

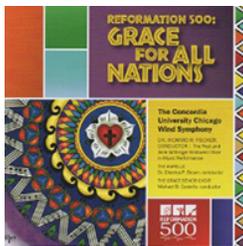
Bandworld

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ABC 2018
DON'T MISS JULIAN BLISS

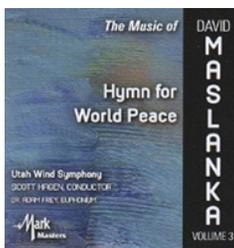
*Dr. Tim conducting "You'll Never Walk Alone"
with the 600 honor band musicians at WIBC 2017*

BW 2018*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**
[Previous MusiClips](#)
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**Fanfare & Hymn- A Mighty Fortress Is Our God**

by Jay Bocook

Album Title: REFORMATION 500: GRACE FOR ALL NATIONS**Recording: Concordia University Chicago Wind Symphony; Concordia-Chicago Kapelle; Senior Choir of****Grace Lutheran Church and School****Conductors: Richard R. Fischer; Charles P. Brown; Michael D. Costello****Publisher: MARK Masters 52742-MCD**

The heavenly sounds of the Concordia University Chicago Wind Symphony herald the five hundredth anniversary of the Reformation. As in previous recordings by this superb ensemble the program features various settings of sacred and secular music. Of special interest is African Harmony (Songs from Mama Africa) by Johan de Meij. This work is given two distinct performances; as an instrumental setting and an instrumental with choir setting. Also included is Psalm 46 by John Zdechlik (written before his popular Chorale and Shaker Dance) and To the Virgin-Born by Stephen M. Lounsbrough; a dance and chorale for two pianos, fiddle and wind ensemble. I highly recommend this magnificent recording..

**Illumination (Overture for Band)**

by David Maslanka

Album Title: HYMN FOR WORLD PEACE: THE MUSIC OF DAVID MASLANKA VOLUME 3**Recording: Utah Wind Symphony****Conductor: Scott Hagen****Soloist: Adam Frey-euphonium****Publisher: MARK Masters 52293-MCD**

Note: This recording was dedicated to the composer's wife who passed away last July. David Maslanka succumbed to colon cancer a month later

The five compositions recorded on this excellent CD are rather unique examples of Maslanka's insightful mastery of scoring for wind ensemble. Illumination (Overture for Band) is a joyful, energetic statement that can be played by 3+ grade level bands as well as upper level ensembles. Hymn for World Peace is a philosophical essay for winds conveying the simple unifying thought of music bringing about world peace. UFO Dreams Concerto for Euphonium and Wind Ensemble is a fascinating three movement work exploring various styles and challenges for the soloist. Adam Frey gives a euphonium performance that is truly "out of this world". Requiem is Maslanka's musical commentary of laying to rest the old in order to prepare for the new. The final work is Golden Light (A Celebration Piece) which is resplendent in short repetitive melodic fragments of constant motion. The Utah Wind Symphony gives a first rate performance throughout.

continued

BW 2018*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**

Previous MusiClips

Next MusiClips

**Triumph**

by Anthony Labounty

Album Title: **THE RETURN**
 Recording: UNLV Wind Orchestra
 Conductor: Thomas G. Leslie
 Publisher: Klavier K11217

I am a huge fan of the UNLV Wind Orchestra and recordings like *The Return* justify my beliefs. *Traveler* by David Maslanka is the opening work and is a fine example of the composer's distinctive style. *Michael Daugherty's Raise the Roof* features timpanist Ted Atkatz as soloist. *Sanctuary* by Frank Ticheli is one of this prolific composer's masterworks for winds & percussion. *Bordello Nights* is a work by Jenifer K. Bellow that showcases a jazz quintet with wind ensemble. The remaining two works are *Return to the White City* (Tom Davoren) and *Triumph* (Anthony Labounty); a pair of short concise works that would make ideal concert openers. A most satisfying recording professionally played, produced and edited.

**Children's Dance from "Merry Mount Suite"**

By Hanson, arranged Garland

Album Title: **The Northshore Concert Band: The Paynter Years**
 Recording: Northshore Concert Band
 Conductor: John P. Paynter
 Publisher: Brewster 4-4106-2 OLD COMRADES: a classic CD revisited

The Northshore Concert Band has been active for sixty years and John Paynter was the founder and conductor from 1957 to 1995. This fine adult concert band still exists today and *The Paynter Years* showcases nearly forty years of fine performances. The works include *Tulsa* (Gillis/Ford), *Elsa's Procession to the Cathedral* (Wagner/Caillet), *Merry Music* (Frigyes) and more. Included is *Capriccio for Saxophone Quartet and Band* (Warren Barker); a work commissioned by Paynter and the Northshore Concert Band. This recording is an excellent tribute to one of concert band's legendary figures.

Concert Programming For Music Educators by Gregory X. Whitmore

“For only through immersion in music of lasting quality can we engage in aesthetic experiences of breadth and depth.”

-H. Robert Reynolds

“Children should be taught with only the most musically valuable material. For the young, only the best is good enough. They should be led to masterpieces by means of masterpieces.”

-Zoltan Kodaly

As music educators, we recognize the inherent educational and artistic value in providing literature of only the highest artistic merit. As collaborators in the music making process with our students, the literature we select must be aesthetically edifying for ourselves, and those we conduct. Additionally, as arts educators, the literature we select to perform for our audience serves an additional role in allowing our local communities to have a transformative cultural experience through the patronage of our concerts. With the educational and artistic experiences of so many effected by the literature we select to perform, the act of programming for our ensembles is perhaps the most important act we will undertake as music educators. Yet, how do we undertake the process of programming in an effective way? I would like to offer the following suggestions for music educators of all levels and ensemble types.

Core Beliefs Pertaining To Programming:

1. It is important to remember that programming for our ensembles is more than just “picking music”. I submit that our concerts are curated. This is a high-end, intensive, deliberate, artistically centered process with both artistic and educational outcomes.
2. Consider your connections to the titans in our profession. Your work in programming for a concert season is also undertaken by the great conductors of the world’s great orchestras, choirs, and concert bands. We should come to the literature planning process with the same enthusiastic effort, creativity, and artistic energy as those at the vanguard of our art.
3. The act of programming for a concert season is akin to selecting ingredients for a meal. Be very careful from where you are sourcing your “produce”.
4. Central Question: “Why am I forsaking all other pieces of wind/orchestral/choral literature to perform this work?”
5. All ensembles in our music programs deserve and require concerts that are well curated both educationally and artistically.

Inspiration For Well-Informed Programming:

1. Join the mailing lists for the New York Philharmonic, Los Angeles Philharmonic,

Concert Programming For Music Educators

by Gregory X. Whitmore (Continued)

Chicago Symphony Orchestra, San Francisco Symphony, Los Angeles Master Chorale, etc. Use the concert season brochures as inspiration for your own programming. For instance, if the Los Angeles Philharmonic is featuring a series of concerts based around the work of a singular composer, perhaps in your own program you can do the same thing for all of the ensembles in your charge.

2. Study any forthcoming domestic or international anniversaries, historical events, or dates of institutional significance, allow these to inform your programming.
3. Consider compositional premiere anniversaries for works in the core repertoire; allow these dates to inform your programming.
4. Consider studying the concert programs from honor ensembles from across the United States (many times a simple Google search will find the concert programs online). This is often a great place to begin your investigation into works previously unknown to you.

Educational Criterion In Literature Programming:

1. The work has clearly evident artistic and compositional craftsmanship. The work has a formal structure, with textural mixture, and overall coherence. Motivic, rhythmic, and thematic development is proportional to the overall structure of the work.
2. The work possesses educational and artistic value. The work is appropriate to the overall ability of the ensemble, yet still allows for the ensemble to be “stretched” in as many ways as possible. The work is neither too difficult, nor too easy. The work possesses artistic depth, and the voice of the composer is clear throughout the composition.
3. The work challenges the ensemble in technical, and emotive aspects. The publisher’s grade is not the final determining factor in the selection to be programmed.
4. The conductor should consider the instrumentation needs of the ensemble, even if in some cases additional players or substitutions are required.

Thematic Programming Suggestions:

1. I would submit that our concerts be thematically structured. Programming thematically allows for a central idea to unify our concerts, and provide structure to the literature we consider for our ensembles. Also, programming in this way allows for our concerts to “open up” to collaboration within other academic or artistic programs on our campuses and in our communities (consider guest artists, student groups, guest ensembles).

Concert Programming For Music Educators

by Gregory X. Whitmore (Continued)

2. Thematic programming allows for an increased audience experience, and allows for the audience and ensemble to be taken along a journey through the concert-going experience.
3. Concerts should feature works for large and small ensemble, as well as overall variety in compositional style, genre, and compositional period.
4. The conductor should establish and maintain a commitment to programming work from the core repertory.
5. Conductors should think “outside of the standard concert program”, and look to provide their ensemble and audience with unique and “curious” concert going experiences. Perhaps unique pairings of works to perform, trying new ways to immerse an audience in a piece, or including innovative ideas to take the concert experience outside the norm.

Commitment To Score Study:

1. Each conductor should establish a functioning repertoire that comprises his or her own central repertoire. Concert programming will be centered from this repertoire, and extended outward into new works and new composers.
2. “Someday Study”: Each conductor should study literature that they would like to “someday” perform with their ensembles, even if their ensemble is not yet able to perform the work. Additionally, each conductor should make an effort to become as “well-versed” in as much of the literature and masterworks of their medium as possible.
3. Each conductor should find a “Big Five” list of cornerstone literature that can be performed on a rotational basis with his or her students.

The Act Of Programming:

1. Programming for the next concert season should begin in earnest in the late winter of the current concert season, and follow a “macro – micro” approach. Conductors should begin the process simply by laying out a calendar, and brainstorming how and when concerts are planned (as well as all sectionals, dress rehearsals, and necessary extended rehearsals). Once the date planning process is complete, conductors should begin to think in large terms of programmatic themes, as well as collect the scores of works generally interested in conducting.
2. Once thematic ideas are organized, the act of what to program becomes central. The conductor should spend time considering/studying each piece for each concert – considering the rehearsal experience for their students, ensemble ability level as it pertains to each piece, and consider the concert outcome for ensemble and audience.

Concert Programming For Music Educators by Gregory X. Whitmore (Concluded)

3. Questions to consider: What is the trajectory of your concert season? Is there a “high point” to your concert season? If so, when? How does this affect the concerts before, or after this high point?
4. Consider what I call “The Programmatic Arc”: The relationship each concert has with each another. Are there works selected for one concert that will in some way prepare the ensemble and audience for the next concert? Is there an overall journey we can take our students and audience on through our concert season programming on a macro level?
5. By mid-spring concert programming should begin to crystalize (yet there is still time for additions and subtractions). The conductor should formally list (type) the entire concert season, with concert and rehearsal dates, and sectionals listed. The conductor should study the completed programmatic “map” of the concert season. Also at this point, the conductor should critically question each concert against the criterion above. It may be prudent for conductors to invite suggestions from trusted colleagues.
6. By late spring, the entire concert season is complete, with all initial study and concert season forecasting complete. At this point parts should be ordered and copied, along with all necessary scores required for each piece. If needed, dates can be set for concert session part reading, part distribution, etc.
7. By the last day of school: All music is copied and prepared for distribution. The concert season is set and posted with all requisite information for ensemble comprehension. The conductor now has the entire summer (which is hopefully “down-time” for music educators) to complete in-depth score study of the coming season’s literature.

In closing, the compositional quality of the literature selected, the literature’s ability to assist in the individual and collective ensemble technical and artistic development, and the inherent artistic value of the literature selected speaks volumes about the educational and artistic intent of the music educator selecting said literature. It is my experience that the aforementioned suggestions allow for conductors of various ensembles at various levels to program concerts that are artistically and educationally invigorating for students, conductors, and audiences alike.

Reynolds, R. (2000). Repertoire is the curriculum. *Music Educators Journal*, 87(1), 31-33.
Retrieved from <http://eduproxy.tc-library.org/?url=/docview/62252885?accountid=14258>

Mom & Dad, We Need You! by Dr. Tim Lautzenheiser

MOM AND DAD ARE STILL THE MOST IMPORTANT AUDIENCE! Ask any young musicians who they want to have hear them play, sing, march, etc., and they will tell you, "My parents."

Although we are living in a day and age where the family unit is struggling against divorce, economical strains, change in social standards, and a heavy emphasis on the "I, ME" concept of living, there is still a basic desire to "please Mother and Father." When a young person spends countless hours in preparation for a performance, and a parent is not "on hand" to support and acknowledge this accomplishment, then something is "incomplete" for the student.

Granted, parents have all kinds of "extra duties" to handle and time is certainly at a premium. It is easy to rationalize: missing a booster meeting, promising to make the "next concert," pleading "too tired for any more responsibilities." We can always find excuses for not going the extra mile, and sure, there will be future booster meetings and certainly other concerts to attend.....and, perhaps, there will be a surge of energy when we will look forward to extra responsibilities. (DREAM ON!!)

As music educators, our job is to teach MUSIC, maybe.....just maybe, we should also think about "educating" parents in terms of the WORTH of being "involved" relative to their son or daughter's musical life. Heaven forbid, we would "TELL" them how to be better parents. Rather we might "suggest" the many benefits to them and to the relationship with their child via this kind of supportive participation. Since "Mom and Dad" ARE the most important audience, there is much to be gained when they are on hand to witness this musical accomplishment, not to mention what might be lost when they are absent.

When parents are present at a concert it says:

- 1.They care about me.
- 2.They support me in my musical growth.
- 3.They think it is important I "go the distance."
- 4.They want to see me attain "EXCELLENCE."
- 5.The priorities in my life are important to them.
- 6.I'm worth their time, even though they have other choices.
- 7.They think my efforts are WORTHY.....and I'm WORTHY.
- 8.They recognize my dedication and encourage my learning.
- 9.They know "being there" means a lot to me.
- 10.My performance and their attendance is an EXPRESSION OF OUR LOVE FOR ONE ANOTHER.

It seems that so many parents think they are "just coming to a concert" when, in reality, they are attending a PERFORMANCE OF THEIR CHILD. We have all seen Mom ;and Dad give standing ovations to musical performances which left much to be desired.

Mom & Dad, We Need You!
by Dr. Tim Lautzenheiser (Concluded)

They were not acknowledging the music, they were expressing their heartfelt PRIDE in the EFFORT put forth by their child. The worth of this action in regards to the self esteem of the performers is immeasurable. It means: "All my efforts, all my sacrifice, all my learning was WORTHWHILE.....I MADE A DIFFERENCE.....I COUNT!" Needless to say, the impetus to do even better is planted securely in the mind. (And the mind leads itself in the direction of its most dominant thought!)

Certainly there is much internal satisfaction which comes from a fine musical performance; however, this may be reserved for a chosen few during those first few years of learning, practicing, and rehearsing while others are outside playing. Young musicians need all the support we can muster or the opinions for a "less difficult" activity may become more attractive. This is certainly a time in growing when they need us (parents, teachers) the most in helping to FOCUS THE ENERGY.

PARENT APPROVAL is the most potent fuel when it comes to insuring success for any young person. Yes, we all want the parents to appreciate and understand Mozart, Handel, Wagner, Holst, etc. And, certainly that will come with time, just as it did for us. But it is necessary for them to APPRECIATE and UNDERSTAND what it means to their son and daughter to have MOM and DAD in the audience.

If we can get them to attend just one performance, much of this mission is accomplished. The ENERGY which is generated via child/parent during a performance is addictive. It creates a "feeling" beyond words and brings the whole event to a new level. What parents would not want to be part of such an incredible experience?

Yes, there will always be those who never make the effort, but let us make sure we have "combed the ranks" to seek out all those who are unaware of what an important role they play in the musical growth of their child. Perhaps we will never get 100%, but we should not be satisfied until we've tried every trick in the book, and created a few of our own. Rather than explain WHY many parents aren't attending, let's put our efforts on getting them there.

After hearing countless excuses and questioning yourself "is this is really all worthwhile," just keep remembering.....for the students, **"MOM AND DAD ARE STILL THE MOST IMPORTANT AUDIENCE IN THE WORLD!"**

The Trouble with Bands by Gregg I. Hanson

Historically, the band/wind medium has served more duality of purpose than perhaps any other means of music-making. We herald kings and football games (not to be confused with each other) and are capable of, and often held responsible for, the openings of freeways, shopping centers, and inauguration of presidents of all kinds. In other words, we are exceedingly functional and mobil. We are worthy and needed in these efforts. Events of these kinds are “just not the same” without the band. Ask any school principal or community leader in our country.

So why is it that when it comes to curriculum priorities and budget cuts we are being seriously considered for the proverbial ax? The answer lies somewhere in the confused definition of a band versus arts education.

As the pendulum of educational priorities again swings away from humanities in general we need to stand up and say that we believe in the concept of balancing our nations youth with a proper mix of science and the arts! . . . or do we? Do we not truly know that our educational administrators understand this concept and have done for centuries?

Let us ponder what happens when someone or a group of someones “make music.” On its highest and most profound level; with excellence of performance; excellence of repertoire; and the most sincere human effort possible, music serves the function of the stimulation of our minds, hearts, and souls on their highest levels. This rather amazing phenomenon happens through time, like no other art form, and the necessary effort on the part of the musicians demands the utmost of their minds, hearts, and souls. This is the true giving of the human spirit, a rare event among todays youth, and one that is difficult to achieve. The worthiness of it defines it as its place in education provided that we believe that our ultimate purpose is to raise our students to a new level of achievement and experience.

These concepts can obviously be explained but must be experienced to be understood. Now comes the moment of truth for us as conductors/teachers of music. We must ask ourselves if we are indeed. . . making music.

It is difficult to pinpoint which events and examples over a period of time have caused us to be so misperceived by so many. The issues of indoor vs. outdoor performance, the public relations value of our medium, the “team spirit” inherent in much of what we do, and the willingness of us to do it have not only been discussed and debated in great detail but have, perhaps, confused even us. The fact is that bands do serve all of these kinds of functions and that in the process in many cases, the performing musicians are serving a purpose other than that of making music.

It is equally necessary then, to examine the actual teaching process. Unfortunately, many band directors view learning to play an instrument as a mechanical exercise (not unlike learning to march) that is not related to human expression. The motor skills

The Trouble with Bands by Gregg I. Hanson (Concluded)

required are often mistaken for development of the intellect, the excitement felt from a mechanical performance as development of musical expression, and a life-less performance of a good piece of music as art.

It seems that the aesthetic value of music is either a low or lost priority and worse, if you are in the band, your purpose is somehow different from other performing musicians. Our students need to learn that making music can be done with a trumpet, violin, voice, guitar, synthesizer, or harmonica and that in the grand purpose of music it matters not what instrument they are playing. (The instrument is a means to an end-not the end itself.) They need to learn that an aesthetic experience is non-competitive with anything else of value in living life and that the process involved in becoming a musician (not a mechanic) requires discipline of the mind so that the heart and soul may be expressed. They need to develop a formidable respect for the art and learn to associate it to its companions; literature, art, nature, and goodness.

These concepts are inherent in every level of our medium in varying degrees from marching band to concert band and everything in between. Our students need to learn to discriminate the value of the medium and the quality of the music used to represent it; that some kinds of music are less important than others; and that their total experience in music is of value to their development in different ways that are related to the art itself in degrees. We should serve our communities and schools with us as the delineators of how much is too much in relation to the ultimate goal.

The inherent political battles that each of us fights are a necessary part of public (and private) education. Playing music and playing politics are in no way related. Difficult though it may be, let us resolve to keep the two separate so that when we stand before a group of students, their well-being through music is our primary goal. When we fight, we direct this energy towards places and people who can support and cause change for us. (When we party, we can tell each other how great we are—see you at Mid-West.)

Were all of this to happen we would see over time, a revitalization of our medium of music-making. We would have those people with and for whom we work understanding more about what we do. Understanding leads to support. Support leads to progress. Progress leads to growth. and the positive result of our work leads to peace of mind. People “burn out” when the work load overwhelms the level of satisfaction achieved.

Sweeping idealistically and waxing philosophically are easy. Producing a quality musical product requires that the parties involved do both; after all, we are dealing with entities that are rather mystical and very wonderful – music and human beings. Perhaps this fall while sweating or freezing, conducting, studying, or meeting, we could all uplift our gaze for a moment to remember why we do what we do.

Approaches to Discipline by Judith Grimes

The survey you are about to read was administered to a group of adolescent leaders attending a music/arts leadership seminar this past summer sponsored by The University School at Indiana State University. Although the adolescents in attendance featured few, if any, “problem” students, they did project a cross-section of adolescent opinion representative of the junior highs and high schools that the student leaders attended during the academic school year.

The baseline exercise examined by the student leaders was the identification of ineffective approaches in leadership to problem solving. Reflecting their individual situations, the result was the identification of approaches or methods that they personally resented, hated, or caused rebellion. The approaches to discipline rated most ineffective by this group are listed below. (Music Educators: Do you use any of these?)

The Big Attitude

Leadership students felt that the application of the word attitude was entirely overused. Not only was it overused, but it had become a blanket tag for condemnation. Leadership students believe that everyone uses the word attitude. Parents, teachers, counselors, boyfriends, girlfriends, television shows, you-name-it are all mouthpieces for some application of the word attitude! Attitude, with or without a sentence, signaled a general stamp of disapproval without guidelines for possible redemption. Statements such as, “I don’t like your attitude,” or, “You have a poor attitude,”(according to students responding) did nothing to specify the exact problem or to create avenues for positive behavior growth. **What is attitude, anyway?** Is it something we have too little or too much of? Is it poor or rich? Is it in an expression or a nod? Is attitude a tone of voice? Is it a combination of responses, such as a question and a tone of voice or an answer and a certain look? Perhaps it is a yawn or a grimace. Maybe attitude is like happiness – different things to different people. It could be a type of identification by the teacher saying, “I don’t really know why I don’t like what you are doing, but I don’t!” The utilization of the word attitude was ranked as the most ineffective approach to discipline a teacher could apply.

The “Holier–Than–Thou” Approach

Leadership students felt that it was hard enough to be a teenager in today’s society without constantly hearing how perfect their teachers and parents had been. The teacher who states, “I would never have thought of doing a thing like that when I was your age,” ultimately has much less control over the situation than the one who says, “I can understand why you would want to do that, however. . .” The student leaders felt that teachers who exhibited hints of actually being human were both more trustworthy and more believable than those who professed to be perfect, always above reproach, or (in their words) holier-than-thou.

Approaches to Discipline by Judith Grimes (Continued)

The Little Hitler

No matter how good the plan is or the advice may be, the approach, “You will do this, and you won’t do that,” stifles productive responses from adolescents. In fact, students admitted that when approached like this, they seldom heard past the “you will” and “you won’t” part! Students who regarded themselves as relatively conscientious reported that instead of listening to the content of the “Little Hitler” approach, they actually wasted valuable time searching for loopholes in the exact direction and/or indication of the “you will” and the “you won’t!”

Talking Down Syndrome

It cannot be denied that adolescents are certainly more sophisticated today. They know more about the world, daily life, sex, opportunities or the lack of them for the future. The students attending the Musical Leadership Seminar wanted good leaders, but leaders who would work with them. They liked the leaders who talked about “our” band and “our” team, not “my” band or “my” choir. Students were motivated by instructions that began with, “We really need to take care of,” or, “Let’s master this technique today.” The adolescents in the discussion group believed that they could instantly tell the difference between the teacher who taught to benefit the student and the teacher who taught to benefit the teacher. They could also identify the teacher who considered the student as an equal human associate and important teacher/learner partner from the teacher who viewed the student as a lesser subject and younger unimportant subordinate.

The Whiner

Oddly enough, several students reported teachers who whine. When explored further, students indicated that the whiner appeared in two basic forms. The first whiner simply whined and the second whiner utilized the guilt trip. Students believed that it was not beneficial to hear how ungrateful they were and how they didn't appreciate either their parents or their teachers. The reminder of how hard the parents or teachers worked or how much they cared was not an impressive factor. Students were also unsympathetic to the exasperated sigh their teachers often expressed when asked a seemingly dense or redundant question. Certainly teachers have elected this occupation and the frustration of the teacher was not a responsibility of the student and they resented the suggestion.

Avenging Own Ego (Defensive)

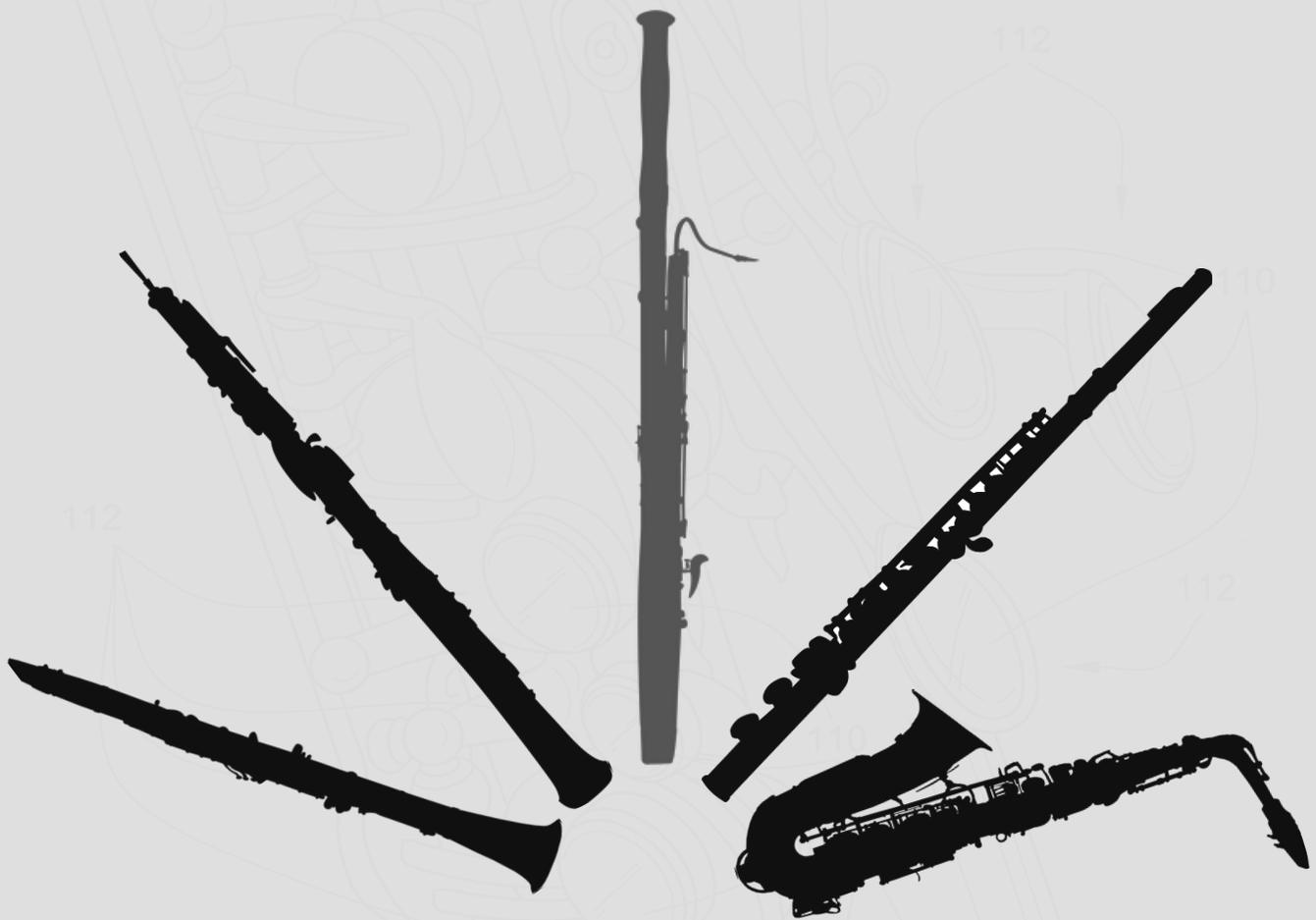
The student leaders reflected that they were often insensitive with phrases such as, “I’m bored,” “Why do we have to do this?” or, “This is the longest class I’ve ever sat through.” Even though the students admitted that they might be a bit difficult at times (to say the

Approaches to Discipline by Judith Grimes (Concluded)

least), they still could readily tell the difference between the teacher who was patient and took the time to explain or comment on their concerns and the teacher who defensively answered to support or avenge his/her own ego. A defensive response from the teacher did little to reestablish a positive learning environment.

In summary, after completing the survey and tabulating the most ineffective approaches to discipline as rated by the group of adolescents attending the seminar, I personally asked my own children if I was guilty of any of the dreaded responses. Although not a frequent violator (my opinion, not theirs), these college-age children indicated that as a parent I had been guilty of at least three of the above approaches and perhaps each of the three even more than once! I'm almost afraid to administer this to my students. How about you?

Woodwind Tuning Tendency Guidebook



A Practical Guide to Identifying, Addressing, and Teaching
Tuning Tendencies on Woodwind Instruments

Including **student resources** for discovery, study, and practice

Jonathan Bletscher — Practical Application Project #3 — American Band College



About This Project

As a band teacher and brass player, I found myself desiring better pitch in my woodwind sections without the tools to achieve it! Once I learned some of the basics of woodwind pitch tendencies, I immediately felt more equipped to address problematic intonation in my classroom.

However, as I dug into study of these pitch tendencies, I discovered that resources were either limited, outdated, or, at the opposite end of the spectrum, full of more information than I could hope to fully memorize. I set out to synthesize the most consistent information I could across multiple sources and present the information in a digestible, easy to read and reference format. Each set of tuning tendencies was drawn from at least four sources, and both conflicting and reinforcing information was evaluated in the creation of the tendency sets presented here. I also tried to curate what represents critical information so that the process of learning and memorizing pitch tendencies feels both doable and immediately effective in the classroom.

The student resource section of this guidebook is designed to provide woodwind students with enough information to discover pitch tendencies through personal study and practice, or alongside the guidance of a teacher.

For comprehensive information about all aspects of intonation (including brass instruments), I recommend *Tuning For Wind Instruments*, by Shelley Jagow.



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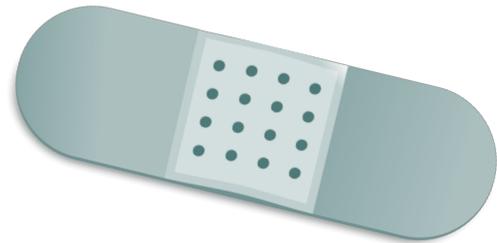
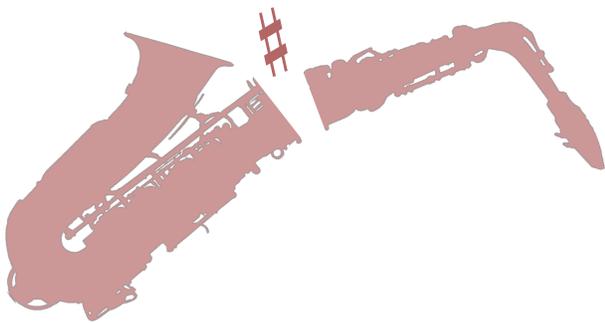
Introduction

The Purpose of this Guidebook

The Bad News

All wind instruments have inherent intonation problems due to the acoustical challenges of manufacturing reasonably playable instruments capable of producing all notes in a wide chromatic range. In other words, no wind instrument today is manufactured completely in tune with itself. Even when an instrument's mechanical tuning adjustments are ideally set for both environmental temperature and humidity¹ and the characteristics of the individual player, there are certain notes that will still be produced sharp or flat if not actively adjusted by the performer. These numerous **tuning tendencies** for individual notes present a real challenge for instrumentalists, especially young students who are only just developing their understanding and ability to listen for **intonation**.

Woodwind instruments in particular present a rather extensive array of tuning tendencies which do not generally follow a predictable pattern or rule. Because of this, the tendencies of each woodwind instrument must be studied and understood individually. The challenge goes deeper when we discover that even when examining a particular woodwind instrument, there can be considerable differences when comparing makes, models, and instruments in various states of repair.



The Good News

Chances are that if you teach band or run rehearsals for developing instrumentalists, you're already doing things that will help students learn to handle their woodwind's individual tuning tendencies. Introducing students to tuning machines (or apps), taking tuning notes near the start of rehearsal, or having students play scales over a drone are just a few of the ways you may helping students develop an ear for intonation. And the reality is, the only long term solution for both **general intonation** and accounting for **tuning tendencies** is a well-developed ear. As a student's ear becomes more experienced and well trained, we can trust that their ability to perform within an ensemble (even when playing notes with problematic tuning tendencies) will improve.

In the short term, however, we still want our ensemble of growing musicians to perform with excellent intonation (plus we're scored on it at any serious adjudication!). So what tools or shortcuts can help even young students learn to play in tune despite the built-in shortcomings of their instruments? We must educate students about the existence of tuning tendencies on their woodwind instruments, provide them with techniques or fingerings that allow them to address those tendencies, and provide opportunities for those students to practice applying those techniques or fingerings. In this way, we can equip young woodwind players for the many of the tricky intonation scenarios they will encounter, and, in the process, further the development of their ears for intonation through experimentation.

How to use this book

The Woodwind Tuning Tendency Guidebook consists of two parts. **The Director's Guidebook** and a collection of **Student Resources** for flute, oboe, bassoon, clarinet, and saxophone.



Director's Guidebook

The Director's Guidebook is not a comprehensive guide on intonation, but rather focuses on identifying and addressing woodwind tuning tendencies within the rehearsal/classroom environment. It is designed to be read, studied, and referenced by band directors in order to efficiently provide practical information necessary for day-to-day woodwind instruction.

The first portion of the Director's Guidebook is a primer for learning to identify, teach, and fix woodwind tuning tendencies for student instrumentalists (generally within the classroom setting). This includes proper techniques for adjusting pitch while playing, tips for score study, and suggestions about how to notate potential or known intonation problems in both conducting scores and student parts.

The remainder of the guidebook is broken into sections dedicated to the specific tuning tendencies of each of the following woodwind instruments: Flute, Oboe, Bassoon, Clarinet, and Saxophone. Each section contains an overview of that instrument's tuning tendencies, a list of the notes students encounter most often (I call them "Red Flags"), suggested solutions to teach them, and a detailed list of the most problematic tuning tendencies and how to address them.

Flute Tuning Tendencies

Quick Reference Tendency key: SHARP FLAT

Student Resources

The Student Resources are designed as practical self-contained guides or quality teaching aids useful to students who are learning to account for tuning tendencies on their woodwind instruments.

Each woodwind instrument addressed in the Director's Guidebook has an accompanying Student Resource which has been created specifically for student use at the middle school or high school level. This resource introduces students to the concept of tuning tendencies, explains what skills and conditions are necessary before working to fix these problems, suggests and teaches a practical notation system for addressing tuning tendencies as they appear in sheet music, directs students' attention to common problematic notes, and provides short exercises to practice problematic notes in context. They are included in this manual, but meant to be printed and distributed separately.

EXERCISES - Part 2

Alternate Fingerings Key:
ADD to normal fingering LIFT from normal fingering

In these exercises, you can get some practice with a few important alternate fingerings that help your instrument play in tune. In each exercise, **ALT** means to use an alternate fingering to help with tuning. **CIRCLE** each note in the exercise that uses the alternate fingering so you don't forget to use it! As you hold out the last note, check your tuner to see if the alternate fingering is helping.

1. **A and B** - Tendency: SHARP
 Sakura Sakura
2. **G and A** - Tendency: SHARP
 *Extra challenge: Lip these notes in tune!
 London Bridge
3. **Bb** - Tendency: SHARP
 Snake Charmer

Foundations

Preparing for Tuning Tendencies

You're already on your way...

Learning and then teaching all the individual woodwind tuning tendencies seems elaborate for what are, at first glance, micro-level benefits. After all, don't you spend enough time just trying to get students to hear intonation *in general*? How will we find the time to fine-tune a myriad of individual notes across the woodwinds? Did I mention brass instruments have their own tuning tendencies? Uh oh. But don't despair—while there is no one solution for developing students' ears to prepare them for dealing with tuning tendencies, all that we currently do puts students on the right track.

Year to year, and group to group, we do our best to train student musicians to accurately *adjust their instruments* for specific tuning notes, pushing in or pulling out as appropriate for each instrument. To do this, students typically compare their sound to a reference pitch or play into a tuning machine. **The result is that students understand the basics of how a tuning machine works, know something about how to listen for "sharpness" or "flatness", and can set their instruments in tune (or close) as the manufacturer intended.** These are required concepts and skills that prepare students to tackle *both general intonation and tuning tendencies*.

Additionally, directors understand that students must prioritize a steady and characteristic tone. We tirelessly train students through breathing activities, long tones, scales, and chorales. Their ability to hold a stable tone is another prerequisite for good basic intonation *and* makes learning to adjust individual notes practical.

Our students may be more prepared than we think to tackle the challenges of tuning tendencies. However, they do need good information about which notes to watch out for (a primary focus of this guidebook) and they need direction about how to adjust individual notes *as they play*.

When taking a tuning note, the "lipping" of pitches up or down is often discouraged in order to focus on centered, characteristic tone. Students then adjust the instrument mechanically to bring the note in tune. Since tuning tendencies are inherent pitch problems that occur consistently *even when the instrument is mechanically set correctly*, lipping up or down becomes the *primary* method of globally bringing notes in tune. Students must learn the appropriate techniques to adjust their pitch on the fly.

Discovering Flexibility

Introductory Activities for Adjusting Pitch

Demonstrate

This activity is best done with a tuner available for the whole room to see. Wall tuners can work, but I have found putting a regular handheld tuner underneath a document camera (or projecting it some other way) gives students a "big screen" view of the tuning needle without permanently mounting a distraction to the wall. Using a very flexible instrument (perhaps saxophone, clarinet, or even a trumpet), play a mid-range note for the ensemble that you know how to lip up and/or down significantly. Play the note in tune, then (with your back to the tuner on the projector screen) move the note sharp or flat. I like to include a facial expression change while "lipping" the note, or a hand gesture that matches the movement of the pitch if I have a free hand. Show that it's possible to know what changed simply by listening by confirming, "It went sharp, right?" without looking at the tuner yourself. You can follow up by taking the tuner away and asking students whether they hear the pitch being bent up or down as you play.

Adjusting Pitch

Lipping Up and Down

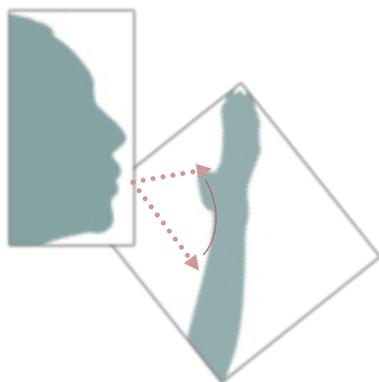
The following are suggested techniques for in-the-moment pitch adjustments

Flute

Air Direction

This is the most critical technique for adjusting pitch on the flute. **Raising the angle of the airstream raises the pitch. Lowering the airstream lowers the pitch.** This is generally accomplished using the shape of the lips and flexibility of the jaw, but can involve tipping the head as well.

Avoid teaching “roll in/roll out” to accomplish changes in air direction². This can lead to (or reinforce) bad habits, disturbs the contact point of the flute to the lip, and wreaks havoc on hand position. Always simply refer to adjusting the direction of the air. A flexible jaw and subtle manipulations in the embouchure will accomplish this. Students can practice moving an airstream up and down on the inside of their forearm (below), first by tipping the head forward and back, then by moving the lower jaw forward and back.



As students experiment, keep an eye out to ensure students are not covering too much of the tone hole with the lower lip. This makes it easier to get the flute to respond, but severely hampers intonation and full tone production.



Oboe

Embouchure

Controlling the firmness of the oboe embouchure is the most versatile approach to adjusting pitch. **A firmer embouchure exerts more pressure on the reed and raises the pitch. A relaxed embouchure exerts less pressure on the reed and lowers the pitch.** Use vowel shapes or imagery to help students avoid biting down on the reed. For example, an “oh” in the inner oral cavity helps keep the teeth apart and can be achieved by having the student say *no oboe*, setting the embouchure, then playing. Imagining a hot potato or a big bite of food that’s too hot inside the mouth encourages students to open wide inside. Opening the inner oral cavity helps to maintain the firm cushion of the lips without biting down.

Reed Position

While proper placement of the oboe reed for tone and response must be maintained, there is wiggle room to make small adjustments that affect pitch. **Moving the reed slightly further in raises the pitch by freeing the vibration at the tip of the reed. Pulling the reed further out lowers the pitch by dampening vibration with the lips.**

Remember that biting is a tempting habit you need to watch out for among young oboe players. If your oboe player plays *very loud and/or sharp*, check that the reed has not crept too far into the mouth (more than a couple of millimeters beyond the “wet line” between the outer and inner lip). The spine of the reed is more resilient and can handle more bite, and new oboe players may find that placing their lips near the spine makes the oboe much easier to play since they can bite down instead of maintaining a firm embouchure with the lips



Tip: Keep in mind that basic intonation for reed instruments (particularly the double-reeds) can be heavily influenced by the make and condition of the reed being played. A newer, harder, or more closed reed sounds higher. A used, softer, or more open reed sounds lower. Students need more than one reed!

Bassoon

Air-Embouchure Balance

As with the oboe, controlling the firmness of the embouchure is important to controlling pitch on the bassoon. However, tone stability and intonation on bassoon rely more on air supply than embouchure (utilizing about 60% air and 40% embouchure)³. A firmer embouchure does exert more pressure on the reed which raises the pitch, and a relaxed embouchure does exert less pressure on the reed which lowers the pitch. But **air supply** is usually the better place to start when teaching bassoonists to adjust pitch. Increasing airflow will raise the pitch (and generally produce a better tone) while decreasing airflow lowers the pitch.



Reed Position

*Adjusting the position of the embouchure on the reed is **not** a primary method of adjusting pitch on the bassoon. Focus more on balancing a strong air supply with adjustments to the firmness of the embouchure.*

Do ensure that the reed is placed properly to begin with. The upper lip should be close to or touching the first wire on the reed with the lower jaw relaxed back creating a slight overbite as if saying "dew". Focus on strong air supply and slight firming or loosening of the embouchure when practicing bassoon pitch-adjustment techniques.

Clarinet

Vowel Shape

Changing the vowel shape inside the mouth while playing the clarinet can cause significant changes in pitch. An **"ee" or "ew" shape raises the position of the tongue and results in higher pitch than an "oo" or "oh" shape which lowers the tongue and the pitch.** Dramatic changes in tongue and mouth position can be used to produce large bends or to "glisses" on the clarinet. Check out a number of videos here about the famous gliss at the beginning of Gershwin's "Rhapsody in Blue" that may be very interesting for students: <https://goo.gl/QzLms3>

Embouchure

Quality tone and some degree of pitch control rely on a firm embouchure. **Increasing the tension or firmness of the embouchure can raise pitch while loosening or relaxing the embouchure brings the pitch down.**

When requesting a firmer embouchure, double check that the chin remains flat and pulled downward. Firming up the embouchure raises the pitch by increasing the pressure applied to the reed. Unfortunately, this pressure can also be achieved by biting down on the mouthpiece. Biting is problematic for tone and can become a bad habit. Students who bite may misunderstand instructions about a firmer embouchure or may be using biting as an "alternative" technique to raise pitch when their embouchure is tired.



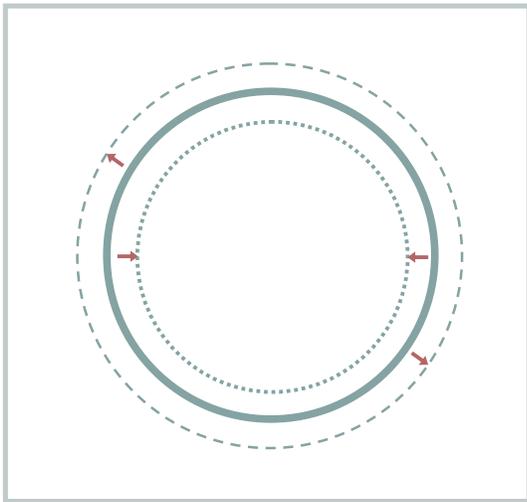
Reed and Instrument Position

*The position of the embouchure on the reed should **not** be adjusted when lipping up or down. Do ensure that the reed is placed properly to begin with. The "paper test" is a handy way to check the placement of the lower lip on the reed. Slip a piece of paper between the reed and mouthpiece and draw a horizontal pencil line across the reed where the paper comes to a firm stop. Students can put their thumb up to this pencil line, then use their thumb to gauge the placement of their lower lip when setting the embouchure.*

Saxophone

Embouchure

Think of the saxophone embouchure as a circle formed by thinking of the “oo” vowel shape⁶. **Students can raise or lower the pitch by making that circle a bit smaller or larger, respectively, in order to increase or decrease embouchure firmness.** Similar to the clarinet and other single-reed instruments, saxophonists who are asked to lip up or down with the embouchure may resort to biting or other undesirable habits. A mental picture, such as a circular embouchure, may help produce the desired pitch adjustments without doing more harm than good.

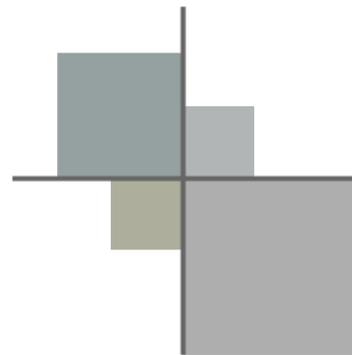
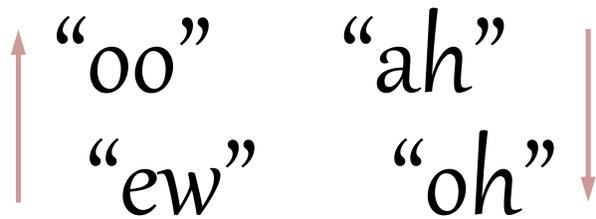


Jaw and Lower Lip

Since the lower lip (supported by the jaw) is the contact point for the reed, any manipulation of this connection has a considerable effect on pitch. **Lowering the lip, relaxing the lip, or getting “off” of the reed will lower the pitch. Firming up the lip or getting “up into” the reed will raise the pitch.** This technique deserves some focused practice with very slow adjustments at first as students improve their control. Try having students play a long tone while slowly dropping the jaw until the lip comes off the reed. They should maintain the sound as long as possible and listen to the pitch take a nose dive! This technique can also serve as a beginning step toward developing vibrato on the saxophone.

Vowel Shape

Changing the shape of the inner oral cavity by altering the position of the tongue and soft palate can also adjust pitch considerably. **Students can experiment with very low and open tongue positions which lower pitch (“ah” or “oh” vowel formations) and higher tongue positions which can raise pitch (“oo” or “ew” tongue positions).** Remind students to keep a careful ear on their quality tone as extreme changes in tongue position can produce unsatisfactory sound.



Getting Started

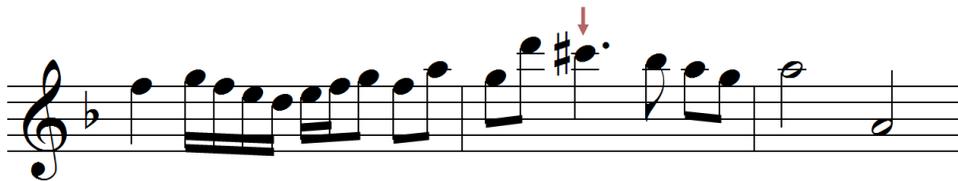
Strategies for Study and Teaching

As you introduce the concept of tuning tendencies, equip yourself and your students with a system for notating pitch adjustments, establish expectations about student accountability for intonation, and ensure students have the resources they need to improve independently.

Notation

As you encounter problematic notes on each woodwind instrument in rehearsal, students should have a quick and efficient way to mark those notes so they can anticipate how to solve the problem on approach. One such system is to notate a simple up or down arrow above the note that needs to be slightly raised or slightly lowered. Not all notes with tuning tendencies must be marked in this way, but long tones, unisons with other sections, or moments of arrival in exposed passages are prime candidates for marking with a permanent reminder about intonation.

Example: Flute part with an arrival on C# -- draw a reminder to lower this very sharp note while playing!



Another possibility is to write in a # or b symbol above notes that have those tendencies. This strategy may be particularly useful in your own score study. The conductor should be ready to point out sharp or flat tuning tendencies that will create challenging moments for intonation. More suggestions in the **Score Study** section on the next page.

Student Accountability

Especially in the early days of training students to listen for intonation, it is crucial to instill the sense that playing in tune *matters* and is the responsibility of *each individual player*. Accomplishing this can be as simple as demonstrating that intonation is important to *you*, the conductor, teacher, and musical leader². As you reveal the world of intonation to students through daily tuning activities or listening exercises, the emphasis eventually must move from “What is in-tune?” to “How do I play in-tune?”

Use student examples such as a pair of students attempting to “stop the waves” on a unison together. During a pitch or while holding a note for intonation in rehearsal, point at two students and cut off the rest of the group to hear “sound in progress”. Go down the row having each player in a section play a pitch, making it more obvious which students sounds higher or lower than their neighbors².

In addition to listening experience, students will gain the sense that holding a note in tune requires focus and fine adjustments *on their part*. It will become clear that the teacher/conductor isn’t the one who fixes the tuning – it’s the players who make the changes. Their developing ears combined with good instruction in tone production, pitch adjustment techniques, and now tuning tendencies will, over time, help students take ownership of their intonation.

Tools for Independence

In addition to a notation system and a self-reliant attitude, no student should set out to learn about tuning tendencies without some of the following resources:

Tuner

Your woodwind players should own a tuner so they can get accurate feedback while experimenting with pitch at home. Double-reed players especially need to own a tuner of their own so they can regularly practice pitch adjustments and evaluate the inevitable variations in their supply of reeds.

Recording Device

Many students have electronics readily available that are capable of making and playing recordings easily. Encourage them to record a minute of practice here or there and listen to themselves playing. This new perspective increases self-awareness and may open their eyes to issues they didn't know they had, intonation-related or otherwise. This also allows them to fully engage their ears without the distractions of simultaneously playing an instrument.

Time for Personal Exploration

With the right guidance, students with clear instructions can explore tuning tendencies individually or with a partner. After some teaching and explanation about woodwind tuning tendencies,, give them a tuner and some time in a practice room or another quiet space. This opportunity to explore and experiment will give them insight into the quirks and tendencies of their personal instruments. Provide them with the **Student Resources** from this guide which include the traditional chromatic tuning tendency chart in order to give structure for this exploration time.

Score Study

You will use the next section of this guidebook to study and eventually learn to quickly identify problematic tuning tendencies on woodwind instruments. As you begin to absorb this information, you will find notes in your score begin to jump out at you as red flags—notes you'll want to proactively address in rehearsal. You will also discover what a relief it is to hear a nasty tuning issues during rehearsal and look down at the score to discover a woodwind tuning tendency is obviously the cause. No need to spend excessive time identifying the problem—you can turn to the section(s) that need to account for the tuning tendency, explain the problem, and apply known solutions as needed.

Just as students need a notation system in order to anticipate and fix notes with problematic tuning tendencies, you should create your own system to use in your scores. **Circle problematic notes and include an up or down arrow if that seems the most clear to you. Add a # or b symbol above notes in your score for a quick reminder of the note's tuning tendency. Draw in alternate fingerings for these notes so they are ready to deliver in rehearsal early in the learning process.** By foreseeing intonation issues caused by tuning tendencies, you can accelerate good intonation on each new piece your ensemble encounters. As with many aspects of the literature we teach, we want to avoid students having to re-learn fingerings if an alternate will be necessary. Be sure to teach necessary alternates right away. Notating the score ahead of time is crucial since catching these problem notes can be a subtle challenge amongst the rest of the detail on the page.

Woodwind Trio

O Tannenbaum

German Carol

arranged by Jonathan Bletscher

no pinky (alternate)

Flute

Oboe

Clarinet in B \flat

Fl.

Ob.

B \flat Cl.

throat

Examples of various score study notations for tuning tendencies.

Sharps and flats indicate the tendency of notes in potentially problematic moments. Arrows indicate the appropriate fix for the tuning tendency on that note (lip up or lip down).

Preparation and Practice

It would be overload to notate every single tuning tendency in our music. The conductor should prepare the score looking specifically for moments in the arrangement that are likely to suffer intonation problems. These moments will jump out to you more and more as you learn your woodwind tuning tendencies. Long-tone unisons between sections, problematic notes voiced at or near the top of a chord, forte passages with sharp-tendency notes, piano passages with flat-tendency notes, and exposed melodic moments are all likely places for intonation problems to lurk.

Find the shorthand that works best for you. Once you've notated enough scores, tuning tendencies start to become part of how you read an individual instrument line in rehearsal. Just like a new band student learning to name treble and bass clef notes, your ability to read tuning tendencies will become quicker and more automatic with practice.

Flute Tuning Tendencies

Quick Reference



Tendency key: **SHARP** **FLAT**

Red Flags

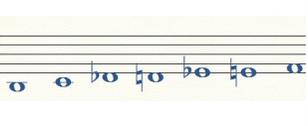
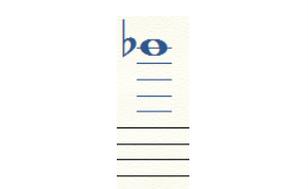
The following are notes with problematic tuning tendencies that appear very frequently. Memorize these tuning tendencies and the suggested fixes (alternate fingerings or “lipping” techniques), then go looking for them in your score.

Alternate Fingerings Key:
ADD to standard fingering **LIFT** from standard fingering

Note	Suggested Fix	Alternate Fingering
	This is the commonly suggested alternate. However, suggesting an adjustment in air direction is a better way to teach intonation for this problematic note ⁷ .	
	Raise the airstream The given alternate raises the pitch slightly ⁸ .	
	Lowering the airstream is the best way to account for this note's sharp tendency. For this note specifically, a slight amount of rolling in may be necessary ⁷ . Ensure students are aware they should not typically rely on rolling.	
	The given alternate lowers the pitch slightly ⁸ . This alternate can be taught as a standard fingering. On some flutes this E natural should almost always be played without the Eb pinky key for intonation purposes ⁷ .	
	This fingering replaces the use of RH 3 (right hand, third finger) with RH 2 in order to improve stability and tone ⁷ . The Low C# pinky key can replace the Eb pinky key to lower the pitch if necessary ⁸ .	

More Tendency Fixes

Here are other solutions to challenging notes and registers you may find useful. Remember, teaching students to lip pitches up and down and developing students' ears for intonation are the best overall strategies for addressing tuning tendencies.

Note(s)	Suggested Fix	Alternate Fingering(s)
	On some flutes, these notes tend to be flat or very flat. Encourage students to direct their airstream up in order to hold these notes up to pitch.	
	In many resources, this range is indicated to have a flat tendency. Dr. Cate Hummel ⁷ asserts that the physical scale of the modern flute has largely fixed this problem. Older flutes may still have this issue.	
	The given alternate lowers the pitch slightly ^{7,8} . Lowering the airstream is also a good solution.	
	There are many alternate fingerings for this note. Here are two choices. Removing RH pinky raises pitch slightly ⁸ .	

Flute Intonation Factors		
Factor	Makes sharper	Makes flatter
Head joint (Including cork adjustment)	Push in	Pull out
Air direction	Direct air upward	Direct air downward
Temperature	Hot	Cold
Extreme range	High notes (generally)	Low notes
Dynamics	Loud	Soft
Roll of the flute/head joint*	Out	In

*It is not recommended to teach rolling the flute in or out as the a method of adjusting pitch⁷. Use these terms to encourage correct placement, but focus on air direction when teaching pitch adjustment technique in performance.

Oboe Tuning Tendencies



Quick Reference

Tendency key: **SHARP** **FLAT**

*The **GREEN** Bb can tend to be sharp or flat. Focus on air support and embouchure control.

Red Flags

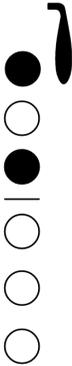
The following are notes with problematic tuning tendencies that appear very frequently. Memorize these tuning tendencies and the suggested fixes (alternate fingerings or “lipping” techniques), then go looking for them in your scores.

Alternate Fingerings Key:
ADD to standard fingering **LIFT** from standard fingering

Note(s)	Suggested Fix	Alternate Fingering(s)
	Take more reed. Firm up embouchure and don't bite. Focus airstream up.	
	Control pitch with reed placement and embouchure.	
	These two notes share an easy alternate fingering that lowers the pitch slightly. Use alternate fingerings in combination with embouchure control of the pitch.	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>F#</p> </div> <div style="text-align: center;"> <p>G</p> </div> </div>

More Tendency Fixes

Here are other solutions to challenging notes you may find useful. Remember, teaching students to lip pitches up and down and developing students' ears for intonation are the best overall strategies for addressing tuning tendencies.

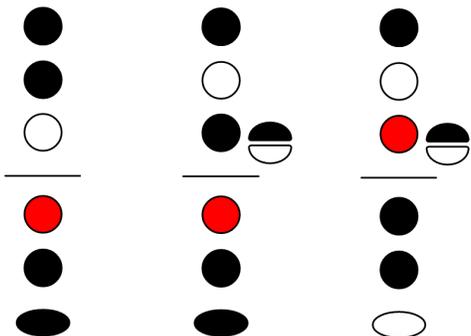
Note	Suggested Fix	Alternate Fingering
	<p>Given alternate lowers pitch slightly⁸.</p> <p>Relax embouchure, open inner oral cavity.</p>	
 <p><i>sharp or flat</i></p>	<p>Possible alternate to try. Check if sound and intonation improve. Controlling this note by lipping the reed up or down is best.</p> <p>Check quality of reed and ensure student is not biting while playing⁸.</p>	

Oboe Intonation Factors		
Factor	Makes sharper	Makes flatter
Reed strength	Harder (or newer)	Softer (or worn out)
Amount of reed in mouth	More reed	Less reed
Embouchure	Firmer (or pinched)	Looser
Temperature	Hot	Cold
Extreme range	High notes	Low notes <i>or high notes when player is inexperienced</i>
Air speed / support	Faster, focused air	Weak support

- When playing notes above the staff, young oboe players often produce very flat tones. Biting or applying too much lip pressure to the reed prevents freedom of vibration. To help prevent biting, have students imagine a "hot potato" or other food in their mouth (opening wide inside as if avoiding the burning heat) and/or move the tip of the reed in slightly.
- Biting throughout the range of the oboe can cause sharpness. The variability of pitch on double reed instruments can have as much to do with the reed as it does with the technique of the player. Don't forget to ask students about how old their reeds are, check on the condition of the reed and the shape of the reed opening, and have students play reed only to see if any obvious problems become apparent. A good oboe reed should crow octave Cs.

More Tendency Fixes

Here are other solutions to challenging notes you may find useful. Remember, teaching students to lip pitches up and down and developing students' ears for intonation are the best overall strategies for addressing tuning tendencies.

Note(s)	Suggested Fix	Alternate Fingering(s)
	<p>Low register</p> <p>Alternate fingerings in this range are probably more challenging to remember and apply than they are worth. Instead, address sharpness in the low register by relaxing the embouchure to open the reed tip⁸.</p>	
	<p>Increase air supply and/or firm embouchure to raise pitch.</p> <p>Removing just one finger from the fingerings of each of these flat-tendency notes raises the pitch slightly⁸.</p>	

Bassoon Intonation Factors		
Factor	Makes sharper	Makes flatter
Reed strength	Harder (or newer)	Softer (or worn out)
Bocal length*	Shorter (1, 0, 00)	Longer (3, 4)
Embouchure	Firmer (or pinched)	Looser
Air support	More air	Less/weak air
Dynamics	Softer (inconsistent**)	Louder (inconsistent**)
Extreme range	Low notes	No general rule applies

* It is recommended that students generally play on a #2 bocal¹⁴. Recommendation: **Fox 2**. Also note that the bocal should NOT be "pulled out" of the bocal well to adjust pitch.

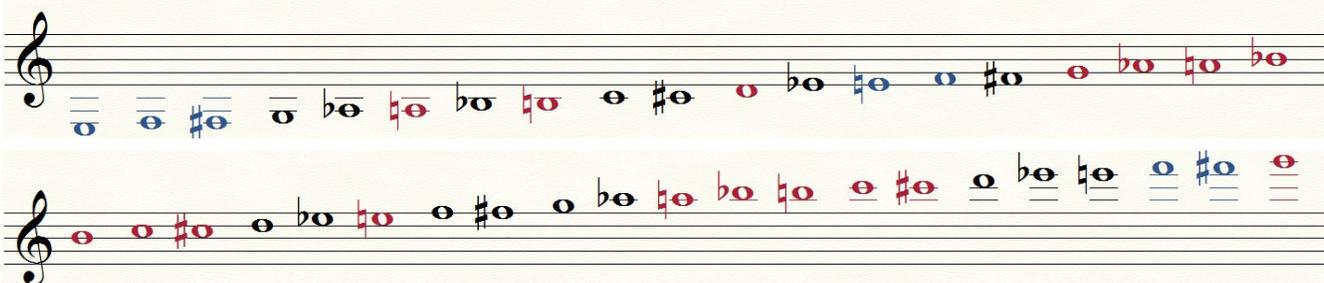
** In younger players, intonation problems at different dynamic levels are often more closely tied to fundamental technique factors such as air supply and embouchure support.

- **To help lower pitch**, allow the reed to open by relaxing the embouchure. Use the vowel "haw" to help open the inside of the mouth and reduce biting.
- **To help raise pitch**, take a good full breath in order to increase air supply. Firm the corners of the embouchure and think of pressing the lip corners into the sides of the reed. Move the reed further into the mouth if necessary. The top lip should be nearly touching the wire.

Clarinet Tuning Tendencies

Quick Reference

Tendency key: **SHARP** **FLAT**



Red Flags

The following are notes with problematic tuning tendencies that appear very frequently. Memorize these tuning tendencies and the suggested fixes (alternate fingerings or "lipping" techniques), then go looking for them in your scores.

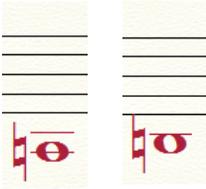
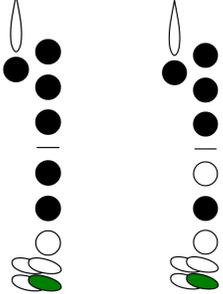
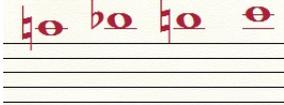
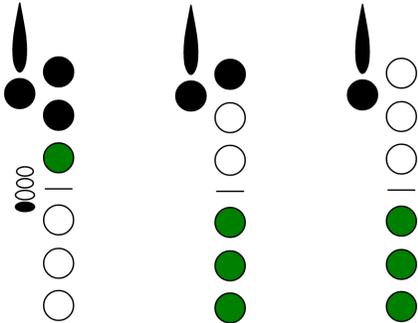
Alternate Fingerings Key:

ADD to standard fingering **LIFT** from standard fingering

Note(s)	Suggested Fix	Alternate Fingering(s)
	<p>Firm embouchure, think "ew" vowel shape.</p> <p>Adding the keys shown in these alternate fingerings helps to raise the pitch slightly⁸.</p> <p>Ensure student does not bite to raise pitch!</p>	
	<p>"Throat Tones"</p> <p>Add keys shown to any of these notes.</p> <p>For younger players, teaching "RH Closed" with 3 or 4 fingers helps facilitate playing across the break. This conveniently helps improve the intonation of these notes as well.</p> <p>Also shown is a good alternate for "pinch" Bb²³.</p>	<p>Fingers for RH Closed</p> <p>Side Bb (better tone / tune)</p>
	<p>Provide good air supply, relax embouchure slightly. Think "oo" or "oh".</p>	

More Tendency Fixes

Here are other solutions to challenging notes you may find useful. Remember, teaching students to lip pitches up and down and developing students' ears for intonation are the best overall strategies for addressing tuning tendencies.

Note(s)	Suggested Fix	Alternate Fingering(s)
	<p>Relaxed embouchure, think "oh" vowel shape.</p> <p>Adding the low F key to either note helps to lower the pitch slightly⁸.</p>	
	<p>Relax embouchure. Voice "oo" or "oh" shape.</p> <p>Bb, B, and C have alternates that lower pitch⁸.</p>	<p>Bb B C</p> 

Clarinet Intonation Factors

Factor	Makes sharper	Makes flatter
Adjustment of Barrel / Middle Joint	Push together	Pull apart
Reed strength	Harder (or newer)	Softer (or worn out)
Embouchure	Firmer (or biting)	Looser
Vowel shape	'ee' or 'ew' shape in mouth	'oo' or 'oh' shape in mouth
Dynamics	Softer	Louder
Temperature	Hot	Cold
Angle of instrument	Held too close	Held too far out

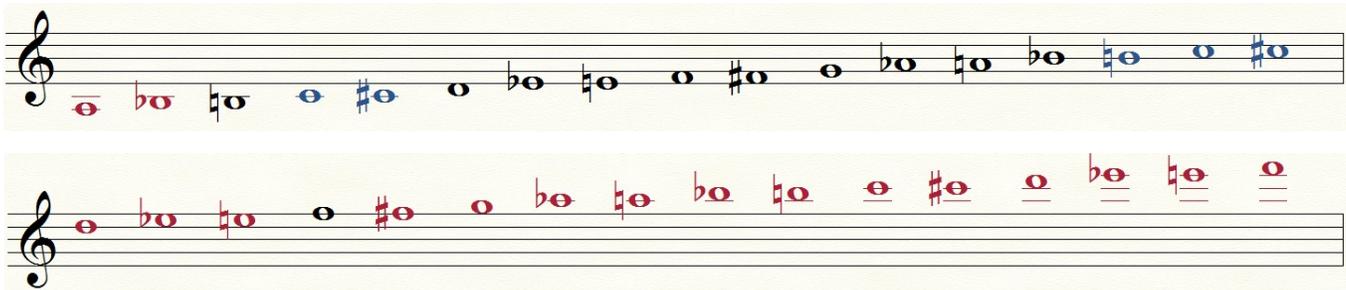
- To help lower pitch:** Relax embouchure. Keep chin flat and focus firmness of embouchure on bringing corners of the mouth in toward mouthpiece. Open inside of mouth by thinking 'OH' or "dropping" the floor of the mouth
- To help raise pitch:** Check for a firm "bench" of bunched muscle created by the lower lip. Ask the student to say "protrude" emphasizing the "oo" vowel, and indicate that the way the lower jaw moves forward is desirable¹². Have students breathe deeply and increase the intensity of the air. Ask them to "blow all the way to the bottom" of the instrument to increase air supply. Have students try aiming their air higher in the mouth or "projecting" their air upward.

Saxophone Tuning Tendencies



Quick Reference

Tendency key: **SHARP** **FLAT**



Red Flags

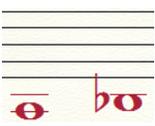
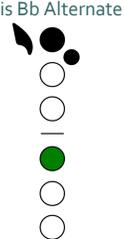
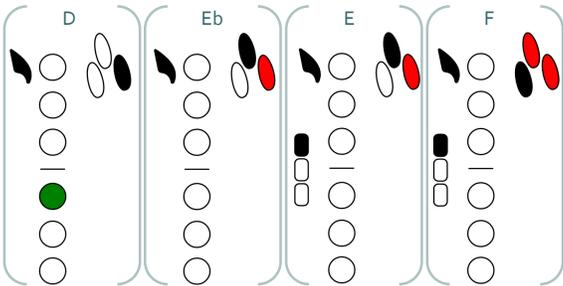
The following are notes with problematic tuning tendencies that appear very frequently. Memorize these tuning tendencies and the suggested fixes (alternate fingerings or “lipping” techniques), then go looking for them in your scores.

Alternate Fingerings Key:
ADD to standard fingering **LIFT** from standard fingering

Note(s)	Suggested Fix	Alternate Fingering(s)
	<p>Increase embouchure firmness or raise tongue position with “oo” vowel shape</p> <p>The chromatic “side C” fingering can improve intonation. The LH pinky G# key can also be added to raise pitch^{2, 8}.</p>	
	<p>Increase embouchure firmness or raise tongue position with “oo” vowel shape.</p> <p>The thumb/3rd finger resonance fingering to the right is highly recommended^{2, 8, 10}. Fingers can be added to find the best tone / intonation for individual saxes^{2, 8, 10}.</p>	<p>Resonance Fingering</p>
	<p>Because these notes are so common, make students aware of the pitch tendency in this area of the instrument and teach them to lip down. Relax embouchure or think “ah”.</p> <p>These notes share an alternate key that lowers the pitch slightly^{2, 8}.</p>	

More Tendency Fixes

Here are other solutions to challenging notes you may find useful. Remember, teaching students to lip pitches up and down and developing students' ears for intonation are the best overall strategies for addressing tuning tendencies.

Note(s)	Suggested Fix	Alternate Fingering(s)
	Lip down with looser embouchure. Use vowel shape 'ah' to lower pitch.	
	Lip up with firmer embouchure. Use vowel shape 'oo' to raise pitch.	
	Side Bb (the standard fingering) should be lipped down if sharp using a looser embouchure or the 'ah' vowel shape. Bis Bb can be combined with RH 1st finger to lower the pitch as needed (Jagow)	
	High range alternates Each of the following alternates can help to lower pitch on these sharp-tendency notes. "Lipping" can prove particularly challenging for young players in the high range.	

Saxophone Intonation Factors

Factor	Makes sharper	Makes flatter
Mouthpiece position	Push in	Pull out
Reed strength	Harder (or newer)	Softer (or worn out)
Embouchure	Firmer (or biting/pinching)	Looser
Vowel shape	'oo' or 'ew' shape in mouth	'oh' or 'ah' shape in mouth
Dynamics	Softer	Louder
Temperature	Hot	Cold
Extreme range	High register (usually)	Low register (usually)

Most saxophone tuning tendencies are sharp tendencies. Try using the imagery of **warming up the airstream** with the syllable "haw" as a general tool for addressing sharp tendencies throughout the instrument. Using vowel shapes avoids disrupting reed and embouchure control and avoids accidentally creating bad embouchure habits.

Mechanical Considerations

Additional Details to Know and Teach

Flute

- Check that the head cork is in the correct position using the notch in the cleaning rod. The notch should be centered in the tone hole when the cork is set correctly.
- As a general rule, the head joint should be pulled out 3-5mm from the fully “pushed in” position. If it is pulled out too far students will deal with flat low notes, splitting tones, and a dull high register. If it is pushed too far in, students will have to constantly adjust pitch down using air direction.
- The modern-scale flute has reduced the quantity and severity of a number of tuning tendencies. Some alternate fingerings are no longer necessary⁷.



^A Checking the cork assembly

Oboe

- Pulling the reed out slightly is not an effective means for adjusting pitch and can seriously harm response.
- Oboe reeds typically last only 4-5 weeks of play in good condition. They are not as durable as bassoon reeds, and therefore must be replaced more often.
- The natural tendency of the oboe is toward sharpness, especially as players get tired, play in the upper register, or work to make a stiff reed respond.

Bassoon

- Pulling the bocal out slightly is not an effective means for adjusting pitch and can seriously harm response.
- A #2 bocal is typically considered standard. Only choose a shorter or longer bocal if a student *consistently* plays flat or sharp and seems otherwise fundamentally sound.
- The lower register is intentionally built to be somewhat sharp—otherwise those long-tube notes would be impossible to bring up to pitch in cold weather conditions.

Clarinet

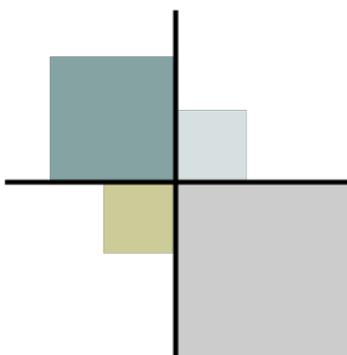
- When pushed all the way together, clarinets are designed to be sharp. The barrel should usually be pulled out about 1.5-2.5mm
- Mouthpiece selection affects intonation, and some mouthpieces are designed to achieve global scale pitch adjustments
- The height of each individual key and pad affects both pitch and tone color. Clarinets, as with most woodwinds, should be professional adjusted at least every 3 months for the best quality sound.

Saxophone

- Because the position of the mouthpiece is so flexible, good intonation on the saxophone relies greatly on the control of the player. Ensure young players do not have the mouthpiece too far onto the cork since the instrument is built to tend toward sharpness.
- Pulling the mouthpiece off too far (check this by wiggling the mouthpiece to see if it is set securely against the cork) affects response and has a disproportionate effect on shorter fingerings.
- Intonation is closely tied to mouthpiece selection, so consider carefully whether or not it's a good idea to have students playing professional or jazz mouthpieces since they require excellent control.

Dryer-Beers, Thomas. "Instrumental Tuning And Design - Proper Tuning Approaches". *Windplayeradvice.blogspot.com*.

N.p., 2017. Web. 18 June 2017.



[Home](#)[← Page](#) [Page →](#)[Select Page](#)[View as PDF](#)[← Issue](#) [Issue →](#)[Issue Home](#)**BW 2018**

The American Band College **Where Are They Now?**



Simon Austin

Year of Graduation • 2000

Current Position • Band, Choir and Technology teacher at Murray Middle School

Time in current position • Since the fall (filling the void left by veteran teacher). I will retire soon.

Name some accomplishments or awards since graduation

CTAP Level 3 Techmentor is similar to a music Masters I guess.

I am proud of my tune I just put online (iTunes, Spotify, etc.) called, "Gone but not forgotten".

SCSBOA Educator of Distinction

Walmart Teacher of the Year

Who's Who Among American High School Teachers.



How did ABC help prepare you for these?

ABC got me thinking of music at the higher level, especially what I teach students.

What was your most memorable ABC experience?

Too many but one highlight was playing string bass on the concert with Gary Foster.

Who are your biggest influences/mentors?

David Caffey, Mike Bankhead and Bruce Dinkins.

What advice do you have for young directors?

Never let a 13 year old ruin your whole day..

[Previous Grad](#)[Next Grad](#)

Carl Fischer Edition

Hawaiian Selection

INTRO: My Honolulu Tom Boy, Lei Aloha, My Tropical Hula Girl, The Old Plantation, On the Beach at Waikiki, Like No A Like, One, Two, Three, Four, Aloha Oe, Hula O Makee, Pua Mohala, Kaua I Ka Huahuai, Lia I ke Aloha, My Honolulu Girl, Hawaii Pono (National Hymn) and My Hawaiian Maid

Solo Bb Cornet
(Conductor)

Full Band \$2.00

Compiled and arranged
by M.L.Lake

Universal
Band 3'l.
1449

All^o


"My Honolulu Tom Boy" By permission of Bergstrom


Music Co.


Andte *Clars.* *Andte con moto "Lei Aloha"*
fp *Horn* *Sup. Sax.* *mf* *1st Cor.*





Slow Drag


19501-42

Copyright MCMXXVI by Carl Fischer, New York
International Copyright Secured

Solo B♭ Cornet

"My Tropical Hula Girl" By permission of Bergstrom Music Co.

Musical staff for the first piece, featuring a treble clef and a key signature of one flat. The melody is written in a single line.

Musical staff for the second piece, continuing the melody from the first staff.

Andte modto "The Old Plantation" By per-
1st Cor. a tempo

Musical staff for the third piece, starting with a first ending bracket. Dynamics include *ffz*, *mf*, *rall.*, and *mf Solo*.

mission of "Paradise of the Pacific" Honolulu

Musical staff for the fourth piece, continuing the melody.

Clars. 1st Cor.

Musical staff for the fifth piece, featuring a *mf* dynamic and a *f* dynamic.

Solo

Musical staff for the sixth piece, featuring a *cresc.* dynamic and a *molto rall.* dynamic.

Modto (Not fast)

"On the Beach at Waikiki" By permission of Bergstrom Music

Clars. & Saxes. p-f

Musical staff for the seventh piece, featuring a *mf* dynamic and a *p-f* dynamic.

Co. and T.B. Harms & Co.

Musical staff for the eighth piece, featuring first and second ending brackets.

Andte con moto "Like No A Like" By perm. of Bergstrom Music Co.

mf rall.

Musical staff for the ninth piece, featuring a *mf* dynamic and a *rall.* dynamic.

Bar. Solo

p

Musical staff for the tenth piece, featuring a *p* dynamic.

Sop. Sax.

Bar.

mf (Play in absence of Sop. Sax.) p rall.

Musical staff for the eleventh piece, featuring a *mf* dynamic and a *rall.* dynamic.

Solo B \flat Cornet

Mod^{to} "Hula O Makee" By permission of Bergstrom Music Co.

Musical staff 1: Solo B \flat Cornet part for "Hula O Makee". The staff begins with a treble clef, a key signature of two flats (B \flat major/D minor), and a 2/4 time signature. The music starts with a forte (*f*) dynamic and features a series of eighth and sixteenth notes.

Musical staff 2: Solo B \flat Cornet part for "Pua Mohala". The staff continues with a first ending bracket and a second ending bracket. The tempo is marked *And^{no}* and the dynamic is *mf*.

Musical staff 3: Solo B \flat Cornet part for "Pua Mohala". The staff continues with a series of eighth and sixteenth notes.

Musical staff 4: Solo B \flat Cornet part for "Pua Mohala". The staff continues with a series of eighth and sixteenth notes.

Musical staff 5: Solo B \flat Cornet part for "Kaua I Ka Huahuai". The tempo is marked *Tempo di Hula*. The staff includes a *rall.* marking, a *mf* dynamic, and a *p-f* dynamic. The word "Horns" is written below the staff.

Musical staff 6: Solo B \flat Cornet part for "Kaua I Ka Huahuai". The staff continues with a series of eighth and sixteenth notes.

Musical staff 7: Solo B \flat Trombone part for "Lia I Ke Aloha". The tempo is marked *2 Valse lento*. The staff includes a *f* dynamic, a *mf* dynamic, and a *p* dynamic. The text "By permission of Bergstrom Music Co." and "Tromb. Solo" are present.

Musical staff 8: Solo B \flat Trombone part for "Lia I Ke Aloha". The staff continues with a series of eighth and sixteenth notes. The word "Tromb." is written above the staff.

Musical staff 9: Solo B \flat Trombone part for "Lia I Ke Aloha". The staff continues with a series of eighth and sixteenth notes. The word *cresc.* is written below the staff.

Musical staff 10: Solo B \flat Trombone part for "Lia I Ke Aloha". The tempo is marked *And^{te} con moto*. The staff includes a *rall.* marking and a *mf* dynamic. The word "Tromb." is written above the staff.

Musical staff 11: Solo B \flat Trombone part for "Lia I Ke Aloha". The staff continues with a series of eighth and sixteenth notes.

Hawaiian Selection

Flute & D \flat Piccolo

Compile
by

Universal
Band J'l

1449

All o
Fl.
ff
Picc.

ffz
ff

tr
ffz

Andte
Andte con moto
15
mf

Slow Drag *sva*
ff sva

19504-42

Carl Fischer, New York.

Flute & D \flat Piccolo

8

Andte modto

Andte con moto

Modto (Not fast)

mf Fl.

f

p-f

cresc.

molto rall.

rall.

sva

ff

Flute & D \flat Piccolo

a tempo

7 *mf* Fl. 3 *rall.*

Valse lento Valse modto

3 *p poco accel. rall.* *mf* Fl.

pp *mf*

pp *mf*

pp *mf*

19501-42

Flute & D \flat Piccolo

First system of musical notation. Treble clef. Piano accompaniment with a forte (f) dynamic marking. The music consists of eighth and sixteenth notes.

Second system of musical notation. Treble clef. Dynamic markings include *Meno* and *Andte*. A measure rest of 3 is indicated. The piano part includes a *mf Fl.* marking.

Third system of musical notation. Treble clef. A measure rest of 7 is indicated. The piano part includes a forte (f) dynamic marking.

Fourth system of musical notation. Treble clef. A measure rest of 7 is indicated. The piano part includes a forte (f) dynamic marking. The tempo marking *Modto* is present.

Fifth system of musical notation. Treble clef. First and second endings are marked with '1' and '2'. A forte (f) dynamic marking is present. The tempo marking *Andno* is present. The piano part includes a *mf Fl.* marking.

Sixth system of musical notation. Treble clef. A forte (f) dynamic marking is present.

Seventh system of musical notation. Treble clef. Tempo marking *Tempo di Hula*. A *rall.* marking is present. A measure rest of 1 is indicated.

Flute & D \flat Piccolo

p-f

1 \wedge 2 Valse lento Andte con moto

31 12 2

Slow Drag

mf

p-f

19504-42

Flute & D \flat Piccolo



Maestoso (alla $\frac{9}{8}$)



1 2

molto rall e cresc

ff



ff

1 1

Allo



rall.

ff



sua

sua

Vivace



ff

s

s

Hawaiian Selection

1

Oboe

Compiled and arranged
by M.L.Lake

Universal
Band Fl.
1449

The musical score is written for Oboe and consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various dynamics and tempo markings:

- Staff 1: *All^o*, *ff*, *ffz*, *ff*
- Staff 2: *ffz*, *And^{te}*, *p*, *And^{te} con moto*, *mf*
- Staff 3: *f*
- Staff 4: *Slow Drag*, *ff*
- Staff 5: *ffz*, *mf*, *rall.*
- Staff 6: *a tempo*, *mf*, *f*, *cresc.*
- Staff 7: *Mod^{to} (Not fast)*, *molto rall.*, *p-f*
- Staff 8: *And^{te} con moto*, *mf*
- Staff 9: *a tempo*, *rall.*, *mf*, *rall.*

19501-42

Carl Fischer, New York.

Oboe

Valse lento *3* *poco accel.* *rall.* Valse modto *mf*

The musical score is written on ten staves. It begins with a treble clef and a key signature of two flats. The first staff includes the tempo marking 'Valse lento' with a '3' below it, followed by 'poco accel.' and 'rall.'. The second staff has a dynamic marking of 'p'. The third staff has 'mf'. The fourth staff has 'pp' and 'mf'. The fifth staff has 'pp' and 'mf'. The sixth staff has 'mf' and 'f'. The seventh staff has 'Meno' and '3'. The eighth staff has 'Andte' and 'mf'. The ninth staff has 'Modto' and 'f'. The tenth staff has 'Andno' and 'mf'. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

19501-42

Oboe

f *rall.*

Tempo di Hula 1 2 Valse lento *p-f* *f*

31 Andte con moto 12 Slow Drag *mf*

1

2 *molto rall. e cresc.* *ff* *ff* *ff* *ff* *Maestoso (alla $\frac{3}{8}$)*

1 1 *rall.* *ff* *Allo*

Vivace *ff* *ffz*

Hawaiian Selection

1

Bassoon

Compiled and arranged
by M.L.Lake

Universal
Band's 1.

1449

ff *ffz* *ffz* *p* *pf* *ffz* *mf* *rall.* *mf* *f* *Modto (Not fast)* *mf* *p-f* *cresc.* *molto rall.* *Andte con moto* *mf* *rall.* *p* *a tempo* *mf* *p* *rall.*

19501-42

Carl Fischer, New York.

Bassoon

Valse lento

Valse modto

3

p poco accel. rall. mf

pp

mf *pp*

mf *pp*

mf *f*

Meno 1 Andte

p rall. mf

p

7

Modto

12 Andno

mf

f

19501-42

Hawaiian Selection

1

E♭ Clarinet

Compiled and arranged
by M.L.Lake

Universal
Band J'l.

1449

Allo
ff
ffz
ff
tr
Andte
Ob.
ffz
p
Andte con moto
mf *f*
Slow Drag
ff
ffz
Andte modto
mf *rall.* *mf*
atempo
f *cresc.* *molto rall.* *p-f*
Modto (Not fast)
Andte con moto
mf *rall.*

19501-42

Carl Fischer, New York.

E♭ Clarinet

The musical score for E♭ Clarinet consists of several staves of music. The first staff begins with a 7-measure rest, followed by a melodic line with a *mf* dynamic. The second staff is marked "Valse lento" and features a 3-measure rest, a *poco accel.* section, and a "Valse modto" section with a *rall.* marking. The third and fourth staves continue the melodic development. The fifth and sixth staves feature a *pp* dynamic followed by a *mf* section. The seventh and eighth staves continue with *mf* dynamics. The ninth staff is marked "Andte" and begins with a *f* dynamic, followed by a *mf* section and a 7-measure rest. The tenth and eleventh staves are marked "Modto" and feature a *f* dynamic, with a first ending bracketed and a *f/2* dynamic marking. The twelfth and thirteenth staves continue with *mf* dynamics. The final staff concludes with a *f* dynamic.

19501-42

E♭ Clarinet

Tempo di Hula

rall.

1

1 *p-f* 2 Valse lento

Andte con moto

31 12 2

Slow Drag

f

mf

p-f

Maestoso (alla $\frac{9}{2}$)

1 2

molto rall. e cresc.

ff

ff

Allo

rall. *ff*

Vivace

ff

Hawaiian Selection

1st B \flat Clarinets

Compiled and arranged
by M.L.Lake

Universal
Band 1st.
1449

The musical score is written for a 1st B \flat Clarinet. It begins with a treble clef, a key signature of two flats (B \flat major/D minor), and a 2/4 time signature. The tempo is marked *All^o* and the dynamics are *ff*. The score consists of ten staves of music. The first staff has a dynamic of *ff*. The second staff has dynamics of *ff $\frac{1}{2}$* and *ff*. The third staff has a first ending bracket and a dynamic of *ff*. The fourth staff has tempo markings *Andte* and *Andte con moto*, and a dynamic of *p*. The fifth staff has a dynamic of *f*. The sixth staff has a tempo marking *Slow Drag* and a dynamic of *ff*. The seventh staff has a dynamic of *ff*. The eighth staff has tempo markings *Andte molto* and dynamics of *ff $\frac{1}{2}$* , *mf*, and *rall.*. The ninth staff has a tempo marking *a tempo* and a dynamic of *p*. The score includes various musical notations such as slurs, accents, and first/second endings.

Carl Fischer New York.

1st B \flat Clarinets

The musical score for the 1st B \flat Clarinets consists of 14 staves of music. The notation includes various rhythmic patterns, dynamic markings, and tempo changes. The key signature is one flat (B \flat), and the time signature is 2/4.

Staff 1: *mf*

Staff 2: *f*

Staff 3: *cresc.*, *mf*, *molto rall.*, *mf*, *Mod^{to} (Not fast)*

Staff 4: *p-f*

Staff 5: *And^{te} con moto*, *mf*

Staff 6: *rall.*, *a tempo*, *p*

Staff 7: *mf*

Staff 8: *rall.*, *p*

Staff 9: *Valse lento*, *poco accel.*, *p*, *rall.*, *mf*, *Valse mod^{to}*

Staff 10: *pp*

Staff 11: *pp*, *mf*

Staff 12: *pp*, *mf*

19501-42

1st B♭ Clarinets

pp mf

Meno *rall.* *Andte*
p mf

Modto
7 f

1 2 *Andno*
mf

Tempo di Hula
rall. mf p-f

1 2 *Valse lento*
f p

7

1st B \flat Clarinets

And \grave{e} con moto

p

Slow Drag

mf

p-f

Maestoso (alla $\frac{9}{8}$)

molto rall. e cresc.

ff 3 3 3 *ff*

All \acute{o}

rall. *ff*

Vivace

ff

19501-42

Hawaiian Selection

2nd & 3rd B♭ Clarinets

Compiled and arranged
by M.L.Lake

Universal
Band #1.
1449

Allo
ff

ff

ff

ff

Andte

Andte con moto

f

Slow Drag

ff

Andte modto

ff

mf

rall.

a tempo

p

mf

The musical score is written for two parts: 2nd and 3rd B-flat Clarinets. It consists of ten staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece is divided into several sections with different tempos and dynamics. The first section is marked 'Allo' and 'ff'. The second section is marked 'ff'. The third section is marked 'Andte' and 'ff'. The fourth section is marked 'Andte con moto' and 'f'. The fifth section is marked 'Slow Drag' and 'ff'. The sixth section is marked 'Andte modto' and 'ff'. The seventh section is marked 'mf', 'rall.', and 'a tempo'. The eighth section is marked 'p'. The ninth section is marked 'mf'. The tenth section is marked 'mf'. The score is published by Carl Fischer, New York.

Carl Fischer, New York.

2nd & 3rd B \flat Clarinets

f *cresc.* *mf* *molto rall.*

Mod^{to} (Not fast)
mf *p-f*

And^{te} con moto
mf

a tempo
rall. *p*

Valse lento
rall. *3* *poco accel.* *p* *rall.* *mf*

Valse mod^{to}

pp *mf*

pp

mf *pp*

1950F-42

2nd & 3rd B♭ Clarinets

The musical score for the 2nd and 3rd B♭ Clarinets is written on 12 staves. The piece starts with a mezzo-forte (*mf*) dynamic. The first staff features a series of chords and eighth notes. The second staff includes a *Meno* marking, a *rall.* (rallentando) section with a *p* (piano) dynamic, and an *Andte* section with a *mf* dynamic. The third and fourth staves continue with rhythmic patterns. The fifth staff has a *Modto* marking and a *f* (forte) dynamic. The sixth staff includes a first ending bracket and an *Andro* marking with a *mf* dynamic. The seventh and eighth staves feature dense chordal textures. The ninth staff is marked *Tempo di Hula* and includes *rall.*, *mf*, and *p-f* dynamics. The tenth staff has a first ending bracket and a *Valse lento* marking. The eleventh and twelfth staves conclude the piece with a *p* dynamic and a final fermata.

2nd & 3rd B♭ Clarinets

Andte con moto

p

Slow Drag

mf

p-f

Maestoso (alla $\frac{9}{8}$)

molto rall. cresc.

ff

ff

ff

Allo

rall.

ff

Vivace

ff

ffz

19501-42

Hawaiian Selection

4

Soprano Saxophone

Compiled and arranged
by M.L.Lake

Universal
Band 1st.

1449

All^o
ff

ff^z *ff*

And^{te}
ff^z *p*

And^{te} con moto
15
mf *f*

Slow Drag
ff

And^{te} mod^{to} *a tempo*
8
ff^z *mf* *rall.*

Mod^{to} (Not fast)
cresc. *molto rall.* *mf* *p-f*

And^{te} con moto
mf *rall.*

19501-42

Carl Fischer, New York.

Soprano Saxophone

a tempo 7 *mf* *rall.* 3

Valse lento 3 *p* *poco accel.* *rall.* Valse mod^{to} *mf*

mf *f* 4 4 4

mf *f* *Meno* 3 *Andte* *mf*

f (Sax. or Brass Quartet ad lib.)

pp (Facet when Brass Quartet)

rall. *Mod^{to}* *f*

1 2 *And^{no}*

f

19501-42

Soprano Saxophone

3

Tempo di Hula

The musical score for Soprano Saxophone consists of ten staves of music. The key signature is B-flat major (two flats) and the time signature is 2/4. The score includes the following markings and features:

- Staff 1:** Starts with a *rall.* marking. A first ending bracket is present at the end of the staff.
- Staff 2:** Features a *p-f* dynamic marking and the tempo instruction *Andte con moto*. A first ending bracket is present.
- Staff 3:** Labeled *Valse lento* with a 3/4 time signature. It includes a *f* dynamic marking and a first ending bracket.
- Staff 4:** Labeled *Slow Drag* with a *mf* dynamic marking.
- Staff 5:** Features a *p-f* dynamic marking.
- Staff 6:** Features a *Maestoso (alla $\frac{9}{8}$)* tempo marking.
- Staff 7:** Includes a *molto rall. e cresc.* marking, a *ff* dynamic marking, and triplet markings over the notes.
- Staff 8:** Features a *rall.* marking and a *ff* dynamic marking. A first ending bracket is present.
- Staff 9:** Labeled *Allo* with a *rall.* marking and a *ff* dynamic marking.
- Staff 10:** Labeled *Vivace* with a *ff* dynamic marking and a *ffx* dynamic marking.

Hawaiian Selection

1

Alto Saxophone

Compiled and arranged
by M.L.Lake

Universal
Band #1.

1449

Allo
ff *ffz* *ff*

Andte *Andte con moto*
ffz *p* *mf* *f*

Slow Drag
ff

Andte modto *a tempo*
ffz *mf* *rall.* *mf*

Modto (Not fast) *cresc.*
molto rall. *mf* *p f*

Andte con moto
mf *rall.*

atempo 7 *rall. 3*
mf

U501-42

Carl Fischer, New York.

Alto Saxophone

Valse lento Valse mod^{to}

p *poco accel.* *rall.* *mf*

mf *mf*

mf *f*

Meno 3 *Andte*
mf

f

(Sax. or Brass Quartet ad lib)
pp (Tacet when Brass Quartet) *rall.*

Mod^{to} *f*

1

2 *Andno*
mf

f *rall.*

19501-42

Alto Saxophone

Tempo di Hula
1 *p-f*

Valse lento
31 *f* **Andte con moto**
12 2

Slow Drag
mf

p-f

Maestoso (alla $\frac{9}{8}$)
1 2 *molto rall. e cresc.* *ff* 3 3 3

ff

Allo
rall. *ff*

Vivace
ff *ff*

Hawaiian Selection

Tenor Saxophone

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by M.L.Lake

Universal
Band 3'l.

1449

Allo

Andte Andte con modto

Slow Drag

Andte modto a tempo

Modto (Not fast)

Andte con moto

19501-42

Carl Fischer, New York.

Tenor Saxophone

atempo 7 Valse lento

mf 3 3

rall.

Valse mod^{to}

p poco accel. *rall.* *mf*

mf 4

mf 4

f *Meno* 3 *Andte* *mf*

7 *f*

(Sax. or Brass Quartet ad lib.)

pp (Tacet when Brass Quartet)

Mod^{to}

rall. *f*

1 2

And^{no} *mf*

f *Tempo di Hula* 1

rall.

19501-42

Tenor Saxophone

p-f

1 Δ

2 Valse lento *f* 31 12- 2

Andte con moto

Slow Drag *mf*

p-f

1

Maestoso (alla 9)

2 *molto rall. e cresc.* *ff* *ff*

3 3 3 3 3

Allo *rall.* *ff*

Vivace *ff* *ffz*

Hawaiian Selection

Baritone Saxophone

Compiled and arranged
by M.L.Lake

Universal
Band 1's.

1449

The musical score is written for Baritone Saxophone and consists of ten staves of music. The key signature is one flat (Bb) and the time signature is 2/4. The score includes various tempo and dynamic markings:

- Staff 1:** Tempo *Allo*, dynamics *ff* and *ffz*. Includes a first ending bracket.
- Staff 2:** Dynamics *ff*.
- Staff 3:** Dynamics *ffz*, *p*, and *f*. Includes a first ending bracket and tempo *Andte con moto*.
- Staff 4:** Tempo *Slow Drag*, dynamics *ff*, and *Andte molto*.
- Staff 5:** Dynamics *mf*, *ffz*, *mf*, and *rall.*. Includes a first ending bracket.
- Staff 6:** Tempo *a tempo*, dynamics *mf*, and *f*. Includes a first ending bracket.
- Staff 7:** Dynamics *cresc.*, *molto rall.*, *mf*, and *p-f*. Includes a first ending bracket and tempo *Modto (Not fast)*.
- Staff 8:** Dynamics *mf* and tempo *Andte con moto*. Includes a first ending bracket.
- Staff 9:** Dynamics *rall.*, *mf*, and *rall.*. Includes a first ending bracket and tempo *a tempo*.

19501-42

Carl Fischer, New York.

Baritone Saxophone

Valse lento ⁵ *P*rall. *mf* Valse mod^{to}

mf *mf* *mf* *mf* *f* *mf* *f* *pp* (Tacet when Brass Quartet) *Mod^{to}* *rall.* *And^{te}* *mf* *f* *rall.*

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It is marked 'Valse lento' with a '5' above the first measure, followed by 'Valse mod^{to}' with a '3' above the second measure. Dynamics include *P*rall. and *mf*. The second staff continues the first waltz. The third staff is a continuation. The fourth staff has a '4' above the first measure and ends with a repeat sign and a '4' above the final measure, with a *mf* dynamic. The fifth staff has a '4' above the first measure, a *mf* dynamic, and another '4' above the second measure. The sixth staff has a *f* dynamic and a '3' above the final measure, with the instruction 'Meno' above it. The seventh staff is marked 'And^{te}' with a '7' above the first measure and a *mf* dynamic. The eighth staff has a *f* dynamic and the instruction '(Sax. or Brass Quartet ad lib.)' above it, with *pp* (Tacet when Brass Quartet) below. The ninth staff is marked 'Mod^{to}' with a '2' above the first measure and a *rall.* dynamic. The tenth staff is marked 'And^{no}' with a '1' above the first measure and a *mf* dynamic, ending with a *rall.* dynamic.

19501-42

Baritone Saxophone

Tempo di Hula
 1 *p-f*

Valse lento
 31 *f* **Andte con moto** 12 2

Slow Drag
mf *p-f*

Maestoso (alla 9/8)
ff *ff* *molto rall. e cresc.*

Allo
rall. *ff*

Vivace
ff *ffz*

Carl Fischer Edition

Hawaiian Selection

INTRO: My Honolulu Tom Boy, Lei Aloha, My Tropical Hula Girl, The Old Plantation, On the Beach at Waikiki, Like No A Like, One, Two, Three, Four, Aloha Oe, Hula O Makee, Pua Mohala, Kaula I Ka Huahua, Lia I ke Aloha, My Honolulu Girl, Hawaii Pono (National Hymn) and My Hawaiian Maid

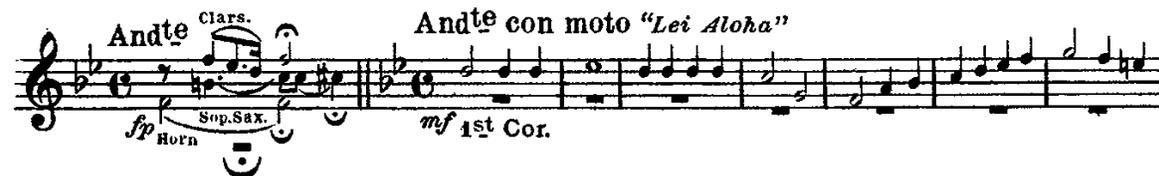
Full Band \$2.00

Solo B \flat Cornet
(Conductor)

Compiled and arranged
by M.L.Lake

Universal
Band 1st.

1449



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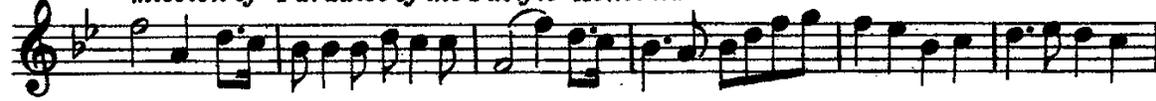
19501-42

Solo B♭ Cornet

"My Tropical Hula Girl" By permission of Bergstrom Music Co.

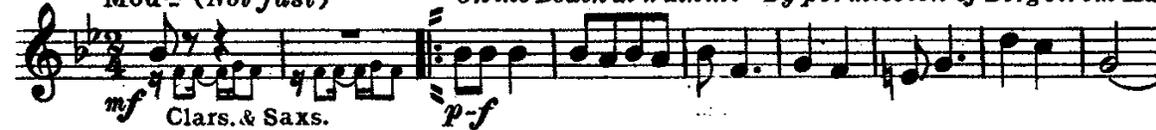


mission of "Paradise of the Pacific" Honolulu



Modto (Not fast)

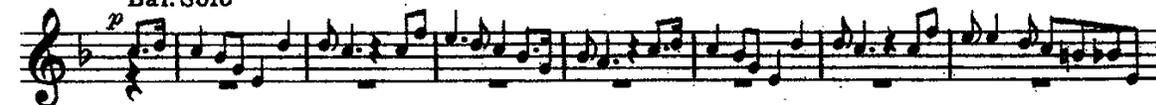
"On the Beach at Waikiki" By permission of Bergstrom Music Co. and T.B. Harms & Co.



Andte con moto "Like No A Like" By perm. of Bergstrom Music Co.



Bar. Solo



Sop. Sax.

Bar.



Solo B♭ Cornet

Valse lento
Horns
p Bar.
poco accel.
rall.
Valse mod to "One, Two, Three, Four" By permission of Wall, Nichols Co; Honolulu
mf
add Basses

Meno
p Horn
rall.

Andte "Aloha Oe" By permission of Bergstrom Music Co.
1st Cor.

mf Solo
mf

1st & 2nd Cors.

Brass or Sax. Quartet ad lib.
Solo in Brass Quartet

pp (Tacet when Sax. Quartet)
rall.

Solo B♭ Cornet

Mod^{to} "Hula O Makee" By permission of Bergstrom Music Co.

Musical staff 1: Solo B♭ Cornet part for "Hula O Makee". The staff begins with a treble clef, a key signature of two flats (B♭ and E♭), and a 2/4 time signature. The music starts with a dynamic marking of *f* (forte). The melody consists of eighth and quarter notes.

Musical staff 2: Solo B♭ Cornet part for "Pua Mohala". The staff continues with a treble clef, two flats, and 2/4 time. It features first and second endings. The dynamic marking is *mf* (mezzo-forte). The tempo is marked *And^{no}* (Andante).

Musical staff 3: Continuation of the Solo B♭ Cornet part for "Pua Mohala". The staff continues with a treble clef, two flats, and 2/4 time. The melody is primarily composed of quarter and eighth notes.

Musical staff 4: Continuation of the Solo B♭ Cornet part for "Pua Mohala". The staff continues with a treble clef, two flats, and 2/4 time. The dynamic marking is *f* (forte).

Musical staff 5: Solo B♭ Cornet part for "Kaua I Ka Huahua'i". The staff begins with a treble clef, two flats, and 2/4 time. It includes a *rall.* (rallentando) section, followed by a *mf* section with the instruction "Horns". The piece concludes with a *p-f* (piano-forte) dynamic.

Musical staff 6: Continuation of the Solo B♭ Cornet part for "Kaua I Ka Huahua'i". The staff continues with a treble clef, two flats, and 2/4 time. It features first and second endings.

Musical staff 7: Trombone Solo for "Lia I ke Aloha". The staff begins with a treble clef, two flats, and 2/4 time. It is marked "2 Valse lento" and "Tromb. Solo". The dynamic marking is *f* (forte).

Musical staff 8: Continuation of the Trombone Solo for "Lia I ke Aloha". The staff continues with a treble clef, two flats, and 2/4 time. The dynamic marking is *mf* (mezzo-forte). The piece ends with a *p* (piano) dynamic.

Musical staff 9: Continuation of the Trombone Solo for "Lia I ke Aloha". The staff continues with a treble clef, two flats, and 2/4 time. The dynamic marking is *cresc.* (crescendo).

Musical staff 10: Continuation of the Trombone Solo for "Lia I ke Aloha". The staff continues with a treble clef, two flats, and 2/4 time. The tempo is marked *And^{te} con moto* (Andante con moto). The dynamic marking is *mf* (mezzo-forte).

Musical staff 11: Continuation of the Trombone Solo for "Lia I ke Aloha". The staff continues with a treble clef, two flats, and 2/4 time. The dynamic marking is *rall.* (rallentando).

Solo Bb Cornet

Slow Drag "My Honolulu Hula Girl" By permission of Bergstrom Music Co.



By permission of Bergstrom Music Co.



"My Hawaiian Maid" By permission of Bergstrom Music Co.



19501-42

Hawaiian Selection

E♭ Cornet

Compiled and arranged
by M.L.Lake

Universal
Band S't.

1449

Allo
ff

ffz *ff*

1 2 *Andte*
ffz

Andte con moto
15
mf < *f*

Slow Drag
ff

1 2 *Andte molto*
ffz *mf* *rall.* *a tempo* *mf*

Modto (Not fast)
cresc. *molto rall.* *p-f*

Andte con moto
mf *rall.*

19501-42

Carl Fischer, New York.

E♭ Cornet

a tempo 8 7 6 *Valse lento* *Valse modto*

mf

pp *mf* *pp*

mf *f*

Meno 3 *Andte* *mf*

7 *f*

7 *f* *Modto*

1 2

Andno *mf*

f

19501-42

E♭ Cornet

Tempo di Hula

The musical score for E♭ Cornet is divided into several distinct sections:

- Tempo di Hula:** The first section begins with a *rall.* marking and a *p-f* dynamic. It includes a first ending (1) and a second ending (2nd time only) marked *p-f*. The tempo changes to *Andante con moto* and *Slow Drag* with a *mf* dynamic.
- Andante con moto / Slow Drag:** This section features a *mf* dynamic and includes a *Play* section and a *Valse lento* section marked *f*.
- Maestoso (alla 9):** The final section is marked *Maestoso (alla 9)* and *ff*. It includes a *rall.* section and an *Allo* section marked *ff*. The piece concludes with a *Vivace* section marked *ff*.

Hawaiian Selection

1st B♭ Cornet

Compiled and arranged
by M.L.Lake

Universal
Band 3's.
1449

Allo
ff

ffz *ff*

ffz

Andte *Andte con moto*
Alto Sax. Solo
p *mf*

Slow Drag
ff

Andte molto *a tempo*
ffz *mf* *rall.* *p*

Carl Fischer. Noun Verb

1st Bb Cornet

Cl.

mf

f *cresc.* *mf* *molto rall.*

Mod^{to} (Not fast)

p-f

1 2

And^{te} con moto *mf* *rall.* *a tempo* *p*

Alto Sax.

mf (Play in absence of Alto Sax.) *p*

2

Valse lento *rall.* *p* *poco accel.* *rall.* *mf* Valse mod^{to}

pp *mf*

pp *mf*

19501-42

1st B \flat Cornet

pp *mf* *f*

Meno 1 *p* *rall.*

Andte *mf* *p*

f

(Brass or Sax. Quartet ad lib.)
pp (Tacet when Sax. Quartet)

Modto *rall.* *f*

f

Andro *mf*

f *Tempo di Hula*

rall. *p-f* 1 2 *Valse lento* 7

p 8

1st B♭ Cornet

Andte con moto

p cresc. *rall.* 11

p 2 *Slow Drag* *mf*

p-f

f

molto rall. e cresc. *Maestoso (alla $\frac{9}{8}$)* *ff* 3 3 3 *ff*

Allo *rall.* *ff*

Vivace *ff* *ff*

19501-42

Hawaiian Selection

2nd & 3rd B \flat Cornets

Compiled and arranged
by M.L.Lake

Universal
Band No.
1449

Allo
à 2
ff

ff

Andte

Andte con moto

ffz

p Tenor Sax.

2nd
p

f

Slow Drag
ff

Andte molto
ffz *mf* *rall.*

a tempo
mf

f *crese.* *molto rall.*

The musical score is written for two parts: 2nd and 3rd B \flat Cornets. It begins with a key signature of two flats and a 2/4 time signature. The first staff is marked *Allo à 2* and *ff*. The second staff continues with *ff* and includes first and second endings. The third staff is marked *Andte* and *Andte con moto*, with a *ffz* dynamic and a *p* Tenor Sax. part. The fourth staff is marked *2nd* and *p*. The fifth staff is marked *f*. The sixth staff is marked *Slow Drag* and *ff*. The seventh staff is marked *Andte molto*, *ffz*, *mf*, and *rall.*. The eighth staff is marked *a tempo* and *mf*. The ninth staff is marked *f*, *crese.*, and *molto rall.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

19504-42

Carl Fischer, New York.

2nd & 3rd B♭ Cornets

Mod^{to} (Not fast)

p f

And^{te} con moto

rall. a tempo

Valse lento *3* *2nd poco accel.* *Valse mod^{to}* *8*

p *rall.* *mf*

mf

mf

mf

mf

Meno *3* *And^{te}*

rall. *mf*

f

Mod^{to}

f

And^{no}

mf

rall.

19501 42

2nd & 3rd B♭ Cornets

Tempo di Hula
2 7
f

Valse lento
31
f

Andte con moto
12
Slow Drag
mf

15 *à 2*
f

molto rall. e cresc.

Maestoso (alla 9/8)
ff 3 3 3 *ff*

Allo
rall. *ff*

Vivace
ff *ff*

Hawaiian Selection

1st & 2nd E♭ Horns

Compiled and arranged
by M.L.Lake

Universal
Band J'l.
1449

All^o
à 2

ff *fz* *ff*

Andte
1st Solo

Andte con moto

ffz *fp*

p-f

2 Slow Drag 1

ff

Andte modto *atempo*

ffz *mf* *rall.* *p*

f *Modto (Not fast)*

Saxs.

cresc. *mf* *molto rall.* *mf* (Play in absence of Saxs.)

Carl Fischer, New York.

1st & 2nd Eb Horns

p-f

Andte con moto

a tempo

mf *rall.* *p*

mf

Valse lento

p *rall.* *p*

2nd Cor. poco accel.

Valse modto

(1st Horn in absence of 2nd Cor.) *rall.* *mf*

pp *mf* *pp*

mf *pp*

Meno Solo

mf *p*

Andte

rall. *mf*

19501-42

1st & 2nd E \flat Horns

The musical score consists of ten staves of music. The first three staves are in G major and 2/4 time, starting with a *p* dynamic and moving to *f*. The fourth staff is marked *Mod^{to}* and changes to 3/4 time, with dynamics *f* and *And^{to}*. The fifth staff continues in 3/4 time with *f* dynamics. The sixth staff is marked *Tempo di Hula* in 3/4 time, with dynamics *mf* and *p-f*, and includes a *rall.* marking. The seventh staff is marked *2 Valse lento* in 3/4 time, with dynamics *f* and *p*. The eighth and ninth staves continue the *Valse lento* section. The tenth staff concludes with *cresc.* and *rall.* markings.

1st & 2nd Eb Horns

Andte con moto

p

mf

p-f

Maestoso (alla $\frac{9}{8}$)

molto rall. e cresc.

ff

ff

Allo

rall

ff

Vivace

ff

ff

19501-42

Hawaiian Selection

3rd & 4th Eb Horns

Compiled and arranged
by M.L.Lake

Universal
Band #1.
1449

Allo *à 4*

ff *ffz*

1 2 *Andte* *Andte con moto*
ffz *p* *p-f*

1 2 Slow Drag 1 *ff*

1 2 *Andte molto*
ffz *mf* *rall.*

a tempo
p

mf

Modto (Not fast)
Tenor Sax.
cresc. *mf* *molto rall.* *mf* (3rd Horn in absence of Tenor Sax.)

Carl Fischer, New York.

3rd & 4th E♭ Horns

p-f

Andte con moto
mf *rall.* *atempo* *p*

mf *Valse lento (3rd)* *p* *rall.* *p*

2 *Valse modto* *rall.* *mf*

pp *mf*

pp *mf*

pp *mf*

f *Meno* *3*

19501-42

3rd & 4th E♭ Horns

The musical score is written for two parts, 3rd and 4th E♭ Horns, in a key of one sharp (F#) and common time (C). The score is divided into several distinct sections:

- Andte:** The first section begins with a tempo marking of *Andte*. It features a melody starting with a *mf* dynamic, followed by a *p* dynamic. The music is primarily in 4/4 time.
- Modto:** A section marked *Modto* begins with a *f* dynamic. It includes a 7-measure rest and a change to 2/4 time. The section concludes with first and second endings.
- Andte:** A second section marked *Andte* begins with a *mf* dynamic. It features a change to 3/4 time.
- Tempo di Hula:** A section marked *Tempo di Hula* begins with a *rall.* marking, followed by a *mf* dynamic. It includes a 4-measure rest and a change to 2/4 time. The section ends with a *p-f* dynamic.
- Valse lento:** A section marked *Valse lento* begins with a *f* dynamic. It includes first and second endings and a 3rd ending. The section concludes with a *p* dynamic.
- cresc. and rall.:** The final section of the page features a *cresc.* marking followed by a *rall.* marking.

3rd & 4th E♭ Horns

Andte con moto

p

Slow Drag

mf

p-f

Maestoso (alla $\frac{9}{8}$)

molto rall. e cresc.

ff

Allo

rall.

ff

Vivace

ff

ff

19501-42

Hawaiian Selection

1st & 2nd Trombones

Compiled and arranged
by M.L. Lake

Universal Band 1449
 All^o *à 2*
 ff

1 2 And^{te} And^{te} con moto 2nd & 3rd Cors.
 ffz p p

Slow Drag
 ff

gliss. 1 2
 ffz

And^{te} mod^{to} 3rd & 4th Horns a tempo
 mf rall. p mf

Mod^{to} (Not fast) 2nd time only
 (1st) 2 mf molto rall. p-f

1 Play 2 And^{te} con moto
 mf rall.

19501-42

Carl Fischer, New York.

1st & 2nd Trombones

Tenor Sax.

a tempo
p
mf (1st Tromb. play in absence of Tenor Sax.)
Valse lento
rall.
p 3rd Horn
rall.
Valse modto
mf
mf
mf
mf
Andte
p *rall.*
mf
p (1st) 1 (1st) à 2
Brass or Sax. Quartet ad lib.
pp (Tacet when Sax. Quartet)
Modto
rall.
f
Andro
mf
Tempo di Hula *f*
3rd & 4th Horns 8
rall.
Valse lento 1st Solo
f *mf*
Solo

19501-42

1st & 2nd Trombones ♭:

First musical staff for 1st & 2nd Trombones. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music consists of a series of eighth and sixteenth notes, with a crescendo marking (*cresc.*) towards the end of the staff.

Second musical staff. It starts with a treble clef, two flats, and 4/4 time. The tempo is marked *Andte con moto*. The first measure is marked *rall.* and the second measure is marked *mf*. The music features a melodic line with some rests.

Third musical staff, continuing the melodic line from the previous staff with various note values and rests.

Fourth musical staff. It begins with a treble clef, two flats, and a 3/4 time signature. The tempo is marked *Slow Drag*. The music is characterized by a slower, more spacious feel with long note values.

Fifth musical staff, continuing the *Slow Drag* section with similar note values and rests.

Sixth musical staff. It starts with a treble clef, two flats, and 4/4 time. The dynamic marking is *p-f*. The music features a rhythmic pattern of eighth notes.

Seventh musical staff. It begins with a treble clef, two flats, and 4/4 time. The dynamic marking is *f*. The music includes first and second endings, indicated by bracketed numbers 1 and 2.

Eighth musical staff. It starts with a treble clef, two flats, and a 9/8 time signature. The tempo is marked *Maestoso (alla 9/8)*. The dynamic marking is *ff*. The music features a triplet pattern.

Ninth musical staff, continuing the triplet pattern from the previous staff.

Tenth musical staff. It starts with a treble clef, two flats, and 4/4 time. The dynamic marking is *ff*. The music features a triplet pattern. Above the staff, it is labeled *3rd & 4th Horns*.

Eleventh musical staff. It begins with a treble clef, two flats, and a 2/4 time signature. The tempo is marked *Allo*. The dynamic marking is *ff*. The music features a triplet pattern. Above the staff, it is labeled *3rd & 4th Horns*.

Twelfth musical staff. It starts with a treble clef, two flats, and 4/4 time. The dynamic marking is *ff*. The music features a triplet pattern.

Thirteenth musical staff. It begins with a treble clef, two flats, and 4/4 time. The tempo is marked *Vivace*. The dynamic marking is *ff*. The music features a triplet pattern.

Hawaiian Selection

1

3rd Trombone

Compiled and arranged
by M.L. Lake

Universal
Band J^r.

1449

Allo
ff
ffz
1
1 2
Andte
Andte con moto
ffz *p-f*
1
2 Slow Drag
ff
1 2
Andte modto a tempo
mf *rall.* *p* *mf*
Bss'n.
f *cresc.*
Modto (Not fast)
mf molto rall. *mf* *p-f*
1 2
Andte con moto
mf
a tempo
Valse lento
rall.
8 4 3
p *rall.*

19501-42

Carl Fischer, New York.

3rd Trombone 9:

Valse mod^{to}

p *rall.* *mf*

pp *mf*

pp *mf* *pp*

mf *f*

Meno 1 *rall.* *p* *And^{te}* *mf*

f *Mod^{to}*

And^{no} *mf*

f

Tempo di Hula

rall. *mf* *p-f*

1 2 Valse lento *f* 4 Bassoon *p* 4

19501-42

3rd Trombone 9:

4
cresc.

Andte con moto

rall. 1 2 1
p

Slow Drag
mf

p-f

Maestoso (alla $\frac{9}{8}$)
molto rall. e cresc. *ff* *ff*

All^o
rall. *ff*

Vivace
ff *ffz*

Hawaiian Selection

1st & 2nd Tenors

Compiled and arranged
by M.L.Lake

Universal
Band 37.

1449

The musical score consists of ten staves of music. The first staff is marked *Allo a 2* and *ff*. The second staff is marked *Andte* and *ffz*. The third staff is marked *Andte con moto* and *p*. The fourth staff is marked *Slow Drag* and *ff*. The fifth staff is marked *ff*. The sixth staff is marked *Andte molto*, *rall.*, and *a tempo*. The seventh staff is marked *mf*, *3rd & 4th Horns*, and *f*. The eighth staff is marked *Modto (Not fast)*, *mf molto rall.*, and *2nd time only*. The ninth staff is marked *Play*. The tenth staff is marked *rall.*

19501-42

Carl Fischer, New York.

1st & 2nd Tenors

a tempo
2
Tenor Sax.
mf
(1st Tenor play in absence of Tenor Sax.)
p

Valse lento
3rd Horn
rall.
p

Valse modto
(1st)
rall.
mf

(1st)

4

4
mf
mf
mf
f

Meno 1
Andte
rall.
mf

2 (1st)
1
1st
p
f
à 2

Brass or Sax. Quartet ad lib.
(Tacet when Sax. Quartet)

Modto
rall.
f

1
2

And^{no}
mf
f

Tempo di Hula
3rd & 4th Horns
rall.
mf
8

Valse lento
f
mf
1st Solo

7
Solo

19501-42

1st & 2nd Tenors

cresc.

Andte con moto

rall. *mf*

Slow Drag

mf *à 2*

p-f

f *molto rall. e cresc.*

Maestoso (alla $\frac{9}{8}$)

ff

3rd & 4th Horns

3rd & 4th Horns

rall. *ff* **Allo**

Vivace

ff *ffx*

Hawaiian Selection

B♭ Bass

Compiled and arranged
by M.L.Lake

Universal
Band #11.

1449

Allo
ff
ffz
ff
Andte
Andte con moto
ffz
p-f
2 Slow Drag 1
ff
Andte modto
a tempo
mf
rall.
mf
Modto (Not fast)
mf molto rall.
mf
p-f
Andte con moto
rall.
mf
a tempo
rall.
Valse lento 3
p
mf

19501-42

Carl Fischer, New York.

B♭ Bass

Valse modto

p *rall.* *mf*

pp *mf*

mf *f*

Meno 1 *p* *rall.* *mf* Andte

Modto *f* Andno *mf*

Tempo di Hula *rall.* *mf* *p-f*

Valse lento Bassoon *p*

19501-42

B♭ Bass

4

cresc.

Andte con moto

rall.

p

Slow Drag

mf

p-f

2 *molto rall. e cresc.*

Maestoso (alla $\frac{9}{8}$)

ff

ff

Allo

rall.

ff

Vivace

ff

ff

Hawaiian Selection

Baritone 

Compiled and arranged
by M.L.Lake

Universal
Band No.

1449

All^o
ff

ffz ff

1 2 *Andte*
ffz p

Andte con moto
p

4 3

f

Slow Drag
ff

1 2 *ffz*

Andte modto *atempo*
mf rall. mf

7

Horn
f cresc. mf molto rall.

Carl Fischer, New York.

Baritone

Mod^{to} (Not fast)
mf *p-f*

And^{te} con moto
mf *rall.* *mf Solo* *a tempo*

Valse lento *Valse mod^{to}*
p *mf* *poco accel.* *rall.* *mf*

pp *mf* *f* *Meno* *3*

19501-42

Baritone

3

Andte

mf *p* *f*

Modto

f *Andno* *mf*

f *rall.*

Tempo di Hula

mf *p-f*

2 Valse lento

f *p*

Andte

cresc. *rall.* *p*

Baritone

Slow Drag

mf

p-f

f *molto rall. e cresc.*

Maestoso (alla $\frac{9}{8}$)

ff

Allo

rall. *ff*

Vivace

ff *ffz*

The musical score is written for a Baritone instrument. It begins with a 'Slow Drag' tempo and a mezzo-forte (*mf*) dynamic. The first section consists of several lines of music with various rhythmic patterns and dynamics, including a *p-f* (piano-forte) marking. A repeat sign with first and second endings is present. The second section is marked 'Maestoso (alla $\frac{9}{8}$)' and features a fortissimo (*ff*) dynamic with numerous triplets. The third section is marked 'Allo' and starts with a *rall.* (rallentando) marking, followed by a fortissimo (*ff*) dynamic. The final section is marked 'Vivace' and begins with a fortissimo (*ff*) dynamic, ending with a fortissimo-zitzo (*ffz*) dynamic.

19501-42

Hawaiian Selection

Baritone B^1

Compiled and arranged
by M.L.Lake

Universal
Band *N^o. 1.*

1449

Allo
ff

ff_z *ff*

Andte
Andte con moto *ff_z* *p*

p

f

Slow Drag
ff

Andte modto *a tempo* *mf* *rall.* *mf* *ff_z*

Horn *f* *cresc.* *mf* *molto rall.*

Carl Fischer, New York.

Baritone 9:

Modto (Not fast)

Andte con moto

mf

Valse lento

Valse modto

pp

pp

pp

Meno

Baritone ♭:

Andte

mf *p*

f

f

Modto

f

1 2

Andno

mf

f *rall.*

Tempo di Hula

mf *p-f*

1

2 Valse lento

f *p*

Andte con moto

cresc. *rall.* *p*

f *p*

Baritone ♭:

Slow Drag

mf

p-f

Maestoso (alla $\frac{9}{8}$)

f

molto rall. e cresc.

ff

ff

rall.

ff

Vivace

ff

ff $\frac{1}{2}$

The musical score is written for Baritone B-flat and consists of ten staves. It begins with a 'Slow Drag' section in 2/4 time, marked *mf*. The tempo then changes to 'Maestoso (alla 9/8)' in 3/4 time, marked *f*. This section includes triplet patterns and a 'molto rall. e cresc.' instruction. The score concludes with a 'Vivace' section in 2/4 time, marked *ff* and *ff $\frac{1}{2}$* .

19501-42

Hawaiian Selection

Basses

Compiled and arranged
by M L Lake

Universal
Band J'l.

1449

The musical score consists of ten staves of music. The first staff is marked *Allo* and *az*, with dynamics *ff* and *ffz*. The second staff includes markings for *Andte 1st* and *Andte con moto (2nd time)*, with dynamics *ffz*, *p*, and *p-f*. The third staff is marked *Slow Drag*. The fourth staff is marked *Andte modto* and *a tempo*, with dynamics *mf*, *rall.*, and *p*. The fifth staff is marked *Modto (Not fast)*, with dynamics *mf*, *molto rall.*, *cresc.*, and *p-f*. The sixth staff is marked *Andte con moto*, with dynamics *mf* and *rall.*. The seventh staff is marked *a tempo* and *p*. The eighth staff is marked *mf* and *p*. The ninth staff is marked *rall.*. The tenth staff is marked *mf* and *p*.

19501-42

Carl Fischer, New York.

Basses

Valse lento 4 *rall.* Valse modto

The musical score consists of 15 staves of music for basses. The key signature is B-flat major (two flats). The piece begins with a tempo of 'Valse lento' and a 4/4 time signature. The first staff includes a '4' above the bar line and a 'rall.' marking. Dynamics include *p* and *mf*. The second staff has a '4' above the bar line. The third staff has a '4' above the bar line. The fourth staff has a '4' above the bar line and a 'mf' dynamic. The fifth staff has a '4' above the bar line and a 'pp' dynamic. The sixth staff has a '4' above the bar line and a 'mf' dynamic. The seventh staff has a '3' above the bar line and a 'Meno' marking. The eighth staff has a '3' above the bar line and an 'Andte' marking. The ninth staff has a '7' above the bar line. The tenth staff has a '1' above the bar line and a 'Modto' marking. The eleventh staff has a '2' above the bar line and an 'Andno' marking. The twelfth staff has a '4' above the bar line and a 'Tempo di Hula' marking. The thirteenth staff has a '1' above the bar line and a 'Valse lento' marking. The piece concludes with a 'p' dynamic.

19501-43

Basses

cresc.

Andte con moto

rall. *p*

Slow Drag

mf *p-f*

molto rall. e cresc.

Maestoso (alla $\frac{9}{8}$)

ff

Allo

rall. *ff*

Vivace

ff

Hawaiian Selection

Drums

Compiled and arranged
by M.L.Lake

Universal
Band 3rd.
1449

All^o 2 Cymb. S.Dr.

ff *ffz* *ff*

1 2 And^{te} And^{te} con moto 15 *mf*

Slow Drag *ff*

And^{te} mod^{to} B.D. (tog.) *ffz*

mf *a tempo* 11 Bells 4 Drs. *mf cresc.* *molto rall.*

Mod^{to} (Not fast) *rall.* (on the rim) *mf B.D.* *p B.D.*

on head *f tog.*

The score consists of ten staves of music. The first staff is in 2/4 time and features a complex rhythmic pattern with dynamics *ff*, *ffz*, and *ff*. The second staff continues the pattern with dynamics *ffz* and *mf*. The third staff introduces a 'Slow Drag' section with a *ff* dynamic. The fourth staff continues the 'Slow Drag' pattern. The fifth staff features a 'Mod^{to} (Not fast)' section with dynamics *mf*, *a tempo*, and *mf cresc.*. The sixth staff continues the 'Mod^{to} (Not fast)' section with dynamics *mf*, *a tempo*, and *mf cresc.*. The seventh staff features a 'Slow Drag' section with dynamics *mf*, *a tempo*, and *mf cresc.*. The eighth staff continues the 'Slow Drag' pattern. The ninth staff features a 'Slow Drag' section with dynamics *mf*, *a tempo*, and *mf cresc.*. The tenth staff continues the 'Slow Drag' pattern.

19501-42

Carl Fischer, New York.

Drums

And^{te} con moto

mf

Valse mod^{to}

mf

rall.

a tempo

8

7

Valse lento

p

poco rall.

rall.

3

4

8

4

Bells

pp

pp

S.Dr.

3

4

f (tog.)

Meno

And^{te}

mf

3

7

f

7

Mod^{to}

1

2

And^{no}

7

f

rall.

The page contains ten staves of musical notation for a drum set. The notation includes various rhythmic patterns, rests, and dynamic markings. The first staff is in bass clef with a 3/4 time signature, marked 'And^{te} con moto' and 'mf'. It features a sequence of eighth notes and rests, with a 'rall.' marking and a 'poco rall.' marking. The second staff is also in bass clef with a 3/4 time signature, marked 'mf'. The third staff is in bass clef with a 3/4 time signature, marked 'mf'. The fourth staff is in bass clef with a 3/4 time signature, marked 'pp'. The fifth staff is in treble clef with a 3/4 time signature, marked 'pp'. The sixth staff is in bass clef with a 3/4 time signature, marked 'f' (tog.) and 'Meno'. The seventh staff is in bass clef with a 3/4 time signature, marked 'mf'. The eighth staff is in bass clef with a 3/4 time signature, marked 'f'. The ninth staff is in bass clef with a 3/4 time signature, marked 'And^{no}'. The tenth staff is in bass clef with a 3/4 time signature, marked 'f' and 'rall.'. The page also includes tempo markings such as 'a tempo', 'And^{te} con moto', 'Valse mod^{to}', 'Valse lento', 'And^{te}', and 'And^{no}'. Dynamic markings include 'mf', 'pp', 'f', and 'p'. Rhythmic values are indicated by numbers 3, 4, 7, and 8.

Drums

Tempo di Hula
(on the rim)

mf B.D.

pf 1 2 Valse lento
on head.

31

Andte con moto 12 2 4 8

Slow Drag *f* (tog.)

mf

1st time S.Dr. on rim and B.Dr.
2nd time S.Dr. on head and B.Dr. & Cymb.

p-f

1 on the head

Maestoso (alla $\frac{9}{8}$)

molto rall. e cresc. *ff* *ff* All $\text{\textcircled{O}}$

rall. *ff*

Vivace

ff B.D. *ff* tog.

BW 2018

The Future of the Bandworld

Around the 39th Western International Band Clinic • Seattle, Washington



Staff member, Shawn Roller, strummin' that banjo with some sweet Trad Jazz!



The stars of WIBC 39!



Up and coming jazz educator, Dan Davey, sharing his incredible piano knowledge.



It is always a treat to spend time with composer/conductor Brian Balmages.



Dr. Tim! Need we say more?



Robert Ponto of the University of Oregon!



Dr. Cynthia Johnston Turner and just a few of her many fans.



Always a treat spending time with our Australian friends and preparing another group to share in the experience.



Ladies and Gentlemen, Jay Gephart from Purdue University!



I wonder how long it takes for autograph fatigue to set in.



WIBC U for the college students.



You gotta love the energy as well as the doggy clothing choice!



This guy gets around. Julian Bliss and Colonel Mike Bankhead with the WIBC U band.



Colonel Thomas Palmatier through the eyes of a Tuba.



Another Gephart fan club!



Inspiring conductor as well as tubist and breathing expert! Patrick Sheridan.



Do I have to eat this entire gingerbread house before my flight home?



Always time for another photo!

[MORE PHOTOS!](#)


BW 2018
The Bandworld Legion of Honor

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

Jonathan Grantham

Jonathan Grantham is the Director of Bands at Amador Valley High School in Pleasanton, California, a position he has held for the last 15 years.

Grantham earned his BME from Central Michigan University and went on to earn a MM in Conducting from the American Band College.

Grantham began his career in Michigan as the 5-12 grade Director of Bands in Sanford, Michigan. He spent two years in that position before moving to California and his current position.

Grantham has been awarded the Pleasanton School District Teacher of the Year Award in 2013. Twice he was named the Pleasanton Excellence in Education Award Winner (student/parent nominated). In 2015 he was named the CMEA Band Director of the Year.

He has served as the Western Band Assoc. President, Vice-President and Past President. He was also the CMEA Bay Section Recording Secretary for five years.

Grantham's groups at Amador display their excellence having performed at The Midwest Clinic in 2013; the WASBE Conference in 2015; All-State Music Conference in 2006, 2010, and will again in 2018. 2018 will also find the group performing in Carnegie Hall.

When asked about what shaped his career he says, "The first significant factor is the guidance of my mom and dad. They were unwavering in their support of my aspirations and dreams growing up. Though we did not have a lot of money, they worked very hard to provide me with as many opportunities as they could afford. They drove me all over the state for honor bands, private lessons and performances. They never really told me "no" when an opening presented itself. This shows up in my teaching because I believe in creating "yes" moments for my students just like my mom and dad did for me." He continues to show his humility by adding, "While I am proud of the many things I have been able to do in my career, it really is not so much about me and what I have done. It is because of others that I am where I am today. I have been shaped time and again by the guiding, loving hand of so many family, friends, and mentors. My story and my career are the combined result of 100's of caring people who took the time to help me and shape me as a person and as a teacher. There are so many more names, too numerous to mention."

His philosophy goes like this, "Every student deserves the opportunity to belong and to experience the thrill of musical expression. Every student has value and worth and has a place in my classroom. Every student has the right to a safe and inclusive learning environment. Every student is a chance to create a kinder, more perceptive world. Music is a tool for all of these things and more."

A special award of

The John Philip Sousa Foundation


Adam Wilke

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](#)

Adam Wilke is the Director of Bands at James Logan High School in Union City, California. He has held this position for the past 6 years.

Wilke Received his BA from Cal State, his MA from Cal State-Fresno and is currently DMA (ABD) with Boston University.

Before he arrived in Union City Wilke served as the Director of Bands at Arroyo Grande HS; he was the Assoc. Director of Bands/Director of Jazz Studies at Clovis East HS; he was also the Interim Assoc. Director of Bands at Cal State Fresno.

He is currently serving the profession as President of the California State Band Directors Association. He also served that organization as their Bulletin Editor from 2009 - 2016.

The Logan HS Wind Symphony has been selected to perform at the California All-State Music Educators Conference in 2015. They have also been invited to perform for WASBE that same year.

Wilke says, "I have been very lucky to be influenced by great teachers in my lifetime. I learned a lot of

what it means to be a band director from my high school band director who later became my college band director, no colleague and friend, Dr. Gary Gilroy. Watching him forge his path in music education through hard work and perseverance was a huge influence on me and how I approach music education.

I was fortunate enough to study conducting with William Johnson at California Polytechnic University, San Luis Obispo in my early twenties. I later returned to California State University, Fresno for graduate work in conducting. These experiences have prepared me to work with the outstanding ensemble that I currently work with, and opened my eyes to the artistry in conducting."

He states his philosophy this way, "Music is an art that speaks to the human soul, expressing that in which cannot be done with words. Music is a part of the human experience, and therefore, all people are musical. The skill to express oneself through music is something that can be achieved, with practice, in all people. As music educators we are charged with not only teaching the skill of playing an instrument, but with teaching all students to think creatively in sound."

As you would expect Wilke's groups have been awarded many prestigious awards in high ranking festivals. The Logan HS Marching Band was named Grand Champion in 2014 and 2016 by the Western Band Association.

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



Timpani Technique

Timpani technique shares some similarities to Snare Drum technique as well as a few differences. Click on a button to learn more.

Grips

Stroke

Mallets

Tuning

Ranges

Sticking

Back



German



French



American

Timpani Grips

Back



German Grip is exactly like matched grip on snare drum. This is easiest to teach a beginning timpanist and will give a good, basic sound. The grip tends to be heavy and boomy due to the physical tendency to play a downstroke from this position.

German Grip

To
French
Grip



French Grip is when the forearm and wrist are rotated so the thumb faces towards the ceiling. The grip and fulcrum are similar to snare grip, only with the arm turned 90 degrees. This can be used as an alternative to German (matched) grip and creates a lighter sound. Teaching the snap motion is considerably easier using French Grip, but the use of the wrist is quite a bit different from matched grip.

French Grip

To
American
Grip



American Grip

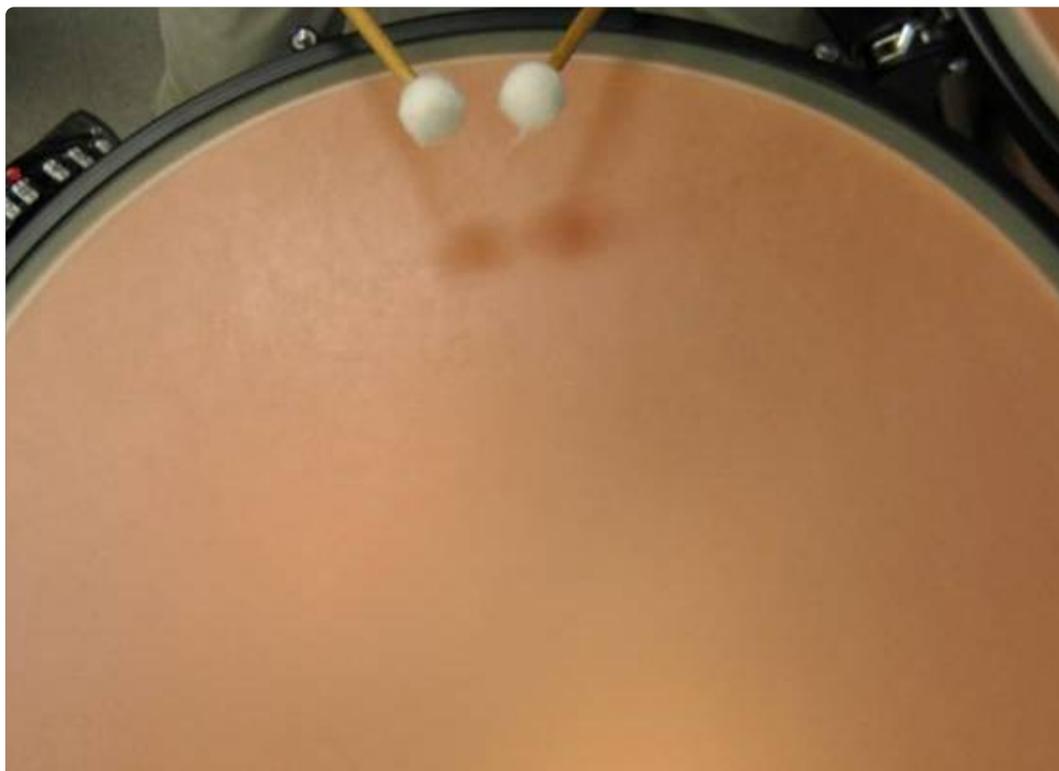
American Grip is a hybrid of French and German grips.

Begin with basic snare grip and fulcrum, then rotate the wrist so the thumbs are angled upward at about 45 degrees. This grip is similar to that of playing a ride cymbal in a jazz ensemble. It utilizes the wrist motion of German grip with the light snap motion of French grip.



Back

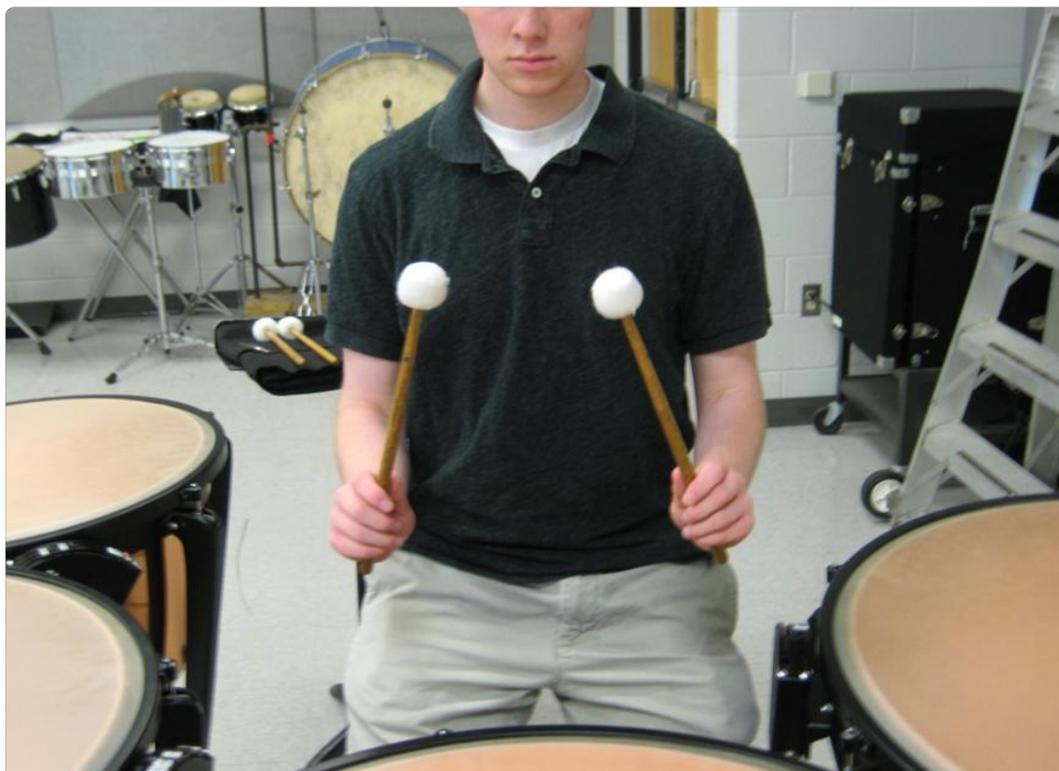
To
Stroke



Start with sticks between 1/4 and 1/5th of the way from the rim to the center of the head. The striking place changes proportionately to the different sized drums, and should give maximum vibration. Sticks should be between tension rods, not in front of one. Turn body squarely towards the drum that will be played. Never strike timpani in the center of the head.

Timpani Stroke

Next



From original position, raise sticks to a comfortable, yet stretched position. Generally, playing should start from this position before the note, and end in this position after striking the drum. The motion should be a quick, fluid snap of the wrist, aiming about 1 inch below the head of the drum. Shoulders should stay relaxed, and arms should hang freely. Use a stool to lower body and reduce tension in arms.

Timpani Stroke, cont.

Next



A good exercise that works on achieving the snap motion in the technique is to turn the sticks backwards and use the wrist and back fingers to flick the stick heads into the forearms. Turn the stick back around and use the same motion to strike the drum.

Timpani Stroke, cont.

[Back](#)

[To
Timpani
Mallets](#)



It is best to have a wide variety of mallets to suit the demands of the music you will perform. Each beginning student should purchase a pair of Vic Firth T3 Staccato mallets and expand their bag each year until they own a pair of medium soft, medium, staccato or medium hard and wood mallets. Avoid cartwheel mallets due to the stitching that could be accidentally played on. Always use a tray stand with a towel or covering for sticks not in use.

Timpani Mallets

Next



An advanced percussionist looking at majoring in music should consider a stick case or a brief case for their timpani mallets. To save the felts, wrap the mallet heads in a sandwich baggie and twist sticks to store between uses.

Timpani Mallets

Back

To
Tuning



Store timpani with pedals up to maintain the life of the cables, hoops and the heads. ALWAYS cover timpani with quality covers and NEVER allow anyone to store equipment, books or music on top of any percussion instrument. When moving or lifting the timpani, always lift by the struts (long pieces of metal running perpendicular to the floor) and never by the hoop.

Timpani Tuning

Next



All percussionists should own their own tuning fork. A tuner should only be used to tune gauges or tuning the heads. Do NOT allow student to use bells or other pitched instruments to tune the timpani. Teach your percussionists intervals through ear-training exercises to use the A as a reference pitch and basis for all 12 notes of the chromatic scale.

Timpani Tuning, cont.

Next



Starting with the pedal down, set tuning fork into vibration, place on skull at the base of the jaw directly in front of ear, sing the desired pitch off of the reference A, and lightly tap head while pushing the pedal to the desired pitch. Sing the desired pitch into the head of the timpani to be sure the drum is in tune with the note that is in your head.

Timpani Tuning, cont.

Next



Gauges are a great reference tool for fast tuning changes and novice players (non-percussionists sitting in a percussion ensemble that don't have a lot of time to be trained); however, they should not be used in place of proper ear training and a tuning fork. Periodically tune gauges, especially when temperature and humidity change.

Timpani Tuning, cont.

Back

To
Ranges

32" D-A

29" F-C

26" Bb-F

23" D-A



Timpani Ranges

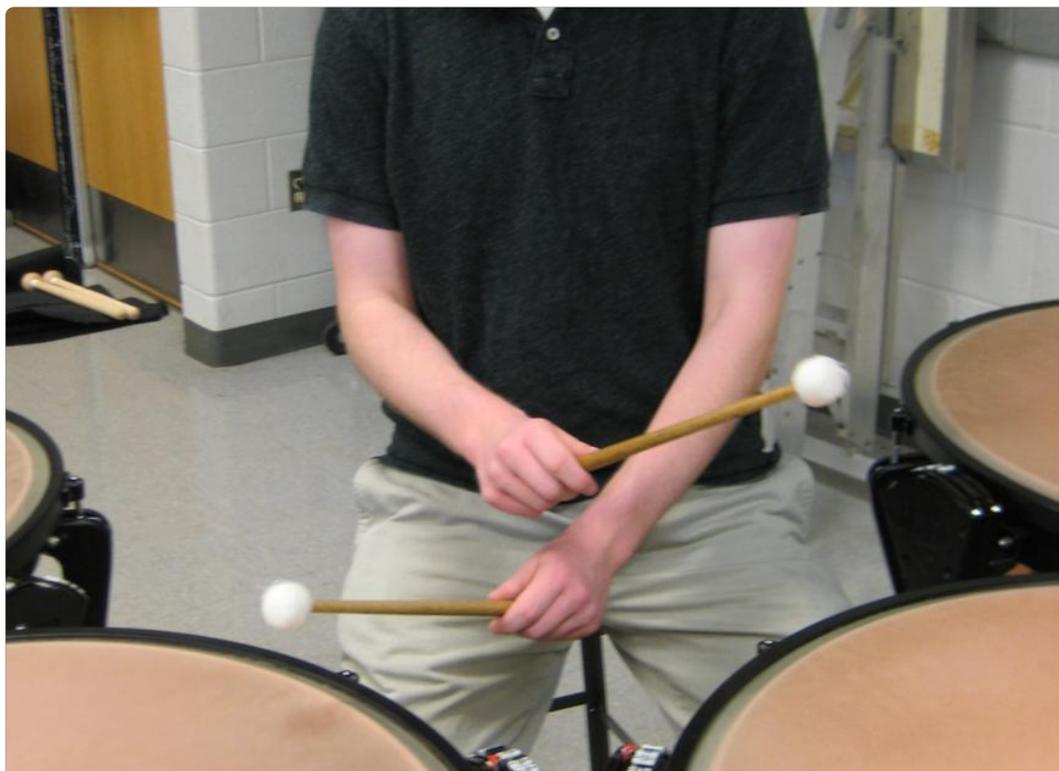
The common playing ranges of a standard 4-drum set of timpani are:

- 32" D-A
- 29" F-C
- 26" Bb-F
- 23" D-A

Keep in mind that the drums and heads are designed to sound their best in the middle part of each range. Stretching to the bottom or top of the range will effect the sound and should only be used in tuning situations that cannot be done otherwise.

Back

To
Sticking



When considering sticking (phrasing), you should always alternate-stick (RL or LR) and avoid crossing over a hand (seen in photo). If you move up one drum, lead with the hand that allows the right hand to strike the higher drum. The reverse is true when moving to a lower drum. Only use a cross-over if the music is too fast to double-stroke (RR, LL).

Timpani Sticking

Next

A

L R L L R L R L R L R L R L R L R L

B

L R L L R L R L R L L R L R L R L R

C

L L L R L R L R L R L R L R L R L R

D

R L R L R L R L R L R R R L R R R L

Timpani Sticking, cont.

The best sticking for the following passage is B. In example A, measure two has a cross-stick between the last triplet of beat 2 into beat 3 (we will assume the tempo is not extremely fast). Example C is mostly cross-sticking in measure 1. Example D has a cross-stick into the downbeat of the first measure, as well as too much double-sticking in measure 2.

Next

A



L RL RLRLR RLR R L LLR RLR RL L

B



L RL RLRLR LRL R L RLR RLR RL R

C



L RL RRRRR LLR R L LLR RRL LL R

D



L RL RLRLR RLR L L RRL RRL RR L

Timpani Sticking, cont.

The best sticking in this last example is B. Example A has a lot unnecessary double-strokes. Example C is an extreme of example A with double-strokes. Example D has an unnecessary paradiddle and a few double-strokes that could be changed into left-hand led phrasing in bar 3.

Next



Timpani Sticking: Rolls

When rolling on timpani, use fast single-strokes (RLRL). The speed of the roll will be determined by the drum (slower for 32 and progressively faster as you go up), and by range within a single drum (slower in lower range, faster in higher range). Keep arms and shoulders relaxed, and roll more on the tops of the mallets to give the illusion of sustained sound. Mute timpani on a rest with a small, sweeping motion from pinky to ring finger.

Back

To
Keyboard
Technique



Keyboard Technique

Keyboard technique also shares some similarities to Snare Drum technique. Click on a button to learn more.

Stance

Grip

Technique

What to
Avoid

Mallets

Back



Keyboard Stance

Keyboard stance should be similar to that of snare drum.

Stand with feet shoulder-width apart. Arms should be relaxed and hanging freely from shoulders. Palms are flat to the floor and you should stand 4-6 inches behind the instrument.

Forearms should angle comfortably downward. Raise or lower the instrument to achieve proper height.

Back

To Grip



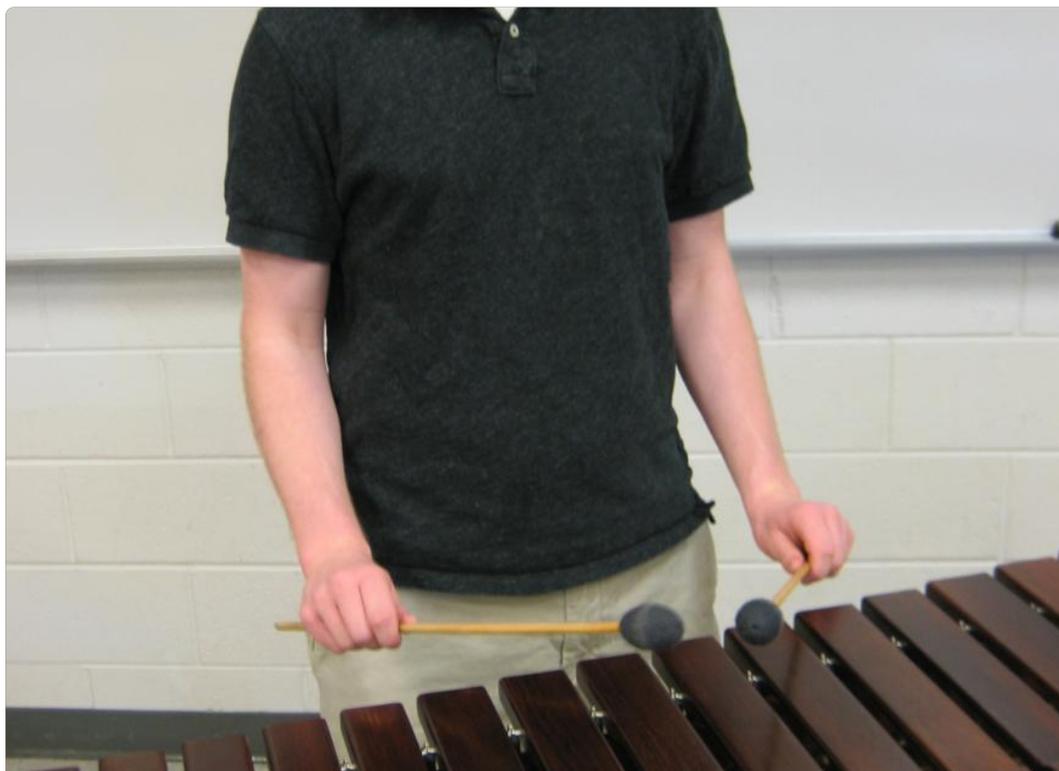
Two-
Mallet



Four-
Mallet

Keyboard Grip

Back



Two-Mallet keyboard grip is very similar to matched snare grip. Palms are flat, forearms are angled downward, the fulcrum is about $\frac{1}{3}$ from the butt to the head of the mallet, and back fingers remain on the stick. You can also slide the index finger slightly higher on the stick creating a 3-point fulcrum between the thumb and the side of the index and middle fingers. Do not point the index finger by placing tip of finger on the stick.

Two-Mallet Grip

To Four-
Mallet



This photo shows Musser/Stevens grip. This is the more commonly used grip for four-mallet technique. Start with wrapping one mallet in the ring and pinky fingers, then use thumb and index finger to grab the very end of the second mallet. This grip gives a wider interval than cross-grip and allows the mallets to be independently controlled.

Four-Mallet Grip - Stevens

Next



This photo shows traditional cross-grip. This is the easiest four-mallet grip to learn as a beginner, but interval changes are slow, you cannot stretch the interval as wide as Stevens, and the added mallet is hard to work independently of the primary mallet. Simply hold the first mallet as you normally would, then insert the second mallet in front of the first and place between index and middle finger so the sticks cross at the bottom of the palm.

Four-Mallet Grip - Cross

Back

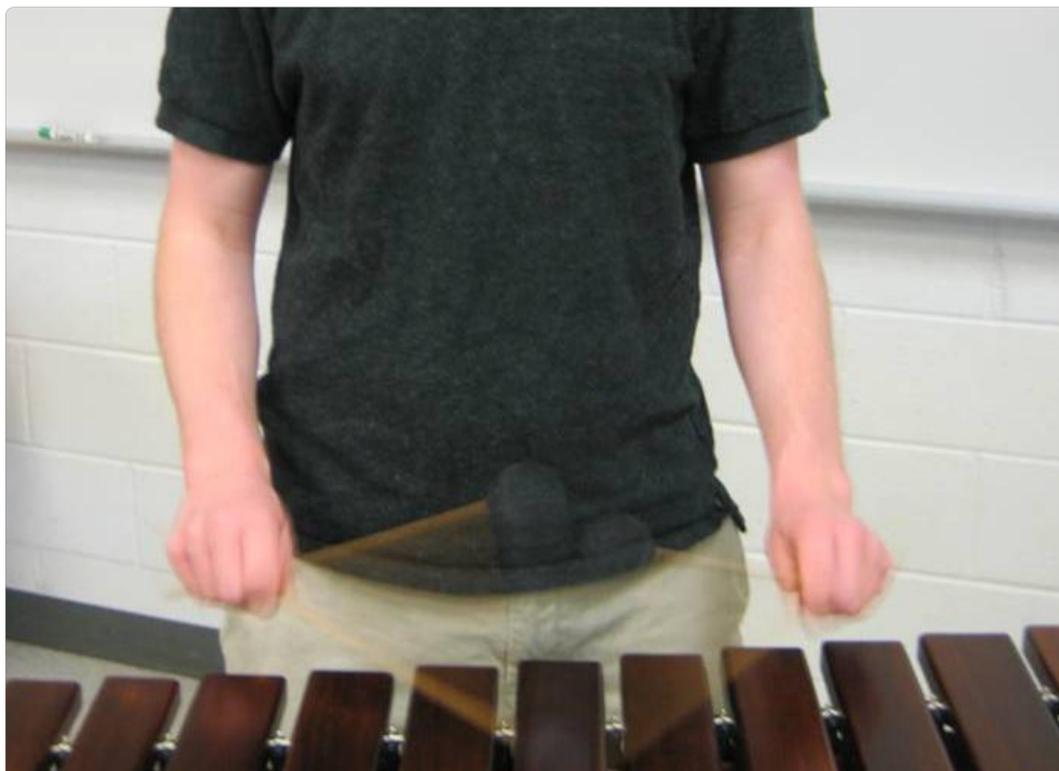
To
Technique



Strike in the center of the bar, directly over the resonators. The only two exceptions to this are striking the bottom of the accidental bars for fast passages, and the low range of a large marimba. In lower-range marimba, strike just above or below center to avoid cracking the bar. Use full strokes to pull sound out of bar.

Keyboard Technique

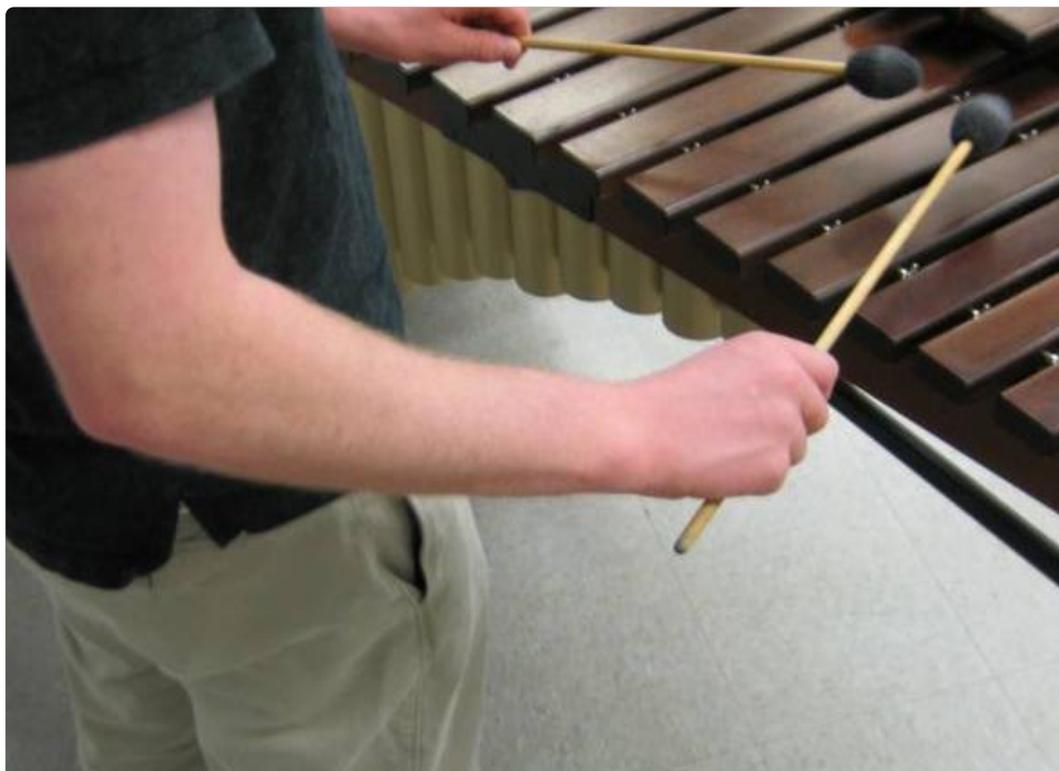
Next



Rolls on keyboards involve placing one mallet head in front of the other, centered over the resonator. Roll speed can vary based on dynamic, phrasing, mallet strength and range; however, the roll should never be faster than the fullest resonance of the bar nor slow enough to hear individual beating. Roll slower in soft and/or low passages, and roll faster in louder and/or higher passages. Accidental bars should be rolled over the resonator.

Keyboard Technique, cont.

Next



Always stand directly behind the general playing area. Move feet side to side naturally to keep mallets in front of you. Like timpani, sticking or phrasing is determined by the direction of the musical line. When ascending, lead with the right hand. For descending lines, lead with the left. Always alternate stick (RL) and avoid cross-overs unless the passage is too fast to do a double-stroke (RR, LL).

Keyboard Technique, cont.

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[To What
to Avoid](#)



Avoid striking over where the bar makes contact with the instrument. This is most common with the accidental bars because the students do not want to stretch their arms out in front of them to strike over resonator. The sound is dull and does not ring for very long. When looking at a keyboard instrument with resonators, take note that the center of the bar (beating point) moves on a slight diagonal, not horizontal.

What to Avoid

Next



Avoid twisting the torso to reach the bars. Move the feet naturally with the line of the musical phrase. Movement will be greater as you move to the lower register on a marimba. Movement will also be greater on marimba than on vibraphone or xylophone because of the width of the bars.

What to Avoid, cont.

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To
Mallets



Mallets

Every percussionist should own a quality stick bag. These range from being inexpensive, to more depending on the level and intention of the student. Start with a pair of medium-hard rubber xylo mallets, acrylic or hard plastic bell mallets and medium yarn mallets. Expand each year to include harder rubber and yarn mallets, brass bell mallets, and medium-hard vibe mallets. The strength of the mallet is not just a dynamic consideration – it also has to do with the style and tone quality desired.

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To Bass
Drum