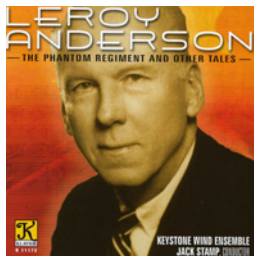


Bandworld

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A close-up, profile photograph of a man with glasses and a mustache, wearing a dark suit and tie, playing a saxophone. The lighting is warm and focused on the musician, with a dark, out-of-focus background.

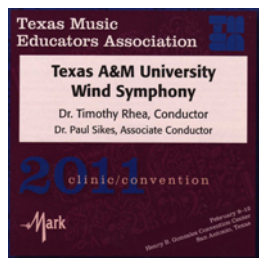
**Robert Spring
ABC 2011**

BW 2011*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**The Bluebells of Scotland**

by Leroy Anderson

Album Title: LEROY ANDERSON: THE PHANTOM REGIMENT AND OTHER TALES**Recording: Keystone Wind Ensemble****Conductor: Jack Stamp****Publisher: Klavier K11172**

Leroy Anderson will forever be synonymous with his wonderful, descriptive musical miniatures which delight listeners of all ages. The Keystone Wind Ensemble glistens throughout this most enjoyable recording you will play again and again. Many of the "standard" Anderson tunes are included in this collection along with a few surprises. The title work is a highly picturesque landscape of an imaginary brigade approaching the listener and then departing. A contrasting pair of marches are also featured: the whimsical March of the Two Left Feet (arranged by John Boyd) and Ticonderoga (one of this reviewer's personal favorite marches!). Portraits of Ireland, Scotland, Americana, Christmas, and more can be heard in this collection and let's not forget the "buglers & trumpeters"! There is always room in your musical library for some Leroy Anderson.

**Idaho March**

By C. L. Barnhouse, arranged by Timothy Rhea

Album Title: TEXAS MUSIC EDUCATORS ASSOCIATION**Recording: Texas A&M University Wind Symphony****Conductor: Timothy Rhea, Associate Conductor: Paul Sikes****Publisher: Mark 9248-MCD**

I believe this is the first time I have reviewed a recording from TMEA, but when the group is the Texas A&M Wind Symphony it's definitely worth looking into. The program begins with Vanity Fair, A Comedy Overture (Fletcher/Karrick); one of those marvelous English originals being reintroduced to American audiences. Dr. Rhea adds his own creative touches to Idaho March (Barnhouse) and then comes Suite Dreams (Bryant); this very imaginative work I jokingly refer to as "Hallucinogenic Holst". Next are a pair of time honored transcriptions Shepherd's Hey (Grainger/Rogers) and Toccata (PROPERLY credited as Cassado/Frescobaldi arranged by Slocum. To close the recording the Jim Cullum Jazz Band joins the Wind Symphony in Frank Ticheli's Playing With Fire. This work is the composer's bandstratation of an earlier work and the predecessor of the popular Blue Shades. I have always enjoyed the recordings of the Texas A&M Wind Symphony and I'm sure you will too.

continued

BW 2011*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**"Bacchanale" from Little Masquerade Suite**

by Johan Halvorsen arranged by John Bourgeois

Album Title: TEMPO DI BOURGEOIS
 Recording: Keystone Wind Ensemble
 Conductor: Colonel John Bourgeois
 Publisher: KLAVER 11187

The title is the tempo indication of Esprit De Corps by Robert Jager. This popular, energetic opener is a most appropriate curtain raiser for the Keystone Wind Ensemble's salute to Colonel John Bourgeois. Colonel Bourgeois was the celebrated conductor of "The President's Own" United States Marine Band from 1979 to 1996 and remains active as guest conductor, clinician and arranger/editor of many works for modern band. One piece on this recording, Sea Songs by Thomas Knox was premiered by Col. Bourgeois with the U.S.M.B. in 1980. The remaining works on this recording are transcriptions of music by Tchaikovsky, Halvorsen, and Wagner along with People Who Live in Glass Houses by John Philip Sousa. Col. Bourgeois has carefully edited several original band works by Sousa; this suite might be new to some listeners but will show a rarely heard side of The March King. An excellent recording by the Keystone Wind Ensemble, well worth adding to your library.

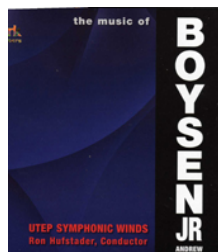
**"Here's a How-De-Do" from The Mikado**

By Arthur Sullivan arranged by Irish

Album Title: MARQUEE MOJO
 Recording: University of Las Vegas Wind Orchestra
 Conductor: Thomas G. Leslie
 Publisher: KLAVER 11185

This recent offering from the UNLV Wind Orchestra is an audio joy. The program begins with Ron Nelson's Fanfare for the Hour of Sunrise and concludes with a fun-filled romp through Barnum & Bailey's Favorite (King). Watch for some surprising twists along the way. The recording also features Anthony LaBounty's setting of Stuart Townend's hymn How Deep The Father's Love For Us, Suite from The Mikado (Sullivan/Irish) and UNLV Instructor of Conducting Takayoshi "Tad" Suzuki conducting Overture to The Magic Flute (Mozart/Stewart). Rounding out Marquee Mojo is a trio of film scores transcribed for band; Silverado Overture (Broughton/Morsch), The Wind and the Lion (Goldsmith/Davis) and Symphonic Suite from "On the Waterfront" (Bernstein/Duker). There is good reason I'm a fan of the UNLV Wind Orchestra; once you hear this recording you'll become a fan too.

continued

BW 2011*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Unraveling**

by Andrew Boysen, Jr.

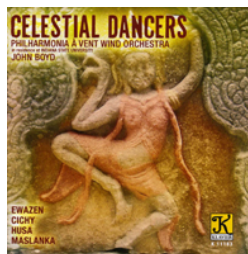
Album Title: THE MUSIC OF ANDREW BOYSEN, JR.

Recording: University of Texas El Paso Symphonic Winds

Conductor: Ron Hufstader

Publisher: Mark Masters 9160-MCD

While looking through the excellent program notes on this recording you will find a HUGE list of band works written by this composer. For those not familiar with the music of Andrew Boysen Jr. this solid recording makes an ideal introduction. The work that some people may recognize is I Am, a very evocative piece that has been recorded a few times. The compositions featured on this collection also include Frenzy, Ritual Music, Unraveling, Song for Lyndsay, and Fantasy on a Theme by Sousa (the theme being Fairest of the Fair). Of special interest is Grant Them Eternal Rest; written in the style of a requiem mass and dedicated to the events of 9/11. Boysen has chosen five movements of the requiem mass format which best suit an instrumental prayer for those who died. The UTEP Wind Symphony does a superb performance of Boysen's works and hopefully a second volume will follow.

**Interpretations**

By Roger Cichy

Album Title: CELESTIAL DANCERS

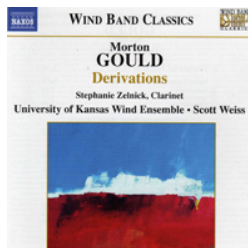
Recording: Philharmonia a Vent Wind Orchestra

Conductor: John Boyd

Publisher: KLAVIER 11183

Celestial Dancers is the latest recording from the esteemed Philharmonia a Vent Wind Orchestra; a professional wind ensemble based out of Indiana State University. The title work is a symphony by Eric Ewazen based on a visit to Angkor, Cambodia. Each of the four movements is Ewazen's musical portrait of the ancient temples and what could be imagined historically by the viewer. Interpretations by Roger Cichy is next and is the composer's musical commentary on four student art works. This is another of the many fine collections of "miniatures" for winds Cichy has written. Divertimento by Karel Husa was originally composed as Eight Czech Duets for piano four-hands. Husa later made settings for brass quintet and brass & percussion based on some of these duets; John Boyd has arranged this music for wind ensemble. The final work is Give Us This Day (Short Symphony for Wind Ensemble) by David Maslanka. There are many recordings of this piece available but the Philharmonia a Vent offers one of the best performances.

continued

BW 2011*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**"Quickstep" from St. Lawrence Suite**

by Morton Gould

Album Title: DERIVATIONS: THE MUSIC OF MORTON GOULD

Recording: University of Kansas Wind Ensemble

Conductor: Scott Weiss; Clarinet: Stephanie Zelnick

Publisher: NAXOS 8.572629

2013 is the centennial of Morton Gould's birth. I sincerely hope this giant of American music will be honored by more than just performances of American Salute (attention band directors: please don't forget to acknowledge Philip J. Lang as the arranger). There is so much more band music from this legendary composer and this outstanding recording just scratches the surface. The program begins with Fanfare for Freedom, a work commissioned as part of a series that included Copland's Fanfare for the Common Man. A long overdue recording of St. Lawrence Suite is next; this work was the only original band composition ever nominated for a Grammy. Mere words cannot describe Jericho Rhapsody, listen to this hallmark Gould work and savor the experience. Derivations is a member of the Clarinet/Jazz Band Trilogy which includes Stravinsky's exotic Ebony Concerto and Bernstein's energetic Prelude, Fugue & Riffs. This piece was written for Benny Goodman and Stephanie Zelnick gives the clarinet legend a superb tribute along with members of the University of Kansas Wind Ensemble. One of the great symphonies for band concludes the program; Symphony No. 4 "West Point" is a well deserved standard in the repertoire of bands & wind ensembles. I highly recommend this recording!!

**The Lily Bells**

By John Philip Sousa

Album Title: JOHN PHILIP SOUSA: MUSIC FOR WIND BAND VOLUME 9

Recording: The Royal Norwegian Navy Band

Conductor: Keith Brion

Publisher: NAXOS 8.559396

The previous eight volumes in this excellent series were recorded by Dr. Brion and the Royal Artillery Band. The band may be different in this current recording but the same high quality Dr. Brion brings to these recordings remains unchanged. If your taste leans toward the unparalleled Sousa march Volume 9 showcases a septet of these including U.S. Field Artillery (featuring Edmund L. Gruber's famous Caisson Song) and Harmonica Wizard. The complete Dwellers of the Western World suite and the fantasy When My Dreams Come True are also featured. Many people are not aware Sousa was a skilled violinist and this collection will introduce the listener to Nymphalin written in 1880. Sarah Oving is the violin soloist in this rarely heard but delightful work. This series continues to be one of the best for Sousaholics and even casual listeners. Well done!

BW 2011*The Future of the Bandworld***Five Things I Would Do Differently**

by Andrew Hitz

This article originally appeared as Andrew's blog at andrewhitz.com **Bio**

Last fall as I began two new college teaching jobs I found myself thinking back on my time as an undergrad at Northwestern University. I learned an amazing amount in the four years I studied with Rex Martin in Evanston. He was the right teacher at the right time for me and I still rely on a daily basis on the musical foundation he provided some fifteen years ago.

However, as with all aspects of life, the older I get the more I realize there are some things I would do differently if I were to experience my undergraduate studies again. The following is a list of the five things I would do differently if I went back to Northwestern and did it all over again.

That being said, time has also shown me a number of things I did during my studies that prepared me quite well for the career that I have had thus far in the music business. These are naturally things that I would be sure to do again. We can of course learn from our mistakes but also from our successes, both in music and in life.

1. Record Myself Playing Significantly More

If there was only one thing that I could go back and “do over” from my undergraduate studies at Northwestern it would be to record myself playing a lot more frequently. I did it from time to time but not nearly as often as I should have. My tuba teacher, Rex Martin, told me to record myself all the time but I took his advice only a fraction of the time. Turns out, he knew what he was talking about!

The greatest teachers in the world can't teach you some of the things that you can teach yourself by simply listening to your own recording. There is a lot of data coming out of your bell that no human being, no matter how talented, can pick up while in the process of playing the instrument. As the saying goes: “the tape doesn't lie”.

Many students listen to recordings of themselves in concerts and public events but this alone is not enough. Practice sessions should regularly be recorded and listened to in addition to lessons, master classes, and rehearsals. Any opportunity to get feedback, both positive and negative, should not be wasted.

I was once giving a master class with Joe Alessi in which he was asked his advice on how to prepare for an audition. One of the things that stood out to me from his answer was that a candidate should spend equal amounts of time listening to themselves on tape as actually practicing while getting ready for an audition. To drive home that point, he reiterated that if you practice your excerpts for two hours you should listen to a recording of yourself playing the material for a full two hours the same day.

Finally, if you have never heard a recording of yourself be prepared to not like what you hear the first time. But don't be discouraged! I don't know a single musician who loved the first recording they ever heard of themselves. In addition to hearing your mistakes, be sure to also do what Arnold Jacobs always used to preach: catch yourself doing something right. We need to quantify the good things in our playing so that we ar

Take Piano More Seriously

If any of my fellow NU alums who were in Keyboard Skills class with me are reading this they are probably laughing right now. That is because it wouldn't be hard for me to take piano more seriously if I did it over again! I had all the answers back then (back then?) and I did not see how the piano was going to help me become the next Sam Pilafian or Warren Deck. If only I could have known how helpful having piano skills would be in many different aspects of my career.

At the International Tuba and Euphonium Conference last summer in Tucson I attended a fantastic master class by the great Jim Self. He has had one of the most diverse, and in my opinion coolest, careers of any tuba player I know. His master class was the inspiration for this series of posts. He spoke of three things that he wished he could do over again in his career. One of them was to learn how to play the piano.

Learning the piano is a great way for many musicians to become proficient at a second clef like I did. I could identify notes written in treble clef, but my ability to make music, especially on my primary instrument, written in a clef other than bass went up exponentially. This opened up an enormous amount of music for me to be able to play on the tuba which included the possibility of borrowing music from treble clef colleagues on a regular basis to practice sight reading.

Using a keyboard is also a great way to input music into Finale or Sibelius. The ability to play a chord progression on the piano is incredibly helpful when either arranging or composing music. You don't need to sound like Glenn Gould or Vladimir Horowitz to make this a very useable skill.

Finally, having a basic ability level on the piano is invaluable to learning how to improvise. Whether playing a chord progression or playing along with a solo you are learning by ear the piano will be involved somehow in almost every aspect of becoming proficient in the language of jazz or any other form of improvisation.

Just about any music degree requires you to take some piano classes. You might as well utilize the time you are required to set aside rather than simply creating extra work down the road. I would know!

continued

BW 2011*The Future of the Bandworld***Five Things I Would Do Differently (concluded)**

by Andrew Hitz

Take Notes at Every Master Class

In April of 1995 I took the EI to downtown Chicago and had the privilege of having a lesson with the incomparable Arnold Jacobs. It was the only lesson that I had the honor of taking with Mr. Jacobs and it was as good as advertised. I am thankful to this day that I had the presence of mind to write down every single thing I remembered him saying in that lesson the second I got on the train to head back to Evanston. I still have and cherish that piece of paper today. In a testament to the teaching abilities of Mr. Jacobs (or a sign that I have made absolutely ZERO progress in 15 years!) he touched on all of the headlines that I am still working on to this day.

I wish that I had also taken notes at all of the weekly studio classes at Northwestern. I remember an awful lot of the material that Rex Martin covered in those classes. However, there is no question that I would remember a lot more if I had been able to revisit the material throughout the years. If you archive a full four years worth of master classes from your undergraduate degree there will not be a single major musical topic that is not covered in detail. What a resource!

Like with recording yourself, today's technology makes not only taking notes but also organizing and archiving them incredibly easy. An important part of my continued development as a musician is attending master classes as often as possible. In the last couple of years I have had the pleasure of attending classes by Joe Alessi, Marty Hackleman, Carol Jantsch, Sam Pilafian, Pat Sheridan, Jim Self and Michael Davis. I have taken notes at every one of these classes. For some of these I simply used pen and paper which can be the fastest way for me to jot down notes. Other times I have used my iPhone to input directly into a notes program. And some I have "live tweeted" (twitter.com/hitztuba) meaning sharing quotes in real time with my twitter followers.

A huge benefit for you as both a player and a performer is saving your notes for future reference. Google Docs is an example of a free program that is very easy to use. I am also fairly certain that Google isn't going anywhere anytime soon so any data that you save on their servers should be around for a very long time. They also make it very easy to export anything from your account if you choose to move it in the future. This program allows you to make lists, spreadsheets, and a lot more.

Another tool I use is Evernote. Evernote is a free program which also offers a premium level for about \$50/year offering more storage and added functionality. Anytime I get a handout at a conference or a master class I take a photo of it and email it to Evernote. It then turns the handout into a searchable PDF and archives it. I didn't even know that you could search photographs for words in a program like this. It is pretty amazing!

Imagine how prepared you would be for your junior year if before the start of the school year you took half an hour and read the notes from all of your lessons and master classes from your sophomore year. College goes by faster than anyone can believe. Maximize your time there!

Play More Chamber Music

Chamber music, or simply music with only one person to a part, is one of the best ways to develop musical independence. This is especially true for someone like myself playing an instrument like the tuba. While there were certainly difficult parts that I encountered in the Wind Ensemble and the Symphony Orchestra at Northwestern, as a tuba player the most challenging parts I played were in chamber settings.

The first time I heard the Empire Brass Quintet in 1988, the tuba playing of Sam Pilafian changed my life. At the time, I did not realize that my instrument was capable of doing what I saw him accomplish right before my very eyes. I wanted to play in a brass quintet starting that very night! My freshman year, fresh off of four straight summers of working with Sam at the Boston University Tanglewood Institute, my friends and I formed a brass quintet. We really had a great time musically and socially.

You learn pretty quickly that over half the battle of having a chamber group, especially one just getting started, is balancing five schedules and five personalities. Our group played for the better part of our freshman year and then eventually disbanded when it became too difficult to coordinate. I can't speak for the other four guys but I really wish that we had stuck it out and kept playing. I learned A TON from playing with those guys who all had different strengths and different weaknesses than I. Ultimately, we were too young to keep the thing going and left on good terms but I think we all left a lot of learning on the table by cutting our experience short.

I also played in a tuba quartet my sophomore year with three of my best friends. This group was formed for the purpose of competing in the tuba quartet competition at the International Tuba and Euphonium Conference that was being hosted at Northwestern. I would highly encourage any collegiate chamber groups to find a competition to enter because it was a great source of focus. It is a lot easier to add an extra rehearsal in any given week to everyone's busy schedule when you have a specific goal and deadline in mind. Unlike the University of Arizona's tuba quartet at this year's ITEC, we weren't able to win the competition on "home turf" but it was a great learning and bonding experience for the four of us.

I also wish that we had kept that group going for a longer period of time. At that point in my life, I took being in situations like that quartet where I was learning so much and being challenged so much for granted. Sadly, even if you go on to a career performing in music many people will tell you that there are some very famous jobs out there that won't really, truly challenge you all that often. You will never be at a point in your life where it is easier to arrange playing chamber music than your time in college.

Finally, keep in mind that simply playing duets is a form of chamber music as well. I learned more than I could ever fit into in a single blog post from playing duets regularly with Andy Bove of the Extension Ensemble. The shame is that I didn't take the obvious opportunity to ask flutists, violinists, percussionists, and singers to join me for some duets. All you need is the music, the ability to play in all clefs, and to start knocking on practice room doors. To match the ease of a good violinist in a technical duet on the trombone or tuba is a learning experience worth thousands of words.

If you can find the time and the energy to organize a chamber group, it will pay dividends in your playing like you wouldn't believe and college is the time to take advantage of all the musicians in your immediate vicinity.

Regularly Attend Master Classes and Recitals of Other Studios

Over the years, the "tuba in my head" that Arnold Jacobs often spoke of has been shaped and influenced by many different sources. Whether it was Chester Schmitz and Sam Pilafian growing up (and still to this day!) or Alessandro Fossi and Tom McCaslin today, great tuba players help to show me what is possible on my instrument. Regularly hearing people do things on the tuba that I am not capable of playing help keep a fire lit under me to be the absolute best musician I can be.

But looking back on my development as a musician, people playing different instruments may have had an even greater influence on my playing than other tuba players. The 'tuba in my head' models its phrasing after a great singer like Jesse Norman. I model my rhythmic intensity after the incomparable pianist Glenn Gould and my technique after the great violinist Jascha Heifetz.

The things that are difficult on a tuba and on a violin are not the same. I have been blessed with teachers throughout my life that have never let me accept the limitations of my instrument. Sometimes, recognizing these limitations is easiest when regularly attending the performances and master classes of other instruments. This will never be easier than during music school.

I would be very surprised if any teacher at a music school, when approached politely beforehand, would deny a request for you to sit at the back of one of their master classes. You can learn an awful lot watching a teacher of a different instrument work with their studio. Take notes, and later apply it directly to your own playing. This information is truly invaluable.

It is also a good idea to bring your instrument with you to the class. Don't ask to play and don't interfere but you never know when you might be asked to participate. That very thing happened to me in the mid '90s when I went to a horn master class conducted by Eric Ruske at Boston University. At the end of the class, there were no more horn players prepared to play and he asked if I wanted to. It was a truly amazing experience. He could not have possibly cared any less about what was difficult on the tuba. He simply wanted 'Fountains of Rome' to sound easy and had a unique perspective on it. I don't remember learning more in 10 minutes in my entire career.

In retrospect, I really wish that I had attended significantly more recitals in my time at Northwestern. It turns out I largely took for granted the amazing musicians that surrounded me. I already learned a lot by sitting next to them and playing with them in ensembles but to see them take center stage in a recital format would have been very educational.

After all, if you want to hear great phrasing, go straight to the source. Attend a vocal recital! If you want to hear a great interpretation of the Bach Cello Suites, with all due respect to the rest of us, go hear a cello play it! Be sure to take full advantage of all of those around you. You will never again be in such close proximity to so many musicians with so much to offer your musical development.

Being an undergraduate music major is a very busy time in a person's life. Just make sure you are taking full advantage of all of the opportunities at your disposal because many of them will never again be available to you.

BW 2011*The Future of the Bandworld*

20 Years ago in Bandworld

**On Conducting**by Robert E. Foster **Bio**

Vol.7, #2, p.22 (November - December 1991)

Let's talk about being a better conductor when you are primarily a teacher—or "The Art of Conducting for the High School and/or Junior High School Band Director."

If we want other people to take us, our ensembles, and our music more seriously, we must focus our attention on becoming better conductors and on presenting ourselves and our ensembles in a more professional manner.

You CONDUCT music! You DIRECT traffic!

CONDUCTING is an exciting form of non-verbal communication. Whether you are a fine conductor, or an inexperienced one, you are sending out signals. You are communicating. The big question is what signals are you sending out, and what are you communicating?

We all have enormous potential for better and more positive non-verbal communication through the art of conducting if we will just develop those skills and become better conductors. The bright young conductor of the Buffalo Philharmonic, Semyon Bychkov, stated in an interview that was reported in the July, 1987 issue of *Connoisseur* magazine: "Conducting is a visual art. It is not enough to get an orchestra to play together. It is not enough to be 'a great musician.' A conductor's means of expression must be as rich to look at as the music sounds. 'Conducting,' he continues, 'is the youngest of the performing professions, born only in the late nineteenth century. It is the least understood, the least thought about. And there is a great misconception that it cannot be taught or learned.'"

Through the baton (or at least the artistic and proper use of the baton) we can determine not only tempo (conduct faster or slower) (without using verbal encouragement or hand clapping?), but also style and volume. The "tip" can illustrate style—is it detached or connected? And the size of the beat will determine volume. Also, the size and location of the beat (high or low) can reinforce the concepts of both dynamics and style.

All beats are not created equal! They do not need to all be the same size, in the same place, or the same style. In fact, if we are going to be musical conductors, they cannot be the same size, in the same place, and in the same style. Continuing this line of thought, neither should all measures in a selection, phrase, or line be necessarily conducted in the same pattern or frame—even if they are in the same signature and the same tempo. Example: Last line, Suite in Eb, Mvmt 1.

The left hand (when used) frequently seems to be primarily used to "mirror image" the right hand, throw an occasional cue, and turn pages. **We, generally, have not begun to exploit the usefulness or effectiveness of the left hand.** Try to make it something better than a mirror image. That (the mirror image) in itself is redundant. If you are giving a set of signals with the right hand, why give the same set of signals with the left, when you can be adding an entire new group of signals or musical encouragement.

The left hand can:

1. Help develop a line or phrase by lifting as the line grows, and lowering as it diminishes. Example: first line, First Suite in Eb, first movement.
2. Add to the preciseness or effectiveness of entrances or releases.
3. Call for more sound or less sound.
4. Enhance accents, rhythmic emphasis, mood, and style.
5. Compliment or reinforce the right hand—for especially big moments; but, if it mirrors the right hand constantly, it loses its effectiveness.

Zuohuang Chen (the conductor of the Beijing (China) Symphony, formerly conductor of the University of Kansas Symphony, taught: With the baton (right hand) conduct or focus attention on what is the most difficult and technically or rhythmically—maybe the back of the 2nd violins, or the 3rd clarinets, etc. With the left hand, conduct the melody, or the more obvious line. Example: First Suite in Eb, first movement (second line of example).

We have talked about the right hand, and we've talked about the left hand, and we have omitted the most obvious part of all. That is your entire body!

Ideally, today's skilled conductors conduct not with just their arms, but indeed, with their entire being.

How do you stand? Think about how your weight is balanced—forward or backward. Do you stand heavy; or do you stand light; or do you stand big; or do you stand small? You can "be" the music to a certain extent. Become aware of your sternum (and your chest and shoulders), and your carriage and your head. Become aware of your facial features and facial expressions.

It is possible to conduct without even using your hands. As professional teachers we have become too reliant on our hands and voices, to the exclusion, too frequently, of our other resources. Try putting your hands in your pockets or behind your back, and conduct an entire work using your other resources. It is a great exercise. (And it will certainly get your band's attention!) Example: First movement: Holst Suite in Eb. Start the Chaconne.

To do any of these things well, you must first know the score. You must study the piece and prepare yourself before you begin to waste students' time foolishly because of your own lack of preparation. Know what you want to accomplish before you start the rehearsal or the piece.

You must also rehearse conducting! Yes, I mean practice. Alone and without a group. You did not learn to be a good performer on your instrument without practicing, and you will not become a good conductor without practicing conducting.

Conducting and beating time are not synonymous. You have to know your beat patterns before beginning. Also, you have to know how to start and stop; but conducting is so much more than that!

The more communicative you become through conducting, the more efficient you will become as a teacher, (You simply do not have to stop and talk so much) and the more musical your groups will become. The more musical your groups become, the more satisfying the entire experience will be for you and for your students.

After you have prepared your ensemble (or as you prepare your ensemble) be sure to prepare yourself. Think about how you will present this product called music.

continued

BW 2011*The Future of the Bandworld*

20 Years ago in Bandworld

On Conducting (concluded)

by Robert E. Foster

Vol 7, #2, p.22 (November - December 1991)

1. Be well dressed in clothing appropriate for the group and the occasion. If the group is in full uniform or in tuxedos for a major performance, the conductor should also appear formal so the total appearance is consistent. In this case there should be no casual shoes and no sports coats with slacks.
2. Be well prepared. Be certain that the group knows what you plan to do. Borrowing a phrase from the Holiday Inn people, "The best surprise is no surprise!" Rehearse every facet of the program, even standing and sitting. Leave nothing to chance.
3. Frederick Fennell's rule for conductor's: "Before going on stage or to the podium, empty everything: pockets, change, keys, billfold, kidneys. . ."

Conducting is an exciting challenge, and like many musical goals, the more you learn about it, the more you realize that you don't know about it; and the more you learn about it, the more fun it is. It may be that the only really satisfied conductors are the happily naive ones, or the bad ones (the ones who do not practice and refine their skills).

Becoming a better conductor is one of the exciting opportunities that we all have to continue to grow and to improve. There are things that you can do to continue to improve and to grow as conductors:

1. Find and locate good role models, and study them to see how they move and how they do things.
2. Work and practice in front of a mirror.
3. Videotape yourself in rehearsal, and videotape your concerts and study them to determine how you can improve.
4. Study videotapes of good conductors.

It really is fun to be better!**Certs and Tests**

Have you thought about the difference between a **CERT** and a **TEST**, or between a **conCERT** and a **conTEST**?

A **CONCERT** is first and foremost a musical presentation, and the conductor is an extremely important part of the presentation.

A **CONTEST** is also a musical presentation, but it is in a very structured environment and an unnatural musical setting—but, the conductor is still an important part of the performance. Note the term: "part of"—not something in addition to the performance.

Accordingly:

1. Conductors do not set up chairs in front of the audience (although some "directors" might). With just a little pre-planning this can be taken care of in advance by using dependable students from this (or preferably another) group. Be sure to have the conductor's stand level (or height) set in advance.
2. When you enter the stage for a concert or at most festivals (at least the ones which announce your performances) the preferred plan is to go directly to the podium, turn and face the audience, and acknowledge the applause (if any). It is nice to have the group stand as you enter so they can also acknowledge the applause.

Then, have them be seated, and get ready to play.

3. Dress properly for the occasion. If the ensemble is dressed formally, the conductor should also dress formally.

If we want serious consumers of music (or consumers of "serious music") to take our work and our music more seriously, we must do a better job of presenting our product. In the business world this would be called packaging our product. I believe that we generally do a good job of teaching our students music, and we do a good job of teaching them to perform. We have a good product! However, we all need to continue to work to develop a better awareness, and to do a better job in the area of "packaging our product" for public consumption.

Have fun, and good luck as you continue that mysterious and exciting quest to become a real "CONDUCTOR" as well as a great teacher and a good band director!

Conducting Self-Analysis

1. Am I conducting beat patterns, or am I conducting music phrases, dynamics, and style?
 - 1a. Am I conducting measures, or musical lines and phrases (which may be groups of measures)?
2. Does my left hand function independently, or does it mirror my right hand?
3. Do I really know the score? Have I studied it so I am really prepared?
4. Have I practiced conducting it (the score); actually rehearsing my "moves", developing a more effective style and more meaningful communication?
5. Do I always automatically inhale with my preparatory beat? (It will certainly improve the chances of your group beginning together.)
 - a. Start Big!
 - b. Start Soft.
7. How many ways can I conduct a release?
8. Am I a generic conductor? After all, 4/4 is 4/4 isn't it? (Remember: All beats are not created equal.)
9. Am I (or is my band) a foot tapper? Some performances sound like foot-tap concertos with band accompaniment. This is just a habit, and it is easy to correct, but you (and they) have to be aware of it or you cannot correct it. (Many successful teachers teach their students to tap inside the shoe, keeping the shoe on the floor. Try it, it works.)
10. Am I a singer? Now everyone agrees that singing is a great exercise for conductors and for bands. . .but NOT while you are conducting publicly.

BW 2011*The Future of the Bandworld*

15 Years ago in Bandworld

The Piccolo is Not Just a Little Fluteby Nan Raphael **Bio**

Vol. 12, #2, p.24 (October - December, 1996)

Though translations for flauto piccolo, kleine flöte, and ottavino are literally small flute, the piccolo is quite a different animal from the concert flute. Just ask anyone who has taken the time to specialize on piccolo. Though there are similarities between the piccolo and the flute, the differences are great enough that the piccolo should be approached as a separate instrument.

Range

The most obvious difference is the piccolo's range, which in addition to sounding an octave higher than flute is smaller than that of the flute. The lowest note on the piccolo is written D just below the staff. (It is possible to extend the range to Db by partially covering the end of the piccolo with the right pinky-as is required in the third of David Loeb's 6 Preludes-Donglim.) The highest note possible is C# 4. A surprising number of composers and arrangers do not know this, they assume the piccolo range is the same as that of the flute. They also forget that the piccolo sounds an octave higher than the flute. Experienced players develop a knack for adjusting up or down an octave when necessary.

Doubling

One cannot safely assume that if they can play the flute that they will be able to play the piccolo equally as well. Many fine flutists don't play piccolo all that well or don't care to and the converse is true. Piccolo players are often required to double on flute on rare occasions, alto flute. Flutists are sometimes required to double on piccolo especially in military bands for marching and performances of John Philip Sousa's "The Stars and Stripes Forever."

To be accomplished on both instruments requires practice on both instruments. There have been times during my career when for various reasons, I've focused more on one instrument than the other and the other will suffer a bit. Needless to say it can become quite a juggling act when I need to be in shape on both instruments. If I'm focusing on piccolo, the first technique that suffers on the flute is fullness and clarity in the lower register. The sound in all registers may become more constricted.

My piccolo playing, however, does benefit flute playing by increasing overall endurance and dynamic range. Focusing more on flute, the first and one of the most difficult skills to accomplish on piccolo is the ability to play softly, in tune, and with control. I know I'm in good shape when I can diminuendo to nothing on any note and maintain pitch. If concentrating on the flute, my general endurance on the piccolo suffers, especially in the high register. On the other hand, flute playing helps one to stay more open and relaxed on piccolo.

For players with small hands, the piccolo is much less stressful and more physically comfortable to play. I have experienced problems in the right hand while playing flute that I have not noticed on piccolo. (I have recently had my flute modified by John Lunn to fit my hands more comfortably.) To explore whether or not treatments other than flute key modifications are needed one should play piccolo for a while. If no symptoms are experienced, it is more likely that modifying the flute for more comfort will be sufficient.

continued

BW 2011

The Future of the Bandworld

15 Years ago in Bandworld

The Piccolo is Not Just a Little Flute (concluded)

by Nan Raphael

Vol. 12, #2, p.24 (October - December, 1996)

Embouchure

The piccolo is generally placed higher on the lip than for flute. The piccolo embouchure is more focused. I prefer not to use the word "tighter" since it implies unnecessary tension. Sound production on piccolo generally requires a faster air stream and firmer support, especially when playing softly. As on flute, it is imperative that all resonating cavities, the mouth, throat and chest remain open and relaxed.

Technique

Technique is generally accomplished more easily on piccolo as the fingers are closer together. Difficult passages can be practiced on flute to save the ears, but should ultimately be practiced on piccolo. Another option for practicing difficult passages in the upper register is to use ear plugs. A word of caution about using earplugs: the way you hear your sound is very different so it is very important to go by feel. One could compromise by using one ear plug in the right ear, in order to maintain a better sense of the sound being produced.

Vibrato

As the piccolo is primarily used as a color instrument, vibrato needs to be narrower and tighter than on flute, and should be used more sparingly, especially in loud sections. Use just enough vibrato for the sound to shimmer, while adding color, but do not let the vibrato distract the listener from the basic sound.

Intonation

If a performer finds intonation to be touchy on the flute, he or she will find tuning on piccolo to be even more treacherous. The volatility of intonation on piccolo makes it one of the, if not the most difficult, jobs in orchestra or band. The slightest discrepancy will be heard (even if it is actually someone else who is out of tune). Since the piccolo is usually the highest sounding voice in the ensemble, it will be the first perceived to be out of tune. For instance, if the tubas or trombones are sharp, the piccolo will sound flat even if the player is in tune with their section and others around them. Though each instrument responds differently, most piccolos have common pitch tendencies. C, C# and D in the staff have a tendency to be sharp while C, C# and D an octave higher tend to be flat, especially when playing softly.

Fingering

Piccolo players rely more often on alternate fingerings to make a soft note more responsive and better in tune. A good resource for fingerings is Steve Tanzer's Guide to Piccolo Fingerings by Sopranino Press.

Literature

On a more esoteric level, the piccolo has a different character than the flute. The flute, for example, is generally taken more seriously and considered more lyrical in nature. Often maligned, the piccolo plays the role of the musical comedian, bird, or icing on the cake.

The new solo literature written for the piccolo in the last few years, demonstrates a versatility not previously recognized. Some excellent examples include Michael Issacson's November Song; Concerto for Piccolo by Raymond Niverd; 6 and 4 Preludes by David Loeb, Thea Musgrave's Piccolo Play; and Concerto by Bruce Broughton.

With the pioneering work of Jean Pierre Rampal, the flute has been recognized as a solo instrument for the better part of this century. The piccolo, however, had only a brief heyday between the 1880's and roughly 1940, when numerous solos were written casting the piccolo in a variety of birdlike roles. Some of the more well known solos include, Through the Air and Polka Caprice by August Damm; The Elephant and the Fly by Henry Kling and M.A. Brewer's, The Comet. Many of these pieces are no longer in print but can be found in military band libraries.

These are very exciting times for the piccolo as it comes into its own as a solo instrument. The pieces mentioned earlier, in addition to other solo repertoire of the last 15 years, demonstrate the willingness of composers to expand the horizons of this endearing little instrument.

[Home](#)[← Page](#)[Page →](#)[Select Page](#)[View as PDF](#)[← Issue](#)[Issue →](#)[Issue Home](#)**BW 2011***The Future of the Bandworld***Measure of a Life**by David E. Payne **Bio**

At Sam Houston State University, our school motto is “The measure of a life is its service.” We try to make that theme a part of the education we provide our students. To that end, we have courses that are designated as academic community engagement courses (ACE), which provide the students with enhanced service learning experiences. These are important parts of the education we provide. We hope our students will be not only technically competent, but also that they will have had an exposure to and appreciation of community involvement. Although important, we view these efforts as being incomplete. We would also like to see students develop an interest in volunteering in the absence of course-mandated community service.

To more directly encourage unrewarded service, we have dozens of clubs and organizations which have a central service component. Projects range from canning peanut butter at a church regional cannery to be given to the needy, to cleaning up after natural disasters, to acting as ambassadors for the University at various functions.

Our musicians are perhaps the most familiar with uncompensated service of any of our students. Students perform almost daily without compensation or class credit for the entertainment of University faculty and staff, community members, and dignitaries. I thought about this earlier this week when we had a dignitary visiting from Mexico and on the spur of the moment we provided an hour-long private concert with two pianists and a cellist.

The Sam Houston State School of Music has given service an international focus as our students have spent uncompensated and externally unrewarded time in the Philippines, Bolivia, and Mexico in the last couple of years helping to establish music programs in those countries. In the Philippines they organized an effort to acquire, refurbish, and transport donated instruments to a desperately poor university allowing them to begin a music program. We provided organizational and curricular advice for the university and private lessons to beginning musicians in the program. In Mexico our faculty and students consulted, taught, provided instruments for, and supported a community’s effort to organize two community orchestras for impoverished grade school age students. Those orchestras have become tremendous successes and now have a full-time paid conductor. In Bolivia we support a blossoming regional orchestra movement. Our students have returned from their international service experiences saying that their lives have been forever changed.

Not all service needs to be done on such a large scale or be this remarkable. Let me give two examples of service given to our students. We have been blessed with several very gifted piano students from Russia and Romania. These students generally come with, and live on, less than a shoestring. When a faculty member discovered that one of her students was going to give a performance in blue jeans and a t-shirt because that was all he had, she and her husband bought a white shirt, a formal suit, dress shoes, a tie, and so on, so he could perform without embarrassment. The clothes, and more importantly the gesture, are treasures to the student. Another student arrived with only the clothes she was wearing. An alumna quickly held an apartment-warming party with friends of music so the student could have clothes and other basics of student life. Friends of the University were generous and the student is now housed with one of them and has sufficient resources to concentrate on her music.

Each of us, whether band leaders or performers or administrators, has the opportunity to provide uncompensated and unrecognized service to our students and their families. My own life as a young high school musician was touched and forever changed by the generous service and friendship of my band director. I remember him with reverence. Most of your students, like me, will not go on to become professional musicians; but all of them will become citizens. When we give our students service, we bless them and model for them what we hope they will become. When we help them serve, we ensure the tradition will continue; and we have not only made good music and good musicians, but good people. Often the times when service is needed are not convenient or the service requires some financial sacrifice on our part. But, it is true “The measure of a life is its service.”

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The Elements of Oboe Intonation

The Mechanical Element

Pads and Keys

Proper care of the pads and keys is a necessity for good intonation. Leaky pads will generally cause the instrument to play sharp. Keys that are bent and unequal distances from their respective holes can alter the intonation of specific notes or the entire flute depending on the amount of damage.

Location of the Reed on Instrument

Unlike other woodwind instruments, the oboe itself does not lengthen or shorten for changes in pitch. The reed must be placed completely into the oboe or else the instrument will be out of tune with itself.

Posture
2

Pr

The Posture Element

There is one main posture element that affects pitch on the oboe.

Angle of the instrument to the embouchure

- If the bottom of the instrument is held too far away from the body causing the reed to approach the embouchure too straight the result will be **flatness**.
- If the bottom of the instrument is held too close to the body causing the reed to approach the embouchure at too great an angle the result will be **sharpness**.

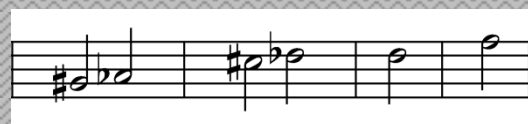
Mechanical

1

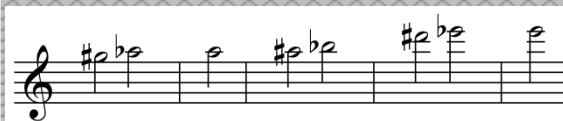
M

Pitch Tendencies Inherent to the Oboe

Slightly Sharp



Moderately Sharp



Slightly Flat



The Reed Element

Perhaps the biggest factor in the intonation of the oboe is the reed. The reed has many elements that need to be monitored in order for it to play in tune. When placed on an oboe, the reed should tune to an A440 and not make the upper range flat.

Reeds

3

Rd

Length of Reed

- Reed is too long = **Flat**
- Reed is too short = **Sharp**

Opening of Reed

- Reed is too open = **Flat**
- Reed is too closed = **Sharp**

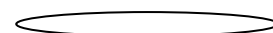
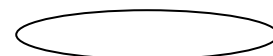
Strength of Reed

- Reed is too soft = **Flat**
- Reed is too hard = **Sharp**

Age of Reed

- The older a reed gets; the more unstable and uncontrollable the pitch

Opening of the Reed

Too Open - **Flat**Too Closed - **Sharp**

Correct Opening

Embouchure

4

Em

The Embouchure Element

The embouchure is the primary element of pitch control on the oboe. The goal of the oboe embouchure is to be as flexible as possible with the teeth as far apart as possible.

Firmness of Embouchure – Pressure on Reed

- Firmer embouchure or more pressure on reed = higher pitch
- Relaxed embouchure or less pressure on reed = lower pitch

Placement of Embouchure on Reed

Finding the appropriate placement of the embouchure on the reed takes practice.

- Too little reed (very rare) will cause **flatness**
- Too much reed (more common) will cause **sharpness**
- It is very useful to think – “Stay on the tip of the reed” – as most players take too much reed in their mouth

The Breath Element

The breath element manifests itself at different *dynamic levels*


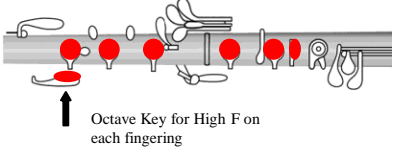
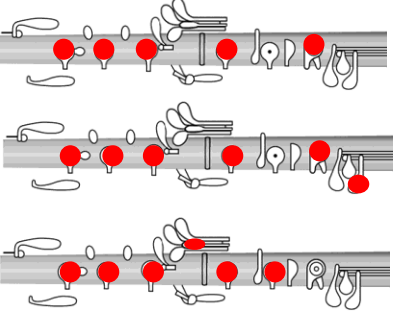

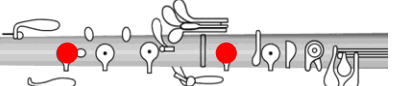
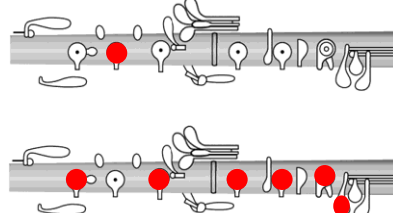


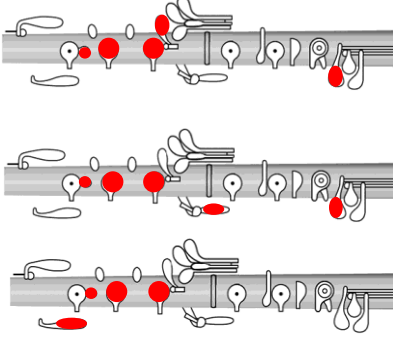

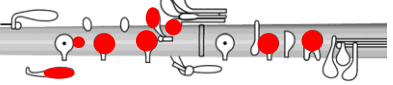
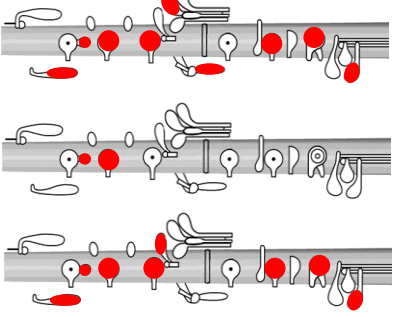
- Forte = **sharper**- the player must relax the embouchure to compensate
- Piano = **flatter** – the player must firm the embouchure to compensate

Breath

5

B





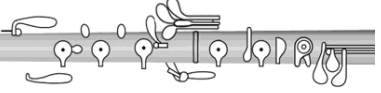
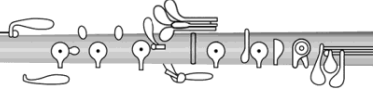

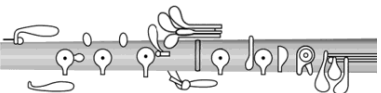





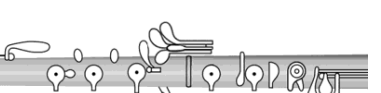


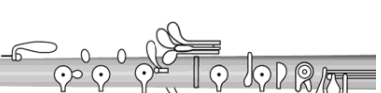
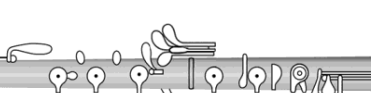



The Fingering Element

Note	Standard Fingering	Alternate Fingering	Comments
			<p>These are the four different fingerings for F! Try each with a tuner and find the fingering with the best sound and intonation for your instrument.</p>
			<p>These are the three different fingerings for C. Try each with a tuner and find the fingering with the best sound and intonation for your instrument.</p>
			<p>Here are four different fingerings for High D#/Eb. Try each with a tuner and find the fingering with the best sound and intonation for your instrument.</p>
			<p>Here are four different fingerings for High E. Try each with a tuner and find the fingering with the best sound and intonation for your instrument.</p>

My Alternate Fingering Chart

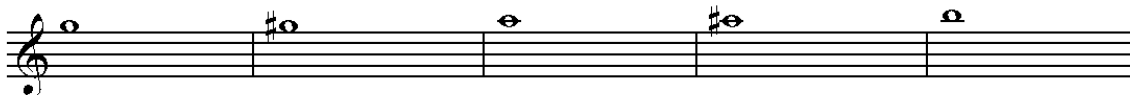
Fill out this chart with the alternate fingerings that are the most in tune on your instrument and with other fingerings that facilitate technique and trills.

Name _____

Note	Standard Fingering	Alternate Fingering	Comments
			
			
			
			
			
			
			

Oboe Pitch Tendency Worksheet

Using a tuner, mark the inherent pitch tendencies of your instrument. How many cents sharp or flat?




Pitch / Dynamic Balance Exercises - Oboe

The following exercises must be completed with a tuner.


The focus should be to keep the needle of the tuner steady and the intonation correct no matter the dynamic level.

Adagio


1. 

1. *pp* — *ff* — *pp* — *ff* — etc...

2. *ff* — *pp* — *ff* — *pp* — etc...




Adagio

2. 

1. *pp* — *ff* — *pp* — *ff* — etc...

2. *ff* — *pp* — *ff* — *pp* — etc...





Adagio

3. 

1. *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > etc...

2. *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > etc...

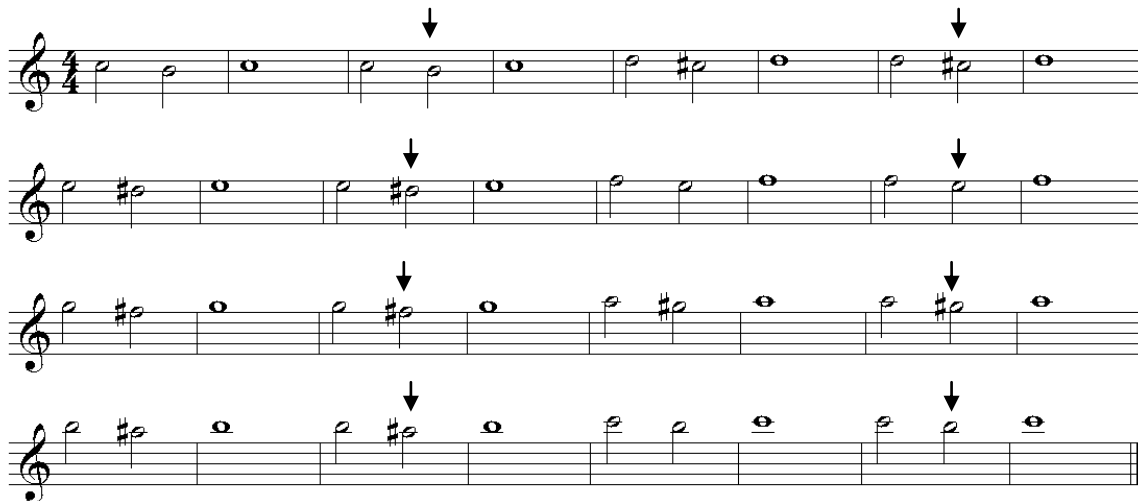




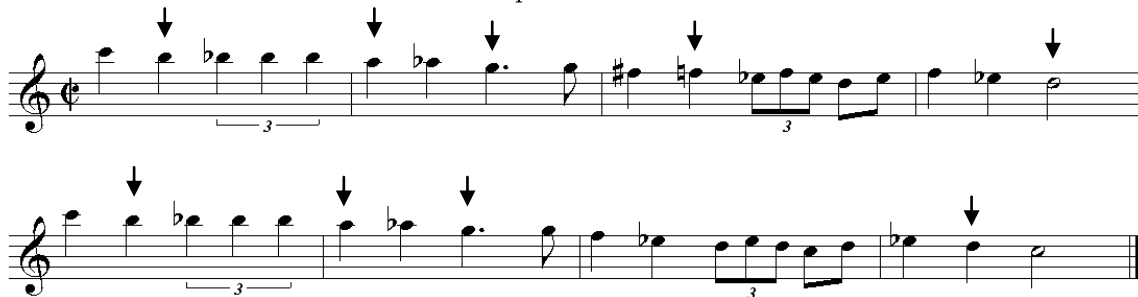


Oboe Pitch Bends

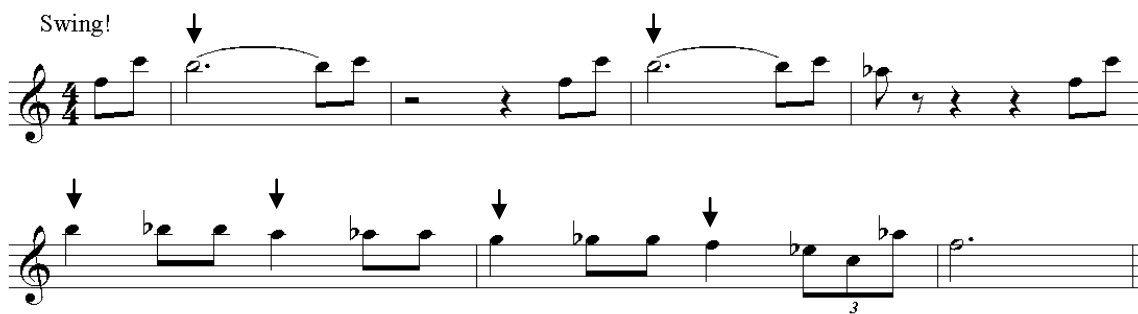
1. The following exercises should be done without the aid of a tuner.
2. Each note should be played with the appropriate fingering, except when a downward arrow is present.
3. On these pitches, use the fingering of the note before and alter your embouchure (with the techniques presented in previous pages) to "bend" the note down as close to the note written as you can.



The Operatic Bend



Get Smart! - With Pitch Bends



The Elements of Bassoon Intonation

The Mechanical Element

Mechanical

1

M

Pads and Keys

Proper care of the pads and keys is a necessity for good intonation. Leaky pads will generally cause the instrument to play sharp. Keys that are bent and at unequal distances from their respective holes can alter the intonation of specific notes or the entire flute depending on the amount of damage.

Location of the Reed on Instrument

Unlike other instruments, the bassoon itself does not alter its length for changes in pitch. The reed must be placed completely into the bocal and the bocal must be completely into the first joint or the instrument will not be in tune with itself.

Length of the Bocal

A normal length bocal is commonly referred to as a No. 1. If a player is still having trouble playing in tune and has the other elements of intonation mastered a move to a shorter (0) or longer (2) bocal could be necessary.

Posture

2

Pr

The Posture Element

There is one main posture element that affects pitch on the bassoon.

Angle of the instrument to the embouchure

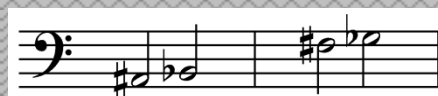
If the reed is not at a right angle with the embouchure, pressure is unevenly placed on the reed and intonation problems can develop.

Pitch Tendencies Inherent to the Bassoon

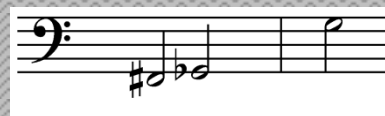
Slightly Sharp



Moderately Sharp



Very Sharp

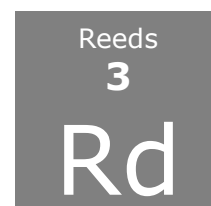


Slightly Flat



The Reed Element

Perhaps the biggest factor in the intonation of the bassoon is the reed. The reed has many elements that need to be monitored in order for it to play in tune. When placed on a bocal, the reed and bocal should sound a C.



Length of Reed

- Reed is too long = **Flat**
- Reed is too short = **Sharp**

Opening of Reed

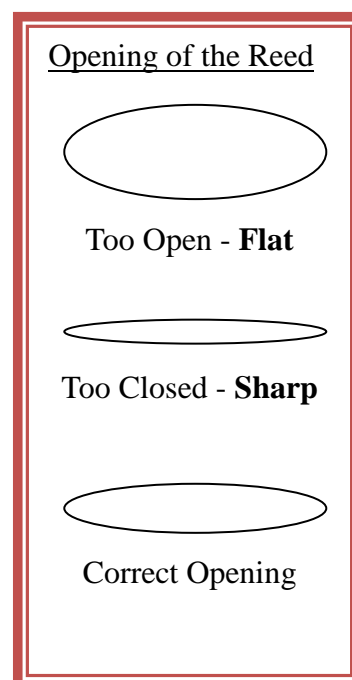
- Reed is too open = **Flat**
- Reed is too closed = **Sharp**

Strength of Reed

- Reed is too soft = **Flat**
- Reed is too hard = **Sharp**

Age of Reed

- The older a reed gets; the more unstable and uncontrollable the pitch



Embouchure

4

Em

The Embouchure Element

The embouchure is the primary element of pitch control on the bassoon.

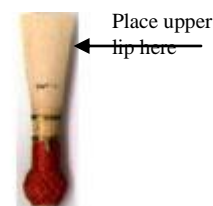
Firmness of Embouchure – Pressure on Reed

- Firmer embouchure or more pressure on reed = higher pitch
- Relaxed embouchure or less pressure on reed = lower pitch

Placement of Embouchure on Reed

Finding the appropriate placement of the embouchure on the reed takes practice.

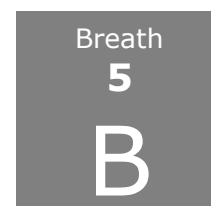
- Too little reed will cause **flatness**
- Too much reed will cause **sharpness**
- The upper lip should be placed almost to the 1st wire on the reed.




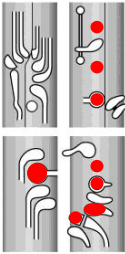
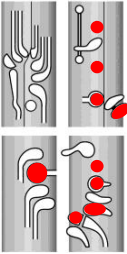

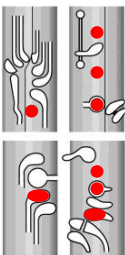
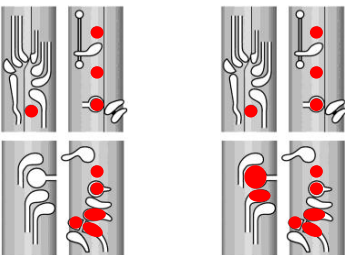

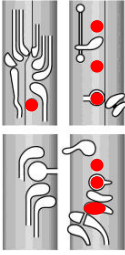
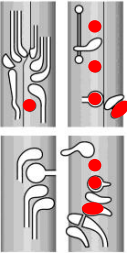

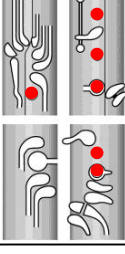
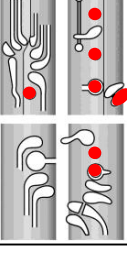
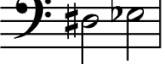
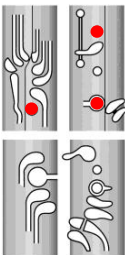
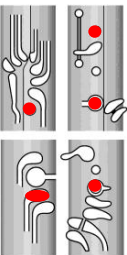
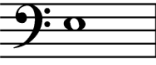
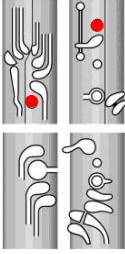
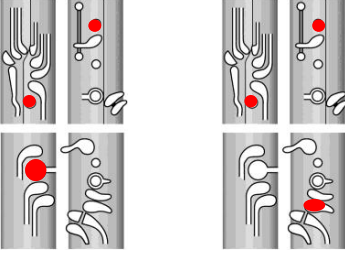
The Breath Element

The breath element manifests itself at different **dynamic levels**

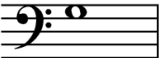
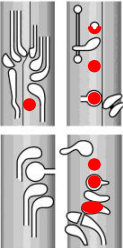
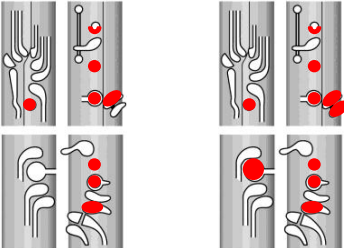
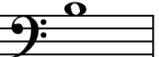
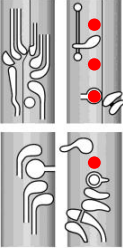
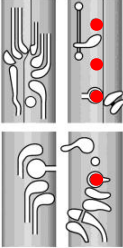
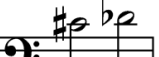
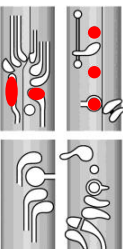
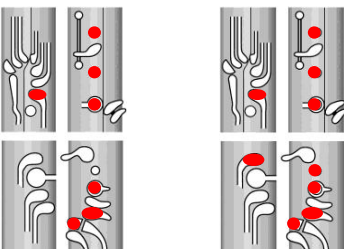
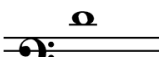
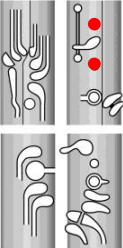
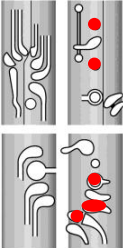
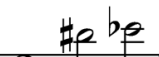
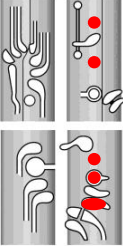
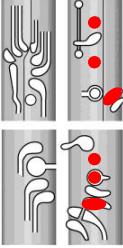
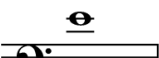
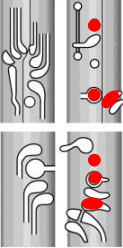
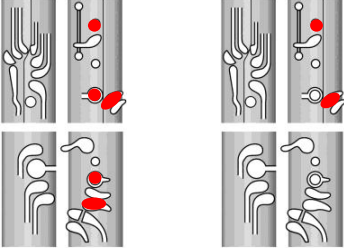
- Forte = **sharper**- the player must relax the embouchure to compensate
- Piano = **flatter** – the player must firm the embouchure to compensate



The Fingering Element

Note	Standard Fingering	Alternate Fingering	Comments
			Adding the low Db key in the left hand can help bring this note down in pitch.
			Here are the 3 different F#/Gb fingerings. The standard and 1st alternate are used mainly for facility, but the 2nd alternate has the best intonation on most bassoons.
			Adding the low Db key in the left hand can help bring this note down in pitch
			Adding the low Db key in the left hand can help bring this note down in pitch
			The alternate fingering for this note should be used whenever possible. It is the most stable D#/Eb on most bassoons.
			The standard fingering for this E is flat. The pitch can be raised by either adding the low E key or "6" in the right hand.


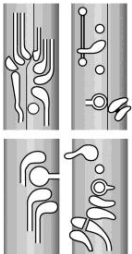
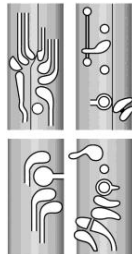

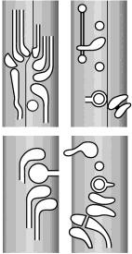
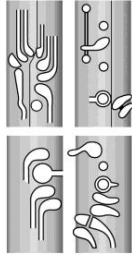

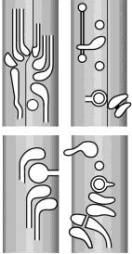
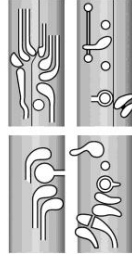

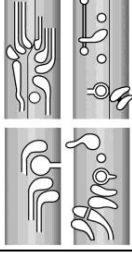
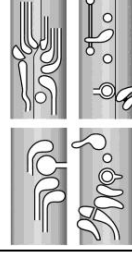

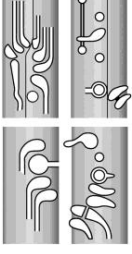
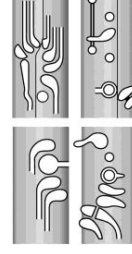
The Fingering Element - continued

Note	Standard Fingering	Alternate Fingering	Comments
			The Eb key in the left hand should always be used except where very fast passages don't allow it. The 2nd alternate muffles the sound for softer dynamics. Note the 1/2 hole in the left hand.
			The alternate here is the "muffled B." It offers greater flexibility of intonation.
			The 1st alternate is a sharper fingering. The 2nd is flatter. Depending on the situation and the bassoon either alternate or standard fingering will work.
			This alternate raises the pitch of the note and can also be used as a trill fingering for the D-E trill.
			The Eb in the left hand stabilizes the pitch.
			These alternate E's can be used to make this note speak easier from wide intervals. The Eb key should be used unless it makes the pitch too flat.

My Alternate Fingering Chart

Fill out this chart with the alternate fingerings that are the most in tune on your instrument and with other fingerings that facilitate technique and trills.

Name _____

Note	Standard Fingering	Alternate Fingering	Comments
			
			
			
			
			

Bassoon Pitch Tendency Worksheet

Using a tuner, mark the inherent pitch tendencies of your instrument. How many cents sharp or flat?



The worksheet consists of six staves of music, each with a bass clef and a key signature of one flat (B-flat). The notes on the staves are as follows:

- Staff 1: B-flat, C, D, E-flat, F, G
- Staff 2: A, B, C, D, E, F
- Staff 3: F, G, A, B, C, D
- Staff 4: E, F, G, A, B, C
- Staff 5: D, E, F, G, A, B
- Staff 6: C, D, E, F, G


Below each staff is a horizontal line for recording the number of cents sharp or flat for each note.

Pitch / Dynamic Balance Exercises - Bassoon

The following exercises must be completed with a tuner.

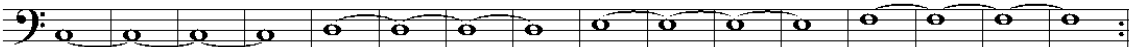
The focus should be to keep the needle of the tuner steady and the intonation correct no matter the dynamic level.

Adagio


1. 

1. *pp* — *ff* — *pp* — *ff* — etc...

2. *ff* — *pp* — *ff* — *pp* — etc...




Adagio


2. 

1. *pp* — *ff* — *pp* — *ff* — etc...

2. *ff* — *pp* — *ff* — *pp* — etc...





Adagio


3. 

1. *pp* — *ff* — *pp* — *ff* — *pp* — *ff* — *pp* — *ff* — etc...

2. *ff* — *pp* — *ff* — *pp* — *ff* — *pp* — *ff* — *pp* — etc...

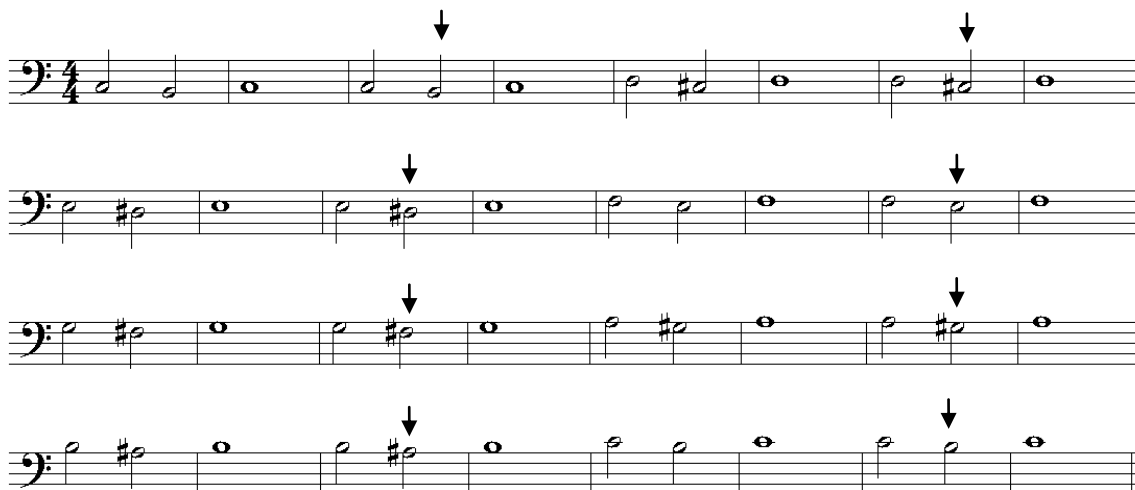




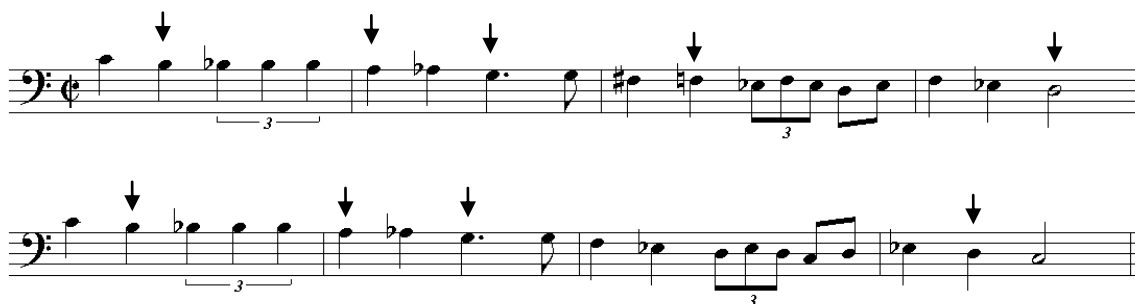


Bassoon Pitch Bends

1. The following exercises should be done without the aid of a tuner.
2. Each note should be played with the appropriate fingering, except when a downward arrow is present.
3. On these pitches, use the fingering of the note before and alter your embouchure (with the techniques presented in previous pages) to "bend" the note down as close to the note written as you can.

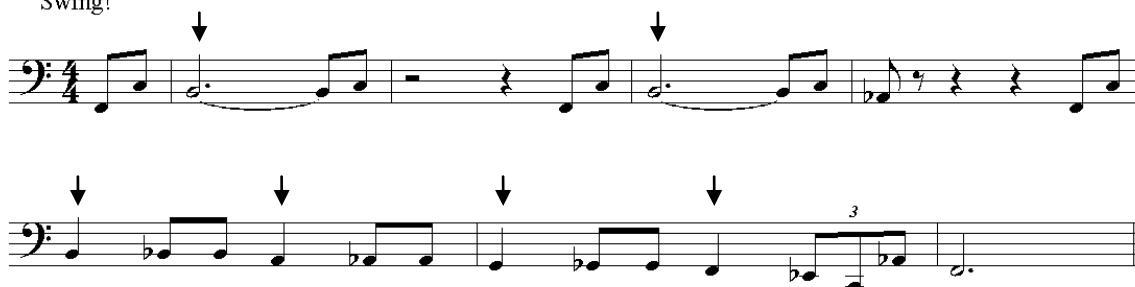


The Operatic Bend



Get Smart! - With Pitch Bends

Swing!




BW 2011
The American Band College


An ABC Masters Candidate Special Presentation

Soloing With the Band PDF Library – Simple Melody Solos

by Paul Rataczak **Bio**

One of the greatest rewards we can offer our highest achieving student musicians is the opportunity to perform a solo with our band. The BandMusic PDF Library (www.bandmusicpdf.org) and its sister site BandMusic PDF Scans (www.bandmusicpdfscans.org) (both introduced in Bandworld Magazine, Fall 2010) have a number of classic solos with band available for use. The solos in the library cover lead instruments and easy to high difficulty levels. Some of them are in the "theme and variations" style where a simple melody is played first and each following movement provides an increase in difficulty. Featured here are the "song solo" style where the piece melody is the solo part, these are the easier solos.

One of the truly important questions to ask ourselves is - what difficulty level solo should you have your student attempt? My suggestion is for you to assign/choose a solo at the ability level of the student *or slightly below*. This may sound obvious, but even with an otherwise confident student musician performing a solo with the band in concert with a live audience can be a great deal to expect of a student musician, even a good to great one. Assigning too difficult a solo to push the student's level can set the student up for seeming failure when they miss notes here or there, or worse yet, lose an entire phrase and need to restart a movement. Although these students are achieving much just by attempting the solo performance, we must show even more judicious a choice in assigning a solo than when we choose literature for our performance groups. Among our responsibilities as educators is to provide not only opportunity for success to our students in various settings (concert, marching, jazz, small ensembles, etc.), but to insure that these settings are opportunities to build musical confidence and just as important - personal confidence. Choose your solos with much positive, practical care and thought. It is also perfectly fine to have the student perform the main melody section and just one or two of the variations. Base your choice on the endurance level and maturity of the student in the solo setting. Heartbeat faster, not breathing fully, etc. (remember *your* first solo?). Again, they are achieving much by performing a solo with your band!

Suggestions for use of these solos with band include:

1. Develop and feature your outstanding student musicians!
2. Promote local professional musicians, community players and talented private teachers by having them rehearse and solo with your band. This is a great opportunity to have professionals perform and speak with your group about their love and drive to improve and perform music. This is also a further way of getting your students to think about taking private lessons and a professional musical life when they hear a good musician live!
3. You, the director be the soloist. Yes, show off your musicianship to your community! Have your students and community appreciate you as a musician as well as a Music Director! Invite a colleague to guest conduct or your drum major/student director conduct, etc. Conducting a solo is not difficult, simply follow the soloist's tempo and project that tempo to the band!
4. Although not a school student use, perform these solos with your local Community or Educator Band and have your students attend the concert. The concert could be at your school and draw area middle and high school students. Or perform at a local Community or State College and show students where they could eventually be attending and studying music. Or have that higher level performing group perform these works at your or a central site. One of our goals is to encourage continuing musicianship beyond the years we have our students, hopefully as a Music Major. Or possibly as a Music Minor or at minimum performing with the college band as part of their Humanities requirements for college graduation should they major in another subject. And then Community Band participation in their years ahead.

This is article one of a four-part series. This article featured the easiest solos, articles two and three will feature the middle to fairly difficult solos and the fourth article will feature the most difficult/professional level solos.

continued

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BW 2011

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An ABC Masters Candidate Special Presentation Soloing With the Band PDF Library – Simple Melody Solos

by Paul Rataczak

Soloing with the BandMusic PDF Library – Simple Melody Solos

Always Me – Cornet Solo

Concert Key: Ab **Meter:** 3/4 **Difficulty:** Easy**Solo Range:** D below staff to top line F**Comments:** Lovely moderate 'valse' type melody, very playable park band style. Long tones in 'B' section for most parts. Small band scoring. Db 'Flute' part only, use piccolo or transpose half-step up.

Beautiful Isle Of Somewhere – Cornet and Baritone TC solo

Concert Key: Ab **Meter:** 6/8 **Difficulty:** Easy**Solo Range:** Cornet – Bottom space F to top line F; Baritone TC bottom space F to first ledger line Ab**Comments:** First half of piece is Cornet solo, second half is Baritone TC solo. Cues for Baritone TC solo are in solo Cornet part so piece can be played as Cornet solo only. Lyrical solos. Andante – in six beats per measure. No French horn parts, transpose Eb Horn parts up a whole step.

Beneath Thy Window – Cornet, Trombone or Baritone BC solo

Concert Key: F **Meter:** 2/4 **Difficulty:** Easy**Solo Range:** Cornet – D below staff to G above; Tbn/Btn BC second space C to F above staff**Comments:** Make the Italian part of your community happy! Famous Neapolitan song, also known as 'O Sole Mio'. Nice large print notation parts. Forty measure repeated phrase. Solo could be shared on repeat – Cornet first time, Baritone second time.

Evening Shadows, Serenade – Eb Horn, Alto Saxophone or Mellophone solo

Concert Key: Eb **Meter:** 4/4 **Difficulty:** Moderate**Solo Range:** Bottom line E to G above staff**Comments:** Andantino. Lots of triplets in solo and lead parts. No French horn parts, transpose Eb Horn parts up a whole step. Has Reduced/Piano Score. Approximate performance time 3:40.

Great Beyond, The – Cornet solo

Concert Key: Bb **Meter:** 4/4, 3/4 **Difficulty:** Easy**Solo Range:** D below staff to top line F**Comments:** Meter changes four times from beginning 4/4 to 3/4, ending in 4/4. Small band scoring.

In The Eternal City – Cornet solo

Concert Key: Bb **Meter:** 4/4, 12/8 **Difficulty:** Moderate**Solo Range:** D below staff to C above (ends with high A, B, C; octave down available)**Comments:** Meter changes three time from beginning 4/4 to 12/8. Adagio. Contemplative, inspirational piece. Small band scoring. Db Piccolo to double Ab. First Clarinet to E above staff.

Roses Of Picardy – Cornet, Trombone or Baritone solo

Concert Key: Db **Meter:** 4/4 **Difficulty:** Easy**Solo Range:** Cornet – Second line G to optional Bb above staff; Tbn/Btn to optional Ab above staff**Comments:** 'Brightly – Almost 2 beats in a bar' for first half of solo then Slowly for second half of solo. Repeat is to Slowly section – not clear in many parts.

Somewhere A Voice Is Calling – Vocal, Cornet, Trombone/Baritone solo

Concert Key: F **Meter:** 4/4 **Difficulty:** Easy**Solo Range:** Cornet – First line E to G above staff; Tbn/Btn – Third line D to F above staff; Vocal – D below staff to top line F**Comments:** Very short 16 bar solo with repeat. Vocal lyrics included. "Quartette for 1st and 2nd Cornets and 1st and 2nd Trombones. Quartette for Soprano, Alto, Tenor and Baritone Saxes with or without Band. Also Accompaniment for Voice."

continued

Evening Shadows

Serenade

E♭ Horn (Alto or Mellophone) Solo

Conductor

Full Band \$1.00
Extra Conductor 20¢

Approximate
Time of performance
3 2/3 minutes

D. H. STUBBLEBINE

Andantino (♩ = 68)

Progressive Band Ed. No. 66

f Tutti

p Bar.

1st-2nd & 3rd Horns

Alto Solo

Alto Cadenza Bar.

f Tutti

p

Cl's-1st Cor. Sax's

Tromb's-Horns

p

Bar.

Bass

add B's'n

Fl., Picc.

Cl's

Solo Cor.-Cor's-Cl's

Horns, Tromb's

(B's'n)

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Printed in the U. S. A.

1791-9

1791-9

Alto
Bar.
(Cl's broken chords)
Horns
Trombs
Basses

(add 1st Cor.)

W. W.-Cor's
Altos
Dr's
Basses

f Tutti
f Bar-Tromb's-Ten & Bar.Sax's
Bar-B's's'n-Trombs

Fl-Picc.
Solo Cor.
Solo Cl.
1st Horns
Cl's-Sax's-Cor's
Horns

Fl. 8va

p
f

in 8va
Bar-Tromb's-Sax's
Basses

Horns

Bar.
Tutti

Solo or 1st E \flat Horn
(E \flat Alto or Mellophone)
SERENADE. EVENING SHADOWS.
ALTO SOLO.
D. H. STUBBLEBINE

P.B. 66 Andantino Solo. Cad.

f *p* *f* *p* *mp* *f* *p*

Solo. Solo. Solo. Solo. rit. edim.

The musical score is written for a solo horn (E-flat Alto or Mellophone) and consists of eight staves. The tempo is marked 'Andantino'. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. The first staff begins with a forte (*f*) dynamic and a 'Solo.' instruction. The second staff starts with a piano (*p*) dynamic. The third staff returns to forte (*f*). The fourth staff is marked piano (*p*). The fifth staff is marked mezzo-piano (*mp*). The sixth staff returns to forte (*f*). The seventh staff is marked piano (*p*). The eighth staff concludes with a 'rit. edim.' (ritardando and decrescendo) instruction. The score is signed 'D. H. STUBBLEBINE' at the top right.

Carl Fischer, New York

SERENADE. EVENING SHADOWS

Solo B \flat Cornet
(Conductor)

ALTO SOLO

Full Band \$1.00

Andantino (♩ = 68) Extra Conductor 20¢

Tutti

Progressive

Band Ed.

No. 66

3rd Alto & Bar.

Tutti

Approximate
Time of performance
3 ³/₈ minutes

D. H. STUBBLEBINE
Revised by M. L. Lake

The musical score is written for a Solo B \flat Cornet (Conductor) and an Alto Solo. It begins with a key signature of one flat (B \flat) and a time signature of 3/8. The tempo is marked 'Andantino' with a quarter note equal to 68 beats per minute. The score is divided into sections for the 'Progressive Band Ed. No. 66' and the '3rd Alto & Bar.' and 'Alto' parts. The music features a variety of dynamics, including *f* (forte), *p* (piano), *mp* (mezzo-piano), and *rit. e dim.* (ritardando and decrescendo). There are also accents and slurs throughout the piece. The score concludes with a final measure marked with a double bar line and a repeat sign.

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Solo Bb Cornet

(Conductor)

SERENADE. EVENING SHADOWS

ALTO SOLO

Full Band \$1.00

Andantino (♩ = 68) Extra Conductor 20¢

D. H. STUBBLEBINE
Revised by M. L. Lake

Approximate Time of performance 3 2/3 minutes

Progressive
Band Ed.
No. 66

The musical score is written for a Solo Bb Cornet and an Alto Solo. It begins with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked 'Andantino' with a quarter note equal to 68 beats per minute. The score is divided into two systems. The first system includes a 'Tutti' section for the full band, marked 'Andantino', and a '3rd Alto & Bar.' section. The second system includes an 'Alto' section. The score features various musical notations including eighth notes, sixteenth notes, triplets, and dynamic markings such as 'f' (forte), 'mp' (mezzo-piano), and 'dim.' (diminuendo). The Alto Solo part is marked 'Alto' and 'Solo'. The score concludes with a 'Tutti' section for the full band.

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Dr. PICOLO.

SERENADE. EVENING SHADOWS

Andantino

ALTO SOLO

D. H. STUBBLEBINE

2

1791-9

Carl Fischer, New York

SERENADE. EVENING SHADOWS

C Flute

ALTO SOLO

D. H. STUBBLEBINE

Andantino

P.B. 66

Carl Fischer, New York.

SERENADE. EVENING SHADOWS

ALTO SOLO

D. H. STUBBLEBINE

Oboe

P. B. 66

Andantino

f

p

f

p

Carl Fischer, New York.

SERENADE. EVENING SHADOWS

ALTO SOLO

Bassoon

D. H. STUBBLEBINE

Andantino

P. B. 66

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Andantino'. The first staff contains a series of eighth and sixteenth notes, with a forte (f) dynamic marking. The second staff continues the melody with a piano (p) dynamic marking. The third staff features a series of eighth notes with a piano (p) dynamic marking. The fourth staff has a series of eighth notes with a forte (f) dynamic marking. The fifth staff concludes the piece with a series of eighth notes, a forte (f) dynamic marking, and a 'rit.' (ritardando) marking.

Carl Fischer, New York.

E♭ CLARINET
Andantino

SERENADE. EVENING SHADOWS
ALTO SOLO

D. H. STUBBLEBINE

P.B. 66 *f*

f *p*

8 *p*

f

p

Carl Fischer, New York

rit. e dim.

Solo or 1st B \flat Clarinet **SERENADE. EVENING SHADOWS** D. H. STUBBLEBINE
Andantino **ALTO SOLO**

P.B. 66 *f* *p* *f*

f *p* *f*

Carl Fischer, New York

rit.

D. H. STUBBLEINE

Handwritten musical score for Carl Fischer, New York. The score consists of five staves of music. The first staff is in treble clef, 6/8 time, with a key signature of one flat (B-flat). It begins with a forte (f) dynamic. The second staff continues the melody with a piano (p) dynamic. The third staff features a complex rhythmic pattern with many triplets. The fourth staff continues the complex rhythmic pattern. The fifth staff concludes the piece with a piano (p) dynamic and a final cadence. The score is signed "Carl Fischer, New York" at the bottom left.

3rd B \flat Clarinet

SERENADE. EVENING SHADOWS

ALTO SOLO

D. H. STUBBLEBINE

Andantino

P. B. 66

The musical score is written for a 3rd B \flat Clarinet, Alto Solo. It is in 6/8 time and marked Andantino. The score consists of several staves of music. The first staff begins with a treble clef, a key signature of one flat (B \flat), and a 6/8 time signature. The tempo is marked Andantino. The music features a variety of rhythmic patterns, including triplets and slurs. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. The score is numbered 1791-9 in the bottom left corner.

1791-9

Carl Fischer, New York.

Bb Bass Clarinet

Evening Shadows Serenade

D. H. STUBBLEBINE

Andantino

P. B. 66

The musical score is written for Bb Bass Clarinet in 6/8 time. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked *Andantino*. The score contains 66 measures. Dynamics include *f* (forte) and *p* (piano). Articulation includes accents, slurs, and a repeat sign. Fingerings are indicated by numbers 1, 2, 3, and 8. The piece ends with a repeat sign and a fermata. A *Cad.* (Cadenza) marking is present in measure 55.

1791-9

Carl Fischer New York

SERENADE. EVENING SHADOWS

ALTO SOLO

1st Eb Alto Saxophone

D. H. STUBBLEBINE

P. B. 66

Andantino

f

p

p

p

rit.

4791-9

Carl Fischer, New York.

Evening Shadows Serenade

2nd Eb Alto Saxophone

D. H. STUBBLEBINE

P. B. 66

Andantino

f

Cad.

16

15

p

f

p

1

2

rit.

Carl Fischer, New York

Evening Shadows

Serenade

[illegible]

SERENADE. EVENING SHADOWS

ALTO SOLO

B \flat Tenor Saxophone

D. H. STUBBLEBINE

P. B. 66

Andantino

f

f

f

f

Carl Fischer, New York.

SERENADE. EVENING SHADOWS

ALTO SOLO

E♭ Baritone Saxophone

D. H. STUBBLEBINE

Andantino

P. B. 66

1 2 3 4 5 6 7 8

Carl Fischer, New York.

Solo Bb Cornet
(Conductor)

SERENADE. EVENING SHADOWS

ALTO SOLO

Full Band \$1.00

Andantino (♩ = 68) Extra Conductor 20¢

Tutti

3rd Alto & Bar.

Tutti

D. H. STUBBLEBINE
Revised by M. L. Lake

Approximate
Time of performance
3 2/3 minutes

Progressive
Band Ed.
No. 66

The musical score is written for a band and includes the following parts and markings:

- Solo Bb Cornet:** The top staff, featuring a melodic line with dynamics *f* and *p*.
- Alto Solo:** The second staff, featuring a melodic line with dynamics *f* and *p*.
- Alto Bar:** The third staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The fourth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The fifth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The sixth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The seventh staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The eighth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The ninth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The tenth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The eleventh staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The twelfth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The thirteenth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The fourteenth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The fifteenth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The sixteenth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The seventeenth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The eighteenth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The nineteenth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The twentieth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The twenty-first staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The twenty-second staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The twenty-third staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The twenty-fourth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The twenty-fifth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The twenty-sixth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The twenty-seventh staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The twenty-eighth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The twenty-ninth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The thirtieth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The thirty-first staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The thirty-second staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The thirty-third staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The thirty-fourth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The thirty-fifth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The thirty-sixth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The thirty-seventh staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The thirty-eighth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The thirty-ninth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The fortieth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The forty-first staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The forty-second staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The forty-third staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The forty-fourth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The forty-fifth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The forty-sixth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The forty-seventh staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The forty-eighth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The forty-ninth staff, featuring a melodic line with dynamics *f* and *p*.
- Alto:** The fiftieth staff, featuring a melodic line with dynamics *f* and *p*.

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1st Bb CORNET. SERENADE. EVENING SHADOWS. D.H. STUBBLEBINE
Alto Solo.
Andantino.

P.B. 66

Carl Fischer, New York

SERENADE. EVENING SHADOWS

2nd & 3rd B♭ Cornets
(Trumpets)

ALTO SOLO

D. H. STUBBLEBINE

P. B. 66

Andantino

f

8

2nd

p

3

3

f

3

3

1

2

p

rit.

1791-9

Carl Fischer, New York.

Solo or 1st E_b Horn
(E_b Alto or Mellophone)

SERENADE. EVENING SHADOWS.

D. H. STUBBLEBINE

Andantino

Solo.

Cad.

P. B.

66

f

p

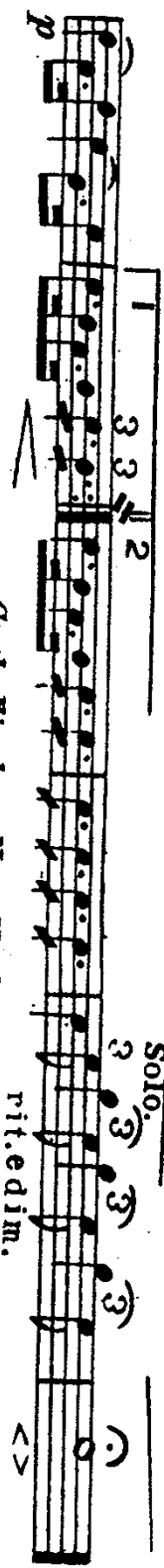
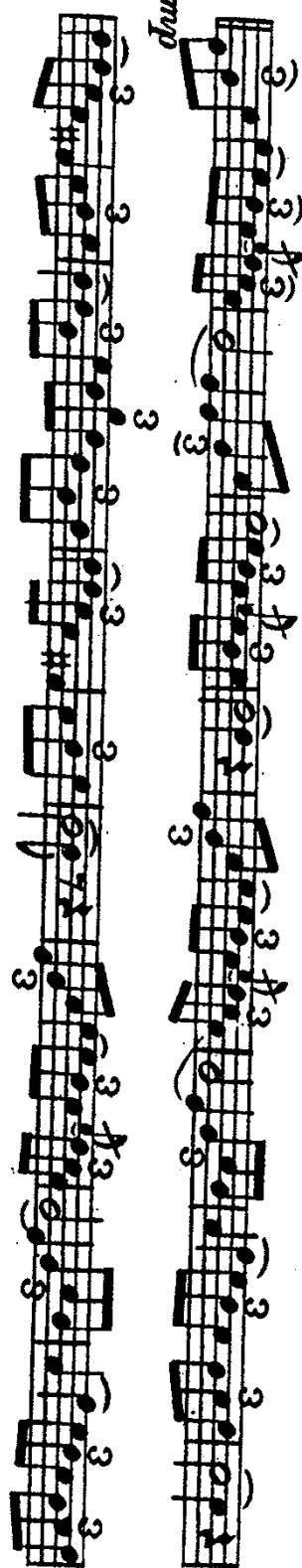
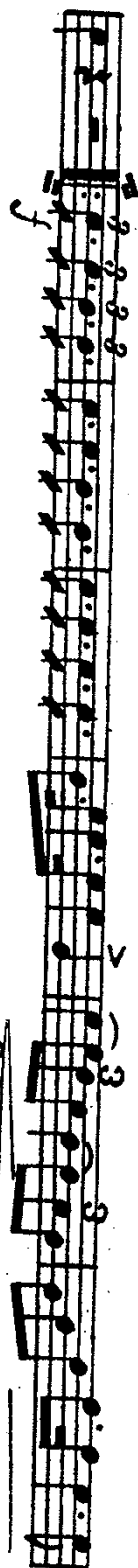
f

Solo.

p

Solo.

mp



Carl Fischer, New York

SERENADE. EVENING SHADOWS.
ALTO SOLO

Antantino.

ALTO SOLO.

D. H. STUBBLEBINE

[illegible]

D. H. STUBBLEBINE

Andantino.

Carl Fischer, New York

1st Trombone

SERENADE. EVENING SHADOWS.

Andantino.

ALTO SOLO.

D. H. STUBBLEBINE

P. B. 66

First musical staff for P. B. 66, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The staff contains a series of notes with dynamic markings of *f* (forte) and *p* (piano).

Second musical staff, continuing the melody with dynamic markings of *p* and *f*.

Third musical staff, featuring a treble clef and a key signature of one flat. It includes dynamic markings of *p* and *f*.

Fourth musical staff, continuing the piece with dynamic markings of *p* and *f*.

Fifth musical staff, featuring a treble clef and a key signature of one flat. It includes dynamic markings of *f* and *p*.

Sixth musical staff, continuing the melody with dynamic markings of *p* and *f*.

Seventh musical staff, featuring a treble clef and a key signature of one flat. It includes dynamic markings of *p* and *f*, and ends with a *rit.* (ritardando) marking.

Carl Fischer, New York

2nd TROMBONE: SERENADE. EVENING SHADOWS.

Andantino.

ALTO SOLO.

D. H. STUBBLEBINE

P. B. 66

p *f* *p* *f* *p* *f* *p* *mf.* *>*

Carl Fischer, New York

3rd Trombone: SERENADE. EVENING SHADOWS.

Andantino.

ALTO SOLO.

D. H. STUBBLEBINE

P. B. 66 *f* *p* *f*

p

p

3

f *3*

p *1* *2* *3* *3* *3* *3* *rit. dim.*

1794-9

Carl Fischer, New York

1st Trombone 
(1st Tenor )

SERENADE. EVENING SHADOWS.

Andantino.

3rd Horn

ALTO SOLO.

D.H. STUBBLEBINE

P.B.  66  *f*  *p*  *f*  *p*  *f*  *p*  *f*  *p*  *f*  *p*  *f*  *p*  *f*  *p*  *f*  *p*  *f*  *p*  *f*  *p*  *f* *p* *f* *p*

SERENADE. EVENING SHADOWS.

Andantino.

ALTO SOLO.

D. H. STUBBLEINE

3rd Trombone 
(B \flat Bass )

SERENADE. EVENING SHADOWS.

Andantino.

ALTO SOLO.

D. H. STUBBLEBINE

P. B.











































































































































































































































































































































































































D. H. STUBBLEBINE

5

The first system of the musical score for 'The Bird Song' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a half note G4, followed by a quarter note A4, and then a half note B4. The lower staff is an alto clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a half note G3, followed by a quarter note A3, and then a half note B3. The two staves are connected by a brace on the left.

[illegible]

Carl Fischer, New York

rit. e dim.

Basses

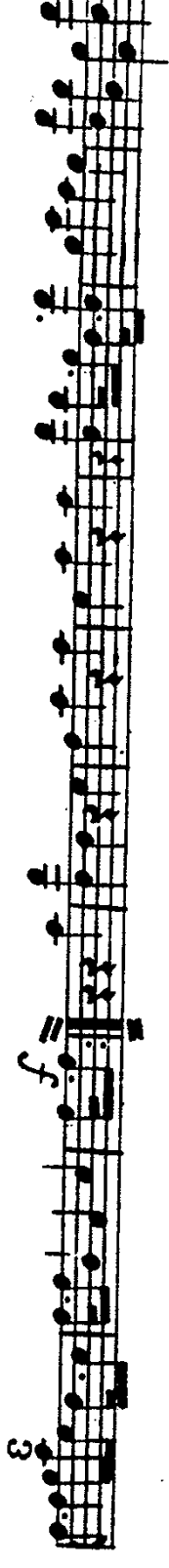
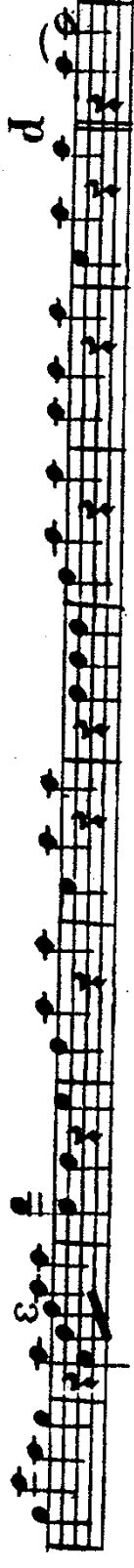
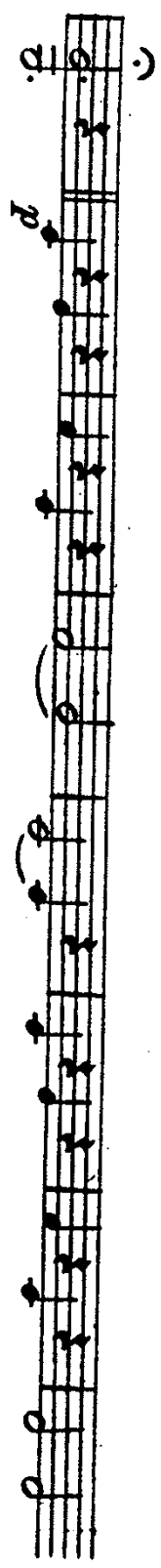
SERENADE. EVENING SHADOWS.

Andantino.

ALTO SOLO.

D. H. STUBBLEBINE

P.B. 66



179 1-9



Bar.

rit. dim.

Carl Fischer, New York

DRUMS.

SERENADE. EVENING SHADOWS.

Andantino.

ALTO SOLO.

D. H. STUBBLEBINE

P. B. 68

f

16 15

p *f*

p

Carl Fischer, New York

Roses of Picardy

**Wood, Haydn
arr: Clark, Tom**

Roses of Picardy

**by: Haydn Wood
arr: Tom Clark**

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HAYDN WOOD

Arr. by Tom Clark

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Roses of Picardy

Flute 1,2/
Piccolo

Brightly

Haydn Wood
arr. Tom Clark

mp

Solo cue

3

play

3

p

13

6

Slowly

pp

mf

26

f poco largamente

34

1.

2.

rit.

colla voce

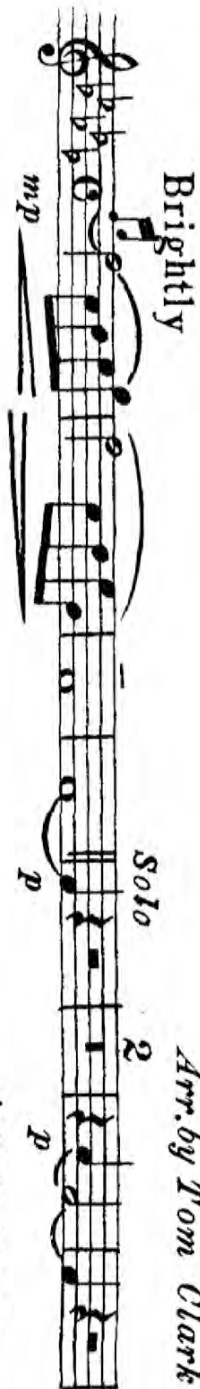
ff

a tempo

OBOE

ROSES OF PICARDY

HAYDN WOOD
Arr. by Tom Clark



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Brightly

HAYDN WOOD

Arr. by Tom Clark

[illegible]

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SOLO & 1st
B \flat CLARINET
Brightly
ROSES OF PICARDY
HAYDN WOOD
Arr by Tom Clark

mp *Solo*
p *poco meno mosso*
p *poco rit.*
p
p
p
p
p
p
p

mf
rit.
DC Collo voce ff atempo

C7038
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ROSES OF PICARDY.

2nd & 3rd Bb CLARINETS

Brightly

HAYDN WOOD
Arr. by Tom Clark

Solo mp

p

poco meno mosso

mf

pp

f

poco largamente

rit

ff

atempo

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BASSOON

ROSES OF PICARDY

HAYDN WOOD

Brightly

Solo

Arr. by Tom Clark

mp *Brightly* *mp* *Solo* *poco meno mosso* *p* *Slowly* *pp* *mf* *p* *poco largamente* *D.C. colla voce f* *a tempo*

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ROSES OF PICARDY

B♭ SOPRANO SAXOPHONE

Brightly

HAYDN WOOD
Arr. by Tom Clark

1 Solo 3

mp

pp

poco meno mosso

poco rit

Slowly

mf

f *poco largamente*

rit *ff* *al tempo*

D.C. rit

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ROSES OF PICARDY

E♭ALTO SAXOPHONE.

HAYDN WOOD
Arr. by Tom Clark

Brightly
mf

Solo 3

pp

poco meno mosso 2

Sleddo

poco rit

mf

p

f

rit

D.C. rit

ff *atempo*

C7033

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HAYDN WOOD
Arr.by Tom Clark

Solo 3

Slowly
3

poco rit

The first system of the musical score is written on a single staff. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first measure contains a whole note chord consisting of B-flat, E-flat, and A-flat. This is followed by a double bar line. The second measure contains a whole note chord of B-flat and E-flat. The third measure contains a whole note chord of B-flat, E-flat, and A-flat. The fourth measure contains a whole note chord of B-flat and E-flat. The fifth measure contains a whole note chord of B-flat, E-flat, and A-flat. The sixth measure contains a whole note chord of B-flat and E-flat. The seventh measure contains a whole note chord of B-flat, E-flat, and A-flat. The eighth measure contains a whole note chord of B-flat and E-flat. The system concludes with a double bar line. The dynamic marking *f* (forte) is placed below the staff at the beginning of the second measure. The tempo marking *rit* (ritardando) is placed below the staff at the beginning of the eighth measure.

The first system of the musical score is written on a single five-line staff. It begins with a treble clef, followed by two flats (B-flat and E-flat) indicating the key signature. The melody starts with a half note G4, followed by a half note F4, and then a half note E4. A repeat sign (double bar line with two dots) follows, with a '2' above it indicating a second ending. The second ending consists of a half note D4, a half note C4, and a half note B3. The tempo marking 'D.C. rit' is placed above the staff, and the dynamic marking 'ff' is placed below the staff. The system concludes with a double bar line.

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ROSES OF PICARDY
E♭ BARTONE SAXOPHONE

HAYDN WOOD
Arr. by Tom Clark

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, specifically the section from measure 10 to 14. The score is written for a single melodic line on a grand staff (treble and bass clefs). The tempo and dynamics are marked as follows:

- Measure 10:** Tempo *Brightly*, dynamic *mp* (mezzo-piano).
- Measure 11:** Tempo *Solo* (indicated by a 2/2 time signature), dynamic *pp* (pianissimo).
- Measure 12:** Tempo *poco meno mosso* (a bit less slow), dynamic *pp*.
- Measure 13:** Tempo *poco rit* (a bit more slow), dynamic *pp*.
- Measure 14:** Tempo *rit* (ritardando), dynamic *ff* (fortissimo), followed by *atempo* (ad libitum).

The notation includes various musical symbols such as notes, rests, and dynamic markings (*mp*, *pp*, *ff*) and tempo markings (*Brightly*, *Solo*, *poco meno mosso*, *poco rit*, *rit*, *atempo*). The score is presented in a clear, legible format with a white background and black ink.

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SOLO Bb CORNET

ROSES OF PICARDY

HAYDN WOOD

Arr by Tom Clark

Brightly Almost 2 beats in a bar

Solo
mp
poco meno mosso
Slowly
pp
poco rit
poco largamente
rit
DC
ff
al tempo

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ROSES OF PICARDY

1st Bb CORNET

HAYDN WOOD
Arr. by Tom Clark

Brightly

mp

poco meno mosso

p

Slowly

pp

poco rit

ff

D.C. 2nd rall a tempo

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ROSES OF PICARDY

HAYDN WOOD

2nd & 3rd Bb CORNETS

Brightly

Solo

Arr. by Tom Clark
2d only

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F Horn 1

Roses of Picardy

Brightly

Haydn Wood
arr. Tom Clark

Roses of Picardy

F Horn 2

Haydn Wood
arr. Tom Clark

Brightly

mp *p*

8

15

p poco meno mosso

poco rit

21

Slowly

pp *mf*

27

33

f poco largamente

1. 2.

rit. *ff* *a tempo*

Roses of Picardy

F Horn 3

Haydn Wood
arr. Tom Clark

Brightly

8 *mp* *p*

15 *p* *poco meno mosso* *poco rit* *pp* *Slowly*

22 *mf*

28 *f* *poco largamente*

34 *rit.* *ff* *a tempo*

Roses of Picardy

F Horn 4

Haydn Wood
arr. Tom Clark

Brightly

8

mp *p*

15

p *poco meno mosso* *poco rit*

21

Slowly *pp* *mf*

27

33

f *poco largamente* *rit.* *ff* *a tempo*

1st & 2nd Eb HORNS

ROSES OF PICARDY

HAYDN WOOD

Arr. by Tom Clark

Brightly

Solo

mp

p

Solo

p

p poco meno mosso

Slowly

pp

poco rit

mf

f poco largamente

D.C. rit

ff

atempo

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3rd & 4th E \flat HORNS

ROSES OF PICARDY

HAYDN WOOD
Arr. by Tom Clark

Brightly

Solo



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ROSES OF PICARDY

1st & 2nd B^b TENORS

Brightly

HAYDN WOOD

Arr. by Tom Clark

mp *pp* *Solo* *pp*

poco rit *Slowly* *p poco meno mosso*

f largamente *D.C. rit* *atempo*

C7088

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**TROMBONE or
BARTONE SOLO**

ROSES OF PICARDY

HAYDN WOOD
Arr. by Tom Clark

Brightly *ff*

mp

Solo

mp

Slowly

pp

mf

p

poco largamente

rit

ff

atempo

rit

DC4

C7038

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ROSES OF PICARDY

1st & 2nd TROMBONES

Brightly

Solo

HAYDN WOOD
Arr. by Tom Clark

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HAYDN WOOD

Brightly

Solo 7

MENO MOSSO

poco rit

Slowly

100

72

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**TROMBONE or
BARITONE SOLO**

Brightly *mp* **ROSES OF PICARDY** *Solo* *mp* **HAYDN WOOD**
Arr. by Tom Clark

poco largamente *rit* *ff* *atempo* *rit* *ff*

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BARTONE

ROSES OF PICARDY

HAYDN WOOD

Arr. by Tom Clark

Brightly

Solo

mp

p

p meno mosso

mp

poco rit

Slowly

pp

mf

p

rit

ff

atempo

C7038

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EUPHONIUM

Brightly

ROSES OF PICARDY

HAYDN WOOD

Arr. by Tom Clark

Solo

mp

p

Slowly

pp

p

meno mosso

mp

poco rit

f

p

rit

D.C. 2^{da} rit

ff

altempo

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HAYDN WOOD
Arr by Tom Clark

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ROSES OF PICARDY

B \flat BASS

HAYDN WOOD
Arr. by Tom Clark

Brightly
mp *pp* *Solo 7'* *pp*

Meno Mosso

Slowly *3* *p* *mf* *poco rit*

3 *f*

1 *2* *rit* *D.C. rit* *ff* *atempo*

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ROSES OF PICARDY

DRUMS

TYMPANI in D^b-A^b

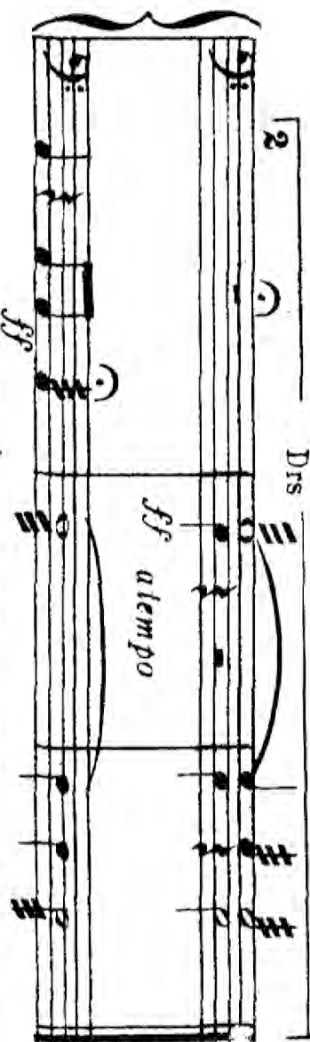
Brightly

Tria

HAYDN WOOD

Arr by Tom Clark

Solo 8



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SOLO B♭ CORNET

ROSES OF PICARDY

HAYDN WOOD

Brightly Almost 2 beats in a bar

Arr by Tom Clark

Solo
mp
p
poco meno mosso
p
poco rit
pp
Slowly
p
poco largamente
rit
DC
rit
ff
al tempo
f

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**TROMBONE or
BARITONE SOLO**

ROSES OF PICARDY

HAYDN WOOD
Arr. by Tom Clark

Brightly *mp* *Solo* *mp*

slowly *p*

poco largamente *p* *mf* *pp*

rit *ff* *atempo* *rit* *DC4*

C7088

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BW 2011

The Bandworld Legion of Honor


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


Linda Thompson

For nearly 20 years Linda Thompson has been the instrumental instructor at Monte Vista High School in Spring Valley, California. She has diversified her educational experiences with a BA in Music from Westmont College and a MA in Counseling from Pt. Loma Univ.

It seems pertinent that she has recieved awards for outstanding service to the school (not just the band). She received these awards from PTA's, Music Parents' Clubs and Principals of her school.

Thompson is an active member of Women Band Directors International of which she is currently President - Elect and for which she chaired the Women of the Podium Project.

Her philosophy says, "My philosophy of education is to prepare lessons that inspire students and take them to a higher level of knowledge. The goal of an education in the arts should be to shape students into lifelong learners and to show them how music can give them other opportunities after high school. I have a passion for music and with every lesson I try to be creative in my presentation of information. I find, through the arts, the students find motivation, self-discipline, creativity, respect for each other, responsibility, leadership skills, listening skills and social skills."

Thompson believes that her mentors, being able to watch more experienced band directors and the WBDI have been most influential to her in her career. "That has helped me contribute what I have learned over the years to music beyond the classroom."

A special award of The John Philip Sousa Foundation



David Morrison

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](#)

David Morrison is currently the Director of Bands at the University of Illinois at Chicago. In the past he has also been adjunct faculty for Northern Illinois Univ. and DePaul Univ. He was also the interim director of the Illinois Wesleyan Wind Ensemble. He is a home-grown director with both a BS and a MS in Music Education from the Univ. of Illinois.

He was named the Illinois Teacher of the Year in 2003 and received the John Paynter Lifetime Achievement Award. His bands at Prospect High School were invited to the Univ. of Illinois Superstate Concert Band Festival every year from 2000 - 2006.

Morrison tells us, "From an early age, I have been blessed with outstanding mentors to help guide my musical education...I have truly learned from the best! The experience of playing at the MidWest clinic when I was a freshman in high school has indelibly branded me as a band director; ..My fervent hope is give others that which was given to me."

He states his philosophy this way, "When I seek the best in myself and in those around me, I am rarely disappointed. My classroom is characterized by an atmosphere of gentle pressure toward perfection. I am always happy with progress, but rarely satisfied with the status quo, and, in my bands, no one is excluded from the possibility of greatness. I expect that my students will work very hard, as hard as I do, on achieving technical and musical mastery. In my opinion, there is no other activity that affirms the human soul does the making of beautiful music."

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

CLARINET

Characteristics To Look For In Clarinet Players

- ☞ Lips are not too thick and mouth is not too wide
- ☞ Students have a natural valley above their chin or should be able to create one when they form a clarinet embouchure
- ☞ With guidance, students are able to form a clarinet embouchure relatively easy and can hold the embouchure for a while
- ☞ Relatively straight teeth on bottom and top
- ☞ Students with an excessive overbite should not play clarinet
- ☞ Students that are extremely double jointed should not play clarinet because they will not be able to maintain the correct hand position
- ☞ Fingers should not be too thin or too short to cover the holes and comfortably reach all of the keys
- ☞ Preferably an average to above average student due to the unforgiving embouchure and hand position

Selecting An Instrument

One of the first requirements for acceptable performance on the clarinet is good equipment, including the instrument, the mouthpiece and the reed. Considerable danger is hidden in the ill-advised but often-quoted phrase, "it's good enough for a beginner." The beginner's instrument need not be of professional quality, but it must be as well in tune, it must permit the production of a good tone, and it must be constructed to withstand inexperienced handling.

Probably a large number of students have discontinued clarinet study because of discouragement caused by inferior equipment, and probably many more do not progress satisfactorily for the same reason.

The beginning student is not capable of appraising anything but the appearance of an instrument; neither is the average parent. Both are more likely to be influenced by an attractive case than any other factor! The school instrumental teacher must be qualified to advise students and parents on selection of equipment, and his advice should be based principally on intonation, tone quality and durability.



Unfortunately, some misconceptions exist regarding the materials of which clarinets are constructed. While it is true that top-quality artist instruments are made of wood, it is a fallacy to believe that any wood instrument is better than any constructed of plastic. Tone quality may vary slightly with the material of which the body is constructed, but these

differences are minor compared with the features of basic acoustical design.* Considering the stability and durability of thermo plastic, it may be said with certainty that a properly designed clarinet of this material is a highly satisfactory instrument for the young student, and will be so well past the beginner stage.

Recommended student clarinet brands include, but are not limited to:

YAMAHA YCL-250

The YCL-250 student model clarinet incorporates some of the distinct qualities of Yamaha's professional and custom clarinets. One of these features is a 65mm barrel design that produces a focused tone and quick response. This will help new students in finding those hard to hit first pitches while giving an edge to students who have been playing a while longer.



Nothing can be more frustrating to new students who are learning notes and fingerings for the first time than a soft sounding, out of tune instrument. A new resonance chamber in the bell of the YCL-250 aids in projection and improves intonation in lower notes, allowing for the consistency and confidence in learning things correctly the first time.

Everyone knows the rigorous lifestyle that a student model instrument endures. It only makes sense to use equipment that will match the lifestyle. Valentino pads are more durable, easier to repair, and less sensitive to temperature changes than other pads making them the student model choice

The look of this plastic model is reminiscent of the more expensive wood models due to its matte finish. This attractive finish simulates the actual grain of wood while providing the advantage of a durable ABS resin material. Students will no longer feel uncomfortable playing their plastic model next to other students with wood models.

BUFFET B12

The first notes and the feel of an instrument are very important for a beginner. They help to develop acoustic capabilities as well as enhancing future artistic development. The B12 clarinets are made from ABS resin with an appearance and sound similar to that of genuine grenadilla wood. These models are lightweight, strong and easy to clean perfect for even very young players.

The B12 model has a very attractive and traditional design with nickel-plated body rings, straight keywork and a traditional bell ring. The body is buffed to give the appearance of wood. The nickel silver keywork is cold forged and induction soldered,



providing greater stability, precision and quality. The B12 model is mounted with double fish skin pads that ensure excellent sealing.

All models in the student range are equipped with an adjustable thumb rest for correct and comfortable positioning (and a neck strap ring).

SELMER 1400B

The internal bore design of the Selmer CL Series clarinets (models CL301, CL311, CL201, CL211) compares to many professional handmade clarinets. The use of carefully located tapers (conical) and straight (cylindrical) sections creates a smooth, consistent scale. Selmer CL Series clarinets enable musicians of all ages and abilities to produce a refined, resonant tone quality. The shape of the Selmer CL Series clarinet bore results in an instrument in tune with itself.



Play a low G, add the register key to produce the D a twelfth above and check the pitch of both notes; they should register as in tune. Do the same with low A and middle E, low Bb and middle F, low Bb and middle F#. Critical undercutting of the tone holes refines this tuning process and enhances a full, even sound over the entire range. The Selmer CL Series makes playing the clarinet effortless. Key placement and size becomes very critical for young musicians.

If the teacher has the clarinets delivered to the school from the music store, the teacher should go through each child's clarinet case and make sure that:

- ☞ All of the corks are sanded enough so that smaller and weaker hands can put the instrument together relatively easy with a reasonable amount of cork grease. Use extremely fine sandpaper and evenly sand down small amounts of the cork at a time. Then check to see if the instrument can be put together easily. Be careful not to sand down too much cork. It is better to sand down too little than too much. Minor adjustments can then still be made. Be sure to check all corks to make sure they are the appropriate thickness. Students will not force the instrument together if the corks have already been sanded thus keeping them from bending keys
- ☞ Take a pencil cushions and cut them to the proper length and place them over the thumb rest. This will allow for greater comfort from the start and will encourage good right hand position
- ☞ Place a mouthpiece patch on top of the mouthpiece to encourage students to keep their teeth on top of the mouthpiece while they play. Many times young players will pull their teeth off of the top of the mouthpiece and play with a double lipped embouchure because of the vibrations they feel in their teeth when they blow into the mouthpiece. The mouthpiece patch will alleviate the discomfort and will help ensure that they are learning to play with the correct embouchure.

Getting Started

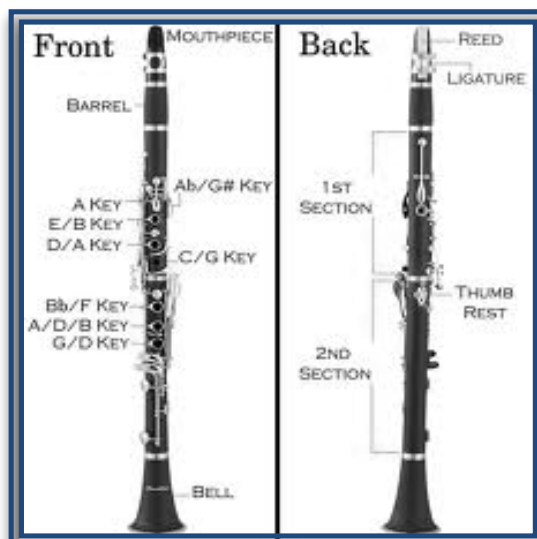
- ☞ Have the students sit on the floor with the clarinet case lying down flat with the label up, directly in front of them
- ☞ Once you have made sure the instrument is face up, have the students unlatch their cases.
- ☞ Start to identify the parts of the clarinet by looking and not touching. The teacher can hold up each part as it is being introduced. Start with the barrel. The barrel is easy to identify because it looks like a barrel. It has a large end, which will connect to the upper joint and a slightly smaller end, which will connect to the mouthpiece.
- ☞ The lower joint, which has four big, round keys at the bottom, will connect with the bell. The bell is easy to identify because it looks like a bell.
- ☞ The upper joint is where the brand label is. The label should be at the top of the upper joint, while the side keys and bridge key are at the bottom.
- ☞ The mouthpiece is the smallest part. It has a tapered and thin end and then also has a large round end. The large end will connect to the barrel.
- ☞ The ligature is the metal piece, which holds the reed in place on the mouthpiece.
- ☞ The reeds are the thin pieces of cane, which are basically the same shape as the mouthpiece.



Instrument Assembly

Build the clarinet from the bottom up. Have a set procedure and test your students on placing the instrument together in this order:

- ☞ Pick up the bell with the right hand
- ☞ Pick up the lower joint with the left hand. Gently twist and push the two parts together. If there is an instrument brand label on the bell, line it up with the middle of the keys
- ☞ While holding the lower joint and bell with the right hand, pick up the upper joint with the left hand with the thumb- hole directly on the palm and the keys up. With the middle finger press down on the silver key below the ring to lift up the bridge key. Lifting up the bridge key is very important before putting the upper and lower joints together. Bridge keys can be bent,



damaged or broken off completely if students are not careful.

- ☞ Line up the bottom of the upper joint, and with small twists, gently push the upper joint together with the lower joint and bell.
- ☞ With small twists while pushing, place the fat side of the barrel onto the upper joint. Make sure the labels on the bell and upper joint are lined up and are facing away from the students body
- ☞ With small twists and pushes, put the corked end of the mouthpiece into the thinner end of the barrel
- ☞ Never allow your clarinet students to use those “shove it” swabs. The idea is to keep the moisture away from the pads, not to put it back into the instrument and store.
- ☞ Disassemble the instrument in exactly the opposite order as it was assembled. Make sure students are shown how to swab the instrument and are given enough time to do so. Reeds should be wiped off before placing them back into the reed guard.

Putting On The Reed

- ☞ Students should carefully take a reed and wet it in their mouthpiece. Be sure to get the entire reed wet so that the entire reed will vibrate before putting on the mouthpiece.
- ☞ Slip the fat end of the ligature down over the thin end of the mouthpiece. Depending on the type of mouthpiece will depend on whether the ligature screws are towards the body or away from the body. With a Bonade Inverted ligature, the screws will be away from the body. Regardless of ligature type, the screws will always be tightened with the right hand.
- ☞ While holding the clarinet in the left hand slip the reed under the ligature. Demonstrate for your students how they will have to lift the thumb and index finger. Tell your students this saying in order to remember how to put the reed on: Fat to Fat, Flat to Flat and Thin to Thin. Show them that the mouthpiece has a fat side, flat side, and a thin side. The reed also has the same. Monitor students as they put the reed on
- ☞ Adjust the reed by the edges, never hold or move the reed by the tip. Adjust the reed height so that you can see a slight sliver of black mouthpiece around the edge of the reed. Make sure the reed is centered side to side. A reed that is too low will produce a thin, small sound. A reed that is too high will also be hard to get air through. It is amazing what difference there is in the sound when the reed is placed in the correct place side to side and top to bottom.



- ☞ Tighten the bottom ligature screw until it is snug, and the top screw when you start to feel it start to tighten. The top screw shouldn't be a snug in order to allow the reed to vibrate. The tension on the bottom screw keeps the reed in place.



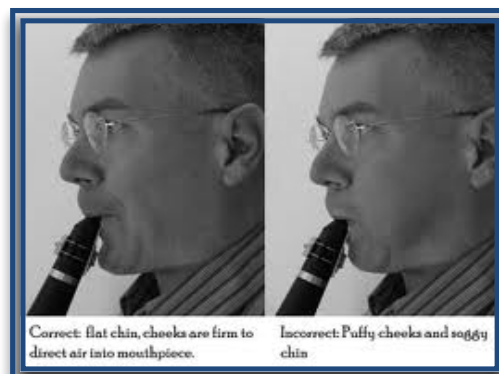
Creating a Sound/Tone Production

Clarinet Embouchure Formation

- ☞ Present each student with their own reed/ligature/mouthpiece/barrel combination
- ☞ Instruct the students to grasp the barrel with the left hand
- ☞ Tell the students to make an exaggerated, facial 'A' sound. Lower lip and chin must become very flat.
- ☞ Tell the students to imagine putting on chapstick on their lower lip. Lower lip should flatten while maintaining the facial 'A'.
- ☞ Next, instruct students to add a facial 'Q' while maintaining the feel of the facial 'A'. This will bring the muscles into position to make the perfect embouchure.



- ☞ Slide in about ½ an inch of the mouthpiece
- ☞ Top teeth should rest on top of the mouthpiece not the top lip.
- ☞ Bring corners of the mouth inward against the sides of the mouthpiece (like a rubber band).
- ☞ Top lip has a slight sense of pushing down on the mouthpiece. The bottom lip is not tucked in or puckered out. You should see some of the red flesh on both sides of the mouthpiece. It is simply a cushion.



- ☞ Start with mouthpiece and barrel only. The teacher should put the mouthpiece in the students mouth the first few times, then eventually when the students have demonstrated a good clarinet embouchure, they can start do this by themselves.
- ☞ Student should have a feeling of lifting upward on the barrel slightly so that they have enough of the reed in the mouth. If too little reed is vibrating, this will result in a thin tone. Too much mouthpiece in the mouth will result in a loud, uncontrolled sound. The student may also squeak quite a bit when too much mouthpiece is used.
- ☞ When the student is playing with a good, vibrant sound on the mouthpiece check to make sure it is sounding an F# on the tuner. If the tuner is showing a G or higher, the student may be biting on the mouthpiece.

At the beginning, only send home part of the instrument at a time. This is because we want them to only concentrate on a specific task. We label the rest of the instrument with masking tape and a marker and store it on a shelf or a locked cabinet. Be sure to tell parents why you are doing this and tell them not to be alarmed if their student comes home with only part of their instrument.

Articulation

- ☞ Tip of the tongue to the tip of the reed.
- ☞ Think about using only one taste bud.
- ☞ Start articulation on the mouthpiece and barrel only and then move to the entire instrument.
- ☞ The tongue must not stop the reed from vibrating. The tongue only interrupts the air, it does not stop the air.
- ☞ Use a “dah” or “dee” syllable when starting to teach articulation.
- ☞ Embouchure must not move when the student articulates. No chewing!

Posture and Hand Position

Right Hand Position

- ☞ Keep a natural, relaxed curvature of right hand.
- ☞ First of all, take note of the natural curvature of your hand. Stand up and hold the clarinet in your left hand. Drop the right hand to where it is hanging down naturally against your leg.
- ☞ Now, bring the hand up to the clarinet and hold the natural curve. It should form a backwards C. Place the thumb under the thumb rest and the fingers on the three open tone holes (with ring keys).
- ☞ Place the right thumb under the thumb rest. Make sure that they do not go past the first knuckle with the amount of thumb under the thumb rest. The student should get a feeling of lifting upward. Tell students to feel as if the thumb rest is a “thumb lift” so as to get the feeling of lifting upward.



- ☞ The right hand will go straight across the instrument in a flattened out "C". The pinky should be over the F/C key. This is home base for this finger, although this finger will use all four left pinky keys at one time or another.
- ☞ Begin to place the other fingers making sure the pads of the fingers are covering the holes. Remember that the tone hole get bigger as you go down the instrument. Be especially careful of the ring finger.
- ☞ If students are covering the holes completely, tell them they will either see complete double rings on their pads of their fingers.
- ☞ Be sure that the fingers do not touch the rods.



Left Hand Position

- ☞ The curve of the hand should feel natural.
- ☞ Stand up for a moment. Let your left hand hang to the side of your body naturally. Relax. Take this feeling and slowly raise the left hand up to the clarinet.
- ☞ Take a look at the hand. Notice the natural curvature of your fingers. The fingers should form a "C."
- ☞ Cover the thumb ring on the back of the instrument with the thumb. If the thumb- hole was representative of a clock, the thumb should be placed between one and two o'clock. If the student is covering the ring completely, there will be double circles on the thumb.
- ☞ The index finger should cover the first ring. Be sure that the middle of the index finger is curved around the G# key.
- ☞ Place the middle finger on the second ring
- ☞ Place the ring finger over the tone hole which does not have a ring
- ☞ The left hand pinky should be over the E/B key. This is home base for this finger, although this finger will use all four left pinky keys at one time or another.



Intonation/Pitch Tendencies

Intonation problems fall into four general categories: (1) mechanical-referring to the condition of the instrument, its parts and accessories, (2) physical - referring to embouchure and proper use of the breathing apparatus, (3) tuning procedures - referring to the method of setting the instrument or instruments to a pre-determined level of pitch, and (4) aural - referring to the important factor of careful listening.

Mechanical Factors:

Assuming that the basic acoustical design of the clarinet is correct, the condition of the instrument is next in importance. Pads must “seat” properly, and when in an open position, they must have sufficient clearance above the tone holes to allow free passage of the air. Sometimes the thickness of cork bumpers needs adjustment to permit correct pad clearance. All tone holes, including the register vent, must be free of all obstruction.

The bore and throat of the mouthpiece must be clean and the facing must be accurate. A facing or table distorted by warping will affect pitch and intonation adversely. The reed must be of correct strength in relation to the mouthpiece facing and the amount of grip exerted by the player. It must be remembered that the manufacturer’s grading of reed is only relative. Many beginners use a reed that is too soft to allow correct embouchure; conversely, some moderately advanced students seem to get on a hard reed “kick.” Either extreme affects intonation as well as tone quality.

Under normal circumstances, a standard barrel length should be used. Most clarinets will produce their best scale (i.e., be in tune with themselves) with the barrel all the way on, or pulled very slightly.

Finally, regarding the pitch of the instrument itself, no clarinet manufactured today is below A-440. If a student plays flat, the following points should be investigated in order - embouchure (including the length of “bite”), breath support, mouthpiece, reed strength. Avoid shortening the barrel unless these factors are found to be satisfactory and flatness still prevails.

Physical Factors:

If symptoms of out-of-tune playing seem to indicate faulty embouchure, however, it might be well for the teacher to check these elements of a correct embouchure:

- ☞ A small portion of the lower lip is turned over the lower teeth.
- ☞ Enough of the mouthpiece is in the mouth to let the reed vibrate freely.
- ☞ The angle of the instrument is not more than 30 degrees from vertical.
- ☞ The teeth do not bite the mouthpiece, but the lips grip firmly enough to control the vibration of the reed.
- ☞ The flesh is drawn firmly against the bone structure of the chin. (Some teachers refer to this as a flat or pointed chin.)
- ☞ The corners of the mouth are in and in a ‘Q’ (based on facial ‘A’, the ‘Q’)
- ☞ The right thumb exerts a slight upward pressure against the thumb rest.

In regard to use of the breath, sufficient push must be used to play each note “at the top of the pitch.” The fact that speed of reed vibration has a direct influence on pitch is sometimes ignored. The student should be able to produce a high C (concert pitch) with the mouthpiece and reed (or F# with mouthpiece, reed, and barrel) and the resulting tone should be clear and steady in pitch.



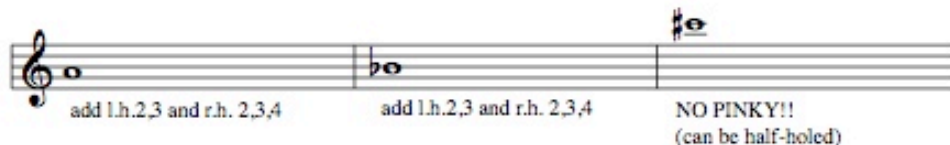
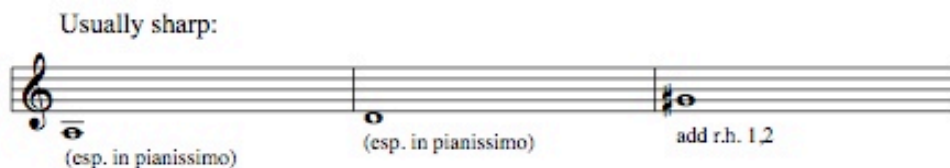
In a few instances of single notes that are faulty in pitch, the trouble may be found in use of incorrect fingerings. For example, some notes of the altissimo register may be flat without the A \flat -E \flat key. Conversely, the use of this key on high C# will invariably make the note too sharp.

Tuning Procedures:

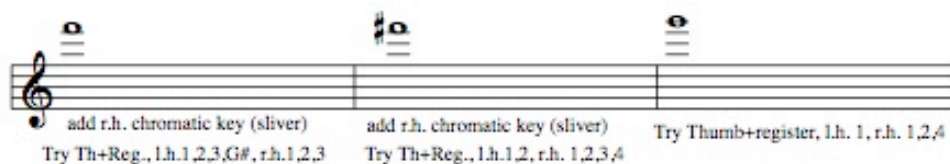
Here is a quick reference guide to help with clarinet pitch:

- ☞ Pulling barrel (then middle joint) = flatter, pushing in = sharper
- ☞ Barrel length: Shorter and longer barrels are available
- ☞ Range: Throat tones are sharp on almost every instrument, especially the A and B-flat.
Altissimo register = sharp in more experienced players, though young players will often be a little flat when learning these notes.
- ☞ Embouchure: biting or pinching = sharp, loose = flat
- ☞ Temperature: cold = flat, hot = sharp
- ☞ Dynamic level: loud = flat, soft = sharp
- ☞ Reed strength: soft reed = flat, hard reed = sharp
- ☞ Angle of entry: held too far out = flat, held too close = sharp
- ☞ Lay of the mouthpiece: closed = sharp, open = flat

Clarinet Intonation



These can be sharp or flat, depending on the player



Aural Factors:

Correction of mechanical and physical problems will improve most sections considerably, but beyond this point students must be taught to listen. Not all clarinetists are blessed with a high degree of pitch sensitivity, but all can make maximum use of their capacity to discriminate between good and bad intonation.

The material used for initial ear-training exercises should not make unusual technical or range demands on the students. Simple scales, chords, and cantabile style melodies, both unison and harmonized, will do much to encourage careful listening, and subsequently, the favoring that is necessary to attain purity of intonation. Here the problem is much the same as training any instrumental ensemble, including the band and orchestra.

Students should frequently be asked to judge themselves and each other, and to avoid depending entirely on the teacher's evaluation and criticism.

Trouble Shooting Problems

Key Is Stuck Open Or Closed

- ☞ The rod may be bent. First try loosening the screw that holds the rod or remove the key from the instrument. If the key needs to be bent, do this gently and slowly using a cloth to cover the key if pliers are used. If this does not help, the instrument may need to be fixed professionally.



The Fingering Has Changed But The Note Sounds The Same.

- ☞ A spring has popped out of place. Fix it by pushing the spring back into place with a small screwdriver or spring hook.
- ☞ Check the inside of the clarinet for foreign objects which may be obstructing the air flow.

Keys Are Wobbly.

- ☞ Tighten the screws that hold the rod in place.
- ☞ A spring has popped out of place. Fix it by pushing the spring back into place with a small screwdriver or spring hook.

Keys Will Not Close All The Way.

- ☞ Check bumper corks to be sure they are providing the necessary lift or cushion to seal the pad.
- ☞ An adjustment screw may need to be repositioned.
- ☞ A flat spring may have become dislodged or its connecting screw may have become loose. Replace spring or tighten screw.
- ☞ Check tone holes for foreign objects, which may be inhibiting the key.



Screws Keep Coming Out.

- ☞ Use a drop of clear fingernail polish on the screw head.
- ☞ Place a strand of hair under the screw and tighten it.
- ☞ Excess oil may have accumulated on the screw or rod. Remove, clean, and replace.
- ☞ Screw or receiver may be stripped. Take to be repaired professionally.

Some Notes Are Difficult To Produce.

- ☞ Pads may be worn. Check pads for seating and leaking. Reseat or replace if necessary.
- ☞ Springs may be bent. Gently bend back into position.
- ☞ Adjustment screws could need tightening or loosening.
- ☞ Check that all side keys are closed as they sometimes open due to spring problems encountered in storage.
- ☞ Check bumper cork replacement as they can become dislodged and create problems.

- ☞ The reed may need to be replaced.

Notes Speak In Upper Register But Not In Lower Register

- ☞ Student may be biting on the reed. Remind the player to drop the jaw and open the oral cavity. It also helps to think of blowing the air in a downward direction.
- ☞ Check for leak.
- ☞ Register key mechanism or a key high up on the main body may be stuck open or leaking. Check the pad in the register key. Replace if it appears worn or missing.
- ☞ The flat spring on the register key mechanism may need to be strengthened. Remove the key, gently bend the spring in the direction of its curve, and replace.
- ☞ Tone holes are not covered completely. Check hand position.

Clarinet Will Not Produce More Than One Or Two Notes.

- ☞ Check the side keys. They may be stuck in an open or closed position.
- ☞ Check the instrument for any foreign object, which may be lodged inside.



Clarinet "Squeaks".

- ☞ Jaw pressure is too tight. Relax the embouchure and drop the jaw.
- ☞ Reduce the amount of mouthpiece in the mouth.
- ☞ The reed is too soft, cracked, or chipped. Replace it if necessary.
- ☞ The fingers are not covering the tone holes completely. The ring fingerings are often the most difficult for the student to reach. Adjust hand position.
- ☞ The reed is positioned too high on the mouthpiece. Check to be sure that the tip of the reed is at the tip of the mouthpiece and is not sticking up above it.

Sound Is Airy.

- ☞ Remind student to blow through the entire length of the instrument and keep a focused air stream.
- ☞ Check embouchure to be sure it is firm and not leaking air through the corners of the mouth.
- ☞ Check to see if reed is chipped, cracked, too soft, too hard, water-logged, too open, or warped.

Sound Is Stuffy

- ☞ More air support is needed.
- ☞ The reed may be too stiff. Try a lower numbered reed.
- ☞ The reed may be old, warped, or have lipstick, lip balm, or other residue on it. Replace the reed.

- ☞ The reed tip may be below the tip of the mouthpiece. Remove reed and reset it on the mouthpiece.

Sound Is “Foggy”.

- ☞ There is too much lower lip in the mouth. Reset the embouchure and insert more mouthpiece into the mouth.

Student Is “Scooping” The Pitches.

- ☞ The jaw is moving while tonguing or moving between the notes. Set the embouchure and the air behind the tongue before starting the note.
- ☞ The tongue could be moving too far away from the reed after the initial attack. Try to have the student articulate the “EEE” sound to improve this.

Tone Quality And Intonation Problems.

- ☞ These concerns are usually associated with a problem reed, poor embouchure or breath support, or incorrect body posture. See previously listed sections for solutions.

No Sound.

- ☞ The reed is too soft and is closing against the mouthpiece.
- ☞ The reed is far too hard or too open and the student is unable to make it vibrate against the mouthpiece.
- ☞ The embouchure is too firm, inhibiting reed vibration.
- ☞ The embouchure is too relaxed, causing the air stream to spread so that the reed fails to vibrate.
- ☞ Too little mouthpiece is being taken into the mouth by the student.
- ☞ A foreign object is lodged inside the body of the instrument.



Upper Notes Are Sharp, Lower Notes Flat.

- ☞ Student is pinching the reed and not blowing through the entire length of the instrument in the upper register.
- ☞ Student may be compensating for a leak in the instrument by dropping the jaw in the lower register.

Upper Notes Are Flat.

- ☞ Air support is weak.
- ☞ Key height may need adjusting.

Difficulty In Moving From Low Note To High Note With The Same Fingering.

- ☞ Register key is not closing completely.
- ☞ There may be some main body key leaks.
- ☞ Student may need to drop jaw more when moving to the lower note.
- ☞ There may be water in the register key tone hole.
- ☞ Tone holes are not covered completely. Check hand position.
- ☞ Use fast air and avoid changing mouth pressure.

Reed Is Warped.

- ☞ After soaking the reed in the mouth, take thumb and hold tip of reed on the flat part of the mouthpiece to eliminate warping. Depress the reed on both sides.

The Low E Key Does Not Sound.

- ☞ The key connection can become dislodged if it is out of alignment or bent causing the long key to flip up over the surrounding keys. Gently push the key back into place. If this continues to be a problem, have the clarinet serviced by a professional repair person.
- ☞ The tone holes above it may not be covered completely. Check hand position.

The Right Hand Does Not Sound.

- ☞ The bridge keys are out of alignment. Check the assembly.
- ☞ There may be a foreign object inside the instrument or a key may be leaking. Find the lowest playable note. The object or leak will probably be located just below this point.

Care and Maintenance

Clarinets that are not well treated and well maintained can cause numerous difficulties, such as lack of response, squeaking, excessive resistance, poor key coordination and so forth. Therefore, learning to care for a clarinet properly is extremely important, and teaching students how to care for their instruments can create lifelong good habits. Unfortunately, this is sometimes a neglected aspect of instruction.

Breaking in your new clarinet can be the most important step you take in the prevention of developing wood problems over the life of your instrument. I recommend following this procedure to ensure the best chance of a “slow change” that your clarinet will need to maintain optimum performance and lessen the chances of checking or cracks:

1. Play the instrument for only 15 minutes a day for the first week.
2. Play for 15 minutes twice a day the second week.
3. Add 5 minutes to each playing session until you have reached your regular session length.
4. If you take a day off during the first few weeks, start the process over again from the beginning.
5. Swab Often! It is recommend to swab every 5 minutes for the first two weeks of the process and then periodically through out the session thereafter.

After the “breaking in” process, it is important to swab each joint thoroughly with a cotton handkerchief swab or silk swab. The swab should be pulled through the clarinet from bottom to top or from the bell to the barrel, but should not be pulled through the mouthpiece. Make sure that all water is thoroughly removed from the tenons by wiping these areas with the swab.

Remember to shake out the swab so that it is as long and flat as possible. Do not put it through the clarinet when it is in a knot. If the swab gets stuck in one of the joints, it is important to take it to a good repair shop to have it removed. Never poke sharp objects into the clarinet (screwdrivers, flute rods, pencils or pens, batons), as they can scar the tone holes and inner surface of the instrument.

Use cork grease as little as possible, but make sure you use it when you need it. To apply it properly you must rub the grease into the cork. Do not use chapstick.

Dry the mouthpiece by gently wiping the surface with the swab, but do not pull the swab through the mouthpiece frequently, as repeated swabbing can actually change the mouthpiece’s delicate inner dimensions. Approximately once a week, run tepid water through the mouthpiece, protecting the cork as much as possible. To remove white deposits, soak the tip of the mouthpiece in lemon juice.

Remove all water from tone holes by using pad paper. (Long ago we used cigarette paper. The same paper is now available as pad-drying paper so that young students may get it easily from music stores.) Drying the clarinet effectively will keep it clean and will help prevent a wood-bodied instrument from cracking. Teaching this to students who have plastic clarinets will help ensure that they continue to dry their instruments thoroughly when they eventually step up to wood.



Make sure that your youngest students know how to place the parts of the instrument back into the case correctly. The upper and lower joints must fit into the case in the correct direction in order for the case to close properly, and the case should never be forced shut like an overstuffed suitcase. If the pieces are in the case in their proper positions, the case should close securely but easily.

The mouthpiece should be placed in the case with the ligature on it, and then the mouthpiece cap should be placed over both, with care being taken not to nick or crack the facing of the mouthpiece by hitting it with the cap. (I prefer plastic caps for this reason.)

It is best to take the reed off the mouthpiece before storing it. Reeds left to dry on the mouthpiece can warp, which will make them play badly in very little time. However, reeds left floating in the case will most certainly be damaged.

To protect reeds, store them in a reed guard of some kind that will keep the reeds flat. Wet reeds kept in the paper cases or boxes in which they were sold will not stay in good playing shape, as they will not be able to dry in a flat position. A good reed case will be made of a hard material (plastic or with a glass plate), will protect the tip of the reed and will keep the reed held securely on a dry, flat surface.

The clarinet should be kept free of dirt and grime by dusting under the keys with a soft brush on a regular basis. To keep keys moving efficiently and noiselessly, about once a month, apply a small drop of specially formulated key oil where the key rods meet the posts. Be sure all dirt is removed before applying key oil. Use a needle oiler, and take care that no oil comes into contact with the plastic body of student instruments.

Check to see that the screws are in place and have not twisted themselves out of the post. Lost screws will mean lost keys. If the screw is too far out, tighten it with a small screwdriver until it is level with the post, but do not over wind the screw, as the key may bind. If in doubt, seek out a qualified repairperson to fix, maintain and adjust screw tensions.

Wooden clarinets are sometimes subject to cracking, a situation we all hope to avoid. Cracking can occur if part of the wood absorbs moisture and expands while other sections are too dry; the difference in pressure may cause a crack. The same can be said of temperature. If you blow hot air through a cold instrument, the temperature difference can cause the bore to expand while the outside remains cold and contracted. Either way, the pressure on the wood is inconsistent, and cracking is possible. (For this reason, never use a wooden instrument on the marching field.)

Cracks can be repaired. So don't panic. Wood is a material that changes over time and with fluctuations of humidity and weather. Therefore, the best way to avoid cracking is to try to maintain consistency in the wood's temperature and moisture level.

Keep the instrument as dry as possible, especially when placing it into the case after playing; warm it up slowly; keep it stored away from heat or cold sources. If the tenon rings are loose, the wood has become too dry and has shrunk. If the joints are stuck, the wood has expanded. Make sure you take your instrument to a qualified repairperson right away to solve these problems before cracking occurs.

One of the most frequent questions I receive concerning maintenance is whether or not to oil the bores of wood-bodied instruments. The answer is not easy. I have never oiled my clarinet bores, and I have never had a crack. However, some people have a body chemistry that causes the clarinet bore to dry out considerably.

If your instrument has a very dry bore, it is a good idea to oil it. Do this only during cold months (when your heating system dries the air) or if you live in a very dry climate. To oil the bore, place a few drops of bore oil on an old swab and pull the swab through the instrument. The important thing is that if you do it once, you must then do it regularly once every two weeks or so during the winter months in cold climates, or more often in very dry climates.

Do not use anything except bore oil that you find in music stores, which is formulated from light mineral oils that will not turn rancid. Oiling the bore will not affect your clarinet's tone or response.

Finally, make sure that your students never stand a clarinet on the floor by the bell (unless, of course, they have a clarinet peg), lay it on a music stand, leave it on an unstable chair or lying on the floor, carry it through the halls without regard to protecting the mouthpiece from hitting the walls or their friends, leave the mouthpiece cap off while waiting in line to take an all-state audition or leave it unattended in or out of the case.

Teach every student to care for and protect his or her clarinet. It is an instrument, not a toy, and deserves good treatment and respect. If students believe they are in possession of a precious object, they will learn to value it, and they will value the work they do with it all the more.

Please do not use lotion silver polishes on your instrument. The lotion can make a mess and harm your instrument. If you use a treated polishing cloth for any finish make sure it is for the proper finish. An example of why not to use the wrong cloth is that raw brass cloths can scratch and harm lacquer. One of the best ways to keep your instrument finish looking nice is to wipe off your fingerprints after every use. A clean non-treated cotton cloth works well for this.

It is recommended that an instrument is taken to a professional repair technician at least once a year for general maintenance and cleaning. Doing so may prevent costly repairs that arise from lack of professional repair attention. A qualified technician can often discover a problem that you have learned how to overlook, play through or are not aware of.

Understanding Wood

Grenadilla wood is one of the most beautiful, durable and stable products of nature—hard, dense and extremely close-grained, capable of being worked to very close tolerances. Acoustically, it is an ideal material, imparting its flexibility to the tonal characteristics of the clarinet that sensitive musicians consider essential to artistic expression.

Manufacturing Process

Even a wood as stable as grenadilla “breathes,” absorbing and releasing moisture for decades, even centuries. In stabilizing grenadilla, it is allowed to “settle” and lose its moisture slowly, under the most carefully controlled conditions.

The first step is the reduction of the log into “billets”. For the most expensive woodwinds, these billets are obtained by splitting the log by hand so that each billet follows the natural grain of the wood. These are then sawed into rectangular shape, drilled and turned on a lathe into rough form.

At this point, Leblanc artisans allow time to take over—often a period of five or more years. When the wood has achieved exactly the right moisture content, Leblanc craftsmen resume the manufacturing processes that lead to the completion of your wood bodied clarinet.

In an emergency, please avoid any adhesives. Use dental floss, Teflon (plumber's) tape, or something that will be easily removed when the instrument is properly repaired. Superglue will make a mess if a solder joint breaks. Tape adhesive can create more of a mess than the temporary repair is worth. A word of caution, rubber bands can eat silver plate, so it is best to avoid any use of rubber bands on silver instruments. Improper use of household tools is a common cause of unnecessary damage to an instrument.

When in doubt, always have the clarinet diagnosed and repaired by a professional.

Special Equipment Needs

Your clarinet students should also have the following supplies when their instruments are delivered to the school. Make these supplies part of the rental agreement. If the family is acquiring their own clarinet, make sure to give them this list as "must have" school supplies. Make a list of the missing items and follow up with your music vendor to get the items delivered to the school for the students who are missing items.

- ☞ Four reed holding reed guard
- ☞ Reeds (I prefer to start my beginning clarinets on a Van Doren 2 ½ or La Voz)
- ☞ Cork grease
- ☞ Key oil
- ☞ Ligature (I prefer the Bonade Inverted ligatures)
- ☞ Mouthpiece (I prefer the Vandoren 5RV lyre)
- ☞ Drop swab (silk drop swab if possible)
- ☞ Soft cleaning cloth
- ☞ Mouthpiece cap
- ☞ Small screwdrivers



General Information

Recordings for Modeling

Recordings by outstanding recording artists can help players understand phrasing, tone color, intensity, and musicianship. Any recording is better than none at all, but a few recommended artists include:

Barney Bigard
Jack Brymer
Larry Combs
Benny Goodman
Eddie Daniels
Emma Johnson
Karl Leister
Robert Marcellus
William Powell
Richard Staltzman



John Bruce Yeh
Michelle Zerkoffski

Trills

Trill and fingering charts appear at the end of this handbook.

Vibrato

Clarinets do not use vibrato.

Miscellaneous

- ☞ Have students identify their cases clearly and memorize their serial number. It is a good idea for the serial number to be recorded by the director of identification in case of theft, loss, or misplacement.
- ☞ Encourage private study.