

Baneworld

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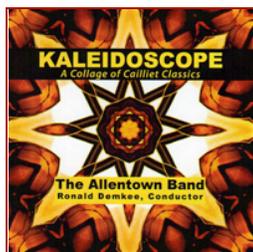


**The
Music
Makers**

Musicians

BW 2008*The Future of the Bandworld***MusiClips**

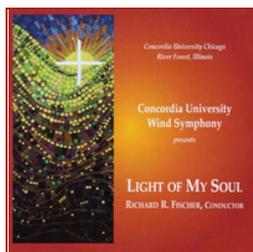
by Ira Novoselsky

[Previous MusiClips](#)[Next MusiClips](#)**Pop Goes the Weasel** (excerpt)

by Lucien Cailliet

Album Title: Kaleidoscope: A Collage of Cailliet Classics
 Recording: The Allentown Band
 Ronald Demkee, conductor
 Publisher: Our Band Heritage: Volume 22

The masterful transcriptions & delightful original works of Lucien Cailliet are featured on this stellar recording by the Allentown Band. Cailliet served as associate conductor of the Allentown Band from 1934 to 1969 so this tribute recording is most appropriate. Among the original works is the variations on Pop Goes the Weasel, a most unique composition which is dedicated to the Allentown Band. The transcriptions include Overture from Nabucco (Verdi), Finlandia (Sibelius) and "Little" Fugue in Gm (Bach). For those seeking a recording of Elsa's Procession to the Cathedral (Wagner), Cailliet's most celebrated band transcription, it can be found on Allentown Volume 8. This is a collection of wonderful music set for band by a true legend; highly recommended.

**Voluntary on Old 100th**

by Henry Purcell/James Curnow

Album Title: Light of My Soul
 Recording: Concordia University Wind Symphony
 Richard R. Fischer, conductor
 Publisher: Mark 7190 - MCD

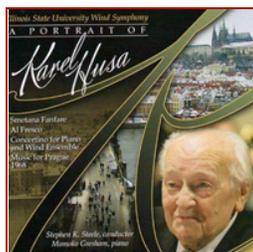
The Concordia University Wind Symphony is well known for their fine performance of sacred & secular music. As in all recordings of this nature it's the settings of familiar melodies that provide the musical interest. God of our Fathers appears in a stoic setting by Thomas Knox, O Sacred Head Now Wounded is taken from Three Chorale Preludes (William Latham), and Jupiter Hymn from Gustav Holst's The Planets (a.k.a. I Vow to Thee, My Country) is set by Johann de Meij. The title work by David R. Gillingham is a fantasia based on Beautiful Savior, the composer's distinctive touch is evident here. To prove this ensemble excels in all styles of music the recording includes Rhapsody for Mandolin & Wind Symphony, Jeffrey Midkiff is the composer and soloist. A nice collection of music you'll enjoy very much.

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MusiClips

by Ira Novoselsky

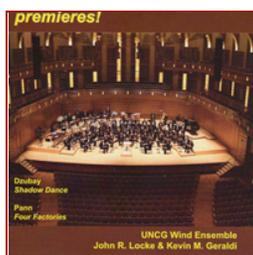
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Smetana Fanfare (excerpt)

by Karel Husa

Album Title: A Portrait of Karel Husa
 Recording: Illinois State University Wind Symphony
 Stephen K. Steele, conductor
 Publisher: Albany Troy 957

The Illinois State University Wind Symphony has done some exceptional recordings for Albany Records featuring music of Chance, Maslanka and others. The works of Karel Husa are frequently performed by bands & wind ensembles but few with the precision & professionalism exhibited on this recording. The program begins with the powerful Smetana Fanfare, followed by the intricate yet challenging Al Fresco. The next piece is one of Husa's many compositions for solo or ensemble with wind orchestra, the Concertino for Piano & Wind Ensemble (a solid performance by soloist Momoko Gresham) and the hallmark Music for Prague 1968 brings the concert to a stellar conclusion. This recording should be a part of your band listening library.



Locomotive from "Four Factories"

by Carter Pann

Album Title: premieres!
 Recording: University of North Carolina Greensboro Wind Ensemble
 John R. Locke & Kevin M. Gerald, conductors
 Publisher: CD- 115

Premieres! is a slight departure from the usual recordings produced by the UNCG Wind Ensemble. This particular CD is solely devoted to a pair of superb compositions commissioned by the ensemble. The first work is Shadow Dance by David Dzubay, a challenging piece influenced by an organum from the medieval composer Perotin. The other work is Four Factories by Carter Pann: this imaginative composition is a quartet of tone portraits based on the power of generators and machinery in motion. Both these pieces demand the utmost in music maturity, sensitivity and professionalism, qualities which are well represented by the UNCG Wind Ensemble. A very interesting recording worthy of your attention.

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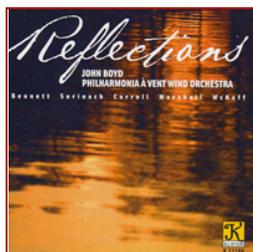
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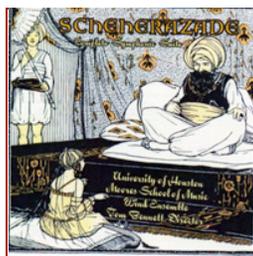
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**November from "Winter Dances "** (excerpt)

by Fergal Carroll

Album Title: Reflections
 Recording: Philharmonia a Vent Wind Orchestra
 John Boyd, conductor
 Publisher: Klavier K-11166

The Philharmonia a Vent Wind Orchestra once again treats the listener to an outstanding program of band & wind ensemble music. Reflections begins with the delightful Winter Dances of Fergal Carroll, followed by Reflections on a 16th Century Tune, Richard Rodney Bennett's imaginative essay for chamber winds. Next is The Winged Lion, a highly programmatic composition by Stephen McNeff and Aue! (Christopher Marshall) which vividly portrays Samoan sounds, music & rhythms. Some people may be familiar with the concluding work, Ritmo Jondo (Carlos Surinach); a masterwork the composer has also set for septet and symphony orchestra. Reflections is one of the Philharmonia a Vent's best offerings, well worth adding to your library.

**The Young Prince and the Young Princess** (excerpt)

by Rimsky-Korsakov/Merlin Patterson

Album Title: Scheherazade
 Recording: University of Houston, Moores School of Music Wind Ensemble
 Tom Bennett, conductor
 Publisher: David Burks Productions DBP- 436

I have commented before about the University of Houston Moores School of Music Wind Ensemble and the transcriptions of Merlin Patterson. While there have been other attempts to adapt Rimsky-Korsakov's masterwork Scheherazade for band, Merlin Patterson's windstration stands out as the absolute best. The original orchestral keys are maintained throughout and the violin cadenzas are intelligently rescored; although a violin soloist could still be utilized without any problems. As a bonus, the Wind Ensemble also performs Tulsa (Gillis/Ford) and Entry March of the Boyars (Halvorsen/Barnes & Fennell). This is an excellent recording by a wind ensemble consistent in superb performances & programs.

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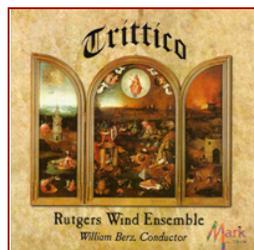
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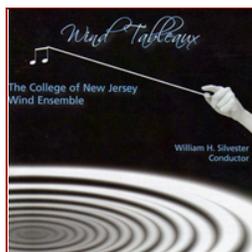
by Ira Novoselsky

[Previous MusiClips](#)[Next MusiClips](#)**Mondavi Fanfare** (excerpt)

by Roger Nixon

Album Title: Trittico
 Recording: Rutgers Wind Ensemble
 William Berz, conductor
 Publisher: Mark Masters 7249-MCD

Vaclav Nelhybel's megawork serves as the title piece for the latest Rutgers recording and the performance is truly magnificent. Another hallmark composition for winds: Spiel (Toch) shows the ensemble's lighter, neo-classical side. Also featured is Fest-Overture (Alfven/Johansson), a rarely performed original work by the famed Swedish composer and Musica Boema from prolific Czech composer Zendek Lukas. The remaining pair of compositions are by two composers well represented on Rutgers Wind Ensemble recordings; Mondavi Fanfare by Roger Nixon and Ut Re Mi by H. Owen Reed (the Glee Club is heard on this piece). Trittico is yet another example of why the Rutgers Wind Ensemble is recognized as a standard bearer of wind music excellence.

**Marlboro's Victory from "Cotillon"** (excerpt)

by A. Benjamin

Album Title: Wind Tableaux
 Recording: College of New Jersey Wind Ensemble
 William h. Sylvester, conductor
 Publisher: Mark 6851-MCD

This is the best offering to date from the College of New Jersey Wind Ensemble. The recording features some very talented soloists and showcases the fine bandstrations of the conductor. The one original work is the Variations on the "Porazzi" Theme of Wagner from Alfred Reed's Symphony No. 3, some of the composer's most poignant writing played with utmost passion. The soloists are on display in Concerto for Two Trumpets-Movements I & III (Vivaldi), Fantasia on British Airs by Giblaro (oboe), Andante & Rondo by Doppler (flute duo), and Tableaux de Provence by Maurice & Schillings (alto saxophone). The entire ensemble sparkles in Cotillon (Benjamin), The Running Set (Vaughan Williams) and English Dances Set II (Arnold). This is a recording that can be enjoyed over and over for solid musicianship and mastery of scoring for winds.

5 Years ago in Bandworld

The Director's Toolbox

Lead from the Bottom

by Patrick Sheridan

Vol. 18, #4, p.11 (Mar-Apr 2003)

The dilemma. In my nearly constant travel, I must meet at least 1,000 new music educators a year. There are many common questions about the nature and role of the beast that is a low clef dweller a.k.a the tuba player. I would like to address the most ubiquitous of them all: How do I engage and challenge my tuba players?

More often than not, most of us feel a sense of elation just to have a tuba player in the band. If there is more than one in the band, then there is proof that “lighting a candle in church” really works. If faced with the challenge of recruiting a new player, the “sale” of taking up this largest, smelliest, whole note toting axe is probably better off left to the local snake oil salesman or requires a graduate course in negotiations from the Dale Carnegie Institute. Even more difficult, the “sale” of switching to this loathsome creature from the musical heights of the ledger domain that is the high brass and woodwinds looks to require the type of evangelical skills we see from the pulpit.

And then, once the sale is complete, it is common for us to be afraid to engage and challenge our tuba players for fear that the recruits, switchers and regulars will be out the back door of the band room to sign up for an AP course in Study Hall! I am amazed at what we will do for the best flute, clarinet and trumpet players in terms of creative involvement when the attention span of a young teenager wanes. I believe to better engage our low clef dwellers we need to be better educated as to the real role of the lowest voice of an ensemble. When explained to a student that the real responsibility of several aspects of the group’s success depends on the tuba players, legions of converted will be ready for the charge.

Children want to be given responsibility! There are three responsibilities (opportunities) that belong to the lowest voice of an ensemble. The laws of acoustics dictate this scientifically. They include:

1. Sound foundation of an ensemble
2. Intonation
3. Time

Sound Foundation. How many times have you heard an ensemble with all-world caliber instrumentalists / singers in the treble clef and escaped inmates in the basement? Did the ensemble sound empty without the full spectrum of sound? Of course. Were the efforts of the all-stars weakened by the lack of tone production from the bottom? Of course. Would the all-star quarterback be an all-star if his linemen were built like Ally McBeal? NO! On the other hand, how many times have you heard a well balanced group pull off musical magic without superstars in the solo seats of the treble clef? Frequently.

We are all aware of the “pyramid of sound” ascribed to by Eugene Ormandy and others before and after him. Without a hefty, dark, broad, beautiful sound from our low clef dwellers, our ensembles will sound as though a caravan of semi-trucks delivering cattle to

the slaughter has driven through it.

Children want responsibility.

Intonation. While it is very common to generate the starting reference pitch of an ensemble from an instrument that theoretically gives the most consistent result, the pitch of a group will gravitate towards the pitch center of the lowest voices. Why does the ear listen in that direction? The lower the frequency of sound generated, the less direction specific those sounds become. Tubas generate a sound that is omni-directional. The scientific application of this is seen in speaker manufacture. Many companies produce sound systems that couple the high and mid range speakers together across several boxes. (I.e. surround sound systems) and then put the job of tone generation of the lowest frequencies into one box we know as a species of naval canine, the sub woofer. The high and mid range speakers need to be placed in very specific locations to realistically reproduce the sound signal they are fed. The sub woofer (like any dog) can be put anywhere in the room and the sound still seems to emanate from the middle of the stereo or surround image produced by the highs and mids.

Think about your own ensembles – where does the pitch settle? Where the piccolo player is? No – where the tuba section is – every time. This should now indicate to you that it is critical that the best ears in the band belong to the tuba players.

If they are bored with whole notes, feed them with challenges of ear training. Teach them to sing and buzz all intervals up and down. Get them to transcribe their favorite melodies from their popular music. Have them play those transcriptions for the band. Have them learn Besame Mucho on the tuba (and be able to name all the intervals) and then tell them what the title means. (Kiss Me A Lot!) (Then have them make that offer (musically) to the cheerleading squad.)

If we make the role of the tuba player important, our students on this instrument will rise to the challenge AND those that don't play it will understand that their seemingly all important role in the ensemble is dependent in many respects.

Children want responsibility.

Time. Answer these two questions without smirking. If the tubas rush, does the band rush? If the tubas drag, does the band drag?

Get the point?

Tuba players in the best groups have metronomic like time. If yours do not, the curriculum for them needs to include a healthy dose of time study. This is not complicated.

Buy them a \$1.00 shaker egg. Have them take it home and listen to their favorite music and shake in time. (The physical ability to reproduce time or “groove” is an indication that the internal clock is functioning. This is also ear training!) Their technique with the egg is not important. Their groove is paramount, even if it is just a replication of the basic pulse.

Then when they feel comfortable with their groove have them start the groove to their chosen tune. Then while they continue to shake, hit the mute button on the stereo. (Or

turn the volume down) As the groove settles, reintroduce the music. Make the object of the game to be able to match the groove as the music comes back in.

Further to this, draw their attention to highly rhythmic music in terms of their listening diet. Draw parallels from the music of James Brown, Bob Marley, George Clinton, Parliament, and Tower of Power (generate your own list) to your current marching or concert repertoire. The best classical music has a groove. If you don't believe this, listen to Mozart recorded by George Szell and the Cleveland Orchestra. James Brown and members of Tower of Power acknowledge the swinging time of Maestro Szell.

Children want responsibility.

In conclusion. Most of us never think twice about upping the ante with our trumpet, flute and clarinet players when they moan of boredom. Since three critical components of the success of our bands lie with the tuba players, we need to create wonderful musicians from their ranks.

Children want responsibility.

Tuba fits the bill. But they need to know that and be encouraged to assume the helm for sound, pitch and time.

And when recruiting or switching, be careful whom you choose!



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Clarinet Beginnings

by Brandon Hardin

This is the first page of an excerpt from Brandon Hardin's Clarinet Beginnings project.



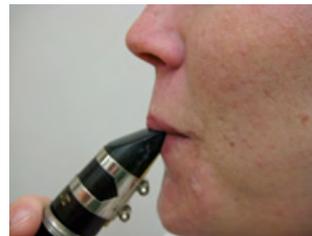
CLARINET BEGINNINGS
Your first step toward success!

The Right Start!

Here are some common questions that you, as a beginner clarinet player, may have. Click on a topic that you may need some help with.



How do I put my instrument together?



How do I form my mouth to make a sound?



How do I hold my horn?



What do I do if it doesn't sound right?



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How do I put my clarinet together?

Putting your clarinet together can sometimes be frustrating. Clarinet Beginnings is here to help you learn! This is a guide of one of the most common ways to assemble your clarinet. Your band director or private teacher may want you to put your horn together differently...if so, that's ok. Always follow your teacher's instruction.

Putting the clarinet together is simple, but some extra care is needed so you don't damage your instrument. Carefully follow all instructions, and if you don't feel comfortable doing something, it is ok to ask for help.

Step 1

Identify the Parts



Open your case ON THE FLOOR, with the CORRECT SIDE UP (the top side usually has a brand name or logo on it) and identify all the parts of the clarinet (Click on a part below for more information).

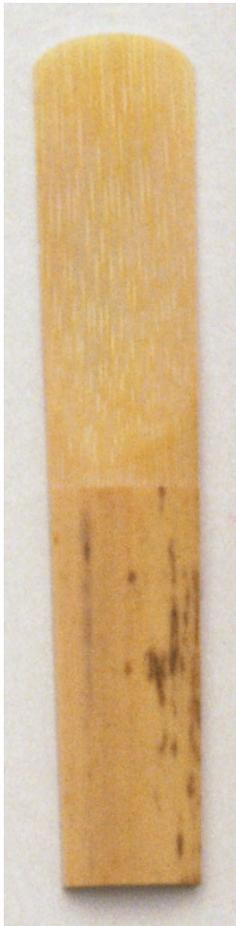
Reed	
Mouthpiece	Ligature
Barrel	Upper Joint
Lower Joint	Bell

Tip - All corks should be lubricated with cork grease before you attempt to assemble your instrument. If your corks are dry when you put it together, you might tear them and they will need to be replaced by your teacher or an instrument repairman.

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by Brandon Hardin

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Your first step toward success!**The Clarinet Reed****The Reed**

The clarinet reed is made of a type of cane and is very fragile. Treat your reeds with care. Purchase a reed protector. These are inexpensive and will usually hold more than one reed at a time. Always have at least 4 good reeds with you at all times. Reeds are affected by the weather and you never know when you are going to have a "bad reed day."

When a reed wears out, replace it. If a reed gets chipped or broken, replace it. Always replace the reeds so that you will never be without.

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The Clarinet Mouthpiece



The Mouthpiece

The clarinet mouthpiece is the second most important part of the clarinet. A poor quality mouthpiece will result in a poor sound - no matter what kind of instrument you own.

The reed is attached to the mouthpiece with the ligature. It is vital to take proper care of your mouthpiece. Always put the mouthpiece cap on the mouthpiece when you are not playing. This protects it from accidental falls and bumps. If your mouthpiece gets chipped, go ahead and buy a new one. Playing on broken mouthpieces can create bad habits.

Van Doren is a popular manufacturer of clarinet mouthpieces. I would recommend the Van Doren 5RV Lyre, or the B45. Be sure and talk to your band director or private teacher before purchasing a new mouthpiece. They may have a preference of which brand to purchase.


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The Clarinet Ligature



The Ligature

The ligature is a fancy name for the part that holds the reed on the mouthpiece. Ligatures can be made of a variety of materials, but the two most common types are metal ligatures and leather ligatures.

What type of ligature should you buy? Well, there are as many opinions about that as there are about what type of cell phone is the best. Personally, I think that a leather ligature has an advantage in that when it is dropped or accidentally stepped on, it is not permanently damaged, although there are professional clarinet players that play with both types of ligatures.



Rovner is a popular manufacturer of leather ligatures. Bonade is a popular manufacturer of metal ligatures. Whether you buy a metal ligature or a leather one, as long as you buy a high quality ligature, you will be in great shape.



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The Clarinet Barrel



The Barrel

The barrel is the part of the clarinet that connects the mouthpiece to the rest of the clarinet. It is also the main part that is adjusted if the clarinet is out of tune.


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The Clarinet Upper Joint



The Upper Joint

The part you see on the left is called the upper joint. It is called this because...(drum roll please) it is the joint that is on the top.

The upper joint has holes and keys which are covered by your left hand.

The **barrel** is attached to the top of this part and the **lower joint** is below it.


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The Clarinet Lower Joint



The Lower Joint

The part on the left is called the lower joint. Which is obviously the lowest of the two joints of the clarinet.

The lower joint holes and keys are played with the right hand.

The **upper joint** is attached at the top of this part and the bell is attached to the bottom.



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The Clarinet Bell



The Bell

The bell is the lowest part of the clarinet. It gets its name because it is shaped like a bell.

Never rest your instrument on the bell. It could be easily damaged or knocked over.



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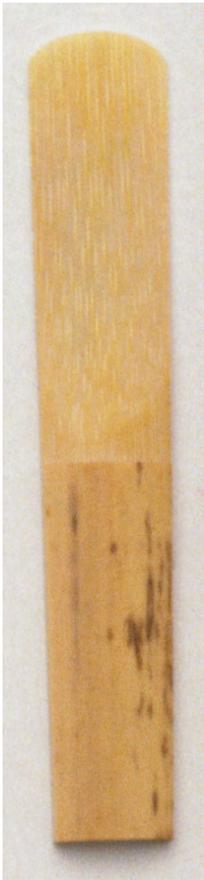


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Step 2

Moisten the Reed



Place the thin part (tip) of your reed in your mouth or in a small container of water. This moistens it and allows it to vibrate when you play.

These vibrations are very important to getting a great sound on clarinet!

For more information on the reed, [click here!](#)

[Click here to continue to Step 3](#)



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Step 3

Connect the Upper & Lower Joints

Figure 1



Take the upper joint (the shorter of the 2 large parts) in your left hand and with your index, middle, and ring fingers, press down the keys and cover the holes (as shown in the figure 1).

This lifts the bridge key so that we can put the two joints together.

For more information on the upper joint, [click here!](#)

Figure 2



Take the lower joint (the longer of the large pieces) in your right hand near the bottom where there are fewer keys (as shown in figure 2).

For more information on the lower joint, [click here!](#)

Figure 3



Connect the upper and lower joints with a twisting motion (see figure 3).

Figure 4



Be careful not to let the bridge keys smash into each other (see figure 4).

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Step 4

Attach the Bell

Figure 1



While holding the lower joint with one hand near the bottom (figure 1) and the bell in the other (figure 2), connect the bell to the lower joint with a twisting motion.

Figure 2



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Step 5

Attach the Barrel



Hold the upper joint in one hand near the top where there are the fewest keys and the barrel in the other hand. Place the barrel on the upper joint of the clarinet with a twisting motion.

For more information on the barrel, click [here!](#)

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Step 6

Attach Mouthpiece, Ligature, & Reed



Place the mouthpiece on the barrel with a twisting motion.



Be sure to align the flat part of the mouthpiece with the hole on the back of the clarinet.



Next comes the ligature. Always place the ligature on the mouthpiece first.

Many mouthpieces have a thin line just below the opening of the mouthpiece that goes around the mouthpiece. Line the top of the ligature just below that line.



Remove the reed from your mouth or from the water and place it on the mouthpiece with the flat side on the flat part of the mouthpiece.

Be sure that the reed is straight and the tip of the reed is almost even with (barely below) the tip of the mouthpiece.



Next you need to tighten the screws of the ligature. Remember, the screws should never be tightened too much, just enough to keep the reed from slipping. This will affect the vibrations that are so important in making a great sound.



You have successfully assembled your clarinet!

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How do I form my mouth to make a sound?

The way a person forms their mouth to play an instrument is called their embouchure (pronounced - "ahm-bow-sure"). This is a big word used to describe a very simple, 2-step process.

Forming the Embouchure

Step 1 - "A"

Make a really big "A" sound with your mouth. Imagine trying to show a deaf person the letter A.



If you are having trouble with this, imagine that you are putting Chapstick on your lower lip. This will cause you to have a "flat" chin, which is what we are looking for right now.

Step 2 - "Q"

While holding the "A" with your face, add a "Q" on top of it.



Forming your embouchure is as simple as that!

To start off with, your band director or private teacher may have you play with the mouthpiece/ligature/barrel or with the full clarinet.

In either case, the reed rest on the lower lip in the center (about 1/2" of reed in the mouth) and the upper teeth contact the mouthpiece.



To produce a sound, you take a deep breath, reform your "A-Q" embouchure, and "blow out candles."

[Click here for tips on making the best sound possible.](#)

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How do I hold my clarinet?



Step One

Place your right thumb under the thumb rest on the back of the lower joint. The thumb rest should lay on the first "digit" between the knuckle and the tip.

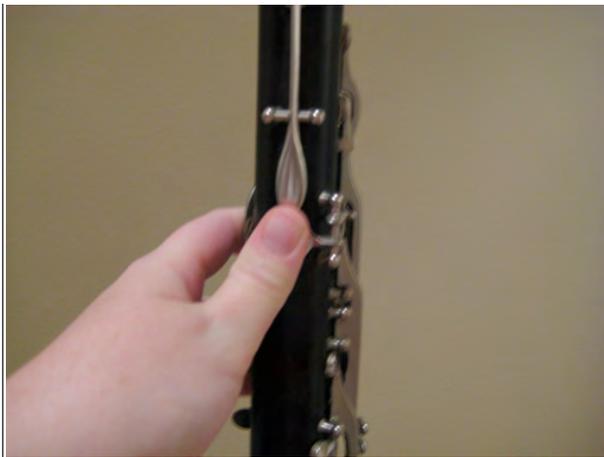


Step Two

Your right hand fingers cover holes (called tone holes) on the lower joint. Place your index, middle, and ring fingers over the tone holes in that order from top to bottom.

Your right hand pinky should hover over the cluster of keys at the bottom for now.

Your fingers should always stay very close to the tone holes (even when you aren't pushing them). This helps you to change notes much faster.



Step Three

Place your left thumb over the tone hole at the back of the upper joint. The thumb should be almost vertical (up & down) and the tip of it should touch the very bottom of the key just above the hole.



Step Four

Your left hand fingers cover tone holes on the upper joint. Place your index, middle, and ring fingers over the tone holes in that order from top to bottom.

Your left hand pinky should hover above the cluster of keys that are actually connected to the lower joint.

Just like the right hand fingers, your left hand fingers should stay very close to the tone holes to improve your speed and accuracy.



Step Five

Whether standing or sitting, the clarinet should be angled away from your body about 40 - 45 degrees.

While standing, you should stand up tall with your head held straight.



If you are sitting, you should be on the edge of the chair. Your upper body should remain just as if you are standing.

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What happens if it doesn't sound right?

 Correct Result	 No Sound, Rushing Air	 "Squawk" Sound	 Low (Flat) Pitch	 Squeaking or High Squealing
 Intense Air	 Thin Sound, High (Sharp) Pitch	 Muffled Sound on F & G	 Non-Descript Sound	 Very High Note

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Congratulations! You sound great!

	<p>More often than not, if you are following the instructions of your teacher, you will get the correct result!</p> <p>Click on the Treble Clef on the left to hear a correct example of an open G on clarinet and a correct result of blowing through the mouthpiece and barrel only (high F#).</p>
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It sounds like there is nothing but slow air coming out. What do I do to fix it?

	<p>No Tone, Rushing Air</p> <p>Sometimes, when you play, it sounds as though nothing is coming out but a lot of hot air. That's ok, because most of the time, it is easy to fix. Listen to the example (first on clarinet and then on the mouthpiece and barrel) by clicking the treble clef on the left to see if this may be what you are sounding like.</p>
--	--

If the example you played is the sound that you are hearing, here are some things that might be causing it, along with some ideas on how to fix it.

<p>Possible Cause #1</p> <p>You are not putting any pressure against the reed.</p>	<p>Possible Remedy</p> <p>The reed must have pressure against it to vibrate, so try and push up with your lower lip against the reed until it begins to make a sound.</p>
<p>Possible Cause #2</p> <p>You may have too much reed in your mouth.</p>	<p>Possible Remedy</p> <p>Put less mouthpiece in your mouth. One sure fire way to get the correct amount of reed in your mouth is to take a small piece of paper and slide it between the reed and the mouthpiece. When the paper will not slide down any further, make a light pencil mark on the reed where the paper stopped. This is where the reed should rest on your lower lip.</p>
<p>Possible Cause #3</p> <p>Your reed may be too stiff.</p>	<p>Possible Remedy</p> <p>Try sanding your reed. This is a very tricky thing if you don't know what your doing. You can ruin a perfectly good reed in one bad swipe with sandpaper. May I recommend that you ask your band director or private teacher to help you with this.</p>



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When I play, it sounds harsh, like I am squawking. How can I fix it?

	<p>Squawk-like Tone</p> <p>Sometimes, when we don't have everything just right, you might sound like you are "squawking" when you play. It is very fixable, so don't worry. Click on the Treble Clef on the left to listen to the examples of squawk-like tones on the clarinet and on the mouthpiece and barrel alone.</p>
--	--

If the example you played is the sound that you are hearing, here are some things that might be causing it, along with some ideas on how to fix it.

<p>Possible Cause #1</p> <p>You are not putting enough pressure against the reed.</p>	<p>Possible Remedy</p> <p>The reed must have the right amount of pressure against it to vibrate properly, so try and push up more with your lower lip against the reed until it begins to make a more pleasant sound.</p>
<p>Possible Cause #2</p> <p>You may have too much reed in your mouth.</p>	<p>Possible Remedy</p> <p>Put less mouthpiece in your mouth. One sure fire way to get the correct amount of reed in your mouth is to take a small piece of paper and slide it between the reed and the mouthpiece. When the paper will not slide down any further, make a light pencil mark on the reed where the paper stopped. This is where the reed should rest on your lower lip.</p>
<p>Possible Cause #3</p> <p>Your airstream may not be as fast (intense) as it needs to be.</p>	<p>Possible Remedy</p> <p>Try increasing the intensity of your air. One exercise that may work for you is to breathe like you are trying to hold a sheet of paper against a wall using only your breath. If you have slow air, your clarinet is never going to sound its' best, so fill that thing up with air!</p>
<p>Possible Cause #4</p> <p>Your reed may be too soft.</p>	<p>Possible Remedy</p> <p>Sometimes, as your reed ages, it gets softer. Sometimes it comes straight from the factory already too soft for you. A reed that is too soft will not vibrate correctly and you will have trouble getting good results. Try having your band director or private teacher clip your reed for you. This is very tricky and requires a special tool so please don't try this at home.</p>

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When I play, my pitch sounds low (flat), how can I make that better?

	<p>Low (Flat) Pitch</p> <p>Having a flat pitch is caused by many of the same reasons that you might have a squawk like sound. This is very "fix-able", so don't worry.</p> <p>Click on the treble clef and listen to the sound clip first on the clarinet and then on mouthpiece and barrel only.</p>
--	---

If the example you played is the sound that you are hearing, here are some things that might be causing it, along with some ideas on how to fix it.

Possible Cause #1 You are not putting enough pressure against the reed.	Possible Remedy The reed must have the right amount of pressure against it to vibrate properly, so try and push up more with your lower lip against the reed until it begins to make a more pleasant sound.
Possible Cause #2 You may have too much reed in your mouth.	Possible Remedy Put less mouthpiece in your mouth. One sure fire way to get the correct amount of reed in your mouth is to take a small piece of paper and slide it between the reed and the mouthpiece. When the paper will not slide down any further, make a light pencil mark on the reed where the paper stopped. This is where the reed should rest on your lower lip.
Possible Cause #3 Your airstream may not be as fast (intense) as it needs to be.	Possible Remedy Try increasing the intensity of your air. One exercise that may work for you is to breathe like you are trying to hold a sheet of paper against a wall using only your breath. If you have slow air, your clarinet is never going to sound its' best, so fill that thing up with air!
Possible Cause #4 Your reed may be too soft.	Possible Remedy Sometimes, as your reed ages, it gets softer. Sometimes it comes straight from the factory already too soft for you. A reed that is too soft will not vibrate correctly and you will have trouble getting good results. Try having your band director or private teacher clip your reed for you. This is very tricky and requires a special tool so please don't try this at home.



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Whenever I play, it sounds like a squeak or a really high squeal. What can I do to fix this problem?

	<p>Squeaks and High Squeals</p> <p>There are few things as frustrating as a clarinet that keeps squeaking. If you are having this problem, there are a few things that will probably fix it. Click on the treble clef on the left to listen to examples of squeaks and squeals on the clarinet and on the mouthpiece/barrel only.</p>
--	--

If the example you played is the sound that you are hearing, here are some things that might be causing it, along with some ideas on how to fix it.

<p>Possible Cause #1</p> <p>You are not putting enough pressure against the reed.</p>	<p>Possible Remedy</p> <p>The reed must have the right amount of pressure against it to vibrate properly, so try and push up more with your lower lip against the reed until it begins to make a more pleasant sound.</p>
<p>Possible Cause #2</p> <p>You may have too much reed in your mouth.</p>	<p>Possible Remedy</p> <p>Stop playing and put less mouthpiece in your mouth then try again. One sure fire way to get the correct amount of reed in your mouth is to take a small piece of paper and slide it between the reed and the mouthpiece. When the paper will not slide down any further, make a light pencil mark on the reed where the paper stopped. This is where the reed should rest on your lower lip.</p>
<p>Possible Cause #3</p> <p>Your clarinet is angled too far from your body.</p>	<p>Possible Remedy</p> <p>Stop playing and bring clarinet closer then try again. The clarinet should be angled between 40 and 45 degrees from your body (see picture below).</p> <div style="text-align: center;"> </div>
<p>Possible Cause #4</p> <p>Your reed may be too soft.</p>	<p>Possible Remedy</p> <p>Sometimes, as your reed ages, it gets softer. Sometimes it comes straight from the factory already too soft for you. A reed that is too soft will not vibrate correctly and you will have trouble getting good results. Try having your band director or private teacher clip your reed for you. This is very tricky and requires a special tool so please don't try this at home.</p>



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Sometimes when I play, I hear nothing but very fast air and sometimes no air will go through at all. Is there a way to fix it?

	<p>Stopped or Intense Air</p> <p>Sometimes, when you play, you may be blowing with all the air you've got, but all that comes out is air or worse yet, nothing at all. Not to worry, after you listen to the examples by clicking on the treble clef, scroll down for information on how to fix this problem.</p>
--	---

If the example you played is the sound that you are hearing, here are some things that might be causing it, along with some ideas on how to fix it.

Possible Cause #1	Possible Remedy
<p>You may not have enough reed in your mouth.</p>	<p>Put more mouthpiece in your mouth. One sure fire way to get the correct amount of reed in your mouth is to take a small piece of paper and slide it between the reed and the mouthpiece. When the paper will not slide down any further, make a light pencil mark on the reed where the paper stopped. This is where the reed should rest on your lower lip.</p>
<p>Possible Cause #2</p> <p>You are putting too much pressure against the reed.</p>	<p>Possible Remedy</p> <p>If the reed has too much pressure against it, it will vibrate incorrectly or not at all. Try and relax your lower jaw to loosen up on the reed. We also need to be sure that we are not bunching our chin (see picture below).</p> <div style="text-align: center;"> </div> <p>If you are bunching your chin, you will need to be very careful when you make your "A-Q" embouchure. It needs to be perfect every time you play your instrument. Use a small handheld mirror to check yourself.</p>
<p>Possible Cause #3</p> <p>If your air is stopped (nothing going through clarinet), your reed may be too soft.</p>	<p>Possible Remedy</p> <p>Sometimes, as your reed ages, it gets softer. Sometimes it comes straight from the factory already too soft for you. A reed that is too soft will not vibrate correctly and you will have trouble getting good results. Try having your band director or private teacher clip your reed for you. This is very tricky and requires a special tool so please don't try this at home.</p>
<p>Possible Cause #4</p> <p>If your air is intense, your reed may be too hard.</p>	<p>Possible Remedy</p> <p>Try sanding your reed. This is a very tricky thing if you don't know what your doing. You can ruin a perfectly good reed in one bad swipe with sandpaper. May I recommend that you ask your band director or private teacher to help you with this.</p> <p>You may also want to check the symmetry (big word that means "even on both sides") of the reed. You can do this by holding the reed up to the light. It should look something like this:</p> <div style="text-align: center;"> </div> <p>If your reed is uneven, you may want to discard that reed and use another one. Adjustments can be made, but if you don't know what you are doing, you can quickly ruin a reed.</p>



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My tone is very high (sharp) and/or thin sounding. Is there a way to fix it?

	<p>Thin Tone, Sharp Pitch</p> <p>This is not a common problem among beginners, but is fairly easy to fix. Click on the treble clef on the left to hear audio examples of a thin, sharp tone on clarinet and on the mouthpiece/barrel combination.</p>
--	---

If the example you played is the sound that you are hearing, here are some things that might be causing it, along with some ideas on how to fix it.

<p>Possible Cause #1</p> <p>You may not have enough reed in your mouth.</p>	<p>Possible Remedy</p> <p>Put more mouthpiece in your mouth. One sure fire way to get the correct amount of reed in your mouth is to take a small piece of paper and slide it between the reed and the mouthpiece. When the paper will not slide down any further, make a light pencil mark on the reed where the paper stopped. This is where the reed should rest on your lower lip.</p>
<p>Possible Cause #2</p> <p>You may be tightening and closing your throat.</p>	<p>Possible Remedy</p> <p>Be sure that when you play you are using an "oh" sound - not an "ee" sound. You should also be sure that when you breathe, it is much like a big sigh and you are going to use that air to blow out candles.</p>
<p>Possible Cause #3</p> <p>Your reed may be too hard.</p>	<p>Possible Remedy</p> <p>Try sanding your reed. This is a very tricky thing if you don't know what your doing. You can ruin a perfectly good reed in one bad swipe with sandpaper. May I recommend that you ask your band director or private teacher to help you with this.</p>



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When I play thumb F or open G, the sound is not clear. What can I do to fix this?

	<p>Muffled F and G</p> <p>This is an easy problem to fix. First, check to see if this is what your problem is by listening to the audio examples. Click on the treble clef to hear them.</p>
--	--

If the example you played is the sound that you are hearing, here are some things that might be causing it, along with some ideas on how to fix it.

<p>Problem #1: Muffled F - the thumb is not covering the hole on the back of the clarinet.</p>	<p>Remedy: Be sure that the fleshy part of your thumb covers the hole as shown in the picture:</p>
<p>Problem #2: Muffled G - the thumb is not covering the hole on the back of the clarinet AND the register key is open.</p>	<p>Remedy: Be sure that the fleshy part of your thumb covers the hole as shown in the picture above and you are not pressing the register key.</p>



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When I play sometimes, I get something that sounds like half tone, half air. What do I do to fix it?

	<p>Non-descript Pitch</p> <p>This is a common problem and is easy to fix. Click on the treble clef to hear audio examples of the non-descript pitches.</p>
--	--

If the example you played is the sound that you are hearing, here are some things that might be causing it, along with some ideas on how to fix it.

<p>Problem: You are getting non-descript pitches when you play.</p>	<p>Possible Remedy: Either your left hand fingers aren't covering their holes properly or you may be pressing the G# or A key with the side of your hand. Be sure you completely cover the holes with the fleshy part of your fingers. Also be sure that your left hand is arched away from the clarinet (see picture) so you don't accidentally hit those side keys.</p> 
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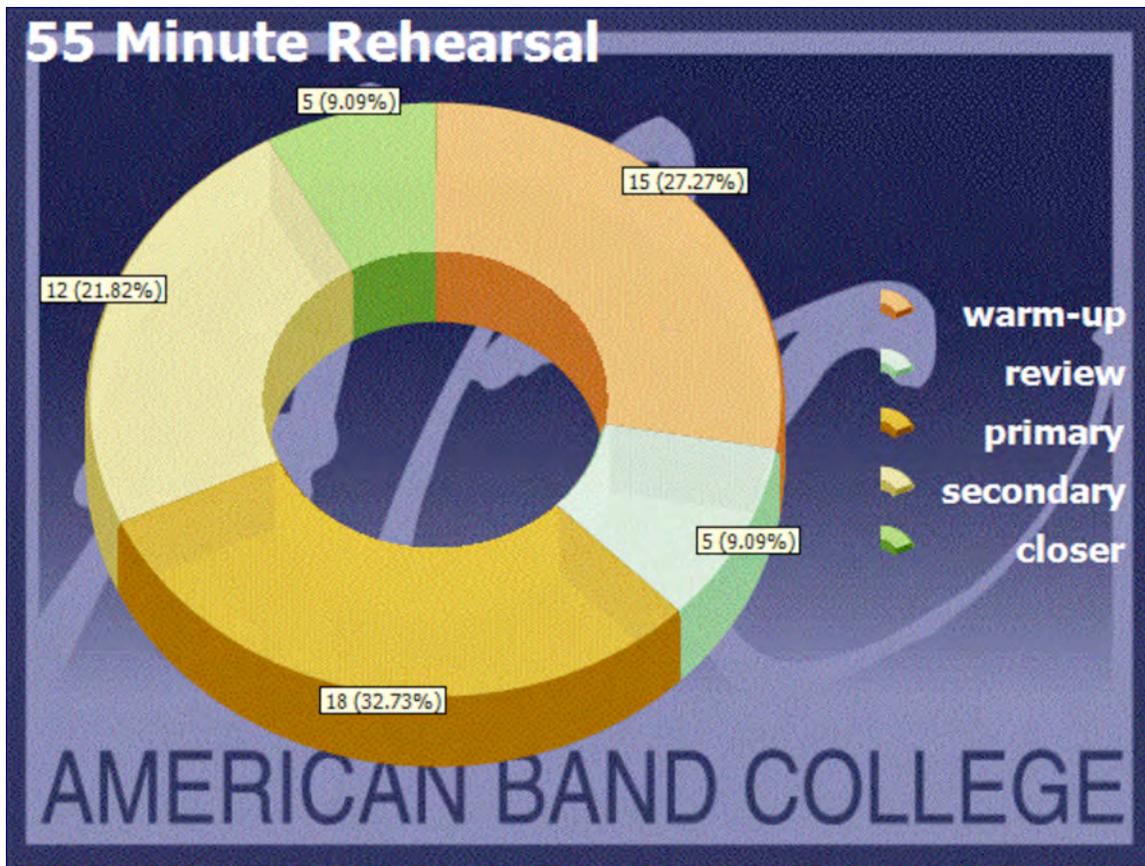
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When I play, sometimes I get an extremely high note, how can I fix it?

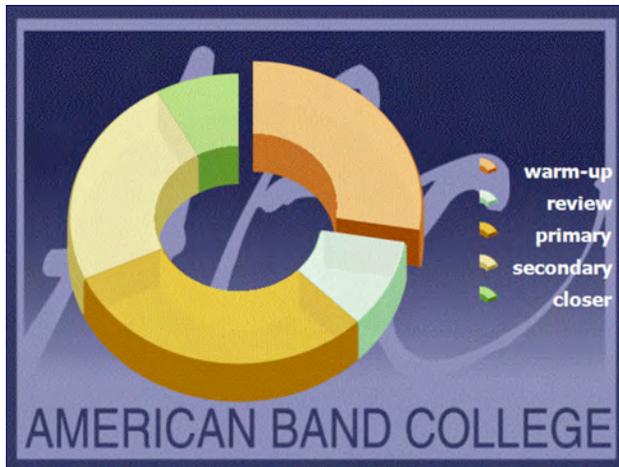
	<p>High Register Pitch</p> <p>This is a common problem and can easily be corrected. Listen to the audio examples by clicking on the treble clef.</p>
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If the example you played is the sound that you are hearing, here are some things that might be causing it, along with some ideas on how to fix it.

<p>Problem: You are getting high pitches instead of correct ones when you play.</p>	<p>Possible Remedy: You may be accidentally pressing the Register key, the G# key, or the A key. Be sure that your left hand is arched away from the clarinet (see pictures) so you don't accidentally hit those side keys and that your thumb isn't pressing the register key.</p> <div style="display: flex; flex-direction: column; align-items: center;">   </div>
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- **Warm-up (15 Minutes)**
The warm-up should focus on preparing students and instruments for the rehearsal. This is also the time when fundamentals should be taught and reinforced.
- **Review (5 Minutes)**
This time should be spent reinforcing the concepts taught during the previous rehearsal/rehearsals. This is the most neglected part of good teaching. The mind needs reinforcement and muscles need repetition to build muscle memory.
- **Primary Rehearsal selection (18 Minutes)**
This is a pre-planned section in a major work that the ensemble has already sight-read. This should be the section that needs the most work.
- **Secondary rehearsal selection (12 Minutes)**
This time should be spent working a contrary style to the primary rehearsal section. It is important to change the pace during rehearsal if you want to get the most out of the ensemble.
- **Closer (5 Minutes)**
This time can be used in a variety of ways, but one concept must stay constant. This is a time when the conductor must focus on performance. This is not the time to be critical. The ensemble may do any of the following: sight-read a new piece, run through a well-prepared piece, or listen to a recording.



The Warm-up



The warm-up should take up approximately 25-30% of the rehearsal. The key to making this the most productive part of your rehearsal is having the right tools to accomplish your goals for a better ensemble. This is undoubtedly the most important part of every rehearsal and usually the most overlooked. This is the time when the

ensemble should be focusing their minds, bodies, and instruments. Each aspect should be fine tuned daily before diving into rehearsal. The warm-up should not be overlooked by any ensemble regardless of ability level. Ray Cramer refers to his warm-up as “ensemble sensitivity training” and insists that every ensemble he conducts take the time to focus on fundamentals.

It is extremely important to use this time to teach your ensemble. Do not let distractions destroy your warm-up. The director must insist that students are ready to play on time and are not arriving late. Also, this is not the time to take attendance. Another pitfall is boredom and lack of interest from the ensemble. The director must approach the warm-up seriously and have enough tools to vary the routine of the daily warm-up.

What do you want to accomplish?

- Build consistent tone quality
- Become more aware of intonation
- Improve technique
- Prepare mind and body for rehearsal

The Warm-up Tools:

- Breathing exercises
- Tone building exercises
- Technique builders
- Listening/intonation training

Breathing

Correct breathing is fundamental in producing good tone quality, thus it must be part of a good warm-up routine. Breathing: the source of sound for all wind playing is often overlooked (Pilafian/Sheridan). It is important for students to understand that breathing while playing a wind instrument is different than ordinary breathing throughout the day, and it is something that should be practiced.

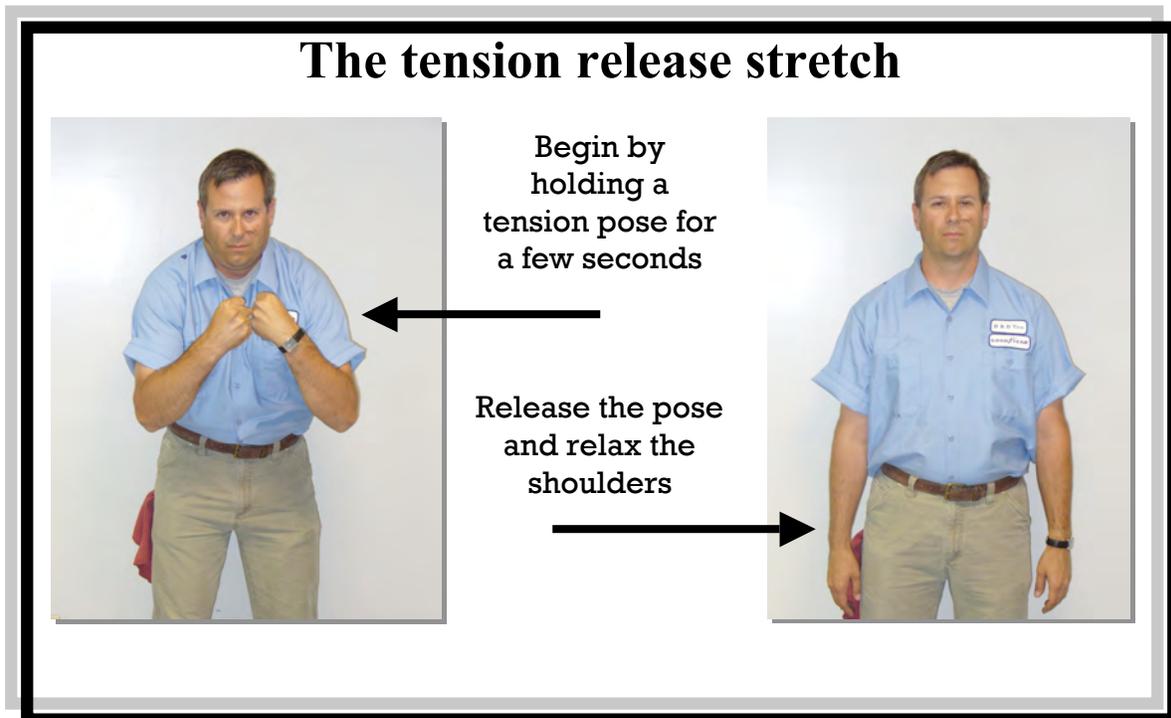
Air → **Vibration** → **Sound**

More Air → **More Vibration** → **More Sound**

Although there are other forms of breathing exercises, the following three types of exercises should be used daily during warm-up. The three types should be used in the following order.

Stretches

There are several stretches of the upper torso, neck, shoulders, and head that should be done to assist in breathing. The end result should be a very relaxed, tension-free performer. The following stretch is a great addition to the toolbox.



Therapies/Strength and Flexibility

Therapies are breathing exercises designed to improve your ability to create better flow. It is important to state that therapies do not simulate correct breathing. Instead, they are designed to create problems for the performer to overcome, such as resistance or suspension of air. Strength and flexibility exercises do just what the name suggests. They are designed to strengthen and increase flexibility in muscles used for breathing.

Sample inhale therapy

Create resistance with the hand on the mouth. Begin by creating a vacuum on the hand and then use the other hand to quickly push hand away. This breaks the suction and allows the performer to fully inhale.

Sample strength and flexibility exercise

In – sip –sip – Out – push – push

During this exercise, students should take in a full breath followed by two sips, followed by a full exhale and two pushes to get out all air. The exercise should be done in time using a metronome.

Flow studies

Flow studies are exercises which simulate the actual air flow into an instrument. It is important to keep the inhale and exhale at a comfortable level when doing flow studies.

Basic flow study

Begin by standing with good posture and arms at your sides. Inhale six counts (quarter note = 72), raising arms during the inhale. At the end of the six counts, the arms should be straight up, over your head. At this point, immediately begin exhaling and dropping the arms. The exercise should be repeated, increasing the counts each time.

Final thoughts about Breathing

This section is not meant to be a comprehensive guide to teaching ensemble breathing. My only intent is to give samples of different types of breathing exercises and to express the importance of a comprehensive breathing program for every ensemble which incorporates wind instruments. A comprehensive approach and understanding of breathing for wind players can be obtained by reading *The Breathing Gym* by Sam Pilafian and Patrick Sheridan.

Tone Building

This cannot be overstated. Tone quality is the most important aspect of any wind ensemble. The best way to improve an ensemble is to improve their tone quality. The following exercises are not uncommon or extraordinary in any way. The approach of the director becomes extremely important when working the following exercises. The assumption is that air support and breathing are already being done and the next step is to create a good ensemble tone quality.

Begin by working to get each member of the ensemble to produce a like tone:

Concert “F” in groups

This is an extremely efficient exercise for teaching students to hear their individual tone and pitch and compare it to the ensemble. All students will be split into groups and play a concert “F” for four counts. Before beginning this exercise, students must understand what they are trying to accomplish.

1. They are trying to match the tone that they hear in the previous four counts. It may be necessary to model the concert “F” before the ensemble begins.
2. Students must keep pulse and begin the note together.
3. They will also have to concentrate on ending together.
4. Every student must internalize the pitch and attempt to match it.
5. Try to make the ensemble sound as if a single person is producing all the sound.

By placing students into small groups, the director is isolating the problems of tone and pitch control. The Concert “F” exercise makes differences in pitch and tone quality easier to hear, thus allowing students to begin building a foundation for hearing these types of problems.

Concert Pitch

Group I tuba, bassoon, bari. sax	Group II euphonium, trombone tenor sax, bass clarinet	Group III French horn, alto sax	Group IV trumpets and clarinets	Group V flutes, piccolo, oboe
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Long Tones

Long tones are the building blocks of good tone quality. Again, they must be done properly, and the details are important.

1. The ensemble must be using good air support.
2. Fingers must move quickly and together.
3. Students must learn to use their ears to make quick pitch adjustments.
4. Everyone in the ensemble needs to hear the intervals.
5. The ensemble should also spend time singing the exercise.

Concert F chromatic long tones

The following long tone exercise begins on concert “F” and continues downward chromatically (minor 2nd, major 2nd, minor 3rd, major 3rd, perfect 4th, tritone, and ends on a perfect 5th). This exercise finishes by outlining concert Bb, up to F and Bb and then back down. The exercise finishes with a low Bb. Woodwinds should all play low Bb while all brass players should pedal Bb.



All brass play
pedal Bb

Technical Exercises

Technical exercises consist of scales, arpeggios, articulation patterns, and other finger coordination exercises. It is also a good idea to use lip slur patterns for the brass during this time. Although everything here is important to a good, well-rounded player, do not spend too much time working in this area. The reason is efficiency. These types of technical exercises can be learned and practiced individually at home while blend, balance, and intonation must be learned while the ensemble is together.

Listening and intonation Training

*“Ensemble sensitivity training”
Ray Cramer*

Listening/intonation exercises should be done at the end of the warm-up. This accomplishes two goals. First, the instruments are more likely to be warmed up sufficiently, and second, these exercises help focus our ears for the remainder of the rehearsal. These exercises range from playing chorales to playing block chords or chord progressions.

Chorales

Playing chorales is an important part of the warm-up. It is a good idea to play chorales regularly and use the chorale to bring many concepts together. Also, chorales should be sung alternately with playing. This will force students to open their ears and concentrate on matching pitch and tone. The group can spend time working on phrasing, pulse, blend, and balance, but always be sure that all performers are using their ears to make changes. This is the greatest benefit of playing chorales.

When choosing chorales, it is important to keep it simple. An overly complex chorale will do nothing except frustrate the ensemble. A chorale with 2-3 phrases is ideal for teaching concepts and allowing students to hear the harmonic flow.

Intonation Exercises

There is nothing wrong with giving the ensemble a tuning pitch at this point in the rehearsal. Conversely, there is nothing right about pulling out the strobe tuner and going down the line telling students they are sharp or flat. The issue with both of these methods is that neither of them teaches a student what intonation is or how to fix it. The following exercise will help students increase their awareness and their ability to correct intonation problems.

Example

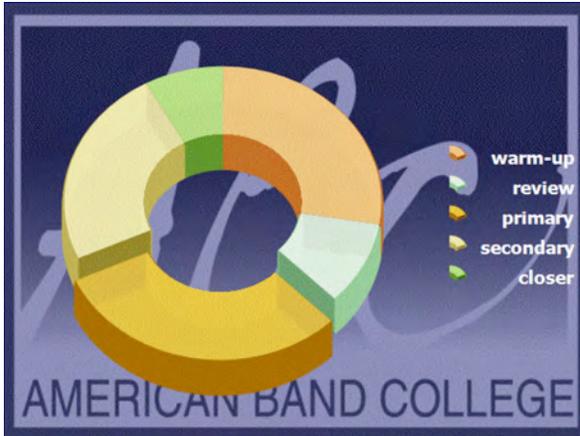
Group I

Group II

Split the ensemble into two groups.

Group I holds the concert Bb while group II approaches it from below. Repeat the exercise allowing each group to switch places.

Literature Rehearsal



An ideal rehearsal of 45 – 60 minutes should consist of two contrasting sections. It is crucial that a director actively plan before each rehearsal. The success of the ensemble depends on good planning. Also, it is very important that these sections be rehearsed and not

devolve into a mass practice session, or even worse, become a practice session for one individual/section while the rest of the ensemble sits and waits. This time should be spent rehearsing as an ensemble. This implies that the group is working on balance, blend, style, phrasing, etc. as opposed to notes, fingerings, rhythms, etc.

Primary

The primary rehearsal section should focus on the weakest section in the music being planned for an upcoming concert. This is the time to focus on your weaknesses. It is easy to get in the habit of rehearsing the section that sounds the best because it feels good. Before every rehearsal, look through your score and find the place where the group is the weakest and make this the primary focus for the rehearsal.

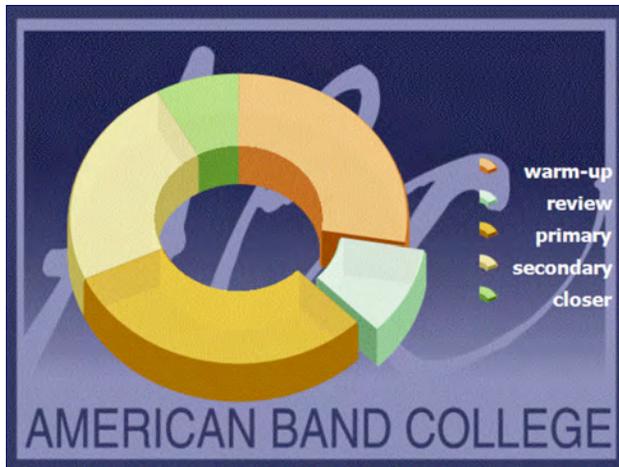
Secondary

The secondary section is just as it implies. It is the second worst place in the music. This section should be identified before the rehearsal begins. This section may be smaller or less difficult than the primary. It may also be a section that was previously identified as a primary area of focus which still needs some fine tuning. One other consideration for the secondary rehearsal section is that it be musically contrasting to the primary rehearsal section. This is important to the flow of the rehearsal.

Final Thoughts

This is a simple formula, but it is much more difficult in practice. It is human nature to gravitate towards the section that makes us feel better. We become reassured when we hear the group sound good. It is much more difficult to identify and work on our weaknesses on a daily basis.





The Review



Although the review is only a small part of the rehearsal, comprising only five minutes, it is a very powerful tool in the learning process. The simple act of reviewing material soon after it was rehearsed will increase retention and muscle memory. We have all experienced that long tedious rehearsal perfecting a highly technical passage

of music only to find out a week later that the ensemble is unable to instantly attain that same competency when playing the same passage.

Playing an instrument is not like riding a bicycle. It requires constant adjustment and fine tuning. By reviewing material soon after it was worked on, you will increase the ensemble's ability to perform at a more consistent level.

The Closer

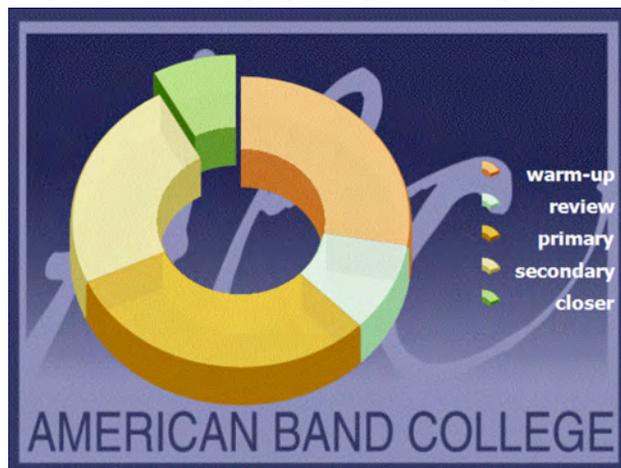


The closer is the key to tying it all together. As directors, we must never forget what we are doing. It is easy to get caught up in the fundamentals, the technique, the right notes, correct rhythms, etc. and forget that we are all

here to create music. This is a concept that is impossible to quantify, but it is the key to every band program. The emotional rewards we receive performing music drive every program and keep the students returning day after day. Conversely, the lack of musical reward and satisfaction will drive students out of a program.

Every rehearsal should have a moment when the students and the director can experience the natural joy of creating music. Ideally, the rehearsal should work up to this moment. This is a great way to end a rehearsal and allow everyone to walk away from rehearsal having just experienced a great moment.

The closer can be many things, and it is important to vary the routine on a daily basis. This is a time when the ensemble can perform a well-prepared piece or enjoy a piece from the list of standard repertoire. This is not a time to focus on perfection or do any rehearsing. The ensemble can also use this time to sight read, although I don't believe that should happen daily at the end of rehearsal. This is also the time when the director can share a great recording with the ensemble. This doesn't necessarily have to be a band recording, but it should be something that motivates and/or captivates their attention.



Ensemble Tone Quality



Tone quality is the single most important aspect of wind playing and possibly one of the most difficult to define. An ensemble may do everything right, yet without a desirable tone quality from the group, the performance will not be successful.

What aspects affect tone quality?

- Quality of instruments/equipment
- Air support/speed
- Ensemble balance
- Embouchure
- Internal concept of tone

Quality of instruments/equipment

This is an issue that cannot be overlooked. Good equipment is necessary when trying to achieve good tone quality. Do not be lured into believing that this is the primary factor in producing a good tone, but it is a factor. A high quality instrument will not fix a student who is producing a bad tone quality because of other factors, but a bad instrument will lessen the effects of a good tone.

Factors to consider when selecting an instrument:

Quality of the instrument – Is the instrument made of high quality metal? The quality and type of the material used in construction will make a difference in the tone quality.

Age of the instrument – Was this saxophone state of the art in 1940? If so, modern manufacturing may have made it obsolete. There are specific vintage instruments that are sought after because of their age or where they were constructed, and their perceived value may often be higher than a new instrument. My experience is that these instruments still may be very difficult to play and maintain. Because of this, it is my belief that playing vintage instruments should be left to professionals. When dealing with educational ensembles, at every level, newer is better.

Condition of the instrument – It may be a quality instrument but many factors will destroy tone quality. Air leaks in a woodwind instrument or a well-placed dent on the lead pipe of a brass instrument will have an adverse affect on tone quality.

Other equipment issues:

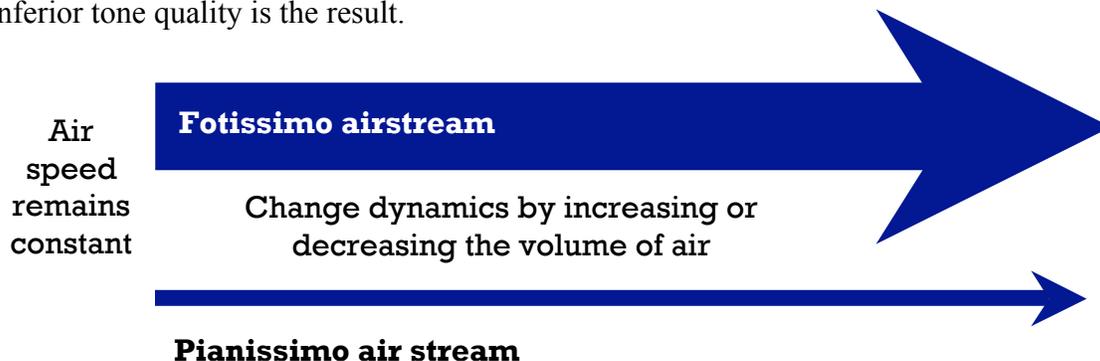
The mouthpiece – There are too many instrument-specific factors to list, but it is important to understand that the mouthpiece is where the sound begins and is an important factor in achieving a good tone quality. There are examples of instrument mouthpieces where there is a consensus on what equipment should be used. For example, most saxophone professionals advocate using a Selmer C* mouthpiece to achieve the correct classical tone quality. Likewise, most trumpet players will advocate using a Bach 3C mouthpiece for high school students. Once again, these are guidelines, and there are differences in opinion. Other instrument families have less consensus or there may be several good choices. The bottom line: understanding that each mouthpiece is capable of changing the tone quality of the individual. Quality is important.

Reeds – This is the object responsible for creating the beginning of the sound. Obviously, it will have a large impact on the tone quality produced. Selecting, making, and adjusting reeds is its own art form and takes years to master. The most important factor is to begin with high quality reeds and insist on the proper hardness. Students are inclined to save money by purchasing cheap reeds and playing them until they are well past their prime. It is also common for students to play on reeds that are too soft because they take less effort. Students must be taught to listen to the tone quality produced by their reed and throw out reeds that produce an inferior sound.

Air Support/Speed

This is an area where there is a large amount of confusing pedagogic information. There are many examples of conflicting ideas about how to use air. This is probably due to the fact that we don't really see what happens within the lungs and throat when a person plays a wind instrument. Instead, we must rely on people describing what they believe is happening when they play. Luckily, advances in technology have allowed individuals to gain a better understanding of what is truly happening, and the pedagogy being taught is gradually changing.

Here are two factors to consider when dealing with air support/speed and how it relates to tone quality. First, the speed of the air stays constant. Second, the volume of air affects volume. A lack of air speed will produce an inferior tone. Students should be taught to use a fast air stream and to keep that speed constant when playing at lower volumes. It is very common for the airspeed to decrease at the lower volume in young players, and an inferior tone quality is the result.



Ensemble Balance

Ensemble balance will affect ensemble tone. The balance should be in the shape of a pyramid to attain the strongest ensemble tone. Imagine a stereo with three tone knobs: treble, mid range, and bass. If the treble knob is turned up much higher than the others, the tone produced by the stereo will be nasally and anemic. If the mid range is turned up too high, the sound will become muddled and lack clarity. The tone quality of the ensemble will be very similar. Please refer to the section on balance for a more in-depth explanation of this concept.

Embouchure

The embouchure is where the body connects to the mouthpiece and is critical to tone production. It is important for the director to identify and take steps to assist students who have an embouchure problem. Ideally, teachers working with students at the beginning level spend time defining and correcting the embouchures of young students.

Concept of Tone

Students must have a concept of good tone before they can begin improving their own. It is very important to provide students with recordings of professional musicians who play their instrument or create opportunities for students to experience live performances. When listening to recordings, the director should spend time directing the listening of students.

Percussion Tone Quality

This is an area that is often neglected by directors. Many times directors are satisfied with percussion hits being in the right place and are unconcerned with the idea of technique or tone quality. Percussion instruments are capable of producing a variety of tone qualities ranging from good to bad. Technique and mallet choice dramatically affect tone quality. Percussionists have a wide array of choices, and they require instruction from the conductor to attain a good tone quality. While there are too many variables to discuss in-depth, the simple act of opening your ears to the tone possibilities in the percussion section will be a great first step.

BW 2008*The Future of the Bandworld***Chorale for Band – "Schöne"**

Score & Parts
by Bertold Hummel
story by Max McKee

[Play Recording](#)[View Score](#)**A Great Contribution**

In 1989, German composer, Bertold Hummel, was returning to the U.S. to appear as a guest conductor/composer at Western International Band Clinic. (His Oregon Sinfonie had been premiered by Southern Oregon State College in 1978 at a CBDNA convention in Monmouth, Oregon.)

As a gift to the WIBC Honor Band, he wrote a chorale the day of a phone call that Fall and faxed the score. He planned to premiere it with the honor band during the convention that November. He named it "Phönix" because he liked the Phoenix logo which is such a prominent part of WIBC.)

Less than a hour later, he called me back to say how embarrassed he was that he had not sent his greetings to my wife, Nell, during our phone conversation. This was so important to him that moments later another fax arrived with the score to yet another chorale dedicated to Nell Spicer McKee, the one presented in this issue of Bandworld Magazine. As you'll hear, it is truly "beautiful," hence our naming of this chorale: "Schöne."

At WIBC that November, he played the "Phönix" chorale and an earlier one he had composed for the Southern Oregon State College Band Alumni (known as SOSWATCH) called "Tier" (Animal, in recognition of our mascot). Later on that same program, we surprised Bertold with the premiere performance of "Schöne" by the WIBC Directors' Band.

This is a performance-quality chorale, beautifully set by a great friend, who at the time was the President of Hochschule für Musik in Würzburg, Germany. In the late 90's we combined the 3 chorales and named the set "Three Hummel Figurines." They are part of our Warmups That Work book containing dozens of chorales created especially for us by leading composers around the world.

A score and complete set of parts can be found on the following pages. (Use the View as PDF command to print a set of parts.)

BUY Complete Warmups Books (CLICK HERE)

Schöne

Bertold Hummel

1 $\text{♩} = 80$

Flute, Clar. 1
Oboe, Tpt. 1
Melodic Perc.

Clar. 2&3 (8va)
Al. Sax, Tpt. 2&3
Horn 1 & 2

Tenor Sax
Trombone 1&2
Baritone

Bass Cl., Bar. Sax
Bsn, Tbn. 3, Tuba

7

Flute, Clar. 1
Oboe, Tpt. 1
Melodic Perc.

Clar. 2&3 (8va)
Al. Sax, Tpt. 2&3
Horn 1 & 2

Tenor Sax
Trombone 1&2
Baritone

Bass Cl., Bar. Sax
Bsn, Tbn. 3, Tuba

Schöne

Bertold Hummel

14

Flute, Clar. 1
Oboe, Tpt. 1
Melodic Perc.

Clar. 2&3 (8va)
Al. Sax, Tpt. 2&3
Horn 1 & 2

Tenor Sax
Trombone 1&2
Baritone

Bass Cl., Bar. Sax
Bsn, Tbn. 3, Tuba

21

Flute, Clar. 1
Oboe, Tpt. 1
Melodic Perc.

Clar. 2&3 (8va)
Al. Sax, Tpt. 2&3
Horn 1 & 2

Tenor Sax
Trombone 1&2
Baritone

Bass Cl., Bar. Sax
Bsn, Tbn. 3, Tuba

Schöne

28

Flute, Clar. 1
Oboe, Tpt. 1
Melodic Perc.

Clar. 2&3 (8va)
Al. Sax, Tpt. 2&3
Horn 1 & 2

Tenor Sax
Trombone 1&2
Baritone

Bass Cl., Bar. Sax
Bsn, Tbn. 3, Tuba

35

Flute, Clar. 1
Oboe, Tpt. 1
Melodic Perc.

Clar. 2&3 (8va)
Al. Sax, Tpt. 2&3
Horn 1 & 2

Tenor Sax
Trombone 1&2
Baritone

Bass Cl., Bar. Sax
Bsn, Tbn. 3, Tuba

Schöne

1 $\text{♩} = 80$

p *mf*

7 *pp* *f*

13 *sfz* *p*

18 *mf* *f* *ff*

23 *rit.* *a tempo* *p*

29 *mf* *f* *ff*

35 *mf* *p* *pp*

Schöne

1 $\text{♩} = 80$

p *mf*

7 *pp* *f*

13 *sfz* *p*

18 *mf* *f* *ff*

23 *rit.* *a tempo* *p*

29 *mf* *f* *ff* *mf*

36 *p* *pp*

Clarinet 1

Schöne

Bertold Hummel

♩ = 80

p *mf*

pp

f *sfz*

p *mf* *f*

ff *rit.*

a tempo *p* *mf*

f *ff* *mf*

p *pp*

Clarinet 2 & 3

Schöne

Bertold Hummel

1 = 80

p *mf*

7 *pp* *f* *sfz*

14 *p* *mf*

19 *f* *ff* *rit.*

25 *a tempo* *p* *mf*

31 *f* *ff* *mf*

37 *p* *pp*

Bass Clarinet

Schöne

Bertold Hummel

$\text{♩} = 80$

1 *p* *mf*

8 *pp* *f* *sfz*

15 *p* *mf* *f*

21 *ff* *rit.* *a tempo* *p*

28 *mf* *f* *ff*

35 *mf* *p* *pp*

Schöne

♩ = 80

p *mf*

pp *f*

sfz *p* *mf*

f *ff*

rit. *a tempo* *p* *mf*

f *ff* *mf*

p *pp*

Schöne

1 $\text{♩} = 80$
p *mf*

7 *pp* *f*

13 *sfz* *p* *mf*

19 *f* *ff* *rit.*

25 *a tempo* *p* *mf*

31 *f* *ff* *mf*

36 *p* *pp*

Schöne

♩ = 80

1 *p* *mf*

7 *pp* *f*

13 *sfz* *p* *mf*

19 *f* *ff* *rit.*

25 *a tempo* *p* *mf*

31 *f* *ff* *mf*

36 *p* *pp*

Trumpet 1

Schöne

Bertold Hummel

1 $\text{♩} = 80$
p *mf*

7 *pp* *f*

13 *sfz* *p*

18 *mf* *f* *ff*

22 *a tempo* *rit.* *p*

27 *mf* *f*

32 *ff* *mf*

37 *p* *pp*

Schöne

$\text{♩} = 80$

1 *p* *mf*

7 *pp* *f* *sfz*

14 *p* *mf*

19 *f* *ff* *rit.*

25 *a tempo* *p* *mf*

31 *f* *div.* *ff* *mf*

36 *p* *pp*

Schöne

1 $\text{♩} = 80$

7

14

19

25 *a tempo*

31

37

p *mf* *pp* *f* *sfz* *p* *mf* *f* *ff* *mf* *p* *pp* *rit.*

Trombone 1 & 2

Schöne

Bertold Hummel

1 $\text{♩} = 80$

p *mf*

7 *pp* *f*

13 *sfz* *p* *mf*

19 *f* *ff* *rit.*

25 *a tempo* *p* *mf*

31 *f* *ff* *mf*

36 *p* *pp*

Schöne

1 $\text{♩} = 80$

6 *p* *mf* *pp*

11 *f* *sfz*

16 *p* *mf* *f*

21 *ff* *rit.* *a tempo* *p*

26 *mf*

31 *f* *ff* *mf*

36 *p* *pp*

Schöne

1 $\text{♩} = 80$

7

13

19

25 *a tempo*

31

36

p *mf*

pp *f*

sfz *p* *mf*

f *ff* *rit.*

p *mf*

f *ff* *mf*

p *pp*

THE CHALLENGING CONCERT TOOL KIT

by Carl Chevallard, PhD

1. ***“Prepare, Prepare, Prepare!”*** 1, 2, you know what to do! Practice!! Tackle toughest spots first. Commit to a survival strategy. Implement!
2. ***“Go for It!”*** Like in B-ball, you won’t make the shots you don’t take. Enter boldly; play passionately. Take chances. Make a statement!
3. ***“Have Fun!”*** Keep things in perspective. We are “PLAYING,” remember? Remember your victories! A positive attitude wins the day.
4. ***“Get Centered!”*** Stage fright is misunderstood—butterflies mean you care! Breathe! Envision a happy place. Pray. Meditate. Do so, and your butterflies will fly in formation!
5. ***“Use your Eyes!”*** Keep them moving—recheck key signature; time signature; look ahead. Watch your stand mates’ bowings and phrasings.
6. ***“Communicate!”*** If you miscount a rest, ask your stand mate where you are. Remember to use entrances of other instruments as “markers.” (This is why we mark such entrances in our music in rehearsal!)
7. ***“Watch the Conductor!”*** EVERY performance is NEW! The conductor will not do things exactly the same—and shouldn’t! Let the music be REBORN in every performance! Make pretty music!
8. ***“BACK PRESSURE!”*** Don’t cheat rests or rush the little notes (especially the little, easy to play little notes!) Don’t let nerves or inattention overcome your ability to execute rhythmic INTEGRITY!
9. ***“DO NO HARM!”*** See RULE #1. Play all the notes you can, or think you can—but don’t let your EGO overcome your better judgment!
10. ***“SMILE WHEN THEY CLAP!”*** Remember—the audience loves you! It is there to enjoy and support you! Don’t make your mistakes, your misgivings, your nervousness THEIR PROBLEM. Their applause says, “THANK YOU! WE LOVE YOU!” SMILE in return. It’s the kind, courteous, right, and PROFESSIONAL thing to do!

BW 2008

The Music Makers: Al & Gladys Wright

by M. Max McKee

It is difficult to grasp not only the importance of these two people in the field of band music but the number of years represented by their involvement in our profession!

On March 8, 2008 we were at the 74th Annual American Bandmasters Association national convention where 150 or so ABA members and spouses sang "Happy Birthday" (accompanied by the Boston Brass) for Gladys Wright's 83rd birthday.

On June 23, 2008 we will sing that same "Happy Birthday" to her husband, Al Wright, when he celebrates his 92nd birthday at the American Band College in Ashland, Oregon...where he and Gladys are appearing as clinicians!

The amazing thing is not their combined age of 175 years but the fact that they remain involved in so many aspects of what makes us tick as band directors in America today.

What follows is a gallery of very interesting photo collages from the Wright's 600-page autobiography "The Music Makers" plus videoclips from interviews and appearances at the Midwest Clinic, the American Band College, Western International Band Clinic and the American Bandmasters Association meetings.

Al Wright

Born 1916 in London, England
 Graduate of Pontiac (Michigan) H.S. (1933)
 Bachelors & Masters : University of Miami
 Doctorate: Troy State Univ (Honoris Causa)

Florida Orchestra Association, President
 Florida Bandmasters Association, President
 Florida Music Educators, President
 ASBDA Charter Member
 American Bandmasters Assoc, President
 ABA Honorary Life Member
 NBA Founding Member & President
 John Philip Sousa Foundation, Pres. & CEO
 McDonald's All-American Band, Co-founder

Taught at Miami High School (Florida)
 Taught at Purdue University (Indiana)

Gladys Stone Wright

Born 1925 in Lebanon, Oregon.
 Grad of Lebanon (Oregon) H.S. (1943)
 Bachelors & Masters: Univ. of Oregon

Women Band Directors International:
 Founding President
 Phi Beta Mu: Hon. Member (1st woman)

Elected to ASBDA (3rd woman)
 Elected to ABA (1st woman)
 Member ABA Board of Directors
 Sudler Order of Merit Gold Medal

Taught Elmira High School (Oregon)
 Taught Otterbein School (Indiana)
 Taught at Klondike High School (Indiana)
 Taught Harrison High School (Indiana)



The Music Makers
 7-minute VIDEO

Professional Music Education Organizations



ABA Convention Banquet, D.C. 1950



NIMAC Meeting in Chicago, 1953



FMEA Convention Banquet, Tampa, 1953



Ralph Rush, Pres. MENC
 Al Wright, Pres. FMEA



Al elected Hon. Life President, FMEA



Al, President ABA, Indianapolis, 1982



"200 Men and a Girl"
 In 1960 Gladys was the first woman to be elected to membership in the ASBDA

Band Organization Involvement

Not only have the Wrights been members of many band organizations, they were involved in starting many of the most important ones and/or serving as President:

- National Band Association
- Women Band Directors International
- The Sousa Foundation
- American School Band Directors Association
- American Bandmasters Association



At the 74th Annual ABA Convention in Miami, Florida

[The Music Makers continues](#)

BW 2008

The Music Makers: Al & Gladys Wright

- Continued -

Al's career started at Miami High School in 1938 and continued to the end of the 1954 school year. During that tenure his band appeared at the Midwest Band and Orchestra Clinic and he was elected to the prestigious American Bandmasters Association in 1949.



The Miami High Band in Concert



Performing at the Midwest Band Clinic in Chicago

Al was elected to membership in the American Bandmasters Association in 1949 and to its Board of Directors in 1951.



Al conducting in Chicago



Henry Fillmore Congratulates Al after concert

Al and Gladys met at the famed Gunnison Music Camp in the Summer of 1951.



Al, Summer of 1951



Gladys and Al meet in Gunnison



Gladys, 1951

The Miami High School Band performed at the Midwest in 1951.

The Music Makers continues

BW 2008

The Music Makers: Al & Gladys Wright

- Continued -

Gladys attended her first year of high school in Wasco, Oregon and then transferred to Lebanon High School, from which she graduated in 1943.

She was principal clarinet in her high school bands and continued to excel in that area during her years at the University of Oregon.



Lebanon High School Band
1942



Wasco, Oregon High School Band



Lebanon High School



Riding with sister Carole in the Indian's Cable car over the Cellilo Falls on the Columbia River.



Portrait at sixteen



Clarinet Quartet



Graduation Portrait



[The Music Makers continues](#)

BW 2008

The Music Makers: Al & Gladys Wright

- Continued -

During the Purdue Years (1954-1980) Al's ingenuity brought about national recognition via his Golden Girl concept, the world's largest bass drum and many other ideas seen on trips abroad and to the Rose Bowl.

He featured dozens of famous musicians as guest conductors and soloists, including such people as Henry Fillmore, Edwin Franko Goldman, Raphael Mendez, Ferde Grofé and many others.

Al's First Year at Purdue



Marching Band



Convocation for Freshman



First Football Formation



First High School Band Day, 4700 Bandsman



ROTC Convocation



Conducting Dinah Shore at the 500 Mile Race

Some Early Guest Conductors, Purdue Symphony Band



Edwin Franko Goldman (center)



Henry Fillmore and Col. Santelmann



Col. H. C. Bronson



Soloist, Rafael Mendez



First Golden Girl, Jaunita Carpent



Cmdr. Charles Brendler & Jesse L. Lasky



Harold Walters & Richard Franko Goldman



Al in his new band uniform



Paul Lavalle & Adele Wright



Ferde Grofé and Annie

[The Music Makers continues](#)

BW 2008

The Music Makers: Al & Gladys Wright

- Continued -

From founder or co-founder of many of our band organizations (including the NBA, the ASBDA & others) to his work in the American Bandmasters

Association, of which he eventually served as President, Al's career encompasses every facet of band development spanning over 70 years.

The American Bandmasters Association



West Point Military Academy



Al conducting the West Point Band



Gladys' 1st Convention, at the West Point Academy with friends Bruce Jones, Austin Harding and Frank Simon



Gladys and her ABA sponsor Col. George Howard



Clowning at the Elkhart Convention



Gladys and Mark Hindsley go on stage for her first ABA conducting appearance as a member



Gladys conducts an Air Force Band wearing an original Sousa Band hat

The National Band Association



The Founding Officers (L to R) Al Wright, Carroll Copeland, David McCormick, Nilo Hovey, John Paynter



Karl King receives the "AWAPA" Award



Al Elected to the Hall of Fame



John Paynter, presents the "AWAPA" to Al



Gladys Elected to the Hall of Fame



National High School Honors Band performs in Kennedy Center

[The Music Makers continues](#)

BW 2008

The Music Makers: Al & Gladys Wright

- Continued -

Equally busy during her career creating superb programs in Oregon and Indiana, Gladys' Elmira (Oregon) High School Band performed at the Northwest Music Educators Convention in 1953. In 1960 her Otterbein (Indiana) High School Band was chosen to perform at the Midwest Band & Orchestra Clinic in Chicago.

In the midst of all this, Gladys started the Women Band Directors International (1969) and was elected to the Midwest Board of Directors and the Sousa Foundation Board of Directors. Together, she and Al started the U.S. Collegiate Wind Band Tours (1970-2001), Purdue performed at Radio City Music Hall, and the Harrison Band traveled to Europe and the Kerkrade Festival.

The Otterbein High School Band



The Otterbein School Band



Merle Evans, Guest Conductor

The Otterbein Band at the Chicago Midwest Clinic



Midwest Concert in the Ballroom of the Sherman Hotel



Gladys climbs the ladder at Band Day



Paul Lavalle, Guest Conductor



Band and Parents



The Dixieland group joins the band



Henry Fillmore Conducts



Navy Band Leader, Charles Brendler Conducts



The 25th Midwest Alumni Reunion



Gladys elected to the Midwest Board of Directors



Karl King Conducts



Gladys' County Grade School Band Festival Conducted by Col. Rodney Bashford



Otterbein Alumni Band, 1985



Band Alumni present Plaque

[The Music Makers continues](#)

BW 2008

The Music Makers: Al & Gladys Wright

- Continued -

Gladys taught at William Henry Harrison High School in Lafayette from 1970-1984. During this period the band toured several times to

Europe, played at the American School Band Directors convention and won a gold medal at the World Music Contest in Kerkrade, Holland.

The Harrison High School Militia Band



On Parade



Flying Colors



Drum, Fife, and Cannon Crew



The General Harrison Uniforms



Parading on the Indy Speedway Track



The Flintlock Musketeers and Gladys



Loading the Cannon



The Dragoons



Gladys and the Harrison McDonald Band Winner



The Harrison Militia Marching Band

The Harrison High School Band Wind Orchestra



The William Henry Harrison High School Wind Orchestra



Gladys Stone Wright, Conductor



The William Henry Harrison Militia Band

[The Music Makers continues](#)

BW 2008

The Music Makers: Al & Gladys Wright

- Concluded -

The work of Al and Gladys Wright through the John Philip Sousa Foundation has been truly remarkable. The many awards they have created or helped others formulate have subsequently recognized nearly 1000 directors for

special service each has given to students, their schools and the band directing profession. Certainly there is no other pair of band directors who have contributed as much as Al Wright and Gladys Stone Wright...in 175 years of life...and counting.

**The John Philip Sousa Foundation
The Founding Executive Board**



Louis Sudler
Hon. Chairman of the Board



Col. George Howard
Chairman of the Board



Dr. Al Wright
President and C.E.O.



Maxine Lefever
Exec. Secretary Treasurer



Virginia Sudler
Senior Vice-President

Additions to the Board



Col. John Bourgeois
President and C.E.O.



Douglas Harter
Vice-President for Finance



Dr. Victor Zajec
Exec. Secretary Treasurer



Edward Lisk
Vice-President for Administration



Gladys Stone Wright
Vice-President for Development



Robert Foster
Vice-President for Research

The John Philip Sousa Foundation



The Sudler Intercollegiate
Marching Band Trophy



The Sudler High School
Flag of Honor



Karel Husa the first winner of the Sudler
New Wind Band Composition Competition
(L. to R.) Col. Bourgeois, Louis Sudler,
Karel Husa, Al Wright



Al presents the Diploma of Excellence
to Col. Rodney Bashford



The Sudler Gold Medal of Merit presented
to Sir George Solli by Col. Bourgeois



Max Mc Kee makes a Legion of
Honor Presentation



The Sousa Foundation National High School Honors Band
Performing in the Department Auditorium, Washington, D.C.

[The Music Makers \(Start\)](#)

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BW 2008
The American Bandmasters Association


A Funny Thing Happened on the Way to a Band Rehearsal #9

by M. Max McKee

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[Next FUNNY](#)

The Move of a Lifetime

In 1965 and 1966 several extraordinary happenings changed my life forever.

Because I had received an appointment as a graduate assistant at Washington State University in 1965, the coincidental retirement of the WSU Marching Band Director placed me in that position for two seasons. Under the guidance and tutelage of Randall Spicer, I had several unique opportunities that set me down important career paths.

In the summer of 1966, Bill Moffit came to WSU to present marching band clinics that incorporated his ingenious system based solely around concepts of 4-man squads performing pinwheel motions to create interesting geometric patterns. As Bill's assistant, I learned much about his concepts (and his unique Patterns of Motion books) and was able to integrate it with the A. R. Cassavant system (angle lines and diamond shapes) I had learned from Spicer. The result was extremely interesting on-field designs that would be noticed in a special way just a few months later.

In the Fall of 1966, Spicer asked me to serve as the coordinator for the College Band Directors National Association convention scheduled for the spring of 1967 in Pullman, Washington. In October, the president of the Northwest Division, Herb Cecil, came to Washington State University for a planning session with Randall Spicer. During that time, he mentioned that Southern Oregon College in Ashland, Oregon had decided to start a marching band and wondered if Spicer had any ideas for a possible director. He immediately sent Herb to the WSU Stadium where I was holding my final rehearsal for the WSU Homecoming football game with the 128 member marching band. (At the game the next day, I was introduced to one Mahlon Merrick, an honored WSU graduate, who was musical director for Jack Benny's television program and a composer for the National Football League.)

Later in the day while planning the CBDNA meeting, the Southern Oregon College Director of Bands, Herb Cecil, invited me to come to Oregon for an interview with the SOC faculty, which I did in May, and was immediately offered the job. In the summer of 1967, Nell and I and our 3-year old daughter, Kathy, moved to Ashland. The day we arrived, Herb Cecil told me that he had taken a position at Weber State College. So, the music faculty completed a faculty search and arranged the interview for the Director of Bands job. When the finalist came for that interview and failed to impress the faculty, I was asked if I would like to take over the entire job. I did...and thus a 24-year old, green-behind-the-ears kid started what has now become a 40-plus year career at what became Southern Oregon State College and later Southern Oregon University.

The First Year

Wanting to make an instant success of the brand new marching band program, I remembered a discussion I had had with composer, Mahlon Merrick, as we sat together at the WSU Homecoming game the previous October. He mentioned that he had been contracted by the NFL to write 30 new marches, one for each team in the NFL.

Because Southern Oregon College did not have a fight song of its own, I called Mr. Merrick and asked if would consider writing a fight song for my first SOC High School Band Day. He said, "Actually I'm too busy to take on any new projects, but I accidentally wrote 31 marches for the NFL and if you'd like to have the extra one as your school song, you are welcome to it.

Not only did we take it, Mahlon Merrick flew to Oregon and conducted the world premiere of the march which remains to this day the official fight song of Southern Oregon University. By the time he arrived, we had lined up 10 high school bands for Band Day and had 64 in SOC's new marching band. [Commissions & Dedications](#)

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BW 2008


The American Bandmasters Association
**A Funny Thing Happened
 on the Way to a Band Rehearsal**

#9

by M. Max McKee

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The Commission Works and Dedicated Compositions
 by

Western International Band Clinic
 Southern Oregon University
 American Band College
 Bandworld Magazine

Title of Composition	Composer	Year	Type & Event
Southern Oregon University Fight Song	Mahlon Merrick	1967	Dedication: Southern Oregon College Band Day
Fanfare and Celebration	Jerry Neil Smith	1972	Commission: New SOU Music Building dedication
Poemé du Feu	Ida Gotkovsky	1978	Commission: (French composer) for CBDNA convention
Oregon Sinfonie	Bertold Hummel	1978	Commission: (German composer) for CBDNA convention
Festival March	Glenn T. Matthews	1978	Dedication: (SOC composer) for CBDNA convention
Northwest Suite	John O'Reilly	1983	WIBC Commission Work Project (young band)
Northwest Saga	Clare Grundman	1983	WIBC Commission Work Project (high school)
Mazama	Jay Chattaway	1984	WIBC Commission Work Project (young band)
Pacific Scene	Frank Bencriscutto	1984	WIBC Commission Work Project (high school)
Northwest Passage	Frank Erickson	1985	WIBC Commission Work Project (young band)
Song of the High Cascades	Alfred Reed	1985	WIBC Commission Work Project (high school)
Three Hummel Figurines (Tier)	Bertold Hummel	1986	Dedicated to SOSC Band (Part of WTW book)
Three Hummel Figurines (Phoenix)	Bertold Hummel	1987	Dedicated to WIBC (Part of WTW book)
Deir'in De	Warren Barker	1991	Commission dedicated to Max & Nell McKee
Three Hummel Figurines (Schöne)	Bertold Hummel	1987	Dedicated to Nell McKee (Part of WTW book)
Jackson Lake Overture	Mark Williams	1989	Commission: WIBC's Galia Competition Winner
Chorale a la Russe	Georgy Salnikov	1989	Dedicated to Bandworld Magazine (Part of WTW book)
Chorale on a Scale	M. Max McKee	1989	Dedicated to the SOU Bands (Part of WTW Book)
Chorale Francaise	Ida Gotkovsky	1990	Dedicated to Bandworld Magazine (Part of WTW book)
Motet #78	Lassus/Matthews	1991	Dedicated to SOU Bands (Part of WTW Book)
Kazak Chorale	Fedianin/Akhmetov	1993	Dedicated to Bandworld Magazine by Kanat Akhmetov
Chorale a la Mode	Weelkes/Palmer	1993	Dedicated to SOU Bands (Part of WTW Book)
Henry V	Johan de Meij	2006	Dedicated to Nell and Max McKee
Dublin Dances	Jan Van der Roost	2007	ABC Commission Dedicated to Max & Nell McKee

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A Guide to Cymbals, Part 4

by Nick Petrella

PLACEMENT

The optimum place for cymbals in concert ensembles is either between the snare and bass drum or with the accessories between the snare drum and mallet keyboard instruments. The number of people covering parts and the instrumentation will be the deciding factor.

In marching ensembles, the cymbals may be placed anywhere in the pit. Again, the number of people and instrumentation will be the deciding factor. An important sound factor is removing the hand cymbal players from in front of the snare drummers as soon as the cymbal pattern is finished. If not, they will absorb a lot of sound, especially if there are sound scoops on the snare drums.

Music and Tray Stand Placement The important consideration with music stand placement is to keep it high enough to see the music and the conductor. Percussionists should place the music stand at an angle so the music is not blown away by the wind produced by playing the hand cymbals.

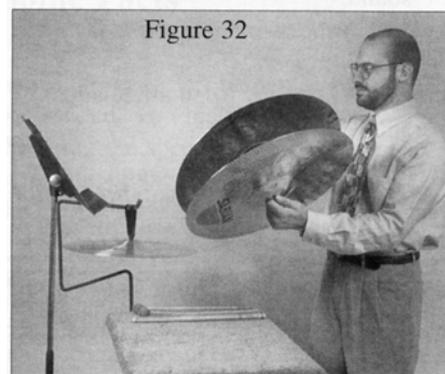
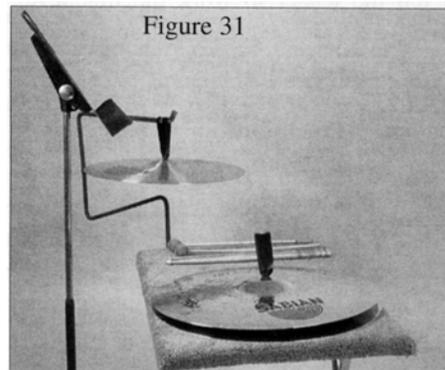
Carpeted tray tables are more versatile than cymbal cradles because they are easy to use and can hold sticks, mallets and small instruments as well as cymbals (Figures 31 and 32). They are inexpensive to make. No noise occurs when setting the cymbals down because the straps touch the cymbals. A tiered tray stand works well too as it holds a collection of small instruments, sticks and mallets on stage. Whether a tray table or cymbal cradle is used, it should be placed between the percussionist and the conductor. This will eliminate the risk of knocking something over. It also enables the percussionists to keep an eye on the conductor, which is helpful when reading a piece for the first time.

Two important concerns when purchasing school cymbals are monetary constraints and student size. If you are starting or rebuilding a music program and funds are limited, purchase medium weight cymbals first. Although they will not be the best choice for every musical situation, they will be acceptable for most elementary, middle and high school literature. A pair of 18" Viennese cymbals is an economical first pair for general use. They are of medium weight and can be used for a variety of situations. Remember that for each pair of hand cymbals there are two suspended cymbals. As funds permit, purchase different models for a variety of sounds. Another consideration for schools with limited funds is to choose hand cymbals sizable and thick enough to also be used for marching ensembles. In general, thicker cymbals will have a longer decay and will easily penetrate through marching ensembles.

Student stature will influence the sizes of cymbals to be purchased. Common sense suggests not buying a pair of 20" heavy cymbals for an elementary school! Taking this one step further, student size should be taken into consideration for marching ensemble auditions. 18" to 20" cymbals will suffice for a marching band but you need students who are large enough to carry them.

RECOMMENDED INVENTORY

Financial concerns aside, the following is a recommended cymbal inventory for school music programs based on repertoire requirements and student size.



Elementary School

One or two pairs of hand cymbals and one suspended cymbal should suffice for an elementary school. Again, remember that for each pair of hand cymbals there are two suspended cymbals. I suggest a pair of 16" Viennese and/or 16" French and a thin 15" or 16" suspended cymbal, these cymbals are light, will speak quickly and have a short decay. In general, the ensemble will benefit from a short decay especially if the percussionists are having difficulty in muting.

Middle School

A well-equipped middle school should have two pairs of hand cymbals and one or two suspended cymbals. Pairs of 16" and 18" Viennese, one 16" thin suspended cymbal and one slightly larger cymbal with a "darker" timbre will provide a variety of sounds. For jazz or show bands, a basic set-up includes one pair of 14" hi-hats, one 16" thin or medium thin crash and one 20" medium heavy ride.

High School music programs and smaller colleges without a percussion studio should have three or four different pairs of hand cymbals and at least three suspended cymbals for a variety of sounds. 18" and 20" Viennese, 19" Germanic and 16" French hand cymbals will produce a wide variety of sounds, as will 16" thin suspended and 18" and 20" medium suspended cymbals. The drum set should have a pair of hi-hats, two crash cymbals, a ride cymbal and a few effect cymbals such as splashes and Chinese cymbals.

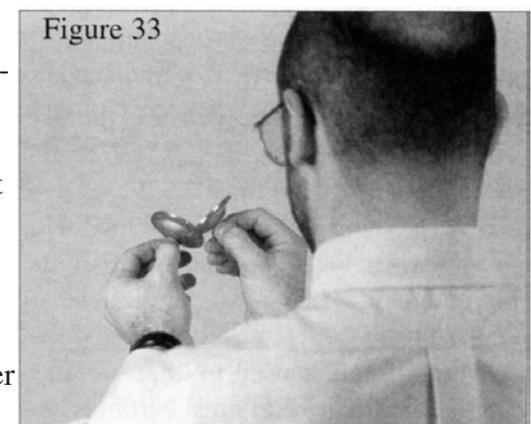
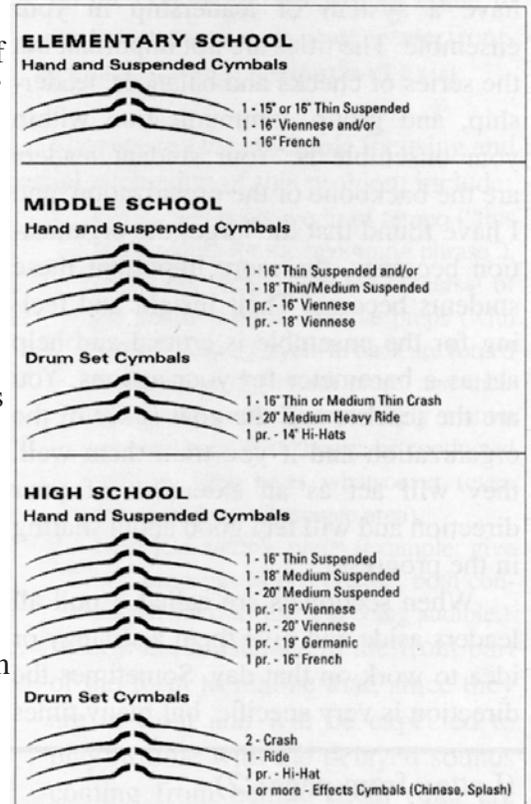
Marching bands should march at least three pairs of hand cymbals around 18" to 20" for sufficient volume. Another way to think of this is to march approximately one pair of cymbals for every two snare drums. If your marching band has different sized cymbals (tonal cymbals), the students' size will be an important factor. It is advisable not to march cymbals much larger than 20" because of their heavier weight. Finally, treat the pit as a concert ensemble and use a variety of sounds to complement the music.

In addition to the many different models of cymbals, two other members of the cymbal family are finger cymbals and crotales. These instruments are thought to be the predecessors of modern cymbals and are used much less frequently. Below are some notes on instrument anatomy and playing techniques.

FINGER CYMBALS

Finger cymbals are available in different sizes and thicknesses and usually range from approximately 2" to 4" in diameter. They have small leather or vinyl straps that are attached in the same fashion as hand cymbals. Finger cymbals are usually played in pairs by making contact with the edge of one to the edge of another.

(Figure 33). They may also be played with the tip of a triangle beater or hard plastic mallet for a shimmery sound. Other effects include a tremolo which is produced when the cymbals are shaken immediately after contact is made. Care should be taken to limit the amount of finger or hand touching of the finger cymbals as this will mute the sound.



As with any small, hand-held percussion instruments, finger cymbals should be played chest high for unobstructed sound production. Visual effect is another aspect of percussion, but to a lesser extent.

CROTALES

Crotales, also known as antique cymbals, produce a definite pitch when played (Figure 34). The written range is from middle C to two octaves higher and, like the glockenspiel, they sound two octaves higher than written. Crotales are usually played with hard plastic mallets and are most often played in one or two octave sets-in a manner similar to the way in which one performs on mallet keyboard instruments. Note that in Figure 34 they are mounted with the bells facing down rather than up. The closer one plays to the center of a crotale, which is the nodal point, the thinner the sound becomes. Conversely, the closer one plays to the edge the fuller the sound becomes.



In addition to hard plastic mallets, crotales may be played with a triangle beater or in pairs played edge to edge similar to finger cymbals. Other effects may be produced with crotales by playing them with rubber mallets, muting them by hand for clarity and bowing them with a bass bow. Crotales should not be confused with Cymbal Discs (Figure 35).





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Around the 74th Annual ABA Convention • Miami, Florida



Past President, Al Wright shares his memories of Henry Fillmore.



Past Presidents, Johnny Long (left) and Stan Michalski swap stories.



The ABA Board of Directors applaud the incoming ABA President, Robert Jorgensen.



Sam Pilafian (left) and Patrick Sheridan relax between pieces at the ABA Convention.



Composer, Michael Daugherty, talks about his ABA Oswald Composition Award with his new piece entitled "Raise the Roof."



Past ABA President, Ray Cramer introduces the new Vice-President of the ABA, Paula Crider.



New Vice-President, Paul Crider is overwhelmed at the honor of her new position in the ABA.



Past President, Ken Bloomquist at the 74th ABA Convention.



ABA President, Jeff Bianchi and his family



Guest artists, Boston Brass and Dos Amigos, perform together at the ABA Banquet Dinner.



The Arizona State University gang (l to r), Robert Fleming, Andy Hitz, Richard Strange, Patrick Sheridan and Sam Pilafian.



Incoming ABA President, Robert Jorgensen, conducts the U.S. Army Field Band as they perform "The Stars and Stripes Forever."

Photos courtesy of Robert Fleming