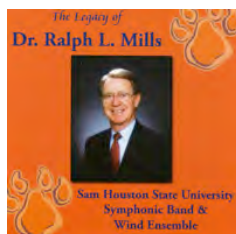


# Banckworld

Online Magazine ♦ Vol 26, Num 3 ♦ January 2011



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

by Fisher Tull

Album Title: The Legacy of Dr. Ralph L. Mills  
 Recording: Sam Houston State University Symphonic Band & Wind Ensemble  
 Conductor: Dr. Ralph L. Mills  
 Publisher: Mark 8646-MCD Four disc set

There is a rich heritage of exquisite collegiate bands in Texas and one of the great eras was the Sam Houston State University Symphonic Band & Wind Ensemble under the baton of Dr. Ralph L. Mills. The original works & transcriptions on these discs encompass concerts from 1969 to 1981. Also included in this treasure chest are a pair of Fisher Tull compositions (Sketches on a Tudor Psalm & Toccata) taken from the long lost Golden Crest Authenticated Composer Series LPs. Other original works range from the Hindemith & Washburn Symphonies to the rarely heard Visions by James Sclater (This work & the Tull Toccata were winners of the prestigious Ostwald Award for outstanding band composition). For lovers of transcriptions, look no further than La Gazza Ladra (Rossini/Cailliet) and Excerpts from Pictures at an Exhibition (Moussorgsky/Hindsley) among others. I guarantee this is a collection every true band enthusiast will treasure! My compliments to Mark Custom Recording Service Inc. for the fine job of preserving and transferring the tapes & vinyl recordings these discs were taken from. HIGHLY RECOMMENDED!!!!

**In Flight**

By Samuel R. Hazo

Album Title: The Music of Samuel R. Hazo Volume 1  
 Recording: Various wind ensembles & conductors  
 Publisher: Available through Shattinger Music or the composer's website two disc set

Samuel R. Hazo is rapidly becoming a prominent composer in the field of concert band/wind ensemble literature. Hazo is a composer able to write solid, accessible music for bands at all levels. It is often difficult to compose music for junior & high school bands without the pitfalls & cliches so prevalent in many works. Hazo focuses on musicality and his works prove most satisfying to bands and audiences. The same quality is also shown in the upper level works, such as Ride, which continues to be performed by some of the finest professional & collegiate bands & wind ensembles. Imagination and scoring detail are also a factor in Hazo's music; the occasional use of a vocal line, narration, handclap, etc. fits the composition rather than disrupting it. This two disc set is the perfect introduction to a composer you will definitely be hearing plenty from.

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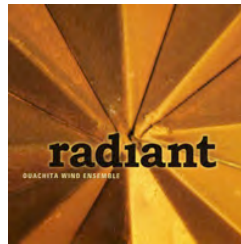


**BW 2010***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**An Introduction to the Moon**

by Libby Larsen

**Album Title:** Introductions**Recording:** Concordia Band Moorhead, Minnesota Scott R. Jones, conductor**Publisher:** Concordia Recordings 30203

This very impressive recording from the Concordia Band features nine varied compositions that do a fine job in illustrating the ability of this multi-faceted ensemble. Within a program of well played marches and transcriptions are two particular works of special interest. Whatsoever Things by Mark Camphouse is a composition dedicated to the memory of legendary band figure John P. Paynter. This work is in three distinct sections and is thematically based on the famous St. Anthony Chorale, which was adapted as the Alma Mater of Northwestern University where Paynter served as band director. An Introduction to the Moon by Libby Larsen is a very unusual composition which fuses the reading of poetry and song with corresponding musical ideas from the ensemble. The composer describes the piece as music of the page and music of the ear. The unique approaches in this work should prove fascinating to the listener as will the entire recording. Well done.

**March on "Wilson" from American Hymnsong Suite**

By Dwayne S. Milburn

**Album Title:** radiant**Recording:** Ouachita Wind Ensemble Craig V. Hamilton, conductor**Publisher:** Mark 8613-MCD

It's always nice to hear from the Ouachita Wind Ensemble; their programs are among some of the finest band recordings you'll find. The title for Radiant is taken from the Steven Bryant composition Radiant Joy and that pretty much says it all with this work! One of Alfred Reed's acclaimed Bach settings is featured in the performance of My Jesus! Oh, What Anguish and the Fisher Tull classic Sketches on a Tudor Psalm needs no introduction to the listener. Mansions of Glory (based on My Jesus, I Love Thee) is David R. Gillingham's contribution to Radiant and the American Hymnsong Suite of Dwayne S. Milburn is also represented. The fanfare Mother Earth (David Maslanka) acts as the powerful opener to this recording and a nice change of style is provided with the wry and enjoyable Geometric Dances of Roger Cichy. Radiant is a very good, varied program you'll enjoy often.

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**BW 2010***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**
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**Main Theme - Suite from "Holocaust"**

by Morton Gould

Album Title: Echoes of the Holocaust  
 Recording: University of New Hampshire Wind Symphony Andrew Boysen, Jr. -conductor;  
 David Ripley, bass-baritone  
 Publisher: Mark 9050-MCD

As one might expect, the music on this exceptional recording can be very emotionally tinged and, at times, a bit unsettling to the listener. Please do NOT let me dissuade anyone from a topnotch recording of program music at its most poignant moment played with sheer professionalism. I would also encourage the listener to read the liner notes for a little more understanding.

If this is a man (Timothy Miles) is the opening work; the title based on Primo Levi's book which is a memoir of his year in Auschwitz. Literature is also the influence for The Island of Obsession (Thomas Bourgault), the source being "Nazi Germany and the Jews" by Saul Friedlander. The Suite from "Kaddish" (Lawrence Siegel/Rebecca Noyes) was originally scored as a fifteen movement work for chorus, soloists & chamber orchestra with text taken from interviews of Holocaust survivors along with the traditional Kaddish Prayer. The concluding work is Morton Gould's Suite from "Holocaust"; the composer taking his bandstratation from his scoring for the NBC miniseries. A superb effort by all in the recording of Echoes of the Holocaust.

**Grace & Glory**

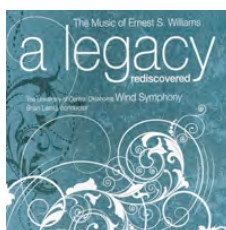
By Jack Stamp

Album Title: Glorified  
 Recording: Messiah College Wind Ensemble & Brass Cross Bradley Genevro, conductor  
 William Stowman, trumpet; Rebecca Wilt, piano; Brandon Newbould, trombone  
 Publisher: Mark Masters 9098-MCD

The Messiah College Wind Ensemble recordings continue to be among the most interesting and listenable programs for band enthusiasts. The title work comes from the prolific pen of David Gillingham and is the premier recording of his fantasy based on the hymn tune "Engelberg" (When in Our Music God is Glorified) by Charles Sanford. There are other premieres on Glorified, including "Grace & Glory" by Jack Stamp, a rousing march based on mission hymn tunes by Michael Harcrow called "Preeminence Charge" and Bruce Yurko's "Masquerade for Trumpet, Piano & Wind Orchestra". More familiar to the listener are solid performances of "Children's March" (Grainger), "Masque" (Hesketh) and "Fandango" (Turin). Within the central portion of Glorified there exists a treasure known as Brass Cross yielding an outstanding interpretation of brass choir works by Giovanni Gabrieli. Another excellent collection from the Messiah College Wind Ensemble and Brass Cross; here's hoping for future recordings by both.

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

by Ernest S. Williams

Album Title: The Music of Ernest S. Williams: A Legacy Rediscovered  
 Recording: University of Central Oklahoma Wind Symphony Brian Lamb, conductor  
 Publisher: Available from University of Central Oklahoma

The name Ernest S. Williams might be familiar to veteran cornet/trumpet players as one of the leading soloists, educators and band leaders from the first half of the 1900's. He founded his own school of music in Brooklyn and his library of methods, solos and other compositions were distributed by Charles Colin Music Publishers. It is unfortunate that the band music of Williams has become virtually forgotten but is now available through this landmark recording. This music does not come off as dated and the UCO Wind Symphony does a superb performance throughout. The recording consists of a pair of marches; Con. Dykeman's March (1942) and The Captivator (1924), Revolutionary Fantasy (1940), which is taken from the composer's opera Rip Van Winkle and the tone poem America (1941), based on American Indian themes and an original hymn by Williams. The final composition is Symphony No. 1 in C Minor (1947), a three movement masterwork inspired by the life & death of Joan of Arc. With the rediscovery of Ernest S. Williams' band music it is hopeful these works can once again find a home in the repertoire of modern bands & wind ensembles.

**Mvt.2 "Vigorous" from Concerto for Piano & Wind Ensemble**

By Kimberly Archer

Album Title: Wind Adventures  
 Recording: Southern Illinois University Edwardsville Wind Symphony John Raymond Bell, conductor  
 Kris Pineda, piano; Marta Simidchieva, cello; Emily Truckenbrod, vocalist  
 Publisher: Mark Masters 8984-MCD

The latest recording from the unmatched SIUE Wind Symphony embraces the music of Frank Ticheli, H. Owen Reed and Assistant Professor of Composition Kimberly Archer. The Ticheli work is Angels in the Architecture and is one of the more descriptive compositions from this versatile composer. The excellent works of Kimberly Archer have been showcased by the SIUE Wind Symphony and other wind ensembles, her Concerto for Piano & Wind Ensemble is a most interesting work which pays homage to the Trombone Concerto of David Maslanka by the use of a solo cello's voice within the wind ensemble. As for H. Owen Reed, the first piece that comes to everyone's mind is La Fiesta Mexicana and the interpretation offered here will certainly satisfy the listener. Also included by Reed is Michigan Morn (Heart of the Morn) and I find this particular performance to be the best I've heard in quite some time. Wind Adventures is a nice program worthy of your attention.

**BW 2010***The Future of the Bandworld*

15 Years ago in Bandworld

**There's More to a Concert**by Dixie Detgen **Bio**

Vol. 11, #3, p.26 (January - February 1996)

**Concerts should be happy occasions where an audience can sit back and enjoy the ambience of the performance.**

As an adjudicator, convention attendee and a member of many audiences, I've often found myself feeling uneasy because of lack of concert etiquette and stage presence displayed by performing groups.

Several years ago at a major convention, a very fine high school band was performing an accompaniment for a professional soloist. In the middle of the piece, a percussionist realized he had forgotten to pick up a small and what appeared to be, very minor instrument. During the performance, the young man walked all the way around the back of the band setup to retrieve the instrument. Every eye in the audience followed him on his trek. Either prior instruction or perhaps common sense should have told the student not to play it if it wasn't accessible.

Recently a major service band performed for a convention of a national music organization. At the conclusion of the first few numbers, the conductor acknowledged his soloists. As the program progressed, he seemed to forget and didn't acknowledge other major solo parts. This kind of obvious faux pas makes an audience uneasy and unable to relax and enjoy the music.

Following are some suggestions for performing groups and teacher/conductors.

**For the very first concert beginners give, choreograph the entire sequence of events.** They need to be told when to remove water from the instruments and from bocals and the backs of reeds. In the middle of a concert, they may forget and gurgle through the performance. Even high school and college students need reminding and instruction on procedural expectations for concerts.

**Entering the stage is a personal matter.** Some groups enter row-by-row, carrying instruments in a uniform manner. Others feel more comfortable entering randomly and finding their seats. Both ways work if done in an orderly, quiet and business-like manner. The important thing is that the group looks like they are on a mission. Obviously, if the group enters randomly, seating is individual. If entering is done row by row, a system must be devised for seating. My performance area makes it easier to enter row by row. I instruct the first person in each row to be seated as their row is complete. Standing for the entire group can take a long time if the group is large, making it difficult to see the principal player designated to indicate when to be seated. I have seen a principal player stand on the podium to give the indication. Do whatever works, but make it look comfortable.

**Musical performance groups often do not do a good job of standing when asked.** This is especially true if asked to do so at an unexpected time or with an unfamiliar conductor. Rehearse this procedure until your group stands en masse whenever or by whomever the signal is given. Groups look very awkward when a few students reluctantly stand, others finally get up and eventually the whole group is on its feet. Too often their attention is on changing music instead of on the conductor and audience. I ask my groups to turn and face the audience and not change music or close a folder when standing for applause. They are to wait until they are seated to do this. When playing a selection that has solo parts, tell students prior to the performance whom you will ask to stand and in what order. Then put a sticky note with this information at the end of your score so you do what you have instructed. It's so easy to forget someone. This will take care of that probability!

**When groups stand at the conclusion of the concert and you leave the stage, devise a procedure for them to follow.** I have seen this done in a very relaxed and successful manner. I have also watched groups, who are standing, looking very puzzled about what to do after their conductor has left the stage. The usual procedure seems to be to have the group sit down as soon as the conductor disappears off stage. Thus you have to know beforehand which way you will exit, so the person you indicate to give the signal can see. If the applause brings the conductor back to center stage, indicate to the group to stand again until the conductor again leaves the stage. Each time the ensemble should face the audience to accept the applause.

Many of us program solos for our concerts. **Whether you have a student or professional soloist, a procedure for their performance should be devised.** Usually the conductor will leave the stage to bring the soloist on. The soloist should enter and exit first. This is sometimes awkward because the conductor has to indicate to the soloist to step forward so he or she can walk behind—or walk in front. I prefer walking behind, so the soloist needs to be aware so he or she can move forward without an indication on stage.

**Someone should be designated to place a music stand (if needed) on the stage for the soloist after the conductor has exited.** This same person can remove the stand at the conclusion of the solo performance, but not until the soloist, conductor and ensemble have taken all bows, the applause is definitely over and the soloist and conductor have left the stage.

**Instruct your group if you want them to stand when the soloist enters.** Likewise, devise the standing procedure you'll use at the conclusion of the solo performance. Do you want your ensemble to applaud for the soloist or not? Tell them prior to the performance.

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**There's More to a Concert (concluded)**

by Dixie Detgen

Vol. 11, #3, p.26 (January - February 1996)

**Student soloists may need suggestions as to what is expected after the performance.** They can initiate the handshake with the conductor and indicate for the group to stand, or the conductor can do so. It should look spontaneous, but young people may not know what is usually done. They especially need to know they should bow first, followed by acknowledgment of the director and ensemble.

If the concert area is such that the group must leave the stage for another ensemble to follow, **have students push music stands forward against the chairs in the row ahead.** This should keep anyone from tripping!

Because I have several groups perform on a concert, and they are all setup at one time in the performance area, we have to use wire folding music stands. **Students must be reminded to keep feet away from the stands,** as a small bump will dump music and/or tip the stand over. They are to fold the music stand and place it under their chair at the conclusion of their portion of the concert, so the stand won't fall during the remainder of the concert. The students seem to behave better because they can't hide! Unfortunately, it's pretty difficult to completely eliminate all talking by young students in a concert scene. The length and concert setup will somewhat dictate this.

I'm sad to say some professional groups, with which I've been associated, talk between selections. **However, as teachers, we need to address this problem.** Wouldn't it be nice if we could also eliminate talking from the audience during our concerts?!

Young students have to scan the audience to find their family. You know what happens next. The family has been watching; they lock eyes and the "big wave" seems inevitable. I go through this scenario and explain that a pleasant, recognizing smile from the performer is very acceptable. Tell the performers to explain to their families prior to the concert that they should not wave. **Try to think of any and every possible action that might detract from the performance and address it.** The one we miss is the one someone will think of and do!

**As conductors, it is our responsibility to set the tone for the performance.** From the first entrance to the final exit, we control the mood of the concert. As I've observed conductors over the years, I've noted actions I feel detract from the visual part of the performance. Some are fairly "picky" and others, fairly "obvious". I'll relate them and you can decide what is comfortable for you.

**The most obvious thing is probably the uniform of the conductor.** I adjudicated a band and orchestra festival where the members of the ensemble wore attractive uniforms. The director, however, was attired in a complete "Docker" outfit, literally from shoes on up. In my opinion, that was far too relaxed. I feel women, if a uniform is not provided, should wear simple black. If you wear a dress, check the length, whether or not you conduct on a stage. I personally feel that long sleeves are more attractive. Be aware of shoes that "clip-clop" as you enter the performance area. Men should wear a dark suit or tuxedo. Check the length of your trousers. Too long or too short does not look neat. Decide whether you will conduct with the coat buttoned or unbuttoned. I've seen many conductors try to decide this on stage!

**Upon entering the stage, walk at an andante pace, stop in front of the ensemble, smile, bow, pause and then face the group.** Follow whatever routine you devise. Many conductors, who are perhaps a bit nervous, walk at a vivace pace, sort of bow with a nod of the head and turn their backs on the audience quite abruptly. Most of us are probably more comfortable facing our groups than facing our audiences. However, we must attempt to help them relax and be ready to hear the musical offering. At the conclusion of a piece, step off the podium or face the audience from the podium, pause, smile, bow and pause again, before turning around. I feel it's useless to mouth "Thank you." Your thanks is your bow. Leaving the stage should be at the same pace as entering. The final acceptance of applause by you and your ensemble needs to be relaxed and with smiles on your faces as you all accept the accolades for a job well done!

**The concert is much more than the music! We can influence the reception of our ensembles and their music with preparing and practicing the mechanics of a concert.**

**Good luck with your next concert!**

**BW 2010***The Future of the Bandworld*

10 Years ago in Bandworld

**Why Take Band?**by Sally Wagner **Bio**

Vol.16 , #3, p.9 (January - February 2001)

I teach in a high school of almost 3300 students. There are five levels of band involving approximately 280 students (Orchestra, Choir, Piano/Guitar, and Theory account for another 570). The school has a very demanding Science and Technology program which involves about 1000 students, many of whom are band members. Their schedules allow for few electives with no room for four years of band unless students take summer school. If they want to take three years of a language, I can just about forget it!

Yet students continually find a way to be in band - enrollment in summer school or taking a class instead of lunch (must have written permission and a 3.8 GPA). Our school also offers a Zero Period class which meet for a full period before school.

Students must provide their own transportation and attendance regulations are extremely tight. However, it allows some of my students the opportunity to stay in band all four years.

**Why do they do it? Because they want to. Why do they want to? Because they find things in band that aren't available in most other classes.**

**They find continuity.** Band is a class where they have the same teacher more than a semester or a year. In fact, sometimes they have the same director for four years. The director becomes comfortable, like a coach or a club sponsor. Yet it's a class. Often the director gets to know parents through fund raising activities, trips, and at concerts. It's a class where siblings are important- "Is your little brother going to play the bassoon, too?" It's not just "here and now," it's ongoing.

**They find freedom.** Most other classes don't allow for the freedom of movement tolerated in band. Playing an instrument is a physical activity. Moving air provides a rush of oxygen to their brains. I schedule my bands in the middle of the day to provide a break between morning and afternoon classes where students often just sit at desks and listen, watch, write, read, etc. They seem to appreciate the change.

**They find spontaneity.** I encourage their input on musical expression. No thoughtful suggestions are "wrong" - though they may not be appropriate for the piece of music being rehearsed. Students enjoy having input. They are active participants in a process which keeps evolving.

**They find emotion.** Music must ultimately express emotion. In class they must experiment with the expression of different emotions, and come to understand why emotions are so important. Of course, I've known students who get pretty emotional over calculus, but that's different ...

**They find energy.** Music is larger than life. Therefore, rehearsals are often larger than life charged with energy and enthusiasm. I give outrageous examples of different ways to play a particular passage. I am passionately proud of their efforts when they do well. I criticize with a twinkle in my eyes when they fall short. I frequently use my voice to illustrate a point (I'm not a good singer, so I use my voice to demonstrate the parallels between speech and music: i.e. We learn to read literature expressively. Why can't we do the same for music?)

**continued**



**BW 2010**

## *The Future of the Bandworld*

10 Years ago in Bandworld

### **Why Take Band? (concluded)**

by Sally Wagner

Vol 16 , #3, p.9 (January - February 2001)

**They find music.** As a means of expression, an emotional outlet, a hobby or a life-long pursuit, music has a role in all of their lives. It can challenge, comfort, cheer, motivate, inspire, frustrate, or relax us. It is everywhere in our society. The more we understand it, in all its forms, the more equipped we are to become life-long educated consumers of music.

**They find tolerance.** Making music need not be defined by cultural, religious, or racial elements. It is not limited to the popular, the brainy, the athletic, or the exceptionally talented. Musical achievement is attained by the hard-working, the dedicated, the meticulous, the gifted, the interested, the curious, or the motivated, regardless of who else they might be.

**They find acceptance.** The band room is a place where mistakes are accepted as part of the learning process, not as cause for ridicule or guilt. Some mistakes made in rehearsal are even laughable-so we laugh, realizing that although everyone is trying their best, instruments can sometimes produce strange sounds. It helps that I always laugh at my own mistakes, too.

**They find a team.** They discover how important and rewarding it is to be part of a team with shared goals and experiences, where every member is valued for their contribution and every contribution is essential. If someone is absent, they are missed. If one student can't play a passage we all try to offer suggestions and encouragement. We all work together. No one person is ever blamed for anything. We succeed together.

**They find a family.** Students of all grades and interests gather in the band room before school begins. They compare homework, discuss conclusions, greet friends, make plans together, practice, or just hang out. Even the new students sense that there is something special going on and hang around to see what it is. They see graduates who return every two years to perform in Alumni Band and hear alumni join the Wind Ensemble to play Sleigh Ride and A Christmas Festival at holiday assemblies. They hear stories about past band members - ones who achieved amazing results during high school as well as ones who are doing wonderful things in colleges and careers. The students feel connected, not just to a group of peers but to a continuous line of musicians just like them who have passed through similar musical experiences. I collect senior pictures and hang them on the wall, framed, by graduation class. Many students return to visit and look immediately for their photo. It's some sort of affirmation for them. I like that.

**That's why I "take" band.**

**BW 2010***The Future of the Bandworld*

25 Years ago in Bandworld

**Improving Rehearsals**by Stewart Ross **Bio**

Vol. 1, #3, p.13 (January - February, 1986)

1. *A rehearsal is no place for long-winded lectures.* Keep comments concise. If you can "say it" in a non-verbal way, do it. Compliments and complaints can be made with the twist of the eyebrow or the wink of the eye without having to stop the rehearsal.
2. *The amount of learning that occurs during rehearsals is directly related to the degree of preparation and organization of the director* and, to a lesser degree, the students themselves.
3. *Keep all instrumentalists involved in the rehearsal through intelligent planning.* When you must rehearse only a small group of players, keep others involved with questions that focus their attention on what is happening musically.
4. *Always have a lesson plan prepared for each rehearsal.* If you are a new director, it should be written out. If you are experienced, it might be only a mental plan.
5. *Always give yourself at least ten minutes before a rehearsal to set the mind and develop the necessary energy level.* Never arrive late for a rehearsal. One of a director's greatest joys is greeting each of his musicians as they arrive.
6. *Always give yourself at least ten minutes after a rehearsal to quietly evaluate the rehearsal as you begin planning for the next.*
7. *Most rehearsals should begin with some type of warm-up.* The amount and type of warm-up needed is directly related to the ability and maturity of the ensemble members. You don't have time not to warm-up.
8. *Warm-ups usually include work with sound quality, blend, balance, intonation, scales, and ideas related to the music to be rehearsed.* Warm-ups should be creative. Don't allow them to become totally predictable. Remember: Warm-ups are music.
9. *Tuning is best improved as a group effort, most often by playing unisons and chords.* Students constantly must be encouraged to experiment with pitch adjustments as they try to eliminate "beats." Although the tuner might work well for checking individual problems, don't waste rehearsal time tuning every player's concert B-flat.
10. *If you feel pressure building during a rehearsal, change the pace with a humorous comment, a stretching exercise, or by simply walking off the podium for a minute to allow some conversation.* If the concentration level is low, it does little good to keep rehearsing.

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*The Future of the Bandworld*

25 Years ago in Bandworld

**Improving Rehearsals (concluded)**

by Stewart Ross

Vol. 1, #3, p.13 (January - February, 1986)

**11. When presenting a composition for the first time, give a short background talk about the composer, historical period, style, etc.** If the composition has no information on the front cover, do some research on your own.

**12. Make sure that each student has a sharpened pencil with a good eraser.** It might be helpful to supply pencils with the band's title imprinted on them. Changes or nuances must be marked on the parts. The younger or less experienced the student, the more marks that are needed. It is important to train musicians early to mark measures with unusual rhythm patterns.

**13. Periodically walk off the podium while the group continues to play.** Besides giving the director a different perspective, it often encourages students to find a "group beat." The more the ensemble members are forced to listen for the beat, the better the chance they will mentally subdivide the beat.

**14. Learn early which students play better with extra pressure and which need constant encouragement.** Too many compliments often lead to lazy musicians; too few compliments can make some give up. Be a psychologist on the podium.

**15. Before beginning a rehearsal make sure that all eyes can be seen.**

**16. When possible have a sectional with percussionists before the first rehearsal of a new composition.** There are special problems associated with the use of many different instruments along with the problem of movement from one instrument to another during the same piece. At the very least, assign percussion parts ahead of time to minimize confusion.

**17. Don't be afraid to give up a full rehearsal every once in a while for a sectional.** If good section leaders are available, sectionals can often be as helpful as full rehearsals.

**18. Encourage instrumentalists to portray the music visually, especially by not slamming instruments down at the end of a passage or the end a composition.**

**19. Plan each rehearsal for maximum carry-over potential.** It is not enough to simply teach students how to press valves and pull slides. They must remember concepts and styles and be able to transfer this learning to new compositions (e.g. all Sousa marches have some of the same stylistic problems).

**20. Practice what you preach.** If you demand memorization of some material, long hours of practice, promptness, good manners, dedication, etc., then you must be ready to demonstrate these traits to the students. Players tend to mirror the attitude and personality of their director. They will most often do as you do, not as you say.

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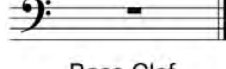

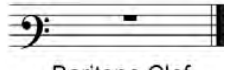
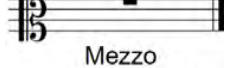


# On the Job Training



## VIII. Reading and Playing Transpositions

The chart below lists the clefs needed for score study and for sight-reading transposed music if you are playing a C instrument. This assumes you are reading music written in treble clef. These clefs will bring transposed music back into concert pitch. Just apply the new clef on the appropriate staff and ignore the existing one. Keep in mind there are a few instruments that add an additional octave in the transposition. Don't forget to apply the new key signature and the rules of accidentals discussed in Chapter IV.




Transposition Needed	Clef to Use	Instruments
Descending 2nd	 Tenor Clef	<b>Bb Instruments:</b> <i>Clarinet, Trumpet, Soprano Sax</i>  <i>Bass Clarinet, Tenor Sax, Baritone TC + 1 Octave</i>
Ascending 2nd	 Alto Clef	<b>D Instruments:</b> <i>D Trumpet</i>
Ascending 3 <sup>rd</sup> or Descending 6th	 Bass Clef	<b>Eb Instruments:</b> <i>Clarinet in Eb, Alto Saxophone</i>  <i>Baritone Saxophone + 1 Octave</i>
Descending 3rd	 Soprano Clef	<b>A Instruments:</b> <i>Clarinet in A</i>
Descending 4th	 Baritone Clef	<b>G Instruments:</b> <i>Alto Flute</i>
Descending 5 <sup>th</sup> Ascending 4th	 Mezzo Soprano Clef	<b>F Instruments:</b> <i>English Horn, French Horn</i>



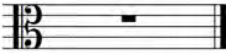




The charts below list the clefs needed if you are playing a transposing instrument and want to play along with your student, reading their music written in treble clef.

### If you are playing a Bb Instrument:



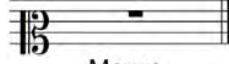
Transposition Needed	Clef to Use	Instruments
Ascending 2 <sup>nd</sup>	 Alto Clef	<b>C Instruments:</b> Flute, Oboe, Bells, Xylophone
Descending 4 <sup>th</sup> Ascending 5 <sup>th</sup>	 Baritone Clef	<b>F Instruments:</b> English Horn, French Horn
Descending 5 <sup>th</sup> Ascending 4 <sup>th</sup>	 Mezzo Soprano Clef	<b>Eb Instruments:</b> Clarinet in Eb, Alto Saxophone Baritone Saxophone + 1 Octave

### If you are playing an Eb Instrument:




Transposition Needed	Clef to Use	Instruments
Ascending 2 <sup>nd</sup>	 Alto Clef	<b>F Instruments:</b> English Horn, French Horn
Descending 3 <sup>rd</sup> Ascending 6 <sup>th</sup>	 Soprano Clef	<b>C Instruments:</b> Flute, Oboe, Bells, Xylophone
Descending 4 <sup>th</sup> Ascending 5 <sup>th</sup>	 Baritone Clef	<b>Bb Instruments:</b> Clarinet, Trumpet, Soprano Sax Bass Clarinet, Tenor Sax, Baritone TC + 1 Octave



### If you are playing an F Instrument:




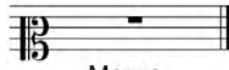
Transposition Needed	Clef to Use	Instruments
Descending 2nd	 Tenor Clef	<b>E<sub>b</sub> Instruments:</b> Clarinet in E <sub>b</sub> , Alto Saxophone Baritone Saxophone + 1 Octave
Descending 4 <sup>th</sup> Ascending 5 <sup>th</sup>	 Baritone Clef	<b>C Instruments:</b> Flute, Oboe, Bells, Xylophone
Descending 5 <sup>th</sup> Ascending 4 <sup>th</sup>	 Mezzo Soprano Clef	<b>B<sub>b</sub> Instruments:</b> Clarinet, Trumpet, Soprano Sax Bass Clarinet, Tenor Sax, Baritone TC + 1 Octave

### If you are playing a Bass Clef Instrument

Transposition Needed	Clef to Use	Instruments
Ascending 2nd	 Alto Clef	<b>F Instruments:</b> English Horn, French Horn
Ascending 3 <sup>rd</sup> or Descending 6 <sup>th</sup>	 Bass Clef	<b>E<sub>b</sub> Instruments:</b> Clarinet in E <sub>b</sub> , Alto Saxophone Baritone Saxophone + 1 Octave
Descending 3 <sup>rd</sup> Ascending 6 <sup>th</sup>	 Soprano Clef	<b>C Instruments:</b> Flute, Oboe, Bells, Xylophone
Descending 4 <sup>th</sup> Ascending 5 <sup>th</sup>	 Baritone Clef	<b>B<sub>b</sub> Instruments:</b> Clarinet, Trumpet, Soprano Sax Bass Clarinet, Tenor Sax, Baritone TC + 1 Octave



The chart below is written a bit differently than the others. This chart lists the clefs needed if you are playing a transposing instrument and want to play along with your student, reading their music written in *bass* clef.

Transposition Needed	Clef to Use	<i>Instrument You Are Playing</i>
Descending 2nd	 Tenor Clef	<b><i>F Instruments:</i></b> <i>English Horn, French Horn</i>
Ascending 3 <sup>rd</sup> or Descending 6th	 Bass Clef	<b><i>C Instruments:</i></b> <i>Flute, Oboe, Bells, Xylophone</i>
Descending 3 <sup>rd</sup> Ascending 6 <sup>th</sup>	 Treble Clef	<b><i>E<sub>b</sub> Instruments:</i></b> <i>Clarinet in E<sub>b</sub>, Alto Saxophone</i>  <i>Baritone Saxophone + 1 Octave</i>
Descending 5 <sup>th</sup> Ascending 4 <sup>th</sup>	 Mezzo Soprano Clef	<b><i>B<sub>b</sub> Instruments:</i></b> <i>Clarinet, Trumpet, Soprano Sax</i>  <i>Bass Clarinet, Tenor Sax, Baritone TC + 1 Octave</i>





# Finishing Touches

## IX. Applying Transposition Concepts

This final section contains educational materials designed for students in grades 5 and 6. These materials address a number of introductory and foundational issues relating to instrument transposition. It is hoped that these lessons and activities will help students develop an understanding of concert pitch and other basic music theory concepts used in the transposition process. The supporting areas of focus include sharp and flats, key signatures, the order of sharps and flats, whole and half-steps, the circle of fifths and transposition to and from concert pitch. These materials include a power point presentation, lesson plans and activities sheets for elementary and middle school students.



**Trans-puzzles**

**Lesson Plans**

**Simon Says**

**PowerPoint**

**Word Search**

**Band Survival Guide**

**Finding Flats**

**Sharpening Sharps**





# Grade 5



LESSON PLAN	
<b>Title</b>	Trans-puzzles
<b>Grade Level</b>	5th
<b>Content Standards</b>	2 Performing on instruments alone and with others 4 Composing and arranging music within specified guidelines 5 Reading and notating music 6. Listening to, analyzing, and describing music
<b>Objective</b>	Students will read a line of music in concert pitch and transpose it for their own instrument.
<b>Materials</b>	Trans-puzzle sheet Pencil Instrument
<b>Procedure</b>	1. Have students select the line with the appropriate clef.
	2. Using a staff white board, demonstrate the appropriate transpositions needed for C, Bb, Eb and F instruments. Review this material every time you use a trans-puzzle.
	3. Allow students to write in the correct transpositions on their sheet.
	4. Ask students if they can identify the melody of the puzzle.
	5. Ask the students if their answers sound correct by listening to one section play at a time. Then have the entire class play the transposed version together.
	6. To show the difference between transposed music and music written in concert pitch, allow everyone to play the concert pitch version of the music at the same time. Then play the new transposed version.
	7. Finally, play the new transposed version of the music again.
<b>Assessment</b>	Check sheets to see which students are making transposition mistakes. Re-teach the transposition process to those students or sections.



LESSON PLAN	
<b>Title</b>	Transposing and Non-Transposing Instruments
<b>Grade Level</b>	5th
<b>Content Standards</b>	4 Performing on instruments, alone and with others 5 Reading and notating music 6 Listening to, analyzing, and describing music
<b>Objective</b>	Students will understand the definition of transposing and non-transposing instruments. Students will learn their own distance from concert pitch.
<b>Materials</b>	Computer PowerPoint screen PowerPoint presentation, "A Trip to Concert Pitch Hall" Transposing and Non-Transposing Instruments Word Search Pencil Instruments
<b>Procedure</b>	1. Show PowerPoint presentation, "A Trip to Concert Pitch Hall"
	2. Have two students with different transposing instruments students play a written C at the same time. Try several different pairs of students.
	3. Discuss whether the students match and what steps in the transposition process need to happen to make them match.
	4. Have two students with different transposing instruments play a concert C at the same time. Try several pairs of students.
	5. Discuss which students sound better and why.
	6. Have students do the Word Search, checking off the instruments sorted by categories of trans-posing and non-transposing.
	7. Ask students to raise their hands if they have a transposing instrument. Then ask which students have a non-transposing instrument. For reflection, ask students to share how they can tell what kinds of instruments are transposing and non-transposing.
<b>Assessment</b>	Check to see which students can classify their instrument correctly.



LESSON PLAN	
<b>Title</b>	Shaping Sharps
<b>Grade Level</b>	5th
<b>Content Standards</b>	2 Performing on instruments, alone and with others 5 Reading and notating music
<b>Objective</b>	Students will understand the definition of sharps and the affect they have on musical notes. Students will develop an understanding of key signatures.
<b>Materials</b>	Shaping Sharps sheet Pencil Instruments
<b>Procedure</b>	1. Demonstrate how to draw a sharp on a white board.
	2. Have students practice drawing the key signature in the first 4 measures.
	3. Then have students draw a sharp in front of each note affected by the new key signature.
	4. Have several students demonstrate the sound of regular F and the sound of F#.
	5. Have two students demonstrate what it sounds like when one person plays the key signature correctly and plays F# and the other plays an F natural at the same time.
<b>Assessment</b>	Check sheets to see which students understand how to apply sharps to the notes in the music. Reteach the sharp concept to those who still need reinforcement.





LESSON PLAN	
<b>Title</b>	Finding Flats
<b>Grade Level</b>	5th
<b>Content Standards</b>	2 Performing on instruments, alone and with others 5 Reading and notating music
<b>Objective</b>	Students will understand the definition of flats and the affect they have on musical notes. Students will develop an understanding of key signatures.
<b>Materials</b>	Finding Flats sheet Pencil Instruments
<b>Procedure</b>	1. Demonstrate how to draw a flat on a white board.
	2. Have students practice drawing the key signature in the first 4 measures.
	3. Then have students draw a flat in front of each note affected by the new key signature.
	4. Have several students demonstrate the sound of regular B and the sound of Bb. .
	5. Have two students demonstrate what it sounds like when one person plays the key signature correctly and plays Bb and the other plays an B natural at the same time.
<b>Assessment</b>	Check sheets to see which students understand how to apply flats to the notes in the music. Reteach the flat concept to those who still need reinforcement.



LESSON PLAN	
<b>Title</b>	The Circle of Fifths—the order of the sharps.
<b>Grade Level</b>	5th
<b>Content Standards</b>	5 Reading and notating music
<b>Objective</b>	Students become familiar with the sharp side of the circle of fifths and the 6 major key signatures in sharps.
<b>Materials</b>	Band Survival Guide Blank piece of paper or blank note card Pencil Instruments
<b>Procedure</b>	1. Pass out the Band Survival Guide, or have them on the chairs when students enter the room.
	2. Ask students to identify which sharps are in several different key signatures. Ask them to draw a correlation with the sharps that are used the most—the order of the sharps.
	3. Have students divide the blank sheet of paper in half—they will use the second half for flats later.
	4. Give students several examples of sayings for the order of the sharps. Such as: “Fat Cats Go Dancing After Eating Breakfast,” and “Father Charles Goes Down And Ends Battle.” Ask the students if they have heard any other sayings.
	5. Ask students to come up with a new saying for the order of the sharps.
<b>Assessment</b>	Check sheets to see which students have ordered their words correctly.



LESSON PLAN	
<b>Title</b>	The Circle of Fifths—the order of the flats
<b>Grade Level</b>	5th
<b>Content Standards</b>	5 Reading and notating music
<b>Objective</b>	Students become familiar with the flat side of the circle of fifths and the 6 major key signatures in flats.
<b>Materials</b>	Band Survival Guide Piece of paper students or note card used for sharps Pencil Instruments
<b>Procedure</b>	1. Ask students to identify which flats are in several different key signatures. Ask them to draw a correlation with the flats that are used the most—the order of the flats.
	2. Have students use the bottom half of the sheet they used for sharps or back side of the note card.
	4. Give students several examples of sayings for the order of the flats. Such as: “Mr. BEAD Got Crushed Flat,” and “Battle Ends And Down Goes Charles Father.” Ask the students if they have heard any other sayings.
	5. Ask students to come up with a new saying for the order of the sharps.
<b>Assessment</b>	Check sheets to see which students have ordered their words correctly.



LESSON PLAN	
<b>Title</b>	Simon Says
<b>Grade Level</b>	5th
<b>Content Standards</b>	2 Performing on instruments, alone and with others 6 Listening to, analyzing, and describing music
<b>Objective</b>	Students will develop a better understanding of the term “concert pitch” as this activity forces them to focus on the word “concert” (not Simon says) in the class directions. Students will learn to transpose when they hear the word “concert.”
<b>Materials</b>	Choose one student to play per day for a short time. Make up small cards with the concert pitches that the students can play. If it is early in the year and students don’t know very many notes, make up more than one card for the same note. Some cards should say “ <i>Concert Bb</i> ” (or whatever note) and some cards should just have Bb (the note name) written on them.
<b>Procedure</b>	1. During warm-up time, have the student volunteer draw a card and tell the students to play the note on the card. Have the student say, “Simon says...” and then read whatever it says on the card.
	2. Students should play the concert pitch whenever Simon says the word “concert” and they should play their regular written pitch when he doesn’t say the word “concert.”
	3. Students should begin to listen for the word “concert” in the instructions and learn to adjust their note accordingly. Ask students to describe the difference in playing concert pitches and regular notes.
<b>Assessment</b>	Notice which students are making the change to concert pitch and which ones are not. Redirect and reteach students who are having difficulties.





	LESSON PLAN
<b>Title</b>	Whole and Half-Stepping
<b>Grade Level</b>	5th
<b>Content Standards</b>	2b Students perform with expression and technical accuracy
<b>Objective</b>	Students will become familiar with the concept of whole and half steps. They will also become familiar with the keyboard which is used as a visual aid. Students will be able to play and know the names of notes on their instrument without reading them on the staff.
<b>Materials</b>	Band Survival Guide Instruments
<b>Procedure</b>	1. During warm-up time, choose a note the students can all play. Start with a concert F so you won't have trombones trying to play a B natural in seventh position!
	2. Have students identify the note they play for concert F on the keyboard in the Band Survival Guide.
	3. Explain the difference between whole and half steps on the keyboard.
	4. Ask the students to transpose the note <i>up</i> one whole step and point that note on the keyboard. Then ask the students to identify the fingerings they will need to know to play this.
	5. Have the students play the starting note. Use hand signals, pointing up when you want them to shift up a whole step, and back down to the original note. Have students repeat this several times.
	6. Then ask the students to transpose up one half-step and point to that note on the keyboard. Explain the fingerings and slide positions each section will need know to play this note. Then have the students play the starting note, shift up one half-step, and shift back.
	7. Try the whole process again, shifting <i>down</i> a whole step and then a half-step. Introduce a new starting note when the majority of the students become comfortable shifting up and down.
<b>Assessment</b>	Notice which students are able to shift up and down by half step and which students have not grasped the concept. Redirect and reteach students who are having difficulties.



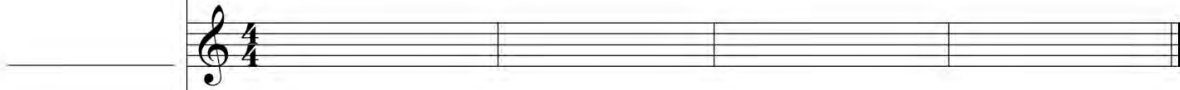
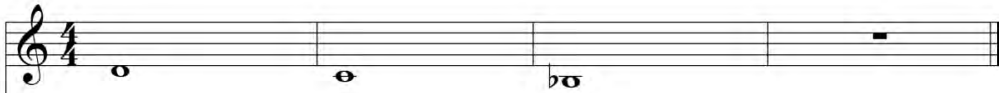
Name: \_\_\_\_\_

# Trans-puzzle 1

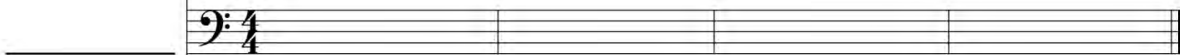
Write in the correct notes for your instrument below.

## A

Concert Pitch

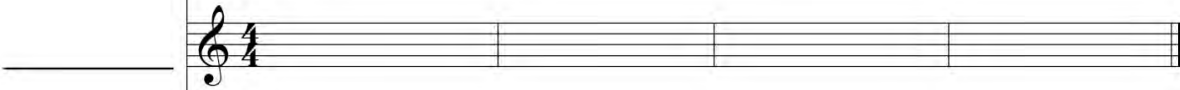
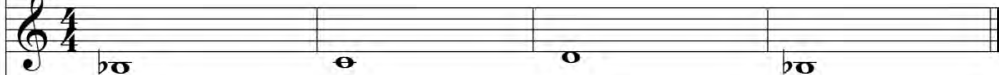


Concert Pitch

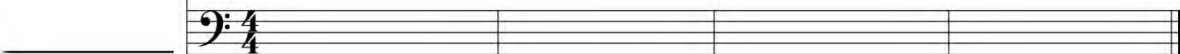



## B

Concert Pitch



Concert Pitch



©



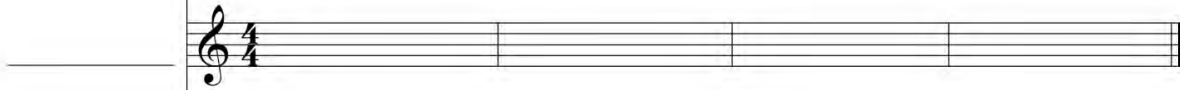
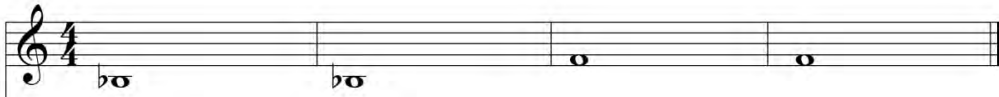
Name: \_\_\_\_\_

# Trans-puzzle 2

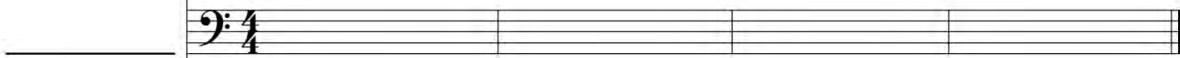
Write in the correct notes for your instrument below.

## A

Concert Pitch

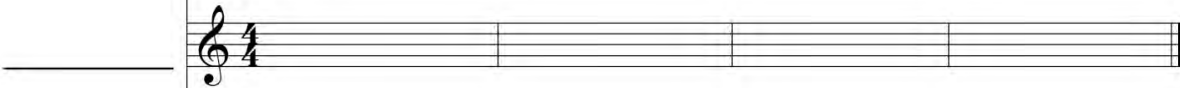
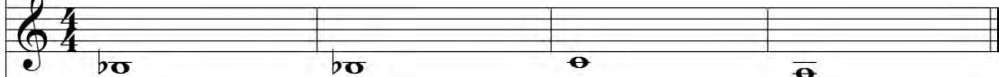


Concert Pitch

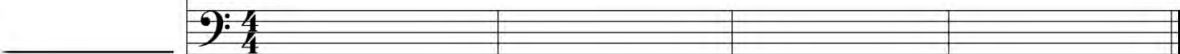



## B

Concert Pitch



Concert Pitch



©



Name: \_\_\_\_\_

# Trans-puzzle 3

Write in the correct notes for your instrument below.

## A

Concert Pitch



Concert Pitch



## B

Concert Pitch



Concert Pitch



©



Name: \_\_\_\_\_

# Trans-puzzle 4

Write in the correct notes for your instrument below.

## A

Concert Pitch

Concert Pitch

## B

Concert Pitch

Concert Pitch

©



Name: \_\_\_\_\_

# Trans-puzzle 5


Write in the correct notes for your instrument below.

## A

Concert Pitch



Concert Pitch

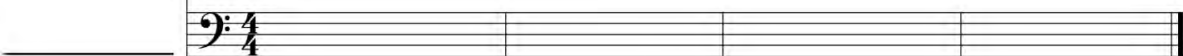


## B

Concert Pitch



Concert Pitch



©



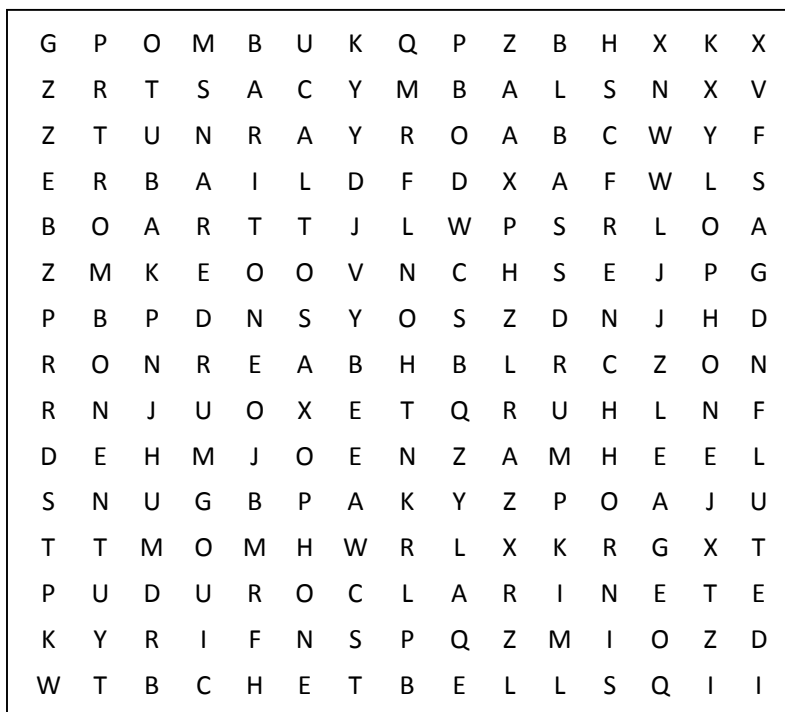
Trans-puzzle Answer Key			
<b>1A</b>	Hot Cross Buns	<b>1B</b>	Are You Sleeping
<b>2A</b>	Twinkle, Twinkle	<b>2B</b>	America
<b>3A</b>	Mary Had a Little Lamb 1	<b>3B</b>	Ode To Joy
<b>4A</b>	Down By the Station	<b>4B</b>	Jingle Bells
<b>5A</b>	Mary Had a Little Lamb 2	<b>5B</b>	Eensy Weensy Spider





Name: \_\_\_\_\_

## Transposing and Non-Transposing Instruments



### Non-Transposing Instruments

(Bb, Eb, and F Instruments)

Alto Saxophone in Eb  
Clarinet in Bb  
French Horn in F  
Trumpet in Bb

### Non-Transposing Instruments

(C Instruments)

Baritone  
Flute  
Oboe  
Trombone  
Tuba

### Percussion Instruments

(Mallets are C Instruments)

Bass Drum  
Bells  
Cymbals  
Snare Drum  
Xylophone



Name: \_\_\_\_\_

## Shaping Sharps

**A**

Practice writing the key signature in the blank measures provided.  
Then put a flat in front of all notes affected by the new key.

G Major	
D Major	
A Major	
<b>B</b>	
G Major	
D Major	
A Major	



Name: \_\_\_\_\_

## Shaping Sharps

Practice writing the key signature in the blank measures provided.  
Then put a flat in front of all notes affected by the new key.

**A**

G Major

D Major

A Major

**B**

G Major

D Major

A Major



Name: \_\_\_\_\_

## Finding Flats

Practice writing the key signature in the blank measures provided.  
Then put a flat in front of all notes affected by the new key.

**A**

F Major

Bb Major

Eb Major

**B**

F Major

Bb Major

Eb Major



Name: \_\_\_\_\_

## Finding Flats

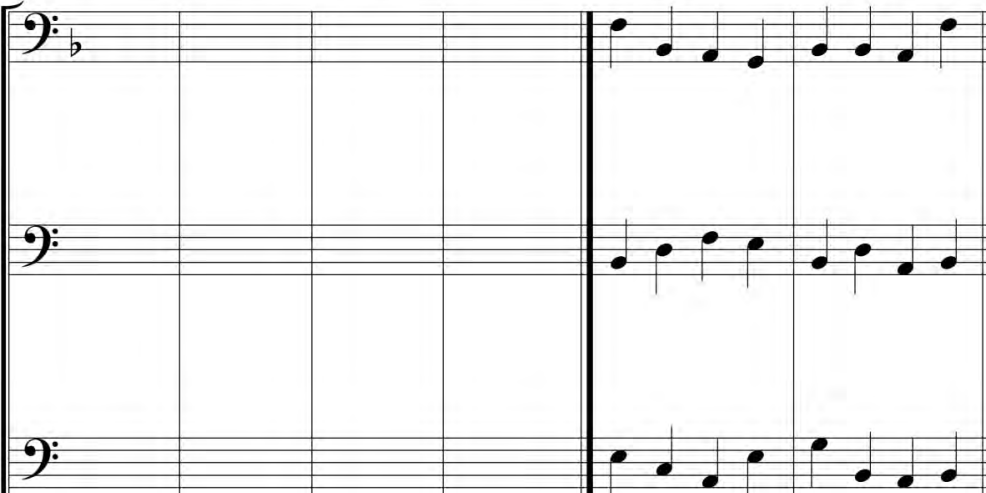
Practice writing the key signature in the blank measures provided.  
Then put a flat in front of all notes affected by the new key.

**A**

F Major

Bb Major

Eb Major

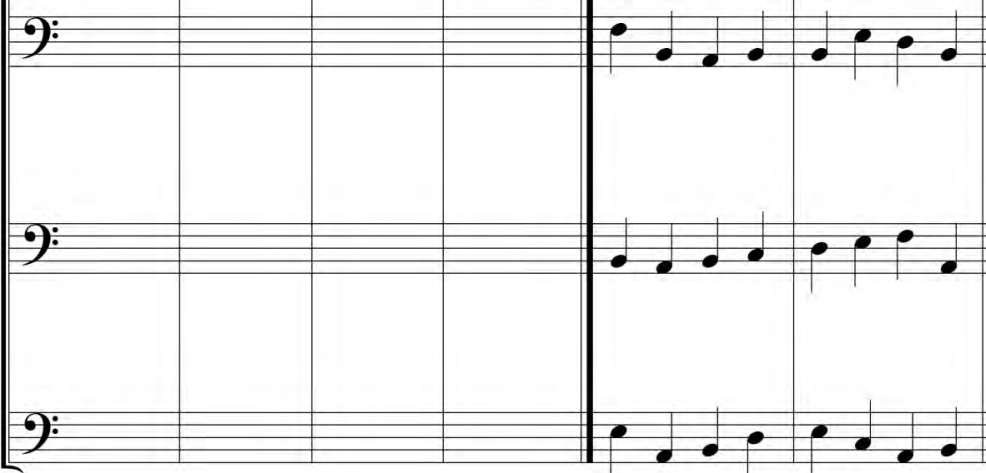


**B**

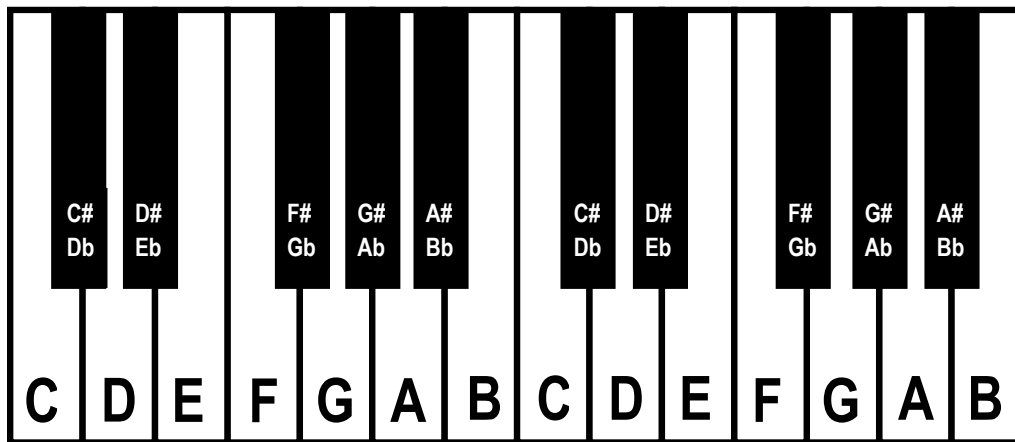
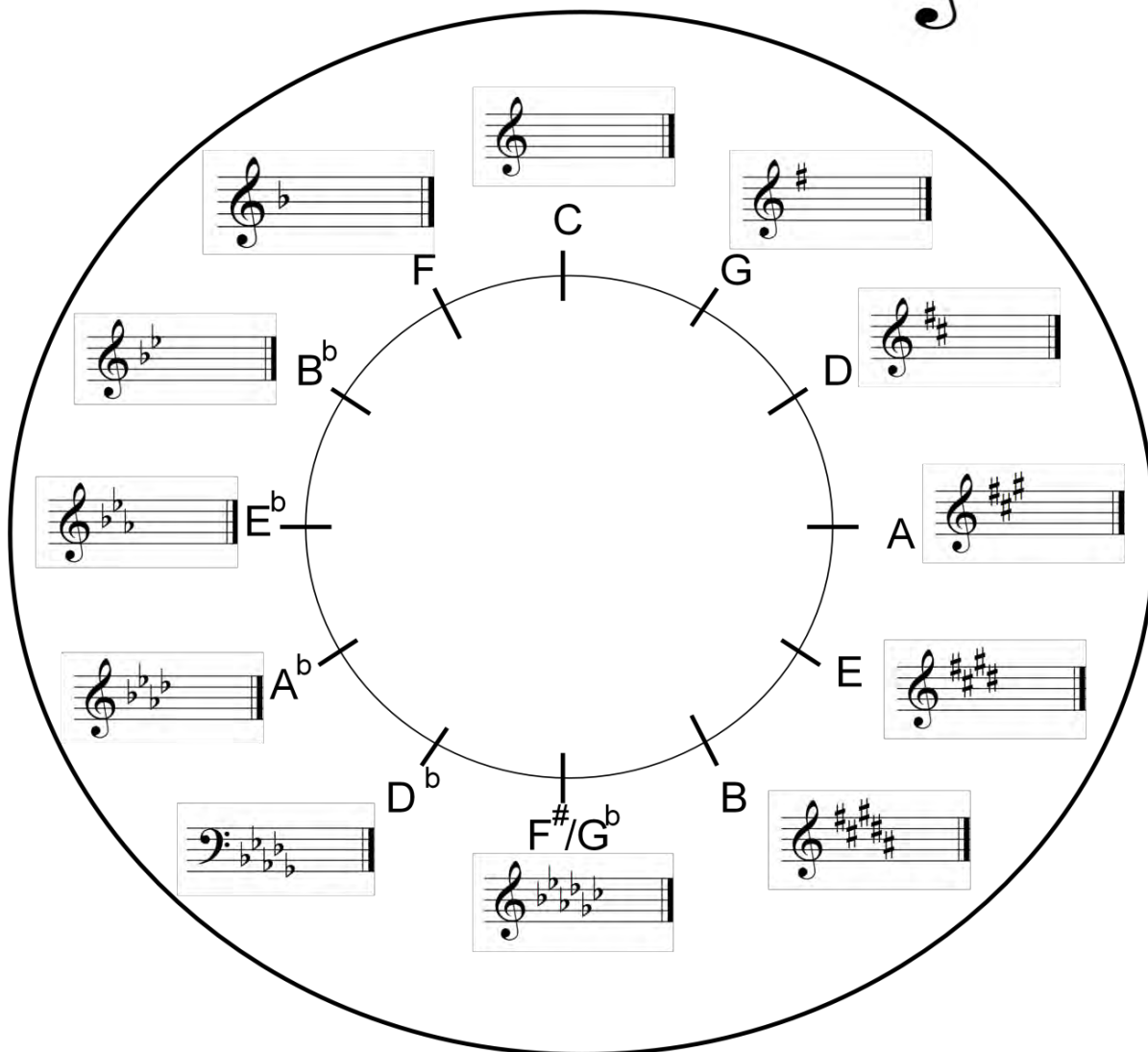
F Major

Bb Major

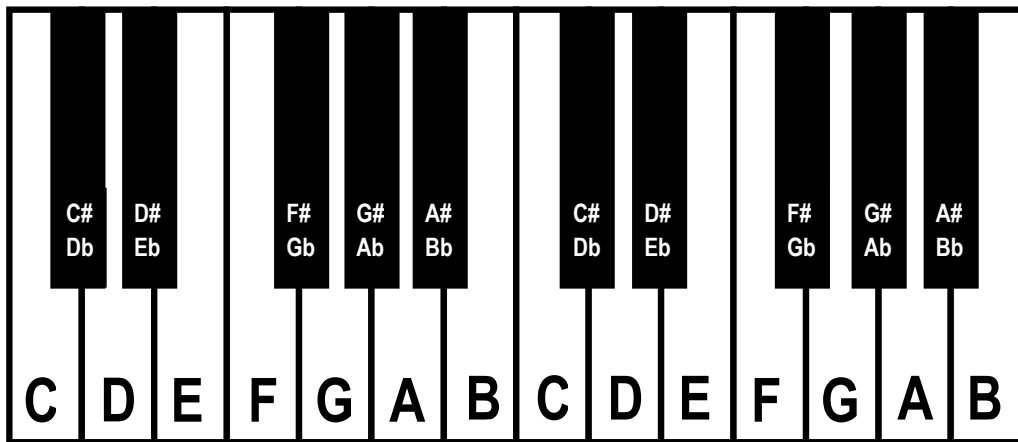
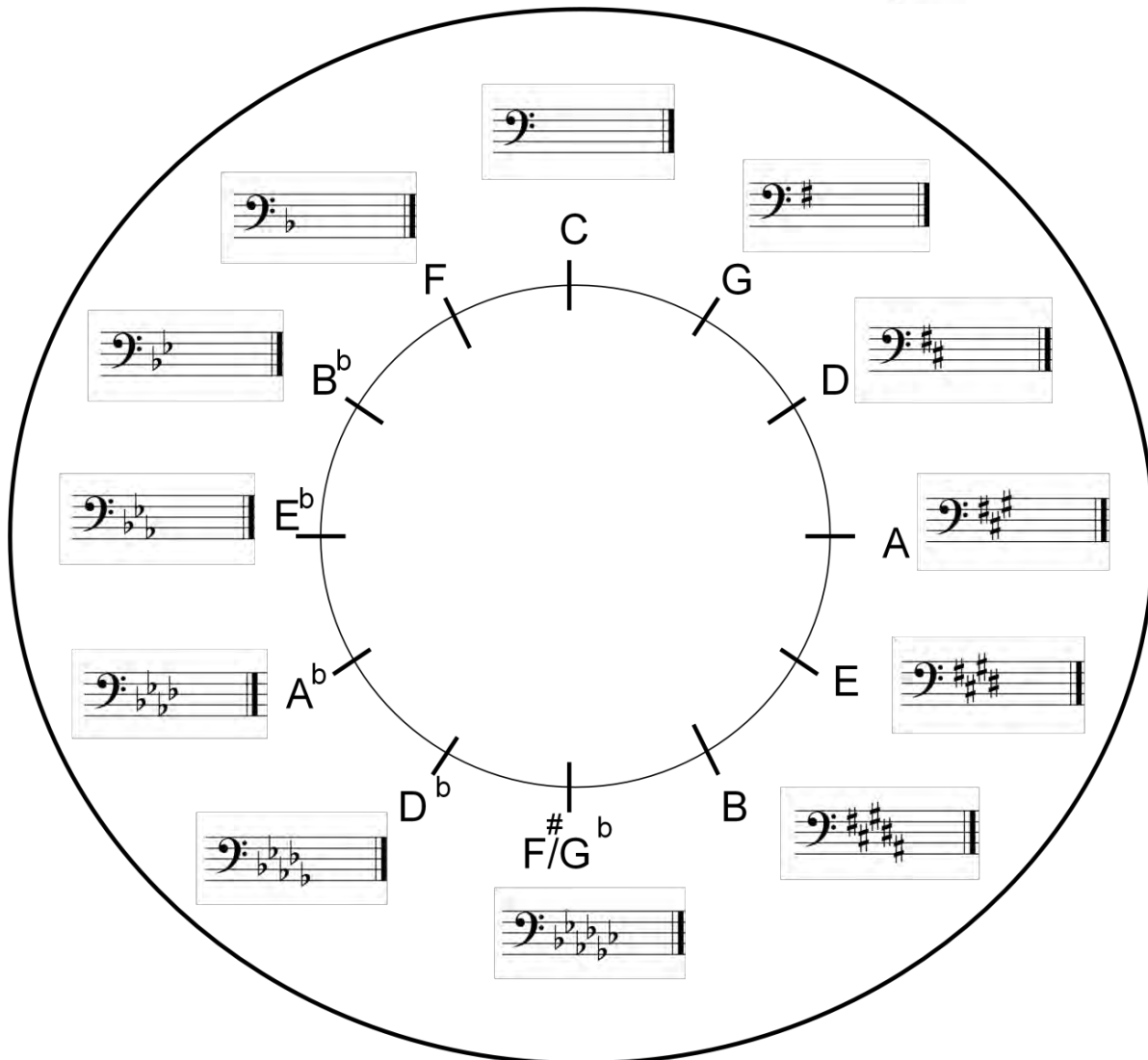
Eb Major



# Band Survival Guide in



# Band Survival Guide in





## TEACHING ROCK TO THE YOUNG JAZZ BAND

The same steps should be followed as with teaching Swing.

### STEP 1 – LISTEN TO A QUALITY ROCK RECORDING.

Listening is the most important element in rock. Have students tap their foot along with the music so they can really identify the steady beat.

### STEP 2 – ACHIEVING EVEN EIGHTH NOTES.

This is the main stylistic difference between rock and swing.

Play a simple Bb Concert Scale and have the students tongue very lightly on each eighth note.

### STEP 3 – UNDERSTANDING 16<sup>TH</sup> NOTE SUBDIVISION

This is to ensure all notes will be placed perfectly in the 16<sup>th</sup> note subdivision. Go over counting structures so all students are comfortable.

### 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 rock 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!



The image contains two staves of musical notation. The first staff has two measures. The first measure is labeled "Director plays or sings" and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure is labeled "Band repeats" and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second staff also has two measures. The first measure is labeled "Director plays or sings" and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure is labeled "Band repeats" and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.

### STEP 5 – HAND OUT THE ROCK SHEET (ON NEXT PAGE)

# ROCK!!

NAME \_\_\_\_\_

DATE \_\_\_\_\_

Rock and roll evolved in the 1950's with an easy beat and amplified guitars. This is a genre that you are already familiar with because you have heard it on the radio and TV while you were growing up. The main thing to remember is that the eighth notes are STRAIGHT, unlike swing. See the following rock rhythms below to see how rhythms can be sub-divided:



1 + 2 + 3 + 4



1 e + a 2 e + a 3 e + a 4



1 + a 2 e + 3 a 4

## Articulations!

DOO OR DU	DAH	DAHT	DOT	DIT
LONG NOTES, LEGATO ARTICULATION	LONG ACCENTED NOTES	FAT, HEAVY ACCENTED SOUND	SHORT ACCENTED NOTES	SHORT, SEPARATED NON ACCENTED NOTES

## Let's ROCK!!

Add accents to the following example of *Mary Had a Little Lamb*: (1 and 3 should get emphasis).... then PLAY it!!



Add accents to the following example of *Bah Bah Black Sheep* - then PLAY it!!



# DAILY ROCK 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





## **ADDING NON-TRADITIONAL JAZZ INSTRUMENTS TO THE JAZZ BAND**

It is my philosophy that every student in middle school should have the opportunity to play in jazz band, including the non-traditional jazz instruments. The director may have to take more time in order to write out additional parts, but it is worth it in order for more students to be involved.

First, check to see if any of these students would like to try piano, bass guitar or vibraphone. There are also needs for auxiliary percussionists, as well. If not, have them play the following parts:

**FLUTE** – This instrument should double the melody. Make sure when the part is written out that it is high enough; otherwise the instrument will not be heard.

**OBOE** – Saxophone is usually an easy switch, but if the absolutely do not want to learn another instrument, the oboe can double the 2<sup>nd</sup> alto sax part.

**BASSOON** – This instrument can double a trombone part.

**CLARINET** – The clarinet can double a tenor sax or trumpet part – no rewrite required!

**FRENCH HORN** – Trumpet would be an easy switch, but if they do not want to switch, a trumpet or trombone part could be written out.

**EUPHONIUM** – Double any trombone part.

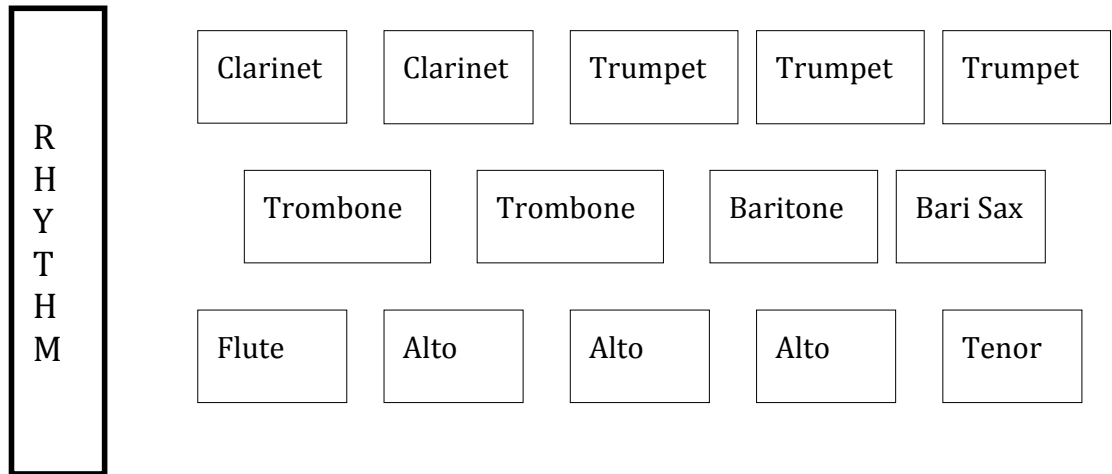
**TUBA** – Double the Bass part.

No bass player? Have someone play a keyboard with a bass sound.

## NON-TRADITIONAL INSTRUMENTATION

What if your instrumentation isn't ideal?? Here is an example of how to make the following instrumentation work: (I only suggest using this instruments for middle school jazz band)

- 1 Flute (doubles the lead alto)
- 2 Clarinets (doubles trumpet 2 and 3)
- 3 Alto Saxes
- 1 Tenor Sax
- 1 Bari Sax
- 3 Trumpets
- 2 Trombones
- 1 Baritone (covers trombone 3)
- Full Rhythm Section





## SAXOPHONE TIPS

- Every saxophone must contribute to the sound.
- 5 saxes versus 8 brass means the saxes need to play with a full sound all the time to balance
- Strive for a sound that is in tune and in time with others
- Play through the instrument and support the sound with a full breath and strong exhale
- Use vibrato when stylistically appropriate by using the jaw or intensity vibrato
- Teach each member of the ensemble their role specific to the section:

### Lead Alto

- This person sets the standard for pitch, articulation and phrasing
- They must communicate with the lead trumpet player and lead trombone player to agree on pitch and some balance issues
- It might be a good idea to only have the lead alto practice with the rhythm section

### Second Alto

- This person supports the lead and must match intonation

### Lead Tenor

- This person is usually the strongest soloist
- Sometimes this person is too strong and must balance to the alto saxes

### Second Tenor

- This person supports the Bari sax in chord structures and has a few solo opportunities

### Bari Sax

- This person teams up with the bass trombone and bass part.
- Their sound should support the entire saxophone section

### Equipment

- Students should all use Meyer Mouthpieces and Vandoren Reeds.
- Students should keep their reeds on rotation
- Ligatures should be Rovner

Final tip – Listen and intimidate!!



## TRUMPET TIPS

Balance with each other – ask the students

- Can they hear all 4 parts?
- Is everyone participating during crescendos and decrescendos?
- Are the articulations matching throughout the section?
- The 4<sup>th</sup> trumpet player will play at the highest dynamic level since they are playing the lowest notes
- Strive for the best sound – rich, full and controlled
- Teach each member of the ensemble their role specific to the section:

Lead Trumpet

- This person leads the section by determining articulations (with the lead alto)
- The relationship between the lead trumpet and the drummer is very important
- This person can make suggestions to the other members of the section to help improve the section

Second Trumpet

- This player supports the lead player with a full sound
- Most solo opportunities are in this part
- This is a great training seat to eventually become a lead player

Third Trumpet

- This person has the difficult task of playing slightly less than the 4<sup>th</sup> player
- If they are louder, it will ruin the balance of the section

Fourth Trumpet

- This player determines how loud and soft the section will be
- There should not be thought of as the “last chair,” but it should be thought of the support system for the section

Equipment

- Choose a medium-large bore trumpet and a medium-shallow cup mouthpiece
- Straight mute – Humes and Berg
- Cup mute – Humes and Berg, Stonelined
  - This mute will cause the trumpet to go flat
- Plunger – purchase the “plumber’s helper”
- Harmon – this mute will cause the trumpet to go sharp

Always think as a section

Use “warm air”

Intonation means listening to each other down to the bass and piano

Listen to great trumpet players and learn from them





## TROMBONE TIPS

- One person per part is the best
- Balance trombone chords down to the root
- Help the trombone section tune chords.
  - Tune the Root with a tuner, then the 5<sup>th</sup> and 3<sup>rd</sup> with your ears

### Lead Trombone

- This player leads by example
- Full solos in ballads are written out for this chair
- This person needs to have a strong upper register

### Second Trombone

- This person needs to balance to the lead player
- This person will receive the most solo opportunities, especially in older jazz arrangements
- Both the lead and second chair should be playing on a smaller trombone

### Third Trombone

- Supports the lead and second players

### Fourth Trombone/Bass Trombone

- This player supports the trombone section
- Many times the 4<sup>th</sup> trombone part is similar to the Bari sax part

### Equipment

Lead instrument sizes - .508 or .525 bore, 6 1/2 AL is a good mouthpiece

Tenor trombone in the jazz ensemble should not use the F attachment trombones because the bores are too big. It makes the higher notes more difficult to achieve and to blend with the trumpet section.

### Mutes

Cup, straight and Harmon mutes are the mutes that fit directly into the bell.

Straight mutes make the trombone go sharp.

Plunger, bucket mute, felt hat, metal derby hat are mutes that go on the outside of the bell.

Cup mute and bucket mutes make the trombone flat

Encourage the trombone students to become a musical athlete. Practice breathing, lip slurs, articulation, etc

Always practice with a tuner, metronome, mirror

Record yourself often!



## RHYTHM SECTION TIPS

There are many great resources for the individual instruments, such as drum patterns for the drum set and chord voicings for the piano. This section is devoted to troubleshooting tips and general reminders.

- The Bass and Drums are the timekeepers of the jazz band, while the Guitar and Piano are the harmonic background, and should switch off while comping.
- ALL members in the ensemble, especially the rhythm section, need to be using a metronome when they practice.
- Use a proper rhythm section set up and obtain the right equipment
- Dynamics are a must!

### DYNAMICS

The rhythm section should also be playing with dynamics. Wind players can only play so loud without compromising their sound, but that doesn't happen to the rhythm section. They should lead the band in dynamics and the wind players should follow accordingly. In general, the softs are played too loud. Remember - the dynamic of the rhythm section can only be as loud as the acoustic piano.

### BASS GUITAR

The bass is the heartbeat of the band! If the bass is electric, everything should be done to make the sound as close as possible to an acoustic. Set the tone as flat or in the middle of the range in the amp and do the same with the treble and bass settings. If there is reverb, turn it off. Do not rely entirely on the amp for volume. Instead, turn the volume a little lower and have the bass player dig into the strings.

### DRUMS

Keep it simple!! Drummers will need to switch gears and focus on keeping a steady beat while learning how to swing. In Robert Breithaupt's clinics this year, we learned to only give one stick to the drummer which means they are only playing the bass drum, ride cymbal and hi-hat. It allows the student to only be able to do simple musical fills without getting overwhelmed by including EVERY tom-tom and cymbal on the set.

### GUITAR

Look for a hollow body guitar, and if the student doesn't play on one adjust the amp accordingly. When comping, the guitarist should only use the top four strings of the guitar. Play recordings and videos of Freddie Green playing his guitar so the guitarist can get used to playing repeated down strokes.

### PIANO

Interpreting piano parts is one of the most difficult aspects to teaching jazz. Start by instructing the students to learn 3 note voicings and the importance of 3rds and 7ths.



## **10 THINGS TO HELP YOUR JAZZ BAND**

*Adapted by Danielle Miller from "Jazz 'Top Ten' List" by Chris Becker, originally published in Fall 2008 Missouri School Music Magazine.*

### **1) Play Recordings for your Students**

Many published pieces of music are now coming with a CD that contains a complete recording of the piece. However, the listening shouldn't just stop there. Play music as students are entering the classroom, and devote a few minutes each day to active listening.

### **2) Recommend great jazz recordings for your students to purchase.**

Miles Davis, John Coltrane, Count Basie – anything that is standard. The Ken Burns 5 disk CD set is a great start!

### **3) Show a video in class that presents an introduction to jazz or features a jazz performer.**

Many excellent jazz-related videos are available on DVD. Wynton Marsalis' *Jazz For Young People* and Ken Burns' *Jazz* are two excellent examples of in-depth presentations suitable for use in a variety of classrooms. Select a segment or two, and use it as an introduction to a composer or piece of music you might schedule to perform.

### **4) Encourage your students to attend a live jazz concert and report to the class.**

Make this mandatory. Watch for upcoming concerts at local venues and nearby colleges or universities and announce them in your classes. Organize a field trip to hear a performance or clinic/demonstration. With older students, suggest they get together with friends and attend a jazz concert. Offer extra credit for a brief report on the concert as an incentive.

### **5) Invite a jazz performer or clinician to your classroom.**

Live performances in the classroom engage and inspire music students like few other activities. To familiarize your students with jazz, invite local professional jazz musicians, a local college or university group, fellow educators with jazz backgrounds, or groups specifically tailored to present a school program. Performances can often be arranged for little or no money, and some programs share the cost of bringing the performers to your school. Ask your administration or parent organizations to help out financially, and emphasize the benefits for your students!

**6) Sing and play exercises by ear, without spelling out every note.**

Using exercises that require students to learn by ear isn't a bad thing. The notion that "ear players" are lesser musicians is very common, but hearing a tune and responding is an essential skill in jazz performance. The great jazz players all started by playing back something they heard someone else playing!

**7) Develop improvisation skills in your students, beginning with simple call and response rhythms.**

Young musicians benefit from exercises that require them to produce what they hear from their teacher. Gradually they will develop the skill to produce what they hear in their own mind. Play a simple 4-count rhythm for your students and have them play, sing, or clap it back to you in time. Have a drummer keep time on the ride cymbal while you count off the exercise. Play the 4-count rhythm, and in the next four counts, the students play it back. Gradually play longer, more intricate rhythms for them to mimic. Later, students take turns playing rhythms that the others play back.

**8) Send your students (and yourself) to a jazz camp or clinic.**

Music educators who have little or no experience with jazz are often timid to either perform or teach it. There are many well-organized jazz camps and clinics, some of them one-day events that are ideal for newcomers and provide opportunities to network and get acquainted with educators who can help you gain confidence and develop classroom strategies. There are also demonstration and performance clinics at many jazz festivals that are wonderful events for introducing your students to jazz. Even if you don't have a group performing in the festival, take your students to hear other groups and the festival headliners.

**9) Propose a jazz history, improvisation or theory class to add to your school's course offerings.**

A semester-long course in jazz history, theory or improvisation can offer your students the opportunity for concentrated study of jazz. In high school settings, students could also earn a ½ unit fine arts credit toward graduation. In middle school settings, a course dedicated to jazz history might be impossible, but a unit on jazz history could be included in a music exploratory class. If at all possible, try and get jazz band into the regular daytime schedule.

**10) Learn your weakest instruments in order to make them your strongest**

How can you teach what you don't know? Sit down behind the drum set and get familiarized. Pick up the bass and learn a Bb Blues Scale. All of this experience will help you gain confidence, and that confidence will transfer to your rehearsals.



## **THE 10 MOST COMMON MISTAKES THAT JAZZ BAND DIRECTORS MAKE, AND HOW TO FIX THEM**

*Adapted by Danielle Miller from "the 10 Most Common Mistakes that Band Directors Make (and how to fix them)" by Jeff Anderson.*

### **1) Playing only Pop Arrangements**

In this case the director thinks that if their jazz ensemble only plays arrangements of the latest pop hits which will "keep the kids interested." Many music publishers offer simplistic arrangements of the most transient music. In some ways you can't blame them. They are, of course, in the business of making money. Most of these charts are played only in the first year that they're purchased and are then quickly relegated to the "dead music" section of the music library. Directors must understand that publishers always offer the good, the bad, and the ugly when it comes to jazz band arrangements.

### **2) Not playing recordings for students**

How can students imitate a sound that they have never heard before? We all know that music is an imitative art form. A director once asked Jeff, "How do I get my band to play Basie-style charts better?" He quickly responded, "Play some Basie recordings for them." The director looked incredulous and a little disappointed. Jazz, in particular, has numerous musical elements that just cannot be accurately notated. Students must have frequent modeling from professional sources in order to fully develop as musicians. Next to sight-reading, regularly playing quality recordings for your students is the most effective thing that you can do to improve your band. Having a recording of a great professional band playing as students are coming in to each rehearsal is an easy way of accomplishing this.

### **3) Playing arrangements that are too difficult**

The audience doesn't care what grade level the middle school jazz band is playing. They do care, however, if the ensemble falls apart and the kids feel inadequate. Choose literature that is challenging but attainable for the students.

Remember: why waste any time playing bad (or even mediocre) charts when there are so many good charts available? Just because a chart exists doesn't mean that it deserves to be played!

### **4) Using the jazz ensemble like a "super big combo"**

This type of jazz ensemble suffers from a real identity crisis. Every arrangement that they perform seems to just be another way to highlight a jazz solo (or solos). The jazz choruses seem to go on forever while the rest of the band plays lackluster background figures. A band like this is sometimes the product of a well meaning, but misinformed director. A good jazz ensemble should always be centered on playing quality arrangements that feature the entire ensemble first and the soloist second.

The amazing sounds of bands like Stan Kenton, Count Basie, Woody Herman, Buddy Rich, Maynard Ferguson, and many others can all be faithfully recreated because of the wonderful arrangements that have been left behind. Today, arrangers are still forging great new charts for the medium. Yes, the jazz soloist is an important part of the big band as we know it. It's just not the most important part.

#### **5) Never working on jazz improvisation**

Never working on improvisation with your students can be just as bad as making it the only focus of your jazz ensemble program. Jazz solos are an important part of most big band arrangements. Unfortunately, many directors leave this part of their program to pure chance. Directors will often choose the best soloists and feature them, and only them.

Bring in outside help to help teach improvisation to your group if you feel even slightly timid. This outside person can be either a local professional musician or a qualified college instructor. Start as simple as needed to help every musician gain confidence. However you choose to incorporate improvisation instruction into your program, it needs to be done on a regular basis.

#### **6) Not sight-reading with the jazz band**

Is teaching notes on the page the most important thing in jazz rehearsal? NO! This is why directors don't sight-read. They are too focused on the notes and don't want to waste ANY rehearsal time on anything else than the music that is going to be performed.

Sight-reading is the absolute best tool that a director can use to increase the strength and independence of their band. A director who teaches their band to sight-read will find that they can learn tough literature much more quickly than they did so previously. Starting each rehearsal session by sight-reading an easy to medium difficulty chart will quickly show positive results with any jazz band. Most school libraries have many arrangements just sitting in mothballs that could easily be used for this purpose. It is an easy and incredibly effective program-building tool.

#### **7) Using more than one student on each part**

This most frequently happens with trumpets and saxes. These "super sized" sections will almost always have two students playing the lead part. Frequently directors will place more than one student on a part thinking that it will make the group sound stronger, but in actuality those students on the doubled parts just remain weak and never get stronger. Additionally, the doubling of parts creates intonation problems that can be insurmountable. Even if the director is doing this for the loftier reason of "letting more students participate" it still tends to create many more problems that it solves.

Big band charts are arranged specifically for one person per part. It's surprising how much better they sound when played that way. When there is only one on a part it also has the added benefit of teaching young players to be stronger, more independent, and

play better in-tune. If you absolutely must have an extra person (only one, that is) in a section, never double the lead part. Have the student double a lower part (4th Trumpet, 2nd Tenor, or 3rd Trombone).

### **8. Ruining your young lead trumpet player**

Never program a piece that is beyond your lead trumpet player. Some bands are playing charts that are just way too ambitious for most middle school and high school lead trumpet players. Bands like these usually have a brave kid playing lead that is squealing and screeching cover the part. Because human beings are such adaptable creatures, a few young players actually learn to make it work (...well, at least kind of make it work – left hand octave key!!)

Don't force the kids to play above their comfortable range too soon. This could result in complete failure at a concert, but more importantly it can result in incorrect embouchure and tone production.

### **9) Never using outside help**

Even small towns have access to someone in the town that has been in a jazz band at one time or another. Put an ad in the paper to see if anyone can come volunteer at the school once in a while. If nothing else, record your groups and send it to colleagues to get more advice.

All band programs, jazz and otherwise, should at least occasionally bring in outside specialized help. To not do so is to deprive your students of new, fresh, and effective musical perspectives. The varied and complex requirements of the jazz ensemble demand at least some specialized aid. There are many professional musicians and college faculty that are willing to help high school programs for little, reasonable, or no compensation. You'll never know until you ask.

### **10) Directors not having a performance outlet for themselves**

Perform as much as you can. Directors tend to forget what it's like to be on the other side of the podium. Join summer college ensembles, community groups, rehearsal bands, and even professional organizations (depending, of course, on personal ability) to help provide the necessary experience.

All band directors must have a continuing personal performance outlet because all musicians have an inherent need to perform. If not fulfilled, this need is often replaced by living vicariously through directed student ensembles. This can be an unhealthy and educationally destructive situation. This may be the reason for the single-minded focus on competition that is present in many middle school and high school band directors.





## JAZZ TERMINOLOGY LESSON PLAN

Teach students a few terms a day, and give out the following worksheets as homework; take home test or a test to be completed in class

### Term Glossary:

**Accompaniment:** music that supports the melody; "background" music played at the same time as the melody

**Arrangement:** the specific organization or performance order of a given composition (i.e., who plays what when)

**Beat:** the underlying pulse of a piece of music; that part of the music to which you tap your foot

**Chord:** two or more different notes played at the same time

**Chord progression:** a group of chords played in succession

**Chorus:** one time through the set of chords that accompany the melody of a jazz tune

**Form:** the basic structure or "blueprint" of a piece of music

**Head:** the pre-composed melody generally played during the first and last chorus of a jazz tune

**Improvisation:** spontaneous invention within the context of a given tune; creating a new melody while performing; spontaneous composition; playing a solo extemporaneously

**Melody:** a group of notes played or sung in succession (example: when a song is played or sung, the melody you hear is simply a group of notes one after the other)

**Note:** a single pitch of music (example: if you strike a single key on the piano, that is one *note*)

Term Glossary, page 2

**Steady beat:** the pulse of a piece of music that is constant and unchanging (example: if you're tapping your foot along to the beat of the music, it stays constant, not slowing down or speeding up)

**Swing:** 1. To swing is when an individual player or ensemble performs in such a rhythmically coordinated way as to command a visceral response from the listener, such as causing feet to tap and heads to nod; when everyone in the band is in sync, playing together and really grooving along with a nice buoyancy, they are said to be "swinging." 2. A way of performing eighth notes where downbeats and upbeats receive approximately 2/3 and 1/3 of the beat, respectively, providing a rhythmic lilt to the music.

**Syncopation:** the accenting of a normally weak beat or weak part of a beat; the accenting of "upbeats"

**Tempo:** the speed of the beat (i.e., underlying pulse) of a piece of music



**Circle the BEST answer**

**1) A single pitch of music is called a**

CHORD

RHYTHM

MELODY

NOTE

KEY

**2) Pitch refers to**

how fast or short or note is played

how high or low a note is played

the musical sound (tone) of the note

the particular instrument on which a note is played

**3) Notes**

can only be sung by a human voice but not played on a musical instrument

can only be played on a musical instrument but not sung by a human voice

can either be sung by a human voice or played on a musical instrument

can only be played one at a time

can be played on a piano but not on other instruments

**4) Melody**

is one note

is part of a chord

is a group of chords played or sung in succession (i.e., one after the other)

is a group of notes played or sung at the same time (i.e., simultaneously)

is a group of notes played or sung in succession (i.e., one after the other)

**5) A chord**

is one note

is formed by a group of singers singing the same note

can only be produced by two or more instruments playing different notes

is a group of notes played or sung at the same time (i.e., simultaneously)

a group of notes played or sung in succession (i.e., one after the other)

**6) Which of the following is NOT a single-note instrument?**

saxophone

piano

human voice

trumpet

trombone

**7) Accompaniment**

is the part of the music that is sung or played "up front"

consists of all the chords the pianist plays "up front"

consists of only what the pianist plays in the background

consists of all the chords the pianist plays as well as everything else being played

behind the melody (bass, drums, etc.)  
is not as important as the melody

**8) A chord progression**

is a group of notes played at the same time  
is a group of chords played at the same time  
is a group of chords played in succession  
does not usually accompany a melody  
does not usually accompany an improvised solo

**9) Syncopation**

is the accenting of downbeats  
is the accenting of upbeats  
has more to do with pitch than rhythm  
is unnatural for the jazz musician  
makes jazz boring

**10) In jazz, syncopation is used**

none of the time  
all of the time  
some of the time  
only when the musicians are improvising  
only when the musicians are reading music

**11) Improvisation is**

doing something extemporaneously (i.e., not planned ahead of time)  
following a prepared script  
reading music  
extra sensory perception (ESP)  
following a prepared musical score

**12) An example of improvisation is**

conservation  
reading music  
playing symphonic music  
reading a speech  
conversation

**13) When improvising, jazz musicians “hear” (imagine) the notes in their mind**

just after they play them  
at the exact same time as they play them  
a microsecond before they play them  
just after they sing them  
only after they’ve listened to the music several times

**14) Which of the following is NOT a common jazz instrument?**

- saxophone
- trumpet
- drums
- piano
- oboe

**15) Jazz musicians**

- strive to have their own personal sound (tone) on their instruments
- strive to sound like the musicians who are the most popular and have received the most fame and money
- always try to get as “clean” of a sound (tone) as possible
- are not concerned with the *sound* (tone) they produce, only the *notes* they produce
- believe the particular sound (tone) they make on their instrument is not as important as the instrument itself

**16) The pulse of the music (e.g., what you feel when you tap your foot along with the music) is called**

- the tempo
- the beat
- the rhythm
- syncopation
- the melody

**17) The speed of the beat (i.e., how slow or fast you tap your foot to the music) is called**

- the rhythm
- the harmony
- the melody
- syncopation
- the tempo

**18) In most jazz tunes, the beat**

- is steady, i.e., not slowing down or speeding up throughout the duration of the tune
- gradually speeds up from beginning to end
- gradually slows down from beginning to end
- fluctuates, i.e., slows down and speeds up several times during the tune
- is always fast

**19) Swing is**

- a) a way of performing in which notes played on consecutive downbeats and upbeats receive approximately  $2/3$  and  $1/3$  of the beat, respectively

b) a way of performing in which notes played on consecutive downbeats and upbeats each receive 1/2 of the beat

c) a term used to indicate that a band is in the groove, in sync, and playing together with a good rhythmic feeling

A and C

B and C

**20) Form refers to**

the style of the tune (e.g., Dixieland, Swing, Bebop, Cool Jazz, Smooth Jazz, etc.).

the contour of the melody

the contour of the harmony

the basic structure or "blueprint" of a piece of music

the tempo of a piece of music

**21) In jazz, a chorus is**

one time through the chords of a tune

the middle part of the tune

the "hook" of the tune, that is, the section of the tune that is most memorable

the head

a group of vocalists

**22) In jazz, a combo is**

a group of jazz musicians forming a small ensemble (e.g., three to seven pieces)

a group of jazz musicians forming a large ensemble (e.g., 10-20 pieces)

a group of jazz musicians forming an ensemble of any size

a group of jazz singers

a type of Latin jazz dance

**23) The head is**

the first improvised solo

the introduction

the written melody

played during the middle choruses

played during the penultimate chorus (i.e., next to last chorus)

**24) An arrangement is**

a jazz gig

a place where jazz musicians play

a place where jazz musicians live

the specific organization of musical events in a given composition (i.e., who plays what when)

a chorus

**ANSWER TRUE OR FALSE TO THE FOLLOWING QUESTIONS:**

1. A single pitch of music is called a chord. T F
2. Pitch refers to how fast or short a note is played. T F
3. Notes can be sung by a human voice and/or played on a musical instrument. T F
4. A melody is a group of notes played or sung in succession (i.e., one after the other). T F
5. A chord is a group of notes played or sung at the same time (i.e., simultaneously) T F
6. The piano is a single note instrument incapable of playing chords. T F
7. The saxophone is a single note instrument incapable of playing chords. T F
8. Accompaniment consists of all the music that is played that "accompanies" the melody and/or improvised solos. T F
9. Syncopation is the accenting of downbeats. T F
10. Improvisation is doing something extemporaneously (i.e., not planned ahead of time). T F
11. The piano is a common instrument in jazz. T F
12. A musician reading music that he/she has never seen before is an example of improvisation. T F
13. When improvising, jazz musicians "hear" (imagine) the notes in their mind immediately before they play them. T F
14. Jazz musicians strive to produce their own personal sound (tone) on their instruments. T F
15. The pulse of the music (e.g., what you feel when you tap your foot along with the music) is called the tempo. T F
16. The speed of the beat (i.e., how slow or fast you tap your foot to the music) is called the rhythm. T F
17. In most jazz tunes, the beat fluctuates, i.e., slows down and speeds up several times during the tune. T F
18. When swinging, notes played on consecutive downbeats and upbeats each receive 1/2 of the beat. T F
19. Form refers to the basic structure or "blueprint" of a piece of music. T F
20. An arrangement is the specific ordering of musical events (who plays what when) in given composition. T F
21. In jazz, a chorus is one time through all the chords in a song. T F
22. In jazz, a combo is a group of jazz musicians forming a large ensemble (e.g., 10-20 pieces). T F
23. In jazz, the first improvised solo is called the head. T F
24. The basic structure of a standard jazz tune performance is: head – improvised solo choruses – head. T F
25. The particular sound each jazz musician makes on his/her instrument is as important as the instrument itself. T F



Title	Composer	Arranger	Publisher	Grade	Style
Darling Warm-Up Exercises	Lewis and Bullock		Warner Bros.		2 Warm up
Five Minutes a Day Jazz Warm ups	Clark		C.L. Barnhouse		2 Warm up
Instant Warm-Ups	Sweeney		Hal Leonard		2 Warm-Up
Blue Midnight	Neck		C.L. Barnhouse		1 Ballad
Swanee River	Foster	Vuono	FJH Music		1 Ballad
A Child is Born	Jones		Kendor		1 Ballad
Embraceable You	Phillipe		Warner Bros.		1 Ballad
How High the Moon	Lewis	Sweeney	Hal Leonard		2 Ballad
Misty	Lewis		Warn		2 Ballad
My Funny Valentine	Tyler		UNC		2 Ballad
Chillin' time	Neck		C.L		2 Ballad
Ill Just Pretend	Aldrich		C.		2 Ballad
Summertime	Gershwin	Custer	Alfred		2 Ballad
Frosty the Snowman	Nelson	Rollins			1 Holiday
Christmas: The Joy and Spirit	Nestico		Kendor		1 Holiday
Swingin' Shepherd Blues	Phillipe		Warner Bros.		2 Holiday
Brazil	Nowak		Hal Leonard		1 Latin
Afro Blue	Santamaira	Sweeney	Hal Leonard		2 Latin
Soul Bossa Nova	Lewis		Hal Leonard		2 Latin
Wild Oats	Taylor		UNC		2 Latin
Blue Bossa	Dorham	Sweeney	Hal Leonard		2 Latin





Title	Composer	Arranger	Publisher	Grade	Style
Calie Caliente	Lewis		Alfred/Belwin	2	Latin
El Rey Del Sol	Yasinitsky		Kendor	2	Latin
El Taco Rocko	Neeck		C.L. Barnhouse	2	Latin
Girl from Ipanema, The	Jobin	Berry	Hal Leonard	2	Latin
Caravan	Phillipe		Warner Bros.	2	Latin
I heard it through the Grapevine	Whitfield	Blair	Hal Leonard	1	Rock/Funk
Maximum Velocity	Michaels		Lorenz	1	Rock/Funk
China Grove	Johnston	Sween	Hal Leonard	1	Rock/Funk
Please Don't Climb on the Iguana	Sorensen		Neil A. Kjos	1	Rock/Funk
Two Thumbs Up	Clark	Clark	C.L. Barnhouse	2	Rock/Funk
Work Song	Adderly	Dana	Lorenz	2	Rock/Funk
Basic Blues	Johns		Alfred	1	Swing
Blues Machine	Sweeney		Hal Leonard	1	Swing
Count Me In	clark		Hal Leonard	1	Swing
Killer Joe	Golson	Sweeney	Hal Leonard	1	Swing
Little Brown Jug	Kerry	Johns	Alfred	1	Swing
Night Train	Forrest	Blair	Hal Leonard	1	Swing
St. Louis Blues		Sweeney	Hal Leonard	1	Swing
Sweet Georgia Brown	Bernie/Pinkard/Casey	Sweeney	Hal Leonard	1	Swing
Ain't Misbehavin'	Waller	Fords	Alfred	2	Swing
Alright, Okay, You Win	Wyche/Watts	Sweeney	Hal Leonard	2	Swing



Title	Composer	Arranger	Publisher	Grade	Style
All Blues	Davis	Sweeney	Hal Leonard		2 Swing
April in Paris		Sitzel	Hal Leonard		2 Swing
Birth of the blues	Henderson	Sweeney			2 Swing
Boogie Woogie Bugle Boy		Story			2 Swing
Cute!	Hefly	Story	Alfred		2 Swing
Done Deal	Harris		C.L. Barnhouse		2 Swing
Fillin' in for the Count		Beach	Kendor		2 Swing
Force Five	Hager		Neil A. Kjos		2 Swing
I got rhythm	Gershwin	Ford	Alfred		2 Swing
Jumpin' at the Woodside		Cook	Alfred		2 Swing
Nip 'n' Tuck	Cobine		Alfred		2 Swing
Perdido	Felder/tizol/Drake	Lewis	Alfred		2 Swing
Something like That	Blair		HJW		2 Swing
Steppin' Up to the Blues	Sturn		HJW		2 Swing
Swing Time	Nowak		Theodore Presser		2 Swing
Vamoose Your Caboose	Washut		C.L. Barnhouse		2 Swing
Walrus Walk	Sorensen		Neil A. Kjos		2 Swing
Won't You Come Home, Bill Basie?	Edmondson		Queenwood		2 Swing
Yes, No or Maybe?	Harris		C.L. Barnhouse		2 Swing

**BW 2011**

*The Future of the Bandworld*

**Around the 32nd Annual Western International Band Clinic • Seattle, WA**



(left) Loveland H.S. Wind Ensemble director, Matthew Arau, prepares for his band's performance on opening night at WIBC.



Guest composer, Johan deMeij, conducting his new piece, *At Kitty O'Shea's* with the Loveland High School Wind Symphony.



WIBC emcee, Larry Hudson, presents a WIBC performance plaque to Loveland H.S. (Colorado) Band's director



Dr. Tim works with the WIBC honor band students in his leadership workshop during the opening session.



WIBC emcee, Larry Hudson, presents a WIBC performance plaque to Chisholm M.S. (Texas) Band's director, Tracey Redus.



Trumpet soloists from the University of Idaho Jazz Ensemble improv during a night concert at WIBC.



WIBC staff, Elizabeth Lonergan, visits with WIBC Board member, Tim Lautzenheiser.



Guest conductor, Tim Lautzenheiser (Ball State University), rehearses one of the WIBC honor bands.



The Hanasaki Tokuharu Wind Orchestra from Japan in concert at the 32nd Annual Western International Band Clinic.



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



WIBC Board Member and guest conductor, Mike Bankhead, conducts one of the WIBC honor bands with guest flute soloist, Marianne Gedigian (Univ. of Texas).



Composer, James Swearingen (Capital University) conducts one of the WIBC honor bands in concert on Monday, November 22.



Guest conductor, Tim Rhea (Texas A&M University) conducts one of the four WIBC honor bands.



The State Honours Ensemble Program students, from Australia pose with the new Pacific Honours Ensemble Program winners from the United States.



Guest conductor, Marianne Gedigian (flute soloist), and WIBC organizing directors pose for a group shot at WIBC-32 in Seattle.

**BW 2011**

*The Future of the Bandworld*

**Around the Legion of Honor Awards Presentation • Chicago, IL**



Chairman of the Legion of Honor Committee, Terry Austin, begins the presentations.



Terry Austin congratulated Douglas Armstrong on his induction into the Sousa Foundation's Legion of Honor.



Robert E. Foster, the past Chairman of the Legion of Honor Committee presents the plaque to recipient, Donnie Owens.



Melinda Mackenzie Hall receives her plaque from Robert E. Foster, past committee Chairman.



James Kusserow receives his award for being a new member of the Legion of Honor.



Terry Austin congratulates Brian Thorlacius, a new member of the Legion of Honor from Canada.



Kenneth Capshaw could not attend the ceremony so his award was proudly accepted by his son.



The 2010 inductees of the Sousa Foundation's Legion of Honor pose for a group picture.



Newly inducted Cheryl Newton is welcomed into the Legion of Honor by Chairman, Terry Austin.



Sousa Foundation members Pat Garren and Max McKee share a discussion about an upcoming trip.



CEO of the Sousa Foundation, Al Wright, and Max McKee discuss Al's appearance at ABC 2011 for his 95th birthday.



ABA Associate Member, Gerald Gilbeaux and his wife enjoy the friendship at the reception held during The Midwest Clinic in Chicago.



Former Legion of Honor winner, Robert Carrol, congratulates new inductee, Douglas Armstrong.



Terry Austin and Cheryl Newton enjoy a moment of relaxation after the awards part of the evening.



Marilyn Renner shares a story with Al and Gladys Wright at the reception for all the Sousa Foundation's Award winners.




**BW 2011**
*The Bandworld Legion of Honor*

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

**Scott Rush**

Scott Rush has been the Director of Bands at Wando High School in Mt. Pleasant, South Carolina for the past 12 years. Prior to coming to Wando he taught in both the Newberry Middle School and High School. He received his Bachelor of Music from the University of South Carolina and his Masters of Music from the New England Conservatory.

2007 was a great year for Rush as he was named Director of the Year by Phi Beta Mu; he conducted a performance at the Midwest Clinic and received the Sudler Flag of Honor from the Sousa Foundation. In 2010 he was elected to the American Bandmasters Association.

Rush states his philosophy this way, "I believe that first and foremost, we are in the "people business" and we get to use the wonderful medium of music as our craft for teaching. We want all of our students to resonate with and appreciate music as a lifelong pursuit. Along with sharing this passion with our students, we must be able to educate our parents, administrators, school board members, and politicians about what music can do to develop the whole child. Music is intrinsic and in every individual; it is connected to the human spirit and the imaginative mind. The study of music actively engages students in the creative process. Music can only be explained by music and it makes life richer and fuller for those that experience it and listen to it."

## A special award of The John Philip Sousa Foundation


**David Gorham**

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

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

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

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

[Legion Laureates List Link](#)

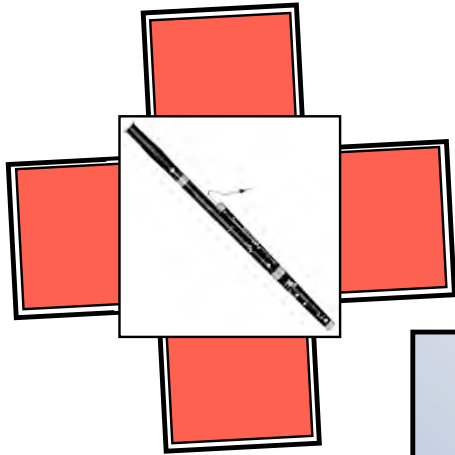
[Terry Austin Bio](#)  
[Legion of Honor Chairman](#)

David Gorham has been the Director of Bands at Owasso High School in Owasso, Oklahoma for the past 21 years. He received both his BSE in Music and his Masters In Education from the University of Arkansas. He has been named the OK Bandmasters Assoc. Director of the Year, the National Assoc. of Secondary Schools Outstanding Music Educator, and has been elected to the prestigious American Bandmasters Association.

Prior to coming to Owasso, Gorham has as a general music teacher in 1982 in McAlester, OK; then as band director of the Hartshorne Public School in 1983; the at Van Buren Junior H.S. in Arkansas for 5 years. Since being at Owasso his groups have earned the State Sweepstakes Award for the past 21 years.

When Gorham considers the factors which most influenced his career he says, "I had great experiences and great leaders in both high school band and college band. I learned to have pride in my efforts and pride in my group. I have always attempted to instill those same qualities in my students."

His professional philosophy which drives his teaching is stated this way, "If you always strive for perfection, you'll never achieve it, but you'll get something that's really great and worthwhile. I expect every student to do their best, whatever their individual abilities." Obviously he is doing something right and the students are receiving the benefits.

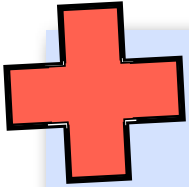


*ABC*

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



# **Bassoon Embouchure First Aid**



## Preparing The Instrument - Parts of the Bassoon

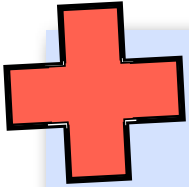


Reed



Bocal





**Preparing The Instrument -  
Parts of the Bassoon**



Boot (Boot Joint)



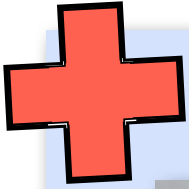
Bass Joint (Long Joint)



Tenor Joint (Wing Joint)







**Preparing The Instrument -  
Parts of the Bassoon**

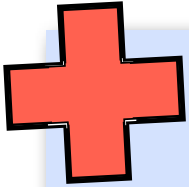


Bell



Seat Strap

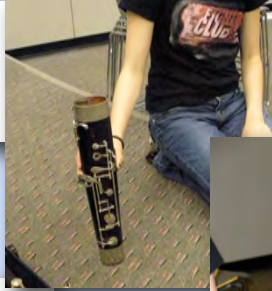




## Preparing The Instrument - Assembly

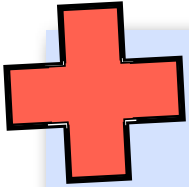
### Connecting the Butt joint to the Tenor joint.

Hold the tenor joint in the left hand. Place



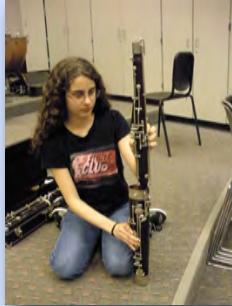
Hold the middle of the butt joint with the right hand.





## Preparing The Instrument - Assembly

Connecting the Butt joint to the Tenor joint.

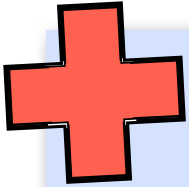


Watch the bridge key as you turn so that it does not become damaged.



Push the two pieces together with a gentle twisting motion.





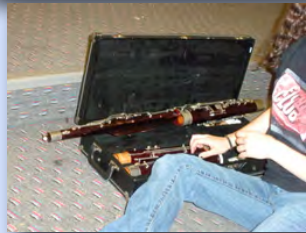
## Preparing The Instrument - Assembly

### Connecting the Butt joint to the Tenor joint.



The curved portion of the tenor joint should face the other hole in the butt.

Place these assembled parts back into the case.



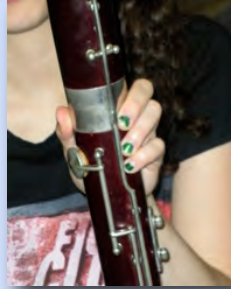


## Preparing The Instrument - Assembly

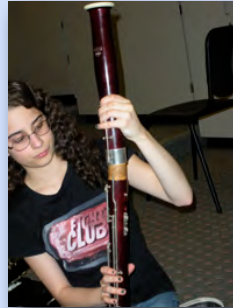
### Connecting the bell to the long joint.



Put the bell on the long joint.



Hold the bell in the right hand. Use the thumb to press the key that raises the tenon.



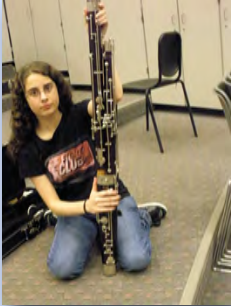
Line up the two parts of the bridge key.





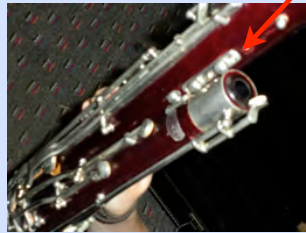
## Preparing The Instrument - Assembly

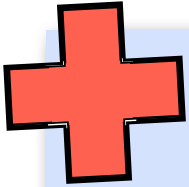
### Connecting the long joint to the butt joint



Push the long joint into place in the butt with a slight twist. Be careful with the whisper key so that it is not bent.

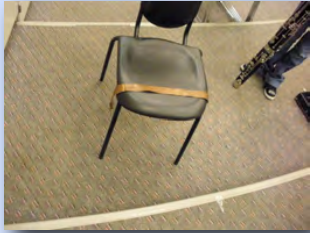
Engage the locking mechanism if you have one.





## Preparing The Instrument - Assembly

Lay the seat strap across the front of the chair and leave a few inches off to the right side.



Sit on the chair, holding the seat strap in place. Attach the seat strap to the bassoon to hold the weight of the instrument while inserting the bocal.



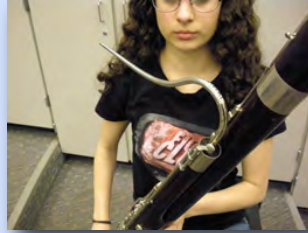


## Preparing The Instrument - Assembly



Hold the bocal with the thumb and forefinger near the vent hole.

Push it into place. The pad of the whisper key should cover the small hole in the bocal.

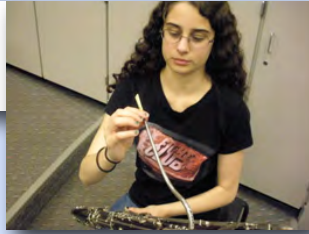






## Preparing The Instrument - Assembly

Place the reed  
on the end of  
the bocal.



The blades of the  
reeds should be  
turned to be  
parallel to the teeth.



It should fit over the  
bocal about a half  
inch.



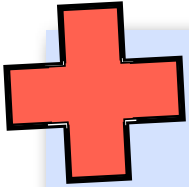


## Preparing The Instrument - Assembly



Seat strap part two - adjust the seat strap so that the reed comes directly to the mouth when at a good posture.





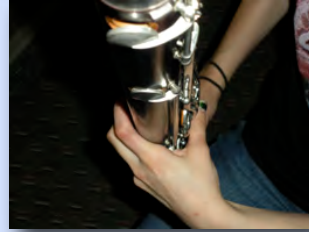
## Preparing The Instrument - The Proper Hold Position of the Instrument and Posture

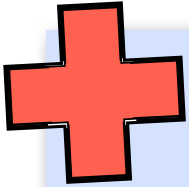
### Left hand position



Place the left thumb  
on the whisper key.

Forming the letter "C" with the fingers, reach  
around the instrument to put the first finger  
over the "E" tone hole (the top one).



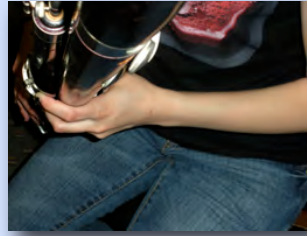


## Preparing The Instrument - The Proper Hold Position of the Instrument and Posture

### Left hand position

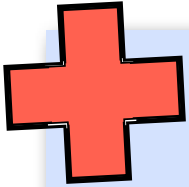


Place the remaining fingers over the correct tone holes and keys. Use the fingering chart as a guide.



The tone holes should be covered with the soft, fleshy pad of your fingers. The wrist should be straight and the fingers curved when supporting the instrument.





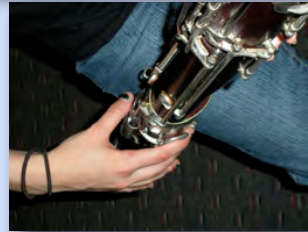
## Preparing The Instrument - The Proper Hold Position of the Instrument and Posture

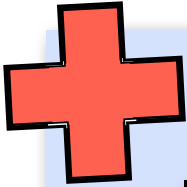
### Right hand position



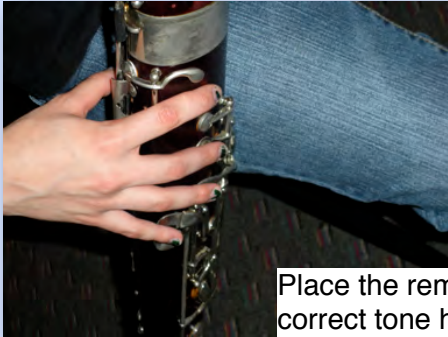
Position the thumb over the large round key (E key). Use the fingering chart as your guide.

Forming the letter "C" with the fingers, reach around the instrument to put the first finger over the B tone hole (the top one).





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

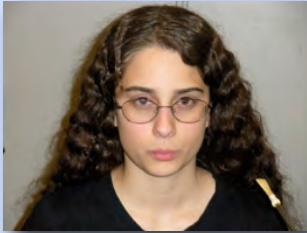


Place the remaining fingers over the correct tone holes and keys. Use the fingering chart as a guide.





## The Healthy Bassoon Embouchure Formation



Say, "ew," like saying the word "dew." This sets the lips in the correct position.



Place the tip of a finger on the bottom lip.





## The Healthy Bassoon Embouchure Formation



Bring the finger into the mouth, taking the bottom lip with it.



Bring the top lip over the top teeth.







## The Healthy Bassoon Embouchure Transfer to the Reed

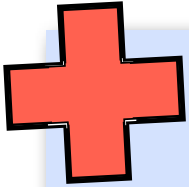


Place the tip of the reed on the bottom lip.

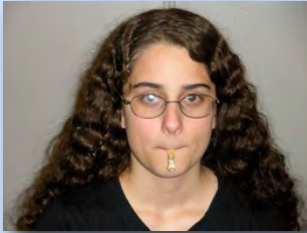


Bring the reed into the mouth, taking the bottom lip with it.





## The Healthy Bassoon Embouchure Transfer to the Reed



Bring the top lip  
over the top teeth.



The top lip should be  
almost to the first wire  
of the reed.





## **The Healthy Bassoon Embouchure** **Transfer to the Reed**

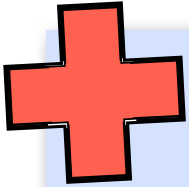


There should be a slight overbite. The overbite allows the bottom lip to have more support of the reed.

The teeth should never touch the reed.

This embouchure should be more relaxed than other woodwind embouchures.





## The Healthy Bassoon Embouchure Reference Pitch



When playing on the reed and the bocal, the combination should produce a pitch between C and C#



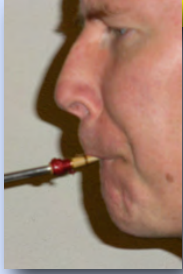


## Treating the Unhealthy Bassoon Embouchure

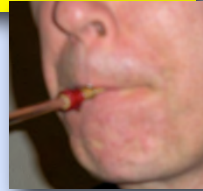


**Symptom: the crow sounds too high with not enough overtones.**

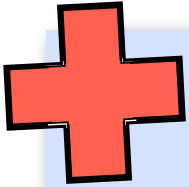
**Diagnosis:** When this happens, the embouchure is most likely too tight or too pinched. Remember that this is supposed to be a relaxed embouchure.



**Solution:** Reset the embouchure by simply drawing the reed into the mouth and setting the lips around the reed.



CD Track 27



## Treating the Unhealthy Bassoon Embouchure

**Symptom: The crow  
sounds too low.**



**Possible Diagnoses:**



The lip support may be too loose. See p. 26

There may be a lack of air support. See p. 27

The reed may be too long or too wide. See p. 28

CD Track 28

25





## Treating the Unhealthy Bassoon Embouchure

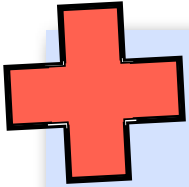


Diagnosis: The lip support may be too loose.  
The reed is not being supported enough and the



Remedy: Support the reed more with the bottom lip to dampen the reed.





## Treating the Unhealthy Bassoon Embouchure

**Diagnosis:** There may be a lack of air support. The reed is not being supported enough and the vibrations are uncontrolled.



**Remedy:** Blow faster air.







## Treating the Unhealthy Bassoon Embouchure

Diagnosis: The reed may be too long or too wide.



Remedy: Adjust the reed to make it slightly shorter or more narrow.





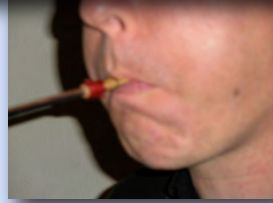
## Treating the Unhealthy Bassoon Embouchure



**Diagnosis:** This indicates a lack of support from the cheek muscles. This causes the corners of the lips to be less likely to support the reed as they should.

**Symptom:** The student puffs the cheeks.

CD Track 29



**Remedies:**

- a. Have the student practice whistling before resetting the embouchure.
- b. Have the student blow up balloons without puffing the cheeks.





## Treating the Unhealthy Bassoon Embouchure



Diagnosis: This can cause response problems for the reed or can cause a disruption in the support system of the lips.

**Symptom: The student bites the reed with teeth.**



Remedy: Reset the reed on lower lip. Reform the embouchure. Keep the teeth open while the lips make contact with the reed.





## **Treating the Unhealthy Bassoon Embouchure**



Diagnosis: When the lips are puckered forward in an “oo” shape, the bottom lip is not able to support the reed properly.

Symptom: The lips are too far forward in an “oo” shape.



Remedy: Reform the embouchure. Even though the embouchure formation vocalization is dew, emphasize that the lips should not pucker forward.





## **Treating the Unhealthy Bassoon Embouchure**

**Symptom: There is not enough reed in the mouth.**



Diagnosis: If there is not enough reed in the mouth, it is reasonable to assume that the overbite will not function properly. Hence, the lower lip will not be able to support and control the reed the way it should.



Remedy: Review embouchure picture. Have student look in the mirror to approximate a





### **Treating the Unhealthy Bassoon Embouchure**



**Diagnosis:** If the seat strap is too long or too short, the head will be in the wrong position, and the overbite will not work. Hence, the lower lip will not be able to support and control the reed the way it should.

**Symptom:** The seat strap is an incorrect length.



**Remedy:** Place the seat strap at the front of the chair. Adjust the length so that the reed comes to the mouth.

