BW 2013

The Future of the Bandworld

MusiClips

by Ira Novoselsky Bio

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The Chimes of Liberty

by Edwin Franko Goldman

Album Title: BRASS & PERCUSSION: MORTON GOULD
Recording: Morton Gould Symphonic Band
Conductor: Morton Gould
Publisher: RCA Red Seal BMG Classics 82876.66371.2 OLD COMRADES: A Classic CD Revisited

2013 is the centennial of Morton Gould's birth and I just had to review this incredible recording from over fifty years ago! Brass & Percussion features a smattering of Gould's works for band along with marches of Sousa, Goldman and Edwin Bagley's beloved National Emblem (I will admit some people may grouse about Gould's "second endings" preferences with these marches). The one work you will not find on this recording is American Salute, the perennial Gould/Lang patriotic staple but Gould's 1941 legendary band rhapsody Jericho appears… a work omitted from the earlier recordings of Brass & Percussion. Other Gould compositions featured are Parade (a unique percussion ensemble gem), Dixie, Yankee Doodle, The Fourth of July, American Youth March (sadly with some cuts), American Patrol (scored for three "marching bands") and Battle Hymn (the very first band composition I bought). The Sousa works are very familiar and need little commentary other than Gould provides his personal arranging touch on occasion with these marches. The Goldman marches are On the Mall, The Chimes of Liberty (check out the trumpets & cornets in the Trio), and the less familiar Jubilee & Happy-Go-Lucky. I'm sure there will be more Gould recordings available during his centennial but this unique, legendary CD offers something different and shouldn't be missed.

Right - Left

By John Philip Sousa

Album Title: JOHN PHILIP SOUSA MUSIC FOR WIND BAND VOLUME 12
Recording: Royal Swedish Navy Band
Conductor: Keith Brion
Publisher: Naxos 8.559691

The Sousa/Brion series is one I always look forward to because people like Keith Brion & Loras J. Schissel know what Sousa's true musical intent was and will never compromise. Your march menu is a bit unique this time with seven traditional marches, a patrol and a funeral march. The title of three marches are based on military commands; Right-Left, Right Forward, and the familiar Sound Off. The funeral march is The Honored Dead (first written for piano in 1876 but set for band & performed in 1885 for the funeral of President Grant) and the patrol is Marching Through Georgia (a Civil War song originally composed in 1865 by Henry Clay Work). Also featured are Peaches & Cream: Foxtrot and a set of three various dances from varying years grouped together by Maestro Brion as Maidens Three-Suite. The remaining works are the suite Leaves From My Notebook and the overture to Sousa's 1899 operetta Chris and the Wonderful Lamp. Other material from this short lived operetta was recast into later compositions.

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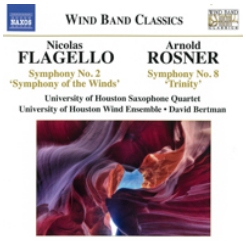
Symphony No.1 - The Lord of the Rings - mvmt 1: "Gandalf"

by Johan de Meij

Album Title: JOHAN DE MEIJ: THE SYMPHONIES
Recording: Peabody Conservatory WInd Ensemble with Peabody Children's Chorus-Doreen Falby conductor
Conductor: Harlan D. Parker
Publisher: Naxos 8.573143-44 (2 CDs)

The three symphonies of Johan de Meij are now available together in this splendid recording by the renowned Peabody Conservatory Wind Ensemble. Symphony No. 1 "The Lord of the Rings" has become one of the most frequently performed band symphonies worldwide since its 1988 European premiere. Dr. Parker's interpretation brings out the best throughout all members of the ensemble. Symphony No. 2 "The Big Apple is de Meij's personal homage to New York as well as his salute to the works of John Adams, Leonard Bernstein & Aaron Copland. The two movements "Skyline" & "Gotham" entice the listener with its musical imagery & energy; a "Times Square Cadenza" of tam-tam, low piano clusters & prerecorded city sounds (including the subway) functions as a rather unique interlude between the movements. Symphony No. 3 "Planet Earth" for either orchestra or wind orchestra with prerecorded sounds (both augmented by a six-part female choir) begins with the wordless voices and ethereal instrumentation reminiscent of Neptune (from Gustav Holst's The Planets). The added sounds of the cosmos with its imagery of comets, meteors, etc. will take the listener through a three movement galactic adventure. A proud theme from the unison horns emerges in the second movement which later develops into the words of the ancient Homeric ode "Hymn to Gaia" for a brilliant finale. This entire recording is a magnificent trilogy you shouldn't overlook.



Symphony No.2 - Symphony of the Winds - mvmt 3 "Fuga"

By Nicholas Flagello

Album Title: FLAGELLO:ROSNER-SYMPHONIES FOR WIND BAND
Recording: University of Houston WInd Ensemble & University of Houston Saxophone Quartet
Conductors: David Bertman
Publisher: Naxos 8.573060

The music of Nicholas Flagello (1928-1994) is characterized by the style of the late European romantic composer along with his view of music as a means of spiritual & emotional expression. Flagello's original band works are Symphony No. 2 (Symphony of the Winds) from 1970 and Odyssey from 1981. These are two very mature band works requiring extreme challenges for conductors & performers and very few ensembles were capable of the responsibility during that era. It is most fortunate the University of Houston Wind Ensemble gives these works their just due. Also featured is Concerto Sinfonico for Saxophone Quartet & Wind Ensemble (bandstrated by Merlin Patterson) and the saxophone quartet alone performs the Valse Noire (rescored from Flagello's accordion solo by Walter Simmons). The Symphony No. 8 "Trinity" by Arnold Rosner is a composition resplendent in musical meditation & mysticism yet maintains a style splashed with elements of neo-archaicism and musical traditionalism. This fine composition, like the Flagello works demands total music professionalism, a challenge well met on the entire recording.

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Divertimento for Band: Blues

by Ira Hearshen

Album Title: IRA HEARSHEN: STRIKE UP THE BAND
Recording: United States Air Force Heritage of America Band and United States Air Force Band
Conductor: Colonel Lowell E. Graham
Publisher: Naxos 8.573041

This most impressive recording features original works and arrangements by Ira Hearshen. Indeed, the celebrated Gershwin tune, appears along with the beloved There's No Business Like Show Business (Irving Berlin); both arrangements are written with panache & solid instrumentation along with witty and imaginative quotations from other very familiar works. The heart of this recording can be found in two other compositions for band; Symphony on Themes of John Philip Sousa and Divertimento for Band. The Symphony is a phenomenal forty six minute work with each of the movements built around a Sousa march: (After) Washington Post, The Thunderer, Fairest of the Fair & Hands Across the Sea. Each movement can be performed individually and is sold individually; in fact "(After) The Thunderer" has joined the ranks of a few other band symphony movements that have been frequently recorded & performed aside from the entire symphony. Divertimento for Band takes its inspiration from the legendary Divertimento for Band Op. 42 of Vincent Persichetti. The mood throughout this work is light in nature yet the harmonic structure remains at the core. There is definitely something for all tastes in this fine recording.

American Legionaires

Arranged by Fred Jewell

Album Title: HERITAGE OF THE MARCH: VOLUMES 3 & 4 FRED JEWELL/ HERMAN BLANKENBURG
WILLIAM CHAMBERS/ARTHUR HUGHES
Recording: United States Navy Band
Conductor: Commander Donald W. Stauffer
Publisher: Altissimo! ALT-03172 (2 CDs)

The legendary Robert Hoe series of marches was a most extensive project encompassing a vast amount of LPs. Each recording featured two composers; one American one from other countries. Altissimo! has taken on this monumental task and it is certainly worthy of your attention. Volume 1 featured marches of R.B. Hall & Carl Teike while Volume 2 featured marches of John Klohr & Alex Lithgow. Each collection has been meticulously reproduced with quality fidelity and the original linear notes are included. One additional note about this fine series; the more "obvious" marches will rarely be included on the recordings. Works like Quality Plus (Jewell) and Chicago Tribune (Chambers) are available on other commercial recordings; it was the intent of Robert Hoe to showcase the superb marches that usually don't get enough exposure. I applaud Altissimo! for making these incredible recordings available on CD and wish them continued success with this series.
Just after this review was submitted, Altissimo! Recordings has released a double CD of Volumes 5 & 6. The marches are by Frank Losey/Gian Battista Mantagazzi & Charles L. Barnhouse/Viktor Widqvist.

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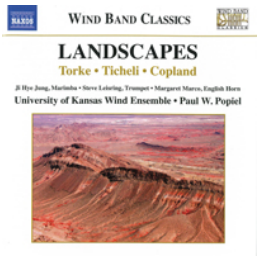
Minor Alterations - Christmas Through the Looking Glass

by David Lovrien

Album Title: HORNS FOR THE HOLIDAYS
Recording: Dallas Wind Symphony
Conductor: Jerry Junkin
Publisher: Reference Recordings RR-126

I'm going to do what Wal-Mart, Walgreens, etc. does and push the Christmas merchandise in October. Here is your Christmas CD for this holiday season and it's from the incomparable Dallas Wind Symphony. According to the program notes, Maestro Junkin gets nasty letters if their Christmas programs omit the two Leroy Anderson staples so a quality interpretation of Sleigh Ride & A Christmas Festival are included. Alfred Reed's masterwork Russian Christmas Music and his hallmark setting of Bach's Jesu, Joy of Man's Desiring are also featured. By the way, there are some other holiday Reed gems available that deserve to be heard (in addition to Greensleeves). New to the listener will be Minor Alterations-Christmas Through the Looking Glass (David Lovrien); a fascinating modal adventure of familiar Christmas tunes along with Festival Fanfare for Christmas (John Wasson). Other familiar seasonal pieces are included in fresh arrangements and then comes the finale: Christmas & Sousa Forever (Julie Giroux) in her original band setting which differs from the published version. Put this CD on your Christmas shopping list.



Simple Gifts - "Dance"

By Frank Ticheli

Album Title: LANDSCAPES
Recording: University of Kansas Wind Ensemble
Conductor: Paul W. Popiel
Soloists: Ji Hye Jung:marimba;Steve Leisring:trumpet; Margaret Marco:English horn
Publisher: NAXOS 8.573104

This is the fourth recording of the University of Kansas Wind Ensemble on the Naxos label and Landscapes is just as solid as the previous CDs. An interesting aspect of Landscapes is the three featured composers are each represented by two distinctive works. The music of Aaron Copland is a pair of familiar works; Variations on a Shaker Melody (a stand alone excerpt from the Appalachian Spring ballet) and Donald Hunsberger's transcription of Quiet City. The compositions by Frank Ticheli are Simple Gifts: Four Shaker Songs (the fourth song is another setting of the Copland Shaker melody) and An American Elegy which was written to commemorate the 4/20/99 Columbine High School tragedy and is considered to be one of Ticheli's finest works. Michael Torke is the composer of Javelin which is set for band by Merlin Patterson. Patterson has set Javelin in its original A major key as well as lowering it a half step in another setting; the original A major version is heard here. The other Torke composition is Mojave for Marimba & Wind Ensemble; this work was commissioned & rescored by the composer for Ji Hye Jung and the University of Kansas Wind Ensemble. Another impressive program by the University of Kansas Wind Ensemble.

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The Future of the Bandworld

25 Years ago in Bandworld

Suzuki in the Bandroom?

by Bart Torbert

Vol.4 , #2, p.32 (November - December 1988) Bio

Suzuki is an accepted method for the instruction of violin and piano in the United States and its principles are used very successfully in Japan in the areas of teaching language, gymnastics, calligraphy, and "thinking" (the basics of mathematics.)
Most of us have heard the young string players on the "Tonight Show" playing a Vivaldi concerto with incredible ease and knew it was a Suzuki student. There are ten basic tenets to the Suzuki style, some of them applicable to us in the bandroom. There are also misconceptions about the technique based on a lack of information that I will attempt to clear up.
The Suzuki style, also known as "Talent Education" is based on the following 10 points.

I. Reference Recordings

All violin students listen from the beginning to recordings of the pieces they are to study. As they become more advanced and begin to read more music, they listen only to the pieces that they perform.

II. Rote Learning

Yes, everything you've heard is true. Beginning Suzuki students often do not see the printed page for two years, but they do learn to read after they can play a Vivaldi Concerto or the fourth year of study, whichever comes first. The justification is this: We throw so much at our beginning students in terms of pitch, rhythm, posture, embouchure, and all the aspects of notation that students are bogged down with the information and, in many cases, don't do any of the above mentioned things well.

III. Young Musicians

Suzuki students often begin very young, often on their third birthday. They don't do this just to get a jump on us "Westerners" but even we agree that language is best learned at an early age.

IV. Tonalization

An emphasis on beautiful tone is possible from the beginning because the student is not encumbered with the printed page. Listening to reference recordings emphasizes this quest to emulate that beautiful tone the recording artists have.

V. Attention to Details

Correct bowing, accurate intonation, and correct posture are hallmarks of a Suzuki student. Teachers are particular about details from the beginning, taking care not to gloss over things with the intention of coming back to them later.

VI. Practice

Two hours of practice daily would improve all of our students, and Dr. Suzuki insists on that. With the younger students this is often broken into as many as five practice sessions daily.

VII. Developing Ability

It is the belief of Talent Education that any child, regardless of ethnic or socioeconomic background, can become a talented musician. All humans are born with a very high potential for developing themselves. It is our job as teachers and parents not to make them stupid.

VIII. Parental Guidance

A parent is present at all lessons and practice and, in actuality, must learn to play along with the child to insure success. Dr. Suzuki has often blamed the few failures in his method to careless parents. "If there is a difference in the results achieved by Japanese and American children, it is because Japanese mothers have more discipline," he says.

IX. Quality Music

With the violin being one of the oldest instruments in existence today, there is a huge repertoire to choose from. All students use the same sequence of standard literature for lessons and recitals, all of it either original violin music or carefully selected etudes.

X. Repetition and Mastery

From the very beginning, all steps are thoroughly mastered. This may take many repetitions, something the young student may have a greater tolerance for than parents or teachers in many cases.

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The Future of the Bandworld

25 Years ago in Bandworld

Suzuki in the Bandroom? (concluded)

by Bart Torbert

Vol.4 , #2, p. 32 (November - December 1988)

Applications for the Bandroom

I. Good recordings are available for most of the standard literature for every band instrument.
Anything that is to be performed in recital or contest could be reviewed regularly in the learning process. There might be a slight trade-off in terms of developing individual style, but is it really so bad if your high school flute player phrases "just like" James Galway?

II. Rote learning has received bad press for many years.
Rote learning has received bad press for many years and public schools, in filling their utilitarian roles of entertainers, would have a hard time teaching concert marches by rote. The first year of study could include some study without music though, in an effort to unencumber young musicians so that they can concentrate on limited areas.

III. We probably start our musicians as young as is practical.
We probably start our musicians as young as is practical in our settings, but a program of recorder teaching in the early grades might bolster the instrumental programs in later years.

IV. We are concerned with good tone
We are concerned with good tone already, but maybe by using recordings of the fine performers on our instrument we could show them more effectively.

V. Concern about details is on all of our minds
While concern about details is on all of our minds, we are often hurried to learn something to perform and maybe gloss over some subtle nuances of musical performance in an effort to have the pep band ready for that first football game. Each of us has to look carefully at our performance schedule so that we can always perform at our best.

VI. A three year old practicing for two hours!?
A three year old practicing for two hours!? Speaking from personal experience, my three year old Meghan (and her parents) would have trouble with that. We must realize that this is a large part of the success of the Suzuki kids and maybe we can do something to increase the time that our students spend with their instrument. Let's be imaginative and give them a solo, learn to play a TV show theme, and some light material as well as scales and etudes.

VII. They are miles apart in range of musical talent
The sad truth is that by the time we get beginning students in the fourth or fifth grade, they are miles apart in range of musical talent. It may be too late to expect musical genius of the young lad who sat by his tone-deaf mother in church for 10 years. But you never know!

VIII. Let's teach our parents something
Let's teach our parents something about the instrument their child has chosen. You could develop a booklet to send to parents with selected recordings, some of the rules, things to watch for and ways to motivate their child to apply himself to the instrument. Many would take a larger part in their kid's development if they only knew how.

IX. Using quality music written for the instrument
Using quality music written for the instrument is a statement that stands by itself. Having your high school tenor saxophonist play a transcription of a polka that the baritone, trumpet, and clarinet player are also playing is not fair to any of them.

X. Students should move at the speed that is necessary for them
Students should move at the speed that is necessary for them to completely master each note, rhythm, fingering, or technique that they are working on. This might mean that your beginning clarinet player might not cross the break for two years, but it will be correct when it does happen.

I have a dream...That one day my student will hear a solo performed and tell me he thinks Maurice Andre played it a little slower.
I have a dream...That when I take a sabbatical leave from my school they can hire parents to come in and give lessons on their child's instrument.
I have a dream...Of an angry junior high basketball coach who says he can't start practice until 6:00 because the darn band kids say they need to practice from 3:30 until 5:30.
...Well, we can always dream.

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The Future of the Bandworld

10 Years ago in Bandworld

Humor in the Classroom

by Judith Grimes Bio

Vol.19 , #2, p.32 (October - December 2003)

Perhaps one of the most valuable characteristics a music teacher can have is the ability to maintain a good sense of humor. The job itself is never ending. With the continual challenge requiring patience, intelligence, creativity, musicianship, organizational ability, money management skills, leadership, energy, perseverance, dedication, (and I'm certain the list goes on), it becomes more difficult each day to do the simple thing: Enjoy our students and laugh!

So here are a few true stories from successful teachers that just might be able to remind you that a simple laugh can relieve stress, sustain energy and maybe even lengthen life.

A beginning choral teacher, now a successful college professor, allowed the choir members to take home two pieces of music over an extended weekend. Upon return great confusion set in! Some students brought back the first number, There is No Rose, and some of the students returned the second number, The Virgin had a Baby. A few students brought back both numbers and, of course, some students forgot about bringing back any music altogether. In a frantic effort to maintain order, take inventory, and hopefully facilitate rehearsal, the teacher said,"Okay, okay, let's see where the music is, so we can practice." (She was obviously making a concerted effort to give very specific directions.) "Now, she continued, will all of the ROSES please stand up." The teacher counted the number of copies available as she also identified exactly where in the room they were located. "Ok, ROSES, you may sit down," she announced, "and now will the VIRGINS stand." So much for efforts to get organized. It took over twenty minutes to quiet the class!

A beginning band teacher was battling a case of laryngitis. Exasperated over the approaching band class, she decided to treat the young band members like adults and explain straight out about her problem. "Children," she whispered personably, "I want you to listen to me very closely because I have something important to share with you. I know that I may look the same today as always, but I am really not." As she took a breath to explain laryngitis in a continued civilized manner, a student from the percussion section shouted, "I know, Mrs. Brown, you're pregnant."

An anxious first year band director worked tirelessly on her first halftime show. The program was a complete success. Upon completion of the show the crowd applauded as the ensemble saluted, frozen in an immaculate attention. Pleased and proud, the band director (from her observation post in the press box) suddenly realized that in her skillful preparation she had neglected to teach the band how to get off the field!

Another first year band director, this time male, shared a story about his first year teaching. He knew how important solo and ensemble contest was, and he made certain that every student was either working on a solo or an ensemble. Together they worked before school, after school, and on Saturdays - only to forget the deadline to send the entries in.

During a marching band rehearsal, the new band director, working with great energy and fervor, backed off a seven foot podium in the middle of a sentence (no serious injuries were reported.)

A newly married first year band director prepared flawlessly for her first day of school. She carefully collected her grade book, plan book, baton and musical scores. The necessary items were placed in her briefcase which was a wedding present from her husband. Departing for school several minutes early, she nervously ran over the very organized briefcase in the driveway! Well, at least, the coffee was not on top of the car.

Each year a general music class sponsored a Halloween scare in the music room. Students would sing Halloween songs and try to look very scary and scream between numbers. Appreciating the creativity of one seemingly motivated student, the first teacher said, "Stephanie, that's a great scare!" "She isn't trying to scare you, " shouted a teacher who was passing by and just entered the classroom, "she's having a seizure."

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The Future of the Bandworld

10 Years ago in Bandworld

Humor in the Classroom (concluded)

by Judith Grimes

Vol.19 , #2, p.32 (October - December 2003)

A demanding high school teacher was assigned an elementary band class. The rules were strict and each student was held accountable for his/her part. At the beginning of this particular class period, the teacher was checking each student individually for the prepared playing assignment. Unaware that she might be a bit overbearing, she moved from student to student checking the parts. As she approached one cornet player, it was quite obvious that he had had an accident and had left a puddle on the floor. The teacher was at a loss for words. After all, things like this didn't happen during high school band. "Teacher," spoke up the next student in line, "I believe that Rijon's spit valve is leaking!"

Fund raisers can be a real headache. Imagine the headache the band director had the day that 5,000 boxes of candy were delivered a month early, to the principal's door - and the sale had not yet been cleared through the office.

And to end this madness of true stories, a distinguished college professor (not in music) discussed his first Fall of teaching. His degree and teaching assignment was not in music, but he enjoyed a wonderful high school career in band. Because of his previous interest, h e made it a point to attend the band concerts and show his support,. The band had planned a fall hayride and this gentleman was invited to attend as a special guest of the group. The evening arrived and the young math teacher appeared for the scheduled hayride only to discover that the band director had a death in the family and instead of the invited special guest, he would have to continue as the faculty member in charge. Ninety-six junior high and senior high band members were in attendance and many brought dates. The dates ranged in age from 12 to 26. The second hay wagon broke down and the party was lengthened for the remaining wagons to repeat rides so all participants would be accommodated. When the party was over, fourteen students were left without rides, and his home delivery service was greatly hampered by wrong instructions from junior high students who only wished to extend the evening and sent him several times across town. Finally, the last child was delivered home very late. Our young teacher went to the door to explain the situation to the parents, and he was harshly reprimanded only to be topped by the school principal who called him in on Monday morning for heading up such a mismanaged evening.

We, as band directors, have a wonderful opportunity to make a difference in the lives of our students and to actually touch the future. Don't forget to laugh! The people who contributed these stories did!

If you have a story that you would like to share, send it to paulkassulke@bandworld.org and when we have gathered enough we will write the second edition!

BW 2013

The Future of the Bandworld

Performance Preparation

by Patricia George Bio

Even though you are in the middle of marching season, these five exercises will not only improve your band's competition scores but will prepare your ensemble for the concert season. These exercises are designed to take only a few minutes of rehearsal time but the payoff will be huge. It may take one rehearsal to teach all these concepts, but you will find that once learned they may be practiced in a very short period of time.

The Breath

Breathing is the most natural thing we do. If we did not do it properly, we would not be alive. Become aware of what natural breathing is and how tension-free it can be is a skill we want to bring to our instrumental performance. The goal is learn to organize the breath so that we can make a beautiful sound and play expressively. Good alignment (notice I did not say posture as the word posture implies a stiffness a la marching soldiers to some students) is necessary for good breathing. When standing, the shoulders should be aligned over hips and the hips aligned over ankles. When sitting, the shoulders are aligned over the hips and in both cases the head is balanced on the spine.

Students who play instruments which are in front of them (oboe, clarinet, trumpet) sit with the back of their chairs parallel to the music stand. Students who play instruments off to one side (flute, bassoon, horn, trombone, tuba) turn their chairs 45 degrees to the right. Once seated normally in the chair they will torque the upper body to the left. In the case of the flute the alignment will be player's nose, aperture, embouchure hole of flute, the crease in left elbow, left knee, and left big toe pointing to the center of the music stand with the lower body and right leg off to the right. If standing, the left foot is placed toward 12:00 and the right foot toward 2:30-3:00. In a perfect bandroom setting, each musician should have his own music stand and ample space around him to have good alignment.

Borrow a skeleton from the anatomy lab or purchase a set of anatomical drawings for your classroom. As you teach the breathing process, refer to the skeleton or drawings so the students know exactly where everything is in their bodies. We breathe by taking in through the nose and the mouth. The air passes through the pharynx which is also a passage way for food. Then the air passes through the larynx or voice box on into the lungs. If you are eating, the epiglottis closes off the larynx and the food bypasses the larynx and goes into the stomach rather than the lungs. You can remember this cross-section of the neck in alphabetical order: air, food, and spine. Many musicians breathe more naturally when they realize that the breath is traveling just under the skin in the front of the neck on its way through the larynx, the trachea and on into the lungs. The rib cage is formed by the spine, the ribs, and the sternum. Each pair of ribs is joined at the vertebrae of the spine. The lungs are located just above the collarbone on the top and at the floating ribs on the bottom. Most students are surprised at how high the lungs are placed in their bodies.

The intercostal muscles lay between the ribs and help move the rib cage. The diaphragm is a bell-shaped sheet of muscle that separates the lungs from the abdomen. As the diaphragm contracts, it moves down allowing the size of the chest cavity to increase. This added space reduces the air pressure in the chest. Air then rushes into the lungs to equalize the pressure. The diaphragm then relaxes and moves up. Then the chest cavity contracts and the air pressure in the lungs is increased. Remember though that breathing is controlled subconsciously by the respiratory center at the base of the brain. You cannot voluntarily move your diaphragm. The diaphragm moves involuntarily. For this reason, I would not say, "Breathe from your diaphragm to a student" because this is incorrect.

For years I have heard band directors tell students, "Open your throat." Perhaps the better, more accurate instruction should be, "Separate your vocal folds (larynx)." To teach this concept, have the student pant. Notice the vocal folds are

separated on both the intake and the exhale of air. This is the position the vocal folds should be in when playing in order to produce a beautiful, full sound. So, exchange the words "open your throat" with "separate your vocal folds."

continued

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The Future of the Bandworld

Performance Preparation (continued)

by Patricia George

Breathing Exercise: Add-A-Beat

Have your students sit in their chairs with both feet extended in front of them 16 inches from the floor. Put the room metronome on set at MM=60. Pick a note, for example concert F, and play at mf for one tick and then rest one tick. On each repetition play the note one tick longer followed by a one count rest until the student is blowing for 12 or more counts. Remind the students to breathe in each rest to mimic panting. The goal is to play with the vocal folds separated. The dynamic should be exactly the same throughout the note. This is achieved by playing with even air. A good thing to say is, "Play or blow on the exhale." You may wonder why the legs are positioned out in front of the student. The reason is that in this position this is as tight as the abdomen should ever be when playing. This first note played is called a "square" note. With each repetition, the notes become longer "rectangles."

The Articulation

We have all heard the saying, "If you don't use it, you will lose it." In the case of most school aged instrumentalists they never had articulation skills to loose. Practicing a minute of tonguing each day will help students develop and maintain fast and accurate tonguing skills. In this exercise the student tongues sixteenth notes for a certain length of time (beginners=4 counts, middle schoolers=8 counts, and high schoolers=16 counts) followed by two counts of resting, repeating this 5 to 10 times. Yes, this exercise is based on the panting breathing from the previous exercise above as we want to reinforce the "separate the vocal folds" concept. Pick a note such as a unison F so the entire band can do this together. Start with the metronome on MM=80 and each week increase the speed until the students can easily tongue all totaled for over a minute at MM=160.

Trills in Chunks for Technical Development

We all strive to develop fast fingers in our woodwinds, yet in working out of the first method books, the students play too slowly for such a long time. In my own teaching as soon as a student knows two notes, I teach him to trill between the two. Not only is the goal to move the fingers quickly, but I also want the student to play the two notes or trill on one blow of air. As you know many beginners change the air speed with each note they play which produces a plodding musical effect. But, with informed teaching skills on your part, beginners can achieve the same level of speed as advanced players. In most cases, the fingers move from the third knuckle back from the nail. Set the metronome at MM=60. Trill for a dotted quarter (three eighths note) resting for an eighth to produce one chunk of trills. The trill should start and end on the chosen note. Do chunks of trills for a minute or more. Change the trilling notes from one rehearsal to the next. The goal is to separate the air stream from the fingers.

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BW 2013

The Future of the Bandworld

Performance Preparation (concluded)

by Patricia George

Reading/Chunking

Musicians who read one line of notes see the notes in one inch chunks (about the size of a quarter or 25 cent piece). The eye takes in these notes in about ¼ second, storing them in the short term memory for about six hours. The eye then moves on to the next one inch chunk of notes. Practicing scales in chunks followed by a rest will help the student coordinate his eye movement with musical performance. It will teach the student to read in real time rather than reading ahead, memorizing and regurgitating the notes, while trying to read ahead. Since most publishers know about reading in one-inch chunks and select their publication font based on this information, take a section of a piece and have the students play beat 1 followed by a rest, then beat 2 followed by a rest, then beat 3 followed etc. Not only will this exercise help the student coordinate his eye movement with performance, but many students will improve their counting and sight-reading skills since they will have to think "what comes on 1, what comes on 2, etc."

Grab and Go (Learning to Scan)

Take a passage of four sixteenths. You may wish to write out two-octave scales in sixteenths (beamed by fours) for your band for this exercise. Part 1: Have the students play the first sixteenth of each beat resting where the three other sixteenths are. Repeat, only playing the first and second sixteenths of each grouping and resting on three and four. Then rest on the first two sixteenths and play the third and fourth sixteenths. Then play only the second and third sixteenths, followed by the first and fourth sixteenths each with appropriate rests. Part 2: Play every other note. Do not let the students finger the missing note. Then play one note, resting through the next two notes. Continue on so the student has to count the missing notes. This exercise will help students learn to play on the beat rather than before. As you know waiting to play is difficult for many young musicians.

The Results

Once the students learn these drills, then the actual time to practice them will be less than ten minutes, but the pay-off for the individual player will be as if he has practiced for many hours. This directed practice will ensure that the student has practiced breathing and tone production, articulation, technical development, and reading skills. What is not to like about this?

Pirate Band Publications

Bb Trumpet / Cornet

Brass Tone Boosters

A Guide to a Stronger Brass Embouchure

Topics Include

Posture & Breathing

Long Tones

Pedal Tones

Lip Slurs

Range

AMERICAN BAND COLLEGE
OF
SAM HOUSTON STATE UNIVERSITY

Bb Trumpet / Cornet

Brass Tone Boosters

A Guide to a Stronger Brass Embouchure

BY DANIEL PAULSEN

PIRATE BAND PUBLICATIONS

American Band College at Sam Houston State University
MUEN 5398 Ensemble Project Practical Application #2

Forward

Dear Student,

I am so excited that you have decided to join the Reedley High School band! This booklet was written for you, the trumpet players in our program, and we will be using it every brass rehearsal this fall during the marching band season. By implementing this booklet, we hope to help you learn to play with a mature, powerful trumpet sound. But fair warning: there are no magic bullets or short cuts! These exercises are great tools, and with daily repetition you will improve in several aspects of your playing: your tone, flexibility, range, endurance, and overall power! This booklet includes great reminders for what you may already know, and some effective new techniques that might be new to you!

Please remember when learning the techniques that these type of warm-up exercises have been around since these instruments were first made, so do not think that they are the only exercises that work for brass players. They are just a few examples of the limitless possibilities to play. What is most important are the key ideas behind the exercises and the purposeful application while playing. Take these examples and try them, find out which ones work best for you, and modify them and make them your own. Good luck and enjoy playing the trumpet!

Sincerely,

Daniel Paulsen

Reedley High School Band Director

High/Low Brass Instructor

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Introduction

What is an Embouchure?

An embouchure is something all wind instrument musicians have, whether they know it or not! It is all the physical parts of our face that go into blowing air into our instruments, including our lips, tongue, oral cavity, chin, teeth, etc. All trumpet players use it every time they play, and every single embouchure is unique.

Even though there are no two embouchures alike, proficient trumpet players have common characteristics that give them a mature sound. Some people have a natural great sound the first time they pick up the instrument, but the rest of us have to develop a great tone on our instrument. So how does an intermediate trumpet player get that beautiful sound?

The answer is more than just random playing your trumpet, though this will more likely help than not playing at all. The key is to develop your embouchure, just like an athlete works to make his or her body stronger, faster, or quicker. We can train our embouchure with specific exercises to target improvements in flexibility, range, endurance, and our overall tone or sound. Each musician has different strengths and areas for improvement, and these exercises can be tailored to the individual for maximum benefits. But what would this look like?

What is a Warm-up?

The best time to work on improving your own playing is through a routine every time you pull out the instrument. A warm-up is a routine that musicians go through to get ready to play their best. It is a time to get mentally and physically prepared, as well as a time to improve or develop your own playing. The possible parts of a warm-up are endless and each player has his or her own special way of doing one that fits best for him or herself. However there are common techniques that are unique to brass players which seem to bring the best results in a warm-up, for example long tones, lip slurs, tonguing exercises, etc. Each is a way to prepare and develop different parts of the playing process, such as the lips, the lungs, the tongue, the fingers, the ears, and most importantly the mind.

In this booklet you will find several examples of common parts of a brass warm-up that target different ways to improve your embouchure. By using this booklet you will learn more about how to build your embouchure for a better trumpet sound, but also why warming-up is important. You will learn some of the tricks of the trade for improving your playing every time you pull out the instrument.

What this booklet is *not* is the end-all of trumpet books or the answer to all your playing problems. It is a start for those players who are seeking to improve their sound and get serious about playing the trumpet. The exercises are just a sample of the infinite possibilities that can be played while warming-up, and at the back of the book there is a list of great materials for further study.

Target Embouchure Elements

According to David Bilger, trumpet player for the Philadelphia Orchestra, trumpet technique can be broken down into 6 main areas: **Sound** (tone production), **Flexibility**, **Endurance**, **Range**, **Articulation** and **Agility**. In this booklet we will focus on the first four elements. Good tone production on the trumpet is a combination of a functional embouchure and the proper use of air. Therefore, this booklet will focus on improving both. We will do this by using the various elements of a warm-up:

Sound:

- Breathing Exercises: As wind players we need to use our "fuel" efficiently and without tension. This can enable us to play longer, higher, lower, softer, with more power, etc.
- Long Tones: Playing sustained notes for longer durations, making sure that the tone is full and that the pitch is stable.
- Pedal tones and lip bends: Using both pedal tones and lip bends can strengthen the embouchure.
- Mouthpiece buzzing: Any playing that can be done on the trumpet can be done on the mouthpiece alone. Mouthpiece buzzing is an important part of sound development because if forces the player to focus the notes instead of relying on the trumpet to do it for you.

Flexibility:

Flexibility imparts all aspects of trumpet playing, especially endurance and range. This is the ability to change notes and intervals fluidly, quickly, and with good tone. The goal is to be able to move in all registers, low or high, with ease and control.

Range:

Range (both high and low) is a product of embouchure strength, tongue position, air flow, and efficiency. Many exercises that we have already discussed will increase range, such as pedal tones, lip bends, flexibility studies, etc. Most people only concentrate on playing higher in their range, but the key is actually learning to play lower as well! Remember, if you don't practice it, you can't do it! This applies to high and low notes.

Endurance:

As is the case with range, endurance is also a combination of many of the topics we have already touched on, and will benefit from many of the same exercises. The two other things that will most quickly improve endurance are strength training and avoiding bad habits that can actually make your playing more difficult..

Strength development is another aspect of playing that comes from many different settings, but can be targeted for fast improvement. Loud practice is one way to develop strength, and sustained playing is another. These will not only train your embouchure muscles but also your abdominal muscles too. To counter playing at loud volumes be sure to practice some amount of time on soft playing during your sessions.

Avoiding bad habits can be described as efficiency, and is necessary for any brass player. Playing the trumpet is extremely physical, and efficient playing will reduce the demands on the player. Efficiency can be achieved by taking care of the following:

1) A good use of air support in all aspects of playing.
2) Eliminating lip pressure while playing (as much as possible).
3) Knowing your playing limits and not damaging your embouchure.

Breathing and Posture

Nothing is more important than starting off correctly! Posture, breathing, and hand position should be taught and practiced correctly from the beginning. "Practice makes permanent!" Whatever we do in the rehearsal room or at home will be what we do in performances.

Breathing Technique

Starting each session with breathing exercises is imperative! We are wind players, and we must learn to use our "fuel" correctly for a more powerful sound.

- The student should sit or stand with his or her body in balance and without tension when playing or for breathing exercises. This can be found by:
- Stand up or sit up tall and find your center of balance where you are neither leaning forward or backward but relaxed. Your body without tension is the most efficient posture for breathing!
- Wind players should be striving for an "Oh" shape on inhalation and exhalation. An invigorated yawn is another way to gain a correct breath. There should be no tension in the lips, throat, or lungs: if it hurts, don't do it!
- The lungs will expand in all directions when you breathe. Not up into your shoulders, or down into your belly. It will feel like your front and back ribs will expand from the center of your body. Try putting your hands flat on your back ribs: are they expanding?
- Breathing should be done in time with the music. Make sure that the breath is exhaled immediately after inhalation (no hesitation).

Breathing Exercises

Patrick Sheridan and Sam Pilafian, two amazing tuba players, invented some great breathing exercises for wind players in their book, The Breathing Gym. We will use some of their exercises for our warm-ups to develop fuller, deeper, and more relaxed breathing habits.

Below are some examples of breathing exercises that should be used each day. These are done at approximately 60 beats per minute. Use these hand positions to help you monitor the right air flow as you do the exercises:

Flat hand sideways in front of your mouth breathing IN

- Open "Oh" shape, hand placement causing a rushing air sound.

Hand flat in front of your mouth 12" away breathing OUT

- Blow the air against your hand about 12" away.
- Breathing OUT will feel like blowing cold air with an "Oh" shape with the mouth.

There should be no space or pause between breathing in and out: keep the air flowing!

Breathing Exercise #1

4 beats in, 4 beats out (repeat)
3 beats in, 3 beats out (repeat)
2 beats in, 2 beats out (repeat)
1 beat in, 1 beat out (repeat)

1 beat in, 1 beat out (repeat)
2 beats in, 2 beats out (repeat)
3 beats in, 3 beats out (repeat)
4 beats in, 4 beats out (repeat)

Breathing Exercise #2

4 beats in, 4 beats out (steady air on exhalation or slight crescendo)
4 beats in, 8 beats out (steady air on exhalation or slight crescendo)
4 beats in, 12 beats out (steady air on exhalation or slight crescendo)
Rest 15 sec
2 beats in, 4 beats out (steady air on exhalation or slight crescendo)
2 beats in, 8 beats out (steady air on exhalation or slight crescendo)
2 beats in, 12 beats out (steady air on exhalation or slight crescendo)
Rest 15 sec
1 beat in, 4 beats out (steady air on exhalation or slight crescendo)
1 beat in, 8 beats out (steady air on exhalation or slight crescendo)
1 beat in, 12 beats out (steady air on exhalation or slight crescendo)

Breathing Exercise #3

4 beats in, 4 beats hold, 2 beats out loud, 1 beat hold, 2 beats out loud, hiss until empty
Repeat 3 times, each time breathing in deeper than before.

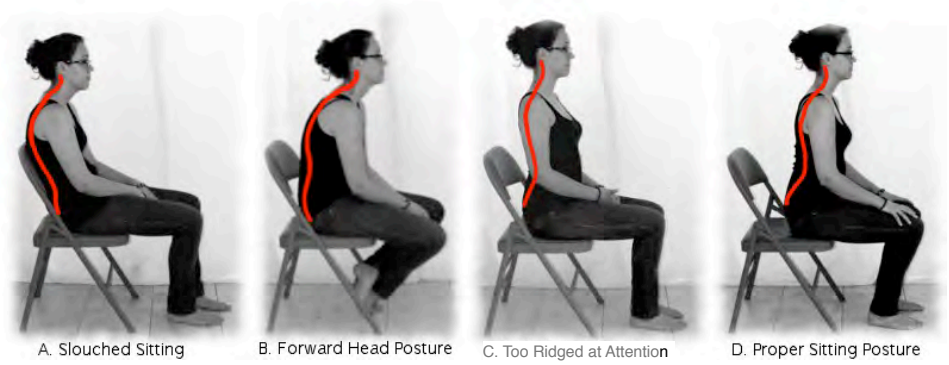
Breathing Exercise #4

16 beats in slowly & evenly, hold 4 beats, then blow out as fast as possible (open "Oh")
Repeat 3-4 times

Posture

Good posture while seated: the trumpet player's feet are flat against the floor and his back is straight. He is not leaning against the chair, even though he is seated towards the back (If you are taller, you might need to find a taller chair or you may need to sit more to the front of the chair and your feet more underneath to have proper balance). Notice that the shoulders are relaxed and the neck is not bent. Always keep the head up and looking straight forward, then bring the horn to your face. Some players will need to hold the trumpet at a lower angle because of their dental structure.

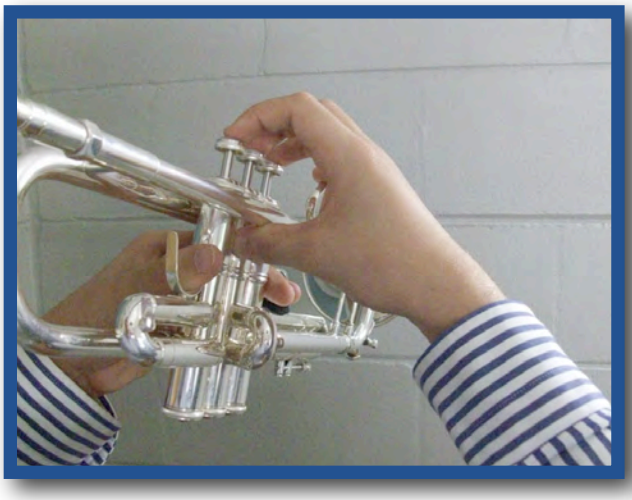
Arnold Jacobs, the great tuba player and master teacher, has good advice about the seated posture. He advises that you should sit in a way that you can stand up immediately. This sounds simple but will probably take some adjustment before you are able to do it. Try it, and if you have to lean forward before you stand, you do not have it quite right yet. Keep your back off the chair and sit on the front half of the chair.



A. Slouched Sitting B. Forward Head Posture C. Too Ridged at Attention D. Proper Sitting Posture

Good posture while standing: the trumpet player's upper body looks identical to his posture while seated; he does not need to lean back, or forward, or tense his neck muscles. Your feet should be slightly less than shoulder's width apart. Practicing while standing up is naturally helpful to healthy air support, as it eliminates the tendency to slouch.

Hand Position



Good hand position, option 1: In these pictures (above), the left hand supports the weight of the trumpet with the index finger. The ring finger is available to extend the third valve slide, and the thumb operates the first valve slide. Players with small hands may choose to place both the ring finger and the pinky in the third-slide ring so as to facilitate triggering, or in some cases the pinky alone. Notice that the fingers of the right hand are curved on top of the valves, and the pinky is out of the hook. Most band directors prefer this position for beginning students.

Good hand position, option 2 (left): In this variation, the right hand stays the same but the left hand has moved so that the ring finger and pinky finger grip the valve casings below the third valve slide. The weight of the instrument now rests upon the ring finger of the left hand, which can be preferable for students with large hands.

A common problem: This hand position (right) places the fingers of the right hand flat across the valves, which can lead to fingering errors during technical passages. In order for the fingers to move quickly, they must be arched atop the finger buttons. (I personally have found that rapid finger motion depends on the arch of the fingers more so than whether the pinky is in the hook.)

What the Buzz is About

Terms to Know

- Embouchure (AHM-ba-sher): The position and use of lips, tongue, and teeth when playing a wind instrument.
- Buzz: The sound made when air is forced through a brass player's embouchure.
- Aperture: The opening in your lips where the air escapes and the buzz happens. Aperture should not be too wide or two open.
- Chops: A cool word for "embouchure." Can also refer to one's ability on an instrument.

Making the Buzz

All sound is vibration. With the trumpet the vibration is provided by the lips and the air column. The "buzz" is the sound your lips make which is amplified by the trumpet into a gorgeous sound (with practice).

For trumpet players who have been playing for a while you can probably already make a good buzz sound. If you feel that you do not have a great sound or would like to see how to improve your tone, there are a few things you can check.

1. Start with just the mouthpiece, no horn.
2. Hold the mouthpiece with your left hand to your face. (One trick to try is to place your pinky finger over half the mouthpiece opening: the resistance makes it feel more like the real horn.)
3. Lick your lips, place them together as though you are saying "B" like the beginning of the word "B-eautiful." This will tighten the corners of your mouth, like you just had a big bite of lemon.
4. Place the mouthpiece directly over the center of your lips. Ideally this should be where the mouthpiece should go, but not crucial. Put the mouthpiece where you get the strongest buzz!
5. Take a deep breath.
6. Blow air through the middle of your lips. Use a lot of air! Use your stomach muscles to help push the air out.
7. Hold the sound of the buzz steady for as long as you can.

From the middle of your lips you should make a funny buzzing sound, similar to that of letting out the air from a balloon. When you get a buzz going, your lips might itch and tickle if you are doing it right. Strive for a clear, "fat" tone and a steady sound. Think "ten-pound bumblebee." *Mouthpiece buzzing will strengthen your lips more than almost anything else you can do!*

Embouchure Examples

It would be ideal that every trumpet player would naturally have a beautiful sound from the moment they first picked up the instrument. Most of us have to work for a good sound. Even seasoned players can benefit from viewing their placement of the mouthpiece or embouchure set-up to improve their tone. A music educator by the name of Cynthia Plank created a set of embouchure examples and identified the problems and solutions to each example. Here are a few of her examples to help you diagnose your own embouchure:

Good Embouchures

Good Embouchure 1

- Lips are firm, but not tight
- Excess pressure is not exerted by the mouthpiece on the lips

Good Embouchure 2

- Corners of the mouth are secure against the teeth
- Mouthpiece placement is good, not too high or low on the lips

Good Embouchure 3

- Center of lips are relaxed, chin is smooth.
- Angle of the trumpet is good.

Poor Embouchure Examples

Here are several examples of poor embouchures. There are trumpet players who have a great sound without a perfect embouchure, but generally the following examples typically could be improved with a little help:

Poor Embouchure 1

- Lips are too tight (too much "smile").
- Poor trumpet angle to lips caused by withdrawn lower lip.
- Student's range is limited and unpredictable.
- The student could work on re-forming the "B" embouchure and raising the trumpet playing angle.

Poor Embouchure 2

- This is an example of "biting".
- Squeezing the lips together is causing the chin to bunch.
- Also, this student is using pressure of the mouthpiece on the face in an attempt to increase range.
- The tone is thin and out of tune.
- The student could work on relaxing the embouchure, de-emphasizing pursing the lips and concentrating.

Poor Embouchure 3

- The trumpet is low on the face, too much lower lip.
- Exposure of the red part of the lips is uneven.
- The student should work on raising the mouthpiece on the face for more upper lip, and creating a stronger buzz with just the mouthpiece on a "B" shape.

Poor Embouchure 4

- Lips are too "pouty"
- Lower lip is folded over and not firm.
- This student's tone is harsh and "blatty."
- The student should work on re-forming the "B" shape with less pucker ("oo" shape).

Poor Embouchure 5

- The mouthpiece is placed too high on the lips.
- This student struggles with range and articulation.
- The student could bring the mouthpiece placement down.

Poor Embouchure 6

- The trumpet is placed too high on the mouth
- There is too much pressure against the lips.
- The tone sounds strained.
- The student should bring the mouthpiece lower on the face and relax with less pressure on the lips. This player would benefit also from practicing the "sigh breath."

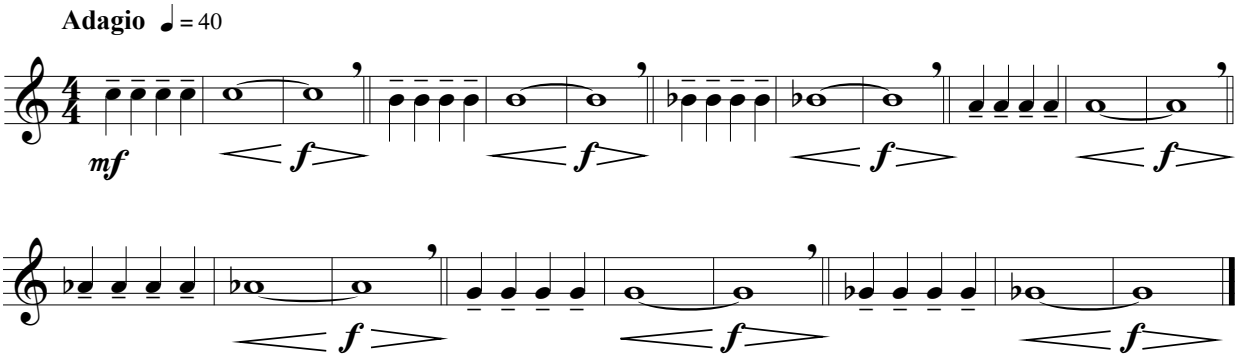
When working on your embouchure it is very helpful to check with a mirror how your lips and mouthpiece look while playing. You could also ask someone else to check these things, like another trumpet player or your music teacher. Any adjustments should be small, and realize that changes to your embouchure make take time to become natural. Long tones are a great way to practice a correct embouchure, as well as a good way to start any warm-up on your trumpet.

LONG TONES

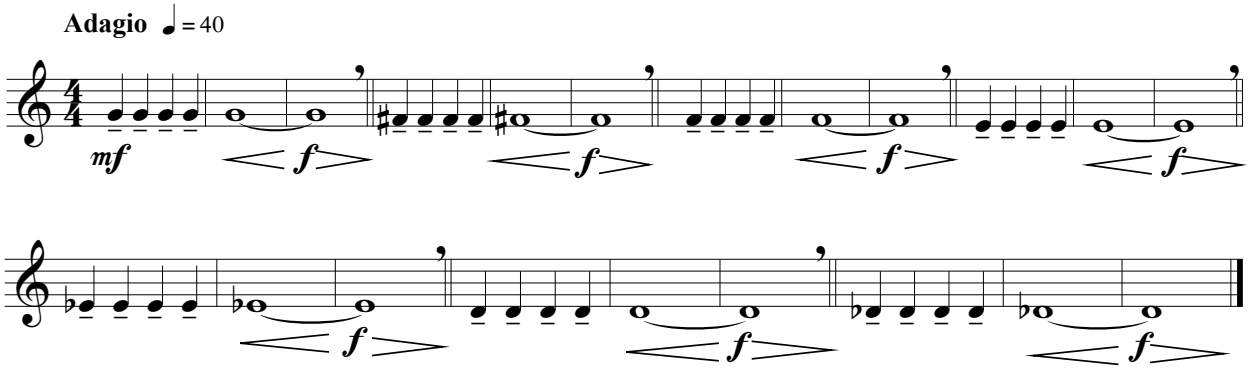
Playing long tones on brass instruments refer to playing the same note for an extended length, concentrating on any number of elements, and is not only a physical warm-up but also a mental warm-up. The goal of long tones is to make the most beautiful sound you can on every note. This takes control over your air, your lips, and having a clear example in your mind of what you are tying to sound like!

Hold each pitch as long as comfortable at a volume of *mf* to *f*. Hear the sound you desire in your mind before you play. Take a full relaxed breath and blow, accelerating the air through the horn. Keep your mind focused on the sound you desire and let your body adapt as it attempts to achieve your goal. When you reach the end of your air reserves, release while still playing with a solid tone.

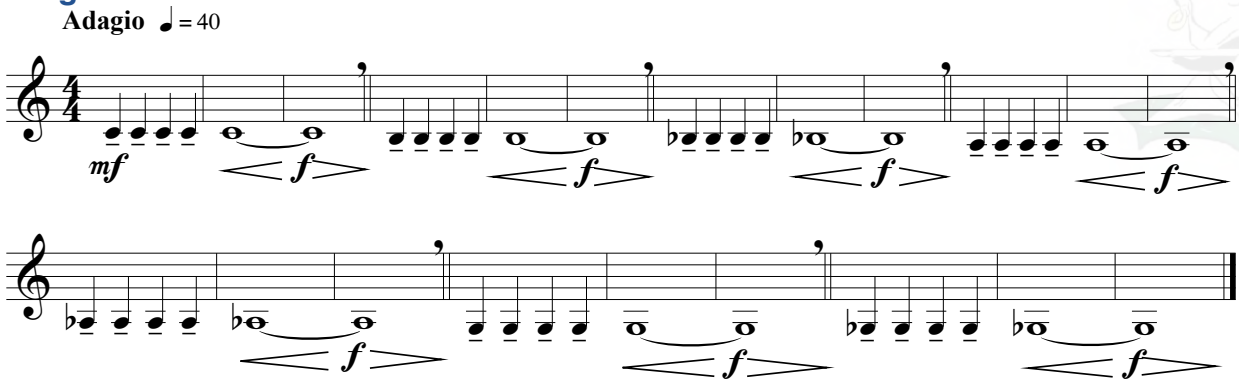
Long Tone #1



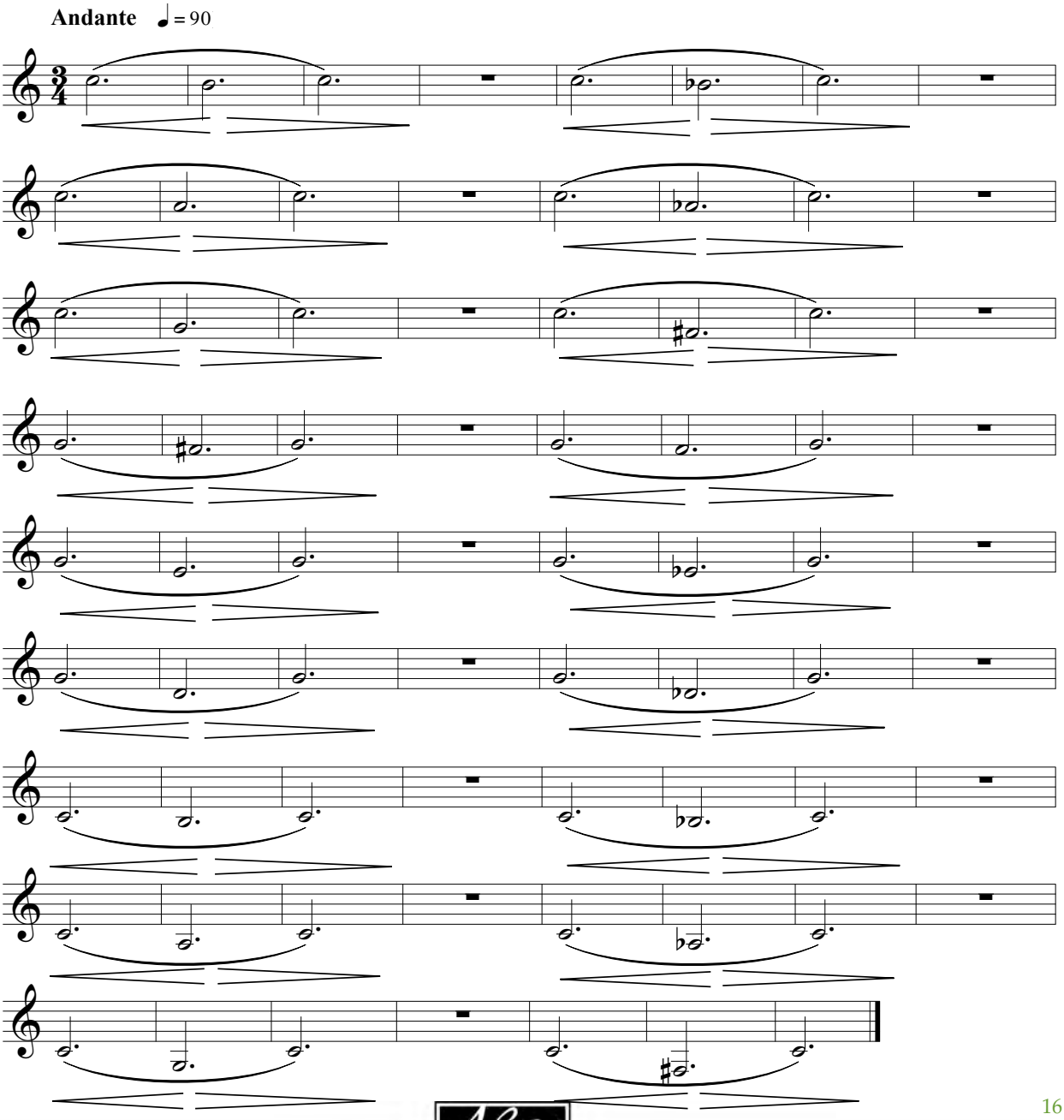
Long Tone #2



Long Tone #3



Long Tone #4



Mouthpiece Buzzing

Brass players must work on mouthpiece buzzing everyday. The better the buzz, the better the tone, intonation, and pitch accuracy on the instrument. Our lips make the pitch or the sound; our mouthpiece is the microphone; our instrument is the speaker! When we only use the mouthpiece we hear what pitches and what sound we are really making, without the valves or instrument to help or get in the way. Here are a few techniques to try:

- Play a "siren" buzz on the mouthpiece starting very low and glissing or slurring as high as you can and then back down. Be sure to stress a strong vibration at all times in the buzz.
- Do not press the mouthpiece into your lips very hard. Press just hard enough to make a seal so the air does not escape out the sides. (As you play higher, you will want to press harder but resist this.)
- Play simple songs on your mouthpiece, and listen to yourself to make sure you are playing the right pitches. You need to hear it in your head to be able to play it right!

Buzzing the Lead-Pipe

To buzz the lead-pipe remove the tuning slide. On a Bb trumpet, the mouthpiece/lead-pipe should resonate at approximately an F (Eb concert) at the bottom space on the staff. Cornets and higher keyed trumpets will resonate at different pitches as the pitch is determined by the length of the tube. Hear the pitch in your mind (*can you sing the pitch?*), take a full, relaxed breath, place the mouthpiece to your lips and blow. The sound should be a resonant, reedy buzz. Focus on creating a resonant buzz, not an airy sound.

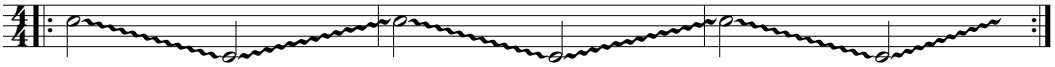
Buzzing During Practices

One good use of mouthpiece buzzing is to use it as part of your warm-up. On a regular basis play some of your warm-up on your mouthpiece, such as lip slurs, pedal tones, range exercises, etc. Remember not to use lots of pressure or strain for your high notes! Keep the air flow smooth and your buzz vibrant. It will force you to make the pitches with only your lips and not the valves, and also train you ears to hear in your head what notes you are trying to play.

Here are a few exercises to do on the mouthpiece:

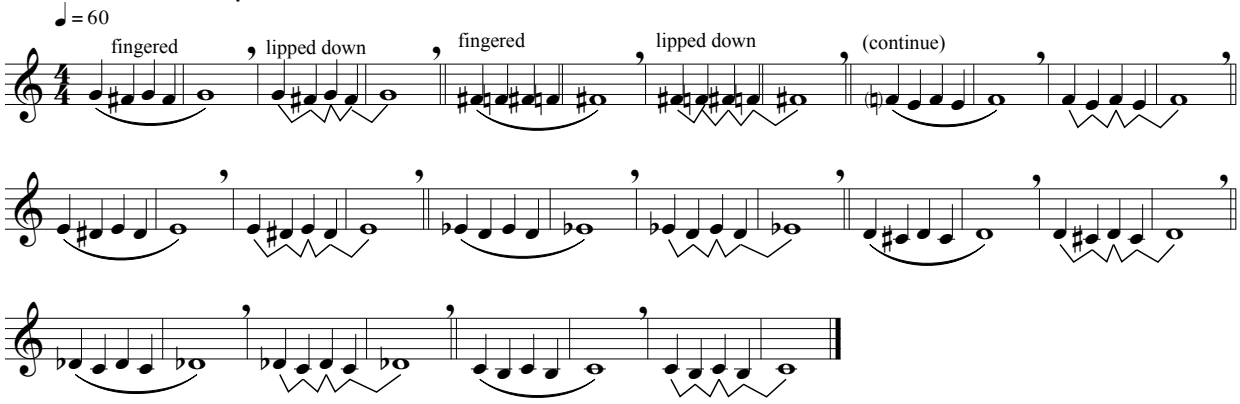
Mouthpiece #1: Siren (30 sec to 1 min)

Start at a high but comfortable pitch and go as low as you can and still maintain a pitch, go back up and try to get as high as your original note. Repeat this over and over.



Mouthpiece #2: Lip Bends

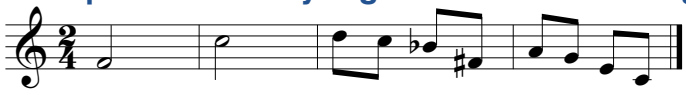
This exercise uses the mouthpiece and the horn. Play the first two bars to get the sound in your ear, then the second two bars without changing the fingering. Bend the pitch down to make the different notes.



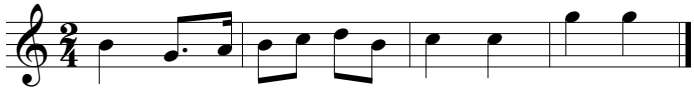
Another good mouthpiece exercise is to play any of your performance literature on the mouthpiece. This is especially helpful for passages that require large interval jumps or sections where you have a hard time hitting the right partials.

1. Hum or sing the passage to yourself so you hear the pitches you will play.
2. Play the passage with only the mouthpiece, in your left hand, with correct tonguing and dynamic levels.
3. Now play the passage on the mouthpiece again, but with your right hand finger the notes on the trumpet valves as you play them.
4. Put it all together and play the passage. If you still struggle with hitting the right notes, go back to step 2 and repeat.

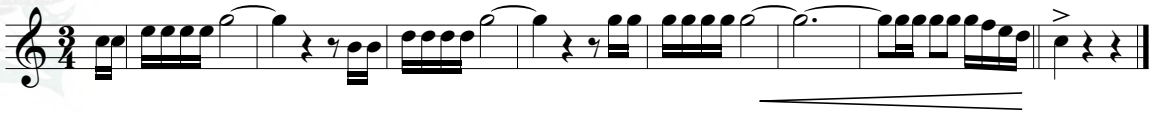
Example #1: Reedley High School “Fite” Song Opening



Example #2: Reedley High School “Fite” Song Excerpt



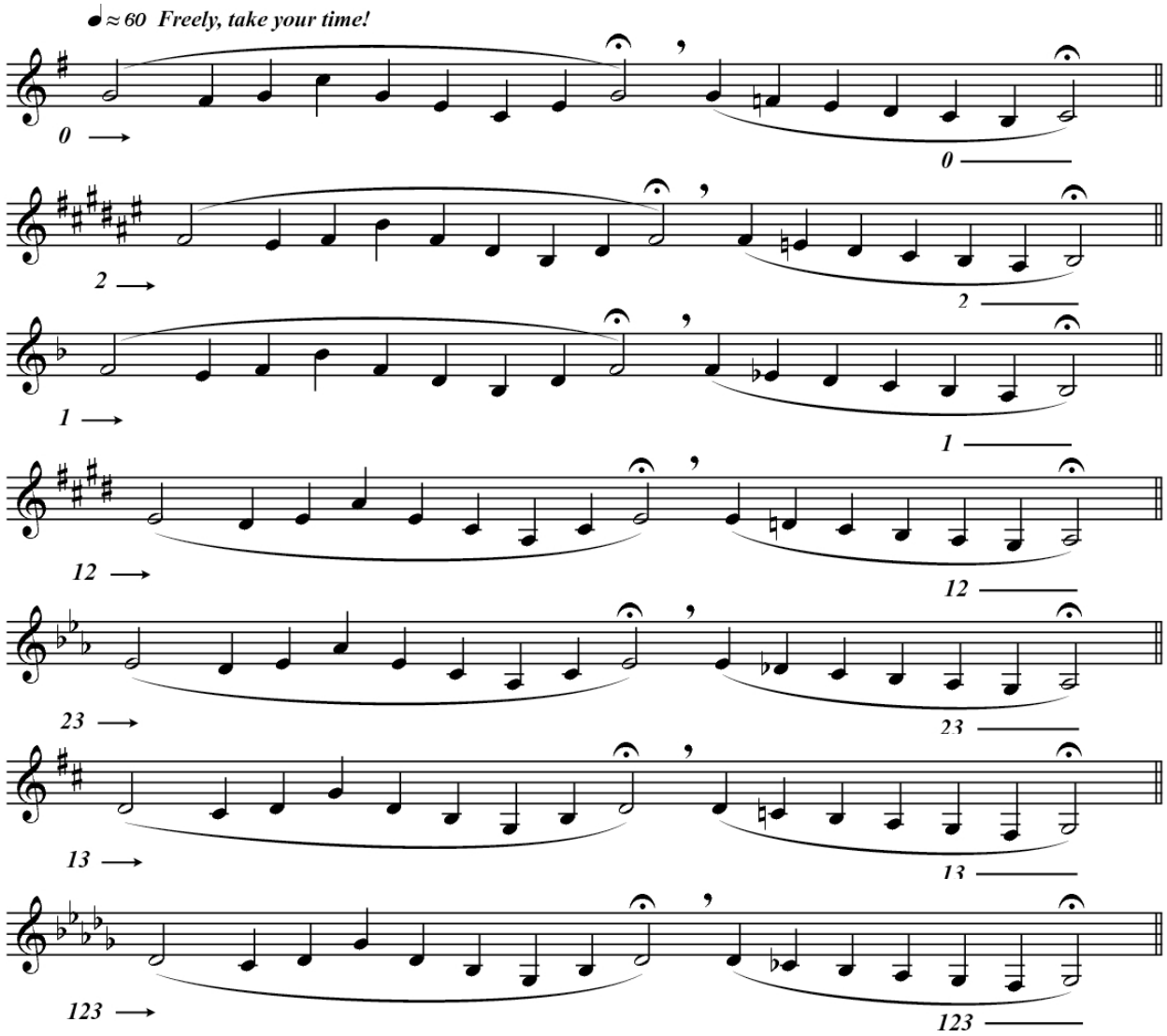
Example #3: Star Spangled Banner Fanfare



Mouthpiece #3: Lip Bends 2

Try this exercise on your mouthpiece in these steps:

1. Mouthpiece only
2. On the trumpet, normal fingerings (bend 2nd to last note)
3. On the Trumpet, using only the fingering listed at the beginning of each line



Flexibility

What is a Lip Slur?

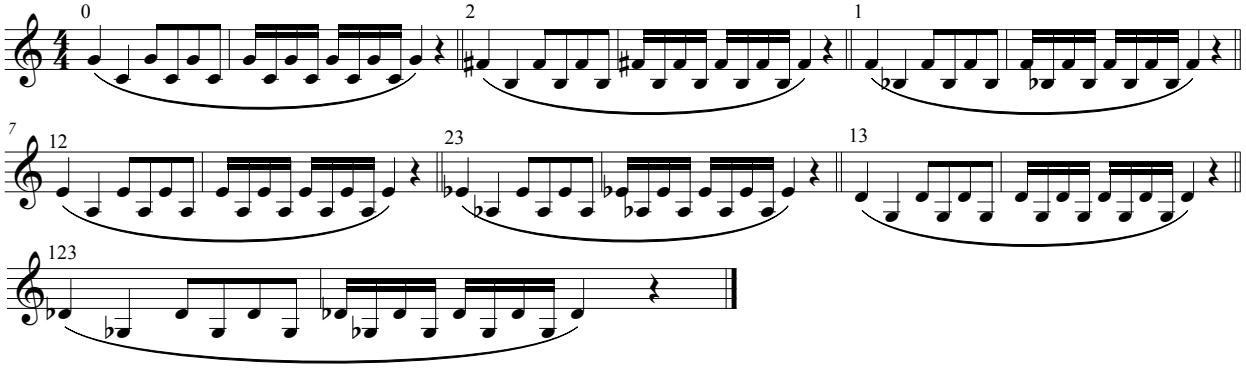
A lip slur is the technique of moving from one note to another using the same fingering without tonguing between notes. This is an essential skill of a brass player, and one that takes development over time to do well. However the work in lip slurs pays off in increased flexibility, endurance, range, tone, and note accuracy.

There are two basic forms of lips slurs: multiple note exercises and two note exercises, otherwise known as “shakes”. Lip shakes are used a lot in jazz or pop music and they consist of rapidly moving between two notes. To do them the air speed must change with the lip muscles rapidly flexing back and forth. Concentrate on air speed: blow faster air for moving up, relax for lower notes. Your embouchure will flex more along with the faster air, relax with the slower air.

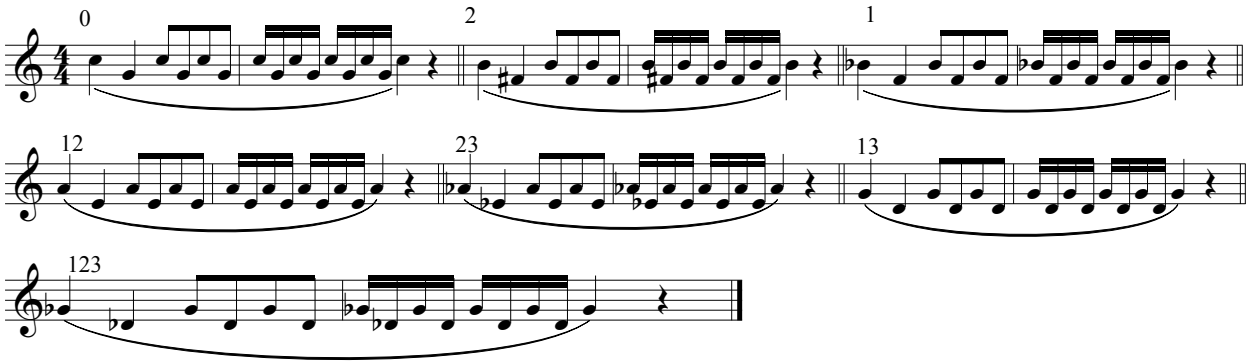
Keys to Lip Slurs:

1) Do not move your jaw! It should be stable and consistent.
2) Play these with a metronome and start slow! Always play with control.
3) With your tongue think “Ah” for your lower notes and “Ee” for your upper notes
4) Play each note with an even volume and full tone: always try for a beautiful sound!

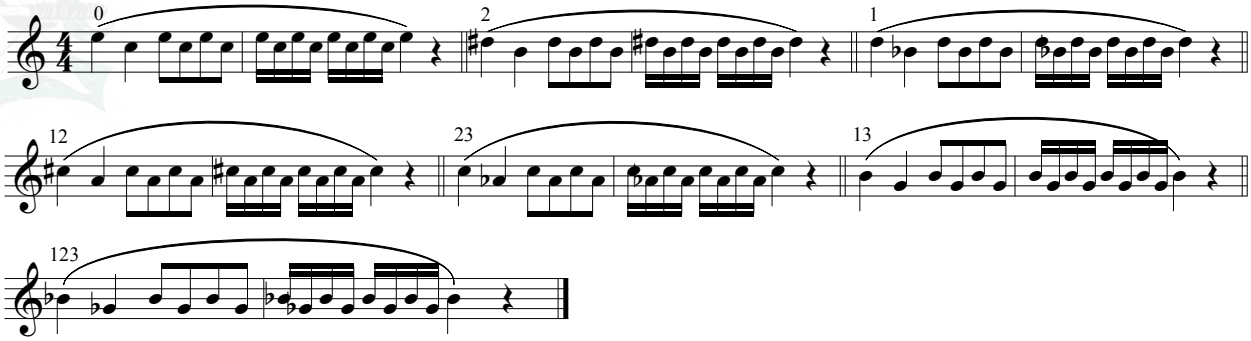
Lip Slur #1: Beginning Level



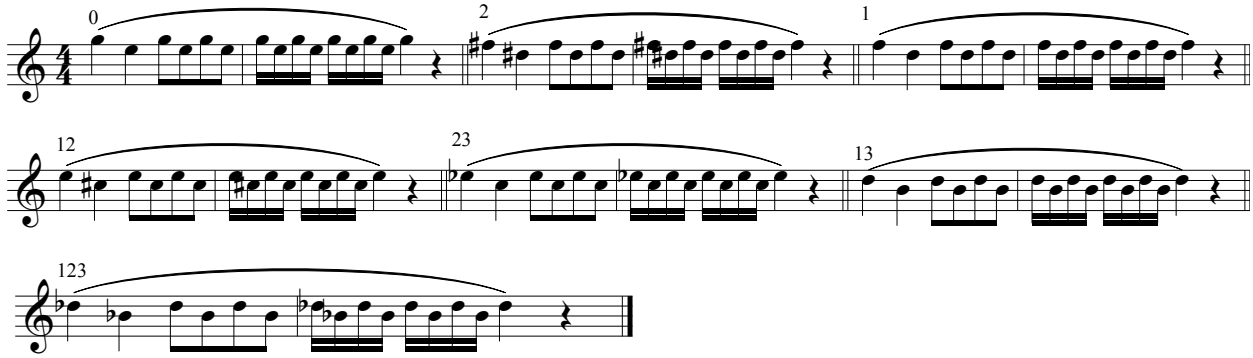
Lip Slur #2



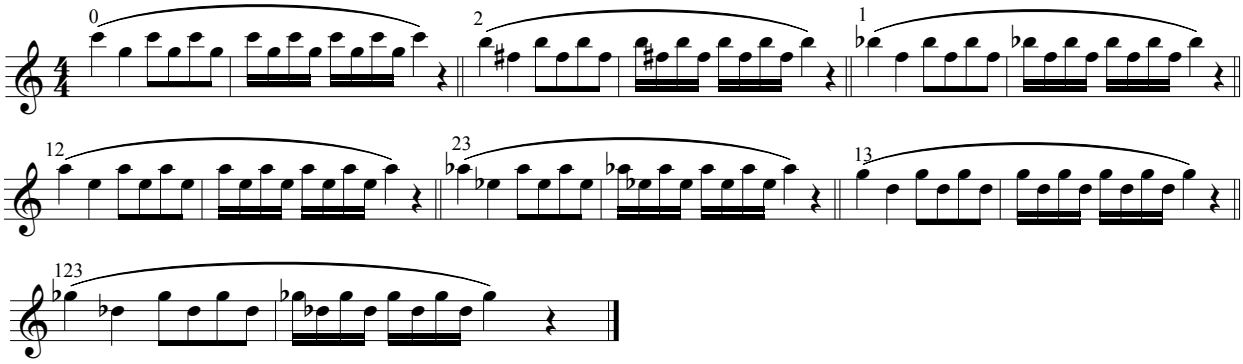
Lip Slur #3: Intermediate



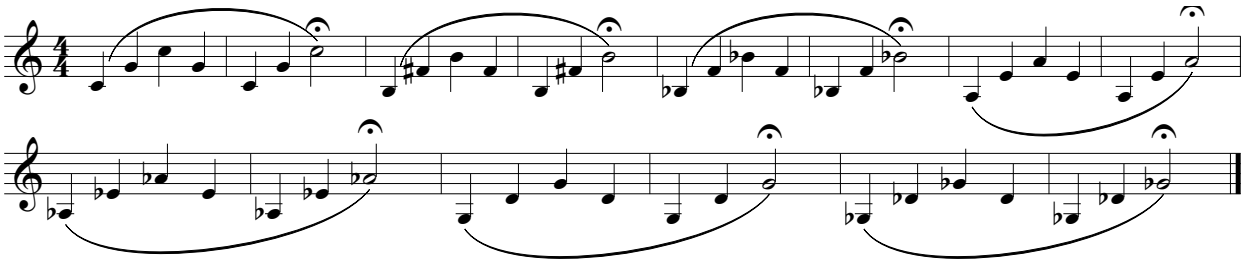
Lip Slur #4



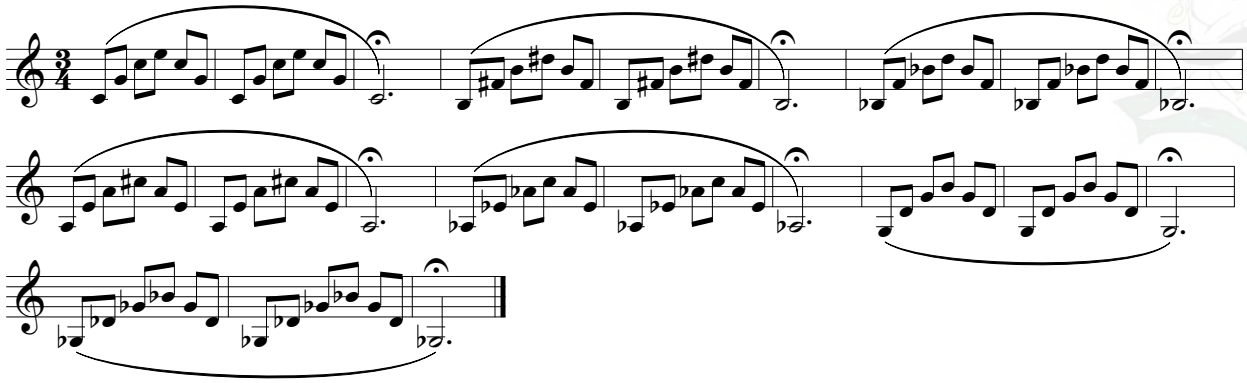
Lip Slur #5: Advanced



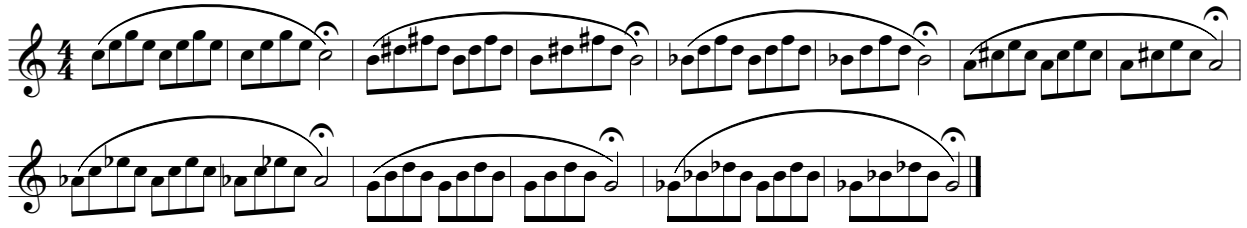
Lip Slur #6: Multiple Note Changes



Lip Slur #7

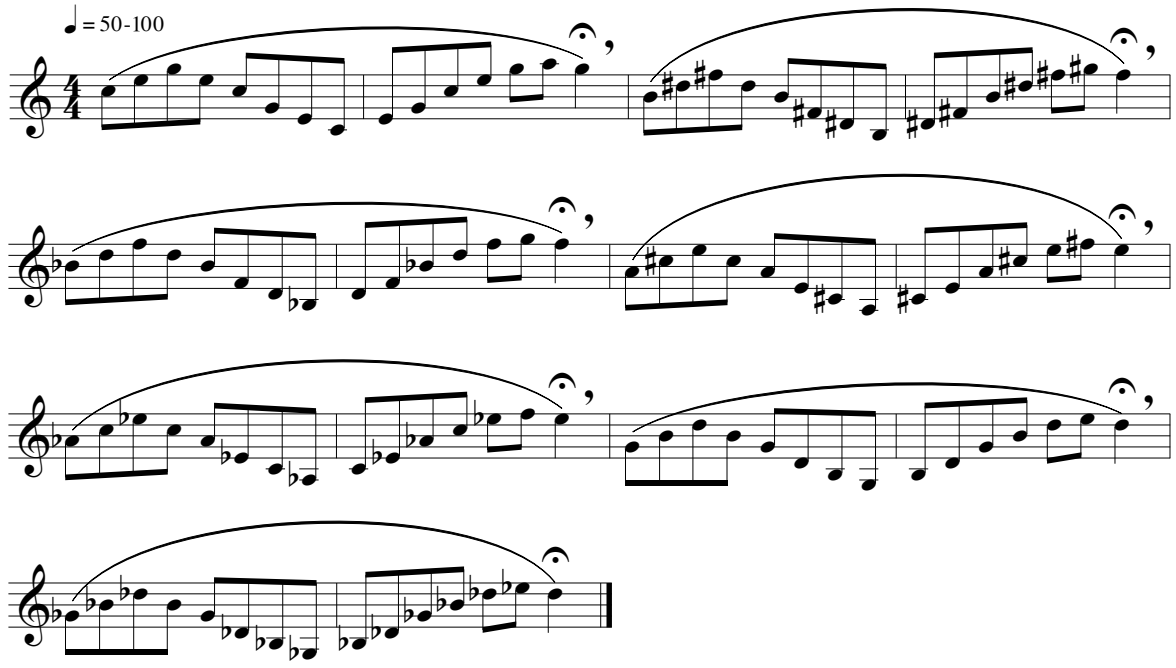


Lip Slur #8



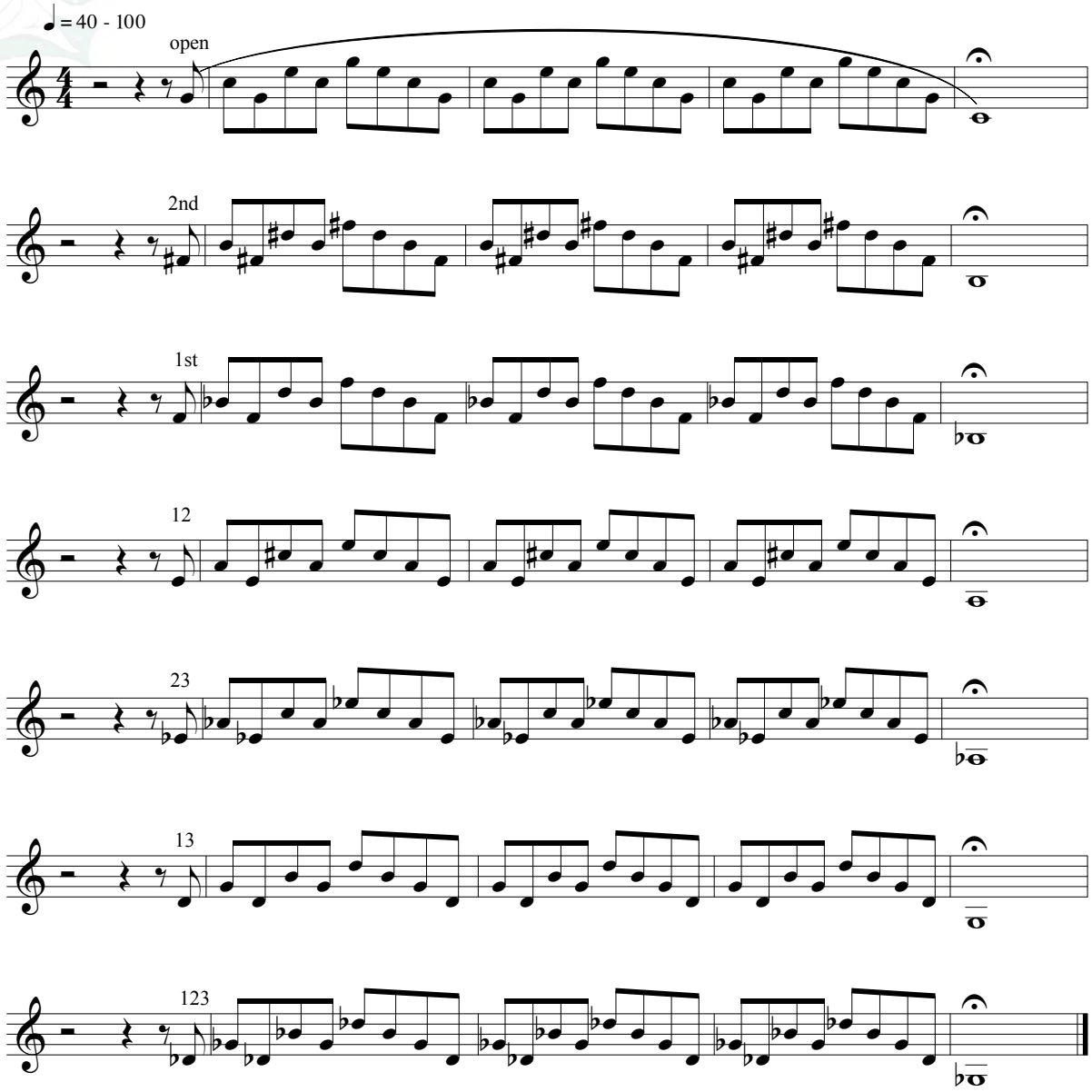
Lip Slur #9

Use a combination of lip slurs and normal fingerings.



Lip Slur #10

Try this one on the mouthpiece first: don't use pressure for the upper notes!



Low Tone Exercises

When most people think of the sound a trumpet they think of a brilliant high sound, not low notes. So why practice low notes on a trumpet? There are actually some really good reasons for any brass player to play really low notes. For instance:

- They allow your embouchure to relax and help get the blood flowing to your muscles used for playing.
- They take a lot of air and train you to use lots of air along with deep breaths.
- They train your ear to create the correct pitch with your embouchure.
- They increase your high range by exercising your embouchure without excessive pressure.

Playing slowly and softly in the low register requires extreme control. As the volume of air increases in the low register, the embouchure must resist it. Low register practice also demands breath control and capacity. We use much more air in the low register than in the upper register. It is necessary to breathe deeply in order to play for any length of time in the low register.

Most students are taught to expand their range incorrectly. Young trumpet players are told to loosen the embouchure to play low and tighten to play high. This simply results in a tubby, unfocussed low register and pinched high register. It also causes the low notes to play flat and the upper notes to play sharp.

Producing a focused low register demands embouchure strength and aperture control.

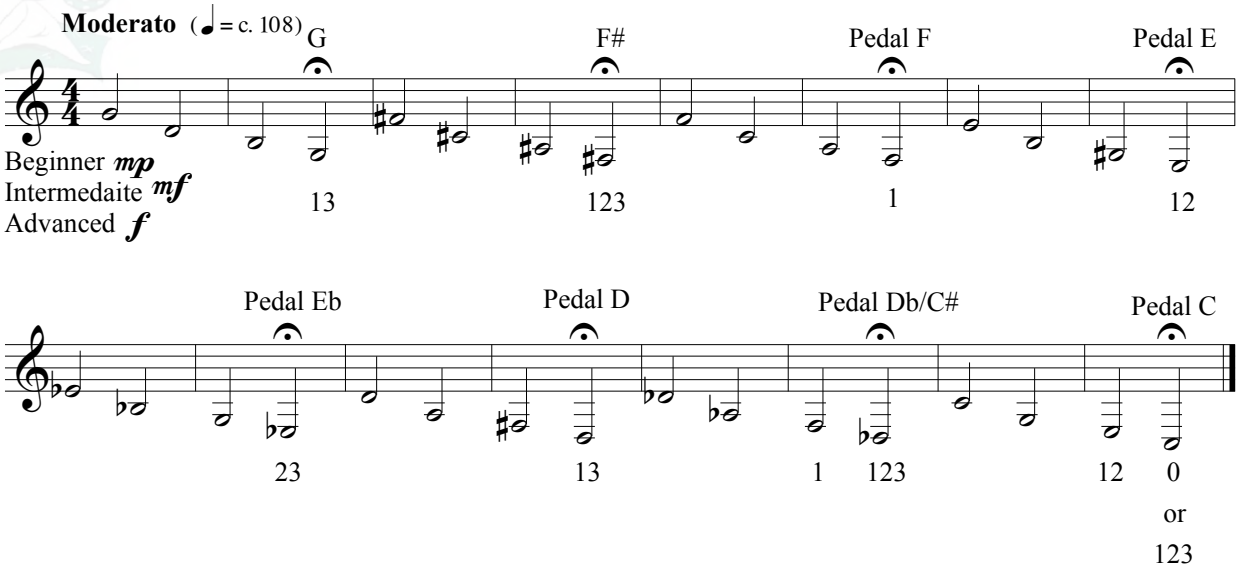
- If the air speed is too great, the embouchure will be blown open.
- If the aperture is not firm and focused, the sound is airy or fuzzy.

PEDAL TONES

These low notes are called “pedal tones,” and get their name from the lowest notes on an organ played by the musician’s feet. They are actually not real notes in the trumpet playing range, but are forced out by bending the pitch down using your embouchure and slower air speed. To get the right feeling try playing as low as you can with just your mouthpiece: you are probably playing a pedal tone! Now all you need to add is the horn!

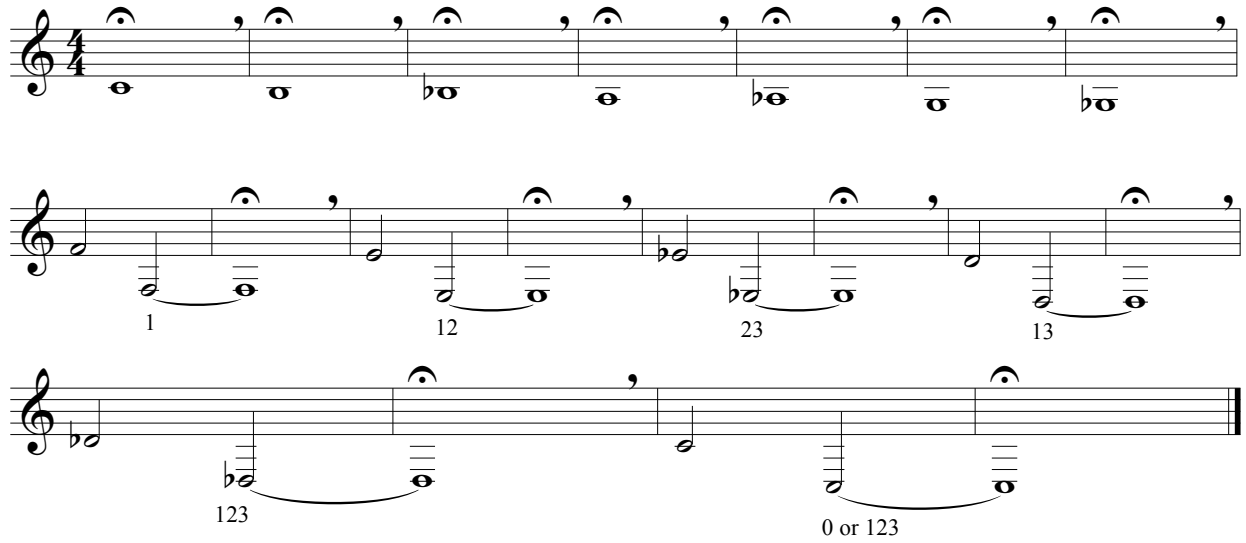
The following example should be played taking a HUGE breath each time you breathe! Play each fermata note for as long as possible. If you have trouble finding the right pedal tone pitch just get as close as you can. As you become more proficient in your pedal tones you can increase your volume to work your embouchure even more!

Pedal Tones #1

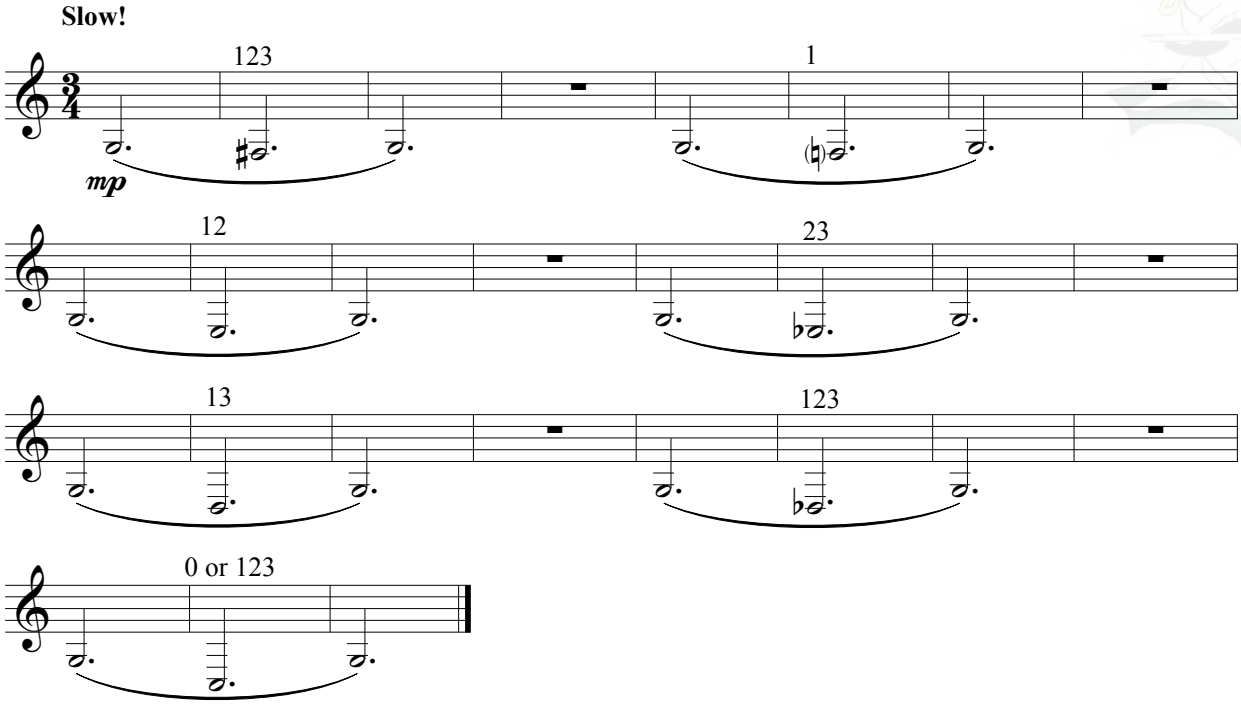


Pedal Tone #2

The second line uses upper notes to give your ear a reference pitch to find the right sound in the lower octave. Do not worry about getting the pitch exactly right.

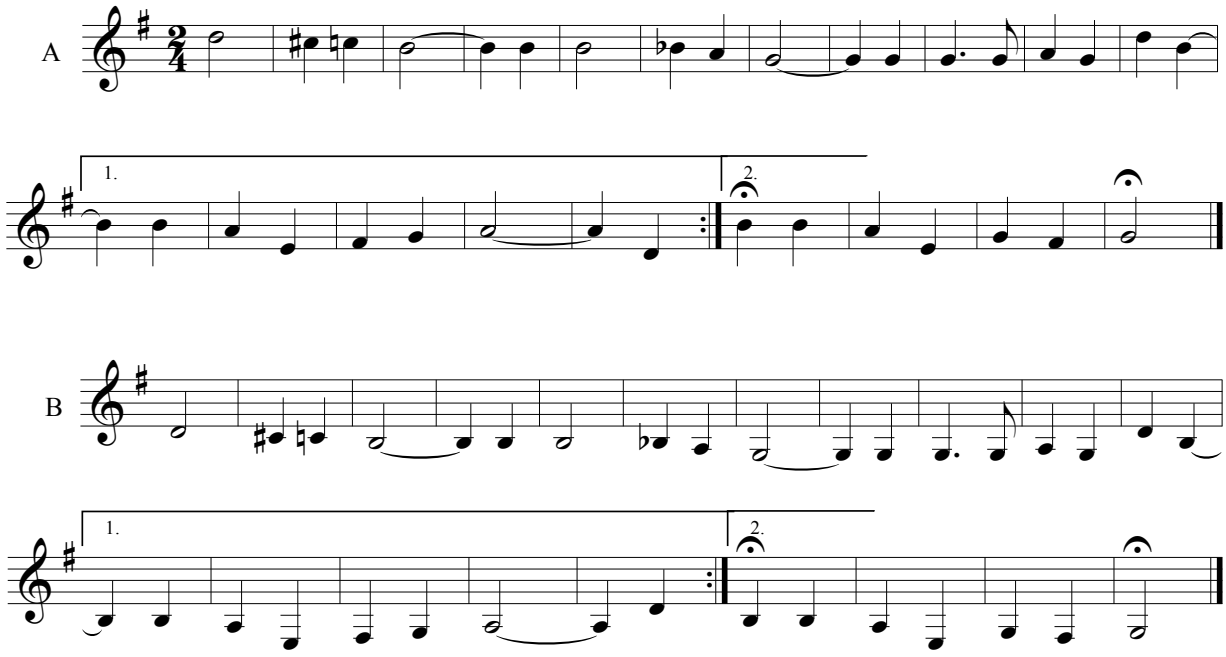


Pedal Tone #3



Another good source of material for low register playing is to take simple songs or your easier material and play it down an octave using pedal tones. Just read the same notes and use the fingerings from the previous page. For instance, example A becomes example B:

Pedal Tone #4: Reedley High School Alma Mater



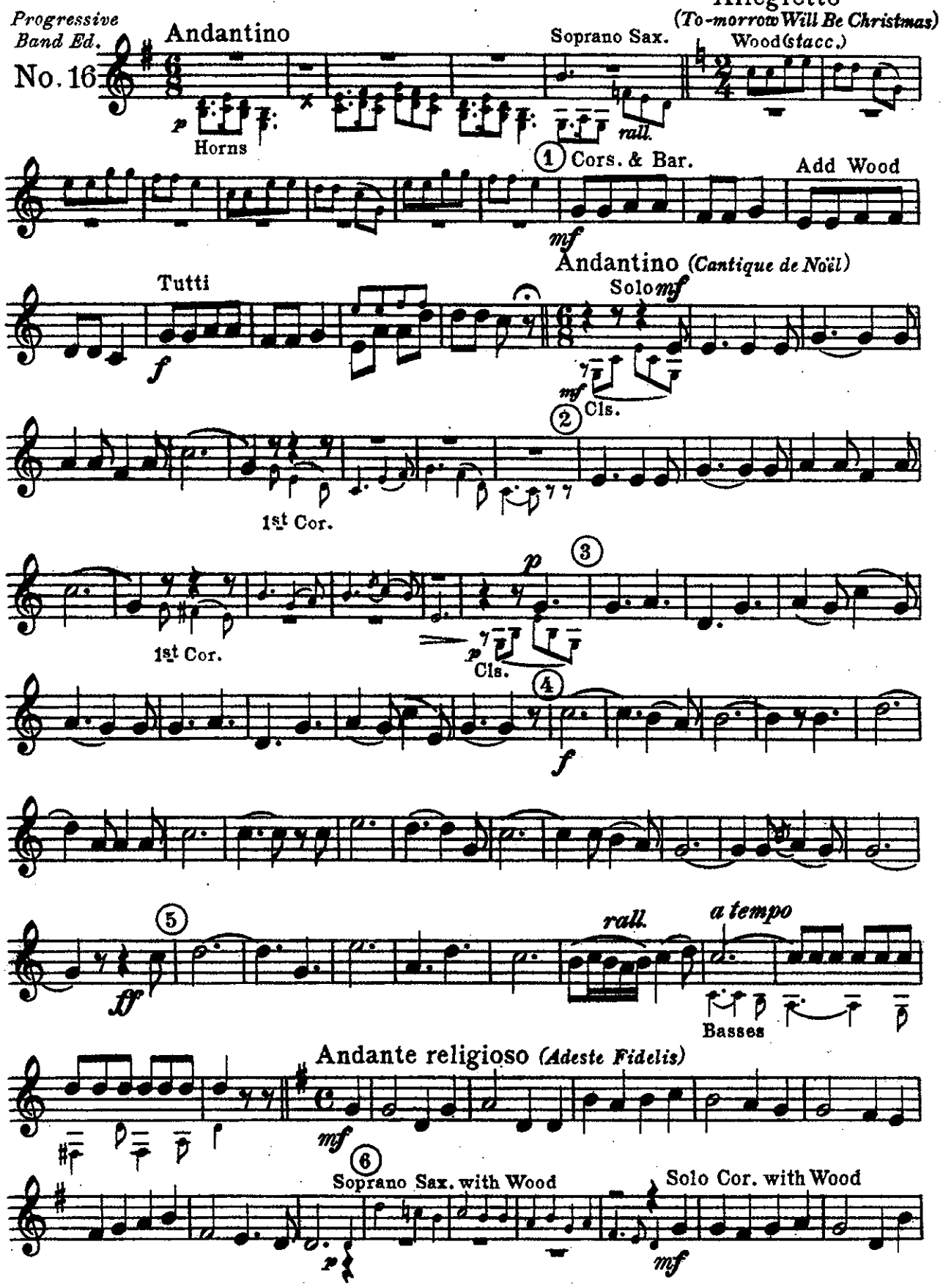
Full Band $1.25

Beneath the Holly

Selection of Christmas Songs

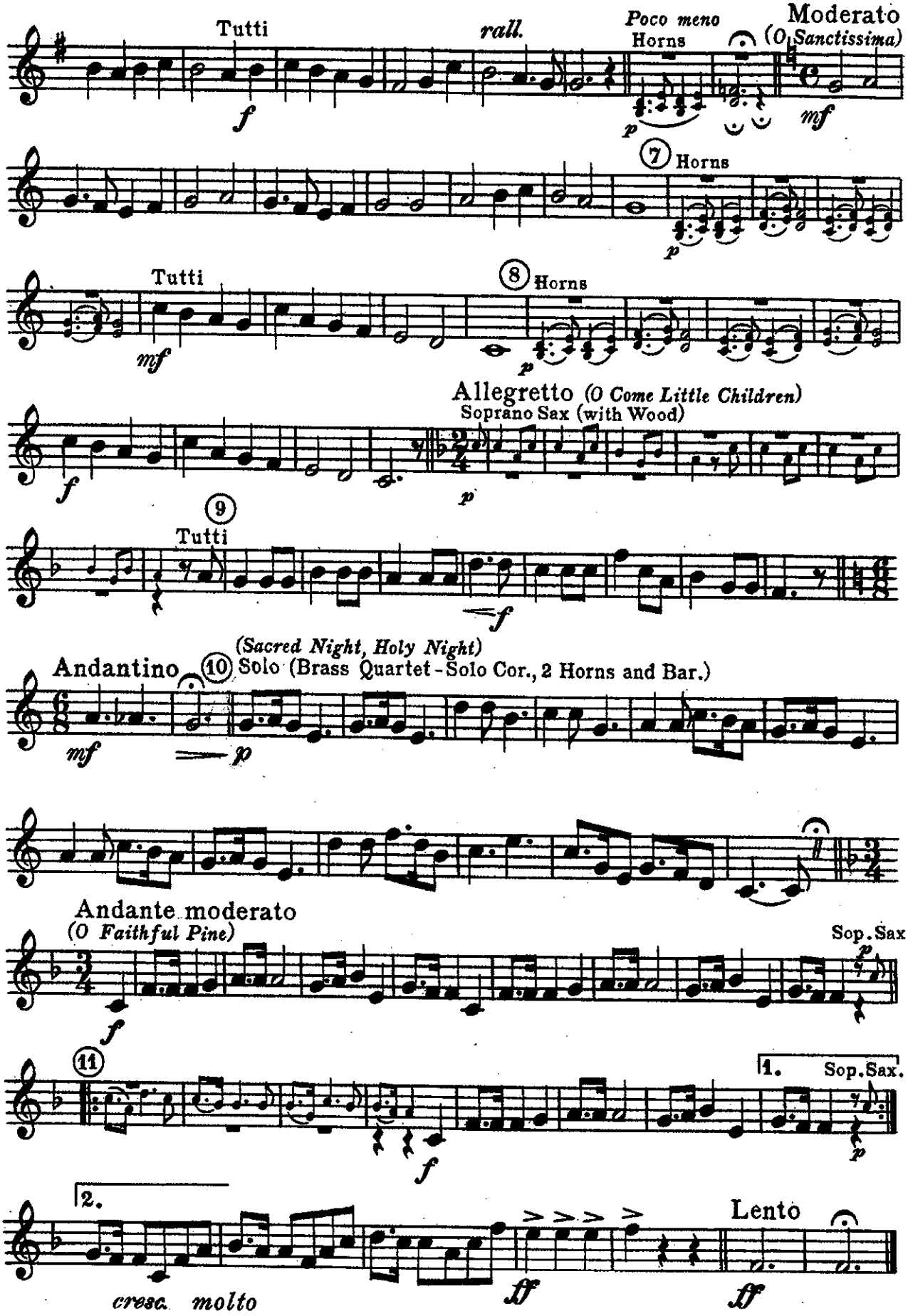
Solo B♭ Cornet
(Conductor)

Arr. by LESTER BROCKTON



22512-17

Printed in the U.S.A.


Tutti
rall.
Poco meno
Horns
Moderato
(O Sanctissima)
7 Horns
Tutti
8 Horns
Allegretto (O Come Little Children)
Soprano Sax (with Wood)
9
Tutti
(Sacred Night, Holy Night)
Andantino
10 Solo (Brass Quartet - Solo Cor., 2 Horns and Bar.)
Andante moderato
(O Faithful Pine)
Sop. Sax.
11
1. Sop. Sax.
2.
Lento
cresc. molto

Beneath the Holly

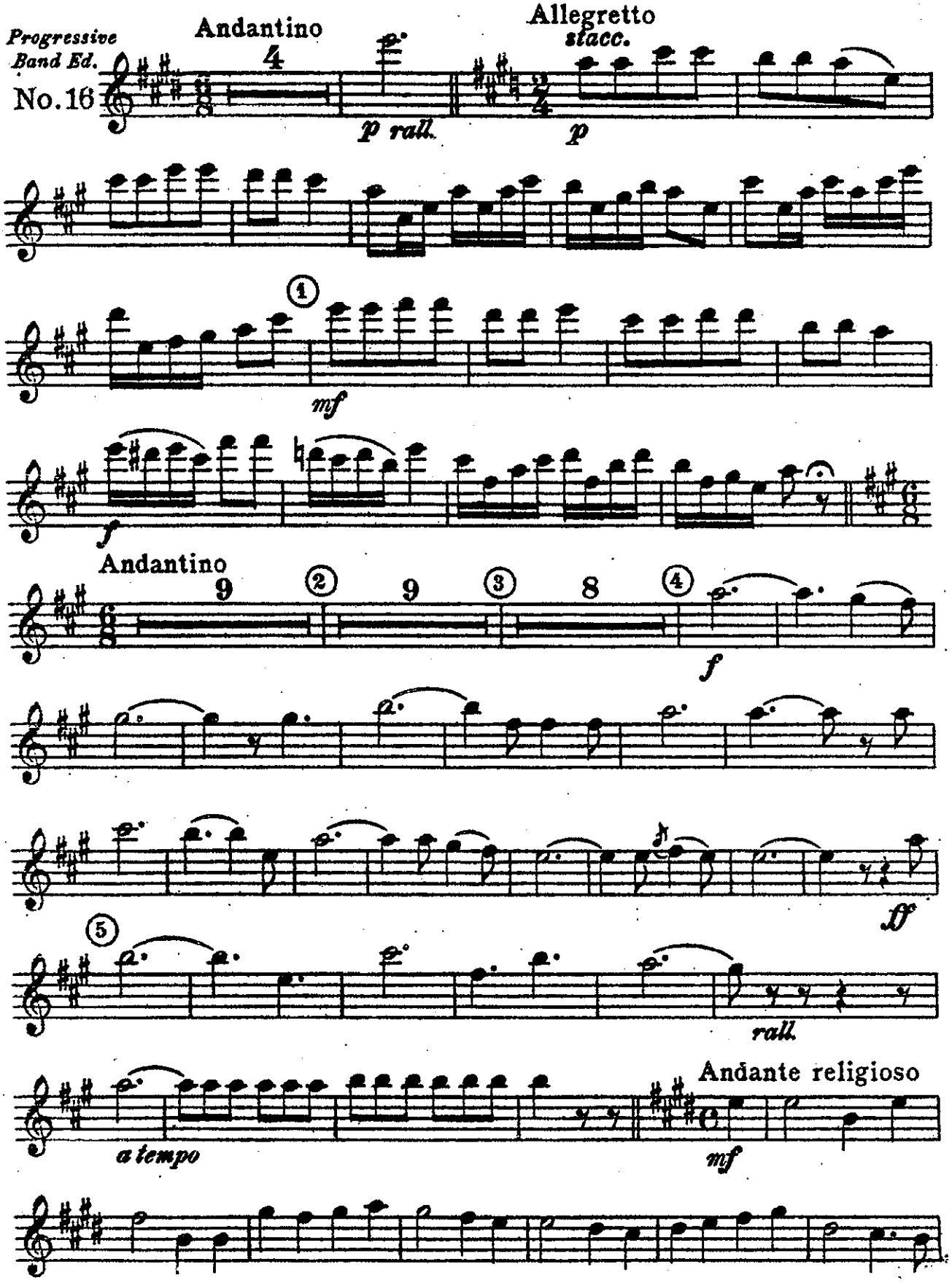
Selection of Christmas Songs

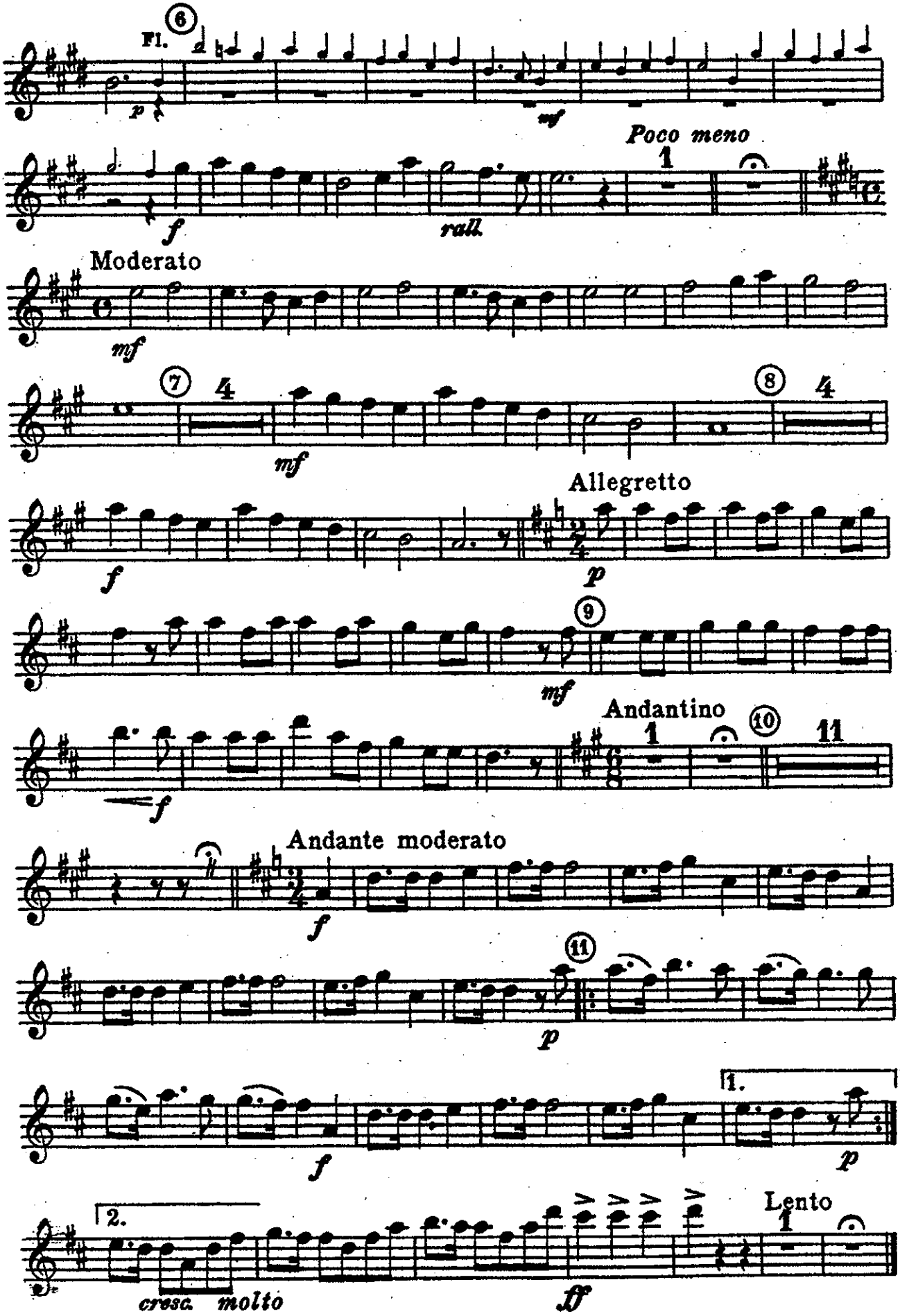
Db Piccolo

Arr. by LESTER BROCKTON

Progressive Band Ed.

No. 16



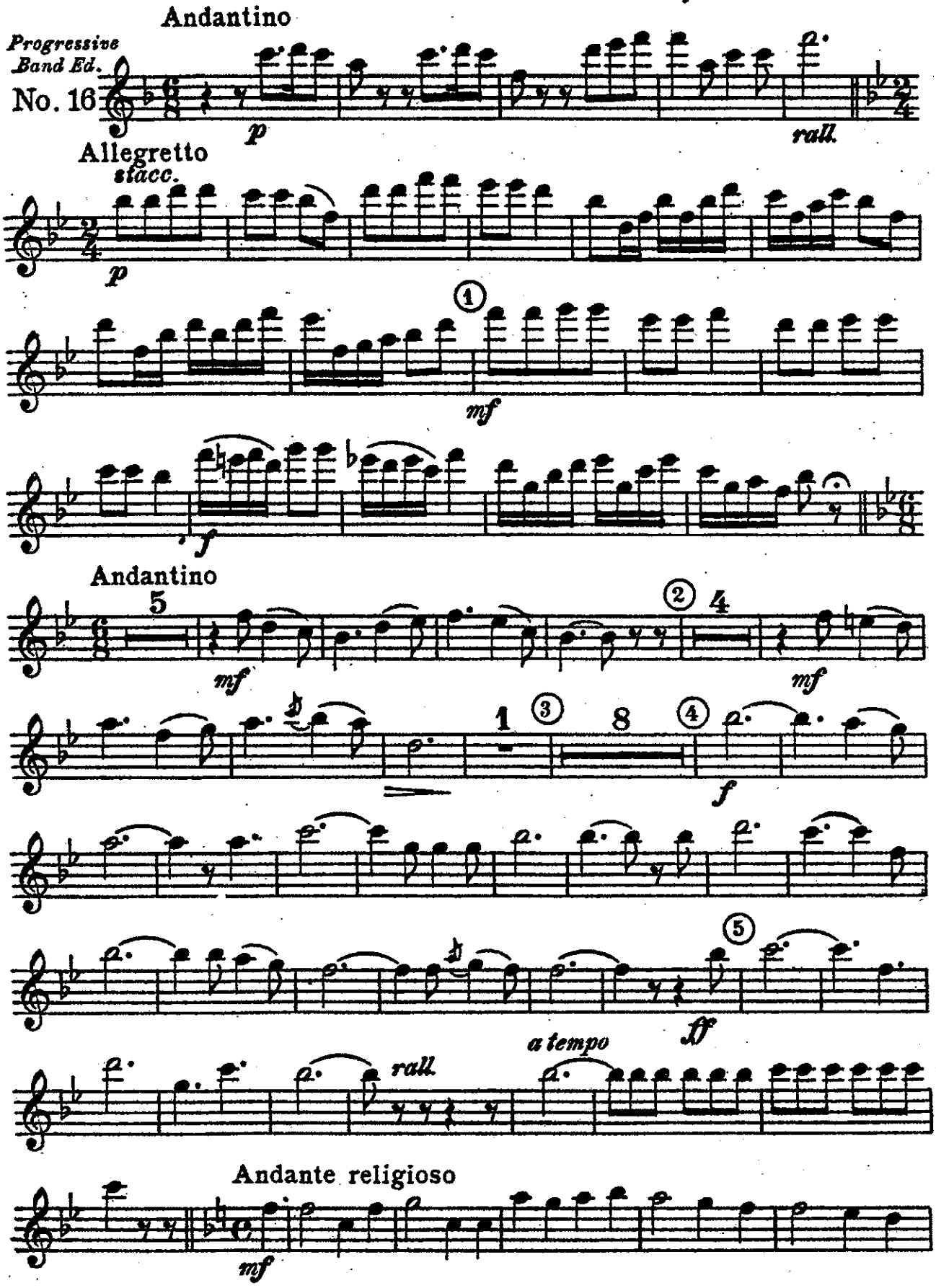

Fl.
6
p
mf
Poco meno
1
f
rall.
Moderato
mf
7
4
mf
8
4
Allegretto
f
p
9
mf
Andantino
1
10
11
f
Andante moderato
f
11
p
1.
f
p
2.
cresc. molto
ff
Lento
1

Beneath the Holly

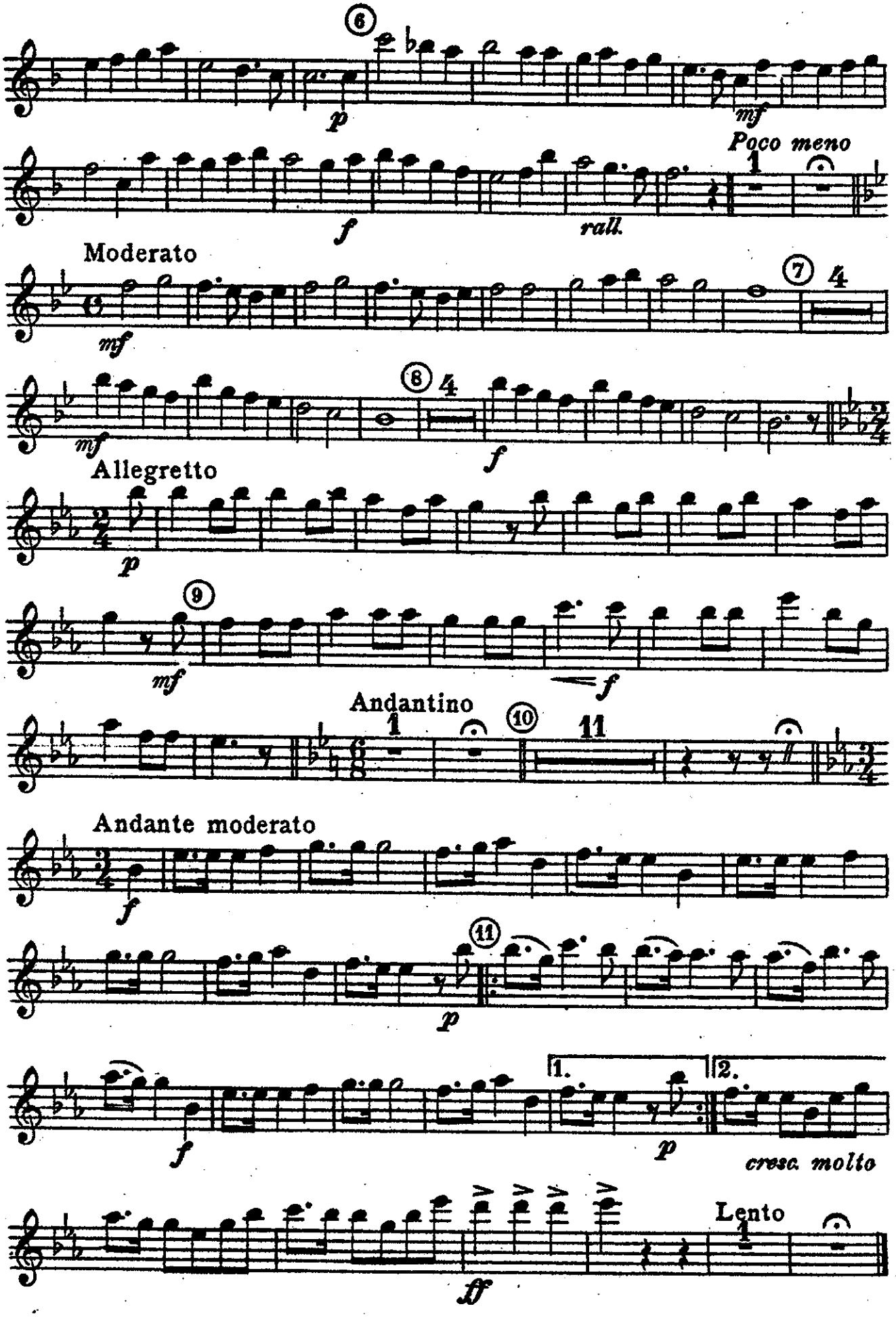
Selection of Christmas Songs

C Flute

Arr. by LESTER BROCKTON



Carl Fischer, New York

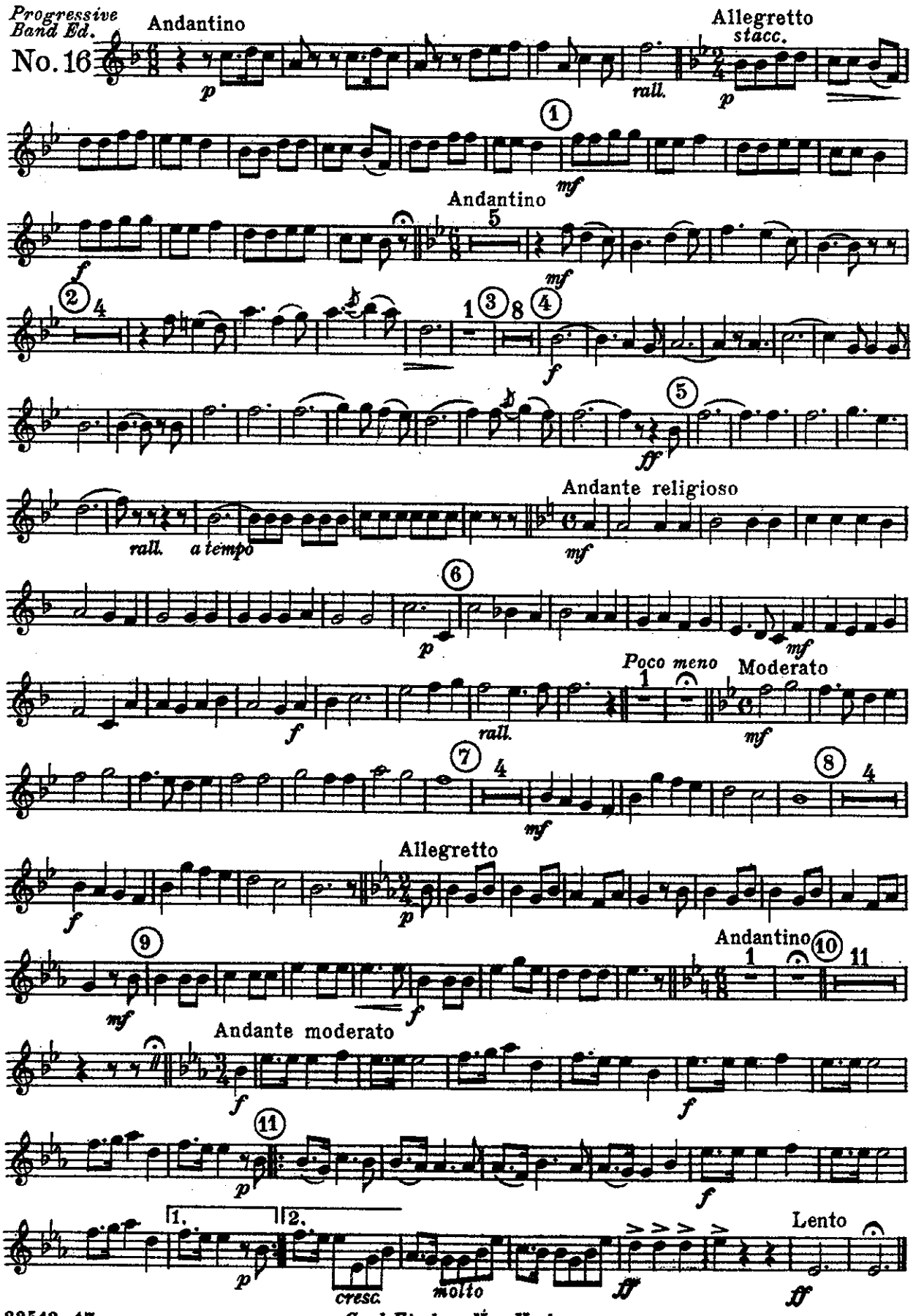

6
p
mf
Poco meno
1
f
rall.
Moderato
mf
7
4
8
4
mf
f
Allegretto
p
9
mf
f
Andantino
1
10
11
Andante moderato
f
11
p
1.
2.
f
p
cresc. molto
Lento
1
ff

Beneath the Holly

Selection of Christmas Songs

Oboe

Arr. by LESTER BROCKTON



Carl Fischer, New York

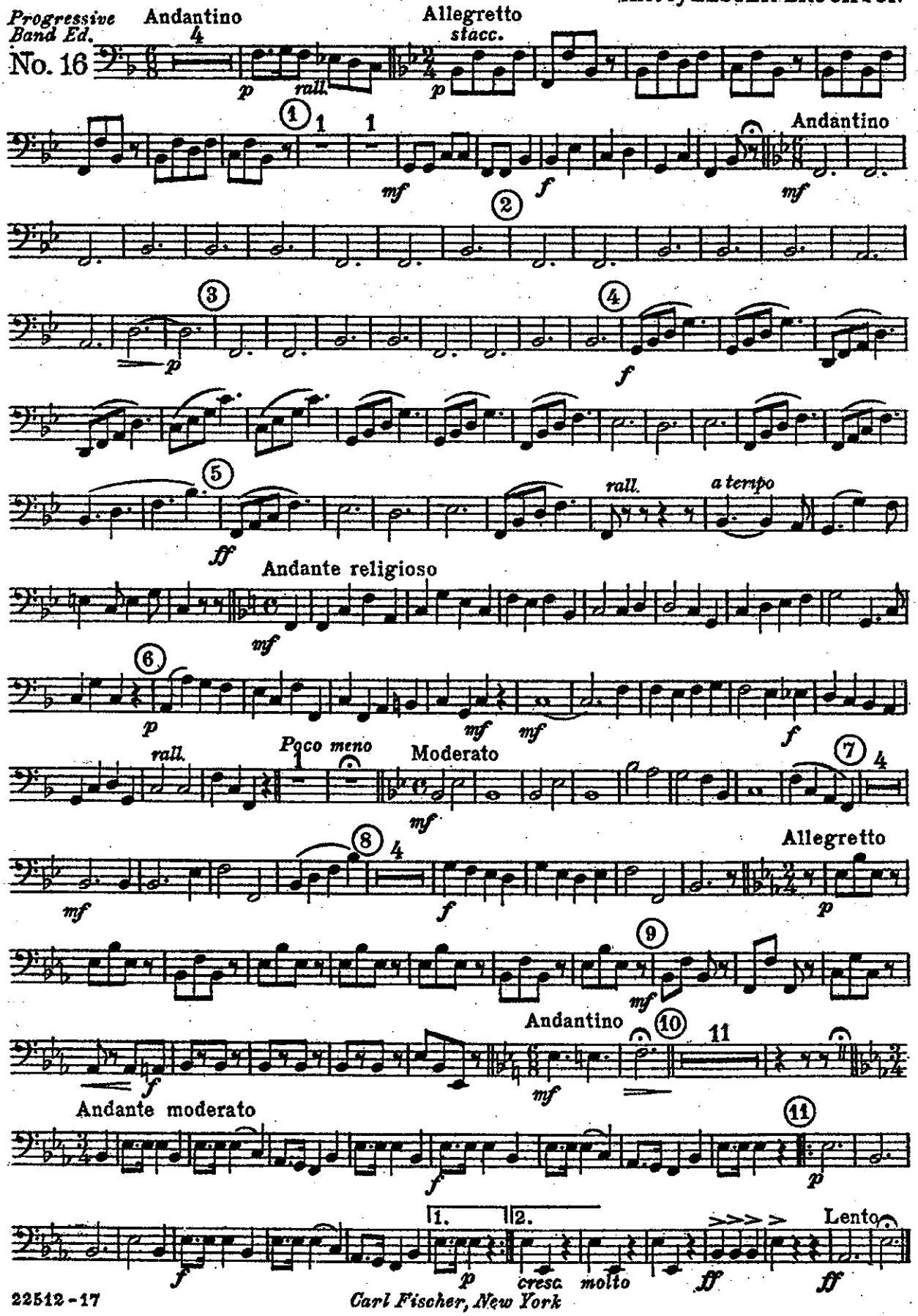
Beneath the Holly
Selection of Christmas Songs

Bassoon

Arr. by LESTER BROCKTON

Progressive Band Ed.

No. 16



Carl Fischer, New York

Beneath the Holly

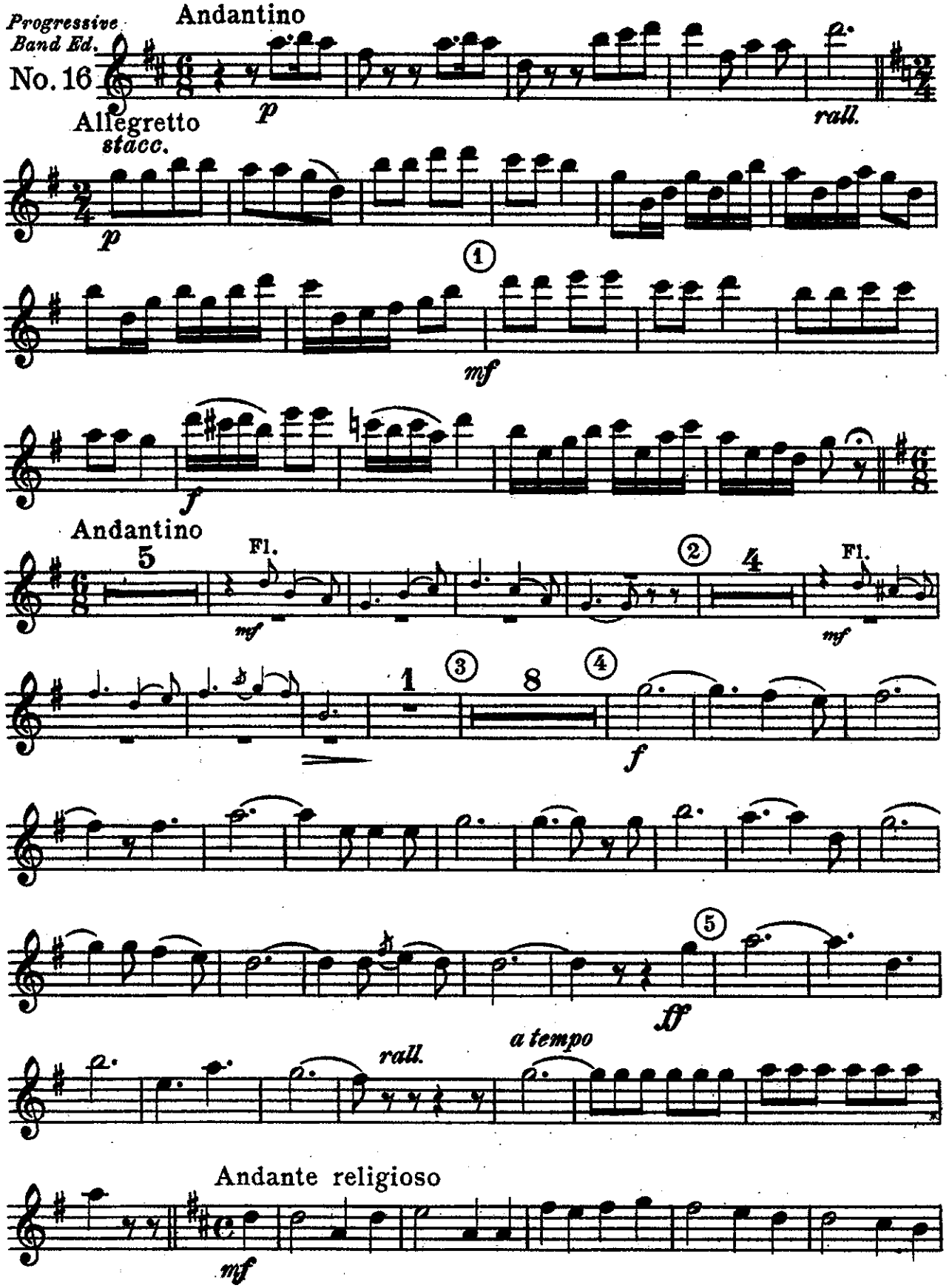
Selection of Christmas Songs

Eb Clarinet

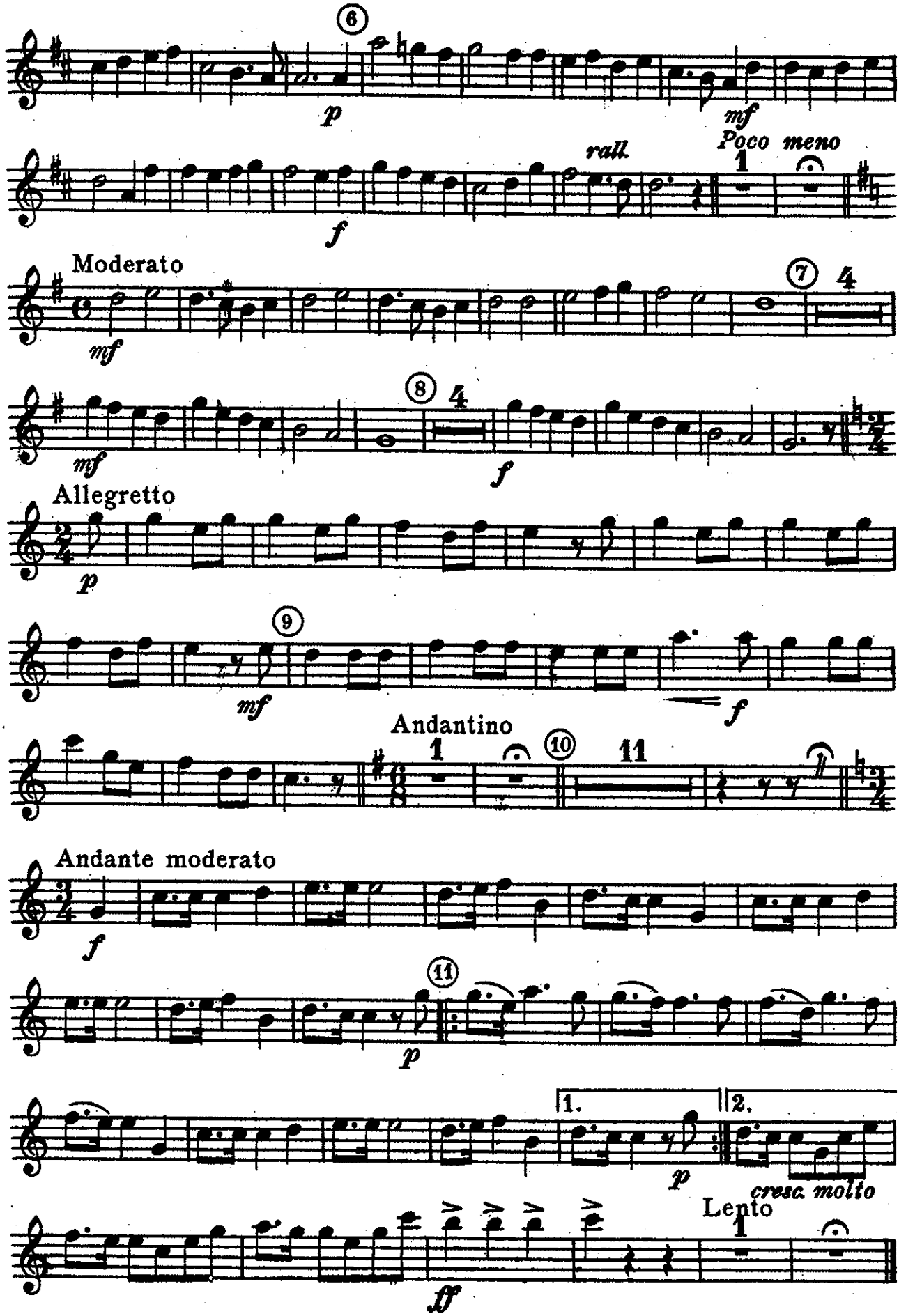
Arr. by LESTER BROCKTON

Progressive Band Ed.

No. 16



Carl Fischer, New York


6
p
mf
rall.
Poco meno
1
f
Moderato
mf
7
4
8
4
mf
f
Allegretto
p
9
mf
f
Andantino
1
10
11
Andante moderato
f
11
p
1.
2.
p
cresc. molto
Lento
1
ff

Beneath the Holly

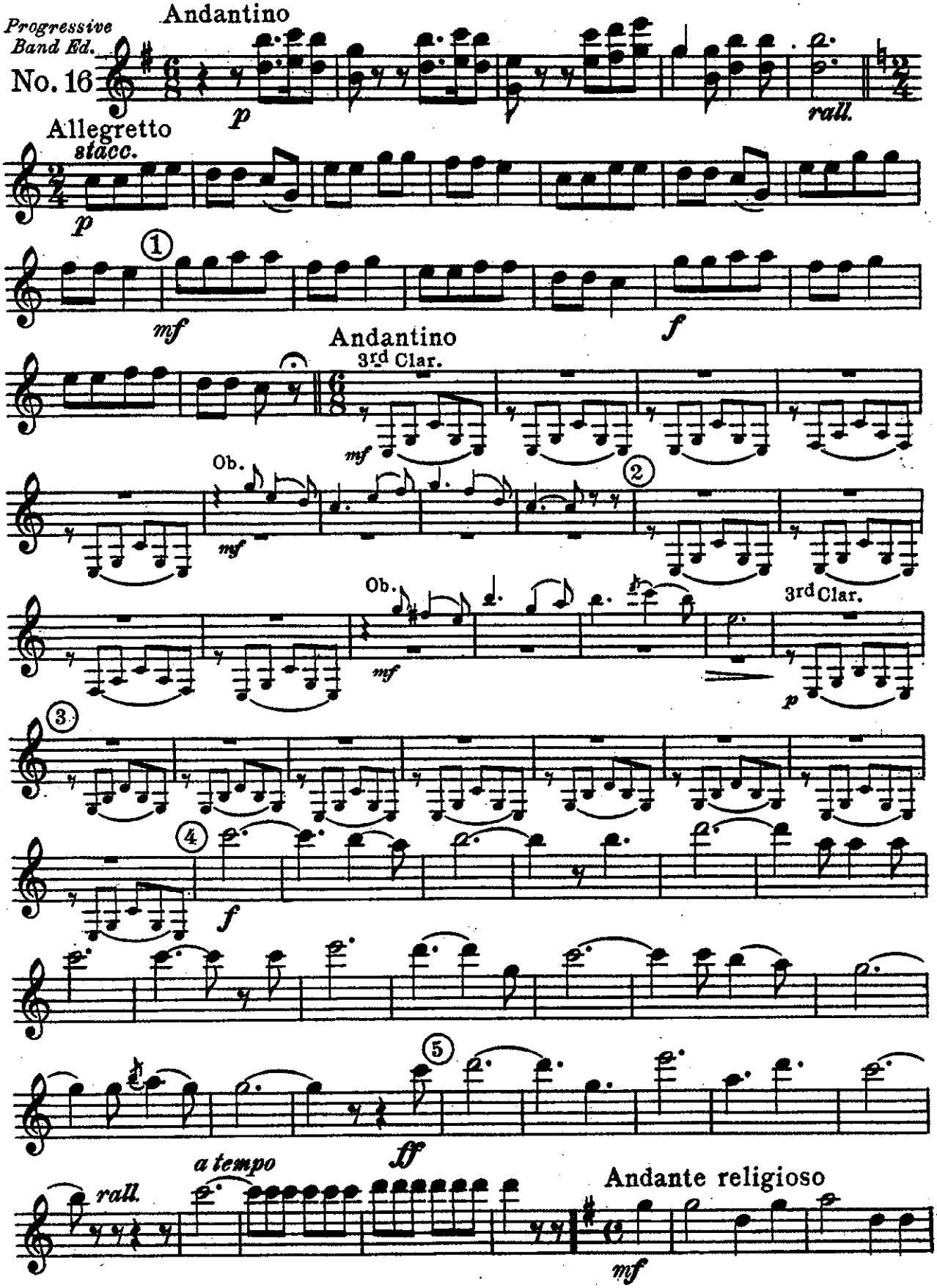
Selection of Christmas Songs

Solo or 1st B♭ Clarinet

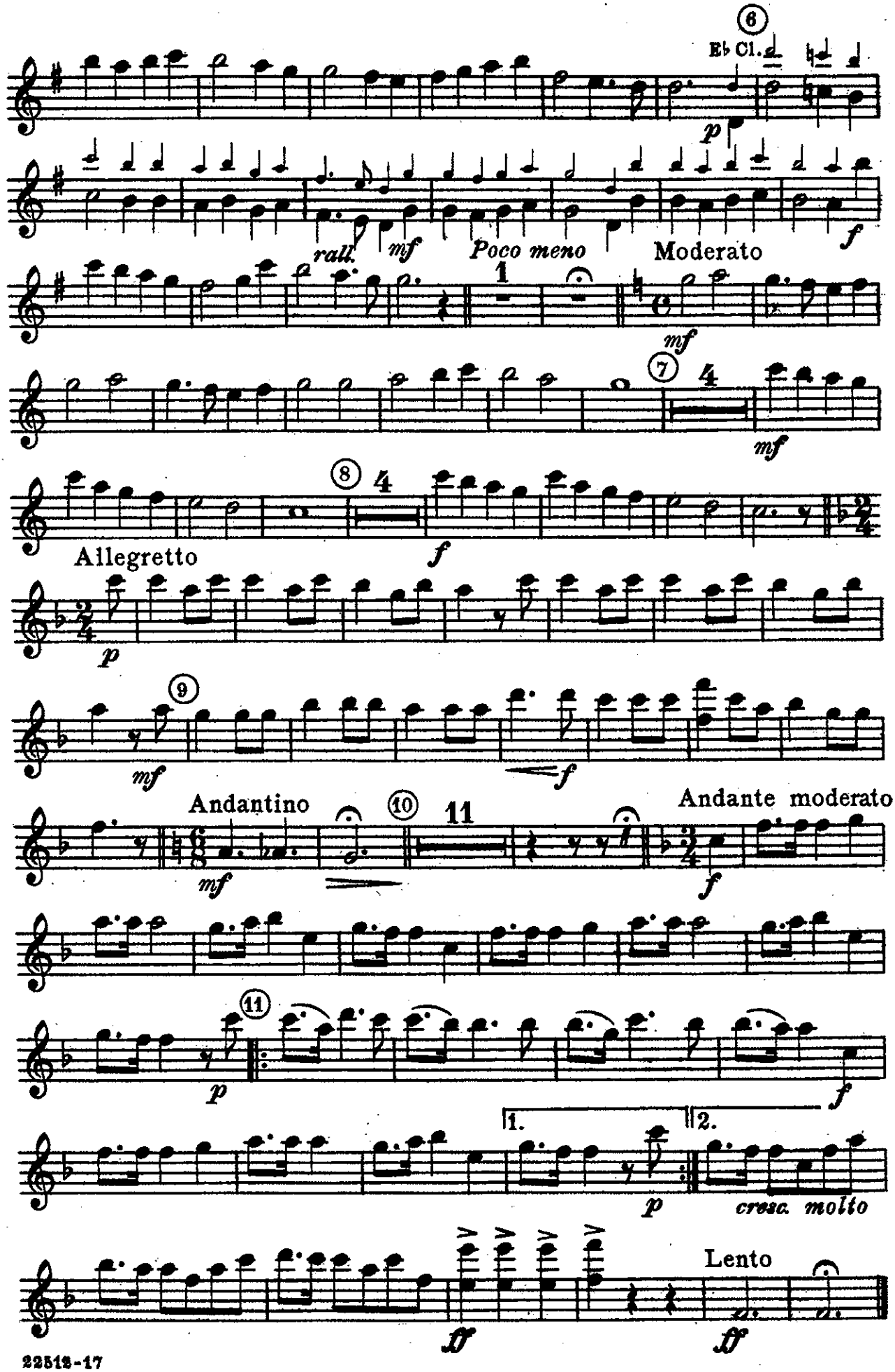
Arr. by LESTER BROCKTON

Progressive Band Ed.

No. 16



Carl Fischer, New York


6
Eb Cl.
p
rall.
mf
Poco meno
Moderato
f
1
mf
7
4
mf
8
4
f
Allegretto
p
9
mf
f
Andantino
10
11
Andante moderato
mf
f
11
p
f
1.
2.
p
cresc. molto
Lento
ff
ff

Beneath the Holly

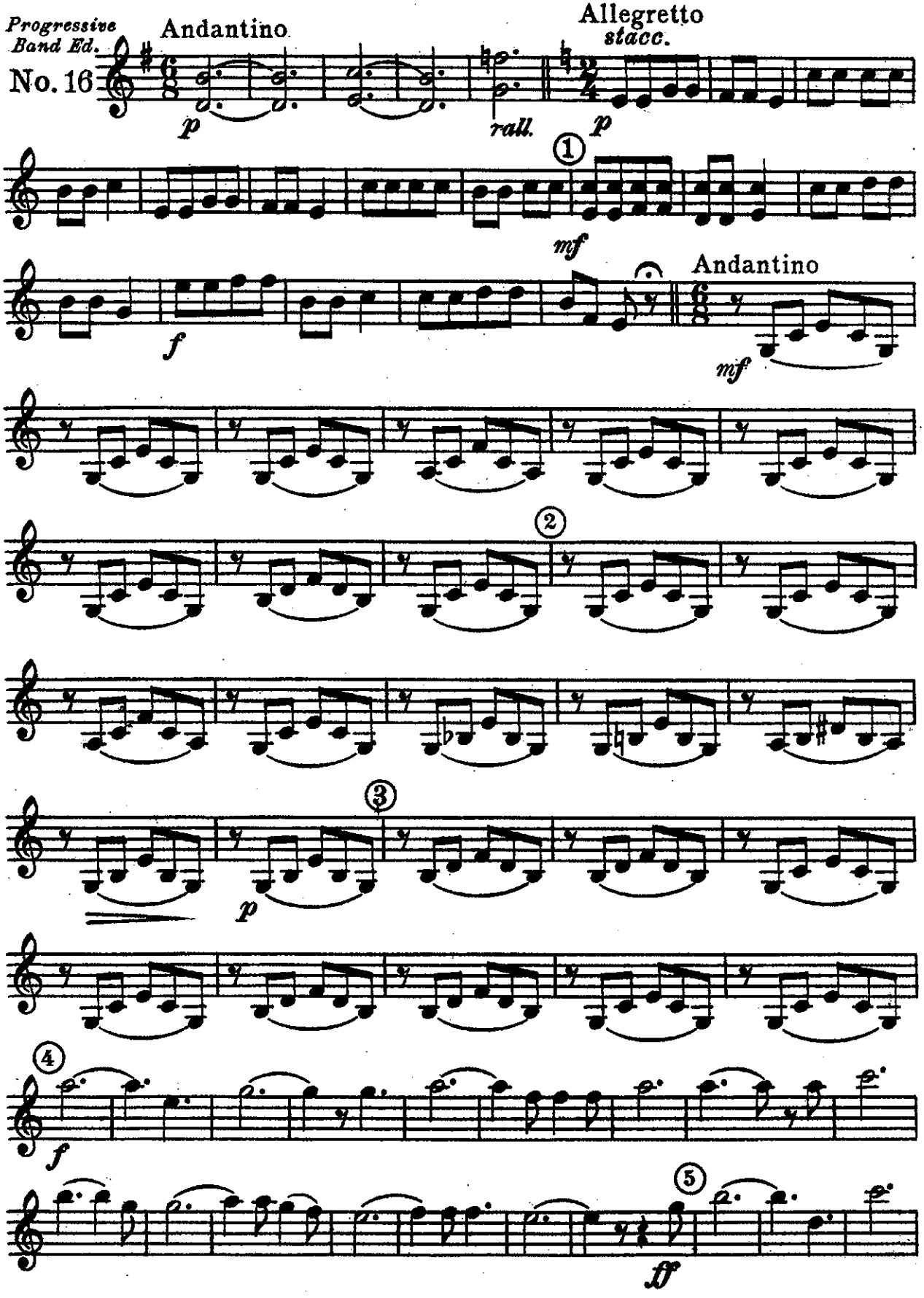
Selection of Christmas Songs

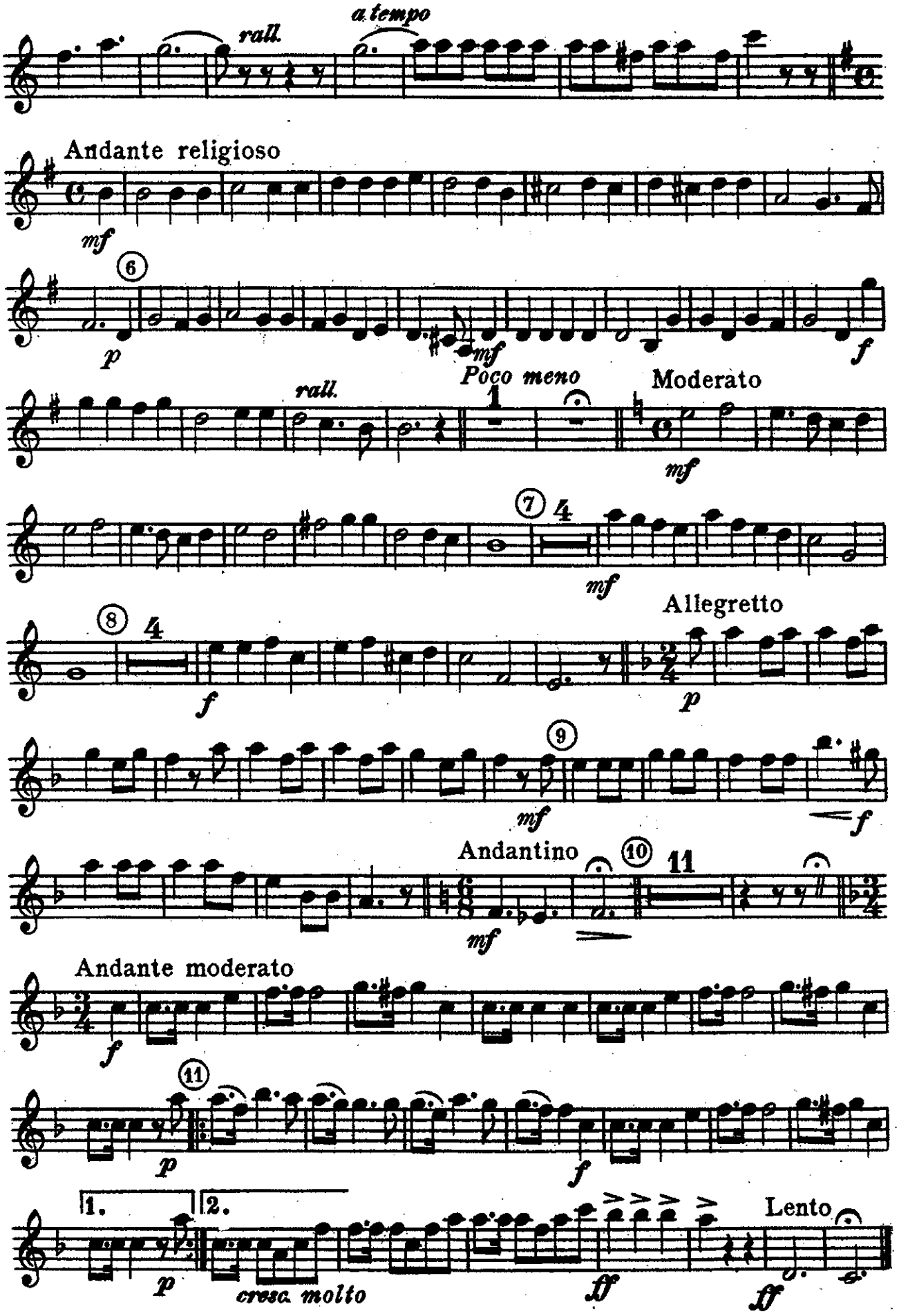
2nd B♭ Clarinet

Arr. by LESTER BROCKTON

Progressive Band Ed.

No. 16




rall.
a tempo
Andante religioso
mf
6
p
mf
f
rall.
Poco meno
1
Moderato
mf
7
4
mf
8
4
f
Allegretto
p
9
mf
f
Andantino
10
11
mf
Andante moderato
f
11
p
f
1.
2.
p
cresc. molto
Lento
ff
ff

Beneath the Holly

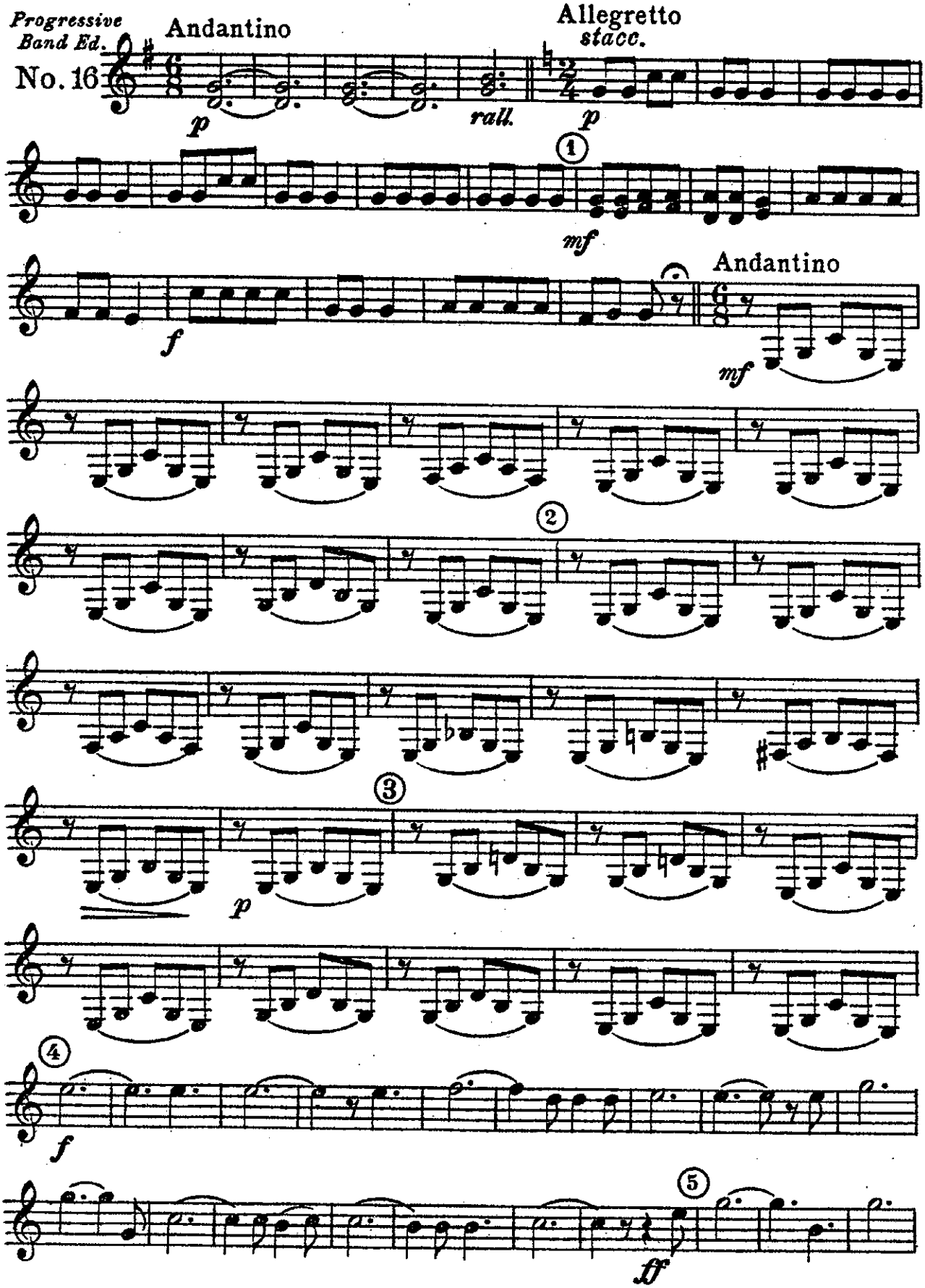
Selection of Christmas Songs

3rd B♭ Clarinet

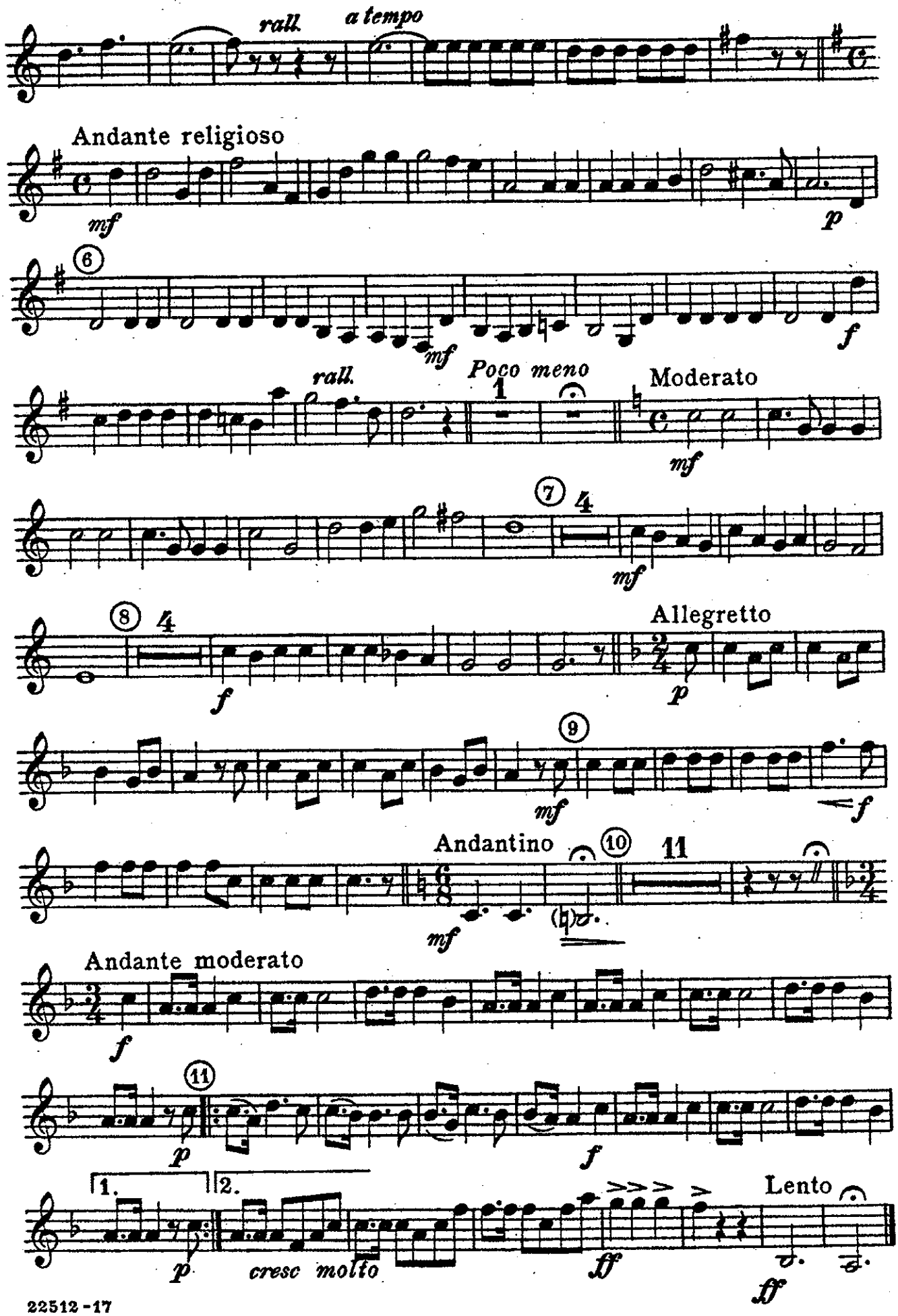
Arr. by LESTER BROCKTON

Progressive Band Ed.

No. 16



Carl Fischer, New York.


rall.
a tempo
Andante religioso
mf
p
6
mf
f
rall.
Poco meno
1
Moderato
mf
7
4
mf
8
4
f
Allegretto
p
9
mf
f
Andantino
10
11
mf
Andante moderato
f
11
p
f
1.
2.
p
cresc molto
ff
Lento
ff

Beneath the Holly

Selection of Christmas Songs

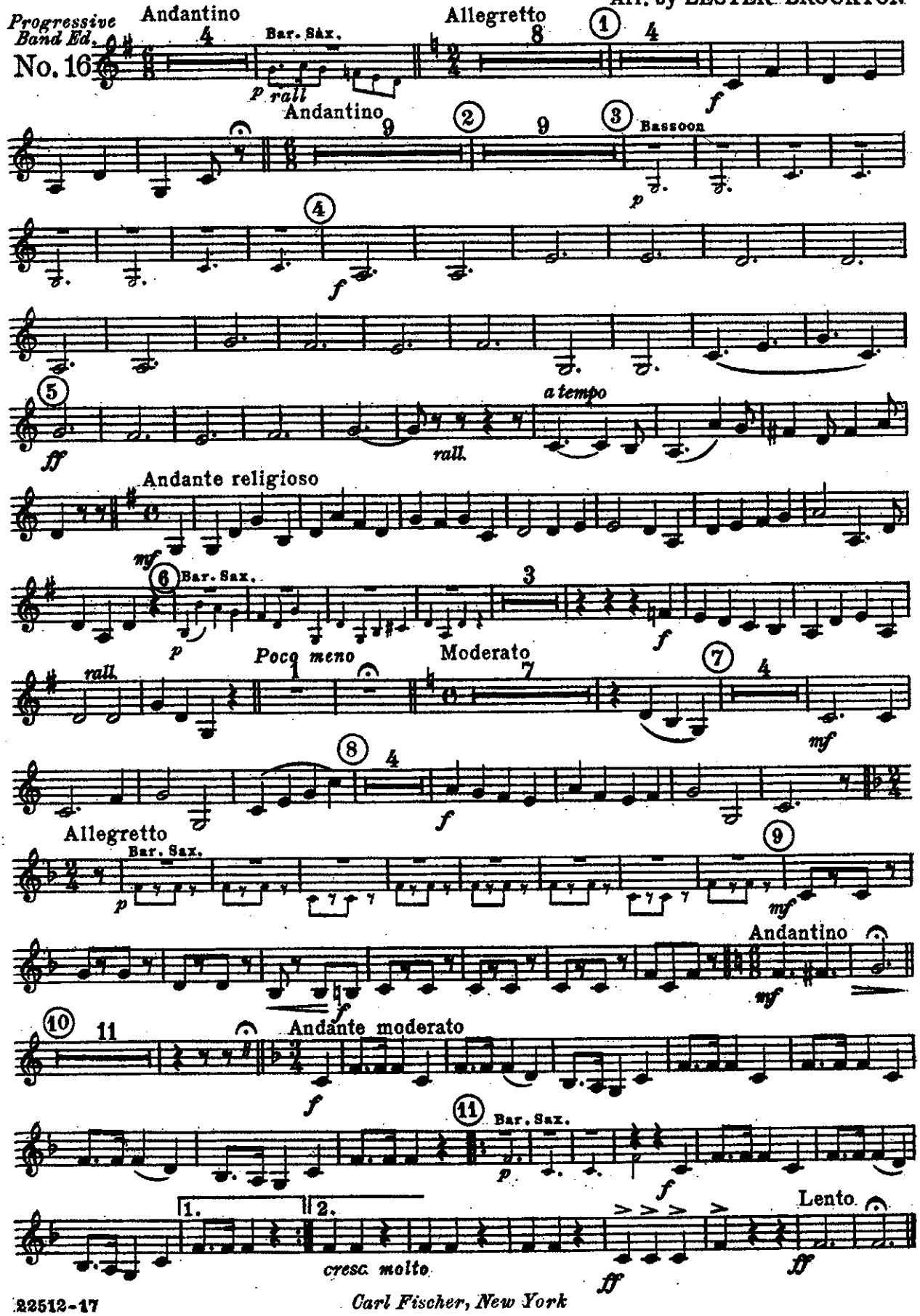
3rd Trombone

(B♭ Bass)

Arr. by LESTER BROCKTON

Progressive Band Ed.

No. 16



Carl Fischer, New York

Beneath the Holly

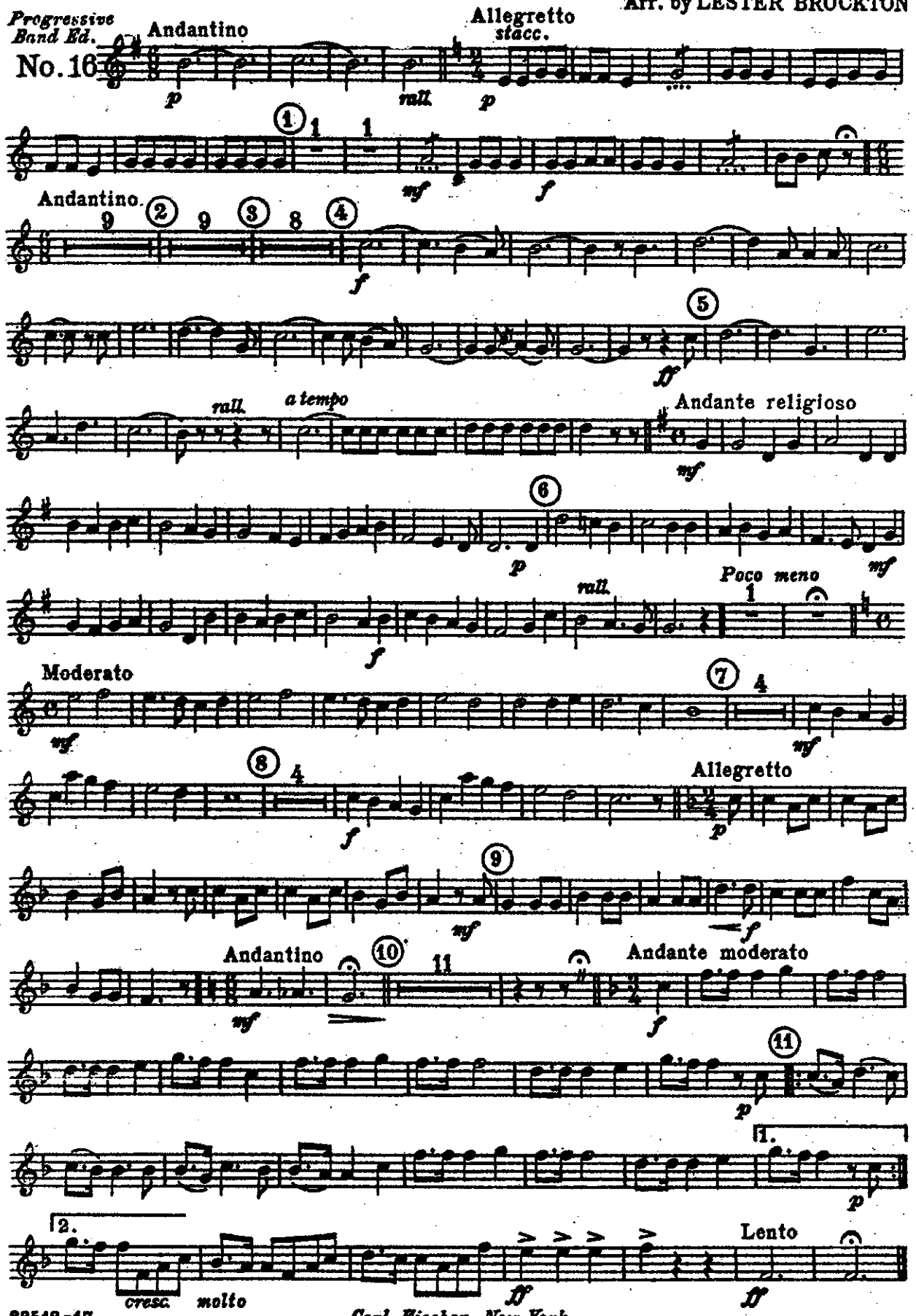
Selection of Christmas Songs

Soprano Saxophone

Arr. by LESTER BROCKTON

Progressive Band Ed.

No. 16



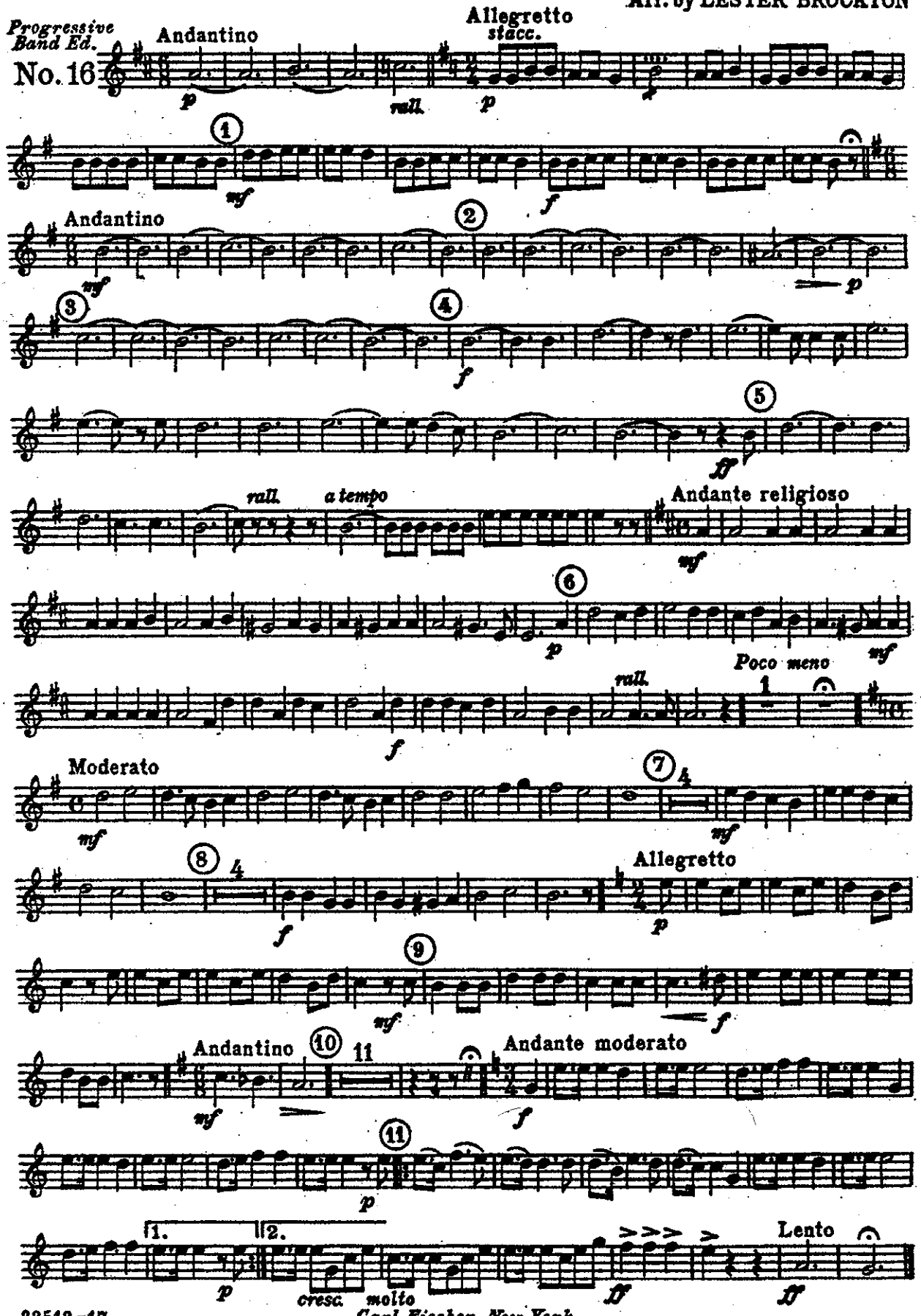
Carl Fischer, New York

Beneath the Holly

Selection of Christmas Songs

Alto Saxophone

Arr. by LESTER BROCKTON



Carl Fischer, New York

Beneath the Holly

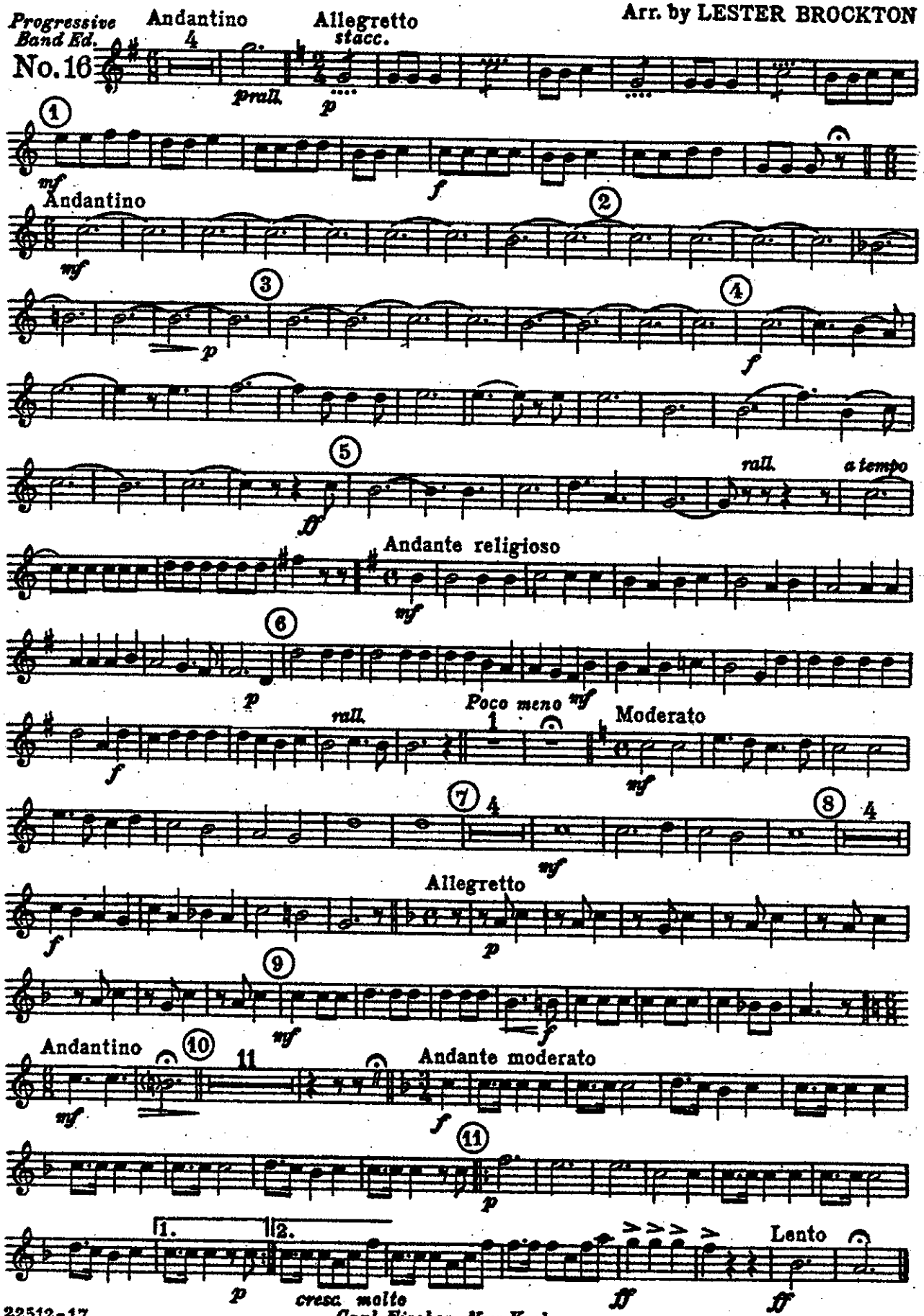
Selection of Christmas Songs

Tenor Saxophone

Arr. by LESTER BROCKTON

Progressive Band Ed.

No. 16



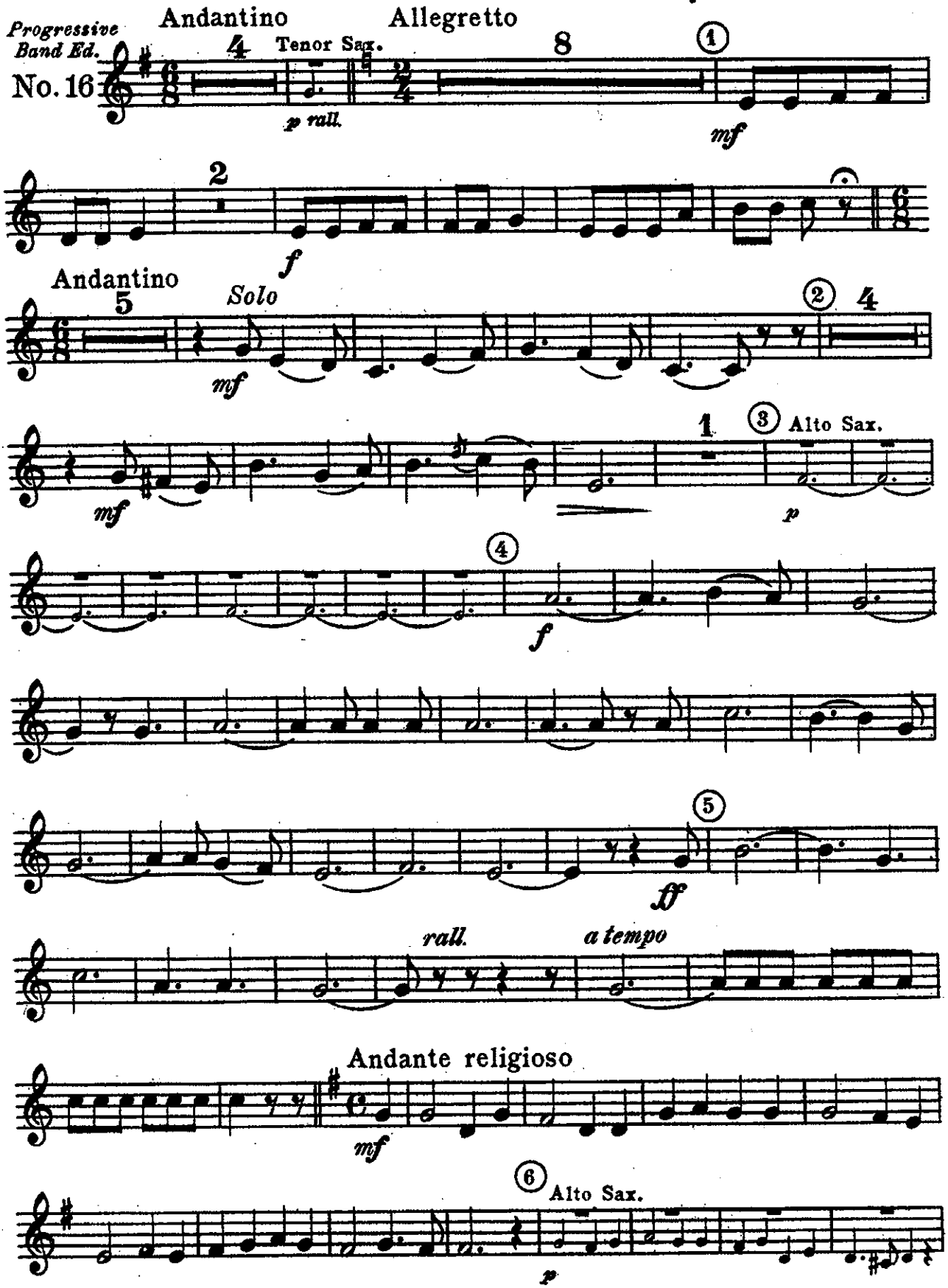
Carl Fischer, New York

Beneath the Holly

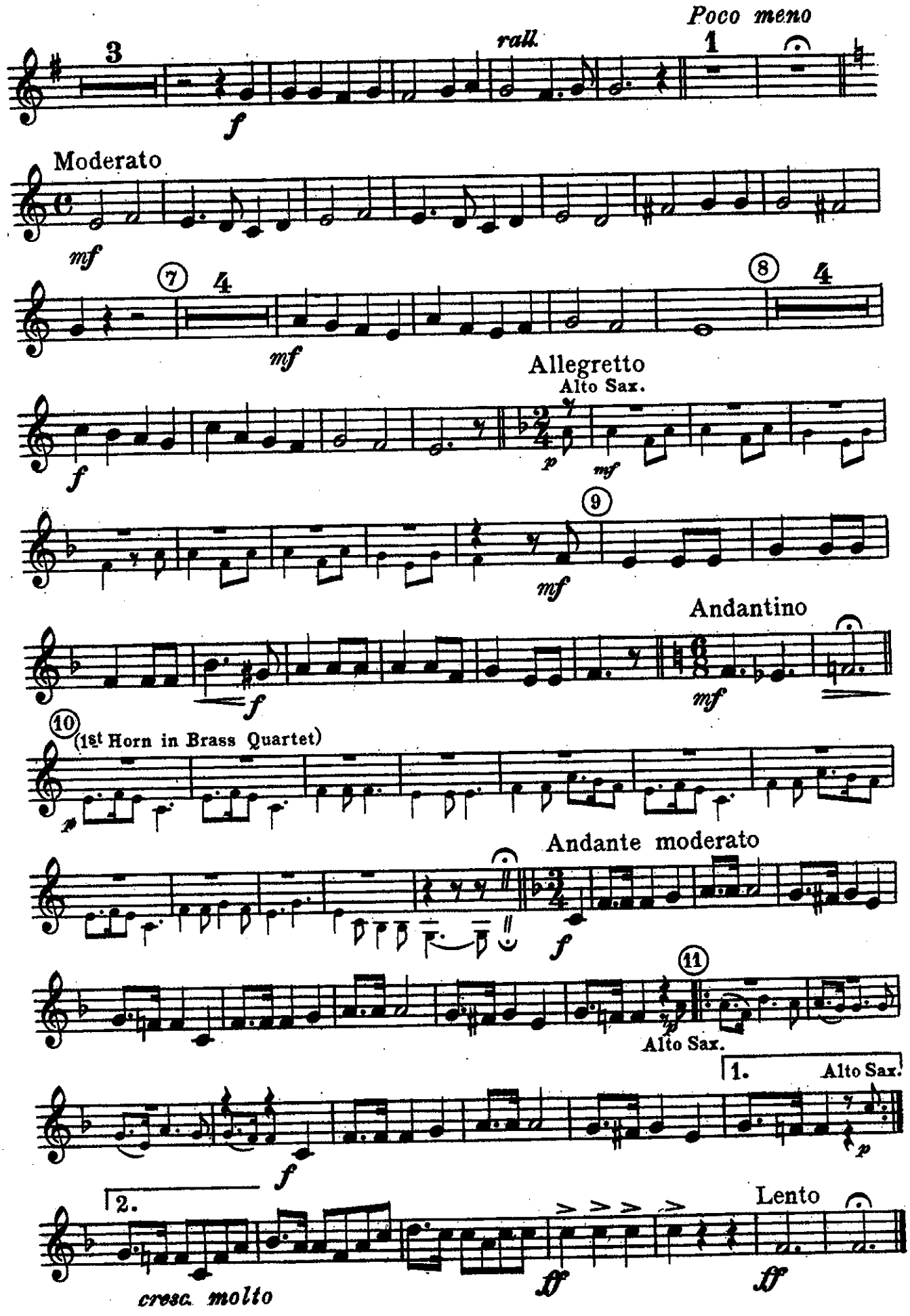
Selection of Christmas Songs

1st B♭ Cornet

Arr. by LESTER BROCKTON



Carl Fischer, New York

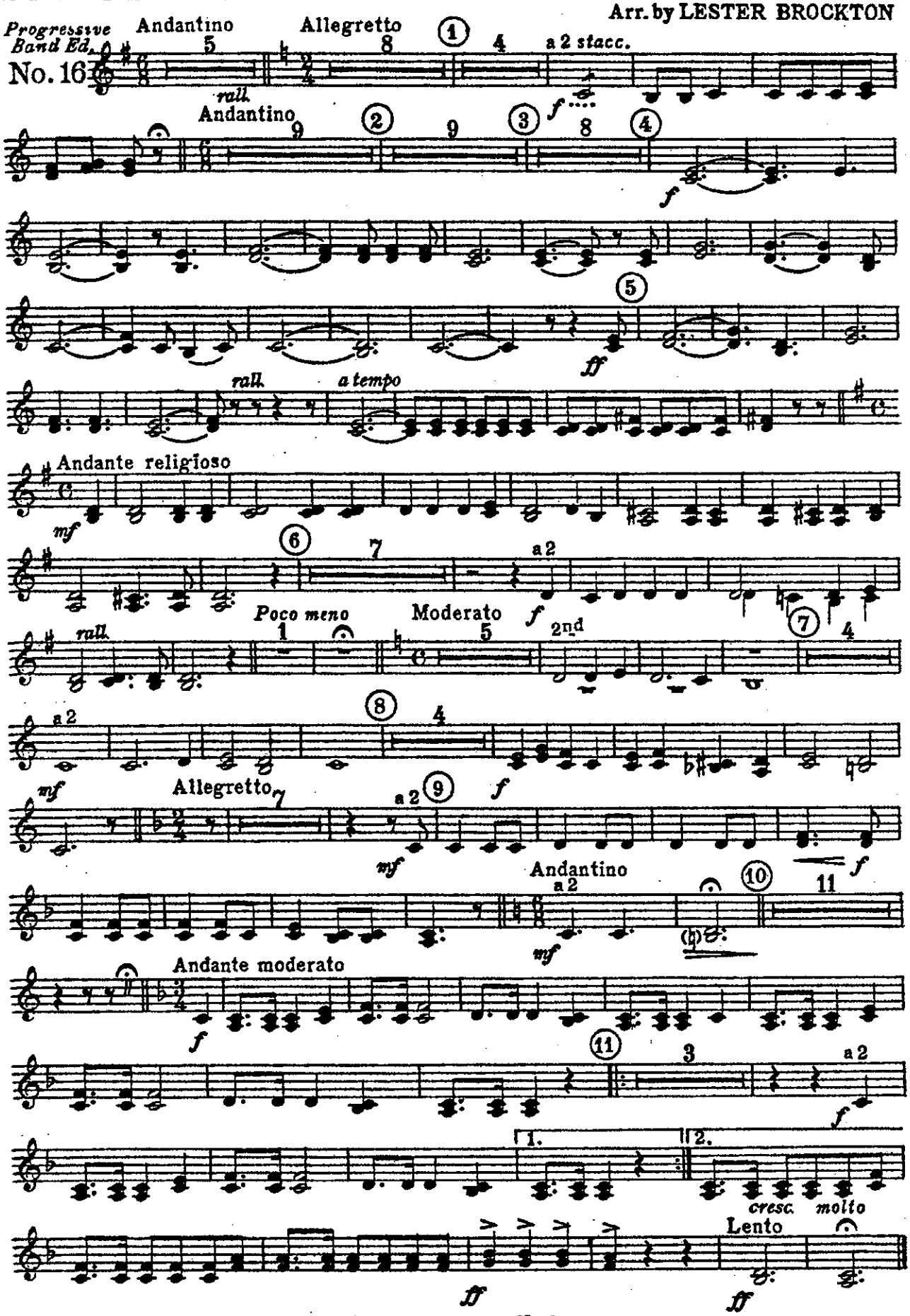

Poco meno
rall.
3
1
f
Moderato
mf
7
4
8
4
mf
Allegretto
Alto Sax.
f
p
mf
9
mf
Andantino
f
mf
10
(1st Horn in Brass Quartet)
p
Andante moderato
f
11
Alto Sax.
1.
Alto Sax.
p
f
2.
Lento
cresc. molto
ff
ff

Beneath the Holly

Selection of Christmas Songs

2nd & 3rd B♭ Cornets

Arr. by LESTER BROCKTON



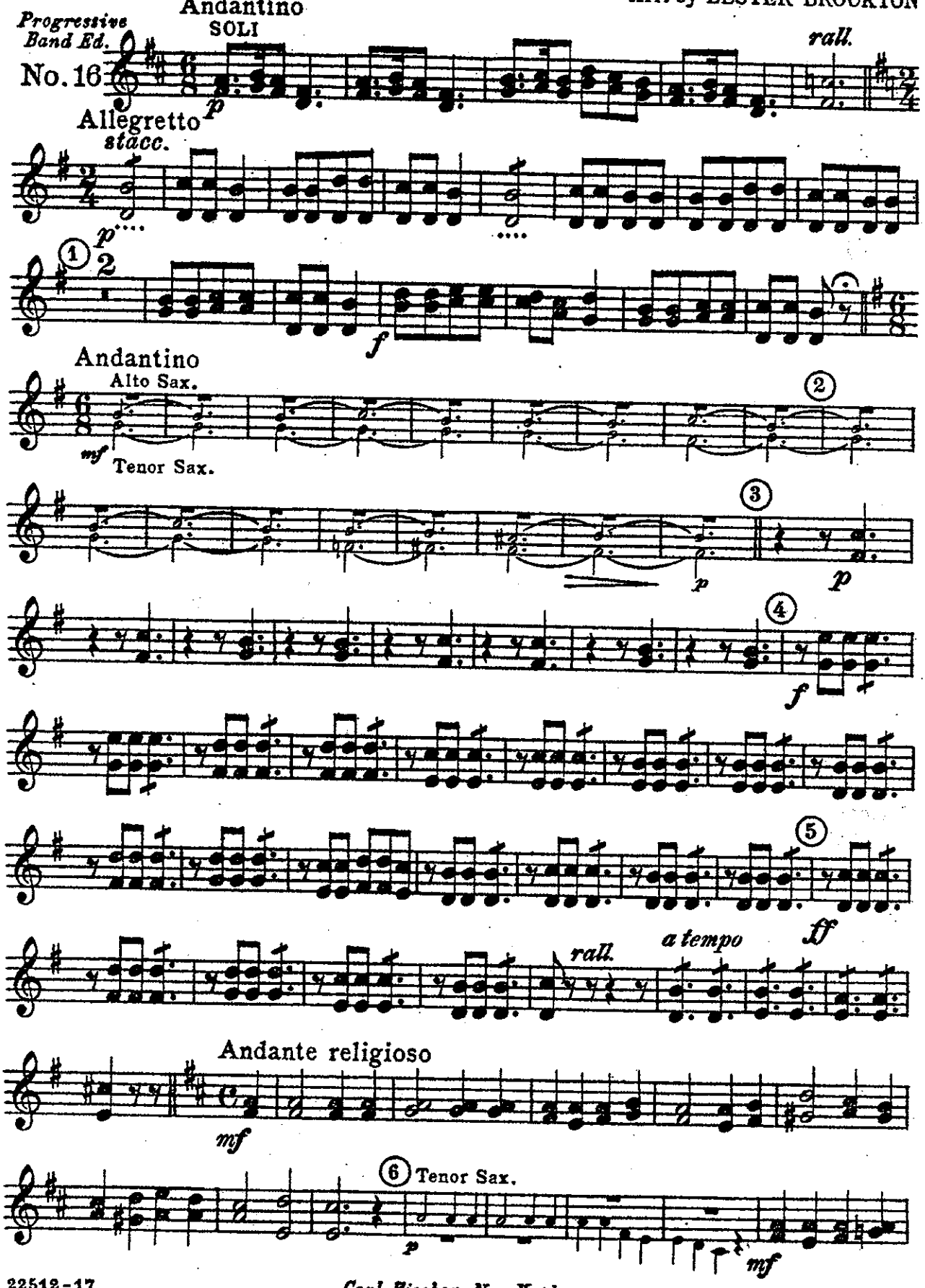
Carl Fischer, New York

Beneath the Holly

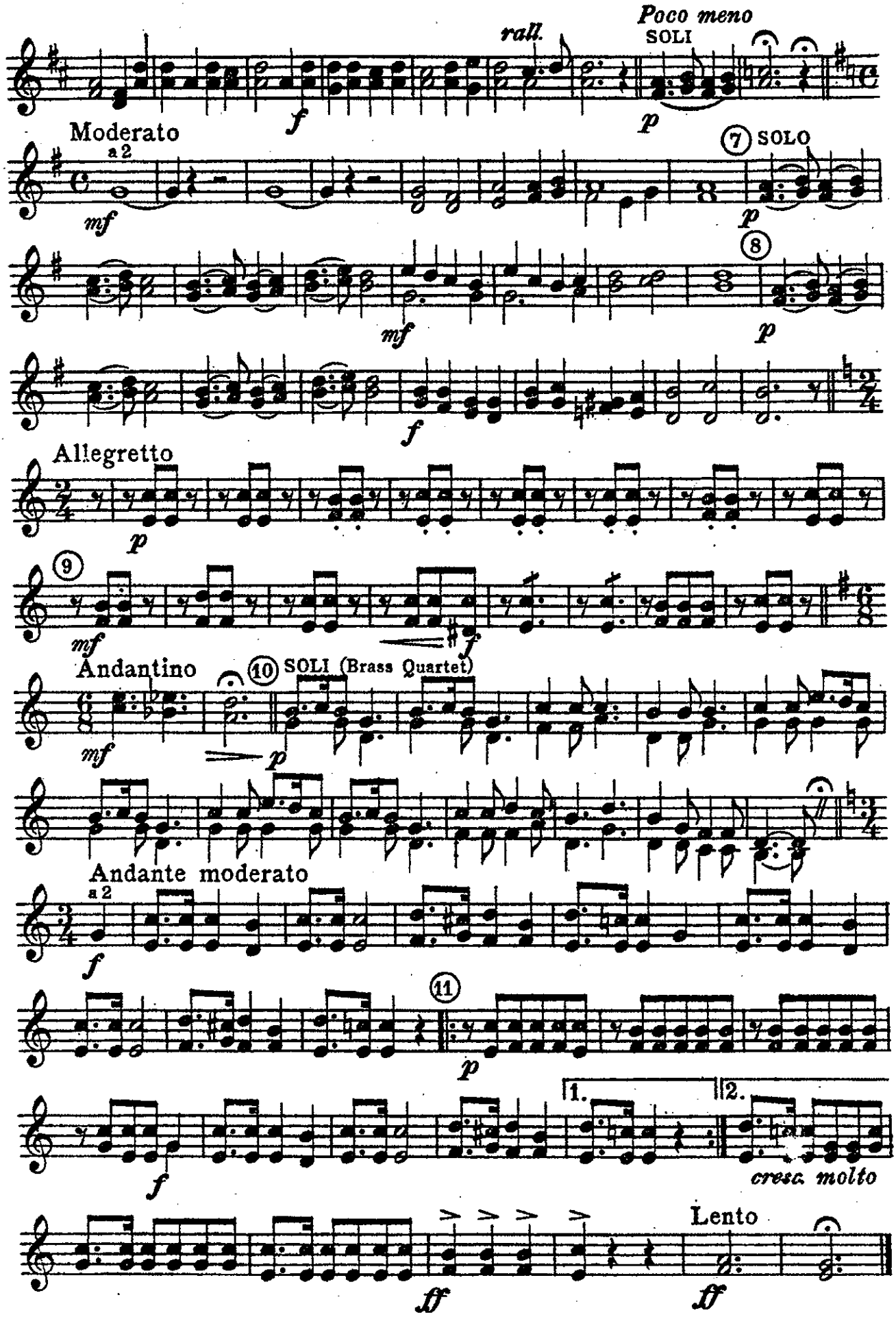
Selection of Christmas Songs

1st & 2nd E♭ Horns

Arr. by LESTER BROCKTON



Carl Fischer, New York


rall.
Poco meno
SOLI
f
p
Moderato
a 2
mf
7 SOLO
p
8
mf
p
f
Allegretto
p
9
mf
f
Andantino
10 SOLI (Brass Quartet)
mf
p
Andante moderato
a 2
f
11
p
1.
2.
f
cresc. molto
Lento
ff
ff

Beneath the Holly

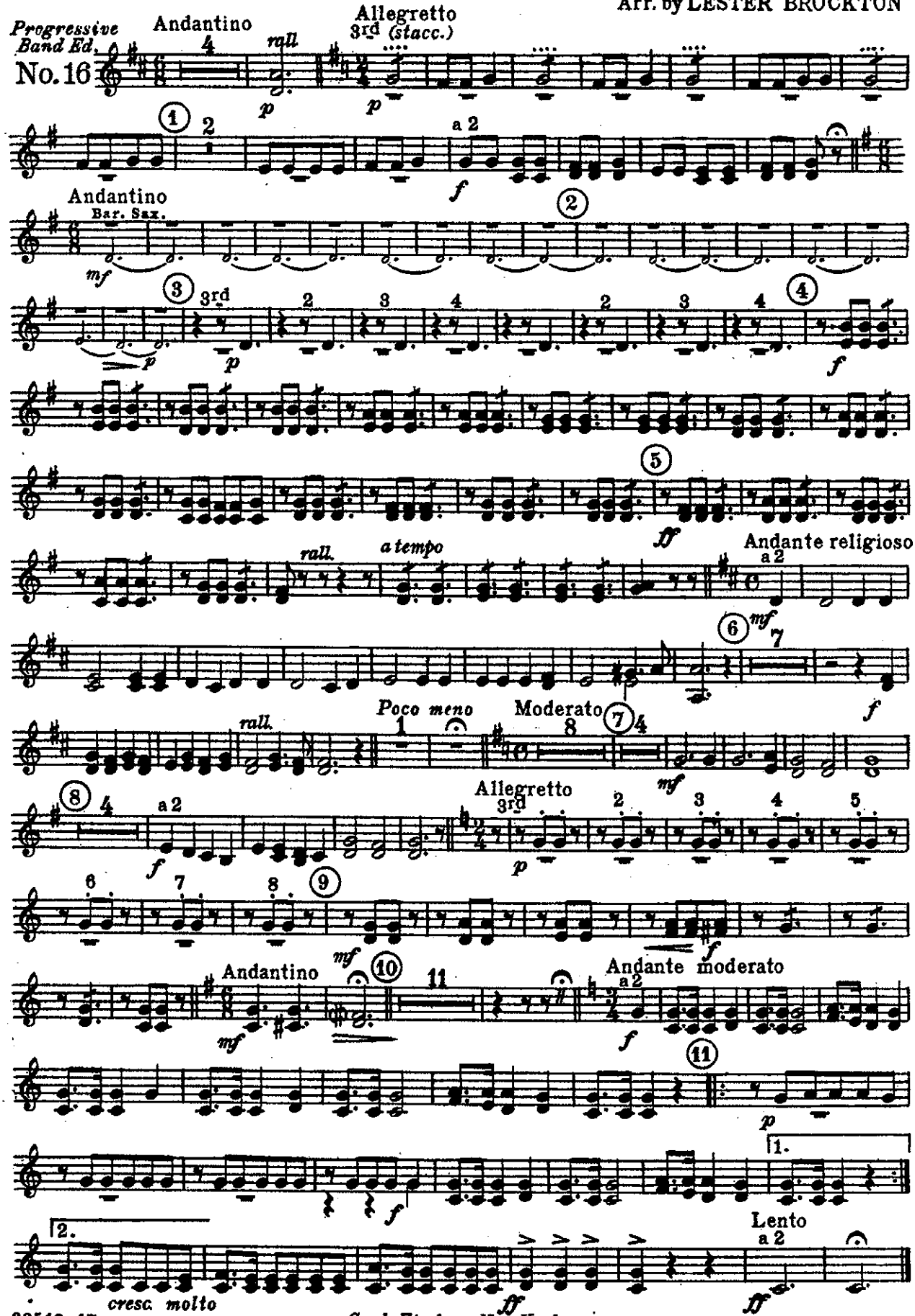
Selection of Christmas Songs

3rd & 4th E♭ Horns

Arr. by LESTER BROCKTON

Progressive Band Ed.

No. 16



Carl Fischer, New York

Beneath the Holly

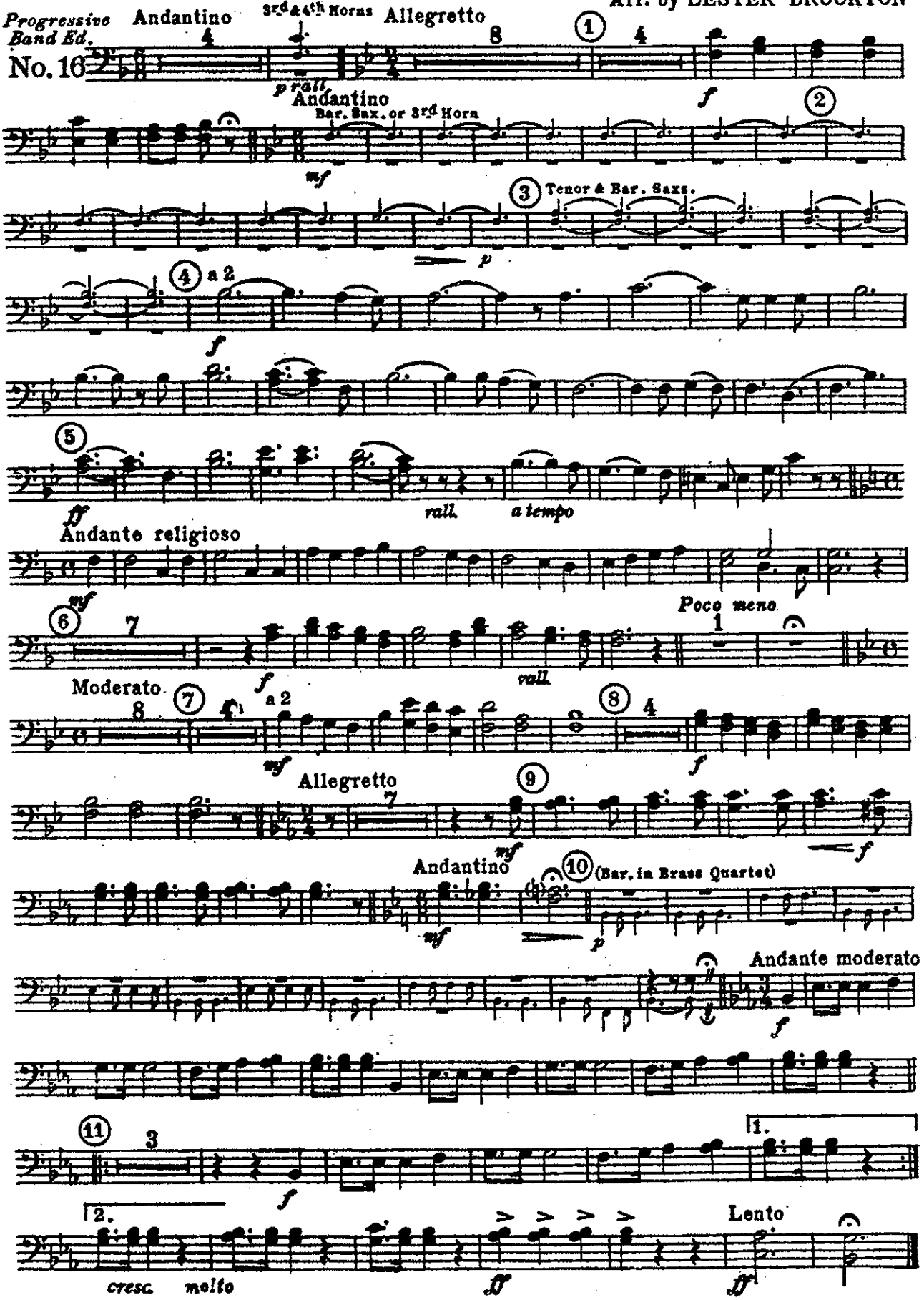
Selection of Christmas Songs

1st & 2nd Trombones

Arr. by LESTER BROCKTON

Progressive Band Ed.

No. 16



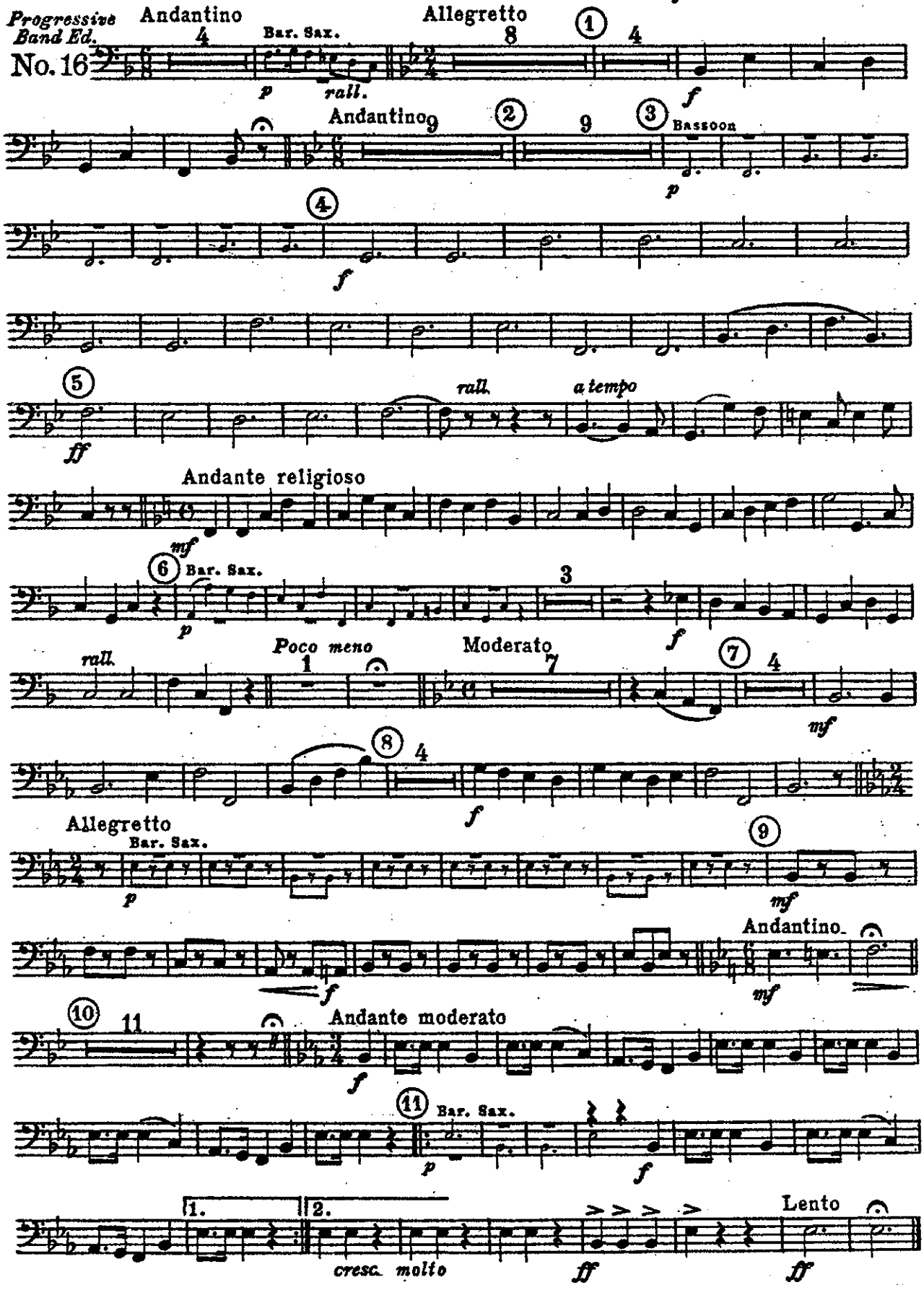
Carl Fischer, New York

Beneath the Holly

Selection of Christmas Songs

3rd Trombone

Arr. by LESTER BROCKTON



Carl Fischer, New York

Beneath the Holly

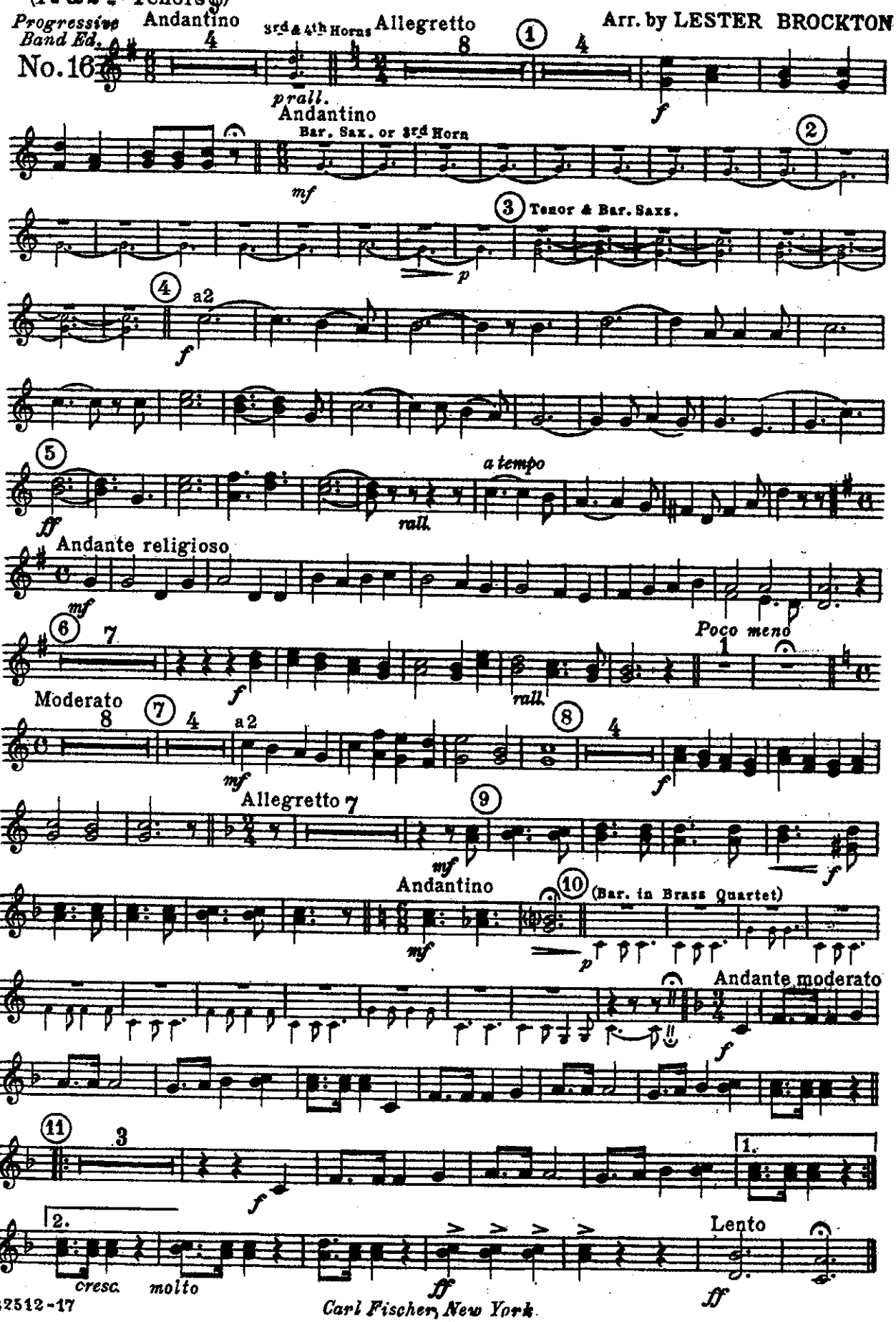
Selection of Christmas Songs

1st & 2nd Trombones
(1st & 2nd Tenors)

Progressive Band Ed.

No. 163

Arr. by LESTER BROCKTON



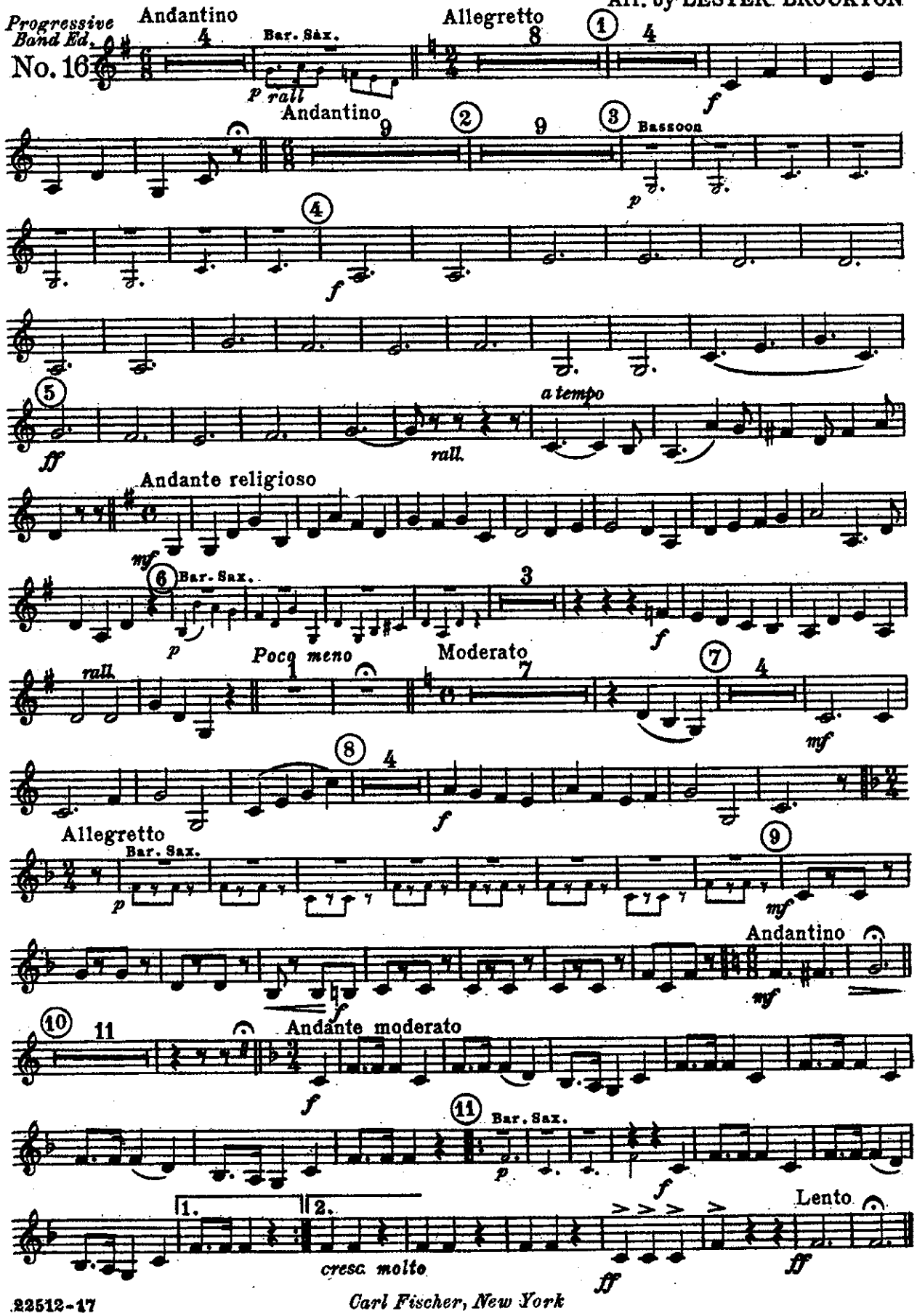
Carl Fischer, New York

3rd Trombone
(B♭ Bass)

Beneath the Holly
Selection of Christmas Songs

Arr. by LESTER BROCKTON

Progressive Band Ed.
No. 16



Carl Fischer, New York

Beneath the Holly

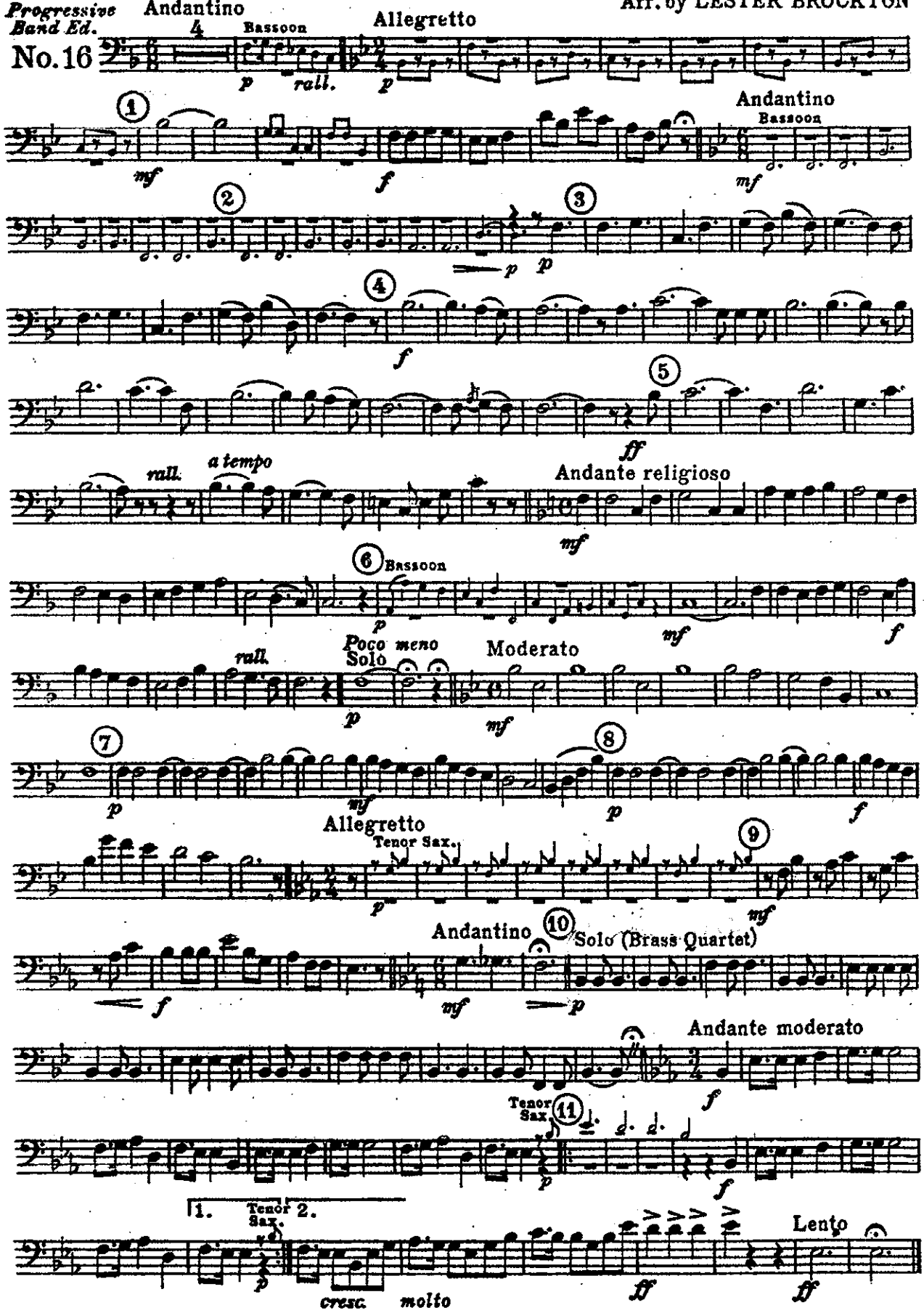
Selection of Christmas Songs

Baritone 𝄢

Arr. by LESTER BROCKTON

Progressive Band Ed.

No. 16



Carl Fischer, New York

Beneath the Holly

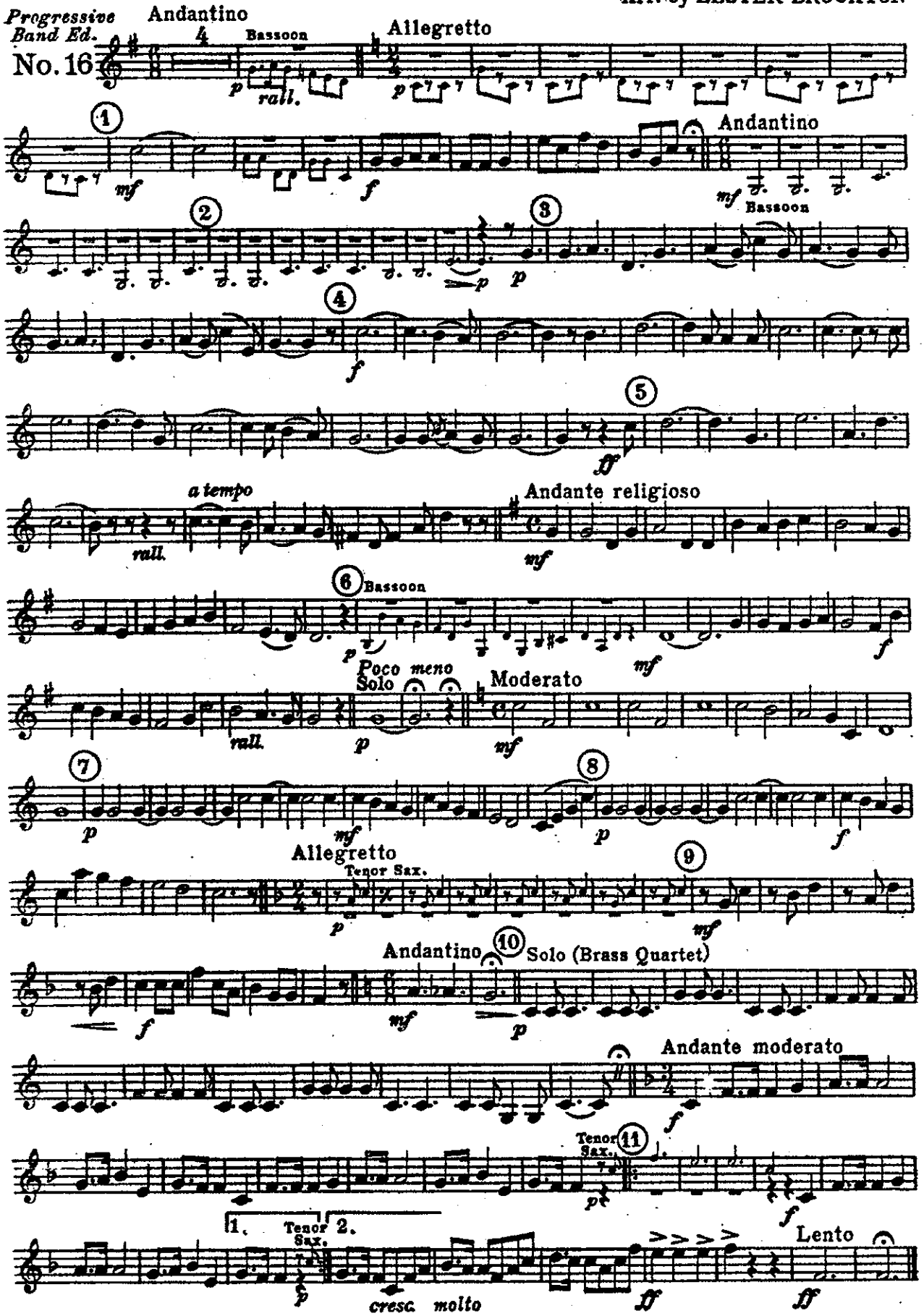
Selection of Christmas Songs

Baritone

Arr. by LESTER BROCKTON

Progressive Band Ed.

No. 16



Carl Fischer, New York

Beneath the Holly

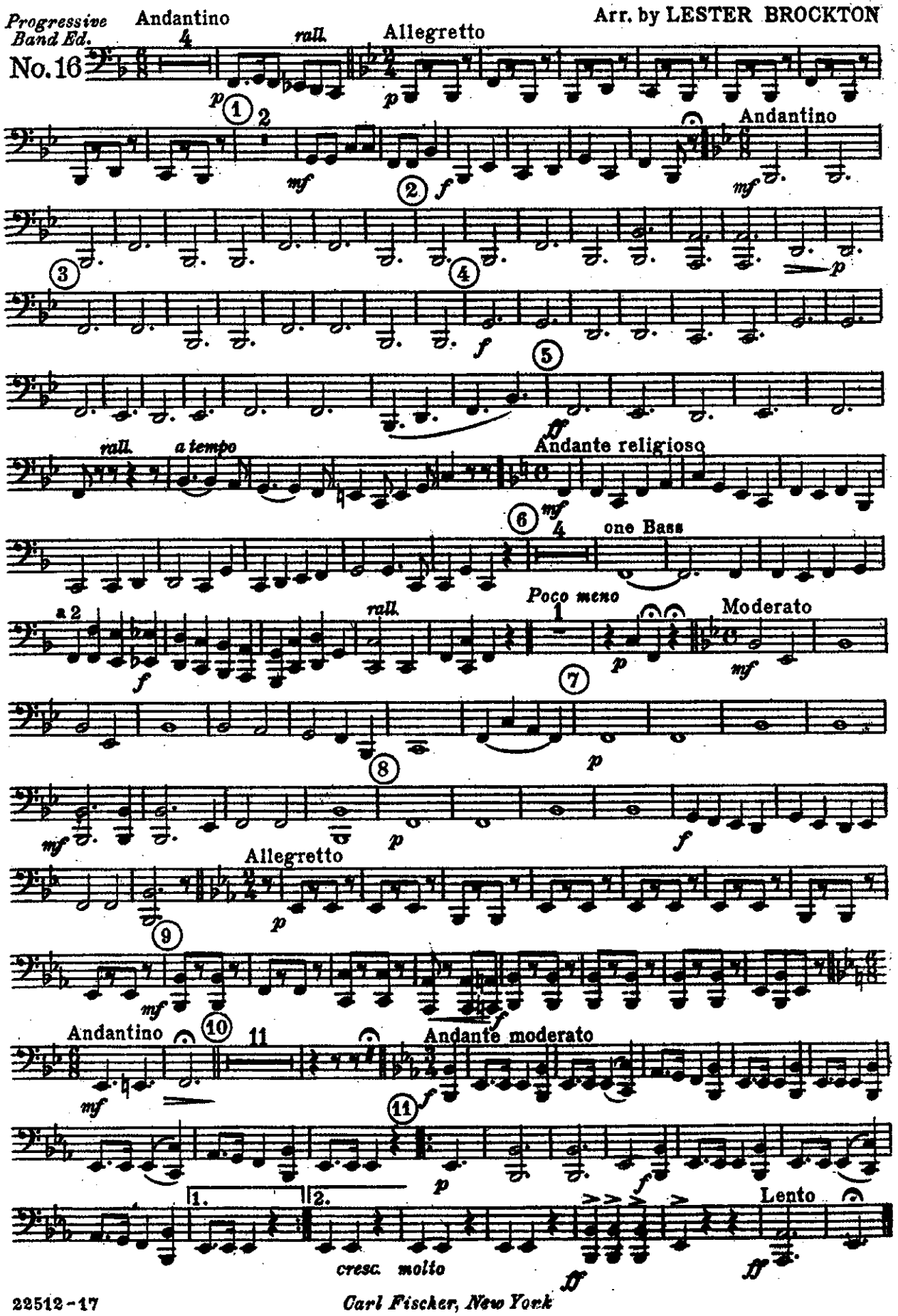
Basses

Selection of Christmas Songs

Arr. by LESTER BROCKTON

Progressive Band Ed.

No. 16



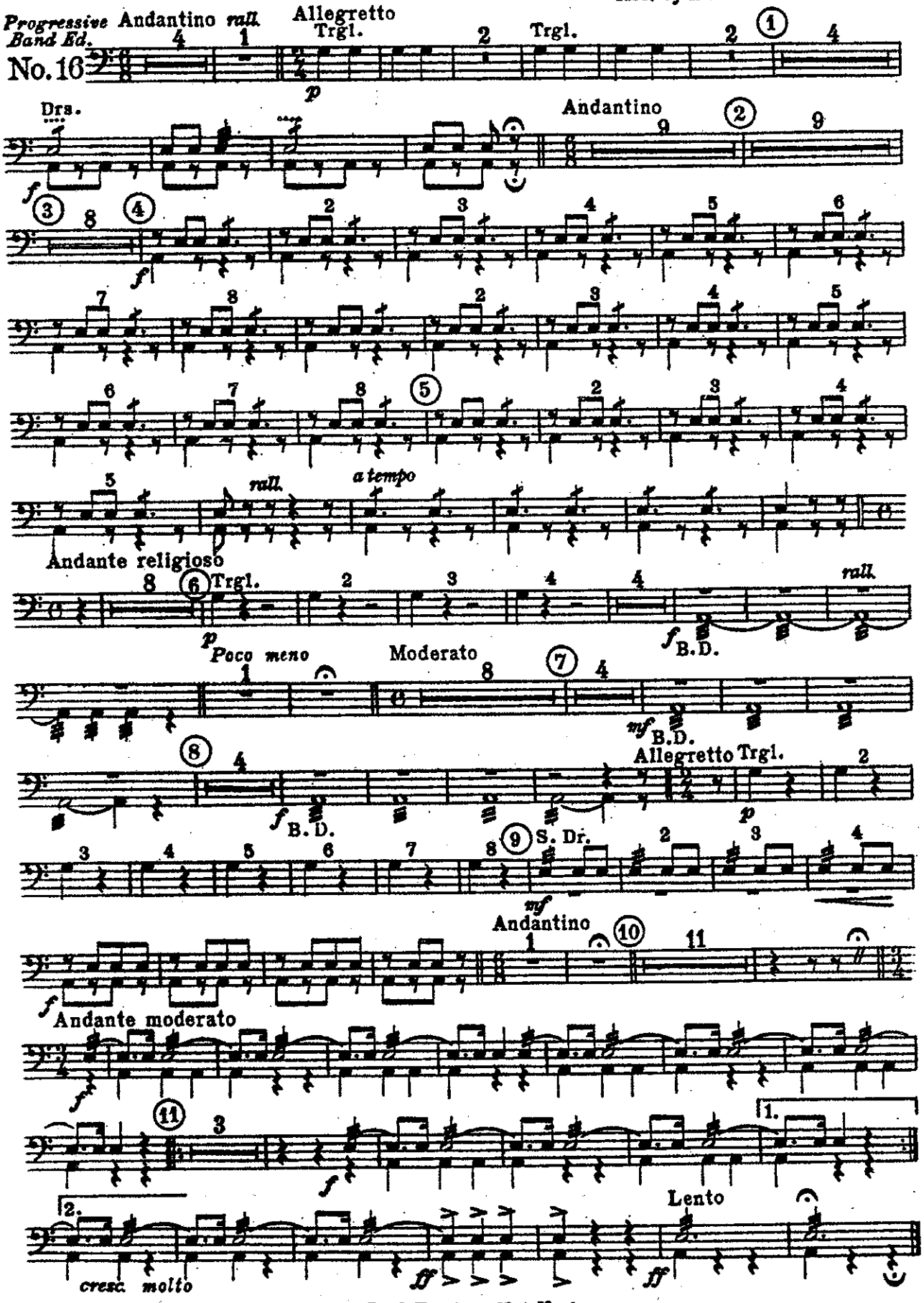
Carl Fischer, New York

Beneath the Holly

Selection of Christmas Songs

Drums

Arr. by LESTER BROCKTON



Carl Fischer, New York

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

AMERICAN BAND COLLEGE

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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!!!!

Sam Houston State University

ABC AMERICAN BAND COLLEGE FOR DIRECTORS

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 Nuremburg 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

1700

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.

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.

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.

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.

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.

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.

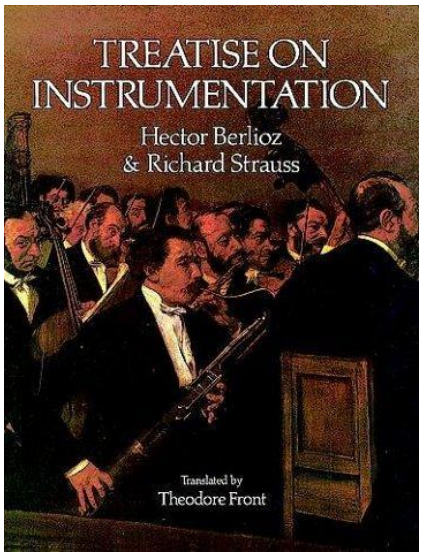
1800

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.



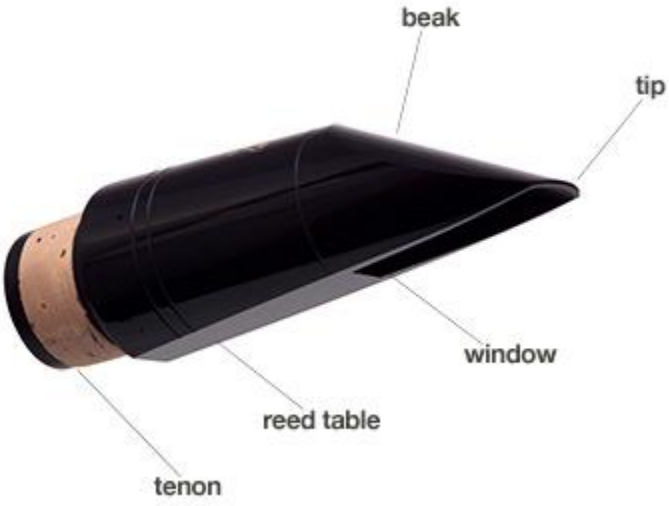
In the 1870's, Boehm clarinet became more and more popular in Italy, Belgium and U.S. Almost no other type of clarinet was used in France.

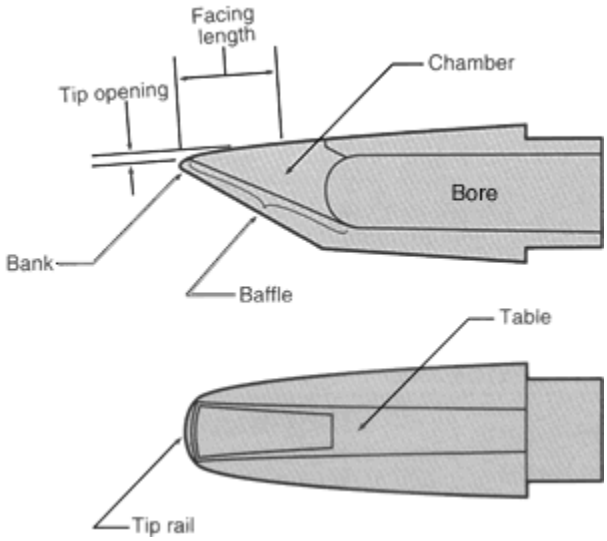
Up to the mid-19th century changes in clarinet technique were the result of the clarinet's solo music. By mid-century concerto writing for winds practically stopped until the 1900's. The clarinet literature of this period was developed through symphony and opera writing. Richard Wagner's "Ring of the 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.

1900

The Anatomy of the Clarinet

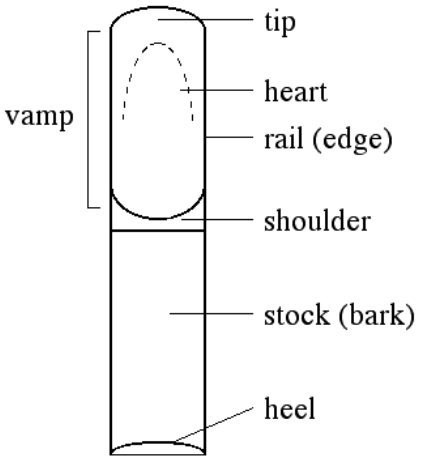
The Anatomy of the Clarinet Mouthpiece





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

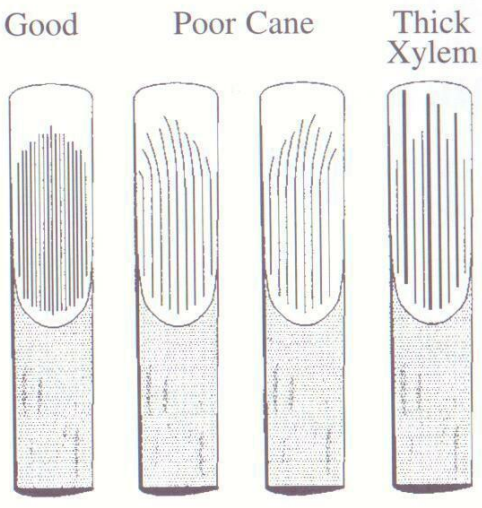
What makes a good Reed?

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



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:

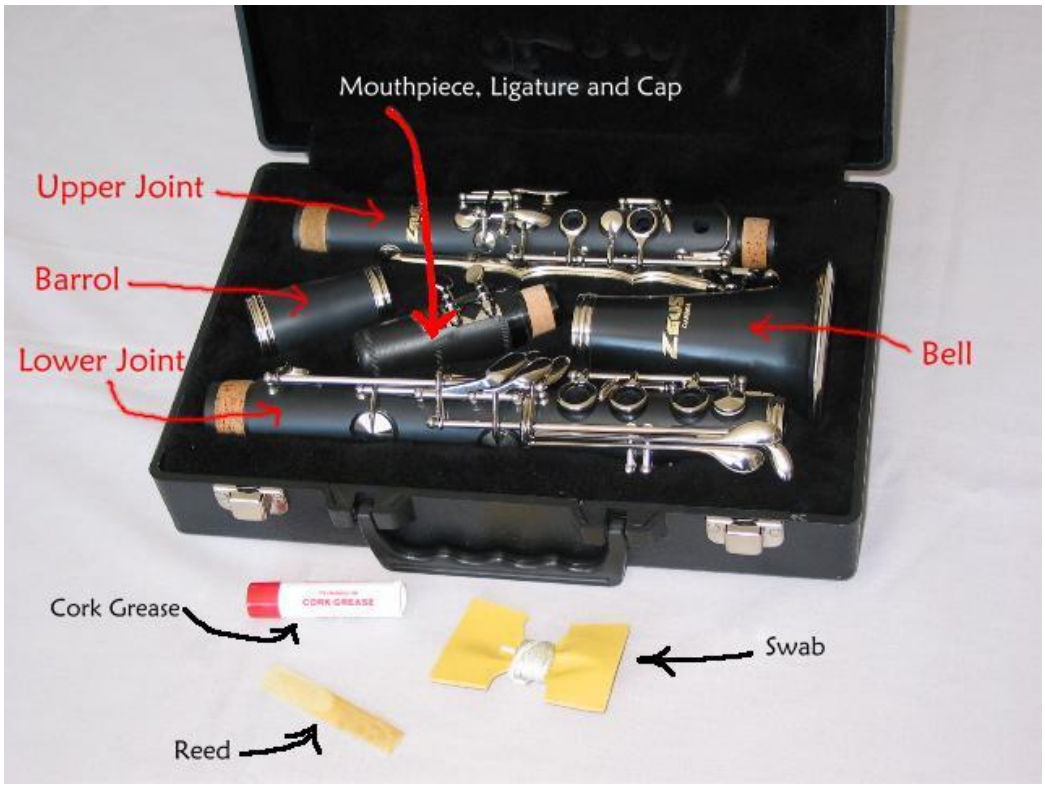
1. Soak for 15 seconds. Play for only 5 minutes. Play only in the low register (octave) and at *mf*.
2. Rest the reed for one or two days.
3. Repeat steps one and two but add some play in the upper register (octave).
4. Soak for 30 seconds. Play for 10 minutes. Use both upper and lower registers and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

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.

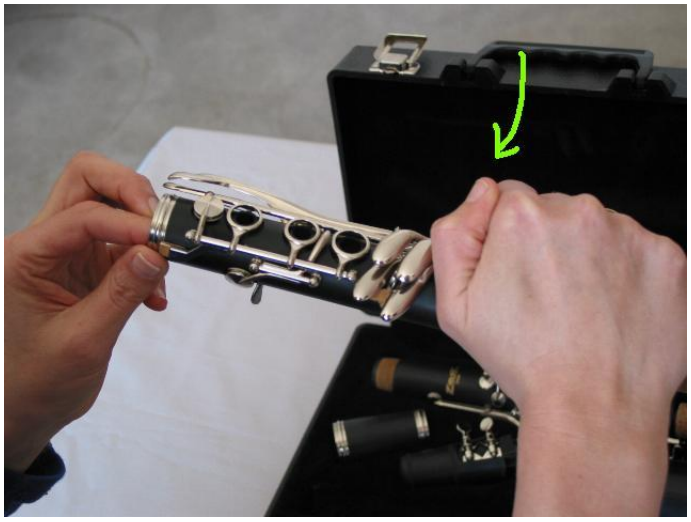


Putting It All Together

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.

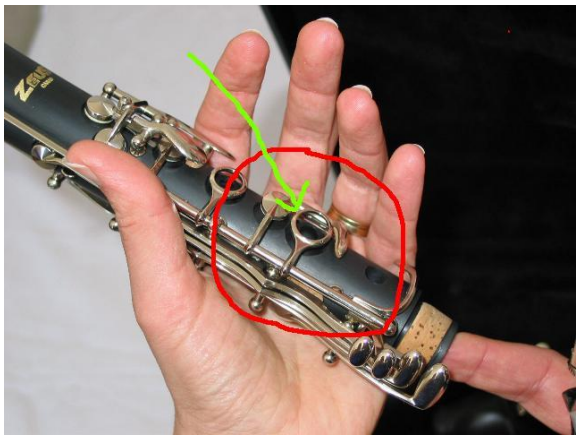
1. First pick up the Lower Joint. This is the biggest piece in the case. Always pick up the parts at the edge, not by the keys. Remember you don't want to bend any keys. After picking it up turn the Upper Joint around so that the two large keys and the key cluster faces you.





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.

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.

5. 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.

6. 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.

7. 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.

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.

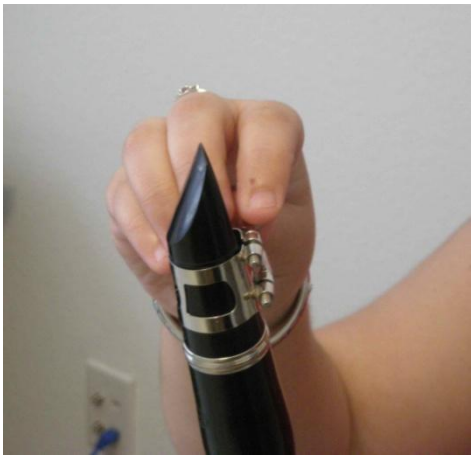
9. Now we will assemble the Mouthpiece. First turn the clarinet so that the Register Key faces you. You must do this so that the Mouthpiece aligns correctly. Hold the clarinet so that you are holding both the Upper Joint and the Barrel at the same time. This will keep the barrel and the upper joint from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

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.

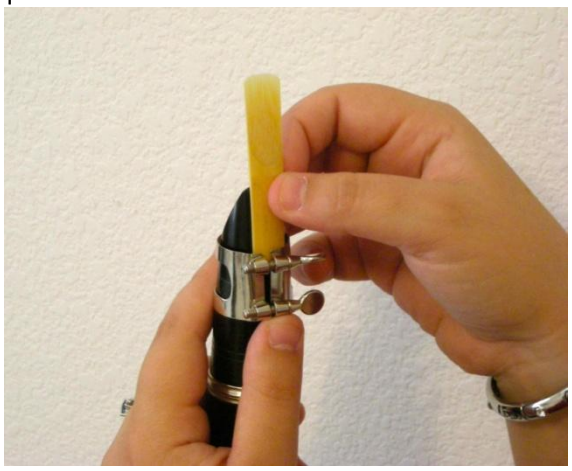
Reed Preparation and Placement

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.

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.

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 thin, they remove the moisture from the instrument.

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.

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.

- It 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.

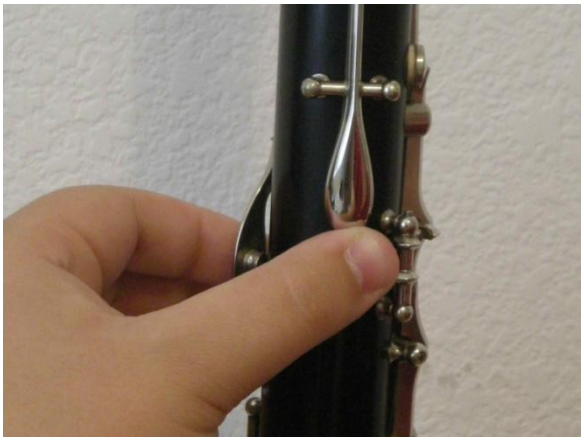
2. The **index finger** of the right hand will curve slightly at each joint and points downward to the first ring or the B b - F ring (top ring of the lower section). The finger is an inch above the hole.

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.

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.

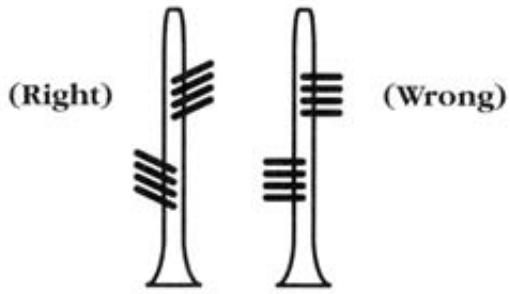
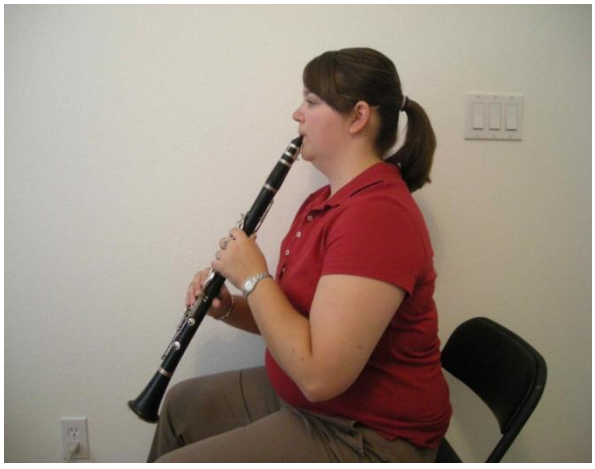


Figure 1

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.

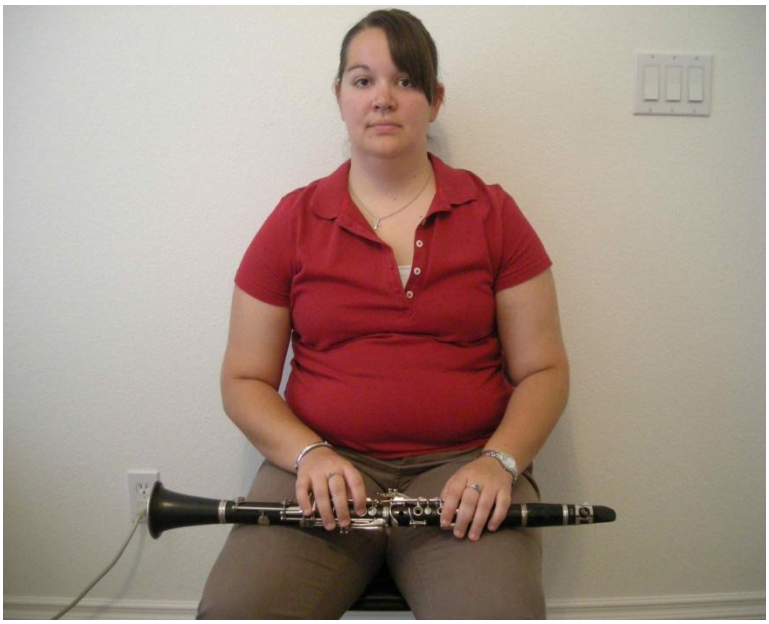
Clarinet Angle

The clarinet should be held with your head up and the clarinet out form 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.



Resting position

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



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

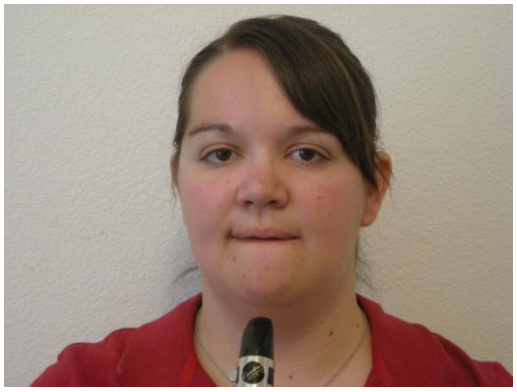
Standing

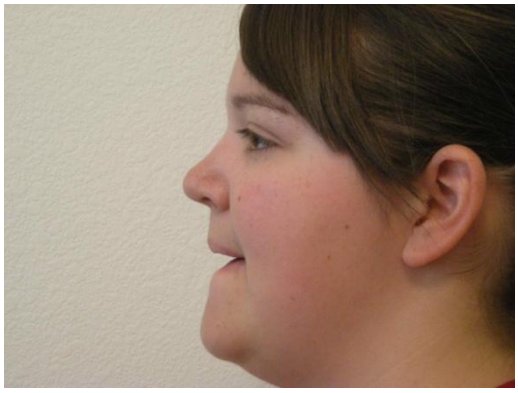
- ✓ Feet should be flat on the floor
- ✓ Back is straight and tall
- ✓ Shoulders should be relaxed and back
- ✓ Your weight should be balanced between both feet

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.





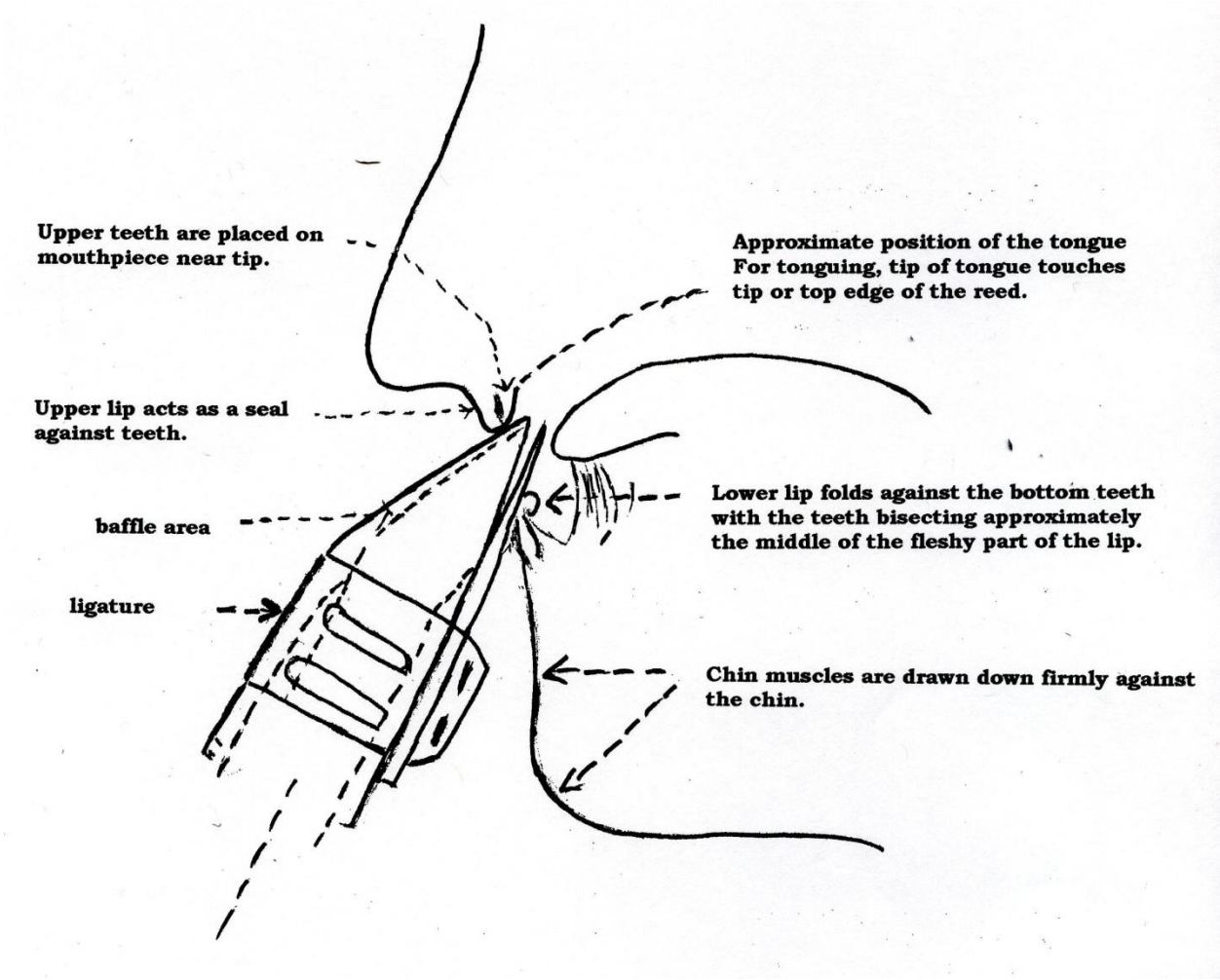
2. The corners of your mouth should be turned upward slightly without stretching your mouth sideways. You can do this by shaping your mouth as if saying “whee-too.” Hold the mouth in the “whee” position while saying “too.”

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.

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



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.

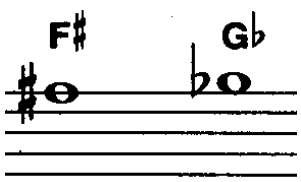
6. Place the mouthpiece in the mouth so that the lower lip touches the thumb that was placed just below the line. The thumb should serve as a “stop” allowing just the right amount of mouthpiece in the mouth. Too much mouthpiece in the mouth will cause a harsh, raucous tone. Too little mouthpiece in the 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.

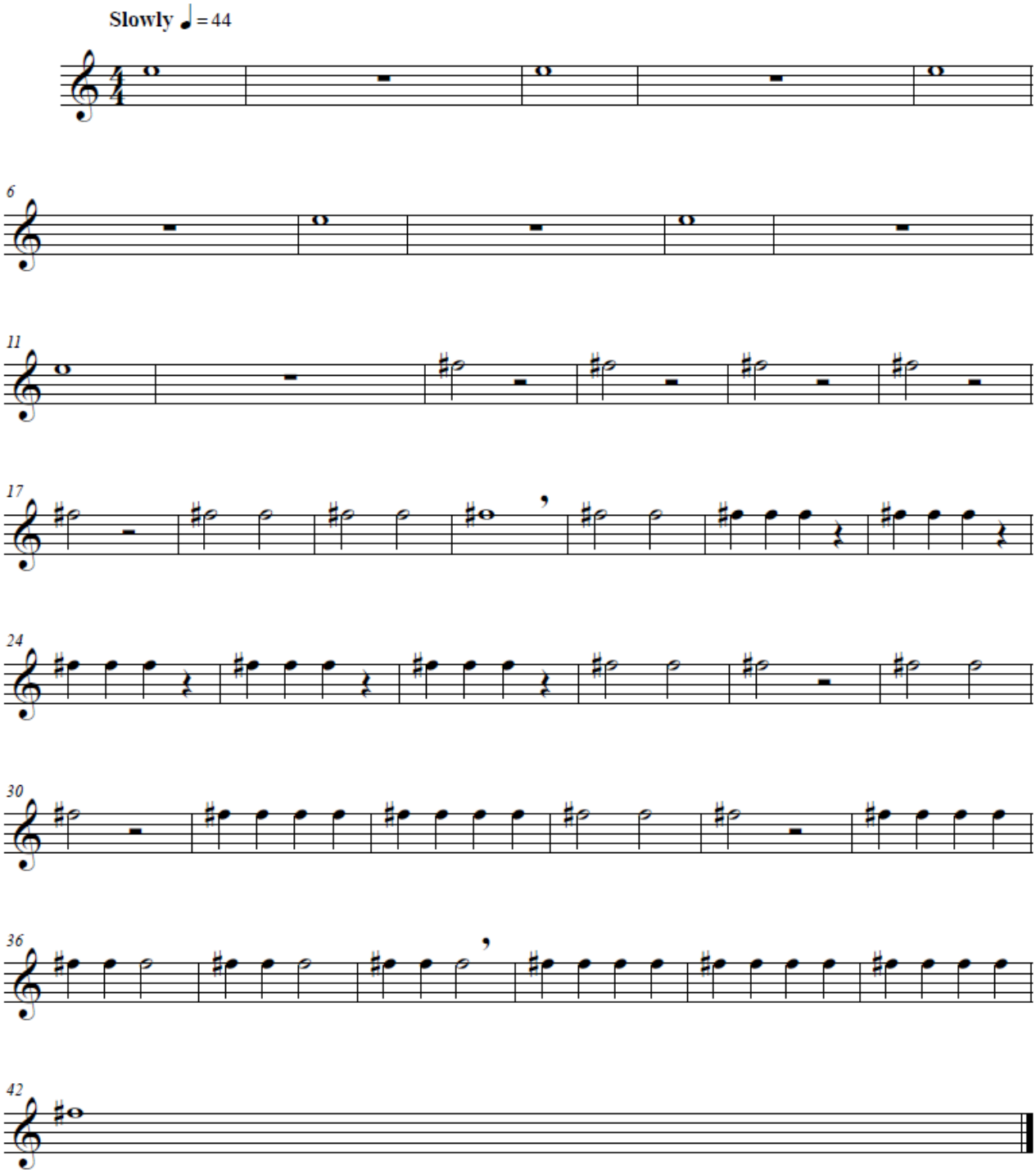
9. Take a full breath of air (filling the back of the throat) and play a long, steady tone.

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



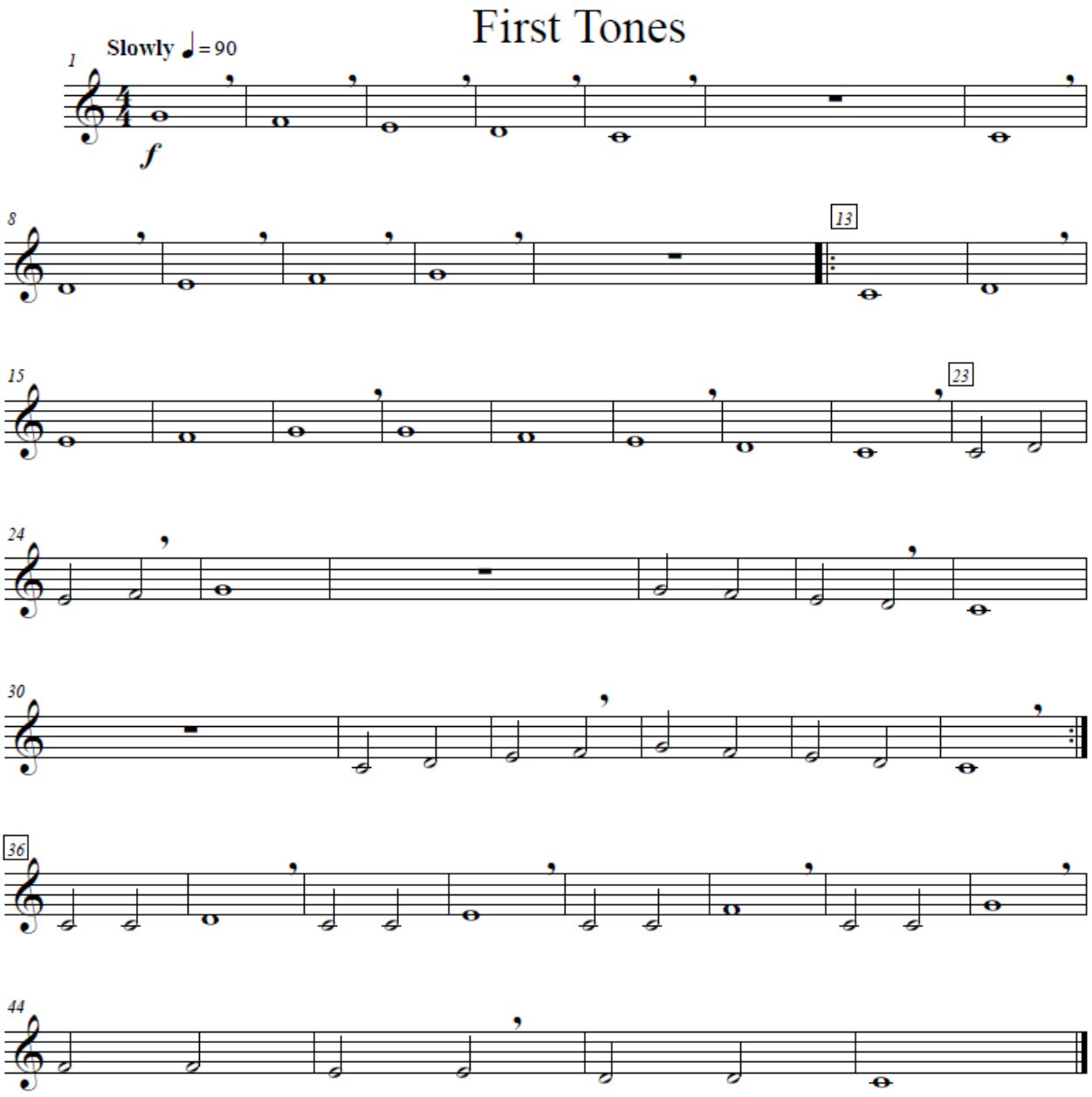
This first exercise requires the use of only a mouthpiece.

Mouthpiece Exercises



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.

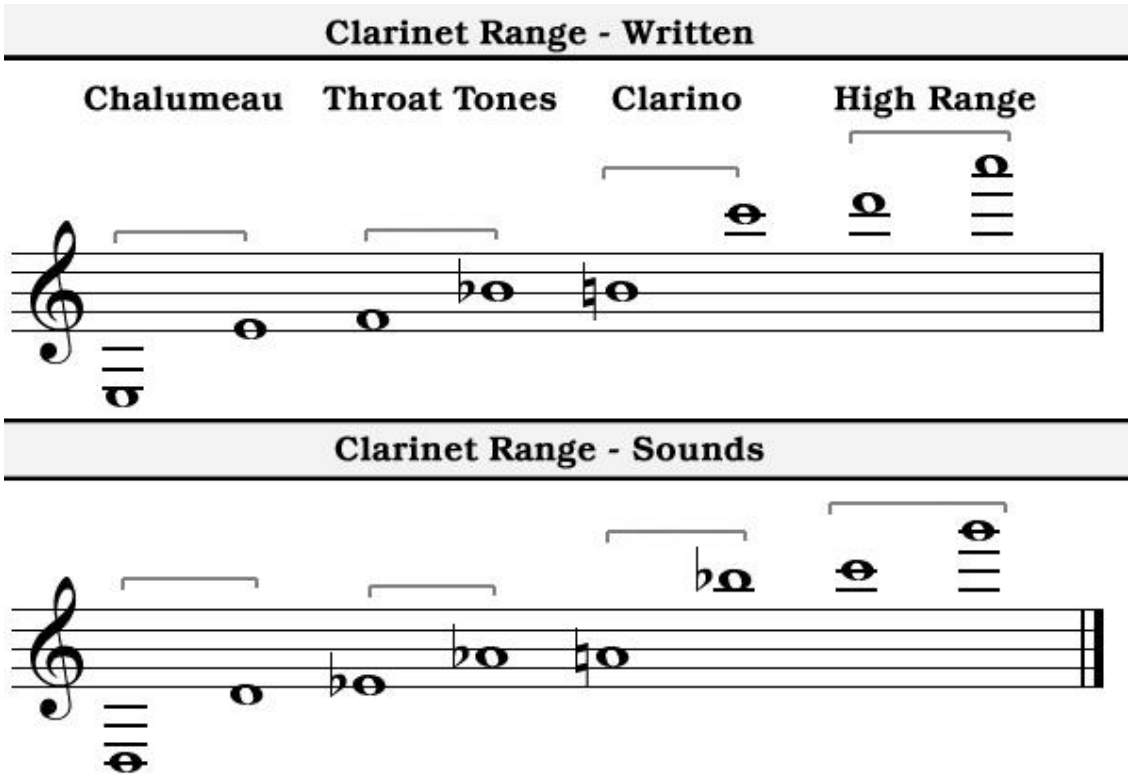


Good Clarinet Tone

The **Tone Quality** of on 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 players sound.

Registers and Range: The clarinet is divided in to 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 Clarion 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.

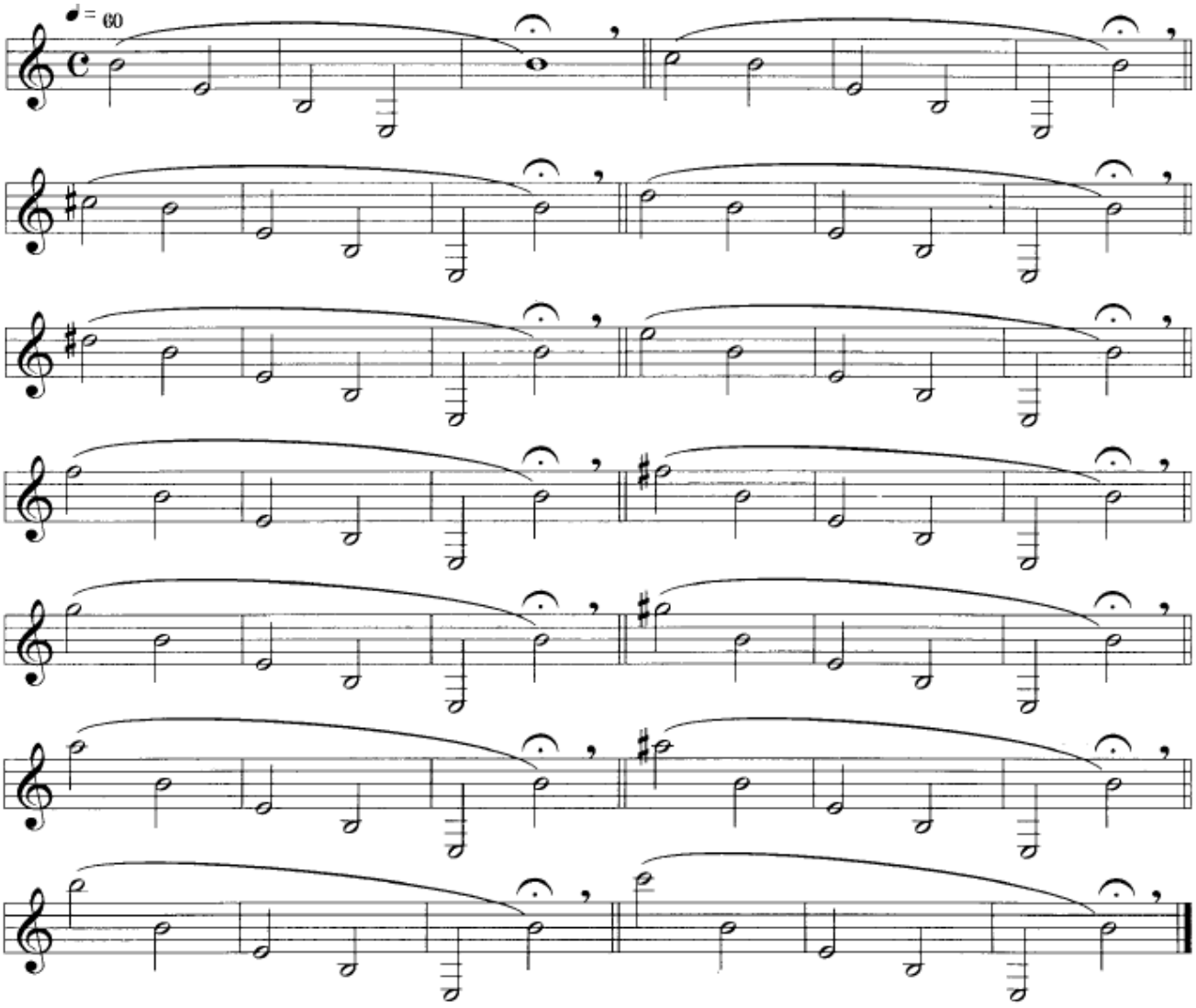
Clarinet Registers and Range Figure



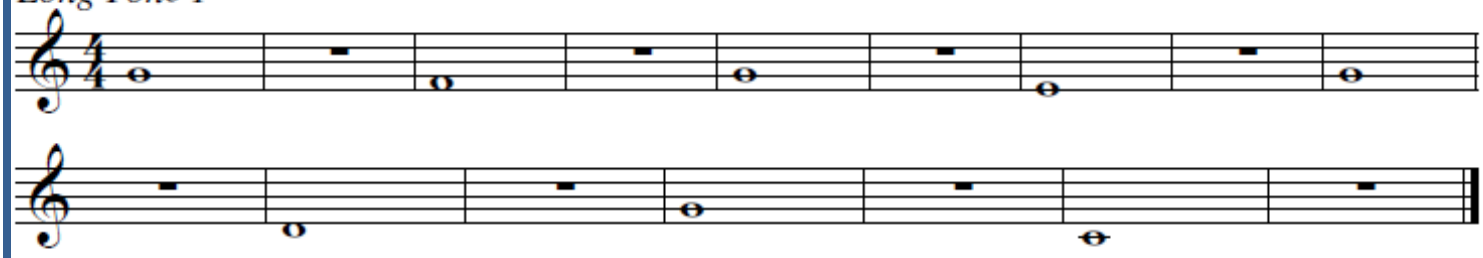
Breathing and Air Stream are a very important and also a natural thing we do every day. Breathing correctly helps create a full and complete sound. Here is a basic breathing exercise:

- 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.

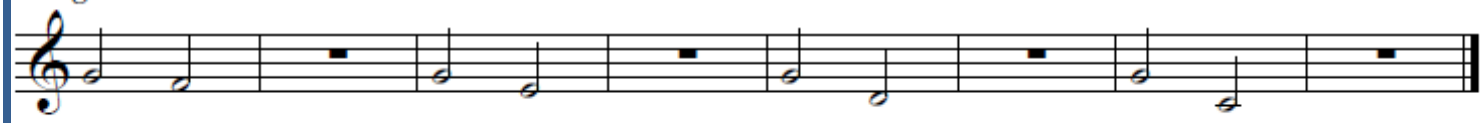
A **Breath Mark** is comma symbol found in clarinet music telling use when and where to breath. Always breathe on a breath mark and take as big a breath as possible. This will expand the quality and the length of your sound. Always take a big breath at the beginning of a song to ensure a full and clean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



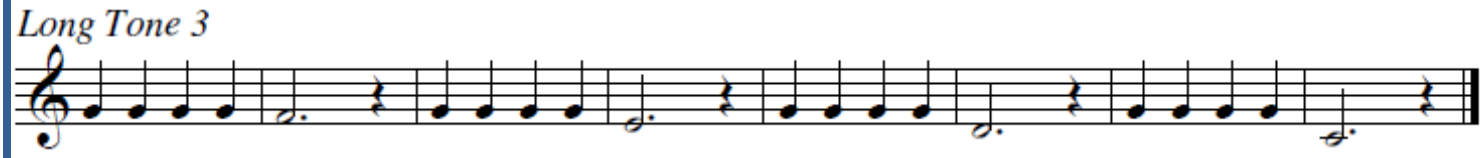
Long Tone 1



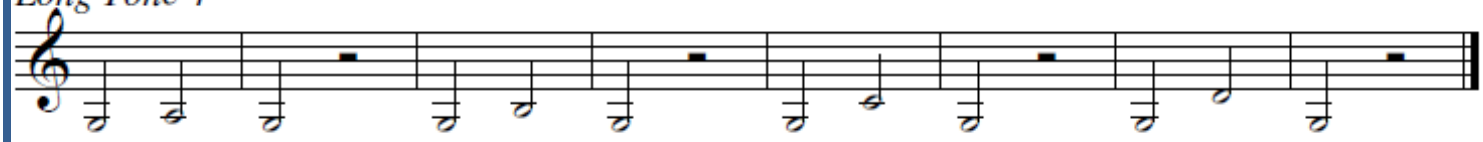
Long Tone 2



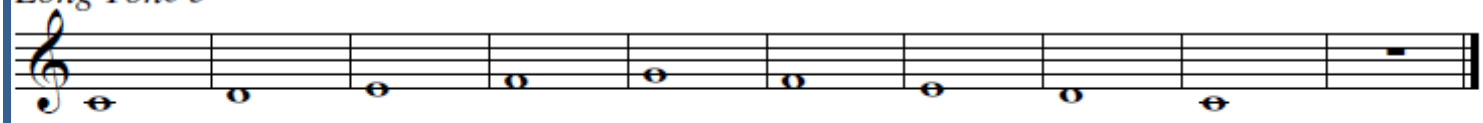
Long Tone 3



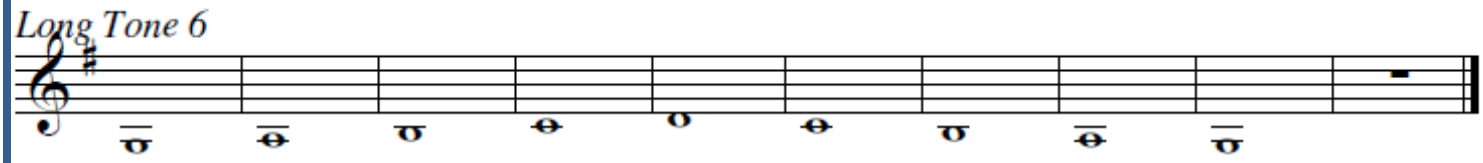
Long Tone 4



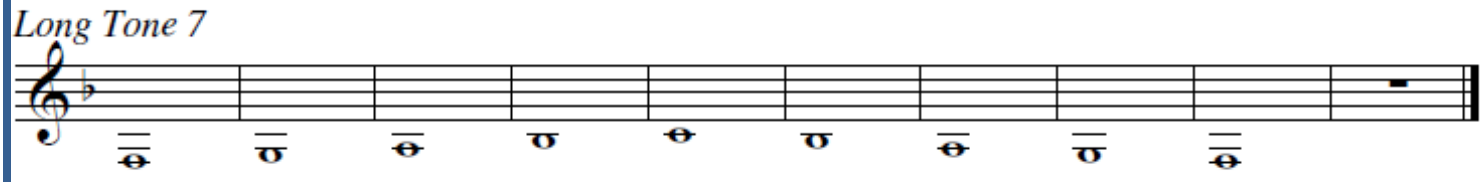
Long Tone 5



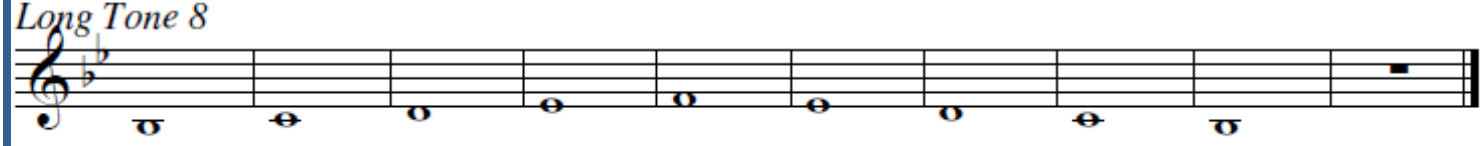
Long Tone 6



Long Tone 7

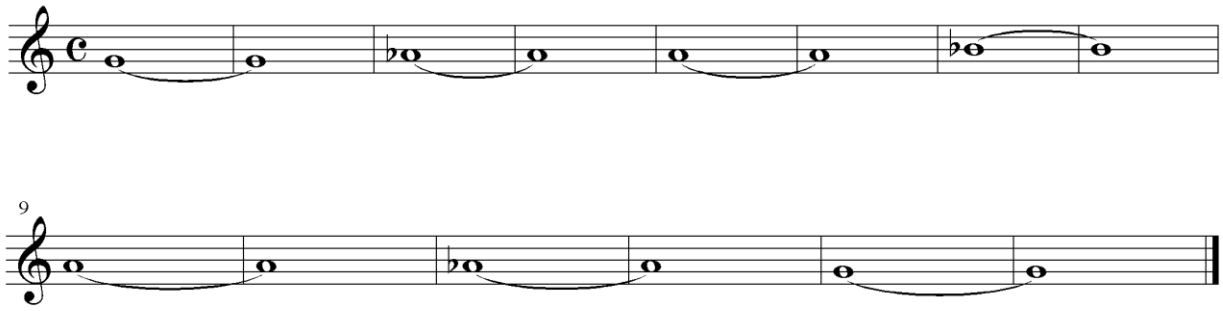


Long Tone 8



Tone and Range Exercises

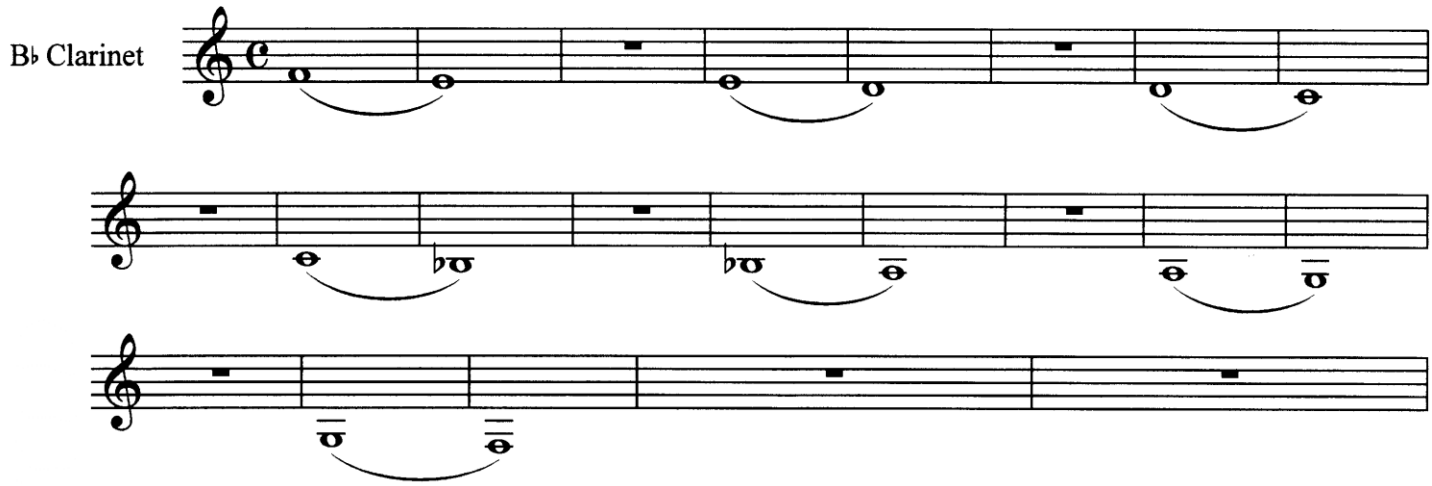
The **Throat tone**s usually sound stuffy than other tones on the clarinet. Practice playing these tones with full air support, and work on developing a full, solid, and round tone. Also remember to take big deep breaths and to use all your air when playing this study. Start at the softest possible volume and gradually increase to the loudest possible volume before decrescendo down to the softest volume. You can try putting your fingerings down on your right handed keys to add a solid body and warmth to the sound.



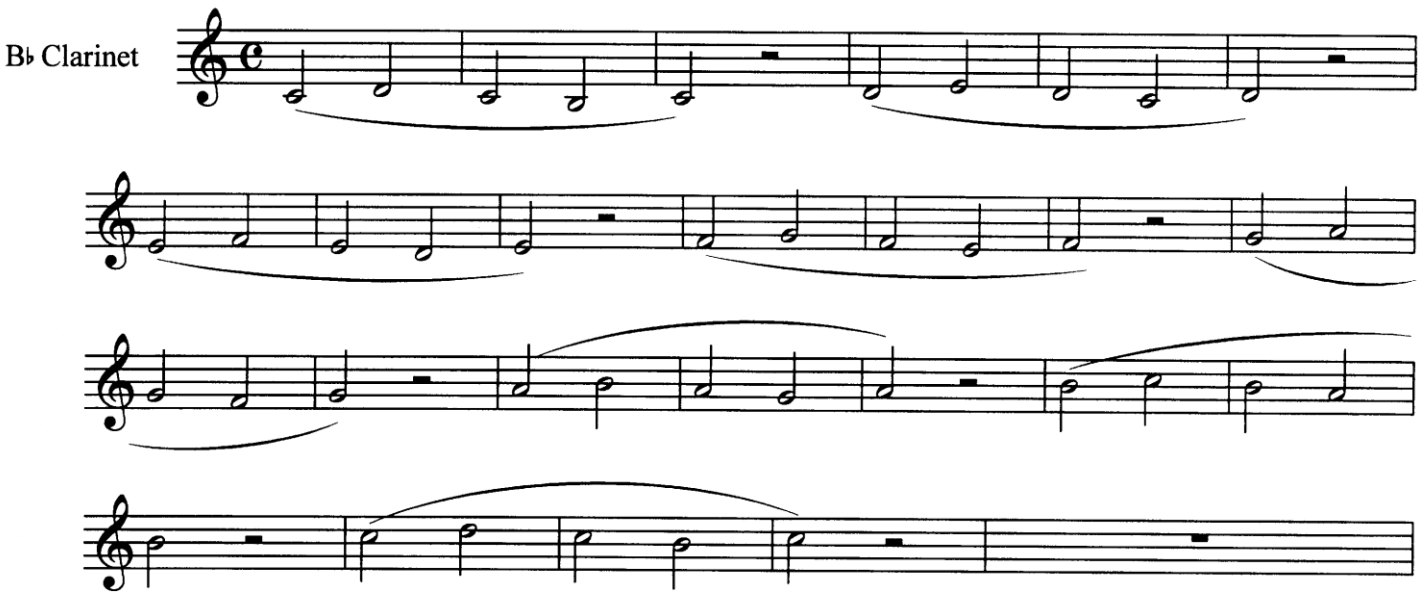
The curved line above or below two or more notes of <u>different pitches</u> are called **Slurs**. In other words we tongue the first note of a slur, but we do not tongue the rest of the notes in the slur.

The **Chalumeau Register** notes are sometimes the hardest notes to play, and easily forgettable as most would rather play higher notes on a clarinet. The next exercises are designed for more advanced students who already know the lower range fingerings in the Bb concert scale. In this exercise there are no dynamic markings or tempo markings so start with soft and slow then steadily increase both as you improve. *Remember to take big deep breaths and to use all your air when playing this study.*

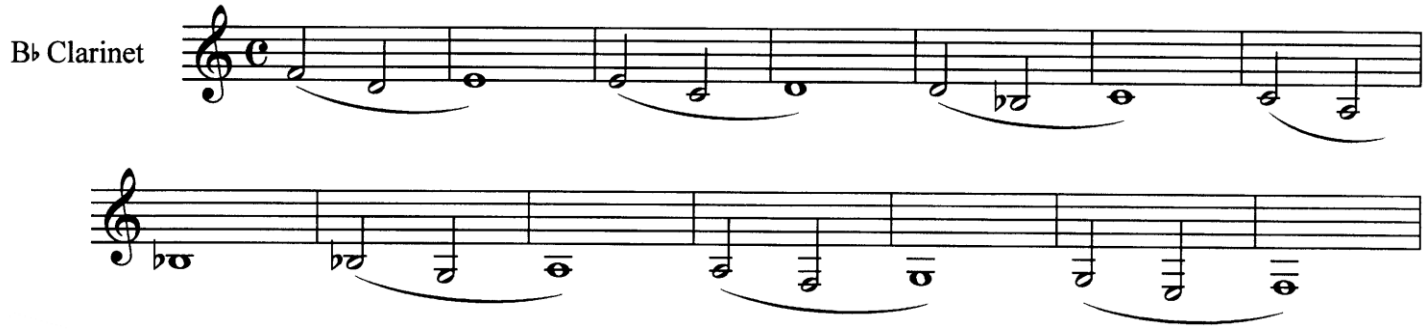
Chalumeau Exercise #1



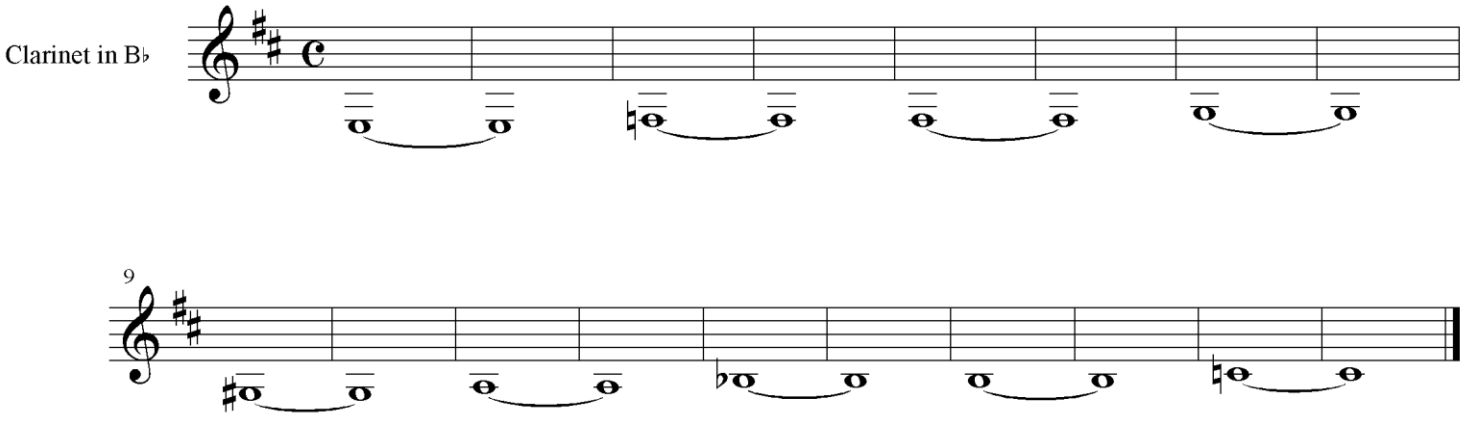
Chalumeau Exercise #2



Chalumeau Exercise #3



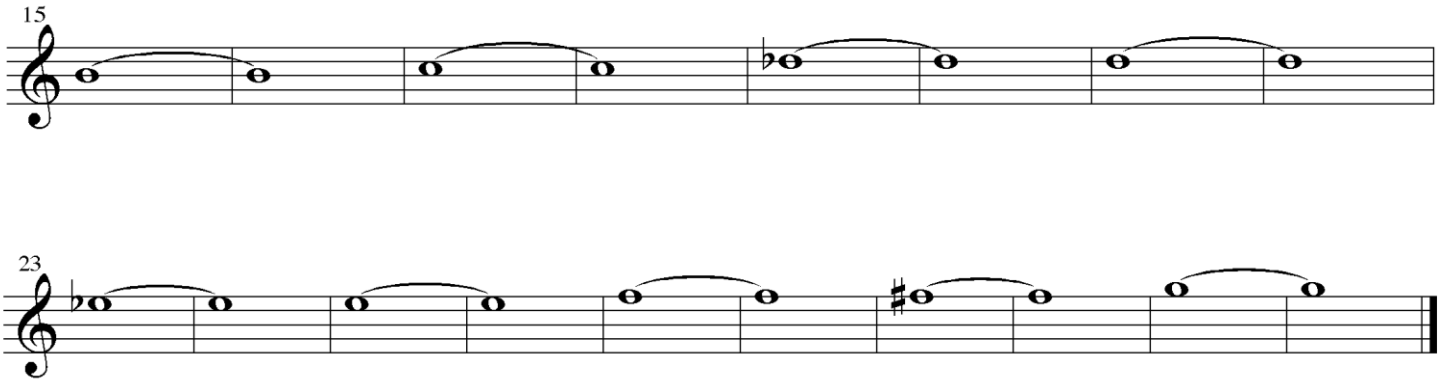
Chalumeau Exercise #4



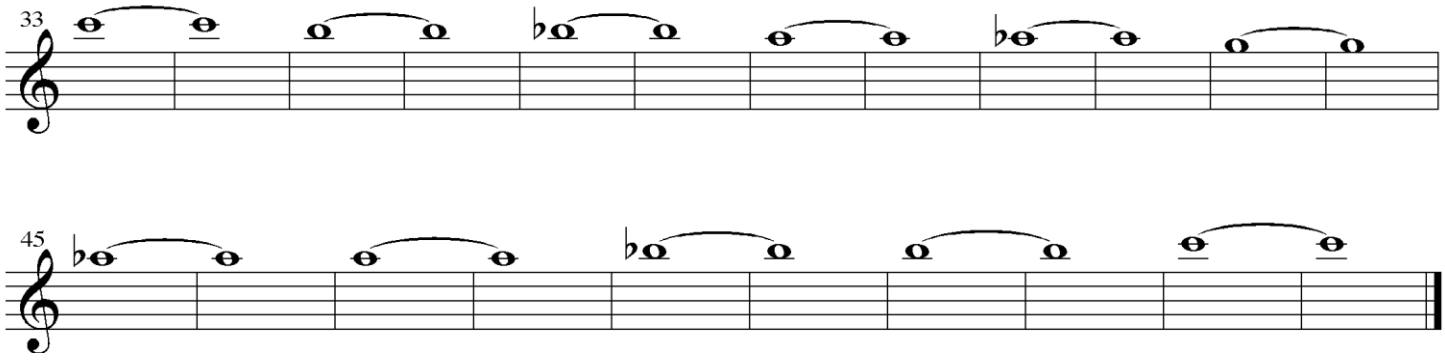
The **Clarion** and the **High Register,** also called **Altissimo,** notes are sometimes the hardest notes to play in tune. You will want to aim for a solid, full, and rounded tone. The next exercises are designed for more advanced students who already know the higher range fingerings in the clarinet. Start at the softest possible volume and gradually increase to the loudest possible volume before decrescendo down to the softest volume. Also remember to take big deep breaths and to use all your air when playing this study.

These upper register notes will require a more focused sound and are very likely to have intonation problems. These may need to be practiced with a tuner. Work toward getting a clear, consistent tone, with good intonation. Remember to take big deep breaths and to use all your air when playing this study.

Clarion Exercise

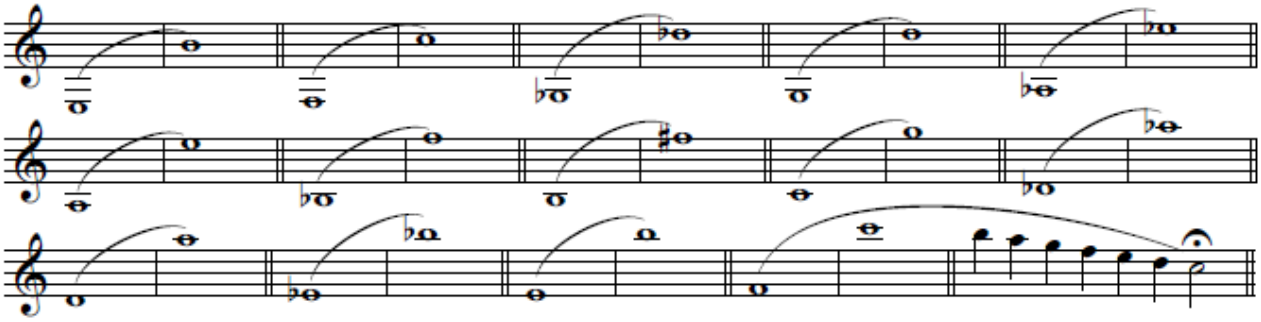


High Range Exercise

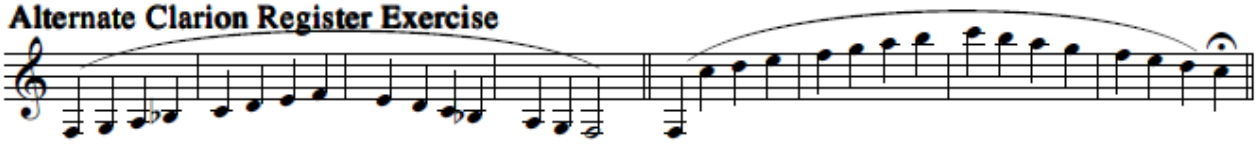


Exercises for Clarinet

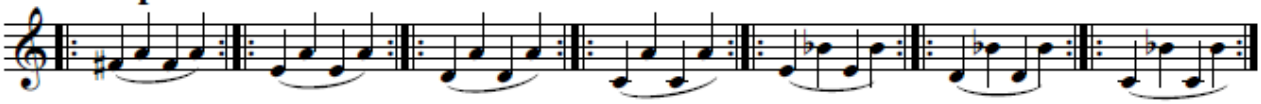
Twelfths



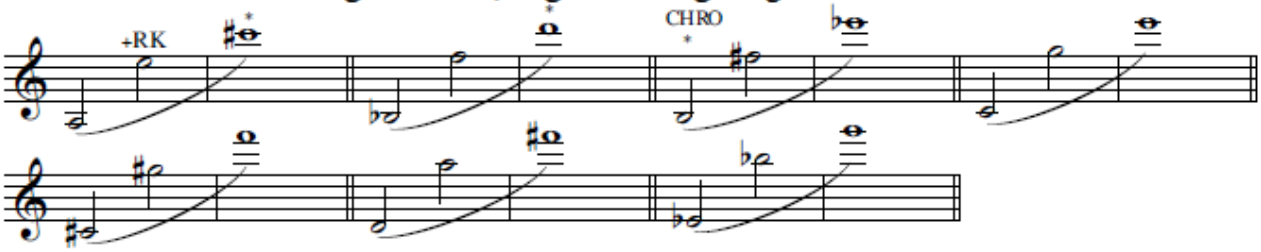
Alternate Clarion Register Exercise



Break Preparation Exercise

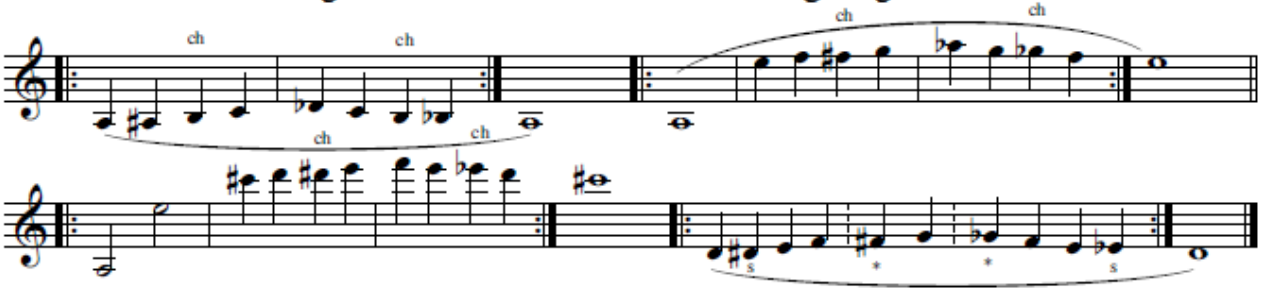


Twelfths + Sixths or Long Twelfths; High note fingerings

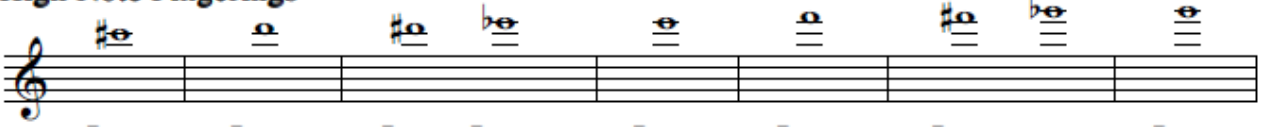


* slide left first finger down gradually venting the tone hole to reach this note

Alternate Altissimo Register Exercises and Chromatic Fingering Exercise



High Note Fingerings

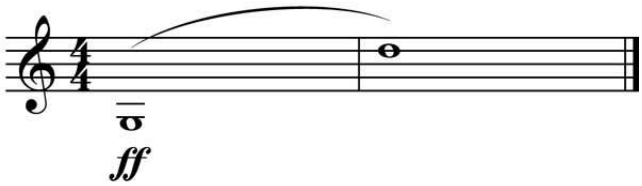


The Break

Crossing the break is a major step in learning the clarinet. The break is going from the chalumeau or throat tone registers up to the clarion register by operating the “register” key with the left thumb. The first thing a clarinet player must do is to know the notes on both sides of the break. The “break” is a nickname for an interval that is commonly “broken” on clarinet. If you wonder how an interval is broken, think of it as "not smooth" or as a gap in the sound.

Using a **mirror** is helpful for taking a look at your embouchure while you are learning the break. Play a nice, long-tone low G focusing only on this note for now. Make sure it is a solid, full, clarinet sound. Try not to change dynamics and prevent any waves in the air and tone. For beginning students, make sure you are covering all of the tone holes completely with the fleshy part of the fingers.

Now that you’ve established a nice sound, do the following: Play a long low G and then push the register key and play the D (fourth line on treble clef staff). Hold the D out for a whole note as well.



What happened? Did the D come out smoothly or did the transition from the G to D break the sound? Both notes should sound like they belong together. Your Air should be steady, embouchure steady, and the thumb (already positioned and ready on the register key) pivots to open the key efficiently. Usually, a big “break” in the sound occurs. Hence the name, “break” or, a big bump to the upper D is heard. Sometimes a “squeak” can happen to you. Squeaks are no fun for you or your audience. From low G to fourth line D is a large interval.

Common Problems: When you play up to the D again blow through the notes and pay close attention to your chin. Are you doing the following?

1. Making Chin movements
2. Biting down harder
3. Forming a “Strawberry” chin.

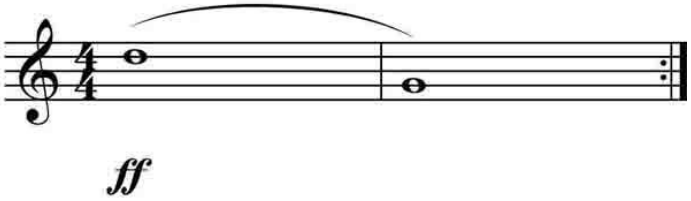
A “strawberry or raspberry” chin is pushing your chin up onto the reed. Playing the clarinet has a correct chin and an incorrect chin. The “strawberry” chin pushes up toward the reed and presents a “mushy” embouchure. Since you bite down more to make the register change smoothly, the strawberry chin becomes more pronounced (and probably a little more red).

Other problems with **Crossing the Break** Include:

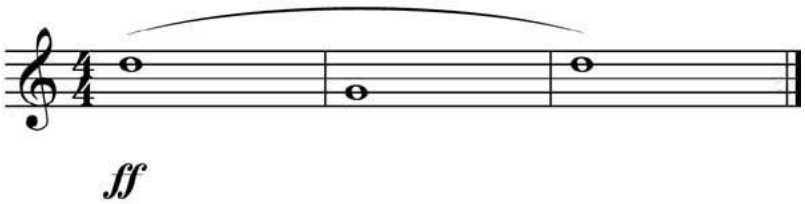
1. Not enough **air support**.
2. Thumb is not positioned over the key and has to move "wildly" to open it. This movement sometimes takes the thumb off of the left tone hole (creating a break or squeak).
3. You concentrate so hard on operating one key, you depress other keys as well (the side G# key is often the culprit).
4. Sometimes the fingers come off of the tone holes slightly to create air leaks.

When you play the lower G and blow over the break and depress the register key to go to D, your chin will want to scrunch and your teeth will bite to get the higher note out. Your body is saying, "I need a firmer embouchure to get into the higher register."

Descending over the break: Start on the same D. Play it as a whole note and then slur down to OPEN G. Keep the right hand down. Concentrate more on the chin and embouchure than the fingers.

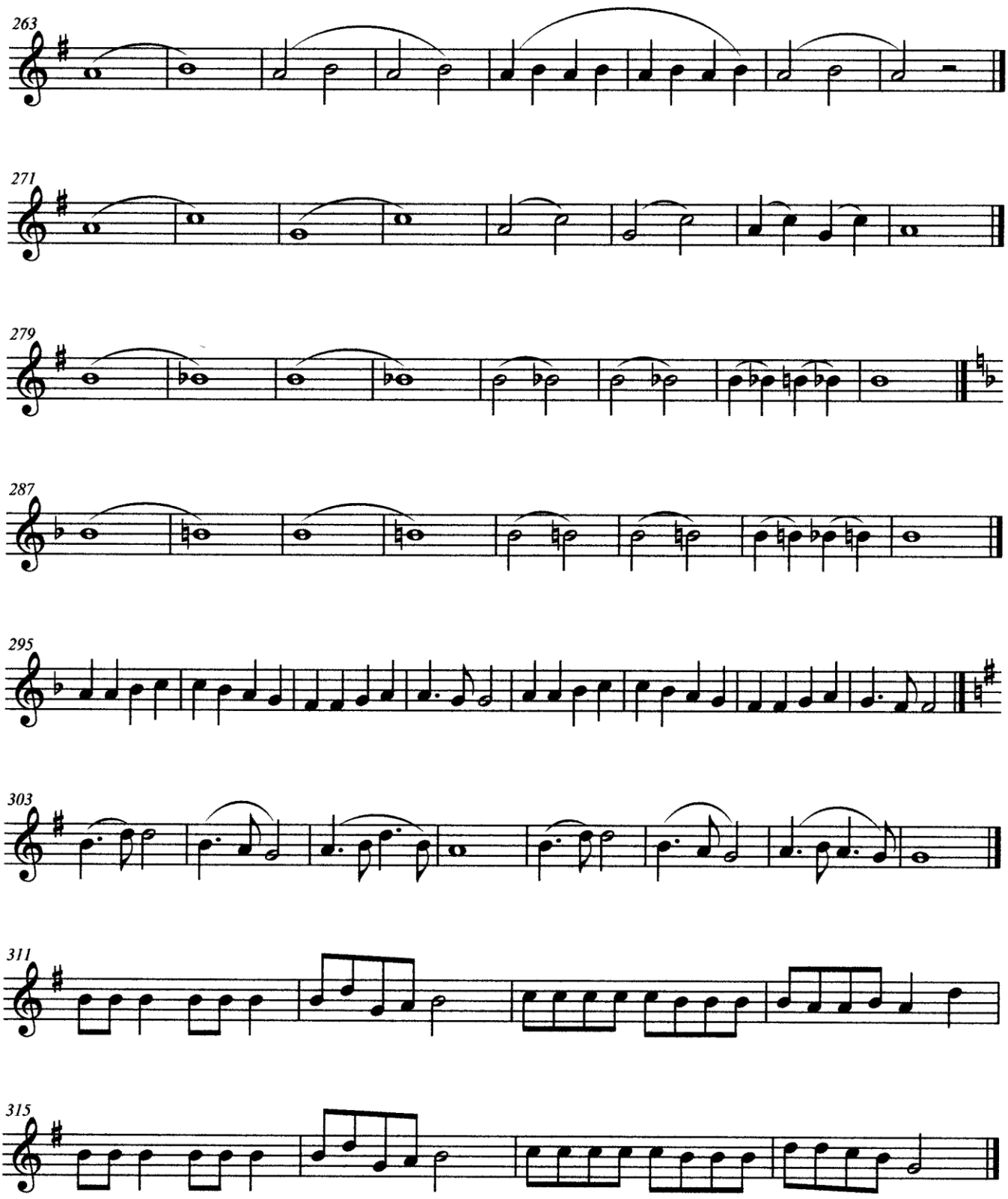


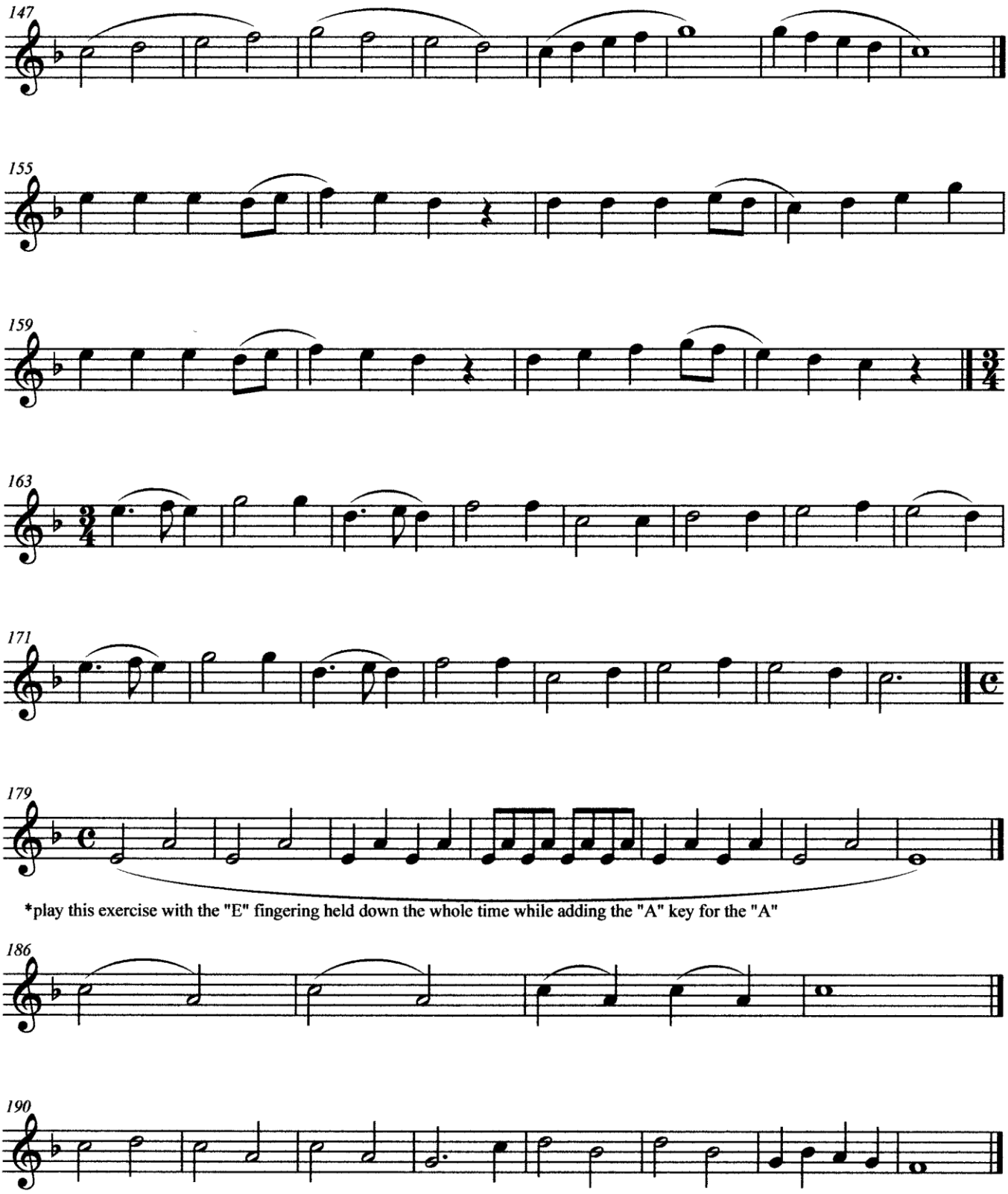
Once again use a mirror if possible to help see what your mouth is doing. Now play a D and slur down to open G. Most often, the chin DROPS with a descending passage below "the break." So, watch yourself. Play the D then slur to G. WATCH YOUR CHIN. ATTEMPT TO SLUR TO THE LOWER NOTE WITHOUT DROPPING THE CHIN. Keeping your embouchure steady, picking the fingers up efficiently and blowing through the interval change should sound really smooth and beautiful.



Play D, pick your fingers up to play open G, put your fingers back down to return to the D. WATCH THE CHIN. If you can play this interval nice and smooth and NOT move the chin, you accomplished your mission. If your chin is perfectly stable and the interval is "broken," perhaps all of your fingers are not closing down all at the same time. Practicing Crossing the Break correctly takes time both on the part of keeping a stable chin, having proper air support, a good clarinet embouchure and moving all of the fingers at the same time.

Work on the following exercise very slowly taking your time to concentrate on one thing at a time. For instance, play a system of notes and look at the chin only. Or, look at the fingers only.


263
271
279
287
295
303
311
315



*play this exercise with the "E" fingering held down the whole time while adding the "A" key for the "A"

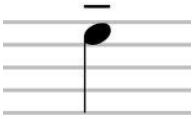
Articulation

Articulation is the way you start, play, and end a note. Tonguing is one way to articulate a note. Your tongue is like a faucet or valve that releases the airstream. Tonguing means to use your tongue to start your sound. Here are some steps to help you learn articulation by tonguing.

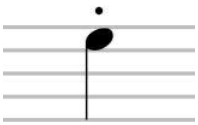
- Be sure you set your embouchure before playing
- Place the tip of your tongue slightly (millimeters) below the tip of your reed. With your tongue in this position no sound should be produces by your air and the reed.
- Breath in through the corners of your mouth
- Build up air pressure against your tongue by using air support from your lungs before releasing the tongue.
- Now, while the air is moving, release the air over the reed by dropping the tip of the tongue downward only millimeters away from the reed. Make sure this motion is down (toward the bottom of the mouth NOT backward toward your throat).
- Release the air with movement of the tongue, to produce a sound as if you were saying the word “doo” or “dah.” Your tongue should not make you sound suddenly louder.
- Repeat this process when playing notes that follow rests.
- Keep the tip of the tongue as close to the reed as possible for more articulations
- Do not allow your cheeks to puff out. Keep your cheeks in while playing.

Here are some terms and symbols we use for articulation:

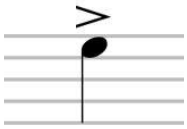
- **Tenuto:** a line above or below a note telling us to play a note for full value with very little separation between it and the next note.



- **Staccato**: is the dot above or below a note telling us to put a space between notes or in other words separate/detach the notes with space.



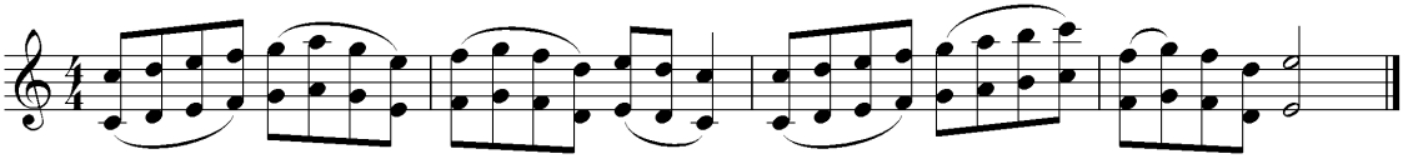
- **Accent**: is a small arrow like symbol above or below a note that looks like a small decrescendo. This does not mean to tongue a note harder. This symbol tells us to play a note slightly louder with more air and is similar to a little one note decrescendo.



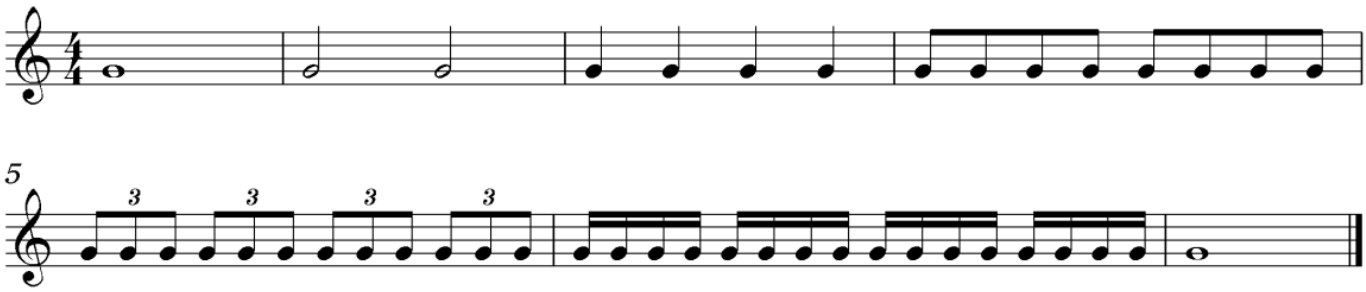
- **Slur:** is a curved line above or below two or more notes of different pitch. They tell us not to separate notes but to connect them. In other words we tongue the first note of a slur, but we do not tongue the rest of the notes in the slur.

Play each of the exercises as written the first time. Then play each exercise four more times with the first time tenuto, the second time staccato, third time accent the notes on beat one and three. The fourth time play accents on counts two and four.

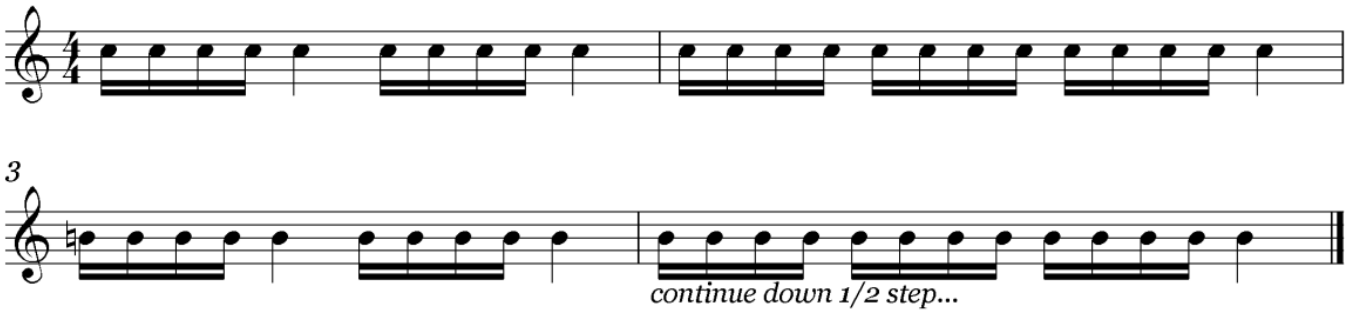
Lip Slur Exercise



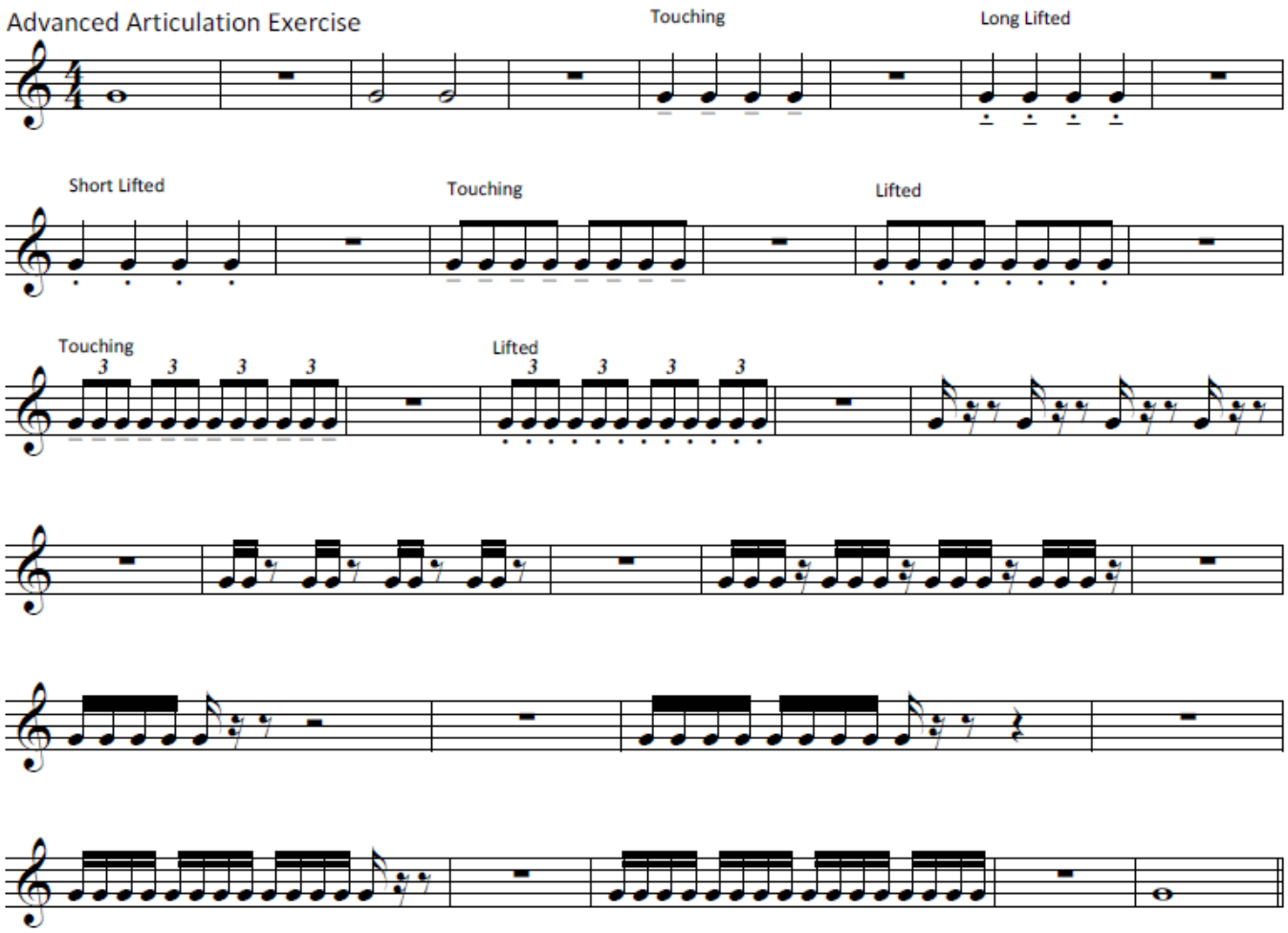
Rhythmic Articulation Exercise 1



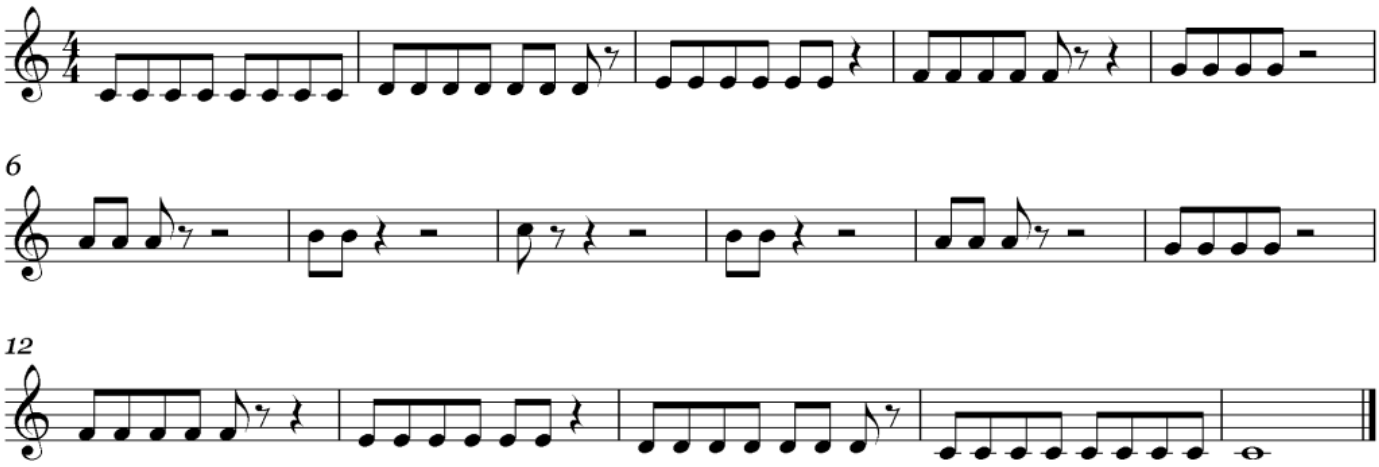
Rhythmic Articulation Exercise 2



Articulation & Long Tone Exercises



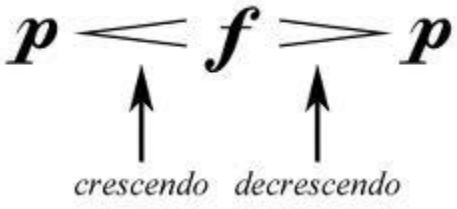
Rhythmic Articulation Exercise 3



Dynamics

Dynamics are symbols that tell us how loud or soft to play something. Here is some vocabulary and symbols we use for playing dynamics.

- **Crescendo-**Gradually growing louder
- **Decrescendo or Diminuendo -**Gradually getting softer



- **Fortissimo-**Very Loud

- **Forte-**Loud

- **Mezzo Forte-**Moderately Loud

- **Mezzo Piano-**Moderately Soft

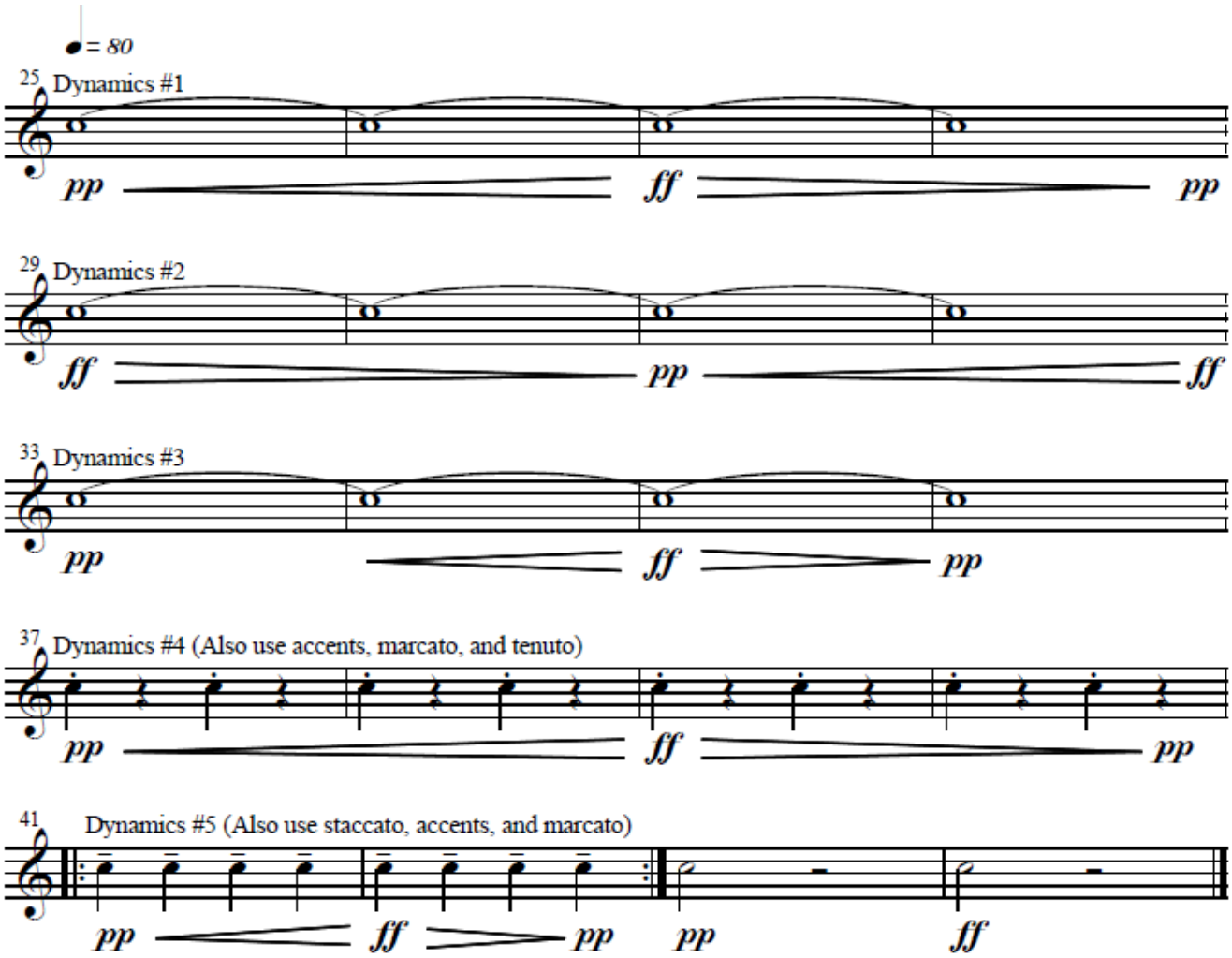
- **Piano-**Soft

- **Pianissimo-** Very Soft

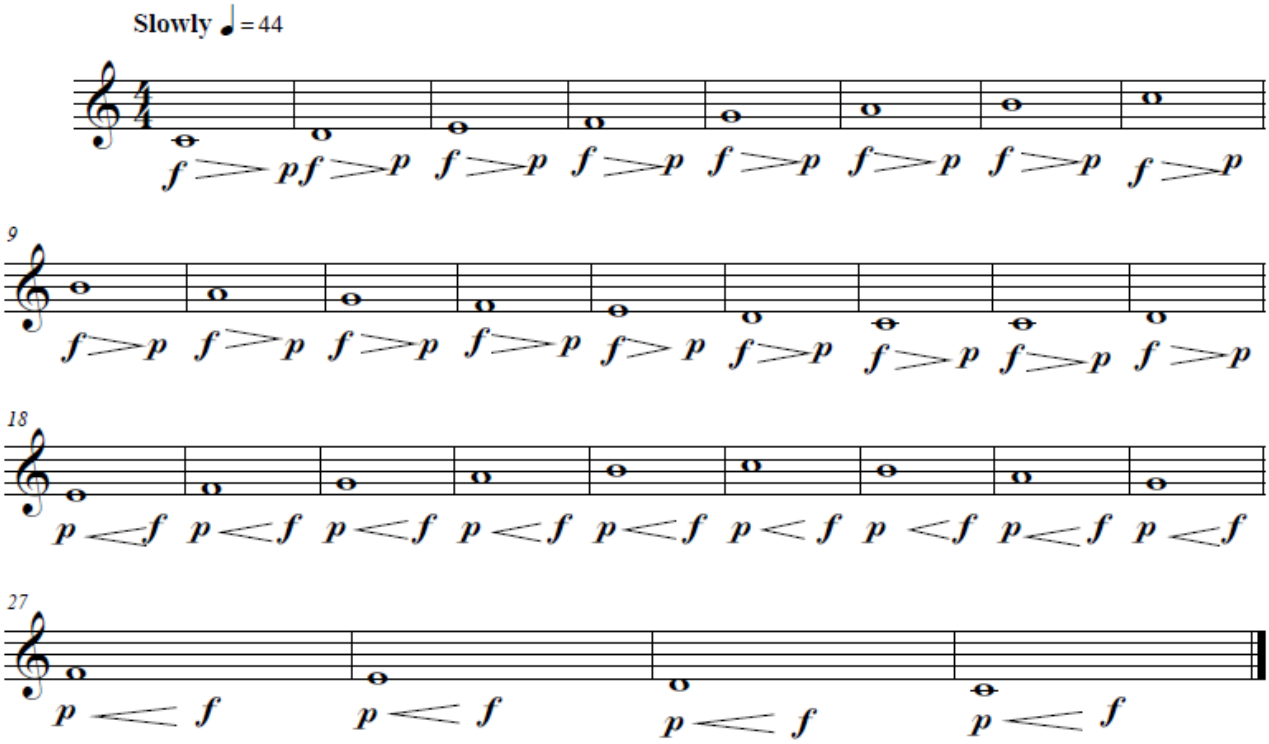
Intonation and Dynamics

It is important to be able to play in tune as you change dynamics on the clarinet. The following is a simple concept to help understand dynamic-to-intonation relationship.

- Crescendos may tend to blow flat. To overcome flatness on crescendos: drop the lower jaw slightly, Maintain breath support while increasing the velocity of air stream. Increase lower lip pressure slightly
- Decrescendos/Diminuendo may tend to blow sharp. To overcome sharpness on diminuendos, maintain your breath support while decreasing the velocity of the air stream. Relax the embouchure slightly in your lower jaw and lower lip.
- Make all dynamic changes by blowing air fast and slower.

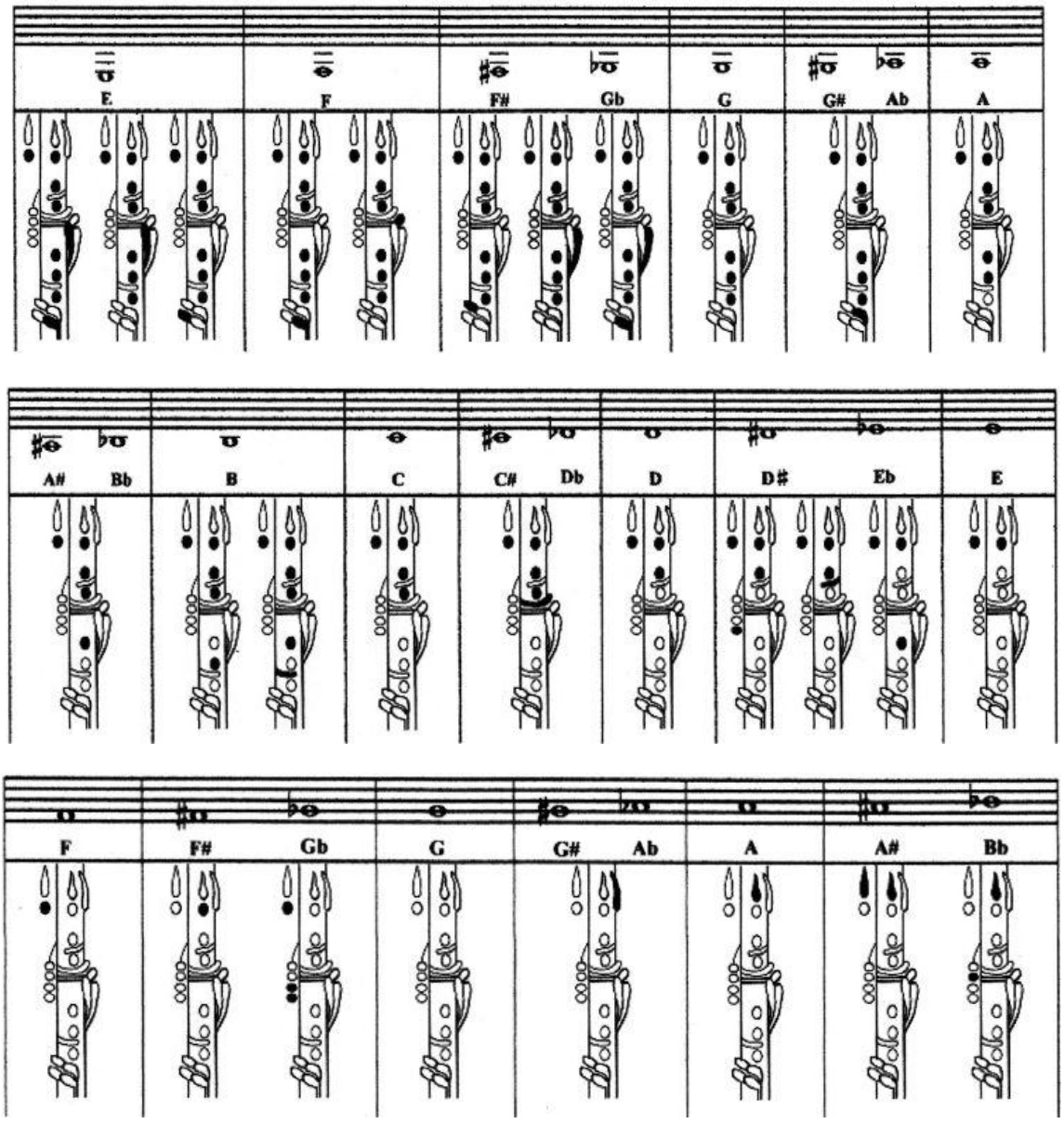


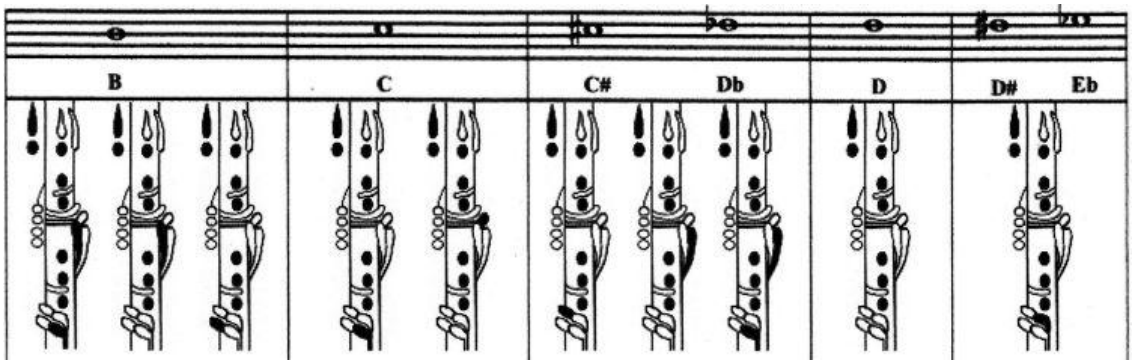
Dynamics

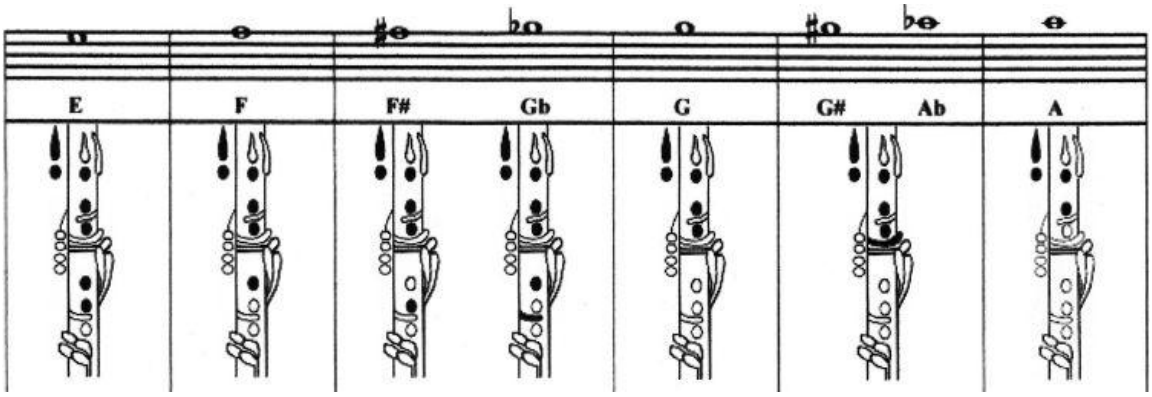


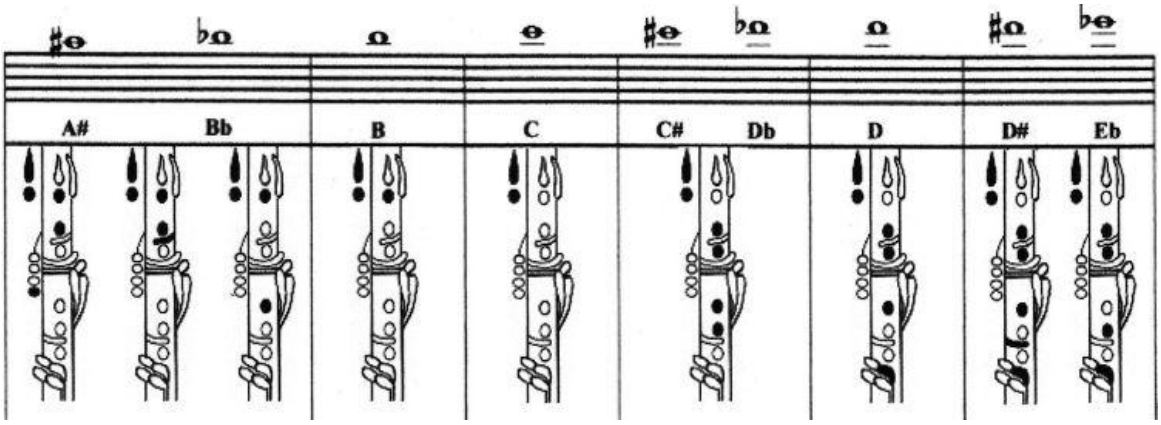
Fingering Basics

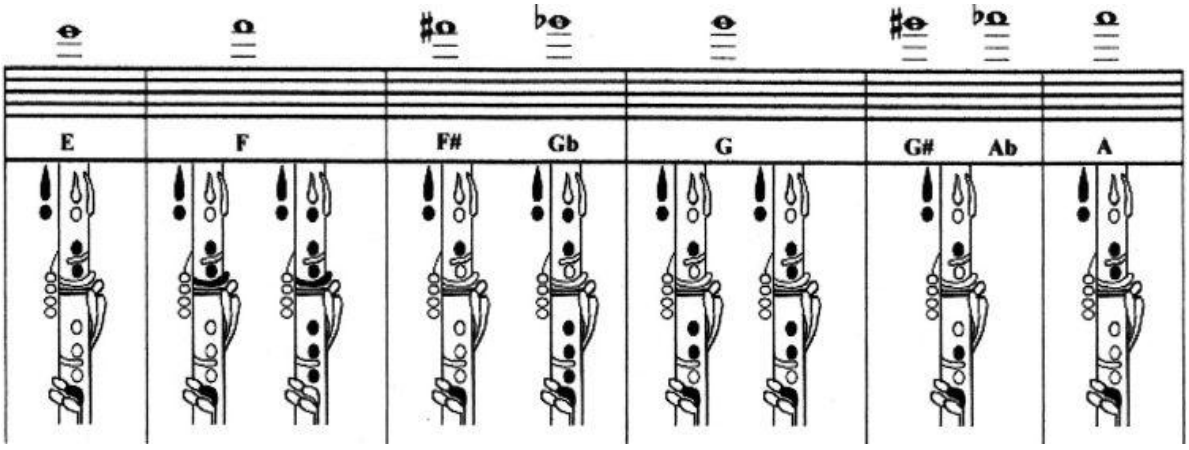
This chart tells you the standard code used in most clarinet fingering charts and diagrams. Illustrated with the fingers of your right and left hands — those keys that are to be pressed are in red or in other diagrams black. Those that are not shaded, mean that those keys are open or not pressed down. The right-hand thumb isn't listed because its job is solely to balance the clarinet, not to press any of the clarinet's keys. Keep in mind some notes have multiple fingerings with different levels of intonation.



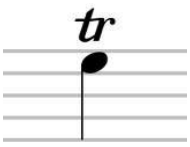

B
C
C#
Db
D
D#
Eb


E
F
F#
Gb
G
G#
Ab
A

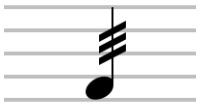

A#
Bb
B
C
C#
Db
D
D#
Eb


E
F
F#
Gb
G
G#
Ab
A

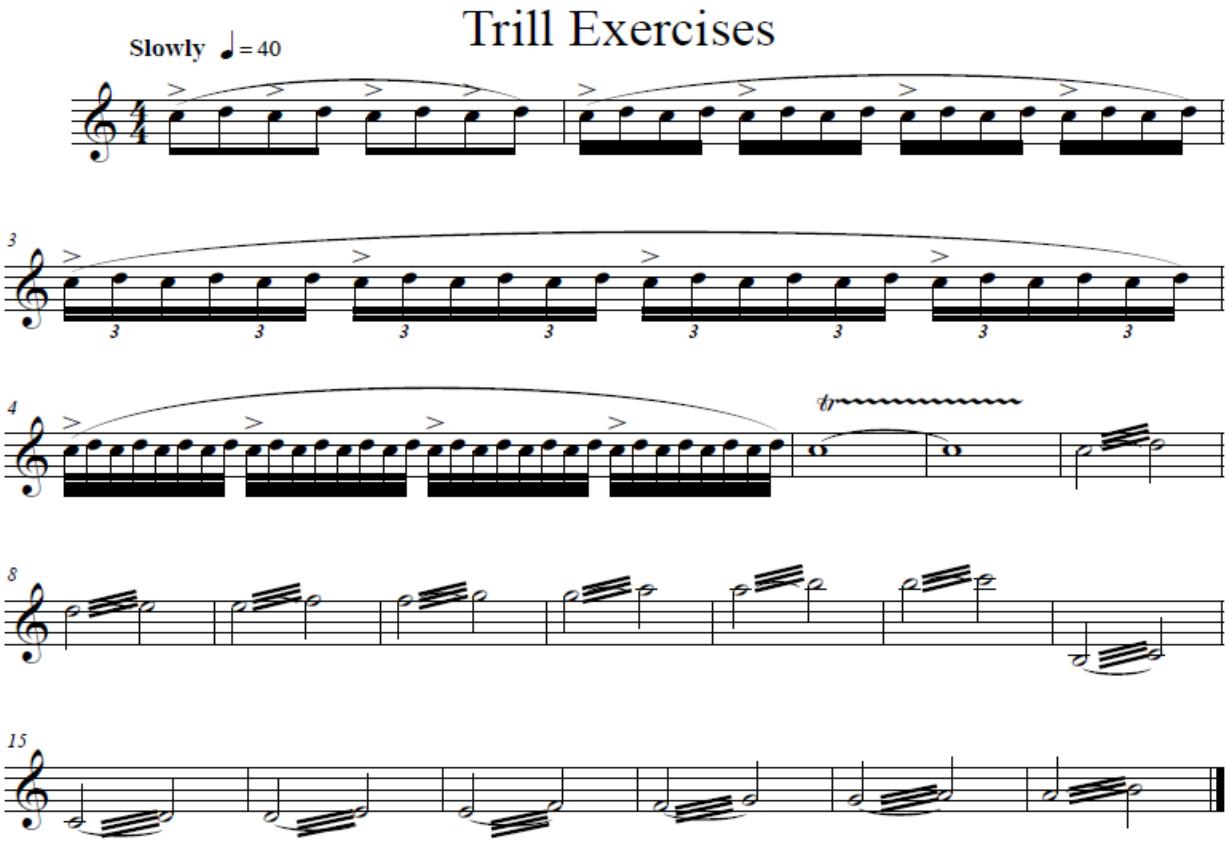
Trills and Tremolos



The **trill** is a musical ornament or decoration consisting of rapid alternation between two adjacent notes. In most modern music, it is indicated with a "tr" abbreviation or with a wavy line above the note and sometimes with both. To play a trill you have to rapidly alternate between the note indicated and the note directly above it in the given key signature. There are special fingerings for each type of trill and they are listed on the following page. The key that is rapidly pushed and released is shaded in red on the following chart.

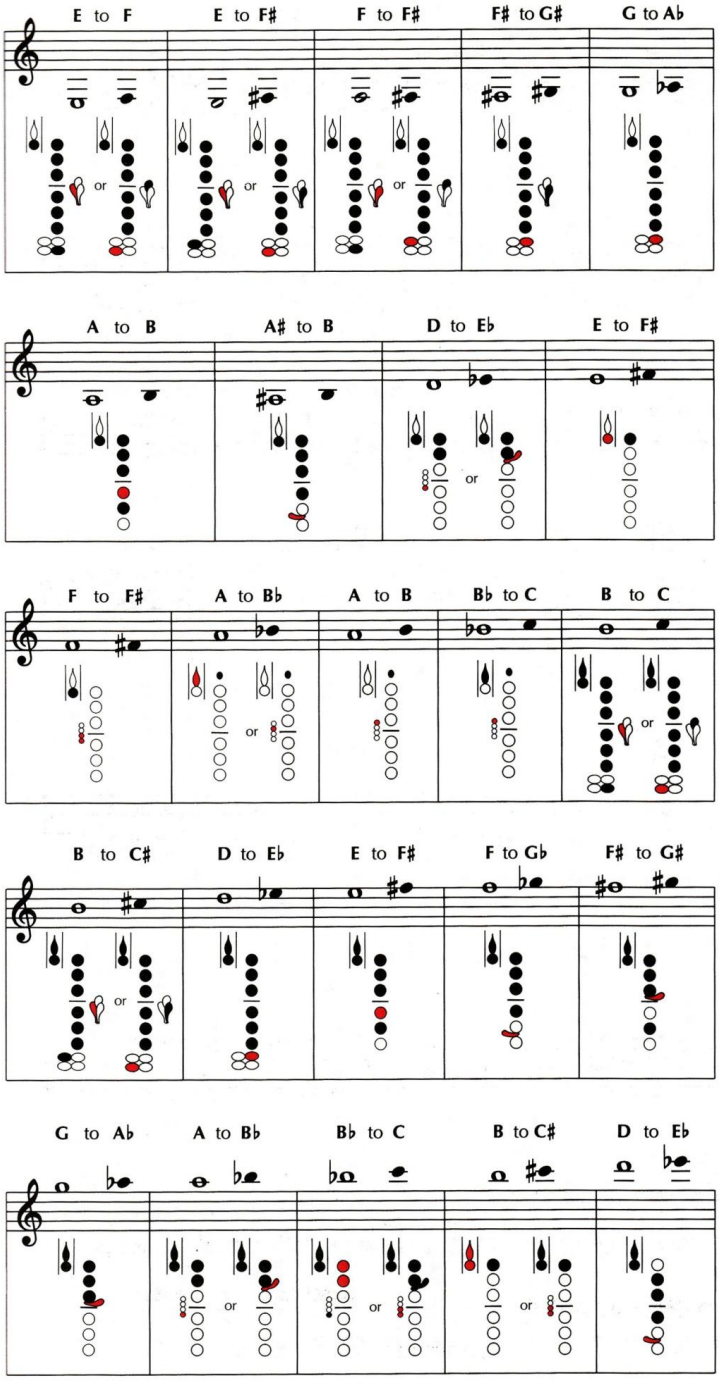


A **Tremolo** is a musical term that describes a sort of trembling effect and is very similar to a trill. The difference between a tremolo and a trill is that trill notes are adjacent notes and tremolo notes are not adjacent. Many tremolos can be played with the normal fingerings but some of them may require an alternate fingering if the original fingering does not work. In music, tremolos are indicated by strokes through the stems of the notes. The bars are drawn above or below the note, where the stem would be if there was one. Generally, there are three strokes, except on eighth notes, which have two, and sixteenth notes, which have one. Play the following exercise below starting the alterations slowly and then gradually speeding them up. Once you have this trill mastered pick a different set of trill notes or even tremolo notes and repeat the same process as below. Make sure your trills sound even before moving on to the next trill.



Trill Fingerings

The fingering that is rapidly pushed and released is shaded in red below for trills. Although the word trill is used to describe these fingerings they also serve another purpose. Trill fingerings can and sometimes are even mandatory to play a piece of music smoothly and to accommodate other types of ornaments like turns and grace notes. *Warning:* These are not substitutes for regular fingerings so beware of poor intonation on these fingerings.



Tuning Basics

Intonation in band refers to how accurate a pitch is on your instrument. Tuning an instrument is checking and fixing a pitch to make sure it is accurate. A clarinets intonation can be adjusted mostly by the barrel. As you become more developed as a player you will eventually learn how to adjust your intonation more accurately by your embouchure. To start push the barrel in all the way and then pull it out about a 1/8 of an inch. There are two ways to tune an instrument one is by using your ears and listening to your instruments pitch and then comparing it to a reference pitch. The other is by using an electric tuner to show you if your pitch is accurately in tune. Every note on your instrument can be played three ways:

In tune: This means your instrument is in tune or right on pitch. Your pitch is neither too high nor too low.

Sharp: This means that your instruments pitch sounds above or higher than it is supposed to be.

Flat: This means that your instruments pitch sounds below or lower than it is supposed to be.

Today we have standard for pitch to refer to when tuning. The standard pitch for tuning is A = 440 hertz (Hz= cycles per second.) That means that A is at the frequency of 440 hertz and any one sounding above the note is sharp and any one sounding below that is flat.

Tuning by Ear

1. The first thing you need to know about playing in tune is that you have to hear the difference between notes that are out of tune, and notes that are in tune. When notes are out of tune, there is a pulsing sound. It sounds sort of like a “Wah, Wah, Wah” sound that occurs at a constant speed. The faster the pulsing or “Wah Wah”, the further the notes are from being in tune. The slower the pulsing or “Wah Wah”, the closer the notes are to being in tune. When two notes are in tune, there is no pulsing. They sound very smooth, as if only one musician was playing.

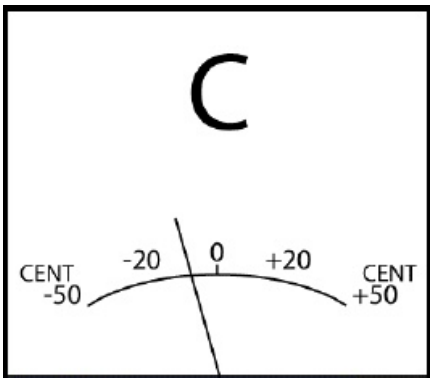
2. The next thing to know about playing in tune is learning to adjust your pitch so that it is in tune You will learn more about fixing intonation on the following pages. There are two different ways to adjust the pitch you are playing, one is mechanical and the other is physical.

    - Mechanical adjustments are the ways you can adjust your instrument by changing its length by adjusting the barrel or by using a different reed.
    - Physical adjustments are adjusting the way you play the instrument in order to adjust the pitch. This includes: adjusting your embouchure, using alternate fingerings, , or changing the air speed.

Tuning by Tuner

Every musician should have an electronic tuner. Smartmusic comes with a great tuner built in. Be sure that your tuner is calibrated to A=440. Most tuners have a needle that moves when you play a note into the tuner to show you your pitch.

It also has a display that shows you what pitch is being "heard" by the tuner and often times the tuner will show these notes in concert pitch. The scientific unit used to calculate how sharp or flat pitch may be is called "cent". You will be using cents to determine how sharp or flat you are if you are out of tune.



To the right is a basic picture of what you might see on a tuner if you played a concert "C". The "0" cent in the center of the tuner means a pitch is in tune. A Flat sounding pitch is indicated by the "-" sign and sharp pitch is marked with the "+" sign. You can see that the needle is not centered on the "0" so that tells us the note is not in tune. This "C" is approximately 10 cents flat, or lower than it should be to be. Now the musician has to decide how to adjust this pitch 10 cents higher in order to be in tune.

Fixing Your Intonation

After you have figured out your intonation problems they need to be fixed. It is important that you know what to do when you are out of tune so that you are able to fix the problem and play in tune. It is very important that you always do this with the best tone possible. The first thing you must do after you have appropriately warmed up is to set your instrument in tune. By doing this your instrument has the best chance to play the most notes in tune. This first adjustment should be a MECHANICAL adjustment. There are multiple ways to adjust the pitch while playing the clarinet, both physical and mechanical. The first thing is to check the angle used to hold to the clarinet then you can try the following:

<u>To raise the pitch (if the pitch is flat)</u>
1.) Push the barrel in
2.) Use a softer reed
3.) Alternate fingerings – check with your director
4.) Combinations of the above

<u>To lower the pitch (if the pitch is sharp)</u>
1.) Pull the barrel out
2.) Keep the embouchure firm and open the throat with flat tongue to create a lower vowel sound.
3.) Use a harder reed
4.) Alternate fingerings – check with your director
5.) Combinations of the above

It is very important that you learn to do this without allowing the tone to suffer. You must work to have a good embouchure, proper breath support and be an active listener to play with good intonation with a proper tone

Tips for Accurate Tuning

1.) Warm up thoroughly before tuning the clarinet

2.) Tune at a comfortable volume level (mf), with a smooth tone. No vibrato.

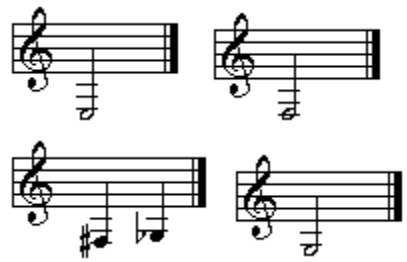
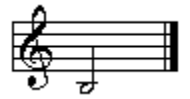
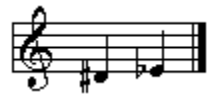
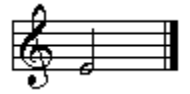
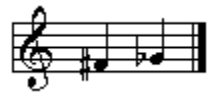
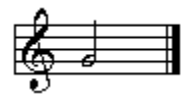
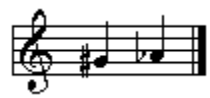
3.) Tune to a reliable pitch (electronic tuner, keyboard, etc.) using the recommended tuning note(s) below.

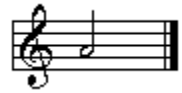
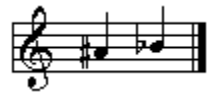
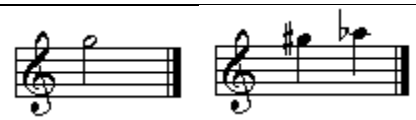
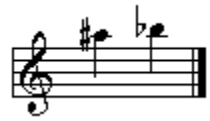
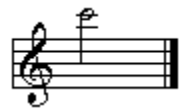
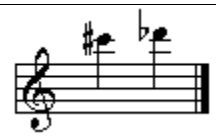
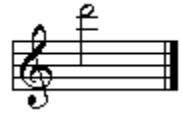
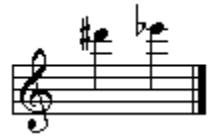
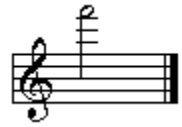
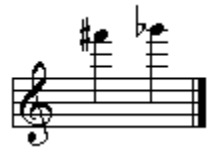
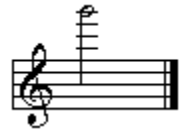
4.) Do not "humor" the tuning note by making physical adjustments. Play it straight. Adjust the head joint if the pitch is sharp or flat.

5.) Recheck the tuning note with the reliable pitch until it is in tune

Pitch Tendencies

Musicians have an important job while playing their instruments when it comes to playing in tune. Good musicians constantly monitor their pitch and make adjustments when needed. A musician must monitor and adjust pitch at all times. You can often predict intonation problems that might occur by getting to know your instrument better. When your instrument was built, it was made to play every note as close to in tune as possible; but, some notes will always tend to be sharp and some notes will always tend to be flat. In general opening the tone holes will raise the pitch and closing tone holes will lower the pitch. The following is a list of notes that tend to be out of tune on a clarinet. The list also includes remedies that you can use to fix those notes.

WRITTEN PITCH	TENDENCY	POSSIBLE SOLUTIONs
	Flat	No fingering adjustments
	Flat	T 123|1-B- use the small B key between the lower tone holes in the lower section
	Flat	Use the T 1--|1--
	Occasionally Flat	T 1--|---adjust the fingering by opening the right hand bottom side key to raise the pitch
	Flat	T ---|$_{34}$--- or add the lower side key on the upper section
	Sharp	---|--- add 4,5,6 to lower the pitch
	Sharp	$^{G\#}$---|--- add 4,5,6 to lower the pitch

	Sharp	--3|456F
	Very Sharp	Use the A and top side key on the upper section --3|4--F
	Sharp	Keep the embouchure firm and open the throat with flat tongue to create a lower a vowel sound.
	Sharp	Use the A key and top side key on the upper section 1--|4-- Keep the embouchure firm and open the throat with flat tongue to create a lower a vowel sound
	Sharp	Keep the embouchure firm and open the throat with flat tongue to create a lower a vowel sound.
	Sharp	Keep the embouchure firm and open the throat with flat tongue to create a lower a vowel sound.
	Sharp	RT ½H123|1--$_{G\#}$ Half Hole Right hand 1 RT -23|1—with out G# key
	Sharp	RT -23|--3$_{G\#}$ Use in combination with lower clarion notes. RT ½H123|-2-$_{G\#}$ Half hole 1 and use for facility, trill fingering with C#$_5$.
	Very Flat	RT 123$^{C\#}$|123 Use for slurring with lower registers and for ***pp***.
	Very Flat	RT 12-|123$_{G\#}$ Accurate pitch. Speaks easily in all dynamics. Good for wide skips. RT 12-|$_4$---$_{G\#}$ Use for slurs with lower registers, more stable, good for ***pp*** and ***ff***.
	Flat	T12-|12-$_{G\#}$ T 1--$^{C\#}$|1--$_{G\#}$ T ---|---$_{G\#}$

Clarinetists and Recordings

The best way to learn what a Clarinet should sound like is to listen to good Clarinet players. This way you can get an idea of how the tone quality, the articulations, the dynamics, and the musicianship sounds like by a professional clarinet player. This is just a small list of current recordings that exist for the Clarinet.

Famous clarinet Players

- Benny Goodman
- Artie Shaw
- Woody Herman
- Julian Bliss
- Sabine Meyer
- Richard Stoltzman
- Dieter Klöcker
- Karl Leister
- Jack Brymer
- Anton Stadler
- Johann Simon Hermstedt
- Martin Fröst
- Sharon Kam
- Heinrich Baermann
- Richard Mühlfeld
- Charles Neidich
- Fountain, Pete
- Jimmie Noone
- Eddie Daniels,
- Acker Bilk,
- Buddy DeFranco

Famous Clarinet Composers and Compositions

1. Carl Philipp Emanuel Bach (1714 - 1788)
   - Duet for Two Clarinets, H. 638.
2. Johann Stamitz (1717-1757)
3. Wolfgang Amadeus Mozart (1756 - 1791)
   - Clarinet Concerto in A
   - Clarinet quintet in A: KV 581
4. Louis Spohr (1784 - 1859)
   - Clarinet Concerto No.2
   - Clarinet Concerto No. 4 in A Minor
5. Karl M. v. Weber (1786 - 1826)
   - Clarinet Concerto No. 1 F-major
6. Johannes Brahms (1833 - 1897)
   - Sonata No. 1 in F Major
   - Sonata No. 2 in E-flat Minot
   - Clarinet trio op. 114
7. George Gershwin (1898 - 1937)
   - Rhapsody in Blue
8. Sergej Prokofieff (1891 - 1953)
   - Peter and the Wolf
9. Bela Bartok (1881 - 1945)
   - Romanian Folk Dances
10. Aaron Copland (1900 - 1990)
    - Concerto for Clarinet and String Orchestra

Classical Clarinet Recordings

1. French Portraits by Andre Messager
2. Robert Schumann: Clarinet Works by Karina Wisniewska
3. Mozart: Clarinet Concerto; Clarinet Quintet by Gerard Schwarz and Mostly Mozart Festival Orchestra
4. Mozart: Serenade in B-flat Major, "Gran Partita" by Zubin Mehta Berliner Philharmoniker
5. Copland - Sonata for Clarinet and Piano and Clarinet Music by 'Les Six'
6. Copland: Clarinet Concerto; Bernstein, Gershwin performed by Stoltzman
7. Mozart: Concertos for Clarinet, Oboe & Bassoon, K. 191,314,622, performed by Berlin Philharmonic Orchestra and Karl Leister
8. Brahms: Clarinet Sonatas and Trio by Karl Leister
9. French Clarinet Art by Paul Meyer
10. Night at the Opera by Sabine Meyer's
11. Balkanology by Ivo Papasov,
12. Mozart clarinet concerto with Robert Marcellus and Cleveland orchestra
13. Richard Strauss Duet Concertino Manfred Weise clarinet
14. Charles Neidich: Clarinet Concertos Rossini - Introduction, Theme and Variations
15. Brahms: Clarinet Quintet, Op.115, String Quartet, Op.51,2
16. The American Clarinet. Robert Alemany
17. Carl Stamitz: Clarinet Concertos Vol 1. Kálmán Berkes, Tomoko Takashima
18. Carl Stamitz: Clarinet Concertos Vol 2. Kálmán Berkes
19. Spohr Clarinet Concertos 1 & 2. Michael Collins with the Swedish Chamber Orchestra
20. Clarinet Concertos. Yona Ettlinger
21. Mozart. Martin Fröst
22. Fröst & Friends. Martin Fröst
23. The Romantic Clarinet. Sharon Kam
24. Clarinet Trios: Beethoven - Lannoy - Archduke Rudolph. Dieter Klöcker

Jazz Clarinet Recordings

1. Art Tatum - Buddy DeFranco Quartet (Verve 8229, 1956)
2. John Carter/Horace Tapscott: West Coast Hot (Novus 3107-2-N, 1991) Reissue of 1969 recordings
3. Kenny Davern: My Inspiration (Music Masters)
4. Eddie Daniels: To Bird With Love (GRP 9544, 1987)
5. Marty Ehrlich and the Dark Woods Ensemble: Live Wood (Music and Arts, 1997)
6. Benny Goodman Live at Carnegie Hall
7. Jimmy Hamilton with Duke Ellington: The Far East Suite (RCA, 1966)
8. Tony Scott: Sung Heroes (Sunnyside, 1959) with Bill Evans, Scott LaFaro, Paul Motian
9. Artie Shaw: The Last Recordings
10. Barney Bigard, The Barney Bigard Story, 1929-1945
11. Irving Fazola, Faz, Living Era Records
12. George Lewis, Doctor Jazz, Good Time Jazz Records
13. Jimmie Noone, Apex of New Orleans Jazz, ASV Records
14. Sidney Bechet/Mezz Mezzrow King Jazz Story, Vol. 2: Really The Blues Storyville Records
15. Edmund Hall, At Club Hangover 1954, Storyville Records
16. Benny Goodman Collector's Edition. Benny Goodman

Pitch Tendency Chart

Clarinet

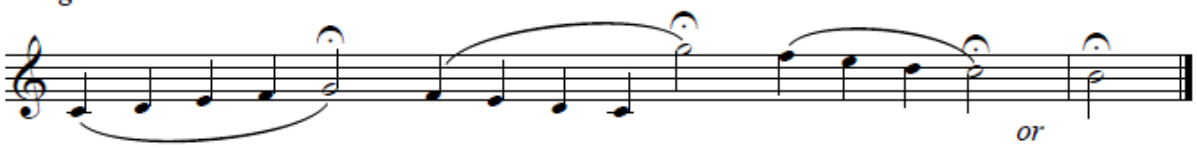
Name_____ **Date**_____

Partner_____

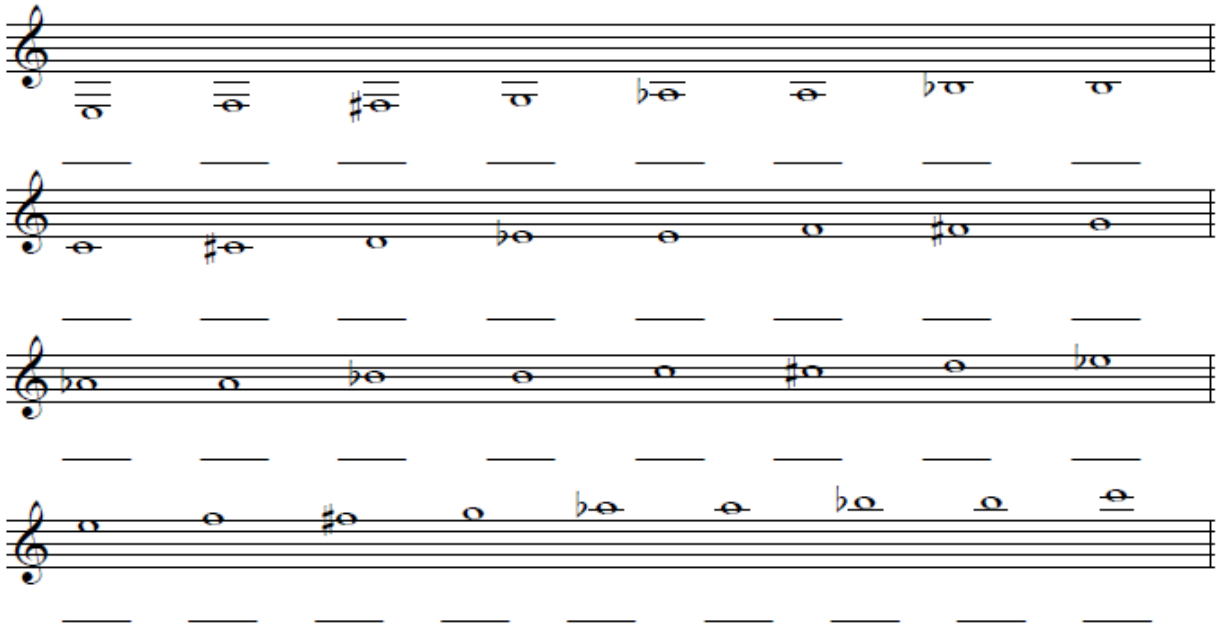
Instrument Make and Model_____

Directions: Read the procedures on your Pitch Tendency Chart Guide thoroughly and tune your instrument to the notes shown. When your instrument is adjusted properly to the tuning note, play each of the following notes without looking at the tuner. Have your partner record your pitch tendency in cents by marking # or *b* followed by the number of cents you are off pitch under each note. *Example*: #-8 or *b*-12.

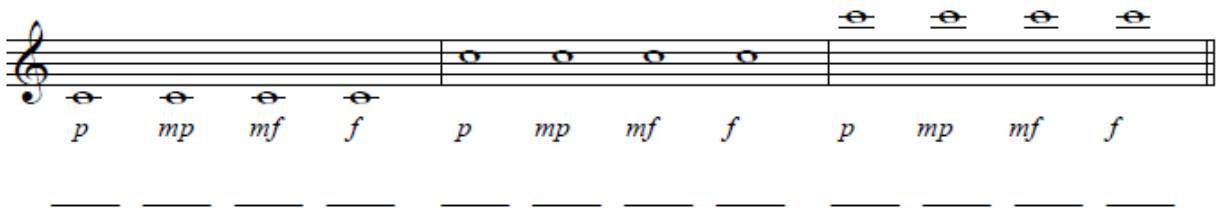
Tuning Notes



Chromatic Scale



Pitch Tendencies of Dynamics



Name_____

Practice Log

What do you want to accomplish during your practice time?

Start with a warm up that helps you get ready to focus physically and mentally. What is your warm-up routine? Be specific

_____

_____

What are your goals during your practice time? Set several goals that you want to accomplish for the month. Your goals should focus on important areas that you want to get better on, so be specific.

1. _____
2. _____
3. _____

What are you going to do to accomplish the goals you have set? Be specific about what you are going to do to accomplish your goals.

4. _____
5. _____
6. _____

In the spaces provided in the calendar fill in the amount of time you spend each day practicing. You should practice at least 30 minutes a day. The total minutes of this months' practice log should at least equal **250 minutes** for an A, at least **200 min.** for a B, at least **150 min.** for a C and at least **100 min.** for a D. **Anything below 100 is an** F. Total your minutes at the bottom of the log and have your parents sign it. This is due the last day of the month.

Practice Calendar due						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

Total Minutes_____

Parents Signature_____ Date_____

Tips for Band Parents

How You Fit In

You can help your child to succeed in band by supporting him in his efforts. Parental support is a crucial element in success, not only in band, but in all school activities. Please contact your child's band director if you have questions or concerns.

These guidelines are designed to assist you in giving your child the best support possible for his or her musical endeavors. Music achievement requires effort over a period of time, and like any skill, interest counts far more than talent. With the right support from you, playing music will become a natural part of your child's life. We strongly believe that music study has numerous benefits for your son or daughter. These include; a lifelong love of music, problem solving, teamwork, goal setting, self-expression, coordination, memory skills, self-confidence, concentration, poise, self-discipline, and much, much more.

Things You Can Help Do

Music achievement requires effort over a period of time. You can help your child by:

- finding a regular time and place to practice.
- providing a quiet place in which to practice
- remaining nearby during practice times as often as possible
- listening to your child practice and acknowledge improvement, effort, and achievements.
- helping your child keep a daily record of his/her practice (in the front of the EXCELLENCE book)
- following the Band Course assignment and test schedule to ensure that your child is always "looking ahead" when practicing.
- encouraging your child to play for family and friends if they are comfortable with it.
- exposing your child to a wide variety of music, including concerts and recitals.
- encouraging your child to talk with you about his or her lessons.
    a) Ask your child what they did in band today.
    b) Ask him/her to name the notes for you
    c) Ask him/her to show you the fingerings
    d) Ask him/her to count or clap the rhythms for you
- making sure your child's instrument is always in good working condition.
- making sure your child has all the necessary supplies.
- attending all school band events.
- allowing your child to play many types of music, not just study pieces.
- helping your child build a personal music library.
- taking your child to band concerts at the middle school, high school, in the community, and professional groups, such as the symphony.
- looking into the possibility of private lessons on his/her instrument when they get older.
- trying to get your child to make a minimum two-year commitment to his or her music studies

Things that can discourage your child

- Don't use practice as punishment.
- Don't take away band rehearsals or activities, this is a commitment your child made and it is a team activity, their involvement affects others.
- Don't insist that your child play for others when he or she doesn't want to.
- Don't ridicule or make fun of mistakes or less than perfect playing.
- Don't start your child on an instrument that's in poor working condition.
- Don't expect rapid progress and development in the beginning.

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