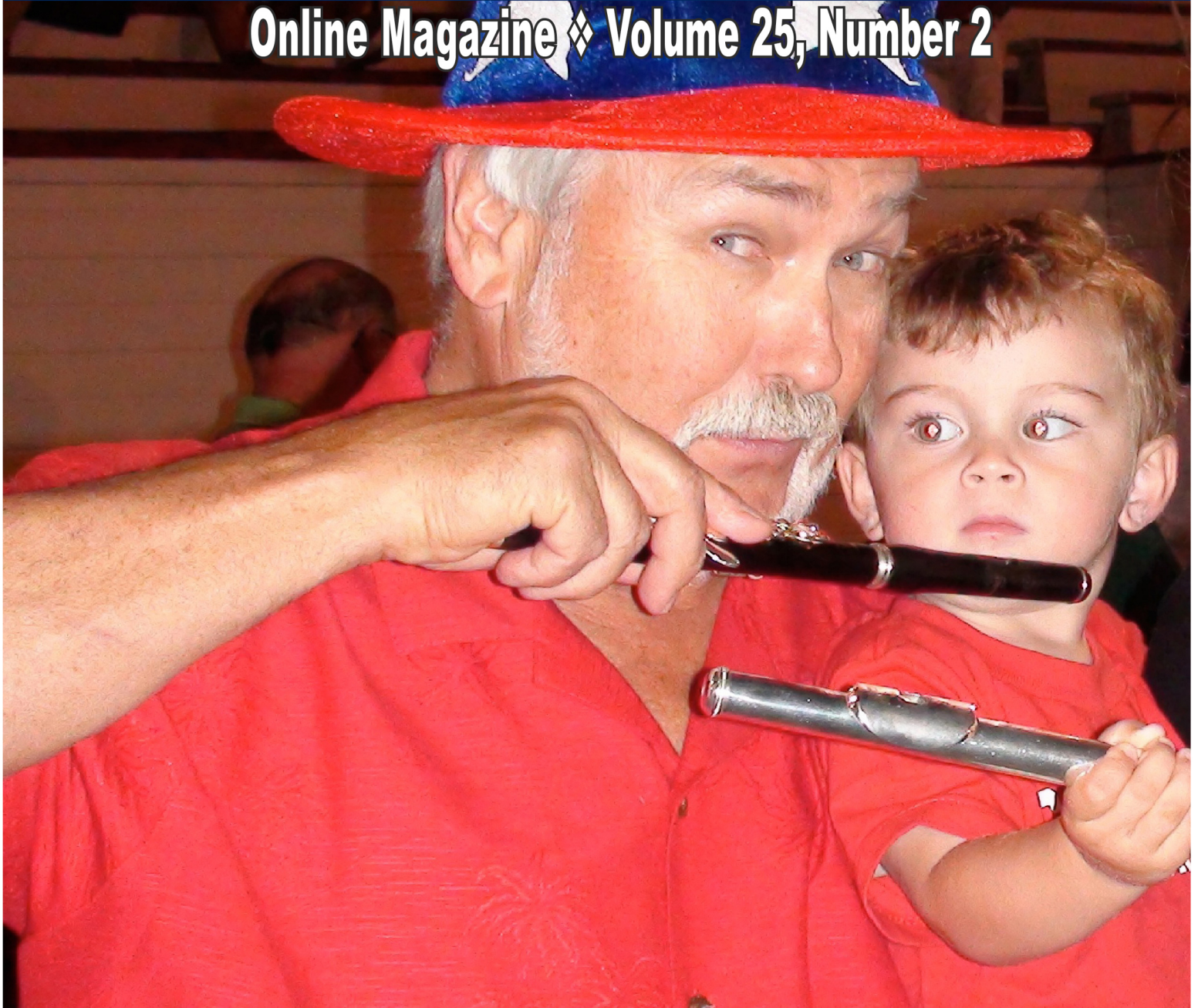
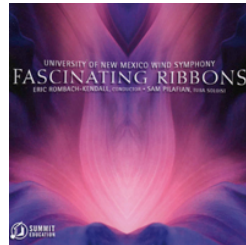


~~Baneworld~~

Online Magazine ♦ Volume 25, Number 2



"Here, try this one. It's more your size."

BW 2009*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Fascinating Ribbons** (Excerpt)

by Joan Tower

Album Title: Fascinating Ribbons
 Recording: University of New Mexico Wind Symphony
 Eric Rombach-Kendall, conductor, Sam Pilifian, tuba
 Publisher: Summit Education DCD-519

The University of New Mexico Wind Symphony is a splendid ensemble from the Southwest and you will definitely enjoy the program on Fascinating Ribbons. The title work is by Joan Tower and casts layers of motives as the ribbons designing this episode for band. Yes, Gershwin's Fascinating Rhythm is also infused in the piece. Speaking of fascinating, Sam Pilifian resurrects a Warren Benson classic from the late sixties with Helix, a fine work which predates many of today's tuba & band pieces. New to the listener will be Partita (Robert Linn), Fandangos (Robert Sierra), Las Campanas (Gryc) and As the Scent of Spring Rain... (Jonathan Newman). The remaining piece is Ritmo Jondo by Carlos Surinach. This intoxicating piece was first written for small chamber ensemble, then extended for chamber orchestra and finally set for band by the composer where it has become a staple of wind ensemble repertoire. Don't overlook this varied and well performed offering by the University of New Mexico Wind Symphony.

**Symphony No.2, Mvt.1**

By Kimberly Archer

Album Title: On Fire
 Recording: Southern Illinois University Edwardsville Wind Symphony
 John Raymond Bell, conductor
 Publisher: Mark Masters 7643-MCD

This excellent recording takes its name from Kingfishers Catch Fire by John Mackey. The composer has written a two movement portrait of this bird's flight from its nest and journey into the sunlight. The remaining three works are symphonies beginning with Symphony No. 2 by Kimberly Archer. Ms. Archer wrote this composition as her doctoral dissertation and is just as interesting as her first symphony. David Maslanka has written symphonies for wind ensembles before; Give Us This Day-Short Symphony is half the length of his other wind symphonies but still packs the emotion, power and challenge associated with Maslanka. The prolific David Gillingham contributes Symphony No.2-Genesis; as in the composer's Apocalyptic Dreams-Symphony No.1 the influence comes from the bible and is a fine example of Gillingham's mastery of bandstratation. For those interested in the Wind Symphony's topnotch recordings of the first symphonies of Archer & Gillingham visit the Mark website.

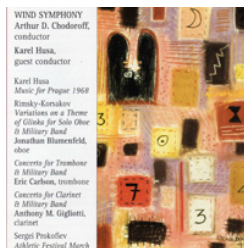
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BW 2009*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**
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**Wapawekka**

by Alfred Reed

Album Title: BCL-Band Classics Library 11
 Recording: Hiroshima Wind Orchestra
 Yoshihiro Kimura, conductor
 Publisher: Brain Music BOCN-7432 (Available in the US through Bravo Music)

In earlier MusiClips, I have reviewed BCL 5 & 6. After four recordings of Japanese classics, the series returns to music familiar to American bands. As I mentioned in the past, the works in the BCL series are popular and well received by Japanese audiences. Three of the selections really need no introduction to band music fans (Molly on the Shore-Grainger, Fanfare & Allegro-Williams, and Jericho-Gould), just sit back and enjoy the quality performance. Two very familiar composers are represented by fine works not often heard (Wapawekka-Reed and A Somerset Rhapsody-Holst/Grundman). The remaining three works are from established band composers that are rarely featured on commercial recordings. These pieces are Overture: Triumph of Ishtar (Joseph Olivadoti), Tiara Overture (Frank D. Cofield) and a gem for school & community bands by James D. Ployhar entitled Variations on a Sioux Melody. Another nice collection from this ongoing series.

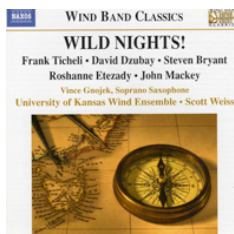
**Concerto for Trombone and Military Band**

By Nikolai Rimsky-Korsakov

Album Title: Wind Symphony
 Recording: Temple University Wind Symphony
 Arthur D. Chodoroff, conductor, Karel Husa, guest conductor
 Publisher: Albany Records-Troy 271 Old Comrades: A Classic CD Revisited

The three solo & band compositions of Nikolai Rimsky-Korsakov, Music for Prague 1968 (Karel Husa), and Athletic Festival March Op. 69 No. 1 (Sergei Prokofiev/Richard Franko Goldman) are the hallmark original works in this fine recording. The solo & band trilogy was written in the late 1870's but did not resurface until 1950. The pieces are Variations on a Theme of Glinka for Solo Oboe & Military Band (performed by oboist Jonathan Blumenfeld), Concerto for Clarinet & Military Band (Anthony M. Gigliotti, clarinet) and Concerto for Trombone & Military Band (Eric Carlson, trombone). The editions for these works are by Clark McAlister. Music for Prague 1968 is very well known by bands, audiences and even orchestras; the composer conducts this superb performance. March Op. 69 No.1 is the most popular of Prokofiev's four marches Op. 69 (not to be confused with March Op.99) and this work absolutely sparkles. This is a classic CD indeed and would be a welcome addition to your library.

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**Prelude from Concerto for Soprano Saxophone**

by John Mackey

Album Title: Wild Nights!
 Recording: University of Kansas Wind Ensemble
 Scott Weiss, conductor, Vince Gnojek, soprano saxophone
 Publisher: Naxos 8.572129

The University of Kansas Wind Ensemble makes its second appearance in the Naxos Wind Band Classics Series with Wild Nights! The title piece by Frank Ticheli serves as a very strong opener and is another example of the composer's affinity toward quality works. The mood changes considerably with David Dzubay's Shadow Dance; while the source of this composition dates from Gregorian Chant there is also the infusion of 21st century music. Nothing more needs to be said about Steven Bryant's Dusk other than being a most descriptive miniature tone poem for band. Anahita by Roshanne Etezady is a three movement musical portrait based on the murals depicting the Zoroastrian goddess of the night flying her chariot away from the sun. Wild Nights! concludes with John Mackey's challenging Concerto for Soprano Saxophone & Wind Ensemble. While Anahita is based on the goddess of the night, the Mackey concerto certainly requires a "higher being" as soloist; a position well filled by Vince Gnojek with the able assistance of the wind ensemble. Another winner in this Naxos series.

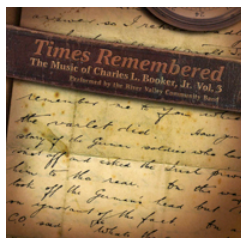
**Scarlet and Silver Jubilee** (Excerpt)

By James Barnes

Album Title: Vegas Maximus
 Recording: University of Nevada Las Vegas Wind Orchestra
 Thomas G. Leslie, conductor, Alfonse Anderson, tenor Janis McKay, bassoon
 Publisher: Klavier K11173

The UNLV Wind Orchestra always impresses me with their recordings and Vegas Maximus is no exception! Silver & Scarlet Jubilee by James Barnes leads off the program; Barnes calls this work a "Vegas" Overture and that pretty much says it all! Le Sentier by Anthony Labounty is based on the composer's visit to the French Riviera and its picturesque settings. Labounty also scored Eric Whitacre's Eternal Flame for voice & wind ensemble, this was written as a gift to UNLV and is a setting of the Alma Mater. Three diverse dance pieces are also included; Kokopelli's Dance (Tanouye), Baron Cimetiere's Mambo (Grantham), and Dances from the Oprichnik (Tchaikovsky/Bourgeois). The Hungarian Fantasy Op. 33 by Carl Maria Von Weber needs no introduction to bassoonists, Janis McKay sparkles in this transcription by F. Mark Rogers. The remaining two works feature the contributions of UNLV instructor of conducting Takayoshi "Tad" Suzuki. Suzuki conducts Flight (Claude T. Smith) and provides a masterful transcription of Introduction & Aria "Nessun Dorma" from Puccini's Turnadot with a stirring performance by tenor Alfonse Anderson.

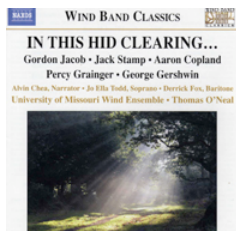
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BW 2009*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Promenade from Gazebo Portraits**

by Charles L. Booker, Jr.

Album Title: Times Remembered Music of Charles L. Booker Jr. Volume 3
 Recording: River Valley Community Band
 Charles L. Booker Jr., conductor
 Publisher: MARK 8593-MCD

The Music of Charles L. Booker Jr. Volume 3 takes a different road than the two previous recordings. Volume 1 was recorded by a college wind ensemble, Volume 2 by various service bands & the Southern Music Company Wind Ensemble. For Times Remembered, the composer utilizes his own community band; a very smart choice for this particular program. These compositions will fit in nicely at a school band concert but can also find a home on a community band concert... not stodgy or complex yet not frivolous. The titles of these pieces are most descriptive: La Fiesta de San Antonio, A Civil War Saga, Gazebo Portraits, Solace, and Times Remembered (a finely scored non-elegiac ballad). The Trailblazers: Lewis and Clark pays homage to the exploration team in six short scenes and is dedicated to the superb Joso Gakuin High School Band (Ibaraki, Japan) who premiered the work at the 2003 Arkansas Bandmasters Association Conference. Also included on Times Remembered are a pair of solid concert marches, Guns Up! and Crossed Sabres.

**Finale from Suite in Bb Major**

By Gordon Jacob

Album Title: In This Hid Clearing
 Recording: University of Missouri Wind Ensemble
 Thomas O'Neal, conductor; Alvin Chea, narrator; Jo Ella Todd, soprano;
 Derrick Fox, baritone
 Publisher: Naxos 8.572108

In This Hid Clearing... is an interesting program featuring an original band work, a composer's own bandstraton, and some transcriptions both familiar and rarely heard. The original work is the title piece by Jack Stamp; In this hid clearing... offers some moments that might sound "pastoral" to the listener but still maintains the composer's style. A pair of Percy Grainger pieces grace the recording; Blithe Bells (Grainger's adaptation of J.S. Bach's Sheep May Safely Graze) and Country Gardens (a rarely heard John Philip Sousa arrangement). Aaron Copland's Lincoln Portrait (arranged by Walter Beeler) is finally available for the listener on a commercial recording; Alvin Chea and the wind ensemble give this piece a reverent performance without being needlessly theatrical. A true rarity by Gordon Jacob leads off the recording; the Suite in B-flat major was written for brass band in 1955 and Jacob's 1979 symphonic band version is heard here. This terrific recording concludes with Catfish Row (George Gershwin/Donald Hunsberger); this is Gershwin's extensive setting from Porgy & Bess and should not be confused with the symphonic suite set by Robert Russell Bennett. The performance will definitely elicit shouts of BRAVO! from the listener.

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15 Years ago in Bandworld

Score Preparationby Robert C. Fleming **Bio**

Vol. 10, #2, p.8 (October - December 1994)

Ten Ways to Prepare a Score

In our quest to become better band directors, we often put aside time to prepare scores for rehearsal and for other paperwork. My father, a band director for 25 years, used to say to me, "Ask yourself one question on your way to school everyday. What can I do to improve my band's rehearsal today?"

Better score preparation was always foremost in his mind. He taught me to ask the following questions about the music and to tell the band what I was able to find out about the music.

- Who composed the music?
- Why was the music composed?
- When was the music composed?
- What does this music represent in terms of musical output?
- What are the high and low range requirements of the music?
- What are the solo and percussion requirements of the music?

In light of these questions, let's follow the David Letterman approach of using the **Top Ten Ways to Prepare a Score BEFORE Rehearsals Begin.**

- 10. Take scores home and impress your spouse.** After all, they sometimes wonder what we really do for a living.
- 9. Turn on the television and really confuse your wife.** Most of what you must do with the score can be completed during the commercials.
- 8. READ the score cover to cover.** This means from the front page to the final cut off. This will help you understand the difficulties of the music and instrumentation requirements. You also can find out what mutes are required for the brass instruments.
- 7. Sharpen you RED pencil.** Using a regular lead pencil or pen is not vivid enough for your eye to see at a distance.
- 6. Number, with a regular pencil, every measure of the score.** One way to have the students "read their music" before rehearsal is to have them number every measure using a number two pencil. Some of the newest publications have the measures numbered but older pieces like the Holst suites are very long and have few rehearsal letter and no numbers.

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Score Preparation (concluded)

by Robert C. Fleming

Vol. 10, #2, p.8 (October - December 1994)

5. Go through the score and mark in large, easily seen, numbers, tempos, meters, and rehearsal numbers. Circle muted spots, solos, different requests like flutter tongue, stopped horn, etc.
4. Mark major entrances with an arrow making sure the arrow comes from the area of the last cue. This helps your eyes flow with the melody and major entrance requirements of the piece. In this reading, also mark in red the major dynamic changes throughout the piece.
3. Really drive your spouse crazy by singing the score as you conduct it.
2. Totally infuriate your spouse by closing the score and asking to be caught up on the movie plot.
1. And the number one reason you should prepare your scores before rehearsals is: If you take time to prepare and practice your scores before rehearsal, you have the right to ask your students to practice.

Score preparation must continue throughout rehearsals. Always have a red pencil in your folder to mark things that you missed before. Tape your band rehearsals and listen to those tapes with a stack of little yellow sticky notes so you can make your next rehearsal a rehearsal to fix musical errors instead of just a time to read through the music.

Videotaping your rehearsal can also be a help to allow you to analyze your conducting as well as your students' performance.

We all know becoming a good band director requires more than just a 9 to 5 time slot. If you take the extra time to prepare your scores, you will discover that your band will learn faster, enjoy the music more, and perform beyond your expectations.

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BW 2009*The Future of the Bandworld*

20 Years ago in Bandworld

Programming (A Pinch of This and A Pinch of That)

by M. Max McKee

Vol. 5, #2, p.34 (November 1989)

Do you remember the last time you had a great meal—totally ruined by one entrée? Or how about that exciting football game—blown into oblivion by the 95-yard run-back that caused your team to lose? What about that fabulous trip—when the bus kept breaking down?

When it comes to concert programming there are significant parallels. One composition improperly positioned in the program order can ruin the feeling of satisfaction we get from that concert (audience and band members alike). Sometimes the music doesn't lift us up or let us down in the right way. Sometimes the band is not prepared to perform one of the pieces. Other times the program contains far too many of the same kinds of compositions. And often it is because the physical aspects of concert programming are badly handled and don't provide a good platform for an otherwise well laid-out program.

The best analogy, in my mind, is one related to cooking: A great cook knows just how much of each ingredient—each seasoning—must be used to prepare a great meal. The problem is, it is not all that simple to just jot down the exact combinations so that any one of us could duplicate that great meal. When asked how a certain dish is made, the chef would probably say, "With a pinch of this and a pinch of that."

Chances are, that chef (director) would even give you the recipe (program order). We might follow the description, seemingly to the letter, and end up with a very ordinary meal (concert).

So, over the past few years I've made it a point to observe the little things that make concerts special. These include such things as program order, program mix, physical considerations, and gimmicks. Here are a few pinches of this and that that might help you improve programming:

- **Think about including a composition that will give your concert a uniquely exciting opening and/or closing.** By always ending the concert with a march, for example, the audience may feel completely let-down if it follows a very exciting piece. In a concert-in-park atmosphere, two or three marches at the end may stand the audience on its ear.
- **Think about the concert mix—before you start the rehearsal process.** A program of all contemporary music, all war horse transcriptions, all marches, or all stylistically similar compositions is almost always deadly.

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BW 2009*The Future of the Bandworld*

20 Years ago in Bandworld

Programming (concluded)

by M. Max McKee

Vol. 5, #2, p.34 (November 1989)

- **Think about concert order.** Even though you may have selected a great opener and the perfect finale, it is important to be aware of audience concentration. If you program two ten-minute overture-like pieces in succession, you'll lose your audience about half way into the second piece. The same would be true if you play a chorale-style composition immediately after a heavy overture.
- **Think about variety within the program.** Feature a soloist, a guest conductor, a narrator. Do something visually interesting with film, slides, or costumed vocalists.
- **Think about timing.** How many long and how many short pieces are programmed? Will the pace of the program drag or will it seem frantic and fragmented?
- **Think about program length.** There are very few groups good enough to sustain interest for more than a hour. If you have more than one group on the concert, keep the total length (including staging) to one hour and thirty minutes. Unless you have a very high-powered program, do not include an intermission.
- **Think about staging.** Is the band seated before the audience arrives or do you warm up the group in front of the audience? If so, stop doing that. It lacks class and is definitely unprofessional.
- **Think about special entrances or exits.** Have the band enter the stage area while playing, or use a "Farewell Symphony" exit. Try using antiphonal sections or soloists.
- **Think about singing.** Have the band sing with or without accompaniment. Try putting the band in with the audience to sing the National Anthem at the beginning or Silent Night at the end. (Thanks, Dad, for one of the best ideas of all time!)
- **Think about lighting.** Can you bring down or bring up certain lights at concert time? It affects the feel of the program.
- **Think about attire.** Does the group look professional? Is the attire a mish-mash of who-knows-what? Does one person in an otherwise uniform ensemble have on the wrong color shoes, socks, coat, tie?

Make positive changes; they have a dramatic impact on how your program comes across.

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10 Years ago in Bandworld

Still Sane After All These Yearsby Kathy Harbuck **Bio**

Vol. 15, #2, p.8 (October - December 1999)

Recently I received a telephone call from a young lady who is currently a graduate student. She is working with a middle school band program near the university that she is attending. Before we were very long into our conversation, she said, "There is one question that I just HAVE to ask you. HOW have you taught in middle school for SO LONG and remained SANE?!"

Wow, what a question! I have had numerous elementary school teachers as well as high school teachers tell me that they don't see how middle school teachers manage to teach that age group. Well, there are quite a few of us out here who do teach the middle school adolescent and though it can be quite a challenge, it can also be a very rewarding experience. I think that it does take a special person to work at the middle school level. Adolescents need special people who will help them make their middle grades educational experience a successful one.

So, how is it that we can teach middle school and remain sane? We put this question to several successful middle school band directors and have compiled their responses for this article.

As for myself, I think that it is important to determine what works to reduce your own stress level and to keep it low so that when you are with your students, you can give them 100%. You also must come to the realization that you are not super human nor perfect, yet while accepting those ideas work toward giving your very best at all times. Know your strengths and your limitations and don't run on constant overload. I think that it is also important to have something away from band that you do on a regular basis—an activity in which you can clear your mind and be at inner peace.

I became a teacher because I loved music

Kay Hawley of Hopkins Middle School in Hopkins, Minnesota says, "I became a teacher because I loved music! No one ever told me that what was really important is: Do you love kids! Fortunately, I love kids!" Kay cautions us to beware the belief that good teachers are born. "Good teachers are good teachers because they work long and hard at it." What does Kay see as the most important attribute of a middle level teacher? "It isn't musicianship. It is classroom control and an excellent understanding of the middle level adolescent."

Care a lot about them

Carol Nendza, Director at Gurrie Middle School in LaGrange, Illinois says, "Care a lot about them." Middle school students are still children trying desperately to become as adult-like as soon as possible. It is important to compliment them often but not to the point that they doubt your sincerity. It is important to keep your standards high and to expect the students to have pride in their band.

It is also important to expose the students to a wide variety of music that includes a good basic repertoire of marches, overtures, transcriptions, tone poems, and original band works. Directors should work to include some popular music such as theme songs from popular movies. Carol also points out the importance of taking an interest in the students. "Take time to really learn about your students, their likes and dislikes outside of your band room." Young people love to talk about what they like and you can really win them over by showing an interest in them. While it is important to maintain high standards, it is important to set performance goals that are attainable. Keep your expectations high and students will work to meet those expectations.

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BW 2009*The Future of the Bandworld*

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Still Sane After All These Years (concluded)by Kathy Harbuck **Bio**

Vol. 15, #2, p.9 (October - December 1999)

Take time to really learn about your students

Margaret Cribb, a former band director in Brooks County schools and currently the choral director at Ware County Middle School in Waycross, Georgia says that it is necessary to remember that, "...it is not eternal: Forgetting the horn one day, failing a test in any class, a jammed locker that won't open, a disagreement between friends. All the woes of middle school will soon pass." As teachers, we must be understanding when these non-eternal things seem all important to that child. Margaret continues, "Learning to read music, learning to play an instrument, learning to just listen to different kinds of music and not turn your nose up at it, accepting all styles of music... these are the eternal things."

Pat Carr, retired from Northside Junior High School in Warner Robins, Georgia made several points, among them the importance of keeping in our thoughts the clear distinction between the child as an individual and whatever unpleasant behavior that he or she may be displaying at a given moment. She says, "I think that we have to work hard to try not to let band become so much an extension of our own identity that we take many things too personally." It takes much care on our part to keep our own self esteem and our well being from being the ups and downs, quality or lack of divergence of our bands.

We are reaching and touching lives for the better

She quotes principal, Mr. Homer Hobbs, with the following advice he offered so very many years ago, "WE are the ones who must adapt and change, that the order in the classroom which we knew when we started teaching will never return. If we do not adapt to our current teaching environment, we drive ourselves crazy. We are the only ones hurt. It does not do a thing to the student." Through all of this adapting, the teacher must care about the children and must maintain their own sense of humor. "We offer them the greatest of opportunities, to know how it feels to work together to achieve a grand goal: Excellence. If they don't reach out and take that opportunity, learn the life lessons we offer them, it is they who lose. We did our job. We gave them the guidance and the opportunity. And whether we ever know it or not, we are reaching and touching lives for the better. **That is why we are teachers.**"

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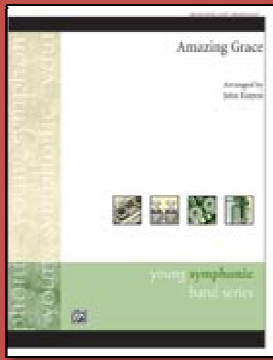
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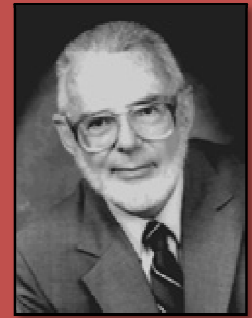
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Title: Amazing Grace
 Composer: arr. John Kinyon
 Publisher: Alfred
 Performance Time: 2:09
 Grade: 2



Basic Ranges:

Flute

Clarinet

Alto Saxophone

Trumpet

Trombone

Tuba

Keys:



Tempos:
Leisurely

Time Signatures:

3
4

Style:
Ballad

Notes:

Amazing Grace is one of America's most famous folk songs. With roots deeply embedded in Appalachian history this hymn has stood the test of time.

Percussion Needs:

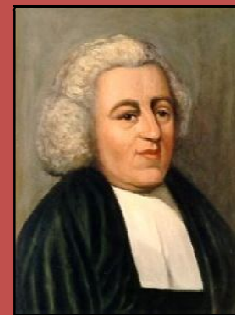
Bass Drum, Snare Drum, Crash Cymbals, Triangle, Bells

Teaching Concepts:

Amazing Grace is a good piece to introduce triplets and teach beat three entrances. Do to the nature of this arrangement it is also a great piece for teaching balance. There is a trumpet solo at the beginning.

Piece	Amazing Grace
Objectives	Students will learn the triplet rhythm, beat three entrances and balance.
Standards	Music: 2, 5, 8, 9 Social Studies: 7.1, 7.3 , 8.1 Math: 7.1 English Language Arts: 7.1
Materials	Amazing Grace Exercises student handout, Amazing Grace sheet music, instruments, pencils
Rehearsal Schedule	<ol style="list-style-type: none"> 1. The Class will read the background information handout about the music. <ol style="list-style-type: none"> a. Ask students if any of them have ever sung a spiritual. If so what was it and where was it sung. b. Go over all the different verses on the information handout. c. Discuss the meaning of the lyrics. d. Sing Amazing Grace – have students play the first pitch of the melody on the exercise sheet for a pitch reference. 2. Students will have sheet music and the Exercises handout for Amazing Grace out on their stands. Ask Students what key the piece is in. Answer – Eb and Bb. Play the Eb and Bb Major Scale exercises at measure one on handout. 3. Students will count the rhythm patterns A, B and the triplet study of the Exercises handout. Make sure students understand and play the triplet study correctly. <ol style="list-style-type: none"> a. After the rhythms are performed correctly have the students locate those specific rhythms in the band arrangement. b. Go back to the exercises and play the unison melody and triplet variation. 4. After the melody exercises are performed correctly, have the students locate the melody in the band arrangement. Create a listening map on the board notating what section has the melody at each specific time. 5. Before students will sight read the band arrangement, discuss the idea of balance and phrasing. Sight read Amazing Grace.
Assessment	I will constantly listen and critique the students throughout the rehearsal. I will correct mistakes if they occur.

About the Music



Amazing Grace was written by John Newton. Mr. Newton was an Englishman who worked on the slave trading ships traveling to and from America during the mid 1700's. All ships carrying slaves to the colonies went through Charlestown, South Carolina. It was the brutal conditions on these vessels that caused John Newton to change his ways and write this hymn. Amazing Grace traveled swiftly through the colonies. Harriet Beecher Stowe even quoted it in her famous book *Uncle Tom's Cabin*. Amazing Grace was popular on both sides during the Civil War. The Cherokee Indians on the Trail of Tears sang a version of this song in their language for their loved ones who died on the long journey.

"Amazing Grace"

Amazing grace, how sweet the sound
That sav'd a wretch like me!
I once was lost, but now am found,
Was blind, but now I see.

'Twas grace that taught my heart to fear,
And grace my fears reliev'd;
How precious did that grace appear,
The hour I first believ'd!

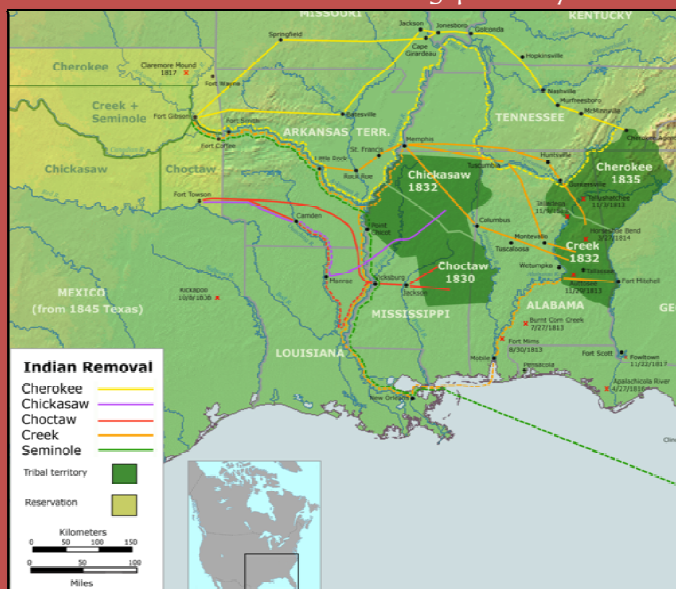
Thro' many dangers, toils and snares,
I have already come;

'Tis grace has brought me safe thus far,
And grace will lead me home.

The Lord has promis'd good to me,
His word my hope secures;
He will my shield and portion be,
As long as life endures.

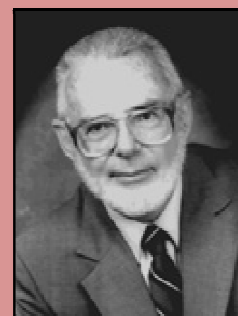
Yes, when this flesh and heart shall fail,
And mortal life shall cease;
I shall possess, within the veil,
A life of joy and peace.

The earth shall soon dissolve like snow,
The sun forbear to shine;
But God, who call'd me here below,
Will be forever mine.



About the Composer

John Kinyon is a prolific composer of young band literature. He has over 250 titles just for Alfred Music. He writes grade one to grade three music in many different styles. Mr. Kinyon has degrees from Ithaca College, Eastman School of Music and Limestone College in Gaffney, S.C. He has served for several years in public schools and has been the educational director for Warner Brothers Music. He has served as the professor of music education at the University of Miami, Florida. He is now retired.



Amazing Grace Exercises

Angela Johnson

Bb Concert Scale

Eb Concert Scale

The musical score is arranged in ten staves, each representing a different instrument. The first seven staves are for woodwinds and brass: Flute, Clarinet in Bb, Alto Sax., Tenor Sax., Horn in F, Trumpet in Bb, and Trombone. The eighth staff is for Tuba, the ninth for Bells, and the tenth for Snare Drum. The music is in 3/4 time and consists of two main sections: the Bb Concert Scale (measures 1-7) and the Eb Concert Scale (measures 8-14). Fingerings are indicated by numbers 2-7 above the notes. The Snare Drum part features a simple rhythmic pattern of quarter notes.

Amazing Grace Exercises **Pattern A**

2

The musical score is arranged in two systems of staves. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The second system includes Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Baritone (Bls.), and Snare Drum (S. Dr.). Each staff is numbered 8 through 15. The music is written in a key signature of two flats (B♭ and E♭) and a common time signature. The notation includes various note values, rests, and articulation marks. The Snare Drum part uses a simplified notation with vertical stems and flags.

Amazing Grace Exercises

Pattern B

Melody

16 17 18 19 20 21 22 23

Fl.

B \flat Cl.

A. Sx.

T. Sx.

Hn.

B \flat Tpt.

Tbn.

Tuba

Bls.

16 17 18 19 20 21 22 23

S.Dr. 16 17 18 19 Triangle 20 (x) 21 (x) 22 (x) 23 (x)

Amazing Grace Exercises

4

The musical score is arranged in a standard orchestral layout with eight staves. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Baritone (Bls.), and Snare Drum (S. Dr.). The score covers measures 24 to 31. The Flute, Clarinet, Saxophone, and Horn parts feature melodic lines with slurs and accents. The Trumpet, Trombone, and Tuba parts provide harmonic support with sustained notes and rhythmic patterns. The Baritone part has a similar melodic line to the Flute. The Snare Drum part consists of a steady rhythmic pattern marked with 'x' in parentheses above each measure.

Amazing Grace Exercises

Triplet Variation

The musical score is arranged in two systems. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The second system includes Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Baritone (Bls.), and Snare Drum (S. Dr.).

The score is in 2/4 time with a key signature of two flats (B♭ and E♭). It consists of 37 measures. Measures 32-35 feature a melodic line with slurs and ties. Measures 36-37 feature a triplet variation. The Snare Drum part includes 'Flam Accents' in measures 37 and 38, indicated by an 'x' in a circle above the drumhead.

Amazing Grace Exercises

6

The musical score is arranged in ten staves, each representing a different instrument. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Bassoon (Bls.), and Snare Drum (S.Dr.). The score is divided into four measures, numbered 38, 39, 40, and 41. Measures 38 and 39 contain single notes for most instruments. Measures 40 and 41 feature triplet patterns for several instruments, indicated by a '3' above the notes. The Snare Drum part consists of a continuous triplet pattern of eighth notes throughout all four measures. The key signature is one flat (B♭), and the time signature is 4/4.

Amazing Grace Exercises

Triplet Study

7

The musical score is arranged in two systems. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The second system includes Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Bassoon (Bls.), and Snare Drum (S. Dr.).

Measures 42-44 feature a melodic line with a slur and a fermata over measure 43. Measure 45 begins the 'Triplet Study' section, which consists of three measures of triplets in each instrument's part. The Snare Drum part features a continuous triplet pattern throughout the entire piece.

Amazing Grace Exercises

8

The image displays a musical score for a band exercise titled "Amazing Grace Exercises". The score is arranged in a system of ten staves, each representing a different instrument. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Bassoon (Bls.), and Snare Drum (S.Dr.). The music is written in a 2/4 time signature with a key signature of one flat (B♭). The score is divided into three measures, numbered 46, 47, and 48. Measures 46 and 47 feature a triplet of eighth notes in each instrument part. Measure 48 features a dotted quarter note followed by an eighth note in each instrument part. The Snare Drum part is indicated by a double bar line with two vertical strokes, representing a snare drum sound.

Amazing Grace Exercises

Angela Johnson

Bb Concert Scale

Flute

Musical notation for the Bb Concert Scale, measures 1-6. The key signature has two flats (Bb and Eb) and the time signature is 3/4. The notes are: Bb (measure 1), Bb (measure 2), Bb (measure 3), Bb (measure 4), Bb (measure 5), Bb (measure 6). Fingerings are indicated above the notes: 2, 3, 4, 5, 6.

Eb Concert Scale

Pattern A

Fl.

Musical notation for the Eb Concert Scale, measures 7-13. The key signature has three flats (Bb, Eb, and Ab) and the time signature is 3/4. The notes are: Eb (measure 7), Eb (measure 8), Eb (measure 9), Eb (measure 10), Eb (measure 11), Eb (measure 12), Eb (measure 13). Fingerings are indicated above the notes: 7, 8, 9, 10, 11, 12, 13.

Pattern B

Melody

Fl.

Musical notation for Pattern B and Melody, measures 14-20. The key signature has three flats (Bb, Eb, and Ab) and the time signature is 3/4. The notes are: Eb (measure 14), Eb (measure 15), Eb (measure 16), Eb (measure 17), Eb (measure 18), Eb (measure 19), Eb (measure 20). Fingerings are indicated above the notes: 14, 15, 16, 17, 18, 19, 20.


Fl.

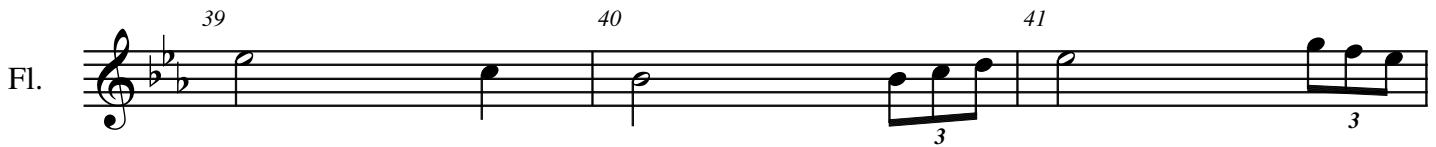
Musical notation for measures 21-27. The key signature has three flats (Bb, Eb, and Ab) and the time signature is 3/4. The notes are: Eb (measure 21), Eb (measure 22), Eb (measure 23), Eb (measure 24), Eb (measure 25), Eb (measure 26), Eb (measure 27). Fingerings are indicated above the notes: 21, 22, 23, 24, 25, 26, 27.

Amazing Grace Exercises

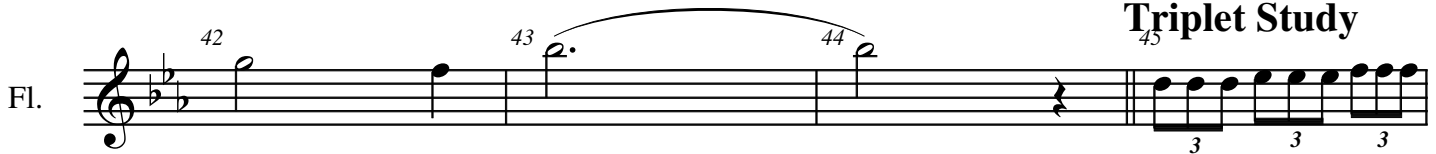
Fl. 

Triplet Variation

Fl. 

Fl. 

Triplet Study

Fl. 

Fl. 

Amazing Grace Exercises

Angela Johnson

Clarinet in B \flat

2 3 4 5 6 7

B \flat Cl.

8 9 10 11 12 13 14

B \flat Cl.

15 16 17 18 19 20 21

B \flat Cl.

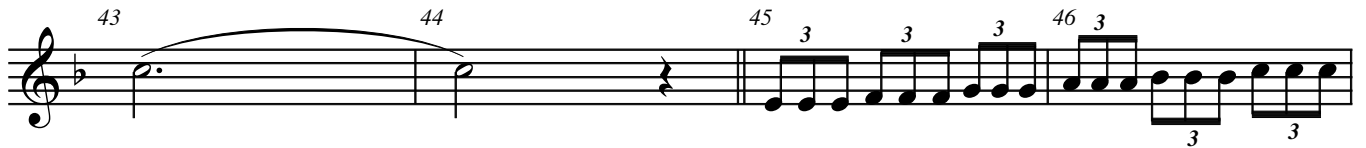
22 23 24 25 26 27 28

Amazing Grace Exercises

B \flat Cl. 

B \flat Cl. 

B \flat Cl. 

B \flat Cl. 

B \flat Cl. 

Amazing Grace Exercises

Angela Johnson

Alto Sax.

2 3 4 5 6

A. Sax.

7 8 9 10 11 12 13 14

A. Sax.

15 16 17 18 19 20 21

A. Sax.

22 23 24 25 26 27 28

Amazing Grace Exercises

A. Sx.

29 30 31 32 33 34 35

A. Sx.

36 37 38 39

A. Sx.

40 41 42 43

A. Sx.

44 45 46 47 48

Amazing Grace Exercises

T. Sx.

29 30 31 32 33 34 35

T. Sx.

36 3 37 3 38 39

T. Sx.

40 3 41 3 42

T. Sx.

43 44 45 3 3 3 46 3

T. Sx.

47 48

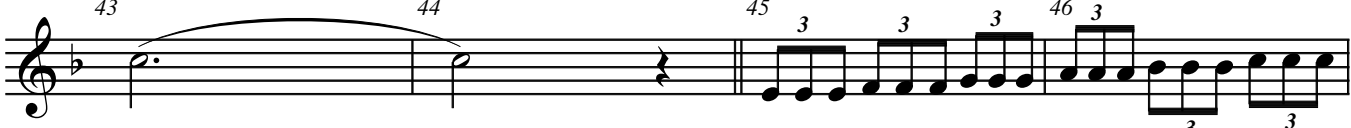
Amazing Grace Exercises

2

B \flat Tpt.  Musical notation for measures 29-35. Measure 29: quarter note G4. Measure 30: quarter note F4, quarter note E4. Measure 31: quarter note D4, quarter note C4. Measure 32: quarter note B3, quarter note A3. Measure 33: quarter note G3, quarter note F3. Measure 34: quarter note E3, quarter note D3. Measure 35: quarter note C3.

B \flat Tpt.  Musical notation for measures 36-39. Measure 36: quarter rest. Measure 37: eighth notes G4, F4, E4. Measure 38: eighth notes D4, C4, B3. Measure 39: quarter note A3.

B \flat Tpt.  Musical notation for measures 40-42. Measure 40: quarter note G4. Measure 41: eighth notes F4, E4, D4. Measure 42: eighth notes C4, B3, A3.

B \flat Tpt.  Musical notation for measures 43-46. Measure 43: quarter note G4. Measure 44: quarter note F4. Measure 45: eighth notes E4, D4, C4. Measure 46: eighth notes B3, A3, G3. Measure 47: eighth notes F3, E3, D3. Measure 48: eighth notes C3, B2, A2. Measure 49: eighth notes G2, F2, E2. Measure 50: eighth notes D2, C2, B1.

B \flat Tpt.  Musical notation for measures 47-48. Measure 47: quarter note G4. Measure 48: quarter note F4.

Amazing Grace Exercises

Angela Johnson

Horn in F

2 3 4 5 6

Hn.

7 8 9 10 11 12 13

Hn.

14 15 16 17 18 19 20

Hn.

21 22 23 24 25 26 27

Amazing Grace Exercises

2

Hn.

28 29 30 31 32 33 34

Hn.

35 36 37 38

Hn.

39 40 41

Hn.

42 43 44 45

Hn.

46 47 48

Trombone **Amazing Grace Exercises**

Angela Johnson

2 3 4 5 6

7 8 9 10 11 12 13

14 15 16 17 18 19 20

21 22 23 24 25 26 27 28

29 30 31 32 33 34 35 36 3

37 38 39 40 3 41 42 43 44

45 46 47 48

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Tuba

Amazing Grace Exercises

Angela Johnson

2 3 4 5 6

7 8 9 10 11 12 13

14 15 16 17 18 19 20

21 22 23 24 25 26 27 28

29 30 31 32 33 34 35 36 3

37 3 38 39 40 3 41 3 42 43

44 45 3 3 3 46 3 3 3 47 48

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Amazing Grace Exercises

Angela Johnson

Bells

2 3 4 5 6

Musical staff for Bells, measures 2-6. The staff is in treble clef with a key signature of two flats and a 3/4 time signature. The notes are: 2: G4, A4; 3: Bb4, C5; 4: D5, E5; 5: F5, G5; 6: A5, Bb5. The piece ends with a double bar line and a repeat sign.

Bls.

7 8 9 10 11 12 13

Musical staff for Bls., measures 7-13. The staff is in treble clef with a key signature of two flats and a 3/4 time signature. The notes are: 7: G4, A4; 8: Bb4, C5; 9: D5, E5; 10: F5, G5; 11: A5, Bb5; 12: C6, Bb5; 13: A5, G4. The piece ends with a double bar line and a repeat sign.

Bls.

14 15 16 17 18 19 20

Musical staff for Bls., measures 14-20. The staff is in treble clef with a key signature of two flats and a 3/4 time signature. The notes are: 14: G4, A4; 15: Bb4, C5; 16: D5, E5; 17: F5, G5; 18: A5, Bb5; 19: C6, Bb5; 20: A5, G4. The piece ends with a double bar line and a repeat sign.

Bls.

21 22 23 24 25 26 27

Musical staff for Bls., measures 21-27. The staff is in treble clef with a key signature of two flats and a 3/4 time signature. The notes are: 21: G4, A4; 22: Bb4, C5; 23: D5, E5; 24: F5, G5; 25: A5, Bb5; 26: C6, Bb5; 27: A5, G4. The piece ends with a double bar line and a repeat sign.

Amazing Grace Exercises

2

Bls.

Musical staff for exercise 28-34. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). The notes are: 28 (B-flat), 29 (B-flat), 30 (A), 31 (G), 32 (F), 33 (E), 34 (D). The notes are grouped into pairs with slurs and beams.

Bls.

Musical staff for exercise 35-38. The staff is in treble clef with a key signature of two flats. The notes are: 35 (B-flat), 36 (B-flat), 37 (A), 38 (G). There are triplets of eighth notes starting at measure 37.

Bls.

Musical staff for exercise 39-41. The staff is in treble clef with a key signature of two flats. The notes are: 39 (B-flat), 40 (A), 41 (G). There are triplets of eighth notes starting at measure 41.

Bls.

Musical staff for exercise 42-45. The staff is in treble clef with a key signature of two flats. The notes are: 42 (B-flat), 43 (A), 44 (G), 45 (F). There is a slur over measures 43 and 44. Measure 45 contains three triplets of eighth notes.

Bls.

Musical staff for exercise 46-48. The staff is in treble clef with a key signature of two flats. The notes are: 46 (B-flat), 47 (A), 48 (G). Measures 46 and 47 contain triplets of eighth notes.

Amazing Grace Exercises

Angela Johnson

Snare Drum

2 3 4 5 6 7



S.Dr.

8 9 10 11 12 13 14 15



S.Dr.

16 17 18 19 Triangle 20 21 22



S.Dr.

23 24 25 26 27 28 29



Amazing Grace Exercises

S.Dr. 30 31 32 33 34 35 36

Musical notation for exercises 30-36. Exercises 30-34 are eighth-note patterns with an 'x' above each. Exercise 35 is a whole rest. Exercise 36 is a quarter note followed by a half note.

S.Dr. 37 Flam Accents 38 39 40

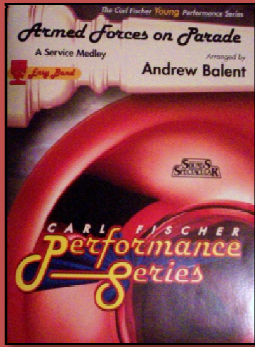
Musical notation for exercises 37-40. Exercises 37-40 are eighth-note patterns with accents above each note.

S.Dr. 41 42 43 44

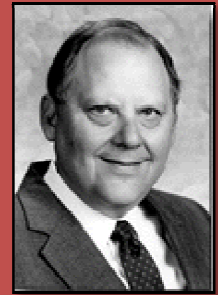
Musical notation for exercises 41-44. Exercises 41-44 are eighth-note patterns with accents above each note.

S.Dr. 45 46 47 48

Musical notation for exercises 45-48. Exercises 45-46 are eighth-note patterns with accents above each note. Exercise 47 is a quarter note followed by a half note. Exercise 48 is a whole note.



Title: Armed Forces On Parade
 Composer: arr. Andrew Ballent
 Publisher: Carl Fischer
 Performance Time: 1:25
 Grade: 2



Basic Ranges:

Flute

Clarinet

Alto Saxophone

Trumpet

Trombone

Tuba

Keys:



Tempos:

March Tempo

Time Signatures:

$\frac{6}{8}$



Style:

Military March

Notes:

Armed Forces on Parade is a medley of four American military service songs. Anchors Aweigh – Navy, The Caisson Song – Army, The Marine’s Hymn – Marines, The Air Force Song – Air Force.

Percussion Needs:

Bass Drum, Snare Drum, Crash Cymbals , Bells

Comments:

Armed Forces on Parade affords you the opportunity to teach cut time and compound meter through six-eight time. It also allows your students the opportunity to learn about the armed forces.

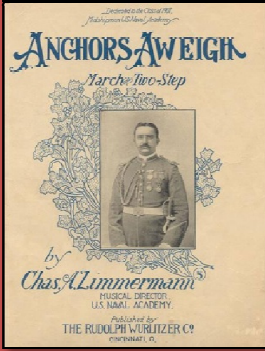
This arrangement does not include the United States Coast Guard Song. I have included a four part arrangement of Semper Paratus as a handout. It is designed to fit into Armed Forces on Parade between the songs of your choice.



THE AMERICAN BAND COLLEGE OF SOUTHERN OREGON UNIVERSITY

Piece	Armed Forces On Parade
Objectives	Students will learn cut time and compound meter. Students will gain an understanding about the United States Armed Forces service songs.
Standards	Music: 2, 5, 8, 9 Social Studies: 7.1, 7.3 , 8.1 Math: 7.1 English Language Arts: 7.1
Materials	Armed Forces on Parade student handout, Armed Forces on Parade sheet music, Semper Paratus handout, instruments, pencils
Rehearsal Schedule	<ol style="list-style-type: none"> 1. The Class will read the background information handout about the music. <ol style="list-style-type: none"> a. Ask students if any of them have family members who have served or are currently serving in the military. If so who and where. b. Go over all the different songs on the information handout. c. Discuss the meaning of the lyrics. 2. Students will have sheet music and the Exercises handout for Armed Forces on Parade out on their stands. Ask Students what key the piece is in. Answer – Bb. Play the Bb Major Scale exercises at measure one on the exercises handout. 3. Students will play the duple and cut time forms of the scale. Discuss cut time. Make sure students know how to count cut time. <ol style="list-style-type: none"> a. After the cut time scale is performed correctly move on to the melody sections. b. Play each melodic section. 4. After the melody exercises are performed correctly, have the students locate the melody in the band arrangement. Create a listening map on the board notating what section has the melody at each specific time. 5. Before students will sight read the band arrangement, discuss the idea of balance and phrasing, sight read Armed Forces on Parade. 6. This arrangement does not have the US Coast Guard song. Play the handout of Semper Paratus.
Assessment	I will constantly listen and critique the students throughout the rehearsal. I will correct mistakes if they occur.

About the Music



Anchors Aweigh was written by Charles Zimmerman in 1906 with lyrics by Alfred Miles. Zimmerman was a Lieutenant and the bandmaster of the United States Naval Academy. Originally written for the Academy's football team as a fight song, it is the unofficial song of the Navy.

The Caisson Song also known as "The Army Goes Rolling Along" was written by Major General Edmund Gruber in 1908. It wasn't adopted as the official Army song until 1956.



The lyrics of The Marines' Hymn dates back to the early 19th century, but the author is anonymous. The melody is taken from Jacques Offenbach's opera "Genevieve de Brabant". The Marines Hymn is the oldest official song in the United States Military.



The Air Force Song was written by Captain Robert Crawford in 1939. It did not become the official song of the Air Force until 1979 when it was chosen over some 757 other songs.

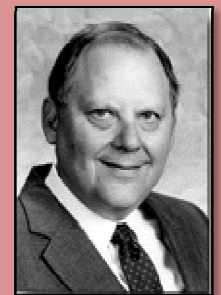


Semper Paratus is the official song of the United States Coast Guard. It is also the Coast Guards' motto. It is a Latin term that means always ready. It was written in 1922 by Captain Francis Van Boskerck.



About the Composer

Andrew Balent is a composer and arranger of over 500 educational compositions. His area of focus is music for young musicians with a bulk of his compositions written for middle school. He has 30 years of experience in elementary through high school levels. He holds degrees from the University of Michigan and resides here in Upstate South Carolina. With over 20 ASCAP awards he is known as the local band composer and clinician.



Verse 1

Stand Navy out to sea
 Fight our battle cry:
 We'll never change our course
 So vicious foes steer shy-y-y-y
 Roll out the T. N. T.
 Anchors Aweigh
 Sail on to victory
 And sink their bones to Davy Jones, hooray!



Verse:

Over hill, over dale
 We have hit the dusty trail,
 And the Caissons go rolling along.
 In and out, hear them shout,
 Counter march and right about,
 And the Caissons go rolling along.

Bridge

Yo ho there shipmate
 Take the fighting to the far off seas
 Yo ho there messmate
 Hear the wailing of the wild banshees
 All hands, fire brands
 Let's Blast them as we go. So



Refrain:

For it's hil hil hee!
 In the field artillery,
 Shout out your numbers loud and strong,
 And where e'er you go,
 You will always know
 That the Caissons go rolling along.

Verse 2

Anchors Aweigh my boys
 Anchors Aweigh
 Farewell to college joys (or "Farewell to foreign shores")
 We sail at break of day day day day
 Through our last night ashore
 Drink to the foam
 Until we meet once more
 Here's wishing you a happy voyage home!

Verse:

In the storm, in the night,
 Action left or action right
 See those Caissons go rolling along
 Limber front, limber rear,
 Prepare to mount your cannoneer
 And those Caissons go rolling along.

(Refrain)

Verse:

Was it high, was it low,
 Where the hell did that one go?
 As those Caissons go rolling along
 Was it left, was it right,
 Now we won't get home tonight
 And those Caissons go rolling along.

*Off we go into the wild blue yonder,
 Climbing high into the sun;
 Here they come zooming to meet our thunder,
 At 'em boys, Give 'er the gun! (Give 'er the gun hey!)
 Down we dive, spouting our flame from under,
 Off with one hell of a roar!*
 We live in fame or go down in flame. Hey!
 Nothing can stop the U.S. Air Force!*

*Minds of men fashioned a crate of thunder,
 Sent it high into the blue;
 Hands of men blasted the world asunder;
 How they lived God only knew! (God only knew then!)
 Souls of men dreaming of skies to conquer
 Gave us wings, ever to soar!
 With scouts before And bombers galore. Hey!
 Nothing can stop the U.S. Air Force!*





From the halls of Montezuma,
 To the shores of Tripoli;
 We fight our country's battles
 In the air, on land, and sea;
 First to fight for right and freedom
 And to keep our honor clean;
 We are proud to claim the title
 Of United States Marine.

Our flag's unfurled to every breeze
 From the dawn to setting sun;
 We have fought in every clime and place
 Where we could take a gun;
 In the snow of far-off northern lands
 And in sunny tropic scenes;
 You will find us always on the job
 The United States Marines.

Here's health to you and to our Corps
 Which we are proud to serve;
 In many a strife we've fought for life
 And have never lost our nerve;
 If the Army and the Navy
 Ever look on Heaven's scenes;
 They will find the streets are guarded
 By United States Marines.

From Aztec Shore to Arctic Zone,
 To Europe and Far East,
 The Flag is carried by our ships
 In times of war and peace;
 And never have we struck it yet,
 In spite of foemen's might,
 Who cheered our crews and cheered again
 For showing how to fight.

Chorus

We're always ready for the call,
 We place our trust in Thee.
 Through surf and storm and howling gale,
 High shall our purpose be,
 "Semper Paratus" is our guide,
 Our fame, our glory, too.
 To fight to save or fight and die!
 Aye! Coast Guard, we are for you.

South Carolina Military Bases

- Charleston Air Force Base
- Naval Weapons Station, Charleston
- Shaw Air Force Base, Sumter
- Fort Jackson Army Base, Columbia
- Marine Corps Air Station, Beaufort
- Marine Corps Recruitment Depot, Parris Island



Armed Forces on Parade Exercises

Angela Johnson

Bb Concert Scale

Duple
Relationship

The musical score is arranged in two systems of staves. The first system includes Flute, Clarinet in Bb, Alto Sax., and Tenor Sax. The second system includes Horn in F, Trumpet in Bb, Trombone, and Tuba. A third system includes Bells and Snare Drum. The score is written in 2/4 time and consists of six measures. The first five measures are in common time (C), and the sixth measure is in 2/4 time, indicated by a double bar line and a 2/4 time signature. The key signature is Bb. The first five measures are marked with fingerings 2, 3, 4, and 5. The sixth measure is marked with a 6. The Snare Drum part consists of a steady eighth-note pattern in the first five measures, followed by a quarter note in the sixth measure.

Armed Forces on Parade Exercises

"Anchors Aweigh "

2

Musical score for "Anchors Aweigh" featuring the following instruments: Fl. (Flute), B♭ Cl. (B-flat Clarinet), A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), Hn. (Horn), B♭ Tpt. (B-flat Trumpet), Tbn. (Trombone), Tuba, Bls. (Baritone), and S.Dr. (Snare Drum). The score is divided into measures 7 through 13. The key signature is B-flat major (two flats). The Flute, Clarinet, and Saxophone parts feature melodic lines with eighth and sixteenth notes. The Horn, Trumpet, and Trombone parts play rhythmic patterns. The Tuba part provides a steady bass line. The Baritone and Snare Drum parts also play rhythmic patterns. The Snare Drum part is marked with a double bar line at the beginning of measure 7.

Armed Forces on Parade Exercises

The musical score is arranged in a system with nine staves. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Blouse (Bls.), and Snare Drum (S. Dr.). The score covers measures 14 through 19. The key signature has two flats (B♭ and E♭). The flute, clarinet, saxophone, horn, trumpet, trombone, and blouse parts feature melodic lines with slurs over measures 17 and 18. The snare drum part consists of a steady eighth-note pattern.

Armed Forces on Parade Exercises

4

The musical score is arranged in two systems of staves. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The second system includes Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Bassoon (Bls.), and Snare Drum (S. Dr.). The music is in 2/4 time with a key signature of one flat (B♭). The score covers measures 20 through 25. Measures 20-22 feature a steady eighth-note accompaniment in the drums and a melodic line in the woodwinds. Measures 23-25 introduce a more complex rhythmic pattern with sixteenth notes and eighth notes, featuring prominent syncopation and ties. The woodwinds play a melodic line with slurs and ties, while the brass instruments provide harmonic support with sustained notes and rhythmic patterns.

Armed Forces on Parade Exercises

"Anchors A weigh" 2/4 equivalent

5

The musical score is arranged in a system of ten staves. The top four staves are for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The next four staves are for Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), and Tuba. The fifth staff from the top is for Baritone Saxophone (Bls.), and the bottom staff is for Snare Drum (S.Dr.). The key signature is one flat (B♭) and the time signature is 2/4. Measures 26 through 33 are indicated above the staves. The Snare Drum part features a consistent rhythmic pattern of eighth notes. The woodwind and brass parts feature a melodic line with some phrasing slurs and accents.

Armed Forces on Parade Exercises

"The Air Force Song"

6

The musical score is arranged in two systems. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The second system includes Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Baritone (Bls.), and Snare Drum (S. Dr.). The score is in 6/8 time and features a key signature of one flat (B♭). The music is divided into measures 34 through 41. Measures 34-37 are in a common time signature, while measures 38-41 are in 6/8 time. The instrumentation changes at measure 38, with the addition of Horn, B♭ Trumpet, Trombone, and Tuba. The Snare Drum part consists of a rhythmic pattern of eighth notes and sixteenth notes.

Armed Forces on Parade Exercises

The musical score is arranged in ten staves. The top four staves are for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.). The next four staves are for Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), and Tuba. The fifth staff from the top is for Bassoon (Bls.), and the bottom staff is for Snare Drum (S.Dr.). The score covers measures 42 through 48. The key signature is B-flat major (two flats). The Snare Drum part features a consistent rhythmic pattern of eighth notes. The woodwind parts have melodic lines with various articulations and phrasing, including slurs and accents. Measure numbers 42, 43, 44, 45, 46, 47, and 48 are printed above each staff.

Armed Forces on Parade Exercises

8

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef, key signature of one flat. Measures 49-55. Includes slurs and accents.
- B♭ Cl. (B-flat Clarinet):** Treble clef, key signature of one flat. Measures 49-55.
- A. Sx. (Alto Saxophone):** Treble clef, key signature of one sharp. Measures 49-55.
- T. Sx. (Tenor Saxophone):** Treble clef, key signature of one flat. Measures 49-55.
- Hn. (Horn):** Treble clef, key signature of one flat. Measures 49-55.
- B♭ Tpt. (B-flat Trumpet):** Treble clef, key signature of one flat. Measures 49-55.
- Tbn. (Trombone):** Bass clef, key signature of one flat. Measures 49-55.
- Tuba:** Bass clef, key signature of one flat. Measures 49-55.
- Bls. (Baritone):** Treble clef, key signature of one flat. Measures 49-55.
- S.Dr. (Snare Drum):** Percussion clef. Measures 49-55.

Measure numbers 49 through 55 are indicated above the first staff of each instrument group. The score concludes with a double bar line at the end of measure 55.

Armed Forces on Parade Exercises

Angela Johnson

Bb Concert Scale

Flute



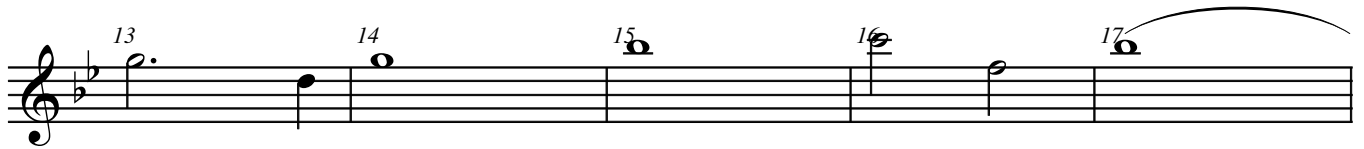
Duple Relationship

"Anchors Aweigh"

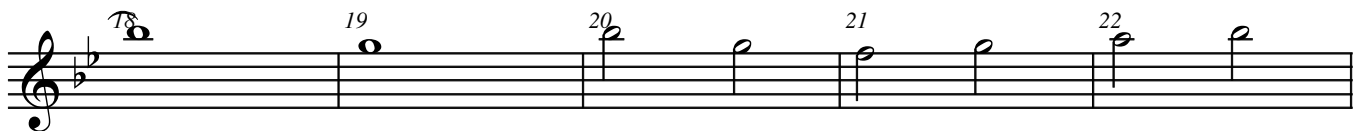
Fl.



Fl.



Fl.



Armed Forces on Parade Exercises

2

"Anchors A weigh" 2/4 equivalent

Fl. Musical notation for measures 23-28. Measures 23-25 are in 7/8 time, and measures 26-28 are in 2/4 time. The key signature has two flats. Measure numbers 23, 24, 25, 26, 27, and 28 are indicated above the notes.

Fl. Musical notation for measures 29-35. The key signature has two flats. Measure numbers 29, 30, 31, 32, 33, 34, and 35 are indicated above the notes.

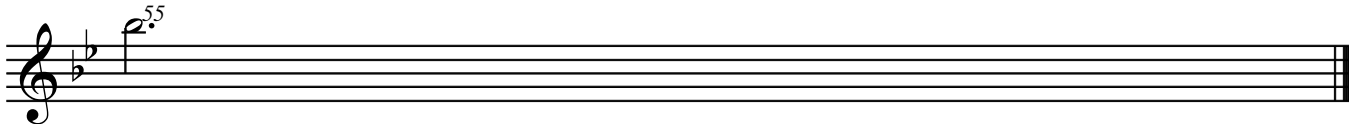
"The Air Force Song"

Fl. Musical notation for measures 36-42. Measures 36-40 are in 7/8 time, and measures 41-42 are in 6/8 time. The key signature has two flats. Measure numbers 36, 37, 38, 39, 40, 41, and 42 are indicated above the notes.

Fl. Musical notation for measures 43-48. The key signature has two flats. Measure numbers 43, 44, 45, 46, 47, and 48 are indicated above the notes.

Fl. Musical notation for measures 49-56. The key signature has two flats. Measure numbers 49, 50, 51, 52, 53, 54, 55, and 56 are indicated above the notes.

Armed Forces on Parade Exercises

Fl. 

The image shows a musical staff for a Flute (Fl.) in the key of B-flat major. The staff begins with a treble clef and a B-flat key signature. A single note is written on the second line of the staff, which is G4. Above this note is the fingering '55'. The staff ends with a double bar line and repeat dots.

Armed Forces on Parade Exercises

Angela Johnson

Clarinet in B \flat

2 3 4 5 6

B \flat Cl.

7 8 9 10 11 12 13

B \flat Cl.


14 15 16 17 18

B \flat Cl.

19 20 21 22 23

Armed Forces on Parade Exercises

2

B♭ Cl. 

B♭ Cl. 

B♭ Cl. 

B♭ Cl. 

B♭ Cl. 

Armed Forces on Parade Exercises

Angela Johnson

Alto Sax.

Musical staff for Alto Saxophone, measures 1-5. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The notes are: 1. G4, 2. A4, 3. B4, 4. C5, 5. B4, 4. C5, 3. B4, 2. A4, 1. G4. Above the staff, the numbers 2, 3, 4, and 5 are placed above the notes in measures 2, 3, 4, and 5 respectively.

A. Sax.

Musical staff for Alto Saxophone, measures 6-12. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The notes are: 6. G4, 7. A4, 8. B4, 9. C5, 10. B4, 11. A4, 12. G4. Above the staff, the numbers 6 through 12 are placed above the notes in measures 6 through 12 respectively.

A. Sax.

Musical staff for Alto Saxophone, measures 13-17. The staff is in treble clef with a key signature of one sharp (F#). The notes are: 13. G4, 14. A4, 15. B4, 16. C5, 17. B4. Above the staff, the numbers 13 through 17 are placed above the notes in measures 13 through 17 respectively. A slur is placed over measures 16 and 17.

A. Sax.

Musical staff for Alto Saxophone, measures 18-22. The staff is in treble clef with a key signature of one sharp (F#). The notes are: 18. G4, 19. A4, 20. B4, 21. C5, 22. B4. Above the staff, the numbers 18 through 22 are placed above the notes in measures 18 through 22 respectively.

Armed Forces on Parade Exercises

2

A. Sx.

Musical staff for measures 23-28. The staff is in treble clef with a key signature of one sharp (F#). Measures 23-24 are in 7/8 time, and measures 25-28 are in 2/4 time. The notation includes eighth notes, quarter notes, and a half note, with various rests and phrasing slurs.

A. Sx.

Musical staff for measures 29-35. The staff is in treble clef with a key signature of one sharp (F#). Measures 29-35 are in 2/4 time. The notation includes quarter notes, half notes, and a half note, with phrasing slurs.

A. Sx.

Musical staff for measures 36-42. The staff is in treble clef with a key signature of one sharp (F#). Measures 36-40 are in 7/8 time, and measures 41-42 are in 6/8 time. The notation includes quarter notes, eighth notes, and a half note, with phrasing slurs.

A. Sx.

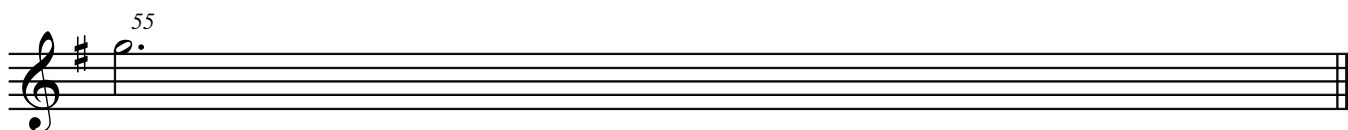
Musical staff for measures 43-48. The staff is in treble clef with a key signature of one sharp (F#). Measures 43-48 are in 2/4 time. The notation includes quarter notes, eighth notes, and a half note, with phrasing slurs.

A. Sx.

Musical staff for measures 49-54. The staff is in treble clef with a key signature of one sharp (F#). Measures 49-54 are in 2/4 time. The notation includes quarter notes, eighth notes, and a half note, with phrasing slurs.

Armed Forces on Parade Exercises

A. Sx.



The musical notation consists of a single staff with a treble clef and a key signature of one sharp (F#). The first note is on the first line of the staff (G4) and has a fermata above it. The number 55 is written above the note. The staff ends with a double bar line.

Armed Forces on Parade Exercises

2

T. Sx.

Musical staff for T. Sx. measures 24-29. Measure 24 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5. Measure 25 is a whole note G4. Measure 26 is a whole note G4. Measure 27 is a whole note A4. Measure 28 is a whole note B4. Measure 29 is a whole note C5.

T. Sx.

Musical staff for T. Sx. measures 30-36. Measure 30 is a whole note G4. Measure 31 is a whole note A4. Measure 32 is a whole note B4. Measure 33 is a whole note C5. Measure 34 is a whole note G4. Measure 35 is a whole note A4. Measure 36 is a whole note B4.

T. Sx.

Musical staff for T. Sx. measures 37-43. Measure 37 is a whole note G4. Measure 38 is a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 39 is a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 40 is a whole note G4. Measure 41 is a half note G4, half note A4. Measure 42 is a half note B4, half note C5. Measure 43 is a half note G4, half note A4.

T. Sx.

Musical staff for T. Sx. measures 44-49. Measure 44 is a whole note G4. Measure 45 is a whole note A4. Measure 46 is a whole note B4. Measure 47 is a whole note C5. Measure 48 is a whole note G4. Measure 49 is a whole note A4.

T. Sx.

Musical staff for T. Sx. measures 50-55. Measure 50 is a whole note G4. Measure 51 is a whole note A4. Measure 52 is a whole note B4. Measure 53 is a whole note C5. Measure 54 is a whole note G4. Measure 55 is a whole note A4.

Armed Forces on Parade Exercises

Angela Johnson

Trumpet in B \flat

2 3 4 5 6

B \flat Tpt.

B \flat Tpt.

B \flat Tpt.

Armed Forces on Parade Exercises

2

B \flat Tpt. Musical notation for B \flat Tpt. measures 24-29. Measure 24 starts with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. Measures 25-29 are in a 2/4 time signature. The notation includes eighth notes, quarter notes, and a half note, with a slur over measures 24-25.

B \flat Tpt. Musical notation for B \flat Tpt. measures 30-36. The notation includes quarter notes, half notes, and a half note with a slur over measures 32-33.

B \flat Tpt. Musical notation for B \flat Tpt. measures 37-43. Measures 37-40 are in a 7/8 time signature, and measures 41-43 are in a 6/8 time signature. The notation includes eighth notes, quarter notes, and a half note with a slur over measures 41-42.

B \flat Tpt. Musical notation for B \flat Tpt. measures 44-49. The notation includes quarter notes, eighth notes, and a half note with a slur over measures 45-46 and 47-48.

B \flat Tpt. Musical notation for B \flat Tpt. measures 50-55. The notation includes quarter notes, eighth notes, and a half note with a slur over measures 50-51 and 52-53.

Armed Forces on Parade Exercises

Angela Johnson

Horn in F

2 3 4 5

Hn.

6 7 8 9 10 11 12

Hn.

13 14 15 16 17

Hn.

18 19 20 21 22

Armed Forces on Parade Exercises

2

Hn.

23 24 25 26 27 28

This staff contains measures 23 through 28. It begins with a treble clef and a key signature of one flat. Measures 23 and 24 feature eighth-note patterns with slurs. Measure 25 is a whole note. Measure 26 is a double bar line. Measures 27 and 28 are in a 2/4 time signature and consist of quarter notes.

Hn.

29 30 31 32 33 34 35

This staff contains measures 29 through 35. It begins with a treble clef and a key signature of one flat. Measures 29 and 30 are whole notes. Measures 31 and 32 are quarter notes. Measures 32 and 33 are connected by a slur. Measures 34 and 35 are quarter notes.

Hn.

36 37 38 39 40 41 42

This staff contains measures 36 through 42. It begins with a treble clef and a key signature of one flat. Measures 36 and 37 are quarter notes. Measures 38 and 39 are eighth-note patterns with slurs. Measure 40 is a whole note. Measure 41 is a double bar line. Measures 42 is a quarter note.

Hn.

43 44 45 46 47 48

This staff contains measures 43 through 48. It begins with a treble clef and a key signature of one flat. Measures 43 and 44 are quarter notes. Measures 45 and 46 are eighth-note patterns with slurs. Measure 47 is a whole note. Measure 48 is a quarter note.

Hn.

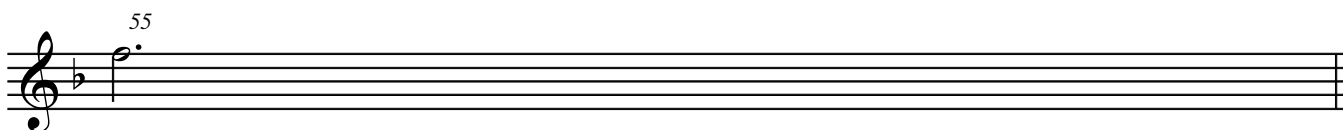
49 50 51 52 53 54

This staff contains measures 49 through 54. It begins with a treble clef and a key signature of one flat. Measures 49 and 50 are quarter notes with slurs. Measures 51 and 52 are eighth-note patterns with slurs. Measure 53 is a quarter note. Measure 54 is a quarter note.

Armed Forces on Parade Exercises

3

Hn.



55

The image shows a musical staff for a Horn (Hn.) instrument. The staff is in the treble clef and has a key signature of one flat (B-flat). The first measure contains a single note, a half note G4, with a fermata above it. The measure number '55' is written above the note. The staff continues with a double bar line at the end.

Armed Forces on Parade Exercises

Angela Johnson

Trombone



2 3 4 5

Musical notation for Trombone, measures 1-5. The staff is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. Measure 1 contains a whole note G2. Measure 2 contains a quarter note G2, quarter note A2. Measure 3 contains a quarter note Bb2, quarter note C3. Measure 4 contains a quarter note D3, quarter note E3. Measure 5 contains a quarter note F3, quarter note G3. A fermata is placed over the G3 in measure 5.


Tbn.



6 7 8 9 10 11 12

Musical notation for Tbn., measures 6-12. The staff is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. Measure 6 contains a quarter note G2, quarter note A2. Measure 7 contains a quarter note Bb2, quarter note C3. Measure 8 contains a quarter note D3, quarter note E3. Measure 9 contains a quarter note F3, quarter note G3. Measure 10 contains a quarter note G3, quarter note F3. Measure 11 contains a quarter note E3, quarter note D3. Measure 12 contains a quarter note C3, quarter note Bb2.

Tbn.



13 14 15 16 17

Musical notation for Tbn., measures 13-17. The staff is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. Measure 13 contains a whole note G2. Measure 14 contains a whole note A2. Measure 15 contains a whole note Bb2. Measure 16 contains a whole note C3. Measure 17 contains a whole note D3, with a slur extending over the measure.

Tbn.



18 19 20 21 22

Musical notation for Tbn., measures 18-22. The staff is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. Measure 18 contains a whole note G2. Measure 19 contains a whole note A2. Measure 20 contains a whole note Bb2. Measure 21 contains a whole note C3. Measure 22 contains a whole note D3.

Armed Forces on Parade Exercises

2

Tbn.

23 24 25 26 27 28

This musical staff contains measures 23 through 28. It begins with a treble clef, a key signature of one flat (B-flat), and a 7/4 time signature. Measures 23 and 24 feature eighth-note patterns with slurs. Measure 25 has a whole note. Measure 26 is a double bar line. Measures 27 and 28 are in a 2/4 time signature and feature quarter notes.

Tbn.

29 30 31 32 33 34 35

This musical staff contains measures 29 through 35. It begins with a treble clef, a key signature of one flat, and a 2/4 time signature. Measures 29 and 30 are whole notes. Measure 31 is a quarter note. Measures 32 and 33 are half notes with a slur. Measure 34 is a whole note. Measure 35 is a quarter note.

Tbn.

36 37 38 39 40 41 42

This musical staff contains measures 36 through 42. It begins with a treble clef, a key signature of one flat, and a 6/8 time signature. Measures 36 and 37 are quarter notes. Measure 38 is a quarter note with a slur. Measures 39 and 40 are eighth notes with a slur. Measure 41 is a quarter note. Measure 42 is a quarter note with a slur.

Tbn.

43 44 45 46 47 48

This musical staff contains measures 43 through 48. It begins with a treble clef, a key signature of one flat, and a 2/4 time signature. Measures 43 and 44 are quarter notes. Measure 45 is a quarter note. Measures 46 and 47 are half notes with a slur. Measure 48 is a quarter note.

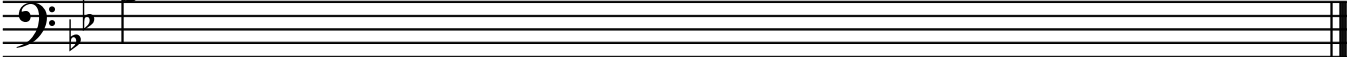
Tbn.

49 50 51 52 53 54

This musical staff contains measures 49 through 54. It begins with a treble clef, a key signature of one flat, and a 2/4 time signature. Measures 49 and 50 are quarter notes with a slur. Measure 51 is a quarter note. Measure 52 is a quarter note. Measures 53 and 54 are eighth notes with a slur.

Armed Forces on Parade Exercises

3

Tbn. ⁵⁵ 

Armed Forces on Parade Exercises

Angela Johnson

Tuba

Armed Forces on Parade Exercises

2

Tuba

23 24 25 26 27 28

Tuba

29 30 31 32 33 34 35

Tuba

36 37 38 39 40 41 42

Tuba

43 44 45 46 47 48


Tuba

49 50 51 52 53 54

Armed Forces on Parade Exercises

Tuba

55



The image shows a musical staff for the Tuba part. The staff is in bass clef with a key signature of one flat (B-flat). A single quarter note is written on the first line of the staff, with the number '55' positioned above it. The staff ends with a double bar line.

Armed Forces on Parade Exercises

Angela Johnson

Bells

2 3 4 5

Musical staff for Bells, measures 1-5. The staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. Measure 1 contains a whole note G4. Measure 2 contains a quarter note G4, quarter note A4. Measure 3 contains a quarter note Bb4, quarter note C5. Measure 4 contains a quarter note Bb4, quarter note A4. Measure 5 contains a quarter note G4, quarter note F4, and a whole note G4.

Bls.

6 7 8 9 10 11 12

Musical staff for Bls., measures 6-12. The staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. Measure 6 contains a quarter note G4, quarter note A4. Measure 7 contains a quarter note Bb4, quarter note C5. Measure 8 contains a quarter note Bb4, quarter note A4. Measure 9 contains a quarter note G4, quarter note F4. Measure 10 contains a quarter note G4, quarter note F4, and a whole note G4. Measure 11 contains a whole rest. Measure 12 contains a whole note G4.

Bls.

13 14 15 16 17

Musical staff for Bls., measures 13-17. The staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. Measure 13 contains a whole note G4. Measure 14 contains a whole note A4. Measure 15 contains a whole note Bb4. Measure 16 contains a whole note C5. Measure 17 contains a whole note Bb4 with a slur over it.

Bls.

18 19 20 21 22

Musical staff for Bls., measures 18-22. The staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. Measure 18 contains a whole note G4. Measure 19 contains a whole note A4. Measure 20 contains a whole note Bb4. Measure 21 contains a whole note C5. Measure 22 contains a whole note Bb4.

Armed Forces on Parade Exercises

2

Bls.

23 24 25 26 27 28

This musical staff contains measures 23 through 28. Measures 23 and 24 are in 2/4 time, featuring eighth notes with slurs. Measures 25 and 26 are in 2/4 time, with a double bar line between them. Measures 27 and 28 are in 2/4 time, featuring quarter notes.

Bls.

29 30 31 32 33 34 35

This musical staff contains measures 29 through 35. Measures 29 and 30 are in 2/4 time. Measures 31 and 32 are in 2/4 time. Measures 33 and 34 are in 2/4 time, with a slur over measures 32 and 33. Measure 35 is in 2/4 time.

Bls.

36 37 38 39 40 41 42

This musical staff contains measures 36 through 42. Measures 36 and 37 are in 2/4 time. Measures 38 and 39 are in 2/4 time, with slurs. Measures 40 and 41 are in 2/4 time. Measure 42 is in 2/4 time.

Bls.

43 44 45 46 47 48

This musical staff contains measures 43 through 48. Measures 43 and 44 are in 2/4 time. Measures 45 and 46 are in 2/4 time, with a slur over measures 45 and 46. Measures 47 and 48 are in 2/4 time.


Bls.

49 50 51 52 53 54

This musical staff contains measures 49 through 54. Measures 49 and 50 are in 2/4 time, with a slur over measures 49 and 50. Measures 51 and 52 are in 2/4 time, with a slur over measures 51 and 52. Measures 53 and 54 are in 2/4 time.

Armed Forces on Parade Exercises

3

Bls. ⁵⁵ 

Armed Forces on Parade Exercises

Angela Johnson

Snare Drum

2 3 4 5 6

S.Dr.

7 8 9 10 11 12 13

S.Dr.

14 15 16 17 18

S.Dr.

19 20 21 22 23

Armed Forces on Parade Exercises

2

24 25 26 27 28 29 30

S.Dr.

31 32 33 34 35 36 37

S.Dr.

38 39 40 41 42 43 44

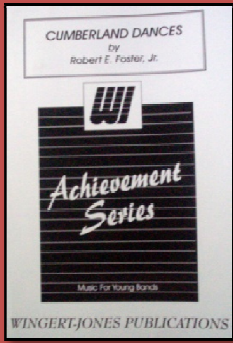
S.Dr.

45 46 47 48 49 50

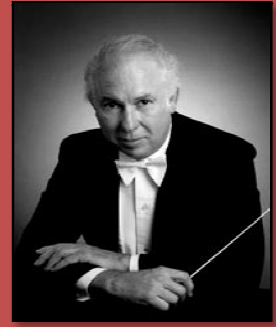
S.Dr.

51 52 53 54 55

S.Dr.



Title: Cumberland Dances
 Composer: Robert Foster Jr.
 Publisher: Wingert - Jones
 Performance Time: 1:30
 Grade: 2



Basic Ranges:

Flute

Clarinet

Alto Saxophone

Trumpet

Trombone

Tuba

Keys:



Tempos:

Allegro

Time Signatures:



Style:

Appalachian folk dance

Notes:

Cumberland Dances reflects the lifestyle, traditions and energy of the people in the Cumberland Mountains. It was inspired by bluegrass and other folk music indigenous to Tennessee.

Percussion Needs:

Bass Drum, Snare Drum, Bells, Timpani, Tambourine, Anvil, Crash Cymbals

Teaching Concepts:

Cumberland Dances is a fun piece that can be used to teach sixteenth note patterns and "up beats". It features the percussion section and there is a part for an anvil solo. This arrangement also has a Eb and F concert scales with arpeggios on each part.

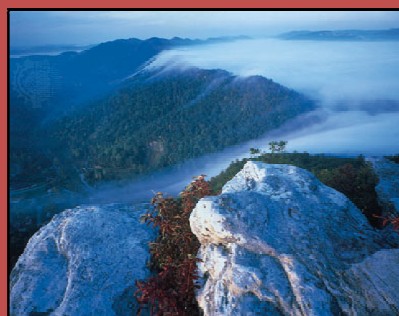
Piece	Cumberland Dances
Objectives	Students will learn sixteenth note patterns and "up beats".
Standards	Music: 2, 5, 8, 9 Social Studies:7.1, 7.7 Math: 7.1 English Language Arts: 7.1
Materials	Cumberland Dances student handout, Cumberland Dances sheet music, instruments, pencils
Rehearsal Schedule	<ol style="list-style-type: none"> 1. The Class will read the background information handout about the music. <ol style="list-style-type: none"> a. Ask students if any of them have ever been to Cumberland Gap or the Cumberland Mountains. b. If so, when and what did they do or learn? 2. Students will have sheet music and the Exercises handout for Cumberland Gap out on their stands. Ask Students what key the piece is in. Answer – Eb and F. Play the Eb and F Major Scale exercises on the band arrangement. 3. Students will count rhythm patterns A, B, C and D. <ol style="list-style-type: none"> a. After students can count the rhythms correctly play each rhythm pattern. b. After the rhythm patterns are played correctly have the students find each rhythm in the band arrangement. 4. Students will play the melodic sections and drum break melodies of the handout. <ol style="list-style-type: none"> a. Talk about "call and response" during the drum break b. After the melody exercises are performed correctly, have the students locate the melody in the band arrangement. Create a listening map on the board notating what section has the melody at each specific time. 5. Before students will sight read the band arrangement, discuss the idea of a folk song and the style in which it should be played. Sight read Cumberland Dances.
Assessment	I will constantly listen and critique the students throughout the rehearsal. I will correct mistakes if they occur.

About the Music

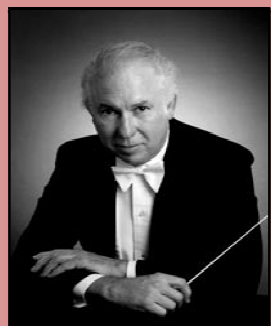
Cumberland Gap is a pass through the Cumberland Mountains region of the Appalachian Mountain Range; its major role in history was the central pass through the Appalachians as part of the Wilderness Road. Native Americans were the first to discover the path and later fur traders used it to travel West. The pass was made more accessible for larger pioneer groups with wagons by Daniel Boone in the late 1700's.

The widening of this path made it easier for settlers journeying to the Western frontiers of Kentucky and Tennessee.

Cumberland Gap is located in Northeastern Tennessee by the Kentucky border. It is twelve miles long and 1600 ft. above sea level.



About the Composer



Robert E. Foster Jr. is an award winning composer and arranger as well as a conductor and clinician. With several years experience in public schools as well as Universities, he serves Wingert-Jones Publications as their Educational consultant. Mr. Foster has also held office positions in several elite band associations such as The John Philip Sousa Foundation, American Band-Masters, and The National Band Association.

Cumberland Dances Exercises

Angela Johnson

Pattern A **Pattern B** **Pattern C**

2 3 4 5 6 7 8

Flute

Clarinet in B \flat

Alto Sax.

Tenor Sax.

Horn in F

Trumpet in B \flat

Trombone

Tuba

Bells

Snare Drum

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Cumberland Dances Exercises

2 **Pattern D** **Drum Break Exercise**

The musical score is arranged in a system with nine staves. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Baritone (Bls.), and Snare Drum (S.Dr.). The score covers measures 9 through 17. Measures 9 and 10 are marked with a 7/8 time signature, while measures 11 through 17 are in 4/4 time. The key signature is B-flat major (two flats). The Snare Drum part features a rhythmic pattern of eighth notes in measures 9-10, rests in 11-12, and a complex pattern of eighth and sixteenth notes in 13-14, followed by rests in 15-16 and a final pattern in 17. The melodic instruments (Flute, Clarinet, Saxophone, Horn, Trumpet, Trombone, Baritone) play a similar melodic line, often with slurs and accents, while the Tuba part provides a steady bass line.

Cumberland Dances Exercises

Melodic Passage A

Melodic Passage B

3

The image displays a musical score for a band, titled "Cumberland Dances Exercises". It is divided into two sections: "Melodic Passage A" and "Melodic Passage B", covering measures 18 through 25. The score is written for ten instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Baritone Saxophone (Bls.), and Snare Drum (S.Dr.). The key signature is one flat (B♭), and the time signature is 2/4. The melody for Melodic Passage A starts at measure 18 and ends at measure 22. Melodic Passage B begins at measure 23 and concludes at measure 25. The saxophone and horn parts feature intricate melodic lines with slurs and ties. The drum part provides a steady rhythmic accompaniment with various patterns and rests.

Cumberland Dances Exercises

Melodic Passage C

4

The musical score is arranged in a grand staff format with ten staves. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Baritone Saxophone (Bls.), and Snare Drum (S.Dr.). The score covers measures 26 to 34. The key signature is B-flat major (two flats). The time signature is 4/4. The melody for the saxophones and flutes is a melodic passage starting on G4 in measure 27. The brass instruments play a rhythmic accompaniment. The snare drum plays a consistent pattern of eighth notes.

Cumberland Dances Exercises

Angela Johnson

Pattern A **Pattern B** **Pattern C**

2 3 4 5 6 7

Flute

Pattern D **Drum Break Exercise**

8 9 10 11 12 13 2 15 16

Fl.

Melodic Passage A **Melodic Passage B**

17 2 19 20 21 22 23 24

Fl.

Melodic Passage C

25 26 27 28 29 30 31 32

Fl.

Cumberland Dances Exercises

2

Fl.  Musical notation for Flute (Fl.) in G major, measures 33 and 34. Measure 33 contains a triplet of eighth notes: G4, A4, B4. Measure 34 contains a triplet of eighth notes: C5, B4, A4. The key signature has one flat (F major/D minor).

Cumberland Dances Exercises

Angela Johnson

Clarinet in B \flat

2 3 4 5 6 7

B \flat Cl.

8 9 10 11 12 13 2 15 16

B \flat Cl.

17 2 19 20 21 22 23 24

B \flat Cl.

25 26 27 28 29 30 31 32

Cumberland Dances Exercises

2

B \flat Cl.

The image shows a single staff of music for a B \flat Clarinet. The key signature has one sharp (F#) and the time signature is not explicitly shown but is implied to be 2/4. Measure 33 contains a triplet of eighth notes: G4, A4, and B4. Measure 34 contains a triplet of eighth notes: A4, G4, and F#4. The notes in measure 34 are beamed together and have a downward-pointing stem.

Cumberland Dances Exercises

Angela Johnson

Alto Sax.

2 3 4 5 6 7

Musical notation for Alto Saxophone, measures 1-7. The key signature is one sharp (F#) and the time signature is 2/4. Measure 1 contains two quarter notes. Measures 2-4 contain eighth-note patterns. Measures 5-7 contain quarter-note patterns.

A. Sax.

8 9 10 11 12 13 15 16

Musical notation for Alto Saxophone, measures 8-16. Measure 8 contains two quarter notes. Measures 9-10 contain eighth-note patterns. Measure 11 contains a quarter note. Measure 12 contains eighth-note patterns. Measure 13 contains a whole note with a fermata. Measure 15 contains eighth-note patterns. Measure 16 contains a quarter note.

A. Sax.

17 19 20 21 22 23 24

Musical notation for Alto Saxophone, measures 17-24. Measure 17 contains a whole note with a fermata. Measure 19 contains a quarter note. Measure 20 contains eighth-note patterns. Measure 21 contains eighth-note patterns. Measure 22 contains eighth-note patterns. Measure 23 contains eighth-note patterns. Measure 24 contains a quarter note.

A. Sax.

25 26 27 28 29 30 31 32

Musical notation for Alto Saxophone, measures 25-32. Measure 25 contains eighth-note patterns. Measure 26 contains a quarter note. Measure 27 contains eighth-note patterns. Measure 28 contains eighth-note patterns. Measure 29 contains eighth-note patterns. Measure 30 contains a quarter note. Measure 31 contains eighth-note patterns. Measure 32 contains a quarter note.

Cumberland Dances Exercises

2

A. Sax.

The musical notation is written on a single staff in treble clef with a key signature of two sharps (F# and C#). Measure 33 contains a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. A slur covers the first three notes (F#4, G4, A4). Measure 34 contains a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. A slur covers the first two notes (F#4, G4). The piece concludes with a double bar line.

Cumberland Dances Exercises

Angela Johnson

Tenor Sax.

Measures 1-7 of the exercise. The key signature has one flat (Bb) and the time signature is 2/4. Measure 1 contains a whole note Bb. Measures 2-4 contain eighth-note patterns: 2 (Bb, Bb, Bb), 3 (Bb, Bb, Bb), 4 (Bb, Bb, Bb). Measures 5-7 contain quarter-note patterns: 5 (Bb, Bb), 6 (Bb, Bb), 7 (Bb, Bb).

T. Sax.

Measures 8-16 of the exercise. Measure 8 contains a quarter note Bb. Measures 9-10 contain eighth-note patterns: 9 (Bb, Bb), 10 (Bb, Bb). Measure 11 contains a quarter note Bb. Measure 12 contains eighth-note patterns: 12 (Bb, Bb). Measure 13 contains a whole rest. Measure 14 contains a double bar line. Measure 15 contains eighth-note patterns: 15 (Bb, Bb). Measure 16 contains a quarter note Bb.

T. Sax.

Measures 17-24 of the exercise. Measure 17 contains a whole rest. Measure 18 contains a double bar line. Measure 19 contains a quarter note Bb. Measure 20 contains eighth-note patterns: 20 (Bb, Bb). Measure 21 contains a quarter note Bb. Measure 22 contains eighth-note patterns: 22 (Bb, Bb). Measure 23 contains eighth-note patterns: 23 (Bb, Bb). Measure 24 contains a quarter note Bb.

T. Sax.

Measures 25-32 of the exercise. Measure 25 contains eighth-note patterns: 25 (Bb, Bb). Measure 26 contains a quarter note Bb. Measure 27 contains a key signature change to two sharps (F# and C#) and eighth-note patterns: 27 (Bb, Bb). Measure 28 contains a quarter note Bb. Measure 29 contains eighth-note patterns: 29 (Bb, Bb). Measure 30 contains a quarter note Bb. Measure 31 contains eighth-note patterns: 31 (Bb, Bb). Measure 32 contains a quarter note Bb.

Cumberland Dances Exercises

2

T. Sax.

The musical notation is written on a single staff in treble clef with a key signature of one sharp (F#). Measure 33 contains three eighth notes: F#4, G4, and A4, all beamed together. Measure 34 contains four eighth notes: B4, A4, G4, and F#4, all beamed together. The piece concludes with a double bar line.

Cumberland Dances Exercises

Angela Johnson

Trumpet in B \flat

2 3 4 5 6 7

B \flat Tpt.

8 9 10 11 12 13 2 15 16

B \flat Tpt.

17 2 19 20 21 22 23 24

B \flat Tpt.

25 26 27 28 29 30 31 32

Cumberland Dances Exercises

2

B \flat Tpt.

The musical notation is written on a single staff with a treble clef and a key signature of one sharp (F#). Measure 33 contains a triplet of eighth notes: F#4, G4, and A4. Measure 34 contains a triplet of eighth notes: B4, C5, and D5. The notes in measure 34 are beamed together and have a slur above them. The piece concludes with a double bar line.

Cumberland Dances Exercises

Angela Johnson

Horn in F

2 3 4 5 6 7

Hn.

8 9 10 11 12 13 2 15 16

Hn.

17 2 19 20 21 22 23 24

Hn.

25 26 27 28 29 30 31 32

Cumberland Dances Exercises

2

Hn.

33

34

Cumberland Dances Exercises

Angela Johnson

Trombone



2 3 4 5 6 7

Musical notation for Trombone, measures 2-7. The key signature is two flats (Bb, Eb) and the time signature is 2/4. Measure 2: quarter note G2, quarter note G2. Measure 3: eighth notes G2, A2, Bb2, C3. Measure 4: eighth notes C3, Bb2, A2, G2. Measure 5: quarter rest, eighth notes G2, A2. Measure 6: quarter rest, eighth notes G2, A2. Measure 7: quarter rest, eighth notes G2, A2.

Tbn.



8 9 10 11 12 13 15 16

Musical notation for Tbn., measures 8-16. Measure 8: quarter rest, eighth notes G2, A2. Measure 9: eighth notes G2, A2, Bb2, C3. Measure 10: quarter rest, eighth notes G2, A2. Measure 11: quarter note G2. Measure 12: eighth notes G2, A2, Bb2, C3. Measure 13: quarter note G2. Measure 15: quarter note G2. Measure 16: eighth notes G2, A2, Bb2, C3.

Tbn.



17 19 20 21 22 23 24

Musical notation for Tbn., measures 17-24. Measure 17: quarter note G2. Measure 19: quarter note G2. Measure 20: eighth notes G2, A2, Bb2, C3. Measure 21: quarter note G2. Measure 22: eighth notes G2, A2, Bb2, C3. Measure 23: eighth notes G2, A2, Bb2, C3. Measure 24: quarter note G2.

Tbn.



25 26 27 28 29 30 31 32

Musical notation for Tbn., measures 25-32. Measure 25: eighth notes G2, A2, Bb2, C3. Measure 26: quarter note G2. Measure 27: eighth notes G2, A2, Bb2, C3. Measure 28: eighth notes G2, A2, Bb2, C3. Measure 29: eighth notes G2, A2, Bb2, C3. Measure 30: quarter note G2. Measure 31: eighth notes G2, A2, Bb2, C3. Measure 32: quarter note G2.

Cumberland Dances Exercises

2

Tbn.

33

34

The image shows a single staff of music for a tuba (Tbn.) in bass clef. The key signature has one flat (B-flat). Measure 33 contains a half note on G2, a quarter note on A2, and a quarter note on B2, all beamed together. Measure 34 contains a half note on C3, a quarter note on B2, and a quarter note on A2, all beamed together. The piece ends with a double bar line.

Cumberland Dances Exercises

Angela Johnson

Tuba

2 3 4 5 6 7

Tuba

8 9 10 11 12 13 2 15 16

Tuba

17 2 19 20 21 22 23 24

Tuba

25 26 27 28 29 30 31 32

Cumberland Dances Exercises

2

Tuba

33 34

The image shows a musical staff for the Tuba part, spanning two measures. The staff is in bass clef with a key signature of one flat (B-flat). Measure 33 contains a half note on G2, a quarter note on F2, and a quarter note on E2, all beamed together. Measure 34 contains a half note on D2, a quarter note on C2, and a quarter note on B1, all beamed together. The piece concludes with a double bar line.

Cumberland Dances Exercises

Angela Johnson


Bells



2 3 4 5 6 7

Musical notation for Bells, measures 2-7. The staff is in treble clef with a key signature of two flats and a 2/4 time signature. Measure 2 starts with a quarter rest, followed by quarter notes G4, F4, E4, D4. Measure 3 has eighth notes G4, F4, E4, D4. Measure 4 has quarter notes G4, F4, E4, D4. Measure 5 has quarter notes G4, F4, E4, D4. Measure 6 has quarter notes G4, F4, E4, D4. Measure 7 has quarter notes G4, F4, E4, D4.

Bls.



8 9 10 11 12 13 15 16

Musical notation for Bls., measures 8-16. The staff is in treble clef with a key signature of two flats. Measure 8 has a quarter rest, followed by quarter notes G4, F4, E4, D4. Measure 9 has eighth notes G4, F4, E4, D4. Measure 10 has quarter notes G4, F4, E4, D4. Measure 11 has quarter notes G4, F4, E4, D4. Measure 12 has eighth notes G4, F4, E4, D4. Measure 13 has quarter notes G4, F4, E4, D4. Measure 15 has a whole note G4. Measure 16 has quarter notes G4, F4, E4, D4.

Bls.



17 19 20 21 22 23 24

Musical notation for Bls., measures 17-24. The staff is in treble clef with a key signature of two flats. Measure 17 has a whole note G4. Measure 19 has quarter notes G4, F4, E4, D4. Measure 20 has quarter notes G4, F4, E4, D4. Measure 21 has quarter notes G4, F4, E4, D4. Measure 22 has eighth notes G4, F4, E4, D4. Measure 23 has quarter notes G4, F4, E4, D4. Measure 24 has quarter notes G4, F4, E4, D4.

Bls.



25 26 27 28 29 30 31 32

Musical notation for Bls., measures 25-32. The staff is in treble clef with a key signature of two flats. Measure 25 has quarter notes G4, F4, E4, D4. Measure 26 has a whole note G4. Measure 27 has eighth notes G4, F4, E4, D4. Measure 28 has quarter notes G4, F4, E4, D4. Measure 29 has quarter notes G4, F4, E4, D4. Measure 30 has quarter notes G4, F4, E4, D4. Measure 31 has quarter notes G4, F4, E4, D4. Measure 32 has quarter notes G4, F4, E4, D4.

Cumberland Dances Exercises

2

Bls.

The musical notation is on a single staff with a treble clef and a key signature of one flat (Bb). Exercise 33 consists of a slur over three eighth notes: Bb4, A4, and G4. Exercise 34 consists of a slur over two eighth notes: Bb4 and A4. The piece ends with a double bar line.

Cumberland Dances Exercises

Angela Johnson

Snare Drum

2 3 4 5 6 7

S.Dr.

8 9 10 11 2 13 14 15 2 17

S.Dr.

18 19 20 21 22 23 24 25

S.Dr.

26 27 28 29 30 31 32 33 34

Whole Note Scale

Eb Major

This musical score is for a whole note scale in Eb Major, featuring ten staves for various instruments and a percussion part. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C). The instruments and their parts are:

- Flute:** Treble clef, whole notes ascending from G4 to G5.
- Oboe:** Treble clef, whole notes ascending from G4 to G5.
- Bassoon:** Bass clef, whole notes ascending from G3 to G4.
- Clarinet in Bb:** Treble clef, whole notes ascending from G3 to G4.
- Bass Clarinet:** Treble clef, whole notes ascending from G3 to G4.
- Alto Sax.:** Treble clef, whole notes ascending from G4 to G5.
- Tenor Sax.:** Treble clef, whole notes ascending from G4 to G5.
- Baritone Sax.:** Treble clef, whole notes ascending from G4 to G5.
- Trumpet in Bb:** Treble clef, whole notes ascending from G4 to G5.
- Horn in F:** Treble clef, whole notes ascending from G3 to G4.
- Trombone:** Bass clef, whole notes ascending from G3 to G4.
- Euphonium:** Bass clef, whole notes ascending from G3 to G4.
- Tuba:** Bass clef, whole notes ascending from G3 to G4.
- Percussion snare drum:** Common time, a steady eighth-note pattern.

Whole Note Scale
Eb Major

This musical score is for a whole note scale in Eb Major, featuring 15 staves for various instruments. The key signature has three flats (Bb, Eb, Ab). The score is divided into two systems of five staves each. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bb Clarinet (Bb Cl.), B Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Bb Trumpet (Bb Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, and Percussion (Perc.). The Percussion part includes a drum set pattern with a snare drum, hi-hat, and cymbal.

Whole Note Scale
Eb Major

This musical score is for a whole note scale in Eb Major. It is arranged for a concert band and consists of 10 measures. The instruments and their parts are as follows:

- Fl.**: Flute, treble clef, Eb major key signature. Plays a whole note scale from G4 to G5.
- Ob.**: Oboe, treble clef, Eb major key signature. Plays a whole note scale from G4 to G5.
- Bsn.**: Bassoon, bass clef, Eb major key signature. Plays a whole note scale from G3 to G4.
- Bb Cl.**: Bb Clarinet, treble clef, Eb major key signature. Plays a whole note scale from G4 to G5.
- B. Cl.**: B Clarinet, treble clef, Eb major key signature. Plays a whole note scale from G4 to G5.
- A. Sx.**: Alto Saxophone, treble clef, Eb major key signature. Plays a whole note scale from G4 to G5.
- T. Sx.**: Tenor Saxophone, treble clef, Eb major key signature. Plays a whole note scale from G4 to G5.
- B. Sx.**: Baritone Saxophone, treble clef, Eb major key signature. Plays a whole note scale from G4 to G5.
- Bb Tpt.**: Bb Trumpet, treble clef, Eb major key signature. Plays a whole note scale from G4 to G5.
- Hn.**: Horn, treble clef, Eb major key signature. Plays a whole note scale from G4 to G5.
- Tbn.**: Trombone, bass clef, Eb major key signature. Plays a whole note scale from G3 to G4.
- Euph.**: Euphonium, bass clef, Eb major key signature. Plays a whole note scale from G3 to G4.
- Tuba**: Tuba, bass clef, Eb major key signature. Plays a whole note scale from G2 to G3.
- Perc.**: Percussion, drum set notation. Plays a steady eighth-note pattern throughout the piece.

Technique Exercises

E Major

Scale Arpeggio

The score is divided into two sections: 'Scale' and 'Arpeggio'. The 'Scale' section consists of 8 measures, and the 'Arpeggio' section consists of 4 measures. The instruments are arranged in a standard concert band layout. The percussion part is marked with 'RRRRRRRR LLLLLLLL simile'.

Flute

Oboe

Bassoon

Clarinet in B \flat

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B \flat

Horn in F

Trombone

Euphonium

Tuba

Percussion

RRRRRRRR LLLLLLLL simile

Technique Exercises

Thirds

E Major

Fl.

Ob.

Bsn.

B♭ Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt.

Hn.

Tbn.

Euph.

Tuba

Perc.

R R R R L L L L simile

Detailed description: This is a page of a music score for a band. The title is 'Technique Exercises'. The first section is labeled 'Thirds' and the second section is labeled 'E Major'. The score is arranged in a grand staff format with 13 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet (B♭ Cl.), B♭ Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba. The Percussion (Perc.) part is at the bottom and consists of a rhythmic pattern of eighth notes: R R R R L L L L, followed by the instruction 'simile'. The key signature is E Major (one sharp) and the time signature is 4/4. The music is written in a standard staff format with treble and bass clefs as appropriate for each instrument.

Technique Exercises

Exercise #1

E Major

Fl.

Ob.

Bsn.

B♭ Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt.

Hn.

Tbn.

Euph.

Tuba

Perc.

R R L L R R L L simile

Technique Exercises

E Major

Exercise #2

The score is for a band exercise in E Major. It consists of 14 staves for instruments and one for percussion. The key signature has one sharp (F#). The exercise is divided into four measures. The flute and bassoon parts feature a melodic line with eighth-note patterns and slurs. The woodwinds (oboe, clarinets, saxophones, and horns) play a rhythmic accompaniment of eighth notes. The brass instruments (trumpets, trombones, euphonium, and tuba) play a similar rhythmic accompaniment. The percussion part is a steady eighth-note pattern.

RLRLRLRL simile

Technique Exercises

Exercise #3

E Major

The musical score is arranged in a grand staff format with 13 instrument staves and a percussion staff at the bottom. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet (B♭ Cl.), B♭ Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba. The percussion staff (Perc.) is at the bottom and features a rhythmic pattern of eighth notes with the notation 'RLRRLRLL simile' below it. The key signature is E Major (one sharp) and the time signature is 4/4. The score consists of 8 measures. The first four measures feature a steady eighth-note pattern in all instruments. The last four measures feature a more complex eighth-note pattern with slurs and accents. The percussion part maintains a consistent eighth-note rhythm throughout.

Technique Exercises

E Major

The score consists of 13 staves for instruments and one for percussion. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet (B♭ Cl.), B♭ Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba. The percussion part (Perc.) is marked with the rhythm 'R L R R L R L L' and the instruction 'simile'. The music is in E Major and features a complex rhythmic pattern of eighth and sixteenth notes with slurs and accents.

Flute

Whole Note Scale

Eb Major



Technique Exercises

Eb Major



Oboe/Bells

Whole Note Scale

Eb Major



Technique Exercises

Eb Major

Scale

Arpeggio



Thirds



Exercise #1



Exercise #2



Exercise #3



Bassoon

Whole Note Scale

Eb Major



16



Technique Exercises

Eb Major

Scale

Arpeggio



9

Thirds



17

Exercise #1



25

Exercise #2



33

Exercise #3



41



Clarinet

Whole Note Scale

Concert Eb Major (F Major)

Two staves of music for a whole note scale in Eb Major (F Major). The first staff shows the ascending scale from Eb to Eb, and the second staff shows the descending scale from Eb to Eb. The notes are Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb.

Technique Exercises

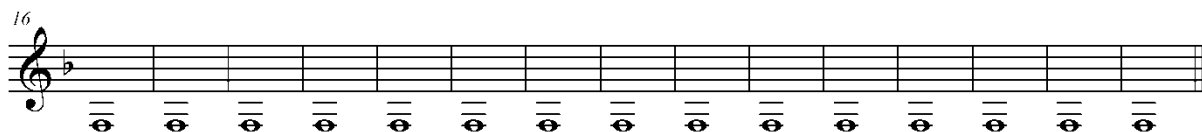
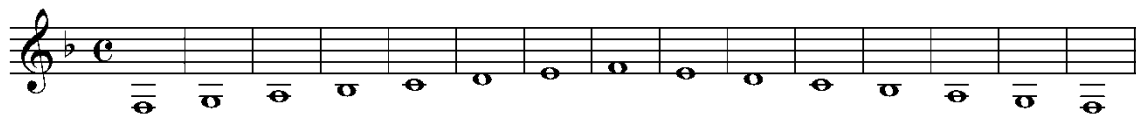
Concert Eb Major (F Major)

Six staves of music for technique exercises in Eb Major (F Major). The first staff is labeled "Scale" and "Arpeggio". The second is "Thirds". The next three are "Exercise #1", "Exercise #2", and "Exercise #3". The final staff is an unlabeled exercise.

Bass Clarinet

Whole Note Scale

Concert Eb Major (F Major)



Technique Exercises

Concert Eb Major (F Major)

Scale

Arpeggio



9 Thirds



17 Exercise #1



25 Exercise #2



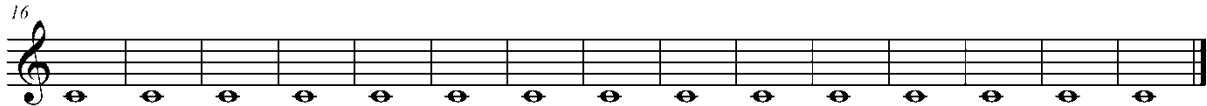
33 Exercise #3



Alto Saxophone

Whole Note Scale

Concert Eb Major (C Major)



Technique Exercises

Concert Eb Major (C Major)

Scale

Arpeggio



9 Thrds



17 Exercise #1



25 Exercise #2



33 Exercise #3



41



Tenor Saxophone

Whole Note Scale

Concert Eb Major (F Major)



Technique Exercises

Concert Eb Major (F Major)

Scale

Arpeggio



Baritone Saxophone

Whole Note Scale

Concert Eb Major (C Major)



Technique Exercises

Concert Eb Major (C Major)



Horn

Whole Note Scale

Concert Eb Major (Bb Major)



Technique Exercises

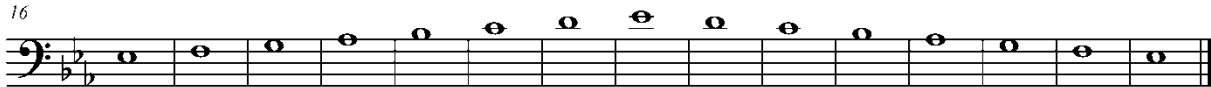
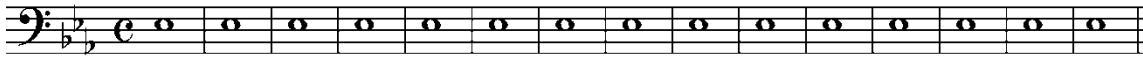
Concert Eb Major (Bb Major)



Trombone

Whole Note Scale

Eb Major



Technique Exercises

Eb Major

Scale

Arpeggio



Baritone T.C.

Whole Note Scale

Concert Eb Major (F Major)



Technique Exercises

Concert Eb Major (F Major)

Scale

Arpeggio



9 Thirds



17 Exercise #1



25 Exercise #2



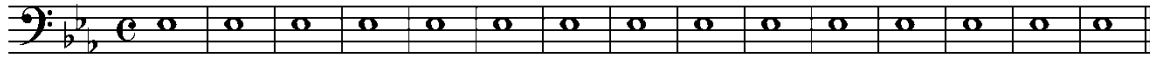
33 Exercise #3



Euphonium

Whole Note Scale

E \flat Major



Technique Exercises

E Major

Scale

Arpeggio



Tuba

Whole Note Scale

E \flat Major



16



Technique Exercises

E Major

Scale

Arpeggio



9

Thirds



17

Exercise #1



25

Exercise #2



33

Exercise #3



41



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A Funny Thing Happened on the Way to a Band Rehearsal #15

by M. Max McKee **Bio**[Previous FUNNY](#)[Next FUNNY](#)

The Start of It All

Back in 1973, on the recommendation of good friend and composer, Alfred Reed, Nell and I started our annual treks to Chicago for the Midwest Band Clinic. Each year we carved out time for dinner with the Reeds and subsequently met many interesting people in the band business. In December 1978, Nell was unable to make the trip to Chicago so I was joined by my former student and close friend, Gary Wiese (See Funny #11). On the return flight, I turned to Gary and said, "We need something like that in the western part of the United States."

Within months, Scott Taylor (an outstanding Southern Oregon College graduate from 1973) and I had a plan in place that turned into Western International Band Clinic by January 1980 at the Cultural and Convention Center in San Jose, California. We drew outstanding bands from Michigan, Louisiana and Georgia as well as Washington, Oregon and California. Clinicians for the first WIBC included Tim Lautzenheiser, Russ Howland, John O'Reilly and Rich Matteson with Randall Spicer as Master of Ceremonies. WIBC featured 8 concerts, 6 clinics and a small exhibit hall.

One of the special concerts presented was by the Southern Oregon College Symphonic Band that included an original concert production of "The Great Adventure." This was a full-blown children's story musical that included 16 songs and fully-costumed cast. Written by talented, principal trombonist, John Adamson, there was an audience of more than 3800 grade schools students plus directors attending WIBC.

Though director attendance was less than 100, due in part to the recent passing of Proposition 5 that devastated many school music programs in the state of California, the result encouraged us to continue with the Western International Band Clinic concept.

The Europe Catalyst

In the same time period, the Great Adventure played in nearly 25 performance between 1979 and summer 1980 with proceeds providing a strong foundation for the Southern Oregon College Band's European tour in the 1980. The 128-member contingent toured England, France, Italy, Switzerland and Germany over several weeks presenting concerts with the help of our composer friends, Ida Gotkovsky (in Les Lessarts, France) and Bertold Hummel (at the Hochschule für Musik in Würzburg, Germany).

WIBC Continues and Grows

Seeing the handwriting on the wall in California, we opted to move the 2nd annual WIBC to the downtown Hilton Hotel in Portland, Oregon just 10 months later. This established November as the preferred month for the convention, which by the 5th convention in 1983 now drew nearly 300 directors, featured an ever-expanding exhibit hall, a Directors' Band to present the final concert and start of annual commission-work projects.

Next time: The Commission Works.[Home](#)[← Page](#)[Page →](#)[Select Page](#)[View as PDF](#)[← Issue](#)[Issue →](#)[Issue Home](#)



ABC 2009

The American Band College



Around the 21st Annual American Band College • Ashland, Oregon



Lowell Graham, USAF Commander (ret.), conducting at the Ginger Rogers Theater concert on June 26, 2009



Mary Cullinan, President of SOU, and James Klein, Provost of SOU, present the ABC Icon Flag at the July 4th Concert.



Tony Maiello, George Mason University, conducting at the Ginger Rogers Theater concert on June 26, 2009



Bob Ponto, University of Oregon, giving feedback on the video track as a 2nd year candidate conducts during ABC.



Guest conductor, Jan Van der Roost, from Belgium, works hard to get every thing just right before the final July 4th concert.



Lowell Graham, Anthony Maiello and Scott McKee share a lighter moment during the dress rehearsal.



Col. Mike Bankhead and Tracy Wright confer on the narration for "The Story of the Battle Hymn."



Lowell Graham and Anthony Maiello with Founder and Executive Director, Max McKee are ready for the concert.



Dr. Tim Lautzenheiser and Jim Walker confer before the rehearsal of Mike Garson's "Fanfare for a New Beginning."



Flute soloist, Jim Walker, during rehearsal of "American Flute Salute" at the Ashland Stadium on July 4, 2009.



Guest artists and candidates from five foreign countries plus 40 state flags were part of ABC's "Presentation of the Flags."



The 52 members of the ABC graduating class of 2009 during the July 3rd certification ceremony.



The U S Army Herald Trumpets, the featured ensemble, with the 200-member ABC Bands at the June 26 Concert.



Saxophone clinicians, Eugene Rousseau and Marie-Ann Wytko, relax during one of the ABC faculty dinners.



ABC "Signature Video" from ABC 2009 featuring: Tim Lautzenheiser, Amazing Grace at graduation, Lowell Graham and Tony Maiello special conducting moments


BW 2009
The Bandworld Legion of Honor

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Louise Schwarz

For the past 27 years, Louise Schwarz has called Bethlehem Central High School in Delmar, New York home. She is the Director of Instrumental Music which involves major performing ensembles and smaller chamber music groups. Louise is a 1975 graduate of Indiana University and she also received her Masters in Music Education from the same institution in 1982.

Louise lists her mentors William Weikert, her high school band director, Ray Cramer and John Paynter, college directors, as the one instrumental in teaching her about demanding excellence. Louise says, "Being able to produce excellence in a school band program is not possible without first experiencing and understanding excellence yourself."

Louise goes on to say, "In addition to the artistic value of music education in the schools, experiences in music and performance enhance learning in other areas. Students who are successful in music are students who possess disciplined work habits and a fine sense of group dynamics. They develop greater self esteem and a more disciplined work ethic. Consequently, they are more successful in other academic pursuits."

A special award of
The John Philip Sousa Foundation

Thomas Cox

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

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

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

Chairman of the Legion of Honor Committee is Terry Austin, Virginia Commonwealth University.

[Legion Laureates List Link](#)

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

Tom Cox has been the Director of Bands at Goshen High School of Goshen Indiana since 2001. His duties there include directing the Wind Ensemble, the Advanced Crimson Jazz Ensemble, the Crimson Marching Band and the Crimson Percussion Ensemble. He is a graduate of Ball State with a BS Mus. Ed and in 2006 earned his MM- Conducting from the American Band College of Southern Oregon University. Being named the "Outstanding Graduate" he joined the adjudication panel for the 2006 Coups de Vent Festival in France.

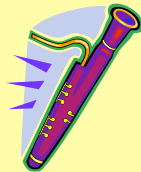
His groups have earned their great reputations. The Advanced Jazz Ensemble was named the "Judges' Choice" at the Purdue Univ. Jazz Festival. His percussion ensemble has been the IN state Champs in 03 and 06. They also won a national title in 05 and were national runners-up in 08.

"I have been blessed to have wonderful music educators in my life from elementary all the way through college. These people helped me foster a love of music and the ability to share that joy with the students I teach. My parents were very supportive and gave me everything I could have asked for in encouragement and support!" said Cox. His philosophy is simple, "I believe every child has musical talent. It is my job to find that talent and help them express what they have inside. I love teaching and helping others enjoy music."

That Doesn't Sound Right?!

FOR BASSOON

A Guide to Intonation and How to Control it



By: Nicole Albright
American Band College
Practical Application Project III

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Introduction

Q: “Why did the chicken cross the road?”

A: “He heard there was going to be a bassoon recital.”

How many times have you heard your band director say, “You are not in tune!” directly to the bassoon section? There are many reasons for intonation when playing a bassoon, all of which can be fixed rather easily. The difficult part is hearing if you are out of tune and knowing how to fix it. Most of the time, it’s not the instrument that is out of tune, but the player who is playing it... YOU! You will find by changing your air speed, embouchure formation, voicing, and instrument or reed length, you will be able to play each note in tune. You will also find that other influences affect your bassoon, such as the temperature and other environmental issues. At the end of the book you will find chorales that will help you practice your new tuning tips.

3

Chapter 1 **How does the Bassoon Work?**

The bassoon is a conical instrument that uses a combination air and a double reed to create sound. The continuous air that you blow into a bassoon is the power input that causes sound. The double reed used to play the bassoon causes the vibration that creates the sound. The reed is inserted into a bocal, instead of sitting on a mouthpiece like the saxophone or clarinet. (Diagram 1.A shows how the reed is inserted into the bocal).



Diagram 1.A – Reed inserted into the bocal of a bassoon

4

The reed is the key to creating sound on the bassoon. Airflow is the energy that causes sound. The bassoon essentially has two reeds that vibrate together. When air is added, the reeds rapidly open and close, which causes a vibration. Diagram 1.B shows the opening in a bassoon reed, which is what you blow into. Notice that the opening in the reed causes an oval shape. If you use too much pressure on the reed, the opening will shut, and will create no sound. In chapter two you learn how to make a correct embouchure, which is very important when creating a sound and good intonation on the bassoon.

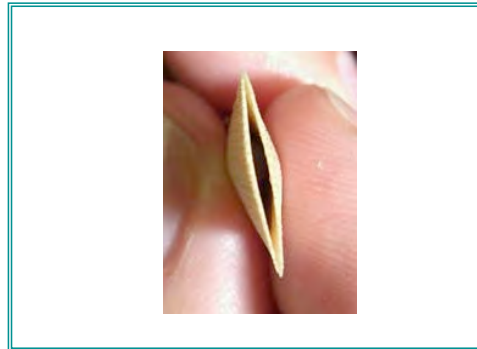


Diagram 1.B – Openings in an bassoon reed

5

The reed is inserted into the bocal the entire way. The bassoon has a conical bore, like the saxophone. When you blow into the instrument, all of the pressure is at the reed, and the sound comes out of the bell end, where there is no pressure.

Since the bassoon is conical the sound waves that are put into it by blowing air through the reed spread as they make their way through the instrument (which is 9 feet long!) As you depress keys, the waves get wider, so the lowest note on the instrument has the longest wave, and the highest note has the narrowest wave (shown in diagrams 1.C and 1.D).

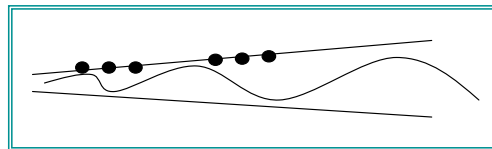


Diagram 1.C – Wavelengths as they travel through to conical bore (closed keys)

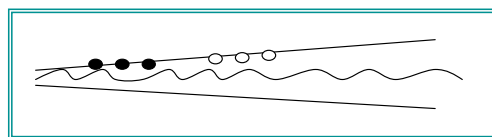


Diagram 1.D – Wavelengths as they travel through the conical bore (open keys)

6

The reed and cone of the bassoon work together to create a sound. When you first learn how to produce a sound on the bassoon you will most likely use the reed only and produce a crow. You will learn more about this in Chapter 2 when discussing the embouchure.

Holes on the bassoon are open, which is different from the saxophone, which has closed holes. This will add difficulty because if you do not have your fingers entirely on the hole (accept for the whisper key), the oboe will either produce an overtone (a higher note) or poor intonation.

You now know the basics of how the bassoon works. Keep in mind that there is also the possibility of changing the embouchure and throat placement to change pitch on the bassoon. These ideas will be addressed in later chapters. Now it's time to find out how a proper embouchure is formed and how it will help you stay in tune.

Chapter 1 Overview

- ♦ The bassoon is conical
- ♦ Air is the energy for the bassoon
- ♦ The double reed is the key to making a sound

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Chapter 2 Embouchure Control

One of the main ways to change pitch and control intonation on the bassoon is with your embouchure. Since bassoonists use a double reed, they cannot put their teeth on the top of the reed. This makes the embouchure like a cushion. Following these simple steps can form the bassoon embouchure:

1. Place the tip of the reed on your lower lip
2. Draw the reed into the mouth taking the lower lip with it
3. Bring the top lip down slightly over the top teeth to create an overbite (almost to first wire)

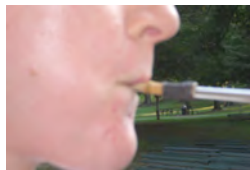


Diagram 2.A – Proper bassoon embouchure

8

Certain problems with the embouchure can create poor intonation. Below you will find a chart that addresses possible problems with the embouchure as well as remedies

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

As you know from chapter 1, the reed will create its own sound, which is called a crow. It is important to keep teeth apart when blowing into the reed. The crow on the reed is like buzzing into a brass instrument mouthpiece. When you blow into the bassoon reed use a “D” sound with your tongue.

Voicing with bassoon is also very important. You will learn more about this in chapter 4. Now that you have the proper embouchure, let’s work on fixing intonation!

Chapter 2 Overview

- ♦ Embouchure formation is double lipped
- ♦ The reed goes into the mouth up to the first wire
- ♦ A sound with only the reed is called a crow

Chapter 3

It's All About Support

Bassoon players use support in two different ways, with their embouchure and with their air.

Embouchure Support

The embouchure is the best way to control intonation on the bassoon. Adjusting lower lip pressure can bring the pitch up or down. To lower a sharp note, drop your jaw slightly. To raise a flat note, add more reed into your mouth or add more support from the lower jaw.

Air Support

Air should be inhaled deeply into the diaphragm when playing any instrument. On bassoon it is easiest to breathe in through the corners of your mouth. You can use faster air to bring the pitch up on a flat note. Using slower air will bring a sharp pitch down, but remember to keep the air supported. In chapter 4 you will find out more about how to control pitches with your air and embouchure support.

Chapter 3 Overview

- ◆ The embouchure is used to support the air
- ◆ Air pressure and quantity will help guide the pitch

11

Chapter 4

Intonation Classified

This chapter holds all the secrets to playing with proper tone and with good intonation. You will find that your instrument, embouchure, air speed, voicing and reed combined will help to control the sound and pitch on the bassoon. You will also find that certain notes on the bassoon are typically out of tune due to the way they are manufactured and how you can adjust to put them in tune. The last section of this chapter will show each note specifically with pitch problems and how to fix them.

Instrument Pitch

Did you know that your instrument intonation changes with the weather? Bassoons are usually made out of wood or resin plastic, which are not as affected by heat and cold as much as flute or saxophone would be, which are made out of metal, but there are still some variations due to changes in temperature. You probably learn in science class that when something is hot, it expands. When it is cold, it will contract. When the bassoon is hot or cold the wood or plastic will also slightly change. These changes are very minute, but can make a huge difference in the intonation of your instrument. When your instrument is in hot weather, it will also get hot and expand. This may make the instrument become flat. Adjusting your embouchure will help with this situation. If you are playing in cold weather, your instrument may become sharp since it is getting slightly smaller. Dropping your jaw will drop the pitch.

12

Embouchure

Adjusting your jaw position is one way to fix intonation on the bassoon. After your embouchure is set and correct, you can move your lower jaw up and down to adjust the support on the reed. If the note you are playing is sounding sharp, you can lightly decrease the amount of pressure to the reed to bring the pitch down. If the note is sounding flat, slightly increase the amount of pressure with your lower jaw, which will raise the pitch. Increasing support with your lower jaw can come in handy especially when playing long phrases. At the end of a phrase you may run out of breath and the pitch will usually drop. Increase the lower jaw pressure to make the pitch go back up when you hear it start to drop.

Air Speed

Air speed will affect the sound the same as the embouchure does when the pitch is too high or too low. If you are playing a pitch that is sounding flat, use a faster, more supported air-stream from the diaphragm to bring the pitch up. When playing a pitch that is sounding sharp, slow down your air-stream, but keep it supported, or it may go too flat when trying to fix the note. You can use both embouchure and air techniques together for notes that are very sharp or flat, but make sure to check each note with a tuner to make sure that you are not over-compensating.

13

Voicing

Voicing is a very important part of playing the bassoon. Different ranges on the bassoon call for different voicings. Below you will find a chart with which voicing you should use throughout the range of the bassoon as well as a sample word of what the voicing should sound like.

ah	oe	ew	oe	ew	ee	oe	ee	ew
"saw"	"row"	"dew"	"row"	"dew"	"me"	"row"	"me"	"dew"

Reed

Adjusting a bassoon reed is very tricky, and you only want to do so if you have been taught how by a professional bassoonist. There are ways to adjust a reed if you are consistently playing out of tune either sharp or flat, and using your embouchure or air is not helping. Ask your teacher or a bassoon player that has experience with adjusting bassoon reeds if you feel this is something that may help you.


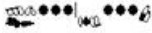










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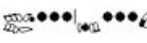
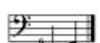

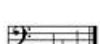

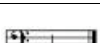
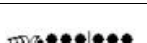
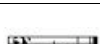
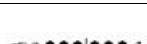
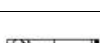

Broken Instrument?

Some intonation issues occur because your instrument is not in proper working order. It is very important to have your instrument checked at an instrument repair shop regularly. At times, a loose screw, or unadjusted pad could lead to poor intonation.



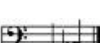

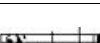


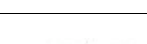
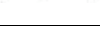
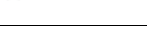
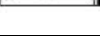
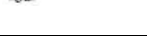
Individual Bassoon Pitches

In the chart on pages 16 through 21 you will find what the fingering, pitch tendency, and ways to fix the problematic notes on the bassoon. Use this chart when trying to figure out what is wrong with a particular pitch on your instrument. Ask your teacher for a chart that is located in the director's manual to chart your own instrument note pitches since all manufactures are different.




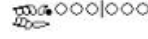






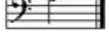
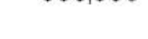
Pitch	Written	Basic Fingering	Pitch Tendency	Ways to Fix Pitch
A#/Bb		Bb B C D 123 E 456 F		Slightly Sharp Lower jaw slightly, slower air
B		B C D 123 E 456 F		Slightly Sharp Lower jaw slightly, slower air
C		C D 123 E 456 F		Slightly Sharp Lower jaw slightly, slower air
C#/Db		C D 123 C# E 456 F		Slightly Sharp Lower jaw slightly, slower air
D		D 123 E 456 F		Slightly Sharp Lower jaw slightly, slower air
D#/Eb		D 123 Eb E 456 F		Slightly Sharp Lower jaw slightly, slower air


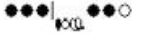








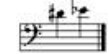

Pitch	Written	Basic Fingering		Pitch Tendency	Ways to Fix Pitch
E		W 123 E 456 F		Slightly Sharp	Lower jaw slightly, slower air
F		W 123 456 F		Okay	
F#/Gb		W 123 F# 456 F		Very Sharp	Lower Jaw, slower air
G		W 123 456		Okay	
G#/Ab		W 123 456 G#		Okay	
A		W 123 45 -		Okay	


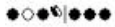











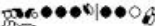
17

Pitch	Written	Basic Fingering		Pitch Tendency	Ways to Fix Pitch
A#/Bb		W 123 Bb 45 -		Moderately Sharp	Lower jaw, slower air
B		W 123 4 - -		Okay	
C		W 123 - - -		Okay	
C#/Db		D C#W 123 - - -		Okay	
D		W 12 - - -		Okay	
D#/Eb		W 1-3 - - -		Slightly Sharp	Slightly lower jaw, slower air

18

Pitch	Written	Basic Fingering		Pitch Tendency	Ways to Fix Pitch
E		W 1 - - - -		Slightly Flat	More lower jaw support
F		W - - - - -		Slightly Flat	More lower jaw support
F#/Gb		W 1/4 23 F# 123		Moderately Sharp	Lower jaw, slower air
G		W 1/2 23 Eb 456		Very Sharp	Lower jaw, slower air
G#/Ab		W 3/4 123 456 G#		Okay	
A		123 45 -		Okay	

Pitch	Written	Basic Fingering		Pitch Tendency	Ways to Fix Pitch
A#/Bb		123 Bb 45 -		Okay	
B		123 4 - -		Okay	
C		123 - - -		Okay	
C#/Db		D C# 123 - - -		Okay	
D		12 - - - -		Slightly Flat	Increase lower jaw support, more "e" throat sound
D#/Eb		12 - 456		Okay	

Pitch	Written	Basic Fingering	Pitch Tendency	Ways to Fix Pitch
E		1 - 3 Eb 456	 Slightly Sharp	Slightly lower jaw, open throat
F		1 - 3 Eb 45 -	 Okay	
F#/ Gb		- 23 Eb Bb 45 -	 Slightly Flat	Increase lower jaw support, more "e" throat sound
G		W 1/2 23 Eb 4 - - F	 Okay	
G#/ Ab		W 3/4 23 Eb - - 6	 Okay	
A		a C# 123 Eb - - 6	 Okay	
A#/Bb		a C# 123 Eb 45 - F	 Okay	

Chapter 5

Practice What You Learned

In this chapter you will practice all of the skills that you have learned in practical playing situations. Each song will have certain pitch problems that can be fixed with your embouchure, air, voicing, or reed. Remember to play with good tone and to set your embouchure correctly before you play. It is also important to take a deep breath and use good breath control throughout each example. Make sure you are sitting in a good position with your back straight and bassoon at the correct angle (bring the instrument to you, do not go to it.)

For each piece sharp notes will be circled in **red**, and flat notes circled in **blue**. You will also find tips on fixing notes that are at the ends of phrases, or out of tune because of their position in the music (at a climactic point in the music, etc.) Follow through with the tips and use a tuner!

After playing the songs alone, try playing them with a friend. Listen for waves in the sound, which tell you that you are not in tune with each other. Check the tuner and make the correct adjustments to fix your pitch!

Sharp notes circled in red
Flat notes circled in blue

Faith of Our Fathers

Flat pitch at the end of a phrase will be very flat – adjust with lower jaw and voicing

Chorale

- ♦ Most pitches in this exercise are flat – use voicing “ew”
- ♦ Fourth space G is very sharp – drop jaw slightly and use an open throat “aw” sound to bring pitch down.

23

Sharp notes circled in red
Flat notes circled in blue

Auld Lang Syne

Scottish Folk Song

- ♦ There are many sharp pitches in this piece, and some are different degrees of sharp – check pitches with a tuner to make sure that you adjust each one correctly

24

Sharp notes circled in red
Flat notes circled in blue

It Is Well

Phillip Bliss

8

- Only the first pitch that has intonation is circled
- Low notes that are sharp can be compensated for by using the “aw” voicing for the low pitch, as well as less reed use a tuner to make sure it is still sharp

25

Sharp notes circled in red
Flat notes circled in blue

All the Pretty Little Horses

Anne McGinty

Sharp pitch at the end of the phrase may be fixed with loss of air – check with tuner

- Only the first occurrence of a pitch that has intonation is circled
- In measure one make sure that you are hearing a perfect fifth – use a tuner and remember to change your voicing for each pitch

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Picture Credits

- Pg. 4 - <http://en.wikipedia.org/wiki/Bassoon>
- Pg. 5 - http://www.steesbassoon.com/reedmaking/making_reeds.htm
- Pg. 16 – 21 - <http://www.wfg.woodwind.org/bassoon/>

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That Doesn't Sound Right?!

FOR CLARINET

A Guide to Intonation and How to Control it



By: Nicole Albright
American Band College
Practical Application Project III

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Introduction

Q: “What do a clarinet and a lawsuit have in common?”

A: “Everyone is excited when the case is closed!”

How many times have you heard your band director say, “You are not in tune!” directly to the clarinet section? There are many reasons for intonation when playing a clarinet, all of which can be fixed very easily. The difficult part is hearing if you are out of tune and knowing how to fix it. Most of the time, it’s not the instrument that is out of tune, but the player who is playing it... YOU! You will find that by changing your air speed, embouchure formation, and instrument length, you will be able to play each note in tune. You will also find that other influences affect your clarinet, such as the temperature and other environmental issues. At the end of the book you will find chorales that will help you practice your new tuning tips with other instruments.

3

Chapter 1 How Does the Clarinet Work?

The continuous air that you blow into a clarinet is the power input that causes sound. The reed used to play a clarinet causes the vibration that creates a sound. The reed sits on the under side of the mouthpiece and is blown against to create a vibration. (Diagram 1.A shows how the reed sits flat on the bottom of the mouthpiece.)

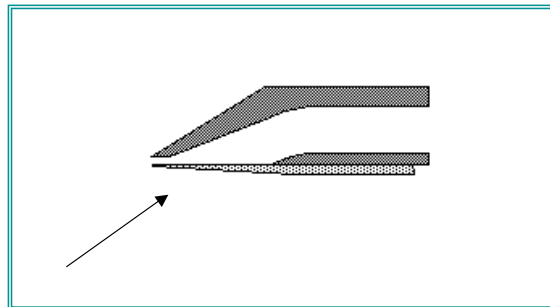


Diagram 1.A – Reed sitting under the mouthpiece

4

The reed is the key to creating sound on a clarinet. Airflow is the energy that causes sound. Pressure from the lower lip is added to the reed, which causes the reed to vibrate when air is blown into it. The air that goes into a clarinet should be steady and constant. If blown too softly the reed will not create a sound because there will be no pressure added to create a vibration. If too much pressure is added no sound will be created because the reed will seal against the mouthpiece not allowing air to vibrate the reed (see diagram 1.B to see the different openings.)

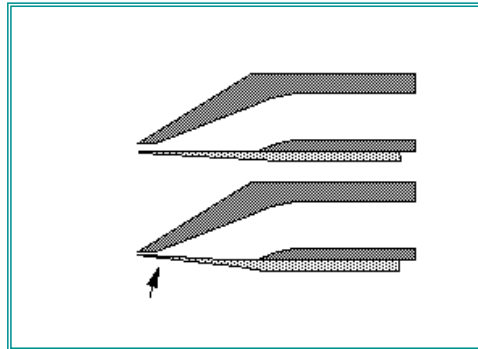


Diagram 1.B - Different openings in clarinet mouthpiece

5

The mouthpiece is inserted into the clarinet barrel. You will now be able to create different tones by pressing keys down. The clarinet is a cylindrical instrument, unlike the saxophone, which is conical. When you blow into the instrument, all of the pressure is at the mouthpiece, and the sound comes out of the bell end, where there is no pressure.

Since the clarinet is cylindrical the sound waves that are created by blowing air through the mouthpiece do not spread as they make their way through the instrument. The waves get wider as you press keys down, which means the lowest note on the instrument has the longest wave, and the highest note has the shortest wave (shown in diagrams 1.C and 1.D).

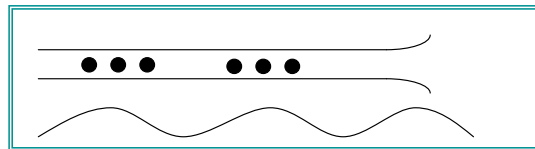


Diagram 1.C - Wavelengths as they travel through to conical bore (closed keys)

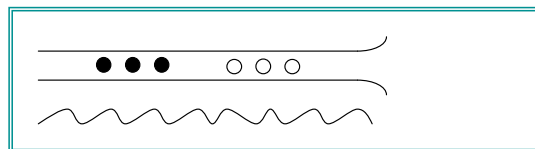


Diagram 1.D - Wavelengths as they travel through the conical bore (open keys)

6

The reed and clarinet work together to create a sound. Each part of the instrument, the reed and the clarinet, create their own resonance, when combined creates a pitch. When you produce a squeak, that is the reed making a sound by itself. If you would play with your teeth on the reed, you would probably create a squeak. When playing with your lip on the reed, most of the vibrations that are created are dampened, which will help the squeaks stay away.

Holes on the clarinet are open, which is different from the saxophone, which has closed holes. This will add difficulty because if your fingers do not cover the hole entirely, the clarinet will either produce an overtone (a higher note) or a squeak.

You now know the basics of how a clarinet works. Keep in mind that there is also the possibility of changing the embouchure and throat placement to change pitch on the clarinet. These ideas will be addressed in later chapters. Now it's time to find out how a proper embouchure is formed and how this will help you stay in tune!

Chapter 1 Overview

- ♦ The clarinet is cylindrical
- ♦ Air is the energy for the clarinet
- ♦ The reed is the key to making a sound

7

Chapter 2 Embouchure Control

One of the main ways to change pitch and control intonation on the clarinet is with your embouchure. Since clarinet players control the sound with their lower lip, this is the main point where good intonation and controlling it begins. To form a good embouchure, follow these simple steps:

1. Place upper teeth on mouthpiece
2. Think exaggerated "A" to firm lips to the teeth (think of how firm your lips feel when putting on chapstick)
3. Now add a, "Q" which will firm corners of lips and create the proper opening in your mouth



Diagram 2.A – Proper clarinet embouchure

8

When your embouchure is set correctly, with the correct air pressure, you will be able to crow a certain note on your mouthpiece attached to the barrel. Since the embouchure is supposed to be firm, the soprano or Bb clarinet should crow the highest note possible. The most desirable pitch to produce with the mouthpiece and barrel of the clarinet is a concert F#. Diagram 2.B shows the pitch for clarinet.



Diagram 2.B – Clarinet crow pitch with barrel

There are several problems that can occur with the clarinet embouchure, which may result in poor intonation. The table on page 10 outlines problems as well as remedies that will aid in good embouchure formation.

Chapter 2 Overview

- ♦ Use A-Q – too for proper embouchure formation
- ♦ The crow note with barrel is concert F#

Embouchure Problems and Remedies		
Issue	Problem	Remedies
No Tone	No pressure against reed	Increase lower lip pressure
	Too much reed in mouth	Less mouthpiece in mouth
	Stiff reed	Sand reed
Squak, flat pitch	Insufficient pressure against reed	Increase lower lip pressure
	Too much reed in mouth	Less mouthpiece in mouth
	Insufficient intensity in airflow	Faster air
	Soft reed	Clip reed
Squeaks, high squeal	Insufficient pressure against reed	Stop tone, increase pressure
	Too much reed in mouth	Less mouthpiece in mouth
	Clarinet angled too far away from body	Stop tone, bring clarinet closer
	Soft reed	Clip reed
Stopped or intense air	Too little reed in mouth	More mouthpiece in mouth
	Too much lip pressure	Less biting, check for bunched chin
	Stopped: soft reed	Clip reed
	Intense air: hard reed	Sand reed, check symmetry
Thin, sharp pitch	Too little reed in mouth	More mouthpiece in mouth
	Tight, closed throat	“oh” position, review sigh
	Hard reed	Sand reed

Chapter 3

It's All About Support

Clarinet players use a steady stream of air to play their instrument with a good tone. A small amount of air pressure is used, but a large amount of air is needed to create a good tone. Changing your throat shape or air speed will aid in intonation and producing higher and lower pitches with good tone.

Throat Control

Voicing is a very important part of playing clarinet with good intonation and tone, especially throughout the chalumeau register (notes where the keys are open). Voicing is the practice of changing the shape of your throat. Most people do this through the usage of vowel sounds. The sounds "A" and "E" create a closed throat that can be used when a pitch needs to be brought up. The vowels "O" and "U" create an open throat that can be used when a note is sharp. Diagram 3.A shows the different shapes your throat makes when playing with different vowel sounds.

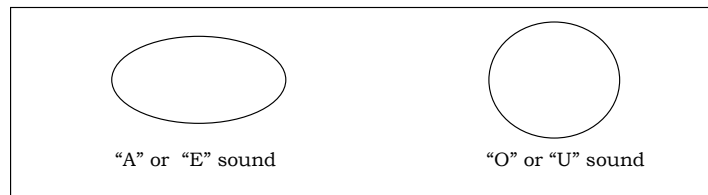


Diagram 3.A - Vowel Sound Shaping

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Lower Lip Support

Lower lip support is probably the most important part of the embouchure when it comes to good tone and proper intonation. If the lower lip is not firm enough (as if you are putting chapstick on) the pitch overall will be flat, and some notes may not come out. Keep a good supported lower lip at all times and the pitch will be stable.

Air Control

Air should be inhaled deeply into the diaphragm when playing any instrument. When playing any instrument is also important that you do not change the embouchure position when you breathe in. On clarinet it is easiest to breath in through the corners or your mouth.

The air pressure on clarinet should stay steady, so the pitch does not waver. Different speeds of air can be used to adjust pitch, however. To control a sharp pitch, there are instances when you can use slower air, and faster air if the pitch is going flat.

In chapter 4, you will learn more about using clarinet air and throat placement to control intonation.

Chapter 3 Overview

- ◆ The throat is used to voice different sounds
- ◆ Lower lip pressure helps keep the pitch in tune
- ◆ Air pressure and quantity will help guide the pitch

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Chapter 4

Intonation Classified

This chapter holds all the secrets to playing with proper tone and good intonation. You will find that your instrument, air speed and voicing combined will help to control the sound and pitch on your clarinet. Certain notes on the clarinet can also be adjusted by “covering” them by placing certain keys down to bring the pitch up. You will also find that certain notes on the clarinet are typically out of tune due to how they are manufactured with ways to fix them. If your clarinet is out of tune overall, you can pull the mouthpiece out of the barrel, if sharp, which makes the clarinet longer and brings the pitch down. If they pitch is flat and the mouthpiece was already pulled out, push the mouthpiece back in to make the clarinet shorter and bring the pitch up. Check a few tuning notes with a tuner after adjusting the mouthpiece.

Instrument Pitch

Did you know that your instrument intonation changes with the weather? Clarinets are usually made out of cocobolo wood or resin plastic, which are not as affected by heat and cold as much as flute or saxophone would be, which are made out of metal, but there are still some variations due to changes in temperature. You probably learn in science class that when something is hot, it expands. When it is cold, it will get contract. When the clarinet is hot or cold the instrument will slightly change. These changes are very minute, but can make a huge difference in the intonation of your instrument. When you are marching in hot weather, the instrument will also get hot and expand. This will make the instrument go very flat. Pushing the mouthpiece in will help you in this situation. If you are playing in cold weather, your instrument will go sharp since it is getting slightly smaller. Pulling your mouthpiece out will usually help the pitch come down.

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Fixing Intonation using Air and Voicing

Air is a very tricky tool to use where intonation is concerned. There are also a few circumstances in which changing your air will help with intonation. One time that air can help fix intonation is at the end of a note that is a longer value. When holding a longer note, the pitch will usually fall as you run out of air. You can change the speed of your air to help the pitch come back up.

Also don't forget to use your throat placement. If a note is flat, you can bring it up slightly by creating an “A” or “E” sound with your throat. To bring pitch down you can use an “O” or “U” voicing.













Broken Instrument?

Some intonation issues occur because your instrument is not in proper working order. It is very important to have your instrument checked at an instrument repair shop regularly. At times, a loose spring, or unadjusted pad could lead to poor intonation.













Individual Clarinet Pitches

In the chart on pages 15 through 20 you will find the fingering, pitch tendency, and ways to fix the problematic pitches for the clarinet. Use this chart when trying to figure out what is wrong with a particular pitch on your instrument. Ask your teacher for a chart that is located in the director's manual to chart your own instrument note pitches since all manufactures are different.













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



Pitch	Written	Basic Fingering	Pitch Tendency	Ways to Fix Pitch
E		T 123 E 456 	Okay	
F		T 123 456 F 	Okay	
Gb/F#		T 123 F# 456 	Okay	
G		T 124 456 	Okay	
Ab/G#		T 125 G# 456 	Okay	
A		T 126 45- 	Moderately Sharp	Open throat to bring pitch down











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Pitch	Written	Basic Fingering	Pitch Tendency	Ways to Fix Pitch
A#/Bb		T 123 4 - - 	Okay	
B		T 123 - 5 - 	Okay	
C		T 123 - - - 	Slightly Sharp	Open throat to bring pitch down
C#/Db		T 123 C# - - - 	Okay	
D		T 12- - - - 	Slightly Sharp	Open throat to bring pitch down
D#/Eb		T 12- Eb - - - 	Okay	






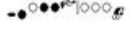

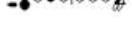


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Pitch	Written	Basic Fingering		Pitch Tendency	Ways to Fix Pitch
E		T 1 - - - -		Moderately Flat	Use faster air with more support to bring pitch up
F		T - - - - -		Okay	
F#/Gb		1 - - - - -		Okay	
G		- - - - -		Slightly Sharp	Open throat or cover notes with right hand to bring pitch down
G#/Ab		G# - - - - -		Moderately Sharp	Open throat or cover notes with right hand to bring pitch down
A		A - - - - -		Moderately Sharp	Open throat or cover notes with right hand to bring pitch down

Pitch	Written	Basic Fingering		Pitch Tendency	Ways to Fix Pitch
A#/Bb		R A - - - - -		Very Sharp	Open throat and cover notes with right hand to bring down pitch
B		R T 123 E 456		Slightly Sharp	Open throat to bring down pitch
C		R T 123 456 F		Slightly Sharp	Open throat to bring down pitch
C#/Db		R T 123 F# 456		Okay	
D		R T 123 456		Slightly Flat	Use faster air stream with more support to bring pitch up
D#/Eb		R T 123 456 D#		Slightly Sharp	Open throat to bring down pitch

Pitch	Written	Basic Fingering		Pitch Tendency	Ways to Fix Pitch
E		R T 123 45 -		Okay	
F		R T 123 4 - -		Okay	
F#/Gb		R T 123 - 5 -		Okay	
G		R T 123 - - -		Okay	
G#/Ab		R T 123 C# - -		Okay	
A		R T 12 - - - -		Moderately Sharp	Open throat to bring down pitch

Pitch	Written	Basic Fingering		Pitch Tendency	Ways to Fix Pitch
A#/Bb		R T 12 - 4 - -		Slightly Sharp	Open throat to bring down pitch
B		R T 1 - - - - -		Very Sharp	Open throat and cover with right hand to bring down pitch
C		R T - 23 4 - -		Very Sharp	Open throat and cover with right hand to bring down pitch
C#/Db		R T 12 - 4 - - G#		Okay	
D		R T - 23 1 - - G#		Okay	

Pitch	Written	Basic Fingering		Pitch Tendency	Ways to Fix Pitch
D#/Eb		RT -23 4 - B- G#		Okay	
E		RT -23 --- G#		Okay	
F		RT -23 C# --- G#		Okay	
F#/Gb		RT -2- --- G#		Okay	
G		RT -2- 45- G#		Okay	

Chapter 5

Practice What You Learned

In this chapter you will get to practice all of the skills that you have learned in practical playing situations. Each song will have certain pitch problems that you can fix with your air and throat or by covering. Remember to play with good tone and to set your embouchure correctly before you play. It is also important to take a deep breath and use good breath control throughout each example. Make sure you are sitting in a good position with your back straight and holding the clarinet at the correct 30° angle.

For each piece sharp notes will be circled in **red**, and flat notes circled in **blue**. You will also find tips on fixing notes that are at the ends of phrases, or out of tune because of their position in the music, etc.

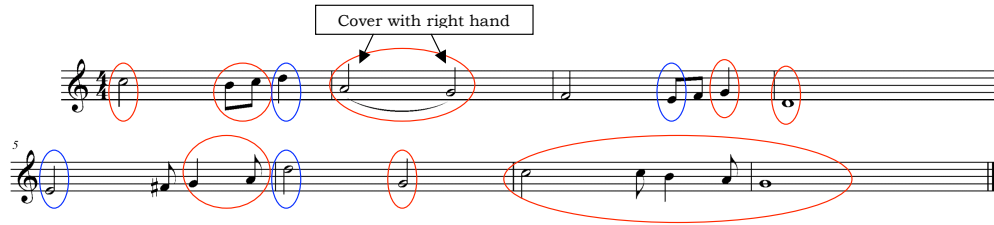
Follow through with the tips and use a tuner! After playing the songs alone, try playing them with a friend. Listen for waves in the sound, which tell you that you are not in tune with each other. Check the tuner and make the correct adjustments to fix your pitch!

Sharp notes circled in red
Flat notes circled in blue

Pomp and Circumstance

Edward Elgar

Cover with right hand



- ◆ Be mostly concerned in this piece with notes that are held longer
- ◆ For the flat pitches, use more air support – check with a tuner and if they are still flat, use a closed throat sound, like “ee” which will bring the pitch up slightly

25

Sharp notes circled in red
Flat notes circled in blue

Trumpet Voluntary

Jeremiah Clarke

Keep R.H. down -----⇓



- ◆ In this piece only the first occurrence of an out of tune pitch is circled
- ◆ Follow the directions about right hand placement, which will make the passage easier to play and fix intonation

26

Sharp notes circled in red
Flat notes circled in blue

Greensleeves

English Folk Song



- ♦ In this piece only the first occurrence of an out of tune pitch is circled
- ♦ Use a tuner and focus on the second space B above the staff and second line C above the staff, both are very sharp – use a sigh throat position, like “Oh” to bring these pitches down

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Picture Credits

- ♦ Pg. 4 & 5 - <http://www.phys.unsw.edu.au/music/clarinet/>
- ♦ Pgs. 15 – 21 - http://www.wfg.woodwind.org/clarinet/cl_bas_1.html

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That Doesn't Sound Right?!

FOR SAXOPHONE

A Guide to Intonation and How to Control it



By: Nicole Albright
American Band College
Practical Application Project III

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Introduction

Q: “What’s the difference between a saxophone and a 57 Chevy?”

A: “You can tune a 57 Chevy.”

How many times have you heard your band director scream, “You are not in tune!” directly to the saxophone section? There are many reasons for intonation when playing a saxophone, all of which can be fixed easily. The difficult part is hearing if you are out of tune and knowing how to fix it. Most of the time, it’s not the instrument that is out of tune, but the player who is playing it... YOU! You will find that by changing your air speed, embouchure formation, and instrument length, you will be able to play each note in tune. You will also find that other influences affect your saxophone, such as the temperature. At the end of the book you will find chorales that will help you practice your new tuning tips.

3

Chapter 1 How does the Saxophone work?

The continuous air that is blown into a saxophone is the power input that causes sound. The reed used to play the saxophone causes the vibration that creates a sound. The reed lies flat on the under side of the mouthpiece held by a ligature and is blown against to create a vibration (Diagram 1.A shows how the reed sits flat on the bottom of the mouthpiece).

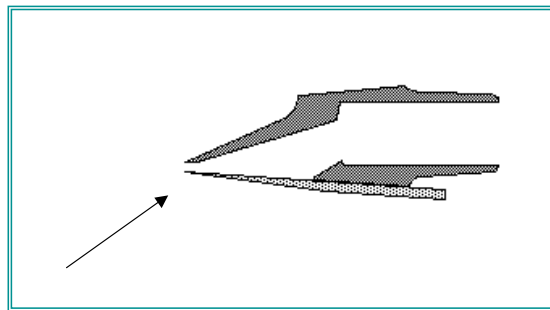


Diagram 1.A - Reed sitting under the mouthpiece

4

The reed is the key to creating sound on a saxophone. Airflow is the energy that causes sound. Pressure from the lower lip is added to the reed, which causes the reed to vibrate at the proper rate to create a sound. The reed will vibrate at a slower rate when less pressure is added which allows lower pitches to be played. When more pressure is added, less air goes through the opening and narrower vibrations are created (shown in Diagram 1.B), which allows the player to make the pitch go higher. With this change in air, a player can blow too hard or not hard enough. If a player does not apply the correct amount of pressure, the sound may not come out from lack of vibration (too little pressure) or stopped sound (too much pressure).

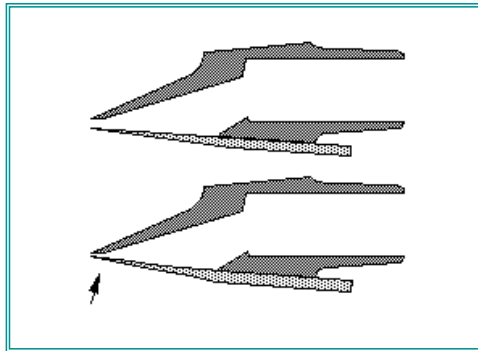


Diagram 1.B - Different openings in saxophone mouthpiece

5

The mouthpiece is inserted onto the saxophone neck. The saxophone can now create different pitches by pressing keys down. The saxophone is a conical instrument, unlike the flute, which is tubular. Since the saxophone is conical the sound waves that are blown into it through the mouthpiece spread out as they go through the instrument (shown in diagram 1.C). The sound waves grow wider as they reach the end of the saxophone. As you depress keys, the waves grow longer and wider, which means the lowest note on the instrument has the longest and widest wave, and the highest note has the shortest and narrowest wave.

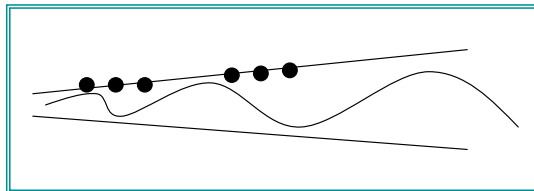


Diagram 1.C - Wavelengths as they travel through to conical bore (closed keys)

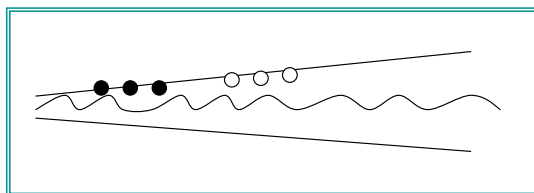


Diagram 1.D - Wavelengths as they travel through the conical bore (open keys)

6

The reed and conical bore of the saxophone work together to create a sound. When the reed creates a sound on it's own it is usually a squeak. One way to create a squeak is to play with your teeth on the reed. When playing with your lip on the reed, most of the vibrations that are created are dampened, which allows the cone of the instrument to control the sound.

You now know the basics of how the saxophone works. Keep in mind that there is also the possibility of changing the embouchure and throat placement to change pitch on the saxophone. These ideas will be addressed in later chapters. Now it's time to find out how a proper embouchure is formed and how this will help you stay in tune!

Chapter 1 Overview

- ♦ The saxophone is conical
- ♦ Air is the energy for the saxophone
- ♦ The reed is the key to making a sound

7

Chapter 2 Embouchure Control

One of the main ways to change pitch and control intonation on the saxophone is with your embouchure. Since saxophone players control the sound with their lower lip, this is the main point where good intonation and controlling it begins. To form a proper embouchure, follow these simple steps:

1. Place upper teeth on mouthpiece
2. Think exaggerated "A" to firm up lips to the teeth
3. Now add a, "Q" which will bring in corners of lips and result in even pressure of lips from top, bottom and sides.



Diagram 2.A – Proper saxophone embouchure

8

Certain problems can arise when first playing an instrument. Below you will find a chart that will assist you if problems arise with your embouchure. Remedies for the problems are also included

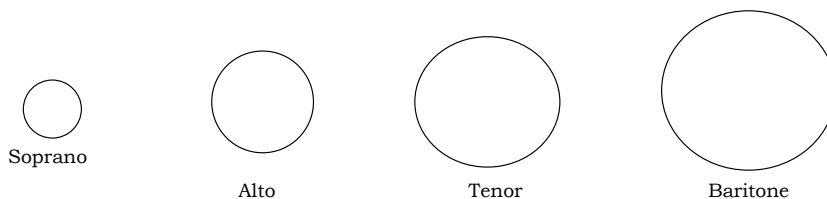
Embouchure Problems and Remedies		
Issue	Problem	Remedies
Choked Sound	Too much pressure from lower lip	Say "A" and "Q" lip firm to teeth, pressure from jaw structure
	Too little mouthpiece in mouth	Think of a "dot" ½ inch from tip of reed in mouth
	Lay of mouthpiece too close	Try mouthpieces that blow easily for students mouth structure
	Reed too thin, closes	Get reed with more heart
Wobbly sound	Upper lip instead of teeth touching mouthpiece	Anchor teeth to mouthpiece first
Rough squak	Too much mouthpiece	Less mouthpiece in mouth
	Reed too stiff	Make sides and heart of reed lighter
Blows hard/ leak	Poor pads and/or keys	Check octave key, look for bent keys, bad pads
Weak and nasal	Air stream is too slow	Use faster air, feel resistance from mouthpiece
Poor intonation	Tenseness of throat	Sing and match tones using "ah"
	Inconsistency of adjustments in pads	Check thickness of opening with pads are open on various notes

9

When your embouchure is set correctly, with the correct air pressure, you will be able to crow a certain pitch on your mouthpiece. Each saxophone mouthpiece has a different crow note. See the chart below for the crow note that you should achieve on your mouthpiece.



Saxophone embouchure is controlled mostly with the lower lip. Corners of the lips should stay in a stable position whenever playing. Saxophone embouchure should resemble a circle, and as the instrument mouthpiece gets larger, the circle should also get larger. See diagram 2.B to see an idea of sizes of instrument embouchure circles and how they apply to the different sized mouthpieces



2.B Saxophone Embouchure Circles

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Chapter 3

Air and Throat Control

Saxophone players use a steady stream of air to play their instrument with a good tone. A small amount of air pressure is used, but a large amount of air is needed to create a good tone. Changing your throat shape or air speed will aid in intonation and producing higher and lower pitches with good tone.

Throat Control

Voicing is a very important part of playing saxophone with good intonation and tone. Voicing is the practice of changing the shape of your throat. Most people do this through the usage of vowel sounds. The sounds “A” and “E” create a closed throat that can be used when a pitch is flat. The sounds “O” and “U” create an open throat that can be used when a note is sharp. Diagram 3.A shows the different shapes your throat makes when playing with different vowel sounds.

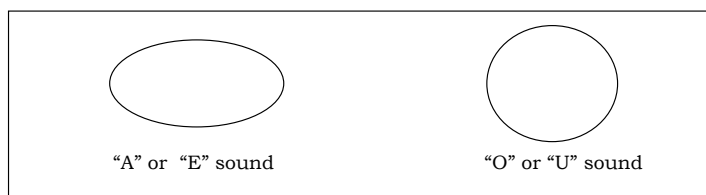


Diagram 3.A – Vowel Sound Shaping

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Air Control

Air should be inhaled deeply into the diaphragm when playing any instrument. It is also important to not change the embouchure position when you breathe in. On saxophone it is easiest to breath in through the corners or your mouth. As you change from different saxophones your air will change. Playing from soprano to alto to tenor to baritone your air pressure will decrease and air quantity will increase. In other words, the bigger the mouthpiece and reed the more air will be needed. Less pressure will be used as well as the saxophone mouthpiece grows larger.

In chapter 4, you will learn more about using saxophone air and throat placement to control intonation.

Chapter 3 Overview

- ◆ The throat is used to voice different sounds
- ◆ Air pressure and quantity will help guide the pitch

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Chapter 4

Intonation Classified

This chapter holds all the secrets to playing with proper tone and with good intonation. You will find that your instrument, embouchure, air speed and voicing combined will help to control the sound and pitch on your saxophone. Certain notes on the saxophone can also be adjusted by “covering” them by placing certain keys down to bring the pitch up. Certain pitches on the saxophone are typically out of tune due to the way they are manufactured. This chapter will discuss how to adjust to put them in tune.

Instrument Pitch

Did you know that your instrument intonation changes with the weather? This is especially true on saxophone, which is an instrument made out of metal. You probably learned in science class that when metal is hot, it expands. When it is cold, metal will contract. On saxophone these changes are very minute, but can make a huge difference in the intonation of your instrument. When marching or out in hot weather, the instrument will get hot and expand. This will make the instrument flat. Pushing the mouthpiece in will help in this situation. When playing in cold weather, your instrument will go sharp. Pulling your mouthpiece out will help the pitch come down.

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Fixing Intonation with Your Embouchure and Throat

Adjusting your chin position is one way to fix intonation on the saxophone. After your embouchure is set and correct, you are able to drop your jaw to adjust the pitch if it is sharp. Use a tuner and be careful not to drop your jaw so much that you lose good tone. Look at diagram 4.A to see how slight the jaw movement can be to change the pitch.



Diagram 4.A – Jaw position to move the pitch down

Don't forget to use your throat placement to help pitch as well. If a note is flat, bring the pitch up slightly by making an “A” or “E” sound with your throat. To bring pitch down when it is sharp (this will be used mostly on the high palm key register) use an “O” or “U” voicing.

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Fixing Intonation using Air


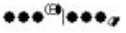





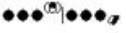



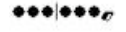
Air is a very tricky tool to use where intonation is concerned. Air can help fix intonation especially at the end of a note that is a longer value or at the end of a phrase. When holding a longer note, the pitch will usually fall as you run out of air. You can use faster air to help the pitch raise back up.







Broken Instrument?







Some intonation issues occur because your instrument is not in proper working order. It is very important to have your instrument checked at an instrument repair shop regularly. At times, a loose spring, or unadjusted pad could lead to poor intonation.


Individual Saxophone Pitches


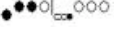

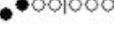

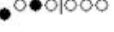

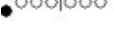
In the chart on pages 16 through 21 you will find the fingering, pitch tendency, as well as ways to fix the problematic pitches for the saxophone. Use this chart when figuring out what is wrong with a particular pitch on your instrument. Ask your teacher for a chart that is located in the director's manual to chart your own instrument note pitches since all manufactures are different. If pitches on your instrument are consistently sharp or flat throughout, change the pitch by pulling out your mouthpiece if it is sharp or pushing it in if flat.









Pitch	Written	Basic Fingering	Pitch Tendency	Ways to Fix Pitch	
A#/Bb		123 Bb 456 C		Slightly Sharp	Drop jaw slightly
B		123 B 456 C		Okay	
C		123 456 C		Slightly Flat	Use faster air with more support - since this is a lower note, be careful not to drop jaw too much
C#/Db		123 C# 456 C		Moderately Flat	Use faster air with more support - since this is a lower note, be careful not to drop jaw too much
D		123 456		Moderately Flat	Use faster air with more support - since this is a lower note, be careful not to drop jaw too much
D#/Eb		123 456 Eb		Moderately Flat	Use faster air with more support - since this is a lower note, be careful not to drop jaw too much

Pitch	Written	Basic Fingering		Pitch Tendency	Ways to Fix Pitch
E		123 45-	●●●●●○	Moderately Flat	Use faster air with more support
F		123 4--	●●●●●○	Slightly Flat	Use faster air with more support
F#/Gb		123 -5-	●●●●○●	Slightly Flat	Use faster air with more support
G		123 ---	●●●●○○	Slightly Flat	Use faster air with more support
G#/Ab		123 G# ---	●●●● ^B ○○	Okay	
A		12- ---	●●○○○○	Okay	

Pitch	Written	Basic Fingering		Pitch Tendency	Ways to Fix Pitch
A#/Bb		12- Bb ---	●●○○○○	Okay	
B		1-- ---	●○○○○○	Slightly Flat	Use faster air with more support
C		- 2 - - - -	○●○○○○	Okay	
C#/Db		- - - - -	○○○○○○	Slightly Flat	Use faster air with more support – cover a combination of fingers 4, 5, and/or 6 to bring pitch down
D		T 123 456	●●●●●●	Moderately Sharp	Slightly drop jaw and open throat – use low “B” key to cover pitch
D#/Eb		T 123 456 Eb	●●●●●●	Moderately Sharp	Slightly drop jaw and open throat

Pitch	Written	Basic Fingering		Pitch Tendency	Ways to Fix Pitch
E		T 123 45-		Moderately Sharp	Slightly drop jaw and open throat
F		T 123 4--		Okay	
F#/Gb		T 123 -5-		Okay	
G		T 123 ---		Very Sharp	Drop jaw and open throat
G#/Ab		T 123 G# ---		Moderately Sharp	Slightly drop jaw and open throat
A		T 12- ---		Moderately Sharp	Slightly drop jaw and open throat

Pitch	Written	Basic Fingering		Pitch Tendency	Ways to Fix Pitch
A#/Bb		T 12- Bb ---		Okay	
B		T 1-- ---		Okay	
C		T - 2 - ---		Moderately Sharp	Slightly drop jaw and open throat
C#/Db		T - - - - -		Moderately Sharp	Slightly drop jaw and open throat

Pitch	Written	Basic Fingering		Pitch Tendency	Ways to Fix Pitch
D		T D - - - -		Moderately Sharp	Slightly drop jaw and open throat
D#/Eb		T Eb D - - - - -		Moderately Sharp	Slightly drop jaw and open throat
E		T Eb D - - - E - - -		Moderately Sharp	Slightly drop jaw and open throat
F		T EbDF - - - E - - -		Okay	

Chapter 5 Practice What You Learned

In this chapter you will practice all of the skills that you have learned in practical playing situations. Each song has certain pitch problems that can be fixed with your embouchure, air, and throat or by covering. Remember to play with good tone and to set your embouchure correctly before playing. It is also important to take a deep breath and use good breath control throughout each example. Make sure you are sitting in a good position with your back straight and saxophone at the correct angle (bring the instrument to you, do not go to your instrument).

For each piece sharp notes will be circled in **red**, and flat notes circled in **blue**. You will also find tips on fixing notes that are at the ends of phrases, or out of tune because of their position in the music, such as climactic points, etc.

Follow through with the tips and use a tuner! After playing the songs alone, try playing them with a friend. Listen for waves in the sound, which tell you that you are not in tune with each other. Check the tuner and make the correct adjustments to fix your pitch!

Sharp notes circled in red
Flat notes circled in blue

All the Pretty Little Horses

Anne McGinty

Alto Sax.

Climactic point in music - make sure pitch is in tune

- ♦ To fix the flat notes, you will need to use air support since the notes are lower in range - Use faster air
- ♦ The third measure fourth line D will be sharp, so you will have to drop the jaw

23

Sharp notes circled in red
Flat notes circled in blue

Largo From Winter

Antonin Vivaldi

Alto Sax.

Flat - more air support

Sharp - increase lower jaw support

Sharp - increase lower jaw support

- ♦ Basically all of the notes except for middle line B, fourth space C and top line F are out of tune in this exercise
- ♦ It is important to focus on the notes that are held out longer - see boxes for how to fix the notes that are held out longer
- ♦ The most important notes to fix have an arrow pointing to them

24

Sharp notes circled in red
Flat notes circled in blue

Tafta Hindi

Alto Sax. 

- ♦ All of the notes in this song except for top line F are sharp – drop jaw for entire piece and watch a tuner for how much you need to drop your jaw for each pitch

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Sharp notes circled in red
Flat notes circled in blue

Country Gardens

Folk Song

Alto Sax. 

End of phrase, sharp pitch may fix itself, check with tuner

- ♦ In this piece only the first occurrence of an out-of-tune pitch is circled – it is up to you to adjust your embouchure or air to correct any reoccurring pitches.

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Sharp notes circled in red
Flat notes circled in blue

Soldier's Chorus from "Faust"

Charles Gounod

Alto Sax.

Open throat and drop jaw slightly

- ♦ In this piece focus especially on the higher pitches above the staff that are sharp. These notes will need to be adjusted with the throat more than the jaw. Slightly open the throat to bring these pitches down
- ♦ In the second line you will find a third space C# - correct by covering finger 4, 5, 6 or a combination of them
- ♦ Again only the first appearance of an out-of-tune pitch will be circled

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Picture Credits

- ♦ Pg. 4 & 5 - <http://www.phys.unsw.edu.au/jw/saxacoustics.html>
- ♦ Pgs. 16 - 21
- ♦ - <http://www.wfg.woodwind.org/sax/>

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