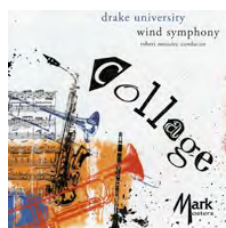


Banckworld

Online Magazine ♦ Vol 26, Num 1 ♦ July 2010



**Frank Wickes at
ABC June 2010**

BW 2010*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**
[Previous MusiClips](#)
[Next MusiClips](#)
**Jazz Suite for Clarinet and Wind Ensemble**

by Bill Liston

Album Title: COLLAGE

Recording: Drake University Wind Symphony Robert Meunier, conductor

Publisher: Mark Masters 8658-MCD

The Drake University Wind Symphony is one of the Mid-West's musical jewels and it continues to luminously shine. Works for clarinet, trumpet, bass trombone & saxophone are featured on Collage along with two brief works for wind ensemble. The works for wind ensemble are Windsprints (Richard Saucedo) and Dusk (Steven Bryant); the titles of these compositions say it all and if you haven't heard either work you're in for a treat. The Rivers (John Fitz Rogers) is the saxophone feature which flows through the performance by soloist James Romain. Steve Wright is the composer of the jazz laden Concerto for Trumpet & Wind Ensemble, Andrew Classen is the soloist. Hungarian composer Frigyes Hidas has written some marvelous works for wind ensemble; his Rhapsody for Bass Trombone & Wind Band, played by Grady McGrannahan is another fine offering. Clarinetist Clarence Padilla is given the assignment of the Jazz Suite for Clarinet and Wind Ensemble (Bill Liston). One can easily imagine the clarinet & symphonic jazz orchestra works of Gould, Bernstein & Stravinsky throughout this piece. High marks across the board for Collage.

**A Tent in the Sun**

By Daniel Kellogg

Album Title: A TENT FOR THE SUN: WIND MUSIC OF CARTER PANN & DANIEL KELLOGG

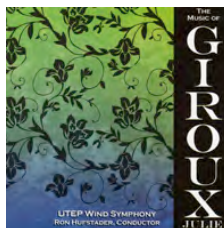
Recording: University of Colorado Wind Ensemble Alan McMurray, conductor

Takacs String Quartet Carter Pann, piano Patrick Mason, actor

Publisher: KLAVIER K11179

This most professional recording features four contrasting works for wind ensemble that will intrigue & delight the listener. The first and third compositions are by Carter Pann. Serenade for Winds has the melodic influence that might parallel the music of Brahms or Schumann yet retains the stylistic sounds & writings of the 21st century. Pann is the soloist in his Concerto Logic for Piano & Wind Ensemble; the inspiration for this work coming from games of logic, strategy and chance past & present. Of interest is a nod to a certain Beethoven piece in the third movement entitled Rondo Capriccio: Rage over a Lost Pawn. Daniel Kellogg is first represented by A Tent for the Sun for String Quartet & Wind Ensemble. This is a three movement portrait based on the composer's fascination with the splendor of Colorado's Rocky Mountain National Park area and the descriptive words of the Nineteenth Psalm. The final work is Pyramus & Thisbe for Actor & Wind Ensemble and the word "Actor" is specifically designated as a mere narrator could not do justice to this incredible musical tale! A first rate CD.

continued

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

by Julie Giroux

Album Title: THE MUSIC OF JULIE GIROUX

Recording: University of Texas El Paso Wind Symphony Ron Hufstader, conductor

Publisher: Mark Masters 8724-MCD

A recording of Julie Giroux's music has been overdue but this solid collection by the UTEP Wind Symphony was worth the wait. Giroux's works have been receiving plenty of attention in the programs of bands & wind ensembles everywhere. While Giroux's earlier works are in the catalog of Southern Music Company, this recorded collection of more recent works are in the catalog of Musica Propria, Inc. The compositions featured are Vigils Keep, La Mezquita de Cordoba, Journey Through Orion, Glenbury Grove, the appropriately named Let Your Spirit Sing and a most descriptive work entitled KHAN. Also included are a pair of Giroux's most popular compositions To Walk With Wings: Fanfare & Overture and the Finale from the three movement suite Culloden. The listener will find Giroux's style very appreciable, imaginative and free from the clutter, cliches, and tedium of so many other composers in their writings for school, community and professional bands. Ron Hufstader and the UTEP Wind Symphony have outdone themselves with this ideal recording of Giroux's music. I eagerly await Volume 2!!

**Wolf Rounds**

By Christopher Rouse

Album Title: WOLF ROUNDS

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

Glenn Basham, violin Tim Conner, trombone

Publisher: Naxos 8.572439D

Wolf Rounds is a trilogy of mature music for wind ensemble, each having a little something different in the instrumentation. The program opens with Ladder to the Moon from the prolific pen of Michael Daugherty; the music inspired by American artist Georgia O'Keefe. The interesting scoring of this work calls for solo violin, the "classic" wind octet (0222 2000), string bass and percussionist. Another very prolific composer, David Maslanka, offers his Concerto for Trombone & Wind Ensemble (or orchestra minus most of the strings). This concerto is a memorial to a friend of Maestro Green and is very idiomatic of Maslanka's works. While the trombonist is the featured player a solo cello can be heard as an integral voice to the composition. The title piece is by Christopher Rouse and while the composer toyed with calling the work Loops, the latin word lupus came into mind; lupus meaning wolf. The imagery of wolves circling their prey was responsible for the title Wolf Rounds and the "circular" musical structure can be detected in the music. Just like the previous works, the instrumentation is a bit different; Rouse limits the saxophones to baritone & bass, eliminates the euphonium and calls for an amplified string bass. Sheer professionalism is on display by the soloists & ensemble throughout this fine recording.

continued

BW 2010*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Symphony in B-Flat**
by Paul HindemithAlbum Title: **TRENDSETTERS**

Recording: Peabody Conservatory Wind Ensemble Harlan D. Parker, conductor

Publisher: Naxos 8.572242

Symphony in B-Flat (Hindemith), First Suite in E-Flat (Holst), ...and the mountains rising nowhere (Schwanthner), Lincolnshire Posy (Grainger): what else could you call this magnificent collection other than Trendsetters? Each of these four compositions has made a major impact in the repertoire of wind bands throughout the world. For those newcomers to band music this recording can be a valuable primer. There are few collections that can offer a better audio introduction to classic band literature than the first rate program on Trendsetters. When Harlan D. Parker and the Peabody Conservatory Wind Ensemble release a recording you can expect the finest in musical quality & professionalism. Even if you already have these compositions on different recordings you'll be impressed with the performances here.

**Concerto for Saxophone and Orchestra**

By Michael Kamen

Album Title: **CONCERTO FOR MARIENTHAL**

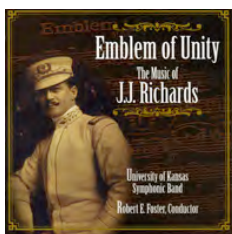
Recording: University of Las Vegas Wind Orchestra Thomas G. Leslie, conductor

Eric Marienthal, saxophone

Publisher: Klavier K-11178

It's always nice to hear the UNLV Wind Orchestra with their professionalism and unique programs. The cornerstone on Concerto for Marienthal is the Michael Kamen Concerto for Saxophone and Orchestra. This nearly half hour concerto was written for famed soloist David Sanborn and Zane Douglass transcribed the work for wind ensemble with another famed soloist at the helm, Eric Marienthal. The recording opens with Morton Gould's Fanfare for Freedom, written during the same period as a certain Aaron Copland fanfare. The mood shifts after the Concerto to the somber sounds of In Memoriam Op. 30 (Halvorsen/Bourgeois) with its references and usage of the Norwegian National Anthem. This is the Day by Clark McAlister is taken from the composer's Pascha: Iconostasis for Wind Orchestra. The composer has extracted & developed three pieces from this symphony, one of which is heard on this recording. Takayoshi "Tad" Suzuki & Anthony La Bounty are two names associated with the UNLV Wind Orchestra; Maestro Suzuki conducts a sensitive setting of None but the Lovely Heart Op. 6 No. 6 (Tchaikovsky/Kimura) and Dr. LaBounty offers his original Prayer for Asia. The recording comes to a thrilling close with Tam O'Shanter Overture (Arnold/Paynter).

continued

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

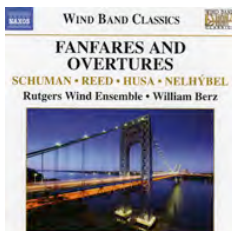
by J.J. Richards

Album Title: EMBLEM OF UNITY: THE MUSIC OF J.J. RICHARDS

Recording: University of Kansas Symphonic Band, Robert E. Foster, conductor

Publisher: Walking Frog Records WFR 198: Old Comrades: A Classic CD Revisited

J.J. Richards was anything but a "one hit wonder" and this marvelous collection will definitely convince you. One could easily divide the recording into three parts. First comes the circus band days as illustrated by a trilogy of galops; Con Celerita, Visalia, & Geneva. When Richards left the circus, he continued writing such marches as recorded here: Hail Miami, Golden Bear, University of Kansas, Salute to Sterling, Crusade for Freedom, Hutchinson Field, and his most famous work Emblem of Unity. Not only was Richards a superb composer of marches, he also wrote Triad for Cornet Trio & Band... a work that preceded a certain Leroy Anderson work by three years!! As an arranger, Richards put together a march medley in honor of his publishing company's (C.L. Barnhouse) golden anniversary entitled March of Time (No. 1) featuring marches by their composers and Richards himself. Not included on this recording is a followup for the C.L. Barnhouse 55th anniversary called March of Time No. 2. The last work on this recording needs some clarification; Selections from Andrea Chenier by Umberto Giordano. J.J. Richards is credited as the arranger of this hallmark transcription but, in reality, he edited & revised the G. Vannietti version from the Sousa Band library. You'll truly enjoy the superb performance by Robert E. Foster and the University of Kansas Symphonic Band.

**Fanfares from Libuse**

By Vaclav Nelhybel

Album Title: FANFARES & OVERTURES

Recording: Rutgers Wind Ensemble William Berz, conductor

Publisher: Naxos 8.572230

While the Rutgers Wind Ensemble recordings are usually available from Mark, Naxos has released a separate program on their label. For those new to the Rutgers Wind Ensemble, here is your chance to experience an extraordinary musical group. The music of H. Owen Reed has been well documented by Rutgers before, this recording features Renascence, Overture-1940 (arranged by the conductor) and a most unusual Fanfare for Remembrance (for trumpets, percussion and narration done by Nicholas Farco). Music for Prague 1968 (Karel Husa) is a staple of wind music and Rutgers performs this work with sensitivity & precision. Also included is Husa's Smetana Fanfare with its references to Bedrich Smetana's orchestral work Wallenstein's Camp. Smetana also composed the opera Libuse and it's from here that Vaclav Nelhybel's Fanfares from Libuse gets its material. The recording concludes with George Washington Bridge (William Schuman), another hallmark composition in the band's repertoire.

BW 2010*The Future of the Bandworld*

20 Years ago in Bandworld

Ears Before Books!by Fred Sturm & David Pelow **Bio**
Vol. 6, #1, p.14 (August - October 1990)**Aural Techniques for Teaching Jazz Improvisation**

The instructional techniques that follow are intended to introduce the abstract nature of jazz improvisation from a totally aural perspective. The concepts range from simple imitation to “free” group improvisation, providing the instructor with a variety of avenues from which to address jazz as a unique musical language.

The aural techniques can be applied gradually in school jazz ensemble rehearsals or sessions. The modular design of the method offers flexibility and considerable space for the instructor to shape the activities to the level of the group involved. Directors with little or no jazz experience will find the information highly accessible.

1. Body Rhythms

Activities: Establish a constant pulse and instruct all participants to tap their feet to the beat. Accent the first of every four beats to establish the feeling of a 4/4 measure. Clap a measure-long motive and ask the group to imitate the pattern in the bar that follows; repeat the motive until the group responds accurately. Gradually alter the patterns, presenting more complex rhythms, altering the dynamics, and shifting accents in the measure. Ask individual students to serve as lead clapper and point out the improvisational role they will play as they generate original patterns.

Repeat the process in 3/4 time. Advanced music students will also benefit from repetitions in odd meters.

When the group is comfortable responding to one-measure patterns, expand the motives to two bars and eventually four.

Objective: This technique will guide the student in establishing an internal basic pulse while responding in direct imitation to a second level of rhythms related to the pulse. By reducing the activities to the common denominators of hands and feet, we stress “time” and simple rhythmic/dramatic response.

When a student serves as leader, stress creating a variety of rhythms, accents, and dynamics that comfortably fit the structure of the measure(s) and illustrate how the motives must be presented clearly in order to be imitated readily by the group.

2. Call and Response

Activities: Instruct the group drummer to play a repeating medium-tempo swing pattern. Inform the group that you will use only concert Bb and one 4/4 measure and ask them to repeat your motive in the second measure. All participants (including bass, guitar, keyboards, and drum set snare drum) imitate the bar-long motive verbatim with all articulations, inflections and dynamics.

Eventually expand phrase length to two measures and even four, continuing to use only concert Bb and carefully mixing the dramatic effects. Ask individual students to serve as call leaders.

Expand the tonal field to TWO pitches (Bb and C) over one, two, and four bar phrases. Continue to employ various dramatic effects and call upon students to act as leaders.

Gradually employ added pitches of concert D, F, and G (resulting in scale tones 1, 2, 3, 5, 6 in Bb or Bb pentatonic scale). Expand by adding Eb (4) and A (7) to fill out Bb major scale. You can similarly employ other scales and modes as you see fit.

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The Future of the Bandworld

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Ears Before Books! (concluded)

by Fred Sturm & David Pelow

Vol. 6, #1, p.14 (August - October 1990)

Variation: When students are comfortable with direct imitation, explain how an individual might respond to the leader's "call" with an improvised "response." One can (1) "paraphrase" the call by slightly embellishing or ornamenting it, (2) mirror the rhythms of the call but offer different tones, (3) use the tones presented in the call but create new rhythms, or (4) improvise a response like one might follow a question with an answer when speaking.

Objective: As an obvious sequel to the first technique, the call and response activity expands the pulse beyond the internal body level and places the "time" mechanism in the hands of the drummer. The group is now expected to respond on predetermined pitches and reflect the nuances of the jazz language presented in the "call" by the leader (bends, scoops, falls, growls, vibrato) as well as basic dramatic variations of dynamics, articulation, and accents. As the tonal fields grow to incorporate more than three tones, outline larger intervals with step-wise lines before attempting to execute large leaps.

The object of the variation (improvising the "response") will be to fashion some musical connection between the two ideas; while the "call" will be essentially improvised, the "response" should be musically related to the call but independently generated by the imagination of the responding player.

3. Find My Pitch

Activities: On any instrument, play any pitch for the group for three to five seconds. Ask the group (place drummers and percussionists on mallet keyboards) to imitate the pitch VOCALLY (in any comfortable octave). Then instruct all to search for the note on their respective instruments (again in any comfortable octave). Repeat the process until all participant have found the pitch.

Select arbitrary pitches to follow and repeat the process. Ask for tones from all of the different instruments in the group (players will ordinarily have more difficulty imitating pitches generated by the lowest and highest instruments). Expand to incorporate two pitches. Begin with smaller, constant intervals.

Objective: This technique will exercise the ear and improve the student's ability to discriminate pitch and imitate played sounds. The activity will also dramatically improve relative pitch.

Jazz soloists must be able to technically configure sounds that they hear or imagine, and such exercises in pitch discrimination will improve the response time between the mind and the fingers.

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15 Years ago in Bandworld

Conducting Behaviors - Discipline Problemsby Edwin Kruth **Bio**

Vol.11 , #1, p.33 (August - September 1995)

Conducting behaviors that can cause discipline problems: Some reminders

1. Conductor not prepared for rehearsal-has no systematic plan for rehearsal.
2. Tries to learn the music at rehearsal.
3. With arms and baton in conducting position, he talks at length.
4. Late in starting rehearsals.
5. Lacks effective preparatory practices at beginning of rehearsal.
6. Confusing preparatory beats (in the character of the music).
7. Takes for granted that students are mind readers. Is not clear in explanation.
8. Talks too rapidly. Moves from one issue to another too quickly.
9. Changes mind as to where to start.
10. Lacks "pace" in rehearsal. Moves too slowly (this depends on the group in many cases).
11. Stops frequently, often without good reason: nothing is corrected-simply repeats hoping the problem will right itself
12. Works too long on problems of one section or one player-loses contact with the entire group.
13. Works too long on one problem. (law of diminishing return)
14. Wastes time rehearsing complete passages or a complete piece when spot rehearsals would be more efficient.
15. Lacks a system of breaking down a problem and drilling on the crucial aspects of the difficulty.
16. Lacks a working knowledge of all instruments, their individual problems, and fingering solutions to difficult passages.
17. Does not hear individual players-assuming that they all know their parts.
18. Blames a whole section or the entire group for an individual problem in performance or behavior.

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15 Years ago in Bandworld

Conducting Behaviors - Discipline Problems (concluded)

by Edwin Kruth

Vol.11 , #1, p.33 (August - September 1995)

19. Lacks eye contact.
20. Is not consistent in correcting errors. Allows players to continue with bad habits.
21. Ignores problems or behaviors in single sections.
22. Lacks voice contact-does not speak loudly enough to reach all players.
23. Talks too much; not enough playing.
24. Folders not compete; missing parts. Some players are idle.
25. Lacks capacity to illustrate the correction of a problem.
26. Does not have a thorough understanding of fundamentals. Works on each number as such. Not enough carry over of basic principles of musicianship from one number to another. Too much rehearsal time is used in learning each piece without effective transfer.
27. Seems to "pick on" some students and ignores others.
28. Music is too difficult for the group.
29. Music not made interesting to the students through understanding
30. Wastes time on repairs etc. during rehearsal, losing attention.
31. Inadequate baton technique.
32. Inadequate body language (face, posture, movement, etc.)
33. Players cannot see the conductors eyes.
34. Conductors stand too high or too low. Players cannot see the beat.
35. Players stands too high or too low. Stands in the wrong position to allow them to see the conductor at all times.
36. Over-rehearsal allowing music to get stale prior to the performance.

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BW 2010*The Future of the Bandworld*

20 Years ago in Bandworld

Networkingby Robert E. Foster **Bio**

Vol. 6, #1, p.52 (August - October, 1990)

People who believe in a common cause or who share a common goal have a need to be together and to embrace each other. All people have a need to be nurtured personally, spiritually, and professionally.

While personal growth must always include personal study and self examination, there is a continuing need for interaction with others. And there is a need for intellectual and musical stimulation from others if we are to achieve maximum growth and development for ourselves and for our bands.

Networking is not new!

One of the buzz words of this era is the term, networking. Networking is not new, however. It has been one of the important activities among our best band directors, and among the leaders of the music industry, for years. Many of our most important and most successful professional organizations were established at least in part to accomplish this at one level or another. The American Bandmasters Association was founded specifically to accomplish this for one specific group of band directors. It created the opportunity to interact, to share, and to communicate. The list of networking organizations for various band related interest groups has flourished, and is well represented by many individuals at virtually every band directors' meeting or convention. The various elements of the music industry also banded together for professional stimulation and fellowship. We have seen the development of many of these professional organizations as they grew into major forces in the music profession in this and in other countries.

As these professional groups moved in their own directions, addressing the specific needs of their own constituency (and of their own part of the greater world of "bands") certain caring and fearless leaders saw a need for a higher level of communication and sharing. They defined a need for a means to bring these various organizations together to interact with each other, to share and to grow, and to enjoy the fellowship of other concerned professionals. Two new major structures emerged to accomplish this, and each addressed a different aspect of this networking or communicating.

The North American Band Directors Coordinating Committee was established 30 years ago through the efforts, vision, and foresight of Forrest McAllister, and it brought together for the first time the leaders and spokespersons of virtually every major band organization, not only from the educational and performance side of the picture, but from the entire spectrum of band related industries. A new opportunity for sharing and communicating was created, and we continue to benefit from Mr. McAllister's dream and efforts.

The other group was the National Band Association which was created to be an "umbrella group", bringing together interested band people. Teachers, conductors, composers, arrangers, publishers, manufacturers, suppliers, amateurs and professionals finally had an organization through which any interested band person could participate and contribute to it through active participation.

Through NABDCC and NBA networking for band people had reached a new level, and we are all better off as a result.

Even as certain elements of our profession grew together through these organizations, parts of the band world became more polarized, and less tolerant and compassionate of others whose concepts of bands and band music did not happen to coincide with their own. An unfortunate sort of professional arrogance evolved, and instead of being a caring and sharing profession, in some cases we became a divisive and a divided profession, showing very little tolerance for other points of view or other types of programs if they did not fit the definition of band as defined by ourselves.

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20 Years ago in Bandworld

Networking (concluded)

by Robert E. Foster

Vol. 6, #1, p.52 (August - October 1990)

Some traditional band persons looked with disdain on the wind ensemble conductors whose passion for new music, new discoveries of old music, and developing a distinctive wind literature led them into adventuresome programming. Some of the progressive wind ensemble conductors set themselves above the rest of the band profession, looking with disdain on those band directors whose programs did not follow their own personal preference or model.

Corps style marching band directors looked with disdain on traditional bands, while some traditionalists looked with fear and distrust at the rapidly developing corps-style movement.

We developed marching band directors who did not like new literature, and wind ensemble conductors who could barely tolerated marching bands. We had progressive wind-band conductors who made fun of our military bands, and military band leaders who were content to let others take the lead in the continuing development of a truly indigenous wind-band literature. We had school and military band leaders whose determination to stay in touch with their public musically and otherwise, were determined to the extent that it limited and/or prevented their personal musical growth. We had wind conductors whose determination to forge ahead led them to lose touch completely with their public, a situation that some took pride and pleasure in, while wondering why the public doesn't support their ensembles and music the way they wished that they would.

All of these things happened and continue to happen, and none of them are really good for our world of bands.

Someone said a few years ago, "What the band world today needs is another Sousa!" That is an interesting statement, but I personally disagree with it.

We need a lot of Sousas!

When Sousa came along he was a product of his times. He was one of a kind, and he was the dominant force in the world of bands and music in his era.

I believe that today we don't need one Sousa, we need a lot of Sousas...and we have them! We have extraordinary leaders and wonderful ensembles all over the world today, and they are scattered all over these United States.

What I think we need today is for all of us, regardless of our personal preference, to put our personal differences aside. We must put our personal and professional arrogance and disdain away. Forget our regional and musical selfishness, and all of us must work harder to make our own programs the best that they can be—meeting the musical needs of our own students, players, institutions, and regions (which are simply not going to be the same everywhere). We must lead musically and professionally, joining together with the other caring musical leaders in other areas and in other regions and other countries, working for our mutual growth, progress, and improvement. Let's stop making fun of people and bands which are not quite like ourselves. Let's all get together, joining hands locally, regionally, nationally, and internationally, and all of us "reach out and help someone!"

Let's "network" big time! Get together. Share ideas. Find out that that musical stranger whom you don't quite trust, is really an O.K. person who is doing the best that he or she can do, using the resources he or she has available.

We CAN do this, and we can start today! Don't leave the reports and ideas shared at your meetings in your file cabinet. Circulate them among your friends and colleagues, and in your own professional organizations. Use them to be better informed, then help inform someone else. Let's break down our artificial barriers, and our professional ideological walls. Take a lesson from the East and West Germans who finally broke down their Berlin Wall; and embrace our own freedom, and the human good that we celebrate through bands.

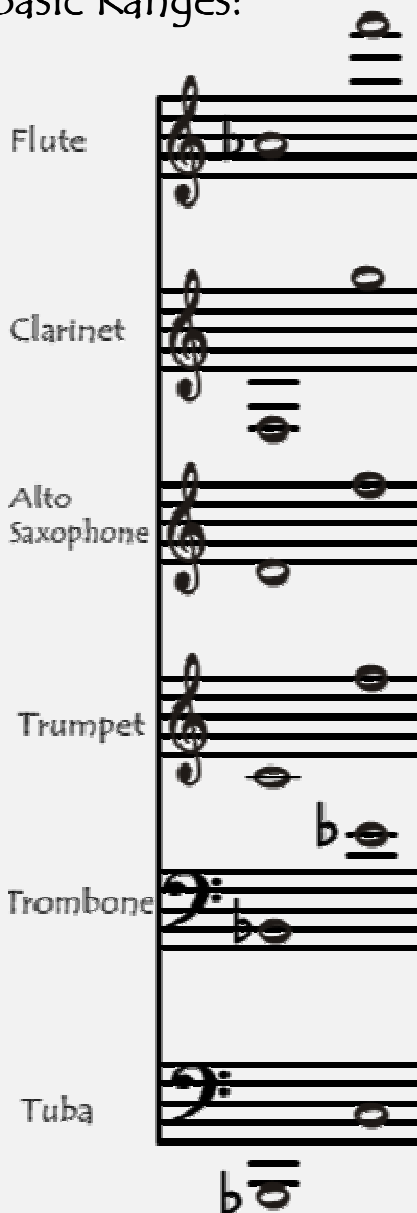
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Title: Oconee Sketches
 Composer: Gregory Day
 Publisher: IBG Music
 Performance Time: 2:32
 Grade: 2.5



Basic Ranges:



Keys:



Tempos:

Allegro

Time Signatures:

4
4

Style:

Programmatic

Notes:

Oconee Sketches was written for the Walhalla Middle School Band. It is a programmatic piece depicting the beauty of the Up State of South Carolina in Oconee County. Oconee, a county of many waterfalls, was named after a Creek Indian word meaning "great water"

Percussion Needs:

Bass Drum, Snare Drum, Crash Cymbals, Suspended Cymbal, Triangle and Timpani

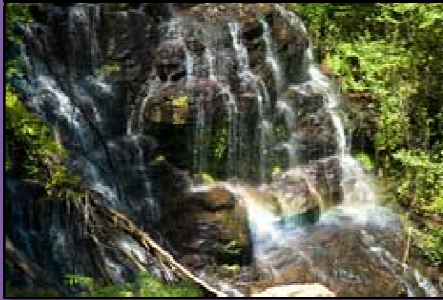
Comments:

Although this piece is written with the key signature of Bb the tonal center is actually F minor and F Major. This is taken care of via accidentals. It is a great piece to teach different articulation styles.

Piece	Oconee Sketches
Objectives	Students will review different articulation styles and gain a deeper understanding of our local history in Oconee County.
Standards	Music: 2, 5, 8, 9 Social Studies: 6.4, 7.1, 7.3, 7.7 Math: 8.1 English Language Arts: 8.1
Materials	Oconee student handout, Oconee 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 Oconee County (two counties over). If so, when and what did they think? Students will have sheet music and the Exercises handout for Oconee out on their stands. Ask Students what key the piece is in. Answer – Bb – (f minor and major). Play the Bb Major Scale on the Exercise sheet. Students will count and clap rhythm patterns A through C. <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 the students sight read the band arrangement, discuss the different articulation patterns throughout the piece. Sight read Oconee.
Assessment	I will constantly listen and critique the students throughout the rehearsal. I will correct mistakes if they occur.

About the Music

Oconee County is named after a Hitchiti speaking Indian tribe. The Oconee or "Great Water" Tribe became part of the Creek and Seminole nations and moved Southwest after they gave up their lands in 1777.



There are several waterfalls in Oconee County with Native American legends attached to their name. For example, the picture to the left is Issaquena Falls. Named after an Indian maiden who fell in love with a white settler, David Francis. When Issaquena's tribe planned to attack her loves settlement, she left her people to warn him.

Enraged at her betrayal warriors from her tribe were sent to hunt her down. Issaquena and David Francis fled, but her tribesmen found them. Issaquena led them to the falls



where she tricked them by jumping off the falls. The warriors believed she died and gave up the chase; however, she was hiding safely on an upper ledge of the falls behind a wall of water.



About the Composer

Composer and professor Greg Day has earned degrees from the University of Southern Mississippi and Furman University. He spent 15 years directing an award winning high school band. He has gained performance experience as a member of the 14th Army Band Ft. McClellan, AL. Today Mr. Day is the Director of Bands at Southern Wesleyan University. He continues to compose and assist local band directors by guest conducting as well as doing clinics.



Oconee Sketches Exercises

Angela Johnson

Bb Scale Articulation Study

Flute

Musical notation for measures 1-4 of the Bb Scale Articulation Study. The key signature is Bb (two flats) and the time signature is common time (C). The notation is on a single staff. Measure 1: Bb4 (half note), Bb4 (quarter note), Bb4 (quarter note). Measure 2: Bb4 (quarter note), A4 (quarter note), G4 (quarter note), F4 (quarter note). Measure 3: E4 (quarter note), D4 (quarter note), C4 (quarter note), Bb3 (quarter note). Measure 4: Bb3 (quarter note), A3 (quarter note), G3 (quarter note), F3 (quarter note). Fingerings are indicated by numbers 2, 3, and 4 above the notes. Accents (>) are placed over the notes in measures 2 and 3.

Pattern A

Fl.

Musical notation for measures 5-8 of Pattern A. The key signature is Bb and the time signature is common time. Measure 5: Bb4 (half note) with an accent (>). Measure 6: Bb4 (quarter note), A4 (quarter note), G4 (quarter note), F4 (quarter note). Measure 7: E4 (quarter note), D4 (quarter note), C4 (quarter note), Bb3 (quarter note). Measure 8: Bb3 (quarter note), A3 (quarter note), G3 (quarter note), F3 (quarter note). Fingerings 5, 6, 7, and 8 are indicated above the notes. Accents (>) are placed over the notes in measures 5 and 7.

Pattern B

Musical notation for measures 9-10 of Pattern B. The key signature is Bb and the time signature is common time. Measure 9: Bb4 (half note), Bb4 (half note). Measure 10: Bb4 (half note), Bb4 (half note). The notes are beamed together in each measure.

Pattern C

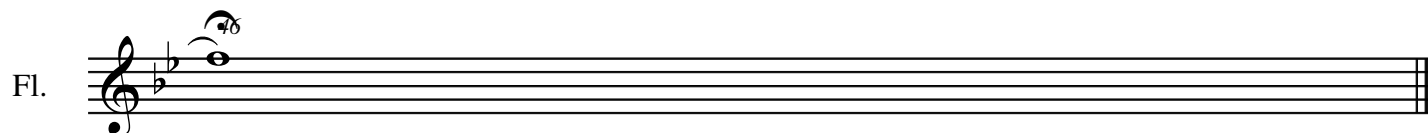
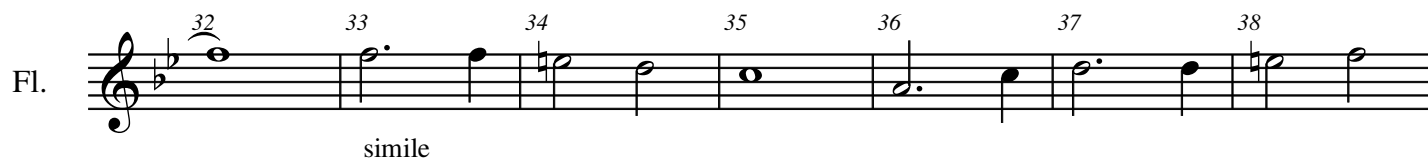
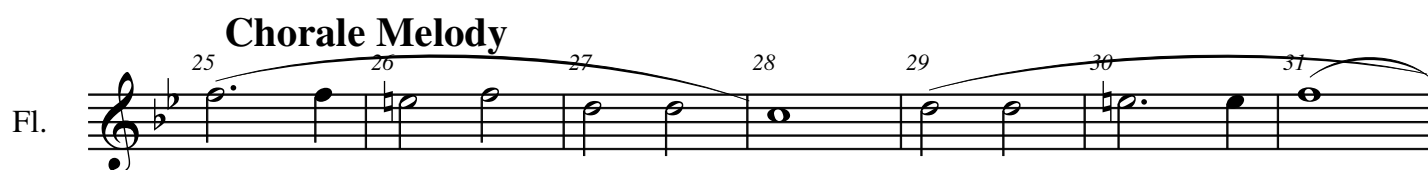
Fl.

Musical notation for measures 11-15 of Pattern C. The key signature is Bb and the time signature is common time. Measure 11: Bb4 (half note), Bb4 (half note). Measure 12: Bb4 (half note), Bb4 (half note). Measure 13: Bb4 (half note), Bb4 (half note). Measure 14: Bb4 (quarter note), A4 (quarter note), G4 (quarter note), F4 (quarter note). Measure 15: E4 (quarter note), D4 (quarter note), C4 (quarter note), Bb3 (quarter note). Fingerings 11, 12, 13, 14, and 15 are indicated above the notes. Accents (>) are placed over the notes in measures 14 and 15.

Melodic Passage

Fl.

Musical notation for measures 16-19 of the Melodic Passage. The key signature is Bb and the time signature is common time. Measure 16: Bb4 (half note), Bb4 (half note). Measure 17: Bb4 (quarter note), A4 (quarter note), G4 (quarter note), F4 (quarter note). Measure 18: E4 (quarter note), D4 (quarter note), C4 (quarter note), Bb3 (quarter note). Measure 19: Bb3 (quarter note), A3 (quarter note), G3 (quarter note), F3 (quarter note). Fingerings 16, 17, 18, and 19 are indicated above the notes. Accents (>) are placed over the notes in measures 17 and 18.



Oconee Sketches Exercises

Angela Johnson

Clarinet in B \flat

Measures 1-4 of the exercise for Clarinet in B \flat . The notation is in treble clef with a common time signature. Measure 1 contains a half note G4. Measure 2 contains a quarter note A4, a quarter note B4, and a quarter note C5. Measure 3 contains a quarter note D5, a quarter note E5, and a quarter note F5. Measure 4 contains a quarter note G5, a quarter note F5, and a quarter note E5. Fingering numbers 2, 3, and 4 are indicated above the notes in measures 2, 3, and 4 respectively.

B \flat Cl.

Measures 5-10 of the exercise for B \flat Clarinet. Measure 5 contains a half note G4 with an accent (>). Measure 6 contains a quarter note A4, a quarter note B4, and a quarter note C5. Measure 7 contains a quarter note D5, a quarter note E5, and a quarter note F5. Measure 8 contains a quarter note G5, a quarter note F5, and a quarter note E5. Measure 9 contains a quarter note D5, a quarter note C5, and a quarter note B4. Measure 10 contains a quarter note A4, a quarter note G4, and a quarter note F4. Accents (>) are placed above the notes in measures 5, 7, 8, and 10.

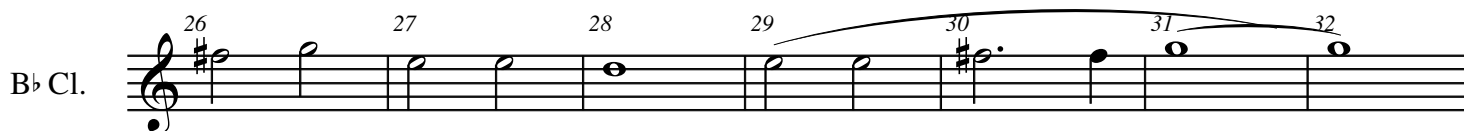
B \flat Cl.

Measures 11-15 of the exercise for B \flat Clarinet. Measure 11 contains a half note G4. Measure 12 contains a quarter note A4, a quarter note B4, and a quarter note C5. Measure 13 contains a quarter note D5, a quarter note E5, and a quarter note F5. Measure 14 contains a quarter note G5, a quarter note F5, and a quarter note E5. Measure 15 contains a quarter note D5, a quarter note C5, and a quarter note B4. Accents (>) are placed above the notes in measures 11, 14, and 15.

B \flat Cl.

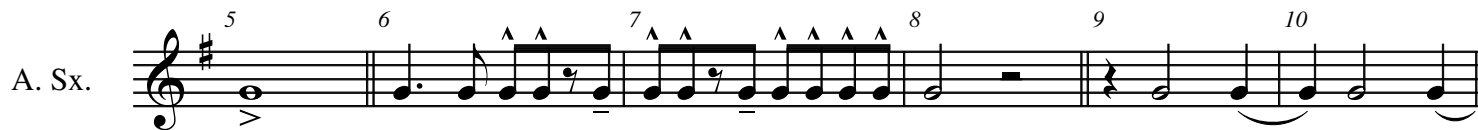
Measures 16-20 of the exercise for B \flat Clarinet. Measure 16 contains a half note G4. Measure 17 contains a quarter note A4, a quarter note B4, and a quarter note C5. Measure 18 contains a quarter note D5, a quarter note E5, and a quarter note F5. Measure 19 contains a quarter note G5, a quarter note F5, and a quarter note E5. Measure 20 contains a quarter note D5, a quarter note C5, and a quarter note B4. Accents (>) are placed above the notes in measures 16, 18, and 20.

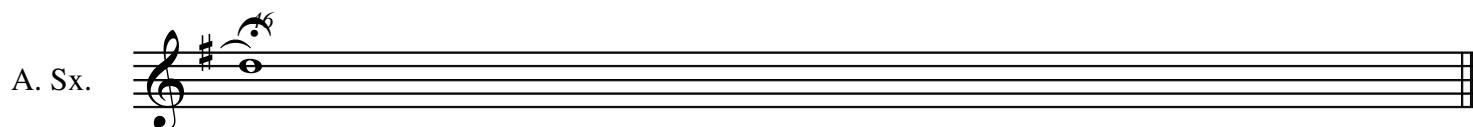
Oconee Sketches Exercises



Oconee Sketches Exercises

Angela Johnson





Oconee Sketches Exercises

Angela Johnson

Tenor Sax.

1 2 3 4

T. Sax.

5 6 7 8 9 10

T. Sax.

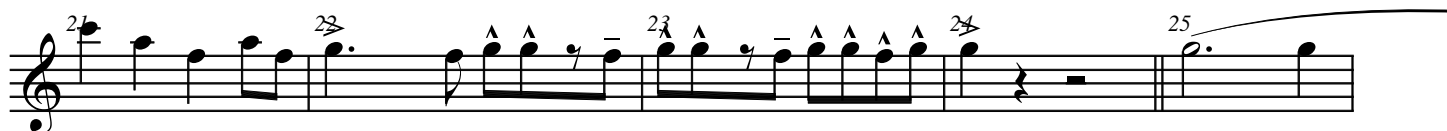
11 12 13 14 15

T. Sax.

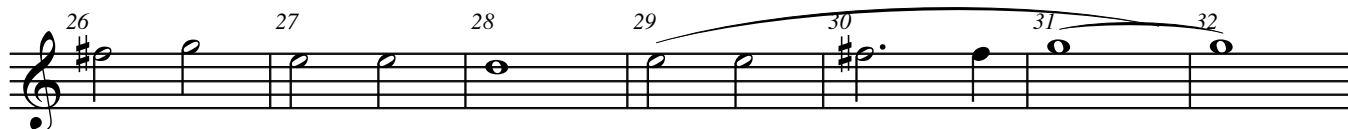
16 17 18 19 20

Ocone Sketches Exercises

T. Sx.



T. Sx.



T. Sx.



T. Sx.



Oconee Sketches Exercises

Angela Johnson

Trumpet in B \flat

Measures 1-4 of the Trumpet in B \flat part. The key signature has one flat (B \flat). The time signature is common time (C). Measure 1: G \flat (half note), A \flat (half note). Measure 2: B \flat (quarter note), C \flat (quarter note), D \flat (quarter note), E \flat (quarter note). Measure 3: F \flat (half note), G \flat (half note). Measure 4: A \flat (quarter note), B \flat (quarter note), C \flat (quarter note), D \flat (quarter note).

B \flat Tpt.

Measures 5-10 of the B \flat Tpt. part. Measure 5: G \flat (half note), A \flat (half note). Measure 6: B \flat (quarter note), C \flat (quarter note), D \flat (quarter note), E \flat (quarter note). Measure 7: F \flat (quarter note), G \flat (quarter note), A \flat (quarter note), B \flat (quarter note). Measure 8: C \flat (quarter note), D \flat (quarter note), E \flat (quarter note), F \flat (quarter note). Measure 9: G \flat (half note), A \flat (half note). Measure 10: B \flat (quarter note), C \flat (quarter note), D \flat (quarter note), E \flat (quarter note).

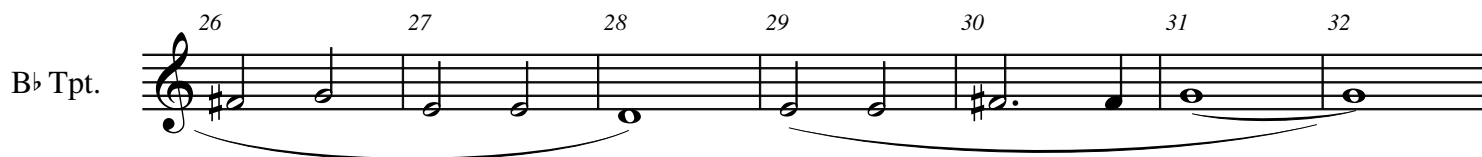
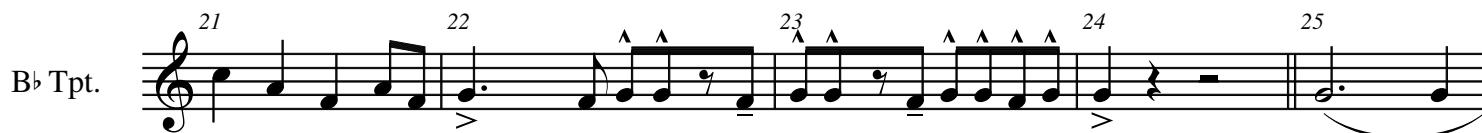
B \flat Tpt.

Measures 11-15 of the B \flat Tpt. part. Measure 11: G \flat (half note), A \flat (half note). Measure 12: B \flat (quarter note), C \flat (quarter note), D \flat (quarter note), E \flat (quarter note). Measure 13: F \flat (quarter note), G \flat (quarter note), A \flat (quarter note), B \flat (quarter note). Measure 14: C \flat (quarter note), D \flat (quarter note), E \flat (quarter note), F \flat (quarter note). Measure 15: G \flat (half note), A \flat (half note).

B \flat Tpt.

Measures 16-20 of the B \flat Tpt. part. Measure 16: G \flat (half note), A \flat (half note). Measure 17: B \flat (quarter note), C \flat (quarter note), D \flat (quarter note), E \flat (quarter note). Measure 18: F \flat (quarter note), G \flat (quarter note), A \flat (quarter note), B \flat (quarter note). Measure 19: C \flat (quarter note), D \flat (quarter note), E \flat (quarter note), F \flat (quarter note). Measure 20: G \flat (half note), A \flat (half note).

Ocone Sketches Exercises



Oconee Sketches Exercises

Angela Johnson



Hn.

Hn.

Hn.

Hn.

Hn.

Oconee Sketches Exercises

Angela Johnson

Trombone

Measures 1-4 of the Trombone part. The key signature has two flats (Bb and Eb) and the time signature is common time (C). Measure 1 starts with a whole note G2. Measure 2 has a quarter note G2, a quarter note Ab2, and a quarter note G2. Measure 3 has a quarter note G2, a quarter note Ab2, and a quarter note G2. Measure 4 has a quarter note G2, a quarter note Ab2, and a quarter note G2. There are slurs over measures 2-3 and 3-4.

Tbn.

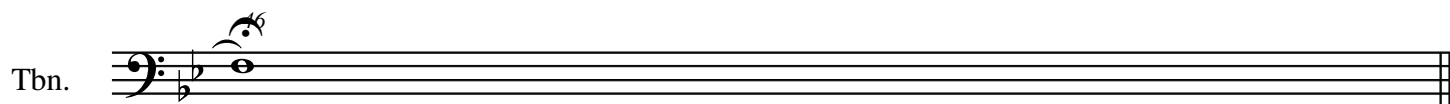
Measures 5-10 of the Tbn. part. Measure 5 is a whole rest. Measure 6 has a quarter note G2, a quarter note Ab2, and a quarter note G2. Measure 7 has a quarter note G2, a quarter note Ab2, and a quarter note G2. Measure 8 has a quarter note G2, a quarter note Ab2, and a quarter note G2. Measure 9 has a quarter note G2, a quarter note Ab2, and a quarter note G2. Measure 10 has a quarter note G2, a quarter note Ab2, and a quarter note G2. There are slurs over measures 6-7, 7-8, 8-9, and 9-10.

Tbn.

Measures 11-15 of the Tbn. part. Measure 11 has a quarter note G2, a quarter note Ab2, and a quarter note G2. Measure 12 has a quarter note G2, a quarter note Ab2, and a quarter note G2. Measure 13 has a quarter note G2, a quarter note Ab2, and a quarter note G2. Measure 14 has a quarter note G2, a quarter note Ab2, and a quarter note G2. Measure 15 has a quarter note G2, a quarter note Ab2, and a quarter note G2. There are slurs over measures 11-12, 12-13, 13-14, and 14-15.

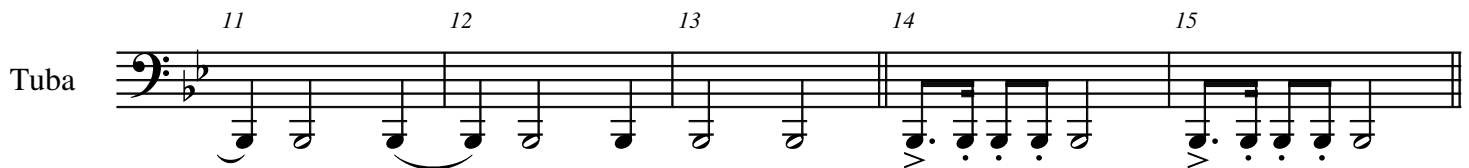
Tbn.

Measures 16-19 of the Tbn. part. Measure 16 has a quarter note G2, a quarter note Ab2, and a quarter note G2. Measure 17 has a quarter note G2, a quarter note Ab2, and a quarter note G2. Measure 18 has a quarter note G2, a quarter note Ab2, and a quarter note G2. Measure 19 has a quarter note G2, a quarter note Ab2, and a quarter note G2. There are slurs over measures 16-17, 17-18, and 18-19.



Oconee Sketches Exercises

Angela Johnson



Tuba

20 21 22 23 24

Tuba

25 26 27 28 29 30 31

Tuba

32 33 34 35 36 37 38

Tuba

39 40 41 42 43 44 45

Tuba

46

Oconee Sketches Exercises

Angela Johnson

Snare Drum

2 3 4

S.Dr.

5 6 7 8 9 10

S.Dr.

11 12 13 14 15 16

S.Dr.

17 18 19 20 21

S.Dr.

Bells

Oconee Sketches Exercises

Angela Johnson

2 3 4 5

6 7 8 9 10

11 12 13 14 15

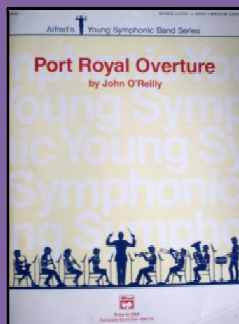
16 17 18 19 20

21 22 23 24 25

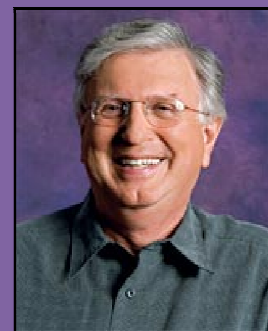
26 27 28 29 30 31 32

33 34 35 36 37 38 39

40 41 42 43 44 45 46



Title: Port Royal
 Composer: John O'Reilly
 Publisher: Alfred
 Performance Time: 3:35
 Grade: 3



Basic Ranges:

Flute

Clarinet

Alto Saxophone

Trumpet

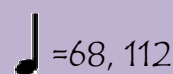
Trombone

Tuba

Keys:



Tempos:



Time Signatures:

4
4

Style:

Programmatic overture

Notes:

Port Royal Island lies just off the Southern coast of South Carolina. This island was the site of an important Naval battle during the civil war.

Percussion Needs:

Bass Drum, Snare Drum, Crash Cymbals, Timpani

Comments:

Port Royal is a great piece for teaching entrances on the "up-beat" and other more complex rhythms. There are some major percussion features, including timpani on the main melody line.

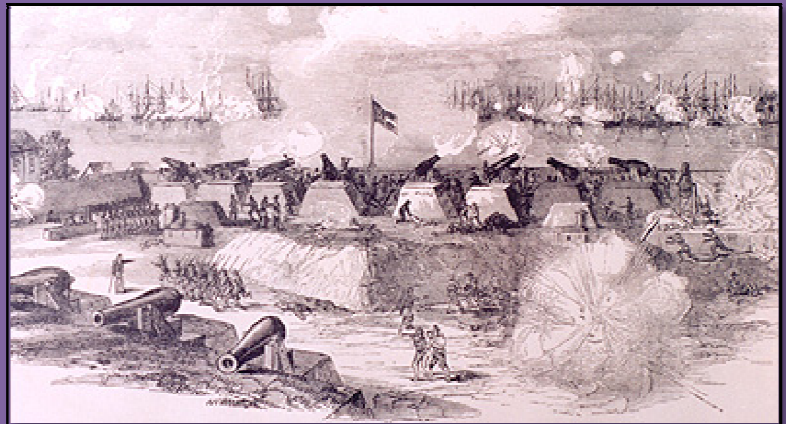
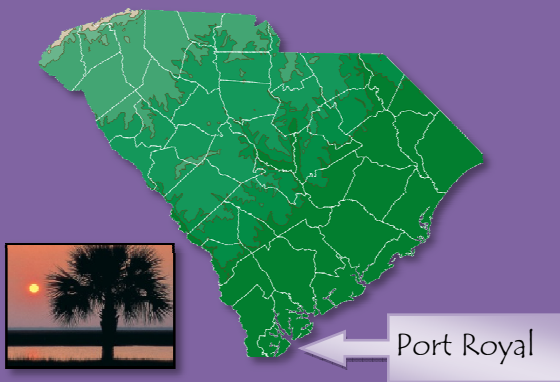
Piece	Port Royal
Objectives	Students will gain a better historical understanding of Port Royal Island. Students will learn to enter on the "up-beat", new rhythms and percussion will have solo opportunities.
Standards	Music: 2, 5, 8, 9 Social Studies: 7.3, 8.3 Math: 8.1 English Language Arts: 8.1
Materials	Port Royal Overture student handout, Port Royal Overture 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 Port Royal Island, South Carolina. If so, when and what did they think? Students will have sheet music and the Exercises handout for Port Royal Overture out on their stands. Ask Students what key the piece is in. Answer – Eb Major. Play the Eb Major Scale on the Exercise sheet. Students will count and clap rhythm patterns A through E. <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 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 D.S. al Coda. Make sure each student knows to go back to measure 20 and then to the coda at measure 30. Sight read Port Royal Overture.
Assessment	I will constantly listen and critique the students throughout the rehearsal. I will correct mistakes if they occur.

About the Music

Port Royal is an Island off the Southern coast of South Carolina. It was the sight of a major battle during the Civil War. Armed with 74 vessels, 36 cannons and 12,653 troops the United States Navy and Army captured Port Royal in four days. Securing this port served two purposes, one to supply the Union forces in the South and two to help block Confederate Navy ships. Ironically, Union occupation spared the town from the destruction left by General Sherman.

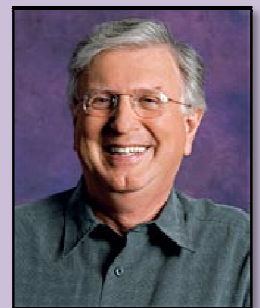


Today, Port Royal is home to two military installations, Marine Corps Recruit Depot and The Naval Hospital.



About the Composer

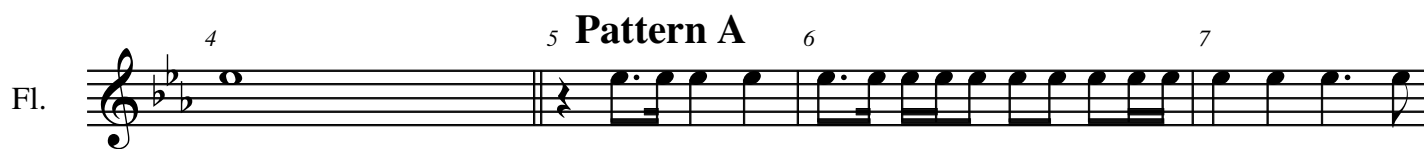
John O'Reilly graduated from the Crane School of Music, in New York. He also holds a Masters of Arts in Composition and Theory from Columbia University. Several years teaching experience in elementary through the college levels has provided Mr. O'Reilly with great knowledge about writing music for young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



Port Royal Overture Exercises

Angela Johnson

E♭ Concert Scale



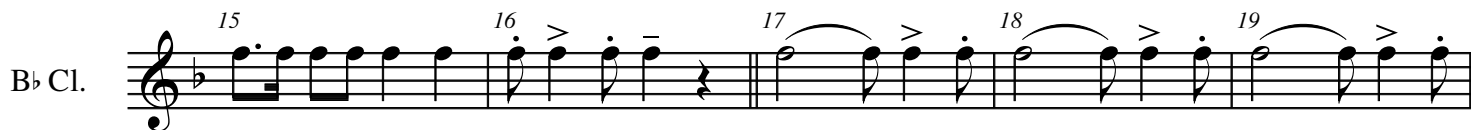
Pattern E**Brass Fanfare****Woodwind Melody**

Port Royal Overture Exercises

Angela Johnson



Port Royal Overture Exercises

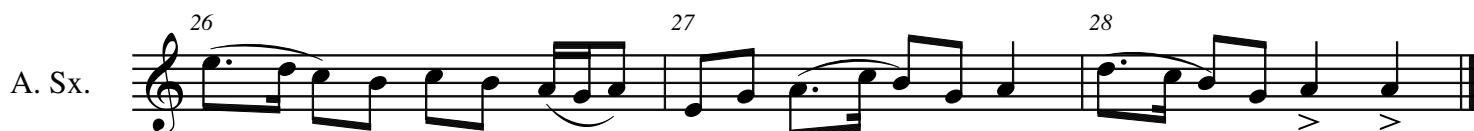
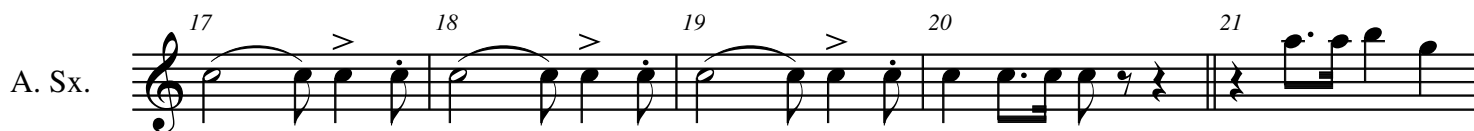


Port Royal Overture Exercises

Angela Johnson



Port Royal Overture Exercises



Port Royal Overture Exercises

Angela Johnson



Port Royal Overture Exercises



Port Royal Overture Exercises

Angela Johnson

Trumpet in B \flat

2 3

B \flat Tpt.

4 5 6 7

B \flat Tpt.

8 9 10

B \flat Tpt.

11 12 13 14

Port Royal Overture Exercises



Port Royal Overture Exercises

Angela Johnson



Port Royal Overture Exercises

Hn. 15 16 17 18 19

Hn. 20 21 22 23

Hn. 24 25 26 27

Hn. 28

The musical score is written for Horn (Hn.) in B-flat major. It consists of four staves of exercises. The first staff (measures 15-19) contains eighth-note patterns with accents. The second staff (measures 20-23) includes a quarter rest, eighth-note runs, and a dotted quarter note. The third staff (measures 24-27) shows eighth-note runs with slurs and accents. The fourth staff (measures 28) begins with a half note and continues with quarter notes, including accents.

Port Royal Overture Exercises

Angela Johnson

Trombone



Exercise 1-3: Trombone part in 4/4 time, bass clef, key of B-flat major. Exercise 1 (measures 1-2) is a quarter-note scale: B-flat, A, G, F, E, D, C, B-flat. Exercise 2 (measures 3-4) is a quarter-note scale: B-flat, A, G, F, E, D, C, B-flat. Exercise 3 (measures 5-6) is a quarter-note scale: B-flat, A, G, F, E, D, C, B-flat.

Tbn.



Exercise 4-7: Trombone part in 4/4 time, bass clef, key of B-flat major. Exercise 4 (measure 1) is a whole note: B-flat. Exercise 5 (measures 2-3) is a quarter-note scale: B-flat, A, G, F, E, D, C, B-flat. Exercise 6 (measures 4-5) is a quarter-note scale: B-flat, A, G, F, E, D, C, B-flat. Exercise 7 (measures 6-7) is a quarter-note scale: B-flat, A, G, F, E, D, C, B-flat.

Tbn.



Exercise 8-10: Trombone part in 4/4 time, bass clef, key of B-flat major. Exercise 8 (measures 1-2) is a quarter-note scale: B-flat, A, G, F, E, D, C, B-flat. Exercise 9 (measures 3-4) is a quarter-note scale: B-flat, A, G, F, E, D, C, B-flat. Exercise 10 (measures 5-6) is a quarter-note scale: B-flat, A, G, F, E, D, C, B-flat.

Tbn.



Exercise 11-14: Trombone part in 4/4 time, bass clef, key of B-flat major. Exercise 11 (measures 1-2) is a quarter-note scale: B-flat, A, G, F, E, D, C, B-flat. Exercise 12 (measures 3-4) is a quarter-note scale: B-flat, A, G, F, E, D, C, B-flat. Exercise 13 (measures 5-6) is a quarter-note scale: B-flat, A, G, F, E, D, C, B-flat. Exercise 14 (measures 7-8) is a quarter-note scale: B-flat, A, G, F, E, D, C, B-flat.

Port Royal Overture Exercises



Tuba

Port Royal Overture Exercises

Angela Johnson

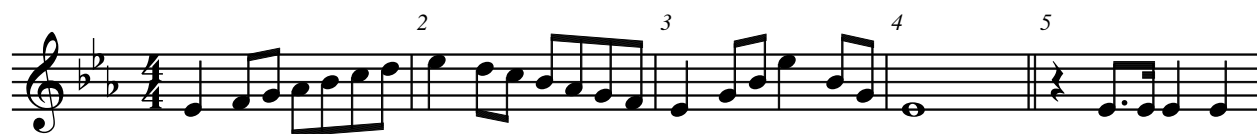
28 numbered measures of music for Tuba, arranged in seven staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The exercises include various rhythmic patterns, slurs, and accents.

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Bells

Port Royal Overture Exercises

Angela Johnson



Port Royal Overture Exercises

Angela Johnson

Snare Drum

2 3

S.Dr.

4 5 6 7

S.Dr.

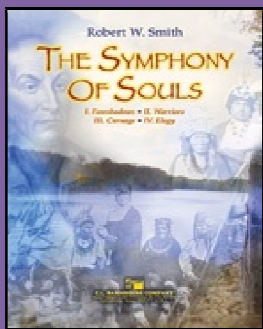
8 9 10 11

S.Dr.

12 13 14 15 16

Port Royal Overture Exercises





Title: The Symphony Of Souls
 Composer: Robert W. Smith
 Publisher: C. L. Barnhouse
 Performance Time: 7:12
 Grade: 3.5



Basic Ranges

Flute

Clarinet

Alto Saxophone

Trumpet

Euphonium

Tuba

Keys:



Tempos:

$\text{♩} = 72, 112, 120, 144$

Time Signatures:

$\frac{4}{4}$ $\frac{2}{4}$
 $\frac{4}{4}$ $\frac{4}{4}$

Style:

Programmatic

Notes:

This piece was written to depict the Battle of Bad Axe, the last American- Indian battle fought East of the Mississippi River. It is written in four movements: Foreshadows, Warriors, Carnage, and Elegy. Using contemporary writing this piece evokes powerful sounds and imagery.

Percussion Needs:

Bass Drum, Snare Drum, Bells, Vibraphone, Chimes, Marimba, Tom-Toms, Rattles, Wind Chimes, Tam-Tam, Crash Cymbals, Suspended Cymbal, Sleigh Bells

Comments:

This piece is written in C Dorian minor with several chromatic passages. There are two major solos in this work for flute or Ocarina and Clarinet. The writing style lends to teaching complex types of articulation.

Piece	The Symphony Of Souls
Objectives	<p>Students will learn C Dorian minor scale and review the chromatic scale. Students will also learn stylized articulation and gain an understanding of the historical background of this piece.</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	Symphony of Souls student handout, Symphony of Souls 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 Wisconsin. If so, when and what did they think? Students will have sheet music and the Exercises handout for Symphony of Souls out on their stands. Ask Students what key the piece is in. Answer – C minor Dorian. Discuss what modes are. Play the C minor Dorian Scale on the Exercise sheet. Each movement will be studied and sight read separately. Foreshadows. <ol style="list-style-type: none"> Students will count and clap rhythm patterns in the Foreshadows exercises. 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 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 Warriors <ol style="list-style-type: none"> Students will count and clap rhythm patterns in the Warriors exercises. 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 for the second movement. After the melodic exercises are performed correctly, have the students locate the melody in the second movement. Sight read the second movement

Assessment

6. Carnage

- a. Students will count and clap rhythm patterns in the Carnage exercises.
- b. When students can count and clap the rhythm patterns correctly then 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

7. Elegy

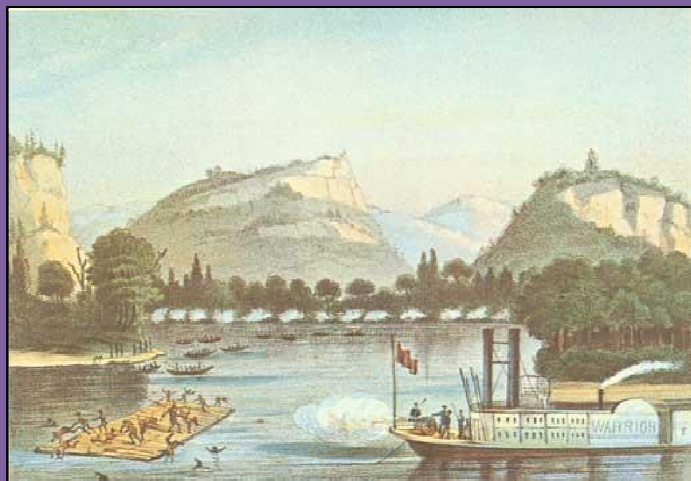
- a. Play the melodic section for the fourth movement.
- b. After the melodic exercise is performed correctly, have the students locate the melody in the fourth movement.
- c. Sight read the fourth movement

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

About the Music

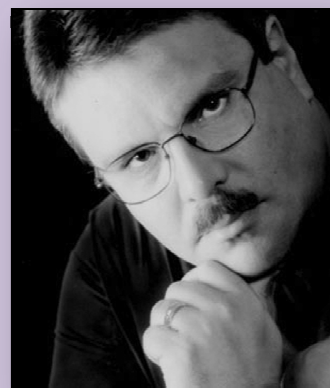


The Battle of Bad Axe was fought on the Bad Axe River near modern day Victory, Wisconsin. Two Native American tribes the Fox and the Sauk were led by Chief Black Hawk (see image left). Native Americans and the United States Army engaged each other on August 1, 1832. The encounter lasted until the following day when Black Hawk and most of his men had fled. The battle of Bad Axe marked the end of fighting between Native Americans and the U. S. settlers East of the Mississippi River.



About the Composer

With over 600 publications to his credit, Robert W. Smith is one of the most prolific concert band and orchestral music composers in America today. Much of his music is on state and festival lists all over the U.S. In addition to composing, Mr. Smith teaches at Troy University in Troy, Alabama.



The Symphony of Souls Exercises

Angela Johnson

C dorian minor scale



Ocarina Meldoy Mvt. 1



Mvt. 2 Articulation Study



F Chromatic Scale



The Symphony of Souls Exercises

2

Fl. 21

Fl. 25

Mvt. 2 ending Melody

Fl. 29

Fl. 33

Mvt. 3 Brass

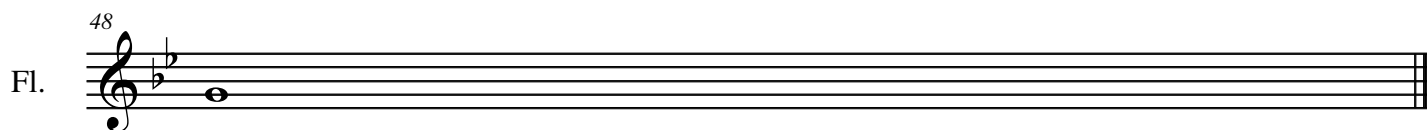
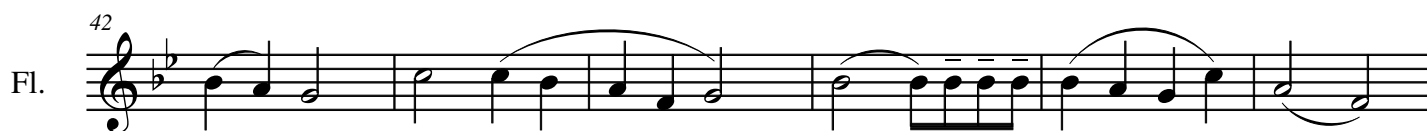
Fl. 37

Mvt. 3 Pattern A

Mvt. 4 Clarinet Sol

The Symphony of Souls Exercises

3



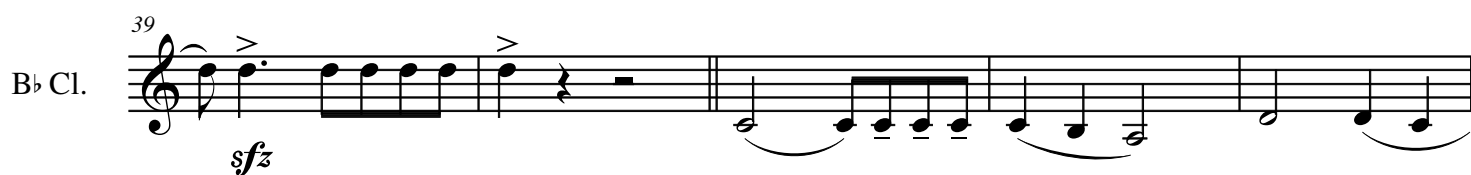
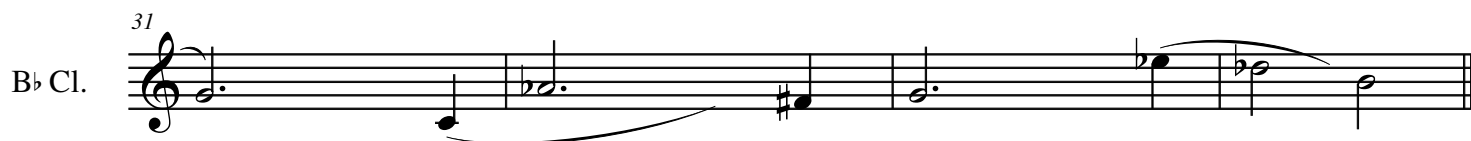
The Symphony of Souls Exercises

Angela Johnson



The Symphony of Souls Exercises

2



The Symphony of Souls Exercises

3

44

B \flat Cl.

The musical notation is for a B \flat Clarinet part, starting at measure 44. The staff is in treble clef. Measure 44 contains a half note G \flat (below staff), a quarter note F \flat (below staff), and a quarter note E \flat (below staff), all beamed together. Measure 45 contains a half note D \flat (below staff), a quarter note C \flat (below staff), a quarter note B \flat (below staff), and a quarter note A \flat (below staff), all beamed together. Measure 46 contains a half note G \flat (below staff), a quarter note F \flat (below staff), a quarter note E \flat (below staff), and a quarter note D \flat (below staff), all beamed together. Measure 47 contains a half note C \flat (below staff), a quarter note B \flat (below staff), a quarter note A \flat (below staff), and a quarter note G \flat (below staff), all beamed together. Measure 48 contains a half note F \flat (below staff) and a whole note E \flat (below staff).

The Symphony of Souls Exercises

Angela Johnson



The Symphony of Souls Exercises

2



The Symphony of Souls Exercises

3

43

A. Sx.

The musical notation is written on a single staff in treble clef with a key signature of one sharp (F#). The melody begins at measure 43. The first measure contains a half note G4. The second measure contains a quarter note A4, a quarter note B4, and a half note C5, all beamed together. The third measure contains a quarter note B4, a quarter note A4, and a half note G4, all beamed together. The fourth measure contains a quarter note F#4, a quarter note E4, and a half note D4, all beamed together. The fifth measure contains a quarter note C4, a quarter note B3, and a half note A3, all beamed together. The sixth measure contains a quarter note G3, a quarter note F#3, and a half note E3, all beamed together. The seventh measure contains a quarter note D3, a quarter note C3, and a half note B2, all beamed together. The eighth measure contains a quarter note A2, a quarter note G2, and a half note F#2, all beamed together. The ninth measure contains a quarter note E2, a quarter note D2, and a half note C2, all beamed together. The tenth measure contains a quarter note B1, a quarter note A1, and a half note G1, all beamed together. The eleventh measure contains a quarter note F#1, a quarter note E1, and a half note D1, all beamed together. The twelfth measure contains a quarter note C1, a quarter note B0, and a half note A0, all beamed together. The piece ends with a double bar line.

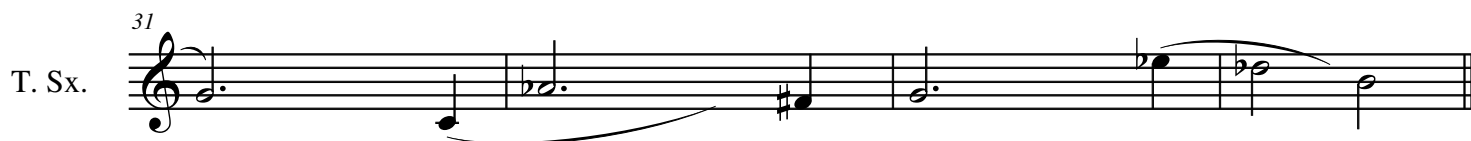
The Symphony of Souls Exercises

Angela Johnson



The Symphony of Souls Exercises

2



The Symphony of Souls Exercises

3

44

T. Sx.

The musical notation is written on a single staff with a treble clef. It begins with a treble clef and a key signature of one sharp (F#). The notation starts at measure 44, indicated by the number '44' above the staff. The first measure contains a quarter note on G4, followed by a quarter note on A4, and a quarter note on B4, all beamed together. The second measure contains a half note on C5, followed by a quarter note on D5, and a quarter note on E5, all beamed together. The third measure contains a half note on F#5, followed by a quarter note on G#5, and a quarter note on A5, all beamed together. The fourth measure contains a half note on B5, followed by a quarter note on C6, and a quarter note on D6, all beamed together. The fifth measure contains a half note on E6, followed by a quarter note on F#6, and a quarter note on G#6, all beamed together. The sixth measure contains a half note on A6, followed by a quarter note on B6, and a quarter note on C7, all beamed together. The seventh measure contains a half note on D7, followed by a quarter note on E7, and a quarter note on F#7, all beamed together. The eighth measure contains a half note on G7, followed by a quarter note on A7, and a quarter note on B7, all beamed together. The piece ends with a double bar line.

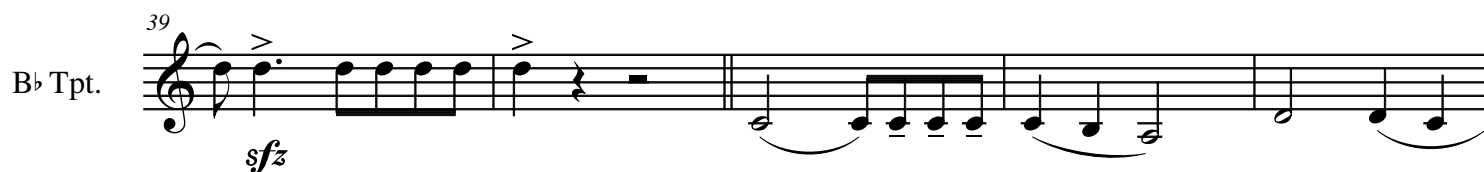
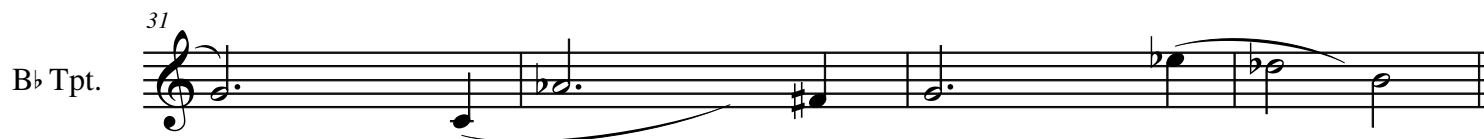
The Symphony of Souls Exercises

Angela Johnson



The Symphony of Souls Exercises

2



The Symphony of Souls Exercises

3

44

B \flat Tpt.

44

B \flat Tpt.

The Symphony of Souls Exercises

Angela Johnson



The Symphony of Souls Exercises

2



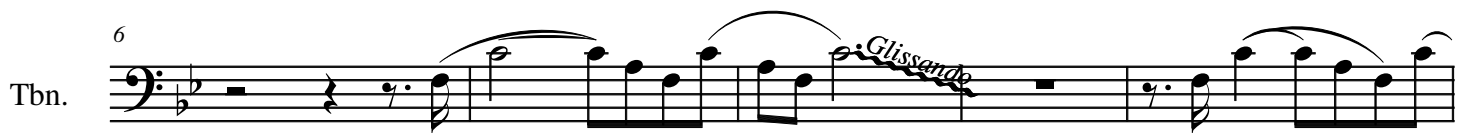
The Symphony of Souls Exercises

3



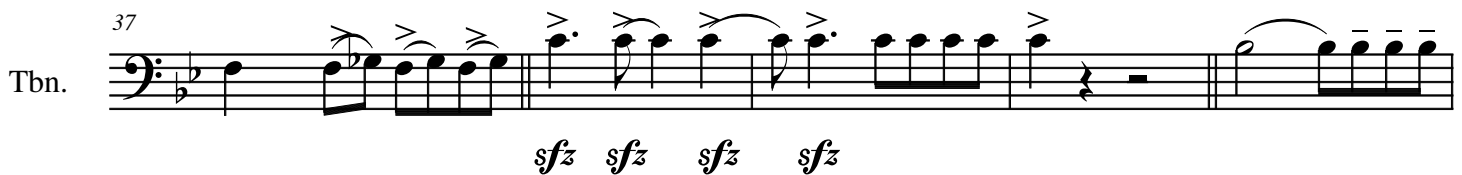
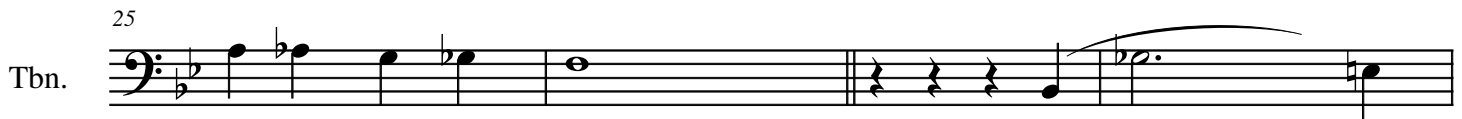
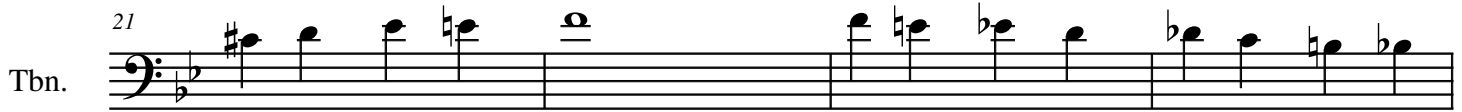
The Symphony of Souls Exercises

Angela Johnson



The Symphony of Souls Exercises

2



The Symphony of Souls Exercises

3

42

Tbn.

Musical notation for Tbn. starting at measure 42. The staff is in bass clef with a key signature of one flat. The melody consists of eighth and quarter notes with various slurs and ties.

48

Tbn.

Musical notation for Tbn. starting at measure 48. The staff is in bass clef with a key signature of one flat. The notation shows a single whole note followed by a double bar line.

The Symphony of Souls Exercises

Angela Johnson



The Symphony of Souls Exercises

2

21

Tuba

25

Tuba

29

Tuba

33

Tuba

37

Tuba

The Symphony of Souls Exercises

3

42

Tuba

Measures 42-47: The Tuba part begins with a half note G2, followed by a quarter note F2, and a quarter note E2. Measures 43-44 contain a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Measures 45-46 feature a sixteenth-note triplet G2-A1-B1, followed by a quarter note G1, a quarter note F1, and a quarter note E1. Measure 47 ends with a half note D1.

48

Tuba

Measure 48: The Tuba part concludes with a half note G1.

The Symphony of Souls Exercises

Angela Johnson

[illegible]

6

Bls.

Glissando

[illegible]

Bls. 

2

21

Bls.

25

Bls.

25

Bls.

25

29

Bls.

Measure 29 of the Bass line. The staff is in G major (one sharp) and 4/4 time. The notes are: G2 (half note), A2 (quarter note), B2 (quarter note), C3 (half note), D3 (quarter note), E3 (quarter note), F3 (half note), and G3 (half note).

33

Bls.

[illegible]

The Symphony of Souls Exercises

3

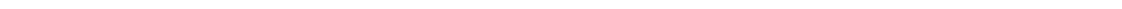
42

Bls.

The musical notation for measures 42-47 is written on a single staff. Measure 42 begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts on a half note G4, followed by quarter notes A4 and Bb4. Measure 43 continues with quarter notes C5 and Bb4, then quarter notes A4 and G4. Measure 44 has quarter notes F4 and E4, followed by quarter notes D4 and C4. Measure 45 features a half note C4, a quarter note D4, and a quarter note E4, all beamed together. Measure 46 has quarter notes F4 and E4, followed by quarter notes D4 and C4. Measure 47 concludes with quarter notes Bb4 and A4, followed by a half note G4.

48


Bls.



The Symphony of Souls Exercises

Angela Johnson

Snare Drum



6 Tacet 9

S.Dr.



19

S.Dr.



23

S.Dr.



The Symphony of Souls Exercises

2

28

S.Dr.



32

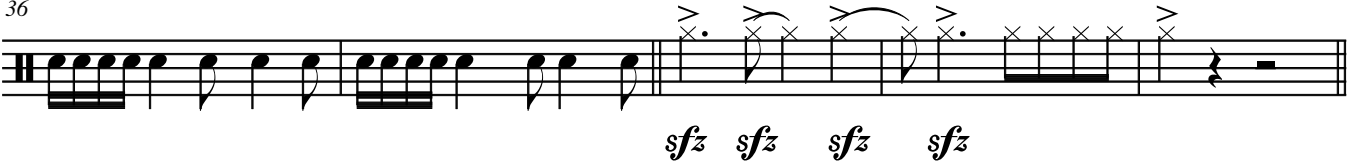
S.Dr.



36

S.Dr.

Crash Cymbals



41

Bass Drum "Heartbeat" Effect

S.Dr.



48

S.Dr.




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The Cornerstones for Program Success

 by Tim Lautzenheiser **Bio**

Article excerpts from:

 "Student Leadership Workbook Vol. 2," published by [GIA Publications, Inc.](#)

[Author's note:] We all know there is no guaranteed "instant success" formula in the field of music education. Everyone has to go through a pathway of self-discovery, and it is often not an easy journey. Our colleges and universities continue to prepare some of the finest aspiring young artists who have indicated they want to commit their lives to the world of band/choir/orchestra education. While some of these candidates do become lifetime members of the music world, far too many leave the teaching ranks after a very short tenure. WHY? After many personal interviews (with some of many of these one/two year veterans), it is apparent their choice to seek-a-new-career had little to do with their love of music, but rather with their perceived sense of ineffectiveness in dealing with the overwhelming "off the podium" responsibilities. In most cases the beginning educator felt well prepared to embrace the rigors of "teaching music," and – in fact – pointed to this aspect of the teaching schedule as the best part of the school day. However, dealing with all else was simply more than they could bear...and, sadly, the passion for teaching music became secondary to vocational survival.

We have discovered there are many who have profited from a close association with a seasoned teacher who assumes the role of a mentor, a guide, a coach, a trusted listener, a loyal friend, etc. With this option at hand, the new teacher has a reliable source-of-information offering a tried-and-proven set of possible answers to a myriad of questions. Those who have been to the well have much valid advice to bring to the forum, and in many cases it has been the saving factor.

Please read the following thoughts knowing the data is derived from "observing" many of the finest master teachers in the profession. By no means will a bird's eye view of five select cornerstone success-components shift the course of anyone's teaching habits, but it can alert the reader to the opportunities possible in every musical teaching/learning environment.

By definition: CORNERSTONE

- something that is essential, indispensable, or basic.
- the chief foundation on which something is constructed or developed.

Introduction

Why do we teach music? It is one the first philosophical inquiries serving as an introductory question for every music education student, and it is also one we all must revisit time-and-time again. Countless books, essays, and research documents have been devoted to this important query, and – perhaps – our challenge is to recognize the collective value of all these important contributions, and through this process we then develop and create our own sense of purpose.

Simply put:

We are educating students in the realm of music literacy so they can connect to and tap the unlimited potential of their creative minds. Our educational goal is to teach the mastery of musical skills, so our students can access quality music and experience the joy of an ever-evolving sense of aesthetic expression.

There are certainly many spin-off benefits garnered by the students who are involved in music learning and music making. By being in a first class music program, they develop better organizational abilities, they learn the value of teamwork, they have the opportunity to test their leadership talents, and they embellish many life skills that will serve them in every aspect of their personal and professional journey. These are ALL positive by-products generated via the music ensemble experience, HOWEVER they do not constitute the fundamental WHY of our efforts-and-energies.

continued

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The Cornerstones for Program Success (continued)

by Tim Lautzenheiser

We teach music because it is, unto itself, a standalone academic subject. Music touches a part of our psyche that helps us regulate our lives. Music helps us understand and express our moods and attitudes. Music helps us reorganize our thoughts and feelings while keeping us on track. Music allows us to respond appropriately in social structure that is often confusing and complex. Participation in music avails the musician to the infinite journey of creative expression connecting to a language understood, communicated, and appreciated by all of mankind around the globe. MUSIC FOR THE SAKE OF MUSIC.

What role does the director/conductor/teacher/mentor play in bringing this philosophical blueprint to fruition? Why do some programs thrive while others struggle to survive? Isn't it a combination of the MESSAGE and the MESSENGER? We all know the immeasurable value of THE MESSAGE; let us begin to investigate the key elements of the successful MESSENGER. What have these MASTER TEACHERS (messengers) discovered, and what can we learn from their studying (and replicating) their templates-of-success?

Observation:

After four decades of working with some of the finest music programs in the world, it has become obvious there are marked likenesses that serve as part of the predictable framework of the successful band/choir/orchestra program, and much of it is directly linked to the director and his/her approach to the art of teaching music. Above all, these people are dedicated students of musical growth; never arriving, always seeking, searching, and learning.

The following pages of this text reveal FIVE CORNERSTONE (off-the-podium) teaching areas that are found in MANY/MOST of the outstanding music educators. While they all have a unique style, the following "cornerstones" are predictably evident in all.

* CORNERSTONE #1: CONTINUING EDUCATION

"I began my education at a very early age - in fact, right after I left college." - Winston Churchill, 1874 - 1965

With modern technology and the ongoing exchange of breakthrough data, the educational process (school) is not something we do, but it is something we CONTINUE TO DO throughout our lives; it is never-ending and it is gaining momentum at warp speed.

Veteran educators are clearly aware: "The more we know, the more we know we don't know." Therefore it is necessary to constantly seek out the latest trends, techniques, discoveries, improvements, and educational benefits. It can be both exhilarating and exhausting, but it is a condition that is HERE TO STAY.

It is so easy and tempting to ignore the latest contributions, from the newest literature to technological breakthroughs. It's far easier to "do it the way we've always done it," (and not complicate the agenda with all this "new stuff" that really has not stood the test-of-time, often a convenient rationalization) than it is to venture into the realm of the unknown. It is also much safer, but how can our students grow unless we grow? Shouldn't we be the role models of-and-for ongoing self-improvement?

Times are changing! Unlike days gone by, the teacher is no longer in a position of being THE ALL-KNOWING EXPERT. Our students (in many instances) are more technological savvy than we are.

The Winston Churchill quote at the beginning of this article is a wonderful bit of wisdom; we must heed the message within, "The completion of the college requisites and the celebration of our graduation merely provided the gateway to THE COMMENCEMENT [the commencing/the beginning/the start] of our REAL education." Today's master teachers are also today's master students as they embrace the responsibilities of their awareness.

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The Cornerstones for Program Success (continued)

by Tim Lautzenheiser

* CORNERSTONE #2: THE VALUE OF TIME

The one equalizing factor in this world is time. We all have twenty-four hours in the day - no more, no less. We can't bank it or save it, we either spend it or we lose it. It's not a matter of "trying to get more time," but rather "managing the time" we have. What are the secrets to effective/efficient time management?

* MAKE "TEACHER-ONLY" RESPONSIBILITIES A PRIORITY:

We often confuse "busy" with "productive." All too often we are BUSY, but not we are not necessarily PRODUCTIVE. It is easy to get caught in escape activities and, in turn, lose valuable time. It's important to focus on "teacher-only" tasks and develop a team of volunteers to take on other aspects of the work agenda.

Stuffing music folders, setting up the chairs and stands, taking attendance, etc., can be accomplished by a select group of student leaders and/or officers. It is beneficial to take the time to teach someone else the "right way" to prepare music folders and properly prepare the rehearsal hall/room for the upcoming class. The rewards are twofold; the students embrace more ownership of the ensemble's success, and the conductor/director is now free to spend his/her time learning-the-musical score along with other "teacher only" duties (areas where the educator expertise is wanted-and-needed).

All of this is so apparent, and yet most of us find ourselves (from time-to-time) living in a sense of urgency because we do not have enough time. Why does this dilemma exist in the first place? The world of psychology suggest we subconsciously avoid the more difficult responsibilities because:

1. Doing the less-challenging duties helps us avoid the disappointment we experience in unknown territory. In other words it is more comfortable and less taxing to stuff music folders and organize music stands than it is to analyze the thematic material of a new composition. We are not as likely to fail or feel as inadequate; it's an attempt to feed our sense-of-accomplishment, but the impact is short-lived. Avoidance is a human condition; it is not that we do not know what to do, rather, we simply do not want to do it; in turn we look for opportunities that will divert our focus and still keep us busy.
2. If we complete all the work there is to do, we might become dispensable...we will not be needed; therefore we must ensure we have a long list of responsibilities yet-to-accomplish. Subconsciously we really fear completion might jeopardize our perception of existence. Of course the irony is, the moment we finish one project, two new ones appear instantly. Every master teacher knows, the more we do, the more there is to do.

The review of these two described conditions suggests we are at the effect of our own choices. If so, we then have the wherewithal to shift our emphasis and dedicate our time, effort, and energy to the "teacher only" obligations/duties, so we can have the greater impact on our programs.

Acclaimed author and time-management consultant, Stephen R. Covey, offers several suggestions we can easily tailor to our teaching forum/s. The following checklist is adaptation designed to accommodate the music educator in supporting a healthy program.

1. What needs to be done right now? (What has to be accomplished immediately to meet a deadline and avoid a crisis situation?)
2. Does the task require personal attention or can it be assigned? (If it can be delegated to a responsible person, do so and move ahead to the next responsibility on the list.)
3. Is the energy being used within a personal sphere-of-influence to produce a positive result? (Beware of spinning your wheels; don't waste time if you don't sense forward motion.)
4. Is there an alternative way to create better results? (Avoid the "we've always done it this way" pattern-of-thinking.)
5. Does it feed the mission-of-excellence? (If it does not, do not do it.)

No, this prioritizing-template will not solve every problem, but it will clear up much of the confusion that prevents us from making logical choices concerning the investment of our time. It is also brings with it a tone-of-honesty so we are not tempted to fall in the all-too-familiar trap of: we don't have enough time.

* AVOID COMMUNICATION BOTTLENECKS:

In any ensemble (multi-person) class/rehearsal, we must measure quantum time. If there are fifty people in the room, and someone asks a question, the amount of time needed to respond (complete the conversation) must be multiplied by fifty. For example: Two minutes devoted to a verbal exchange concerning a misprint in the second clarinet part, is really one hundred minutes of used time. (2 minutes multiplied by 50 people = one hundred minutes of "product potential.") This is not to say the problem should be ignored, but if it can be resolved outside the priceless ensemble time, it will be to everyone's advantage.

continued


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The Cornerstones for Program Success (continued)

by Tim Lautzenheiser

* ESTABLISH A CULTURE OF EXCELLENCE:

From the moment the young musicians walk into the room until the end of the rehearsal, there should be a detailed plan for the most advantageous use of time. It is important to create, maintain, and support an attitude of positive learning through the establishment of a safe, challenging, encouraging environment reflecting-and-respecting the integrity of the musical art form. Unfortunately much time can be squandered because the EXPECTATION OF EXCELLENCE has not been properly explained (and reinforced) for the members of the organization. It is imperative we link self-discipline and group maturity to culture of the learning climate. (This is not to thwart the social aspect of the ensemble experience, however rehearsal time IS for rehearsal; let's use the time accordingly.)

* CONERSTONE #3: EMPHASIZING THE WHY

- The good teacher tells.
 - The excellent teacher explains and demonstrates.
 - The master teacher inspires.
- (William Arthur Ward)

Mr. Ward's words ring true in every aspect of our educational community; and perhaps they are MOST vivid in the world of music education. If we analyze the wisdom of his quote, we can apply it to our daily teaching habits and help us create a healthy atmosphere supporting the entire spectrum of music learning, music making, and music listening.

THE GOOD TEACHER TELLS

THE WHAT

The very essence of educational process is, "passing information from one source/mind (teacher) to another source/mind (student)." This represents the WHAT in the curriculum. From WHAT year did Columbus land on the shores of America to WHAT is wrong with the intonation in the low brass section? We are all trained to bring to our classrooms and rehearsals rooms a library of evolving valuable data (WHAT) to expand and improve the lives of our students. Even as we continue our own education via workshops, graduate school, seminars, conventions clinics, etc., we add to our own informational library. WE KNOW MORE WHAT.

However, if all we do is TELL our students this important data without holding them accountable for integrating it into their lives, we may be nothing more than yet another source of facts-and-figures. The overriding question is, "Is the material communicated in a way our students will realize it has a positive impact in relation to their well-being?" Rather, is it relevant to their lives, and does it have a lasting effect? Most certainly the WHAT is a crucial foundation block, but we certainly cannot stop at this point in the process.

THE EXCELLENT TEACHER EXPLAINS AND DEMONSTRATES

THE HOW

This area of music education is one of the most exciting, since our discipline begs for EXPLANATION and DEMONSTRATION. Successful music teachers know it is the "hands-on" learning-processes required for high-level achievement. We simply do not instruct WHAT to do, but we show our students HOW to do it. We are participants as we sing, play, or explain by performing a phrase on a chosen instrument. Not only do we address the HOW of each vital skill, we demonstrate the tone we are seeking, the needed style, and the musical picture we are trying to paint. The class/rehearsal requires so much more than simply "telling the students WHAT to do," it is a matter of discovering countless ways to EXPLAIN the various avenues of efficiently and effectively reaching the given goal.

* ESTABLISH A CULTURE OF EXCELLENCE:

From the moment the young musicians walk into the room until the end of the rehearsal, there should be a detailed plan for the most advantageous use of time. It is important to create, maintain, and support an attitude of positive learning through the establishment of a safe, challenging, encouraging environment reflecting-and-respecting the integrity of the musical art form. Unfortunately much time can be squandered because the EXPECTATION OF EXCELLENCE has not been properly explained (and reinforced) for the members of the organization. It is imperative we link self-discipline and group maturity to culture of the learning climate. (This is not to thwart the social aspect of the ensemble experience, however rehearsal time IS for rehearsal; let's use the time accordingly.)

Show Boy, The

Huff, Will

The Show Boy

by: Will Huff

Original Copyright: 1911

By: Fillmore Bros. Co.

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William L. Huff

DOB: January 16th, 1875 (Massieville, Ohio)

DOD: November 5th, 1942 (Chillicothe, Ohio)

William L. Huff was known for most of his life as "Will Huff," which was also one of the eight pseudonyms used at the same time by Henry Fillmore.

At the age of 15, Huff organized his first band – "Kid's Band" – to raise money for music and instruments. At that time, he was playing cornet, but later learned all the instruments.

He moved around the country a great deal as a performing musician and composer. And, it seems that he formed a community or town band in every community he visited. He made a permanent move to Chillicothe in 1917 and became the assistant director of the Odd Fellows (I.O.O.F.) Band and later its conductor. Many have indicated that his best works were those that were unpublished.

Show Boy, The (march). Published in 1911 by The Fillmore Brothers Publishing Company (Cincinnati, Ohio). Paul Bierely, noted biographer, indicated that the themes for this march were notated after they came to the composer in a dream one night.

Sources

Picture: <http://www.gabbf.com/images/fillmore.jpg>

Biography:

http://books.google.com/books?id=Ha0cJd0PHucC&pg=PA52&lpg=PA52&dq=%22william+huff%22&source=web&ots=so26M2hb9K&sig=ENY6C3oPrdsjf_dkdG3hUIGNaQ

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Smith, Norman E., *March music notes* (1986), Program Note Press (Lake Charles, Louisiana), p. 207.

Piccolo.

MARCH.

WILL HUFF,

Fillmore Music House, Cin. O.

Flute in C.

MARCH.

WILL HUFF.

[illegible]

Fillmore Music House, Cin. O.

The Show Boy. MARCH.

Oboe.

WILL HUFF.

Fillmore Music House, Cin. O.

The Show Boy. MARCH.

E♭ Clarinet.

WILL HUFF.

R
11/4

Fillmore Music House, Cin. O.

WILL HOFF.

1st B \flat Clarinet.

Fillmore Music House, Cin. O.

The Show Boy. MARCH.

WILL HUFF.

2d & 3d B \flat Clarinets.

R
1144

The musical score is written for two parts of B-flat Clarinets. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first measure is marked with a forte (ff) dynamic. The score consists of ten staves of music. The first staff has a measure rest for 1144 measures. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include ff, f, mf, and sf. There are also markings for first and second endings (1. and 2.) and repeat signs. The score ends with a double bar line.

Fillmore Music House, Cin. O.

The Show Boy.

MARCH.

Bassoon.

WILL HUFF.

R
1144

ff **ff** **ff** **ff** **mf** **mf** **mf** **mf** **mf**

2 3 4 5 6 2 3 4 5 6 1 2

Fillmore Music House, Cin. O.

The Show Boy. MARCH.

Soprano Saxophone.

WILL HUFF.

R
1144

The musical score is written for Soprano Saxophone in 4/4 time. It begins with a key signature of one flat (Bb) and a common time signature (C). The first staff starts with a treble clef, a key signature of one flat, and a common time signature. The music is marked with a forte (f) dynamic. The second staff continues the melody, marked with a fortissimo (ff) dynamic. The third staff features a first ending bracket with a repeat sign and a second ending bracket. The fourth staff continues the melody, marked with a fortissimo (ff) dynamic. The fifth staff begins with a mezzo-forte (mf) dynamic. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody, marked with a fortissimo (ff) dynamic. The ninth staff continues the melody, marked with a fortissimo (ff) dynamic. The tenth staff continues the melody, marked with a fortissimo (ff) dynamic. The eleventh staff continues the melody, marked with a fortissimo (ff) dynamic. The twelfth staff continues the melody, marked with a fortissimo (ff) dynamic. The thirteenth staff continues the melody, marked with a fortissimo (ff) dynamic. The fourteenth staff continues the melody, marked with a fortissimo (ff) dynamic. The fifteenth staff continues the melody, marked with a fortissimo (ff) dynamic. The sixteenth staff continues the melody, marked with a fortissimo (ff) dynamic. The seventeenth staff continues the melody, marked with a fortissimo (ff) dynamic. The eighteenth staff continues the melody, marked with a fortissimo (ff) dynamic. The nineteenth staff continues the melody, marked with a fortissimo (ff) dynamic. The twentieth staff continues the melody, marked with a fortissimo (ff) dynamic. The twenty-first staff continues the melody, marked with a fortissimo (ff) dynamic. The twenty-second staff continues the melody, marked with a fortissimo (ff) dynamic. The twenty-third staff continues the melody, marked with a fortissimo (ff) dynamic. The twenty-fourth staff continues the melody, marked with a fortissimo (ff) dynamic. The twenty-fifth staff continues the melody, marked with a fortissimo (ff) dynamic. The twenty-sixth staff continues the melody, marked with a fortissimo (ff) dynamic. The twenty-seventh staff continues the melody, marked with a fortissimo (ff) dynamic. The twenty-eighth staff continues the melody, marked with a fortissimo (ff) dynamic. The twenty-ninth staff continues the melody, marked with a fortissimo (ff) dynamic. The thirtieth staff continues the melody, marked with a fortissimo (ff) dynamic. The thirty-first staff continues the melody, marked with a fortissimo (ff) dynamic. The thirty-second staff continues the melody, marked with a fortissimo (ff) dynamic. The thirty-third staff continues the melody, marked with a fortissimo (ff) dynamic. The thirty-fourth staff continues the melody, marked with a fortissimo (ff) dynamic. The thirty-fifth staff continues the melody, marked with a fortissimo (ff) dynamic. The thirty-sixth staff continues the melody, marked with a fortissimo (ff) dynamic. The thirty-seventh staff continues the melody, marked with a fortissimo (ff) dynamic. The thirty-eighth staff continues the melody, marked with a fortissimo (ff) dynamic. The thirty-ninth staff continues the melody, marked with a fortissimo (ff) dynamic. The fortieth staff continues the melody, marked with a fortissimo (ff) dynamic. The forty-first staff continues the melody, marked with a fortissimo (ff) dynamic. The forty-second staff continues the melody, marked with a fortissimo (ff) dynamic. The forty-third staff continues the melody, marked with a fortissimo (ff) dynamic. The forty-fourth staff continues the melody, marked with a fortissimo (ff) dynamic. The forty-fifth staff continues the melody, marked with a fortissimo (ff) dynamic. The forty-sixth staff continues the melody, marked with a fortissimo (ff) dynamic. The forty-seventh staff continues the melody, marked with a fortissimo (ff) dynamic. The forty-eighth staff continues the melody, marked with a fortissimo (ff) dynamic. The forty-ninth staff continues the melody, marked with a fortissimo (ff) dynamic. The fiftieth staff continues the melody, marked with a fortissimo (ff) dynamic. The fifty-first staff continues the melody, marked with a fortissimo (ff) dynamic. The fifty-second staff continues the melody, marked with a fortissimo (ff) dynamic. The fifty-third staff continues the melody, marked with a fortissimo (ff) dynamic. The fifty-fourth staff continues the melody, marked with a fortissimo (ff) dynamic. The fifty-fifth staff continues the melody, marked with a fortissimo (ff) dynamic. The fifty-sixth staff continues the melody, marked with a fortissimo (ff) dynamic. The fifty-seventh staff continues the melody, marked with a fortissimo (ff) dynamic. The fifty-eighth staff continues the melody, marked with a fortissimo (ff) dynamic. The fifty-ninth staff continues the melody, marked with a fortissimo (ff) dynamic. The sixtieth staff continues the melody, marked with a fortissimo (ff) dynamic. The sixty-first staff continues the melody, marked with a fortissimo (ff) dynamic. The sixty-second staff continues the melody, marked with a fortissimo (ff) dynamic. The sixty-third staff continues the melody, marked with a fortissimo (ff) dynamic. The sixty-fourth staff continues the melody, marked with a fortissimo (ff) dynamic. The sixty-fifth staff continues the melody, marked with a fortissimo (ff) dynamic. The sixty-sixth staff continues the melody, marked with a fortissimo (ff) dynamic. The sixty-seventh staff continues the melody, marked with a fortissimo (ff) dynamic. The sixty-eighth staff continues the melody, marked with a fortissimo (ff) dynamic. The sixty-ninth staff continues the melody, marked with a fortissimo (ff) dynamic. The seventieth staff continues the melody, marked with a fortissimo (ff) dynamic. The seventy-first staff continues the melody, marked with a fortissimo (ff) dynamic. The seventy-second staff continues the melody, marked with a fortissimo (ff) dynamic. The seventy-third staff continues the melody, marked with a fortissimo (ff) dynamic. The seventy-fourth staff continues the melody, marked with a fortissimo (ff) dynamic. The seventy-fifth staff continues the melody, marked with a fortissimo (ff) dynamic. The seventy-sixth staff continues the melody, marked with a fortissimo (ff) dynamic. The seventy-seventh staff continues the melody, marked with a fortissimo (ff) dynamic. The seventy-eighth staff continues the melody, marked with a fortissimo (ff) dynamic. The seventy-ninth staff continues the melody, marked with a fortissimo (ff) dynamic. The eightieth staff continues the melody, marked with a fortissimo (ff) dynamic. The eighty-first staff continues the melody, marked with a fortissimo (ff) dynamic. The eighty-second staff continues the melody, marked with a fortissimo (ff) dynamic. The eighty-third staff continues the melody, marked with a fortissimo (ff) dynamic. The eighty-fourth staff continues the melody, marked with a fortissimo (ff) dynamic. The eighty-fifth staff continues the melody, marked with a fortissimo (ff) dynamic. The eighty-sixth staff continues the melody, marked with a fortissimo (ff) dynamic. The eighty-seventh staff continues the melody, marked with a fortissimo (ff) dynamic. The eighty-eighth staff continues the melody, marked with a fortissimo (ff) dynamic. The eighty-ninth staff continues the melody, marked with a fortissimo (ff) dynamic. The ninetieth staff continues the melody, marked with a fortissimo (ff) dynamic. The ninety-first staff continues the melody, marked with a fortissimo (ff) dynamic. The ninety-second staff continues the melody, marked with a fortissimo (ff) dynamic. The ninety-third staff continues the melody, marked with a fortissimo (ff) dynamic. The ninety-fourth staff continues the melody, marked with a fortissimo (ff) dynamic. The ninety-fifth staff continues the melody, marked with a fortissimo (ff) dynamic. The ninety-sixth staff continues the melody, marked with a fortissimo (ff) dynamic. The ninety-seventh staff continues the melody, marked with a fortissimo (ff) dynamic. The ninety-eighth staff continues the melody, marked with a fortissimo (ff) dynamic. The ninety-ninth staff continues the melody, marked with a fortissimo (ff) dynamic. The hundredth staff continues the melody, marked with a fortissimo (ff) dynamic.

Fillmore Music House, Cin. O.

The Show Boy. MARCH.

1st Alto Saxophone.

WILL HUFF.

R
1144

The musical score is written for the 1st Alto Saxophone part of the march 'The Show Boy' by Will Huff. It begins with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various musical symbols such as treble clef, key signature, time signature, and dynamic markings like *ff* (fortissimo) and *mf* (mezzo-forte). The score is divided into measures by vertical bar lines, with repeat signs and first/second endings indicated. The piece concludes with a final double bar line.

Fillmore Music House, Cin. O.

The Show Boy. MARCH.

2nd Alto Saxophone.

WILL HUFF.

R
11/4 4
ff

ff

ff

mf-ff

1 2

Detailed description: This is a musical score for the 2nd Alto Saxophone part of the march 'The Show Boy' by Will Huff. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 11/4. The first measure of the first staff is marked with a forte (ff) dynamic. The score continues with various musical notations including eighth and sixteenth notes, rests, and slurs. The second staff has a forte (ff) dynamic marking. The third staff has a forte (ff) dynamic marking. The fourth staff has a mezzo-forte (mf) dynamic marking. The fifth staff has a mezzo-forte (mf) dynamic marking. The sixth staff has a mezzo-forte (mf) dynamic marking. The seventh staff has a mezzo-forte (mf) dynamic marking. The eighth staff has a mezzo-forte (mf) dynamic marking. The ninth staff has a mezzo-forte (mf) dynamic marking. The tenth staff has a mezzo-forte (mf) dynamic marking. The score ends with a double bar line and a repeat sign.

Published by Will Huff.

The Show Boy. MARCH.

Tenor Saxophone.

WILL HUFF.

R 1144

The musical score is written for Tenor Saxophone in 2/4 time. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature of 2/4. The score is divided into eight measures. The first measure starts with a dynamic marking of *ff* (fortissimo) and a tempo marking of *f* (faster). The second measure has a dynamic marking of *ff*. The third measure has a dynamic marking of *ff*. The fourth measure has a dynamic marking of *ff*. The fifth measure has a dynamic marking of *mf* (mezzo-forte). The sixth measure has a dynamic marking of *ff*. The seventh measure has a dynamic marking of *ff*. The eighth measure has a dynamic marking of *ff* and a tempo marking of *f*. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

Fullmore Music House, Cin. O.

The Show Boy.

Baritone Saxophone.

MARCH.

WILL HUFF.

R
1144

f *ff* *mf* *ff*

EDWARD WHITE HOUSE, C. & O.

The Show Boy.

Bass Saxophone or
B \flat Bass.

WILL HUFF.

MARCH.

R 1144

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

Fillmore Music House, Cin. O.

The Show Boy. MARCH.

E♭ Cornet.

WILL HUFF.

The musical score for the E♭ Cornet part of 'The Show Boy' march is written on ten staves. The key signature has one sharp (F#) and the time signature is 4/4. The score begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The first staff includes the tempo marking '1144' and the dynamic 'ff'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs with first and second endings. The dynamics vary throughout, including 'ff', 'mf', and 'f'. The score concludes with a final cadence.

Fillmore Music House, Cin. O.

The Show Boy. MARCH.

Conductor.
(B \flat Cornet.)

WILL HUFF.

R 1144

12 13 12 12 12 12 12

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The Show Boy.

MARCH.

1st B \flat Cornet.
(Solo.)

WILL HUFF.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Copyright, MCMXI, by The Fillmore Bros. Co., Cin.O.

The Show Boy.

2nd B♭ Cornet.

MARCH.

WILL HUFF.

R
1144

The musical score is written for a 2nd B♭ Cornet. It begins with a treble clef, a key signature of one flat (B♭), and a 2/4 time signature. The tempo is marked 'R' (Ritardando) and the measure number is '1144'. The score consists of eight staves of music. The first staff starts with a forte dynamic (*ff*) and a repeat sign. The second staff continues the melody with a forte dynamic (*f*). The third staff has a first and second ending bracket. The fourth staff continues with a forte dynamic (*ff*). The fifth staff starts with a mezzo-forte dynamic (*mf*) and a forte dynamic (*ff*). The sixth staff continues with a forte dynamic (*ff*). The seventh staff continues with a forte dynamic (*ff*). The eighth staff has a first and second ending bracket. The score ends with a repeat sign.

Fillmore Music House, Cin. O.

The Show Boy

F Horn 1

Will Huff

f

ff

ff

mf - ff

1. 2. >

Original Copyright 1911 - Fillmore Bros. co., Cin. OH

Transposed part by Tom Pechnik

The Show Boy

F Horn 2

Will Huff

10 *ff* *f*

20 *ff* *ff*

30 *mf* *ff*

40

50

60 1. 2.

Original Copyright 1911 - Fillmore Bros. co., Cin. OH

Transposed part by Tom Pechnik

The Show Boy

F Horn 3

Will Huff

10 *f*

20 *ff*

29 *ff*

39 *mf-ff*

49 *ff*

50 1. 2.

Original Copyright 1911 - Fillmore Bros. co., Cin. OH

Transposed part by Tom Pechnik

The Show Boy

F Horn 4

Will Huff

10 *ff*

20 *ff*

30 *ff*

40 *mf* - *ff*

50

60

1. 2.

Original Copyright 1911 - Fillmore Bros. co., Cin. OH

Transposed part by Tom Pechnik

The Show Boy. MARCH.

1st & 2d Altos.

WILL HUFF.

R

$11/4$

ff

f

ff

ff

mf-ff

1 2

Fillmore Music House, Cin. O.

gd & 4th Altos.

The Show Boy. MARCH.

WILL HUFF.

R
ff

2 3 4 5 6 7

ff

ff

2 3 4 5 6

mf-ff

1 2

Fullmore Music House, Cin O

The Show Boy. MARCH.

1st & 2nd Trombones ♯.

WILL HUFF.

R
1144

ff *f* *p* *mf* *ff*

1 2

Fillmore Music House, Cin. O.

The Show Boy. MARCH.

3d Trombone.

WILL HUFF.

R
1144

The musical score for the 3d Trombone part of 'The Show Boy' march is written on ten staves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score begins with a treble clef and a key signature change to two flats. The first staff contains a repeat sign and a first ending bracket. The second staff has a forte (f) dynamic marking. The third staff has a fortissimo (ff) dynamic marking. The fourth staff has a fortissimo (ff) dynamic marking. The fifth staff has a fortissimo (ff) dynamic marking. The sixth staff has a mezzo-forte (mf) dynamic marking. The seventh staff has a mezzo-forte (mf) dynamic marking. The eighth staff has a mezzo-forte (mf) dynamic marking. The ninth staff has a mezzo-forte (mf) dynamic marking. The tenth staff has a mezzo-forte (mf) dynamic marking. The score ends with a repeat sign and a first ending bracket.

Fillmore Music House, Cin. O.

The Show Boy. MARCH.

1st & 2nd Trombones

WILL HUFF.

R 1144

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

Fillmore Music House, Cin O

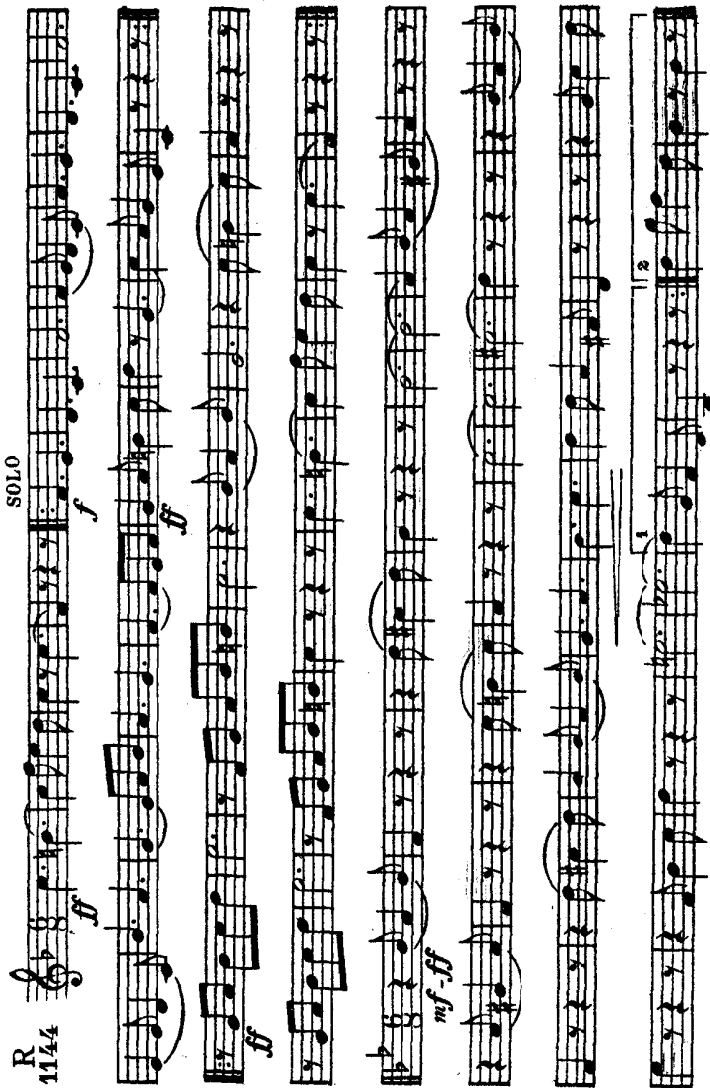
Baritone 

The Show Boy. MARCH.

WILL HUFF.

R
1144

SOLO



f *ff* *mf* *ff*

Fillmore Music House, Cin O.

Baritone J.

MARCH.

WILL HOFF

Fillmore Music House, Cin O.

The Show Boy. MARCH.

Basses.

WILL HUFF.

1144

The musical score for the Basses part of 'The Show Boy' march. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked '1144'. The music is written in a single system. The first staff has a 'ff' (fortissimo) dynamic marking. The second staff has a 'ff' dynamic marking. The third staff has a 'ff' dynamic marking. The fourth staff has a 'ff' dynamic marking. The fifth staff has a 'mf' (mezzo-forte) dynamic marking. The sixth staff has a 'ff' dynamic marking. The seventh staff has a 'ff' dynamic marking. The eighth staff has a 'ff' dynamic marking. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some accidentals and phrasing slurs. The score is written in a standard musical notation style.

Fillmore Music House, Cin. O.

The Show Boy. MARCH.

Drums.

WILL HUFF.

R
11/4

ff *f* *mf* *ff*

Full score Music House, Cin. O.

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A Funny Thing Happened on the Way to a Band Rehearsal

#18

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

Hosting the National ABA Convention

In 1981, after being elected to the wonderful brotherhood organization, The American Bandmasters Association, 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 finally 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 convention hosts and their staff. It really paid off in getting ready to host what is surely 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 stagecoach being chased by a band of Indians (Not that kind of band!). 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 included 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 (SOSWATCH).

When March 1988 arrived, we had a wonderful lodging package that included a room and full American breakfast for only \$42 a night in the motel known as Ashland Hills. There we hosted all the business meetings and final banquet dinner featuring Ashland Shakespeare Festival dances and entertainers with ABA President Johnny Long and his wife, Mary Lynn, as the King and Queen. The Court Jester (dressed appropriately) was John Paynter (Northwestern University and ABA Past President).

The opening speech, a special greeting to Ashland, featured the new SOSC President, Joseph Cox (who, in 1992, became the catalyst for the launch of American Band College masters degree program). Each evening featured at least one major concert either in the Music Recital Hall of Southern Oregon State College or at Hedrick Junior High in Medford. Our SOSWATCH concert featured 143 musicians under 7 guest conductors that included John Paynter, Gladys Wright, Robert Musser, Frank Bencriscutto and Max McKee. Guest soloist for the evening was famed trumpet player, Bobby Shew, who performed Bencriscutto's Symphonic Jazz Suite.

Special trips for the 150 attending ABA members included a trip to the Redwoods and the Oregon Coast, a log-rolling competition and demonstration at Eagle Point High School and a play at the Oregon Shakespeare Theater.

Next time: Creating NBC or ABC?

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BW 2010

The Bandworld Legion of Honor

Previous LEGION

Next LEGION

**Brian Thorlacius**

Brian Thorlacius has been a music educator with the Calgary Public School Board for the past thirty years. His philosophy is "I believe first and foremost that we need to be positive and encouraging with our students and try to instill the passion of music within each of them. We need to expose them to quality literature regardless of the genre. I feel that we should always work in a positive manner to build that relationship between the conductor and our players. I feel that we need to expand our curriculum to include those extras like tours and camps and workshops with professionals and expose them to professional performances and recordings."

Brian has received numerous awards including: 1997 Tommy Banks Award from the Alberta Foundation for the Arts, Vondis Miller Legacy Award from the Alberta Band Association in 2009. Under his leadership the Queen Elizabeth Bands have received overwhelming ratings.

Brian says, "I feel that having mentors such as Vondis Miller and Butler Eitel to help guide my performance years directly affected my decision to become a band director." He also continues to give back to his by profession by serving on the Alberta Band Association's executive Board. Throughout his teaching career Brian has been an active committee member in assisting the Calgary Board of Education music educators with the development and revision of the provincially approved, Locally Developed Music Courses.

A special award of The John Philip Sousa Foundation

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

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

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

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

[Legion Laureates List Link](#)

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

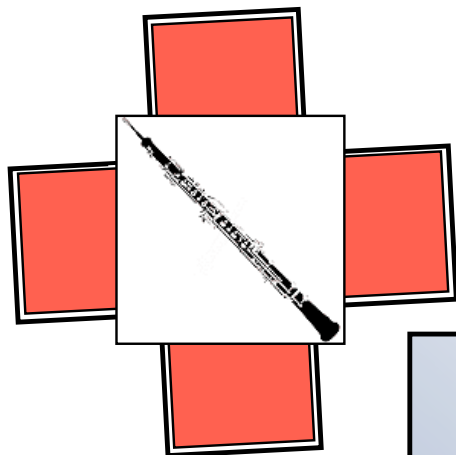
**Tom Shine**

Tom Shine is in his 30th year as Director of Bands for the Duncanville Independent School District and his 40th as a Texas music educator. He received both his Bachelors and Masters in Music Education from the University of Texas at Austin. He received his Ph.D. from the Univ. of North Texas. Duncanville is Texas' only 5A school to finish in the finals every year since 1988.

When Tom was asked about the factors that influenced him, he replied, "I have been fortunate to have some of the finest musicians imaginable as mentors and friends who have guided me throughout my career. In addition, the administrators in the Duncanville ISD allow each of us to be a true professional." He has used those influences to take his band to the Midwest twice. They have also received the prestigious Sudler Shield and Flag.

Tom Shine states his philosophy as, "Each of us was inspired by music at some point in our lives and we became music teachers because of that connection and love of music. I believe that it is our role as music teachers to instill that love of music and inspire the next generation of musicians in the same way."

Tom continues to serve by being involved in professional organizations. He has served as the TMEA Region Band Chair for 25 years as well as serving as the Region Chairman.



ABC

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

Oboe Embouchure First Aid



Preparing the Instrument - The Oboe Anatomy



Reed



Upper Joint





Preparing the Instrument - The Oboe Anatomy

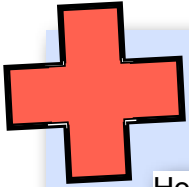


Lower Joint



Bell

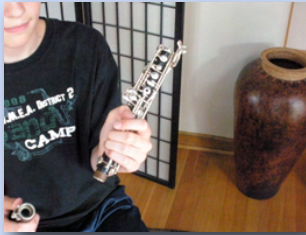
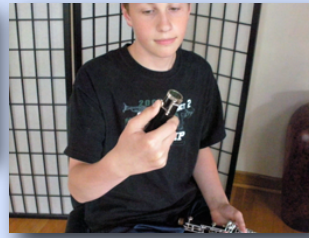




Preparing The Instrument - Assembly

Bell and lower joint

Hold the bell in the right hand. Close the pad with the thumb so that the bridge key is raised. This is to clear the connecting lever on the lower joint.



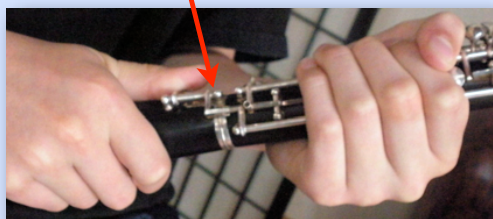
Hold the lower joint in the left hand near its lower end so no pressure is applied on the keys and rods.





Preparing The Instrument - Assembly

Gently twist the two parts
together and line up the two
parts of the bridge key.



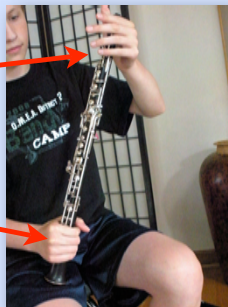


Preparing The Instrument - Assembly

Upper and Lower Joints.

This part is done second to take more care with the bridge keys between the upper and lower joint. Hold the upper joint in the left hand. Hold near the top where there is the least amount of key and rod work. Hold the lower joint close to the bell so that the bridge keys are not raised.

If the tenon joints are properly lubricated, you may simply press together, taking care that the bridge keys are lined up. If not, a slight twisting motion will help.





Preparing The Instrument - Assembly

Watching the bridge keys, join the two parts with a slight twisting motion. Line up the bridge keys.





Preparing The Instrument - Assembly

Adding the reed



Push the reed firmly into the socket. Line up one flat side of the reed with the keys on top of the instrument. If needed, grease the cork on the reed to make it fit more easily. Make sure that the reed is pushed all the way into the socket of the upper joint.





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

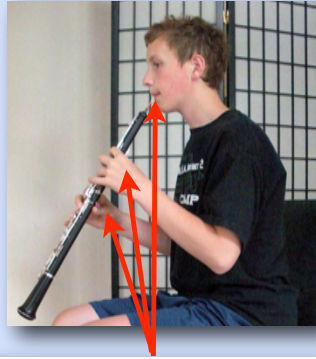
The oboe should be held directly
in the center in front of the body at
a 45 degree angle with the body.





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

Place the weight of the instrument on the right thumb.



Balance the instrument between the right and left thumbs and the embouchure.





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

Do Not Do:

When the head is down, the reed comes into the embouchure straight rather than at the forty-five degree angle.





The Healthy Oboe Embouchure Formation

Say “No oboe.”

This works best if done in an English accent. This keeps the lips in the “o” shape after saying it.



What does this accomplish?

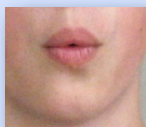
- This brings the corners of the mouth firm and forward, against the teeth. The lips will be in the shape of an “o”.
- The jaw will be separated.
- The chin will be down and firm.
- The tongue will be down.





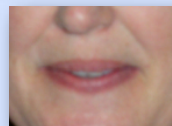
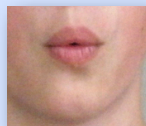
The Healthy Oboe Embouchure Formation

The Lips:



When the lip is in the "o" shape it should be like a firm springy cushion.

Do not let the lips form the "E" shape which produces a thin tone and high pitch.





The Healthy Oboe Embouchure Transfer to the Reed

Lay the tip of the reed at the line on the bottom lip, which distinguishes wet and dry areas.





The Healthy Oboe Embouchure Transfer to the Reed

Gently roll the bottom lip in.
Only the tip of the reed
should enter into the mouth.

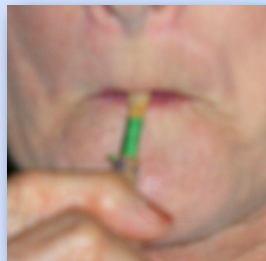
The top lip should cushion
and seal the reed from above.

Like a draw string
around a purse, pucker
and pull the lips around
the reed.





The Healthy Oboe Embouchure Transfer to the Reed



Keep the lip pressure even and firm around the oboe reed. Avoid pinching and using too much lip pressure. Think round and firm.





The Healthy Oboe Embouchure Transfer to the Reed

Blowing Into the Reed

Articulating with a soft "O" consonant may help initial experiments in the crow of the reed.

Before the reed is inserted into the instrument, the student should be able to produce and sustain a healthy octave crow.

Keep the reed anchored firmly on the bottom lip.
Breathe deeply and blow into the reed.
Some initial "rushing air" noises may be heard until a proper amount of support and resistance find a balance.





The Healthy Oboe Embouchure Reference Pitches

CD Track 8

Reference Pitches - A double crow is made by forcefully blowing into the reed with a very relaxed embouchure. An ideal crow is a double octave sounding C. A double crow is a good indicator that the reed is vibrating freely.





Treating the Unhealthy Oboe Embouchure

CD Track 9

Symptom: the crow sounds too high with not enough overtones.



Possible Diagnoses:



The lips may be pinching or biting the reed. See p. 23

The reed may be drawn too far into the oral cavity. See p. 24

There may be too much bottom lip rolled over the bottom teeth. See p. 25

The reed may be too stiff. See p. 26





Treating the Unhealthy Oboe Embouchure

**Symptom: The crow is
low-pitched.**

This is an indication that the reed does
not have enough support or a soft reed.

CD Track 9



Possible Diagnoses:



The lip support may be too loose. See p. 27

The angle of the oboe may not be at 45 degrees. See p. 28

There may be a lack of air support. See p. 29





Treating the Unhealthy Oboe Embouchure

CD Track 11

Symptom: Only rushing air is heard.



Possible Diagnoses:



The reed may be too soft. See p. 30

The lip support may be too loose. See p. 27

There may be a lack of air support. See p. 29





Treating the Unhealthy Oboe Embouchure

CD Track 12

**Symptom: The reed is stopped,
allowing no sound to be produced.**



Possible Diagnoses:



If there is no sound at all, the aperture of the reed is shut. See p. 31

The reed may be too soft. See p. 30

The lips may be pinching or biting the reed. See p. 23



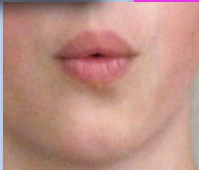


Treating the Unhealthy Oboe Embouchure

Diagnosis: The lips may be pinching or biting the reed.



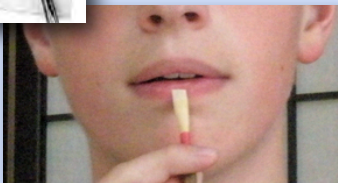
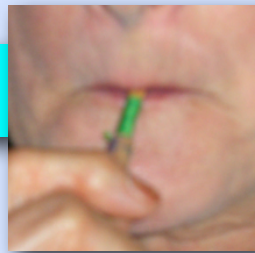
Remedy: Ask the student to relax the embouchure. Use more of the "oh" vowel. This will separate the teeth so that the air may flow and the reed will vibrate.





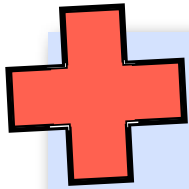
Treating the Unhealthy Oboe Embouchure

Diagnosis: The reed may be drawn too far into the oral cavity.



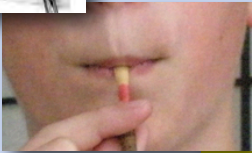
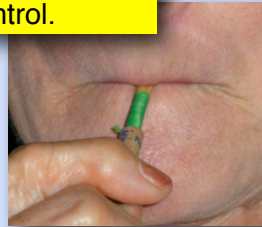
Remedy: Reset the reed position in the mouth. Roll the tip into the mouth. Think "No oboe."





Treating the Unhealthy Oboe Embouchure

Diagnosis: There may be too much bottom lip rolled over the bottom teeth, which causes the lips to be shaped in an "E" shape. This makes the lips too tight without the cushion feel which is not desirable for tone quality and does not allow for pitch control.



Remedy: Re-set the "no oboe" shape. Use less of the lower lip. If the lips are in an "o" shape, the lips should be forward.





Treating the Unhealthy Oboe Embouchure

Diagnosis: The reed
may be too stiff.



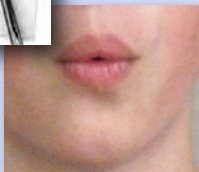
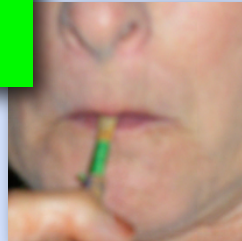
Remedy: Check the thickness of the reed,
balance in the cane. Adjust the reed as needed
to balance the reed for a good response.





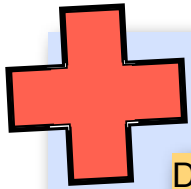
Treating the Unhealthy Oboe Embouchure

Diagnosis: The lip support may be too loose. Check the position of the bottom lip and insure that the corners of the mouth are firm.



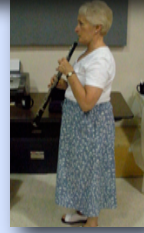
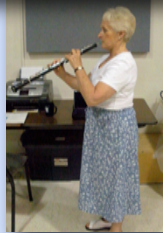
Remedy: Use a British Accent when saying "no oboe" so that the chin is down and firm and the lips are forward and firm.





Treating the Unhealthy Oboe Embouchure

Diagnosis: Oboe Angle: The horn angle may be too high, affecting the support from the bottom lip. Alternatively, the head may be inclined downward, causing the reed to be perpendicular to the embouchure.



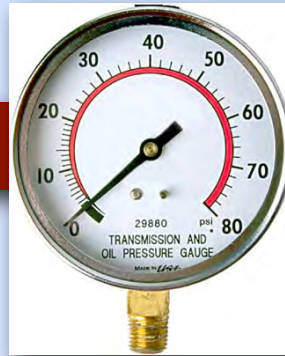
Remedy: Return the horn angle to the correct 45 degree angle.





Treating the Unhealthy Oboe Embouchure

Diagnosis: There may be
a lack of air support.



Remedy: Blow faster air.





Treating the Unhealthy Oboe Embouchure

Diagnosis: The reed
may be too soft.



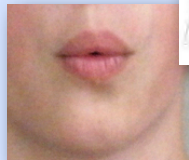
Remedy: Change the length and/or width
of the reed to add more resistance.





Treating the Unhealthy Oboe Embouchure

Diagnosis: If there is no sound at all, the aperture of the reed is shut. If the reed functions, this is likely due to a biting "E" shape of the lips.



Remedy: Check the tip of the reed to see if it is too closed. If so, open the reed by lightly pressing on the sides or adjusting the wire. If the reed is not the problem, re-form the "no oboe" formation of the lips so that the bottom lip is more of a cushion to support the reed, rather than biting.

