

Banclworld

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Frank Ticheli
WIBC 2009

BW 2010*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**

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**Amazing Grace**

by William Himes

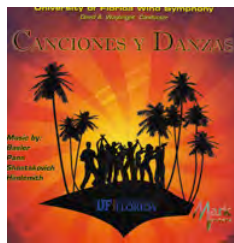
Album Title: If Thou Be Near

Recording: Concordia University Wind Symphony Richard R. Fischer, conductor

Kapelle Charles P. Brown, conductor Schola Cantorum Maurice Boyer, conductor ,

Publisher: Mark 7881-MCD

The Concordia University Wind Symphony continues to provide excellence in their performance whether the literature is sacred or secular. The title work If Thou Be Near is one of the most beloved melodies of Johann Sebastian Bach. The transcription is from the esteemed Bach series done by Alfred Reed. Reed also composed the Exultation from Hymn Variants, which concludes the recording. The recording opens in dynamic fashion with Ron Nelson's Mayflower Overture (based on Old Hundredth). Amazing Grace is performed in the setting by William Himes and features the choir with the Wind Symphony. Also included on the recording is On a Hymnsong of Lowell Mason (David Holsinger), Keep Silence (David Gillingham), Reformation Fanfare (Nicholas Stark) and more. Another very nice program from Concordia.

**Locomotive from "Four Factories" (excerpt)**

By Carter Pann

Album Title: Canciones Y Danzas

Recording: University of Florida Wind Symphony

David A. Waybright, conductor

Publisher: Mark Masters 8639-MCD

Some of Florida's best "audio sunshine" comes from the University of Florida Wind Symphony. The CD begins with Canciones Y Danzas by Paul Basler. This is an extended work originally written for piano which portrays the vast gamut of human emotions & feelings through song & dance. Next is a pair of compositions by Carter Pann; Four Factories (a sound portrait of various industrial engines and machinery with their individual types of energies) and The Wrangler (bursting with loads of Western flavor & spirit) Two transcriptions by H. Robert Reynolds of music by Dmitri Shostakovich follow; the solemn Prelude in E-flat minor and the rollicking Folk Dances (an original band work by Shostakovich). The recordings concludes with the Geschwindmarsch from Symphonia Serena (Paul Hindemith) and Entry March of the Boyars (Johan Halvorsen/Clifford Barnes & Frederick Fennell). Great stuff here, you won't be disappointed.

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BW 2010*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Lola Flores** (Excerpt)
by Sadel & Tucci/Krance

Album Title: WIND BAND MASTERWORKS VOLUME V
 Recording: Texas A&M University Wind Symphony
 Timothy Rhea, conductor
 Publisher: Mark Masters 8515-MCD

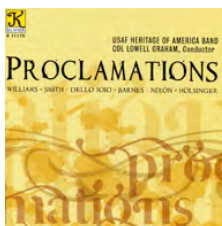
ÈThe series of Texas A&M recordings (Tradition:Legacy of the March & Wind Band Masterworks) are among the finest and most consistent you could ask for. The fifth volume of Masterworks is no exception and features an assortment of standard and new literature for band. David Maslanka provides two of the more recent works with Mother Earth: A Fanfare & Give Us This Day; the other work is Symphonic Prelude by Mark Camphouse. Some fine transcriptions of Berlioz, Bach & Shostakovich adorn this collection as well as a pair of hallmark original works; Symphonic Movement (Nelhybel) and The Sinfonians (Clifton Williams). Two works of special interest include a long overdue recording of the paso doble Lola Flores (Sadel & Tucci/Krance) and the "complete" seven movement Autobiography for Band (Robert Russell Bennett). This work is sold in two parts; movements 1-3 as part one and movements 4-7 as part two. Another winner from Texas A&M!!

**Playfellow**
By Henry Fillmore

Album Title: MEN OF OHIO: MUSIC OF HENRY FILLMORE
 Recording: Ohio Capital Winds
 Catherine Hope-Cunningham, conductor; Dr. Paul Bierley, commentary
 Publisher: Mark 8450-MCD

Please do not pass this off as "just another march recording"; this collection is something special. Dr. Paul Bierley is a well respected band historian with several published books and is definitely an expert on the music of Henry Fillmore. Dr. Bierley's commentary is presented before each of the eleven works and will provide the listener with some interesting and rarely heard stories about the compositions. There are two works on Men of Ohio that may be new to some listeners; a march entitled Playfellow and a clarinet solo with band called Lightning Fingers. The trombone smear is Shoutin' Liza Trombone and you'll enjoy Dr. Bierley's musings on this particular piece. I also applaud the inclusion of Military Escort, composed under the pseudonym Harold Bennett but it deserves its place here. The combined efforts of Dr. Bierley, Catherine Hope-Cunningham and the Ohio Capital Winds will make you believe Fillmore himself was on the podium.

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**Fiesta Del Pacifico** (Excerpt)

by Roger Nixon

Album Title: PROCLAMATIONS
 Recording: USAF Heritage of America Band
 Colonel Lowell Graham, conductor
 Publisher: Klavier K11175

This is another reissue culled from past recordings of the United States Air Force Heritage of America Band. Danse Folatre by Claude T. Smith was one of three works the composer had commissioned by the U.S. Air Force Band and is still an exhilarating piece for today's top bands. The same excitement holds true for To Tame the Perilous Skies by David Holsinger. James Barnes' Fantasy Variations on a Theme by Nicolo Paganini has become one of the finest examples of "theme & variations" for band and Fantasies on a Theme by Haydn (Norman Dello Joio) is a classic work that has become a staple of band literature since its premiere thirty years ago. Sadly, the opening processional march The Patriots (Clifton Williams) has not enjoyed the success of his most famous march The Sinfonians but is a fine work regardless. The remaining work on PROCLAMATIONS is Fiesta Del Pacifico by Roger Nixon who passed away October 13. It is only fitting to acknowledge his most beloved band composition with the solid performance given by the USAF Heritage of America Band.

**Lost Gulch Lookout** (excerpt)

By Kristin Kuster

Album Title: MILLENNIUM CANONS Looking Forward, Looking Back
 Recording: University of Georgia Wind Ensemble
 John P. Lynch, conductor
 Publisher: NAXOS 8.572231

Millennium Canons (Kevin Puts/Mark Spede) is the title work for this interesting program by an established wind ensemble with a very experienced conductor. This piece is a compilation of flowing lines, trumpet fanfares, a lyric saxophone duet, and other phrases with touches of Baroque and modern. My Hands Are a City (Jonathan Newman) is a timepiece of the Lower East Side of Manhattan with its essence of Allen Ginsburg poetry & persona, traces of bebop music and atmosphere. A "metropolitan" sound still prevails throughout the work. Lost Gulch Lookout (Kristin Kuster) is a picture of the composer's birthplace in Colorado and illustrates nature's glory and majesty past, present, and possible future. John Mackey's Kingfishers Catch Fire is an imaginative two movement portrait of a picturesque bird with its awakening and soaring journey. Hammersmith by Gustav Holst really doesn't need an introduction to most listeners. I will say Dr. Lynch takes a cue from Chef Emeril and kicks the opening tempo up a metronomic notch yet it does no harm to this hallmark composition. The final work is Awayday by Adam Gorb; this "fun" work is becoming popular with bands & audiences as this superb recording will illustrate.

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**Two Moods**

by Clare Grundman

Album Title: A GRUNDMAN PORTRAIT-Classic Works for Band by Clare Grundman
 Recording: The Midwest Winds
 Michael Sweeney, conductor
 Publisher: Boosey & Hawkes/Hal Leonard 48019835

Clare Grundman was a true legend in the world of band music with a vast, unparalleled catalog of original works and quality transcriptions. The eleven pieces on this recording range from Two Moods (1947) to Concord (1988) yet still capture a sense of timelessness. So many bands and audiences grew up with such works as American Folk Rhapsody No. 1 & No. 2, The Blue and the Grey, Hebrides Suite, Little Suite for Band and more Grundman gems. Also included are An Irish Rhapsody, Kentucky 1800, Little English Suite and Fantasy on American Sailing Songs. The Midwest Winds give this music a performance that perfectly illustrates the simple effectiveness of Grundman's compositions. Hopefully there will be a followup to this recording as A Grundman Portrait just scratches the surface of the composer's wealth for band. It would be nice to hear some of Grundman's solos with band as well as his transcriptions in the future. This is a MUST for your band listening library.

**Rhythmic From "Concerto for Alto Saxophone & Wind Orchestra"(excerpt)**

By Mike Mower

Album Title: RESONANCE
 Recording: Mansfield University Concert Wind Ensemble
 Adam F. Brennan, conductor
 Publisher: Mark 8595-MCD 2 disc set

Resonance is a pair of recordings that feature standard band literature interspersed with music commissioned for the Mansfield State University Concert Wind Ensemble. Disc number one contains an interesting Symphony in Three Movements by John Stevens and a jazz influenced Concerto for Alto Saxophone and Wind Orchestra by Mike Mower (Joseph Murphy is the soloist). Also included on this disc is Alleluia! Laudamus Te (Alfred Reed) and March of the Belgian Paratroopers (Leemans/Wiley). Disc number two begins with Fanfare for Brass & Percussion (Andrew Walters), followed by a pair of recent additions to the band's repertoire: New Century Dawn (David Gillingham) and A Hymn for the Lost and the Living (Eric Ewazen). The second disc concludes with two more commissioned works; Orpheus and Eurydice (Andrew Boysen Jr.) and the conductor's own piece Dream. This is an unusual idea of giving the listener a couple of well-played concerts mixing commissioned works with established compositions.

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BW 2010*The Future of the Bandworld*

20 Years ago in Bandworld

Percussion Maintenanceby Lynn Cooper **Bio**

Vol. 5, #3, p.9 (January - February 1990)

Every band or orchestra director has experienced the frustration of finding percussion instruments, mallets and equipment which have been damaged by careless or inappropriate use. The cost of repair or replacement places a great strain on budgets already stretched to the breaking point.

Much of the damage or careless use can be the result of handling by students who do not own the instruments and therefore do not feel any great obligation to exercise care in their use. How can we remedy the situation? I believe that when students are made aware of the high cost of instruments and mallets and are taught proper preventive maintenance techniques, more "professional" attitude toward those instruments and mallets will result and much less damage will occur.

Let's teach our percussionists how to care for all of that expensive equipment and to make them responsible for its care. The first step is a program of instruction. This could be as simple as giving each percussionist a hand-out with maintenance suggestions. It will be much more effective, however, if a series of instructional sessions is scheduled to reinforce the maintenance hand-out, and which will give them some actual "hands-on" experience in maintenance techniques. We may want to ask them for their suggestions so that they will feel more like a part of the whole process.

I have found the following information an essential first step in a preventive maintenance program. It is brief, yet complete, so that junior high and high school students will take the time to actually read and study it. After the instructional sessions I have found it works best to assign every person in the section some specific duties so that these maintenance procedures are regularly followed on all school-owned instruments. It is amazing to see a sense of pride develop in young percussionists! It is equally gratifying to see how much money can be saved on the repair budget!

PERCUSSION MAINTENANCE AND Mallet INFORMATION**I. Care of sticks and mallets**

A. Sticks: no rough edges, not warped, clean beads.

B. Mallets**1. General**

- a. Don't touch the mallet heads: perspiration, dirt, etc. can damage them.
- b. Don't lay them on the floor or stands and get them dirty. Use a trap table or drape a towel or carpet piece over the horizontal desk of a music stand.
- c. Keep them in a mallet bag.

2. Timpani (also some timp-tom mallets)

- a. Never use on a suspended cymbal (use yarn mallets).
- b. Don't rub felt heads: it causes them to pill and then they must be trimmed.
- c. Keep mallet heads covered when not in use.
- d. Mark the seams on the head covers and do not play on them.

3. Keyboard

- a. Rubber: keep the heads clean.
- b. Plastic and brass: don't abuse them, do not pound with them.
- c. Yarn and cord: don't touch the fabric or get it dirty, keep the heads covered when not in use and store them in a mallet bag, replace the yarn when it is badly worn.

4. Bass drum, Timp-toms, Gong

- Keep the heads clean by not touching them or laying them down on the floor or a stand.

5. Chimes

- Do not abuse or run down the edges of a rawhide mallet head.

6. Wire brushes

- a. These must be handled with extreme care—they are easily destroyed.
- b. Store in a "closed" position or in a storage tube.

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Percussion Maintenance (continued)

by Lynn Cooper

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II. Keyboard Instrument Care

-A general rule: Never use a mallet which is harder than the surface being played.

A. Chimes

1. Use rawhide or lucite mallets only.
2. Play **ONLY** on the caps of the chime tubes. Never play on the tube itself.
3. Check all fittings every month for tightness and wear. Especially check the dampening mechanism.
4. Replace roping when worn.

B. Orchestra Bells

1. Use brass, plastic or rubber mallets.
2. Use brass mallets carefully to avoid damage to the bars.
3. Be sure to keep the instruments covered when not in use.

C. Xylophone

1. Use wood, rubber or lucite mallets only—never brass.
2. Never strike the bars with drum sticks or any object other than those listed above.
3. Check all fittings every month for tightness.
4. Clean and polish the bars every month with a commercial furniture polish.

D. Marimba

1. Use yarn-, or cord-wound mallets or soft rubber mallets **ONLY**.
2. Marimba bars are easily abused. Use caution, care and only the mallets listed above.
3. Check all fittings every month for tightness.
4. Clean and polish the bars every month with a commercial furniture polish.
5. Be sure to keep the instrument covered when not in use.

E. Vibraphone

1. Use only yarn-wound or rubber mallets, **NEVER** brass or plastic: the bars will dent.
2. Check all fittings every month for tightness.
3. Oil the motor bearings, pivot pins, etc., every month with a light machine oil.
4. Check the tension on the drive belt every month and replace it if necessary.
5. Keep the instrument covered when not in use.

III. Membrane Instruments**A. Snare Drum**

1. Keep heads clean and free of writing.
2. Tension the heads evenly (tensioning in rotation as you do when putting on a car tire.)
3. Tension snares evenly (leave snares on when the instrument is stored.)
 - Clean the snares off occasionally with a soft brush.
4. Lubricate all lugs with petroleum jelly when heads are changed.
5. Heads should be replaced when necessary (unusually at least every two years.)
 - a. When replacing a head clean off the shell rim completely (use emery cloth lightly) and lubricate lightly with vaseline.
 - b. Be sure to "seat" the head properly.
 - c. Tighten all inner fittings while the head is off.
6. When a snare strand becomes stretched or bent remove that single strand completely and promptly.
7. Do not abuse the drum. Handle and play it with care.
8. Clean the outside of the shell as needed by wiping with a damp cloth.
9. Do not set the drum on any hard, rough or sharp surface or object—this is especially a problem with marching drums.
10. Clean and polish the metal hardware only with a non-abrasive metal polish.
11. Always store the snare drum carefully.

B. Bass Drum

1. Keep even tension on the heads (see under Snare Drum)
2. Keep the heads clean and free of marks. A slightly damp cloth works well.
3. Tighten fittings and lubricate lugs with petroleum jelly once a year.
4. Play only with a covered mallet (never a snare drum stick.) Wooden bass drum mallets are rarely needed in concert band music.
5. Keep covered when not in use.

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Percussion Maintenance (concluded)

by Lynn Cooper

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C. Bongoes, Timbales, Tom-toms, Tenor Drums, Timp-toms

1. Keep hands clean and evenly and properly tensioned (see under Snare Drum.)
2. Lubricate lugs with petroleum jelly once a year and tighten all fittings.
3. Clean and lubricate the shell rim when replacing a head or as needed (see under Snare Drum.)

D. Timpani

1. Keep the heads evenly and properly tensioned.
2. Keep the heads clean and free of writing.
3. NEVER adjust the tensioning at the base of the timpani without instruction and permission. This knob only controls pedal tension.
4. Tighten all fittings once a year.
5. Lubricate the lugs every year.
6. Clean the rim of the shell and lubricate when replacing the head or as needed (see under Snare Drum.)
7. Be careful not to dent or scratch the bowl. Dents may be carefully removed with a large rubber hammer such as the type used in an automobile body shop.
8. Lubricate the pedal once a year.
9. Keep the timpani covered when not in use. Store the covers carefully when they are off the drums. Do not allow the fibre board (which touches the timpani head) to get dirty.

IV. Other**A. Cymbals**

1. Polish as needed with a non-abrasive polish— never buff on an electric buffing wheel.
2. Use the proper stand (in good condition) for suspended cymbals.
3. Crash cymbals should be held by a proper rack/holder during rehearsals—they should not be placed on the floor or on a chair.
4. Store all cymbals in a cabinet or closet—do not leave them set up in the band room.

B. Temple Blocks

1. Use soft rubber mallets ONLY—never use snare drum sticks.
2. Use care in playing and handling temple blocks.
3. Store in their case (if available) or in a cabinet or closet.
4. If painted: repaint them lightly when needed.

C. All stands

1. Keep the rubber and plastic guards in place for the protection of the instrument.
2. Use care with lugs and screws so that they are not stripped. Use a light lubricant as needed.
3. When placing a drum on a stand be careful not to puncture the snare head with the stand and be sure the stand is adjusted snugly to the drum.
4. Make sure a good pad and a plastic or rubber rod cover are used on the suspended cymbal stand.

D. Woodblock

- Use only a rubber mallet.

E. Storage of all Equipment

1. Never store instruments and equipment carelessly or on top of each other.
2. Keep wood instruments stored together and metal together—NEVER mixed together.
3. Organize your percussion storage cabinets or closets and label storage areas so that instruments may be quickly located and correctly stored. LOCK your cabinets or closets immediately after every rehearsal.
4. Put away all instruments and equipment immediately after you use it.
5. Never leave percussion instruments or equipment set up between rehearsals. Keep them away from “untrained hands.”

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Why I Teach

by Ryan Simpson **Bio**

Vol.15 , #3, p.4 (January - February 2000)

I'm a band director. I teach young people to play musical instruments, but that is not my job. I teach young people to read music and give concerts, but that is not my job. I teach young people about important musicians, musical periods, art, history, science, and culture, but that is not my job. **My job is to help shape the minds, attitudes, virtues, and values of the people that will one day control the world we live in.** The way I do my job, is by teaching music.

Is the ability to play the school fight song from memory going to help my students in their adult lives? Probably not. Do I shout "Left, left, left-right-left" over and over because the ability to march to the beat on the correct foot is a necessary life skill? Nope. Do I make my students play the circle of fifths because it will help them get a respectable, credible, employment that will give them meaning and fulfillment in their adult lives. YES, that is exactly why I do it!

Most students decide right away what they think will help them later in life and what is a waste of their time. Ask student if playing the fight song from memory will help them in their college careers or their adult employment and I can just about guarantee the answer will be a stout "No." Ask them if marching in step will help them keep their job. Again, a hardy "No." Ask them if they'll be able to play the circle of fifths in ten years. The answer? "Probably Not."

So why do we do it? Well, if you're a music teacher the answer is obvious, but is it obvious to your students?

We don't make them memorize the fight song so that they'll be able to play at homecoming twenty years from now; we make them memorize it because memorization is one of many exercises that will improve their chances of making it in the real world. Not too many adults spend their work days marching in step down the middle of the street in a parade, but every respected, employed adult has at some point been a single member of a larger team that has had to unify toward a common goal. Very few adults get up in the morning, put on their work clothes, drive to the office and run through the circle of fifths during the morning staff meeting. But, every working adult in the world has had to learn the basic skills, patterns and techniques that allowed them to tackle a larger task. Students need to know that we are not just teaching them to play in the band, we're teaching them to be people who can survive and thrive in the real world!

Let me give you a specific example:

I don't make my students play at the home football games because the world will come to an end if they don't. If my second trumpet player decides to skip the game, what's the worst that happens? Well, the part is not covered. OK, I can live with that. What I CANNOT live with is the self-centered, irresponsible decision that trumpet player just made. That student doesn't get the big picture, and I need to help him. That student needs to understand that he didn't just skip out on the game, he let me, himself, and the entire band down.

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Why I Teach (concluded)

by Ryan Simpson

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The scenario I just described happened to me this year. What did I do? I sat the student down and laid the word on him about a little thing called responsibility. When I decided that he understood the weight of his decision and the consequences and affects that it had on the band, I let him make it up to them. The student apologized to me and publicly apologized during class to the rest of the students in the band. He told them that he understood what it means to be a band member and that they would be able to count on him for the rest of the year. I think that by the end of his apology, a few students that hadn't thought through their commitment to the band before, understood it a little better. Students teaching students so that one trumpet player is already passing along the virtues he has learned to other people. That is what teaching is all about!!

Although it may sound a little crazy, the way I see it, providing a band at the football game and making sure the second trumpet part is covered is not my primary goal as a band director. My primary goal is to teach students responsibility, self-respect, self-discipline, and pride. I do that by having the band perform at football games. **My job is not the end, it's the means to the end. That is where the teaching happens!!**

Getting to influence the lives of the generations that will follow me is a privilege, an honor, and an incredibly important responsibility. I teach my students about the critical role that self-discipline plays in how successful they will become as adults. I teach them about being team players and being conscientious, crucial parts of the whole. I teach them about self-esteem and having respect for themselves and other people. I teach them about manners and how a person's actions and words portray a picture to the rest of the world. I teach them about responsibility, honesty, commitment, and integrity. Now, the best part is, I get to teach my students all of this stuff using music, melody, art, beauty, expression, creativity, performance and love.

Take the time to tell your students why you became a teacher and why you care about the choices they make. Let them know why you teach music, why you act the way you do, why you say the things you say, and why it is so important that they understand the big picture.

I am a teacher. A music teacher. I help shape the world by sharing what I love with the people that will someday change the world themselves. That is why I teach.

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Getting Resultsby Mark Grauer **Bio**

Vol. 15, #3, p.10 (January - February 2000)

Have you ever been assigned to work on a curriculum writing project in your school building or district? Did you think, "Why me?" or, "What does this have to do with teaching a kid to play clarinet?" Have you heard school board members talking about accountability in education? Have you been told to develop a plan for measuring the student's progress in your class? Did you then roll your eyes, tune out the discussion and pull out the latest issue of Bandworld that you brought along to the meeting? It's time to tune back into the meeting and let the group know that music educators have been using performance-based assessment for more than 60 years. Now you can show your administrator that a student's progress in your music class can be evaluated in a measurable way.

Where did the idea come from? In 1938, during what many have called the Golden Age of school bands, Gerald Prescott and Lawrence Chidester published a book called "Getting Results with School Bands." At that time Prescott was Director of Bands at the University of Minnesota and Chidester was Band Director at Tufts College. In 1927, Prescott developed the Technic System to offset the loss of private lesson teachers at Mason City (Iowa) High School. Prescott explained, "My lectures were the reflection of my work as band director at Ida Grove and Mason City, Iowa. In reality, the book is the text for the Prescott Technic System which was in formulation during my times at Ida Grove and Mason City."

The initial idea for the book came out of lectures that Prescott gave while Chidester was doing graduate work at the University of Minnesota. As Prescott would finish a chapter, he would send it to Chidester for his input and revisions. Chidester would return it to Prescott for final touches, and over several years the book was prepared for publication. For many years this book was used as the standard textbook for college instrumental methods classes. At first glance the book may be overlooked as antiquated by today's standards, but it still contains a wealth of ideas for organizing your band program, or as the authors describe it, "systematizing the curriculum". A teacher had recommended "Getting Results With School Bands" to me while taking an instrumental methods class in college. Then to my dismay, I discovered that it had been out of print since 1967. The university's library had a copy of the book that I was able to read and copy portions of for my notes (notes I had made of the sections dealing with the "Five Point Course" and the "Preparatory" new teacher).

How is the curriculum organized? Prescott organized the band program into three graded levels: Beginning Band, Second Band and First Band. Many band programs today still use this format, but this alone is not enough to insure the quality musical development of the individual student. "The band leader may have Beginning Band Classes, a Second Band, and a First Band and yet not have a definite, planned course of study for the individual student" wrote Prescott. How many band programs today have the same situation? A student may move from Beginning Band to Intermediate to High School Band, and yet that student may learn to play nothing more than the music for the next football game or concert.

"The Five Point Course" is Prescott's recommendation for correcting this deficiency. He believed that a balanced band program should consist of the following areas:

- Full Band experience
- Sectional rehearsal
- Technique instruction
- Solo performance
- Ensemble performance

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Getting Results (continued)

by Mark Grauer

Vol. 15, #3, p.10 (January - February 2000)

This approach provides a well-defined course of study that helps to develop musical competency in the student. The first two levels of the program—Beginning Band and Second Band—have lists of attainable performance outcomes that are clearly spelled out for the student to follow. As band students work their way through these performance outcomes, they must demonstrate proficiency on their instrument as well as being able to demonstrate writing rhythms, scales, fingering charts and showing an understanding of basic musical vocabulary. These performance outcomes were spelled out in what were referred to as the “Preparatory Exercises”, and were based upon skills that could be mastered by the average student during their first two years of study.

I have modified and updated many of these performance outcomes to reflect the changes in school bands over the years. Most of the changes I made were in the language used in stating the outcomes in order to make them easier for the student to understand. Here are a few examples of the revised outcomes for Beginning Band students to complete by the end of their first year of study:

- Play all assignments in your lesson book.
- Receive a grade of 100% on a written exam covering 25 common musical terms.
- Demonstrate proper technique for tuning your instrument to any given concert pitch.
- Receive a grade of 100% writing eight measures of 4/4, 3/4, 2/4 and 6/8; using the following types of notes and rests: whole, half, quarter, eighth, sixteenth, and dotted half. Prepare and play your assigned part in two ensembles. Perform 15 of the most common elementary rhythm patterns as listed by your teacher.

Each list has sixteen performance outcomes for a student to complete with separate outcomes for wind and percussion players. The outcomes to be completed by the end of the second year are appropriately more challenging than those for the first year. A student must not only demonstrate proficiency in performance skills, but also an understanding of the cognitive areas of music.

Which is your band? Most bands can be divided into three different types, according to Prescott, depending on their level of technical expertise.

Band #1 gets by on just what gets done during a minimum of rehearsal time. The students’ only technique instruction came from the beginning band book they had studied before enrolling in the Intermediate or Advanced Band classes. There are a few individuals whose technical skills are above the group, but the band as a whole plays music of an elementary level.

Band #2’s director spends some rehearsal time working on basics of technique in addition to band music. This band plays intermediate level literature, but still many students have not reached their fullest potential.

The students in **Band #3** are able to play advanced level literature. This is not through playing large quantities of music, they are only able to do this due to their persistent work in developing the individual band member’s technique.

How do I improve the skill level? All aspects of the “Five Point Course” are designed to build and improve the individual musician through developing strong technique skills. Prescott described technique instruction as the “heart of the whole band curriculum” and firmly believed that only “through attention given the individual” can a band become successful.

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BW 2010*The Future of the Bandworld*

10 Years ago in Bandworld

Getting Results (concluded)

by Mark Grauer

Vol. 15, #3, p.10 (January - February 2000)

So the Prescott Technic System, a course of study using edited versions of standard instrumental method books to be used in class lessons, was developed. Prescott felt that Beginning Band students receive their technique instruction through their method book, but students in Intermediate or Advanced Band classes needed to be studying in the standard method books for their instrument. The course provides a unified curriculum for band students, and permits students to progress at their own pace toward completion of the performance outcomes.

Harold Bachman, former band director of the University of Chicago, once described Prescott's "Five Point Course" in this way, "This is one of the most practical plans for organizing band instruction that has yet come to my attention.... It demands no more time than many schools now afford, and presents such systematic procedure that success is inevitable if long vision planning is followed."

And finally, why? The common objective we all share for music education is to provide our students with meaningful musical experiences. To achieve this goal, we must provide our students with a balanced curriculum, such as the Five Point Course that Gerald Prescott outlines in his book "Getting Results With School Bands." The Five-Point Course is easily adaptable to fit virtually any band program, and this course of study will provide young musicians with the opportunity to master the skills needed to grow and progress on their instruments.

I had the pleasure of talking with Gerald Prescott and listening to some of his insights regarding the "Five Point Course." He was still very active into his 90's, and the passion he has for teaching music to kids has not diminished with the years. His greatest joy was still hearing from his former students, many of whom are in their 60's and 70's now and still have great enthusiasm for the musical experiences they had in his bands.

When asked whether the "Five Point Course" was still relevant in music education he replied, "Without a doubt!" I asked Mr. Prescott what he wished most to share with today's teachers. After a pause, he continued with pride in his voice and said that he hoped young teachers would look at the basic five points of his curriculum and find tools to building a successful band program. He said the value of his curriculum is that it builds individual technique and "it gives the student the skills to play the music that they feel."

Perhaps Prescott's concept of how to get the greatest results from a school band is not outdated after all, and it is to our students best interests to try and apply the teaching concepts that produced quality performing groups in the past.

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BW 2010

The Future of the Bandworld

This Could Be the Start of Something Big

by Tim Lautzenheiser

TOP TEN FOR MASTER TEACHERS

1. KNOW THE VALUE OF PERSONAL ENERGY

Music is energy supported by aural motion. Whether it is the energy the teacher exudes from the podium, or the energy required to sustain a rigorous class schedule, or meet the performance demands, or take care of the organizational obligations, the time-on-task for a music teacher is never-ending and we must face the fact the music teacher SETS THE PACE for all those students who are part of the various ensembles and classes. Our best energy source is: proper diet, ample rest, a personal sense of balance, and a positive approach to our professional mission.

2. EXPRESS APPRECIATION

In every situation we are either *appreciating* or *depreciating* our environment, our given climate, the atmosphere around us. When we *appreciate* a student, a colleague, an administrator, a parent, we lift ourselves as well as the recipient of the acknowledgment. In turn when we *depreciate* those around us with sarcasm or cynicism we also chip away at our own self-confidence. The successful educators are quick to recognize (and support) individual and group growth and development; simultaneously they are also focusing on areas where improvement is wanted-and-needed. Musical success is an ever-changing combination of positive reinforcement (*appreciation*) strategically mixed with the never-ending quest for EXCELLENCE.

3. EXEMPLIFY OPTIMISM

Every student wants to be a member of a quality organization. While there are certainly occasions when the rigors-of-learning require a mature and serious approach, the successful teacher always finds victories throughout the process. Music is a language of EXPRESSION that affords the learner to FEEL as well as THINK. To discourage (remove the courage) may push the student away from the goal; whereas encouragement (creating the presence of courage) will oftentimes serve as the needed momentum for the student to embrace the challenges-at-hand. We certainly must avoid FALSE PRAISE, but we can establish an optimistic approach to tackling the curricular objectives.

4. AVOID THE GAME OF COMPARISON

We live in a competitive society, and – like it or not – we have auditions for chair placements, elections for officers, tryouts for guard captains, etc., etc. Despite these built-in traditions, the successful educators focus on *intrinsic motivation* (the opportunity to learn and to make great music) rather than *extrinsic motivation* (the chance to score higher than the neighboring school at a festival). If the goal is to reach a high level of musical excellence, then the emphasis is on the *process* rather than the *product*, and if the *process* is supported by the theme of QUALITY MUSIC MAKING, the *product/outcome* will reflect the investment...and that might show up as a very high evaluation from a panel of adjudicators, or simply a sense of musical achievement from the members of the ensemble, all guided by the music teacher.

5. PUT PEOPLE FIRST

As noted author Stephen Covey says, “Choose to understand before being understood.” Each day we have budding young artists sit in front of us with one burning question in their inquisitive minds, “What will we do in MUSIC class/rehearsal today?” They chose to be in MUSIC because they want to play, to sing, or to dance; they want to EXPRESS. When they sense we are confident about their abilities (as well as our own) and that we CARE for them as fellow musicians, the possibilities are at the limits of our imagination. It’s back to the old adage, “The students don’t care how much you know, they want to know how much you care.” Please indulge a personal editing that would read: “The students want to know how much you CARE and (when they do) they will then care how much you know.”

continued

BW 2010*The Future of the Bandworld***This Could be the Start of Something Big (concluded)**

by Tim Lautzenheiser

6. BE WILLING TO FAIL

This paradoxical concept is one of the masked secrets of successful people. We know failure is part of the pathway to high-level achievement. Growth, in any aspect of life requires risk-taking; one must enter the realm of the unknown and be willing to be disappointed while refusing to turn back until there is a sense of satisfaction that only comes from attaining new understanding and a greater awareness of the possibilities at hand. To be in a state of creativity we must relinquish control and overcome fear...in essence we must persevere in our ongoing climb to a new summit of quality regardless of the number of times we stumble and fall. Only those who are willing to risk going too far will ever find out how far they can go. PERSISTENCE is our most important companion in this quest.

7. THINK CREATIVELY

We live in a fast-pace society, our students are programmed to move quickly, therefore we must open our minds to new ways of thinking and being. If we do not we are doomed to: remain-the-same; status quo, predictable, boring, simply going through the motions, STALE. Rich rewards go to those who stand back and see the bigger picture, those who seek new opportunities, and those who look for ways to create artistic and emotional beauty within the learning environment. Put meaning into everything by interpreting the present so it serves as a guide the future, it will determine whether you flourish or flounder. Creative thinking can be the turning point in bringing NEW LIFE to your entire program.

8. MAINTAIN A HEALTHY SENSE OF HUMOR

Unfortunately many have linked "sense of humor" with lack-of-substance. In the communication world, humor is the shortest distance between two people. Let's not confuse humor with flippancy, silliness or mere entertainment; humor is the way the human psyche creates emotional release. One of the traits of superior teaching is the ability to efficiently and effectively connect with students, and there are certainly times when a hearty laugh or an amusing interpretation will serve as the best teaching tool. And, above all, be able to laugh at yourself. Teachers are humans and humans make mistakes, so we must be willing to stub-our-toes and join in the laughter, then we can all take a deep breath and get back to work. Humor is a lubricant of the mind and soul; keep smiling, everything will run much smoother.

9. ASSUME THE POSTURE OF A LEADER OF THE ARTS

Stand tall for ARTS in your school. In our urgency to "prepare the music, give the lessons, direct the sectional, file the music, develop the budget, etc., etc., etc.," we fail to *share the good news concerning the value of music* to those who are part of our educational community. To garner the support of our administrators, our fellow teachers, the booster/parents, and, YES, the students who are in our classes we must bring this compelling data to the forefront. People need-to-know WHY the FINE ARTS play such a crucial role in educational blueprint, and we (as music educators) want to be the *messengers* of this extraordinary message. Carry the flag for ARTS. We are not integrating art into education, we're educating through art.

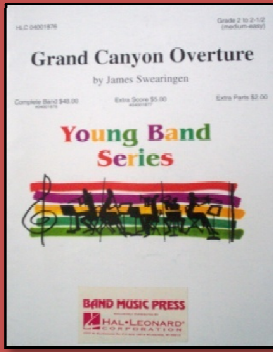
10. ENJOY TEACHING MUSIC

Certainly everything on the daily to-do list is not always pleasurable or fun; much of it can be mundane, utilitarian, and even mindless, however it seems like a small price to pay to have the opportunity to introduce a student to the priceless treasury of MUSIC. They cannot duplicate this KNOWING in any other facet of our educational community. There is no substitute for music; music itself is the reason to master the skills of music making. What greater gift could we possibly bring to a young impressionable mind? YOU ARE A TEACHER WHO MAKES A DIFFERENCE.

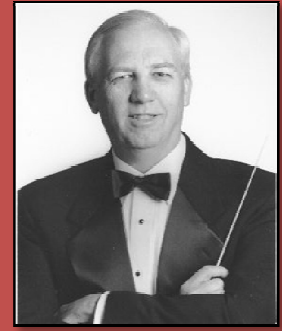
This is the time of year when patterns are being established and the standards are being set; these will dictate what lies ahead as you join hands with your students in an ongoing musical adventure. In the words of Albert Schweitzer,

"I don't know what your destiny will be but one thing I know. The only ones among you who will be truly happy are those who have sought and found how to serve."

...let the music begin...



Title: Grand Canyon Overture
 Composer: James Swearingen
 Publisher: Hal Leonard
 Performance Time: 4:00
 Grade: 2.5



Basic Ranges:

Flute

Clarinet

Alto Saxophone

Trumpet

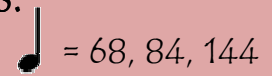
Trombone

Tuba

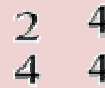
Keys:



Tempos:



Time Signatures:



Style:

Misterioso, Allegro con Energico, Molto Espressivo

Notes: "The history and beauty of the Wild West comes to life with Grand Canyon Overture. With creative scoring and memorable melodies it paints a musical portrait of one of our nation's natural wonders of the world."

- James Swearingen

Percussion Needs:

Bass Drum, Snare Drum, Bells, Chimes, Xylophone, Sleigh Bells, Floor Tom, Tambourine, Triangle, Suspended Cymbal, Mark Tree, Whip, Timpani, Rain Stick, , Finger Cymbals, Gong, Cabasa

Teaching Concepts:

This piece is great for teaching accents, syncopated rhythms and entrances on the "up beat". With a plethora of percussion instruments required for Grand Canyon Overture, your percussionists will have no choice but to stay busy!

Piece	Grand Canyon Overture
Objectives	Students will review accents and learn syncopated rhythms with entrances on the “up beat”.
Standards	Music: 2, 5, 8, 9 Social Studies: 7.7, 6.4, Science: 6.5, 8.3 Math: 7.1 English Language Arts: 7.1
Materials	Grand Canyon Overture student handout, Grand Canyon 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 even been to the Grand Canyon. b. If so, when, what did they learn? 2. Students will have sheet music and the Exercises handout for Grand Canyon Overture out on their stands. Ask Students what key the piece is in. Answer – Eb and Bb. Play the Eb and Bb Major Scale exercises on the handout. 3. Students will count and clap rhythm patterns A, B, C, and D. <ol style="list-style-type: none"> a. When students can count and clap the rhythm patterns correctly have them play each rhythm. b. Be sure to pay close attention to the dotted quarter note tied to the eighth note in pattern B. c. Have student look in the band arrangement and find the specific rhythms in their parts. 4. After the students play each rhythm pattern correctly play the melodic sections. 5. After the melodic 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. 6. Before students sight read the band arrangement, discuss the tempo changes and make sure students are aware of specific speeds of the piece. Sight read Grand Canyon Overture.
Assessment	I will constantly listen and critique the students throughout the rehearsal. I will correct mistakes if they occur.

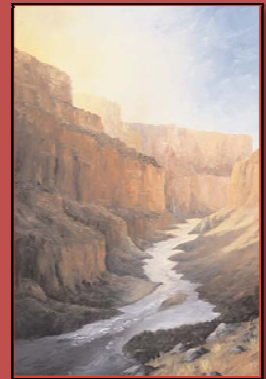
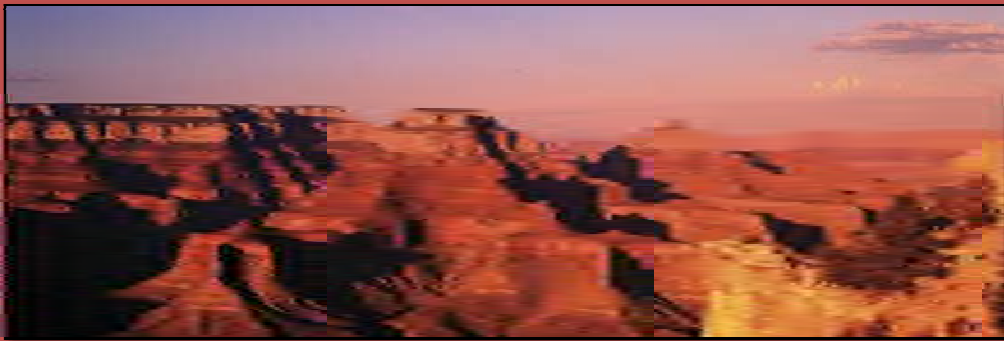
About the Music



The Grand Canyon was formed by the Colorado River eroding away the canyon walls over time. The first people to inhabit the canyon were cliff and cave dwelling Native Americans who carved their homes into the canyon walls. Later, the Pueblo

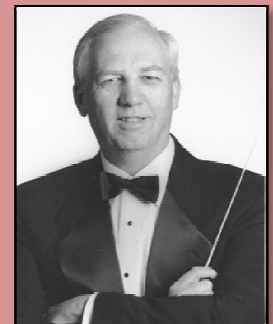


people, a Southwestern Indian tribe, considered the Grand Canyon a holy place and made special pilgrimages to the massive cliffs. Spanning 18 miles at its widest point, and over a mile in depth, the Grand Canyon is the largest canyon in the world. Most of this expansive 227 mile long canyon lies in Grand Canyon National Park. President Theodore Roosevelt created this national park in 1919 to preserve its grandeur for others to enjoy; little did he know that it would become one of our nation's most visited national parks.



About the Composer

James Swearingen is currently a composer, arranger and Professor of Music at Capital University in Columbus, Ohio. Prior to this position he spent over 18 years teaching instrumental music in the Ohio Public School System. Many of Swearingen's 450+ published works have been selected for contest and festival lists. James Swearingen's music is some of the most performed middle school and high school band music in the world.



Grand Canyon Overture

Angela Johnson

Bb Concert Scale

The musical score is arranged in ten staves. The top staff is for Flute, followed by Clarinet in B \flat , Alto Sax., Tenor Sax., Horn in F, Trumpet in B \flat , Trombone, Tuba, Bells, and Snare Drum at the bottom. The key signature is B \flat major (two flats) and the time signature is 4/4. The score consists of four measures. Measures 2, 3, and 4 have fingerings (2, 3, 4) written above the notes. The Snare Drum part features a rhythmic pattern of eighth notes with accents.

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Grand Canyon Overture

E♭ Concert Scale

2

Fl.

B♭ Cl.

A. Sx.

T. Sx.

Hn.

B♭ Tpt.

Tbn.

Tuba

Bls.

S.Dr.

5 6 7 8

5 6 7 8

5 6 7 8

Grand Canyon Overture

Pattern A

Pattern B 3

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

Measures 9 and 10 are labeled as 'Pattern A'. Measures 11, 12, and 13 are labeled as 'Pattern B 3'. The key signature is two flats (B♭ and E♭), and the time signature is 4/4. The score includes various musical notations such as stems, beams, slurs, and dynamic markings.

Grand Canyon Overture

Pattern C

Pattern D

4

14 15 16 17 18

Fl.

B♭ Cl.

A. Sx.

T. Sx.

Hn.

B♭ Tpt.

Tbn.

Tuba

Bls.

S.Dr.

Grand Canyon Overture
"A" Section Main Theme Quarter =144

The image displays a musical score for the "A" Section Main Theme Quarter =144 of the Grand Canyon Overture. The score is arranged for a concert band and covers measures 19 through 22. The instruments included 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 key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked as Quarter =144. The score features various musical notations such as accents (>), slurs, and dynamic markings. The Snare Drum part is written in a simplified rhythmic notation with vertical stems and flags.

Grand Canyon Overture

6

Fl.

B \flat Cl.

A. Sx.

T. Sx.

Hn.

B \flat Tpt.

Tbn.

Tuba

Bls.

S.Dr.

fp

fp

fp

fp

fp

fp

fp

fp

fp

Grand Canyon Overture
"B" Section Main Theme Quarter =84

The musical score is arranged in a system of 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.).

Measures 27-31 are shown. Measure 27 features a rhythmic pattern of eighth notes with accents (>) and a breath mark (^) on the final note. Measures 28-31 feature a melodic line with slurs and ties. The Snare Drum part (S.Dr.) is indicated as being silent from measure 28 onwards, with the instruction "See Mallet Part during Eyrical Melody" written above the staff.

Grand Canyon Overture

8

Musical score for Grand Canyon Overture, measures 32-36. The score is arranged for a concert band and includes the following instruments:

- Fl. (Flute)
- B♭ Cl. (B♭ Clarinet)
- A. Sx. (Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- Hn. (Horn)
- B♭ Tpt. (B♭ Trumpet)
- Tbn. (Trombone)
- Tuba
- Bls. (Baritone Saxophone)
- S.Dr. (Snare Drum)

The score is written in 2/4 time and features a key signature of one flat (B♭). The music is divided into five measures, numbered 32 through 36. The Snare Drum part is indicated by a double bar line with a vertical tick mark in each measure.

Grand Canyon Overture

Angela Johnson

Bb Concert Scale

Flute

Musical notation for the Bb Concert Scale, measures 1-3. The key signature is Bb and the time signature is 4/4. The scale starts on Bb and goes up to Bb. Fingerings are indicated: 2 for the second measure and 3 for the third measure.

Eb Concert Scale

Fl.

Musical notation for the Eb Concert Scale, measures 4-7. The key signature is Eb and the time signature is 4/4. The scale starts on Eb and goes up to Eb. Fingerings are indicated: 4 for the first measure, 5 for the second measure, and 7 for the seventh measure.

Pattern A

Fl.

Musical notation for Pattern A, measures 8-11. The key signature is Eb and the time signature is 4/4. The pattern consists of eighth notes and quarter notes. Fingerings are indicated: 8 for the first measure, 9 for the second measure, 10 for the third measure, and 11 for the fourth measure.

Pattern B

Pattern C

Fl.

Musical notation for Pattern B and Pattern C, measures 12-16. The key signature is Eb and the time signature is 4/4. Pattern B (measures 12-14) consists of eighth notes and quarter notes. Pattern C (measures 15-16) consists of eighth notes and quarter notes. Fingerings are indicated: 12 for the first measure, 13 for the second measure, 14 for the third measure, 15 for the fourth measure, and 16 for the fifth measure.

Grand Canyon Overture

2

Pattern D

"A" Section Main Theme Quarter =144

Fl.

Fl.

Fl.

"B" Section Main Theme Quarter =84


Fl.

Fl.

Grand Canyon Overture

Angela Johnson

Clarinet in B \flat




B \flat Cl.



B \flat Cl.

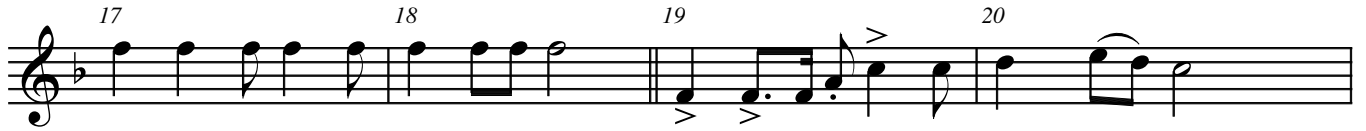


B \flat Cl.



Grand Canyon Overture

2

B \flat Cl. 

B \flat Cl. 

B \flat Cl. 

B \flat Cl. 

B \flat Cl. 

Grand Canyon Overture

Angela Johnson

Alto Sax.

Musical notation for Alto Saxophone, measures 1-3. The key signature is one sharp (F#) and the time signature is 4/4. Measure 1 contains a whole note G4. Measure 2 contains a quarter note A4, a quarter note B4, and a quarter note C5. Measure 3 contains a quarter note D5, a quarter note E5, and a quarter note F#5. A fermata is placed over the F#5 in measure 3.

A. Sax.

Musical notation for Alto Saxophone, measures 4-7. Measure 4 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 5 contains a half note D5. Measure 6 contains a quarter rest, a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 7 contains a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6.

A. Sax.

Musical notation for Alto Saxophone, measures 8-12. Measure 8 contains a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 9 contains a quarter note A5, a quarter note B5, and a quarter note C6. Measure 10 contains a half note D6. Measure 11 contains a quarter note E5, a quarter note F#5, a quarter note G5, and a quarter note A5. Measure 12 contains a quarter note B5, a quarter note C6, and a quarter note D6.

A. Sax.

Musical notation for Alto Saxophone, measures 13-17. Measure 13 contains a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 14 contains a quarter note A5, a quarter note B5, and a quarter note C6. Measure 15 contains a quarter note D6, a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 16 contains a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 17 contains a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6.

Grand Canyon Overture

2

A. Sx.

Musical staff for A. Sx. measures 18-21. Measure 18: quarter notes G4, A4, B4, C5. Measure 19: quarter notes G4, A4, B4, C5 with accents. Measure 20: quarter notes G4, A4, B4, C5 with accents. Measure 21: quarter notes G4, A4, B4, C5.

A. Sx.

Musical staff for A. Sx. measures 22-25. Measure 22: quarter notes G4, A4, B4, C5. Measure 23: quarter notes G4, A4, B4, C5 with accents. Measure 24: quarter notes G4, A4, B4, C5 with accents. Measure 25: quarter note G4. *fp*

A. Sx.

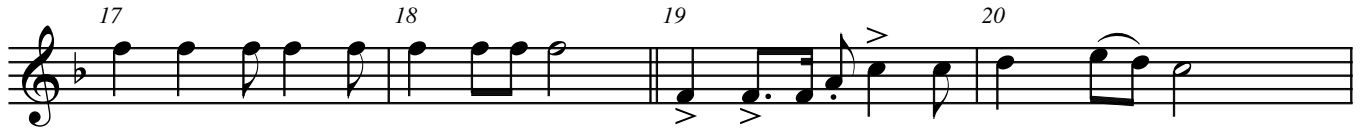
Musical staff for A. Sx. measures 26-30. Measure 26: quarter notes G4, A4, B4, C5 with accents. Measure 27: quarter notes G4, A4, B4, C5 with accents. Measure 28: quarter notes G4, A4, B4, C5 with accents. Measure 29: quarter notes G4, A4, B4, C5 with accents. Measure 30: quarter notes G4, A4, B4, C5 with accents.

A. Sx.

Musical staff for A. Sx. measures 31-36. Measure 31: quarter notes G4, A4, B4, C5. Measure 32: quarter notes G4, A4, B4, C5. Measure 33: quarter notes G4, A4, B4, C5. Measure 34: quarter notes G4, A4, B4, C5. Measure 35: quarter notes G4, A4, B4, C5. Measure 36: quarter note G4.

Grand Canyon Overture

2

T. Sx. 

T. Sx. 

T. Sx. 

T. Sx. 

T. Sx. 

Grand Canyon Overture

Angela Johnson

Trumpet in B \flat

Musical notation for Trumpet in B \flat , measures 1-3. The staff is in 4/4 time with a treble clef and a key signature of one flat. Measure 1 starts with a quarter rest, followed by quarter notes G \flat , A, B, C, D, E, F. Measure 2 contains a half note G \flat and a half note A. Measure 3 contains a half note B and a half note C.

B \flat Tpt.

Musical notation for B \flat Tpt., measures 4-7. Measure 4 contains quarter notes G \flat , A, B, C, D, E, F. Measure 5 contains a half note G \flat and a half note A. Measure 6 contains a half note B and a half note C. Measure 7 contains quarter notes D, E, F, G, A, B, C.

B \flat Tpt.

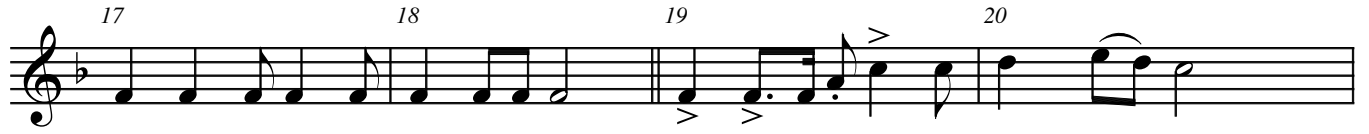
Musical notation for B \flat Tpt., measures 8-11. Measure 8 contains a half note G \flat and a half note A. Measure 9 contains quarter notes B, C, D, E, F. Measure 10 contains quarter notes G, A, B, C, D, E, F. Measure 11 contains quarter notes G, A, B, C, D, E, F.

B \flat Tpt.

Musical notation for B \flat Tpt., measures 12-16. Measure 12 contains quarter notes G, A, B, C, D, E, F. Measure 13 contains quarter notes G, A, B, C, D, E, F. Measure 14 contains quarter notes G, A, B, C, D, E, F. Measure 15 contains quarter notes G, A, B, C, D, E, F. Measure 16 contains quarter notes G, A, B, C, D, E, F.

Grand Canyon Overture

2

B \flat Tpt. 

B \flat Tpt. 

B \flat Tpt. 

B \flat Tpt. 

B \flat Tpt. 

Grand Canyon Overture

Angela Johnson

Horn in F



Musical notation for Horn in F, measures 1-3. The staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. Measure 1 contains a whole note F4. Measure 2 contains a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 3 contains a quarter note C5, a quarter note Bb4, and a quarter note A4.

Hn.



Musical notation for Horn, measures 4-7. The staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. Measure 4 contains a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 5 contains a quarter note C5, a quarter note Bb4, and a quarter note A4. Measure 6 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 7 contains a quarter note D4, a quarter note C4, and a quarter note B3.

Hn.



Musical notation for Horn, measures 8-11. The staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. Measure 8 contains a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 9 contains a quarter note C5, a quarter note Bb4, and a quarter note A4. Measure 10 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 11 contains a quarter note D4, a quarter note C4, and a quarter note B3.

Hn.



Musical notation for Horn, measures 12-16. The staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. Measure 12 contains a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 13 contains a quarter note C5, a quarter note Bb4, and a quarter note A4. Measure 14 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 15 contains a quarter note D4, a quarter note C4, and a quarter note B3. Measure 16 contains a quarter note G4, a quarter note A4, and a quarter note Bb4.

Grand Canyon Overture

2

Hn. 17 18 19 20

Hn. 21 22 23 24

Hn. 25 26 27 28

fp

Hn. 29 30 31 32 33

Hn. 34 35 36

Grand Canyon Overture

Angela Johnson

Snare Drum



2 3

Musical notation for Snare Drum, measures 1-3. The notation is on a single staff with a snare drum clef and a 4/4 time signature. Measure 1 contains a quarter rest followed by a quarter note. Measure 2 contains a quarter note followed by a quarter rest. Measure 3 contains a quarter note followed by a quarter rest.

S.Dr.



4 5 6 7

Musical notation for Snare Drum, measures 4-7. Measure 4 contains a quarter note followed by a quarter rest. Measure 5 contains a quarter note followed by a quarter rest. Measure 6 contains a quarter note followed by a quarter rest. Measure 7 contains a quarter note followed by a quarter rest.

S.Dr.



8 9 10 11 12

Musical notation for Snare Drum, measures 8-12. Measure 8 contains a quarter note followed by a quarter rest. Measure 9 contains a quarter note followed by a quarter rest. Measure 10 contains a quarter note followed by a quarter rest. Measure 11 contains a quarter note followed by a quarter rest. Measure 12 contains a quarter note followed by a quarter rest.

S.Dr.



13 14 15 16 17

Musical notation for Snare Drum, measures 13-17. Measure 13 contains a quarter note followed by a quarter rest. Measure 14 contains a quarter note followed by a quarter rest. Measure 15 contains a quarter note followed by a quarter rest. Measure 16 contains a quarter note followed by a quarter rest. Measure 17 contains a quarter note followed by a quarter rest.

Grand Canyon Overture

2

S.Dr. 18 19 > > > 20 > 21 >

S.Dr. 22 > 23 > > 24 25 > > >


fp

S.Dr. 26 > > > 27 > > 28 See Mallet Part 9 Ring Lyrical Melody

Grand Canyon Overture

Angela Johnson

Tuba



Measures 1-3 of the Tuba part. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 1 starts with a whole note G2. Measures 2 and 3 contain eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

Tuba



Measures 4-7 of the Tuba part. Measure 4 contains eighth notes: G2, A2, B2, C3. Measure 5 contains a whole note G2. Measure 6 contains eighth notes: G2, A2, B2, C3. Measure 7 contains eighth notes: D3, E3, F3, G3.

Tuba



Measures 8-11 of the Tuba part. Measure 8 contains a whole note G2. Measure 9 contains eighth notes: G2, A2, B2, C3. Measure 10 contains eighth notes: D3, E3, F3, G3. Measure 11 contains eighth notes: G3, F3, E3, D3.

Tuba



Measures 12-16 of the Tuba part. Measure 12 contains eighth notes: G2, A2, B2, C3. Measure 13 contains eighth notes: D3, E3, F3, G3. Measure 14 contains eighth notes: G3, F3, E3, D3. Measure 15 contains eighth notes: C3, B2, A2, G2. Measure 16 contains eighth notes: G2, A2, B2, C3.

Grand Canyon Overture

2

Tuba

17 18 19 20

Tuba

21 22 23

Tuba

24 25 26 27

fp

Tuba

28 29 30 31 32

Tuba

33 34 35 36

Grand Canyon Overture

Angela Johnson

Bells



Measures 1-3 of the Bells part. The notation is on a single staff in 4/4 time with a key signature of two flats. Measure 1 contains a quarter rest. Measures 2 and 3 contain quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Bls.



Measures 4-7 of the Bls. part. Measures 4-5 are quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. Measure 6 is a whole note: C5. Measure 7 is a whole note: D5. There is a double bar line after measure 5.

Bls.



Measures 8-11 of the Bls. part. Measures 8-10 are quarter notes: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Measure 11 is a quarter note: D7. There is a double bar line after measure 10.

Bls.



Measures 12-16 of the Bls. part. Measures 12-13 are quarter notes: C7, D7, E7, F7, G7, A7, B7, C8. Measure 14 is a quarter note: D8. Measure 15 is a quarter note: E8. Measure 16 is a quarter note: F8. There are double bar lines after measures 13 and 15.

Grand Canyon Overture

2

Bls. Musical staff for measures 17-20. Measure 17: quarter notes G4, A4, Bb4, C5. Measure 18: quarter notes D5, C5, Bb4, A4. Measure 19: quarter notes G4, A4, Bb4, C5. Measure 20: quarter notes D5, C5, Bb4, A4. Accents are present above the notes in measures 19 and 20.

Bls. Musical staff for measures 21-23. Measure 21: quarter notes G4, A4, Bb4, C5. Measure 22: eighth notes G4, A4, Bb4, C5, D5, C5, Bb4, A4. Measure 23: quarter notes G4, A4, Bb4, C5. Accents are present above the notes in measures 23 and 24.

Bls. Musical staff for measures 24-27. Measure 24: quarter notes G4, A4, Bb4, C5. Measure 25: half note G4. Measure 26: quarter notes G4, A4, Bb4, C5. Measure 27: eighth notes G4, A4, Bb4, C5, D5, C5, Bb4, A4. *fp* dynamic marking is below measure 25. Accents are present above the notes in measures 24, 26, and 27.

Bls. Musical staff for measures 28-32. Measure 28: quarter notes G4, A4, Bb4, C5. Measure 29: quarter notes D5, C5, Bb4, A4. Measure 30: quarter notes G4, A4, Bb4, C5. Measure 31: quarter notes D5, C5, Bb4, A4. Measure 32: quarter notes G4, A4, Bb4, C5. Slurs are present under measures 28-29, 30-31, and 32.

Bls. Musical staff for measures 33-36. Measure 33: quarter notes G4, A4, Bb4, C5. Measure 34: quarter notes D5, C5, Bb4, A4. Measure 35: quarter notes G4, A4, Bb4, C5. Measure 36: quarter notes D5, C5, Bb4, A4. Slurs are present under measures 33-34 and 35-36.

Grand Canyon Overture

Angela Johnson

Snare Drum

2 3

S.Dr.

4 5 6 7

S.Dr.

8 9 10 11 12

S.Dr.

13 14 15 16 17

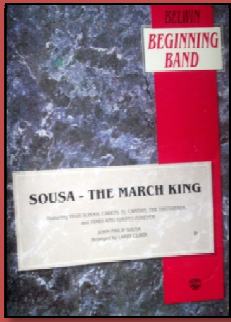
Grand Canyon Overture

2

S.Dr. 18 19 > > > 20 > 21 >

S.Dr. 22 > 23 > > 24 25 > > >

S.Dr. 26 > > > 27 > > 28 See Mallet Part 9 Ring Lyrical Melody



Title: Sousa The March king
 Composer: arr. Larry Clark
 Publisher: Warner Brothers
 Performance Time: 3:30
 Grade: 2



Basic Ranges:

Flute

Clarinet

Alto Saxophone

Trumpet

Trombone

Tuba

Keys:

Tempos:

Time Signatures: 4/4

Style: March

Notes:

Sousa the March King is a medley of four different Sousa marches: High School Cadets, El Capitan, The Thunderer and Stars And Stripes Forever.

Percussion Needs:

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

Teaching Concepts:

This piece is an excellent choice for teaching students about John Philip Sousa and the nature of marches. Students can learn to play in a march style and associated syncopated rhythms.

Piece	Sousa The March King
Objectives	Students will gain an understanding about John Philip Sousa and why he is important to concert bands today. Students will learn syncopation.
Standards	Music: 2, 5, 8, 9 Social Studies: 7.3, 8.4, Math: 7.1 English Language Arts: 7.1
Materials	Sousa the March King student handout, Sousa The March King 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 heard of Sousa b. If so, what do they know about him? 2. Students will have sheet music and the Exercises handout for Sousa The March King out on their stands. Ask Students what key the piece is in. Answer – Eb and Bb. Play the Eb and Bb Major Scale exercises on the handout. 3. Students will count and clap rhythm patterns A, B, and C. <ol style="list-style-type: none"> a. When students can count and clap the rhythm patterns correctly have them play each rhythm. b. Be sure to pay close attention to the eighth rest in pattern C. c. Have students look in the band arrangement and find the specific rhythms in their parts. 4. After the students play each rhythm pattern correctly play the melodic sections. 5. After the melodic 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. 6. Before students sight read the band arrangement, discuss the way Sousa never performed his marches the same way twice. Sight read Sousa the March King. 7. In subsequent lessons experiment with substituting different sections on the melody in each of the four marches.
Assessment	I will constantly listen and critique the students throughout the rehearsal. I will correct mistakes if they occur.

About the Music

At the young age of 13 John Philip Sousa's father, a trombonist, enlisted Sousa as an apprentice in the United States Marine Band. Sousa had already begun violin and music composition lessons by age six and found out he had perfect pitch. In 1880 Sousa became the head conductor of the United States Marine Band. With 136 military marches to his credit it is no wonder why he was nicknamed "The March King".



El Capitan, written in 1896, was Sousa's first operetta and subsequently his most successful stage work. He wrote the march version of El Capitan several years later.

Stars and Stripes Forever was written in 1896 after Sousa had left the Marine Band to form his own band. Sousa and his band were extremely popular as much of their repertoire was considered dance music as well as marches. Sousa's band was so successful it began to tour outside of the United States.



About the Arranger

Larry Clark began his musical career teaching public school in the state of Florida. He then served as the Director of Bands at Syracuse University. He has served two publishing companies, first Warner Brothers and now Carl Fischer. Larry Clark has 200+ compositions and arrangements to his credit, many of them are on state festival lists. When Mr. Clark is not composing or arranging he travels around the country performing clinics and guest conducting.



Sousa-The March King Exercises

Angela Johnson

E♭ Concert Scale

The image displays a musical score for an E♭ Concert Scale, arranged for a marching band. The score is written in 4/4 time and consists of ten staves, each representing a different instrument or drum part. The instruments are: Flute, Clarinet in B♭, Alto Sax., Tenor Sax., Horn in F, Trumpet in B♭, Trombone, Tuba, Bells, and Snare Drum. The key signature is one flat (B♭), and the time signature is 4/4. The score is divided into five measures, with fingerings (2, 3, 4, 5) indicated above the notes in each measure. The Flute part starts with a whole note in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth measure. The other instruments follow a similar pattern, with some variations in note values and rests. The Snare Drum part features a rhythmic pattern of eighth notes and quarter notes, with accents on the first and third beats of each measure.

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2 **Bb Concert Scale**

Sousa-The March King Exercises

Pattern A

The musical score is arranged in a grand staff format with ten staves. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef, Bb key signature. Measures 6-11 show a scale starting on G4.
- B♭ Cl. (B-flat Clarinet):** Treble clef, Bb key signature. Measures 6-11 show a scale starting on G4.
- A. Sx. (Alto Saxophone):** Treble clef, B key signature. Measures 6-11 show a scale starting on G4.
- T. Sx. (Tenor Saxophone):** Treble clef, Bb key signature. Measures 6-11 show a scale starting on G4.
- Hn. (Horn):** Treble clef, Bb key signature. Measures 6-11 show a scale starting on G4.
- B♭ Tpt. (B-flat Trumpet):** Treble clef, Bb key signature. Measures 6-11 show a scale starting on G4.
- Tbn. (Trombone):** Bass clef, Bb key signature. Measures 6-11 show a scale starting on G3.
- Tuba:** Bass clef, Bb key signature. Measures 6-11 show a scale starting on G2.
- Bls. (Bassoon):** Treble clef, Bb key signature. Measures 6-11 show a scale starting on G4.
- S.Dr. (Snare Drum):** Drum clef. Measures 6-11 show a rhythmic pattern of eighth notes.

Measure numbers 6, 7, 8, 9, 10, and 11 are indicated above the staves.

Sousa-The March King Exercises

12 13 **Pattern B** 14 15 **Pattern C** 16 17

Fl.

B \flat Cl.

A. Sx.

T. Sx.

12 13 14 15 16 17

Hn.

B \flat Tpt.

Tbn.

Tuba

12 13 14 15 16 17

Bls.

12 13 14 15 16 17

S.Dr.

4 "High School Cadets" Sousa-The March King Exercises

The image displays a page of a musical score for the piece "High School Cadets" by John Philip Sousa. The score is for a marching band and is divided into nine 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 in 4/4 time and features a key signature of one flat (B♭). The page is numbered 4 in the top left corner. The music is organized into measures, with measure numbers 18, 19, 20, 21, and 22 indicated above the staves. The Flute, Clarinet, and Saxophone parts feature intricate melodic lines with many sixteenth and thirty-second notes. The Horn, Trumpet, and Trombone parts play a steady, rhythmic accompaniment. The Tuba part provides a low-frequency accompaniment. The Bassoon part plays a melodic line similar to the Flute. The Snare Drum part plays a consistent rhythmic pattern of eighth notes.

Sousa-The March King Exercises

"El Capitan"

The image displays a musical score for the piece "El Capitan" by John Philip Sousa. The score is arranged for a concert band and includes parts for the following instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Bass (Bls.), and Snare Drum (S. Dr.). The score is divided into four measures, numbered 23, 24, 25, and 26. The key signature is one flat (B♭ major or D minor), and the time signature is 2/4. The notation includes various rhythmic values, accidentals, and articulation marks. The Snare Drum part is written in a simplified notation with vertical stems and flags.

Sousa-The March King Exercises

6

Fl.

B♭ Cl.

A. Sx.

T. Sx.

Hn.

B♭ Tpt.

Tbn.

Tuba

Bls.

S.Dr.

27 28 29 30

27 28 29 30

27 28 29 30

Sousa-The March King Exercises

"The Thunderer" 7

The musical score is arranged in a standard concert band format. It consists of the following parts:

- Fl. (Flute):** Treble clef, key signature of one flat. Measures 31-34 show a melodic line with slurs and accents.
- B \flat Cl. (B-flat Clarinet):** Treble clef, key signature of one flat. Measures 31-34 show a melodic line with slurs and accents.
- A. Sx. (Alto Saxophone):** Treble clef, key signature of one flat. Measures 31-34 show a melodic line with slurs and accents.
- T. Sx. (Tenor Saxophone):** Treble clef, key signature of one flat. Measures 31-34 show a melodic line with slurs and accents.
- Hn. (Horn):** Treble clef, key signature of one flat. Measures 31-34 show a melodic line with slurs and accents.
- B \flat Tpt. (B-flat Trumpet):** Treble clef, key signature of one flat. Measures 31-34 show a melodic line with slurs and accents.
- Tbn. (Trombone):** Bass clef, key signature of one flat. Measures 31-34 show a melodic line with slurs and accents.
- Tuba:** Bass clef, key signature of one flat. Measures 31-34 show a melodic line with slurs and accents.
- Bls. (Baritone):** Treble clef, key signature of one flat. Measures 31-34 show a melodic line with slurs and accents.
- S.Dr. (Snare Drum):** Percussion clef. Measures 31-34 show a rhythmic pattern of eighth notes.

Measure numbers 31, 32, 33, and 34 are indicated above each staff. The score is divided into four measures by vertical bar lines.

Sousa-The March King Exercises

8

Fl.

B♭ Cl.

A. Sx.

T. Sx.

Hn.

B♭ Tpt.

Tbn.

Tuba

Bls.

S.Dr.

35 36 37 38

"Stars and Stripes Forever"

The musical score is arranged in a standard concert band format. It features nine staves, each representing a different instrument. The instruments are: Flute (Fl.), Clarinet in B-flat (B \flat Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Horn (Hn.), Trumpet in B-flat (B \flat Tpt.), Trombone (Tbn.), Tuba, Bass (Bls.), and Snare Drum (S.Dr.). The score covers measures 39 through 43. Measures 39-41 show the main melody with various articulations and slurs. Measure 42 begins a new phrase, and measure 43 concludes the section. The Snare Drum part provides a consistent rhythmic accompaniment throughout the measures.

The image displays a page of musical notation for 'The March King Exercises' by John Philip Sousa, covering measures 44 through 48. The score is arranged for a marching band and includes the following parts:

- Fl. (Flute):** Treble clef, melodic line with slurs and accents.
- B♭ Cl. (B♭ Clarinet):** Treble clef, melodic line with slurs and accents.
- A. Sx. (Alto Saxophone):** Treble clef, melodic line with slurs and accents.
- T. Sx. (Tenor Saxophone):** Treble clef, melodic line with slurs and accents.
- Hn. (Horn):** Treble clef, melodic line with slurs and accents.
- B♭ Tpt. (B♭ Trumpet):** Treble clef, melodic line with slurs and accents.
- Tbn. (Trombone):** Bass clef, melodic line with slurs and accents.
- Tuba:** Bass clef, melodic line with slurs and accents.
- Bls. (Bassoon):** Treble clef, melodic line with slurs and accents.
- S.Dr. (Snare Drum):** Drum notation with a double bar line, showing a consistent rhythmic pattern.

Measures 44, 45, 46, 47, and 48 are clearly marked above the staff lines. The key signature is two flats (B♭ and E♭), and the time signature is 2/4. The notation includes various musical symbols such as slurs, accents (>), and dynamic markings.

Sousa-The March King Exercises

The image displays a musical score for 'The March King Exercises' by John Sousa, covering measures 49 through 53. The score is arranged for a marching band and includes the following parts:

- Fl. (Flute):** Treble clef, melodic line with various articulations.
- B♭ Cl. (B♭ Clarinet):** Treble clef, melodic line with slurs and accents.
- A. Sx. (Alto Saxophone):** Treble clef, melodic line with slurs and accents.
- T. Sx. (Tenor Saxophone):** Treble clef, melodic line with slurs and accents.
- Hn. (Horn):** Treble clef, melodic line with slurs and accents.
- B♭ Tpt. (B♭ Trumpet):** Treble clef, melodic line with slurs and accents.
- Tbn. (Trombone):** Bass clef, melodic line with slurs and accents.
- Tuba:** Bass clef, melodic line with slurs and accents.
- Bls. (Baritone Saxophone):** Treble clef, melodic line with slurs and accents.
- S.Dr. (Snare Drum):** Drum set notation, providing a rhythmic accompaniment.

Measures 49, 50, 51, 52, and 53 are clearly marked above the staves. The key signature is one flat (B♭), and the time signature is 2/4. The score features a variety of musical notations including slurs, accents, and dynamic markings.

Fl.

B♭ Cl.

A. Sx.

T. Sx.

Hn.

B♭ Tpt.

Tbn.

Tuba

Bls.

S.Dr.

54 55 56 57

54 55 56 57

54 55 56 57

Sousa-The March King Exercises

Angela Johnson

Eb Concert Scale

Flute



Musical notation for the Eb Concert Scale, starting on middle C (C4) and ascending to G4. The scale is written in 4/4 time with a key signature of two flats (Bb and Eb). Fingerings are indicated by numbers 2, 3, and 4 above the notes.

Bb Concert Scale

Fl.



Musical notation for the Bb Concert Scale, starting on Bb3 and ascending to G4. The scale is written in 4/4 time with a key signature of two flats (Bb and Eb). Fingerings are indicated by numbers 5, 6, 7, 8, and 9 above the notes.

Pattern A

Fl.



Musical notation for Pattern A, starting on Bb3. The pattern consists of a quarter note followed by eighth notes. It is divided into two measures: measure 10 (Bb3) and measure 11 (Bb3, Bb3, Bb3, Bb3). Measure 12 continues the pattern (Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3). Measure 13 is labeled "Pattern B" and contains a quarter note followed by eighth notes (Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3). Measure 14 is a whole rest.

"High School Cadets"

Fl.



Musical notation for the exercise titled "High School Cadets", starting on Bb3. It is divided into four measures: measure 15 (Bb3, Bb3, Bb3, Bb3), measure 16 (Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3), measure 17 (Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3), and measure 18 (Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3). Measure 19 is a whole rest.

Fl. 

Fl. 

"El Capitan"

Fl. 

Fl. 

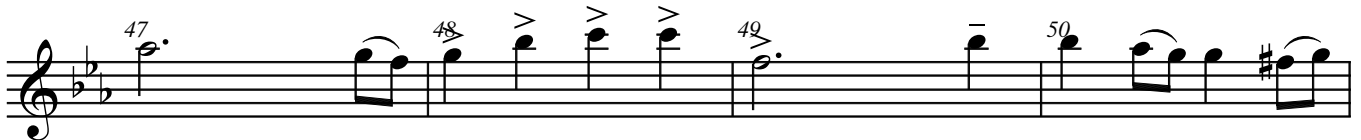
"The Thunderer"

Fl. 

"Stars and Stripes For

Fl. 

Fl. 

Fl. 

Fl. 

Fl. 

Sousa-The March King Exercises


Angela Johnson

Clarinet in B \flat



Measures 1-5: A single melodic line in 4/4 time, starting on a whole note G4 and moving stepwise up to a whole note G5. Measure numbers 2, 3, 4, and 5 are indicated above the staff.

B \flat Cl.



Measures 6-10: A single melodic line in 4/4 time, starting on a whole note G4 and moving stepwise up to a whole note G5. Measure numbers 6, 7, 8, 9, and 10 are indicated above the staff.

B \flat Cl.



Measures 11-15: A single melodic line in 4/4 time, consisting of eighth notes. Measure numbers 11, 12, 13, 14, and 15 are indicated above the staff.

B \flat Cl.



Measures 16-20: A single melodic line in 4/4 time, consisting of eighth notes. Measure numbers 16, 17, 18, 19, and 20 are indicated above the staff.

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ Cl.  Musical notation for measures 40-43. Measure 40 starts with a quarter note G4, followed by eighth notes A4 and B4. Measure 41 has eighth notes C5 and D5, followed by a quarter note E5. Measure 42 has a quarter rest, followed by eighth notes F5 and G5. Measure 43 has eighth notes A5 and B5, followed by a quarter note C6. The key signature has one flat (B♭).

B♭ Cl.  Musical notation for measures 44-47. Measure 44 has eighth notes D5 and E5, followed by quarter notes F5 and G5. Measure 45 has quarter notes A5 and B5, followed by quarter notes C6 and D6. Measure 46 has eighth notes E6 and F6, followed by quarter notes G6 and A6. Measure 47 has eighth notes B6 and C7, followed by quarter notes D7 and E7. The key signature has one flat (B♭).

B♭ Cl.  Musical notation for measures 48-51. Measure 48 has quarter notes F5 and G5, followed by quarter notes A5 and B5. Measure 49 has quarter notes C6 and D6, followed by quarter notes E6 and F6. Measure 50 has quarter notes G6 and A6, followed by quarter notes B6 and C7. Measure 51 has quarter notes D7 and E7, followed by quarter notes F7 and G7. The key signature has one flat (B♭).

B♭ Cl.  Musical notation for measures 52-55. Measure 52 has eighth notes A5 and B5, followed by eighth notes C6 and D6. Measure 53 has eighth notes E6 and F6, followed by eighth notes G6 and A6. Measure 54 has eighth notes B6 and C7, followed by eighth notes D7 and E7. Measure 55 has eighth notes F7 and G7, followed by eighth notes A7 and B7. The key signature has one flat (B♭).

B♭ Cl.  Musical notation for measures 56-57. Measure 56 has eighth notes C8 and D8, followed by eighth notes E8 and F8. Measure 57 has eighth notes G8 and A8, followed by eighth notes B8 and C9. The key signature has one flat (B♭).

Sousa-The March King Exercises

Angela Johnson

Alto Sax.

Musical notation for Alto Saxophone, measures 1-5. The key signature is one sharp (F#) and the time signature is 4/4. The notes are: 1. G4, 2. A4, 3. B4, 4. C5, 5. B4, 4. A4, 3. G4, 2. F#4, 1. E4. Measure 5 ends with a double bar line and a sharp sign.

A. Sax.

Musical notation for Alto Saxophone, measures 6-10. The key signature is one sharp (F#) and the time signature is 4/4. The notes are: 6. E4, 7. F#4, 8. G4, 9. A4, 10. B4, 9. A4, 8. G4, 7. F#4, 6. E4. Measure 10 ends with a double bar line and a sharp sign.

A. Sax.

Musical notation for Alto Saxophone, measures 11-15. The key signature is one sharp (F#) and the time signature is 4/4. The notes are: 11. E4, 12. F#4, 13. G4, 14. A4, 15. B4. Measure 15 ends with a double bar line and a sharp sign.

A. Sax.

Musical notation for Alto Saxophone, measures 16-20. The key signature is one sharp (F#) and the time signature is 4/4. The notes are: 16. E4, 17. F#4, 18. G4, 19. A4, 20. B4. Measure 20 ends with a double bar line and a sharp sign.

A. Sx.

Musical notation for exercise 21-24. The staff is in treble clef with a key signature of one sharp (F#). The exercise consists of four measures. Measure 21 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5. Measure 22 has quarter notes D5, C5, B4, A4. Measure 23 has quarter notes G4, F#4, E4, D4. Measure 24 has quarter notes C4, B3, A3, G3.

A. Sx.

Musical notation for exercise 25-28. The staff is in treble clef with a key signature of one sharp (F#). The exercise consists of four measures. Measure 25 has eighth notes G4, A4, B4, C5, D5, C5, B4, A4. Measure 26 has a quarter rest, followed by a quarter note G4. Measure 27 has quarter notes A4, B4, C5, D5. Measure 28 has quarter notes E5, D5, C5, B4.

A. Sx.

Musical notation for exercise 29-31. The staff is in treble clef with a key signature of one sharp (F#). The exercise consists of four measures. Measure 29 has quarter notes G4, A4, B4, C5. Measure 30 has quarter notes D5, C5, B4, A4. Measure 31 has quarter notes G4, F#4, E4, D4.

A. Sx.

Musical notation for exercise 32-35. The staff is in treble clef with a key signature of one sharp (F#). The exercise consists of four measures. Measure 32 has a half note G4 with a slur. Measure 33 has quarter notes A4, B4, C5, D5. Measure 34 has a quarter rest, followed by a quarter note G4. Measure 35 has a half note G4 with a slur.

A. Sx.


Musical notation for exercise 36-39. The staff is in treble clef with a key signature of one sharp (F#). The exercise consists of four measures. Measure 36 has quarter notes G4, A4, B4, C5. Measure 37 has quarter notes D5, C5, B4, A4. Measure 38 has quarter notes G4, F#4, E4, D4. Measure 39 has quarter notes C4, B3, A3, G3.

A. Sx.  Musical staff for A. Sx. measures 40-43. Measure 40: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 41: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 42: quarter rest, quarter rest, quarter rest, quarter rest. Measure 43: quarter note G4, quarter note A4, quarter note B4, quarter note C5.

A. Sx.  Musical staff for A. Sx. measures 44-48. Measure 44: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 45: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 46: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 47: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 48: quarter note D3, quarter note C3, quarter note B2, quarter note A2.

A. Sx.  Musical staff for A. Sx. measures 49-52. Measure 49: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 50: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 51: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 52: quarter note A3, quarter note G3, quarter note F3, quarter note E3.

A. Sx.  Musical staff for A. Sx. measures 53-56. Measure 53: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 54: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 55: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 56: quarter note A3, quarter note G3, quarter note F3, quarter note E3.

A. Sx.  Musical staff for A. Sx. measures 57-60. Measure 57: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 58: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 59: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 60: quarter note A3, quarter note G3, quarter note F3, quarter note E3.

Sousa-The March King Exercises

Angela Johnson

Tenor Sax.

Measures 1-5 of the exercise. The key signature has one flat (Bb) and the time signature is 4/4. The notes are: 1. G4, 2. A4, 3. Bb4, 4. C5, 5. Bb4. Measure 5 ends with a double bar line.

T. Sax.

Measures 6-10 of the exercise. The notes are: 6. C5, 7. D5, 8. E5, 9. F5, 10. E5. Measure 10 ends with a double bar line.

T. Sax.

Measures 11-15 of the exercise. Measure 11: G4, A4, Bb4, C5. Measure 12: D5, E5, F5, G5. Measure 13: G5, F5, E5, D5. Measure 14: C5, Bb4, A4, G4. Measure 15: F4, E4, D4. Measure 15 ends with a double bar line.

T. Sax.

Measures 16-20 of the exercise. Measure 16: C5, D5, E5, F5. Measure 17: G5, F5, E5, D5. Measure 18: C5, Bb4, A4, G4. Measure 19: F4, E4, D4, C4. Measure 20: Bb3, A3, G3, F3. Measure 20 ends with a double bar line.

T. Sx. Musical staff for T. Sx. containing measures 21 through 24. The staff is in treble clef with a key signature of one sharp (F#). Measure 21 starts with a quarter rest followed by eighth notes. Measure 22 has quarter notes. Measure 23 has quarter notes. Measure 24 has quarter notes and ends with a sharp sign.

T. Sx. Musical staff for T. Sx. containing measures 25 through 28. Measure 25 has eighth notes with a slur. Measure 26 has a quarter note and a quarter rest. Measure 27 has quarter notes. Measure 28 has quarter notes.

T. Sx. Musical staff for T. Sx. containing measures 29 through 31. Measure 29 has quarter notes. Measure 30 has quarter notes. Measure 31 has quarter notes.

T. Sx. Musical staff for T. Sx. containing measures 32 through 35. Measure 32 has a half note with a slur. Measure 33 has a quarter note. Measure 34 has a half note. Measure 35 has a half note with a slur.

T. Sx. Musical staff for T. Sx. containing measures 36 through 39. Measure 36 has quarter notes. Measure 37 has quarter notes. Measure 38 has a half note. Measure 39 has a half note with a slur.

T. Sx. 40 41 42 43

Musical staff for T. Sx. measures 40-43. Measure 40: quarter note G4, quarter note A4. Measure 41: quarter note B4, quarter note C5. Measure 42: quarter rest, quarter note D5. Measure 43: quarter note E5, quarter note F5.

T. Sx. 44 45 46 47

Musical staff for T. Sx. measures 44-47. Measure 44: quarter note G4, quarter note A4. Measure 45: quarter note B4, quarter note C5. Measure 46: quarter note D5, quarter note E5. Measure 47: quarter note F5, quarter note G5.

T. Sx. 48 49 50 51

Musical staff for T. Sx. measures 48-51. Measure 48: quarter note G4, quarter note A4. Measure 49: quarter note B4, quarter note C5. Measure 50: quarter note D5, quarter note E5. Measure 51: quarter note F5, quarter note G5.

T. Sx. 52 53 54 55

Musical staff for T. Sx. measures 52-55. Measure 52: quarter note G4, quarter note A4. Measure 53: quarter note B4, quarter note C5. Measure 54: quarter note D5, quarter note E5. Measure 55: quarter note F5, quarter note G5.

T. Sx. 56 57

Musical staff for T. Sx. measures 56-57. Measure 56: quarter note G4, quarter note A4. Measure 57: quarter note B4, quarter note C5.

Sousa-The March King Exercises

Angela Johnson

Trumpet in B \flat

Musical staff for Trumpet in B \flat , measures 1-5. The staff is in 4/4 time and B-flat major. The notes are: 1. G4, 2. A4, 3. B4, 4. C5, 5. B4, 4. A4, 3. G4, 2. F4, 1. E4, 2. D4, 3. C4, 4. B3, 5. A3.

B \flat Tpt.

Musical staff for B \flat Tpt., measures 6-10. The notes are: 6. G4, 7. A4, 8. B4, 9. C5, 10. B4, 9. A4, 8. G4, 7. F4, 6. E4, 5. D4, 4. C4, 3. B3, 2. A3, 1. G3.

B \flat Tpt.

Musical staff for B \flat Tpt., measures 11-15. The notes are: 11. G4, 12. A4, 13. B4, 14. C5, 15. B4, 14. A4, 13. G4, 12. F4, 11. E4, 10. D4, 9. C4, 8. B3, 7. A3, 6. G3, 5. F3, 4. E3, 3. D3, 2. C3, 1. B2.

B \flat Tpt.

Musical staff for B \flat Tpt., measures 16-20. The notes are: 16. G4, 17. A4, 18. B4, 19. C5, 20. B4, 19. A4, 18. G4, 17. F4, 16. E4, 15. D4, 14. C4, 13. B3, 12. A3, 11. G3, 10. F3, 9. E3, 8. D3, 7. C3, 6. B2, 5. A2, 4. G2, 3. F2, 2. E2, 1. D2.

B \flat Tpt.



21 22 23 24

Musical staff for B \flat Tpt. showing measures 21 through 24. The staff contains eighth and quarter notes with various rhythmic patterns.


B \flat Tpt.



25 26 27 28

Musical staff for B \flat Tpt. showing measures 25 through 28. Measure 25 features a triplet of eighth notes. Measure 26 has a quarter rest. Measures 27 and 28 contain eighth and quarter notes.


B \flat Tpt.



29 30 31

Musical staff for B \flat Tpt. showing measures 29 through 31. Measure 29 has a quarter rest. Measures 30 and 31 contain quarter and eighth notes.

B \flat Tpt.



32 33 34 35

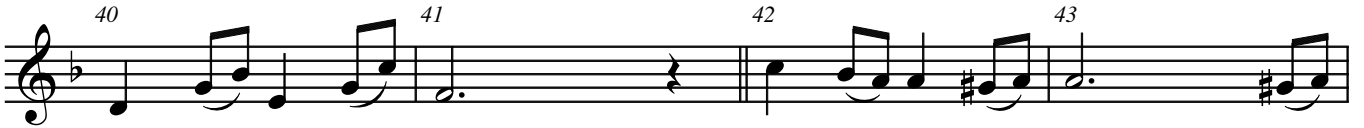
Musical staff for B \flat Tpt. showing measures 32 through 35. Measure 32 has a quarter rest. Measure 33 has a quarter note. Measure 34 has a quarter rest. Measure 35 has a quarter note. There are slurs over measures 32-33 and 34-35.

B \flat Tpt.



36 37 38 39

Musical staff for B \flat Tpt. showing measures 36 through 39. Measures 36 and 37 contain eighth notes. Measure 38 has a quarter note. Measure 39 has a quarter note. There are slurs over measures 36-37 and 38-39.

B \flat Tpt.  Musical notation for B \flat Tpt. measures 40-43. Measure 40: quarter note G \flat , eighth notes A \flat and B \flat . Measure 41: quarter note C \flat , eighth notes D \flat and E \flat . Measure 42: quarter rest, quarter note F \flat . Measure 43: quarter note G \sharp , eighth notes A \sharp and B \sharp .

B \flat Tpt.  Musical notation for B \flat Tpt. measures 44-47. Measure 44: quarter note A \sharp , eighth notes B \sharp and C \sharp . Measure 45: quarter note D \sharp , eighth notes E \sharp and F \sharp . Measure 46: quarter note G \sharp , eighth notes A \sharp and B \sharp . Measure 47: quarter note C \sharp , eighth notes D \sharp and E \sharp .

B \flat Tpt.  Musical notation for B \flat Tpt. measures 48-51. Measure 48: quarter note F \sharp , eighth notes G \sharp and A \sharp . Measure 49: quarter note B \sharp , eighth notes C \sharp and D \sharp . Measure 50: quarter note E \sharp , eighth notes F \sharp and G \sharp . Measure 51: quarter note A \sharp , eighth notes B \sharp and C \sharp .

B \flat Tpt.  Musical notation for B \flat Tpt. measures 52-55. Measure 52: quarter note D \sharp , eighth notes E \sharp and F \sharp . Measure 53: quarter note G \sharp , eighth notes A \sharp and B \sharp . Measure 54: quarter note C \sharp , eighth notes D \sharp and E \sharp . Measure 55: quarter note F \sharp , eighth notes G \sharp and A \sharp .

B \flat Tpt.  Musical notation for B \flat Tpt. measures 56-57. Measure 56: quarter note B \sharp , eighth notes C \sharp and D \sharp . Measure 57: quarter note E \sharp , eighth notes F \sharp and G \sharp .

Sousa-The March King Exercises

Angela Johnson

Horn in F



2 3 4

Musical staff for Horn in F, measures 1-4. The staff is in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The notes are: 1. C4, 2. D4, 3. E4, 4. F4, 5. G4, 6. A4, 7. Bb4, 8. C5, 9. Bb4, 10. A4, 11. G4, 12. F4, 13. E4, 14. D4, 15. C4.

Hn.



5 6 7 8 9

Musical staff for Horn, measures 5-9. The staff is in treble clef with a key signature of two flats. Measure 5 starts with a whole rest. Measure 6 has a key signature change to one flat (Bb) and contains notes: G4, A4, Bb4, C5. Measure 7: D5, E5, F5. Measure 8: G5, A5, Bb5. Measure 9: C6, Bb5, A5, G5, F5, E5, D5, C5.

Hn.



10 11 12 13 14

Musical staff for Horn, measures 10-14. The staff is in treble clef with a key signature of one flat. Measure 10: whole rest. Measure 11: eighth notes G4, A4, Bb4, C5. Measure 12: eighth notes D5, E5, F5, G5. Measure 13: eighth notes A5, Bb5, C6, Bb5, A5, G5. Measure 14: eighth notes F5, E5, D5, C5, followed by a quarter rest.

Hn.



15 16 17 18 19

Musical staff for Horn, measures 15-19. The staff is in treble clef with a key signature of one flat. Measure 15: quarter notes C5, D5, E5, F5. Measure 16: eighth notes G5, A5, Bb5, C6. Measure 17: eighth notes D6, E6, F6, G6. Measure 18: quarter rest. Measure 19: eighth notes G5, A5, Bb5, C6, eighth notes D6, E6, F6, G6.

Hn. 

Hn. 

Hn. 

Hn. 

Hn. 

Hn.

Hn.

Hn.

Hn.

Hn.

Sousa-The March King Exercises

Angela Johnson

Trombone



Measures 1-4 of the Trombone part. The staff is in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. Measure 1 contains a whole note G2. Measures 2-4 contain a quarter-note ascending scale: G2, A2, Bb2, C3.

Tbn.



Measures 5-9 of the Tbn. part. Measure 5 is a whole rest. Measure 6 is a whole note G2. Measures 7-9 contain a quarter-note ascending scale: G2, A2, Bb2, C3.

Tbn.



Measures 10-14 of the Tbn. part. Measure 10 is a whole rest. Measure 11 is a quarter note G2. Measures 12-14 contain a quarter-note descending scale: Bb2, A2, G2.

Tbn.



Measures 15-19 of the Tbn. part. Measure 15 is a quarter note G2. Measures 16-17 contain a quarter-note descending scale: Bb2, A2, G2. Measure 18 is a whole rest. Measure 19 contains a quarter-note ascending scale: G2, A2, Bb2.

Tbn. 20 21 22 23

Measures 20-23: Bass clef, key signature of one flat. Measure 20: quarter note G2, quarter note A2, quarter note B2. Measure 21: quarter note C3, quarter note D3, quarter note E3. Measure 22: quarter note F3, quarter note G3, quarter note A3. Measure 23: quarter note B3, quarter note C4, quarter note D4.

Tbn. 24 25 26 27

Measures 24-27: Bass clef, key signature of one flat. Measure 24: quarter note E3, quarter note F3, quarter note G3. Measure 25: quarter note A3, quarter note B3, quarter note C4. Measure 26: quarter note D4, quarter note E4, quarter note F4. Measure 27: quarter note G4, quarter note A4, quarter note B4.

Tbn. 28 29 30

Measures 28-30: Bass clef, key signature of one flat. Measure 28: quarter note C4, quarter note D4, quarter note E4. Measure 29: quarter note F4, quarter note G4, quarter note A4. Measure 30: quarter note B4, quarter note C5, quarter note D5.

Tbn. 31 32 33 34

Measures 31-34: Bass clef, key signature of one flat. Measure 31: quarter note E4, quarter note F4, quarter note G4. Measure 32: quarter note A4, quarter note B4, quarter note C5. Measure 33: quarter note D5, quarter note E5, quarter note F5. Measure 34: quarter note G5, quarter note A5, quarter note B5.

Tbn. 35 36 37 38

Measures 35-38: Bass clef, key signature of one flat. Measure 35: quarter note C5, quarter note D5, quarter note E5. Measure 36: quarter note F5, quarter note G5, quarter note A5. Measure 37: quarter note B5, quarter note C6, quarter note D6. Measure 38: quarter note E6, quarter note F6, quarter note G6.

Tbn.

Measures 39-42: Bass clef, key signature of two flats. Measure 39: quarter note G2, quarter note G2, quarter note F2, quarter note E2. Measure 40: quarter note D2, quarter note C2, quarter note B1, quarter note A1. Measure 41: quarter note G1, quarter note F1, quarter note E1, quarter note D1. Measure 42: quarter rest, quarter note G1, quarter note F1, quarter note E1, quarter note D1.

Tbn.

Measures 43-46: Bass clef, key signature of two flats. Measure 43: quarter note G2, quarter note G2, quarter note F2, quarter note E2. Measure 44: quarter note D2, quarter note C2, quarter note B1, quarter note A1. Measure 45: quarter note G1, quarter note F1, quarter note E1, quarter note D1. Measure 46: quarter note G1, quarter note F1, quarter note E1, quarter note D1.

Tbn.

Measures 47-50: Bass clef, key signature of two flats. Measure 47: quarter note G2, quarter note G2, quarter note F2, quarter note E2. Measure 48: quarter note D2, quarter note C2, quarter note B1, quarter note A1. Measure 49: quarter note G1, quarter note F1, quarter note E1, quarter note D1. Measure 50: quarter note G1, quarter note F1, quarter note E1, quarter note D1.

Tbn.

Measures 51-54: Bass clef, key signature of two flats. Measure 51: quarter note G2, quarter note G2, quarter note F2, quarter note E2. Measure 52: quarter note D2, quarter note C2, quarter note B1, quarter note A1. Measure 53: quarter note G1, quarter note F1, quarter note E1, quarter note D1. Measure 54: quarter note G1, quarter note F1, quarter note E1, quarter note D1.

Tbn.

Measures 55-57: Bass clef, key signature of two flats. Measure 55: quarter note G2, quarter note G2, quarter note F2, quarter note E2. Measure 56: quarter note D2, quarter note C2, quarter note B1, quarter note A1. Measure 57: quarter note G1, quarter note F1, quarter note E1, quarter note D1.

Tuba Sousa-The March King 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

37 38 39 40 41 42

43 44 45 46 47 48

49 50 51 52 53

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2

Sousa-The March King Exercises

54 55 56 57

The image shows a single staff of music in bass clef with a key signature of one flat (B-flat). The music consists of measures 54 through 57. Measure 54 contains a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. Measure 55 contains a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. Measure 56 contains a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, and a quarter note F0. Measure 57 contains a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0. The piece concludes with a double bar line.

Sousa-The March King Exercises

Angela Johnson

Snare Drum



2 3 4 5

Musical notation for Snare Drum, measures 1-5. The notation is on a single staff with a snare drum clef and a 4/4 time signature. Measure 1 starts with a snare drum roll. Measures 2-5 contain rhythmic patterns of eighth and sixteenth notes with various rests and accents.

S.Dr.



6 7 8 9 10

Musical notation for Snare Drum, measures 6-10. Similar to the first staff, it shows rhythmic patterns on a snare drum staff. Measure 6 begins with a snare drum roll. Measures 7-10 continue the rhythmic exercise with eighth and sixteenth notes.

S.Dr.



11 12 13 14 15

Musical notation for Snare Drum, measures 11-15. Measure 11 starts with a snare drum roll. Measures 12-15 show rhythmic patterns, including a measure with a whole note rest in measure 14.

S.Dr.



16 17 18 19 20

Musical notation for Snare Drum, measures 16-20. Measure 16 starts with a snare drum roll. Measures 17-20 show rhythmic patterns, including a measure with a whole note rest in measure 17.

21 22 23 24

S.Dr.

25 26 27 28

S.Dr.

29 30 31

S.Dr.

32 33 34 35

S.Dr.

36 37 38 39

S.Dr.

Sousa-The March King Exercises

40 41 42 43

S.Dr.

44 45 46 47 48

S.Dr.

49 50 51 52 53

S.Dr.

54 55 56 57

S.Dr.

Bells

Sousa-The March King 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

37 38 39 40 41 42

43 44 45 46 47 48

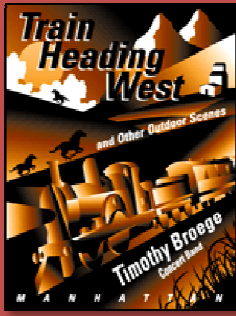
49 50 51 52 53

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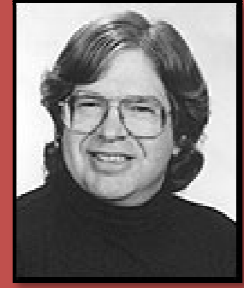
2

Sousa-The March King Exercises

Musical notation for measures 54-57 of 'Sousa-The March King Exercises'. The notation is on a single staff in treble clef with a key signature of two flats (Bb and Eb). Measure 54 contains a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. Measure 55 contains a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4, with a fermata over the final G4. Measure 56 contains a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5, with a fermata over the final C5. Measure 57 contains a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4, with a fermata over the final G4. The piece concludes with a double bar line.



Title: Train Heading West
 Composer: Timothy Broege
 Publisher: Manhattan Beach
 Performance Time: 4:30
 Grade: 1.5



Basic Ranges:

Flute

Clarinet

Alto Saxophone

Trumpet

Trombone

Tuba

Keys:

Tempos:

Time Signatures: 4/4

Style: Programmatic

Notes:

"Train Heading West, sub titled and Other Out Door Scenes, is a three-movement work portraying various outdoor scenes in the late nineteenth and early twentieth century America."
 -Teaching Music Through Performance Beginning Band

Percussion Needs:

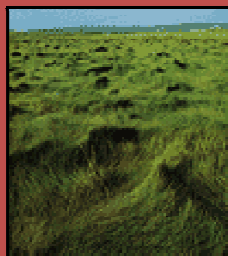
Bass Drum, Snare Drum, Timpani, Tom-Tom, Maracas, Cymbals, Xylophone, Tambourine, Bells, Triangle, Suspended Cymbal, Train Whistle

Teaching Concepts:

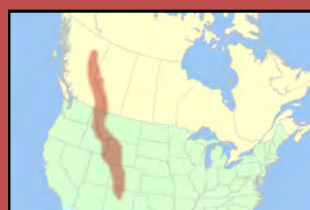
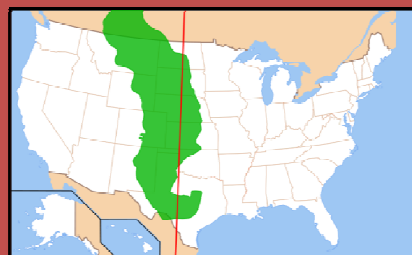
Mr. Broege did not put a key signature in this piece. He writes using accidentals. The first movement is in C minor and the second and third movements are in D minor. Due to some major shifts in tempo this piece lends itself to teaching a concept all band directors wish their students would do better - watching the conductor!

Piece	Train Heading West
Objectives	Students will learn the chromatic scale and review minor thirds.
Standards	Music: 2, 5, 8, 9 Social Studies: 7.1, 7.7 Math: 7.1 English Language Arts: 7.1
Materials	Train Heading West student handout, Train heading West 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 been on a train. b. If so, when and what did it sound like? 2. Students will have sheet music and the Exercises handout for Train Heading West out on their stands. Ask Students what key the piece is in. Answer – Key signature is C but the tonality is C and D minor. Play the chromatic scale exercises on the handout. 3. Students will count and clap rhythm patterns rain and train motif. <ol style="list-style-type: none"> a. When students can count and clap the rhythm patterns correctly then have them play each rhythm. b. Have students look in the band arrangement and find the specific rhythms in their parts. 4. After the students play each rhythm pattern correctly play the melodic sections. 5. After the melodic 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. 6. Before students sight read the band arrangement, discuss minor thirds and play the minor third exercise to make students comfortable with the interval. Also discuss what makes this work a suite. Sight read Train Heading West.
Assessment	I will constantly listen and critique the students throughout the rehearsal. I will correct mistakes if they occur.

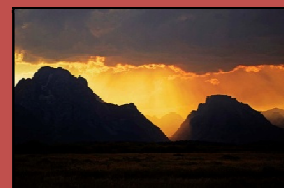
About the Music



Prairie Ritual – A prairie, also referred to as the Great Plains, is mostly flat or slightly rolling hills in the Midwestern part of the country. One dominant characteristic of these lands is the tall strong prairie grass. These Western lands once held countless herds of buffalo and were inhabited by nomadic Native American tribes. Later this land became more pasture than prairie as settlers continued to move West.



Rain on the Mountains– The Rocky Mountain Range runs from the Southwest United States up into Canada. Many Native American tribes made these mountains their home, such as Apache Blackfoot, Cheyenne, Crow, and Flathead.



Train Heading West – This final movement depicts an early train laboring across newly laid tracks. The East Coast is left far behind as the Western frontier is just over the horizon.



About the Composer

Timothy Broege is a New Jersey native with a background in piano. He earned a Bachelor of Music degree from Northwestern University in 1969. He spent several years teaching public school in Illinois and New Jersey. Today he is an organist and a professor at Manmouth Conservatory of Music. He has over forty published works to his credit.



Train Heading West Exercises

Angela Johnson

Chromatic Scale

The musical score is titled "Chromatic Scale" and is arranged for a concert band. It consists of ten staves, each representing a different instrument. The key signature is one flat (Bb) and the time signature is common time (C). The exercise is divided into four measures, with fingerings 2, 3, and 4 indicated above the notes in each measure. The instruments and their parts are as follows:

- Flute:** Treble clef, playing a chromatic scale from G4 to G5.
- Clarinet in Bb:** Treble clef, playing a chromatic scale from C4 to C5.
- Alto Sax.:** Treble clef, playing a chromatic scale from G3 to G4.
- Tenor Sax.:** Treble clef, playing a chromatic scale from C3 to C4.
- Horn in F:** Treble clef, playing a chromatic scale from F2 to F3.
- Trumpet in Bb:** Treble clef, playing a chromatic scale from Bb1 to Bb2.
- Trombone:** Bass clef, playing a chromatic scale from Bb1 to Bb2.
- Tuba:** Bass clef, playing a chromatic scale from Bb1 to Bb2.
- Bells:** Treble clef, playing a chromatic scale from C4 to C5.
- Snare Drum:** Drum clef, playing a steady eighth-note pattern. The instruction "Snares off 'tom-tom' effect" is written above the staff.

Train Heading West Exercises

Drum Motif

2

5 6 7 8 9

Fl.

B♭ Cl.

A. Sx.

T. Sx.

Hn.

B♭ Tpt.

Tbn.

Tuba

Bls.

S.Dr.

5 6 7 8 9

5 6 7 8 9

Train Heading West Exercises
Rian Drop Motif

Train Acceleration Motif 3

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 Saxophone (Bls.), and Snare Drum (S. Dr.). The score is divided into measures 10 through 14. Measures 10-12 are labeled 'Rian Drop Motif' and measures 13-14 are labeled 'Train Acceleration Motif'. The key signature is one flat (B♭) and the time signature is 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The drum part (S. Dr.) is shown in a simplified notation with vertical stems.

Train Heading West Exercises

4 "Prairie Ritual" Melody

"Rain on the Mountains" Melody

Musical score for a band exercise. The score is divided into two sections: "Prairie Ritual" Melody (measures 15-17) and "Rain on the Mountains" Melody (measures 18-20). The instruments are: 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. (Bassoon), and S.Dr. (Snare Drum). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The S.Dr. part includes a triangle in measure 18.

Train Heading West Exercises
"Train Heading West" Melody

Minor 3rd
interval study 5

21 22 23 24 25 26

Fl.

B \flat Cl.

A. Sx.

T. Sx.

Hn.

B \flat Tpt.

Tbn.

Tuba

Bls.

21 22 23 24 25 26

21 22 23 24 25 26

S.Dr.

With Brushes "train effect"

Bass drum roll
w. timpani mallets

Train Heading West Exercises

6

The musical score is arranged in three 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.), and Tuba. The third system includes Bassoon (Bls.) and Snare Drum (S. Dr.). The score is in 2/4 time with a key signature of one flat (B♭). Measure numbers 27, 28, 29, 30, and 31 are indicated above the staves. The Snare Drum part uses a drum set notation with a snare drum (S) and a cymbal (C).

Train Heading West Exercises

Angela Johnson

Chromatic Scale

Flute

Musical notation for the Chromatic Scale exercise, measures 1-4. The key signature has one flat (B-flat). The notes are: 1. B-flat, 2. B-natural, 3. C, 4. C-sharp, 5. D, 6. D-sharp, 7. E, 8. E-sharp, 9. F, 10. F-sharp, 11. G, 12. G-sharp, 13. A, 14. A-sharp, 15. B, 16. B-sharp, 17. C, 18. C-sharp, 19. D, 20. D-sharp, 21. E, 22. E-sharp, 23. F, 24. F-sharp, 25. G, 26. G-sharp, 27. A, 28. A-sharp, 29. B, 30. B-sharp, 31. C, 32. C-sharp, 33. D, 34. D-sharp, 35. E, 36. E-sharp, 37. F, 38. F-sharp, 39. G, 40. G-sharp, 41. A, 42. A-sharp, 43. B, 44. B-sharp, 45. C, 46. C-sharp, 47. D, 48. D-sharp, 49. E, 50. E-sharp, 51. F, 52. F-sharp, 53. G, 54. G-sharp, 55. A, 56. A-sharp, 57. B, 58. B-sharp, 59. C, 60. C-sharp, 61. D, 62. D-sharp, 63. E, 64. E-sharp, 65. F, 66. F-sharp, 67. G, 68. G-sharp, 69. A, 70. A-sharp, 71. B, 72. B-sharp, 73. C, 74. C-sharp, 75. D, 76. D-sharp, 77. E, 78. E-sharp, 79. F, 80. F-sharp, 81. G, 82. G-sharp, 83. A, 84. A-sharp, 85. B, 86. B-sharp, 87. C, 88. C-sharp, 89. D, 90. D-sharp, 91. E, 92. E-sharp, 93. F, 94. F-sharp, 95. G, 96. G-sharp, 97. A, 98. A-sharp, 99. B, 100. B-sharp, 101. C, 102. C-sharp, 103. D, 104. D-sharp, 105. E, 106. E-sharp, 107. F, 108. F-sharp, 109. G, 110. G-sharp, 111. A, 112. A-sharp, 113. B, 114. B-sharp, 115. C, 116. C-sharp, 117. D, 118. D-sharp, 119. E, 120. E-sharp, 121. F, 122. F-sharp, 123. G, 124. G-sharp, 125. A, 126. A-sharp, 127. B, 128. B-sharp, 129. C, 130. C-sharp, 131. D, 132. D-sharp, 133. E, 134. E-sharp, 135. F, 136. F-sharp, 137. G, 138. G-sharp, 139. A, 140. A-sharp, 141. B, 142. B-sharp, 143. C, 144. C-sharp, 145. D, 146. D-sharp, 147. E, 148. E-sharp, 149. F, 150. F-sharp, 151. G, 152. G-sharp, 153. A, 154. A-sharp, 155. B, 156. B-sharp, 157. C, 158. C-sharp, 159. D, 160. D-sharp, 161. E, 162. E-sharp, 163. F, 164. F-sharp, 165. G, 166. G-sharp, 167. A, 168. A-sharp, 169. B, 170. B-sharp, 171. C, 172. C-sharp, 173. D, 174. D-sharp, 175. E, 176. E-sharp, 177. F, 178. F-sharp, 179. G, 180. G-sharp, 181. A, 182. A-sharp, 183. B, 184. B-sharp, 185. C, 186. C-sharp, 187. D, 188. D-sharp, 189. E, 190. E-sharp, 191. F, 192. F-sharp, 193. G, 194. G-sharp, 195. A, 196. A-sharp, 197. B, 198. B-sharp, 199. C, 200. C-sharp, 201. D, 202. D-sharp, 203. E, 204. E-sharp, 205. F, 206. F-sharp, 207. G, 208. G-sharp, 209. A, 210. A-sharp, 211. B, 212. B-sharp, 213. C, 214. C-sharp, 215. D, 216. D-sharp, 217. E, 218. E-sharp, 219. F, 220. F-sharp, 221. G, 222. G-sharp, 223. A, 224. A-sharp, 225. B, 226. B-sharp, 227. C, 228. C-sharp, 229. D, 230. D-sharp, 231. E, 232. E-sharp, 233. F, 234. F-sharp, 235. G, 236. G-sharp, 237. A, 238. A-sharp, 239. B, 240. B-sharp, 241. C, 242. C-sharp, 243. D, 244. D-sharp, 245. E, 246. E-sharp, 247. F, 248. F-sharp, 249. G, 250. G-sharp, 251. A, 252. A-sharp, 253. B, 254. B-sharp, 255. C, 256. C-sharp, 257. D, 258. D-sharp, 259. E, 260. E-sharp, 261. F, 262. F-sharp, 263. G, 264. G-sharp, 265. A, 266. A-sharp, 267. B, 268. B-sharp, 269. C, 270. C-sharp, 271. D, 272. D-sharp, 273. E, 274. E-sharp, 275. F, 276. F-sharp, 277. G, 278. G-sharp, 279. A, 280. A-sharp, 281. B, 282. B-sharp, 283. C, 284. C-sharp, 285. D, 286. D-sharp, 287. E, 288. E-sharp, 289. F, 290. F-sharp, 291. G, 292. G-sharp, 293. A, 294. A-sharp, 295. B, 296. B-sharp, 297. C, 298. C-sharp, 299. D, 300. D-sharp, 301. E, 302. E-sharp, 303. F, 304. F-sharp, 305. G, 306. G-sharp, 307. A, 308. A-sharp, 309. B, 310. B-sharp, 311. C, 312. C-sharp, 313. D, 314. D-sharp, 315. E, 316. E-sharp, 317. F, 318. F-sharp, 319. G, 320. G-sharp, 321. A, 322. A-sharp, 323. B, 324. B-sharp, 325. C, 326. C-sharp, 327. D, 328. D-sharp, 329. E, 330. E-sharp, 331. F, 332. F-sharp, 333. G, 334. G-sharp, 335. A, 336. A-sharp, 337. B, 338. B-sharp, 339. C, 340. C-sharp, 341. D, 342. D-sharp, 343. E, 344. E-sharp, 345. F, 346. F-sharp, 347. G, 348. G-sharp, 349. A, 350. A-sharp, 351. B, 352. B-sharp, 353. C, 354. C-sharp, 355. D, 356. D-sharp, 357. E, 358. E-sharp, 359. F, 360. F-sharp, 361. G, 362. G-sharp, 363. A, 364. A-sharp, 365. B, 366. B-sharp, 367. C, 368. C-sharp, 369. D, 370. D-sharp, 371. E, 372. E-sharp, 373. F, 374. F-sharp, 375. G, 376. G-sharp, 377. A, 378. A-sharp, 379. B, 380. B-sharp, 381. C, 382. C-sharp, 383. D, 384. D-sharp, 385. E, 386. E-sharp, 387. F, 388. F-sharp, 389. G, 390. G-sharp, 391. A, 392. A-sharp, 393. B, 394. B-sharp, 395. C, 396. C-sharp, 397. D, 398. D-sharp, 399. E, 400. E-sharp, 401. F, 402. F-sharp, 403. G, 404. G-sharp, 405. A, 406. A-sharp, 407. B, 408. B-sharp, 409. C, 410. C-sharp, 411. D, 412. D-sharp, 413. E, 414. E-sharp, 415. F, 416. F-sharp, 417. G, 418. G-sharp, 419. A, 420. A-sharp, 421. B, 422. B-sharp, 423. C, 424. C-sharp, 425. D, 426. D-sharp, 427. E, 428. E-sharp, 429. F, 430. F-sharp, 431. G, 432. G-sharp, 433. A, 434. A-sharp, 435. B, 436. B-sharp, 437. C, 438. C-sharp, 439. D, 440. D-sharp, 441. E, 442. E-sharp, 443. F, 444. F-sharp, 445. G, 446. G-sharp, 447. A, 448. A-sharp, 449. B, 450. 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E-sharp, 541. F, 542. F-sharp, 543. G, 544. G-sharp, 545. A, 546. A-sharp, 547. B, 548. B-sharp, 549. C, 550. C-sharp, 551. D, 552. D-sharp, 553. E, 554. E-sharp, 555. F, 556. F-sharp, 557. G, 558. G-sharp, 559. A, 560. A-sharp, 561. B, 562. B-sharp, 563. C, 564. C-sharp, 565. D, 566. D-sharp, 567. E, 568. E-sharp, 569. F, 570. F-sharp, 571. G, 572. G-sharp, 573. A, 574. A-sharp, 575. B, 576. B-sharp, 577. C, 578. C-sharp, 579. D, 580. D-sharp, 581. E, 582. E-sharp, 583. F, 584. F-sharp, 585. G, 586. G-sharp, 587. A, 588. A-sharp, 589. B, 590. B-sharp, 591. C, 592. C-sharp, 593. D, 594. D-sharp, 595. E, 596. E-sharp, 597. F, 598. F-sharp, 599. G, 600. G-sharp, 601. A, 602. A-sharp, 603. B, 604. B-sharp, 605. C, 606. C-sharp, 607. D, 608. D-sharp, 609. E, 610. E-sharp, 611. F, 612. F-sharp, 613. G, 614. G-sharp, 615. A, 616. A-sharp, 617. B, 618. B-sharp, 619. C, 620. C-sharp, 621. D, 622. D-sharp, 623. E, 624. E-sharp, 625. F, 626. F-sharp, 627. G, 628. G-sharp, 629. A, 630. A-sharp, 631. B, 632. B-sharp, 633. C, 634. C-sharp, 635. D, 636. D-sharp, 637. E, 638. E-sharp, 639. F, 640. F-sharp, 641. G, 642. G-sharp, 643. A, 644. A-sharp, 645. B, 646. B-sharp, 647. C, 648. C-sharp, 649. D, 650. D-sharp, 651. E, 652. E-sharp, 653. F, 654. F-sharp, 655. G, 656. G-sharp, 657. A, 658. A-sharp, 659. B, 660. B-sharp, 661. C, 662. C-sharp, 663. D, 664. D-sharp, 665. E, 666. E-sharp, 667. F, 668. F-sharp, 669. G, 670. G-sharp, 671. A, 672. A-sharp, 673. B, 674. B-sharp, 675. C, 676. C-sharp, 677. D, 678. D-sharp, 679. E, 680. E-sharp, 681. F, 682. F-sharp, 683. G, 684. G-sharp, 685. A, 686. A-sharp, 687. B, 688. B-sharp, 689. C, 690. C-sharp, 691. D, 692. D-sharp, 693. E, 694. E-sharp, 695. F, 696. F-sharp, 697. G, 698. G-sharp, 699. A, 700. A-sharp, 701. B, 702. B-sharp, 703. C, 704. C-sharp, 705. D, 706. D-sharp, 707. E, 708. E-sharp, 709. F, 710. F-sharp, 711. G, 712. G-sharp, 713. A, 714. A-sharp, 715. B, 716. B-sharp, 717. C, 718. C-sharp, 719. D, 720. D-sharp, 721. E, 722. E-sharp, 723. F, 724. F-sharp, 725. G, 726. G-sharp, 727. A, 728. A-sharp, 729. B, 730. B-sharp, 731. C, 732. C-sharp, 733. D, 734. D-sharp, 735. E, 736. E-sharp, 737. F, 738. F-sharp, 739. G, 740. G-sharp, 741. A, 742. A-sharp, 743. B, 744. B-sharp, 745. C, 746. C-sharp, 747. D, 748. D-sharp, 749. E, 750. E-sharp, 751. F, 752. F-sharp, 753. G, 754. G-sharp, 755. A, 756. A-sharp, 757. B, 758. B-sharp, 759. C, 760. C-sharp, 761. D, 762. D-sharp, 763. E, 764. E-sharp, 765. F, 766. F-sharp, 767. G, 768. G-sharp, 769. A, 770. A-sharp, 771. B, 772. B-sharp, 773. C, 774. C-sharp, 775. D, 776. D-sharp, 777. E, 778. E-sharp, 779. F, 780. F-sharp, 781. G, 782. G-sharp, 783. A, 784. A-sharp, 785. B, 786. B-sharp, 787. C, 788. C-sharp, 789. D, 790. D-sharp, 791. E, 792. E-sharp, 793. F, 794. F-sharp, 795. G, 796. G-sharp, 797. A, 798. A-sharp, 799. B, 800. B-sharp, 801. C, 802. C-sharp, 803. D, 804. D-sharp, 805. E, 806. E-sharp, 807. F, 808. F-sharp, 809. G, 810. G-sharp, 811. A, 812. A-sharp, 813. B, 814. B-sharp, 815. C, 816. C-sharp, 817. D, 818. D-sharp, 819. E, 820. E-sharp, 821. F, 822. F-sharp, 823. G, 824. G-sharp, 825. A, 826. A-sharp, 827. B, 828. B-sharp, 829. C, 830. C-sharp, 831. D, 832. D-sharp, 833. E, 834. E-sharp, 835. F, 836. F-sharp, 837. G, 838. G-sharp, 839. A, 840. A-sharp, 841. B, 842. B-sharp, 843. C, 844. C-sharp, 845. D, 846. D-sharp, 847. E, 848. E-sharp, 849. F, 850. F-sharp, 851. G, 852. G-sharp, 853. A, 854. A-sharp, 855. B, 856. B-sharp, 857. C, 858. C-sharp, 859. D, 860. D-sharp, 861. E, 862. E-sharp, 863. F, 864. F-sharp, 865. G, 866. G-sharp, 867. A, 868. A-sharp, 869. B, 870. B-sharp, 871. C, 872. C-sharp, 873. D, 874. D-sharp, 875. E, 876. E-sharp, 877. F, 878. F-sharp, 879. G, 880. G-sharp, 881. A, 882. A-sharp, 883. B, 884. B-sharp, 885. C, 886. C-sharp, 887. D, 888. D-sharp, 889. E, 890. E-sharp, 891. F, 892. F-sharp, 893. G, 894. G-sharp, 895. A, 896. A-sharp, 897. B, 898. B-sharp, 899. C, 900. C-sharp, 901. D, 902. D-sharp, 903. E, 904. E-sharp, 905. F, 906. F-sharp, 907. G, 908. G-sharp, 909. A, 910. A-sharp, 911. B, 912. B-sharp, 913. C, 914. C-sharp, 915. D, 916. D-sharp, 917. E, 918. E-sharp, 919. F, 920. F-sharp, 921. G, 922. G-sharp, 923. A, 924. A-sharp, 925. B, 926. B-sharp, 927. C, 928. C-sharp, 929. D, 930. D-sharp, 931. E, 932. E-sharp, 933. F, 934. F-sharp, 935. G, 936. G-sharp, 937. A, 938. A-sharp, 939. B, 940. B-sharp, 941. C, 942. C-sharp, 943. D, 944. D-sharp, 945. E, 946. E-sharp, 947. F, 948. F-sharp, 949. G, 950. G-sharp, 951. A, 952. A-sharp, 953. B, 954. B-sharp, 955. C, 956. C-sharp, 957. D, 958. D-sharp, 959. E, 960. E-sharp, 961. F, 962. F-sharp, 963. G, 964. G-sharp, 965. A, 966. A-sharp, 967. B, 968. B-sharp, 969. C, 970. C-sharp, 971. D, 972. D-sharp, 973. E, 974. E-sharp, 975. F, 976. F-sharp, 977. G, 978. G-sharp, 979. A, 980. A-sharp, 981. B, 982. B-sharp, 983. C, 984. C-sharp, 985. D, 986. D-sharp, 987. E, 988. E-sharp, 989. F, 990. F-sharp, 991. G, 992. G-sharp, 993. A, 994. A-sharp, 995. B, 996. B-sharp, 997. C, 998. C-sharp, 999. D, 1000. D-sharp, 1001. E, 1002. E-sharp, 1003. F, 1004. F-sharp, 1005. G, 1006. G-sharp, 1007. A, 1008. A-sharp, 1009. B, 1010. B-sharp, 1011. C, 1012. C-sharp, 1013. D, 1014. D-sharp, 1015. E, 1016. E-sharp, 1017. F, 1018. F-sharp, 1019. G, 1020. G-sharp, 1021. A, 1022. A-sharp, 1023. B, 1024. B-sharp, 1025. C, 1026. C-sharp, 1027. D, 1028. D-sharp, 1029. E, 1030. E-sharp, 1031. F, 1032. F-sharp, 1033. G, 1034. G-sharp, 1035. A, 1036. A-sharp, 1037. B, 1038. B-sharp, 1039. C, 1040. C-sharp, 1041. D, 1042. D-sharp, 1043. E, 1044. E-sharp, 1045. F, 1046. F-sharp, 1047. G, 1048. G-sharp, 1049. A, 1050. A-sharp, 1051. B, 1052. B-sharp, 1053. C, 1054. C-sharp, 1055. D, 1056. D-sharp, 1057. E, 1058. E-sharp, 1059. F, 1060. F-sharp, 1061. G, 1062. G-sharp, 1063. A, 1064. A-sharp, 1065. B, 1066. B-sharp, 1067. C, 1068. C-sharp, 1069. D, 1070. D-sharp, 1071. E, 1072. E-sharp, 1073. F, 1074. F-sharp, 1075. G, 1076. G-sharp, 1077. A, 1078. A-sharp, 1079. B, 1080. B-sharp, 1081. C, 1082. C-sharp, 1083. D, 1084. D-sharp, 1085. E, 1086. E-sharp, 1087. F, 1088. F-sharp, 1089. G, 1090. G-sharp, 1091. A, 1092. A-sharp, 1093. B, 1094. B-sharp, 1095. C, 1096. C-sharp, 1097. D, 1098. D-sharp, 1099. E, 1100. E-sharp, 1101. F, 1102. F-sharp, 1103. G, 1104. G-sharp, 1105. A, 1106. A-sharp, 1107. B, 1108. B-sharp, 1109. C, 1110. C-sharp, 1111. D, 1112. D-sharp, 1113. E, 1114. E-sharp, 1115. F, 1116. F-sharp, 1117. G, 1118. G-sharp, 1119. A, 1120. A-sharp, 1121. B, 1122. B-sharp, 1123. C, 1124. C-sharp, 1125. D, 1126. D-sharp, 1127. E, 1128. E-sharp, 1129. F, 1130. F-sharp, 1131. G, 1132. G-sharp, 1133. A, 1134. A-sharp, 1135. B, 1136. B-sharp, 1137. C, 1138. C-sharp, 1139. D, 1140. D-sharp, 1141. E, 1142. E-sharp, 1143. F, 1144. F-sharp, 1145. G, 1146. G-sharp, 1147. A, 1148. A-sharp, 1149. B, 1150. B-sharp, 1151. C, 1152. C-sharp, 1153. D, 1154. D-sharp, 1155. E, 1156. E-sharp, 1157. F, 1158. F-sharp, 1159. G, 1160. G-sharp, 1161. A, 1162. A-sharp, 1163. B, 1164. B-sharp, 1165. C, 1166. C-sharp, 1167. D, 1168. D-sharp, 1169. E, 1170. E-sharp, 1171. F, 1172. F-sharp, 1173. G, 1174. G-sharp, 1175. A, 1176. A-sharp, 1177. B, 1178. B-sharp, 1179. C, 1180. C-sharp, 1181. D, 1182. D-sharp, 1183. E, 1184. E-sharp, 1185. F, 1186. F-sharp, 1187. G, 1188. G-sharp, 1189. A, 1190. A-sharp, 1191. B, 1192. B-sharp, 1193. C, 1194. C-sharp, 1195. D, 1196. D-sharp, 1197. E, 1198. E-sharp, 1199. F, 1200. F-sharp, 1201. G, 1202. G-sharp, 1203. A, 1204. A-sharp, 1205. B, 1206. B-sharp, 1207. C, 1208. C-sharp, 1209. D, 1210. D-sharp, 1211. E, 1212. E-sharp, 1213. F, 1214. F-sharp, 1215. G, 1216. G-sharp, 1217. A, 1218. A-sharp, 1219. B, 1220. B-sharp, 1221. C, 1222. C-sharp, 1223. D, 1224. D-sharp, 1225. E, 1226. E-sharp, 1227. F, 1228. F-sharp, 1229. G, 1230. G-sharp, 1231. A, 1232. A-sharp, 1233. B, 1234. B-sharp, 1235. C, 1236. C-sharp, 1237. D, 1238. D-sharp, 1239. E, 1240. E-sharp, 1241. F, 1242. F-sharp, 1243. G, 1244. G-sharp, 1245. A, 1246. A-sharp, 1247. B, 1248. B-sharp, 1249. C, 1250. C-sharp, 1251. D, 1252. D-sharp, 1253. E, 1254. E-sharp, 1255. F, 1256. F-sharp, 1257. G, 1258. G-sharp, 1259. A, 1260. A-sharp, 1261. B, 1262. B-sharp, 1263. C, 1264. C-sharp, 1265. D, 1266. D-sharp, 1267. E, 1268. E-sharp, 1269. F, 1270. F-sharp, 1271. G, 1272. G-sharp, 1273. A, 1274. A-sharp, 1275. B, 1276. B-sharp, 1277. C, 1278. C-sharp, 1279. D, 1280. D-sharp, 1281. E, 1282. E-sharp, 1283. F, 1284. F-sharp, 1285. G, 1286. G-sharp, 1287. A, 1288. A-sharp, 1289. B, 1290. B-sharp, 1291. C, 1292. C-sharp, 1293. D, 1294. D-sharp, 1295. E, 1296. E-sharp, 1297. F, 1298. F-sharp, 1299. G, 1300. G-sharp, 1301. A, 1302. A-sharp, 1303. B, 1304. B-sharp, 1305. C, 1306. C-sharp, 1307. D, 1308. D-sharp, 1309. E, 1310. E-sharp, 1311. F, 1312. F-sharp, 1313. G, 1314. G-sharp, 1315. A, 1316. A-sharp, 1317. B, 1318. B-sharp, 1319. C, 1320. C-sharp, 1321. D, 1322. D-sharp, 1323. E, 1324. E-sharp, 1325. F, 1326. F-sharp, 1327. G, 1328. G-sharp, 1329. A, 1330. A-sharp, 1331. B, 1332. B-sharp, 1333. C, 1334. C-sharp, 1335. D, 1336. D-sharp, 1337. E, 1338. E-sharp, 1339. F, 1340. F-sharp, 1341. G, 1342. G-sharp, 1343. A, 1344. A-sharp, 1345. B, 1346. B-sharp, 1347. C, 1348. C-sharp, 1349. D, 1350. D-sharp, 1351. E, 1352. E-sharp, 1353. F, 1354. F-sharp, 1355. G, 1356. G-sharp, 1357. A, 1358. A-sharp, 1359. B, 1360. B-sharp, 1361. C, 1362. C-sharp, 1363. D, 1364. D-sharp, 1365. E, 1366. E-sharp, 1367. F, 1368. F-sharp, 1369. G, 1370. G-sharp, 1371. A, 1372. A-sharp, 1373. B, 1374. B-sharp, 1375. C, 1376. C-sharp, 1377. D, 1378. D-sharp, 1379. E, 1380. E-sharp, 1381. F, 1382. F-sharp, 1383. G, 1384. G-sharp, 1385. A, 1386. A-sharp, 1387. B, 1388. B-sharp, 1389. C, 1390. C-sharp, 1391. D, 1392. D-sharp, 1393. E, 1394. E-sharp, 1395. F, 1396. F-sharp, 1397. G, 1398. G-sharp, 1399. A, 1400. A-sharp, 1401. B, 1402. B-sharp, 1403. C, 1404. C-sharp, 1405. D, 1406. D-sharp, 1407. E, 1408. E-sharp, 1409. F, 1410. F-sharp, 1411. G, 1412. G-sharp, 1413. A, 1414. A-sharp, 1415. B, 1416. B-sharp, 1417. C, 1418. C-sharp, 1419. D, 1420. D-sharp, 1421. E, 1422. E-sharp, 1423. F, 1424. F-sharp, 1425. G, 1426. G-sharp, 1427. A, 1428. A-sharp, 1429. B, 1430. B-sharp, 1431. C, 1432. C-sharp, 1433. D, 1434. D-sharp, 1435. E, 1436. E-sharp, 1437. F, 1438. F-sharp, 1439. G, 1440. G-sharp, 1441. A, 1442. A-sharp, 1443. B, 1444. B-sharp, 1445. C, 1446. C-sharp, 1447. D, 1448. D-sharp, 1449. E, 1450. E-sharp, 1451. F, 1452. F-sharp, 1453. G, 1454. G-sharp, 1455. A, 1456. A-sharp, 1457. B, 1458. B-sharp, 1459. C, 1460. C-sharp, 1461. D, 1462. D-sharp, 1463. E, 1464. E-sharp, 1465. F, 1466. F-sharp, 1467. G, 1468. G-sharp, 1469. A, 1470. A-sharp, 1471. B, 1472. B-sharp, 1473. C, 1474. C-sharp, 1475. D, 1476. D-sharp, 1

Train Heading West Exercises

Angela Johnson

Chromatic Scale

Clarinet in B \flat

2 3 4

B \flat Cl.

5 6 7 8 9

B \flat Cl.

10 11 12 13 14

B \flat Cl.

15 16 17 18 19

Train Heading West Exercises

2

B \flat Cl.  Musical notation for measures 20-24 of the B \flat Clarinet part. The staff is in treble clef. Measure 20: quarter notes G4, A4, B4. Measure 21: whole note C5. Measure 22: quarter notes C5, B4. Measure 23: quarter notes A4, G4. Measure 24: quarter notes F4, E4, D4, C4.

B \flat Cl.  Musical notation for measures 25-31 of the B \flat Clarinet part. The staff is in treble clef. Measure 25: quarter notes B4, A4, G4. Measure 26: quarter notes F4, E4, D4. Measure 27: quarter notes C4, B3, A3. Measure 28: quarter notes G3, F3, E3. Measure 29: quarter notes D3, C3, B2. Measure 30: quarter notes A2, G2, F2. Measure 31: quarter notes E2, D2, C2.

Train Heading West Exercises

2

A. Sx.

Musical notation for measures 20-24. The staff is in treble clef with a key signature of one sharp (F#). Measure 20 contains two quarter notes (F#4, G4) and a half note (A4). Measure 21 contains a half note (A4) and a whole note (B4). Measure 22 contains a whole note (B4). Measure 23 contains two quarter notes (B4, C5) and a half note (D5). Measure 24 contains a quarter note (D5), an eighth note (E5), a quarter note (F#5), an eighth note (G5), a quarter note (A5), and a quarter note (B5).

A. Sx.

Musical notation for measures 25-30. The staff is in treble clef with a key signature of one sharp (F#). Measure 25 contains two quarter notes (B4, C5) and a half note (D5). Measure 26 contains a half note (D5) and a whole note (E5). Measure 27 contains a quarter note (E5), a quarter note (F#5), and a half note (G5). Measure 28 contains two quarter notes (G5, A5) and a half note (B5). Measure 29 contains a quarter note (B5), a quarter note (C6), and a half note (D6). Measure 30 contains a quarter note (D6), a quarter note (E6), and a half note (F#6).

A. Sx.

Musical notation for measure 31. The staff is in treble clef with a key signature of one sharp (F#). Measure 31 contains a quarter note (F#4) and a whole note (G4).

Train Heading West Exercises

Angela Johnson

Chromatic Scale

Tenor Sax.

2 3 4

T. Sax.

5 6 7 8 9

T. Sax.

10 11 12 13 14

T. Sax.

15 16 17 18 19

Train Heading West Exercises

2

T. Sx.



Musical notation for T. Sx. measures 20-24. The staff is in treble clef. Measure 20: quarter note G4, quarter note A4. Measure 21: quarter note B4, quarter note C5. Measure 22: quarter note D5, quarter note E5. Measure 23: quarter note F5, quarter note G5. Measure 24: quarter note A5, quarter note B5, quarter note C6, quarter note D6.

T. Sx.



Musical notation for T. Sx. measures 25-31. The staff is in treble clef. Measure 25: quarter note E5, quarter note F5. Measure 26: quarter note G5, quarter note A5. Measure 27: quarter note B5, quarter note C6. Measure 28: quarter note D6, quarter note E6. Measure 29: quarter note F6, quarter note G6. Measure 30: quarter note A6, quarter note B6. Measure 31: quarter note C7, quarter note D7.

Train Heading West Exercises

Angela Johnson

Chromatic Scale


Trumpet in B \flat



B \flat Tpt.



B \flat Tpt.



B \flat Tpt.



Train Heading West Exercises

2

B \flat Tpt.

Musical notation for B \flat Tpt. measures 20-24. The staff is in treble clef. Measure 20: quarter notes G4, A4, B4. Measure 21: quarter note C5, quarter rest. Measure 22: quarter note D5, quarter note E5. Measure 23: quarter note F5, quarter note G5. Measure 24: quarter note A5, quarter note B5, quarter note C6, quarter note B5, quarter note A5.

B \flat Tpt.

Musical notation for B \flat Tpt. measures 25-31. The staff is in treble clef. Measure 25: quarter notes G4, A4, B4. Measure 26: quarter note C5, quarter note B4, quarter note A4. Measure 27: quarter note G4, quarter note F4, quarter note E4. Measure 28: quarter note D4, quarter note C4, quarter note B3. Measure 29: quarter note A3, quarter note G3, quarter note F3. Measure 30: quarter note E3, quarter note D3, quarter note C3. Measure 31: quarter note B2, quarter note A2, quarter note G2.

Train Heading West Exercises

Angela Johnson

Chromatic Scale

Horn in F

2 3 4

Hn.

5 6 7 8 9

Hn.

10 11 12 13 14

Hn.

15 16 17 18 19

Train Heading West Exercises

2

Hn. 20 21 22 23 24

Musical staff for Horn 1, measures 20-24. The staff is in treble clef with a key signature of one flat (Bb). Measure 20 contains quarter notes G4, A4, B4. Measure 21 contains quarter notes G4, F4, E4. Measure 22 contains quarter notes D4, C4, B2. Measure 23 contains quarter notes G2, F2, E2. Measure 24 contains quarter notes D2, C2, B1.

Hn. 25 26 27 28 29 30

Musical staff for Horn 1, measures 25-30. The staff is in treble clef with a key signature of one flat (Bb). Measure 25 contains quarter notes G4, A4, B4. Measure 26 contains quarter notes G4, F4, E4. Measure 27 contains quarter notes D4, C4, B2. Measure 28 contains quarter notes G2, F2, E2. Measure 29 contains quarter notes D2, C2, B1. Measure 30 contains quarter notes G1, F1, E1.

Hn. 31

Musical staff for Horn 1, measure 31. The staff is in treble clef with a key signature of one flat (Bb). Measure 31 contains quarter notes G4, A4, B4.

Train Heading West Exercises

Angela Johnson

Chromatic Scale

Trombone



2 3 4

Tbn.



5 6 7 8 9

Tbn.



10 11 12 13 14

Tbn.



15 16 17 18 19

Train Heading West Exercises

2

Tbn.

20 21 22 23 24

This musical staff contains measures 20 through 24. It is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 20 contains a quarter note G2, a quarter note F2, and a quarter note E2. Measure 21 contains a half note D2. Measure 22 contains a quarter note C2, a quarter note B1, and a quarter note A1. Measure 23 contains a quarter note G1, a quarter note F1, and a quarter note E1. Measure 24 contains a quarter note D1, a quarter note C1, a quarter note B0, and a quarter note A0.

Tbn.

25 26 27 28 29 30

This musical staff contains measures 25 through 30. It is written in bass clef with a key signature of two flats. Measure 25 contains a quarter note G2, a quarter note F2, and a quarter note E2. Measure 26 contains a quarter note D2, a quarter note C2, and a quarter note B1. Measure 27 contains a quarter note A1, a quarter note G1, and a quarter note F1. Measure 28 contains a quarter note E1, a quarter note D1, and a quarter note C1. Measure 29 contains a quarter note B0, a quarter note A0, and a quarter note G0. Measure 30 contains a quarter note F0, a quarter note E0, and a quarter note D0.

Tbn.

31

This musical staff contains measure 31. It is written in bass clef with a key signature of two flats. Measure 31 contains a half note G1.

Tuba

Train Heading West Exercises

Angela Johnson

Chromatic Scale

The musical score is written in bass clef with a key signature of one flat (Bb) and a common time signature (C). It consists of 31 measures of music, divided into seven lines of five measures each. The first measure (measure 1) is a whole note G2. The second measure (measure 2) is a dotted quarter note G2 followed by an eighth note Ab2. The third measure (measure 3) is a dotted quarter note Ab2 followed by an eighth note A2. The fourth measure (measure 4) is a dotted quarter note A2 followed by an eighth note Ab2. The fifth measure (measure 5) is a dotted quarter note Ab2 followed by an eighth note G2. The sixth measure (measure 6) is a dotted quarter note G2 followed by an eighth note F#2. The seventh measure (measure 7) is a dotted quarter note F#2 followed by an eighth note F2. The eighth measure (measure 8) is a dotted quarter note F2 followed by an eighth note F#2. The ninth measure (measure 9) is a dotted quarter note F#2 followed by an eighth note E2. The tenth measure (measure 10) is a dotted quarter note E2 followed by an eighth note D#2. The eleventh measure (measure 11) is a dotted quarter note D#2 followed by an eighth note D2. The twelfth measure (measure 12) is a dotted quarter note D2 followed by an eighth note D#2. The thirteenth measure (measure 13) is a dotted quarter note D#2 followed by an eighth note C#2. The fourteenth measure (measure 14) is a dotted quarter note C#2 followed by an eighth note C2. The fifteenth measure (measure 15) is a dotted quarter note C2 followed by an eighth note C#2. The sixteenth measure (measure 16) is a dotted quarter note C#2 followed by an eighth note B2. The seventeenth measure (measure 17) is a dotted quarter note B2 followed by an eighth note B#2. The eighteenth measure (measure 18) is a dotted quarter note B#2 followed by an eighth note B2. The nineteenth measure (measure 19) is a dotted quarter note B2 followed by an eighth note B#2. The twentieth measure (measure 20) is a dotted quarter note B#2 followed by an eighth note A2. The twenty-first measure (measure 21) is a dotted quarter note A2 followed by an eighth note A#2. The twenty-second measure (measure 22) is a dotted quarter note A#2 followed by an eighth note A2. The twenty-third measure (measure 23) is a dotted quarter note A2 followed by an eighth note A#2. The twenty-fourth measure (measure 24) is a dotted quarter note A#2 followed by an eighth note G#2. The twenty-fifth measure (measure 25) is a dotted quarter note G#2 followed by an eighth note G2. The twenty-sixth measure (measure 26) is a dotted quarter note G2 followed by an eighth note G#2. The twenty-seventh measure (measure 27) is a dotted quarter note G#2 followed by an eighth note F#2. The twenty-eighth measure (measure 28) is a dotted quarter note F#2 followed by an eighth note F2. The twenty-ninth measure (measure 29) is a dotted quarter note F2 followed by an eighth note F#2. The thirtieth measure (measure 30) is a dotted quarter note F#2 followed by an eighth note E2. The thirty-first measure (measure 31) is a dotted quarter note E2 followed by an eighth note E#2.

Train Heading West Exercises

Angela Johnson

Chromatic Scale

Snares off "tom-tom" effect 2 3 4

Snare Drum

5 6 7 8 9

S.Dr.

10 11 12 13 14

S.Dr.

15 16 17 18 Triangle 19

S.Dr.

Train Heading West Exercises

With Brushes "train effect"

S.Dr. 20 21 22 23 24

Musical notation for S.Dr. measures 20-24. Measure 20: two rests. Measure 21: quarter note. Measure 22: eighth notes. Measure 23: quarter note, eighth notes, quarter note. Measure 24: eighth notes.

Bass drum roll
w. timpani mallets

S.Dr. 25 26 27 28 29 30 31

Musical notation for S.Dr. measures 25-31. Measure 25: quarter note, eighth notes. Measure 26: eighth notes. Measures 27-31: bass drum roll.

Train Heading West Exercises

Angela Johnson

Chromatic Scale

Bells

2 3 4

Bls.

5 6 7 8 9

Bls.

10 11 12 13 14

Bls.

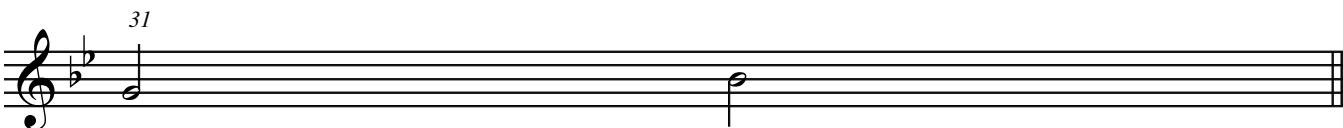
15 16 17 18 19

Train Heading West Exercises

2

Bls.  Musical staff for exercises 20-24. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). Exercise 20 (measures 20-21) consists of quarter notes: B-flat, A, G, F, E, D. Exercise 21 (measures 22-23) consists of quarter notes: C, B, A, G. Exercise 24 (measures 24) consists of quarter notes: F, E, D, C, B, A, G, F.

Bls.  Musical staff for exercises 25-30. The staff is in treble clef with a key signature of two flats. Exercise 25 (measures 25-26) consists of quarter notes: G, F, E, D, C, B. Exercise 26 (measures 27-28) consists of quarter notes: A, G, F, E. Exercise 27 (measures 29) consists of quarter notes: D, C, B, A. Exercise 30 (measures 30) consists of quarter notes: G, F, E, D, C, B, A, G.

Bls.  Musical staff for exercise 31. The staff is in treble clef with a key signature of two flats. Exercise 31 (measures 31) consists of a single quarter note: G.

BW 2009*The Future of the Bandworld***More Bass!**

by M. Max McKee

As I travel around the world listening to bands and as I assess master's projects of the 200-plus directors from 40 states and several foreign countries in our American Band College program, it becomes increasingly clear to me that many ensembles have little or no bass line. Having suffered the same problem myself in the early years of my teaching at Southern Oregon University, it soon became clear to me:

**If you are going to have a band that sounds like a band,
you simply have to have a strong bass voice.**

Often I hear, "Well, you know, we have only 22 students in our band and no one wants to play tuba." Or, "We don't own a tuba; can't afford one."

My answer always remains the same: It's your job to fill the instrumentation. Immediately. How many trumpets do you have? 5 or 6? Enthuse one of them to move to tuba. Only 3? Then, how many flutes do you have? Transfer one of the smartest students in your band. Besides, it's a GREAT common transfer based on the similar lack of resistance and air supply. These students not only do well on tuba, they soon find out how important their job is and really love playing tuba. (I'm a clarinet player and always played tuba in the secondary instrument bands of our undergraduate American Band College program. I loved every second of it AND I learned a whole bunch of things about what you simply can't ask a tuba player to do!)

"We don't have any money to buy a tuba." That's simply misplaced priorities. I've heard that statement from programs that raise tens of thousands of dollars a year to go on a trip to Disneyland. Believe me, if you tell your parent group that you must have two tubas or we're never going to sound like a band should sound, that group will help you out.

They won't? Well, then, do it yourself. I taught at a school that almost never had money for equipment. We simply focused on what we needed and got it through band auctions, performance dollars, etc. If you tell me your fund raisers will never earn that kind of money, I'd ask, "So, how much do you make on each fund raiser?" We never did anything that raised less than \$5000 and it was usually double or more than that. Just look around and see how to completely avoid all the traditional, mini-money operations. You'll be amazed what you can do with your band via a few performances. Much more fun. Even a band auction concert is a hundred times more fun than a car wash.

If you are still without a tuba, then think about the alternatives. Got 10 alto saxophones? (Even 4 is too many.) Switch one to bari sax; switch another to bass clarinet. In fact, switch to two or more bass clarinets. I even ask brass players to switch to low voice woodwinds. The parts are usually easy enough that they become instant stars in the woodwind section while eliminating the complete burial of woodwind sound in a brass-heavy band.

Always try to get two going at the same time: Two tubas, two bass clarinets, etc. They become friends, start doing duets AND you're covered when Tuba One's family moves out of town.

Still in trouble? Get your bass voice out of the percussion section. You CAN use a synthesizer IF you use great common sense about its function, how loud it is, and especially the style that is being played from those tuba parts. It does you no good if that bass voice sticks out and is obviously not a tuba or low end woodwind player.

The same is true about the use of electric bass. It can work really well if you get the student to play sensitively as part of the overall ensemble. If you have even one tuba, the synth or electric bass can play "inside" the wind player bass voice sound and make the listener believe you have 3 or 4 tubas. Even better: Get the already-playing electric bass player to play acoustic bass in your band. He or she will learn a lot and will provide a low that generates tons of overtones.

While on overtones, it is important to mention that having a strong bass voice is the only way you'll get depth and resonance. If you also tune off that bass voice, you'll subconsciously teach the rest of the band to tune down instead of across to other treble instruments. I'll guarantee you that your band will start playing better in tune with a more gorgeous overall sound the minute you develop the bottom voice.

The bottom line is literally that. More bass, my friends. It's the only way your ensemble is going to succeed. It's totally unlikely that you'll ever have too much bottom. MORE BASS!!

The Overtone Series

A Method for Young
Musicians

1

1. Use the notes underneath each slide to help present the material. Take your time and make sure to read aloud, or have students read aloud each bullet point.
2. Click through the graphics slowly and pause to check for understanding before moving to the next slide.
3. Students should be using the workbook and filling in the answers throughout the presentation.
4. Encourage students to write notes in the margins of their workbooks.
5. Encourage students to ask questions of things they are uncertain about.

What is the Overtone Series?



- ⦿ When you look at a beam of white light through a prism, you will see an entire **spectrum** of colors
- ⦿ Even though it is a single beam of light, it has all the colors of the rainbow within it, arranged in a specific way to produce the white color.

2

What is the Overtone Series?

- The same can be said about a single pitch.
- Within one pitch, there is actually a spectrum of **OVERTONES**, a whole set of different pitches.
- All of them are evenly subdivided frequencies of the one your ear actually hears.
- These subdivisions are called: **PARTIALS**

3

1. After clicking through this slide, provide an example.

On the piano, play a note, any note, at a strong volume.

Ask students to listen carefully to the note as it fades and see if they can hear any other tones.

Then play a note again, only this time, press firmly and quickly on the dampener pedal and the overtones will be more evident.

2. Make sure that all words that are colored get special emphasis.

3. Pause and ask questions to check for understanding.

What is the Overtone Series?

- It is especially important for brass musicians to know the **OVERTONE SERIES**.
- Each fingering or position on a brass instrument can actually produce up to 16 pitches depending on the setting of the embouchure.
- Knowing the series enables the musician to use alternate fingerings, switch instruments, or plan for pitch adjustments.

4

1. You may want to ask a more advanced brass musician to demonstrate the different partials.

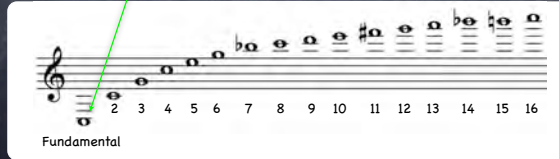
2. Discuss how songs such as "Reverie" or "Taps" use bugles without valves and are examples of songs that use the Overtone Series to make music.

3. Discuss and possibly demonstrate how a flute could be used as an example of how ALL instruments, not just brass, use the Overtone Series.

A student can play a low D, for instance, and over blow to achieve the different partials.

What is the Overtone Series?

- ④ The Overtone Series is made up of the **FUNDAMENTAL** plus 15 **PARTIALS**
- ④ The lowest note in the overtone series is called the **FUNDAMENTAL**
- ④ This pitch is often referred to as a **PEDAL TONE**



5

1. Click through this slide slowly, graphic is done after last bullet.
2. Pause and check for understanding of the highlighted words.



And Review

- ④ An **OVERTONE** is...
- ④ a **PARTIAL** is...
- ④ The **OVERTONE SERIES** is made up of the _____ and _____ partials.
- ④ The **FUNDAMENTAL** is also referred to as a _____.

6

1. Have students offer answers to each question.
2. Remind students to be filling in their workbooks as you go through the slides.

Constructing the Overtone Series

- Start with the FUNDAMENTAL, PARTIAL #1:



- Multiply 1 by 2, and the 2nd partial is exactly one octave higher.
- $2 \times 2 = 4$, the 4th partial is one octave higher
- And so on, until you reach 16

7

1. There are 3 slides in this series that together will illustrate RULE #1.

Constructing the Overtone Series

- Here it is demonstrated visually...
- Multiply 1 by 2 ($1 \times 2 = 2$). The second partial is one octave higher than the first:



- $2 \times 2 = 4$. The 4th partial is one octave higher than the 2nd:



8

1. This is the second slide in this series...

Constructing the Overtone Series

• $4 \times 2 = 8$, the 8th **partial** is one octave higher than the 4th:



• $8 \times 2 = 16$, the 16th **partial** is one octave higher than the 8th



9

1. After getting through this slide, go to whiteboard and write the following:

1 2 4 8 16

You will add to this later, leave substantial room underneath.

RULES

RULE #1

Partials 1, 2, 4, 8, and 16 are all octaves apart. We will refer to these as the "**Fundamental Partials**"

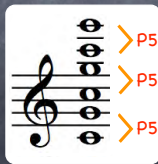


10

1. Have students fill in their work books starting on page 3 for each "Rule."
2. Check for understanding.

Constructing the Overtone Series

- The next **partials** are multiples of 3
- 3, 6, and 12 are all perfect fifths from **fundamental partials** 2, 4, and 8



11

1. You may need to review with the students what a P5, or perfect 5th is. Explain to the students that you can find a perfect 5th by counting up 5 notes.

2. After discussing this slide, write on the white board underneath what is already there the following:

1	2	4	8	16	-- Octaves
3	6	12			-- P5

RULES

REVIEW RULE #1

Partials 1, 2, 4, 8, and 16 are all octaves apart based from the **Fundamental Pitch**

Now... RULE #2

Partials 3, 6, and 12 are Perfect Fifths (P5) from the **Fundamental Partials**



12

1. Have students fill in their work books on page 3 for each "Rule."

2. Check for understanding.

Constructing the Overtone Series

- The next **partials** are multiples of 5
- 5 and 10 are all major thirds from **Fundamental Partials** 4 and 8



13

1. You may need to review with the students what a M3, or major 3rd is. Explain to the students that you can find a major 3rd by counting up 3 notes

2. After discussing this slide, write on the white board underneath what is already there the following:

1	2	4	8	16	-- Octaves
3	6	12			-- P5
5	10				-- M3

RULES

REVIEW RULE #1

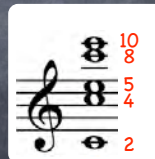
Partials 1, 2, 4, 8, and 16 are all octaves apart based from the **Fundamental Pitch**

REVIEW RULE #2

Partials 3, 6, and 12 are **Perfect Fifths (P5)** from the **Fundamental Partials**

RULE #3

Partials 5 and 10 are **Major 3rds (M3)** from the **Fundamental Partials** 4 and 8



14

1. Have students fill in their work books starting on page 3 for each "Rule."

2. Check for understanding.

Constructing the Overtone Series

- The next **partials** are multiples of 7.
- **Partials** 7 and 14 are a minor 7th above the **Fundamental Partials** - 4 and 8
- Remember, "The 7th is a minor 7th"



15

1. You may need to review with the students what a m7 or minor 7th is. Explain to the students that you can find a minor 7th by counting up 7 notes and flattening it.

2. After discussing this slide, write on the white board underneath what is already there the following:

1	2	4	8	16	-- Octaves
3	6	12			-- P5
5	10				-- M3
7	14				-- m7

RULES

REVIEW RULE #1

Partials 1, 2, 4, 8, and 16 are all octaves apart based from the **Fundamental Pitch**

REVIEW RULE #2

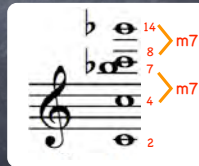
Partials 3, 6, and 12 are **Perfect Fifths (P5)** from the **Fundamental Partials**

REVIEW RULE #3

Partial 5 and 10 are **Major 3rds** above **Fundamental Partials** 4 and 8

RULE #4

Partials 7 and 14 are **minor 7ths (m7)** above the **Fundamental Partials** 4 and 8



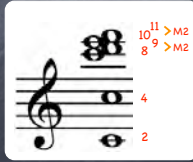
16

1. Have students fill in their work books starting on page 3 for each "Rule."

2. Check for understanding.

Constructing the Overtone Series

- The next **partials** discussed are the 9th and 11th.
- This one's easy.... The 9th **partial** is one whole step above the **Fundamental Partial - 8**.



17

1. You may need to review with the students what a M2 or major second is. Explain to the students that a major second is one whole step.
2. Compare a second to a ninth by explaining that a ninth is the same as a second, plus one octave.
3. After discussing this slide, write on the white board underneath what is already there the following:

1	2	4	8	16	-- Octaves
3	6	12			-- P5
5	10				-- M3
7	14				-- m7
9					-- M2

RULES

REVIEW RULE #1

Partials 1, 2, 4, 8, and 16 are all octaves apart based from the **Fundamental Pitch**

REVIEW RULE #3

Partials 5 and 10 are Major 3rds above **Fundamental Partials** 4 and 8

RULE #5

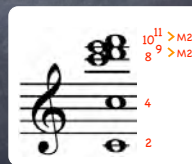
Partials 9 and 11 are whole step (M2) above the 8th and 10th, respectively.

REVIEW RULE #2

Partials 3, 6, and 12 are Perfect Fifths (P5) from the **Fundamental Partials**

REVIEW RULE #4

Partial 7 and 14 are minor 7ths (m7) above the **Fundamental Partial** 4 & 8



18

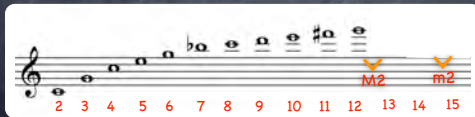
1. Have students fill in their work books on page 3 and 4 for each "Rule."
2. Check for understanding.

Constructing the Overtone Series

What's Left?

- PARTIALS 13, and 15
- Easy..... from partial 12, think M2 for the 13th
- From partial 14, think m2 for the 15th
- BIG...small

Here's what that looks like:



19

1. Click through graphics slowly!
2. You may need to review with the students what a M2, m2, or major and minor 2nd are. Explain to the students that a major second is one whole step, and a minor second is a half step.
3. Explain to the students that partials above 10 are rarely used, so you won't be going into too much detail about the higher ones. It is important to be able to construct the entire overtone series, but for practical application, knowing up to 10, and knowing it WELL, is enough.

RULES

REVIEW RULE #1

Partials 1, 2, 4, 8, and 16 are all octaves apart based from the Fundamental Pitch

REVIEW RULE #3

Partials 5 and 10 are Major 3rds above Fundamental Partials 4 and 8

Review RULE #5

Partials 9 and 11 are whole step (M2) above the 8th and 10th, respectively.

REVIEW RULE #2

Partials 3, 6, and 12 are Perfect Fifths (P5) from the Fundamental Partials

REVIEW RULE #4

Partial 7 and 14 are minor 7ths (m7) above the Fundamental Partial 4 & 8

And the Last Rule...

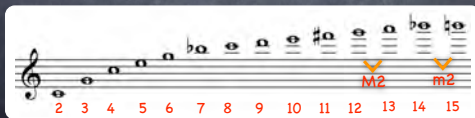
20

1. Have students fill in their work books on page 3 and 4 for each "Rule."
2. Check for understanding.

RULES

RULE #6

Partial 13 is a Major 2nd (M2)
from 12 and Partial 15 is a minor
2nd (m2) from 14



21



Workbook Time

☞ In your workbooks, finish and review pages 3 and 4. We will review your answers before moving forward.

22

1. Have students finish what work they have done in their workbooks at this time.
2. Make time to walk through the class and work with individuals who need the extra help.

The Overtone Series

A Method for Young Musicians

Workbook

Created by, Samantha Blake

PA #3, August, 2009

Brought to you by



Name: _____ Period: _____

*This workbook is intended to provide supplementary material for the Keynote Presentation "Overtone Series, a Method for Young Musicians."
These worksheets should be done in accordance with instructions from your teacher.*

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What is the Overtone Series?

Directions: Fill in the blanks with the correct answer.

1.) Within one pitch, there is actually a spectrum of _____, a whole set of different pitches.

2.) The evenly divided subdivisions are called _____.

3.) Why is it important for brass musicians to know the Overtone Series? What can they do with this knowledge?

4.) The Overtone Series is made up of the _____ plus 15 _____.

5.) The lowest note in the series, the _____, is often referred to as a _____.

Constructing the Overtone Series

Overtone Series Rule #1:

Hint: The rules are referenced on page 6. Try to write them out from memory first, before you go looking....

Write out Rule #1:

6.) _____

Now draw in the notes for partials 2, 4, 8, and 16 and label them below:

7.)



Overtone Series Rule #2 and #3

Write out Rule #2:

Write out Rule #3:

8.) _____

10.) _____

Now draw in the notes for partials 3, 6, and 12 and label them below:

Now draw in the notes for partials 5 and 10 and label them below:

9.)



11.)



Overtone Series Rule #4 and #5

Write out Rule #4:

Write out Rule #5:

12.) _____

14.) _____

Now draw in the notes for partials 7, and 14 label it below:

Now draw in the notes for partials 9 and 11, and label it below:

13.)



15.)



Overtone Series Rule #6

Write out Rule #6 below:

16.) _____

REVIEW RULE #1

Partials 1, 2, 4, 8, and 16 are all octaves apart based from the **Fundamental Pitch**

REVIEW RULE #2

Partials 3, 6, and 12 are Perfect Fifths (**P5**) from the **Fundamental Partials**

REVIEW RULE #3

Partials 5 and 10 are Major 3rds (**M3**) above **Fundamental Partials** 4 and 8

REVIEW RULE #4

Partial 7 and 14 are minor 7ths (**m7**) above the **Fundamental Partial** 4 & 8

REVIEW RULE #5

Partials 9 and 11 are whole step (**M2**) above the 8th and 10th, respectively.

REVIEW RULE #6

Partial 13 is a Major 2nd (**M2**) from 12 and **Partial** 15 is a minor 2nd (**m2**) from 14

Time To Practice!

Before getting started, think about the following...

You only need to memorize the following partials:

1, 3, 5, 7, 9 (odd numbers)

Here's why....

1 - The fundamental partials are multiples of 2 and all octaves apart

3 - The P5 Partial is a multiple of 3 and is a perfect 5th above one of the fundamental partials.

5 - The M3 Partial is a multiple of 5 and is a major third above the fundamental partials.

7 - Multiples of 7, 7 and 14 are the m7 partials. They are each a minor seventh above one of the fundamental partials.

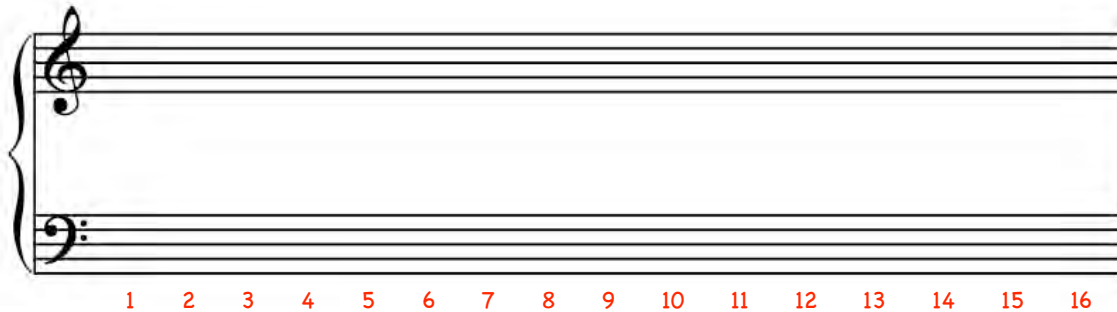
9 - 9th is a 9th! Or a major second (M2) from the fundamental.

Rarely will you utilize any of the partials beyond 10

1	2	4	8	16	Octaves
3	6	12			P5
5	10				M3
7	14				m7
9	11				M2

Your Turn...

17.)

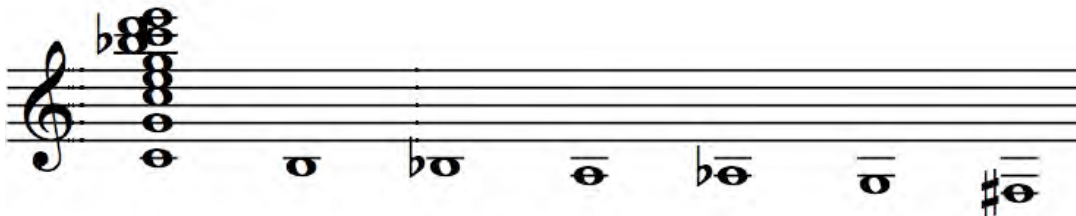


1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

1. Write in the fundamental partials on the grand staff above.
2. Now write in the P5 partials
3. Now write in the M3 partials
4. Now write in the m7 partials
5. Lastly, write in the M2 partials
6. What's left? 13 and 15 (M2 and m2)

The Entire Harmonic Overtone Series...

18.)



Partial 11: Bb
Partial 12: C
Partial 13: D
Partial 14: Eb
Partial 15: E
Partial 16: F#

1. Using only partials 2 through 10, you will construct the entire harmonic overtone series. The first one is already completed for you.
2. Remember to follow the steps....
 1. Fundamental Partial (2, 4, 8)
 2. P5 Partial (3, 6)
 3. M3 Partial (5, 10)
 4. m7 Partial (7)
 5. M2 Partial (9)

Name That Partial

For each of the following notes, practice naming the different partials that are possible. Remember that there are sometimes up to three options...

19.)



Answer(s)...

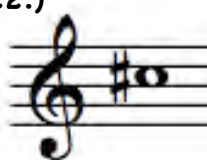
20.)



21.)



22.)



23.)



24.)



Now, in reverse, draw in the note that the directions ask for...

25.)



4th partial of Ab

26.)



10th partial of F#

27.)



3rd partial of B

28.)



9th partial of C

29.)



7th partial of Bb

30.)



5th partial of G

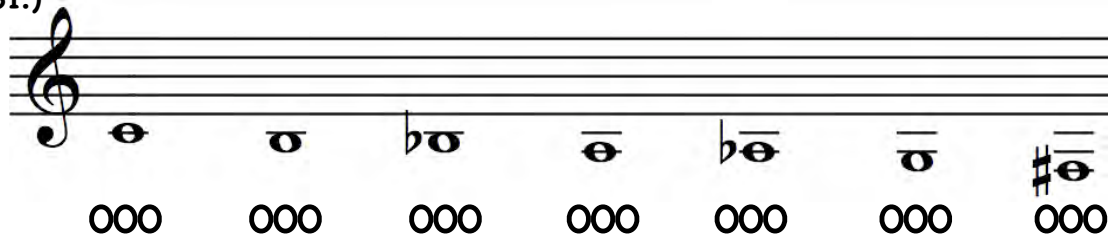
Applying The Knowledge...

Constructing the Trumpet Fingering Chart...

For the notes below, fill in the holes to show the correct fingerings for the trumpet.



31.)



A musical staff in treble clef showing seven notes: C4, D4, E4, F4, G4, A4, and B4. Below each note is a fingering diagram consisting of three circles representing the first, second, and third fingers. The diagrams are: C4 (000), D4 (000), E4 (000), F4 (000), G4 (000), A4 (000), and B4 (000).

For a complete fingering chart, fill in the rest of the partials for each fingering, up to partial 10.

Relating the Trumpet Fingerings to French Horn

🎧 If you know your Trumpet fingerings, you can then easily figure out your French horn fingerings.

🎧 The French horn, as played by most student and professional musicians, is a double instrument, meaning, there are actually two horns in one, and a thumb valve, or "trigger" switches from one to the other.



🎧 When the trigger is not engaged, the French horn is a Bb instrument. When the trigger is pressed down, the horn is actually shortened, making it an F instrument with an extended range. It's easier just to remember the rules....

FRENCH HORN RULES

#1 - Without the trigger, think up a P5 and use trumpet fingerings.

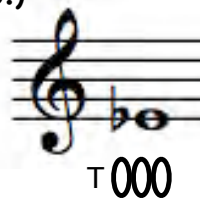
#2 - With a trigger, think up an octave and use trumpet fingerings

Drill the above two rules to remember them! Then, without looking, fill in the correct fingering for French horn for the following examples... ("T" means that the trigger is engaged.)

32.)



33.)



34.)



35.)



36.)



37.)



Comparison to the Trombone...

There are 7 positions on a trombone, and 7 fingering combinations on a trumpet. Overtone series is exactly the same!



TROMBONE RULE

#1 Trombone system is the same, however pitch is one M9 below the trumpet.

Trumpet Fingerings - 7 Combinations



Trombone Slide - 7 Positions



Comparison to the Baritone and Tuba...



BARITONE RULE

#1 From the written Baritone Pitch, think up a M9 and use trumpet fingerings

TUBA RULE

#1 From the written Tuba Pitch, think up a M9 PLUS an octave and use trumpet fingerings



Knowing the Fingering....

Write in the fingering or positions for the following notes....
Work as fast as you can, use the rules!

Trombone

38.)

A musical staff in bass clef with a key signature of one flat (B-flat). The notes are: G2 (whole), A2 (quarter), B-flat2 (quarter), B-natural2 (quarter), C3 (quarter), B-natural2 (quarter), A2 (quarter), G2 (whole). The B-natural2 note has a double underline. Below the staff are eight dashed lines for writing fingering or positions.

Baritone

39.)

A musical staff in bass clef with a key signature of one flat (B-flat). The notes are: G2 (whole), A2 (quarter), B-flat2 (quarter), B-natural2 (quarter), C3 (quarter), B-natural2 (quarter), A2 (quarter), G2 (whole). The B-natural2 note has a double underline. Below the staff are eight dashed lines for writing fingering or positions.

Tuba

40.)

A musical staff in bass clef with a key signature of one flat (B-flat). The notes are: G2 (whole), A2 (quarter), B-flat2 (quarter), B-natural2 (quarter), C3 (quarter), B-natural2 (quarter), A2 (quarter), G2 (whole). The B-natural2 note has a double underline. Below the staff are eight dashed lines for writing fingering or positions.



To Be a Better Musician

How can in depth knowledge of the overtone series and brass fingerings make you a better musician?

1 - Brass Family Knowledge

The ability to substitute on, or transfer to another brass instrument with ease will not only help your band if needed, but it also opens up opportunities for you as a musician.

2 - Alternate Fingerings for Ease

If you are asked to play music that seems impossible, chances are, there is an easier way to finger it. Knowing where the notes lay in other overtone series, helps you decide an alternate route.

3 - Alternate Fingerings for Pitch

Some of the partials are naturally out of tune. Some of the fingering combinations are naturally out of tune. Knowing your overtone series helps you avoid problems.

Rules of Pitch Tendencies...

Partials of the 3rd overtone are slightly sharp

Partials of the 5th overtone are slightly flat

Partials of the 7th overtone are very flat

RULES:

3 6 12 = Sharp

5 10 = Flat

7 = Very flat

MORE RULES

Valve Combinations:

● ● ● = Sharp

● ● ● = Flat

● ● ● = Sharp

● ● ● = Very #

Practice Alternate Fingerings

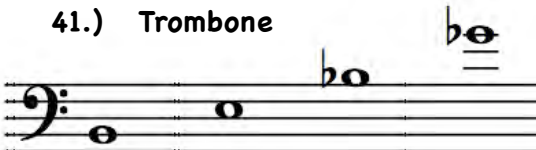
With the rules of natural pitch tendencies for both the partials and the valve combinations in mind, practice figuring out alternate fingerings for notes accordingly.

For the examples below, provide as many alternate fingerings as you can think of under every note, circling the most ideal one.

A couple of sentences to remember is:

- Choose the fingering with the least amount of valves.
- Avoid the 7th partial.
- Avoid the 3rd valve.

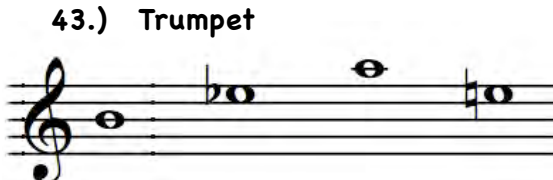
41.) Trombone



42.) Baritone



43.) Trumpet



44.) French horn



How to Use the Trombone Trigger:

- Think up a P4 from written note.
- Depress Trigger for that note
- Place slide at position that the new note.

When to Use the 4th Valve:

If a brass instrument has 4 valves, the 4th valve can be used for the following out of tune combinations to adjust pitch:

- **Instead of 1-3, just use 4**
- **Instead of 1-2-3, just use 2-4**

Wrap Up

Now that you have an introductory knowledge of the overtone series and how it is applied to brass instruments, it is important that you continue to practice so that it becomes an instinctual part of your music making.

Look at your music in your folder. If you are a brass musician, scan through your parts in preparation for your next rehearsal. Look for the following:

- Held out notes that are 3rd, 5th, or 7th partials
- Note patterns with tricky fingering maneuvers.
- Long passages of notes with either a 1-2-3 valve combination, or a 1-2, or a 1,3

After you scan your parts, identify the possible alternates and write them in with pencil. Try the new fingerings and see if you are more successful!

Each and every time you play music, think about the overtone series and how you can incorporate it into your life. It takes time, but the benefit of being fluent amongst the brass instruments far outweighs the effort required to practice it.





BW 2010



The American Bandmasters Association

*A Funny Thing Happened
on the Way to a Band Rehearsal* #16

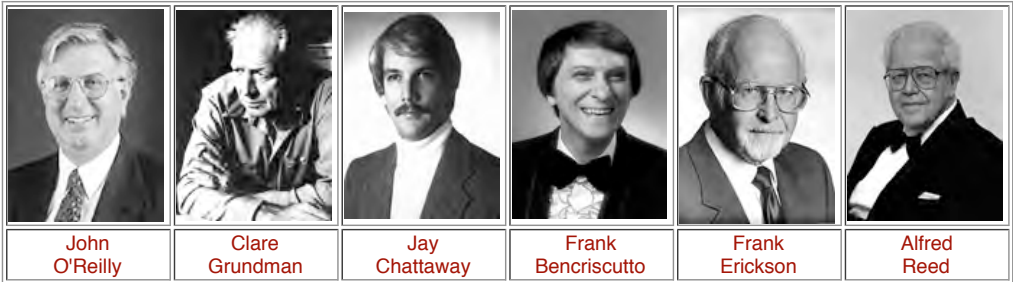
by **M. Max McKee** **Bio**

[Previous FUNNY](#) [Next FUNNY](#)

The WIBC Commission Works

By the time our 5th Western International Band Clinic came along in 1983, we had decided to start a process to commission new works for band from our most outstanding band composers. For that year, we invited John O'Reilly to write a work for junior high and Clare Grundman to compose something for the high school level.

In each case we did not dictate what we wanted except that the work should somehow reflect on the Pacific Northwest and match the young band or high school band criteria. To make this work financially and to make it attractive to directors attending WIBC, we set a \$100 price tag on the new work with the understanding that each school could write a purchase order for a set of warmups or other music that we could provide immediately and thereby receive payment. For this, the sponsoring school would later receive an autographed copy of the work 6 months before it came available to the general public. In addition, each sponsor was noted on a list inside the front cover of the conductor score. The money raised allowed us to invite the composer to attend WIBC and, in all cases but one, conduct the world premiere.



John O'Reilly created the 3-movement "Northwest Suite and Clare Grundman composed "Northwest Saga." The Jason Lee Junior High Band from Tacoma, Washington premiered the O'Reilly work under the baton of the composer at the Thunderbird Inn-Jantzen Beach in Portland, Oregon on the opening day (Friday, November 18, 1983). On the final concert 2 days later, Col. Arnald Gabriel conducted the premiere of Clare Grundman's "Northwest Saga" with the WIBC Directors' Band. Clare Grundman was in the audience.

For the 1984 convention at Seattle, Washington's Red Lion Inn/Sea-Tac, Jay Chattaway wrote the young band work, which he entitled "Mazama." Frank Bencriscutto composed "Pacific Scene." The "Mazama" premiere was performed by the Oak Harbor Junior High School Band (Washington) conducted by Chattaway on Friday, November 16. Later that same day Frank Bencriscutto conducted the Klamath Union High School Band from Klamath Falls, Oregon for the world premiere of "Pacific Scene." Once again, the project had more than 100 sponsoring schools and individuals, allowing us to pay all expenses.

For the convention ever-after known to all as the "Big Snow Year," we again hosted WIBC at the Sea-Tac Red Lion. On the day the convention started (Thursday, November 21, 1985), Seattle received nearly two feet of snow that blocked the arrival of most WIBC staff members (who were stranded at the Portland Airport) and many locals who seldom had to drive in that kind of weather. Others, coming from snow climates, drove right in with directors taking over many staff duties until the rest of us (including the Organizing Chairman!) arrived on Friday afternoon.

On Saturday, the Curtis Junior High School Band from Tacoma presented the world premiere of Frank Erickson's young band work entitled "Northwest Passage" under the baton of the composer. That evening, the Pacific Symphonic Wind Ensemble from Vancouver, British Columbia, playing under composer Alfred Reed, premiered "Song of the High Cascades."

As WIBC moved on to other projects and methods of presenting new works at various conventions, all of us fondly remember the very special times we had with O'Reilly, Grundman, Chattaway, Bencriscutto, Erickson and Reed between 1983 and 1985 as well as so many other ways in the years to follow.

[Listen to recordings of all six commissions](#)

Next time: Hosting the ABA

BW 2010

The Future of the Bandworld

Around the 31st Annual Western International Band Clinic • Seattle, WA



Ray Cramer presents a clinic at WIBC for the attending directors.



Mike Bankhead, Dept. Chair at Sam Houston State Univ., and Boston Brass, take a bow after they perform at WIBC.



Mike Bankhead works with one of the four WIBC honor bands during a rehearsal over the weekend.



(l to r) Composer Frank Ticheli, organizing director, Scott McKee, and guest conductor, Frank Wickes relax during a sightreading session.



Guest conductor, Dario Sotelo, from Brazil, present the Brazilian flag to Paul Kassulke (left) and Scott McKee (right).



WIBC emcee, Larry Hudson, congratulates Tacoma Concert Band's conductor, Robert Musser for a fine performance at WIBC.



Guest conductors, Boston Brass, and WIBC directors pose for a group shot at WIBC-31 in Seattle, Washington.



WIBC staff members, Tiffany McKee, and Merilee Ott, visit with WIBC Board member, Tim Lautzenheiser.



Guest conductor, Frank Wickes, from Louisiana State University, rehearses one of the WIBC honor bands.



The State Honours Ensemble Program students, from Australia, congratulate the 2010 Pacific Honours Ensemble Program musicians.



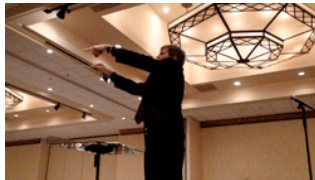
Director, Chris Bruya, lead his Central Washington University Jazz Ensemble during one of the evening concerts at WIBC.



Honor Band Chairperson, Paul Kassulke relaxes with his wife, and WIBC Staff member, Kay Kassulke during on of the sightreading sessions at WIBC-31.



Guest conductor, Ray Cramer (Indiana Univ., Emeritus) works with one of the WIBC honor bands.



Guest conductor, Frank Ticheli (USC - Thornton School of Music), conducts his "Wild Nights" with one of the combined 300-member WIBC honor band.



The Boston Brass performs with one of the WIBC honor bands in Seattle, Washington on Monday, November 23, 2009.


BW 2009
The Bandworld Legion of Honor

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

Douglas Armstrong

For the past 5 years, Douglas Armstrong has been the band director at Mountain View High school in Stafford, VA. He spent the first 20 years in middle and high schools throughout Virginia. He holds music degrees from Radford and Virginia Tech. In 2003 he was named Teacher of the Year for the commonwealth of Virginia. In the same year he was given the "Agnes Meier Outstanding Teacher Award" by the Washington Post.

Respected by his peers he currently serves as the President of the Virginia Band and Orchestra Directors Association. He states his philosophy like this, "Teaching music and being a band director are about offering students a great opportunity to find success through music. To me, it is not about ratings or awards. It is what we do each day that leads us to success. If we all (director and students) give our best work at every rehearsal, then we should never worry about the outcome."

Armstrong goes on saying that his parents influenced him early. "Both of my parents loved singing. As the youngest of five boys, all one year apart, I remember my parent's unique way of keeping us from fighting any time we were in the car - they would have us sing! And not just singing a melody. My father would teach us a new song and then encourage us to harmonize, or "find your own part. The love of music and the ear-training were a natural part of my life from as early as I can remember."

A special award of The John Philip Sousa Foundation


Donnie Owens

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](#)

Donnie Owens has tried to retire - twice - but is still teaching and directing band in Waxahachie, Texas. He has taught high school and middle school band all over the state of Texas since coming from Oklahoma and Kansas. Still going strong he was named the Teacher of the Year at Turner Middle Schol in 2007. He was also awarded the Meritorious Achievement Award by the Texas Bandmasters in 2008. Upon his first retirement the Dickinson H.S. Band Hall was renamed The Don Owens Band Hall in 1995.

Since 2003, his Turner Middle School Beginners - 6th band have only had their judges sheets marked "Outstanding of the Contest." Although these things are great Owens' core goal of teaching music is to provide students the types of experiences required in life in order to become an asset to society, rather than a liability.

Donnie Owens said, "This career has not always been an easy one. In fact, because of the low salaries paid to teachers, I almost changed courses after my second year of teaching. However, the notes, the rhythms, the instruments, and possibly, most of all, the students, had me firmly in their grasp. Looking back, I am reminded of a familiar phrase, "I wouldn't have missed it for the world," and without these giants of men, I just might have. I will be forever grateful for their time, their efforts, and, most of all, their belief in a kid that just loved the music.."