

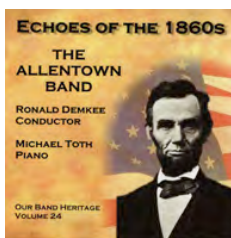
Banckworld

Online Magazine ♦ Vol 25, Num 4 ♦ April 2010



Dr. Tim



BW 2010*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Cavalry Quickstep**

by Claudio Grafulla

Album Title: ECHOES OF THE 1860'S: THE ALLENTOWN BAND-OUR BAND HERITAGE VOLUME 24
 Recording: The Allentown Band Ronald Demkee, conductor; Michael Toth, piano
 Publisher: www.allentownband.com

The Allentown Band has produced some highly professional recordings with various themes. Volume 24 harkens to the Civil War era with plenty of musical surprises. Two major composers from this period, Louis M. Gottschalk & Claudio Grafulla, are well represented here. Pianist Michael Toth is featured in L'Union (Gottschalk/Adler), a paraphrase on national airs and Gottschalk is also the source for the music in Hershey Kay's Cakewalk Suite (arr. Chaloner). Grafulla may be best known as the composer of Washington Greys but this particular recording features some different compositions including the title work edited by Donald Hunsberger. One "modern" work is included, although To Heal A Nation: The Gettysburg Address by James Hosay (narration by Emile Guida) fits well into the program. A real treat is Military Overture for Band Op. 24 (Mendelssohn/Laurendeau) edited from the original Gilmore Band arrangement... bet you never heard this version before!! A superb collection from the Allentown Band, highly recommended.

**Suite No.1 for Clarinet Choir**

By Vaclav Nelhybel

Album Title: CLARINET THUNDER
 Recording: University of Florida Clarinet Ensemble Mitchell Estrin, music director & conductor
 Mitchell Estrin, music director & conductor
 Publisher: Mark Masters 8645-MCD

This is the followup to the immensely successful Wind in the Reeds recording by the University of Florida Clarinet Ensemble and you don't have to be a clarinetist to appreciate this marvelous CD. The collection features some classic band & orchestra literature transcribed for full clarinet choir (sometimes with added percussion) as well as some fascinating original works. The Second Suite in F (Holst/Johnston) is a natural for this recording since the First Suite in E-Flat appeared on Wind in the Reeds. Band lovers will also enjoy Matt Johnston's settings of Molly on the Shore (Grainger) and Rolling Thunder (Fillmore). The orchestral transcriptions are works of Weber, Elgar, Rimsky-Korsakov and a dazzling Scherzo from A Midsummer Night's Dream (Mendelssohn/Wakefield). The original clarinet choir works are Jambo (Paul Basler), One Step at a Time (Paul Richards) and the rarely heard Suite No. 1 for Clarinet Choir by Vaclav Nelhybel. This is a recording you will definitely enjoy hearing again and again.

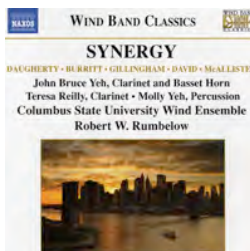
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BW 2010*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Fireworks, Opus 4**

by Igor Stravinsky arranged by Mark Rogers

Album Title: Fireworks!**Recording: University of North Carolina Greensboro Wind Ensemble**
John R. Locke & Kevin M. Gerald, conductors**Publisher: Equilibrium-EQ 96**

This is the best recording to date of the UNCG Wind Ensemble and their first on the Equilibrium label. The program begins with the title piece Fireworks Op.4, a compact masterpiece by Igor Stravinsky. Mark Rogers' superb windstratation doesn't skimp on the instrumental pyrotechnics. The next composition is Joel Pucket's It perched for Vespers nine, a rather haunting & emotional work. A pair of well established wind classics follow; ÉArnold Schoenberg's Theme & Variations Op. 43A (I applaud the subtle addition of chimes near the end) and Fantasia in G-Major (J.S. Bach/Goldman & Leist). The next work is the beguiling & rhythmic Intermezzo (Monte Tubb) with guest conductor Andrea E. Brown and the program concludes with Yo Goto's brilliant Funiculi-Funicula Rhapsody.

**Tri-Tetra from Fantasy Etudes**

By J.M. David

Album Title: SYNERGY**Recording: Columbia State University Wind Ensemble**
Robert W. Rumbelow, conductor;

John Bruce Yeh, clarinet & basset horn Teresa Reilly, clarinet Molly Yeh, percussion

Publisher: Naxos 8.572319

Synergy could easily be called a family affair for wind ensemble as the soloists are husband, wife & daughter. Esteemed clarinetist John Bruce Yeh begins the program with Michael Daugherty's Brooklyn Bridge, a four movement concerto that has been frequently performed & recorded during the past few years. Daughter Molly joins her father in Michael Burritt's Duo Concertante for Clarinet & Percussion, this work was composed for John & Molly. Teresa Reilly (Mrs. John Yeh) assumes the clarinet duty while her husband plays basset horn for Fantasy Etudes Book II by J.M. David, a rather interesting work for the soloists and chamber winds. John returns to clarinet for Scott McAllister's Black Dog, a work with classic hard rock roots. Also featured on this recording is Concertino for Four Percussion and Wind Ensemble, one of David Gillingham's most popular wind compositions. Synergy is a nice family effort with a terrific ensemble as the supporting cast.

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BW 2010*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Partita for Band** (Excerpt)
by Robert Washburn

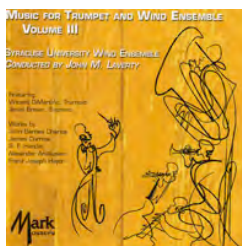
Album Title: ROBERT WASHBURN: THE COMPOSER'S VOICE

Recording: Keystone Wind Ensemble

Jack Stamp, conductor

Publisher: Klavier K-11177

The latest release in Klavier's Composer's Voice series takes an interesting turn with the music of Robert Washburn. While a most prolific composer for band, this particular recording features three band works interspersed with three chamber pieces. The band compositions begin with the original 1965 setting of Partita (this work was later revised for younger bands). The Symphony for Band is one of the most popular symphonies for wind ensembles, sit back and enjoy the performance by the Keystone Winds. Kilimanjaro may not be familiar to most listeners but this descriptive selection is Washburn at his best. The chamber works sound very much at home on this recording; they are Quintet for Brass, Suite for Woodwind Quintet (with that irresistible final movement) and Concertino for Wind & Brass Quintets. The CD concludes with an interview of Dr. Washburn.

**Concerto for Trumpet and Band** (excerpt)

By John Barnes Chance edited by Laverty

Album Title: MUSIC FOR TRUMPET & WIND ENSEMBLE VOLUME 3

Recording: Syracuse University Wind Ensemble

John M. Laverty, conductor; Vincent DiMartino, trumpet; Janet Brown, soprano

Publisher: Mark Masters 8631-MCD

There are many superb trumpet/cornet solo with band recordings on the market and the series from Syracuse University rank among the best. This CD begins with a lost work by John Barnes Chance, the Concerto for Trumpet & Band (edited Laverty). The concerto was performed in the 1960's and hasn't resurfaced until today. The listener will definitely recognize the writing of Chance, especially in the last movement. Two staples in the Trumpet Concerto repertoire are also featured; Concerto for Trumpet (Arutiunian/Duker) and John Laverty's harmoniemusik setting of the Haydn Concerto in E-Flat. Soprano Janet Brown adds her superlative voice to Let the Bright Seraphim (Handel/Laverty) and the recording concludes with Concert Piece by James Curnow. The utmost in musicality is shown by the soloists and the ensemble throughout this recording.

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BW 2010*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Elegy and Fanfare March**

by Roger Nixon

Album Title: OUTBERZT

Recording: Rutgers Wind Ensemble

William Berz, conductor; Daniel Epstein, piano

Publisher: Mark Masters 8652-MCD

The title Outberzt is a clever pun taken from the opening composition Outburst by David Sampson. This is a catchy work that will become popular with bands & audiences. Shadow Rituals (Markowski) is a short, descriptive overture that was a winner in the first Frank Tichell Composition Contest. The Suite for Band (Alan Hovhaness) is another in the short series of early band works by the composer; Rutgers had previously recorded Tapor No.1 and Hymn to Yerevan. Outberzt also features the premiere of To the Heroes of the Patriotic War by Khachaturian, the conductor has adapted this for American band instrumentation. The final three compositions on this recording share an interesting yet virtually unknown link. March Op. 99 (Prokofiev/Yoder) is a delightful martial romp and it is followed by pianist Daniel Epstein performing Prelude No.3 of Roger Nixon. The connection with these two works can be detected in the concluding work, the LONG overdue recording of Roger Nixon's Elegy and Fanfare-March. If you listen carefully to the Fanfare-March you might pick up the correlation with March Op. 99. Also included on this phenomenal recording are Aegean Festival Overture (Makris/Bader) and the beloved Elsa's Procession to the Cathedral (Wagner/Cailliet)

**The Midnight Cry from Southern Harmony**

By Donald Grantham

Album Title: SOUTHERN HARMONY

Recording: Ohio State University Wind Symphony

Russel C. Mikkelsen, conductor

Publisher: Naxos 8.572342

The Ohio State University Wind Symphony has provided Naxos with some fine band recordings and this one is no exception. Southern Harmony is the name of a very popular composition by Donald Grantham and you will definitely enjoy the Wind Symphony's interpretation of this piece. Symphony in Three Movements by John Stevens is given its premiere performance here. I have reviewed this work in an earlier MusiClips and was very impressed with its musical structure & scoring. Guest conductor Richard L. Blatti is in command of an exciting romp through Colas Breugnon Overture (Kabalevsky/Hunsberger) and the recording concludes with the picturesque El Salon Mexico (Copland/Svanoe). Some audio sorbet is offered to the listener with the sonorous O Magnum Mysterium (Lauridsen/Reynolds). Another stellar CD by the Ohio State University Wind Symphony.

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20 Years ago in Bandworld

If I Were A Band Directorby Dr. James Logsdon **Bio**
Vol. 5, #4, p.38 (March - April 1990)*In setting forth my views on what I would do if I were a band director, I shall attempt to look at the band director and his job through the eyes of an administrator. I believe that this scrutiny will be objective, friendly, and encouraging...***What Would I Do if I Were the Band Director?***First, if I were band director,* I would support the contention that my activity has inherent values worthy of inclusion in a program of general education.

There are those who doubt this. I do believe that the time is now here when it is necessary to point out certain values, a few of which I shall attempt to explore.

Music is an activity for leisure. I feel that some music educators are apologetic with respect to this value. I deplore this attitude. Our society is such that the wise use of leisure will be an increasing problem. Music can help fill the void.

Music has an ennobling effect. Someone has said that youngsters who are participating in good music are not likely to be numbered among the delinquents. One study some years ago confirmed this philosophy. I do believe that music is a wholesome, emotional expression and should be a part of the experience of every youngster.

Music developments have paralleled the changes within the structure of American life. Music has been a basic part of the American heritage. It should have an integral part in the general education program for every student, whether he is in elementary or the high school.

Secondly—if I were the band director, I would insist that my activity be scheduled at a time when representative students could elect it as a free choice.

Most band directors who have served in more than one position during their career will find that this has a familiar ring. The values to be gained from participation are such that no interested student should be denied the privilege of belonging, particularly if the denial is a result of failure to plan the program intelligently.

Third—if I were the band director, I would attach significance to my subject as being one of the school's contributions to the program for developing the talents of students.

Music and athletics led the field for many years in making special provisions for students with special abilities. With in recent years, it seems to me that giftedness has come to be associated with academic superiority in the traditional disciplines, particularly mathematics and science. No one would question the wisdom of placing great emphasis upon producing talented and creative scientists and mathematicians. There is some question as to whether this emphasis contributes materially to the solution of some of the world's most distressing current problems. In any system-wide program of study pertaining to talent development's general area should be represented, and its methods should be based on the fact that its students are talented.

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The Future of the Bandworld

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If I Were A Band Director (concluded)

by Dr. James Logsdon

Vol. 5, #4, p.38 (March - April 1990)

Fourth—if I were the band director, I would regard myself as an integral part of teaching staff.

If my area had been losing ground as a result of pressures from the so called academic disciplines, I would wonder whether I might be partly at fault. The characteristics of the music teaching program, which involves usually both individual and group instruction, are such that there is a tendency to withdraw from participating actively in the professional activities of the local teaching staff. When committees are formed to perform specific functions, whether it is music or not, all too often the band director finds himself either uninterested or unavailable. I know that the performing aspects of his work are such that heavy demands are made on his time and energy. *It is necessary, however, if I am a band director, to concern myself with the general problems that confront the school.*

Fifth—if I were the band director, I would constantly strive to improve my qualifications in the field of liberal arts. I have been stuck many times by the number and extent of specialized courses in the field of music per se. I do not discount the necessity for artistry in individual performance or group conducting. I do know, however, that it is necessary for the band director to establish and maintain proper communication with those who are often musically illiterate. It seems to me, then that his own preparation in the general field of liberal arts should be more extensive than that which has been traditionally required.

Sixth—if I were the band director, I would align myself with those forces which are engaged in preserving the traditional values of the system of education in the United States.

It seems apparent that, as a profession, we must insist that all of the children of all of the people have a right to an education. The entire profession needs to present a united front if our educational program is to be preserved and expanded to meet the needs that characterize the space age.

The band director has both the qualifications and the obligation to speak out on behalf of our total educational system. With the possible exception of athletics, the school bands have succeeded in obtaining more news coverage than any other phase of the school program. Through cooperation with civic groups and patriotic organizations, the band director has a traditional reservoir of good will. He is known and admired throughout the community. I trust he will accept the challenge to assume the professional obligation to represent all education at its very best.

I hope that I have said enough to convince you that through the eyes of this administrator, you have a contribution to make; not only to the curricular aspect of the program of general education, but also to the welfare of our total profession and the educational experiences of our boys and girls.

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BW 2010*The Future of the Bandworld*

15 Years ago in Bandworld

Even Young Trumpeters Can Play Low D's in Tuneby David Newell **Bio**

Vol.10 , #4, p.29 (March - April 1995)

It is a well known fact that low “D” (fingered 1st and 3rd valves on the trumpet) is quite sharp in pitch. It cannot be played in tune unless the third valve slide is extended approximately one half an inch. In spite of widespread knowledge of this fact, in actual practice only a small percentage of young trumpet players in school bands use their third valve slides on this troublesome note.

To anyone who has taught beginning trumpets in a class situation, the reasons for not insisting on the use of the third valve slide from the very first lessons are legitimate.

1. In all beginning instruction books, low “D” is among the very first notes that trumpet students are expected to learn, but beginning students have so many things that they have to think about—embouchure, mouthpiece placement, posture, hand position, breathing, tonguing, being on the correct partial, fingering, note name, note duration, and so forth. To add this refinement of using the third valve slide on “D” is simply asking too much.
2. On newly rented student line instruments, the third valve slides most often do not operate freely and easily. Students are too young and inexperienced to be given instructions on how to “work them in” themselves, and teachers of multiple beginning classes in different buildings don’t have the time to do it.
3. Most important, however, the typical beginner’s left hand is simply too small to effectively push out against the ring on the third valve slide while playing, without introducing undue stretching, straining, and tension in the left hand, not to mention the probable jarring of the mouthpiece on the embouchure.

For these reasons, the use of the third valve slide on low “D” becomes one of those things “we’ll cover later.”

In many situations, unfortunately, later becomes much later. Not until the students are in a more advanced band, probably in their late middle school or junior high school years, are they typically asked to add this new idea of extending the third valve slide on low “D” (and, of course, also on low “C#”). But by now, old habits are thoroughly set. Students have literally played thousands upon thousands of these notes without using their third valve slides, and to be asked to do so at this late date becomes one of those things that is often easier said than done. It takes a great deal of concentration to now have to remember to do something differently on “D” than they have ever had to do before. Of course it is eventually accomplished in the best bands, but not without vigilance and constant reminding (or is it nagging in the students’ minds?) by the director.

An Easy Solution

There is an easy solution to this problem. Students can begin immediately playing low “D’s” in tune without difficulty. Teachers simply need to show their beginners two important and easy procedures before the students ever produce their first tones on the instruments: (1) how to “prepare the trumpet for playing” and (2) how to “prepare the trumpet for putting away”.

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BW 2010

The Future of the Bandworld

15 Years ago in Bandworld

Even Young Trumpeters Can Play Low D's in Tune (concluded)

by David Newell

Vol.10 , #4, p.29 (March - April 1995)

Preparing the Trumpet for Playing

(1) Insert the mouthpiece. (2) Pull the tuning slide approximately one-half inch. (It was manufactured to produce an A 440 with the slide in this position). (3) Pull the third valve slide approximately one-half inch. (The first time this is done, the teacher needs to adjust the ring on the valve slide so that the left hand is comfortable, while still allowing just enough room to pull the slide fully closed for any note fingered 2nd and 3rd).

Preparing the Trumpet for Putting Away

(1) Empty all condensation. (2) Remove the mouthpiece. (3) Push the tuning slide in the whole way. (4) Push the third valve slide in the whole way. (Moving slides in and out daily ensures against their becoming stuck and immovable).

Once beginning students habitually “prepare their instruments for playing” in this way, the third valve slide can be ignored by the students for many months during performance, and low “D’s” will be reasonably well in tune. To be sure, all notes that are fingered 2nd and 3rd valves will be flat if the slide is not pulled in, but fortunately, these particular notes are seldom called for in the earliest pages of band method books! In almost all cases, D#/Eb and G#/Ab are the very last “new notes” in the books, and so students can literally experience months of playing before these particular notes become a problem!

When the first note that is fingered 2nd and 3rd is finally introduced, the students need to be told that “this is a bad note on the trumpet,” and they must fix it by pulling their third valve slides in. This in itself has an advantage for the young player. Of the two actions that the young trumpet player has to accomplish with the third valve slide, obviously the easier of the two is pulling the slide in rather than pushing it out!

This new way of thinking about beginning trumpet instruction has many obvious advantages. The most important of all is that during the first critical months, when young trumpet players are developing their ears and aurally memorizing where pitches sound, they will be hearing “D’s” that are much more in tune. One of the reasons it is so difficult to train students to begin extending their third valve slides on low “D” after two or three years of playing is that, after countless repetitions, they have had the wrong “D” thoroughly ingrained in their tonal memories. The out of tune, sharp low “D” doesn’t sound wrong to them, and so they don’t understand what all the fuss is about!

Additionally, because of the sequence of introducing notes that beginning instruction books seem to follow, the first time students are asked to actually move their third valve slides occurs significantly later in their experience, at a time when they have far fewer critical things to attend to all at once. And, the very first time students are shown how to finger a note that is 2nd and 3rd, the moving of the valve slide is taught as a part of the new fingering—it is not something that is added later! From day one, students are taught that they must pull their third valve slides in on this new note and they are, therefore, much more likely to remember it. Additionally, those students who occasionally forget will be more apt to adjust the slide on their own when they hear the resulting pitch. Young ears recognize flatness as being out of tune more readily than they do sharpness.

To summarize, what is being suggested here is that teachers of beginning trumpet turn their thinking upside down relative to low “D” and its problems. On the properly prepared trumpet, “D” is a good note and Eb is a bad one! Teachers who ask their young trumpet players at the beginning of every class to “show them their properly prepared trumpets” will immediately reap the benefits of improved intonation in their ensembles, and they will be developing trumpet players who perform with better pitch right from the beginning.

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The Future of the Bandworld

10 Years ago in Bandworld

Style in Performance

by Jeannine and Philip Cansler **Bio**
Vol. 15, #4, p.4 (March - April 2000)

Overview of the Problem

Music performance is very subjective. Looking over the judges scores from a recent state solo contest, we found wide discrepancies in the points assigned to a given player by the three judges in each room. Out of 330 possible points from each judge, the widest variation for a single player was from 284 to 100 points! How can musical performances even appear to be judged fairly when opinions among professionals vary so much?

We were invited to be the two judges for a university music program. The students auditioning for us were hoping to perform on an honor's recital. Our only requirement was to pick eight students who would be considered top-quality performers. We decided not to converse with each other and to give points to each student performer. Even though we are a husband and wife team that has performed together for 25 years, the number of points we assigned to the performers and our opinions about who should be chosen varied widely. Our discussion about our decisions was as diverse as the quality of the music we heard, touching on stage presence and concert attire, note accuracy, and the style of the music being played.

Performance Preparation

Most musicians learn and perform 98 percent of the notes on the page. Most performances incorporate correct rhythms. This is the bare minimum required to start making music, but many times this is where the preparation stops. The notes and the rhythms become the performance.

To bring the notes off the page and into our hearts, a performer must have a beautiful tone. Without an acceptable tone when performing in an ensemble, that person will probably cause blend problems in the section.

Tone is a musician's most important asset, so make sure that your group's tone is the best possible. Bring in clinicians to give sectionals on tone production, and keep pushing private instruction.

Can we as musicians/listeners/judges come to an agreement on any other aspect of the performance besides acceptable tone, accuracy of notes, and correct rhythms? We think there are definite and obvious guidelines on style that are often overlooked

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The Future of the Bandworld

10 Years ago in Bandworld

Style in Performance (continued)

by Jeannine and Philip Cansler
Vol. 15, #4, p.4 (March - April 2000)

Style in Performance

A recent video by Nova titled "What is Music?" suggests that that good musical performances are characterized by smooth, connected playing that has an expressive quality. However, the study cited in the video focused only on slow, lyrical piano pieces by Brahms. Unfortunately, this narrow selection of music led to the sweeping generalization, presented in the video, that music is best when it is performed in a legato style.

Style, which can be described as how you play the music so that the notes come off the page, is usually the missing ingredient in most performances. In the most basic form, there are two type styles of music: slow and fast.

Our favorite definition of music is "sound and silence." To perform music properly, we must include silence, which is a basic element of style.

Slow tempos

Slow tempos are actually the easiest stylistically. All notes are to be played in a connected manner and held their full value. From our first lessons in music we are taught to play in this manner. We soon add a legato articulation and start to taper phrase endings, releasing together to create clean phrases. Now we have the silence: The moment when everyone breathes. This silence gives form to the phrase. The hardest silences—and often the ones that are left out—are the silences between phrases. These should be marked to ensure clarity. Musicians who do not need to breathe to perform on their instrument (such as keyboardists and string players) are often the ones most guilty of leaving out important silences. Invite them to breathe, sing with the phrase internally, and stop playing when they must breathe. The silence is truly golden!

Fast tempos

Fast tempos require the most work stylistically and are the single most unexplored area in most performances. Listen to any professional performance of a piece in a fast tempo and you will hear energy, spirit, and excitement. Many times as we listen, we want to produce a bodily response—clap our hands, tap our feet, or dance to the music. Why is it that, when an amateur group plays the same selection, it loses its vigor? The answer is the absence of silence!

All notes in fast tempos should be separated. Remember our favorite definition of music: sound and silence. Listen to a CD of your favorite music group or solo performer. In fast tempos there is a space between the notes. This silence gives more meaning to the sound. Precision on the ends of notes must be uniform, so try playing all notes only half their value, with a rest on the other half. This is our definition of playing staccato: playing only half the value of the note. To make sure that all areas are covered, try resting the dots on the dotted notes and resting tied notes if of a lesser value.

Now, what about those long tones? They need separation too, but more importantly, all long tones must be played forte-mezzo piano, so that the rhythm and harmony are present but the volume is cut in half. This will allow the melody to come through.

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BW 2010*The Future of the Bandworld*

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Style in Performance (concluded)by Jeannine and Philip Cansler
Vol. 15, #4, p.4 (March - April 2000)**Articulation**

Correct articulation can help add energy to fast tempos. There are two basic articulations in music: legato and staccato. The staccato (detached) articulation must be one that produces an emphasis on each note. For wind players, we like to use “ta” and “da.” Usually in music with a tempo marking of 100 beats per minute or faster, the music sounds best if the notes are separated and an accented articulation is used. This is the style that makes the music come to life.

Exceptions and Review

There are exceptions, but these basic style guidelines cover 95 percent of all music. Obviously, articulation markings must be followed, so if slurs are marked in a fast piece, you must slur the notes. The style guidelines work for any and all music groups—choir, band, orchestra, chamber, or soloist—except when performing jazz, when the notes should be connected in fast tempos.

To review, if the tempo marking in classical music is faster than 100 beats per minute, separate the notes and use articulation that emphasizes each note. If the tempo marking is slower than 100 beats per minute, use a legato articulation (“da” for wind players) and connect the notes.

Slow Tempos (lyrical, expressive, sostenuto)

1. Entrances are performed with finesse (wind players use “da” articulations). Be careful not to crescendo after the entrance of each note.
2. All notes are to be played their full value (play up to the rest), and phrase endings should be tapered.

Fast Tempos (energy, spirit, vigor)

1. All notes have a slight emphasis (almost an accent) at the beginning of the sound.
 - a. Wind players use a “ta” articulation.
 - b. Long tones are to be played forte-mezzo piano, with a slight crescendo at the end of the note.
2. All notes in fast tempos should be separated. Precision on the release of each note requires attention, as silences must be uniform.
 - a. Staccatos are half value.
 - b. Rest the dot on dotted notes.
 - c. Rest the tied notes if of a lesser value.

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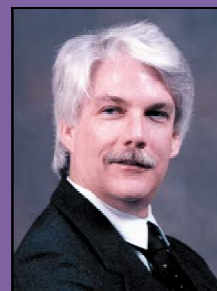
Title: Mazama

Composer: Jay Chattaway

Publisher: William Allen Music

Performance Time: 8:41

Grade: 3



Basic Ranges:

Flute

Clarinet

Alto Saxophone

Trumpet

Trombone

Tuba

Keys:



Tempos:

$\text{♩} = 66$ $\text{♩} = 126$ $\text{♩} = 168$

Time Signatures:

$\frac{4}{4}$
 $\frac{4}{4}$

Style:

Dramatically

Notes: Mazama was commissioned for the Western International Band Clinic in 1984. WIBC commissioned this piece to create music of a local importance to the students of the Northwest region. It is subtitled, *Legend of the Pacific Northwest*. Mazama is a programmatic piece depicting the eruption of Mt. Mazama, now known as Crater Lake.

Percussion Needs:

2 Bass Drums on side, Snare Drum, 3 Roto Toms, Cymbals, Timpani, Finger Cymbals, Animal Bells, Two Tambourines, Bells, Xylophone

Teaching Concepts: This piece requires some unusual instrumentation. Singing, chanting, ocarina solos and animal bells make for a creative Native American style. Be sure to pay attention to all dynamic contrasts especially at 68. Also check the woodwind figure at 105. There is a triple to duple transition from 120 to 121 that may need some rehearsing.

Piece	Mazama
Objectives	Student will gain an understanding of the ancient civilization known as the Mazamas. This tribe lived on what is now modern day Crater Lake. Students will play with changing meters.
Standards	Music: 2, 5, 8, 9 Social Studies: 6.1, 6.4 Math: 8.1 Science: 8.3 English Language Arts: 8.1
Materials	Mazama student handout, Mazama sheet music, instruments, pencils
Rehearsal Schedule	<ol style="list-style-type: none"> The Class will read the background information handout about the music. <ol style="list-style-type: none"> Ask students if any of them have been to Crater Lake. If so, when and what did they think? Students will have sheet music and the Exercises handout for Mazama out on their stands. Ask Students what key the piece is in. Answer – F major. Play the F Major Scale on the exercise sheet Students will count and clap rhythm patterns A through F. <ol style="list-style-type: none"> When students can count and clap the rhythm patterns correctly then have them play each rhythm. Have students look in the band arrangement and find the specific rhythms in their parts. After the students play each rhythm pattern correctly play the melodic sections. 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. Before students sight read the band arrangement, discuss the ocarina and animal bell parts with the class. Sight read Mazama.
Assessment	I will constantly listen and critique the students throughout the rehearsal. I will correct mistakes if they occur.



About the Music

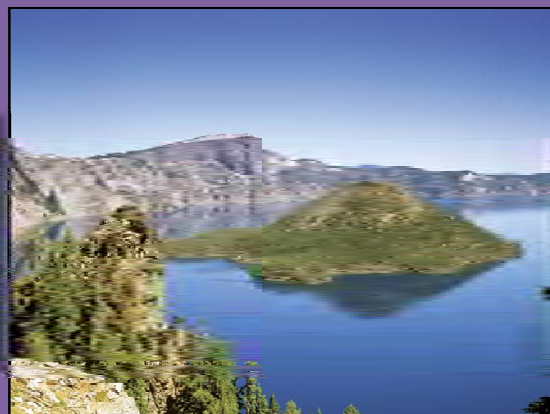
Mount Mazama was a cluster of mountains that was destroyed by a volcano blast almost 8,000 years ago. The explosion was so intense it caused the main mountains summit to collapse into itself. This formed a volcanic depression or

caldera. After time the caldera filled with water and became Crater Lake, the deepest lake in the United States. Most of the Mazamian Native Americans living around

Mount Mazama at the time of the massive eruption vanished. The Klamath Native Americans (see image left) were another tribe that lived near Mt. Mazama. They

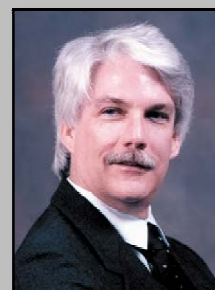
believed the mountain was inhabited by Llao the god of the underworld. Tribe legend recounts the event as an epic battle between Llao and his rival Skell, god of the sky.

Crater Lake is located in Southern Oregon.



About the Composer

Jay Chattaway earned his Bachelors and Masters Degree in composition from WVU. He then served as the Navy Bands chief arranger and composer. After his discharge from the Navy, he moved to New York and wrote music for recording artists such as Maynard Ferguson and Carly Simon. Chattaway later moved to Los Angeles and wrote for film and TV. Scores to his credit include National Geographic, Star Trek The Next Generation, Deep Space Nine and Star Trek Voyager. He won an Emmy Award for the last episode of Star Trek voyager.



Mazama Exercises

Angela Johnson

F Concert Scale Exercise

The musical score is for an F Concert Scale Exercise, written in common time (C) and featuring a key signature of one flat (Bb). The score is arranged for a concert band with the following parts: Flute, Clarinet in Bb, Alto Sax., Tenor Sax., Horn in F, Trumpet in Bb, Trombone, Tuba, Bells, and Snare Drum. The Flute, Clarinet in Bb, Alto Sax., and Bells parts play the ascending and descending scale runs. The Tenor Sax., Horn in F, and Trombone parts play the ascending and descending scale runs in the lower register. The Trumpet in Bb and Tuba parts play the ascending and descending scale runs in the middle register. The Snare Drum part provides a rhythmic accompaniment, consisting of a steady eighth-note pattern with a snare drum sound effect.

Flute

Clarinet in B \flat

Alto Sax.

Tenor Sax.

Horn in F

Trumpet in B \flat

Trombone

Tuba

Bells

Tambourine (shake only)

Snare Drum

Mazama Exercises

2

5 6 7 8 **Pattern A** 9 10 **Pattern B**

Fl.

B♭ Cl.

A. Sx.

T. Sx.

Hn.

B♭ Tpt.

Tbn.

Tuba

Bls.

S.Dr.

Pattern C Mazama Exercises

Pattern D

3

Fl.

B \flat Cl.

A. Sx.

T. Sx.

Hn.

B \flat Tpt.

Tbn.

Tuba

Bls.

S.Dr.

11 12 13 14 15 16

3 3 3 3 3 3

Mazama Exercises

4

Pattern E

Pattern F

Fl.

B♭ Cl.

A. Sx.

T. Sx.

Hn.

B♭ Tpt.

Tbn.

Tuba

Bls.

S.Dr.

12 18 19 20 21

17 18 19 20 21

17 18 19 20 21

Mazama Exercises

Vocal Melody-Range Appropriate for instruments 5

[illegible]

Melody B
Quarter =168

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Mazama Exercises

7

Fl.

B \flat Cl.

A. Sx.

T. Sx.

Hn.

B \flat Tpt.

Tbn.

Tuba

Bls.

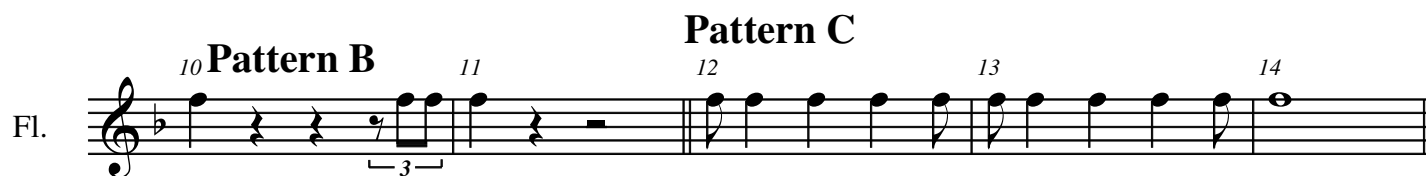
S.Dr.

33 34 35 36

Mazama Exercises

Angela Johnson

F Concert Scale Exercise



Pattern F**Vocal Melody-Range Appropriate for instruments****Melody B****Quarter = 168**

Mazama Exercises

Angela Johnson

Clarinet in B \flat



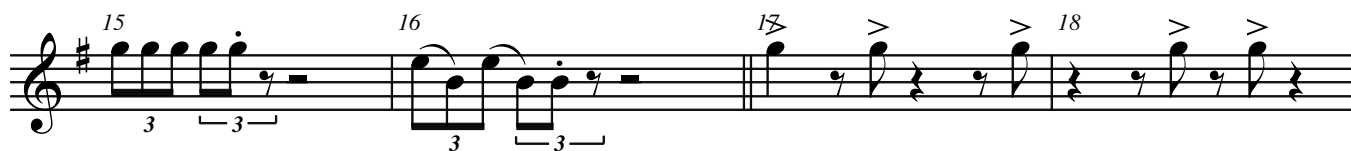
B \flat Cl.



B \flat Cl.



B \flat Cl.



Mazama Exercises

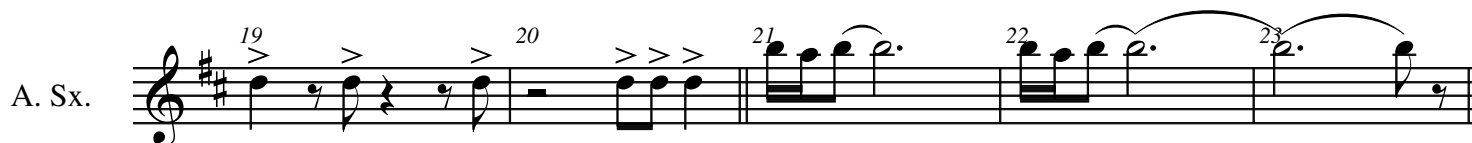


Mazama Exercises

Angela Johnson

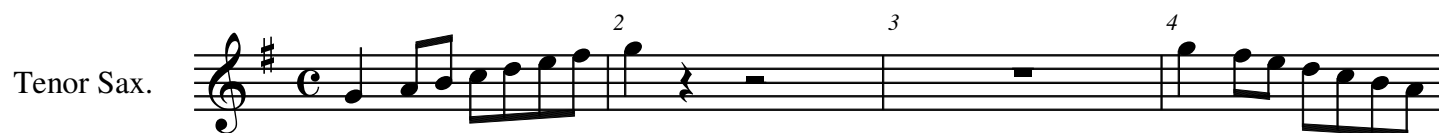


Mazama Exercises



Mazama Exercises

Angela Johnson



Mazama Exercises



Mazama Exercises

Angela Johnson

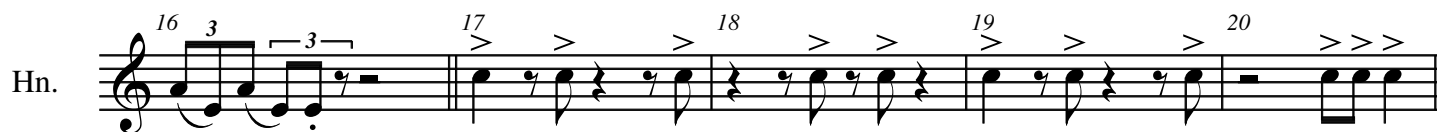
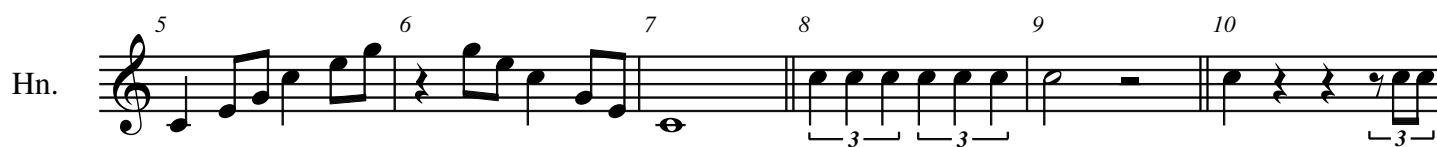
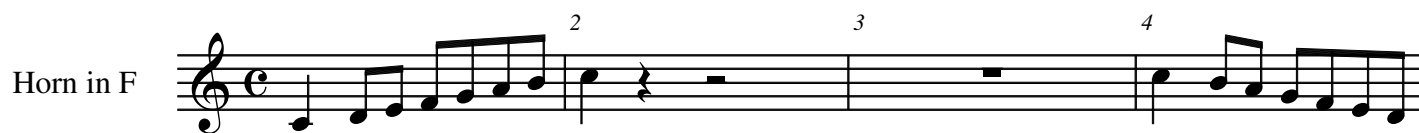


Mazama Exercises



Mazama Exercises

Angela Johnson



Mazama Exercises



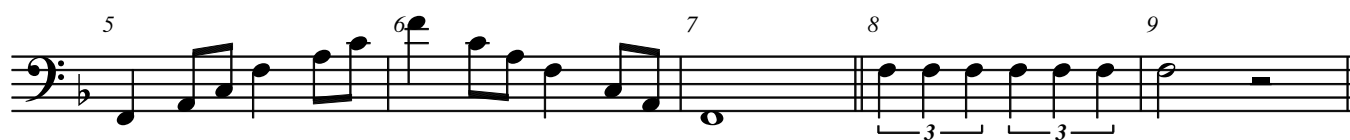
Mazama Exercises

Angela Johnson

Trombone



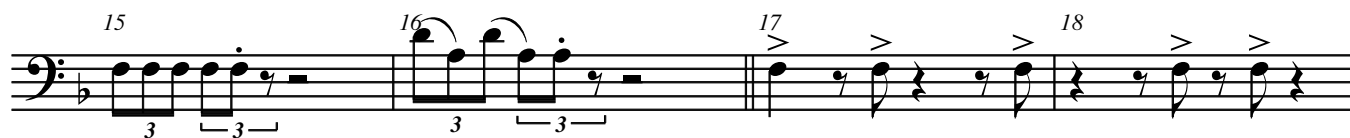
Tbn.



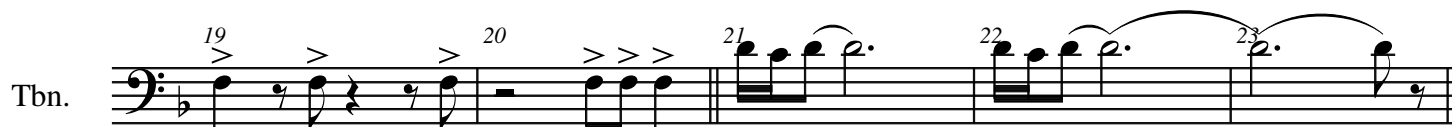
Tbn.



Tbn.



Mazama Exercises



Tuba

Mazama Exercises

Angela Johnson

This musical score is for a Tuba part, titled "Mazama Exercises" by Angela Johnson. It consists of 36 measures, organized into eight lines of music. The key signature is one flat (B-flat), and the time signature is common time (C). The exercises include various rhythmic patterns, including eighth and sixteenth notes, and rests. Measures 1-4 are on the first line, 5-9 on the second, 10-14 on the third, 15-19 on the fourth, 20-25 on the fifth, 26-31 on the sixth, 32-35 on the seventh, and 36 on the eighth line. Some measures contain triplets or other specific rhythmic markings.

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Mazama Exercises

Angela Johnson


Snare Drum

Tambourine (shake only) 2 3 4



S.Dr.

5 6 7 8 9 10



S.Dr.

11 12 13 14 15



S.Dr.

16 17 18 19 20



Mazama Exercises

S.Dr.

21 22 23 24 See mallet part 32

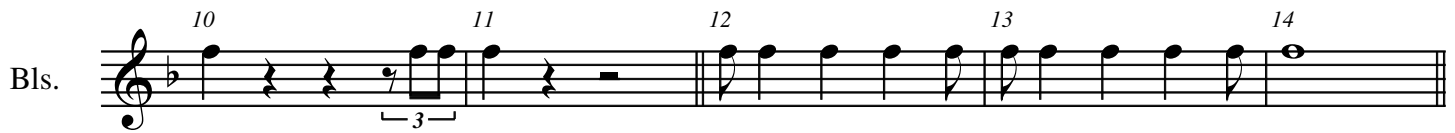
33 34 35 36

S.Dr.

Detailed description: The image shows two staves of musical notation for a snare drum (S.Dr.). The first staff contains measures 21 through 32. Measures 21, 22, and 23 feature eighth-note patterns with slurs. Measure 24 is a whole rest with the instruction 'See mallet part'. Measure 32 has three accented eighth notes. The second staff contains measures 33 through 36, all featuring continuous eighth-note patterns with various accents and slurs. The notation is in 2/4 time.

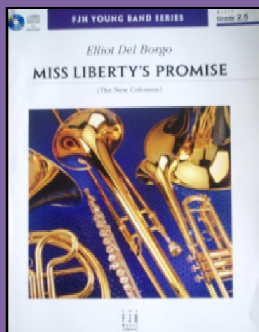
Mazama Exercises

Angela Johnson



Mazama Exercises





Title: Miss Liberty's Promise
 Composer: Elliot Del Borgo
 Publisher: FJH Music
 Performance Time: 5:06
 Grade: 2.5



Basic Ranges:

Flute

Clarinet

Alto Saxophone

Trumpet

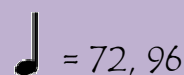
Trombone

Tuba

Keys:



Tempos:



Time Signatures:

4
4

Style:

Programmatic with
 narration

Notes:

"This moving work for narrator and band uses Emma Lazarus's text from *The New Colossus*, which is inscribed on the base of the Statue of Liberty in upper New York Bay. The Music captures the spirit and depth of feeling embodied in the dramatic text."

- Elliot Del Borgo

Percussion Needs:

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

Teaching Concepts:

This piece affords you to teach phrasing, thirds, syncopation and an appreciation for one of our most loved national monuments, The Statue of Liberty.

Piece	Miss Liberty's Promise
Objectives	Students will gain an appreciation for one of our most revered National Monuments, The Statue of Liberty. Students will also review phrasing, thirds and syncopation.
Standards	Music: 2, 5, 8, 9 Social Studies: 7.1, 7.7 Math: 8.1 English Language Arts: 8.1
Materials	Miss Liberty's Promise student handout, Miss Liberty's Promise sheet music, instruments, pencils
Rehearsal Schedule	<ol style="list-style-type: none"> The class will read the background information handout about the music. <ol style="list-style-type: none"> Ask students if any of them have been to The Statue of Liberty. If so, when and what did they think and or learn? Ask student if any of them or their family members immigrated recently. Talk about how America wouldn't be what it is today if it wasn't for the millions of people who immigrated. Students will have sheet music and the Exercises handout for Miss Liberty's Promise out on their stands. Ask Students what key the piece is in. Answer – F major. Play the F Major Scale and F Major thirds exercise on the exercise sheet Students will count and clap rhythm patterns A and B. <ol style="list-style-type: none"> When students can count and clap the rhythm patterns correctly, have them play each rhythm. Have students look in the band arrangement and find the specific rhythms in their parts. After the students play each rhythm pattern correctly play the melodic sections. 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. Before students sight read the band arrangement, discuss how the narration fits into the music. Sight read Miss Liberty's Promise.
Assessment	I will constantly listen and critique the students throughout the rehearsal. I will correct mistakes if they occur.

About the Music



The Statue of Liberty (Liberty Enlightening the World) stands on Liberty Island in New York Harbor. Commemorating the centennial signing of the Declaration of Independence, she was a gift from the French people in 1886. Frederic Bartholdi designed her and Alexander Eiffel (designer of the Eiffel Tower) engineered her inner structure.

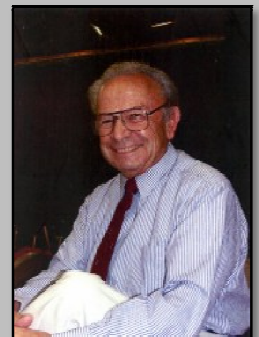


From feet to torch the Statue of Liberty is wrought with symbolism. Her stola (traditional garment of Roman women) sandals and facial expression is taken from Libertas, the Roman goddess of freedom. Her Crown's seven spikes symbolize the seven seas and continents and her torch symbolizes enlightenment. The tablet in her hand represents knowledge and contains the date the Declaration of Independence was signed, July, 4 1776.



About the Composer

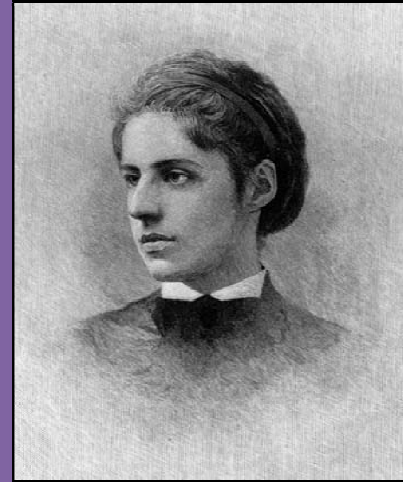
Elliot Del Borgo holds degrees in music from the State University of New York, an Educational Masters from Temple University and a Music Masters from the Philadelphia Conservatory of Music. Mr. Del Borgo has experience teaching in public schools as well as on the collegiate level. In addition to his over 500 compositions, he was commissioned to write the music for the 1980 Olympics in Lake Placid.



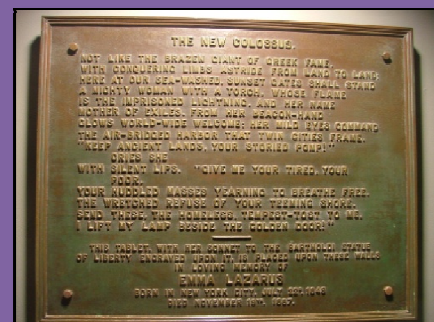
The New Colossus

Not like the brazen giant of Greek fame,
With conquering limbs astride
from land to land;
Here at our sea-washed, sunset
gates shall stand
A mighty woman with a torch,
whose flame
Is the imprisoned lightning, and
her name
Mother of Exiles. From her
beacon-hand
Glow world-wide welcome; her
mild eyes command
The air-bridged harbor that twin
cities frame.
"Keep, ancient lands, your
storied pomp!" cries she
With silent lips. "Give me your
tired, your poor,
Your huddled masses yearning
to breathe free,
The wretched refuse of your
teeming shore.
Send these, the homeless,
tempest-tost to me,
I lift my lamp beside the golden
door!"

Emma Lazarus, 1883



The New colossus was written by Emma Lazarus in 1883 as a donation for an art auction to help finance the building of The Statue of Liberty. The poem was read at the opening of the Statue in 1886. Later the poem was memorialized by a plaque mounted on The Statue of Liberty's pedestal.



Miss Liberty's Promise Exercises

Angela Johnson

F Concert Scale

Flute

Clarinet in B \flat

Alto Sax.

Tenor Sax.

Horn in F

Trumpet in B \flat

Trombone

Tuba

Bells

Snare Drum

Snares Off

2 3 4

2

F₆ Scale in 3rds

The image displays a musical score for a piece titled "F₆ Scale in 3rds". The score is written for a large ensemble, including Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Baritone (Bls.), and Snare Drum (S.Dr.). The key signature is one flat (B♭), and the time signature is 4/4. The score is divided into measures, with measure numbers 5, 6, 7, 8, and 9 indicated above the staves. The instruments play a scale in thirds, with the Flute and Baritone parts starting on a whole note in measure 5 and the other instruments entering in measure 6. The Snare Drum part features a rhythmic pattern of eighth notes and quarter notes, with some measures containing rests.

Miss Liberty's Promise Exercises

Pattern A 3

The musical score is arranged in ten staves, each representing a different instrument or section of the band. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Baritone Saxophone (Bls.), and Snare Drum (S.Dr.). The score consists of ten measures, numbered 10 through 14. Measures 10, 11, 12, and 13 are marked with a '1' above the staff, indicating a first ending or a specific rhythmic pattern. Measure 14 is marked with a '2' above the staff, indicating a second ending. The music is written in 4/4 time and features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes. The Snare Drum part is written in a simplified notation, using a single line with a double bar line and a '1' above the staff to indicate the drum sound.

Miss Liberty's Promise Exercises

Pattern B

Melody A

4

15 16 17 18 19 20

Fl.

B \flat Cl.

A. Sx.

T. Sx.

Hn.

B \flat Tpt.

Tbn.

Tuba

Bls.

S.Dr.

Miss Liberty's Promise Exercises

5

The musical score is arranged in ten staves, each representing a different instrument or section of the band. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Baritone (Bls.), and Snare Drum (S.Dr.). The score consists of ten measures, numbered 21 through 25. The music is written in 2/4 time. The first four measures (21-24) feature a melodic line in the woodwinds and brass, with the Snare Drum providing a rhythmic accompaniment. The fifth measure (25) features a more complex rhythmic pattern in the Snare Drum. The key signature is one flat (B♭), and the time signature is 2/4.

Melody B

6 Miss Liberty's Promise Exercises **Melody B**

Fl.

B♭ Cl.

A. Sx.

T. Sx.

Hn.

B♭ Tpt.

Tbn.

Tuba

Bls.

S.Dr.

26 27 28 29 30 31

Triangle

Miss Liberty's Promise Exercises

7

The musical score is arranged in two systems of five staves each. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Horn (Hn.). The second system includes B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Baritone (Bls.), and Snare Drum (S.Dr.). Measures 32 through 36 are indicated above the staves. The key signature is one flat (B♭). The Flute part features a melodic line with slurs and ties. The B♭ Clarinet, Alto Saxophone, and Tenor Saxophone parts follow a similar melodic pattern. The Horn, B♭ Trumpet, and Trombone parts provide harmonic support with sustained notes and slurs. The Tuba part plays a steady bass line. The Baritone part plays a melodic line. The Snare Drum part provides a rhythmic accompaniment with a steady beat.

Miss Liberty's Promise Exercises

Angela Johnson

F Concert Scale

Flute

2 3 4

F₆ Scale in 3rds

Fl.

5 7 8

Fl.

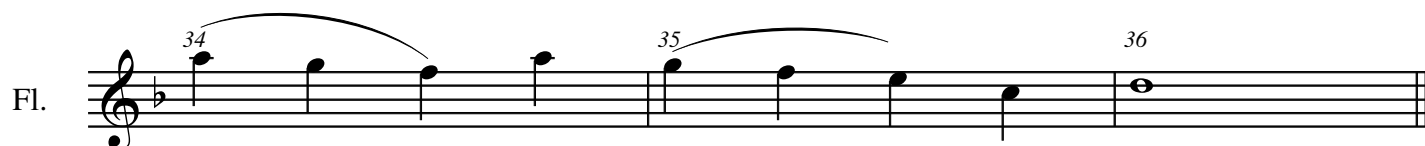
9 10 11 12

Pattern A

Pattern B

Fl.

13 14 15 16 17

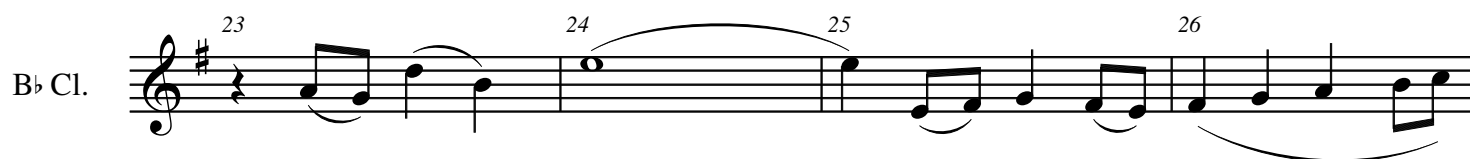
Melody A**Melody B**

Miss Liberty's Promise Exercises

Angela Johnson



Miss Liberty's Promise Exercises

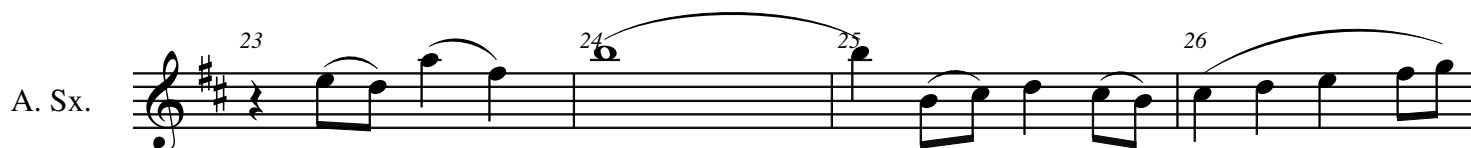


Miss Liberty's Promise Exercises

Angela Johnson



Miss Liberty's Promise Exercises

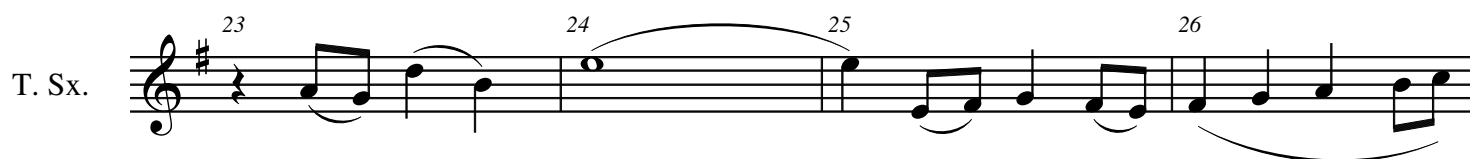


Miss Liberty's Promise Exercises

Angela Johnson



Miss Liberty's Promise Exercises

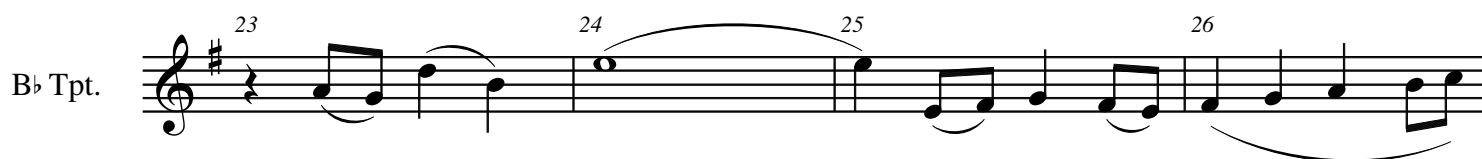


Miss Liberty's Promise Exercises

Angela Johnson



Miss Liberty's Promise Exercises

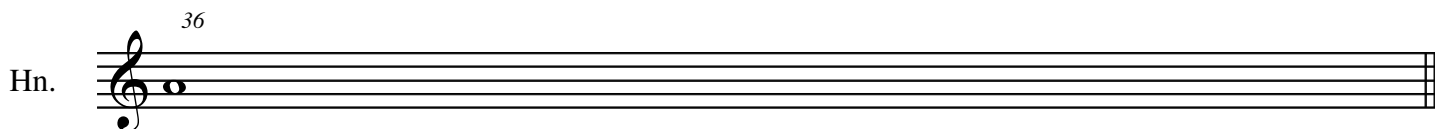
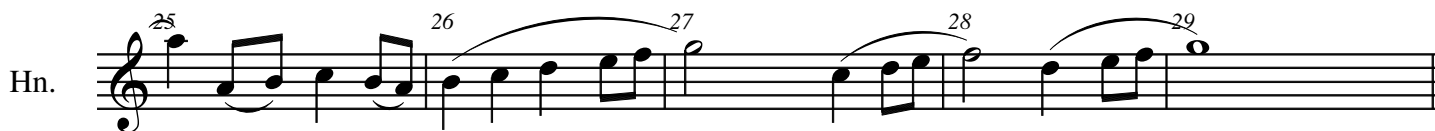
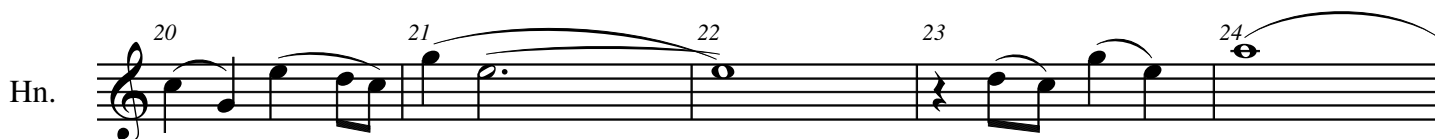


Miss Liberty's Promise Exercises

Angela Johnson



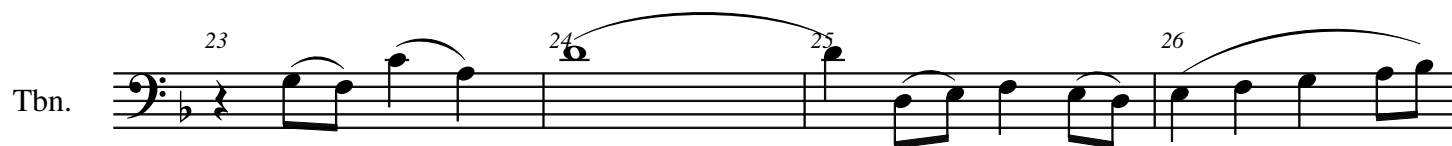
Miss Liberty's Promise Exercises



Miss Liberty's Promise Exercises

Angela Johnson



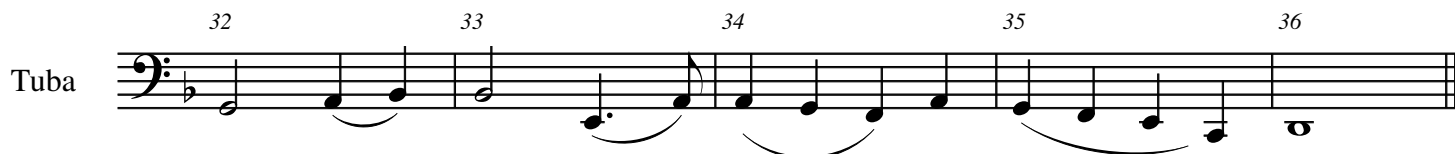
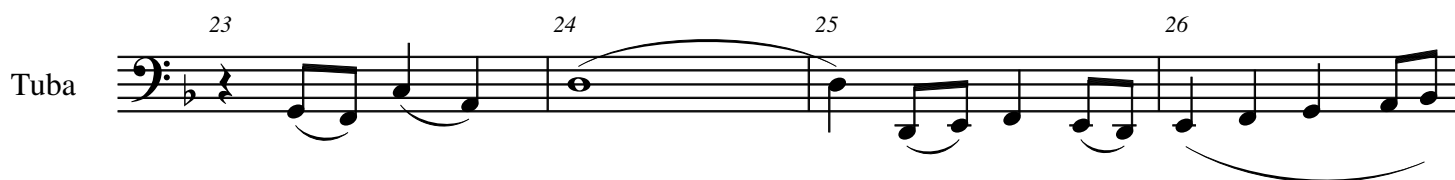


Miss Liberty's Promise Exercises

Angela Johnson



Miss Liberty's Promise Exercises



Miss Liberty's Promise Exercises

Angela Johnson

Snare Drum

Snare Off

2 3 4



S.Dr.

5 6 7 8 9



S.Dr.

10 11 12 13



S.Dr.

14 15 16 17 18 19



Miss Liberty's Promise Exercises

S.Dr. 20 21 22 23 24

Musical notation for S.Dr. measures 20-24. Measure 20: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 21: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 22: quarter note G5, quarter note F5, quarter note E5, quarter note D5. Measure 23: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 24: quarter note F4, quarter note E4, quarter note D4, quarter note C4.

S.Dr. 25 26 27 28 29

Musical notation for S.Dr. measures 25-29. Measure 25: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 26: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 27: quarter note G5, quarter note F5, quarter note E5, quarter note D5. Measure 28: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 29: quarter note F4, quarter note E4, quarter note D4, quarter note C4.

S.Dr. Triangle 30 31 32 33 34 35

Musical notation for S.Dr. measures 30-35. Measure 30: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 31: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 32: quarter note G5, quarter note F5, quarter note E5, quarter note D5. Measure 33: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 34: quarter note F4, quarter note E4, quarter note D4, quarter note C4. Measure 35: quarter note G4, quarter note A4, quarter note B4, quarter note C5.

S.Dr. 36

Musical notation for S.Dr. measure 36. Measure 36: quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Miss Liberty's Promise Exercises

Angela Johnson

Snare Drum

Snares Off

2 3 4



S.Dr.

5 6 7 8 9



S.Dr.

10 11 12 13



S.Dr.

14 15 16 17 18 19



Miss Liberty's Promise Exercises

S.Dr. 20 21 22 23 24

Musical notation for S.Dr. measures 20-24. Measure 20: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 21: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 22: quarter note G5, quarter note F5, quarter note E5, quarter note D5. Measure 23: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 24: quarter note F4, quarter note E4, quarter note D4, quarter note C4.

S.Dr. 25 26 27 28 29

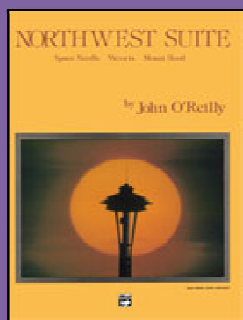
Musical notation for S.Dr. measures 25-29. Measure 25: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 26: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 27: quarter note G5, quarter note F5, quarter note E5, quarter note D5. Measure 28: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 29: quarter note F4, quarter note E4, quarter note D4, quarter note C4.

S.Dr. Triangle 30 31 32 33 34 35

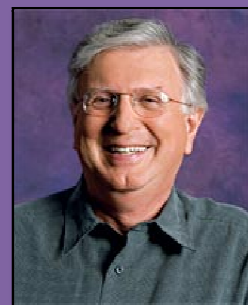
Musical notation for S.Dr. measures 30-35. Measure 30: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 31: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 32: quarter note G5, quarter note F5, quarter note E5, quarter note D5. Measure 33: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 34: quarter note F4, quarter note E4, quarter note D4, quarter note C4. Measure 35: quarter note B3, quarter note A3, quarter note G3, quarter note F3.

S.Dr. 36

Musical notation for S.Dr. measure 36. Measure 36: quarter note G4, quarter note A4, quarter note B4, quarter note C5.



Title: Northwest Suite
 Composer: John O'Reilly
 Publisher: Alfred Publishing
 Performance Time: 5:19
 Grade: 3



Basic Ranges:

Flute

Clarinet

Alto Saxophone

Trumpet

Trombone

Tuba

Keys:



Tempos:

$\text{♩} = 52$ $\text{♩} = 68$ $\text{♩} = 132$ $\text{♩} = 144$

Time Signatures:

$\frac{6}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

Style:

Allegro, Con Brio,
 Moderato, Andante, Allegro

Notes: This suite has three movements that depict Northwestern landmarks. The first movement is Washington's Space Needle, the second is British Columbia's Victoria Island and the final movement is Oregon's Mount Hood.

Percussion Needs:

Bass Drum, Snare Drum, Cymbals, Triangle, Wood block, Xylophone, Bells, Timpani

Comments: This is a nice multi-movement piece for young band. The first movement in six-eight is a great way to reinforce compound meter. The second movement can be a nice introduction or review of mixed meter. There are some fast sweeping lines in the woodwinds in the third movement, as well as some exposed low brass passages.

Piece	Northwest Suite
Objectives	<p>Students will review six-eight time and learn mixed meter. Students will also gain knowledge about important Northwest American landmarks.</p> <p><i>Each movement will be studied and sight read separately – this process may take two to three class periods.</i></p>
Standards	Music: 2, 5, 8, 9 Social Studies: 7.1, 7.7 Math: 8.1 English Language Arts: 8.1
Materials	Northwest Suite student handout, Northwest Suite sheet music, instruments, pencils
Rehearsal Schedule	<ol style="list-style-type: none"> The class will read the background information handout about the music. <ol style="list-style-type: none"> Ask students if any of them have been to The Space Needle, Victoria, or Mt Hood. If so, when and what did they think? Students will have sheet music and the Exercises handout for Northwest Suite out on their stands. Ask Students what key the piece is in. Answer – Eb major. Play the Eb Major Scale on the exercise sheet. Each movement will be studied and sight read separately. Space Needle exercises. <ol style="list-style-type: none"> Students will count and clap rhythm patterns in the Space Needle exercises. When students can count and clap the rhythm patterns correctly, have them play each rhythm. Have students look in the band arrangement and find the specific rhythms in their parts. After the students play each rhythm pattern correctly play the melodic sections for the first movement. After the melodic exercises are performed correctly, have the students locate the melody in the first movement. Sight read the first movement Victoria exercises <ol style="list-style-type: none"> Students will count and clap rhythm patterns in the Victoria exercises. When students can count and clap the rhythm patterns correctly, have them play each rhythm. Have students look in the band arrangement and find the specific rhythms in their parts. After the students play each rhythm pattern correctly

- play the melodic sections for the second movement.
- e. After the melodic exercises are performed correctly, have the students locate the melody in the second movement.
- f. Sight read the second movement

6. Mount Hood exercises

- a. Students will count and clap rhythm patterns in the Mount Hood exercises.
- b. When students can count and clap the rhythm patterns correctly, have them play each rhythm.
- c. Have students look in the band arrangement and find the specific rhythms in their parts.
- d. After the students play each rhythm pattern correctly play the melodic sections for the third movement.
- e. After the melodic exercises are performed correctly, have the students locate the melody in the third movement.
- f. Sight read the third movement

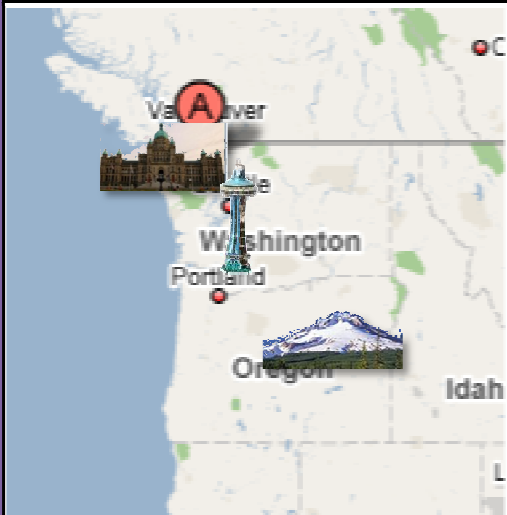
Assessment

I will constantly listen and critique the students throughout the rehearsal. I will correct mistakes if they occur.



About the Music

The Space Needle is in Seattle, Washington and was built for the 1962 World's Fair. Standing 605 feet tall and 138 feet wide it was the tallest structure West of the Mississippi river when it was built. Today, The Space Needle is still a popular tourist attraction. Visitors not only enjoy the view on the observation deck but also eat at the restaurant and purchase souvenirs in the gift shop.



Victoria, located on Vancouver Island, is the Capitol of British Columbia; it lies just North of the American State of Washington.



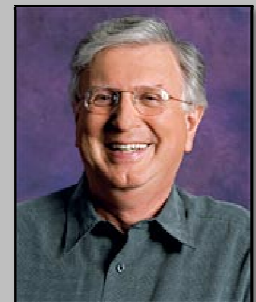
Mount Hood lies in the Northern part of

Oregon state. It stands 7,706 feet above sea level and is the fourth highest mountain in the Cascade Range. Although it is considered a dormant volcano, with a last known eruption in the 1790's, there is a chance it could become active again in the next thirty years.



About the Composer

John O'Reilly graduated from the Crane School of Music, in New York. He also holds a Masters of Arts in Composition and Theory from Columbia University. Several years teaching experience in elementary through the college levels has provided Mr. O'Reilly with great knowledge about writing music for young to advanced bands. In addition to his compositions Mr. O'Reilly has co-authored three beginning musician method books.



Northwest Suite Exercises

Angela Johnson

Space Needle Scale

Needle Pattern A

Flute

Clarinet in B \flat

Alto Sax.

Tenor Sax.

Horn in F

Trumpet in B \flat

Trombone

Tuba

Bells

Snare Drum

Northwest Suite Exercises

Needle Pattern B

2

7 8 9 10 11 12

Fl.

B♭ Cl.

A. Sx.

T. Sx.

Hn.

B♭ Tpt.

Tbn.

Tuba

Bls.

S.Dr.

Northwest Suite Exercises

Needle Pattern C

Needle Melody

3

Fl.

B♭ Cl.

A. Sx.

T. Sx.

Hn.

B♭ Tpt.

Tbn.

Tuba

Bls.

S.Dr.

13 14 15 16 17 18 19 20

13 14 15 16 17 18 19 20

13 14 15 16 17 18 19 20

13 14 15 16 17 18 19 20

Northwest Suite Exercises

4 Victoria Scale

Victoria Pattern A

Victoria
Pattern B

Fl.

B♭ Cl.

A. Sx.

T. Sx.

Hn.

B♭ Tpt.

Tbn.

Tuba

Bls.

S.Dr.

21 22 23 24 25 26

21 22 23 24 25 26

21 22 23 24 25 26

5

The musical score for "Victoria Melody" is presented for a large ensemble. The score is divided into two systems. The first system includes parts for 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 second system includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Baritone Saxophone (Bls.), and Snare Drum (S.Dr.). The score is written in 2/4 time and features a variety of musical notation, including eighth notes, quarter notes, and half notes, as well as rests and dynamic markings. The key signature is one flat (B♭). The score is divided into measures 27 through 32, with measure numbers indicated above the staves. The Snare Drum part is marked "Tacet" in measure 29.

Northwest Suite Exercises

6

Fl.

B♭ Cl.

A. Sx.

T. Sx.

Hn.

B♭ Tpt.

Tbn.

Tuba

Bls.

S.Dr.

33 34 35 36 37 38

33 34 35 36 37 38

33 34 35 36 37 38

Northwest Suite Exercises

Hood Pattern A

Hood Pattern B

7

Fl.

B \flat Cl.

A. Sx.

T. Sx.

Hn.

B \flat Tpt.

Tbn.

Tuba

Bls.

S.Dr.

39 40 41 42 43

39 40 41 42 43

39 40 41 42 43

Northwest Suite Exercises

8 Hood Pattern C

Hood Melody Passage

44 45 46 47 48

Fl.

B \flat Cl.

A. Sx.

T. Sx.

Hn.

B \flat Tpt.

Tbn.

Tuba

Bls.

44 45 46 47 48

S.Dr.

48 See Mallet Part

Northwest Suite Exercises

9

49 50 51 52 53

Fl.

B♭ Cl.

A. Sx.

T. Sx.

Hn.

B♭ Tpt.

Tbn.

Tuba

Bls.

49 50 51 52 53

S.Dr.

Detailed description: This is a page from a music score titled 'Northwest Suite Exercises'. It contains measures 49 through 53. The score is written for a large ensemble. The instruments listed on the left 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 49-53 show various melodic and harmonic patterns for the woodwinds and brass, while the snare drum part is mostly silent, indicated by rests. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The page number '9' is in the top right corner.

Northwest Suite Exercises

10

Fl.

B♭ Cl.

A. Sx.

T. Sx.

Hn.

B♭ Tpt.

Tbn.

Tuba

Bls.

S.Dr.

54

55

54

55

54

55

Northwest Suite Exercises

Angela Johnson

Space Needle Scale

Needle Pattern A



Needle Pattern B



Needle Pattern C

Needle Melody



Victoria Scale



Fl. **Victoria Pattern A** **Victoria Pattern B** **Victoria Melody**

Victoria Pattern A (measures 24-25) consists of eighth notes in a descending sequence. Victoria Pattern B (measures 26-28) consists of eighth notes in an ascending sequence. Victoria Melody (measures 29-30) consists of eighth notes in a descending sequence.

Fl. **Hood Pattern A**

Hood Pattern A (measures 31-34) consists of eighth notes in a descending sequence.

Fl. **Hood Pattern B** **Hood Pattern C**

Hood Pattern B (measures 35-38) consists of eighth notes in a descending sequence. Hood Pattern C (measures 39-41) consists of eighth notes in a descending sequence.

Fl. **Hood Melody Passage**

Hood Melody Passage (measures 42-44) consists of eighth notes in a descending sequence.

Fl. **Hood Melody**

Hood Melody (measures 45-49) consists of eighth notes in a descending sequence.

Northwest Suite Exercises

3

Fl. 50 51 52 53

Fl. 54 55

Northwest Suite Exercises

Angela Johnson



Northwest Suite Exercises

2

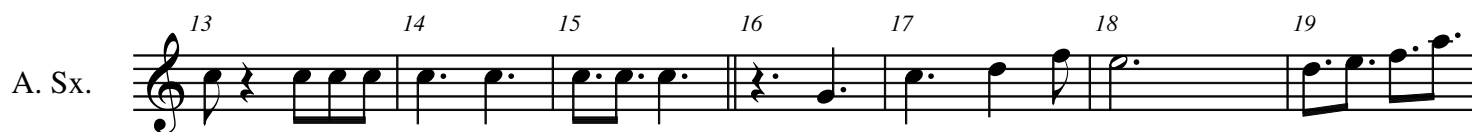


3

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Northwest Suite Exercises

Angela Johnson



Northwest Suite Exercises

2

A. Sx.

Measures 26-31: Treble clef, 2/4 time. Measure 26: quarter, quarter, quarter, quarter. Measure 27: quarter, quarter, quarter, quarter. Measure 28: quarter, quarter, quarter, quarter. Measure 29: quarter, quarter, quarter, quarter. Measure 30: quarter, quarter, quarter, quarter. Measure 31: quarter, quarter, quarter, quarter.

A. Sx.

Measures 32-37: Treble clef, 2/4 time. Measure 32: quarter, quarter, quarter, quarter. Measure 33: quarter, quarter, quarter, quarter. Measure 34: quarter, quarter, quarter, quarter. Measure 35: quarter, quarter, quarter, quarter. Measure 36: quarter, quarter, quarter, quarter. Measure 37: quarter, quarter, quarter, quarter.

A. Sx.

Measures 38-42: Treble clef, 2/4 time. Measure 38: quarter, quarter, quarter, quarter. Measure 39: quarter, quarter, quarter, quarter. Measure 40: quarter, quarter, quarter, quarter. Measure 41: quarter, quarter, quarter, quarter. Measure 42: quarter, quarter, quarter, quarter.

A. Sx.

Measures 43-47: Treble clef, 2/4 time. Measure 43: quarter, quarter, quarter, quarter. Measure 44: quarter, quarter, quarter, quarter. Measure 45: quarter, quarter, quarter, quarter. Measure 46: quarter, quarter, quarter, quarter. Measure 47: quarter, quarter, quarter, quarter.

A. Sx.

Measures 48-52: Treble clef, 2/4 time. Measure 48: quarter, quarter, quarter, quarter. Measure 49: quarter, quarter, quarter, quarter. Measure 50: quarter, quarter, quarter, quarter. Measure 51: quarter, quarter, quarter, quarter. Measure 52: quarter, quarter, quarter, quarter.

Northwest Suite Exercises

3

A. Sx.

The musical notation is written on a single staff with a treble clef. Measure 53 begins with a quarter note on G4, followed by a quarter note on A4, and then a half note on B4. Measure 54 contains a half note on C5, followed by a quarter note on D5, and then a quarter note on E5. Measure 55 starts with a quarter note on F5, followed by a quarter note on G5, and then a half note on A5. A slur connects the notes in measure 55. A dynamic marking of > (accent) is placed above the first note of measure 55. The piece concludes with a double bar line.

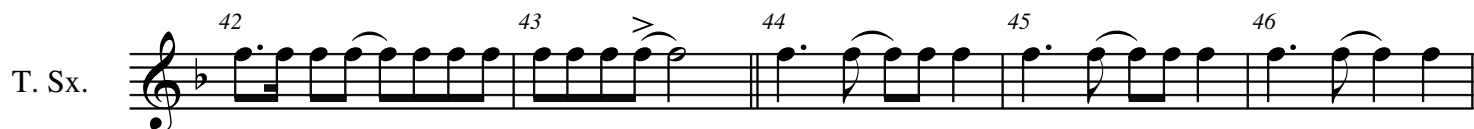
Northwest Suite Exercises

Angela Johnson



Northwest Suite Exercises

2



Northwest Suite Exercises

3

T. Sx.

The musical notation is written on a single staff in treble clef with a key signature of one flat (B-flat). The notation begins at measure 52, which contains a quarter rest followed by a quarter note G4. Measure 53 contains a dotted quarter note G4, an eighth note A4, and an eighth note Bb4, all beamed together. Measure 54 contains a quarter note C5, an eighth note Bb4, an eighth note A4, and a quarter note G4, all beamed together. Measure 55 contains a quarter note F4, an eighth note G4, an eighth note A4, and a quarter note Bb4, all beamed together. The piece concludes with a double bar line.

Northwest Suite Exercises

Angela Johnson

Trumpet in B \flat



B \flat Tpt.



B \flat Tpt.



B \flat Tpt.



Northwest Suite Exercises

2



Northwest Suite Exercises

3

B \flat Tpt.

52 53 54 55

The musical notation for the B \flat Tpt. part consists of a single staff with a treble clef and a key signature of one flat (B \flat). The notation covers measures 52 through 55. Measure 52 begins with a quarter rest, followed by a quarter note G \flat (below the staff), and then eighth notes G \flat and F \flat . Measure 53 contains eighth notes G \flat , F \flat , E \flat , and D \flat , with a slur over the last two. Measure 54 contains eighth notes C \flat , B \flat , A \flat , and G \flat , with a slur over the last two. Measure 55 contains a half note G \flat and a whole note F \flat , with a slur over both. A dynamic marking of $>$ (accent) is placed below the first eighth note of measure 55.

Northwest Suite Exercises

Angela Johnson

Horn in F

2 3 4 5

Hn.

6 7 8 9 10 11

Hn.

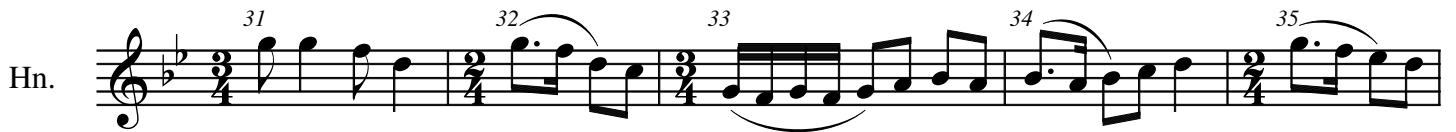
12 13 14 15 16 17 18

Hn.

19 20 21 22 23 24

Northwest Suite Exercises

2



Northwest Suite Exercises

3



Northwest Suite Exercises

Angela Johnson

Trombone

2 3 4 5

Tbn.

6 7 8 9 10 11

Tbn.

12 13 14 15 16 17

Tbn.

18 19 20 21 22 23

Northwest Suite Exercises

2



Northwest Suite Exercises

3

Tbn.

50 51 52 53

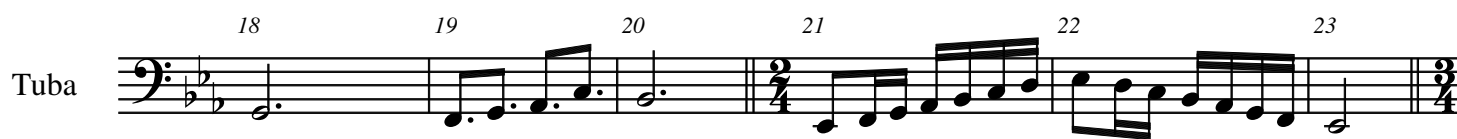
54 55

Tbn.

Detailed description: The image shows two staves of music for Tbn. The first staff contains measures 50 through 53. Measure 50 starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5. Measure 51 has eighth notes D5, E5, F5, and G5, with a slur over the last two. Measure 52 has eighth notes G5, F5, E5, and D5. Measure 53 has eighth notes C5, B4, A4, and G4, with a slur over the last two. The second staff contains measures 54 and 55. Measure 54 has quarter notes G4, F4, E4, and D4, followed by a half note C4 with an accent (>) and a slur. Measure 55 has a whole note G3. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

Northwest Suite Exercises

Angela Johnson



Northwest Suite Exercises

2

Tuba

24 25 26 27 28 29

Tuba

30 31 32 33 34

Tuba

35 36 37 38 39

Tuba

40 41 42 43 44

Tuba

45 46 47 48 49

Northwest Suite Exercises

3

Tuba

50 51 52 53

Tuba

54 55

The image shows a musical score for a Tuba part, titled "Northwest Suite Exercises". The score consists of two staves, each labeled "Tuba". The first staff contains measures 50, 51, 52, and 53. Measure 50 starts with a bass clef and a key signature of two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes. Measures 51 and 52 continue the melodic line with some slurs. Measure 53 ends with a dotted quarter note. The second staff contains measures 54 and 55. Measure 54 continues the melodic line. Measure 55 features a long note with a slur and a breath mark (>) underneath it, indicating a sustained sound. The score concludes with a double bar line at the end of measure 55.

Northwest Suite Exercises

Angela Johnson

Snare Drum

2 3 4 5 6

Measures 1-6 of the Snare Drum part. The notation is on a single staff with a treble clef and a 6/8 time signature. Measures 1-6 show a sequence of eighth and sixteenth notes, with a repeat sign after measure 4.

S.Dr.

7 8 9 10 11 12

Measures 7-12 of the Snare Drum part. The notation is on a single staff with a treble clef and a 6/8 time signature. Measures 7-12 show a sequence of eighth and sixteenth notes, with a repeat sign after measure 10.

S.Dr.

13 14 15 16 17 18 19

Measures 13-19 of the Snare Drum part. The notation is on a single staff with a treble clef and a 6/8 time signature. Measures 13-19 show a sequence of eighth and sixteenth notes, with a repeat sign after measure 16.

S.Dr.

20 21 22 23 24 25

Measures 20-25 of the Snare Drum part. The notation is on a single staff with a treble clef and a 6/8 time signature. Measures 20-25 show a sequence of eighth and sixteenth notes, with a repeat sign after measure 23.

Northwest Suite Exercises

2

S.Dr. 26 27 28 29 Tacet 30 31

S.Dr. 32 33 34 35 36 37 38 39

S.Dr. 40 41 42 43 44

S.Dr. 45 46 47 48 See Mallet 8

Bells

Northwest Suite Exercises

Angela Johnson

The musical score is written for a single melodic line on a treble clef staff, with a key signature of three flats (B-flat, E-flat, A-flat). The piece consists of 55 measures, numbered 1 through 55, arranged in ten staves. The time signature is 6/8 for measures 1 through 32, and changes to 2/4 for measures 33 through 55. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents (>) and slurs. The piece concludes with a double bar line at the end of measure 55.

HOBBITS HYMN

from *Symphony No. 1 THE LORD OF THE RINGS*
Excerpt adapted specially for Bandworld Magazine

Flute

Flute

Oboe

Bassoon

1st Clarinet

2nd Clarinet

3rd Clarinet

Bass Clarinet

1st Alto Sax

2nd Alto Sax

Tenor Sax

Baritone Sax

Horn I/II

Horn III/IV

1st Trumpet

2nd Trumpet

3rd/4th Trumpet

Trombone I

Trombone II

Trombone III/IV

Baritone/Euph.

Snare Drum/Tuba

Timpani

Snare Drum

Cymbal

Bells

HOBBITS HYMN

Johan de Meij

from Symphony No. 1 THE LORD OF THE RINGS
Excerpt adapted specially for Bandworld Magazine

The musical score is written for a 12-part band. It consists of 12 staves, each with a key signature of one sharp (F#) and a common time signature (C). The score is divided into four systems of three staves each. The first system contains the first four staves, the second system contains the next four staves, the third system contains the next four staves, and the fourth system contains the final four staves. The score features a variety of musical notations, including eighth notes, quarter notes, half notes, and full notes. There are also triplets and sixteenth notes. The score includes dynamic markings such as 'p' (piano) and 'f' (forte). The score is written in a standard musical notation style, with a key signature of one sharp and a common time signature.

HOBBITS HYMN

from Symphony No. 1 THE LORD OF THE RINGS

Excerpt adapted specially for Bandworld Magazine

11

HOBBITS HYMN
from Symphony No. 1 THE LORD OF THE RINGS
Excerpt adapted specially for Bandworld Magazine

The musical score is for a large ensemble, including strings, woodwinds, brass, and percussion. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as 'dim.' and 'Rit.'. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as 'dim.' and 'Rit.'. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as 'dim.' and 'Rit.'.

Piccolo **Hobbits Hymn** **Johan de Meij**
from Symphony no.1 THE LORD OF THE RINGS
 Excerpt specially adapted for Bandworld Magazine

musical score for Piccolo part of Hobbits Hymn. The score is written in 3/4 time and B-flat major. It consists of four staves. The first staff begins with a *mf* dynamic. The second staff continues the melody. The third staff includes a first ending marked '1.' and a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. The fourth staff includes a second ending marked '2.' and a *Rall.* (Ritardando) instruction.

Flute **Hobbits Hymn** **Johan de Meij**
from Symphony no.1 THE LORD OF THE RINGS
 Excerpt specially adapted for Bandworld Magazine

musical score for Flute part of Hobbits Hymn. The score is written in 3/4 time and B-flat major. It consists of four staves. The first staff begins with a *mf* dynamic. The second staff continues the melody. The third staff includes a first ending marked '1.' and a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. The fourth staff includes a second ending marked '2.' and a *dim.* (diminuendo) instruction.

Oboe **Hobbits Hymn** **Johan de Meij**
from Symphony no.1 THE LORD OF THE RINGS
 Excerpt specially adapted for Bandworld Magazine

musical score for Oboe part of Hobbits Hymn. The score is written in 3/4 time and B-flat major. It consists of four staves. The first staff begins with a *mf* dynamic. The second staff continues the melody. The third staff includes a first ending marked '1.' and a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. The fourth staff includes a second ending marked '2.' and a *dim.* (diminuendo) instruction.

Bassoons**Hobbits Hymn****Johan de Meij***from Symphony no.1 THE LORD OF THE RINGS*

Excerpt adapted specially for Bandworld Magazine

musical score for Bassoons, 3/4 time, key of B-flat major. The score consists of four staves. The first staff begins with a *mf* dynamic. The second staff continues the melody. The third staff has a first ending marked '1.' and a *cresc.* marking, ending with a *f* dynamic. The fourth staff has a second ending marked '2.' and a *dim.* marking.

1st Clarinet**Hobbits Hymn****Johan de Meij***from Symphony no.1 THE LORD OF THE RINGS*

Excerpt adapted specially for Bandworld Magazine

musical score for 1st Clarinet, 3/4 time, key of B-flat major. The score consists of four staves. The first staff begins with a *mf* dynamic. The second staff continues the melody. The third staff has a first ending marked '1.' and a *cresc.* marking, ending with a *f* dynamic. The fourth staff has a second ending marked '2.' and a *dim.* marking.

2nd Clarinet**Hobbits Hymn****Johan de Meij***from Symphony no.1 THE LORD OF THE RINGS*

Excerpt adapted specially for Bandworld Magazine

musical score for 2nd Clarinet, 3/4 time, key of B-flat major. The score consists of four staves. The first staff begins with a *mf* dynamic. The second staff continues the melody. The third staff has a first ending marked '1.' and a *cresc.* marking, ending with a *f* dynamic. The fourth staff has a second ending marked '2.' and a *dim.* marking.

3rd Clarinet**Hobbits Hymn****Johan de Meij***from Symphony no.1 THE LORD OF THE RINGS*

Excerpt adapted specially for Bandworld Magazine

3rd Clarinet part of the Hobbits Hymn. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a *mf* dynamic. The first staff contains a repeat sign followed by a series of eighth and quarter notes. The second staff continues the melody. The third staff has a first ending marked '1.' with a *cresc.* marking and a *f* dynamic. The fourth staff has a second ending marked '2.' with a *dim.* marking.

Alto Clarinet**Hobbits Hymn****Johan de Meij***from Symphony no.1 THE LORD OF THE RINGS*

Excerpt adapted specially for Bandworld Magazine

Alto Clarinet part of the Hobbits Hymn. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a *mf* dynamic. The first staff contains a repeat sign followed by a series of eighth and quarter notes. The second staff continues the melody. The third staff has a first ending marked '1.' with a *cresc.* marking and a *f* dynamic. The fourth staff has a second ending marked '2.' with a *dim.* marking.

Bass Clarinet**Hobbits Hymn****Johan de Meij***from Symphony no.1 THE LORD OF THE RINGS*

Excerpt adapted specially for Bandworld Magazine

Bass Clarinet part of the Hobbits Hymn. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a *mf* dynamic. The first staff contains a repeat sign followed by a series of eighth and quarter notes. The second staff continues the melody. The third staff has a first ending marked '1.' with a *cresc.* marking. The fourth staff has a second ending marked '2.' with a *dim.* marking.

1st Alto Sax Hobbits Hymn Johan de Meij
from Symphony no.1 THE LORD OF THE RINGS
 Excerpt adapted specially for Bandworld Magazine

1st Alto Sax musical score. The score is in 3/4 time, key of D major (two sharps). It begins with a *mf* dynamic. The first staff contains the initial melody. The second staff continues the melody with a slur. The third staff features a first ending marked '1.' with a slur and a crescendo (*cresc.*) leading to a triplet of eighth notes, followed by a forte (*f*) dynamic. The fourth staff shows a second ending marked '2.' with a slur and a decrescendo (*dim.*) leading to a final note.

2nd Alto Sax Hobbits Hymn Johan de Meij
from Symphony no.1 THE LORD OF THE RINGS
 Excerpt adapted specially for Bandworld Magazine

2nd Alto Sax musical score. The score is in 3/4 time, key of D major (two sharps). It begins with a *mf* dynamic. The first staff contains the initial melody. The second staff continues the melody with a slur. The third staff features a first ending marked '1.' with a slur and a crescendo (*cresc.*) leading to a triplet of eighth notes, followed by a forte (*f*) dynamic. The fourth staff shows a second ending marked '2.' with a slur and a decrescendo (*dim.*) leading to a final note.

Tenor Sax Hobbits Hymn Johan de Meij
from Symphony no.1 THE LORD OF THE RINGS
 Excerpt adapted specially for Bandworld Magazine

Tenor Sax musical score. The score is in 3/4 time, key of D major (two sharps). It begins with a *mf* dynamic. The first staff contains the initial melody. The second staff continues the melody with a slur. The third staff features a first ending marked '1.' with a slur and a crescendo (*cresc.*) leading to a triplet of eighth notes, followed by a forte (*f*) dynamic. The fourth staff shows a second ending marked '2.' with a slur and a decrescendo (*dim.*) leading to a final note.

Bari Sax

Hobbits Hymn

Johan de Meij

from Symphony no.1 THE LORD OF THE RINGS

Excerpt adapted specially for Bandworld Magazine

musical score for Bari Sax, featuring two staves. The first staff begins with a *mf* dynamic. The second staff includes first and second endings, with dynamics *cresc.*, *f*, and *dim.* indicated.

1st Trumpet

Hobbits Hymn

Johan de Meij

from Symphony no.1 THE LORD OF THE RINGS

Excerpt adapted specially for Bandworld Magazine

musical score for 1st Trumpet, featuring two staves. The first staff begins with a *mf* dynamic. The second staff includes first and second endings, with dynamics *cresc.*, *f*, and *dim.* indicated.

2nd Trumpet

Hobbits Hymn

Johan de Meij

from Symphony no.1 THE LORD OF THE RINGS

Excerpt adapted specially for Bandworld Magazine

musical score for 2nd Trumpet, featuring two staves. The first staff begins with a *mf* dynamic. The second staff includes first and second endings, with dynamics *cresc.*, *f*, and *dim.* indicated.

3rd/4th Trumpet Hobbits Hymn Johan de Meij
from Symphony no.1 THE LORD OF THE RINGS
 Excerpt adapted specially for Bandworld Magazine

3rd/4th Trumpet part of the Hobbits Hymn. The score is in 3/4 time and G major. It begins with a *mf* dynamic. The first staff contains the initial melody. The second staff continues the melody with a *cresc.* marking. The third staff features a first ending (1.) and a second ending (2.) with a *dim.* marking. The fourth staff continues the melody with a *f* dynamic.

Horns I/III Hobbits Hymn Johan de Meij
from Symphony no.1 THE LORD OF THE RINGS
 Excerpt adapted specially for Bandworld Magazine

Horns I/III part of the Hobbits Hymn. The score is in 3/4 time and G major. It begins with a *f* dynamic. The first staff contains the initial melody. The second staff continues the melody with a *cresc.* marking. The third staff features a first ending (1.) and a second ending (2.) with a *dim.* marking. The fourth staff continues the melody.

Horns II/IV Hobbits Hymn Johan de Meij
from Symphony no.1 THE LORD OF THE RINGS
 Excerpt adapted specially for Bandworld Magazine

Horns II/IV part of the Hobbits Hymn. The score is in 3/4 time and G major. It begins with a *f* dynamic. The first staff contains the initial melody. The second staff continues the melody with a *cresc.* marking. The third staff features a first ending (1.) and a second ending (2.) with a *dim.* marking. The fourth staff continues the melody.

Trombone I Hobbits Hymn Johan de Meij
from Symphony no.1 THE LORD OF THE RINGS
 Excerpt adapted specially for Bandworld Magazine

mf

1.

cresc.

f

2.

dim.

Trombone II Hobbits Hymn Johan de Meij
from Symphony no.1 THE LORD OF THE RINGS
 Excerpt adapted specially for Bandworld Magazine

mf

1.

f

2.

dim.

Trombone III/ IV Hobbits Hymn Johan de Meij
from Symphony no.1 THE LORD OF THE RINGS
 Excerpt adapted specially for Bandworld Magazine

mf

1st Ending

cresc.

2nd Ending

f

dim.

T.C. Baritone **Hobbits Hymn** **Johan de Meij**
from Symphony no.1 THE LORD OF THE RINGS
 Excerpt adapted specially for Bandworld Magazine

2nd time only

f

both times

1.

2.

f

dim.

Baritone/Euph. **Hobbits Hymn** **Johan de Meij**
from Symphony no.1 THE LORD OF THE RINGS
 Excerpt adapted specially for Bandworld Magazine

2nd time only

f

both times

1.

2.

f

dim.

String Bass/Tuba **Hobbits Hymn** **Johan de Meij**
from Symphony no.1 THE LORD OF THE RINGS
 Excerpt adapted specially for Bandworld Magazine

mf

mf

1.

2.

cresc.

Timpani**Hobbits Hymn****Johan de Meij***from Symphony no.1 THE LORD OF THE RINGS*

Excerpt adapted specially for Bandworld Magazine

2nd time only

Timpani score for Hobbits Hymn. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 3/4. It consists of three staves. The first staff begins with a repeat sign and a first ending bracket over a triplet of eighth notes. The second staff continues the melody with a triplet of eighth notes. The third staff features a first ending bracket over a triplet of eighth notes, followed by a second ending bracket over a triplet of eighth notes.

Snare Drum**Hobbits Hymn****Johan de Meij***from Symphony no.1 THE LORD OF THE RINGS*

Excerpt adapted specially for Bandworld Magazine

2nd time only

Snare Drum score for Hobbits Hymn. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 3/4. It consists of three staves. The first staff begins with a repeat sign and a first ending bracket over a triplet of eighth notes. The second staff continues the melody with a triplet of eighth notes. The third staff features a first ending bracket over a triplet of eighth notes, followed by a second ending bracket over a triplet of eighth notes. Dynamics include *f* (forte) and *dim.* (diminuendo).

Sus. Cymbal**Hobbits Hymn****Johan de Meij***from Symphony no.1 THE LORD OF THE RINGS*

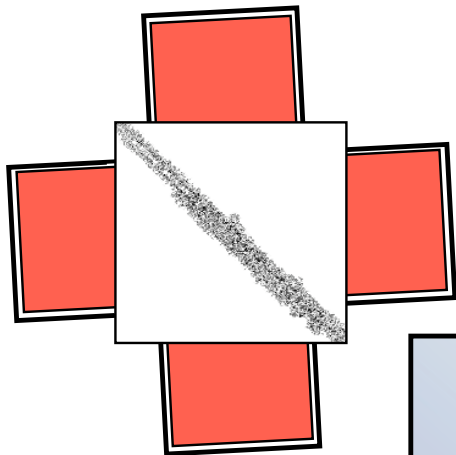
Excerpt adapted specially for Bandworld Magazine

Sus. Cymbal score for Hobbits Hymn. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 3/4. It consists of three staves. The first staff begins with a repeat sign and a first ending bracket over a triplet of eighth notes. The second staff continues the melody with a triplet of eighth notes. The third staff features a first ending bracket over a triplet of eighth notes, followed by a second ending bracket over a triplet of eighth notes. Dynamics include *f* (forte), *p* (piano), and *dim.* (diminuendo).

Bells**Hobbits Hymn****Johan de Meij***from Symphony no.1 THE LORD OF THE RINGS*

Excerpt adapted specially for Bandworld Magazine

Bells score for Hobbits Hymn. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. It consists of two staves. The first staff begins with a repeat sign and a first ending bracket over a triplet of eighth notes. The second staff continues the melody with a triplet of eighth notes. The third staff features a first ending bracket over a triplet of eighth notes, followed by a second ending bracket over a triplet of eighth notes. Dynamics include *f* (forte) and *cresc.* (crescendo).



ABC

*A PA3 project
by
Paul K. Swardstrom
ABC 2009*

Flute Embouchure First Aid

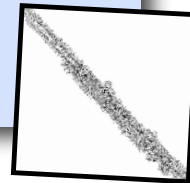


Preparing the Instrument - The Flute Anatomy

Head Joint



Lip Plate

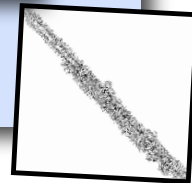




Flute Body Joint



Flute Foot Joints

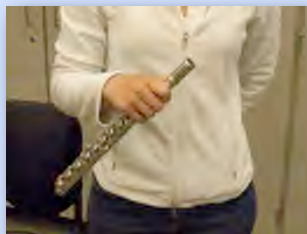




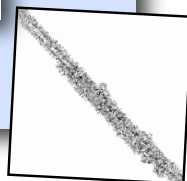
Preparing The Instrument - Assembly



Place the head joint in your left hand so the open end faces to the right.



Hold the middle joint in your right hand at the left side - the side with fewer keys called the tenon.



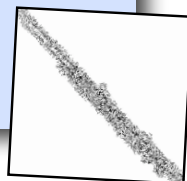


Preparing The Instrument - Assembly

Gently slide the
middle joint into
the head joint.



The center of the embouchure hole
should line up with the first pad on
the middle joint. Do not push the
head joint all the way in. Leave
about a quarter inch of room.

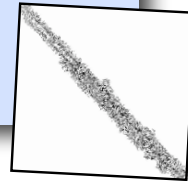




Preparing The Instrument - Assembly



Place the middle joint in your left hand, holding it by left side (with the fewest keys). Hold the foot joint in your right hand so the keys are going left toward the middle joint.





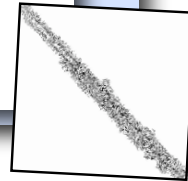
Preparing The Instrument - Assembly



Gently slide the foot joint onto the end of the middle joint.



The rod of the foot joint should line up with the center of the last pad on the middle joint. This allows the fingers of the right hand to be held in the most natural position when holding the flute.

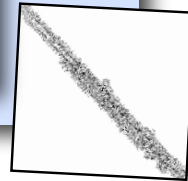




Preparing The Instrument - Assembly



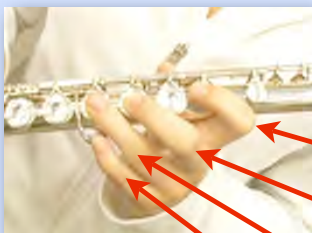
If joints are tight and hard to put together, lubricate them by rubbing on some graphite from a soft lead pencil or wash clean with a little soap and water. Do not use grease on flute joints. Using grease will attract dirt and make it harder to put together and cause scratches to the ends.





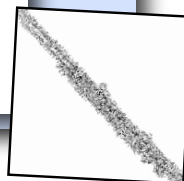
Preparing The Instrument Finger Placement

Place the left thumb on the large key (B) on the bottom of the middle joint.



Arch the fingers.

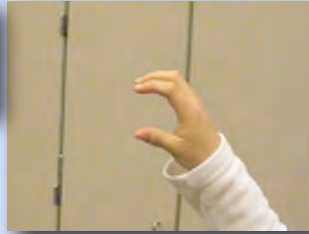
- Place the index finger on the second key.
- The middle finger skips the next key and is placed on the fourth key.
- The ring finger is placed on the very next key (last key before the Ab key).
- The pinky finger can rest, but not press the Ab key.





Preparing The Instrument Finger Placement

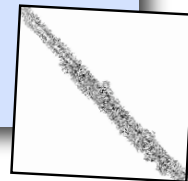
Hold the right hand in the shape of a C.



Place the index, middle, and ring fingers of the right hand on the bottom three keys before the foot joint.



Place the pad of the thumb underneath the index and middle finger.



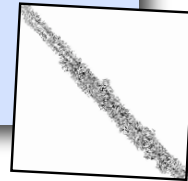


Preparing The Instrument - The Proper Hold Balance Points

Balance Points - There are 4 balance points. These balance points help to hold the flute when playing so that it does not fall down.



The right pinky - The right pinky finger is down on the Eb key or one of the other keys on the foot joint for almost all notes.

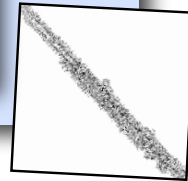


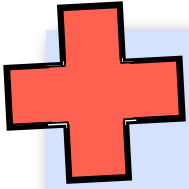


Preparing The Instrument - The Proper Hold Balance Points

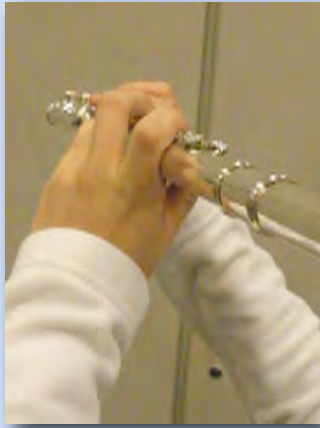


The right thumb - The right thumb can rest underneath the index finger or between the index and middle fingers. Find the most comfortable position for your hand when you make a C with your right hand. Place the pad of the thumb under the flute so that the flute rests on that part of the thumb. If the thumb is too far forward, the flute tends to roll forward, taking the flute out of the correct playing position.

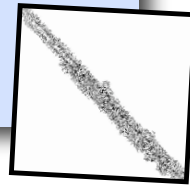




Preparing The Instrument - The Proper Hold Balance Points



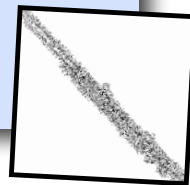
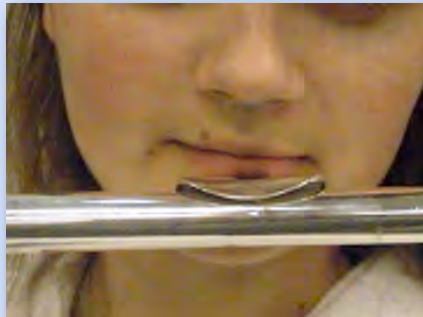
The base of the left index finger - The left hand should be bent slightly so that the flute rests against the base of the index finger.





Preparing The Instrument - The Proper Hold Balance Points

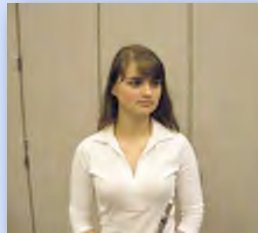
The lip plate - When the lip meets the lip plate, the flute becomes very stable because it is supported on four sides.





Preparing The Instrument - The Proper Hold Position of the Instrument and Posture

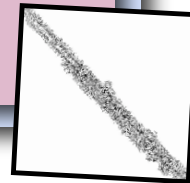
Turn the head slightly to the left - about 30 degrees.



Bring the flute up naturally to the lips.

Checkpoints:

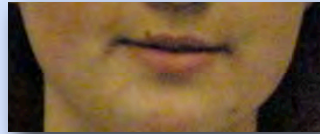
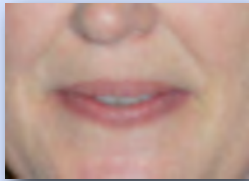
- Look over the left elbow.
- The right elbow should be away from the body.
- The flute should be parallel or only slightly angled toward the floor.
- The head should tilt with the angle of the flute to keep the embouchure parallel to the lip plate.



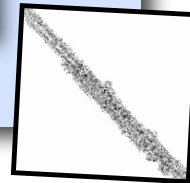


The Healthy Flute Embouchure Formation

Say "Whee. "



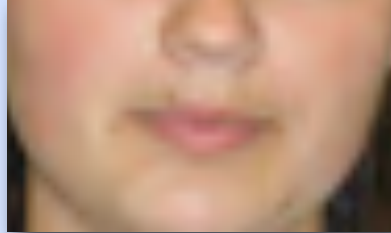
Make the correct shape with your own facial expression.
Ask the student to say, "whee." Demonstrate.
Verify that the student is making the correct shape with
their mouth.



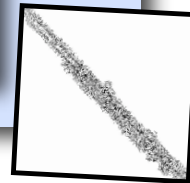


The Healthy Flute Embouchure Formation

Say "Too" after saying "whee."



The corners of the lips should stay in the same position as they were in the "whee" position. The "oo" is the important aspect here. The "too" sets the lips in the correct position to produce a sound and gets the air

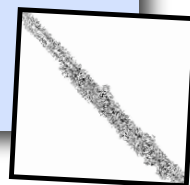


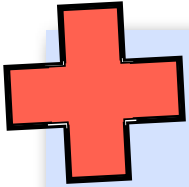


The Healthy Flute Embouchure Transfer to the Head Joint



Place the head joint in your left hand
and cover the open end of the head
joint with your right hand.





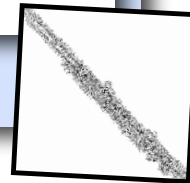
The Healthy Flute Embouchure Transfer to the Head Joint



Center the embouchure hole in the center of the lips.
Use the tongue to check that the embouchure hole is centered on the lips.



Ask the student to roll the head joint forward. They should stop when they feel the lower lip covering 1/4 to 1/3 of the embouchure hole.
The embouchure plate should always be parallel to the lips.

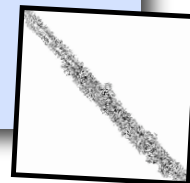


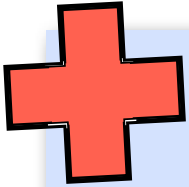


The Healthy Flute Embouchure Transfer to the Head Joint



With the head joint in position, ask the students to form the “whee-too” embouchure formation with their lips.



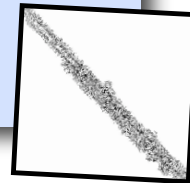


The Healthy Flute Embouchure Transfer to the Head Joint

Direction of the Air

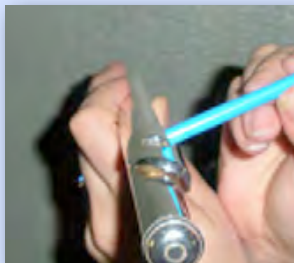


Tell the student to blow into the hole, not across it. The air should be directed toward the back wall of the embouchure hole.





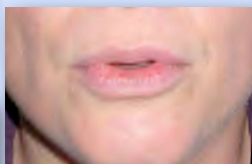
The Healthy Flute Embouchure Transfer to the Head Joint

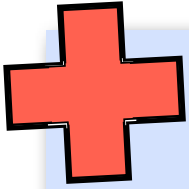


Use a straw or a bassoon reed to show the correct place to direct the air.



If the student has trouble directing the air down, have them say the word, "pooh." This helps pull the lips into the correct position.





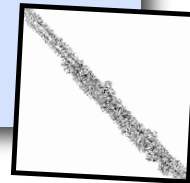
The Healthy Flute Embouchure Reference Pitches

Reference Pitches

If done correctly, the resulting tone will be A2.



Taking the hand off the end of the head joint, the student plays an octave higher, A3.





Treating the Unhealthy Flute Embouchure

CD Track 1

**Symptom: There is no tone,
only rushing air.**



Possible Diagnoses:

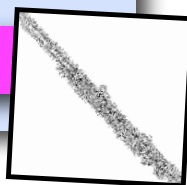


Air could be going across the hole and not into it. See p. 32

The aperture of the lips could be too large. See p. 33

The lower lip is not on the hole. See p. 34

The Head joint may be rolled in or out too much, causing the student to blow directly into the hole or across it. See p. 35





Treating the Unhealthy Flute Embouchure

CD Track 2

**Symptom: There is some sound, but
the student mostly produces air.**

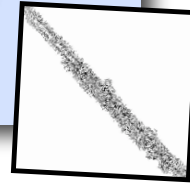


Possible Diagnoses:



Air is rushing over as well as into hole (splitting the
tone) and out the sides of the lips. See p. 36

The aperture of the lips could be too large. See p. 33





Treating the Unhealthy Flute Embouchure

CD Track 3

Symptom: A whoof sound is produced by the student.

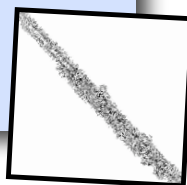


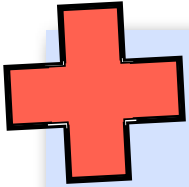
?!?

Diagnosis: The student is not using their tongue to articulate the note.



Remedy: Start the tone with the tongue on roof behind teeth. This is the "too" part of the embouchure





Treating the Unhealthy Flute Embouchure

CD Track 4

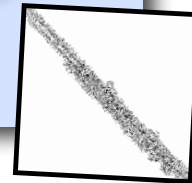
Symptom: A thu sound is produced by the student.



Diagnosis: The tongue is going between teeth and sometimes the lips.



Remedy: Start the tone with the tongue on roof behind teeth. This is the "too" part of the embouchure.





Treating the Unhealthy Flute Embouchure

CD Track 5

**Symptom: The student produces a
high pitched whistle. (The overtone)**



Possible Diagnoses:

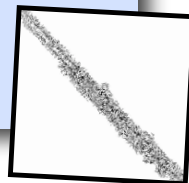


The student could be blowing much too hard. see p. 38

The head joint is rolled in too far. See p. 39

The hole could be covered too much. see p. 38

28





Treating the Unhealthy Flute Embouchure

CD Track 6

Symptom: The A2 pitch sounds flat.



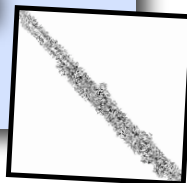
Possible Diagnoses:



The head joint is rolled in too far. See p. 37

The head joint may be pulled out too far. See p. 40

The cork inside the head joint may need to be adjusted. See p. 41





Treating the Unhealthy Flute Embouchure

CD Track 7

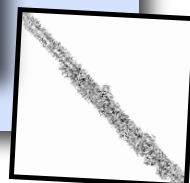
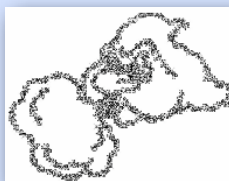
**Symptom: The air is weak,
producing a poor or flat tone.**



**Diagnosis: Weak air invariably
produces a poor tone that is often flat.**



**Remedy: Ask the student to
blow faster air.**





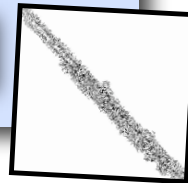
Treating the Unhealthy Flute Embouchure

**Symptom: The head joint is
slanted down from embouchure.**

Diagnosis: The slanted flute will cause embouchure control problems including flat pitch, inconsistent control, and problems producing the sound.



Remedy: Correct the position of the flute. Make sure that the head joint is parallel to the bottom lip.



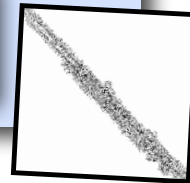
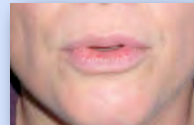


Diagnosis: Air could be going across the hole and not into it.



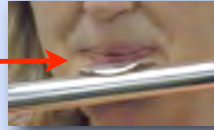
Remedy:

1. Focus the air at the back wall of the embouchure hole and blow more into the hole.
2. Use a straw to show the correct place to direct the air.
3. If the student is having trouble directing the air down, have them say the word, "pooh." This helps pull the lips into the correct position.

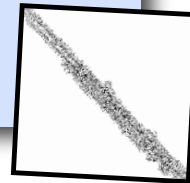
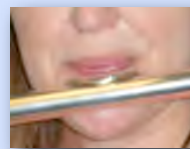
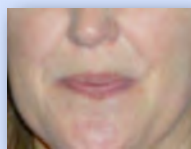
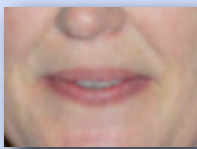




Diagnosis: The aperture of the lips could be too large.



Remedy: Reform the "whee-too" embouchure formation. Make sure the corners are pulled together. Emphasize the "whee" to draw the embouchure together.





Diagnosis: The lower lip is not on the hole.

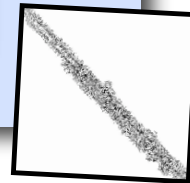
Off Center



Head joint positioned too low

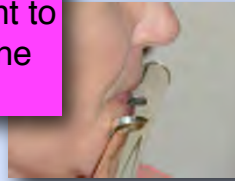


Remedy: Reset the position of the head joint. Have the student feel the embouchure with their tongue and roll the head joint out so that there is 1/4 to 1/3 of the lip covering the hole.

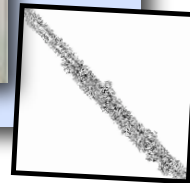




Diagnosis: The Head joint may be rolled in or out too much, causing the student to blow directly into the hole or across it.

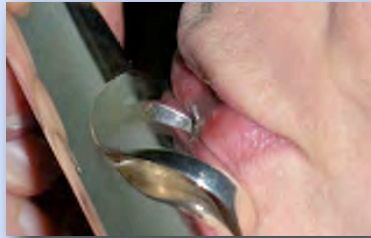


Remedy: Reset the position of the head joint. Have the student feel the embouchure with their tongue and roll the head joint out so that there is 1/4 to 1/3 of the lip covering the hole.

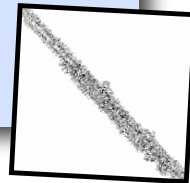




Diagnosis: Air is rushing over as well as into hole (splitting the tone) and out the sides of the lips.



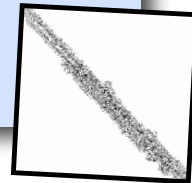
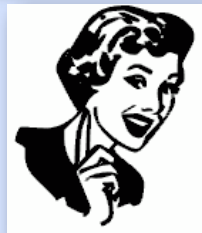
Remedy: Lower the chin, reform the "whee-too" embouchure so the corners are controlled, and blow down.





Diagnosis: The student could be blowing much too hard.

Remedy: Ask the student not to blow so hard.

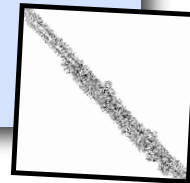




Diagnosis: The head joint could be rolled in too far.



Remedy: Roll the head joint out.

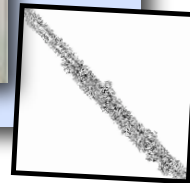




Diagnosis: The hole could be covered too much.



Remedy: Reset the position of the head joint. Have the student feel the embouchure with their tongue and roll the head joint out so that there is 1/4 to 1/3 of the lip covering the hole.

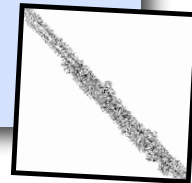




Diagnosis: The head joint may be pulled out too far.



Tune the flute with a tuner. Push the head more in.

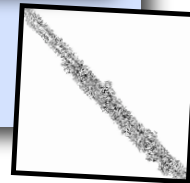




Diagnosis: The cork inside the head joint may need to be adjusted.



Remedy: Check the tuning of the flute by placing the cleaning rod into the head joint. The line on the tuning rod should be exactly in the center of the embouchure hole. If not, unscrew the cap on the head joint and pull to make it flatter or push in to make it sharper.



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A Funny Thing Happened on the Way to a Band Rehearsal #17

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

Hosting the National ABA Convention

After being elected to the wonderful brotherhood organization, The American Bandmasters Association, in 1981, I soon discovered the power of real family relationships with students and fellow band directors. I attended my first ABA in Indianapolis, Indiana in 1982, where I really met the convention hosts, Al and Gladys Wright (who were on the Gunnison Music Camp faculty in 1956 when I attended as junior high school student). Over the next 5 conventions (in Kansas, Arizona, Wisconsin, Oklahoma and Tennessee), Nell and I knew that we'd like to have the opportunity to host the ABA convention in Ashland, Oregon. At the 1985 convention our bid was accepted and we launched a 4-year plan to discover how the ABA was run and what we could do to make our convention great and unique. Each year we'd spend hours behind the scenes asking questions of the convention host and staff. It really paid off in getting ready to host the most complex music event anywhere.

At the Tennessee ABA convention in 1987 we presented a special comedic video about coming out West. Our presentation included footage from old western movies showing the stage coach being chased by a band of Indians (Not that kind!). The voice track described how much we were looking forward to welcoming them to Oregon.

And then the real work began as we planned to host over 500 people: The members, music industry and the performing bands. The performing bands were to include the University of Utah, Oregon State University, The U.S. Army Band and The U.S. Navy Band as well as the host school's Southern Oregon State College Alumni Band.

TO BE CONCLUDED WITH SOUND FILES AND PHOTOS IN APRIL 2010. MMM

Next time: Creating NBC or ABC?

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**BW 2010**

The American Bandmasters Association



Around the 76th Annual ABA Convention • Charleston, South Carolina



The ABA Board of Directors congratulate a newly inducted ABA member.



ABA Member, Robert Foster, introduces a new member to the organization.



ABA President, Joe Hermann, greets everyone on the opening day of the 76th Annual ABA Convention.



Gerald Guilbeaux and his wife Beth socializing at the pre-banquet event at the convention.



(l to r) Larry Sutherland and Gerald King take in the sights at "The Old Market" area in downtown Charleston.



Al and Gladys Wright pose for a quick picture before the final ABA Banquet.



The historic area of Charleston with late 1600's homes and streets.



Past ABA President, Bryce Taylor and his wife Dee enjoying the festivities at the ABA Convention.



Elizabeth and Lafe Cook enjoying the 76th Annual American Bandmasters Association in Charleston, South Carolina.



Darrell and Ann Anderson of TRN Publishing enjoying the festivities at the ABA Convention.



(l to r) Stacy Swartout-McKee, Kim Campbell, and Leann Binford "enjoy" the cold boat ride from Charleston harbor to Fort Sumter.



The American Bandmaster Association members enjoyed a trip to the famous Fort Sumter near Charleston.



Col. Lowell Graham (right) introduces new ABA member, Ron Hufstader, to the organization.



ABA host, James Copenhaver, acknowledges his University of S. Carolina staff on a job well done.



New ABA member, Steven Moore, thanks the ABA membership for his election into the prestigious organization.

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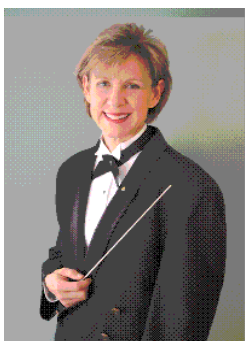


BW 2009

The Bandworld Legion of Honor

Previous LEGION

Next LEGION

**Melinda McKenzie Hall**

With a Bachelor of Music Education from the Univ. of Illinois and a Master of Conducting and Wind Literature from the Univ. of Iowa in hand Melinda McKenzie Hall returned to Fairfax County, VA where she now conducts the W.T. Woodson High School Band. Her philosophy "is to teach students the fundamentals that they need to enjoy personal success in music performance. All the trophies in the world don't mean anything if the students don't feel that they personally contributed to the performance."

Melinda has served as the Secretary of the VBODA for eight years and still serves as the All Region Orchestra Wind and Percussion Auditions Chair. Her bands have played at the VMEA Conference in 1994 and 2009. She was awarded a summer fellowship at Northwestern Univ. Her band has been invited to play at the 2010 USC Band Clinic and Conductor Symposium.

Melinda says, "I have had the good fortune to be able to observe the "legends" in the band world (ie. Harry Began, John Paynter, Frank Wickes, Gary Green, Ray Cramer and many more) and have taken away a wealth of great information. I also have lived and worked in a geographical area of the country where students and parents have high standards and expectations for education. This has pushed me to continue to learn and improve my teaching year after year."

A special award of The John Philip Sousa Foundation

**James Kusserow**

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](#)


For the last 19 years James Kusserow has been teaching at the same high school he attended. He is the band director at Porterville High School in Porterville, CA. A hometown boy, he even began his college years at Porterville College, before he earned his Bachelors degree from San Jose State. He also earned a Masters Degree in Educational Administration from Cal State Bakersfield.

James has been named the National Hall of Fame Band Director of the Year as well as being listed in "Who's Who in America" and "Who's Who in American Teaching." His Porterville High School Concert Band has consistently received unanimous superior ratings at the CMEA festivals, including sight reading.

James Kusserow says, "Punctuality, self discipline, hard work and dedication are all important tenets of my philosophy and I believe that I must exhibit these behaviors if I expect my students to acquire them. I am passionate about my bands, and that passion is contagious when students experience the heights that beautiful music can create. If I lead by example, my students can see the importance of being on time, working hard at the notes, working with others, and no matter what field of work they enter, they can experience a life long love of music."

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

Time To Practice




- 1 - Fill in Fundamental Partial
- 3 - P5 Partial
- 5 - M3 Partial
- 7 - m7 Partial
- 9 - M2 Partial
- What's left? 13 and 15 - m2, M2

23

1. Utilize the active board and have students practice filling in the grand staff with all 16 partials starting on C.
2. Explain to the students that the next step is to construct the ENTIRE overtone series chromatically down from C. This is done in their workbooks.

Time To Practice

- In your workbooks you will now construct the ENTIRE **Harmonic Overtone Series** (that's right, there's more....)
- The pattern of intervals is exactly the same, you just move down by half step.
- Here is an example of a completed series using partials 2-10



24

1. After discussing this slide, have students turn to page 6 in their workbooks and practice writing out the entire harmonic overtone series.

Time To Practice

Name That Partial!

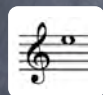
- Can you tell which partial it is by looking at the note?
- The key to doing this is to think of the note as an interval. It's either an octave, P5, M3, m7, or M2 from a fundamental. Once you decide which interval it is, you can guess the partial.

25

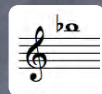
1. The next slide after this one will have a series of notes that the students will practice identifying the partial from just seeing the note.
2. Explain to the students that at first, this is daunting and will take time to process through. Be patient with them, and tell them to be patient with themselves. With practice, they will get faster...

Time To Practice

Name the Partial...



- 5th of C
- 3rd of A
- 7th of F#



- 7th of C
- 10th of F#
- 8 of Bb



- 9th of F#
- 8th of G#
- 7th of Bb



- 5th of A
- 3rd of F#

26

1. Click slowly through this slide. Ask for student input for the answers.
2. Explain that there are sometimes up to three answers per note, as notes can be part of different series.
3. Have students work in their workbooks on pages



Workbook Time

- Make sure you understand and have completed page 6.
- Work through page 7. Take your time, and think it through. Remember it takes practice!

27

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.

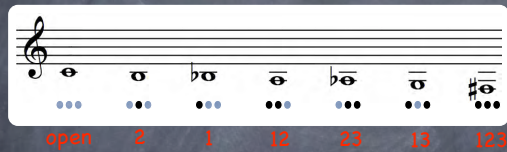
Applying the Knowledge

- We have learned the intervals between the notes on the **Overtone Series**, but how is it applied?
- Each fingering or position on a brass instrument produces all 16 **partials**.
- Let's construct a trumpet fingering chart...

28

Applying the Knowledge

Trumpet Fingering Chart



- Memorize the valve combinations in the order above.
- The order is the same for all valved brass instruments and coincides with trombone positions.

29

Applying the Knowledge

- How does this information relate to other brass instruments?

30

Applying the Knowledge

The French Horn

- The basic double horn is built as a Bb instrument.
- When the trigger is engaged, the horn shortens to become an F instrument.

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

31

1. In your workbooks, there are Exercises for remembering French horn fingerings.
2. Drill the two rules as a class, and ask for student input as to how best to remember them. Students may come up with creative ideas...



Workbook Time

- At this point, you should be able to complete the trumpet fingering chart on page 8 in your workbooks on your own from memory.
- Drill the French horn RULES, and complete the exercises on pg. 10

32

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.

Applying the Knowledge

- How does this information relate to other brass instruments? Continued....

33

Applying the Knowledge

The Trombone

- The Fingering system for the trombone is exactly the same as for the trumpet, except the trombone is major ninth lower in pitch.
- Here is a side by side comparison....

34

Applying the Knowledge

Trumpet Fingerings - 7 Combinations

Trombone Slide Positions - 7 Positions

35

1. For this slide, explain to the students that to truly have a complete fingering/positions chart, you must complete the overtone series for each fingering combination or slide position.
2. Drill the rule that

Applying the Knowledge

The Baritone and Tuba

- For Baritone fingering, think up a M9 from the written note and use the trumpet fingering
- For Tuba, think up a M9 + an octave and use the trumpet fingering.

36



Workbook Time

- There are some exercises on page 12 that will help you remember the rules for other brass instruments in comparison to the trumpet.

37

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.

To Be a Better Musician

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

38

To Be 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.

39

To Be a Better Musician

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.

40

To Be a Better Musician

Alternate Fingerings for Pitch

- This is a big one... And there are rules...
- 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

41

To Be a Better Musician

RULES OF PITCH

Partials of the 3rd overtone are slightly sharp

Partials of the 5th overtone are slightly flat

Partials of the 7th overtone are very flat

3	6	12	= Sharp
5	10		= Flat
7			= Very flat

42

1. DRILL THESE RULES!

2. The Partial Song is sung to the tune of "Three Blind Mice." It goes like this:

3 6 12

3 6 12

All slightly sharp

All slightly sharp

5 and 10 are moderately flat

5 and 10 are moderately flat

and 7 is very...flat.

3. If students can memorize this, it will help them to quickly think of alternate fingerings when the one they are playing is naturally out of tune.

To Be a Better Musician

MORE RULES OF PITCH

Fingering valves 1 and 2 is slightly **sharp**
 Fingering valves 2 and 3 is slightly **flat**
 Fingerings valves 1 and 3 is **sharp**
 Fingerings valves 1, 2, and 3 is **VERY sharp**

● ● ●	= Sharp
● ● ●	= Flat
● ● ●	= Sharp
● ● ●	= Very Sharp

43

1. DRILL THESE RULES!

2. The Partial Song is sung to the tune of "Three Blind Mice." It goes like this:

3 6 12

3 6 12

All slightly sharp

All slightly sharp

5 and 10 are moderately flat

5 and 10 are moderately flat

and 7 is very...flat.

3. If students can memorize this, it will help them to quickly think of alternate fingerings when the one they are playing is naturally out of tune.

4. The black circles indicate that the valve is depressed.

STOP Workbook Time

- ④ At the end of the workbook, there are some exercises to practice writing in alternate fingerings.
- ④ Outside of the workbook, what ways can you drill the rules and practice the formula so that the Overtone Series becomes an instinctual part of your music making?

44

1. This is the last slide

2. Discuss ways that students can continue to practice and drill.

3. Have students create worksheets or other materials so that they can continue practicing.

4. Tell students to apply the knowledge they have gained to their music.

Look for parts of the music that is normally played in an unacceptable valve combination or if the note is a 7th partial.

5. Students have a sheet in the back of their workbooks that is strictly for notes.

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:

8.) _____

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

9.)



Write out Rule #3:

10.) _____

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

11.)



Overtone Series Rule #4 and #5

Write out Rule #4:

12.) _____

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

13.)



Write out Rule #5:

14.) _____

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

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 Partial

REVIEW RULE #3

Partials 5 and 10 are
Major 3rds (M3)
above Fundamental
Partial 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 each 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.

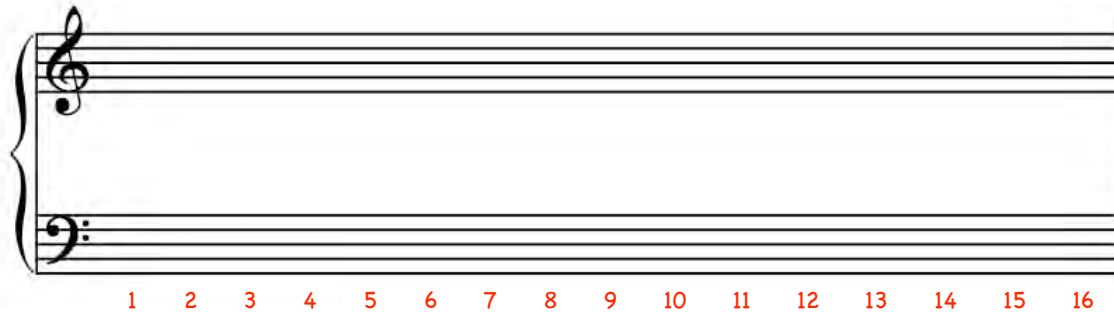
9 - 9th is a 9th! Or a major second (M2) from the fundamental.

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...

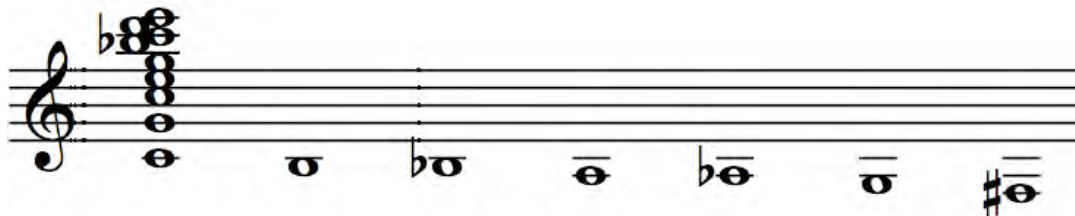
17.)



1. 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.)



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.)



26.)



27.)



4th partial of Ab

10th partial of F#

3rd partial of B

28.)



29.)



30.)



9th partial of C

7th partial of Bb

5th partial of G

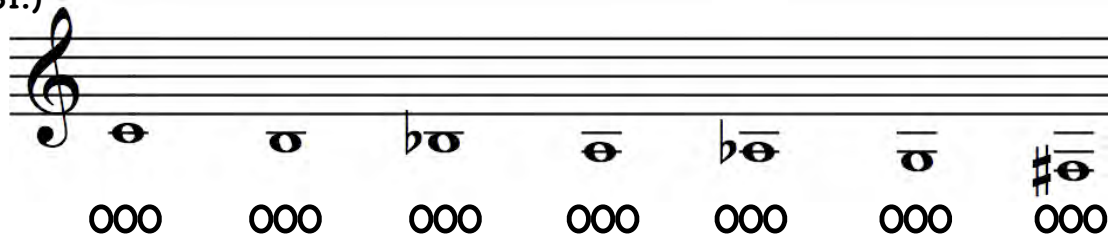
Applying The Knowledge...

Constructing the Trumpet Fingering Chart...

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



31.)



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.

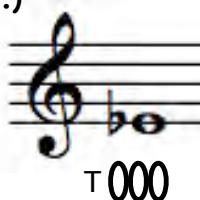
#2 - With a trigger, think up an octave and use trumpet fingerings

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.)

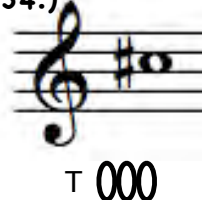
32.)



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



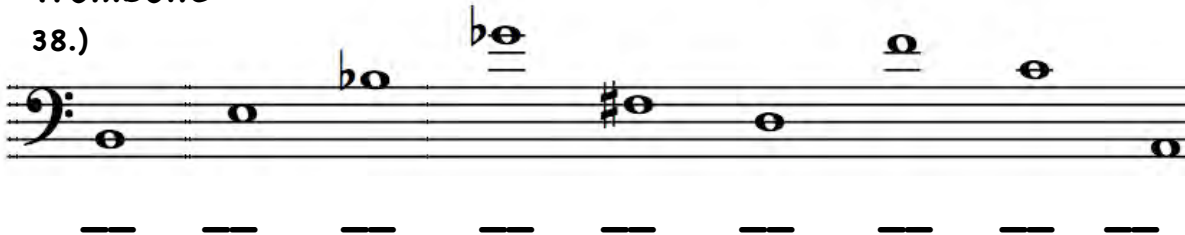
Knowing the Fingering....

Write in the fingering or positions for the following notes....

Work as fast as you can, use the rules!

Trombone

38.)



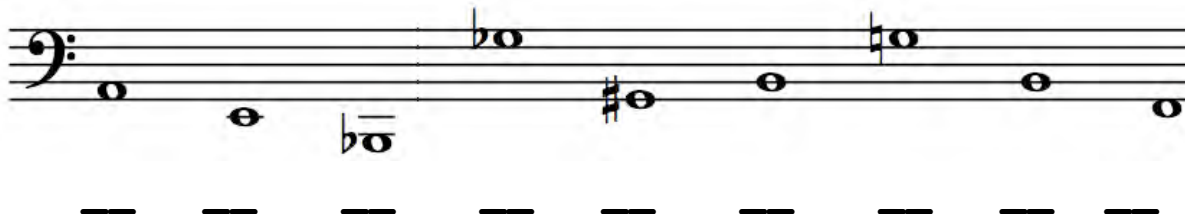
Baritone

39.)



Tuba

40.)



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...

Partial of the 3rd overtone are slightly sharp

Partial of the 5th overtone are slightly flat

Partial 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 #

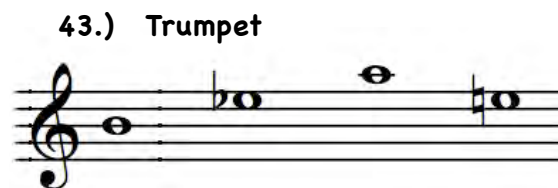
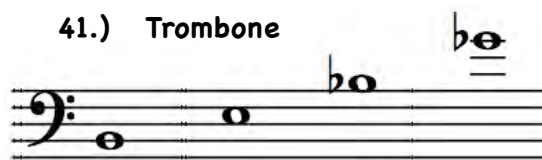
Practice Alternate Fingerings

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.



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.

