Bandworld

Online Magazine ♦ Vol 26, Num 2 ♦ October 2010

Bandworld cover
2nd issue • 1985

BW 2010

The Future of the Bandworld

MusiClips

by Ira Novoselsky Bio

Previous MusiClips | Next MusiClips

Symphony No.7 "Nanga Parvat"- mvmt 2

by Alan Hovhaness

Album Title:American Classics; Alan Hovhaness: Symphonies 7, 14, and 23
Recording: Trinity College of Music Wind Orchestra, Keith Brion, conductor
Publisher: Naxos 8.559385

A commercial recording of Hovhaness Symphonies No. 7, 14 & 23 has been long overdue but I assure the listeners the wait was well worth it. Symphony No. 7 is subtitled "Nanga Parvat" after the Kashmir mountain. This work, commissioned by the American WInd Symphony, is a highly descriptive portrait filled with relentless percussion cadences, sounds of the villagers, and the sereneness & lyricism of nightfall. Symphony No.14 is subtitled "Ararat" and was also commissioned by the American WInd Symphony. The writing of this symphony is rich with dragon-fly sounds (an ancient music technique), dramatic percussion statements (including divided timpanists and divided chime players) and musical expressions of climate variance, geographic imagery and soaring voices. Symphony No. 23, subtitled "Ani"is scored for a large concert band, including a significant solo for alto clarinet and the brass can be divided into two antiphonal choirs. This work is most idiomatic of Hovhaness's compositional style which is easily recognizable. I highly recommend this recording to both band devotees and orchestra enthusiasts.

Tango from Bandancing

By Jack Stamp

Album Title: MUSASHINO ACADEMIA MUSICAE WIND ENSEMBLE VOLUME 15
Recording: Musashino Academia Musicae Wind Ensemble, Don Wilcox, Ray E. Cramer, & Russell Coleman, Conductors
Publisher: Brain Music-BOCD 7313 - notes in Japanese only

The choice of reviewing this recording may surprise many people but wherever there is good music, it's worth seeking. The works in this collection are a sampling of fine transcriptions and original compositions from names familiar to all. The three transcriptions are Dances from the Oprichnik (Tschaikovsky/Bourgeois), Masquerade Overture (Nielsen/Boyd) and the exciting John Williams opener Sound The Bells! (arr. Lavender). Two recent original works that have become quite popular lately are also included: Baron Cimetiere's Mambo (Grantham) and Wild Nights! (Ticheli). Well known composers such as Jack Stamp & David R. Holsinger are represented by Bandancing & Summer to Fall: A Love Song. The remaining three works consist of a pair of Julie A. Giroux compositions (KHAN and Husaria Cavalry Overture) and the very interesting Bulgarian Dances by Franco Cesarini. This fine recording is proof that a little extra effort in searching for quality band CDs can be rewarding.

continued

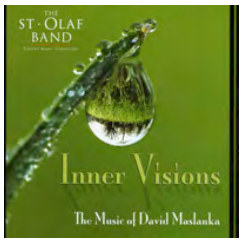
BW 2010

The Future of the Bandworld

MusiClips

by Ira Novoselsky Bio

Previous MusiClips | Next MusiClips

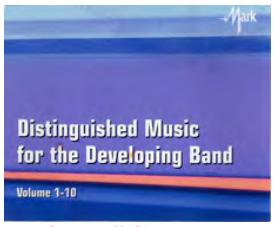


A Child's Garden of Dreams

by David Maslanka

Album Title:INNER VOICES: THE MUSIC OF DAVID MASLANKA
Recording: St. Olaf Band, Timothy Mahr, Conductor
Publisher: St. Olaf Records: Westmark WCD 30197 2 CD Set

There is no doubt David Maslanka is leaving his mark on the repertoire of concert bands & wind ensembles and his recordings are numerous. I have always been impressed with the St. Olaf Band. It is appropriate that Timothy Mahr and his superb ensemble can provide a quality program of Maslanka's music. With the exception of Mother Earth, an opening work certain to get the listener's attention, this collection is devoted to three symphonies and a Child's Garden of Dreams. The writings of famed Swiss psychiatrist Carl Jung serve as the inspiration to the aforementioned work; five of these dreams make up this hallmark suite for wind ensemble (Maslanka has written an orchestral work based on other dreams from Jung's research). Give Us This Day is subtitled A Short Symphony for Wind Ensemble although this two movement composition is not identified numerically as the remaining two symphonies featured on this recording. Symphony No. 7 and Symphony No. 8 are challenging works which demand sheer musical professionalism throughout the entire ensemble. The listener will recognize Maslanka's penchant toward sacred & secular sounds, whether original or borrowed, along with passages of virtuosity, power & emotion.



Barn Dance from "Country Bandstand"

By James Syler

Album Title: DISTINGUISHED MUSIC FOR THE DEVELOPING BAND VOLUME 1-10
Recording: Rutgers Wind Ensemble and Rutgers Symphony Band, William Berz & Daryl Bott, Conductors
Publisher: Mark Custom Recording Ten CD set, individual discs also available for purchase

With the popularity of Rutgers Wind Ensemble recordings among band enthusiasts & listeners I'd be doing a great disservice by ignoring this series of recordings. The truth is I waited for the last volume to come off the press before reviewing this collection. I'm sure directors of Grade 1, 2 & 3 bands will greatly appreciate the efforts of the renowned Rutgers Wind Ensemble lending their unmatched performance to music for the developing band. The scope of these works range from Frank Erickson & John Kinyon to modern writers like Christopher Tucker, Walter Cummings, Timothy Broege and many others. Whether you are a director seeking a quality performance of a beginning/intermediate band work or just a casual listener, there is an audio treasure chest awaiting in this wonderful collection. Incidentally, the appeal of this set hasn't forgotten the upper level band audience; take a look inside and you might find something for your particular taste.

continued

BW 2010

The Future of the Bandworld

MusiClips

by Ira Novoselsky Bio

Previous MusiClips | Next MusiClips

The Rite of Spring

by Igor Stravinsky/Merlin Patterson

Album Title:UNIVERSITY OF HOUSTON AT THE MEYERSON VOLUME 2
Recording:University of Houston Wind Ensemble, Eddie Green, Conductor
Publisher: MARK MCD-2197 Old Comrades: A Classic CD Revisited

This extraordinary recording from 1996 features four transcriptions that will absolutely blow you away. The program begins with one of the best Verdi settings of all time; the Emil Mollenhauer transcription of the Manzoni Requiem Excerpts. This is close to sixteen minutes of operatic delight with brilliance & lyricism that will dazzle the listener. Elsa's Procession to the Cathedral by Wagner is next and while most everyone knows the Lucien Cailliet transcription, this setting is masterfully done by Merlin Patterson... be prepared for a nice flourish to bring the procession to a satisfying conclusion. Short Ride in a Fast Machine by John Adams follows; famed harpist & arranger Lawrence Odom provides the ideal bandstration for this essay in perpetual energy. The final work on this recording is a prime example of why Merlin Patterson is one of the most skilled transcribers in the business today; a no holds barred complete setting of The Rite of Spring (Stravinsky). The performance by the University of Houston Wind Ensemble is beyond description and there are no "short cuts" in the instrumentation; if Stravinsky wanted piano, harp & mallet percussion he would have included them in his orchestration. Merlin Patterson does offer The Rite of Spring for sale... no faint-hearted ensembles need apply. This recording is a MUST for your listening library!!

Fields of Grain as Seen from a Train

By Timothy Mahr

Album Title: IMAGINE IF YOU WILL.... THE MUSIC OF TIMOTHY MAHR
Recording: St. Olaf Band, Timothy Mahr, Conductor
Publisher: St. Olaf Records ÊWestmark WCD 30198 Two CD Set

Timothy Mahr is well respected as conductor of the St. Olaf Band yet doesn't really receive as much acclaim for his fine compositions as he should. It is hopeful this excellent two disc set of sixteen original compositions will correct that oversight. It is only fitting the collection begins with Mahr's most popular band work Fantasia in G, a most exuberant masterpiece filled with musical fireworks & joy (pun intended). Into the Air! is a splendid essay commissioned by the U.S. Air Force that might be familiar to some listeners as well as a most descriptive piece simply entitled Hey! The remaining thirteen works are either published or in manuscript; I'm sure the listener will find some new favorites among the following: A Mighty March, Fields of Grain as Seen from a Train, Lenten Reflections, They Sing of Love, Imagine if you will..., Passages for Solo Piano & Band, Flourish. Everyday Hero, Mountain Prayers, Noble Element, Scenes from a Life Danced, and in this dream there were eight windows..., and Pride, Promise & Progress. This is a very nice collection of music that offers some of the best original band compositions by a skilled & creative composer.

continued

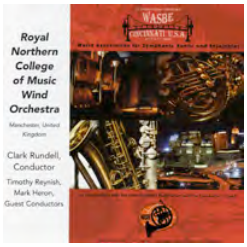
BW 2010

The Future of the Bandworld

MusiClips

by Ira Novoselsky Bio

Previous MusiClips | Next MusiClips



Torso

by Michael Oliva

Album Title:WASBE 2009: ROYAL NORTHERN COLLEGE OF MUSIC WIND ORCHESTRA
Recording: Royal Northern College of Music WInd Orchestra-Clark Rundell, Conductor
Timothy Reynish & Mark Heron, guest conductors, Melinda Maxwell, oboe, Paul Vowles, clarinet
Publisher: MARK-8469 MCD

Last year the World Associations for Symphonic Bands and Ensembles (WASBE) got together in Cincinnati for their conference & concerts. I have chosen one of the concert programs for this MusiClips feature by a fine ensemble many band enthusiasts are familiar with. The RNCM Wind Orchestra begins the recording with a piece that certainly doesn't need an introduction: Toccata Marziale by Ralph Vaughan Williams. The second piece is by another familiar composer: Metamorphoses by Edward Gregson. The next three works are U.S. premieres; Torso (Oliva), "Doubles" Concerto for Oboe, Clarinet & Wind Orchestra (Carpenter) and Waves & Refrains (Horne). The repertoire for Oboe & Wind Ensemble has been greatly enhanced by the sixth composition on this recording: An Elegy for Ur (Roxburgh) and the final work is Metropolis by the prolific Adam Gorb. There are many other superb recordings from this and other WASBE conferences, contact Mark Custom Recording for more information.

Heroic Saga

By Robert Jager

Album Title: BCL:BAND CLASSICS LIBRARY VOLUME 12
Recording: Hiroshima Wind Orchestra, Yoshihiro Kimura & Akira Mihara, Conductors
Publisher: Brain Music BOCD-7433 Notes in Japanese only

The BCL series is a very interesting collection of band music that has found acceptance with the Japanese community band audiences as well as American concertgoers. The program begins with a very familiar composer with one of his less frequently heard works; Heroic Saga by Robert Jager. Two works that need little introduction are also included; Kaddish (McBeth) and a very precise performance of Armenian Dances Part 1 (Reed). Plenty of "band boomers" grew up with works by Harold Walters, Jim Caudill & Joseph Olivadoti yet their music is rarely recorded. BCL Volume 12 corrects that omission with The Westerners Overture, Odyssey Overture for Band and Carnival of Roses Overture yet these works will sound rejuvenated instead of dated. The remaining compositions are Aventura (Swearingen), Chelsea Suite (Thielman) and Classic Overture (Gossec/Goldman & Smith). There is still a market for this music and as long as recordings like the BCL series thrive, the music will live on & on.

BW 2010

The Future of the Bandworld

25 Years ago in Bandworld

Balance and Blend

by Randall Spicer Bio

Vol. 1, #2, p.12 (November - December 1985)

An outstanding blend and an outstanding balance are always a part of an outstanding performance.

An outstanding blend and an outstanding balance are always a part of an outstanding performance. Yet, these musical requirements are a singular challenge for each performer and each conductor. The composer can expect to hear an accurate interpretation of his composition. This interpretation is always limited to abilities, decisions, and expectations of performers and conductors.

We hear a blend from the string sections of European orchestras that is very different from the blend in the orchestras of North America. The bands of Austria are different in their balance from the balance that is heard in England or Switzerland. These sounds are by tradition and by decisions of the conductors. Very few methods books explain blend. Nor do they explain balance beyond that required for chords and climaxes. We are always "marked down" for a lack of contrast in our performances.

What sound of ensemble do you want from your group?

I admit the above two paragraphs are ambiguous. Individual answers will result from our rehearsals and concerts. Listen to many concerts and recordings. What sound of ensemble do you want from your group? I can still remember the day in 1935 when I decided what my group needed to sound like to earn a top rating. I decided to make phrases as long as possible. There were intonation problems when performers played so loudly that they could not hear their pitch as it related to the pitch of the ensemble. Good tones were always most important. A part of the daily warm-up was for tonal improvement. Much score study was done to decide the composer's wishes and how the band could do the interpretation as demanded by the conductor. Ear tests had given me the confidence that I could quickly hear tones that were not in unison and tones that were not alike. The main problem was to match the mental requirements to the ability of the performing group.

Answers to the problem were gained by attending clinics, listening, reading, bull sessions, and classes from outstanding instructors. Most band directors were brass students. This led to the rich sounds from a big, warm, woodwind section. So the first demands of the score were for tutti blend.

Should the tutti effect have a brass feeling with support of woodwinds, or should the tutti sound be from woodwinds only with a touch of brass support? We get those "gray" sounds with tuttis that are not accurate. A "buzz" in the forte balance often comes from the wide reed instruments; tenor sax, baritone sax, and bass clarinet. The balance may be unbalanced because of too much power from the first chair players. It is a shame that a group's best students can cause a strident feeling in fortissimos. The orchestra gets its rich tone from a depth of string tone that is similar in all sections. The winds are used mainly for solo or duet passages and wind chords are saved for climaxes with brass power. A definitive richness is more difficult to obtain in the band. One part may be in several sections. This calls for a blend of rich qualities and a correction of intonation. For example: tune the clarinet F# to the alto saxophone C# to the euphonium high E and to the bassoon E.

continued

BW 2010

The Future of the Bandworld

25 Years ago in Bandworld

Balance and Blend (concluded)

by Randall Spicer

Vol. 1, #2, p.12 (November - December 1985)

Learn to hear and feel the core and quality of the good sound.

Obtain a blend and balance in unisons. The range of the clarinet is 53 notes. Put a "dot" in the center of the reed and 1/2 inch from the tip. Feel that every note, high or low, comes from this dot. Work from p--mf--f--mf--p for blend and balance within the section. Copy all tones to the student with the best tone. Breathe deeply, keep the throat open and use damp air. Fifth line F is a good long tone to use for clarinets. Somewhere along the crescendo a good sound will be heard. Too little sound will be thin or soggy and too much sound will be shrill. Learn to hear and feel the core and quality of the good sound.

Now work alto saxes on their F. Aim for a French horn sound from the altos. And don't forget that alto saxes may be used to strengthen the second or third clarinet part, the French horn or the euphonium section. These sounds must have a blend. Don't hear individuals. Think of a choir with fine, open vowels. Oboes and bassoons are solo or duet instruments. A strong oboe on the first clarinet line will add a nasal balance to the tonal effect. Do a good third space C with the alto saxophones. Now go upward slowly to D and E, but keep blowing straight downward as if the students are still playing the third space C. This approach will eliminate the sharpness that is heard as the saxophone goes from C to D and E, or from high F to G and A. Have the clarinets play third space C, then D and E. Then have cornets match this intonation as they go through their C, D and E. Need I say more? Keep checking trombones on Bb, A and G and then from Bb to C and D. It's too tempting for trombones to cheat on these easy notes.

Eliminate poor sounds.

Eliminate poor sounds. Many directors do not hear their group outside of the rehearsal hall. Move into the auditorium or gymnasium and hear what the audience will hear. Study and plan rehearsals to cover everything from a musical and technical standpoint. The style, character, and tradition of the music set the conductor's interpretation. Is a Baroque number patterned after the orchestra or after the organ? Wind instruments cannot do a pizzicato style. Romantic and Classical styles need much warmth and no shrillness from woodwinds. Avant Garde and the rhythmic cliche music need a transparency that is not heard in the styles of the 19th century.

It was exciting to hear Carleton Stewart do his clinic on the pyramid band sound, and Hugh McMillen was a pioneer in using the depth of sound from woodwinds via multiple bass clarinets. Their bands had the rich-ness of a great organ. Early town bands were pioneer wind ensembles. Each part was covered, but each section was small. This band's concert in the gazebo was a beautiful technical display of marches, waltzes, romantic overtures (with obligatos) and solos. It was the great college bands that set the pattern for great school bands. Interpretations had a forward flow that was governed by the phrase and not by the bar lines. Climaxes were not redundant just because the score was marked by a double forte. Climaxes were a part of the composer's style of interpretation. And a beautiful blend and balance then makes the performance special. The group will have a polish and confidence to gain respect from audiences.

BW 2010

The Future of the Bandworld

20 Years ago in Bandworld

Good Intonation: Some Suggestions

by Patricia Root Bio

Vol.6 , #1, p.17 (August - October 1990)

Most music educators agree that good pitch is as critical to a good ensemble sound as any other aspect of music-making. Our disagreements appear when we discuss how good intonation is achieved. If we polled music educators today, we would get a number of teachers who believe that a tuner should be used every day, and an equal number who say that the band should listen for its own pitch center and shy away from the use of a tuner. The goal of good intonation is the important aspect; the teaching techniques for achieving it are many and varied.

Most of us wait too long to begin focusing our attention on intonation. We can begin teaching students to listen for good pitch on day one of band classes. Beginning instrumentalists are generally as capable of discerning pitch variation as second or third year players. If we begin guiding their tuning efforts in the first year of playing, they will learn that out of tune playing is unacceptable at any age. I recommend working with individual players at first. When asking two students to play the same pitch separately, these students usually can recognize which pitch is the higher or sharper of the two. Positively reinforcing this recognition and explaining how to correct the difference in pitches is the first lesson in playing in tune.

From here it is natural to expand into tuning a third (fourth, fifth, etc.) player to those who are in tune. At this point it is important to emphasize the embouchure; it is critical that we not ask our beginning students to correct intonation problems by changing the embouchure.

Attention needs to be paid to good pitch at every rehearsal in order to encourage students to be constantly listening. This is accomplished not by spending twenty minutes tuning a concert B-flat, but by "zeroing in" on obvious intonation errors when they occur.

As I have watched some outstanding music educators in recent years, I have been impressed with some specific techniques for improving intonation. A few of these follow:

1. Humming or singing a pitch with eyes closed before playing it establishes the correct pitch in the student's mind and increases focusing on tuning. Once the correct pitch is "in the ear" and the student is concentrating on producing it vocally, the student will recognize if the pitch he that plays doesn't match the one he's been singing.

2. Re-articulation of the pitch assists the player in distinguishing the relationship of the pitch he's playing to the reference (in-tune) pitch. Tonguing every three or four seconds keeps the students active in the tuning process, as well as producing a more consistent pitch.

3. Bands play most accurately intonationally in the key of concert B-flat generally. The reason for this is that they play most often in that key. Outstanding bands play scales, studies, and works in all keys and modes. Hence, they're proficient in all keys and so can address the issue of intonation in "unusual" keys.

continued

BW 2010

The Future of the Bandworld

20 Years ago in Bandworld

Good Intonation: Some Suggestions (concluded)

by Patricia Root

Vol 6 , #1, p.17 (August - October 1990)

4. Tuning in chords as well as octaves makes sense; typical ensemble works contain many more chords than unisons and/or octaves. In addition, building a chord around the out-of-tune note makes the pitch problem apparent. A second line G is out of tune on a clarinet, Start by playing 3rd space C, add first line E, now add and tune second line G.

5. Once a student's embouchure is established, have him sit down with a tuner and make a tendency chart, a chart that includes every note on his instrument and its tendency. Suggest that students keep these handy during band rehearsal and practice sessions. Encourage students to update these occasionally, especially after changing equipment or embouchure. It also will save rehearsal time if we directors learn the basic pitch tendencies of each of the instruments.

6. Tuners should be used only as references. A tuning fork is a good reference, too, since it depends on using the aural sense. Occasionally it may be necessary during a rehearsal of long duration or in a warm room to re-establish a tuning pitch. However, usually the best intonation can be achieved by the group that matches its own pitch center, even if that pitch doesn't always remain at A=440.

7. Students need to have "in their ears" a musical standard of good pitch. It is the responsibility of all music educators to make available to his students outstanding performances, both recorded and live, so those students will be motivated to continue their quest for good intonation.

Attention to the issue of intonation is the most critical requisite for achieving good intonation. It is an aspect of music-making about which we should become obsessive if we're to give our students the best musical experience possible. A combination of techniques for perfecting pitch is the best "plan of attack" and the relentless pursuit of it is the only successful means of achieving good intonation.

BW 2010

The Future of the Bandworld

20 Years ago in Bandworld

Versatile Saxophonist

by Gregory Yasinitsky Bio

Vol. 6, #2, p.13 (November - December, 1990)

Being versatile is practical

Today's saxophonists should be able to play with a variety of sounds in a wide range of styles, from jazz to classical music. Being versatile is practical: saxophonists who play both jazz and classical music are qualified for a wider range of playing and teaching jobs than those who specialize in only one style. Also, the musical rewards for the versatile saxophonist are great. I have been lucky enough to play jazz with combos, swinging big band charts, orchestral solos, concertos with symphonies, chamber music, recitals, high-powered fusion and salsa.

Unfortunately, one of the biggest obstacles to those pursuing this versatility is the attitude of many teachers. One of my teachers, a great classical saxophonist, once described one of the superstars of jazz as: "...a very creative musician, but one who doesn't play the saxophone very well." Years later, I attended a clinic given by a famous jazz saxophonist who complained: "Those classical guys, with their pinched sounds, are ruining the younger generation of saxophonists by teaching the wrong approach and embouchure." Both of these viewpoints stem from ignorance—using the standards of one style to judge the performers of the other.

Actually, to me, there are more differences than similarities between the two styles. Jazz players generally work for a big, rich sound, often with edge. On the other hand, classical saxophonists strive for a smaller, rich, centered sound, dark and covered, with less edge. Dynamics are also interpreted differently: fortissimo for a classical saxophonist is about mezzo-forte or mezzo-piano for a jazz saxophonist, and a pianissimo in classical music is much softer than a pianissimo in jazz. Classical musicians tend to tune lower than jazz musicians do, and jazz saxophonists often play pitches (blue notes, etc.) which would simply be unacceptable in a classical performance.

The only way to become familiar with these differing characteristics is to listen analytically and often. Aspiring saxophonists should make every attempt to go to concerts featuring saxophones and they should listen to recordings of great artists from Coleman Hawkins, Johnny Hodges, Charlie Parker, Sonny Rollins and John Coltrane, to Marcel Mule, Sigurd Rascher, Frederick Hemke, Eugene Rouseau and Harvey Pittel. Listening should not be limited to saxophonists of course, and ideally, this listening should be coupled with private saxophone instruction.

The proper playing equipment is essential.

The proper playing equipment is essential. Too often, I run across a student who tries to play classical music with a metal Berg Larsen mouthpiece, or a saxophonist who tries to play lead alto in a big band with a Selmer C*.
Good jazz mouthpieces are designed for power, projection and some edge. There is little difference between mouthpieces made from metal and hard rubber, except that metal mouthpieces generally sound brighter and are more expensive. Good classical mouthpieces deliver a darker, more covered sound with less edge. They are often easier to play softly than jazz mouthpieces and they are almost always made of hard rubber.

While there are many embouchures used successfully by saxophonists, I use the following, with some variations for both styles: my top teeth rest on the mouthpiece, my corners are forward (I do not smile.), my lower lip is over my bottom teeth and my chin is pulled down, flat. My chin is pointed to pull my teeth away from the mouthpiece, so that my reed will be supported by my lower lip. To bite is incorrect.

This basic embouchure has found favor with numerous jazz and classical saxophonists, and I use it to play everything from chamber music to rock. To change styles, I need only make some slight adjustments to this basic embouchure, change my mouthpiece, reed and—most importantly—my musical conception (sound, pitch, vibrato, etc.) and I am ready to play.

To help with necessary adjustments to my sound, I make the following modifications to my basic embouchure. For jazz, I play with an open embouchure, my jaw is forward slightly and a small amount of lip rests on the reed. This combination allows the reed to vibrate unencumbered, producing a bright, free-blowing sound with a dark core. For classical music my embouchure is firmer, my jaw is in its natural position and I put more lip on the reed, producing a more compact, dark and covered sound.

continued

BW 2010

The Future of the Bandworld

20 Years ago in Bandworld

Versatile Saxophonist (concluded)

by Gregory Yasinitsky

Vol. 6, #2, p.13 (November - December, 1990)

I use differing techniques to adjust intonation in the two styles

I use differing techniques to adjust intonation in the two styles. I tend to tune a bit higher when playing jazz because, as I said earlier, jazz musicians tend to hear the pitch higher than classical musicians. Also, jazz saxophonists are among the softest instruments in many jazz groups, competing with brass, drums and amplified rhythm section instruments. Saxophonists compensate by playing louder to balance, and this tends to drive their pitch down. So, I tune a little higher to prevent myself from going flat when playing loudly. I generally adjust any sharp notes by loosening my embouchure a little.

In classical music this situation is reversed. I tune lower because many classical musicians prefer the pitch on the low side. Also, saxophonists are often the loudest instruments in classical groups, dominating the strings, double reeds and other woodwinds. As saxophonists play softer to compensate, their pitch tends to rise. So, I tune a little lower to prevent myself from going sharp when playing softly. Any flat notes are adjusted by firming up slightly, which darkens the sound a bit. Sharp notes, particularly in the upper register, are adjusted by revoicing the vocal cavity (from "ah" to "oh") and using false fingerings (closing some additional keys). It is less successful to adjust sharp pitches in classical music by loosening the embouchure (as is done in jazz), since this loosening would result in a sound which would be too open and bright for classical music.

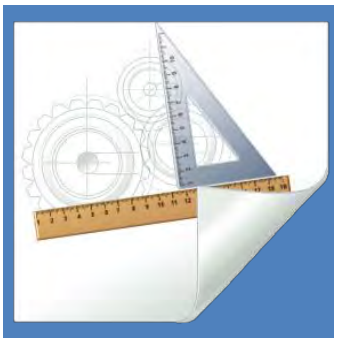
I also use vibrato differently in classical music and jazz

I also use vibrato differently in classical music and jazz. In classical music, vibrato is generally used to add intensity, passion and emotionalism. Typically, classical saxophone vibrato is regular and it is faster and more narrow than jazz vibrato. Many classical saxophonists use vibrato virtually all the time, much like the vibrato used by violinists and cellists.

In jazz, however, it is the straight tone which is used for intensity. Vibrato usually relaxes the sound, and so, the most common use of vibrato in jazz—the bebop style—is on the ends of long notes, starting slowly, then gradually increasing in speed. Some contemporary jazz and fusion players use a more regular vibrato than the bebop variety described above, but they use it only on long notes and their vibrato is rather slow and wide. This regular vibrato adds a relaxed, "soulful," expressive quality to the sound.

Vibrato is produced in a similar way for classical music and jazz—with jaw motion. To develop a quality vibrato, saxophonists must first be able to play with a clean, straight sound. After the achievement of a clean sound, students should practice adding vibrato of differing speeds and widths by moving their jaws slightly in a regular motion (it is helpful to think of the syllables "ya ya ya" or "yo yo yo").

There is a clear path for those saxophonists seeking to learn both classical music and jazz. They must listen to and carefully study the kind of music that they wish to master. They must use appropriate mouthpieces and develop embouchures suitable for each style. The best advice, though, is to practice and practice until you get tired of everyone telling you how good you sound.



The Design

I. The Purpose of This Project

This manual is written to provide instrumental music teachers with a helpful handbook on the transposition processes used in reading, writing, performing and rehearsing music. It encompasses a wide scope of information including: the functions of transposition, how pitch became standardized, a list of transposing and non-transposing instruments, instrument ranges, the process of transposing to concert pitch and back, and the process of reading and playing transpositions. Practice exercises are offered to help teachers perfect their transposition skills.

This manual also includes educational materials that can be used to help fifth and sixth grade students understand the basic music theory concepts that are foundational to transposition. Areas such as concert pitch, key signatures and the circle of fifths. This project includes a PowerPoint presentation and two levels of lesson plans and application worksheets.

Scoping the Angles

II. Functions of Transposition

Many benefits can be gained from acquiring a basic understanding of transposing instruments and the processes used to read, write and perform transpositions. The following are some of the ways musical transposition is utilized in the music world today.

Score Study and Ensemble Rehearsal

Musical conductors must have the ability to see the printed musical notation in the score and immediately interpret it into sound within their mind. To do this, they must understand which instruments are non-transposing (reading in concert pitch), and which instruments are transposing (including the key they are reading in and the intervallic distance from concert pitch). This way they can identify the musical lines that are in unison, which ones are in harmony and what intervallic distance lies in between.

Conductors spend time studying musical scores to become familiar with the composers intended finished sounds for the piece. During rehearsals, they must compare the written intentions of the composer against the sounds of the ensemble in front of them and work to eliminate as many discrepancies as possible.

Composing and Arranging

Composers and arrangers need to have an excellent knowledge of fundamental keys, ranges and clefs used for all instruments. They must know which instruments are readily available today and which ones have become obsolete. An understanding of the technical challenges and changes in timbre associated with the specific ranges of an instrument is also needed.

School band and orchestra directors are often faced with instrumentation that is unbalanced or students who are unable to handle the challenges of the written music. In order to achieve the best possible ensemble sound, directors may rescore or transpose a part to accommodate an ensemble weakness. They may also edit or simplify a part for a struggling student. Directors must use caution in arranging, as permission is required by copyright laws. Simple editing or part simplification is allowed as follows: "Printed copies which have been purchased may be edited or simplified, provided that the fundamental character of the work is not distorted…" For more information, contact the Music Publishers Association of the United States (http://mpa.org/copyright_resource_center/you).

Modeling and Teaching

Music teachers often play along with students at small group lessons or they may demonstrate a passage for a full ensemble. They may not have a like instrument on hand or they may not have the performance expertise to demonstrate on a like instrument. The teacher can still demonstrate the passage on the instrument they choose by transposing the selected passage at sight into another key.

Performing

Some transcriptions and orchestral scores contain parts written for instruments rarely used today. For example, the score may call for "D" trumpet or "G" trumpet. Most performers today own a Bb trumpet and sometimes a C trumpet, but the majority do not own an inventory of trumpets in different keys. The performer would then need to use an available instrument and transpose the part at sight.

Accompanying

Keyboard accompanists or performers in an accompanying ensemble are sometimes asked to transpose their part to benefit a soloist. Vocalists often require a transposition of key to place them in a more comfortable singing range. Instrumental soloists may choose to perform a piece that was originally scored for an instrument pitched in another key.

For a keyboard player, this requires a total shift of all chords, accompaniment figures and melodies into another tonality. This is not an easy task and it is a skill worth great value in the world of professional musicians and teachers. For an instrumentalist in an ensemble, it requires a transposition of all steps and intervallic leaps by sight.

Laying the Foundation

III. Standardization of Concert Pitch

Prior to the twentieth century, the standard of pitch varied widely throughout Europe. The study of early pipe organs and keyboard instruments has revealed that depending on the century and the place, pitch varied as much as A=377 Hz to A=567 Hz. Composers and performers prior to the eighteenth century were accustomed to transposing the written music to fit the instruments and singers at hand, or transposing the music by sight into another more accommodating key.

Baroque Organ

The increasing travels of musicians and orchestral scores multiplied the problems with instrument transposition. Sometimes composers even favored one pitch level over another. It is known that Handel favored the specific pitch level of A=422 Hz, while Mozart favored A=440 Hz.

The nineteenth century brought about a pitch revolution. Music was performed for larger audiences and many new developments were introduced by instrument makers. The larger concert halls and opera houses of the time accommodated—even needed—higher and more brilliant pitches at climaxes in order for the music to have the same aesthetic effect on the audience as prior performances in smaller venues. This gave rise to a competition between wind instrument makers on the grounds of who could make the higher, more brilliant sounding instruments. And thus string instrument makers had to develop strings that could be stretched even tighter to keep up with the climbing pitch in the winds. Unfortunately, the human voice element of the opera was

limited by design, and could not stay in the competition for long. In some opera houses and concert halls vocalists were forced to risk their vocal health as the overall pitch rose to the A=450 Hz level!

Fortunately, the competition was quieted when a French government commission decided to make A=435 Hz a law in that country. This standard was then adopted in opera houses and concert halls in other parts of Europe. The A=435 Hz standard was seen as more of a compromise between the A=450 Hz pitch which was too high for singers, and the A=422 Hz which made the music sound far less brilliant than what the people were used to.

By the 1880's scientists could calculate the amount of pitch variance a wind instrument has at different temperatures. London's Royal Philharmonic Society decided to use this information to raise the pitch standard in Britain. They claimed that the French commission had specified the A=435 Hz pitch at a temperature of 59° F. They therefore reasoned that at 68° that A would sound at 439 Hz. As a result, A=439 Hz became the recognized pitch standard in Britain in 1896.

By the year 1930, international conferences for the purpose of standardizing pitch had yet been unsuccessful at drawing in all countries with significant orchestras and opera houses. With the new era of music broadcasting, it was now possible to hear live and recorded performances from all parts of the technologized world. It was the broadcasting industry that made the final push for total standardization of concert pitch in Europe and North America.

At an international conference held in London in 1939, success was finally achieved when it was agreed that the international standard for concert pitch would henceforth be A=440 Hz. This pitch standard was reaffirmed by the International Organization for Standardization in November of 1955 and again in January of 1975.

Though A=440 Hz has been declared the pitch standard used throughout the world, there are still prominent orchestras who continue to play with a raised standard of pitch. The Boston symphony in the US and orchestras in continental Europe are known to play at A=442 Hz. Germany, Austria and China are known to perform to a A=445 Hz pitch standard.

Pitch Standards for Instruments

The equal temperament system had become the common form of tuning for keyboard instruments by 1939. In this system, every pair of adjacent notes has an identical frequency ratio. Basically the octave is divided into twelve equal-sized semitones or half-steps. The octave is the only "pure" interval in equal temperament—meaning the only pitch with exactly the same frequency as it would have in the natural harmonic series.

In the harmonic series, not all identical intervals have the same frequency ratio. Though many identical-size intervals have very similar frequency ratios, they are not exact. With equal temperament tuning it became possible to determine the frequencies of all concert pitches.

Though *concert* notes now had a specific tuning frequency, there was still a lack of standards in fingerings for each standard pitch. Why not make every instrument alter the fingering so that a written C produced a concert C sound? Or in other words, why not make every instrument play in concert pitch?

Note	Frequency (Hz)	Wavelength (cm)
C^4	261.63	132.
$C^{\#4}/D^{b4}$	277.18	124.
D^4	293.66	117.
$D^{\#4}/E^{b4}$	311.13	111.
E^4	329.63	105.
F^4	349.23	98.8
$F^{\#4}/G^{b4}$	369.99	93.2
G^4	392.00	88.00
$G^{\#4}/A^{b4}$	415.30	83.1
A^4	440.00	78.4
$A^{\#4}/B^{b4}$	466.16	74.0
B^4	493.88	69.9
C^5	523.25	65.9
$C^{\#}_5/D^{b}_5$	554.37	62.2
D_5	587.33	58.7
$D^{\#}_5/E^{b}_5$	622.25	55.4
E_5	659.26	52.3
F_5	698.46	49.4
$F^{\#}_5/G^{b}_5$	739.99	46.6
G_5	783.99	44.0
$G^{\#}_5/A^{b}_5$	830.61	41.5
A_5	880.00	39.2
$A^{\#}_5/B^{b}_5$	932.33	37.0
B_5	987.77	34.9
C_6	1046.50	33.0

Frequencies for Equal Tempered Scale

Centuries ago, when brass instruments had no valves, musicians did read music in concert pitch. They had to use a number of instruments of varying lengths in order to play overtones corresponding to the key of the music. Horn players were limited to playing open natural

harmonic pitches and could make only a few limited pitch alterations with their hand in the bell. To play in other keys, they would exchange pieces of tubing called "crooks" that lengthened or shortened the overall tubing of the instrument, thus altering the pitch. This process was time-consuming and could only be done between movements or at the end of a piece.

With the invention of valves in the early 1800's, it became necessary to transpose the old music for new valve instruments. One of the only valve instruments that has remained primarily non-transposing is the tuba. Today most tuba parts are written in concert pitch and tuba players must use a different set of fingerings depending on whether they are playing a tuba pitched in Eb, F, C or Bb.

Early woodwind instruments were also pitched in many keys due to the primitive design of early key systems. It soon became obvious that it was easier for musicians to keep the fingering system the same and alter the music into a new key. Thus the trend began to create the majority of instruments in families, keeping the basic fingering systems the same, and transposing the music as needed.

Today a saxophone player can easily switch between alto, tenor and baritone saxophone because all of the fingerings are identical. Since the second instrument may be pitched in a different key, it will require music with a correlating transposition. But with transposed music, the musician can pick up another instrument from the same family and play without changing anything that pertains to reading or fingering.

It took centuries of invention, skilled craftsmanship and simple trial and error to give us the specifically pitched instruments found in performing ensembles today. Brass instruments have been tried and tested on the basis of tone brilliance and air resistance. The criterion for woodwind instruments has included key systems, range and again tone quality. Over time the instruments that were the least functional or pleasing to the ear have become obsolete. The instruments that are most common today are pitched in the keys that worked and sounded the best over the course of time.

Getting It Straight

IV. Types of Sight Transposition

Intervallic

Some musicians prefer to transpose by thinking of intervals and letter names of the staff. Given the situation a performer must transpose up the interval of a Perfect 4th (five half-steps or semitones), then D becomes G and E becomes A, etc… For some, this is difficult to get used to. The musician must also make the correct adjustments for accidentals, being true to one full step higher no matter what the altered pitch.

Scalar or Analytic

Other musicians prefer to utilize the numeric steps of a scale which reflects the key of the piece. This is called "scalar" transposition. This type of transposition requires excellent technical facility in all major and minor keys. The performer must first identify the key center of the piece, then survey the contour of the musical line, identifying steps and intervallic leaps, and finally transfer the same motions to another scale. For example, if the music starts on step 3 of the existing key and moves upward by step for five steps, the performer would apply the same motion starting on the step 3 of the appropriate transposing key. This process keeps the performer more focused on steps of a scale rather

Musical Intervals	Half Steps or Semitones
Unison	**0**
minor 2nd (m2)	**1**
Major 2nd (M2)	**2**
minor 3rd (m3)	**3**
Major 3rd (M3)	**4**
Perfect 4th (P4)	**5**
Augmented 4th Diminished 5th	**6**
Perfect 5th (P5)	**7**
minor 6th (m6)	**8**
Major 6th (M6)	**9**
minor 7th (m7)	**10**
Major 7th (M7)	**11**
Octave 8th (P8)	**12**

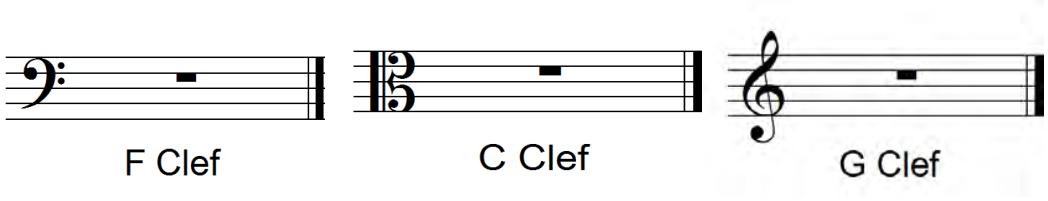
Half Steps in Musical Intervals

than specific note names. This method is probably easier for faster, scale-like passages. The musician must beware of all chromatically alternated notes and change them accordingly. The term "scalar transposition" is sometimes used interchangeably with "diatonic transposition." Scalar transposition, however, can depict transposition using any scale, not just the diatonic.

Clef -Based

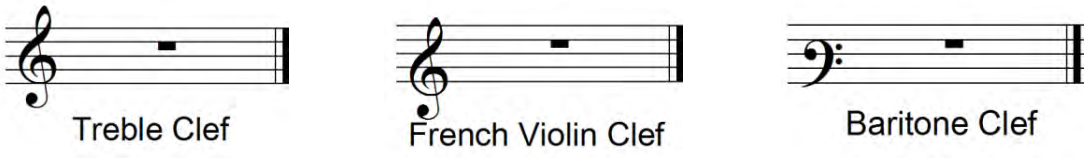
Many musicians find the use of imaginary clefs to be a more efficient way to transpose. The downside with clef-based transposition is the amount of time it takes to learn to read in all of the other clefs. However, once learned it is probably the most functional transposition process—especially for the study of orchestral scores.

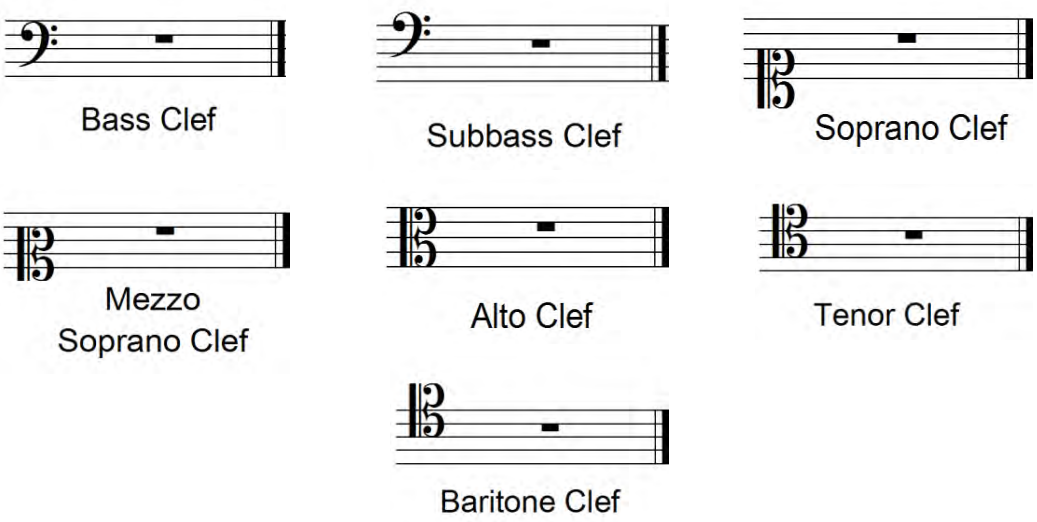
In order to understand the clef-based system, you must first become acquainted with all of the available clefs. There are three basic types of clefs used in transposition:



The G clef is commonly known as the treble clef. Its name stems from the fact that the symbol curls around the line designated to be pitch G^4. The F clef, known as the bass clef, indicates an F^3 with two dots on either side of the line. The C clef is most commonly known by the name alto clef, but regardless of where the bracket is placed on the staff, the line it centers on is middle C^4.

Though most of us are used to seeing these clefs in their standard positions, they can all be moved on the staff to indicate a different line as their name-sake pitch. Feasibly there would be fifteen different possibilities for clefs. (3 clefs X 5 lines = 15 possibilities.) However, six of the possibilities are redundant, so there are really nine clef possibilities as seen below.



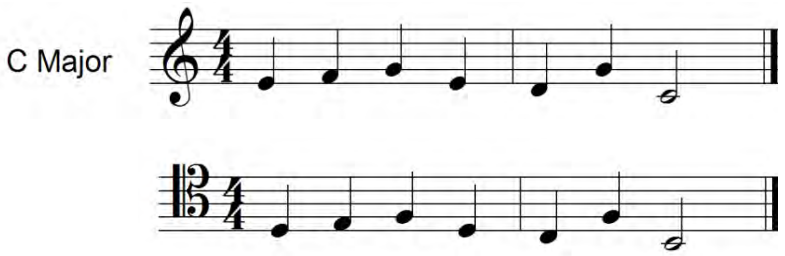


There are many ways of teaching and thinking about clef-based transposition. The following is a brief outline of the steps and some visual aids for reference.

Clef Transposition Steps:

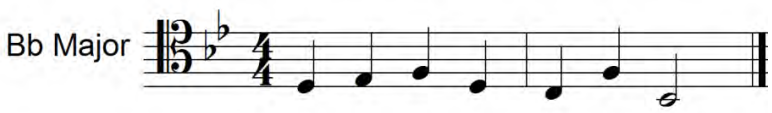
1. Determine the interval and direction you need to transpose.
2. Find a clef that shifts the names of the lines and spaces the same distance in the same direction.
3. Factor in the new key signature by adding sharps if you go right on the circle of 5ths and add flats if you go to the left.
4. Alter the accidentals on the lines and spaces affected by the new key signature.

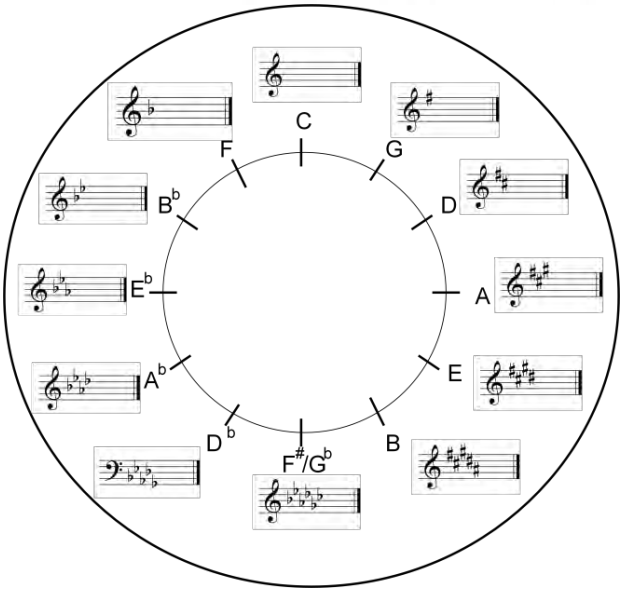
For example, if for example we want to transpose this melody down one whole step (Step 1). We could apply the tenor clef and all note *names* will have shifted down a whole step (Step 2).



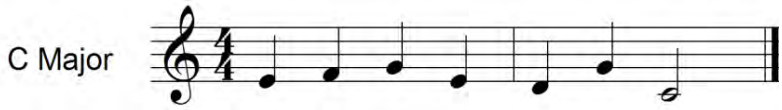
Notice that some of our notes are now a m2 below the first example and some notes are a M2 below. This is the reason we need to find our new key signature (Step 3).

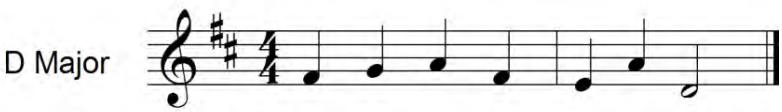
Since we transposed our line down a whole step, we must now transpose our key signature down a whole step. Using the circle of fifths, as shown below, we will move two notches to the left (counterclockwise)—because the key of Bb is one step lower than C. With the adding of two flats from the Bb key signature, our transposition is correct.



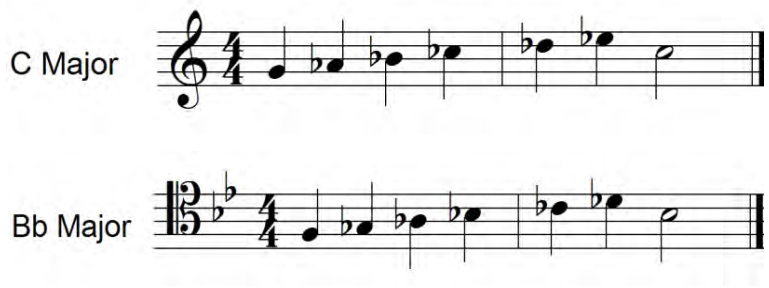


We could transpose our melody up a M2 using the same process (Step 1). Since our first note needs to be F instead of E, we will need to use the alto clef since it will shift the note names in the direction we need (Step 2). Finally we will travel two notches to the right (clockwise) on the circle of fifths to find our key signature since the key of D is one step higher than C (Step 3). You will see that our transposition is correct.

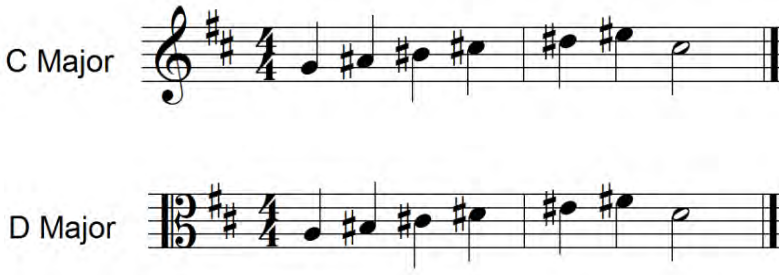




The last part of this process is a bit tricky and it is the source of much aggravation among musicians. It is the problem of dealing with accidentals. Our next example with accidentals shows a simple transposition downward the distance of a M2 from the key of C to Bb.



Notice in the example all of the notes transpose correctly except for the Cb. It transposes to a Bb—the distance of only a m2. This accidental falls on a space affected by the new key signature, so this accidental needs to be shifted down another half step to Bbb. Any time an accidental falls on a line or space that has been affected by the new key signature, the accidental takes a *compound* action. The same rule applies to sharps. Here is our melody transposed up one step into the key of D.



Notice that all the notes transpose correctly except the C# and the F#, which fall on lines and spaces affected by our new key signature. This works for natural signs also. If you are in a key with sharps, a natural sign would lower the note or compound in a downward direction. In flat keys a natural sign would raise the note or compound in an upward direction.

Additional information on which clefs to use for specific situations is included in Chapter VIII of this manual.

Key Shift or Instinct-based

Another method of transposition is to identify the key center of the new piece and simply *think* in the new key. This method is often used by keyboard players and jazz musicians. In reality, it probably involves a subconscious level of both intervallic and scalar transposition. Since these musicians tend to transpose often, they are probably more advanced in transpositional skills.

Some would say there is yet another category in the transpositional processes, and that would be to play by *instinct*. There are some musicians who seem to have the ability to transpose, yet they really have no conscious awareness of the thought processes involved. This could be termed as *playing by ear* or maybe a bit of musical genius. This would not be the norm in the music world. Most musicians learn and improve their transposition skills throughout their musical career with hours of practice.

The Nuts & Bolts

V. Transposing Instruments

Transposing Instruments

Below is a list of common transposing instruments used in orchestras and concert bands since the early 20th Century. The key or pitch center listed before each instrument is the label the instrument carries which describes the pitch that sounds when the performer is reading and fingering a C on the staff. The distance between the pitch that sounds and the written C pitch then becomes the interval that must be included in the transposition process to concert pitch.

For example, when a Db Piccolo reads and fingers the note C^5 in the treble clef staff, the sound produced is a Db^6 above the treble clef staff. The distance between C^5 and D^6 is the interval of a minor 9th or m9. This practice of labeling instruments with a key is not uniform, as there are a few transposing instruments which do not carry such a label. Notice there are a few C labeled instruments that are transposing instruments because they play an octave above or below concert pitch. The French, Italian and German names for each instrument and the specific intervallic distance from concert pitch have also been included.

Flute Family	*Use*	*French, Italian, German Name*	*Distance from Written Pitch*
Db Piccolo	*Rare*	*Petite Flûte, Flauto Piccolo, Kleine Flöte*	*Sounds m9 above*
C Piccolo	*Most Common*	*Petite Flûte, Flauto Piccolo, Kleine Flöte*	*Sounds P8 above*
G Alto Flute		*Flûte Contralto en Sol, Flautone, Altoflöte*	*Sounds P4 below*
C Bass Flute		*Flûte Basse, Flauto Basso, Bassflöte*	*Sounds P8 below*

Bass Flute, Alto Flute in G, and Piccolo

Bb, Bb Bass, and Eb Contra-alto Clarinet

Clarinet Family	Use	French, Italian, German Name	Distance from Written Pitch
Eb Clarinet		*Clarinette, Clarinetto, Klarinette*	Sounds m3 above
D Clarinet			Sounds M2 above
Bb Clarinet	Most Common		Sounds M2 below
A Clarinet	Common in Orchestras		Sounds m3 below
Eb Alto Clarinet			Sounds M6 below
Bb Bass Clarinet	Treble Clef		Sounds M9 below
Bb Bass Clarinet	Bass Clef		Sounds M2 below
A Bass Clarinet	Obsolete		Sounds m3 below

Double Reed Family	Use	French, Italian, German Name	Distance from Written Pitch
Oboe d'Amore		*Hautbois, d'Amour, Oboe d'Amore, Liebesoboe*	Sounds m3 below
English Horn		*Cor Anglais, Corno Inglese, Englisch Horn*	Sounds P5 below
Heckelphone		*Heckelphone, Heckelphon, Heckelphon*	Sounds P8 below
Contrabassoon		*Contrebasson, Contrafagotto, Kontrafagott*	Sounds P8 below

Bass Flute, Alto Flute in G, and Piccolo

English Horn in F

Soprano, Alto, Tenor, Baritone and Bass Saxophone

Saxophone Family	Use	French, Italian, German Name	Distance from Written Pitch
Bb Soprano Saxophone		*Saxophone, Saxophono, Saxophon*	Sounds M2 below
Eb Alto Saxophone			Sounds M6 below
Bb Tenor Saxophone			Sounds M9 below
Eb Baritone Saxophone			Sounds M13 below
Bb Bass Saxophone	Rare		Sounds M16 below

Cornet Family	Use	French, Italian, German Name	Distance from Written Pitch
Eb Cornet	British Bands	*Cornet à pistons, Cornetto, Kornett*	Sounds m3 above
C Cornet	Rare		Sounds P8 above in bass clef
Bb Cornet	Most Common	English Horn in F	Sound M2 below
A Cornet	Obsolete		Sounds m3 below

Trumpet Family	Use	French, Italian, German Name	Distance from Written Pitch
C Piccolo Trumpet	New	*Trompette, Tromba, Trompete*	Sounds P8 above
Bb Piccolo Trumpet			Sounds m7 above
A Piccolo Trumpet			Sounds M6 above
G Trumpet			Sounds P5 above
F Trumpet	Popular in 19th Century		Sounds P4 above
E Trumpet			Sounds M3 above
Eb Trumpet			Sounds m3 above
D Trumpet	Popular in Baroque		Sounds M2 above
C Trumpet (bass clef)	Common in Orchestras		P8 above in bass clef
Bb Trumpet	Most Common		Sounds M2 below
A Trumpet	Obsolete		Sounds m3 below
Ab Trumpet	Obsolete		Sounds M3 below
Bb Flugel Horn		*Bugle, Flicorno, Flügelhorn*	Sounds M2 below

Piccolo, Trumpet in Bb, C, Eb, and Flugelhorn

Single and Double Horn in F

Horn Family	Use	French, Italian, German Name	Distance from Written Pitch
C Horn (bass clef)	Rare	*Cor, Corno, Horn*	Sounds P8 above in bass clef
B Alto Horn (Bb)			Sounds M2 below Sounds m7 above in bass clef
A Horn			Sounds m3 below Sounds M6 above in bass clef
Ab Horn			Sounds M3 below Sounds m6 above in bass clef
G Horn			Sounds P4 below Sounds P5 above in bass clef
F Horn	Most Common		Sounds P5 below Sounds P4 above in bass clef
E Horn			Sounds m6 below Sounds M3 above in bass clef
Eb Horn			Sounds M6 below Sounds m3 above in bass clef
D Horn			Sounds m7 below Sounds M2 above in bass clef
C Horn			Sounds P8 below in treble clef
H (B Natural) Horn			Sounds m9 below written Sounds m2 below in bass clef
B basso (Bb) Horn			Sounds M9 below Sounds M2 below in bass clef

* Bass Clef transpositions are based on old notation as found in Mozart

Xylophone

Glockenspiel

Other Transposing Instruments		French, Italian, German Name	Distance from Written Pitch
Glockenspiel		*Jue de Timbres, Campanella, Glockenspiel*	Sounds P15 above
Xylophone		*Xylophone, Xilofono, Xylophon*	Sounds P8 above
Celesta		*Cèleste, Celesta, Celesta*	Sounds P8 above
Guitar		*Guitare, Chitarra, Gitarre*	Sounds P8 Below

Non-Transposing Instruments

Instruments which finger and produce concert pitches identical to the notes printed in the music are called non-transposing. Some of these instruments can also be transposing instruments if they read music in a different clef. For instance, the larger C Horn is a transposing instrument when reading in treble clef—it sounds a P8 below the written pitch. When reading in bass clef, a C Horn sounds exactly as written—therefore it would be non-transposing.

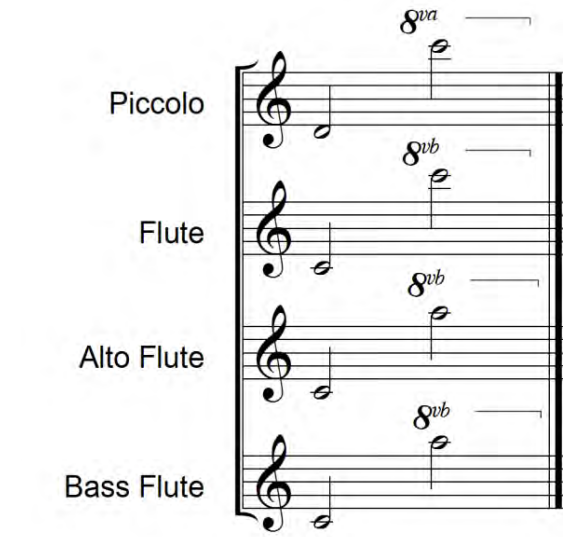
Non-Transposing Instruments	French, Italian, German Name
Flute	*Flûte (Grande Flûte), Flauto (Flauto Grande), Flöte (Grosse Flöte)*
Oboe	Hautbois, Oboe, Hoboe
C Clarinet	*Clarinette, Clarinetto, Klarinette*
Bassoon	*Basson, Fagotto, Fagott*
C Trumpet (treble clef)	*Trompette, Tromba, Trompete*
C Cornet (rare)	*Cornet à pistons, Cornetto, Kornett*
C Horn (treble clef)	*Cor, Corno, Horn*
Trombone	*Trombone, Trombone, Posaune*
Euphonium	*Euphonium, Euphonium, Eufonio*

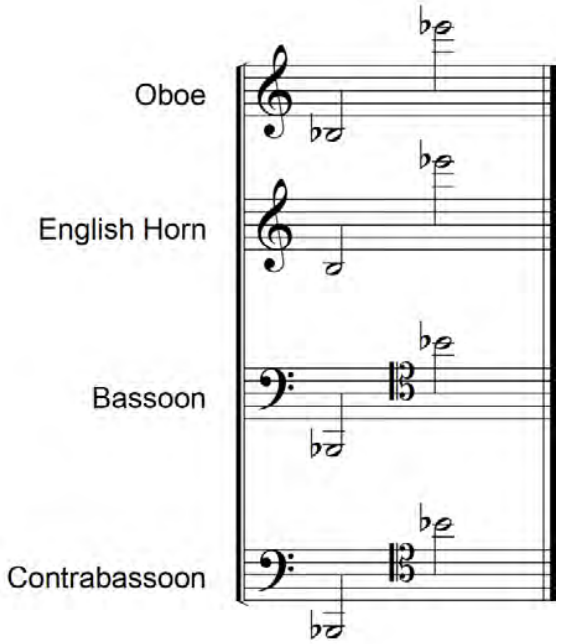
Non-Transposing Instruments Continued…	French, Italian, German Name
Baritone (bass clef)	*Baryton (baritone), Bariton, Baritono*
Tuba	*Tuba, Tuba, Tuba*
Timpani	*Timbales, Timpani, Pauken*
Chimes (Tubular Bells)	*Cloches, Campane, Glocken*
Marimba	*Marimba, Marimba, Marimbaphon*
Vibraphone	*Vibraphone, Vibrafono, Vibraphon*
Timpani	*Timbales, Timpani, Pauken*
Harp	*Harpe, Arpa, Harfe*
Piano	*Piano, Pianoforte, Klavier*
Harpsichord	*Clavecin, Cemballo, Cembalo*
Organ	*Orgue, Organo, Orgel*
Harmonica	*Harmonica, Armonica a bocca, Mundharmonika*
Violin	*Violin, Violino, Violine*
Viola	*Alto, Viola, Bratsche*
Violoncello	*Violoncelle, Violoncello, Violoncell*

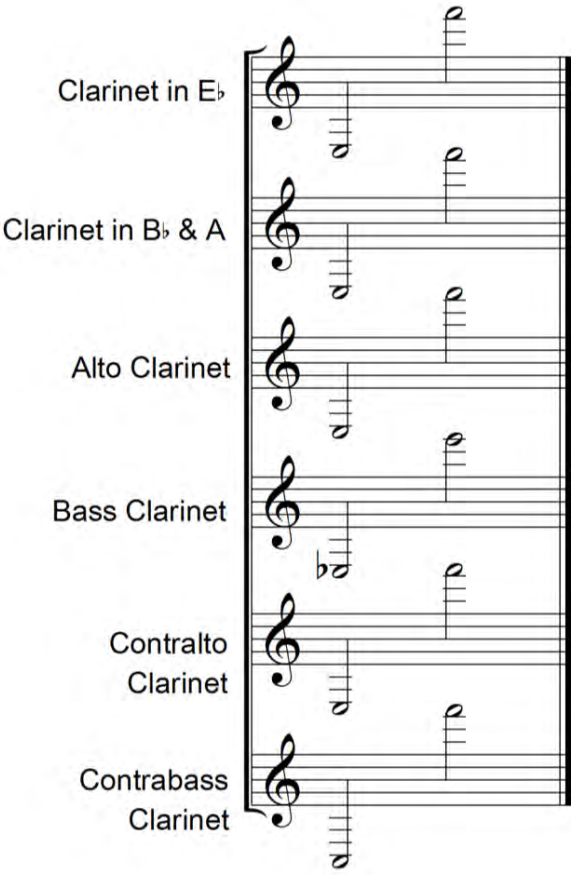
Timpani

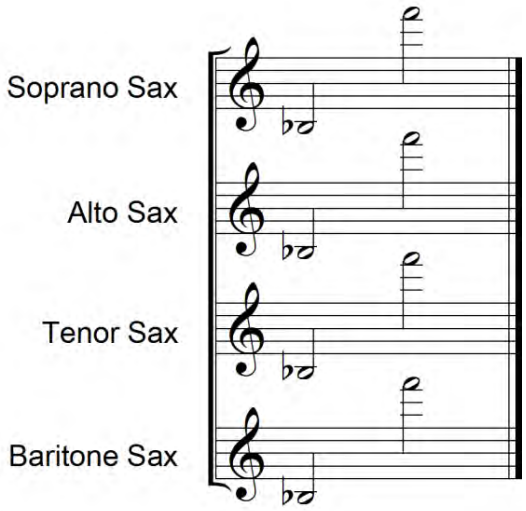
Tuba

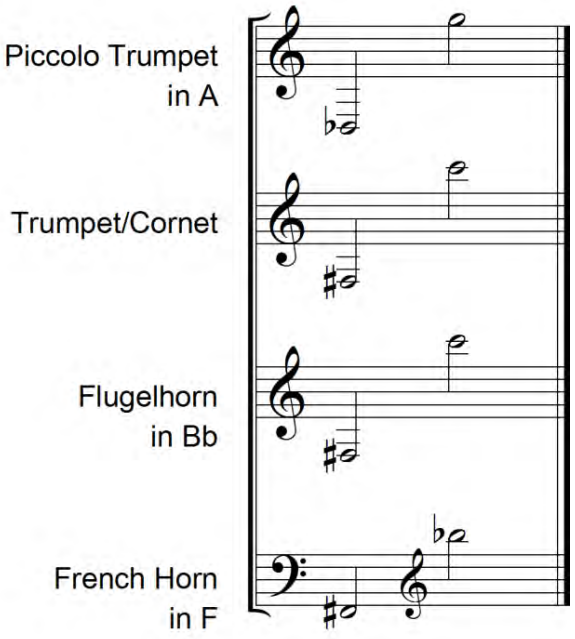
Instrument Ranges

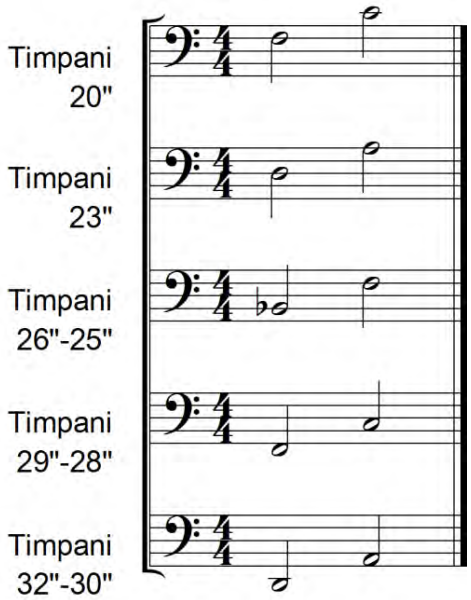


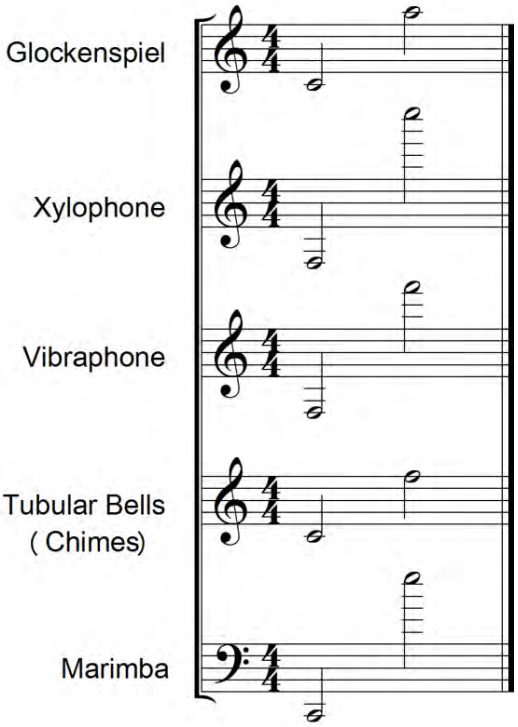


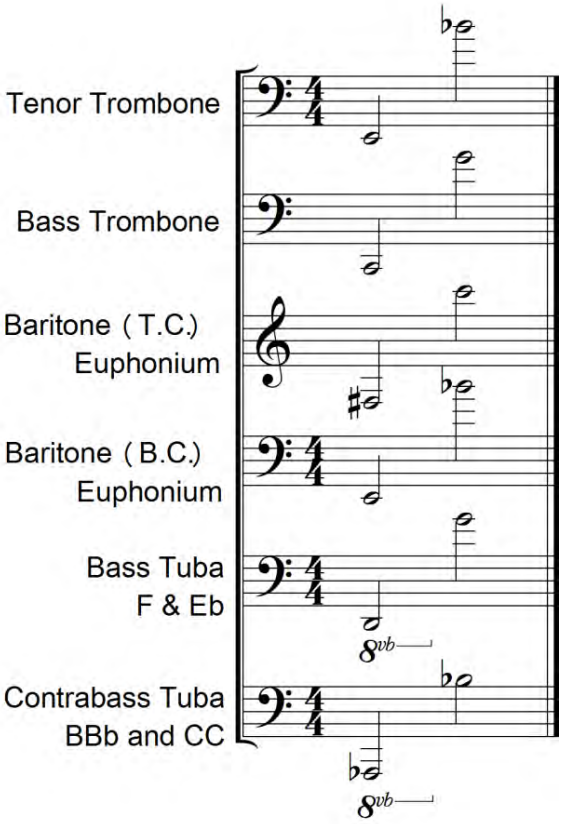





Piccolo Trumpet
in A
Trumpet/Cornet
Flugelhorn
in Bb
French Horn
in F


Timpani
20"
Timpani
23"
Timpani
26"-25"
Timpani
29"-28"
Timpani
32"-30"


Glockenspiel
Xylophone
Vibraphone
Tubular Bells
(Chimes)
Marimba


Tenor Trombone
Bass Trombone
Baritone (T.C.)
Euphonium
Baritone (B.C.)
Euphonium
Bass Tuba
F & Eb
8vb
Contrabass Tuba
BBb and CC
8vb

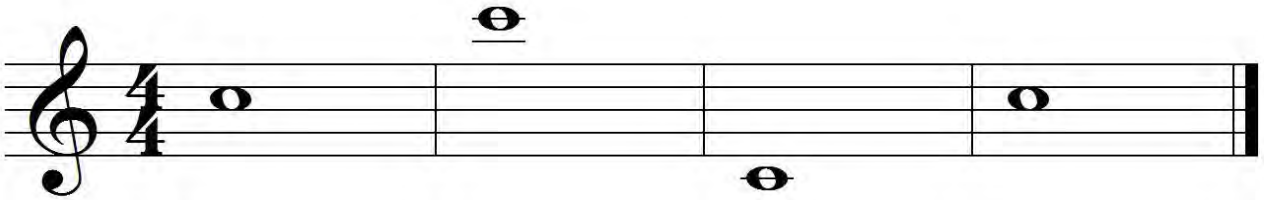
Climbing Up & Down

VI. Traversing Between Written and Concert Pitch

Writing Transposition

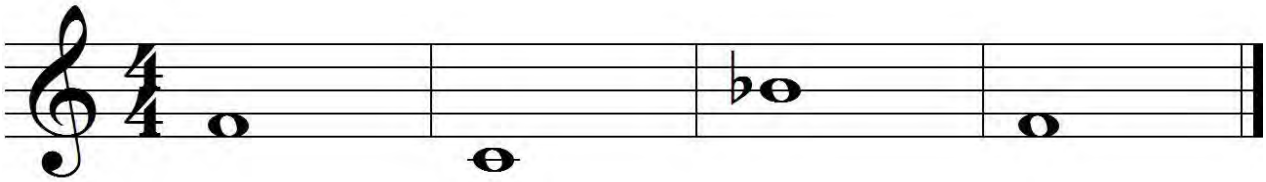
The following diagram illustrates the thought process you will need to use when writing a transposition for one of the instruments below.

Piccolo in C



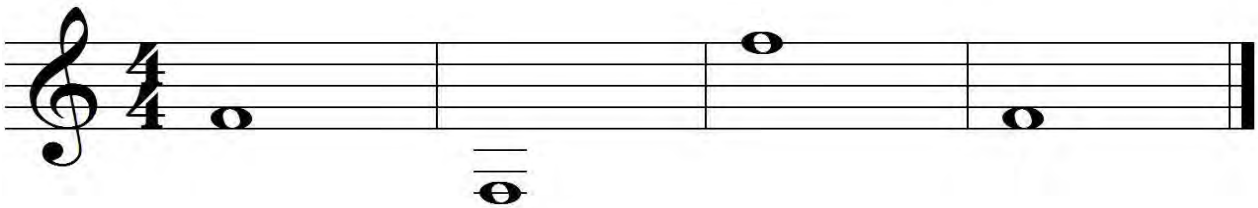
Written Pitch Sounds a P8 above Write a P8 below Resulting Pitch

Alto Flute in G



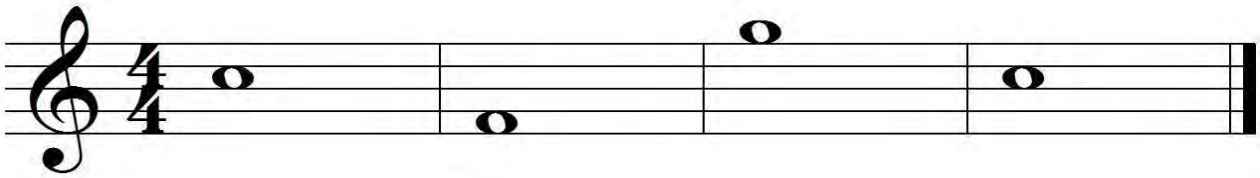
Written Pitch Sounds a P4 below Write a P4 above Resulting Pitch

Bass Flute in C



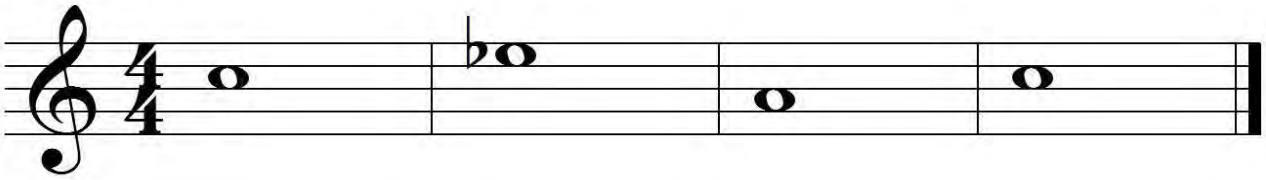
Written Pitch Sounds a P8 below Write a P8 above Resulting Pitch

English Horn in F (pitched the same as French Horn)



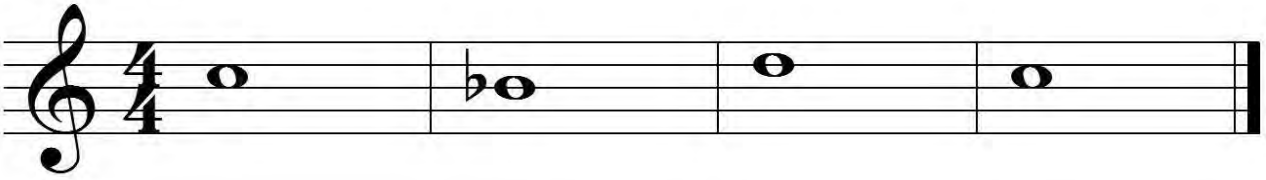
Written Pitch Sounds a P5 below Write a P5 above Resulting Pitch

Clarinet in Eb



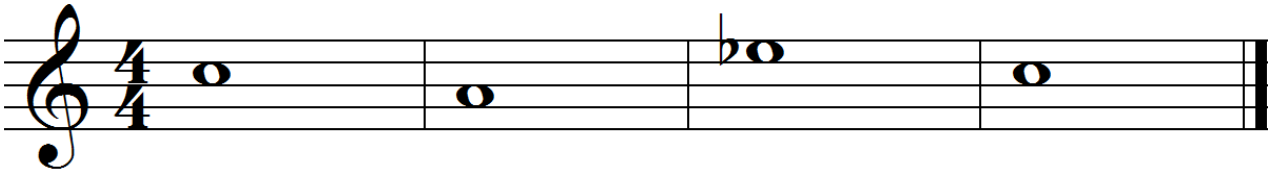
Written Pitch Sounds a m3 above Write a m3 below Resulting Pitch

Clarinet in Bb



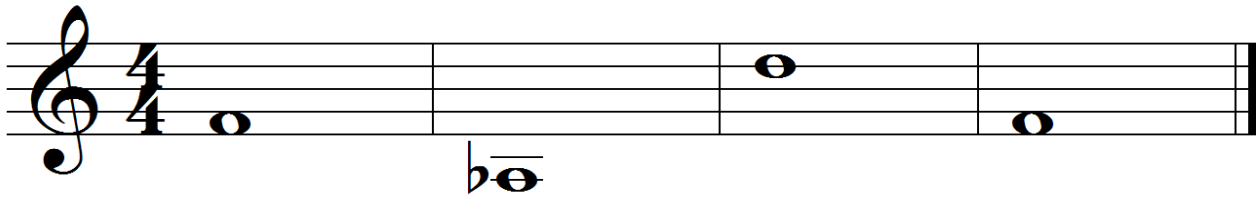
Written Pitch Sounds a M2 below Write a M2 above Resulting Pitch

Clarinet in A



Written Pitch Sounds a m3 below Write a m3 above Resulting Pitch

Alto Clarinet in Eb



Written Pitch Sounds a M6 below Write a M6 above Resulting Pitch

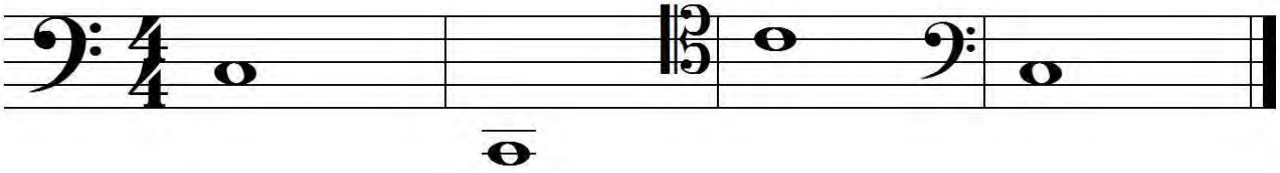
Bass Clarinet in Bb

Written Pitch Sounds a M9 below Write a M9 above Resulting Pitch

Contra-alto Clarinet in EEb (pitched the same as bari sax)

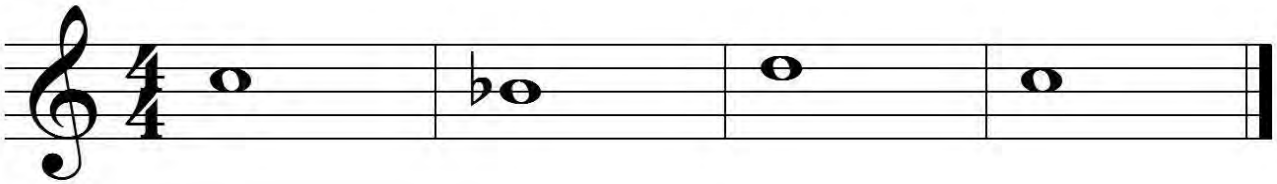
Written Pitch Sounds a M13 below Write a M13 above Resulting Pitch

Contrabassoon in C



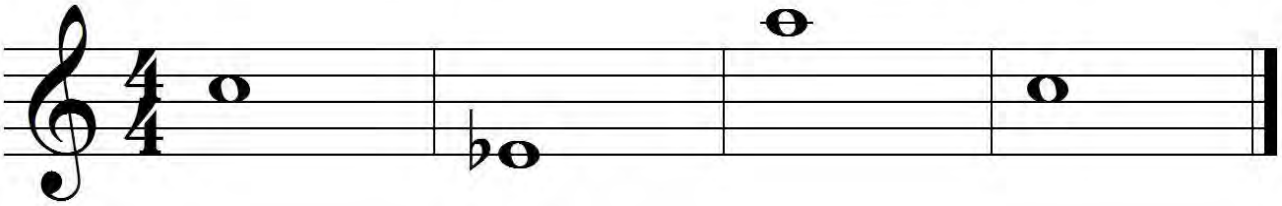
Written Pitch Sounds a P8 below Write a P8 above Resulting Pitch

Soprano Saxophone in Bb



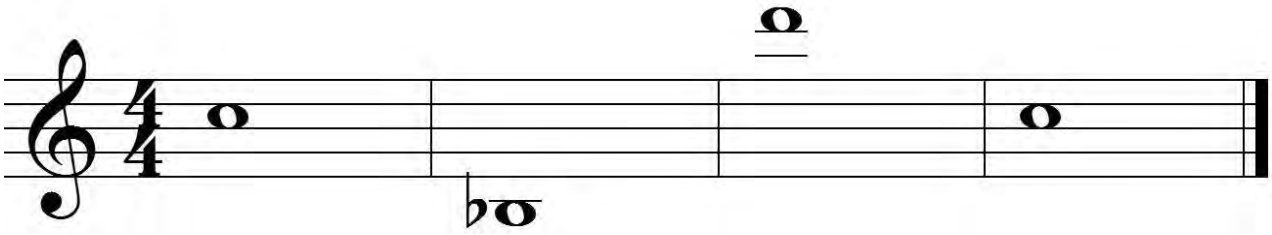
Written Pitch Sounds a M2 below Write a M2 above Resulting Pitch

Alto Saxophone in Eb



Written Pitch Sounds a M6 below Write a M6 above Resulting Pitch

Tenor Saxophone in Bb

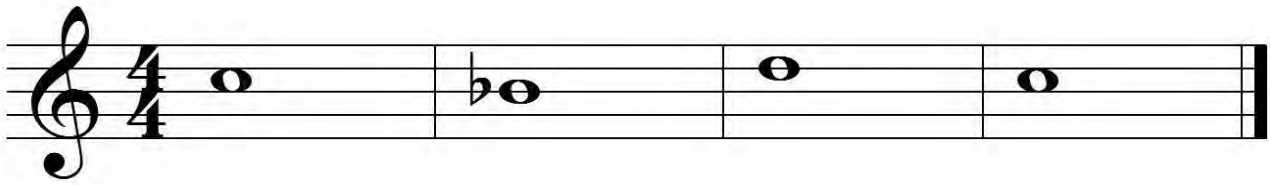


Written Pitch Sounds a M9 below Write a M9 above Resulting Pitch

Baritone Saxophone in Eb

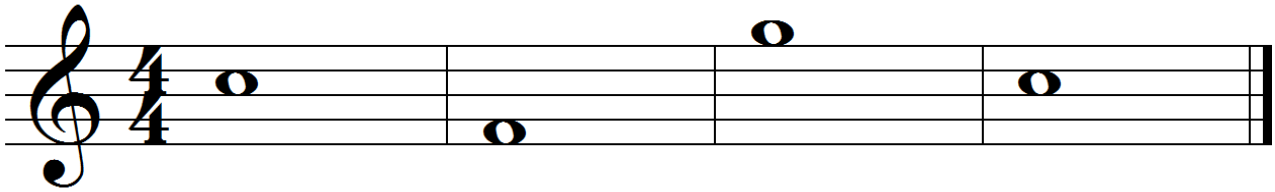
Written Pitch Sounds a M13 below Write a M13 above Resulting Pitch

Bb Trumpet, Cornet or Flugelhorn in Bb



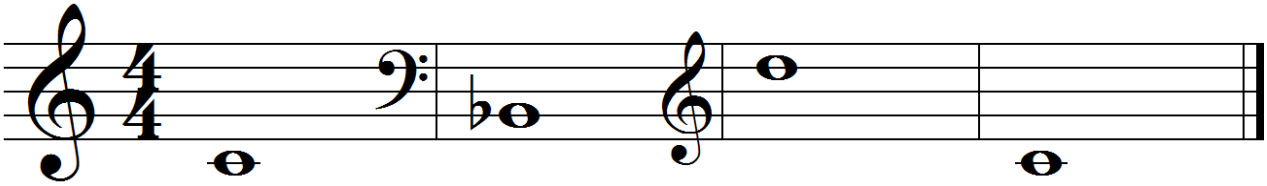
Written Pitch | Sounds a M2 below | Write a M2 above | Resulting Pitch

French Horn in F



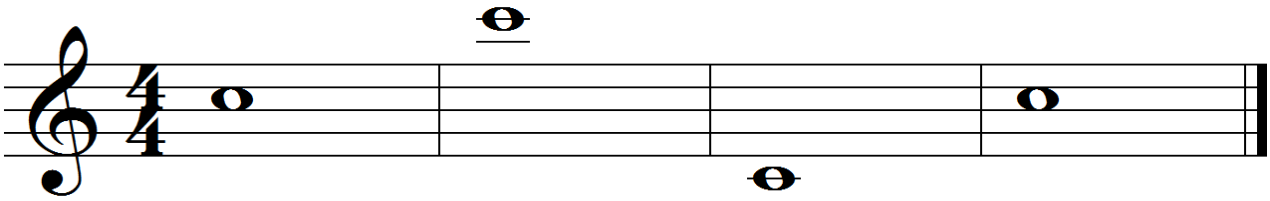
Written Pitch | Sounds a P5 below | Write a P5 above | Resulting Pitch

Baritone in Treble Clef in Bb



Written Pitch | Sounds a M9 below | Write a M9 above | Resulting Pitch

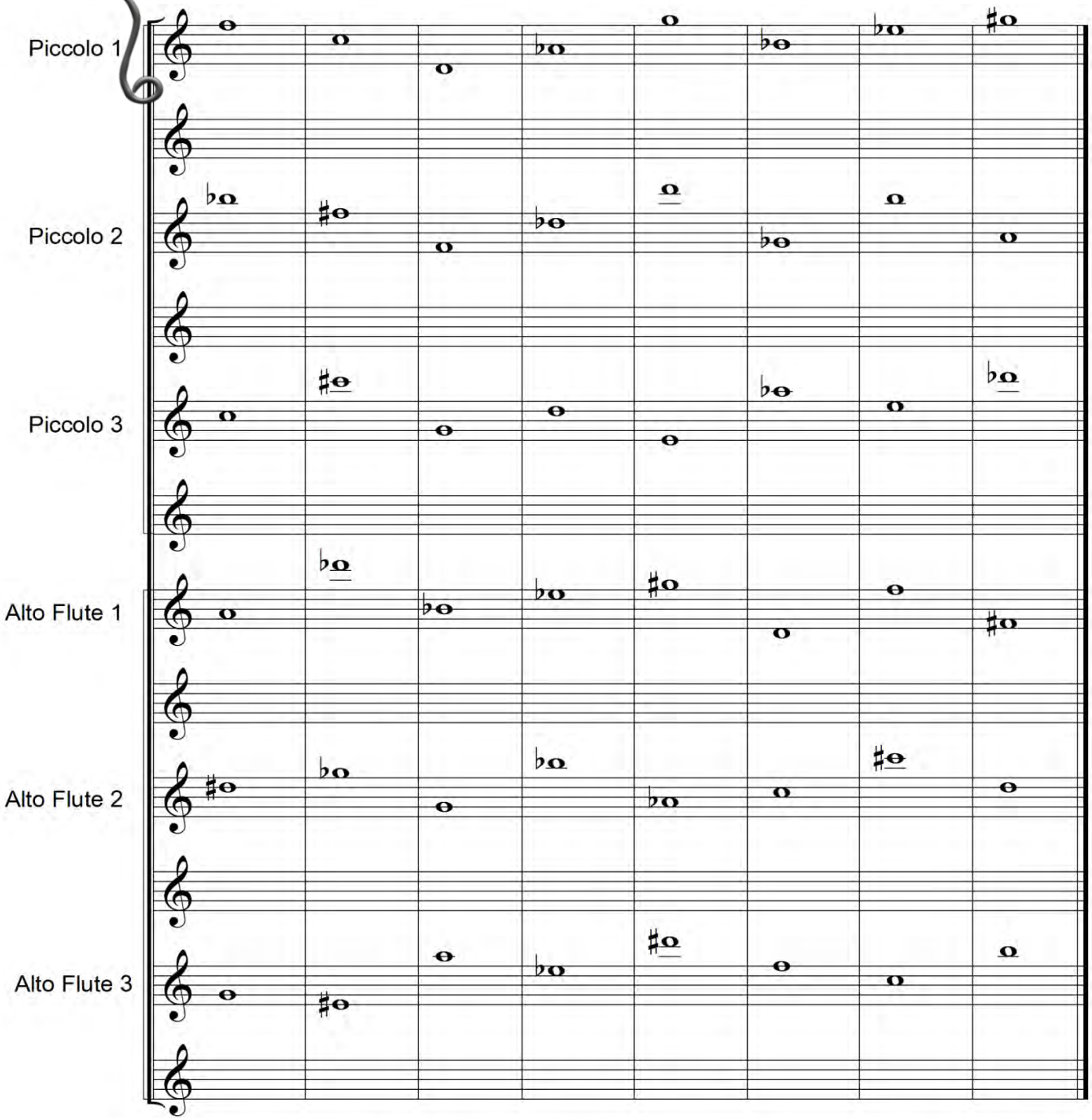
Xylophone and Celesta



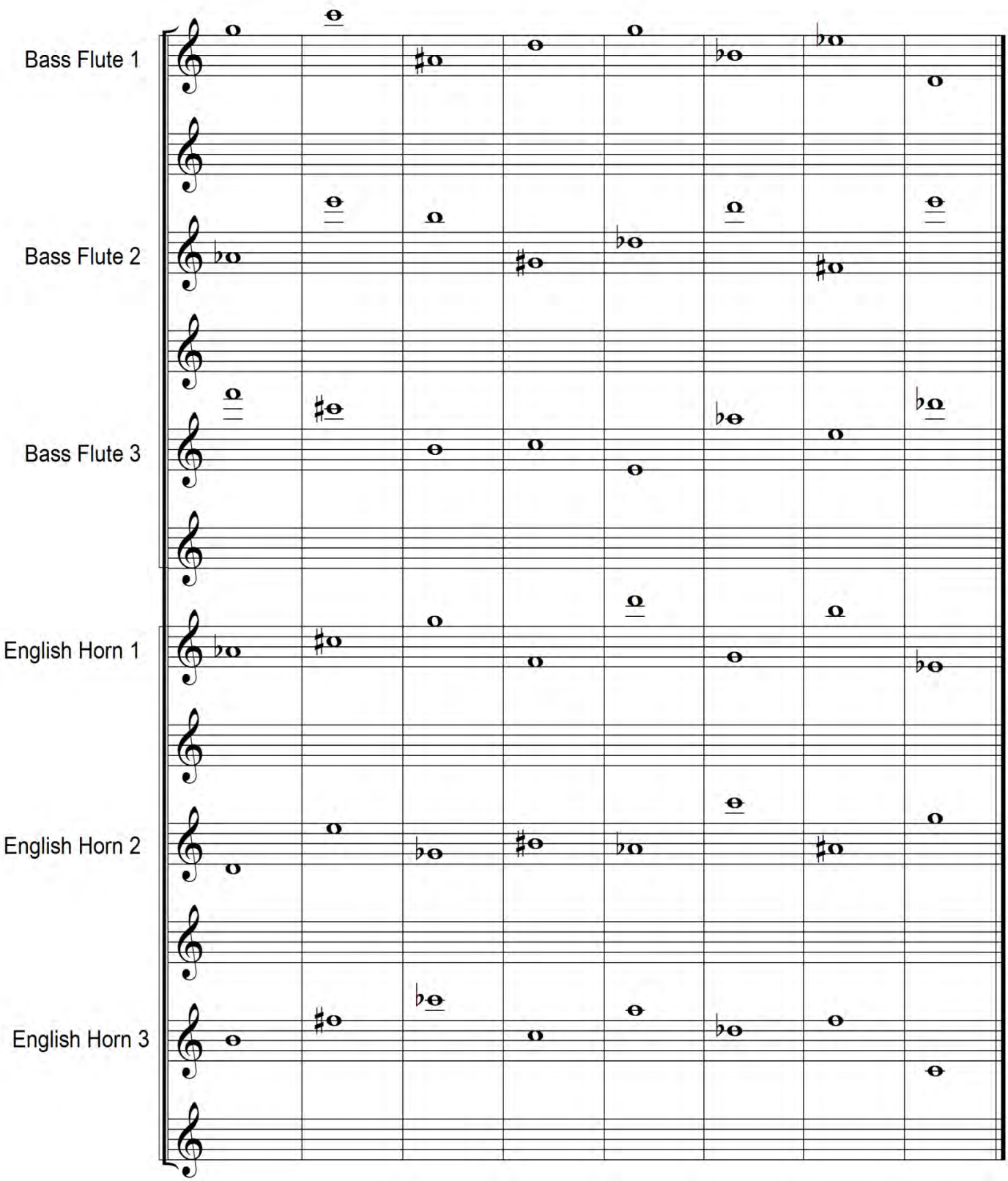
Written Pitch | Sounds a P8 above | Write a P8 below | Resulting Pitch

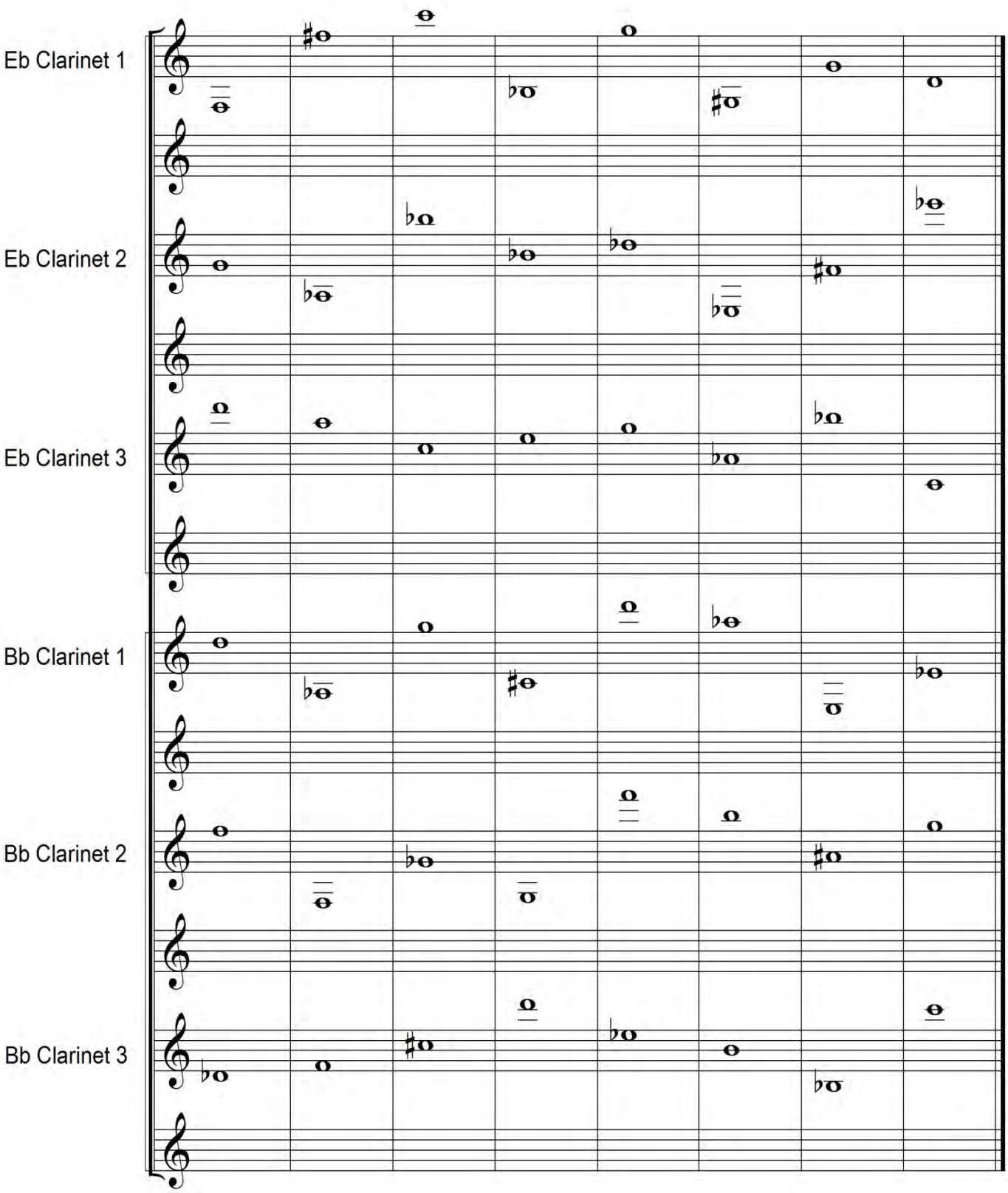
The Power of Repetition

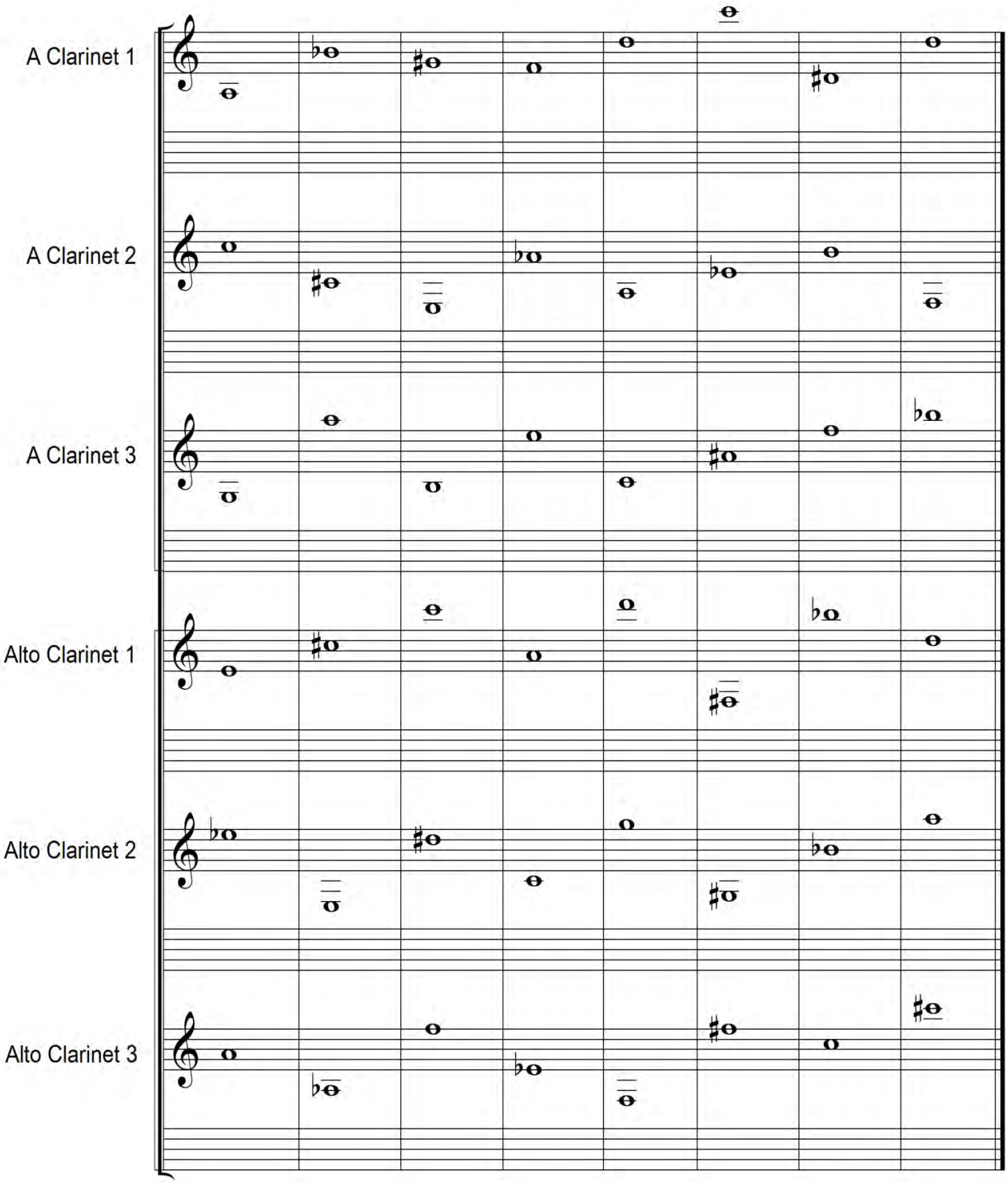
VII. Practice Exercises: From Written to Concert Pitch

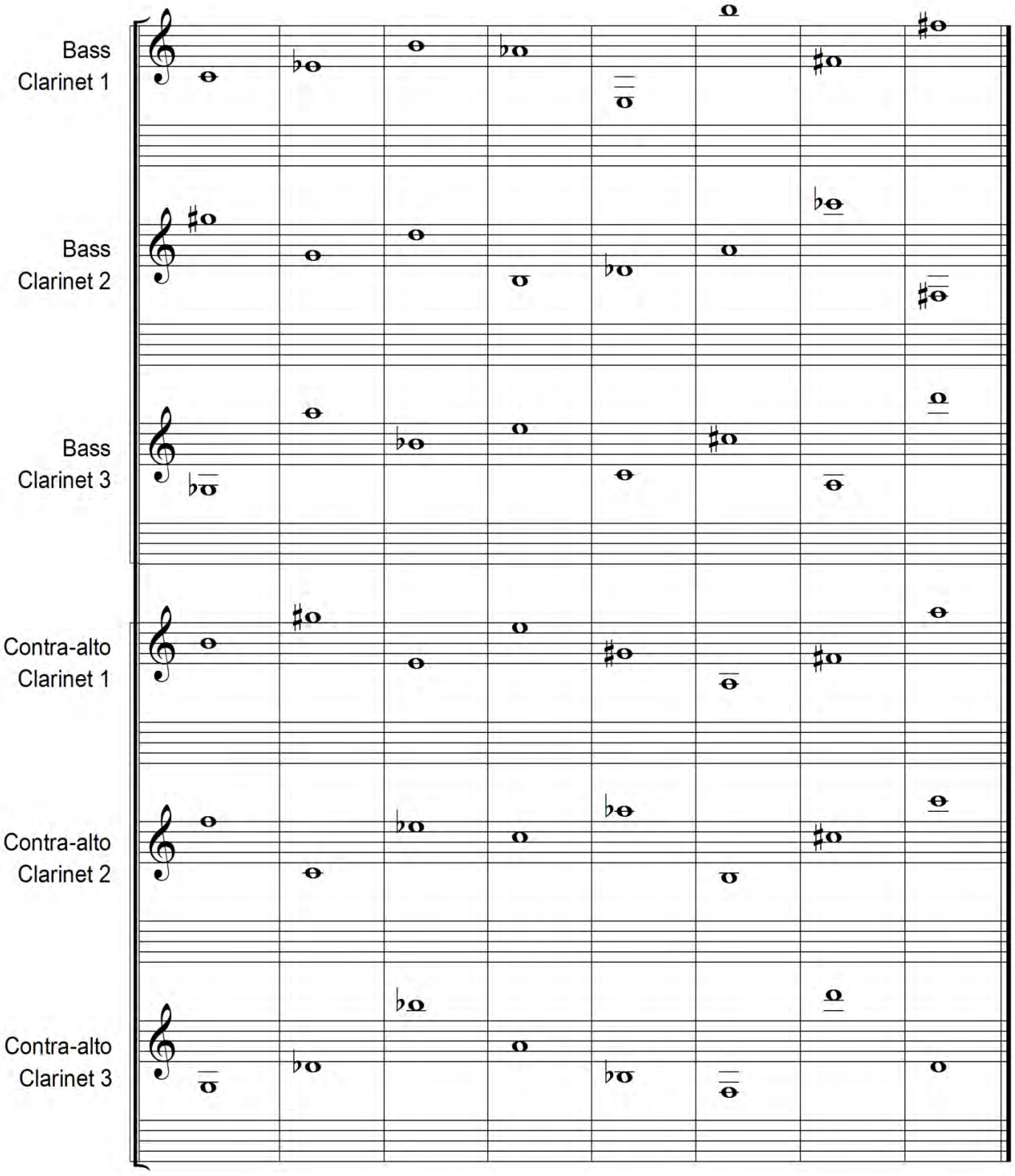


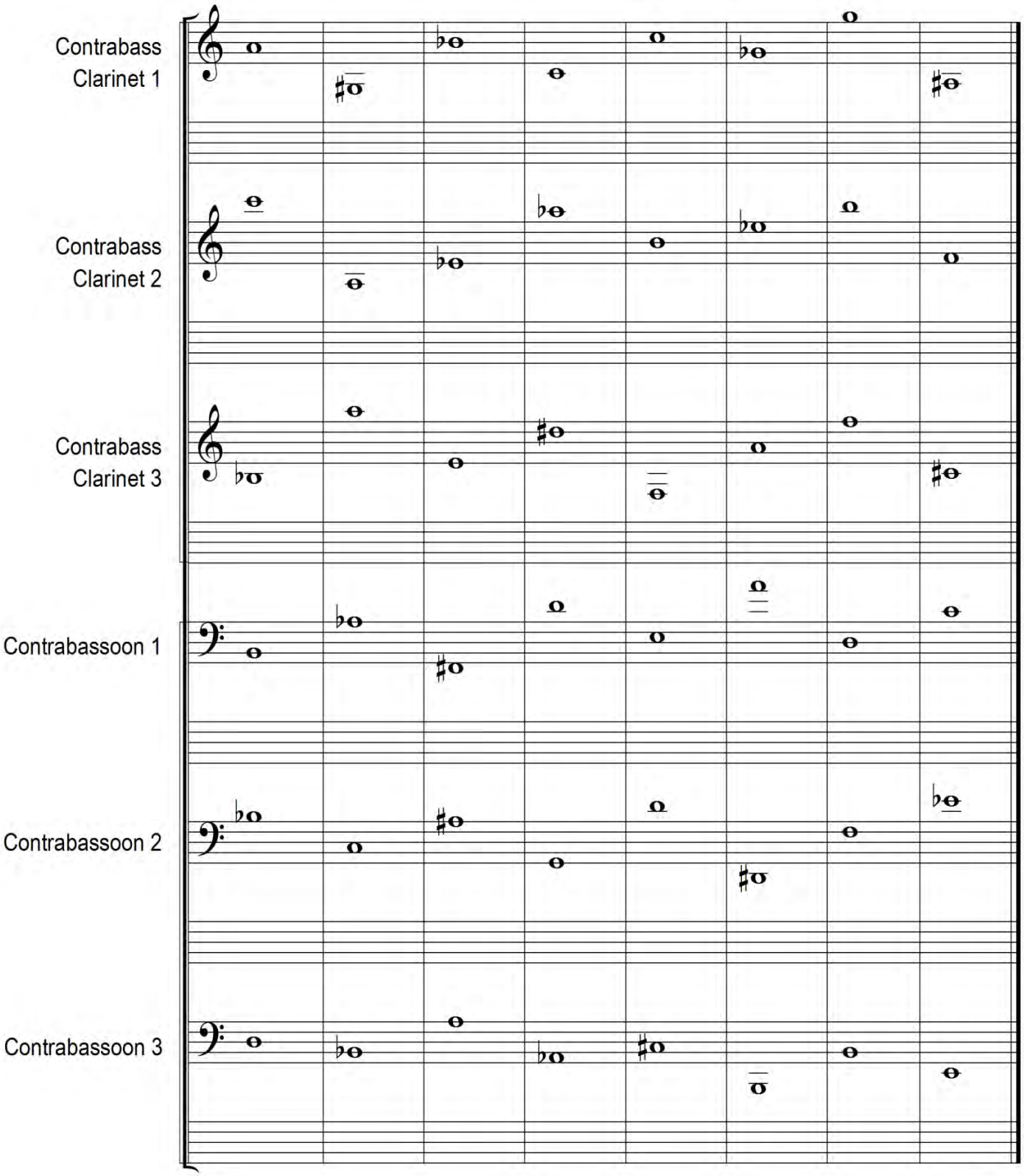
Answers begin on page 40

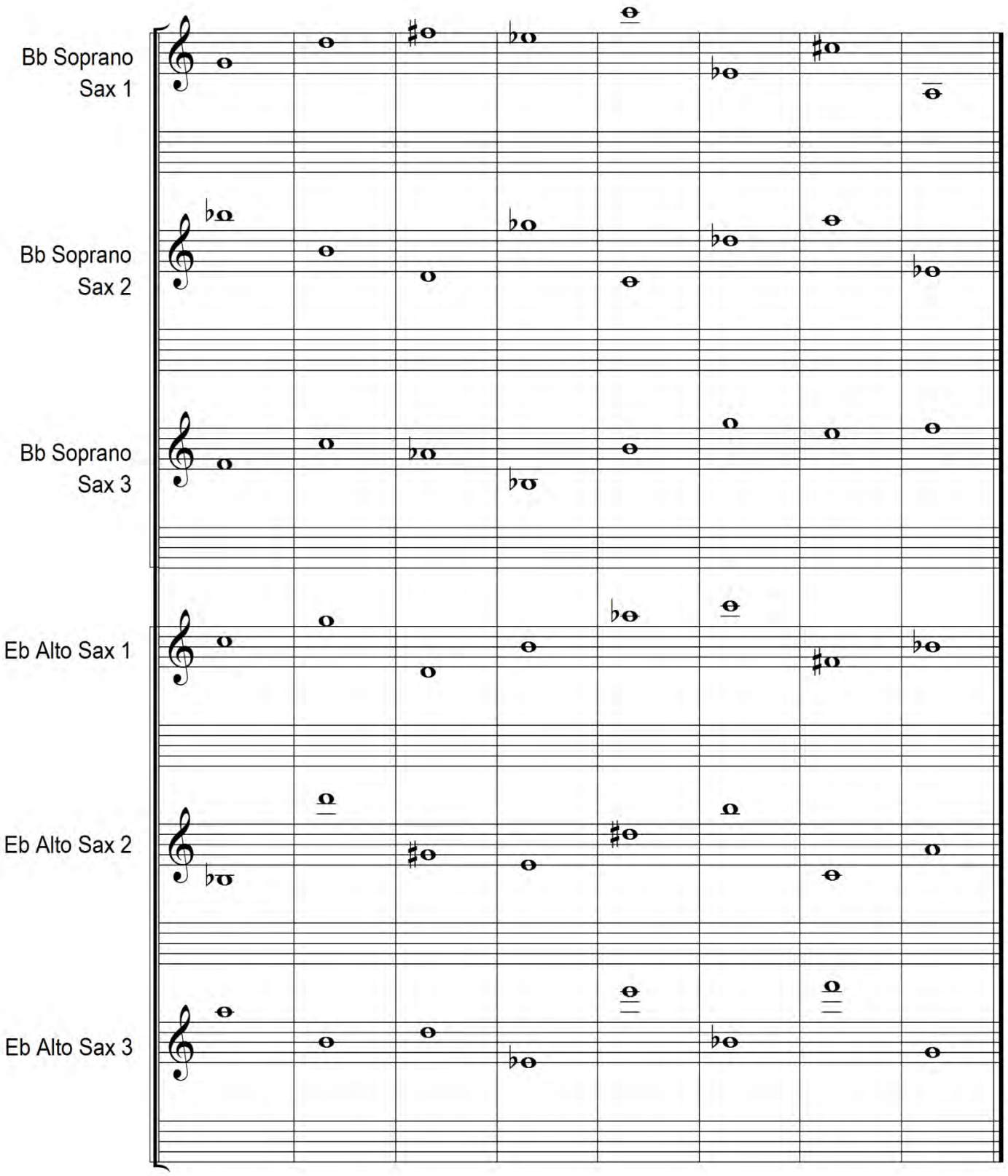

Bass Flute 1
Bass Flute 2
Bass Flute 3
English Horn 1
English Horn 2
English Horn 3

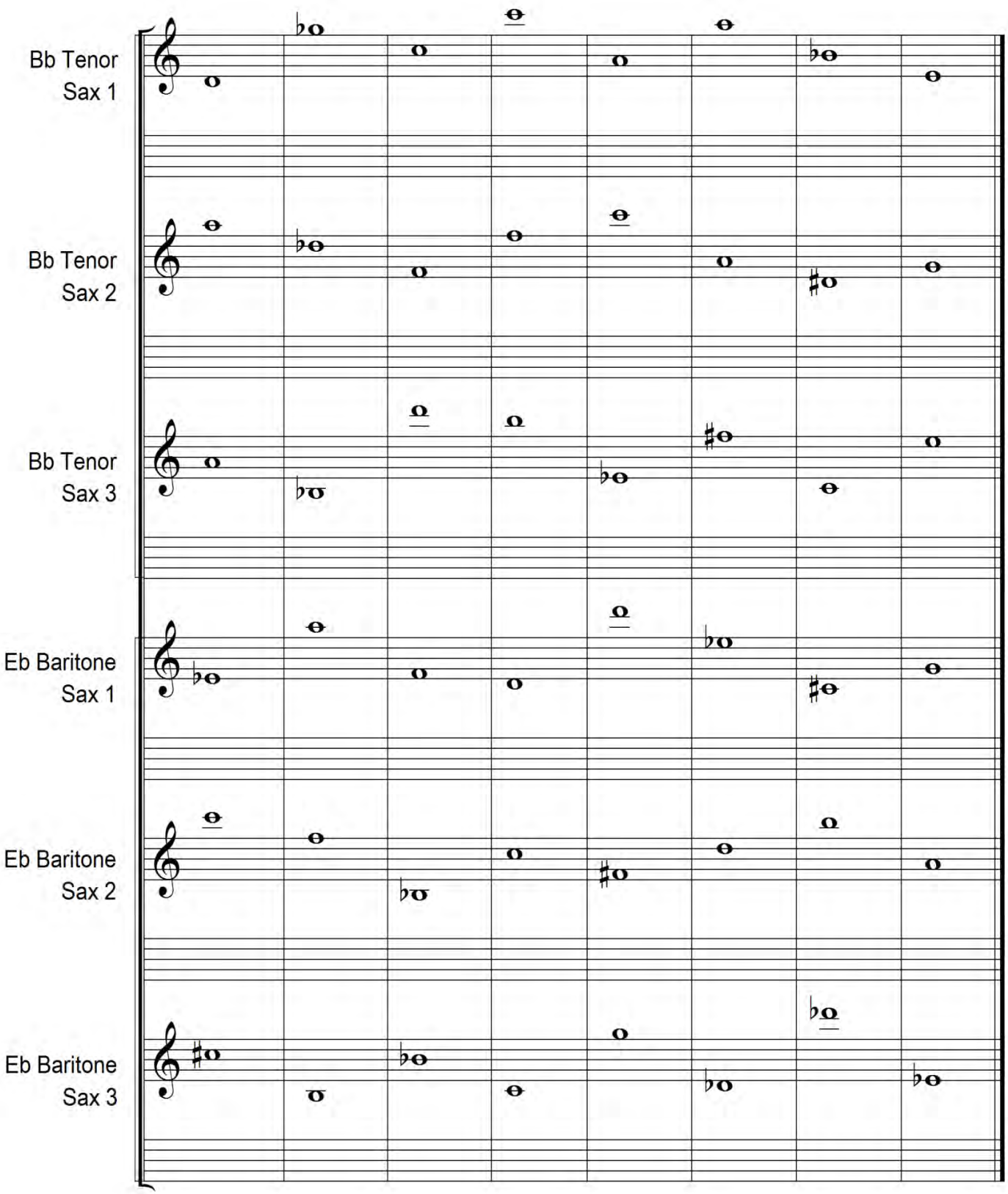

Eb Clarinet 1
Eb Clarinet 2
Eb Clarinet 3
Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3

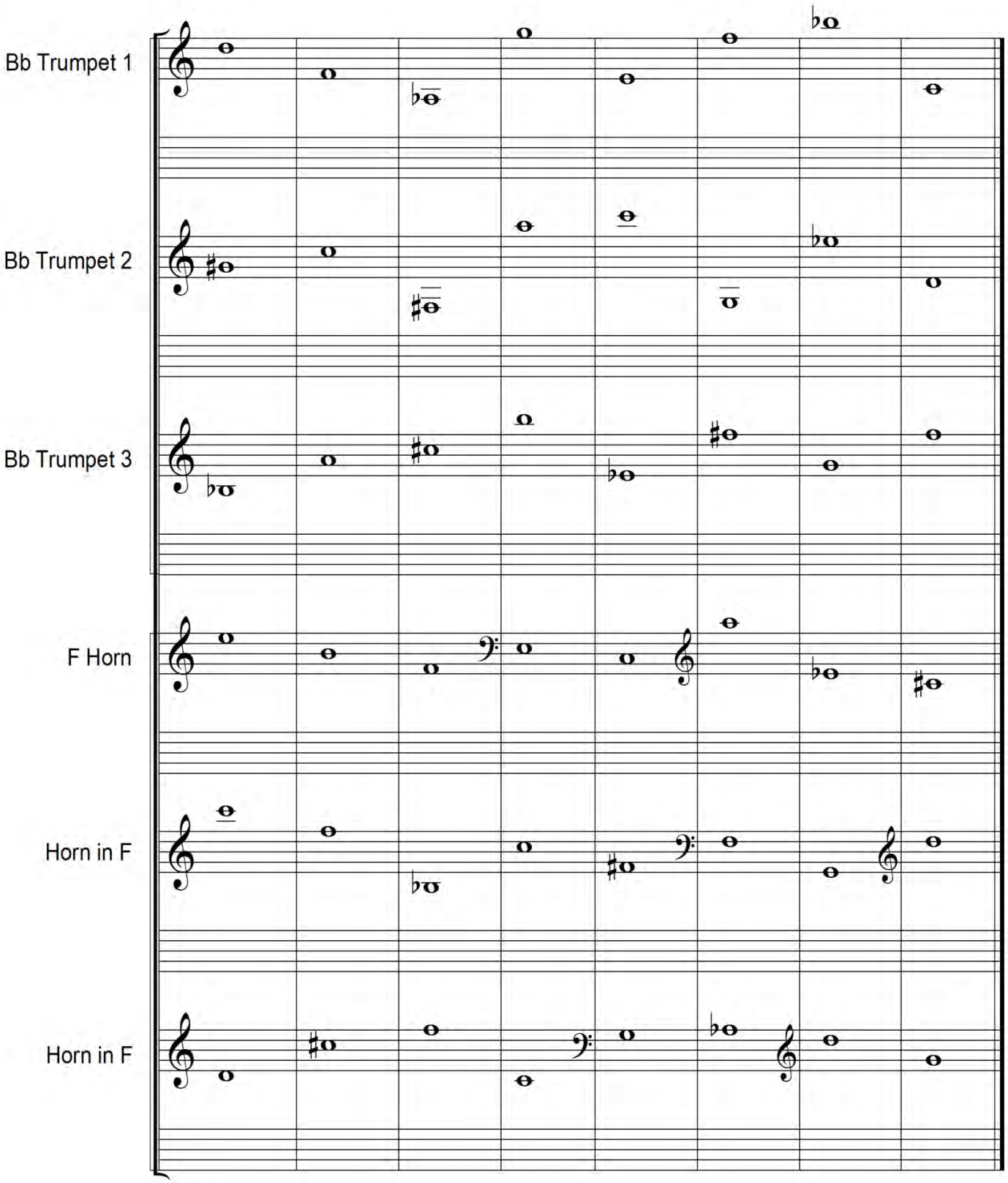

A Clarinet 1
A Clarinet 2
A Clarinet 3
Alto Clarinet 1
Alto Clarinet 2
Alto Clarinet 3

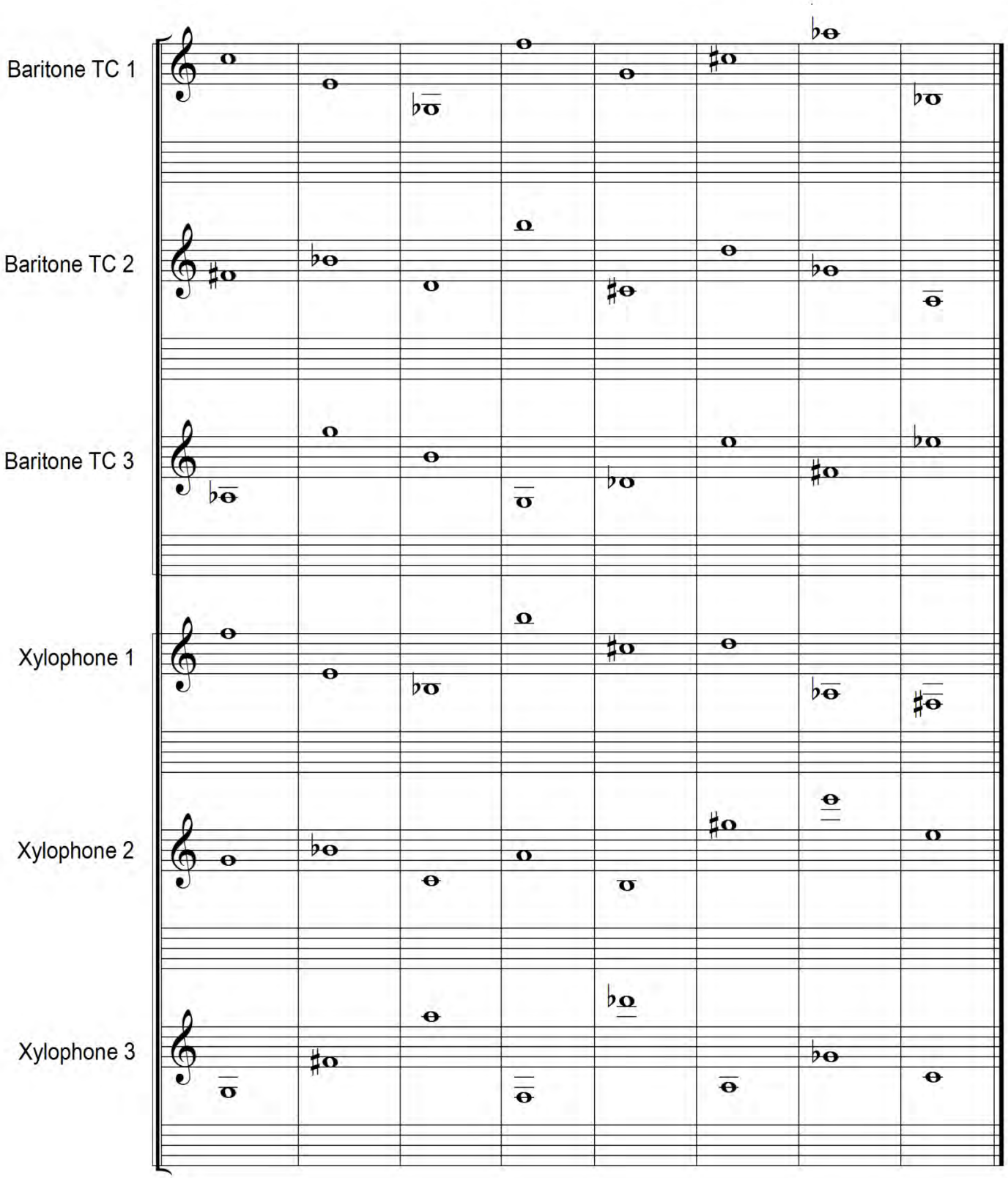

Bass
Clarinet 1
Bass
Clarinet 2
Bass
Clarinet 3
Contra-alto
Clarinet 1
Contra-alto
Clarinet 2
Contra-alto
Clarinet 3


Contrabass Clarinet 1
Contrabass Clarinet 2
Contrabass Clarinet 3
Contrabassoon 1
Contrabassoon 2
Contrabassoon 3

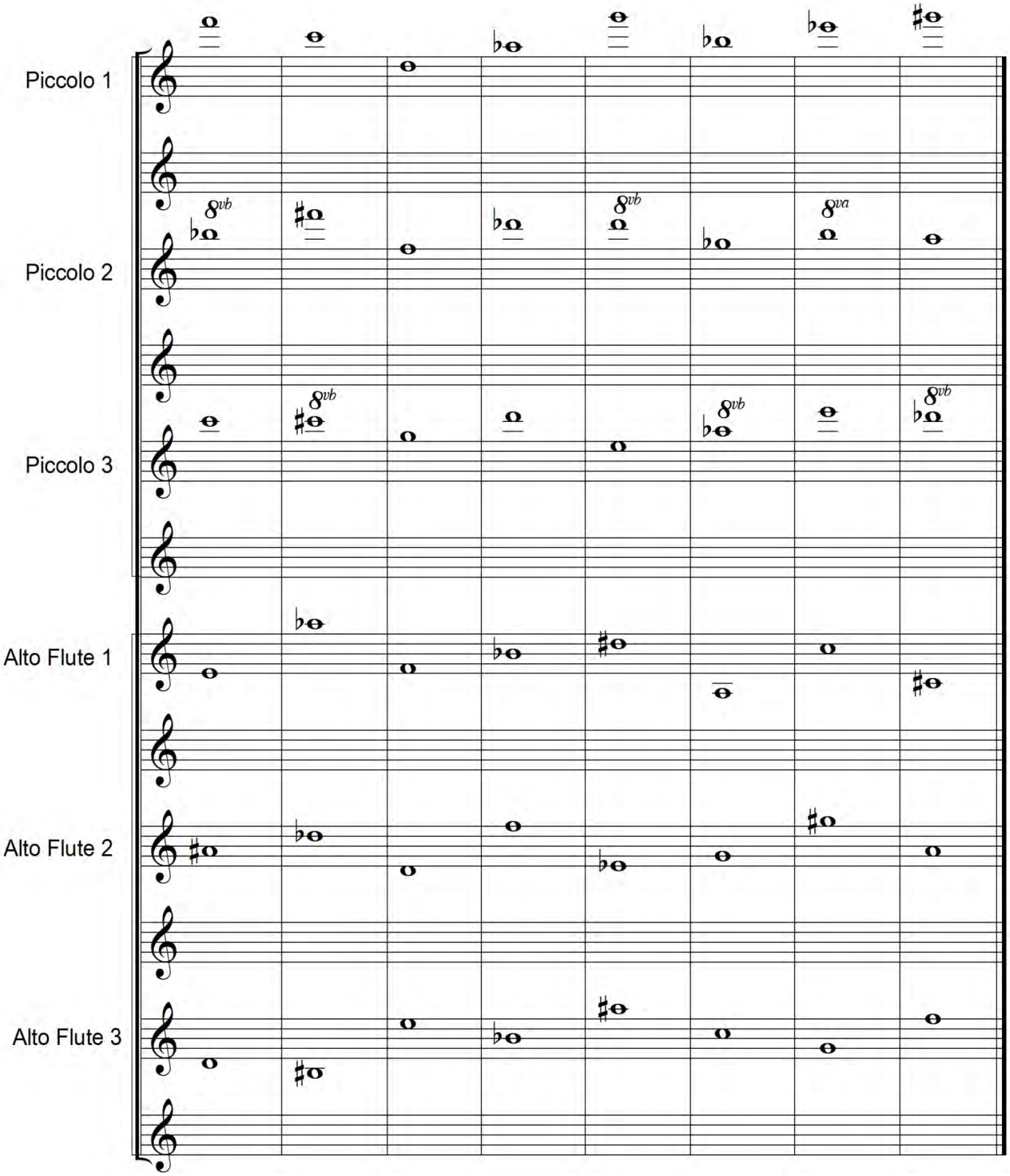

Bb Soprano Sax 1
Bb Soprano Sax 2
Bb Soprano Sax 3
Eb Alto Sax 1
Eb Alto Sax 2
Eb Alto Sax 3


Bb Tenor Sax 1
Bb Tenor Sax 2
Bb Tenor Sax 3
Eb Baritone Sax 1
Eb Baritone Sax 2
Eb Baritone Sax 3

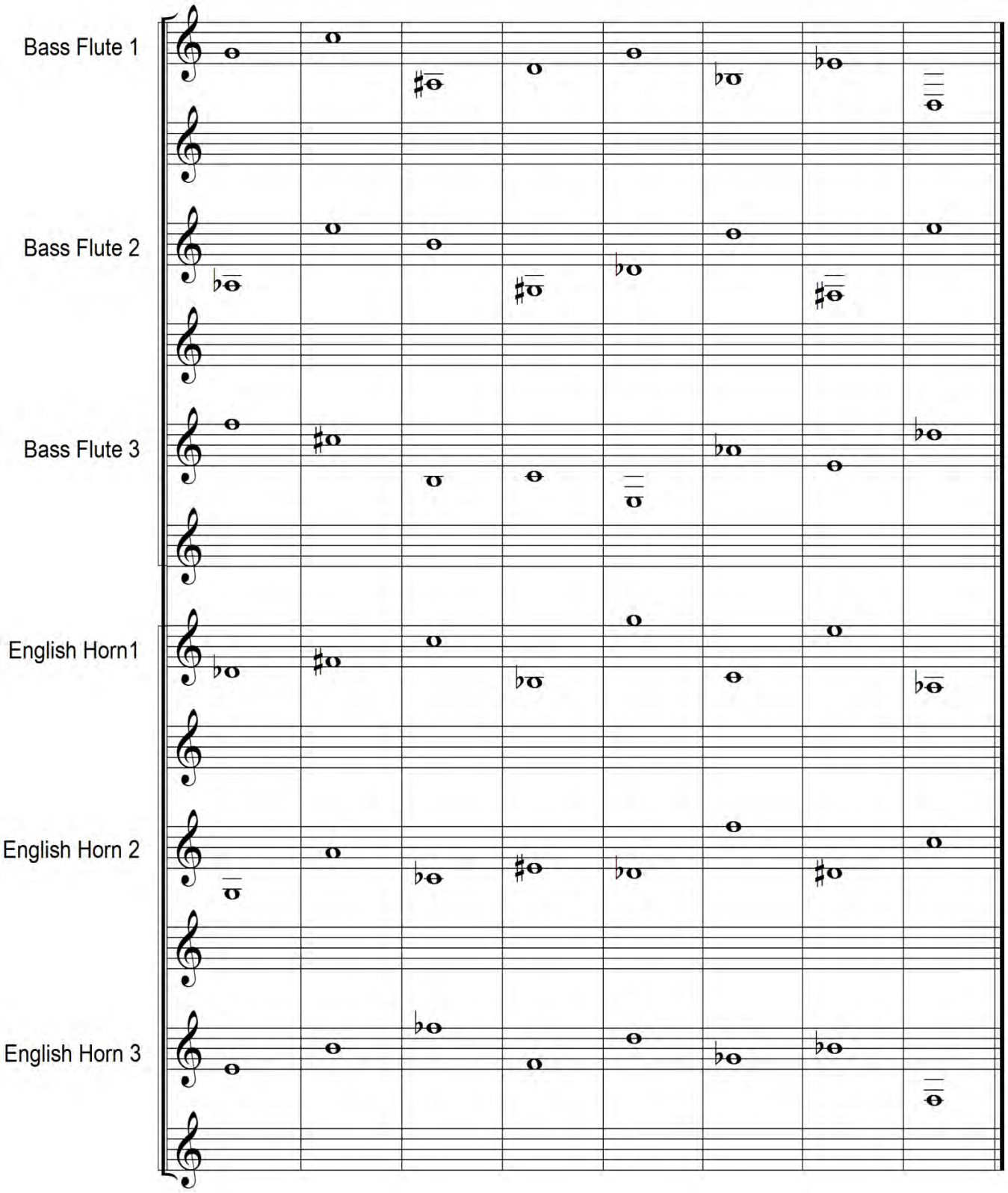

Bb Trumpet 1
Bb Trumpet 2
Bb Trumpet 3
F Horn
Horn in F
Horn in F

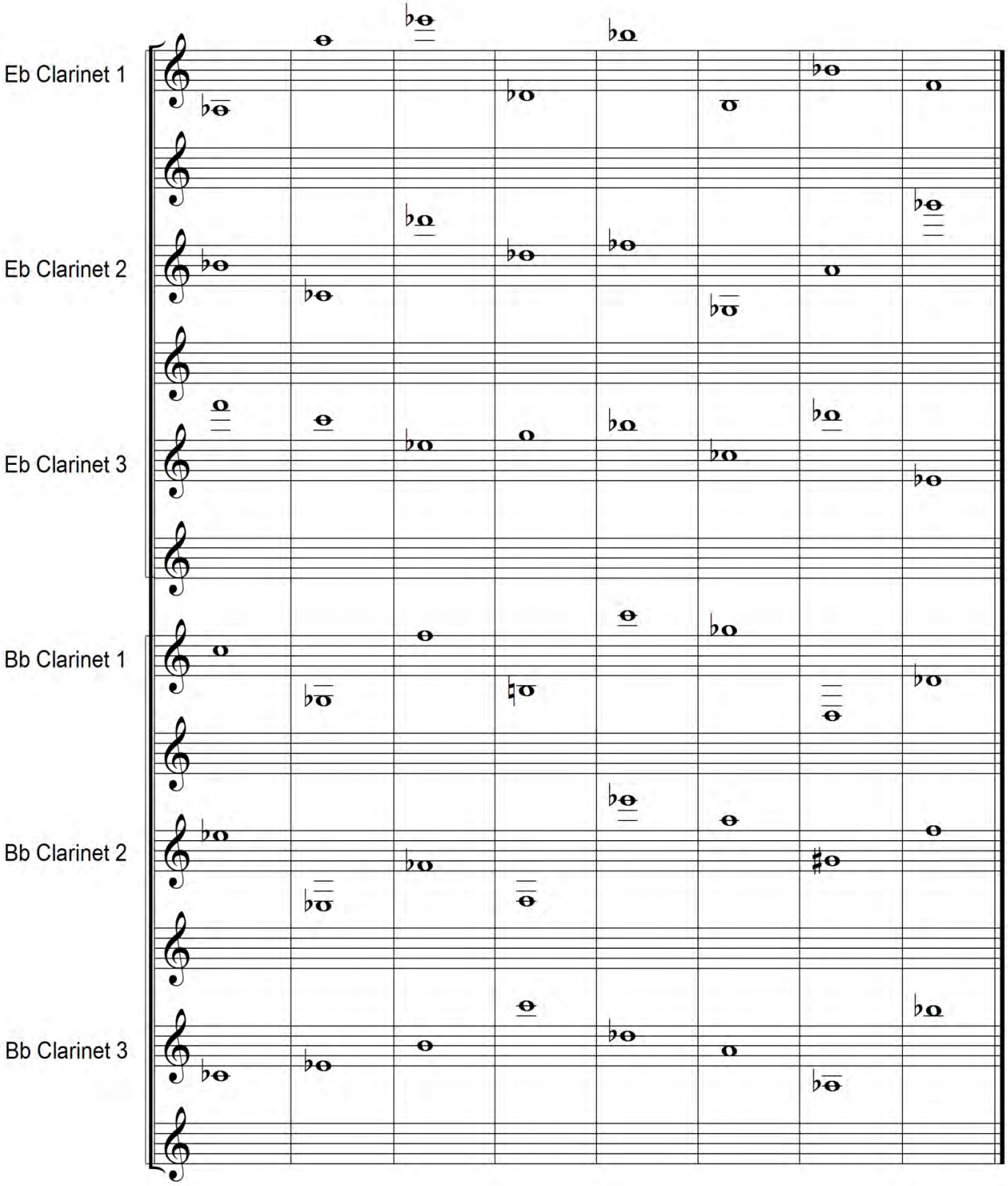

Baritone TC 1
Baritone TC 2
Baritone TC 3
Xylophone 1
Xylophone 2
Xylophone 3

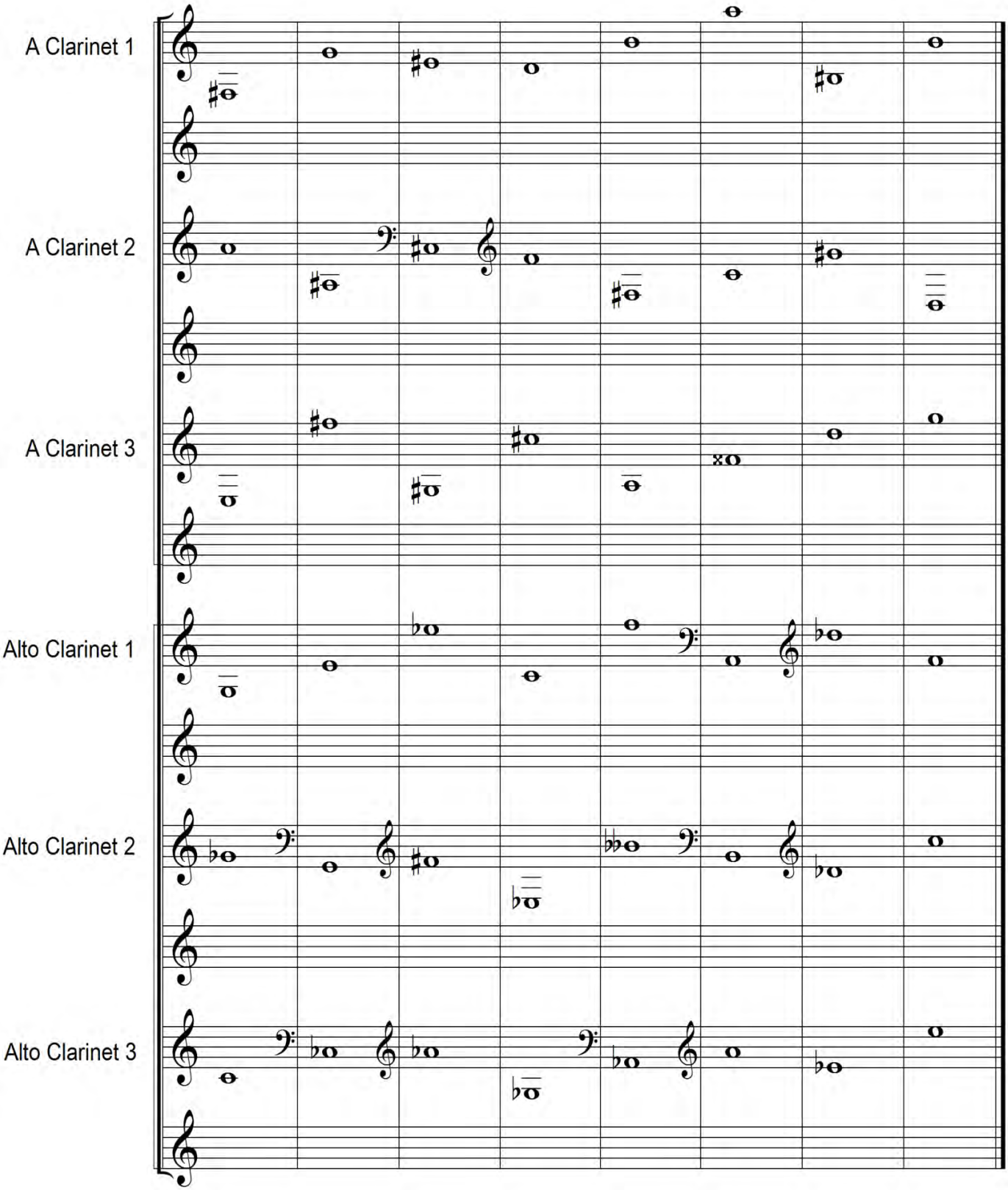
VII. Practice Exercises: From Concert to Written Pitch

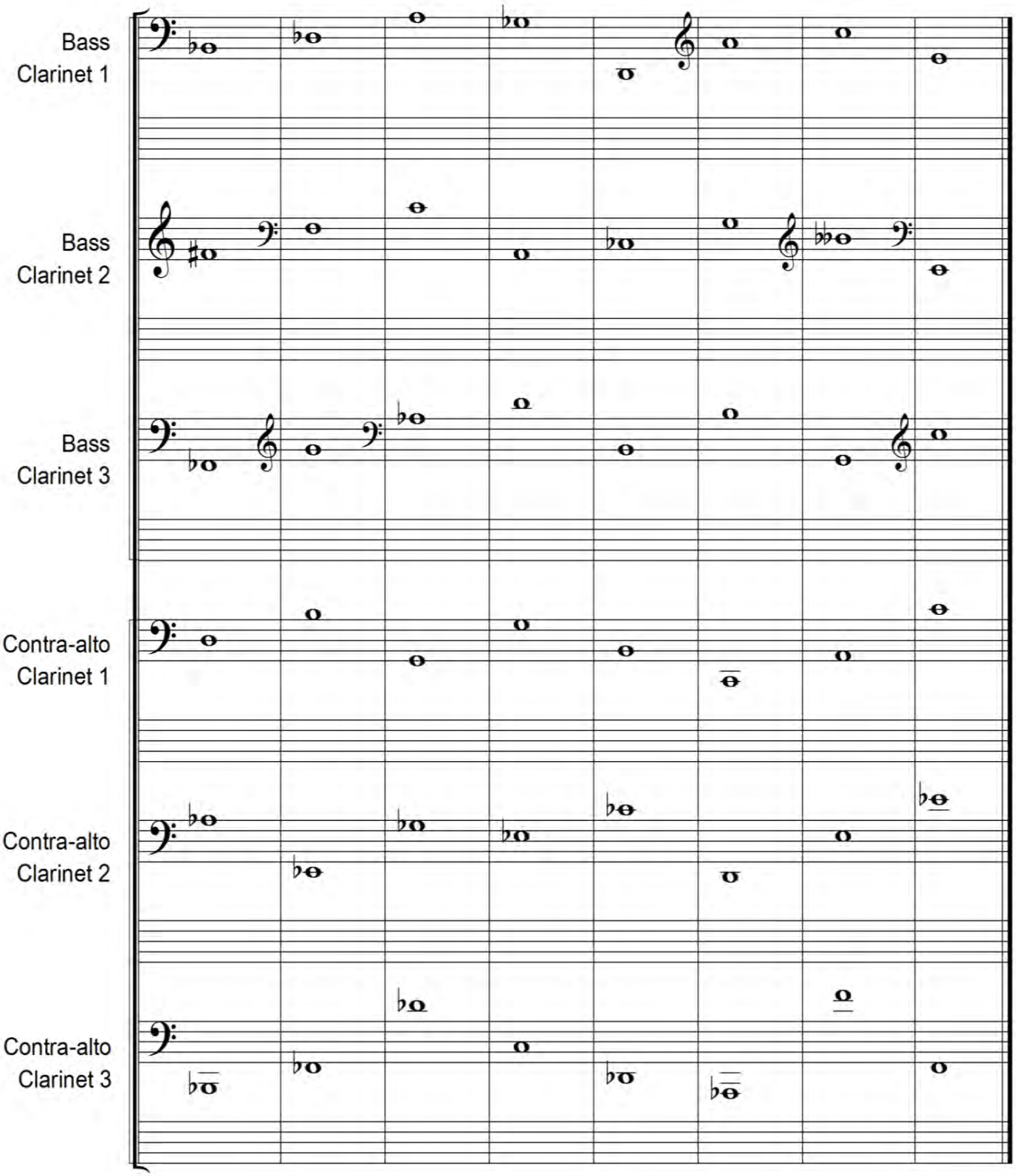


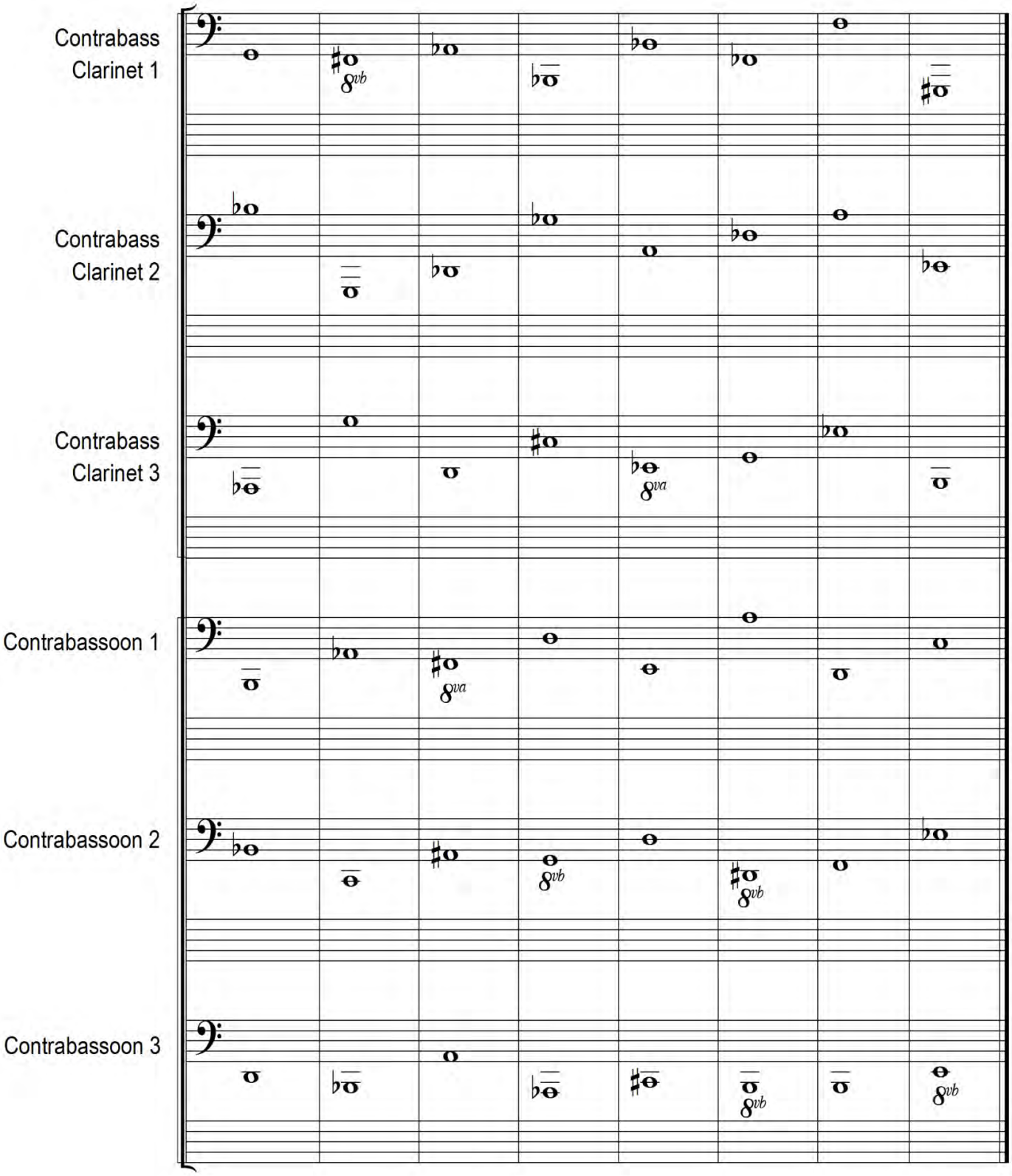
Answers begin on page 30

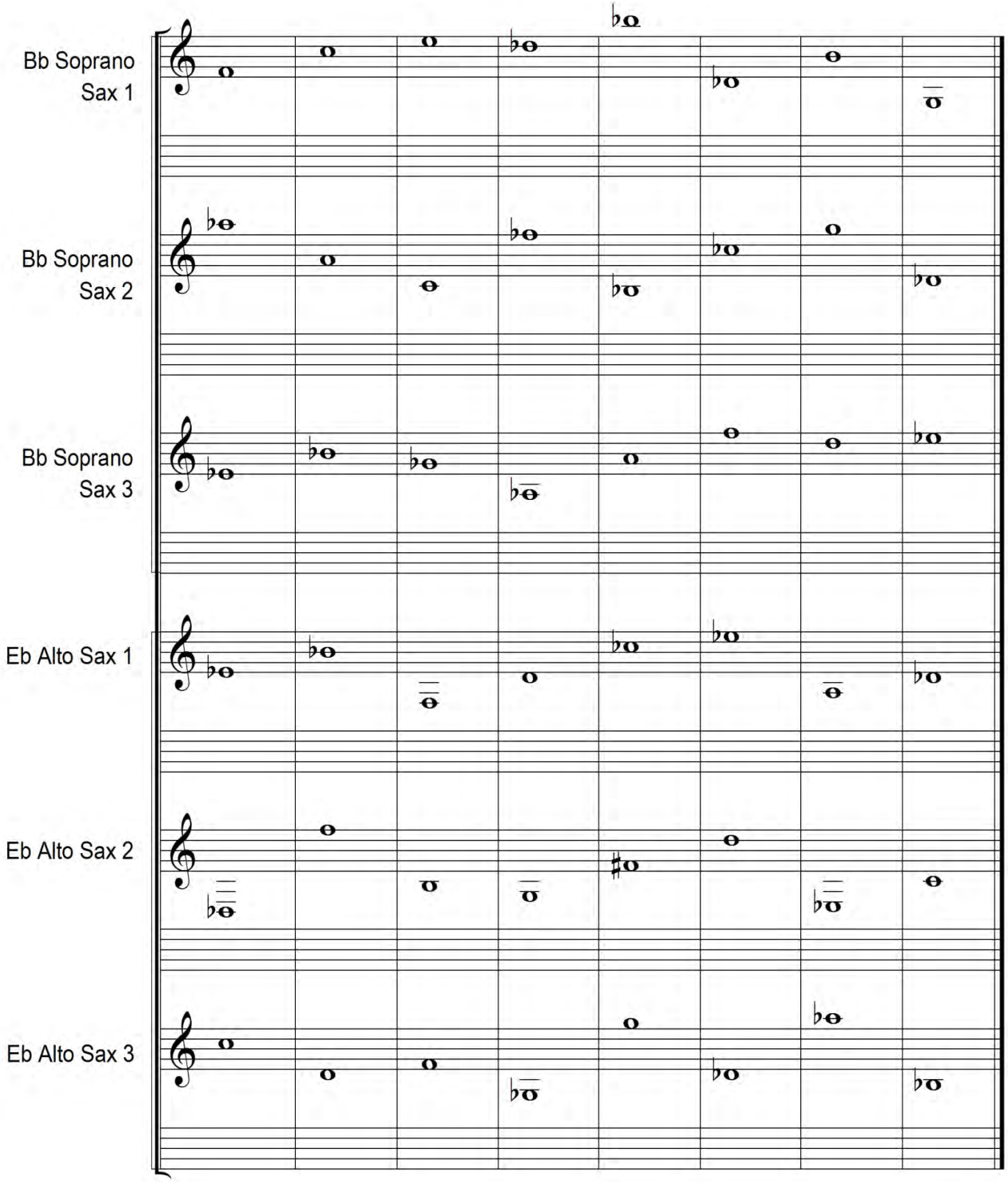

Bass Flute 1
Bass Flute 2
Bass Flute 3
English Horn1
English Horn 2
English Horn 3

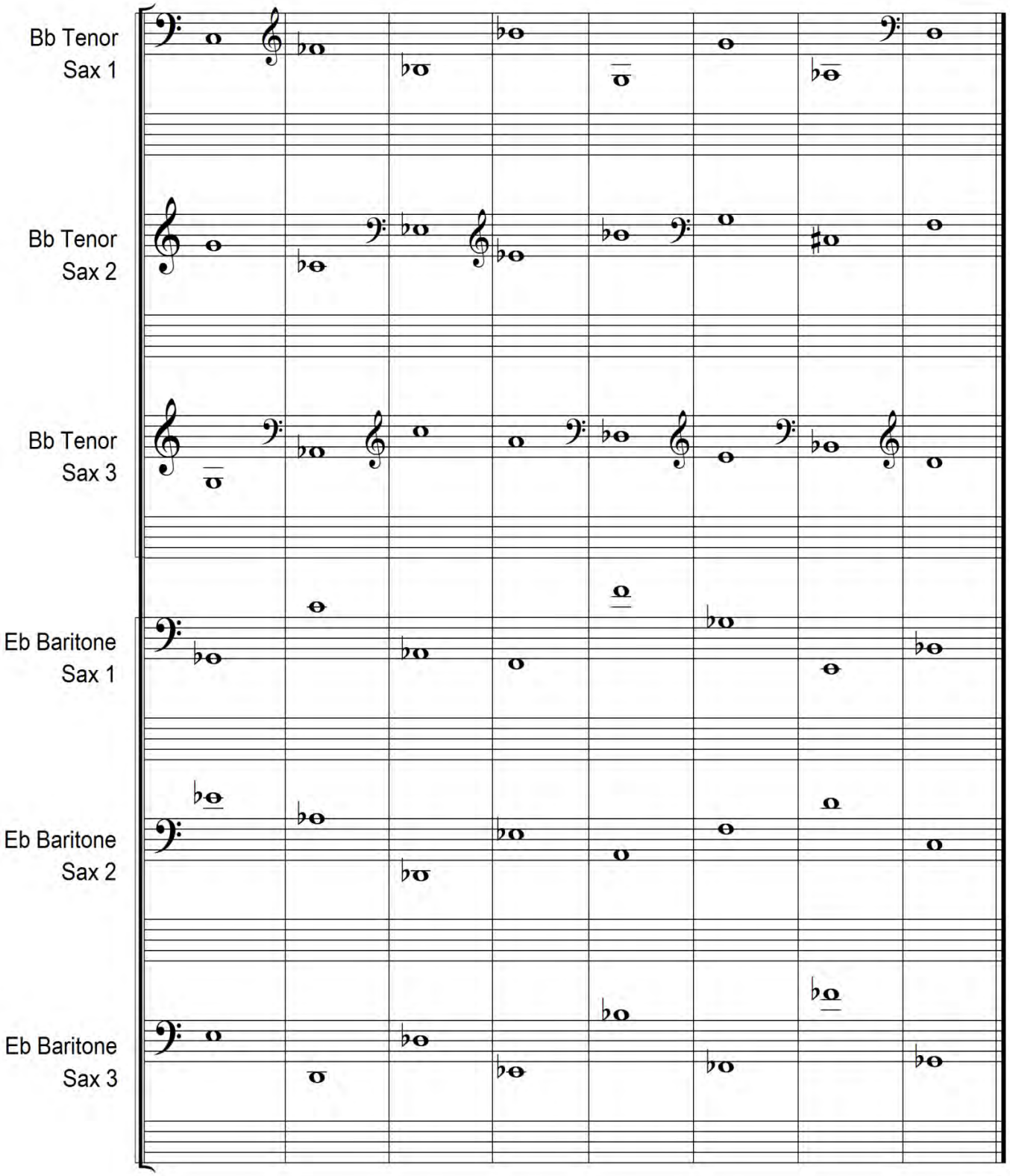

Eb Clarinet 1
Eb Clarinet 2
Eb Clarinet 3
Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3

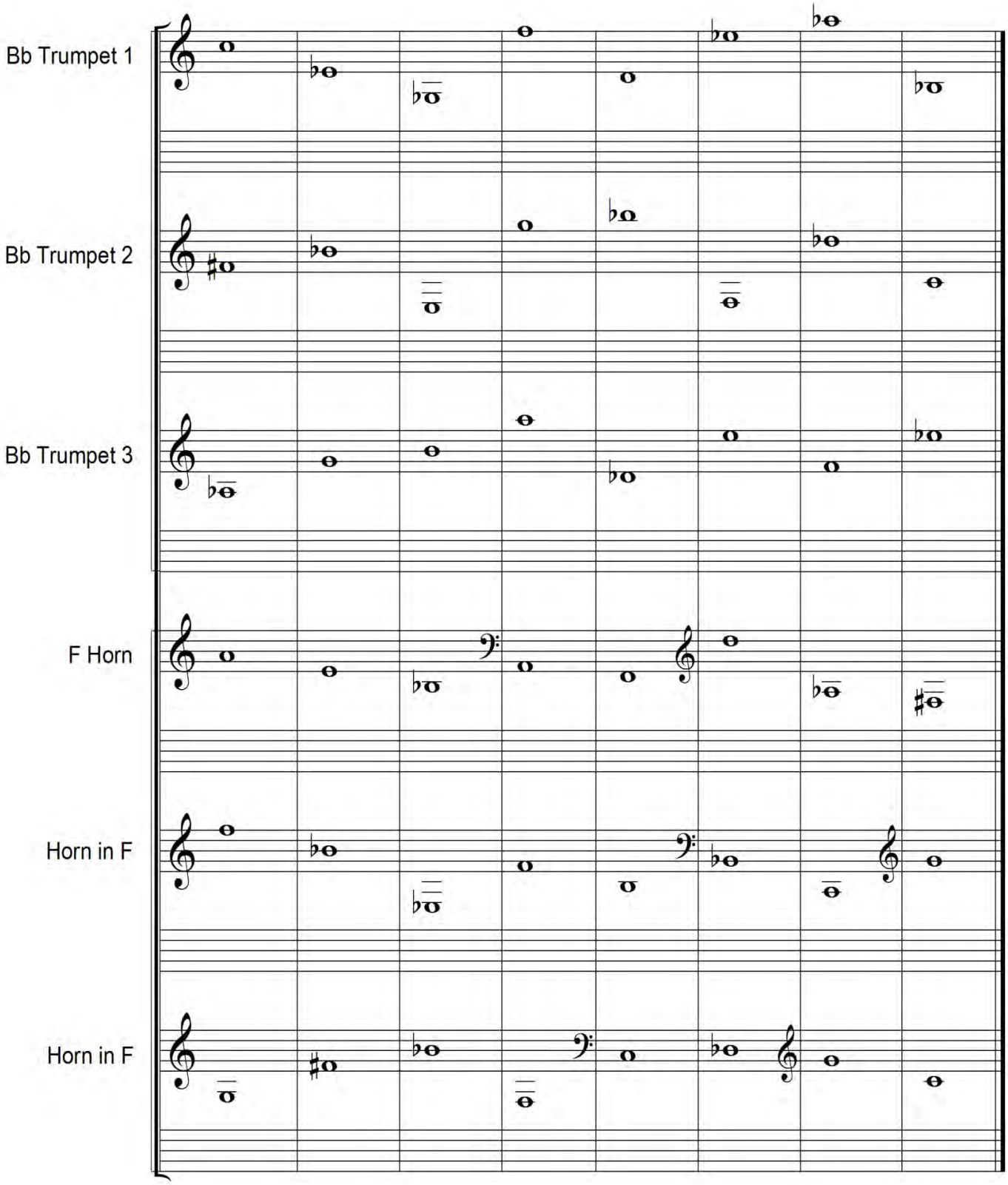

A Clarinet 1
A Clarinet 2
A Clarinet 3
Alto Clarinet 1
Alto Clarinet 2
Alto Clarinet 3

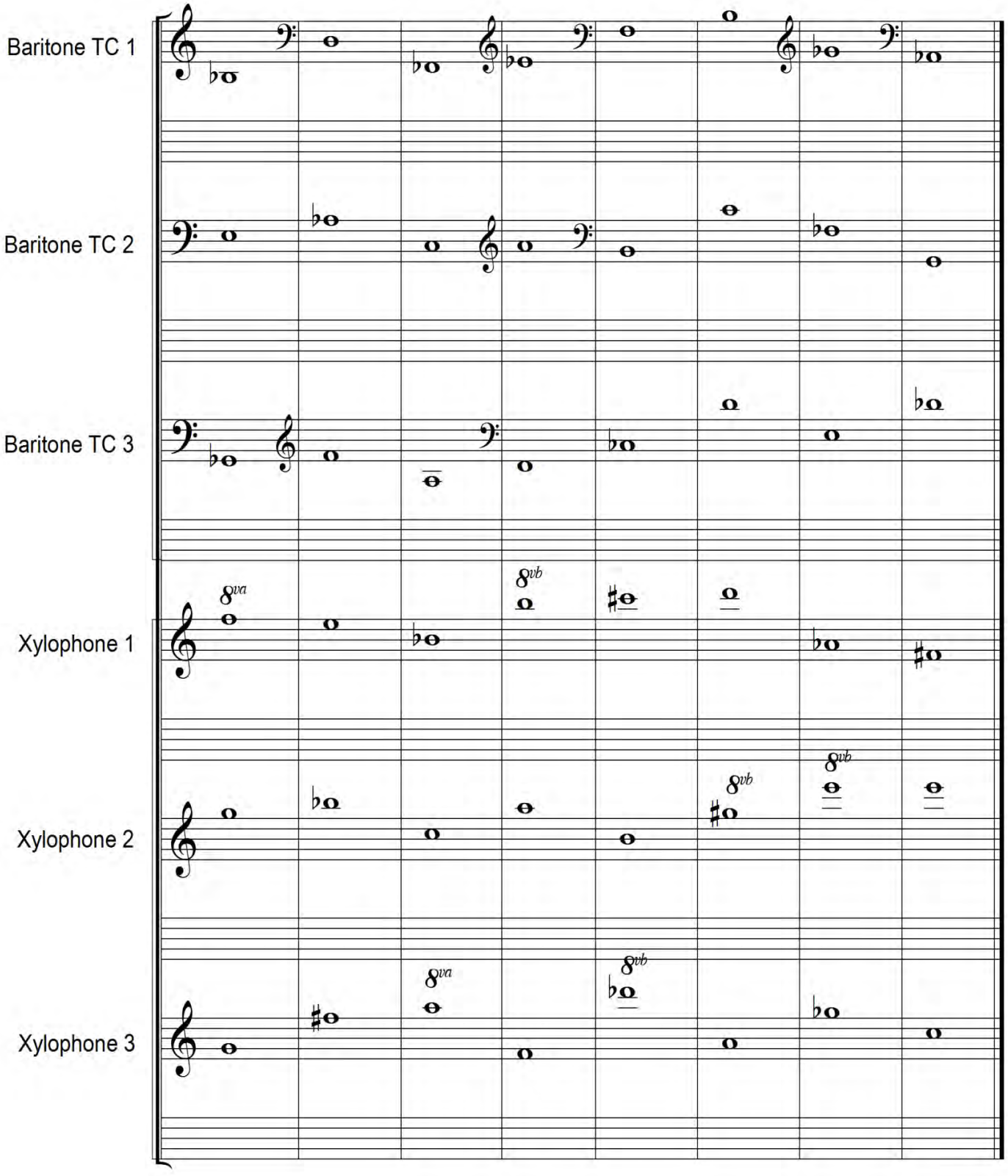

Bass
Clarinet 1
Bass
Clarinet 2
Bass
Clarinet 3
Contra-alto
Clarinet 1
Contra-alto
Clarinet 2
Contra-alto
Clarinet 3


Contrabass Clarinet 1
Contrabass Clarinet 2
Contrabass Clarinet 3
Contrabassoon 1
Contrabassoon 2
Contrabassoon 3


Bb Soprano Sax 1
Bb Soprano Sax 2
Bb Soprano Sax 3
Eb Alto Sax 1
Eb Alto Sax 2
Eb Alto Sax 3


Bb Tenor Sax 1
Bb Tenor Sax 2
Bb Tenor Sax 3
Eb Baritone Sax 1
Eb Baritone Sax 2
Eb Baritone Sax 3


Bb Trumpet 1
Bb Trumpet 2
Bb Trumpet 3
F Horn
Horn in F
Horn in F


Baritone TC 1
Baritone TC 2
Baritone TC 3
Xylophone 1
Xylophone 2
Xylophone 3

Steps for Stylizing the Young Ensemble

By Danielle Miller

Practical Application #3
Summer 2010

American Band College of Sam Houston State University

INTRODUCTION

While earning my undergraduate degree at the University of Oregon, I only had the opportunity to take one jazz class during my time there and have since felt timid about teaching jazz effectively. I have had to rely heavily on my own high school jazz experience. I was fortunate to have been a part of a good program that performed quality literature, but I needed additional resources. Also, that was 10 years ago!!

This is the reason for this project. After being hired at a 5-12 band program this past year, I quickly needed to learn how to effectively teach jazz to younger students. It ended up being trial by fire, and I asked a lot of questions from colleagues. I had many questions – what literature do I play with a band of 13 students of varying instrumentation? How do I make young students like Swing as much as Rock? How do I make young students Swing?

My goal for this project was NOT to create a method book – those have already been done and have been done well. It was my goal to fill in the missing pieces – you have the jazz band – now what? This is a resource for young directors that know very little about jazz band style and articulation. Included are specific warm ups and rhythm exercises to be used with the band.

After researching this topic I know this next year will go much more smoothly for the middle school jazz band.

RATIONALE FOR JAZZ EDUCATION IN THE SCHOOLS

"The only way to learn jazz is by playing and listening to those who can play."
-Wynton Marsalis

Jazz Music can have a strong impact on students by expanding their musical horizons outside of the concert band setting. Jazz is part of America's history and it's important that our students understand the roots of American Music. Many people agree that America's most significant musical impact on the world is jazz. Jazz Education is more than just teaching style and the notes on the page – it also includes teaching the culture of jazz.

In 1987 the Congressional Recognition for Jazz was passed designating jazz "a rare and valuable National American treasure." Representative John Coyers Jr. of Michigan was able to stress the importance that jazz musicians had always served as ambassadors to enhance this country's image since the beginning of the Cold War.

> "Whereas, jazz has achieved preeminence throughout the world as an indigenous American music and art form, bringing to this country and the world a uniquely American musical synthesis and culture through the African-American experience and
> **1.** Makes evident to the world an outstanding artistic model of individual expression and democratic cooperation within the creative process, thus fulfilling the highest ideals and aspirations of our republic,
> **2.** Is a unifying force, bridging cultural, religious, ethnic and age differences in our diverse society,
> **3.** Is a true music of the people, finding its inspiration in the cultures and most personal experiences of the diverse peoples that constitute our Nation,
> **4.** Has evolved into a multifaceted art form which continues to birth and nurture new stylistic idioms and cultural fusions,
> **5.** Has had an historic, pervasive and continuing influence on other genres of music both here and abroad, and
> **6.** Has become a true international language adopted by musicians around the world as a music best able to express contemporary realities from a personal perspective;
> Whereas, this great American musical art form has not yet been properly recognized nor accorded the institutional status commensurate with its value and importance;
> Whereas, it is important for the youth of America to recognize and understand jazz as a significant part of their cultural and intellectual heritage;

> Whereas, in as much as there exists no effective national infrastructure to support and preserve jazz;
> Whereas, documentation and archival support required by such a great art form has yet to be systematically applied to the jazz field; and
> Whereas, it is now in the best interest of the national welfare and all of our citizens to preserve and celebrate this unique art form; Now, therefore be it
>
> Resolved by the House of Representatives (the Senate concurring), that it is the sense of the Congress that jazz is hereby designated as a rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated."

Jazz deserves a place in our classroom, and every student should have a chance to experience playing this wonderful genre of music. It is a "rare and valuable national American Treasure to which we should devote our attention, support and resources."

A BRIEF TIMELINE OF THE JAZZ GENRE:

Ragtime – 1896
Early Jazz – 1917
Swing – 1930
Bebop – 1945
Cool Jazz – 1949
Hard Bop – 1956
Free Jazz – 1960
Fusion – 1969
Smooth Jazz/Contemporary – 1980
Mainstream/Eclectic – 1980
Latin Jazz - 2000

DIFFERENCES IN SOUND BETWEEN JAZZ AND WIND ENSEMBLE

The big band is a specialized band that should only have one on a part. Because of this, each player really needs to understand his or her importance in the band. The size of 17 players (5 saxes, 8 brass, 4 rhythm) has a unique and more transparent sound. The blend and balance will obviously be different with one person on a part.

The jazz wind player needs to have a bigger rounder sound. I always tell my wind band to balance into each other's sound, but it is not this way in a jazz band. Students should balance toward the lead player and listen down to the string bass.

The jazz drum set is smaller than a rock band drum set, and the cymbals are used to cut through the ensemble. In swing music, cymbals should drive the steady beat. In rock music, the bass drum and snare drum should be more important.

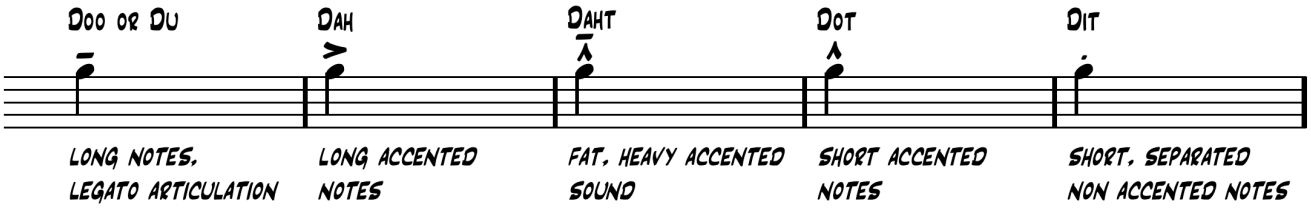
The saxophones produce a larger and brighter sound (with specialized mouthpieces) with more overtones. I am constantly telling the saxophones in wind band to balance to the clarinets – this is obviously not the case in jazz band!

The brass all should have a brighter, brassier sound than in a wind ensemble. It has been my experience that trombones are not used to playing loud with a full sound. They have to get used to playing with this sound because there are only players in a big band.

The set up of the band is obviously very different. The "traditional" jazz set up has all instruments facing the audience, creating a big wall of sound.

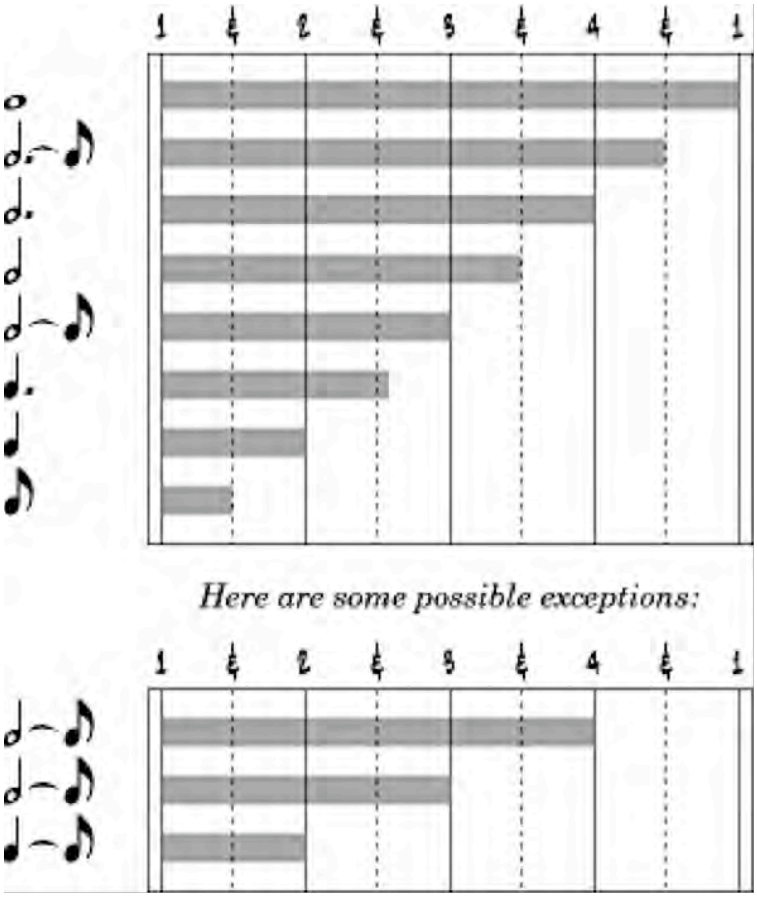
JAZZ ARTICULATIONS

There are 5 main jazz articulations used commonly in jazz music:



NOTE LENGTH DIAGRAM

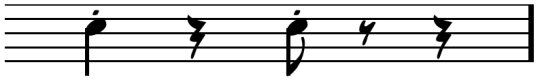
If a student is primarily a visual learner, this diagram is helpful because they can see how long each note should be held.



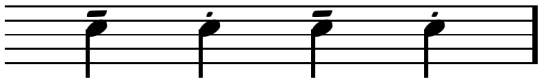
TOLSON'S 12 JAZZ COMMANDMENTS – THE JAZZER'S DOZEN

Dr. Tolson is a jazz pianist who teaches at the University of Louisville and at the Jamey Aebersold Summer Workshop. Added are the rhythms that he describes. This will be beneficial to students to keep in their folder for stylistic reference.

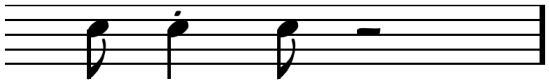
1) Any quarter note or eighth note followed by a rest is played (or sung) short. If not followed by a rest, then they are played long unless the following rules apply:



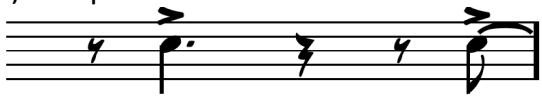
2) Quarter notes that occur on downbeats of 1 or 3 are usually played long &
3) Quarter notes that occur on downbeats of 2 and 4 are usually played short.



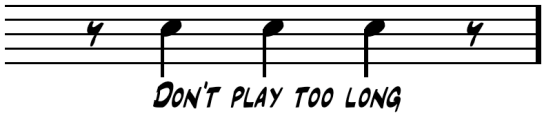
4) Quarter notes (or the equivalent thereof) that occur on an upbeat between two eighth notes (or rests) are played short.



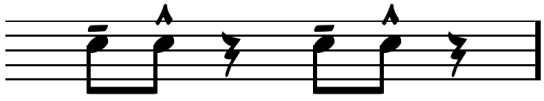
5) All upbeat entrances after a rest should be anticipated with an accent.



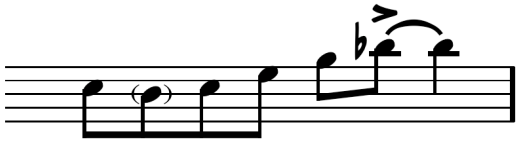
6) A succession (three or more) of quarter notes (or equivalent) on consecutive upbeats are usually played too long.



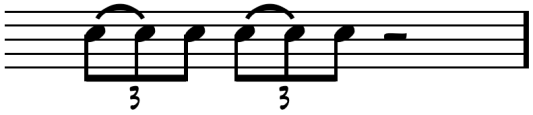
7) Two eighth notes followed by a rest are articulate with the syllables *doo-dot*.



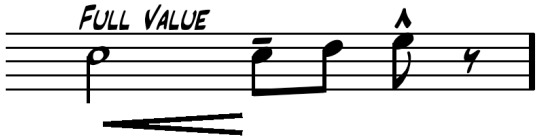
8) In a line of eighth notes, accent the highest note and any wide leap changes of direction, and ghost (swallow) the lowest note.



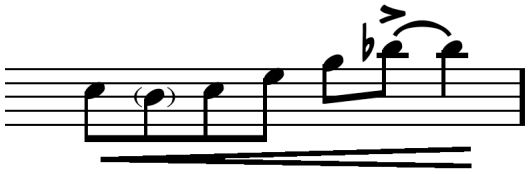
9) Triplet eighth notes are usually articulated by slurring the first two and tonguing the last one.



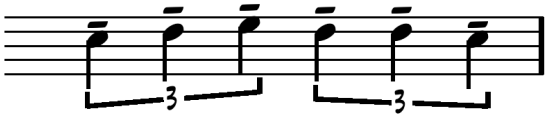
10) Any note longer that a dotted quarter note moves dynamically up or down and is played long.



11) Dynamics in a line of eighth notes usually follow the direction of the line.



12) All three notes of a quarter note triplet are played long.



TEACHING SWING TO THE YOUNG JAZZ BAND

I have found that students enjoy playing the rock genre more than swing because students have grown up with that specific sound. The swing genre takes more time to develop, simply because students haven't been accustomed to vocalizing this type of genre. For this reason I teach the swing style first, and then the rock song can be a 'reward'. Students want to play what they feel comfortable with, and hopefully we as directors can get them to feel comfortable with swing. Refer constantly to "Tolson's 12 Commandments" on the previous two pages, as they will be present in every swing chart.

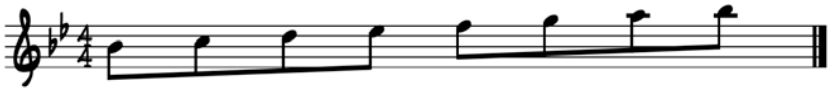
HOW TO STYLIZE

They only way the director can begin to feel more comfortable with jazz is to actually sing, play and learn with the students. Sing various folk songs and make them jazzy! (As found on the student *SWING* worksheet.) Directors must challenge themselves to feel comfortable in the language in jazz.

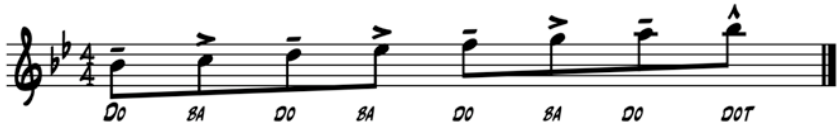
STEP 1 – LISTEN TO A QUALITY SWING RECORDING.
Listening is the most important element in jazz. Have students tap their foot along with the music so they can really identify the steady beat.

STEP 2 – ACHIEVING SMOOTH EIGHTH NOTES.

This is what students see in their music:



This is what they should play:



Play a simple Bb Concert Scale and have the students tongue very lightly on each eighth note. The biggest mistake I've found for young jazz groups is that they cannot smooth out their eighth notes. They tend to clip 2nd one resulting in a "doo-dit, doo-dit" articulation. Encourage them to make the notes long! Also teach the students that the last note in a phrase is played with emphasis.

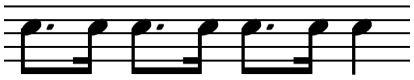
STEP 3 – HAND OUT THE SWING SHEET (ON NEXT 2 PAGES)

SWING!

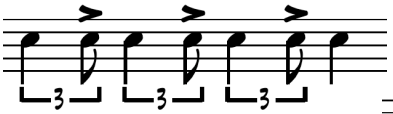
NAME _____ DATE_____

Swing music, also known as big band music, became popular in the 1930's as fun dance music. Its roots belong to the classic New Orleans Jazz Style that provided a great connection to the people. Individual musicians have the chance to improvise melodies in songs. Swing dancing also became popular at this time.

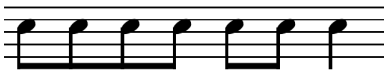
Swing music is different than other styles you have hard before. The notes are "swung," which means the 1st eighth note is longer than the second and should be relaxed and bouncy:



Similar rhythm to Swing music

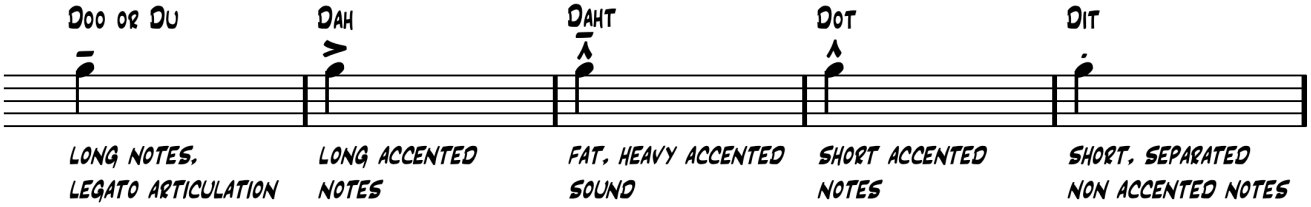


How notes should be felt

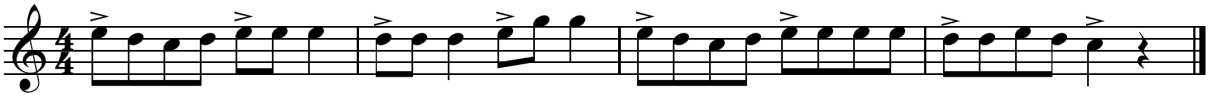


How notes are written in your music

Articulations!



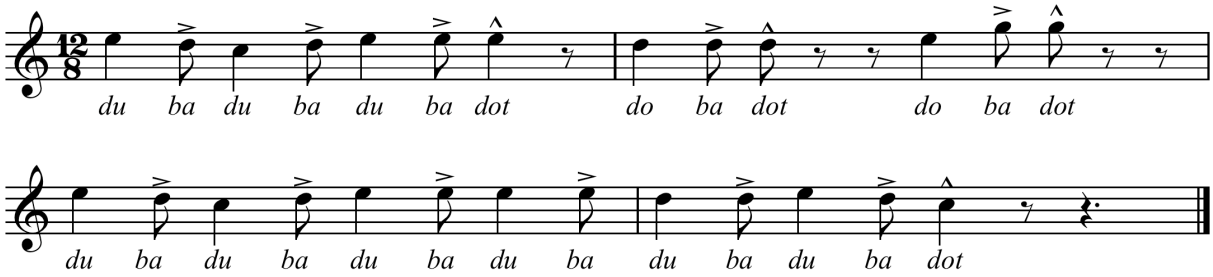
Sing the first example of Mary had a Little Lamb and DO NOT swing the melody. Notice where the accents are placed when we do not swing:



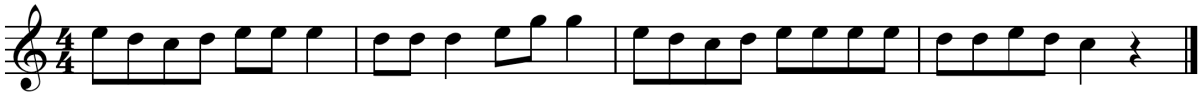
The accents are on 1 and 3 when we do not swing.

Let's Swing!!

Another way to see the swinging beat is to write the melody in 12/8 time. There are 12-8th notes per measure. Practice singing the melody with the articulations that are written:

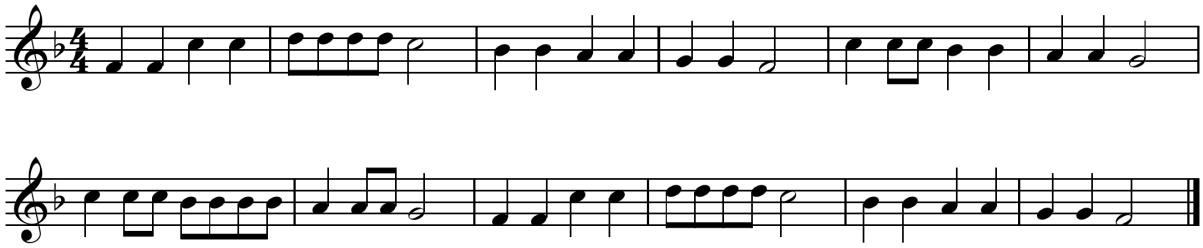


Now write in accents for Mary Had a Little Lamb in 4/4 time:



Play it!! (Remember to keep the eighth notes smooth)

The following melody is Bah Bah Black Sheep – write in all the accents needed fit in the swing style:

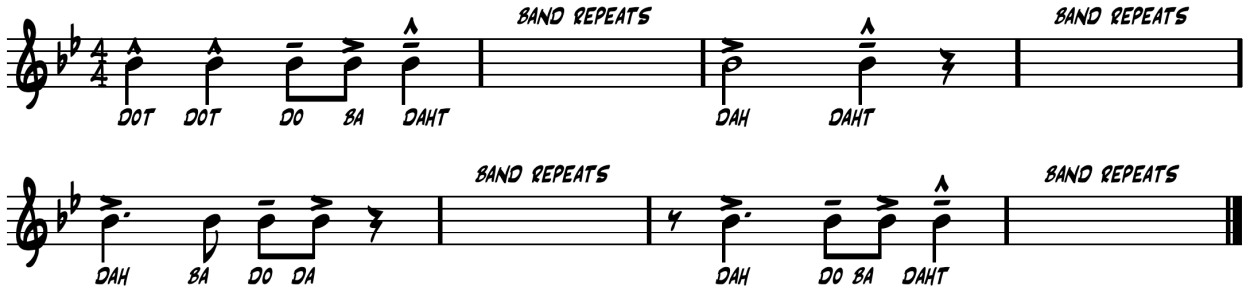


Now Play it!!

Great job! You're on your way to becoming a jazz cat ☺

STEP 4 – TRY DIFFERENT RHYTHMS IN A VARIETY OF WAYS:

Try the following rhythms, either sung or played on your instrument on a concert Bb. Start by having the drummer play a steady swing beat and sing the first rhythm written below. All students (including the bass and piano) should sing back with correct articulation – including the drummer. Do this as many times as it takes!



These are just a starting point to making up your own rhythms. Have fun with it!!

When the drummer feels confident with their swing beat, have them add the improvised rhythm on the snare drum.

Another idea is to go around the room and have each student make up their own 1 measure rhythm that the band will sing back and then play. Encourage them to do this because this is a stepping stool towards improvisation. Stress the importance that EVERYONE must do it. Conquer their fears at an early time, or they will never want to volunteer for rhythms.

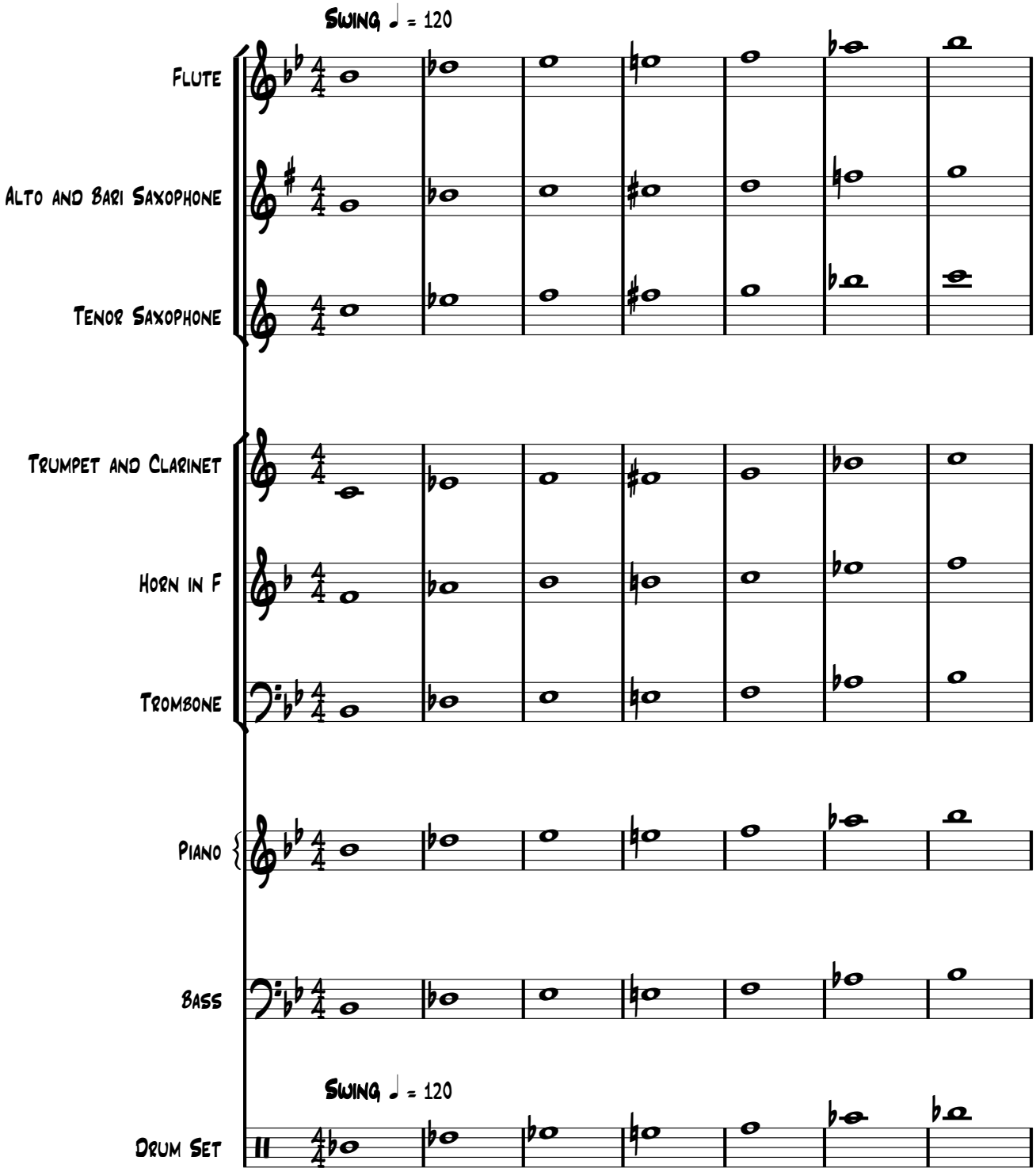
STEP 5 – Bb BLUES SCALE WARM UP

I have written out the Bb Blues Scale and accompanying rhythmic elements in order to learn the scale, work on intonation throughout the ensemble, and get exposed to jazz rhythms that they will see in their music.

Bb Blues Scale Warmup

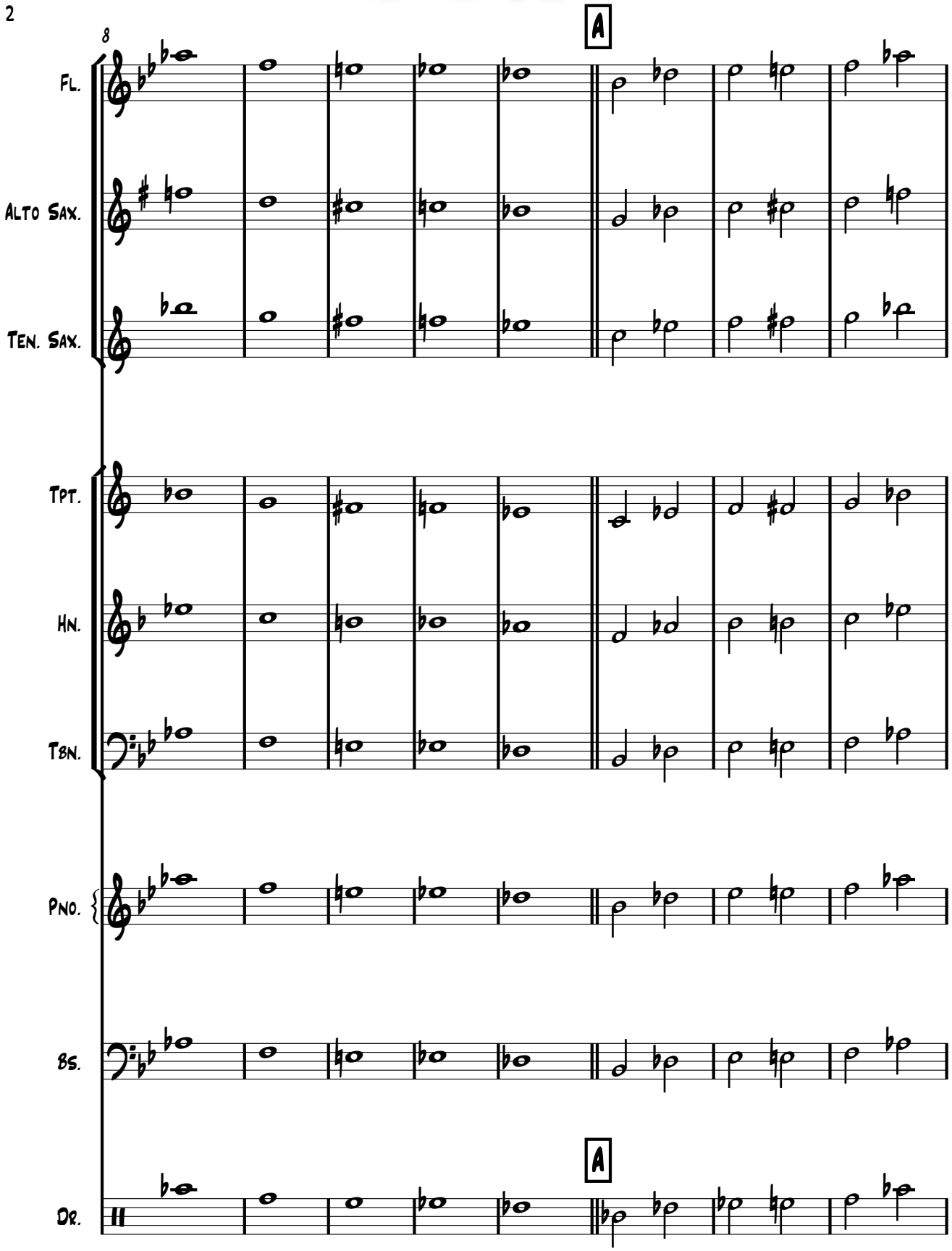
Scale built on 1, b3, 4, #4, 5, b7, 8

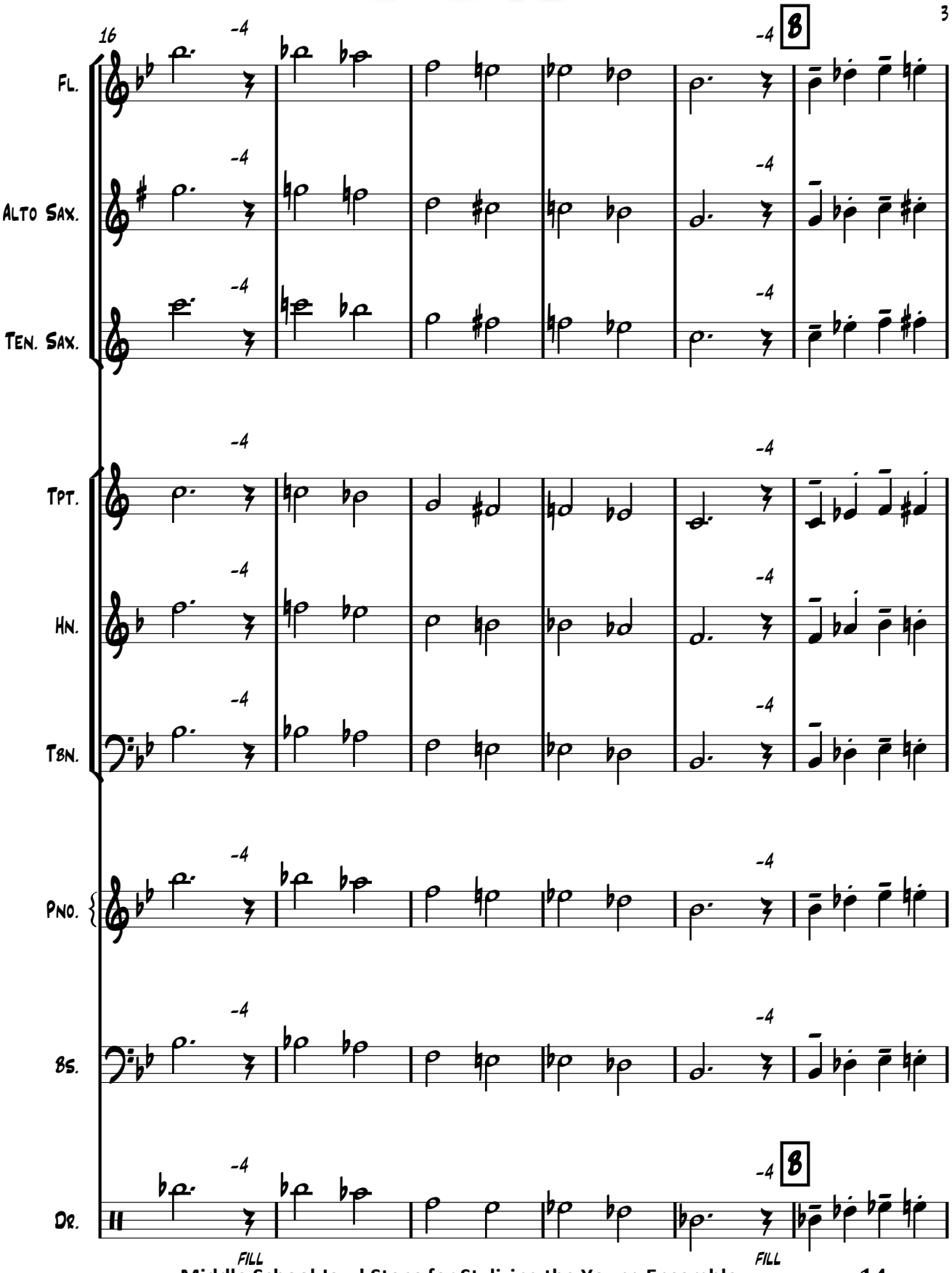
D. Miller

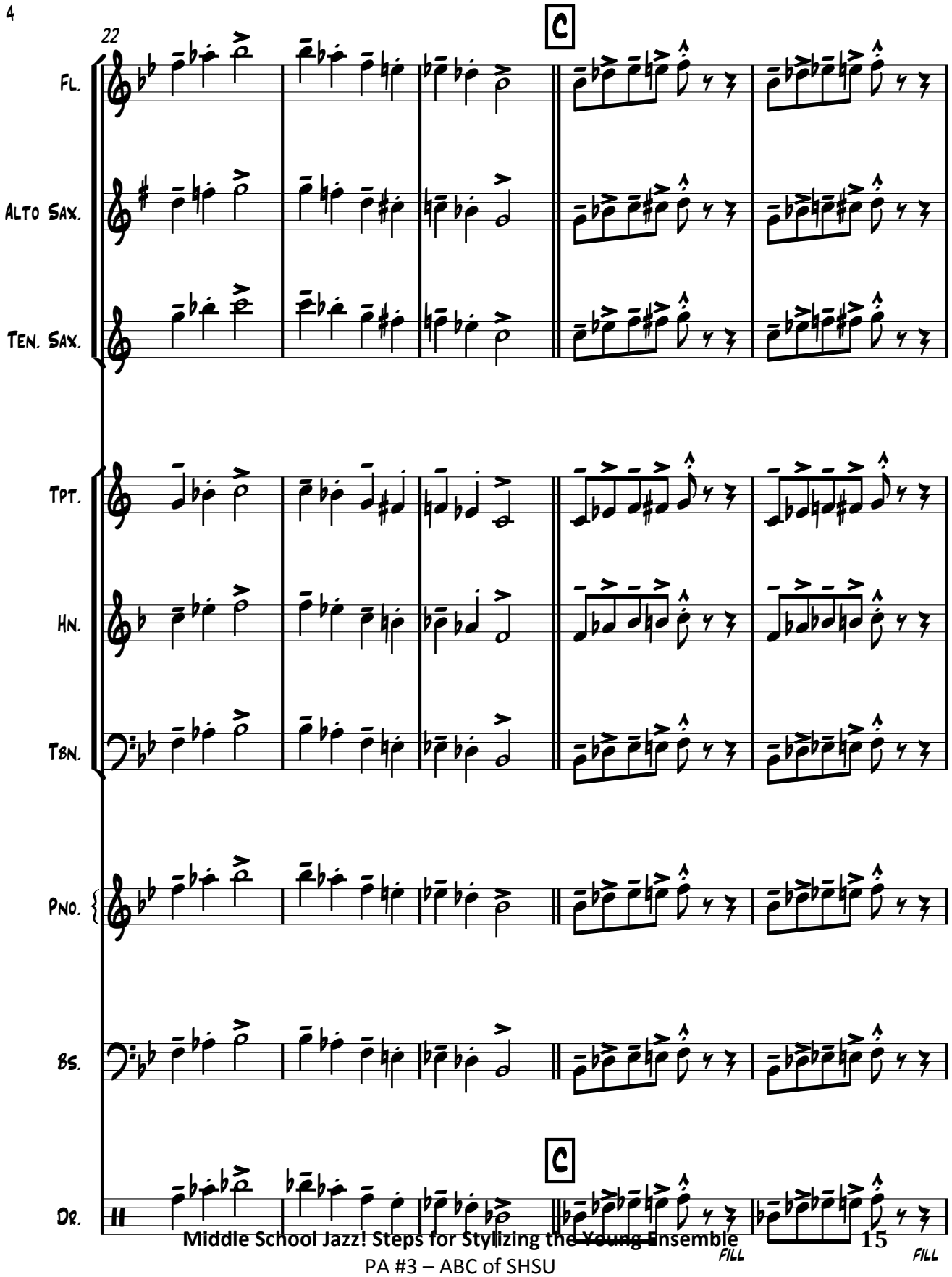


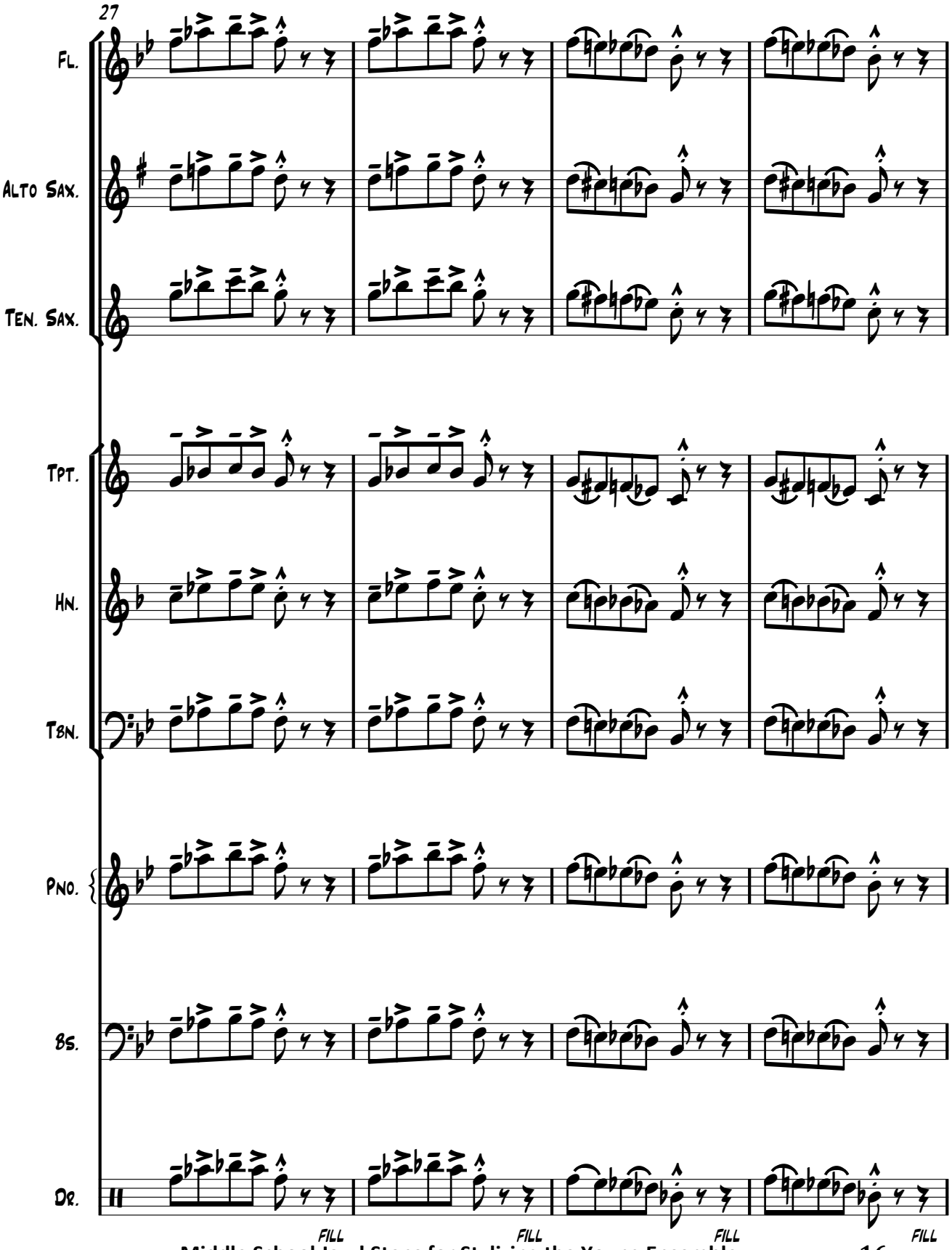
The wind part is written for you
fill accordingly

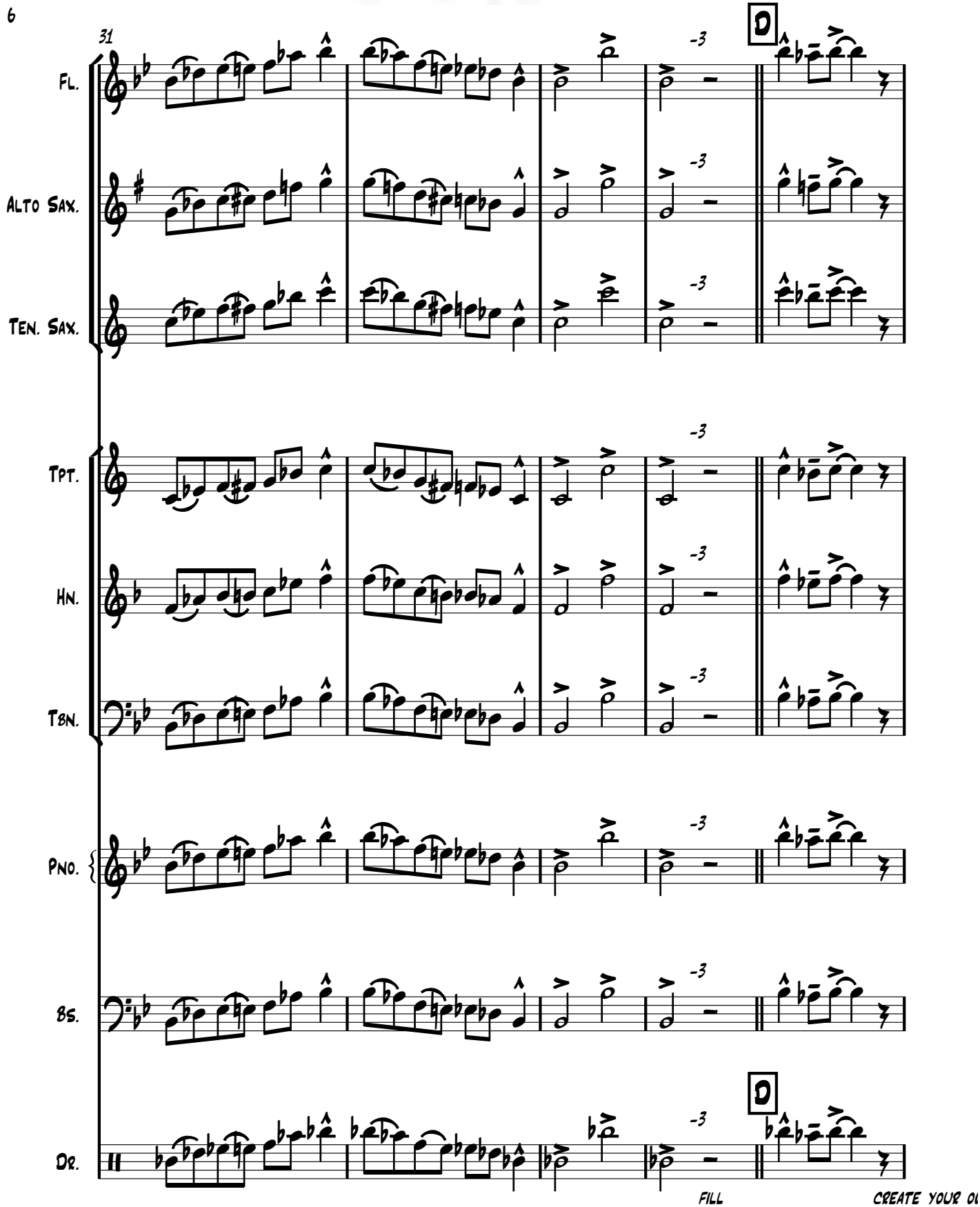
Page from Bandworld Magazine Online Ed. (Vol 26#2 • Oct.-Dec. 2010) • More info at www.bandworld.org


8
A
Fl.
Alto Sax.
Ten. Sax.
Tpt.
Hn.
Tbn.
Pno.
Bs.
Dr.
A

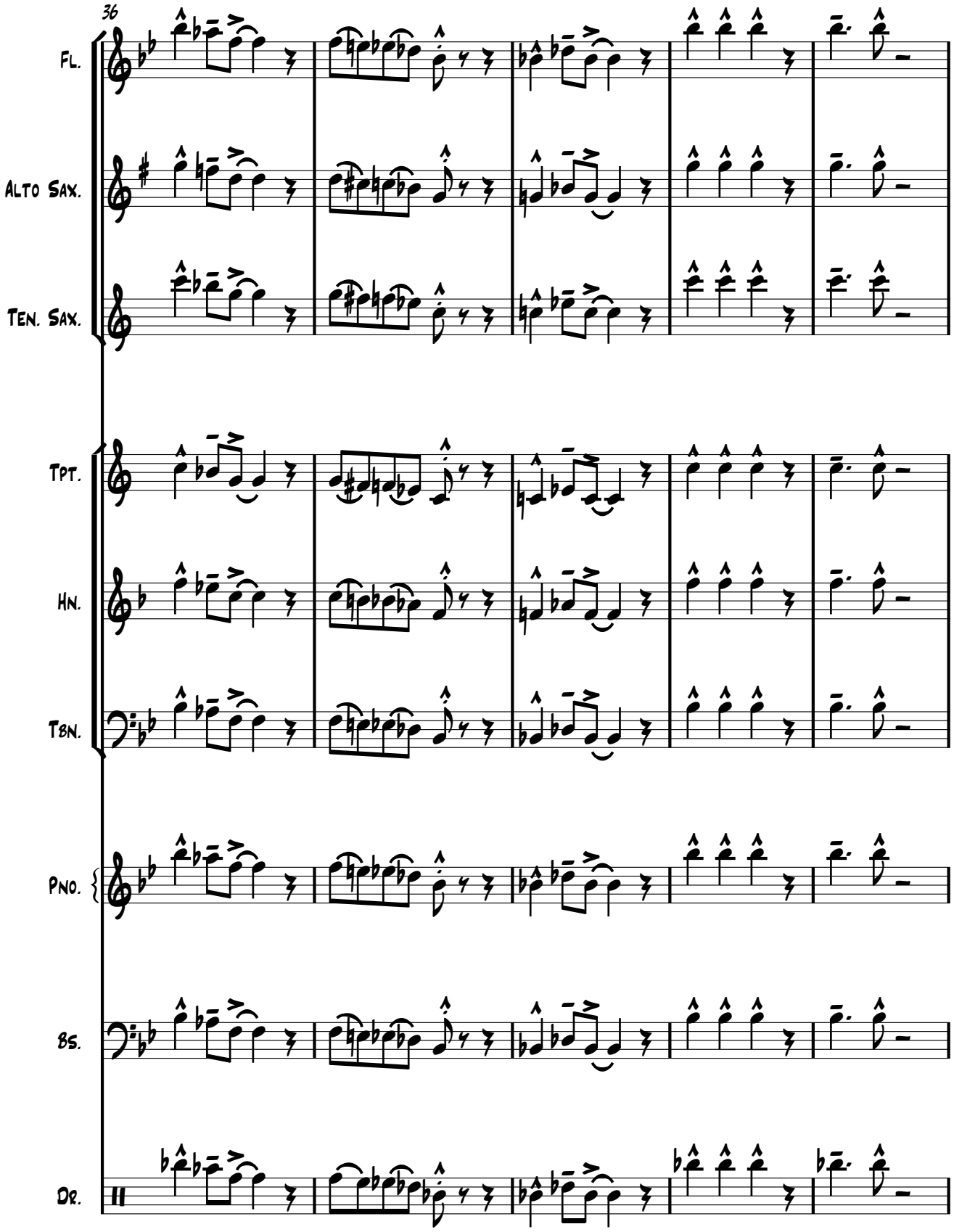

16
B
Fl.
Alto Sax.
Ten. Sax.
Tpt.
Hn.
Tbn.
Pno.
Bs.
Dr.
FILL
FILL

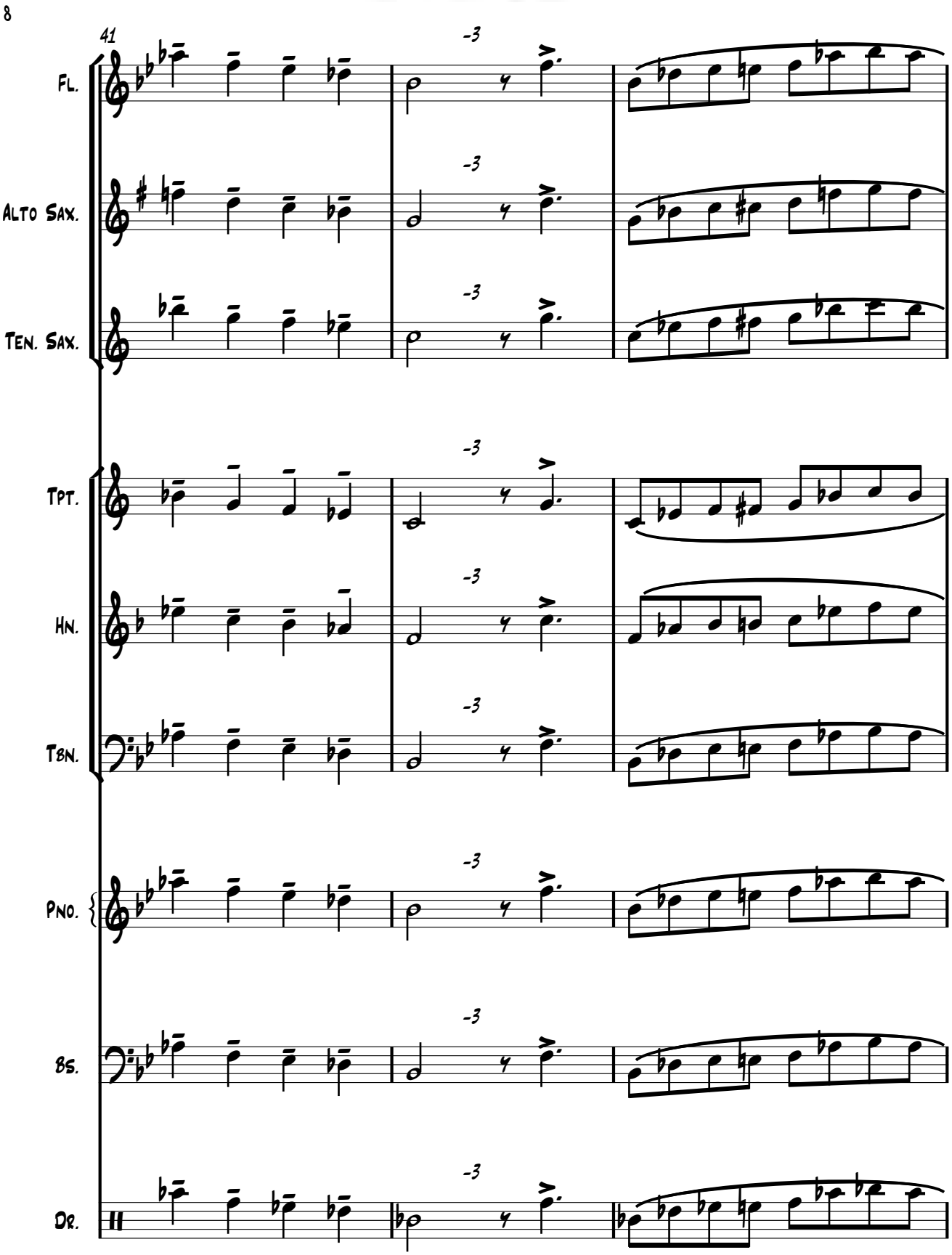

4
22
C
Fl.
Alto Sax.
Ten. Sax.
Tpt.
Hn.
Tbn.
Pno.
Bs.
Dr.
C
FILL
FILL

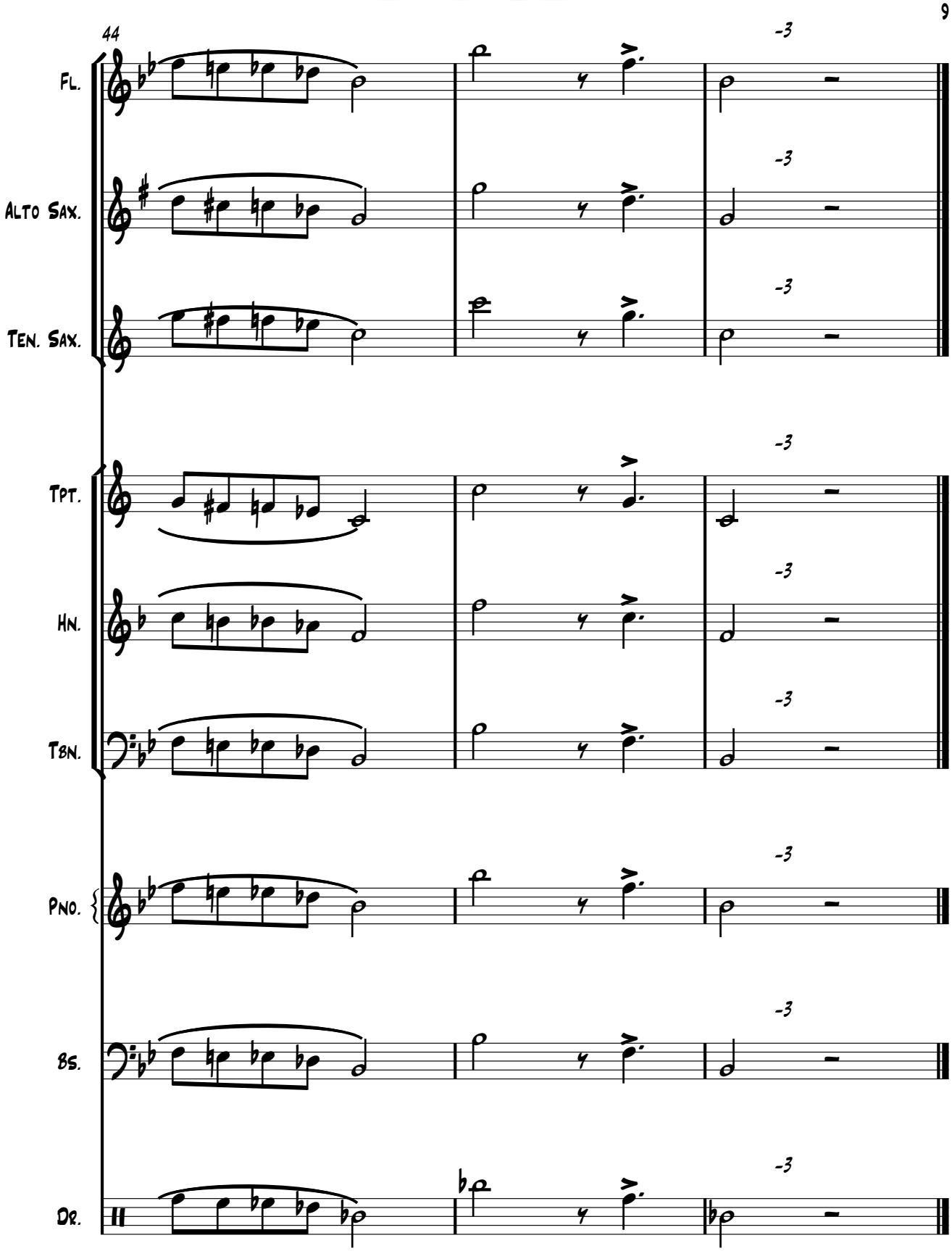

27
Fl.
Alto Sax.
Ten. Sax.
Tpt.
Hn.
Tbn.
Pno.
Bs.
Dr.
FILL
FILL
FILL
FILL



Page from Bandworld Magazine Online Ed. (Vol 26#2 • Oct.-Dec. 2010) • More info at www.bandworld.org




8
41
-3
Fl.
Alto Sax.
Ten. Sax.
Tpt.
Hn.
Tbn.
Pno.
Bs.
Dr.



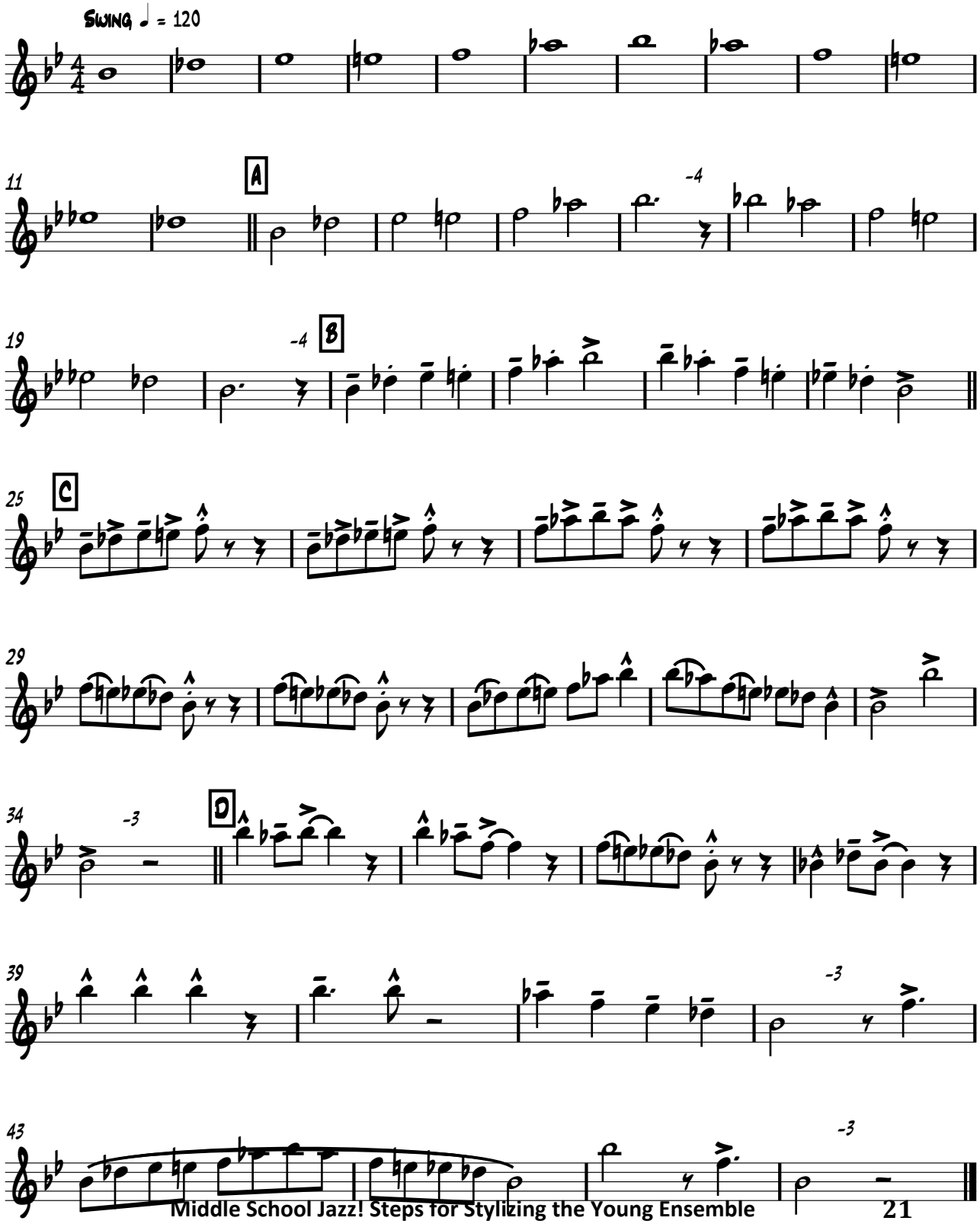
Page from Bandworld Magazine Online Ed. (Vol 26#2 • Oct.-Dec. 2010) • More info at www.bandworld.org

Bb Blues Scale Warmup

Scale built on 1, b3, 4, #4, 5, b7, 8

Flute

D. Miller



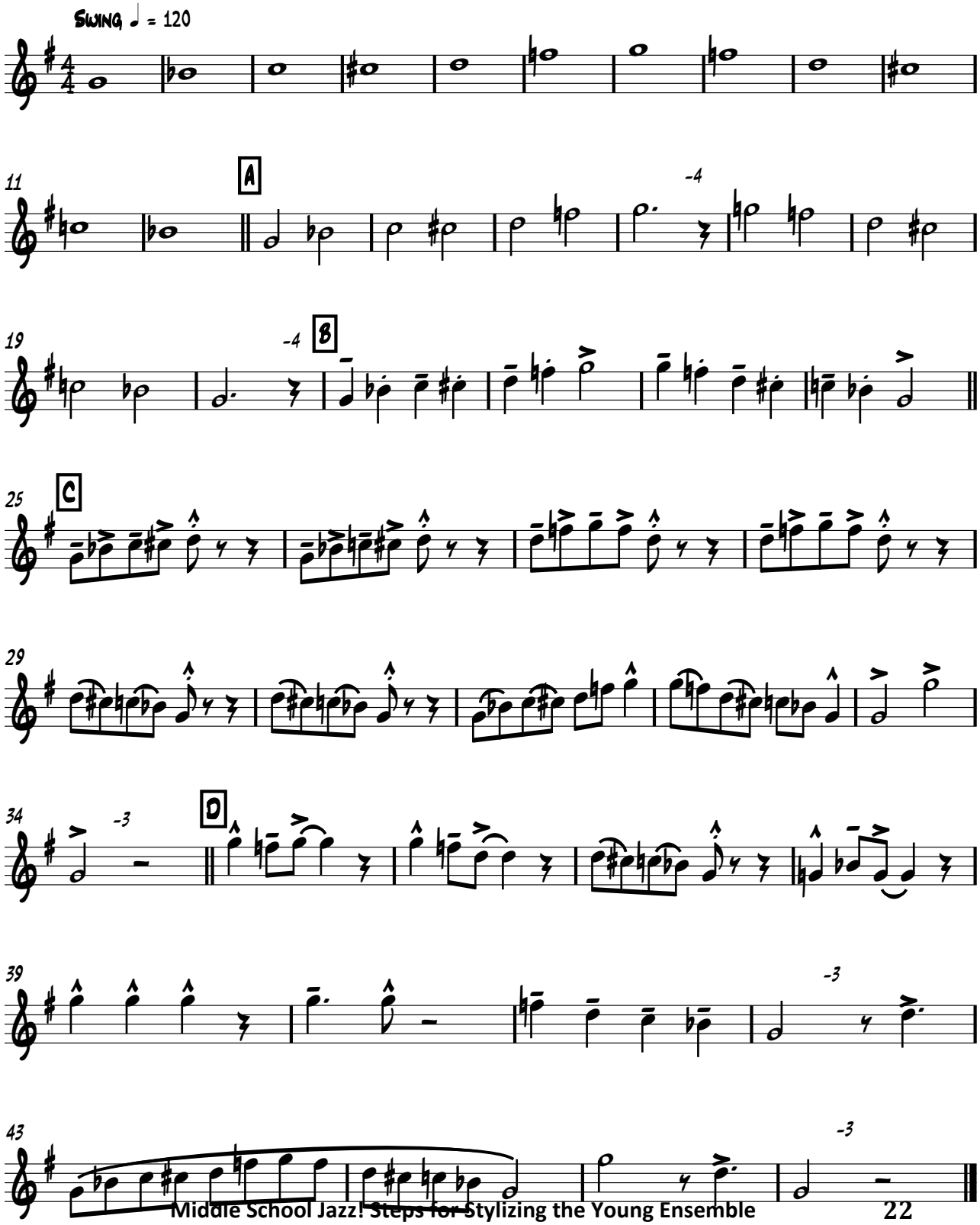
Page from Bandworld Magazine Online Ed. (Vol 26#2 • Oct.-Dec. 2010) • More info at www.bandworld.org

Bb Blues Scale Warmup

Alto and Bari Saxophone

Scale built on 1, b3, 4, #4, 5, b7, 8

D. Miller



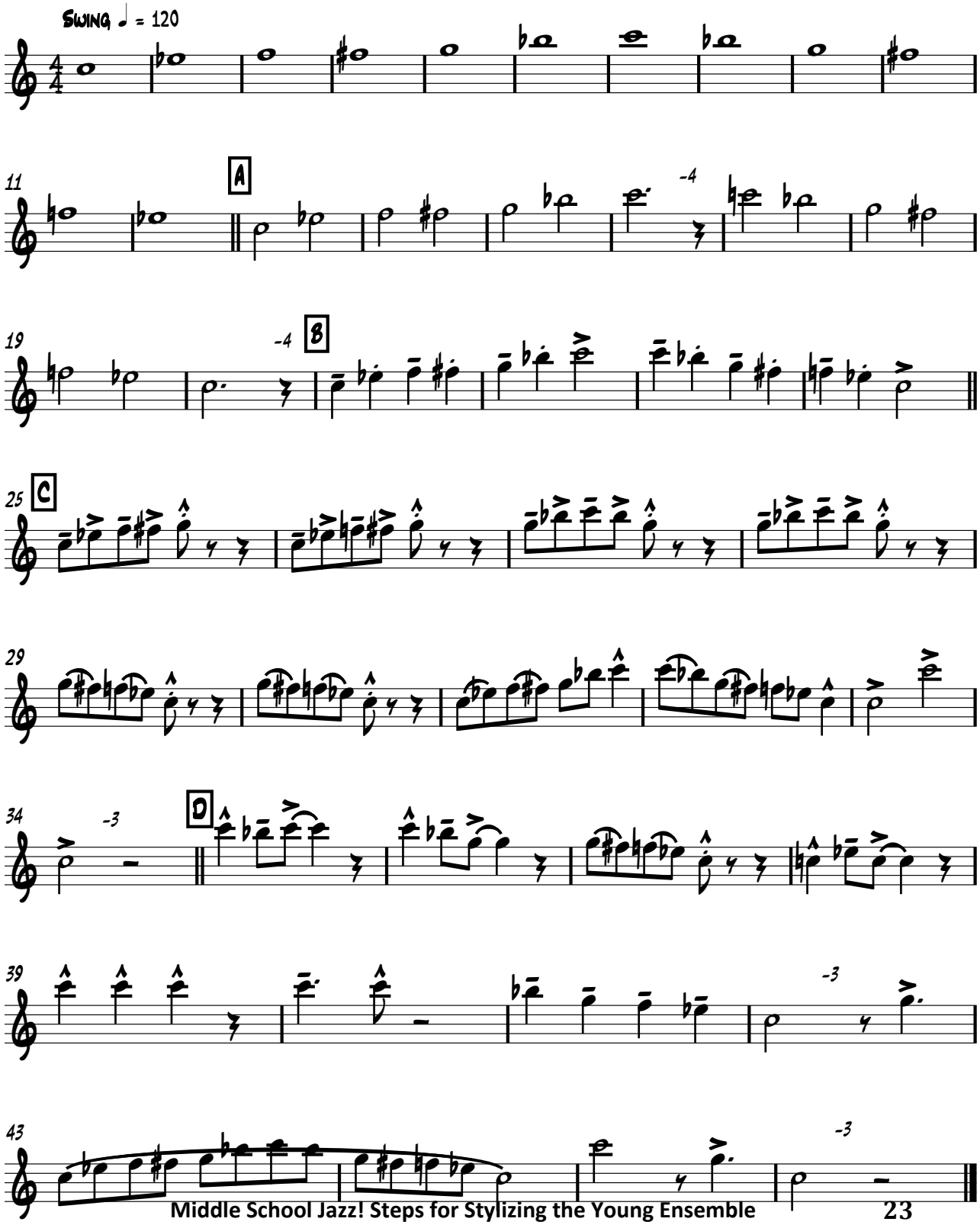
Page from Bandworld Magazine Online Ed. (Vol 26#2 • Oct.-Dec. 2010) • More info at www.bandworld.org

Bb Blues Scale Warmup

Tenor Saxophone

Scale built on 1, b3, 4, #4, 5, b7, 8

D. Miller

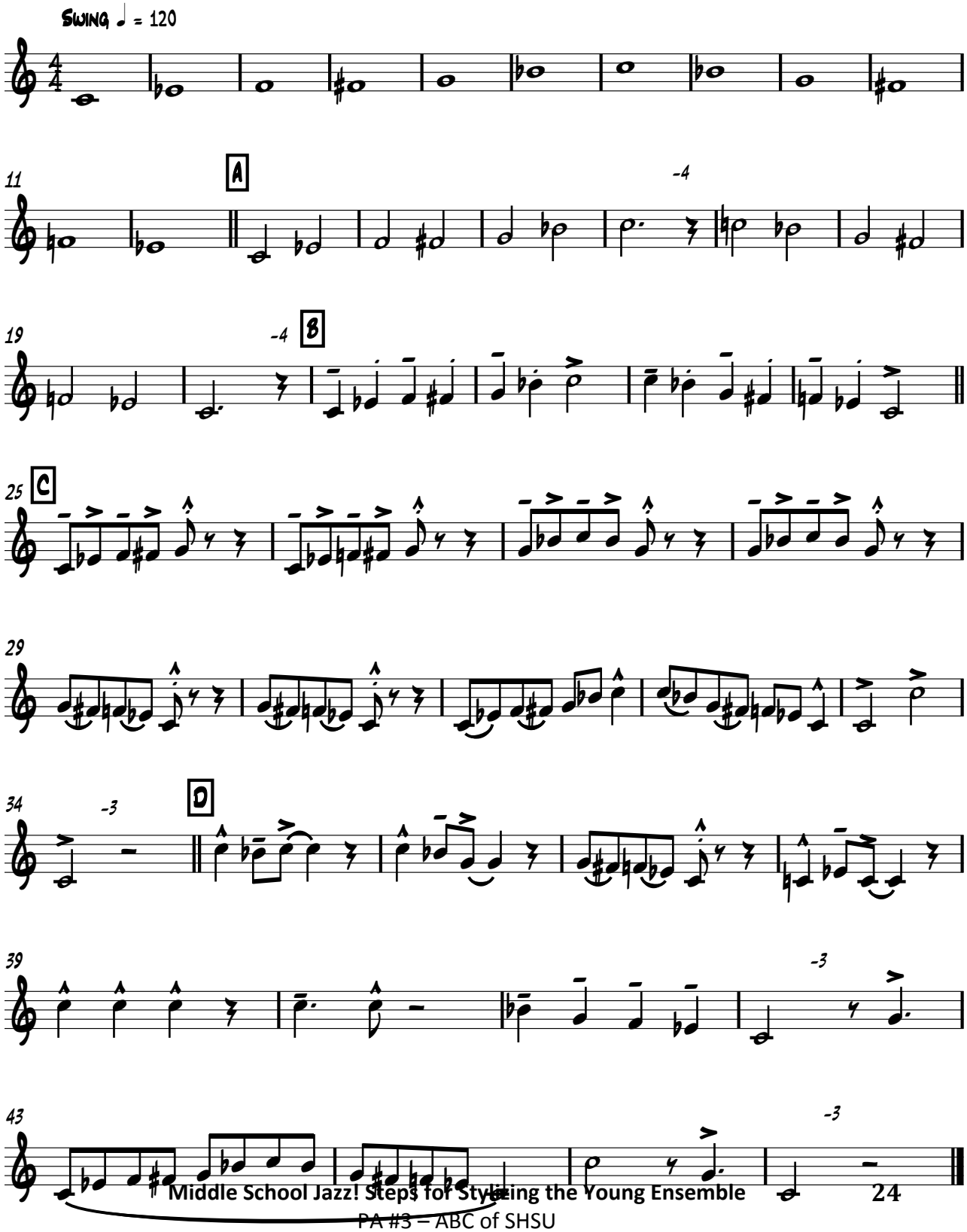


Bb Blues Scale Warmup

Trumpet and Clarinet

Scale built on 1, b3, 4, #4, 5, b7, 8

D. Miller



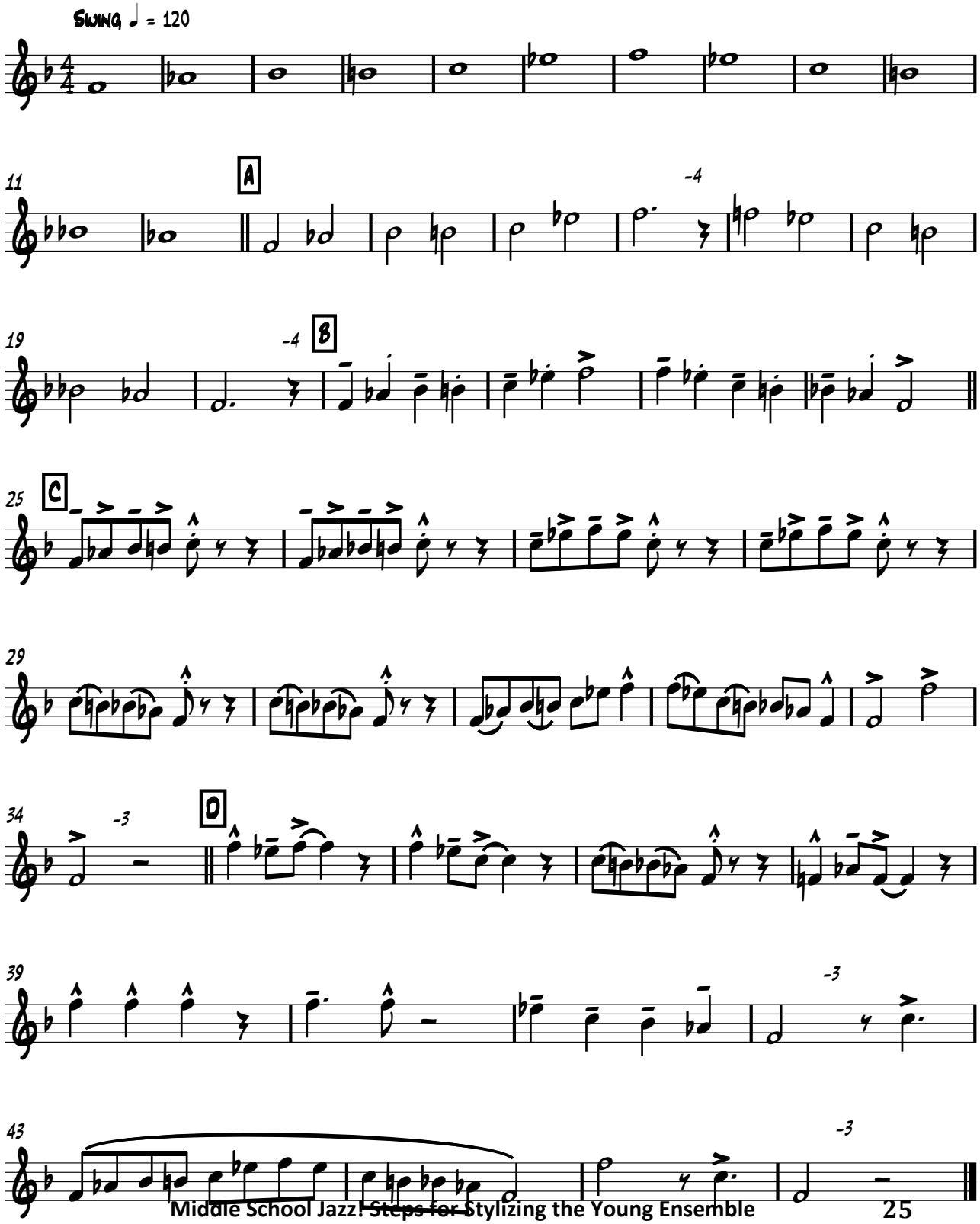
Page from Bandworld Magazine Online Ed. (Vol 26#2 • Oct.-Dec. 2010) • More info at www.bandworld.org

Bb Blues Scale Warmup

Scale built on 1, b3, 4, #4, 5, b7, 8

Horn in F

D. Miller



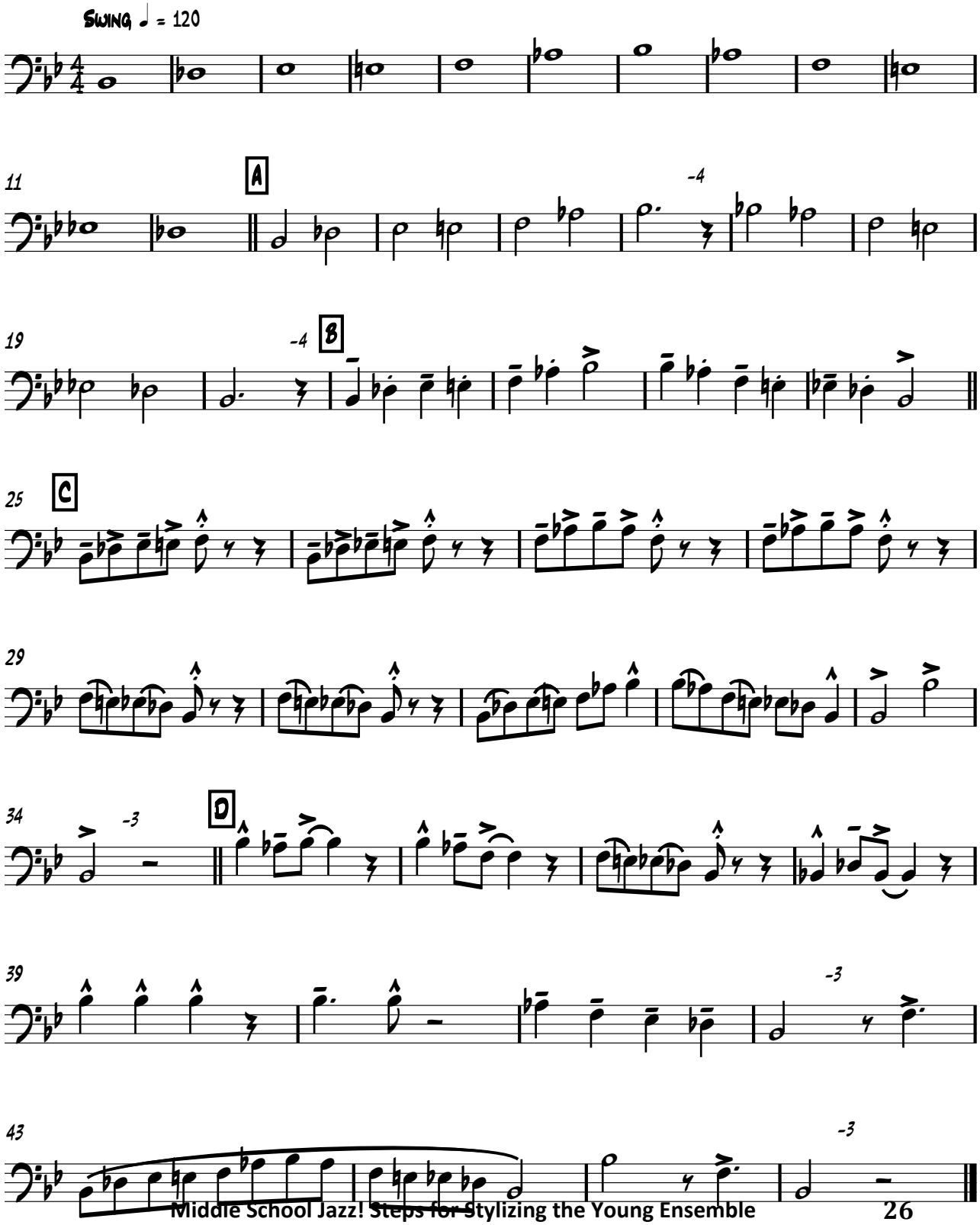
Page from Bandworld Magazine Online Ed. (Vol 26#2 • Oct.-Dec. 2010) • More info at www.bandworld.org

Bb Blues Scale Warmup

Scale built on 1, b3, 4, #4, 5, b7, 8

Trombone

D. Miller



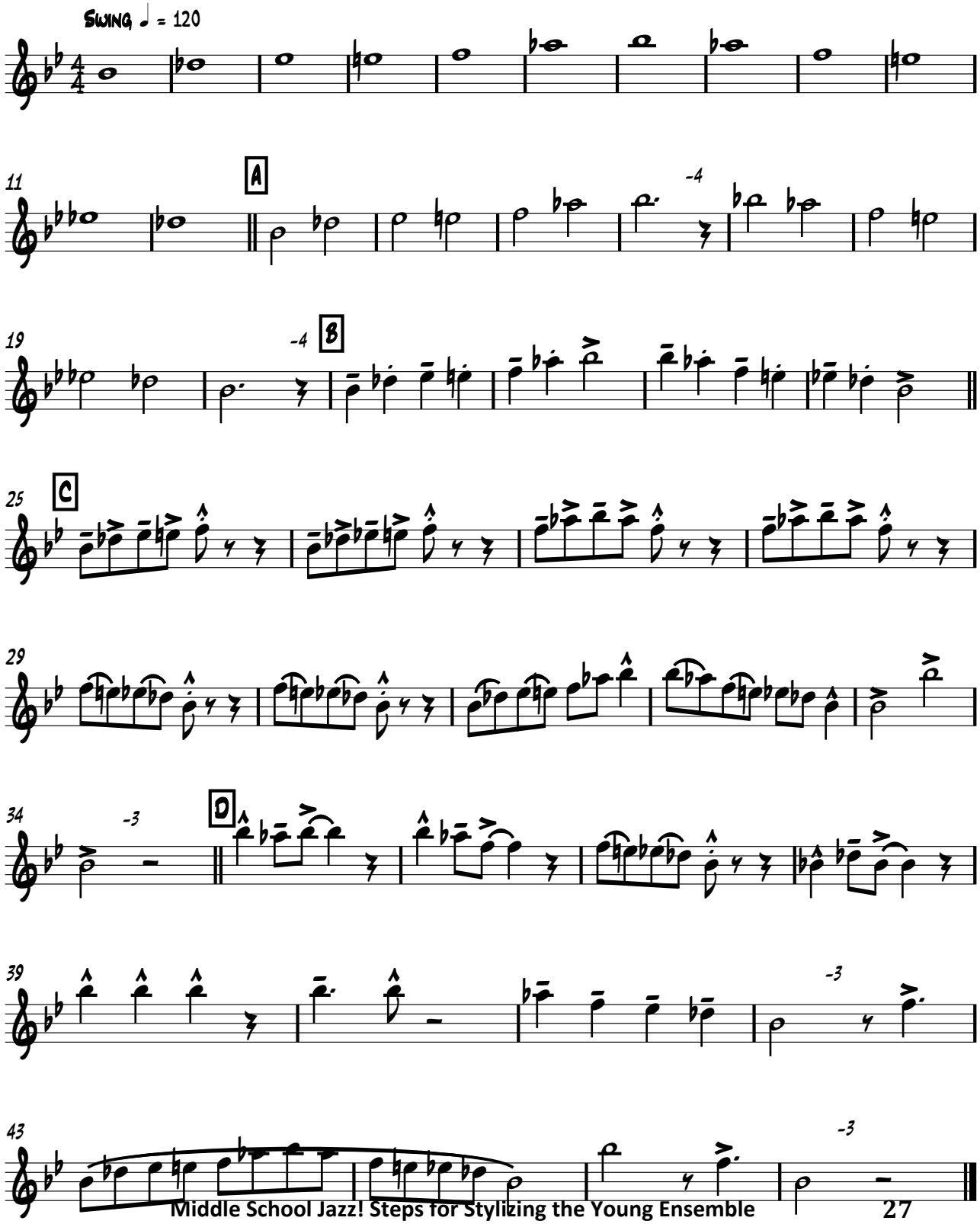
Page from Bandworld Magazine Online Ed. (Vol 26#2 • Oct.-Dec. 2010) • More info at www.bandworld.org

Bb Blues Scale Warmup

Scale built on 1, b3, 4, #4, 5, b7, 8

Piano

D. Miller



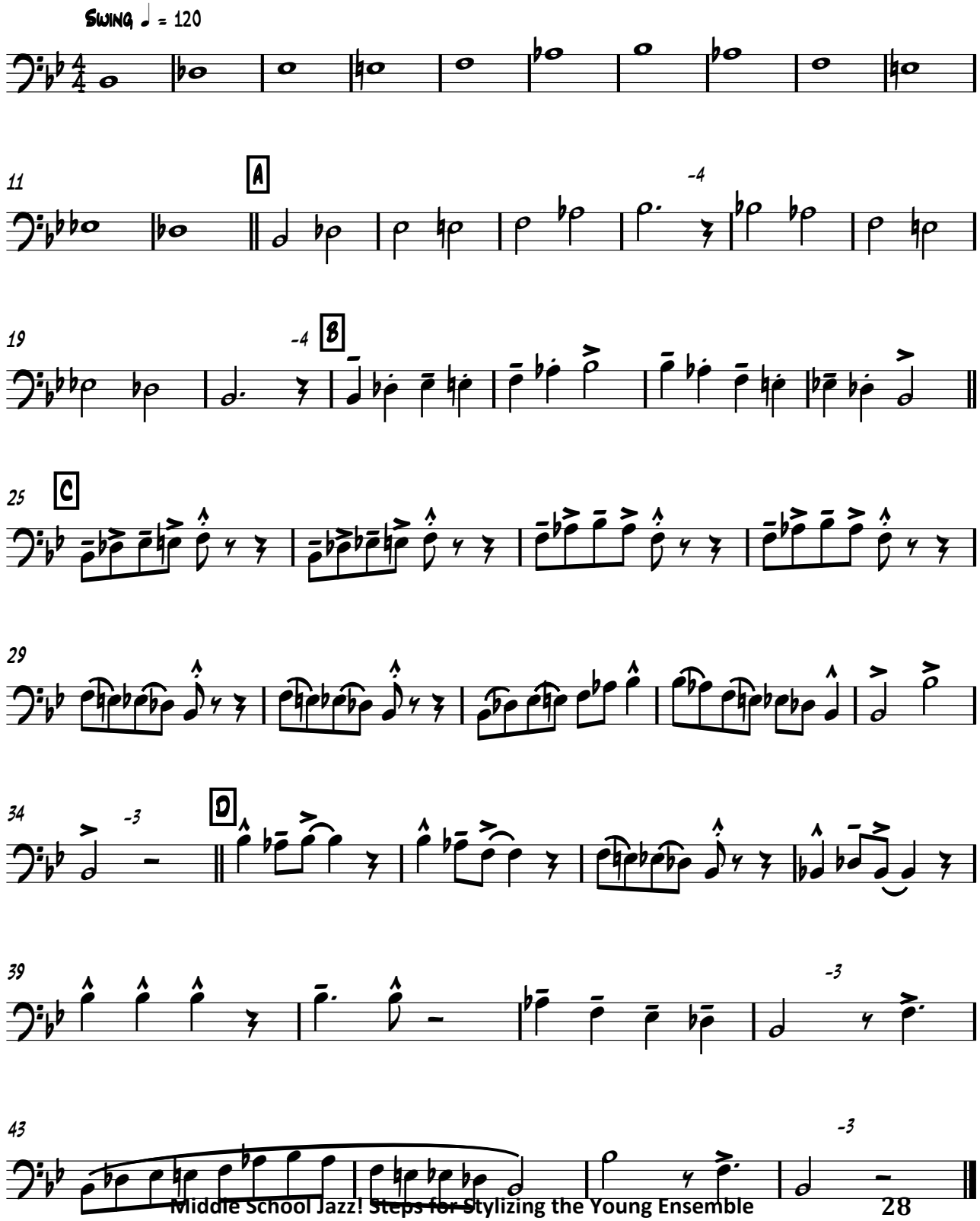
Page from Bandworld Magazine Online Ed. (Vol 26#2 • Oct.-Dec. 2010) • More info at www.bandworld.org

Bb Blues Scale Warmup

Scale built on 1, b3, 4, #4, 5, b7, 8

Bass

D. Miller



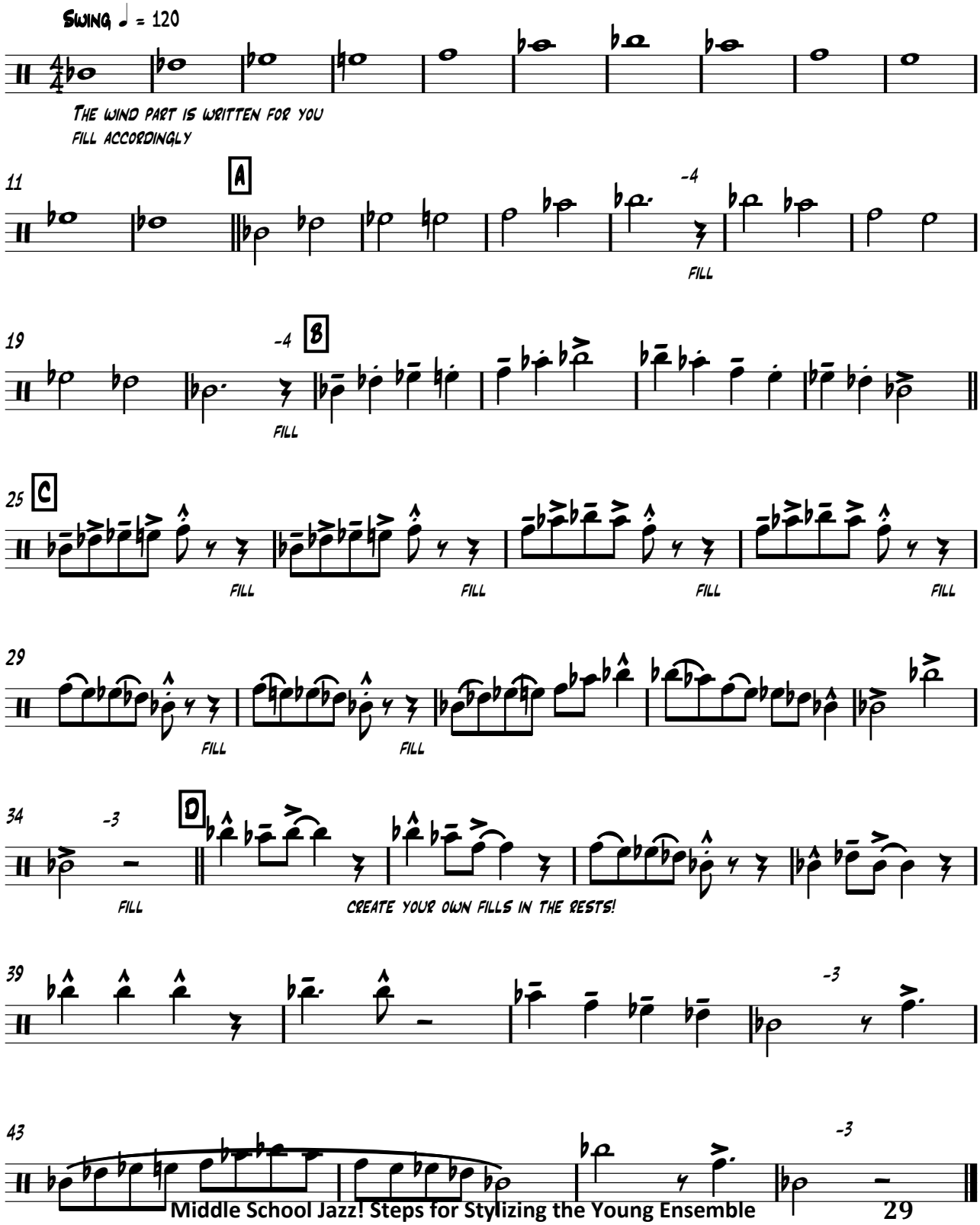
Page from Bandworld Magazine Online Ed. (Vol 26#2 • Oct.-Dec. 2010) • More info at www.bandworld.org

Bb Blues Scale Warmup

Scale built on 1, b3, 4, #4, 5, b7, 8

Drum Set

D. Miller



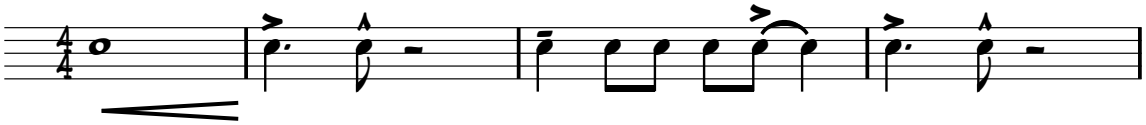
Page from Bandworld Magazine Online Ed. (Vol 26#2 • Oct.-Dec. 2010) • More info at www.bandworld.org

Daily Swing Rhythms

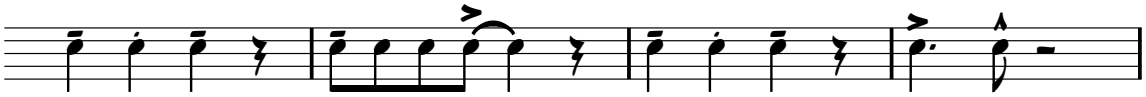
Play on your concert Bb

D. Miller

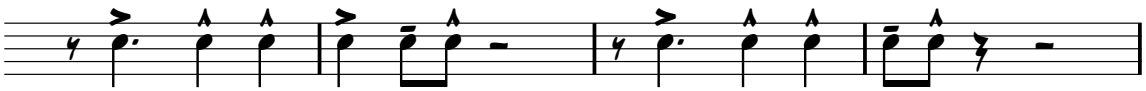
Example 1



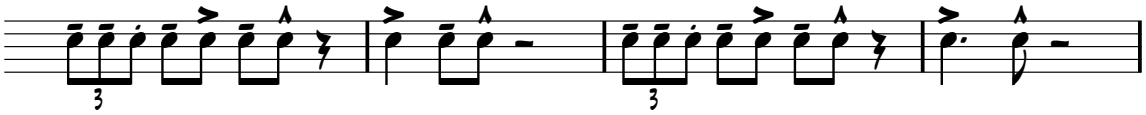
5 Example 2



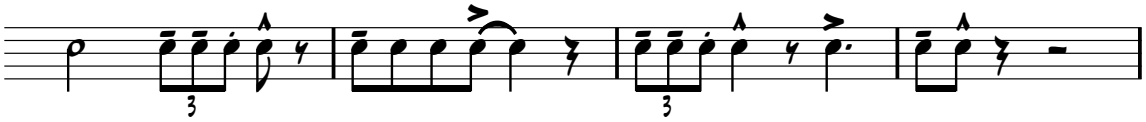
9 Example 3



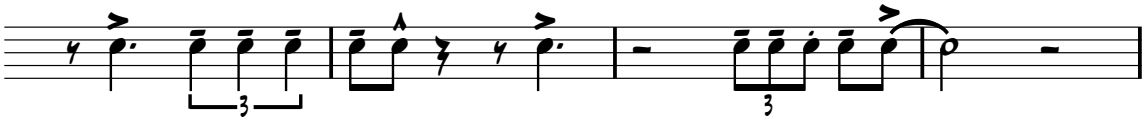
13 Example 4



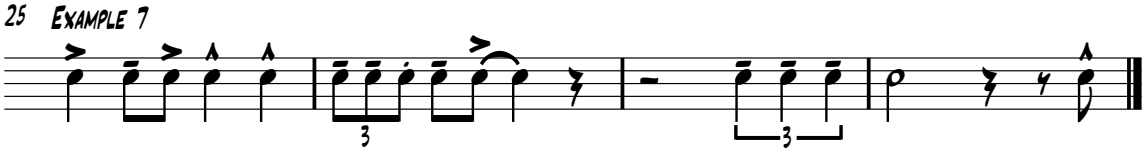
17 Example 5



21 Example 6



25 Example 7



Page from Bandworld Magazine Online Ed. (Vol 26#2 • Oct.-Dec. 2010) • More info at www.bandworld.org

STEP 6 – HAND OUT THE PIECE OF MUSIC

1) Identify the style – is it swing, rock, a ballad? Ask students if they can identify certain characteristics of each style.

2) Go over the road map of the piece
Are there any repeats? D.S. al Coda? Who will play at the solo section?

3) Find Unison rhythms
Sing and then play these on a Concert Bb. Don't move on until EVERYONE feels comfortable and confident with the rhythms.

4) The drummer should only work on keeping a steady beat for the first run through. Fills will come with time.

5) Solo Section – Write out the chord symbols for every instrument so everyone has a chance to solo.

6) Don't be afraid of wrong notes in the first readings. Focus on style, dynamics, and articulation.

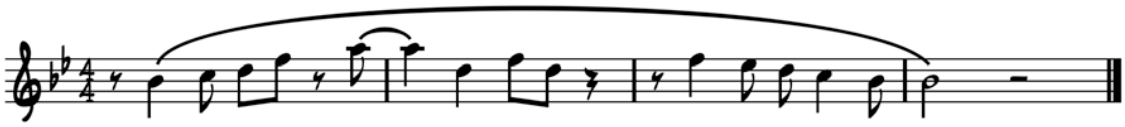
PHRASE MARKINGS

What does the giant slur mean??

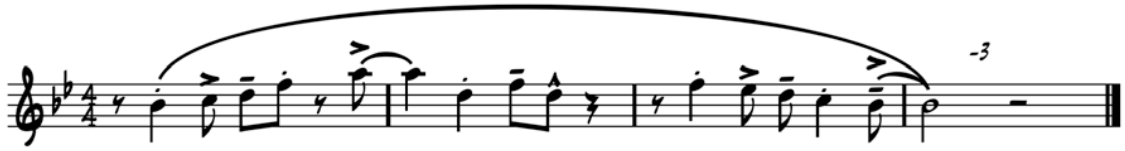
I have often been confused on slur markings versus phrase markings. It is up to the director to decide on articulations that happen under a big phrase mark. Recordings can help tremendously when making these types of decisions.

Here is an example of what we commonly see in scores:

Written:



This is an idea of what could be played:



Your students can also help determine articulations. Play it in a variety of ways to see which articulation fits the best.

BW 2010

The American Bandmasters Association

A Funny Thing Happened on the Way to a Band Rehearsal #19

by M. Max McKee Bio

Previous FUNNY | Next FUNNY

Creating an ABC or an NBC network?

In November 1987 at the Ninth Annual Western International Band Clinic, Tim Lautzenheiser and I met for a few minutes to discuss the idea of a new summer program for band directors. By this time, our Band Director Prep sequence at Southern Oregon University had 15 students in it and we saw how all of those students could be helped in very special ways if they became the operational staff for summer workshops. Tim and I left the very short meeting with the idea that we needed to come up with a name. "I'll send you a note with my thoughts," he said. "Ditto," I replied and we went off to enjoy aThankgiving turkey.

A week later an enevelope from Tim that had obviously crossed in the mail with my idea of "The National Band College" arrived in Ashland. In it, Tim suggested, "Why don't we call it The American Band College?" It was instantly obvious to me that either famous acronym could work, but connecting ABC to a child's building block and the idea of "learning your ABCs" was definitely the way to go.

Over the next year I as I started a year-long sabbatical leave, I used that time to create not only a scheme for special summer workshops (to begin in June 1989) but also fabricated a 4-year undergraduate curriculum covering 40 areas of learning for the development of band directors. For each year of study there needed to be a logic to what is studied when, so first year students learned overtone series concepts related to fingerings, embouchures (clarinet and trumpet), snare technique, nomenclature and standard band literature on a 90-minute cassette (one of twelve). Each of those students were provided with a clarinet, a trumpet and a snare drum for the entire year and were charged with learning a grade 2 solo while developing teaching skills to do start-up lessons on each of the instruments by the end of the year.

During the ABC year, the 4 classes (representing freshman, sophomore, junior and senior students) met separately twice a week to delve into their 10 areas of learning via lecture sessions. Long-time teachers and specialists on each instrument were brought in (SOU faculty, the active and retired band director ranks) to meet with the various classes. On Fridays, all four classes plus 20 or more students from local middle schools formed a band in which everyone played secondary instruments. Third and fourth year students conducted so that by the end of the term, ABC could present a convocation hour at the University to perform as a band or in small ensembles.

We were lucky to have three of the major instrument manufacturers (Conn-Selmer, Yamaha and Ludwig) provide us with over 100 instruments that students could borrow for the year to learn flute, trombone and timpani, then saxophone, horn and percussion toys and finally oboe, bassoon, tuba and drum set.

Along with all of this, we soon started development of a game called "The ABC Challenge." It became instantly obvious to me that we needed tools that would allow the students to learn through in-class game-playing. By first developing an extensive database of questions and coupling that with audio and video samples (not yet on computer where memory and storage were still in their infancy), we created a game board that was similar to television's Jeopardy but had categories limited to each of the classes. When a student chose from a category in his or her level, a correct answer resulted in earning Monopoly money. If the student gave the wrong answer, then students from other levels were allowed to attempt the answer. ABC Challenge involved team play by class and resulted in the winning a major prize for the class with the greatest dollar earnings. It became very popular and very competitive as the years went by.

Little did we know that less than 15 years later a 100% computer/internet based system called Ultimate Pursuit would serve as the study, gaming and testing device for over 200 active masters candidates in the American Band College program. In the meantime, the undergraduate ABC program continued to develop and flourish as we prepared for the Summer 1989 American Band College program for band directors. That June a grand total of 26 directors joined us for the first summer, which included three 6-day sessions featuring 36 world-class clinicians and conductors. By complementing the band with undergrad ABCers as well as community musicians from the Rogue Valley (some 50 players in all), we enjoyed great success in three concerts. Guest conductor for the July 4th concert in 1989 was Arnald Gabriel, USAF Band Commander retired. He returns in 2011 with an all-director band of more than 200 musicians!

Next time: ABC and WIBC Develop

BW 2010

The Bandworld Legion of Honor

Previous LEGION | Next LEGION

A special award of

The John Philip Sousa Foundation

Cheryl Newton

Cheryl Newton has been the band director of Oakton High School in Vienna, Virginia for the past 27 years. She begins her philosophy by stating, "The teacher is in a unique position to impact the lives of many students, a mission which must be considered carefully and executed with care, dignity, integrity and respect – for the student, the art and the profession. Teaching is the passion and the perseverance to provide the necessary tools, to do whatever it takes for as long as it takes to open the eyes, ears and heart of a student to pursue lifelong learning.

She has served the industry by being the District Chair of the VIrginia Band and Orchestra Association. She has also served as the Treasurer of the Women Band Directors International.

When Cheryl lists her influences she includes: 1) great parents and teachers, 2) passion for music education, 3) the belief that kids have unlimited potential. She would also say,"It is the creative educator who can stay the course, challenge students to achieve higher levels of excellence, push them past their own self-imposed limits to heights they never expected to achieve. It is the journey, the process that forms the basis for lifelong learning, not the product. To inspire students to learn is the goal of every teacher. The ultimate reward is to inspire students to teach."

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

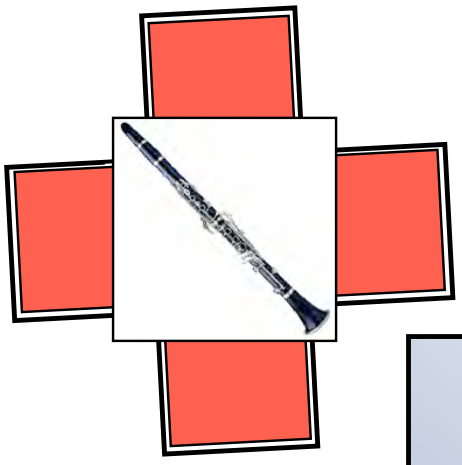
Kenneth Capshaw

Kenneth Capshaw has been the director of bands at Coronado High School in El Paso, Texas for the last 14 years. He received his college education at the University of New Mexico, but this love for music started much earlier. He says, "I grew up in a musical family, and my father was a band director and Director of Fine Arts in the El Paso ISD. My childhood dreams were to be a band director and to play trumpet professionally."

Kenneth gives back to the music world by being heavily involved in leadership roles including being the band organizer for All-Region Band festivals. He also serves as the Personnel Manager for the El Paso Symphony Orchestra, a Committee member for the El Paso Symphony Orchestra and a Board member for the Sun Carnival Marching Contest.

He states his philosophy as,"I try in my daily work to guide and develop our young students by incorporating educational methods with life lesson skills. The emphasis on high musical standards, discipline, work ethic, responsibility, and high moral standards is the most important factor in the day to day operation of our program. We also stress the fact that the joy of making music together is much more important than the "winning of the prize."

Terry Austin Bio
Legion of Honor Chairman



ABC

A PA3 project
by
Paul K. Swardstrom
ABC 2009

Clarinet Embouchure First Aid

Preparing The Instrument - Parts of the Clarinet

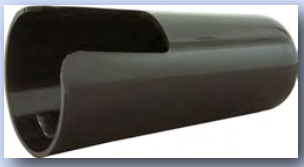
Mouthpiece

Reed

2

Preparing The Instrument - Parts of the Clarinet

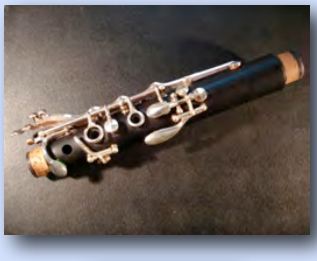
Ligatures



Mouthpiece Cap

3

Preparing The Instrument - Parts of the Clarinet



Upper Joint

4

Preparing The Instrument - Parts of the Clarinet

Lower Joint

Bell

5

Preparing The Instrument - Assembly

Press down the rings on the upper joint to raise the bridge key.

Add the bell to the end of the lower joint with a slight twisting motion.

6

Preparing The Instrument - Assembly

Then gently twist the upper joint into the lower joint.

Check to make sure the upper and lower bridge keys are lined up.

7

Preparing The Instrument - Assembly

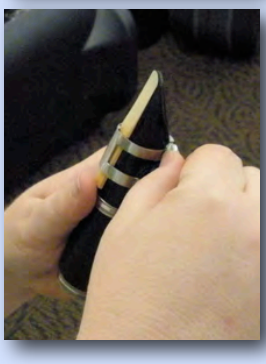
Twist on the barrel joint.

Add the mouthpiece without the ligature or reed. Line up the center of the flat side with the register key.

8

Preparing The Instrument - Placing the Reed on the Mouthpiece

Loosen the screws of the ligature.



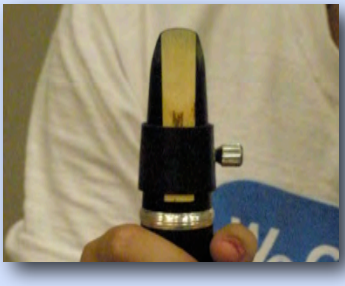
Slide the ligature half way down the mouthpiece. Leave space between the ligature and the flat portion of the

9

Preparing The Instrument - Placing the Reed on the Mouthpiece

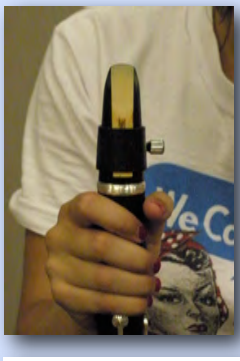
Slip the butt of the reed under the top of the ligature.

Slide the ligature down. The top of the ligature should be at the bottom of the scrape of the reed.



10

Preparing The Instrument - Placing the Reed on the Mouthpiece



A good check to see if the reed is on far enough is to press the tip of the reed into the top edge of the mouthpiece. If a hairline of the mouthpiece is seen, the reed is on the correct distance.

Check to be sure that the top and bottom of the reed are exactly centered on the mouthpiece.

11

Preparing The Instrument - Placing the Reed on the Mouthpiece

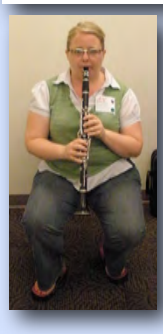
Use the mouthpiece cap whenever the instrument is not in use.

Hold the reed in place and tighten the screws of the ligature. Avoid tightening the screws too much as this can keep the reed from vibrating freely (restricting the sound).

12

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

Seated Position - The clarinet is held directly in the center of the body at an angle of thirty to forty degrees to the body.

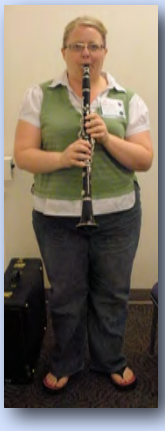


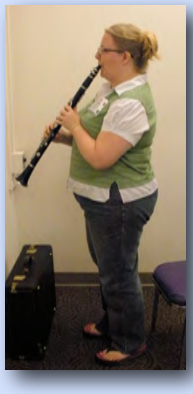
It is balanced between the embouchure and the right thumb, assisted by the left thumb.

13

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

Standing Position - The clarinet is held in the same fashion - directly in the center of the body at an angle of thirty to forty degrees to the body.





The back should always be straight and the head up.

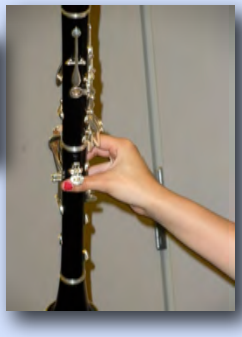
14

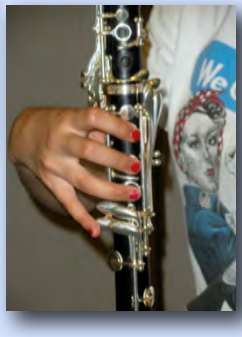
Preparing The Instrument - Hand Position

Right Hand - Lower Joint

Form the hand in the shape of a “C”.

Use the right thumb to support the weight of the instrument.





Cover the three holes in the lower joint with the index, middle and ring finger.

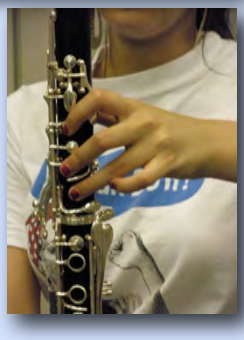
15

Preparing The Instrument - Hand Position

Left Hand - Upper Joint

Form the hand in the shape of a “C”.

Cover the three holes in the upper joint index, middle and ring finger of the the left hand.



16

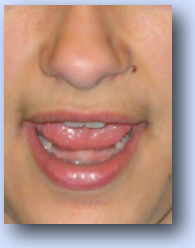
Preparing The Instrument - Hand Position

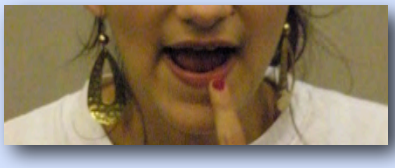
Position the left thumb over the ring in the back of the instrument in a 2:00 position so that the side of the thumb can flick the register key when needed.

Check to be sure that no fingers are perpendicular to the body of the clarinet. After forming the hand in the "C" shape, the fingers are curved downward. Close the holes with the natural pads of the fingers, not the tips.

17

The Healthy Clarinet Embouchure Formation



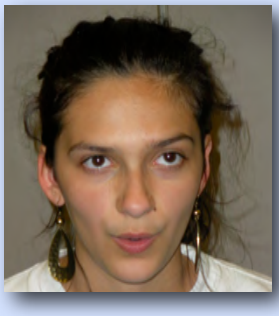


Vocalization - "make an exaggerated 'A' (not Ah) sound."
Checkpoint: chin and lower lip muscles must visibly move, becoming flat.

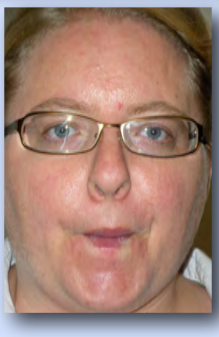
Visualization: Pretend to apply chapstick to the bottom lip, running one finger over the bottom lip.
Visualization: Ask the student to pretend to "show a deaf person the letter 'A' with their facial muscles".

18

The Healthy Clarinet Embouchure Formation



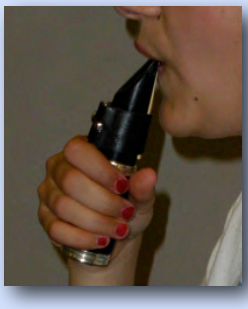
Another thing that works is to ask a student to pretend they are sipping a thick milkshake through a straw. Usually that will put the embouchure in just the right position.



Add a 'Q' on top of the 'A'. It is the "oo" sound we are interested in. Adding the 'Q' brings the muscles into the right formation to support the reed.

19

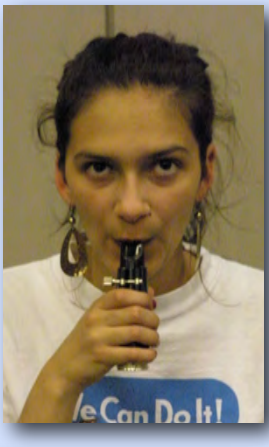
The Healthy Clarinet Embouchure
Transfer to the Mouthpiece and Barrel



Checkpoint: There should be between 1/4 and 1/2 an inch of reed in the mouth.
Checkpoint: The angle of the mouthpiece should be about 30 degrees to the body.

Take an assembled mouthpiece and barrel combination
Rest the reed on the lower lip and roll the mouthpiece into the mouth.

The Healthy Clarinet Embouchure
Transfer to the Mouthpiece and Barrel



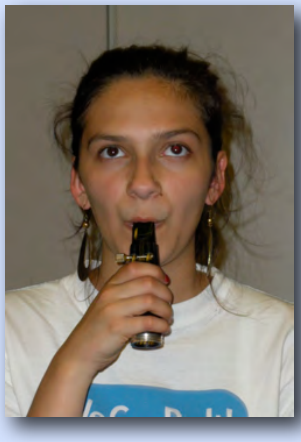
Place the top teeth on top of the mouthpiece.
The mouthpiece should be secure in the mouth. If the mouthpiece is easily moved, it is too loose and the top teeth is likely not on the mouthpiece.

Checkpoint: Keep the

21

The Healthy Clarinet Embouchure
Transfer to the Mouthpiece and Barrel

Take a deep breath and re-form the embouchure ("A-Q"). Blow through the mouthpiece as if blowing out candles. Keep the corners firm. The cheeks should not puff out if done correctly.



22

The Healthy Clarinet
Reference Pitches

The mouthpiece and barrel should produce a concert F# (clarinet G#).

23

Treating the Unhealthy Clarinet Embouchure

CD Track 13

Symptom: No tone present; only rushing air is audible.

Possible Diagnoses:

When this is heard, the beginning clarinet player may not be supporting the reed enough with the bottom lip. See p. 31

The reed may be too stiff, so that it is too difficult to make the reed vibrate. See p. 32

Treating the Unhealthy Clarinet Embouchure

CD Track 14

Symptom: The tone sounds like a squawk or is flat.

Possible Diagnoses:

The beginning clarinet player is not supporting the reed enough with the bottom lip. See p. 31

There is too much reed in the mouth. See p. 33

Insufficient intensity in the air stream. See p. 34

Sometimes, the student will have a combination of factors leading

The reed may be too soft. See p. 36

25

Treating the Unhealthy Clarinet Embouchure

CD Track 15

Symptom: The tone squeaks or the student produces a continuous high-pitched squeal.

Possible Diagnoses:

The beginning clarinet player is not supporting the reed enough with the bottom lip. See p. 31

There is too much reed in the mouth. See p. 33

The mouthpiece/ barrel may be angled too far away from the body. See p. 37

The student may be looking downward toward the mouthpiece. See p. 38

The reed may be too soft. See p. 36

Treating the Unhealthy Clarinet Embouchure

CD Track 16

Symptom: The tone is completely stopped or the student can only make an intense air sound.

Possible Diagnoses:

There may be too little reed in the mouth. See p. 39

If the air is completely stopped, it is possible the reed is too soft and is closing off. See p. 41

There may be too much lip pressure against reed. See p. 40

If the air sounds very intense, but no sound is being produced, the reed may be too stiff to vibrate. See p. 42

27

Treating the Unhealthy Clarinet Embouchure

CD Track 17

Symptom: The tone is thin or is sharp in pitch.

Possible Diagnoses:

There could be too much lower lip pressure against reed. See p. 40

The throat could be tight or closed. See p. 43

There could be only a small amount of reed in the mouth. See p. 39

The reed may be too hard. See p. 32

28

Treating the Unhealthy Clarinet Embouchure

Symptom: The chin is bunched, sometimes called a "strawberry chin."

Diagnosis:

When this happens, the muscles of the chin are pushing upwards.
See p. 44

29

Treating the Unhealthy Clarinet Embouchure

Symptom: The tone is inconsistent or the mouthpiece seems to float around in the embouchure.

CD Track 18

Diagnosis:

The top teeth are not gripping the mouthpiece firmly enough.
Checkpoint: Have the student begin to play. If you can move the mouthpiece around while the clarinet is playing, the teeth need to be more secure.

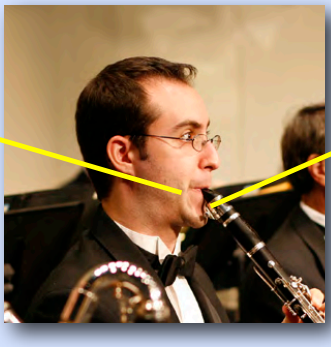
Remedy: Reset the embouchure, taking care to place the top teeth on the mouthpiece.

30

Treating the Unhealthy Clarinet Embouchure

Diagnosis: When this is heard, the beginning clarinet player may not be supporting the reed enough with the bottom lip.

Solution: The lower lip should push upward against reed...



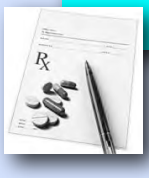
...while keeping the chin pulled down.

31

Treating the Unhealthy Clarinet Embouchure

Diagnosis: The reed may be too stiff, so that it is too difficult to make the reed vibrate.

Remedy: Use a softer reed or sand the reed.



32

Treating the Unhealthy Clarinet Embouchure

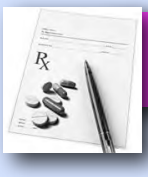
Diagnosis: There is too much reed/mouthpiece in the mouth.
If there is too much reed in the mouth, the reed is free to vibrate however it will, and is not controlled.

Remedy: If the student has taken too much reed, the sound may not speak or will usually be squawk-like rather than low-pitched. Check visually to see If they have taken too much reed, and if so ask them to take in less mouthpiece.

33

Treating the Unhealthy Clarinet Embouchure

Diagnosis: Insufficient intensity in the air stream. The reed is controlled both by the support from the bottom lip and by the strength of the air stream. When the air stream is too weak, it will vibrate inconsistently.



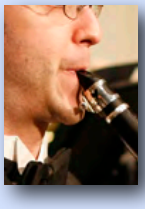
Remedy: Ask the student to blow faster air.

34

Treating the Unhealthy Clarinet Embouchure

Diagnosis: Sometimes, the student will have a combination of factors leading to this problem.

Remedy: If the lip support and air support are both lacking, request both faster air and more firmness against the reed.




35

Treating the Unhealthy Clarinet Embouchure

Diagnosis: the reed may be too soft.

Remedy: Use a harder reed or clip the reed.

36

Treating the Unhealthy Clarinet Embouchure

Diagnosis: The mouthpiece/ barrel may be angled too far away from the body.

Remedy: Check the angle and head position visually. If the angle is too high, bring the mouthpiece and barrel closer to the body.

Treating the Unhealthy Clarinet Embouchure

Diagnosis: The student may be looking downward toward the mouthpiece.

Remedy: Check the angle and head position visually. If the student is looking down the mouthpiece and barrel, have them raise their head and lower the angle of the mouthpiece.

38

Treating the Unhealthy Clarinet Embouchure

Diagnosis: There may be too little reed in the mouth. Check this by looking at the student from the side.

Remedy: Tell the student to take in more mouthpiece.

39

Treating the Unhealthy Clarinet Embouchure

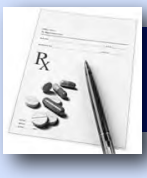
Diagnosis: There may be too much lip pressure against reed. It is not as likely for a student to put too much pressure against the reed. If they were doing so, they would most likely be exhibiting the bunched chin (to be discussed later.) Too much pressure against the reed without the bunched chin is possible, but

Remedy: Ask the student to use less pressure. Make sure they are not biting the reed and check to see if they have a bunched chin.

40

Treating the Unhealthy Clarinet Embouchure

Diagnosis: If the air is completely stopped, it is possible the reed is too soft and is closing off.



Remedy: Use a harder reed or clip the reed.

41

Treating the Unhealthy Clarinet Embouchure

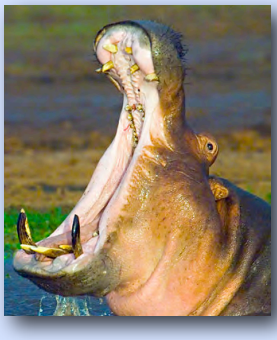
Diagnosis: If the air sounds very intense, but no sound is being produced, the reed may be too stiff to vibrate.

Remedy: Use a softer reed or sand the reed. Check the reed to see if it is balanced on all sides.

42

Treating the Unhealthy Clarinet Embouchure

Diagnosis: The throat could be tight or closed.



Remedy: To fix this: Say, “oh,” and have the student repeat after you. Or, ask the student to yawn, and remember what their throat feels like when saying “oh’ or yawning.

43

Treating the Unhealthy Clarinet Embouchure

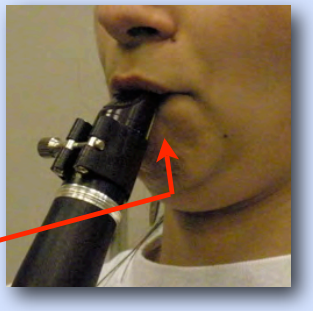
Symptom: The chin is bunched, sometimes called a "strawberry chin."

When this happens, the muscles of the chin are pushing upwards. This is usually easily seen by an outside observer. This can cause many problems, including squeaks, stopped tone, thin or sharp tone. It is difficult to control the reed with a bunched chin, and can be a source of much frustration.

Treating the Unhealthy Clarinet Embouchure

Bunched Chin / "Strawberry chin."

Diagnosis: First of all, this is a problem that stems from the initial formation of the embouchure. The chin should be flat with a downward pull of the chin muscles. When saying the "A-Q," the A syllable should pull the muscles of the chin flat.
The bunched chin happens when the lower lip pushes upward. The lip is not supposed to push upward, but should be more of a support structure for the reed.



45

Treating the Unhealthy Clarinet Embouchure

Bunched Chin / "Strawberry chin."

Remedy:

- Re-set the "A-Q" embouchure with the student.
- Use a mirror so the student knows what to look for.
- Look into a mirror while playing (profile).
- play open G.
- use the right hand to feel the flat "A-Q" chin.
- This may not be a quick fix. Be patient if the student relapses into the bunched chin again.