key of D $\flat$

33      Key of A $\flat$       Key of E $\flat$

41      Key of B $\flat$       Key of F



# Tuba Fingering Chart

## For BBb Tuba (3 & 4 valve) and C Tuba



1<sup>st</sup> Valve: Index (first) finger  
 2<sup>nd</sup> Valve: Middle finger  
 3<sup>rd</sup> Valve: Third (ring) finger  
 4<sup>th</sup> Valve: Little (pinky) finger

= Pedal Tone

	<b>A# or B<math>\flat</math></b>	<b>B</b>	<b>C</b>	<b>C# or D<math>\flat</math></b>	<b>D</b>	<b>D# or E<math>\flat</math></b>	<b>E</b>	<b>F</b>
<b>BBb Tuba</b>	Open	1234 or 23 lip down	1234	134	234	124	1234 or 23	4 or 13

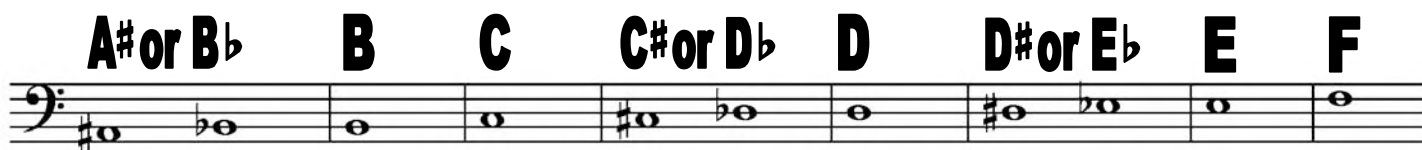
	<b>1</b>	<b>2</b>	Open	1234 or 23 lip down	1234	134	234	124
<b>C Tuba</b>								

	<b>F# or G<math>\flat</math></b>	<b>G</b>	<b>G# or A<math>\flat</math></b>	<b>A</b>	<b>A# or B<math>\flat</math></b>	<b>B</b>	<b>C</b>	<b>C# or D<math>\flat</math></b>
<b>BBb Tuba</b>	23	12	1	2	Open	24 or 123	4 or 13	23

	<b>4</b>	<b>23</b>	<b>12</b>	<b>1</b>	<b>2</b>	Open	<b>23</b>	<b>12</b>
<b>C Tuba</b>								

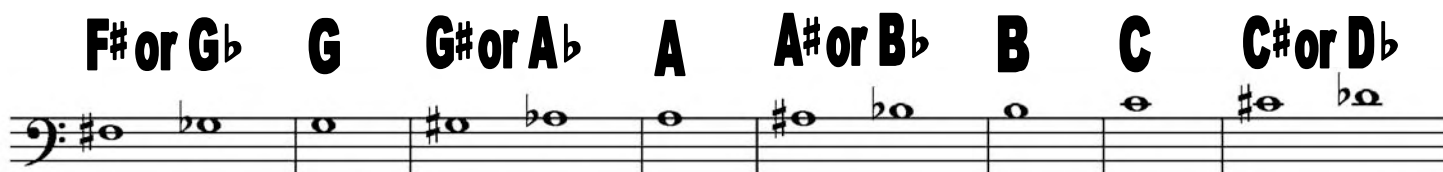
	<b>D</b>	<b>D# or E<math>\flat</math></b>	<b>E</b>	<b>F</b>	<b>F# or G<math>\flat</math></b>	<b>G</b>	<b>G# or A<math>\flat</math></b>	<b>A</b>
<b>BBb Tuba</b>	12	1	2	Open	23	12	1	2

	<b>4</b>	<b>23</b>	<b>12</b>	<b>1</b>	<b>2</b>	Open	<b>23</b>	<b>12</b>
<b>C Tuba</b>								



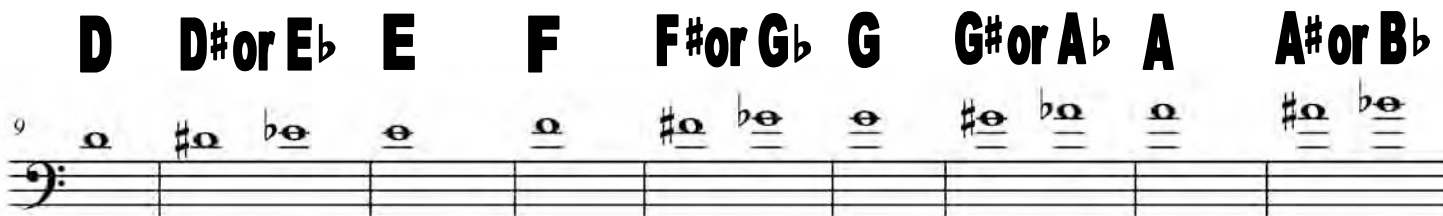
**BBb Tuba** Open 1 2 1 2 Open 1 2 Open

**C Tuba** 1 2 Open 1 2 1 2 Open 1



**BBb Tuba** 2 3 1 2 Open 2 Open 1 2 1 2

**C Tuba** 2 Open 2 3 1 2 1 2 Open 1 2



**BBb Tuba** Open 1 2 Open 2 3 1 2 1 2 Open

**C Tuba** 1 2 Open 1 2 Open 2 3 1 2 1

# AULD LANG SYNE

Score

Traditional  
arr. Robert Miller

**System 1:** Tempo 80, *Freely*. Instruments: Chimes, Hn, Tbn, H1 ww, br, Timp, Lo ww, br. Dynamics: *f*.

**System 2:** Tempo 96, *A Sostenuto*. Instruments: Tpt, Ch, Fl, Lo ww, br. Dynamics: *mf*. Includes a section labeled "BELL-TONE".

**System 3:** Section labeled *B*. Instruments: Tpt, Ch, Fl, Lo ww, br. Dynamics: *mf*.

**System 4:** Final system. Instruments: Tpt, Ch, Fl, Lo ww, br. Dynamics: *mf*.

Score • page 2

The musical score consists of seven systems of staves, primarily in 3/4 time. The key signature has three flats (B-flat, E-flat, A-flat).

- System 1:** Features a C-clef on the first staff. Instrument markings include "cl, tpt I II", "+tpt II", and "+II". The second staff has "ww 8va".
- System 2:** Features a D-clef on the first staff. Dynamics include "ff" for "ww 8va", "ff timpani", and "ff cym".
- System 3:** Features a Tbn/Hn/Bar marking on the right side.
- System 4:** Features an F-clef on the first staff. It includes triplet markings (3) and a fermata.
- System 5:** Continues the triplet markings and includes a fermata.
- System 6:** Features a G-clef on the first staff. It includes a "Chimes" marking and a fermata.
- System 7:** Features a Ch: wild ad lib marking and a soli tpt marking.

FLUTE

# Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

**A** *Sostenuto*  
*mp*

**B**

**C** *cresc.*

**D** *Grandioso*  
*ff*

**E**

**F**

**G**

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OBOE

# Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

**A** *f* *Sostenuto*  
*mf*

**B**

**C** *cresc.*

**D** *Grandioso*  
*ff*

**E**

**F**

**G**

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BASSOON

# Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

**A** *f* Sostenuito *mf*

**B**

**C**

**D** Grandioso *ff* cresc.....

**E**

**F** **G**

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The bassoon part is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It begins with a 'Freely' marking. The first staff (A) starts with a forte (f) dynamic and a 'Sostenuito' marking, ending with a mezzo-forte (mf) dynamic. The second staff (B) continues the melody. The third staff (C) features a 'Grandioso' marking and a forte (ff) dynamic, followed by a crescendo (cresc.) leading into the fourth staff (D). The fifth staff (E) and sixth staff (F) continue the piece, with the seventh staff (G) concluding the melody. The piece ends with a double bar line.

CLARINET I

# Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

**A** *f* Sostenuito *mf*

**B**

**C** cresc.....

**D** Grandioso *ff*

**E**

**F**

**G**

The Clarinet I part is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It begins with a 'Freely' marking. The first staff (A) starts with a forte (f) dynamic and a 'Sostenuito' marking, ending with a mezzo-forte (mf) dynamic. The second staff (B) continues the melody. The third staff (C) features a 'Grandioso' marking and a forte (ff) dynamic, followed by a crescendo (cresc.) leading into the fourth staff (D). The fifth staff (E) and sixth staff (F) continue the piece, with the seventh staff (G) concluding the melody. The piece ends with a double bar line.

CLARINET II

## Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

*f* *mf*

(A) Sostenuto

(B)

(C) cresc.....

(D) Grandioso *ff*

(E)

(F) (G)

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BASS CLARINET

## Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

*f* *mf*

(A) Sostenuto

(B)

(C) cresc.....

(D) Grandioso *ff*

(E)

(F) (G)

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ALTO SAXOPHONE I

# Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

*f* Sostenuito

*mf*

*cresc.*

*ff* Grandioso

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Detailed description: This is the musical score for the Alto Saxophone I part of 'Auld Lang Syne'. The score is written on eight staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The tempo/mood is marked 'Freely'. The second staff starts with a circled 'A' and a dynamic of *f*, followed by the instruction 'Sostenuito'. The third staff has a dynamic of *mf*. The fourth staff contains a circled 'B'. The fifth staff has a circled 'C' and a 'cresc.' (crescendo) marking. The sixth staff has a circled 'D' and a 'ff' (fortissimo) marking, followed by the instruction 'Grandioso'. The seventh staff has circled 'E' and 'F'. The eighth staff has a circled 'G'. The score concludes with a double bar line.

ALTO SAXOPHONE II

# Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

*f* Sostenuito

*mf*

*cresc.*

*ff* Grandioso

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Detailed description: This is the musical score for the Alto Saxophone II part of 'Auld Lang Syne'. The score is written on eight staves, mirroring the structure of the first part. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The tempo/mood is marked 'Freely'. The second staff starts with a circled 'A' and a dynamic of *f*, followed by the instruction 'Sostenuito'. The third staff has a dynamic of *mf*. The fourth staff contains a circled 'B'. The fifth staff has a circled 'C' and a 'cresc.' (crescendo) marking. The sixth staff has a circled 'D' and a 'ff' (fortissimo) marking, followed by the instruction 'Grandioso'. The seventh staff has circled 'E' and 'F'. The eighth staff has a circled 'G'. The score concludes with a double bar line.

TENOR SAXOPHONE

# Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

**A** *f* Sostenuito *mf*

**B**

**C**

**D** *cresc.* *Grandioso* *ff*

**E**

**F**

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BARITONE SAXOPHONE

# Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

**A** *f* Sostenuito *mf*

**B**

**C**

**D** *cresc.* *Grandioso* *ff*

**E**

**F**

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## TRUMPET I

## Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

*f*

*mf*

**(A)** Sostenuito

Bell-tone

**(B)**

**(C)** 2

cresc.....

**(D)** Grandioso

**(E)**

**(F)**

**(G)**

div

## TRUMPET II

## Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

*mf*

**(A)** Sostenuito

**(B)**

**(C)**

cresc.....

**(D)** Grandioso

*ff*

**(F)**

**(G)**



TRUMPET III

## Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

(A) Sostenuato

BELL-TONE

(B)

(C)

(D) Grandioso

cresc.....

cresc..... ff

(E)

(F)

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FRENCH HORN I &amp; II

## Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

(A) Sostenuato

mf

(B)

(C)

(D) Grandioso

cresc.....

(E)

(F)

TROMBONE I

Freely

## Auld Lang Syne

Traditional  
arr. Robert Miller

Musical score for Trombone I of "Auld Lang Syne". The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It begins with a "Freely" instruction. The first staff contains a series of eighth notes. The second staff starts with a forte (*f*) dynamic and a "Sostenuto" marking, followed by a circled letter A. The third staff continues the melody. The fourth staff has a circled letter B. The fifth staff has a circled letter C and a "cresc." marking. The sixth staff has a circled letter D, a "Grandioso" marking, and a fortissimo (*ff*) dynamic. The seventh staff has a circled letter E. The eighth staff has a circled letter F. The ninth staff has a circled letter G. The score ends with a double bar line.

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TROMBONE II

Freely

## Auld Lang Syne

Traditional  
arr. Robert Miller

Musical score for Trombone II of "Auld Lang Syne". The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It begins with a "Freely" instruction. The first staff contains a series of eighth notes. The second staff starts with a forte (*f*) dynamic and a "Sostenuto" marking, followed by a circled letter A. The third staff continues the melody. The fourth staff has a circled letter B. The fifth staff has a circled letter C and a "cresc." marking. The sixth staff has a circled letter D, a "Grandioso" marking, and a fortissimo (*ff*) dynamic. The seventh staff has a circled letter E. The eighth staff has a circled letter F. The ninth staff has a circled letter G. The score ends with a double bar line.

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TROMBONE IIII

## Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

**A** *f* Sostenuito *mf*

**B**

**C**

**D** Grandioso *cresc.*

*ff* **E**

**F**

**G**

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BARITONE T. C.

## Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

**A** *f* Sostenuito *mf*

**B**

**C**

**D** Grandioso *cresc.*

*ff* **E**

**F**

**G**

BASS

## Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

(A) Sostenuato *mf*

(B)

(C)

(D) Grandioso *ff* cresc.....

(E)

(F)

(G)

The bass staff musical score for 'Auld Lang Syne' is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a 'Freely' tempo marking. The first section, marked (A) Sostenuato and mezzo-forte (mf), consists of a series of half notes and quarter notes. This is followed by sections (B), (C), and (D). Section (D) is marked Grandioso and fortissimo (ff), featuring a crescendo. The score continues with sections (E), (F), and (G), ending with a final half note and a repeat sign.

CHIMES

## Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

*f*

(A) Sostenuato *mf*

(B)

(C) 4 (D) Grandioso *ff*

(E) 4

(F)

(G)

The chimes staff musical score for 'Auld Lang Syne' is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a 'Freely' tempo marking and a fortissimo (f) dynamic. The first section, marked (A) Sostenuato and mezzo-forte (mf), consists of a series of half notes and quarter notes. This is followed by sections (B), (C), and (D). Section (D) is marked Grandioso and fortissimo (ff), featuring a 4-measure rest. The score continues with sections (E), (F), and (G), ending with a final half note and a repeat sign.

PERCUSSION I:  
Snare & Cymbal

# Auld Lang Syne

Traditional  
arr. Robert Miller

Freely 7

(A) Sostenuto 8

(B) 8

(C)

(D) Grandioso

ff

(E)

(F)

(G)

ff

3

PERCUSSION II:  
Tenor & Bass Drum

# Auld Lang Syne

Traditional  
arr. Robert Miller

Freely 7

(A) Sostenuto

mf

(B)

(C)

(D) Grandioso

cresc.

(E)

ff

(F)

(G)

TIMPANI

# Auld Lang Syne

Traditional  
arr. Robert Miller

Freely

(A) Sostenuto 8

(B) 8

(C) 3

(D) Grandioso

f

ff

(E)

(F)

(G)

2



# **Tuning: It Just Doesn't Happen!**

**By Richard Strange**

**Vol. 3, #2, p. 11 (Nov-Dec 1987)**

In a democracy the majority rules unless the courts intervene to protect the minority. The same should be true in tuning, because the majority can be wrong, and the minority right. This is especially true in band and orchestra rehearsals when dealing with intonation problems between sections. While governmental systems deal with people and their feelings, tuning is pure mathematics (with a dash of hearing psychology thrown in for good measure). A=440, the International Standard Pitch, is a scientifically measurable quantity about which there can be no argument unless the standard is changed. Why then is it so hard to convince those in charge of setting pitch in an ensemble (directors or players) that "A=440 cps" is the only correct internationally recognized pitch standard? Manufacturers design instruments to be acoustically "well in tune" at a pitch level corresponding to the international pitch of A=440 cps. Instruments have small design compromises which produce certain notes that are slightly out of tune in relation to the rest of the notes around them; however, the scale compromises on good instruments are small enough so that all the notes can be tuned easily with adjustments of the embouchure or the air pressure. Any instrument made by a reputable manufacturer can be played in tune by a reasonably sensitive player, if the tuning level of the performing group is close to A=440 cps.

There are two main reasons why the general pitch level of most bands and orchestras wanders badly away from the accepted international standard.

First, most players and conductors do not take into account the fact that large wind instruments rise in pitch much further than do small wind instruments for any given rise in temperature. This means that the tuba, euphonium, trombone, bass clarinet and baritone saxophone (the bassoon will be dealt with later) must be retuned constantly and pulled down in pitch throughout every playing session. Since these instruments rise further in pitch, they also must tune down further and more often to avoid the real possibility that they will rise above the top possible pitch level of the smaller instruments. Second, most groups pay only token attention to the tuning note, whether sounded electronically or given by a player. Many players reject tuning notes at the A=440 cps level because their ears have been trained in groups that play consistently sharp. Musicians think that "sharp is good, flat is bad", so there is a constant race to stay "on top of the pitch" for brilliance and projection. This contest is self-defeating. The deadly musical result is a constantly rising general pitch level that makes the flute section sound flat and the clarinets sound pinched and small. Flutists can roll the embouchure plate away from the lips and push in the head joint to raise low and mid-range pitch, but they reach a point quickly where no more upward adjustment is possible. Clarinet players simply bite "holes" in their lips. In effect, the brass instruments and the strings, both having a much greater ability to tune sharp, rob the woodwinds of any possibility of playing in tune throughout most of their entire range.

Many conductors think that flutes have the worst tuning problems of any section. "Everyone knows" that flutists play flat in the low register and extremely sharp in the high register. What "everyone" does not seem to realize is that these problems usually are caused by the generally high intonation level of the group, not the incompetence of the players.

When group pitch rises for either or both of the reasons noted, the flutist is caught in the following "no-win" situation:

1. Player "pushes in and rolls out" as far as possible without losing sound.
2. Player still cannot come up to the prevailing pitch, so must sound flat in low and middle register, or not play at all.
3. Player has "pushed in and rolled out" much too far for low and middle register playing, so the high register becomes extremely sharp (if head joint is pushed in as far as possible, most flutists cannot lower high E, F#, G and G# enough to create perfect octaves.) This forces them to play flat in relation to the prevailing pitch on low notes and sharp on high notes, with no possibility of matching pitch with other instruments.

If the above outline fits your flute section, there is only one logical solution. Lower the general pitch level of the group (everyone else) so that the flutes can play in tune again. This transition to a lower pitch level must be gradual. Ears that for years have been trained to hear sharp, and embouchures that for years have been forced to bite and pinch will not correct themselves in just a few short rehearsals. A sustained effort to check with an electronic or mechanical sound source is needed to erase years of faulty ear-training. Many bonuses accrue to the ensemble willing to make the effort to lower its general pitch level. For the first time, woodwinds will have the acoustical capability of playing in tune. For the first time fixed pitch instruments such as piano, xylophone, orchestra bells, and chimes, will sound in tune instead of flat. For the first time tone quality of individual players and the group as a whole will become darker and less edgy, due to relaxed embouchures. For the first time a greater dynamic range will become possible because relaxed embouchures permit an "in tune" if not possible with pinched embouchures. All of these musical benefits happen almost imperceptibly, but they do happen.

A few cautionary notes:

1. Do not lower pitch suddenly by yanking tuning slides to the limit, or pulling all clarinet joints until the instrument is barely playable. Pitch must be lowered gradually by relaxing embouchures, opening throats.
2. If single reed players are using stiff reeds on close-lay mouthpieces, try medium-strength reeds on medium-lay mouthpieces.
3. Large changes in pitch level on bassoon must be accomplished by switching to a longer bocal (usually a no.2 or 3) or by making a longer reed. Most inexperienced bassoonists play sharp because of a no.1 bocal (too short), a reed that is too short (or stiff), and an embouchure that is too tight.
4. Oboists can change overall pitch level very little without affecting tone quality unless they change the strength or the length of the reed (oboes should be played with the tube pushed all the way into the well for best response). Do

not use oboists or clarinetists to give the tuning pitch at rehearsals and concerts! Make them tune to an accurate electronic pitch like everyone else. The international pitch standard, A=440 cps, is vitally important to musical the health of every musician. Adherence to this standard allows each player in an ensemble maximum tuning latitude. Even more important, it gives every musician the capability of playing in any ensemble without having to conform to drastic changes in overall pitch level. Pulling the pitch level down to A=440 cps and keeping it there (or as close as stage/rehearsal room temperature allows) will help band intonation more than anything else that can be done. Remember, bands can tune sharp very little without losing tone quality and pitch control. A dramatic improvement is noted almost immediately when bands PULL OUT AND TUNE DOWN! Try it; You'll like it!"

# A Guide to Cymbals, Part 2

by Nick Petrella

## GRIPS AND PADS

The concert grip is simple and very similar to holding a key. Keeping the hands outside of the straps allows for a quick change of instruments. When applying this grip try to pull the straps out of the cymbals. This pulling action, with the help of stiff new straps, stops the heel of the hand from muting the cymbals. For this reason it is advisable to replace the straps after they become too flexible. (See Figure 6)

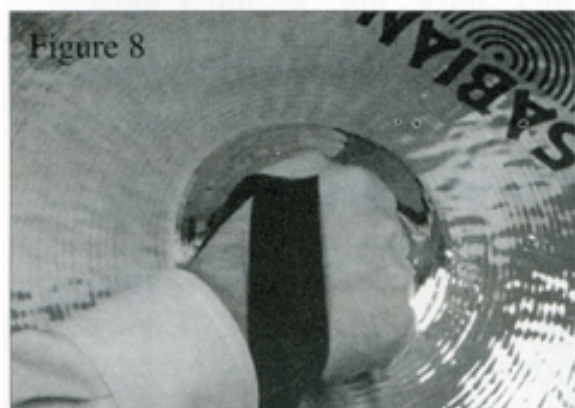
For fast passages or marches, keep the grip consistent for a better chance of producing consistent sounding crashes. If only one crash is required the grip may be loosened slightly to let the cymbals hang freely after the crash. (See Figure 7)

Again, remember not to touch the cymbals with your hands and only hold the straps firmly enough to control the cymbals. There are primarily two marching grips, and both involve placing the hands inside the straps either up to the wrists or the palms. These grips relax the hand by letting the cymbals hang when not in use and give control when performing visual effects. The straps should be lengthened when using grip 1 (See Figure 8) and shortened when using grip 2 (See Figure 9).

Pads should not be used on concert cymbals and when possible should be avoided for marching ensembles. They mute cymbals by inhibiting vibrations at the bell. This muted sound is similar to talking with a hand in front of your mouth. If pads are necessary for marching cymbals because of wear and tear on the hands, small leather pads will mute less than large leather or lambs wool pads and the number of players will compensate somewhat for the volume loss. It has been my observation that if students are expected to do something, such as not use pads, they usually rise to the occasion.

## PLAYING THE CYMBALS

There are many schools of thought on playing crash cymbals-from horizontal motion to opposing circles. Any technique is fine if a full and musical sound is produced. The technique I find most effective for right-handed percussionists is comprised of 55% of the motion in the right hand and 45% in the left, and vice-versa for left handed percussionists. To achieve a full spectrum of sound it is important to have motion in both cymbals. A fuller spectrum of sound is produced when there is a similar amount of motion in each cymbal. This is because one cymbal is darker than the other and if only one cymbal is in motion, a narrow spectrum of sound

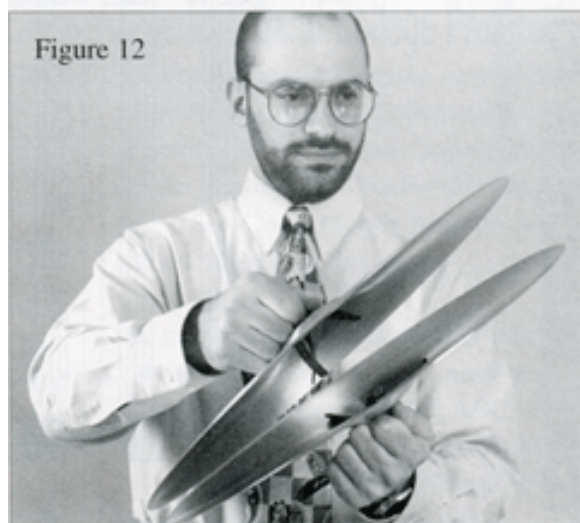
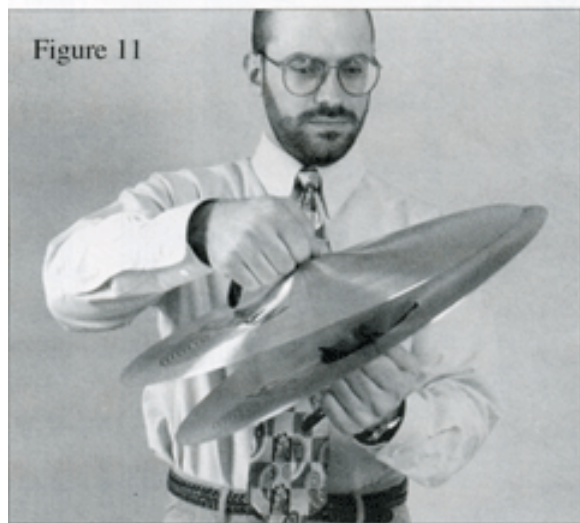
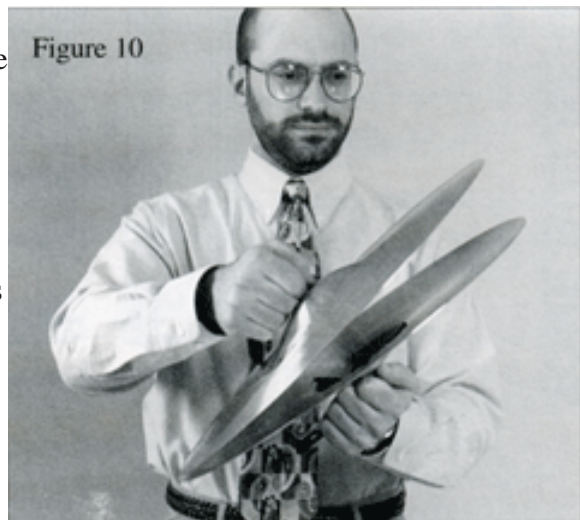




will be produced. Please test this theory on stage, by first moving one cymbal and then both. Having a few percussionists observe the quality difference at different places in the audience is also valuable.

Begin by standing tall with the feet shoulder-width apart. The cymbals should be held at a slight angle-this allows either the tops or bottoms to touch first, depending on what the percussionist does naturally. For right-handed percussionists the right hand is on top with the lighter cymbal. The weightier cymbal is in the left hand. The opposite holds true for left-handed percussionists. Figures 10 to 12 illustrate some possible angles that can occur at the point of contact. Please note that the initial contact point is usually around 3/4" from the edge. The angle reduces the chance of developing an air pocket or locking the cymbals together. Do not think of this action as a flam. It has been my experience that whenever the "flam technique" is employed, percussionists focus on the flam and not the overall sound. Remember that a full sound is not two separate, distinct sounds. A full sound producing the widest range of overtones should be the goal.

To help ingrain the proper motion, begin by isolating each arm motion before putting them together for the crash. In the final motion the right will drop into the left, while the left is tossed up slightly. Having the arms outline a heart shape also helps at this point. (See Figure 13)

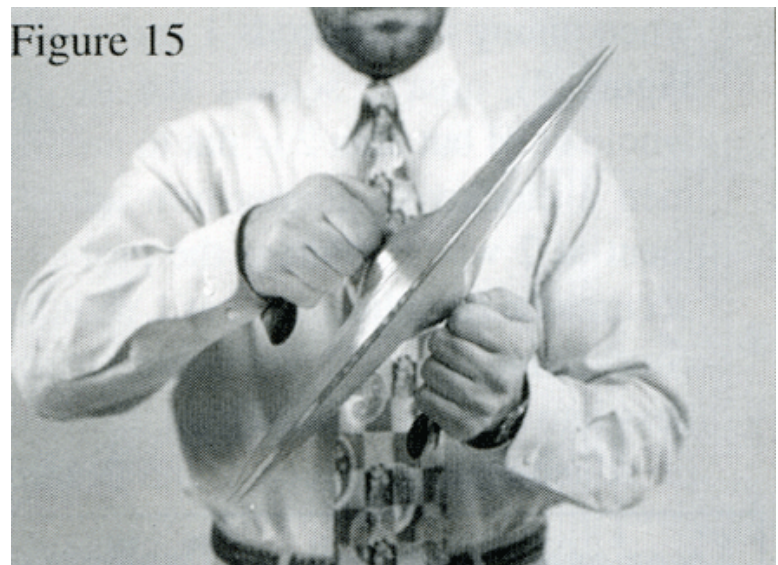


This motion is mostly on a vertical plane. If the cymbals are forced together the overplaying may damage the instruments. Let the weight of the cymbals and gravity do all the work. Some common problems that impede



the production of musical sounds are: leaning forward as if “throwing” the sound at the audience; playing with a glancing (usually downward) blow; and forcing the cymbals together.

For more volume, start with the cymbals farther apart and for less volume start with the cymbals closer together. Pianissimo crashes may be played with both cymbals at an angle or vertically, depending on which is more comfortable. When playing pianissimo crashes vertically, the percussionist may look through the gap to prevent extraneous sounds (Figure 14) while those who play with the cymbals angled have to rely on feel (Figure 15). Whichever technique is used it is necessary to hold the cymbals chest high and close to the body to reduce muscle strain. This will enhance control. When lifting the cymbals to play pianissimo crashes, close the pair carefully and silently on the tray table or on your stomach, so as not to catch a button or clothes. To avoid extraneous sounds, pull them apart just before the crash.



To become familiar with the different sounds that hand cymbals can produce at the point of contact, change the variables addressed above. Changing how fast the cymbals are moving, the angle at which they are played and the amount of relaxation in the arms are a few ways to alter the attack.

## **AFTER THE CRASH**

In order to determine what to do after the crash, it helps to understand how cymbals vibrate. It is generally accepted that cymbals produce sound in rings from the center to the edge, similar to the waves in water after it has been disturbed by a rock. When considering how cymbals vibrate, in addition to the angle between the cymbals and the height at which they are held, there are many areas the cymbals can be placed to alter the sound.

If all other variables are consistent, crashes will be softest if the cymbals are held low (hidden behind the ensemble), primarily because the ensemble absorbs the sound. The higher the cymbals are held after the crash the more volume they will produce. Pulling the cymbals apart chest high is the most common post-crash position. Applying the above guidelines, for a quick decay, show the insides of the cymbals to the audience immediately after crashing (Figure 16). For a darker sound, hold them close together after the crash (Figure 17). For a long

sustain, let them hang parallel to the floor and waist to chest high (Figure 18).

There are other hand cymbal techniques including the forte piano crash which is done by muting only one cymbal immediately after the crash. (See Figure 19.)

I encourage you to experiment with these techniques and perhaps apply them to your playing. Another technique worth mentioning is cymbal priming, which is vibrating the cymbal before the crash to prevent an air lock and produce a full sound. This is done by discretely and quietly tapping the inside of the bell on the knee cap (Figure 20). There are two schools of thought on this subject: either it matters when the cymbal is vibrating before the crash or it does not. It seems logical and is probably more beneficial when using cymbals around the size of 20" Germanic or larger. If after experimenting with priming you think it is beneficial, then do it. The way one thinks about or approaches an instrument will affect the performance.

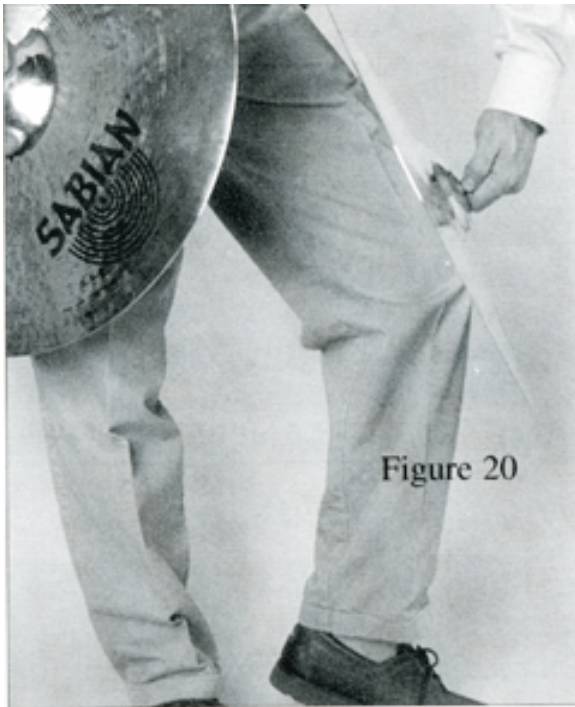


Figure 20

## MUTING

If it is necessary to mute the cymbals, pull them into your torso just below the chest. The goal is to be efficient by using as little motion as possible. With this in mind, if the passage is fast and the notes are short, try crashing and muting the cymbals in one inward motion.

Related to the technique of muting, one should consider how long to let the cymbals ring after the crash. This keeps the integrity of the note value and is determined by score study and attentive listening in rehearsals. Many times composers mark only the attack or use longer note values for easier reading. I use three markings to re-



Figure 16



Figure 17

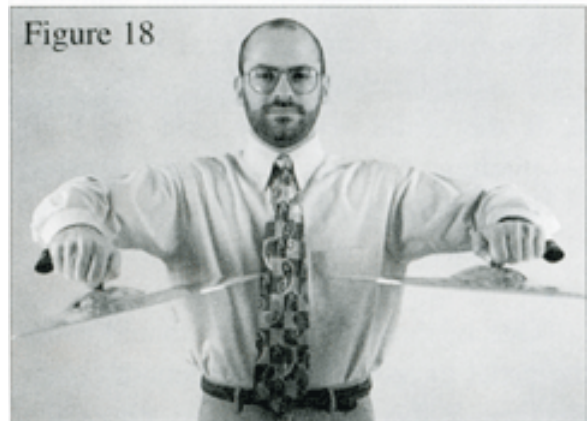


Figure 18



Figure 19

# **Funny Thing Happened on the Way to a Band Rehearsal #7**

**By M. Max McKee**

## **Landmark Learning**

During seven years of study at Washington State University (bachelor of arts in music ed, bachelor of music in clarinet, master's of music in clarinet: 1960-1967) I was provided amazing opportunities with many of the finest teachers in the business at that time; 99% of it must be attributed to Randall Spicer, Director of Bands at WSU and my father-in-law. Those involved included Sigurd Rascher, Leonard B. Smith, Doc Severinson, Ferde Grofe, William D. Revelli and many others.

**Sigurd Rascher:** As a freshman clarinet student of Randall Spicer, I didn't realize how lucky I was when he asked his guest artist saxophone soloist to give a lesson to his top students. After 30 minutes with Sigurd Rascher, I had learned some fantastic techniques that I carry with me to this day. He demonstrated what I call "extreme soto voce playing" and how to do it. First he played an incredibly vibrant tone about one tenth as loud as the softest pp I had ever heard, Then he played ff and made a decrescendo that completely disappeared and then returned to ff. Finally he stopped and said something like, "Practice that 4 times every day. It will take you only about 2 to 3 minutes each day. Start loud and learn to play an even decrescendo until the sound disappears. All during this time you are continually increasing how loud you feel you are playing." The idea was to play with increasing breath intensity while gradually increasing the pressure on the reed, allowing less and less reed to vibrate. When the sound disappears, you feel as though you are playing ff. While in that state, let more and more reed vibrate until you are actually playing ff.

Once this is working smoothly, learn to play an entire phrase at the pppp level. Spicer had me do that in cadenzas and solos like the Stravinsky Three Pieces for Clarinet. Then he entered me in orchestral solo competitions and scholarship auditions. I used that "trick" every time and won every time. Have your clarinet and sax students try this. It's worth the effort for lots of reasons (development of control, tone quality, dynamic contrast and reed selection).

Later that same day, the WSU band had a 2-hour rehearsal with Rascher in preparation for our appearance at the Washington Music Educators convention. The first part of the rehearsal was dedicated to a ballad for saxophone accompanied by a small woodwind choir. The marked tempo was MM = 48. Rascher indicated he wished to play it without a conductor. In the next 30 minutes I formulated the other [along with tone quality] most important teaching tool of my career!

Needless to say, the attacks and releases without the conductor were all over the place. We simply weren't aware how to play precisely at such a slow tempo. After about 30 seconds he stopped us and said, "Do this with me," and he began counting "12345678



12345678" over and over at a quick tempo. We all "fell in" and joined his counting. Then he told us to listen to him count to 8 and say only the "1" each time he said it. Then he stopped counting and told us to think 12345678 but say only "1." He then played his ballad, each beat coinciding with our "1s." We instantly played with near-perfect precision.

When I began doing many clinic sessions with bands that visited the Southern Oregon University campus in the years that followed, I adapted this when precision of the band was poor by bringing that group's best snare drummer to the front of the room. The player and the snare drum were placed on my podium. While the band played a warm-up chorale (always #19 out of Leonard Smith's [Treasury of Scales](#) or later my own Chorale on a Scale from [Warm-Ups That Work](#)), the snare played four sixteenths per beat on the rim of the drum while the band played the music. Early in that sequence I'd have half the band say "1234" or "ta ta ta ta" while the other half played. Then opposite. Sigurd Rascher revisited!

**Leonard B. Smith:** Spice had Leonard Smith as a post horn soloist twice while I was first chair clarinet in the WSU Band. (During his career he also conducted the Detroit Concert Band and developed the wonderful "Treasury of Scales" book for band.) The first time he played, he had a spectacular night. His solos brought to their feet the 5000-plus parents, students and guests who attended our concert during Mother's Weekend. Two years later, Smith again stood in the soloist position just inches from my chair. But this time, I frequently heard him leave out notes or play a missed note very softly. So softly, in fact, if you weren't as close as I was, you would not even hear what was happening. After the concert, we went to the Spicers' home. Leonard Smith was there talking with Randall Spicer. Spice asked me to join them and then said to Smith, "Tell Max what you just told me." He explained that he had had one of the worst playing nights of his career and that Spice had responded that he hadn't sensed any major problems. Smith said, "I learned years ago that if you concentrate, you can always tell when you are going to make a mistake in your playing. The trick is to anticipate that and ghost the note. Tonight I did a lot of that." From that time forward, Randall Spicer used that to teach members of the band not to ghost the notes but to know when to simply layout for a beat or two. It was so effective that I used it throughout my own career and always with great success.

Next time: The move of a lifetime