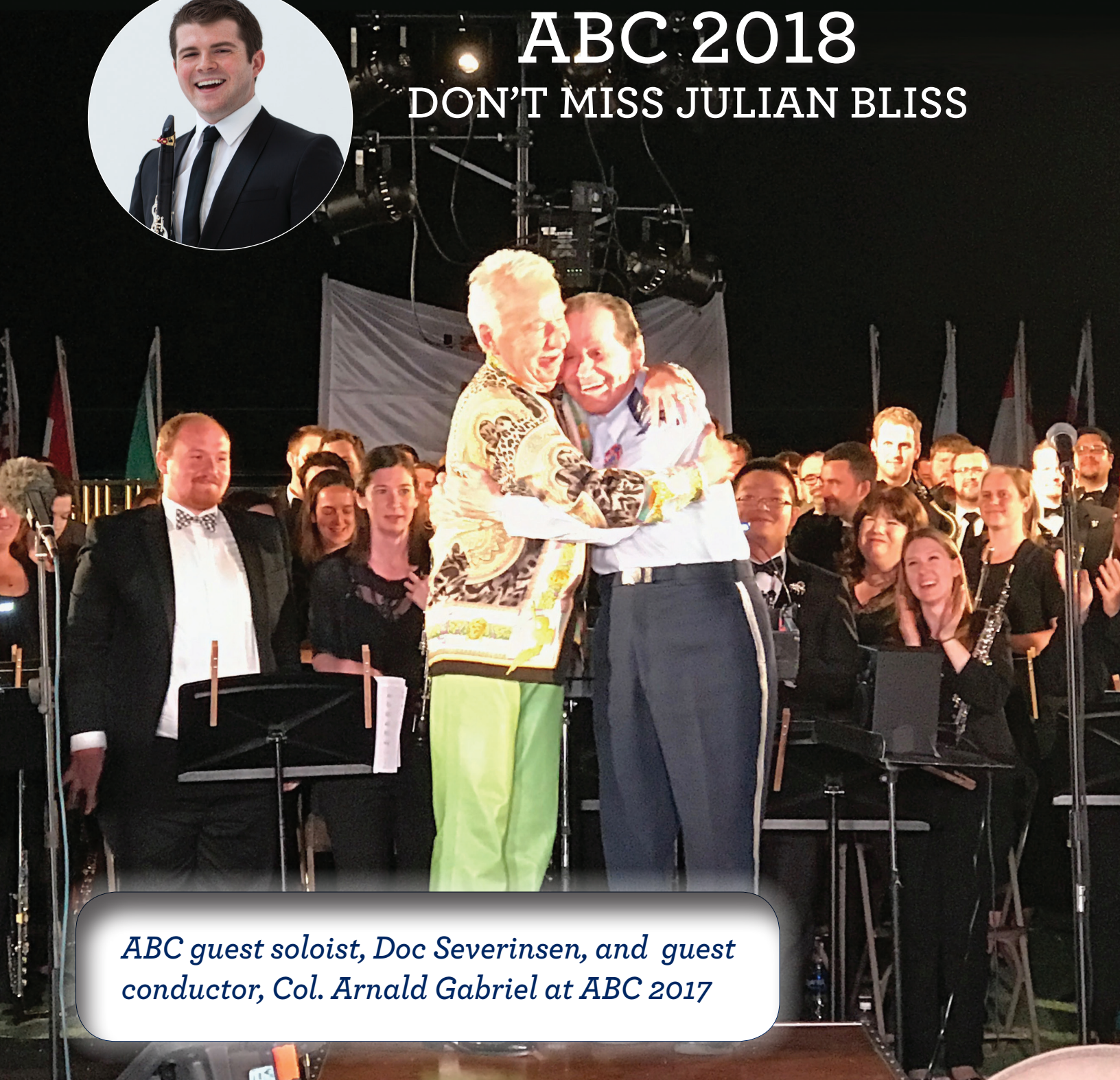


Bandworld

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ABC 2018 DON'T MISS JULIAN BLISS



ABC guest soloist, Doc Severinsen, and guest conductor, Col. Arnald Gabriel at ABC 2017

BW 2017*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Serenade No. 10 Finale**

by Wolfgang Amadeus Mozart

Album Title: MOZART SERENADE NO. 10 "GRAN PARTITA"**Recording: London Symphony Orchestra Wind Ensemble****Conductor: Lorenzo Losco****Publisher: LSO Live SACD LSO5075**

This legendary composition by Mozart doesn't need any introduction to orchestra and wind ensemble players. This masterwork for a dozen wind players plus string bass (or contrabassoon) is a historic seven movement composition for a large ensemble of wind instruments. The choice of string bass is used for this performance and serves as a supportive voice that can be both heard and felt. A pair of basset horns play a very important role within the Serenade; their voices could be considered the predecessors to future harmony clarinets. There are a few modern day wind ensembles that will revive the basset horn to substitute for or strengthen the alto clarinet usage. The Christmas Clarinets CD reviewed in this issue is a prime example. The performance by the members of the London Symphony Orchestra is most exquisite. Every audio music library should have a quality recording of the Gran Partita and this would be a splendid version.

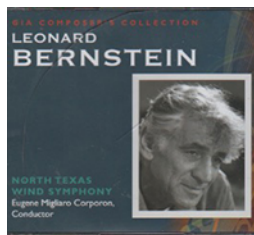
**March from "Nutcracker Suite"**

by Peter Ilyich Tchaikovsky

Album Title: CHRISTMAS CLARINETS**Recording: University of Florida Clarinet Ensemble (and friends!)****Conductor: Mitchell Estrin****Publisher: MARK 53294-MCD**

If stores can push their Christmas wares ahead of time so can I. Regular readers of MusiClips know I am quite fond of this ensemble and their fourth release is another winner. The repertoire is familiar to all but the settings are truly imaginative, fresh and creative. Plenty of Leroy Anderson is featured including Matt Johnston's spectacular take on A Christmas Festival. Among the other gems are excerpts from the Nutcracker Suite, Overture to Hansel and Gretel (Humperdinck) and more. MARK also has Christmas ensemble recordings for other instrumental families; be sure to check their catalog. Christmas Clarinets is the ultimate Christmas ornament and you don't have to be a clarinetist to appreciate the magnificent University of Florida Clarinet Ensemble...and that includes me!

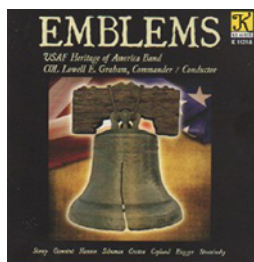
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BW 2017*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Three Dances from "On the Town" (mvmt 1)**

by Leonard Bernstein

Album Title: GIA COMPOSER'S COLLECTION: LEONARD BERNSTEIN
Recording: North Texas Wind Symphony & Showa Wind Symphony
Conductors: Eugene Migliaro Corporon & Shintaro Fukumoto
Publisher: GIA CD-937 (two CD set)

2018 is the centennial for this American music legend. The GIA CDs feature a very thorough and varied musical salute to Bernstein. The serious compositions are represented with Divertimento, Slava!, Suite from Mass, JFK Fanfare, and Profanation from Symphony No. 1-"Jeremiah". The Broadway, ballet and theater Bernstein is represented by Candide (both the overture and the suite), Three Dance Episodes from "On the Town", Danzon from "Fancy Free" and Symphonic Dances from "West Side Story" (performed by the Lone Star Wind Orchestra). Also included is Bernstein's only film score Suite from "On the Waterfront". While this collection isn't the complete Bernstein repertoire set for band it is quite sufficient. The arrangers of this music put their best windstratation efforts into each work. A masterful pair of recordings capturing (to paraphrase Candide) "the best of all possible Bernstein".

**Laude (excerpts)**

By Howard Hanson

Album Title: Emblems
Recording: USAF Heritage of America Band
Conductor: Colonel Lowell E. Graham
Publisher: KLAVIER K11218 Reissue

The reissue of this outstanding CD has been long overdue. Aaron Copland's legendary band work serves as the title piece. A rare performance of Wallingford Riegger's New Dance Op.18C is a special treat. Also included is the band setting of William Schuman's American Hymn; both Riegger & Schumann have made multiple settings of these works. In addition this fine collection features Laude (Howard Hanson), Prelude & Dance Op.76 (Paul Creston), Dedication Overture (Vittorio Giannini) and Cheers!, a full band fanfare by Jack Stamp. Of particular interest is the concluding work; Symphonies of Wind Instruments by Igor Stravinsky. This particular setting is the original 1920 version which calls for alto flute and basset horn (or alto clarinet in F). Emblems should be an absolute necessity for your band listening library.

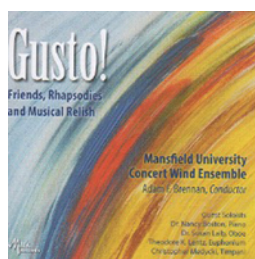
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BW 2017*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Concert for Orchestra (mymt. 3)**

by Bartol arranged by Irwin

Album Title: LAKE HIGHLANDS HIGH SCHOOL SYMPHONIC BAND 1971-1976 VOLUMES #1 and #2**Recording:** LAKE HIGHLANDS HIGH SCHOOL SYMPHONIC BAND**Conductor:** Eddie Green**Publisher:** MARK MCD-1590 & MCD-1591 (two separate CDs)**Old Comrades:** a classic CD revisited

This is an interesting choice for my Old Comrades. It's a pair of vintage recordings showcasing one of the great high school bands in Texas; a state rich with unparalleled concert bands. Eddie Green is a legendary band figure and his recordings are all superlative. This collection features some transcriptions rarely heard elsewhere such as Excerpts from Concerto for Orchestra (Bartok/Irwin) The Rite of Spring (Stravinsky/Rives-Jones) and Symphony No. 5 Finale (Prokofiev/Helm). Other transcriptions include March from Symphonic Metamorphosis (Hindemith/Baird), Bachianas Brasileiras No. 4 (Villa-Lobos/Alfred Reed) Enigma Variations (Elgar/Slocum) and a pair of Mark H. Hindsley arrangements; Till Eulenspiegels Merry Pranks (R. Strauss) and Scheherazade Movement 4 (Rimsky-Korsakov). Two original band masterpieces round out the collections; La Fiesta Mexicana (H. Owen Reed) and Variations & Fugue (Giannini). Very professional performances throughout.

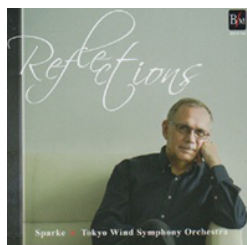
**Circuits**

By Cindy McTee

Album Title: GUSTO! Friends, Rhapsodies and Musical Relish**Recording:** Mansfield University Concert Wind Ensemble**Conductor:** Adam Brennan**Publisher:** MARK 52284-MCD

Gusto! is almost like two concerts in one. In addition to featuring four works for instrumental soloists the ensemble program is most satisfying. The soloists are Dr. Nancy Boston (piano) on Rhapsody in Blue (Gershwin), Christopher Medick (timpani) on Raise the Roof (Daugherty), Dr. Susan Laib (oboe) on Variations on a Theme by Glinka for Oboe and Military Band (Rimsky-Korsakov/Steinke) and Theodore Lentz (euphonium) on Symphonic Variants (J.Curnow). Those works alone would constitute a solid recording but the ensemble also adds their musical finery. The ensemble performs Toccata Marziale (Vaughan Williams), Circuits (McTee), Sonoran Desert Holiday (Nelson) and The Trombone King (King/Paynter). Another one of Mansfield University's best.

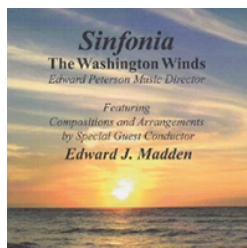
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BW 2017*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**The Bandwagon**

by Philip Sparke

Album Title: REFLECTIONS : MUSIC OF PHILIP SPARKE**Recording:** Tokyo Wind Symphony Orchestra and St. Paul's University Glee Club**Conductor:** Philip Sparke**Publisher:** Live performance BRAIN MUSIC BOC-D-7601 Notes in Japanese only

Philip Sparke is a prolific composer who has produced many notable works for concert band. The program begins with Fanfare for Tokyo; a powerful opening work for full ensemble. Orient Express and Jubilee Overture are two of the most frequently performed Sparke compositions and the CD also includes one of Sparke's symphonies: Symphony No. 3 - A Savannah Symphony. Other band works featured are A Weekend in New York, The Bandwagon and Reflections on an Old Japanese Folk Song (Suirya-Bushi). The choir joins the band in two Sparke compositions: Beethoven's Greeting (Fantasy on the canon Freud's des Lebens) and With Clouds Descending (Fantasy on the hymn tune Helmsley). This most rewarding CD concludes with Edward Elgar's Pomp and Circumstance March No. 1 (arranged Retford & Reed) with a performance by the band and choir that is worthy of a rousing OH, YEAH! (for all you WWE fans).

**Noble Spirit**

by Edward J. Madden

Album Title: SINFONIA : MUSIC OF EDWARD J. MADDEN**Recording:** The Washington Winds**Conductor:** Edward Peterson**Guest Conductor:** Edward J. Madden**Publisher:** Two CD set Music and CD available from Coach Lane Music Publishing Company

I am very pleased to review this collection of music and perhaps reintroduce Edward J. Madden to band directors and instrumentalists. From his first published work A Colonial Rhapsody (1958) the compositions of Edward J. Madden have been solid contributions to band musicians and their audiences. Works such as A Colonial Rhapsody, Sinfonia, Marche Symphonique, the evocative Eyes of Saint Agnes and much more are featured on these two CDs. The lone transcription is a complete and most satisfying bandstratration of Prelude to the Afternoon of a Faun by Claude Debussy. A long time personal favorite work also appears on Sinfonia; Adagio for Winds (originally published as Fantasia on a Folk Theme). This is simply a beautiful haunting composition that truly showcases the lyric quality of the wind band. These works and many more are available through the composer's own company Coach Lane Music Publishing Company. There is plenty of Madden's music old and new to choose from and the Washington Winds gives a very solid performance to these works. Very highly recommended.

Guilty as Charged!
by
Dr. Tim Lautzenheiser

I had just completed one of the Attitude Concepts for Today workshops and had been dropped off at my hotel; it was one of those rare days when I could grab a few hours of reading. So, off to the pool with book in hand and much anticipation about digging into this material which awaited me. The weather was typical, summer "hot and muggy" and even the people at the pool were fussing about the "unbearable heat." I hadn't been reading over ten minutes when I heard the faint sound of drums and an odd mixture of horns, and (like any good band director) began to concentrate on those sounds more than what I was reading. After a few inquiries, I discovered that the local high school band was having one of its summer rehearsals just down the street.....or as the desk clerk put it, "That crazy man they hired to conduct the band has those kids out there day and night playing those *!&#*!! horns....he's out of his mind....you'd think the whole world revolves around band!!!" (It was all I could do to keep from taking just a short moment to enlighten her! There simply wasn't the time to set her straight; I had to rush down the street to watch the band. After all, IT IS THE MOST IMPORTANT THING IN LIFE!!)

My thoughts of reading and self-improvement quickly fell off the priority list and I hot-footed it (literally) off to watch the band and meet a new friend and another enlightened music educator who had found the true meaning of life and a "oneness with nature!"

About 75 students were "on the field" working diligently to learn 32 counts of drill which had obviously been written prior to integrating the guard into the routine....as pointed out several times by the flag instructor! There were the usual "holes" in the band due to summer softball games and family vacations. I listened carefully as EVERYONE got the lecture about responsibility and how it was a detriment to the entire program when people did not attend rehearsals. Of course, the people who WERE in attendance felt the proper amount of guilt for their absent fellow members...Yes, I felt guilty too.

After some 45 minutes of organized struggling, Mr. Director called the students together in a fit of frustration and began to explain that the reason his drill was not working had nothing to do with the fact that it was written in such a way that nobody could get to the next person in the number of counts available, but was because of their attitude and lack of commitment....and, furthermore, as a result of this deplorable behavior, they would get no water break, but could just plan to stay until this all got worked out!!! He went on to say that if they loved him as much as he loved them, they would run back to the starting position by the time he counted to ten....and then he proceeded to count out loud, "ONE...TWO...FOUR...SEVEN!" They all took off with a shout of newly found enthusiasm. It was great to watch this. I think they would have made it by "10" if one of the drummers had not stooped over to pick up a stick and stopped his forward momentum—a tuba player (close behind, running at full steam) saw a chance to get some extra attention from one of the flag girls and tried to hurdle the drummer. Besides forgetting just how heavy the tuba was and what effect that would have on his maximum attitude, the drummer had figured he didn't need both sticks and stood up just as the tuba player launched....results: Two more "holes" in the drill plus another 10-minute

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tongue lashing about mature behavior and thinking before making a stupid mistake like RUNNING with an instrument back to position!!!

Of course, through the whole trauma nothing had been altered in the actual drill, and to this day I don't know what the director was thinking when he blew his whistle and demanded that they "get it right this time or else." With fear in their hearts, the band went through the exact impossible routine....except this time they did it with a sense of STYLE. There's just nothing quite like seeing people get excited about chaos!

To save total embarrassment (Parents were starting to show up.), the director called the band around him and waited with patience as he looked into their eyes with disgust. Everything came to a deafening silence and he spoke, "We have been out here for four hours...(more silence)...I could have spent this time enjoying my family...(heads drop from the weight of the guilt)...all of you need to ask yourselves if you really want to have a GREAT BAND or not...(new freshmen begin to ask—upperclassmen quickly informed them that this is only a figure of speech)...Is four hours a day asking too much when I spent until 3:30 a.m. writing this drill for you? Perhaps I should have taken that job as conductor of the Chicago Symphony—What do you think?!?!....(girls began to cry; four guys in the back nod their heads "YES")....If everyone is not here ON TIME tomorrow night, I would hate to say what might happen!!! If you think I'm kiddin' around about this, just try and see!!....(the band stood motionless)...O.K....then, there's just one more thing: I won't be able to attend rehearsal tomorrow night because I have a soft-ball game, so you will have to work out this drill on your own!!! BAND DISMISSED!!!"

Any of that sound familiar? Humor is always based on exaggerated reality, so we can laugh and learn at the same time. The amount of CARE shown by our students is indicated by the fact that they join the band in the first place. It is not a requirement and most of them will not go on to play their instruments following the high school experience. So, keep up the GREAT WORK and play a little softball along the way!!

Trumpet Basics

by
Bruce Silva, John Byre & Don Ryer

Top level, consistent trumpet playing requires understanding of many factors and concepts. These can be grouped into two general categories. The first deals with physical strength and development while the second involves the mental attitude and approach of the player.

Physical Strength and Development

A trumpet player should maintain his physical condition at all times. Jogging, swimming, bicycling, or even good, brisk walking will help keep up the total body strength and stamina necessary for the demanding workload put on a trumpet player today. This general physical maintenance will enable you to develop greater stamina and endurance as well as making you less susceptible to short-windedness, overwork of stomach muscles, and possible physical injury.

In addition to the general physical conditioning, there are several specific areas of the body that require special development and maintenance. These must be initially developed and then regularly maintained in order to keep the total machinery of the trumpet player operating at an optimum level.

The abdomen is the most strenuously used area of the body when playing trumpet. Isometric exercise and any type of stomach exercises are keys to proper abdomen development. This development additionally provides for greater stamina and endurance.

The muscles in the embouchure must also be exercised and developed. Dr. Donald Reinhardt, one of the world's foremost brass teachers, suggests an exercise that can be done while driving, walking, or relaxing at home. It is known as the "Pencil Exercise".

Pencil Exercise

1. Put your bottom lip in front of your bottom teeth.
2. Place the tip of an unsharpened pencil on your bottom lip (use the end with the eraser.)
3. Close your mouth touching only the top lip to the top of the pencil.
4. Hold the pencil in a horizontal position for 15 to 20 seconds.
5. Rest
6. Repeat process three or four times.

Embouchure placement on the mouthpiece is dependent on the shape of your jaw, teeth, and facial muscles, and the way the air stream hits the inside of the mouthpiece. The aid of a competent teacher is needed for defining how your embouchure should be set.

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The left hand grip is very important to the trumpet player. The grip of the left hand should be firm and should be relaxed only when you are resting. When the left hand begins to tire, the horn will drop causing a misalignment of the embouchure with the mouthpiece, thereby causing inefficiency of the embouchure muscles and constriction of the air stream.

1. **For effective breathing and playing, posture must be good.** When standing, the knees should be slightly flexed, not locked into position. The back should be straight, and the neck properly aligned with the spine so that there is a straight unobstructed passage for the air to pass from the lungs through the throat. While sitting, sit up straight with the back slightly arched.

2. **Jogging will help to increase your lung capacity, which will make for greater ease in breathing.** It will also help increase your playing power and finishing long phrases.

3. **Breathe through the corners of the mouth while keeping the center of the lips "set" in playing position.** This will prevent the embouchure from shifting.

4. **Try not to over-fill with air when playing in the upper register.** Only take in as much air as you will need for the upcoming passage.

5. **First place the mouthpiece, then breath, then play.** If you breathe and then set your embouchure, you run the risk of constricting the embouchure and the neck muscles and choking off the air stream.

Mental Approach and Attitude

A positive mental approach to playing is very important. Never try to exceed your capabilities, especially in playing high notes. Trying to do the impossible will lead to lots of "clams" and a creeping unsureness of your abilities.

Try to attain complete control of your horn in a comfortable register (for example, "C" below the staff to "C" two ledger lines above the staff). When you become comfortable and proficient in that register it is time to extend to the next comfortable note. You should ascend in range development only when you feel comfortable with all of the notes in that range, and feel that you can play them any time, even after many hours of playing.

Only after attaining a double "G" or "A" consistently will you be able to extend your register with confidence. The amount of compression needed to play a double "G" is so close to that needed for a double "C" that your main concern at that point will be your abdomen and breathing.

When asked to play a double "G", do not think about anything except what you have

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done in the past to play that G. If you have extended your range one note at a time, and have confidence, you should have no problem.

One of the most important things to remember is that not everyone is a Maynard Ferguson, Conrad Gazzo or Doc Severinsen. Those lucky enough to have attained this level of competence have done so gradually over many years.

As Applied to Advanced Lead Playing

To be recognized as an effective lead player you must be consistent and dependable in style and concept as well as being able to lead a total brass section or band night after night, performance after performance. To do this you will be called on to play one double "Bb" or "C" as well as many other notes within your playing register. That "Bb" or "C" may also go unnoticed if missed, but I guarantee that the lack of a good lead sound, concept, and good intonation throughout the rest of the register will cost you your job.

Intonation, concept, sound, and style are much more important than an inconsistent double "C".

Remember that you must work to stay in good physical condition, always approach the horn in the same positive manner, and think about what you're working toward when you practice.

The Section Player

Playing an inner part within the trumpet section of a jazz band is as important and sometimes as demanding as playing lead. It is because of this fact that inner parts should have the same amount of accuracy and drive as the lead. In the following material, you will find suggestions and concepts that will make your contribution to your jazz band more effective and at the same time make your efforts more personally satisfying.

When someone listens to a jazz band trumpet section, what they will predominantly hear is the lead trumpet. We learn by listening that the lead trumpet is the "most important". This to a great degree is true, inasmuch as the lead part is the one that is heard most clearly, and the lead player is the person setting the style for the entire section. The importance of the inner and lower trumpet parts, however, can be brought into view more easily by using the example of a puzzle. If a jigsaw puzzle is complete with the exception of one piece, the hole that is left (even though it may be small) will mar the picture and detract greatly from the intended effect of the picture. When the missing piece is added, the picture takes on its intended form. At this point, however, the replaced piece is not specifically noticed. Likewise, in the trumpet section, if a part is missing, or improperly played, an obvious hole or flaw may be heard. When the part is then replaced or played properly, the whole sound of the band will be heard even

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though the inner part will not be heard individually. From this we can see the importance of every part in the section.

The Volume Pyramid Concept

The volume pyramid concept simply involves the air volume relationships within the trumpet section between higher and lower parts. The higher the note being played, the more compression of air pressure is used; and conversely, the lower the note, the less compression. This draws us to the conclusion that while playing at the same approximate volume, a higher note will require less air that is more compressed, and the lower note will use more air that is less compressed. The compression used in higher notes combined with the faster vibration is what causes the lead part to "cut through" above the rest of the section. Lower parts must compensate somewhat for this inherent lack of compression by playing a bit louder than would seem to be a matching section volume. This adds power, fullness, and balance to a section that is frequently missing, particularly in younger or less experienced bands. Remember that because of less compression on lower parts, it is possible for lower parts to be played actually louder than a lead or upper part without drowning the upper part out. This follows through the entire section in a pyramid-type breakdown, where as each part gets lower, more air must be used in order to produce a certain section volume and fullness. The extent of benefit realized by this concept hinges on each individual's ability to listen and be acutely aware of what is going on around him in relation to section volume. The goal here is to achieve a good special sensitivity; because it is here that the possibility exists that one of the lower parts will come out louder than the lead, the effects of which are most damaging to the section sound. In unison passages, the lead should play out a little louder than the rest of the section for the reason that intonation at this point becomes critical. The section needs to have one pitch to go by that can be heard and matched. In the case where the lead player is laying out during a unison passage, arrangements should be made as to who will assume the temporary unison lead. It is also important that NO player in the section should use vibrato on unison passages. This makes the section sound "out of tune".

Functions of Individual Parts

Lead: The lead player generally has the responsibility of establishing the style, articulation and phrasing for the section. The lead player must also listen closely to the other section leaders in the band to insure that the band as a whole is playing together. Consistency in interpretation is extremely important for a lead player so that he can be easily followed by others in the section.

Second: The person playing the second part has the task of supporting the lead player, especially when harmony gets close. Volume-wise, the lead must be "pushed from directly below" by the second player. Care must be taken not to surpass the lead player in volume and one must know when to back off. The second part player should also be

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prepared to play lead sections that occasionally will appear in his part. The second player faces a very demanding workload and must possess great stamina.

Third and Fourth: These inner parts must stabilize the volume of the section by producing adequate volume without overblowing. In midrange and lower playing it is easy to overblow a horn or mouthpiece while still not achieving adequate volume. Be sure that your mouthpiece is large enough to accommodate the larger volumes of air that must pass through. It is also important to note that in these lower parts the degree of dynamic contrast must be the greatest. Dynamics and their contrasts must be exaggerated particularly in the lower part. Due to the higher volume and lower range, it is more difficult to properly execute articulations without distorting the sound. Individual practice is necessary in order to maintain these technical functions.

Fifth: The fifth part commonly will double the lead part down an octave. Intonation is sometimes difficult because of this low part needing the added projection. For a player regularly playing fifth parts, a larger mouthpiece is helpful. The problem discussed for loud low playing for the third and fourth parts also apply to the fifth part.

Section Volume

Section balance and blend must be maintained at all volume levels. The best way to begin to get a good section blend is to assure adequate warm-up time for every player, and adequate time for tuning up. It is impossible to hear blend and balance in a section unless the pitches are accurate. Balance can be obtained by application of the principles of the Volume Pyramid Concept discussed earlier, and in applying those principles, a general rule of thumb should be followed: The higher or louder the section is playing, the more the Volume Pyramid Concept should be used. There will of course be exceptions, but this generally should insure a good solid section sound.

As the section volume increases, intonation becomes more elusive and particular attention must be given to changes in intonation with change in volume. It is wise to check your horn with an electronic tuning strobe at different volume levels in order to locate problem notes on your horn.

Following the Lead Player

It is important that the trumpet section function as a cohesive unit. This can be done only if the section players follow the lead player tenaciously. If there is a departure from the usual way of doing things, it should be clearly marked on every player's part. The standard articulation markings that are found on music today have just about as many interpretations as there are jazz bands. It is necessary in any band to come to a meeting of the minds on definitions of these markings by coordinating with the director. Within the section, the lead player should make these definitions known to everyone.

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Once again, if there is a change that needs to be made, don't rely on your memory, but rather mark it on your part.

Releases and phrases need to be marked when full note values written on the page are changed, or when there is any question as to where to breathe between phrases. Accuracy of "time" is the only way to realize full volume potential. If there is a loud downbeat for the section and the attack is staggered and unclear or just not together, the intended impact of sound will be lost.

What we are striving for within the section is consistency of sound. The lead player plays a certain passage as it should be played and the sound in the articulation, for example, is what is to be imitated. A lead player might get a particular sound in the upper register by using a series of breath accents, when the fifth player might have to use a legato tongue to get the same sound. Go for the same sound, not necessarily the same technique.

Preparation for Rehearsal

Warm Up, Then Tune Up: Hours have been wasted in rehearsals because someone didn't learn his part. In jazz bands there are certain concepts that often need to be developed; and when we are still struggling with the notes, the concentration necessary for playing proper style is wasted on reading. It is very important that if your director does not post a list of tunes for the next rehearsal, that you ask him to do so. Then take the parts home and practice!

A good player of any style will know his or her limitations. Much of today's jazz band literature calls for extremely high range trumpet work from one or more players in the section. I have seen many good young players frustrated to the point of giving up the horn because they were faced with literature that for one reason or another was out of their grasp. Also, the possibility of physical injury exists when players are seriously overtaxed. Don't be afraid to mention a problem of this kind to your director. There is a difference between playing a demanding chart, and playing one that is clearly over your head. If you know that you are going to be expected to do a type of playing that you have trouble with, take steps to improve that area of your playing. A competent trumpet teacher is your best bet.

As Part of the Entire Band

The success of any jazz band begins with each individual player. You need first to develop a solid musical foundation and a technical proficiency on your instrument that will enable you to adapt your playing to many different styles. You need to know your parts and understand how they should be played. In a jazz band you are the only one on your part and responsibility lies with you alone. Next, you need to be able to fit in with the other section sound. Finally, your lead player must fit your section in with the

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other sections in the band much like you must fit into the trumpet section. After all this, you should have a band that has a good sound you can be proud of.

Trumpet Improvisation

Introduction: Knowledge of styles and getting a feel for what you're playing is by far the most important aspect of improvisation. "Using the ear" or hearing something to play over a progression will develop out of listening, imitation and doing. The actual "reading of changes" or what I refer to as the "Academic aspect" of improvisation grew out of the analysis of the Masters - people like Dizzy Gillespie, Miles Davis, Clifford Brown and the like. Through the study of their improvised solos, we find out specifically what scales and patterns work over what chords.

Reading Changes: "Academic Aspect"

Linear concept vs. vertical concept: To begin reading changes, we as brass players have to overcome the linear concept of reading. That is, as brass players we are used to reading one note at a time in a written line. But now we are required to do what rhythm players have always done. That is to think "vertically" or several notes at one time (a chord).

Good basic knowledge of chords (with extensions): In order to read changes you obviously have to know what notes are in the chord. For example, you should know that a C7 chord contains C, E, G, Bb. This knowledge has to come almost instantly, like the fingering on your horn. The change might only last for one or two beats, so if you are caught up in trying to think about what notes are in the change, chances are it will have already gone by. The way to achieve this is by studying chords and basic theory. Get with rhythm section players and ask questions. You'll usually find them to be knowledgeable and happy to help.

What fits over what chord: Begin to study what lines fit over what chords. Jerry Coker's "Patterns for Jazz" is a very good place to start. This book begins with triads, progresses through 7th chords with extensions, to patterns to be practiced over chords. Another good book, although somewhat more advanced, is Dan Heerle's "Scales for Improvisation". This book covers numerous scales and modes and ends with a "Guide to Scale Choice." The book covers all these various scales in detail with explanations. Combining the ear with the academic: I want to emphasize again the importance of the ear and feel in improvisation. All the academic knowledge in the world will sound mechanical and tasteless without the "Feel" and the use of the "ear".

Bridging the Gap: The answer of course is to incorporate the two - the "ear" and the "academic" during improvisation. This comes through disciplined practice. An aid which is a must for a beginning improviser is the Jamey Aebersold albums. These albums "A

Trumpet Basics
by
Bruce Silva, John Byre & Don Ryer

New Approach to Jazz Improvisation", range in difficulty from elementary to advanced. They contain a booklet of tunes (with the chord changes) to play along with the album. This is an excellent way to learn in the privacy of your living room rather than on stage. The albums should be played through while just using your ear. Then try to follow the changes by playing just roots at first to get the eye accustomed to following changes. In time, then begin to use 3rds, 5ths, 7ths, and extensions. When this becomes fairly easy, begin using the ear while following the changes and remaining aware of what you are playing. Practice in this manner, gradually using more and more ear, and soon you will be reading changes tastefully, not just playing a lot of correct notes.

Sam Houston STATE UNIVERSITY

SOME STUFF YOUR BOOK DIDN'T TELL YOU

Lobo Band Clarinet Practice Supliment



Matthew Wendell
American Band College
Sam Houston State Univeristy
MUSI 6285 PA1
July 2015

American Band College of Sam HoustonTM STATE UNIVERSITY

Matthew Wendell

**American Band College
Sam Houston State University
MUSI 6285 PA1
Applied Analysis and Pedagogy**

July 2015

**This project presented for the partial fulfillment for
the Master's of Arts in Conducting Degree.**





For the Lobo Band of Spanish Fork Junior High School, Spanish Fork, Utah

Special thanks to:

**Megan Jensen, Bobbi Hughes-Millman, David Huff, Dr. Robert Spring, and
Summerhayes Music**

Great bands are made with great people.





To the Student:

Congrats on playing the Clarinet! The clarinet is one of the most prominent instruments in band and is used in a wide variety of musical contexts. Wind instruments that used wooden reeds have been discovered as early as 3000 B.C. in Egypt. However, the modern instrument you play today was not around until 1840, and since that time, it has still gone through some changes. As a clarinetist, you have a strong history of great musicians and amazing music ahead of and behind you! This book was written with you in mind, intended for you to develop good playing habits at home and to establish basic skills to help develop your musical “chops” as you work from materials given to you by your band director—me, Mr. Wendell.

It is assumed that you already know the basics of assembling and playing your instrument. Like, how to open the case so the clarinet doesn’t flop out onto the floor and break, or how to sit and stand with the instrument in hand so that you sound good, you feel good, and you look good while you play. You should also know how to safely put the thing together so that the bridge mechanism is safe and the keys, rods, and tenons don’t get damaged—or out of regulation—because, you know, taking care of your instrument is a pretty big deal. These things are fragile, like us. The difference is, if we fall to the ground, our body can heal itself. A clarinet can’t do that! Take care of your instrument. Swab it out when you’re done playing so it stays clean and dry, too. And another thing you should pay attention to is, how you take care of your reeds! If your reeds are bad, you sound bad. Who wants to sound bad? Nobody. Anyway, we’ll go over a few of these things in more detail in this lil’ book. But if you ever have any questions about anything, all you need to do is ask. It will help if you write your questions down as they come up. Feel free to send an email to me at Matthew.Wendell@nebo.edu.

Use this material as a guide for you to begin with, as a part of your daily routine. There’s only one secret to getting better and that is to play some music on your clarinet every day. You will use this book as a supplement to all the other music you receive in Band and the exercises in this book are meant for your daily playing, so enjoy!

Happy Playing!

Mr. Wendell

P.S. The majority of what you’ll play in this book has been adapted from the “Celebrated Method for the Clarinet” by Hyacinthe Klosé. Although there are slurs everywhere, it is expected to mix up the articulations on every thing you play. You can even put on a minus track, or your favorite album, and play in the style of your most favorite music.



To Teachers:

This book is not a step-by-step method. It's purpose is to provide students within their first two—three years of playing supplemental materials for learning their instrument that most band method books leave out. With that being said, this book leaves a lot of things out. You will want to go through the first pages with the students, making sure they understand the concepts. This book assumes that students know how to use, read, and interpret data from a tuner and metronome. This book is not a book on rhythm. Yet, you will certainly want to take time training students on how to count and play in time and how to write down metronome markings, etc. It is critical that students also know how to tell if they are flat or sharp, how to listen for the wave speed while tuning, how that affects intonation, and how they can manipulate their embouchures to affect tuning. They need to have a basic understanding of how to account for data coming from the tuner and metronome, as well as how to record and interpret that data in order to synthesize it into their playing. The materials covering tuners in this book are a reinforcement of what is assumed they already know.

I also recommend spending time reviewing student work and playing journals with the pupil. Use musical terms when discussing progress toward goals. It would be very wise to take time and listen to music with your students. Share with them what music excites you and talk about how and why you feel what you feel. Chances are they feel it, too. But the poor squids don't know how to articulate these things and they need to hear it from you. Students and their families often have very low awareness of the clarinet world and will need your guidance for discovery.

The challenge was to make something that would help me learn the instrument and something I would use with my own students to help them. So much still to be learned...

Happy Listening!

Mr. Wendell





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Never over stuff you case! Music goes in your music folder. The case must close with ease.

Instrument Care

Not everything you will need to know about caring for your instrument will be found in your text book from Band class. The information found on the first couple pages of the book only goes so far. Let's review and give some extra tips.

Things you MUST have in your case!

#1—Your Clarinet! DUH! But it MUST be in working order, serviced at least once a year (or as needed), clean, regulated, and a good brand. **I highly recommend the Yamaha Clarinet with a Clark Fobes Debut or Vandoren B45 mouthpiece with some Rico 2.5 reeds, a Rovner 1R Ligature and a Sam Ash Deg Elastic Claricord Neck Strap, and some pencil grips. This setup is a recipe for success. I want all my beginners to have this setup when they are first starting.**

#2—At the very least, FOUR GOOD REEDs that are in great shape. And they need to be in reed protectors/cases because the default plastic thing they come with is garbage.

#3—A cotton cleaning swab (silk preferred). You want to make sure to get one that has a protected weight on the end (rubberized or covered in cloth). If you get a different material, you might end up doing more harm than good because swabs can easily get stuck inside your instrument and other fabrics shed fuzz in the clarinet.

EVERY TIME YOU PLAY, YOU MUST SWAB OUT YOUR INSTRUMENT, LEAVING IT SPIT AND DEBRIS FREE! YOU MUST! JUST DO IT! ALWAYS!

It's the humane thing to do, like seriously, you could get really sick and you will end up unloading your piggy-bank paying for professional cleanings and new pads. Always swab safely, my friends.

#4—Cork Grease! You'll need this from time-to-time to lubricate the corks on the instrument so you can SAFELY assemble and disassemble the instrument when you play.

What you'll need.



Fobes Debut Mpc



Rovner 1R Ligature



SamAsh.com
Claricord Elastic Neck
Strap



Pencil Grip for your new thumb
rest.





Things you must do EVERY DAY

You must use proper technique every time you play. Proper technique protects and strengthens your body and protects your instrument. The keys are made of a soft metal and all too often the side keys will bend if allowed to rest on the right hand. Then the teacher will need to correct your hand position and since the keys get all bent out of shape, they don't function properly *and then* YOU sound bad. No one wants to sound bad.

Since we live in a crazy climate. You will never want to leave your clarinet in the heat or in the cold. When the winter comes and it gets really cold, you need to allow your clarinet to warm up on its own. Don't try blowing warm air through the instrument to warm it up. Doing this heats the inside of the clarinet faster than the outside and can/will crack your clarinet.

Never leave your clarinet in the car, in the sun, outside, by a vent, or at the school overnight.

Side note: Mouthpiece Cap

Mouthpiece caps are for protecting the mouthpiece. They are used when carrying the clarinet securely and keeping the reed damp when switching between instruments. So when you're going from backstage to on stage for your next big gig, you need to protect your reed and mouthpiece. When you are carrying the clarinet around, hold it upright and close to you. This will minimize the chances of banging the instrument into stands, chairs, people, other instruments, walls, your own eyeballs, cars, etc...

Remember that when putting your instrument away,

YOU MUST TAKE OFF THE REED WHEN YOU ARE DONE PLAYING!!



1. Wipe off the reed with your fingertips then safely store it in your reed case.
2. Then take off the mouthpiece, swab it dry and swab the clarinet.



REED CASES ARE A MUST!

The sleeves the reeds come in are worthless when it comes to protection.



Swabbing

Every time you are finished playing, you need to use your swab!

Swabbing protects your Clarinet from all kinds of nastiness like acids in your spit, sugars from your spit, and bacteria from the air and your spit. Your “condensation” can and will damage pads (\$\$\$), the body of the instrument, and even your personal health.

HOW TO SAFELY SWAB:

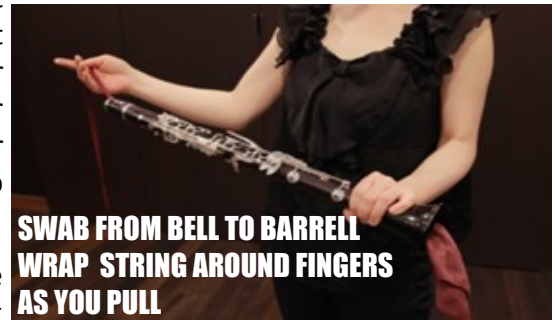
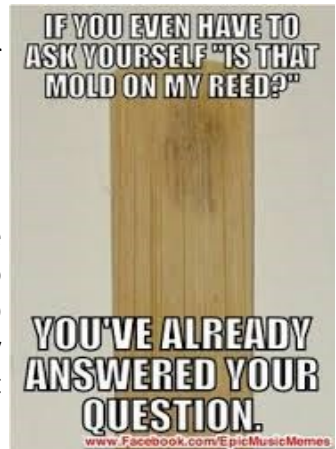
Take the mouthpiece off before you swab because the weight at the end of the swab could chip the mouthpiece. Insert the weight first from the larger end to the smaller end. Don’t just yank the swab out like a fool. Instead, when you grab the string pull it out a little bit and wrap it around your hand until you can actually grab the cloth. REMEMBER to wipe out the rings of each joint. Pools of spit condense in these areas and will need to be wiped dry as well.

Just like anything you practice, you’ll get faster and more efficient as you go. With slow comes speed—so start slow and focus on technique and the speed will come.

At the end of each week, throw your swab into the laundry to keep things sanitary.

What to do when the swab gets stuck? Hey, it happens. Don’t panic. Don’t yank or try to force out the swab. And don’t let some novice (like dad, mom, siblings, friends) mess with it either because they can damage the instrument. Just bring it in to your director, a certified repair technician, or your private teacher and they will help you. Better to just leave it be than bust up your clarinet.

Also, if you’re playing for a long time, there will be moisture building up. Keep your swab close by for a quick dry. You might even have moister pockets on the tone holes and keys, too. You can usually just open the hole or key and then blast some air on it to clear out moisture. It is highly unlikely that doesn’t work. But if, and when, you can’t clear the keys, you can use a pipe cleaner or a Q-tip. Use hair curler paper or even a dollar bill to dry the pads and keep them clean.





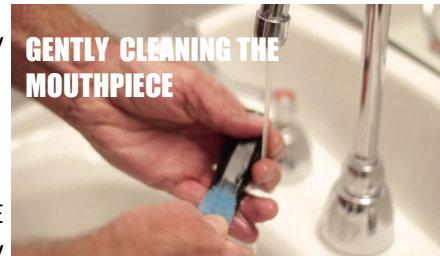
Things you must do EVERY TWO WEEKS

Use WARM soapy water on the mouthpiece to clean off any bacteria and gunk buildup. It's best if you use a mouthpiece brush.

DO NOT USE HOT WATER—EVER! This can warp your mouthpiece and cause it to discolor. Dry it off when you're done.

Take a small soft brush (a new paintbrush will work) and dust out under the key mechanisms.

BE CAREFUL not to damage or put any strain on the keys or key mechanism.



Things you must do ONCE A MONTH

Clean out the tone holes with a Q-tip or pipe cleaner. Again, BE CAREFUL not to damage or put any strain on the keys or key mechanisms!

Vacuum out your case once a month. Clean out all the lint and other stuff in your case. Stay classy, my friend, because this will help keep your instrument in good health.

Brush your reed cases with soapy water.

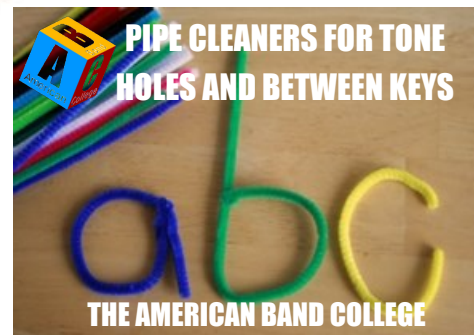


TWICE A YEAR

At least twice year (like Christmas Vacation, Spring Break, or Summer Vacation) you should clean the corks. Use a clean cloth and remove the old dirty grease from the corks and tenons and you can use a Q-tip for the corners. Once you remove the old grease, you'll need to rub new grease into the corks using your thumb and index finger.



KEY BRUSH



There's an App for that! Tuners and Metronomes

There is one mobile app that is great for all you'll need and it's called "Tonal Energy." You can get it on Apple and Android devices: www.TonalEnergy.com.

You will need this app to help you play your pitches in tune. This app is extremely powerful and so simple to use. I highly recommend it! If you don't have a smart device, that's okay too. You will need to buy a tuner and a metronome or a combo of the two. This app is cheaper and nicer than most tuner-metronomes you can get at the store.



Playing with Good Tone

What does it mean to play in tone?

Simply put, having a good tone means that your sound is pleasant to listen to. Playing "in tone" means that you're using an appropriate tone for the style you're playing. Good tone is *the* most important aspect of music. Who wants to listen to a performance if it's not pleasant? No one!

When we talk about tone we describe it as subtle changes in the color of sound. (The musical word for color is "timbre," (TAM-burr —hey, it's French). We use adjectives to describe our tone; answering, "What does it sound like?" It might sound resonant, squeaky, round, big, small, wavy, smooth, mellow, rigid, stressed, relaxed, calming, happy, sad, angry, loving, warm, cold, soothing, rich, vibrant, anemic, light, heavy, bright, dark, flat, sweet, and so on.

Hearing differences in good and bad tone are pretty obvious, which makes playing with a good tone easy to understand, but it takes a lot of repetition to really learn. Playing every day will help you get there FAST, too! Sure, you might start with some pretty funky sounds, and you might sound like a duck or an elk call, but this is normal. You will master it! You will be awesome!

How you get there?

We need to learn what our instrument is supposed to sound like; and listening to masters on our instrument is how we learn. Think about how you learned to speak. You knew nothing about speaking, but within a couple years you became fluent and spoke very well. You didn't learn how to speak by reading a book, you listened to masters of language—your parents. Sure, as you got better you started reading books and started to write. These things are tools helping you to develop more mastery and we are always learning and improving. It's the same with speaking in the musical language.

Once you know what to sound like the how becomes easier. The how has everything to do with the setup of the instrument (quality equipment and in good working order) and the setup of the player. The key to a great sound is technique. Technique includes using correct posture—hand placement and horn angle; having the correct embouchure—how much mouthpiece in the mouth, the pointing of the chin, the shape and placement of the bottom lip and top teeth, the vowel shape in the mouth and placement of the tongue; having a quality and focused air stream supported by the abdominal muscles. Playing with a great sound is that easy. Difficulty comes from lack of information and coaching and from neglect of playing fundamentals.

TonalEnergy.com



How do we develop good tone?

We develop good tone by listening and by playing/speaking.



The more you listen to professional players, the better you'll begin to sound. You'll start speaking clarinet just like they do. As you get older and begin mastering the clarinet yourself, you'll start noticing the smallest changes or accents and dialects of different players and styles of music. Over time you'll be playing those different styles, too. It's as simple as listening, just like you did as a baby, and then trying to copy the masters—your teachers. *This is another reason for why having a private teacher is important!* Just like your babbling as a baby went from “goo goo, ga ga” to “mama, dada,” which soon became, “Mom! Dad told me to ask you if I can borrow the car keys....” Daily playing and training with a clarinet master will accelerate your training!

Below you will find some masters for you to learn from. It's a long list, but, in real life, this list is actually very small. Just pick one and listen! Listen to more than just one song by each artist. Listen to their tone and style. What do they sound like? Can you make that sound? How cool would it be to add your name to this list? Think about it. Julian Bliss was going pro before he was a teenager! Sometimes closing your eyes will help. You should be free of distractions and noise pollution when you listen. Use headphones! YouTube is awesome! Enjoy this music. You'll have to go out and find it though. Gems like these aren't just on the radio. If you need help, ask your teacher and friends. Share your music.

Benny Goodman	John Russo
Artie Shaw	John Russo
Sydney Bechet	Robert Spring
Julian Bliss	Richard Stoltzman
Eddie Daniels	Jack Brymer
Bob Mintzer	Karl Leister
Emma Johnson	James Campbell
Sabine Meyer	Stanley Drucker
Paul Meyer	David Glazer
Ricardo Morales	David Harman
David Campbell	Raymond Lorellis
James Campbell	Mitchel Lurie
Gervase De Peyer	Thea Kink
Eric Dolphy (B.Cl.)	Kari Kriikku
Marcus Miller (B.Cl.)	



Robert Spring



Eric Dolphy

© Chuck Stewart



Remember:
These people started as beginners
just like you. HAPPY LISTENING!



How to Use a Tuner

Playing in Tune!

What does it mean to play “in tune?”

Playing in tune simply means that the sounds being played all fit together in a beautiful way. There’s a bit more science to it than that, but that’s the basic idea. It all comes down to the physics of sound. As a young musician you must understand the very basics of playing in tune and once you “get it,” you will never want to hear anything out of tune ever again—I promise!

Playing in tune is all about the physics of sound and how pitches interact with each other as they move through the air. When we play together, our sound waves mix together. Our goal is to combine our sound waves so they create what is called “Beat-less Tuning” or “Wave-less Tuning.” This is also called “Just Intonation.”

As we play and mix the sounds with others, we are creating a new sound and a new color—even a new instrument. When pitches played together are “in tune,” the new sound will not have any beats or waves. You can hear the pulse or the beats. These beats and waves are noticeable pulsations in the pitch, sounding like, “Wah, Wah, Wah.” When these waves are heard, the sounds are “out of tune.” Our goal is to be in control of our sound and make the waves as smooth as possible. Think of being on a boat at sea. Too many waves can make us sea-sick; too big of waves can even destroy or sink our ship! So what we want are no waves at all. We want glassy water for smooth sailing.

Playing in tune is no mystery.

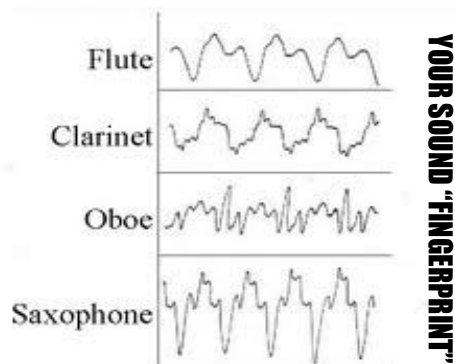
Here are some things to play every day to help you get bigger, faster, stronger. Doing these things every day will make you an intonation BEAST! You don’t have to do these things, but if you want to not sound like a dying animal, then you’re gonna’ wanna’ play. Why? Because these exercises will help you play with great tone and in tune. You can’t play in tune if you have bad tone. You can’t have great tone if you’re out of tune. They go together like bread and butter. If you have great tone, you’ll have great tuning and vice versa. In order to play in tune, you must be able to control your pitch. This is best done by using a tuner and a tuning drone.

The secret?

You need to use your ears and play through this stuff:

“Five-Minute F” (Concert F—your G)

Using a **“Tuning Drone”**

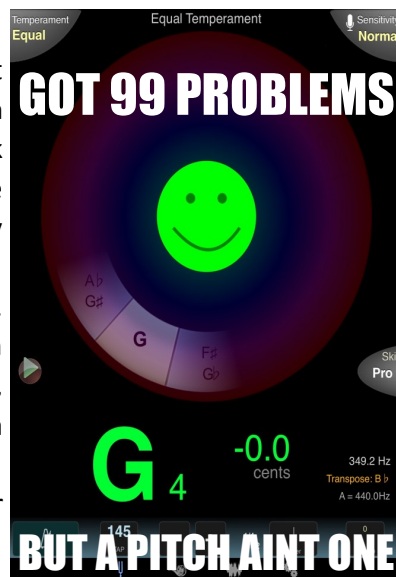


Wanna know the real secret? Ask me and I'll tell you.

"Five-Minute F" (your G)

IMPORTANT

- ◆ You're building up embouchure strength.
- ◆ This is physical training. Your chops will burn and you will get tired. Once you start to feel the "burn," STOP and REST. Approach this like weight training so you don't overdo it! Start small and work up. Start with a couple seconds, then ten, then twenty, thirty... one minute... two minutes... etc. You'll improve in a safe and healthy way by incrementing up every couple of days.
- ◆ Keep your embouchure set and on the instrument at ALL times. Breathe through your nose and try to play longer and longer each day. Remember, once you feel the burn, give ten more seconds, stop and rest at least as long as you've played. Pinch your lips for a massage and drink gallons of water.
- ◆ Always listen while you play. Keep the volume *mezzo-forte* or medium-loud.



Steps:

The first week goal will be 1min. That's one SOLID minute of playing the note in tune. The second week, your goal will be 1.5min. Third week, 2min...you get the idea? Play smart and stay focused on playing with good tone and good tuning.

1. Get the best tone you can possibly play on your instrument. You must always use proper playing technique! You really have to listen to your own sound and have a great set-up. Make sure the tone is open, rich, and full. You want a clear sound. Once you have the tone quality set then you can look at your tuner. Watch what it says and adjust the length of the instrument so that it is in tune.
2. Play a Concert F and try to maintain that pitch for 5 minutes. Use a stop watch/timer.
3. Focus on embouchure and breath support to keep your tone centered and steady.
4. Be creative and experiment, playing across a range of dynamics and different rhythms.
5. REST as much as you play. Take a break. Shake out your hands as needed. Always use good technique. Push yourself. You might hit the five minute mark sooner or later. You do want your muscles to burn, but only a little bit. If you over work small muscles, you can cause tissue damage. Once you start to feel the burn in your embouchure, go an extra ten seconds and then you're done. Pinch your lips, giving them a little massage and drink some water. DO NOT resume playing until five minutes have passed. Then, you can go ahead and sing and finger through the next passage of music before you play them, or listen to some clarinetists.



Using a “Tuning Drone”

Using a tuning drone is one of the best ways to build your sense of intonation. What you need is a reference pitch. This reference pitch, or fundamental, is going to be what you’ll listen to and tune to while you play. This exercise will help you develop your ability to play in tune and in tone no matter the key or note. After doing this, you’ll be able to easily find and remove waves in your playing. This skill is essential for intonation and tuning. And once you have better control—producing a centered, rich tone and maintaining pitch for a length of time—using a tuning drone will be the funnest way for you to pay through a lot of music. From playing through scales and patterns to playing songs, tuning drones are fun to use!

IMPORTANT RULES FOR THIS GAME!

- ◆ Always use tons of air support. FLEX THOSE ABS!
 - ◆ Always play with your best technique and posture to play the best sound you can.
 - ◆ Always listen to your sound. If it sounds wrong, it is. Fix it.
 - ◆ Listen to your body and feel how it’s adjusting. Especially your lips, tongue, and air.
 - ◆ Play with your ears and not your eyes. LISTEN!
 - ◆ Rest as much as you play.
1. Find a tuning drone, listen to it for a few seconds, sing or hum the pitch.
 2. Play along with the drone using your best technique and tone.
 3. Listen for waves and adjust accordingly while keeping your tone centered at all times.
 4. Start small and work your way out. The easiest pitches or intervals to tune are the unison (same pitch as the drone), the octave above the drone, the perfect fourth and perfect fifth (scale degrees 4 and 5 of the drone’s major scale).
 5. Pay attention to certain pitches that tend to be sharp or flat. These will naturally have beats. Our goal is to remove those beats. **BTW—Your instrument is built to play sharp!**

Remove the waves:

You can use your embouchure by changing the firmness or softness of your lips, adjusting where you place the corners of your lips and shaping the vowels with your tongue (refer to the pitch tendencies page). Use alternate fingerings and try raising your eyebrows. Trust your ears and listen for waves. Our goal is perfection. Remember that if you find that you’re working really hard to make adjustments, it’s not you, it’s the instrument. Push in or pull out. See the next page for knowing where to push in or pull.

Style Drone:

A *Tuning Drone* is for playing along with constant pitch or harmony to help you develop tone and intonation. A *Style Drone* is when you play along with any kind of music. You can even use your favorite pop songs as a metronome and tuner. Listen to the musicians’ style and match them as you play along. Playing in this way is fun and will help you improve—Play with the pros!



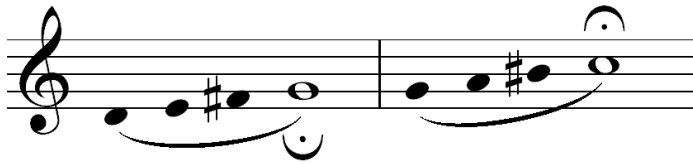


TUNING YOUR CLARINET

Most, if not all, clarinets are made so that when every joint is pushed in, the clarinet plays sharp. To play in tune to the standard A440, the clarinet is made so that it will need to be adjusted to play in tune for most people. Most band books and even teachers only talk about tuning from the barrel. What most books don't tell you is that you should tune the whole instrument! You will need your tuner!

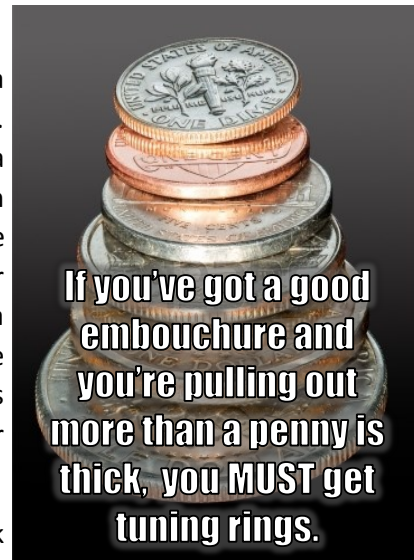
PART 1 Tuning at the Barrel

After warming up. With the barrel pushed all the way in, play the following:



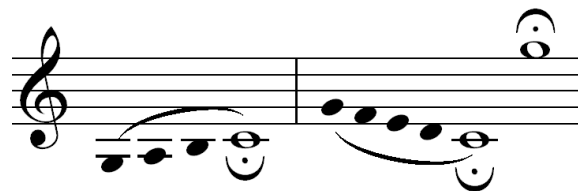
Pay attention to the tuning of the held note. These notes should be a bit sharp. If the tuner reads sharp, pull the barrel out then play again. Visualize pulling out as far as the thickness of a dime (1.35mm), a cent (1.52mm), a nickel (1.95mm), quarter (1.75mm), dollar coin (2.00), half dollar (2.15mm). If you are dollar-coin-sharp, check to see if you have a longer barrel. When you get to penny sharp (over 1.5mm) you might want to make yourself some tuning rings out of a rubber hose washer, or buy some legit tuning rings. Without the rings, the intonation problems are magnified and many more notes will be out of tune. If you are penny sharp, though, check your embouchure and tone quality, lower/drop your jaw forward.

If pitch was flat, then your embouchure needs to be adjusted. Think more of an "oo" shape firming up around the mouthpiece.



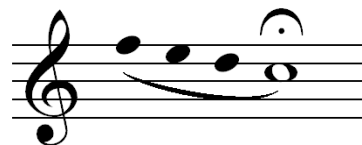
PART 2 Tuning at the Middle Joint

Play the following and check the tuning, as you did in Part 1 with the barrel. If the C is sharp, pull out at the Middle Joint. If needed, get tuning rings.



PART 3 Tuning the Bell

Play the descending line to the C and if it's sharp after all we've been doing, adjust at the bell.



PITCH TENDENCIES

Reference guide to common pitch tendencies

Common things that affect tuning—So much depends on the condition of the instrument, like make/model, the key height and action, mouthpieces, ligatures, reeds, barrels, etc. But much more depends on the condition of the player. Good tone and intonation requires consistent embouchure formation, amount of mouthpiece in the mouth and quality air support. Now some things that influence pitch & tone....

   		
Embouchure	The firmer the lips, the sharper the pitch. Avoid biting, pinching, or bunching.	The looser the lips, the flatter the pitch. Embouchure must support the reed in all registers. Avoid overcompensating.
Mouthpiece (mpc)	Not enough in the mouth. Closed-lay (small tip opening) Small-chamber, Small-bore High-baffles, Plastic	Too much in the mouth. Open-lay (bigger tip opening) Large-chamber, Large-bore Low-baffles, Hard Rubber
The bore of the mpc must match the bore of the clarinet. If not, then the pitch is much more challenging to control.		
Angle	Bell too close=bad tone + pitch	Bell held too far away=bad tone + pitch
Reeds	Too hard. Try rubbing or sanding.	Too soft. Try clipping the reed.
Reed ratings are different for every brand. Ex. Rico 2.5 = Vandoren 3. No two reeds are the same!		
Dynamics	Soft playing and/or while performing a diminuendo (by decreasing air speed) tends to raise the pitch. Aim air stream slightly downward to adjust.	Loud playing and/or while performing a crescendo (by increasing air speed) tends to drop the pitch. Aim air stream slightly upward to adjust pitch.
Temperature & Humidity	Heat and dry thin air cause wind instruments to play sharper than usual. Wood is VERY sensitive to climate and requires special care.	Cold and thicker, more humid, air causes winds to play flat. Percussion, strings and pianos react to climate the opposite way than winds do.
Inside & Outside changes can seriously affect your tuning. Never leave it in the car! Always let your instrument reach room temperature in cold weather. Blowing hot air will heat the inside faster than the outside causing cracks.		



PITCH TENDENCY REFERENCE GUIDE

Common Specific Pitch Tendencies and Alternate Fingerings

IMPORTANT Listen while playing, because EVERY clarinet setup is different! Using an alternate fingering will change the tone (some better, some worse). Alternate fingerings often negate the need to change embouchure/air stream. Some are more open sounding. Some are more sharp or flat.

"Shading" is keeping your fingers close to open holes to partially block some of the air coming out of them, causing pitch to lower.

Experiment with Shading open holes D to improve tuning.

SOUNDING FLAT?
Focus the air stream slightly upward, thinking "oo" or "ee" while keeping the embouchure firm. **Avoid** pinching, bunching, and biting.

Throat Tones are sharp and can be fixed by using RH fingerings and alternates. Experiment with different combinations of RH 4, 5, 6, and pinkie while keeping the LH fingering. Find the best one for your music.

SOUNDING SHARP?
Aim the air stream slightly downward, thinking more open "oh" shape. Relax the jaw forward, but still support the embouchure. There are MANY more alternates than in this book. How do different vowel sounds (A, E, I, O, U) affect your pitch? You can also experiment with "Shading" to bring pitches down. Always listen for tone quality and adjust air speed for dynamics, accordingly.

LEARN ALL OPTIONS
TONE, TUNING, SMOOTHER, FASTER, EASIER, FUNNER!
Go to www.woodwind.org for more.
Ask if you need help or suggestions.



LOUD & SOFT

Many players overcompensate with embouchure instead of adjusting with air speed, and focus. As dynamics go up, so does the angle of the air stream. As dynamics go down, air goes down. Always support the stream with your abdominal muscles.

JUST GETTING' STARTED

Important: These studies will need to be played only on the days that you eat. For maximum effectiveness, you will play through these things first and then add on whatever else your private teacher and your band director assigns you. As the weeks progress, and you build your chops, you'll start "stacking" these exercises as they become memorized, cleaner, faster, more focused, and best of all, more musical!

PART 1 Directions for these first lessons:

Getting a tone on the mouthpiece and barrel. The fastest way to sounding your *very best* is to start each day with some mouthpiece playing.

What you need: A pencil to write with, a mirror to watch your embouchure, a good Mouthpiece and Barrel setup (reed, ligature, mouthpiece assembled correctly).

Go ahead and take the mouthpiece and barrel and play. Just play! Change the angle of your mouthpiece and change the pressure of your lips on the mouthpiece. Curl your lip out, curl it back in, puff your cheeks, don't puff your cheeks, play with your chin bunched up, play with your chin flat, like you were to shave your chin, cover the hole with your hand, less mouthpiece, no mouthpiece etc. No need to get too crazy!

Review the correct way to produce a sound (you can use your band book or any other resource available to you) and write out in your own words in the lines below the best way to form an embouchure. Answer the questions below:

How do we know how much mouthpiece goes inside the mouth?

What words can we say to make the seal on the mouthpiece?

Where does the bottom lip go?

Where do the top teeth go?

What does the chin look like?

Do we puff our cheeks when we play?

The very tip of the tongue goes to the tip of the what?





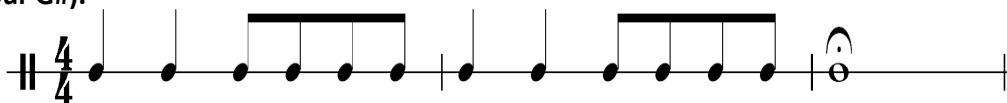
PART 2 Mouthpiece and Barrel Pitch

What you need: Tuner, mirror, mouthpiece and barrel setup as before.

Your goal is to play a steady Concert F# (your G#) with your mouthpiece and barrel. Your goal is to “Keep it Green” and always in tune.

IMPORTANT

- ◆ The top of the tip of the tongue touches the bottom of the tip of the reed.
- ◆ Tongue, very lightly, says, “Dee”
- ◆ Flex your abs and use lots of air.
- ◆ Don’t cover the barrel with your hand. Do like the ginger’s taught you (see illustration below).
- ◆ **Play this with and watch the tuner on the last whole note. Play it until you can sustain the Concert F# (your G#).**



Get a friend and have them write down your +/- pitch. A + means you are too high, - means you’re too low. You want to be as close to zero as possible. Try to remember how it feels each time you play in tune. See if you or your friend can hold it in tune the longest. Write down your time.

	Day 1	Day 2	Day 2	Day 3	Day 4	Day 5	Day 6
1 st try							
2 nd try							
3 rd try							
4 th try							

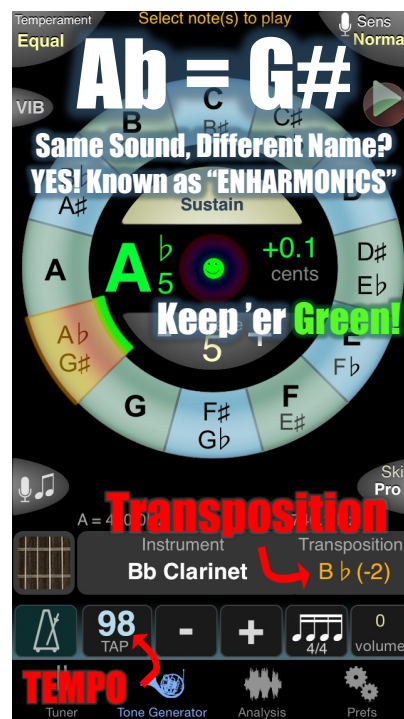


Photo Courtesy of Kjos Music Press, San Diego, CA
Tradition of Excellence Book 1 for Clarinet, p 3.

Having trouble?

To keep the pitch steady, visualize blowing **THROUGH** the mouthpiece and not **DOWN** the mouthpiece. Aim your air straight in front of you, but keep the 45-degree angle. If you keep playing too high (+), try using more mouthpiece and think more of a warm “oh” shape in your mouth, as if you were to really fog up your mirror, like a relaxed “sigh.” Playing too low (-)? Try firming up the bottom lip pressure, taking less mouthpiece into the mouth, and blowing more air through the instrument!

Use the mirror to check your setup.



PART 3 TUNE UP!

What you need: Tuner, mirror, mouthpiece and barrel setup as before. You have two goals for Part 3: First—Play in tune. Second—Learn the patterns and write down the tempos you start and end with each day. Keep 'em clean and keep 'er green!

TUNE UP! Do the things you just did on the mouthpiece and barrel, but now do them with each pitch. Have a friend help and see who can play the most in tune.

IMPORTANT—Yes TWO ways to play G. One is called “Open G” and the other is “Right Hand G.” This note is a “throat tone.”

The red fingering is the “Right Hand Down” fingering and is much more in tune than the open G.

Day 1	C	D	E	F	Open G	RH G
1 st try						
2 nd try						
3 rd try						
4 th try						

Day 2	C	D	E	F	Open G	RH G
1 st try						
2 nd try						
3 rd try						
4 th try						



Throat Tones

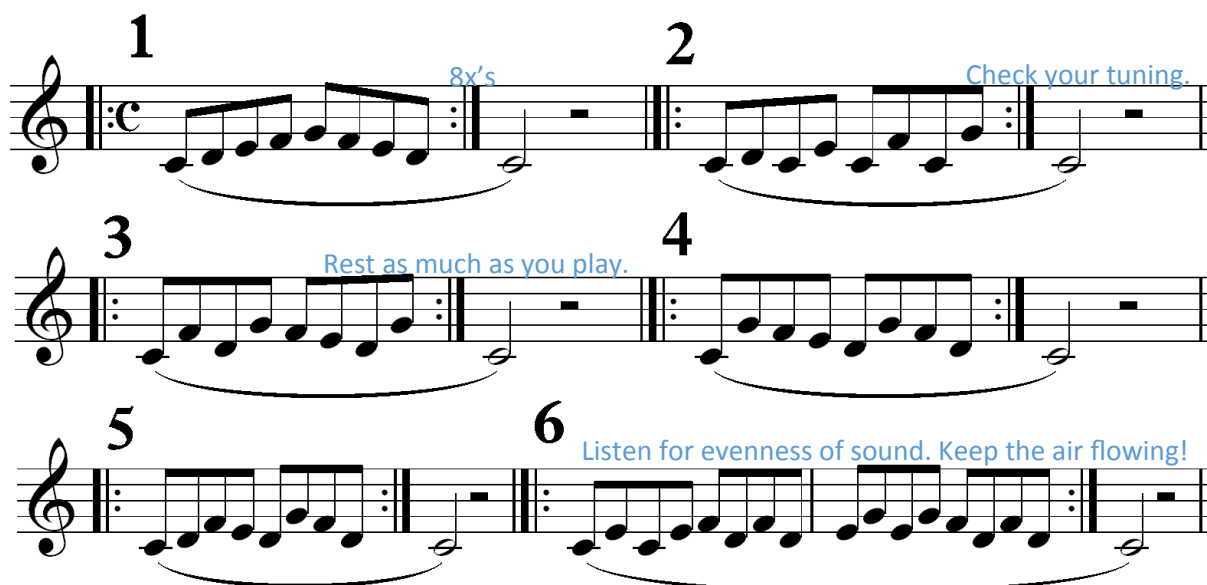
These are all really sharp (it's how clarinets are made, in fact, every instrument has pitch tendencies). Use your RH and cover all the tone holes to play these in tune. But, you should be able to play the basic fingerings and “Right Hand Down” fingerings in tune. Most of the music you will be playing in your early career are going to be RH fingerings because they are easier to tune. Check out the section on pitch tendencies.



JUST GETTIN' STARTED

PART 4 FINGER DEXTERITY

Play the following finger trainers to teach your fingers how to move. Start with a slow tempo, repeat each eight times, check your tuning on the last note, and always listen for good tone. In the blanks, you will write down your starting and ending tempo for each day. Your goal is to get progressively faster. Notice there's a lot of stuff in this book. Start a "Playing Journal" so you can keep track of how much better you're getting. This will help you reach all your goals. If you need help setting one up, talk to your teachers and ask for help.



Do you have it mastered yet?

- ◆ Did you use both RH G and Open G?
- ◆ Changing the Articulation pattern and style? Try these then create your own!
- ◆ Play them all together. Make your own arrangement.
- ◆ Can you play them backwards yet, or just forwards?
- ◆ Mastered? *Good!* Now, faster, memorized and more in tune.



ALWAYS

- ◆ Listen to your sound—Get the best sound you can.
- ◆ Use a tuner & metronome—They are your musical best friends and will never lie.



ABC
THE AMERICAN BAND COLLEGE OF
SAM HOUSTON STATE UNIVERSITY

WRITE IT DOWN!

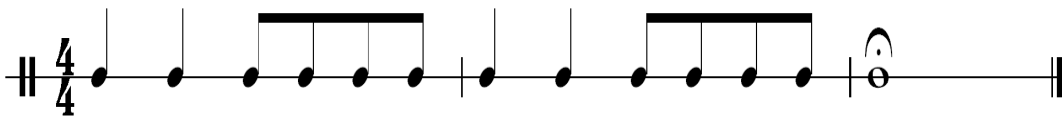
Day 1	C	D	E	F	Open G	RH G
1 st try						
2 nd try						
3 rd try						
4 th try						



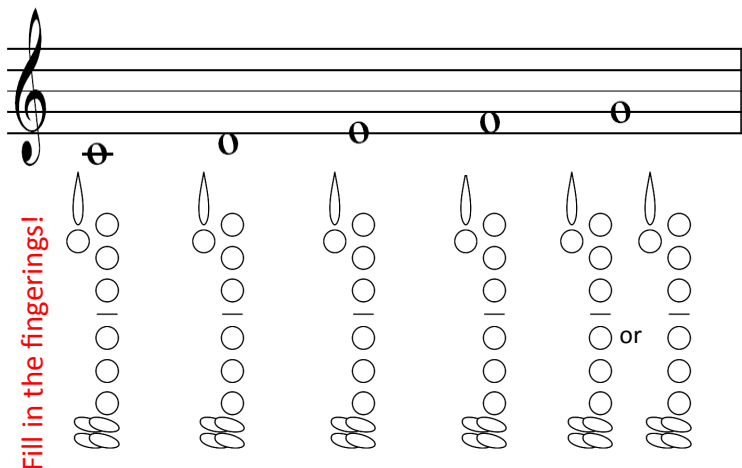
Just Gettin' Started Cheat Sheet: Play only on the days that you eat!

PART 1 REVIEW Setup and Embouchure

PART 2 MOUTHPIECE + BARREL = CONCERT F# with TUNER



PART 3 TUNE UP! C, D, E, F, Open and RH G

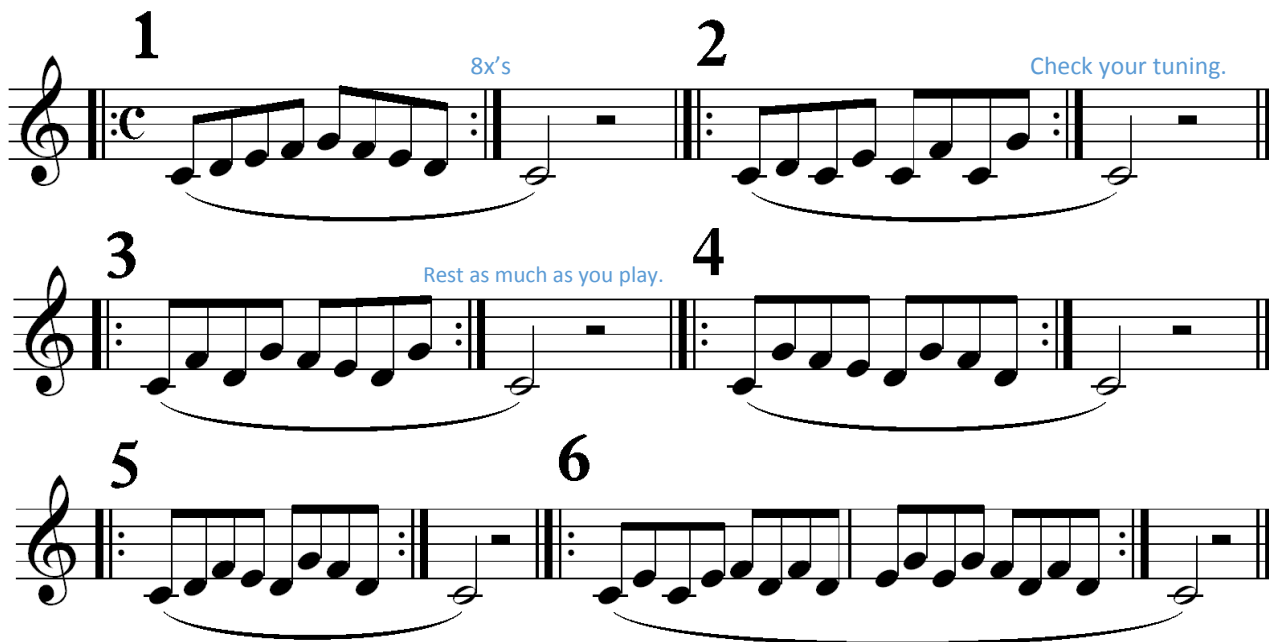


These 4 notes on clarinet are called _____ tones and tend to be _____ (sharp/flat) and can be played with the _____ hand down to bring them in tune.

G R H G

Fill in their pitch/note names.

PART 4 FINGER DEXTERITY

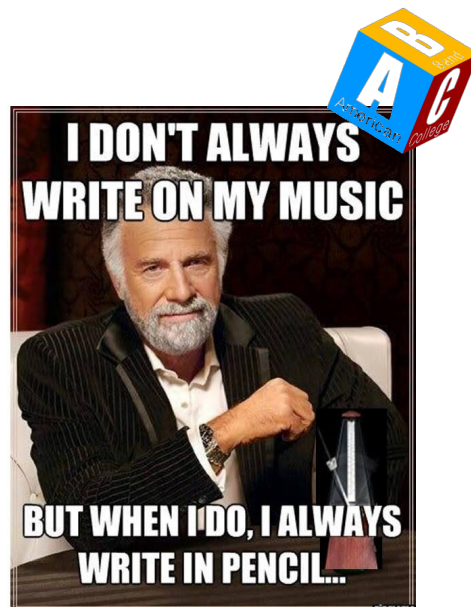


WARMING UP

Important: Have your pencil, journal, metronome, mirror, tuner, with you. Always have a pencil on your stand.

PART 1 Review Week 1! You'll be stacking every week as you get better, faster, stronger! YES!

PART 2 NOTES! Low B, B \flat /A \sharp , A, G, and "RH" F



Don't be surprised at enharmonics.

B \flat / A \sharp

Black fingerings are most commonly used. The blue are for the chromatic fingerings commonly used.

Right Hand (RH) & Left Hand (LH) Fingerings can be played either way. Both keys do the same thing.

NOTES ABOUT NOTES—Music is a language and just like there are different ways of saying the same thing when we communicate with words, the same is true in music. Just like most people have more than one name, like a nickname, first name and a last name, notes have more than one name, too. Notes that sound the same, but have different names are called “enharmonic.” Every note has at least three names. Although the notes are called different names, they still have the same sound.

Many notes on clarinet also have many ways of playing them. As a clarinetist you will learn these ways and be able to decide which to use and why. Most often you'll use an alternate because of how it functions. Be aware of some of these names so that, when you read other books, you'll know what they mean:

- ◆ **Alternate** fingerings (any substituted fingering)
- ◆ Left hand fingerings (LH or L)
- ◆ Right hand fingerings (RH or R)
- ◆ Chromatic fingerings
- ◆ Forked fingerings (K)
- ◆ Trill fingerings



WARMING UP

Important: Have your pencil, journal, metronome, mirror, tuner, with you. Always have a pencil on your stand.

PART 3 FINGER DEXTERITY

Play through these as you did before. 8x's each. Hold and tune the last note. Play with a metronome, being sure to write down your starting and ending tempos for each day. Mix up the rhythms as you did before. **Play only as fast as you can play cleanly. Patience—with slow comes speed!**

7 Make the 'Click' sound good! Stay right on the beat.

8

9

10

11 Keep fingers close to the keys. Don't let them fly away!

12

13

14

15

16

Sounding flat? Firm embouchure? Air support? Angle the air up? Try it! Check the pitch tendencies page.





STICK A FORK IN IT

PART 4 CHROMATIC B AND B \flat

The Chromatic B is used when passages contain notes moving from B to B \flat to eliminate extra tones in between notes when switching from RH middle finger (B) to RH index (B \flat), or vice versa. This chromatic fingering allows for smooth, fast, and very clean playing. The “k” indicates using this alternate fingering. Not all are marked for you. Use your pencil.

Chromatic B/F \sharp
(Used for chromatic motion, but is more in tune than Basic fingering)

17 *Make sure fingers close all the holes.* 18 **K**

19 *Here the basic fingering is better.* 20 **K** *Remember accidentals are in effect until canceled or a bar line.*

21 **K** 22 **K**

23 **K** 24 **K**

25 **K** 26 **K**

Enharmonic A \sharp = B \flat



Warming Up Cheat Sheet: Play only on the days that you eat!

PART 1 REVIEW PREVIOUS STUFF

PART 2 NEW NOTES: LOW B, Chromatic B, B \flat , A, G, and RH F.

Fill in the fingerings!

or

Fill in their pitch/note names.

Notes that sound the same and yet have different names are called _____.

We sometimes use a _____ fingering substitute to make music easier to play.

PART 3 & 4 FINGER DEXTERITY SELF CHECK—Where are you on these?

Put a line through the ones you can play clean at m.m. ♩ = 132. Circle the ones you haven't played yet or haven't hit that tempo yet

No. 1 2 3 4 5 6 7 8 9 10 11 12 13

No. 14 15 16 17 18 19 20 21 22 23 24 25 26





JUST ROLL WITH IT

PART 1 REVIEW PREVIOUS—Keep writing down your progress.

PART 2 NEW NOTES : LOW E, A, and B^b—Basic fingerings are listed first. Experiment with the tuning of the “right hand down” fingerings for A^b, A, and B^b. These alternate fingerings should be more in tune.

together L R

Right Hand Down for better tuning & smooth register changes

Trill B^b
Used for trills from A to B^b HAS MUCH BETTER TONE! Try on long notes!

IMPORTANT—Your LH index finger rolls up to play A and G[#].

All other fingers must stay close to their tone holes. RH Pinkie still rests on the F lever. LH Pinkie on the long B lever. The A and G[#] keys are played as if you were using your fingers like scissors, but fingers are curved instead of straight. Roll your index finger up to the keys, try to keep your wrist steady, but a little twist is okay. You MUST keep all your fingers close to the tone holes and keep pinkies on their keys as well.

IMPORTANT—Only the tip/corner of left thumb operates the register key. The thumb movement is small. On most notes the thumb hole needs to stay covered. To do this, roll the tip of the thumb onto the tip of the register key. Some notes, like the B^b above, need the register key pressed and the thumb hole opened. Pivot the thumb up to the register key, opening the thumb hole.



Photos: Jones, C.—www.clarinet-now.com



JUST ROLL WITH IT

PART 3 FINGER DEXTERITY—Your goal is to minimize the hand movement by: keeping your fingers and pinkies close to their keys; roll to the A, B \flat , and G \sharp keys; small pivot of the thumb to activate register key and open the thumb's tone hole; remember, just the tip of the thumb to the tip of the register key.

The base of the thumb should point at approximately the 7:30 or 8:00 O'clock position (or point at a 1:30 or 2:00 position). Pictured is at 7:30. Use only the very tip of the thumb on the register key.

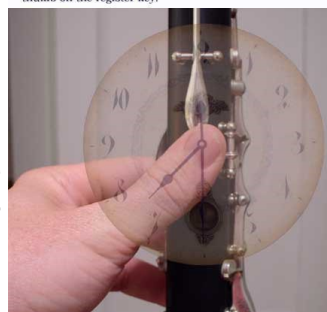


Photo: Jones, C.—www.clarinet-now.com

27 28 29

30 Roll to the A and G \sharp 31

32 33 Again with RH DOWN alternates.

34 35 36

37 38 39

40 Quality > Quantity 41

42 43 Keep fingers close!

44 45

46 47



Just Roll With It Cheat Sheet: Play only on the days that you eat!



PART 1 REVIEW—YES! BUILDING EVERY DAY—FASTER, CLEANER—DO IT AGAIN!

PART 2 NEW NOTES : LOW E, A, and B \flat

Fill in the fingerings!

Fill in their pitch/note names.

To play fast, we need to keep our fingers _____ to the _____ holes.

The register key is operated by the _____ of the _____ thumb and the ____ & ____ keys are operated by a small _____ motion of the left index finger.

PART 3 FINGER DEXTERITY SELF CHECK

So far, what are your favorite “licks” to play? A “lick” is a small musical idea. Write down your favorite numbers in the blank space then write if you prefer to play them more slowly or faster than the others.



SLIVERS ON THE SIDE—C[♯]/D[♭], D[♯]/E[♭], F[♯]/G[♭]

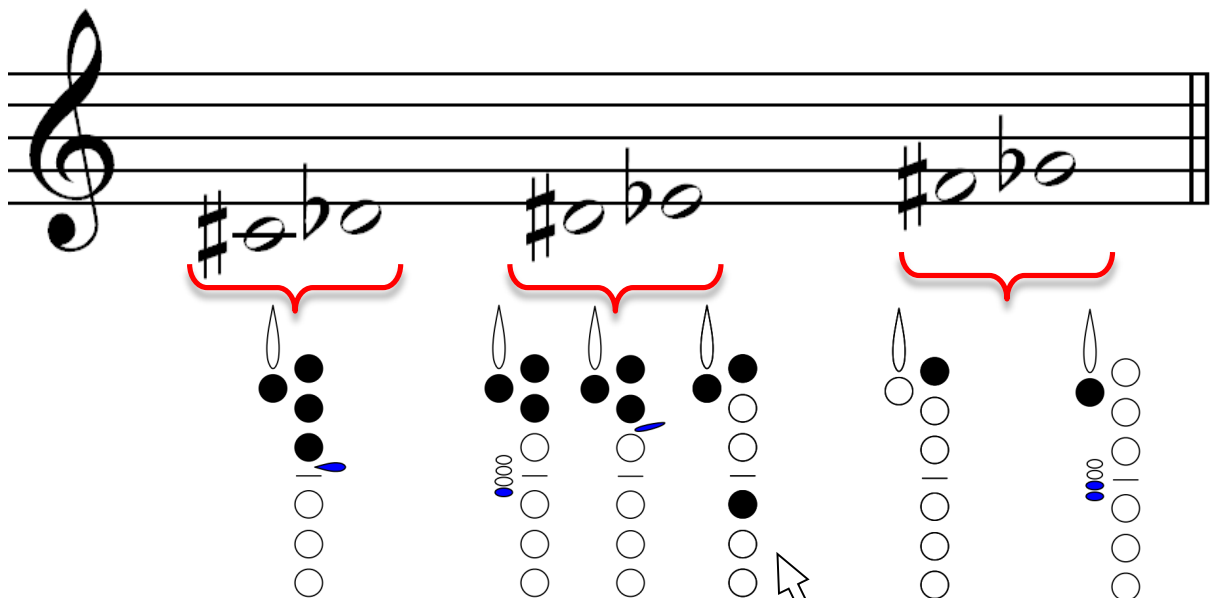
PART 1 REVIEW PREVIOUS—Write in alternate fingerings in your band music.

PART 2 NEW NOTES : C[♯]/D[♭], D[♯]/E[♭], F[♯]/G[♭] — More chromatic alternating, more side key action, and LH slivers.

Important: Remember alternate fingerings have a purpose and should be played with that purpose in mind, especially for fast playing in chromatic passages.

Right hand side keys are played with the knuckles of your index finger. Keeping your right ring finger close to the 6th tone hole, and your pinkie touching the paddles, is the key to keeping your fingers from flying off the clarinet. Small mechanical motions of the fingers makes playing much easier. Keep them close to keep them clean.

Sliver keys are the thin keys between the tone holes. We've already been using them with the forked chromatic B fingering. If you're having trouble with the slivers or forked fingerings, check your finger positions. You should be playing on the fleshy part of your



Chromatic fingerings should always be used when playing half-steps. Keeping fingerings on the same hand allows for faster playing. Some alternates have better tone and pitch and can be used. Some are worse. Always play your best.

Chromatic D[♯]/E[♭]

Used for chromatic motion, up or down.

Use for Moving quickly between low B[♭] & E[♭] or E[♭] to F & any throat tones. Not good for intonation.

Chromatic F[♯]/G[♭]

Play both keys for this note. The T3 key itself is the F[♯]/G[♭] key.





SLIVERS ON THE SIDE

PART 3 FINGER DEXTERITY—When playing chromatic passages, one must dissect the music to determine the best fingerings to use. The key is to find the notes that are surrounded on either side by a half-step. Meaning, how was the note approached and how was it left. Lines that are chromatic will be using alternate fingerings. Notice the “Split” or “Forked” E^b related to the B^b fingering.

48 **L** 49 **L** 50 **L**

51 **SK** 52 **SK SK**

53 **L** 54 **L** 55 **SK**

56 **L SK** 57 **SK**

58 **K** 59 **K**

60 **K** 61 **K K**

62 **K** 63 **L SK L**

64 **SK** 65 😊 **SK K**



SLIVERS ON THE SIDE

PART 3 (cont.)

Write in the fingerings to be used here. Look for motion by half-step on both sides of the notes and for possible alternates on other notes.

66 67

68 69

70 G Blues Scale 71

72 73 G Half-Whole Diminished Scale

74 B^b Chromatic Scale

75

ABC



Slivers on the Side Cheat Sheet Play only on the days that you eat!

PART 1 REVIEW—Forkin' Around

PART 2 NEW NOTES : C#/D \flat , D#/E \flat , F#/G \flat

_____ / _____

_____ / _____

_____ / _____

Fill in their pitch/note names.

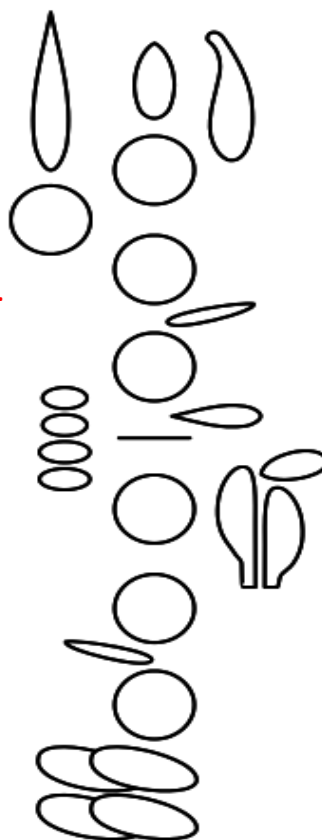
PART 3 FINGER DEXTERITY SELF CHECK

Write in the fingering patterns for No. 75.

What are alternate fingerings used for?

In your own words, describe how one would determine when to use an alternate fingering.

Label all the keys of the clarinet you have learned.

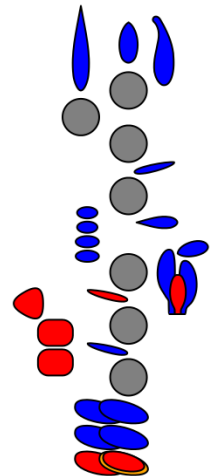


PINKIE GYMNASTICS

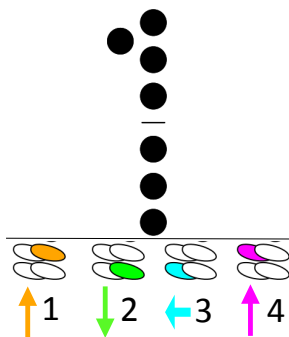
PART 1 REVIEW FINGERING CHART

PART 2 RIGHT AND LEFT LEVERS — PINKIE POWER!

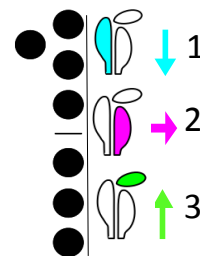
The clarinet is built for speed! The key mechanisms are designed so players can reach their maximum velocity. The current standard clarinet has seven tone holes (gray), seventeen keys (blue), and some advanced clarinets add up to another seven keys (red)! This is why you can have so many options. Let's examine the left and right pinkie keys. They operate the same pads on the lower joint and were created to make playing challenging music much easier and much faster. Beginning clarinetists need to build up their pinkie power because most pinkies are pretty slow and weak. Use Paula Corley's "Pinkie Gymnastics" to build your pinkie power.



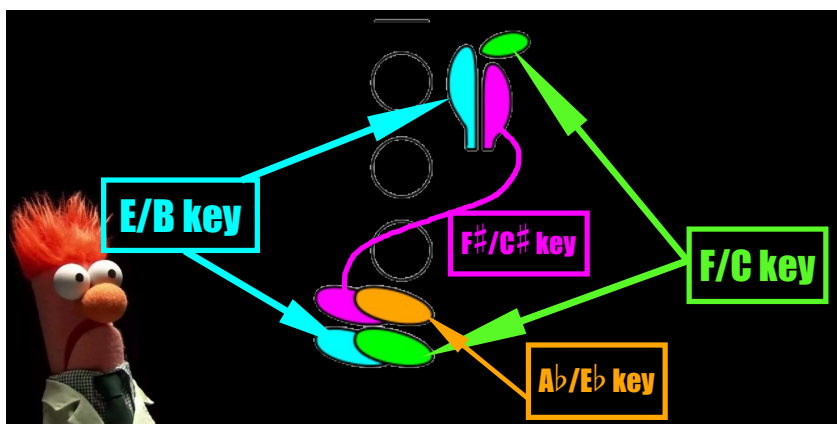
Pinkie Gymnastics—



As you move your RIGHT pinkie say OUT LOUD, "Up 1, Down 2, Across 3, Up 4." Repeat until you can finger the pattern. Then play it on your clarinet.



As you move your LEFT pinkie say OUT LOUD, "Down 1, Left 2, Up 3." Repeat until you can finger the pattern. Then play it on your clarinet.



PART 3 NEW NOTES: LOW A^b, Right & Left F[#], Right & Left F, Right & Left E



IMPORTANT—Plan before you play. When deciding whether to use RH or LH, or combined fingering, you need to ask what the previous note was and what is the note after it. Speed in fingering comes from either alternating left and right hands and/or by keeping the motion in one hand (like when using slivers and forked fingerings in a chromatic scale). A third option is called “sliding.” Sliding is when moving from one pinkie paddle down to the next without any lifting or alternating. Make a strategy before you play. **The information below is the same when transposing with the register key.**

Most common fingerings are listed first.

A^b/G[#]

This RH note will determine the L & R pattern of the notes around it by usually defaulting them to the LH.

General idea:

Use LH when moving from/to a RH option or to keep fingers in the LH, unless the pinkie is moving from/to the sliver key. Use RH fingerings when moving to a LH option or to keep fingers in the RH.

L + R
Combo

Basic fingering used, because the LH will be removed to change pitch.
E lifts up to F[#]
F[#] lifts down to F[#]

Play through the Right and Left Pinkie Gymnastics. Practice the motion first, without playing, and only saying the direction of movement of the pinkies. Only after you can correctly say the pattern while correctly moving the fingers should you then go on to play it. Play this only on the days that you plan on eating.

RH Pinky Gymnastics

LH Pinky Gymnastics

PART 4 FINGER DEXTERITY — Play through each alternating left and right finger pattern. Review the fingerings.

If notes aren't speaking clearly, check to make sure all the tone holes are closed. The left thumb and right ring finger tend to slip off when playing music like this.

76 **R L R L R L** **R** 77 **L R L R L R** **L**

78 **L** 79 **L** 80 **L R L**

81 **R L R** 82 **R L L R**

83 **R L** 84 **L R L R**

85 **R L** 86 **L L R R L R**

87 **R R L** 88 **R R L** 89 **L L R**



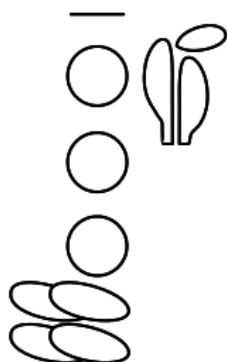


Pinkie Gymnastics Cheat Sheet: Play only on the days that you eat!

PART 1 REVIEW FINGERING CHART

PART 2 RIGHT AND LEFT HAND PINKIE KEYS

Label the pinkie keys
with their low
register note names.



The low _____ is the only note that
has one pinkie key.

There are _____ keys and _____ tone
holes on the modern clarinet.

Moving from one paddle to the next below
it without lifting the finger is called
_____.

PART 3 LOW A^b, R&L F[#], R&L F, R&L E Fill in their pitch/note names.

_____ / _____

Draw the fingerings for the two patterns.

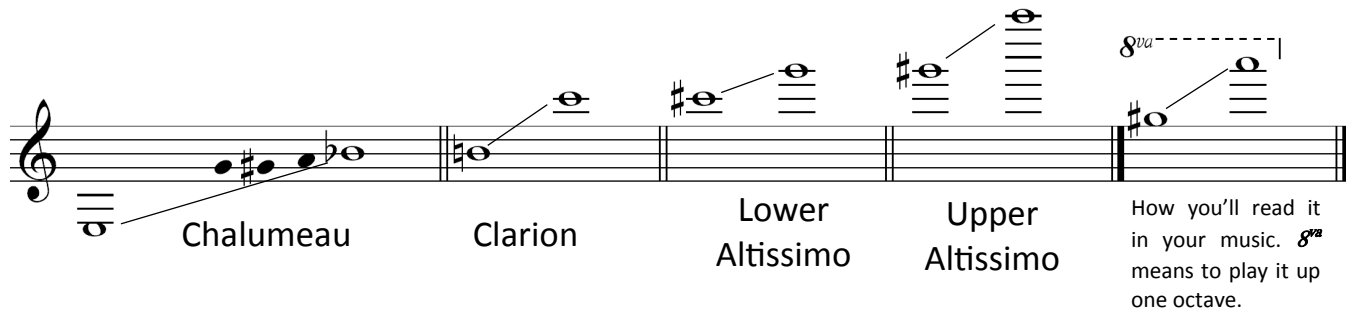


HIGHER & HIGHER

PART 1 REVIEW REGISTER KEY 'CUZ WE'RE GOING UP!

PART 2 HIGHER AND HIGHER—THE CLARION REGISTER

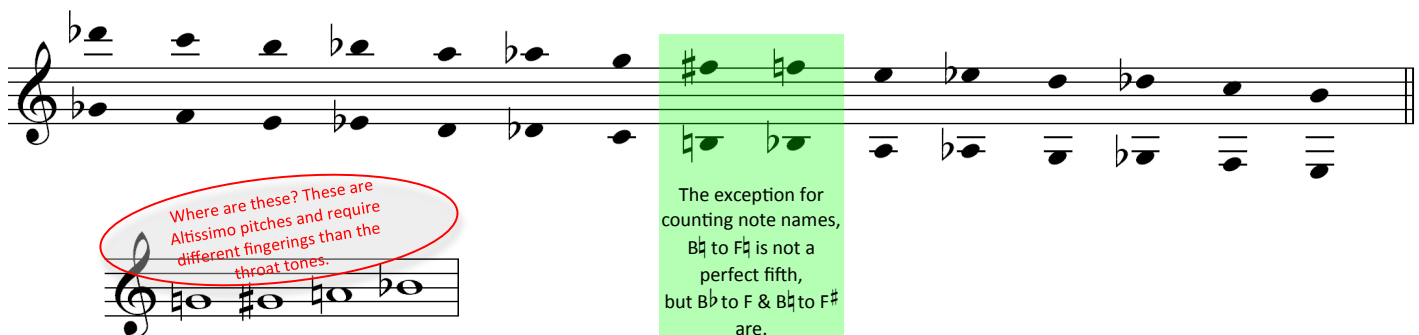
So far we've focused on the Chalumeau (Sha-loo-mOh) register. The chalumeau has a dark and rich tone and gets its name from an ancestor (1600s) of the clarinet called the chalumeau (means, "little reed"). The clarion register is the second highest register and has a much brighter and clearer timbre. It is named after the ancient clarion trumpets and means, "loud and clear" as these instruments were played often for sending signals. The highest registers are called altissimo which is Italian for "very high."



When pressed, the register key causes the notes on clarinet to jump a perfect 12th (an octave plus a perfect fifth). Understanding this relationship will help you understand the relationship of fingering patterns to their notes. Examine the fingering chart and notice where the finger patterns repeat. It should be middle line B. This spot is called the "break" and is where the patterns repeat and the register switches. The altissimo registers have different fingerings. Also notice that counting up five note names and keeping the accidental will tell you what the note is (except for two notes...and don't forget the real interval is a fifth plus an octave).

Important! Only the tip/corner of the left thumb operates the register key. There is no need to play louder in the higher register, however, air must stay supported and focused. When moving from chalumeau to clarion, just open the register key, no serious problems. Moving from clarion to chalumeau can be challenging because the instrument wants to stay in that register. Articulating the reed with the tongue will reset the horn and drop it back to chalumeau.

The embouchure does not change! Below are the notes covered so far in this book and their corresponding register keyed notes. Make sure all holes are covered and as always—HAPPY PLAYING!





HIGHER & HIGHER

PART 3 FINGER DEXTERITY

Goals: Maintain your embouchure and avoid overblowing. Check intonation with tuner frequently. Review all other lessons and play them all with the register key down. Write each pattern out up a perfect 12th. Use a light tongue when going from Clarion to Chalumeau to reset the instrument. If you need help, ask your teacher. Play these slowly to get a feel for the register.

90

91

92

93

R L

94

95

Roll—small fast movements

R L

96

97

98

99

L

100

101

K K

102

103

Use RLR & LRL

104

105

L L R R R L R

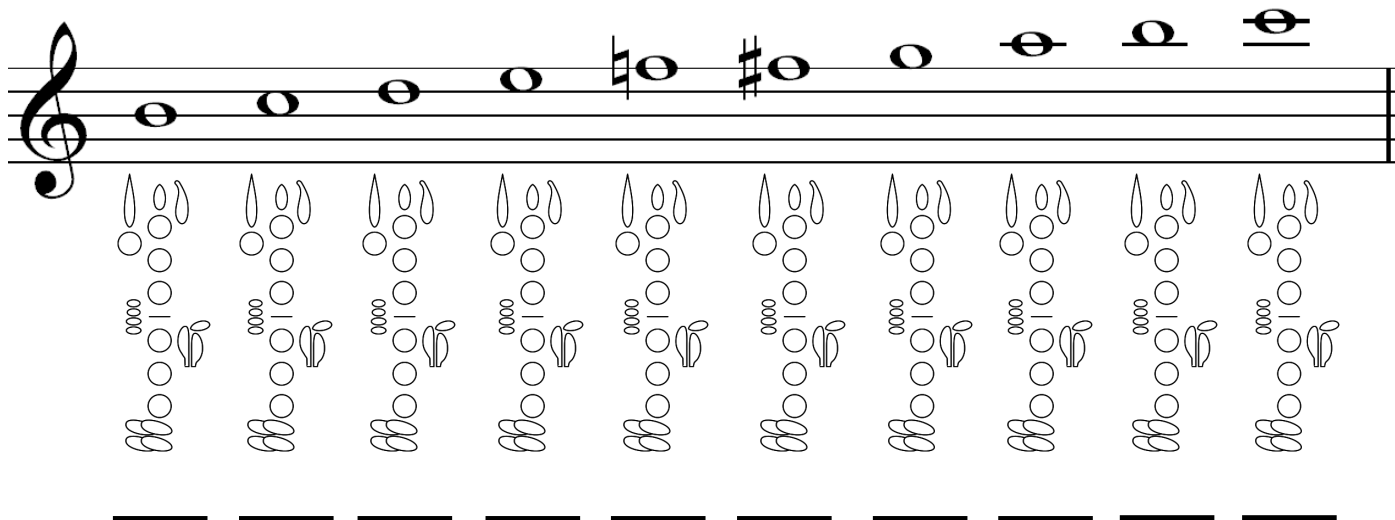
rhnd R R L



Higher & Higher Cheat Sheet Play only on the days that you eat!

PART 1 REVIEW THE REGISTER KEY

PART 2 OLD FINGERINGS, NEW NOTES: B, C, D, E, F, F#, G, A, HIGH B, HIGH C.



Draw the BASIC fingerings and fill in their pitch/note names.

The lowest register on clarinet is called the _____ register. The second highest register is called the _____ register and the highest is called the _____ register.

The register key raises a pitch by a _____. Where fingering patterns repeat is called the _____. When switching registers, the embouchure _____.

PART 3 FINGER DEXTERITY SELF CHECK

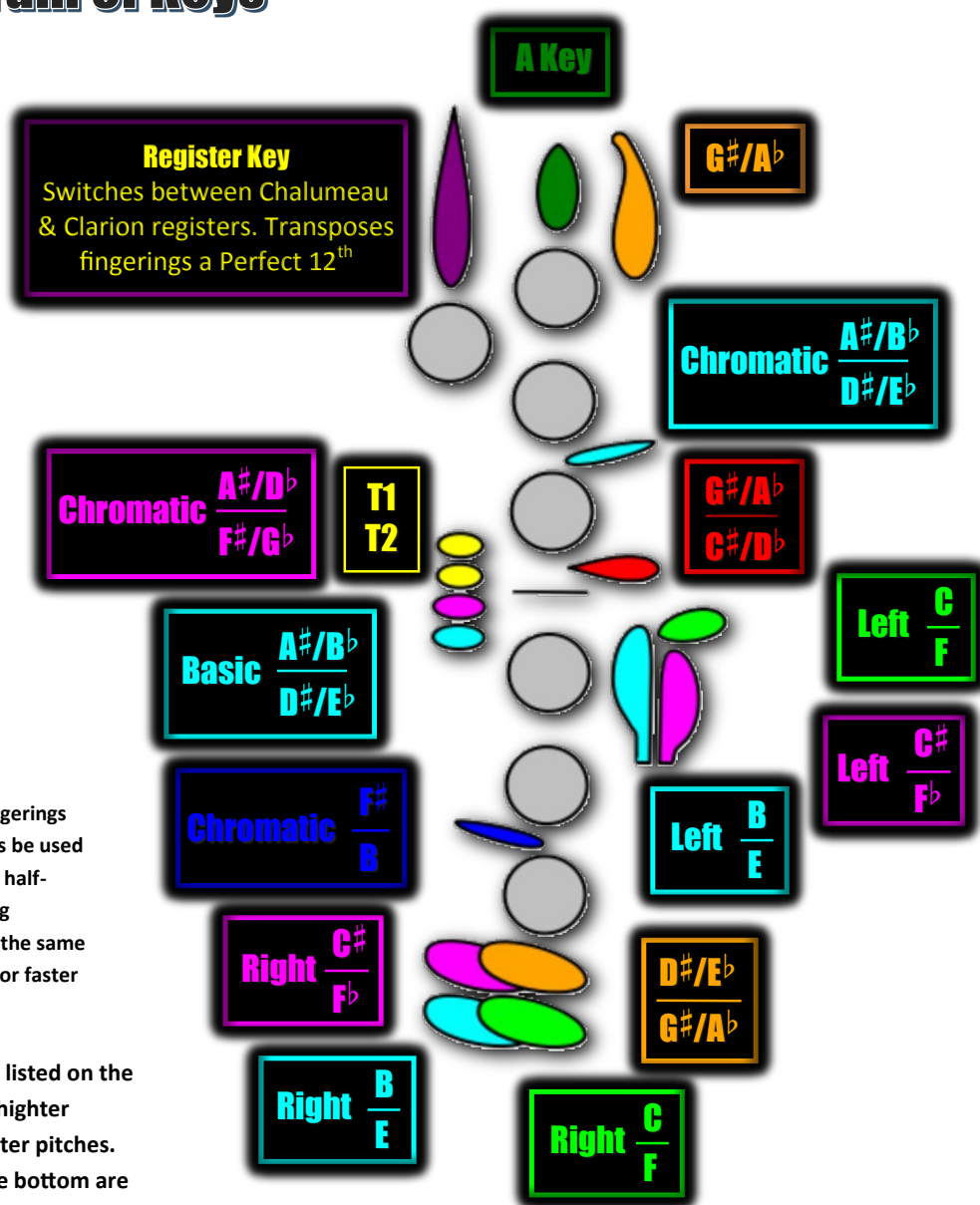
Compose your own piece of music using combinations of the different patterns. Write down the number you will play in order. You may also add accidentals to make the patterns fit better together.



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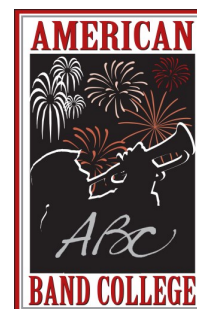
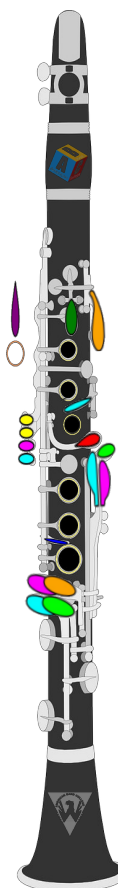


Diagram of Keys



Chromatic fingerings should always be used when playing half-steps. Keeping fingerings on the same hand makes for faster playing.

Note names listed on the top are the higher clarion register pitches. Notes on the bottom are the lower chalumeau Register pitches.



American Band College of Sam Houston State University

About the Author:

Matthew Wendell is the Band Teacher at Spanish Fork Junior High, which is where he began his classroom teaching career in 2010. Mr. Wendell has doubled the size of the program as he inspires young students to be a part of the band. His philosophy focuses on cultivating young musicians through the development of personal character. He motivates students by sharing his passion for music as one of life's most powerful unifying forces. He started the Lobo Jazz Band in 2011 which has earned four consecutive Superior ratings at district assessment. His Concert Band of non-auditioned 2nd and 3rd year players has earned three consecutive Superiors and has earned Excellent ratings at the Snow College and BYU Festivals. In 2014 he chartered the district's first Tri-M National Honor Society; a service organization with the goal to bring more music into the community. In addition to growing his own program, Matt also stimulates surrounding bands. He co-founded the Nebo Summer Band in 2011, which has grown to include four different schools. As the first member of his family to graduate college, Matt worked his way through school as a transplant from Hermiston, OR. In 2010 he earned his Bachelor of Music Education from the University of Utah. He studied trumpet with the Utah Symphony's Peter Margulies & Nick Norton. Matthew learned under the batons of Scott Hagen, playing in the Utah Wind Ensemble; Dr. Robert Baldwin in the Symphony Orchestra; and Dr. Henry Wolking in the top Jazz Ensemble and several Jazz Combos. He began a brass quintet when "The U" didn't offer brass chamber groups. He is an alumnus of two honor fraternities, Mu Phi Epsilon and Phi Theta Kappa. He served as the CMENC Treasurer and was founder and President of the Utah Aikido Club. Matt was recently accepted as a graduate candidate at the American Band College of Sam Houston State University. He currently performs with the Nebo Philharmonic, the Utah Valley Millennial Choir & Orchestra, and the Salt Lake Pops. He is a member of the National Bandmasters Association, Utah Band Masters, Utah Music Educators Association, the National Association for Music Education, and the Aikido Association of America.

ABC

THE AMERICAN BAND COLLEGE OF
SAM HOUSTON STATE UNIVERSITY



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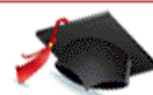
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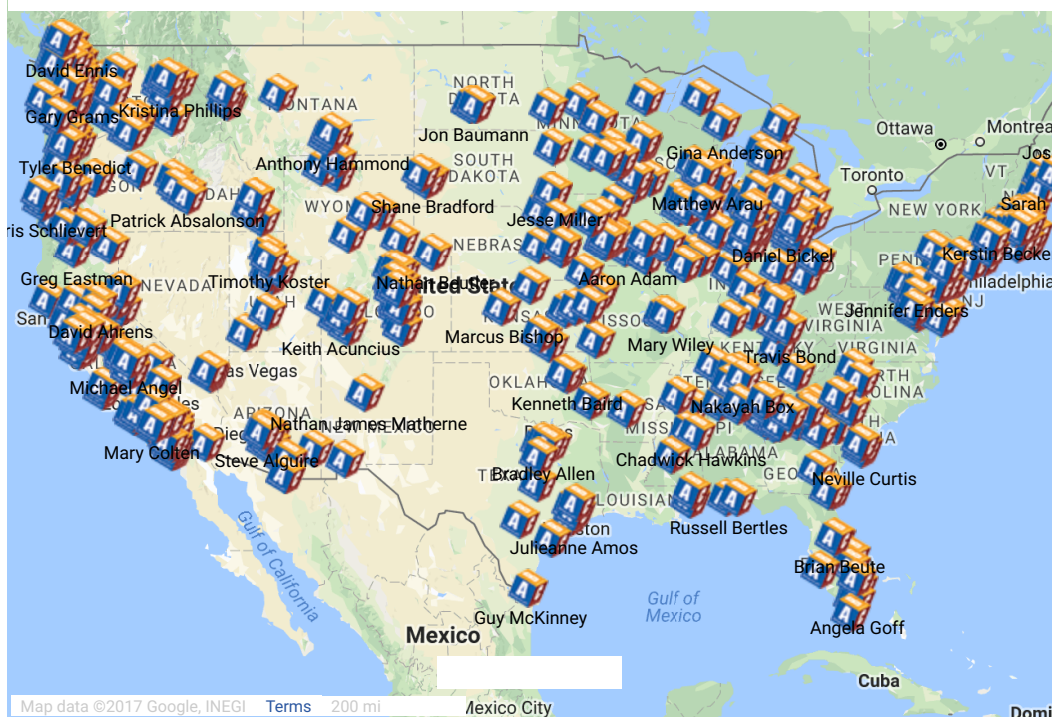
**BW 2017**

The American Band College



Where Are They Now?

ABC Grad Map ☆



If map doesn't appear, [click here](#).

As a fun way to keep up with some of the new and exciting things that the American Band College Graduates have been up to, we have added a new section to the magazine. It is our goal to interview a couple of graduates each issue as a way of staying in touch and sharing their successes.

This month, we feature another two outstanding American College Graduates. Lisa Butts is the instrumental music director at Hanford High School in Hanford, CA and Dan Davey is the Director of Jazz Studies at Mount Hood Community College in Gresham, OR.

If you would like to be included in an upcoming issue, or nominate someone for this honor, please contact Ted at tedburton@bandworld.org. Please don't be shy.

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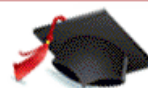
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The American Band College

Where Are They Now?

Lisa Butts

Year of Graduation - 1998

Current Position - Director of Bands at Hanford West High School

Time in current position - 19 years. I helped open the school in 1998

Name some accomplishments or awards since graduation.

- 2004 California Music Educators Association Central Section Byron Hoyt Band Award
- 2005 California Music Educators Association Central Section Music Educator of the Year
- 2005 Wal-Mart Teacher of the Year for Kings County
- 2006 California Band Directors Association's Distinguished Service Award
- 2008 Tulare/Kings Music Educators Association Hall of Fame Award
- 2008 California Music Educators Association Central Section Jazz Educator of the Year
- 2008 California Music Educators Association Jazz Educator for the state
- 2011 Tulare/Kings Music Educators Association Outstanding Music Educator Award
- 2012 Inducted into the John Philip Sousa Legion of Honor
- 2014 Hanford Joint Union High School District Teacher of the Year
- 2015 Kings County Teacher of the Year
- 2016 Grammy Quarterfinalist
- 2017 California Band Directors Lifetime Achievement Award



How did ABC help prepare you for these?

ABC helped me by giving me the tools that I needed to become a better music teacher. My listening skills improved by the projects that I had to complete as well as the exams that I took. My skills at evaluating performance were also improved, and I was given the tools that I needed by learning from the clinicians to be able to diagnose and correct poor playing and performance issues of my students.

What was your most memorable ABC experience?

Being able to talk with Alfred Reed at the after concert party at Max's house. He was standing there all by himself because everyone was in awe of him, so I went over and spoke with him. During our conversation, he told me that he was a trumpet player that was not making it as a player, so he began composing. It was a wonderful conversation that I will never forget. He was very kind to all of us that night. Also being able to play under the batons of Frederick Fennell and Colonel John Bourgeois was a highlight of my career.

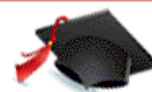
Who are your biggest influences/mentors?

My influences were my high school and college band directors, Lee McCullough and Duane Weston. My mentors were teachers that helped me at my first job and throughout my career, Susan Burley and Jim Kusserow. My biggest influence was Max McKee and the American Band College. Without his vision and creation of this outstanding program of study, I would not be the teacher that I have become today.

What advice do you have for young directors?

Seek out teachers that you respect and learn from them and attend your state music education conferences. Then, attend the American Band College. The clinics, performances, and coursework to which you will be exposed will change your life. You will also meet hundreds of other teachers just like you that you will bond with and continue to rely upon throughout your career.

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The American Band College

Where Are They Now?

Daniel Davey

Year of Graduation - 2011

Current Position - I am the Director of Jazz Studies at Mt. Hood Community College in Gresham, OR. I teach Aural Skills, Music Theory, all Jazz and Chamber Ensembles and I oversee the Individual Lesson Program

Time in current position - 2nd Year

Name some accomplishments or awards since graduation.

I was elected as the Oregon Music Educators Association (OMEA) Jazz Chair and created the Inaugural Oregon State Jazz Championships. I presented a session at the last OMEA Conference on Jazz Piano Basics and am published regularly in JazzScene magazine. I am also working towards my certificate in Jazz Composition and Arranging from the Berklee College of Music.

How did ABC help prepare you for these?

ABC has allowed me to help each student in my ensembles, regardless of instrument. It has connected me professionally with colleagues around the globe and prepared me by giving me the tools to instantly evaluate and fix performance issues in my ensembles.

What was your most memorable ABC experience?

Each year at ABC has memorable moments that have changed me as an educator. Of course, my favorite part of ABC was meeting my wife! I also fondly remember each concert, conductor, and guest performer and the opportunity to make music with and learn from their mastery. My favorite memory was getting to play with Doc Severinsen, Allen Vizzutti, Bobby Shew, and Col. Arnold Gabriel in 2012 as an alum.

Who are your biggest influences/mentors?

My biggest influences as an educator are many of whom I met during my time at ABC - Anthony Maiello, Dr. Tim, Peter Boonshaft, Col. Graham, Col. Mike Bankhead, and Bob Ponto. My greatest mentors have been Ron Christianson (retired Director of Bands from Stoughton HS in Stoughton, MA) and Susie Jones (retired Jazz Director from Mt. Hood Community College). Without the guidance and influence of these people, I would not be the educator I am today.

What advice do you have for young directors?

There is no substitute for hard work and dedication. Hold your students and yourself to high standards. You do not need to have all of the answers, but you need to have resources to help you grow. For me, that was and continues to be the network of musicians, conductors, and educators I met at ABC!

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International Vaudeville March

Solo B \flat Cornet

To Franz C.A.Goerss

R. ALEXANDER

864 *ff*

p - ff

ff

D. S. al

Fine

The musical score is written for a Solo B \flat Cornet. It begins with a treble clef, a key signature of one flat (B \flat), and a 2/4 time signature. The tempo is marked 864. The score consists of eight staves of music. The first staff starts with a forte (*ff*) dynamic and features a series of eighth and sixteenth notes with many accents. The second staff continues this melodic line. The third staff introduces a first and second ending bracket. The fourth staff also features a first and second ending bracket. The fifth staff begins with a piano (*p*) dynamic, followed by a forte (*ff*) dynamic. The sixth staff ends with a first ending bracket and the word 'Fine'. The seventh staff continues with a forte (*ff*) dynamic. The eighth staff concludes with a 'D. S. al' (Da Capo) instruction and a repeat sign.

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International Vaudeville March

Piccolo

R. ALEXANDER

86 4

ff

f

tr

ff

32

ff

tr

tr

tr

C.L. Barnhouse, Oskaloosa, Iowa.

International Vaudeville March

C Flute

R. ALEXANDER

864

The musical score is written for C Flute in 2/4 time. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked '864'. The score consists of 11 staves of music. The first staff starts with a forte (*ff*) dynamic and features a series of eighth notes with accents. The second staff continues with eighth notes and includes a first ending bracket labeled '2'. The third staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourth staff begins with a measure rest for 32 measures, followed by eighth notes and a first ending bracket labeled '1'. The fifth staff continues with eighth notes and includes a trill. The sixth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The seventh staff continues with eighth notes and includes a trill. The eighth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The ninth staff continues with eighth notes and includes a trill. The tenth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The eleventh staff concludes with a trill and a first ending bracket labeled '1'. The score includes various musical notations such as accents, trills, and first/second endings.

C. L. Barnhouse Co., Oskaloosa, Iowa

International Vaudeville March

Oboe or C. Melody

R. ALEXANDER

864

ff *f* *ff* *8va 2d Time* *p-ff* *Fine* *ff*

C.L. Barnhouse, Oskaloosa, Iowa.

D. S. al

International Vaudeville March

Bassoon

R. ALEXANDER

The musical score for the Bassoon part of the International Vaudeville March is written on ten staves. The key signature has one flat (B-flat), and the time signature is 8/64. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 8/64. The first measure is marked with a forte (ff) dynamic. The second staff has a mezzo-forte (mf) dynamic. The third staff has a forte (ff) dynamic. The fourth staff has a forte (ff) dynamic. The fifth staff has a piano-ff (p-ff) dynamic. The sixth staff has a forte (ff) dynamic. The seventh staff has a forte (ff) dynamic. The eighth staff has a forte (ff) dynamic. The ninth staff has a forte (ff) dynamic. The tenth staff has a forte (ff) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 8/64. The first measure is marked with a forte (ff) dynamic. The second staff has a mezzo-forte (mf) dynamic. The third staff has a forte (ff) dynamic. The fourth staff has a forte (ff) dynamic. The fifth staff has a piano-ff (p-ff) dynamic. The sixth staff has a forte (ff) dynamic. The seventh staff has a forte (ff) dynamic. The eighth staff has a forte (ff) dynamic. The ninth staff has a forte (ff) dynamic. The tenth staff has a forte (ff) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 8/64. The first measure is marked with a forte (ff) dynamic. The second staff has a mezzo-forte (mf) dynamic. The third staff has a forte (ff) dynamic. The fourth staff has a forte (ff) dynamic. The fifth staff has a piano-ff (p-ff) dynamic. The sixth staff has a forte (ff) dynamic. The seventh staff has a forte (ff) dynamic. The eighth staff has a forte (ff) dynamic. The ninth staff has a forte (ff) dynamic. The tenth staff has a forte (ff) dynamic.

C.L. Barnhouse, Oskaloosa, Iowa.

D. S. al

International Vaudeville March

E♭ Clarinet

R. ALEXANDER

864

C.L. Barnhouse, Oskaloosa, Iowa.

International Vaudeville March

1st Bb Clarinet

R. ALEXANDER

The musical score for the 1st Bb Clarinet part of the International Vaudeville March is written on ten staves. The key signature is one flat (Bb) and the time signature is 4/4. The score begins with a treble clef and a key signature change to one flat. The first staff contains a treble clef, a key signature change to one flat, and a time signature change to 4/4. The score is marked with various dynamics including *ff* (fortissimo), *f* (forte), *p* (piano), and *tr* (trill). There are also many accents (^) and slurs. The score includes repeat signs with first and second endings. The piece concludes with a final cadence.

C.L. Barnhouse, Oskaloosa, Iowa.

2^d & 3^d B \flat Clarinets

This page contains musical notation for measures 86 through 94 of "The Merry Widow" by Franz Lehár. The music is written for piano and includes various dynamics such as *ff*, *f*, *p*, and *tr*. It features complex rhythmic patterns, including triplets and sixteenth notes, and uses a key signature of one flat. The notation includes many accidentals and slurs, indicating intricate melodic and harmonic structures.

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International Vaudeville March

Soprano Saxophone

R. ALEXANDER

864

The musical score is written for Soprano Saxophone in 2/4 time. It begins with a treble clef and a key signature of one flat (Bb). The first staff starts with a measure number of 864 and a fortissimo (ff) dynamic. The melody is characterized by many accents (^) and slurs. The second staff continues the melody with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff also features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourth staff begins with a section marked 'p - ff' and a repeat sign. The fifth staff continues the melody. The sixth staff includes a 'Fine' marking and a fortissimo (ff) dynamic. The seventh staff concludes the piece with a repeat sign and a final flourish.

ff

ff

p - ff

Fine ff

C.L. Barnhouse, Oskaloosa, Iowa.

D.S. al

International Vaudeville March

Alto Saxophone

R. ALEXANDER

864

The musical score for the Alto Saxophone part of the International Vaudeville March, measures 864-900. The music is written on ten staves. The key signature has one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like *ff* (fortissimo) and *f* (forte). There are also articulation marks (accents) and phrasing slurs. The piece concludes with a double bar line and repeat dots.

C.L. Barnhouse, Oskaloosa, Iowa.

International Vaudeville March

Tenor Saxophone

R. ALEXANDER

[illegible]

C.L. Barnhouse, Oskaloosa, Iowa.

International Vaudeville March

Baritone Saxophone

R. ALEXANDER

864

The musical score is written for Baritone Saxophone in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a forte (ff) dynamic and features a series of eighth notes with downward bowing or breath marks (v). The second staff continues the melody with eighth notes and rests. The third staff introduces a first and second ending bracket over a measure, followed by a forte (ff) dynamic and eighth notes with upward bowing or breath marks (^). The fourth staff continues the melody with eighth notes and rests, ending with a first and second ending bracket. The fifth staff begins with a section symbol (§) and a piano-ff (p-ff) dynamic, featuring eighth notes with rests and upward bowing or breath marks (^). The sixth staff continues the melody with eighth notes and rests. The seventh staff includes a first ending bracket, a 'Fine' marking, and a forte (ff) dynamic. The eighth staff concludes the piece with a section symbol (§) and a double bar line, with a 'D.S. al' marking below.

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

C.L. Barnhouse, Oskaloosa, Iowa.

International Vaudeville March

E♭ Cornet

R. ALEXANDER

864

The musical score for the E♭ Cornet part of the International Vaudeville March is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B♭), and a 4/4 time signature. The tempo is marked '864'. The first staff contains a series of eighth and sixteenth notes, starting with a forte (ff) dynamic. The second staff continues the melody with various articulations like accents (^) and slurs. The third staff features a first and second ending bracket. The fourth staff also includes a first and second ending bracket. The fifth staff begins with a section symbol (§) and a piano-forte (p-ff) dynamic. The sixth staff continues the melody. The seventh staff ends with a 'Fine ff' marking. The eighth staff begins with a first ending bracket. The ninth staff continues the melody with various articulations. The tenth staff ends with a section symbol (§) and a final flourish.

ff

ff

p-ff

Fine ff

C.L. Barnhouse, Oskaloosa, Iowa.

D. S. & L. V.

International Vaudeville March

1st B \flat Cornet

R. ALEXANDER

864

The musical score for the 1st B \flat Cornet part of the International Vaudeville March is written on eight staves. The key signature has one flat (B \flat) and the time signature is 4/4. The score begins with a treble clef and a key signature change to B \flat . The first staff starts with a forte (ff) dynamic and features a series of eighth and sixteenth notes with many accents (^). The second staff continues this melodic line. The third staff includes first and second endings, marked with '1' and '2' above the staff. The fourth staff also features first and second endings. The fifth staff begins with a section marked 'p-ff' (piano-ffortissimo) and contains a repeat sign. The sixth staff continues the melodic development. The seventh staff includes a 'Fine ff' marking and a first ending. The eighth staff concludes the piece with a double bar line and a key signature change to C major, indicated by a natural sign on the B line. The final measure is marked 'D.S. al' (Da Capo) with a repeat sign.

ff

p-ff

Fine ff

D.S. al

C.L. Barnhouse, Oskaloosa, Iowa.

International Vaudeville March

2^d & 3^d B \flat Cornets

R. ALEXANDER

The musical score is written for 2^d & 3^d B \flat Cornets. It consists of eight staves of music. The key signature is one flat (B \flat), and the time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics include *ff* (fortissimo), *f* (forte), *p-ff* (pizzicato fortissimo), and *Fine ff*. There are also markings for *D.S. al* (Da Capo alla fine) and a final flourish. The score is attributed to C.L. Barnhouse, Oskaloosa, Iowa.

8 6 4 *ff* *f*

ff

p-ff

Fine ff

D.S. al

C.L. Barnhouse, Oskaloosa, Iowa.

International Vaudeville March

1st & 2^d E \flat Horns(Altos)

R. ALEXANDER

864 *ff*

f

ff

ff

p-ff

Fine ff

D.S. al

C.L. Barnhouse, Oskaloosa, Iowa.

International Vaudeville March

3^d & 4th E \flat Horns(Altos)

R. ALEXANDER

864 *ff*

f

ff

p-ff

Fine ff

1

1

D. S. al

C.L. Barnhouse, Oskaloosa, Iowa.

International Vaudeville March

F Horn 1 & 2

R. Alexander

9

20

31

42

54

68

79

89

ff

f

ff

p-ff

Fine *ff*

D.S. al

International Vaudeville March

F Horn 3 & 4

R. Alexander

9

20

31

42

54

68

79

88

ff

f

ff

1. 2.

p-ff

Fine ff

D. S. al

The musical score is written for F Horn 3 & 4 in a key of two flats (B-flat major or D-flat minor) and 2/4 time. It consists of eight staves of music. The first staff begins with a *ff* dynamic and features a series of eighth notes with accents. The second staff starts at measure 9 with a *f* dynamic and continues with eighth notes. The third staff starts at measure 20 with a *ff* dynamic and includes a double bar line with repeat signs. The fourth staff starts at measure 31 and includes first and second endings. The fifth staff starts at measure 42 with a *p-ff* dynamic and a repeat sign. The sixth staff starts at measure 54. The seventh staff starts at measure 68 with a *Fine ff* marking. The eighth staff starts at measure 79 and ends at measure 88 with a *D. S. al* marking and a repeat sign.

1897 C. L. Barnhouse, Oskaloosa, Iowa

Transposed by: Gary Bricault

International Vaudeville March

1st & 2^d Trombone

R. ALEXANDER

864

The musical score is written for 1st and 2nd Trombone in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music. The score begins with a tempo marking of 864. The first staff includes a dynamic marking of *ff* (fortissimo). The second staff has a repeat sign and a first ending bracket. The third staff has a dynamic marking of *ff* and a first ending bracket. The fourth staff has a dynamic marking of *p* (piano). The fifth staff has a dynamic marking of *ff*. The sixth staff has a dynamic marking of *ff*. The seventh staff has a dynamic marking of *ff*. The eighth staff has a dynamic marking of *ff*. The ninth staff has a dynamic marking of *ff*. The tenth staff has a dynamic marking of *ff*. The score includes various musical notations such as notes, rests, beams, and slurs.

C.L. Barnhouse, Oskaloosa, Iowa.

International Vaudeville March

3^d Trombone 9:


R. ALEXANDER

864

The musical score is written for a 3rd Trombone part in E-flat major, 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'ff' (fortissimo). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'ff' at the beginning, 'f' (forte) later, and 'p' (piano) in the middle. The score includes repeat signs with first and second endings. The final staff ends with a double bar line.

C. L. Barnhouse, Oskaloosa, Iowa.

International Vaudeville March

Baritone 


R. ALEXANDER

Solo



The musical score is written for a Baritone instrument in treble clef, 8/4 time. It consists of nine staves of music. The first staff begins with a key signature of one flat (B-flat) and a common time signature of 8/4. The music is marked with a forte dynamic (*ff*) and includes various musical notations such as slurs, ties, and repeat signs. The second staff continues the melody with a *ff* dynamic. The third staff features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourth staff also has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fifth staff is marked with a piano-forte dynamic (*p-ff*). The sixth staff continues the melody. The seventh staff has a first ending bracket labeled '1' and a 'Fine' marking. The eighth staff is marked with a forte dynamic (*ff*). The ninth staff begins with a first ending bracket labeled '1' and ends with a double bar line and a repeat sign. The score includes various musical notations such as slurs, ties, and repeat signs.

C.L. Barnhouse, Oskaloosa, Iowa.

D. S. al 

International Vaudeville March

Baritone 9:

R. ALEXANDER

864

ff *f* *p-ff* *ff* *Fine* *ff*

C.L. Barnhouse, Oskaloosa, Iowa

D. S. al

International Vaudeville March

Basses

R. ALEXANDER

864

The musical score is written for basses in a key of two flats (B-flat major or D-flat minor) and 4/4 time. It consists of nine staves. The first staff begins with a treble clef and a key signature of two flats, followed by a 4/4 time signature. The music is marked *ff* (fortissimo) and features a series of eighth and sixteenth notes with accents. The second staff continues the melody. The third staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourth staff also has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fifth staff begins with a repeat sign and is marked *p-ff* (pizzicato fortissimo). The sixth staff continues the melody. The seventh staff has a first ending bracket labeled '1' and a second ending bracket labeled 'Fine' and 'Solo'. The eighth staff continues the melody. The ninth staff begins with a first ending bracket labeled '1' and ends with a repeat sign. The score includes various musical notations such as notes, rests, and dynamic markings.

C.L. Barnhouse, Oskaloosa, Iowa.

D.S. al

International Vaudeville March

Drums

R. ALEXANDER

864

ff

p-ff

1

2

7

Fine

C.L. Barnhouse, Oskaloosa, Iowa.

D. S. al

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**BW 2017**

The American Band College



Around the 29th American Band College • Ashland, Oregon



Abigail Pack (UNC) gets lots of the students involved in her horn clinic.



All of the ABC 2017 women attendees take a break for a group photo.



Jay Gephart from Purdue University works with a first year student on conducting.



Larry Livingston (USC) runs a hands-on conducting clinic.



First time clinician, Diane Boyd Schultz (Alabama) was a big hit teaching flute.



Michael Kamphuis of Conn-Selmer/presents the Conn-Selmer/ABC awards to Whitney Brainard and Anne Chalmers.



Richard Floyd (UT-Austin-ret.) takes a light hearted approach to the serious subject of rehearsal technique.



Joe Alessi, Mike Bankhead and both ABC Bands close the Craterian Concert by singing the William Tell Overture.



Guest Conductor, Peter Boonshaft (Hofstra), leads one of the ABC Bands at the Craterian Theater in Medford, Oregon.



The ABC Brain trust at the Crate: Scott McKee, Mike Bankhead, Larry Livingston, Joe Alessi, Peter Boonshaft and Max McKee.



Our newly certified class of 2017, pending results of the July 5th oral exams.



All of the "Max's" at ABC 2017: Max McKee, Max Lowe, Megan Maxwell, Max Thew, Max Amoss, and Max Taylor



Mariachi Sol de Mexico presents a very professional performance on the 4th of July.



Guest Conductor, Thomas Leslie, (UNLV) on a beautiful 4th of July in Ashland, Oregon.



Mariachi Sol de Mexico (co-sponsored by Conn-Selmer) with their conductor, Robert Ponto (University of Oregon).



Col. Arnald Gabriel and Doc Severinsen share a moment as they plan the next performance.



It is obvious that Guest Conductor and Honored Guest, Col. Gabriel, appreciates Doc's playing.



Doc Severinsen and Jose Hernandez play a gorgeous duet on Rodrigo's "Adagio".

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BW 2017

The Bandworld Legion of Honor


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Roberta Baril

Roberta Baril has been the School Music Director at W.P. Wagner High School for the last 15 years. There is much more to tell about what she does. Through the University of Alberta she also serves as the Facilitator of Field Experiences, the sessional instructor of Teaching Music: Wind Band and is a Field Experience Associate.

She earned both her Bachelors of Music Ed. and her Masters of Music Ed. from the University of Alberta.

Before coming to Wagner she spent 12 years at Steele Heights Jr. HS where she taught nearly everything, including: Band, Choir, English as a Second Language, Health, Performing Arts and Language Arts. Baril has been at Wagner since 2001. In 2009 she added the title of Department Head of Fine Arts & International Languages.

Baril has served on nearly every board that was available in Alberta. She also served in most capacities from Board Member to Chairman of Honour Bands and in 2009 she was named chair of the Music Advocacy Committee, Coalition for Music Education in Canada.

As would be expected her bands have many Adjudicator's Awards, first places and Superior Awards from prestigious festivals.

In picking out just a few of the people she credits with her success, she includes, "My students. Quite simply, it has been an honour to play a small part in the lives of such wonderful people. Their kindness, dedication, creativity, and willingness to consistently strive for excellence have shown me that the future of the world is in good hands. This has inspired me to work tirelessly to ensure their success." She also mentions, "My family. Their never-ending support and never-failing patience have allowed me to dedicate a large portion of my life to music education."

When asked about her philosophy she says, "Music is about connections. It connects notes together to form melodies. It connects cultures and allows them to communicate through its shared language. It connects individuals who find common experiences inside its songs. And maybe, most importantly, it connects us to ourselves by giving voice to our innermost thoughts and feelings. It is ironic that we should be so hungry for connections in this electronic age. We seem to be connected all the time through the internet, through our phones and social media. Yet in some ways, we have never been lonelier; music helps to balance that loneliness. Our musical pursuits feed our souls they make us whole and they allow us to feel. They make us human and, as human beings, they allow us to connect on the deepest level. I believe this is what happens in the band room and it has been a privilege to share in that experience."

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](#)



Kevin Willms

Kevin Willms is the Music Director and Learning Leader for Fine Arts at William Aberhart High School in Calgary, Alberta. He has been there for the last nine years, but he also does so much more. In 1993 he became the Music Director of the Westwinds Music Society. He added the title of Artistic Director of the same group in 1997.

Willms earned his Bachelor of Music degree from the University of Calgary, which is also where he earned his Education Certificate.

Before coming to Aberhart, he taught in the same positions at Ernest Manning High School and several junior high schools as well.

He gives back to his profession by serving as the President of the Calgary Association for the Development of Music Education. He has also served as the Chairman of the Alberta International Band Festival in Calgary.

He has received many prestigious awards including: The Tommy Banks Award - from the government of Alberta; The Elkhorn Award - Band Director of the Year from the Alberta Band Assoc.; and The David Peterkin Memorial Award from Phi Beta Mu.

Willms attributes much of his success to, "There have been numerous mentors that have been gracious in helping me to develop personal skills and formulate my philosophy and approach. Equally important, I have been fortunate to be able to work collaboratively with my colleagues from across the city, province and well beyond to work together to further music education."

He states his philosophy this way, "As music educators, we have the capacity to impact the world in many ways through our students. This would be very significant if it was "music for music's sake". However, it reaches far beyond music. We help students discover how to be wonderful human beings, how to lead, how to cooperate and how to pursue excellence within a caring and tolerant community."

As you would expect Willms' groups have been awarded many prestigious awards in high ranking festivals. His groups have received the gold ratings at each festival they have been in for the last ten years.

Terry Austin Bio
Legion of Honor Chairman



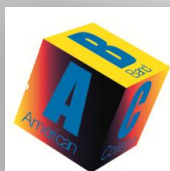
PA-2: Percussion Basics



Brian L. Balch,
Director of Bands,
Big Rapids High School

American Band College
2nd Year Candidate

Start Show



Main Menu

Click on a button to get started

Snare
Drum

Keyboard
Technique

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Snare Drum

Snare Drum technique represents a sound basis of grip and technique that transfers easily to most of the percussion family. Click on the buttons below to learn more.

Stance

Grip

Stroke

What to
Avoid

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Snare Drum Stance

Posture is key on any instrument. Stand at snare drum with feet shoulder-width apart and arms relaxed down at your sides. Relax shoulders and only rely on skeletal structure to hang in balance from your head to your feet. Be sure to stand 4-6 inches behind the drum and adjust the height so that the top of the drum is just below your belt-line.

Back

To Grip



To start, lay stick across palm of the dominant hand from base of pointer finger across the crease of palm to the opposite corner of wrist. Vic Firth SD-1 General sticks (shown in picture) are a great starter snare stick and also work well with multi-percussion applications.

Snare Drum Grip

Next



Keeping stick across palm, wrap fingers around stick and place entire thumb print parallel to the stick. Try to get as much of the thumb print touching the stick as possible.

Snare Drum Grip, cont.

Next



Turn at the forearm so the stick is flat and the wrist and palm are exactly parallel to the floor. Check that there is minimal to no gap between thumb and first finger.

Snare Drum Grip, cont.

Next



The fulcrum is the place on the stick that provides maximum bounce with minimal pressure. This is approximately 1/3 of the way from the butt of the stick to the tip. The thumb and side of the forefinger between the top two knuckles is where the fulcrum should be. To test fulcrum, drop the stick freely with only thumb and forefinger and experiment with fulcrum placement until maximum bounce is found.

Snare Drum Grip, cont.

Next



Finally, match the fulcrum and grip found on the dominant hand to the non-dominant hand, and you have achieved "matched" grip. This grip is useful in most other percussion instruments involving sticks or mallets. Sticks should form a 75-90 degree angle and forearms should angle downward towards the floor from the elbow to the wrist. Stick beads should be together and just in front of the center of the drum.

Snare Drum Grip, cont.

Back

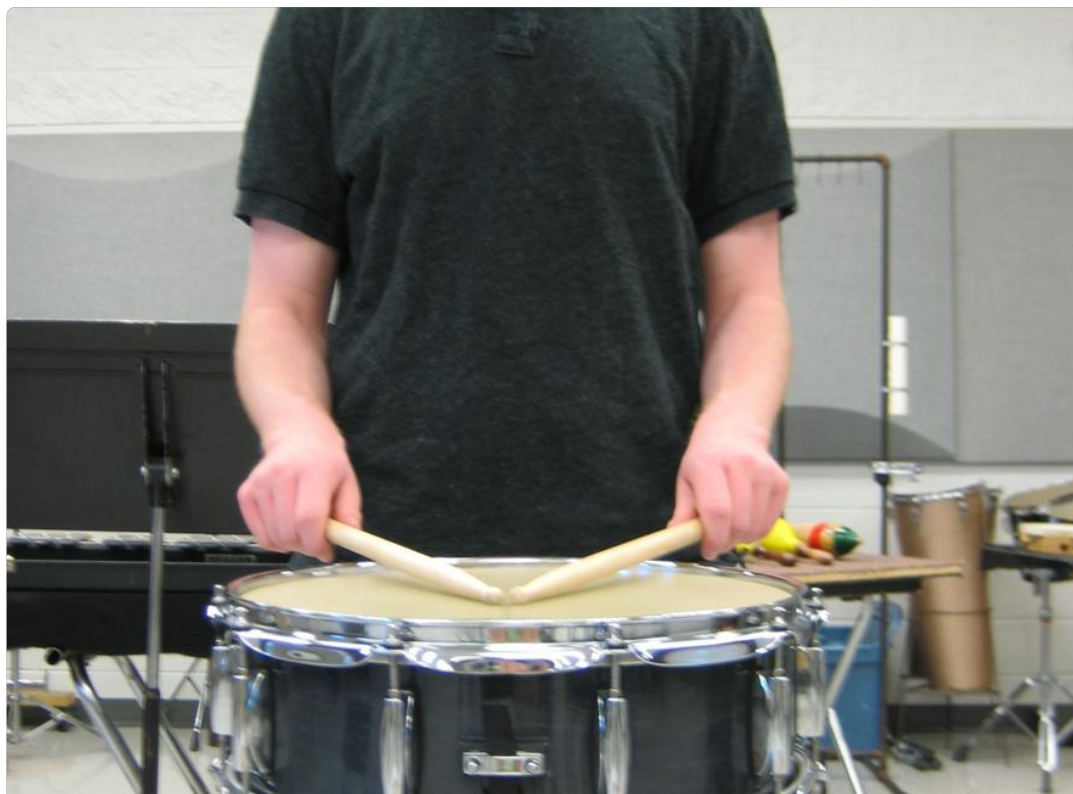
To
Stroke



Stroke

Stroke should be natural and free of tension. Be sure stance and grip are correct before moving on.

Next



Start with good matched grip. Be sure palms are flat and forearms are angled downward. If the forearms are parallel, lower drum until a natural, tension-free downward angle occurs. Stick beads should be together and a few inches in front of the center of the drum.

Stroke, cont.

Next



Start with a full stroke. Raise stick to a comfortable, yet stretched height and let the stick naturally bounce back to the same position. Think of pulling the stick back towards the same shoulder. Try to achieve at least a 45 degree angle between drum head and stick at full height. Do not stop stick on head, and do not make any twisting motions with the wrist or arms. Keep arms still and maintain fulcrum. Fingers remain on the stick at all times.

Stroke, cont.

Next



Match the same full stroke with other hand. Always maintain stance, grip, and relaxation. The stick should be in a constant, fluid motion throughout the stroke. Aim at a spot just below the head of the drum to achieve a fuller sound. Do not accelerate the speed of the stick as it approaches the head (also known as whipping the stick).

Stroke, cont.

Back

To What
to Avoid



Sticks starting too high. Start with sticks less than 1 inch from the head. This is quite common in beginning percussionists.

What to Avoid

Next



Thumbs are not flat. Be sure to place the entire thumb print on the stick. Take note of the tension in the forearms that this creates.

What to Avoid, cont.

Next



Back fingers not on sticks. This is very common when learning to roll. Back fingers aid in controlling the stick and therefore the stroke. The stick does not need to touch the palm at all times; however, the fingers never leave the stick.

What to Avoid, cont.

Next



Wrists turned so palms are not flat. This is more closely related to timpani technique, but not conducive to good snare technique. Note that elbows are too far in – turn elbows out and rotate forearms until palms are flat to the floor.

What to Avoid, cont.

Next



Elbows too high; arms not hanging freely from shoulder. This creates tension in the arms and the performer will tire quickly. This also creates too large of a stick angle.

What to Avoid, cont.

Next



Snares are not centered (note the shadow of the snares running diagonally from the upper right to lower left corner). The throw lever should be directly in front of the performer. Playing off the snares gives a dull sound and a fuzzy response from the snares. Do not adjust drum by where the brand sticker is on the head in front of you; always adjust by placing snare lever by your belt. You can also adjust to soft dynamics by playing towards the rim and still play over the snares.

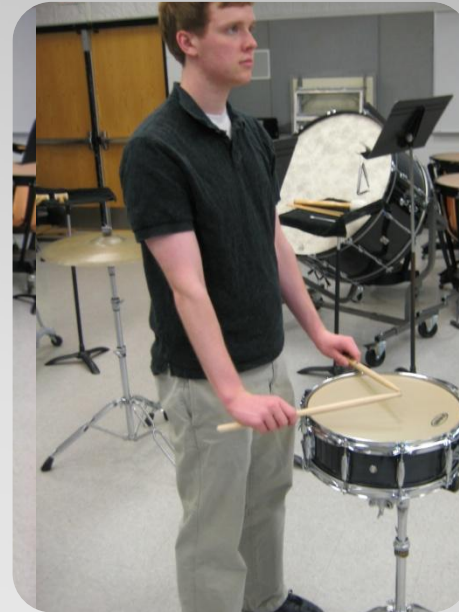
What to Avoid, cont.

Next

Drum too high, too much tension in wrists, forearms not angled downward.



Drum too low, tension in forearms, elbows not bent, forearms angled too far downward.



What to Avoid, cont.

Back

To
Technique



Snare Drum Technique

Now that we have basic stance, grip, and stroke under our belts, it's now time to learn the techniques associated with Snare Drum playing.

Next

Tap: lower stroke, 1-3 inches above the head. Also used in pp-mp dynamics.



Accent: higher stroke, 3-6 inches above the head. Also used in mf-ff dynamics.



Two major strokes

Next



A flam is when one stick is higher than the other and are dropped simultaneously to the head creating two sounds – a soft sound followed immediately by a louder sound. It should sound like it is spoken “fl-AM.” A Right Flam is where the right stick is higher, and the reverse is true for a Left Flam.

Flam

Next



A great place to start learning a buzz roll is the fulcrum test found earlier in this presentation. When you find the spot with the maximum number of bounces, simply place back fingers on the stick and try to take away the first 2-3 wide bounces and get straight to the smaller, quick bounces. The stick will likely drop lower in the hand as it falls away from the palm (remember to keep the back fingers on the stick!).

Multi-stroke (buzz) roll

Next



Once a long, smooth buzz occurs in one hand (sounds like zzzzzz), try to overlap with the other hand so you cannot hear the change of sticking. A good concert snare drum roll at a medium dynamic is a 3-stroke roll (RRR, LLL). Keep the stroke closed and pump arms at elbow to keep the roll speed fast.

Multi-stroke (buzz) roll, cont.

Next



This type of roll is reserved for certain marches, rudimental drumming, and the marching field. The Open Roll or double-stroke roll (RR, LL) is a controlled, single bounce of the stick. In very slow motion, the stick goes through a full stroke, then the hand catches the stick for a stroke using the energy from the full stroke. This is called a Diddle (RR), and is the core of an open roll. Again, pump arms at the elbow to keep roll energy fast and smooth.

Open Roll

Next



Lay the non-dominant stick across the rim and rest the neck of the stick in the center of the drum. Use dominant hand to strike the non-dominant hand to achieve the "shot" sound. Do NOT do a single-stick rim shot in a concert ensemble setting! Single-stick shots should be saved for marching band.

Concert Rim Shot

Next

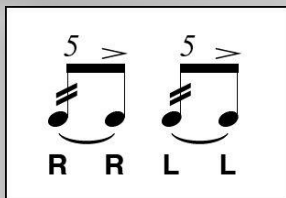


Normally used in swing and Latin jazz drumming, lay the stick across the rim with the butt of the stick just off-center on the head. This gives a full “rim-knock” or “clave” sound. If a piece of music demands a rim click, experiment with this technique to give a fuller sound that has more projection. Ask the conductor what his or her preferred sound is.

“Clave”

Back

To
Rudiments



Snare Drum Rudiments

Use this menu to navigate through the 40 Percussive Arts Society International Drum Rudiments

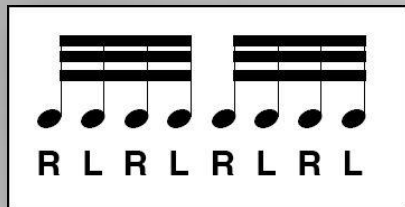
Roll
Rudiments

Diddle
Rudiments

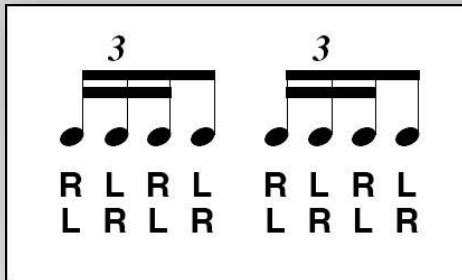
Flam
Rudiments

Drag
Rudiments

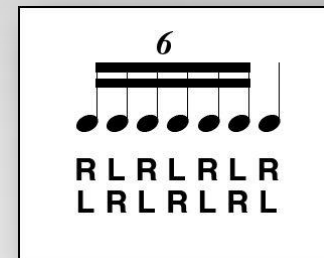
Back



Single Stroke Roll



Single Stroke Four



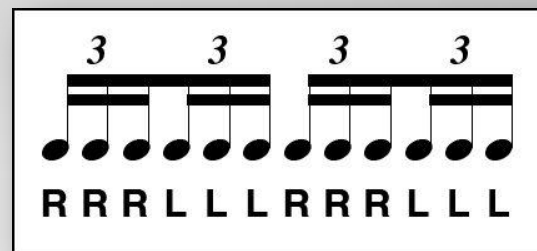
Single Stroke Seven

A. Single Stroke Roll Rudiments

Next



Multiple Bounce Roll



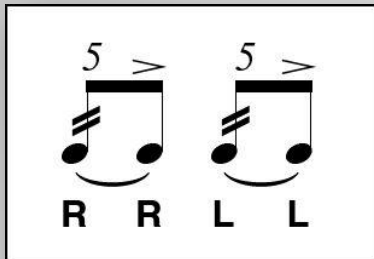
Triple Stroke Roll

B. Multiple Bounce Roll Rudiments

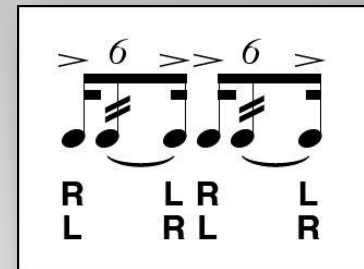
Next



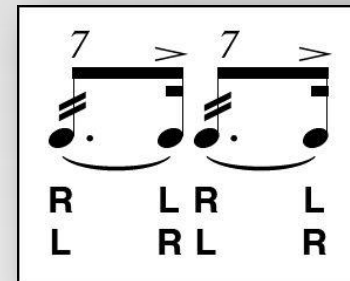
Double Stroke Open Roll



Five Stroke Roll



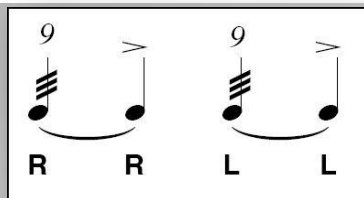
Six Stroke Roll



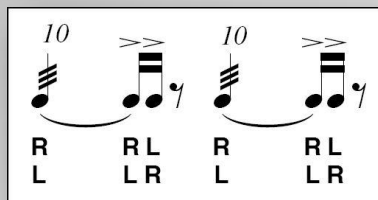
Seven Stroke Roll

C. Double Stroke Open Roll Rudiments

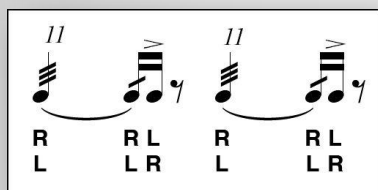
Next



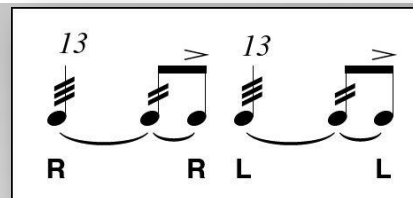
Nine Stroke Roll



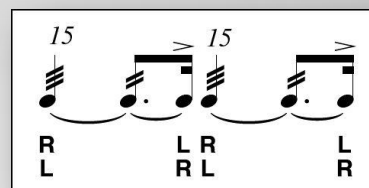
Ten Stroke Roll



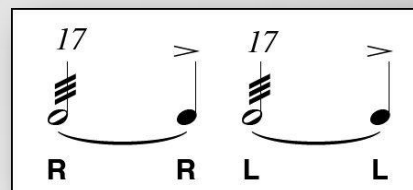
Eleven Stroke Roll



Thirteen Stroke Roll



Fifteen Stroke Roll



Seventeen Stroke Roll

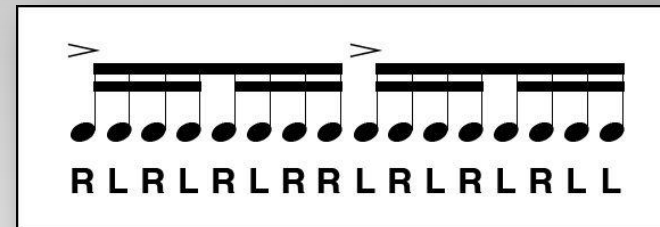
Double Stroke Open Roll Rudiments, cont.

Back

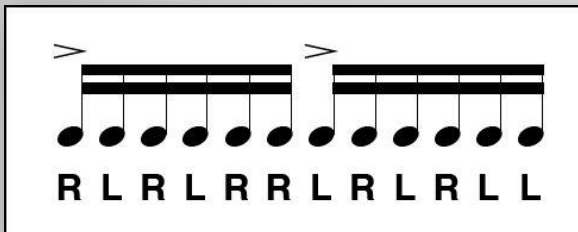
To Diddle
Rudiments



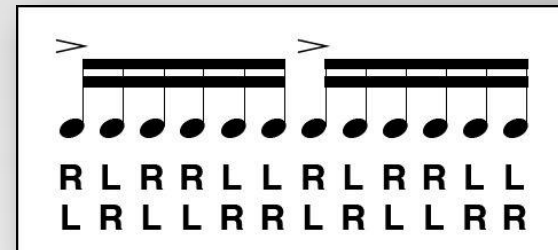
Single Paradiddle



Triple Paradiddle



Double Paradiddle

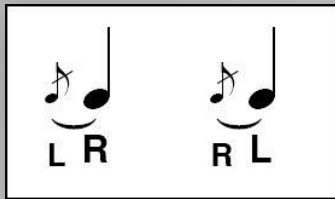


Single Paradiddle-diddle

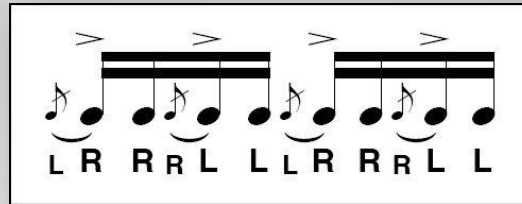
Diddle Rudiments

Back

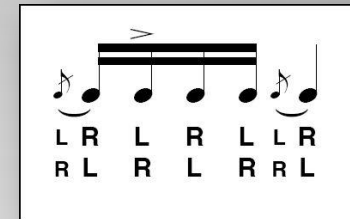
To Flam Rudiments



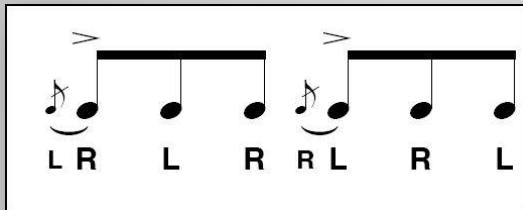
Flam



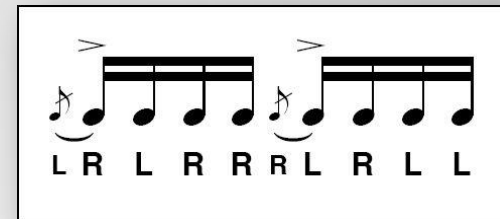
Flam Tap



Flamacue



Flam Accent



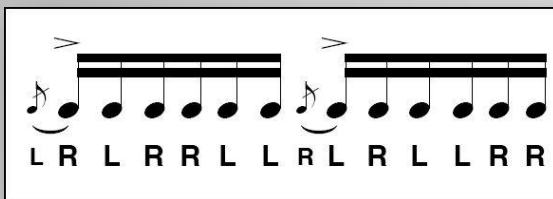
Flam Paradiddle

Flam Rudiments

Next



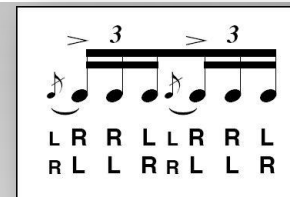
Single Flammed Mill



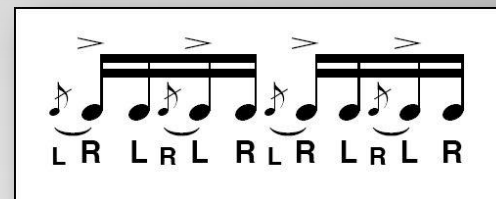
Flam Paradiddle-diddle



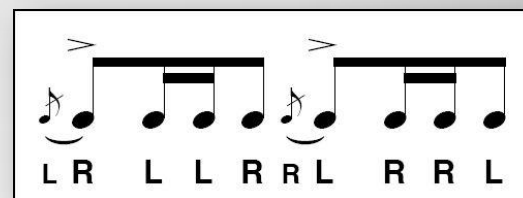
Pataflalfa



Swiss Army Triplet



Inverted Flam Tap

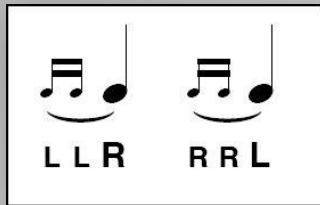


Flam Drag

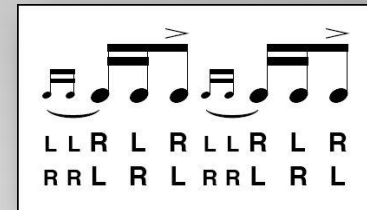
Flam Rudiments, cont.

Back

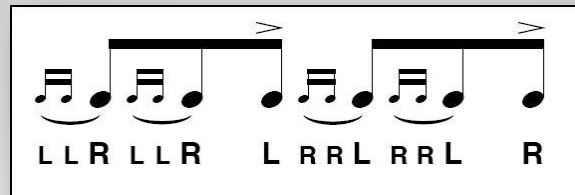
To Drag
Rudiments



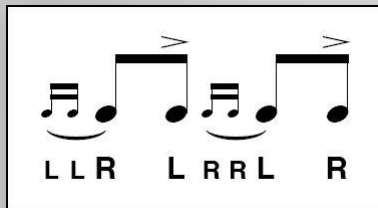
Drag (Ruff)



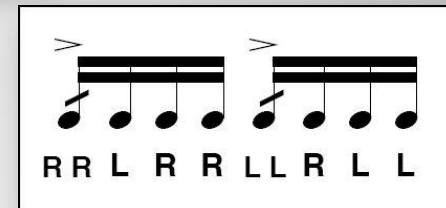
Lesson 25



Double Drag Tap



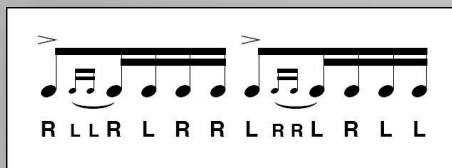
Single Drag Tap



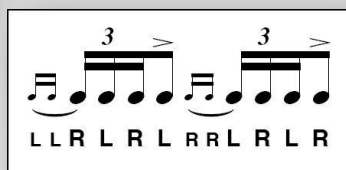
Single Dragadiddle

Drag Rudiments

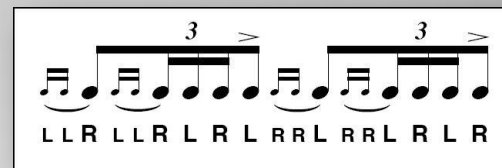
Next



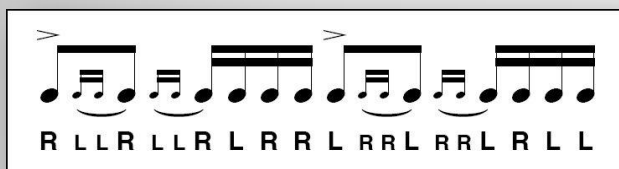
Drag Paradiddle #1



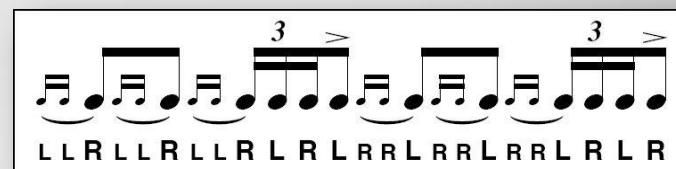
Single Ratamacue



Double Ratamacue



Drag Paradiddle #2



Triple Ratamacue

Drag Rudiments

Back

To
Timpani