

# Bandworld

Online Magazine ♦ Vol 29, Num 1 ♦ July 2013

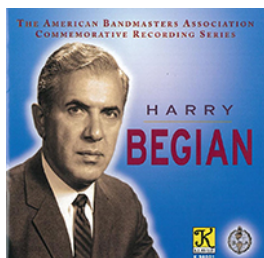


**Bobby Shew, Doc Severinsen and Allen Vizzutti under the baton of Col. Arnald D. Gabriel at the 25th Anniversary, June 25, 2013 Concert of the American Band College.**

**BW 2013***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**

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**The Lost Lady Found from "Lincolnshire Posy"**

by Percy Grainger

**Album Title: HARRY BEGIAN: THE ABA COMMEMORATIVE RECORDING SERIES****Recording: Cass Tech High School Symphony Band and University of Illinois Symphonic Band****Conductor: Harry Begian****Publisher: KLAVIER K-56001 (master tapes courtesy of Mark Custom Recording)**

Dr. Begian was one of concert band's true legends and this reissue is a topnotch representation of some unforgettable performances. From his tenure with the Cass Tech High School Symphony Band comes a stellar interpretation of Paul Hindemith's Symphony in B-flat. The University of Illinois Symphonic Band's portion of this collection is most noteworthy. Armenian Dances (Parts 1 & 2) by Alfred Reed was dedicated to Dr. Begian; the beloved Armenian Dances Part 1 is included here. The works of Grainger along with transcriptions of Wagner and Richard Strauss were favorably associated with Dr. Begian along with marches of Sousa and others. Selections by these masters are also included. The program concludes in grandeur with The Pines of the Apian Way from The Pines of Rome (Respighi/Duker). For those who have not experienced the artistry of Harry Begian (or can't get enough of it) this CD is an absolute necessity for your library.

**Tribute**

By James Barnes

**Album Title: DANZA SINFONICA: THE MUSIC OF JAMES BARNES****Recording: University of Texas El Paso Wind Symphony****Conductor: Ron Hufstader****Publisher: Mark Masters 50551-MCD**

Whenever the name James Barnes appears on a band program one can always expect quality literature by a master composer/arranger. Danza Sinfonica is a prime collection of Barnes' compositions performed by the finery of the UTEP Wind Symphony. One type of work Barnes has few equals with are his concert overtures & opening works. This recording features Beautiful Oregon, Tribute, Appalachian Overture and the Overture on Themes from The Wizard of Oz (Harold Arlen's beloved music in a stunning new outfit). The poignant Trail of Tears is a vivid portrait of a historic American tragedy while Danza Sinfonica is an eleven minute essay of Spanish flavored brilliance. Also included is Escenas de los Aztecas, Symphonic Essay and perhaps Barnes' most popular composition; the stirring Yorkshire Ballad. This hallmark composition has been frequently recorded by bands and even reset in different instrumental versions. The UTEP Wind Symphony gives this gem a truly exquisite performance.

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**The Queen's Command from "Ceremonial Dances"**

by Greg Danner

Album Title: CRITICAL SPEED: MUSIC OF GREG DANNER VOLUME 2

Recording: Mansfield University Concert Wind Ensemble

Conductor: Dr. Adam F. Brennan

Publisher: Mark Masters 9652-MCD

Greg Danner is a very skilled composer of band music for varying levels and this nice recording is a fine follow up to Volume 1-Walls of Zion. The title work is most descriptive; an enjoyable episode of rhythmic, continuous momentum. A pair of dance suites are featured on this recording; Courty Dances with its nod to American contradances and Ceremonial Dances based on music of the English Renaissance. Down by the Salley Gardens is a traditional Irish song sensitively scored and Footprints is based on the well known "footprints in the sand" parable of faith. The remaining works on this recording are intelligently scored for the younger bands looking for good, interesting material. Goosebumps is spooky good fun, Measure of Valor is a solid overture for young bands, Abaye's Game is based on music from Ghana, and Zephyr is a ballad in triple meter. The remaining work is the wonderful Ballad for Band which will remind band directors of the lyrical Frank Erickson compositions of the 50's and 60's. Well recommended.

**Trumpet Tune**

By Joseph Downing

Album Title: SYRACUSE UNIVERSITY WIND ENSEMBLE AND FRIENDS

Recording: Syracuse University Wind Ensemble:

Conductors: John M. Lavery &amp; Justin J. Mertz

Soloists: Ronald Caravan-Alto Saxophone Jill Coggiola-Clarinet John Daniel-Trumpet

Vince DiMartino-Trumpet Gabriel DiMartino-Trumpet

Publisher: Mark 9814-MCD

The Syracuse University Wind Ensemble has released some excellent recordings of soloists with band; this all-star cast continues the tradition. The first trumpet solo is Awake You Sleepers (Larry S.Bitensky); a challenging rhapsody based on the free improvisation of Jewish chant. La Virgen de la Macarena is a very familiar trumpet solo by Rafael Mendez as is the popular Napoli (Herman Bellstadt). The remaining trumpet works are the Fantaisie pour Trumpet chromatic (Theodore Dubois), Trumpet Tune by Joseph Downing and Kopanitsa (Daniel S. Godfrey) with its 11/8 Western Bulgarian folk dance rhythms. The alto saxophone work comes from the pen of esteemed composer Karel Husa with his Concerto for Alto Saxophone and Concert Band; a demanding composition for soloist and ensemble. The two clarinet works are very familiar classics expertly transcribed by John M. Lavery; the Adagio from Mozart's Clarinet Concerto and Concertino for Clarinet by Carl Maria von Weber. If you get to hear any recordings by the Syracuse University Wind Ensemble you'll be treated to masterful performances from soloists and ensemble.

**continued**

**BW 2013***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**

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WIND BAND CLASSICS

**ARMENIAN DANCES**  
Music for Wind Band  
Alfred Reed • Leonard Bernstein • J.S. Bach  
Claude Smith • Chia-Ying Chiang • Dmitry Shostakovich  
Taiwan Wind Ensemble • John Boyd

**Hov Arek from "Armenian Dances Part 2"**

by Alfred Reed

Album Title: ARMENIAN DANCES  
Recording: Taiwan Wind Ensemble  
Conductor: John Boyd  
Publisher: Naxos 8.573028

The Taiwan Wind Ensemble was formed in 2004 and its Artistic Director is Toshio Akiyama, one of the true international band legends. Another prominent figure in band music is John Boyd who conducts this topnotch recording. Three overtures are featured on this program; the Overture to Candide (Bernstein/Grundman), Festive Overture (Shostakovich/Hunsberger) and Emperata-Concert Overture by Claude T. Smith. A Chasing After the Wind is by Taiwanese composer Chia-Ying Chiang; its title comes from Ecclesiastes and the teachings of King Solomon. Fantasia in G Major by J.S. Bach is well known to bands through an edition set by Goldman & Leist. John Boyd provides a newer edition more conducive to the modern band/wind ensemble and truer to Bach's original intent. The complete Armenian Dances (Parts 1 & 2) of Alfred Reed needs little introduction to band enthusiasts. I applaud Dr. Boyd for offering a fresh interpretation to this classic; listen for some subtle nuances. I hope to hear more from the Taiwan Wind Ensemble, a very impressive debut with Naxos.

WIND BAND CLASSICS

**BERNSTEIN**  
Transcriptions for Wind Band  
On The Waterfront • On The Town • Candide  
University of South Carolina Wind Ensemble • Scott Weiss

**Sennets & Tuckets from "Divertimento"**

Arranged by Claire Grundman

Album Title: LEONARD BERNSTEIN: TRANSCRIPTIONS FOR WIND BAND  
Recording: University of South Carolina Wind Ensemble  
Conductor: Scott Weiss  
Publisher: Naxos 8.573056

It would be a difficult task to create a Bernstein for Band program that would encompass a single CD, there are so many choices illustrating Bernstein's various musical genres. Scott Weiss and the University of South Carolina Wind Ensemble have done a fine collection that will surely satisfy all listeners. The brief Fanfare for the Inauguration of John F. Kennedy (orchestrated by Sid Ramin) is not even 45 seconds in length but makes an immediate musical statement. The stage work Candide is represented by its spirited Overture and five movement Suite, both are arranged by Claire Grundman. Grundman also arranged Divertimento which is a work written for the centenary of the Boston Symphony Orchestra. The Broadway musical representative for this recording is Three Dance Episodes from "On the Town" and the skillful transcription comes from Marice Stith. The remaining work is the Symphonic Suite from the film "On the Waterfront", this new setting is by Jay Bocook and it doesn't lose any of its emotional punch as a band transcription. A follow up recording could probably include music from West Side Story, Mass, and other transcriptions but there is just the right amount of Bernstein's diverse output in this well crafted program.

**continued**

**BW 2013***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**

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**Tex Mex on the Riverwalk from "San Antonio Dances"**

by Frank Ticheli

Album Title: PLAYING WITH FIRE: MUSIC OF FRANK TICHELI  
 Recording: Dallas Wind Symphony & Jim Cullum Jazz Band  
 Conductor: Jerry Junkin  
 Publisher: Reference Recordings RR-127

The music of Frank Ticheli has made a tremendous impact on the modern repertoire for concert bands but two of the works on this recording were first written for other music ensembles. The title work was originally composed in 1992 for the Jim Cullum Jazz Band (jazz septet) and symphony orchestra. The three movements are A La Bauduc (a nod to legendary jazzmen Ray Bauduc & Bob Haggert), Shades of Blue (not to be confused with Ticheli's popular Blue Shades) and Polyphonies & Riffs, a hard driving finale similar to the symphonic clarinet & jazz band works of Gould, Stravinsky and Bernstein. Rest was first realized as the choral work There Will Be Rest; the concert band setting is not a literal rescoring but an extended, independent work that can stand on its own merit. Also featured on this recording is Symphony No. 2, Postcard and San Antonio Dances, the latter work may be new to most listeners. The playing by the Dallas Wind Symphony is unmatched and the Jim Cullum Jazz Band adds a special touch to this collection.

**Viva from "Lost Vegas"**

By Michael Daugherty

Album Title: LOST VEGAS  
 Recording: University of Nevada Las Vegas Wind Orchestra  
 Conductor: Thomas G. Leslie  
 Publisher: Klavier K11952

Lost Vegas is not an oft quoted hackneyed cliché, this title work is a three movement portrait of the Las Vegas of yore with the sights & sounds of a city during a scenic & entertainment filled heyday. Favor and Treasure by Anthony Labounty is a musical tribute written for Colonel John R. Bourgeois, Director Emeritus of the U.S. Marine Band, while Fanfare for Freedom is included as a salute to the centenary of composer Morton Gould's birth. Two transcriptions by Zane Douglass are featured; A La Busca Del Mas Alla (In Search of What Lies Beyond) was written by Joaquin Rodrigo for the 1976 American Bicentennial inspired by a visit to the Houston Space Center. Douglass also transcribed The Witch by Patrick Williams; this imaginative "classical meets jazz" work was from the Grammy winning recording Threshold and features several soloists including violinist Wei-Wei Le and Eric Marienthal on alto saxophone. The program concludes with the fascinating Danzon No. 2 (Arturo Marquez/Oliver Nickel), a poetic Cuban dance with a brief solo passage rescored for violinist Wei-Wei Le. I have always been impressed with the professionalism of the UNLV Wind Orchestra and Lost Vegas is another one of their stellar audio achievements.

**continued**

**BW 2013***The Future of the Bandworld***25 Years ago in Bandworld  
A College President Speaks Out**

by Dr. Joseph Cox

Vol.3 , #5, p.9 (May - July 1988) **Bio**

**The American Bandmasters Association  
54th National Convention  
Welcoming Remarks  
Dr. Joseph Cox, President  
Southern Oregon State College  
Ashland, Oregon–March 1988**

I want to make a few comments...obviously I am delighted that you are here. When Max first told me of the possibility that your group would be here I was particularly excited because I go way back with band music. My earliest memories are of being taken by my dad, as a youngster of five or six, to a municipal band practice and concert in a little town in western Maryland. This little band was the nucleus of a lot of things that happened in that community. They met in the fire-hall and many of you have sat in fire-halls learning to play. That band was the beginning of a change in attitude in that community which produced a high school program some ten years later which is second to none in small communities in western Maryland. It started with that small band.

Four years at the University of Maryland, I played in every band that would allow me – I was in the military (ROTC) band – I was in the marching band – I played in the concert band. I played anything with valves and, as I say, it was rather a degenerate career because, as my lip got worse through inattention, I graduated to larger and larger mouthpieces. And you know how I ended – I ended up in the back with a tuba.

I worked my way through college playing in band and in addition to the college band, I played in the Washington Redskin Band back when the Redskins used Griffin Stadium. Eddie LeBaron, the quarterback, was so short he could not see to throw—he had to jump in the air to pass. We didn't get to play the fight song very often in those days, I can tell you that. It was a different Redskin era - five dollars a game and all the beer I could get. So, I go way back with bands!

I think I've got the credentials to show you some concerns and I think that using a hockey metaphor (my son is a hockey player) and the criticism of hockey is, of course, the word that "I went to a fight last night and a hockey game broke out." You've heard that one. I was kidding Max when I said, "I went to a basketball game last night and a jazz concert broke out."

**I think that kind of comes to the heart of my concern. This particular generation of young people is not nearly as interested as we are in band music.** Their interest has been transferred by electronics and by the media and by video to a different kind of music. I don't care for it particularly. I don't understand it and **my concern is that there is this noble and wonderful**

**tradition in this country of band music and I think we stand on the verge of losing it.** I know that's not what you want to hear this morning but I believe that so strongly that I think I must say it. I think that we are an endangered species.

**continued**

**BW 2013***The Future of the Bandworld***25 Years ago in Bandworld****A College President Speaks Out! (concluded)**

by Dr. Joseph Cox

Vol.3 , 5, p. 9 (May - July 1988)

I tried to interest my own three youngsters in participating in high school bands and it didn't have the attraction that it had for me. I formed friendships in that ten or fifteen-year checkered career of music that still are with me—over 30 years later. I would like for those young people to have the same experience with that great tradition that you represent. But we are...look at this group: it is a graying audience, folks, myself included, and **we have got to somehow re-instill that commitment to this country among young people—appreciation for that tradition that goes back to Sousa and beyond. Because we believe that there is something there that is worth preserving and it must be preserved.**

One of the attractions in this town— and I know this is going to sound a little hokey—is every Thursday evening in that beautiful little park down in town, there is a band concert. The entire town goes. It's like something out of 1950. It is marvelous. On the Fourth of July the band concert is the center of attention in that park and young people come from San Francisco and Seattle and wherever they have gone because the Fourth in this town is a unique experience. You've got to be here to know what it is. And band music is a fundamental part of what happens on this day. **Somehow we've got to re-invigorate that in communities across the country or else we are going to lose a wonderful and noble tradition that has touched my life, and I know it has touched yours.**

Thank you for listening to this sermon.

**BW 2013***The Future of the Bandworld***The Bando Manifesto**

by Lance LaDuke

**Bio**

When I was a member of The Spartan Marching Band at Michigan State Univeristy (Go Green!), we called ourselves Bandos. Bandos looked out for other Bandos. We were a team, a family.

It occurs to me now, more than a few years later, that that team, that family transcends schools, professions, age, background. My 11 year old is as much a Bando as I am. We all belong to that team, that family.

I have often said that I joined band in 6th grade and never left. This manifesto is for ALL Bandos. Consider it a work in progress. Add what you like. We are better than me! Find, follow and add to:

[The Bando Manifesto at lalaladuke.tumblr.com.](http://lalaladuke.tumblr.com)

**Bandos unite!****THE BANDO MANIFESTO**

When you realize you are out of step, get back in.

If you're not sure if you're in tune, change. If it sounds better, stay there. if not, go the other way!

Plumes, spats, shakos and polyester are perfectly acceptable fashion choices.

When it's time to lead, lead. When it's time to follow, do that.

It's better to sound right than to be right.

Listen down.

Breathe.

If you improve, the band improves.

Nerd is in the ear of the beholder.

Looking for a friend? Start in the band room.

First chair and last chair are closer than you think.

Fundamentals, fundamentals, fundamentals.

Tradition is a bad reason to keep doing bad things.

Play out. We need to hear you!

Listen more than you talk.

**continued**



**BW 2013**

*The Future of the Bandworld*  
**The Bando Manifesto (Set in Motion)**  
by Lance LaDuke

Practice is what happens before you get to rehearsal.

Subdivide.

There is a way to help. Find it!

Take the blame. Share the credit.

Bring a pencil.

Do what you are supposed to do. Even when nobody is looking.

Band is life. Just more fun.

Melody, harmony or rhythm. Which are you?

If you can help, you must.

When in doubt, listen.

Strong and wrong! If you're going to mess up, do it big!

Accept the fear and act anyway.

Don't wait to be told to do what you know you should.

Turn in your stuff on time.

The metronome and tuner are your friends. Love them. Seriously.

**BW 2013***The Future of the Bandworld***Guardians!**by Paul Kassulke **Bio**

As I am writing this, we are half-way through ABC 25. We have experienced a great first week and are looking forward to the second session. As a grad from the way back year of 1994, I can not help but think of the changes I have seen. Back then we had 1 band of about 26 people; now we are setting 2 bands with 95 chairs in each of them. Changes, changes, changes..... but more than that, there are some things that are still the same. There are things that we should make sure that they never change. We, band directors, are the guardians of some basic truths.

**Actions have Consequences:**

Every so often I hear of someone asking what happens when someone skips a performance in your program. All I know is that there need to be consequences. If there are no consequences, those students will grow up with a false sense of reality. Students need to know that they are responsible for what they do. What we need to teach them is that they should think first so that they are aware of what the consequences will be. The school I taught at before had a no gum chewing policy. So I would ask my students, "Can you chew gum?" At first they would answer as they thought I wanted them to answer, "No!" Then I would have to tell them that of course they could, especially if they were willing to accept the consequences for those actions. Can you drive faster than the posted limits? Of course, you can. You must then be ready for the consequences of your decision. Can a student skip a performance? Of course they can, but it is up to us to teach them that there are consequences for their actions. (I know it would be easier if we could teach the parents about consequences.)

**Everyone in Our Band is Equally Important:**

While I know that it is easier to like certain people than it is others, it is also true that everyone in that band room is equally deserving of our attention and efforts. Those nearly unlikeable kids probably need it more than those who would do anything just to please us. We really need to know about our students. How is their home life? Our room may be their only point of quiet during their day. I will never forget the day when a student was just crazy in class. When I asked him about it after class, he told me that his sister was diagnosed with HIV and his father had walked out that morning. Nothing we were doing that day seemed that important any more.

It really does not matter whether they are sitting first chair or last in the section. The band needs each one of them. Each is necessary to do their part if the whole is going to succeed. The thirds are just as necessary as the firsts if the chord is to be balanced. They are all important and need to know that we see them that way. It is not like they are interchangeable. Each one unique; each one special.

**No Other Class Teaches About Emotions:**

Most other classes are only able to teach relief. I made it through that test. I got my assignment done on time this time. But where are the other emotions allowed to come out and be felt?

Then there is band. Band is the place where we all get to let our emotions be felt. Not only are we allowed, we are encouraged. Band is where the emotions take over as the music takes us to the heights or the depths. Band is where we can individualize them or find common ground with all of those around us. Band is the place where no one is going to judge us because of what we felt.

If they get that from no other place, how could we dare deprive them of it in our class?

**continued**

**BW 2012***The Future of the Bandworld***Guardians (continued)**

by Paul Kassulke

**No One Should be a Number in Band:**

Too many times in school students feel as if they are only numbers. In many cases dressed in uniforms (not always a bad idea) they move as directed by a system of bells. They move often without having had choices of their own.

If they did have choices and they chose band, we need to treat them as real people. This often means we need to lay down the rules and see that they are respected. Just as the rules need to be respected, so do our students. Each one deserves a greeting as they enter, interest shown in each one.

**Not Everything in Life is Fair:**

Life is not fair. Some students are naturally more gifted than others. Some make great strides with little effort while others give it their all and never seem to understand the concepts. Some are from rich homes, some from poorer ones. Some have experienced a lifetime of challenges by the time they reach our class. Others seem to be on the smooth road to success.

While there is nothing that we can do to change their natural gifts, there is no excuse for our treating them differently because of their gifts and abilities.

**More Effort Equals Better Results:**

In this day and age so many people expect to never experience failure. From the T-Ball games where nobody loses, to the classes where grades are not kept, we are in an age when everyone is supposed to be happy all the time. In many events the non-winner's trophies are as big as the winners. No longer is a participation ribbon good enough. Even rubrics seem to help students do just enough to get to the level that they choose. Why are they not simply encouraged to do their best?

We see the effects of effort. The students start lessons at the same time. One practices hard and advances; one does the minimum and is left in the dust. We see the student who decides he does not like his chair placement and really goes to work. We see the excitement when he moves up the ranks. That is what we need to encourage.

**continued**

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by Paul Kassulke

**If We Expect Their Best, We Should Be Ready to Give Our Best:**

People learn more from us by what we do than what we say. What do our actions show our students? Do our actions show that we are giving our best? Do we take the time to recharge so that we can give the very best of ourselves in each class? Are our students seeing in us in what we want to see in them?

**We Teach Students About Life:**

What a privilege we have. We get to teach our students about life using music as our vehicle. Does it get any better than that? Would we want to do anything else? If so, we should do it. If there is nothing better in life to us than faith, family and band then we know we are in the right place with the right job. Remember we teach life!

**We are the Guardians - What a Privilege - What a Responsibility**[Home](#)[← Page](#) [Page →](#)[Select Page](#)[View as PDF](#)[← Issue](#) [Issue →](#)[Issue Home](#)

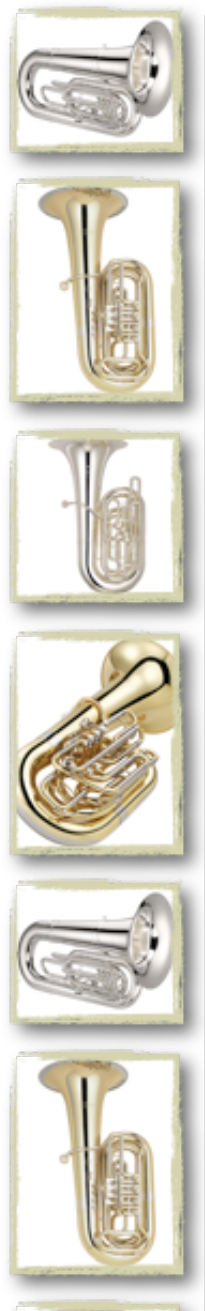
# TAMING THE TUBA

## MAKING THE SWITCH FROM TRUMPET

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By playing tuba, you can contribute to the most important part of your band's sound - the foundation! It is impossible to build a solid house without a foundation, and without you, the tuba, the band's sound would crumble! As a tuba player, you are critical to helping establish great balance, intonation, and clear rhythm for the ensemble. You are important, and you can do it!

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Made on a Mac

**Cincinnatus**

**Vander Cook, H.A.**

# **Cincinnatus**

by: H.A. Vander Cook

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## Hale Ascher VanderCook

**DOB:** 1864 (Ann Arbor, Michigan)

**DOD:** October 16<sup>th</sup>, 1949 (Allegan, Michigan)

Hale Ascher VanderCook self taught himself to play the E-flat cornet at the age of 12 with the help of friend Frank Holton (who was six years older). Both boys played in the Allegan Town Band. Both studied cornet with Louis F. Boos, formerly a cornetist with the Patrick Gilmore Band.

While he played in a number of circus bands, he realized that he needed more advanced study and moved to Chicago with his high school sweetheart bride in 1884 to study with A. F. Weldon. To provide for his family, VanderCook conducted the Ames Union Band of Michigan City, Indiana.

In 1914 Weldon died, and VanderCook began using his former teacher's home for his new VanderCook Cornet School, which was the beginning of the VanderCook College of Music. He began his composing career when he was 16 and like most circus musicians at the time, he probably wrote and arranged more selections than he published.

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**Cincinnatus** (march). Considered one of Hale Vandercook's best marches, Cincinnatus was published by Fillmore publishers in 1916. This march had the distinction of being selected for the monumental Robert Hoe "Heritage of the March" recording project in the 1970s.

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### Sources

**Picture:** <http://www.mlamidwest.org/tapsimages/vandercooktn.jpg>

### Biography:

Smith, Norman E., *March music notes* (1986), Program Note Press (Lake Charles, Louisiana), p. 421.

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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](mailto:marcusneiman@zoominternet.net)





# CINCINNATUS

MARCH

H.A. VANDER COOK

Flute in C

R  
1238

Musical notation for the first section of the flute part, measures 1-12. The notation is on a single staff in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, often beamed together. Dynamic markings include *ff* (fortissimo) and *mp* (mezzo-piano). There are also accents (>) and trills (tr) throughout the passage.

Musical notation for the TRIO section of the flute part, measures 13-24. The section begins with a double bar line and a common time signature (C). The key signature changes to one flat (Bb). The tempo is marked *TRIO*. The notation continues with eighth and sixteenth notes, including trills and accents. Dynamic markings include *p-f* (piano-forte), *ff*, and *fz* (forzando). The section concludes with a double bar line and a repeat sign.

Fillmore Music House, Cin. O.

D. S. al

# CINCINNATUS

Oboe

MARCH

H. A. VANDER COOK

R  
1238

*ff* *mp* *f* *fz* *mp* *ff* *1* *1* *2* *1* *1* *2* *TRIO* *p-f* *ff* *fz* *ff* *fz*

*D. S. al*

E♭ Clarinet

# CINCINNATUS

MARCH

H. A. VANDER COOK

R  
1238

The first section of the E♭ Clarinet part consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music starts with a forte (*ff*) dynamic and includes accents and slurs. The second staff continues the melody with a mezzo-piano (*mp*) dynamic. The third and fourth staves feature first and second endings, marked with '1' and '2' above the staff, and include trills indicated by 'tr' above notes.

TRIO

The Trio section consists of four staves of music. It begins with a section marked *p-f* (piano-forte). The music is characterized by a dense, rhythmic texture with many slurs and accents. The final staff of the Trio section includes a first ending marked '1' and the instruction 'Corll Last' above the staff, indicating a connection to the Cornet part. The section concludes with a very forte (*ff*) dynamic.

Solo or 1<sup>st</sup> Bb Clarinet

# CINCINNATUS

MARCH

H. A. VANDER COOK

R  
1238

1 1/2

trump trump

fz ff 1

TRIO

p-f f

1 1/2

Cor. Last

ff Cor. fz

# CINCINNATUS

2d & 3d B $\flat$  Clarinets

MARCH

H. A. VANDER COOK

R  
1238

*ff* *mp* *f*

1 2 *mp* *ff* 1 2 *fz*

TRIO *p-f* *f* *fz*

1 *ff* 1 *fz* %

Fillmore Music House, Cin. O.

D. S. al  $\text{C}$

3<sup>d</sup> Trombone  
(Sub for Bass Clarinet)

# CINCINNATUS

MARCH

H. A. VANDER COOK

R  
1238

*ff* *mp* *ff* *ff* *p-f* *ff* *ff*

1 1 2

2 2

TRIO

Fillmore Music House, Cin. O.

D. S. *al*

Bassoon

# CINCINNATUS

MARCH

H. A. VANDER COOK

R  
1238

*ff* *mp* *f* *fz* *ff* *fz* *fz* *p-f* *fz* *ff* *fz* *D. S. al*

Fillmore Music House, Cin. O.

D. S. al



# CINCINNATUS

Soprano Saxophone

MARCH

H.A. VANDER COOK

R  
1238

*ff* *mp* *f* *f<sub>s</sub>* *mp* *ff* *p-f*

% TRIO

1 2 1 2

1 Cor. Last

*f* *ff* *f<sub>s</sub>*

Fillmore Music House, Cin.O.

D. S. al

# CINCINNATUS

MARCH

H. A. VANDER COOK

Alto Saxophone

R  
1238

*ff* *mp* *ff* *ff* *mp* *ff* *p-f* *ff*

1 2 1 2

% TRIO

D. S. al.

# CININNATUS

MARCH

H.A. VANDER COOK

Tenor Saxophone

R  
1238

*ff* *mp* *f*

TRIO

*p-f*

*D.S. al*

Baritone Saxophone

# CININNATUS

MARCH

H. A. VANDER COOK

R  
1238

*ff* *mp* *f* *f* *ff* *p-f* *ff*

1 2

% TRIO

2

D. S. al C

1st B♭ Cornet  
(Solo)

# CINCINNATUS

MARCH

H. A. VANDER COOK

R  
1238

Musical score for the 1st B♭ Cornet (Solo). The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *ff* and includes accents (>) over several notes. The second staff continues the melody with a dynamic marking of *mp*. The third staff features a first ending bracket labeled '1' and a second ending bracket labeled '2', with dynamic markings of *sfz*, *mp*, and *ff*. The fourth staff concludes the solo with a dynamic marking of *f* and includes first and second ending brackets.

§ TRIO

Musical score for the Trio section. The score is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *pf*. The second staff continues the melody. The third staff features a first ending bracket labeled '1' and a second ending bracket labeled 'Last', with dynamic markings of *f*, *sfz*, and *ff*. The fourth staff concludes the trio with a dynamic marking of *fz* and a section symbol (§).

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Basses *D.S. al*

# CINCINNATUS

MARCH

H. A. VANDER COOK

2d B♭ Cornet

R  
1238

*ff* *mp* *f* *fz* *mp* *ff* *fz* *p-f* *f* *ff* *ff* *D. S. al*

Fillmore Music House, Cin. O.

# CINCINNATUS

MARCH

H. A. VANDER COOK

2<sup>d</sup> & 3<sup>d</sup> B $\flat$  Cornet

1238

*ff* *mp* *f* *fz* *ff* *p-f* *f* *ff*

**% TRIO**

*Last*

**%**

*D. S. al*

1st & 2nd F Horns

# CINCINNATUS

H.A. Vandercook

Handwritten musical score for 1st and 2nd F Horns. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a style characteristic of early 20th-century band music, featuring a mix of eighth and sixteenth notes, often beamed together. Various performance markings are present throughout, including accents (>), slurs, and dynamic markings such as "ss" (sforzando) and "p-5". A "TRIO" section is indicated on the fourth staff with a key signature change to two flats (B-flat and E-flat) and a dynamic marking of "p-5". The score concludes with a double bar line and a "D.S. al fine" instruction at the bottom.



3rd & 4th F Horns CINCINNATUS

H. A. Vandercloot

Handwritten musical score for 3rd and 4th F Horns, titled "CINCINNATUS" by H. A. Vandercloot. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It contains various musical notations including notes, rests, and dynamic markings such as "p" and "pp". The second staff includes a first ending bracket labeled "1". The third staff features a double bar line and a second ending bracket labeled "2". The fourth staff is marked "TRIO" and begins with a key signature change to two flats (Bb and Eb). The fifth staff has a "p.s." marking. The sixth staff contains a "2" marking above the staff. The seventh staff has a "2" marking above the staff. The eighth staff has a "2" marking above the staff. The ninth staff has a "2" marking above the staff. The tenth staff concludes with a double bar line and the instruction "D.S. al ^" below it.

1st & 2d Eb Altos

# CINCINNATUS

MARCH

H. A. VANDER COOK

R  
1238

*ff* *mp* *f* *ff* *ff* *p-f* *ff*

**TRIO**

1 2 1 2

*ff*

*D.S. al*

Fillmore Music House, Cin.O.

3d & 4th E♭ Altos

# CINCINNATUS

MARCH

H. A. VANDER COOK

R  
1238

*ff* *mp* *f* *ff* *p-f* *ff* *ff* *ff* *fz*

1 2 1 2

TRIO

2 2

*ff* *ff* *fz*

Fillmore Music House, Cin.O.

D.S. al

1st & 2d Trombone

# CINCINNATUS

MARCH

H. A. VANDER COOK

1238

1238

*ff*

*ff*

TRIO

*p*

*ff*

*ff*

*cantato*

*sempre ff*

*ff*

3<sup>d</sup> Trombone  $\text{b}$

# CINCINNATUS

MARCH

H. A. VANDER COOK

R  
1238

*ff* *mp* *f* *ff* *p-f* *ff* *D. S. al*

Fillmore Music House, Cin.O.

*D. S. al*  $\text{C}$

1st & 2d Trombones

# CINCINNATUS

MARCH

H. A. VANDER COOK

R  
1238

*ff* *mp* *f* *fz* *ff*

1

1 2

Detailed description: This section consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains several measures of music with accents and dynamic markings of *ff* and *mp*. A first ending bracket labeled '1' spans the final measures of the first staff. The second staff continues the melody with dynamic markings of *f*, *fz*, and *ff*. It also features a first ending bracket labeled '1' and a second ending bracket labeled '2'.

## TRIO

*p* *ff* *pesante* *sempre* *ff*

2 2

Detailed description: The Trio section is marked with a double bar line and a section symbol (§). It consists of two staves. The first staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked *p*. The second staff continues the music with dynamic markings of *ff*, *pesante*, and *sempre*. It features two measures marked with a '2' above the staff. The section concludes with a double bar line, a section symbol (§), and the instruction *D.S. al* with a circled 'C'.

3<sup>d</sup> Trombone

# CINCINNATUS

MARCH

H. A. VANDER COOK

R  
1238

*ff* *mp*

*f*

*ff*

1 2

TRIO

*p-f*

2 *ff* *ff*

Baritone 

# CINCINNATUS

MARCH

H. A. VANDER COOK

R  
1238



*ff* *mp* *f* *mp* *ff* *p-f* *ff* *ff* *fz* *D. S. al*

Fillmore Music House, Cin., O.



# CINCINNATUS

Baritone  $\text{b}$

MARCH

H. A. VANDER COOK

R  
1238

*ff* *mp* *ff*

**TRIO**

*p-f*

*D. S. al*

Fillmore Music House, Cin., O.

# CINCINNATUS

Basses

MARCH

H. A. VANDER COOK

R  
1238

*ff* *mp* *f* *ff* *p-f* *ff* *ff*

TRIO

1 2

2 2

*ff* *ff* *ff*

Fillmore Music House, Cin. O.

D. S. *al*

Drums

# CINCINNATUS

MARCH

H. A. VANDER COOK

R  
1238

*ff* *mp*

*f* *ff* 1

*ff* *f*

*ff* *f* 1 2

TRIO Tacet 1st time for concert.

*p-f*

*p-f*

*f* *ff* 1 Last

*ff* *f*



**BW 2013**

*The American Band College*



**Trumpet Trifecta • June 25, 2013 • Craterian Theater • Medford, Oregon  
Col. Arnald D. Gabriel • Doc Severinsen • Bobby Shew • Allen Vizzutti**



**Doc Severinsen during rehearsal.**



**Vizzutti, Shew, Doc, and Gabe.**



**Gabe rehearsing with the 3 trumpets.**



**Gabe with the 3 soloists after "5x5."**



**Celebrating after "5x5."**



**The 3 soloists during "5x5."**



**During the performance of "5 X 5."**



**Bobby, Doc, and Allen in rehearsal.**



**Gabe rehearses with the 3 trumpeters.**



**Gabe rehearsing**



**Trumpets in rehearsal with Arnald Gabriel • Afternoon of June 25 • Craterian Theater**



"Five By Five" was arranged by Mike Davis and started with "Trumpet Blues" for all 3 players, then "I Can't Get Started" for Allen Vizzutti, "Here's That Rainy Day" for Doc Severinsen, "Night in Tunisia" for Bobby Shew and finally "Sing Sing Sing" (for Ed Shaughnessy who passed away a month earlier) played by Bob Breithaupt. Conductor was Arnald D. Gabriel, who also conducted individual solos for each of the players during the concert: "A Father's Dream" with Shew, "Caravan Fantasy" with Doc and "Carnival of Venice" with Vizzutti.




**BW 2013**
*The Bandworld Legion of Honor*

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

**Rodney Bennett**

Rodney Bennett has been the director of bands at Olney High School in Olney, Texas for the past 5 years. Prior to that he taught in Munday and Palacios School Districts. He earned his BM & BME from Midwestern State and his MM from Eastern New Mexico.

Bennett as twice received the Texas Music Educators Assoc. Leadership and Achievement Award. He was also inducted into the Alpha Chapter of Phi Beta Mu in 1996. He also continues to give back to the profession by serving as a Board Member of Phi Beta Mu International and the TMEA Regional Band Chairman.

His groups have consistently received Superior ratings in Concert Band and Sight Reading from the UIL Regional Contests.

Bennett credits having had great mentors and role models in his life time to aid him in his development. The thing that continues to drive him is his love and passion for sharing music with young people. It is through music that he hopes to mold his students into outstanding citizens for the rest of their lives.

Bennett states his philosophy this way, "I believe that band is "right" for every student. With a holistic approach to teaching, much more than just music is taught every day (history, foreign language, math, science, etc.). There is a particular joy in helping students grow into wonderful young adults knowing that their experiences in band helped make them great people."

These are things which we would hope for all of our kids as well.

**A special award of**
**The John Philip Sousa Foundation**

**George Hattendorf**

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](#)

George Hattendorf has served in all levels of instrumental music. He began in the middle school in Indiana and has taught high school in Georgia. He then spent time at the university level at Vandercook and New Mexico State. He then went back to Illinois and Indiana before finding his way down to Phoenix, AZ where he is now the Director of Bands/Fine Arts Chairman at Mountain Ridge High School in Glendale, Arizona.

Hattendorf was named the NFHSA - Arizona Teacher of the Year in 2012 and followed that by being named one of SBO Magazines 50 teacher "Who Make a Difference." He gives back to the industry by serving others as the ABODA's President. He is even doing it for a second time.

His groups have consistently received Superior and Superior with Distinction ratings at the Area and State Concert Festivals.

"Without a doubt the most important factor that has had a profound effect on my career was my student teaching experience with my long time mentor, Albert Castronovo. I wish I had taken the opportunity to learn more during that time but fortunately I was able to teach alongside of him for the first eight years of my career. Additionally I have had the opportunity to learn from so many other mentors and colleagues through the years. I still view every encounter with a fellow musician as an opportunity to learn."

Hattendorf says, "I believe that teaching is one of the most natural acts in the animal world. The professional teacher though is driven by a passion for their chosen subject matter and a keen sense of urgency to foster student achievement. I feel that the teaching process is ongoing and consistent. I also believe that excellence in teaching is really quite simple. Set high, yet reasonable expectations, be consistent, be passionate yet caring, and treat your students with dignity and respect, recognizing that each has their own special way of learning and excelling. Most importantly, be a positive role model for your students in and out of the classroom."

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

# A Clarinet Players Companion

(A supplemental guide to be used in addition to a method book)

## Practical Application #2

3/31/2012

Matthew Symes  
American Band College at  
Sam Houston State University



# A Clarinet Players Companion

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# A Clarinet Players Companion

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## About the Author

Matthew Symes is originally from Sioux Falls, South Dakota. He received a Bachelor's degree in Music Education from the University of South Dakota. He taught band for 3 years at Lake Havasu High School in Lake Havasu City, Arizona. He has been teaching middle school band for the past three years in Las Vegas, Nevada. He is currently the Band Director at Jim Bridger Middle School in Las Vegas, Nevada.

## Introduction

This book was written in part for the American Band College of Sam Houston State University as a Practical Application assignment and in partial fulfillment of the American Band College Masters Degree Program. This book was also written as an additional teaching aid for instructing Beginning and Intermediate level middle school band. The goal of this book was to cover key areas of clarinet technique not covered extensively enough in our method book. These areas such as tone, intonation, fingerings, and embouchure are addressed more in depth in this book.

Although there are a variety of methods and resources for teaching the clarinet, this book is a compilation of materials I had for teaching the clarinet, and may differ from other resources. You can take and use what you like and disregard what you don't. Many of the materials in this book are items I have made or adapted for teaching in my band room.

Matt Symes

Good Luck and Happy Teaching!!!!



# A Clarinet Players Companion

## Brief History of the Clarinet

### What is the Clarinet?

The **clarinet** is an instrument in the woodwind family. The first clarinets had a strident tone similar to that of a trumpet. The instrument has a cylindrical opening, and uses a single reed. A person who plays the clarinet is called a clarinetist. Johann Christoph Denner is thought to have invented the clarinet in Nuremberg Germany.

### The Beginning of the Clarinet

After having experimented with the chalumeau for a long time, the instrument maker C. H. Denner of Nuremberg, Germany, finally was able to build an instrument. This Instrument would not only play the lower register but also the upper one, without sacrificing intonation. This modified Chalumeau would be the beginning of the clarinet.

The word "**chalumeau**" was used in French from the twelfth century to refer to various sorts of pipes, some of which were made of cane and featured a single "reed" cut into the side of the cane itself. This instrument was the predecessor to the clarinet.



### Clarinet Timeline

1100

Today it is believed that the ancestors of the modern woodwind instruments were developed in the Middle East. They reached Europe via Turkey. Double reed instruments like the Aulos in the Etruscan picture were already known in old Egypt and Greece.



1600

In the late seventeenth century, an improved form of the chalumeau was developed. This baroque chalumeau signifies the link between the recorder and the clarinet. It was basically a cylinder shaped recorder with a mouthpiece like a clarinet. It had two additional keys controlling notes at the top of its range.

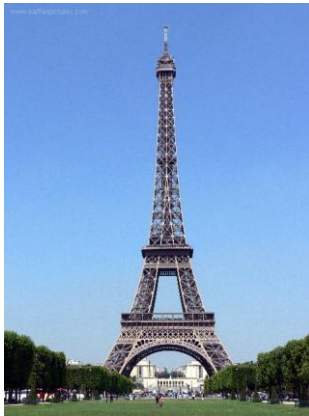
## A Clarinet Players Companion

The earliest (1712-1715) known works calling for the clarinet was an anonymous set of duets for chalumeau, trumpets, oboes, violins, flutes, clarinets, or horns published in Amsterdam by the Frenchman Estienne Roger.

The Earliest known orchestra use of the clarinet was in Vivaldi's oratorio "Juditha Triumphans" in 1716

After the 1730's other style characteristics become popular: a lyrical style of melodic writing as well as scale passages with leaps of an octave or more became frequent, along with use of the lower notes.

By 1760 the clarinet was established in Paris.



By 1780 most orchestras had a pair of clarinetists in their membership.

Between 1790 to 1820 the Flute, Oboe, Clarinet, Horn and Bassoon instrumentation became standard for the woodwind quintet.

1700

Around the 1700's, the chalumeau was modified by converting one of its keys into a register key. This produced the first clarinet. This was accomplished by a German instrument maker named Johann Christoph Denner.



Around 1758 Mannheim was the first court orchestra to have separate clarinet players. Before this, clarinets were played by the orchestra's oboists.

In about 1770 the bass clarinet was first produced.



At the beginning of the Romantic era clarinets and horns were connected in orchestra music with very romantic and expressive sounds.

1800

## A Clarinet Players Companion

By 1800 the clarinet was used more than the oboe in wind bands.

1800

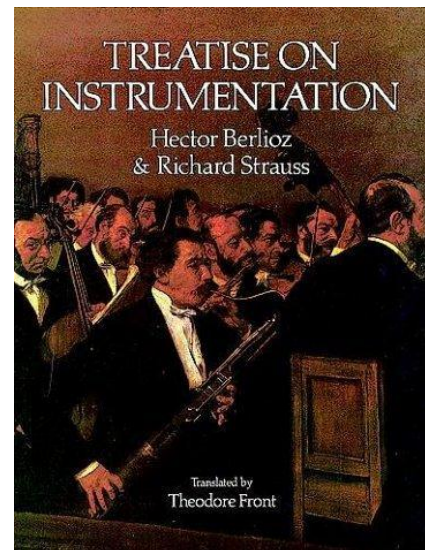
Around 1824 Iwan Müller changes the placement of the clarinet reed by having it face the lower lip. This was a change from the earlier reed-up position. This allowed better articulation with the tongue.

Iwan Müller develops the 13-keyed clarinet in 1812.

In 1831 The Paris Conservatory officially changes to the reed-below orientation. Reed-above continues to be popular in England due to clarinetist Thomas Lindsay Willman.



In 1844 Berlioz wrote his book "Treatise on Instrumentation." This influenced composers with its writing on range, difficult and easy passages written for the clarinet and the quality of the different registers. Berlioz also gave attention to the ability of the clarinet to play very softly.



In the 1870's, Boehm clarinet became more and more popular in Italy, Belgium and U.S. Almost no other type of clarinet was used in France.



1900

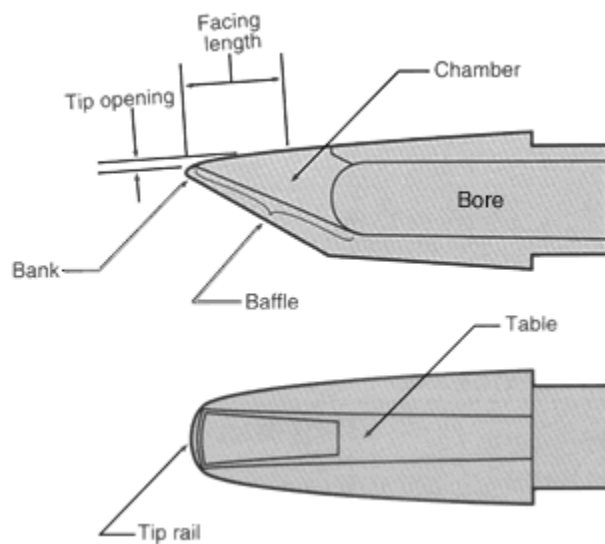
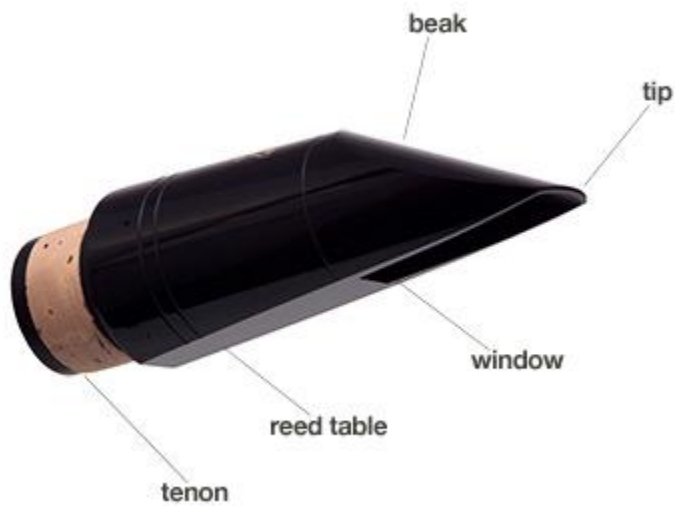
Up to the mid-19th century changes in clarinet technique were the result of the clarinet's solo music. By mid-century concerto writing for winds practically stopped until the 1900's. The clarinet literature of this period was developed through symphony and opera writing. Richard Wagner's "Ring of the Nibelungen" was the first composer to call for more than a pair of clarinets in his orchestra. Wagner composed for three clarinets plus bass clarinet. This established the complete clarinet family of instruments as standard for orchestra use.

## A Clarinet Players Companion

### The Anatomy of the Clarinet



### The Anatomy of the Clarinet Mouthpiece

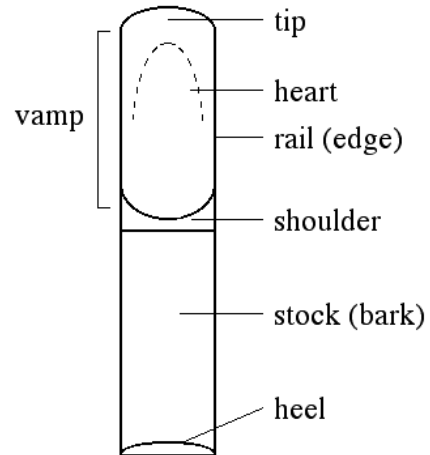


# A Clarinet Players Companion

## Basics of a Reed

### Parts of a Reed

- **Heart:** The center just below the tip
- **Tip:** The fine edge at the top
- **Butt:** The bottom or end
- **Heel:** The stock end of the reed
- **Stock:** Area from the shoulder to the heel
- **Shoulder:** The bottom of the vamp
- **Rail:** Side edges
- **Vamp:** Area from the shoulder to the tip



### What makes a good Reed?

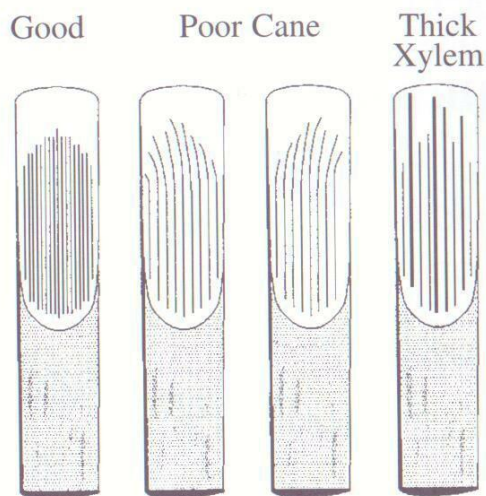
On average, in a box of 10 reeds, at least three will not be usable. In the same box of ten reeds usually four can be used for practicing, two can be used during rehearsals or lessons, and one might be good enough for performances. This means that buying just one or two reeds at a time means you might not get useful reeds. All reeds must be visually inspected for irregularities in the structure of the cane and imperfections in the manufacturing process. This can be done by holding the reed up to the light. Here are some tips:

- ✓ The walls at the heel end should be even. (see Reed Figure 1)
- ✓ The sides should be crowned not concave.
- ✓ The curve at the tip should match the mouthpiece.
- ✓ The vamp's shoulders should be the same length.
- ✓ The reed should not look shortened or truncated.
- ✓ The grain of the cane should be straight with the curve of the heart even.
- ✓ The heart should evenly curve, not slant out to the rails. (see Reed Figure 2)

### Reed Figure 1



### Reed Figure 2



# A Clarinet Players Companion

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## Reed Life Expectancy

- ✓ A properly treated and maintained reed will play for about 20 hours.
- ✓ A reed will peak somewhere between half and two thirds of its life.
- ✓ A reed can be “promoted” or “demoted” during its life. For example a reed can be promoted from *practice* to *rehearsal*, or from *rehearsal* to *performance*, and back down again.

A reed should be replaced if:

- the tip is chipped or split.
- it sounds bad or is hard to play several rotations in a row.
- it is more than three months old.

## Reed Rotation

To keep reeds rotated and in use number the slots of the holder. Each time you rehearse or practice, use the next reed in the holder. For lessons, auditions, or performances, use your best reed. Replace one reed at a time in your rotation rather than all of them at once. Always keep new, extra reeds in a safe place. The time to buy more reeds is when the supply of extras runs low.

## Reed Usage and storage

- Before playing, soak the reed for no more than 30 seconds. The reed should be moist but *not* water logged!
- In order to keep reeds from warping they should be stored against a hard, flat surface with light but even pressure and at a relative humidity between 60% and 80%.
- Reed guards or holders are great for storage as they are cheap and protect reeds from damage.
- When finished playing, always put the reed gently between your fingers to remove excess surface moisture before putting it into the reed holder.

## Breaking in a reed

A reed must be broken in over a period of several days if it is to eventually become dependable and usable for a period of time. Reeds are considered "played-out" when they are no longer playable. This happens with reeds that are used constantly without a rest period when they are new will most likely have a severely shortened life expectancy. Here are a set of steps to help you break in a new reed:

1. Soak for 15 seconds. Play for only 5 minutes. Play only in the low register (octave) and at *mf*.
2. Rest the reed for one or two days.
3. Repeat steps one and two but add some play in the upper register (octave).
4. Soak for 30 seconds. Play for 10 minutes. Use both upper and lower registers and some altissimo register. Play both *p* and *ff*.
5. Rest the reed for one or two days
6. Repeat steps 4 and 5

## Final Reminders

- Once the break-in period is over, a reed should not be played more than two hours in any one session.
- Always allow a reed to rest several days before using it again.
- Remember that *Performance* reeds should be played occasionally for short sessions (30 minutes) to ensure and maintain their condition.
- Always store the reed properly and rotate them for quality.

## A Clarinet Players Companion

### Cork Grease

Start by putting Cork Grease on all the cork joints including your mouthpiece cork. Spread it around with your fingers so that you cover the whole cork surface with grease. You should only apply grease to the joints when the instrument is hard to put together not every time you play it. If the instrument is still hard to put together with grease then the corks will need to be sanded down at a repair shop. Clarinet joints should not be too loose either as it is better to have a slightly tight fitting clarinet as the corks will compress as you use the instrument. **Warning:** If the corks are too loose your instrument may wiggle or fall apart in a few months. If your cork joints are too loose, you will need to have new corks installed.



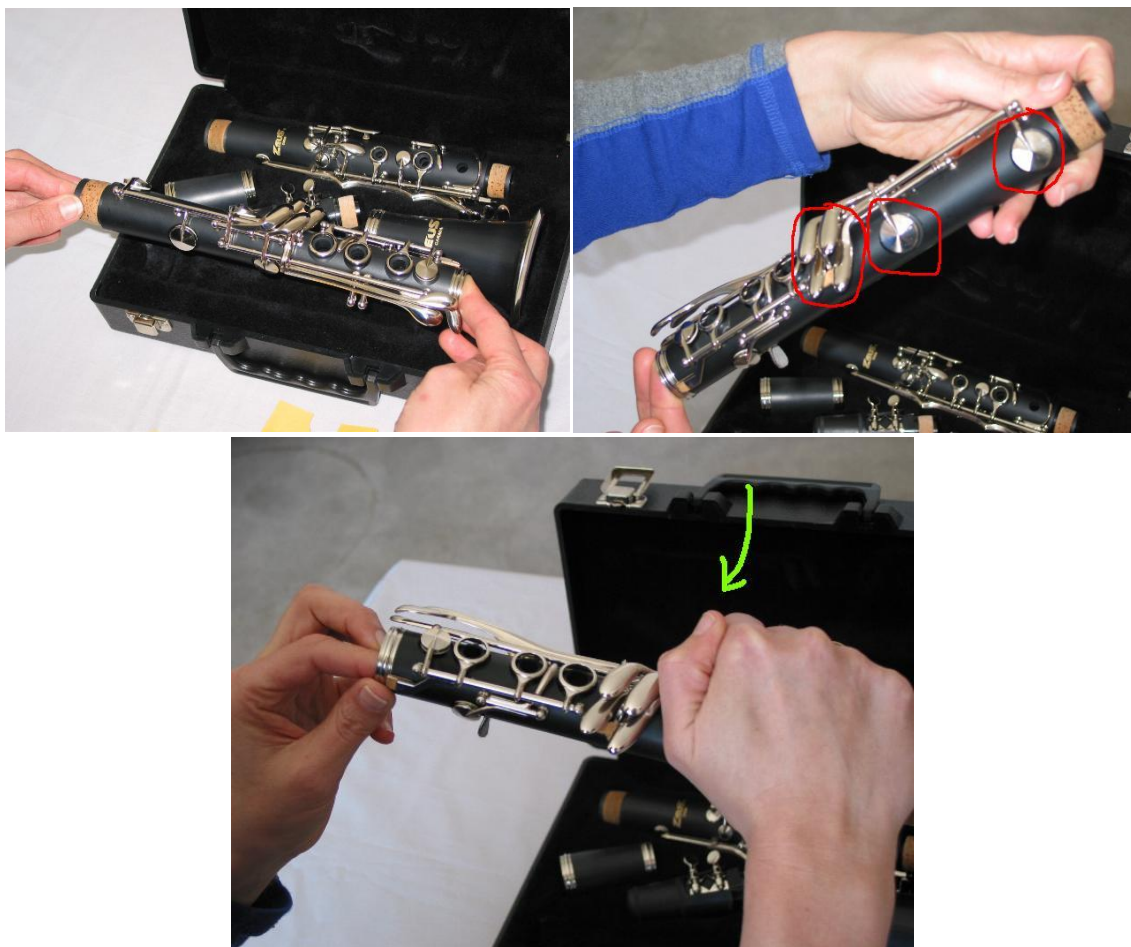


## A Clarinet Players Companion

### Putting It All Together

The most frequent cause of damage to a clarinet is improper assembly and disassembly. This is because the keys on the clarinet are made of soft metal and bend very easily. If the keys are bent, the pads in the keys will no longer cover the holes with an airtight seal. If the seal is broken then the clarinet can play poorly or not at all. So take the time to learn how to do it correctly.

1. First pick up the Lower Joint. This is the biggest piece in the case. Always pick up the parts at the edge, not by the keys. Remember you don't want to bend any keys. After picking it up turn the Upper Joint around so that the two large keys and the key cluster faces you.

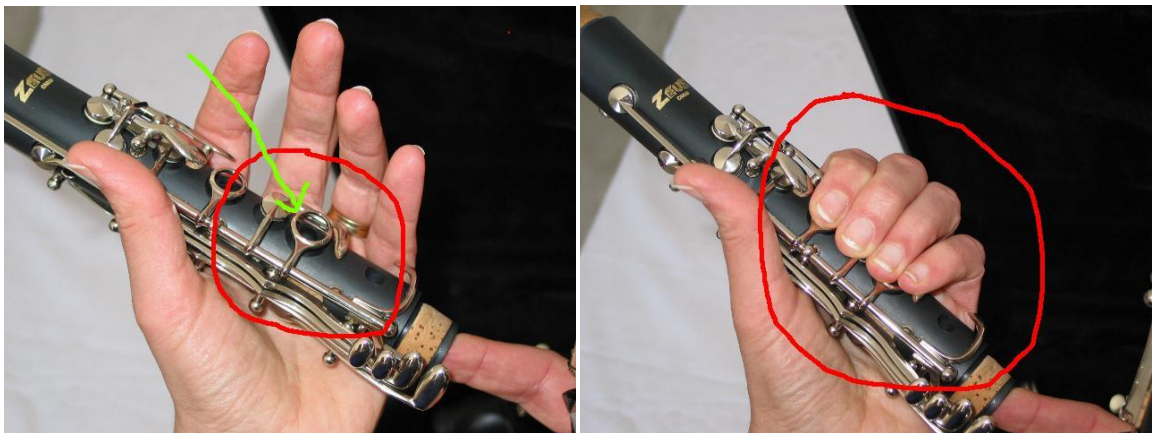


2. Put the palm of your hand directly over these two big keys so that the keys are pressed down by the fleshy part of your palm just below the thumb. As long as you are pressing straight down on the keys you will not hurt them no matter how hard you press. Keep your thumb on top to avoid bending any of the keys. If your thumb is on top, even if your hand slips, you will not be able to bend any keys.

## A Clarinet Players Companion



3. While holding the Lower Joint extend your fingers and pick up the Upper Joint the same way as you picked up the Lower Joint.



4. Wrap your left fingers on the Upper Joint around the **Larger Ring Key**. If you depress the large ring key on the Upper Joint, the bridge key will lift. The larger ring key and the bridge key are **the same key**. This Upper Joint Ring Key must be depressed in order to raise the Bridge Key.



## A Clarinet Players Companion

- Now that you have both of your hands in the correct position, you are ready to assemble the Upper and Lower Joints. The Upper Joint ring key should still be lifted, so the Lower Joint bridge key will just slide underneath it without hitting it. The reason it is so important to raise the bridge key is because the other key on the Lower Joint must slide underneath the Bridge Key. Now place the Upper and Lower Joints together by twisting back and forth. Move your hands in opposite directions as you twist. Start by placing the two pieces together with the Lower Joint Bridge Key being away from you. Always push and twist back and forth as you assemble the two joints. This picture shows the correct position of the left hand as it is wrapped around the larger Ring Key pressing it down, therefore lifting the Bridge Key.



- In the picture below you will see the assembled Lower and Upper joints. Notice that for perfect alignment the two posts should be aligned in a straight line. If you align these two posts the Upper and Lower Bridge keys will automatically be aligned as well.



- In the next you will attach the Bell. You do this by holding the clarinet in your **LEFT** hand and you put the Bell on with your **Right** hand. Your thumb can wrap around the lower joint because this part of the instrument will not be damaged. You will hold the lower section stationary while your right hand twists the Bell into position. Below you will see several pictures demonstrating the correct hand position when putting on the Bell.

## A Clarinet Players Companion



8. In this step you will attach the Barrel. First hold the instrument in your left hand in the exact same position that you had when assembling the Upper and Lower joints. Make sure you push the Barrel all the way down before tuning it.



9. Now we will assemble the Mouthpiece. First turn the clarinet so that the Register Key faces you. You must do this so that the Mouthpiece aligns correctly. Hold the clarinet so that you are holding both the Upper Joint and the Barrel at the same time. This will keep the barrel and the upper joint from moving while assembling the mouthpiece. Remember to hold the clarinet in your **LEFT** Hand and the Mouthpiece in your **RIGHT** Hand.

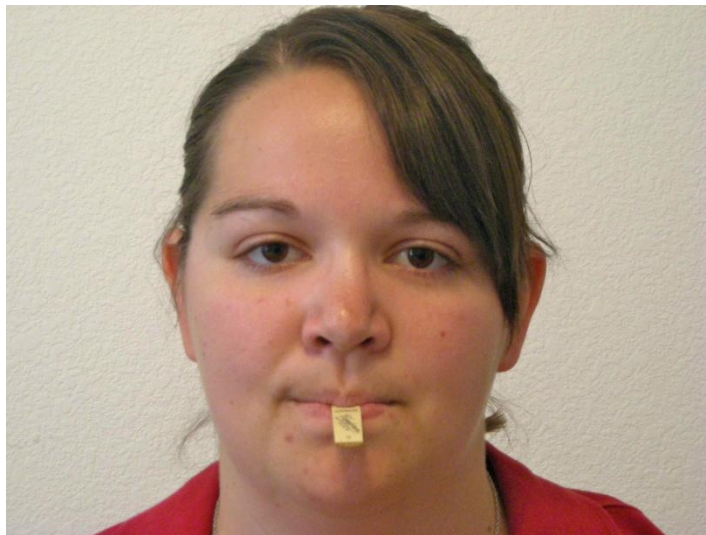
## A Clarinet Players Companion



10. Twist on the mouthpiece the same way you did the other parts. The Mouthpiece will be properly aligned when the Table (flat part of the Mouthpiece) lines up with the Register Key on the Upper Joint. Remember the Table must line up with the Register Key. It's now time to install the Reed.

### Reed Preparation and Placement

1. The reed should be moistened by holding it in the mouth until the thin tip is perfectly flat. If the tip doesn't flatten out properly after soaking for a short time place the reed between your lips and press down. If this does not work it should be held against the flat side of the mouthpiece and pressed firmly with the thumb until the ruffles in the tip have disappeared.



## A Clarinet Players Companion

2. Place the ligature on the mouthpiece, with the screws loosened slightly, before attempting to place the reed in playing position. Doing this may save many reeds which might otherwise be ruined by snagging with the ligature.



3. Now slip the thick end of the moistened reed under the ligature from above, locating the tip of the reed even with the tip of the mouthpiece. Before tightening the ligature screws, check the lateral position of the heel (thick end) of the reed. It should overlap the flat side of the mouthpiece an equal amount on both sides.



4. Next, locate the ligature at the lines marked on the mouthpiece and tighten the screws just enough to keep them from vibrating. Pulling the screws too tight will warp the reed, and may, over a period of time, warp the mouthpiece.



## A Clarinet Players Companion

### Putting It All Away

Appropriate care when assembling and taking the instrument apart, will ensure a long life and quality sound for your clarinet.

1. Take the Clarinet apart exactly the same way as you have assembled it, but in reverse order. Reverse order means that whatever you did last, you now do first. Remember not to grab the instrument with your thumb wrapped around the rods and keys to prevent damage to the keys.
2. Always store the reed in its plastic protective case to prevent damage and to prolong the life of the reed. Never leave the reed on the mouthpiece.
3. Each piece should be placed directly into the case when it is disassembled from the instrument.
4. Always be sure to swab out your Clarinet before putting it away. **Congratulations!!** Now, practice this a million times and you will become an expert!

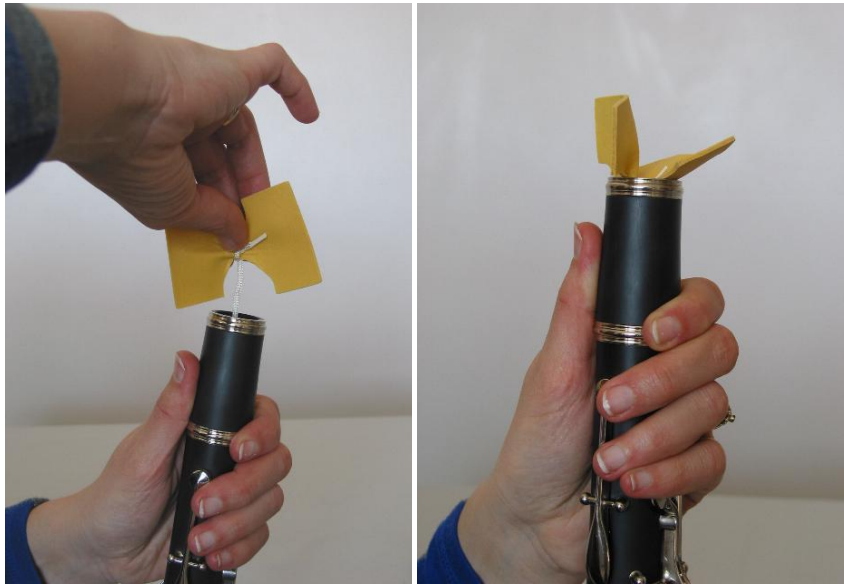
### Daily Care of Your Clarinet

1. Always keep your instrument in its case when you are not using it.
2. **Swabbing out** your instrument is the same as **Drying** it. Clarinets do not like moisture. Pads will deteriorate sooner if they are wet and the clarinet will get moldy after a while. It is especially a bad idea to place a wet clarinet into a closed case as it cannot breathe or dry out. The best way to dry a clarinet is to let it air dry. If you have a safe place to put it, then just leave the lid of the case open and let the clarinet dry overnight. Many times you do not have the opportunity to air dry your instrument when you are at school, so you must use a swab. There are many different types of *Pull Through Swabs* but they all do the same thing, they remove the moisture from the instrument.



## A Clarinet Players Companion

3. *Pull Through Swabs* have a weight on a string that is dropped through the instrument and when it comes out the other side you simply pull the swab through the instrument several times. Simply just remove the Mouthpiece after playing. Let the weight drop through from the Barrel end to the Bell end.



4. Pull gently because the Swab has to clear two metal tubes in the inside of the clarinet. If you pull too hard and too fast the Swab can get stuck and tear.



5. Hold on to the weight at the Bell end and pull the swab through the instrument. Carefully wipe off the outside of the instrument and keys to remove oils or perspiration caused by your hands.



# A Clarinet Players Companion

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## Advanced Maintenance

- If the **tenons** do not fit together easily, wipe them clean with a soft cloth inside and outside of the two connecting joints. Only use cork grease on tenons if they do not fit together easily.
- If a **key sticks**, you may need to oil the screws of the clarinet. This may need to be done several times a year with key oil. To oil the pivot screw of each key, use a small drop of oil on the end of a toothpick or needle and place the oil on the screw. Move the keys to let the oil enter the mechanism. Do this carefully and do not allow the oil to drip on the pads.
- If you notice a screw is coming loose or that a key is not working, tell your teacher immediately to prevent damage to the instrument.
- **Dust** can build up under mechanisms and in places where you are unable to reach with regular care. This dust can be removed with a soft watercolor brush, pipe cleaner, or a clarinet brush that you can purchase from any instrument shop. Be careful when dusting underneath the keys to avoid snagging or bending the springs.
- **Sticking pads** can be prevented by swabbing out your instrument every day. To fix sticking, dirty pads, use end papers (used for hair permanents) to gently clean sticky pads. Close the key with the paper in between the pad and key, then open the key, taking out the paper. Be careful not to tear the pad's skin covering, which will cause it to leak. Try a few times, if this does not work, then pad may have to be replaced.
- Do not put anything (including sheet music) inside the case with your instrument. Closing the case with extra contents can cause damage to the delicate keys as well as damages the latches and hinges on your case. Also, make sure that all the latches are securely closed before transporting your instrument.
- It is recommended that you have your instrument checked and adjusted, if needed, by a repair shop. The shop may find adjustments or worn pads that are effecting the optimal performance of your instrument.

## Holding the Clarinet

### Right Hand

1. **Thumb:** The right hand is positioned on the lower section of the clarinet. The weight of the clarinet is supported mainly by the right thumb. The side of the thumb touches the thumb rest near the base of the thumb nail and the ball or pad of your thumb is against the body of the clarinet. Do not place the thumb too far under the rest. This will cause a poor position for your other fingers in the right hand.

## A Clarinet Players Companion

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2. The **index finger** of the right hand will curve slightly at each joint and points downward to the first ring or the B b - F ring (top ring of the lower section). The finger is an inch above the hole.



3. The **second and third fingers** are in a similar position on their individual rings and are no more than an inch above their tone holes.
4. The **little finger** is virtually straight as it contacts the F-C and Ab-E b keys (or the lower keys).



Be careful of the two common faults: (1) “riding” the rod that connects the finger rings, and (2) hooking the side of the index finger under the side E b-B b key. Remember: the thumb nail must be located below the thumb rest for proper playing.

## A Clarinet Players Companion

### Left Hand

1. **Thumb:** The left hand is positioned in the upper section of the clarinet. The thumb operates the thumb ring by overlapping it slightly and is in close contact with the register key. The thumb should not shift its position to open the register key. Only the first joint of the thumb will operate the register key. The angle of the thumb is about thirty degrees above horizontal in relation to the body of the instrument.

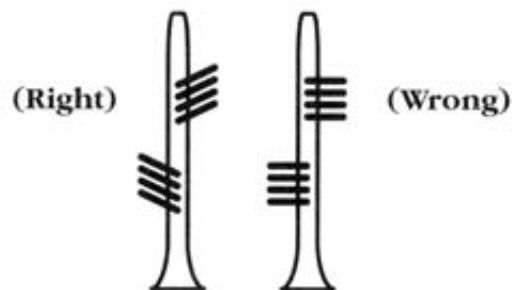


2. The **index finger** will curve slightly at each joint and points downward to the E-B ring (top ring of upper joint). The first joint of this finger is in close contact with the A key, and the second joint is barely above the Ab key. The left hand should not shift its position in operating the A and Ab keys.
3. The **second and third fingers** assume a similar position on the D-A (middle) ring and on the C-G (Lower) hole.
4. The **little finger** is virtually straight as it contacts the E-B and F#-C# keys.



**Note:** None of your fingers should be perpendicular to the body of the instrument. This is especially important as figure 1 below demonstrates.

## A Clarinet Players Companion

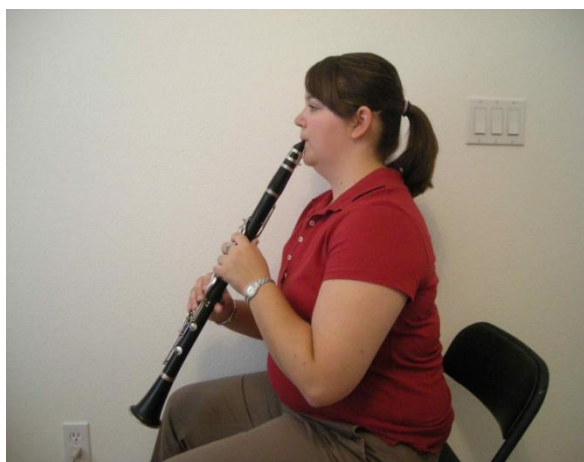


**Figure 1**

The natural pads of the fingers (not the fingertips) are used to close the holes. A quick, precise action in raising and lowering the fingers is important. The fingers must not be lifted too far above the holes or keys. The fingers must cover the holes by press hard enough to close the hole and attached keys. Remember the fingers should be an inch above the holes when note using them.

### **Clarinet Angle**

The clarinet should be held with your head up and the clarinet out from your body at about a 30 degree angle. The clarinet should also be in the center of your body and your elbows should be free of your body.



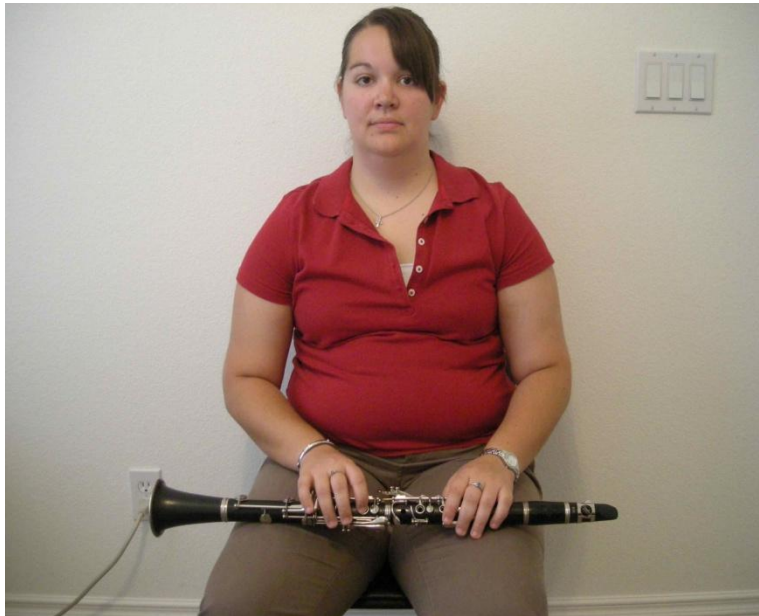
## A Clarinet Players Companion

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### **Resting position**

When not playing, your clarinet should be in resting position. The clarinet is placed across your legs with the keys up.



## A Clarinet Players Companion

### Posture Check List

#### Sitting

- ✓ Sit on the edge of the chair
- ✓ Back is straight and tall
- ✓ Shoulders should be relaxed and back
- ✓ Feet should be flat on the floor
- ✓ Music stand should be easily viewable

#### Standing

- ✓ Feet should be flat on the floor
- ✓ Back is straight and tall
- ✓ Shoulders should be relaxed and back
- ✓ Your weight should be balanced between both feet

### Creating a Sound

**Embouchure:** This is the position your mouth should form on the mouthpiece of your instrument to play it. Follow these steps carefully to successfully form a good embouchure.

1. The lower lip is stretched firmly over the lower teeth. Only a small portion of the red part of your lip is turned in and about half of the red portion should show externally. Do not turn too much of your lower lip under as this will cause you to contact too much of the reed. This will not allow proper vibration.



2. The corners of your mouth should be turned upward slightly without stretching your mouth sideways. You can do this by shaping your mouth as if saying "whee-too." Hold the mouth in the "whee" position while saying "too."



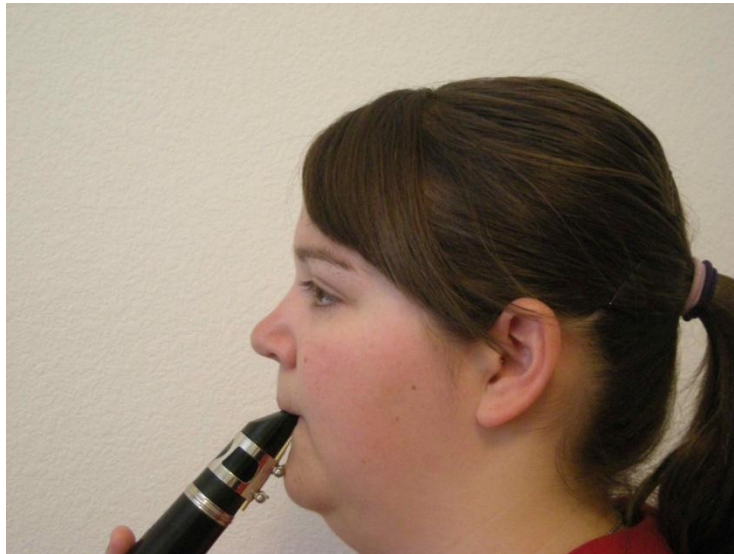
## A Clarinet Players Companion

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3. The upper teeth must rest lightly on the top of the mouthpiece, approximately 1/2 inch from the tip.



4. Your head should be held upright.
5. Insert the mouthpiece into your mouth at about a 30 degree angle from a vertical position. Both lips are drawn firmly around the mouthpiece, exerting a steady grip which controls the vibration of the reed. Controlling the reed vibration is done with your muscles. If you excessively bite down with your teeth it will hinder the reeds vibration. This will cause a pinched tone, or no sound at all.

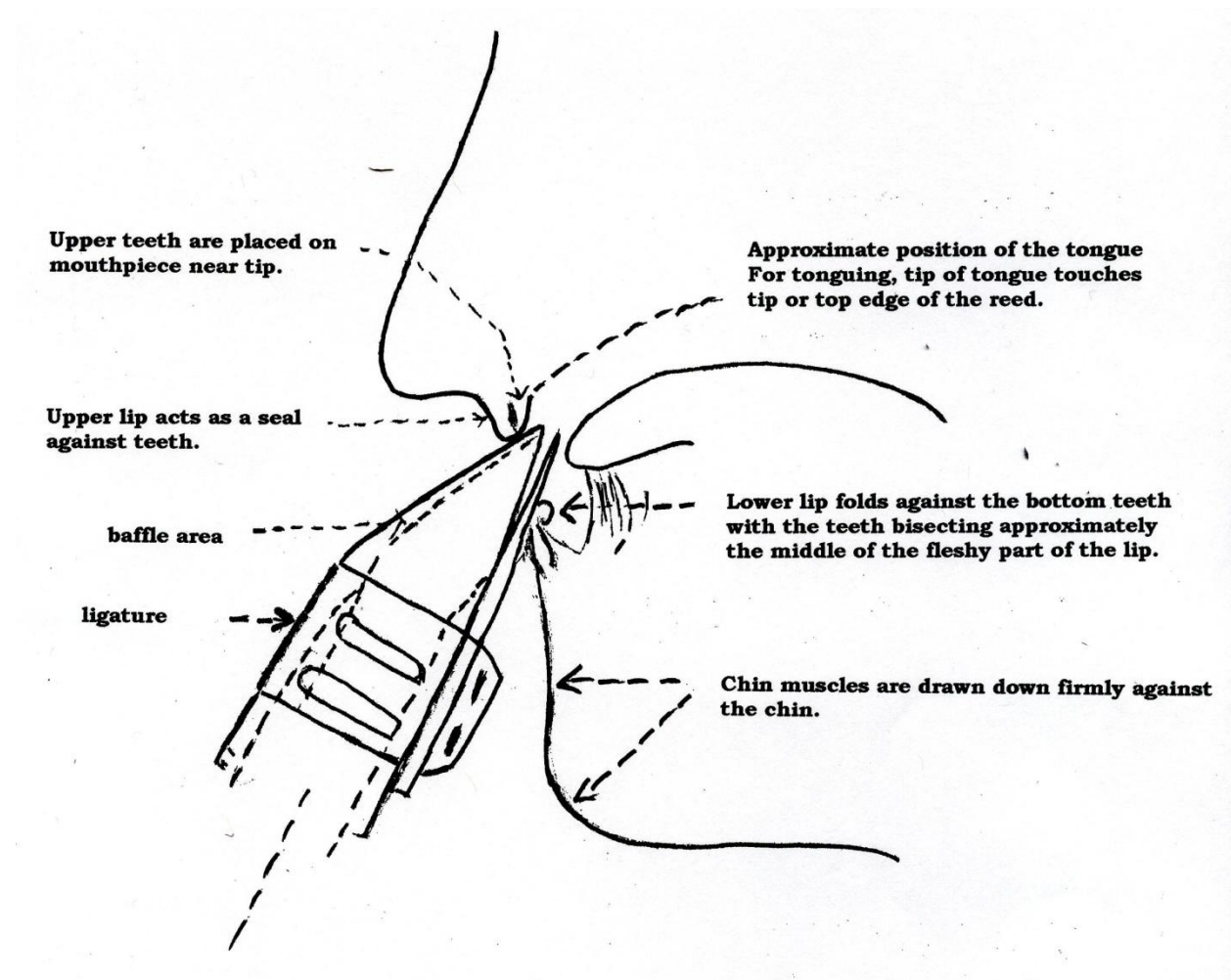


## A Clarinet Players Companion



6. Pull your chin downward, so that the skin is held firmly against the bony structure. Some call this the "pointing the chin" and others describe it as a "flat" chin. Do not wrinkle or bunching your chin as this will usually cause the wrong muscles to be used. See the Embouchure Figure below.

Embouchure Figure





# A Clarinet Players Companion

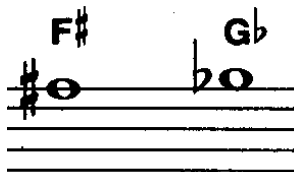
## Marking Your Reed

By Bruce Pearson

Ensure a good formation of the embouchure by having each student do the following:

1. Put the mouthpiece and the barrel together and secure the reed with the ligature. Slip a piece of paper between the reed and the mouthpiece and slide the paper down toward the barrel until it stops.
2. With a pencil, draw a light line on the reed connecting the two sides of the paper. This line will indicate where the lower lip should be placed.
3. Hold the assembled mouthpiece and barrel in one hand and place the tip of the thumb just under the line that was drawn on the reed.
4. Remove the paper from behind the reed with the other hand and shape the mouth as if saying "whee-too." Hold the mouth in the "whee" position while saying "too."
5. Cover the bottom teeth with a small amount of the lower lip.
6. Place the mouthpiece in the mouth so that the lower lip touches the thumb that was placed just below the line. The thumb should serve as a "stop" allowing just the right amount of mouthpiece in the mouth. Too much mouthpiece in the mouth will cause a harsh, raucous tone. Too little mouthpiece in the mouth will cause a tight, constricted tone.
7. Rest the top teeth directly on the mouthpiece. Close the mouth in a drawstring fashion with equal support on all sides of the reed. The chin should be flat and pointed. Using the mirror, check to see that the embouchure is formed properly.
8. Firm-up the top lip. This will open the back of the throat.
9. Take a full breath of air (filling the back of the throat) and play a long, steady tone.

If the embouchure is formed properly, an F# pitch should sound:



## A Clarinet Players Companion

This first exercise requires the use of only a mouthpiece.

### Mouthpiece Exercises

Slowly ♩ = 44

The musical score consists of eight staves of music in 4/4 time, marked 'Slowly' with a tempo of ♩ = 44. The key signature is one sharp (F#). The exercise begins with a whole note on C4 (middle C) in the first measure, followed by a whole rest. The second staff continues with a whole note on C4, a whole rest, and another whole note on C4. The third staff introduces a sequence of notes: a whole note on C4, a whole rest, a half note on D4 (F#), a whole rest, a half note on E4 (F#), a whole rest, a half note on F4 (F#), a whole rest, and a half note on G4 (F#). The fourth staff continues with a half note on G4 (F#), a whole rest, a half note on A4 (F#), a whole rest, a half note on B4 (F#), a whole rest, a half note on C5 (F#), a whole rest, a half note on B4 (F#), a whole rest, a half note on A4 (F#), a whole rest, and a half note on G4 (F#). The fifth staff continues with a half note on G4 (F#), a whole rest, a half note on F4 (F#), a whole rest, a half note on E4 (F#), a whole rest, a half note on D4 (F#), a whole rest, a half note on C4, a whole rest, a half note on B3, a whole rest, a half note on A3, a whole rest, and a half note on G3. The sixth staff continues with a half note on G3, a whole rest, a half note on F3, a whole rest, a half note on E3, a whole rest, a half note on D3, a whole rest, a half note on C3, a whole rest, a half note on B2, a whole rest, a half note on A2, a whole rest, and a half note on G2. The seventh staff continues with a half note on G2, a whole rest, a half note on F2, a whole rest, a half note on E2, a whole rest, a half note on D2, a whole rest, a half note on C2, a whole rest, a half note on B1, a whole rest, a half note on A1, a whole rest, and a half note on G1. The eighth staff concludes with a whole note on G1 (F#) and a double bar line.

# A Clarinet Players Companion

## Creating the First Tone

At this point it will be beneficial to refer to your class method book to review first notes, fingerings, and etudes. The next exercise is to help beginning students develop a full tone using the first few notes learned in our method book. You will notice that each measure has a breath mark reminding us to take a large breath so that we can play with a large sound. Make sure to tongue every note and count your rests. The dynamic is marked loud, so use lots of air. The tempo is slow. Make sure that you take a deep breath in and expell all your air.

### First Tones

1 Slowly  $\text{♩} = 90$   
*f*

8 13

15 23

24

30

36

44

Detailed description: This page contains a musical exercise titled 'First Tones' for clarinet. It consists of seven staves of music in 4/4 time, marked 'Slowly' with a quarter note equal to 90 beats per minute. The dynamic is marked 'f' (forte). The exercise starts with a breath mark above the first measure. The notes are as follows: Staff 1 (measures 1-7): G4, A4, B4, C5, B4, A4, G4. Staff 2 (measures 8-12): G4, A4, B4, C5, B4, A4, G4. A breath mark is above measure 13, which contains a repeat sign. Staff 3 (measures 15-22): G4, A4, B4, C5, B4, A4, G4. A breath mark is above measure 23, which contains a repeat sign. Staff 4 (measures 24-29): G4, A4, B4, C5, B4, A4, G4. Staff 5 (measures 30-35): G4, A4, B4, C5, B4, A4, G4. Staff 6 (measures 36-43): G4, A4, B4, C5, B4, A4, G4. Staff 7 (measures 44-44): G4, A4, B4, C5, B4, A4, G4. A final double bar line is at the end of the exercise.

# A Clarinet Players Companion

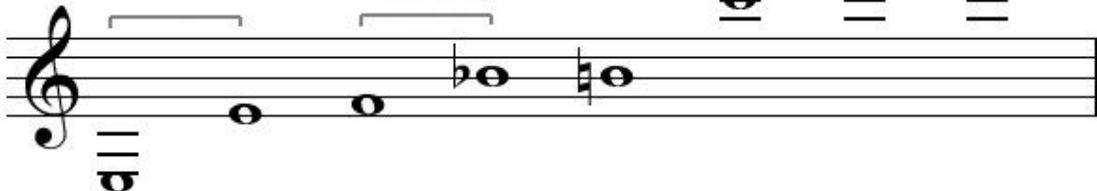
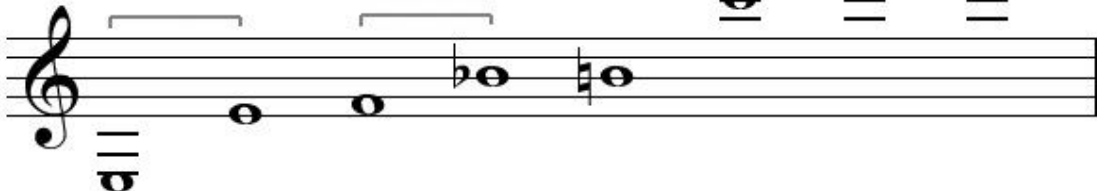
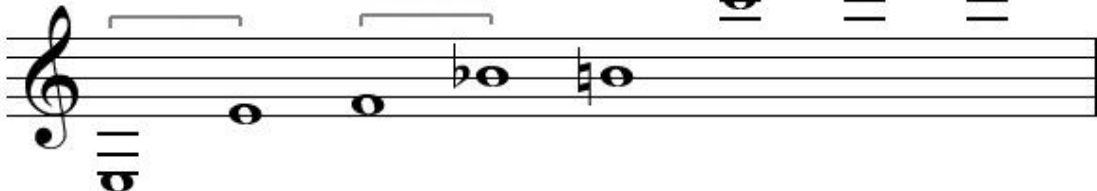
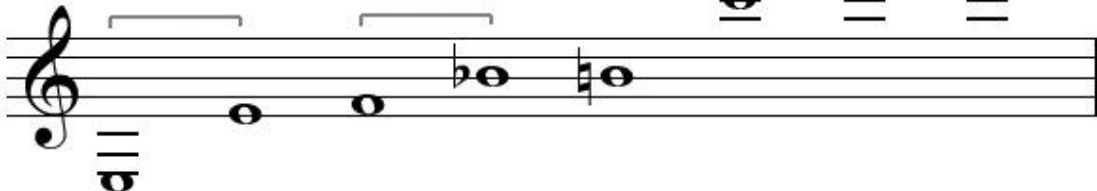
## Good Clarinet Tone

The **Tone Quality** of an instrument refers to how well your instrument sounds. Clarinet players generally strive for a full, warm sound. The only way to know what a good clarinet is supposed to sound like is to listen to recordings of great clarinet players. There are many great clarinet players to listen to and you will find a small list of just a few of the many recordings made of great clarinet players on pages 55-56. Listen to as many clarinetists as you can and pick what you like best about each player's sound.





**Registers and Range:** The clarinet is divided into four registers of playing. The lowest notes on the clarinet up to E on the staff are called the chalumeau register named after the instrument that preceded the clarinet. The Throat pitches for notes between F and B flat are labeled because early clarinet players controlled the pitch by their throats. The Clarino register is the name for the upper range above the B natural to a high C. The High range is for the highest notes on the clarinet above High C. See the Clarinet Registers and Range Figure below.

### Clarinet Registers and Range Figure

**Clarinet Range - Written**

Chalumeau	Throat Tones	Clarino	High Range
			

**Clarinet Range - Sounds**

			
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## A Clarinet Players Companion

**Breathing and Air Stream** are a very important and also a natural thing we do every day. Breathing correctly helps create a full and complete sound. Here is a basic breathing exercise:

- Place the palm of your hand near your mouth
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper “too” as you gradually exhale air into your palm.
- The air you feel is the airstream. It produces sound through the instrument.

A **Breath Mark** is comma symbol found in clarinet music telling use when and where to breath. Always breathe on a breath mark and take as big a breath as possible. This will expand the quality and the length of your sound. Always take a big breath at the beginning of a song to ensure a full and clean first note. Always breathe on rests, taking a big breath for a strong entrance.

The image displays seven staves of musical notation for a breathing exercise. Each staff begins with a treble clef and a common time signature (C). The first staff includes a tempo marking of quarter note = 60. The notation consists of a sequence of notes: a half note followed by four quarter notes, then a half note, and finally a quarter note. A breath mark (a comma symbol) is placed above the first half note of the second measure in each staff. A slur is drawn over the first measure of each staff, and another slur is drawn over the final measure. The key signature changes from C major to G major (one sharp) starting from the second staff.

## A Clarinet Players Companion

### Long Tone 1

Two staves of music for Long Tone 1. The first staff is in 4/4 time and contains a sequence of notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The second staff contains a sequence of notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

### Long Tone 2

One staff of music for Long Tone 2. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

### Long Tone 3

One staff of music for Long Tone 3. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

### Long Tone 4

One staff of music for Long Tone 4. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

### Long Tone 5

One staff of music for Long Tone 5. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

### Long Tone 6

One staff of music for Long Tone 6. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

### Long Tone 7

One staff of music for Long Tone 7. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

### Long Tone 8

One staff of music for Long Tone 8. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).