

Bandworld

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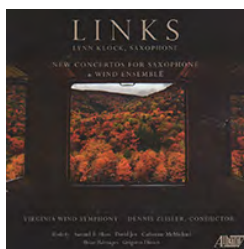


BW 2014*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**March Spiritoso**

by Claude T. Smith

Album Title: THE SYMPHONIC BAND MUSIC OF CLAUDE T. SMITH**Recording: Texas Tech University Concert Band****Conductor: Claude T. Smith****Publisher: Wingert-Jones Publications 4060101 (2 CDs) Old Comrades: A Classic CD Revisited**

This long overdue collection from 1978 is finally available on CD and is a followup to ACCENT II (reviewed in BW Volume 28 No.4). Smith conducts twelve of his works with a legendary Texas college band. Among the compositions are Credence, Acclamation, Joyance, Overture Romantique, March Spiritoso, Prelude Variations, Concert Dance & Intermezzo, Sonus Ventorum, Declaration Overture and Concert Variations. Two of Smith's most popular works are his settings of Eternal Father, Strong to Save (listen for one of the finest horn quartets in band repertoire) and God of Our Fathers..., ironically I mentioned these pieces in the Accent II review. Both Claude T. Smith recordings are fine representations of his mastery of bandstratation with strong, interesting writing for winds & percussion; a reason why his works have endured the test of time. Many of Smith's compositions are frequently programmed by bands worldwide and deservedly so. Highly recommended.

**Hora Staccato**

By Grigoras Dinicu arranged Steven Ferrandino

Album Title: LINKS: NEW CONCERTOS FOR SAXOPHONE & WIND ENSEMBLE**Recording: Virginia Wind Symphony****Conductor: Dennis J. Zeisler****Sax Soloist: Lynn Klock****Publisher: Albany Records: Troy-1466**

Lynn Klock is no stranger to new repertoire for saxophone and Links features him with one of Virginia's most esteemed wind ensembles & conductor. The program includes six outstanding works from four composers as well as a popular encore. Concerto for Alto Saxophone: Sweet Sorrow is by David Jex and is a work reflecting personal loss followed by a celebration of life. Alto Adventure is also by Jex and the title literally says it all. Catherine McMichael is the composer of the descriptive Woodland Serenade & Rondo and the challenging Sapphire. Brian Balmages & Samuel R. Hazo are very familiar names associated with new band works but not quite as well known for solo with band compositions. Apollo (Balmages) and Concerto for Alto Saxophone & Wind Ensemble (Hazo) are solid display pieces by these composers. Links concludes with an enjoyable setting of Hora Staccato (Grigoras Dinicu/Steven Ferrandino).

continued

BW 2014*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Dance of the Elves**

by Popper arranged De Meij

Album Title: EXTREME BEETHOVEN: JOHAN DE MEIJ

Recording: Banda de Lalin

Conductor: Bram Sniekers

Euphonium Soloist: David Childs

Publisher: Amstel Classics CD 2013-01

You are always in for something special when Johan deMeij is featured on a recording. Extreme Beethoven is a mixture of original works and transcriptions by deMeij with a superb wind orchestra and phenomenal euphonium soloist. The title work is a blend of deMeij's stylistic writing with the music of Beethoven interspersed; listen carefully to the imaginative "language of Ludwig" used throughout. I didn't see anything in the program notes but UFO Concerto doesn't stand for Unidentified Flying Object Concerto, it could be a clever term for Euphonium (get it?) Concerto. The work is a tremendous display of euphonium virtuosity & lyricism masterfully illustrated by David Childs. Childs also performs on Dance of the Elves (Popper) and Angelo del Cielo from Suar Angelico (Puccini). Other compositions on this recording are deMeij's arrangement of the Venezuelan dance Jaropo (Moliero), the original Songs from the Catskills and the wind orchestra setting of his brass band Sinfonietta No. 1.

**Concerto Fantasy for Two Timpanists & Orchestra (mvnt.1)**

By Philip Glass arranged Mark Lortz

Album Title: GLASS-FAIROUZ: IN THE SHADOW OF NO TOWERS

Recording: University of Kansas Wind Ensemble

Conductor: Paul W. Popiel

Timpany Soloists: Ji Hye Jung and Gwendolyn Burgett

Trumpet Soloist: Janis Porietas

Publisher: NAXOS 8.573205

The two compositions on this recording are Concerto Fantasy for Two Timpanists and Orchestra (Philip Glass/Mark Lortz) and Symphony No. 4 "In the Shadow of No Towers" (Mohammed Fairouz). The concerto is also resplendent in its writing for other percussionists but it's the dual timpanists that get the ultimate challenge. As one could imagine, it is rather difficult to compose a quality work for solo timpani with ensemble yet Philip Glass manages to successfully utilize the kettledrums to their maximum musical capacity.

I strongly recommend a thorough reading of the fine linear notes to get the best understanding of Symphony No. 4 "In the Shadows of No Towers"; a casual listening of the work would leave out a great deal. This symphony by Mohammed Fairouz gets its inspiration & title from a comic book by Art Spiegelman that was written after the infamous day of September 11, 2001. The musically complex and emotionally charged language of this symphony offer the listener a most detailed view into this historic episode and its aftermath. There is so much to be said about this composition and the comic book but I believe Fairouz and Spiegelman leave that to the listener and the reader. A very professional performance of both compositions by Maestro Popiel, the soloists, and the members of the University of Kansas Wind Ensemble.

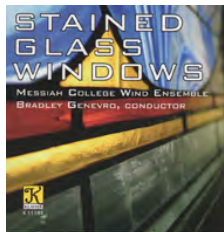
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BW 2014*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Call from "Liquid Ebony"**

by Dana Wilson

Album Title: MOSAIC**Recording: Drake University Wind Symphony****Conductor: Robert Meunier****Alto Saxophone Soloist: James Romain & Susan Fancher****Clarinet Soloist: Clarence Padilla****Publisher: MARK 50781-MCD**

The series of recordings from the Drake University Wind Symphony rank among the absolute finest and MOSAIC is no exception. The program opens with a musical primavera by Nancy Galbraith entitled Febris ver. Springtime is coming! Duo Concertante (Mark Engbretson/Frederick Hemke) is an ambitious work originally written for the father and son alto saxophone virtuosos Frederick L. Hemke and Frederic J.B. Hemke. The next two compositions Songs for Wind Ensemble (Yo Goto) and Rest (Frank Ticheli) are recent works frequently appearing on wind ensemble programs and recordings. Dana Wilson is a prolific wind composer and his Liquid Ebony is a three movement journey for clarinet and wind ensemble with challenges galore. Instinctive Travels by Michael Markowski is a seven minute wind ensemble power trip with its inspiration coming from a 90's hip-hop album. Once again the Drake University Wind Ensemble shows why it is indeed one of the best.

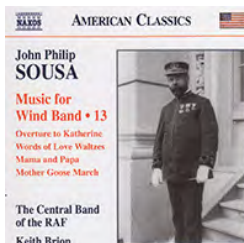
**For the Beauty of the Earth**

By Michael A. Harcrow

Album Title: STAINED GLASS WINDOWS**Recording: Messiah College Wind Ensemble****Conductor: Brad Genevro****Publisher: KLAVIER K11198**

I have had the privilege of reviewing Messiah College Wind Ensemble recordings before and this group is a fine addition to the Klavier label. The title work is by Bruce Yurko and is based on the the hymn Holy, Holy, Holy! Lord God Almighty. Amor de mi Alma is a choral work by Z. Randall Stroepe set for band by Frederick Umar. Another band work built from a hymn tune is Classical Variations on "For the Beauty of the Earth" by Michael A. Harcrow. The splendid Brass Cross ensemble at Messiah adds another jewel to the program with Luminosity for Brass and Percussion (Anthony DiLorenzo). The magnificent trumpeters of Tromba Mundi sparkle with the ensemble in Victory Fanfare by Benjamin Blasko. The unique Concertino for Eleven Instruments and Wind Ensemble is a popular composition by Joseph Turrin; the Messiah College Chamber Players are featured here. The remainder of this superb recording offers Songs for Wind Ensemble (Yo Goto), Fantasia for Alto Saxophone by Claude T. Smith (Todd Goranson is the soloist) and the recently discovered Symphonic Dance No. 5 "New Generation" of James Clifton Williams.

continued

BW 2014*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Mother Goose**

by John Philip Sousa arranged Keith Brion

Album Title: JOHN PHILIP SOUSA MUSIC FOR WIND BAND VOLUME 13

Recording: The Central Band of the RAF

Conductor: Keith Brion

Publisher: NAXOS 8.559729

This excellent series of recordings never ceases to delight the listener and historian. The most familiar work on Volume 13, Occidental March, owes its identity to being in a popular march book. There are other marches included in this collection; White Plume, Resumption, Mother Goose, President Garfield's Inaugural March and President Garfield's Funeral March. The arrangement of the Inaugural March is by Dorothy Klotzman and was included in the J.C. Penny Co. Bicentennial package... remember that collection? In addition to the marches the featured works are Paroles D'Amour (Words of Love) Waltzes, While Navy Ships are Coaling, Camera Studies (which includes The Flashing Eyes of Andalusia), and two operetta selections; Mama and Papa (from Chris and the Wonderful Lamp) and the Overture to Katherine (a theme from this work was later incorporated in The Kaffir on the Karoo). The remaining composition is the Gallagher & Shean Humoresque named for the popular comedy duo (Positively; Absolutely). Indulge in the less familiar Sousa, you'll be pleasantly surprised.

**Allegretto from "Concertino for Clarinet"**

By Donizetti arranged van de Braak

Album Title: SPOTLIGHT: SOLO CONCERTOS WITH SYMPHONIC BAND

Recording: Musique Militaire Grand-Ducale

Conductor: Captain Jean-Claude Braun & Toni Scholl

Publisher: World Wind Music WWM 500.184 Music published by Baton Music (Netherlands)

Spotlight is a solid selection of solos and duos with band featuring an extraordinary cast of soloists, ensemble and conductors. All these works are available from Baton Music, a company rich with some of the finest bandstrators in the business. There are three clarinet works on the program; Concertino for Clarinet (Weber/Tamanini) performed by Julia Schlag, the Allegretto from Concertino for Clarinet (Donizetti/van de Braak) performed by Thierry Majerus and both clarinetists appear on Konzertstück No. 1 (Mendelssohn/Mooren). The haunting Choral Varie for Alto Saxophone (d'Indy/van Zoelen) is interpreted by Georges Sadeler. Zigeunerweisen for Violin (Sarasate/van Zoelen) is performed by Haoxing Liang and the Duo brillant Guillaume Tell (Demersseman/Niese) showcases flautist Michele Warnier and oboist Robert Stoos. As an added treat the entire ensemble sparkles in two transcriptions by Christiaan Janssen; Overture to Il Signor Bruschino (Rossini) and March in D major "Cornelius" (Mendelssohn). Applause!!s.

BW 2014*The Future of the Bandworld***10 Years ago in Bandworld****Director as C.E.O.**

by David Willson

Vol.19 , #4, p.28 (April - June 2004) **Bio**

The job of any Corporate Executive Officer has two major components: The first is to set the environment where one feels comfortable and not intimidated in order to do an effective job. The second is to give them the tools to get the job done and get out of their way. There is a third component, which while not as major as the first two, is also important: To follow through to see that they are doing the job. Whether you are in front of a beginner band, a high powered marching band, or the best concert program in the nation, it is important that you remember the main mission of a C.E.O.

Unfortunately, many band environments are non-inspiring and band directors often become frustrated and yell at students simply because they do not have the tools nor the environment established for the overall job to get done in an effective manner. We all want an environment which is pleasant and non-threatening to work in. The best way to get students to work for you is to get them on the same page as to why you as a group are going to do something, what the big picture is and then how are you going to achieve what you want to achieve. The first thing to do is to get organized for the year. If the students come in the very first day of camp and see that the band hall is well-organized, you are organized with your plans for the first two hours, the day, the week and the year, the tone is much more likely to be set professionally and your students will instantly come in with more respect for you and your plan. Try to get a group of students to clean the band hall thoroughly, cleaner than it has ever been. Remove the stands for your first session and have each student's name on a piece of masking tape on the back of their chair. This will allow them to come in and find their seats efficiently with little or no wasted time. Have instructions on the board which say, "In Seats - No Horns". When you get to the podium have a brief positive welcome statement NBD A brief outline of what you are going to do the first five minutes, first hour, first day and then for the entire week. For example:

"It is great to see you again (obviously different for a first year director). I had a great summer and I am looking forward to the best band camp ever. Let me check the roll and get an accurate count and then we are going to talk about our musical goals for the individual and the group. I think we can get the roll called and an update of everyone's address and roster from the forms on you chairs in the next five to ten minutes. Please respond professionally and let's have the best session we have ever had."

Then, you proceed, being so planned and organized ahead of time that you progress with your speech in a very efficient manner. The last thing you want to do is to stroll up to your podium and say, "Is so and so missing, let's get that music handed out." From the very beginning they will shift into low gear and this is where you will turn off the brightest students. When your bookkeeping is done, start with something like this:

"A wise old man once told me that if you didn't know where you are going - then all roads lead there. Let's talk about our musical goals for this year."

You would already have on the board any marching competitions, concerts, solo-ensemble festivals, spring concerts festivals and any other events of this nature and corresponding dates posted. Then you would ask the students what they thought their rating at an event such as state festival should be. Be sure to get a lot of input from the students and guide them carefully. There needs to exist a mutual respect for a goal just beyond their current reach. If it is a band that has traditionally received the lowest rating, it might be to move up a rating. If you've made superiors for three years, of course your goal would be to repeat that. Avoid goals such as "Grand Champions or the season is a total loss." That could be rephrased as "let's get a score of ninety-one and place in the top three." There is simply too much subjectivity even in the best adjudication system with the most impartial judges to make the goal of first place a realistic one. Be sure to go through each contest, carefully evaluating the contest, the caliber of the competition, and set a realistic goal for each one.

continued

Home

← Page

Page →

Select Page

View as PDF

← Issue

Issue →

Issue Home

BW 2014*The Future of the Bandworld***10 Years ago in Bandworld
Director as C.E.O (concluded)**

by David Willson

The next step is to set individual goals. Once individuals improve the band improves. You feel better about your accomplishments in helping the team. You may want to say to the students something to this effect: "There is not a place in our organization for someone just to be complacent and to fill a spot without making any progress." Encourage the students to set personal goals and give them concrete examples of areas to improve upon such as: Sit a few chairs higher, attend solo-ensemble festival, make a desired rating at solo-ensemble festival, attend auditions for the local band clinic, audition for the All-State Band, make the All-State Band, become a band worker etc. Notice, it says try out for the district band and what we are trying to do here is to get students to set goals. Have them list the steps they must follow to achieve some of those goals.

After setting those basic goals, they can decide how far up in chair position they want to go. The purpose is not to push goals on them that you want for them. The purpose is to let them lead, let them see ways they can improve themselves, which affects everyone in the end and it turn will affect their lives positively in every aspect of what they do. Let them know that making the All-State Band is not as important as the process of them auditioning. Setting the goal, putting a deadline on it, and going through the process makes them a stronger person and just being in an environment of all-state students will help them grow musically and personally. Let them know that to reach a higher chair position, they will have to decide what time commitment for practice they are currently achieving to how much they will have to practice to reach their goal. They may decide that they will need a private instructor. By walking a student through this process, you almost guarantee yourself increased participation in these events.

In any given band, you will always have outstanding musicians worthy of awards at the annual band banquet or awards night program. It can be beneficial to have other types of awards so that the "average" student can also work towards a goal and achieve recognition. One way to achieve this is through a point system and job list, such as: *serving on the clean-up crew * serving on the uniform committee * serving on the field lining committee * being a bus captain * being a librarian * being an equipment manager.

You might even suggest that the students create a job position which they can show a need for by writing a job description and the number of points they feel appropriate. The goal, again, is to not have the top five per cent of band members receiving all of the awards just as you would not want a student with little to no musical talent to receive an award because they have polished every tuba in the band hall. A good way to achieve a balance between the two is to award a band letter or other such award on a combination of musical achievement and service to the band. By doing this you require the outstanding musician to serve their civic duty. By doing this you also encourage the outstanding worker to contribute to the music growth of the ensemble.

Home

← Page

Page →

Select Page

View as PDF

← Issue

Issue →

Issue Home

BW 2014

*The Future of the Bandworld***25 Years ago in Bandworld****The March: Heritage of the Band**by Oscar Davis **Bio**

Vol.4 , #5, p.32 (May - July 1989)

What is as stirring as a march played by a band? There is something about this combination that sets hearts pounding and emotions rising. Almost everyone responds in some fashion to the dynamic rhythm of a rousing march, whether played in a concert hall, in a street parade, or at other events such as a circus, a rodeo, or a sports contest. Unquestionably, the march is one of the most irresistible of musical forms and is well-known throughout the world. *The march is the heritage of the band.* As Richard Franko Goldman has observed in his book "The Wind Band: Its Literature and Technique," the march *"is a stylized expression, absolutely suited to the band, because it is conceived from the first to last in band terms, and it is the one form of music that no other type of musical organization can play as effectively"*.

Yet, it is becoming increasingly clear that many contemporary bands are careless stewards of this heritage. This condition is the cumulative result of at least two factors: (1) Many bands have chosen to omit or severely limit the number of marches in their repertoire for concerts and especially for field marching, and (2) many band directors have not mastered the art of properly rehearsing and styling the marches.

Why have so many bands today (other than the military) opted to all but exclude marches from their repertoire? **For one thing, we have a whole new generation of band directors who have not been trained in the study of marches—their history, their composition (scoring), their musical value, and their styling.** Most American marches, as well as a good many foreign marches, have been produced by bandmasters. In days gone by, professional bandmasters were more or less expected to compose marches for their bands to play. Sousa, Fillmore, Goldman, and King each composed over one hundred marches. These men loved the march and gave themselves to it with zeal and devotion. Generally speaking, this is not so today.

For another thing, musical taste, like taste in foods, dress, and design is cyclical, and what was once not only popular but universal, is soon dated and lightly considered. **Thus the marches which were popular and once played by town, professional, and military bands all over the country are now known by only a few collectors, and the composers and musicians who were once hailed as celebrities are now long dead and all but forgotten.**

So it is that marches are not as popular now as they were in Sousa's day, or even in Goldman's day. The march is too often considered by musical snobs as beneath the dignity of sophisticated musicians to perform. But this is far from the truth. Lt. Col. Sir Vivian Dunn, former Principle Director of Music for the Portsmouth Division of H. M. Royal Marines, has stated: "The term 'March' implies music performed by a band leading a column of military troops or civilians, to inspire their uniform step. This is by no means the humble art form sometimes frowned upon by the so-called intelligentsia. Music removed from the line of march is equally rewarding in concert performances; indeed the greatest classical composers have found inspiration in the march for their symphonic and operatic works".

Bands that have wholeheartedly adopted corps-style playing and performing on the field have little or no need for playing marches. Show tunes and special arrangements (choreography) have preempted the march. Moreover, bands that play in this manner on the field seem to have also neglected the march in concerts and even in street parades. *This situation needs some re-evaluation.*

Why is it that when bands today decide rarely to include a march in their programming, they more often than not play it poorly? If a band plays a march poorly, the criticism must by and large be aimed, not at the band, but at its director. The proper technical interpretation and stylistic expression in the playing of marches is becoming a lost art among bandmasters.

Styling keeps any musical composition (especially marches) from becoming stiff, unmoving, and monotonous. Those who believe that all marches sound alike have not come to appreciate the difference that styling can make. A band might be able to execute perfectly every note of a march as printed and yet not play in an interesting and exciting manner. Styling makes the difference between a mere technically correct performance and an exciting musical experience. If an honest effort is made by bandmasters to study the principles of styling and the rehearsal techniques of such superb bandmasters as Sousa, Goldman, King and others, and if a sincere desire is present to perform marches in the spirit in which they were conceived, the end result will be most gratifying, both to the performers and to those who hear them play.

continued

BW 2014

*The Future of the Bandworld***25 Years ago in Bandworld****The March: Heritage of the Band (concluded)**

by Oscar Davis

Of all the band's musical literature, the most demanding, as far as correct playing is concerned, is the march, for it requires a clean playing style and a clear rhythmic pattern. **All skills of musicianship are taxed to their fullest: rhythm, tempo, precision, intonation, phrasing, and dynamic range.** Good marches are not easily played and "should be as carefully and thoroughly rehearsed as an Overture", cautioned Edwin Franko Goldman in his book, "Band Betterment." Sousa felt that "a march is the most difficult of all music to interpret." Therefore, the preparation for the performance of a march should never be taken lightly, either by a band or its director.

According to Goldman, the major elements of interpretation and execution of a march are: the time signature relating to the value of notes; rhythm that is proper and steady with no variation in tempo; tempo that is determined by the circumstances of performance (marches played in concert may be slightly faster than for marching); the proper placement of dynamics; a variety of contrast (soft and loud passages, long and short notes); all harmony parts and counter-melody parts are to be heard, as are the "after-beats." Particular care should be given to the proper playing of the dotted quarter followed by the eighth note and the dotted eighth followed by the sixteenth note figures. Notes are to be played articulately, clean-cut and detached, except where otherwise indicated. Accents are to be carefully applied. As far as stylistic differences of marches are concerned, each must be considered according to its country of origin, its purpose for having been composed, and the spirit or mood which it intends to convey. There are literally thousands of marches of various types from countries around the world, and they are truly an integral part of our musical heritage, as well as of our social history, because marches have gone with people into all walks of life and have been appropriated for every conceivable occasion.

The stylistic differences between a military march, a circus march, and a funeral march are great, partly due to the tempo, but also due to the spirit or mood intended by each. The stylistic differences between Prussian-German and Austrian marches are unmistakable. While the typical Prussian march reflects an unqualified sense of duty and patriotic enthusiasm, Austrian march tunes are distinguished by their springy, almost dance-like lightness. The Viennese march style should be short, with accent and gay character. Carl Teike is said to have created a new kind of march, in which the vigor of Prussian military marches is blended successfully with the tunefulness of Viennese music. His "Alte Kameraden" (Old Comrades) is indicative of his movement in that direction. "Grand" marches are to be played broadly and nobly.

There are three types of French marches: (1) pas redouble, concert type march, not to be marched to, (2) defile, which has a heavy drum beat every second measure, (3) marche, which is the regular French march intended to be marched to by soldiers or other paraders. Each of these types requires its own stylistic characterization. Italian marches are more sublime in character and are to be played accordingly. Many Russian marches are somber yet hauntingly beautiful. English marches are stately and majestically grand in design. Spanish military marches, as played by Spanish Bandas, are overpowering in percussion and cornettas (bugles), and are similar to our drum and bugle corps music. So there is infinite variety in the world of marches, and proper styling preserves this interesting variety.

Today, we are in the era of the "concert" band and hence the "concert" march. Due largely to the efforts of Edwin Franko Goldman and the American Bandmaster's Association over sixty years ago in encouraging composers to write for the concert band, a new repertoire of music suited especially for its instrumentation, there has been developed an ever increasing number of good concert marches. These must accordingly be styled for the concert hall. As compared to the military march, they are to be played less marcato (less detached) and more in the symphonic style.

It is my sincere hope and desire that this article will contribute in some manner to a better understanding of and appreciation for the thrilling musical genre known as the March and that it will lead to a more respectful treatment of marches by bandmasters and musicians of the present and the future. *After all, the march is the heritage of the wind-band, as indeed, the wind-band is the best expression of the march.*

BW 2014

*The Future of the Bandworld***5 THINGS I DID...**by Andrew Hitz **Bio**These originally appeared as blog posts on andrewhitz.com

As the result of great teaching, I was required to do a number of things in college that directly prepared me to succeed as a professional musician. Here are five of those things that helped me to be prepared when my phone first started ringing.

Practice Sight-Reading

The skill I developed during college from which I have profited the most is practicing sight-reading. As with many musicians who got their “break” from being a sub, I didn’t have much time to be able to prepare for my first ever gig with Boston Brass. Filling in for someone in an emergency is by far the most frequent reason for someone getting a call to sit in with an ensemble, large or small. And most emergencies don’t happen well in advance!

In January of 2000 my graduate school teacher, Sam Pilafian, got a call from a member of Boston Brass explaining that their tuba player had become very ill and couldn’t make their trip to Colorado to perform at the CMEA. They called to check his availability. Luckily for me Sam was busy, and he gave them my name along with a strong recommendation.

He later told me he mentioned to them that I was professional and could sight-read anything. I got the call at 10 pm and was checking in at the airport to fly to Colorado at 5 am the next day.

My ability to sight-read well came from years of practice at the insistence of Rex Martin during my time at Northwestern. I have an amount of respect for Mr. Martin that I could not possibly put into words in an article. The thing I am most thankful for from his tutelage was his insistence on me improving my sight-reading skills.

He asked me if I practiced sight-reading regularly. I told him I did. He then asked me if I borrowed music from other students who played a variety of instruments on a regular basis. He then simply smiled and said that I needed to work on my sight-reading every single day.

It was very easy to simply knock on the practice room door next to mine and ask that person if there was an etude book I could borrow for 10 minutes. **The key to practicing sight-reading is to open the book, look at the page for 30 seconds, and then play it down from top to bottom.** Do not stop for any reason at all. Remember above everything else that you are making music, even when reading something for the first time.

Musicians are storytellers. Sadly, most musicians tell an incredibly boring story when sight-reading, even when they are hitting all the right notes and playing all the right rhythms. Most musicians sound like they are simply doing a math problem when they sight-read. I was made to always begin saying something musically.

By regularly sight-reading music from other students and holding myself to an incredibly high standard I began to improve at a very rapid rate. Sight-reading started to become a strength. There is not a faster way that I have found in over 20 years of teaching to get a kid to stare at the floor and slouch their shoulders than asking them if they are good

at sight-reading. This is an opportunity! You can make sight-reading a calling card! This might be the fastest way to separate yourself from the pack. If you develop a reputation while you are still in school for being able to sight-read anything, you will reap the benefits later in your career, either as a teacher or a performer.

Finally, if you are reading this and thinking “but I hate sight-reading,” keep one thing in mind: rarely do people hate performing tasks they are good at! The more proficient you become at something, the more you will enjoy it. Practice sight-reading regularly and you will be very happy with the results. My job with Boston Brass for 14 years was a direct result of my ability to sight-read in many different styles in front of 1200 music educators that night in Colorado – and that all came from lots and lots of practice.

(Thank you Mr. Martin!)**continued**

BW 2014

The Future of the Bandworld

5 THINGS I DID.....(continued)

by Andrew Hitz

See Lots of Live Music

Any music student knows it is his or her job to listen to music. This will not be news to anyone. Along with practicing, this is the most basic level of homework for any musician. **Listening to great music reminds us of two things: what is possible and why we do what we do.** These are great lessons even the best musicians in the world must be reminded of from time to time. Listening to music live is the best way to learn these lessons.

Seeing live performances has been a passion of mine from a very early age. While listening to a recording of great music is a wonderful and valuable experience, there is something special about watching that music being made right in front of your eyes.

Any great performance I have experienced is a conversation between the artist and their audience. The conversation may look quite different at a Larry Combs recital than it will at an AC/DC concert, but they are both conversations. All great performers feed off of the energies of both the audience and the moment. This is something that is very difficult to write or talk about and yet incredibly easy to understand when experienced.

Seeing live music is the best way for music students to be reminded that their performances are in fact collaborations with both their fellow performers and the audience. My number one criticism of students performing juries tends to be that they are not speaking to me as an audience member. Many students, through lack of experience, walk on stage and have a musical conversation with themselves while the faculty watches. Frequently, the conversation doesn't even include the piano player!

During my time at both Northwestern and Arizona State, I literally saw a few hundred live concerts. Some of them were life changing, like the first time I saw the band Phish. Others were average at best and nothing that I ran home to tell my roommates about. At one point in my life, I felt that only witnessing great music would directly influence my musical personality in any significant way. This is not true! Every time I hear anyone play any note or phrase I am filing it away under something I want to sound like or something I don't want to sound like. A bad performance can only reinforce your musical opinion and that is a very good thing.

I also found it beneficial to occasionally take a step back and analyze a performance for such things as programming, stage presence, program notes, etc. You can use all of that information, both good and bad, to help you with everything from how you conduct yourself in a jury to how to plan a recital program. The best performers in the world have put a lot of time and thought into every aspect of their performance. This is much easier to experience and truly grasp in a live setting than by reading about it in an article like this!

Finally, money is certainly tight for just about any college student. But if you aren't doing your homework, someone, somewhere, is. I made some sacrifices in college that enabled me to spend quite a large percentage of my disposable income on seeing live music. This included occasionally traveling a very long distance to see it as well. My first trip to the New Orleans Jazz and Heritage Festival was three days that shaped my musical personality in ways that cannot be described. Sure, I was eating bagels without cream cheese and steamed broccoli with rice for a month afterward because I was so broke, but I would do it all over again a thousand times over! Sitting ten feet away from Lionel Hampton was worth checking the couch for loose change when I got home!

GO SEE LIVE MUSIC!

continued

BW 2014*The Future of the Bandworld***5 THINGS I DID... (concluded)**

by Andrew Hitz

Treat Every Rehearsal and Concert Like It's a Paying Gig

One of the best things that both Rex Martin and Sam Pilafian did for me when I was in college was preparing me for that scary three word phrase that collegiate music teachers like to throw around to scare their students: the real world.

The professional music world is an incredibly straightforward one in almost all respects. There is no secret to unlock that enables you to function in this business. The good news is that almost all of it is simply common sense. But this straightforward world is incredibly unforgiving when you mess up. There are now a greater number of highly qualified players to take your place if you are not getting the job done than at any time in history. That means you not only have to play well, but also need to be the consummate professional to put yourself in the best position possible to get or keep gigs.

The list of things that you have to do is quite simple and well known. The challenge is fully implementing this list while you are still in school. It is very difficult to flip a switch the moment you are handed your diploma and suddenly start acting like a professional.

How you treat rehearsals and concerts is only a part of what goes into being a professional but it is certainly one of the most important. A college student should never walk into a rehearsal or gig the moment it is scheduled to begin. If you do that on a professional gig you won't ever be called again. Are you the person who has a pencil at every rehearsal or are you the one that asks the guy next to you to use his 20 times a rehearsal? Are you the person who forgets his bow tie? If you are using an excuse for being late to a rehearsal would you use that same excuse if the rehearsal was with the New York Philharmonic or would you find a way to get there? Would you have practiced more for a rehearsal if you were subbing with the Boston Brass?

The reputation you develop while you are in music school, good or bad, will follow you for the rest of your career. Music has always been a word of mouth business. People will only recommend you to a colleague when they know that you will play well and be a professional. Otherwise, it will reflect poorly on them for making the recommendation in the first place.

Rex Martin taught me a valuable lesson my sophomore year. One morning I went to take a shower and accidentally locked myself out of my room wearing nothing but a towel in the middle of a Chicago winter (sorry for the visual.) I called the RA on duty and got an answering machine. I then called Mr. Martin to explain that I would possibly be late to brass choir rehearsal, which was starting 25 minutes later. I gave him the full story with every single detail and apologized for possibly being late. He then calmly said: "See you at 12:15 sharp."

At this point I sprung into action, determined to get there just to show him that I could do it. I borrowed my neighbor's clothes (who was a full 8 inches shorter and at least 2 shoe sizes smaller than me!) and ran,

without a coat, across campus to interrupt my roommate's music theory class to get his key. If I had been going downtown to sub with the Chicago Symphony, I would have done that before calling and explaining that I might be late. Mr. Martin made a truly lasting impression with me that day. He walked in at 12:15 to lead the rehearsal, looked back and saw me seated, and gave me the smallest nod you can imagine.

The sooner you can treat all playing engagements of any kind like gigs, the better off you will be when you enter the real world.

PLAYING BASSOON

A guide for young bassoon players



– MUSI 5398 –
Practical Application #2
by Keith Acuncius

ABC



Table of Contents

<i>A Brief History of the Bassoon.....</i>	<i>1</i>
<i>Sections of the Bassoon.....</i>	<i>2</i>
<i>Assembling your Bassoon.....</i>	<i>3</i>
<i>Getting Started (Start here unless working with private teacher).....</i>	<i>4</i>
<i>Preparing The Reed.....</i>	<i>5</i>
<i>Forming the Embouchure.....</i>	<i>6</i>
<i>Creating the Crow.....</i>	<i>7</i>
<i>Using the Boccal.....</i>	<i>8</i>
<i>Holding the Bassoon.....</i>	<i>9</i>
<i>The First Note.....</i>	<i>15</i>
<i>Using the fingers from F to Low F.....</i>	<i>16</i>
 <i>Fingerings</i>	
<i>Half-Hole Technique.....</i>	<i>18</i>
<i>Fingering Charts.....</i>	<i>19</i>
<i>Flicking Technique.....</i>	<i>24</i>
 <i>Playing Exercises</i>	
<i>Range - Beginner, up to Intermediate.....</i>	<i>26</i>
<i>Articulation.....</i>	<i>28</i>
<i>Tone Builder Etude - Red River Valley.....</i>	<i>29</i>
<i>Appendix - Web Resources, Where to buy reeds, Credits and acknowledgements...</i>	<i>30</i>

This project was produced and submitted in partial fulfillment of the Master's Degree in Conducting as prescribed by the American Band College of Sam Houston State University.



A Brief History of the Bassoon

The bassoon shares ancestral roots with its smaller double reed counterpart, the oboe. Both instruments can be traced back to the *shawm*. The modern bassoon, however, is vastly different. It evolved from a 16th century instrument known in English as a *curtal* or *curtail*. This ancestor of the bassoon, which was also played with a double reed, was fashioned out of a single piece of wood rather than the four separate sections common to today's bassoon.

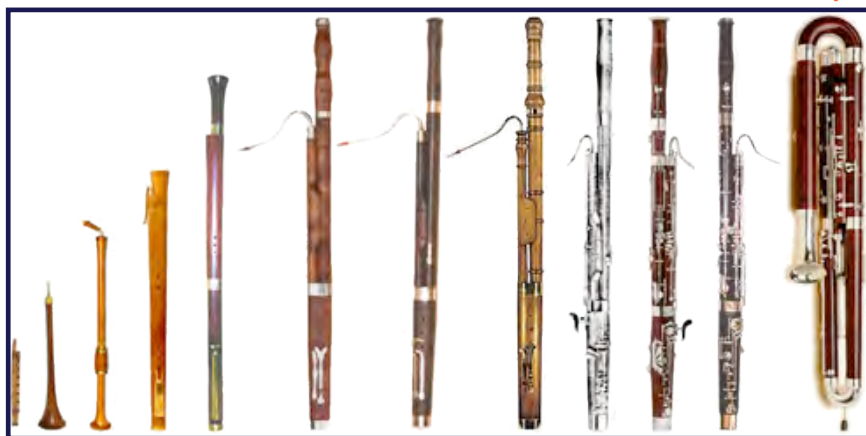
In the early 17th century, the curtal came in six sizes ranging in length from as short as 15 inches to as long as almost 5 feet. It was the French who later transformed the one-piece bass curtal into the four-piece instrument that looks similar to bassoons we see today.

During the 18th and 19th centuries the bassoon was gradually improved and refined. It evolved from a three key model played during the time of Mozart to six keys during Hayden's time to the the present 17 to 24 key versions of today. Two schools of bassoon-making arose in the 1880s: the French school under *Buffet* and the German school under *Heckel*. Each had it own solutions to tone production, fingering and intonation.

19th century experiments in bassoon construction resulted in many interesting variations. There were bassoons for military bands with globular and other odd-shaped brass and wooden bells, bassoons in F and G called tenoroons, semi contrabassoons, and sub contrabassoons.

During the 18th century, major solo and orchestral music was written for the bassoon elevating it's importance in the orchestra and it began to break away from just playing the bass part. Many important composers have written for the bassoon, particularly during the 18th century, and the repertoire includes impressive parts in

| 1200's - 1500's | | 1600 - 1700's | | 1800's - 1900's | Modern Day



It is easy to see that the bassoon has evolved and adapted significantly over its humble beginnings as a Shawm (far left) to a modern Bassoon and contrabassoon (far right)

orchestral scores, woodwind ensemble music and many bassoon solo concertos. Today the bassoon is used extensively in the symphony orchestra, opera, musicals, television, and movie soundtracks. Many younger bassoon players are finding new and creative ways to continue to innovate on their instrument. Everything from bluegrass to Lady Gaga can now be played on the bassoon with the more complex fingering systems.



The Sections of the Bassoon

Before we assemble the bassoon or begin playing, it will be helpful for you to know the names of the different sections of the bassoon. This information will be especially helpful when reading the next section "Assembling the Bassoon". Note that the images displayed are only shown for identification purposes, and the boot joint would actually be reversed if this bassoon were to be put together.

The Bassoon Bell

Shown facing "in" towards the player and thumb side.

Bassoon Reeds
Protected in reed case.

The Long Joint

Showing the left hand "thumb side" of the instrument.

The Wing Joint

Showing the left hand "thumb side" of the instrument.

The Boot Joint

Showing the right hand "finger side" of the instrument.

The Bocal

With "nib" highlighted.

Assembling The Bassoon

Important! - Unless you are using this book with your teacher present, please skip ahead to the "Getting Started Section". It will be helpful to understand how to create the embouchure and produce an accurate *crow* before assembling your bassoon. Also, by skipping ahead, you will not have to immediately disassemble your bassoon and return it to the case. If you do assemble the bassoon now, place it on a bassoon stand, or disassemble and return to case to prevent setting it down incorrectly and possibly causing damage to the instrument. During the first few weeks, try to assemble your bassoon at your seat, or practice alone so that no one can damage your instrument as you move.

Step 1 : Remove the *boot joint* from the case, handling it by the large metal ends at the bottom or top.

Step 2 : With your left hand, hold the *boot joint*. With your right hand, pick up the *wing joint*. Slowly twist the *wing joint* into the boot, the concave section where there are no keys should line up parallel to the larger receiving hole on the *boot joint*.

Step 3 : Still holding the bassoon at the top of the *boot joint*, pick up the *long joint* with your right hand. Notice where there are no keys or rods, this will be the section that touches the *wing joint*. Carefully insert the smaller end of the *long joint* into the *boot joint* using little twisting motions. After inserted, activate the locking mechanism if your instrument is equipped with one. Make sure thumb keys are parallel to each other.

Step 4 : With your right hand, pick up the *bell joint* and using your thumb, close the keypad on your bell. This will allow the key at the top of the *long joint* to align with the *bell joint*. (Unless already at your seat, place *bocal* into *bell joint* as you move.)

Step 5 : Attach the seat strap to the bottom of the *boot joint*. Place the seat strap on your chair.

Rules for Assembly

1. Always *twist* the joints together. Sliding or pushing them can damage the tenons.
2. Put your *bocal* into the *bell* until you get to your seat. The longer section of the crook facing down the bell.
3. Keep your reed in your mouth until you are seated and *bocal* is inserted into the *wing joint*.
4. Be extremely careful when inserting the *bocal* into the *wing joint*. The *nib* can easily rip the whisper keypad. (Depress key to open pad)
5. Similar to a clarinet or oboe, make sure the bridge key mechanism is aligned and fits on top when assembling.

Step 6 : Retrieve the *bocal*. Always hold the *bocal* by the curved section, this is the strongest part. Open the whisper keypad. Insert the corked end of the *bocal* into the *wing joint*, adjusting slowly until the *nib* is evenly underneath the whisper keypad.

Step 7 : Attach the hand rest, or *crutch* to the bassoon.

Step 8 : Insert the wet reed (from your mouth if you were moving) onto the *bocal*.

If you are looking for an excellent instructional video to accompany these steps; check out :
<http://www.musicandthebassoon.org/videos/assembly>





Getting Started

If you are starting bassoon without the guidance of a private teacher, start with this section! Beginning with the basics of sound production will ensure that you are successful when you move to the whole instrument.

This section of the book should help you to become familiar with the basics of playing the bassoon. The first step before we do anything else is to prepare our reed. Ideally, you should be playing a hand made reed made by a professional, but this is not always a reality. If a local professional is unavailable, checking eBay or searching for reeds on a search engine is not a bad idea. There are many reed makers online, and most of their sites also contain useful information about getting better at the bassoon, too. The problem with commercial reeds is that they are harder than they need to be. If you are forced to play a commercial reed, you will need to do some adjusting. Flattening the first wire tends to make the reed easier to play. Under the supervision of your teacher (at least the first few times), take pliers and press the top and bottom of the wire closest to the tip to decrease some of the arch and close the tip. The best commercial brands of reeds are made by two companies; Leshner and Emerald.

While preparing the reed, spend some time looking at the section on embouchure formation. After you have familiarized yourself with the embouchure, start making sounds on the reed, starting with the crow and progressing to playing on the bocal. Getting the right sounds on the vibrating portion of your instrument will really help out once the bassoon is assembled and we start learning notes and fingerings. Do not worry if you end up spending a lot of time playing only the reed and bocal right away. The bassoon is an instrument that takes time and dedication; skipping sections or moving ahead before you can consistently achieve the fundamentals will lead to bad habits that will be more difficult to break in the future. Most importantly, have fun. If you find yourself getting frustrated, take a short break and come back after ten minutes. If you are becoming bored with some of the beginner exercises, see if you can make modifications to the tempo or articulation to create more of a challenge.

Preparing the Reed



Step 1 : Carefully remove the reed from its' case.



Step 2 : Place the reed into warm, clean water. Let soak for two to three minutes.



It is very important that the reed is submerged under the water, and not floating on top.



Although nearly any container will do, you can purchase reed specific water vials to soak your reeds in. These are available at www.infiniteeds.com

Step 3 : Remove the Reed and continue to soak by holding it in your mouth. Be careful not to chip it on your teeth!

A few notes on maintaining a good reed.

1. Always let the reed dry out between playing.
Do not leave it in an airtight container or in a sealable water vial.
2. After three or four days playing on one reed, clean it with warm tap water.
3. After rinsing with tap water, run a *smooth* pipe cleaner through the large end through the tip.
4. Rotate your reeds every 3 to 4 days maximum.





Forming the Embouchure

embouchure |,ämboō'SHoōr|

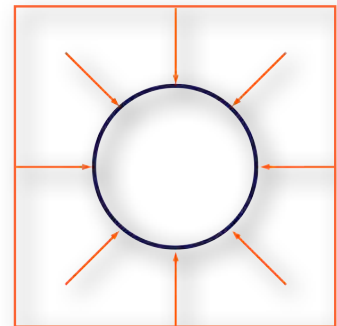
noun

1 Music the way in which a player applies the mouth to the mouthpiece or reed of a wind instrument.

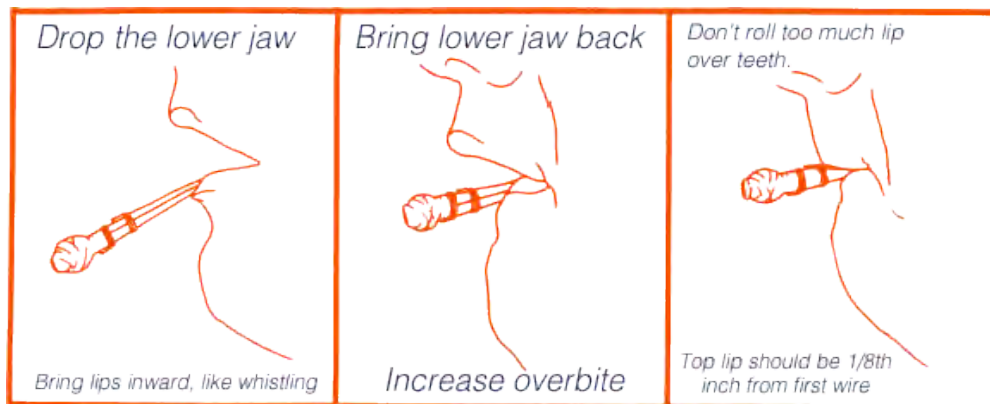
One of the unique aspects of playing bassoon is that the embouchure is created by an *overbite*, and requires very little

pressure to play. Typically, if you can produce a C on the combined reed and bocal, your embouchure is correct on the bassoon. This section will describe the correct approach to forming an embouchure starting with the mouth, and moving to the reed.

Begin by placing the tip of your pinky finger on your lower lip. Slowly bring that finger into your mouth and roll the lower lip inward with the finger. The top lip should roll down and curl slightly over your top teeth. Create a very light, even pressure around your whole finger. Imagine a drawstring on a bag, closing evenly in all directions.



Use even pressure all the way around your finger.



Reed on lower lip.

Reed into mouth with lower lip.

Top lip comes down.

Repeat the same exercise, using the reed instead of your finger. Put the tip of the reed on lower lip. Bring reed and lower lip into your mouth. Then bring top lip down over teeth.

Creating the Crow

Now that we have correctly formed our embouchure around the reed, it is time to create the first sound, the *crow*. The *crow* is a multi-pitched sound that is made up of low, middle, and high tones representing the complete overtone system.

The most important part of creating a good *crow* requires the player keep a relaxed, open throat and a “loose” embouchure. Unlike clarinet or saxophone, the pressure from the lips does not control the pitch. Keep an even pressure, but do not bite down on the reed. If there is only one sound coming from the reed, instead of many, the embouchure is too tight. You may initially struggle with creating the *crow* on the reed only. If this is the case, the following exercises using the combined bocal and reed may be useful to develop the muscle memory needed to create a *crow*.



The accompanying CD, borrowed from the Embou-Sure series, will help provide you with examples of correct and incorrect *crow* sounds. Track 1 is the correct sound of a *crow* on a bassoon reed. Track 2 demonstrates a *crow* that is high, and has too few sounds. The problem here is that the embouchure is too tight, or pinched. Loosen the embouchure and create even pressure. It could be possible that the reed is too stiff or closed off; it may need to be adjusted - refer to the section on adjusting reeds to find a solution. Track 3 is the sound of a *crow* that is too low. The first solution to try is to apply more support to dampen the reed. If this does not work, the reed may need to be shortened in length or width.

Checklist for creating the crow.

1. *Form the embouchure, go through each step.*
2. *Take a relaxed, comfortably full breath.*
3. *Without adding pressure, blow air through the blades of the reed.*
4. *Make sure the throat stays open.*

Articulating notes on the bassoon reed will also be useful after beginning to create an accurate *crow*. Begin by relaxing the tongue and letting it fall to the bottom of the mouth. Lightly place the tongue on the reed, start the air and release the tongue from the reed. Touching the tip of the tongue to the tip of the reed is a good place to start, and is easy to remember, but not a hard and fast rule. Often times it is appropriate to be slightly above and behind the tip of the tongue touching the tip of the reed. Think the syllable “too”, being careful not to create a heavy sound. If it sounds heavy, try “doo” or even “loo” to lighten up. The tongue should be as relaxed and light as possible, make this your goal. Use the articulation exercises at the back of the book to increase flexibility and speed.



Using the Bocal

Combining the reed and bocal and playing it without the bassoon will help to develop the embouchure, as well as provide a slightly easier approach to creating sound on the reed. It is also important to realize that beyond the reed, and overall quality of the bassoon, the bocal can be the “make or break” factor as to whether or not a bassoonist will sound good. Using a Heckel, or a Fox/Renard bocal will set you up for success. Have a professional assist you if you are purchasing a new bocal; they will need to look for an evenness in pitch and tone quality, as well as an ability to play softly and loud with a full sound throughout all ranges.

Start by attaching the reed to the bocal, holding it from the curved crook. This is the strongest part of the bocal and will prevent damage. Create the embouchure in the same way described before. Start with the tip of the reed on the lower lip, then bring the lip and reed into your mouth. Close the top lip around the reed. Use only enough pressure to keep air from escaping the lips.



Pro tip! - Use a mirror, a camera, or find a friend to visually check your set up from time to time.



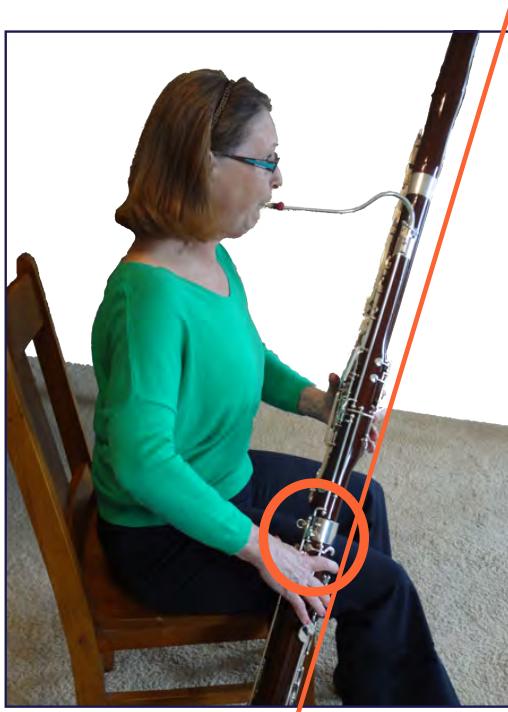
Using the same approach to sound production as the *crow*, blow into the reed. Once you are creating a sustained sound with no issues, take a tuner and check the pitch. You should be producing a C that is flat in pitch. If the tuner reads higher than a C or a sharp C, the embouchure is too tight. Repeat until you can consistently create a flat sounding C on the reed and bocal.

Using a metronome and starting with a slow tempo (quarter note set to 80), try using this exercise with a tuner to ensure that you are set up correctly. Remember, you are trying to produce a flat C, not a C that is completely in tune. Keeping the throat and embouchure relaxed is the key to success here. Breathe in between measure as necessary.



Holding the Bassoon

Now that we can create a solid crow, and the correct sound on the bocal, it is time to assemble and learn to hold the bassoon in preparation to play. If your instrument is not assembled, re-check the assembly section and put the bassoon together. Place the seat strap lengthwise near the front of your chair. You should now be seated with the bassoon assembled. The seat strap should be adjusted so that the reed is level with your mouth when you are sitting up straight with your hips near the lip of the chair. *Always* bring the bassoon to you, never go to the bassoon. Slouching or reaching for the reed will create an inferior sound and can lead to long term physical problems later in your playing.


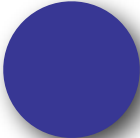





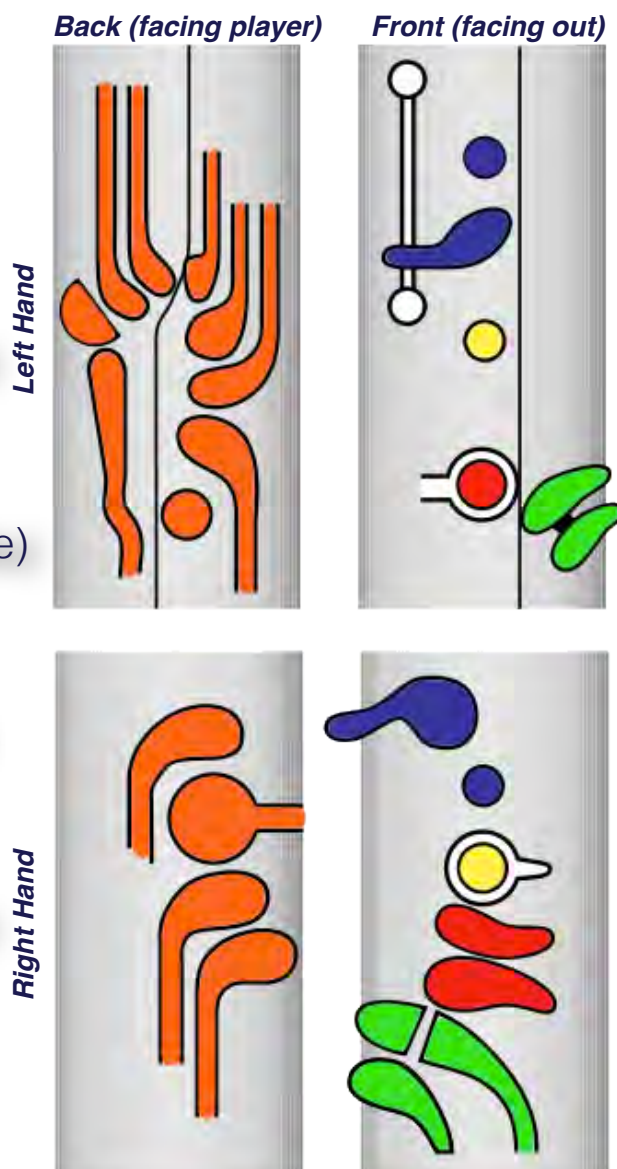
Notice the position of the seat strap at the front of the chair. The circle is highlighting the metal band on the boot joint resting just above the hip. The angle of the bassoon allows for the reed to be centered at the performers mouth, without stretching or slouching. The upper body does not have to twist or turn to find the reed. Your back should be forward from the back of the seat with your spine aligned straight. This is the correct seated posture.



Holding the Bassoon

The following images will show you which fingers need to be placed on the bassoon and where they go. This diagram shows which keys are played by which fingers.

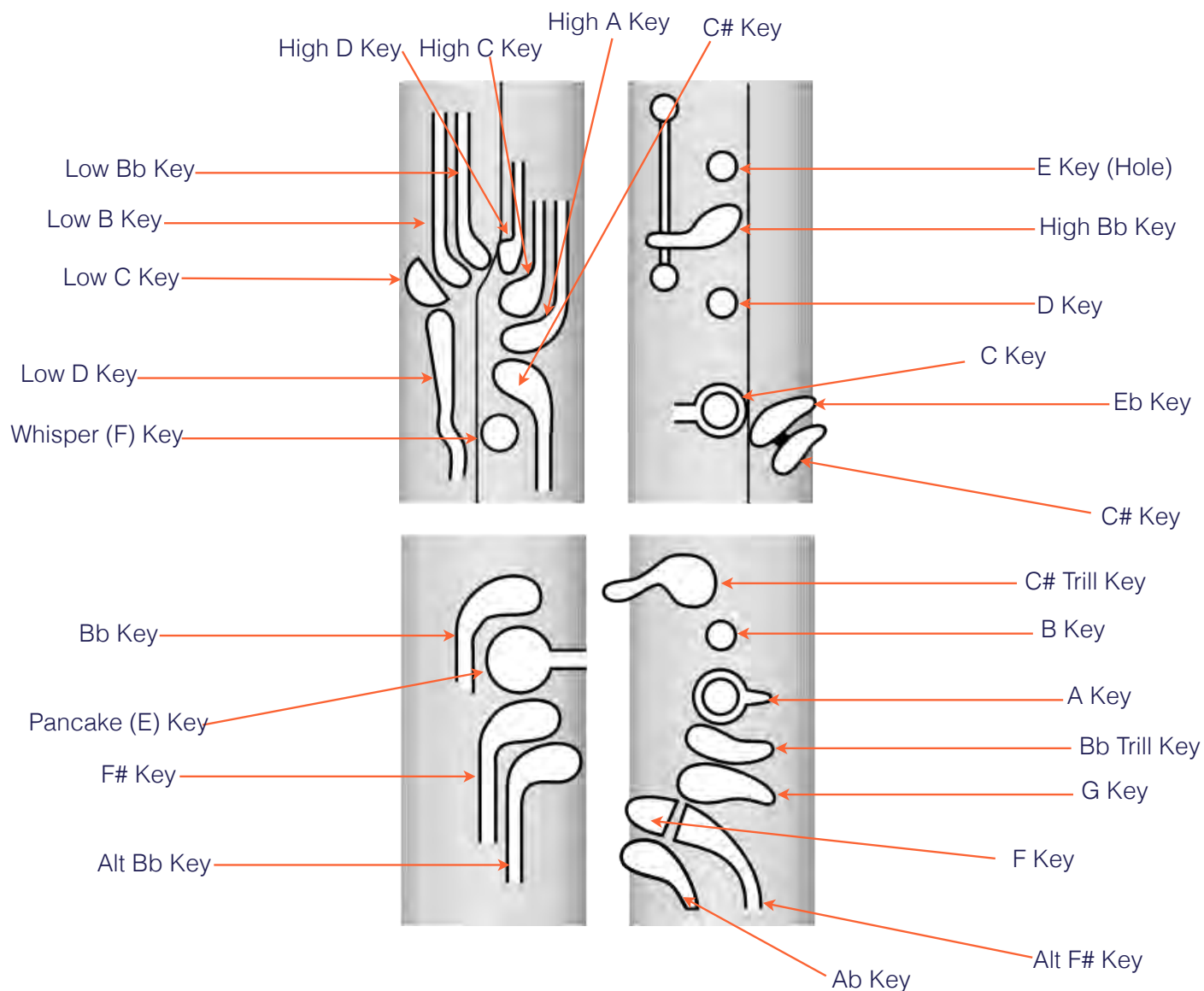
-  - Thumb
-  - 1st Finger (Index)
-  - 2nd Finger (Middle)
-  - 3rd Finger (Ring)
-  - 4th Finger (Pinky)



The next page will show you the names of the keys before we pick up the bassoon.

Holding the Bassoon

Naming the Keys

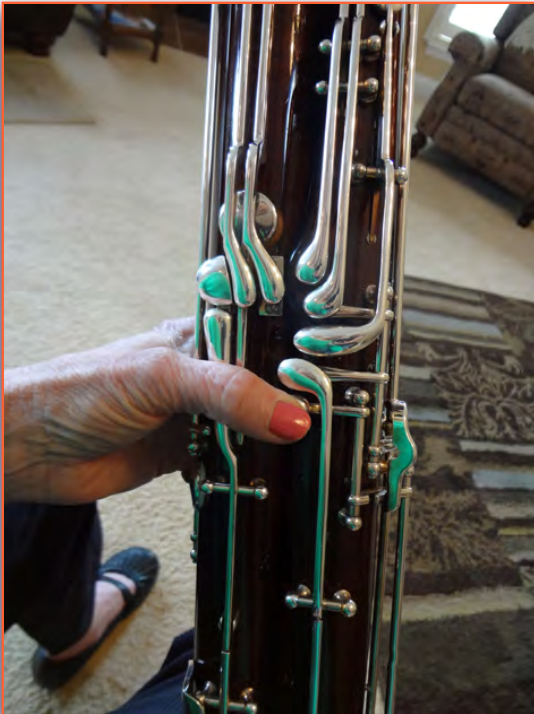


Knowing the names of the keys will greatly help learning fingerings and placement. To aid memorization, start with only the notes that do not have sharps and flats, and leave out trill and alternate keys. Beginning on the whisper key, work your way down note by note, placing the fingers over the keys as you say their names. After you have all of the basic notes, add the sharp and flat keys, repeating the process. Touch each key as you say the name. Finally, add the trill and alternate keys.

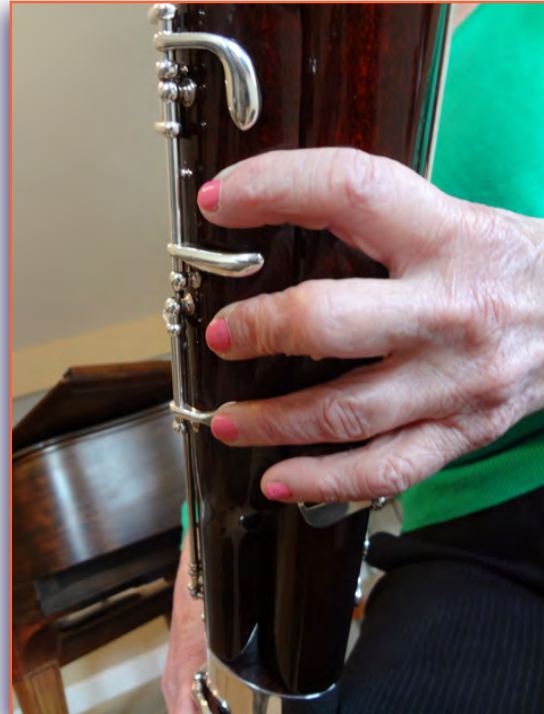


Holding the Bassoon - Left Hand Position

Perhaps the biggest challenge for young bassoon players is mastering the hand position. This is due to the the spacing of the keys, it is very important to practice good hand position. Use a camera or find a friend or teacher to check your hand position often.



Left hand thumb pressing down on the whisper key.



Left hand fingers pressing down the E, D, and C keys with the pinky hovering over Eb key.

Notice that the tips of the fingers are being used to press down on the keys and that the hand is in a curved position. The weight of the instrument is being held by the seat strap and the hands do not strain to hold up the instrument.

Holding the Bassoon - Right Hand Position

Similar to the left hand, the right hand uses the tips of fingers to press down keys and is not being used to hold the weight of the instrument.



Right hand thumb pressing down on the pancake (low E) key.



Right hand fingers pressing down on the B, A, G, and low F keys.

It is very important to keep the wrists straight. This means that the right arm will be elevated slightly away from the body. You can see this in the first pictures of the correct posture with the bassoon. Keep the fingers arched and in a naturally relaxed position.



Holding the Bassoon



This picture shows from close to the player's perspective how the thumbs should be placed on the bassoon. Notice that the wrists are kept as straight as possible.

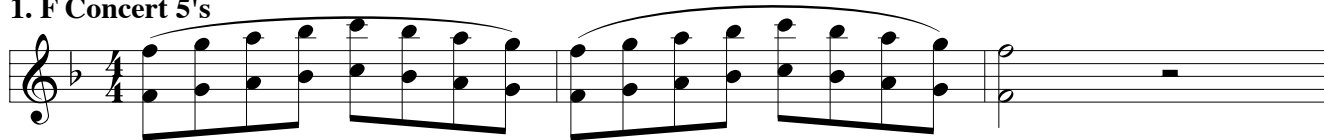


The picture to the left shows the bassoon being held up to demonstrate the correct placement of all the fingers. Notice that only the pads of the fingers are pressing down on the keys.

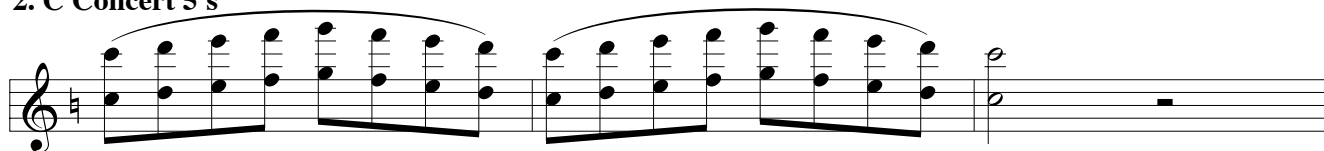
Now that we are aware of the correct posture and hand/fingering positions for playing the bassoon, it is time for us to create our first note! Make sure that you have completely familiarized yourself with how to hold the bassoon correctly, because we will be starting with low F; a note that requires most of our fingers to be pressed down.

#7. Flute Warm-ups (F-C)

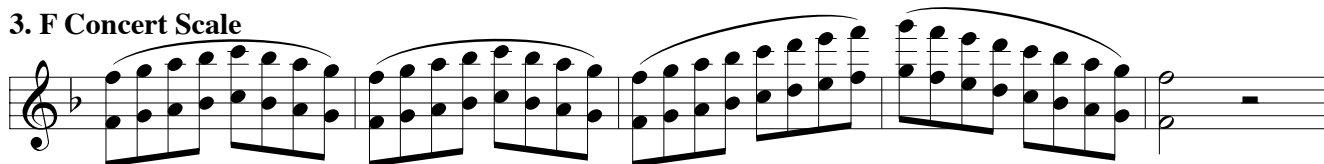
1. F Concert 5's



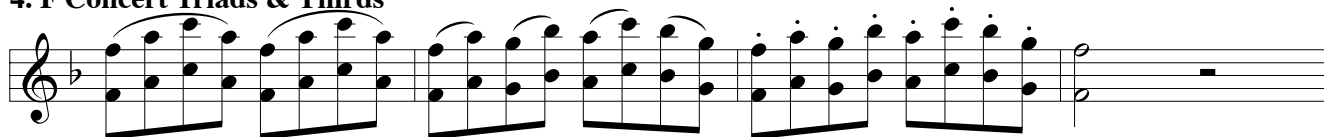
2. C Concert 5's



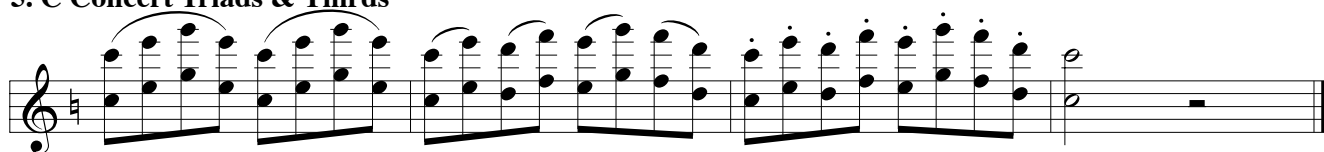
3. F Concert Scale



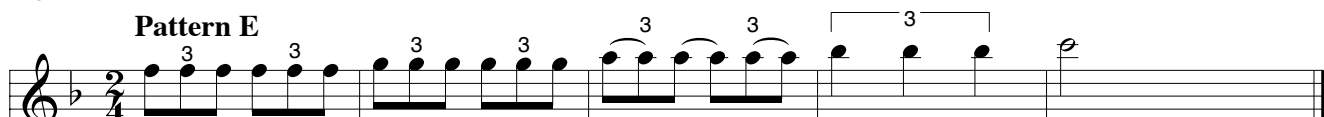
4. F Concert Triads & Thirds



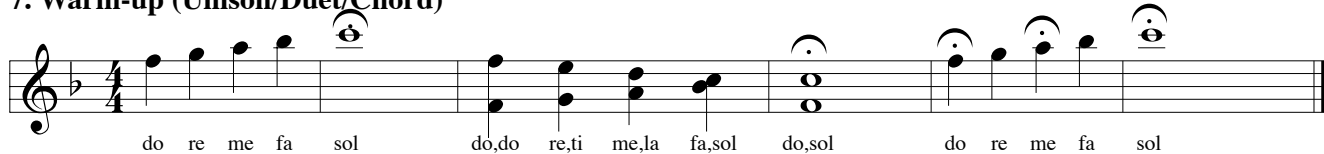
5. C Concert Triads & Thirds



6. Rhythm Patterns



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



#7. Oboe/Bells Warm-ups (F-C)

1. F Concert 5's



2. C Concert 5's



3. F Concert Scale



4. F Concert Triads & Thirds



5. C Concert Triads & Thirds



6. Rhythm Patterns

Pattern A



Pattern B



Pattern C



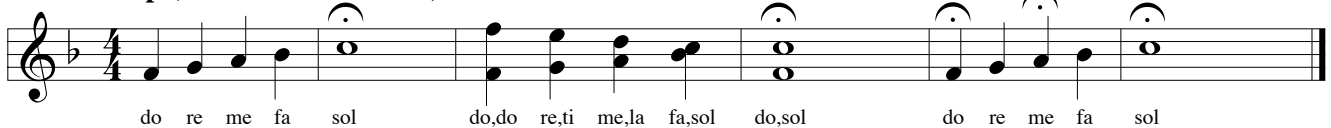
Pattern D



Pattern E



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



#7. Bassoon Warm-ups (F-C)

1. F Concert 5's



2. C Concert 5's



3. F Concert Scale



4. F Concert Triads & Thirds



5. C Concert Triads & Thirds



6. Rhythm Patterns Pattern A



Pattern B



Pattern C



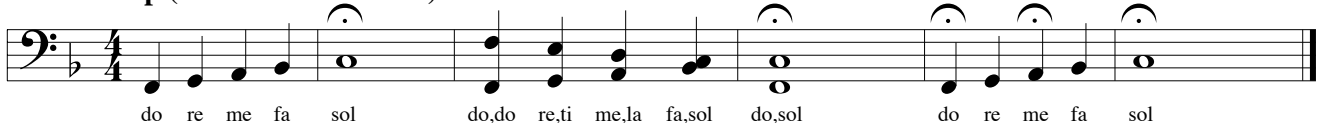
Pattern D



Pattern E

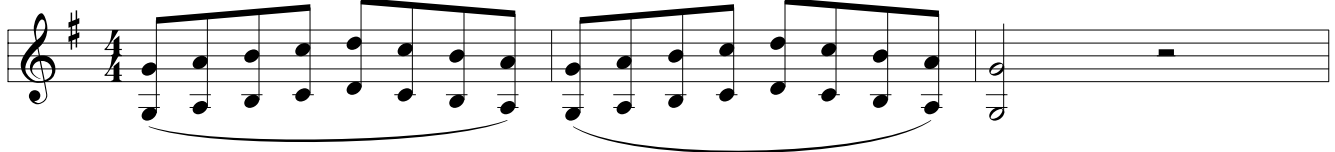


7. Warm-up (Unison/Duet/Chord)

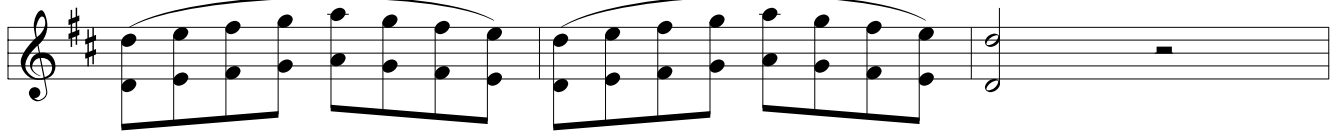


#7. Clarinet Warm-ups (F-C)

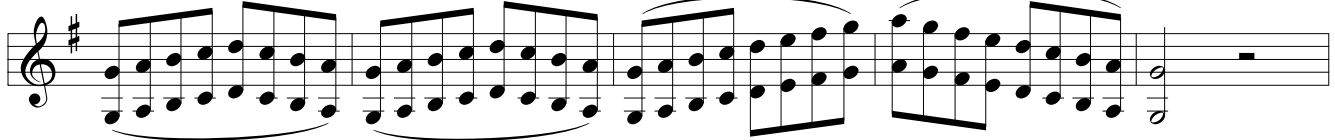
1. F Concert 5's



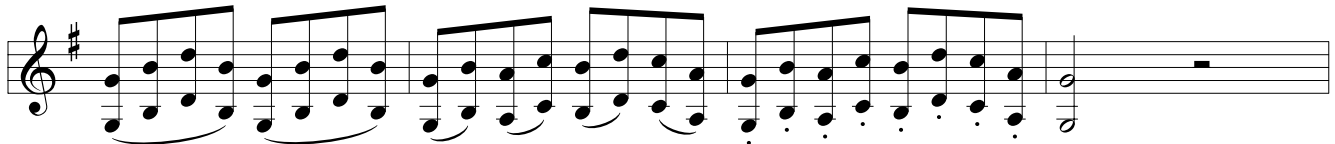
2. C Concert 5's



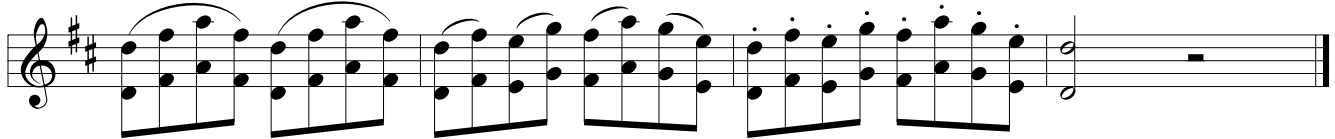
3. F Concert Scale



4. F Concert Triads & Thirds



5. C Concert Triads & Thirds



6. Rhythm Patterns

Pattern A



Pattern B



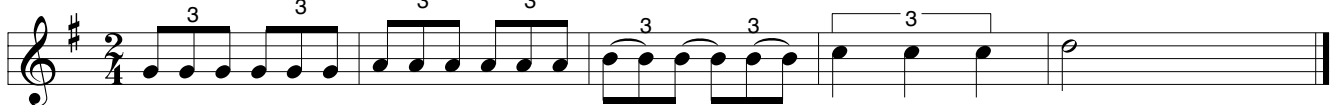
Pattern C



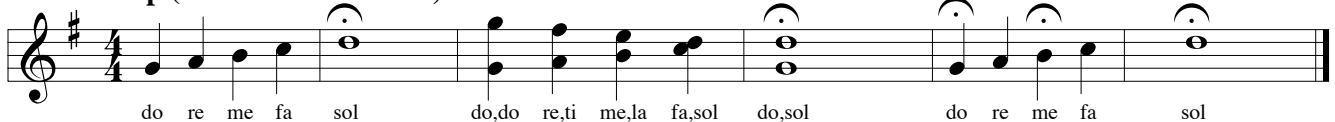
Pattern D



Pattern E

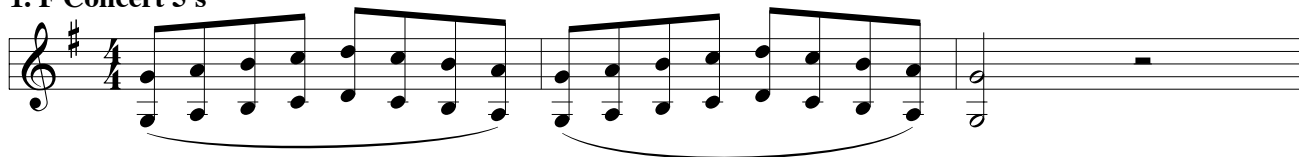


7. Warm-up (Unison/Duet/Chord)

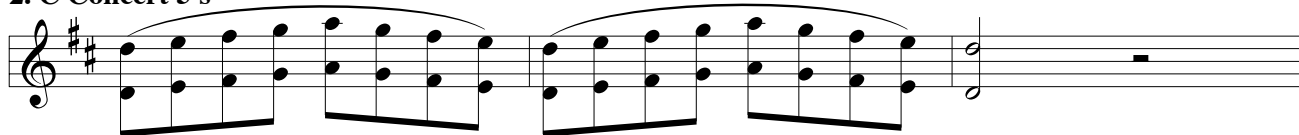


#7. Bass Clarinet Warm-ups (F-C)

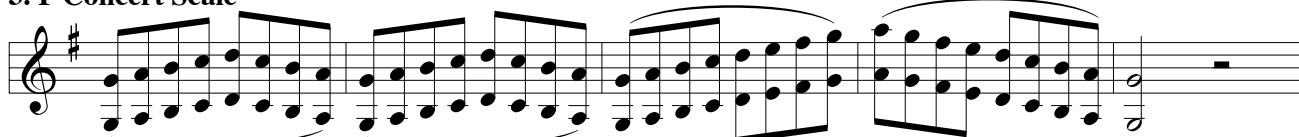
1. F Concert 5's



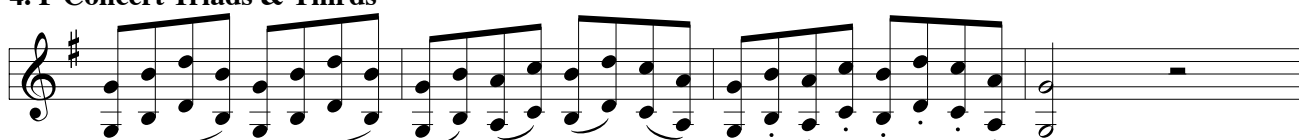
2. C Concert 5's



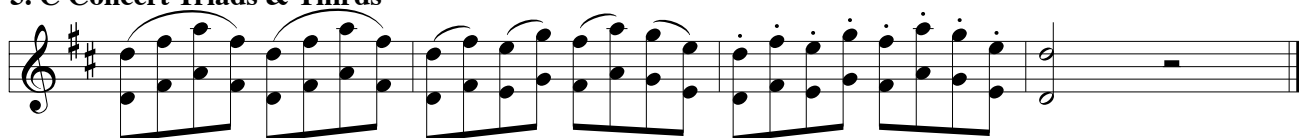
3. F Concert Scale



4. F Concert Triads & Thirds



5. C Concert Triads & Thirds



6. Rhythm Patterns

Pattern A



Pattern B



Pattern C



Pattern D



Pattern E

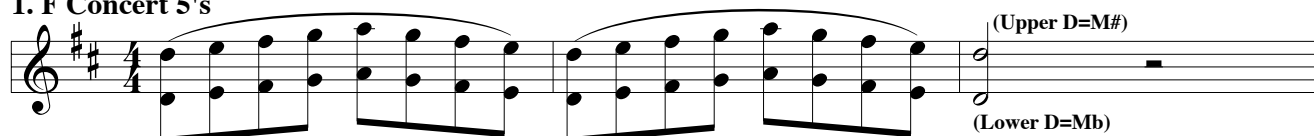


7. Warm-up (Unison/Duet/Chord)



#7. Alto/Bari Sax Warm-ups (F-C)

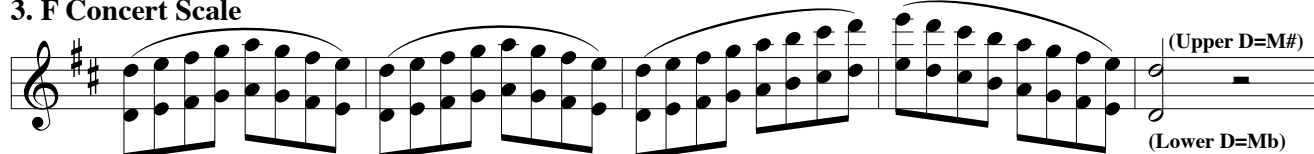
1. F Concert 5's



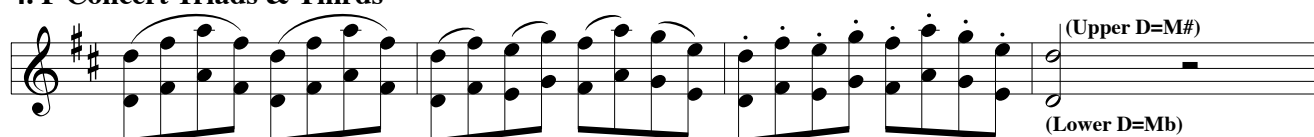
2. C Concert 5's



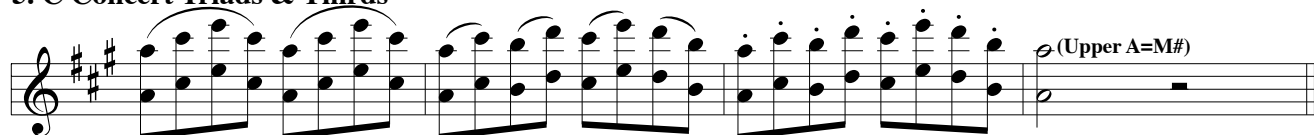
3. F Concert Scale



4. F Concert Triads & Thirds



5. C Concert Triads & Thirds



6. Rhythm Patterns

Pattern A



Pattern B



Pattern C



Pattern D



Pattern E



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



1. F Concert 5's

2. C Concert 5's

3. F Concert Scale

4. F Concert Triads & Thirds

5. C Concert Triads & Thirds

6. Rhythm Patterns

Pattern B

Pattern C

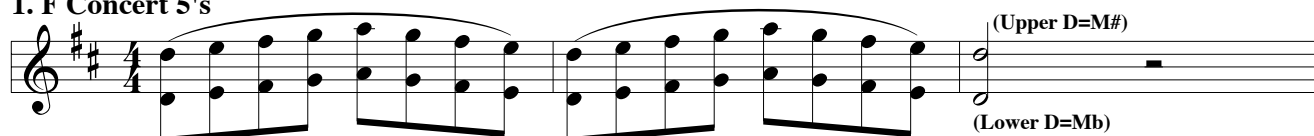
Pattern D

Pattern E

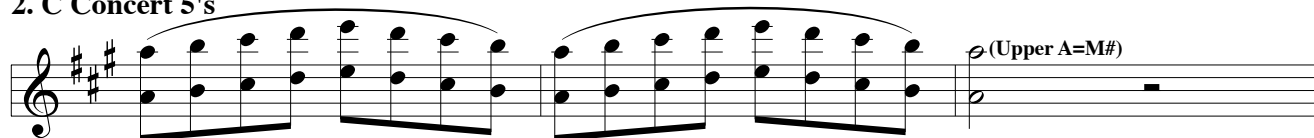
7. Warm-up (Unison/Duet/Chord)

#7. Alto/Bari Sax Warm-ups (F-C)

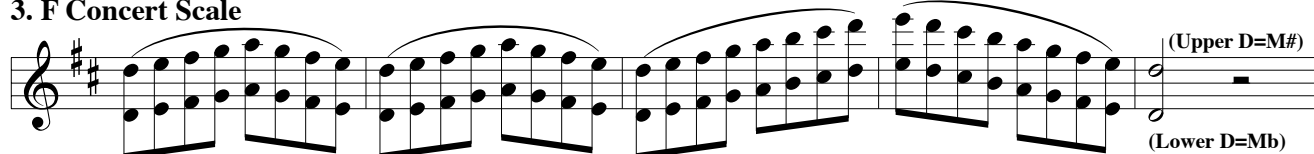
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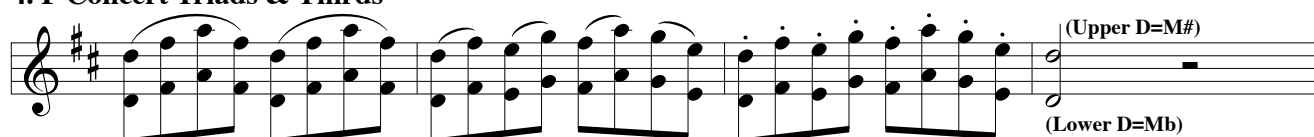
2. C Concert 5's



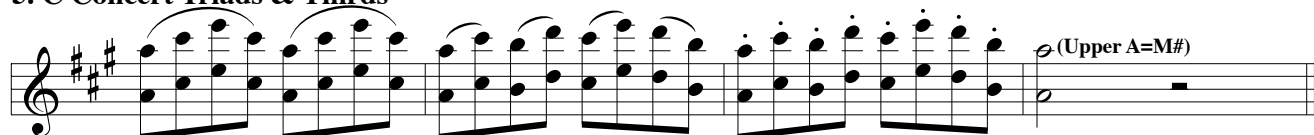
3. F Concert Scale



4. F Concert Triads & Thirds



5. C Concert Triads & Thirds



6. Rhythm Patterns

Pattern A



Pattern B



Pattern C



Pattern D



Pattern E

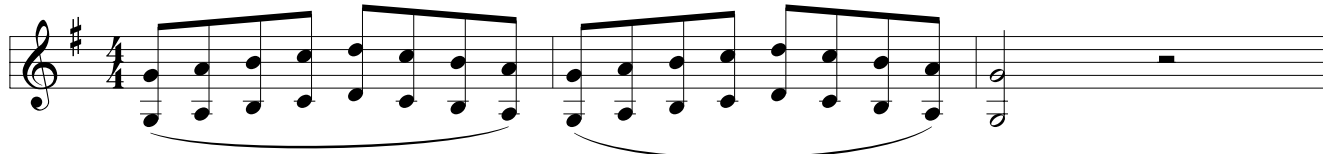


7. Warm-up (Unison/Duet/Chord)

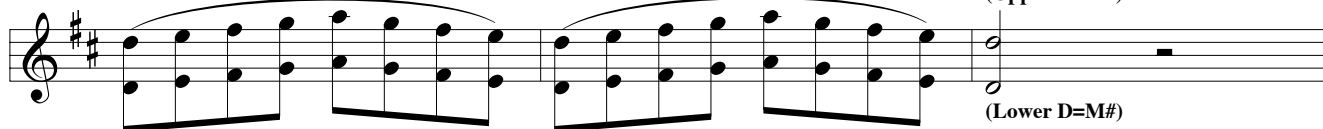


#7. Trumpet Warm-ups (F-C)

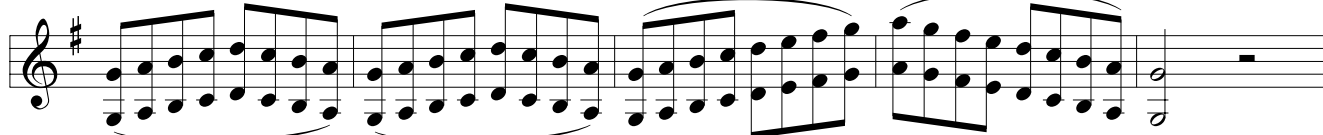
1. F Concert 5's



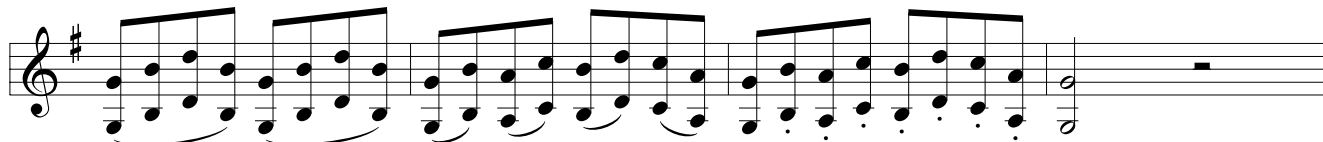
2. C Concert 5's



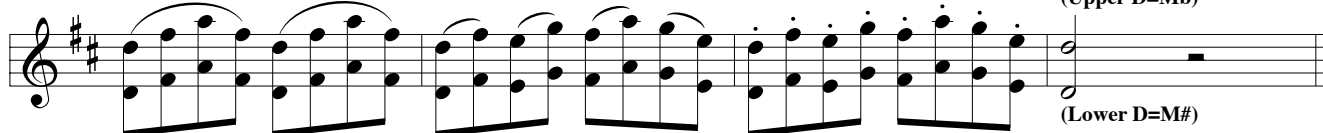
3. F Concert Scale



4. F Concert Triads & Thirds



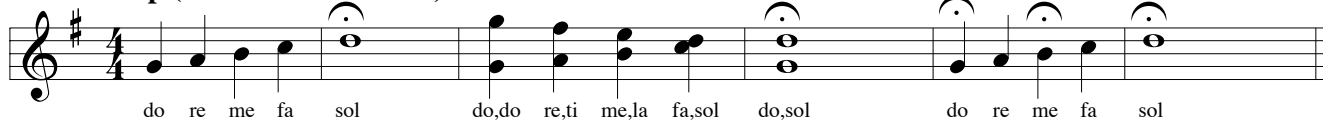
5. C Concert Triads & Thirds



6. Rhythm Patterns

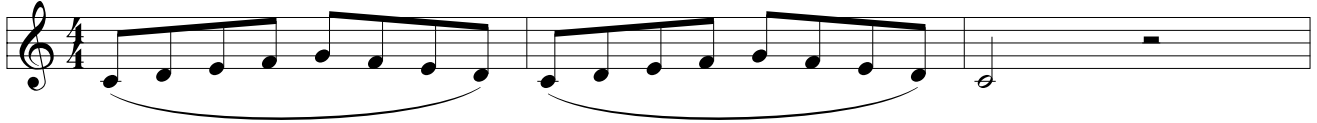


7. Warm-up (Unison/Duet/Chord)



#7. French Horn Warm-ups (F-C)

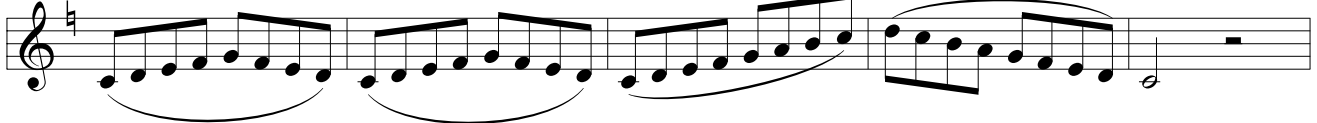
1. F Concert 5's



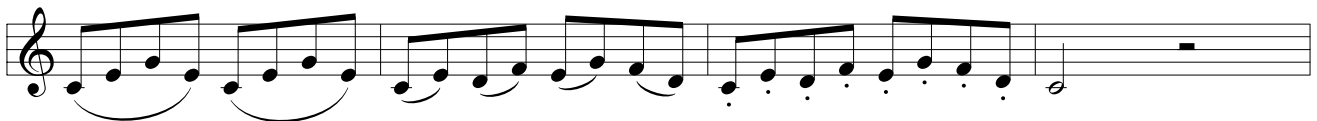
2. C Concert 5's



3. F Concert Scale



4. F Concert Triads & Thirds



5. C Concert Triads & Thirds



6. Rhythm Patterns

Pattern A



Pattern B



Pattern C



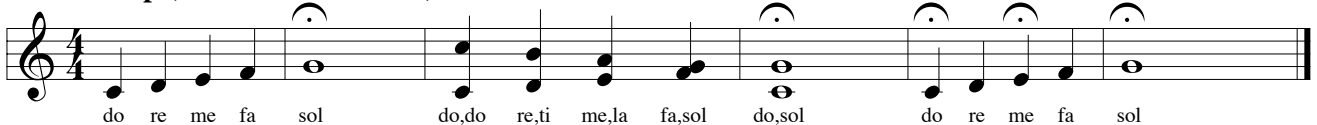
Pattern D



Pattern E

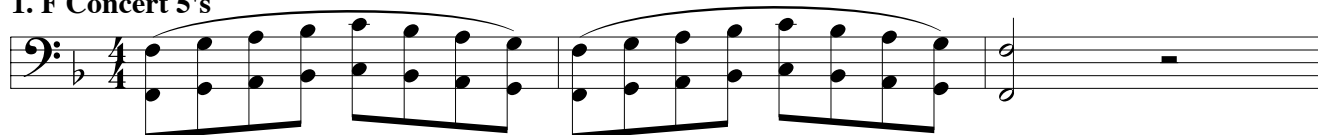


7. Warm-up (Unison/Duet/Chord)



#7. Trombone/Baritone Warm-ups (F-C)

1. F Concert 5's



1. F Concert 5's

The first system of the musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of two staves. The upper staff contains a melody of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lower staff contains a bass line of eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. A large slur covers the entire melody and bass line. The system ends with a double bar line.

The first system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The system ends with a whole note rest.

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one sharp (F#). It consists of two staves. The upper staff contains a melody of eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line.

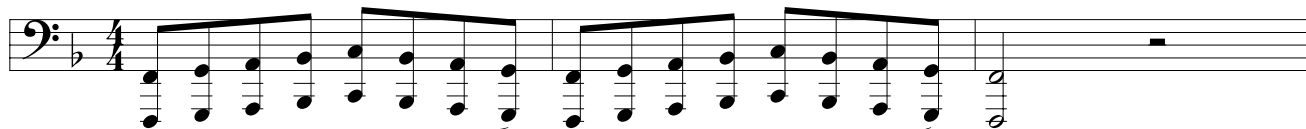
The musical notation shows two parts: an upper part and a lower part. The upper part is labeled "(Upper D=Mb)" and the lower part is labeled "(Lower D=M#)". Both parts are in the key of D major (two sharps: F# and C#). The upper part consists of a series of eighth notes, while the lower part consists of a series of quarter notes. The notation is written on a single staff with a treble clef and a key signature of two sharps.

The first staff of music is in treble clef, key of D major (one sharp), and 3/4 time. It contains four measures: the first measure has a quarter rest followed by a quarter note D; the second measure has a quarter note E followed by a quarter note D; the third measure has a quarter note C followed by a quarter note D; the fourth measure has a quarter note B followed by a quarter note A. The staff ends with a double bar line.

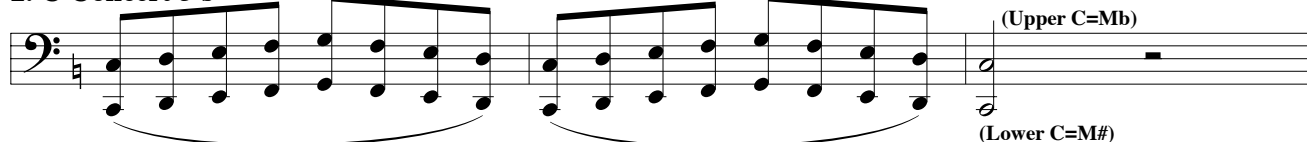
do re me fa sol do,do re,ti me,la fa,sol do,sol

#7. Tuba Warm-ups (F-C)

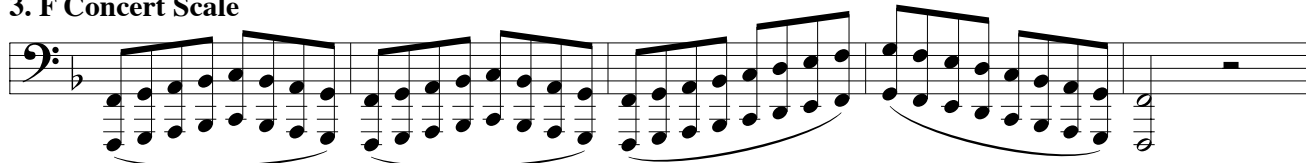
1. F Concert 5's



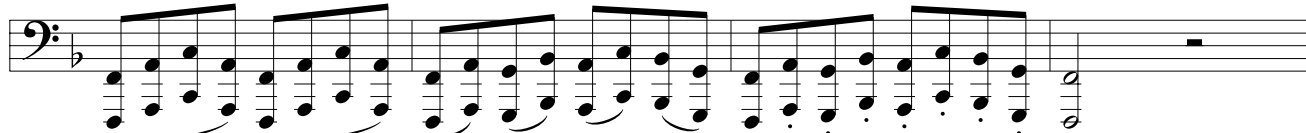
2. C Concert 5's



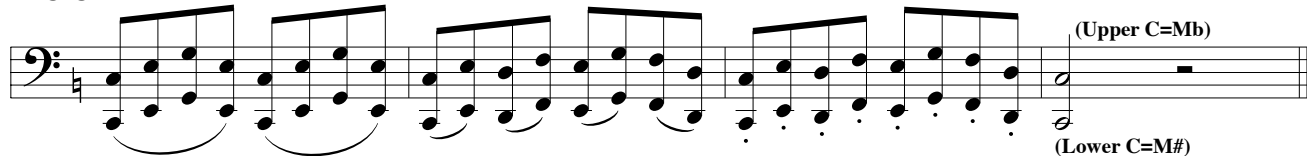
3. F Concert Scale



4. F Concert Triads & Thirds



5. C Concert Triads & Thirds



6. Rhythm Patterns Pattern A



Pattern B



Pattern C



Pattern D



Pattern E



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

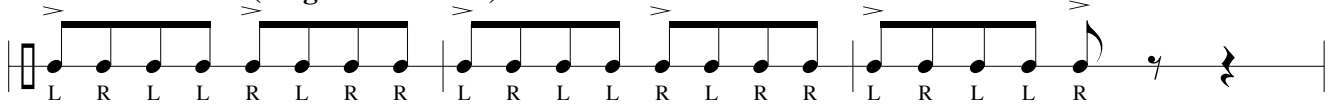


#5. Snare Warm-ups (Single Paradiddle)

1. Right Hand Lead (Single Paradiddle)



2. Left Hand Lead (Single Paradiddle)



3. Eighth Notes-Sixteenth Notes (Paradiddle)



4. Eighth Notes-Sixteenth Notes (Paradiddle)

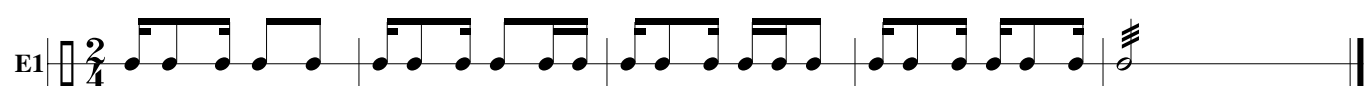
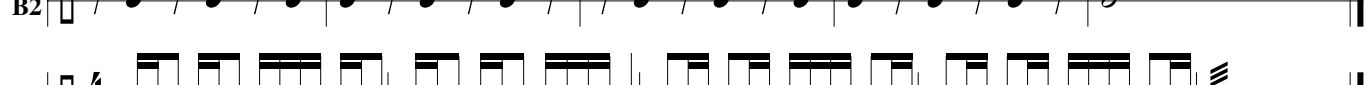


5. Sixteenth Notes-Eighth Notes (Paradiddle)



6. Rhythm Patterns (use alternating hands)

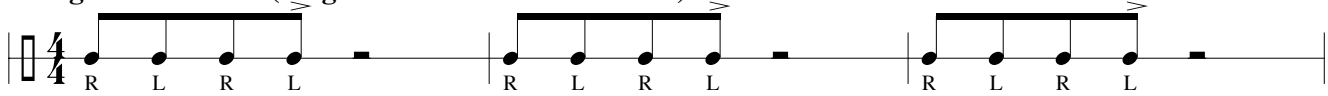
(Multiple Bounce Roll)



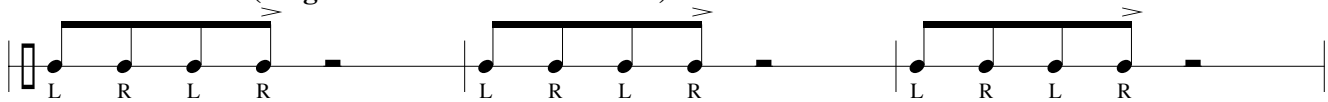
7. Warm-up (Unison/Duet/Chord) -TACET- (Get ready for the first piece of the day)

#9. Snare Warm-ups (Single Ratamacue)

1. Right Hand Lead (Single Ratamacue Hand Order)



2. Left Hand Lead (Single Ratamacue Hand Order)



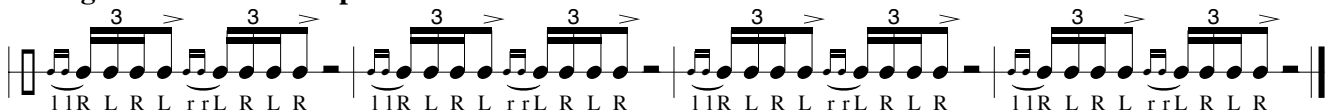
3. Single Ratamacue Rhythm (without the drag)



4. Single Ratamacue Complete

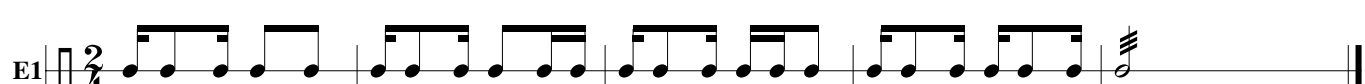


5. Single Ratamacue Complete



6. Rhythm Patterns (use alternating hands)

(Multiple Bounce Roll)



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

Home

◀ Page

Page ▶

Select Page

View as PDF

◀ Issue

Issue ▶

Issue Home

**BW 2014**

The American Bandmasters Association



Around the 80th Annual ABA Convention • Montgomery, Alabama



ABA President, Dave Waybright, and Tane Dekrey take a moment to pose for a picture at one of the evening ABA concerts.



(left to right) ABA Board of Directors: Terry Austin, Tom Leslie, Dave Waybright, Dennis Zeisler, Scott Taylor and Bill Moody



Past ABA President, Thomas Leslie, and his wife Tracy enjoy some down time at the convention..



(left to right) Michael Burch-Pesses, Robert Smith and Mack McGrannahan discuss details around the next convention in Reno.



Past ABA President, Johnny Long and his wife Mary Lynn pose for a photo after an ABA meeting.



Past ABA President, Frank Wickes, signs the ABA Programs for past presidents that could not be in attendance.



Past ABA President, Ray Cramer, and his wife, Molly, enjoying an ABA evening concert.



Tane Dekrey accompanies Joe Alessi during a performance at an ABA meeting in Montgomery, Alabama.



Col. John Bourgeois congratulates trombone soloist, Joe Alessi on his ABA Edwin Franko Goldman Memorial Citation Award.



ABA President, Dave Waybright, thanks Robert W. Smith, Johnny Long and his staff for their excellent job of hosting the ABA.



Col. John Bourgeois cuts off the applause after he was presented with the ABA Honorary Life President Award.



(left to right) President-Elect, Tim Rhea, accepts Scott Taylor's congratulations on his new appointment.



ABA Associate Chair, Gerald Guilbeaux, introduces a new Associate member.



Host and ABA Member, Robert W. Smith, welcomes everyone to the banquet.



Valerie Taylor dances with her mother-in-law, Dee Taylor at the ABA banquet.


BW 2014

The Bandworld Legion of Honor


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

Kirk Clague

Kirk Clague has been the Director of Musical Activities at Exeter Union High School in Exeter, California for the past 18 years. He earned his Bachelor of Arts in Music degree from the Univ. of California - San Diego and his teaching credential from San Diego State University.

Clague lists his highest honors as Exeter Union HS's Teacher of the year in 2012 and a finalist for the Tulare County Teacher of the year in 2005. He has served his profession in both the CMEA and the CBDA in various offices, most recently the Exhibit Host for the All State Music Conference.

Under Clague's guidance both the Concert Band and the Jazz Ensemble have earned an impressive list of Superior ratings.

Clague says, "My career has been shaped by a strong desire to be the best music educator I can be for the kids with whom I share this art. So, I consider my constant study and desire to "know more" and then share it with my students to be a shaping factor. Further, my terrific group of friends, colleagues, and mentors continue to be a huge factor in my success and a resource when I fall short of my goals....my life outside of the music world with my wife living in the foothills of the Sierra Nevada has provided the necessary balance one must have to be a long-term success."

Clague's philosophy has served him well and he states it like this, "I believe that all students can and should excel in music, and deserve the finest, best-prepared, most well-versed teacher they can get. I work as hard as I can to be that person. I believe any student who truly wishes to learn should have access to my program, and that they should have a no-excuses, excellence-through-diligence mind set. I believe many amazing things are possible when these things are in place."

A special award of The John Philip Sousa Foundation


David Aydelott

David Aydelott has served as the Director of Bands at Franklin High School in Franklin, Tennessee for the last 7 years. He earned his degree from Middle Tennessee State University.

Among his highest honors he includes Franklin High School Teacher of the Year in 2012, the NBA Citation of Excellence and the NBA Certificate of Merit for Marching excellence. SBO magazine named him as one of the "50 Directors that Make a Difference."

Aydelott is currently the President-Elect of the Middle TN School Band and Orchestra Association. He has served in other state-wide positions as well. He is an elected member of Phi Beta Mu.

When asked about what shaped his career he said, "Childhood aesthetic experiences.... I grew up in rural Tennessee and my parents regularly attended congregational singings at local Churches. Early on I was exposed to hundreds of people making music together in a very authentic way. The emotional power of those "goose bump" moments was very powerful, and at that point I was hooked. In high school and college I was able to have similar experiences, but in a symphonic setting, and I want my students to have those moments in my band now."

Aydelott's philosophy is, "Music education for the masses.... My aim at Franklin is for parents and students to leave the program as music education advocates. In order to accomplish that we embrace the community aspect of high school band, so that the people in our program feel a social and emotional connection to everything we do, from excellence in performance, to community service, to leadership/mentorship within the scope of our program. The band at Franklin is not only about playing Persichetti or Ives (although we certainly want to do that at our highest level), but about the familial aspects of high school band. If we are successful, then a large number of people leave Franklin High School as strong advocates of music education."

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

Second Tier Oboe Techniques

Supplemental Exercises for the Intermediate Oboist

Congratulations, you are no longer a beginning oboe player! You know where to put your fingers, how to get a basic sound, and how to read notes and rhythms. Ready to take your oboe skills to the next level? As a supplement to your lesson book, this book will help you build on your beginning oboe skills by providing information and exercises that will take you to the next level of oboe performance. In this book, you will combine the concepts of long tones, slurs, tonguing, scales, correct F fingerings, left Eb fingerings, octave vents, high register notes and low register notes with melodious exercises to reinforce new skills. Additional resources will provide information to help you buy an oboe and good reeds, along with links to performances by professional oboe players. Throughout the book, QR (Quick Response) codes will be used to link to certain internet resources. These QR codes will make it easy to access online information through your smart phone or tablet. To download a QR code scanner, just access the app store on your device and search for "QR code." And while you are downloading a QR code scanner, download a metronome and tuner, too!

Cover photo *Pyramid?* by tanakwho. All other photos by Nicolas Propes

Table of Contents

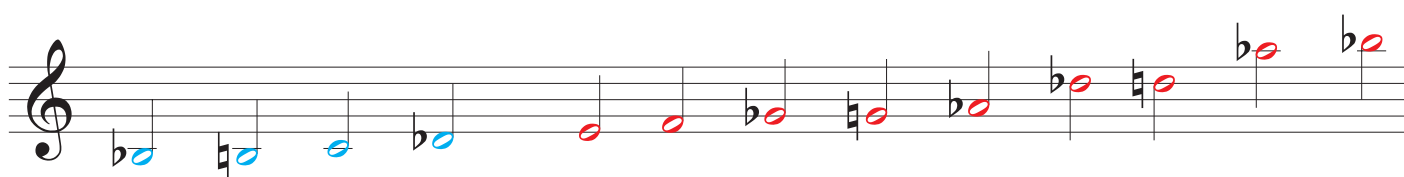
Fingering Chart.....	3
Personal Intonation Chart.....	6
Review Of Basics	
Embouchure.....	7
Posture.....	9
Hand Position.....	10
Warm-Ups	
Long Tones.....	11
Slurs.....	14
Tonguing.....	17
Scales.....	19
Fingering Exercises	
Which F?.....	26
Left Eb.....	28
Octave Vents.....	29
Low Note Slides.....	31
Melodious Exercises	
Portsmouth.....	32
Benbow the Brother Tar's Song.....	32
Chanconne.....	33
Lost Lady Found.....	33
Oboes and Reeds.....	34
Suggested Oboists and Recordings.....	35
Bibliography.....	36

Fingering Chart

As an intermediate oboe player, you already know the fingerings to most notes, but it is a good idea to have a fingering chart close by for extended ranges and alternate fingerings. Throughout this book, notes that are typically flat in pitch are marked with a blue note head while notes that are usually sharp are marked with red note heads. Be aware of these notes and ready to make adjustments with your embouchure to bring these notes in tune. Check these notes regularly with a tuner as you work on gaining the “muscle memory” needed to play these pitches accurately. However, do not use a tuner all the time as it is also important to develop your ear and make adjustments based on what you feel and hear. Practicing with drones is also a good way to learn to match pitch. QR codes next to various exercises in this book will link to drones to use while you practice.

Flat Notes

Sharp Notes



B \flat	B \natural	C	C \sharp D \flat	D	D \sharp	E \flat	E

Note: Not all brands of student oboes have a low B \flat .

*Use left-hand E \flat key if before or after D \flat (C \sharp).

Fingering chart adapted from *Let's Play Oboe* by Catherine Paulu.



F	1.	2.	F# Gb	G	Ab G#	A	Bb A#	B

1. Left-hand F

2. Forked F (Although it is one of the first fingerings learned, Forked F is actually an alternate fingering and should only be used when necessary.)

** Eb Key may be used with Forked F for stability on instruments without the F vent.

C	C# Db	D	D# Eb	E	F	1.	2.

*Use left-hand Eb key if before or after Db (C#).

1. Left-hand F

2. Forked F (Although it is one of the first fingerings learned, Forked F is actually an alternate fingering and should only be used when necessary.)

** Eb key may be used with Forked F for stability on instruments without the F vent.



F#	G	G# Ab	A	A# Bb	Bb	C	C# Db

*Left Thumb Key may be left down to ease facility on A, Bb, Bb, and C.

D	D# Eb	E	1.	F	1.	F#	G

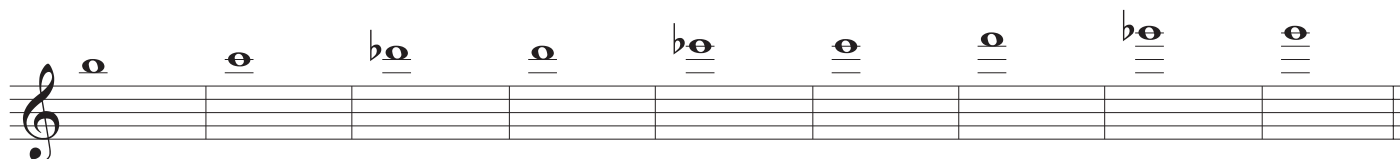
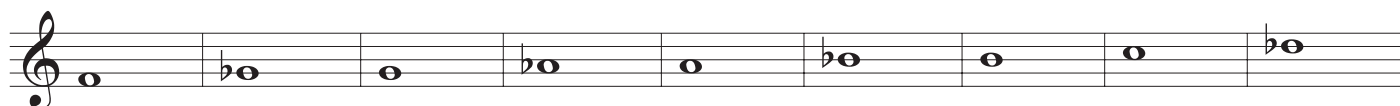
* Use before or after high Eb (D#).

**Use before or after Eb (D#).

Personal Intonation Chart

The notes marked as having intonation issues are only a guideline to notes that are most commonly out of tune. It is impossible to make an instrument that is completely in tune across the entire range of the instrument, but every instrument will have its own tendencies. While the notes marked as such will usually be flat or sharp, the degree to which they are out of tune will depend on the instrument as well as the reed and individual player. Because intonation on the oboe is so finicky, owning a tuner is an absolute must for any true oboe player. Buy one or download an app on your mobile device and use it often.

It is beneficial to make a personal intonation chart and start to understand your tendencies and the tendencies of your instrument. With the help of a friend, use a tuner and this chart to track your personal intonation tendencies. Play and hold each pitch while your friend holds the tuner and notates on the chart a + for sharp or a - for flat along with the number of cents sharp or flat you played. It is important that you not look at the tuner for this exercise and that you not adjust your embouchure excessively since the goal is to track your natural playing tendencies and not how you play when you are trying to match to a tuner.

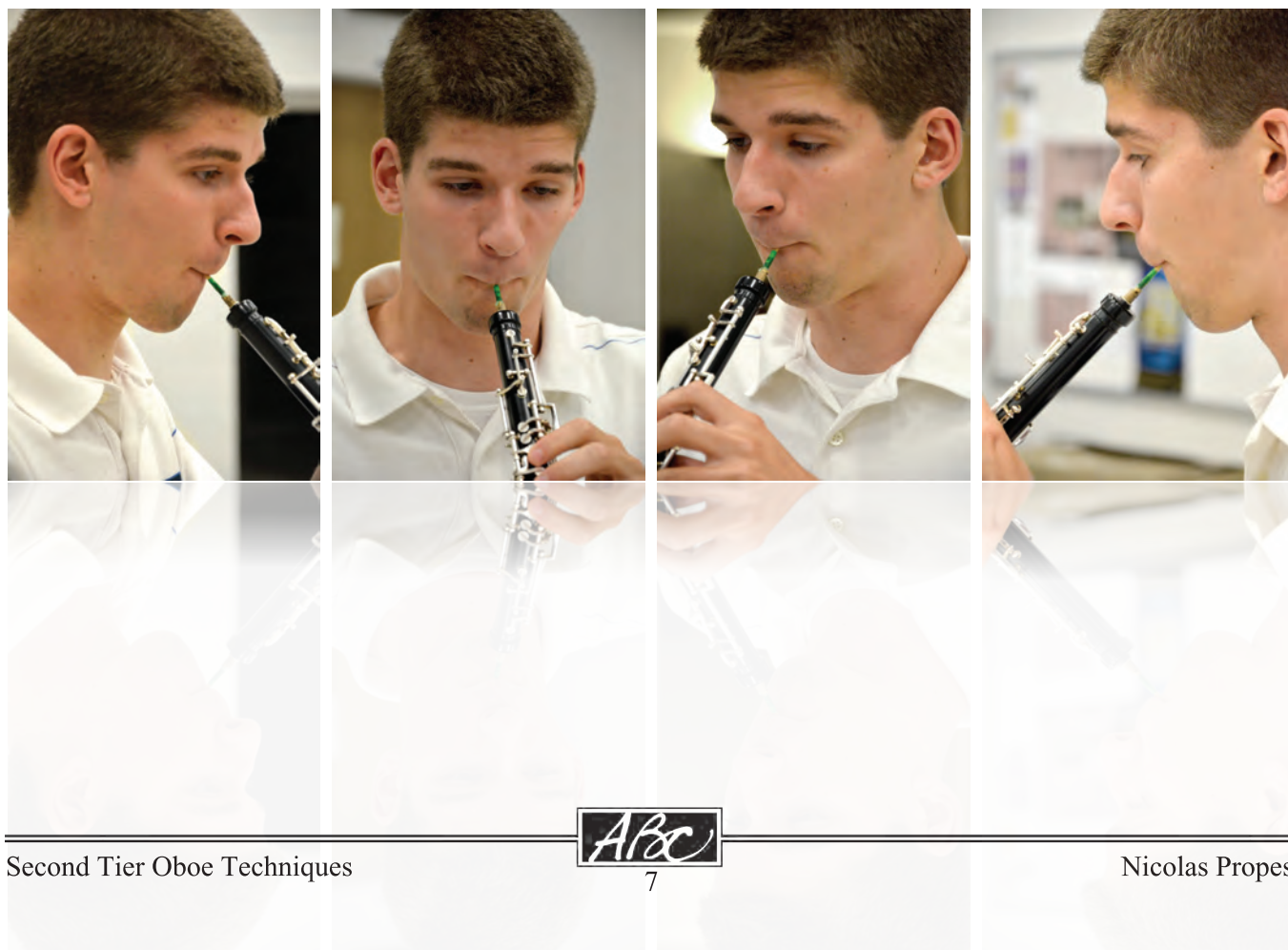


Reviewing The Basics

Even intermediate and advanced musicians need to remember the basics! Use a mirror or the front-facing camera on your mobile device to check your embouchure and posture regularly to make sure you have not developed any bad habits.

Embouchure

To form a good, cushioning embouchure, pucker your lips as if you were going to whistle and then bring your lips in to cover your teeth and cushion the reed. Support for the reed should come from all directions, not just from the top and bottom. Think of how pulling the drawstrings on a hooded sweatshirt closes the hood from all directions. When done properly, the embouchure will support the reed without changing the opening of the reed tip. Your teeth should always be covered by your lips and should never touch the reed. When forming your embouchure, place the tip of the reed on the lip where the lip goes from dry to wet. As you form your embouchure and bring your bottom lip in, only the tip of the reed will be inside your mouth. The reed should never be in your mouth far enough that your lips touch the string at the base of the reed. It is important to remember that the oboe embouchure is active and flexible. A good oboe player will be constantly adjusting their embouchure while they play. Many of the intonation issues cited in this book can be addressed by actively listening for intonation and making embouchure adjustments while playing.



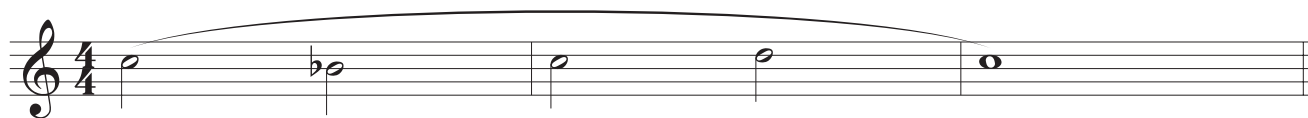
Three C's

Embouchure flexibility is important for an oboe player to help manage both intonation and response in the upper and lower registers. Being able to adjust pitch using just your embouchure is a vital tool since the oboe does not have a tuning mechanism. Starting with just your reed, place your lips around the thread of your reed and blow. A good reed, when played in this manner, will “crow” a pitch of C. If your reed does not “crow” a C, buy a new reed or ask a teacher or professional oboe player to help you adjust it. Now bring the reed (no instrument yet) to a good playing position with just the tip of the reed in the mouth and a good, supportive, round embouchure and match the C pitch you just “crowed” by adjusting your embouchure. Now put the reed in the oboe and match the C pitch playing the third space C. Scan the QR Code to see this exercise performed.



Bending Pitch On The Reed

Once you are comfortable matching C's, it is time to start working on flexibility. Using just your reed and playing with proper embouchure, play a C and try to bend it down a full step to B \flat by shaping your embouchure more towards an “OOOOH” shape. Once you are comfortable bending the pitch down, try bending the pitch up to D by making your embouchure into an “EEEE” shape. Finally, combine the two as in the exercise below. Scan the QR Code to see this exercise performed.



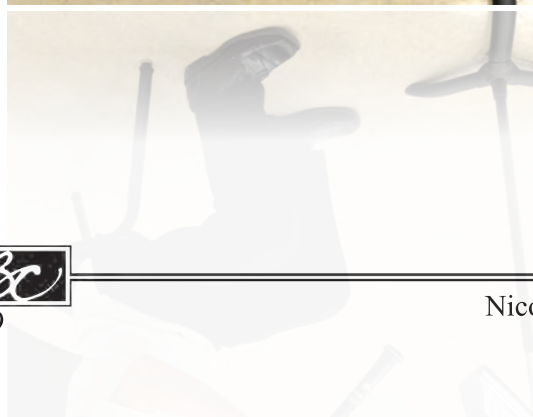
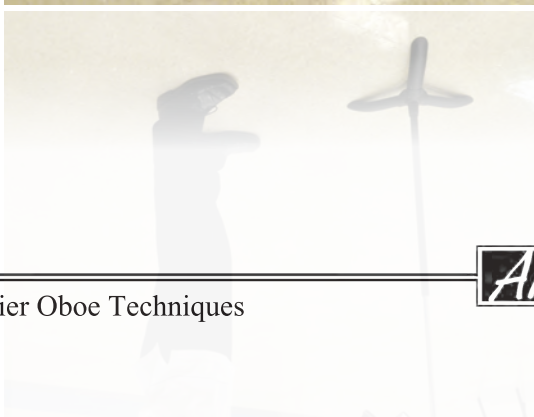
You can play a lot of songs with just three notes! Using just your reed, try to play *Mary Had A Little Lamb* or *Hot Cross Buns*. As you get more comfortable with three notes, try to bend the pitch down to A \flat . The embouchure used to play each note on your reed will correspond to playing ranges on the oboe - A \flat for low notes, B \flat for middle notes, C for high notes, and D for very high notes.



Posture

Good posture is the most basic building block for any musician. In order to play with good tone and air support, you must be able to breathe properly. In order to breathe properly, the organs in your chest and abdomen must be in the correct position. And in order for your organs to be in the correct position, you must sit with good posture.

Standing is the most natural posture for human beings and puts all of our organs in the correct place. However, musicians, especially those in ensembles, very rarely stand to play. Therefore, we should strive to make our sitting position as much like our standing position as possible. Sit towards, but not on, the front edge of your chair with your knees slightly lower than your hips. This will allow the organs in your lower abdomen to drop down to a natural position and open up room for your lungs to expand. Next, align your shoulders over your hips. Marching band or military style posture (shoulders back, chest out and arched back) is not necessary and only adds tension in your upper body. Finally, align your head over your shoulders. Your neck and throat should feel relaxed and natural since tension or restriction in your neck or throat translates to a restricted sound when you play. The most direct path from your lungs to your instrument is always best, so do not put any unnecessary twists or turns in the air stream. When playing, hold the oboe at a 45 degree angle from your body with your arms away from the sides of your body at a comfortable angle.



Hand Position

Correct hand position is essential for proper technique, tone, and intonation. When held correctly, the weight of the oboe will rest on the side of the right thumb just above the knuckle, and the instrument will be balanced with the reed in the mouth. Your wrists and all other fingers should remain relaxed so they can move efficiently. Fingers and palms of both hands should maintain a natural curve as if you were holding an egg between your hand and the oboe. Fingertips should be covering the holes in the keys and should not stick out past the edge of each key. The left thumb should gently rest on the back of the oboe, ready to play the thumb octave key when needed. The left index finger should hover just over the side octave key and the left little finger should hover just over the B natural key. The right little finger should rest gently on the C key. Fingers should always hover directly over or lightly touch keys. Any further distance from the instrument will require excessive movement when fingering notes which will lead to inaccuracy, tension, and delay when playing.



Warm-Ups

When you play a musical instrument, you are using many muscles in your face, hands, and upper body. Unless you regularly tap your fingers on your desk or exhale for sustained lengths of time, you are likely using these muscles differently than you do for the majority of the day. A good warm-up focused on skills such as breathing, fingering, and tonguing will loosen necessary muscles that may not generally be used during a typical day. The following exercises are good warm-up routines to help focus your thoughts and prepare your body to play music.

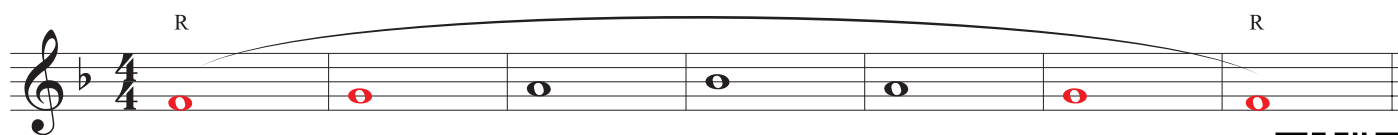
Long Tones

Long tones are an important part of a warm-up because they give you a chance to ease your embouchure muscles into playing and give you time to focus on tone, intonation, and breath support. The goal is always to play with a smooth, even sound from beginning to middle to end.

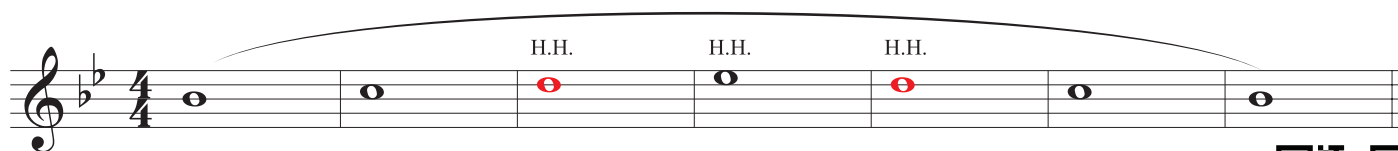
Diatonic tetrachords are groups of four notes that have an interval pattern of whole step, whole step, half step and are the building blocks of all major scales. In every major scale, the lower half and upper half of the scale are both diatonic tetrachords separated by a whole step. The following warm-up exercises use tetrachords in long tones and will give you a chance to gradually warm up your embouchure, posture, and breathing. Tone and intonation should be the primary focus when



practicing these warm-ups. Improve your intonation by practicing with a tuner or by scanning the QR code next to each exercise to play along with a drone of the root pitch for each exercise. Scan the QR code to the left to see an example of these exercises performed.

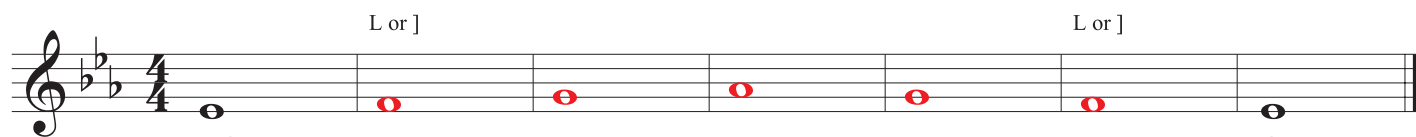


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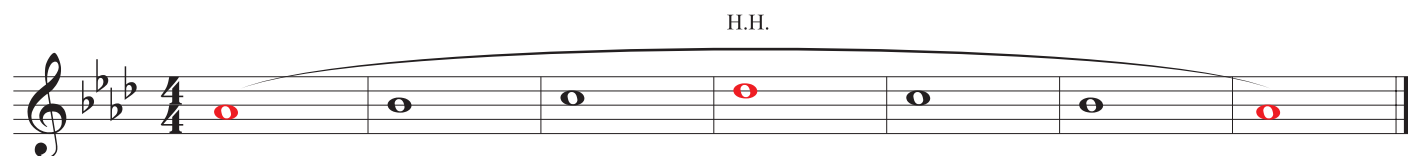


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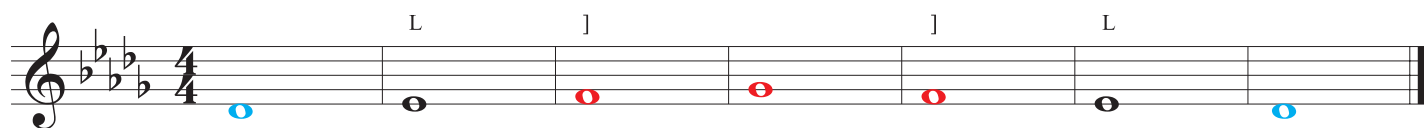




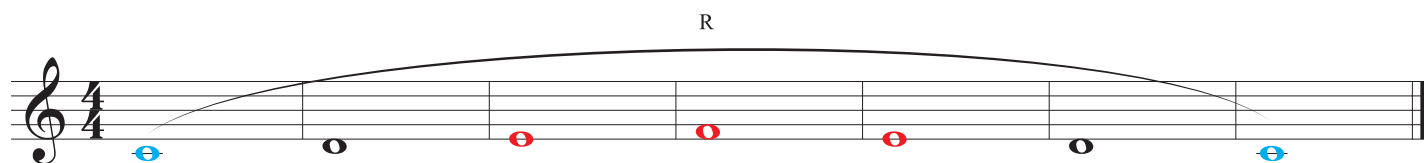
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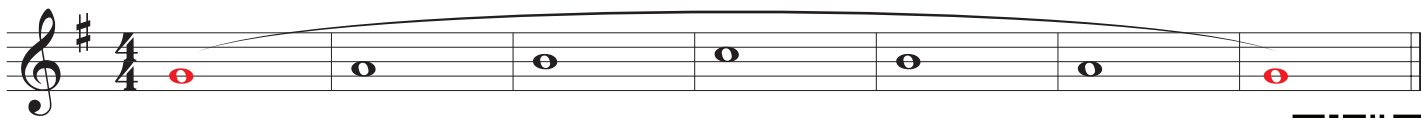
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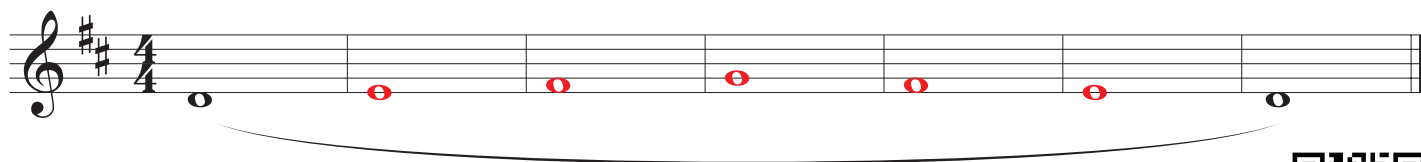
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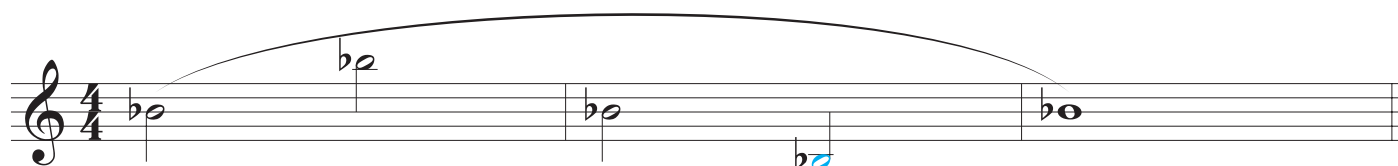
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Slurs

Octave Slurs

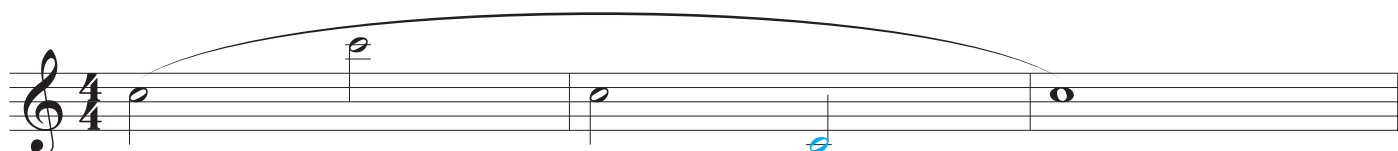
Slurring warm-ups help improve flexibility in the embouchure: a concept that is vitally important for oboe players who use a constantly changing embouchure. Always play with a smooth, even sound and focus on tone, intonation, and breath support. Land on each pitch accurately without bending in to each note. When moving your fingers, all fingers must lift off or press on the keys at the same time. "Blips" in the sound are the result of some fingers lifting or pressing before others. Use a tuner or a drone as you practice to improve intonation. Scan the QR code to the left to see an example of these exercises performed.



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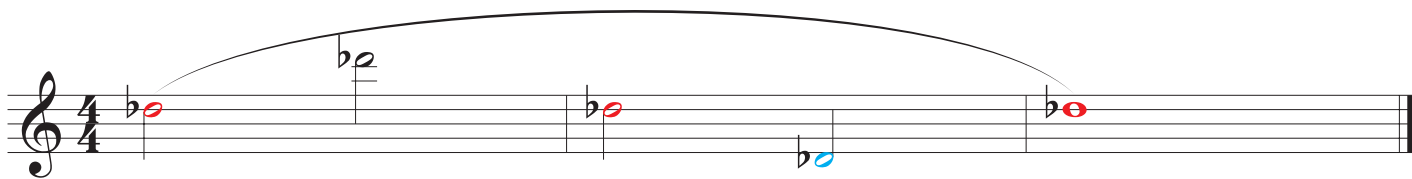


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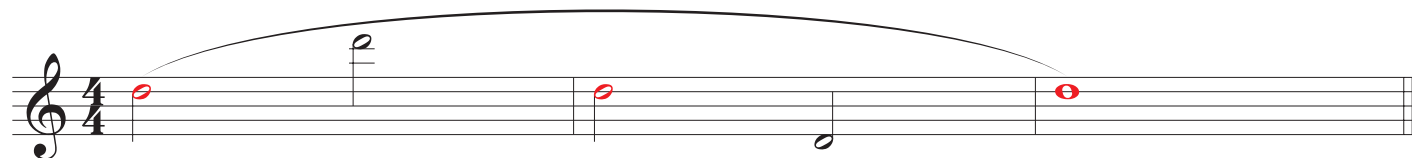


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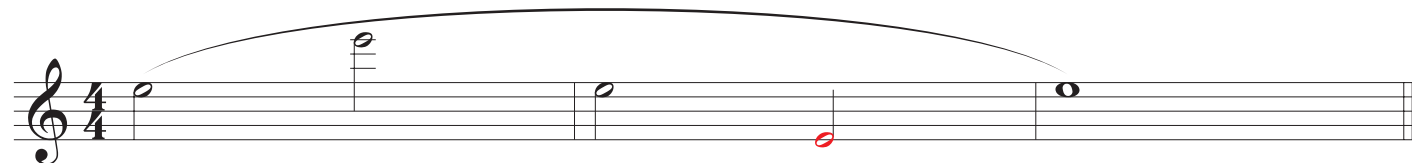
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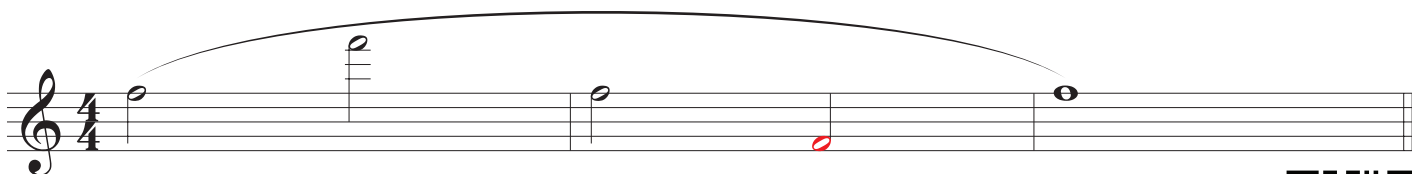
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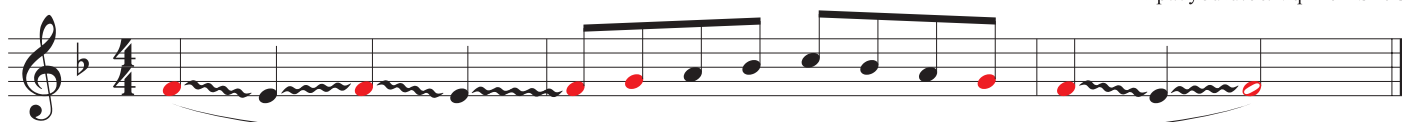


Bend and Slur

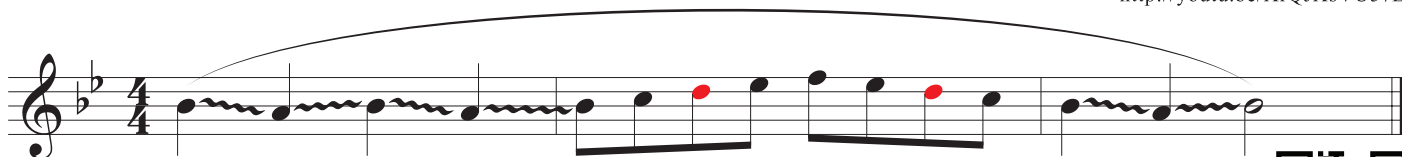
Start these *Bend and Slur* exercises by fingering and playing the first pitch and then, using only your embouchure, bend the note down a half step and back up. Practice these exercises slowly and do not move on to the eighth notes until you have brought the pitch back in tune by using just your embouchure. Pitch is of the utmost importance in these exercises; as you play, check your pitch with a tuner or scan the QR Code underneath each exercise to practice along with a drone. Scan the QR Code on the left to see an example of how to play this exercise.



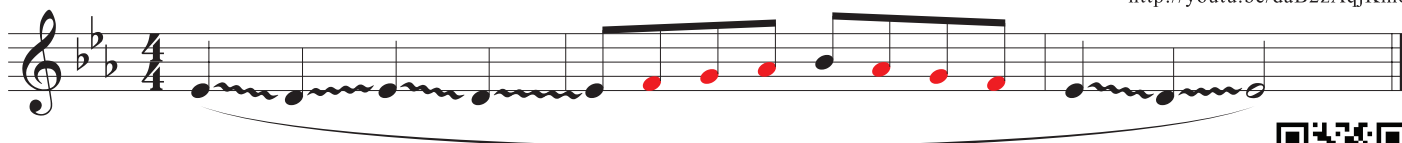
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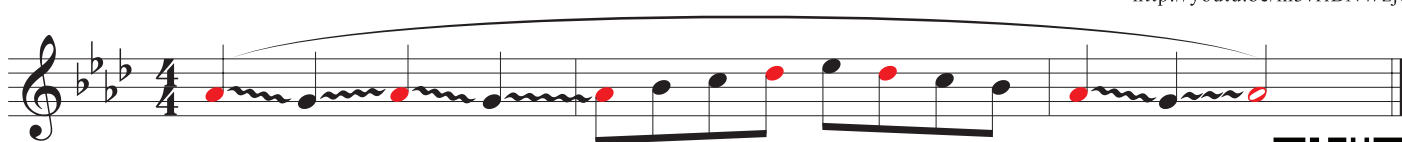
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<http://youtu.be/m3vriBNWzjo>

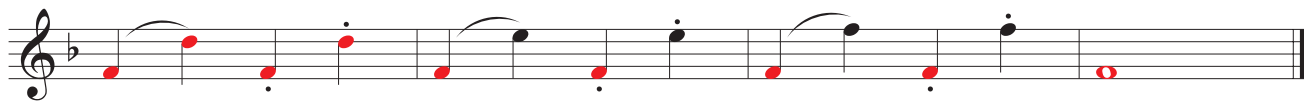


<http://youtu.be/lAnly95J4bE>



Tonguing

Your tongue is a muscle and, like any other muscle in your body, it also needs to stretch and warm up. In the following exercises, strive for clean articulation while making sure your tongue and fingers move at the same time. When articulating notes, your tongue should not push the reed out of your mouth. As always, focus on a smooth, even sound with good tone, intonation and breath support. These exercises are presented in the key of F, but should be played in all keys.



The image displays seven staves of musical notation, each representing a different technique for the second tier oboe. The notation is written in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. The first four staves feature a series of eighth and sixteenth notes, with some notes highlighted in red. The fifth staff shows a sequence of eighth notes, with the first half in blue and the second half in red. The sixth and seventh staves consist of continuous sixteenth-note runs, with some notes highlighted in red. Each staff concludes with a double bar line and a repeat sign.

Scales

Practicing scales is vitally important! Look at any piece of music and you will see it is full of scales. They may be fast or slow, incomplete or multiple octaves, but scales are the building blocks of music and once you start looking, you will find them everywhere. That is not the only reason practicing scales is important. Scales also help improve accuracy of finger motion and muscle memory. Practicing scales with a metronome will improve your timing and tempo. As you work on scales, remember what you learned about tone, intonation, and breath support.

In the following exercises, each scale is presented in two ways. The first is to play the scale from the tonic pitch (the note for which the scale is named) to the tonic pitch one or two octaves higher and then back down. The second is to play the scale the complete range of the oboe, regardless of whether or not you can complete the octave. This exercise is good for extending your playing range. Many young musicians avoid the extreme registers of their instruments because the notes can be difficult to play at first, but if you work at playing these ranges, you will be able to play them. Practicing scales the full range of your instrument is a good way to become comfortable with the upper and lower notes of the oboe. Do not worry about playing the extended scales fast; get comfortable with the extended ranges at a slow tempo, then speed up the scales. If you can not play to the high G yet, go as high as you can and come back down. As you get more comfortable in the upper register, keep adding higher notes to your scales.

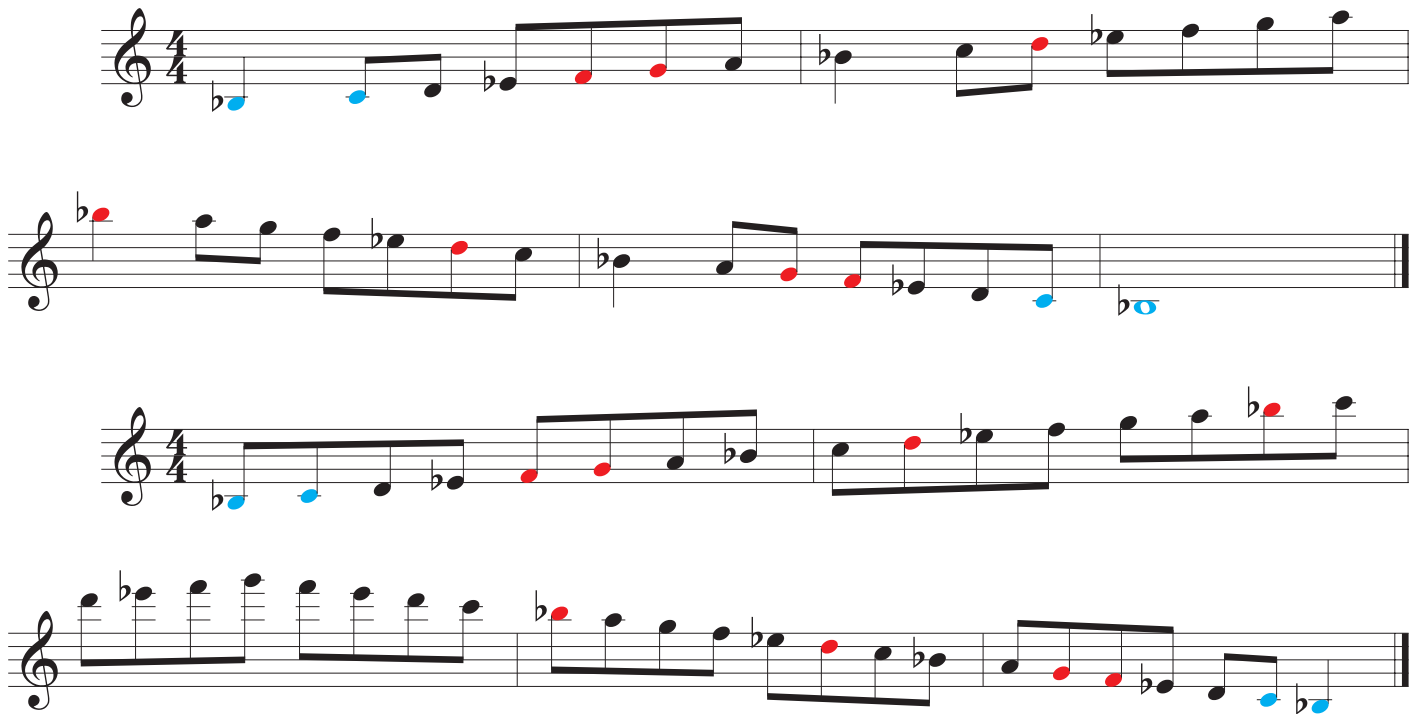
C Major



F Major



Bb Major



E \flat Major



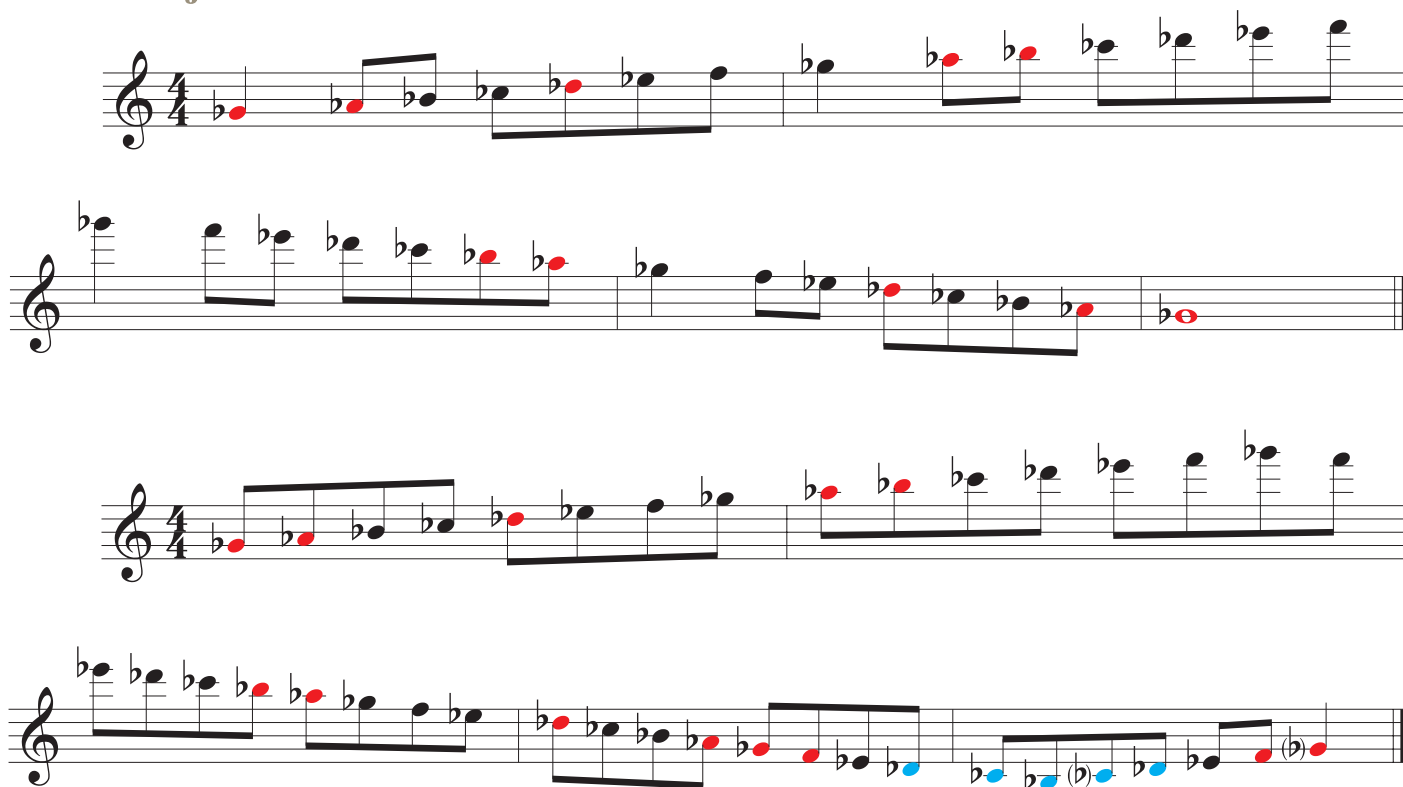
A \flat Major



D \flat Major



G \flat Major



G Major



D Major



A Major



E Major



B Major



Fingering

Some notes on the oboe have multiple options for fingerings that are employed at different times depending on what notes come before or after the note in question. The following exercises will help you remember when it is appropriate to use a certain fingering.

Which F?

Knowing which F fingering to use on the oboe is often tricky for young oboists since the Forked F fingering that is usually taught first is actually an alternate fingering that does not have the best tone or intonation. Right hand F is the first choice whenever possible. Left F and Forked F are used when the third finger of your right hand is needed to finger the note before or after the F in question. If your oboe has a full conservatory system of keys, the Left F fingering is preferred when Right F is not possible and the Forked F is only used in a few situations where neither Right nor Left F is possible. If your instrument does not have an F vent, adding the right E \flat key to the Forked F fingering can improve tone and intonation. The following exercises will help you understand when to use each F fingering.

Right F

The following exercises are examples of when to use Right F fingering.

The image displays five musical exercises for oboe fingering, specifically focusing on Right F. The exercises are written on a single staff in treble clef. The first exercise is in 4/4 time and shows a sequence of notes with red dots indicating fingerings. The second exercise is in 4/4 time and shows a sequence of notes with red dots indicating fingerings. The third exercise is in 4/4 time and shows a sequence of notes with red dots indicating fingerings. The fourth exercise is in 4/4 time and shows a sequence of notes with red dots indicating fingerings. The fifth exercise is in 6/8 time and shows a sequence of notes with red dots indicating fingerings.

Left F and Forked F

In the following exercises, use Left F if your instrument has the proper key. Use Forked F if your instrument does not have the Left F key.

The first exercise consists of four staves of music. Each staff begins with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The notes are as follows:

- Staff 1: A half note B-flat, followed by a dotted half note B-flat. The next measure contains a dotted quarter note B-flat, a dotted quarter note A, a dotted quarter note G, and a dotted quarter note F. The final measure contains a dotted half note F.
- Staff 2: A dotted half note B-flat, followed by a dotted half note A. The next measure contains a dotted quarter note G, a dotted quarter note F, a dotted quarter note E, and a dotted quarter note D. The final measure contains a dotted half note D.
- Staff 3: A dotted half note B-flat, followed by a dotted half note A. The next measure contains a dotted quarter note G, a dotted quarter note F, a dotted quarter note E, and a dotted quarter note D. The final measure contains a dotted half note D.
- Staff 4: A dotted half note B-flat, followed by a dotted half note A. The next measure contains a dotted quarter note G, a dotted quarter note F, a dotted quarter note E, and a dotted quarter note D. The final measure contains a dotted half note D.

Because B \flat and B \sharp use the left hand, F's following B \flat or B \sharp must be played with the Forked F fingering. The following exercise must be played with Forked F.

The second exercise consists of two staves of music. Each staff begins with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The notes are as follows:

- Staff 1: A dotted half note B-flat, followed by a dotted half note A. The next measure contains a dotted quarter note G, a dotted quarter note F, a dotted quarter note E, and a dotted quarter note D. The final measure contains a dotted half note D.
- Staff 2: A dotted half note B-flat, followed by a dotted half note A. The next measure contains a dotted quarter note G, a dotted quarter note F, a dotted quarter note E, and a dotted quarter note D. The final measure contains a dotted half note D.

* Not all oboes have a B \flat key. If your instrument does not have this key, start this exercise on the B \sharp in measure 6.

The third staff begins with a measure number '6' above the first measure. The notes are as follows:

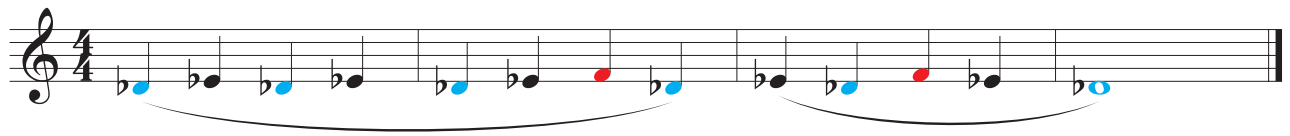
- Staff 3: A dotted half note B-flat, followed by a dotted half note A. The next measure contains a dotted quarter note G, a dotted quarter note F, a dotted quarter note E, and a dotted quarter note D. The final measure contains a dotted half note D.

Left E \flat

Left E \flat is used when your right pinky is otherwise occupied in the note prior to or after the E \flat . The most common note combination using Left E \flat is going between D \flat and E \flat . Because of this note combination, Left E \flat is primarily used when the key signature contains more than four flats or more than four sharps. The following exercises will work on using Left E \flat .



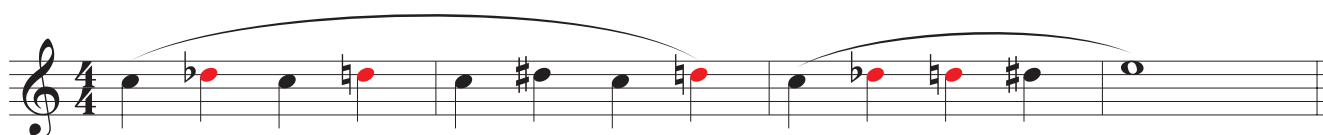
These exercises use both Left E \flat and Forked F.



Octave Vents

Oboes have three different octave vents used in the upper range of the oboe. They are the half hole, thumb octave, and side octave keys. Using the correct octave vent is important for tone and intonation. The most overlooked vent is the half hole since it is only used on three notes. The following exercises will help you remember which octave vent to use.

Any note in this register with “D” in its name uses the half hole. Be sure to pivot your finger on and off the half hole without lifting it.

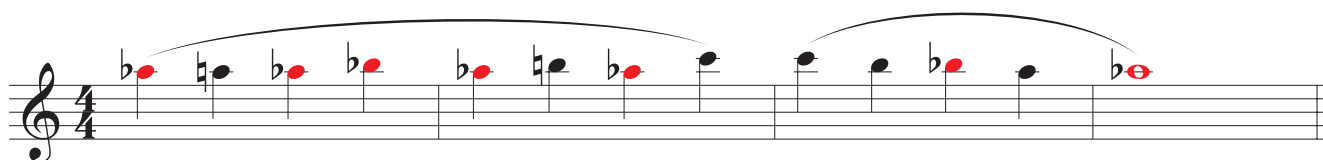


The Thumb Octave key is used from E \flat to A \flat .

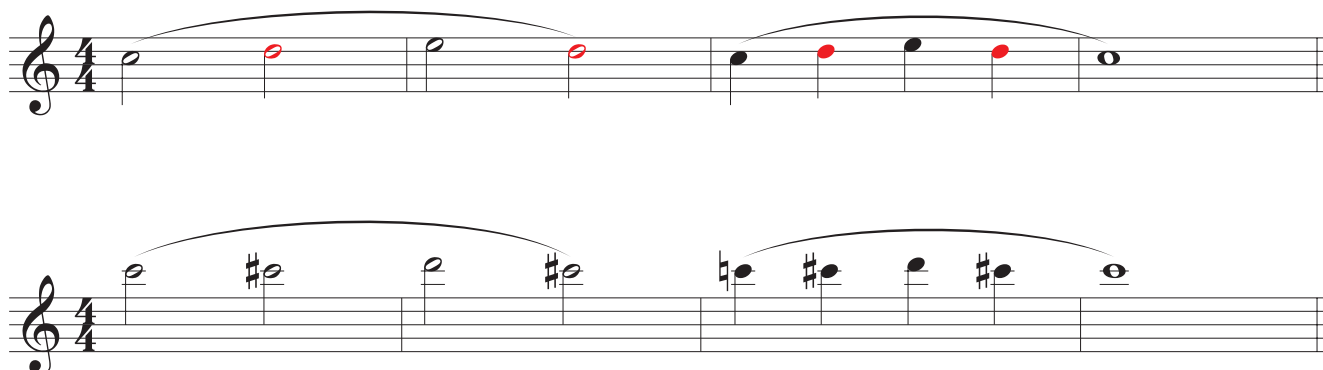


The Side Octave key is used from A \sharp to C.

*Left Thumb Key may be left down to ease facility on A, B \flat , B \sharp , and C.

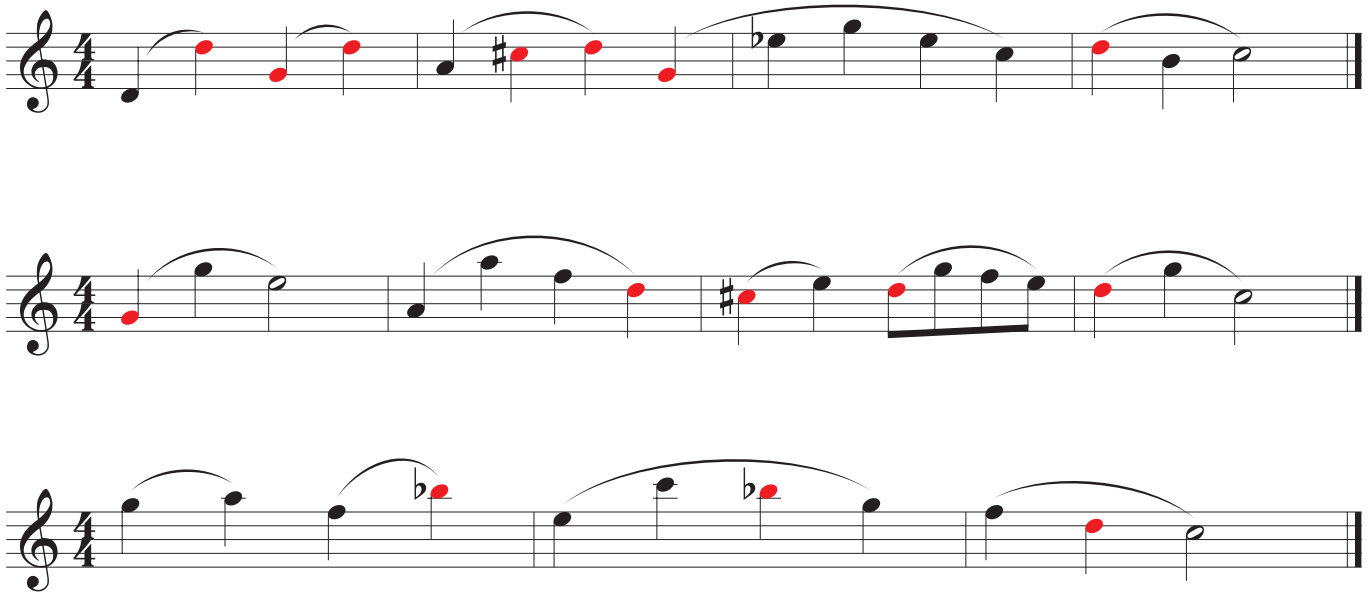


Some combinations of notes can use multiple octave vents in quick succession. Practice these transitions slowly and then gradually speed up.



Combining The Octave Vents

The following exercises will combine the three octave vents. Even though it is only used on three notes, don't forget about the half hole!



Low Note Slides

Having the low B \flat and B \natural keys on the left side of the oboe and the low C \natural and C \sharp on the right side of the oboe allows you to alternate left and right fingerings when playing music with whole steps after B \flat 's and B \natural 's such as B \flat to C \natural or B \natural to C \sharp . However, chromatic passages (B \flat to B \natural or C \natural to C \sharp) use two left hand and two right hand fingerings in a row. In these cases, you must slide the left finger between the B \flat and B \natural and slide the right finger between the C \natural and C \sharp . These slides need to be performed without lifting your fingers off the keys. The following exercises will help you work on your sliding technique.

Slide left hand pinky on B \flat and B \natural keys without lifting the finger between notes. The B \natural key can remain down when the B \flat key is pushed.



Slide right hand pinky on C \natural and C \sharp /D \flat keys without lifting the finger between notes. The C \natural key can remain down when the C \sharp key is pushed.



Combine the four sliding chromatic notes.



<http://youtu.be/DBuxq2nuyCg>

Melodious Exercises

In the following exercises, decisions have been made as to which fingerings are appropriate in each instance and have been marked accordingly. Right hand fingerings have been marked with “R”, left hand fingerings with “L”, and Forked F with “J”. “H.H.” is used as a reminder to use the half hole octave vent rather than trying to use the thumb octave key.

Portsmouth

a melody from Vaughan Williams’ “Sea Songs”

John Playford c.1651

Two staves of musical notation for the exercise "Portsmouth". The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. Fingerings are indicated above the notes: "L or J" above the first measure, "R" above the second measure, "H.H." above the third measure, and "R" above the fourth measure. The second staff continues the melody, starting with a measure number "4" at the beginning. It also includes fingerings: "L or J", "R", "H.H.", and "R". The notation includes various musical symbols such as beams, slurs, and note heads.

Benbow the Brother Tar’s Song

a melody from Vaughan Williams’ “Sea Songs”

William Chappell 1859

Two staves of musical notation for the exercise "Benbow the Brother Tar’s Song". The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody is composed of quarter and eighth notes. Fingerings are indicated above the notes: "H.H." and "R" above the first measure, "L or J" above the second measure, "R", "H.H.", and "H.H." above the third measure, "R", "H.H.", and "H.H." above the fourth measure, and "L or J", "H.H.", and "H.H." above the fifth measure. The second staff continues the melody, starting with a measure number "4". It includes fingerings: "R", "H.H.", "L or J", "R", "H.H.", "H.H.", "R", "H.H.", and "H.H.". The notation includes various musical symbols such as beams, slurs, and note heads.

In the exercises below, write the fingerings that work best in each situation in the blank space over the note. When choosing the preferred fingering for a note, be sure to consider both the note before and the note after the note in question. Using a pencil to mark your music is a good habit to get into since there is so much information that needs to be processed instantaneously as you play. The more you practice the wrong fingering, the harder it is to fix, so figure out your fingerings from the start and write them in your music!

Chaconne

a melody from Holst's "First Suite in E \flat "

Gustav Holst

Two staves of musical notation for the Chaconne. The first staff is in 3/4 time, key of E-flat major, and contains a melody with a long slur over the first six notes. The second staff continues the melody with a slur over the last four notes. Red dots are placed above the notes in the first staff to indicate fingering positions.

Lost Lady Found

a melody from Grainger's "Lincolnshire Posy"

English Folk Song

Two staves of musical notation for Lost Lady Found. The first staff is in 3/4 time, key of E-flat major, and contains a melody with several slurs. The second staff continues the melody with slurs. Red dots are placed above the notes in the first staff to indicate fingering positions.



Oboes and Reeds

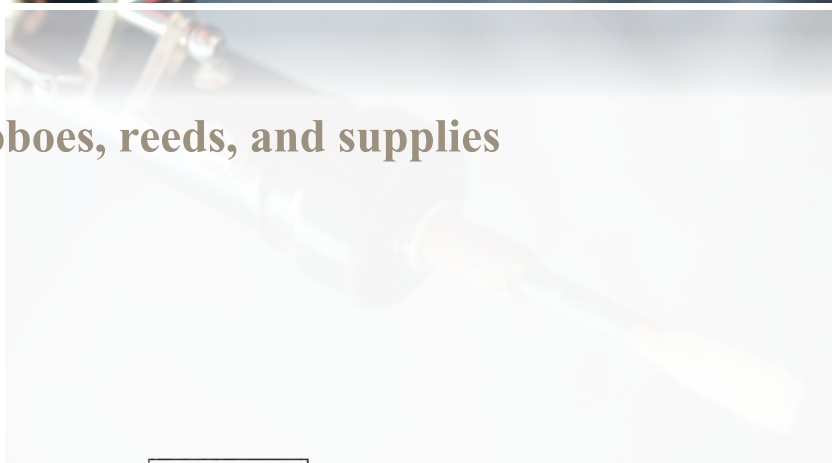
When it is time to buy your own oboe, be sure to discuss your purchase with a teacher or professional oboe player who can help you find a good instrument. Oboes are not cheap, and you want to be sure you buy a quality product. Most importantly, make sure the instrument you buy has a full conservatory system of keys which means it will have Left F, low B \flat , etc. Dedicated oboe players need all the available keys. Plus, having all the keys will keep you from developing bad habits associated with inappropriate fingerings. The top oboe makers right now are F. Loree (the "F" is important!) and Fox. There are other good oboe makers out there, so if you are not buying one of these two, be sure to get the recommendation of your teacher or a professional oboe player.

Reeds are delicate and require finesse and expertise to make. Mass produced reeds often don't receive the same care that independent reed makers provide. Until you are taught how to properly make your own reeds, it is best to buy reeds from a double reed specialist who works in small batches and can give each reed the attention it needs. If possible, ask a local professional oboe player or college professor to make reeds for you. If that is not an option, there are many reed makers who sell their products online. A great resource to find local small batch reed makers is www.reedreviews.net. Reed makers add their information to the site and people who have used their reeds can rate them on how well they play. When you are buying reeds, keep in mind that many factors will effect the playability of a reed from the quality of cane to the slightest change in humidity or temperature. Buy reeds from a reed maker as close to your location as possible to minimize changes due to climate differences between the reed maker's location and your location. No reed maker will make great reeds 100% of the time, and it is always a good idea to have at least three good working reeds.



Online resources for oboes, reeds, and supplies

forrestsmusic.com
hodgeproductsinc.com
mmimports.com
nielsen-woodwinds.com
rdgwoodwinds.com
reedreviews.net



Oboe Players

Nancy Ambrose King
Peter Cooper
Nicholas Daniel
John de Lancie
Elaine Douvas
John Ferrillo
Heinz Holliger
Nathan Hughes
Gordon Hunt
Eugene Isotov
Alex Klein
Alfred Laubin
Bert Lucarelli
John Mack
Albrecht Mayer
Wayne Rapiet
Frank Rosenwein
Hansjorg Schellenberger
Ray Still
Allan Vogel
Mark Weiger

Spotify Playlist

Scan the QR code to listen to recordings of professional oboe players.

<http://spoti.fi/14f3fJy>



YouTube Playlist

Scan the QR code to watch videos of professional oboe players.

<http://bit.ly/1b5rQzw>



Oboe Recordings

New York Public Radio's resident oboist, Aaron Cohen, picks his favorite works for the instrument. Taken from www.wqxr.org.

Ralph Vaughan-Williams - Oboe Concerto

Recording pick: Maurice Bourgue, oboe with the English String Orchestra conducted by William Boughton (Nimbus Records)

Jan Dismas Zelenka - Trio Sonata for 2 Oboes, Bassoon and Basso Continuo No. 5 in F, ZWV 181

Recording pick: Heinz Holliger and Maurice Bourgue, oboes with Klaus Thunemann, bassoon (ECM Records)

Richard Strauss – Concerto for Oboe and Small Orchestra in D major

Recording pick: Hansjorg Schellenberger, oboe with the Berlin Philharmonic conducted by James Levine (Deutsche Grammophon)

Vincent D'Indy – Fantasy on French folk tunes for orchestra and solo oboe, Op. 31

Recording pick: Lajos Lencses, oboe with the Berlin Radio Orchestra conducted by Hans E. Zimmer (Capriccio)

Georg Philipp Telemann – Concerto for Oboe and Strings # 18 in D minor

Recording pick: Thomas Indermuhle, oboe with the English Chamber Orchestra (Novalis)

Benedetto Marcello – Oboe Concerto in C minor

Recording pick: Senia Trubashnik, oboe with the Grand Orchestra Radio/Television Luxemburg conducted by Kurt Redel (Astoria)

Bohuslav Martinu – Concerto for Oboe and Small Orchestra

Recording pick: Ingo Goritzki, oboe with the Polish Chamber Philharmonic conducted by Wojciech Rajski (Claves)

Francis Poulenc – Trio for Oboe, Bassoon and Piano

Recording pick: Francois Leleux, oboe with Jean-Francois Duquesnoy, bassoon and Emmanuel Strosser, piano (Harmonia Mundi)

Johann Sebastian Bach – Sonata in C major for Oboe and Continuo, BWV 1033

Recording pick: Hansjorg Schellenberger, oboe with Margit-Anna Suss, harp and Klaus Stoll, bass (Campanella)

Srul Irving Glick – Sonata for Oboe and Piano (1987)

Recording pick: Aaron Cohen, oboe with Diana Torbert, piano (ACP)

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