

# Bandworld

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Marianne Gedigian (U. of Texas) and Jim Walker (USC) performed with the four high school honor bands and premiered "Flute Flight" with the WIBC U Collegiate Band at Western International Band Clinic in 2014.



**BW 2015***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**

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**Atlantic Ocean from "The Vistas of America"**

by Barney Childs

Album Title: CURRENTS

Recording: Oregon State University Wind Ensemble

Conductor: Christopher C. Chapman

Soloists: Jeff Siegfried-Tenor Saxophone; JaTtik Clark-Tuba

Publisher: MARK 51262-MCD

The program on Currents consists of four unique compositions that will be new to the listener. The title work, by Dana Reason, is a musical portrait of the Northwest Pacific Ocean during its most energetic moments of activity. Upriver is by Dan Welcher; the musical content reflects the Lewis & Clark expedition and includes an important part for a fiddler (as one of the crew members was a violinist). The pairing of tenor saxophone and tuba as solo players in a concertino is most unusual but the Double Concertino for Tenor Saxophone, Tuba and Band (Luis Cardoso) is a solid composition with fine writing for soloists and ensemble. The Vistas of America by Billy Childs is a five movement travelogue from the Pacific Ocean to the Atlantic Ocean with the piano serving as an interweaving musical guide. The repertoire may be unfamiliar to many but Currents is a most engaging CD you should listen to.

**Variants on The Air Force Hymn**

By Robert Jager

Album Title: LEST WE FORGET: The Music of Robert Jager Volume 2

Recording: Various bands from the U.S. Armed Forces

Conductor: Various conductors from the U.S. Armed Forces

Publisher: Mark Masters 51352-MCD

The common thread of Lest We Forget is music specifically commissioned to honor America and our U.S. Armed Forces. The program includes one of Jager's most popular works Esprit de Corps; a sparkling musical celebration to energize any concert. Also included are Lord, Guard and Guide and Variations on the Air Force Hymn; a contrasting pair of settings of the same tune which is the official USAF hymn. Mystic Chords of Memory is dedicated to the musicians of the U.S. Navy band who died in a plane crash after performing in Rio de Janeiro. The Wall was commissioned by the USAF Band and is dedicated to the names preserved on the Vietnam Veteran Memorial Wall. The highly emotional Epilogue: Lest We Forget was written to commemorate the fiftieth anniversary of World War II. The program concludes with Eternal Vigilance (The Long Grey Line); a joint commission from the Air Force Academy Band, the Coast Guard Academy Band, the United States Military Academy Band and the Naval Academy Band; some may recognize themes used in Morton Gould's Symphony for Band. Special mention to the composer's wife Sally for the striking cover art which appears on this fine recording

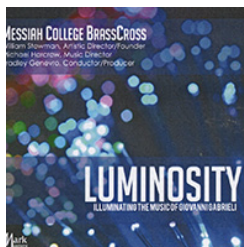
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**BW 2015***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**

Previous MusiClips

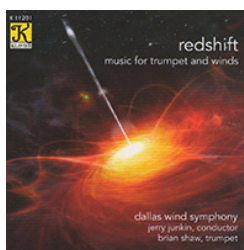
Next MusiClips

**Canzon Septimi Toni No.2**

by Giovanni Gabrieli

**Album Title: LUMINOSITY: ILLUMINATING THE MUSIC OF GIOVANNI GABRIELI****Recording: Messiah College BrassCross****Conductor: Bradley Geneviro****Publisher: Mark Masters 51335-MCD**

This is probably one of the few brass recordings I will review but I have favorably commented about BrassCross before so I'm proud to review their first full recording. The brass settings of Giovanni Gabrieli's works are hallmark repertoire and represent a distinct instrumental style. One important detail of Gabrieli's music is the use of antiphonal sounds, sometimes individual music lines are audibly and physically separated from each other. While this can be accommodated in live performance the actual recording of this music is a true challenge. Mark Recording has long exemplified the true mastery of reproducing the ultimate in audio performance as one will discover with this CD. In addition to the professional performance of the Gabrieli works, BrassCross (along with percussion as needed) also lends their fine musicianship to the title work (Anthony DiLorenzo), Ceremonial Fanfare (David Diamond) and the well-known Fanfare pour precede "La Peri" (Paul Dukas); This stellar recording can easily be appreciated by all instrumental musicians, not just brass players.

**Vocalise Op.34 No.14**

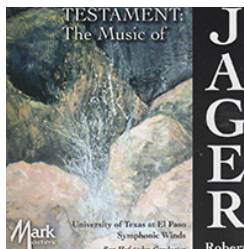
By Sergei Rachmaninov / Shaw

**Album Title: REDSHIFT: MUSIC FOR TRUMPETS AND WINDS****Recording: Dallas Wind Symphony****Conductor: Jerry Junkin****Soloist: Brian Shaw, trumpet****Publisher: KLAVIER K11201**

In addition to the title work, Redshift features two rarely heard compositions by Fisher Tull and a pair of Russian compositions originally scored for wordless vocal solo. According to the dictionary, redshift occurs when light from an object is increased in wavelength and shifted to the red end of the spectrum. Redshift, by Brett William Dietz, is a musical representation of this physics phenomena. The Tull compositions are Concerto No. 2 and Rhapsody for Trumpet & Band; both works were commissioned by Charles Forque for the popular trumpet artist Doc Severinsen (of the Johnny Carson Tonight Show fame). The remaining two pieces are transcriptions of well-known Russian vocal features; Vocalise Op. 34 No.14 by Sergei Rachmaninov (arranged by the soloist) and the first movement of the Reinhold Gliere Concerto for Coloratura Soprano (arranged by Harry Began). An excellent CD by both soloist and ensemble.

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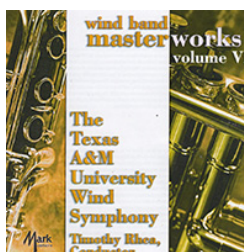


**BW 2015***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Good Advice from "Colonial Airs and Dances"**

by Robert Jager

Album Title: TESTAMENT: THE MUSIC OF ROBERT JAGER  
 Recording: University of Texas at El Paso Symphonic Winds  
 Conductor: Ron Hufstader  
 Publisher: MARK MASTERS 50782-MCD

Robert Jager needs very little introduction to band musicians, his extensive list of quality compositions have stood the test of time for over fifty years. Ron Hufstader and the UTEP Symphonic Winds offer the listener a sampling of Jager you will enjoy hearing again and again. The collection begins with Highland Fling, a wee bit of Scotland for bands that will appeal to all. Testament is a tribute to the Six Flags Festivals and their contribution to music education. Concerto for Band is a rather challenging work written for the Walter Beeler Memorial Band Series and is followed by the popular Colonial Airs and Dances which is based on songs from the American colonies. Hebraic Rhapsody is next; this composition utilizes the melodies from four Hebrew folk songs/dances. Chorale & Toccata is a two movement work from 1967 rich in quartal harmonic structure. The closing work is probably one of Jager's most performed compositions, the Third Suite. The performances on this collection are immaculate; I highly recommend this recording and eagerly await a followup Jager CD.

**Porter's Catalina Band March**

By Dwight McCaughey arranged by Timothy Rhea

Album Title: WIND BAND MASTERWORKS VOLUME VI  
 Recording: Texas A & M University Wind Symphony  
 Conductor: Timothy Rhea  
 Publisher: Mark Masters 50546-MCD

Whether it's Wind Band Masterworks, Tradition: Legacy of the March, or any of their other CDs Timothy Rhea and the Texas A & M University Wind Symphony is always something special to hear. The program on Masterworks VI begins with John Paynter's superb windstratation of the Bach Toccata, Adagio & Fugue. The next work is To All Those Who Enter... by Ryan George; this is a recent composition commissioned in memory of renowned music educator Bruce Dinkins. Santa Fe Saga by Morton Gould is a classic band piece which needs little introduction as well as Merlin Patterson's topnotch windstratation of the Brahms Academic Festival Overture. Adagio para Orquestra de Instrumentos de Viento (Joaquin Rodrigo) is a true gem in the repertoire of original wind compositions. Danzon No. 2 (Arturo Marquez/Oliver Nickel) is becoming a very popular work on band programs and the conductor's edition of the rousing march Porter's Catalina Band (Dwight McCaughey) brings this fine program to a close.

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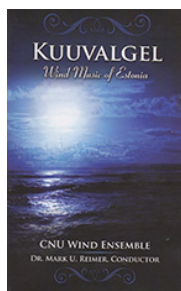


**BW 2015***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Chinese Dance from "The Nutcracker Suite"**

by Tchaikovsky arranged by Cober

Album Title: SYMPHONIC DANCES  
 Recording: Saxon Wind Philharmonic  
 Conductor: Thomas Clamor  
 Publisher: GENUIN-GEN14307

The Saxon Wind Philharmonic has compiled an absolutely creative program of dances arranged for wind orchestra. The transcriptions on this collection sparkle and offer so many unexpected pleasures. Among the treasures you'll find are two arrangements for woodwind quintet that are simply masterful; Slavonic Dance No. 2 (Dvorak/Schafer) and Polka from The Golden Age (Shostakovich/Smith). The artistry of xylophonist Rene Geipel is on display for the popular Csardas (Monti/Kneifel). Upon careful listening one might even notice some touches P.D.Q. Bach, Spike Jones, Gerard Hoffnung and other musical humorists. I don't want to say anything more about this terrific recording except "hasta la vista, hasta la vista..." (you'll understand that comment if you listen to the CD).

**Merry Shrovetide in St. Petersburg**

By Eduard Tamm arranged by Peeter Saan

Album Title: KUUVALGEL: WIND MUSIC OF ESTONIA  
 Recording: Christopher Newport University Wind Ensemble  
 Conductor: Dr. Mark U. Reimer  
 Publisher: MARK 50966-MCD

It may be wise to read the informative book enclosed with this excellent CD before listening to the program. The book not only details the music and composers but gives a history of Estonia, its music, and its culture. The music begins with a very spirited gallop Merry Shrovetide in St. Petersburg (Eduard Tamm/Peeter Saan) which is followed by a poem for wind orchestra Between Heaven and Earth (Peeter Vahi). The next works are the descriptive Last Days of Winter (Rein Rannap) and Symphonic Dances (Eino Tamberg/Peeter Saan). The remaining three compositions are In the Moonlight (Pritt Raik), Estonian Rhapsody (Rein Ploom) and the very imaginative A Dream in the Train (Eduard Tamm/Peeter Saan). The musicianship by the CNU Wind Ensemble is first class and gives the Estonian program its proper respect and artistry. This is a fascinating CD/book package you will find most valuable.



**BW 2015***The Future of the Bandworld***Developing a Beautiful Brass Sound (Part 1)**by Joe W. Neisler **Bio**

This discussion was developed for horn students, but works well for all brass. Sound is the first thing we notice and the last thing we remember about any performance. Tone is the most important aspect of our playing. Every note we play demonstrates our sound, good or bad. Our sound is a critical aspect of our musical personality and fingerprint. The following ideas will help develop a beautiful brass sound.

**tone concept**

We must have a very definite concept of a beautiful tone in order to produce a great sound. Conception of tone is a mental memory, aural visualization, imagination or recollection of what a beautiful tone sounds like. We cannot imagine or remember what we have not heard and memorized so we must frequently listen to fine players live and on recordings. Daily listening to recordings of fine players will develop our concept of tone. iTunes, YouTube, television and movie sound tracks, orchestra and military band recordings make it easier than ever to find wonderful recordings of great artists. Playing along with recordings on the mouthpiece, a mouthpiece rim/visualizer or a muted instrument helps imprint the aural role model and imitation in our minds. We should listen, imitate and compare our sounds to the great artists of our instrument. Horn players should listen to recordings by Barry Tuckwell, Hermann Baumann, Dennis Brain, Dale Clevenger, Eric Ruske and many other great artists.

Daily listening is not enough. We must remember the sound of a beautiful tone and strive to imitate or recreate that sound whenever we play, on every single note. Our ideal tone begins in our mind with imagination and recall. As we play, we communicate the ideals of sound and style through the instrument in our hands. To learn phrasing, style and artistry, listen to concerts and recordings of great singers, string players and pianists, not just brass players. To play with a beautiful sound, imagine a lovely sound in your mind and imitate. While you play, mentally hear a great artist playing the music on your stand. Horn players should also read the chapter on Tone Quality in "The Art of French Horn Playing" by Philip Farkas.

**BREATHING**

Inhale equal 3rds of air until you are full of air. Evaluate how you feel after inhaling each 3rd of your Vital Capacity. A large, full inhalation, which reaches your upper 3rd of capacity, may feel unnatural and very full. It is and that's ok. Inhaling to the top 1/3 of air capacity allows us to play with optimum efficiency and success. The less air you inhale, the more your body will substitute unnecessary and inefficient muscle tension for airflow. This is the cause of most physical playing problems. Without enough air (fuel), many players contract or tighten their solar plexus or abdominal muscles, which automatically constricts the throat and airflow. Always inhale enough air to inflate to the upper 3rd of your vital capacity of air. With that much air you can relax your body and natural deflate instead of tightening abdominal muscles, which restrict the throat and limit airflow. As you inhale a large amount of air, relax your body and allow your body to move as a result of inhalation and inflation. Don't move to breathe, breathe and let your body move. Dale Clevenger, former solo horn of the Chicago Symphony writes, "under the stress of a lesson, rehearsal, audition or concert, all brass players occasionally forget to inhale enough air for optimum

relaxation, efficiency and sound." Keep breathing instructions simple; "blow from the mouth like emptying the water key."

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**BW 2015***The Future of the Bandworld***Developing a Beautiful Brass Sound (Part 1) continued**

by Joe W. Neisler

At [http://www.jayfriedman.net/articles/long\\_tones](http://www.jayfriedman.net/articles/long_tones), Jay Friedman principal trombone of the Chicago Symphony Orchestra, states, "Think of a large beach ball filled to maximum capacity. If the plug is removed the air escapes in a sudden rush because of the pressure inside and the elasticity of the ball. The ball is made of a material that will easily expand when filled. It is not necessary for the outside of the ball to be contracted by squeezing it. The elasticity and the pressure inside is more than enough to expel the air in a steady, even manner. That's the same idea a brass player needs to produce a long tone. The lungs are filled to capacity, the embouchure seals at the moment of exit, the tongue recedes and the pressure behind the embouchure propels the air forward passed the lips, causing them to vibrate as it passes. No other action is required from the rest of the body. Just as the ball needed no squeeze from the outside to release the air, the embouchure needs no push from the torso to release the air. In a sense the torso becomes the concert hall: if the [abdominal and] diaphragm muscles are engaged and tight, the concert hall will sound small and dead. If the [abdominal and] diaphragm muscles are relaxed the concert hall will sound spacious and reverberant. You should feel like you are spitting the air a long distance. Then the only other action required is keeping the embouchure perfectly still by having a perfect seal against the mouthpiece. This way all physical action is accomplished from the chin up, which is the only way to get optimum resonance. Your only responsibility once the air is instantly dispatched is to make sure the air is released in an even manner from the lungs naturally deflating without an ounce of pushing from the body." Place your index finger on your lips vertically as if to "sshhh" someone and quickly inhale a huge breath using the vowel "OH" to create a loud, low, ripping sound. Inhale like this using the vowel "OH" when you play. Use the Inspiron to breath deeply and to mouthpiece buzz and keep the ball up while Set to 505 CC/Second flow rate. A steady relaxed airstream is critical to a full, beautiful tone. Ask students to blow through their instrument as they would to check for water in the slides or empty the water key. Remind students to blow the exact same way through the mouthpiece and horn when they play. When we ascend into the upper register we should blow faster and avoid tightening the abdominal muscles, which restricts the throat and causes a strained, brighter, sharper sound. There are many ways to improve breathing, blowing and tone. I recommend visiting [windsongpress.com](http://windsongpress.com), reading books and articles about or by Arnold Jacobs, working with The Breathing Gym and breathing devices. Mouthpiece buzzing along with recordings on an Inspiron is a great way to improve your articulation, sound and ease.

**EMBOUCHURE**

An important key to efficient, easy brass technique is to learn to move the lips only inside the mouthpiece, not at the sides of the mouth or corners. Rim buzzing on a Cutaway Mouthpiece, Embouchure Visualizer, Mouthpiece Visualizer or valve slide pull ring,

and practicing loud non-tongued SFFZ huffs, long tones, scales, arpeggios and flexibility lip slurs help develop the efficient, strong embouchure necessary for a beautiful sound in all registers. Mouthpiece buzzing on a cutaway mouthpiece rim/embouchure visualizer with recordings is another great way to improve your articulation, sound and preparation.

**Mouthpiece Pressure and Developing a Fine Sound**

The May 1992 Instrumentalist article "Concentrate on Sound" by Dale Clevenger states, "On the subject of pressure, I am not a non-pressure player because I don't believe non-pressure gets the sound. I have never had a student who did it successfully. They are basket cases if they try to play this way because they cannot produce a fine sound. More often I say to them [students] "Relax your face just a little. Put the mouthpiece up just a little bit firmer. Let the air come through slightly more relaxed lips, rather than tense lips."

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*The Future of the Bandworld***Developing a Beautiful Brass Sound (Part 1) concluded**

by Joe W. Neisler

**A Scientific Characterization of Trumpet Mouthpiece Forces** by James Ford includes Arnold Jacobs' statement, "Some mouthpiece force against the lips is important to ensure a proper seal around the vibrating portion of the lips. If too much force is applied, tissue can be damaged. When a player holds the mouthpiece on the lips too long, swelling develops." At the website [http://www.jayfriedman.net/articles/early\\_bird\\_gets\\_the\\_note](http://www.jayfriedman.net/articles/early_bird_gets_the_note), Jay Friedman, principal trombone of the Chicago Symphony Orchestra, states, "I want to stress the basic principal of producing sound: a critical balance between the 3 components of tone; enough firmness in the corners of the embouchure, enough air flow to vibrate the lips, and enough seal or stability of the mouthpiece against the embouchure, OK, pressure. When these 3 things are in the correct balance no other muscle activity is needed or desired. How much pressure is enough? Hold your arm out and focus on how still you can keep your hand. Hard huh? Now lean your outstretched hand against a wall with just enough pressure to keep it absolutely still. That's the way you keep notes steady. Also, there are basically two kinds of mouthpiece pressure, which are useable in playing. The first is when playing loud and high, bringing the mouthpiece closer to the face by a combination of the arm bringing the horn closer to the face and bringing the embouchure closer to the mouthpiece. Then there is another more subtle way to use pressure to stabilize the embouchure for holding long notes at a soft dynamic. That is by visualizing the horn as an unmovable object (like the wall) and leaning the embouchure against it to keep it completely still, therefore requiring only the monitoring of the air stream to hold a note perfectly steady. You should feel like you are spitting the air a long distance. Then the only other action required is keeping the embouchure perfectly still by having a perfect seal against the mouthpiece." Margaret Tung's 2009 DMA document **DALE CLEVINGER: PERFORMER AND TEACHER** provides great insight and photos of CSO solo horn Dale Clevenger's unique teaching aspects of Synchronization and Pursing. "The following is Clevenger's list of steps that occur when the production of sound begins:

- 1. Press the mouthpiece in on relaxed lips.** The function of pressing in the mouthpiece is merely to isolate the lips, the flexible flesh, inside the mouthpiece. The pressure should be enough on the lips so that the mouthpiece can be felt on the teeth. He advises that one can either breathe and then press in, or press in and then breathe, adding, however, "more and more I am pressing first, and then breathing because often when you breathe, you firm your lips." For these reasons, it is recommended that before any other actions take place, players isolate relaxed lips with the mouthpiece by pressing in the mouthpiece for optimal sound. This isolation of the flesh inside the mouthpiece allows the air to move freely.
- 2. Breathe in.** While breathing, it is crucial to keep the lips relaxed both inside and outside the mouthpiece in order to avoid tension while playing. Clevenger's students can confirm how often he has said, "Do not stretch your lips when you breathe!" If the lips are stretched or tense while breathing, the probability of their returning to a relaxed state to produce sound in such a short period of time is not likely.
- 3. Strengthen the lips around the mouthpiece,** particularly the corners, in order to counter balance the pressure of the mouthpiece from step 1. With the relaxed isolated lip inside the mouthpiece, the embouchure is ready to form its foundation around the mouthpiece. Clevenger explained the process in more detail: I never talk about too much pressure; somebody may play with too much pressure, but they are usually not counter balancing and playing with enough facial isometrics or facial muscles. You can use too much of either, or too little of either, and not get the desired results. So we are constantly going through a process called trial and error with beautiful tone as the primary criteria. For therapy, start a note in the middle range without tongue or articulation by blowing air through the mouthpiece and horn and letting the embouchure form until sound is attained. The goal is to "use your muscles until you get a sound." Clevenger stresses that the "primary criteria for doing this right is the sound. If there is not enough or too much pressure, it won't sound right."

**Mouthpiece Pressure Exercise**

The following exercise can also be used to help students understand the importance of forward, contracted and firm mouth corners. Place the mouthpiece on relaxed lips with no embouchure setting, press in gently adding moderate mouthpiece pressure (about 3% more than no pressure), just enough to feel it on your teeth, like you would if you touched your finger to your lip. As you blow air, press the mouthpiece in gently on **RELAXED** lips and strengthen the lips around the mouthpiece, particularly in the corners, in order to counterbalance the pressure of the mouthpiece. Blowing air through relaxed lips, press in gently and firm the mouth corners, slightly contracting the mouth corners inward, to counterbalance the mouthpiece pressure. As you blow air, press in gently on **RELAXED** lips using only enough corner contraction to begin the "buzz" and avoid leaking corners or puffing the cheeks.

**BW 2015**

## *The Future of the Bandworld*

### **Fostering the Full Potential of Our Students: Lessons from Carol Dweck's Mindset: The New Psychology of Success**

by Matthew Arau **Bio**

**"Leadership is inspiring and encouraging others to achieve their full potential."**

This is what I believe, so when I recently discovered research on how to maximize one's potential, I was immediately intrigued. The research helped explain why, in response to failure or challenge, some students choose the easiest path or give up and why some students continue to persevere and develop. I realized this could help explain why some students continue to improve and grow in our music programs and why others plateau or drop out. In addition, I believe that we can learn from this new information to create music programs where all students will want to thrive and achieve excellence.

Carol Dweck, author of **Mindset: The New Psychology of Success**, demonstrates that it is our own belief or mindset that is largely responsible for whether or not we reach our potential. Adults and children can be grouped into categories of those with a fixed mindset and those with a growth mindset. Someone with a fixed mindset believes that intelligence, talent, and ability is fixed or static. If you are talented, it comes easy to you, and if you have to put effort into it you must not be talented. Those with a growth mindset believe that intelligence, talent, and ability can be developed through process, strategies, time and effort. Growth-mindset students embrace challenges and are excited by the process of learning, whereas fixed-mindset students shy away from challenge because "failure" could expose them as not being smart or talented.

The good news is that mindsets can be changed! It turns out that how we give feedback to our students helps to shape whether or not our students develop a fixed or growth mindset. Focusing on self-esteem, ability praise—"You're so talented," "You learned that so quickly," "My, you are so smart"—causes the student to believe that their self-worth is determined by how talented they are, how easily they can complete a task, and how intelligent they are. This type of praise makes the student feel good about themselves momentarily but when they encounter a challenging task that stretches them, they tend to shy away from it because their self-worth is dependent on being able to do tasks easily. They avoid risks because of the fear of failure. Judgmental atmospheres create students with fixed mindsets.

On the other hand, process praise—"I appreciate the effort you put into to learning that phrase," "Through your perseverance and strategies you are continuing to improve," "Your attention to detail is improving"—places the positive focus on diligence, determination and effort. While setbacks can still be discouraging to students with a growth mindset, these students tend to view challenges as an opportunity from which to learn and grow. Encouraging but honest atmospheres create students with growth mindsets. Simply by adding the word 'yet' to the end of a sentence changes the mindset of a phrase. For example, "You are not performing that phrase to the best of your abilities yet." By using the word 'yet' or even 'not yet,' it implies our expectation that the student will be able to accomplish the task with the appropriate strategies, effort and time. When we approach teaching and learning with a growth mindset, we remove the ceiling on our students' abilities and empower our students to reach for the sky.



**BW 2015***The Future of the Bandworld***A Sightreading Checklist**by Joe W. Neisler **Bio**

Early in my career, a student asked, “What should I notice in the preparatory moments prior to sightreading a new piece?” This question led to the development of daily sightreading exercises and a sightreading checklist, a prioritized step-by-step process that allows students to concentrate and avoid panic.

Sightreading demonstrates the ability to read music, establish appropriate steady tempos, subdivide rhythms, hear and perform pitches, and interpret articulations, dynamics, phrases and emotions. Good sightreading skills save time and eliminate a great deal of trial and error practice. Sightreading is a mental skill required for all instruments and voices and has more to do with thinking than with playing notes on an instrument. If we can keep a steady tempo, count and subdivide rhythms, hear pitches just before we play or sing them, observe articulations and dynamics and finger the pitches, the rest is just singing or playing an instrument. Excellent sightreading skills are a requirement for all professional musicians. Good sightreading is proof that we are accurately hearing the pitches internally in our mind before we play them. Good sightreading is also proof that we understand the mathematic aspects of rhythm and can count and subdivide accurately while hearing pitches, intervals and observing articulations and dynamics at sight. Excellent sightreading requires a mastery of all scales, arpeggios and intervals. It's difficult to sightread music in F# major prior to learning the F# major scale and arpeggio. Mastering scales and arpeggios make these patterns familiar and easy to perform. Many students just finger through patterns and use no plan when they prepare to sightread. The sightreading exercises and checklist below provide a prioritized step-by-step process that helps students concentrate and avoid panic. Share these with your students and you will observe great improvement.

**Daily Sightreading Practice**

1. Develop a good sense of rhythm and subdivisions. Using a metronome set to a variety of tempos, including very slow tempos, practice subdividing beats by singing on the syllable “tah.” Practice the ability to accurately switch between subdivisions: eighths, triplets, sixteenths, dotted eighth-sixteenths, etc.
2. Learn to identify, sing and perform intervals. If you have not studied intervals, search the internet for musical interval tutoring sites and enroll in a music theory class and choir.
3. Learn and memorize all major and minor scales and arpeggios in all forms and in at least 2 octaves.
4. Practice counting through the rhythms in a new piece on “tah”. It may help to conduct and subdivide rhythms. Substituting smaller divisions for written rhythms or removing ties may help you to understand and execute challenging rhythms.
5. Play the 1st pitch and try to sing the piece making certain to stay on pitch. The instrumental range may not fit your vocal range, so adjust octaves as you feel the need. In order to stay on pitch while singing, you will need to learn to recognize, hear, sing and play intervals. Practice singing and playing intervals often and test pitch accuracy with your instrument. Brass players should practice buzzing the music on their mouthpiece, a cutaway mouthpiece rim or valve slide pull ring. Sing the pitches and rhythms in your mind as you buzz. Master the ability to identify intervals and hear, sing and buzz through selections from church hymnals, songbooks and etudes on a daily basis. This is called ear training, but it is really mind training.
6. Practice fingering through the selection. Keep your fingers on the valve spatulas (keys), flying fingers slow down technique.
7. Enlarge your view of the music by seeing 4 bar phrases, look ahead of the measure you are playing. The better you subdivide, recognize patterns and hear pitches the more you can look ahead.
8. Practice Sight Reading daily with a metronome set to conservative tempos and do not hesitate or stop.
9. The following Sightreading Checklist is a strategic plan that will help students develop good sightreading skills and confidence.

**continued**

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## *The Future of the Bandworld* **A Sightreading Checklist (concluded)**

by Joe W. Neisler

### **SIGHTREADING CHECKLIST**

Mentally address the following issues before attempting to sightread each new piece. Let's review the checklist by applying it to any musical example.

1. Look at the meter signature and determine the value of the beat and the number of beats per measure. [example = 4/4 time, 4 beats/measure and quarter note gets 1 beat] Practice Sight Reading with a metronome and do not hesitate or stop.
2. Determine the tempo based upon the composer's written instructions. [example = Rather fast – begin with a metronome setting of 120 beats per minute.] Be conservative, no faster than you will be able to play the most difficult measure.
3. Establish a steady beat based on tempo and meter. Do not stop, rush or drag. It is better to miss a note and keep the tempo. It may help to conduct a few measures as you preview the music.
4. Glance through the music observing the various rhythmic subdivisions of the beat. [example = 8ths, 8th note triplets, 16ths and dotted 8th-16ths.]
5. Mentally establish all the subdivisions needed, in the tempo you have determined.
6. Check the key signature and first and last pitches, determine if major or minor key and repeat the accidentals to yourself three times. [example = G major – 1#, F#]
7. Observe articulations, slur when marked slurred and tongue when marked tongued.
8. Observe phrases, breath marks and rests and plan to breathe between phrase markings and at rests. [example = plan to breathe at rest in middle of bars 4, 8 and 12]
9. Look for dynamic changes and plan to exaggerate them. [example = begin with a healthy, full piano, bar 5 crescendo, bar 6 forte with diminuendo to piano by beat 3, etc.]
10. Try to identify patterns and intervals: scales, octaves, arpeggios, and intervals. As you play, try to hear the pitches internally, as if you were singing. [example = first pitch is the 5th of G major, then up a P4 to G, bar 3 beat 3-4 is a G major arpeggio, beat 2-3 of bar 4 is a descending D major arpeggio, first 3 beats of bar 8 are a G major arpeggio, bar 9 is a D major arpeggio then a G major arpeggio, bar 11 is all G major arpeggio, etc.]

Students should review the Sightreading Checklist for each new piece and sightread at least one new piece each day. With daily practice, they'll be able to review the Sightreading Checklist quickly and it will become second nature.

# Bassoon!

ABC

A Woodwind Player's Guide to  
Switching to Bassoon with Ease

Complete with Digital  
Text and Supplementary  
Video Files on  
Accompanying  
Flash Drive



*By Taryn Smith*

MUSI 5398





# ABC of SHSU

There are not as many bassoon players in the world as there are other woodwind instrument musicians. If you study bassoon, your chances of being accepted into honors groups are higher because there is generally less competition. (But that doesn't mean you won't have to practice!)

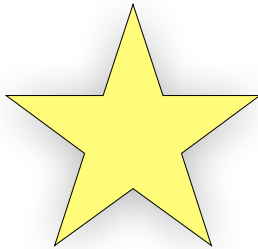
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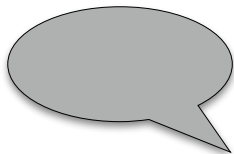
# forward

This book has been created as a tool for beginning bassoon students to use as they are transitioning from other woodwind instruments. It is written with a student in mind that already has background knowledge of playing an instrument, therefore understanding specific music terminology as it applies to their original instrument. New terminology will be introduced as it is specific to bassoon and comparisons will be made to help ease the transition to the bassoon. The information provided has been compiled from a variety of sources including bassoon and woodwind clinicians who have appeared at The American Band College summer sessions in 2013 and 2014 and also from professional bassoonists residing in Massachusetts.

## *Navigating This Book*



Whenever you see this star throughout the book, refer to the included flash drive for actual video examples demonstrating the topic.



As if you weren't convinced enough to play bassoon, look for this symbol and you will have even more reasons to play the bassoon! Happy Learning!



## About the Author

Taryn Smith is a fourth year teacher of the Massachusetts Public Schools, currently serving in the town of Ludlow, MA. Taryn grew up in the Providence, RI area and went to college at the University of Massachusetts Amherst, the University's flagship campus located in the western part of the state. While at UMass, Taryn studied trumpet with Eric Berlin, a nationally recognized trumpet artist. Taryn also studied with George N. Parks while participating in the University of Massachusetts Minuteman Marching Band, and held leadership positions of Rank Leader, Field Staff and Trumpet Section Leader. Some other notable professors that she studied with at UMass include David Sporny, Jeffrey Holmes, Walter Chestnut, and Thomas P. Hannum.

Upon graduating from the University of Massachusetts, Taryn had a strong passion for instrumental music and was able to land her first job as the Band Director at M. Marcus Kiley Middle School, in Springfield, MA, where her first task was to establish a band program, as no band program had existed for ten years. Over the course of the next 3 years, she was able to establish a band program, reaching over 130 students enrolled per year at its peak. Because of her work and dedication in establishing this program, in 2012, Taryn was nominated and was chosen to receive the *Pioneer Valley Teacher of Excellence Award*.

In January of 2014, Taryn was offered and accepted a position at the Paul R. Baird Middle School. This came as an opportunity for professional growth and is currently serving that purpose. Taryn enjoys bringing her new students to great performance levels and looks forward




to how far they can go. Currently Taryn is studying toward her Master's Degree at The American Band College of Sam Houston State University. She has been a part of bands conducted by world renowned masters in the conducting, composing and music education world including Anthony Maello, Frank Wickes, Johan de Meij, Brian Balmages, Robert Ponto among many others. She has also had the fortune of playing beside the The Canadian Brass, Doc Severinson, Bobby Shew, Allen Vizzutti and Harry Frank Waters.

When not teaching, Taryn enjoys outdoor cycling on her Cannondale road bike. She recently completed her first Century Ride (One-hundred Miles) on June 1, 2014 for a charity to benefit childhood cancer. She plans to train for more rides and hopes to be able to raise more money for charities while doing so.



# ABC of SHSU



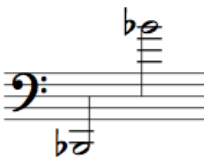



The bassoon is very similar to other woodwind instruments in its fingering system and is therefore a relatively simple transition.

# Chapter One



# A Quick Comparison

## Bassoon vs. Other Woodwinds

	Bassoon	Bb Clarinet	Flute	Alto Saxophone
Instrument Family	Woodwind	Woodwind	Woodwind	Woodwind
Maximum Number of Fingers Used for Keys	10 (Right Thumb used for several designated notes)	9 (Right Thumb Used as Balance)	9 (Right Thumb Used as Balance)	9 (Right Thumb Used as Balance)
Reed	Double Reed	Single Reed	No Reed (Tone Hole)	Single Reed
Clef	Bass Tenor Treble	Treble	Treble	Treble
Pitch	Concert Pitched Instrument	Bb Instrument	Concert Pitched Instrument	Eb Instrument
Range				
Approx. Pitch Created on Mouthpiece	Reed with Bocal  C	Mouthpiece and Reed  C	Head-joint Only (Stopped or Open)  A	Mouthpiece and Reed  A
Embouchure Formation	Relaxed in Jaw No Teeth Touching Mouthpiece (Reeds) Lower Lip Slightly Rolled In Slight Overbite	Firm Lip Corners Top Teeth on MP Lower Lip Slightly Rolled In Flat Chin Mouthpiece Angled Downward	"Whee-Too" Flat Lower Lip Lip Corners Firm	1/2 Inch of Reed In Mouth Mouthpiece Straight Out Top Teeth on MP Exaggerated "A" then "Q"
Written pitch created when six fingers are down	G	No Reg. Key- G W/ Reg. Key- D	D	D



# A Checklist of Must-Haves

## ☐ A Free Blowing Reed

A good reed will make all the difference. For more information on this, please visit the section on double reeds. See Page 14 for more information regarding the reed.

## ☐ A Good Bocal

The bocal is the metal tube that comes out of bassoon that the reed attaches to. This is the part of the bassoon that will get the stream of air first, before it ever makes its way into the body of the instrument. If the bocal is not good (dented, twisted, leaking, etc.) then the quality of sound will immediately suffer. A quality result will be impossible with a bad bocal.

## ☐ A Seat Strap

As you are beginning to learn bassoon, it is important that the instrument is well-supported as to avoid any tension. Be sure you have a seat strap or else you will not have the finger dexterity while trying to support the instrument without one. It is possible to play with a neck strap standing up, but as a beginner, use a seat strap, rather than a neck strap.

## ☐ A Crutch

A crutch is a small piece that attaches to the bassoon for your right hand to rest on. It is curved to fit your hand and therefore sets you up for a great right hand position, keeping your right hand in the proper spot for reaching the keys efficiently. This is highly recommended for beginners to maintain good hand position.

## ☐ A Working Bassoon

Check with your teacher to be sure the bassoon you have is in good working order. There are a lot of keys and holes on the instrument just like any other woodwind instrument. If there are leaks or keys out of alignment, the instrument won't be able to function properly and the results you achieve will be poor, at no fault of your own.

# The Anatomy of a Bassoon

## Bell

The bell is the top-most part of the bassoon that amplifies the sounds coming from the bassoon.



## Double Reed

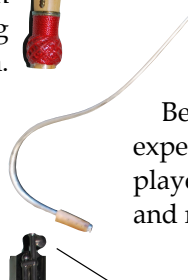
Two pieces of cane combined together that allows vibration to occur, creating sound on the bassoon.



## Bocal

This curved metal piece is the connector between the reed and the bassoon body.

Besides the reed, this part experiences the air flow from the player first. Bocals are very delicate and must be handled with care.



## Whisper Key Mechanism

Located at the wing joint and covers the bocal nib (small hole on bocal). Important to have set correctly. See "Assembly" section to learn more. Key is located on wing joint and played with the left thumb.



## Long Joint/Bass Joint

This is the second of the two sections that attaches directly to the boot joint. It rests side by side with the Wing Joint. This has many keys that are controlled by the left thumb and accounts for the lowest notes on the bassoon.



## Wing Joint/Tenor Joint

This part of the bassoon is just one of the sections that gets connected directly into the boot joint. There are many important tone holes and keys on this section.



## Boot Joint

This part of the bassoon connects the other parts to create a complete tube. Notice there are two holes on the top of the boot and at the bottom (which you can't see unless you take the cap off) is the curve that connects the two holes. There are many important tone holes and keys on this portion.



## Crutch

A piece that can be attached to the boot joint designed to help stabilize the player's right hand position. This piece is important for a beginning player to get the best hand position to start.

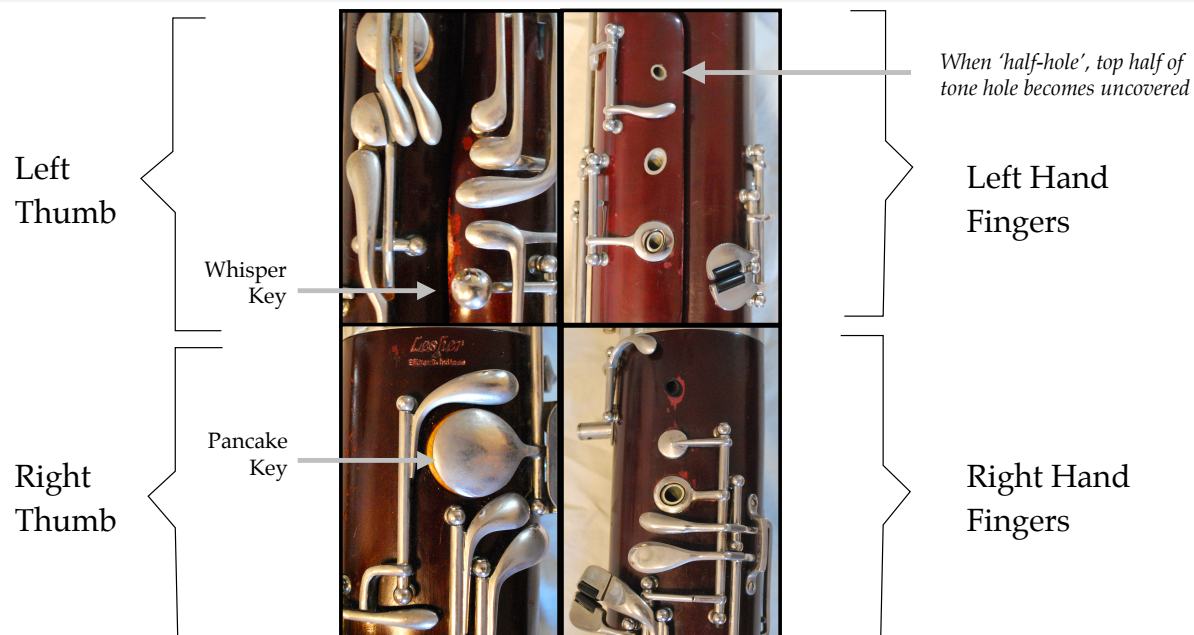


## Seat Strap

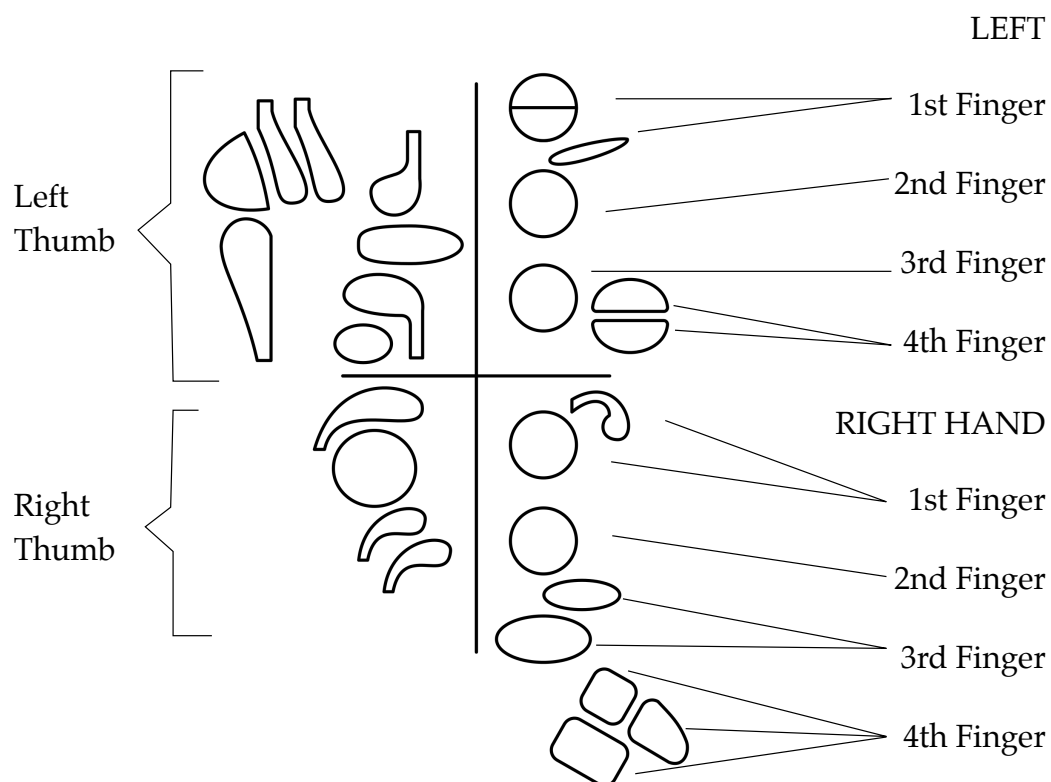
A very important part of the bassoon as this balances the instrument. This one is a cup-style strap. Another type is the hook-style, and also neck straps.



The bassoon provides the player with great variety, as it has a varied functions within any ensemble. It sometimes serves as accompaniment but frequently has beautiful melodic and solo lines.



**Compare the above and below graphics to understand the fingering chart diagrams in this book**



# Maintaining the Bassoon

## Overall

Compared to many other musical instruments, the bassoon is very expensive. It is hand crafted and therefore costs a lot of money in labor alone. The pieces are delicate just like any other instrument, but especially because of the cost of repair, it should be treated especially careful. Also, especially if it is a wooden bassoon, you must be aware of the temperature changes the bassoon might experience. Don't leave it in a cold vehicle overnight and immediately begin playing it. It will crack. It is best to try to keep the bassoon in neutral temperatures.

## Moisture Removal

After each use, the bassoon should be swabbed out to get rid of any moisture that may have accumulated in the instrument while playing. Once you get to the boot, you should pour out any accumulated from it by letting it come out the lined hole (this will be lined with either rubber or metal). Then you should swab the boot using a swab designed for the bassoon so the chain is the proper length and doesn't get stuck inside the instrument. When swabbing the boot, you should drop the line through the unlined hole (bare wood) and pull through exiting from the lined side of the boot. This will cause the moisture to go in a direction that causes the least amount of wear and tear by pulling the moisture through the rubber or metal lining. Even if your bassoon is plastic, it should be swabbed out just like a wooden bassoon to help prevent pad damage and also for sanitary reasons. This must be done after each time the instrument is played, no matter how long or short a time.

## Tenons

The ends of each piece that attach to one another are the tenons. These tenons can be wrapped with either cork or thread. If your tenons are wrapped in cork, use a thin layer of cork grease every two weeks or so, being sure to wipe off any excess. This will prevent the cork from cracking when being manipulated in and out of each part during assembly. It is important the cork stays free of cracks and splits so the instrument can be sealed properly at each tenon. If the tenons are wrapped with thread, use paraffin wax, preferably warmed with your hand first. This should be done once a month. Do not use cork grease on thread wrapped tenons. It will cause dirt to imbed in the tenons.

## Bocal

After each use, you should blow through the larger end of the bocal to free any excess moisture. Once a month, you should fill the bocal with warm (not hot) soapy water from the faucet and allow water to run through it. You can take a flat pipe cleaner and enter through the large end. Only bring the pipe cleaner up to the whisper key nib. There is a small tube right there and hitting it will cause damage. Exit the pipe cleaner through the same end it entered. To make sure that the bocal nib is free of debris, blow through it. If there is any debris it will likely clear that way.

## Oiling Keywork

This should be done as needed but at least once a year to ensure quick key action. First, you must remove any dust or debris by using a stiff paintbrush on all of the keys. Then use a synthetic oil such as mil-Comm TW25B, which is a synthetic gun oil and can be found at most sporting goods stores. Apply this oil to every pivot point and wipe off any excess with a paper towel so it doesn't get on the woodwork.



# Chapter Two



Let's Get  
Started!

# Five Bassoon “Things”

## 1. *The Whisper Key*

It is controlled with your left thumb.

Functions opposite of the octave or register key on saxophone or clarinet.  
The Whisper key is used in the lower register, rather than the upper register.

Used consistently from Low F to Middle G#  
Anytime the pancake key (Low E) is pressed, the whisper key automatically depresses,  
therefore you don't need to press it yourself.  
Your right thumb is free for the lower notes from Low D to Low Bb.  
(see fingering chart Group 2, pg. 27)

## 2. *Half-Hole Technique*

The tone hole underneath the first finger in left hand is only partially closed.  
The top part of the hole becomes uncovered when the index finger rolls down slightly.

Whenever there is half-hole, there is ALWAYS whisper key, but not vice versa.

In middle register, all “G’s” use half hole (Gb, G, G#)

It's purpose is as another way to vent.

## 3. *Flicking or Venting*

This is a technique that helps with the response of slurred leaps on the bassoon.  
It is used for the following notes in the middle range: A, A# / Bb, B, C, D

See your bassoon teacher to help you with specifics of this technique.

## 4. *The Right Thumb is NOT a Balance Point*

The right thumb is used to press keys on the bassoon.  
The balance of the instrument should come from the seat strap.

## 5. *Alternate Fingerings and Extension Keys*

The bassoon has many options for fingerings that exist for the best intonation possible.  
Some notes include keys that wouldn't be normally included,  
but the 'extension' of these keys makes the note the best in tune.

# The Double Reed

*Both the bassoon and oboe use double reeds, meaning, rather than a mouthpiece attached to a single reed that you are likely used to, two pieces of cane (reed) are secured together in a way that they vibrate against one another to create the vibrations that produce the tone.*

As a beginning bassoon player, it is not important to know how to make or fix reeds quite yet, but you must understand that having a good free-blowing reed is very important in creating a good sound on the bassoon. Here are some hints and options when it comes to your reed right now. If you are curious about the reed making process, reach out to your teacher for hands-on experience.

1. Find a professional bassoonist in your area (perhaps your private teacher) that makes cane reeds. Purchase reeds from this person.
2. You can also purchase commercial reeds. Here are a few recommended brands: Jones, Leshner and Emerald. Purchase Medium to Medium-Hard strength, as the soft ones tend to be too thin. They will likely need to be adjusted. In adjusting reeds, it is better to start with more cane than you need since you can't add cane but can only take it off.
3. A plastic reed is an option for the first few months of learning bassoon, but it is not recommended beyond 6 months of playing. The company Leg  r   makes a reliable plastic reed.

## Before You Play

Soak the cane reed in clean, warm water for 2-3 minutes before playing.  
Immerse the entire reed, not just the tip.

**Hint: A pill bottle or small sealable container work perfectly for soaking the bassoon reed in water. Use fresh water every time if you can.**

## Reed Maintenance

- 🎧 When not playing, you should keep the reed in your mouth to avoid chipping the reed on the music stand, your shoulder, stand partner, etc. This will also help to keep the reed moist and ready to play.
- 🎧 When finished playing, you must dry the reed out. DO NOT store your reed in an air-tight container. It will grow mold and be unsanitary. Invest in a reed case designed to allow the reed to dry.
- 🎧 Every three or four playing days, you should rinse your reed out with warm tap water. You can also use a smooth pipe cleaner to clean inside, starting from stock end (where string is) through to the tip.

# Assembly of the Bassoon



## Step 1: Open the Case

*Ensure that the case is being opened the correct way to avoid the pieces of the bassoon spilling out onto the floor. That will likely cause damage to the instrument.*

## Step 2: Soak Reed

*Soak the entire reed in water. The cane wrapped by the wires must also be moist in order to properly vibrate. The thread does not need to be soaked.*

## Step 3: Remove the Boot Joint from the Case

*Avoid squeezing keys. If you must touch the keys, be sure that your grip is not tight.*

## Step 4: Remove Wing Joint and Attach to Boot Joint

*The wing joint will go into the smaller hole of the boot joint. Most bassoons have a mark to line up the key mechanism. If your bassoon doesn't, talk to your teacher to mark the correct spot.*

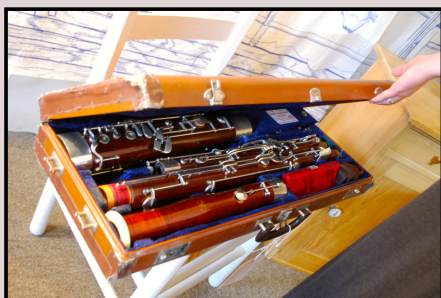
*Hint: Always twist joints together carefully, avoiding squeezing keys*

## Step 5: Remove Long Joint from the Case and Attach to Bassoon

*If your bassoon has it, utilize the lock to secure the wing and long joints together.*



1.



2.



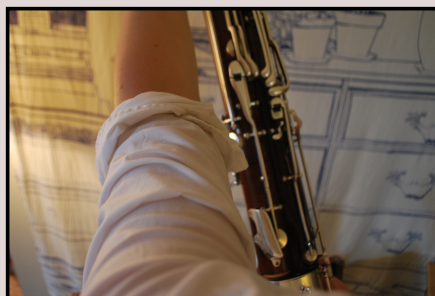
3.




4.



5.







The bassoon provides you with many solo opportunities in all types of ensembles including band, orchestra and chamber groups!

### **Step 6: Remove the Bell from Case and Attach to the Bassoon**

*Place one thumb on the B-flat key on the bell portion so it attaches properly, then release thumb when attached.*

### **Step 7: Remove Bocal from Case and Attach to Top of Wing Joint**

CAUTION- Be sure to only handle the bocal from the curved part. Apply as little pressure as possible when handling the bocal to ensure it does not get bent or dented.

### **Push the bocal all the way into the hole.**

*Whisper key should fully seal the nib on the bocal when activated. If not, you may need to adjust the angle of the bocal.*

*Hint: Be careful not to hit the nib with the whisper key so pad doesn't fall off.*

### **Step 8: Attach the Seat Strap to Bottom of Boot Joint**

*When seated on the strap, the goal is to allow the bassoon to balance on your leg without assistance from your hands. This may not be fully possible with certain types of bassoon straps, though.*

*Hint: Place the seat strap about 1/3 of the way from the front of the chair.*

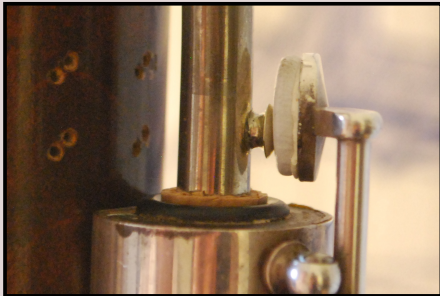
### **Step 9: Remove Reed from Water and Gently Place on Tip of Bocal**

*Use a small and gentle twisting motion to get the reed secured onto the bocal.*

6.



7.



8.



9.



# Preparing to Play



The goal in preparing to play and body position is for the bassoon to stay supported without having to hold it with your hands. This will allow it to be balanced without any tension and will allow your hands and fingers to focus solely on working the keys, rather than supporting the instrument.

## Step 1

**Place the seat strap on front of chair, sit and attach reed**

*The strap should be placed about 1/3 of the way from the front of the chair.*

*The goal is to create that perfect balanced position.*

*Adjust the strap position until you find that spot for yourself.*



## Step 2

**Hold the Bassoon with Left Hand and Bring the Bassoon to You**

*Be sure you are sitting up straight, with good posture, then bring the bassoon to you, rather than bringing your body to the instrument.*





### Step 3

**Bring your right hand in place and make sure all fingers are in place over the keys or key holes they belong to.**

*Be sure your hands are in a relaxed, slightly curved position.*



### Step 4

**Check to make sure your wrists are relaxed**

*Your wrists should be in as much of a natural position as possible.*

*Your right arm might need to be slightly away from your body.*



ABC



# Forming the Embouchure



**Unlike most other woodwind instruments, the bassoon embouchure formation must be overall very relaxed.**

Try this simple demonstration before you try with the reed:

1. Place the tip of the little finger on your lower lip.
2. Now, draw the finger into your mouth and take the lower lip with it.
3. Next, bring the top lip down, slightly over your teeth.

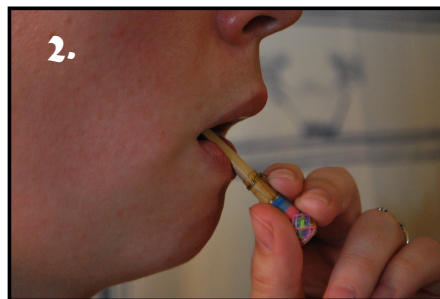
You should have a feeling of a lowered jaw and there should be very little pressure.

*Remember: Everybody's lips and mouth are formed differently.*

There is no ONE correct embouchure because it will not work for everybody. Use these steps as a guideline and never hesitate to see your teacher for help.



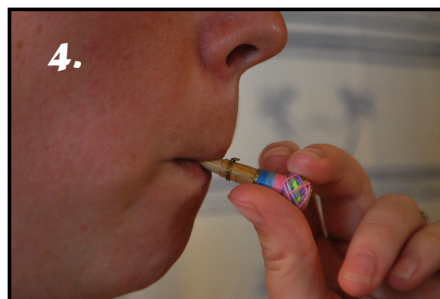
**Drop lower jaw to create a slightly opened mouth**



**Place the center of the reed blade on bottom lip**



**Draw reed into mouth, taking the lower lip with it**



**Place upper lip onto reed**

*Top lip should be almost up to the first wire, with the bottom lip slightly behind it. This should form a slight overbite.*





# ABC of SHSU

Playing bassoon is a good way to develop musical independence and musicality. Frequently, you could be the only bassoonist in the ensemble and playing your part confidently and independently is a great way to develop your own musicality.

# Your First Scale

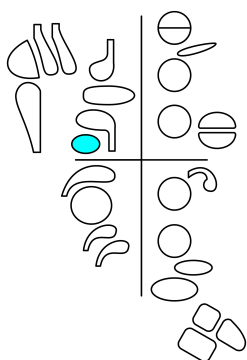


**REMEMBER TO FULLY SOAK YOUR REED FOR 2-3 MINUTES BEFORE ATTEMPTING**

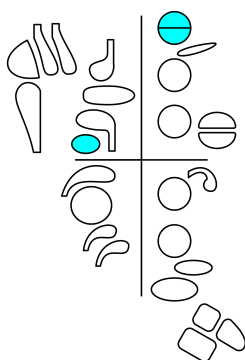
Now that you have given the embouchure a try, a good way to test it is by making your first sound on your **reed and bocal alone**. Take out your tuner. The pitch created should be around a C. It might be slightly flat, but that's okay

**Now, try this first scale. It is an F scale, with a B-natural instead of a B-flat. Later you will learn the B-flat, but for now, let's just get your fingers moving.**

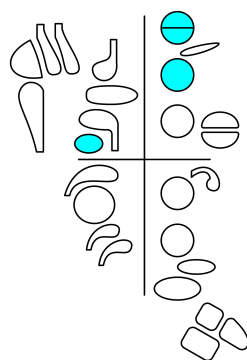
1) F



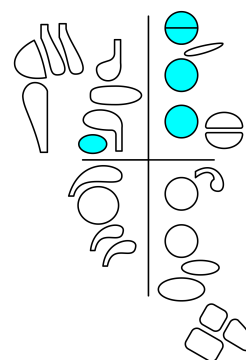
2) E



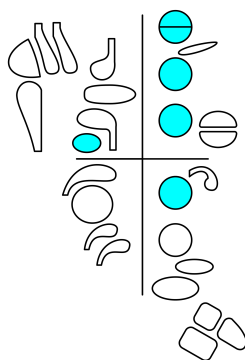
3) D



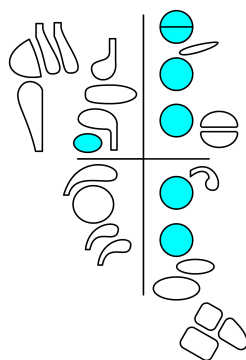
4) C



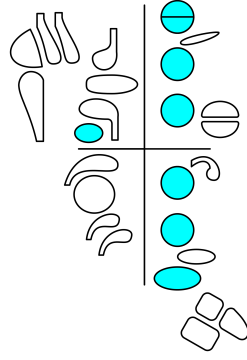
5) B (natural)



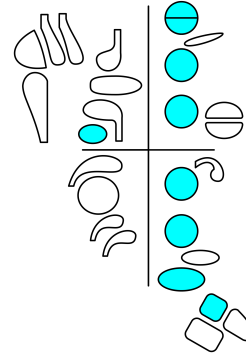
6) A



7) G



8) F



**Repeat this scale several times, slowly, until you begin to feel comfortable with it!**

# Chapter Three



Reading Bassoon  
Music

# Bassoon Fingering Chart

For ease of learning, this fingering chart is divided into ranges. Each range is dictated by determining keys pressed on the instrument.  
 Tip: Review pages 9-10 to remember the names of certain keys.

*The Groups are as Follows:*

- Group 1- Low Register Using 'Pancake Key' (Low E Key)*
- Group 2- Low to Middle Register Using Whisper Key*
- Group 3- Middle "G's" Using Whisper Key and Half Hole*
- Group 4- Middle to High Register Not Using Whisper Key*
- Group 5- High Register Eb and Above*

## Group 1 Low Register Using Pancake Key

A#/B $\flat$       B      C      C $\sharp$ /D $\flat$

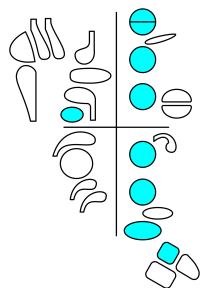
D      D $\sharp$ /E $\flat$       E

### Helpful Hint

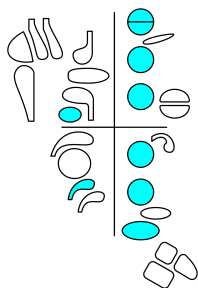
Anytime the pancake key is pressed, the whisper key does not need to be pressed. When you assemble the bassoon, notice on the wing joint, the mechanism that automatically activates the whisper key when the pancake key is pressed. If jumping between low and high frequently, however, it is still a good idea to keep your left thumb ready to press the whisper key.

## Group 2

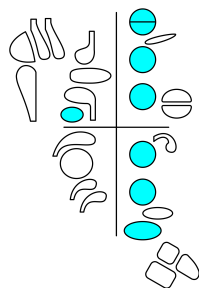
### *Low to Middle Register Using Whisper Key*



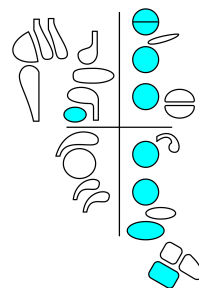
F



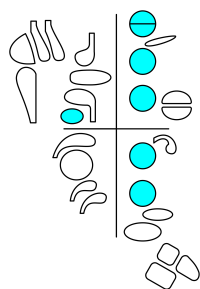
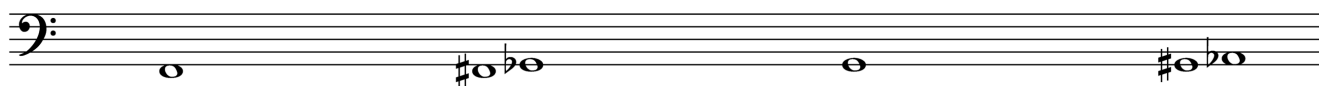
F<sup>#</sup>/G<sub>b</sub>



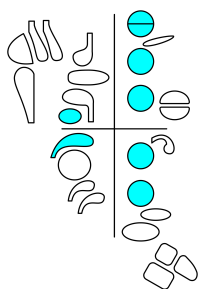
G



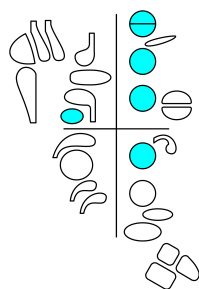
G<sup>#</sup>/A<sub>b</sub>



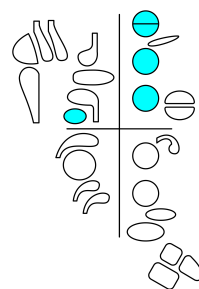
A



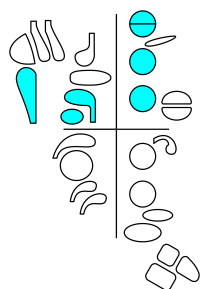
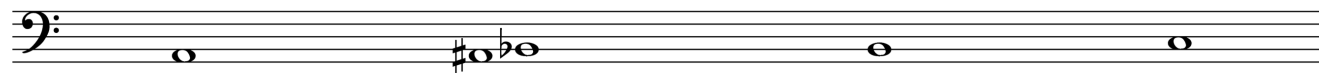
A<sup>#</sup>/B<sub>b</sub>



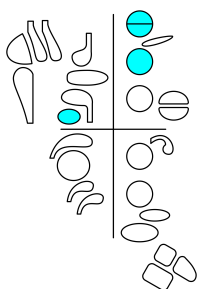
B



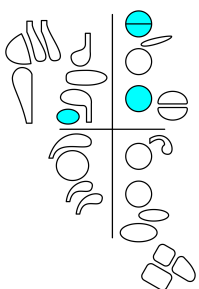
C



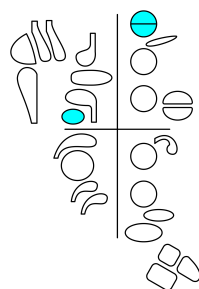
C<sup>#</sup>/D<sub>b</sub>



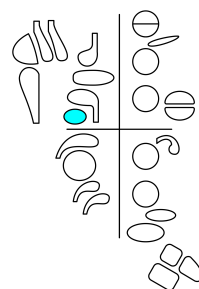
D



D<sup>#</sup>/E<sub>b</sub>



E



F





### Group 3

#### Middle "G's" Using Whisper Key and Half Hole

This note "G" uses the Eb key as a "Resonance Key", allowing the note to be the best in tune. Without this key, it is sharp, so this brings down the pitch.

F $\sharp$ /G $\flat$       G      G $\sharp$ /A $\flat$

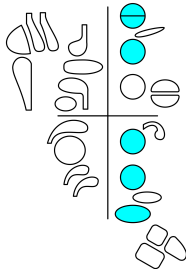
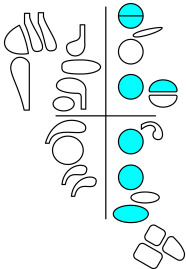
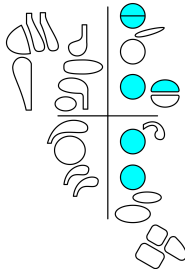
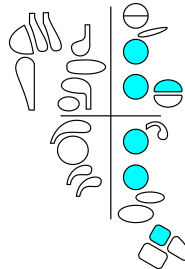
### Group 4

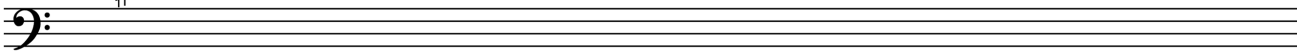
#### Middle to Upper Register Using No Whisper Key

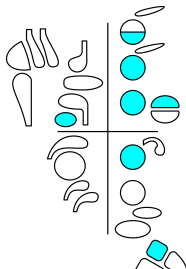
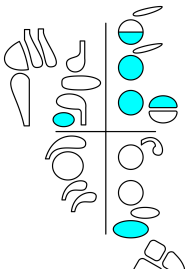
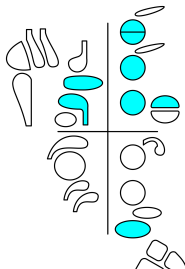
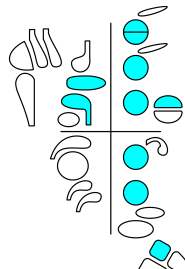
A      A $\sharp$ /B $\flat$       B

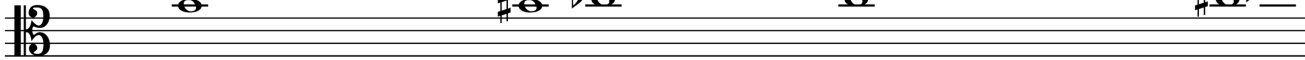
C      C $\sharp$ /D $\flat$       D

## Group 5 Upper Register Eb and Above

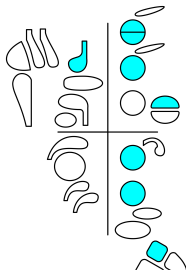
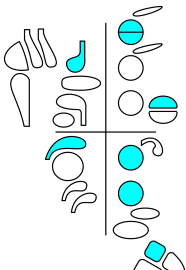
			
D $\sharp$ /E $\flat$	E	F	F $\sharp$ /G $\flat$
$\sharp$ $\flat$			$\sharp$ $\flat$

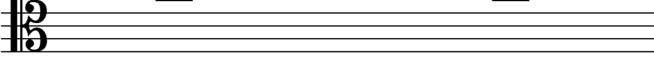


			
G	G $\sharp$ /A $\flat$	A	A $\sharp$ /B $\flat$
	$\sharp$ $\flat$		$\sharp$ $\flat$



See page 32 to learn about this new clef

	
B	C

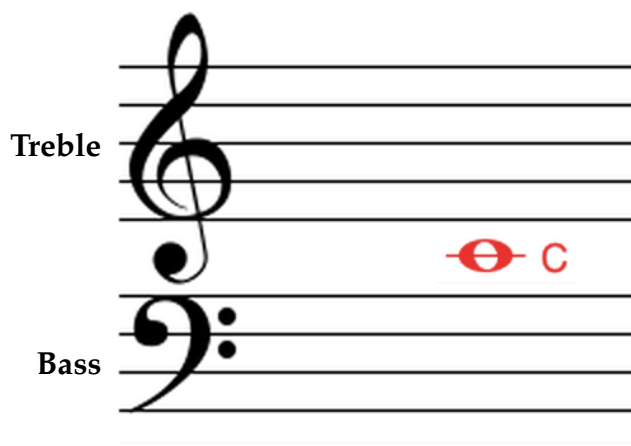


There are many alternate fingerings for the bassoon, especially in the upper register. These are determined by the bassoon you are playing on, notes you are going to or coming from, intonation and other considerations. Consult your teacher for the best possible fingering solutions for your particular instrument but the fingerings listed are standard.

**Suggested Book:**  
*Essentials of Bassoon Technique*  
by Cooper/Toplansky

A book of fingering charts alternate fingerings for bassoon with scenarios in which to use the fingerings.

# Reading Bass Clef



To understand bass clef, let's take a look at the "Grand Staff" which is the combination of treble and bass clefs to show the entire range of the keyboard and various instruments. This shows you the relationship between treble clef notes and bass clef notes. On the bassoon, you will often play the bass clef because the notes are typically lower. The grand staff is connected by "Middle C"

Another name for the bass clef is the "F Clef". That comes from the note name that is located between the two dots of the bass clef.



*Names of the LINES of the bass clef (bottom to top)*

Grandma      Boogies      Down      Fifth      Avenue

or you can create your own. Try one here...

G \_\_\_\_\_ B \_\_\_\_\_ D \_\_\_\_\_ F \_\_\_\_\_ A \_\_\_\_\_

*Names of the SPACES in the bass clef (bottom to top)*

All      Cows      Eat      Grass

or you can create your own. Try one here...

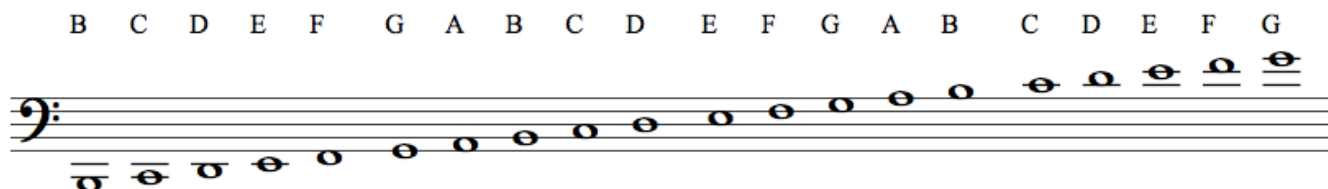
A \_\_\_\_\_ C \_\_\_\_\_ E \_\_\_\_\_ G \_\_\_\_\_

When you play the bassoon, you will often need to read notes with “ledger lines”

These are short lines that extend the staff above and below the written five lines and four spaces. You have likely already played using ledger lines on your current instrument.

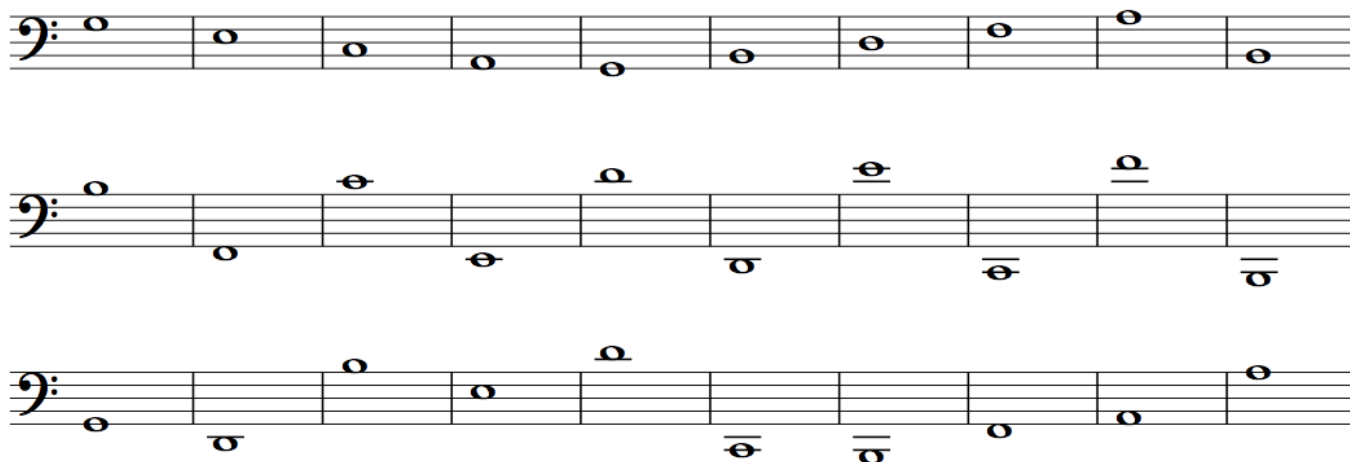
As you can see, it follows the same pattern as anywhere else in the staff:

Moving Upward- Think the alphabet A through G, forward  
Moving Downward- Think the alphabet G through A, backward



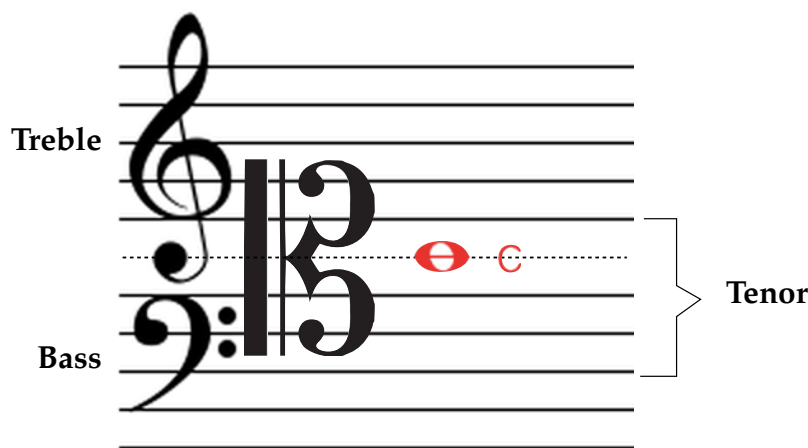
## Bass Clef Practice

*Underneath each note, write its letter name*



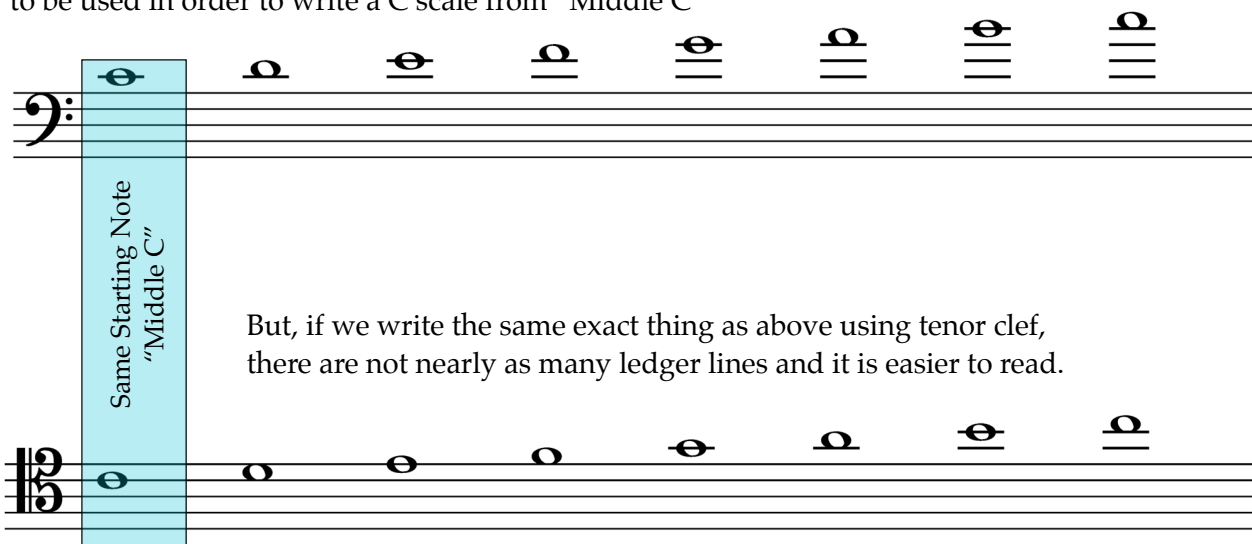
# Understanding Tenor Clef

*As you know, when reading music for certain instruments, it could be written in a variety of clefs. The purpose of this is to utilize the staff as much as possible, with the use of as few ledger lines as possible. As you learned on page 8, the range of the bassoon is quite extensive. It has a bass register, tenor register and even a register often written in treble clef. As a beginner and intermediate student, you will be reading bassoon mostly in bass clef, however, when you get into the extreme upper register of the instrument, the music will often be written using the tenor clef (and sometimes treble clef). This will apply to music for mostly solo bassoon and orchestral music. Although you won't need it for most band music, it is important to understand what it is when you do run into it.*



Notice the relationship between tenor clef and the grand staff. The fourth line of the tenor clef is middle C which is located directly in between the bass and treble clefs.

In the example below, notice how many ledger lines have to be used in order to write a C scale from "Middle C"







# ABC of SHSU

If you decide to major in music in college, you will be likely sought after and have high chances of receiving scholarship money to attend as a bassoonist. Practice Practice Practice!

# Clarinet to Bassoon



The following examples have written notes that have comparable fingerings but the notes that result are not always the same. Be sure to notice these differences. Also important to note that clarinet is a Bb instrument and bassoon is a concert pitched instrument, therefore these examples should not sound the same despite the same letter names. Keep in mind these are all written pitches, not necessarily concert pitches.

Refer to the included flash drive to see videos of the bassoon examples.

1.

## First Steps

This interval will sound different. The same fingering produces a B Flat and B Natural on the clarinet and bassoon respectively.

Clarinet

Bassoon

2.

## This Sounds Familiar

Cl.

Bsn.

3.

## Playing B-Flat

Cl.

Bsn.

**4.** "C"? You Can Go Lower!

Notice where the range of the clarinet ends

Musical score for Exercise 4, "C"? You Can Go Lower!. The score is in 4/4 time and features two staves: Clarinet (Cl.) and Bassoon (Bsn.). The Clarinet part starts on a middle C (C4) and descends stepwise to a low C (C3), with the final note being a whole rest. The Bassoon part starts on a low C (C3) and descends stepwise to a low B (B2), with the final note being a whole rest. The score is divided into four measures. The first measure contains a whole note for both instruments. The second measure contains a whole note for both instruments. The third measure contains a whole note for both instruments. The fourth measure contains a whole rest for both instruments.

(Play slowly to practice the thumb movements. Reference page 26 for fingerings)

**5.** One Step at a Time

Musical score for Exercise 5, One Step at a Time. The score is in 4/4 time and features two staves: Clarinet (Cl.) and Bassoon (Bsn.). The Clarinet part starts on a middle C (C4) and ascends stepwise to a high C (C5), with the final note being a whole rest. The Bassoon part starts on a low C (C3) and ascends stepwise to a high C (C5), with the final note being a whole rest. The score is divided into four measures. The first measure contains a whole note for both instruments. The second measure contains a whole note for both instruments. The third measure contains a whole note for both instruments. The fourth measure contains a whole rest for both instruments. Two blue boxes highlight the first and third measures of the Bassoon part.

(Half hole with E $\flat$  key)

There is a major difference between these notes because of the way the two instruments are designed. Notice the distance in the clarinet part with the similar fingerings. Throat tones and pinky keys create these missing notes on clarinet.

**6.** Ode to the Half Hole

Musical score for Exercise 6, Ode to the Half Hole. The score is in 4/4 time and features two staves: Clarinet (Cl.) and Bassoon (Bsn.). The Clarinet part starts on a middle C (C4) and ascends stepwise to a high C (C5), with the final note being a whole rest. The Bassoon part starts on a low C (C3) and ascends stepwise to a high C (C5), with the final note being a whole rest. The score is divided into four measures. The first measure contains a whole note for both instruments. The second measure contains a whole note for both instruments. The third measure contains a whole note for both instruments. The fourth measure contains a whole rest for both instruments.

# Saxophone to Bassoon

The following examples have written notes that have comparable fingerings but the notes that result are not always the same. Be sure to notice these differences. Also important to note that saxophone is an Eb or Bb instrument (depending on the type of saxophone) and bassoon is a concert pitched instrument. These exercises are designed to play on any type of saxophone. Keep in mind these are all written pitches and are used to show the similarity of fingering system.

Refer to the included flash drive to see videos of the bassoon examples.

## 1. First Steps

This interval will sound different. The same fingering produces an F natural and B natural on the saxophone and bassoon respectively.

Saxophone

Bassoon

## 2. This Sounds Familiar

Sax. *sim.*

Bsn. *sim.*

These two fingerings are not exactly the same, but are the equivalent on each instrument.

## 3. Playing B-Flat


Sax.

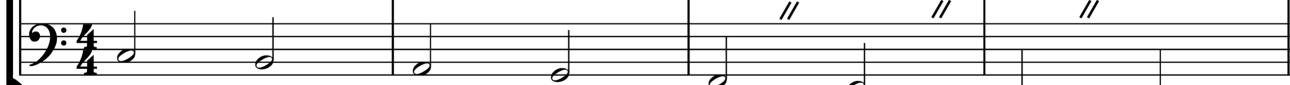
Bsn.

B<sub>b</sub>

**4. "C"? You Can Go Lower!**

Notice where the range of the saxophone ends in *this* scale (the saxophone can play to B Flat)

Sax. 

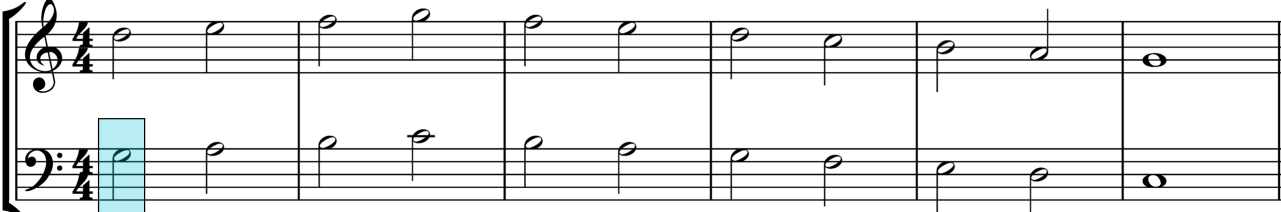
Bsn. 


(Play slowly to practice the thumb movements. Reference page 26 for fingerings)

**Did You Know?**

The left thumb on the saxophone is only used for the octave key, which isn't used all the time!  
The left thumb for the bassoon has up to 9 possible uses on some models!  
That left thumb sure stays busy!

**5. One Step at a Time**

Sax. 

Bsn. 

(Half hole with Eb key)

**6. Ode to the Half Hole**

Sax. 

Bsn. 



# Flute to Bassoon

The following examples have written notes that have comparable fingerings between but the notes that result are not always the same. Be sure to notice these differences. Also important to note that both the flute and bassoon are concert pitch instruments, however they don't use the same fingering system. For example, you will notice that six fingers closed on flute is D, while six fingers closed on bassoon is G. Recognizing these differences will help you transition to bassoon with ease.

Refer to the included flash drive to see videos of the bassoon examples.

1.

## First Steps

This interval will sound different. The same fingering produces an F natural and B natural on the flute and bassoon respectively.

Flute

Bassoon

2.

## This Sounds Familiar

Fl.

Bsn.

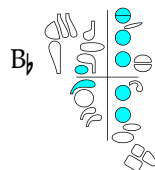
These two fingerings aren't exactly the same, but are the equivalent on each instrument. Be sure to notice

3.

## Playing B-Flat

Fl.

Bsn.



**4. "C"? You Can Go Lower!**

Notice where the range of the flute ends (some flutes can go to a B natural)

Musical score for Exercise 4, "C"? You Can Go Lower!. The score is in 4/4 time and features two staves: Flute (Fl.) and Bassoon (Bsn.). The Flute staff starts with a treble clef and a key signature of one flat (Bb). The Bassoon staff starts with a bass clef and a key signature of one flat (Bb). The music consists of a sequence of notes: C4 (two ledger lines below), B3, A3, G3, F3, E3, D3, C3 (three ledger lines below). The Flute part has a whole rest for the last two measures, while the Bassoon part continues with the notes. The score ends with a double bar line.

(Play slowly to practice the thumb movements. Reference page 26 for fingerings)

**5. One Step at a Time**

Musical score for Exercise 5, One Step at a Time. The score is in 4/4 time and features two staves: Flute (Fl.) and Bassoon (Bsn.). The Flute staff starts with a treble clef and a key signature of one flat (Bb). The Bassoon staff starts with a bass clef and a key signature of one flat (Bb). The music consists of a sequence of notes: C4 (two ledger lines below), B3, A3, G3, F3, E3, D3, C3 (three ledger lines below). The Flute part has a whole rest for the last two measures, while the Bassoon part continues with the notes. The score ends with a double bar line. A blue box highlights the first measure of the Bassoon staff, which contains a half note C4.

(Half hole with Eb key)

**Did You Know?**

The Flute uses the Eb key (right pinky) similarly to the way the

**6. Ode to the Half Hole**

Musical score for Exercise 6, Ode to the Half Hole. The score is in 4/4 time and features two staves: Flute (Fl.) and Bassoon (Bsn.). The Flute staff starts with a treble clef and a key signature of one flat (Bb). The Bassoon staff starts with a bass clef and a key signature of one flat (Bb). The music consists of a sequence of notes: C4 (two ledger lines below), B3, A3, G3, F3, E3, D3, C3 (three ledger lines below). The Flute part has a whole rest for the last two measures, while the Bassoon part continues with the notes. The score ends with a double bar line. A blue box highlights the first measure of the Bassoon staff, which contains a half note C4.

The D on flute is vented (first finger up) similarly to the half-hole G on bassoon.



As you become advanced at the bassoon, you could be a great candidate to teach private bassoon lessons for younger students in your area, who started out just like you.

# Chapter Four



Extras

# Suggested Literature



## Method Books

(in approximate chronological order of readiness)

*Elementary Methods* by J.E. Skornicka  
Published by Rubank

*Intermediate Method* by Himie Voxman  
Published by Rubank

*Advanced Method, Volumes I and II* by Himie Voxman  
Published by Rubank

*Method for Bassoon*, by Julius Weissenborn, revised by Fred Bettoney  
Published by Cundy-Bettoney

*Concert Studies, Volumes I and II* by Ludwig Milde  
Published by International Music

*Melodious and Progressive Studies for Bassoon*, Volumes I and II, ed. Alan Hawkins  
Published by Southern Music

*Sixteen Daily Studies for the Perfection of the Bassoon* by Alamiro Giampiere  
Published by Ricordi

*Bravura Studies* by Alberto Orefici  
Published by International Music

*Twenty-Four Studies*, by J. Satzenhofer, ed. Simon Kovar  
Published by International Music

*Forty Two Caprices* by Etienne Ozi, ed. Leonard Sharrow  
Published by International Music

*Scales for Russians* by Gabriel Pares, ed. Harvey Whistler  
Published by Rubank

### Complete Methods

*Enseignement complete du bassoon, Vol. 1 II, III* by Oubradous,  
Published by Leduc Music

*Quatre-vingt-dix etudes* by Piard,  
Published by Billaudot Music



## Solos

### Grade I

*Little Elephant* by Arthur Best  
*A Little Song* by Roy Johnson  
*A Little March* by Roy Johnson  
*Waltz for Bassoon* by Roy Johnson  
*March for Bassoons* by Alan Hawkins  
*The Happy Farmer* by Schumann/Johnson  
(All above published by Belwin-Mills)

### Grade II

*Here I Sit in the Deep Cellar* by Fischer/Conley  
Kendor Music  
*In the Hall of the Mountain King* by Grieg/Johnson  
Belwin-Mills  
*Menuet of the Oxen* by Haydn/Hawkins  
Belwin-Mills  
*Elegy* by Massenet/Johnson  
Belwin-Mills  
*Andante in Eb Major* by Mozart/Hawkins  
Belwin-Mills  
*Six Pieces for Bassoon and Piano* by Raymond Parfrey  
Kendor Music  
*Asleep in the Deep* by Petrie/walters  
Rubank  
*International Folk Song Suite* ed. George Schwartz  
Southern Music Company

### Grade III

*Rondo* by Paul Koepke, Rubank  
*Adagio and Allegro* by Marcello/Merriman,  
Southern Music Company  
*Tarentella* by Ludwig Milde, Belwin-Mills  
*Trireme* by George Swartz, Southern Music Company  
*Jabberwocky* by Harold Walters, Rubank  
*Sonotime* by Jaromir Weinberger, Carl Fischer  
*Song Without Words* by J. Weissenborn, Rubank  
*Romanze* by J. Weissenborn, Rubank  
*Arioso and Humorske* by J. Weissenborn,  
Cundy-Bettoney

### Grade IV

*Sonata Number 4* by John Galliard, ed. Arthur  
Weissberg, International Music Company  
*Sonate for Bassoon* by Paul Hindemith, Schott  
*Sonata in E Minor* by Benedetto Marcello,  
International Music Company  
*Concert Piece* by Burrill Phillips, Carl Fisher  
*Sonata in F Minor* by George Telemann,  
International Music Company  
*Sonata Number 3 in A Minor* by Antonio Vivaldi,  
International Music Company

### Grade V


*Sonata* by Romeo Cascarino, Southern Music  
Company  
*Concertino* by Ferninand David, Rubank  
*Sonata* by Alvin Etler, Associated Music  
*Scherzo* by Miroshnivkov, International Music  
Company  
*Concerto for Bassoon* by Carl Maria von Weber,  
Cundy-Bettoney  
*Andante and Hungarian Rondo* by Carl Maria von  
Weber, International Music Company

### Grade VI

*Concerto in F* by Franz Danzi, Leuckartiana Music  
*Concerto for Bassoon and Strings* by Gordon Jacob,  
Galaxy Music Company  
*Concerto in Bb, K. 191* by Wolfgang Mozart,  
Cundy-Buttoney  
*Sonatine* by Alexanre Tansman, Eschig Music



# ABC of SHSU



You will have experience on your original instrument, bassoon and you can eventually gain experience on other woodwind instruments to become a woodwind doubler in many musical scenarios.

# Some Notable Bassoonists



## **Eugene Jancourt** (1815-1901)

- \* Virtuoso Bassoonist, Composer, and Pedagogue
- \* Made many system innovations to the "Buffet" style of bassoon.
- \* Wrote *Grande Methode Theorique et Pratique*, Op. 15

## **Julius Weissenborn** (1837-1888)

- \* Principal Bassoonist for Leipzig Gewandhaus Orchestra 1857-1887
- \* Wrote *Practical Bassoon School* and *Bassoon Studies*, Opus 8, both still in widespread use today.

## **Archie Camden** (1888-1979)

- \* Played with the Halle Orchestra, BBC Symphony and the Royal Philharmonic Orchestra
- \* Professor of Bassoon at the Royal Manchester College of Music
- \* One of the first bassoonists to experiment with recording.

## **Hugo Fox** (1897-1969)

- \* Principal Bassoonist for Chicago Symphony Orchestra 1922-1949
- \* Designed and manufactured bassoons and oboes
- \* Founded Fox Products Corporation in 1949 in South Whitley, Indiana
- \* Studied with Adolf Weiss and Walter Guetter
- \* Professor of Bassoon at Northwestern University 1936-1950

## **Sherman Walt** (1923-1989)

- \* Principal Bassoonist of the Boston Symphony Orchestra 1946-1989
- \* Recorded the Mozart Bassoon Concerto with the BSO conducted by Seiji Ozawa
- \* Was killed when he was struck by a vehicle in Boston
- \* His son, Stephen Walt, is now Professor of Bassoon at the University of Massachusetts Amherst

## **Paul Hanson** (Present)

- \* Jazz Bassoonist and Saxophonist
- \* Has performed with Bela Fleck and the Fleck Tones
- \* Awarded NEA Jazz Fellowship in 1995
- \* First bassoonist to ever win the grand prize of JAZIZ Magazine's *Woodwinds on Fire Award*

# Bibliography



## Informational Content

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Rachor, David. "Bassoon Clinic." American Band College Summer Session B. Ashland High School Theater, Ashland, OR. 29-30 June 2013. Lecture.

Lotz, Jim. *Bassoon* (2014): n. pag. Rpt. in *The American Band College Notebook*. Comp. Scott McKee and Paul Kassulke. Vol. Summer 2014. N.p.: n.p., n.d. JL1-L16. Print.

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*A Bassoon Master's Recital*. Vivaldi Concerto for Bassoon in E Minor RV 484. Soloist. Kaitlin E. Fry. The Marshall Room, Boston University, Boston, MA. 12 May 2012. Performance.

*All other images were photographed by Taryn P. Smith using a Nikon D40 Digital Camera on July 22, 2014*





Special Thank You to Kaitlin E. Fry

Bachelor of Music in Music Education, University of Massachusetts Amherst  
Master of Music in Bassoon Performance, Boston University





## 15 SCALE PATTERN

The musical score for Scale Pattern 15 is written for an intermediate concert band. It consists of four measures of music in 4/4 time. The key signature has one flat (B-flat). The instruments and their parts are as follows:

- Fl.** (Flute): Melodic line with eighth and sixteenth notes.
- Ob.** (Oboe): Melodic line with eighth and sixteenth notes.
- Bsn.** (Bassoon): Melodic line with eighth and sixteenth notes.
- Cl.** (Clarinet): Two parts, both with melodic lines.
- A. Cl.** (Alto Clarinet): Melodic line.
- B. Cl.** (Bass Clarinet): Melodic line.
- A. Sax.** (Alto Saxophone): Two parts, both with melodic lines.
- T. Sax.** (Tenor Saxophone): Melodic line.
- B. Sax.** (Baritone Saxophone): Melodic line.
- Tpt.** (Trumpet): Two parts, both with melodic lines.
- F. Hn.** (French Horn): Melodic line.
- Trb.** (Trombone): Two parts, both with melodic lines.
- Bar. BC** (Baritone/Contrabass): Melodic line.
- Tuba**: Melodic line.
- Mlts.** (Mellophone): Melodic line.
- Perc.** (Percussion): Includes S.D. (Snare Drum), B.D. (Bass Drum), and Cowbell.
- Timp.** (Timpani): Melodic line.

The score is divided into four measures, numbered 1, 2, 3, and 4 at the bottom. The percussion part includes specific notation for S.D., B.D., and Cowbell.

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Fl.

Ob.

Bsn.

1  
Cl.

2

A. Cl.

B. Cl.

1  
A. Sax

2

T. Sax

B. Sax

1  
Tpt.

2

F. Hn.

1  
Trb.

2

Bar. BC

Tuba

Mlts.

1  
Perc.

2

Timp.

5 6 7 8

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**EXPANDING INTERVALS: DOWNWARD IN TRIADS**

Fl.

Ob.

Bsn.

1

Cl.

2

A. Cl.

B. Cl.

1

A. Sax

2

T. Sax

B. Sax

1

Tpt.

2

F. Hn.

1

Trb.

2

Bar. BC

Tuba

Mlts.

1

Perc.

2

Timp.

1

2

3

4

5

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**CHORALE**

Chris M. Bernotas (ASCAP)

Andante

rit.

5

Fl.

Ob.

Bsn.

1

Cl.

2

A. Cl.

B. Cl.

1

A. Sax

2

T. Sax

B. Sax

1

Tpt.

2

F. Hn.

1

Trb.

2

Bar. BC

Tuba

Mlts.

Perc.

1

2

Timp.

1

2

3

4

5

6

7

8

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# SOUND INNOVATIONS™

Flute

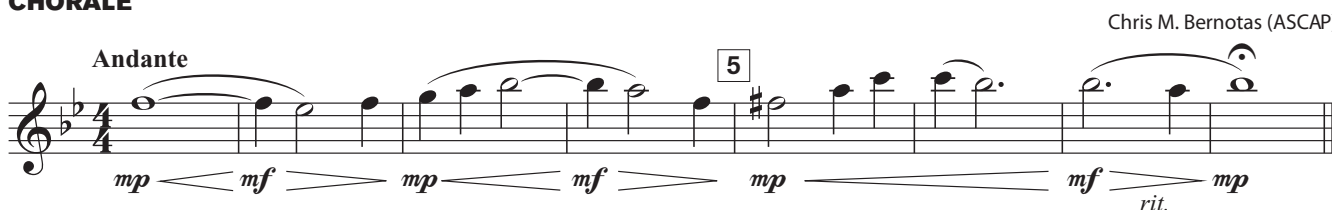
## 15 SCALE PATTERN



## 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



## 53 CHORALE



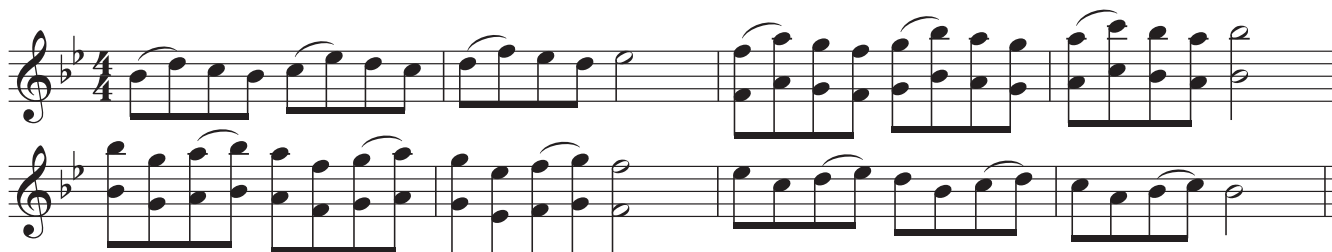
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# SOUND INNOVATIONS™

Oboe

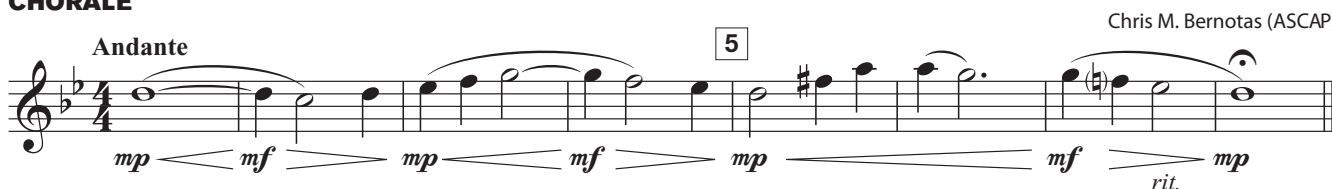
## 15 SCALE PATTERN



## 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



## 53 CHORALE



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# SOUND INNOVATIONS

Bassoon

## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter BOONSHAFT | Chris BERNOTAS

#### 15 SCALE PATTERN

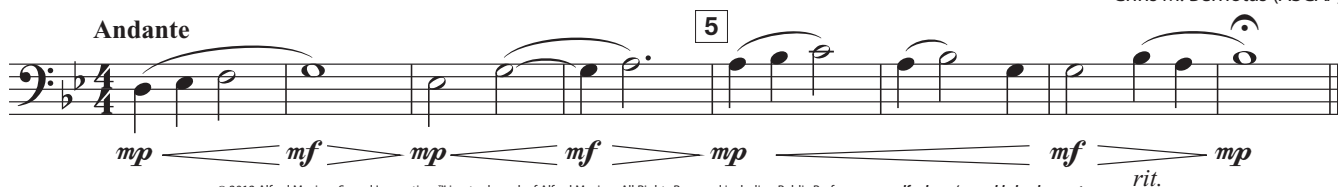


#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



#### 53 CHORALE

Chris M. Bernotas (ASCAP)



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# SOUND INNOVATIONS

Bb Clarinet 1

## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter BOONSHAFT | Chris BERNOTAS

#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



#### 53 CHORALE

Chris M. Bernotas (ASCAP)



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# SOUND INNOVATIONS™

## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

B♭ Clarinet 2

#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



#### 53 CHORALE

Andante

5

Chris M. Bernotas (ASCAP)



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Chorales and Warm-up Exercises for Tone, Technique and Rhythm

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Peter **BOONSHAFT** | Chris **BERNOTAS**

Alto Clarinet

#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS

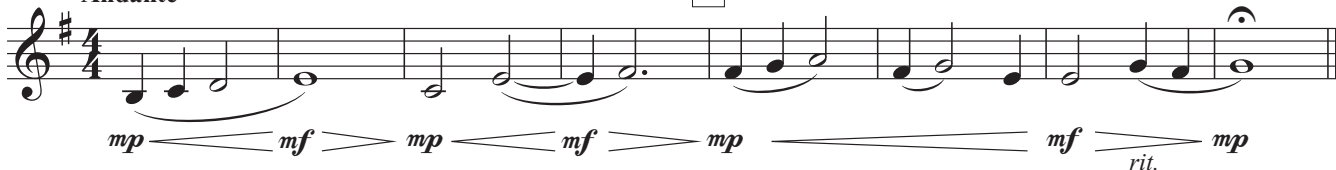


#### 53 CHORALE

Andante

5

Chris M. Bernotas (ASCAP)



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## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

Bass Clarinet

#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



#### 53 CHORALE

Andante

5

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## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

E♭ Alto Saxophone 1

#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



#### 53 CHORALE

Andante

5

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## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

E♭ Alto Saxophone 2

#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



#### 53 CHORALE



Chris M. Bernotas (ASCAP)

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## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

B♭ Tenor Saxophone

#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



#### 53 CHORALE



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# SOUND INNOVATIONS™

**B♭ Baritone Saxophone**

## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

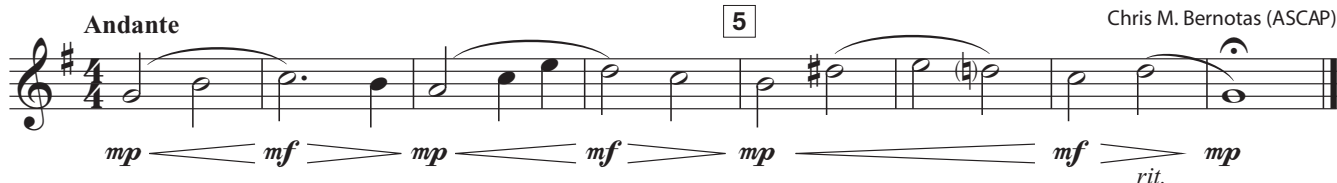
#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



#### 53 CHORALE



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# SOUND INNOVATIONS™

**B♭ Trumpet 1**

## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

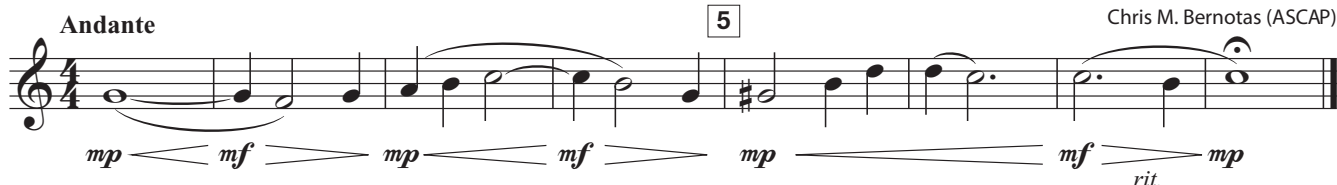
#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



#### 53 CHORALE



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# SOUND INNOVATIONS™

## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

B♭ Trumpet 2

#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



#### 53 CHORALE

Andante

5

Chris M. Bernotas (ASCAP)



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## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

Horn in F

#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS

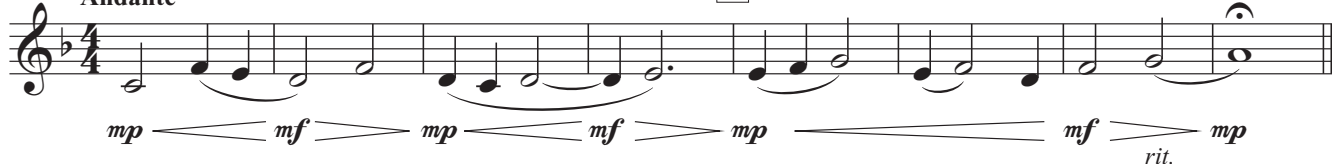


#### 53 CHORALE

Andante

5

Chris M. Bernotas (ASCAP)



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# SOUND INNOVATIONS™

## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

Trombone 1

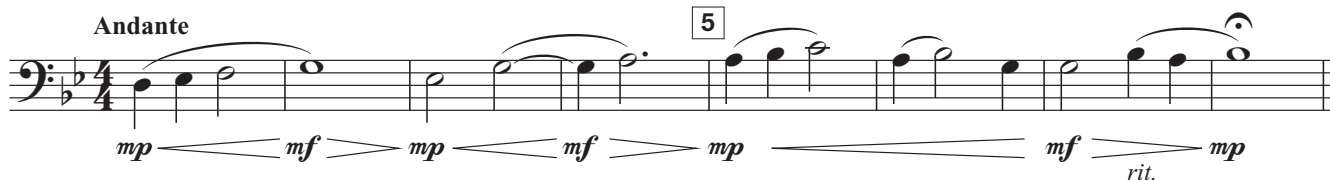
#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



#### 53 CHORALE



Chris M. Bernotas (ASCAP)

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## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

Trombone 2

#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



#### 53 CHORALE



Chris M. Bernotas (ASCAP)

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# SOUND INNOVATIONS™

## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

Baritone B.C.

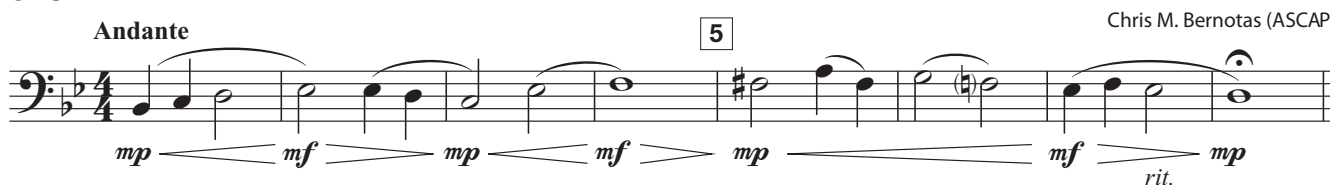
#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



#### 53 CHORALE



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# SOUND INNOVATIONS™

## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

Baritone T.C.

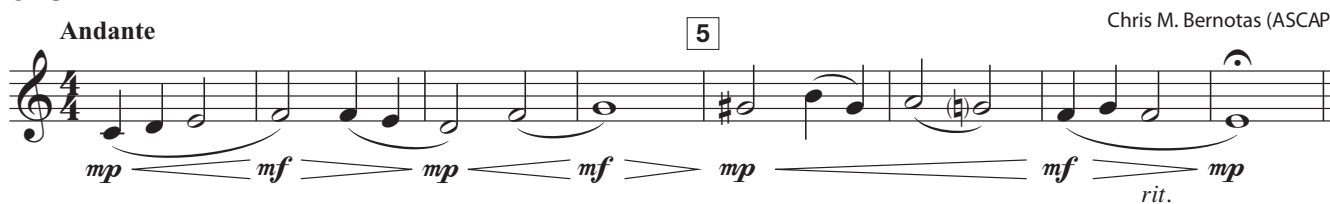
#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



#### 53 CHORALE



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# SOUND INNOVATIONS™

## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

Electric Bass

#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



#### 53 CHORALE

Andante

5

Chris M. Bernotas (ASCAP)



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# SOUND INNOVATIONS™

## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

Tuba

#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS

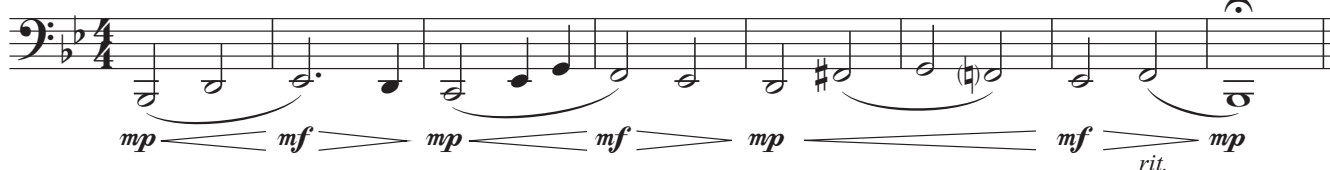


#### 53 CHORALE

Andante

5

Chris M. Bernotas (ASCAP)



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# SOUND INNOVATIONS™

## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

Mallets

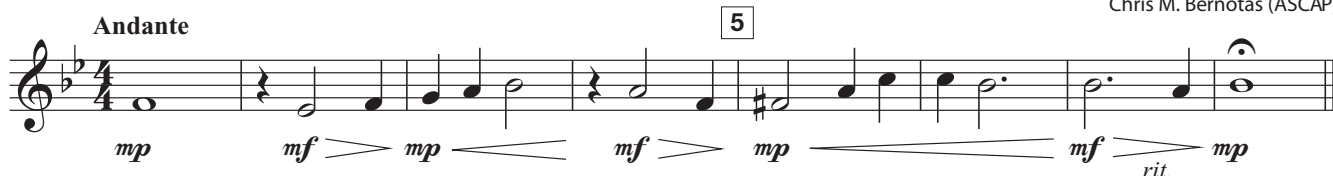
#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



#### 53 CHORALE



Chris M. Bernotas (ASCAP)

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# SOUND INNOVATIONS™

## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

Percussion 1

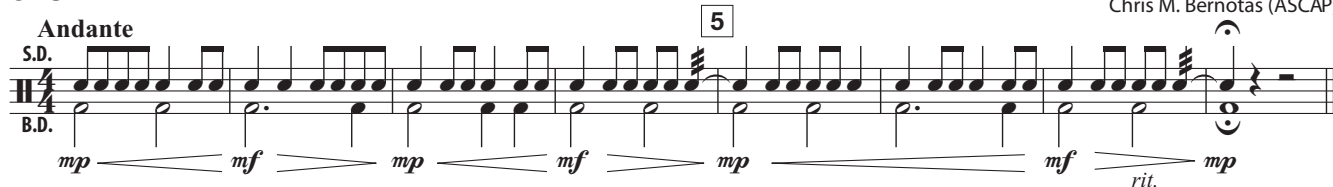
#### 15 SCALE PATTERN



#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS



#### 53 CHORALE



Chris M. Bernotas (ASCAP)

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# SOUND INNOVATIONS™

## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

#### Percussion 2

#### 15 SCALE PATTERN

Cowbell

4/4

#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS

Sus. Cym. with mallets

4/4

#### 53 CHORALE

Chris M. Bernotas (ASCAP)

Andante

Sus. Cym. with stick

Tri. *mp* *mf* *mp* *mf* *mp* *mf* *rit.* *mp*

4/4

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# SOUND INNOVATIONS™

## ENSEMBLE DEVELOPMENT

Chorales and Warm-up Exercises for Tone, Technique and Rhythm

### INTERMEDIATE CONCERT BAND

Peter **BOONSHAFT** | Chris **BERNOTAS**

#### Timpani

#### 15 SCALE PATTERN

Tune: B♭, F

4/4

#### 32 EXPANDING INTERVALS: DOWNWARD IN TRIADS

Tune: B♭, F

4/4

#### 53 CHORALE

Chris M. Bernotas (ASCAP)

Andante

Tune: F, B♭, E♭

*mp* *mf* *mp* *rit.* *mp*

4/4

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**BW 2015***The Future of the Bandworld***Around the 36th Annual Western International Band Clinic • Seattle, WA**

Cheryl Floyd and the Hill Country Middle School opened the WIBC evening concerts with a fabulous performance. What a great start to the Clinic!



Dr. Thomas Leslie, Director at University of Nevada - Las Vegas, congratulates the Concert-Mistress and the band on a job well done.



Marianne Gedigian has a twinkle in her eye as she performs with one of the four Honor Bands at WIBC 36. She is from University of Texas at Austin.



The Registration Desk staff, Daniel Davey and Kathleen McKee really seem to like the new student-designed WIBC shirt!



The WIBC U Honor Band performs the world premier of "Flute Flight" by Mike Davis with guests Jim Walker and Marianne Gedigian.



Dr. Terry Austin from Virginia Commonwealth University rehearses with one of the four Honor Bands to get concert-ready.



MC, Tracy Wright, presents a plaque to Eric Hammer and the delegation from the University of the Pacific after a great concert.



Dr. Tim Lautzenheiser leads the members of the WIBC U Honor Band through a specially designed clinic for the college students.



The Leander H. S. Wind Ensemble from Leander, Texas wowed the audience with the spirited performance on Saturday night.



Dana Henson from Oregon City and other directors experiment with the new sort wrapped trombones during sight reading.



Dr. Gerald King from the University of Victoria adds a new "international" feeling with members of the WIBC U Honor Band.



PHEP representatives from Australia and those going to Australia were introduced to the audience during the gala finale concert.



Flute virtuosos, Marianne Gedigian and James Walker, show their mutual respect for each other.



Terry Austin, Thomas Leslie, James Walker, Marianne Gedigian, Mike Bankhead, Robert W. Smith and David Holsinger were guest conductors and soloists.



Guest composer/conductor, David Holsinger from Lee University rehearses a finer point in "Reese's Summer Days" with the Sunbird Honor Band.



Flute soloist, James Walker, powers his way through "The American Flute Salute" as Mike Bankhead leads the Thunderbird Honor Band.



Ten members of the WIBC U Board met to discuss the many issues that impact the future of the University Honor Band currently in its second year.



Guest flute virtuosos, Marianne Gedigian and James Walker, with Max McKee, founder of WIBC.

**MORE PHOTOS!**

# SO YOU WANT A BETTER **TRUMPET** SOUND?

Let's answer our question with another question....

## **What is a trumpet supposed to sound like?**

It's probably difficult for you to describe what you think a clarinet should sound like, but I bet you could offer an opinion of which sound you liked better if you heard two people playing the trumpet.

### **PART ONE:** **FIND A ROLE MODEL**

**Using a critical ear, listen to each performer and fill out the worksheet on the following page.  
Do not be afraid to listen to recordings multiple times!**

These six individuals are accomplished trumpet players who have great tone. However, none of them have the exact **same** tone. The sound that appeals to one ear might not appeal to another.

#### **Example No. 1:**

##### **Adolpf 'Bud' Herseth**

Former Principal Trumpet of  
Chicago Symphony  
Orchestra



#### **Example No. 3:**

##### **Alison Balsom**

Trumpet Virtuoso

#### **Example No. 5:**

##### **Wynton Marsalis**

Trumpet Virtuoso and  
Director of Jazz at  
Lincoln Center Orchestra

#### **Example No. 2:**

##### **Maurice André**

Former Trumpet Teacher at  
Paris Conservatory

#### **Example No. 4:**

##### **Allen Vizzutti**

Trumpet Virtuoso

#### **Example No. 6:**

##### **Tine Thing Helseth**

Trumpet Virtuoso

#### **Example No. 7:**

##### **Philip Smith**

Principal Trumpet of New  
York Philharmonic

**Trumpet  
Tone**



**Playlist**

**American Band College**  
*of*

**Sam Houston State University**

*Fay Olswanger 49*

# SO YOU WANT A BETTER **TRUMPET** SOUND?

## Vocabulary Bank:

Airy Big Brassy Bright Buzzy Clear Closed Cutting Dark Deep Dull  
Edgy Focused Free Full Harsh Heavy Light Mellow Muffled  
Narrow Open Pinched Relaxed Resonant Rich Ringing Round  
Shallow Small Spread Strained Strong Vibrant Weak Wide Woody

The adjectives in this word bank are only suggestions. You can create your own adjectives/short phrases in your responses. Some of these adjectives have a positive association and others negative. Listen for both. Remember, we are only considering tone quality and not other elements of performance.

1. Example #1 Tone Quality Description:

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2. Example #2 Tone Quality Description:

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3. Example #3 Tone Quality Description:

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4. Example #4 Tone Quality Description:

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5. Example #5 Tone Quality Description:

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6. Example #6 Tone Quality Description:

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7. Example #7 Tone Quality Description:

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8. Which performer's tone quality do you like best? Why?

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**American Band College**  
*of*

**Sam Houston State University**

**Fay Olswanger 50**



# SO YOU WANT A BETTER **TRUMPET** SOUND?

## **PART TWO:** SELF-ANALYSIS

Record yourself playing the simple exercise provided.

Trumpet

### Danny Boy

*Old Irish Air*

Slowly and freely

The musical score is written for a trumpet in G major (one sharp) and common time. It consists of four staves of music. The first staff contains measures 1 through 3. The second staff contains measures 4 through 6. The third staff contains measures 7 through 9. The fourth staff contains measures 10 through 12. Blue dots are placed on the following notes: measure 1 (D4), measure 2 (F#4), measure 3 (A4), measure 4 (B4), measure 5 (G4), measure 6 (F#4), measure 7 (E4), measure 8 (D4), measure 9 (C4), measure 10 (B3), measure 11 (A3), and measure 12 (G3). Above the fourth staff, the tempo markings 'rit.', 'a tempo', 'rit.', and 'Slower' are placed over measures 10, 11, 12, and the final measure respectively.

American Band College  
of  
Sam Houston State University

Fay Olswanger 51



# SO YOU WANT A BETTER **TRUMPET** SOUND?

Using a critical ear, listen to your recording of **Danny Boy** and reflect on your tone quality, guided by the worksheet below. In question 3, you might find it helpful to replay the recording of your tone role model. Do not be afraid to listen to recordings multiple times!

## Vocabulary Bank:

Airy Big Brassy Bright Buzzy Clear Closed Cutting Dark Deep Dull  
Edgy Focused Free Full Harsh Heavy Light Mellow Muffled  
Narrow Open Pinched Relaxed Resonant Rich Ringing Round  
Shallow Small Spread Strained Strong Vibrant Weak Wide Woody

The adjectives in this word bank are only suggestions. You can create your own adjectives/short phrases in your responses. Some of these adjectives have a positive association and others negative. Listen for both. Remember, we are only considering tone quality and not other elements of performance.

1. How would you describe **your** tone quality?

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2. Positive Elements of Your Tone Quality

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Areas of Improvement for Your Tone Quality

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3. Compare and Contrast:

Your Current Tone

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Your Tone Role Model's Tone

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# SO YOU WANT A BETTER **TRUMPET** SOUND?

Now you have an idea of where you are. You have an idea of where you want to go.

## **But, how do you get there?**

In the next section, you will find some common embouchure problems that result in a decrease in tone quality as well as how to fix them.

### **PART THREE: EMBOUCHURE CHECK**

#### **Correct Formation of the Embouchure**

- 1) Practice a “sigh” breathe, saying “HO----” as you exhale. Make sure to keep your throat relaxed and open with no restrictions.
- 2) Say “banana.” Make sure the “buh” sound is strong.
- 3) Set the lips in the “B” formation (like you’re saying “buh”).
- 4) Lips should be together naturally (not too tight or too limp).
- 5) Sigh through the “B.”
- 6) Produce a good buzz in this position.



#### **Keep in Mind**

A beautiful free buzz is a beautiful mouthpiece buzz. A beautiful mouthpiece buzz makes a great sound. Bottom line: Your buzz should always have the best tone quality possible!

**American Band College**  
*of*  
**Sam Houston State University**

**Fay Olswanger 53**

# SO YOU WANT A BETTER **TRUMPET** SOUND?

## Common Embouchure Issues & Remedies

Sounds Like	Problem	Remedy
No tone, rushing air	Lips not together (spread aperture) Too much pucker in lips Dry lips, dry mouthpiece Insufficient air to make lips vibrate	Re-form and maintain “B” position with lips Re-form and maintain “B” Lick lips and inside of mouthpiece Review “sigh” breath; Use faster air
Airy Tone	Lips not together (spread aperture) Too much pucker in lips (“oo” shape)	Re-form and maintain “B” position with lips Re-form and maintain “B”
Tight, thin, pinched tone	Tense, excessively pursed lip formation (biting) Too much pucker in lips (hard “oo”) Tight, closed throat	Relax; Re-form “B” but de-emphasize lip pursing Re-form “B” but emphasize less pucker (more “M”) Review “sigh” breath; Suggest yawn with head up
Stopped (restricted throat or buzz)	Tense, excessively pursed lip formation (biting) Too much mouthpiece pressure toward lips Tight, closed throat	Relax; Re-form “B” but de-emphasize lip pursing Relax left hand grip; No right hand little finger hook. Review “sigh” breath; Suggest yawn with head up.

**Trumpet  
Tone**



**Playlist**

## Learn from the Masters

Take a tone quality lesson from some of the best! Look at videos 8, 9, and 10 for brief tone quality masterclasses.

American Band College  
of  
Sam Houston State University

Fay Olswanger 54

# SO YOU WANT A BETTER **TRUMPET** SOUND?

**Play these tone exercises daily to improve tone quality. Always listen to make sure that you are producing your most beautiful tone possible. Slow intentional practice is what develops a better tone!**

## **MOUTHPIECE BUZZING**

A lot of great brass work can and should be done on the mouthpiece. Any brass instrument merely amplifies the sound that you produce on the mouthpiece. Therefore, the tone quality of your buzz will be the tone quality of your playing. Work to achieve the most beautiful sound you can while buzzing.

Mouthpiece exercises should be done at a full volume. Where glissandi are indicated, they are an essential part of the drill. Make them as slow and even as you can, passing through as many pitches as possible. Where no glissandi are indicated, try to keep the pitches as clean and distinct as possible, while still slurring (maintaining one constant airstream).

If you have a piano to start each pitch and hear the interval, it's heavily recommended you use it. Alternately, you may play each starting pitch and interval on your instrument. You can (and should!) do this exercise in any key and with any starting pitch. The intervals are listed below for easy identification.

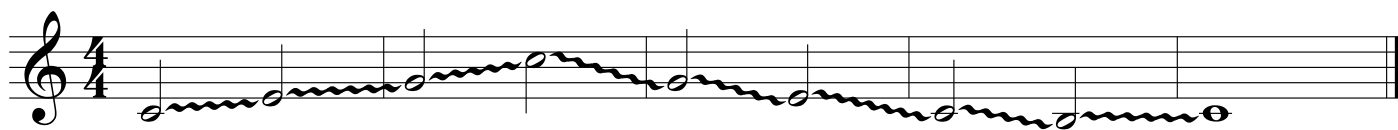
### Exercise No. 1



### Exercise No. 2



### Exercise No. 3



### Exercise No. 4



# SO YOU WANT A BETTER **TRUMPET** SOUND?

Play these tone exercises daily to improve tone quality. Always listen to make sure that you are producing your most beautiful tone possible. Slow intentional practice is what develops a better tone!

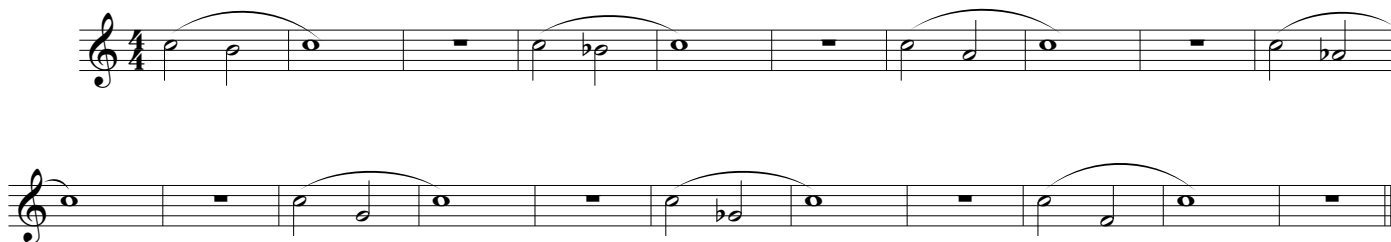
## FLEXIBILITY EXERCISES

The buzzing drills will have warmed you up and prepared you to play the instrument, but the first notes you play should still be open and relaxed. Thus, we start in the middle range of the instrument and work our way out. Play these exercises starting at a comfortable mezzo forte, although later you will want to work on them at softer dynamics, working to maintain the integrity and purity of tone even at soft volume levels. Where the exercises are slurred, make sure to keep a smooth, even sound and do not tongue except where indicated (at the start of each phrase).

### Exercise No. 1



### Exercise No. 2



# SO YOU WANT A BETTER **TRUMPET** SOUND?

Play these tone exercises daily to improve tone quality. Always listen to make sure that you are producing your most beautiful tone possible. Slow intentional practice is what develops a better tone!

## LIP SLURS

These are some of the most important exercises for brass instruments, as they train the aperture to change size and focus for different partials. Whatever you do, make sure that you are truly using your lips and aperture to change pitches and not tonguing the note or using air to “bump” them. Lip slurs need to be played as smoothly as possible.

Rhythm is only a suggestion here. Start by taking the exercise **very** slowly and gradually speeding up. The use of a metronome is recommended.

13 \_\_\_\_ 23 \_\_\_\_ 12 \_\_\_\_ 1 \_\_\_\_

13 \_\_\_\_ 2 \_\_\_\_ 23 \_\_\_\_ 0 \_\_\_\_

12 \_\_\_\_ 1 \_\_\_\_ 2 \_\_\_\_ 0 \_\_\_\_

2 \_\_\_\_ 1 \_\_\_\_ 12 \_\_\_\_ 0 \_\_\_\_ 13 \_\_\_\_

\_\_\_\_\_

## LONG TONES—

Long tones should be played on the full chromatic range of the instrument, with careful attention to the tone quality produced. When playing long tones, the goal is consistently beautiful tone quality. Focused practice and listening is essential. Make sure to play these for the full chromatic range of the instrument (see below). For simplicity's sake, only a small demonstration pattern is listed here.

Etc.

TRUMPET RANGE

8va

American Band College  
of  
Sam Houston State University

Fay Olswanger 57



# SO YOU WANT A BETTER **FRENCH HORN** SOUND?

Let's answer our question with another question....

## **What is a French horn supposed to sound like?**

It's probably difficult for you to describe what you think a French horn should sound like, but I bet you could offer an opinion of which sound you liked better if you heard two people playing the French horn.

### **PART ONE:** **FIND A ROLE MODEL**

Using a critical ear, listen to each performer and fill out the worksheet on the following page.  
Do not be afraid to listen to recordings multiple times!

These six individuals are accomplished French horn players who have great tone. However, none of them have the exact **same** tone. The sound that appeals to one ear might not appeal to another.

#### **Example No. 1:**

##### **Philip Myers**

Principal Horn of New York  
Philharmonic

**French  
Horn Tone**

**You Tube**

**Playlist**

#### **Example No. 2:**

##### **Jeff Nelson**

French horn Professor at  
Indiana University

#### **Example No. 3:**

##### **Dennis Brain**

French horn Virtuoso

#### **Example No. 4:**

##### **Radek Baborák**

Former Principal Horn of  
Berlin Philharmonic

#### **Example No. 5:**

##### **Dale Clevenger**

Principal Horn of Chicago  
Symphony Orchestra

#### **Example No. 6:**

##### **Timothy Brown**

Principal Horn of St.  
Martin in the Fields



**American Band College**  
of  
Sam Houston State University

Fay Olswanger 58

# SO YOU WANT A BETTER **FRENCH HORN** SOUND?

## Vocabulary Bank:

Airy Big Brassy Bright Buzzy Clear Closed Cutting Dark Deep Dull  
Edgy Focused Free Full Harsh Heavy Light Mellow Muffled  
Narrow Open Pinched Relaxed Resonant Rich Ringing Round  
Shallow Small Spread Strained Strong Vibrant Weak Wide Woody

The adjectives in this word bank are only suggestions. You can create your own adjectives/short phrases in your responses. Some of these adjectives have a positive association and others negative. Listen for both. Remember, we are only considering tone quality and not other elements of performance.

1. Example #1 Tone Quality Description:

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2. Example #2 Tone Quality Description:

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3. Example #3 Tone Quality Description:

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4. Example #4 Tone Quality Description:

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5. Example #5 Tone Quality Description:

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6. Example #6 Tone Quality Description:

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7. Which performer's tone quality do you like best? Why?

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# SO YOU WANT A BETTER **FRENCH HORN** SOUND?

## **PART TWO:** SELF-ANALYSIS

Record yourself playing the simple exercise provided.

Horn

### Danny Boy

*Old Irish Air*

Slowly and freely

The musical score for French Horn of 'Danny Boy' is written in treble clef with a common time signature (C). The piece is marked 'Slowly and freely'. The score consists of four staves of music. The first staff contains measures 1 through 3. The second staff contains measures 4 through 6. The third staff contains measures 7 through 9. The fourth staff contains measures 10 through 12. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The key signature is one flat (B-flat). The score ends with a double bar line and a repeat sign.

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of  
Sam Houston State University

Fay Olswanger 60

# SO YOU WANT A BETTER **FRENCH HORN** SOUND?

Using a critical ear, listen to your recording of **Danny Boy** and reflect on your tone quality, guided by the worksheet below. In question 3, you might find it helpful to replay the recording of your tone role model. Do not be afraid to listen to recordings multiple times!

## Vocabulary Bank:

Airy Big Brassy Bright Buzzy Clear Closed Cutting Dark Deep Dull  
Edgy Focused Free Full Harsh Heavy Light Mellow Muffled  
Narrow Open Pinched Relaxed Resonant Rich Ringing Round  
Shallow Small Spread Strained Strong Vibrant Weak Wide Woody

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1. How would you describe **your** tone quality?

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2. Positive Elements of Your Tone Quality

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Areas of Improvement for Your Tone Quality

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3. Compare and Contrast:

Your Current Tone

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Your Tone Role Model's Tone

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# SO YOU WANT A BETTER **FRENCH HORN** SOUND?

Now you have an idea of where you are. You have an idea of where you want to go.

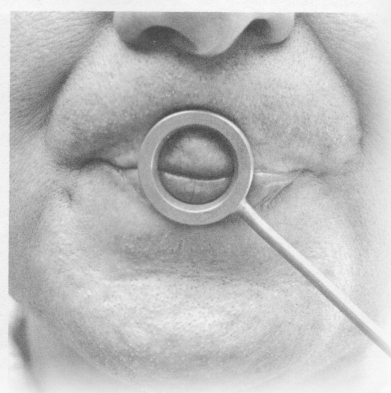
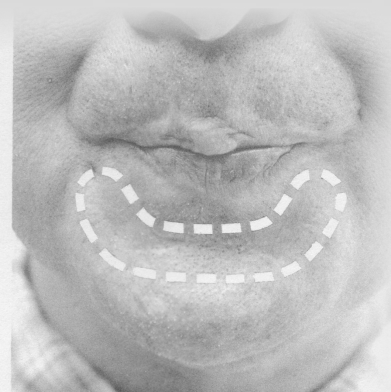
## **But, how do you get there?**

In the next section, you will find some common embouchure problems that result in a decrease in tone quality as well as how to fix them.

### **PART THREE: EMBOUCHURE CHECK**

#### **Correct Formation of the Embouchure**

- 1) Say “EM” to set the lips. Saying it several times, vigorously or even angrily, gives a good set feeling to the lips and corners.
- 2) The placement of the teeth should be the thickness of the tongue apart.
- 3) Blow air against closed lips. When air is released, you should think “PEH.”
- 4) Lip use ratio should be 2/3 upper lip and 1/3 lower lip.
- 5) Make sure to set the mouthpiece rim above the upper lip line (this way you can use underlying muscle).
- 6) A downward, rather than horizontal, angle to the lead pipe is crucial and allows for freer lip vibration.
- 7) Keep a flexible lower jaw, allowing easy register shifts and oral cavity adjustment.



## **Keep in Mind**

A beautiful free buzz is a beautiful mouthpiece buzz. A beautiful mouthpiece buzz makes a great sound. Bottom line: Your buzz should always have the best tone quality possible!

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**Fay Olswanger 62**

# SO YOU WANT A BETTER **FRENCH HORN** SOUND?

## Common Embouchure Issues & Remedies

Sounds Like	Problem	Remedy
No tone, rushing air	Lips not together (spread aperture) Too much pucker in lips Dry lips, dry mouthpiece	Re-form and maintain “EM” position with lips Re-form and maintain “EM” Lick lips and inside of mouthpiece
.	Insufficient air to make lips vibrate	Review “sigh” breath; Use faster air
Airy Tone	Lips not together (spread aperture) Too much pucker in lips (“oo” shape)	Re-form and maintain “EM” position with lips Re-form and maintain “EM”
Tight, thin, pinched tone	Tense, excessively pursed lip formation (biting) Too much pucker in lips (hard “oo”) Tight, closed throat	Relax; Re-form “B” but de-emphasize lip pursing Re-form “EM” but emphasize no pucker Review “sigh” breath; Suggest yawn with head up
Stopped (restricted throat or buzz)	Tense, excessively pursed lip formation (biting) Too much mouthpiece pressure toward lips Tight, closed throat	Relax; Re-form “EM” but de-emphasize lip pursing Relax grip.  Review “sigh” breath; Suggest yawn with head up.



## Learn from the Masters

Take a tone quality lesson from some of the best! Look at videos 7 and 8 for brief tone quality masterclasses.

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# SO YOU WANT A BETTER **FRENCH HORN** SOUND?

**Play these tone exercises daily to improve tone quality. Always listen to make sure that you are producing your most beautiful tone possible. Slow intentional practice is what develops a better tone!**

## **MOUTHPIECE BUZZING**

A lot of great brass work can and should be done on the mouthpiece. Any brass instrument merely amplifies the sound that you produce on the mouthpiece. Therefore, the tone quality of your buzz will be the tone quality of your playing. Work to achieve the most beautiful sound you can while buzzing.

Mouthpiece exercises should be done at a full volume. Where glissandi are indicated, they are an essential part of the drill. Make them as slow and even as you can, passing through as many pitches as possible. Where no glissandi are indicated, try to keep the pitches as clean and distinct as possible, while still slurring (maintaining one constant airstream).

If you have a piano to start each pitch and hear the interval, it's heavily recommended you use it. Alternately, you may play each starting pitch and interval on your instrument. You can (and should!) do this exercise in any key and with any starting pitch. The intervals are listed below for easy identification.

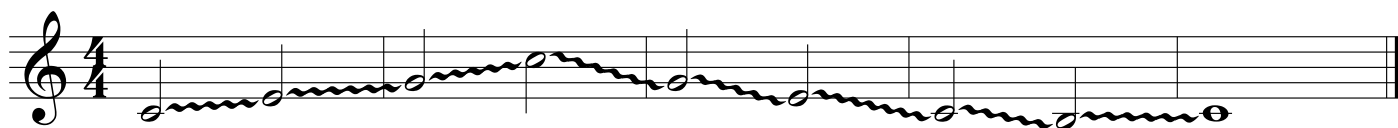
### Exercise No. 1



### Exercise No. 2



### Exercise No. 3



### Exercise No. 4



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## FLEXIBILITY EXERCISES

The buzzing drills will have warmed you up and prepared you to play the instrument, but the first notes you play should still be open and relaxed. Thus, we start in the middle range of the instrument and work our way out. Play these exercises starting at a comfortable mezzo forte, although later you will want to work on them at softer dynamics, working to maintain the integrity and purity of tone even at soft volume levels. Where the exercises are slurred, make sure to keep a smooth, even sound and do not tongue except where indicated (at the start of each phrase).

## Exercise No. 1



## Exercise No. 2



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## LIP SLURS

These are some of the most important exercises for brass instruments, as they train the aperture to change size and focus for different partials. Whatever you do, make sure that you are truly using your lips and aperture to change pitches and not tonguing the note or using air to “bump” them. Lip slurs need to be played as smoothly as possible.

Rhythm is only a suggestion here. Start by taking the exercise **very** slowly and gradually speeding up. The use of a metronome is recommended.

0 \_\_\_\_ 12 \_\_\_\_ 1 \_\_\_\_ 2 \_\_\_\_

0 \_\_\_\_ 12 \_\_\_\_ 1 \_\_\_\_ 2 \_\_\_\_

0 \_\_\_\_ T23 \_\_\_\_ T12 \_\_\_\_ T1 \_\_\_\_

T12 \_\_\_\_ T23 \_\_\_\_ 0 \_\_\_\_ 2 \_\_\_\_

0 \_\_\_\_

## LONG TONES

Long tones should be played on the full chromatic range of the instrument, with careful attention to the tone quality produced. When playing long tones, the goal is consistently beautiful tone quality. Focused practice and listening is essential. Make sure to play these for the full chromatic range of the instrument (see below). For simplicity's sake, only a small demonstration pattern is listed here.

Etc.

## FRENCH HORN RANGE