

Bandworld

Online Magazine ♦ Volume 23, Number 3



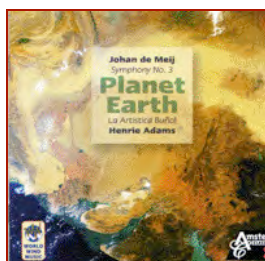
BW 2008

*The Future of the Bandworld***MusiClips**

by Ira Novoselsky

Previous MusiClips

Next MusiClips

**Mvt.3 "Mother Earth"** (excerpt)

by Johan de Meij

Album Title: SYMPHONY NO.3 PLANET EARTH

Recording: Banda Sinfonica La Aritistica Bunol

Henrie Adams, conductor

Publisher: World Wind Music wwm 500.144

The music of Johan De Meij has been well documented in MusiClips and the dynamic Symphony No.3- Planet Earth is everything one comes to expect from this composer. The huge forces of Planet Earth will certainly draw comparisons to The Planets (Holst) and Apotheosis of This Earth (Husa) but De Meij chooses an orbit of his own. The powerful & emotional sounds of this symphony conclude with a magnificent song of triumph, a stark contrast to the aforementioned works. Also included on the recording is De Meij's portrait of Chicago entitled Windy City Overture and Extreme Make-over, a reconstruction of a Tchaikovsky work that mere words cannot define. The combination of Johan De Meij and the Banda Sinfonica La Artisitica Bunol make for a listening experience that few could match..

**Runaway Horse on Main Street**

by Charles Ives

Album Title: CHARLES IVES-VARIATIONS ON "AMERICA"

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

Colonel Timothy W. Foley, conductor

Publisher: Naxos 8.570559

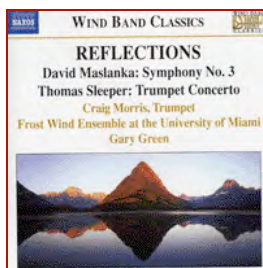
A Charles Ives for band disc has been long overdue and this reissue from the U.S. Marine Band is a welcome addition to the Naxos Wind Band Classics series. While the title work needs little introduction to most, some of the marches and Old Home Days (arr. Elkus) have also been frequently appearing on band programs. It is most reassuring that some of the "forgotten" Ives windstrations are represented on this fine recording; one work in particular is A Son of a Gambolier (arr. Elkus), published in the early 1960's yet rarely programmed. With the release of Variations on "America", it is the hope many of these neglected gems (as well as the "established" pieces) will continue to find a home in the repertoire of bands & wind ensembles. A nice bit of America you'll certainly enjoy.

-CONTINUES-

[Home](#)[Page](#) [Page](#)[Select Page](#)[View as PDF](#)[Issue](#)[Issue](#)[Issue Home](#)**BW 2008***The Future of the Bandworld*

MusiClips

by Ira Novoselsky

[Previous MusiClips](#)[Next MusiClips](#)

Trumpet Concerto Mvt.1 "Allegro Agitato " (excerpt)

by Thomas Sleeper

Album Title: REFLECTIONS

Recording: Frost Wind Ensemble at the University of Miami
Gary Green, conductor

Publisher: Naxos 8.570465

The two compositions on Reflections are the Thomas Sleeper Trumpet Concerto and David Maslanka's Symphony No.3. The Trumpet Concerto is a very challenging tour de force for soloist and wind ensemble or expanded orchestral winds & percussion. This piece is a welcome addition to the growing repertoire for trumpet & winds. David Maslanka's Symphony No.3 is a five movement work with a duration of over 45 minutes. Beginning with a simple C major scale, the composer's writing is intricate and emotional making use of all the sounds and techniques the full band/wind ensemble provides. Professionalism by the Frost Wind Ensemble makes Reflections another solid recording in the ongoing Naxos Wind Band Classics series.



Supreme Triumph

by Fred Jewell

Album Title: TRADITION: LEGACY OF THE MARCH VOLUME VI

Recording: Texas A&M University Wind Symphony
Timothy Rhea, conductor

Publisher: Mark Masters 7266-MCD

I guarantee this excellent recording of marches is going to make a lot of people happy; especially those who crave the BIG sound! There is good variety not only in composers but also in styles; you have a few familiar marches, a few rarely heard marches, a few circus marches, some European marches, and some "concert" marches... including one by Timothy Rhea. While the Texas A&M University Wind Symphony is a large band, it lacks the muddiness and intonation problems inherent in many massive bands. This is a solid collection of marches well played, don't pass it up. Tradition:Legacy of the March continues to be one of the best march collections around.

-CONTINUES-[Home](#)[Page](#) [Page](#)[Select Page](#)[View as PDF](#)[Issue](#)[Issue](#)[Issue Home](#)

BW 2008

*The Future of the Bandworld***MusiClips**

by Ira Novoselsky

[Previous MusiClips](#)[Next MusiClips](#)**Albanian Dance** (excerpt)

by Shelley Hansen

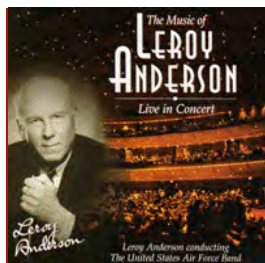
Album Title: DANCE MIX

Recording: Rutgers Wind Ensemble

William Berz, conductor

Publisher: Mark Masters 7248-MCD

The rhythm's gonna get you with this new recording from the world class Rutgers Wind Ensemble. Your dance card includes Three Japanese Dances (Rogers), Armenian Dances (Khachaturian/Satz), Wind Dancer (Colonna), Albanian Dance (Hansen), ... de Tango (Moncho) and Vientos y Tangos (Gandolfi). The title work by Rob Smith is a ten minute excursion into the worlds of jazz & pop elements as portrayed by six winds, amplified bass, two marimbas & auxiliary percussion. The remaining composition is Alfred Reed's wind classic Armenian Dances Part One; a detailed, clean & fresh interpretation makes this particular performance stand out. With their continuous series of high quality recordings the Rutgers Wind Ensemble is stayin' alive!!

**Serenata**

by Leroy Anderson

Album Title: THE MUSIC OF LEROY ANDERSON

Recording: The United States Air Force Band

Leroy Anderson, conductor

Publisher: Walking Frog Records WFR304

Old Comrades: A Classic CD Revisited

2008 is the centennial of Leroy Anderson's birth and this live concert from February 27, 1972 is as fresh and exciting today as it was 36 years ago. The impact of Leroy Anderson's music on a concert has warmed the hearts of musicians & audiences worldwide. Leroy Anderson is Americana, a heart & voice in music that will last for ages. The immense volumes of "lighter" concert band works are no match for the smiles generated by Anderson's compositions. This recording truly exemplifies the joie de vivre of Anderson's works, the tempos and spirit are uplifting throughout and the musicianship sparkles. There are ten enjoyable pieces, including The Syncopated Clock, Bugler's Holiday and more. There are also two encores, I'll bet you can guess what they are. VERY HIGHLY RECOMMENDED!!

5 Years ago in Bandworld
Stylizing Marches
The Three-Minute Clinic
by Max McKee
Vol. 18, #3, p.29 (Jan-Feb 2003)

1. Research Tempo

It never ceases to amaze me how often I've heard performances of well-known marches (at parades, halftime shows, concerts and contests) at tempos neither characteristic nor logical. If, for example, you are performing a "street march" of the British Grenadiers, it makes no sense to play that march at 180 beats per minute. Even beyond that logic, those kinds of marches sound rushed and lose their character. There is a good chance, too, that the composer has indicated an approximate tempo. Without excellent reasons, don't stray far from the recommendation of the person who wrote it! Historic and geographic reasons aside, it is a simple matter these days to find several recordings of almost any composition; listen carefully to each and determine why a tempo works or doesn't work.

2. Change Balance

One of things you will not hear done well on many of the recordings or live performances of marches is the change of balance to bring out important lines (counter-melodies, etc.). Every really excellent march contains lines of interest that audiences need to hear. That audience will not selectively listen to different material in the same strain when every line is of equal importance. If the melody, counter-melody or obligato are not singled out, there will be nothing more than a general awareness of the melody or possibly the bass line. If, on the other hand, the melody is subdued in comparison to other interesting lines, the audience will be forced to hear that "secondary" material. With that, the march will take on a whole new meaning for the listener and the performer.

3. Change Dynamics

Coupled with the idea of changing balance is the one of changing dynamics on the repeats of strains. There is simply no defense for playing the repeat of each strain at the same level. Sometimes it makes sense to play, for example, the first time through the second strain at piano and the second time fortissimo to set up the contrast demanded by the Trio. Some marches lend themselves to a long crescendo over the course of a strain or even a complete fadeout at the end of a march that

has no stinger. Changes in dynamics are often coupled with changes in style, as well as the aforementioned balance. If your band members don't like marches, I can guarantee that it has to do with generic performance of those marches. Get busy and stylize the next march you program. Your band and audience will love it.

DALLAS BRASS



MUSIC FOR LIFE: THE IMPORTANCE OF SMALL ENSEMBLES

by Michael Levine

According to Little League Baseball, over two million kids participate each season. Very few will ever go pro, but their lives have been enriched by the experience. They have been introduced to the concepts of teamwork, discipline, self-confidence, determination and camaraderie. They have learned how to both win and lose. They have been taught life skills, and have had a whole lot of fun along the way.

An equally staggering number of kids participate in band, orchestra and chorus, and similarly, almost all will go into something other than music. They, too, have been enriched in many of the same ways. Additionally, they have been given the gift of art and expression and the opportunity to develop a love and appreciation of music that can remain an integral part of their lives.

As adults, that hopefully means they become active and appreciative listeners to both recordings and concerts. And, although continuing to play an instrument is by no means required to have music be part of one's life, it stands to reason that for many, the desire to play would remain past high school and college. If so, there are several options to find a playing outlet, depending on the community, such as community bands or orchestras, church groups, even local theatre productions.

If we also consider the small ensemble, such as a brass quintet or woodwind quintet, the opportunities are significantly increased. The small ensemble opens many doors for students to continue playing and performing and develops one's musicianship and character in a way that no other group can.

Thanks to solo and ensemble festivals, many students get the opportunity to experience a small group. However, most often these groups exist only to prepare their selected piece and to perform it just one time. [In the Dallas Brass, we work with some three hundred schools each year, and from our experience, it is very rare to find a school that has an ongoing small ensemble]. Not having ongoing ensembles in the school misses an important opportunity by which schools can give more kids the kind of experience that leads to life long participation in music. This raises the question, "How can we encourage these groups to come together and stay together?"

CREATING INTEREST

There are a number of reasons for the lack of small ensembles—time, perhaps, being a most significant factor. Both the students and the directors seem to have their plates full. For directors, the good news is that, by definition, the small ensemble is self-directed. A director or coach should not be needed on a regular basis. Certainly, periodic coaching is advised, but the beauty of the small ensemble is that the students learn to coach themselves and develop musical independence.

As for the students, the desire is driven by the music. What draws them to jazz bands (which often rehearse in the wee hours of the morning before the school day begins)? It's the music itself! The lack of appropriate repertoire may be the most critical deterrent to the small ensemble. Students need pieces they really *want* to play; music they can relate to. That is what will get them excited. Once the group is up and running, they can be presented with more repertoire in all genres, including Renaissance, Baroque and other classical styles.

One would be hard-pressed, for example, to search through the rather extensive existing *brass quintet* repertoire, to find pieces that are musically exciting to the average high school student, *and* within their grasp, instrumentally and technically.

To address this repertoire issue, the Dallas Brass, in collaboration with composer and arranger John Wasson, has begun publishing small ensemble music for high school students (see inset), and will release their first middle

school book in the coming months. For a modest investment, a school music library can include a variety of ensemble literature—easy to hard, different musical styles—and thereby increase the likelihood that a director will be able to find a musical "fit" for different groups of kids at different stages of musical maturity.

MUSICAL BENEFITS

The beauty of playing in different ensembles—concert bands, marching bands, symphony orchestras, jazz ensembles, pit orchestras—is not only the exposure to different repertoire but in developing an understanding of how one's instrument and part fits into the whole.

For example, the marching band is very much a visual experience, with many people on the same part, and offers the challenge of combining movement with playing in an outdoor environment. The concert band experience often find parts being doubled or tripled, and the approach to blending the band is far different than a symphony which has one wind on a part and a full compliment of strings. The jazz ensemble introduces a rhythm section; the pit orchestra supports singers. The opportunities to be part of all these groups helps build a well-rounded musician.

However, the small ensemble takes it to another level. Most obviously, and most significantly, there's no conductor. The players are *on their own*. They learn a wealth of things that they would never encounter in any of the above-mentioned *conducted* ensembles. They must learn how to start together, they must choose their own tempos and figure out how to maintain those tempos. They are also responsible for dynamics, articulations, balance, phrasing, intonation, not to mention playing the right notes and rhythms. Not only is it one-on-a-part, but with so few parts, each person is a soloist. Their listening skills improve as does their expression. And all of this will ultimately carry over into larger ensembles!

What is more, each player has the opportunity to develop leadership skills, responsibility, organizational skills, stage presence, creativity, identity, and entrepreneurship. The small ensemble offers an additional place where students can find a niche, a place to succeed and feel good about their music. As educators, we owe it to the students to introduce them to this valuable and rewarding facet of the music world.

PERFORMANCE OPPORTUNITIES

The opportunities to perform are plentiful. Inviting an accomplished small ensemble to perform a selection at a band concert would indeed be an honor for the students, and would provide them with an outstanding incentive. Small ensembles can also be used for transition music when shifting large groups at multiple ensemble concerts and small groups can play pre-concert music in the lobby or outside as the audience arrives. A concert of just small ensembles would be an invaluable experience.

These groups can go out and play for community events where it is not possible or practical for the concert band to do so. And the holidays are a wonderful time for groups to play around the community, adding to the joy and festivity of the season.

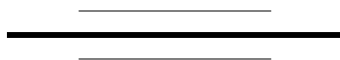
MUSIC FOR LIFE

Most exciting is that the performance possibilities don't come to an end after high school. Small ensembles help the students connect their music with the *outside* world. Band does not have to be just a *school* activity. It can be a *life* activity.

As your students finish high school and college and move into their adult lives, their desire to play will be based both on the quality and satisfaction of their middle and high school music experience, but also on the practicality of having somewhere to play. As we all know, band instruments are not like guitars and pianos. We need an ensemble in which to participate. Community bands serve a great purpose, but so does the small ensemble. It is practical, mobile, and fun.

IN CONCLUSION

A small ensemble program doesn't mean you must have every student involved in a group. Having just one small group is a great start, and a program can be built from there. It will bring another level of pride to your students. It will help improve your band, make your band program more visible to the community, and most importantly, it will enrich the lives of your students in a deeper and more profound way.



15 Years ago in Bandworld
Young Band Percussion
Percussion Clinic

by Douglas Akey
Vol. 8, #3, p.35 (Jan-Feb 1998)

Percussion is a most misunderstood section of the band. Students who choose to play these instruments are often thought of as not much more than social outcasts whose contributions to the ensemble tend more toward the military than the musical.

This bad rap is unfortunate because it is so completely avoidable. The percussion section has the potential to be the section that can often push a musical effort beyond the ordinary to the truly spectacular. The development of this unique potential must begin with the students' first learning experiences on percussion.

In the beginning. . .

Do not start percussionists (**and they must ALWAYS be referred to as percussionists, not drummers**) on snare drum alone. They should be required to have two band books, one for mallet instrument and one for drums. If it is viewed as unfair to have them purchase two books when other students are only required to buy one, use part of your music budget to buy the drum book . . . the students must buy the mallet book. This alone should send a rather clear message that mallets will be an important part of their learning. Each percussionist should also be expected to have his/her own set of mallets, just as all other students are expected to have their own instruments, reeds, mouthpieces, etc.

Percussionists should be expected to master an entire page on mallets before working on the same page in the drum book. Using the snare drum as a carrot dangling in front of the bells or xylophone is an appropriate strategy. Make a big deal of the various trap instruments and their respective playing techniques when they are introduced in your method book. Where the method book fails to cover instruments such as tambourine, timpani, crash cymbals, etc., create your own teaching units. Write out your own parts for these instruments to complement any full band arrangements your group may be preparing for performance. Encourage your percussionists to value and take pride in the many different techniques necessary to correctly play all of the instruments for which they are responsible.

Ask not what your percussionists can do for you, but what you can do for your percussionists. . .

It is very important that adequate percussion equipment be available to your students. It is even more critical that the equipment you do have is in excellent repair. Your expectations for the care of the instruments must parallel your expectations for the woodwind and brass students. Try to get covers for most of the equipment and insist that all instruments be covered or put away after every rehearsal and performance. Periodically check and adjust the tuning of all drums, especially the timpani.

OK, now ask what they can do for you. . .

Below are some suggestions for inspiring vital contributions from young percussionists:

- Expect your percussionists to play at least as musically as the other band members**
- Demand fine gradation of dynamics.**
- Insist on tone quality appropriate to musical context.**
- Guide the students to an appropriate stick/mallet selection for the music.**
- Ask percussionists to help the band create exciting effects.**
- Pick music that has interesting and important percussion parts.**

When doing a performance away from school, the percussionists should be held responsible for making certain that all the equipment they need is at the performance site. Do not borrow other schools' equipment, always bring your own—after all, you don't have your other players use borrowed instruments. It sends your percussionists the wrong message when you tell them that they will just have to use whatever equipment may be available at a performance site.

Your percussion section will only play up to your expectations. . . so, invest the time and attention they deserve. The results will reward your students many times over.

Bandworld View

Who (or What) Do We Teach?

by Paul R. Kassulke

I know that I have answered that question in many different ways. Sometimes I said, “I teach music,” and other times, “I teach band.” When I stopped to think before answering then I would say, “I teach kids. I teach kids about life and I get to use music to do it!”

WIBC 29 is now history, and it was fabulous. There were nearly 600 hundred high school students with only a minute amount of trouble. There were over a hundred directors there with a goal of learning more and supporting their students. There were absolutely fabulous concerts performed by very talented musicians. There were six awesome and awe-inspiring conductors. There was a world-class soloist. WIBC 29 was so much and yet for me much of what I remember revolves around one girl and how someone failed her.

In one of the Honor Bands there was a special tenor sax player. She decided to talk while a conductor was talking. He told her she was being rude. It only got worse. I became involved when I was informed that she was now reading a book rather than paying attention to or playing for this particular conductor.

I caught myself before I asked her if she would do this in her own band room for her own director. I am glad that I did not ask that question because I am pretty sure she would have said yes. This was not a new behavior; this was a learned behavior because one day she tried it and got away with it. I do not know her director, and I really do not want to know her director. At this point, to be honest, I do not even remember her name, but she is important because she represents someone that we, the music teachers/directors of the world, have failed.

If our goal is only to teach the music to the students in front of us, then we are missing the point and we really should not bother. If we fail to give the students in front of us the tools

and behaviors they need to be successful in life, then we have failed them. If we do not correct a wrong behavior because we are more concerned about the music or the contest/concert that is coming up, then we have failed those students.

As more and more music programs are fighting for support and even for their very existence, we should have all of the answers. We do have all of the answers; we simply do not always use them wisely. Sometimes we just get caught up in the moment for the sake of the concert or the contest and we forget about what is right for the student. Howard Gardner put forth the theory that there were 7 types of intelligences. These cover everything from linguistic to logical mathematical from kinesthetic to musical. I think that two of the often-overlooked ones are interpersonal and intra personal.

The interpersonal side would look to the good of the whole and see how my actions were either benefiting or hurting the group as a whole. I would be able to see myself as a leader or as a follower. The young lady from WIBC would have seen how her actions were hurting the group as a whole. She would have learned that manners and courtesy are important and not just a pick and choose sort of thing. The young lady from WIBC had lessons to learn, and one of us missed the opportunity to do the teaching.

The intra personal side allows us to experience the deep feelings that we have inside. This is why many of us were so taken up with band and why so much music is written. This is the emotional outlet for us to use. In the Directors' Reading Band, listening to Sam Hazo tell us about "Bridges" which he wrote in a week for the members of the Virginia Tech Band after the tragic shootings there, allowed everyone in the room to feel the emotions involved. The song gave us the outlet we needed to express those emotions. Is it any wonder that so many songs have come from wartime? When you have the opportunity, read the forward to David Shafer's "Purple Heart." The young lady from WIBC may have experienced a deep emotional feeling, and she possibly did not know how to react to it. Maybe she felt nothing at all. The young lady from

WIBC had lessons to learn, and one of us missed the opportunity to do the teaching.

In our band, choir and orchestra rooms we can teach these lessons better than in any other classroom in the school. In these rooms the kids come to find the right way to use these intelligences. They come to these rooms because their needs are not being met in other ways. We are the people that they turn to; we are the people they trust to teach them the lessons they need to learn. We are the people they trust to tell them the truth about life. If we miss the opportunities, who is going to do it? Do you begin to see that even if the concert/contest day is rapidly approaching there are students whose very future is at stake?

Was it the guest conductor's job to teach her that day? He did; he corrected a wrong behavior. It should never have gotten that far. Was it my job to teach her that day? Probably, so I tried. When she asked how to get her book back, I told her to let me know when she had apologized to the conductor. It's almost 2 weeks after WIBC concluded; I still have her book.

As educators/directors/teachers we need to remember that we are the examples that the students will emulate. We are the ones they will follow. Our examples are the ones they will remember. Let's make sure that we look carefully at ourselves, as painful as that may be, and correct the things we do not want others to follow. Have we ever allowed a student to study during rehearsal because they had a big test and they would only do it when they were not supposed to be playing? If we have, then we reinforced that we are important only when we are playing and our support of the others in the band means nothing. Have we ever allowed someone without their instrument to sit off to the side while the rest of us worked? Then we reinforced their ability to manipulate us whenever it was convenient. Have we ever allowed talking to go on when we knew we should have taught manners? If we have, then we have missed at least one great teaching opportunity. It wasn't the music that needed teaching; it was the student.

If we want musical performances, then we must conduct musically. If we want students to be prepared, then we must be prepared. If we want our students to be prompt, then we must begin and end our rehearsals promptly. If we want courtesy, then we must be courteous to our students and demand it back from them. We must model our desires in what we show to the students.

It is often painful to look at ourselves and evaluate what we do. We can get really good at rationalizing things because of our situations and how busy we are, and ... and... Somewhere down the road it comes back to haunt us, or worse yet, it hurts one of those who has been entrusted to our care for instruction. We know we made a mistake when we see one of our own in trouble.

Is our band always ready to go? Are we always ready to go? Are the kids always waiting until the last minute? How about us? Do the kids only seem to get serious about it when it gets right down to the wire before concert or contest? How has our intensity been? Did it change the closer we got to concert time, or did we introduce a new piece with the same degree of intensity we would need in the last week? Our kids are good at reading us. What we show them is important. Our actions speak volumes and they speak louder than our words.

Sometimes the old cliché is only too true, “They won’t care what you know, until they know that you care.” Let your kids know that you care by showing them you are concerned about how they will turn out in life. You know they will face rules in real life; you know there will be consequences if they choose to break those rules. Train them now so you won’t hear complaints later.

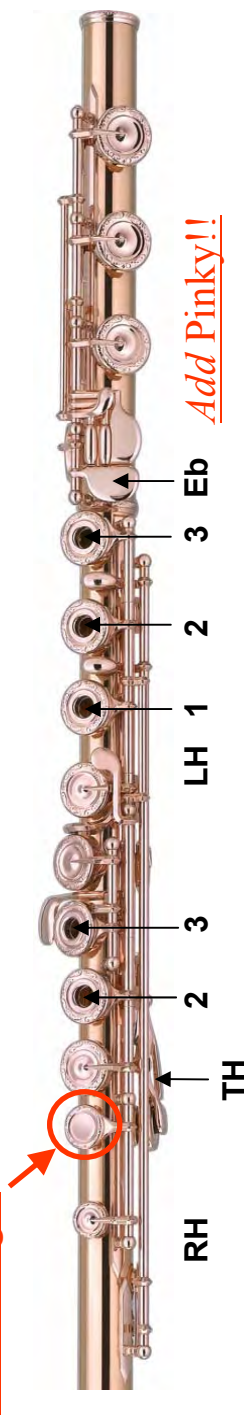
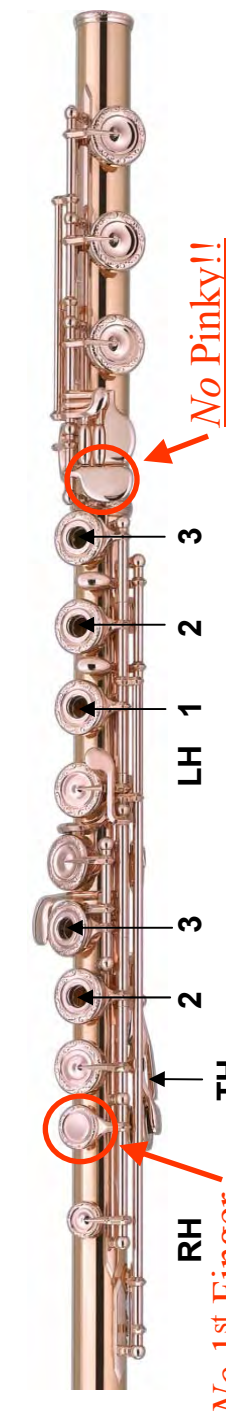
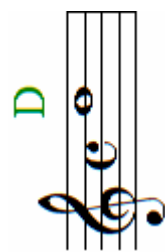
Are we concerned about the future of our world? There is no better place to leave your mark on the future, than to teach those who will live and make the future. Make sure that you are doing it responsibly. Do not take short cuts or you will teach that shortcuts are acceptable. Do not play favorites, because then we will only continue to allow prejudice to

happen. Teach at the time that the lesson happens, do not put off for another day what you should have done at the moment. Do not forget the student is more important than the music! That is after all whom we teach.

As I look back on that moment at WIBC, I probably would do it differently. I would spend a bit more time with that young lady. I would try to do some more teaching by walking her to the conductor and listening to her apology. I would follow up with her one more time. I missed my chance; someone else missed his/her chance earlier. I still have her book. Let's try not to miss again! Ultimately it is not about the music on the stands; it is about the music-makers in the chairs. Remember we teach kids about life; music is our tool!

NEW NOTES: D and Eb/D#

These new notes will require you to lift the first finger of your right hand when you play them.



The red line above a group of notes is called a *slur* – only tongue the first note of the group. Click on each **letter** to hear the sound of each exercise. The blue line with dots mean repeat. After you can play each one slowly, try the whole exercise by clicking on the words: slow or fast.

SLOW

A

B

C

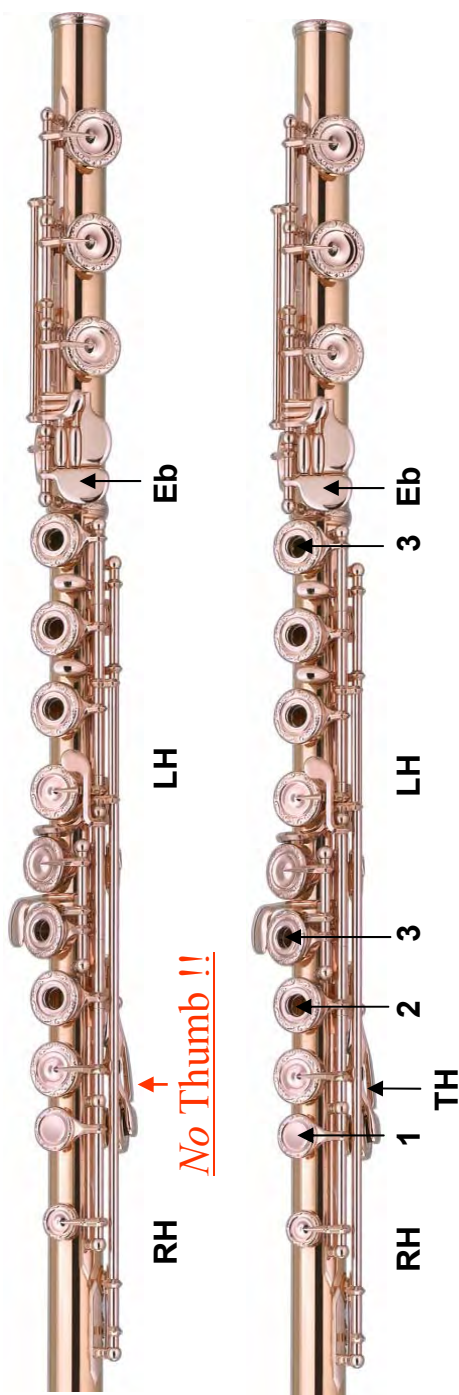
FAST

B

C

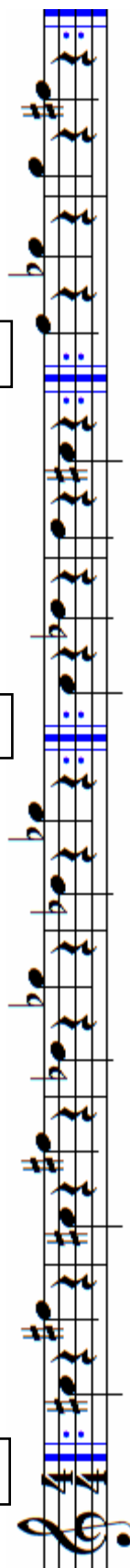
STOP

NEW NOTES: Db/C# and Gb/F#



In this exercise , use the rest between the notes to evenly shift your fingers to the next position. Once again, click on the letters to hear and play along with each exercise separately.

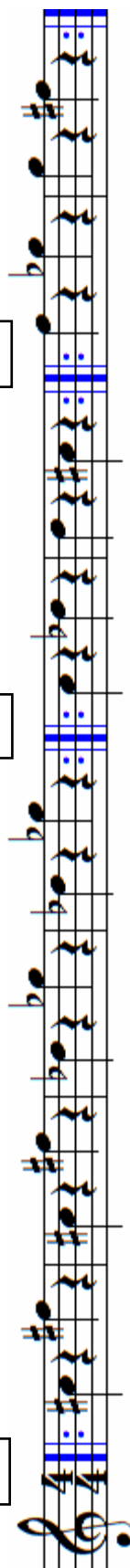
A



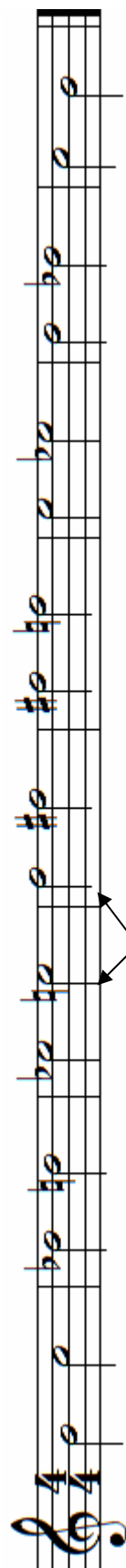
B



C



This is a chromatic scale (a scale in 1/2 steps). Play it very slowly to work on the fingering.

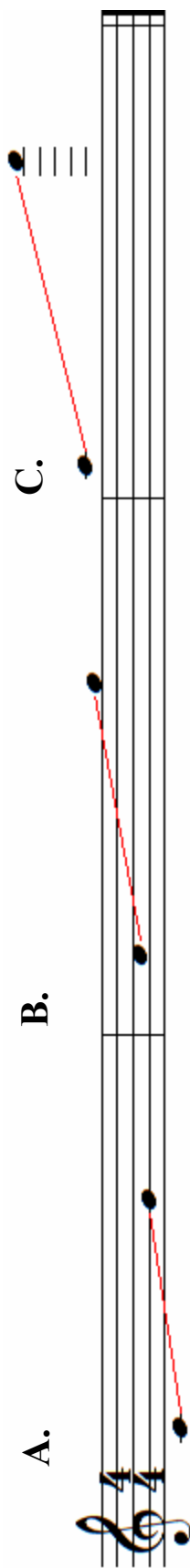





Same fingerings as low E and F.



FLUTE RANGES

You have now learned quite a few notes and as you play higher, many of the fingerings of the notes are the same as the lower octave. You must learn to use your embouchure and air speed to make the higher notes speak (or sing!) out. For pictures and sounds of the ranges, return [here](#).



- A. Low Register - Lips should be flat and slightly pulled back as if someone gently pulled your lips back at the corners of your mouth. The tone should be dark, deep and transparent – almost foggy. The lips might have a shape resembling this: 
- B. Middle Register - This embouchure is exactly like if you were asleep, relaxed with no wrinkles around the mouth. Remember to keep your teeth even and apart approximately half an inch. As you play higher push your chin out a bit as if pouting. The tone in this register should be pure and clear. The lips might have a shape resembling this: 
- C. High Register - This embouchure resembles someone pouting, almost sticking their lower lip out more than their upper lip and should be very relaxed. No wrinkles should show around the mouth. The tone in the upper register should be brilliant, full of clarity, direction, sparkle, never edgy. The sound should be full of overtones – very high sounds that ring like a bell. The lip shape should be small like this: 

TONE: PROBLEMS AND SOLUTIONS

Developing beautiful tone takes time. Below are some suggestions from the ABC “Embou-Sure” book to help you improve your tone. Remember to practice in the mirror!

Remedy

Cause of problem

Sound Produced

No tone, rushing air	Air is going across the hole Lower lip not on the hole Corners of lips not pulled together “Splitting the tone” Too large of an opening in the lips No tongue being used to release the note Tongue going between the teeth and/or lips	Blow more into the hole Place more lip over the hole Use more “whee” Lower the chin, blow down Use more “oo” Use more “too” tongue Tongue on the roof of the mouth where the top teeth meet the gums. Blow less hard Turn head joint out Cover less hole Roll out
Some sound, mostly air		
“Woof” sound		
“Thu” sound		
High pitched “whistle” (overtone)	Too much air Head joint rolled in too far Hole covered too much Flute rolled in too far	
Flat pitch		

tone development

Here are some exercises to help develop your tone. Consider the following aspects of tone improvement: tonal brilliance, clarity or purity of sound, size of tone, dynamic range, evenness of tone quality throughout the registers and the ability to make the instrument respond in a variety of articulation – slurred, legato, staccato and double/triple tonguing.

Long Tones (below) will develop tone through air control. Start soft (*pp*), grow to loud (*ff*) and return.

This exercise is called “Octave Slurs”. An octave is a distance of eight steps up or down between two notes with the same sounding name. Use slightly faster air and push your jaw forward to play high; this will raise the direction of the air.



UPPER AND LOWER NOTES

Here is a review of the notes you have already learned. Check the fingering chart in the back for any notes you are unsure of. Most upper notes are the same as the lower octave ones.



The new high notes below will take time to develop. Click on the note, listen, then play each one.

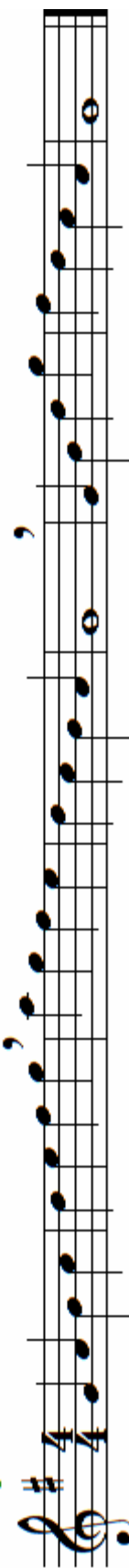
D	D#	D#	D
E	E	E	E
F	F	F	F
G	G	G	G
A	A	A	A
B	B	B	B

Below are the lowest notes on the flute; they need lots of air. Listen first, then play each one.

SCALES AND MELODIES

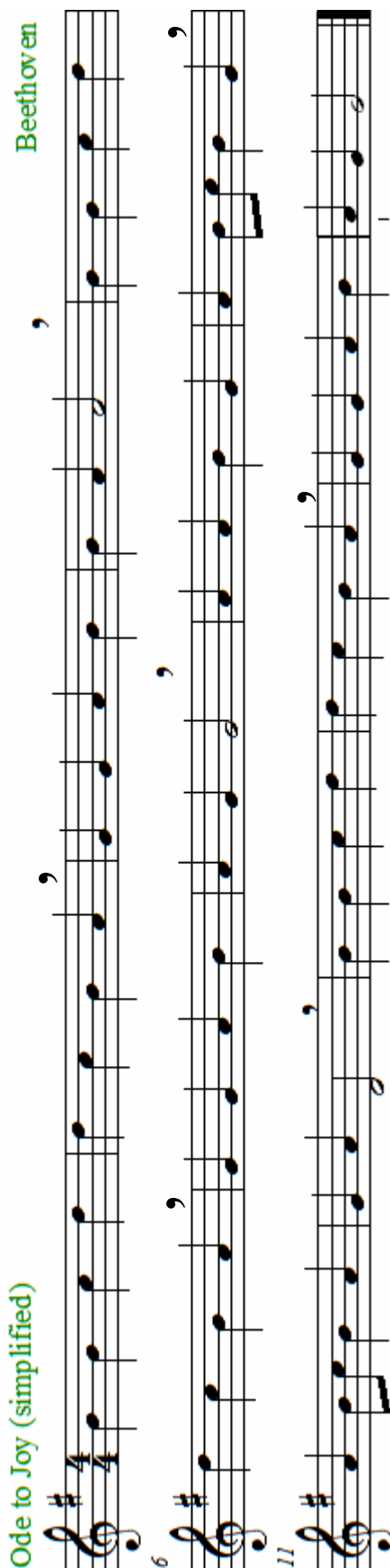
Scales and arpeggios are the building blocks of western music. Play along with the scales below. Note the use of the key signature that reminds us of sharp and flat notes throughout a piece.

G major Scale



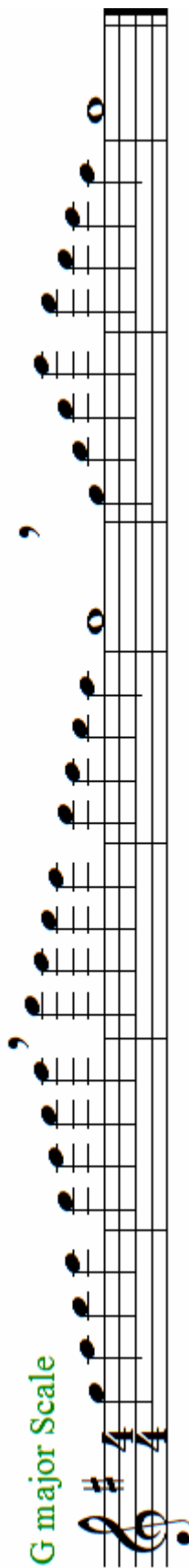
This famous, simple melody will help you practice your C to D shifts as well as your G major scale.

Ode to Joy (simplified)



As your range improves, try the G major scale an octave higher. Watch for different fingerings.

G major Scale



Try these advanced folk songs. Click on them first to hear them before you play.
 You may also want to review the fingerings for the higher notes. Don't forget the F#s!

Simple Gifts

American Trad.

Musical score for 'Simple Gifts' in G major (one sharp) and 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The score is marked with measure numbers 6, 10, 14, and 18. Red curved lines are drawn above the notes in measures 6, 10, 14, and 18, indicating fingerings for the higher notes. The notes are: 6 (F#, G, A, B, C, D, E, F#), 10 (F#, G, A, B, C, D, E, F#), 14 (F#, G, A, B, C, D, E, F#), and 18 (F#, G, A, B, C, D, E, F#).

Flow Gently Sweet Afton

Folk Song

Musical score for 'Flow Gently Sweet Afton' in G major (one sharp) and 3/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The score is marked with measure numbers 10, 18, and 26. The notes are: 10 (F#, G, A, B, C, D, E, F#), 18 (F#, G, A, B, C, D, E, F#), and 26 (F#, G, A, B, C, D, E, F#).



Not all key signatures use flats. B flat major (below) has two flats Bb and Eb. Review the fingerings for those notes. This key is often used in band music.

Bb major Scale



Click here for line A only.

Click here for line B only.

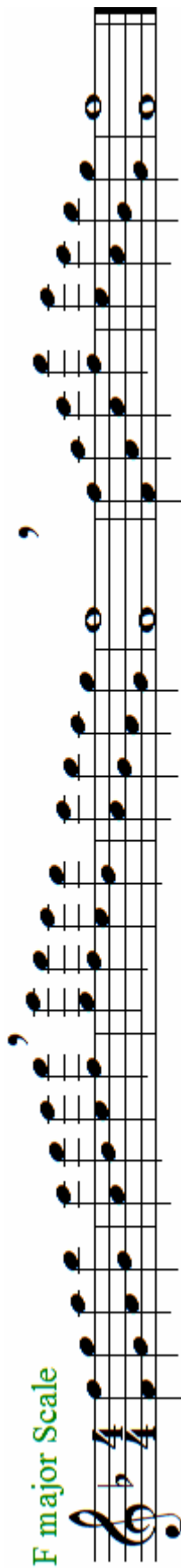
Click here for both lines.

German Air - Duet

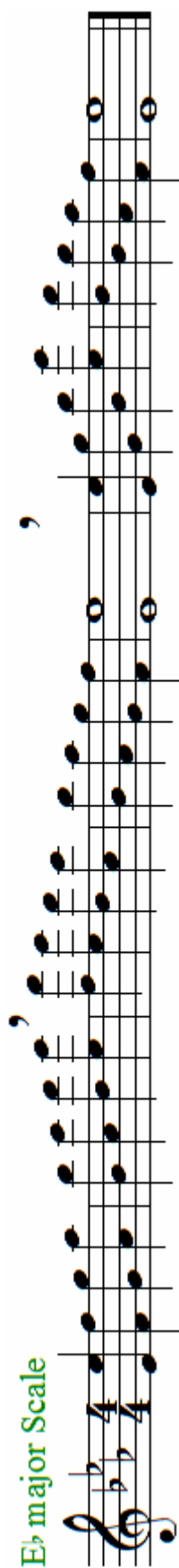
A B A B

When practicing these scales and arpeggios, play the lower notes first. When your range improves, play the upper notes. The computer will play both notes at the same time when you click on the scale.

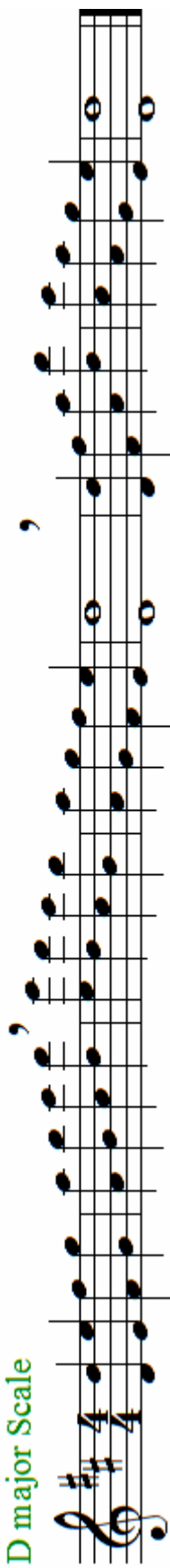
F major Scale



E♭ major Scale



D major Scale



C major Scale



FLUTE RESOURCES

FAMOUS FLUTISTS:

Sir James Galway, Jean-Pierre Rampal, Walfrid Kujala, Julius Baker, William Kincaid, William Bennett, Michel Debost, Robert Langevin, Trevor Wye, James Pellerite, Emmanuel Pahud, Mathieu Dufour, Emily Beynon, and Jeanne Baxtresser. Listen to recordings from major symphony orchestras.

METHOD BOOKS:

Any books by: Marcel Moyse and Trevor Wye, Edwin Putnik: The Art of Flute Playing, William Kincaid: The Art and Practice of Modern Flute Playing, Taffanel & Gaubert: Complete Flute Method, H. Altes: Method for the Boehm Flute, Nancy Toff: The Flute Book, Sir James Galway: Flute, The Woodwind Anthology: various authors published by The Instrumentalist.

BEGINNING FLUTE REPERTOIRE:

40 Little Pieces For Beginner Flutists published by G. Schirmer; Adapted by L. Moyse
First Solos for the Flute Player published by G. Schirmer; Adapted by L. Moyse
24 Melodic Studies With Variations by Marcel Moyse
36 Repertoire Pieces with Piano Accompaniment published by Carl Fischer

WEBSITE: <http://www.larrykrantz.com>

Introduction

This book is intended for the band director who wishes to teach basic note grouping principles to a young ensemble. Many of the exercises used for demonstration purposes in the academic texts are not playable by young bands due to technical challenges, difficult key signatures, and the absence of transposed parts for all members of the band. In addition, some of the academic texts that describe the idea of note grouping contain awkward descriptions and do not present the material in a manner that is approachable by the average school band director. The purpose of this book is to remedy these deficiencies while presenting a convenient, understandable, and easy-to-use guide to the principles of note grouping.

The exercises in this book are playable by most junior high bands. Technical challenges and unfamiliar key signatures have been eliminated, so as to allow for the greatest concentration on performing the specific musical nuance addressed in that exercise.

The exercises in this book may be used as part of daily warm-up, or may be used prior to rehearsal of a specific musical problem in a piece of music. The director may then correlate the lesson just learned from the musical examples in this book with the phrasing nuances of the piece to be rehearsed.

The Basic Note Grouping Concept

There are two basic forms of notes in the note grouping concept: *arsis* and *thesis*. Although this may be an oversimplification, the definitions of these two words may be thought of as follows:

arsis = the upbeat
thesis = the downbeat

Traditionally, Western music has placed most of the emphasis upon the downbeat. An extreme stressing of the downbeat usually results in playing that may be characterized as “robotic,” “devoid of emotion,” or “mechanical.”

The note grouping concept seeks to eliminate this mechanical style of playing by creating an idea of **motion** and **energy** present within the arsis. The arsis leads or progresses to the thesis, usually by a slight “leaning” on that note or notes, or a slight crescendo into the thesis.



Figure 1

Visually, our music is notated in ways that group the notes into patterns of release-tension. Executing a passage in this way is not musical. Instead, the interpretation should lead to a clearly defined sound of tension-release, with a slight push into the release.

The following Figure 2 demonstrates how most young musicians would group a pentascale:



Figure 2

However, using the note grouping principles of tension-release (or arsis-thesis), the grouping becomes (Figure 3):



Figure 3

This correctly treats the downbeat as the resolution of the preceding phrase.

In **larger** values of triple simple and triple compound time, the arsis-thesis grouping alternates unevenly as a string player playing *arsis-arsis-thesis* (see bracketed groups in Figures 6 and 7):

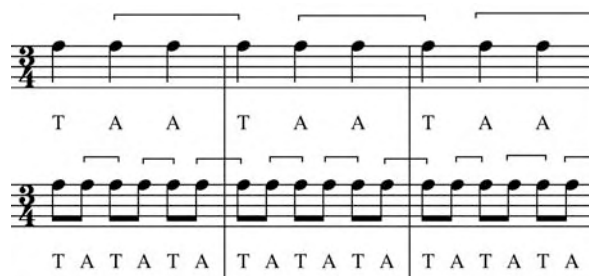


Figure 6



Figure 7

These groupings of *arsis-thesis* or *arsis-arsis-thesis* may be difficult at first for young players to execute, due to the natural tendency to play the downbeat loudest and strongest. In time, with the help of the exercises in this book, even young musicians may come to recognize the inherent musical phrasing that results from applying the note grouping theory. The wind player may think of playing like a string player in these exercises: the arsis is the up-bow, and the thesis is the down-bow.

There are more subtleties to this concept; however, this explanation will serve as a guide to understanding the framework behind the idea of note grouping. This basic principle of *arsis-thesis* or *arsis-arsis-thesis* note grouping may be referenced in all following exercises.

As students begin to apply this concept, it may sound forced or extreme. In a short time, however, the students will begin to use note grouping in more subtle ways. It is recommended that the director use this book to find similar examples in the pieces the ensemble will be rehearsing, and select whichever lesson applies to the musical ideas in those pieces.

The ensemble exercises in this book may serve best to explain the idea of note grouping. It is recommended that the reader refer to the exercises for a greater understanding of this concept.

How To Use This Book

An explanation of the musical concepts which may be addressed precedes each exercise.

Arsis-thesis groupings are indicated in each exercise with brackets. Arsis always precedes thesis. To avoid cluttering the score, A and T are to be understood by the director using the above-described theory.

Most of the exercises in this book are presented with unison scoring, although some exercises contain additional percussion parts. There are many benefits to unison scoring, namely:

1. All instrumental sections gain familiarity with the same concept.
2. All instrumental sections develop the same technique (fluency and flexibility).
3. The note grouping concept may be more clearly heard by the director, and thus the ensemble's ability to apply the concept may be more easily assessed.

The exercises may be used in any order, although Lessons Four through Six are intended for use together.

The exercises in this book may be reproduced for use in the school band, with credit given to the author. No portion of this book may be reproduced for profit without the express permission of the author.

Lesson One - "Danny Boy"

Traditionally, the tune known as "Danny Boy" is played by young bands with extreme emphasis placed on the downbeat (longer notes). Although a crescendo into the downbeat is indeed indicated, the arsis should also be stressed with a sense of leaning or pressing to heighten the emotional effect of the music.

Note groupings are even in this exercise: *arsis-thesis*. To avoid cluttering the score, A and T are not indicated, but are to be understood by the director. It is recommended that most percussionists play the Flute/Oboe part on orchestral bells for this exercise, although an auxiliary percussion part is included to enhance the musical effect.

Lesson Plan Ideas:

1. Introduce Exercise One, with a brief description of the history of this piece, if desired. The music in this excerpt is from a traditional Irish tune "Londonderry Air"; the lyrics of "Danny Boy" are from a Celtic folk song set to this tune.
2. Play through the exercise as written to familiarize students with the notes and rhythm.
3. Explain to the students that the brackets show groups of notes. In each group, the first note contains motion going to the second note, energy, or leaning into the second note. If desired, the teacher may use the terms *arsis* and *thesis*, although this is not necessary. The teacher may refer to how a string player would feel tension and energy in the up bow (first note, *arsis*) and a slight resolution in the down bow (second note, *thesis*).
4. Demonstrate using an instrument or your voice to show how the above step will sound. At first, have students try to echo your style on the first four notes. When the group successfully imitates the proper style, move on to the next step.
5. Play through the exercise as an ensemble with attention given to arsis-thesis grouping. At first, the note grouping may sound awkward or overly emphasized, but this will become more refined with time. Assess and make changes as necessary.
6. Play through the example as written with no dynamic changes. Then, as a class, identify the climax points in the phrases. Crescendo into each climax point, giving shape to the musical phrase. Remember to continue to apply the note grouping principle of emphasizing the arsis throughout the exercise.
7. Players who use vibrato (especially flutes) may wish to slightly increase the vibrato on the arsis for dramatic effect.
8. Examine the next piece to be rehearsed for similar phrasing, and discuss as a class how the note grouping concept may be applied to that piece. If desired, mark arsis-thesis groupings in the concert music.

Exercise One - "Danny Boy"

Traditional

Slowly (♩ = 60)

Flute
Oboe

Clarinet in B♭
Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B♭
Baritone T.C.

Horn in F

Trombone
Baritone B.C.

Tuba

Triangle
Susp. Cymbal

l.v. l.v.

Lesson Two - "It Is Well"

As in "Danny Boy," this piece is often performed with undue stress or emphasis placed upon the downbeats. To increase the drama of the musical line, this exercise changes the placement of dynamic stress to the upbeats (arsis). This lesson correlates well with the concept presented in Lesson One.

Arsis-thesis groupings are indicated in the score with brackets above the notes. It is recommended that percussionists play the Flute/Oboe part on orchestral bells, although a Snare/Bass Drum part is included in the score.

Lesson Plan Ideas:

1. Introduce Exercise Two, with a brief description of the history of this piece, if desired. This excerpt is from a hymn by Spafford and Bliss. The lyrics "It is well with my soul," were written after the poet lost all four of his daughters in a shipwreck. The lyrics to this piece speak of his faith in spite of tragedy.
2. Play through the exercise as written to familiarize students with the notes and rhythm. Discuss how this piece is traditionally performed, with emphasis upon the downbeat. Demonstrate on an instrument or using your voice, if desired.
3. Explain that the brackets show groups of notes. In each group, the first note contains motion going to the second note, energy, or leaning into the second note. This exercise should be played with increased stress upon the upbeat (arsis).
4. Demonstrate using an instrument or your voice to show increased dynamic stress on the arsis (upbeats). Ask students to echo your style on just the first bar (with pickup). When the group successfully imitates the proper style, move on to the next step.
5. Play through the entire exercise as an ensemble with attention given to increased dynamic stress on the upbeat. Assess and make changes as necessary.
6. Now play through the exercise as an ensemble with a slight lengthening of the arsis (upbeats), but without dynamic stress. Again, assess and make changes.
7. Discuss as a class which was the preferred method of emphasizing the arsis. This will be a matter of personal preference and may depend upon the group's success in executing either variation. Or, both methods together used subtly may be preferred.
8. Examine the next piece to be rehearsed for similar phrasing, and discuss as a class how the note grouping concept may be applied to that piece. If desired, mark arsis-thesis groupings in the concert music, and discuss the chosen method of stressing the arsis in this piece of music. Rehearse concept using concert music.

Exercise Two - "It Is Well"

Spafford & Bliss

Andante e legato (♩ = 72)

The musical score is arranged in ten staves. The first five staves are for woodwinds and reeds: Flute Oboe, Clarinets in B \flat Bass Clarinet, Alto Sax., Tenor Sax., and Baritone Sax. The next four staves are for brass: Trumpet in B \flat Baritone T.C., Horn in F, Trombone Baritone B.C., and Tuba. The final staff is for percussion, labeled Snare Drum and Bass Drum. The key signature has two flats (B \flat and E \flat), and the time signature is common time (C). The tempo marking is "Andante e legato" with a quarter note equal to 72 beats per minute. The music features a melody in the woodwinds and reeds, supported by a harmonic structure in the brass and a steady rhythmic pattern in the percussion.

Lesson Three - "Battle Hymn"

Traditionally, dotted-eighth and sixteenth rhythms are very difficult for young bands to execute properly. It is common for young musicians to perform the rhythm as a lilting triplet, making the first note too short and the second note too long:



Using the principles of note grouping, the rhythm should actually be thought of as "sixteenth and dotted-eighth," as described below.

Lesson Plan Ideas:

1. Introduce Exercise Three, with a brief description of the history of this piece, if desired. This excerpt is from a patriotic anthem written during the Civil War by Julia Ward Howe. Mrs. Howe visited a Union encampment and heard soldiers singing the tune "John Brown's Body." She was then inspired to write the words of the "Battle Hymn of the Republic" with more uplifting lyrics.
2. Explain that the musicians should think of the rhythm as "sixteenth and dotted-eighth," which is opposite or backwards from the written notation.
3. The teacher should sing the rhythm backwards to the students with an accented arsis preceding the thesis (sixteenth and dotted-eighth), as follows:



4. Students should imitate the teacher singing. At first, sing one group (only one sixteenth and dotted-eighth). When this is mastered successfully, sing two or more groups as in the second example, to be imitated by the students.
5. Transfer this pattern to the instruments and practice on a note such as concert B-flat.
6. Explain that the brackets in the score show groups of notes. In each group, the first note contains motion going to the second note, energy, or leaning into the second note. This exercise should be played with a slight accent upon the arsis (sixteenth note), with the sixteenth note as close to the dotted-eighth note as possible.
7. Play through the entire exercise as an ensemble with attention given to increased accented stress on the sixteenth note. Assess and make changes as necessary.
8. Note that at fast tempi, this rhythm is played with a shortened dotted-eighth note. At slower tempi, the rhythm is difficult to play correctly and with musicianship. The rhythm may sound like separate, detached macrobeats. Using the note grouping principle will connect the sixteenth note to the following dotted-eighth musically.

Exercise Three - Battle Hymn

Howe - Steffes

Majestically (♩ = 76)

Flute
Oboe

Clarinet in B \flat
Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B \flat
Baritone T.C.

Horn in F

Trombone
Baritone B.C.

Tuba

Snare Drum
Bass Drum

The musical score is written for a large ensemble. It begins with a tempo marking of 'Majestically' and a metronome setting of 76 quarter notes per minute. The key signature has two flats (B \flat and E \flat). The time signature is common time (C). The score is divided into two systems. The first system includes Flute/Oboe, Clarinet in B \flat /Bass Clarinet, Alto Sax., Tenor Sax., and Baritone Sax. The second system includes Trumpet in B \flat /Baritone T.C., Horn in F, Trombone/Baritone B.C., and Tuba. A third system at the bottom is for the Snare Drum and Bass Drum. The instrumentation is typical for a high school or college marching band. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics are marked with 'f' (forte) and 'mf' (mezzo-forte).

Lesson Four - "American Patrol Melody"

Visual emphasis is placed upon the downbeat as a natural artifact of notated meter. However, to musically render groups of four 16th notes or and eighth note and two 16th notes, they should be grouped as follows with a slight crescendo, push or tension going into the downbeat (the last note of each group):



As you can see, this grouping defies the way music must be notated for rhythmic clarity. Thus, practice is necessary to achieve the most musical phrasing.

Lesson Plan Ideas:

1. Introduce Exercise Four, with a brief description of the history of this piece, if desired. This excerpt is from a march by F.W. Meacham, originally written in 1885 for piano. It was transcribed for wind band, and an arrangement was later written for Glenn Miller's swing band.
2. Play through the exercise as written to familiarize students with the notes and rhythm. Discuss how this piece is often performed, with blocky emphasis upon the downbeats. Demonstrate this on an instrument or using your voice, if desired.
3. Explain that the brackets in the score show groups of notes. In each group, the sixteenth notes lead to the downbeats, with slightly increasing volume or tension. Each group should sound like a connected, flowing stream of notes. Draw the above note grouping examples on the chalkboard to assist with this description.
4. Demonstrate using an instrument or your voice to show how the note grouping will sound, with the sixteenth notes driving into the downbeat with a slight crescendo. Ask students to echo your style on just the first one or two bars. When the group successfully imitates the proper style, add more bars.
5. Note that the same performance style should be applied to groupings of eighth and two sixteenth notes, which are enclosed in brackets as well.
6. Play through the entire exercise very slowly as an ensemble with attention given to note groupings. Assess and make changes as necessary.
7. Once the proper style is achieved at a very slow tempo, increase the tempo to performance speed, maintaining note grouping. If the style reverts to extreme emphasis upon the downbeats, go back one step and re-teach, then continue with slow practice until mastery is achieved.
8. Use this lesson in conjunction with the following two lessons to enhance the musicality of the melody and accompaniments of all marches.

Exercise Four -- "American Patrol Melody"

F.W. Meacham

Allegro ♩ = 120

The musical score is arranged for a concert band. It features ten staves, each with a part name to its left. The parts are: Flute Oboe, Clarinet in B \flat Bass Clarinet, Alto Sax., Tenor Sax., Baritone Sax., Trumpet in B \flat Baritone T.C., Horn in F, Trombone Baritone B.C., Tuba, and Snare Drum Bass Drum. The music is written in 2/4 time and the key of B \flat (two flats). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The score consists of two measures, each with a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to the beginning of the first measure, and the second ending leads to the end of the piece. The instrumentation includes woodwinds (Flute/Oboe, Clarinet/Bass Clarinet), saxophones (Alto, Tenor, Baritone), brass (Trumpet/Baritone T.C., Horn in F, Trombone/Baritone B.C., Tuba), and percussion (Snare/Bass Drum).

Lesson Five - “American Patrol Bass Line”

Due to the monotony of a repetitious bass line in marches, it is difficult to enhance the musicality of this line. Lessons Five and Six can be used together to teach a more musical interpretation of accompaniment lines in marches.

The following example demonstrates how notes should be grouped in a bass line:



The dominant is more active and arsic than the tonic, which is a chord of rest. Thus it should be played with more intensity and attention as if it truly leads to the tonic (thesis). Playing the bass line this way is more interesting than the usual stolid interpretation.

Lesson Plan Ideas:

1. Introduce Exercise Five – “American Patrol Bass Line” after mastery of Lesson Four – “American Patrol Melody” is achieved.
2. Play through the exercise as written – unison, as an ensemble.
3. Explain that the brackets in the score show groups of notes. In each group, the brackets show groupings of arsis-thesis or tension-release. They indicate the movement from dominant to tonic, or from a chord of tension to a chord of release. The second note of each measure (the arsis) should be played as if it leads to the downbeat of the following measure (the thesis) by pressing or leaning on the arsis. This may be done through increased dynamic stress or accent.
4. Demonstrate to show how the note grouping will sound. Ask students to echo your style on just the first one or two bars. When the group successfully imitates the proper style, play through the entire exercise as an ensemble with attention given to note groupings. Assess and make changes as necessary.
5. Select sections in the band to perform Lesson Five (this is the bass line of the march), while others play Lesson Four (this is the melody). Ask students to notice how the attention to note grouping enhances the interest and overall musicality.
6. Use this lesson in conjunction with Lessons Four and Six to practice how to enhance the musicality of the melody and accompaniments of all marches. Select sections of the band to play different lessons at the same time. The following instrumental groupings are recommended for these lessons:
 - a. Flute/Oboe, Clarinet, Trumpet: Lesson Four (Melody)
 - b. Alto and Tenor Saxophones, French horn: Lesson Six (Afterbeats)
 - c. Baritone Sax, Low Brass: Lesson Five (Bass Line)

Exercise Five - "American Patrol Bassline"

F.W. Meacham

March Tempo

The musical score is for a marching band exercise in 2/4 time, marked "March Tempo". It consists of ten staves. The first nine staves are for woodwinds and brass: Flute/Oboe, Clarinet in B♭/Bass Clarinet, Alto Sax., Tenor Sax., Baritone Sax., Trumpet in B♭/Baritone T.C., Horn in F, Trombone/Baritone B.C., and Tuba. The tenth staff is for Snare and Bass Drum. The key signature has one flat (B♭). The score is divided into two measures by a double bar line. Each measure contains a series of eighth notes, mostly beamed in pairs. First and second endings are indicated by "1." and "2." above the notes. The Snare and Bass Drum part features a consistent rhythmic pattern of eighth notes, with the bass drum playing on the downbeats and the snare on the upbeats.

Lesson Six - “American Patrol Afterbeats”

Due to the monotony of a repetitious afterbeat line in marches, it is difficult to enhance the musicality of this figuration. Lessons Five and Six can be used together to teach a more musical interpretation of accompaniment lines in marches.

The following example demonstrates how notes should be grouped in an accompanimental afterbeat line:



This interpretation gives these figures motivic power. Playing the afterbeat accompaniment line this way is more interesting than the usual interpretation, and infuses the march with energy and life.

Lesson Plan Ideas:

1. Introduce Exercise Six – “American Patrol Afterbeats” after mastery of Lesson Four – “American Patrol Melody” is achieved.
2. Play through the exercise as written – unison, as an ensemble.
3. Explain that the brackets in the score show groups of notes. In each group, the brackets show groupings of arsis-thesis. The second chord of each measure (the arsis) should be played as if it leads to the next measure (the thesis) by pressing or leaning on the arsis. This may be done through increased dynamic stress or accent.
4. Demonstrate using an instrument or your voice to show how the note grouping will sound. Ask students to echo on just the first one or two bars. When the group successfully imitates the proper style, play through the entire exercise as an ensemble with attention given to note groupings. Assess and make changes as necessary.
5. Select sections in the band to perform Lesson Six (this is the afterbeat line of the march), while others play Lesson Four (this is the melody of the march). Ask the students to notice how the attention to note grouping enhances the interest and overall musicality of this excerpt.
6. Use this lesson in conjunction with Lessons Four and Six to practice how to enhance the musicality of the melody and accompaniments of all marches. Select sections of the band to play different lessons at the same time. The following instrumental groupings are recommended for these lessons:
 - a. Flute/Oboe, Clarinet, Trumpet: Lesson Four (Melody)
 - b. Alto and Tenor Saxophones, French horn: Lesson Six (Afterbeats)
 - c. Baritone Sax, Low Brass: Lesson Five (Bass Line)

Exercise Six -- "American Patrol Afterbeats"

F.W. Meacham

Allegro ♩ = 120

Flute
Oboe

Clarinet in B \flat
Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B \flat
Baritone T.C.

Horn in F

Trombone
Baritone B.C.

Tuba

Snare Drum
Bass Drum

Lesson Seven - "My Bonnie"

Triplets are a difficult rhythmic figure for young musicians to play correctly. The correct execution of triplets requires the musician to think of the triplet as not ending with the last note of the triplet, but that the group lasts up to the first note of the next triplet. Oftentimes, instead of the correct interpretation with a grouping of 1 231 231 231:



they will play this figuration incorrectly as follows with a rest after each triplet:



Lesson Plan Ideas:

1. Introduce Exercise Seven – "My Bonnie." Play through the exercise slowly as written.
2. Write out the examples above on the chalkboard and describe to the students that the triplets are grouped with brackets as they should be executed. That is, the second and third triplet actually leads to and feels connected to the triplet on the following beat. One way to describe this is to write out the numerical groupings of triplets in the correct performance interpretation as follows:
 - a. 1 231 231 231, or
 - b. 1 la li 2 la li 3, or
 - c. tri pe let tri pe let tri, or
 - d. whatever syllables you regularly use for triplets.
3. Demonstrate using an instrument or your voice the grouping of *arsis-arsis-thesis* in this exercise. An excellent instrument to consider using, if you can, is the violin. This shows students the *up-up-down* motion that is the correct stylistic interpretation of this rhythmic figure. Ask the ensemble to imitate your style on only one measure, very slowly. When the group is successful at this, move on to the next step.
4. Play through the entire exercise as an ensemble with attention given to *arsis-arsis-thesis* groupings. Assess and make changes as necessary.
5. Examine the next piece to be rehearsed for similar phrasing, and discuss as a class how the note grouping concept may be applied to that piece. If desired, mark *arsis-arsis-thesis* groupings in the concert music. Rehearse concept using concert music.

Exercise Seven -- "My Bonnie"

Traditional Irish folk tune

Slowly (♩ = 60)

This musical score is for a band exercise titled "Exercise Seven -- 'My Bonnie'", which is a traditional Irish folk tune. The tempo is marked "Slowly" with a quarter note equal to 60 beats per minute (♩ = 60). The time signature is 6/8. The score is arranged for a full band with the following parts:

- Flute / Oboe:** Treble clef, playing a melodic line with many beamed eighth notes.
- Clarinet in B♭ / Bass Clarinet:** Treble clef, playing a similar melodic line to the flute.
- Alto Sax:** Treble clef, playing a melodic line with many beamed eighth notes.
- Tenor Sax:** Treble clef, playing a melodic line with many beamed eighth notes.
- Baritone Sax:** Treble clef, playing a melodic line with many beamed eighth notes.
- Trumpet in B♭ / Baritone T.C.:** Treble clef, playing a melodic line with many beamed eighth notes.
- Horn in F:** Treble clef, playing a melodic line with many beamed eighth notes.
- Trombone / Baritone B.C.:** Bass clef, playing a melodic line with many beamed eighth notes.
- Tuba:** Bass clef, playing a melodic line with many beamed eighth notes.
- Snare Drum:** Drum notation, playing a steady eighth-note pattern.
- Bass Drum:** Drum notation, playing a steady eighth-note pattern.

The score consists of 16 measures. The first 12 measures are in the key of B-flat major (two flats). The last 4 measures (measures 13-16) are in the key of D major (two sharps), indicated by a key signature change. The melody is primarily composed of eighth and sixteenth notes, with some quarter notes and rests. The drum parts provide a steady eighth-note accompaniment.

Lesson Eight - "Morning from Peer Gynt"

Compound meter naturally has a lilting or dance-like quality to it. The overall musicality of performance in 3/4 time can be enhanced by a correct interpretation of note grouping in this meter.

Notes in 3/4 time should be grouped like a string player would play *up-up-down*, according to the following pattern of *arsis-arsis-thesis*:



Lesson Plan Ideas:

1. Introduce Exercise Eight – "Morning from Peer Gynt," with a brief history of this piece, if desired. Peer spends his life making mistakes but in the end, finds that he has always been his truest self in the faith, hope, and love of his sweetheart.
2. Play through the exercise as written.
3. Write out the example above on the chalkboard and describe to the students that the notes in the score are grouped with brackets as they should be executed. That is, the second and third beat actually leads to and feels connected to the downbeat of the following measure through a slight crescendo. One way to describe this is to write out the numerical groupings of beats in the correct performance interpretation as follows: 1 231 231 231, etc.
4. Demonstrate using an instrument or your voice the grouping of *arsis-arsis-thesis* in this exercise. An excellent instrument to consider using, if you can, is the violin. This shows students the *up-up-down* motion that is the correct stylistic interpretation of this meter. Ask the ensemble to imitate your style on only one measure. When the group is successful at this, move on to the next step.
5. Play through the entire exercise as an ensemble with attention given to *arsis-arsis-thesis* groupings. Assess and make changes as necessary.
6. Discuss how this exercise is similar to the interpretation that should be applied to triplets (both have *arsis-arsis-thesis* groupings).
7. Examine the next piece to be rehearsed for similar phrasing, and discuss as a class how the note grouping concept may be applied to that piece. If desired, mark *arsis-arsis-thesis* groupings in the concert music. Rehearse concept using concert music.

Exercise Eight -- "Morning from Peer Gynt"

Edvard Grieg

Andante (♩ = 60)

Flute
Oboe

Clarinet in B♭
Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B♭
Baritone T.C.

Horn in F

Trombone
Baritone B.C.

Tuba

Snare Drum
Bass Drum

NEXT STOP: FUNKSVILLE**JOHN WASSON**

FUNKY BEAT (♩ = 144)

8^b TRUMPET 1 *SOLI* *f*

8^b TRUMPET 2 *SOLI* *f*

F HORN *f*

TROMBONE *f*

TUBA *f*

DRUMS *f*

1 2 3

TPT 1

TPT 2

HN

TBN

TUBA *SOLO* *mf*

DR *mf* *HI-HAT* *FILL* *mf*

4 5 6 7 8

NEXT STOP: FUNKSVILLE - 2

This musical score is for measures 9 through 12 of the piece 'The Rose Tree'. It features six staves: TPT 1 (Trumpet 1), TPT 2 (Trumpet 2), HN (Horn), TBN (Tenor Baritone), TUBA (Tuba), and DR (Drum). The key signature has one flat (B-flat), and the time signature is 2/4. Measures 9 and 10 show the brass instruments playing a rhythmic pattern of eighth and quarter notes, with a 'mf' (mezzo-forte) dynamic marking. The drum part in measure 9 consists of a series of eighth notes. In measure 11, the brass instruments continue their pattern, and the drum part features a double bar line and a '2' indicating a second ending. The score concludes in measure 12 with a final double bar line and a '2' indicating a second ending.

This musical score is for measures 13 through 16 of the piece 'The Rose Tree'. It is arranged for a large ensemble, including five brass instruments (TPT 1, TPT 2, HN, TBN, TUBA) and a double bass (DB). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is written in a system with five staves for the brass instruments and one staff for the double bass. The brass instruments play a melodic line with various dynamics (mf, f, sfz) and articulations (accents, slurs). The double bass plays a rhythmic pattern of eighth and sixteenth notes. The measures are numbered 13, 14, 15, and 16 at the bottom of the page.

NEXT STOP: FUNKSVILLE - 3

17 18 19 20

TPT 1
 TPT 2
 HN
 TBN
 TUBA
 DR
 TIME, AS BEFORE
 21 22 23 24

NEXT STOP: FUNKSVILLE - 4

27 SOLI

TPT 1

TPT 2

HN

TBN

TUBA

DR

FILL

25 26 27 28

TPT 1

TPT 2

HN

TBN

TUBA

DR

29 30 31 32

NEXT STOP: FUNKSVILLE - 5

35

TPT 1

TPT 2

HN

TBN

TUBA

DR

mf

SOLI

f

(TIME)

33 34 35 36

TPT 1

TPT 2

HN

TBN

TUBA

DR

SOLI

f

sfp

f

mf

sfp

f

SOLI

f

SOLI

f

FILL

37 38 39 40

NEXT STOP: FUNKSVILLE - 6

43

TPT 1

TPT 2

HN

TBN

TUBA

DR

sfp

f

SOLO

SOLO

SOLO FILL

(STOP)

Hi-HAT

41 42 43 44

TPT 1

TPT 2

HN

TBN

TUBA

DR

SOLO

SOLO

SOLO

SOLO

SIM.

45 46 47 48

NEXT STOP: FUNKSVILLE - 7

51

TPT 1

TPT 2

HN

TBN

TUBA

DR

49

50

51

52

mp

f

TIME - RIDE CYMBAL

TPT 1

TPT 2

HN

TBN

TUBA

DR

53

54

55

56

f

SOLI

NEXT STOP: FUNKSVILLE - 8

59

TPT 1 *SOLI* *mf* *sfp*

TPT 2 *SOLI* *mf* *sfp*

HN *SOLI* *f*

TBN *mf* *sfp*

TUBA *mf* *sfp*

DR *FILL*

57 58 59 60

TPT 1 *f* *sfp* *f* *SOLI*

TPT 2 *f* *sfp* *f* *SOLI*

HN *f* *sfp* *f* *SOLI*

TBN *SOLI* *f*

TUBA *f* *sfp* *f*

DR *FILL* *(STOP)*

61 62 63 64

NEXT STOP: FUNKSVILLE - 9

TPT 1
 TPT 2
 HN
 TBN
 TUBA
 DR

SOLO
 SOLO
 SIM.

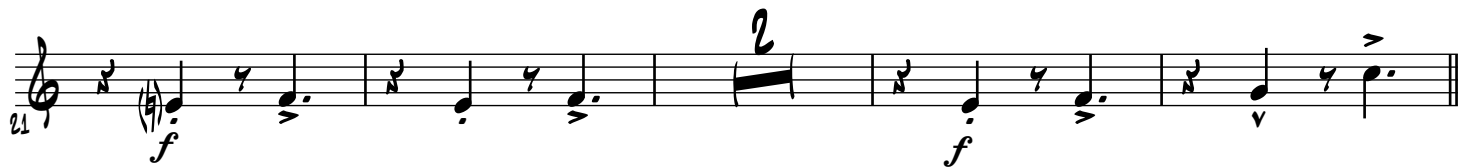
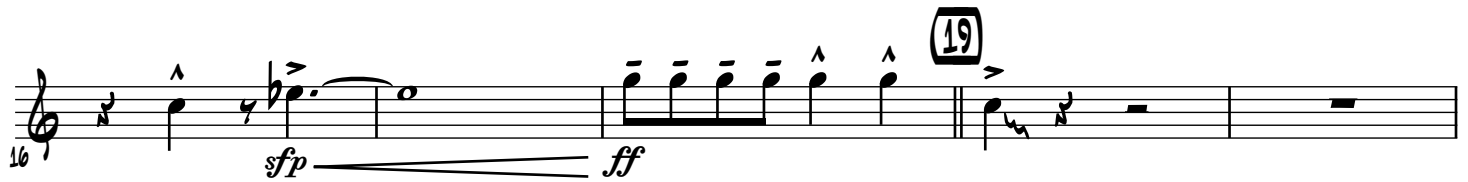
65 66 67 68

TPT 1
 TPT 2
 HN
 TBN
 TUBA
 DR

f sfpp ff
 f sfpp ff
 f sfpp ff
 f sfpp ff
 sfpp ff
 SOLO FILL
 ff

69 70 71 72

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NEXT STOP: FUNKSVILLE**JOHN WASSON****B \flat TRUMPET 1****FUNKY BEAT** (♩ = 144)**SOLI**

B \flat TRUMPET 1 - NEXT STOP: FUNKSVILLE - 2

40 *sfp* *f* (43)

45 *SOLI*

49 *mp* *f* (51)

53

57 *SOLI* *mf* *sfp* (59)

61 *f* *sfp* *f* 5

69 *f* *sfp* *ff*

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B \flat TRUMPET 2

NEXT STOP: FUNKSVILLE

JOHN WASSON

FUNKY BEAT (♩ = 144)

1 *f* **SOLI**

5 **(5)** *mf*

12 **(13)** *f*

16 *sfz* *ff* **(19)** *f* **SOLI**

20

24 **(27)**

28 **2**

33 **(35)** *mf*

B \flat TRUMPET 2 - NEXT STOP: FUNKSVILLE - 2

37 *SOLI*
f *sfz* *f*

41 *sfz* *f* *SOLI*

46 *SOLI*

50 *mp* *f* *SOLI*

54 *SOLI*

58 *SOLI*
mf *sfz* *f* *sfz*

62 *f* *SOLI*

66 *f* *sfz* *ff*

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NEXT STOP: FUNKSVILLE

F HORN

JOHN WASSON

FUNKY BEAT (♩ = 144)

SOLO

1 *f* *SOLO*

5 *mf*

12 *f*

16 *sfz* *ff* *f* *SOLO*

21

25 *SOLO*

30 *f* *SOLO*

36 *mf* *sfz* *f* *SOLO*

F HORN - NEXT STOP: FUNKSVILLE - 2

40 *sfp* *f* **43** SOLO

44 SOLO

48 *mp* *f* **51**

52 SOLO

56 *f* **59** SOLO

60 *f* *sfp* *f* SOLO

64

68 *f* *sfp* *ff*

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NEXT STOP: FUNKSVILLE**JOHN WASSON****TROMBONE****FUNKY BEAT** (♩ = 144)**SOLI**

TROMBONE - NEXT STOP: FUNKSVILLE - 2

SOLI

39 *f* *sfp*

(43)

43 *f* **SOLI**

47 *mp* *f* **(51)**

52 **SOLI**

56 *mf* *sfp* **(59)**

60 *f* **SOLO**

64 **SOLI**

68 *f* *sfp* *ff*

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TUBA

NEXT STOP: FUNKSVILLE

JOHN WASSON

FUNKY BEAT (♩ = 144)

1 *f* *v* **SOLO**

5 *mf* **SOLO**

10 **(13)**

15 *f* *sfp* *ff* *v* *v*

19 *f* **(19)**

24 **(27)**

29

TUBA - NEXT STOP: FUNKSVILLE - 2

34 **(35)** *mf* *sfz*

39 **(43)** *f* *sfz* *f*

44

49 **(51)** *mp* *f*

55 *f*

58 **(59)** *mf* *sfz* *f* *sfz*

62 *f* **3** **SOLO**

68 *sfz* *ff*

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NEXT STOP: FUNKSVILLE

DRUMS

JOHN WASSON

FUNKY BEAT (♩ = 144)

1 *f* *mf*

5 HI-HAT *mf* FILL *mf*

9 TIME 2

13

16 SOLO FILL (19) *ff*

20 FILL *f* TIME, AS BEFORE FILL (6)

27 (7)

DRUMS - NEXT STOP: FUNKSVILLE - 2

34 **(35)** (TIME) *mf* FILL --- 7 **(6)**

41 **(43)** SOLO FILL --- HI-HAT (STOP) *f* SIM.

46 *mp*

(51) TIME - RIDE CYMBAL *f* **(8)** FILL ---

59 **(59)** FILL --- FILL ---

63 (STOP) SIM.

68 SOLO FILL --- *ff*

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NEXT STOP: FUNKSVILLE**JOHN WASSON****SUBSTITUTE FOR HORN****TROMBONE/BARITONE**

FUNKY BEAT (♩ = 144)

SOLI

5

13

19

27

35

36

f

mf

f

sfz

ff

f

f

mf

sfz

f

mf

sfz

f

TROMBONE/BARITONE (SUB HORN) - NEXT STOP: FUNKSVILLE - 2

40 *sfz* *f*

44 *SOLO*

48 *mp* *f*

52 *SOLO*

56 *f* *SOLO*

60 *f* *sfz* *f* *SOLO*

64

68 *f* *sfz* *ff*

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NEXT STOP: FUNKSVILLE**JOHN WASSON****SUBSTITUTE FOR HORN****B♭ TRUMPET 3**

FUNKY BEAT (♩ = 144)

SOLI

5

13

19 **SOLI**

27

35 **SOLI**

36

SOLI

f

mf

f

sfp

ff

f

f

mf

sfp

f

TRUMPET 3 (SUB HORN) - NEXT STOP: FUNKSVILLE - 2

40 *sfp* **(43)** SOLO *f*

44 SOLO *f*

48 *mp* **(51)** *f*

52 SOLO *f*

56 **(59)** SOLO *f*

60 *f* *sfp* *f* SOLO

64

68 *f* *sfp* *ff*

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PART I - alternate
Flute**NEXT STOP: FUNKSVILLE****JOHN WASSON**

FUNKY BEAT (♩ = 144)

1 *f* **SOLI**

5 *mf* *f*

13 *mf* *f*

16 *sfp* *ff*

19

21 *f* *f*

27 **SOLI**

31

35 *mf* *f* *sfp* *f*

PART I - ALTERNATE - NEXT STOP: FUNKSVILLE - 2

40 *sfp* *f*

45 *SOLI*

49 *mp* *f*

53

57 *SOLI* *mf* *sfp*

61 *f* *sfp* *f*

69 *f* *sfp* *ff*

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PART II - alternate
E♭ Alto**NEXT STOP: FUNKSVILLE****JOHN WASSON**

FUNKY BEAT (♩ = 144)

1 *f* **SOLI**

5 **(5)** *mf*

12 **(13)** *f*

16 *sfp* *ff* **(19)** **SOLI** *f*

20

24 **(27)**

28 *2*

33 **(35)** *mf*

E♭ ALTO ALTERNATE - NEXT STOP: FUNKSVILLE - 2

37 *f* **SOLI** *sfp* *f*

41 *sfp* *f* **43** **SOLI**

46 **SOLI**

50 *mp* *f* **51**

54 **SOLI**

58 *mf* *sfp* *f* *sfp* **59**

62 *f* **SOLI**

66 *f* *sfp* *ff*

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PART III - alternate
E♭ Alto Saxophone**NEXT STOP: FUNKSVILLE****JOHN WASSON**

FUNKY BEAT (♩ = 144)

SOLI

5

13

19 **SOLI**

27

35 **SOLI**

36

f

mf

sf

ff

f

mf

sf

f

PART III - ALTERNATE - NEXT STOP: FUNKSVILLE - 2

40 *sfz* *f* **SOLO** (43)

44 *SOLO*

48 *mp* *f* (51)

52 *SOLO*

56 *f* *SOLO* (59)

60 *f* *sfz* *f* *SOLO*

64

68 *f* *sfz* *ff*

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NEXT STOP: FUNKSVILLE

JOHN WASSON

PART IV - alternates

B \flat Tenor Saxophone

Baritone T.C.

B \flat Bass Clarinet

FUNKY BEAT ($\text{♩} = 144$)

SOLI

5

13

19

27 **SOLI**

35 **SOLI**

f *mf* *f* *sfp* *ff* *f* *mf* *sfp*

The musical score is written for three instruments: B \flat Tenor Saxophone, Baritone T.C., and B \flat Bass Clarinet. It is in 4/4 time with a tempo of 144 beats per minute. The key signature has one flat (B \flat). The score is divided into measures 1 through 35. Measure 1 starts with a forte (*f*) dynamic and a down-bow or breath mark. Measures 5, 13, 19, 27, and 35 are marked with circled numbers and are designated as solo sections. Dynamics include *f* (forte), *mf* (mezzo-forte), *f* (forte), *sfp* (sforzando piano), and *ff* (fortissimo). Articulation marks include accents (^) and slurs. The score ends with a double bar line.

PART IV - ALTERNATES - NEXT STOP: FUNKSVILLE - 2

39 *SOLI*
f *sfp*

43 *f* *SOLI*

47 *mp* *f* (51)

52 *SOLI*

56 *mf* *sfp* (59)

60 *SOLO* *f*

64 *SOLI*

68 *f* *sfp* *ff*

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PART V - alternate
E♭ Baritone Saxophone

NEXT STOP: FUNKSVILLE

JOHN WASSON

FUNKY BEAT (♩ = 144)

SOLO



(5)

SOLO



(13)



(19)



(27)



PART V - ALTERNATE - NEXT STOP: FUNKSVILLE - 2

34 *mf* **(35)** *sfp*

39 *f* *sfp* *f* **(43)**

44

49 *mp* *f* **(51)**

53 *f*

58 *mf* *sfp* *f* *sfp* **(59)**

62 *f* **3** **SOLO**

68 *sfp* *ff*

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PART V - alternate
B \flat Bass Clarinet

NEXT STOP: FUNKSVILLE

JOHN WASSON

FUNKY BEAT (♩ = 144)

SOLO

5 **SOLO**

13

19

27

29

f

mf

f

sfp

ff

PART V - ALTERNATE - NEXT STOP: FUNKSVILLE - 2

34 **(35)** *mf* *sfz*

39 *f* *sfz* *f* **(43)**

44

49 *mp* *f* **(51)**

53 *f*

58 **(59)** *mf* *sfz* *f* *sfz*

62 *f* **3** **SOLO**

68 *sfz* *ff*

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A Guide to Cymbals, Part 3

Dr. Nick Petrella

ATTACHED CYMBAL / BASS DRUM

There are times when it may be better for the overall musical effect to use two percussionists rather than one or vice-versa. The music is most important, so we must use good musical judgment in each situation.

An efficient set-up for one percussionist allows the cymbals and bass drum to be played and muted easily. An example is when the cymbal and attachment is mounted to the bass drum at the 10 o'clock position, although the performer may attach the cymbal anywhere depending on the individual's size, height of the bass drum and available space. For right handed players this is facilitated by placing the right foot on a footstool or small chair. Some bass drum frames even have a foot rest at the base.

This position allows the bass drum head to be muted with the right knee and permits the attached cymbal to be muted with the chest or torso while the hand cymbal is generally muted by pulling it toward the under arm (See Figures 22 and 23).

To mute more gradually and with less motion, bend the wrist so the forearm mutes the cymbal first then pull it into the upper torso (Figure 24).

The right hand is free to assist in muting the bass drum or cymbal. If a cymbal attachment is not available, use a cymbal stand off to the side of the bass drum (Figure 25). Be careful not to over-tighten the attached cymbal as this will hinder the cymbal from vibrating freely and may result in a cracked bell.

Matched pairs of cymbals ranging in size from 15" to 18" work well in attached cymbal set-ups. Another technique is to attach a slightly larger cymbal than the hand cymbal, provided their sounds compliment each other. This size difference lessens the chance of producing an air pocket. There are two types of cymbal attachments available. The first, designed for the old style cradle stands, fits directly on the shell of the drum. The other type, designed for suspended frames, fits on the tube frame around the drum. The tube attachment allows the cymbal to be placed anywhere and also permits the percussionist to tilt the bass drum and attached cymbal (See Figures 26 and 27).

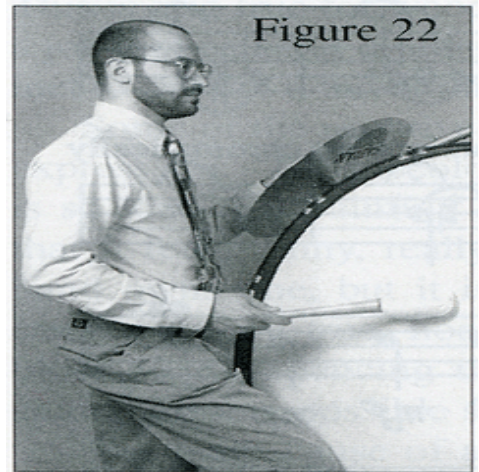


Figure 22

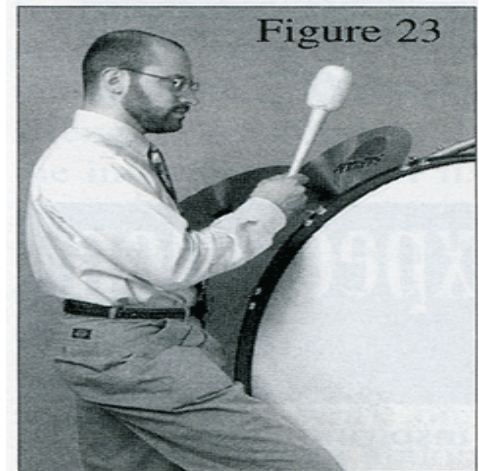


Figure 23

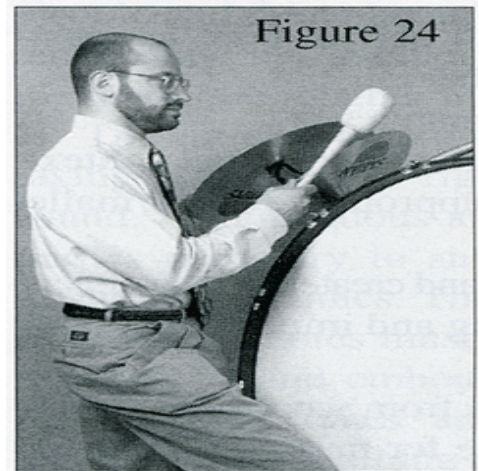


Figure 24

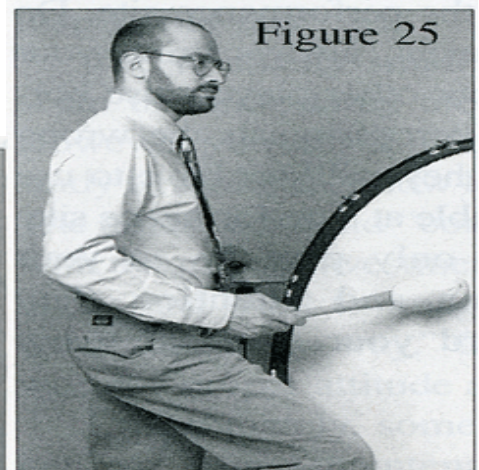


Figure 25

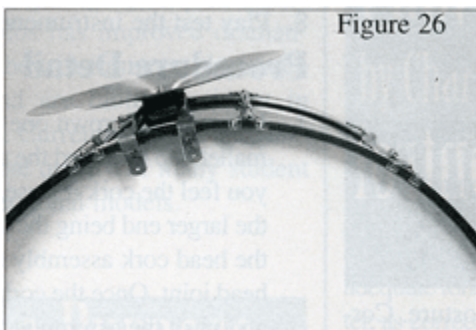


Figure 26

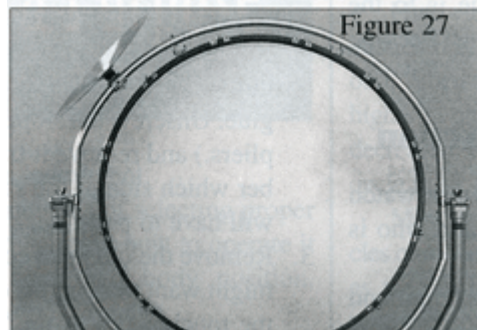


Figure 27

OTHER TEACHING TECHNIQUES

Below are further techniques to insure the production of musical sounds from hand cymbals. Applying them will aid in the development of creative thinking and a more focused approach to practicing.

CONDUCTING

Unlike other instrumentalists, percussionists cannot “sneak in” with a cymbal crash. We have all realized this when playing a crash on the last note of a retarding adagio section! It is even more pronounced when performing with an inexperienced conductor. The easiest solution is to follow the conductor’s arm—as the baton goes down, your arm goes down. This eliminates rapid movement of the cymbals at the last second, which produces a harsh (and usually late) cymbal sound. Following the conductor’s arm also encourages fluid motion. It is beneficial to conduct students during lessons and have them conduct each other when practicing. While doing this exercise use different patterns, tempos and dynamics.

BREATHING

Breathing is the other important aspect of this conducting exercise and will help with timing the crash. As the conductor’s hand goes up, take a breath “in time” just as a wind player would. This aids in relaxation and a heightened sense of interaction with the other instrumentalists. To reinforce this technique, concentrate on the ensemble’s breathing in the next rehearsal. Timed breathing is useful for percussionists in ensembles of all sizes.

Using A Mirror

Practice with a mirror and critique your performance. Observing the technique and practicing fluid motions in a mirror aids in producing a full and musical sound because a mirror provides immediate visual feedback.

Using a Video Camera

Use a video camera and monitor in lessons and practice sessions. Students can observe themselves perform during the lesson and objectively study the performance at a later time. It also gives them a copy of the lesson to focus on suggestions that may not have been noted.

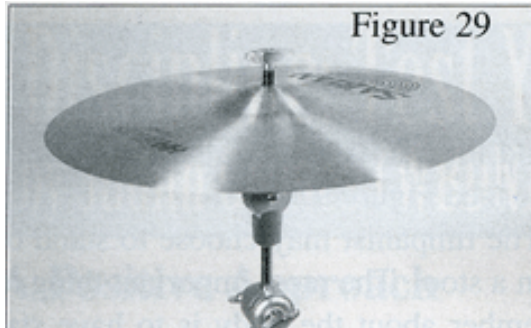
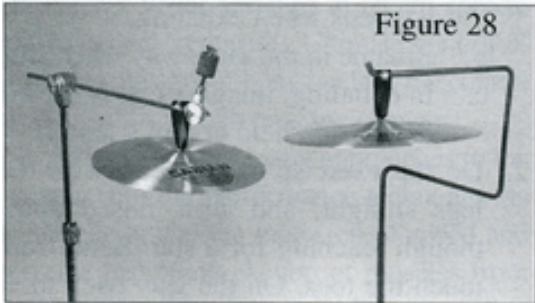
TEACHING OTHERS

Teach and constructively critique others and vice-versa. To effectively and efficiently teach others we not only have to know the subject but must be able to break it down to facilitate learning. The technique of breaking down the subject reinforces what we know. Taking this method one step further, imagine teaching a student who is blind or deaf. In this case, we would have to think of even more creative suggestions when teaching a concept. When critiquing it is natural to look for the points we are currently studying, which may not be what others are studying. Therefore it is often helpful to be critiqued by percussionists of all experience levels. Relating Other Interests When teaching it is helpful to relate movement or sounds to students’ interests—motion in baseball, karate, etc. Such comparisons are useful when introducing new concepts.

SUSPENDED CYMBAL TECHNIQUE

The musical characteristics of suspended cymbals should be the same as for hand cymbals. It may be more economical to buy two pairs of hand cymbals than to buy one pair of hand cymbals and two suspended cymbals. Remember that each pair of hand cymbals constitutes two suspended cymbals. Although suspended cym-

bals might sound good separately, they might not match as pairs. The easiest way to suspend hand cymbals is to place the straps over a horizontally tilted boom stand (Figure 28). When a boom stand is unavailable, use a gooseneck stand that has some “spring” (Figure 28). Two reasons for suspending a cymbal by a strap are so that the cymbal can hang freely, which will aid production of a full sound, rather than playing it into a post-type stand which inhibits a full sound. Also, hand cymbals can be used without removing the straps. When a suspended cymbal without straps is on a post-type stand, it should move freely and the cymbal post should be covered with a rubber or nylon sleeve to avoid damaging the cymbal (Figure 29). If it is too tight on the stand, the motion and sound will be inhibited and damage to the bell may result.

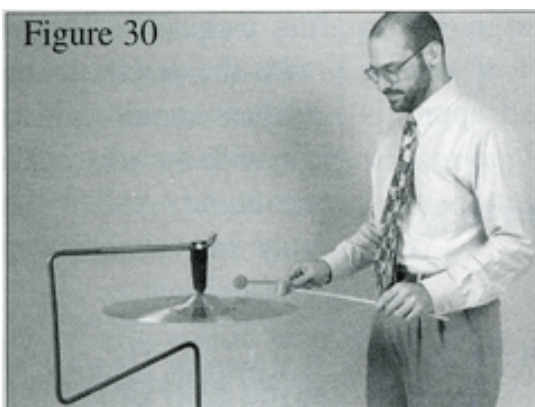


ARTICULATIONS and ROLLS

To produce full, musical sounds on a suspended cymbal use a full stroke. Think of pulling the sound from the cymbal. Another technique to produce a wide variety of sounds is to use an articulate mallet near the middle of the profile and a soft, weightier mallet near the edge. The articulate mallet will produce highs and the weightier mallet will produce lows. More articulation can be produced by gripping the mallets or sticks firmly and by using a quick wrist or arm motion.

Sharp sounds are produced by different combinations of fast strokes, glancing motions and articulate sticks/mallets. When producing sharp sounds it is advisable to tilt the cymbal toward you slightly to prolong its life and the life of the sticks/mallets. If a cymbal is played on the edge it will chip the sticks and possibly damage the cymbal. Playing cymbals in this manner is especially advantageous in drum set playing. An important consideration for marching ensembles is that nylon tipped sticks tend to retain articulation after prolonged use while wood tips develop flat spots after use on hard surfaces such as cymbals, rims, etc.

When rolling, place the hands at opposite sides of the cymbal, hold the mallets loosely and roll only as fast as necessary to maintain a sustained sound (Figure 30). Most of the time, beginning percussionists roll too fast which sometimes overplays the cymbal and dulls the sound.



Below are a few practical and musical considerations when performing on suspended cymbals.

- When the music specifies using timpani mallets, substitute yarn marimba or vibraphone mallets. Felt timpani mallets pick up dirt and oil which will cut and mat down the fibers. They in turn will deposit grime on the timpani heads after prolonged use.
- For those not familiar with Russian notation, it is generally accepted that the “+” means suspended and the “o” means crash.
- To produce an emphatic, skewed crescendo when rolling on suspended cymbals use two instruments and begin rolling on one cymbal then move one hand to another cymbal 2/3's of the way into the crescendo.
- Be creative in looking for solutions to performance problems. For example, there is a quick instrument change in the Bartok 3 for Two Pianos and Percussion where player one moves immediately from timpani to hand cymbals. An effective solution is to place a cymbal (inverted) on a cymbal stand and have a slightly smaller hand cymbal in one hand and a timpani mallet in the other. Holding both the mallet and cymbal facilitates a quick change of instruments and the different sized cymbals lessen the chance of producing an air pocket.

Next time: Placement in ensembles, cymbals, crotales.

A Funny Thing Happened on the Way to a Band Rehearsal #8

by M. Max McKee

The Greatest Mentor



While wonderful opportunities presented themselves many times a year during the 1960-1967 stint as a student at Washington State University, there is no question in mind but that Randall Spicer shared hundreds of special methods that only much, much later became part of my “repertoire” as a teacher.

Hundreds of his special sayings and methods of producing a beautiful sound (always first) as well as fantastic phrasing (almost as important) came through to me as his clarinet student. In later years, when I began to figure out what to do with a band, I installed many of those concepts into my own teaching. Stories from other students and friends of Spice have now shown me just how great this man was as a mentor. (Oh, and did I mention....as a friend and colleague?)

Too Long: When Randy died in 2002, the new Director of Bands, Keating Johnson, ran a story in the WSU Alumni newsletter about him. He told how Spice had attended his first rehearsal with the Symphonic Band. Keating had decided to hold that rehearsal in the concert hall as a means of getting to know the acoustics by playing the Holst Second Suite in F. As the band was leaving, Keating noticed that Randall had been sitting quietly in the darkened hall. “Do you have any suggestions?” And, Spice, in his best imitation of the famed TV detective, Colombo, said, “No, not really.....Well, there is just one thing. When the band plays the first measure, tell them to play the first note too long; it helps achieve a centered full sound that is otherwise missing without rushing.”

For me, it was complete *deja vu*. Randy had probably told me another version of that more than 50 times in the seven years he was my clarinet teacher. “Just drag the first 3 notes.” While it sometimes applied to *cadenza* playing. I then realized it was a favorite method of his that immediately settles the band and eliminates rushing.

Chorales: There was never a time in any band rehearsal where I witnessed Randall Spicer’s work (over 40 years) that he missed playing a chorale. After I began teaching at Southern Oregon University, he often told me why, and he kept adding reason after reason for doing so. His chorale of choice was always the same one: #19 out of Treasury of Scales (See Funny Thing #7 for details). Always playing in Eb first before going on to other chorales in other keys. As he often remarked, “Pro players don’t need to play a chorale, but all young players do. It provides a consistent anchor point every day.” He liked Eb because the *tessitura* (in a chorale like #19) keeps everyone relaxed and in a range that allows them to produce the most beautiful tone possible, while also warming up. Every student in the WSU Band had #19 memorized. Years later when I rewrote #19 for my own Warm-ups That Work “Chorale on a Scale,” I produced it in all 12 keys but always started rehearsal with the Eb setting. Everyone in my band had it memorized as well. The way it develops consistency of tone quality and listening to the bass voice is truly remarkable.

I also found that true when the band moved to another key (E major, for example). The tone immediately becomes very bright, but by comparing the chorale in E to the daily dose of the one in Eb, the band’s consistency of tone quality in other keys changed dramatically.

Tone: Because I “grew up” musically under Randall Spicer’s tutelage, I soon adopted his sound for my own bands. He often came to Ashland, Oregon and attended rehearsals. He always made great comments that invariably had to do with making the sound of the band even more beautiful.

In 2006, while sitting in a concert by the Louisiana State University Band at the ABA in Texas, almost immediately I turned to my wife (Randall Spicer's daughter) and was about to saywhen I saw the tears coming down her cheeks. "That's Dad's sound." So, if you want to hear what we consider the finest sound a band can make, listen to recordings of the LSU Band with Frank Wickes conducting. You'll know what I got to hear and learn about for over 40 years. It's beautiful. (And Frank instantly recreated that sound with the two 100-member American Band College Directors' Bands in 2007 here in Ashland. It too was amazingly beautiful.)

Next time: The Move of a Lifetime


BW 2008

Western International Band Clinic



Around the 29th Western International Band Clinic • Seattle, WA



Guest conductor and composer, Robert W. Smith (USA), directs the WIBC Directors' Band.



Left to right: Geoffrey Brand (Eng), James Walker, Dr. Tim, Bruce Dinkins, Sam Hazo, Robert W. Smith, Ralph Hultgren (Aus)



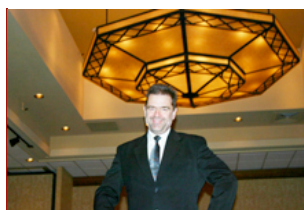
Guest conductor and composer, Sam Hazo (USA), works with the Directors' Band at his first WIBC.



Dr. Tim Lautzenheiser works with the directors before conducting the finale of the Honor Band Concerts.



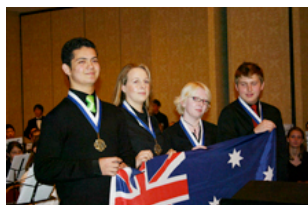
Bruce Dinkins from Texas conducted all of the Honor Bands for our guest soloist.



"Gedover it mate", was good advice from Ralph Hultgren, composer and conductor from Australia.



Kirsten Burch, Thomas Craig, Winona van Alstyne and Rizal Flores were selected to represent WIBC in Australia in October of 2008.



Lloyd Van't Hoff, Natahsha Fox, Jessika Charlesworth and David Petherick represented the Pacific Honours Ensemble at WIBC 2007



Geoffrey Brand, English conductor and arranger, shares some of his thoughts during the Honor Band Concerts which bring WIBC 2007 to a close.



The Springfield High School Percussion Ensemble (Oregon) played the pipes in the opening concert of WIBC 2007



James Walker, professional musician from Hollywood, played with each of the Honor Bands during Monday's concerts.



The Springfield Percussion Ensemble left no doubts that they were percussionists, not just drummers.



Co-founder of WIBC, Max McKee, makes a few remarks to the Directors' Band as he leads the warm-ups.



Organizing Chairman, Scott McKee, joins the conductors and soloist for a photo opportunity



Carl J. Bianchi, President of the American Bandmasters Association, shares his expertise with the members of the Directors' Band.