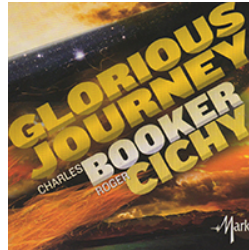


Bandworld

Online Magazine • Vol 30, Num 2 • October 2014



**U.S. Army Herald Trumpets • Featured Ensemble
2015 American Band College of SHSU***

BW 2014*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Barefeet: mvmt 3: Hangin' Ten**

by Roger Cichy

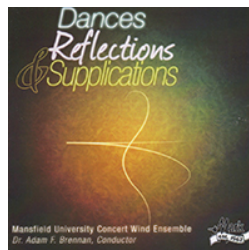
Album Title: GLORIOUS JOURNEY: CHARLES BOOKER & ROGER CICHY

Recording: Various Bands

Conductor: Various Conductors

Publisher: MARK 50905-MCD

This very nice recording is like the Reese's Peanut Butter Cups commercial but instead of combining chocolate & peanut butter this combo is a pair of established band composers (either way it's great taste). The music of Charles Booker doesn't call for needless excessive gymnastics and eschews the aural "shock & awe" of many composers. Listen to Glorious Journey, Lament, Pathways, La Bossa from American Dances, and the highly descriptive Rough Rider: Life and Times of Theodore Roosevelt. Booker knows how to write quality music that is most satisfying to instrumentalists and audiences. If one would examine a catalog of Roger Cichy's compositions the titles would certainly pique a person's interest. Don't let the titles distract you from enjoying Cichy's imaginative, picturesque and consistently solid compositions. This recording features On Wind & Sails, Barefeet, Exuberance Fantastique, Beachscapes and a creative, yet heartfelt setting of Amazing Grace that meshes the American spiritual with an original lullaby. A delicious treat for your band listening library.

**Four Scottish Dances: Vivace**

By Malcolm Arnold arranged by John Paynter

Album Title: DANCES, REFLECTIONS & SUPPLICATIONS

Recording: Mansfield University Concert Wind Ensemble

Conductor: Adam F. Brennan

Publisher: MARK 50150-MCD

Dr. Brennan and the MU Concert Wind Ensemble have recorded several interesting CDs in the past few years. The program for this recording begins with Four Scottish Dances (Arnold/Paynter) and concludes with Praise Jerusalem! (Reed). An Olympic Year is an original work by Dr. Brennan honoring the Mansfield University Band's London performance at the 2012 Summer Olympic Games. Also included are In The Spring at the Time When Kings Go Off to War (Holsinger) and Elegy (Camphouse). I should mention Dr. Brennan often provides a bright, fresh interpretation to his conducting as evident in this recording. Graduate Assistants Kaitlin C. Wolford & Theodore Lentz round out the program with performances of Psalm (Persichetti) and Overture to La Belle Helene (Offenbach/Odom). One additional comment; the MU Concert Wind Ensemble utilizes a Basset Horn instead of an alto clarinet.

continued

[Home](#)[← Page](#)[Page →](#)[Select Page](#)[View as PDF](#)[← Issue](#)[Issue →](#)[Issue Home](#)**BW 2014***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Sonatina No.2: Minuet**

by Richard Strauss

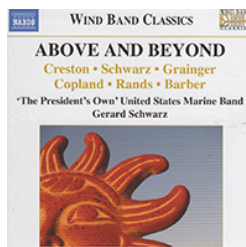
Album Title: RICHARD STRAUSS: BLÄSERSONATINEN (WIND SONATINAS)

Recording: Armonia Ensemble

Conductor: unknown

Publisher: Berlin Classics 0300576BC

2014 is the 150th anniversary of Richard Strauss's birth and the Armonia Ensemble offers an unparalleled recording of two late masterworks for winds. The sonatinas were composed in 1944 & 1945; more than sixty years after the Suite in B-flat and the familiar Serenade in E-flat. The first sonatina bears the wry subtitle "From an Invalid's Workshop" due to the composer's bout and recovery from influenza. The second sonatina bears the subtitle "Happy Workshop" with its quasi Mozartian cheerfulness and spirit... a difficult task for Strauss considering the ongoing World War II. The performance by the Armonia Ensemble is impeccable; the sonatinas are scored for sixteen winds (the earlier works were scored for thirteen winds) yet the listener will easily feel the presence of an entire orchestra. Very highly recommended.

**Lincolnshire Posy: The Lost Lady Found**

By Percy Grainger arranged by Frederik Fennell

Album Title: ABOVE AND BEYOND

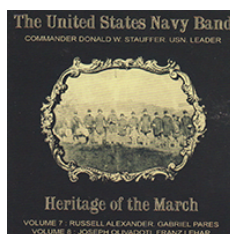
Recording: "The President's Own" United States Marine Band

Conductor: Gerard Schwarz

Publisher: Naxos 8.573121

Guest conductor Gerard Schwarz directs the U.S. Marine Band in a program of new & familiar band works along with a superb transcription of a Samuel Barber classic. Celebration Overture (Creston), Commando March (Barber), Lincolnshire Posy (Grainger/Fennell) and Emblems (Copland) need very little introduction to audiences and are performed with the professionalism one expects from the U.S. Marine Band. Schwarz contributes his own composition with the title work, a personal experience and adventure of the composer's fascination with music for winds. Ceremonial (Rands) is a single thematic statement developed ten times gradually leading into its climax while various instrumental groups offer their commentary. The Barber transcription is Frank M. Hudson's windstratation of Medea's Dance of Vengeance Op. 23a which the composer revised in 1955 as a one movement concert work from his 1946 ballet. This fine recording concludes with an encore credited to Jacques Offenbach; perhaps you might know it (Hint: It's not the Can-Can).

continued

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

by Russell Alexander

Album Title: HERITAGE OF THE MARCH VOLUMES 7 & 8

Recording: United States Navy Band

Conductor: Donald W. Stauffer

Publisher: ALTISSIMO! ALT03192 (2 CDS)

The latest reissue in this legendary series continues to preserve the artistry of the march in all its glory. Commander Stauffer and the US Navy Band offer their professional touches to the following composers' marches:

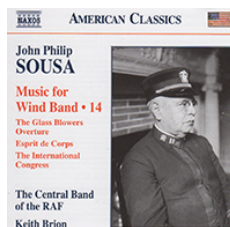
Russell Alexander is the most familiar composer in this current reissue. His music was a gift to the world of the big top and is still a favorite among modern bands and audiences.

Gabriel Pares was a french composer who also served as conductor of the renowned Garde Republicaine Band. Pares wrote many fine marches as well as masterful transcriptions of symphonic works played by the finest European bands.

Joseph Olivadotti was born in Italy and moved to America. Many of his compositions have been standards for school and professional bands and are still played today.

Franz Lehar is no stranger to operetta lovers, The Merry Widow is his most beloved work. While it might be unusual to think of Lehar as a composer of marches there was a famous American operetta composer who wrote marches as well; Victor Herbert.

As per the original intent of this series the more familiar marches (such as Alexander's Colossus of Columbia) will give way to the lesser heard gems but shouldn't distract from the listener's enjoyment.

**Triton Medley March**

By John Philip Sousa

Album Title: JOHN PHILIP SOUSA: MUSIC FOR WIND BAND VOLUME 14

Recording: The Central Band of the Royal Air Force

Conductor: Keith Brion

Publisher: NAXOS 8.559730

The main compositions on this Sousa recording revolve around operettas and the 1876 Centennial International Exposition (the first official U.S. World's Fair). The operettas El Capitan, The Charlatan and The Bride-Elect have had their separate marches and selections frequently performed. Sousa also composed a three movement suite titled El Capitan and His Friends featuring music from these operettas; this suite is recorded here. Another operetta was The American Maid (or The Glass Blowers) and Volume 14 includes the overture...some listeners will recognize music from the march From Maine to Oregon within the overture. Sousa's fantasy The International Congress is an unmatched tour de force with music, airs and national melodies from the United States and Europe. The Star Spangled Banner appears in the finale interspersed with Wagner's Tannhauser Overture (this finale was also published separately). Other music on Volume 14 include five marches, Listen to My Tale of Woe-Humoresque (from a popular song by Hubbard T. Smith) and March of the Royal Trumpets, a processional march which later was revised as Her Majesty the Queen from the suite In the King's Court. Like all the recordings in this fine series Volume 14 is most worthy of your attention.

continued

BW 2014*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**

Previous MusiClips

Next MusiClips

**What We Do Is Secret: New York's Alright**

by Lansing McLoskey

Album Title: THE UNHEARD MUSIC: NEW AMERICAN MUSIC FOR WIND ENSEMBLE & BRASS**Recording: Boston Conservatory Wind Ensemble****Conductor: Eric Hewitt****Guest Ensemble: Triton Brass****Publisher: Albany: Troy-1442**

The title of this recording comes from the second movement of *What We Do Is Secret* by Lansing McLoskey. This very intriguing and challenging work for Brass Quintet and Wind Ensemble explores instrumental sounds, textures and scoring rarely encountered in modern music. The title *What We Do Is Secret* and the individual movements are based upon songs from punk rock bands although this is not a punk concert disguised as a symphonic work. McLoskey also composed the concluding piece for brass quintet alone, *The Maddening Crowd*. The other compositions on *The Unheard Music* are *Machine Music* by Justin Barrish (with its three "musical gears" of sound), of patina by Keith Kusterer (a musical erosion which gradually uncovers an audio luminosity) and *So to Speak* (after Thomas Tallis) by Nico Muhly which is based on a Tallis anthem for Pentecost. A topnotch recording by the Boston Conservatory Wind Ensemble and Triton Brass of a program few bands could do justice to.

**Water Music: Vivo**

By MALCOLM ARNOLD

Album Title: VENTANAS**Recording: University of Nevada Las Vegas Wind Orchestra****Conductor: Thomas G. Leslie****Guest Artist: Eric Marienthal, Saxophone****Publisher: KLAVIER K-11199**

It's always a treat to hear the UNLV Wind Orchestra and *Ventanas* is another fine recording by this superb ensemble. The title work is a composition by Silvestre Revueltas (transcribed by Zane Douglass) and predates his famous *Sensemaya* by six years. *Ventanas* (Windows) is a tone poem filled with dissonance, musical chaos and brief moments of lyricism. Also included on the recording is the picturesque *Salmo della Rinascita* by Anthony LaBounty (influenced by the composer's tour of Italy), Malcolm Arnold's *Water Music*; a classic work for orchestral winds, and the brilliant *Celebration* by Bruce Broughton. The remaining composition is Michael Kamen's *Concerto for Saxophone and Orchestra* (transcribed by Zane Douglass and performed by Eric Marienthal). If you missed this work on the previously released *Concerto for Marienthal* CD by the UNLV Wind Orchestra here's another chance to hear this acclaimed concerto.

10 Steps to Better Clarinet Performance

by Robert Spring

I. Embouchure

A good embouchure allows a clarinetist to produce a good sound, with correct intonation, with any articulation, in any register, without a noticeable embouchure change. (See Example 1).

A. Teach specifics - insist on "rightness"

1. Lower lip over lower teeth. Feel teeth 1/2 way between the "pink" line and "wet" line.
2. Mouthpiece between 1/4" and 1/2" in mouth at approximately 30 degrees with the body. Keep head up!
3. Upper teeth on mouthpiece. Patch on mouthpiece often eliminates this problem.
4. Drawstring in lips - pulls lips out and around the mouthpiece. Corners firm, but no smiling.
5. Chin stays pointed as if blowing into a pop bottle.
6. Upper lip stays firm.
7. Breathe through corners of mouth. Teeth do not come off top of mouthpiece!
8. Cheeks will not puff out if corners are firm.
9. Upward pressure into top teeth (see hand position).
10. **NO MOVEABLE EMBOUCHURES!**
11. Keep head up and clarinet at 30 degree angle to the body (See Example 2).
12. Mouthpiece-barrel combination should produce a concert F#.

B. Problems associated with the embouchure

1. Small stuffy sound - usually too much lower lip, (or flesh) touching the reed.
 - a. bunched chin - insist on firm chin. Pressure to hold the reed must be transferred from the muscles in the chin to those in the jaw.
 - b. too much lower lip in the mouth. See above A. 1.
 - c. check horn angle to the body. Too close - too much lower lip on the reed
 - d. check reed strength (see reeds).
 - e. check amount of mouthpiece in mouth. Too little does not give enough reed in mouth to vibrate
2. Saliva in sound - check horn angle. Keep head up - horn down (30 degrees to the body). Bring music stand up higher to keep head up.
3. Wild uncontrolled sound
 - a. check reed placement (reed too low).
 - b. check amount of lower lip in mouth (too little lower lip will cause uncontrolled sound and squeaks).
 - c. check horn angle (30 degrees to the body).

II. Tongue

Tip of Tongue *only* stops the reed from vibrating.

A. Tip of tongue touches tip of reed.

1. Tongue pressure should be no more than that neces-

sary to stop the reed from vibrating.

2. "Finding" the tip of the tongue
 - a. scratch tip of tongue with fingernail or rub against bottom of front teeth to locate exact tip.
 - b. place tip of tongue on tip of reed **outside** mouth.
 - c. bring mouthpiece into mouth **keeping tongue in place on reed.**
 - d. form embouchure.
 - e. build pressure behind tongue - release reed.
 - f. touch tip of tongue to tip of reed many times, *denting the sound.*
 - g. repeat above process but stop reed with tip of tongue.
 - h. remove mouthpiece from mouth to check tongue placement.
3. Back of tongue should remain in "eee" position at all times. This will bring the tongue up and back such that the tip of the tongue can touch the tip of the reed. It is also fundamental to achieving characteristic tone quality and upper (altissimo) register.
4. Do not allow embouchure to move while tonguing.

B. How to recognize correct tongue and correct problem tongue.

1. No "TT" sound is present in articulation. Tongue releases the reed, it does not attack the reed.
2. There should be *NO* visible throat motion during articulation (See Example 2).
3. There should be no pitch change during articulation.
4. During rapid articulation the tongue starts and stops the sound. **Air pressure should not change.**
5. How to correct
 - a. Student must be made aware of "correct" method of articulation.
 - b. above steps should be followed.
6. The tongue consists of a group of muscles that must be "exercised" to respond correctly. An exercise should be used daily to strengthen tongue and good habits (See Example 8 and complete article on www.bandworld.org/free)

III. Hand position

A Instrument must be played with pads of fingers, not tips.

1. Drop hand to side, bring fingers up to instrument. Keep fingers relaxed. Collapsed "C" position. **No squeezing!**
2. Left hand index finger should roll back to play "A" key. This finger should not be lifted to contact the "A" key and should be very close or actually touch the G# key (See Example 3a).
3. Right hand index finger should not support the instrument. This finger should rest next to or slightly above Eb-Bb key in order that side trill keys can be

reached.

B. Thumbs

1. Left thumb should aim at the “2:00” position. Register key should be played with the side of the thumb, next to the nail (See Example 3b).
2. Thumb rest should contact the right thumb between the nail and first joint. Pressure should be up into upper teeth (See Example 3b). Neck Strap can be used!

C. Finger motion

1. Fingers should always remain close to the keys. This will help technique and aid in “over the break” passages.
2. Mirror practice must be encouraged.

IV. Reed placement and Reeds

A. Tip of reed should “always” line up with the tip of the mouthpiece.

B. Reed must line up on the table of the mouthpiece(watch butt as well as tip).

C. Pick right strength reed

1. Reed too thick - sound is airy, hard to blow. Can cause severe embouchure problems, especially the bunched chin.
2. Reed too thin sound buzzy, high notes flat or difficult if not impossible to produce.
3. Pick good nationally-known brand. Cheaper reeds are just that!

V. Tuning

A. Tune open G by adjusting between the barrel and upper finger joint. C's should be tuned between the upper and lower joints. Basic tuning should be done between the barrel and upper finger joint. Right hand pitches can be further adjusted between upper and lower joints.

B. Use tuning rings to close gap and maintain constant setting.

C. Venting, dampening and mouth-throat motion should be used to fine tune pitch (See Example 4).

10 Steps to Better Clarinet Performance continued at www.bandworld.org/free



Example 1

1. Firm upper lip
2. Firm corners
3. Firm chin
4. Lower Lip placement
5. Mouthpiece in mouth
1/2” - 1/4”

Clarinet placement approx. 30 degrees to the body.

No throat motion during articulation.



Example 2



Example 3a



Example 3b

Example 4

Robert Spring

Robert Spring was President of the International Clarinet Association from 1998-2000 and has performed for twelve International Clarinet Association conventions. He hosted the 1995 International Clarinet Association ClarinetFest at Arizona State University where he is presently Professor of Clarinet. The Instrumentalist Magazine says of his recording, “Dragon’s Tongue”, a CD of virtuoso music for clarinet and wind band, “His musicality and technique make this recording a must for every CD collection.” Robert will be a featured clarinet teacher and soloist at the American Band College in 2015.

V. Tuning

- Tune open G by adjusting between the barrel and upper finger joint. C's should be tuned between the upper and lower joints.** Basic tuning should be done between the barrel and upper finger joint. Right hand pitches can be further adjusted between upper and lower joints.
- Use tuning rings to close gap and maintain constant setting.**
- Venting, dampening and mouth-throat motion should be used to fine tune pitch (See Example 4).**

VI. Technique

- SLOW PRACTICE!**
- Learn alternate fingerings! (See Examples 5 and 6).**

VII. High note production

- More mouthpiece can be taken in the mouth to help produce the notes in the initial stages.
- Keep tongue in "eee" position.
- No biting!
- Bugle calls (See Example 7).
- Articulation in the high register requires much less tongue motion and tongue contact than those in the lower registers.

VIII. Equipment

- Keep hands and mouth clean.
- Clean instrument with swab, kleenex and handkerchief daily.
- Keep small paintbrush in case for weekly cleaning.
- Use Q-tip for weekly tone hole cleaning.
- Clean corks - wipe off old cork grease weekly.
- Clean pads - cigarette paper.
- Oil and clean keys use key oil or motor oil.
- Oil bore on wood instruments at least once a month.
- Assembly
 - teach specific method, one that will not bend keys or unseat pads.
 - watch for bridge key and side trill keys
 - grease corks!

IX. Warm-up

- Importance of daily warm-up and practice routine cannot be over emphasized (See Example 8).
- Measure the quality of warm-up by its effort at improvement.
 - Long tones
 - Tonguing
 - Scale studies

X. Air - The Basis of Tone

- Laser beam air.
- Soft sound is only less air, not less intense air.
- "EEE" tongue position will focus air stream and help maintain rapid air speed.

Example 5 Some cases where sliding does occur

Exercises to teach Alternate Fingerings

EXAMPLE 6 Bugle calls using stopped horn

Opening C#/G# key on lowest pitch will help these notes sound

Examples 5 & 6

Alternate Fingerings

Example 7

Clarinet Warm-up

Example 8
All Slurred. Do not breathe until rests!

Connecting through Vulnerability

by Matthew Arau

“Everything she’s saying could be applied to teaching music!” That was my thought this summer when I read Brené Brown’s insightful and inspiring book *Daring Greatly: How the Courage to Be Vulnerable Transforms the Way We Live, Love, Parent, and Lead*. Through her study of connections, Dr. Brown has learned that “vulnerability is the core, the heart, the center, of human experiences.” Connections are created when we are vulnerable, when we let our guard down or take off our armor. Dr. Brown knows about connection: Her talk at TEDxHouston, “The Power of Vulnerability,” has been viewed online more than 16 million times and been translated into 48 languages.

A theme in Brown’s book that hit me hard with its profundity is that “We are psychologically, emotionally, cognitively, and spiritually hardwired for connection, love, and belonging. Connection, along with love and belonging (two expressions of connection), is why we are here, and it is what gives purpose and meaning to our lives.” This explains why students are drawn to music classes and why music teachers can be so successful in making a positive difference in students’ lives.

One of the most important qualities of an exceptional music teacher, other than musicianship, is the ability to make connections. Think about it. We need to be connected to the art form of music—not sort of connected but really connected.

We have to believe in and be passionately connected to the literature that we program with our students. Picking up on Brown’s insights, we can best share our connection to the music when we are truly vulnerable—when we overcome our fears and inhibitions and truly express through our gestures, facial expressions, and comments how the music makes us feel. Ultimately, as musical artists, we are making emotional, spiritual, and mental connections with the audience through our musical performance. The more we are connected to the music and our students, and the more our students are connected to the music, one another, and us, the more vibrant and electric our performances will be.

We need to connect to our students on a personal level built on a foundation of mutual trust and respect. Our students want to feel connected to us. The more vulnerable we are, the more we can connect to others. Great music teachers create an environment where students feel safe to be vulnerable, creative, and truly expressive. In this kind of setting, students are connected to one another, to the music, and to the teacher. Performance, leadership, communication, passion, expression, relationships—everything boils down to connecting!

We have to nurture and foster all connections—band parents, community organizations such as the Rotary Club, state music educators associations, ASBDA, CBDNA, etc. We can go out of our way this fall to make and strengthen

connections with our administration, office assistants, faculty, staff, custodians, and coaches. Don’t wait to connect with administrators until there is a problem. Connect early about positive things so that they will be more likely to collaborate to find a solution when an issue arises.

Why do students love music class? Because it fulfills their greatest needs—connection, love, and belonging. As we return to our campuses this month, let’s try to be a little more vulnerable and connect at a new level.

https://www.ted.com/talks/brene_brown_on_vulnerability



Matthew Arau

Matthew Arau is completing his DMA in Conducting at the University of Colorado Boulder and begins his new position as the Associate Director of Bands and Music Education Department Chair at the Lawrence University Conservatory of Music in Appleton, WI this August. Matthew taught middle school and high school bands in Loveland, CO for fifteen years. He is a graduate of the American Band College and Lawrence University.

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INSPIRATION: THE KEY TO BEING A MASTER TEACHER

by Tim Lautzenheiser

- “The good teacher tells.”
- “The excellent teacher explains and demonstrates.”
- “The master teacher inspires.”

- William Arthur Ward

Mr. Ward's words ring true in every aspect of our educational community; and perhaps they are MOST vivid in the world of music education. The role of the teacher, director, conductor, mentor is to create a healthy atmosphere supporting the entire spectrum of music learning, music making, and music listening.

If we analyze the wisdom of his quote, we can apply it to our daily teaching habits in a fashion that will benefit every one involved in the teaching-learning process.

THE GOOD TEACHER TELLS

The very essence of education is “passing information from one source (teacher) to another source (student).” This represents the WHAT in the curriculum. From WHAT the dates are when Columbus landed in America to WHAT is wrong with the intonation of the ensemble, we are all trained to bring to our classrooms and rehearsals rooms a library of evolving valuable data to expand and improve the lives of our students. Even as we continue our own education through workshops, graduate school, seminars, conventions clinics, etc., we embellish our knowledge with everything from the latest statistics to new information embellishing our own understanding. Simply put; WE KNOW MORE WHAT.

However, if all we do is TELL our students this important data without holding them accountable for integrating it into their lives, we may be nothing more than another source of facts-and-figures. The overriding question is, “Is the material communicated in a way our students will realize it has a positive impact in relation to their well-being.” Simply put, DOES THE TEACHING OF THE LESSON

HAVE A LASTING EFFECT? Most certainly the WHAT is a crucial foundation block, but we cannot stop there.

THE EXCELLENT TEACHER EXPLAINS AND DEMONSTRATES

The area of music education is one of the most exciting academic subjects begging for EXPLANATION and DEMONSTRATION. Successful music teachers know it is the “hands-on” learning-processes required for high-level achievement. We simply don't instruct WHAT to do, but we show our students HOW to do it. We are participants as we sing along with them, conduct the ensemble, and serve as the accompanist. Not only do we explain how each vital skill is accomplished, we demonstrate the tone we are seeking, the needed style, the shape of the phrase, the music picture we are trying to paint. The job requires so much more than simply “telling the students WHAT to do,” it is a matter of discovering countless way to EXPLAIN the various avenues of efficiently and effectively reaching the given goal. The EXCELLENT teacher will then go the next step by DEMONSTRATING what the final product should be.

THE MASTER TEACHER INSPIRES

To inspire; to establish a creative atmosphere where the students are “in the spirit” of the moment and can express themselves in a way they don't just DO something, but they FEEL something. It is the WHY of learning. It is taking the WHAT combining it with the HOW and venturing into a new realm of WHY. When young musicians connect with WHY they are making music, then the motivation to strive for a higher level of proficiency takes on a whole new meaning.

Music touches a part of our psyche that helps us regulate our lives. Music helps us understand and express our moods and attitudes. Music helps us reorganize our thoughts and feelings while keeping us on track. Music allows us to respond appropriately in social structure that is

often confusing and complex. MUSIC MAKES US HUMAN. The master teacher INSPIRES us with this awareness.

We, as music educators, have a direct line to the inner emotions of our students. So much of the school day is “impressionistic.” (Learn the information and replicate it on a test.) Music is “expressionistic.” Each member of the class/ensemble has the opportunity to bring his/her emotions to musical portrait; each person has value and plays a key role in the creative process; each person contribute his/her SPIRIT to the musical community.

As we begin the next school year we certainly will be telling our students WHAT to do, and we will be EXPLAINING and DEMONSTRATING how we expect it to be done...and the MASTER TEACHERS will be constantly challenging their budding young artists to explore WHY it is important to continue along the pathway of quality music-making.

MAESTRO is taken from the Italian word, MASTER. As a “maestro” we can all be MASTER TEACHERS, we simply cannot forget to ask our students, and ourselves WHY?

...let the music begin...



Tim Lautzenheiser

Following his tenure at the university level, in 1981 Tim created Attitude Concepts for Today, Inc. Over two million students have experienced his acclaimed student leadership workshops over the last three decades. He presently serves as Vice President of Education for Conn-Selmer, Inc. 19

Bassoon!

ABC

A Woodwind Player's Guide to
Switching to Bassoon with Ease

Complete with Digital
Text and Supplementary
Video Files on
Accompanying
Flash Drive



By Taryn Smith

MUSI 5398



ABC of SHSU

There are not as many bassoon players in the world as there are other woodwind instrument musicians. If you study bassoon, your chances of being accepted into honors groups are higher because there is generally less competition. (But that doesn't mean you won't have to practice!)

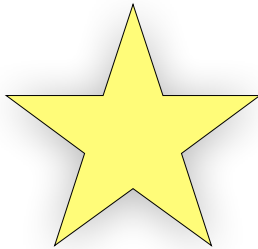
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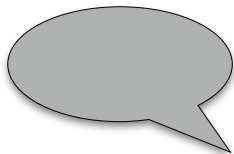
forward

This book has been created as a tool for beginning bassoon students to use as they are transitioning from other woodwind instruments. It is written with a student in mind that already has background knowledge of playing an instrument, therefore understanding specific music terminology as it applies to their original instrument. New terminology will be introduced as it is specific to bassoon and comparisons will be made to help ease the transition to the bassoon. The information provided has been compiled from a variety of sources including bassoon and woodwind clinicians who have appeared at The American Band College summer sessions in 2013 and 2014 and also from professional bassoonists residing in Massachusetts.

Navigating This Book



Whenever you see this star throughout the book, refer to the included flash drive for actual video examples demonstrating the topic.



As if you weren't convinced enough to play bassoon, look for this symbol and you will have even more reasons to play the bassoon! Happy Learning!

About the Author

Taryn Smith is a fourth year teacher of the Massachusetts Public Schools, currently serving in the town of Ludlow, MA. Taryn grew up in the Providence, RI area and went to college at the University of Massachusetts Amherst, the University's flagship campus located in the western part of the state. While at UMass, Taryn studied trumpet with Eric Berlin, a nationally recognized trumpet artist. Taryn also studied with George N. Parks while participating in the University of Massachusetts Minuteman Marching Band, and held leadership positions of Rank Leader, Field Staff and Trumpet Section Leader. Some other notable professors that she studied with at UMass include David Sporny, Jeffrey Holmes, Walter Chestnut, and Thomas P. Hannum.

Upon graduating from the University of Massachusetts, Taryn had a strong passion for instrumental music and was able to land her first job as the Band Director at M. Marcus Kiley Middle School, in Springfield, MA, where her first task was to establish a band program, as no band program had existed for ten years. Over the course of the next 3 years, she was able to establish a band program, reaching over 130 students enrolled per year at its peak. Because of her work and dedication in establishing this program, in 2012, Taryn was nominated and was chosen to receive the *Pioneer Valley Teacher of Excellence Award*.

In January of 2014, Taryn was offered and accepted a position at the Paul R. Baird Middle School. This came as an opportunity for professional growth and is currently serving that purpose. Taryn enjoys bringing her new students to great performance levels and looks forward




to how far they can go. Currently Taryn is studying toward her Master's Degree at The American Band College of Sam Houston State University. She has been a part of bands conducted by world renowned masters in the conducting, composing and music education world including Anthony Maello, Frank Wickes, Johan de Meij, Brian Balmages, Robert Ponto among many others. She has also had the fortune of playing beside the The Canadian Brass, Doc Severinson, Bobby Shew, Allen Vizzutti and Harry Frank Waters.

When not teaching, Taryn enjoys outdoor cycling on her Cannondale road bike. She recently completed her first Century Ride (One-hundred Miles) on June 1, 2014 for a charity to benefit childhood cancer. She plans to train for more rides and hopes to be able to raise more money for charities while doing so.



ABC of SHSU



The bassoon is very similar to other woodwind instruments in its fingering system and is therefore a relatively simple transition.

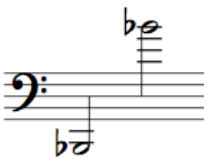



Chapter One



*Before You Get
Started...*

A Quick Comparison

Bassoon vs. Other Woodwinds

	Bassoon	Bb Clarinet	Flute	Alto Saxophone
Instrument Family	Woodwind	Woodwind	Woodwind	Woodwind
Maximum Number of Fingers Used for Keys	10 (Right Thumb used for several designated notes)	9 (Right Thumb Used as Balance)	9 (Right Thumb Used as Balance)	9 (Right Thumb Used as Balance)
Reed	Double Reed	Single Reed	No Reed (Tone Hole)	Single Reed
Clef	Bass Tenor Treble	Treble	Treble	Treble
Pitch	Concert Pitched Instrument	Bb Instrument	Concert Pitched Instrument	Eb Instrument
Range				
Approx. Pitch Created on Mouthpiece	Reed with Bocal C	Mouthpiece and Reed C	Head-joint Only (Stopped or Open) A	Mouthpiece and Reed A
Embouchure Formation	Relaxed in Jaw No Teeth Touching Mouthpiece (Reeds) Lower Lip Slightly Rolled In Slight Overbite	Firm Lip Corners Top Teeth on MP Lower Lip Slightly Rolled In Flat Chin Mouthpiece Angled Downward	"Whee-Too" Flat Lower Lip Lip Corners Firm	1/2 Inch of Reed In Mouth Mouthpiece Straight Out Top Teeth on MP Exaggerated "A" then "Q"
Written pitch created when six fingers are down	G	No Reg. Key- G W/ Reg. Key- D	D	D

A Checklist of Must-Haves

☐ A Free Blowing Reed

A good reed will make all the difference. For more information on this, please visit the section on double reeds. See Page 14 for more information regarding the reed.

☐ A Good Bocal

The bocal is the metal tube that comes out of bassoon that the reed attaches to. This is the part of the bassoon that will get the stream of air first, before it ever makes its way into the body of the instrument. If the bocal is not good (dented, twisted, leaking, etc.) then the quality of sound will immediately suffer. A quality result will be impossible with a bad bocal.

☐ A Seat Strap

As you are beginning to learn bassoon, it is important that the instrument is well-supported as to avoid any tension. Be sure you have a seat strap or else you will not have the finger dexterity while trying to support the instrument without one. It is possible to play with a neck strap standing up, but as a beginner, use a seat strap, rather than a neck strap.

☐ A Crutch

A crutch is a small piece that attaches to the bassoon for your right hand to rest on. It is curved to fit your hand and therefore sets you up for a great right hand position, keeping your right hand in the proper spot for reaching the keys efficiently. This is highly recommended for beginners to maintain good hand position.

☐ A Working Bassoon

Check with your teacher to be sure the bassoon you have is in good working order. There are a lot of keys and holes on the instrument just like any other woodwind instrument. If there are leaks or keys out of alignment, the instrument won't be able to function properly and the results you achieve will be poor, at no fault of your own.

The Anatomy of a Bassoon

Bell

The bell is the top-most part of the bassoon that amplifies the sounds coming from the bassoon.



Double Reed

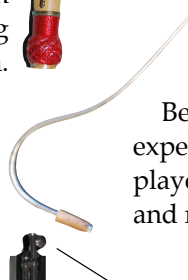
Two pieces of cane combined together that allows vibration to occur, creating sound on the bassoon.



Bocal

This curved metal piece is the connector between the reed and the bassoon body.

Besides the reed, this part experiences the air flow from the player first. Bocals are very delicate and must be handled with care.



Whisper Key Mechanism

Located at the wing joint and covers the bocal nib (small hole on bocal). Important to have set correctly. See "Assembly" section to learn more. Key is located on wing joint and played with the left thumb.



Long Joint/Bass Joint

This is the second of the two sections that attaches directly to the boot joint. It rests side by side with the Wing Joint. This has many keys that are controlled by the left thumb and accounts for the lowest notes on the bassoon.



Wing Joint/Tenor Joint

This part of the bassoon is just one of the sections that gets connected directly into the boot joint. There are many important tone holes and keys on this section.



Boot Joint

This part of the bassoon connects the other parts to create a complete tube. Notice there are two holes on the top of the boot and at the bottom (which you can't see unless you take the cap off) is the curve that connects the two holes. There are many important tone holes and keys on this portion.



Crutch

A piece that can be attached to the boot joint designed to help stabilize the player's right hand position. This piece is important for a beginning player to get the best hand position to start.

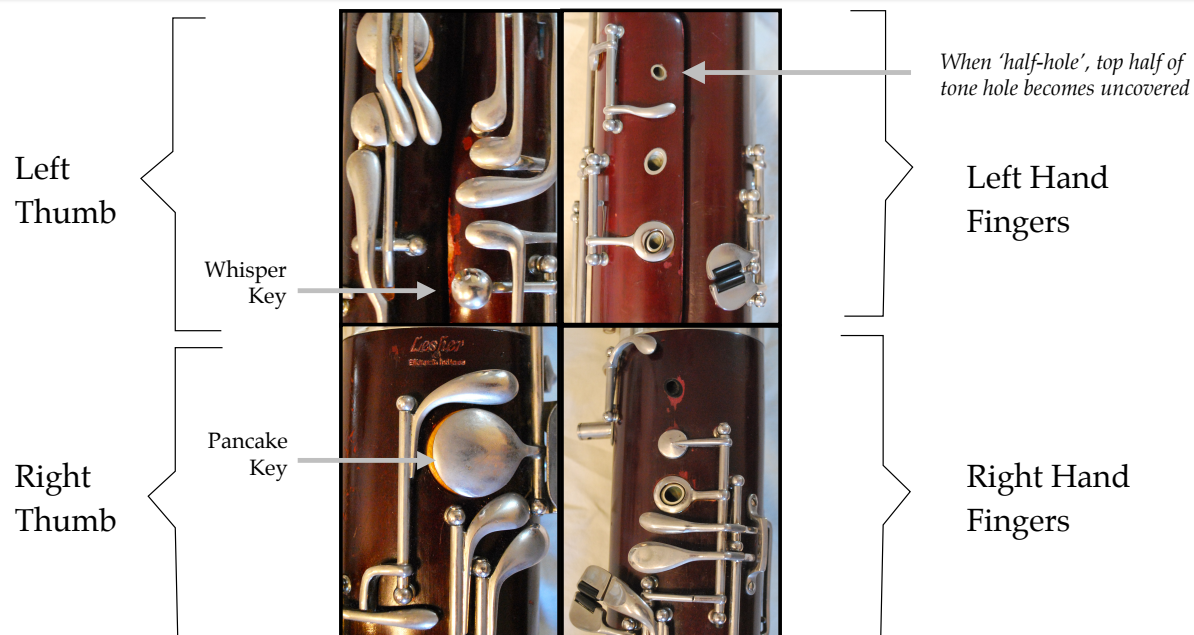


Seat Strap

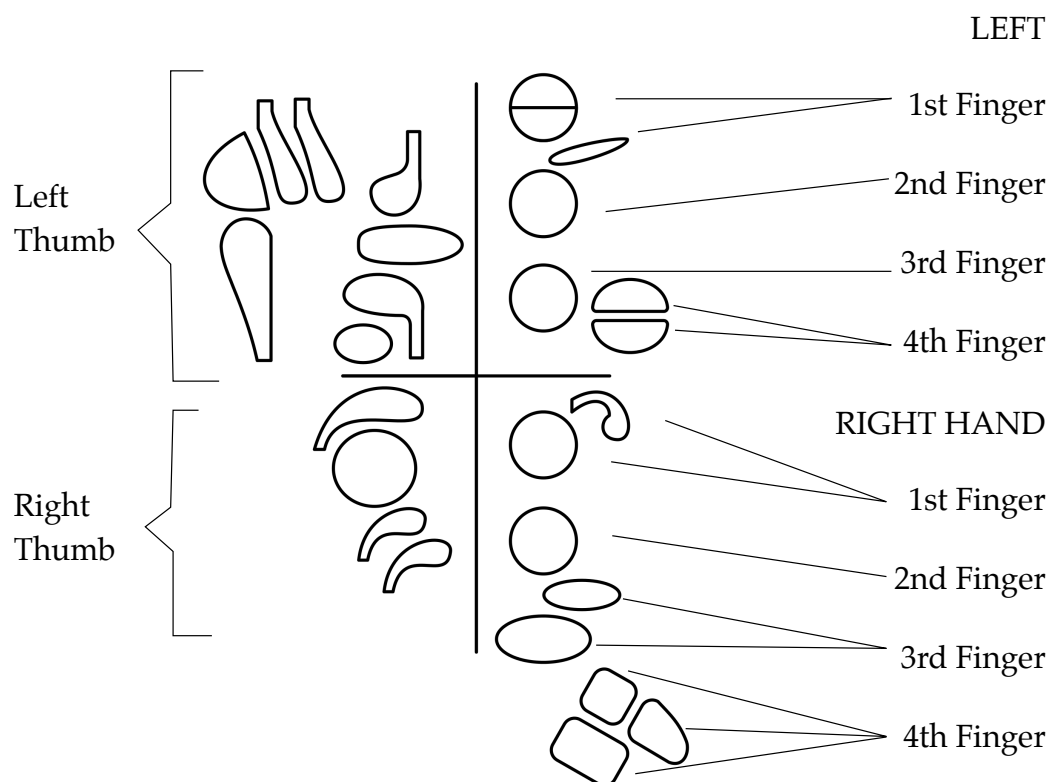
A very important part of the bassoon as this balances the instrument. This one is a cup-style strap. Another type is the hook-style, and also neck straps.



The bassoon provides the player with great variety, as it has a varied functions within any ensemble. It sometimes serves as accompaniment but frequently has beautiful melodic and solo lines.



Compare the above and below graphics to understand the fingering chart diagrams in this book



Maintaining the Bassoon

Overall

Compared to many other musical instruments, the bassoon is very expensive. It is hand crafted and therefore costs a lot of money in labor alone. The pieces are delicate just like any other instrument, but especially because of the cost of repair, it should be treated especially careful. Also, especially if it is a wooden bassoon, you must be aware of the temperature changes the bassoon might experience. Don't leave it in a cold vehicle overnight and immediately begin playing it. It will crack. It is best to try to keep the bassoon in neutral temperatures.

Moisture Removal

After each use, the bassoon should be swabbed out to get rid of any moisture that may have accumulated in the instrument while playing. Once you get to the boot, you should pour out any accumulated from it by letting it come out the lined hole (this will be lined with either rubber or metal). Then you should swab the boot using a swab designed for the bassoon so the chain is the proper length and doesn't get stuck inside the instrument. When swabbing the boot, you should drop the line through the unlined hole (bare wood) and pull through exiting from the lined side of the boot. This will cause the moisture to go in a direction that causes the least amount of wear and tear by pulling the moisture through the rubber or metal lining. Even if your bassoon is plastic, it should be swabbed out just like a wooden bassoon to help prevent pad damage and also for sanitary reasons. This must be done after each time the instrument is played, no matter how long or short a time.

Tenons

The ends of each piece that attach to one another are the tenons. These tenons can be wrapped with either cork or thread. If your tenons are wrapped in cork, use a thin layer of cork grease every two weeks or so, being sure to wipe off any excess. This will prevent the cork from cracking when being manipulated in and out of each part during assembly. It is important the cork stays free of cracks and splits so the instrument can be sealed properly at each tenon. If the tenons are wrapped with thread, use paraffin wax, preferably warmed with your hand first. This should be done once a month. Do not use cork grease on thread wrapped tenons. It will cause dirt to imbed in the tenons.

Bocal

After each use, you should blow through the larger end of the bocal to free any excess moisture. Once a month, you should fill the bocal with warm (not hot) soapy water from the faucet and allow water to run through it. You can take a flat pipe cleaner and enter through the large end. Only bring the pipe cleaner up to the whisper key nib. There is a small tube right there and hitting it will cause damage. Exit the pipe cleaner through the same end it entered. To make sure that the bocal nib is free of debris, blow through it. If there is any debris it will likely clear that way.

Oiling Keywork

This should be done as needed but at least once a year to ensure quick key action. First, you must remove any dust or debris by using a stiff paintbrush on all of the keys. Then use a synthetic oil such as mil-Comm TW25B, which is a synthetic gun oil and can be found at most sporting goods stores. Apply this oil to every pivot point and wipe off any excess with a paper towel so it doesn't get on the woodwork.

Chapter Two



Five Bassoon “Things”

1. *The Whisper Key*

It is controlled with your left thumb.

Functions opposite of the octave or register key on saxophone or clarinet.
The Whisper key is used in the lower register, rather than the upper register.

Used consistently from Low F to Middle G#
Anytime the pancake key (Low E) is pressed, the whisper key automatically depresses,
therefore you don't need to press it yourself.
Your right thumb is free for the lower notes from Low D to Low Bb.
(see fingering chart Group 2, pg. 27)

2. *Half-Hole Technique*

The tone hole underneath the first finger in left hand is only partially closed.
The top part of the hole becomes uncovered when the index finger rolls down slightly.

Whenever there is half-hole, there is ALWAYS whisper key, but not vice versa.

In middle register, all “G’s” use half hole (Gb, G, G#)

It's purpose is as another way to vent.

3. *Flicking or Venting*

This is a technique that helps with the response of slurred leaps on the bassoon.
It is used for the following notes in the middle range: A, A# / Bb, B, C, D

See your bassoon teacher to help you with specifics of this technique.

4. *The Right Thumb is NOT a Balance Point*

The right thumb is used to press keys on the bassoon.
The balance of the instrument should come from the seat strap.

5. *Alternate Fingerings and Extension Keys*

The bassoon has many options for fingerings that exist for the best intonation possible.
Some notes include keys that wouldn't be normally included,
but the 'extension' of these keys makes the note the best in tune.

The Double Reed

Both the bassoon and oboe use double reeds, meaning, rather than a mouthpiece attached to a single reed that you are likely used to, two pieces of cane (reed) are secured together in a way that they vibrate against one another to create the vibrations that produce the tone.

As a beginning bassoon player, it is not important to know how to make or fix reeds quite yet, but you must understand that having a good free-blowing reed is very important in creating a good sound on the bassoon. Here are some hints and options when it comes to your reed right now. If you are curious about the reed making process, reach out to your teacher for hands-on experience.

1. Find a professional bassoonist in your area (perhaps your private teacher) that makes cane reeds. Purchase reeds from this person.
2. You can also purchase commercial reeds. Here are a few recommended brands: Jones, Leshner and Emerald. Purchase Medium to Medium-Hard strength, as the soft ones tend to be too thin. They will likely need to be adjusted. In adjusting reeds, it is better to start with more cane than you need since you can't add cane but can only take it off.
3. A plastic reed is an option for the first few months of learning bassoon, but it is not recommended beyond 6 months of playing. The company Leg  r   makes a reliable plastic reed.

Before You Play

Soak the cane reed in clean, warm water for 2-3 minutes before playing.
Immerse the entire reed, not just the tip.

Hint: A pill bottle or small sealable container work perfectly for soaking the bassoon reed in water. Use fresh water every time if you can.

Reed Maintenance

- 🎧 When not playing, you should keep the reed in your mouth to avoid chipping the reed on the music stand, your shoulder, stand partner, etc. This will also help to keep the reed moist and ready to play.
- 🎧 When finished playing, you must dry the reed out. DO NOT store your reed in an air-tight container. It will grow mold and be unsanitary. Invest in a reed case designed to allow the reed to dry.
- 🎧 Every three or four playing days, you should rinse your reed out with warm tap water. You can also use a smooth pipe cleaner to clean inside, starting from stock end (where string is) through to the tip.

Assembly of the Bassoon



Step 1: Open the Case

Ensure that the case is being opened the correct way to avoid the pieces of the bassoon spilling out onto the floor. That will likely cause damage to the instrument.

Step 2: Soak Reed

Soak the entire reed in water. The cane wrapped by the wires must also be moist in order to properly vibrate. The thread does not need to be soaked.

Step 3: Remove the Boot Joint from the Case

Avoid squeezing keys. If you must touch the keys, be sure that your grip is not tight.

Step 4: Remove Wing Joint and Attach to Boot Joint

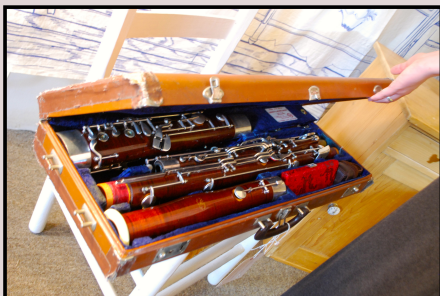
The wing joint will go into the smaller hole of the boot joint. Most bassoons have a mark to line up the key mechanism. If your bassoon doesn't, talk to your teacher to mark the correct spot.

Hint: Always twist joints together carefully, avoiding squeezing keys

Step 5: Remove Long Joint from the Case and Attach to Bassoon

If your bassoon has it, utilize the lock to secure the wing and long joints together.

1.



2.



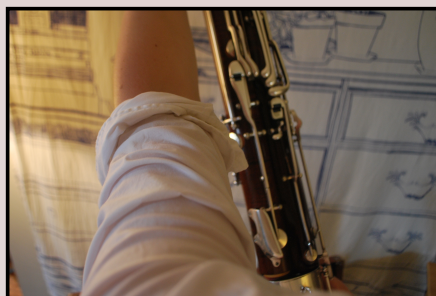
3.




4.



5.





The bassoon provides you with many solo opportunities in all types of ensembles including band, orchestra and chamber groups!

Step 6: Remove the Bell from Case and Attach to the Bassoon

Place one thumb on the B-flat key on the bell portion so it attaches properly, then release thumb when attached.

Step 7: Remove Bocal from Case and Attach to Top of Wing Joint

CAUTION- Be sure to only handle the bocal from the curved part. Apply as little pressure as possible when handling the bocal to ensure it does not get bent or dented.

Push the bocal all the way into the hole.

Whisper key should fully seal the nib on the bocal when activated. If not, you may need to adjust the angle of the bocal.

Hint: Be careful not to hit the nib with the whisper key so pad doesn't fall off.

Step 8: Attach the Seat Strap to Bottom of Boot Joint

When seated on the strap, the goal is to allow the bassoon to balance on your leg without assistance from your hands. This may not be fully possible with certain types of bassoon straps, though.

Hint: Place the seat strap about 1/3 of the way from the front of the chair.

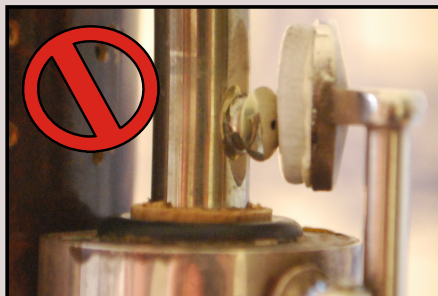
Step 9: Remove Reed from Water and Gently Place on Tip of Bocal

Use a small and gentle twisting motion to get the reed secured onto the bocal.

6.



7.



8.



9.



Preparing to Play



The goal in preparing to play and body position is for the bassoon to stay supported without having to hold it with your hands. This will allow it to be balanced without any tension and will allow your hands and fingers to focus solely on working the keys, rather than supporting the instrument.

Step 1

Place the seat strap on front of chair, sit and attach reed

The strap should be placed about 1/3 of the way from the front of the chair.

The goal is to create that perfect balanced position.

Adjust the strap position until you find that spot for yourself.



Step 2

Hold the Bassoon with Left Hand and Bring the Bassoon to You

Be sure you are sitting up straight, with good posture, then bring the bassoon to you, rather than bringing your body to the instrument.



Step 3

Bring your right hand in place and make sure all fingers are in place over the keys or key holes they belong to.

Be sure your hands are in a relaxed, slightly curved position.



Step 4

Check to make sure your wrists are relaxed

Your wrists should be in as much of a natural position as possible.

Your right arm might need to be slightly away from your body.



ABC



Forming the Embouchure



Unlike most other woodwind instruments, the bassoon embouchure formation must be overall very relaxed.

Try this simple demonstration before you try with the reed:

1. Place the tip of the little finger on your lower lip.
2. Now, draw the finger into your mouth and take the lower lip with it.
3. Next, bring the top lip down, slightly over your teeth.

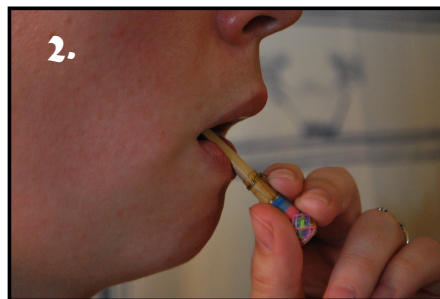
You should have a feeling of a lowered jaw and there should be very little pressure.

Remember: Everybody's lips and mouth are formed differently.

There is no ONE correct embouchure because it will not work for everybody. Use these steps as a guideline and never hesitate to see your teacher for help.



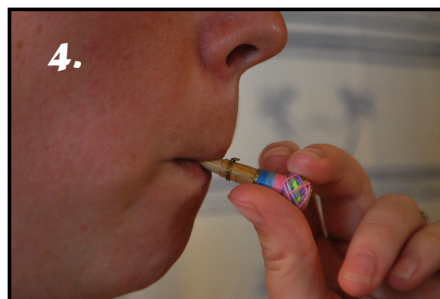
Drop lower jaw to create a slightly opened mouth



Place the center of the reed blade on bottom lip



Draw reed into mouth, taking the lower lip with it



Place upper lip onto reed

Top lip should be almost up to the first wire, with the bottom lip slightly behind it. This should form a slight overbite.



ABC of SHSU

Playing bassoon is a good way to develop musical independence and musicality. Frequently, you could be the only bassoonist in the ensemble and playing your part confidently and independently is a great way to develop your own musicality.

Your First Scale

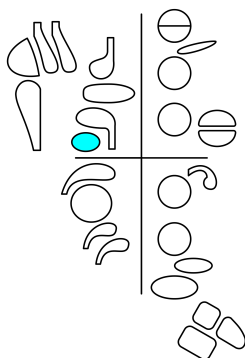


REMEMBER TO FULLY SOAK YOUR REED FOR 2-3 MINUTES BEFORE ATTEMPTING

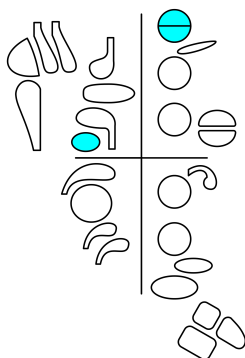
Now that you have given the embouchure a try, a good way to test it is by making your first sound on your **reed and bocal alone**. Take out your tuner. The pitch created should be around a C. It might be slightly flat, but that's okay

Now, try this first scale. It is an F scale, with a B-natural instead of a B-flat. Later you will learn the B-flat, but for now, let's just get your fingers moving.

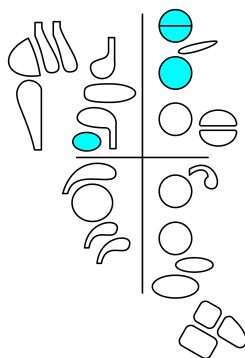
1) F



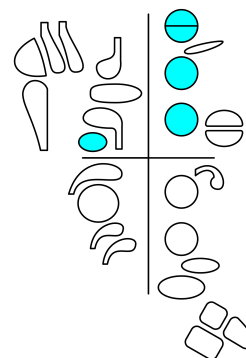
2) E



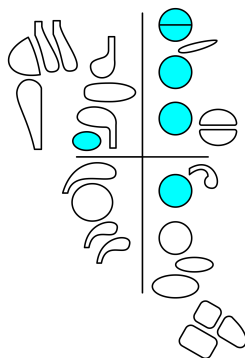
3) D



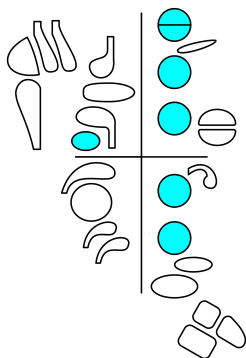
4) C



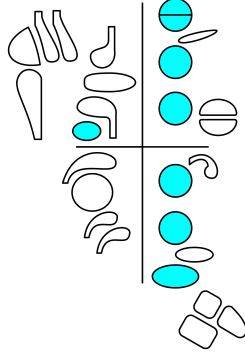
5) B (natural)



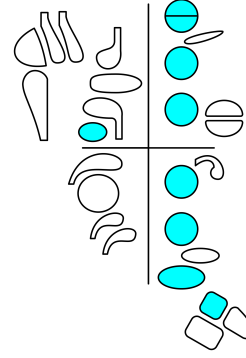
6) A



7) G



8) F



Repeat this scale several times, slowly, until you begin to feel comfortable with it!

Song

by James Curnow

from "Rhythm Studies for Band"

Andante moderato (♩ = 96)

1-Picc. 2 3 4 5 6 7+Picc. 8vb.

Fl. (Picc.) *p* *mp*

Ob. *p* *mp*

Cl. 1 *p* *mp*

Cl. 2/3 *pp* *p*

A. Cl. *pp* *p*

B. Cl. *pp* *p*

Bsn. *pp* *p*

A. Sax. 1 *p* *mp*

A. Sax. 2 *pp* *mp*

T. Sax. *pp* *p*

Bar. Sax. *pp* *p*

Andante moderato (♩ = 96)

1 2 3 4 5 6 7

Trp. 1

Trp. 2

Trp. 3

F. Hn. 1 *p* *p*

F. Hn. 2 *p* *p*

Tbn. 1 *p*

Tbn. 2

Tbn. 3

Bar. *p*

Tuba

Str. Bass

Mlt. Perc. *p* *mp* *Soft mallets*

Timp. (opt.) *p*

Perc. 1

Perc. 2 *Tri.* *Susp. Cym. w/mallets* *p* *mp*

Song

from “Rhythm Studies for Band”

Fl. (Picc.) 8 9 10 11 12 13 14 *Rall.*

Ob.

Cl. 1

Cl. 2/3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Trp. 1 8 9 10 11 12 13 14 *Rall.*

Trp. 2

Trp. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp. (opt.)

Perc. 1

Perc. 2

Song

from "Rhythm Studies for Band"

15 **A tempo** 16 17 18 19 20 21 **Rall.**

Fl. (Picc.)
Ob.
Cl. I
Cl. 2/3
A. Cl.
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Trp. 1
Trp. 2
Trp. 3
F Hn. 1
F Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Bar.
Tuba
Str. Bass
Mlt. Perc.
Timp. (opt.)
Perc. 1
Perc. 2

Medium mallets
p f
Susp. Cym. w/mallets
p mp

Song

from “Rhythm Studies for Band”

22 *Meno mosso*

Fl. (Picc.) *mp* *cresc.*

Ob. *mp* *cresc.*

Cl. 1 *mp* *cresc.*

Cl. 2/3 *p* *cresc.*

A. Cl. *p* *cresc.*

B. Cl. *p* *cresc.*

Bsn. *p* *cresc.*

A. Sax. 1 *mp* *cresc.*

A. Sax. 2 *p* *cresc.*

T. Sax. *p* *cresc.*

Bar. Sax. *p* *cresc.*

22 *Meno mosso*

Trp. 1 *p*

Trp. 2 *p*

Trp. 3 *p* *mp* *cresc.*

F Hn. 1 *p* *mp* *cresc.*

F Hn. 2 *p* *mp* *cresc.*

Tbn. 1 *p* *cresc.*

Tbn. 2 *p* *cresc.*

Tbn. 3 *p* *cresc.*

Bar. *p* *cresc.*

Tuba *p* *cresc.*

Str. Bass *p* *cresc.*

Mlt. Perc. *plastic mallets* *p* *mp* *p* *cresc.*

Timp. (opt.) *Soft mallets* *p* *p* *cresc.* *Change C to B♭*

Perc. 1

Perc. 2 *Susp. Cym. Scrape w / coin* *mp*

Song

from “Rhythm Studies for Band”

29 *Rall.* 30 31 **Tempo primo** 32 33 34 35

Fl. (Picc.) *f* *cresc.*

Ob. *f* *cresc.*

Cl. 1 *f* *cresc.*

Cl. 2/3 *f* *cresc.*

A. Cl. *f* *cresc.*

B. Cl. *f* *cresc.*

Bsn. *f* *cresc.*

A. Sax. 1 *f* *cresc.*

A. Sax. 2 *f* *cresc.*

T. Sax. *f* *cresc.*

Bar. Sax. *f* *cresc.*

Trp. 1 29 *Rall.* 30 31 **Tempo primo** 32 33 34 35 *cresc.*

Trp. 2 *mf cresc.* *f* *cresc.*

Trp. 3 *mf cresc.* *f* *cresc.*

F Hn. 1 *f* *cresc.*

F Hn. 2 *f* *cresc.*

Tbn. 1 *f* *cresc.*

Tbn. 2 *f* *cresc.*

Tbn. 3 *f* *cresc.*

Bar. *f* *cresc.*

Tuba *div. - one on top* *f* *cresc.*

Str. Bass *f* *cresc.*

Mlt. Perc. *f* *cresc.*

Timp. (opt.) *f* *cresc.*

Perc. 1 S.D. *p cresc.* *f* *p cresc.*

Perc. 2 Susp. Cym. w/mallets *p cresc.* *f* *p cresc.*

Song

from “Rhythm Studies for Band”

Fl. (Pice.) 36 37 38 39 40 Maestoso (♩ = 80) 41 42

Ob. 36 37 38 39 40 Maestoso (♩ = 80) 41 42

Cl. 1 36 37 38 39 40 Maestoso (♩ = 80) 41 42

Cl. 2/3 36 37 38 39 40 Maestoso (♩ = 80) 41 42

A. Cl. 36 37 38 39 40 Maestoso (♩ = 80) 41 42

B. Cl. 36 37 38 39 40 Maestoso (♩ = 80) 41 42

Bsn. 36 37 38 39 40 Maestoso (♩ = 80) 41 42

A. Sax. 1 36 37 38 39 40 Maestoso (♩ = 80) 41 42

A. Sax. 2 36 37 38 39 40 Maestoso (♩ = 80) 41 42

T. Sax. 36 37 38 39 40 Maestoso (♩ = 80) 41 42

Bar. Sax. 36 37 38 39 40 Maestoso (♩ = 80) 41 42

Trp. 1 36 37 38 39 40 Maestoso (♩ = 80) 41 42

Trp. 2 36 37 38 39 40 Maestoso (♩ = 80) 41 42

Trp. 3 36 37 38 39 40 Maestoso (♩ = 80) 41 42

F. Hn. 1 36 37 38 39 40 Maestoso (♩ = 80) 41 42

F. Hn. 2 36 37 38 39 40 Maestoso (♩ = 80) 41 42

Tbn. 1 36 37 38 39 40 Maestoso (♩ = 80) 41 42

Tbn. 2 36 37 38 39 40 Maestoso (♩ = 80) 41 42

Tbn. 3 36 37 38 39 40 Maestoso (♩ = 80) 41 42

Bar. 36 37 38 39 40 Maestoso (♩ = 80) 41 42 (opt. div.)

Tuba 36 37 38 39 40 Maestoso (♩ = 80) 41 42

Str. Bass 36 37 38 39 40 Maestoso (♩ = 80) 41 42

Mlt. Perc. 36 37 38 39 40 Maestoso (♩ = 80) 41 42

Timp. (opt.) 36 37 38 39 40 Maestoso (♩ = 80) 41 42

Perc. 1 36 37 38 39 40 Maestoso (♩ = 80) 41 42

Perc. 2 36 37 38 39 40 Maestoso (♩ = 80) 41 42

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Chorale No. 2

by James Swearingen

from "First Chorales for Band"

Adagio

C Flute
mf

Oboe
mf

Bb Clarinet 1, 2
mf

Bb Bass Clarinet Baritone T.C.
mf
Bs.Cl.-bottom notes

Eb Alto Saxophone 1, 2
mf
T.Sx.-top notes
Cl.-bottom notes

Bb Tenor Saxophone Bb Clarinet 3
mf

Eb Baritone Saxophone
mf

Bb Trumpet 1, 2
mf
Adagio

F Horn 1, 2
mf

Trombone Baritone Bassoon
mf

Tuba
mf

Bells
mf
Plastic Mallets

Timpani
mf
G-D

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Chorale No. 2

from "First Chorales for Band"

5 9

Fl.

Ob.

Cl. 1, 2

Bs. Cl.
Bar. T.C.

A. Sax.
1, 2

T. Sax.
Cl. 3

Bar. Sax.

5 9

Tpt. 1, 2

Hn. 1, 2

Trb.
Bar.
Bsn.

Tuba

Bells

Timp.

Chorale No. 2

from "First Chorales for Band"

13

Fl.

Ob.

Cl. 1, 2

Bs. Cl.
Bar. T.C.

A. Sax.
1, 2

T. Sax.
Cl. 3

Bar. Sax.

13

Tpt. 1, 2

Hn. 1, 2

Trb.
Bar.
Bsn.

Tuba

Bells

Timp.

Intermezzo – Nocturne

by Johan de Meij

from “Madurodam”

Lento ($\text{♩} = 60$) pochiss. rit. a Tempo

1 2 3 4 5 6 7 8 9 10

Piccolo (C)

Flute I/II

Oboe I/II

Engl. Horn (F)

Bassoon I/II *mp (sonore)*

E♭-Clarinet

Clarinet I (B♭)

Clarinet II (B♭)

Clarinet III (B♭) *mp*

Alto Clarinet (E♭) *mp (sonore)*

Bass Clarinet (B♭) *mp (sonore)*

Alto Sax I (E♭)

Alto Sax II (E♭)

Tenor Sax (B♭)

Baritone Sax (E♭) *mp (sonore)*

Horn I/III (F)

Horn II/IV (F)

Trumpet I (B♭)

Trumpet II (B♭)

Trumpet III (B♭)

Trombone I/II (C) *mp (sonore)*

Trombone III (C) *mp (sonore)*

Baritone/Euph. (C) *mp (sonore)*

Basses I/II (C) *mp (sonore)*

String Bass *arco* *mp (sonore)*

Timpani *p*

Percussion

Mallets

Intermezzo – Nocturne

from “Madurodam”

[illegible]

Intermezzo – Nocturne

from “Madurodam”

poco allarg. *a Tempo, meno*

21 22 23 24 25 26 27 28 29 30 31

Picc. *mp dolce* *mf* *one: p*

Fl. I/II *mp dolce* *mf* *one: p*

Ob. I/II *mp dolce* *mf* *one: p*

Engl. Hrn. *mp dolce* *mf* *one: p*

Bsn. I/II *mp* *mf* *one: p*

E♭-Clar. *mp dolce* *mf* *one: p*

Clar. I *mp dolce* *mf* *one: p* *pp*

Clar. II *mf*

Clar. III *mf*

Alto Clar. *mp*

Bass Clar. *mp* *mf*

Alto Sax I *mp dolce* *mf* *one: p*

Alto Sax II *mp dolce* *mf* *one: p*

Tenor Sax *mp dolce* *mf*

Bar. Sax *mp* *mf* *(b)*

Hrn. I/III *mp*

Hrn. II/IV *mp*

Trpt. I *mf* *f*

Trpt. II *mf* *f*

Trpt. III *mf* *f*

Trbn. I/II *mp* *mf* *p* *pp*

Trbn. III *mp* *mf* *(b)* *pp*

Bar./Euph. *mp* *mf*

Basses *mp* *mf*

Str. Bass *mp* *mf*

Timp. *mp* *f*

Perc.

Milts. *mp* *mf* *bell* *f* *Lu*

Hymn

by Jan Van der Roost

from "Hymnus Antverpiae"

Fl, Ob, Cl 1
Tpt 1, Bells

Cl. 2&3, Alto Sax
Tpt. 2&3, Hn. 1&2

Al. Clar, T. Sax
Hn. 3&4, Tbn1, Bar.

Bsn, B. Clar, B. Sax
Tbn. 2&3, Tuba

Timpani

Melodic Percussion

Susp, Cym.
Crash Cym.

div.

div.

f

f (*non troppo*)

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Hymn

from "Hymnus Antverpiae"

4

Fl, Ob, Cl 1
Tpt 1, Bells

Cl. 2&3, Alto Sax
Tpt. 2&3, Hn. 1&2

Al. Clar, T. Sax
Hn. 3&4, Tbn1, Bar.

Bsn, B. Clar, B. Sax
Tbn. 2&3, Tuba

Timpani

Melodic Percussion

Susp. Cym.
Crash Cym.

mp

Hymn

from "Hymnus Antverpiae"

8 *(ad lib.)*
Fl, Ob, Cl 1
Tpt 1, Bells

div.
Cl. 2&3, Alto Sax
Tpt. 2&3, Hn. 1&2

Al. Clar, T. Sax
Hn. 3&4, Tbn1, Bar.

Bsn, B. Clar, B. Sax
Tbn. 2&3, Tuba

Timpani

Melodic Percussion

Susp. Cym.
Crash Cym.

Hymn

from "Hymnus Antverpiae"

ritenuto al Fine

12

Fl, Ob, Cl 1
Tpt 1, Bells

div.

Cl. 2&3, Alto Sax
Tpt. 2&3, Hn. 1&2

div.

Al. Clar, T. Sax
Hn. 3&4, Tbn1, Bar.

Bsn, B. Clar, B. Sax
Tbn. 2&3, Tuba

Timpani

Melodic Percussion

Susp. Cym.
Crash Cym.

cymbals (à 2)

Flute

Song

from "Rhythm Studies for Band"

by James Curnow

Andante moderato
-Picc.
p

[7] +Picc. 8vb.
mp

[15] A tempo
Rall.
f

[22] Meno mosso
+Picc.
mp

[31] Tempo primo
Rall.
f

[40] Maestoso
Rall.
ff marc.

cresc.

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Intermezzo – Nocturne

from "Madurodam"

by Johan de Meij

Lento (♩=60)
a Tempo

tutti
mp

mp dolce
poco allarg.

a Tempo, meno one: >
p

p

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

Adagio
mf

mf

mf

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Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Nobile e ben sostenuto
div.

div.

E
tr.

div.

ritenuo al Fine

Oboe

Song

from "Rhythm Studies for Band"

by James Curnow

Andante moderato
p

7

mp

Rall. 15 A tempo 5

22 Meno mosso
mp

31 Tempo primo
f

Rall. 40 Maestoso
ff marc.

cresc.

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Intermezzo — Nocturne

from "Madurodam"

by Johan de Meij

Lento (♩ = 60)
1

8

a Tempo

12

mp dolce

21

poco allarg.

a Tempo, meno

p

26

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

Adagio
mf

5

9

13

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Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Nobile e ben sostenuto
div.

tr

div.

E

ritenuto al Fine
div.

Bassoon

Song

from "Rhythm Studies for Band"

by James Curnow

Andante moderato
pp

7

15] A tempo

Rall.

22] Meno mosso

f

31] Tempo primo

Rall.

40] Maestoso

cresc.

ff marc.

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Intermezzo — Nocturne

from "Madurodam"

by Johan de Meij

Lento (♩ = 60)

mp (sonore)

pochiss. rit.

a Tempo

mp

13

19

poco allarg.

a Tempo, meno

mf

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

Adagio

mf

5

9

13

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Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Nobile e ben sostenuto

E

ritenuto al Fine

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Clarinet 1

Song

from "Rhythm Studies for Band"

by James Curnow

Andante moderato
p
mp
f
f
ff marc.
Maestoso

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Intermezzo – Nocturne

from "Madurodam"

by Johan de Meij

Lento (♩ = 60)
a Tempo
tutti
mp
Oboes
poco allarg.
mp dolce
a Tempo, meno one.
f
pp

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

Adagio
mf
mf
mf

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Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Nobile e ben sostenuto
div.
div.
E
tr (ad lib.)
ritenuato al Fine
div.

Clarinet 2

Song

from "Rhythm Studies for Band"

by James Curnow

Andante moderato
pp
7
Rall.
15 A tempo
5
Rall.
22 Meno mosso
p
31 Tempo primo
f
cresc.
div.
ff marc.
Rall.
40 Maestoso

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Intermezzo – Nocturne

from "Madurodam"

by Johan de Meij

Lento (♩ = 60)
1
a Tempo
9
mp
15
poco allarg.
25 mf
2
a Tempo, meno

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

Adagio
mf
5
9
13

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Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Nobile e ben sostenuto
E
ritenuito al Fine
div.

Clarinet 3

Song

from "Rhythm Studies for Band"

by James Curnow

Andante moderato
pp

Rall.
p

Rall.
p

Rall.
p

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Intermezzo – Nocturne

from "Madurodam"

by Johan de Meij

Lento (♩ = 60)
8

a Tempo
mp

a Tempo, meno
2

poco allarg.
mf

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

Adagio
mf

Adagio
mf

Adagio
mf

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Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Nobile e ben sostenuto

Nobile e ben sostenuto

Nobile e ben sostenuto

Nobile e ben sostenuto

Nobile e ben sostenuto

Alto Clarinet

Song

from "Rhythm Studies for Band"

by James Curnow

Andante moderato
p

Rall.
mp

A tempo
f

cresc.
f marc.

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

Adagio
mf

9

13

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Intermezzo – Nocturne

from "Madurodam"

by Johan de Meij

Lento (=60)
mp (sonore)

a Tempo
mp

pochiss. rit.
mp

a Tempo, meno
3

Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Nobile e ben sostenuto
div.

E div.

ritenuto al Fine
div.

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Bass Clarinet

Song

from "Rhythm Studies for Band"

by James Curnow

Andante moderato
pp
[7]
p
[15] A tempo
f
[22] Meno mosso
Rall.
p
[31] Tempo primo
f
cresc.
ff marc.
Rall.
[40] Maestoso

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Intermezzo – Nocturne

from "Madurodam"

by Johan de Meij

Lento (♩ = 60)
mp (sonore)
a Tempo
mp
pochiss. rit.
mp
a Tempo, meno
poco allarg.
mf

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

Adagio Bs.Cl.-bottom notes
mf
[5]
[9]
[13]

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Hymn

from "Hymnus Antverpiaë"

by Jan Van der Roost

Nobile e ben sostenuto
E
ritenuato al Fine

Alto Saxophone

Song

from "Rhythm Studies for Band"

by James Curnow

Due to space restrictions, the Alto Sax 2 part for "Song" could not be included.

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Intermezzo – Nocturne

from "Madurodam"

by Johan de Meij

Due to space restrictions, the Alto Sax 2 part for "Intermezzo" could not be included.

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

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Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Tenor Saxophone

Song

from "Rhythm Studies for Band"

by James Curnow

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Intermezzo – Nocturne

from "Madurodam"

by Johan de Meij

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

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Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Baritone Saxophone

Song

from "Rhythm Studies for Band"

by James Curnow

Andante moderato
 7 *pp*
 15 *A tempo*
 22 *Meno mosso*
 31 *Tempo primo*
 40 *Maestoso*
cresc.
ff marc.
Rall.
mp
f
p
f

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Intermezzo — Nocturne

from "Madurodam"

by Johan de Meij

Lento ($\text{♩} = 60$)
mp (*sonore*)
a Tempo
mp
mp
pochiss. rit.
a Tempo, meno
poco allarg.
mf
17
25

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

Adagio
mf
 5
 9
 13

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Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Nobile e ben sostenuto
p
E
ritenuato al Fine
 17

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Trumpet 1

Song

from "Rhythm Studies for Band"

by James Curnow

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

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Intermezzo – Nocturne

from "Madurodam"

by Johan de Meij

Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Trumpet 2

Song

from "Rhythm Studies for Band"

by James Curnow

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Intermezzo – Nocturne

from "Madurodam"

by Johan de Meij

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

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Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Trumpet 3

Song

from "Rhythm Studies for Band"

by James Curnow

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Intermezzo – Nocturne

from "Madurodam"

by Johan de Meij

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

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Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Horn 1 & 2

Song

from "Rhythm Studies for Band"

by James Curnow

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Intermezzo – Nocturne

from "Madurodam"

by Johan de Meij

ARRANGED BY JAMES L. HALL

21

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

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Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Nobile e ben sostenuto

Horn 3 & 4

Song

from "Rhythm Studies for Band"

by James Curnow

Andante moderato
p
[7]
Rall.
p
[15] A tempo
f
Meno mosso
p
[22]
Tempo primo
p
[31]
Rall.
cresc.
[40] Maestoso
cresc.
ff marc.

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Intermezzo – Nocturne

from "Madurodam"

by Johan de Meij

Lento (♩ = 60)
a Tempo
8
4
a2
mp
13
3
a Tempo, meno
3
mp
21

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

Adagio
mf
[5]
[9]
[13]

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Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Nobile e ben sostenuto
div.
E div.
ritenuto al Fine
div.

Trombone 1

Song

from “Rhythm Studies for Band”

by James Curnow

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Intermezzo – Nocturne

from “Madurodam”

by Johan de Meij

Chorale No. 2

from “First Chorales for Band”

arr. by James Swearingen

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Hymn

from “Hymnus Antverpiae”

by Jan Van der Roost

Trombone 2

Song

from "Rhythm Studies for Band"

by James Curnow

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Intermezzo – Nocturne

from "Madurodam"

by Johan de Meij

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

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Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Trombone 3

Song

from "Rhythm Studies for Band"

by James Curnow

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Intermezzo – Nocturne

from "Madurodam"

by Johan de Meij

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

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Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Baritone Treble Clef

Song

from "Rhythm Studies for Band"

by James Curnow

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Intermezzo — Nocturne

from "Madurodam"

by Johan de Meij

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

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Hymn

from "Hymnus Antverpiae"

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Baritone Bass Clef

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Intermezzo – Nocturne

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Hymn

from "Hymnus Antverpiaë"

by Jan Van der Roost

Tuba

Song

from "Rhythm Studies for Band"

by James Curnow

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Intermezzo – Nocturne

from "Madurodam"

Lento (♩ = 60)

by Johan de Meij

pochiss. rit.

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

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Hymn

from "Hymnus Antverpiae"

Nobile e ben sostenuto

by Jan Van der Roost

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Percussion 1

Song

from "Rhythm Studies for Band"

by James Curnow

Andante moderato 2 Bells - Hard rubber mallets [7] *p*

[15] A tempo *f*

[22] Meno mosso Plastic mallets *p*

[31] Tempo primo *f*

[40] Maestoso *f marc.*

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Intermezzo — Nocturne

from "Madurodam"

by Johan de Meij

Lento (♩=60) 8 12 a Tempo

[21] *mp*

[27] *p*

vibraphone bells

Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

Adagio Plastic Mallets Bells [5] *mf*

[8] *mf*

[13]

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Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Nobile e ben sostenuto *div.*

[1] *div.*

[2] *div.*

[3] *div.*

[4] *div.*

[5] *div.*

[6] *div.*

[7] *div.*

[8] *div.*

[9] *div.*

[10] *div.*

[11] *div.*

[12] *div.*

[13] *div.*

[14] *div.*

[15] *div.*

[16] *div.*

[17] *div.*

[18] *div.*

[19] *div.*

[20] *div.*

[21] *div.*

[22] *div.*

[23] *div.*

[24] *div.*

[25] *div.*

[26] *div.*

[27] *div.*

[28] *div.*

[29] *div.*

[30] *div.*

[31] *div.*

[32] *div.*

[33] *div.*

[34] *div.*

[35] *div.*

[36] *div.*

[37] *div.*

[38] *div.*

[39] *div.*

[40] *div.*

[41] *div.*

[42] *div.*

[43] *div.*

[44] *div.*

[45] *div.*

[46] *div.*

[47] *div.*

[48] *div.*

[49] *div.*

[50] *div.*

[51] *div.*

[52] *div.*

[53] *div.*

[54] *div.*

[55] *div.*

[56] *div.*

[57] *div.*

[58] *div.*

[59] *div.*

[60] *div.*

[61] *div.*

[62] *div.*

[63] *div.*

[64] *div.*

[65] *div.*

[66] *div.*

[67] *div.*

[68] *div.*

[69] *div.*

[70] *div.*

[71] *div.*

[72] *div.*

[73] *div.*

[74] *div.*

[75] *div.*

[76] *div.*

[77] *div.*

[78] *div.*

[79] *div.*

[80] *div.*

[81] *div.*

[82] *div.*

[83] *div.*

[84] *div.*

[85] *div.*

[86] *div.*

[87] *div.*

[88] *div.*

[89] *div.*

[90] *div.*

[91] *div.*

[92] *div.*

[93] *div.*

[94] *div.*

[95] *div.*

[96] *div.*

[97] *div.*

[98] *div.*

[99] *div.*

[100] *div.*

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Percussion 2

Song

from "Rhythm Studies for Band"

by James Curnow

Andante moderato 2

7

S.D. Rall. 15 A tempo 22 Meno mosso 31 Tempo primo 40 Maestoso

p cresc. ff marc.

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Intermezzo – Nocturne

from "Madurodam"

by Johan de Meij

Timpani

Lento (♩=60) 7 pochiss. rit. a Tempo 13 24 25

p mp p cresc.

a Tempo, meno

Due to space limitations, the suspended cymbal part for "Intermezzo" is not included.

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Chorale No. 2

from "First Chorales for Band"

arr. by James Swearingen

Adagio Plastic Mallets 5 mf

C.D. 9 f

13

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Hymn

from "Hymnus Antverpiae"

by Jan Van der Roost

Nobilitate e ben sostenuto susp. cymb. (non troppo) f

1 2 3

Song

Additional Perc.

Andante moderato 7

15

22 Meno mosso Susp. Cym. Scrape w / coin

31 Tempo primo

40 Maestoso

p cresc. ff


BW 2014

The American Band College



Around the 26th American Band College • Ashland, Oregon



Ray Cramer leads the RO Band through Julie Giroux's Bookmarks from Japan.



The Canadian Brass opened the second half of the concert with a little "Penny Lane."



Mario Capote gets some private instruction on baton technique from Anthony Maiello.



Ray Cramer conducts the audience in the singing of "The Star Spangled Banner."



Matt Savage leads all masters candidates in a percussion circle under the Oregon sun!



Lance LaDuke entertained the candidates with his premier of "Independence Day"



Colonel Mike Bankhead conducts the band's dress rehearsal for the July 4 spectacular.



Things must be going well if this many staff members have time to just stand around and have their picture taken.



No, really that is a good embouchure after playing "To the Max" 27 times on the parade



What a great backdrop for Col. Bankhead and our vocalists, Yolanda Pelzer and Bruce Morrison.



"Trample the Weak, Hurdle the Dead" makes its first appearance at Omars.



Marianne Robison brings the necessary morning pick-up on the morning of the 4th.



Yolanda Pelzer gives a stunning performance in every way!



Bruce Morrison gives a lively portrayal of the Phantom of the Opera.



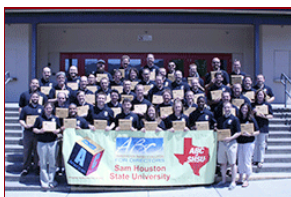
The Dixieland Combo adds a nice change of pace during the 4th of July Concert.



Jan Van der Roost conducts the ROYG band on July 4th playing his "Dublin Dances."



Molly Cramer gets an assist so she can be in the same frame as Frank Wickes and her husband, Ray Cramer.



2014 Graduating Class of American Band College of Sam Houston State University brings the total of graduates to almost 800.



BW 2014

The Bandworld Legion of Honor


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


Rob Speers

Rob Speers has been the band director at Harry Ainlay High School in Edmonton, Alberta, Canada for the last 28 years. He has been active in music education since 1974, first as a trumpet teacher to where he is today, the music department at Ainlay High School, directing both band and choir.

He has served in various organizations throughout Alberta including the Board of Directors for the Alberta Band Assoc. He has received the David Peterkin Award in 2003, the ABA Elkhorn Award in 2005, the Tommy Banks Award in 2006 and the Vondis Miller Legacy Award in 2013.

Under Speer's direction his groups have consistently received Superior ratings in the Alberta Band Contests and throughout the area.

Speers states his philosophy this way, "I am a strong believer in the beauty and passion of music and attempt to instill that same passion in every musician in my ensembles. My goal is not to create professional musicians, but to create life long music lovers who possess the knowledge necessary to make educated choices regarding the quality of music. Through the performance of quality band literature, ensemble members increase technical skills and gain competence in performing and appreciation of music as an artistic form of expression. I believe that ensembles should be challenged with high standards and high levels of activity should be maintained."

A special award of The John Philip Sousa Foundation

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

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

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

Chairman of the Legion of Honor Committee is Terry

Austin, Virginia Commonwealth University.

[Legion Laureates List Link](#)

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



Steven Hendee

Steven Hendee currently serves as the Director of Bands at Castro Valley High School in San Leandro, California. He has been at Castro for three years. He began his high school career at Hayward HS, the school that he attended before getting his degree from CSU, Hayward.

Hendee has given back to the musical community by serving as the CMEA- Bay Area- President as well as the CMEA State level Vice-President.

From 2004- 2011 his groups at School of the Arts received unanimous Superior ratings at the CMEA Festivals. His band was also featured at the CMEA State Conference. The tradition of

Superior ratings he has brought with him to Castro Valley.

When it comes to what influenced him the most Hendee says, "I have always taught in schools that value diversity and change. Although it can be difficult to embrace as frequently as we are required in education, I always strive to keep my teaching methods and curriculum current." and secondly, "Mentorship. I am the educator I am because I am willing to be mentored, not just when I was a 'younger' teacher but still today. I am thrilled to reciprocate back to the profession by helping and advising those in music education who can benefit from my experience."

"I believe in the power of music education. Musical communities should strive to allow access for all students by including all members as they raise a whole and complete child." That philosophy has worked for him!

So you want a better sound?

A Guide to Improving Tone for Wind Instruments

Meghan Fay Olswanger

MUSI 5398: Advanced Studies

Practical Application Project No. 2

American Band College

Sam Houston State University

American Band College
of
Sam Houston State University

SO YOU WANT A BETTER **BASSOON** SOUND?

Let's answer our question with another question....

What is a bassoon supposed to sound like?

It's probably difficult for you to describe what you think a bassoon should sound like, but I bet you could offer an opinion of which sound you liked better if you heard two people playing the bassoon.

PART ONE: **FIND A ROLE MODEL**

**Using a critical ear, listen to each performer and fill out the worksheet on the following page.
Do not be afraid to listen to recordings multiple times!**

These six individuals are accomplished bassoon players who have great tone. However, none of them have the exact **same** tone. The sound that appeals to one ear might not appeal to another.

Example No. 1:

Judith LeClair

Principal Bassoon of New
York Philharmonic

**Bassoon
Tone**



Playlist

Example No. 3:

Bernard Garfield

Former Principal Bassoon of
Philadelphia Orchestra

Example No. 2:

Sol Schoenbach

Former Principal Bassoon of
Philadelphia Orchestra

Example No. 4:

Klaus Thunemann

Former Member of North
German Radio Symphony
Orchestra

Example No. 5:

Karen Geoghegan

Bassoon Virtuoso

Example No. 6:

Per Hannevold

Principal Bassoon of
Bergen Philharmonic
Orchestra



American Band College
of

Sam Houston State University

Fay Olswanger 29

SO YOU WANT A BETTER **BASSOON** SOUND?

Vocabulary Bank:

Airy Big Brassy Bright Buzzy Clear Closed Cutting Dark Deep Dull
Edgy Focused Free Full Harsh Heavy Light Mellow Muffled
Narrow Open Pinched Relaxed Resonant Rich Ringing Round
Shallow Small Spread Strained Strong Vibrant Weak Wide Woody

The adjectives in this word bank are only suggestions. You can create your own adjectives/short phrases in your responses. Some of these adjectives have a positive association and others negative. Listen for both. Remember, we are only considering tone quality and not other elements of performance.

1. Example #1 Tone Quality Description:

2. Example #2 Tone Quality Description:

3. Example #3 Tone Quality Description:

4. Example #4 Tone Quality Description:

5. Example #5 Tone Quality Description:

6. Example #6 Tone Quality Description:

7. Which performer's tone quality do you like best? Why?

SO YOU WANT A BETTER **BASSOON** SOUND?

PART TWO: SELF-ANALYSIS

Record yourself playing the simple exercise provided.

Bassoon

Danny Boy

Old Irish Air

Slowly and freely

The musical score is written in bass clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The piece is titled 'Danny Boy' and is identified as an 'Old Irish Air'. The tempo/mood instruction is 'Slowly and freely'. The score consists of four staves of music. The first staff contains measures 1 through 3. The second staff begins with a measure number '4' and contains measures 4 through 6. The third staff begins with a measure number '8' and contains measures 7 through 11. The fourth staff begins with a measure number '12' and contains measures 12 through 15. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The markings 'rit.' (ritardando) appear above measures 13 and 14, 'a tempo' appears above measure 14, and 'Slower' appears above measure 15. The piece concludes with a final whole note on the fifth line of the staff.

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SO YOU WANT A BETTER **BASSOON** SOUND?

Using a critical ear, listen to your recording of **Danny Boy** and reflect on your tone quality, guided by the worksheet below. In question 3, you might find it helpful to replay the recording of your tone role model. Do not be afraid to listen to recordings multiple times!

Vocabulary Bank:

Airy Big Brassy Bright Buzzy Clear Closed Cutting Dark Deep Dull
Edgy Focused Free Full Harsh Heavy Light Mellow Muffled
Narrow Open Pinched Relaxed Resonant Rich Ringing Round
Shallow Small Spread Strained Strong Vibrant Weak Wide Woody

The adjectives in this word bank are only suggestions. You can create your own adjectives/short phrases in your responses. Some of these adjectives have a positive association and others negative. Listen for both. Remember, we are only considering tone quality and not other elements of performance.

1. How would you describe **your** tone quality?

2. Positive Elements of Your Tone Quality

Areas of Improvement for Your Tone Quality

3. Compare and Contrast:

Your Current Tone

Your Tone Role Model's Tone

SO YOU WANT A BETTER **BASSOON** SOUND?

Now you have an idea of where you are. You have an idea of where you want to go.

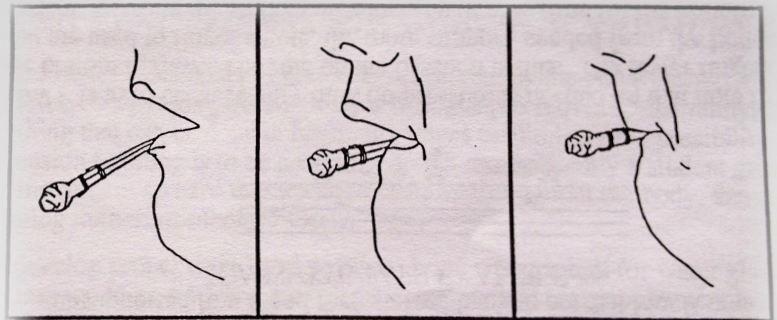
But, how do you get there?

In the next section, you will find some common embouchure problems that result in a decrease in tone quality as well as how to fix them.

PART THREE: EMBOUCHURE CHECK

Correct Formation of the Embouchure

- 1) Place the tip of the reed on your lower lip.
- 2) Draw the reed into your mouth, taking the lower lip with it.
- 3) Bring the top lip down slightly over the top teeth.
- 4) When the reed is in the mouth, the top lip should be almost to the first wire and the bottom lip should be slightly behind it.



Drawing from Primary Handbook for Bassoon by R. Polonchak courtesy of Meredith Music Publications, P.O. Box 24330, Ft. Lauderdale, FL 33307



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Fay Olswanger 33

SO YOU WANT A BETTER **BASSOON** SOUND?

Common Embouchure Issues & Remedies

Sounds Like	Problem	Remedy
High pitch crow with too few sounds.	Reed is too stiff, closed off. Embouchure is too tight, pinched.	Check thickness of reed, balance in cane. Decrease pressure in embouchure, more relaxed.
Low pitched crow..	Lack of support. Reed too long and/or wide.	More support to dampen the reed. Change length and/or width of reed.
Unsupported sound on low F.	Lack of support from lower jaw. Lack of air column support from diaphragm. Hard reed.	Slightly increase lower jaw support. Use faster airstream. More support from diaphragm.

Learn from the Masters

Take a tone quality lesson from some of the best! Look at videos 7 and 8 for brief tone quality masterclasses.

**Bassoon
Tone**



Playlist

Did you know?

Crow on the reed
pitch = F or F#

Crow on reed and
bocal pitch = C

If yours doesn't line up,
something may be wrong with
the set-up of your reed!

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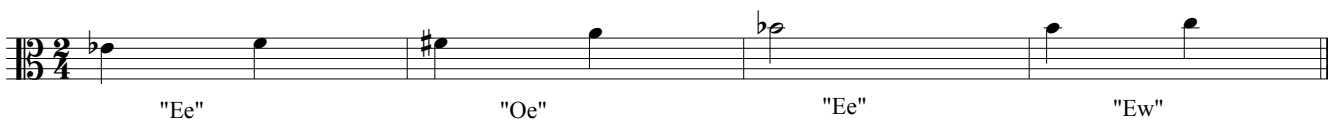
Fay Olswanger 34

SO YOU WANT A BETTER **BASSOON** SOUND?

Play these tone exercises daily to improve tone quality. Always listen to make sure that you are producing your most beautiful tone possible. Slow intentional practice is what develops a better tone!

VOICINGS

The shape and placing of the oral cavity has a huge effect on pitch and tone for the bassoon. The voicing for bassoon changes with register, as is indicated below. Practice your chromatic scale, **slowly**, while focusing on the shape and placement of the vowel.



1) Say these to get the feel of the voicing shapes in your mouth:

"Ah" as in "Rickshas from Oz"
"Oe" as in "Roast Toast"
"Ew" as in "To Do"
"Ee" as in "She Sees Me"

2) Now get the feel of the voicings in your mouth with the reed and bocal and observe the differences caused in pitch and tone:



3) Now get the feel of the voicings in your mouth with the full instrument set up and transferred to the bassoon:



Etc.

American Band College
of
Sam Houston State University

Fay Olswanger 35

SO YOU WANT A BETTER **BASSOON** SOUND?

Play these tone exercises daily to improve tone quality. Always listen to make sure that you are producing your most beautiful tone possible. Slow intentional practice is what develops a better tone!

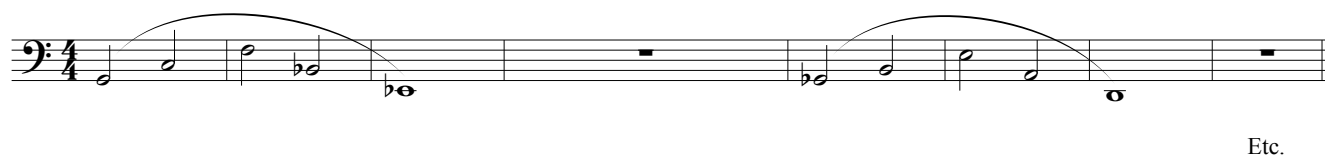
LONG TONES

Long tones should be played on the full chromatic range of the instrument, with careful attention to the tone quality produced. When playing long tones, the goal is consistently beautiful tone quality. Focused practice and listening is essential. Make sure to play these for the full chromatic range of the instrument (see below). For simplicity's sake, only a small demonstration pattern is listed here.



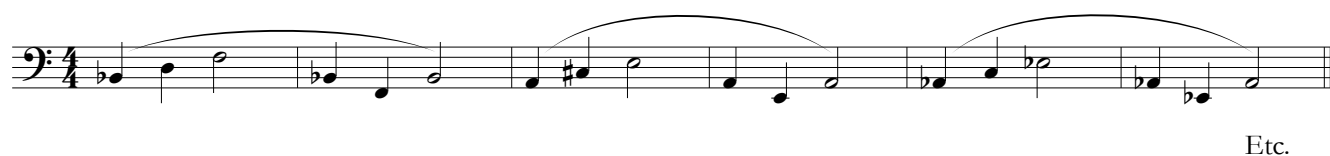
RECHTMAN LONG TONE EXERCISE

You can also do “long tones” while keeping moving fingers, like in the exercise below. In this exercise, make sure you are doing each phrase in one breath. Play this pattern for the full chromatic range of the instrument (see below). For simplicity's sake, only a small demonstration pattern is listed here.



MOVING LONG TONE EXERCISE

You can also do “long tones” while keeping moving fingers, like in the exercise below. In this exercise, make sure you are doing each phrase in one breath. Play this pattern for the full chromatic range of the instrument (see below). For simplicity's sake, only a small demonstration pattern is listed here.



BASSOON RANGE



SO YOU WANT A BETTER **SAXOPHONE** SOUND?

Let's answer our question with another question....

What is a saxophone supposed to sound like?

It's probably difficult for you to describe what you think a saxophone should sound like, but I bet you could offer an opinion of which sound you liked better if you heard two people playing the saxophone.

PART ONE: **FIND A ROLE MODEL**

**Using a critical ear, listen to each performer and fill out the worksheet on the following page.
Do not be afraid to listen to recordings multiple times!**

These six individuals are accomplished saxophone players who have great tone. However, none of them have the exact **same** tone. The sound that appeals to one ear might not appeal to another.

Alto Example No. 1:

Eugene Rousseau

Professor of Saxophone at
University of Minnesota

Alto Example No. 3:

Frederick Hemke

Professor of Saxophone at
Northwestern University

Alto Example No. 5:

Claude Delangle

Saxophone teacher at
National Superior
Conservatory of Music,
Paris

**Alto
Saxophone
Tone**
You Tube
Playlist

Alto Example No. 2:

Marcel Mule

Former Saxophone Teacher
at Paris Conservatory

Alto Example No. 4:

Jean-Yves Formeau

Saxophone Soloist for
Berlin Philharmonic

Alto Example No. 6:

Otis Murphy

Professor of Saxophone at
Indiana University



American Band College
of
Sam Houston State University

Fay Olswanger 37

SO YOU WANT A BETTER **SAXOPHONE** SOUND?

PART ONE: **FIND A ROLE MODEL**

It can be rather difficult to find recordings of solo classical tenor saxophone and baritone saxophone. In addition to careful study of the alto saxophone recordings, listen to these examples for tone quality in the lower saxophone instruments!

Tenor Saxophone Tone



Playlist

Tenor Example No. 1: **Eugene Rousseau**

Professor of Saxophone at
University of Minnesota

Tenor Example No. 2: **James Houlik**

Professor of Saxophone at
Duquesne University



Baritone Example: **Eugene Rousseau**

Professor of Saxophone at
University of Minnesota

Baritone Saxophone Tone



Playlist

American Band College
of
Sam Houston State University

Fay Olswanger 38

SO YOU WANT A BETTER **SAXOPHONE** SOUND?

Vocabulary Bank:

Airy Big Brassy Bright Buzzy Clear Closed Cutting Dark Deep Dull
Edgy Focused Free Full Harsh Heavy Light Mellow Muffled
Narrow Open Pinched Relaxed Resonant Rich Ringing Round
Shallow Small Spread Strained Strong Vibrant Weak Wide Woody

The adjectives in this word bank are only suggestions. You can create your own adjectives/short phrases in your responses. Some of these adjectives have a positive association and others negative. Listen for both. Remember, we are only considering tone quality and not other elements of performance.

1. Example #1 Tone Quality Description:

2. Example #2 Tone Quality Description:

3. Example #3 Tone Quality Description:

4. Example #4 Tone Quality Description:

5. Example #5 Tone Quality Description:

6. Example #6 Tone Quality Description:

7. Which performer's tone quality do you like best? Why?

SO YOU WANT A BETTER **SAXOPHONE** SOUND?

PART TWO: SELF-ANALYSIS

Record yourself playing the simple exercise provided.

Alto Sax

Danny Boy

Old Irish Air

Slowly and freely



The musical score for 'Danny Boy' on Alto Sax is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score consists of four staves of music. The first staff begins with the tempo instruction 'Slowly and freely'. The second staff starts with a measure rest labeled '4'. The third staff starts with a measure rest labeled '8'. The fourth staff starts with a measure rest labeled '12' and includes tempo markings: 'rit.' (ritardando) above the first measure, 'a tempo' above the second measure, 'rit.' above the third measure, and 'Slower' above the fourth measure. The score ends with a double bar line.

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Fay Olswanger 40

SO YOU WANT A BETTER **SAXOPHONE** SOUND?

PART TWO: SELF-ANALYSIS

Record yourself playing the simple exercise provided.

Tenor Sax

Danny Boy

Old Irish Air

Slowly and freely

The musical score is written for Tenor Saxophone in G major (one sharp) and common time (C). It consists of four staves of music. The first staff begins with the tempo marking 'Slowly and freely'. The second staff starts at measure 4. The third staff starts at measure 8. The fourth staff starts at measure 12 and includes performance markings: 'rit.' (ritardando) at the beginning, 'a tempo' in the middle, 'rit.' again, and 'Slower' towards the end. The piece concludes with a final whole note chord.

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Fay Olswanger 41

SO YOU WANT A BETTER **SAXOPHONE** SOUND?

PART TWO: SELF-ANALYSIS

Record yourself playing the simple exercise provided.

Baritone Sax

Danny Boy

Old Irish Air

Slowly and freely

The musical score is written on four staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is as follows:

- Staff 1: Measures 1-4. Notes: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4 (half).
- Staff 2: Measures 5-8. Notes: E4 (quarter), D4-C4 (eighths), B3 (quarter), A3-G3 (eighths), F#3 (quarter), E4 (half).
- Staff 3: Measures 9-12. Notes: D4 (quarter), C4-B3 (eighths), A3 (quarter), G3-F#3 (eighths), E4 (quarter), D4 (half).
- Staff 4: Measures 13-16. Notes: C4 (quarter), B3-A3 (eighths), G3 (quarter), F#3-E4 (eighths), D4 (quarter), C4 (half). Measure 15 includes the instruction "Slower".

Performance markings include "rit." (ritardando) above measures 12 and 14, and "a tempo" above measure 13.

American Band College
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Sam Houston State University

Fay Olswanger 42

SO YOU WANT A BETTER **SAXOPHONE** SOUND?

Using a critical ear, listen to your recording of **Danny Boy** and reflect on your tone quality, guided by the worksheet below. In question 3, you might find it helpful to replay the recording of your tone role model. Do not be afraid to listen to recordings multiple times!

Vocabulary Bank:

Airy Big Brassy Bright Buzzy Clear Closed Cutting Dark Deep Dull
Edgy Focused Free Full Harsh Heavy Light Mellow Muffled
Narrow Open Pinched Relaxed Resonant Rich Ringing Round
Shallow Small Spread Strained Strong Vibrant Weak Wide Woody

The adjectives in this word bank are only suggestions. You can create your own adjectives/short phrases in your responses. Some of these adjectives have a positive association and others negative. Listen for both. Remember, we are only considering tone quality and not other elements of performance.

1. How would you describe **your** tone quality?

2. Positive Elements of Your Tone Quality

Areas of Improvement for Your Tone Quality

3. Compare and Contrast:

Your Current Tone

Your Tone Role Model's Tone

SO YOU WANT A BETTER **SAXOPHONE** SOUND?

Now you have an idea of where you are. You have an idea of where you want to go.

But, how do you get there?

In the next section, you will find some common embouchure problems that result in a decrease in tone quality as well as how to fix them.

PART THREE: EMBOUCHURE CHECK

Correct Formation of the Embouchure

- 1) Place upper teeth on mouthpiece.
- 2) Think exaggerated “A” to firm up lips to the teeth.
- 3) Add “Q,” which will bring in corners of lips and result in even pressure of lips from top, bottom, and sides.
- 4) Almost 1/2 inch of reed will be inside mouth.
- 5) Direct air parallel to neckpipe (into mouthpiece).



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Common Embouchure Issues & Remedies

Sounds Like	Problem	Remedy
Choked Sound	Too much pressure from lower lip. Too little mouthpiece in mouth. Lay of mouthpiece too close. Reed too thin. Closes.	Say "A" and "Q;" lip firm to teeth with pressure from jaw structure. More mouthpiece in mouth. Try mouthpieces that blow easily for student's mouth structure. Get reed with more heart.
Wobbly Sound	Upper lip touching mouthpiece instead of teeth.	Always anchor teeth to mouthpiece first.
Rough Squak	Too much mouthpiece. Reed too stiff.	Less mouthpiece in mouth. Make sides and heart of reed lighter.
Blows Hard or Leaks	Poor pads and/or keys.	Check octave keys; look for bent keys and bad pads.
Weak and Nasal	Air stream is too slow.	Faster air with resistance from mouthpiece.
Poor Intonation	Tenseness in throat. Inconsistency in adjustments in pads.	Sing and match tones using "Ah." Check thickness of opening when pads are open on various notes.

Learn from the Masters

Take a tone quality lesson from some of the best! Look at videos 7, 8, 9, and 10 for brief tone quality masterclasses.

**Saxophone
Tone**



Playlist

Did you know?

Alto Mouthpiece Pitch = A
Alto M.P. + Neck Pitch = Ab

Tenor Mouthpiece Pitch = G
Tenor M. P. + Neck Pitch = E

Bari Mouthpiece Pitch = D
Bari M.P. + Neck Pitch = E/F*
*Halfway or 50 cents in between the two pitches.

If yours doesn't line up, something may be wrong with your embouchure!

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SO YOU WANT A BETTER **SAXOPHONE** SOUND?

Play these tone exercises daily to improve tone quality. Always listen to make sure that you are producing your most beautiful tone possible. Slow intentional practice is what develops a better tone!

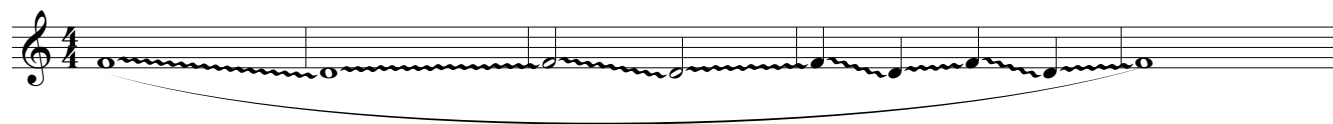
MOUTHPIECE PITCHES AND SLURS

The first note listed is the pitch that the saxophone mouthpiece should sound. If it's higher or lower naturally, work to memorize the feel of the correct pitch with your embouchure. What follows the pitch for each saxophone mouthpiece is a basic mouthpiece slurring exercise which will help with flexibility. The top note is essential to be played correctly; the bottom pitch is a suggestion. Work to make your slurs as smooth as possible.

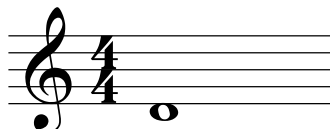
ALTO SAXOPHONE



TENOR SAXOPHONE



BARITONE SAXOPHONE

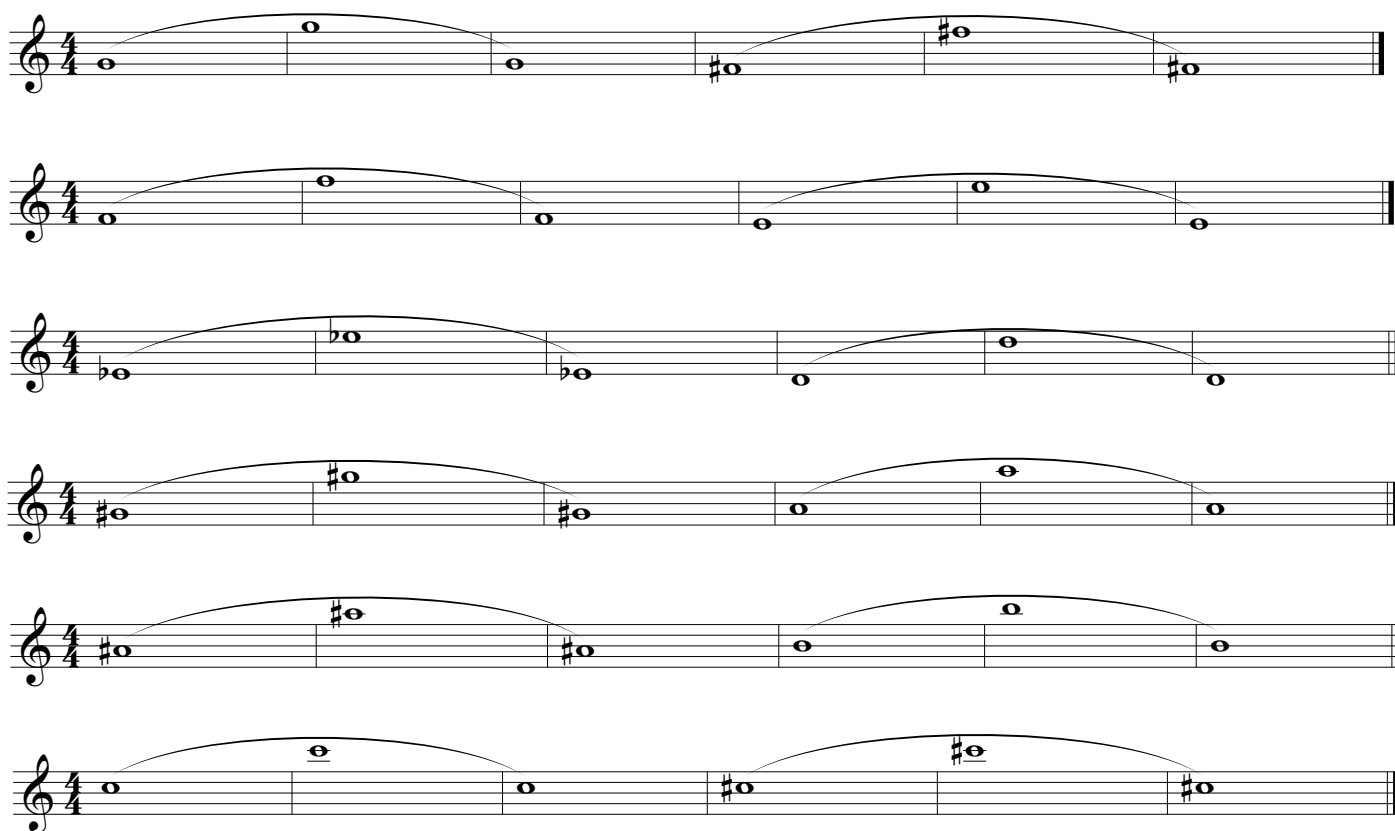


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OCTAVE KEY EXERCISES

This exercise will make sure that the octave key is functioning properly and there is proper oral cavity shape and placement. Do not use vibrato on this exercise; focus on the raw saxophone tone. Initially focus on how quickly the octave key functions. **If the fundamental does not respond when the octave key is released, do not force it down, but rather focus on a low tongue position within the oral cavity.**



When you have successfully accomplished all of these exercises (achieving the low tongue/oral cavity and letting the octave key do the octave jump), reverse the pattern and start on the upper octave and play down then back up on all the pitches listed above.

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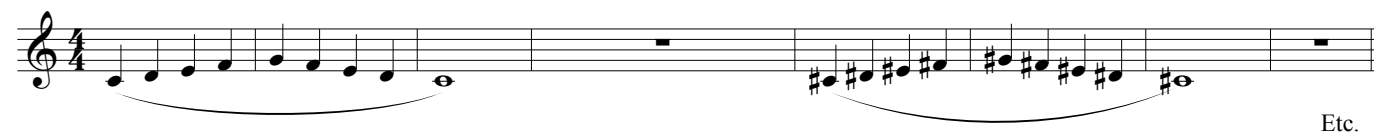
Play these tone exercises daily to improve tone quality. Always listen to make sure that you are producing your most beautiful tone possible. Slow intentional practice is what develops a better tone!

LONG TONES

Long tones should be played on the full chromatic range of the instrument, with careful attention to the tone quality produced. When playing long tones, the goal is consistently beautiful tone quality. Focused practice and listening is essential. Make sure to play these for the full chromatic range of the instrument (see below). For simplicity's sake, only a small demonstration pattern is listed here.



You can also do “long tones” while keeping moving fingers, like in the exercise below. In this exercise, make sure you are doing each phrase in one breath. Play this pattern for the full chromatic range of the instrument (see below). For simplicity's sake, only a small demonstration pattern is listed here.



SAXOPHONE RANGE

