

# Bandworld

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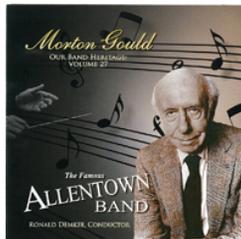


**Jan Van der Roost conducting the grand finale of his “Jupiter March” with the 300 combined members of the Firebird and Thunderbird H.S. Honor Bands at the 35th Anniversary, 2013 Western International Band Clinic.**

**BW 2014***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**

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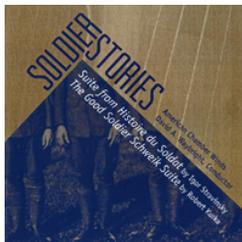
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**Yankee Doodle**

by Morton Gould

**Album Title: OUR BAND HERITAGE: VOLUME 27-MORTON GOULD****Recording: The Allentown Band****Conductor: Ronald Demkee****Publisher: Available from the Allentown Band**

With 2013 being the centennial of Morton Gould's birth there have been several musical tributes to this very prolific composer. In the last issue I reviewed a classic CD of Gould and his band in a program of his music along with marches by Sousa and others. This offering by the Allentown Band is a collection of Gould works with just the right amount of band music mixed with his lighter settings. The second movement (Marches) from his "West Point Symphony" and Jericho Rhapsody are original band works of the highest order. American Salute and Yankee Doodle just had to be included in this program. Highlights from "Windjammer" is music by Gould for a 1958 movie documentary and the Family Album Suite is a five movement suite of nostalgic Americana. Two Gould marches are included (Red Cavalry and March of the Leathernecks) while the remaining two works are Tropical and the famous Pavanne from American Symphonette #2. For this recording the Allentown Band performs the Paul Yoder arrangement; it's less frequently heard than the usual setting but still sparkles as the catchy, infectious tune we know & love. A superb tribute to Morton Gould by the Allentown Band and I commend Maestro Demkee for giving credit to the arrangers when other programs fail to do so. I encourage you to add this CD to your collection.

**The Devil's Dance**

By Igor Stravinsky

**Album Title: SOLDIER STORIES****Recording: American Chamber Winds****Conductor: David A. Waybright****Publisher: Mark 50693-MCD**

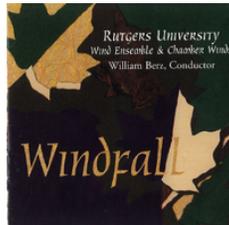
The American Chamber Winds offer a very interesting pairing of works on this recording; The Suite from Histoire du Soldat (Stravinsky) and The Good Soldier Schweik Suite (Kurka). While considered by some as a wind ensemble work, the Stravinsky is actually a mixed septet for violin, string bass, four winds and percussionist. In its entirety Histoire du Soldat is a theater piece for septet, three actors (including a narrator) and a dancer. The suite has been a very popular, widely performed composition throughout the world. The Good Soldier Schweik Suite is taken from Robert Kurka's opera based on the novel by Jaroslav Hasek (finished by Karel Vanek). The entire opera is scored for winds & percussion and the suite has long been a staple in the repertoire of wind ensemble music. The performances by the American Chamber Winds are a magnificent team effort and the soloists truly glisten when they are on display. Very highly recommended.

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**Sinfonia XVI- Transcendental Vienna**

by Timothy Broege

Album Title: WINDFALL

Recording: Rutgers University Wind Ensemble &amp; Chamber Winds

Conductor: William Berz

Publisher: MARK MCD-2002 Old Comrades: A Classic CD Revisited

This is the very first recording Mark released of the legendary Rutgers University Wind Ensemble & Chamber Winds under the direction of William Berz. The recording came out in 1996, two years before I started writing MusiClips and it's a pleasure to reintroduce band aficionados to this magnificent program. The title work is by renown composer Charles Wuorinen and is a fine choice for a concert opener. Syrtos (Nicolas Roussakis) is a Grecian folk dance in 7/8 time; a vivid musical example of Greek culture & heritage. Heaven's Gate (Scott R. Hawkinson) is a chorale with unique progressions both harmonic & rhythmic with the composer performing the final section on synthesizer (originally scored for offstage brass). Timothy Broege has written several compositions entitled Sinfonia for bands & various ensembles; the imaginative Sinfonia XVI-Transcendental Vienna is the one appearing on this recording. Laude: Chorale, Variations & Metamorphoses is a hallmark composition by Howard Hanson that has rightfully become a staple in the repertoire of wind bands. The popular New England Triptych (William Schuman) is featured in a truly professional performance. Note the middle movement When Jesus Wept has the cornet & euphonium as soloists. Some bands go with the orchestral setting soloists and use oboe & bassoon instead; the movement for orchestra appears in a different key. Since Schuman specifically utilized the brass instruments in his own bandstratation it might be preferred as the composer's original band intention. Windfall is a fascinating recording that launched a series of superb Rutgers recordings under the direction of William Berz.

**Shakespeare Pictures**

By Nigel Hess

Album Title: BORROWED INSPIRATIONS

Recording: West Chester University Wind Ensemble

Conductor: Andrew Yozviak

Publisher: MARK MCD-50766

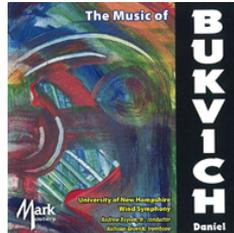
The West Chester University Wind Ensemble is rapidly becoming highly respected for their quality recordings. The program begins with a spirited opener entitled Through the Looking Glass by Jess Langston Turner. It is interesting this piece is based on only five pitches throughout. Another overture featured is one of the most popular works from the American Wind Symphony Orchestra series; the Children's Overture by Eugene Bozza. Rest is Frank Tichell's own band adaption of There Will Be Rest for choir and Shakespeare Pictures is a trilogy of works by Nigel Hess combined to form a fine twelve minute suite resplendent in imagery. The remaining two compositions are somewhat related; Fisher Tull's masterwork Sketches on a Tudor Psalm is a set of continuous variations based on a piece by the fifteenth century composer Thomas Tallis. Flourishes on a Renaissance Theme is Michael Gandolfi's set of seven variations on an anonymous Renaissance tune entitled Spagnoletta (derived from a melody translated as "Little Spanish Tune"). While the Tull was composed in 1971 and the Gandolfi was written in 2010 listeners might appreciate hearing both works on the same program. A most satisfying recording from a professional wind ensemble you'll definitely be hearing more from.

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**BW 2014***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**

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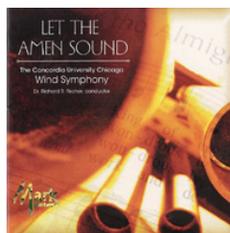
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**Ballroom Portraits: Homage to Robert Russell Bennett**

by Daniel Bukvich

Album Title: THE MUSIC OF DANIEL BUKVICH  
 Recording: University of New Hampshire Wind Symphony  
 Conductor: Andrew Boysen Jr.  
 Soloist: Nicholas Orovich-trombone  
 Publisher: Mark Masters 50759-MCD

Daniel Bukvich has produced many intriguing band compositions over the years; the program on this recording is a very interesting mix of five distinctive works. The trombone feature is Jack Teagarden Enters Heaven; a most picturesque scenario perhaps proclaiming God's Trombones needs a jazz soloist. Threnos is a music statement posing the question of what Abraham Lincoln saw with his eyes, heard with his ears, and sensed in his heart & mind. The Virgin and Child with Saint Anne is a philosophical & challenging homage to one of history's most celebrated & versatile geniuses Leonardo da Vinci. Buffalo Jump Ritual recalls the great Buffalo stampedes and rituals of the Native Americans; the music of John Barnes Chance & Vaclav Nelhybel is remembered by the composer (I would add touches of William Francis McBeth to that list). The remaining work is the five movement Ballroom Portraits: Homage to Robert Russell Bennett. The influence of this fascinating work is clearly Bennett's Suite of Old American Dances. Imagine a modern day version of Suite of More Old American Dances with echoes of Bennett interspersed with the imaginative stylings of Bukvich mixed in. This is another splendid offering by Andrew Boysen Jr. and the University of New Hampshire Wind Symphony; very highly recommended.

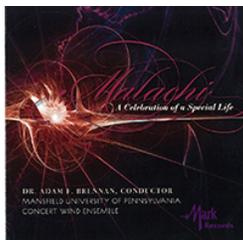
**Shipston Prelude**

By Stephen Bulla

Album Title: LET THE AMEN SOUND  
 Recording: Concordia University Chicago Wind Symphony  
 Conductor: Richard R. Fischer  
 Publisher: Mark Masters 50772-MCD

The recordings of Dr. Fischer and the Concordia University Chicago Wind Symphony can be described in one simple word: HEAVENLY. Let the Amen Sound is the thirteenth recording from this extraordinary ensemble and thirteen is a lucky number for music lovers. The title work is by Travis Cross and is a finely scored composition for winds & percussion you will immediately embrace. Among the treasures on this CD are a pair of works by David Holsinger (Fantasy on a Gaelic Hymnsong and On an American Spiritual), a composer Concordia always gives their best to. I must call the listener's attention to What Sweeter Music (John Rutter/Frederick Umar); this is a remarkable bandstratation of a popular, beloved choral work. Another standout setting is Shall We Gather at the River (Dan Goeller/Frederick Umar); this luxurious selection is so masterful one can even feel the water from the river. I cannot say enough about this CD other than Glory to Concordia in the Highest!

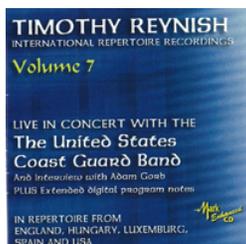
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**BW 2014***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Manhattan Pictures**

by Jan Van der Roost

Album Title: MALACHI: A CELEBRATION OF A SPECIAL LIFE  
 Recording: Mansfield University of Pennsylvania Concert Wind Ensemble  
 Conductor: Adam F. Brennan  
 Publisher: Mark 50509-MCD

The MU Concert Wind Ensemble has made a few recordings available from Mark; this current CD features works by Giroux, Reed, Van der Roost, Ticheli, Barnes and by Dr. Brennan. The title work is by the conductor and is the musical portrait of a child's triumph through life despite overwhelming personal adversities. Nitro (Frank Ticheli) is one of the composer's finest concert openers and To Walk With Wings is Julie Giroux's vividly illustrates man's desire to fly. Punchinello (Alfred Reed) has served as a popular overture for almost thirty years and the prolific Jan Van der Roost is represented by the four movement suite Manhattan Pictures. The remaining work is the challenging Fantasy Variations by James Barnes. The famous theme from the Paganini Caprice in A-minor for Violin has been a favorite of many composers; this phenomenal setting for band tests the mettle of every member of the ensemble. This CD is a rather interesting program you may wish to look into.

**The Fiddler from Five Folk Songs**

By Gilmore/Stone

Album Title: TIMOTHY REYNISH INTERNATIONAL REPERTOIRE RECORDINGS VOLUME 7  
 Recording: U.S. Coast Guard Band  
 Conductor: Timothy Reynish  
 Publisher: Mark 99997-MCD (2 CD Set)

This particular program from the Reynish International Series features a live performance with the U.S. Coast Guard Band plus an interview with composer Adam Gorb. The work by Adam Gorb in this collection is Dances from Crete, a piece bursting with Grecian flavor including a bit of "Greek tradition" from the percussion section in the fourth dance. Dancerics (Kenneth Hesketh) is the most familiar composition recorded here and opens the concert. Megan Weikleenget is the vocalist for the Five Folk Songs (Gilmore/Stone), Greg Case is the alto saxophone soloist for Concertango (Alarcon) and Thomas Brown plays the solo trumpet for Elegy for Miles Davis (from Concerto for Trumpet & Wind Ensemble by Richard Rodney Bennett). The remaining works are Suite of English Folk Dances (Tomlinson), King Pomade's New Clothes Suite No. 2 (Ranki) and the March from Experiments on a March by Marcel Wengler (this movement can be bought separately from the entire composition). While these works do appear on earlier volumes in this series it is nice to hear one of the top United States service bands as the performing ensemble on Volume Seven and the Adam Gorb interview is a nice bonus.

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**BW 2014***The Future of the Bandworld***10 Years ago in Bandworld  
Play from Your Heart!**

by Allen Vizzutti

Vol.19 , #3, p.15 (January - March 2004) **Bio**

Based on the supposition that your fundamental tone production, daily practice, warm-up and breathing are on track (and trumpet players are not using too much left hand or ring finger pressure), I feel confident in suggesting the following: Transcend. Play fast without considering the speed. Play in the upper register thinking medium register. Play for a long time without worrying about your lips. Attempt a few things you have convinced yourself you cannot do. No pass, no fail. Come on! Admit it! You've set up boundaries for yourself. But they don't really exist. Exorcise the ghost in your horn. Let the instrument in your hands be a touchstone for confidence.

That, however, is not your surprise. This is:

**The best way to practice technique is to not practice technique.** Whoa! Hold the phone! That's too Zen for me! (Pause.) Allow me to clarify. Most of us have been taught in the European tradition and in school bands. That translates, learn to play your band music with the correct notes, at the correct time, with the correct rhythm, in tune. Often the level of the music is beyond many of the participants. we learn to think only of technique. Our orientation becomes very visual while reading the music. No communication happens. Musicality becomes secondary. In trumpet-speak we say higher, faster, louder. What a sad thing it is to lose sight of our real purpose: Emotional communication through sound! Sad for the listener and sad for the instrumentalist shackled by the very thing they seek to learn - technique.

So in closing may I offer the main point? The best way to develop and rapidly improve is to play everything from the mundane exercises to major works in the most beautiful and meaningful way possible. Think phrasing, tone and emotion. Observe and enjoy the sensations created on both the physical and emotional plane as you perform a beautiful phrase with a well-rounded tone. **Make music!** The more you become in the habit of playing musically, the more naturally your body aligns itself to the proper and most efficient playing techniques. The most musical way to perform a phrase is nearly always the easiest. Give the notes life and your technique will follow. Consider the beauty of your sound first and foremost. Don't blow your brains out. **Blow the horn from your heart!**

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**BW 2014***The Future of the Bandworld***20 Years ago in Bandworld****Intonation**by Gladys Wright **Bio**

Vol.9 , #3, p.16 (Januaary - February 1994)

**LISTEN! LISTEN! LISTEN!**

Does your student really know what you are talking about? Too often a band director “TUNES” the band with a tuner and simply gives instructions—“pull out, push in” while carefully checking every bandman’s pitch before rehearsing. Too often, the students assume “that’s it” and forget about intonation and tuning for the rest of the rehearsal. In their minds, they have adjusted the instrument, therefore, all notes are now in tune.

The student must be taught to listen and be given techniques and solutions to solve pitch problems. Most students have an average ear. Teach them how to improve their hearing. Demonstrate what to listen for, techniques to improve the hearing and solutions for solving faulty intonation on the instrument.

**WRONG**

1. Always tune for the student. “Push in, Pull out”...much faster.
2. Don’t explain the overtone series. It will only confuse them.
3. Tune before proper warm up.
4. Tune only THE one designated “tuning note”...Bb concert. Then ignore intonation the rest of the rehearsal.
5. Blow loud up high and soft down low. Easier that way.

**RIGHT**

1. Teach how to listen to beats and what to do when they can identify the beats. Instruct them that the faster the beat, the farther out of tune; the slower, the closer into being in tune. Not sure? Pull out. How is it? Faster or slower beats? Then adjust accordingly.
2. Teach how to use the strobe. The best strobe is the one with all the windows. Lines stand still when in tune. Left=flat; right=sharp. The clearer the pattern, the more centered the tone. Check scales on the strobe so they will know which note to adjust, etc. Can also tell whether supporting note and going flat or sharp at the end.
3. Explain the overtone series and how it can be capitalized on for better intonation. For example: high notes are already in the low notes. As a result listen “down.” Flutes will tune to the lower instruments. (Example: A piccolo and alto sax unison solo—hence piccolo tunes to alto sax.) Too many flutes on top high register will destroy the overtone series by sheer volume. Take some down an octave or tell some flutes not to play. Too much volume and power will achieve the same results. Generally play softer up high and louder down low. Avoid a “top heavy” band sound. When in tune, blends. Out-of-tune, a note will stick out. Start with the bass note and build up ending with everyone playing. Develops concept.
4. Explain the sonorities—how a clarinet and a cornet playing together can blend into one sound, “absorbed,” so that you can not tell which instrument is playing. This is really playing in tune. The result is a beautiful tutti band sonority. (Bob Vagner, deceased, University Oregon) Tell the band (close your eyes with head down) to raise their hands when they can’t hear the individual instruments anymore, but just a beautiful sound. Then repeat this procedure with two different instruments for reinforcement. Do this once a week for 3-4 minutes.

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**BW 2014***The Future of the Bandworld***20 Years ago in Bandworld****Intonation (continued)**

by Gladys Wright

Vol.9 , #3, p.15 (January - February 1994)

5. Demonstrate octaves and fifths while students listen and then perform themselves. An octave will sound like the same note. An interval of a 5th is very close to the same sound. Big unison and octave passages marked with a “U” in the music will alert students to listen for that sound. Octaves and unison passages must sacrifice volume for pitch if necessary.

6. Tune and match pitches throughout the rehearsal on different notes. (Clarinet and cornet G above the staff is an eye-opener in most bands.) For example, tuning is more accurate on the tuning note if brass start below and slur up—G,A,B,C—then tune C. Tune clarinets to more than one note—start with throat G. Temperature does affect pitch. This is why it is necessary to be thoroughly warmed up before tuning and adjusting slides, etc.

7. Teach the bad notes on each instrument and how the student can better play those notes in tune. (Clarinets are usually sharp in the throat; cornets pinch in the high notes; saxes are sharp in the upper register, flat in the lower, etc.) Charts are available for those notes. Have students keep these charts in their folios for reference. Making a strobe chart of individual student’s scales will give each a clear picture of the notes they must learn to play in tune. (Accomplished by playing scales and watching window-strobe and then marking on chart.)

8. Build confidence in ear training and listening. Most people have average pitch discrimination ability, so start from there. If you, as a director, have a fine ear—great. But remember, the student is the one that tunes while playing in the band and your ability is not going to help when you are conducting. They must hear and make the decisions as they play the performance. It does NOT happen overnight, so be patient with lesser abilities.

9. Have the band student play carefully, but with confidence. Selfdiscipline of the individual and class-discipline make it much easier to teach intonation. It is not possible to concentrate and listen to pitches in a noisy room. Everyone listens. It is true there is a discrepancy between the natural harmonic overtone and the tempered scale. Don’t deal too much with this until the student is quite advanced. It will probably only overwhelm most students.

10. Always tell the student, “When in doubt, keep the tuning slide, etc. like it is in band. Your best chances are there.”

11. GOOD TONE PRODUCTION, BREATH SUPPORT, and MATCHING PITCHES start in beginning band.

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**BW 2014***The Future of the Bandworld***20 Years ago in Bandworld****Intonation (concluded)**

by Gladys Wright

Vol.9 , #3, p.15 (January - February 1994)

**FLUTE**

Most flutes are built slightly sharp when the head joint is in all the way. Tune by pulling head joint out 1/16 to 1/4 inch. Still sharp? Probably caused by having flute turned out too far. Sometimes adjustments have to be made in head cork. Use the mark on the end of the flute cleaning rod to measure this. When tuning with strobe, tune Bb of flute above the staff slightly sharp.

**CLARINET**

Tune all three registers of the clarinet. Tune G by adjusting barrel joint; tune Bb (3rd space C) by adjusting middle joint. Check notes C, G above staff, low G. If flat, firm embouchure, stiffer reed, or if necessary a shorter barrel.

**SAXOPHONE**

Tune to concert Bb. Adjust both high and low octaves. Problems? Check mouthpiece only for following pitches: Alto sax—middle A; Tenor sax—middle G; Baritone sax—middle Eb.

**BASSOON**

Do NOT tune bassoon by adjusting bocal from proper position. Try a different bocal.

**OBOE**

Do NOT tune by pulling reed. Is the reed correct size? Adjustments on the reed itself tune the oboe. Be sure to place reed tube all the way into the socket.

**VALVED INSTRUMENTS**

(Without compensating mechanisms)

Tune open notes and adjust the tuning slide. Tune first valve to a major second below. Tune second valve to a minor second below open tone. Tune first and third valves to a perfect fourth below the open tone. Despite careful tuning of 1-3; 1-2-3 is still sharp, while 2-3 combination is quite flat and 1-2 are still slightly sharp. At this point the musician must adjust the embouchure.

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**BW 2014**

## *The Future of the Bandworld*

### 20 Years ago in Bandworld

#### Survival Advice

by Don Wilcox

Vol.9 , #3, p.12 (January - February 1994)

(Written as a letter to former students and soon-to-be band directors, Don included some important “Survival Advice.” BW Editor)

You are about to enter the most dangerous year in your teaching career, so here are a few bits of friendly advice on some items that are probably not in the curriculum, and might save your skin—or your job!

**First:** be careful in your choice of a job. Beware of starting in too big of a job—that is often suicide. You will make dozens of mistakes in your first year of teaching (we all did!) and if you are teaching in a “big gun” type program with high expectations, you will probably get fired for those mistakes! The job you want is one with LOTS of potential and room for improvement. Give yourself some margin for error! You will feel much better watching things improve rather than hanging on for dear life trying not to get a III with a band that got I’s last year!

**Second:** work on your “people” skills. I don’t know of a single band director that was fired for being a rotten musician (although I know of several who should be!) The things that will get a person fired are NOT musical mistakes, but PEOPLE mistakes. Remember, you are not teaching music—you are teaching people and the subject matter happens to be music.

A good friend of mine with two dozen years of highly successful experience has one great basic rule for dealing with people of all sorts: Put it in writing. You can save yourself countless misunderstandings and disasters by putting every possible bit of information in writing and sharing with the appropriate people. Other than birthdays, most people do NOT like surprises—especially at work. For example, if you are planning a performance in a nearby town for a civic event, sit down and try to think of every possible question that anyone (student, parent, administrator, etc.) could ask about this activity, then put the answers to all of these into a written information sheet about the event, and well in advance of the event, see that copies get put in the hands of every person who could possibly have the remotest interest in the band or the event. In a probable order of importance: the principal and vice-principal in charge of student affairs, and their secretaries (who are usually the “control centers” of that office); your band members, the bus drivers, parents, band booster club, the local newspaper, radio, etc.

**Third:** find yourself a mentor; an experienced “hand” who knows the area, the band business, the contests lists, the judges, how All-State tryouts work, where solo and ensemble contests are held, who the exceptional teachers in the area are, etc., etc. Select this person with GREAT care—he or she will have answers that you don’t even know the questions for yet! Pick someone who has a program that you admire and respect—someone you can talk to, complain to, ask dumb questions of, and learn from! Every state or region has a couple of the experienced super-teachers I’m talking about. Find them! Introduce yourself, ask questions, and LISTEN to the answers! Don’t set out to re-invent the wheel when there are teachers out there who have wagons that are all ready rolling! Find out how they do it, then adapt what fits into your bag of teaching techniques.

**Fourth:** again, more people skills. There are lots of important people in your professional life—many of whom can get you fired! If you plan to hang onto your job, get to know these people well, and pay attention to what they tell you! In an approximate order of importance:

The principal of your school, or if it is a large school, perhaps the vice principal in charge of student affairs (This person usually controls all the activities at the school—schedules, conflicts, attendance, etc.). Think of these people as having a “guard dog/assistant” of MAJOR significance—their secretary. NEVER by-pass, or ignore this person!

The head of purchasing for your school or school district. This person controls everything you spend and everything you buy for your program. You MUST get along flawlessly with whoever this is! Do NOT mess up any dealings with this person—death will result (YOURS!)

The head custodian. This is the guy with all the keys! He is the answer to a lot of problems you WILL have. Trust me. Get to know this person; he is probably the second most important person at your school as far as you are concerned.

The head bus driver, or whoever handles bus transportation. Bands travel. Yours can’t without the co-operation of this person. And they all HATE last minute events, or any changes in plans. (See “Put it in writing”)

The principal’s secretary. Probably the third or fourth most important person at your school—this person MUST be on your side. If you go in to see the principal, and she says that it might be better to catch him tomorrow—thank her and run for the exit, she probably just saved your neck. You don’t want to deliver your problems to a principal who just got blasted by the Board of Education—especially if you might have had something to do with it!

The music store. To run a band program you have to have music, get instruments repaired, buy equipment, etc. There are lots of folks out there who will be glad to take your money—and get you in trouble in the process. (See “head of purchasing”) But fortunately there are also experienced, extremely knowledgeable, and helpful dealers out there also. You obviously need to know which is which. (See Mentor)

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**BW 2014***The Future of the Bandworld***20 Years ago in Bandworld  
Survival Advice (concluded)**

by Don Wilcox

Vol.9 , #3, p.12 (January - February 1994)

**Fifth:** Your students. You have no idea how important that slightly obnoxious next-to-last chair player is—until you treat him unfairly, or sarcastically, or give him a D in band. THEN, you will find out! When your first confrontation with an angered parent happens, you will learn a great deal in a big hurry. First, you desperately need a grading and attendance policy that is logical, fair, impartial, and thoroughly understood by both the students and their parents (See “Put it in writing.”) Second, every kid is an individual who is the most important person on the planet to his parents, and that quiet, polite woman who cooked for the band’s pot luck supper like a slave can turn on you like a wounded grizzly if she thinks you have treated HER KID unfairly!—and if you did, you deserved it!

**Sixth:** Prepare to defend yourself! Not yourself personally so much as your career, your art, and your job. The times of unquestioned acceptance of band and chorus as a part of every school’s curriculum are passing into history. If you plan to be teaching a few years from now, you must be ready to talk fervently and eloquently about WHY MUSIC IS ABSOLUTELY ESSENTIAL TO EDUCATION IN THIS COUNTRY! And forget all the old cliches about “team-work” and “discipline.” You will have to be able to defend music as an ART—and one necessary to the human spirit, if you are going to have a career a few years from now. Start working on your speech, and deliver it often!

**Seventh:** Band parents and booster clubs. Very few things in the life of a band director have the double-edged sword nature of these organizations! One of my favorite quotes from a President of one of these groups is; “I’m not sure if our band director knows what is best for our band.” Think about that for a minute!

These groups would test the diplomacy of a career diplomat, and the penalties for mistakes on your part can be immediate, noisy, and extremely unpleasant! Your best safe-guard: See “Put it in Writing.” Also see “Mentor.”

**Eighth:** Critical Choices. In your career, you will make a continuing series of choices. Some of the ones that seem the most critical, and absorb your most intense attention—like what to play for contest, what competition to enter, who should be first chair clarinet, and on and on—these are really the “small stuff” that you must keep in perspective for the sake of your mental health and stress level.

The really important choices tend to be ones that you make on instinct, or even without thinking about them enough to maintain your perspective. The sort of thing that really matters—like your degree of “commitment” to the quality of the students learning experience, as opposed to winning one more trophy; your budgeting time between the demands of your job, your family, and your own personal needs to grow and develop as a human being; or how to choose to balance your program’s emphasis on concert groups in relation to marching and/or jazz ensemble; these are the things that need your most careful thought and long term, constant re-evaluation.

**Last:** you are NOT done learning. Now that you have a degree, your education is not over—it is really just starting. What you have learned in the past several years of classes will probably give you most of the “tools” you need to start in your profession.

Your success in your job and your life in the future will be much more affected by what you learn from this point on,

than by what you know now!

You certainly would not buy stock in a corporation that had closed its Research and Development Department, and was planning to meet the future with only its present product, so don’t do that as a person! The future is, by definition, unknown. The only way to survive is to adapt, learn and grow. Remember, about the only difference between being in a rut or being in a grave—is its length. The result is about the same!

Take classes, attend workshops, read everything you can get your hands on; extend and expand what you know; take up a hobby that requires that you learn new skills; make a list of things you want to do during your lifetime—then START DOING THEM!

Good Luck—and drop me a line once in a while, and let me know how its going. I remember those days in my own career, and they were some of the most fun I ever had. Go for it!

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Bb Trumpet / Cornet

# Brass Tone Boosters

A GUIDE TO A STRONGER  
BRASS EMBOUCHURE

TOPICS INCLUDE

POSTURE & BREATHING

LONG TONES

PEDAL TONES

LIP SLURS

RANGE





A M E R I C A N B A N D C O L L E G E  
O F  
S A M H O U S T O N S T A T E U N I V E R S I T Y



**Bb Trumpet / Cornet**

**BRASS TONE BOOSTERS**  
**A GUIDE TO A STRONGER**  
**BRASS EMBOUCHURE**



**BY DANIEL PAULSEN**



**PIRATE BAND  
PUBLICATIONS**

American Band College at Sam Houston State University  
MUEN 5398 Ensemble Project Practical Application #2



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# Forward

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Dear Student,

I am so excited that you have decided to join the Reedley High School band! This booklet was written for you, the trumpet players in our program, and we will be using it every brass rehearsal this fall during the marching band season. By implementing this booklet, we hope to help you learn to play with a mature, powerful trumpet sound. But fair warning: there are no magic bullets or short cuts! These exercises are great tools, and with daily repetition you will improve in several aspects of your playing: your tone, flexibility, range, endurance, and overall power! This booklet includes great reminders for what you may already know, and some effective new techniques that might be new to you!

Please remember when learning the techniques that these type of warm-up exercises have been around since these instruments were first made, so do not think that they are the only exercises that work for brass players. They are just a few examples of the limitless possibilities to play. What is most important are the key ideas behind the exercises and the purposeful application while playing. Take these examples and try them, find out which ones work best for you, and modify them and make them your own. Good luck and enjoy playing the trumpet!



Sincerely,

**DANIEL PAULSEN**

Reedley High School Band Director

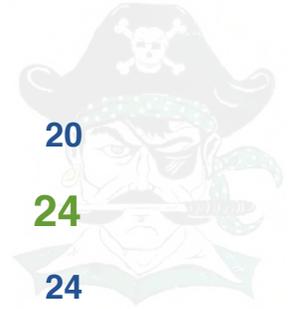
High/Low Brass Instructor





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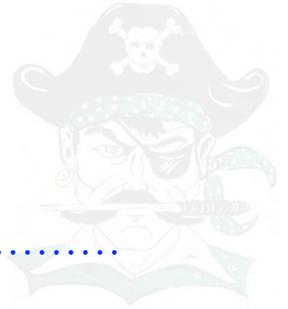




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# Introduction

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## What is an Embouchure?

An embouchure is something all wind instrument musicians have, whether they know it or not! It is all the physical parts of our face that go into blowing air into our instruments, including our lips, tongue, oral cavity, chin, teeth, etc. All trumpet players use it every time they play, and every single embouchure is unique.

Even though there are no two embouchures alike, proficient trumpet players have common characteristics that give them a mature sound. Some people have a natural great sound the first time they pick up the instrument, but the rest of us have to develop a great tone on our instrument. So how does an intermediate trumpet player get that beautiful sound?

The answer is more than just random playing your trumpet, though this will more likely help than not playing at all. The key is to develop your embouchure, just like an athlete works to make his or her body stronger, faster, or quicker. We can train our embouchure with specific exercises to target improvements in flexibility, range, endurance, and our overall tone or sound. Each musician has different strengths and areas for improvement, and these exercises can be tailored to the individual for maximum benefits. But what would this look like?

---

## What is a Warm-up?

The best time to work on improving your own playing is through a routine every time you pull out the instrument. A warm-up is a routine that musicians go through to get ready to play their best. It is a time to get mentally and physically prepared, as well as a time to improve or develop your own playing. The possible parts of a warm-up are endless and each player has his or her own special way of doing one that fits best for him or herself. However there are common techniques that are unique to brass players which seem to bring the best results in a warm-up, for example long tones, lip slurs, tonguing exercises, etc. Each is a way to prepare and develop different parts of the playing process, such as the lips, the lungs, the tongue, the fingers, the ears, and most importantly the mind.

In this booklet you will find several examples of common parts of a brass warm-up that target different ways to improve your embouchure. By using this booklet you will learn more about how to build your embouchure for a better trumpet sound, but also why warming-up is important. You will learn some of the tricks of the trade for improving your playing every time you pull out the instrument.

What this booklet is *not* is the end-all of trumpet books or the answer to all your playing problems. It is a start for those players who are seeking to improve their sound and get serious about playing the trumpet. The exercises are just a sample of the infinite possibilities that can be played while warming-up, and at the back of the book there is a list of great materials for further study.





# Target Embouchure Elements

According to David Bilger, trumpet player for the Philadelphia Orchestra, trumpet technique can be broken down into 6 main areas: **Sound** (tone production), **Flexibility**, **Endurance**, **Range**, **Articulation** and **Agility**. In this booklet we will focus on the first four elements. Good tone production on the trumpet is a combination of a functional embouchure and the proper use of air. Therefore, this booklet will focus on improving both. We will do this by using the various elements of a warm-up:

---

## Sound:

- Breathing Exercises: As wind players we need to use our “fuel” efficiently and without tension. This can enable us to play longer, higher, lower, softer, with more power, etc.
- Long Tones: Playing sustained notes for longer durations, making sure that the tone is full and that the pitch is stable.
- Pedal tones and lip bends: Using both pedal tones and lip bends can strengthen the embouchure.
- Mouthpiece buzzing: Any playing that can be done on the trumpet can be done on the mouthpiece alone. Mouthpiece buzzing is an important part of sound development because it forces the player to focus the notes instead of relying on the trumpet to do it for you.

---

## Flexibility:

Flexibility imparts all aspects of trumpet playing, especially endurance and range. This is the ability to change notes and intervals fluidly, quickly, and with good tone. The goal is to be able to move in all registers, low or high, with ease and control.

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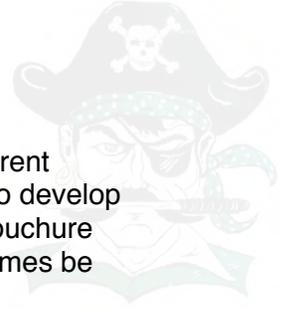
## Range:

Range (both high and low) is a product of embouchure strength, tongue position, air flow, and efficiency. Many exercises that we have already discussed will increase range, such as pedal tones, lip bends, flexibility studies, etc. Most people only concentrate on playing higher in their range, but the key is actually learning to play lower as well! Remember, if you don't practice it, you can't do it! This applies to high and low notes.

---

## Endurance:

As is the case with range, endurance is also a combination of many of the topics we have already touched on, and will benefit from many of the same exercises. The two other things that will most quickly improve endurance are strength training and avoiding bad habits that can actually make your playing more difficult..



Strength development is another aspect of playing that comes from many different settings, but can be targeted for fast improvement. Loud practice is one way to develop strength, and sustained playing is another. These will not only train your embouchure muscles but also your abdominal muscles too. To counter playing at loud volumes be sure to practice some amount of time on soft playing during your sessions.

Avoiding bad habits can be described as efficiency, and is necessary for any brass player. Playing the trumpet is extremely physical, and efficient playing will reduce the demands on the player. Efficiency can be achieved by taking care of the following:

- 1) A good use of air support in all aspects of playing.
- 2) Eliminating lip pressure while playing (as much as possible).
- 3) Knowing your playing limits and not damaging your embouchure.



# Breathing and Posture

Nothing is more important than starting off correctly! Posture, breathing, and hand position should be taught and practiced correctly from the beginning. “Practice makes permanent!” Whatever we do in the rehearsal room or at home will be what we do in performances.

---

## Breathing Technique

Starting each session with breathing exercises is imperative! We are wind players, and we must learn to use our “fuel” correctly for a more powerful sound.

- The student should sit or stand with his or her body in balance and without tension when playing or for breathing exercises. This can be found by:
- Stand up or sit up tall and find your center of balance where you are neither leaning forward or backward but relaxed. Your body without tension is the most efficient posture for breathing!
- Wind players should be striving for an “Oh” shape on inhalation and exhalation. An invigorated yawn is another way to gain a correct breath. There should be no tension in the lips, throat, or lungs: if it hurts, don’t do it!
- The lungs will expand in all directions when you breathe. Not up into your shoulders, or down into your belly. It will feel like your front and back ribs will expand from the center of your body. Try putting your hands flat on your back ribs: are they expanding?
- Breathing should be done in time with the music. Make sure that the breath is exhaled immediately after inhalation (no hesitation).

---

## Breathing Exercises

Patrick Sheridan and Sam Pilafian, two amazing tuba players, invented some great breathing exercises for wind players in their book, The Breathing Gym. We will use some of their exercises for our warm-ups to develop fuller, deeper, and more relaxed breathing habits.

Below are some examples of breathing exercises that should be used each day. These are done at approximately 60 beats per minute. Use these hand positions to help you monitor the right air flow as you do the exercises:

- Flat hand sideways in front of your mouth breathing IN
- Open “Oh” shape, hand placement causing a rushing air sound.



## B R E A T H I N G / P O S T U R E

Hand flat in front of your mouth 12" away  
breathing OUT

- Blow the air against your hand about 12" away.
- Breathing OUT will feel like blowing cold air with an "Oh" shape with the mouth.

There should be no space or pause between breathing in and out: keep the air flowing!



---

### Breathing Exercise #1

4 beats in, 4 beats out (repeat)  
3 beats in, 3 beats out (repeat)  
2 beats in, 2 beats out (repeat)  
1 beat in, 1 beat out (repeat)

1 beat in, 1 beat out (repeat)  
2 beats in, 2 beats out (repeat)  
3 beats in, 3 beats out (repeat)  
4 beats in, 4 beats out (repeat)

---

### Breathing Exercise #2

4 beats in, 4 beats out (steady air on exhalation or slight crescendo)  
4 beats in, 8 beats out (steady air on exhalation or slight crescendo)  
4 beats in, 12 beats out (steady air on exhalation or slight crescendo)  
Rest 15 sec  
2 beats in, 4 beats out (steady air on exhalation or slight crescendo)  
2 beats in, 8 beats out (steady air on exhalation or slight crescendo)  
2 beats in, 12 beats out (steady air on exhalation or slight crescendo)  
Rest 15 sec  
1 beat in, 4 beats out (steady air on exhalation or slight crescendo)  
1 beat in, 8 beats out (steady air on exhalation or slight crescendo)  
1 beat in, 12 beats out (steady air on exhalation or slight crescendo)

---

### Breathing Exercise #3

4 beats in, 4 beats hold, 2 beats out loud, 1 beat hold, 2 beats out loud, hiss until empty  
Repeat 3 times, each time breathing in deeper than before.

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### Breathing Exercise #4

16 beats in slowly & evenly, hold 4 beats, then blow out as fast as possible (open "Oh")  
Repeat 3-4 times

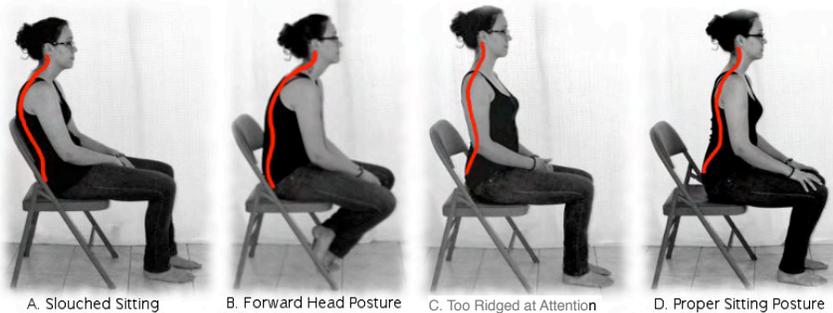
## Posture



**Good posture while seated:** the trumpet player's feet are flat against the floor and his back is straight. He is not leaning against the chair, even though he is seated towards the back (If you are taller, you might need to find a taller chair or you may need to sit more to the front of the chair and your feet more underneath to have proper balance). Notice that the shoulders are relaxed and the neck is not bent. Always keep the head up and looking straight forward, then bring the horn to your face. Some players will need to hold the trumpet at a lower angle because of their dental structure.

Arnold Jacobs, the great tuba player and master teacher, has good advice about the seated posture. He advises that you should sit in a way that you can stand up immediately. This sounds simple but will probably

take some adjustment before you are able to do it. Try it, and if you have to lean forward before you stand, you do not have it quite right yet. Keep your back off the chair and sit on the front half of the chair.



A. Slouched Sitting

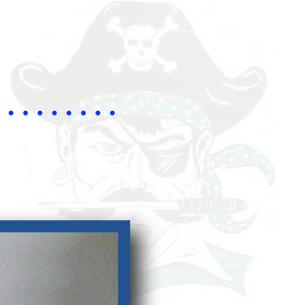
B. Forward Head Posture

C. Too Ridged at Attention

D. Proper Sitting Posture



**Good posture while standing:** the trumpet player's upper body looks identical to his posture while seated; he does not need to lean back, or forward, or tense his neck muscles. Your feet should be slightly less than shoulder's width apart. Practicing while standing up is naturally helpful to healthy air support, as it eliminates the tendency to slouch.



## Hand Position



**Good hand position, option 1:** In these pictures (above), the left hand supports the weight of the trumpet with the index finger. The ring finger is available to extend the third valve slide, and the thumb operates the first valve slide. Players with small hands may choose to place both the ring finger and the pinky in the third-slide ring so as to facilitate triggering, or in some cases the pinky alone. Notice that the fingers of the right hand are curved on top of the valves, and the pinky is out of the hook. Most band directors prefer this position for beginning students.



**Good hand position, option 2 (left):** In this variation, the right hand stays the same but the left hand has moved so that the ring finger and pinky finger grip the valve casings below the third valve slide. The weight of the instrument now rests upon the ring finger of the left hand, which can be preferable for students with large hands.

**A common problem:** This hand position (right) places the fingers of the right hand flat across the valves, which can lead to fingering errors during technical passages. In order for the fingers to move quickly, they must be arched atop the finger buttons. (I personally have found that rapid finger motion depends on the arch of the fingers more so than whether the pinky is in the hook.)





# What the Buzz is About

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## Terms to Know

- Embouchure (AHM-ba-sheer): The position and use of lips, tongue, and teeth when playing a wind instrument.
- Buzz: The sound made when air is forced through a brass player's embouchure.
- Aperture: The opening in your lips where the air escapes and the buzz happens. Aperture should not be too wide or too open.
- Chops: A cool word for "embouchure." Can also refer to one's ability on an instrument.

---

## Making the Buzz

All sound is vibration. With the trumpet the vibration is provided by the lips and the air column. The "buzz" is the sound your lips make which is amplified by the trumpet into a gorgeous sound (with practice).

For trumpet players who have been playing for a while you can probably already make a good buzz sound. If you feel that you do not have a great sound or would like to see how to improve your tone, there are a few things you can check.

1. Start with just the mouthpiece, no horn.
2. Hold the mouthpiece with your left hand to your face. (One trick to try is to place your pinky finger over half the mouthpiece opening: the resistance makes it feel more like the real horn.)
3. Lick your lips, place them together as though you are saying "B" like the beginning of the word "Beautiful." This will tighten the corners of your mouth, like you just had a big bite of lemon.
4. Place the mouthpiece directly over the center of your lips. Ideally this should be where the mouthpiece should go, but not crucial. Put the mouthpiece where you get the strongest buzz!
5. Take a deep breath.
6. Blow air through the middle of your lips. Use a lot of air! Use your stomach muscles to help push the air out.
7. Hold the sound of the buzz steady for as long as you can.



From the middle of your lips you should make a funny buzzing sound, similar to that of letting out the air from a balloon. When you get a buzz going, your lips might itch and tickle if you are doing it right. Strive for a clear, "fat" tone and a steady sound. Think "ten-pound bumblebee." *Mouthpiece buzzing will strengthen your lips more than almost anything else you can do!*



# Embouchure Examples

It would be ideal that every trumpet player would naturally have a beautiful sound from the moment they first picked up the instrument. Most of us have to work for a good sound. Even seasoned players can benefit from viewing their placement of the mouthpiece or embouchure set-up to improve their tone. A music educator by the name of Cynthia Plank created a set of embouchure examples and identified the problems and solutions to each example. Here are a few of her examples to help you diagnose your own embouchure:

.....

## Good Embouchures



### Good Embouchure 1

- Lips are firm, but not tight
- Excess pressure is not exerted by the mouthpiece on the lips



### Good Embouchure 2

- Corners of the mouth are secure against the teeth
- Mouthpiece placement is good, not too high or low on the lips



### Good Embouchure 3

- Center of lips are relaxed, chin is smooth.
- Angle of the trumpet is good.

## Poor Embouchure Examples

Here are several examples of poor embouchures. There are trumpet players who have a great sound without a perfect embouchure, but generally the following examples typically could be improved with a little help:



### Poor Embouchure 1

- Lips are too tight (too much “smile”).
- Poor trumpet angle to lips caused by withdrawn lower lip.
- Student’s range is limited and unpredictable.
- The student could work on re-forming the “B” embouchure and raising the trumpet playing angle.



### Poor Embouchure 2

- This is an example of “biting”.
- Squeezing the lips together is causing the chin to bunch.
- Also, this student is using pressure of the mouthpiece on the face in an attempt to increase range.
- The tone is thin and out of tune.
- The student could work on relaxing the embouchure, de-emphasizing pursing the lips and concentrating.



### Poor Embouchure 3

- The trumpet is low on the face, too much lower lip.
- Exposure of the red part of the lips is uneven.
- The student should work on raising the mouthpiece on the face for more upper lip, and creating a stronger buzz with just the mouthpiece on a “B” shape.



**Poor Embouchure 4**

- Lips are too “pouty”
- Lower lip is folded over and not firm.
- This student’s tone is harsh and “blatty.”
- The student should work on re-forming the “B” shape with less pucker (“oo” shape).



**Poor Embouchure 5**

- The mouthpiece is placed too high on the lips.
- This student struggles with range and articulation.
- The student could bring the mouthpiece placement down.



**Poor Embouchure 6**

- The trumpet is placed too high on the mouth
- There is too much pressure against the lips.
- The tone sounds strained.
- The student should bring the mouthpiece lower on the face and relax with less pressure on the lips. This player would benefit also from practicing the “sigh breath.”

When working on your embouchure it is very helpful to check with a mirror how your lips and mouthpiece look while playing. You could also ask someone else to check these things, like another trumpet player or your music teacher. Any adjustments should be small, and realize that changes to your embouchure make take time to become natural. Long tones are a great way to practice a correct embouchure, as well as a good way to start any warm-up on your trumpet.



# LONG TONES

Playing long tones on brass instruments refer to playing the same note for an extended length, concentrating on any number of elements, and is not only a physical warm-up but also a mental warm-up. The goal of long tones is to make the most beautiful sound you can on every note. This takes control over your air, your lips, and having a clear example in your mind of what you are trying to sound like!

Hold each pitch as long as comfortable at a volume of *mf* to *f*. Hear the sound you desire in your mind before you play. Take a full relaxed breath and blow, accelerating the air through the horn. Keep your mind focused on the sound you desire and let your body adapt as it attempts to achieve your goal. When you reach the end of your air reserves, release while still playing with a solid tone.

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## Long Tone #1

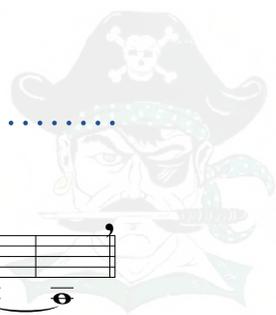
Adagio ♩ = 40

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## Long Tone #2

Adagio ♩ = 40

L O N G T O N E S



Long Tone #3

Adagio ♩ = 40

Long Tone #4

Andante ♩ = 90





# Mouthpiece Buzzing

Brass players must work on mouthpiece buzzing everyday. The better the buzz, the better the tone, intonation, and pitch accuracy on the instrument. Our lips make the pitch or the sound; our mouthpiece is the microphone; our instrument is the speaker! When we only use the mouthpiece we hear what pitches and what sound we are really making, without the valves or instrument to help or get in the way. Here are a few techniques to try:

- Play a “siren” buzz on the mouthpiece starting very low and glissing or slurring as high as you can and then back down. Be sure to stress a strong vibration at all times in the buzz.
- Do not press the mouthpiece into your lips very hard. Press just hard enough to make a seal so the air does not escape out the sides. (As you play higher, you will want to press harder but resist this.)
- Play simple songs on your mouthpiece, and listen to yourself to make sure you are playing the right pitches. You need to hear it in your head to be able to play it right!



## Buzzing the Lead-Pipe

To buzz the lead-pipe remove the tuning slide. On a Bb trumpet, the mouthpiece/lead-pipe should resonate at approximately an F (Eb concert) at the bottom space on the staff. Cornets and higher keyed trumpets will resonate at different pitches as the pitch is determined by the length of the tube. Hear the pitch in your mind (*can you sing the pitch?*), take a full, relaxed breath, place the mouthpiece to your lips and blow. The sound should be a resonant, reedy buzz. Focus on creating a resonant buzz, not an airy sound.

## Buzzing During Practices

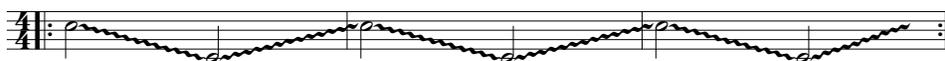
One good use of mouthpiece buzzing is to use it as part of your warm-up. On a regular basis play some of your warm-up on your mouthpiece, such as lip slurs, pedal tones, range exercises, etc. Remember not to use lots of pressure or strain for your high notes! Keep the air flow smooth and your buzz vibrant. It will force you to make the pitches with only your lips and not the valves, and also train you ears to hear in your head what notes you are trying to play.

Here are a few exercises to do on the mouthpiece:



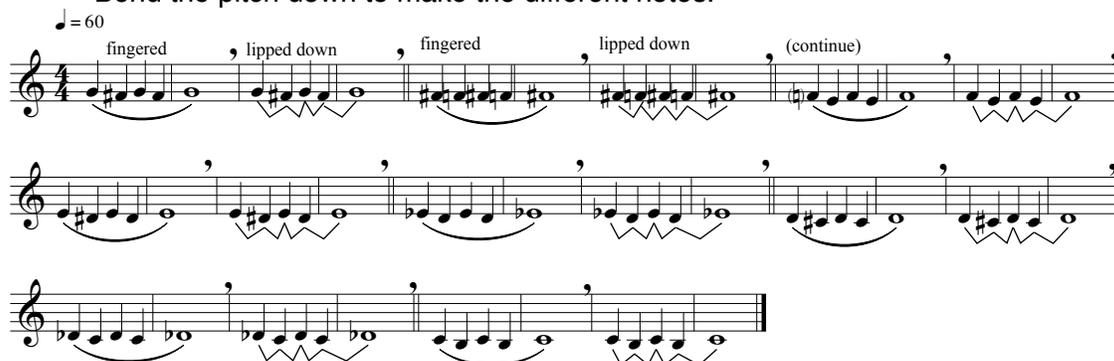
**Mouthpiece #1: Siren (30 sec to 1 min)**

Start at a high but comfortable pitch and go as low as you can and still maintain a pitch, go back up and try to get as high as your original note. Repeat this over and over.



**Mouthpiece #2: Lip Bends**

This exercise uses the mouthpiece and the horn. Play the first two bars to get the sound in your ear, then the second two bars without changing the fingering. Bend the pitch down to make the different notes.



Another good mouthpiece exercise is to play any of your performance literature on the mouthpiece. This is especially helpful for passages that require large interval jumps or sections where you have a hard time hitting the right partials.

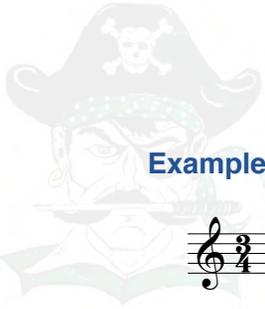
1. Hum or sing the passage to yourself so you hear the pitches you will play.
2. Play the passage with only the mouthpiece, in your left hand, with correct tonguing and dynamic levels.
3. Now play the passage on the mouthpiece again, but with your right hand finger the notes on the trumpet valves as you play them.
4. Put it all together and play the passage. If you still struggle with hitting the right notes, go back to step 2 and repeat.

**Example #1: Reedley High School “Fite” Song Opening**



**Example #2: Reedley High School “Fite” Song Excerpt**





M O U T H P I E C E B U Z Z I N G

Example #3: Star Spangled Banner Fanfare



Mouthpiece #3: Lip Bends 2

Try this exercise on your mouthpiece in these steps:

1. Mouthpiece only
2. On the trumpet, normal fingerings (bend 2nd to last note)
3. On the Trumpet, using only the fingering listed at the beginning of each line

♩ ≈ 60 *Freely, take your time!*

0 →

2 →

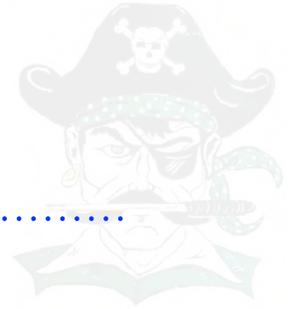
1 →

12 →

23 →

13 →

123 →



# Flexibility

## What is a Lip Slur?

A lip slur is the technique of moving from one note to another using the same fingering without tonguing between notes. This is an essential skill of a brass player, and one that takes development over time to do well. However the work in lip slurs pays off in increased flexibility, endurance, range, tone, and note accuracy.

There are two basic forms of lips slurs: multiple note exercises and two note exercises, otherwise known as “shakes”. Lip shakes are used a lot in jazz or pop music and they consist of rapidly moving between two notes. To do them the air speed must change with the lip muscles rapidly flexing back and forth. Concentrate on air speed: blow faster air for moving up, relax for lower notes. Your embouchure will flex more along with the faster air, relax with the slower air.

### Keys to Lip Slurs:

- 1) Do not move your jaw! It should be stable and consistent.
- 2) Play these with a metronome and start slow! Always play with control.
- 3) With your tongue think “Ah” for your lower notes and “Ee” for your upper notes
- 4) Play each note with an even volume and full tone: always try for a beautiful sound!

### Lip Slur #1: Beginning Level

### Lip Slur #2





F L E X I B I L I T Y

Lip Slur #3: Intermediate

Lip Slur #4

Lip Slur #5: Advanced

Lip Slur #6: Multiple Note Changes



F L E X I B I L I T Y



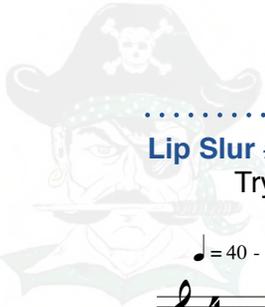
Lip Slur #7

Lip Slur #8

Lip Slur #9

Use a combination of lip slurs and normal fingerings.





F L E X I B I L I T Y

Lip Slur #10

Try this one on the mouthpiece first: don't use pressure for the upper notes!

♩ = 40 - 100

open

2nd

1st

12

23

13

123



# Low Tone Exercises



When most people think of the sound a trumpet they think of a brilliant high sound, not low notes. So why practice low notes on a trumpet? There are actually some really good reasons for any brass player to play really low notes. For instance:

- They allow your embouchure to relax and help get the blood flowing to your muscles used for playing.
- They take a lot of air and train you to use lots of air along with deep breaths.
- They train your ear to create the correct pitch with your embouchure.
- They increase your high range by exercising your embouchure without excessive pressure.

Playing slowly and softly in the low register requires extreme control. As the volume of air increases in the low register, the embouchure must resist it. Low register practice also demands breath control and capacity. We use much more air in the low register than in the upper register. It is necessary to breathe deeply in order to play for any length of time in the low register.

Most students are taught to expand their range incorrectly. Young trumpet players are told to loosen the embouchure to play low and tighten to play high. This simply results in a tubby, unfocused low register and pinched high register. It also causes the low notes to play flat and the upper notes to play sharp.

Producing a focused low register demands embouchure strength and aperture control.

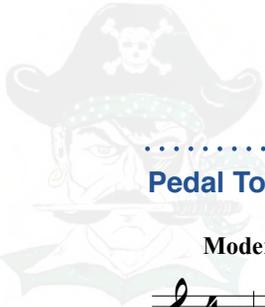
- If the air speed is too great, the embouchure will be blown open.
- If the aperture is not firm and focused, the sound is airy or fuzzy.

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## PEDAL TONES

These low notes are called “pedal tones,” and get their name from the lowest notes on an organ played by the musician’s feet. They are actually not real notes in the trumpet playing range, but are forced out by bending the pitch down using your embouchure and slower air speed. To get the right feeling try playing as low as you can with just your mouthpiece: you are probably playing a pedal tone! Now all you need to add is the horn!

The following example should be played taking a HUGE breath each time you breathe! Play each fermata note for as long as possible. If you have trouble finding the right pedal tone pitch just get as close as you can. As you become more proficient in your pedal tones you can increase your volume to work your embouchure even more!



# L O W T O N E S

## Pedal Tones #1

Moderato (♩ = c. 108)

Beginner *mp*  
 Intermediate *mf*  
 Advanced *f*

G F# Pedal F Pedal E

13 123 1 12

Pedal Eb Pedal D Pedal Db/C# Pedal C

23 13 1 123 12 0  
 or  
 123

## Pedal Tone #2

The second line uses upper notes to give your ear a reference pitch to find the right sound in the lower octave. Do not worry about getting the pitch exactly right.



L O W T O N E S



**Pedal Tone #3**

Slow!

Another good source of material for low register playing is to take simple songs or your easier material and play it down an octave using pedal tones. Just read the same notes and use the fingerings from the previous page. For instance, example A becomes example B:

**Pedal Tone #4: Reedley High School Alma Mater**



# Range

There are two different sets of notes we refer to when we talk about how high or how low we can play: our range in the practice room and our “usable” range on stage or in rehearsals. In the practice room we play with a range of notes that we are working to improve and develop. This is our “possible” range. However our “usable” range of notes what we can play with control, consistency, and a full tone. The task is to extend this usable range in the practice room to use in rehearsals and performances.

It is important to stress that although high range is a desirable thing for all trumpet players, it is not as important as good tone, musicality, flexibility, or good intonation. Often trumpet players have the mentality that higher, faster, and louder is better. This is not necessarily true. *Better is simply better.* All areas of playing should be improved.

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## Range Check-List

Having a powerful high range is always something we listen for in a trumpet section, yet there are tricks to develop this that will allow a player to develop that sound correctly. Some basic principles must be understood to improve your range:

- 1) Be patient! It takes time and daily work to improve your high range. Be consistent by allowing your muscles and technique to develop over time.
- 2) **NEVER USE MOUTHPIECE PRESSURE FOR HIGH NOTES!** Some players force their range by pressing the instrument into their mouths. This may work but it can seriously damage your teeth and lips, as well as producing poor tone and pitch control. Cheating will not only produce no benefits, but it can ruin what you have already developed.
- 3) Air control and support are paramount in high range playing. The best way to develop this is with **low range playing**. The support needed for the bottom of your range will assist your upper range playing. For every minute you spend on upper range playing, spend two minutes on low register. Pedal tones are best.
- 4) Flexibility studies improve your muscle control and pitch accuracy. This strengthening will enable you to reach higher and higher notes. This is probably the most important aspect of range development.
- 5) Place your tongue as though you are saying “Ahh” so your sound will be open and full. Now try saying “Eee” with a raised tongue: this will speed up your air stream and will raise the pitch, but will result in thinner tone. Try to play all notes with an open “Ahh” sound and only use the “Eee” to kick the pitch up (on lip slurs and big interval jumps).
- 6) Remember to Rest! Take frequent breaks in between playing high note exercises, and rest more than you play. When you feel tired= stop!

For these exercises remember to slur up to the top notes. Use your air speed to reach higher, not pressure. You are not trying to play with more air, just *faster* air. High notes actually take less air, but it is extremely fast air! We call this “compressed air.”

R A N G E



Range #1

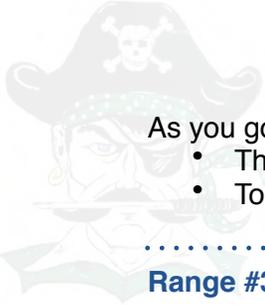
♩ = 90

Range #2

Sustained, Even Sound

Do you have a deep red ring tattooed to your lips after playing high notes?  
You are using too much pressure!  
Relax and let your air speed do the work!





# R A N G E

As you go higher:

- Think “Ah” with your tongue lower in your mouth.
- To slur to the upper notes think “EE”: this will increase your air speed.

## Range #3

Moderato (♩ = c. 72)

The musical score consists of ten staves, each representing a different range. Each staff begins with a dynamic marking of *f* (forte) and ends with a dynamic marking of *ff* (fortissimo). The music is in 4/4 time and features a series of ascending and descending melodic lines with slurs and accents. The key signature changes from C major to G major, then to D major, and finally to A major. The tempo is marked Moderato with a quarter note equal to approximately 72 beats per minute.

R A N G E

- Play only as high as you are comfortable, keeping a full, open sound. It may take some time before you can move up a few notes. Don't be in a hurry to develop your high range.
- If you are straining to reach the high note, stop and rest. Try again on the same note. After the third miss, stop and play the warm-down section. Remember, three strikes and you're out!
- Do not play these exercises every day. Taking a day off from these exercises will help your muscles build back stronger.
- The warm-down section is important to get the lip relaxed again. Otherwise your muscles will be tired or sore the next day and will not strengthen as quickly.

I know that there are limits to the analogy between strength training and expanding trumpet range, but one of the basic ideas is to work out with a weight that you can lift several repetitions. For example 3 sets of 10 reps will build strength faster than only maxing out on the heaviest weight possible for one rep. In brass playing this translates to concentrating on your range expansion using a range that is lower than the highest notes you can muscle out (“usable” versus “possible”).

Okay, so some of these exercises are very high and most of us cannot hit a lot of these notes. There are a lot of people, however, who can play (and play very well) these notes (and higher!). There is also a fair amount of jazz band music which goes this high. Keep in mind that you are exercising your lips, breathing muscles, and embouchure. Remember to rest for a bit after each line. You might even try playing soft low notes for a few moments. This will relax your chops and get blood back into them. If you are becoming sore while trying these, then stop and come back a day or so later.

.....  
**Range #4**

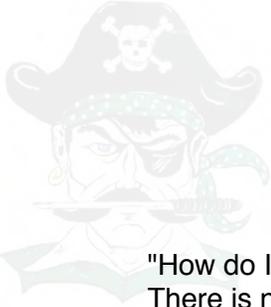
*Maestoso*

*mf* *f*

(Follow the same dynamic pattern throughout...)

5 9 13 17 21





# Endurance

"How do I get more endurance?"

There is not a simple answer to this question. Just as with the topic of range, to develop long lasting endurance more concentration should be given to what *not* to do and let the muscles develop with repetition. Avoiding mouthpiece pressure, blasting too loud, playing with lip pain, all of these will harm a player's playing ability. If you start to experience pain: stop! Doing damage with lip pressure or playing too loud will actually slow your development, not help.

---

## How to Build Muscle Strength

Muscle strength is the most obvious factor in endurance development. We all know the feeling of tired "chops" in a rehearsal after not playing for several weeks or more. What is actually happening is your muscles are repairing themselves after working hard. This is how we become stronger: *by allowing our chops to rest and repair in between playing sessions*. If we do not let our muscles repair we could actually damage them and slow the repair process.

It is important to warm-up properly before working on endurance, and also to warm-down (more on this later). All the previous exercises in flexibility, range, long tones, etc. will help build up endurance if done properly. Here are some simple exercises to also build endurance:

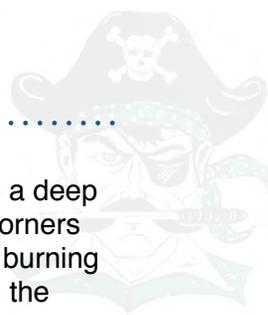
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### Endurance #1: Pencil Bench Press

This exercise has nothing to do with playing and is done away from the instrument. Find an unsharpened pencil. Close your teeth, and support the tip of the pencil between your lips by either end. Do not use your teeth (keep them closed) or thrust your jaw! Use the lip muscles to keep the pencil in place and horizontal. When you begin to feel the lip muscles burn you are doing it right! At first 30 seconds will seem like a long time. Your goal is to do this 3-4 minutes a day. Once you can do the entire 3-4 minutes at one setting you are done. Do not do more than 4 minutes any day. It can stiffen the chops and hinder flexibility, tone soft playing etc. Think of this as weight lifting for your face!



# E N D U R A N C E



## Endurance #2: Long tones

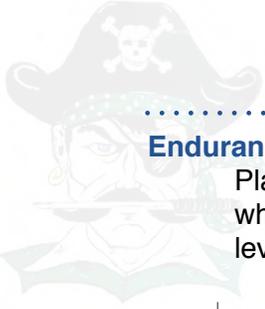
Play any long tone exercise, holding each note for one full breath. Take a deep breath for the next note, but with one important element: keep your lip corners "set" or firm and **breathe in through your nose**. You will start to feel a burning sensation after some time, and this means it is working! After you finish the exercise make sure to rest.

Adagio ♩ = 40 Breathe in your nose!

## Endurance #3: Long tones 2

Set a metronome for 60 bpm or slower, and be sure to hold your loudest volume for two beats before starting the decrescendo.

Andante ♩ = 60



## E N D U R A N C E

### Endurance #4: Long Phrases

Play each line using one deep breath. Keep your volume the same for the whole exercise. As you become stronger try playing it with a louder dynamic level.

$\text{♩} = 120$

### Projection

The difference between an efficient player and a tired player is the use of air support while playing. Using proper air speed to change notes instead of muscle straining will increase endurance and range, not to mention improve the tone of the player. Project the notes where they belong. We want to project notes like this:

- Low G rolls out of the bell
- Low C goes out 5 feet
- Second line G goes out 8 feet
- 3rd space C goes out 12 feet
- G on top of the staff goes out 20 feet
- High C goes out 40 feet
- G above high C goes out 80 feet



# Warming Down

Even though all these exercises are geared to be played as a warm-up before playing other material, there needs to be said something about how to end a playing session. As our embouchure muscles become tired from playing they build up a substance called lactic acid. It is the burning sensation in the lips or the fatigue we experience after an extended amount of playing. If we simply pack up the instrument and walk away, that lactic acid stays in our embouchure and can cause our chops to feel leathery or unresponsive the next time we try to play. It is important to get that acid out of our muscles so our muscles can repair and feel fresh the next time we play.

Warming down is best done with equal amounts of playing and rest inner mixed. This lets the blood flow better. You will know it is starting to work when your face feels puffy. Play soft, low tones to get your embouchure relaxed and flush out the lactic acid. Playing soft may be hard at first after a long playing session, but by the end you should be able to play at a whisper.

---

## Warm-down #1

Adagio ♩ = 60

Rest 5 sec,  
horn off face

*p*

1st valve, lip down

12, lip down

(F)

(E)

23, lip down

13, lip down

(Eb)

(D)

123, lip down

(Db)



## W A R M - D O W N

### Warm-down #2

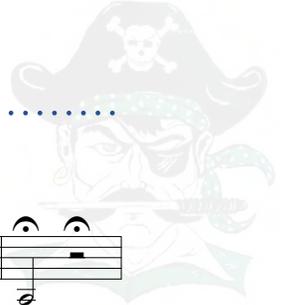
Any of our pedal tone exercises can be done as a good warm-down with some slight modification. Remember to play *p* or *pp*, and to rest as much as you play!

Slow!

### Warm-down #3

Adagio ♩ = 70

W A R M - D O W N



Warm-down #4

Slow!

Sometimes a warm-down can take only a few minutes, other times a full 15 minutes. Do not go by a clock, but by how your muscles feel. When your muscles are puffy, relaxed, and you can play your low range *pp*, you know you are done. This is especially important if you have multiple playing sessions soon after each other: you will feel more fresh and stronger for the entire set, instead of burning out.

Low Register Fingering Chart

C	B	B $\flat$ / A $\sharp$	A	A $\flat$ / G $\sharp$	G	G $\flat$ / F $\sharp$
0	2	1	12	23	13	123
F	E	E $\flat$ / D $\sharp$	D	D $\flat$ / C $\sharp$	C	
1	12	23	13	123	0 or 123	



# Trouble Shooting

A musician by the name of Larry Hudson wrote a great article on the trumpet embouchure, and here are a few case studies of his that might help point you in the right direction towards a better sound.

Sound Produced	Causes of Problem	Remedies
No tone, rushing air	Lips not together (spread aperture)	Re-form and maintain "B" position with lips
	Too much pucker in lips ("oo" shape)	Re-form and maintain "B"
	Dry lips and/or dry mouthpiece	Lick lips, inside of mouthpiece
	Insufficient air to make lips vibrate	Review "sigh" breath, use faster air
Airy tone	Lips not together (spread aperture)	Re-form and maintain "B" position with lips
	Too much pucker in lips ("oo" shape)	Re-form and maintain "B"
Tight, thin, pinched tone	Tense, excessively pursed lip formation: biting	Relax; re-form "B" but de-emphasize lip pursing
	Too much pucker in lips ("oo" shape)	Re-form "B" but emphasize no pucker
	Tight, closed throat	Review "sigh" breath, suggest yawn with head up
Stopped (restricted throat or buzz)	Tense, excessively pursed lip formation: biting	Relax; re-form "B" but de-emphasize lip pursing
	Too much mouthpiece pressure towards lips	Relax left hand grip; no right hand little finger hook
	Tight, closed throat	Review "sigh" breath, suggest yawn with head up



## Simple Solutions to Tone Problems

Often players will be able to hear tone qualities that they don't like, but won't know what to do to fix them. Here are a few common examples of potential solutions:

.....

### Problem: Your tone is described as "airy."

#### Solution: Be more efficient with your airstream.

What gives the "airy" quality is literally small amounts of air passing over your lips without causing them to vibrate or buzz. There are several things that might correct this.

- First, the aperture of the lips is probably too wide. Correct this by firming the corners of their mouth.
- Second, continue to produce a steady airstream, but use a slightly lower volume of air when you play.
- If that doesn't work, try making minute adjustments in the position of your lips until you find a setting that doesn't waste air.

You'll know you have an efficient combination when most listeners describe your tone as "pure."

.....

### Problem: Your tone is described as "stuffy."

#### Solution: Eliminate tension while playing.

- First, you may be too firm or tense with your embouchure. You may be using a hard "oo" shape or clamping down your teeth. Relax the embouchure and let the lips vibrate more.
- Secondly, you may be closing off your air flow with your tongue and your throat. Try thinking "AH" with your tongue down or imagine that your mouth is full of marbles to get the inside of your mouth more open. Relax and let the air flow out in a "sigh."
- Thirdly, your pitch may be un-centered. This happens when your lips buzz just a little too fast or a little too slow for the resonant frequency of the note you are trying to play. You might be able to correct the problem simply by tightening or relaxing your lips a very small amount.
- Last, you might have an air leak in your instrument. Check the spit valves to make sure they close tightly. If you play another trumpet and the problem is immediately gone, then you probably have an air leak that should be fixed by a repair shop.

You'll know you've fixed the problem when most listeners describe your tone as "resonant."

Listen to great players!  
Identify and emulate the sounds that you like hearing in trumpet music.

# Mouthpiece Selection



The topic of mouthpieces is a giant topic to jump into and it has a very slippery slope. Most players either have just one mouthpiece they have always used, or are so obsessed with the search for the perfect mouthpiece that they own 20! However it is worth mentioning a bit about mouthpieces in relation to the embouchure because the two work together for effective playing. **Most people have good success with standard size mouthpieces, and do not need a custom piece of equipment.** There can be special facial considerations depending on the shape of a person's mouth, teeth, lips, etc. The mismatch between a mouthpiece and an embouchure can create problems, but with the right match some of those obstacles can be eliminated.

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## Mouthpiece Anatomy

### Cup Diameter:

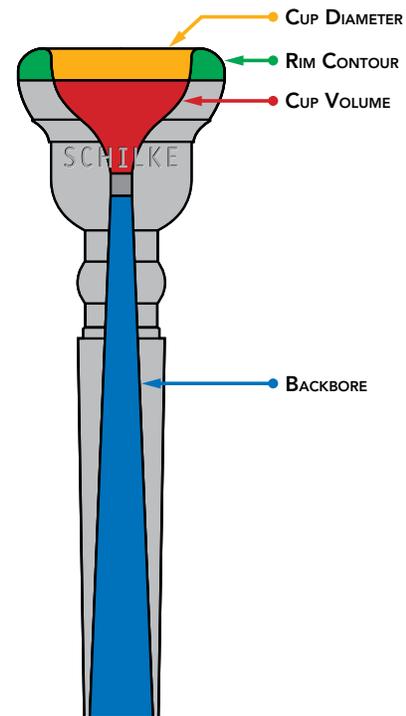
The size of the opening to the mouthpiece. This is the most common way players compare one mouthpiece to another. This measurement needs to match the size of a player's lips to some degree:

- **Smaller:** for those with thinner lips, also increased endurance. However it tends to have a thinner tone, and increased chance of splitting tones.
- **Larger:** for those with bigger lips, also for creating a larger, fuller sound. Intonation tends to be more consistent in all registers. Tends to tire the embouchure faster, needing more endurance.

### Rim Contour

The shape of the rim, also the point of contact with the instrument where the air seal is created. The "thickness" of the rim or "bite" of the inner edge can greatly affect response and articulation.

- **Thicker:** for those with fuller lips; tends to not cut into the face as much. Increased endurance. This is at the cost of flexibility.
- **Thinner:** for those with thinner lips; tends to increase flexibility and range. This also translates to less endurance and not for those who tend to use too much pressure on the embouchure.
- **Rounded inner edge:** more comfortable, increased flexibility. However has less clarity in articulation, and notes will not center or "lock" as well.
- **Sharper inner edge:** more articulate, notes will center or "lock" in place better. Flexibility is reduced, and also not for those who use too much pressure.





## M O U T H P I E C E S E L E C T I O N

### Cup Volume

The depth and shape of the mouthpiece “bowl.” This greatly affects the tone of the trumpet. It also affects the player’s ability to play high or low notes.

- **Deeper:** darkens the sound, more of a classical tone. Requires a stronger embouchure but produces a bigger, fuller sound. High notes are more difficult.
- **Shallower:** brightens the sound, more of a pop or jazz tone. High notes are less difficult. A shallow cup offers more resistance to the player.

### Backbore

This describes the taper or throat of the mouthpiece. It has a big affect on the resistance on the air while playing, as well as intonation to some degree.

- **Tighter, smaller:** offers more brilliance and control, also more resistance. Will assist a player in the upper register. Can also sound stuffy. Flattens high register.
- **Open, larger:** offers a darker, thicker sound with more volume. Can be harder to control and is less stable without a strong embouchure. Sharpens high register.

---

## Mouthpiece Choices

Most mouthpiece manufacturers have done a great job of combining the elements of the mouthpiece for different styles of playing. Smaller cup diameters and volumes tend to go with smaller backbores, and these combinations work best for most players. There are many, many good brands of mouthpieces to choose from, and each has a different feel or characteristics to their products.

Most mouthpiece models have several variations or combinations available. For instance, lets take a Bach 5C mouthpiece and look at the different variations:

Model	Cup	Description
5C	Medium	Rounded edge, lively tone
5SV	Shallow	Medium Sharp edge, for a brilliant upper register
5B	Medium deep	Medium Sharp edge, fuller tone
5A	Very deep	Medium rounded edge, with a dark, full, mellow tone

As you can see it is easy to take a common mouthpiece and find a similar version with the characteristics you desire. You can see how this becomes obsessive!



M O U T H P I E C E S E L E C T I O N



Here are a few common and recommended mouthpiece sizes for developing players:

Type of Playing	Size #: Bach	Key Aspects	Considerations
Middle School / Beginner	7C	Medium size, medium sharp inside edge	Probably the most widely used model in the world. Brilliant tone.
Advanced H. S.	5C	Medium wide, well rounded rim	For players with a strong embouchure who do not like a sharp edge. Rich tone.
	3C	Medium wide, medium deep	Fairly large cup, good for all-around playing.
	2C	Deep cup, medium wide	Powerful tone. For players with a good embouchure.
	11EW	Small cup, Shallow	Designed for the extreme high register. Very brilliant, piercing.
	3E or 3F	Large cup, Shallow to Very Shallow	Preferred by players who want a large mouthpiece but facilitates the high register.
Thicker lips	7CW	Medium deep, wide rim	Same as 7C but with a cushion rim for heavier lips.
	3CW	Medium cup, wide rim	Same as 3C with wider cushion style rim.
Thinner lips	9C	Medium size, lowered toward the outside	Suitable for all-around playing for those with narrow lips.
Protruding Teeth	8	Fairly wide, with rounded inner edge	Same cup as 7 but with a more comfortable rim for protruding teeth.



# Suggested Materials

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## Trumpet Method Books

- 1) Arban's Complete Conservatory Metho for the Trumpet, Eb Alto, Bb Tenor, Baritone, Euphonium and Bb Bass in Treble Clef. New York: Carl Fischer Inc., 1982

This is probably the most comprehensive method book for trumpet on the market. Even though the book is well over 100 years old, the 150 songs, 68 duets, 14 characteristic studies, fantasies and other solos included in the hundreds of pages are relevant to the student wishing to learn slurring, scales, ornaments and tonguing. Arban gives short explanations for all skills, but the majority of the book contains exercises in various forms.

- 2) Webster, Gerald. Advanced Method for Piccolo Trumpet Volumes 1 & 2. Nashville: The Brass Press, 1980.

For the sophisticated, advanced high school student with exceptional high range who requires enrichment. Webster outlines background information on Baroque playing, emphasizing ornaments through drills, etudes, and duets. 72 and 60 pages respectively.

## Trumpet Study Books

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### Easy

- 1) Clarke, Herbert L. Elementary Studies for the Trumpet. New York: Carl Fisher, 1936.

For the private teacher and student. Articulation emphasized. Student plays high A and low F by the end of the book. 53 pages.

- 2) Gordon, Claude. Physical Approach to Elementary Brass Playing. New York: Carl Fischer.

Takes a chromatic approach for the beginner. Progresses very quickly. Uses "tee" for high notes (vowel formation approach). 64 pages.

- 3) Getchell, Robert. First Book of Practical Studies for Cornet and Trumpet.

Student begins with c-scale range and progresses to a high G. Also useful for beginning piccolo trumpet players. There is also a second book. 32 pages.



S U G G E S T E D M A T E R I A L S



- 4) Rubank's Elementary Method. Chicago: Rubank, 1934.

Initial range is also to the third space C. Works up to a high G. Includes duets. 48 pages. Also available for intermediate and advanced levels.

.....  
**Intermediate**

- 1) Clarke, Herbert L. Technical Studies for the Cornet. New York: Carl Fischer, 1984.

Instructions in German, English, and French. All key signatures as well as the chromatic scale are used in these studies. 53 pages.

- 2) Concone, Giuseppe. The Complete Solfeggi. New York: Car Fischer, 1998.

Intermediate to advanced studies. 144 pages.

- 3) Hering, Sigmund. 40 Progressive Etudes. New York: Carl Fischer, 1945.

Students require an initial range to an E in the staff, using only quarter and half notes. Leads to a high G and use of sixteenth notes. 44 pages.

- 4) Irons, Earl D. 27 Groups of Exercises for Cornet and Trumpet. San Antonio: Southern Music Co., 1966.

Flexibility and range-development exercises from beginner to advanced levels.

- 5) Tyrel, H.W. 40 Advanced Studies for Trumpet. Boosy and Hawkes, 1942.

Intermediate studies in many key signatures. First exercises have a high A.

.....  
**Advanced**

- 1) Brandt, Vassily. 34 Studies for Trumpet. New York: International Music Co., 1956.

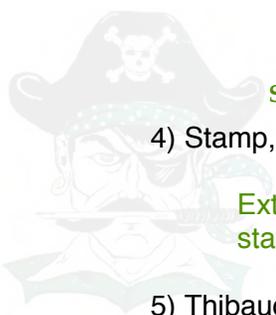
Studies Only, no instruction. 35 pages.

- 2) Clarke, Herbert L. Characteristic Studies. New York: Carl Fischer, 1963.

Technically difficult melodic materials.

- 3) Sachse, Ernst. 100 Etudes for Trumpet. Oyster Bay, New York: M. Baron Co.

Transposition studies.



S U G G E S T E D M A T E R I A L S

4) Stamp, James. Warm-ups and Studies. Bulle, Switzerland: Editions Bin, 1981.

Extended range necessary. Begins with D below middle C and high C above staff.

5) Thibaud, Pierre. New Trumpet Techniques. Paris: Alphonse Leduc, 1975.

Lip slurs and other warm-up material.



# Bibliography

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**№ 23 of BRITISH FOLK MUSIC SETTINGS**

*(Lovingly and reverently dedicated to the memory of Edward Grieg)*

**MOLLY ON THE SHORE**

Irish Reel set for Military Band by

**Percy Aldridge Grainger**

set for string four-some, summer, 1907

scored for military band, spring, 1920

Also published for:

- ① String quartet (original version) (Schott & Co London)
- ② String orchestra (Schott & Co London)
- ③ Symphony orchestra (Schott & Co London)
- ④ Theatre orchestra (Schott & Co London, G. Schirmer, N.Y.)
- ⑤ Violin and piano (G. Schirmer, Inc., New York)
- ⑥ Piano solo (G. Schirmer, Inc., New York) (Schott & Co London)

Based on two Cork Reel tunes, "Temple Hill" and "Molly on the shore", respectively Nos. 901 and 902 of "The Complete Petrie Collection of Ancient Irish Music" edited by Sir Charles Villiers Stanford (Boosey & Co., London), by kind permission of Sir Charles Villiers Stanford. For the dance tunes in their original form see page 2 of the publication of "Molly on the shore" for piano solo.

**COMPRESSED SCORE**

*(Conductor)*

Original setting as birthday-gift to mother, July 3, 1907  
 Military band setting as birthday-gift to mother, July 3, 1920

**FAST** (M.M.  $\text{♩}$  between 112 and 126)

United States Military Band Pl. 270

2nd Clars.

*pp*

1st Clars, Alto Clar.

*pp* Bass Clar., Bassoons (Cued Bar.)

11

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First system of the compressed score, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 4/4 time signature. It includes various rhythmic patterns, including triplets, and dynamic markings.

Second system of the compressed score, starting with a boxed measure number **19** and the instruction "1st, 2nd, 3rd Clars." A circled annotation "3rd Clar. added" points to the bass clef staff. The system includes dynamic markings *pp* and *p*, and a circled annotation "Bass Clar., Bassoons, C. B. Sarr, String Bass (Cued Bar. & Bases)" pointing to the bass clef staff.

Third system of the compressed score, featuring a circled annotation "4th Clars. added" pointing to the bass clef staff. The system includes various rhythmic patterns and dynamic markings.

Fourth system of the compressed score, featuring a circled annotation "1st & 2nd Clars, Sop. Sax." pointing to the treble clef staff. The system includes dynamic markings *mp* and various rhythmic patterns.

COMPRESSED SCORE  
(Conductor)

Flutes,  
Eb Clar,  
Oboes

27

3rd & 4th Clars. *p* *louden bit by bit* *short* *mf*

*p* Alto & Bass Clars.

*p* Saxes, Bassoons (Cued Horns, Bar.) *louden bit by bit*

All Reeds  
*stacc.*

3rd & 4th Clars, Alto & Bass Clars keep on as before until 35

Horns added *short* *louden*

1st & 2nd Trumpets added

*p* C. B. sarr, String Bass pizz. (Cued Basses) *louden*

35

FULL BAND *f* *mf*

Horns Bar. *mf*

Timp. Snare-Dr. *f*

String Bass, Low Reeds (Cued Basses) *mf*

(Conductor)

*lower octave also*

**FULL BAND**

*louden*

*mf louden*  
Basses, String Bass, Low Reeds

**43**

1st & 2nd Trumpets, 1st & 2nd Horns,  
Oboes, Sop. & Alto Saxes.

*upper octave also*

Reeds

4th Clar.  
Ten. Sax

Low Reeds

Horns etc.

Bar

C.B. Sarr,  
String Bass

K-Drum added

COMPRESSED SCORE  
(Conductor)

51 upper octave also

FULL BAND *ff*

FULL BAND *ff*

*ff* Drums  
Cymbals

3rd & 4th Clars

FULL BAND

Horns

Saxs, Low Reeds,  
String Bass pizz.  
(Cued Horns, Trombone, Bases)

(Cued 2nd Clars)

1st Trumpet,  
Sop. Sax.

*mf* FULL BAND

FULL BAND

Saxs, etc.

*mf*

1st Trumpet,  
Sop. Sax.

59

Clars, Eb Clar, Oboes, Alto & Bass Clars. (Cued 1st & 2nd Horns)

*mp*

*mp*

*mp*

Saxs, Bassoons, C.B. Sarr,  
String Bass pizz.  
(Cued Trombones, Bar, Bases)

*short*

Piccolo, Flutes, Eb & Bb Clars.

E♭ Clar. added

1st & 2nd Horns added

*ff*

67 *two upper octaves also*

4th B♭ Clars, Saxes, Oboes, 2nd Trumpets

1st & 2nd Horns

*mf*

*mf* Low Reeds  
String Bass arco  
(Cued Bar, Basses)

1st Trumpet added

Bar. added

FULL BAND *mf* *louden*

Timp.



**91** Glockenspiel, Steel marimba

Musical score for measures 91-94. The score is in 4/4 time and features a key signature of three flats. The Glockenspiel and Steel Marimba parts are in the upper staves, with dynamics ranging from *ff* to *mf*. The lower staves include Oboes, 3rd & 4th Trpts (octave lower), 1st & 2nd Horns, 2nd Trumpet, Bar Saxs, 3rd & 4th Horns, Low Reeds, and String Bass (Cued Trombones, Basses). A 1st Trumpet is muted and added in measure 94. Dynamics include *ff*, *mf*, and *ff*. A triplet of eighth notes is marked in measure 92.

Musical score for measures 95-98. The score continues in 4/4 time with the same key signature. The Glockenspiel and Steel Marimba parts are in the upper staves, with dynamics ranging from *soften* to *mp*. The lower staves include 1st Trumpet and Sop. Sax. Dynamics include *soften*, *mf*, *ff*, and *mp*. A triplet of eighth notes is marked in measure 96. The instruction "Steel marimba only" is present in measure 97. The instruction "Low Reeds" is present at the end of the system.

COMPRESSED SCORE  
(Conductor)

99 *mp*

Flutes

Oboe

1st Clars

2nd Clars

*pp* *very delicate*

*soften*

Alto & Bass Clars  
& Bassoons only  
(Cued Bar, Basses)

107 *gradually soften*

3rd & 4th Clars  
added

Musical score system 1, measures 114-117. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a piano introduction with a melody in the upper voice and accompaniment in the lower voice.

Musical score system 2, measures 118-121. Measure 118 is marked with a boxed number **115**. The score includes dynamic markings *p* and *pp*, and the instruction *gradually louden lots* in three places. Instrumentation changes are noted: "Flutes, 1st & 2nd Horns Alto Sax." and "2nd & 3rd Clars." in measure 118, and "Alto & Bass Clars only (Cued Bassoons, Bar, Bases)" in measure 119.

Musical score system 3, measures 122-125. Measure 125 is marked with a dynamic of *ff*. The score includes dynamic markings *mf* and *ff*, and the instruction *gradually louden lots* in measure 124. Instrumentation changes are noted: "2nd Trumpet, Sop. Sax, 3rd & 4th Horns added" in measure 122, "Ten. Sax 3rd Clar." in measure 123, "Bassoons added" in measure 124, and "String Bass, C. B. Sarr. added" in measure 125.

COMPRESSED SCORE  
(Conductor)

123

All Reeds, Saxes.  
*upper octave also*

*ff lower octave also*

All Brass  
*ff*

Drums,  
Cymb.

Sop, Alto &  
Ten. Saxes only

*ff* 1st & 2nd Cls.  
Alto Clar.

*ff* Bass Clar. &  
Bass'ns only

131

(Cued Trumpets, Horn)

1st Clar. *mp*

1st, 2nd  
& 3rd  
Clars.

4th Clar. *p*

*soften gradually*

*louden*

Bass  
Clar.

Saxes, Bass'ns  
added

4 Horns *p*

(Cued Bar, Bases)

*mp louden lots*

C.B. Sarr, String Bass pizz, Bases

Musical score for Snare Drum and Oboes/E♭ Clars. The score is in 3/4 time and features a key signature of two flats. The Snare Drum part is written in the bass clef, and the Oboes/E♭ Clars part is in the treble clef. The music consists of a series of eighth-note patterns with accents and slurs. A circled '3' indicates a triplet. A callout bubble points to the Oboes/E♭ Clars part with the text 'Oboes E♭ Cl.'. Another callout bubble points to the Snare Drum part with the text 'All Reeds short ff'. The instruction 'louden lots' is written below the Snare Drum part.

Musical score for Full Band and String Bass, Low Reeds, Drums. The score is in 3/4 time and features a key signature of two flats. The Full Band part is written in the treble clef, and the String Bass, Low Reeds, Drums part is in the bass clef. The music consists of a series of eighth-note patterns with accents and slurs. A circled '3' indicates a triplet. The instruction 'upper and lower octaves' is written above the Full Band part. The instruction 'Trpts short' is written below the Full Band part. The instruction 'Trpts & Horns' is written below the Full Band part. The instruction 'FULL BAND ff' is written to the left of the Full Band part. The instruction 'String Bass, Low Reeds, Drums (Cued Bases)' is written below the String Bass, Low Reeds, Drums part.

Musical score for 1st & 3rd Clars, Alto & Bass Clars, and Full Band. The score is in 3/4 time and features a key signature of two flats. The 1st & 3rd Clars, Alto & Bass Clars part is written in the treble clef, and the Full Band part is in the bass clef. The music consists of a series of eighth-note patterns with accents and slurs. A circled '3' indicates a triplet. The instruction 'as brilliant as possible' is written above the 1st & 3rd Clars, Alto & Bass Clars part. The instruction '1st & 3rd Clars Alto & Bass Clars fff' is written to the left of the 1st & 3rd Clars, Alto & Bass Clars part. The instruction 'lower octaves also' is written below the 1st & 3rd Clars, Alto & Bass Clars part. The instruction 'FULL BAND' is written to the left of the Full Band part.

COMPRESSED SCORE  
(Conductor)

147

Flutes, Eb Clar  
1st, 2nd & 3rd Clars

Bassoons added

*mf*

1st Trpt.  
Sop. Sax.

Alto Sax.  
*mf feelingly*

*mp*

Saxs, Low Reeds  
(Cued Horns, Bar.)

Picc. added, oct. higher

*louden*

Flutes, Oboes,  
Clars added

*upper octave also*

4 Horns added

*louden*

*short*

Eb Cl. in  
upper oct

2nd & 3rd  
Trpts,  
4th Clar.

155

Glockenspiel & Steel Marimba

*ff* upper octave also  
1st & 3rd Clars.  
*fff*  
Flutes, Oboes  
1st & 4th Trumpets,  
Saxs, 4th Clars.  
*f* lower octave also  
Saxs, Horns  
Low Reeds  
Basses, String Bass,  
C. B. Sarr.

Detailed description: This system of music contains five staves. The top staff is for Glockenspiel & Steel Marimba, marked *ff*. The second staff is for 1st & 3rd Clarinets, marked *fff*, with a triplet of eighth notes. The third staff is for Flutes, Oboes, 1st & 4th Trumpets, Saxs, and 4th Clarinets, marked *f*, with a triplet of eighth notes. The fourth staff is for Saxs, Horns, and Low Reeds, marked *f*. The fifth staff is for Basses, String Bass, and C. B. Sarr. The key signature has two flats, and the time signature is 4/4.

Picc.  
Flutes  
Alto Clar.  
1st & 3rd Clars.  
Trombones added  
*louden*  
2nd Tromb.  
*ff*  
Cymbals  
Soft Drum Stick  
*p*

Detailed description: This system of music contains five staves. The top staff is for Piccolo Flutes and Alto Clarinet, marked *ff*. The second staff is for 1st & 3rd Clarinets, marked *ff*. The third staff is for Trombones, with the instruction "Trombones added *louden*" and a circled "2nd Tromb." marked *ff*. The fourth staff is for Cymbals, marked *p*. The fifth staff is for Soft Drum Stick, marked *p*. The key signature has two flats, and the time signature is 4/4.

21948 124

COMPRESSED SCORE  
(Conductor)

Musical score for the first system, featuring Alto Clarinet and Bass Clarinet parts. The score is written in a compressed format with a key signature of two flats and a common time signature. The first staff is the Alto Clarinet part, with a circled annotation "Alto Cl. only" under the first measure. The second staff is the Bass Clarinet part, with a circled annotation "Alto & Bass Cl." under the first measure. The piano part consists of four staves: Treble, Bass, and two lower staves. Dynamics include *soften*, *f*, and *p*. A fermata is present over the piano part in the first measure. A *3* (triple) is marked in the Bass Clarinet part in the second measure.

Musical score for the second system, featuring Bass Clarinet and piano accompaniment. The score continues from the first system. The first staff is the Bass Clarinet part, with a circled annotation "(Bass Clar.)" under the first measure. The piano part consists of four staves: Treble, Bass, and two lower staves. Dynamics include *soften*, *ppp*, *lots*, and *mf (let it vibrate)*. A fermata is present over the piano part in the first measure. A *3* (triple) is marked in the Bass Clarinet part in the second measure.

**163** Steel Marimba only

*gradually soften*

1st Clar. only

*p* lightly

Flutes, Sop. Sax. only

Oboes only

*ppp*

2nd & 3rd Clars. only

*ppp*

Bassoons, Alto & Bass Clars only

String Bass octave below

Flutes only

**171**

*p*

Flutes

Oboe & 1st Clar.

1st Clar.

*soften*

Sop. Sax. added

1st Clar. only

*merrily*

Alto & Bass Clars. only  
(Cued Bassoons, Bar, Bases)

COMPRESSED SCORE  
(Conductor)

**178**

Flutes, Sop. & Alto Saxes. *p*

*mp feelingly*

1st Clar. Alto Clar.

2nd Clar. *pp*

Bass-Clar, Bassoons, C. B. Sarr.  
(Cued Bar, Basses, Bar Sax.)

Flutes

Flutes, Alto Sax. only

*p*

Bassoons, Bar. Sax. (Cued Bar.)

*p*

*merrily*

C. B. Sarr, String Bass pizz.  
(Cued Basses)

(Cued Eb & 1st Clar.)

**187**

2nd & 3rd Clars. *pp*

(3rd Clar. cued to 1st Horn)

1st Clar. *ppp*

Bass-Clar. (Cued Bassoon)

2 upper octaves also

*pppp* *ffff*

2nd Clar. *ppp*

*soften*

3rd Cl. *ppp*

FULL BAND

Alto Clar. (Cued 1st Bassoon, Bar.) *ppp*

Bass-Clar. (Cued 2nd Bassoon, Basses) *ppp*

# MOLLY ON THE SHORE

Irish Reel set for Military Band

Solo B $\flat$  Cornet

Percy Aldridge Grainger

J 270

Presto

10 **11** 8 **19** 8 **27** 5 *stacc.*  
*p cresc.*

**35** *f* 3 *f* 3 **43** *f*

**51** *ff* 1 1 1 *mf*

**59** *stacc.*

**67** 3 *f cresc.*

21948-124

Solo B $\flat$  Cornet

75 8 83 4  
*ff*

91 3 *con sord.*  
mute on quick *f espress.* *p* 1 *mf espress. ff*

99 7 107 8 115  
*pp* mute off *ppp* 3rd Cl. *poco a poco molto cresc.*

123  
*senza sord.* *ff*

131  
*Sop. Sax.* *ff*

139 4 *ff* 3

147  
*Solo* *mf molto espress.* *cresc.*

155  
*f molto espress.*

163 7 171 7 178 9 187 8  
*ppp* *fff*

# MOLLY ON THE SHORE

Irish Reel set for Military Band

$\text{D}\flat$  Piccolo

Percy Aldridge Grainger

J 270

Presto

10 **11** 8 **19** 8 **27** 7

**35**

*f stacc.*

**43**

*f*

*cresc.*

**51**

*ff*

**59** 7 **67**

*ff*

# D $\flat$ Piccolo

Musical score for D $\flat$  Piccolo, measures 75-187. The score is written in treble clef with a key signature of one flat (D $\flat$ ). It features various dynamics, articulations, and performance instructions. Measure numbers are boxed in the score.

Measures 75-83: *f*

Measures 91-98: *ff*

Measures 99-106: *ff*

Measures 107-114: *ff*

Measures 115-122: *ff*

Measures 123-130: *ff*, *8<sup>va</sup>*

Measures 131-138: *ff stacc.*

Measures 139-146: *ff stacc.*

Measures 147-154: *mf*, *cresc.*, *stacc.*, *Solo*

Measures 155-162: *f*, *Fl.*, *8<sup>va</sup>*, *loco*

Measures 163-170: *fff brillante possibile*

Measures 171-178: *fff*

Measures 187-187: *fff*, *8<sup>va</sup>*

# MOLLY ON THE SHORE

Flutes in C

Irish Reel set for Military Band

Percy Aldridge Grainger

J 270 *Presto* 10 **11** 8 **19** 8 **27** 3

*mf*

**35** *f stacc.*

**43** *f*

**51** *cresc.*

*8va*

*ff*

**59** 4

21948-124

# Flutes in C

*E♭ Cl.*  
*mp* *ff*

67

75 7 *mf* *cresc.* 83

*f* 91 *ff*

*dim.* 99 *pp*

107 115 *mp* *poco a poco molto cresc.*

123 *8va* *ff*

*8va*

Detailed description: This page contains the musical score for Flutes in C, measures 67 through 123. The score is written on ten staves. The key signature is B-flat major (two flats). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mp* (mezzo-piano), *ff* (fortissimo), *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), and *pp* (pianissimo). Performance instructions include *poco a poco molto cresc.* and *8va* (octave). Measure numbers 67, 75, 83, 91, 99, 107, 115, and 123 are boxed. Some measures contain fingerings (1-5) and articulation marks like accents and slurs. The notation includes various note heads, stems, and beams.

# Flutes in C

139

131 5 Oboes  
*mp molto cresc.* *fff stacc.*

147

*stacc.*

*f espress.*

155

*f* *fff brillante possibile*

163

*f* *p espress.* *p*

171

1 2 3 4 5 6 7 8 *molto dim.* *ppp* *p* 178

187

*mp espress.* *p* *Soli*

*stacc.* *fff* *8va*

# MOLLY ON THE SHORE

Irish Reel set for Military Band

Oboes

Percy Aldridge Grainger

J 270 *Presto* 10 11 8 19 8 27 3

*mf*

*f stacc.*

*f molto espress.* *cresc.*

*ff*

*mp*

*ff*

Measures are numbered in boxes: 11, 19, 27, 35, 43, 51, 59, 67, 75, 83.

Oboes

91 *mf* *ff* *mf*

99 *p* *ppf* *dim.* *ppp* 107 115

123 *ff*

131 5 *mp molto cresc.*

139 *ff stacc.* 3

147 Sop. Sax. *mf espress.* *mf cresc.*

155 *f* *molto espress.*

163 *dim.* *ppp* 171 3 *p leggiero*

178 Sop. Sax. *p*

187 3 8 *ffff*

# MOLLY ON THE SHORE

Irish Reel set for Military Band

Bassoons

Percy Aldridge Grainger

J 270 *Presto*

1. 2. 3. 4. 5. 6. 7.

8. 9. 10. 11. 12. 13. 14. 15.

16. 19. *p*

27. *mp cresc. poco à poco*

35. *stacc. f mf*

43. *f mf cresc.*

*cresc.*

# Bassoons

51 *ff*

59 *mp*

67 *f*

75 *mp* *molto espress.*

83 *mf cresc.* *dim.* *f cresc.*

91 *mf* *ff*

99 *mf* *p* *pp dolcissimo*

107

115 *Alto & Bass Cls.* *ppp* *cresc.* *mf cresc. molto*

Detailed description: This page contains ten staves of musical notation for Bassoons. The key signature is B-flat major (two flats). The notation includes various rhythmic patterns, dynamic markings, and performance instructions. Measure numbers 51, 59, 67, 75, 83, 91, 99, 107, and 115 are boxed. Dynamics range from *ppp* to *ff*. Performance directions include *cresc.*, *dim.*, *molto espress.*, and *mf cresc. molto*. Some measures feature triplets and sixteenth-note patterns.

# Bassoons

123

Musical notation for measure 123, bass clef, key signature of two flats. The measure contains a series of eighth notes with accents. Dynamic marking: *ff*.

131

Musical notation for measure 131, bass clef, key signature of two flats. The measure contains a series of eighth notes with accents, followed by a half note chord. Dynamic markings: *f*, *p*, *mf*.

139

Musical notation for measure 139, bass clef, key signature of two flats. The measure contains a series of eighth notes with accents. Dynamic marking: *ff*.

Musical notation for measure 139 continuation, bass clef, key signature of two flats. The measure contains a series of eighth notes with accents, followed by a triplet of eighth notes. Dynamic marking: *fff brillante possibile*.

147

Musical notation for measure 147, bass clef, key signature of two flats. The measure contains a series of eighth notes with accents. Dynamic markings: *mf*, *cresc.*, *f*.

155

Musical notation for measure 155, bass clef, key signature of two flats. The measure contains a series of eighth notes with accents. Dynamic markings: *f*, *espress*, *f*, *molto*.

163

Musical notation for measure 163, bass clef, key signature of two flats. The measure contains a series of eighth notes with accents. Dynamic marking: *ppp*. Measure numbers 1 through 15 are indicated above the staff.

171

Alto Cl.

Bass Cl.

178

Musical notation for measure 178, bass clef, key signature of two flats. The measure contains a series of eighth notes with accents. Dynamic markings: *mf*, *Soli à 2*, *mf giocoso*.

187

Musical notation for measure 187, bass clef, key signature of two flats. The measure contains a series of eighth notes with accents. Dynamic markings: *pp*, *ppp Bass Cl.*, *fff*. Instrumentation: Bass Cl., Alto Cl. or 3rd Cl.

# MOLLY ON THE SHORE

E♭ Clarinet

Irish Reel set for Military Band

Percy Aldridge Grainger

J 270 *Presto* 10 **11** 8 **19** 8 **27** 3

*mf*

*f stacc.*

*f*

*ff*

*1st Ob.*  
*mp*

*mp*

*ff*

*3rd Cl.*  
*p*

*mp*

*mf*

*cresc.*

*ff*

*ff*

# E♭ Clarinet

99

107 *dim.* 115 *pp*

*p* *Fl.*

*poco a poco molto cresc.* 123 *ff*

131 *mp molto cresc.* 139 *ff stacc.*

147 *mp* *stacc.* 155 *mf*

*stacc.* *f*

163 *Fl.* *p espr.* 1 2 3 4

171 5 6 7 8 2 178 *espr.* *p* *mp*

*molto dim.* 187 *pp* *stacc.* *fff*

1st Fl.

# MOLLY ON THE SHORE

Solo B $\flat$  Clarinet

Irish Reel set for Military Band

Percy Aldridge Grainger

Presto

J 270

1

*p*

3

11

19

*stacc.*

27

*pp*

*mp* *cresc. poco a poco*

35

*f* *stacc.*

43

*f*

51

*cresc.*

*ff*

59

*mp*

# Solo B $\flat$ Clarinet

67 *ff*

75 *p*

83 *p* *mp* *mf*

91 Oboes *mf* *ff*

99 Solo *mf* *p*

107 *sempre p*

115 *ppp* *poco a poco molto cresc.*

123 *ff*

131 *dim. poco a poco* *f* *mp*

*cresc.* *mf* *ff stacc.*

21948 124

# Solo B $\flat$ Clarinet

139

*ff brillante possibile*

147

*p leggero stacc.*

155

*fff brillante possibile*

163

*Solo p leggero*

171

178

*giocosso pp*

187

*pp stacc. 2nd Fl.*

Solo

*pppp stacc. fff*

# MOLLY ON THE SHORE

Irish Reel set for Military Band

1st B $\flat$  Clarinet

Percy Aldridge Grainger

Presto

J 270

1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66

*pp*

*pp*

*mp* *cresc. poco a poco* *stacc.*

*f stacc.*

*f* *cresc.*

*ff*

*mf*

1st Trpt.

# 1st B $\flat$ Clarinet

59 *stacc.*

67 *ff*

75 *p* *p* *mp*

83 *f* *ff*

91 *ff*

99 *dim.* *pp dolcissimo*

107

115 *ppp* *cresc.*

123 *mp molto cresc.* *ff*

Detailed description: This is a page of musical notation for the 1st B-flat Clarinet. It contains ten staves of music, each starting with a measure number in a box. The key signature has two flats (B-flat and E-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *stacc.*, *ff*, *p*, *mp*, *f*, *dim.*, *pp dolcissimo*, *ppp*, *cresc.*, and *mp molto cresc.* are used throughout. Some measures include articulation marks like accents and slurs. The notation is presented in a standard musical format with a treble clef and a key signature of two flats.

# 1st B $\flat$ Clarinet

128

131 *dim. poco a poco*

139 *p* *mf* *cresc.* *ff stacc.*

147 *p* *leggiero* *stacc.*

155 *f molto espress.*

163 *pp* *ppp* *molto dim.*

171

178 *p*

187 *pp*

192 *pp* *ppp* *fff*

2nd & 3rd Bb Clarinets

# MOLLY ON THE SHORE

Irish Reel set for Military Band

Percy Aldridge Grainger

J 270

Presto

10 **11** 6 2nd **19** *à2*

*pp* **27** *à2* 2 3 4 5

**35** *p cresc. poco a poco*

*f* **43** *cresc.*

**51** *ff*

**59** *mp*

21948-124

Carl Fischer, New York.

2nd & 3rd B♭ Clarinets

The musical score is arranged in systems. The top two staves are for the 2nd and 3rd B♭ Clarinets, and the bottom two staves are for the piano accompaniment. The key signature has two flats (B♭ and E♭), and the time signature is 3/4. The score includes various musical notations such as dynamics (p, mp, mf, f, ff, dim., pp, ppp), articulation (accents, slurs), and performance instructions like *molto espress.* and *poco a poco molto cresc.*. Measure numbers 67, 75, 83, 91, 99, 107, 115, 123, and 131 are clearly marked. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. The clarinet parts consist of melodic lines with frequent triplets and slurs.

21942-124

# 2nd & 3rd Bb Clarinets

The musical score is arranged in systems. The first system (measures 139-146) features a piano accompaniment with a treble and bass clef, and a single staff for the 2nd and 3rd Bb Clarinets. Dynamics include *mf*, *molto cresc.*, and *ff*. The second system (measures 147-154) includes an Alto Saxophone part and piano accompaniment. Dynamics include *mf espress.* and *mf espress. cresc.*. The third system (measures 155-162) features piano accompaniment with dynamics *fff*. The fourth system (measures 163-170) includes piano accompaniment with dynamics *dim.* and *ppp*. The fifth system (measures 171-187) features a single staff for the 2nd and 3rd Bb Clarinets with dynamics *molto dim.* and *pp*. The sixth system (measures 188-195) features an Alto Clarinet part with dynamics *ppp*, *pppp*, and *ffff*.



# E♭ Alto Clarinet

59 *mp*

67 *f* *cresc.*

75 *mp* *molto espress.*

83 *f*

91 *f cresc.* *mf*

99 *f* *mf* *p* *mf* *pp* *dolcissimo*

107 *pp* *mp* *pp*

115 *ppp* *poco a poco molto cresc.*

123 *ff*

# E♭ Alto Clarinet

131 *dim. poco a poco*

*sf f*

*p molto cresc. ff*

139 *stacc.*

*fff brillante*

147 *mp. cresc.*

155 *f fff brillante possibile*

*ff*

163 1 2 3 4 5 6 7 8 9 10

*ppp*

171

11 12 13 14 15 178

*pp*

*stacc.*

187

*ppp pppp ffff*

21948-124

# MOLLY ON THE SHORE

Irish Reel set for Military Band

Bass Clarinet

Percy Aldridge Grainger

**J 270** **Presto**

1 2 3 4 5 6 7

8 9 10 **11** 12 13 14 15

16 **19**

**27**

**35**

**43**

**51**

**59**

**67** **75** 3

*pp*

*p*

*p* *cresc. poco a poco*

*f* *mf* *f* *mf* *cresc.*

*f*

*ff*

*mp*

*f* *cresc.*

Bass Clarinet

83 *p* *cresc.* *mp* *f*

91 *f cresc.* *mf* *f*

99 *dolcissimo* 1 2 3 4 5 6 7 8

107 *mf* *p* *mf* *pp* 115 *poco a poco molto cresc.*

123 *ppp* *ff*

131 *f* *p* *molto cresc.*

139 *ff*

*fff brillante possibile*

147 *mp* *cresc.*

155 *espress.* *fff brillante possibile*

163 1 2 3 4 5 6 7 8 *ppp*

171 9 10 11 12 13 14 15 178 *p*

187 4 3 2 *pp* *ppp* *ppp* *fff*

# MOLLY ON THE SHORE

Irish Reel set for Military Band

Soprano Saxophone

Percy Aldridge Grainger

J 270

Presto

10 11 8 19 7 27

*mp* *cresc. poco a poco*

*stacc.*

35

*f*

43

*f molto espr.*

51

*ff*

59

*Solo*

*mf*

*stacc.*

67

*ff*

75 8

# Soprano Saxophone

83 *f* *ff cresc.*

91 *ff espress.* *f molto espr. ff*

99 *pp* *dim.* 107 8 115 4 *mf molto cresc.*

123 *ff*

131 *p* *poco a poco cresc.*

139 *molto* *ff*

147 *mf espress.* *cresc.* 155 *molto espress.* *f*

163 *Solo* *p espress.* *dim.*

171 *ppp* *Pleggiero stacc.* 2 *p*

178 *vibato* *espress.* 187 8 *fff*

# MOLLY ON THE SHORE

Irish Reel set for Military Band

Alto Saxophone

Percy Aldridge Grainger

J 270 *Presto* 10 **11** 8 **19** 8 **27** 1 2 3

*p cresc. poco a poco*

*stacc.* *f mf*

*mf cresc.*

*f molto espr.* *cresc.*

*ff*

*mp*

*ff*

*mp molto espr.*

*f*

21948 124

Carl Fischer, New York.

# Alto Saxophone

stacc.

91 *ff espress.* *pp*

99 8 107 8 115 *pp*

123 *ff*

*sf* → *p*

131 *poco a poco molto cresc.*

139 *ff*

147 *cresc.* *mf espr. vibrato* *cresc.*

155 *f molto espress.*

163 7 171 7 178 *vibrato* *pp* → *p espress.*

187 8 *fff*

21948-124

# MOLLY ON THE SHORE

Irish Reel set for Military Band

Tenor Saxophone

Percy Aldridge Grainger

J 270 *Presto*

*p. cresc. poco a poco*

*stacc.* *f* *mf*

*f* *mf cresc.* *f*

*ff*

*mp*

*ff*

*mp* *molto espr.*

21948-124

Carl Fischer, New York.

# Tenor Saxophone

83 *f*

91 *ff espress.*

99 *ppp* 107 115 *mp molto cresc.*

123 *ff*

131 *f > p* *poco a poco molto cresc.*

139 *ff*

147 *fff* *mp* *cresc.*

155 *mf* *ff*

163 171 178 187 *mf* *f* *p* *fff*

21948 124

# MOLLY ON THE SHORE

Irish Reel set for Military Band

Baritone Saxophone

Percy Aldridge Grainger

J 270 *Presto*

10 **11** 8 **19** 8 **27** *p cresc. poco a poco*

*stacc.* **35** *f mf*

**43** *mf* *f*

**51** *ff*

**59** *mp*

**67** *f* *cresc.*

**75** 3 *p* 2 *mp cresc.* **83** *mf cresc.*

# Baritone Saxophone

91 *dim.* *f cresc.* *mf*

*sf* *mf* *p* *mp*

99 *ppp* 7 107 8 115 4 *mp cresc.*

123 *ff*

131 *sf > p* *mp cresc. molto*

139 *ff*

147 *mp*

155 *cresc.* *mf epress.* *f*

163 7 171 7 178 *mf < f > ppp* *p* 1st Bassoon

Solo *p giocoso* 187 8 *ffff*

# MOLLY ON THE SHORE

Irish Reel set for Military Band

1st B $\flat$  Cornet

Percy Aldridge Grainger

J 270

Presto 10 11 8 19 8 27 5 *stacc.*  
*p cresc.*

35 *f* 3 *f* 3 43 *f* *molto espress.*

51 *ff*

59 3rd Cl. *p*

67 *f* 3

*cresc.* 3

21948-124

Carl Fischer, New York.

# 1st B $\flat$ Cornet

Musical score for 1st B $\flat$  Cornet, measures 75-187. The score is written in treble clef with a key signature of one flat (B $\flat$ ). The music features various dynamics and articulations:

- Measures 75-83: *f*
- Measures 91-107: *f espress.*
- Measures 99-115: *p* and *p molto cresc.*
- Measures 123-131: *ff*
- Measure 131: *ff* (Alto Sax.)
- Measures 139-147: *ff*
- Measures 147-155: *f stacc.*
- Measures 163-171: *ppp*
- Measures 171-178: *ppp*
- Measures 178-187: *ppp*
- Measures 187-187: *ffff*

# MOLLY ON THE SHORE

2nd & 3rd B♭ Cornets Irish Reel set for Military Band

Percy Aldrige Grainger

Presto

J 270

10 11 8 19 8 27 8 35 3 3

43 51 59 8 67 4 75 8

83 2nd 83 91 dolce p 99 7

107 8 115 8 123 131 8 139 147 7

155 stacc. 163 8 171 7 178 9 187 8



# MOLLY ON THE SHORE

Irish Reel set for Military Band

1st & 2nd E♭ Horns

Percy Aldridge Grainger

J 270 *Presto* 10 **11** 8 **19** 3rd Cl.

*pp* *pp*

**27** Alto & Tenor Saxs. *p cresc.* *stacc.* *p cresc.*

**35** *mf*

**43** *f* *mf cresc.*

*à2* *f* *molto espress.*

**51** Alto & Sop. Saxs. *ff* *mf* *ff* *ff* Saxs.

**59** Alto & Bass Cls. *p* *p*

**67** *mf* *mf cresc.*

**75** *pp* *pp*

# 1st & 2nd Eb Horns

83 *mp cresc.* *dim.*

91 *quasi Solo* *à 2* *ff molto espress.*

99 7 107 8 *ppp*

115 *pp* *poco a poco molto cresc.*

123 *ff*

131 *Tenor Sax.* *poco a poco molto cresc.* *ff* *p*

139 *ff*

147 *Tenor & Bar. Sax.* *mp*

155 *stacc.* *p cresc.* *mp* *cresc.*

163 *3rd Cl.* *f* *ppp* *molto dim.* 2 3 4 5 6 7 1

171 7 178 9 187 *3rd Cl.* *pp* 4 *fff*

# MOLLY ON THE SHORE

Irish Reel set for Military Band

3rd & 4th E $\flat$  Horns

Percy Aldridge Grainger

J 270

Presto

11 19 27 35

10 8 8 8 *f* *mf*

*f* *mf* *cresc.*

43

*mf*

51

*ff* 1 *ff* 1 *ff*

59 67

8 *mf* *mf* *cresc.*

3rd & 4th E $\flat$  Horns

75

*pp*

83

*pp* *p* *f*

91

*mf cresc.* *mf*

99

*sf* *mf* *p* 1 8

107 115 123

8 4 *mp* *molto cresc.* *ff*

*sff*

21948-124

# 3rd & 4th E<sup>b</sup> Horns

**131**

1 *p* poco a poco molto cresc.

**139**

*ff*

**147**

4 *p* stacc. cresc.

**155**

*mp*

*cresc.* *f* *dim.*

**163** **171** **178** **187**

*f* *ppp* 7 7 9 8 *ffff*

# MOLLY ON THE SHORE

Irish Reel set for Military Band

1st & 2nd Trombones

Percy Aldridge Grainger

Presto

35 3rd & 4th Horns  
41 8 19 8 27 8  
J 270  
43 3rd & 4th Horns  
51 Tenor Sax. Tenor Sax.  
59 Alto Sax.  
67 2nd Horn 75 6  
83  
91 3rd & 4th Horns Bar. Sax.  
99 107 115 Tenor Sax. 123 a2  
131 8  
139 3rd & 4th Horns  
147 3rd & 4th Horns 155 1st & 2nd Horns  
163 171 7 178 9 187 8  
p dim. p < f = p fff

# MOLLY ON THE SHORE

Irish Reel set for Military Band

3rd Trombone ♭:

Percy Aldridge Grainger

J 270 *Presto* 10 **11** 8 **19** 8 **27** 8 **35** 3

*f*

*f* *ff* *ff*

*mf cresc.*

*mp cresc.* *dim.* *mf cresc.*

**91** 8 **99** 8 **107** 8 **115** 8

**123** *ff*

**131** 8 **139** 1 **147** 8 **155** *4th Horn* *p* *mp cresc.* *f*

**163** 8 **171** 7 **178** 9 **187** 8 *fff*

Detailed description: This is a musical score for the 3rd Trombone part of the Irish Reel set 'Molly on the Shore' by Percy Aldridge Grainger. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It begins with a 'Presto' tempo marking. The music consists of ten staves of notation, each containing measures with measure numbers in boxes. The first staff starts at measure 10 and ends at measure 35. The second staff starts at measure 43 and ends at measure 51. The third staff starts at measure 59 and ends at measure 67. The fourth staff starts at measure 75 and ends at measure 83. The fifth staff starts at measure 91 and ends at measure 99. The sixth staff starts at measure 107 and ends at measure 115. The seventh staff starts at measure 123 and ends at measure 131. The eighth staff starts at measure 139 and ends at measure 147. The ninth staff starts at measure 155 and ends at measure 163. The tenth staff starts at measure 171 and ends at measure 178. The score includes various dynamic markings such as *f*, *ff*, *mf cresc.*, *mp cresc.*, *dim.*, *p*, and *fff*. There are also articulation marks like accents and slurs. A '4th Horn' part is indicated in the eighth staff.

# MOLLY ON THE SHORE

Irish Reel set for Military Band

Percy Aldridge Grainger

1st & 2nd Trombones

Presto

3rd & 4th Horns

J 270

10 11 8 19 8 27 8 35 3rd & 4th Horns

mf f

mf cresc. mp

51 Tenor Sax. Tenor Sax.

ff mf ff mf

59 Alto Sax.

ff p

67 2nd Horn 75 6

mf mf cresc.

83

pp mp cresc. dim. mf cresc.

91 3rd & 4th Horns Bar. Sax.

mp sf mp p p

99 107 115 4 Tenor Sax.

ppp p molto cresc. ff

123

131 8

139 3rd & 4th Horns

ff ff

147 4 3rd & 4th Horns 155 1st & 2nd Horns

p slucc. p cresc. f

163 8 171 7 178 9 187 8

p dim. p < f > p ffff

# MOLLY ON THE SHORE

Irish Reel set for Military Band

3rd Trombone   
(B♭ Bass )

Percy Aldridge Grainger

J 270 

**11** 8 **19** 8 **27** 8 **35** 3

**43** 8 **51** 1 1 1

**59** 8 **67** 4 *mf cresc.*

**75** 8 **83** *mp cresc.* *dim.* *mf cresc.*

**91** 8 **99** 8 **107** 8 **115** 8

**123** *ff*

**131** 8 **139** 1 1 *ff* *ff*

**147** 8 **155** *3rd Horn* *p* *mp cresc.* *f*

**163** 8 **171** 7 **178** 9 **187** 8 *ffff*

21948-124

Carl Fischer, New York.

# MOLLY ON THE SHORE

2

Baritone

Irish Reel set for Military Band

Percy Aldridge Grainger

Presto

Bass Cl. & Bassoon

J 270

The musical score is written for a Baritone instrument in the key of B-flat major (two flats) and 2/4 time. It consists of ten staves of music. The first staff is marked 'pp' and includes measure numbers 1 through 8. The second staff includes measures 9 through 16. The third staff includes measures 17 through 26 and features triplet markings. The fourth staff is marked 'p cresc.' and includes measure number 27, labeled 'Bar. Sax. or 2nd Bassoon'. The fifth staff includes measures 28 through 42, with dynamics 'f' and 'mf' and a 'cresc.' marking. The sixth staff includes measures 43 through 50, with dynamics 'mf' and 'f'. The seventh staff is marked '1st Bassoon' and includes measures 51 through 58, with dynamics 'mf', 'f', and 'ff'. The eighth staff is marked 'Tenor Sax.' and includes measures 59 through 66, with a 'p' dynamic. The ninth staff is marked '37 Bar. Sax.' and includes measures 67 through 74, with dynamics 'mf' and 'f'. The tenth staff is marked 'Solo' and includes measures 75 through 82, with a 'mp' dynamic. The final staff includes measures 83 through 90, with a 'f' dynamic. Measure numbers are boxed in the original score.

21948 124

Carl Fischer, New York.

# Baritone

83 *f* *mf cresc.*

91 *Solo* *ff molto espress.* *ad lib.*

99 *ppp* *ppp* Alto Cl. or 1st Bassoon

107

115 *dolce* *pppp* Alto Cl. or 1st Bassoon

123 *ff* *poco a poco molto cresc.*

131 *sf* *P Bar. Sax.* 139 *ff* string Bass

147 Bass Clar. or 2nd Bassoon

155 *Solo* *mp* *f molto espress.*

163 *ppp* Alto Cl. 1st Bassoon

171 9 10 11 12 13 14 15 178 1st Bassoon or Bar. Sax.

187 *ppp* *pppp* *ffff* Alto Cl. or 3rd Cl.

# MOLLY ON THE SHORE

2

Irish Reel set for Military Band

Baritone ♭:

Presto

Percy Aldridge Grainger

Bass Cl. & Bassoon

J 270

pp

p

p

Bar. Sax. or 2nd Bassoon

p cresc.

f mf f mf cresc.

1st Bassoon

mf mf < f >

1st Bassoon

mf < f > ff

Tenor Sax.

p

Bar. Sax.

mf f

Solo

mp

f

# Baritone 9:

83 *f* *mf cresc.*

91 *Solo* *ff molto espr.* *ad lib.*

99 *ppp* 1 2 3 4 5 6 7 8 *ppp* 107

*dolce* 115 *pppp* *poco a poco molto cresc.*

123 *ff*

131 *p* Bar. Sax. 139 *ff* Stringbass

147 *ff* *mp* Bass Cl. or 2nd Bassoon

155 *Solo* *f* *molto espress.*

163 *ppp* 2 3 4 5 6 7 8 *ppp* Alto Cl., 1st Bassoon

171 9 10 11 12 13 14 15 *p* 178 1st Bassoon or Bar. Sax.

187 4 *ppp* *pppp* *ffff* Alto Cl. or 2nd Cl.

# MOLLY ON THE SHORE

2

Basses

Percy Aldridge Grainger

J 270

Presto 10

11 7

19 String bass

*p* *stacc.*

27 4 String bass

35 String bass

*p* *cresc.* *f* *mf*

43 String bass or C.b.Sarrusoph.

51

*mp* *sf* *sf* *sf* *sf* *ff*

String bass

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

59 String bass or C.b.Sarrusoph.

*p*

67 String bass

*mf* *mf cresc.*

75 3 String bass 2 String bass

83

*p* *p* *mp cresc.*

21948-124

Carl Fischer, New York.

# Basses

91 string bass  
dim. mf cresc. mp

99 Bass Cl. or 2nd Bassoon  
mp dim. p ppp

107 Bass Cl. or 2nd Bassoon  
ppp

115 Bass Cl. or 2nd Bassoon  
poco a poco molto cresc.

123 ff

131 Bass Cl. or 2nd Bassoon  
pp poco a poco cresc. molto

139 ff

147 String bass  
ff mp cresc.

155 mf f

163 Bass Cl. or 2nd Bassoon  
f ppp

171 Bass Cl. or 2nd Bassoon  
ppp

178 2nd Bassoon String bass  
dim. possibile p

187 Bass Cl. or 2nd Bassoon  
ppp pppp ffff

21948-124

# MOLLY ON THE SHORE

Irish Reel set for Military Band

Snare Drum,  
Bass Drum & Cymbals

Percy Aldridge Grainger

J 270

Presto

11 19 27 35

10 8 8 8 *f* 3 *f*

43 51

S.Dr.

Cymb.

B.Dr.

3 8 *ff* 1 *ff* 1 *ff* 1 *ff*

59 67 75 83

*mp cresc.*

*f dim.*

8 8 8 *mp cresc.* *f dim.*

91

*f cresc.*

*ff*

with soft drum stick

1 2 3 4 5

Cymb.

*f*

*f cresc.* *ff* with soft drum stick 1 2 3 4 5 Cymb. *f*

99

6 7 8 9 10 11 12 13 14 15 16

*dim.* *mp*

# Snare Drum, Bass Drum & Cymbals

107 115 123

17 18 19 20 21 22 23 24 8 2 *ff* 1

*dim. poco a poco* *pp* Ord.

131

1 *ff* 4 *p*

soft drum stick *ff* (let it vibrate)

139

*f* *ff*

147 155

8 2 soft drumstick *tr tr tr tr* 1

*p* *f* *p*

163 171 178 187

8 7 9 8 *fff*

*p* *mf* (let it vibrate) Ord.

21948-124

# MOLLY ON THE SHORE

Timpani in A $\flat$  & E $\flat$ , Irish Reel set for Military Band  
Glockenspiel, Steel-Marimba

Percy Aldridge Grainger

Presto 10 **11** 8 **19** 8 **27** 8 **35** 3

J 270

3 **43** 4 **51** 1

*mf* *ff*

1 1 **59** 8 **67** 7

*ff* *f*

**75** 8 **83** 8 **91** Glockenspiel

tune Eb down to Db *ff* Steel Marimba.\*

5 6 **99** 2 3 4 5 6

Steel Mar. only **107** 10 11 12 13 14

15 16 **115** 18 19 20 21 22

23 24 25 **123** *p* *poco a poco molto cresc.* Timp 1 1 1

*ff* *ff*

**131** 8 **139** 1 1 1

*ff* *ff* Glockenspiel

**147** 8 **155** 1 2 3 4 5 6

*ff* Steel Marimba (in octaves if possible)

7 8 **163** *poco a poco dim.* 1 2 3 4

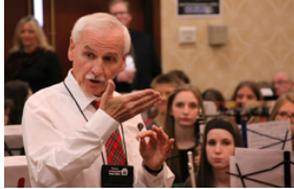
Steel Mar. only **171** 5 **178** 9 **187** 8 Timp. *ff*

\* Play Steel Marimba in octaves if possible and use fairly soft mallets  
21948-124 Carl Fischer, New York.

**BW 2014**

*The Future of the Bandworld*

**Around 35th Annual Western International Band Clinic • Seattle, WA**



Ray Cramer with one of four honor band which he, Jan van der Roost, Dr. Tim, Joe Hermann Mike Bankhead and Brian Balmages directed.



The Otterbein University Wind Ensemble from Ohio conducted by Margaret Underwood appeared as one of the two featured bands on Friday evening.



Dr. Tim Lautzenheiser presents his annual leadership session for the 600 student members of the four high school honor bands and the WIBC U Band.



ABC graduates Cathi Leibinger, Danielle Miller, Ted Burton and Matthew Arau serve as the honor bands staff at WIBC.



Composer Brian Balmages in concert with the Henry Middle School Honor Band from Cedar Park, Texas Saturday evening at WIBC-35.



The six Honor Band guest conductors and the Boston Brass between the Phoenix-Sunbird and Firebird-Thunderbird Concerts.



Two members of the new WIBC U Board of Directors: John Wetherington (PLU) and Danh Pham (WSU).



Three other members of the new WIBC U Board: Michael Burch-Pesses (Pac. U), Chris Chapman (OSU) and Peter Boonshaft (Hofstra).



A rehearsal of the new WIBC U Intercollegiate Honor Band comprised of students from a dozen universities.



Members of Boston Brass sign posters for many of the members of the four WIBC Honor Bands and WIBC U Intercollegiate Band.



The new WIBC U Intercollegiate Honor Band in concert Sunday evening at Western International Band Clinic.



Students showing off their signed Boston Brass posters at the 35th annual WIBC.



WIBC MC, Tracy Wright, presenting the performance plaque to the Henry Middle School Band (Texas) directors.



Long-time WIBC honor band staff member, Cathi Leibinger, evidently "Survived WIBC-35!" November 22-25, 2013 in Seattle.



Guest composer/conductor, Jan Van der Roost, conducting his "Jupiter March" with the combined Firebird & Thunderbird Bands.



The TubaBee (Tuba virtuoso) Patrick Sheridan joins Boston Brass on stage as a surprise visitor Sunday evening at WIBC-35.



Recording engineer, Mark Morette, with Dr. Tim Lautzenheiser at WIBC-35.

**MORE PHOTOS!**

# Second Tier Oboe Techniques

Supplemental Exercises for the Intermediate Oboist

Congratulations, you are no longer a beginning oboe player! You know where to put your fingers, how to get a basic sound, and how to read notes and rhythms. Ready to take your oboe skills to the next level? As a supplement to your lesson book, this book will help you build on your beginning oboe skills by providing information and exercises that will take you to the next level of oboe performance. In this book, you will combine the concepts of long tones, slurs, tonguing, scales, correct F fingerings, left E $\flat$  fingerings, octave vents, high register notes and low register notes with melodious exercises to reinforce new skills. Additional resources will provide information to help you buy an oboe and good reeds, along with links to performances by professional oboe players. Throughout the book, QR (Quick Response) codes will be used to link to certain internet resources. These QR codes will make it easy to access online information through your smart phone or tablet. To download a QR code scanner, just access the app store on your device and search for “QR code.” And while you are downloading a QR code scanner, download a metronome and tuner, too!

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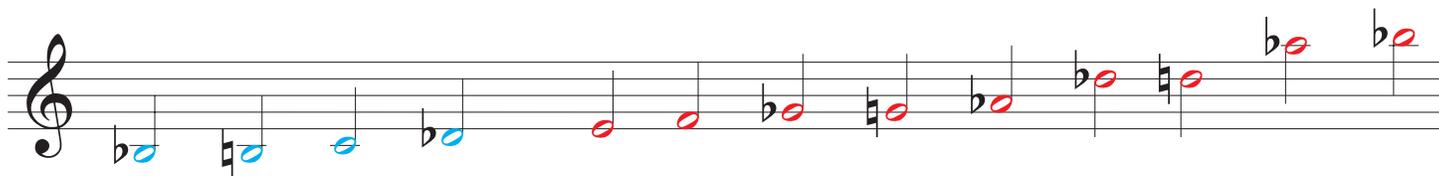
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# Fingering Chart

As an intermediate oboe player, you already know the fingerings to most notes, but it is a good idea to have a fingering chart close by for extended ranges and alternate fingerings. Throughout this book, notes that are typically flat in pitch are marked with a blue note head while notes that are usually sharp are marked with red note heads. Be aware of these notes and ready to make adjustments with your embouchure to bring these notes in tune. Check these notes regularly with a tuner as you work on gaining the “muscle memory” needed to play these pitches accurately. However, do not use a tuner all the time as it is also important to develop your ear and make adjustments based on what you feel and hear. Practicing with drones is also a good way to learn to match pitch. QR codes next to various exercises in this book will link to drones to use while you practice.

## Flat Notes

## Sharp Notes



B $\flat$	B $\natural$	C	C $\sharp$ D $\flat$	D	D $\sharp$	E $\flat$	E

Note: Not all brands of student oboes have a low B $\flat$ .

\*Use left-hand E $\flat$  key if before or after D $\flat$  (C $\sharp$ ).

Fingering chart adapted from *Let's Play Oboe* by Catherine Paulu.



F	1.	2.	F# Gb	G	Ab G#	A	Bb A#	B

1. Left-hand F

2. Forked F (Although it is one of the first fingerings learned, Forked F is actually an alternate fingering and should only be used when necessary.)

\*\* Eb Key may be used with Forked F for stability on instruments without the F vent.

C	C# Db	D	D# Eb	E	F	1.	2.

\*Use left-hand Eb key if before or after Db ( C#).

1. Left-hand F

2. Forked F (Although it is one of the first fingerings learned, Forked F is actually an alternate fingering and should only be used when necessary.)

\*\* Eb key may be used with Forked F for stability on instruments without the F vent.



F#	G	G# Ab	A	A# Bb	Bb	C	C# Db

\*Left Thumb Key may be left down to ease facility on A, Bb, Bb, and C.

D	D# Eb	E	1.	F	1.	F#	G

\* Use before or after high Eb (D#).

\*\*Use before or after Eb (D#).



# Personal Intonation Chart

The notes marked as having intonation issues are only a guideline to notes that are most commonly out of tune. It is impossible to make an instrument that is completely in tune across the entire range of the instrument, but every instrument will have its own tendencies. While the notes marked as such will usually be flat or sharp, the degree to which they are out of tune will depend on the instrument as well as the reed and individual player. Because intonation on the oboe is so finicky, owning a tuner is an absolute must for any true oboe player. Buy one or download an app on your mobile device and use it often.

It is beneficial to make a personal intonation chart and start to understand your tendencies and the tendencies of your instrument. With the help of a friend, use a tuner and this chart to track your personal intonation tendencies. Play and hold each pitch while your friend holds the tuner and notates on the chart a + for sharp or a - for flat along with the number of cents sharp or flat you played. It is important that you not look at the tuner for this exercise and that you not adjust your embouchure excessively since the goal is to track your natural playing tendencies and not how you play when you are trying to match to a tuner.

A musical staff in 4/4 time with a treble clef. The notes are: G4 (flat), A4, B4, C5 (flat), D5, E5 (flat), F5. Below the staff are seven horizontal lines for recording intonation data.

A musical staff in 4/4 time with a treble clef. The notes are: G4, A4 (flat), B4, C5 (flat), D5, E5 (flat), F5, G5 (flat). Below the staff are eight horizontal lines for recording intonation data.

A musical staff in 4/4 time with a treble clef. The notes are: G4, A4 (flat), B4, C5, D5 (flat), E5, F5 (flat), G5 (flat), A5 (flat). Below the staff are nine horizontal lines for recording intonation data.

A musical staff in 4/4 time with a treble clef. The notes are: G4, A4, B4 (flat), C5 (flat), D5 (flat), E5, F5, G5 (flat), A5 (flat). Below the staff are nine horizontal lines for recording intonation data.

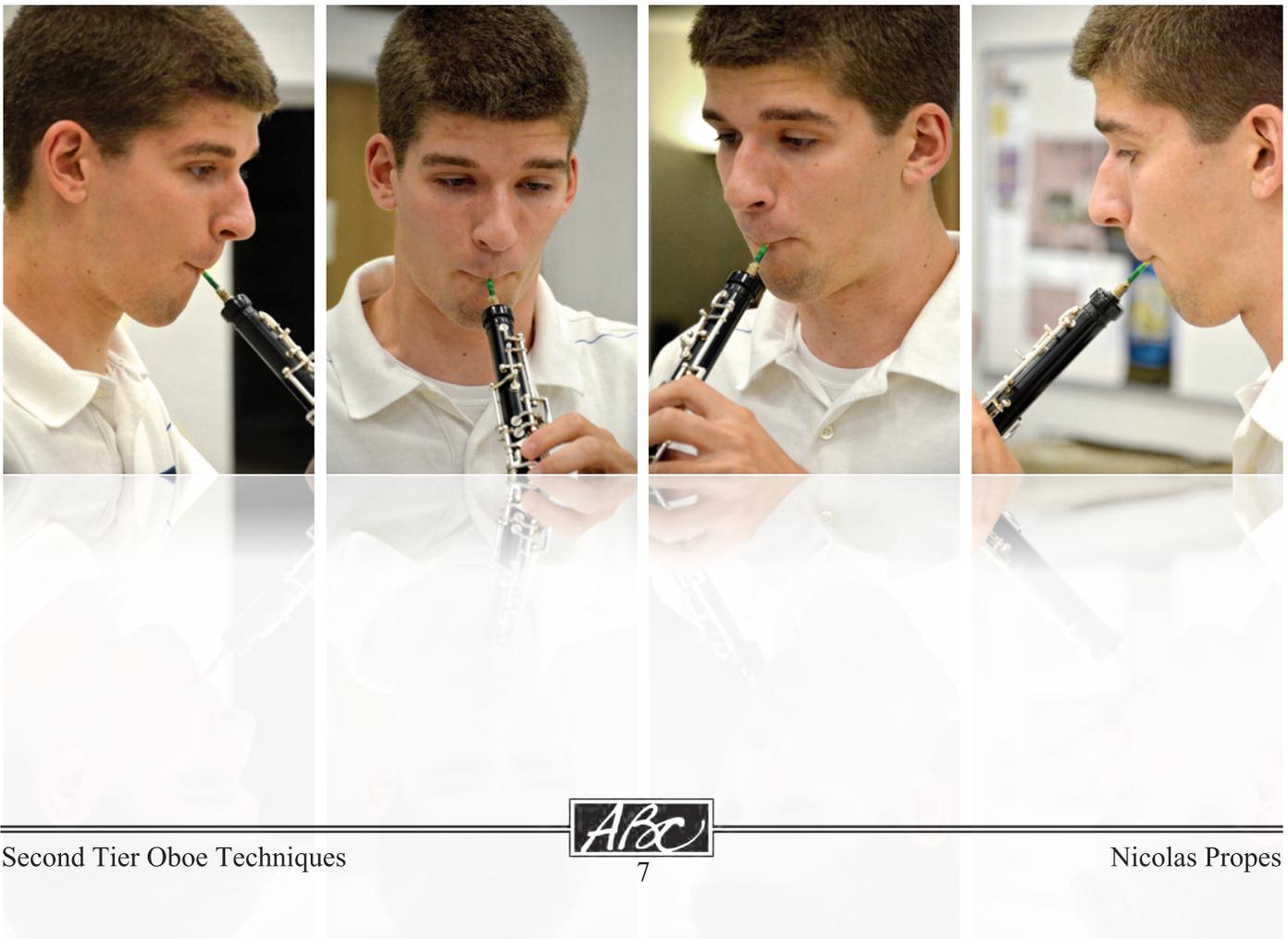


# Reviewing The Basics

Even intermediate and advanced musicians need to remember the basics! Use a mirror or the front-facing camera on your mobile device to check your embouchure and posture regularly to make sure you have not developed any bad habits.

## Embouchure

To form a good, cushioning embouchure, pucker your lips as if you were going to whistle and then bring your lips in to cover your teeth and cushion the reed. Support for the reed should come from all directions, not just from the top and bottom. Think of how pulling the drawstrings on a hooded sweatshirt closes the hood from all directions. When done properly, the embouchure will support the reed without changing the opening of the reed tip. Your teeth should always be covered by your lips and should never touch the reed. When forming your embouchure, place the tip of the reed on the lip where the lip goes from dry to wet. As you form your embouchure and bring your bottom lip in, only the tip of the reed will be inside your mouth. The reed should never be in your mouth far enough that your lips touch the string at the base of the reed. It is important to remember that the oboe embouchure is active and flexible. A good oboe player will be constantly adjusting their embouchure while they play. Many of the intonation issues sited in this book can be addressed by actively listening for intonation and making embouchure adjustments while playing.



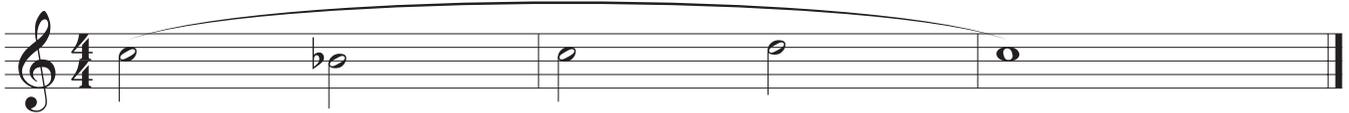
## Three C's

Embouchure flexibility is important for an oboe player to help manage both intonation and response in the upper and lower registers. Being able to adjust pitch using just your embouchure is a vital tool since the oboe does not have a tuning mechanism. Starting with just your reed, place your lips around the thread of your reed and blow. A good reed, when played in this manner, will “crow” a pitch of C. If your reed does not “crow” a C, buy a new reed or ask a teacher or professional oboe player to help you adjust it. Now bring the reed (no instrument yet) to a good playing position with just the tip of the reed in the mouth and a good, supportive, round embouchure and match the C pitch you just “crowed” by adjusting your embouchure. Now put the reed in the oboe and match the C pitch playing the third space C. Scan the QR Code to see this exercise performed.



## Bending Pitch On The Reed

Once you are comfortable matching C's, it is time to start working on flexibility. Using just your reed and playing with proper embouchure, play a C and try to bend it down a full step to B $\flat$  by shaping your embouchure more towards an “OOOOH” shape. Once you are comfortable bending the pitch down, try bending the pitch up to D by making your embouchure into an “EEEE” shape. Finally, combine the two as in the exercise below. Scan the QR Code to see this exercise performed.



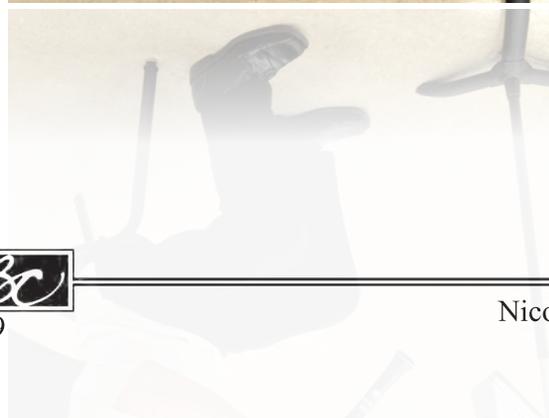
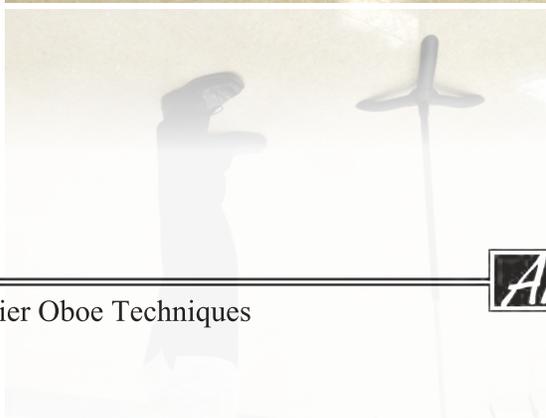
You can play a lot of songs with just three notes! Using just your reed, try to play *Mary Had A Little Lamb* or *Hot Cross Buns*. As you get more comfortable with three notes, try to bend the pitch down to A $\flat$ . The embouchure used to play each note on your reed will correspond to playing ranges on the oboe - A $\flat$  for low notes, B $\flat$  for middle notes, C for high notes, and D for very high notes.



# Posture

Good posture is the most basic building block for any musician. In order to play with good tone and air support, you must be able to breathe properly. In order to breathe properly, the organs in your chest and abdomen must be in the correct position. And in order for your organs to be in the correct position, you must sit with good posture.

Standing is the most natural posture for human beings and puts all of our organs in the correct place. However, musicians, especially those in ensembles, very rarely stand to play. Therefore, we should strive to make our sitting position as much like our standing position as possible. Sit towards, but not on, the front edge of your chair with your knees slightly lower than your hips. This will allow the organs in your lower abdomen to drop down to a natural position and open up room for your lungs to expand. Next, align your shoulders over your hips. Marching band or military style posture (shoulders back, chest out and arched back) is not necessary and only adds tension in your upper body. Finally, align your head over your shoulders. Your neck and throat should feel relaxed and natural since tension or restriction in your neck or throat translates to a restricted sound when you play. The most direct path from your lungs to your instrument is always best, so do not put any unnecessary twists or turns in the air stream. When playing, hold the oboe at a 45 degree angle from your body with your arms away from the sides of your body at a comfortable angle.



# Hand Position

Correct hand position is essential for proper technique, tone, and intonation. When held correctly, the weight of the oboe will rest on the side of the right thumb just above the knuckle, and the instrument will be balanced with the reed in the mouth. Your wrists and all other fingers should remain relaxed so they can move efficiently. Fingers and palms of both hands should maintain a natural curve as if you were holding an egg between your hand and the oboe. Fingertips should be covering the holes in the keys and should not stick out past the edge of each key. The left thumb should gently rest on the back of the oboe, ready to play the thumb octave key when needed. The left index finger should hover just over the side octave key and the left little finger should hover just over the B natural key. The right little finger should rest gently on the C key. Fingers should always hover directly over or lightly touch keys. Any further distance from the instrument will require excessive movement when fingering notes which will lead to inaccuracy, tension, and delay when playing.



# Warm-Ups

When you play a musical instrument, you are using many muscles in your face, hands, and upper body. Unless you regularly tap your fingers on your desk or exhale for sustained lengths of time, you are likely using these muscles differently than you do for the majority of the day. A good warm-up focused on skills such as breathing, fingering, and tonguing will loosen necessary muscles that may not generally be used during a typical day. The following exercises are good warm-up routines to help focus your thoughts and prepare your body to play music.

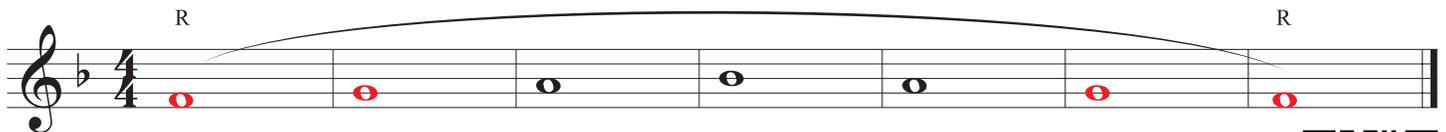
## Long Tones

Long tones are an important part of a warm-up because they give you a chance to ease your embouchure muscles into playing and give you time to focus on tone, intonation, and breath support. The goal is always to play with a smooth, even sound from beginning to middle to end.

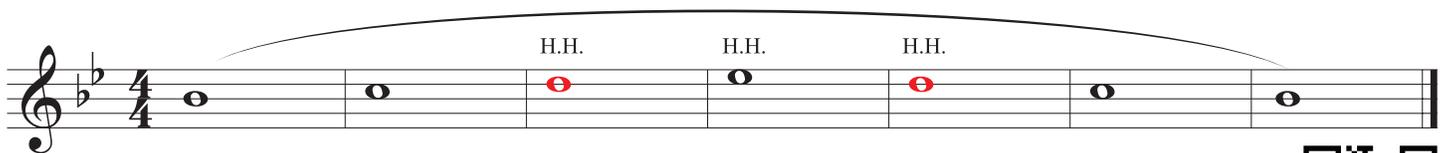
Diatonic tetrachords are groups of four notes that have an interval pattern of whole step, whole step, half step and are the building blocks of all major scales. In every major scale, the lower half and upper half of the scale are both diatonic tetrachords separated by a whole step. The following warm-up exercises use tetrachords in long tones and will give you a chance to gradually warm up your embouchure, posture, and breathing. Tone and intonation should be the primary focus when



practicing these warm-ups. Improve your intonation by practicing with a tuner or by scanning the QR code next to each exercise to play along with a drone of the root pitch for each exercise. Scan the QR code to the left to see an example of these exercises performed.



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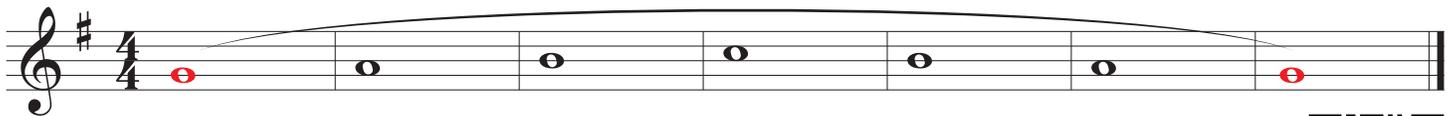
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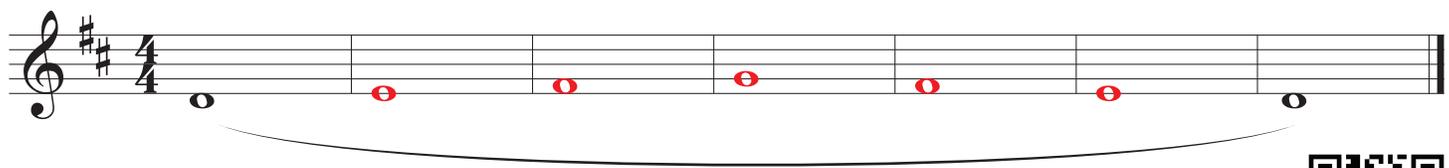


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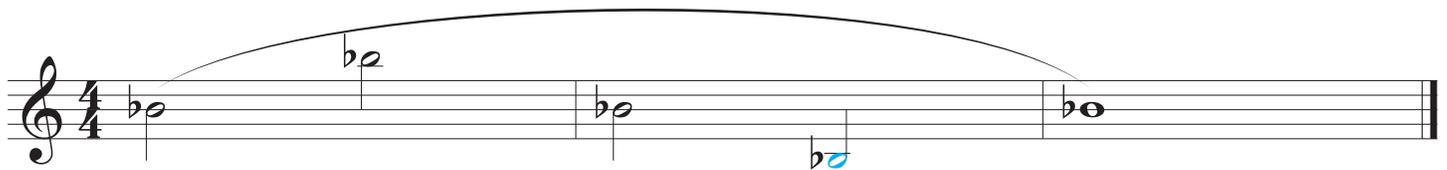
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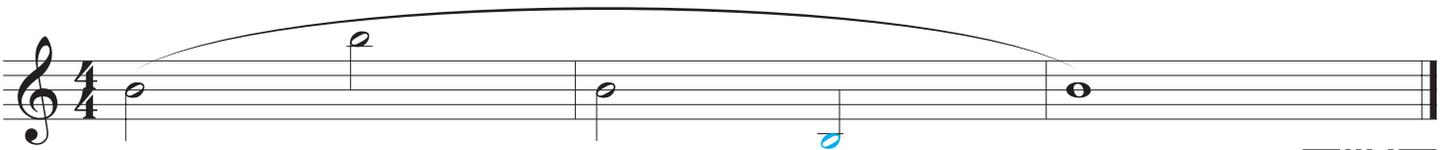
# Slurs

## Octave Slurs

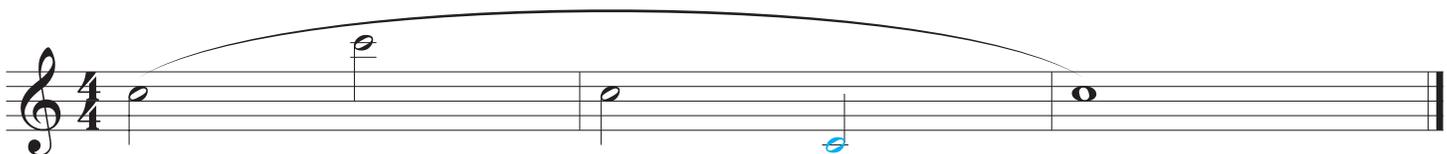
Slurring warm-ups help improve flexibility in the embouchure: a concept that is vitally important for oboe players who use a constantly changing embouchure. Always play with a smooth, even sound and focus on tone, intonation, and breath support. Land on each pitch accurately without bending in to each note. When moving your fingers, all fingers must lift off or press on the keys at the same time. "Blips" in the sound are the result of some fingers lifting or pressing before others. Use a tuner or a drone as you practice to improve intonation. Scan the QR code to the left to see an example of these exercises performed.



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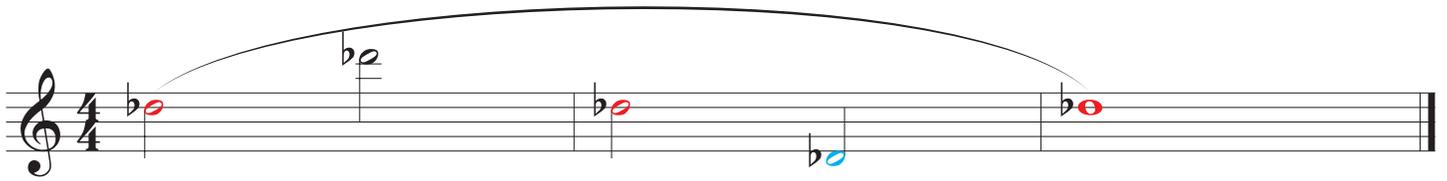


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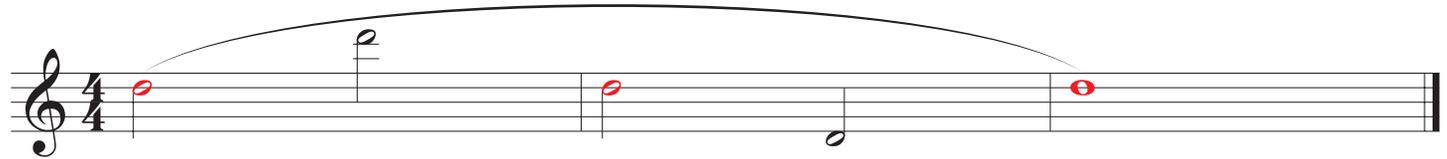


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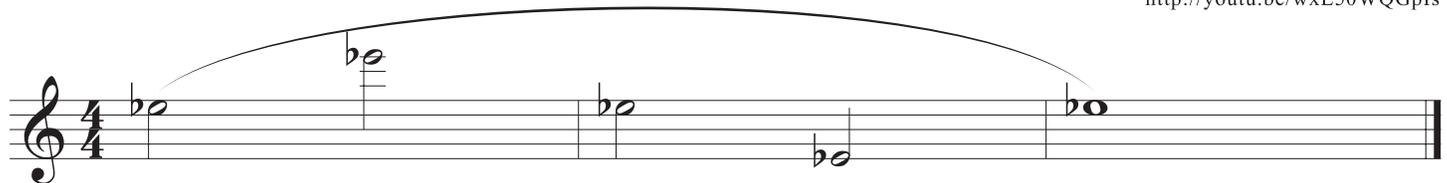




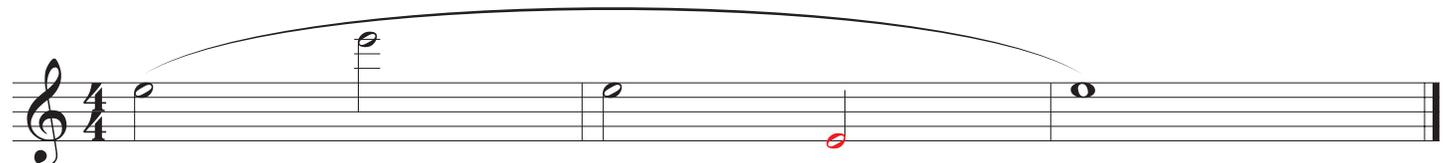
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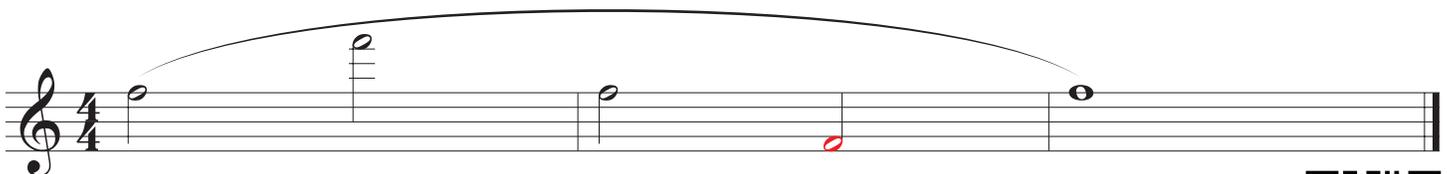
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Seven staves of musical notation for Second Tier Oboe Techniques. The notation includes various rhythmic patterns, slurs, and color-coded notes (red and blue) to highlight specific techniques. The first four staves feature quarter and eighth notes with slurs and red dots. The fifth staff has a sequence of eighth notes with blue dots. The sixth and seventh staves feature sixteenth-note runs with red dots.