

Bandworld

Online Magazine ♦ Vol 27, Num 3 ♦ January 2012



BW 2012*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Masque**

by Kenneth Hesketh

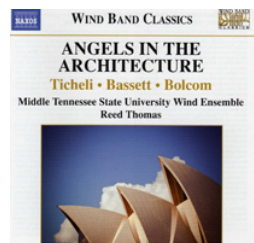
Album Title: **RADIANT JOY**

Recording: Indiana University of Pennsylvania Wind Ensemble

Conductor: Jack Stamp

Publisher: Klavier K11184

Radiant Joy is a superb collection of eight works by some of today's prominent band composers, along with one "hallmark" piece as a bonus. Masque (Hesketh) opens the program, this exhilarating work has become a staple of the new band repertoire. Variations on St. Patrick's Breastplate (Milburn) will be new to the listener, along with Bliss (Torke) and Finish Line (McTee) but there is no disputing the excellence of these pieces. October (Whitacre) needs little introduction; this treasure from 2000 has appeared on countless programs and recordings. Sunrise at Angel's Gate is Philip Sparke at his best and Sky is Waiting is an example of why composer Samuel R. Hazo is a musical force to reckon with. The title piece is by Stephen Bryant and the spirit of this work glistens throughout. The last work is not a new work but Tunbridge Fair by Walter Piston never sounded fresher than under the baton of Jack Stamp and the IUP Wind Ensemble. Radiant Joy deserves a place in your listening library.

**Nonet for Winds, Brass & Piano: mvmt 1**

By Leslie Bassett

Album Title: **ANGELS IN THE ARCHITECTURE**

Recording: Middle Tennessee State University Wind Ensemble

Conductor: Reed Thomas

Publisher: Naxos 8.572732

This is the first appearance of Reed Thomas and the MTSU Wind Ensemble on the Naxos label and it's a pretty good debut. The program begins with Symphony No. 2 by Frank Ticheli. Ticheli's music has certainly made its mark in the repertoire of bands of all levels and the fascinating title work is also one of Ticheli's masterpieces (the soprano soloist for Angels in the Architecture is Lara Spiesser). The performances of the MTSU Wind Ensemble show the fine quality of Ticheli's writing as well as the excellent musicianship of the ensemble. Another symphony for band is featured, this one is by William Bolcom, a prolific composer who has recently embraced the wind ensemble medium with his works. Bolcom's First Symphony for Band and Ticheli's Symphony No. 2, have become welcome additions to the list of original band symphonies. The remaining work is a very challenging chamber work by Leslie Bassett. The Nonet for Winds, Brass & Piano is a two movement work written in 1968 but hasn't quite found its way into the repertoire due to its demands. It is most fortunate to have the highly skilled musicians of the MTSU Wind Ensemble to do justice to this intriguing composition.

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BW 2012*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**A Hymn for Band**

by Hugh Stuart

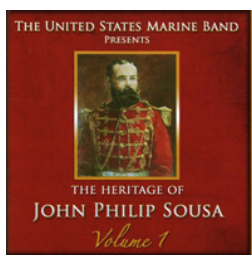
Album Title: WITH HEART AND VOICE

Recording: Concordia University of Chicago Wind Symphony

Conductor: Richard B. Fischer

Publisher: Mark 9212-MCD

The Concordia University of Chicago Wind Symphony is one of Chicago's finest wind bands and has produced several excellent recordings. With Heart and Voice takes its name from the David A. Gillingham setting of this work. Gillingham is a most gifted craftsman for wind ensemble compositions and his setting of With Heart and Voice ranks as one of his best. Also included are the premiere recordings of Praise to the Lord, the Almighty by Joachim Neander/ Wilberg & Culli (featuring the powerful vocal forces at Concordia) and Like a River Glorious (Mountain/Turner & Reem). Other band works appear on this recording but I'd like to mention A Hymn for Band by Hugh Stuart. For those who only associate Stuart with lighter band fare you will be surprised after hearing this jewel. Once again the Concordia University of Chicago Wind Symphony displays their musical professionalism. As a bonus, the last three tracks feature the Chamber Orchestra and the exquisite choirs at Concordia University of Chicago.

**Tyrolienne (Variations)**

By John Philip Sousa

Album Title: THE HERITAGE OF JOHN PHILIP SOUSA

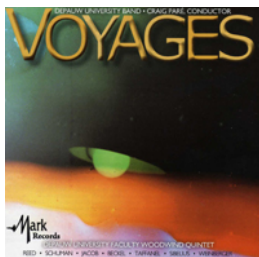
Recording: "The President's Own" United States Marine Band

Conductor: Lieutenant Colonel Jack T. Kline

Publisher: Altissimo!... Available as complete collection of eighteen CDs or separately as Double CDs Volumes #1-#9

At long last, the legendary Sousa anthology from the Robert Hoe Collection is now reissued on compact discs. These recordings from 1974-1976 include almost every Sousa composition for band; whether written by Sousa or, in some cases, by skilled arrangers. This collection does not include Sousa's personal transcriptions of classical works such as overtures to Tannhauser, The Merry Wives of Windsor, etc. The dedication and output of march enthusiast Robert Hoe was extraordinary and this Sousa series was a true labor of love. It is appropriate to have "The President's Own" United States Marine Band represent one of their most famous members in this truly outstanding collection. Today the audio preservation of Sousa's legacy is in the very capable hands of Keith Brion with his splendid ongoing series (available from Naxos) but there was never anything like the Robert Hoe Collection and this phenomenal Sousa anthology. Unquestionably recommended!!!!

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by James A. Beckel, Jr.

Album Title: VOYAGES

Recording: DePauw University Band

Conductor: Craig Pere

Publisher: Mark 9578-MCD

Voyages is a very nice gathering of works for band, chamber winds, and woodwind quintet. The Faculty Woodwind Quintet offers the first movement of the Paul Taffenal Quintette pour Instruments a Vent and the delightful Old Wine in New Bottles by Gordon Jacob sparkles as the chamber winds work. The forces of the full DePauw University Band present some new music as well as familiar works but they are not alone, courtesy of Professor of Organ Carla Edwards. New to most listeners will be Symphony for Band by James A. Beckel, Jr. and Preludio (Sibelius/Corporon); the latter also being an original work for winds. The three remaining works are no strangers to the listener but the performances are most welcome of Chester (Schuman) and Professor Edwards adds her enhancement to Alleluia! Laudamus Te (Reed) and Polka & Fugue from "Schwanda the Bagpiper" (Weinberger/Bainum)

**Salutation**

By Roland Seitz

Album Title: TRADITION: LEGACY OF THE MARCH VOLUME 7

Recording: Texas A&M University Wind Symphony

Conductor: Timothy Rhea

Publisher: Mark Masters 9577-MCD

With a fine series like Tradition: Legacy of the March you will never grow tired of hearing marches. Such familiar names like Sousa, Fillmore, King, Kenneth J. Alford and others grace this collection. Two particular marches I wish to comment on are Salutation (Seitz) and Gippsland (Lithgow). Most people only associate Seitz with Grandioso and Lithgow with Invercargill. Once you hear the works recorded here you will never think of these composers as "one hit wonders". Three more marches of interest are Amazonas (Salutari/Ford), Timothy Rhea's own TSG March and Salute to Washington by W.H. Kiefer... unlike some questions about his Kiefer's Special there is no doubt this march was given its title by the composer. Never underestimate the musical value of a good march, especially with the unparalleled performance by the Texas A & M Wind Symphony.

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BW 2012*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Radiant Blues Mvmt 3**

by Charles L. Booker

Album Title: RADIANT BLUES: THE MUSIC OF CHARLES L. BOOKER JR. VOLUME 4

Recording: Various Bands

Conductor: Various Conductors

Publisher: Mark 9574-MCD

Radiant Blues is a departure from the past recordings of Booker's music in that solos for alto saxophone, tuba and piano with band are included. While space limits me from mentioning the details of all five bands, soloists and conductors I assure the listener this is a first rate recording and does not utilize any "ensemble du jour". Radiant Blues is a three movement concerto (Radiant Blues, Lament & Farewell) for alto saxophone and wind ensemble (also written with orchestral accompaniment). Elements of blues, bebop and classical stylings abound. Concertino for Tuba & Band is a one movement escapade that brings out the best in soloist & ensemble. Capriccio & Intermezzo for Piano and Wind Ensemble (or orchestra) is a rarity; a piano & band work of moderate length compared to the duration of a typical piano concerto. The remaining two works are Brilliant Legacy: Suite for Band and Switchback, a pair of compositions written with skillful scoring and interesting sounds appealing to performers and audiences. A fine collection of music from a composer who knows what bands want to play and what audiences will appreciate.

**Peter Patapan**

By Julie Giroux

Album Title: JULIE GIROUX PRESENTS: CONCERT BAND CHRISTMAS GONE CRAZY

Recording: University of Texas at El Paso Symphonic Winds

Conductor: Ron Hufstader

Publisher: Mark Masters 9417-MCD

Ho! Ho! Ho! with Julie Giroux! This recording promises (and delivers) "Christmas carols like you never heard them before"! While one can expect a great deal of imagination & humor on this recording you can't have P.D.Q. Bach without Peter Schickele. Julie Giroux has also included some of the most luxurious & sensitive settings of Christmas favorites that will truly fascinate the listener. Ron Hufstader and the UTEP Symphonic Winds provide the professional sounds that bring out the best of Giroux's scoring artistry. For such an excellent recording it is only fitting to be "gift wrapped" with simply incredible artwork & program notes. Don't be "eggnostic"; treat yourself to "A Huh, Julie Christmas".

BW 2012*The Future of the Bandworld*

20 Years ago in Bandworld

Balance and Interpretation

by Randall Spicer

Vol.7 , #3, p.12 (January - February 1992)

Bio

There is one true definition to the words Balance and Interpretation. Any performance of music must portray the true intent of the composer. No music becomes great until it is heard, and it is the obligation of the performer to possess the ability to meet the challenge of the composer. The conductors of school groups should plan rehearsals and performances with this purpose in mind, **“Does the performing level level of the group produce the results the composer has asked for?”**

Poor results rest between two extremes: (1) The group with capable, technical ability which plays in an unmusical style. Its performances are cold, mathematical and angular. Each number is a display of technical proficiency and each concert leaves one with the feeling that he has heard the same composition several times. (2) The group with beautiful tone and phrasing which lacks technical facility to play with confidence. Moderate tutti passages are usually well done. Exposed passages and allegros are indefinite and rhythmically unsound. An audience gives a sigh of relief at the completion of such passages.

Rehearsals must cover five points if the group is to maintain progress and growth.

1. Consistency of tone
2. Training of the ear
3. Fluency and flexibility of the phrase
4. Perspective of balance
5. The finished product

The first requirement of a good tone is that it be consistent throughout all of the registers of the instrument and that this consistency remains in evidence during all phases of performance: slow, fast, legato, staccato and dynamic contrasts. All instruments achieve their best tone in their middle registers. The director should use this tone as a focal point and work for tonal improvement in proceeding upward and downward. The progression upward will emphasize the relaxation of the throat to keep the tone from becoming shrill. At the same time, woodwinds will be reminded to stay “snug” (use of “Eee” without narrowing throat) to keep a core in the tone. Correct posture and consistency of tone will lead the performer to the correct use of breath support. All tones should have a similar feeling of “resistance” to the player. How many times have we checked our octaves? How many times have we tried to match the qualities of each student? How many times have we insisted on a core or a clear definition of tone in the extreme ranges, both high and low? Students recognize and want to use a good tone but we make our work too difficult by skipping this aspect of performance and spending all of our time on the acquisition of technique and sight-reading ability.

An indefinite ear is the result of poor training in the school and college. Many schools are prone to spending time on the fundamentals of music without giving proper recognition to the requirements of applied music and to the development of good intonation. Nor do these schools teach their students the basic intonation tendencies that are built into the instruments. Directors should be aware of their strong and weak qualities in the search for intonation. Some directors

find it easier to check in the lines of unison playing (as do most students.) While other directors are gifted in the hearing of vertical or chord structures. For example, chorales are widely used as a warming up exercise for the instrumental group. Most directors approach these with the purpose of building tone and a feeling for long phrase. The challenge of intonation is that of recognizing the resolution of the chords. (fourth, sixth and flat seventh will lean downward, third, fifth and seventh will lean upward). By all means, keep a consistent vigil on the approach to intonation through the method that is the most easy to “hear.” And then improve the ear in the direction of the unsure. Solo players will play sharp to more readily hear themselves above the group. Some low voices may play flat for the same apparent reason. Be aware of the difference in pitch tendencies of instruments with the conical or the cylindrical bore.

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Balance and Interpretation (Concluded)

by Randall Spicer

Vol.7 , #3, p.12 (January - February 1992)

The performances of school groups have long been accused of setting technical standards down to that of the mediocre and the dynamic standards at the level of mezzo-forte. The answer to these accusations is an improvement in the **“Fluency and Flexibility of the Phrase.”**

A. Have I adopted the dynamic level best suited to the music? Do these levels portray the intent of the composer and do they fit into the period, style and form of the composition?

B. Am I using a true crescendo and diminuendo? The moment of climax must not be reached too quickly. Do the climaxes give a sense of perspective to the selection? Many groups use a series of similar climaxes which add nothing to the flow of a composition. Exaggerated use of the climaxes rob a selection of its rhythm and true form. An anemic climax robs a selection of the richness and brilliance that it deserves.

C. Is the ensemble sonority balanced with care? There are groups in which individual instruments predominate, thereby creating a false sense of perspective. It is the duty of the conductor to disclose all melodic arcs (both primary and secondary) to the listener. No single element of the vertical structure may be obscured. Yet, the vertical structure must not hinder the phrase flow.

D. Are attacks and releases precise and in style? The beat of preparation must describe the precise moment of attack, the tempo, the dynamic and the style of attack. Ragged releases are usually the result of a vague termination of the beat, relaxing of the embouchure or slowing of articulation at the phrase ending or not watching the beat. Notes must have proper spacing applied for the intent of the music. This spacing will vary from that staccatissimo to the legato.

E. Is the phrase well defined? Inflections in music are more important than inflections in speech. Phrase content is usually indicated by use of the cadence but care must be taken that the flow of the composition does not stop with each cadence. A sequence of phrases will use varying dynamic levels depending upon the rise and fall of the sequence.

The great weakness of a performance is the lack of phrase definition due to the routine beating of time within the measure. The conductor must describe the phrase contour in his beat pattern. The use of the breath must always conform to the phrase, never robbing the long notes of their true value, nor separating a phrase during its moving emphasis.

Balance has that elastic definition that gives a group a true ensemble sound. Two or more simultaneous sounds will produce some type of ensemble. It is the duty of the performer and conductor to hear all sounds and to guide them into the result desired by the composer. The deficiencies of group balance are those of multiplicity of types of sound, lack of chordal balance, unclear rhythms and poor development of the phrase. These deficiencies may be re-worded into one simple fact: “Lines of tone are not clear and clean.”

Rarely are more than four basic tones involved in a performance at the same instant. Yet fifty or more players will be producing these tones. The four basic tones must be evidenced in clean lines. In other words, there must be a blend of tone to show only the notes of the chord and phrase. Lack of attention to “clear and clean lines” will produce only a jumble of massed sound. These lines of tone must be guided toward the interpretation demanded by the composer. The foregoing criteria now brings us to the finished product or performance of the group. For the sake of brevity, today’s performances must fit into periods or styles of the following eras; Baroque, Classic, Romantic and New Music. Excellent texts and recordings are available to show the true interpretation of these styles. Styles that used to be learned only by association with the master teacher are now available to any interested listener. No longer does the school group have to interpret “by feel” and the printed score alone. The mechanics of the group, mordant, trill, suspension, resolution, etc. are available to those who will read and listen.

Baroque, Classic and Romantic styles must be thoroughly established in the minds of the conductor and his performers. New music offers a wide variation of interpretations as all other styles combined! Even here, recordings are available for anything that may confront the group. Concentrated study and analysis must accompany the performances of new music as presented in a myriad of forms; Impressionism, Neo-Classicism, Neo-Romanticism, twelve tone techniques, whole tone scales, atonal, use of Greek Modes, dance music and revival of interest in the folk song. The standard must be set by the demands of the composer and not by the style of the performing group.

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The Future of the Bandworld

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**Conducting for a Soloist**by Ray Devilbiss **Bio**

Vol.7 , #3, p.34 (January - February 1992)

For conductors to take a band “through the paces” in a spirited rendition of an overture, or other major work, is by no means an easy task. Even so, conductors are required to do it, and, given ample rehearsal time, most do a creditable job. Accompanying soloists, however, is a formidable task for many conductors. Even when sufficient rehearsal time is available, all too often the end result is a second rate performance. For the most part, mediocre accompaniments are rarely the fault of soloists. Rather, they are due to a lack of conductorial experience, and the very evident inability of many conductors to establish and sustain a “rapport” with soloists.

Performers in accompanying ensembles are expected to master rhythms, notes, fingering techniques, et al, and should be informed by conductors about balances, tempi, dynamics and phrasing indigenous to the accompaniment. Ensemble precision is necessary to provide a good accompaniment. There must also be “empathy” between conductor and soloist which melds their distinctive musical personalities into aesthetic unity, so that both are of one mind about interpretation of the solo work. When that kind of “rapport” prevails, conductors can get along much more comfortably with the often difficult task of persuading fifty or more musicians to provide the soloist with a sympathetic accompaniment.

Two sets of suggestions are hereafter listed to assist conductors and soloists toward achievement of an artistic performance; **first, external — non-musical, and second, internal — musical**. The first is concerned with protocol, a most important part of solo performance, and the second with musical aspects of the performance.

Non-Musical Suggestions

1. Should the soloist need a music stand, arrange for it to be carried on and off stage by another person, with as little confusion as possible.
2. If student soloists are performing members of an ensemble, try to program solos at a time most advantageous for securing an acceptable performance. Caution student soloists to rest as necessary prior to playing the solo.
3. When it is possible to do so, soloists who are ensemble members should be permitted to exit the stage one number before the solo. In any event, it is best to follow entrance and exit procedures hereafter listed.
4. Conductor should exit the stage at conclusion of number prior to the solo performance.
5. While conductor and soloist are off stage, a first chair player should re-tune the ensemble to give the soloist an opportunity to check pitch levels.
6. When entering the stage, soloist should precede the conductor.
7. Ensemble members should applaud at entrance of soloist. Doing so will assure an appropriate response from the audience.
8. When the solo has concluded, conductor and ensemble members should join with the audience in applause.
9. At the conclusion of the solo, guest artists often shake hands with the conductor, and possibly principal clarinetist or violinist, before acknowledging applause from the audience. Student soloists should be advised to follow this procedure.
10. When soloist exits during prolonged applause, conductor remains on stage, and, as applause continues, signals soloist to return for further recognition.
11. As applause begins to fade, conductor exits stage immediately after the soloist, even although the latter may not have been recognized accompanying ensemble by asking its members to stand and share in public recognition.
12. Student soloist should be schooled in this protocol, and also admonished not to turn away from an audience too soon after applause begins. The audience might take this as a signal to cease applauding, unnecessarily so.

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Conducting for a Soloist (concluded)

by Ray Devilbiss

Vol 7 ,3, p.34 (January - February 1992)

Musical Suggestions

1. Well before the first rehearsal, conductors should enter into a thorough discussion of the solo with student soloists involved; its tradition, style, tempo, rubato, the existence of important melodic lines in accompaniment, dynamics, climaxes, and so on. Student soloists definitely need to receive this kind of pertinent information regarding their solos.
2. Although conductors may previously have advised student soloists on matters concerning interpretation, they should not impose this interpretation on them during public performances. Student soloists have the same right as guest artists to be free to express themselves musically.
3. Conductors must be certain a soloist is ready to begin before giving the downbeat.
4. Conductors must not beat time during a cadenza by the soloist.
5. Since introduction, interludes and coda are essential parts of the whole, it is important that they are played with crisp authority by the ensemble. Moreover, this style of performance tends to give soloists more confidence.
6. The ensemble must always play beneath solo part, unless melodic lines in accompaniment are more important for the moment.
7. To secure proper balance, conductors must be prepared to reduce number of players on a part when necessary, and, through editing individual parts, remove excessive doubling of voices in the accompaniment.
8. Conductors should keep visual contact with soloists at all times, in order to observe signals from the latter which may lead to shaping interpretation in ways different from those prevailing at final rehearsal.
9. Whether forte or piano, conductors must rehearse the ending in a way to make it climatic.
10. There must be a clear understanding between conductors and soloists about setting tempi for various sections of a solo; theme and variations, changes in mood or style, and the like. While this is usually a conductor's provenance, during public performance guest artists often wish to reserve these decisions for themselves.
11. Although the audience should always be able to hear a soloist over the accompaniment, an exception to that rule can be made for tutti ff's during final measures, when power and excitement attendant to tutti ensemble sonority take precedence over balance between soloist and ensemble.

Soloists appreciate conductors who can take charge of an accompaniment, yet still allow a soloist room for flexibility in the interpretation. Indeed, nothing is more satisfying to soloists than to feel at ease with accompanying ensembles. While it is important that baton technique is firm, precise and authoritative, and that good intonation, balance, dynamics and correct tempi prevail in ensemble accompaniment, it is even more important for conductors to be sensitive to every nuance introduced by soloists during public performance, whether or not the solo was interpreted that way during final rehearsals. When empathy between conductor and soloist is absent, conducting an accompaniment can be a most difficult task. The extent of empathy between conductors and soloists is the basic foundation for any rapport which will then exist between soloists and conductors. This oneness of artistic spirit between the two is not only the final answer, but also the sole key toward securing an artistic performance in which every person concerned is able to take part, members of the ensemble no less than conductor and soloist.

BW 2012*The Future of the Bandworld*

15 Years ago in Bandworld

Masterful Teachingby Belva Worthen Prather **Bio**

Vol. 12, #3, p.12 (January - February, 1997)

At some time or the other, it is very predictable that music education students question their personal commitment to the teaching field. The hours are long, the work is demanding, and the pay seems little reward if that alone is their motivating force. Many students launch a career in music education because of the enjoyment they have derived through their own performance. Their individualized love must be broadened as they develop, to allow their concept of music to encompass the “giving back” process that being a teacher demands. What initially begins as an experience that is fueled by self-gratification eventually becomes such a strong force that sharing seems natural.

Teaching music provides an avenue through which great sharing can take place. It allows master teachers to convey life lessons via their own creativity and talent. After all, we are making a lasting contribution to society as we teach an art that has endured through the ages and conveys lessons of self-discipline and beauty. It well may be the discipline that a student learns through the band experience that carries over into other areas of his life, teaches him to share, establishes values, helps him learn about others, or offers him an outlet for his inner-most feelings. Music enriches life on a uniquely personal level. The phrases become sentences of each individual's story that only he can tell. We have experienced it, and want others to know it as we have. Consequently, the challenge becomes how to do the job well enough to enable each of us as directors to feel fulfilled, while providing the best for our students.

The facts are brought into perspective when we examine the “REAL REASONS” that we teach and acknowledge that we refine our skills as we mature as teachers and individuals. We take on multi-faceted concerns as we strive to continue our own musical growth on a personal level, come to the realization that teaching is an art in itself that must be developed, and we assume responsibility for the musical future of our students. Over time we will achieve a certain professional, philosophical and personal balance for ourselves and our programs.

The good news is that “every job worth doing is worth the effort.” The bad news is that “it is not a perfect world.” Every day at school will require the implementation of problem solving skills at their best. It is a part of the job that must be recognized. So, the “effort” must be of high intensity, and we must accept the fact that the “grass is probably not greener.” **Right here “at home” we must set the stage for Music Education.**

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The Future of the Bandworld

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Masterful Teaching (concluded)

by Belva Worthen Prather

Vol. 12, #3, p.12 (January - February, 1997)

Given these facts we soon learn that unsolved problems fatigue even the best of us and, in reality, there are many ways around and/or through each difficulty. When searching for answers it simply does not pay to be narrow and rigid. **If you believe that there is only one solution, you limit your possibilities for solving the problems that you may encounter.** Consequently, flexibility becomes a vital part of our professional being as we grow up and snap out of it! We can't afford to carry emotional baggage, so the actuality of working through problems becomes an integral component of our skills.

Taking the success steps toward problem solving at school requires working through a multi-level process. Action begins with acknowledging, or identifying the specific difficulty, analyzing the situation, considering the options, and finally, taking action. "If it's going to be, it's up to me" rings true. We are a result of the decisions we make, so allow yourself a specific amount of time to gain freedom, through action, and move on. Commit to doing the job within whatever framework that is established...with NO whining. Such determination to make it work will result in a winning situation for everyone. In addition, this will enable you to concentrate on the things you love best. Students, Music, and Teaching.

Yes, times and challenges have changed, concerns may even seem intensified, but there is always fine tuning to be done. Visualize the best teacher in your background and from the perspective you now have, you will realize that he or she made things work. That person made it work for you! Further, he or she was special for one of several reasons. Perhaps the best was brought out in you, you were taught very well, or were made to want to play; in short, that teacher took a musical and personal interest in you and created an atmosphere in which you could thrive. That person had a zest for music that encompassed a personal passion for what he or she did, and because of that, you took direction.

A list of trademarks for the MASTER TEACHER will be unique to each one of us. Your list might include his/her being knowledgeable, having traits such as organizational skills, being able to communicate, and having had energy for each task. My idea is that Master Teachers are flexible, sensitive, self-disciplined, determined, talented, enthusiastic, and confident. They possess a work-ethic that centers on high professional standards for self and others and are committed to facilitate constant movement toward the educational goals they deem important. This motion is perpetuated through a positive, "can-do" attitude that refuses to be dampened by negativism or side-tracked by distractions. This "role-model" is dedicated to MUSIC and all things that our beautiful art may encircle and/or encounter.

Today, our challenge entails **each director becoming a positive force with a willingness to be an action pace-setter in the workplace, one that is committed to forward movement and progress or meets challenges head-on.** This Teacher will strike a balance between the old ways and the new and will keep what represents the best from our past, while adopting what is good in the future. **We will become experts at blending these methods through action, flexibility, and determination.** Then, we will temper it all through personal and professional experience, growth, work, and balance. When the task is accomplished, we will look in the mirror and see Master Teachers like those who were vital in establishing and nurturing our interests in music. **We will be a reflection of those who introduced us to the uncomplicated joy of making music, the carefree kind of fulfillment, and yes, even the fun, that sparked our commitment to teach, play, and grow in our art. Then, the "circle" will be complete.**

BW 2012*The Future of the Bandworld***How To Do It**by M. Max McKee **Bio**

Actually I was relatively young when I started to figure it out: Only 30 years of age, having directed bands for just over 5 years. In 1971 I had spent the summer working on a doctorate that I instantly realized was going to have absolutely nothing to do with becoming a better band director.

Looking for a Solution

Over the next 7 years I kept looking for some form of study that would really propel me forward. Finally in 1978 on my way home from the Midwest Clinic (a trip I repeated for the 33rd time just yesterday!) it occurred to me that I could start a similar convention for directors in the western United States where I could then hire the finest teachers in our business to guest conduct and present clinics. Then I could spend every minute watching every second of every rehearsal to learn from the likes of Frederick Fennell, Arnald Gabriel, Alfred Reed and many others.

But in the early 1980s, I was so caught up in developing Western International Band Clinic for the benefit of attending directors and my own college students running the convention, I didn't even realize until this year that I had stumbled on the acquisition of the best advanced degree in the world: The difference between attending a concert or even a clinic (both of which are good, of course) is that up-close observation of teaching techniques in rehearsal situations is by far the best teacher of all.

The On-Steroids Version

In 1989 Tim Lautzensheiser and I started the American Band College Workshop for Directors. Its entire foundation screamed back what I had discovered in 1971: Rehearsing 3 hours a day for nearly 3 weeks and attending 4 useful clinics each and every day creates an on-steroids, look-alike system to what I'd started and participated in 9 years earlier at WIBC. It's almost impossible to fathom what 70 in-depth sessions can do in just 18 days. Frankly, there's nothing else like it in the world today and results prove that.

The Proof**Matthew Arau**

Recently, while talking with 2003 ABC masters graduate, Matthew Arau, about the tremendous success he has experienced in Colorado, I asked him what he had done with his American Band College experience that helped him develop one of the top programs in the state.

Matthew said, "During my summers at ABC, I made it a point to get everything I could from each and every rehearsal and clinic by world-class conductors and clinicians. In addition, I also made a point to spend time with the master teachers and conductors outside of rehearsals and clinics to get as much information as I could to gain an even greater perspective on what I needed to do to hopefully enjoy the same

kinds of success that each of them has had. I truly believe that what I have learned from the great teachers and musicians and ABC has impacted my own teaching and musicianship in an incredible way leading to the success of my band program, Loveland High School in Loveland, Colorado. Our wind symphony has been an honor performing group at the Western International Band Clinic in 2010 and the Colorado Music Educators Association Convention in 2008 and 2011. Our marching band has finished first in the state in 2009 and second in 2008, 2010 and 2011 (Ironically the first place group in all three of those cases has been directed by an ABC grad!). There is only one place where I could have studied with a veritable Who's Who in our profession -- Alfred Reed, Francis McBeth, Anthony Maiello, Colonel Lowell Graham, Colonel John Bourgeois, Johan De Meij, Jan van der Roost, Eugene Rousseau, Marianne Gedigian, Alle n Vizutti, Ralph Hultgren, Arnald Gabriel, Peter Boonschaft, Tim Lautzenheiser, Robert Ponto, Patrick Sheridan, Sam Pilafian, Dan Perantoni -- and that is the American Band College of Sam Houston State University!"

**Stoney Black**

In recent years, Matthew's Loveland High School marching and concert bands have finished either first or second in state competition. Three years, when his marching band took second, the winning band from the Air Force Academy High School in Colorado was conducted by Stoney Black, a 2007 grad of the American Band College.

From the Inside Out



Col. Arnald D. Gabriel

Part of what we look for in the world-class teachers we hire for ABC gets reflected back at us. Col. Arnald D. Gabriel (USAF Band ret.) said, "I cannot find the words to describe the euphoria that I came away with from my time at ABC. I seldom, no NEVER, have felt the enthusiasm, excitement, passion, commitment, responsiveness, attention, devotion and yes, love, as I did from the 200 students and the staff of ABC."



Peter Boonshaft

And guest conductor Peter Boonshaft (author of "Teaching Music with Passion") commented, "I can not thank you enough for giving me the honor, of continuing in some way with ABC. Col. Gabriel said it all. The work you have done and continue to do is nothing short of astounding...not just educationally and musically, but spiritually and emotionally and humanistically. Words can't describe what goes on in those rooms. From my vantage point, quite simply: 'People' go into your program. 'Remarkable educators, musical beacons and dedicated educators' come out. It is that simple, and that profound!"

Assembling the Pieces

Our students, who are all active band directors, ask hundreds of questions about how ABC works. We know, for example, that it is really unheard of to do the following:

1. Take an entrance exam in 28 band-related areas; then concentrate through 3 summers on weaknesses only.
2. Attend every class, every day for 18 days (all clinics and all rehearsals regardless of expertise).
3. Do 3 major projects (professional-quality books actually) in 3 or more areas of weakness.
4. Take annual written exams that continually reevaluate weaknesses.
5. Utilize a dynamic computer-based program (called Ultimate Pursuit) 365 days a year, from anywhere in the world to help master weaknesses.
6. Take a real-world, 5-part exam (oral and written) that includes teaching start-up lessons in woodwinds, brass and percussion, plus a band rehearsal in which ABC peers play a composition for the graduating candidate with 25 embedded errors that the candidate must find and correct.

Coupled with all of that is close-knit, functioning family of band directors, who for 18 days each summer hook up to share knowledge and expertise with other attendees who need help in the exact areas that each director has weaknesses.

When you add to that the fact that the two 100-member ABC Directors' Bands rehearse and sightread 3 hours a day playing over 125 compositions, the 18 days of immersion encompasses just the right stuff. And like your own students, ABC produces two major public concerts in less than 3 weeks, under the baton of such world-class conductors as Mike Bankhead, Tony Maiello, Arnald Gabriel, Lowell Graham, Paula Crider and many more. And the opportunity to accompany soloists like Boston Brass, Allen Vizzutti, Eugene Rousseau and others adds tremendous excitement to what appears to be just a master's degree program!

Best of all, our 13-member staff is comprised of band directors, most who are graduates of ABC dating back to 1994. If you come to ABC, they will serve as your mentors while knowing how to handle the hundreds of details that make the American Band College truly great. Those of us who deal with academics in conjunction with the Sam Houston State University Master of Conducting degree, look out for each of our students and help them get the very best education available...anywhere.

If you join us and complete the program, you'll have the master's from SHSU of Huntsville, Texas having enjoyed 3 summers of unbelievably exciting activities here in Ashland, Oregon where the 24th annual ABC starts on June 19, 2012.

Hooking Up

Give us a call ANY time:

Max McKee (541) 840-4888
Scott McKee (541) 778-4880
Paul Kassulke (541) 778-3161

Or, if you'd like to link up with a graduate from your state, just let us know. Through 2011, we have 88 grads from Michigan, 137 from California, 22 from Georgia, 14 from Arizona, 27 from Minnesota and 12 from Canada.

All told there are now 643 grads from 46 states and 4 foreign countries. We'd like to see YOU at ABC.

Playing the Drum Set

A Guide for Beginners

Laura Baker – ABC Masters Candidate
Practical Application 1 – MUSI 5112



So... You want to play the drums?

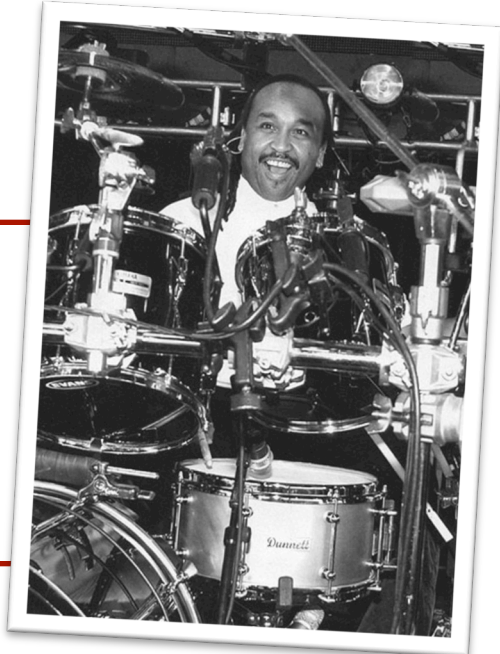
Let's start at the beginning.

Drum sets started out very simply, and as a way to cover more percussion parts in dance hall, jazz, and Dixieland bands. William Ludwig patented the first bass drum foot pedal in 1909, and that innovation paved the way for other inventions leading up to the drum sets that you will play on today. At right, you see a drummer playing on an early drum set in the Mark Foy Dance Hall Band in 1935.



Gene Krupa, left, was a popular Swing era drummer from Chicago and the first drummer to lead a band of his own. In 1938, he became the first to record a drum set solo while in concert with Benny Goodman at Carnegie Hall. After that, drum solos became a featured part of many jazz bands.

Listening is a very important part of being a great drum set player. In order to find your personal style, find drummers that you admire and listen to how they play. Some great examples include: Buddy Rich, Baby Dodds, Philly Jo-Jones, Tony Williams, Elvin Jones, Ringo Star, Steve Gadd, Terry Bozzio, Neil Peart, Vinnie Colaiuta, Carter Beauford (right), John Bonham, Jimmy Cobb, Jack DeJohnette, Roy Haynes, and Max Roach.



Putting it All Together

The drums and cymbals should be centralized around you so that you can reach everything comfortably without stretching or twisting. Every player's drum set up may be a little bit different. Set the drums up to accommodate you!



Check out the DVD!

Step One: Sit on the throne with your legs and feet pointed slightly out, but otherwise in a comfortable and natural position.



Step Two: Place the bass drum with pedal attached in front of your right foot so that you can operate the pedal. Then, place hi-hat stand directly in front of your left foot.



Step Three: Place the snare drum on its stand between your legs so that the top head of the drum is just a few inches higher than your knees.



Step Four: Place the mounted tom or toms on the bass drum. If you're using two toms, the smaller one should be on your left. Adjust them at an angle toward your body so that you can clear the rim comfortably and strike the head with the side of the stick tip.



Step Five: Add the floor tom to your immediate right. The height should be adjusted approximately the same as your snare drum. Angle it slightly toward your body.



Step Six: Add the crash cymbal above and to the left of the smaller mounted tom. Tilt slightly toward you so that the shaft of the stick will strike the edge of the cymbal. Add the ride cymbal above the bass drum and to the right of the mounted tom*. Position the ride so that the stick can strike 3-4" from the edge.

* If you are using a five-piece drum set with two mounted toms, the cymbal placement will be slightly different. Raise the ride cymbal into the space above and outside of the larger mounted tom.

A Drummer's Eye View

Here is how the drum set will look from your point of view as you set up.



Step 3
Bass, Hi-hat, and Snare

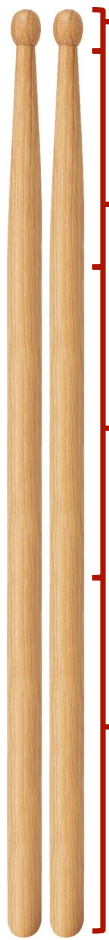
Step 5
Add Mounted and Floor
Toms



Step 6
Entire Set In
Place- All Drums
and Cymbals

Pick a Stick

There are as many different types of drum sticks as you can imagine, so how do you know what to buy? Learn about the different features of a drumstick to make a decision that is right for you.



Tip

The tip of the stick comes in many shapes, and it is the main factor affecting the sound you will hear.

Shoulder

The shoulder of the stick is where it starts to taper, and affects the weight distribution and the rebound of the stick.

Shaft

The shaft continues to taper, which affects the feel and performance of the stick. A longer taper will make a more flexible drumstick, while a shorter taper will make a more stiff drumstick.

Butt

The thickest part of the stick is the bottom. Thickness affects durability, weight, and feel of the stick in the hand.

When buying sticks:

- Roll them on a flat surface to make sure they are not warped.
- Strike each stick on a hard surface and listen to the pitch it makes. Make sure your pair matches!
- Inspect the sticks for any abnormalities in the wood.

Wood Types

Hickory

Hickory is the most popular type of wood for drumsticks. It is heavy and dense, and can absorb a lot of shock, which reduces the amount of fatigue you will feel in your hands and wrists.

Maple

Maple is lighter and less dense than hickory, but can provide a bigger stick without the extra weight. Maple sticks are best for playing fast and light without a lot of volume.

Tip Shapes Affect Your Sound!

Which sound do you prefer?



Acorn
Full, Fat
Sound



Ball
Clean, Bright
Sound



Barrel
Full, Punchy,
Loud Sound



Oval
Broad, Mid-
Range Sound



Teardrop
Rich, Dark,
Low Sound



Nylon
Bright Sound
Durable!

But not just any stick!

You probably already have some drumsticks for concert band, but those sticks won't necessarily be the sound you will want on drum set. **Start out with 5A or 7A sticks**, and experiment from there. You will soon learn whether you like heavier or lighter sticks, longer or shorter sticks, and what sound you like from the tip of the stick.

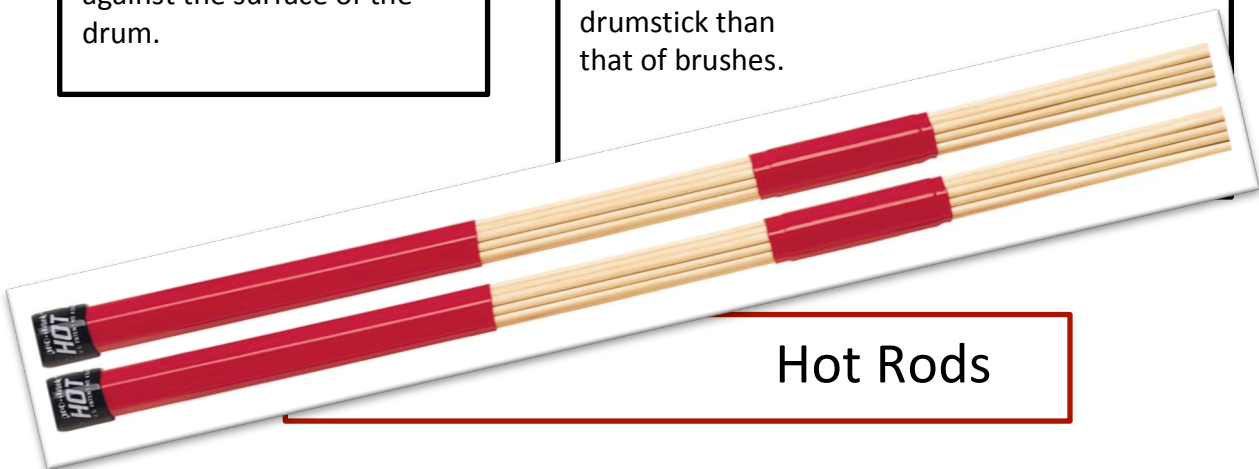
Specialty Sticks and Brushes

Brushes



Brushes are very versatile implements. They feature a spread of bristles made of wire, nylon, or other plastics. Like sticks, they can play at a variety of dynamics, but unlike sticks, they can also play a legato style with sustained sound from the brush dragging against the surface of the drum.

Hot rods, also called splash sticks or rutes, are bundles of bamboo, birch, or jute dowels. They provide a warmer acoustic tonality and a softer dynamic than drum sticks, but provide a “crack” closer to the sound of a drumstick than that of brushes.



Hot Rods

Get a Grip!



Matched Grip

This is the type of grip that you already use in concert band. It's the most common grip used in snare playing. The stick should be held between the first knuckle of the forefinger and the thumb a third of the way from the butt of the stick. Close the other fingers loosely around the stick.

2

Check out the DVD!

Traditional Grip

This grip uses matched grip for the right hand. The left hand, though, is quite different. The stick is held in the socket between the thumb and first finger at the same point on the stick as it would be in match grip. Work with your percussion teacher or band director to develop great traditional grip technique.



Grip Tips

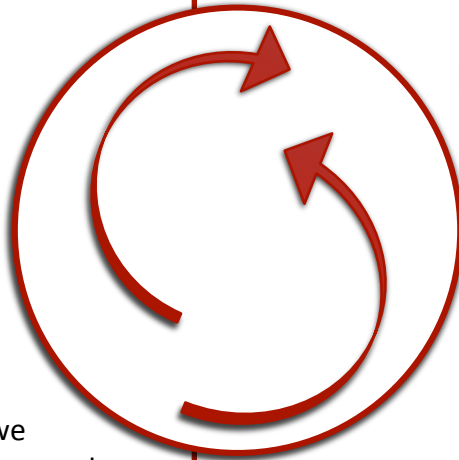
- Start with Matched Grip. You already know this grip! This is the type of grip that will be used in the DVD examples for this book.
- Think of the stick as an extension of your arm.
- If you have trouble hanging on to the sticks while you play, try grip tape.

Brush Technique

Brushes are most commonly used on jazz ballads. The art of playing with brushes is very different than sticks. There are two main techniques for playing brushes.

Stir the Soup

In this technique, both hands will swirl around the drum while making constant contact with the drumhead. Your left hand will move clockwise while your right hand will move counterclockwise. Your brushes will meet at two points in the circle. If we imagine a clock face superimposed on the drumhead, it will happen at 2:00 and 8:00. They will cross at the 2:00 position on beats 1 and 3, and cross at the 8:00 position on beats 2 and 4.



3

Check out the DVD!



Stir and Tap

In the second technique, you will combine what you already know from the “Stir the Soup” technique while adding something new. The left hand will make a large circle on the left and rear portion of the drum. The right hand will tap the desired rhythm pattern while making a smaller and more elliptical shape in the right front portion of the drum. The hands will cross less frequently, but may still cross from time to time.



You can also combine these two methods for yet a third unique sound!
Check out the DVD for more



Anatomy of a Pedal



Mallet Head

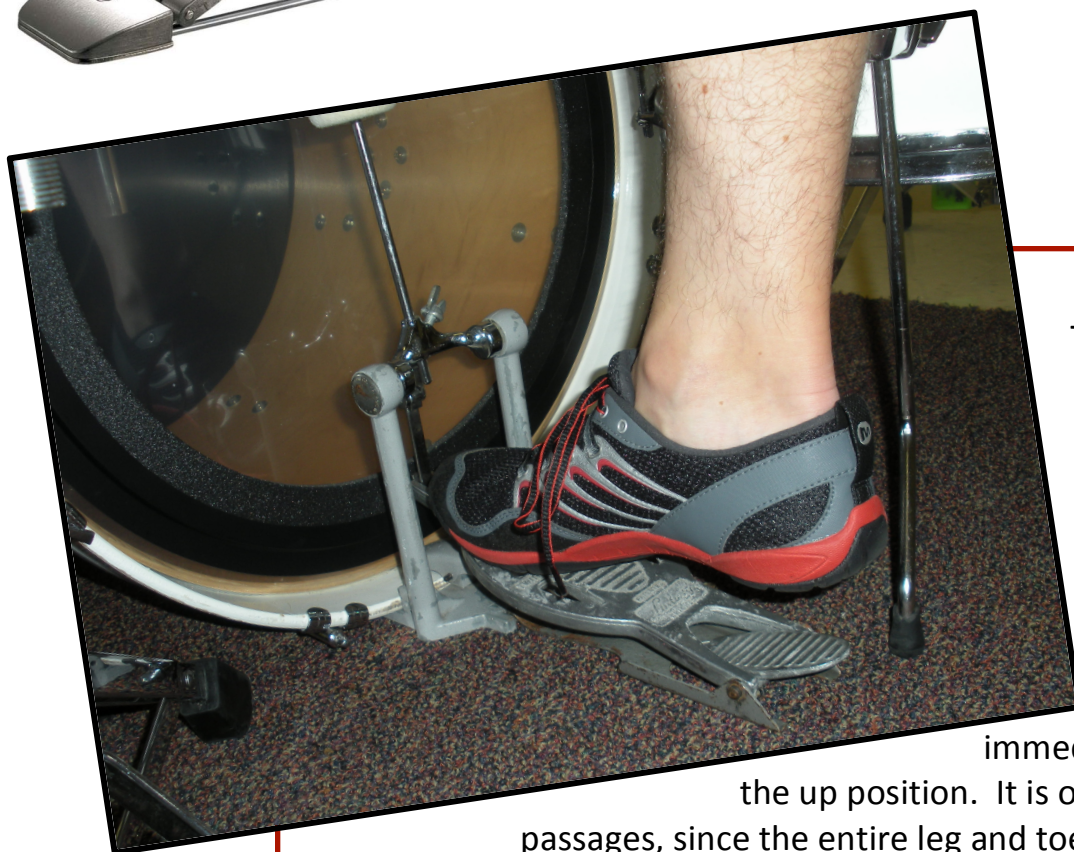
The head is the part of the pedal that hits the drum. It is usually made of felt, wood, plastic, rubber, or a combination of these materials.

Chain

The chain mechanism is pulled down to make the mallet kick forward. This is why a drum pedal is sometimes called a kick! It controls the amount of pressure you need to use to move the mallet and how much rebound the mallet has after it hits the drum.

Footplate

This is where your foot presses down to make the whole mechanism work!



Heel Up

The heel is raised off the pedal surface while the ball of the foot operates the pedal.

After striking the drum, the foot

immediately returns to the up position. It is often used in loud passages, since the entire leg and toes are involved in creating the sound. While the heel up position has many uses, most beginners use heel down, and that is the position we're going to use in this method book.

Or Heels Down?



Heel Down

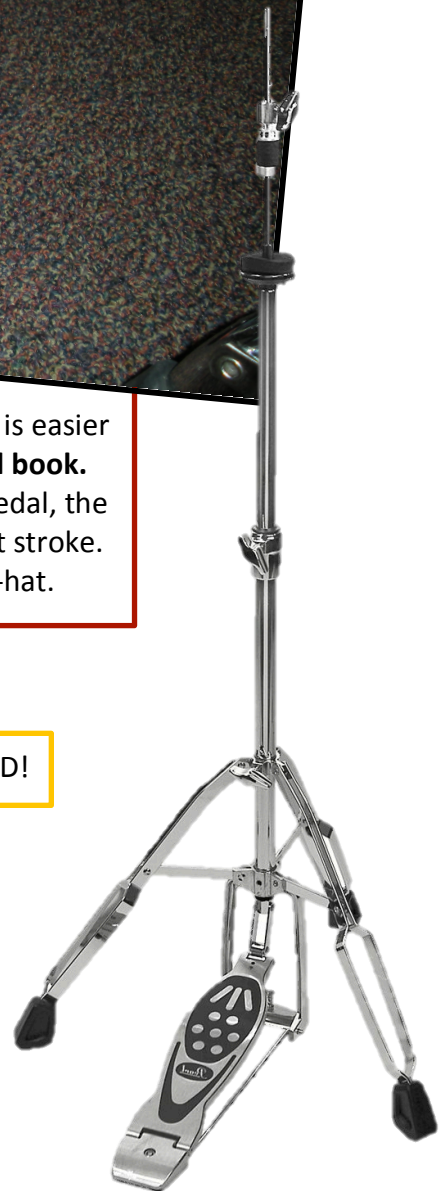
In this position, the entire foot contacts the pedal. It is the most natural position for the foot, so it is easier to start with. **This is the stroke we will use in this method book.** The ankle produces the stroke. After pressing down the pedal, the foot returns to the original position to prepare for the next stroke. This technique will be the same for both bass drum and hi-hat.



Check out the DVD!

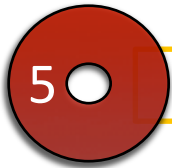
Hi-Hat Pedal

The hi-hat pedal is very similar to the bass drum pedal. It still has a footplate, and you can see it looks almost exactly like the bass drum footplate. There is still a chain mechanism, but in the hi-hat it is hidden inside the shaft of the stand. The main difference is that instead of a mallet head, the chain is connected to a rod. That rod is in turn connected to the clutch that holds the top hi-hat cymbal. The bottom cymbal is fixed in place, and the top cymbal is adjustable.



Are you ready to play?

Of course you are! That's why you're using this book! Because legs are likely our weakest limbs rhythmically, we're going to start with the feet first. Set your metronome at a slow tempo and work to increase the tempo at small increments. Make sure that you are using the



Check out the DVD!

heel down technique all the way! Be careful- this exercise is like a little tongue twister for your feet. 😊

Practice these foot builder exercises by playing
Bass Drum and **Hi-Hat** using the feet only.

The image contains six staves of musical notation for foot builder exercises. Each staff begins with a double bar line and a 4/4 time signature. The notation uses quarter notes, eighth notes, and rests, with 'x' marks indicating specific foot positions or techniques. The exercises vary in complexity, including single patterns and more intricate rhythmic sequences.

You will learn about 3 styles:

ROCK *SWING* **LATIN**

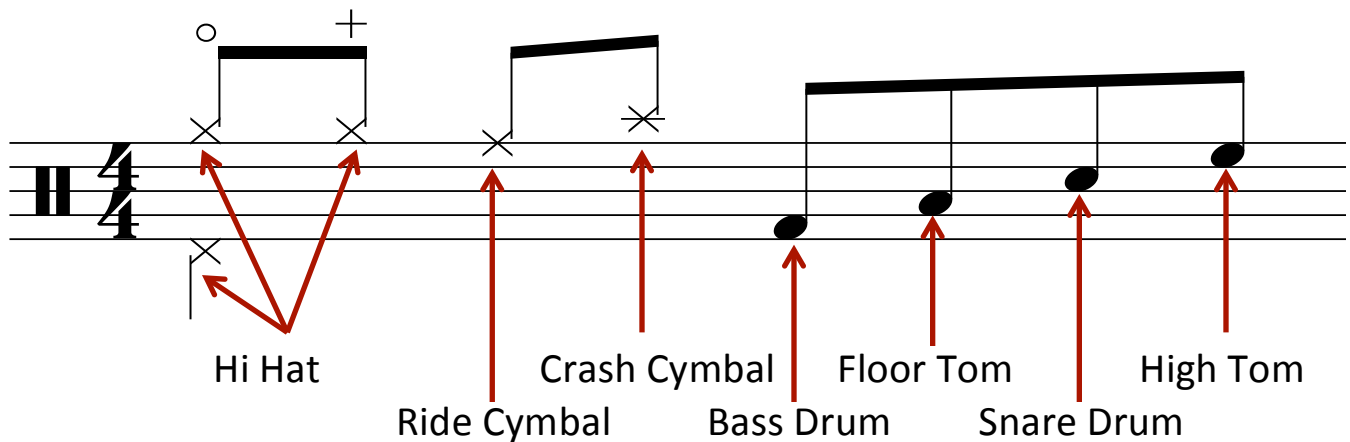
But no matter what style you're playing in, there are a few things to keep in mind that will help you to play well.

1. Start slowly. Practice each measure of the exercise individually many times before you move on. Playing it right once isn't enough!
2. Use a metronome to ensure you're keeping a steady pulse.
3. Isolate each hand and foot alone before combining elements.
4. Use good posture and sit up straight so that you can reach all parts of the drum set.
5. Watch the DVD for help on each exercise and many of the beat patterns included in this method book.



I have to read how many notes at once?

Drum set notation can be a bit confusing, but if you know what you're looking at, it's no big deal! All notations in this method book will be written for only ONE mounted tom. As you feel more comfortable, you can move those notes around to both toms, but for now let's stick with just one. Let's get started...

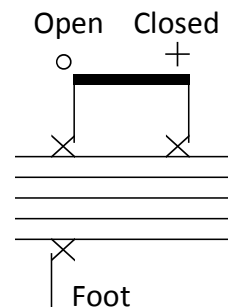


Any note with an X note head represents a cymbal.

Any note with a solid note head represents a drum.

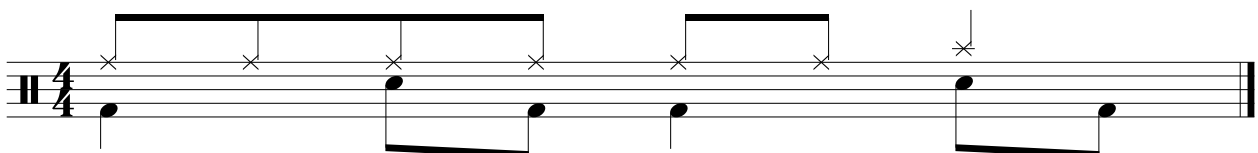
But WAIT! There are three notes for hi-hat?

The two hi-hat notes above the staff indicate you should play the cymbal with your stick. A hi-hat note with an o represents an open hi-hat; so open it by letting up with your foot. Any note with a + represents a closed hi-hat, so close the cymbals together with your foot. If nothing is indicated, assume that the hi-hat is closed. The note below the staff indicates to play the hi-hat with your foot. Open and close using the foot pedal to get a “chick” sound.



Quiz Yourself!

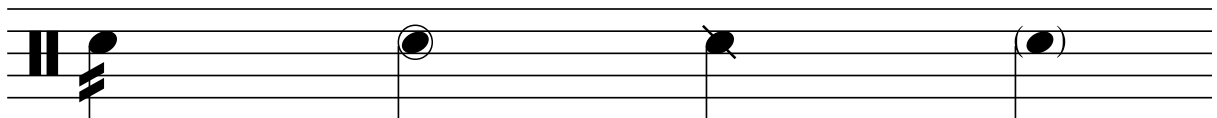
Based on what you have just learned, can you figure out what you should play in the measure below?



Advanced and Alternate Notation

While you will be able to play a majority of drum set music with what you already learned, there are many other unique symbols that you may see when playing drum set. Here are some examples of many of those.

Specialty Notation for Snare Drum



Diddle

A shorthand way of writing rhythms when repeated on one drum. This example would be four 16th notes.

Cross Stick

The stick lays across the drum and is played by striking or knocking the shaft of the stick against the rim of the snare.

Rim Shot

Strike both the rim and head with one stick to create a pop. Be careful to play only ONE sound, not a flam.

Ghost Note

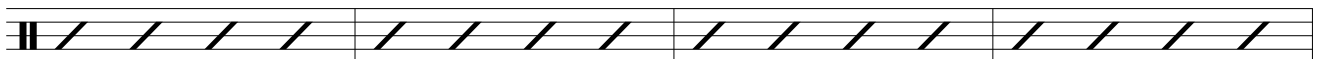
These notes are played very softly and are said to be “felt” and not heard or called an anti-accent.

Slash Notation

Sometimes, a chart doesn’t show notes, just slashed lines. This implies that the drummer should “keep time” in an appropriate groove. Then, it’s up to the musician to play the music best. You must have a comprehensive knowledge of the music style in order to do that appropriately. The good news is that the following pages will help you build that musical vocabulary!

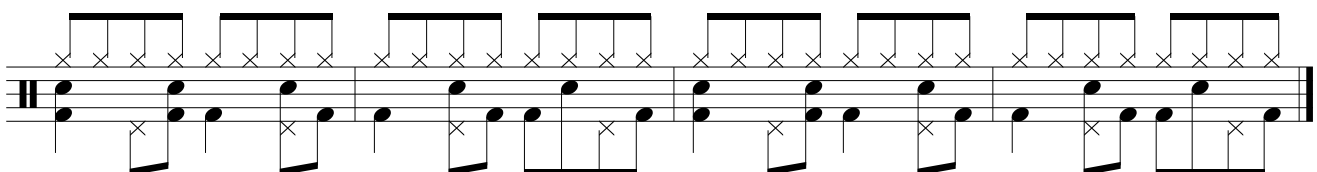
For example, when you see this...

□=112 Bossa Nova



...it means you should play this!

□=112 Bossa Nova



Coordination Exercises

Before we can bang away with all four limbs, we have to start with Two-Way Coordination.

RIGHT HAND: Ride Cymbal
LEFT HAND: Snare Drum

RIGHT FOOT: Bass Drum Pedal
LEFT FOOT: Hi-Hat Pedal

Hands Alone Exercises Play 4-8 times each.

A. B. C.

Cym. S.D.

D. E. F.

Feet Alone Exercises Play 4-8 times each.

A. B.

B.D. H.H.

6

Check out the DVD!

Practice Tips:

- Start Slowly!
- Always Use A Metronome!
- Repetition is Essential!



Choose Your Own Drum Set Adventure!

Do these two-line exercises the following ways:

- | | | |
|-------------------------|--------------------------|--------------------------|
| 1. Right and Left Hands | 2. Right and Left Feet | 3. Right Hand and Foot |
| 4. Left Hand and Foot | 5. Right Hand, Left Foot | 6. Left Hand, Right Foot |

And, practice with the following variations:

1. Play each measure alone 4 times in a row.
2. Play two measure segments 4 times in a row.
3. Play each row all the way through left to right.
4. Play down the first measure of each line, then the second, then third, and finally fourth.
5. Play down the first two measures of each line, then the last two.



Check out the DVD!

Rock is the first style we're going to learn. It's been the most popular style of drumming since the 1960's, and it might even be the reason that you wanted to learn to play the drums! Even though you didn't know it, everything you've been doing so far in this book was to set you up for this style. It's our first step because it is based on straight eighth-note rhythms you are already familiar with.

Rock Drumming is:

80% Drums

20% Cymbals

Listening is a very important part of becoming a great drummer! Listen to these great examples of rock drummers and take note of the things that you like in their playing.

- Ringo Starr (The Beatles)
- Carter Beauford (Dave Matthews Band)
- Jon Bonham (Led Zeppelin)
- Terry Bozzio (Frank Zappa)
- Vinnie Colaiuta (Sting)
- Neil Peart (Rush)
- Phil Rudd (AC/DC)



Check out the DVD!

All rock exercises in this book are represented on the DVD. Check it out!

Rock Beats

These basic beats progress from easy to more difficult. Start slowly and practice each until you're comfortable. It's a good idea to practice hands and feet separately when starting a new exercise.

Cym.
S.D.
B.D.
H.H.

3

5

7

9

11

Mix and Match Your Own Rock Beats

Practice each cymbal and rock pattern many times until you're comfortable. Choose any cymbal pattern. Then, choose any of the rock rhythms, and combine. (Examples: A1 or F21) Mix and match the patterns in as many combinations as you can imagine!

The image displays musical notation for various cymbal and rock patterns, organized into seven rows. Each row contains four patterns, each with a red letter or number above it. The notation is written on a five-line staff with a key signature of one flat (Bb) and a 4/4 time signature.

- Row 1:** Cymbal patterns labeled A, B, and C. Pattern A is a simple quarter note. Pattern B is a quarter note followed by a quarter rest. Pattern C is a quarter note followed by a quarter rest, then a quarter note.
- Row 2:** Cymbal patterns labeled D, E, and F. Pattern D is a quarter note followed by a quarter rest. Pattern E is a quarter note followed by a quarter rest, then a quarter note. Pattern F is a quarter note followed by a quarter rest, then a quarter note.
- Row 3:** Rock rhythms labeled 1 through 4. Pattern 1 is a quarter note followed by a quarter rest. Pattern 2 is a quarter note followed by a quarter rest, then a quarter note. Pattern 3 is a quarter note followed by a quarter rest, then a quarter note. Pattern 4 is a quarter note followed by a quarter rest, then a quarter note.
- Row 4:** Rock rhythms labeled 5 through 8. Pattern 5 is a quarter note followed by a quarter rest. Pattern 6 is a quarter note followed by a quarter rest, then a quarter note. Pattern 7 is a quarter note followed by a quarter rest, then a quarter note. Pattern 8 is a quarter note followed by a quarter rest, then a quarter note.
- Row 5:** Rock rhythms labeled 9 through 12. Pattern 9 is a quarter note followed by a quarter rest. Pattern 10 is a quarter note followed by a quarter rest, then a quarter note. Pattern 11 is a quarter note followed by a quarter rest, then a quarter note. Pattern 12 is a quarter note followed by a quarter rest, then a quarter note.
- Row 6:** Rock rhythms labeled 13 through 16. Pattern 13 is a quarter note followed by a quarter rest. Pattern 14 is a quarter note followed by a quarter rest, then a quarter note. Pattern 15 is a quarter note followed by a quarter rest, then a quarter note. Pattern 16 is a quarter note followed by a quarter rest, then a quarter note.
- Row 7:** Rock rhythms labeled 17 through 20. Pattern 17 is a quarter note followed by a quarter rest. Pattern 18 is a quarter note followed by a quarter rest, then a quarter note. Pattern 19 is a quarter note followed by a quarter rest, then a quarter note. Pattern 20 is a quarter note followed by a quarter rest, then a quarter note.
- Row 8:** Rock rhythms labeled 21 through 24. Pattern 21 is a quarter note followed by a quarter rest. Pattern 22 is a quarter note followed by a quarter rest, then a quarter note. Pattern 23 is a quarter note followed by a quarter rest, then a quarter note. Pattern 24 is a quarter note followed by a quarter rest, then a quarter note.

Rock Fills

A drum fill is a short percussive exclamation that “fills” up a portion of music and acts as a bridge between musical phrases. This must be played in the same time and style as the rest of the music. It’s like a short solo, usually from 2-4 beats, but as long as 2 measures. Work on the following fills as you build your bag of tricks!

Always practice fills in the context of the music. For these exercises, play four bars of your favorite rock beat, then the fill, and then continue in time. Practice with a metronome to keep steady time.

Two Beat Fills

Tom
S.D.
F.T.
B.D.
H.H.

Play Three Bars of Time

Play Three Bars of Time


Three Beat Fills

3

Four Beat Fills

3

BW 2012*The Future of the Bandworld***The Tool Maker (part 2)**[Click here for part 1](#)**Quickly. The Drum Assigner**


Name/Group: Firebird Honor Band		Group Ref: Grand Ballroom 3		Concert/Term: WIBC 2009								
Percussion Section Assignment Chart		Title 1	Title 2	Title 3	Title 4	Title 5	Title 6	Title 7	Title 8			
 <p>Original design by Bruce Pearson Edited & Programmed by M. Max McKee</p>		Brazilian Miniatures (Set 2) Nogueira, Hudson	Bugle Call Rag Blake Pittman	Children's Folksong Suite Waltzyk, Kevin	Pageant Persichetti, Vincent	Wild Nights Tichell, Frank	You'll Never Walk Alone 3 Rodgers - Hammerstein Scott McKee					
Player Name or Station #												
1 Gregory, Abby		BE,XY	SD	MB	SD	XY	MB					
2 Levin, Delaney		SD	BD	TR,CC		MB	XY					
3 Pickard, Kyle		VI,MB		SD,TA	SC	BO,SC	VI					
4 McDonald, Kayla		PI	XY	TI		TB,TR	CC					
5 Greene, Dylan		AG,SH	VI	BE	TD	BE,CC	SC					
6 Read, Benjamin		GU	SD	XY	BD	VI	SD					
7 McFadden, Tyler		FT	CC	SD	SD	SC,TA,GO	TI					
8 Miedema-Boyajian, Emory		BD,TA	SD	BD,SC	SD	TI	SD					
9 Worthatch, Cody		CC,SC,TR,CAB		VI	TD	BD	BE					
AC	Antique Cymbals	CG	Chinese Gong	HD	Hand Drum	PS	Piccolo Snare	SI	Siren	TI	Timpani	Quickly! The Drum Assigner SPECIAL Ver. AW-3 10/10/2009 WIBC Publishing 407 Terrace Ashland, OR 97520 © Winc 2007
AF	Atuche (of CAB)	CH	Chimes	HH	Hi Hat	PT	Piccolo Triangle	SP	Steel Pipe	TK	Talko Drum	
AG	Agogo	CH	China Cymbal	HP	Harp	PW	Police Whistle	SPL	Spoken Cymbal	TM	Tom	
AN	Anvil	CL	Claves	HR	Hoof Rattles	RA	Rattler	SPL	Spoon	TR	Triangle	
BD	Bass Drum	CG	Congas	HT	High Tom	RC	Ride Cymbal	SPL	Seed Pod Rattles	TS	Tapset (or DS)	
BE	Bell (Clock)	CP	Cowbell	IP	Iron Plate	RS	Rain Stick	SS	Sapsucker (or Wng)	TT	Tom Toms	
SH	Bicycle Horn	DC	Duck Call	KL	Klaxon	RT	Roto-Toms	ST	Stones	TW	Train Whistle	
BO	Bongo	DS	Drumset (or TS)	LD	Log Drum	RTL	Rattles	SW	Side Whistle	TY	Typewriter	
BR	Brake Drum	FC	Finger Cymbals	MA	Malacas	SA	Sandpaper Blocks	SY	Synthesizer	VB	Vibes	
BT	Bell Tree	FD	Floor Drum	MB	Maracas	SE	Sleigh Bells	SZC	Scize Cymbal	VB	Vibraslap	
SW	Bird Whistle	FT	Floor Tom	MT	Mark Tree	SS	Short Stick	TAM	Tam Tam	WB	Woodblock	
CA	Castanets	FX	Flutones	NC	Mark Tree	SC	Suspended Cymbal	TAM	Tam Tam	WC	Wind Chimes	
CAB	Cabasa (or AF)	GC	Glass Chimes	PG	Nightingale Call	SD	Snare Drum	TH	Temple Blocks	WH	Whip (or SS)	
CB	Cowbell	GU	Gourd	PI	Pop Gun	SH	Shaker	TD	Tenor Drum	WT	Whirling Tubes	
CC	Crash Cymbals	GU	Gong (Tam Tam)	PI	Piano	SHB	Ship's Bell	TH	Thi Cari Horn	XY	Xylophone	
CE	Celeste	GU	Gung					THS	Thundersheet			
All player - Play if needed - Part refers to name or number of parts! - Other words define what to play:												
Play5 Title1: Ganzha-Shaker												
Play6 Title1: Reco-rec+GU												
Play7 Title1: Sundu-Floor Tom - Play7 Title5: SC (large) -												
Play3 Title5: SC (medium) -												
Play9 Title1: Aboca - Cabasa - Play9 Title5: Cover both bass drum parts -												
Player Instructions												

This powerful tool is free and may be downloaded through our web site: [Download Quickly](#)


The power of this system lies in the use of a database that Quickly! keeps in place. If you decide to purchase our add-on database of 1500 analyzed band compositions, a single click can (as it did above) place the Title (America the Beautiful) with composer & arranger and a complete list of all the percussion used WITH A SINGLE MOUSE CLICK.

The above was put on the chart using what we call AUTO PLACE. Using this method, creation of the chart is nearly instantaneous. If you want to be sure that the Station 1 player always gets Timpani (TI) parts, you can choose the instruments from a pop-up list and place them in any way you wish. You can also double or triple assign snare drum, for example.

When you are ready to print, you get a full-size version of a chart like the one shown above. Many other useful features are built in. Free, very powerful.



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BW 2012
The American Band College


An ABC Masters Candidate Special Presentation

Soloing With the Band PDF Library – Medium Level Melody Solos

by Paul Rataczak **Bio**

One of the greatest rewards we can offer our highest achieving student musicians is the opportunity to perform a solo with our band. The BandMusic PDF Library (www.bandmusicpdf.org) and its sister site BandMusic PDF Scans (www.bandmusicpdfscans.org) (both introduced in Bandworld Magazine, Fall 2010) have a number of classic solos with band available for use. The solos in the library cover lead instruments and easy to high difficulty levels. Some of them are in the "theme and variations" style where a simple melody is played first and each following movement provides an increase in difficulty. Featured here are the "song solo" style where the piece melody is the solo part, these are the easier solos.

One of the truly important questions to ask ourselves is - what difficulty level solo should you have your student attempt? My suggestion is for you to assign/choose a solo at the ability level of the student *or slightly below*. This may sound obvious, but even with an otherwise confident student musician performing a solo with the band in concert with a live audience can be a great deal to expect of a student musician, even a good to great one. Assigning too difficult a solo to push the student's level can set the student up for seeming failure when they miss notes here or there, or worse yet, lose an entire phrase and need to restart a movement. Although these students are achieving much just by attempting the solo performance, we must show even more judicious a choice in assigning a solo than when we choose literature for our performance groups. Among our responsibilities as educators is to provide not only opportunity for success to our students in various settings (concert, marching, jazz, small ensembles, etc.), but to insure that these settings are opportunities to build musical confidence and just as important - personal confidence. Choose your solos with much positive, practical care and thought. It is also perfectly fine to have the student perform the main melody section and just one or two of the variations. Base your choice on the endurance level and maturity of the student in the solo setting. Heartbeat faster, not breathing fully, etc. (remember *your* first solo?). Again, they are achieving much by performing a solo with your band!

Suggestions for use of these solos with band include:

1. Develop and feature your outstanding student musicians!
2. Promote local professional musicians, community players and talented private teachers by having them rehearse and solo with your band. This is a great opportunity to have professionals perform and speak with your group about their love and drive to improve and perform music. This is also a further way of getting your students to think about taking private lessons and a professional musical life when they hear a good musician live!
3. You, the director be the soloist. Yes, show off your musicianship to your community! Have your students and community appreciate you as a musician as well as a Music Director! Invite a colleague to guest conduct or your drum major/student director conduct, etc. Conducting a solo is not difficult, simply follow the soloist's tempo and project that tempo to the band!
4. Although not a school student use, perform these solos with your local Community or Educator Band and have your students attend the concert. The concert could be at your school and draw area middle and high school students. Or perform at a local Community or State College and show students where they could eventually be attending and studying music. Or have that higher level performing group perform these works at your or a central site. One of our goals is to encourage continuing musicianship beyond the years we have our students, hopefully as a Music Major. Or possibly as a Music Minor or at minimum performing with the college band as part of their Humanities requirements for college graduation should they major in another subject. And then Community Band participation in their years ahead.

This is article two of a four-part series. This article featured slightly difficult solos, article three will feature the medium to fairly difficult solos and the fourth article will feature the most difficult/professional level solos.

continued

**BW 2012***The American Band College*

An ABC Masters Candidate Special Presentation **Soloing With the Band PDF Library – Medium Level Melody Solos**

by Paul Rataczak

Soloing with the BandMusic PDF Library – Medium Level Melody Solos

Cocobolo Polka – Xylophone Solo, optional Cornet Solo

Concert Key(s): F/C/Bb **Meter:** 2/4 **Difficulty:** Slightly Difficult**Solo Range:** Xylophone bottom space F to F above staff; optional Solo Cornet C below staff to top of staff G

Comments: Could be done as Flute solo reading the Xylophone part. Sixteenth note melodies with sixteenth triplets. Polka tempo can make solo more difficult – base final tempo on soloist's ability. Several rallentando/ritardando sections leading back to full tempos. Db Piccolo only - no Flute part, Bass Clarinet to Bb Bass TC. No Score.

The Fire Fly Galop – Xylophone Solo, optional Flute or Cornet Solo

Concert Key(s): F/Bb **Meter:** 2/4 **Difficulty:** Slightly Difficult**Solo Range:** Second space A to Double G above staff

Comments: Could be done as a Flute solo reading the Xylophone part up an octave in low phrases. Solo Cornet part has simplified Solo cues. Eighth and sixteenth note melodies with many grace notes. Galop tempo can make solo more difficult – base final tempo on soloist's ability. Bass Clarinet to Bb Bass, substitute Tenor Sax to Baritone TC, Baritone Sax to Eb Bases. No Score.

Jupiter, Polka Petite – Cornet Solo

Concert Key: Eb/Ab **Meter:** 4/4, 2/4 **Difficulty:** Slightly Difficult**Solo Range:** B natural below staff to A above staff

Comments: Begins with Andante moderato melodic section in 4/4 with Cadenza before bulk of piece in 2/4 Polka. Bass Clarinet to Bb Bass TC. No Score.

continued

COCOBOLO POLKA.

Solo B \flat Cornet.

Full Band .75¢

Xylophone Solo.

Hertel - De Ville.

Universal INTROD.

Band Jour'n'l. # Xylo.

1023.

Polka.
♩ a tempo.

Alto.

cresc.

rall

to Coda

2. a tempo.

Quicker.

rall a tempo.

p rit.

a tempo. cresc.

rall a tempo.

TRIO.

CODA.

Pine.

rall

D. S. to

Polka.

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COCOBOLO POLKA.

Xylophone Solo.

Piccolo.

Hertel-De Ville.

Universal Band Jour'l.
1023.

INTROD. $\text{\$}$ Polka.

rall. a tempo. p

a tempo.

Quicker. mf

rit. a tempo. p

TRIO. 8

mf

rall. a tempo.

D.S. al Fine

CODA. *mf* *Fine.*

Polka.

Carl Fischer New York.

Hertel-DeVile.

to Coda Φ

roll.

Quicker.

fu

fu

226

a tempo. rall. a tempo. p

ad

22

mf

*D.S.to %
Polka.*

mf

Five.

Xylophone Solo.

Xylophone Solo.

Xylophone Solo.

Polka.

1023

cresc.  *rall. a tempo.*

to Codan Φ_1 $\left[\begin{array}{c} 2 \text{ a tempo.} \end{array} \right]$

Quicker.

rit.

at

a tempo. a tempo.

a tempo.

rit. pp rall.

val: pp

TRIO.

27

val.

CODA

Five.

D. S. to

Polka.

fu

Carl Fischer New York.

COCOBOLO POLKA.

E♭ Clarinet.

Xylophone Solo.

Hertel-De Ville.

1023. **INTROD.** $\frac{7}{4}$ Polka. *rall. a tempo. p* *to Coda*

a tempo. *Quicker. mf* *rall.* *a tempo. p* *rall. a tempo.*

TRIO. $\frac{8}{4}$ *mf*

CODA. $\frac{7}{4}$ *mf* *Fine.* *D.S. to Polka.*

COCOBOLO POLKA.

1st B \flat Clarinet.

Xylophone Solo.

Hertel - De Ville.

1023. **INTROD.**

pp *cresc.* *mf rall.* *a tempo.* Polka.

mf *Quicker.* *a tempo.* *rall.* *ret. p cresc. mf rall.*

TRIO. *pp* *a tempo.* *rall.*

CODA. *mf* *f* *Fine.* *rall. D.S. to Polka.*

Carl Fischer New York.

11703-6

COCOBOLO POLKA.

2nd & 3rd B \flat Clarinets. *Xylophone Solo.*

Hertel-De Ville.

Universal
Band Jour'l. INTROD.

1023. *pp* *cresc.* *mf* *p* *a tempo.* Polka. *a tempo.*

to Coda *1* *2* *rall.* *a tempo.*

Quicker. *mf* *a tempo.* *rit.* *cresc.* *rall.* *a tempo.*

TRIO. *pp* *mf* *a tempo.* *rall.* *a tempo.*

CODA. *f* *mf* *a tempo.* *rall.* *a tempo.*

D.S. to Polka.

Carl Fischer New York.

COCOBOLO POLKA.

Xylophone Solo.

B \flat Bass.

Hertel De Ville.

Universal
Band Jour'l.
1023.

INTROD.

Polka.
rall.
a tempo.
pp
to Coda

a tempo.
p

a tempo.
pp

TRIO.

a tempo.
p

2 rall.
D.S. to
Polka.

CODA.

a tempo.
mf

Fine.

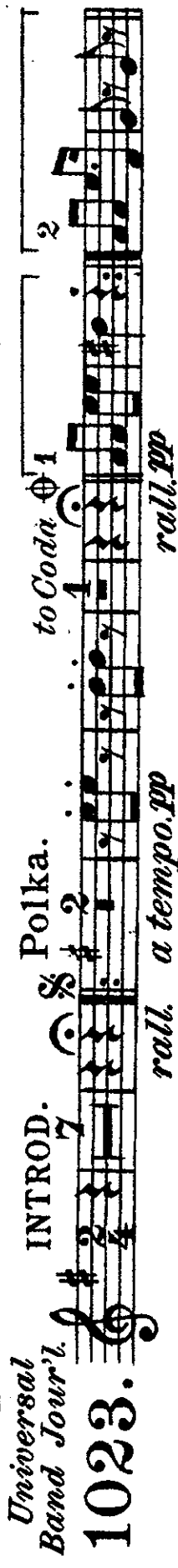
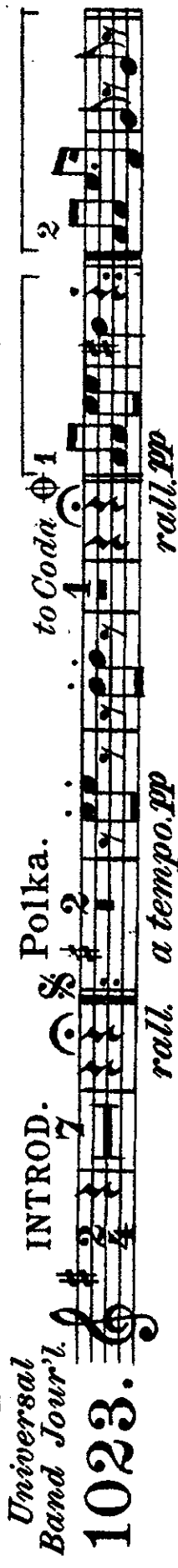
Carl Fischer New York.

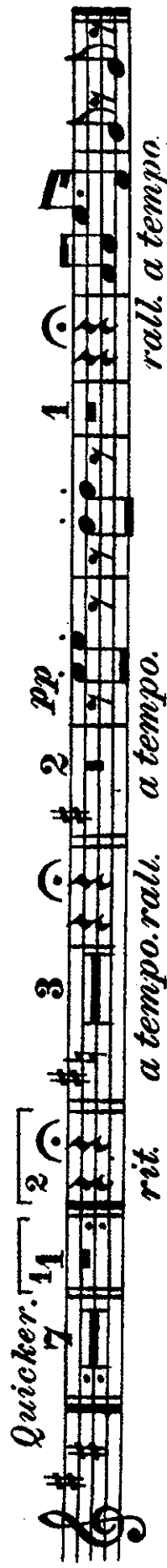
COCOBOLO POLKA.

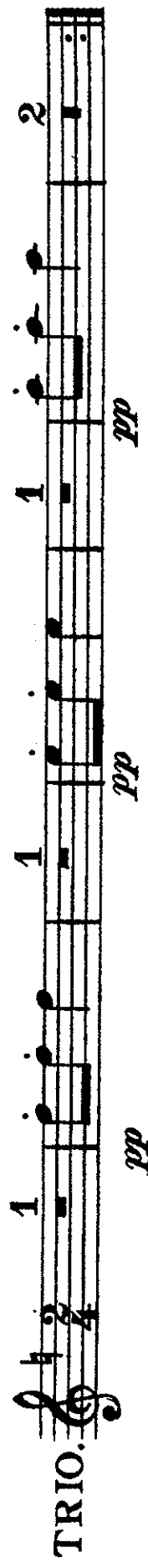
Xylophone Solo.

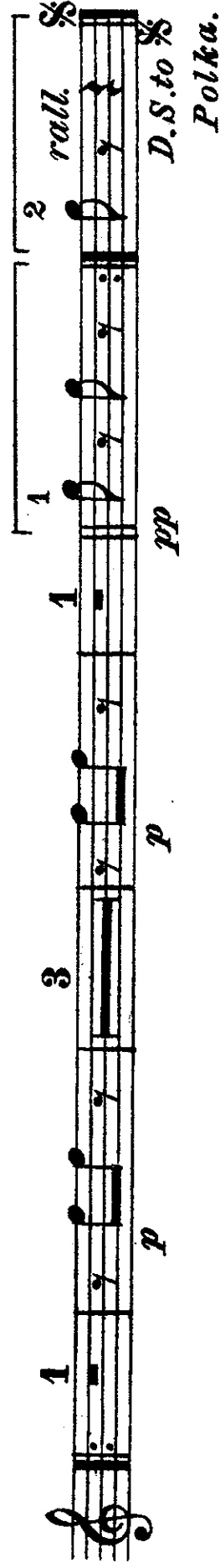
B♭ Soprano Saxophone.

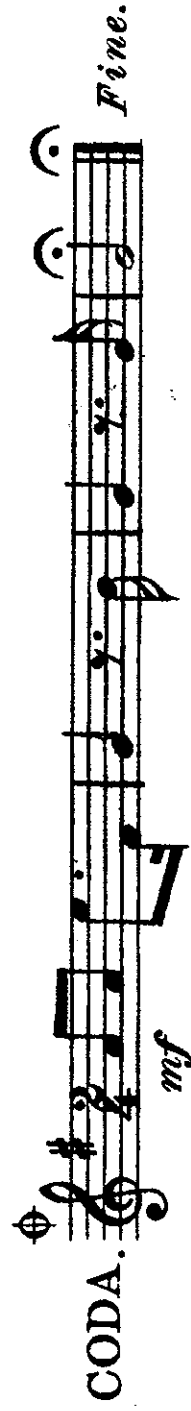
Hertel-De Ville.

Universal Band Jour'l. 1023. **INTROD.**  *Polka.* *to Coda*  *rall. a tempo. pp* *rall. pp*

Quicker.  *rit. a tempo. rall. a tempo.* *pp* *rall. a tempo.*

TRIO.  *pp* *pp*

 *p* *pp* *rall.* *D.S. to Polka.*

CODA.  *mf* *Fine.*

COCOBOLO POLKA.


Xylophone Solo.

E♭ Alto Saxophone.


Hertel-De Ville.


INTROD.

1023.  *pp* *< rall. a tempo. pp* *rall. pp* *to Coda* Φ 1

 *Quicker:* *a tempo.* *p* *2* *1* *1* *2* *rit.*

 *a tempo.* *pp* *< rall. a tempo. pp* *1* *2* *a tempo.*

TRIO.  *pp* *1* *2* *pp* *1* *2*

 *p* *1* *2* *rall.* *D.S. to* *Polka.*

CODA.  *mf* *Fine.*

11703-6

Carl Fischer New York.

COCOBOLO POLKA.

Xylophone Solo.

B \flat Tenor Saxophone.

Hertel-De Ville.

INTROD.

1023.

Polka.

#

6

2/4

pp

rall.

a tempo.

Quicker..

p

a tempo.

rit.

TRIO.

#

2/4

pp

a tempo.

CODA.

#

2/4

mf

Fine.

D.S.to Polka.

Carl Fischer New York.

COCOBOLO POLKA.

Xylophone Solo.

E♭ Baritone Saxophone.

Hertel-De Ville.

1023.

INTROD. 6

♯ Polka. *pp* *rall.* *a tempo.* *1 to Coda* *1* *rall.*

2 *a tempo.* *Quicker.* *1* *2* *a tempo.* *pp* *rall.* *pp*

TRIO. 6

♯ Polka. *pp* *rall.* *pp* *a tempo.* *1* *2* *a tempo.* *pp* *rall.* *pp* *D.S. to* *Polka.*

CODA. 6

♯ Polka. *mf* *Fine.*

COCOBOLO POLKA.

1st B \flat Cornet.

Xylophone Solo.

Hertel-De Ville.

INTROD. $\frac{2}{4}$ Polka. *to Coda*

1023. $\frac{2}{4}$ *rall. a tempo. pp* *rall. p*

Quicker.

$\frac{2}{4}$ *p a tempo. mf* *a tempo. p* *rall. p a tempo.*

TRIO. $\frac{2}{4}$ *p* *mf* *rall.*

CODA. $\frac{2}{4}$ *mf* *Polka.*

Carl Fischer New York.

COCOBOLO POLKA.

Xylophone Solo.

2nd & 3rd B♭ Cornets.

Hertel - De Ville.

1023.

INTROD. 4

Polka.

1 to Coda

rall.

a tempo. pp

mf

Quicker.

mf

a tempo.

2 a tempo.

1 a tempo.

2 a tempo.

pp mf rall.

pp

TRIO. 4

nd Cor.

p

mf

1 2

rall. D.S. to Polka.

CODA. 4

f

Fine

The musical score is written for two parts: Xylophone Solo and 2nd & 3rd B♭ Cornets. It begins with an introduction in 4/4 time, marked 'Polka.' and 'a tempo. pp'. The xylophone part has a melodic line with eighth and sixteenth notes, while the cornets play a rhythmic accompaniment. The score includes several dynamic markings: pp (pianissimo), mf (mezzo-forte), p (piano), and f (forte). Tempo markings include 'a tempo', 'rall.' (rallentando), and 'Quicker.'. The piece is divided into sections: Intro, Trio, and Coda. The Trio section features a key change to D major (two sharps) and a time signature change to 2/4. The Coda section returns to the original key and time signature. The score concludes with a 'Fine' marking.

Carl Fischer New York.

11703-6

COCOBOLO POLKA.

Hertel - De Ville.

1st & 2nd E♭ Altos.

Xylophone Solo.

INTROD.

Polka.

cresc.

1023.

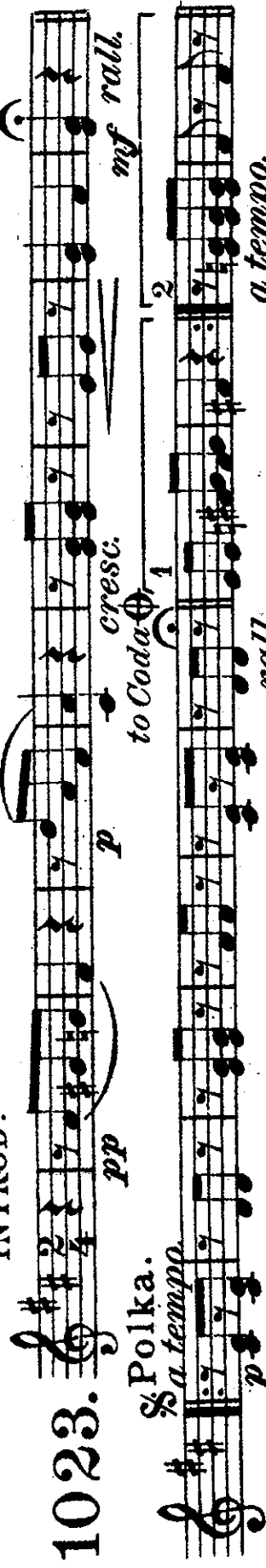
COCOBOLO POLKA.

Xylophone Solo.

3rd & 4th Eb Altos.

Hertel - De Ville.

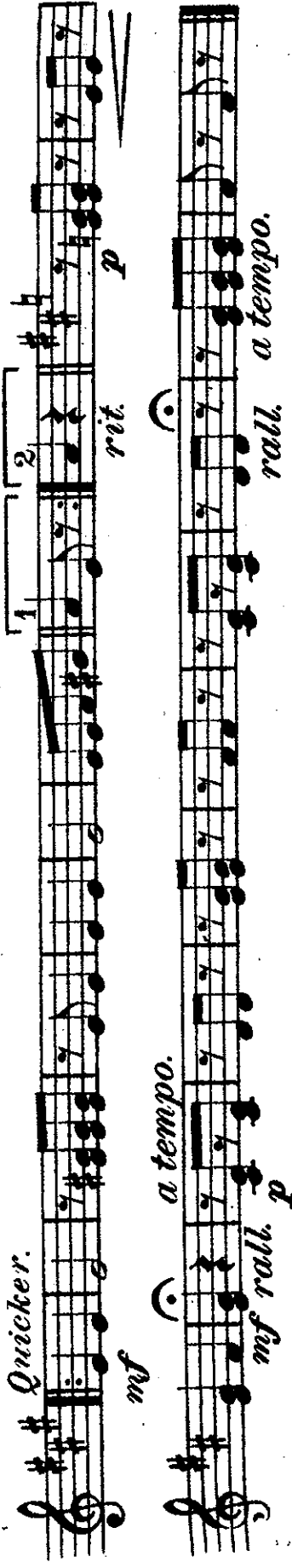
INTROD.

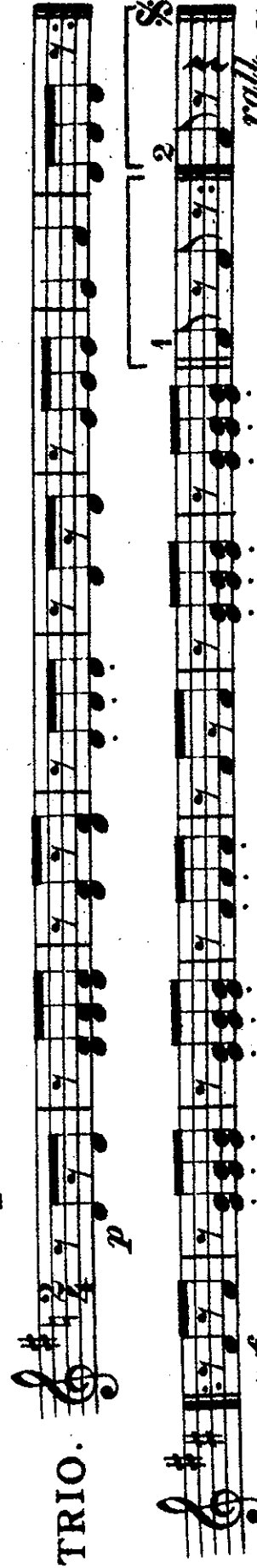
1023. 

$\frac{3}{4}$ Polka.

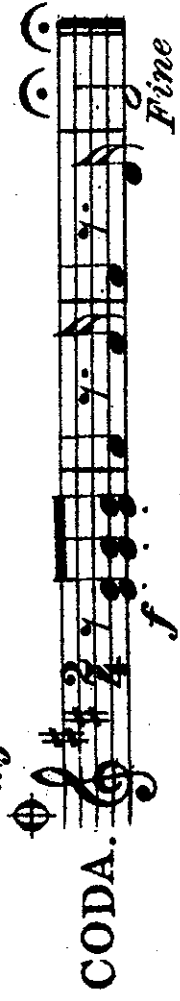
a tempo.

Quicker.



TRIO. 

rall.
D.S. to
Polka.

CODA. 

Fine

Carl Fischer New York.

COCOBOLO POLKA.

Xylophone Solo.

Hertel De Ville.

1st & 2nd Trombones :

INTROD. 6 *pp* *rall. a tempo. pp* *Polka.* *to Coda* 1 *rall. pp*

1023. *a tempo.* *Quicker.* *p* 1 *rall. a tempo.* *a tempo.*

TRIO. 16 *pp* *rall. D.S. to Polka.*

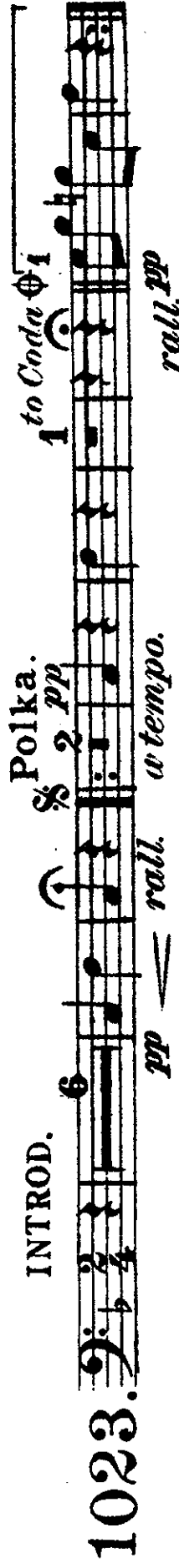
CODA. *mf* *Fine.*

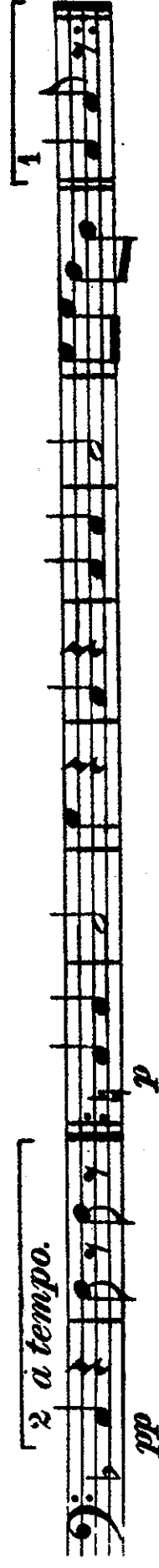
COCOBOLO POLKA.

Xylophone Solo.


3rd Trombone.

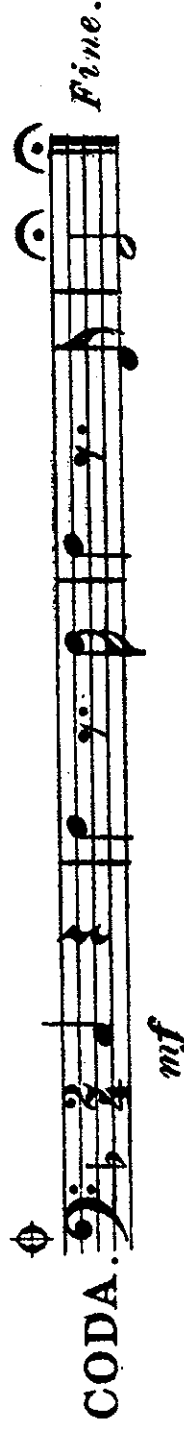
Hertel-De Ville.

INTROD.  1023. *pp* *rall.* *a tempo.* Polka. *2 pp* *rall. pp*

 *pp* *a tempo.*


 *pp* *rall.* *a tempo.* *pp*

TRIO.  *p* *2 rall.* *a tempo.* *pp* *2 rall.* *D.S. to* Polka.

CODA.  *mf* *Fine.*

COCOBOLO POLKA.

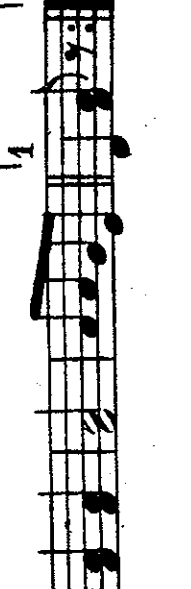
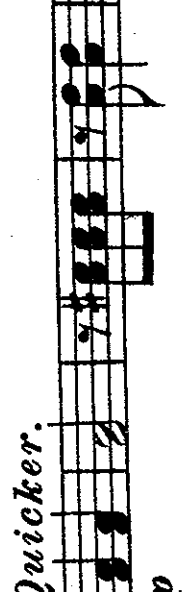
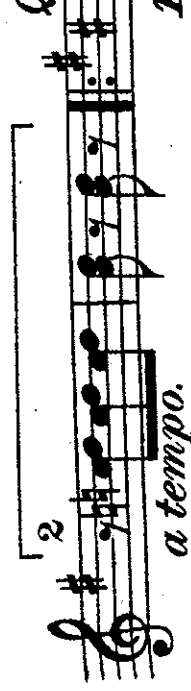
Xylophone Solo.


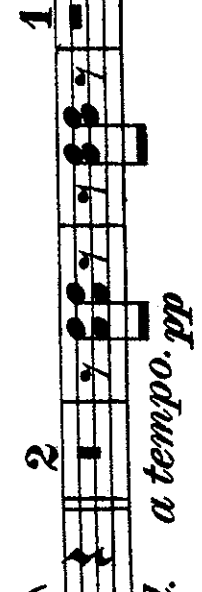
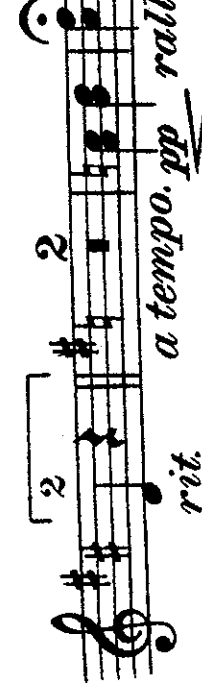
1st & 2nd Tenors .

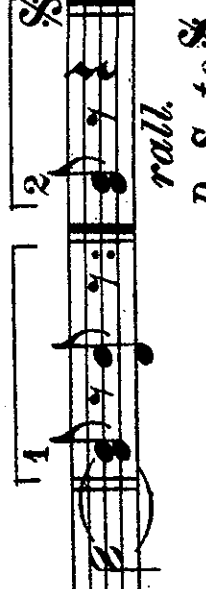
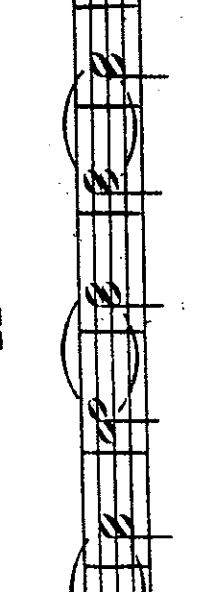
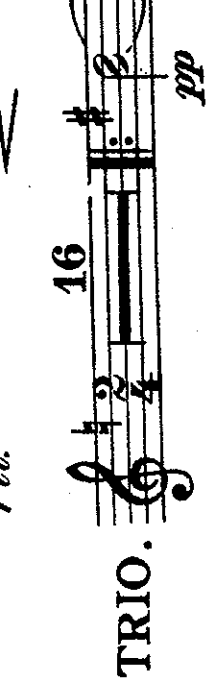

Hertel De Ville.


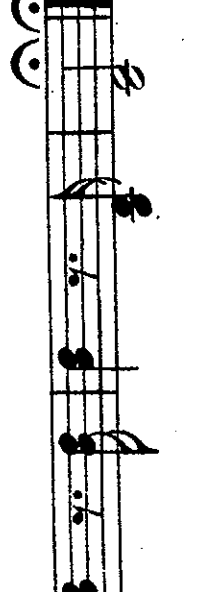
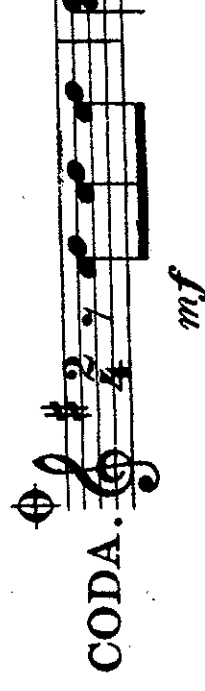
INTROD.

1023.   
to Coda  1
rall. pp

  
Quicker. p

  
rit. a tempo. pp rall. a tempo. pp a tempo.

TRIO.   
16 pp rall. D.S. to  Polka.

CODA.   
mf Fine.

COCOBOLO POLKA.

Xylophone Solo.

B \flat Bass.

Hertel De Ville.

Universal

Band Jour'l.

INTROD.

6

S. Polka.

to Coda

1023.

pp rall. a tempo. rall.

a tempo. p

a tempo. rall. a tempo. pp rall.

TRIO. 16 p rall. a tempo. D.S. to S. Polka.

CODA. mf *Fine.*

Carl Fischer New York.

COCOBOLO POLKA.

Baritone 

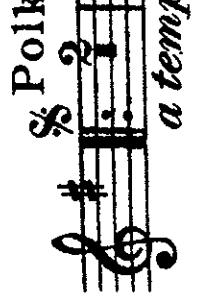
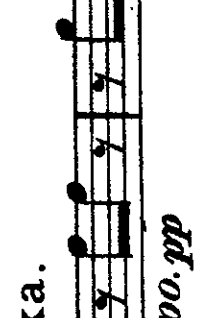
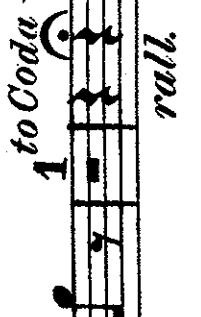
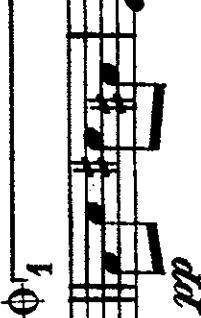
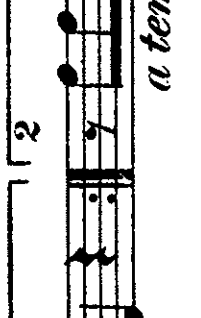
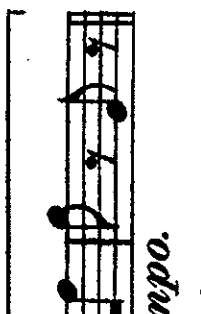
Xylophone Solo.

Hertel-De Ville.



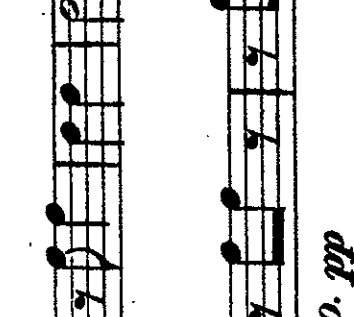
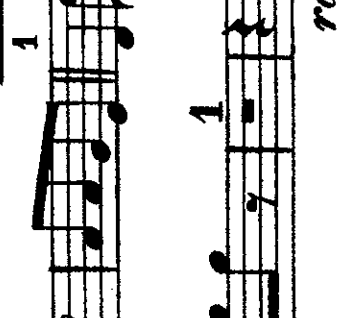
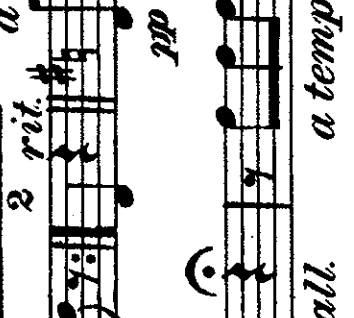
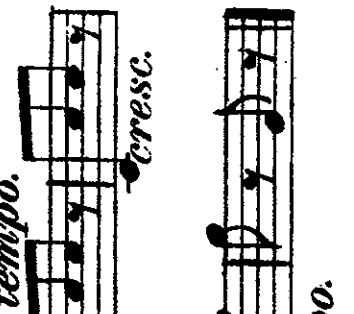
INTROD.

1023.      


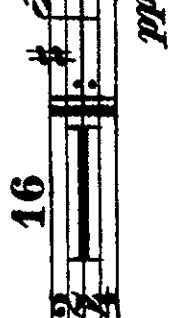
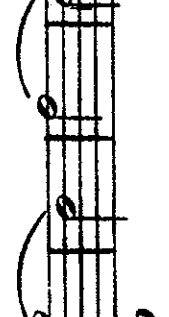
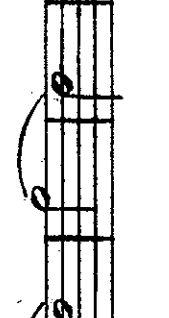


Polka.



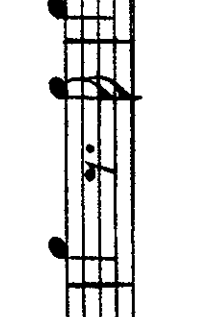
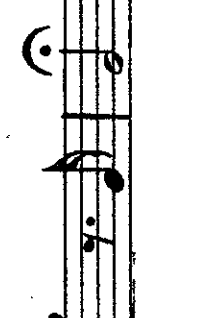
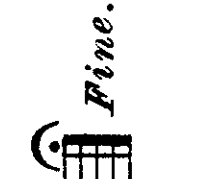

Quicker.

TRIO.

CODA.

Carl Fischer New York.

COCOBOLO POLKA.

Baritone 2.

Xylophone Solo.

Hertel-De Ville.

INTROD.

1023. 

Polka.



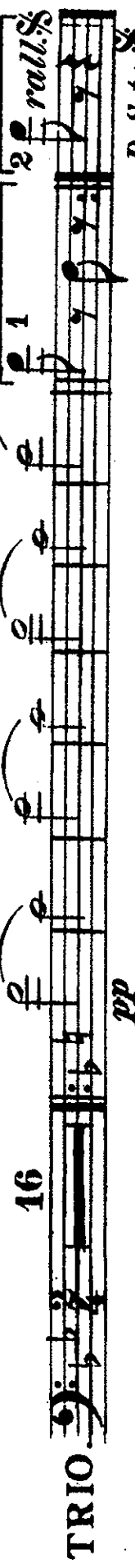
a tempo. pp



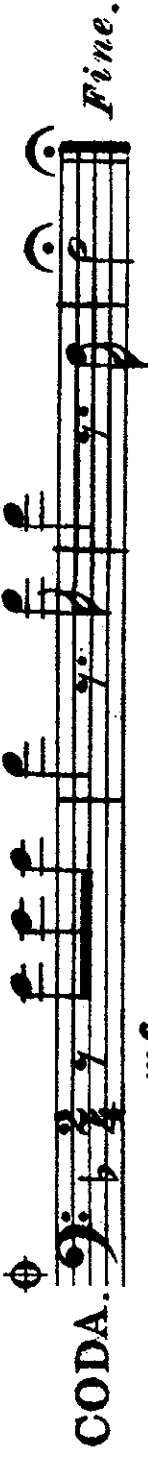
a tempo.



16

TRIO. 

mf

CODA. 

Carl Fischer New York.

COCOBOLO POLKA.

Xylophone Solo.

E♭ Bass (Tuba.)

Hertel - De Ville.

1023.

INTROD. $\frac{2}{4}$ *cresc.* *pp* *rall. p* *a tempo.* *mf* *Quicker.* *a tempo.* *f* *rall. p* *a tempo.* *Polka.* $\%$ *a tempo.* *rall.* *to Coda*

TRIO. $\frac{2}{4}$ *p* *mf* *f* *rall.* *a tempo.* *Polka.* $\%$ *rall.* *D.S. to* *Polka.*

CODA. $\frac{2}{4}$ *f* *Pine.*

Carl Fischer New York.

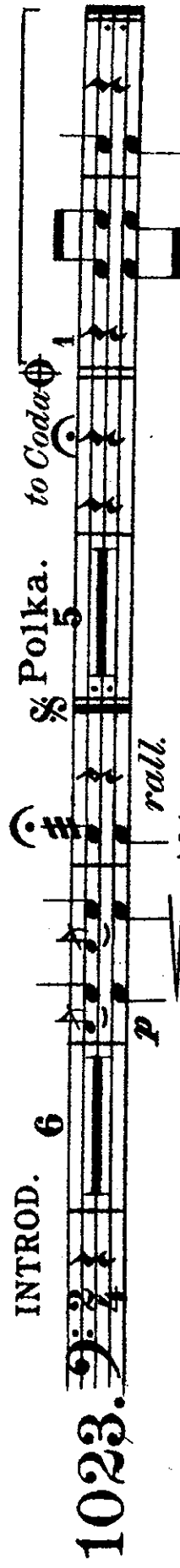
COCOBOLO POLKA.

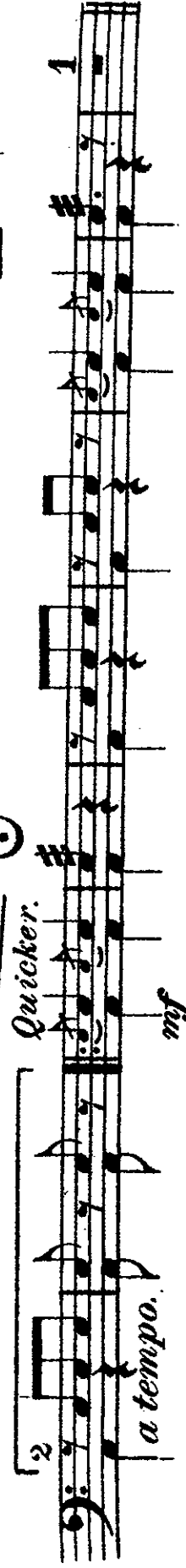
Drums.


Xylophone Solo.

Hertel - De Ville.

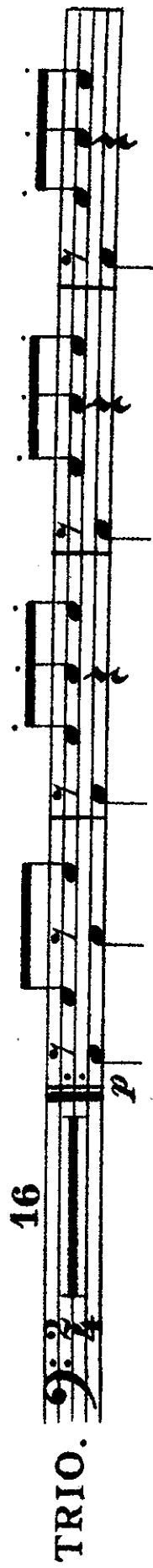
INTROD. 6

1023. 

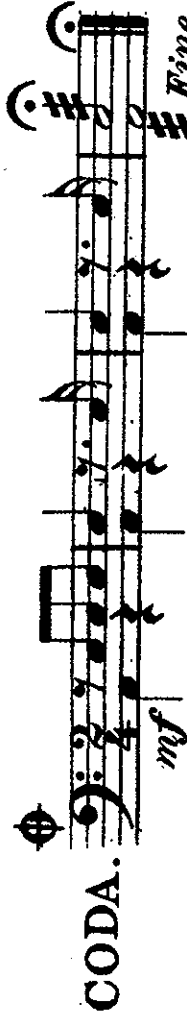





16

TRIO. 



CODA. 

rall.
D.S. to 
Polka.

Carl Fischer New York.

COCOBOLO POLKA.

Xylophone.

Xylophone Solo.

Hertel-De Ville.

INTROD.

1612. 

Polka a tempo. 

to Coda 

Quicker. 

D.S. to al
Then Trio.

TRIO. 

gliss. 

CODA. 



THE FIRE FLY GALOP.

Xylophone.

XYLOPHONE SOLO.

Wm Stobbe.

Xylo.

9.10.9. 8. 7.8.7. 6.7.6.
4. 6. 9. 11. 11. 14. 13. 13. 9.10.9. 8. 7.8.7. 6.7.6. 4. 6. 9. 11.
12. 15. 14. 14. 10. 11. 12. 11. 10. 9. 10. 9. 8. 8. 8. 11. 10. 9. 8. 8. 10. 9. 9.
tr 10.11. 14. 13. 11. 10. 10.11. 13. f 12.8.6.8. 12.8.6.8. 12.8.6.8. 12.8.6.8.
11.9.6.9. 11.9.6.9. 11. p 11.10.8.10.11.10.8.10. 11.10.8.10.11.10.8.10. 11. 9.7.9. 11.9.7.9.
11. 12. 15. 14. 10. 11. 13. 12.7. 8. 10. 9. 8. 7. 7.8. 6. 6. Gliss.
11. 8. 8. 8. 8. 8. Gliss. 13. 9. 9. 4. 4. 9. 4. 9. 13. 13. 16. 16. 16. 16.
11. 11. 11. 11.

Basses.

Trio

p 7.9. 7. 10. 7. 11. 7. 12. 7. 13. 7. 12. 12. 11.
p 6 11 6 12 11. 10 6 10 6 11 10. 9 7. 9. 7. 10. 7. 11. 7. 12.
7. 13. 7. 12. 12. 11. 6. 11. 6. 12. 11. 10. 5. 7. 5. 8. 4. 9.

f 9.7. 9.7.10.7.10.7. 11.7.11.7.12.7.12.7. 13.7.13.7.12.7.12.7. 12.6.12.6.11.6.11.6. 11.6.11.6.12.6.12.6.

11.6.11.6. 10.6.10.6. 10.6.10.6.11.6.11.6. 12.5.10.5. 9.5.9.5. 9.7.9.7.10.7.10.7. 11.7.11.7.12.7.12.7.

13.7.13.7.12.7.12.7. 12.6.12.6.11.6.11.6. 11.6.11.6.12.6.12.6. 11.7.11.7.10.7.10.7. 7... 9.

tr *mf* 9.10. *Gliss.* 16. 16. 14. 12. 9.

tr *ff* 9.10. 9. *Gliss.* 17.13.13.13. 16.12.12.12. 13.12.11.11.13. 12. *D.C.*

Xyl:
C O D A.
f *Orch.* 13. 13. 13. 13. 13. *Gliss.*

Xyl: Cad:
Commence slowly, get faster gradually. 14.10.8.10. 13.10.8.10. 13.10.8.10. 13.10.8.10. 13.10.8.10.

14.10.8.10. 13.10.8.10. 13.10.8.10. 14.10.8.10. 15.10.8.10. 16.10.8.10. 17. 16. 6. 11. 6.

a tempo. 10. 12. 13. 15. 14. 13. 12. 10. 9. 8. 7.8. 14. 13. *rall.* *tr*

16. 16. 16. 16. 16. 16. *Gliss.* 2. *a tempo*
Orchestra. *Pub. by J W PEPPER Phila Pa*

Fire Fly Galop, The

Stobbe, Wm.

The Fire Fly Galop

by: Wm. Stobbe

Original Copyright: 1898

By: J. W. Pepper

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Stobbe, William R.

DOB: unknown

DOD: unknown

William R. Stobbe was director of the orchestra at the Arch Street Theater in Philadelphia in the 1890s.¹

Fire-Fly Galop, The (xylophone solo) was published 1898 by J.W. Pepper.

Program note researched by Marcus L. Neiman
Medina, Ohio

Additional information on either the composer or composition would be welcomed. Please send information to

marcusneiman@zoominternet.net

¹ Rehig, William H., Bierley, Paul (editor). *The encyclopedia of band music*, Integrity Press, Westerville, OH. (2005), CD, used with permission.

Piccolo.

STOBBE.

Pub. by J.W. PEPPER, Phila. Pa.

Wm. Stobbe

5

Begin slowly, get faster gradually.

Oboe.

WM STOBBE.

Pub. by J.W. PEPPER, Phila. Pa.

E♭ Clarinet.

STOBBE.

E♭ Clarinet.

The musical score for the E♭ Clarinet is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings include *f* (forte), *p* (piano), and *dolce* (softly). There are also markings for *trio* and *Coda*. The score is divided into sections by repeat signs and first/second endings. The piece concludes with a *Coda* section marked with a double bar line and the word 'Coda'.

Pub. by J.W.PFPPER, Phila., Pa.

20th Century Journal

THE FIRE FLY - GALOP.

1st B \flat Clarinet.

STOBBE.

The musical score is written for the 1st B \flat Clarinet. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is indicated as 'ALLEGRO'. The score is divided into several sections:

- First Section:** Starts with a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *f* (forte).
- Second Section:** Continues the melody with various articulations and dynamics.
- TRIO:** Marked with 'TRIO.' and a key signature change to one flat (F). It includes first and second endings. Dynamics include *f* and *p*.
- CODA:** Marked with 'CODA.' and a key signature change to one sharp (F#). It includes a 'Coda.' instruction and a double bar line with repeat signs.

Pub. by J.W. PEPPER, Phila. Pa.

THE FIRE FLY - GALOP.

2d B♭ Clarinet.

STOBBE.

The musical score for the 2d B♭ Clarinet part of 'The Fire Fly Galop' by Stobbe. The piece is in 2/4 time and the key of D major (indicated by two sharps). The score begins with a main melody featuring first, second, and third endings. The first ending leads back to the beginning, the second ending leads to the Trio, and the third ending leads to the Coda. The Trio section is marked with a 'TRIO.' and a key signature change to C major (one sharp). It includes a piano (p) section and a fortissimo (ff) section. The score concludes with a Coda section marked 'D.C.' (Da Capo).

THE FIRE FLY-GALOP.

Bassoon.

Wm STOBBE.

1 3 6

f

1 2

f

to Coda 1 2

TRIO. 16

f

f

1 2

f

Φ

Coda.

f

THE FIRE FLY-GALOP. Soprano Saxophone.

WM STOBBE.

2 *f* 1 2 3 *p*

to Coda Φ_1 4

TRIO. 1 3 1 1 3

f *p* *f* *ff*

Φ CODA. 2 *f* *D.C.* *Cud.*

Pub. by J.W. PEPPER, Phila. Pa.

THE FIRE FLY-GALOP.

Alto Saxophone.

WM STOBBE.

The musical score is for the Alto Saxophone part of 'The Fire Fly-Galop'. It begins with a solo section in 2/4 time, featuring a key signature of one sharp (F#). The tempo is marked with a 'C' in a circle. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte) and *p* (piano). A section labeled 'to Coda' is indicated with a double bar line and a 'C' in a circle. The 'TRIO' section begins with a new key signature of two sharps (F# and C#) and a 2/4 time signature. It includes a 'Coda' section marked with a double bar line and a 'C' in a circle. The score concludes with a 'D.C.' (Da Capo) instruction. The publisher is listed as J.W. Pepper Philadelphia.

20th Century Journal

THE FIRE FLY - GALOP.

(XYLOPHONE SOLO.)

E♭ Cornet.

Wm STOBBE.

1066.

Copyright MDCCLXXCVIII by J.W. Pepper.

N.B. Play all small notes when used without Xylophone.

Solo B \flat Cornet.

(XYLOPHONE SOLO.)

WM STOBBE.

1066. 

Copyright MCCCXCVIII by J. W. Pepper.

N.B. Play all small notes when used without Xylophone.

20th Century Journal

THE FIRE FLY - GALOP.

1st B \flat Cornet.

STOBBE.

The musical score for the 1st B \flat Cornet part of "The Fire Fly Galop" by Stobbe is written in 2/4 time with a key signature of one sharp (F#). The score is divided into several sections:

- Main Melody:** The first section begins with a fortissimo (*f*) dynamic. It features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' and a '1' above it. The melody continues with various rhythmic patterns, including a triplet of eighth notes marked with a '3' and a '2' above it. The section ends with a *pp* (pianissimo) dynamic.
- Trio:** The Trio section begins with a *f* dynamic. It features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' and a '1' above it. The melody continues with various rhythmic patterns, including a triplet of eighth notes marked with a '3' and a '2' above it. The section ends with a *p* (piano) dynamic.
- Solo:** The Solo section begins with a *mf* (mezzo-forte) dynamic. It features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' and a '1' above it. The melody continues with various rhythmic patterns, including a triplet of eighth notes marked with a '3' and a '2' above it. The section ends with a *f* dynamic.
- Coda:** The Coda section begins with a *f* dynamic. It features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' and a '1' above it. The melody continues with various rhythmic patterns, including a triplet of eighth notes marked with a '3' and a '2' above it. The section ends with a *f* dynamic.

The score includes various musical notations such as triplets, slurs, and dynamic markings (*f*, *pp*, *p*, *mf*). The final section is marked "Coda" and "D.C." (Da Capo).

Pub. by J.W. PEPPER, Phila. Pa.

THE FIRE FLY - GALOP.

2d B \flat Cornet.

STOBBE.

Musical score for 2d B \flat Cornet part of "THE FIRE FLY - GALOP." by STOBBE. The score is in 2/4 time with a key signature of one sharp (F#). It includes various musical notations such as dynamics (f, p, pp, mf, f, p, f, p, mf, f), articulation (accents, slurs), and performance instructions (TRIO, Coda, Solo, D.C., Coda). The score is divided into sections: a main melody, a Trio section, a Solo section, and a Coda section. The Trio section is marked "TRIO." and "2/4". The Solo section is marked "Solo." and "mf". The Coda section is marked "CODA." and "f". The score ends with a "D.C." (Da Capo) instruction.

Xylophone Solo

Wm. Stobbe

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system also consists of a single staff with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody continues, with a dynamic marking of *f* (forte) appearing below the staff. The score is a single melodic line, likely intended for a voice or a simple instrument like a flute or violin.

[illegible]

The second system of the musical score for 'The Rose Tree' continues the melody. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are two measures of rests, each marked with a double bar line and a '1' below it, indicating a first ending. The melody then continues with: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The system ends with a double bar line and a '2' below it, indicating a second ending. The page number '54' is at the bottom left.

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The musical score for 'The Rose Tree' is presented in a single system. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The first measure begins with a treble clef and a B-flat key signature. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure has a quarter note F5, a quarter note G5, and a quarter note A5. The fourth measure consists of a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure has a quarter note E6, a quarter note F6, and a quarter note G6. The sixth measure contains a quarter note A6, a quarter note B6, and a quarter note C7. The seventh measure has a quarter note D7, a quarter note E7, and a quarter note F7. The eighth measure consists of a quarter note G7, a quarter note A7, and a quarter note B7. The ninth measure has a quarter note C8, a quarter note D8, and a quarter note E8. The tenth measure contains a quarter note F8, a quarter note G8, and a quarter note A8. The eleventh measure has a quarter note B8, a quarter note C9, and a quarter note D9. The twelfth measure consists of a quarter note E9, a quarter note F9, and a quarter note G9. The thirteenth measure has a quarter note A9, a quarter note B9, and a quarter note C10. The fourteenth measure contains a quarter note D10, a quarter note E10, and a quarter note F10. The fifteenth measure has a quarter note G10, a quarter note A10, and a quarter note B10. The sixteenth measure consists of a quarter note C11, a quarter note D11, and a quarter note E11. The seventeenth measure has a quarter note F11, a quarter note G11, and a quarter note A11. The eighteenth measure contains a quarter note B11, a quarter note C12, and a quarter note D12. The nineteenth measure has a quarter note E12, a quarter note F12, and a quarter note G12. The twentieth measure consists of a quarter note A12, a quarter note B12, and a quarter note C13. The twenty-first measure has a quarter note D13, a quarter note E13, and a quarter note F13. The twenty-second measure contains a quarter note G13, a quarter note A13, and a quarter note B13. The twenty-third measure has a quarter note C14, a quarter note D14, and a quarter note E14. The twenty-fourth measure consists of a quarter note F14, a quarter note G14, and a quarter note A14. The twenty-fifth measure has a quarter note B14, a quarter note C15, and a quarter note D15. The twenty-sixth measure contains a quarter note E15, a quarter note F15, and a quarter note G15. The twenty-seventh measure has a quarter note A15, a quarter note B15, and a quarter note C16. The twenty-eighth measure consists of a quarter note D16, a quarter note E16, and a quarter note F16. The twenty-ninth measure has a quarter note G16, a quarter note A16, and a quarter note B16. The thirtieth measure contains a quarter note C17, a quarter note D17, and a quarter note E17. The thirty-first measure has a quarter note F17, a quarter note G17, and a quarter note A17. The thirty-second measure consists of a quarter note B17, a quarter note C18, and a quarter note D18. The thirty-third measure has a quarter note E18, a quarter note F18, and a quarter note G18. The thirty-fourth measure contains a quarter note A18, a quarter note B18, and a quarter note C19. The thirty-fifth measure has a quarter note D19, a quarter note E19, and a quarter note F19. The thirty-sixth measure consists of a quarter note G19, a quarter note A19, and a quarter note B19. The thirty-seventh measure has a quarter note C20, a quarter note D20, and a quarter note E20. The thirty-eighth measure contains a quarter note F20, a quarter note G20, and a quarter note A20. The thirty-ninth measure has a quarter note B20, a quarter note C21, and a quarter note D21. The fortieth measure consists of a quarter note E21, a quarter note F21, and a quarter note G21. The forty-first measure has a quarter note A21, a quarter note B21, and a quarter note C22. The forty-second measure contains a quarter note D22, a quarter note E22, and a quarter note F22. The forty-third measure has a quarter note G22, a quarter note A22, and a quarter note B22. The forty-fourth measure consists of a quarter note C23, a quarter note D23, and a quarter note E23. The forty-fifth measure has a quarter note F23, a quarter note G23, and a quarter note A23. The forty-sixth measure contains a quarter note B23, a quarter note C24, and a quarter note D24. The forty-seventh measure has a quarter note E24, a quarter note F24, and a quarter note G24. The forty-eighth measure consists of a quarter note A24, a quarter note B24, and a quarter note C25. The forty-ninth measure has a quarter note D25, a quarter note E25, and a quarter note F25. The fiftieth measure contains a quarter note G25, a quarter note A25, and a quarter note B25. The fifty-first measure has a quarter note C26, a quarter note D26, and a quarter note E26. The fifty-second measure consists of a quarter note F26, a quarter note G26, and a quarter note A26. The fifty-third measure has a quarter note B26, a quarter note C27, and a quarter note D27. The fifty-fourth measure contains a quarter note E27, a quarter note F27, and a quarter note G27. The fifty-fifth measure has a quarter note A27, a quarter note B27, and a quarter note C28. The fifty-sixth measure consists of a quarter note D28, a quarter note E28, and a quarter note F28. The fifty-seventh measure has a quarter note G28, a quarter note A28, and a quarter note B28. The fifty-eighth measure contains a quarter note C29, a quarter note D29, and a quarter note E29. The fifty-ninth measure has a quarter note F29, a quarter note G29, and a quarter note A29. The sixtieth measure consists of a quarter note B29, a quarter note C30, and a quarter note D30. The sixty-first measure has a quarter note E30, a quarter note F30, and a quarter note G30. The sixty-second measure contains a quarter note A30, a quarter note B30, and a quarter note C31. The sixty-third measure has a quarter note D31, a quarter note E31, and a quarter note F31. The sixty-fourth measure consists of a quarter note G31, a quarter note A31, and a quarter note B31. The sixty-fifth measure has a quarter note C32, a quarter note D32, and a quarter note E32. The sixty-sixth measure contains a quarter note F32, a quarter note G32, and a quarter note A32. The sixty-seventh measure has a quarter note B32, a quarter note C33, and a quarter note D33. The sixty-eighth measure consists of a quarter note E33, a quarter note F33, and a quarter note G33. The sixty-ninth measure has a quarter note A33, a quarter note B33, and a quarter note C34. The seventieth measure contains a quarter note D34, a quarter note E34, and a quarter note F34. The seventy-first measure has a quarter note G34, a quarter note A34, and a quarter note B34. The seventy-second measure consists of a quarter note C35, a quarter note D35, and a quarter note E35. The seventy-third measure has a quarter note F35, a quarter note G35, and a quarter note A35. The seventy-fourth measure contains a quarter note B35, a quarter note C36, and a quarter note D36. The seventy-fifth measure has a quarter note E36, a quarter note F36, and a quarter note G36. The seventy-sixth measure consists of a quarter note A36, a quarter note B36, and a quarter note C37. The seventy-seventh measure has a quarter note D37, a quarter note E37, and a quarter note F37. The seventy-eighth measure contains a quarter note G37, a quarter note A37, and a quarter note B37. The seventy-ninth measure has a quarter note C38, a quarter note D38, and a quarter note E38. The eightieth measure consists of a quarter note F38, a quarter note G38, and a quarter note A38. The eighty-first measure has a quarter note B38, a quarter note C39, and a quarter note D39. The eighty-second measure contains a quarter note E39, a quarter note F39, and a quarter note G39. The eighty-third measure has a quarter note A39, a quarter note B39, and a quarter note C40. The eighty-fourth measure consists of a quarter note D40, a quarter note E40, and a quarter note F40. The eighty-fifth measure has a quarter note G40, a quarter note A40, and a quarter note B40. The eighty-sixth measure contains a quarter note C41, a quarter note D41, and a quarter note E41. The eighty-seventh measure has a quarter note F41, a quarter note G41, and a quarter note A41. The eighty-eighth measure consists of a quarter note B41, a quarter note C42, and a quarter note D42. The eighty-ninth measure has a quarter note E42, a quarter note F42, and a quarter note G42. The ninetieth measure contains a quarter note A42, a quarter note B42, and a quarter note C43. The hundredth measure has a quarter note D43, a quarter note E43, and a quarter note F43. The hundred and first measure consists of a quarter note G43, a quarter note A43, and a quarter note B43. The hundred and second measure contains a quarter note C44, a quarter note D44, and a quarter note E44. The hundred and third measure has a quarter note F44, a quarter note G44, and a quarter note A44. The hundred and fourth measure consists of a quarter note B44, a quarter note C45, and a quarter note D45. The hundred and fifth measure has a quarter note E45, a quarter note F45, and a quarter note G45. The hundred and sixth measure contains a quarter note A45, a quarter note B45, and a quarter note C46. The hundred and seventh measure has a quarter note D46, a quarter note E46, and a quarter note F46. The hundred and eighth measure consists of a quarter note G46, a quarter note A46, and a quarter note B46. The hundred and ninth measure contains a quarter note C47, a quarter note D47, and a quarter note E47. The hundred and tenth measure has a quarter note F47, a quarter note G47, and a quarter note A47. The hundred and eleventh measure consists of a quarter note B47, a quarter note C48, and a quarter note D48. The hundred and twelfth measure contains a quarter note E48, a quarter note F48, and a quarter note G48. The hundred and thirteenth measure has a quarter note A48, a quarter note B48, and a quarter note C49. The hundred and fourteenth measure consists of a quarter note D49, a quarter note E49, and a quarter note F49. The hundred and fifteenth measure has a quarter note G49, a quarter note A49, and a quarter note B49. The hundred and sixteenth measure contains a quarter note C50, a quarter note D50, and a quarter note E50. The hundred and seventeenth measure has a quarter note F50, a quarter note G50, and a quarter note A50. The hundred and eighteenth measure consists of a quarter note B50, a quarter note C51, and a quarter note D51. The hundred and nineteenth measure contains a quarter note E51, a quarter note F51, and a quarter note G51. The hundred and twentieth measure has a quarter note A51, a quarter note B51, and a quarter note C52. The hundred and twenty-first measure consists of a quarter note D52, a quarter note E52, and a quarter note F52. The hundred and twenty-second measure has a quarter note G52, a quarter note A52, and a quarter note B52. The hundred and twenty-third measure contains a quarter note C53, a quarter note D53, and a quarter note E53. The hundred and twenty-fourth measure has a quarter note F53, a quarter note G53, and a quarter note A53. The hundred and twenty-fifth measure consists of a quarter note B53, a quarter note C54, and a quarter note D54. The hundred and twenty-sixth measure contains a quarter note E54, a quarter note F54, and a quarter note G54. The hundred and twenty-seventh measure has a quarter note A54, a quarter note B54, and a quarter note C55. The hundred and twenty-eighth measure consists of a quarter note D55, a quarter note E55, and a quarter note F55. The hundred and twenty-ninth measure has a quarter note G55, a quarter note A55, and a quarter note B55. The hundred and thirtieth measure contains a quarter note C56, a quarter note D56, and a quarter note E56. The hundred and thirty-first measure has a quarter note F56, a quarter note G56, and a quarter note A56. The hundred and thirty-second measure consists of a quarter note B56, a quarter note C57, and a quarter note D57. The hundred and thirty-third measure contains a quarter note E57, a quarter note F57, and a quarter note G57. The hundred and thirty-fourth measure has a quarter note A57, a quarter note B57, and a quarter note C58. The hundred and thirty-fifth measure consists of a quarter note D58, a quarter note E58, and a quarter note F58. The hundred and thirty-sixth measure has a quarter note G58, a quarter note A58, and a quarter note B58. The hundred and thirty-seventh measure contains a quarter note C59, a quarter note D59, and a quarter note E59. The hundred and thirty-eighth measure has a quarter note F59, a quarter note G59, and a quarter note A59. The hundred and thirty-ninth measure consists of a quarter note B59, a quarter note C60, and a quarter note D60. The hundred and fortieth measure contains a quarter note E60, a quarter note F60, and a quarter note G60. The hundred and forty-first measure has a quarter note A60, a quarter note B60, and a quarter note C61. The hundred and forty-second measure consists of a quarter note D61, a quarter note E61, and a quarter note F61. The hundred and forty-third measure has a quarter note G61, a quarter note A61, and a quarter note B61. The hundred and forty-fourth measure contains a quarter note C62, a quarter note D62, and a quarter note E62. The hundred and forty-fifth measure has a quarter note F62, a quarter note G62, and a quarter note A62. The hundred and forty-sixth measure consists of a quarter note B62, a quarter note C63, and a quarter note D63. The hundred and forty-seventh measure contains a quarter note E63, a quarter note F63, and a quarter note G63. The hundred and forty-eighth measure has a quarter note A63, a quarter note B63, and a quarter note C64. The hundred and forty-ninth measure consists of a quarter note D64, a quarter note E64, and a quarter note F64. The hundred and fiftieth measure has a quarter note G64, a quarter note A64, and a quarter note B64. The hundred and fifty-first measure contains a quarter note C65, a quarter note D65, and a quarter note E65. The hundred and fifty-second measure has a quarter note F65, a quarter note G65, and a quarter note A

719

719

D.C. al Coda

91

1. *f*

2. *f*

CODA

f

f

mp

f

a tempo

ff

Fire Fly Galop

Xylophone Solo

F Horn 2

Wm. Stobbe

Vivace

14 *f* *p*

16 *p*

27 *p*

40 *f* *p*

53 *f* *p*

66 *f* *p*

79 *f* *p*

91 *f* *mp* *f* *ff*

Fire Fly Galop

Xylophone Solo

Wm. Stobbe

Vivace

f

p

14

1. 2.

p

27

To Coda

1. 2.

f

p

40

Trio

f

p

53

66

79

D.C. al Coda

1. 2.

f

f

mp

f

ff

Xylophone cadenza

a tempo

f

mp

f

ff

Begin slowly, get faster gradually.

THE FIRE FLY - GALOP.

1st or Solo Eb Alto.

STOBBE.

Solo.

Coda.

Pub. by J. W. PEPPER, Phila. Pa.

2d & 3d Eb Altos.

STOBBE.

Musical score for "The Merry Widow" (Act II), featuring the "Trio" and "Coda" sections. The score is written for three voices (Soprano, Alto, and Tenor) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *p*, *mp*, *fz*). The "Trio" section begins with a key signature change to one sharp and a time signature change to 2/4. The "Coda" section is marked with a double bar line and the word "Coda". The score concludes with a "D.C." (Da Capo) instruction.

Pub. by J.W. PEPPER, Phila., Pa.

1st B \flat Tenor.

STOBBE.

Pub. by J.W. PEPPER, Phila Pa

THE FIRE FLY - GALOP.

2d Bb Tenor.

STOBBE.

1

f

p

f

4

to Coda

1

2

f

TRIO.

p

2d *f*

mf

1

2

f

Coda.

D.C.

Cod.

Pub. by J. W. PEPPER PHILS. PA.

20th Century Journal

THE FIRE FLY - GALOP.

1st Trombone.

STOBBE.

The musical score for the 1st Trombone part of "The Fire Fly Galop" by Stobbe is written in 2/4 time. The score begins with a forte (*f*) dynamic and a key signature of one sharp (F#). The first staff contains a melodic line with a forte (*f*) dynamic. The second staff continues the melody with a piano (*p*) dynamic. The third staff features a melodic line with a piano (*p*) dynamic. The fourth staff is marked "to Coda" and contains a melodic line with a piano (*p*) dynamic. The fifth staff is marked "TRIO" and contains a melodic line with a forte (*f*) dynamic. The sixth staff continues the melody with a piano (*p*) dynamic. The seventh staff features a melodic line with a mezzo-forte (*mf*) dynamic. The eighth staff continues the melody with a piano (*p*) dynamic. The ninth staff is marked "CODA" and contains a melodic line with a forte (*f*) dynamic. The score concludes with a double bar line and a "D.C." (Da Capo) instruction.

Pub. by J.W. PEPPER, Phila. Pa.

THE FIRE FLY - GALOP.

2d Trombone.

STOBBE.

First staff of music for 2d Trombone. It begins with a forte (f) dynamic and a piano (p) dynamic. The key signature has one sharp (F#) and the time signature is 2/4. The staff contains a series of eighth and sixteenth notes.

Second staff of music for 2d Trombone. It begins with a forte (f) dynamic. The staff contains a series of eighth and sixteenth notes.

Third staff of music for 2d Trombone. It begins with a forte (f) dynamic and a 'to Coda' instruction. The staff contains a series of eighth and sixteenth notes.

Fourth staff of music for 2d Trombone. It begins with a forte (f) dynamic. The staff contains a series of eighth and sixteenth notes.

Fifth staff of music for 2d Trombone. It begins with a forte (f) dynamic and a piano (p) dynamic. The staff contains a series of eighth and sixteenth notes.

Sixth staff of music for 2d Trombone. It begins with a forte (f) dynamic. The staff contains a series of eighth and sixteenth notes.

Seventh staff of music for 2d Trombone. It begins with a mezzo-forte (mf) dynamic. The staff contains a series of eighth and sixteenth notes.

Eighth staff of music for 2d Trombone. It begins with a forte (f) dynamic and a 'D.C.' instruction. The staff contains a series of eighth and sixteenth notes.

Ninth staff of music for 2d Trombone. It begins with a forte (f) dynamic and a 'Cad.' instruction. The staff contains a series of eighth and sixteenth notes.

Pub. by J. W. PEPPER, Phila. Pa.

THE FIRE FLY-GALOP.

B♭ Bass or
3d Trombone.

STOBBE.

Musical score for "THE FIRE FLY-GALOP." for B♭ Bass or 3d Trombone. The score is written on a single staff with a key signature of one flat (B♭) and a 2/4 time signature. It begins with a dynamic of *f* (forte) and includes various musical notations such as eighth notes, sixteenth notes, and rests. The score is divided into sections: a main body with first and second endings, a "TRIO" section marked with a double bar line and *f* (forte), and a "CODA" section marked with a double bar line and *f* (forte). The score concludes with a "Cad." (Cadenza) and a "D.C." (Da Capo) instruction. The publisher's name, "Pub. by J. W. PEPPER, Phila. Pa.", is printed at the bottom right.

THE FIRE FLY - GALOP.

Baritone.

STORBE.

1st Tromb.

The musical score is written for Baritone and 1st Trombone. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The 1st Trombone part starts with a forte (f) dynamic and features a series of eighth and sixteenth notes. The Baritone part enters with a piano (p) dynamic and includes a triplet of eighth notes. The score is divided into several sections: a main section for the 1st Trombone, a Trio section for the Baritone, a Solo section for the Baritone, and a Coda section for both parts. The Coda section includes a 'Cad.' (Cadenza) and a 'D.C.' (Da Capo) instruction. The score concludes with a final forte (f) dynamic.

STOBBE.

Pub. by J.W.PEPPER, Phila. Pa.

THE FIRE FLY - GALOP.

E♭ Bass.

STOBBE.

The musical score is written for E♭ Bass in 2/4 time. It begins with a first ending marked '1' and a first ending bracket. The first ending leads to a second ending marked '2'. The score includes various dynamics such as *f* (forte), *p* (piano), and *f^{2d}* (second fortissimo). There are also accents and a 'Solo' section. The score concludes with a 'Coda' and a 'D.C.' (Double Coda) section.

THE FIRE FLY - GALOP.

B♭ Bass.

STOBBE.

The musical score is for the B♭ Bass part of 'The Fire Fly - Galop' by Stobbe. It is written in 2/4 time with a key signature of one sharp (F#). The score begins with a dynamic of *f* and includes a first ending marked '1' and a second ending marked '2'. The Solo section starts with a dynamic of *p* and includes a first ending marked '1' and a second ending marked '2'. The Trio section starts with a dynamic of *f* and includes a dynamic of *p*. The Coda section starts with a dynamic of *f* and includes a dynamic of *p*. The score ends with a Coda section marked 'D.C.'.

Drums.

DRUMS.

Triangle.

STOBBER.

Drum.

TRIO.

CODA.

*Tacet with Xylophone.

Pub. by J.W. PEPPER & SONS.

Jupiter

Goldman, Edwin Franko

Jupiter

by: Edwin Franko Goldman

**Original copyright: 1915
by: Carl Fisher**

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Jupiter:

Polka Petite.

Full Band \$1.00

Andte Modto

Band Jour'l.

1432.

Band Jour'l. 1432. *Cor. Solo.*

Polka.

rall. *mf* *ff* *a tempo.* *Solo.* *mf* *ff* *a tempo.*

Picc. Clar. *Bass, Cor.* *mf* *ff* *a tempo.*

CODA. *mf* *ff* *a tempo.*

Piccolo.

Universal
Band Jour'l.

1432.

INTRO.
Andte Modto

Jupiter.

Polka Petite.
(Cornet Solo.)

Edwin Franko Goldman.
arr. by Theo. M. Tobani.

The musical score is written for Piccolo in 2/4 time. It begins with an introduction marked 'Andte Modto'. The main section is a 'Polka Petite' in 2/4 time, marked 'f' (forte). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics include 'mf' (mezzo-forte), 'f' (forte), 'rall.' (rallentando), 'atempo.' (ad libitum), and 'ff' (fortissimo). The score is divided into sections: 'INTRO.', 'POLKA.', and 'CODA.'. The 'CODA.' section is marked 'mf' and 'P.D.S.al' (Pizzicato Duetto Solo). The score ends with a final 'ff' (fortissimo) marking.

Jupiter. Polka Petite. (Cornet Solo)

Edwin Franko Goldman

Flute, Piccolo
INTRO.

Andante moderato

22

f

15

mf

32

mf

f

ff

a tempo

3

44

f

ff

5

60

mf

f

a tempo

8

f

75

mf

f

a tempo

4

ff

P.D.S. al 0

95

mf

f

ff

div.

unis.

f

ff

CODA

Jupiter.

Polka Petite.
(Cornet Solo.)

INTRO.
Andte Modto

Edwin Franko Goldman,
arr. by Theo. M. Tobani.

Oboe.

1432.

8

mf

5

mf

rall.

a tempo. ff

mf.

rall.

a tempo. f

rall. ff a tempo. ff

P.D.S.al

mf

ff

CODA.

Jupiter.

Polka Petite.
(Cornet Solo.)

Edwin Franko Goldman.
arr. by Theo. M. Tobani.

Bassoon.

INTRO.
Andte Modto

1432. 















Carl Fischer, New York

E♭ Clarinet.

Andte Modto

Polka Petite.

(Cornet Solo.)

Edwin Franko Goldman.
arr. by Theo. M. Tobani.

[illegible]

Solo B \flat Clarinet.

Universal INTRO.

Band Tourⁿ. And^{te} mod^{to}

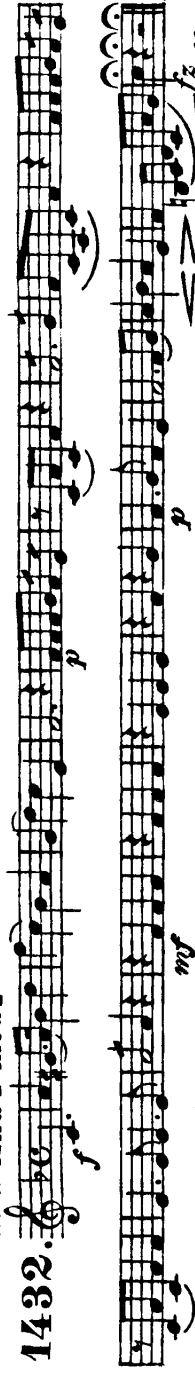
Jupiter.

Polka Petite.

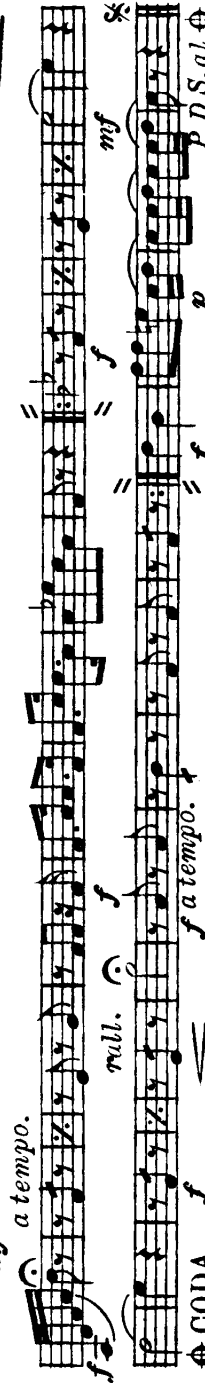
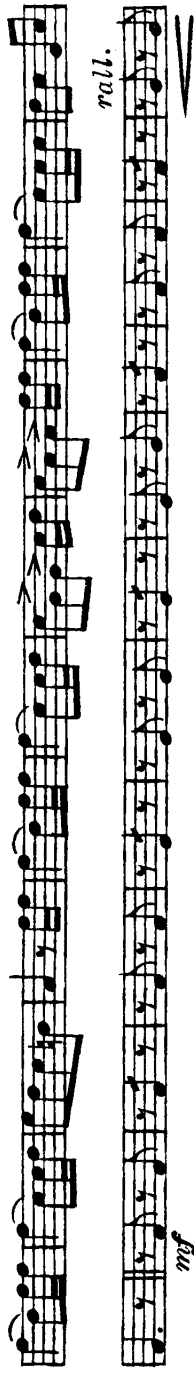
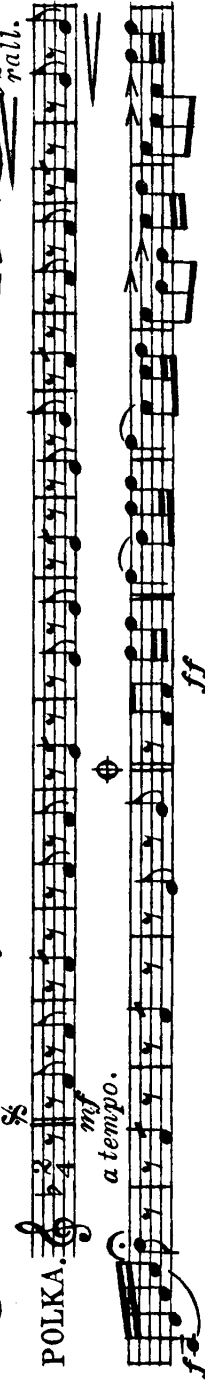
(Cornet Solo.)

Edwin Franko Goldman.
arr. by Theo M. Tobani.

1432.



POLKA.



mf 18717 - 6 1/4 *mf* Carl Fischer, New York.

Jupiter. Polka Petite. (Cornet Solo.)

Edwin Franko Goldman.
arr. by Theo. M. Tobani.

1st Bb Clarinet.

INTRO.

Andte Modto

1432.



POLKA.



Carl Fischer, New York.

18717_6 1/4

2nd & 3rd B \flat Clarinets.

Universal
Band Jour'n.

And te mod o

Jupiter.
Polka Petite.
(Cornet Solo.)

Edwin Franko Goldman.
arr. by Theo. M. Tobani.

1432.

The musical score is written for 2nd and 3rd B-flat Clarinets. It begins with an **INTRO.** section marked *And te mod o* . The first staff shows a melody starting on a whole note, followed by eighth and sixteenth notes. The second staff continues the melody with a *f* dynamic. The third staff introduces a *p* dynamic. The **POLKA.** section begins with a *rall.* tempo marking and a *mf* dynamic. The fourth staff features a *f* dynamic and a *ff* dynamic. The fifth staff has a *f* dynamic and a *ff* dynamic. The sixth staff has a *f* dynamic and a *ff* dynamic. The seventh staff has a *f* dynamic and a *ff* dynamic. The eighth staff has a *f* dynamic and a *ff* dynamic. The ninth staff has a *f* dynamic and a *ff* dynamic. The tenth staff has a *f* dynamic and a *ff* dynamic. The eleventh staff has a *f* dynamic and a *ff* dynamic. The twelfth staff has a *f* dynamic and a *ff* dynamic. The thirteenth staff has a *f* dynamic and a *ff* dynamic. The fourteenth staff has a *f* dynamic and a *ff* dynamic. The fifteenth staff has a *f* dynamic and a *ff* dynamic. The sixteenth staff has a *f* dynamic and a *ff* dynamic. The seventeenth staff has a *f* dynamic and a *ff* dynamic. The eighteenth staff has a *f* dynamic and a *ff* dynamic. The nineteenth staff has a *f* dynamic and a *ff* dynamic. The twentieth staff has a *f* dynamic and a *ff* dynamic. The twenty-first staff has a *f* dynamic and a *ff* dynamic. The twenty-second staff has a *f* dynamic and a *ff* dynamic. The twenty-third staff has a *f* dynamic and a *ff* dynamic. The twenty-fourth staff has a *f* dynamic and a *ff* dynamic. The twenty-fifth staff has a *f* dynamic and a *ff* dynamic. The twenty-sixth staff has a *f* dynamic and a *ff* dynamic. The twenty-seventh staff has a *f* dynamic and a *ff* dynamic. The twenty-eighth staff has a *f* dynamic and a *ff* dynamic. The twenty-ninth staff has a *f* dynamic and a *ff* dynamic. The thirtieth staff has a *f* dynamic and a *ff* dynamic. The thirty-first staff has a *f* dynamic and a *ff* dynamic. The thirty-second staff has a *f* dynamic and a *ff* dynamic. The thirty-third staff has a *f* dynamic and a *ff* dynamic. The thirty-fourth staff has a *f* dynamic and a *ff* dynamic. The thirty-fifth staff has a *f* dynamic and a *ff* dynamic. The thirty-sixth staff has a *f* dynamic and a *ff* dynamic. The thirty-seventh staff has a *f* dynamic and a *ff* dynamic. The thirty-eighth staff has a *f* dynamic and a *ff* dynamic. The thirty-ninth staff has a *f* dynamic and a *ff* dynamic. The fortieth staff has a *f* dynamic and a *ff* dynamic. The forty-first staff has a *f* dynamic and a *ff* dynamic. The forty-second staff has a *f* dynamic and a *ff* dynamic. The forty-third staff has a *f* dynamic and a *ff* dynamic. The forty-fourth staff has a *f* dynamic and a *ff* dynamic. The forty-fifth staff has a *f* dynamic and a *ff* dynamic. The forty-sixth staff has a *f* dynamic and a *ff* dynamic. The forty-seventh staff has a *f* dynamic and a *ff* dynamic. The forty-eighth staff has a *f* dynamic and a *ff* dynamic. The forty-ninth staff has a *f* dynamic and a *ff* dynamic. The fiftieth staff has a *f* dynamic and a *ff* dynamic. The fifty-first staff has a *f* dynamic and a *ff* dynamic. The fifty-second staff has a *f* dynamic and a *ff* dynamic. The fifty-third staff has a *f* dynamic and a *ff* dynamic. The fifty-fourth staff has a *f* dynamic and a *ff* dynamic. The fifty-fifth staff has a *f* dynamic and a *ff* dynamic. The fifty-sixth staff has a *f* dynamic and a *ff* dynamic. The fifty-seventh staff has a *f* dynamic and a *ff* dynamic. The fifty-eighth staff has a *f* dynamic and a *ff* dynamic. The fifty-ninth staff has a *f* dynamic and a *ff* dynamic. The sixtieth staff has a *f* dynamic and a *ff* dynamic. The sixty-first staff has a *f* dynamic and a *ff* dynamic. The sixty-second staff has a *f* dynamic and a *ff* dynamic. The sixty-third staff has a *f* dynamic and a *ff* dynamic. The sixty-fourth staff has a *f* dynamic and a *ff* dynamic. The sixty-fifth staff has a *f* dynamic and a *ff* dynamic. The sixty-sixth staff has a *f* dynamic and a *ff* dynamic. The sixty-seventh staff has a *f* dynamic and a *ff* dynamic. The sixty-eighth staff has a *f* dynamic and a *ff* dynamic. The sixty-ninth staff has a *f* dynamic and a *ff* dynamic. The seventieth staff has a *f* dynamic and a *ff* dynamic. The seventy-first staff has a *f* dynamic and a *ff* dynamic. The seventy-second staff has a *f* dynamic and a *ff* dynamic. The seventy-third staff has a *f* dynamic and a *ff* dynamic. The seventy-fourth staff has a *f* dynamic and a *ff* dynamic. The seventy-fifth staff has a *f* dynamic and a *ff* dynamic. The seventy-sixth staff has a *f* dynamic and a *ff* dynamic. The seventy-seventh staff has a *f* dynamic and a *ff* dynamic. The seventy-eighth staff has a *f* dynamic and a *ff* dynamic. The seventy-ninth staff has a *f* dynamic and a *ff* dynamic. The eightieth staff has a *f* dynamic and a *ff* dynamic. The eighty-first staff has a *f* dynamic and a *ff* dynamic. The eighty-second staff has a *f* dynamic and a *ff* dynamic. The eighty-third staff has a *f* dynamic and a *ff* dynamic. The eighty-fourth staff has a *f* dynamic and a *ff* dynamic. The eighty-fifth staff has a *f* dynamic and a *ff* dynamic. The eighty-sixth staff has a *f* dynamic and a *ff* dynamic. The eighty-seventh staff has a *f* dynamic and a *ff* dynamic. The eighty-eighth staff has a *f* dynamic and a *ff* dynamic. The eighty-ninth staff has a *f* dynamic and a *ff* dynamic. The ninetieth staff has a *f* dynamic and a *ff* dynamic. The ninety-first staff has a *f* dynamic and a *ff* dynamic. The ninety-second staff has a *f* dynamic and a *ff* dynamic. The ninety-third staff has a *f* dynamic and a *ff* dynamic. The ninety-fourth staff has a *f* dynamic and a *ff* dynamic. The ninety-fifth staff has a *f* dynamic and a *ff* dynamic. The ninety-sixth staff has a *f* dynamic and a *ff* dynamic. The ninety-seventh staff has a *f* dynamic and a *ff* dynamic. The ninety-eighth staff has a *f* dynamic and a *ff* dynamic. The ninety-ninth staff has a *f* dynamic and a *ff* dynamic. The hundredth staff has a *f* dynamic and a *ff* dynamic.

mf Carl Fischer, New York.

Jupiter.
Polka Petite.
(Cornet Solo.)

Edwin Franko Goldman.
arr.by Theo.M.Tobani.

[illegible]

mf
POLKA.
5
1
3
3
rall. *f*
f

The first system of the musical score for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The music consists of a series of eighth and sixteenth notes, with some measures containing triplets. The system ends with a double bar line.

[illegible][illegible]

ms Carl Fischer, New York.

Jupiter.

Polka Petite.

(Cornet Solo.)

(Cornet Solo.)

arr. by Theo. M. Tobani.

mf Carl Fischer, New York.

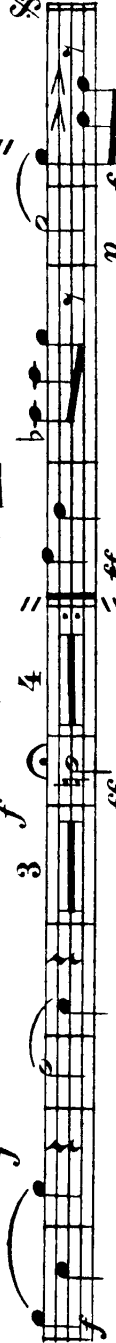
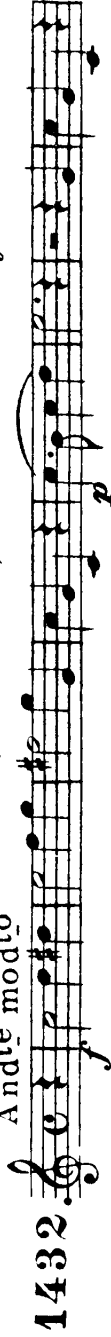
Baritone
Saxophone.

Jupiter. Polka Petite. (Cornet Solo.)

Edwin Franko Goldman.
arr. by Theo. M. Tobani.

INTRO.

Andte modto



Carl Fischer, New York.

Solo B♭ Cornet.
(Conductor.)

Universal
Band Journal
1432.

INTRO.
Andte Modto

Jupiter.

Polka Petite.

(Cornet Solo.)

Full Band \$1.00

Corn Solo.

Edwin Franko Goldman.
arr. by Theo. M. Tobani.

The musical score is written for a Solo B♭ Cornet and a Full Band. It begins with an introduction marked 'Andte Modto'. The main section is a polka marked '1432.' and 'POLKA.' in 2/4 time. The Solo B♭ Cornet part is marked 'mf' and 'atempo.' (ad libitum). The Full Band part is marked 'f' and 'atempo.' (ad libitum). The score includes various musical notations such as notes, rests, and dynamic markings. The Solo B♭ Cornet part is marked 'Solo.' and 'mf'. The Full Band part is marked 'f' and 'atempo.' (ad libitum). The score concludes with a coda marked 'CODA.' and 'mf'.

Jupiter.

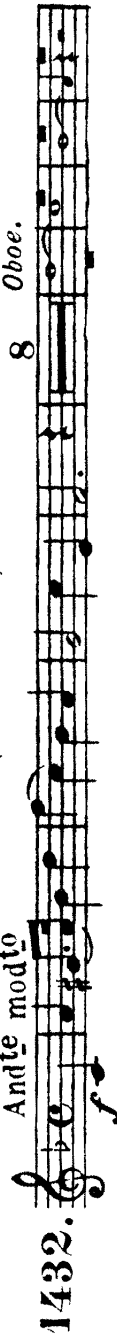
Polka Petite.
(Cornet Solo.)

Edwin Franko Goldman.
arr. by Theo. M. Tobani.

Andte modto

INTRO.


1st Bb Cornet.

1432. 

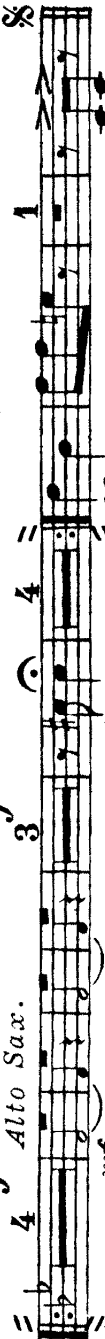
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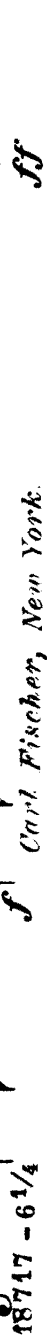




3 

rall. 

4 

4 

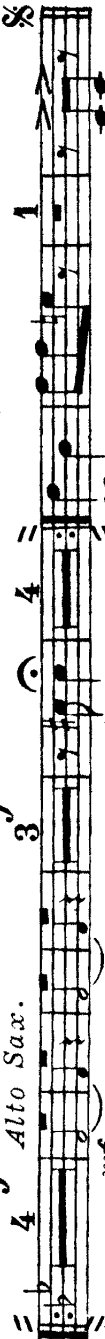
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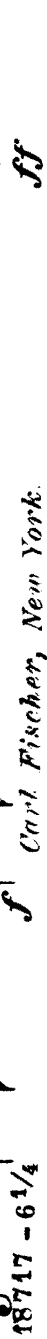




3 

rall. 


4 

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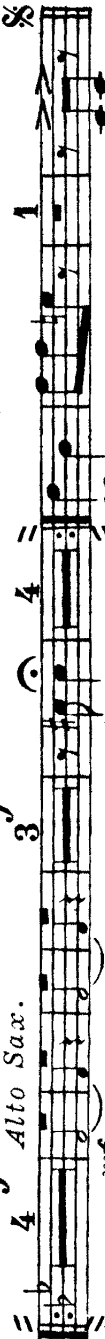
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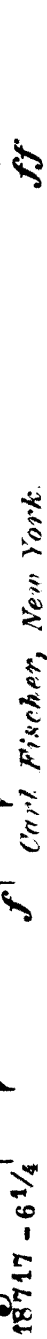




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rall. 

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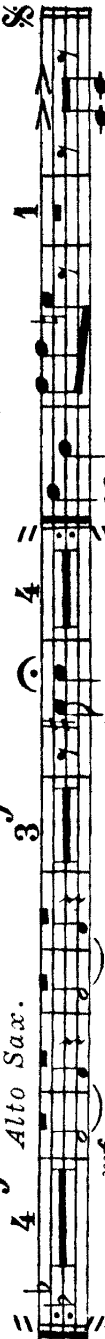
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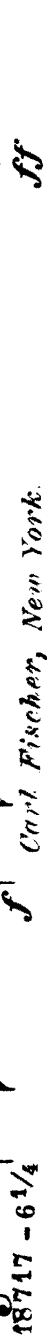




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rall. 


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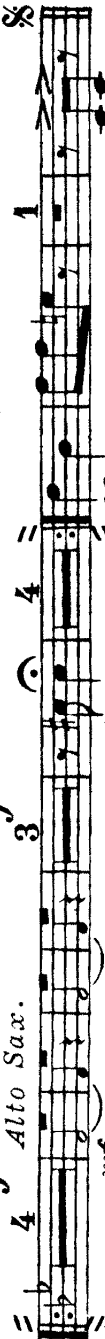
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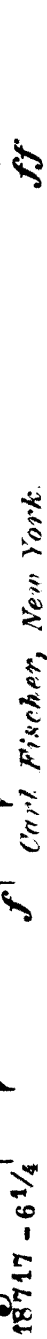




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rall. 

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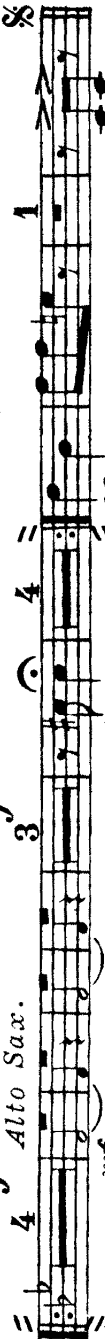
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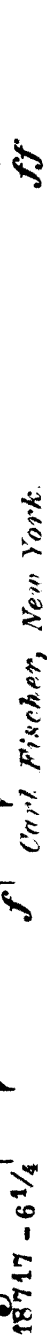




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rall. 

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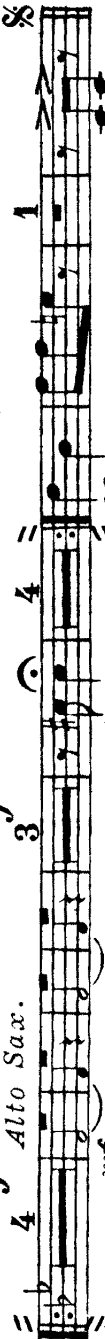
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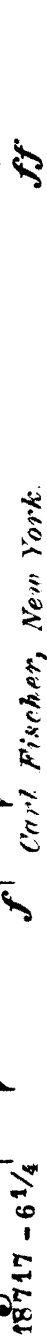




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rall. 

4 


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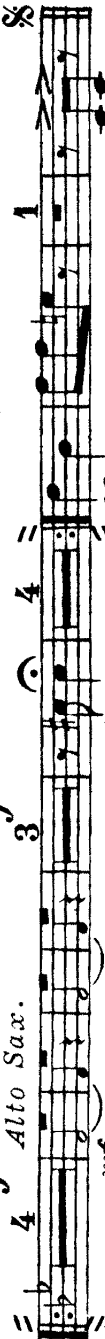
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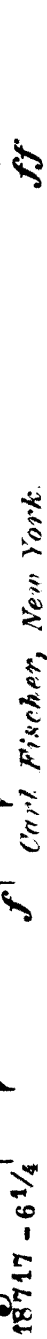




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rall. 


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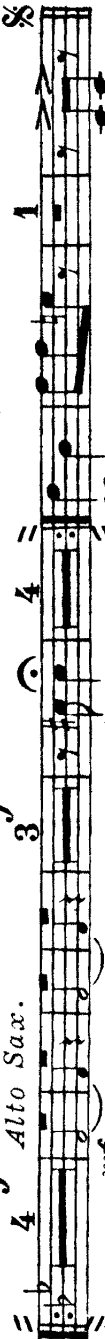
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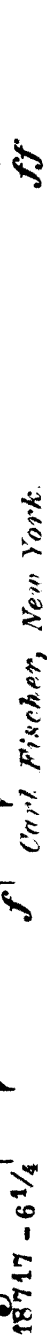




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rall. 

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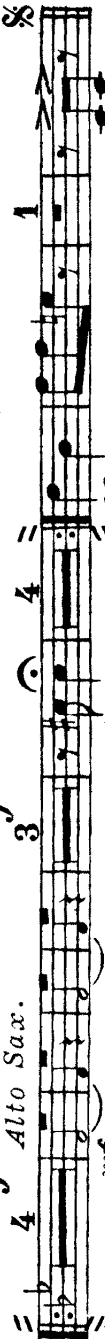
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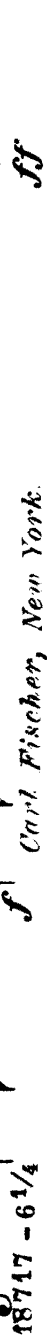




3 

rall. 


4 

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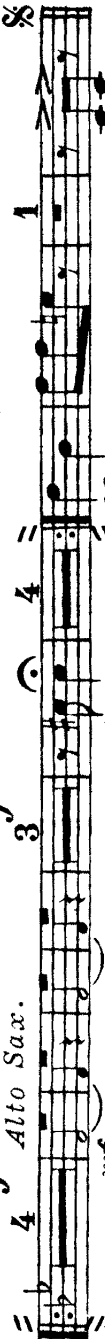
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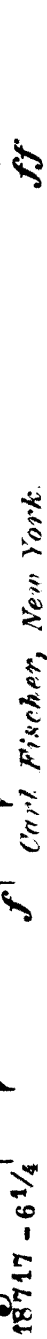




3 

rall. 


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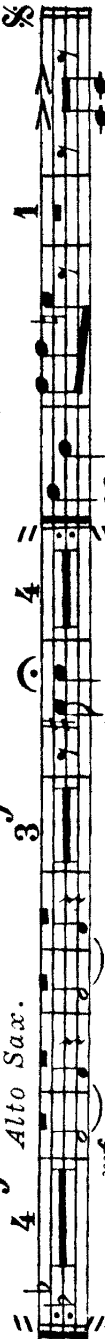
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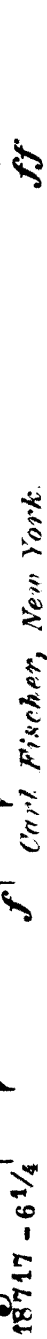




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rall. 

4 

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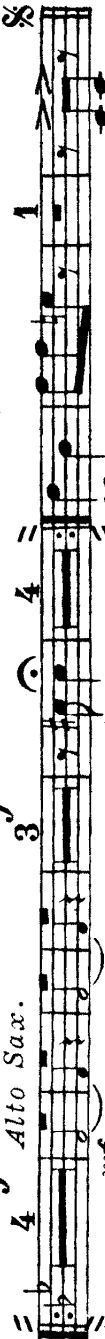
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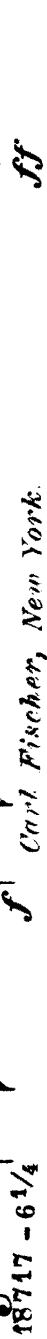




3 

rall. 

4 

4 

3 

3 





3

Jupiter.

2nd & 3rd B \flat Cornets.

Polka Petite.

(Cornet Solo.)

Edwin Franko Goldman.
arr. by Theo. M. Tobani.

INTRO.
And te mod to

1432.

POLKA.

Jupiter.
Polka Petite.
(Cornet Solo.)

Edwin Franko Goldman.
arr. by Theo. M. Tobani.

1st & 2nd Eb Alto.

INTRO.

Andte modto

1432.

POLKA.

fin a tempo.

4

ff.

1

mf

• 2722.4

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466
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tempo.

⊕. CODA

4.11.11.

$$f =$$

DI

mf

mf *Vanl* *Dieckman* *f* *Nieuw* *Vank*

ff

3rd & 4th E \flat Altos.

Jupiter

Polka Petite.
(Cornet Solo.)

Edwin Franko Goldman.
arr. by Theo. M. Tobani.

INTRO.

And \grave{a} te molto

1432.

f *mf* *mf* *ff* *a tempo.* *rall.* *a tempo.* *f* *rall.* *a tempo.* *f* *rall.* *a tempo.* *ff* *p* *ff* *mf* *f* *ff*

POLKA.

CODA.

P.D.S.al

Carl Fischer, New York.

1st Horn in F

Jupiter.

Polka Petite.

(Cornet Solo)

Andante moderato

Edwin Franko Goldman

INTRO.

10 *f* *p*

22 *mf* *a tempo*

37 *mf* *ff* *rall.* *f*

52 *mf* *ff* *rall.* *f*

67 *a tempo* *f* *a tempo*

81 *f* *a tempo* *ff* *p*

95 *mf* *f* *ff* *p*

ff

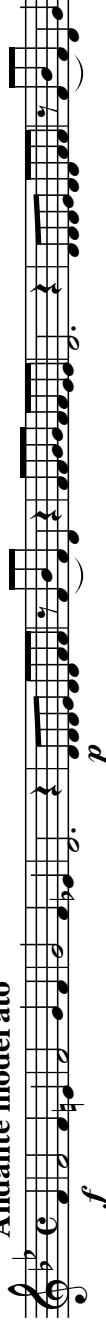
Jupiter. Polka Petite. (Cornet Solo)

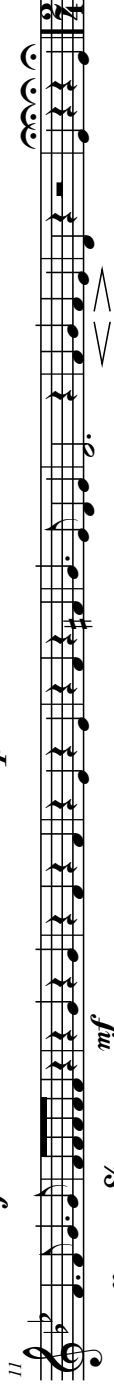
Edwin Franko Goldman

2nd Horn in F

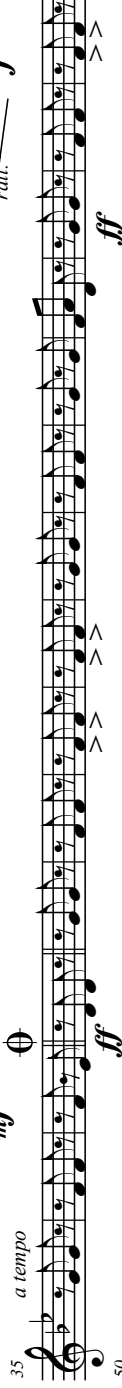
INTRO.

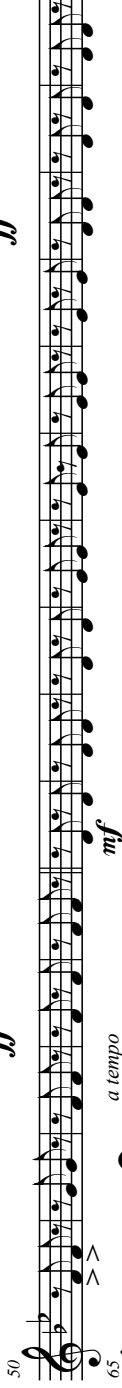
Andante moderato

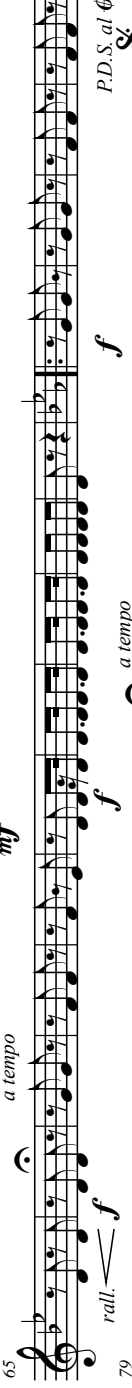
11 

22 

35 

50 

65 

79 

95 

105 

Transposed part by David Caldwell

Original Copyright • Carl Fischer, New York

Jupiter.

Polka Petite.

(Cornet Solo)

Edwin Franko Goldman

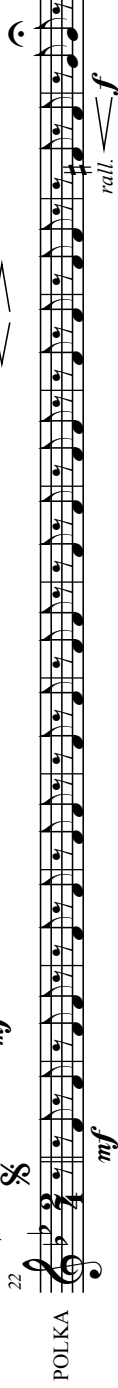
3rd Horn in F

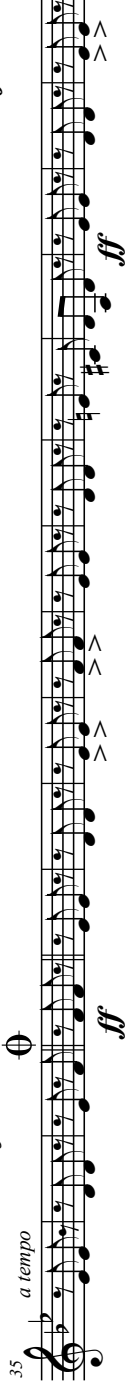
INTRO.

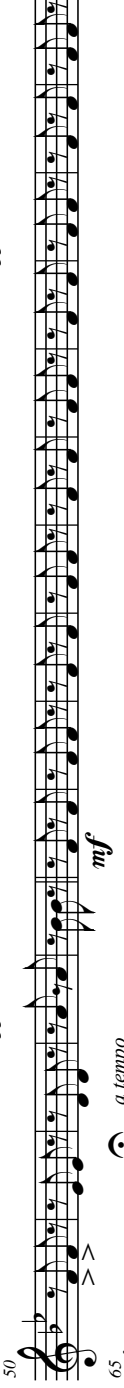
Andante moderato

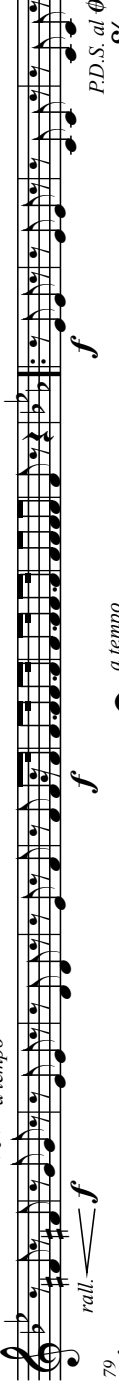
11 

22 

35 

50 

65 

79 

95 



Edwin Franko Goldman

INTRO.

The musical score for 'TANGHAIK PROLOGUE' is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The piece begins with a forte (*f*) dynamic. The melody starts on a B-flat, moves to a C, and then to a D. It features several measures of rests, some of which are marked with a 'z' symbol. The piece concludes with a piano (*p*) dynamic marking.

[illegible]

35 *a tempo* *mf* *rall.* *f*

[illegible]

65 *a tempo*

79 *rall.* \leq *f*


f

f

f

P.D.S. al Φ

Transposed part by David Caldwell

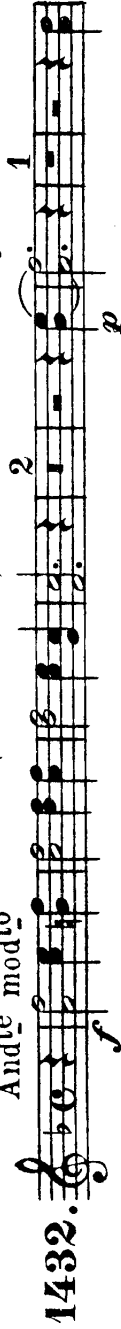
B \flat Tenors 

Jupiter.
Polka Petite.
(Cornet Solo.)

Edwin Franko Goldman.
arr. by Theo. M. Tobani.

INTRO.

And \bar{t} e mod \bar{t} o

1432. 

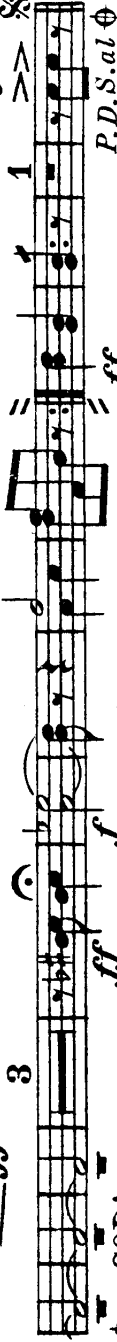


POLKA. 

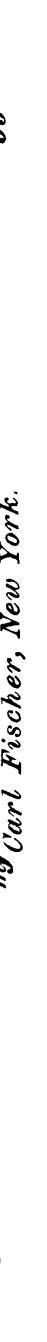












mf Carl Fischer, New York.

Jupiter.

INTRO.

Andte modto

Edwin Franko Goldman.
arr. by Theo. M. Tobani.

[illegible]

mf Carl Fischer, New York.

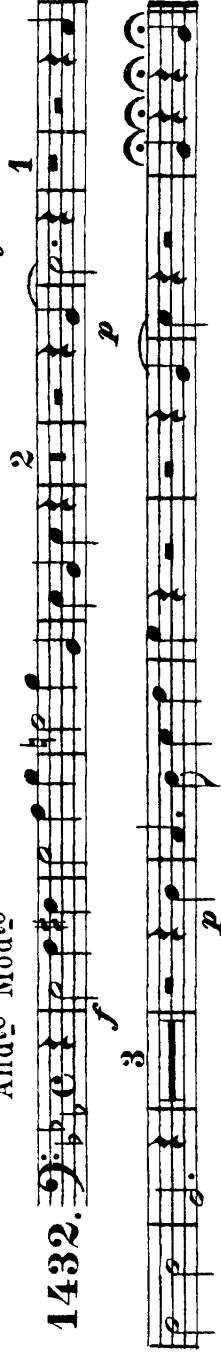
Jupiter.

Polka Petite.
(Cornet Solo.)

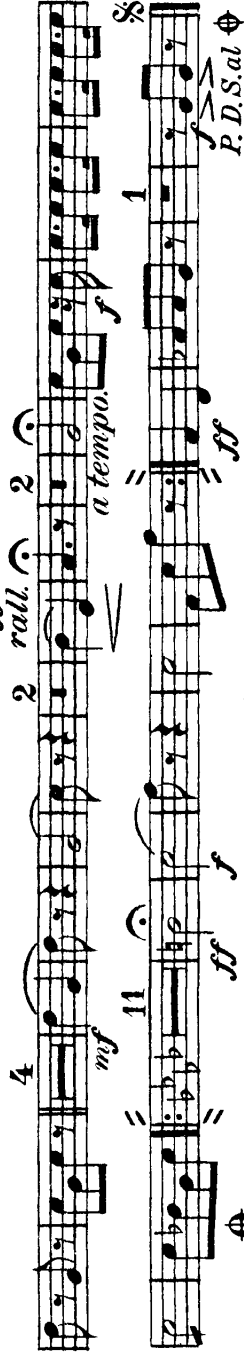
Edwin Franko Goldman.
arr. by Theo. M. Tobani.

3rd Trombone.  INTRO.
Andte Modto

1432.



POLKA.


CODA.



Jupiter.

Polka Petite.
(Cornet Solo.)

Edwin Franko Goldman.
arr. by Theo. M. Tobani.

Baritone 

INTRO.

Andte Modto

1432. 



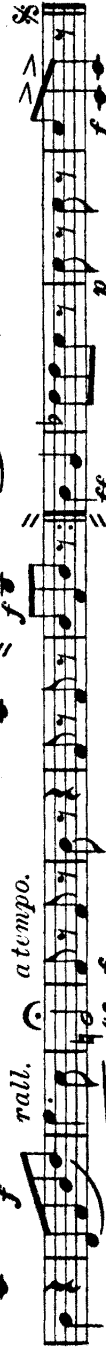
POLKA. 





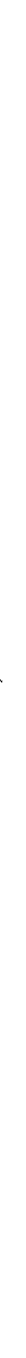












mf Carl Fischer, New York

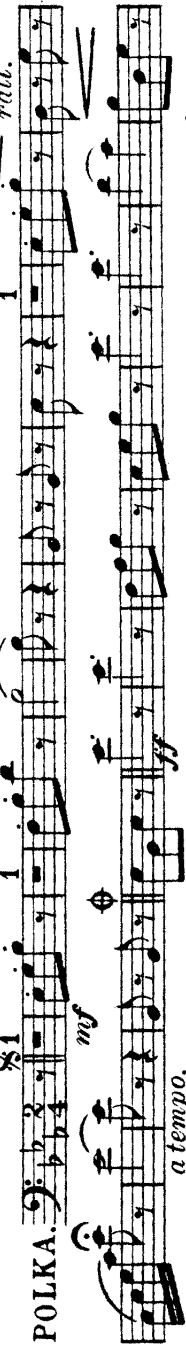
Jupiter.


INTRO.
Andte Modto


Edwin Franko Goldman.
arr. by Theo. M. Tobani.


Baritone B.


1432. 

POLKA. 








CODA. 

Carl Fischer, New York

B♭ Bass. 

*Universal
Band Jour'n'l.*

1432.

INTRO.

Andte Modto

Jupiter.

Polka Petite.

(Cornet Solo.)

Edwin Franko Goldman.
arr: by Theo. M. Tobani.



The musical score is written for B♭ Bass and consists of two main sections: an Intro and a Polka. The Intro is marked 'Andte Modto' and begins with a treble clef and a key signature of one sharp (F#). It features a 3/4 time signature and a dynamic of *f*. The Polka section is marked 'POLKA.' and begins with a treble clef and a key signature of one sharp. It features a 2/4 time signature and a dynamic of *mf*. The Polka section is divided into two parts, each marked '2 rall.' and 'a tempo.' The first part of the Polka is marked *ff* and the second part is marked *f*. The Polka section ends with a double bar line and a repeat sign. The Coda section is marked 'CODA.' and begins with a treble clef and a key signature of one sharp. It features a 2/4 time signature and a dynamic of *mf*. The Coda section is marked *f* and ends with a double bar line and a repeat sign. The score includes various musical notations such as clefs, time signatures, dynamics, and articulation marks.

Carl Fischer, New York

Jupiter.

Polka Petite.

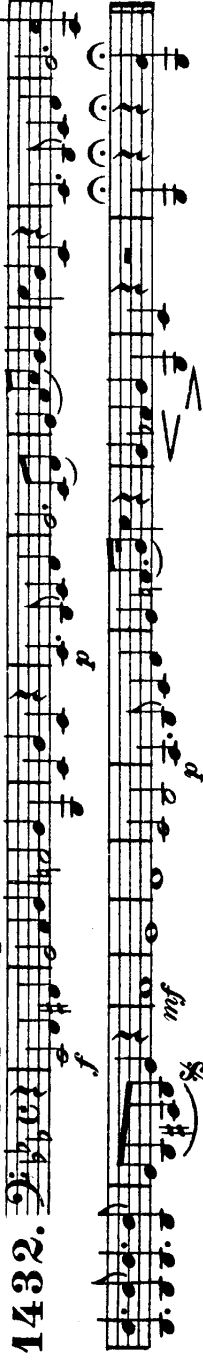
(Cornet Solo.)

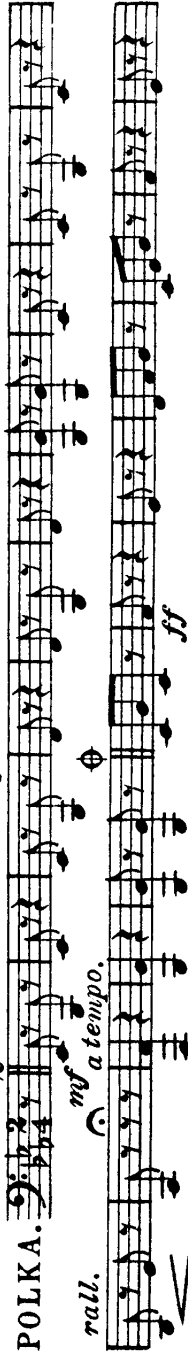
Edwin Franko Goldman.
arr. by Theo. M. Tobani.

Tuba.

INTRO.

Andte Modto

1432. 

POLKA. 









Carl Fischer, New York.

Jupiter.

Edwin Franko Goldman.
arr. by Theo. M. Tobani.

Drums.

INTRO.

Andte Modto

1432.

POLKA.

Carl Fischer, New York.

Jupiter.

Cornet in Bb.

Polka Petite. (*Cornet Solo.*)

Edwin Franko Goldman.

arr. by Theo. M. Tobani.

Andante moderato.

Tutti.

Solo.

The first section of the score is in 2/4 time and begins with a treble clef and a key signature of one flat (Bb). It starts with a *Tutti* section marked *f* (forte) and an *Andante moderato* tempo. This is followed by a *Solo* section marked *p* (piano). The music features a variety of note values, including eighth and sixteenth notes, and rests. A *Cadenza* section is indicated, marked *mf* (mezzo-forte) and *f* (forte), featuring a complex, rapid melodic line.

Polka.

mf

The *Polka* section is in 2/4 time and begins with a treble clef and a key signature of one flat (Bb). It starts with a *mf* (mezzo-forte) dynamic. The tempo is marked *a tempo*. The music features a variety of note values, including eighth and sixteenth notes, and rests. A *rall.* (rallentando) section is indicated, marked *f* (forte). This is followed by a *Tutti* section marked *f* (forte). A *Solo* section is indicated, marked *mf* (mezzo-forte). The section concludes with a *rall.* (rallentando) section marked *ff* (fortissimo). The *Coda* section is indicated, marked *mf* (mezzo-forte), and concludes with a *ff* (fortissimo) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.


BW 2012
The American Bandmasters Association


A Funny Thing Happened on the Way to a Band Rehearsal #22

 by M. Max McKee **Bio**
[Previous FUNNY](#)
[Next FUNNY](#)

ABC Takes Flight

During those same years that WIBC was expanding, the ABC program went from workshop sessions in 1989 to full-blown master's degree course work by 1992. Major developments in the 12-term curriculum for the undergraduate Band Director Prep (since 1989 known as the ABC) sequence soon became known to the directors who were attending ABC Summer for Directors. When they found out that the undergraduates were actively studying in 40 areas of band-only subject matter over a 4-year period, several said, "They're learning all of that?! You should offer a master's degree. None of us got that depth in our undergrad courses."

As it happened, in the summer of 1991 I was at the Medford, Oregon airport to pick up Tim Lautzenheiser. While waiting for his flight to arrive, the President of Southern Oregon State College came up behind and tapped me on the shoulder. "If you are heading to Ashland, can I catch a ride? I'm leaving my car here for my son."

The Degree: On the way back, with Dr. Tim in the back seat playing straight man, he remarked to President Joseph Cox, "Have you thought about a master's degree based on the concepts that Max McKee has installed in his undergraduate program?" Knowing the history of nearly 30 years frustration by the Music Department never being able to get state approval for a master's degree, Cox said, "Funny you should mention that. Just last month I was at a State Board of Higher Ed meeting in Salem and presented a plan for what I'd call an empty shell degree concept. I was able to convince the board that if any one of the smaller schools can create a dynamic curriculum and prove that they have a world-class faculty in place, they should be able to get degree approval."

Tim immediately mentioned the ABC Summer program as well as the undergrad ABC program. Fortunately, Cox had seen both programs in action over the last 3 years and knew that the 24-member summer faculty represented a cross-section of the finest teachers in the business. After thinking for a couple of minutes he said, "You know, you are absolutely right. You do have all of the pieces that fill that approved empty shell degree concept. I'll have that master's program for you 90 days!" And he did.

I remember returning to campus and announcing to the 38 band director attendees that we had a golden opportunity to turn the ABC Summer Workshop into a fully-accredited master's degree program. "So, if any of you are interested, we can put together a final written exam for July 5, 1991 that will help you be part of the Summer 1992 program." Three did take the test (including Paul Kassulke, who became a full-time staff member in 2007) and the following summer 13 signed up as master's candidates on the Southern Oregon State College campus.

By then, I had transformed the content of the flourishing ABC undergraduate curriculum to a complete master's degree catalog that immediately installed some very unique concepts. The first action was to use our undergraduate written exam comps to formulate an entrance exam for incoming master's candidates. Based on the 40 areas taught to the undergrads, it contained questions on embouchure, intonation, fingerings, band literature and many more. Its new mission was to show each entering master's candidate an exacting report on weaknesses.

The principal difference in this master's degree program was to set aside the national standard that expects candidates to take standard concepts to the next level; that is, to "master" them. Our idea was to determine what a band director does not do well and create a curriculum and course of study that requires each person to master 7 to 20 areas of weakness over a 3-summer period. Written tests each July 5, would then be compared to past performance and help the student see where further improvement was necessary.

Along with this, our new nationally-approved curriculum included 6 courses in which candidates were required to do major projects. Three of those (called Practical Applications) required the student to formulate 3 books based solely on those same weak areas discovered during the entrance examination.

Two other projects were conducting-based assignments. In one, the candidate listened to recordings of his peers' bands (as well as his or her own) and created detailed written analysis as well as creation of a voice-over critique of each band during performance. In another, the candidate worked with the school band back home to do a 3-part video covering an initial sightreading, a mid-point rehearsal and a final public performance. All of this required creation of teaching materials for the chosen composition as well as personal assessments and detailed reporting of the entire process.

The final project required the candidate to choose and synthesize information from 20 favorite clinics (of more than 120). Based on a balance of areas (woodwind, brass, percussion, rehearsal tech, philosophy, etc.) this first half of a comprehensive book allows the candidate to create a volume of critically important information that has helped develop the complete teacher. The other half of this book allowed candidates to choose the 30 most useful performed or sightread compositions (of more than 400 in 3 summers) and research important background, teaching concepts, special difficulties, etc.

During the 3 summers in the program, candidates also have conducting opportunities with the bands formed by the complete school of band directors attending ABC. These include sightreading of new music and preparation of music for visiting faculty who will soon arrive to conduct on public concerts. Each of these rehearsals is videotaped while assessment faculty do voice-over critiques and/or meet with the candidate following the session.

Comps and Exit Exams: At the end of the 3-year sequence, each candidate is now (as put in place for the first graduating class in 1994) required to complete a 5-part comp in order to graduate. A final written exam in the areas of weakness is conducted in the first 3 hours. Next, each candidate gives a startup lesson to a young clarinet player, horn player and snare drummer. And finally, the most difficult and revealing segment of all: The dreaded BooBoo Band. ABC creates complete-instrumentation bands made up of candidate peer groups. These bands perform a composition in which all players are instructed to play as perfectly as possible with the exception of 25 carefully scripted, yet typical errors that might occur while bandmen play the piece. In all of these "oral" comp segments, graduate faculty assessors write commentary and give final grades. This then determines if the candidate has successfully completed the ABC Master of Conducting degree.

While many aspects of the above have been refined, the essence of our Master of Conducting program (degree-based at Southern Oregon University from 1992 through 2009 and at Sam Houston State University since 2010) has remained exactly the same in our 20 year history dating to 1992.



Concert Excitement: In addition to the straight academic aspects of ABC, it is the two major public performances each summer that create the most memorable moments for everyone. In 1989, ABC was a series of three 6-day workshops concluding with a concert on the evening of the 6th day. Because we immediately recognized how tiring this schedule could be, we changed in 1990 to a pair of concerts (June 26 and July 4) with a 2-day break between Session A and B. In those first three years prior to the start of the master's program, we featured some of the top conductors in our business:

American Band College Summer: Conductors 1989-1991				
1989	Frank Bencriscutto	Jay Chattaway	Warren Barker	John O'Reilly
1989	Arnald Gabriel			Tim Lautzenheiser
1990	Warren Barker	Jay Chattaway	Robert Foster	Tim Lautzenheiser
1991	James Keene	Frank Bencriscutto	Francis McBeth	Warren Barker *

* Also featured Tim Lautzenheiser, continuing as conductor and Master of Ceremonies (1989-2010)

Next time: Faculty, concerts, clinics and growth in the first 10 years of ABC

BW 2012*The Future of the Bandworld***Around 33rd Annual Western International Band Clinic • Seattle, WA**

Horn section from the Pflugerville Middle School Wind Ensemble (Texas) performs on opening night at WIBC.



Pflugerville M.S. Wind Ensemble director, Damian Gonzales (left), accept the WIBC plaque from Larry Hudson (WIBC Member)



John Killkenny directs his percussion ensemble from George Mason University (Virginia)



George Mason Univ. director, John Killkenny (right), accept the WIBC plaque from Larry Hudson (Board Member)



Guest conductor, Robert W. Smith, reads one of his new pieces with the WIBC Directors Band.



Guest conductor, Robert Ponto (Univ. of Oregon), rehearses the Phoenix Honor Band at WIBC, in Seattle, Washington.



Robert W. Smith work on his new piece, "Brazil", with the Firebird Honor Band.



Col. Mike Bankhead works with the Sunbird honor band in preparation for guest soloist, Allen Vizzutti (trumpet).



Guest conductor, Brian Hogg (Australian composer), conducts one of his pieces on the final gala concert on Monday, Nov. 21, 2011.



Guest conductor, Linda Moorhouse (Univ of Illinois), congratulates one of the members of the Sunbird Honor Band.



Over 600 honor band students were selected for the WIBC Honor Bands. Students enjoyed a clinic, concerts, and final performances with the guest conductors.



(Left to right) Honor Band Chairperson, Paul Kassulke, staff member, Ted Burton, and WIBC Organizing Director, Scott McKee pose for the camera.



Deerpark M.S. Honors Band (Texas) director, Darcy Williams (right), accept the WIBC plaque from Larry Hudson



Vocalist, Yolanda Pelzer, performs with the U.S. Navy Commodores (Washington, D.C.) on closing night at WIBC.



Pat Vandehey presents one of George Fox University Symphonic Band's pieces to the WIBC audience.



George Fox Univ. director, Pat Vandehey (left), accept the WIBC plaque from Larry Hudson (Board Member)



Guest trumpet soloist, Allen Vizzutti, plays "Carnival of Venice" with his trumpet upside down.



The Pacific Honours Ensemble Program musicians are announced to the audience.

[MORE PHOTOS!](#)



BW 2012

The Bandworld Legion of Honor


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Angela Woo

For the last 17 years Angela Woo has been the Director of Bands at John Adams Middle School in Santa Monica, CA. She has also taught band at the high school and college level. She holds a BA from UCLA as well as two masters degrees from the same school, one in music ed and one in conducting. Her third masters is from CSUN in administration.

Angela was named the Santa Monica Rotary Club District Teacher of the Year in 2005. She has also received the PTSA Honorary Service Award three times.

Woo continues to give back to music by serving on the Santa Monica-Malibu USD District Advisory Committee on Fine Arts and on the Board of Directors for the Elemental Strings (a youth orchestra.)

Her philosophy says, "To be an educator is a high privilege in one of the most noble professions. It is an honor to share a very brief time in the life of our students to help them explore all the possibilities that they encounter, and to enable them to realize their abilities and capabilities. Building relationships with families and helping them guide their children in making good life decisions is a very gratifying experience as a teacher. Through music, students are able to experience life lessons in character-building, responsibility, and accountability."

Woo says, "the greatest impact on my career comes from my students who teach me everyday about patience, compassion, and empathy as they develop their own identities and shape their own futures. My challenge is to always find the most compelling ways to guide, nurture, and support my students in all of their endeavors."

A special award of

The John Philip Sousa Foundation



James Mazzaferro

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](#)

For the last 16 years James Mazzaferro has been the band director at Sheldon High School in Sacramento, CA. Since 1998 he has also held the position of an adjunct faculty member at Cosumnes River College in Sacramento. There he teaches orchestra and special ensembles. He holds degrees from San Francisco State University and from CSU Sacramento.

He has been named Teacher of the Year several times beginning in 1983 and the last time in 2008. He was also named the outstanding Mentor Teacher for 1992-1995.

He has been very active in the CMEA Capitol Section serving as the Honor Band host since 1997. Since 2001 he has been the Artistic Director for the Cazadero Performing Arts Camp

"I love kids. I love music. I love teaching kids music. These three short phrases have guided me in my teaching career since I first walked into a classroom in the fall of 1979. My passion for music. My love of children. My understanding that I am as just as much a student in my class as my students are; the fact that I do not have all the answers, but am willing to do what it takes to research what I don't know; that I tell my students when asked a question in class that warrants a response from them, "I don't know" is an acceptable answer; we can then go after the missing information as a group; that you are only as good as your last performance; that your goal as a person and a performer is to be better today than you were yesterday; that there is a place for everyone in music; these are the values that I strive for every time I step on the podium."

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

BASSOON

In my opinion, the bassoon is one of the most beautiful sounding instruments of all. It also happens to also be one of the most frightening to teach if you have little knowledge about the bassoon. It is considered to be one of the color instruments because it adds such a beautiful, unique tone color to the sound of an ensemble.

Before selecting students to place on bassoon, make sure you have selected a private teacher that is both extremely knowledgeable in bassoon pedagogy and someone who is willing to help you as the teacher when you encounter questions about the instrument. Also, be sure to select a bassoon teacher that either makes their own reeds or who will work on the reeds when they need to be shaved or adjusted. The success of your students depends on this.

Characteristics To Look For In Bassoon Players

Recruiting And Selection Of Bassoon Students

Because many students are not familiar with the uniqueness of the bassoon's tone, it may be necessary to have some of your more advanced bassoonists demonstrate the instrument. It seems to work well for potential bassoon students to hear other students that are established on the instrument. They are usually your best recruiters. If this is not possible, have a private teacher play for the bassoon prospects. Professional recordings are also an option.

In order to figure out who should play bassoon, talk with the elementary music teachers—they should already have an idea about their students' personalities and musical aptitude.

The Ideal Bassoon Student Is:

- ☞ A student with excellent or acceptable grades.
- ☞ A high achiever, who likes a challenge and who does not give up easily.
- ☞ A student who has had some prior music training (piano, choir, can already read notes and rhythms) This is not always possible, but it does help the student as they start to play the bassoon. If this is not possible, a student that can mimic short rhythmic or and vocal patterns is acceptable.
- ☞ A student who is physically mature in body size and personality.
- ☞ A student with normal spacing between the top lip and bottom of nose.
- ☞ Someone who seems to want to continue with playing the bassoon in high school.
- ☞ No large overbite or buckteeth.

Selecting an Instrument/Equipment

It all begins with the instrument and reed. Which is more important? Probably neither because a failure with either one can cause insufferable intonation problems. From my personal experience with students and their school instruments, I have found two brands that consistently provide good quality and predictability in student line instruments: Fox and Schreiber. There are other lesser-known brands available of acceptable quality, but I haven't seen enough of these to make a reasonable judgment on their overall merit.

Other school instruments are definitely hit or miss, mostly miss. And when I say miss, I mean really miss. Some student instruments that I have tried are actually unable to produce certain notes because the intonation is so horrendous. If at all possible, avoid purchasing a "cheap" bassoon because it will simply cause you more trouble than it's worth. The extra money you invest in a good quality bassoon will more than pay you back in performance over time.

To be more comprehensive, here is a list of the most common brands of bassoons that you will encounter:

- Fox
- Schreiber
- Yamaha
- Heckel
- Puchner
- Moenning
- Polisi
- Sonora/Adler
- Conn
- Bundy
- Linton



To buy a new bassoon for a school system, the most reliable and consistent are the Fox and Schreiber. Even when new, other brands can run the gamut from good to bad. Have them checked out by a professional. Used bassoons can also be wonderful instruments or real dogs. It is especially important to have a professional help out on the purchase.

Bocals

The bocal is a surprisingly important piece of the bassoon puzzle and it contributes significantly to the intonation. They can also provide the bassoonist with a quick fix for overall flatness or sharpness. Bassoon bocals are made in different lengths to give the bassoonist a means to raise or lower the overall intonation of the instrument without having to alter their reed. The standard length for bocals is indicated by a #2 imprinted on the side of the bocal.

These are intended to play at A=440. The higher the number, the longer and, therefore, lower the pitch. Most new bassoons come equipped with two bocals, the standard #2 and usually a #1. Unfortunately, young bassoonists generally tend to play on the sharp side, rendering the #1 a poor choice! When purchasing a new instrument, ask for a #3 instead of a #1 - you will probably get more use out of it.



Note: Fox bocals are one number shorter than other brands, ie. their #2 is comparable to the normal #1. They are, however, designed to match the instrument they come with and should produce the proper results when used correctly. If a Fox #2 is used on another brand, the resulting pitch level may be too high. For more on this, go to the instrument section of this site.

The bocal that is being considered for purchase should be played on the instrument for which it is intended. Criteria are:

- ☞ General level of pitch and ability to play all notes in tune with a minimum of adjustment throughout range.
- ☞ Evenness of tone throughout range
- ☞ Full sound
- ☞ Ability to play loud and soft
- ☞ Pleasing quality

Bocals can be purchased from the same places as your bassoon.

Fox/Renard bocals are the best quality.

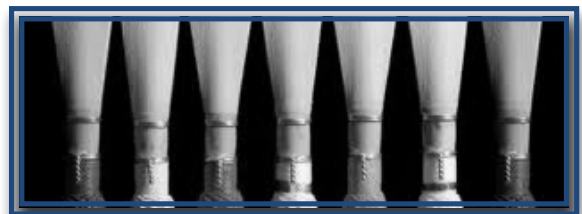
Hand Rests Or Crutches

All new instruments will come equipped with the option of using a hand rest (crutch) for the right hand. Bassoonists are divided on the use of this. Many players prefer to use the crutch because it helps support their hand and frees up the motion of the fingers. Others argue that it creates an unnatural hand position, which inhibits free and relaxed movement with these fingers. Personal preference would seem to be the final solution, but beginners may not necessarily be initially attracted to the solution that would be best for them in the long run. Many players do not use the crutch and have found that the vast majority of students are happy without it. Solicit advice from your nearest professional bassoonist.



Reeds

A reasonably good bassoon reed is critical for the success of young bassoon players. Many beginning bassoonists are unknowingly playing on either a poor instrument or reed and eventually come to believe that they just aren't very good at bassoon. In fact, it is more likely that even an accomplished bassoonist wouldn't be able to achieve a satisfactory result with the same equipment. It is, therefore, imperative that you do everything possible to insure that your students have a source for reliable reeds.



Most teachers prefer students to use hand made reeds as opposed to the mass-produced store bought reeds. If hand made reeds is not an option, make sure the student has a private teacher that can adjust the reed for them so that they can make their best possible sounds.

Generally, bassoonists at all levels play on what would be considered soft to medium soft reeds. Unlike some single reed players, students don't work their way up to harder reeds. Some reed manufacturers offer the medium and hard reeds so that the buyer will have some cane to work with as they hand finish the reed to their own preferences. My recommendation is to experiment with a number of brands and strengths of reeds and see which give you the best results.

Band Directors who do not play bassoon should either buy their reeds from a reliable source, or buy reed blanks and hand finish them.

Recommended Tools For Finishing Reeds:

- ✧ Reed knife
- ✧ Mandrel
- ✧ Reamer
- ✧ Plaque
- ✧ Small rat-tail file
- ✧ Fine flat file
- ✧ Fine sandpaper
- ✧ Small pliers
- ✧ Small block of hardwood



The last four items should be purchased from a hardware store.

Finishing The Reed

The reed should slip over the end of the bocal about 1/2 inch. If the opening is too small to allow this, it should be opened with a reamer. If it is too loose or if it leaks around the bocal, the bore of the reed should be closed by dipping a mandrel in a can of hot canning wax and applying the wax evenly to the inside of the reed. After it cools, be sure the throat is not obstructed with wax. A small rat-tail file will easily clean the throat. These operations should be done when the reed is dry.

Most reeds are heavy and must have excess wood removed in the right places. If the lower tones do not speak easily and if the reed tires the lips, this is usually a sign that the wire end of the lay is heavy. Wood should be scraped or filed from the wire half of the lay.

To make the upper register speak easily and with a bright tone, remove wood from the corners and tip. In doing this it is advisable to insert a plaque into the tip of the reed to prevent breakage. This operation is far safer if the reed is wet.

The opening of the reed at the tip is also very important and must be wide enough to allow sufficient air to pass through the instrument to produce a full tone in the lower register. The tip opening can be regulated by squeezing the sides of the 1st wire when the reed is thoroughly wet.

Before using, dip the reed in a cup of water for a few moments, or hold it under a faucet. Then remove it and allow the water to penetrate the cane before using. It is undesirable to soak the reed for a long period of time before using it. Prolonged soaking usually results in a sluggish, waterlogged sound. Some players prefer to wash off the saliva after using the reed, in order to prolong its life. This is usually effective, however, sanding with light sandpaper will also work. In either case, reeds must be given adequate ventilation to prevent mildew. If the reeds are stored in tubes, the containers should have ventilation holes.

If a competent bassoonist is available, consult him or her for detailed instructions. An excellent reference is William Spencer's "The Art of Bassoon Playing."

Sources For Bassoon Reeds:

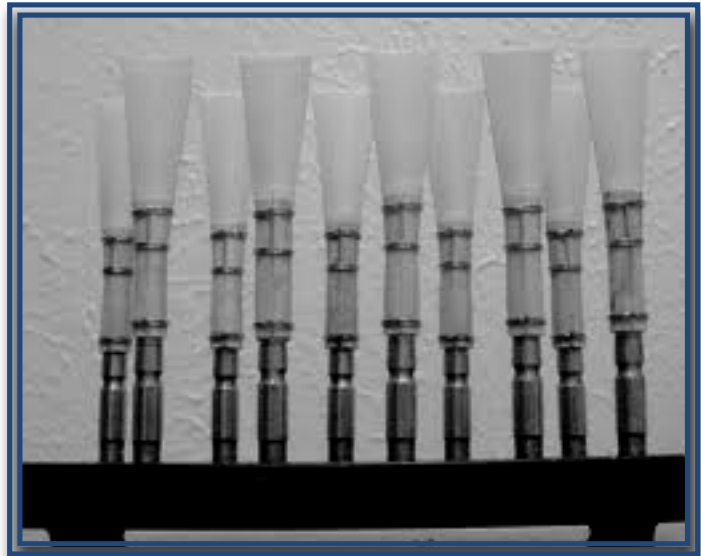
Arundo Reeds and Cane
18082 N.W. Dixie Mt. Rd.
Hillsboro, OR 97124
(503) 647-0958

Forrests
www.forrestsmusic.com
1849 University Avenue
Berkeley, CA 94703
(800) 322-6263

Golden Bamboo Services
1836 Shryer Ave. W.
Roseville, MN 55113
(651) 639-8157
goldenbamboo@msn.com

Miller Marketing
P.O. Box 822
Wayne, PA 19087 (800) 323-3216
www.millermarketingco.com

Edmund Nielsen Woodwinds Inc.
61 E. Park Boulevard
Villa Park, IL 60181
www.nielsen-woodwinds.com



Reed Care

Make sure your students have some kind of container such as Tupperware or an empty plastic film canister that they can use to keep water in. Before playing, bassoon reeds should be totally immersed (that's right, string and all) in water for 3-5 minutes. Lukewarm works best. If you can afford an inexpensive reed case, go ahead and get one. There should be at least 2 useable reeds available at any time.

The most important aspect of storage to remember is to make sure the reed can dry out between playings. Do not store them in water and make sure the reed case has ample ventilation. Many commercial reeds arrive in a clear plastic tube - don't use this for storage unless you cut a couple of holes in it to let air circulate (unless, of course, your student wants to conduct a science experiment on the various molds that can grow on cane).

A common problem with brand new reeds is that the tip of the reed will open too much until the cane softens a bit with playing. Simply squeeze the two blades together with your fingers until the desired opening is achieved. The reverse problem will occur later; the tip opening is likely to gradually close up during playing. Bassoonists frequently squeeze the reed at the sides of the top wire to readjust the tip opening.

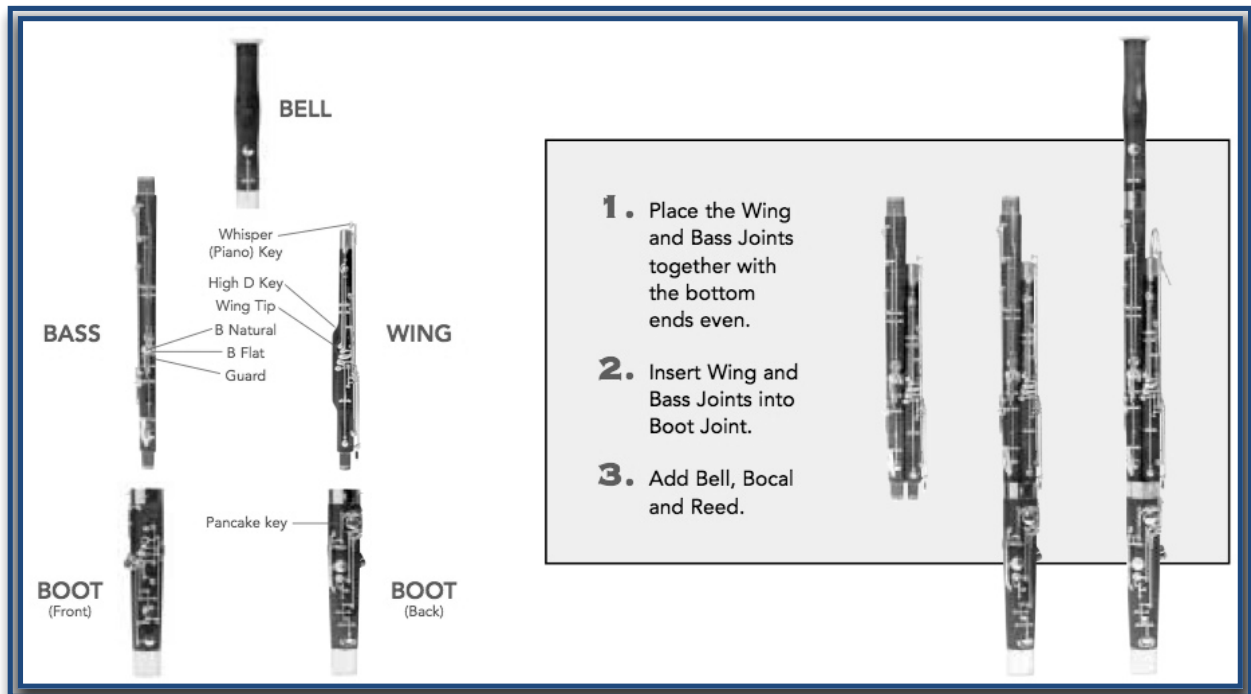
Instrument Assembly

It is very important that the student assembles the instrument the same way every time. Help them understand there is only one way to do this—hand over hand from bottom to top.

- ☞ To assemble the bassoon, place the wing and bass joints together with the bottom ends even (see illustration) and insert them into the boot joint. Next, add the bell and then the bocal or mouth pipe. Exercise care in inserting the bocal so that the pad on the whisper (piano) key will not be injured or broken off.
- ☞ An alternate assembly method is to first insert the wing joint and twist it to achieve a comfortable adjustment of the piano key mechanism. This adjustment should be measured with the bocal in the wing joint, and the mechanism should be such that the whisper (piano) key covers the bocal button just prior to or simultaneously with the “pancake key” on the boot joint. On Fox and Renard bassoons, it is possible to install the wing joint so that the groove running the length of the wing is concentric with the large socket in the boot. This will match a scribe line on the bottom of the whisper key side of the wing with a similar line on the boot, which can also be used for aligning it. After achieving this position, the bocal should be removed and the bass joint inserted in the boot joint. The player should be extremely careful when using this method of assembly, since carelessness can damage the keys or the tenons on the wing and bass joints.
- ☞ If a body lock is used on the instrument, its closure should be made after the bass and wing joints are in alignment. If the key alignment is incorrect with the body lock in place, disengage the lock and have it adjusted by a repairman. It is the opinion of the author that body locks, while of some value, are a constant hazard to the instrument, because they can easily be torn off the thin tenon wall of the bass joint. An exception to this is with plastic bassoons, which have stronger sections than the wooden instruments. If

wooden instruments have thread wound tenons, there is less of a need for the body lock, since the thread wrapping can be adjusted to provide a firm fit between the joints.

- ☞ Use of a hand rest is optional and is governed in most cases by the length of the player's hand. When playing with a neck strap, some form of hand support is necessary and the hand rest becomes more important, in order to position the instrument. The size and shape of the hand rest should be selected to provide maximum comfort to the player.

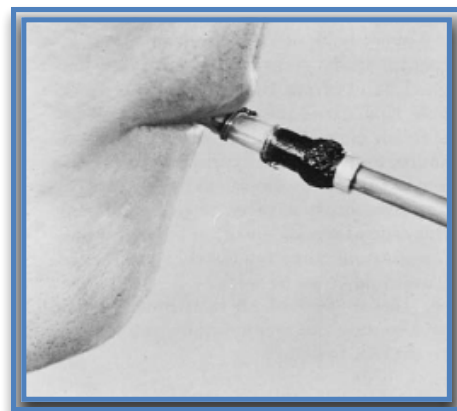


Make sure the students are extremely careful with the bocal. A good bocal is approximately \$300.00. Only allow the students to put the bocal in the horn when they are seated. Do not allow them to walk around the room with the bocal inserted so as not to damage the bocal.

Creating a Sound/Tone Production

Embouchure

- ☞ The embouchure should be as natural as possible.
- ☞ Corners should be forward. Have the students think an "oh", "toe" or "mo" syllable. Students should not pull the corners back as if they are smiling.
- ☞ Jaw should be open and very relaxed. Teeth should be apart creating a large space between the back teeth.
- ☞ Top and bottom teeth over the lips.
- ☞ There should be a natural valley in the chin. A bunched chin is not allowed.

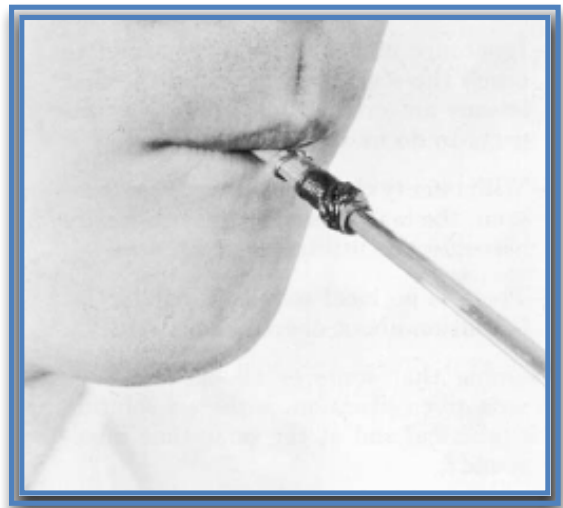


Taking The Reed In The Mouth

- ☞ Soak the entire reed in reed water, not the mouth, for two or three minutes. A 35-mm film bottle or small airtight container works well.
- ☞ Reed enters the mouth at approximately a 90-degree angle to the face.
- ☞ It should feel as if the top lip is taking in one half to three- fourths of the blade in the mouth.
- ☞ Amount will vary according to the size of student's lips.
- ☞ Do not play too close to the tip of the reed. This will cause the students to bite and produce a fuzzy, flat tone.

Beginning Sounds

- ☞ Make sure students breathe deeply as if they are filling up a glass of water—from the bottom to the top.
- ☞ Students should blow a fast, cold air stream as if they are blowing their air at a target. Third space E is a good starting note. Then go to D by adding a finger, C, Bb, A, G, and low F.
- ☞ Make sure that the student gets a good sound on all notes before going to the next note. Make sure fingers are completely sealing the tone hole. The third finger in the left hand is usually the finger that students have trouble covering. A bassoon with a closed third finger or “cover key” is acceptable for a beginner.
- ☞ Students must use a lot of air. Fast, cold air at all times is a must.
- ☞ Once the student can make characteristic first sounds, then begin to teach them to start the notes with the tongue.



Introduce scales as soon as possible. Start by having students play an F descending scale to help keep the teeth apart and keep the embouchure relaxed. Once the students are confident on this, then add the chromatic notes. Always remember to have your students think sharps up the scale, and flats down the scale. Make sure they are confident on their enharmonic tones. Once chromatic notes are introduced then begin to teach major scales. Try teaching the G scale next, in order to begin teaching the half hole notes.

Crossing The Break

Once the students are comfortable playing the G Scale with the half-holed G, begin to extend the students range in the chromatic both higher and all the way down to a low Bb. When students are playing down to the bottom of the range, they must think really round and relaxed in the embouchure. They must also think warmer air for these notes.

The left hand position is very important when crossing the break. Make sure that the student's third finger is covering completely and securely (an instrument with a cover key is good for beginners). Also, make sure they are keeping the embouchure the same (not tightening), blowing fast, cold air, and doing a large half hole where more of the tone hole is exposed.

Flicking

In order to get the best response from the A on the top line of the staff to the D in the space above the first line above the staff, the proper key must be "flicked" or tapped with the left hand thumb at the start of the note. Students will also need to think about increasing the air speed.

For the A- flick the A key with the left thumb.
For the Bb, B and C, flick the C key with the left thumb.
For the C# and D above the staff, students will need to flick the C# key.



Articulation

The tongue should strike the bottom blade of the reed, and contact should be made at about 1/4 of an inch back from the tip. Be sure that the tongue moves in an upward motion to strike the reed.

Common faults are tonguing straight into the tip of the reed with the tip of the tongue or striking downward on the top blade of the reed. These motions block the air stream and inhibit the speed of the tongue.

A "T" or a "D" syllable is most commonly used depending on the articulation style. If you experience response problems in the lower register, use a long tongue, "Doo," regardless of the written articulation to help the notes to speak cleanly.

Posture and Hand Position

Bassoon Posture

- ☞ Adjust the seat strap so that the height of the instrument is such that when the reed enters the mouth the student does not have to reach up to the reed or duck their head down to reach the reed. Adjust the instrument to the student and not the student to the instrument.
- ☞ Student places his or her right leg forward so that the instrument rests on the outer thigh and not the chair.
- ☞ Student should sit comfortably in the chair with the body away from the back of the chair. The instrument and the body meet somewhere in the middle.

The Beginning Hand Position

Allow the student to grasp the bassoon around the middle with the right hand only. Student should focus on the left hand only for the first few days of playing the bassoon.

Left Hand

- ☞ Thumb resting either on the or above the whisper key (never below it). Although the left thumb will be accountable for using nine thumb keys, the home base for the left thumb is on or above the whisper key.
- ☞ Point of balance is at the base of the index finger.
- ☞ Middle finger should curve slightly to seal the tone hole.
- ☞ Third finger will remain almost straight as the pad (fleshy part of the finger) covers its tone hole.



Right Hand

- ☞ Add the right hand as the student learns the notes involving both hands. I prefer to start in the left had and add a finger until you have reached a low F.
- ☞ Thumb should be held slightly in the air above the Bb key (be careful that students are not resting their thumb on the body of the instrument). This is a very bad habit to start.
- ☞ Fingers four, five and six in the right hand will naturally cover the holes/ keys with the fleshy part of the fingers.
- ☞ Pinky will be located slightly about or resting on the low F key.



If you have a student with extremely long fingers, a hand crutch may be used to maintain good hand position. Be careful that students do not tuck the fingers under the instrument. Do not buckle or flatten fingers. Extremely double-jointed students may not be good candidates for playing the bassoon.

Intonation/Pitch Tendencies

The bassoon, due to the nature of its construction and playing condition, can have many intonation problems. Sharpness is the most common problem; however, from middle C up to the F immediately above it has a tendency to be flat.

To change the overall pitch of the instrument, change the bocal. Bocals come in three common lengths, with 2 being standard, 1 being shorter (sharper) and 3 being longer (flatter). There are also the rarer sizes of the longer 4 and the shorter 0 and 00. It harms response to pull the bocal out because of the "bubble" created in the receiving tube.

- ☞ Temperature: cold = flat, hot = sharp



- ☞ Reed strength: hard reed = sharp, soft reed = flat
- ☞ Embouchure: (usually directly related to reed strength) loose embouchure = flat, pinched embouchure = sharp
- ☞ Range: lower notes are sharp on many bassoons, but the bass joint can be pulled a little from the boot, because there is not bridge key between those two joints. High range depends on too many factors too generalize.

Dynamic Range

Hard to answer this one! Experienced players flatten in extremely loud dynamics. Softer dynamics are harder to generalize. Young players usually do not have a wide dynamic range, and the problem of flattening in a diminuendo is really caused by reed, air and embouchure.

Sharpness - Causes and Solutions:

- ☞ Biting, even jaws, excessive tension in lips, smiling - all poor embouchure formations. Review the correct embouchure and emphasize lowering the jaw, relaxing the lips and throat muscles (form the vowel "oh"), and lower the back of the tongue as if having your throat examined.
- ☞ Reed that is too hard - soften the reed or try another one. Hard reeds often cause the embouchure problems listed in #1.
- ☞ Bocal that is too short -- use a longer one (larger number). Pulling out the bocal or the joints DOES NOT WORK. You cannot pull them out far enough to make a difference in the pitch. Also, pulling the joints loose creates breaks in the bore, which can cause response problems.
- ☞ Tension in the face and head muscles (raised eyebrows, for example) or shoulders, and twisting the body to the side. Each of these things can cause the pitch to go sharp even if the embouchure is correct. Face straight ahead and work on relaxing the tense muscles.

Flatness -- Causes and Solutions:

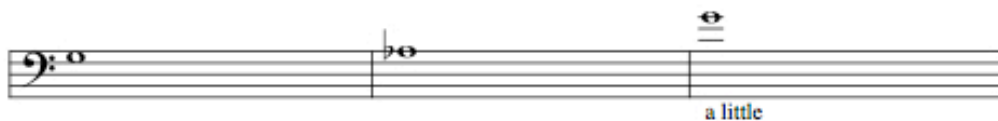
- ☞ Embouchure too loose or slack, lower lip rolled out, air in cheeks or between lips and teeth. Review the correct embouchure and emphasize keeping the lower lip parallel to the teeth and directly under the reed while keeping air out of the cheeks and lips. Shaping the vowel "ay" or "ee" in the throat can also raise the pitch.
- ☞ Weak air stream -- blow.
- ☞ Reed that is too soft -- harden the reed or try another one.
- ☞ Bocal that is too long -- use a shorter one (smaller number).
- ☞ Some notes may require alternate fingerings or the use of additional keys to improve intonation.

Bassoon Intonation

Usually flat:



Usually sharp:



Trouble Shooting Problems

Reed Will Not Fit On Bocal Easily.

- ∞ Bocal is bent or damaged. Repair or replacement may be necessary.
- ∞ Reed tube is bent or damaged.
- ∞ Reed tube is too thick. Use a reamer or rat-tail file to increase the interior opening of the tube.

Key Is Stuck Open Or Closed.

- ∞ The rod may be bent. First try loosening the screw that holds the rod. If this does not help, the instrument may need to be fixed professionally.

The Fingering Has Changed But The Note Sounds The Same.

- ☞ A spring has popped out of place. Fix it by pushing the spring back into place with a small screwdriver.

Keys Are Wobbly.

- ☞ Tighten the screws that hold the rod in place.
- ☞ A spring may have popped out of place. Fix it by pushing the spring back into place with a small screwdriver or spring hook.



Keys Will Not Close All The Way.

- ☞ Check bumper corks to be sure they are providing the necessary lift or cushion to seal the pad.
- ☞ A flat spring may have become dislodged or its connecting screw may have become loose. Replace spring or tighten screw.
- ☞ Check tone holes for foreign objects, which may be inhibiting the key.

Screws Keep Coming Out.

- ☞ Use a drop of clear fingernail polish on the screw head.
- ☞ Place a strand of hair under the screw and tighten it.
- ☞ Excess oil may have accumulated on the screw or rod. Remove, clean, and replace.
- ☞ Screw or receiver may be stripped. Take to be repaired professionally.

Some Notes Are Difficult To Produce.

- ☞ Pads may be worn. Check pads for seating and leaking. Reseat or replace if necessary.
- ☞ Springs may be bent. Gently bend back into position.
- ☞ Check that all exposed keys are in the correct open or closed positions as they sometimes open due spring problems encountered in storage.
- ☞ Check bumper cork replacement as they can become dislodged and create problems.
- ☞ Adjust wire to open reed. Squeeze 1st wire from the sides and the 2nd wire from top to bottom.
- ☞ Be sure student is not accidentally touching other keys.
- ☞ Student may not be covering the tone holes properly.
- ☞ Check alignment of bridge keys.
- ☞ Examine the whisper key hole to be sure the octave key pad is covering it completely when it is in use.
- ☞ Try "flicking" technique.

Notes Speak In Upper Register But Not In Lower Register

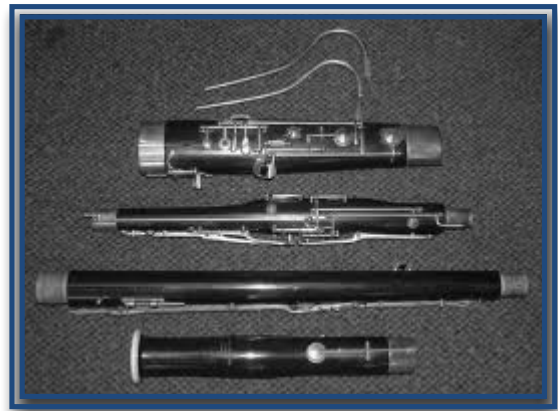
- ☞ Check for leak.
- ☞ Student may be biting on the reed. Remind the player to drop the jaw and open the oral cavity. It also helps to think of blowing the air in a downward and outward direction.
- ☞ Vent or a key high up on the main body may be stuck open or leaking. Check to be sure all keys are closing properly.
- ☞ Check that the keys are not bent. If so, carefully bend back into place with gentle, yet firm pushes with the thumbs.
- ☞ Water could be in the octave key tone hole. Swab the instrument. It may be necessary to blow sharply through the tone hole to force the water out.

Bassoon Will Not Produce More Than One Or Two Notes.

- ☞ Check the highest keys near the bocal. They may be stuck in an open or closed position.
- ☞ Check the instrument for any foreign object, which may be lodged inside.

Thin Sound, “Nanny-goat” Vibrato, Grunting Noises Occur.

- ☞ Tight throat. Fix through opening throat with “polite” yawn with lips closed and dropping jaw.
- ☞ Check the instrument for any foreign object, which may be lodged inside.



Sound Is Airy.

- ☞ Remind student to blow through the entire length of the instrument and keep a focused air stream.
- ☞ Check embouchure to be sure it is firm and not leaking air through the corners of the mouth.
- ☞ Check to see if reed is chipped, cracked, too soft, too hard, water-logged, too open, or warped.

Tone Quality And Intonation Problems.

- ☞ Bocal is bent or damaged. Repair or replacement may be necessary.
- ☞ Experiment with the use of whisper key.
- ☞ Adjust reed wires.
- ☞ These concerns are usually associated with a problem reed, poor embouchure or breath support, or incorrect body posture. See previously listed sections for solutions.

No Sound.

- ☞ The reed is too soft and is closing, not allowing any air to go through. Adjust the wire.
- ☞ The reed is far too hard or too open and the student is unable to make it vibrate.
- ☞ The embouchure is too firm, inhibiting reed vibration.
- ☞ The embouchure is too relaxed, causing the air stream to spread so that the reed fails to vibrate.
- ☞ Too little reed is being taken into the mouth by the student.
- ☞ A foreign object is lodged inside the body of the instrument.

Upper Notes Are Sharp, Lower Notes Flat.

- ☞ Student is pinching the reed and not blowing through the entire length of the instrument in the upper register.
- ☞ Student may be compensating for a leak in the instrument by dropping the jaw in the lower register.



Upper Notes Are Flat.

- ☞ Air support is weak.
- ☞ Key height may need adjusting.
- ☞ Squeeze reed wire from the sides.

Difficulty In Moving From Low Note To High Note With The Same Fingering.

- ☞ Monitor half-hole position and technique.
- ☞ Check for key leaks.
- ☞ Student may need to drop jaw more when moving to the lower note.
- ☞ There may be water in an octave key tone hole.
- ☞ Student may not be covering the tone holes completely.

Reed Is Too Hard.

- ☞ The reed may require additional soaking or some adjustment with a reed knife.
- ☞ Squeeze the 1st wire on reed from top to bottom and the 2nd wire from the sides.

Notes Are Bubbling.

- ☞ Swab instrument to remove moisture or blow out moisture from tone hole or bocal.
- ☞ Use absorbent (cigarette) paper and press the key down on it to soak out the water.

Care and Maintenance

General

Treat the instrument like a fine piece of furniture. Avoid excessive heat and moisture, particularly sudden changes. Do not leave it in a cold automobile overnight, and then try to play it immediately upon entering a building. The cost of making a bassoon is mostly hand labor. It frequently costs more to repair a damaged instrument than it does to make a new one.

Make sure your bassoon students have enough time to put away their instrument properly. I give my bassoonists and bass clarinet players extra time to put away their instrument to make sure take the instrument apart correctly and don't damage the instrument in their haste to get to the next class.

Make sure your students have enough time to swab out their instrument. A silk drop swab works wonderful. Take the time to show students how to swab out the boot where water can accumulate. Also make sure they swab out the wing joint.



Store reeds in a container that allows for ventilation. Do not use original tube it came in to store if it is a store bought reed.

Bocals

Blow out, by blowing on the large end, after each use. Once a month flush with mixture of one tablespoon of baking soda in a large glass of warm water. Upon doing so, swab the bocal with a bocal brush and flush it out with warm water from a faucet. Check the hole in the bocal button to be sure it is open. Blowing through it best does this.

Oiling The Bore

After protecting the pads with wax paper or other suitable material, or after removing the keys, the unlined portion of the bore should be swabbed with LIGHT mineral oil, using a pull-through swab. After allowing the oil to soak in for about an hour, remove the remaining oil with another pull-through swab. This should be done every six months.



Cleaning The Bore

Wood and pads can be severely damaged by moisture. Swab the bore after every concert, rehearsal and practice, in order to remove the moisture that has been deposited there, as well as for sanitary reasons. This should be done with a pull-through swab. A silk swab works best because it can be dropped down the "unlined" side of the boot and pulled out the "lined" side, pulling the moisture away from the wood and out through the rubber lining. (Although plastic bassoons are impervious to moisture, they should still be swabbed to protect the pads and for sanitary reasons.)

Mechanism

Use light key oil on long screws and heavy key oil on pivot screws. This should be done every two weeks. Weekly, check all screws to see that they are tight.

Tenons

- ☞ If cork wound, use a thin coat of cork grease once every two weeks, being sure to wipe off the old coating before applying the new.
- ☞ If thread wrapped, use a cake of canning wax. Warm it in your hand until it is soft, then rub a thin layer on the threads. This should be done once every month. DO NOT use cork grease on thread wound tenons, because it will eventually get imbedded with dirt.

Cleaning The Finish

- ☞ Plastic models - Clean weekly with a damp cloth, being careful not to wet pads. Dry after cleaning. Soap and water may be used, if necessary.
- ☞ Wooden Instruments - Clean weekly with a damp cloth, being careful not to wet the pads. Dry after cleaning. Once every two months, polish with furniture polish.

Keys

Clean with a dry cloth after each use. If the keys are nickel, they should be buffed by an experienced repairperson once a year. If the keys are silver, they should be polished once a month. If the keys tarnish very rapidly, it may be due to the climate or the system of the player, and this should be discussed with the instrument manufacturer.

Special Equipment Needs

Your bassoon students should also have the following supplies with their instruments

- ☞ Drop swab (silk drop swab if possible)
- ☞ Soft cleaning cloth
- ☞ Boot swab
- ☞ Small screwdrivers
- ☞ Seat strap
- ☞ Cork grease
- ☞ Reeds
- ☞ Reed soaking container
- ☞ Right hand clutch



General Information

Recordings for Modeling

Recordings by outstanding recording artists can help players understand phrasing, tone color, intensity, and musicianship. Any recording is better than none at all, but a few recommended artists include:

Archie Camden
Judith LeClair
Catherine Marcese
David McGill
Tom Novak
Masahito Tamaka



Trills

Trill and fingering charts appear at the end of this handbook.

Vibrato

When students can produce a characteristic bassoon sound and demonstrate an acceptable bassoon embouchure, then it is probably time to start adding vibrato. Teach bassoon vibrato like flute vibrato. Teach the kids to do impulses from the diaphragm rather than a saxophone jaw vibrato. This will cause pitch problems.

- ☞ Begin by having students pretend they are blowing out a single birthday candle onto the palm of their hand. Then have them pretend to blow out two, three, and all the way up to eight candles.
- ☞ Make sure they are using fast air and that they are using the proper bassoon embouchure while doing this exercise.
- ☞ Begin to incorporate pulses into their established warm ups. Add the pulses into scales and music. The pulses are measured (eighth notes, or triplets, sixteenths) at first, but then increase in speed once the student becomes confident in the process of creating vibrato.

Miscellaneous

- ☞ Have students identify their cases clearly and memorize their serial number. It is a good idea for the serial number to be recorded by the director of identification in case of theft, loss, or misplacement.
- ☞ Encourage private study.