# Bandworld

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Having Fun: Prior to the American Band College June 25th concert in 2012. Scott McKee, Tony Maiello, Eugene Rousseau, Bob Ponto, Mike Bankhead and Max McKee. Issue: April-June 2013 Subscription: 6/20/2011 to 6/9/2014

← Page Page ⇒ Select Page Home View as PDF Issue ⇒ Issue Home

#### BW 2013 The Future of the Bandworld

#### **MusiClips**

by Ira Novoselsky Bio





**Citation** by Claude T. Smith

Album Title: ACCENT II: THE LEGACY OF CLAUDE T. SMITH

Recording: University of Kansas Symphonic Band Conductor: Robert E. Foster

Publisher: Wingert-Jones Music, Inc. Old Comrades: A Classic CD Revisited

Claude T. Smith was a very prolific composer and arranger of concert band music, many of his works have become staples in the libraries of bands worldwide. This particular recording includes some of the classic works including Emperata Overture from 1964. When this overture made its appearance in the Wingert-Jones catalogue it put the publishing company and Claude T. Smith's name on the lips of band directors everywhere. Few initial compositions had more impact on bands in the mid -60's than this outstanding overture. Among the other works on Accent II is Smith's edition of Boys of the Old Brigade by William Paris Chambers, a beloved march brought to concert size much to the dismay of nervous euphonium players. The two compositions most popular with professional bands in this collection are also included; Danse Folatre and Festival Variations. Robert E. Foster and the University of Kansas Symphonic Band provide the high quality performances these Claude T. Smith masterworks deserve. Also recommended for listening, but not included on Accent II would have to be Smith's legendary settings of God of Our Fathers and Eternal Father Strong to Save (the Navy Hymn).



#### We Are Coming

By John Philip Sousa arranged by Loren Schissel

Album Title: JOHN PHILIP SOUSA: MUSIC FOR WIND BAND VOLUME 11

Recording: The Royal Swedish Navy Band

Conductor: Keith Brion Publisher: NAXOS 8.559690

For those who have their predetermined views about Sousa recordings I strongly suggest you to listen to any of the Keith Brion CDs. This series provides the listener with just enough marches mixed with suites, fantasies, dances, etc. The program for Volume 11 has a trio of fantasies to enjoy; In Pulpit and Pew (1917) featuring hymn settings and You're the Flower of my Heart Sweet Adeline Fantasy (1930) mixing the perennial favorite with other well known operatic & popular tunes. The third fantasy is In Parlor and Street (1880) which is over eighteen minutes of operatic melodies, popular tunes, instrumental cadenzas and one of Sousa's original songs Smick, Smack, Smuck. Also included is Tally Ho Overture (1886) and several marches, the most familiar being National Fencibles and On Parade.

← Page Page ⇒ Select Page Issue ⇒

#### BW 2013

#### The Future of the Bandworld

#### **MusiClips**

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Previous MusiClips Next MusiClips



#### **Edges: A Portrait of Robert Indiana**

by Virgil Thomson

Album Title: REMEMBERING THE BEACH

Recording: Rutgers Wind Ensemble Conductor: William Berz

Trumpet: Kevin Cobb Publisher: MARK 50279-MCD

This is the final recording of the Rutgers Wind Ensemble under the masterful baton of William Berz. Works by Virgil Thomson begin the CD with At the Beach for Trumpet & Band. This composition was originally cast as a work for violin & piano. Thomson has written several portraits for piano and two of them have been rescored for band; Study Piece: Portrait of a Lady and Edges: A Portrait of Robert Indiana. A Solemn Music is an original band composition from 1949 that was later rescored for orchestra in 1962. A Joyful Fugue was composed for orchestra subtitled "to follow A Solemn Music", the band setting was arranged by Charles Fussel. Music of Michael Colgrass is next with the gamelan sounds and Balinese imagery of Bali. The concluding composition is David Maslanka's Symphony No. 4; a work which has rightfully found its place in the repertoire of quality wind ensembles. As expected, the performances by the Rutgers Wind Ensemble cannot be matched and I offer a personal salute, thank you, and best wishes to Maestro Berz for his legendary series of recordings.



#### **Walkin' the Dog**

By George Gershwin arranged by Russell Denwood

Album Title: CLARINET CHOIR CLASSICS

Recording: University of Florida Clarinet Ensemble

Conductor: Mitchell Estrin Publisher: MARK 50193-MCD

The Lords & Ladies of Licorice are back!! This is the third recording by the widely acclaimed University of Florida Clarinet Ensemble and it is an absolute treat. Among the treasures on this recording is The Young Person's Guide to the Clarinet Choir (Harvey & Estrin). In a similar style of The Young Person's Guide to the Orchestra (Benjamin Britten) this piece introduces each member of the clarinet choir to the listener (including the A-flat clarinet and the basset horn). The famous composer/arranger Lucien Cailliet made several significant contributions to the repertoiré of the clarinet choir; the choice of Samuel Barber's Adagio for Strings is one of his best. Matt Johnston has made splendid transcriptions of the Gustav Holst Military Band Suites for clarinet choir. The English Folk Song Suite of Ralph Vaughan Williams is a most worthy complement to those works (unlike the previous recordings of the Holst Suites the option of percussion is not used). Transcriptions of Mendelssohn, Rimsky-Korsakov, Weber, Gershwin and Freddie Mercury are also featured along with an original clarinet octet Capriccio by the eminent Japanese composer Satoshi Yagisawa. Enjoy!!

# The Future of the Bandworld

# MusiClips by Ira Novoselsky Bio





#### Pictures at an Exhibition - "Tuileries"

by Modet Mussorgsky arranged by Maurice Ravel setting by Mark Hindsley

Album Title:MAMBOS Y FANFARRIA!

Recording: Simon Bolivar Youth Symphony Band

Conductor: Thomas Clamor

Clarinet: Valdemar Rodriguez; Basset Horn: Victor Mendoza

Publisher: GENUIN GEN-13260

I was able to procure this recording through Naxos and was pleasantly surprised so I wish to share this with my fellow Musiclippers. Mambos Y Fanfarria! is a marvelous recording by the Simon Bolivar Youth Symphony Band; their astute conductor, Thomas Clamor also directs the Saxon Wind Philharmonic (CDs available on the Genuin label). The program contains splendid transcriptions of Ravel's Bolero, Danza Final from Estancia (Ginastera) and a superb performance of Mussorgsky/Ravel's Pictures at an Exhibition (Mark H. Hindsley's windstration never sounded better). Mendelssohn's Concert Piece No. 1 features the two woodwind soloists and the CD opens with the attention getting Grand Fanfare Op. 7 by Giancarlo Castro D'Addona. As a special treat the SBYSB has fun and enthusiasm with Potpourri Perez Prado: Que Rico Mambo (a.k.a. Mambo Jambo) & Mambo No. 8... all screeching trumpets and grunts included. If you can get this recording you will most definitely treasure it.



#### Spoon River

By Percy Grainger edited by William Carson & Alan Naylor

Album Title: MOTHERSHIP

Recording: Ohio University Wind Symphony

Conductor: Andrew Trachsel Flute: Alison Brown Sincoff Publisher: MARK 50261-MCD

The Ohio University Wind Symphony provides a successful launch of Mothership. The title work by Mason Bates is in the form of a scherzo with double trio. The ensemble indeed serves as the orbiting mothership with various "planetary" soloists stopping aboard to briefly dock and depart. The Shadow of Sirius by Joel Puckett is influenced by the poetry of W.S. Merwin and this concerto features the flute in is most haunting beauty. Points of Departure (Robert Moran/Andrew Trachsel) dances its way into the symphonic landscape with carefree and unbridled feelings. Instinctive Travels (Micheal Markowski) is most resplendent with rhythmic energy and is a seven and a half minute musical joyride. Rounding out the program is Cuban Overture (Gershwin/Rogers) and the updated edition of Percy Grainger's Spoon River (Carson & Naylor). Dare I say this fine recording is "out of this world"?



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Home ← Page Page ⇒ Select Page View as PDF Issue ⇒ Issue Home

#### BW 2013 The Future of the Bandworld

#### **MusiClips**

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Symphony No. 1 - mvmt.3 "Profanation" by Frank Tichelli

The Ohio St Symphon

Album Title: REST

Recording: Ohio State University Wind Symphony Conductor: Russell C. Mikkelson

Guest Conductor: Milton Allen; Brian Cheney-tenor

Publisher: NAXOS 8.572980

The Ohio State Wind Symphony has done some very nice recordings for Naxos and Rest is another fine representation. A pair of Frank Ticheli compositions are featured including the title work. Rest was originally a choral piece and the windstration is dedicated in memory of the conductor's father. Ticheli has produced a wind setting of Rest that serves as its own work rather than a literal duplication of the choral piece. Ticheli's Symphony No. 1 was originally written for orchestra and tenor (last movement) and was arranged for band & tenor by Gary D. Green. While the more familiar Symphony No. 2 deals with the solar system this evocative symphony is a four movement portrait of the soul. Vigil (Michael Gilbertson) also began as an orchestral work and is influenced by the Vespers services of the Russian Orthodox Church; the music is nocturnal with a rhythmic middle section. The hallmark Fugue a la Gigue (Bach/Holst) opens the program; this setting was scholarly edited by Jon Mitchell and is conducted by Milton Allen. The concluding work is Asphalt Cocktail (John Mackey), a high energy portrait of a taxi ride which will make you rethink shortchanging your next cabbie's tip.



#### **Eddying Towards the Day** By Paul Richards

Album Title: WITCH DOCTOR: THE WIND ENSEMBLE MUSIC OF PAUL RICHARDS

Recording: University of Florida WInd Symphony

Conductor: David A. Waybright Publisher: MARK 50195-MCD

The University of Florida Wind Symphony first introduced me to the imaginative world of Paul Richards. It is most fitting this stellar ensemble has been chosen to do a complete CD devoted to this composer. The title composition pretty much speaks for itself with its voodoo imagery and boogie nuances. Snake in the Garden, of course, is a reference to the Garden of Eden with twisting instrumental lines slithering through the music. Eddying Through the Day is an energetic five and a half minute samba that never ceases its drive until the very end. The River with Only One Bank harkens to the ancients first view of the majestic and evocative ocean. Bat Out of Hell is another work with a title needing little explanation other than the macabre journey of a lone bat. If You Could Only See the Frog is based on a children's song from Bulgaria and combines a simple infectious tune with exotic rhythms and meters. Paul Richards is a composer most worthy of your attention and this recording serves as a solid introduction to his music.

#### BW 2013

#### The Future of the Bandworld

# 25 Years ago in Bandworld WHAT MUSIC ARE WE PLAYING?

by Alfred Reed

Vol.3 , #4, p.12 (March - April 1988)

#### The Saga of Susie

I would like to begin this latest inquiry into the general area of what music are we, as band directors, playing, by asking what must be the strangest question ever heard in a discussion on music: What did we do before we had Gerber's and Beechnut's (and other) specially prepared baby foods?

No, you read it right...this is where we start today.

Need I assure you that we had babies long before we had specially prepared baby foods (or else a good many of us would not be here today)? And may I further assure you that this is not meant to be a trick question at all, rather the starting point for a most crucial point in the specifically musical (rather than merely technical) education of our student performers.

Consider, if you will, a five-month old child and a piece of juicy sirloin steak just begging to be eaten and enjoyed! What can the poor infant do in such a situation? It not only doesn't have the teeth, it doesn't even have the gums as yet to manage this. Yet there are important food elements in that steak, vital to the child's health and growth. How can we get the food into the child when he cannot really eat it?

In the days before specially prepared baby foods were available, mothers did all sorts of things to help get such foods into their young children, some of them not to be mentioned in today's world of scrupulous cleanliness and awareness of the dangerous infections of all sorts. But with the advent of modern methods of preparation, supervised by spe-cially trained dieticians and expert chefs (some of them with the right to being called master chefs in the same way as those preparing food for adults in fine restaurants), we can now manage to get the best possible nutrition into our children at the time they most need it, without them having to do the work they could not really do to get it for themselves. In short, a successful solution that really works, to a truly pressing problem, and one that has helped raise health standards of young children throughout the country, and the world.

#### What does all this have to do with music?

Let us consider little Susie in the 2nd clarinet section of any junior and, later on ( if she continues as we all hope she will ), senior high school band, possibly even beyond into college, university and ultimately, for a very select few, professional or semi-professional groups. We have all seen, heard, and worked with Susie, whatever her name, sex or instrument may have been in each individual case, and we have all tried to help her/him to the best of our ability, just as any parent would try to help his or her own child.

So here is Susie, sitting in rehearsal or at a concert and playing as well as she can. She is trying hard to do her best as no one likes to be called down before one's peers for making a mistake. So she "does her thing" to the best of her ability. And as the music progresses she comes to a little phrase, or passage, or figure, that poses a problem of some kind for her. What does she think at that point... does she think

anything special at all, or does she just play blindly (and blandly) on?

I believe that consciously or unconsciously, knowingly or not, she feels supported in her attempt to play something that may be a bit troublesome for her. And she is supported, by the very music she is playing. For that music, like the baby food she has eaten earlier in her life, has been specially prepared for her, by master chefs whose end product is not vitamins and minerals but notes and phrases, all designed for one main purpose. What is that purpose?

I submit that when Susie first sits down in a band, at whatever level she begins ensemble playing, the single most important new step in her musical career, and the one she must learn to master from the very first day, is not to just play her own notes correctly, in tune, with the proper fingering and breath control, but how to play her own notes, all of them, together with every other player's notes, in short, the technique of proper ensemble playing. After all, what is the good of perfect intonation, fine breath support, excellent tone quality and accurate counting if you cannot play together with someone else...and especially in rhythm? It is this playing together with others, this art and craft of ensemble playing, that is the single most important aspect of Susie's entrance into the world of "togetherness" in musical performance. And that should be the main objective in those early days in band, of orchestra, of chorus, or chamber group, or anything else where Susie must play not just "a capella," as she does in the studio or practice room, but together with others in the rehearsal or concert room. This, to me, is the musical equivalent of getting the right foodstuffs into the young child to permit it to grow and develop in a healthy physical way.

So here is Susie coming to this slightly difficult passage and feeling the support that has been designed into the music by these master chefs. She may not really know just what is happening, and at this point in her development she does does not really need to know... any more than the six-month-old child has to know just how the important elements of that tasty sirloin steak have been prepared for him to swallow without chewing. But we, as directors know, and properly should know, what has been done and, even more importantly, what this costs us, for we cannot get something for nothing in this world...there is no such thing as a free lunch!

Susie's feeling of support comes from the fact that Tommy (on 2nd cornet) is playing the same part as she is, and Francine (on 2nd alto saxophone) is also playing the same part, along with Jimmy on 3rd Horn, and possibly even Frank on 2nd Trombone. In short, Susie is not personally and individually responsible for the success of the passage in question. There is always someone else playing along on the same part, someone on whom she can depend for support. This helps her through the difficult passage at a time when she, and also the band director himself, needs that support.

This is the chief characteristic of what I call "baby-food music" at any level of performance. And this is where a serious danger can lurk, hidden from view by the very success of the surface results that type of music can produce in actual performance. What danger?

#### BW 2013

# The Future of the Bandworld

# 25 Years ago in Bandworld WHAT MUSIC ARE WE PLAYING? (concluded)

by Alfred Reed Vol.3, #4, p 12 (March - April 1988)

Any pediatrician will tell you that while the specially prepared baby foods are perfect for the time and purpose for which they have been designed, the child should still be taken off them just as soon as possible, or else risk serious growth deformation not only in the teeth to come but in the basic gum structure underneath which alone can support healthy (and good-looking) teeth in later life. In other words, you can't get something for nothing. If you try, the orthodontist is waiting for you just down the road!

And so it is with the baby-food music as well. It is crucially important to Susie's well being not just as a musician but as a human being, that she be taken off the baby-food music as soon as possible and made to chew real food on her own. In musical terms: to learn to stand on her own feet and do her thing without having to rely on anyone else for help...to become consciously and individually responsible for the success of every passage she plays regardless of what Tommy, Francine, Jimmy or Frank may be doing at that time. For if we don't prepare her for this, at every level of study and performance, the day will come when Susie sits down in a band playing "real" music, comes to a difficult passage, and suddenly realizes that Tommy and Francine are playing something else entirely. Jimmy and Frank are resting and, horrors!, there is no one to lean on, no one to help out this time. She and she alone is responsible for the success of the passage and is expected to carry her share of the load without assistance. What happens to Susie then? She may break out in a cold sweat; she may even, to put it bluntly, soil her underwear. But it is at this moment that she will either make it as a musician or she won't ... at least not for a while yet, and possibly never. For this is the price we must pay; this is what the success of the specially prepared music costs if we use it too long and Susie comes to think, as a result, that it will always be like this, that there will always be help, there will always be someone else to lean on, or to take over and do it for her. And this last is the most dangerous possibility of all. If Susie ever comes to think along the line: "Well, if Tommy is playing the same thing, and Francine, and Jimmy, and Frank are also playing the same thing, what does it matter whether I try to play it at all?" and doesn't do so, then I submit that Susie is through as a musician and through as a woman also. And that the fault is mainly ours, for having encouraged her to feel this way by, in effect, shielding her too long from the realities of both music and life itself...trying to save her the effort and work of "chewing her own food, and not permitting her to develop her own teeth," her own sense of responsibility for the job she has to

Strong language, perhaps, but there can be no denying that in real music, as in real life, the time comes when one simply must do one's own thing and assume responsibility for the results. If we can require this in Drivers Education classes (if only as a means of simple survival!) we can certainly require this in music as well.

In Susie's life there inevitably came the day, as it did for all of us who learned to swim, when her parents, older brothers, sisters, or dear and trusted friends took her to the edge of the dock or out into the deep water of the pool, suddenly pushed her off or away, and said, in effect, "Swim, darling, or sink!" What a shock, what a traumatic experience that lives! But it had to be done: in this sense all education, regardless of subject matter is nothing more than a preparation for real life in the real world. Either it is that or else it is just entertainment, and while there certainly is a place for entertainment in everyone's life, it cannot take the place of life itself and the solid preparation for it, anymore than the highly nutritious, carefully prepared baby food can take the place of real, natural food throughout one's adult life.

There is far more going on in the rehearsal and concert room than just the making of pretty sounds that are in tune. Music education simply costs too much...(Music has to be one of the most expensive activities ever devised by the mind of man, not just in terms of money but in terms of human labor, time and effort.) ...to justify itself these days solely in terms of simple, harmless entertainment for the moment. But in terms of education for real life, in the teaching of the willingness to accept stringent discipline and personal responsibility for "doing one's thing," who would dare, who could dare, to say a negative word about the place of such music education in an overall school program dedicated to the achievement of excellence in every important (and expensive!) area of public instruction?

No, baby food and baby-food music have their place, an important place and purpose without question, in the development of our student performers. But in both cases we must get them off the children's menu and into the adult world as quickly as possible if they are to have strong, good looking and healthy teeth, and corresponding strong, good-sounding and healthy musical minds respectively.

#### 10 Years ago in Bandworld Playing at Sight

by E.C. Moore

Vol.18 , #4, p.35 (March - April 2003)

Although they are competent musicians, few school band conductors can play every instrument in the band, yet they can read each individual instrumental line in the score, and they know enough about each instrument to teach each player how to play his part. Actually, the competent conductor is concerned with the actual performance of music the first time he reads it in score form, long before he hears the actual sounds. This "sightreading", which precedes a performance, is also true about sight playing. Good readers do two things: (a.) they read ahead; (b.) they memorize the patterns of sound they have just read.

These are the practical requirements for developing good "sightreading" ability. The performer must:

- 1. Recognize and understand key signatures.
- 2. Recognize and understand meter (or time) signatures.
- 3. Recognize the sound of notes by their position in relation to the staff; be able to hear intervals accurately and know the fingerings for all notes in the playing range.
- 4. Recognize and understand note values and be able to relate these to note groupings and rhythmic patterns.
- 5. Recognize and understand the rhythmic implication in articulations, staccatos, slurred groupings, and
- 6. Recognize and understand the words and symbols by which tempo and dynamics are indicated.
- 7. Recognize and understand the words by which expression is indicated.
- 8. Have an understanding of the basic theory of music.

These constitute the physical requirements for developing good sight-reading" ability:

- 9. The ability to play in tune and with good tone quality consistently, throughout the entire range.
- 10. The ability to count time accurately and incisively, and to beat time correctly.
- 11. The ability to control the emission of tone and play with expression.
- 12. The ability to control breathing and make phrasing intelligible.
- 13. The ability to control tonguing and master the basic articulations.
- 14. A thorough knowledge of the correct fingerings.
- 15. The ability to maintain adequate speeds when manipulating the instrument.

We will break the general problem of "sight-playing" into sections, discuss each one separately, and suggest how the teacher may diagnose specific problems. Practical suggestions will be offered to help correct faults that may prevail.

Say the scriptures: "As ye sow, so also shall ye reap." It is almost an inviolable rule that every problem in sightplaying" may be traced to weaknesses in fundamental training. The ability to play at sight with reasonable" accuracy is a "by-product" of sound, careful development of basic fundamentals. Superior "sight-playing" implies the ability to perform new music at reasonable speeds and with expression, so that the first reading is like that of a concert performance. When musicians are trained 'carefully and given a sound, practical routine for basic funda-mentals, they require no special coaching to become good sight readers and players. Those who are not accomplished in basic fundamentals will be so weak in important phases of sight-playing that no last minute coaching will be of value.

#### 10 Years ago in Bandworld Playing at Sight (Concluded)

by E.C. Moore Vol.18, #4, p.35 (March - April 2003)

Band contests of any nature are won early in the school year because of adequate training in the basic fundamentals. There IS no other way. This is especially true of sight-reading contests. Let us forget about contests, however, to consider other benefits that accrue to a band which receives basic and elementary training in sight playing. This band will be able to:

- 1. Read more new music during the year.
- 2. Prepare programs easily and quickly.
- 3. Enjoy rehearsals more.
- 4. Build an increasing interest in outside practice and perfecting themselves.
- 5. Take some strain from the conductor, for rehearsals will be more enjoyable, less nerve wracking. directors say that the biggest headaches in rehearsing are caused by the inability of players to rhythm and note groupings correctly. Directors are also faced with the ever present reluctance players to give notes their full metrical value.)

There is no educational value in "buzzing" through a lot of numbers willy-nilly. The player who keeps up with the band and finishes when it does may or may not be a good sight player. Said an old German on one occasion, "It isn't vat you blay, it's de vay vat you blay dat counts." Each number must be worked on until players understand it and can play it well enough to get a good idea of its content.

Music can be played in style, with understanding and enjoyment only after students have been correctly and adequately routined in the basic fundamentals. Students know when music has been prepared poorly. Hours of rehearsal are wasted when bands have not been schooled in the fifteen requirements listed in this outline. Bad performances are not enjoyable to band members or to those who hear them. They have no educational value. School band conductors, members of educational faculties, are paid from public funds. They owe a great obligation to students entrusted to their care. Even the best efforts of the band conductor fall short of perfection. Therefore, the conductor must teach well, give his students a thorough understanding of the principles of musicianship, and lead them into rapport with the spiritual essence of great music by insisting upon a creditable performance. No other criteria should prevail!

Among both music students and teachers, there exists an almost general reluctance to read text; it's just too Much bother. I adopted and taught from an excellent clarinet method for two years and never read the text. One day I took time to read it and found it to be a postgraduate course in clarinet playing. I learned a valuable lesson, believe me. Now, I read the text of all instruction books. Neglecting to read the text in method books is a general failing among music students and teachers.

Another weakness is the, way instructions are followed after they are read. Here, students and teachers can be compared to the fellow who goes to the doctor, receives two or three kinds of medicine to cure his ailments, goes home and takes only one kind, then kicks like a steer because he doesn't get well. Frankly, I lead up to this point; use in their entirety the methods advocated in our educational books, for these are backed up by years of thought, experience, and

experimentation, and are not whimsical ideas dreamt up on the spur of the moment. They are clearcut, scientific, practical, and will produce excellent results if used as stated in the text. Care is taken to see that method books published by Leblanc Publications contain the essence of teaching practices used over the years by the world's greatest teachers. No matter what method is used, however, check it carefully and scientifically before releasing it to your students. At the risk of sounding pedantic, I reaffirm my belief that students entrusted to your care must have the best possible training. Personal likes, dislikes, or prejudices must not be allowed to influence you in your choice of teaching methods and materials. The basic consideration underlying a worthwhile evaluation of methods and teaching materials should be the student-what is best for him.

#### THE FOUR CORNERSTONES OF THE MASTER MUSIC **EDUCATOR - Conclusion**

by Dr. Tim Lautzenheiser Bio Click here for part 1 Click here for part 2

#### Part 3: THE ARTISTIC IMPORTANCE OF COOPERATION IN A COMPETITIVE WORLD.

We are a society that thrives on competition. We compete in school for grades, we compete in our professional lives to achieve positions and titles, we compete in our daily life-patterns for everything from a faster lane on the freeway to a winning number in the local lottery. We like to win, to get ahead, to maneuver ourselves to a better vantage point. Perhaps Darwin's proposed theory in his popular writing, Survival of the Fittest, clearly evidences our competitive spirit; our ongoing, ever-present, striving to get to the front of the pack. It is powerful motivational fuel for the human, but like any energy force, competition can be used in a positive and/or negative fashion.

The athletic community has very successfully embraced competition as a traditional outgrowth of the physical education curriculum. Football games, basketball tournaments, track and field meets, etc., have become main stays of every institution. School themes are built around a string-of-victories or a state championship; the winning team often becomes the flagship of community pride. Though it is a gross generalization, we see winning as good, and notwinning as not-so-good.

Observing the enthusiasm generated by competition, other disciplines have quickly jumped on the bandwagon. Our schools now have; science fairs, 4-H shows, debate clubs, essay contests, and music festivals that recognize the achievements of an array of talents ranging from a flute solo to a 400 piece marching band.

All of these organized competitive forums have created much excitement; however we must be clearly aware there can be a downside to the win-at-all-costs attitude. As responsible teachers the cautionary responsibility rests directly on our shoulders. Take heed, for the instant gratification of first place can become a haunting detriment when it alone is the only measure of accomplishment.

When we ask students to "go the extra mile" by committing their valuable time to the art-of-making-music, we must focus on the intrinsic benefits they will gain as a result of their investment, rather than the extrinsic rewards that come as a by-product of their dedication. If "getting first place" is more important than the joy of an inspired performance, (regardless of the outcome of the adjudication) then it is time to do some philosophical re-prioritizing. Is the goal to add more trophies-of-achievement to the shelves in the rehearsal room or is the goal to stretch the students to a new level of artistic communication? The musical growth of the student/s must stand as the top priority in every instance.

continued

Home ← Page Page ⇒ Select Page View as PDF Issue Issue iii Issue Home

#### THE FOUR CORNERSTONES OF THE MASTER MUSIC **EDUCATOR - Conclusion (continued)**

by Dr. Tim Lautzenheiser

Over the years the ongoing debate about the value-of-competition (in our musical world) has caused many music educators to avoid any aspect of adjudication/evaluation. Much like the ostrich with its head-in-thesand this may be an over-reaction or escape; it may also be an unrealistic approach to preparing our students to address the realities of life. At the same time if everything from chair-placement to a solo audition is couched in a competitive framework, the need to overtake the fellow musician takes precedence over the personal growth and development gained by a solid practice-program of healthy selfdiscipline. The key to a successful balance is achieved through the careful guidance of the teacher, the band director, YOU. Instead of dangling the proverbial competitive carrot in front of the student/s, we might be better served if we rewarded and recognized their success-habits/patterns.

#### For example:

- 1. Resolving a problem. Many students are quick to recognize or identify problems, but there are few who will come up with a resolution. Those who do should be put in the spotlight and given responsibilities within the program.
- 2. Being a quiet, innovative student leader. Identify those silent few who are always finding ways to make things better. Discover the student who, without a hint of fanfare, is willing to help others and requires little or no personal attention for his/her efforts. This is a role model worth his/her weight in gold.
- 3. Making decisions and taking action. There are many who "wait to be told what to do," then do it remarkably well. Look for those who go one step beyond and are willing to take-a-stand, make a choice, and follow-through on their decision/s; herein lies the leader-of-tomorrow.
- 4. Loyalty. In today's world loyalty is a treasured attribute. Competition is the test of one's loyalty, not when we win, but when we lose. To avoid the, "If we can't win, I quit!" attitude, reinforces the character strength of loyalty. Together we stand, divided we fall.
- 5. Cooperation. Nothing is impossible when a group of individuals chooses to make cooperation the theme of their working atmosphere. Alternatively, it is almost impossible to move any group forward when they are constantly competing to gain the upper hand on their fellow performers.

It is apparent we needn't beat another person (or persons) to WIN, we simply need to improve ourselves to experience the intrinsic victory that is a result of; learning, growing, becoming. To this end, we must strive to support one another in the ongoing exploration of artistic expression and realize the value of competition is merely a stepping-stone for our students to witness others who share a similar passion. When all is said and done, we must band together if we ever hope to attain TRUE VICTORY.

continued

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#### THE FOUR CORNERSTONES OF THE MASTER MUSIC EDUCATOR - Conclusion (concluded)

by Dr. Tim Lautzenheiser

#### Part 4: THE HEART AND SOUL OF EVERY EXEMPLARY MUSIC EDUCATOR: THE GIFT OF **TEACHING MUSIC**

Master teachers have always had the ability to "go beyond the assigned curriculum." Not only do they present the substantive requisite material in an effective and efficient style, but they also add a difficult-todefine bit of "magic" to the delivery. What is this secret ingredient that separates the exemplary educators from the rest of their colleagues? Many have attempted to quantify it, replicate it, diagnose it, and assess it in a way it can be taught to others, and yet it seems (at best) very elusive. When we observe a master teacher in action we know there is something very special about the way he/she "connects" with his/her students; it is far more than an "transfer of information," rather it is a complete exchange of knowledge designed to improve and enrich the lives of the listeners/students.

We tend to label this contextual gift with such terms as: enthusiasm, expertise, people skills, communication competence, teacher readiness, proficiency, sensitivity, and even charisma. Yes, it is all of these, and more. It is the right combination of personality attributes tailored to the given teacher, and it seems to be as individualized and as unique as the pattern of a snowflake. Teacher magic, an intangible.

We have all witnessed incredibly intelligent and well-trained educators fall short in a rehearsal or classroom situation. Likewise, we have observed an uneducated laborer captivate a group of students while explaining a particular procedure to accomplish the task-at-hand. Perhaps the teacher magic does not come from the extended study of a certain discipline, but rather it is a manifested reflection of the values of the teacher. If this hypothesis is true, a master teacher could adapt his/her instructional skills to a multitude of learning areas. While it is arguable, an exemplary music educator could also be a winning coach; a remarkable youth minister could become a model teacher of foreign language, etc.

There have been many late night discussions bantering the reasons certain teachers enjoy ongoing success while others struggle to achieve a similar level of accomplishment. Undoubtedly the controversy will continue forever, however there may be a clue to the mystery in the following words of wisdom from the pen of the popular Lebanese actor/comedian, Danny Thomas:

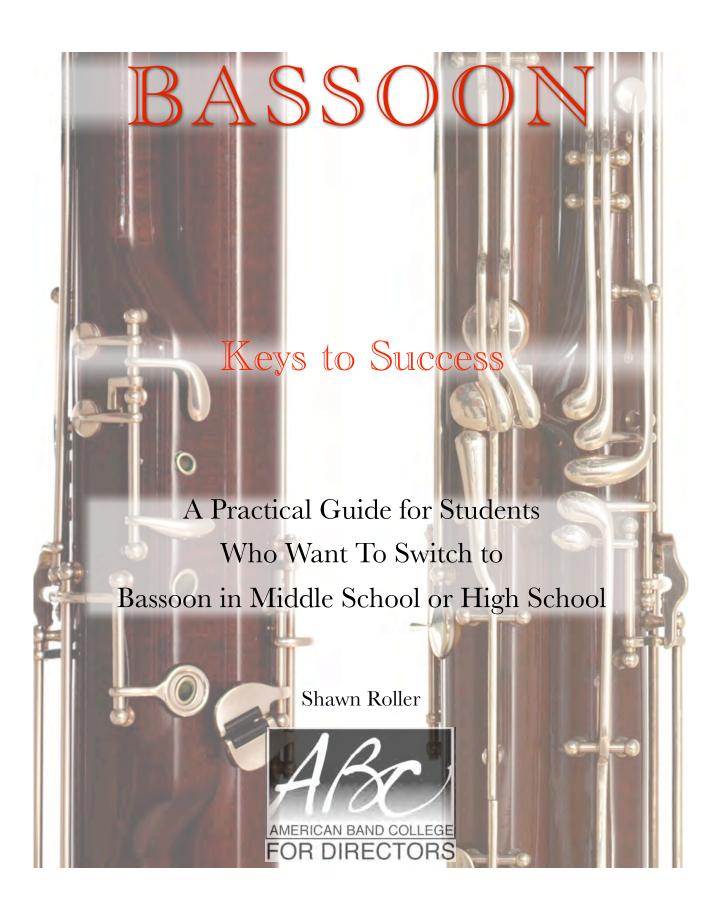
"Success has nothing to do with what you gain in life or accomplish for yourself - it's what you do for others."

Therein lies the common denominator found in all master teachers; "what they do for others." As educators we are measured by what we "give," not by what we have.

As we continue our professional journey of teaching, rehearsing, sharing, giving, let us be reminded the success of our programs, our ensembles, our students, and (yes) even our own careers is outcome of what we bring to others." Great teaching is not about the accumulation of various awards, trophies, and superior ratings; it is about creating a positive learning atmosphere for the students so they can understand, experience, and enjoy the language of music.

With this awareness at the forefront of our teaching philosophy,

...STRIKE UP THE BAND...



#### Why the Bassoon?

You are obviously a smart person because you have chosen or are considering a switch to one of the most important instruments in the band. In addition to being a valuable member of the band, you can now take your musicianship to new heights and become an extremely valuable member of the musical community in your city, county and even across your state. With practice and hard work you can go as far as you want to on the bassoon.

Here are common questions about switching to bassoon.

#### How much does it cost?

This depends on each students individual situation. More than likely your school owns an instrument that you can rent from them at little or no cost to you. Reeds are somewhat expensive at a price of about \$10 to \$20 per reed. However, if well cared for, a reed can last for a month or two before breaking down and not playing well.

#### The Bassoon is so big! I'm not sure I can hold it! How can I play this instrument?

The bassoon is a big instrument and a little awkward to hold at first but its size will become second nature to you. Once you get setup by your band director or this book, the bassoon will feel like it is part of you in no time. Plus, if you struggling to hold on to it there are devices such as neck straps that can help you. Also, your band director might be able to give you an instrument to take home and leave at home for practice so you won't need to haul an instrument home with you every night like the other band students. If they don't have an extra practice instrument, the bassoon breaks down into a very small case so it is really easy to transport.

#### I've never played an instrument using the bass clef! Does it take a long time to learn?

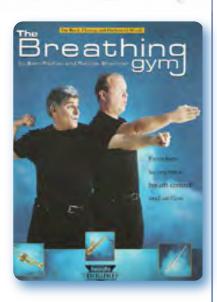
With any new thing, you will need to study the bass clef to learn it. However, this book makes it easy to learn and it won't take you very long to understand the bass clef or the notes. With a little practice, you will be playing in the band before you know it!

#### How can I make a sound with the bassoon reed?

I have found this is often the scariest area for a potential switcher because double reed instruments are often rare in a band program. However, it is really easy to make a good sound on the bassoon reed and once that is mastered, the bassoon will sound amazing. Besides, the band will be so thankful that you have chosen to play the bassoon that they will want to see you with the bassoon in your hands at all times!!!!!!

#### The Breathing Gym

The Bassoon is a very large instrument and it requires a large amount of air support to make as great sound. The Breathing Gym is a method designed not only to help you practice your breathing, but it will also develop your breathing to very high levels of efficiency and capability. This method is a book and two DVD set that covers stretches, flow studies, therapies, strength and flexibility and breathing for the brain exercises/studies designed to give musicians control and efficiency of breath. I highly recommended this method and its use on a daily basis to ensure your success. Below I have included a few hints and exercises to get you going until you or your band director can obtain the method book and DVDs.



#### Helpful Hints on Breathing Form, Taken Directly from The Breathing Gym

- √The shape of the mouth should be "Oh" or "Whoa"
- ✓ Effort should be made to breathe evenly over the entire count
- ✓ Air should be moving at all times (in or out never holding)
- √Change of direction should be as smooth as possible (from in to out (articulations) and from out
  to in(releases))
- ✓ Make it easy and relaxed as possible

#### Flow Studies, Taken Directly from The Breathing Gym

These exercises simulate breathing patterns used in singing and playing wind instruments. The goal is to move air without resistance or tension, sometimes quickly and sometimes over longer periods of time.

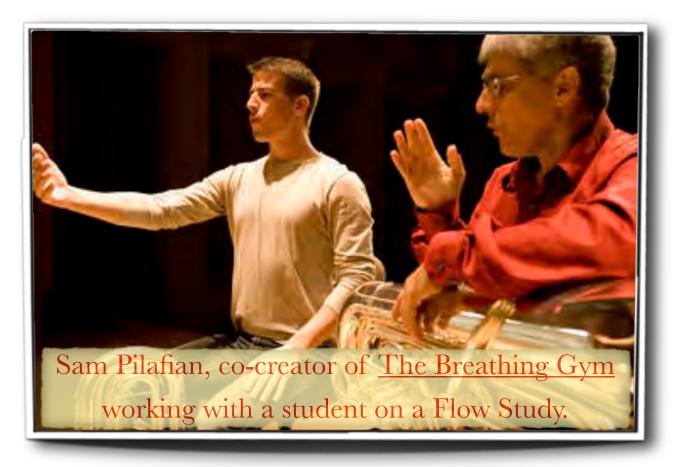
#### First Flow Study

Breath in smoothly and evenly for 6 counts and out for 6 counts. Without stoping, repeat using 7 counts. Keep repeating 8, 9 and then 10. Your breathing will need to slow as the count gets larger. As you improve at this, increase to even larger counts to improve your lung capacity. Make sure you completely fill up your lungs and completely empty your lungs but do not do so before you reach the desired count. This exercise should be done at quarter note = 72. Remember to always follow the Helpful Hints on Breathing Form. It is also a good idea to place your hand at arms length with your palm facing you during exhalation to ensure a smooth and even exhalation is happening.

#### Shorten the Inhalation

This exercise is very similar to the first flow study but this time instead of inhaling and exhaling for the same amount of counts, you are now going to shorten the inhalation time and keep the exhalation of air consistent. Breathe in for 4 counts and out for 4 counts. You will do this 2 times. Then, without stoping, breathe in for 3 counts and out for 4 counts. You will also do this 2 times. Then breathe in for 2 counts and out for 4 counts, 2 times. Finally, breathe in for 1 count and out for 4 counts. Try to do this for 1 minute or until you experience dizziness or discomfort. Keep adding at least 1 rep of the in for 1, out for 4 until you can do it for 1 minute without feeling dizziness or discomfort. Remember to completely fill up your lungs on the inhale and completely empty your lungs on the exhale in an even and smooth manner. In addition, always follow the Helpful Hints on Breathing Form.

These two exercises can be very helpful if done everyday and will give you a good start until you or your band director can obtain <u>The Breathing Gym.</u>



#### **Reed Selection**

Reed selection can be a scary and difficult task for the beginning bassoonist. However, the task of picking out good reeds can be very easy if you know what to look for. This section will give you all of the necessary tools to find and fine tune your reeds.

The first thing to consider when buying a reed is whether to buy brand name reeds or hand made reeds. While hand made reeds are usually better, they are very player specific and not always the best option for the beginning to intermediate bassoon player. Plus, they might be hard to find and very expensive when you do find them. Therefore, many bassoonist recommend students to buy brand name reeds due to their consistency and price. Good reeds that most music stores and online retailers carry include: Emerald, Fox Renard, Jones, and Selmer. I have included pictures of the first three on this page so you know what they look like when you are at your local music store. There are other reed makers and brands available and they might work for you. However, the only way to know for sure is to buy one and try it out.







The second thing to consider when buying a reed is what does it look like when you take it out of its case. The quality of the reed on the visual inspection is more important then the brand or maker of the reed. If you are buying from the local music store you can inspect the reeds before you buy them. If you bought your reeds from a mail order/online company, do a visual inspection before playing the reed and if it doesn't look like a good quality reed, send it back for a refund or exchange. Here are six things to consider when buying a reed.

#1 Tip Opening: The reed tip should look just like the picture to the right. If the reed you are inspecting doesn't look like this it is likely that you will want to pass on the reed. However, just because the tip might not look like this doesn't mean the reed will be a bad reed. If the cane is shaped like this reed but it is too open or closed, the reed can be adjusted to make the opening correct. If the blades are uneven or oddly shaped, pass on the reed as that is hard to fix, if possible.





#2 The Wires: There are two exposed wires on the bassoon reed as shown to the left. Each reed can be adjusted by changing tightening or loosening the wires with a small pair of pliers. Both wires need to be properly positioned, the first wire should be 1/8" below the scraped cane and the second wire should be 2/8" below the first wire. These wires should be tight to the cane and look like they do in the picture to the left. If they are not properly done, pass on the reed as it will make reed adjustments extremely difficult.

#### Reed Selection (Continued)

#3 Butt End Opening: It is extremely important for the butt end opening of the reed to be completely rounded. If this is in any other shape the reed will not have a tight seal with the bocal and it will cause air leaks. Pass on any reed that does not look like the picture to the right.



#4 Reed Strength: Bassoon reeds are marked with a hardness level. The level of hardness per marking varies greatly across brands and even in the same brand. To start, buy reeds marked "medium" or "medium hard." "Hard" reeds can be very tricky to adjust and "medium soft" and "soft" reeds often do not have enough cane to make adjustments.

#5 Chips and Cracks: It is not always easy to see chips and cracks in the reed when you first look at it. Make sure you hold the reed up to the light and look at it on both sides. If a chip or crack is present in the reed you can see it at this time. Do Not buy a reed if it has a chip or crack. There is no way to fix this issue.

#6 Well Built: In the end it is your job to check the reed over and make sure it looks like it is in good shape. If you have any doubts about the quality of the reed, pass on it and check out another reed. The people at the music store don't always know the characteristics of a well built reed, so don't be afraid to ask your band director or a bassoonist in your area for some help with reeds. After all, the instrument is only an amplifier of the reed so spend the time to get a good reed.

#### Reed Adjustment

Adjusting reeds is a very complex skill and there are a variety of ways to adjust the reed for almost every playing issue. For the purposes of this book we are only going to focus on opening and closing the reed tip as this is fairly easy. To further adjust the reed I recommend discussing this with a private teacher as you advance.



#1 Reed Tip Too Open: If the reed tip is too open, use a pair of small needle nosed pliers and squeeze, in small increments, on the first wire on the top and bottom to close the tip. This is shown in the picture to the left.

#2 Reed Tip Too Closed: If the reed tip is too closed, use a pair of small needle nosed pliers and squeeze, in small increments, on the first wire on the sides to open the tip. This is shown in the picture to the right.



#### **Putting the Bassoon Together**

Before putting the bassoon together, always start soaking your reed in water. A small pill bottle works great as it is the right size and often spill proof.

The bassoon is a very large instrument when assembled and it is also very fragile. Whether your bassoon is made out of wood or plastic, the body and the keys can be easily damaged by accidentally hitting them against something, forcing parts together, putting pressure on the keys or the bocal or even setting joints down

incorrectly. Make sure when you are putting it together and taking it apart you are being extremely careful and patient.

Below you will find pictures of the bassoon in its case correctly positioned and a diagram of the bassoon joints. Make sure you remember what each piece is called and what it looks like. We will use these terms throughout the remainder of the book. Also, pay attention to how the bassoon looks in the case before taking it out so you can return each piece to the correct location and avoid damaging the bassoon in the case. Remember, each case is usually a little different so look at the bassoon in your case closely before removing it!



Remember, each case is usually a little different so look at the bassoon in your case closely before removing it!



### Putting the Bassoon Together (Continued)

Now that you have learned what each part looks like and is called, and where each part goes in the case, it is time to assemble the instrument. When putting the instrument together, remember to take your time and don't force any parts together. The parts should fit together with little effort. If a part isn't going on or is too loose, ask your band director or private teacher to look at your instrument. With all of the joints, make sure you are gripping the instrument by the wood/plastic and not by the keys. Gripping keys can cause them to bend which will damage the instrument and cause it to have playing issues.



Step 1: Take the boot joint out of the case and hold it with your left hand. Take the wing joint out with your right hand. Place the wing joint into the smaller hole of the boot joint. On most bassoons there will be an index mark on the back side of the instrument to line up the wing joint to the boot joint. If this line is not present on your bassoon, line the inside curve of the wing joint up with the long

joint hole.

Locking Pin

Step 2: Hold the boot joint with the right hand and take the long joint out of the case with your left hand. Place the long joint in the boot joint so the thumb keys are facing toward you. There is a locking pin on the top of the long joint that fits into a hole on the wing joint. Make sure this is lined up and put the pin in place.



#### Putting the Bassoon Together (Continued)



Step 3: Hold the instrument with your left hand and take the bell joint out with your right hand. Depress the low Bb pad on the bell joint with your thumb and carefully push the bell joint onto the long joint making sure the connecting bars line up on the two joints.

Step 4: Place the seat strap at the front of your chair, so it will be under your thighs, with the hook on the right side and connect it to the bassoon. There are many different varieties of connectors but the hook is the most common.





Step 5: Insert the bocal into the bocal hole at the top of the wing joint. Grip the bocal above the cork where the bocal starts to bend. Gently work the bocal back and forth until it is completely into the hole. While doing this, make sure the whisper key is up and line the whisper key pad and the vent hole on the bocal up, so when the pad closes, it closes the vent hole.

#### Holding the Bassoon

Because the bassoon is large and awkward, holding the bassoon can be very challenging for beginners. By following these tips, the bassoon should feel very comfortable to you in no time. Just like on your previous instrument, it is extremely important for you to have good posture and then bring the instrument to you. You should sit forward in your chair so your back is not touching the back of the chair with your feet flat on the floor and your back should be straight.



R1

R3

Positioning the Seat Strap: As stated before, place the seat strap

towards the front of the chair so it will be under your thighs when sitting, with the hook on the right side. The entire weight of the bassoon should be supported by the seat strap. While using good posture, the seat strap should be in a position that allows you to bring the instrument to the correct playing position while supporting the entire weight of the bassoon. The bocal and reed should line up with the embouchure when pulled toward

the mouth. If the seat strap needs to be adjusted, you should hold on to the bassoon with your right hand and pull the seat strap with your left hand to adjust the height upward or hold the strap while letting the strap slip under the thighs to lower the bassoon.

Whisper Key



The first thing to think about when it comes to putting your hands on the instrument is being relaxed. If you shake your hands out at your sides and then bring them up to a hand shake position, without moving the muscles in your hand, this is the correct hand position. Your hands should be in a natural curve like a "C." On the diagram to the right, the right side is the front



of the instrument and the left side is the back of the instrument. The left hand fingers 1, 2 and 3 will cover or go just above L1, L2 and L3 on the diagram. The left hand thumb will cover or go just above the whisper key. The right hand fingers 1, 2 and 3 will cover or go just above R1, R2 and R3 on the diagram. The right hand thumb will cover or go just above the pancake (E) key. Your pinky fingers should remain above the side keys on both hands. Remember to keep your wrists straight and your fingers curved in a natural position. If you find that your left hand is supporting the weight of the instrument, adjust your seat strap forward and reposition the instrument to your embouchure again.

#### Forming the Embouchure

The embouchure is the way you arrange your lips and muscles in your face to make a sound on any instrument. For the bassoon, the embouchure is a soft lip supported embouchure with a slight overbite. To get a good embouchure formation and sound follow the three steps below. Remember, the buzzing of the reed and proper air support will help you get a good sound on the reed, which is amplified in the instrument, so it is crucial you follow these steps exactly. It is also a good idea to practice the following steps using your little finger to get the feeling of rolling the lips in and using very little pressure. The following is taken directly from the Embou-Sure Method Book published by WIBC Publishing. Copyright 1987.

Step 1: Place the tip of the reed on your lower lip.

Step 2: Draw the reed into your mouth taking the lower lip with it. Do not let the reed slide or move on the lip. When done correctly the reed will stay in place on the lip and the lip will roll in over the teeth.

Step 1

Step 3: Bring the top lip down slightly over the top teeth and place it on the top of the reed. When the reed is in your mouth, the top lip should be almost up to the first wire with the bottom lip slightly behind it.

It is important to remember that the bassoon embouchure is a soft, lip supported embouchure with a very small amount of pressure. Also, think of the lips supporting the reed with a round embouchure. The small amount of pressure used on the reed needs to come in from all directions in an equal way. Think of your embouchure being a lightly wrapped rubber band around the reed.

#### Making a Crow

After forming the embouchure correctly blow on the reed without using the tongue. The sound you here is called a crow. It should have a variety of high and low pitches. If it doesn't, that is okay, there is a section about how to fix this on the next page. Now, put the reed on the bocal and try it again. With a Fox #2 bocal the pitch made should be a C. If it is too high or low, refer to the Problem, Causes and Remedies section on the next page. If the pitch is significantly above a C that is equal to a high pitch crow and if it is significantly below the C that is equal to a low pitched crow. If the pitch you are producing is close to a C, don't worry too much about changing your embouchure. With practice you will center the sound and get more comfortable making a good embouchure.

#### **Tongue Position for Good Articulation**

Depending on which instrument you played before the bassoon, there might be some big differences in tonguing. The first thing to remember is that the tip of the tongue articulates at the tip of the bottom reed. Also, remember it isn't the tip of the tongue hitting the reed that makes the articulation, it is the tongue leaving the reed so it can vibrate again that makes the articulation. Therefore, it is important to remember that the tongue does not need to touch the tip of the reed very hard but just enough to slightly interrupt the air flow. Keep the back of your tongue down so the air can move freely and move the tongue up to articulate.

#### First Sound - Problems, Causes and Remedies

Now that you have the basics of the embouchure and the tonguing, you can now diagnose any problems you might be having. The following problems, causes and remedies were taken directly from the <a href="Embou-Sure">Embou-Sure</a> Method Book published by WIBC Publishing. Copyright 1987.

| Problem                    | Causes  | Remedy  |
|----------------------------|---|---|
| High Pitched Crow          | Embouchure is too tight, pinched.  Reed is too stiff, closed off.           | Decrease the pressure in your embouchure. Relax embouchure more. Check thickness of reed and balance in the cane. Change reed or adjust reed as needed. |
| Low Pitched Crow           | Lack of support.  Reed too long and/or too wide.                            | Use more support in embouchure to dampen the reed. Change the length and/or width of the reed.  |
| Unsupported Sound on Low F | Lack of support from lower jaw.  Lack of air column support from diaphragm. | Slightly increase your lower jaw support. Use a faster airstream. More support from your diaphragm.   |





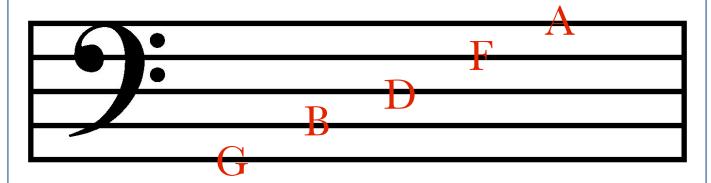


## **Reading Bass Clef**

Unless you are coming from a bass clef instrument, the concept of having to learn a new clef to play the bassoon might be a little scary to you. Don't worry! The bass clef is just as easy to learn as the treble clef. The notes will fall into different places on the staff but you will use the same type of mnemonic devices you used to learn the treble clef so it will be easy to remember and learn.

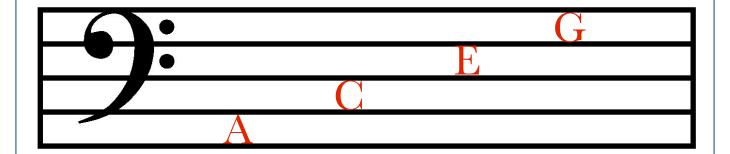
#### Memorizing the Lines

The lines on the bass clef from the bottom up are; G, B, D, F, A. One way to remember this is, Good Boys Deserve Fudge Always. Another might be, Guitar Bands Drive Fans Away. You can come up with any sentence that helps you remember. Here is a staff with the letters marked on the lines.



#### Memorizing the Spaces

The spaces on the bass clef from the bottom up are; A, C, E, G. One way to remember this is, All Cows Eat Grass. Another might be, All Cars Enter Garages. You can come up with any sentence that helps you remember. Here is a staff with the letters marked on the spaces.

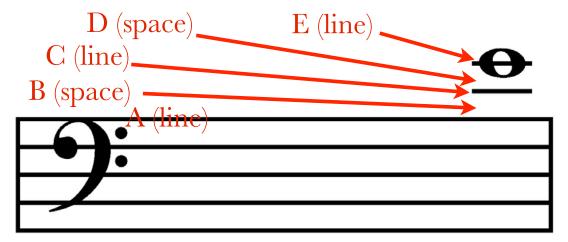


#### The Ledger Lines and Spaces

The ledger lines and spaces work exactly like they do in the treble clef but the notes will be in different places. The easiest way to start remembering which notes are which, is too start with the last note on that side of the clef and count forward or backward in the alphabet to find the note. Here are some examples.

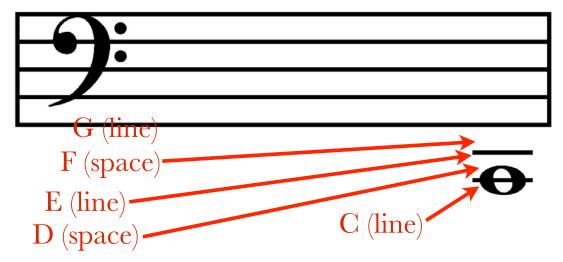
#### Working Above the Staff

This note is above the staff so you will count forward in the alphabet from the last line on the top of the staff to find the note. Don't forget to account for the lines and the spaces.



#### Working Below the Staff

This note is below the staff so you will count backward in the alphabet from the last line on the bottom of the staff to find the note. Don't forget to account for the lines and the spaces.

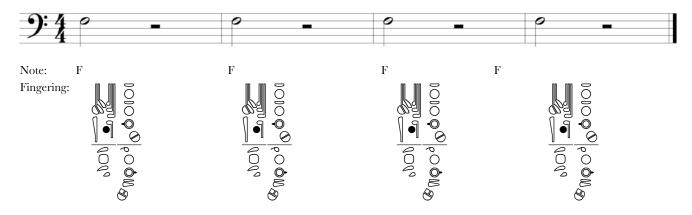


#### It's Time to Play

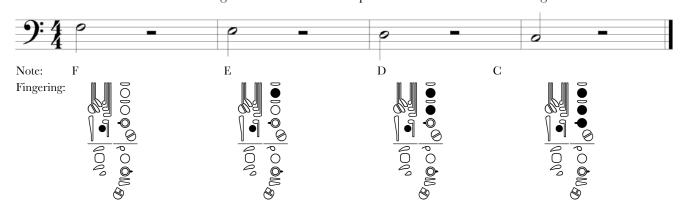
You now have all the basic tools to become a great bassoon player. When you played on the reed and bocal before, you more than likely created C if your embouchure was correct and your reed was properly adjusted. As you know from your instrument, muscle memory is key to forming an embouchure that makes you sound good all the time. On the bassoon, the embouchure needs to be changed slightly to obtain different notes. As you go lower your embouchure will be more relaxed and your lower jaw will need to move farther back into a more exaggerated overbite. To play higher notes the embouchure will need to be slightly more supported. Try to make the least amount of adjustment as possible. Over exaggerating the above can lead to bad habits and cause problems later on in your playing. In this section, I have included lots of playing exercises to get your bassoon playing off to a good start. I have included fingerings to start. Later, refer to the fingering chart on page 26.

#### First Notes

We will start with an F which only involves one key, the whisper key.



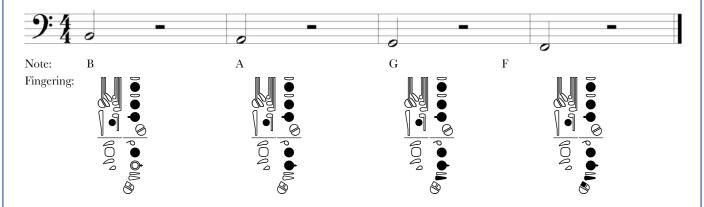
Now lets add some left hand fingers. Make sure to complete cover the hole on each finger.



Make sure you can play the above exercises before you move on. Now onto some harder exercises.

#### First Notes (Continued)

Now lets add the right hand. Notice when the first finger is pressed it produces a B and not a Bb like the clarinet. This is because the bassoon does not have the same engineering as a clarinet, flute or saxophone. Also be aware that you will add your pinky on the F.



Before we move on to more notes, please review your key signatures and use the next section to help you with the change from treble clef to bass clef.

#### **Key Signatures**

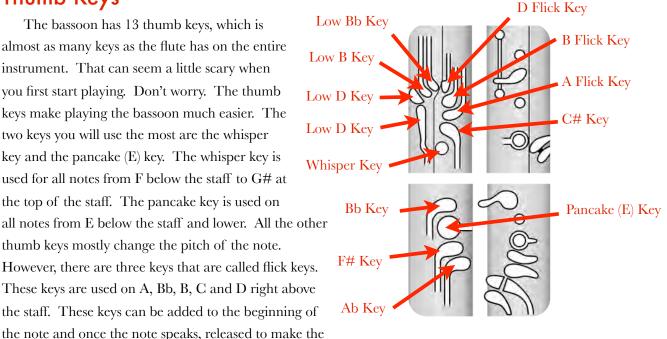
As you have already learned on your instrument, the composer often doesn't want to write out a bunch of sharp, flat and natural signs throughout the piece. In addition, seeing extra accidentals on the page can be confusing for the performer. If you are coming from a bass clef instrument, nothing has changed for you. If you are coming from a treble clef instrument, nothing has changed except the location of the sharps and flats in the key signature. This is due to the bass clef notes being one line or one space lower than they were on the treble clef. Below I have given you both the treble clef and bass clef versions of Cb Major and C# Major so you can see the differences.





#### Thumb Keys

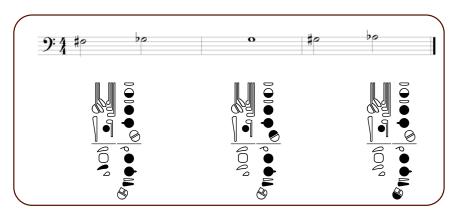
The bassoon has 13 thumb keys, which is almost as many keys as the flute has on the entire instrument. That can seem a little scary when you first start playing. Don't worry. The thumb keys make playing the bassoon much easier. The two keys you will use the most are the whisper key and the pancake (E) key. The whisper key is used for all notes from F below the staff to G# at the top of the staff. The pancake key is used on all notes from E below the staff and lower. All the other thumb keys mostly change the pitch of the note. However, there are three keys that are called flick keys. These keys are used on A, Bb, B, C and D right above the staff. These keys can be added to the beginning of



note sound with more ease. Lastly, because the thumb keys are named as note names it makes it really easy to figure out which thumb key(s) to use on a given note. Look at the diagram to study the thumb key names.

#### Half Hole

Because the bassoon doesn't have a register/octave key, to obtain higher notes we have to use "vents" on the bassoon. Venting is a way to open up an air leak on the instrument to produce an overtone. The whisper key is a vent when it is released. Using a half hole on the first

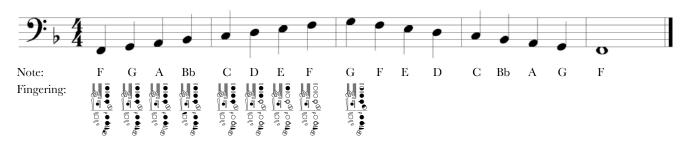


finger is also a vent to produce another set of notes. I like to think of this set of notes as the "three G's." The F#/Gb, G and G#/Ab at the top of the staff are fingered almost like the lower octave, but to produce the higher notes the first finger only covers half of the first finger hole. To make the half hole, roll your first knuckle towards your second finger. This will allow the pad of your finger to expose part of the hole. Always make the half hole by rolling the finger, never slide your finger down the instrument or completely lift it off. Doing so will cause issues with later technique.

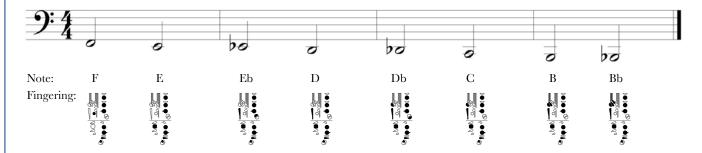
#### More Notes

Now that you have played a few notes, reviewed your key signatures, learned about the thumb keys and the half hole technique, we can play some more notes. Below I have given you a variety of exercises to learn more fingerings and help with your continued improvement as a bassoon player. Take these exercises slow and focus on good posture, air, embouchure and fingerings. I have included the fingerings under some exercises. It is important for you to remember your fingerings as quickly as possible. Refer to the Bassoon Fingering Chart in the back of the book if you need assistance with a note/fingering.

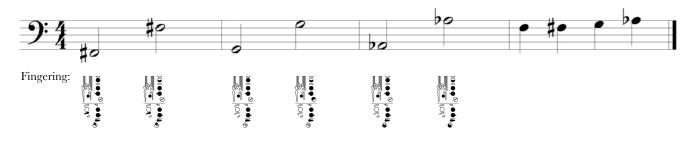
Remember to always check the key signature!



Going lower! Remember to follow the tips from the embouchure section about going lower. Here you will remove the whisper key on the E and add the pancake (E) key for the remainder of the notes.



Working on the half hole. Remember to rock your first knuckle towards your second finger to open the half hole. Notice I have removed the note names. Review the note names before playing the exercise.



#### **Fun Playing Exercises**

You have gone over all of the basics and now it is time to put your new skills to the test. The following exercises are variations on common tunes. I'm sure you will be able to guess the name of the tune after you play it. Have fun playing them and soon you will be the rockstar bassoon player in your group.



I am sure you can find more songs like this in your school's music library or at the local music store. I have included some books below that you might want to use for your continued study. Most of all, have fun playing the bassoon and adding a great sound to your band.



#### Care and Maintenance

Now that you have finished playing it is time to disassemble and perform daily care on your instrument. Caring for your instrument is essential to guaranteeing it stays in great playing condition and that it has a long life span. In this section I have provided daily and long term care for your instrument.

#### **Daily Care**

You must clean the moisture out of your instrument at the end of every use! Water condensation is the #1 cause of damage to a bassoon. To clean out the bassoon you will need two cloth swabs. A larger one for the boot, long and bell joints and a smaller one for the wing joint. It is preferable to have swabs with two string ends. One with a weight or small chain on it, this is the side you insert into the instrument first, and one without a weight. The side without the weight can be used to pull the swab out of the instrument if it gets stuck going forward. Important: If the swab gets stuck while you are pulling it through, stop pulling. Pull the swab out in reverse. Continued pulling on the swab can cause it to get stuck and damage to the bassoon.

Step 1: Remove the reed and put it in its case. This will prevent damage to your reed. Remove the bocal. Blow excess moisture. It is a good idea to shake it out by hand. Be careful not to hit the bocal on anything while doing this. Put the bocal back in the case.

Step 2: Take off the bell and return it to the case. Then take off the long joint and return it to the case. These joints do not usually get moisture in them while playing due to the distance from the reed. In the unlikely event that you notice condensation in the long joint, run a swab through the joint before returning it to the case.

Step 3: Remove the tenor joint from the boot joint. Place the wing joint on your lap and dump the condensation out of the boot joint through the small bore which is lined with rubber to protect it from moisture. Then place the boot joint in your lap with the wing joint.

Step 4: Swab out the wing joint by placing the weighted side of the swab in the larger end of the joint. Let the weight fall through the instrument and grab the weighted end. Swab this joint out at least 2 times to get all condensation.

Place the wing joint back in the case.

Step 5: With your larger swab, swab out the boot joint in the same fashion as the wing joint by placing the swab into the larger bore first. You will need to rotate the boot so the weight goes through the small end of the joint. Also repeat this set at least 2 times to get all the condensation. Place the boot joint back in the case.

#### Long Term Care

Besides daily swabbing, your instrument needs long term care just like your mom or dads car. The car needs oil changes, tire rotations, filter replacements, etc. These things don't happen every day but are extremely important to keep the car running for many years. Your instrument isn't any different. It needs a little extra of your time every month to make sure it is running in top shape. Here is a list of things to check and care for at least once per month.

#1 Wipe the Instrument Down: The oils from you skin get all over the instrument every time you take it out of the case. With a polishing cloth, wipe down the keys and the wood to take this oil off. DO NOT use a polishing cloth with chemical treatments as these can hurt the wood or the keys because they are usually designed for one or the other.

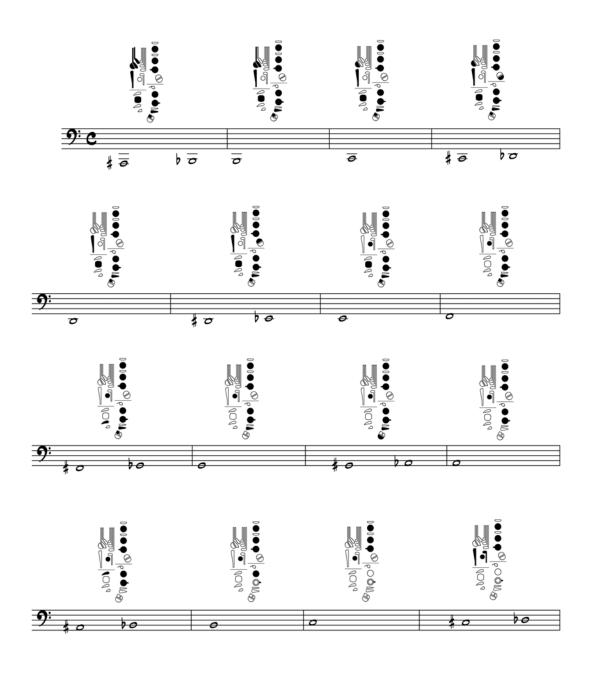


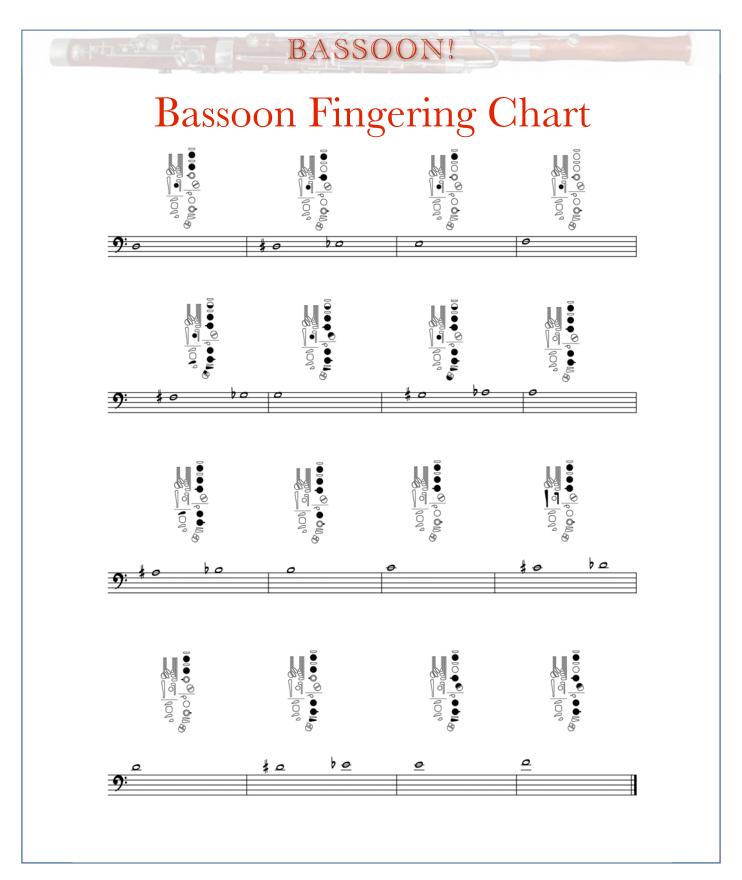
#2 Clean the Bocal: This part of the bassoon gets the most amount of moisture and debris from your mouth but it is often neglected. Clean it out with a bocal brush being very careful not to damage the ends. Rinse the bocal with luke-warm water. Also use a toothpick to clean out the whisper key tone hole on the bocal as this can get clogged from cleaning the bocal with the bocal brush.

#3 Check the Tenons: The tenons are the part of the wing and long joints that are covered in string or cork. Most bassoons have string covered tenons but if your bassoon has cork, make sure the cork has a small amount of clean cork grease. Wipe off old cork grease and replace monthly. Make sure to wipe off all excess grease as this can get into the instrument causing problems. For string tenons, make sure the string is in good condition. If you notice the string starting to fray, take it to your band director or private teacher for inspection. Use canners wax or paraffin wax on the string if needed. Wipe off all excess wax as this can get into the instrument causing problems. If the joint starts to get loose, ask your band director or private teacher to add string. DO NOT add or remove string on your own.

#4 Clean your Case: This is often overlooked but dirt and debris often end up in the case. If it is in your case it can end up in your instrument. Carefully vacuum out your case once a month to remove debris. Also, never store music, books or anything besides your instrument and instrument accessories in the case.

# Bassoon Fingering Chart







## BW 2013 The American Band College



### An ABC Masters Candidate Special Presentation Soloing With the Band PDF Library – Difficult/Professional Solos

Click here for part 1 Click here for part 2 Click here for part 3 Click here for part 4

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 (<a href="www.bandmusicpdf.org">www.bandmusicpdf.org</a>), introduced in the Fall 2010 issue of Bandworld Magazine, has a number of classic solos with band available for use. The solos in the library cover lead instruments and easy to high difficulty levels. Featured in this article are the most difficult/professional level solos. These are generally theme and variations style solos where the piece melody is followed by a number of increasingly difficult variations.

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 in college. 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 four of a four-part series. Article one featured the simple melody solos, article two featured slightly difficult solos and article three featured moderately difficult solos. This final article featured the most difficult/professional level solos.

continued

Issue ⇒



### BW 2013 The American Band College

#### **An ABC Masters Candidate Special Presentation** Soloing With the Band PDF Library - Difficult/Professional Solos

by Paul Rataczal

Arbucklenian Polka – Solo for Bb Cornet Concert Key(s): Bb/Eb Meter: 2/4, 4/4 Difficulty: Difficult/Professional

Solo Range: G below staff to D above staff with optional lower octave D, otherwise C above staff Comments: Three page solo! Begins with a short exciting Allegro entrance and short cadenza. An Andante non troppo melodic statement leading into a four-line multiple octave cadenza. A short introduction to the main Polka with cadenza from G above the staff to G below the staff. The Polka contains tripolet sixteenth to sixteenth note patterns and full measure tripolet sixteenth notes. The Trio section gives a contrasting melodic section leading to the Coda section restatement of the original melodic theme. This solo ends with sixteenth note and full measure tripolet sixteenth note

#### The Bride of the Waves, Polka Brillante - Solo for Bb Cornet

Concert Key(s): Eb/Ab Meter: 4/4, 2/4 Difficulty: Difficult/Professional

Solo Range: A below staff to D above staff

Comments: Three page solo! Several multiple octave cadenzas.

Composed and performed by Herbert L. Clarke, Solo Cornetist with the John Philip Sousa traveling band. "Played by the composer, with great success, throughout England, Scotland, France, Germany, Belgium, Holland, United States and Canada while en route with Sousa's Band." It is estimated that Mr. Clarke played over 15,000 solos during his long career, traveling over 90,000 miles with the bands of Gilmore, Sousa Innes, Herbert, and others. He made 34 tours of the United States and Canada, four European tours and one tour around the world. He was known to play a three-octave chromatic scale four times through in one breath. One of FOUR Clarke solos in this Difficult/Professional category.

### The Charmer – Solo for Cornet, Trombone, Baritone or Xylophone Concert Key(s): Bb/Eb/Ab Meter: 4/4, 2/4 Difficulty: Difficult/Professional

Solo Range: Cornet – B below staff to Bb above staff; Trombone/Baritone – bottom space A to Ab above staff with optional octaves written down; Xylophone - A below staff to Ab above staff Comments: Multiple cadenzas - Xylophone cadenza different from Brass cadenzas; sixteenth, thirtysecond, sixteenth tripolets;

Flute could play Xylophone solo with part read/redone up an octave

#### Cicero, Grand Fantasia – Solo for Cornet, Trombone or Baritone

Concert Key: F/Bb Meter: 4/4, 2/4 Difficulty: Difficult/Professional

Solo Range: Cornet - G below staff to B above staff; Trombone/Baritone part missing
Comments: Three page solo! Maestoso in 4/4 initial melodic statement. Allegro movement in 2/4 with

eighth, sixteenth and eighth-sixteenth note patterns. Trio movement in 2/4 with sixteenth, eighth against sixteenth tripolets, sixteenths against sixteenth tripolet notes. Maestoso Finale in 4/4 with sixteenths and sixteenths against sixteenth tripolets.

#### The Comet, Scherzo - Solo for Db Piccolo

Concert Key(s): Eb/Ab Meter: 2/4 Difficulty: Difficult/Professional

Solo Range: Second line G on staff to Double A above staff

Comments: Dotted sixteenth to thirty-second note patterns, tripolet sixteenth notes and sixty-fourth note scale runs all together in common phrases at the Scherzo tempo makes this one of the most difficult of all the solos in this Difficult/Professional category. A short solo with Band Introduction ending in a multiple octave solo cadenza with sixteenth and thirty-second notes begins the piece. The initial Scherzo section contains all the rhythms stated above. The Trio section utilizes tripolet sixteenth notes and dotted sixteenth to thirty-second notes. The piece then Dal Segnos back to the initial Scherzo statement then Codas with the difficult dotted sixteenth to thirty-second note and tripolet sixteenth note patterns. At the Scherzo tempo. Wow!

#### The Debutante, Caprice Brilliante - Solo for Cornet

Concert Key: Bb/Eb Meter: 4/4, 2/4 Difficulty: Difficult/Professional

Solo Range: F# below staff to F above staff with optional octaves down Comments: Allegro Moderato melodic section in 4/4 with long Cadenza; Moderato Caprice in 2/4

with thirty-second and thirty-second tripolet notes; short Brilliante section to F above staff; cadenza from low F# to D above staff with octave-plus chromatic scales. Cornet Solo in Bb part is two pages in smaller print - use the Solo Bb Cornet (Conductor) part, it is four pages with larger print. Second Herbert L. Clarke solo in this category

#### Down in the Deep Cellar - Solo for Clarinet, Cornet, Baritone/Trombone or Tuba

Concert Key: Eb Meter: 4/4 Difficulty: Difficult/Professional

Solo Range: Clarinet: E below staff to F above staff Trumpet: A below staff to C above staff with optional octaves, otherwise Bb above staff

Baritone/Trombone: Eb below staff to Ab above staff

Tuba: Bb with optional octave A and G below staff to E with optional F and G above staff Comments: Separate, different solos with the same Band accompaniment for each of the instruments listed. The brass solos belong in the Moderately Difficult category. The Clarinet solo is the most difficult and is the reason for this solo being in this Difficult/Professional Solo category. Clarinet solo comments: The full page plus Introduction utilizes full instrument range low E through high F with sixteenth, sixteenth sextuplet and a few thirty-second note runs. The short, rhythmically relatively easy Thema section states the main theme from low F to G above the staff. Variation I encompasses extreme range from low F to F above the staff in large sixteenth and thirty-second note sweeps from low to high range and back down again. Plus DOUBLE OCTAVE PLUS interval skips. Variation II features double octave plus arpeggiated chords and scale runs. The Finale contains ascending and descending scales leading to the final Piu Mosso section with descending octave scales with a final rising note phrase and double octave arpeggio to double F and ending on low F. Whew!

continued



## BW 2013





## **An ABC Masters Candidate Special Presentation Soloing With the Band PDF Library – Difficult/Professional Solos**

by Paul Rataczak

#### From The Shores Of The Mighty Pacific, Rondo Caprice - Solo for Cornet

Concert Key: Bb/Eb Meter: 4/4, 2/4 Difficulty: Difficult/Professional

Solo Range: G below staff to C above staff

Comments: Begins with short Allegro Vivace 4/4 ensemble section; then five line solo cadenza with multiple-octave runs and thirty-second notes; Agitato 4/4 melodic solo section; Rondo in 2/4 to Vivace tempo with sixteenth notes; Tempo I then Brillante sections with sixteenth and one sixteenth note tripolet; Moderato recap of earlier Rondo working into final Vivace/Presto solo cadenzas. Cornet Solo, Bb part is smaller print – use the slightly larger print Solo Bb Cornet (Conductor) part if you can ignore or follow the many Tutti ensemble cued parts. There are a few minor note and rhythm discrepancies between the Solo and Conductor parts. Third Herbert L. Clarke solo in this category.

#### Stars In A Velvety Sky - Solo for Cornet

Concert Key: F/Bb/Eb Meter: 2/4 Difficulty: Difficult/Professional

Solo Range: C below staff to Bb above staff

Comments: The most reasonable note range and overall most playable of all the solos in this category. Begins with a short Allegro ensemble section in Bb leading into a solo cadenza; Gusto (with taste) main melody statement; Lively ensemble section; Bravoura and Gracioso solo sections present contrasting melodies; Semplice section features sixteenth tripolets for triple tonguing; finishes with a variation of the Gusto melody. This solo piece has a reduced score as a separate download. Dedicated by the composer/soloist to John Philip Sousa. The fourth Herbert L. Clarke solo in this category.

### Tramp, Tramp, Tramp - Solo for Bb Clarinet, Cornet or Baritone in Treble Clef

Concert Key: Bb Meter: 4/4 Difficulty: Difficult/Professional

**Solo Range:** Bb Clarinet - G below staff to E above staff; Cornet and Baritone TC – G below staff to C above staff with optional octaves down, otherwise A above staff

Comments: This famous American Civil War song is the basis for a theme and variations solo. Begins with a short Marciale ensemble melodic section leading into a short solo cadenza; Andante Moderato contrasting melody with cadenza; Thema movement is Tramp main melody; 1st Variation Allegro Vivace features tripolets; 2nd Variation Allegro features sixteenth notes; Finale Allegro Brillante features sixteenth note rising and falling scales and skips finishing with arpeggios to final high C.

#### Two Little Bullfinches -Solo or Duo for Cornets

Concert Key: Eb/Ab Meter: 4/4, 6/8, 2/4 Difficulty: Difficult/Professional

Solo Range: Solo/1st Cornet - C below staff to G above staff; 2nd Cornet - A below staff to D on staff

**Comments:** Moderato in 4/4 introductory ensemble melodic section; Allego 6/8 ending with Cadenza; Tempo Polka in 2/4 is bulk of piece with sixteenth and sixteenth tripolet notes; Trio contrasting section with sixteenth and sixteenth tripolet notes; D.S. to Tempo Polka full section again; Coda is tripolet sixteenth notes. Could be played as a solo or duet for Clarinets.

### The Tyrolienne, Air Varie for Eb Clarinet – Solo for Eb Clarinet or Eb Alto Saxophone

Concert Key: Eb Meter: 3/4 Difficulty: Difficult/Professional

Solo Range: Eb Clarinet or Alto Saxophone - B natural below staff to D above staff

**Comments:** Three page solo! Moderato introductory solo contrasting melodic section ending with Cadenza; Allegro moderato Thema is primary, simple melody that the variations are based upon; Variation 1 features tripolets; Variation 2 features sixteenth notes; Variation 3 features sixteenth and sixteenth tripolet notes with a Cadenza in the middle – this movement/variation is an entire page!

#### Willow Echoes - Solo for Cornet, Baritone or Trombone

Concert Key: Eb/Ab Meter: 4/4, 2/4 Difficulty: Difficult/Professional

**Solo Range:** Cornet - B natural below staff to C above staff; Btn/Tbn – bottom space A to double Bb! **Comments:** A short Allegro Maestoso 4/4 ensemble introduction leads to a Cadenza; Slowly in 2/4 melody in sixteenth and thirty-second notes; short Allegro ensemble section melody statement leads to the Brilliante solo variation with sixteenth tripolets; Allegro ensemble statement leads to the second solo section of sixteenth and sixteenth tripolets; Allegro ensemble statement leads to final Moderato and Allegro solo sections of sixteenth, sixteenth tripolets and thirty-second notes.

The composer, Frank Simon, was Assistant Conductor of the Sousa Band and Solo Cornetist alongside Herbert L. Clarke. Willow Echoes reflects fond memories of many rehearsals and concerts at Willow Grove Park, home of the Sousa Band.

continued

CONDUCTOR.

## THE CARNIVAL OF VENICE













Page from Bandworld Magazine Online Ed. (Vol 28#4 • April-June 2013) • More info at www.bandworld.org • Page 44 of 171





Carnival of Venice. 10



Page from Bandworld Magazine Online Ed. (Vol 28#4 • April-June 2013) • More info at www.bandworld.org • Page 46 of 171



Page from Bandworld Magazine Online Ed. (Vol 28#4 • April-June 2013) • More info at www.bandworld.org • Page 47 of 171



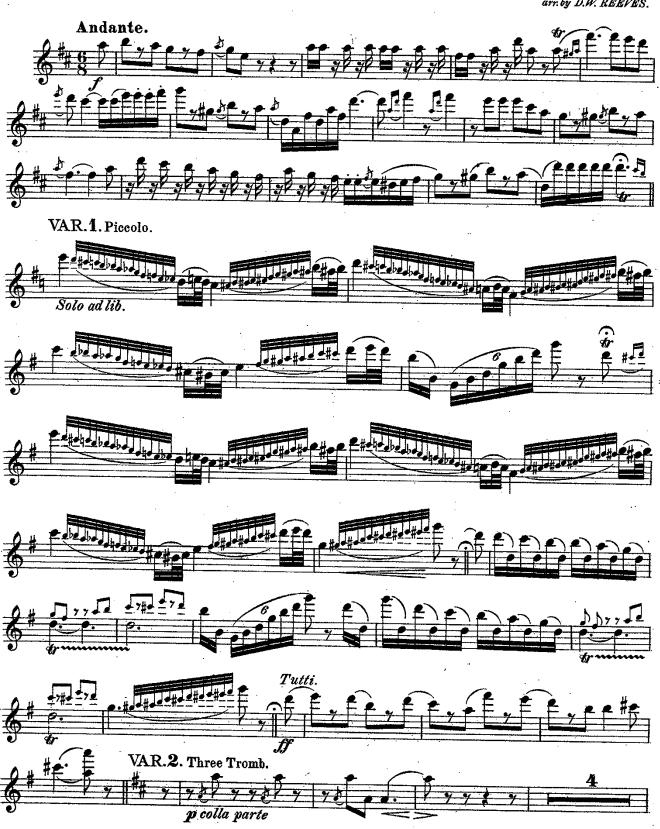


Carnival of Venice. 10

# AIR VARIE THE CARNIVAL OF VENICE.

FLUTE & PICCOLO.

PAGANINI.
arr. by D.W. REEVES.



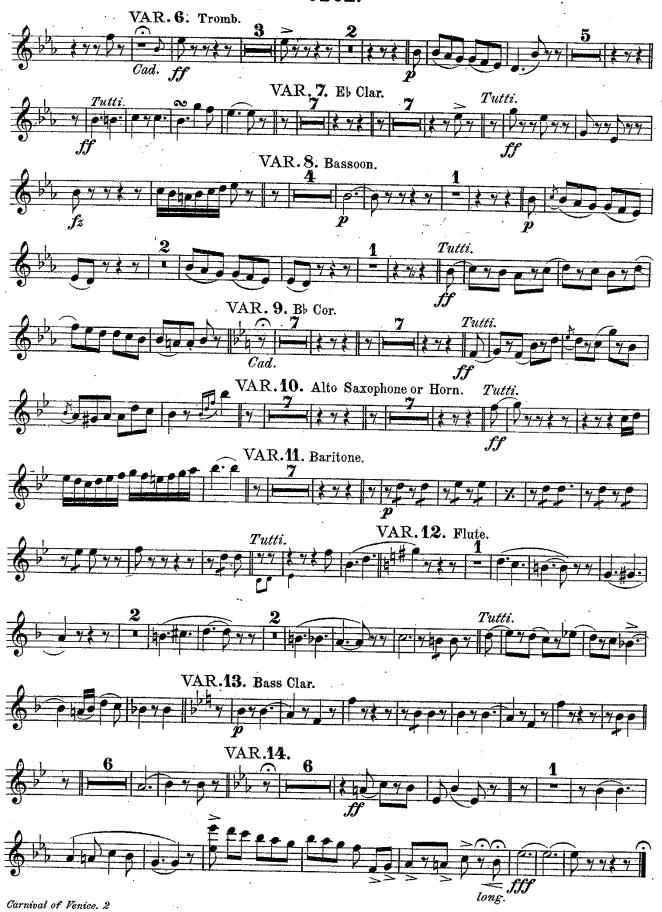




# AIR VARIE THE CARNIVAL OF VENICE.

OBOE.

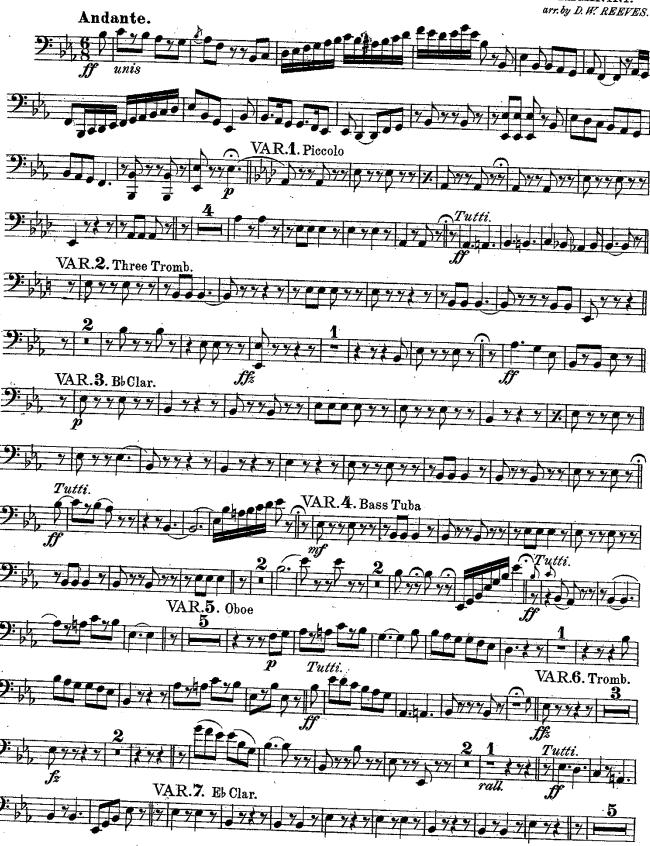




# THE CARNIVAL OF VENICE.

BASSOON.

PAGANINI.





## CARNIVAL OF VENICE.







# 1st Bb CLARINET. THE CARNIVAL OF VENICE.







## THE CARNIVAL OF VENICE.

2d Bb CLARINET.







3d & 4th THE CARNIVAL OF VENICE.







# THE CARNIVAL OF VENICE.

E CORNET.



## 1st B CORNET. THE CARNIVAL OF VENICE.



Harry Coleman, Phila. Pa.



## THE CARNIVAL OF VENICE.

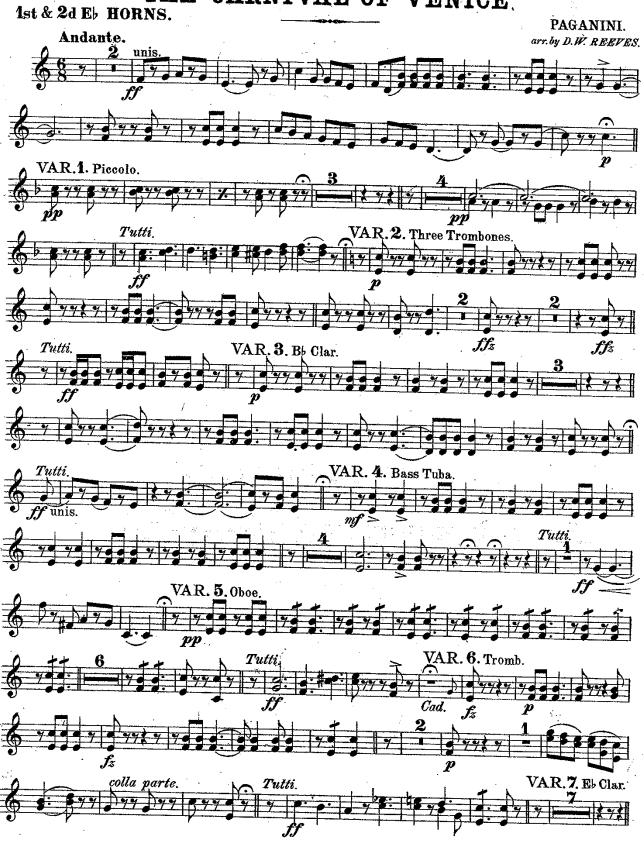
2d & 3d Bb CORNETS.

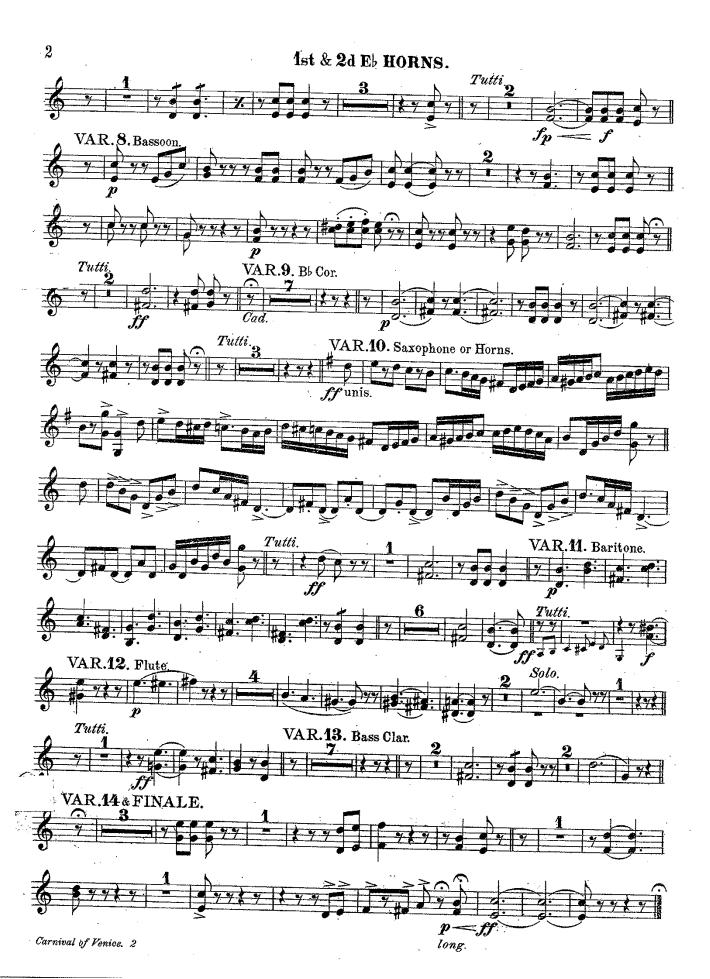


#### 2d & 3d B CORNETS.



## THE CARNIVAL OF VENICE





## AIR VARIE THE CARNIVAL OF VENICE.

3d & 4th Eb HORNS.

PAGANINI. arr.by D.W. REEVES. Andante. VAR.1. Piccolo. VAR. 2. Three Trombones VAR.3. Bb Clar. Tutti. VAR.4. Bass Tuba. Tutti. VAR.5. Oboe

Harry Coleman, Phila. Pa.

#### 3d & 4th E HORNS.



## THE CARNIVAL OF VENICE

1st & 2d TROMBONE.



p Long. ff

Facile

Carnival of Venice. 2

#### THE CARNIVAL OF VENICE.



Harry Coleman, Phila Pa.



### THE CARNIVAL OF VENICE.



Harry Coleman, Phila Pa

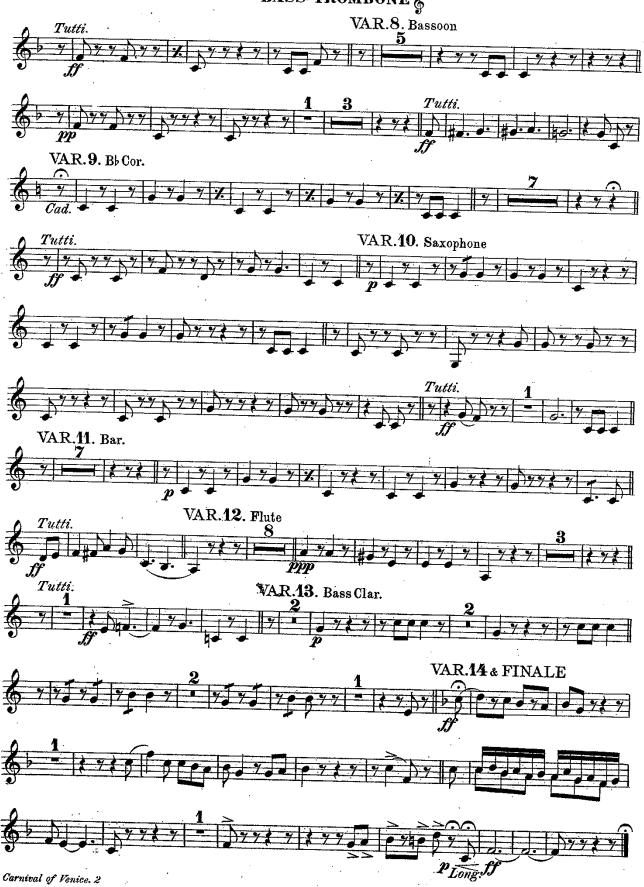


# THE CARNIVAL OF VENICE.



Harry Coleman, Phila. Pa.





#### BARITONE & THE CARNIVAL OF VENICE.





# BARITONE. AIR VARIE

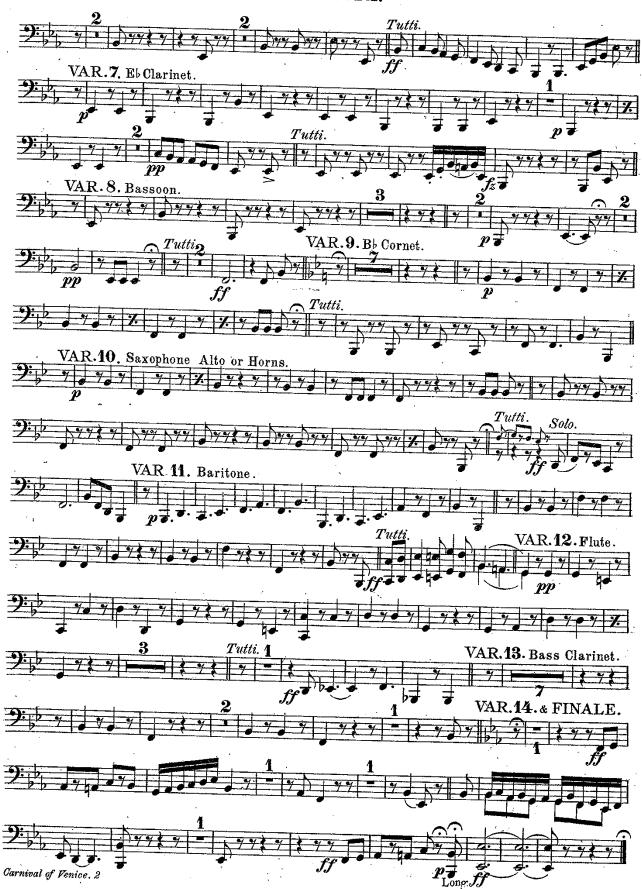
### THE CARNIVAL OF VENICE.





THE CARNIVAL OF VENICE. BASS TUBA. PAGANINI. arr.by D.W. REEFES. Andante. VAR.2. Three Trombones VAR.3. Bb Clarinet.

Harry Coleman, Phila. Pa.



# AIR VARIE THE CARNIVAL OF VENICE



Harry Coleman, Phila. Pa.

# SCHERZO. PICCOLO SOLO.

Piccolo Solo.

M.A.BREWER. Introduction. M.M. = 108 Cadenza ad lib. Scherzo.

HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W.

Piccolo Solo.



SCHERZO.
PICCOLO SOLO.

#### Eb Clarinets.



SCHERZO. PICCOLO SOLO.

Solo Bb Clarinet. (Conductor.)



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## SCHERZO. PICCOLO SOLO.

1st Bb Clarinet.

M. A. BREWER.



HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W.

SCHERZO.

2nd Bb Clarinet.

PICCOLO SOLO. M. A. BREWER. Introduction. Scherzo. 🤁 Coda.

HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W.

SCHERZO.
PICCOLO SOLO.

3rd Bb Clarinet.



HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W.

# SCHERZO. PICCOLO SOLO.

1st Bassoon.



4332

HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W.

#### SCHERZO.

#### PICCOLO SOLO.

2nd Bassoon.

M. A. BREWER.



4332

HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W.

#### SCHERZO.

PICCOLO SOLO.

Eb Alto Saxophone.

M. A. BREWER.



HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W.

#### SCHERZO.

PICCOLO SOLO.

#### Bb Tenor Saxophone.

M. A. BREWER.



HAWKES & SCN, Denman Street, Piccadilly Circus, LONDON, W.

#### SCHERZO.

2nd Bb Cornet.

PICCOLO SOLO.

M. A. BREWER.



HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W.

SCHERZO.
PICCOLO SOLO.

#### El Trumpets.

M. A. BREWER.



4332

HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W.

# SCHERZO. PICCOLO SOLO.

#### Bb Trumpets.

M. A. BREWER.



HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W.

1st & 2nd Eb Horns.

# SCHERZO. PICCOLO SOLO.

M. A. BREWER.



HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W.

#### SCHERZO.

PICCOLO SOLO.

3rd & 4th Eb Horns.

M. A. BREWER.



HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W.

Printed by Hawkes & Son, Leipzig.

#### SCHERZO.

PICCOLO: SOLO.

1st Trombone.

M. A. BREWER. Introduction. % Scherzo. Oda.

SCHERZO.

PICCOLO SOLO.

2nd Trombone.

M. A. BREWER.



#### SCHERZO.

PICCOLO SOLO.

Bass Trombone.

M. A. BREWER.



# SCHERZO. PICCOLO SOLO.

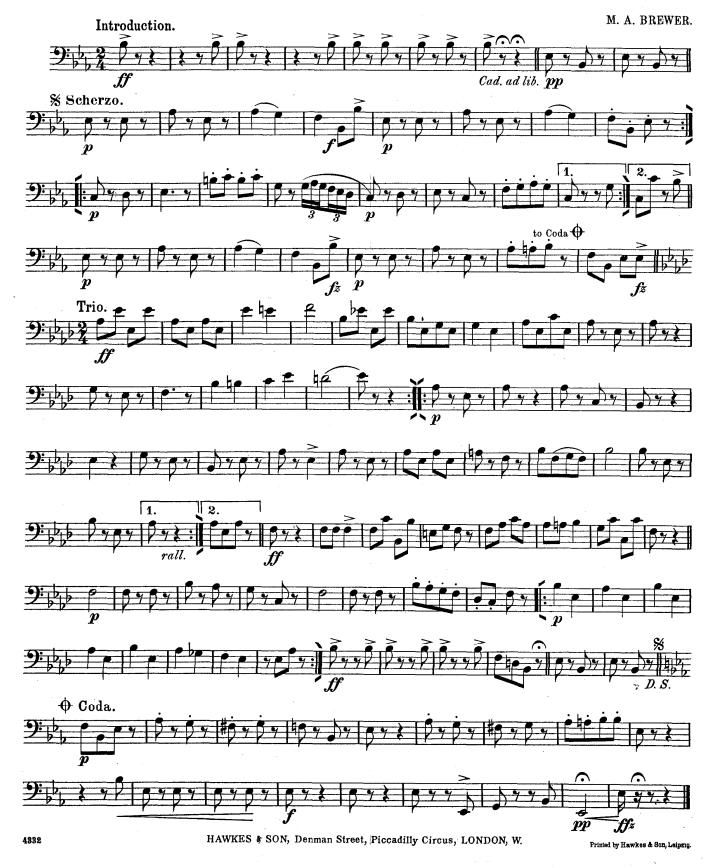
#### Bb Baritone.

M.A. BREWER.



Euphonium.

SCHERZO.
PICCOLO SOLO.



SCHERZO.
PICCOLO SOLO.

Basses.



Drums.

SCHERZO. PICCOLO SOLO.







Solo Cornet in Bb.

Grand Fantasia

for Bb Clarinet, Bb Cornet, Baritone or Trombone.



5204 -19



Solo Clarinet in Bb.

Grand Fantasia

for Bb Clarinet, Bb Cornet, Baritone or Trombone.







# Down in the Deep Cellar Solo Trombone (or Baritone.) Grand Fantasia

Grand Fantasia

(Bassoon)

for Bb Clarinet, Bb Cornet, Baritone or Trombone, (Bassoon)

1



R 5204 -19

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#### Solo Trombone. (or Baritone.)



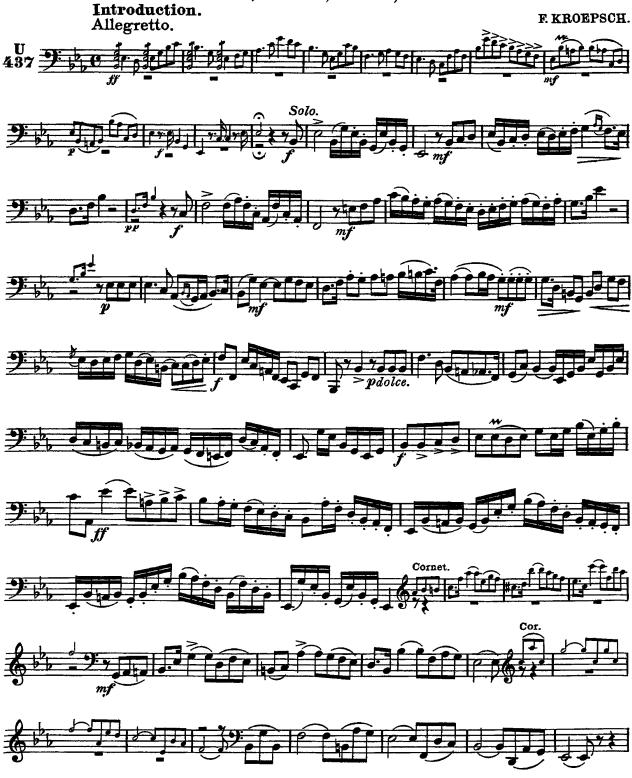
5204-19



Solo Tuba.

#### Grand Fantasia

for BbClarinet, BbCornet, Baritone, Trombone or Tuba.



5204 -19

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1ST Clarinet

Grand Fantasia



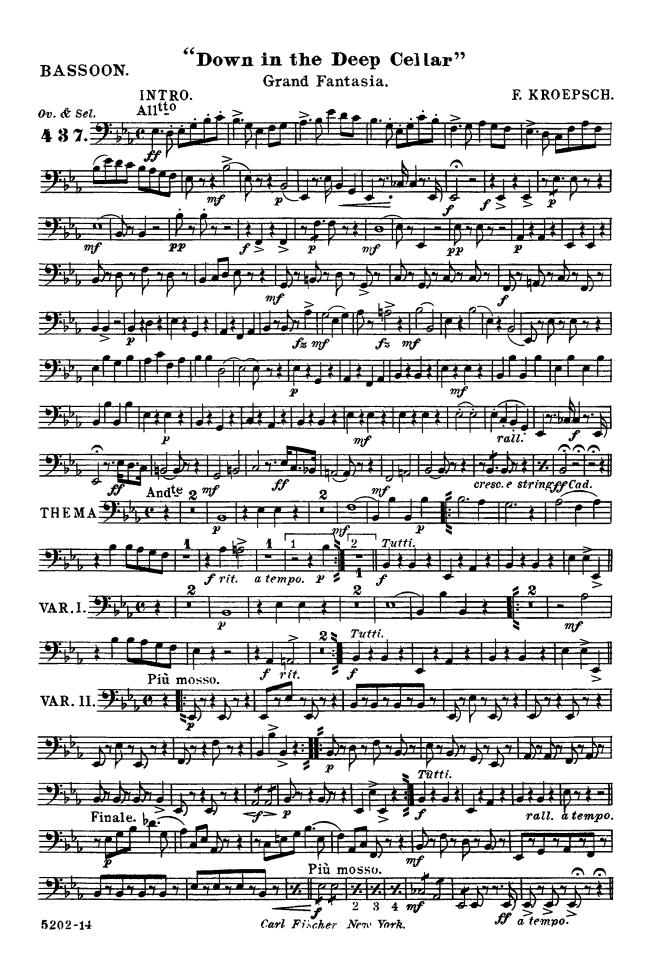






Oboe. "Down in the Deep Cellar"





"Down in the Deep Cellar" Alto Saxophone.

INTRO.
Alltto Grand Fantasia. F. KROEPSCH. 7 Tuțti. Più mosso. a*tempo* Finale. Piu mosso

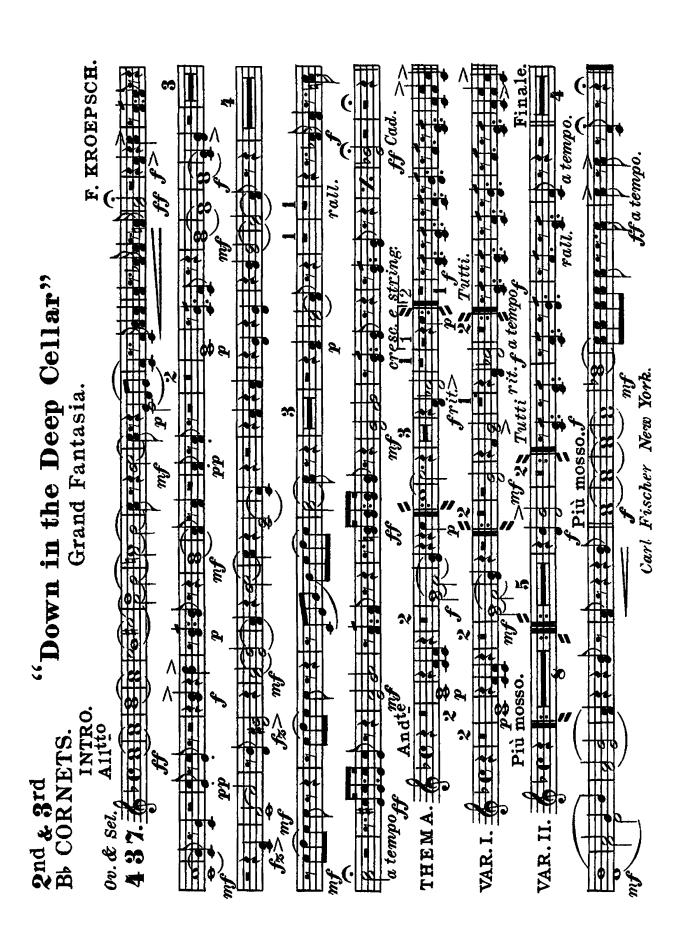
Carl Fischer New York.

5202

atempo.









"Down in the Deep Cellar"

2ND E Alto. Grand Fantasia. INTROD. F. KROEPSCH. Ov. & Sel. a tempo. *mf* Finale. Più mosso. 5202 Carl Fischer New York.





Carl Fischer New York.

f Più mosso.

5202

"Down in the Deep Cellar" ombone. Grand Fantasia.



# "Down in the Deep Cellar"

## Baritone &.

Grand Fantasia.



Baritone TC - Down in the Deep Cellar, page 2



## "Down in the Deep Cellar"

### Baritone?

Grand Fantasia.



5202 - 14

Carl Fischer New York.

Baritone - Down in the Deep Cellar, page 2

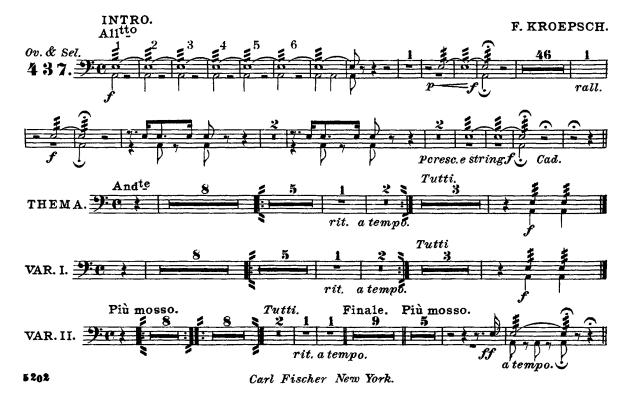




## "Down in the Deep Cellar"

DRUMS.

Grand Fantasia.





# The American Bandmasters Association



#### Around the 79th Annual ABA Convention • Tampa, Florida



ABA President, Thomas Leslie, addresses the members of the American Bandmasters Association.



(left to right) ABA Board of Directors: Dennis Zeisler, Scott Taylor, Dave Waybright, Tom Leslie and Bill Moody



(far right) ABA Host and Member, John Carmichael, thanks his staff for a job well done during the convention.



Tracy, enjoy the pre-banquet party.



ABA President, Thomas Leslie, and his wife, Past ABA President, Ed Lisk, takes time out to sign the ABA Programs for past presidents that could not attend.



(left to right) Past ABA Presidents, Johnny Long, Stan Michalski, and Ed Lisk sign the ABA Programs.



Past ABA President, Ken Bloomquist, and his wife, Ann, relax before the banquet.



Hal Gibson, ABA Member, reminisces about composer and past ABA President, Francis McBeth.



Captain Winston Scott, winner of the ABA Edwin Franko Goldman award and former astronaut, addresses the ABA membership.



Tom Leslie congratulates new ABA President-Elect, Terry Austin.



New ABA President-Elect, Terry Austin, thanks the membership and his wife, Tracia for his new appointment.



Past ABA President, Col. John Bourgeois, shows his enthusiasm for the ABA piratethemed banquet.



Morton Gould's daughter, Abbie Burton, shares her memories of her childhood with her famous father.



Robert W. Smith presents the activities associated with the 80th Annual ABA Convention to be held in Montgomery, AL.



(left to right), ABA Associate Member, Randy Foster, and ABA President, Tom Leslie take a moment to pose for a picture.



#### BW 2013

## The Bandworld Legion of Honor



Previous LEGION

Next LEGION

#### **Mark Nelson**

Mark Nelson has been the director of instrumental music at Satellite High School in Satellite Beach, Florida for the past 27 years. He has earned his BA from New Jersey City Univ., his MA from The College of New Jersey, and his DMA from Boston Univ. Before moving to Florida he taught high school in New Jersey

Under Nelson's baton the Satellite H.S. orchestra has performed at the Midwest Clinic in both 2005 and 2010. Their jazz ensemble has been selected to the Monterey Jazz Festival, the North Texas Jazz Festival and the MENC. The Wind Ensemble has also played at the NBA Conference in 2007 and 2009.

Nelson is quick to point out the benefits of having grown up in the New York metropolitan area for a budding musician. He continues to give back to his profession serving in nearly every imaginable office in far too many organizations to list.

When asked about his philosophy Nelson will say, 'A comprehensive, successful instrumental music program should include literature that represents the aesthetic, analytical, performance and music education development of students at all levels of musical experience. Courses under these guidelines should include, but not be limited to band, chorus, orchestra, chamber winds and other ensembles that represent American and world music cultures. The successful instrumental program addresses the needs of all students. It must reach not only the instrumental students but also choral majors and the general student body. Through the comprehensive selection of literature, disseminated by musically compassionate faculty, music education majors can go forth armed with the tools to create and mold not only an appreciation of music in students/peers but also nurture the value and discrimination attributes needed to make musical choices. These musical choices run the gamut from developing future music teachers, appreciators and supporters of music, to also becoming great

#### A special award of

### The John Philip Sousa Foundation

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

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



#### **Mark Grauer**

Mark Grauer has served as the director of bands for New Berlin West Middle and High School for the last 8 years. He has served in various locations and positions from middle schools to university. He always seemed to find the schools that no one else wanted or the program in shambles which needed his help. He earned his BSE from UW-Whitewater and his MME from Vandercook College.

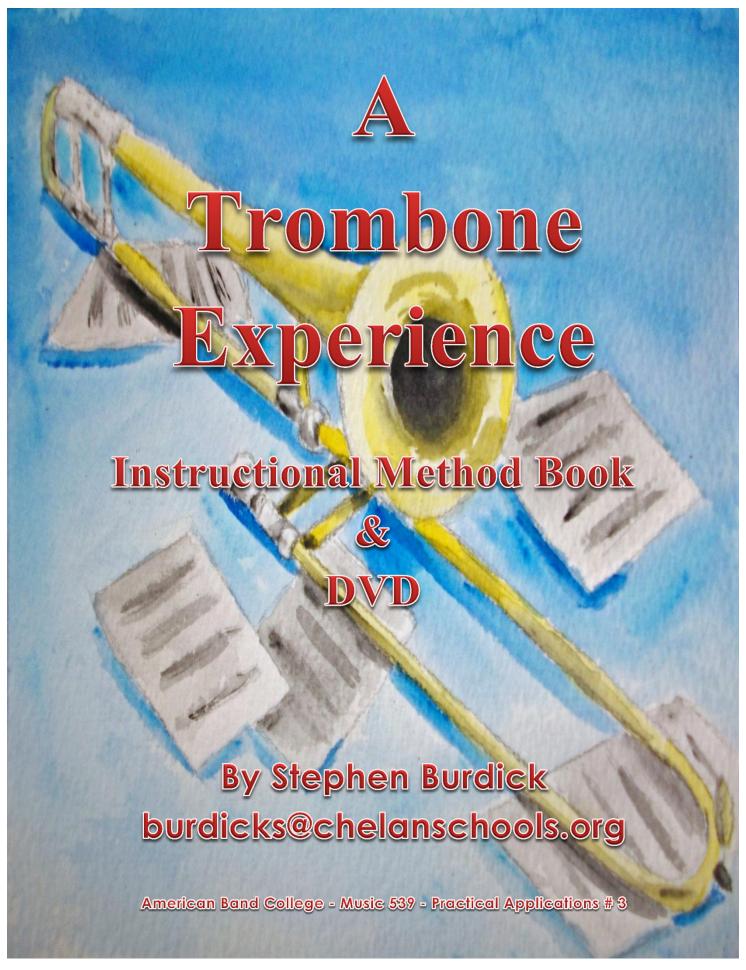
When he thinks of highlights in his career he thinks of "The President's Own" playing one of his compositions on the steps of the US Capital. He has also served his profession as President of the Milwaukee Music Educators and the National Membership Chair for the ASBDA.

In 2001 he suffered an injury to my spinal cord causing drastic changes in his life. This forced him to re-learn everything from how to conduct to how to play my instrument. "In the process, I found more joy and intensity in my work, and truly believe that I have become more effective as a teacher than ever before."

Grauer will tell you, "From my very first job to my current one, I have always seemed to have gotten the program that no one else wanted. They were the bands that got straight V's at contest, or had several directors in a short time, or had dwindled to nothing. And I got to start from scratch and help those kids discover what they could do. When I worked in the Milwaukee Public Schools, there were no feeder programs at all due to citywide busing. So I created one of my own, and took the program at John Marshall High School from four drummers to 90 plus kids in four years. What fun that was, to build a band where no one thought it could work."

His philosophy is stated like this, "Jackie Robinson's epitaph sums up my approach to teaching, "A life is important only in the impact it has on other lives." My role as a teacher is to prepare my students for success in the real world, and music is the tool I use to inspire them in making an impact of their own."

Terry Austin Bio Legion of Honor Chairman



## **Table of Contents**

#### Introduction **A Historical Perspective** History of the Trombone p. 3 **Equipment** Mouthpieces p. 5 Bb Tenor Trombone - Student Model (Straight) p. 6 Bb Tenor Trombone - F Trigger Attachment p. 6 Bb Bass Trombone - Various Trigger Attachments p. 8 p. 25 **Accessories & Supplies Lessons & Good Habits** Track 2 Embouchure, Buzzing, & Tonguing p. 8 Instrument Assembly p. 10 Track 3 Hand Position & Slide Technique p. 11 Track 4 The First Notes p. 12 Track 5 Finding the 7 Slide Positions p. 13 Track 6 Fixing Incorrect Sounds p. 17 Track 7 The Overtone Series p. 17 Pitch Tendencies p. 18 Additional Slide Positions p. 19 Using the F Trigger Attachment p. 20 p. 21 Lip Slurs & Legato Playing Track 8 Hand Slide & Rotary Valve Maintenance Track 9 p. 23 Instrument Disassembly p. 24 Track 10 **Exercises & Slide Position Charts** Additional Exercises p. 30 Bb Bass Trombone Slide Position Chart p. 33 Bb Tenor Trombone (Straight) Slide Position Chart p. 34 Bb Tenor Trombone with F Trigger Attachment Slide Position Chart p. 35 **Trombone in the Real World** Suggested Listening List p. 27 Etude & Method Books p. 27 Solos, Duets, Trios, & Quartets p. 28 Orchestral Excerpts p. 29

#### **Works Cited**

#### Introduction

Welcome to "A Trombone Experience." This method book and DVD are designed for use in school music programs, group lessons, and private lessons as a guide to good playing habits and proper playing techniques. This is not intended to replace the need for a fine band director or private lesson teacher. In fact, it is designed to reinforce the skills taught in these settings and may be found useful by teachers when planning beginning lessons or when trying to correct a "bad-habit." While musical exercises from mainstream method books are included, it is very important that quality method books and repertoire are purchased and become the focal point of the students' musical development in addition to this book. Use this Instructional Method Book and DVD to reinforce good habits with beginners and to correct bad habits with more veteran players. One ounce of prevention is worth more than a pound of cure.

#### **History of the Trombone**



**Sackbut with Tuning Crooks** 

Many historians agree that the first brass instrument with a slide was likely a smaller and higher pitched instrument like a trumpet. However, the original design of the trombone came from an English instrument called the sackbut with this additional hand slide. There are many variations of this word ranging from sackbut, sackbutt, to saxbut. The word sackbut is likely a combination of the French words saguer, meaning to pull, and bouter, meaning to push. This pulling and pushing connection was most likely connected to the act of drawing out a sword from its sheath in medieval times. The Italian word for sackbut is the word trombone, derived from tromba (trumpet) and -one (a suffix meaning large), literally meaning a large trumpet. Sackbuts were the earliest ancestors of the trombone and emerged from Belgium around 1450. These instruments were equipped with a slide mechanism for changing pitch and a mouthpiece, much like modern day

trombones. However, the bells of these instruments were rimless and only about five inches in diameter. These original instruments were tenor voiced instruments and soon variations of the alto, bass, and contrabass trombones appeared by the early 1600's. Much like other brass instruments of the time, trombones often came with a variety of crooks to lower the pitch and sometimes even drop the instrument to a lower register.

Sackbuts were used in outdoor events, concerts, and in liturgical settings. These performing groups varied from alta capella (community wind bands), wind bands with voices, and eventually the first orchestra-type ensembles in religious settings. There are also solo pieces written specifically for trombone starting in the early 1600's. During the later Baroque period, Johann Sebastian Bach composed for the trombone in combination with the cornet to evoke the *stile antico* (ancient style) in some of his cantatas and George Frideric Handel used it in the *Dead March* from *Saul*, *Samson*, and *Israel in Egypt*, all of which were examples of a new increasingly popular oratorio style. The addition of trombones to the orchestra began in the



Boston Symphony Trombone Section - 1910

1700's, though their most popular role was still as vocal support for the sacred music of the church, a tradition which continued until the mid-1800's. In 1807, Swedish composer Joachim Nicolas Eggert I, was the first to use the trombone in his Symphony in  $E \ b$ . However, the composer credited with its introduction into the symphony orchestra was Ludwig van Beethoven. Beethoven scored for trombone in the last movement of his Symphony No. 5 in C minor (1808), Symphony No. 6 in F major ("Pastoral"), and Symphony No. 9 ("Choral"). Many composers were directly influenced by Beethoven's use of trombones and by the 19th century, trombones were fully integrated in the orchestra.

The first valve trombones were produced during the 1820's in Vienna using the double-piston valve. The valve trombone was most popular in the 1800's when the technology of rotary and piston valve instruments were developing quickly. Slide trombones have the unique ability to alter intonation with small adjustments of the slide, while valve trombones were hindered by the inherently out of tune valve sets that are used on trumpets and other 3 valve brass instruments. By the end of the 1800's, mass production of reliable, higher



Six Valve Trombone

quality slide trombones led to a return of their popularity. Despite the mainstream popularity of the slide trombone, valve trombones have remained popular (almost to the exclusion of the slide trombone) in Austria, Italy, Bohemia, Moravia, Slovakia, Spain, Portugal, South America, and India, A special valve trombone made by Adolphe Sax in the 1870's, has a very different system utilizing a different valve and tubing set for slide positions 1-6 and the open fingering for position 7.



Rotary Valve F Attachment

Traditionally, the tone produced by a slide trombone was accomplished strictly through adjustments in slide position and embouchure. Due to this simplicity of design, a typical orchestral trombone section consisted of an alto in E flat, a tenor in B flat, and a bass in F. In 1839, Christian Friedrich Sattler, a German instrument maker, recognized that tubing could be added within the bell section of a Bb tenor trombone to achieve the range produced by an F bass trombone, essentially combining the two into one more

functional and efficient instrument. The added tubing was actuated by a thumb operated trigger. In addition to increasing the range of the trombone, it

also provided alternative slide positions to ease the technical burden of 6<sup>th</sup> and 7<sup>th</sup> slide positions below second space C and in certain situations above. This continues to be the basic design of the Bb/F trombone or more commonly referred to as the F-attachment or trigger trombone.

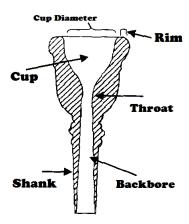
Today, the trombone can be found in wind ensembles, concert bands, symphony orchestras, marching bands, military bands, brass bands, brass quintets, brass choirs, jazz ensembles, and much more. While the instrument design has remained similar since its invention, numerous changes in construction have occurred during the technical advancements of the 1900's, including the use of different manufacturing materials, mouthpiece variations, differing bore and bell dimensions, and new trigger valve types.



Tenor Trombone with F Attachment

#### **Trombone Equipment**

#### Mouthpiece:



The mouthpiece is arguably the most important part of the instrument because it is where you and your instrument connect. The mouthpiece is a separate part of the trombone and can be interchanged with different manufacturers as long as the shank size is the same. Mouthpieces vary in material composition, shank, cup diameter, cup depth, rim shape, throat, back bore, and outside design among other factors. Variations in mouthpiece construction affect the individual player's ability to seal their lips on the mouthpiece properly, produce a reliable tone with a characteristic timbre, its volume, the player's level of comfort, and the instrument's ease and playability in a given pitch range.

In general, a mouthpiece that will meet the needs of most beginner and intermediate trombonists is the Bach 6 ½ AL, or equivalent. This is a good, medium-deep size mouthpiece that will continue to be the right size for many students even as they mature. Admittedly, mouthpiece selection is a highly personal decision, but it is recommended to ask a qualified band director or professional trombonists for help when searching for the right mouthpiece. Below is a reference chart of each component of mouthpiece design and how it affects different aspects of trombone performance.

| Mouthpiece Design & Related Playing Characteristics |   |         |  |        |   |  |  |
|---|---|---------|--|--------|---|--|--|
| RIM   |   | CUP     |  | THROAT |   | BACKBORE   |  |
| Wide  | Increases<br>endurance                                | Large   | Increases volume and control                                       | Large  | Increases blowing freedom, volume, tone, and sharpens high register (largest sizes also sharpen low register) | Except in general terms, it isn't possible to identify backbores by size because they also vary in shape. Various combinations of size and shape make the tone darker or more brilliant, raise or lower the pitch in one or more registers, and increase or decrease volume. In each instance, the effect depends in part on the throat and cup used in combination with the backbore. |  |
| Narrow  | Improves<br>flexibility and<br>range                  | Small   | Relieves fatigue<br>and weakness                                   |        |   |  |  |
| Round   | Improves<br>comfort                                   | Deep    | Darkens tone<br>(especially in low<br>register)                    | Small  | Increases<br>resistance,<br>endurance,<br>brilliance, and<br>flattens high<br>register                        |  |  |
| Sharp   | Increases<br>brilliance and<br>precision of<br>attack | Shallow | Brightens tone and improves response (especially in high register) |        |   |  |  |



**Modern Valve Trombone with Three Piston Valves** 

#### Bb Tenor Trombone – Student Model (Straight):



It can be confusing and stressful choosing the right instrument for a beginner. While there are many brands and models to choose from, it is a good idea to stick with the industry standards for this important purchase. In most cases a beginner student will be best served with a straight Bb tenor trombone. In the beginning, the additional weight and clumsiness of a trigger can be more than a small student can handle. It is recommended to start with a straight Bb tenor trombone and upgrade once the student is capable of handling the instrument and is at a developmentally appropriate stage where the trigger will serve them in a beneficial way.

Yamaha YSL-354

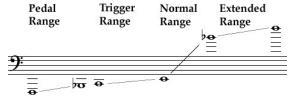
When making a used instrument purchase, make sure the instrument is in good working order and the slide moves freely. The slide is the most delicate part of the trombone and requires the most precise adjustment to allow for smooth and fluid operation. Most slides can be repaired by a trained technician, but be advised it may be cost prohibitive on some instruments. Purchasing a

used instrument from a reputable music store decreases the chance of acquiring an instrument in poor repair. Be wary of instruments offered at discount prices substantially below the cost of a quality brand. It is likely these instruments are of lesser quality or have hidden issues. If possible, it is wise to purchase one of the following recommendations to avoid buyer's remorse. If purchasing from the internet, make sure there is a return possible in case the instrument is damaged or not properly represented. Remember to enlist the help of a qualified band director or professional trombonist when making this important purchase.

| Recommended<br>Student Model<br>Instruments |        |  |  |  |  |
|---|--------|--|--|--|--|
| MAKE  | MODEL# |  |  |  |  |
| Bach  | 300    |  |  |  |  |
| Besson                                      | 600    |  |  |  |  |
| Conn  | 22H    |  |  |  |  |
| Getzen                                      | 351    |  |  |  |  |
| Holton                                      | 602    |  |  |  |  |
| King  | 606    |  |  |  |  |
| Yamaha                                      | 354    |  |  |  |  |

#### Bb Tenor Trombone with F Trigger Attachment:

There are musical and operational advantages to purchasing a tenor trombone with an F trigger attachment. The musical advantage is that straight tenor trombones are pitched in the key of Bb, giving them a usable chromatic range from



E below the bass clef to Bb above middle C, an extended range by experienced players up to top line F in treble clef and the use of pedal tones from Bb below the staff to F four lines below bass clef. The additional tubing provided through the F attachment (accessed by a trigger operated valve) extends the chromatic range down a major 3<sup>rd</sup> to low C, almost connecting the normal range and pedal range (missing the B natural). In other words, this instrument becomes more flexible with a wider range than a straight Bb trombone. The operational advantage to intermediate trombonists is that trombones with an F attachment are easier to play. Notes that are typically played in longer positions (6<sup>th</sup> and 7<sup>th</sup> position) can be accessed with shorter positions with the trigger. For example, low F (below the staff in bass clef), which is played in 6<sup>th</sup> position on a straight trombone can also be played in 1<sup>st</sup> position with the

trigger. The same is true of low E natural (2<sup>nd</sup> position and trigger), second line B natural (2<sup>nd</sup> position and trigger), and second space C (1<sup>st</sup> position and trigger) just to name a few. Advanced trombonists benefit from this option when playing faster passages due to the accessibility of these notes in shorter positions.

The tubing in an F-attachment is referred to as either having a *closed wrap* or an *open wrap*. A closed wrap (traditional wrap) system keeps all of the extra tubing for the F attachment confined within the bell section of the trombone while an open wrap allows the tubing to extend beyond the crook of the bell section. Most trombonists say that the overall playability of an open wrap is better since the air flow is less restricted. There are simply fewer bends in an open wrap that the air must flow through than in a closed wrap. A compelling reason to purchase a closed wrap system over an open wrap is that the tubing of the closed wrapped F attachment is more protected from dents and tuning slide damage. High school and college trombonists involved with marching, will probably be better off with a closed wrap trigger trombone.



The two styles of linkage that open and close the valve on an F attachment are string or mechanical. A mechanical linkage uses a metal arm with ball and socket joints to open and close the valve. This type of linkage requires less maintenance than a string, but often makes a clicking noise when used. A string linkage utilizes a string to move the valve when the trigger is used. A string linkage is silent when engaged, but does have the potential to break and need adjustment from time to time.



String Style Trigger Linkage



Mechanical Style Trigger Linkage

The most common type of valve used on a trigger trombone is the rotary valve. A rotary valve was used on the first ever trigger trombone developed by Christian Friedrich Sattler in 1839. Its ergonomic design and short throw action make it a popular design. The most common complaint about a rotary valve is its impeded air flow. The angles within the design of the valve cause the air to bend abruptly when traveling through the valve. Regardless, most trigger trombones are made with the rotary valve because of its durability and ease of maintenance. New designs like the axial flow valve have addressed this issue by illuminating the abrupt angles of the air path. Other proprietary designs which also serve to improve airflow are the Thayer Valve (Bach) and the CL2000 (Conn).



**Rotary Valve** 



**Axial Flow Valve** 

#### **Bass Trombones:**

Historically the first bass trombones were pitched in G and resembled a stretched tenor trombone. Instrument manufacturers moved away from a true bass trombone pitched in G towards a tenor-bass trombone pitched in Bb with two triggers. Eventually the tenor designation faded and the title of bass trombone was reborn. However, these instruments are pitched in Bb with a combination of two triggers ranging from F, Eb, D, and Gb. The current day bass trombone is very similar to the tenor trombone except a bass trombone has a bell diameter of at least nine and one-half inches and a bore of approximately .562 inches. Instruments smaller than this, having a bell diameter of eight



Yamaha Bass Trombone YBL-830 with Bb/F/Gb/D Trigger Combinations

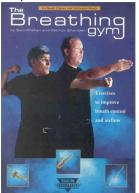
and one-half inches and a bore of .547 inches are considered large-bore tenor trombones with F attachments. Although tenor trombones have the same range as the bass trombone and have a more penetrating pedal tone register, they cannot equal the large sonorous quality of a true bass trombone.

### **Embouchure, Buzz, and Tonguing**



Embouchure: The positioning and shaping of the mouth, lips, and tongue in order to play wind instruments with good tone, true pitch, and proper attack...*Harper's Dictionary of Music* 

Before assembling the pieces of the trombone, it is important to prepare the vibrating mechanism of the instrument. Woodwind instruments rely on a reed to produce the initial sounds of the instrument while brass instruments utilize the player's lips. The lips are responsible for creating the initial sound that is amplified by the trombone. The lips



The Breathing Gym Breathing Method Book

combined with an open and free flowing air stream will produce the correct buzz, both alone (fee buzzing) and on the mouthpiece. The air flowing past the lips creates the vibrations responsible for this sound.

There are many philosophies on breathing, but in short, inhale in a fashion that is free from tension, unnecessary movements, and provides a comfortably full feeling. A yawn-like inhale through the mouth (not the nose), followed by a fast and steady exhale should provide the correct fuel to set the lips in motion. The exhale is much like blowing out candles on a birthday cake. Remember, the more open and relaxed the air enters the body, the more likely it will exit in the same fashion.



An Unexpressive Facial Expression

To form the proper embouchure, simply create an unexpressive facial expression. This neutral expression places the facial muscles and corners of the lips in the proper location for a good embouchure. The lips should come together in the same fashion as saying the letter "M" or the word "dim." The firmness in the corners can be related to a friendly handshake, not limp like a dead fish, but also not aggressive like an angry pit-bull.

In one fluid motion, inhale to a comfortable full feeling, set the embouchure formation as described above, and exhale a fast and steady

stream of air through the lips. This will create a buzz or motorcycle-like sound effect if the proper firmness is present in the corners of the lips. It is helpful to think of blowing air through the lips in an effort to push them slightly apart. If no sound or buzz is produced, try resetting the embouchure with variations of firmness in the lips until a good buzz is created. Practice making these motorcycle sounds every day prior to buzzing on the mouthpiece and playing the full instrument. This is the fundamental building block for a great trombone sound.



The Free Buzz -Motorcycle Sound





Centering the Mouthpiece on the Lips

Next, form the embouchure as described above and place the mouthpiece centered on the lips from top to bottom and left to right. Use only enough pressure to seal the mouthpiece rim to the lips. Some facial features (jaw and teeth formations) may have a slight impact, but starting with a centered mouthpiece placement should provide a good foundation for a characteristic sound. Inhale through the corners of the mouth (outside the mouthpiece rim) and make the same motorcycle sound through the mouthpiece. This sound should be similar to the free buzz with some amplification. Many students will find it easier to buzz with the mouthpiece than to free buzz. Try buzzing a familiar tune like Happy Birthday or Mary Had a Little Lamb to practice changing pitches. Practicing these motorcycle-like sounds, fire engine sirens (alissing up and down in pitch), and buzzing simple songs on the mouthpiece will help develop a good embouchure and provide the foundation for a great trombone sound.

To this point, the tongue has not been directly involved with creating the buzz (however it will be partly responsible for changing pitch between partials, refer to p. 12). The tongue is used to initiate a clean sound at the start of each note, separate

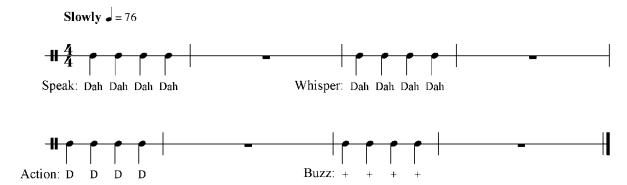
between notes, and to facilitate lip slurs (refer to p. 21). Place the left hand pointer finger on the chin and say the following syllable four times, "Dah-Dah-Dah-Dah". This syllable should place the tongue on the upper gums, just above where the flesh meets the teeth without any movement of the jaw. Repeat this exercise again and take notice of where the tip of the tongue hits for the "D" part of each syllable. Practice saying each syllable out loud, whisper each syllable, and then practice the motion only without a vocal cue. Practice saying, whispering, action, and finally combine with mouthpiece buzzing. Make sure the chin and jaw stay stationary. The following

exercise practices placing the tongue in the correct position and can be combined with different articulations to expand upon musicality.

## **Adding The Tongue**

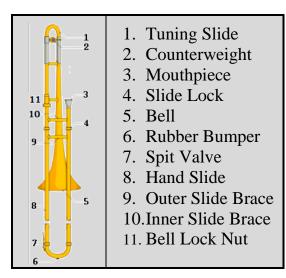
"Say-Whisper-Action-Buzz"

Stephen Burdick



## **Instrument Assembly**





The trombone is a delicate instrument, despite its rugged appearance. The most delicate part of the trombone is the hand slide. This is essentially the valves or keywork of the instrument and needs to be in good working order and kept free of dents or dings. Refer to p. 23 for a lesson on slide maintainance.

Place the trombone case on the floor with the latches flipping up to open. This will ensure the instrument doesn't accidently fall out of the case when opened. Remove the hand slide section from the case. There will likely be case tabs holding the hand slide securely in place; just twist them out of the way and remove the hand slide. Make sure the slide lock is

engaged to keep the outer slide from falling off the inner slide. Hold the hand slide by the top brace with the right hand and rest the rubber bumper on the floor. Orientate the slide so the bell lock nut is to the left and the slide lock is to the right when placed in front of you. Remove the mouthpiece from the storage compartment in the case and insert it in the tubing on the right side of the hand slide with a gentle downward twisting motion. This is the side with the slide lock and without the threaded bell lock nut.

Next remov the bell section from the case using the left hand. There will likely be case tabs holding the bell securely in place, just twist them out of the way to remove the bell. Hold the bell with the tuning slide facing up and the threaded tube section facing to the right. Keep the braces of both the bell section and hand slide parrellel to each other (this adjustment will be made momentarily). Place the bell onto the hand slide section opposite the mouthpiece and start threading the bell lock nut onto the threads

of the bell section (do not tighten all the way yet). Next, the bell and hand slide need to be adjusted to the proper playing angle. Pretend the bell is the front cover of a book and the hand slide is the back cover. Gently close the book to slightly less than a 90 degree angle (in relationship to the bell and hand slide braces). Gently tighten the bell lock nut to secure the sections together.



Instrument Assembly from Left to Right:
Hold the hand slide in the right hand - Insert mouthpiece with left hand - Connect bell with left hand and loosely tighten bell lock nut - Close the angle (book) of the trombone - Tightening bell lock nut

### **Hand Position**



Correct hand position is the first step to creating an open sound and smooth slide technique. Each hand has its own responsibilities and formations, but both should be relaxed and free of tension. Before setting the hands in position on the trombone, take a moment to shake out the hands, arms, and shoulders. Body posture and hand position have an effect on tone production, ease of motion, and technical efficiency.

Left Hand Position Timeline

#### **Left Hand Position**

Let's start with the left hand since it will be supporting the trombones weight. Extend the left hand as if initiating a hand shake. Slide the crook of the thumb and pointer finger into the lower bell brace (closest to the bell and hand slide). The thumb should comfortably cradle the lower bell brace. If the trombone is equipped with an F trigger, move with the same "hand shaking motion" towards the trigger lever, stop short, and place the thumb lightly on the trigger lever thumb pad. In either case, the pointer finger should rest on the mouthpiece body at a comfortable angle. The remaining 3 fingers should comfortably grasp the inner slide brace of the hand slide (closest to the mouthpiece). The pinky can be used as a human slide lock, in an effort to prevent the outer slide from falling off the trombone. Prevent the trombone from resting on the left shoulder when raised up to the embouchure in playing position. The trombone will have a slight downward angle and the elbows should be held out slightly away from the body. This hand position can be remembered by Shake – Point – Curl.

#### **Right Hand Position**

Now that you have the left hand correctly placed and can support the majority of the trombone's weight with little effort, let's move to the right hand. This hand will be solely responsible for working the hand slide and spit valve. Place the pointer and middle fingers side-by-side and rest them on the pads of the thumb. This might look like a hand puppet dog or a bird beak. This forms the basic slide grip. Now place the puppet dog or bird beak on the lower portion of the outer hand slide brace (closest to the ground when the trombone is held up in playing position). The pinky and ring finger should rest gently on the underside of the slide. Make sure the palm of the hand faces towards the mouthpiece as much as comfortably possibly. The basic action for moving the slide in and out can be compared to the loose wrist Italian hand phrase, "Spicy Meatball." Allow the wrist to glide freely in its socket like a ball joint.



Right Hand Position Timeline

#### **The First Notes**

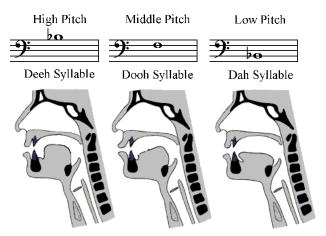


After practicing free buzzing, mouthpiece buzzing, and learning the proper hand positions, it's time to make the first sounds on the full instrument. Achieving a good free sounding buzz on the mouthpiece is crucial to making a good sound on the trombone and should take precedence over playing on the full instrument in the beginning lessons. Continue to practice buzzing in conjunction with the following steps to further develop embouchure growth.

If a good buzz was produced on the mouthpiece, it is likely that will produce a good sound on a few possible notes. While sitting on the edge of a chair with good posture and leaving the slide lock

engaged (for your safety...), place the assembled instrument and mouthpiece in playing position as described earlier. Remember the instrument will likely be positioned slightly downward and the elbows should be held out slightly away from the body. Form the embouchure, inhale relaxed air from the corners of the mouth, and buzz into the mouthpiece. Pretend to blow out candles across the room and through the

trombone. This steady and fast air stream should produce one of three possible notes low Bb, fourth line F, or Bb above the staff in bass clef (low middle – or high). Use a piano or tuner to figure out which note is being played. If the first note was the lowest note of the three, try moving this note up by changing the oral cavity. For low notes, the tongue is likely in a low position in the oral cavity, such as saying the syllable "Dah." By moving the tongue to a slightly higher position in the mouth by saying "Dooh" the air moves with faster velocity across the lips and into the instrument. Moving to



Oral Cavity & Tongue Height Diagram: Deeh – Dooh – Dah (Syllables from Left to Right)

"Deeh" increases the velocity again. To witness this phenomenon, try whistling a series of notes from low to high and take notice of the changing tongue position. This should help move the sound from low to high depending on the relative position of the tongue in the mouth and vice versa to play lower. Use good listening skills and practice centering on each of the following low, middle, and high notes and moving between the three.

## **The First Notes**

"Low - Middle -High"

Stephen Burdick

Slowly = 76

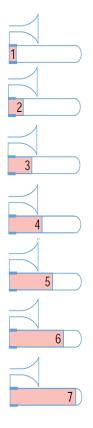
Low - "Dah"

Middle - "Dooh"

Tligh - "Deeh"

## Finding the 7 Slide Positions





The trombone differs from all other brass and woodwind instruments in the area of fingerings or in the case of trombone, slide positions. On a trumpet, when a valve is pressed, a fixed amount of tubing is added to the airway. This is not the case with the slide trombone. The player must find the correct position through a continuum of space based on correct intonation. There are 7 different slide positions, much like there are 7 different fingering sets on any three valve brass instrument. The musical interval between any two consecutive slide positions is a minor second (½ step), or the same sound as the Jaws Theme (helpful when practicing the groupings below). With these 7 relative positions, trombonists have the ability to play the most in tune of any wind instrument through minor adjustments of the slide. It might also be added that they have the ability to play the most out of tune as well. It is easier to remember the relative slide positions as groups of positions rather than individual positions. Comparing each slide position to its partner in the grouping will help solidify an approximate location. The following are guick and easy ways to find the relative slide position. Remember,

the ear should be the final judge of correct slide position.



**Grouping 1st & 2nd:** 1st is all the way in and easy to find. Think of 2nd as right next to 1st. 2nd is often played longer on the slide than it should be, keep it closer to 1st to make it easier to find. Always listen to make sure they sound a half step apart.

**Grouping 3rd & 4th:** 3rd is just before the bell, and 4th is just past the bell. Think of 3rd and 4th as on either side of the bell from each other. Keep each one on the correct side of the bell. Always listen to make sure they sound a half step apart.

**Grouping 5th & 6th:** 5th is often played too close to 4th, so think of it as next to 6th. 6th is about an arm's length out for most players. Thinking of 5th as next to 6th, will keep 5th from being played too short on the slide. Additionally, 5th is almost the same distance away from 3rd as 3rd is from 1st. Practice the relative distance between all the way in to almost to the bell and almost to the bell and 5th. Always listen to make sure they sound a half step apart.

**7th All Alone:** 7th is all the way out on the slide, just past where the stockings (raised area) at the end of the inner slide tubes begin. If there is difficulty reaching all the way out to 7th, reach as far as possible. It may be necessary to push the right shoulder forward and open the right hand to get far enough out. Keep reaching for 7th and eventually it will be reached with practice. Many young students will literally grow into this as they themselves grow. Yamaha's YSL-350C has a small Bb/C trigger to aid students whom have physical challenges of reaching 7th position.

#### Song Groupings:

The following exercises use an easily found starting position (1st, 2nd, and 3rd) to reference more difficult to find positions (5th, 6th, and 7th). The basis for these exercises is using the relative distances between positions and a good ear to find the physical locations of each. In theory, the physical distance between 1st and 3rd should be closely related to the distance between 3<sup>rd</sup> and 5<sup>th</sup>. This relationship remains the same when starting in  $2^{nd}$  or  $3^{rd}$  position and moving to  $4^{th}/6^{th}$  and  $5^{th}/7^{th}$  respectively. However, due to the overtone series, the distance between each lengthening slide position increases slightly. Keep this in mind as your ear determines the positions in the following songs. Since most beginner students will produce one of three notes in 1st position during the first lesson, these exercises have been written out starting on the 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> partials of the trombone overtones series. While these exercises are written out for the purposes of including the notation, it is not necessary for the beginner student to read in the keys of Gb, Db, F, C, E, and B major, but it is an added bonus! These exercises are purely for developing listening skills and finding the relative locations of each sled position. For best results, use a tuner to help find the first note of each song grouping, especially when starting in  $2^{nd}$  or  $3^{rd}$  positions. For more on the overtones series refer to p. 17.



Soprano Trombone

#### Song Grouping 1st - 3rd - 5th:

## Mary Had a Little Lamb





## Mary Had a Little Lamb



In review, when learning trombone slide positions, begin to tune the positions faster and more accurately by referencing the slide position groupings. Continue to strive for greater precision of each position and its relationship to the others in each grouping. It will continue to get easier to locate each position in a grouping because each always has a "partner" or "partners" to aid in its location. Always remember, the ear is the ultimate judge of intonation and should take precedence over everything else.