

Bandworld

Online Magazine ♦ Volume 24, Number 1



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

by Ira Novoselsky

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**Shadow Rituals** (excerpt)

by Michael Markowski

Album Title: The First Frank Ticheli Composition Contest: The Winners & The Finalists
 Recording: University of North Texas - Symphonic Band
 Dennis Fisher, conductor
 Publisher: Mark Masters 7290 - MCD (double CD Set)

The Frank Ticheli Composition Contest was held to find new works for beginning band & young band. As you will hear from this collection, various composers have taken their own approach to provide interesting music for this medium. The result is a wonderful mixture of ideas making for music that avoids all the pitfalls & cliches commonly associated with writing for these grade levels. It is also nice to know the international spectrum of composers that participated in this project proving music does speak to all of us. There is so much for the director to discover with these compositions. A special nod to Dennis Fisher & the University of North Texas Symphonic Band for giving the listener the same high quality performance that they give to recordings of more advanced works.

**Concerto # 2 for Oboe** (excerpt)

by Frigyes Hidas

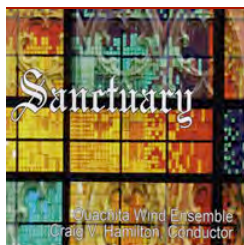
Album Title: Classic Solos for Winds
 Recording: University of New Mexico Wind Symphony
 Eric Rombach-Kendall, conductor
 Publisher: Summit Education/Summit Records DCD - 487

The title says it all; six display pieces are featured by superb soloists supported by an excellent ensemble. Valerie Potter's flute artistry comes to the fore in Carmen Fantasie (Borne/Rogers) and the well known Concertino (Chaminade/Wilson). Clarinet players will greatly appreciate Keith Lemmons performing Solo de Concours Op.10 (Rabaud/Gee), Solo de Concours (Messenger/Snavely) and Concertino Op. 26 (Weber/Lake). A new jewel for oboe & band, Concerto No. 2 by Frigyes Hidas is given a solid performance by Kevin Vigneau. There is plenty of professionalism by the soloists and the ensemble throughout the recording, well recommended for instrumentalists and all listeners.

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by Joseph Curiale

Album Title: Sanctuary Ouachita Wind Ensemble
 Recording: Ouachita Wind Ensemble
 Craig V. Hamilton, conductor
 Publisher: Mark 7189 - MCD

Sanctuary is the fifth recording from the Ouachita Wind Ensemble, a fine music ensemble from Ouachita Baptist University. The program is a nice combination of familiar and lesser known band compositions. Many listeners will recognize Chester (Schuman), Symphony No. 6 (Persichetti), Chorale & Alleluia (Hanson) and Liturgical Music for Band (Mailman); all are performed masterfully. Equal consideration to musical detail is given to The Red Machine (Graham), Introit (Tull), Joy (Curiale) and the title work from the pen of Frank Ticheli. This is the best recording to date of the Ouachita Wind Ensemble, my compliments to Craig V. Hamilton and his players.

**Samurai** (excerpt)
by Nigel Clarke

Album Title: Nigel Clarke: Samurai - Black Fire
 Recording: Band of HM Royal Marines, Plymouth
 Lt. Col. Chris Davis, conductor
 Publisher: Naxos 8.570429

This CD may be found among orchestral recordings but my review only deals with the wind music portion which is more than half the content's playing time. Samurai has become a major composition in the repertoire of serious wind orchestras since its introduction in 1995. The current recording is the premiere of the composer's 2007 revision. Black Fire features a solo violin in the theatric role of a lifetime with the wind orchestra as the fine supporting cast. Also included is Premonitions for unaccompanied trumpet; an incredibly challenging work which the composer considers a prelude to Black Fire (though it was actually written earlier). While Nigel Clarke's compositions may be very mature his style is a fresh voice in the world of music.

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**Nitro** (excerpt)
by Frank Ticheli

Album Title: Reflections
Recording: Drake University Wind Symphony
Robert Meunier, conductor
Publisher: Mark Masters 7283 - MCD

Reflections is quite simply the best Drake University Wind Symphony recording to date. The program starts with the appropriately named Nitro (Ticheli) and continues with Strange Humors (Mackey) and Contre Qui, Rose (Lauridsen/Reynolds). Finally comes the "main course" to this musical banquet: Third Symphony, Op. 89 by James Barnes. This megawork is an incredible feat in bandstration running the gamut of emotions with virtuosic challenges for the entire wind orchestra. Robert Meunier and the Drake University Wind Symphony give this symphony a phenomenal performance that has to be experienced to be believed. Reflections should be a necessity to your listening library.., a GREAT recording!!

**Corsican Litany** (excerpt)
by Vaclav Nelhybel

Album Title: Symphonia Resurrectionis: Music of Vaclav Nelhybel
Recording: Tokyo Kosei Wind Orchestra
Frederick Fennell, conductor
Publisher: Old Comrades: A Classic CD revisited: Kosei Publishing Company KOCD- 3577

Vaclav Nelhybel was one of the giants in the world of wind music and this review pays homage to a true legend. Most bandfolks have played Symphonic Movement and this landmark work is given an exceptional performance. Not many people know Nelhybel also wrote Two Symphonic Movements, this work is also included, along with Corsican Litany (still in print as of this review), Antiphonale for Brass Sextet & Band, and the luxurious Appassionato. The title piece is a twenty- two minute musical epic that can be described as an ultimate Nelhybel experience! Missing from this magnificent recording is Trittico; for those wishing to hear that piece I would recommend the Rutgers recording of the same name (reviewed in the April/June 2008 issue).

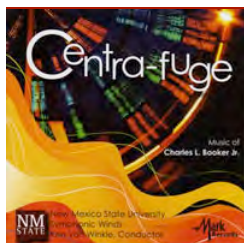
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**Carillon Celebration** (excerpt)

by Charles L. Booker, Jr.

Album Title: Centra-fuge: Music of Charles L. Booker Jr.
 Recording: New Mexico State University Symphonic Winds
 Ken Van Winkle, conductor
 Publisher: Mark 7028 - MCD

Centra-fuge will introduce the listener to the compositions of Charles L. Booker Jr. The New Mexico State University Symphonic Winds give a very respectable performance to his music. The title piece (an homage to Hank Levy & Don Ellis) is definitely a centrifuge in sound, rhythm, & energy. The recording also features American Dances, Carillon Celebration, and Symphony No.1 "Prophecy". Of special interest is The Rough Rider: Life & Times of Theodore Roosevelt; only one word describes this work-BULLY!! Booker's music shows an influence of jazz & pop styles blended well with symphonic prowess. A most interesting recording you should look into.

**Flag of Stars** (excerpt)

by Gordon Jacob

Album Title: GIA Composer's Collection: Gordon Jacob
 Recording: North Texas Wind Symphony
 Eugene Migliaro Corporon, conductor
 Publisher: GIA CD-747 (Double CD Set)

A Gordon Jacob collection has been LONG overdue and this fine set is well worth the wait. There are three categories of music featured, beginning with the original band works. The most familiar compositions get their due here; An Original Suite (edited Heidenreich), Flag of Stars, and Music for a Festival (solo trumpets, trombones & timpani with band). Also included are a pair of solos with band; Concerto for Bassoon (arr. Cray) with Lynn Moncilovich and Fantasia for Euphonium with Brian Bowman. The remaining three works form Jacob's famous "English keyboard trilogy"; The Battell, Giles Farnaby Suite, and the timeless William Byrd Suite (edited Trachsel). With recordings of this quality it is hoped more of Gordon Jacob's wind music will be preserved for bandfolks.

20 Years ago in Bandworld

Practice With a Purpose

by Buddy Baker

Vol. 3, #5, p.20 (May - July 2008)

Will your students remember tomorrow what you taught them today?

Jazz in education has come a long way in the past 20 years. Our jazz/rock ensembles at all levels of education sound better each year. But I do feel that it is time to be more critical about the ways we teach jazz- to question our priorities. Hopefully, we all agree that we are not merely trying to develop award-winning ensembles, but rather, we want to give our students something of lasting importance. I have put together seven goals in jazz teaching that I try to reach with my students and in clinics. Undoubtedly many are the same as yours, but you may rate them in a different order. If thinking about the seven points, in whatever order, helps us teach young musicians in an organized way, perhaps we will indeed produce a rare and wonderful lifetime guarantee! Guarantee of what? Good habits. Confidence to innovate. Personal, enduring musical satisfaction. In working with young jazz ensembles (and my own jazz ensembles), I try to give my students certain principals and systems which will help them solve their performance problems so that the more they play, the better they will play. I try to give them information to help them continue to grow musically on their own. This fundamental approach works in any size group and will encourage a lifelong involvement in music.

Here are my "goals":

1. Help the student master his instrument.

This includes all the fundamentals of selecting proper equipment, adjusting it and learning how to operate it (embouchure, breathing, hand and body position, tonguing.) Get specialist help if you can. All music starts with good basic sounds; it takes correct technique to produce them. Do anything to keep the student blowing fundamentals correctly. He will play with more ease; he will progress faster; and he will enjoy it much, much more.

2. Teach the student to read music.

Teach him a system to read rhythms especially. He will never play with consistent accuracy until he hears numbers in his head on long notes, tied notes and rests. He must know where he is in the bar (his foot won't tell him that). Tell him to count; give him a system so that he can figure out any rhythm. Don't teach him the piece by rote - then all he has is one piece. Give him a system!

3. Teach style.

Teach him the fundamentals of each "pop" style. Jazz style is different from rock. Only correct style makes a piece sound characteristic. Following are a few books that will help: *Dance Band Reading and Interpretation*, by Alan Raph; *Developing the High School Stage Band*, and *Developing Sight Reading Skills in the Jazz Idiom*, by John LaPorta; *Jazz Phrasing and Interpretation*, by Jimmy Guiffre; *Stage Band Techniques*, by Dr. M.E. Hall; and *Take One (concert band)*, by C. Peters and M. Betton.

4. Teach musical awareness.

This is basically a matter of teaching him to listen. Encourage him to look over his part before rehearsal so there will be more concentration left over for listening. "Underconduct"; then he must listen! Ask, "Where does your part at B fit into the composition? Is it melody, countermelody harmonic filler, soli, solo or what?" Sectional rehearsals teach what good intonation really sounds and feels like. The basis of the big, fat ensemble sound is good sounds, good intonation, good balance and blend and precision.

5. Teach improvisation.

You'll never have a jazz band until you teach improvisation. It can be taught. Every student deserves to have the chance to create his own solo - to communicate something of his very own. Well-taught kids are surprised at the potential they have. The following materials are helpful: *Improvising Jazz*, by Jerry Coker; *A New Approach to Jazz Improvisation and Nothin' But the Blues* by James Aebersold; *A Guide to Improvisation* by John LaPorta; *Instant Jazz for the Now Generation* by The Windjammer; *The Dick Grove Improvisation Course* by Dick Grove; *Improvisation One (concert band)* by C. Peters and M. Betton; and *Jazz Improvisation* by Dave Baker.

6. Help the student develop his writing and arranging skills.

The young arranger must learn chords, scales and chord progression. Encourage him to develop a basic keyboard technique to work out progressions and voicings. (Some private study with a specialist is ideal if possible.) If you are his sole source of help and you need help, check out these books: *Modern Arranging Techniques and Modern Harmonic Techniques, Vol. I and II*, by Gordon Delamont; *Popular and Jazz Harmony* by Ricigliano; *First Chart and First Arrangement* by Van Alexander; *The Elements of Jazz and Pop* by Ray Cassarino; and *Composing for the Small Ensemble* Dave Baker.

7. Develop a "band personality."

As you begin to develop the individual creative abilities of each player, you will see an overall "band personality" emerge. Don't break your neck to make your band sound like some other band. Play the music that suits your band's personality. I recommend tailored charts; they make your band sound great, because they are written for your capabilities and limitations. Playing charts which are too hard is unrewarding for all concerned! I hope some of the material I've mentioned will help. The list may not be complete, but the books are ones that I've found especially worthwhile. I hope your jazz ensembles are in fact winning prizes and praise. But more than that, I hope your jazz musicians will leave you having learned solid, basic fundamentals of playing an instrument. If they do, they'll remember you with respect and gratitude forever. I guess that's the real reward in teaching, isn't it?
BW

5 Years ago in Bandworld

Avoiding Burnout

by Judith Grimes

Vol. 18, #5, p.9 (May - July 2003)

1. First of all, always avoid the word "BURNOUT!"

It is a composite word that serves as a masque for specific concerns. Specific concerns, when faced individually, are fixable. For the same reason, I have personally always hated the word "attitude." When we tell a student (or in these days they tell us), "I don't like your attitude," we are giving a stamp for blanket condemnation without addressing the specific problem or problems. It can also be true with the word "depressed." The guy who sits alone and says that he is depressed, needs to first of all get rid of the word and answer specifically "why" he is depressed. Perhaps the loan company took his truck, his wife found someone else and the dog ran away. These are obviously specific points or problems (certainly worthy of depression), but now we have something to work with or at least a place to start as we formulate a plan!

So, if this makes any sense at all, the first thing you do if you suspect "burnout" is not to lump all the symptoms into one word. Instead, try to be very specific about the individual situations or problems that are wearing you down. Just having a bad attitude or being depressed or burned out, is not specific enough to actually address let alone try to fix. Sort, list, discuss and address the real issues!

2. Somewhere in your professional life you need a support team.

In some schools it exists by mandate and in other situations it is as informal as a social club. Several years ago some of my dear friends in northern Indiana had a group that met every other Friday after school. The meeting was held at a local pub and the official name for the organization was the Music Therapy Support Society. At first glance one might think that this was just an excuse for a cool one after a hot week. It was really much more. The teachers involved cussed, discussed, and collaborated., They soiled out issues and problem made recommendations and supported each other.

I am not necessarily recommending that pub refreshment is the answer, but the association with a support team IS! Your support team may be

the colleagues from your school or similar colleagues from other schools. Your personal family can be of great help, but unless they are directly related to what you do, they will tire of your complaints. (They event may tire when they are in your field and do understand.) Many times members of a professional organization can also be members of your support team. If you are not operating with some type of support then create your own team. I certainly would not have made it for 34 years without wonderful, caring and helpful professional friends.

3. Find avenues to see your students, their parents and your colleagues in other walks of life.

I always enjoy my colleagues away from the job despite any minor differences on the job. Sometimes your best friends will be parents that you work with in a church group, neighbor group, community group, or any group other than school. Support your students by attending their athletic events, plays or community service organizations. Associations away from your direct job (outside your classroom) will not only strengthen the associations dealing directly with your job, but it will also allow you to view your direct situation more objectively.

4. Get A Life!

I don't care how many hours a day you feel you need to work at school- the old saying that "all work and no play makes Jack a dull boy," is absolutely true! If Jack can use a break, then so can you! You need to have interests outside of the classroom! You need to have friends outside of the classroom. You need to have fun and/or productive activities outside the classroom. One of the biggest secrets to not burning out is to "Get a Life," yes, outside the classroom!

Several years ago I made a few great friends who were totally "outside" the school environment. They would laugh at me because my entire approach to the year was by semesters. Imagine my surprise when I realized that there were people that actually believed the year began January 1 and not the middle of August.

5. Get in shape!

Being physically less than your very best makes a huge difference with your overall outlook on life. There are tons of studies on physical fitness and the direct relationship to productivity, self esteem and mental alertness.

If you are in the best shape possible and you are getting lots of rest and regular exercise, you will be surprised how differently you perceive your life, your attitude, and your job!

6. Be creative.

Many years ago I did a survey and later an article entitled: "Is There a Ratio Between Creativity and Burnout?" The teachers who participated overwhelmingly agreed that those who were either in positions where it was easy to be creative or they were supported in creative endeavors, were much less concerned about burnout. The teachers who felt they were in the burnout syndrome were teachers who either had difficulty being creative or were in positions where creativity was either stifled or not appreciated. Most of us tend to be very creative by nature. Have you forgotten how neat it is to have a great new idea? (... and be able to use it.)

7. Do not do everything the same way every year.

Even great ideas get old and certainly your groups do differ from year to year. How long has it been since you respected tradition, but reached for exploration? Consider this: You do not have to do everything the same every year. Attend professional meetings, pick the brains of your professional friends and be flexible. Maybe skip contest this year and schedule your own in-house festival. Try to find new ways every year to address both old and new issues. Work with your colleagues and don't be afraid to try something different even if it fails.

8. Change your focus.

Many years ago a very successful band director spent twenty years preparing for and winning contest after contest. He became bitter because newer administrators seem to lack appreciation of his work. newer students seemed to be less dedicated, and newer parents seemed less organized and supportive. Instead of loving kids and music he began to hate everything, including getting up in the morning. He quit his job for two years and worked in a gift shop. Today he is happy and he is teaching. Instead of focusing on the unappreciative administration, the less than talented children and the disorganized parents, he focused on truths.

9. Spoil yourself sometimes!

We older teachers complain that we do not understand the "me" generation. You are correct, they can learn a lot from our dedication. However, we can learn a great lesson from them, and that is to take care of ourselves first. Many older teachers experience "burnout" because they have spent years and years putting themselves last. If you have worked so hard that you are physically depleted (and it is easy to do), then it is no wonder that you think you are experiencing burnout.

Get totally away! This one is for the teachers who live in the same community as they teach. Or for the teachers who schedule straight through Spring break and Summer vacation. How long has it been since you did something that took you totally away from your job? Travel is great, but it should not always be to a professional meeting or to the next drum corps show.

10. Review your baseline philosophy.

Philosophy is not just some big word or non-applicable class for the college classroom. Philosophy is really very basic, very simple and very important. Philosophy does no more than answer the BIG QUESTION. Why do you want to teach?

College students always have great philosophies. Here are some quotes: "I want to teach to share with students my love for life and music;" or "I want to teach so all students can participate on a winning team;" or "I want to teach because I love kids and I love music and combining the two will make this world a better place." These are actual wonderful sincere thoughts from college seniors. Perhaps your thoughts were similar when you first started to teach.

It is my belief, however, that we get too far away from our baseline philosophies. For example, the same teacher who wanted to teach because band was the ultimate "winning" team, and all students should have an opportunity to participate, may be the same teacher who is complaining about inclusion or becoming terribly frustrated because all kids aren't talented. Hey, your baseline philosophy said nothing about kids with limited abilities and less than perfect dedication.

So, now take each of the above and turn it into a question for yourself so that you can be sure that you stay on fire!

Intonation



Entire volumes have been written on the subject of intonation, and it is truly an in-depth subject. For the purposes of this project, I intend to only tackle issues that directly relate to ensemble intonation and rehearsal tools to correct intonation problems.

What is good intonation?

This is the musical act of using your ears to constantly make corrections and adjustments to pitch while performing with an ensemble. It is important to understand that tuning is an active process. In other words, tuning is a verb as opposed to being a noun. Good musicians are constantly adjusting intonation to accommodate instrument pitch tendencies, chord tuning, environmental factors, and the overall pitch of the ensemble.

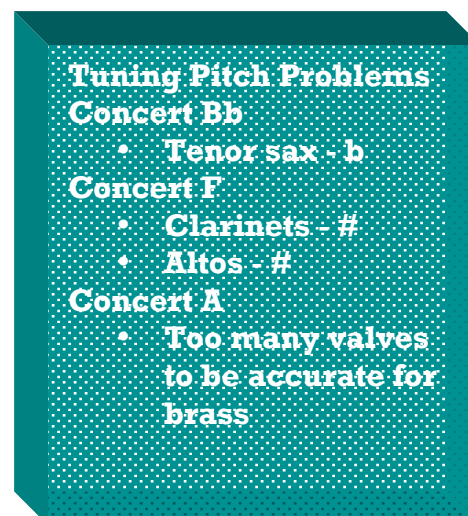
Why does an ensemble take a pitch at a concert or use a tuner?

When you match a pitch or check your pitch against the reading of a tuner, you are calibrating the instrument. This is not tuning, nor does this guarantee that you will play in tune. This is not to say that this is not important. It is important to make sure that instruments are optimally calibrated for proper intonation. It is also important to clarify terminology that has always been confusing to young musicians and directors.

Calibrating the ensemble

When calibrating instruments there are a few important factors to consider:

- The instrument must be properly warmed up before it is calibrated. Changes in temperature will affect the pitch of the instrument. Cold temperatures will cause an instrument to play flat. A good way to memorize this concept is to remember that when the temperature rises, the pitch will follow, and when the temperature lowers, pitch will do the same. If the temperature changes dramatically during the performance, the ensemble intonation will change.
- The ideal pitch for the band is a concert Bb. Obviously there is controversy about this concept, and there are valid arguments for using other pitches such as concert F or concert A. Each of the three pitches has inherent problems for different instrument families, but concert Bb has the least pitch problems.



Calibrating the ensemble (continued)

- Calibrate your tuner to A = 440 when tuning the band. There are ensembles that choose to calibrate to other frequencies but this is not the mainstream. This will only create more issues for the ensemble which outweigh any possible benefit.
- The ideal pitch should be given to the ensemble by an actual wind instrument as opposed to an electric tone generator. It is important that the player of the wind instrument refer to a tuner when giving the pitch to the ensemble. This is ideal because it reinforces the concept of listening within an ensemble.


Teaching Intonation


There are two types of intonation that the conductor should be concerned with when teaching students. The first is intervallic (horizontal) intonation, and the second is ensemble (vertical) intonation. Both concepts should be taught to the student performer simultaneously.

Intervallic (horizontal) intonation

Intervallic intonation is the intonation of intervals compared to each other. Many factors will cause the intonation of intervals to be flat or sharp. It can be caused by poor embouchure, lack of air support, tension in the muscles, bad reeds, valve combinations, overtone used, instrument dents/leaks, or natural tendencies of the instrument. The key to improving intervallic intonation is to give students opportunities to learn how different intervals sound and to chart their individual intonation on their instrument. See appendix for a sample intonation tests.

Intervallic “Horizontal” intonation example

Horizontal 

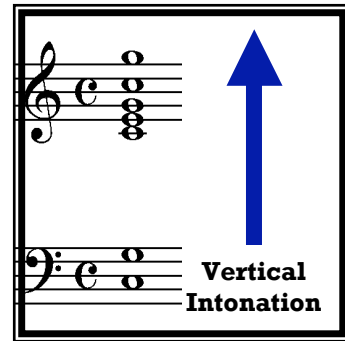


P – Perfect
M – Major
m – Minor

“Intervallic intonation” refers to the intonation of each interval as it is performed. The performer should strive to make each interval exact.

Ensemble (Vertical) Intonation

Ensemble intonation is dependant on the individual performer's ability to listen and make adjustments during the course of a performance. The two key factors to good ensemble intonation are the performers' ability to hear pitch discrepancies, and their ability to manipulate pitch on their instrument.



Manipulating Pitch

All instruments have the ability to manipulate pitch. Students must learn to slightly and consistently manipulate their embouchure to change pitch up or down. The saxophone is a great teaching tool because it is so easy to widely manipulate pitch. The ensemble can practice this by playing a pitch and lowering it a _ step without moving the fingers. This exercise can be done on various scales. It can also be reversed, so that the pitch is manipulated up a _ step and back.

Teaching Listening

Teach the basic concept of intonation by having two students play the same pitch. Instruct one student to hold the pitch and the other to attempt to match it. Try to avoid overusing the terms sharp and flat. The basic concept is matching pitch. If students begin by going the wrong direction, they will soon realize this and change direction. At first, students will have a wide range of ability when listening for intonation, but it is teachable to all students. If students have trouble matching pitch, they can be instructed to listen to the beats in the tone. Once they hear the beats, they can focus on making them go away. Teaching intonation is a slow and tedious process. Because of this, it is important to teach it regularly in small amounts.

Where to listen?

Teaching more advanced intonation is important for older student musicians. At some point, students begin to master the process of matching pitch. The question now becomes, what do I listen to?

- **The Trio** – The trio is made up of the person to your left and the person to your right. Each musician listens to his or her individual trio for intonation. By doing this, the ensemble becomes interconnected by each individual trio.
- **Listen Down** – The ensemble should listen down to the lowest voice (usually the root). This method is very effective for tuning exposed chords and cadences at the end of a phrase.
- **Creative listening** – Listening to the trio or listening downward are good guidelines, which will suit the performer under most circumstances, but there are times when the performer will need another tool. An example of creative listening would be matching pitch with the vibraphone or other mallet instrument. These instruments have fixed pitch, and if a wind instrument is playing a unison line with them, it is the wind instrument's responsibility to tune to the vibraphone or mallet instrument. Another example would be a duet within the ensemble. Performers must focus their listening on the other person in the duet.

Ensemble Chord Tuning

It is important to spend rehearsal time tuning exposed chords within the literature you plan to perform. The ensemble must practice and experience the sound of these chords. If necessary, help students find the root and stack the chord upward. This is the time to sing in rehearsal. By singing, students are able to move beyond the inherent problems of the instrument and focus on hearing the pitch and matching what they hear.

“Just intonation” vs. equal temperament tuning

I do not plan to go into great depth on this subject. There are many books and articles written on the subject, which will give the reader a very clear understanding of the subject. However, a basic understanding is necessary when tuning major and minor chords. If you were to calibrate each note in a major chord to a strobe tuner, the 3rd of the chord would sound sharp. Likewise, if you did the same to a minor chord, the 3rd would be flat. This is equal temperament intonation, and it is created by equally splitting each interval in the octave. On the other hand, “Just Intonation” is based on the harmonic series, which does not split every interval evenly. In order to achieve the most settled major chord, you must lower the third approximately 14 cents. The minor chord must have the third raised approximately 16 cents.

The diagram is enclosed in a double-line border. On the left, under the heading "Major Chord", a treble clef staff shows three notes: G on the second line, B on the fourth line, and D on the fifth line. An orange arrow points from a box containing the text "Lower pitch 14 cents" to the B note. On the right, under the heading "Minor Chord", a treble clef staff shows three notes: G on the second line, Bb on the fourth line, and D on the fifth line. An orange arrow points from a box containing the text "Raise pitch 16 cents" to the Bb note.

“Just intonation” for major and minor chords

Final Thoughts

Ultimately, it is solely up to the musicians to play in tune. The director is responsible for teaching intonation, but each musician is responsible for his or her own pitch.

“It is the student’s responsibility to play in tune.”
Bruce Pearson

Balance



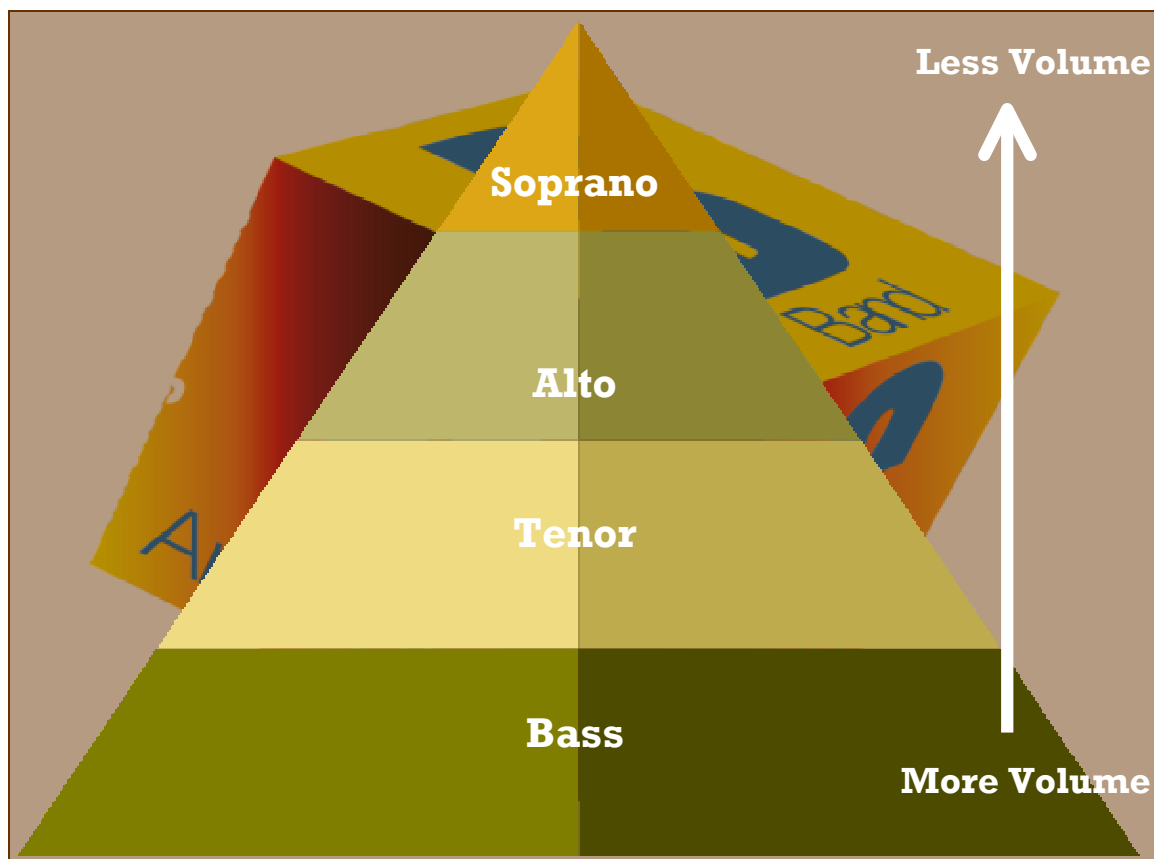
Creating the correct ensemble balance is the responsibility of the conductor. There is no possible way for a composer to envision every variable within a specific piece or ensemble; therefore, the conductor must make constant adjustments in balance to achieve the optimal performance of any piece of music. We may break down balance into two separate categories:

Vertical Balance - refers to the voices within the ensemble and how they are heard on a single chord/note.

Horizontal Balance - refers to the balance between the melodic line and the accompaniment as they travel horizontally through the piece.

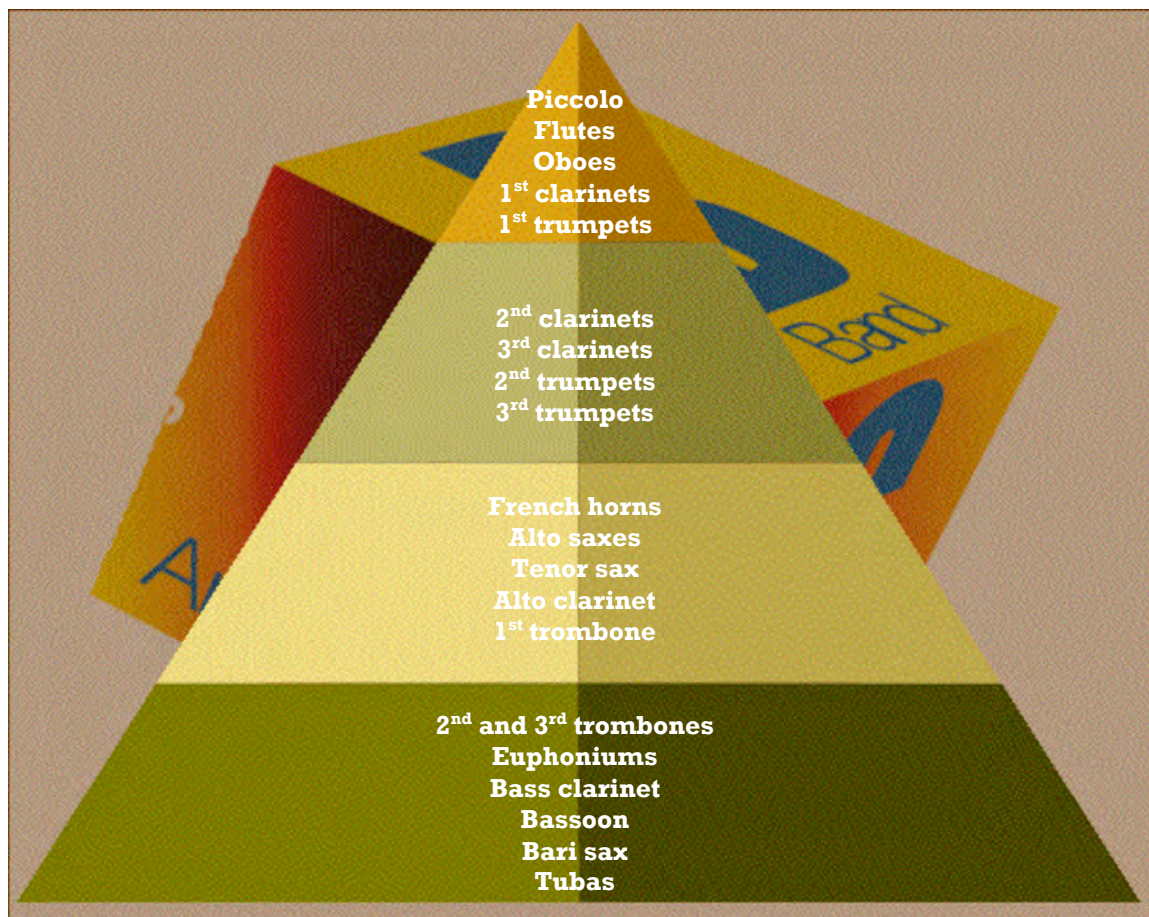
Vertical Balance

Good vertical balance may be achieved by correctly setting the volume of each voice in an ensemble. To achieve this, the ensemble must understand the following principle: lower voices must be played louder than higher voices to achieve a properly balanced sound. This concept is called the McBeth Pyramid Approach. McBeth asserts that at any given dynamic level, the higher-pitched instruments should be playing softer than the lower-pitched instruments (*Effective Performance of Band Music*, Southern Music Company, 1972).



Pyramid Approach

The following chart is a breakdown by instrument. Students should be aware of their placement within the pyramid and constantly make adjustments to their balance to fit within the diagram. The concept of the pyramid becomes more important as the volume of the whole ensemble increases. By knowing this, the conductor may identify areas where more manipulation of written dynamics may be needed. By making the ensemble aware of this concept, they will be more able to make individual adjustments.



Teaching the Pyramid Approach

Members of the ensemble must recognize, understand, and practice this concept in order to achieve a more balanced ensemble sound. The conductor can teach this concept by having the ensemble play a Bb Major chord at mezzo forte. A marker board should be used to teach the ensemble the concept. Afterward, begin by having the ensemble play the pyramid upside down first: soprano voices loudest and bass voices softest. Gradually motion the ensemble to begin reversing the balance. The group will eventually settle into the correct balance, and they will also learn how to correct bad balance.

Balance – instrumentation

The Foundation

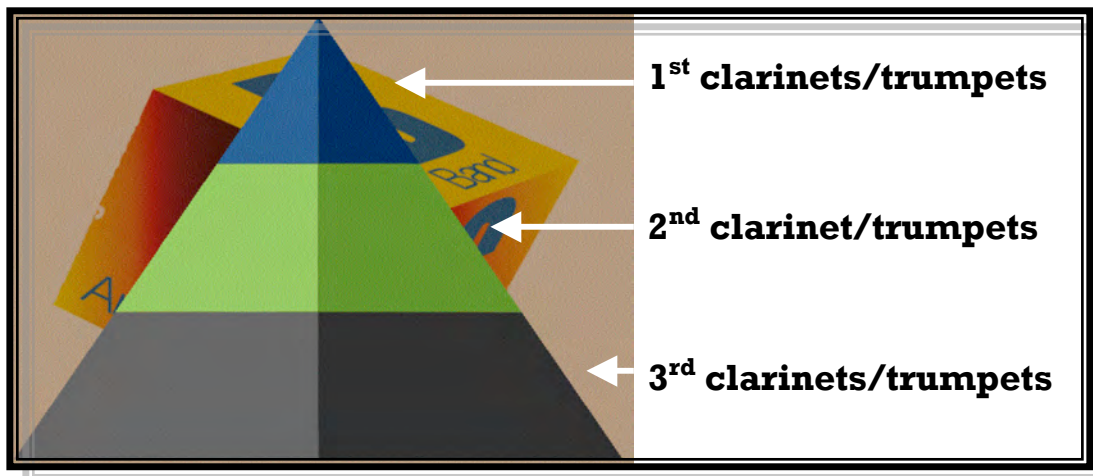
An ensemble can be set up for failure if the instrumentation is not correctly balanced. The first thing to consider is the foundation of the pyramid. The upper structure is not possible without a strong foundation. This is one of the most common problems for ensembles. Lacking instruments in this area or placing weaker students on bass instruments will quickly destroy the ensemble balance. Filling out the foundation on the pyramid should be a number one priority for every director.

Tenor – Soprano Voices

Use the principles of the Pyramid Approach to set the instrumentation of an ensemble. This is particularly important in the soprano voice. An overabundance of performers in this range will be extremely difficult to balance. When balance issues arise in the ensemble, it may be helpful to thin parts in certain sections rather than decreasing the dynamic level.

Balance within the section

In addition to balancing the overall ensemble, it is important to balance the instrumentation within the section. Balancing within a section is sometimes overlooked or left to the discretion of the students. Once again, instrumentation balance is simple when using the same principles of the “Pyramid Approach.” Place more players on parts in the lower range. The actual numbers will vary due to ensemble size and/or the ability of individual players.



Place more instruments on parts which are playing in the low range

Horizontal Balance

Horizontal balance is the balance between one line over another as they move (horizontally) across the page. Horizontal balance can only be obtained after an ensemble understands the concept of vertical balance. It should be thought of as a concept which is added to vertical balance and should be a primary concern for the conductor. The audience needs to hear the melodic line as the composer intended, and the conductor must balance the ensemble to achieve this goal. Typically, the melodic line should be played one dynamic level louder than everything else, but this can vary based upon texture and context. Many times, the score will be marked with the same dynamics in every part, but the composer will occasionally mark the score with a higher dynamic level for the part that is needed to be brought out.

Sample I

Shenandoah – Frank Ticheli

The musical score for 'Shenandoah' by Frank Ticheli is presented in a multi-staff format. The instruments listed on the left are: Bb Clarinets (1, 2, 3), Bb Bass Clarinet, Eb Contrabass Clarinet, Bassoons (1, 2), Eb Alto Saxophones (1, 2), Bb Tenor Saxophone, Eb Baritone Saxophone, Horns in F (1, 2), Bb Trumpets (1, 2, 3), Trombones (1, 2, 3), Euphonium, Tuba, and String Bass. The score is in 4/4 time and features a key signature of one flat. Dynamics are indicated by 'p' (piano), 'mp' (mezzo piano), and 'mf' (mezzo forte). The two melodic lines for Horns in F and Euphonium are highlighted with red dotted lines, indicating they are the primary focus of the horizontal balance in this section.

In this sample, Frank Ticheli marks the two melodic lines mezzo piano while all other lines are marked piano. In this example, the composer has made it very clear which lines should be heard over everything else.

Sample II

Bayou Breakdown – Brant Karrick

37

mp

mp

mp

mp

mp

mp

mp

37 Solo mp

mp

mp

mp

mp

mp

mp

mp

mp

Vibes

1. k.

mp

mp

37 38 39 40

In this example, Brant Karrick marked the dynamics at mezzo piano for all instruments, but it is clear that two instruments have the melody. The conductor should immediately assume that the dynamic level needs to be higher in the melodic lines. At a minimum, they should be played at a mezzo forte dynamic, and it would not be unreasonable for the conductor to ask that the lines be increased to forte.

The dynamic level should be increased in each of these lines.

Musical Phrasing and Expression



The concept of phrasing and expression can become a terrifying idea to many people. The problem is that there is more than one right answer for each phrase. Many times, it is deciding which idea is more right than the other. Personal preference is clearly a large part of the decision process as is having the conviction to believe in the decisions made. Sadly, many conductors choose to ignore the question altogether rather than taking the chance. With a basic understanding of a few concepts, we can unlock the secrets of expression and good musical phrasing.

Musical phrasing is much like human speech. We use punctuation much like breath marks and rests. We speak with inflections and use louder volume to produce more emphasis on certain words, and we pause at the end of a thought to take a breath. Imagine if someone used a monotone voice without emphasis on any word while speaking. This type of speech would become almost recognizable and would fail to communicate any emotion. Music without expression is also emotionless.

The Basics

1. Music is always moving forward.
2. We must first identify the beginning and end of each phrase.
3. Find the most important note within the phrase, the “goal note.”
4. Create contour with a crescendo towards the “goal note.”
5. Decrescendo after reaching the “goal note.”
6. Signify the end of the phrase with a breath.

It is still important to use these basics as guidelines and not steadfast rules. It will still remain the decision of the performer/conductor as to how to contour each phrase. Compare phrasing to the following phrases. Read the following sentences in an audible voice and emphasize the underlined words.

I love making music.

I love making music.

I love making music.

I love making music.

Each time the sentence is spoken, it has an entirely different meaning, but depending on context, each way could be considered correct. This same concept should be applied to musical phrasing (Bruce Pearson).

The following example illustrates the basics of a very well-formed phrase. The beginning, ending and “goal note” are easily identifiable. In addition, the arranger/publisher has added markings to emphasize the shape of the phrase. It is important to emphasize that these markings were probably not present in the original version of this work and can be changed at the discretion of the conductor.

Legend – Tchaikovsky Arranged – Ralph Hultgren

The image shows a musical score for a brass section, including parts for Tpt.1, Tpt.2/3, Hrn.1/2, Trb.1, Trb.2/3, Euph., and Tuba. The score is annotated with several key features:

- Clear beginning of phrase:** An orange arrow points to the start of the phrase on the Tpt.1 staff.
- Clear ending of phrase:** An orange arrow points to the end of the phrase on the Tpt.2/3 staff.
- Crescendo to the goal note:** An orange arrow points to the dynamic markings (mp, mf) leading up to the goal note.
- Goal note:** A yellow shaded area highlights the goal note, which is a half note on the staff.
- Decrescendo away from the goal note:** An orange arrow points to the dynamic markings (mf, mp) following the goal note.

The score includes dynamic markings such as *mp*, *mf*, and *mp*. A box containing the number 25 is located at the bottom left of the score.

Finding the “goal note”

This can sometimes be a difficult task. Unlike the example above, it is not always obvious which note deserves emphasis over the others. These are the times when individual personalities will make different decisions. It may be necessary to experiment with the phrase, similar to the sentence on the previous page, and decide which phrasing choice sounds best. The following are guidelines to help find the “goal note”:

- The goal note is usually approached by an ascending line.
- Consider the highest note in the phrase.
- Consider the lowest note in the phrase.
- Experiment by emphasizing different notes and allow your ears to decide.

Pacem – A hymn for Peace –Robert Spittal

Adagio, molto legato (♩ = 60)
1. Solo - freely

Phrase #1
Question? →

← Phrase #2
Answer

In this example, the beginning and ending of each phrase are apparent, but finding the goal note is more difficult. In the first phrase, the highest note is the first and the lowest note is the last. While it might sound great with either of those notes being emphasized, this is a time to experiment with emphasizing each note in the phrase. When this is done, it becomes clear that the 4th note is the ideal goal note to most people. In the second phrase, the highest note in the phrase becomes the best goal note.

Adagio, molto legato (♩ = 60)
1. Solo - freely

Highlighted note – “goal note”

*“Get past the black and white of the music and into the red of the music.”
David Holsinger*

Musical Style and Interpretation



Before we can explore the many aspects of musical style and interpretation, it is important to understand why we are adding interpretation in the first place. The limitations of music notation is the major reason interpretation is necessary. It would be impossible for a composer to spell out every detail necessary for a performance of a piece of music. Other factors to include when making an interpretation of a piece of music include size of the ensemble, maturity of performers, amount of rehearsal time, acoustical response of the performance hall, historical performance practices, and information known about the composer.

Why interpretation?

- Limitations of musical notation
- Size of the ensemble
- Maturity of the ensemble
- Amount of rehearsal time
- Acoustics within the performance hall
- Historical performance practices
- Information known about the composer

“The most important things in music cannot be noted in the score.”
Gustav Mahler

What changes should we feel free to make?

Time

Every conductor must select a fundamental tempo for the piece that is being performed. Yes, modern composers usually write in specific metronome markings, but they cannot account for the acoustics within the hall in which your ensemble performs. Conductors should also feel free to adjust tempos based on the conviction of their own ears. At a recent performance of the piece *Shadow Rituals* by Michael Markowski, Ray Cramer conducted the piece at (quarter note = 160) as opposed to the written marking of (quarter note = 186). During a rehearsal of this piece Mr. Cramer explained that his interpretation was based on a belief that the piece felt frantic when performed at the original tempo. The conductor must also interpret tempo changes within the music. It is ultimately the decision of the conductor to dictate the amount change during an accelerando or ritardando. Decisions need to be made concerning rubato or whether a section should be performed in strict tempo.

Space

Silence must be interpreted. It is up to the director to dictate space at the end of a phrase, on a release, or after a fermata. There is also space between the movements of a piece. The conductor may choose the amount of time between each movement or choose to perform the movements without any space between them. The amount of space between notes is also part of the interpretation. This becomes a very important issue when performing a march.

Quantity

How loud? How soft? The quantity of sound is a decision that the conductor makes. The quantity refers to “how much” or “how little” of a decision the conductor makes. How loud is forte? How long is a fermata? How strong is the melody over the harmonic structure? It is the range of difference between subtle and extreme.

Quality

These are the decisions made which affect the quality of the sound heard. The type of mallets on a keyboard or the hardness of a timpani mallet both dictate the quality of the overall sound. Likewise, the use of vibrato or substitution of flugel horn in place of trumpet are all decisions that change the quality of sound.

Warning! You have gone too far

It is important to know when it is time to stop. This is not a perfect science because composers disagree on where they personally draw the line, but I believe there is a single rule that can serve as a guideline when interpreting a score. The conductor is free to make changes as long as the original musical intent stays intact. For example, rescoring a piece of music for a small high school band that lacks good instrumentation is acceptable because the musical intent has not been changed. On the other hand, adding marching percussion parts and performing a piece at a football game has changed the original intent and is not acceptable. These two examples may seem clear cut but there are many which will create debate. For example, the practice of abridging a larger work becomes somewhat controversial. Despite the controversy, it is being done more often as our society becomes less patient and our attention span shrinks.



**Alter the Original
Intent of the Music**

Intonation Test

Treble clef

Play each tone for approximately 5 seconds while your partner checks each pitch with a tuner. Use a pencil to mark the pitch V# = very sharp, M# = moderately sharp, S# = slightly sharp, Vb = very flat, Mb = moderately flat, Sb = slightly flat, OK = pitch is correct

V#	V#	V#	V#	V#	V#
M#	M#	M#	M#	M#	M#
S#	S#	S#	S#	S#	S#
OK	OK	OK	OK	OK	OK
Sb	Sb	Sb	Sb	Sb	Sb
Mb	Mb	Mb	Mb	Mb	Mb
Vb	Vb	Vb	Vb	Vb	Vb

V#	V#	V#	V#	V#	V#
M#	M#	M#	M#	M#	M#
S#	S#	S#	S#	S#	S#
OK	OK	OK	OK	OK	OK
Sb	Sb	Sb	Sb	Sb	Sb
Mb	Mb	Mb	Mb	Mb	Mb
Vb	Vb	Vb	Vb	Vb	Vb

V#	V#	V#	V#	V#	V#
M#	M#	M#	M#	M#	M#
S#	S#	S#	S#	S#	S#
OK	OK	OK	OK	OK	OK
Sb	Sb	Sb	Sb	Sb	Sb
Mb	Mb	Mb	Mb	Mb	Mb
Vb	Vb	Vb	Vb	Vb	Vb

V#	V#	V#	V#	V#	V#
M#	M#	M#	M#	M#	M#
S#	S#	S#	S#	S#	S#
OK	OK	OK	OK	OK	OK
Sb	Sb	Sb	Sb	Sb	Sb
Mb	Mb	Mb	Mb	Mb	Mb

Intonation Test (page 2)



V#
M#
S#
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Sb
Mb
Vb

V#
M#
S#
OK
Sb
Mb
Vb

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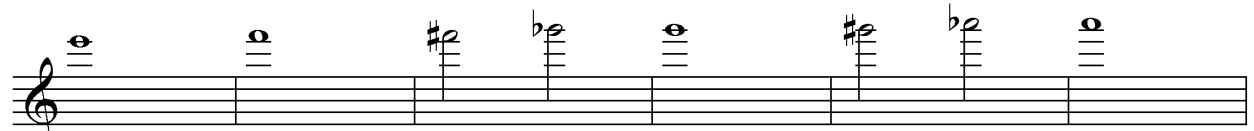
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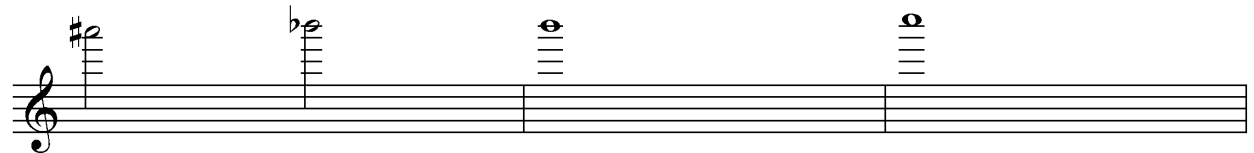
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Intonation Test

Bass clef

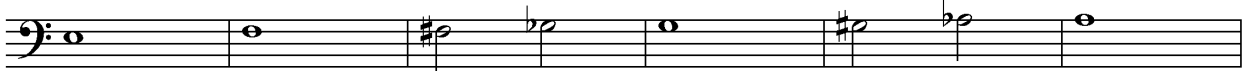
Play each tone for approximately 5 seconds while your partner checks each pitch with a tuner. Use a pencil to mark the pitch V# = very sharp, M# = moderately sharp, S# = slightly sharp, Vb = very flat, Mb = moderately flat, Sb = slightly flat, OK = pitch is correct

V#	V#	V#	V#	V#	V#
M#	M#	M#	M#	M#	M#
S#	S#	S#	S#	S#	S#
OK	OK	OK	OK	OK	OK
Sb	Sb	Sb	Sb	Sb	Sb
Mb	Mb	Mb	Mb	Mb	Mb
Vb	Vb	Vb	Vb	Vb	Vb

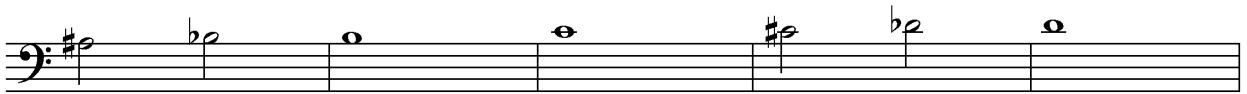
V#	V#	V#	V#	V#	V#
M#	M#	M#	M#	M#	M#
S#	S#	S#	S#	S#	S#
OK	OK	OK	OK	OK	OK
Sb	Sb	Sb	Sb	Sb	Sb
Mb	Mb	Mb	Mb	Mb	Mb
Vb	Vb	Vb	Vb	Vb	Vb

V#	V#	V#	V#	V#	V#
M#	M#	M#	M#	M#	M#
S#	S#	S#	S#	S#	S#
OK	OK	OK	OK	OK	OK
Sb	Sb	Sb	Sb	Sb	Sb
Mb	Mb	Mb	Mb	Mb	Mb
Vb	Vb	Vb	Vb	Vb	Vb

Intonation Test (page 2)



V#	V#	V#	V#	V#	V#
M#	M#	M#	M#	M#	M#
S#	S#	S#	S#	S#	S#
OK	OK	OK	OK	OK	OK
Sb	Sb	Sb	Sb	Sb	Sb
Mb	Mb	Mb	Mb	Mb	Mb
Vb	Vb	Vb	Vb	Vb	Vb



V#	V#	V#	V#	V#
M#	M#	M#	M#	M#
S#	S#	S#	S#	S#
OK	OK	OK	OK	OK
Sb	Sb	Sb	Sb	Sb
Mb	Mb	Mb	Mb	Mb
Vb	Vb	Vb	Vb	Vb



V#	V#	V#	V#
M#	M#	M#	M#
S#	S#	S#	S#
OK	OK	OK	OK
Sb	Sb	Sb	Sb
Mb	Mb	Mb	Mb
Vb	Vb	Vb	Vb

2007



PRACTICAL
APPLICATION #2

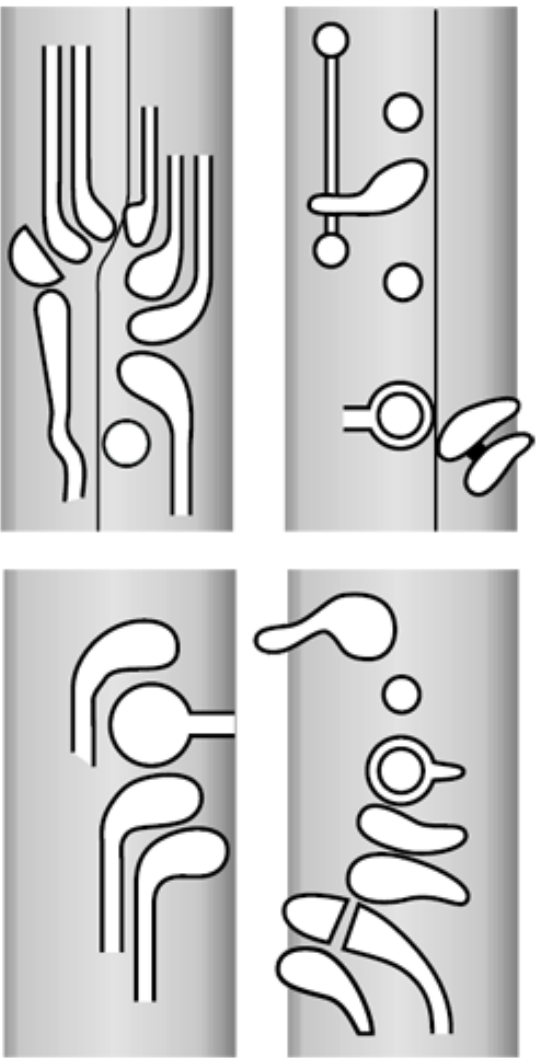
WWW.BASSOONTRAINER.COM



The Internet's First Interactive Bassoon Fingering Trainer | Paul Hatton

*Page from Bandworld Magazine Online Ed. (Vol 24#1 • July-Sept. 2008) • More info at www.bandworld.org
Page 31 of 57*

Welcome to the Internet's first *interactive* Bassoon Fingering Trainer!




The image shows four diagrams of a bassoon key mechanism, arranged in a 2x2 grid. Each diagram illustrates a different fingering for a specific note. The diagrams are labeled with numbers 1, 2, 3, and 4. Diagram 1 shows the left hand with fingers 1, 2, and 3 on the keys. Diagram 2 shows the left hand with fingers 1, 2, and 3 on the keys, and the right hand with finger 1 on the key. Diagram 3 shows the left hand with fingers 1, 2, and 3 on the keys, and the right hand with fingers 1 and 2 on the keys. Diagram 4 shows the left hand with fingers 1, 2, and 3 on the keys, and the right hand with fingers 1, 2, and 3 on the keys. Below the diagrams is a blue button with the text "SUBMIT".

To get started, look at the note shown below and enter its fingering by clicking on the keys to the left. Then simply click "Submit".

If you get a fingering wrong, I'll automatically show you all the fingerings I know for that note! *Hold your mouse over the keys or the note for some extra help!*

I'll also give you tips on intonation, embouchure, and pitch tendencies for each note. Good luck and have fun!



The image shows a musical staff with a bass clef. The note is a whole note on the second line of the staff, with a sharp sign (#) above it, indicating the note is F#.

EASY | [MEDIUM](#) | [HARD](#)

© 2007 [Paul Hatton](#) / A project prompted by the [American Band College](#)

Special thanks to [Fox Products](#) for their bassoon fingering layout and to [Dr. Bruce Hammel](#) for his great tips (used with permission)

WHAT IS IT?

www.bassoontrainer.com is the Internet's first interactive fingering tester and trainer, which also incorporates specific tips and techniques for embouchure formation and pitch correction! Designed for student bassoonists and teachers who may need to "brush up" their bassoon knowledge, the Bassoon Trainer offers a safe, quick, and non-threatening way to learn in an easy-to-understand format.

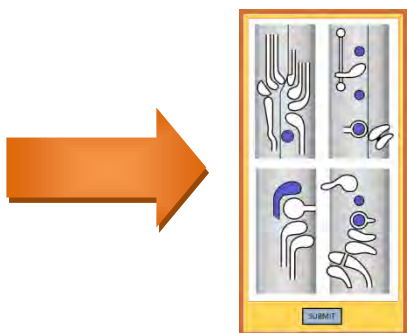
Users may pick between three difficulty levels, and the default difficulty level is EASY! This should give success to most users on their first try. As you master the EASY level, all it takes is one click to bump up your level to MEDIUM or HARD.

The Bassoon Trainer will keep track of your score automatically, and through heartfelt motivational messages, it will keep you entertained and engaged. This is an open-book test – if at any point you're stuck on a note, you can look it up by using the drop-down box at the bottom of the screen!

Don't worry, you can't cheat this way; it will load a new random note for you while you study that note you almost missed!

By clicking on the graphics of the keys, you're really creating a string of numbers that is sent to the web server when you press the submit button. Let's say you're asked to enter the fingering for 2nd line B).

HOW DOES IT WORK?



You see this!



This is what the Bassoon Trainer sees!

That string of keys is then compared against the fingerings in the database, and if it's a fingering (or an alternate!) associated with that note, you'll get it right and a new note will be loaded along with a positive motivational message. Your score will increase and you'll feel great about yourself!

Should you get it wrong, the correct answers will automatically appear to the left of the main screen, and it will load a new note and positive motivational message. You can then study the standard and any alternate fingerings to try to do better next time. Your score will decrease... but you can reset it at any time!

WHAT ARE ITS FEATURES?

- **Random Note Selection!**
 - Random notes are shown after each page load
 - The user may click on the note to cycle through enharmonics and any different clefs that are stored in the system!
- **Multiple Fingerings!**
 - The fingerings have been compiled from several different sources, and each fingering is labeled with its source.
 - At the time of publication, there are 112 different fingerings loaded into the database. Over time, suggestions from the public will be considered and can be easily added.
- **Three Difficulty Levels!**
 - **EASY** – displays notes within a one octave B \flat major scale
 - **MEDIUM** – displays notes within a two octave F major scale, plus those of a one octave B \flat chromatic scale
 - **HARD** – displays notes from the full chromatic range of the instrument, from B \flat 1 through C5
- **Intuitive Interface!**
 - Keys change color when clicked, and there's even a first finger half-hole!
 - Holding the mouse over a key will show you the name of that key.
- **Motivational Messages!**
 - Random humorous motivational messages are displayed at the top of the screen after each fingering submission, right or wrong.
- **Score Keeping!**
 - Your score is tracked as long as you're active on the website, and can be reset at anytime.
 - Wrong notes will automatically show the correct fingering to the left of the main window.
- **Note Look-Up!**
 - After submitting your first fingering, you have the ability to look-up all the fingerings in the system for any note from the drop-down box at the bottom of the page.
 - Doing this will show the requested fingering to the left of the main screen, but will reload a NEW note at the same time to prevent cheaters.
- **Note Playing Tips!**
 - When each note is displayed, tips on pitch tendency and embouchure formation for that specific note are shown in the upper right box.
 - Embouchure tips will be updated over time as users email their own suggestions.

#3. Flute Warm-ups (Ab-Eb)

1. Ab Concert 5's

2. Eb Concert 5's

3. Ab Concert Scale

4. Ab Concert Triads & Thirds

5. Eb Concert Triads & Thirds

6. Rhythm Patterns

Pattern A

Pattern B

Pattern C

Pattern D

Pattern E

7. Warm-up (Unison/Duet/Chord)

do re me fa sol do,do re,ti me,la fa,sol do,sol do re me fa sol

#3. Oboe/Bells Warm-ups (Ab-Eb)

1. Ab Concert 5's

Musical notation for 1. Ab Concert 5's: Treble clef, key signature of three flats (Ab), 4/4 time signature. The melody consists of two measures of eighth-note pairs (A4-B4, C5-B4) and two measures of eighth-note pairs (C5-B4, A4-G4), ending with a whole note rest.

2. Eb Concert 5's

Musical notation for 2. Eb Concert 5's: Treble clef, key signature of three flats (Eb), 4/4 time signature. The melody consists of two measures of eighth-note pairs (A4-B4, C5-B4) and two measures of eighth-note pairs (C5-B4, A4-G4), ending with a whole note rest.

3. Ab Concert Scale

Musical notation for 3. Ab Concert Scale: Treble clef, key signature of three flats (Ab), 4/4 time signature. The melody is a scale starting on A4, moving up in eighth notes (A4-B4, B4-C5, C5-D5, D5-E5, E5-F5, F5-G5, G5-A5), then down in eighth notes (A5-G5, G5-F5, F5-E5, E5-D5, D5-C5, C5-B4, B4-A4), ending with a whole note rest.

4. Ab Concert Triads & Thirds

Musical notation for 4. Ab Concert Triads & Thirds: Treble clef, key signature of three flats (Ab), 4/4 time signature. The melody consists of two measures of eighth-note triads (A4-B4-C5, B4-C5-D5) and two measures of eighth-note triads (C5-D5-E5, D5-E5-F5), ending with a whole note rest.

5. Eb Concert Triads & Thirds

Musical notation for 5. Eb Concert Triads & Thirds: Treble clef, key signature of three flats (Eb), 4/4 time signature. The melody consists of two measures of eighth-note triads (A4-B4-C5, B4-C5-D5) and two measures of eighth-note triads (C5-D5-E5, D5-E5-F5), ending with a whole note rest.

6. Rhythm Patterns

Pattern A

Musical notation for Pattern A: Treble clef, key signature of three flats (Ab), 4/4 time signature. The rhythm consists of eighth-note pairs (A4-B4, C5-B4) and eighth-note pairs (C5-B4, A4-G4), ending with a whole note rest.

Pattern B

Musical notation for Pattern B: Treble clef, key signature of three flats (Ab), 3/4 time signature. The rhythm consists of eighth-note pairs (A4-B4, C5-B4) and eighth-note pairs (C5-B4, A4-G4), ending with a whole note rest.

Pattern C

Musical notation for Pattern C: Treble clef, key signature of three flats (Ab), 4/4 time signature. The rhythm consists of eighth-note pairs (A4-B4, C5-B4) and eighth-note pairs (C5-B4, A4-G4), ending with a whole note rest.

Pattern D

Musical notation for Pattern D: Treble clef, key signature of three flats (Ab), 4/4 time signature. The rhythm consists of eighth-note pairs (A4-B4, C5-B4) and eighth-note pairs (C5-B4, A4-G4), ending with a whole note rest.

Pattern E

Musical notation for Pattern E: Treble clef, key signature of three flats (Ab), 2/4 time signature. The rhythm consists of eighth-note pairs (A4-B4, C5-B4) and eighth-note pairs (C5-B4, A4-G4), ending with a whole note rest.

7. Warm-up (Unison/Duet/Chord)

Musical notation for 7. Warm-up (Unison/Duet/Chord): Treble clef, key signature of three flats (Ab), 4/4 time signature. The melody consists of four measures of eighth-note pairs (A4-B4, C5-B4) and eighth-note pairs (C5-B4, A4-G4), ending with a whole note rest.

do re me fa sol do,do re,ti me,la fa,sol do,sol do re me fa sol

#3. Bassoon Warm-ups (Ab-Eb)

1. Ab Concert 5's

2. Eb Concert 5's

3. Ab Concert Scale

4. Ab Concert Triads & Thirds

5. Eb Concert Triads & Thirds

6. Rhythm Patterns

Pattern A

Pattern B

Pattern C

Pattern D

Pattern E

7. Warm-up (Unison/Duet/Chord)

#3. Clarinet Warm-ups (Ab-Eb)

1. Ab Concert 5's

(Upper Bb=V#)

2. Eb Concert 5's

3. Ab Concert Scale

(Upper Bb=V#)

4. Ab Concert Triads & Thirds

(Upper Bb=V#)

5. Eb Concert Triads & Thirds

6. Rhythm Patterns

Pattern A

Pattern B

Pattern C

Pattern D

Pattern E

7. Warm-up (Unison/Duet/Chord)

do re me fa sol do,do re,ti me,la fa,sol do,sol do re me fa sol

#3. Bass Clarinet Warm-ups (Ab-Eb)

1. Ab Concert 5's

Musical notation for Ab Concert 5's. The staff is in G-flat major (two flats) and 4/4 time. It features a sequence of eighth notes: G4, A4, Bb4, C5, D5, Eb5, F5, G5, followed by a whole rest. A circled '5' is placed above the final note. The instruction '(Upper Bb=V#)' is written above the staff.

2. Eb Concert 5's

Musical notation for Eb Concert 5's. The staff is in E-flat major (three flats) and 4/4 time. It features a sequence of eighth notes: Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, followed by a whole rest. A circled '5' is placed above the final note.

3. Ab Concert Scale

Musical notation for Ab Concert Scale. The staff is in G-flat major (two flats) and 4/4 time. It features a sequence of eighth notes: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, followed by a whole rest. A circled '5' is placed above the final note. The instruction '(Upper Bb=V#)' is written above the staff.

4. Ab Concert Triads & Thirds

Musical notation for Ab Concert Triads & Thirds. The staff is in G-flat major (two flats) and 4/4 time. It features a sequence of eighth notes: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, followed by a whole rest. A circled '5' is placed above the final note. The instruction '(Upper Bb=V#)' is written above the staff.

5. Eb Concert Triads & Thirds

Musical notation for Eb Concert Triads & Thirds. The staff is in E-flat major (three flats) and 4/4 time. It features a sequence of eighth notes: Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, followed by a whole rest.

6. Rhythm Patterns

Pattern A

Musical notation for Pattern A. The staff is in G-flat major (two flats) and 4/4 time. It features a sequence of eighth notes: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, followed by a whole rest.

Pattern B

Musical notation for Pattern B. The staff is in G-flat major (two flats) and 3/4 time. It features a sequence of eighth notes: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, followed by a whole rest.

Pattern C

Musical notation for Pattern C. The staff is in G-flat major (two flats) and 4/4 time. It features a sequence of eighth notes: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, followed by a whole rest.

Pattern D

Musical notation for Pattern D. The staff is in G-flat major (two flats) and 4/4 time. It features a sequence of eighth notes: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, followed by a whole rest.

Pattern E

Musical notation for Pattern E. The staff is in G-flat major (two flats) and 2/4 time. It features a sequence of eighth notes: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, followed by a whole rest.

7. Warm-up (Unison/Duet/Chord)

Musical notation for Warm-up. The staff is in G-flat major (two flats) and 4/4 time. It features a sequence of notes: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, followed by a whole rest. Below the staff, the notes are labeled with solfège syllables: do re me fa sol do,do re,ti me,la fa,sol do,sol do re me fa sol.

#3. Alto/Bari Sax Warm-ups (Ab-Eb)

1. Ab Concert 5's

2. Eb Concert 5's

3. Ab Concert Scale

4. Ab Concert Triads & Thirds

5. Eb Concert Triads & Thirds

6. Rhythm Patterns

Pattern A

Pattern B

Pattern C

Pattern D

Pattern E

7. Warm-up (Unison/Duet/Chord)

do re me fa sol do,do re,ti me,la fa,sol do,sol do re me fa sol

#3. Tenor Sax Warm-ups (Ab-Eb)

1. Ab Concert 5's

Musical notation for 1. Ab Concert 5's. The staff is in treble clef, key of Ab major (two flats), and 4/4 time. It features a sequence of eighth-note chords: Ab2, Ab3, Ab4, Ab5, Ab6, Ab7, Ab8, Ab9, Ab10, Ab11, Ab12. The final measure contains a whole note chord labeled (Upper Bb=Mb).

2. Eb Concert 5's

Musical notation for 2. Eb Concert 5's. The staff is in treble clef, key of Eb major (three flats), and 4/4 time. It features a sequence of eighth-note chords: Eb2, Eb3, Eb4, Eb5, Eb6, Eb7, Eb8, Eb9, Eb10, Eb11, Eb12. The final measure contains a whole note chord labeled (Upper F=M#).

3. Ab Concert Scale

Musical notation for 3. Ab Concert Scale. The staff is in treble clef, key of Ab major, and 4/4 time. It features a sequence of eighth-note chords: Ab2, Ab3, Ab4, Ab5, Ab6, Ab7, Ab8, Ab9, Ab10, Ab11, Ab12. The final measure contains a whole note chord labeled (Upper Bb=Mb).

4. Ab Concert Triads & Thirds

Musical notation for 4. Ab Concert Triads & Thirds. The staff is in treble clef, key of Ab major, and 4/4 time. It features a sequence of eighth-note chords: Ab2, Ab3, Ab4, Ab5, Ab6, Ab7, Ab8, Ab9, Ab10, Ab11, Ab12. The final measure contains a whole note chord labeled (Upper Bb=Mb).

5. Eb Concert Triads & Thirds

Musical notation for 5. Eb Concert Triads & Thirds. The staff is in treble clef, key of Eb major, and 4/4 time. It features a sequence of eighth-note chords: Eb2, Eb3, Eb4, Eb5, Eb6, Eb7, Eb8, Eb9, Eb10, Eb11, Eb12. The final measure contains a whole note chord labeled (Upper F=M#).

6. Rhythm Patterns

Musical notation for 6. Rhythm Patterns - Pattern A. The staff is in treble clef, key of Ab major, and 4/4 time. It features a sequence of eighth-note chords: Ab2, Ab3, Ab4, Ab5, Ab6, Ab7, Ab8, Ab9, Ab10, Ab11, Ab12. The final measure contains a whole note chord labeled (Upper F=M#).

Musical notation for 6. Rhythm Patterns - Pattern B. The staff is in treble clef, key of Ab major, and 3/4 time. It features a sequence of eighth-note chords: Ab2, Ab3, Ab4, Ab5, Ab6, Ab7, Ab8, Ab9, Ab10, Ab11, Ab12. The final measure contains a whole note chord labeled (Upper F=M#).

Musical notation for 6. Rhythm Patterns - Pattern C. The staff is in treble clef, key of Ab major, and 4/4 time. It features a sequence of eighth-note chords: Ab2, Ab3, Ab4, Ab5, Ab6, Ab7, Ab8, Ab9, Ab10, Ab11, Ab12. The final measure contains a whole note chord labeled (Upper F=M#).

Musical notation for 6. Rhythm Patterns - Pattern D. The staff is in treble clef, key of Ab major, and 4/4 time. It features a sequence of eighth-note chords: Ab2, Ab3, Ab4, Ab5, Ab6, Ab7, Ab8, Ab9, Ab10, Ab11, Ab12. The final measure contains a whole note chord labeled (Upper F=M#).

Musical notation for 6. Rhythm Patterns - Pattern E. The staff is in treble clef, key of Ab major, and 2/4 time. It features a sequence of eighth-note chords: Ab2, Ab3, Ab4, Ab5, Ab6, Ab7, Ab8, Ab9, Ab10, Ab11, Ab12. The final measure contains a whole note chord labeled (Upper F=M#).

7. Warm-up (Unison/Duet/Chord)

Musical notation for 7. Warm-up. The staff is in treble clef, key of Ab major, and 4/4 time. It features a sequence of eighth-note chords: Ab2, Ab3, Ab4, Ab5, Ab6, Ab7, Ab8, Ab9, Ab10, Ab11, Ab12. The final measure contains a whole note chord labeled (Upper F=M#).

do re me fa sol do,do re,ti me,la fa,sol do,sol do re me fa sol

#3. Alto/Bari Sax Warm-ups (Ab-Eb)

1. Ab Concert 5's

Musical notation for Ab Concert 5's. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of eighth-note runs in the first two measures, each with a slur underneath, followed by a whole note rest in the third measure.

2. Eb Concert 5's

Musical notation for Eb Concert 5's. It features a treble clef, a key signature of three flats (Bbb), and a 4/4 time signature. The melody consists of eighth-note runs in the first two measures, each with a slur underneath, followed by a whole note rest in the third measure.

3. Ab Concert Scale

Musical notation for Ab Concert Scale. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is an ascending and then descending scale of eighth notes, with slurs under the first two measures and the last two measures, followed by a whole note rest.

4. Ab Concert Triads & Thirds

Musical notation for Ab Concert Triads & Thirds. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of eighth-note runs in the first two measures, each with a slur underneath, followed by eighth-note runs in the third and fourth measures, and a whole note rest.

5. Eb Concert Triads & Thirds

Musical notation for Eb Concert Triads & Thirds. It features a treble clef, a key signature of three flats (Bbb), and a 4/4 time signature. The melody consists of eighth-note runs in the first two measures, each with a slur underneath, followed by eighth-note runs in the third and fourth measures, and a whole note rest.

6. Rhythm Patterns

Musical notation for Rhythm Pattern A. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The pattern consists of eighth notes with stems up and down, followed by a whole note rest.

Musical notation for Rhythm Pattern B. It features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The pattern consists of eighth notes with stems up and down, followed by a whole note rest.

Musical notation for Rhythm Pattern C. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The pattern consists of sixteenth notes with stems up and down, followed by a whole note rest.

Musical notation for Rhythm Pattern D. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The pattern consists of eighth notes with stems up and down, followed by a whole note rest.

Musical notation for Rhythm Pattern E. It features a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The pattern consists of eighth notes with stems up and down, followed by a whole note rest.

7. Warm-up (Unison/Duet/Chord)

Musical notation for Warm-up (Unison/Duet/Chord). It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of eighth notes with stems up and down, followed by a whole note rest. Below the notes are the syllables: do re me fa sol do,do re,ti me,la fa,sol do,sol do re me fa sol.

#3. Trumpet Warm-ups (Ab-Eb)

1. Ab Concert 5's

Musical notation for Ab Concert 5's: A single staff in 4/4 time with a key signature of two flats (Bb, Eb). The melody consists of eighth notes grouped in pairs, starting on Ab and moving up to Eb, then down to Ab. The notes are: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab.

2. Eb Concert 5's

Musical notation for Eb Concert 5's: A single staff in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The melody consists of eighth notes grouped in pairs, starting on Eb and moving up to Ab, then down to Eb. The notes are: Eb, Fb, Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, Cb, Db, Eb.

3. Ab Concert Scale

Musical notation for Ab Concert Scale: A single staff in 4/4 time with a key signature of two flats (Bb, Eb). The scale is written in eighth notes, starting on Ab and moving up to Eb, then down to Ab. The notes are: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab.

4. Ab Concert Triads & Thirds

Musical notation for Ab Concert Triads & Thirds: A single staff in 4/4 time with a key signature of two flats (Bb, Eb). The exercise consists of eighth notes grouped in pairs, starting on Ab and moving up to Eb, then down to Ab. The notes are: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab.

5. Eb Concert Triads & Thirds

Musical notation for Eb Concert Triads & Thirds: A single staff in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The exercise consists of eighth notes grouped in pairs, starting on Eb and moving up to Ab, then down to Eb. The notes are: Eb, Fb, Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, Cb, Db, Eb.

6. Rhythm Patterns

Pattern A

Musical notation for Rhythm Pattern A: A single staff in 4/4 time with a key signature of two flats (Bb, Eb). The pattern consists of eighth notes grouped in pairs, starting on Ab and moving up to Eb, then down to Ab. The notes are: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab.

Pattern B

Musical notation for Rhythm Pattern B: A single staff in 3/4 time with a key signature of two flats (Bb, Eb). The pattern consists of eighth notes grouped in pairs, starting on Ab and moving up to Eb, then down to Ab. The notes are: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab.

Pattern C

Musical notation for Rhythm Pattern C: A single staff in 4/4 time with a key signature of two flats (Bb, Eb). The pattern consists of eighth notes grouped in pairs, starting on Ab and moving up to Eb, then down to Ab. The notes are: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab.

Pattern D

Musical notation for Rhythm Pattern D: A single staff in 4/4 time with a key signature of two flats (Bb, Eb). The pattern consists of eighth notes grouped in pairs, starting on Ab and moving up to Eb, then down to Ab. The notes are: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab.

Pattern E

Musical notation for Rhythm Pattern E: A single staff in 2/4 time with a key signature of two flats (Bb, Eb). The pattern consists of eighth notes grouped in pairs, starting on Ab and moving up to Eb, then down to Ab. The notes are: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab.

7. Warm-up (Unison/Duet/Chord)

Musical notation for Warm-up (Unison/Duet/Chord): A single staff in 4/4 time with a key signature of two flats (Bb, Eb). The exercise consists of eighth notes grouped in pairs, starting on Ab and moving up to Eb, then down to Ab. The notes are: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab.

do re me fa sol do,do re,ti me,la fa,sol do,sol do re me fa sol

#3. French Horn Warm-ups (Ab-Eb)


1. Ab Concert 5's



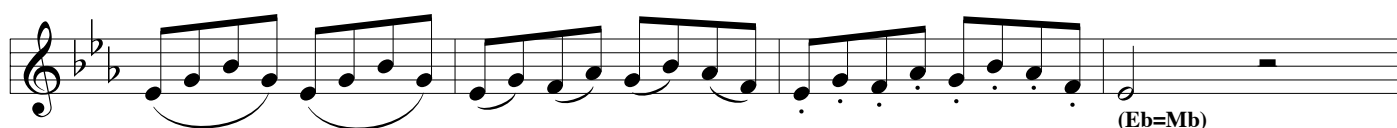
2. Eb Concert 5's



3. Ab Concert Scale



4. Ab Concert Triads & Thirds



5. Eb Concert Triads & Thirds



6. Rhythm Patterns

Pattern A



Pattern B



Pattern C



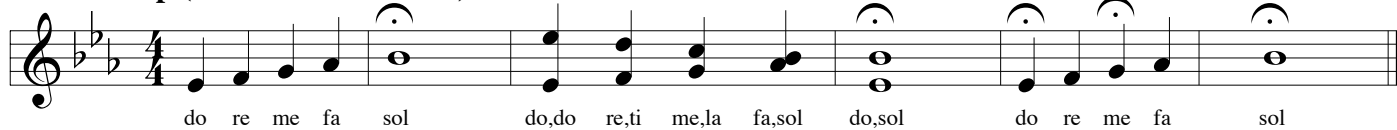
Pattern D



Pattern E



7. Warm-up (Unison/Duet/Chord)



do re me fa sol do,do re,ti me,la fa,sol do,sol do re me fa sol

#3. Trombone/Baritone Warm-ups (Ab-Eb)

1. Ab Concert 5's

2. Eb Concert 5's

3. Ab Concert Scale

4. Ab Concert Triads & Thirds

5. Eb Concert Triads & Thirds

6. Rhythm Patterns

Pattern A

Pattern B

Pattern C

Pattern D

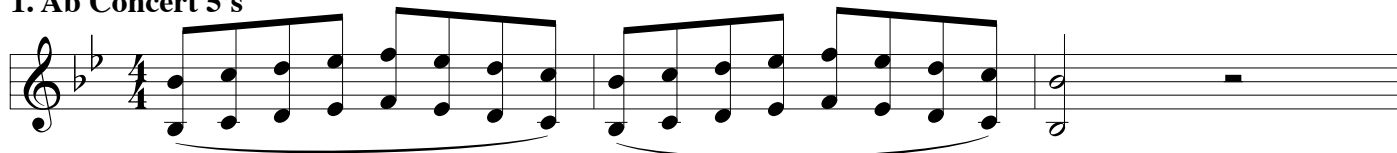
Pattern E

7. Warm-up (Unison/Duet/Chord)

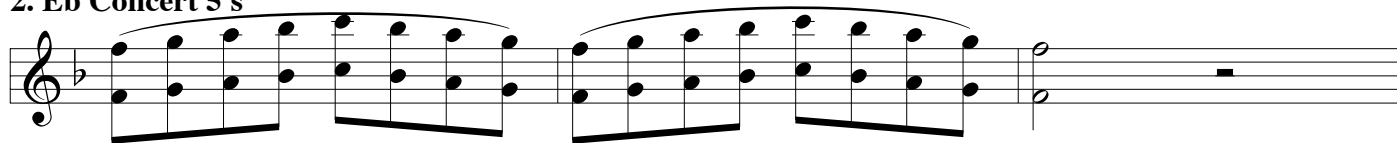
do re me fa sol do,do re,ti me,la fa,sol do,sol do re me fa sol

#3. T.C. Baritone Warm-ups (Ab-Eb)

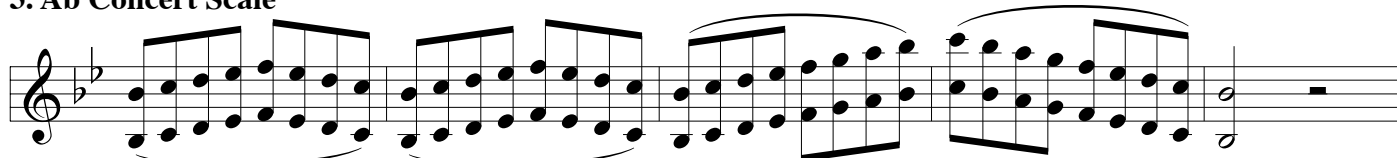
1. Ab Concert 5's



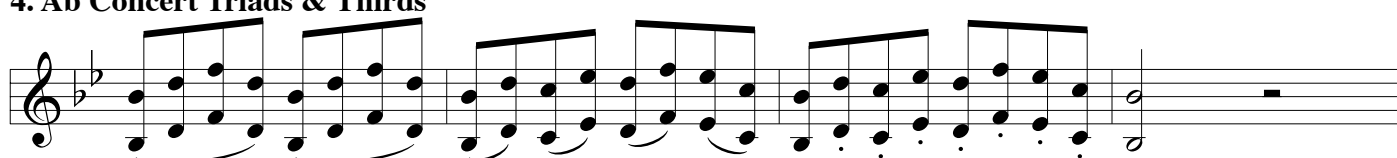
2. Eb Concert 5's



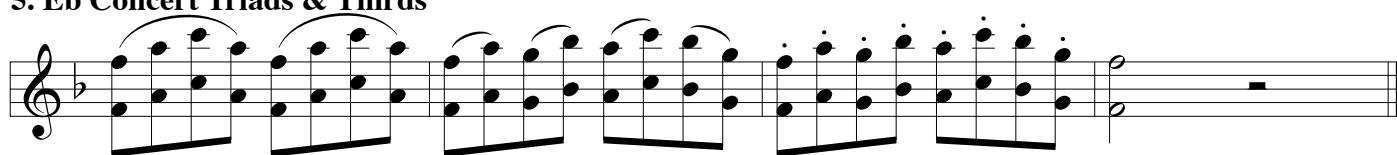
3. Ab Concert Scale



4. Ab Concert Triads & Thirds



5. Eb Concert Triads & Thirds



6. Rhythm Patterns

Pattern A



Pattern B



Pattern C



Pattern D



Pattern E



7. Warm-up (Unison/Duet/Chord)



#3. Tuba Warm-ups (Ab-Eb)

1. Ab Concert 5's

2. Eb Concert 5's

3. Ab Concert Scale

4. Ab Concert Triads & Thirds

5. Eb Concert Triads & Thirds

6. Rhythm Patterns

Pattern A

Pattern B

Pattern C

Pattern D

Pattern E

7. Warm-up (Unison/Duet/Chord)

do re me fa sol do,do re,ti me,la fa,sol do,sol do re me fa sol

#10. Snare Warm-ups (Flam Paradiddle)

1. Eighth Note Paradiddle

4/4 R L R R L R L L | R L R R L R L L | R L R R L |

2. Eighth Note Flam Paradiddle

4/4 |R L R R r L R L L | |R L R R r L R L L | |R L R R r L

3. Eighth Note-Sixteenth Note Flam Paradiddle

4/4 |R L R R r L R L L | |R L R R r L R L L | |R L R R r L R L L | |R L R R r L R L L |

4. Sixteenth Note Flam Paradiddle

4/4 |R L R R r L R L L | |R L R R r L R L L | |R L R R r L R L L | |R L R R r L R L L |

5. Sixteenth Note Flam Paradiddle

(If line #5 is too difficult, line #4 can be substituted)

4/4 |R L R R r L R L L | |R L R R r L R L L | |R L R R r L R L L | |R L R R r L R L L | |R L R R r L R L L |

6. Rhythm Patterns (use alternating hands)

(Multiple Bounce Roll)

A1

A2

B1

B2

C1

C2

D1

D2

E1

E2

7. Warm-up (Unison/Duet/Chord) -TACET- (Get ready for the first piece of the day)

#9. Snare Warm-ups (Single Ratamacue)

1. Right Hand Lead (Single Ratamacue Hand Order)

4/4 R L R L R L R L R L R L R L

2. Left Hand Lead (Single Ratamacue Hand Order)

4/4 L R L R L R L R L R L R L R L R L R

3. Single Ratamacue Rhythm (without the drag)

4/4 3 R L R L R L R L 3 R L R L R L R L 3 R L R L R L R L 3 R L R L R L R L 3 R L R L R L R L

4. Single Ratamacue Complete

4/4 3 1 1 R L R L r r L R L R 3 1 1 R L R L r r L R L R 3 1 1 R L R L r r L R L R 3 1 1 R L R L r r L R L R

5. Single Ratamacue Complete

4/4 3 1 1 R L R L r r L R L R 3 1 1 R L R L r r L R L R 3 1 1 R L R L r r L R L R 3 1 1 R L R L r r L R L R

6. Rhythm Patterns (use alternating hands)

(Multiple Bounce Roll)

A1 4/4 eighth notes with accents
A2 4/4 quarter notes with accents
B1 3/4 eighth notes with accents
B2 3/4 eighth notes with accents
C1 4/4 sixteenth notes with accents
C2 4/4 sixteenth notes with accents
D1 4/4 eighth notes with accents
D2 4/4 eighth notes with accents
E1 2/4 eighth notes with accents
E2 2/4 eighth notes with accents

7. Warm-up (Unison/Duet/Chord) -TACET- (Get ready for the first piece of the day)

Checklist Notes From a Solo/Ensemble Percussion Judge

by MuCM Robert C. Snider

My handwriting stinks! It's so bad; doctors and pharmacists can't decipher it. That being said, my biggest frustration when judging solo/ensemble contests, has been trying to write legible comments that students can actually read and understand. Unfortunately, the minute or so after a performance is really not enough time to offer verbal pointers that will be remembered. (I believe that S&E contests should also be a learning experience, not just a contest score).

Years ago, growing up in Nebraska, my father (Band Director- Univ of NE-Lincoln) would drag.... no..... strike that.....he would *take* me to various music contests around the state. One clarinet judge I remember had made up a series of rubber stamps (this was late 1950s/early '60s) with his top 20 most frequent judging comments.... (Try a harder reed...Support the sound to the end of the phrase, etc). I don't know if he had great handwriting or not, but I'm sure his rubber stamp system enabled him to pass along many good (and legible) tips to the students.

What follows is my version of that rubber stamp system; my most common percussion comments, previously scribbled over and over again on judging sheets. Now, I just check off comments that most relate to the student's performance. When they're done, I'll quickly explain and/or show the student ways to improve and attach my sheet to the student's copy of the judging form. For me, this is a pretty neat system I should have come up with years ago.

I have also found this to be a great "pre-contest" checklist. Have your students perform their piece for you and check off any applicable comments....your students will gain valuable insights to their playing and should do better at any upcoming contest appearance. Good luck!

CONTEST NOTES for: _____

TIMPANI

- _____ Play from the hands/wrists not the elbows
- _____ Think of tossing the stick on the drum instead of “hitting” the drum
- _____ Playing spot...
 - Imagine a circle the size of a pop can, centered in a “triangle” between the center of the timpani head and the tuning lugs on either side of the pedal
- _____ Drum to drum sticking...
 - An even number of notes and going to the right?
 - Start with the right stick. If an odd number of strokes, start with the left.
 - An even number going to the left...start with the left!
 - An odd number? Start with the right!
- _____ Use a tray stand with carpet square or towel for extra sticks and tuning devices

_____ **TUNING:**

- Learn to use a pitch pipe or tuning fork instead of the bells.
- Learn basic interval songs
 - For 2nds and 3rds: “Are You Sleeping”
 - Minor 3rd: Greensleeves
 - 4th “Here Comes the Bride”/ “Adams Family”
 - 5th “Tinkle Twinkle Little Star
 - 6th “My Bonnie Lies Over the Ocean”
- Get your ear next to the drum head
- “Hear” the pitch you’re heading towards
- Flick middle finger on the head (in the playing spot)
- Pedal up to the pitch
- *if you miss the pitch **START OVER** do not fish for the note!

_____ **DAMPENING**

- Dampen the drums with finger tips... no need to “wipe ‘em” ...it’s wasted motion
- Dampen other drums before dampening the last note drum

_____ **ROLLS**

- Relaxed single strokes
- just fast enough to not hear a “rhythm”
- head tension affects the roll speed
 - looser head (lower range) slower roll
 - tighter head (upper range) faster

_____ **STICKS**

- for articulation, not volume

_____ **VOLUME (soft/loud)**

- stick height affects the volume, not just using a “harder stick”

Judge: *Robert Snider*

CONTEST NOTES FOR: _____

SNARE DRUM:

POSITION:

- ___ Stick tips in same part of the drum (form a “V”)
- ___ (Playing spot: quarter size circle just past the center of the head and over the snares)
- ___ Check alignment of thumbs and stick tips
- ___ Strike the drum with a uniform angle and height
- ___ “Stick to rim” angle and height the same for each hand
- ___ Wrists and forearms level and parallel to the floor
- ___ Wrist stroke is like petting your dog (*assuming you like your dog!*)
- ___ ”Match your grip”...one hand should mirror the other
- ___ Get a Snare Drum stand that fits the player’s height

PERFORMANCE:

- ___ Avoid unmarked accents on ruffs, drags, flams and roll releases
- ___ Flams: keep the low stick / high stick position
- ___ Ruff or Drag: think of it as a buzzed or double bounced flam
- ___ 2 tier approach: Play the section softly with out any accents, and then play JUST the accented notes (in the proper rhythm context), then combine
- ___ Tempos....make sure the rhythm is distinct...not a blur (can you “dance to it”?)
- ___ Make sure endings are deliberate and not rushed.
- ___ Sticks need to have some weight for a better sound (5B / 2B type)

ROLLS:

- ___ Use a roll base rhythm (16th – 16th triplets – 8th – 8th triplets)
- ___ Use buzz (or multiple bounce) for “concert style”
- ___ Use double bounces for rudimental or “outdoor style”

SNARE DRUM DUETS:

- ___ Play the same style
- ___ Be able to play each others part for style comparison (Interpretation of rolls, dynamics, rhythms, style)
- ___ High drum / low drum...tighter head may speak louder, be sure to compensate
- ___ Agree on your tempo and roll base
- ___ Watch each other (mirror?) to match playing styles

DRUM TUNING:

- ___ Loosen muffler, remove tape and/or change the head
- ___ Tune top head for a soprano (not a tom-tom) sound
- ___ Untie snare from snare throw-off
- ___ Loosen snares from snare butt
- ___ Center snares
- ___ Adjust snare throw-off to _ way point
- ___ Re-tighten snares to butt and throw-off
- ___ Re-adjust heads/snare tension as needed
- ___ Adjust tone control or use O-ring to take out that annoying ring

Judge: *Robert Snider*

CONTEST NOTES FOR: _____

GENERAL/MUSICALITY

- _____ Sfz...slightly stronger than a normal accent (no need to clobber the instrument)
- _____ Crescendos can always start a little softer
- _____ Try to capture the spirit of what you're playing
- _____ What kind of piece is it? Happy, Sad, Heroic, Mysterious?
- _____ Fortes stronger.....Pianos softer..... Stretch your dynamic range
- _____ During soft sections with accents...think of placing more weight on note instead of "accenting" it
- _____ Choke/very short notes...make the sound first, then dampen (BD/Cymb)
- _____ Concert toms-timpani-keyboards...slight dynamic rise and fall with direction of the melody line

ENSEMBLES:

- _____ Blend and balance, lead and background, melody and accompaniment

BASS DRUM: *BOOOOOOOOM (lowest possible "good" tension)*

- _____ Chair - knee - left hand
- _____ One General Purpose and Two roll mallets
- _____ Stand in line with director
- _____ Listen to style (long/ short notes- drum set)

CYMBALS: *Grip - Mush to Clean - Dampening*

- _____ Make friends with the bass drummer!
- _____ Stick & roll mallets
- _____ Level suspended cymbal, 9 & 3 position
- _____ Susp. Crashes 1200 with shoulder on bow

TAMBOURINE: *"Play with one hand, hold with the other"*

- _____ Fist, heel of hand, knuckles, finger tips, knee-fist
- _____ Prep position to release the instrument
- _____ Start and stop rolls
- _____ Body movement dynamics

TRIANGLE: *Go for the pretty sound*

- _____ Cushion to avoid stand noise
- _____ Pop (soda) can grip
- _____ Rolls: corners, not too fast
- _____ Two beaters?

WOOD BLOCK: *Horse's hoofs, or is someone at the door?*

- _____ Hold in hand or place on carpet square
- _____ Medium rubber mallets vs. snare drum sticks

Remember the 3 "C's": See the instrument...See the music...See the conductor...*and...*

Always strive for the characteristic sound

Judge: *Robert Snider*

CONTEST NOTES FOR _____

KEYBOARD PERCUSSION

POSITION:

- ___ Keep forearms/wrists/hands/sticks parallel to keyboard
- ___ use blocks to raise keyboard if necessary
- ___ Play from the wrists...not the forearms or biceps
- ___ Form an overlapped "V" with the sticks
- ___ Use the 2 rail road tracks approach for stick location on the bars
 - Right mallet-close, Left mallet-away – splitting the resonator tube
- ___ Use side steps to "stay behind your hands" when moving around the keyboard

STICK SELECTION:

- ___ Bells = hard plastic or brass
- ___ Xylophone = hard plastic/rubber
- ___ Marimba = yarn or medium rubber
- ___ Vibes = medium to hard yarn

ROLLS:

- ___ Just fast enough to not sound like a rhythm
- ___ Lower notes = slower...higher notes = faster

4 MALLET GRIPS

- ___ Work for individual mallet "independence"

READING

- ___ Position music so you can glance up to the conductor and glance down to the sharps/flats
- ___ Learn the keyboard via the "black keys" groups of 2's and 3's

GENERAL/MUSICALITY

- ___ Sfz...slightly stronger than a normal accent (no need to clobber the instrument)
- ___ Individual or group crescendos can always start a little softer
- ___ Try to capture the spirit of what you're playing
 - What kind of piece is it? Happy, Sad, Heroic, Mysterious?
- ___ Fortes stronger.....Pianos softer..... Stretch your dynamic range
- ___ During soft sections with accents...think of placing more weight on note instead of "accenting" it

Judge: Robert Snider


BW 2008
The American Bandmasters Association


A Funny Thing Happened on the Way to a Band Rehearsal #10

by M. Max McKee

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[Next FUNNY](#)

Building a Program: Early success in southern Oregon.

Over my first two years teaching at then Southern Oregon College in Ashland, Oregon (1967-1969), we enjoyed a lot of success with the school's new marching band program. Our unique track entrance out of a huge teepee following an authentic Indian dance by our Raider Chief contributed to the growth of our 48-piece band to over 70 in just one week. We traveled extensively with the band, including a trip 450 miles north to participate in the Daffodil Festival in 3 adjacent communities (Auburn, Sumner and Puyallup, Washington) and then presented an evening field show for the high school playoffs in the Tacoma area. The next day we presented a similar show at the University of Puget Sound where Southern Oregon was playing.

The following year (1970) we were invited to present the pre-game, half-time and post-game shows at the last game ever held in Kezar Stadium, where the San Francisco 49ers played.

Learning to Teach: The "Hmmm" Story

At the same time, I was now in charge of the concert band program and all was not well. By the end of my second year of teaching, I knew that my concert band teaching skills left a lot to be desired. In the spring of 1969, Randall Spicer (my father-in-law and Director of Bands at Washington State University) came to visit and asked to hear the reel-to-reel tape of our final concert.

After several attempts to beg off, it was clear that Spice was determined to hear the concert. So, we went to the house of a close friend, who was my age and a member of the percussion section. Gary Wiese put on the tape while Spice sat quietly in the big easy chair facing the Sony tape recorder. When the hour tape ran out, the blap blap blap blap of the tape and the quickly-spinning empty reel continued for over two minutes without a sound being uttered.

Finally, Spice stood up. Then simply said, "Hmmm...." and walked out of the room. (It turned out to be the single most important thing anyone ever said to me.)

One month later, Clarence Sawhill (Director of Bands at UCLA) came to Ashland where he often served as conductor at the Siskiyou Band Camp. Since I was on campus as the new band director, he hired me to do woodwind sectionals for the two weeks.

I sat down with Clarence on the second day and told him the Hmmm Story, telling him that I really needed help. Clarence had me bring to him 9 pieces that I planned to play with the Southern Oregon College Symphonic Band the next year. That day he gave me a packet of colored pencils and, over the next two hours, showed me how to mark every pitch problem, every balance problem, special attack and release problems, etc, etc, etc. He told me to take the entire two weeks to COMPLETELY analyze everything about every piece of music and then come see him.

By the end of the two week camp (where I observed his fantastic teaching techniques), my late (very late!) night analysis produced a "war zone" of color on every composition. When I went to Clarence and asked if he still wanted to meet with me before he left Ashland, Clarence said, "So, do you need to meet with me?" I responded, "No. I get it."

That following year the entire concert band program turned around. I was on my way, utilizing a very full and special toolbox that changed my teaching forever. That would soon make me aware of the reasons I had not succeeded trying to be a Randy Spicer. Within just two years, the foundations of what would later be the American Band College fell into place because of that one devastating utterance by my favorite mentor.

Next time: Helping a friend



BW 2008

The American Band College



Around the 20th Annual American Band College • Ashland, Oregon



Al and Gladys Wright arrive at ABC with a big cheer from the ABC Masters Candidates. June 23, 2008.



Al Wright is greeted by ABC Executive Director, Max McKee, on the campus of Southern Oregon University.



Al and Gladys Wright celebrate Al's 92nd birthday as they listen to the ABC students play/sing "Happy Birthday"



Gladys Wright conducting one of the 100-member ABC Directors' Band at the Craterian Theater in Medford, Oregon.



Al Wright conducting one of mentor Henry Fillmore's famous marches, "Rolling Thunder."



Al Wright sharing stories with some of the ABC Masters Candidates after the June 26th ABC concert.



Gladys Wright, President of Woman Band Directors International, shares a moment with some of the ABC Masters Candidates.



Al and Gladys Wright with ABC Managing Director, Scott McKee



Guest conductor, Bruce Dinkins (James Bowie H.S., Texas), with Al Wright



Guest composer, Ralph Hultgren, conducts the U.S. Premiere of his new piece "Joshua."



Guest Conductors, Bruce Dinkins and Ralph Hultgren, visit with each other during rehearsal.



Guest conductor, Bruce Dinkins, in concert with one of the ABC Directors' Band in Medford, Oregon (June 26, 2008).

[View Music Makers Tribute](#)



Guest trumpet soloist, Allen Vizzutti, performs "American Jazz Suite" with guest conductor, Mike Bankhead and the ABC Directors' Band.



(l to r) Laura Vizzutti, Lyn and Mike Bankhead after the Craterian Concert.

[View Wright NOVOS Video](#)



Video of Al & Gladys Wright conducting the two 110-member ABC Bands on the June 26, 2008 concert at the Ginger Rogers Craterian Theater


BW 2008
The Bandworld Legion of Honor

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

Norman Dea

Norman Dea has been the director of bands at Las Lomas High School in Walnut Creek, California for his entire career. Respected by his colleagues he has been named the CMEA's Outstanding Band Director In 2004, the CMEA's Bay Area Outstanding Music Educator in 2005 and was awarded the CBDA's Citation of Excellence in 2006. Norman also feels that it is important to give back to the community as he serves in various offices of the CBDA and is currently President-Elect of the CMEA. His Las Lomas High School Symphonic Wind Ensemble has received unanimous superior ratings since 1998 at the CMEA Band Festival and Gold ratings every time that they have gone to the Pacific Basin Music Festival.

Norman Dea says, "My "personal mission" as an educator is to teach young people to the very best of my ability, and to have them leave my classroom as thoughtful, empathetic, responsible, and enlightened young adults."

A special award of

The John Philip Sousa Foundation

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

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

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

Chairman of the Legion of Honor Committee is Terry Austin, Virginia Commonwealth University.

[Legion Laureates List Link](#)

[Terry Austin Bio](#)
[Legion of Honor Chairman](#)


Glen Traquair

Glen Traquair has been the Music Coordinator for the Red Deer Catholic regional Division in Alberta Canada for the past 27 years. He has been named a provincial finalist for Excellence in Teaching. He has received the Mayor of Red Deer's Service Award and was named to Phi Beta Mu. He has served Canada's musical interests by being a Board Member of the Canadian Band Association, the Alberta Band Association and the Saskatchewan Music Educators Association. His groups regularly receive superior ratings at the Red Deer Festival of the Performing Arts and in the Alberta Band Association's Provincial festival. He credits his parents with instilling values into his education. He looks up to the work of Bob Mossing, the band director of the Regina Lion's Band, as his mentor as a band director.

Glen states his philosophy this way: "I believe that teaching students how to think is more important than teaching facts alone.

Through band I am able to teach the students how to strive for excellence. The students are given opportunities to meet and learn from many people. I try to give them the opportunity to make their own decisions on the validity of the experiences."