Bandworld
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REMEMBERING TOM BATIUK'S NINE BANDWORLD COVERS

FROM VOL. 9 #1 OF AUGUST 1993

BW 2015

The Future of the Bandworld

MusiClips

by Ira Novoselsky Bio

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Festival Coronation March

by Tschaikovsky arranged by Godfrey

Album Title: WILLIAM F. SANTELMANN:AMERICAN BANDMASTERS ASSOCIATION COMMERATIVE RECORDING SERIES
Recording: United States Marine Band
Conductor: William F. Santelmann
Publisher: KLAVIER K56002

The latest CD in this fine ABA series features classic recordings under the baton of a legendary service band director. William F. Santelmann was the twenty-first Leader/Director of the United States Marine Band from 1940-1955. Upon retirement Lieutenant Colonel Santelmann was a very active and popular guest conductor of bands and was in great demand with the American Bandmasters Association concerts. This CD offers some masterful historic recordings of great transcriptions of Mendelssohn, Wagner, Rimsky-Korsakov and others. The last two selections on this recording are quite ironic; Santelmann's own setting of Wagner's Ride of the Valkyries is followed by Sousa's Semper Fidelis. This was from Santelmann's final conducting appearance at the 1984 ABA concert … Lieutenant Colonel Santelmann succumbed to a fatal heart attack immediately after. There is so much to treasure in this USMB program and it should be part of your library.

Homestretch

By Leroy Anderson

Album Title: LEROY ANDERSON: OUR BAND HERITAGE VOLUME 28
Recording: The Allentown Band
Conductor: Ronald Demkee
Publisher: AMP#2E119

The Allentown Band and Leroy Anderson; what an ideal musical Americana duet! So many classic Anderson tunes are featured on this wonderful recording with two exceptions. There is a certain medley and a "holiday standard" missing from this collection because the Allentown Band has already recorded these on their SEASONS GREETINGS CD (Volume 17). This new disc includes the entire six movement Irish Suite (thanks to Douglas E. Wagner for making fine bandstrations of the two previously unavailable pieces) and a rare band performance of Fiddle Faddle, edited to showcase Beverly Roberts Curnow on accordion. Incidentally, a tip of the baton to Altissimo! Records for adding Allentown Band CDs to their catalog. This Leroy Anderson CD is unquestionably one you will enjoy hearing again & again.

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Variations on a 16th Century Chanson

by Masahiko Suwa

Album Title: DISTANT CELEBRATIONS
Recording: Drake University Wind Symphony
Conductor: Robert Meunier
Publisher: Mark Masters 51524-MCD

The Drake University Wind Symphony continues to provide some of the finest band recordings available and Distant Celebrations is no exception. Celebration Fanfare by Kevin M. Walczyk (set for wind band by the composer) opens the recording in style and is followed by Remember the Molecules (Michael Markowski) with its inspiration from the Norman Maclean novella *A River Runs Through It.* Prolific band composer Brian Balmages is next with the mournful yet uplifting Kindred Spirits. A pair of Japanese band works are also featured with Variations on a Sixteenth Century Chanson (Masahiko Suwa) and Fetes lointains (Yo Goto) which translates into the CD's title. Lux Aurumque, a choral work by Eric Whitacre appears in its band setting and the CD concludes with Postcard (Frank Ticheli). Of special interest is Festive Overture (Dmitri Shostakovich/Donald Hunsberger). The Drake performance is notable for being one of the few interpretations that is clean and precise without sounding overly bombastic & heavy as it usually gets played.

United Artists

By Kenneth Fuchs

Album Title: UNITED ARTISTS
Recording: DePauw University Band
Conductor: Craig Pare
Soloists: Randy Salman: clarinet; Eric Edberg: cello; Carla Edwards: organ
Publisher: Mark Masters 51289-MCD

There's no quiet on this set, the DePauw University Band proudly presents one of their best CD's yet. The title work by Kenneth Fuchs is an exhilarating curtain raiser and it's followed by the passionate Avelynn's Lullaby (Joel Puckett). The popular Variations on America (Ives/Schuman & Rhoads) is also included along with one of John MacKey's frequently performed works Aurora Awakes. Now for the soloists: Randy Salman's clarinet romps through the delightful Artie Shaw Concerto for Clarinet and Eric Edberg lets his cello sing in Tramonto: Romanza for Cello and Wind Ensemble (Luis Serrano Alarcon). Two movements of Mozart's Gran Partita (Serenade No. 10) are given a solid performance by chamber woodwinds, horns and string bass. The program concludes with the Toccata (Moto Perpetuo) from Symphonie Concertante (Joseph Jengen/James A. Beckel) featuring Carla Edwards at the J. Stanford Smith Concert Organ. United Artists can best be described in the words of SIskel & Ebert: Two thumbs up!!.

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Gone

by Scott McAllister

Album Title: POINT BLANK
Recording: Illinois State University Wind Symphony
Conductor: Daniel A. Belongia; Ben Stiers percussion
Publisher: Naxos 8.573334

Daniel A. Belongia and the Illinois State University Wind Symphony have a most fascinating CD to share with you. The title work by Paul Dooley is a wind ensemble realization of electronic music's drum & bass styled settings. The music is highly rhythmic and percussive with the added effects of musical shrieks, moans and hisses. The two movements of Lauda (Steve Danyew) can be thought of as an involved prelude & fugue laden in counterpoint and hymnal statements influenced by Bach and others. Gone (Scott McAllister) is a rescoring of the sixth movement of the composer's Epic Concerto for Clarinet; the wind ensemble setting is most ethereal and compelling. Jennifer Higdon is a prolific Pulitzer Price winning composer and her Percussion Concerto is also rescored for solo percussionist and wind ensemble; the virtuosity of Ben Steirs is unparalleled. The remaining work is Innsmouth, Massachusetts-1927 by Roy David Magnuson. A word of warning to the listener: do not listen to this composition alone in the dark!! Yes, it's that kind of descriptive work. Point Blank is a stellar recording, the musicianship is superb..

Overture in Five Flat

By Julie Giroux

Album Title: A FEW NOTES BETWEEN FRIENDS: THE MUSIC OF JULIE GIROUX
Recording: University of North Texas Symphonic Band
Conductor: Various conductors
Publisher: KLAVIER K-11202

Julie Giroux is a multi-faceted composer who is just at home writing for band as she is for film and television. Dennis Fisher is usually the conductor of the UNT Symphonic Band but he shares the duties with several guest conductors on this CD. The major work is the masterful and highly descriptive Symphony No. 4: Bookmarks from Japan which features a different conductor for each of the six movements. The other works are One Life Beautiful, Impressions, Overture in Five Flat, Riften Wed, Before the Sun, The Twelve Gallon Hat and Carnaval! The final composition is the End Credits from the motion picture The Right Stuff. This music, arranged by Julie Giroux, is by her longtime friend and mentor Bill Conti who also conducts the performance. A Few Notes Between Friends is an innovative idea and a fine recording you should get acquainted with.

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Wiedersehn from "Symphony No. 4"

by Johan de Meij

Album Title: JOHAN DE MEIJ: SYMPHONY NO. 4 (SYMPHONY OF SONGS)
Recording: Philips Wind Orchestra and Symphonic Wind Orchestra Landeck
Conductor: Johan de Meij
Soloist: Irene Verburg: soprano; Netherlands Children's Choir; Wilma ten Wolde: conductor
Publisher: Amstel Classics CD 2014-01

The latest recording of Johan de Meij works features his Fourth Symphony along with Via Claudia and Spring. The influence of this Symphony of Songs is nineteenth century German poetry. The six movements use lyrics from the poetry of Friedrich Ruckert (also a source for Gustav Mahler's music) and others. While the text of the symphony is elegiac the last two songs bring a sense of rebirth, new life and hope. Spring is a picturesque rhapsody invoking the beauties of the season in Sweden. Via Claudia is subtitled An Imaginary Journey across the Alps; once again the composer's fine gift for musical imagery comes to the fore. The music of Johan de Meij never fails to fascinate instrumentalists and audiences, another fine collection from this master.

Faulkner from Southern Comforts

By Joel Puckett

Album Title: ARTS AND LETTERS
Recording: Casella Sinfonietta and University of North Carolina Greensboro Wind Ensemble
Conductor: Kevin M. Geraldi and John R. Locke
Soloists: Marjorie Bagley: violin; Steve Stusek: alto saxophone
Publisher: Equilibrium EQ119

The University of North Carolina Greensboro can boast of two topnotch wind performance groups; Casella Sinfonietta and the wind ensemble. The UNCG Wind Ensemble performs High Flight by Joseph Turrin. This work is dedicated to the American pilots who flew combat in the Spanish Civil War and the title comes from the famous poem of pilot Gillespie Magee. The four works from the Sinfonietta begin with Torn Canvases (Matthew Tommasini), a composition depicting the abstract expressionist Jackson Pollock. Joel Puckett shares his most unique memories of Atlanta next in Southern Comforts which features violinist Marjorie Bagley. Acrylic Waves by Mark Engebretson ponders the possible music imagery of minimalist acrylic and steel structures being shaped into a smooth, massive rolling form. Steve Stusek is the soloist in Concerto for Alto Saxophone by Charles Rochester Young; a work gaining popularity among saxophone soloists. Arts and Letters is yet another fine offering in the series of UNCG recordings.

BW 2015

The Future of the Bandworld

Developing a Beautiful Brass Sound (Part 2)

Click here for part 1

by Joe W. Neisler Bio

Vowel

Another important element of a good tone is the proper use of vowel. The legendary brass teacher Arnold Jacobs observed that we first learn to use the tongue through language and diction, using consonants and vowels. We can only communicate with the tongue muscle and find efficiency, ease and beautiful articulation via listening and the use of vowels. Say the vowel "tOH" and "tAAWH" and breathe in and out using those vowels. These vowels open the throat, lower the tongue and jaw and will help produce a warm, lovely tone with a centered pitch. Say "tAH" and "tEE" and breathe in and out using those vowels. These vowels raise the tongue and jaw, make the oral cavity smaller, push the tongue forward and cause us to sound bright and sharp. The primary difference between the vowels tEE, tAH, tOO and tAAWH is the back of the tongue, which controls the oral cavity, pitch and tone. Remember, a lovely, warm tone is always our first and foremost goal. Using vowels to communicate with the tongue, say a repeated series of "tOOH-tOOH-tOOH" and for low register say "tAAWH-tAAWH-tAAWH." Listen to recordings of artists playing all articulations and concentrate on imagining and mentally hearing a beautiful sound, clarity and response while you play. Your body will figure out how to make a beautiful, clear, articulated sound if you imagine it correctly and experiment a bit with where the tip of the tongue touches when you articulate.

Tongue at the Bottom of the Top Teeth

Dale Clevenger, recently retired solo horn of the Chicago Symphony Orchestra teaches, "the cleanest and clearest articulation is produced when the tongue meets the [back of the] bottom of the upper teeth." Say "thOO, thOO, thOO," and for low register, "thAAWH. thAAWH, thAAWH." This helps enlarge the oral cavity and lower the tip of the tongue to touch the back of the bottom of the upper teeth. Position the tip of the tongue behind the bottom of the top teeth to articulate. These vowels open the throat, enlarge the oral cavity, lower the tongue and jaw and will help produce a warm, big, lovely tone with a centered pitch. Many low brass players tongue at the bottom of the top teeth and it is common pedagogy. Many high brass students tongue and are often taught to articulate at the gum-line where it meets the back of the upper teeth. A little experimentation using "thOO" to lower the tongue and open the oral cavity will prove that tonguing at the back of the bottom of the upper teeth produces the cleanest, clearest response and articulation, especially on low and soft notes. It also warms and darkens the sound and lowers the pitch to the correct pitch and tone center instead of generally running a bit sharp and bright.

Play repeated notes with Spotify "Cello Drones" or a Tuner Drone Pitch. Tongue where you normally articulate while listening to a drone pitch and then compare that sound, response and pitch to tonguing with the "thOO" vowel, behind the bottom of the upper teeth. Make certain the tip of the tongue touches behind the bottom of the top teeth, not between the teeth. Tonguing between the teeth will block the air and generally produces slow tonguing and poor, late response, especially in soft passages. If you or a student tends to tongue between the teeth, curl the tip of the tongue upward like the front of a snow ski and this will help avoid this common articulation flaw. Avoid using "Twah" which moves the entire tongue and lower jaw. This causes "chewing" and unmusical swells and pitch variance on each note. Don't stop notes with your tongue as in "TuT." If the beginning of the note is fuzzy or unclear, most likely the tongue is making contact too high on the back of the upper teeth or even on the roof of the mouth, which may interfere with the

flow of air. Clarity and easy response is important for all brass musicians, but even more so for horn players because the horn bell points away from the audience and the hand is in the bell, creating obstacles for articulation clarity. All brass players should strive for the sound to be beautiful, clear, clean and articulated for the last row. Conductors rarely comment that a passage is too clean, clear and on time. Always blow fast enough to produce a good ringing sound, even on very short notes. The use of UU, OO, dOO, thOOH, tOH, thAAWH and tAAWH vowels pull the tongue down and back to enlarge the oral cavity and encourage contracted mouth corners, which reduce corner motion and are vital to good tone and technique. Minimum corner motion is important to developing a consistently beautiful tone, easy technique and good intonation in all registers. Playing with the vowels TAH, and TEE are common mistakes, which produce poor response, a bright tone and sharpness. To find the best sound, students should mouthpiece buzz and play a long middle register pitch with a drone pitch and experiment with different vowels, while raising and lowering the jaw. Repeat mouthpiece buzzing and playing a long low register pitch and experiment with different vowels, while raising and lowering the jaw. "EE" restricts the airflow and relaxes the corners causing poor response and weak buzzing. OH and OO vowels improve response and buzz. We should use the vowel thAAWH in the low register, from middle c downward, to slow the air, open the jaw and enlarge the oral cavity. Pitch bending exercises and thAAWH can help open up a nasal, pinched sounding low register.

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The Future of the Bandworld

Developing a Beautiful Brass Sound (Part 2) concluded

by Joe W. Neisler

Practice Mute

Using a Practice Mute can help improve projection and response. Practice mutes, designed for apartment and hotel use reduce decibels and increase resistance. Practice mutes encourage us to inhale more air and blow faster, developing both tone and dynamic range. Playing along with loud recordings on a muted instrument helps to develop a great sound.

Long Tones

Great players practice long tones, from ppp to fff each day. We should begin with phooh, without the tongue; make an immediate crescendo to as loud as possible and a slower decrescendo to as soft as possible. During crescendos we should relax the aperture to allow more and thicker air and contract the aperture slightly inward to produce a smaller diameter faster air stream for diminuendos. We should strive for steady, consistent pitch and a beautiful sound at all times. It may help to watch a tuner.

Dynamics

At http://www.jayfriedman.net/articles/long_tones, Jay Friedman principal trombone of the Chicago Symphony Orchestra, states, "Everyone can move air fast when playing the louder dynamics, (although most people even then don't move it fast enough) but as soon as the dynamic is reduced the air will automatically slow down, causing the sound to change, lose focus and projection. The way to think about the sound in the softer dynamics is to imagine a forte dynamic that has been moved a distance away. In other words it is the same sound, same clarity, same intensity and focus, just farther away. The only way to achieve this is to not slow down the air stream when playing soft. Less air will be used at the softer dynamics but it must move at the same speed to get the same sound as in the louder dynamics. This can be done by narrowing the aperture of the embouchure so that the air stream is concentrated into a smaller area causing it to move faster."

For Horn Players Only, Right Hand Position

The position of the right hand in the bell is very important to a good horn tone and intonation. There is much variety in the right hand positions use by professional hornists and we may use slightly different right hand positions for different musical effects. However, there is general universal agreement concerning the following ideas. Insert the right hand, in a vertical position, similar to a handshake, into the bell. Keep the thumb and fingers close together without any spaces and touch the back of the hand/fingers to the inside of the bell at 3 on the face of a clock. Keep the hand and wrist straight and so that the tone flows past the palm, not into it and is not muffled by excess cupping of the palm. Remember to keep your right hand inserted straight, but deeply into the bell. Think Princess Waive, then vertical like a handshake and insert until knuckles prevent further insertion. Read the chapter on Playing Position and Use of the Right Hand in The Art of French Horn Playing by Philip Farkas and The Dale Clevenger French Horn Method. We can even use the right hand with different positions in the bell to change the sound like an artist uses different brush strokes. One of the most common horn playing errors is playing with the right hand too far out of the bell and the hand too cupped. Playing with the right hand too far out of the bell causes a sharper, brighter sound and doesn't provide a good response and "slot" for upper register. Playing with the right hand too cupped makes the pitch flat especially on the B flat side of a double horn in the upper register. Playing with the right hand too far out of the bell and the hand too cupped combines two problems, a sharper, brighter sound that doesn't provide a good response and "slot" for upper register and flatness especially on the B flat side of a double horn in the upper register.

Equipment

Choice of instrument and mouthpiece can influence sound. A change of mouthpiece often changes the tone more than a change of instrument. We should purchase the best quality, free blowing, warm sounding equipment that we can afford, but remember it's the player not the instrument that produces the sound.

Listening and Imagination

Remember daily listening to mp3s of great artists and live concerts by the best soloists, orchestras and military bands help us develop a concept and memory of a lovely tone. Mental imagined tone concept, desire for a lovely tone and daily fundamentals are the most important keys to developing a beautiful sound.

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The Future of the Bandworld

Developing Skill and Awareness as an Advocate for Music Education

by Dr. Peter Warshaw Bio

Advocacy continues to become an increasingly more important aspect of a music educator's job description. Whether one is recruiting new students, speaking with parents, or lobbying a legislator, the ability to present a compelling and convincing point of view can often make the difference between having a good program and a superior one, perhaps even including whether or not your primary ensemble is scheduled to meet during the school day!

A music program director is in a unique position of high visibility and is presumed to be highly knowledgeable. A successful advocate, then, is one who seizes every opportunity to speak on behalf of and in support of his/her students and music program. The purpose of advocacy could be calling attention to the positive benefits of learning to play an instrument, participation in a strong and supportive organization, and publicizing the positive results and successes of students, or simply justifying why students and parents should continue to spend their money and sacrifice their most important commodity – time – in order to attain the next artistic, competitive, or social goal. Additionally, the director must be able to articulate the vision of the program, recognizing and communicating future opportunities for students, as well as raising awareness of the need for parents to be extremely well informed prior to making a choice that could impact the music education of their child.

In preparation for becoming a serious advocate, there are three areas of skill that must be developed:

1. **Be knowledgeable**
2. **Communicate openly, honestly, and clearly, and**
3. **Build and maintain relationships.**

While each of these is important separately, at times they work together.

First, the depth and range of a director's knowledge and experience is crucial. One must expect to be challenged when presenting information to a parent group or an administrator – a by-product of the data-driven world in which we must operate – and be able to provide acceptable answers to their questions. It is necessary to have the most accurate and up-to-date information should one, for example, submit scientific studies about the positive influences of music study. If a study cited by a director is outdated, or worse, is found to be dubious or even incorrect, then all subsequent data that is referenced by that presenter will be called into question. In contrast, some of the most powerful data can be drawn from the positive responses to surveys of one's current and/or former students and their parents, after they have had the opportunity to reflect on their experiences in the music program.

Next, a successful advocate must be able to communicate clearly and honestly, whether to the parents of an individual student, a colleague, their principal, or a group of several hundred students and adults. The information must not only be accurate, as mentioned earlier, but also understandable. It is essential to take the time to explain what the data means, and why it is applicable. It is important to consider that while you

may be speaking with a parent of an incoming student who has no prior knowledge of the music program, that parent might be a former band member (or even a director!)

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The Future of the Bandworld

Developing Skill and Awareness as an Advocate for Music Education (continued)

Remember to consider your audience, because the issues that are important to students, parents, administrators, or even other teachers can be vastly different. It is important to know what your audience is thinking and what items are important to them. One must try to understand the perspective of the audience prior to attempting to convince them of anything. In particular, one may have limited time in which to give a presentation, and the last thing you want to do is have someone feel like their time is being wasted listening to items that don't concern them. Unfortunately, the things that are of critical importance to you, such as improving the quality of the program, may not be the most important thing to your audience, especially if the program is already somewhat successful.

Here are some of the items that are important to a potential audience an advocate may encounter. The list may vary according to one's location and/or specific issues relating to the program or school.

District and School Administrators:
Budget
Community involvement and visibility
Dropout rate
Interscholastic competition
Master Schedules
Personnel Units, aka FTE's
Positive promotion of the school and school district
Scholarships
State indicators of academic success
Students are involved in organizations that foster loyalty to the school and increase participation in school activities
Successful and well-rounded Alumni
Test scores
Other Academic Teachers
Intrinsically motivated students
Students are learning the material in their class
Students are passing their class and behaving appropriately
Students communicate that all their classes are important
Test scores

Parents:
Their child is happy, safe, and being treated fairly
Their child is learning and in a positive academic and social environment
Their child is preparing for life after high school
Directors are clear about time commitments
Directors communicate clearly and frequently
Positive peer relationships

Potential scholarship and career opportunities

Important Items to Students:
They are having fun
They are good at what they do
They have a sense of belonging
They can develop important and appropriate relationships with their peers and with adults
They are a member of a successful organization
They are significant and are a part of the decision-making process
Their teachers are clear and trustworthy
They know the relevance of what they doing

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The Future of the Bandworld

Developing Skill and Awareness as an Advocate for Music Education (continued)

Third, one must build and maintain significant relationships. **By this, I certainly mean healthy and positive relationships between a director and his/her students, parents, and administrators. In addition, an advocate must look for and point out connections between the arts and other academic areas to help justify why music education should be an important aspect of a child's education. With just a bit of effort, it's not difficult to find connections between the artistic vocabulary and those pertaining to science, math, history, and literacy. It also pays for an advocate to demonstrate fluency with terms that are becoming more common in other academic areas (i.e., backward design, differentiation, vertical alignment, small group instruction, etc.).**

A common trap that ensnares some advocates is the reliance on the importance of the non-artistic skills, such as teamwork, that students can develop as a result of their participation in a school music organization. Keep in mind that many of these skills can be learned in a wide variety of other organizations, both curricular and extra-curricular as well as outside of the school environment. For example, if a student can learn teamwork in an area outside of music, then this is a much less compelling reason for that student to join band, choir, or orchestra, or perhaps to remain a member of the ensemble after several years. Instead, focus on the progressive development of certain skills and relate them to music specifically; then, provide a direct connection to an area that could become of vital importance to that student's life or career. An example that I have used successfully many times is that of the performance skills that my students learned in band. It's not difficult to draw a connection between auditioning for a spot in All-Region Band and a lawyer arguing a case in court…a surgeon operating on a patient…or for a teacher, what we do every single day.

Here are a few of these so-called "side effects" that I believe to be both particularly applicable to music education, as well as easily defensible:

Appreciation for the arts
Cultural Awareness
Fostering life-long intellectual curiosity
Performance skills
Perseverance/Persistence/Grit
Pursuit of Excellence
Risk Taking
Working under pressure

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The Future of the Bandworld

Developing Skill and Awareness as an Advocate for Music Education (concluded)

The best news for a potential advocate is that there are many resources available to help make a case for the importance of music education. These can be people or organizations that may have access to information that you as a public school music educator do not have or do not have the time to locate. Some of the most helpful may be right in one's neighborhood:

Business and community leaders who understand the value of music education (which they may have learned through their own participation in a successful band, choir, or orchestra!)
Other faculty members in your school who participated in a successful music organization
School counselors and librarians
Satisfied parents of your former students
University faculty or admissions officers
Museum curators

Some resources may be a bit further afield, though equally valuable:

Successful alumni who have gone on to become successful in their chosen career field
Guest artists who acknowledge the importance of their own school music organization in their own success

Of course, the wonder of technology and the Internet can lead to valuable and meaningful data that is as close as one's fingertips. It is virtually impossible to provide a comprehensive list of resources, although each state will likely have someone in its respective Music Education Association offices who can generate a list.

Conclusion:
Remind yourself that as a director, you are in a highly influential position that offers you the possibility of developing not just outstanding musicians but future consumers of the arts. One of those young students in your ensemble may turn out to become someone with power or influence…a state level elected official…school board member…administrator…pop star…or someone fabulously wealthy with large amounts of money they are willing to donate to say, a fine arts organization. Every moment you spend with your students, their parents, and your administration is another opportunity for you to be an advocate for music education, and to drive home the far-reaching importance of the long-term, sequential study of music. Music education may reach your students in a way that no other subject or activity can – and your influence can last lifetimes. Make the most of it.

This article first appeared in: Praxis - the electronic journal of the Sam Houston State University Center for Music Education. It is used here with permission of the author and Sam Houston State University.

On Tuning the Saxophone Section – by Eugene Rousseau

It has been over fifty years since Dr. Eugene Rousseau opened his saxophone studio at the Indiana University School of Music. The renowned wind faculty which included Rousseau, William Bell, Keith Brown, Philip Farkas, Leonard Sharrow, and led by Wilfred Bain, built a legacy of education that has flourished to this day. Dr. Rousseau joined the faculty of the University of Minnesota School of Music in fall 2000 and continues to instruct doctoral, masters and undergraduate saxophonists, as well ensembles including the award-winning University of Minnesota Saxophone Quartet.

Developing a good saxophone section -whether in concert band or big band, requires a good tone, which is the most vital part of playing the saxophone. The tone is created by the air column, which is controlled and refined by (1) the amount of air used and (2) the formation of the embouchure during this use. The fact that wind instruments use air is obvious, but we sometimes forget that the air column of each instrument differs in size and shape, as well as in quantity. For saxophones, the amount of air differs throughout its range; and from one saxophone to another (SATB).

Players can improve their tone by inhaling quickly and deeply through the corners of their mouths. This will keep the basic embouchure position intact so that the player can resume a good tone immediately after inhaling.

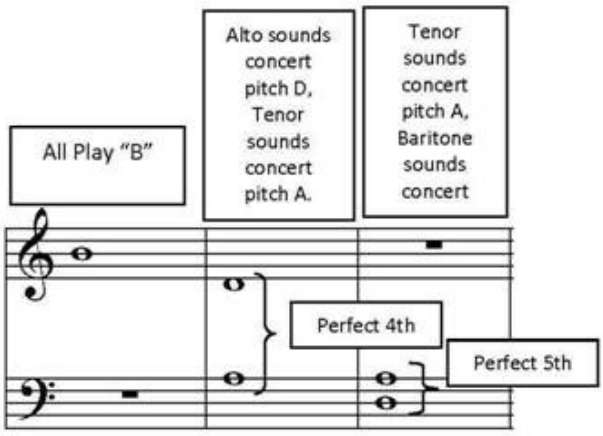
A proper saxophone embouchure includes:
1. Lower lip curved over teeth, drawn toward center for cushion
2. Teeth must rest on top of the mouthpiece.
3. Chin should be normal, not pointed.
4. Bring comers of the mouth in, toward the center -round feeling.
5. Shape should feel very solid, but not tense.

To determine the correct balance between air and embouchure, a simple test is to play a note using only the mouthpiece. Take a quick, deep breath and sustain the following concert pitches at *ff*:

Alto Tenor Baritone

Keep the embouchure round. If the pitch is too high, think of a larger circle. If it is too high, think of a smaller circle. The air flow is controlled by the position of the tongue, so you may have to experiment by thinking of a different syllable -from ee to ah.
Many student players take the time to tune to one note -- which is fine for a start. But, it is necessary to relate to different notes when working with a saxophone section

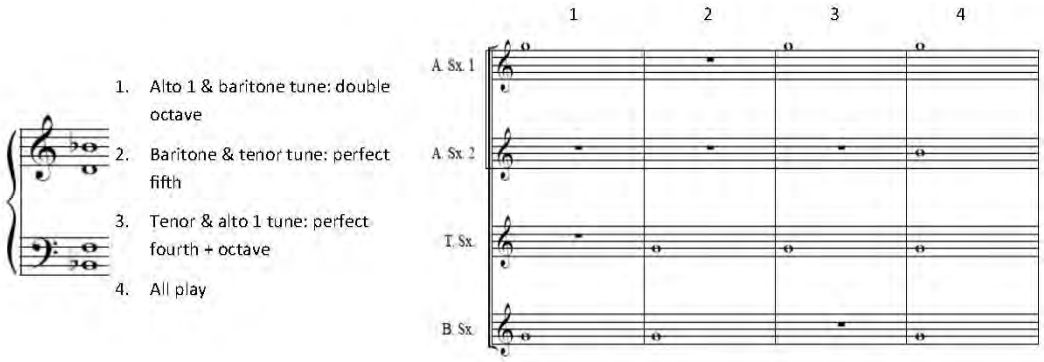
In tuning the saxophone AND a saxophone section it is best to start with two notes:

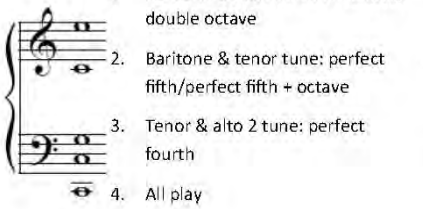


When tuning the saxophone section I recommend that all play B because this allows us to hear each instrument on a note that is in the same position acoustically.

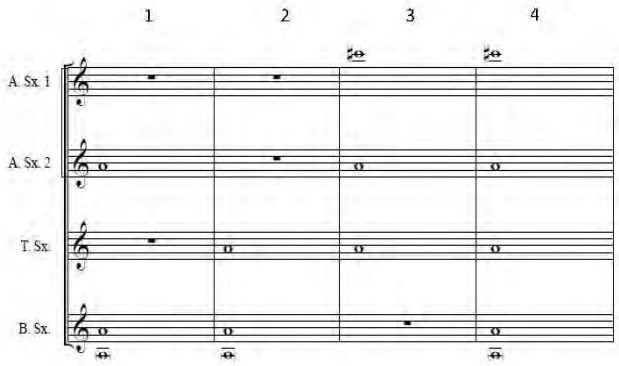
B may seem a trifle flat, which is OK. If B is sharp the mouthpiece needs to be pulled out slightly. Then, play F# to confirm the mouthpiece position. In tuning the saxophone section, after the alto has tuned, the tenor should also play B. This will produce an interval of a perfect fourth which, if not in tune, is very easy to hear. After the tenor has tuned with the alto using this perfect fourth, the baritone should now play B with the tenor. This will produce a perfect fifth, also very easy to determine tuning.

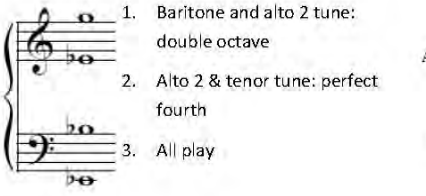
Then, when tuning the section further, note the five examples below. These chords are in concert keys, followed by the steps for tuning. In tuning chords it is important to begin with unisons and octaves, then fourths and fifths, as these comprise the foundation for good intonation, and they are the easiest to hear. Given are only five examples, but the creative teacher could create many more.



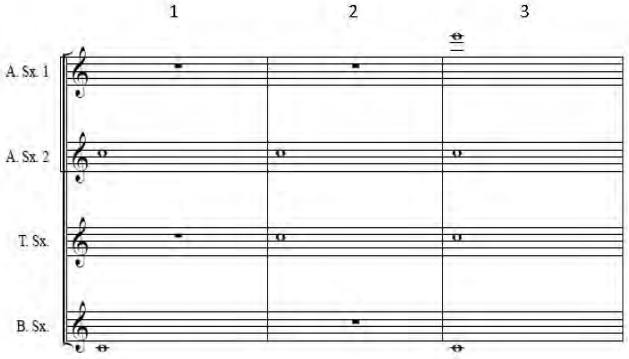


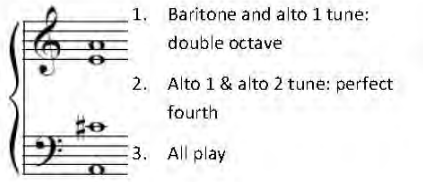
1. Baritone and alto 2 tune: octave/ double octave
2. Baritone & tenor tune: perfect fifth/perfect fifth + octave
3. Tenor & alto 2 tune: perfect fourth
4. All play



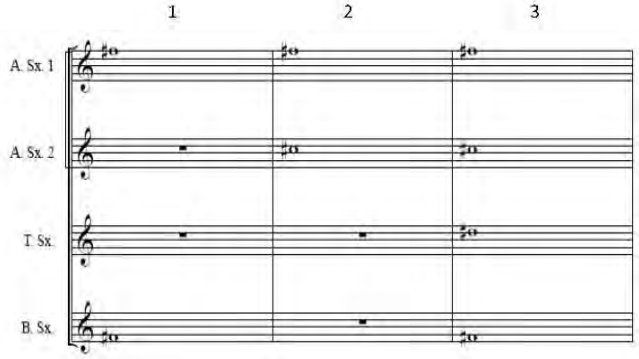


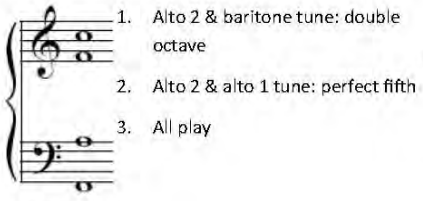
1. Baritone and alto 2 tune: double octave
2. Alto 2 & tenor tune: perfect fourth
3. All play



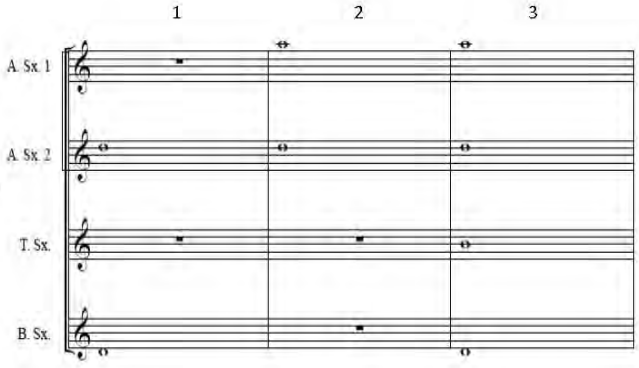


1. Baritone and alto 1 tune: double octave
2. Alto 1 & alto 2 tune: perfect fourth
3. All play





1. Alto 2 & baritone tune: double octave
2. Alto 2 & alto 1 tune: perfect fifth
3. All play



For more information about Dr. Rousseau and a wide range of advice and discussions concerning saxophone performance and mouthpieces, visit www.eugene-rousseau.com.

Tubakwondo

Tuba (n.): a valved, brass wind instrument having a low range

kwon (n.): korean word for fight, struggle, or pursuit

do (n.): korean word for art or discipline

Tubakwondo (n.): the pursuit of learning to play the tuba

MUSI 5338
Practical Application

Kyler Brumbaugh

2014

Table of Contents

Belt Ranking Checklist

In order to earn your belts, you must perform and submit the following on Smart Music, by video, or in person with Kyo Sah Nim Brumbaugh.

Yellow Belt
Simsa il

Green Belt
Simsa ee
T.O.E. #25 A La Rueda

Blue Belt
Simsa sahm
T.O.E. The Good Life

Red Belt
Simsa sah
T.O.E. #120 E-Z Does It
T.O.E. #125 Oh Yeah!

Black Belt
Simsa oh
T.O.E #138 Shepherd's Hey
T.O.E. #140 Manhattan Beach

AMERICAN BAND COLLEGE

Lesson II

Yoboseyo jeja! Hello student! Please call me Kyo Sah Nim Brumbaugh, meaning Teacher Brumbaugh.

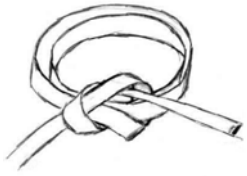
You come to me wanting to study Tubakwondo...well... Your ki is strong and positive...I accept you as a jeja!

Here is your first lesson: jung do means "the correct way." Many people attempt Tubakwondo but do not practice jung do. This book is compiled of ancient scrolls passed down through the centuries by the greatest Tubakwondo masters. Along with your Tradition of Excellence book, these scrolls will teach you jung do. You must follow all instructions or else you will not learn jung do! Watch your Kyo Sah Nim on the ancient videos demonstrate jung do to help you become skilled in the art of Tubakwondo.

Every exercise you need to practice will be marked with this symbol:

Now jeja, go to your dojang, learn Tubakwondo, and earn yourself your first belt!

SHIJAK!!!!



Embouchure

Ancient Video Chapter 1

No, embouchure is not a Korean term. It is the fancy English word for what your mouth is doing while playing the tuba. This is very important in realizing jung do! To form a correct embouchure, follow these steps:

1. Say "OH"
2. Gradually change to an "OO" sound to bring the lips together

Practice the above two steps several times, each time finishing with a focused and relaxed stream of air.

Important note: there should be quite a bit of space between your teeth. To help you feel how far apart, place your teeth on top and bottom of your thumb like the picture to the right. This is different than any other instrument, especially those who are switching frow a woodwind or high brass instrument.

To help you form your embouchure, get a large sized straw and place it in your mouth. Rest the straw on your tongue and don't touch the straw with your teeth. Then let go of the straw and hold it in place with your lips.

With holding the straw in place and breathing through your nose, blow relaxed air through the straw. Repeat this process several times until it feels comfortable, taking the straw out of the mouth and resting when needed.

Embouchure

Ancient Video Chapter 2

To practice producing a proper buzz, start by holding the mouthpiece on the shank and partially covering the end with your pinky. Form your embouchure without the straw but keeping a hole for it as if it was there. This hole is called aperture, and it's where all the air moves through.

Place the mouthpiece on your lips, form your embouchure, inhale through your nose, blow air through the mouthpiece and slowly squeeze the straw until your lips start buzzing. This is called "air to sound." Do this several times until you know how much to squeeze to get a full sounding buzz.

Using the same process as above, except now start with instant sound. You will have to form your embouchure with just the right amount of "squeezing the straw" in order to start with a buzz.

Jung do: do not squeeze more than you need to! Squeezing too much will give you a pinched sound!

Once you can easily start buzzing right away, practice buzzing on a steady pitch for a whole breath of air. Listen carefully to your sound and don't let it go higher or lower. Keep everything steady and relaxed. Practice this until it's easy for you to maintain a steady pitch.

Jung do: set your emouchure with space between your teeth and breathe through your nose!

Practice the above exercise while watching yourelf in a mirror. You should see your chin and cheeks flat. No puffing!

Tonguing

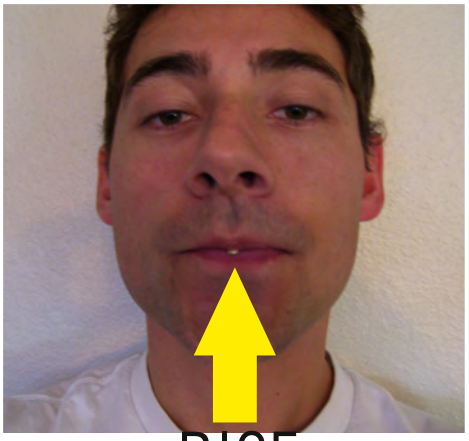
Ancient Video Chapter 3

It is important to have a clear beginning to each note we play, and to achieve this, we use our tongue. For the tuba, we call it spit tonguing. To practice spit tonguing, follow these steps:

1. Form your embouchure
2. Position the grain of rice between your lips and in front of your front teeth
4. Place your tongue behind the grain of rice
4. Breathe in through your nose
5. Release your tongue and air and watch the rice go flying!

Follow the above steps until you can spit the rice in or near your target ten times in a row.

Words of wisdom: clean up the rice when finished so you do not get in trouble with the sah boo nim of your dojang :-)

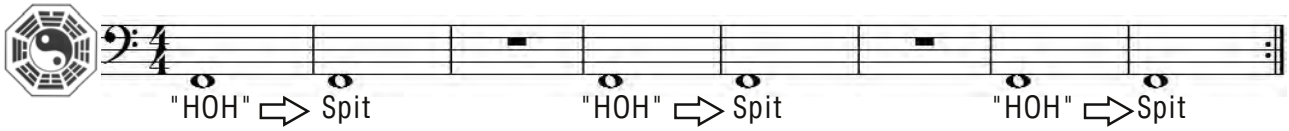


RICE

Now practice spitting imaginary grains of rice out by using one long air stream. Simply form your embouchure, start the air using "HOH", then spit out one grain of rice without stopping your air. Do not stop your airstream between the grains of rice! Practice this ten times. Practice spitting two grains of rice ten times. Can you do four in a row?

Jung do: do not stop your air between grains of rice! Make is so the air doesn't know you are tonguing!

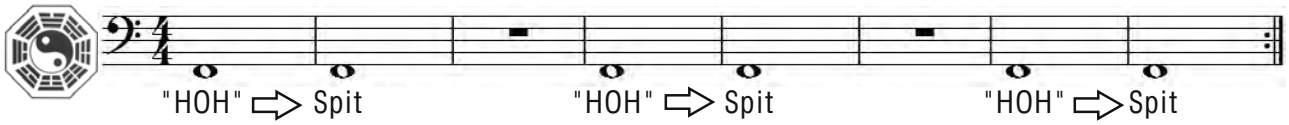
Below is what this exercise looks like on paper. Practice it again, but this time reading the music like you're reading a book. Spit tongue at the beginning of the second note.



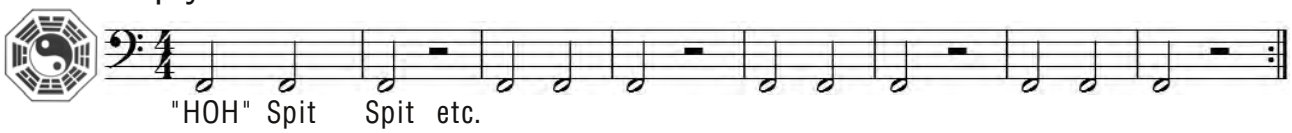
Tonguing

Ancient Video Chapter 4

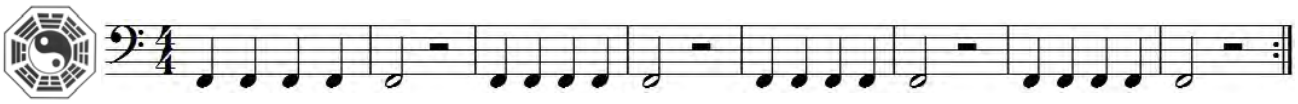
The next step is to check to make sure that tonguing is not changing your embouchure or your air stream. Practice the same excercise, but this time with a buzz on your mouthpiece. Also do it in front of a mirror and watch to make sure your embouchure and jaw stays still when you tongue.



Work on the same things, but now with half notes. Half notes and rests get two beats each.
Jung do: Form embouchure, breathe deeply through your nose, and do not stop your air between the notes!



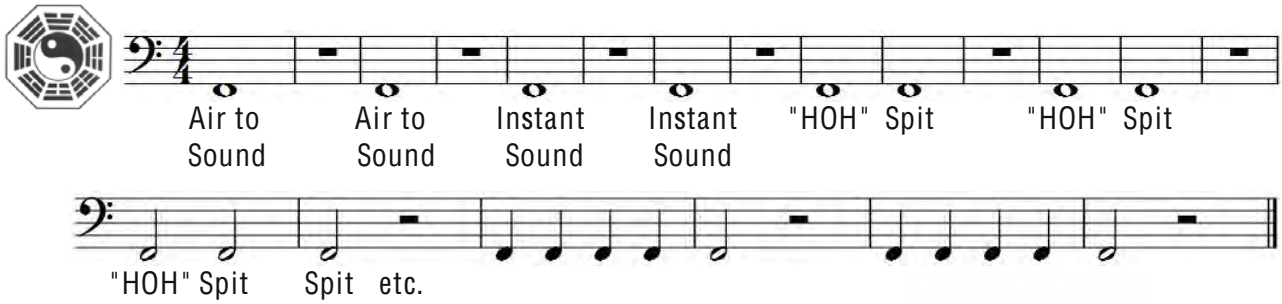
Now quarter notes. Remember, quarter notes and quarter rests get one beat each. Start the first note with air, then tongue the others.

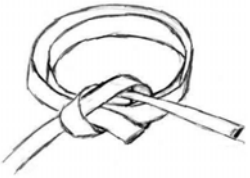


It's time to listen to good tuba players! Check out the NYO tubas play The Lone Ar-ranger in the White Belt Video Archive and enjoy!

A simsa is a promotional test. In order for you to earn your belts, you must pass your simsa with Kyo Sah Nim Brumbaugh. Simsa il is with the mouthpiece only.

Simsa II: Embouchure, tonguing, and airstream





Yellow Belt

Ancient Video Chapter 5

You have passed simsa il and are now a yellow belt. The yellow belt represents the jeja seeing the sunlight of Tubakwondo and is ready to grow. The yellow belt jeja works on developing tone with the mouthpiece attached to the instrument.

Before we get playing our tuba, we need to make sure we have jung do with how we sit hold the tuba.

1. Sit in the with a balanced posture, making sure your knees are below your waist.

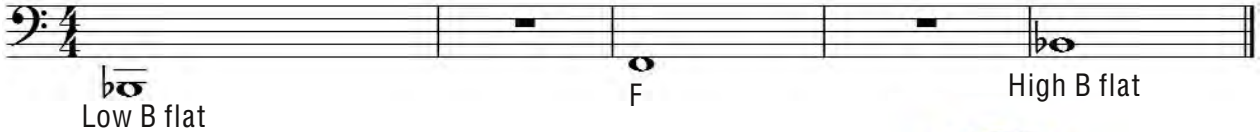
2. The bottom "U" of the tuba rests on your thighs, not the chair.

3. Wrap your left arm around the tuba.

4. Your right hand is relaxed, wrist straight, and fingers slightly curved.

5. The tuba leans slightly to the right.

Using the most balanced posture possible, play a note on the tuba using the air to sound method. Do this multiple times until you are producing the same note consistently. Once you are producing a consistent tone, practice the note with instant sound. Use a piano or view the video to determine if you are playing a low B flat, an F, or a high B flat. Below is what they look like on the page.

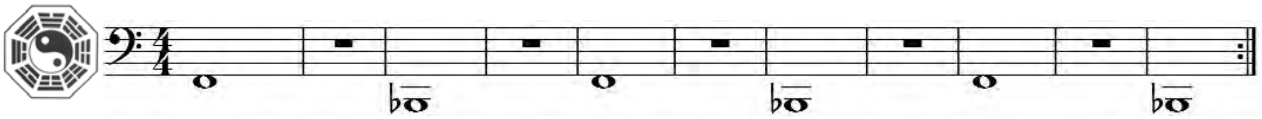


Yellow Belt

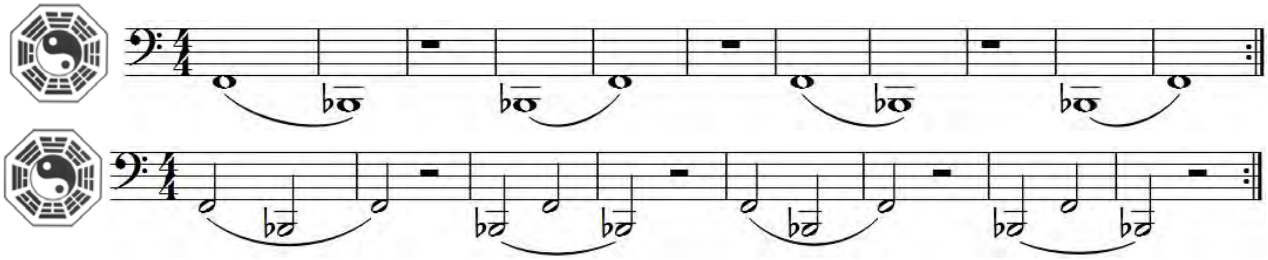
Ancient Video Chapter 6

If you producing a high B flat or an F, relax your embouchure and use a thicker air stream to play a low B flat. If you are producing a low B flat, slightly "squeeze the straw" and use faster air to play the F. Again, use a piano or view the video to check your pitch.

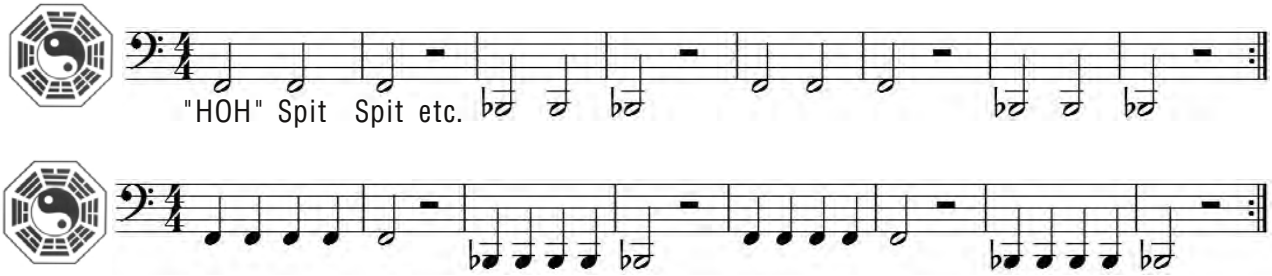
Once your are able to play both the low B flat and the F, it's time for a little target practice. Without using your tongue, try playing the exercise below. Go for starting the notes right where they should be.



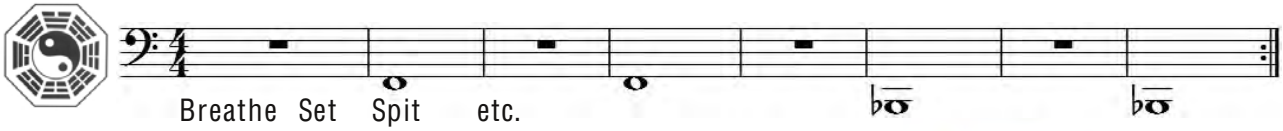
Now play one note after another without stopping or tonguing in between. We call these exercises lip slurs.



Jung do: keep the air moving through the notes. Use a balanced posture.



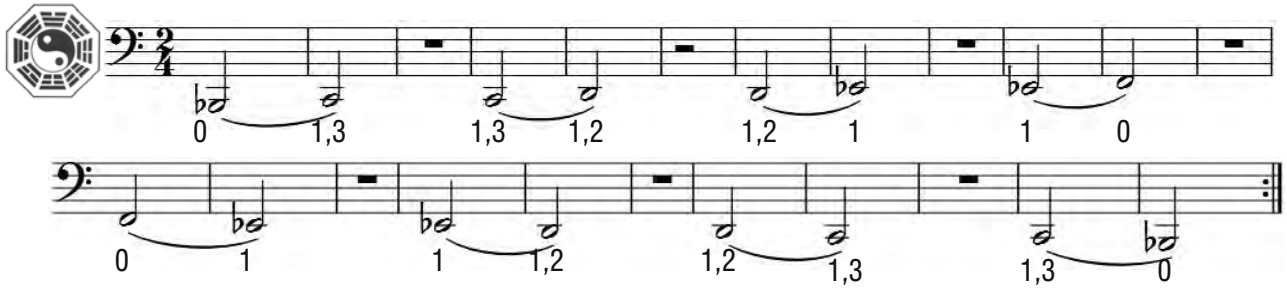
The next step is to start the tone with tonguing. To practice this, form your embouchure on the mouthpiece, breathe in through your nose, set your tongue behind your lips, and release the air as soon as you start exhaling.



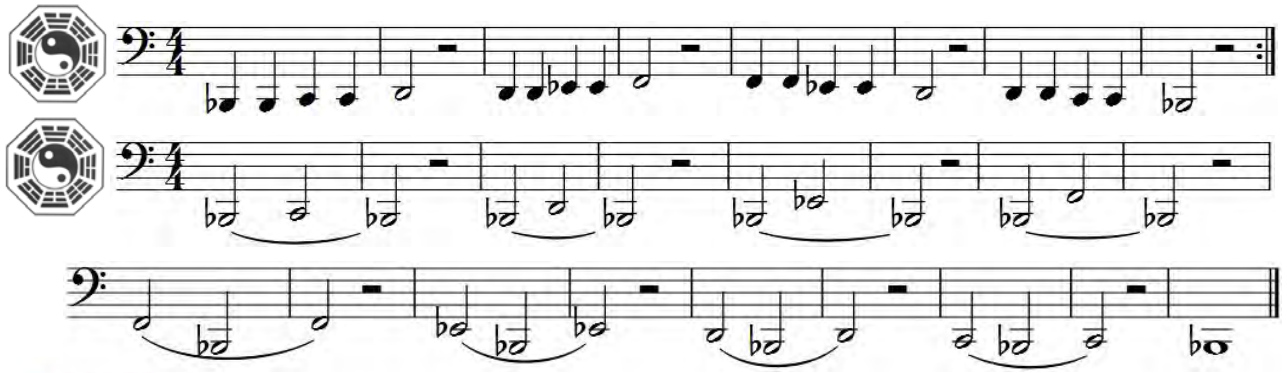
Yellow Belt

Ancient Video Chapter 7

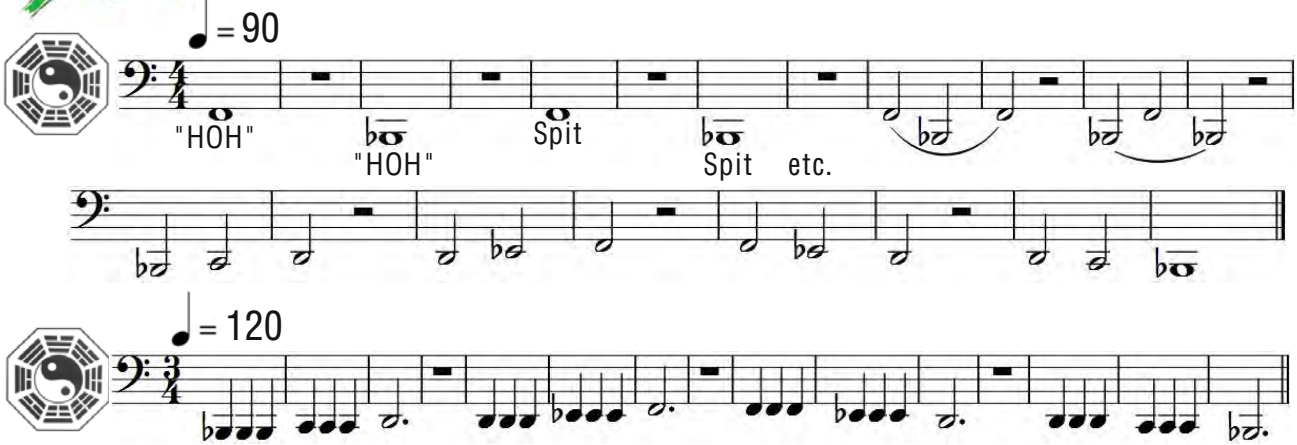
It's time to build the first five notes of the B flat concert scale. Use a balanced posture and keep breathing through your nose so you don't move your embouchure. Remember to start the notes with correct tonguing.



Jung do: check the balance of the tuba and your posture.



Simsa Ee: Posture, Tone, and Articulation

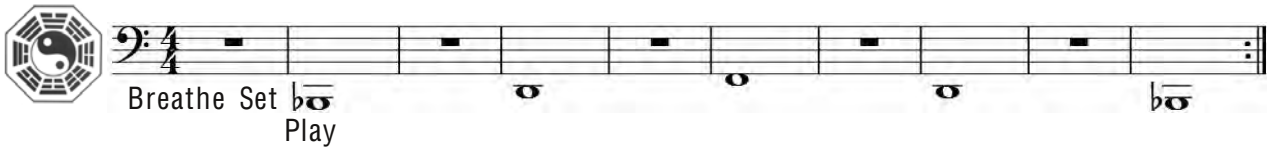


Green Belt

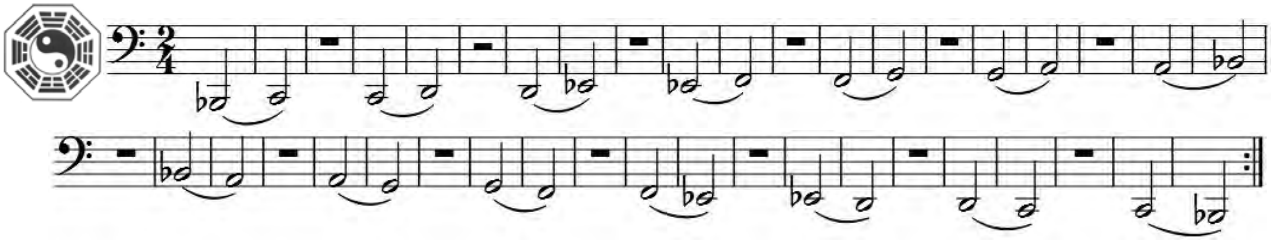
Ancient Video Chapter 8

The green belt represents growth; the jeja has grown leaves of accomplishment in Tubawondo. The green belt jeja focuses breathing correctly through the mouth and expanding range.

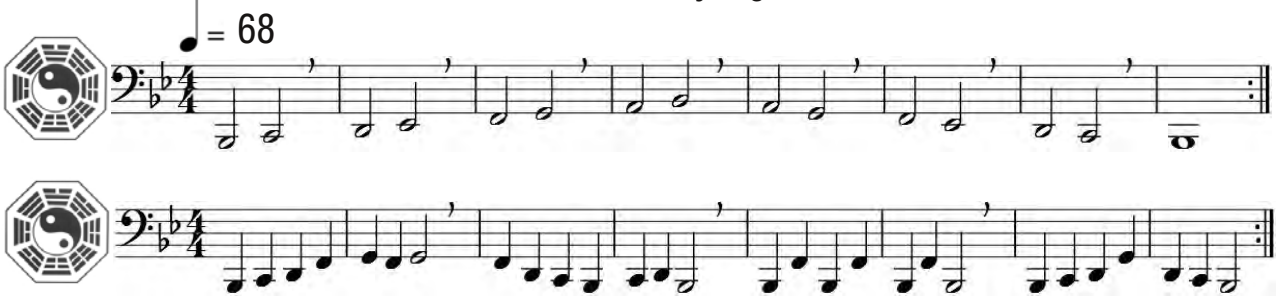
When breathing through the mouth, we open the corners of our mouth and inhale as if we are saying "HOW". Keep your lips on the mouthpiece when breathing. In the exercise below, breathe in through your mouth correctly before each note.



Now we will build the entire B flat concert scale. Breathe in through your mouth during the rests.



As a tuba player, you should breathe whenever you need to. You should completely fill up your lungs every time you inhale, but the music often doesn't give us rests to do that. We need to practice inhaling as quickly and completely as possible. In the exercises below, completely fill up at every breath mark. Remember, inhale while saying "HOW."



Green Belt

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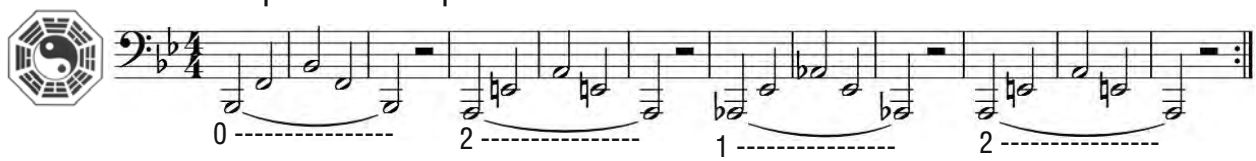
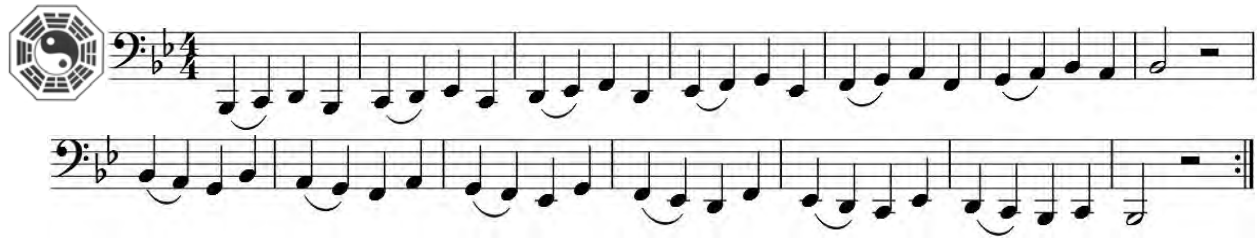
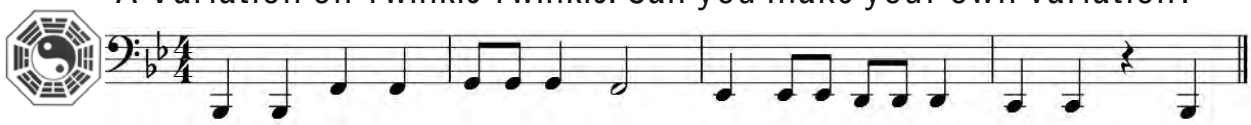
We will now expand our lip slurs to an octave.



Jung Do: breathe deeply and quickly. Say "HOW" as you inhale.

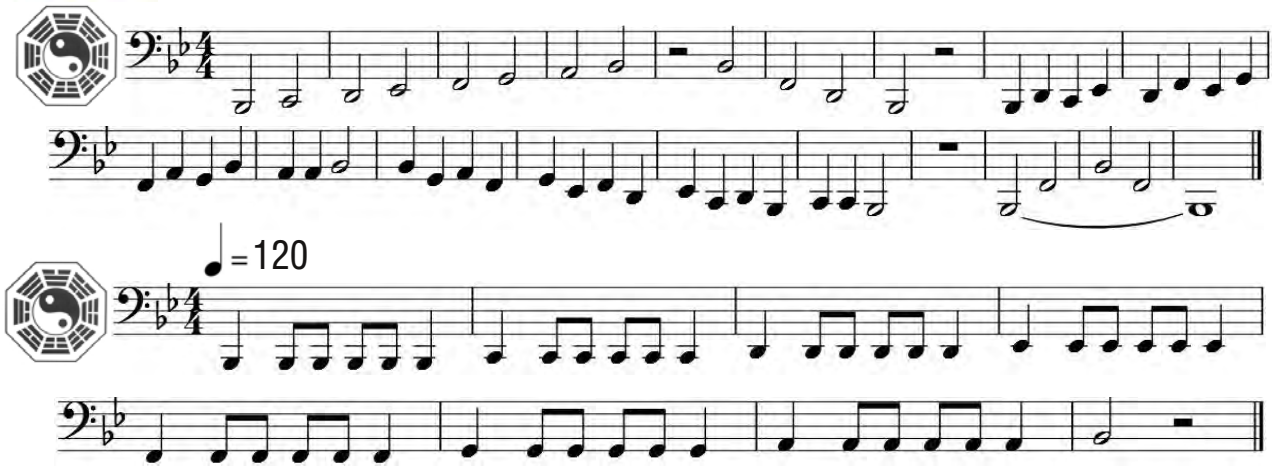


A Variation on Twinkle Twinkle. Can you make your own variation?



It's time to do some listening. Look up Nat McIntosh in the Green Belt Video Archive and watch how he's breathing!

Simsa Sahm: Breathing, Range, and Articulation

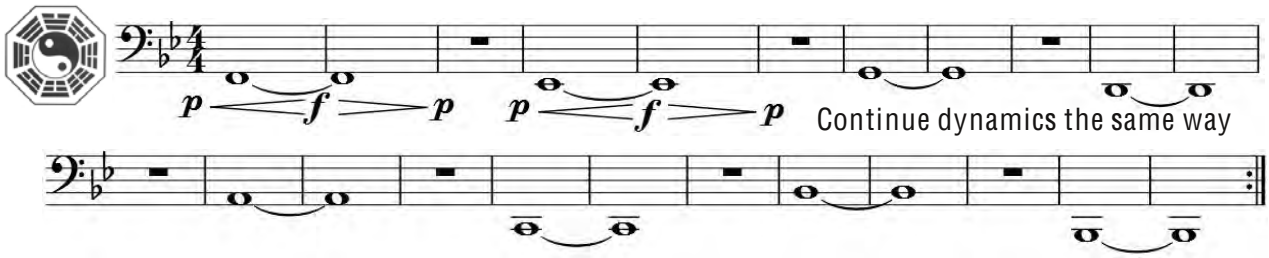


Blue Belt

Ancient Video Chapter 9

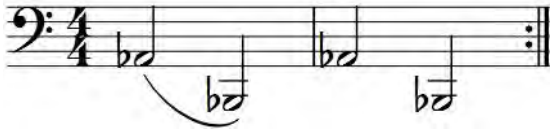
The blue belt represents reaching toward the sky with new abilities. The blue belt jeja focuses on tone and new key signatures.

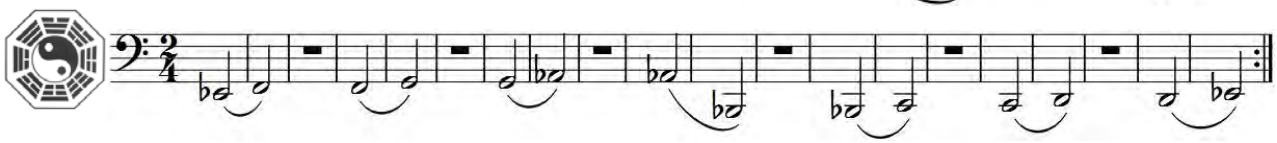
Play the exercise below, focusing on keeping a steady tone throughout the entire note; no wobbles! Play the excersise with a tuner and make sure the tone and the pitch doesn not change with the dynamics. The pitch should stay in tune all the way through the note.



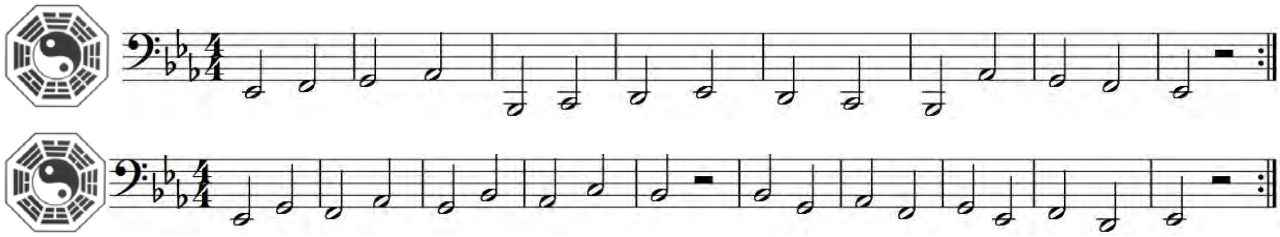
We are going to learn a new scale; the concert E flat major scale.

First, practice this interval until you can play it accurately. Once you've got those two notes down, build the scale below.





Jung do: how is your posture? Take note, there are now 3 flats in the key.



Twinkle Twinkle in the key of E flat.

Blue Belt

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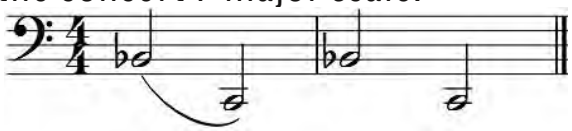
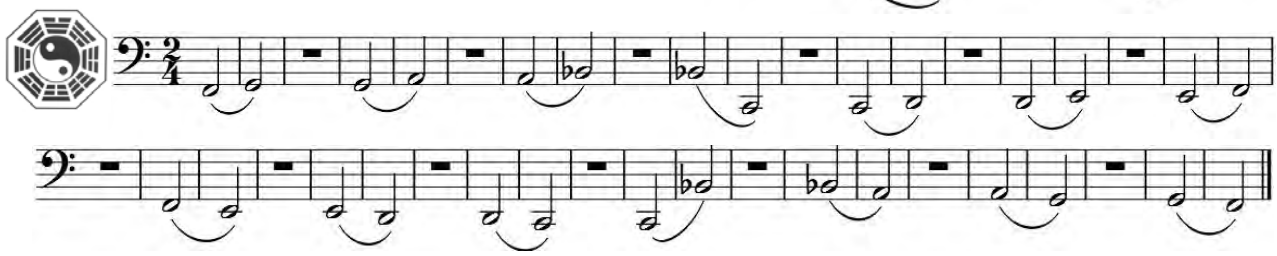
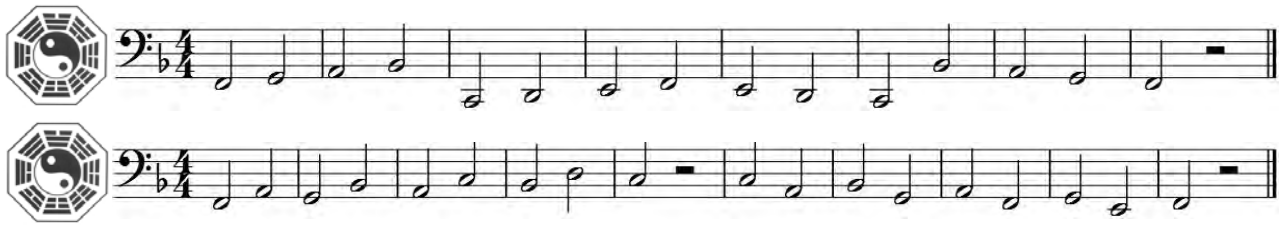
Here's another important scale to learn: the concert F major scale. Like the other one, practice the the two notes to the right before you practice the scale below.

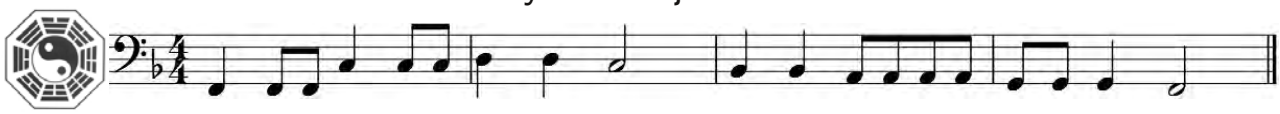




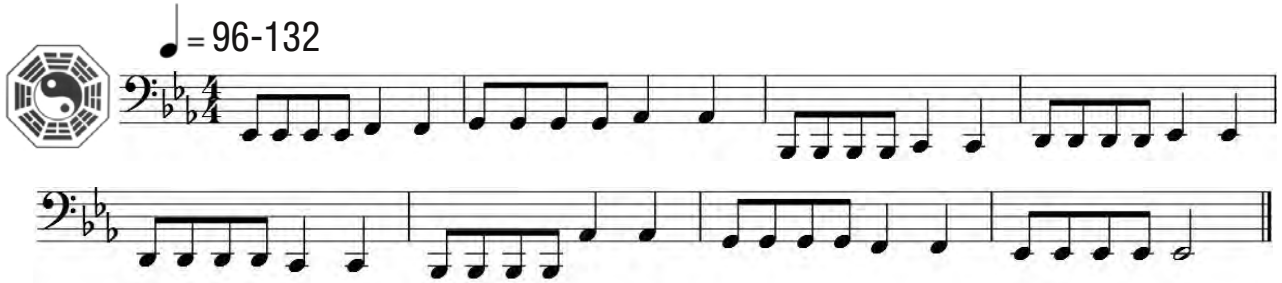
Jung do: make sure you are using a lot of air and always taking in big breaths. Notice the key signature has only one flat.



Twinkle Twinkle in the key of F major.



We are going to focus now on tonguing in the two new keys we've learned. Take note of the key signatures. Practice until you can play them at 132 bpm. Keep your tongue relaxed!
Jund do: make sure to keep the air moving through the notes. Tonguing should not move your embouchure at all; keep it still!



Blue Belt

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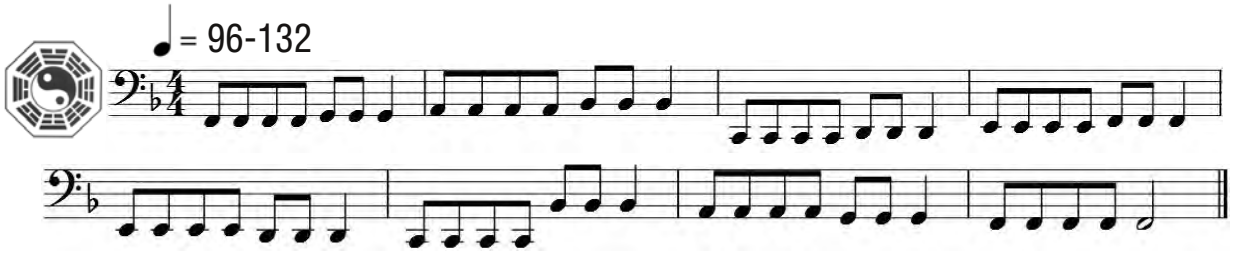
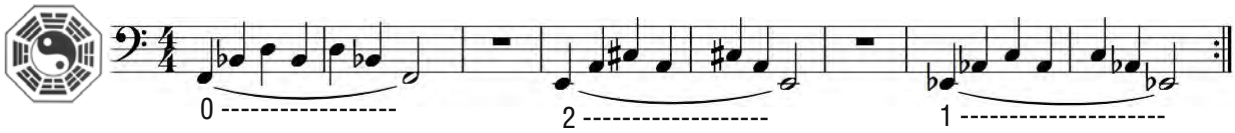
Jung do: breathe deep!

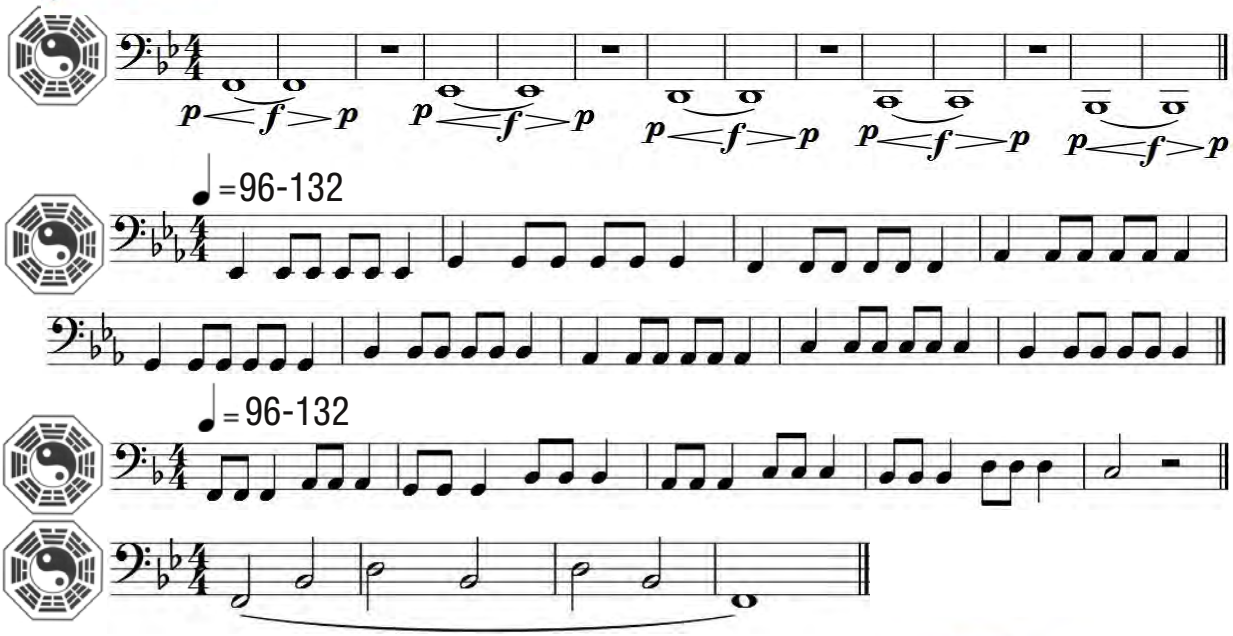


Here's a more advanced lip slur that you should do when you warm up every day.



Listen up! Check out The Melton Tuba Quartet play William Tell Overture in the Blue Belt Video Archive.

Simsa Sah: Tone, Scales, and Articulation



Red Belt

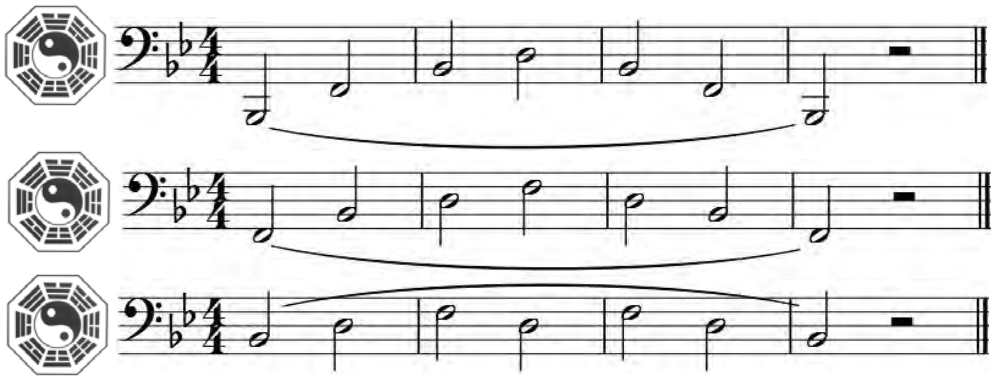
Ancient Video Chapter 10

Congratulations on becoming a red belt. The red belt represents the sun setting on the first phase of the jeja's growth. The focus of the red belt jeja is to learn pivoting and the chromatic scale.

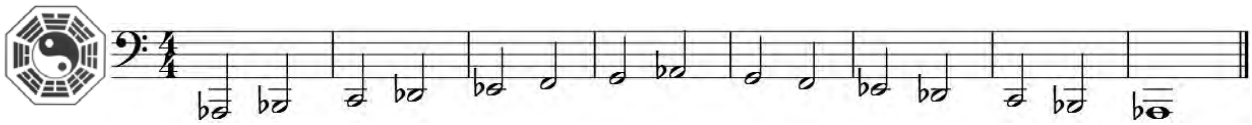
For the best accuracy and tone quality, we need to change the direction of our air stream depending on how high or low we are playing. For low notes, our air stream needs to point strait forward, while when we play high, our air stream needs to angle down. We call this pivoting.

Practice pivoting by holding your hand in front of your face. Blow directly onto your hand. Then, without tilting your head or moving your arm, blow on the inside of your elbow. What does your jaw do when blowing straight out? What does your jaw do when blowing down?

Practice the lip slurs below using the pivoting technique. For each slur, practice it open as shown, then descend chromatically by following the finger pattern 2-1-12-23-13-123.



Concert A flat major scale



Red Belt

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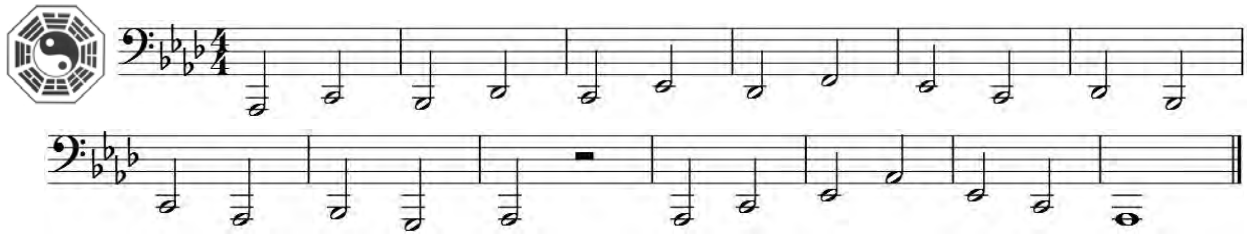
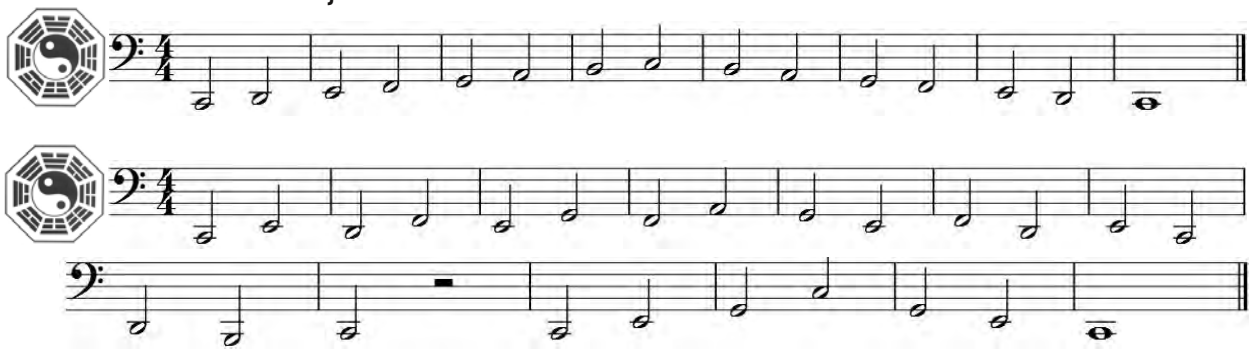
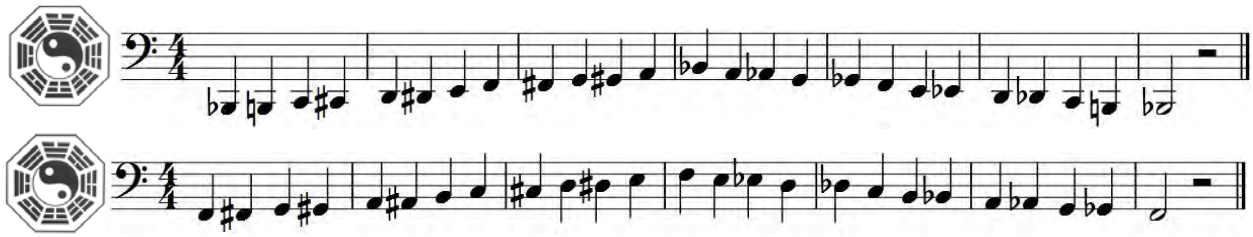
Now the flats are in the key signature.
Jung do: use huge breaths and a balanced posture.



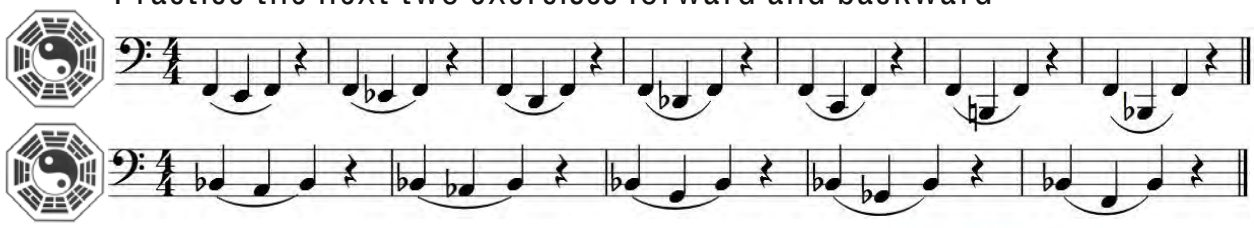
Concert C major scale



The last scale you will learn in Tubakwondo is the chromatic scale. This scale is important to know because it has every note in it; each note is only one half step apart. The chromatic scales below are written with sharps going up and flats going down.



Practice the next two exercises forward and backward



Red Belt

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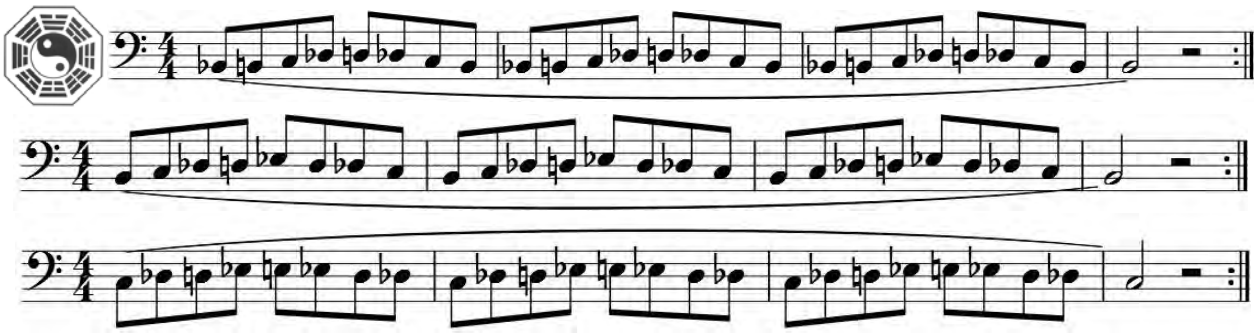
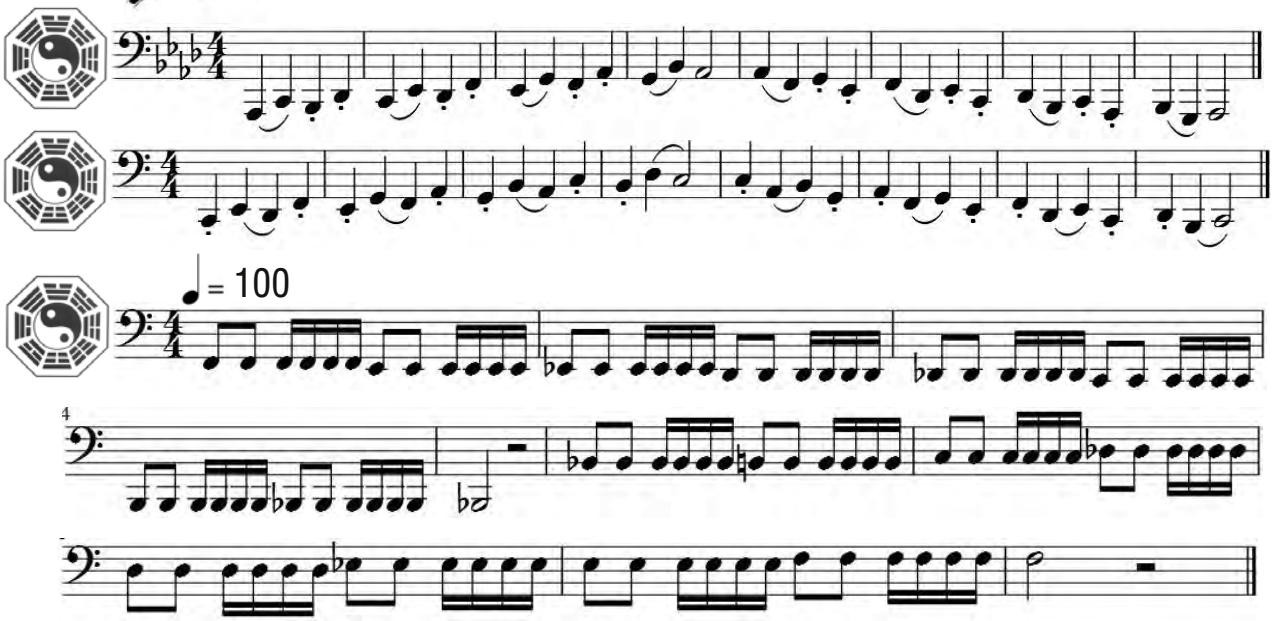
The exercise Tubakwondo masters use to expand their range is a chromatic scale exercise. To do this exercise, find the highest note you can play comfortably and consistently. Then take the four notes below that and that builds the five notes you will slur up and down. When you feel comfortable with those five notes, move all five notes up one half step. This will build your range a half step at a time. When playing high notes, focus on angling the air stream down and blowing faster air.

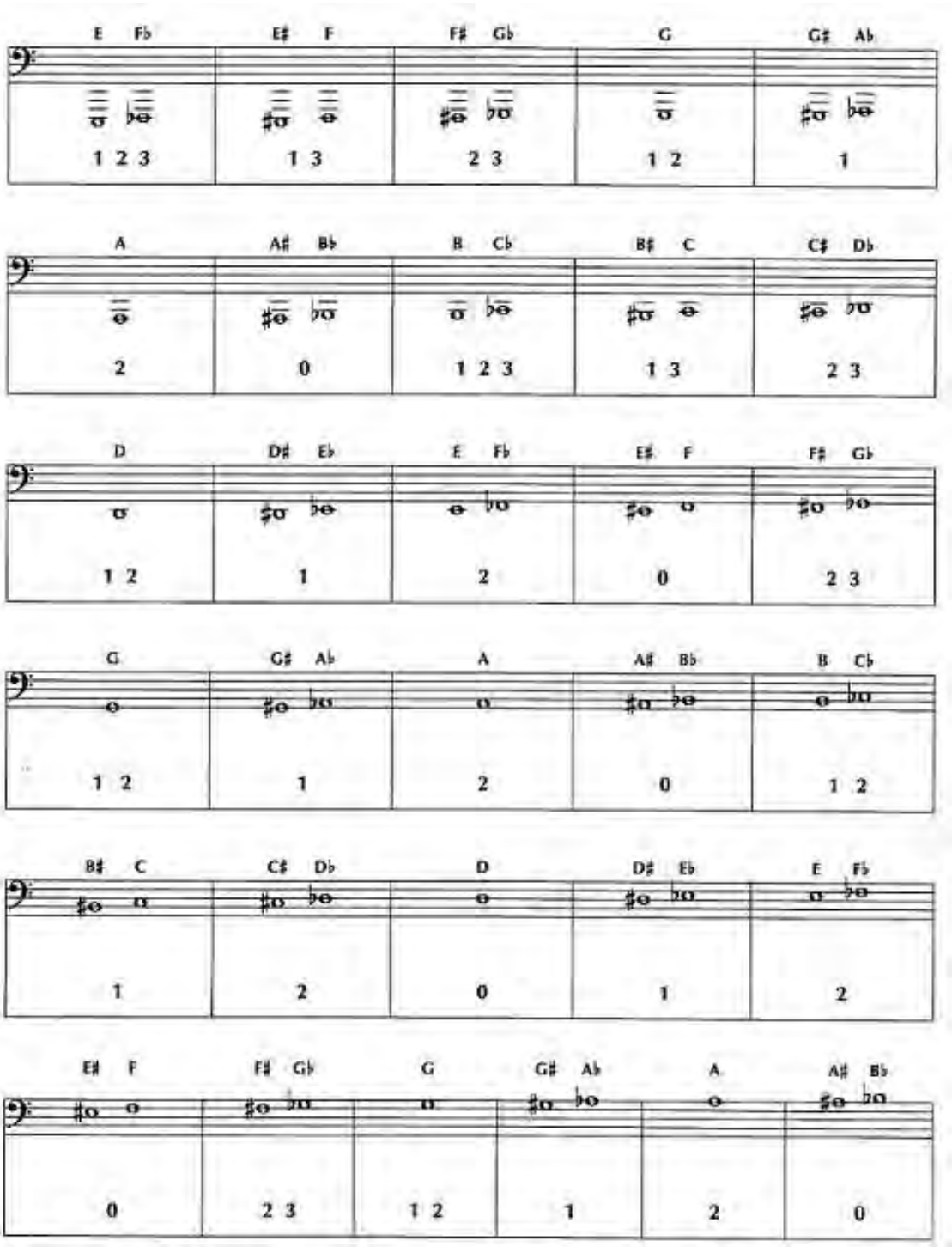


Hear the chromatic scale in action! Check out Pat Sheridan play Flight of the Bumblebee in the Red Belt Video Archive.

Simsa Oh: Scales, Range, and Articulation



Tuba Fingering Chart



Works Consulted

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American Patrol

By: F. W. Meacham

By Carl Fischer

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North Royalton, Ohio
www.bandmusicpdf.org

Meacham, Frank W.

DOB: 1865 (Buffalo, New York)
DOD: 1909 (New York, New York)

At the age of ten Meacham wrote a song called *Come Over the Sea* which was published by Chandler. His first success was *Down in the Cotton Fields*. His songs never really caught on, however, and he began to arrange music written by others. He quickly gained a reputation as one of the best arrangers of ballads in America.

Meacham's first hit for band was a set of waltzes called *Happy Life* which he wrote for the P.S. Gilmore band. The waltzes were so popular that three editions were published. At Gilmore's request, he wrote *Columbus March*, completing it in an hour's time. *Columbus March* was very popular and the printing quickly sold out. Most of Meacham's works were ghost written for others resulting in him not receiving the credit he deserves.

American Patrol (march) was published in 1891 by the Carl Fischer Publishing Company and in 1919 by Cora Meacham. Meacham's famous march was copyrighted on March 30, 1885 for piano. It was then arranged for band and published by Carl Fischer in November, 1891. The march opens with a simple drum cadence as if a band were approaching from a distance. Then the first melody, the composer's own, quietly begins and increases in volume as though the band were approaching. Then follows a medley of famous patriotic tunes including *Columbia, Gem of the Ocean*, *Dixie*, and *Yankee Doodle*. The pretend band marches past the parade-watching crowd with exciting strains and passes on with the music fading away. The piece concludes with a final burst of martial music.

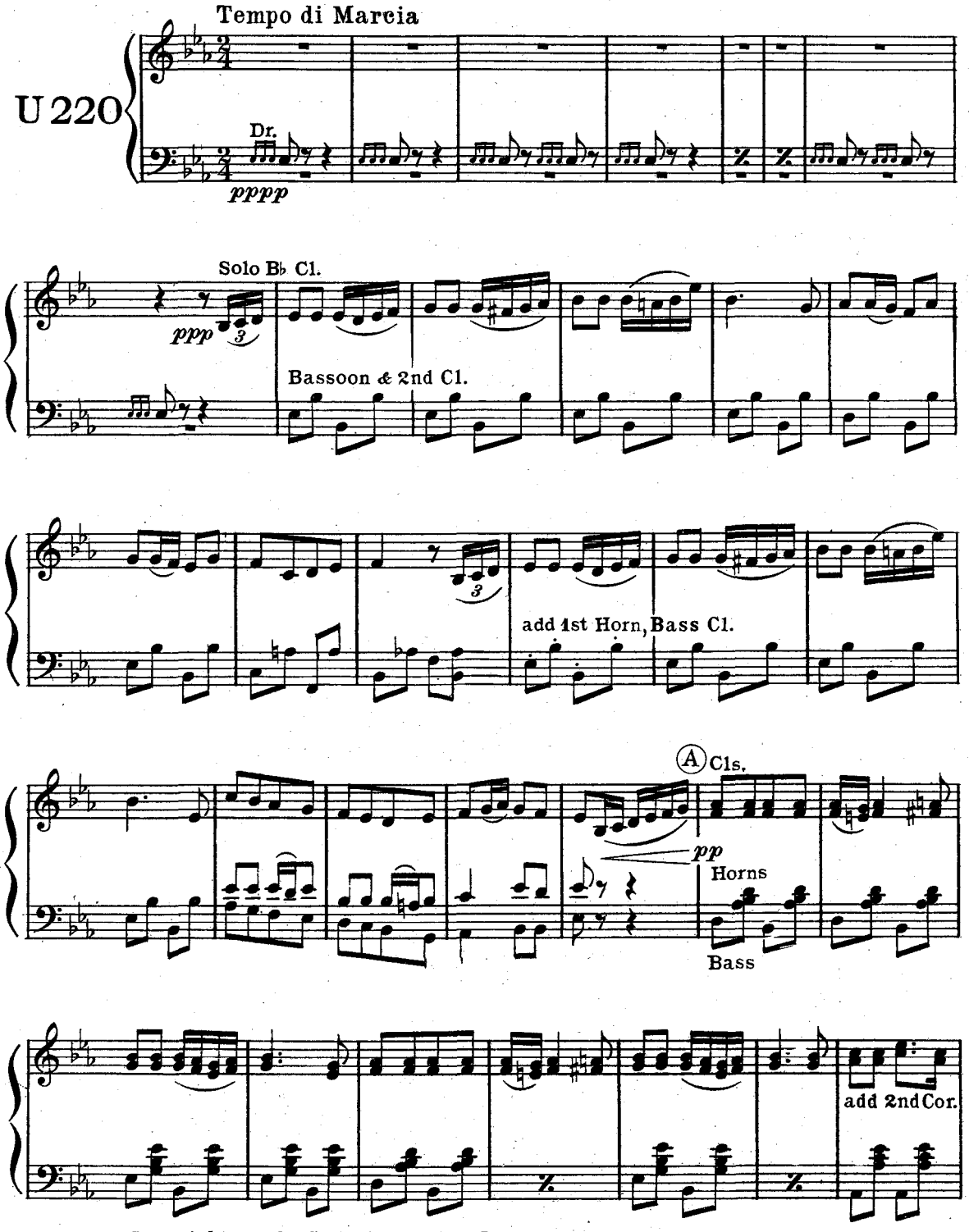
Program note researched by Marcus L. Neiman
Medina, Ohio

Additional information on either the composer or composition would be welcomed. Please send information to
marcusneiman@zoominternet.net

American Patrol

Conductor

F.W. MEACHAM



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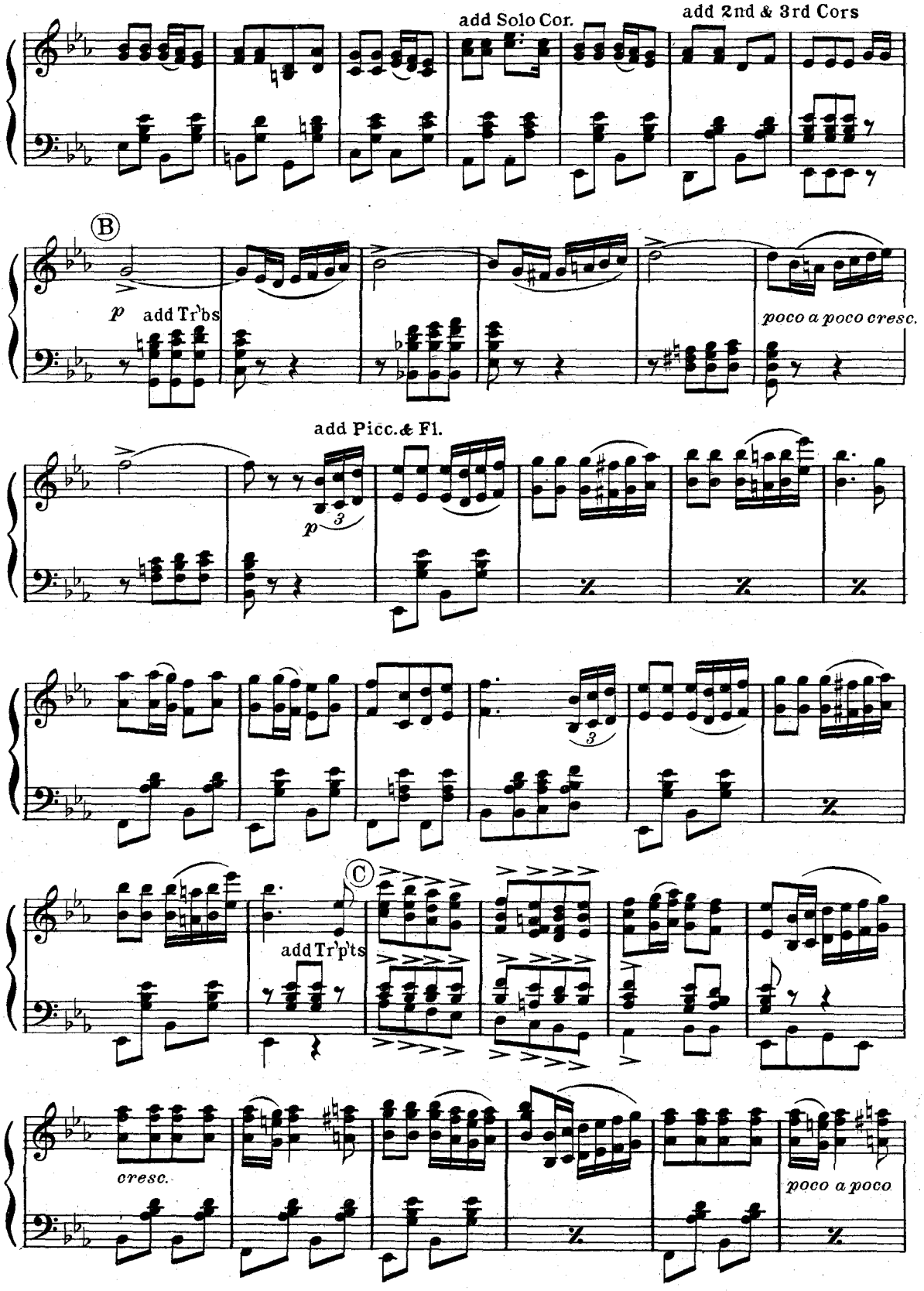
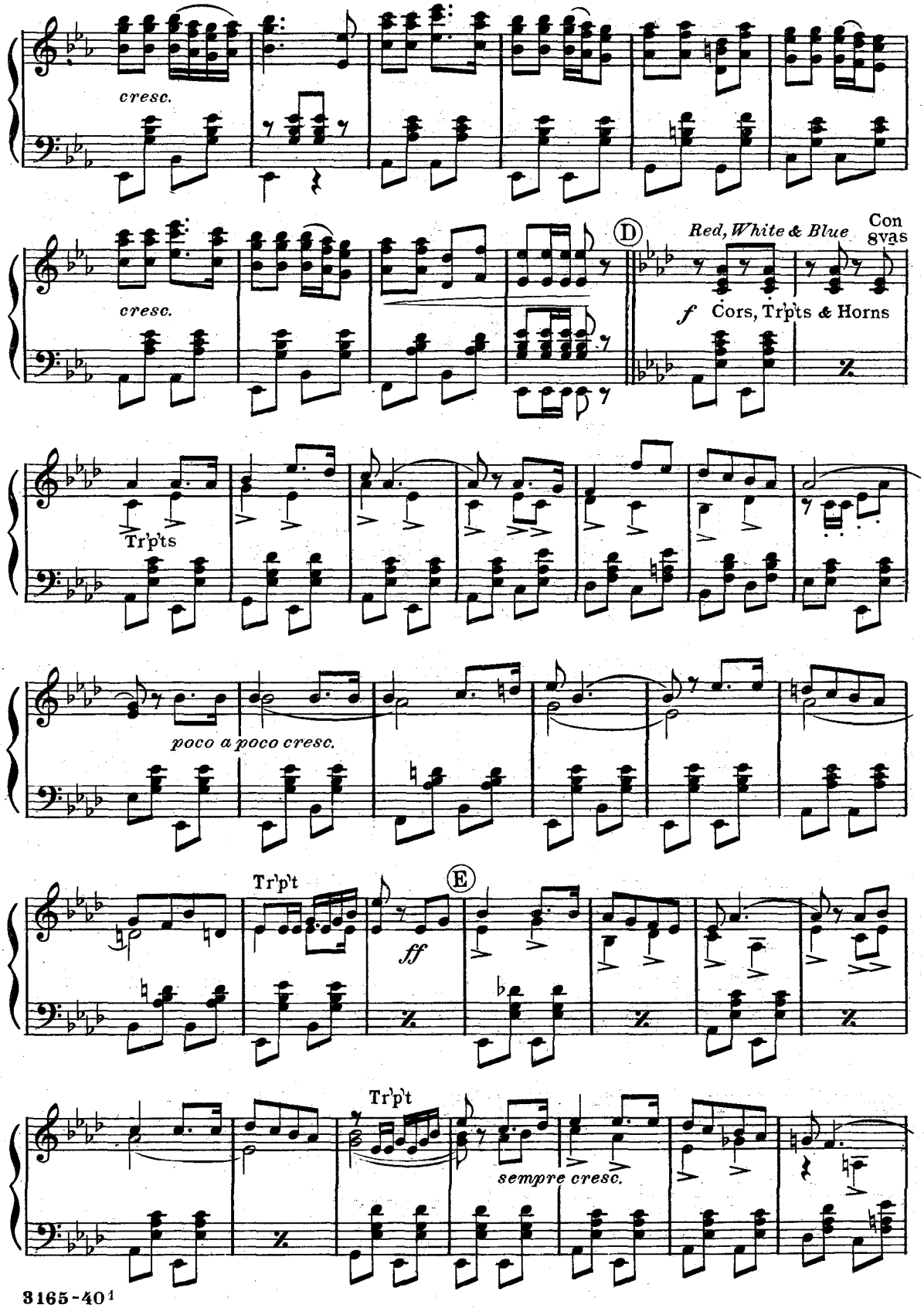
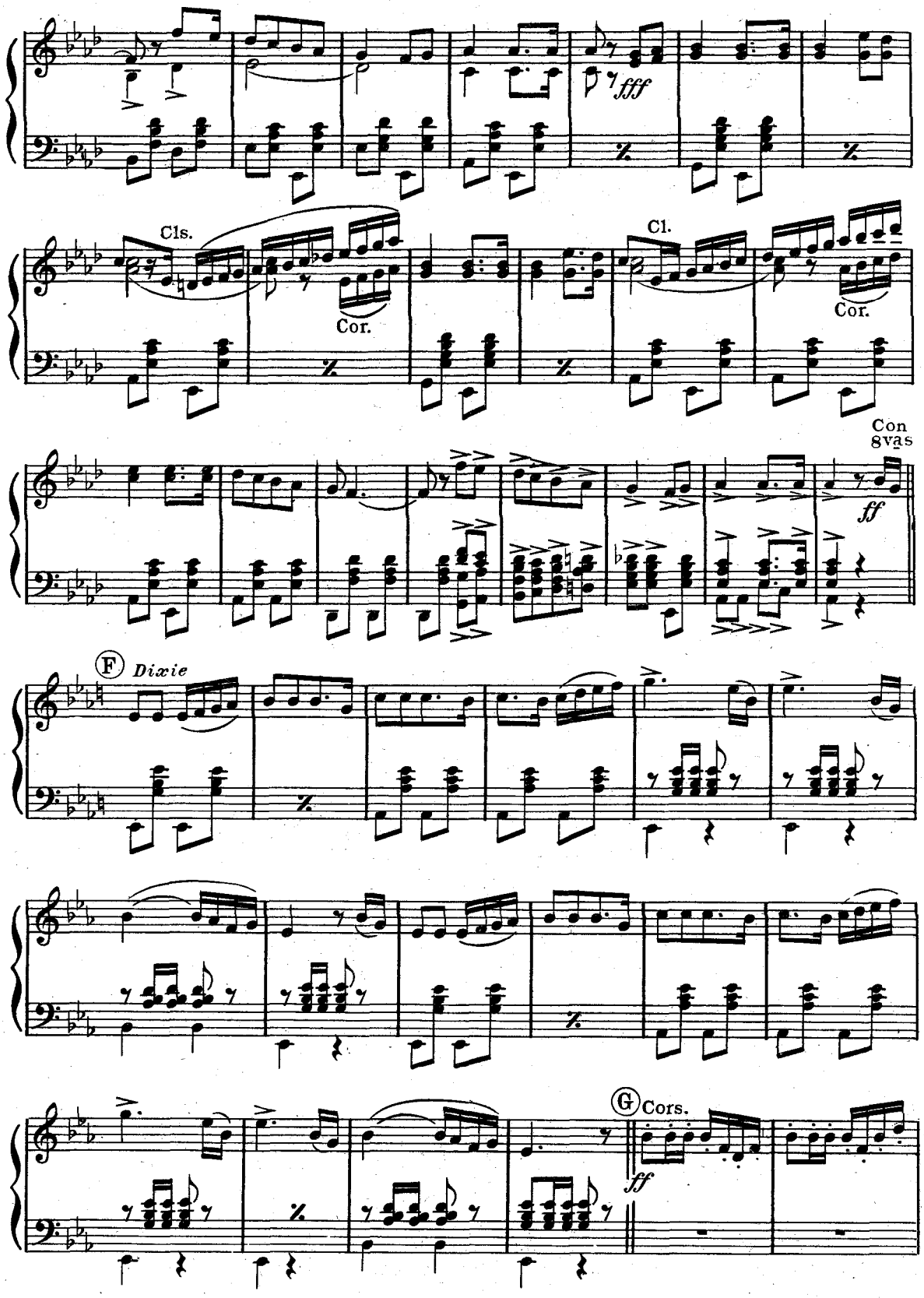
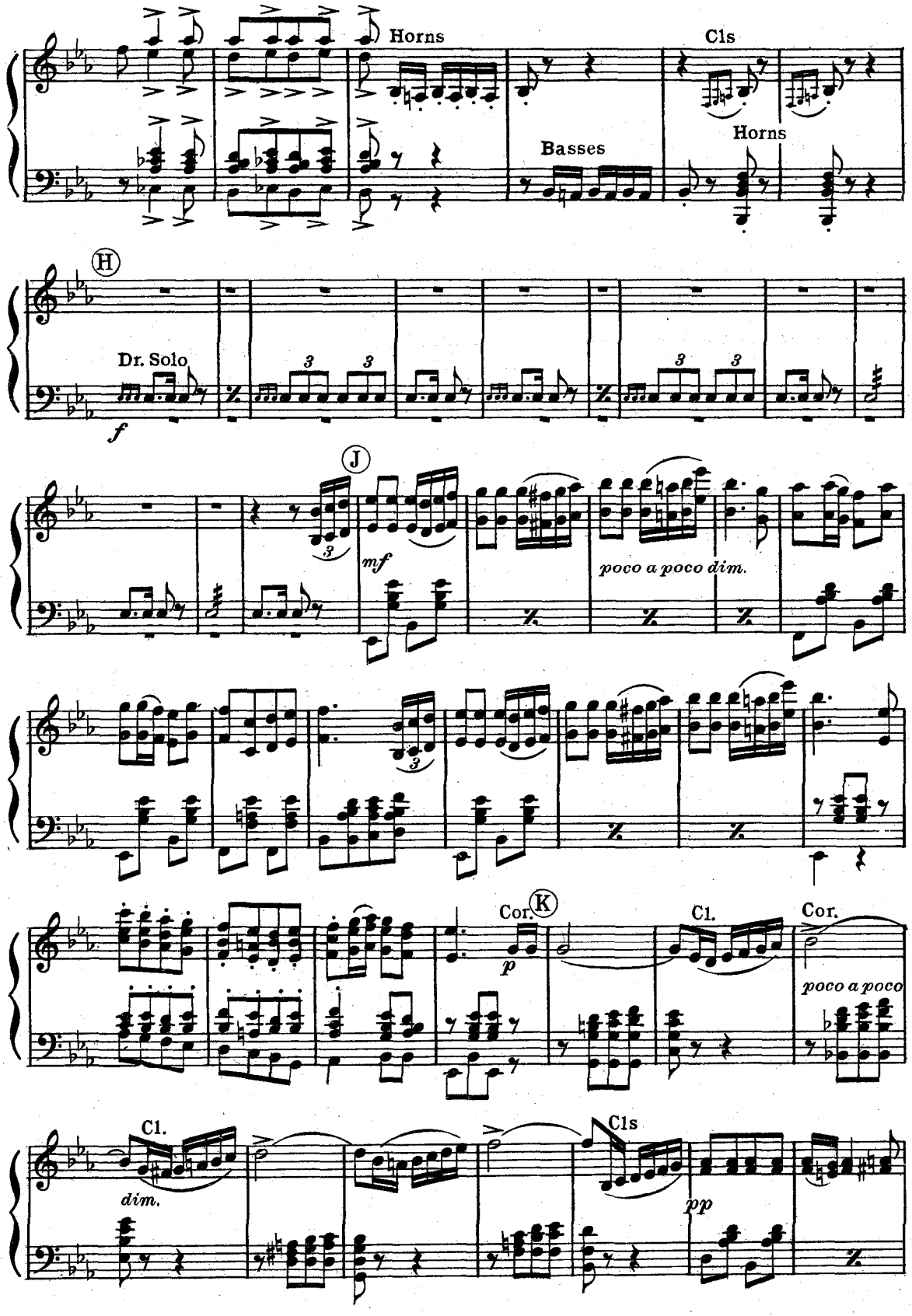
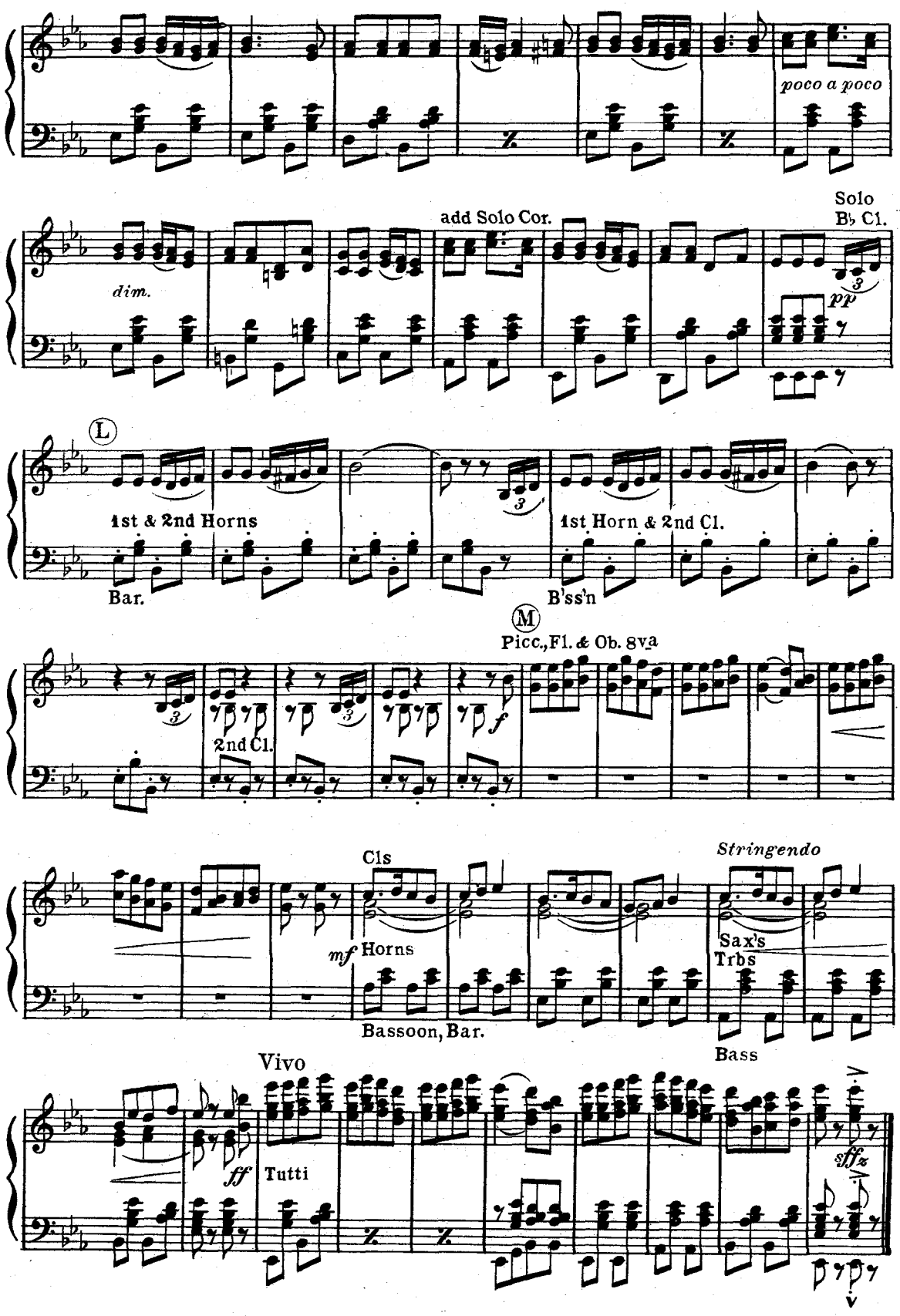

add Solo Cor.
add 2nd & 3rd Cors
B
p
add Tr'bs
poco a poco cresc.
add Picc. & Fl.
p
3
3
C
add Tr'p'ts
cresc.
poco a poco


cresc.
cresc.
D
Red, White & Blue
Con 8vas
f Cors, Tr'p'ts & Horns
Tr'p'ts
poco a poco cresc.
Tr'p't
E
ff
Tr'p't
sempre cresc.


fff
Cls.
Cor.
Cl.
Cor.
Con
8vas
ff
F Dixie
G Cors.
ff


Horns
Basses
Clrs
Horns
H
Dr. Solo
f
J
mf
poco a poco dim.
Cor.
K
p
Cl.
Cor.
poco a poco
Cl.
dim.
Clrs
pp

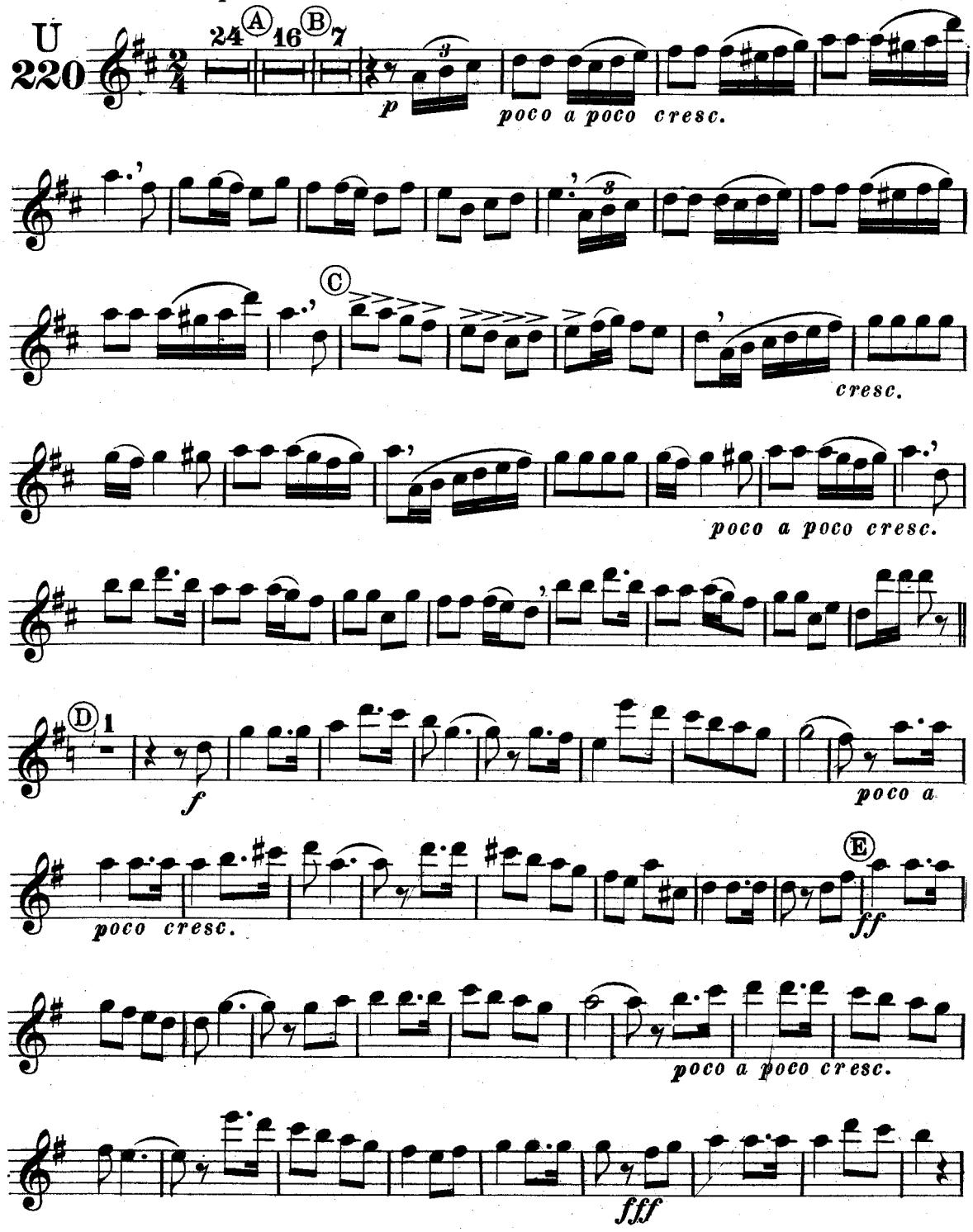

poco a poco
add Solo Cor.
Solo
B♭ Cl.
dim.
pp
L
1st & 2nd Horns
Bar.
1st Horn & 2nd Cl.
B'ss'n
M
Picc., Fl. & Ob. 8va
2nd Cl.
f
Cls
String'endo
mf Horns
Sax's
Trbs
Bassoon, Bar.
Bass
Vivo
ff
Tutti
sffz

American Patrol.

D♭ Piccolo

Tempo di Marcia

F. W. MEACHAM.

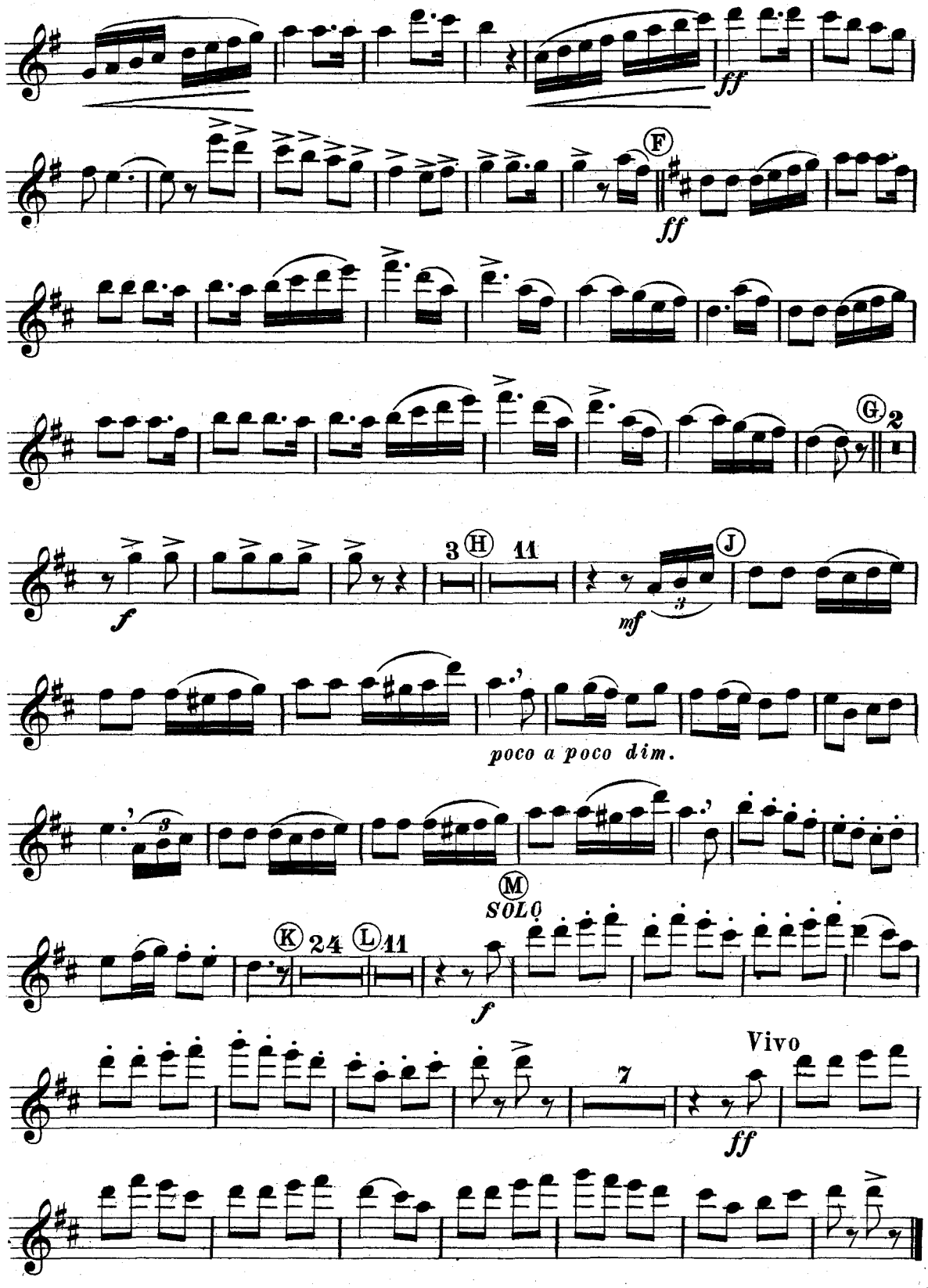


8165-40½

Carl Fischer New York.

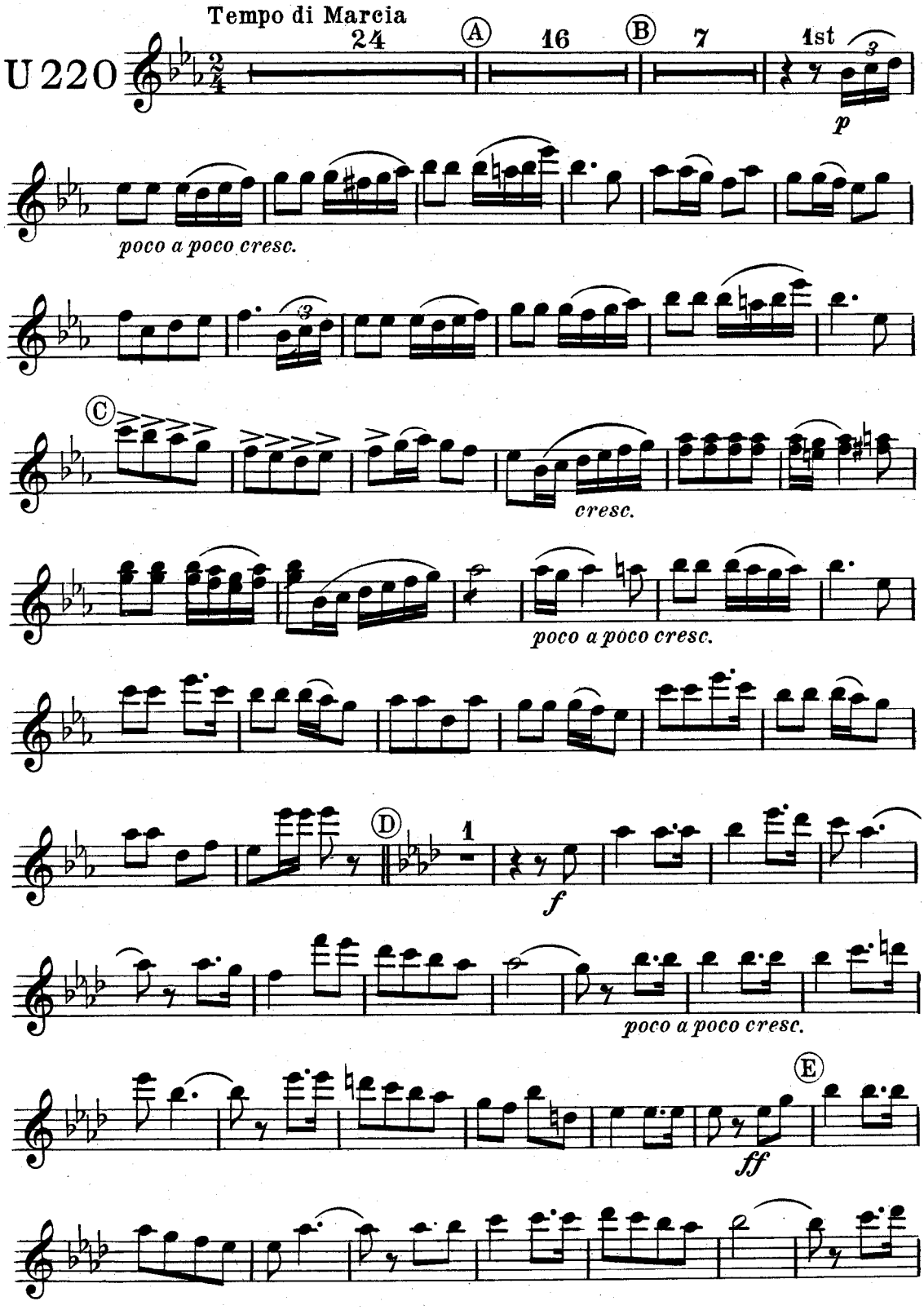
American Patrol.

D♭ Piccolo



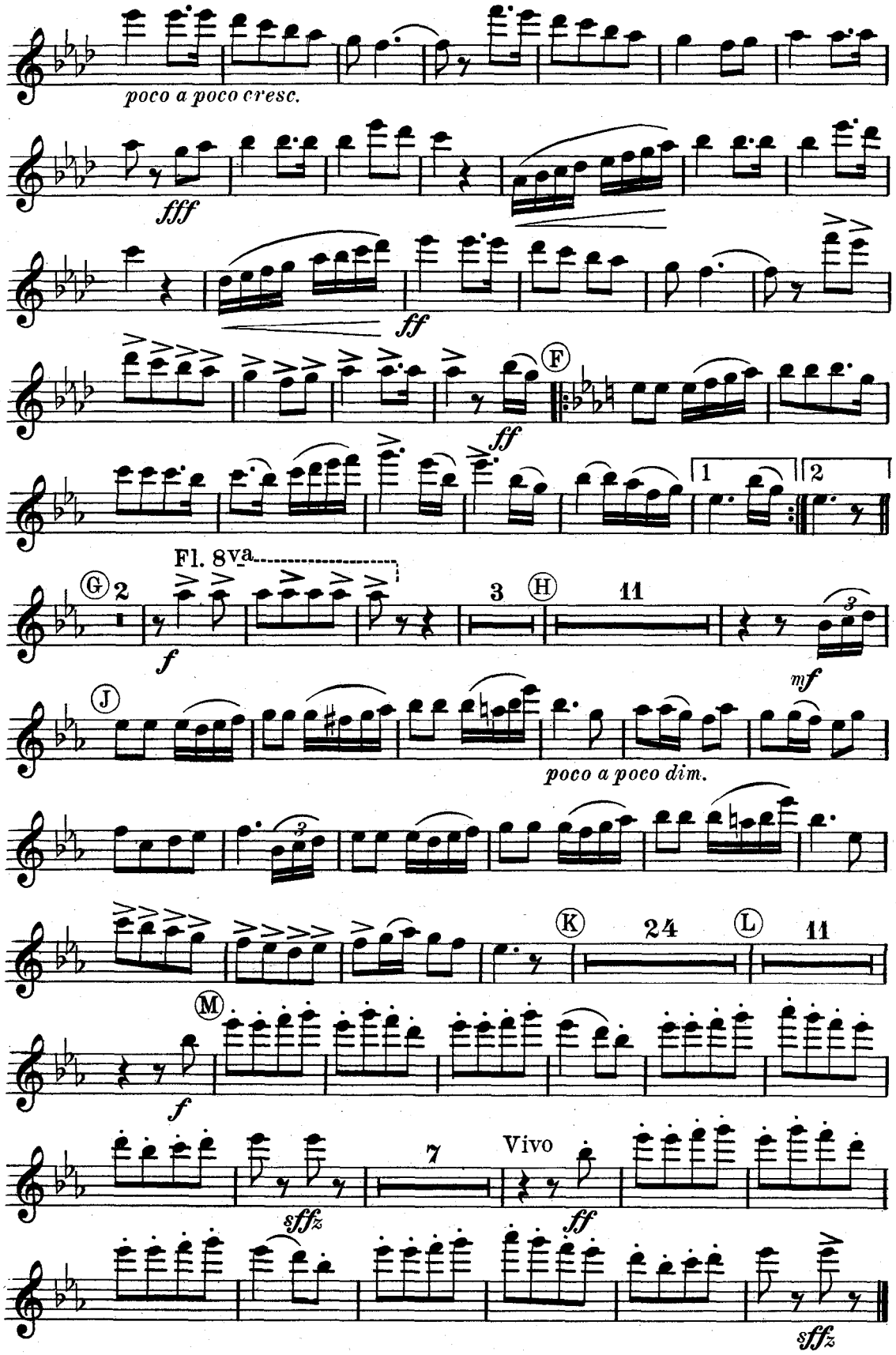
American Patrol

1st Flute and C Piccolo F.W. MEACHAM



3165-40 1/2 *Carl Fischer Inc., New York.*

1st Flute and C Piccolo

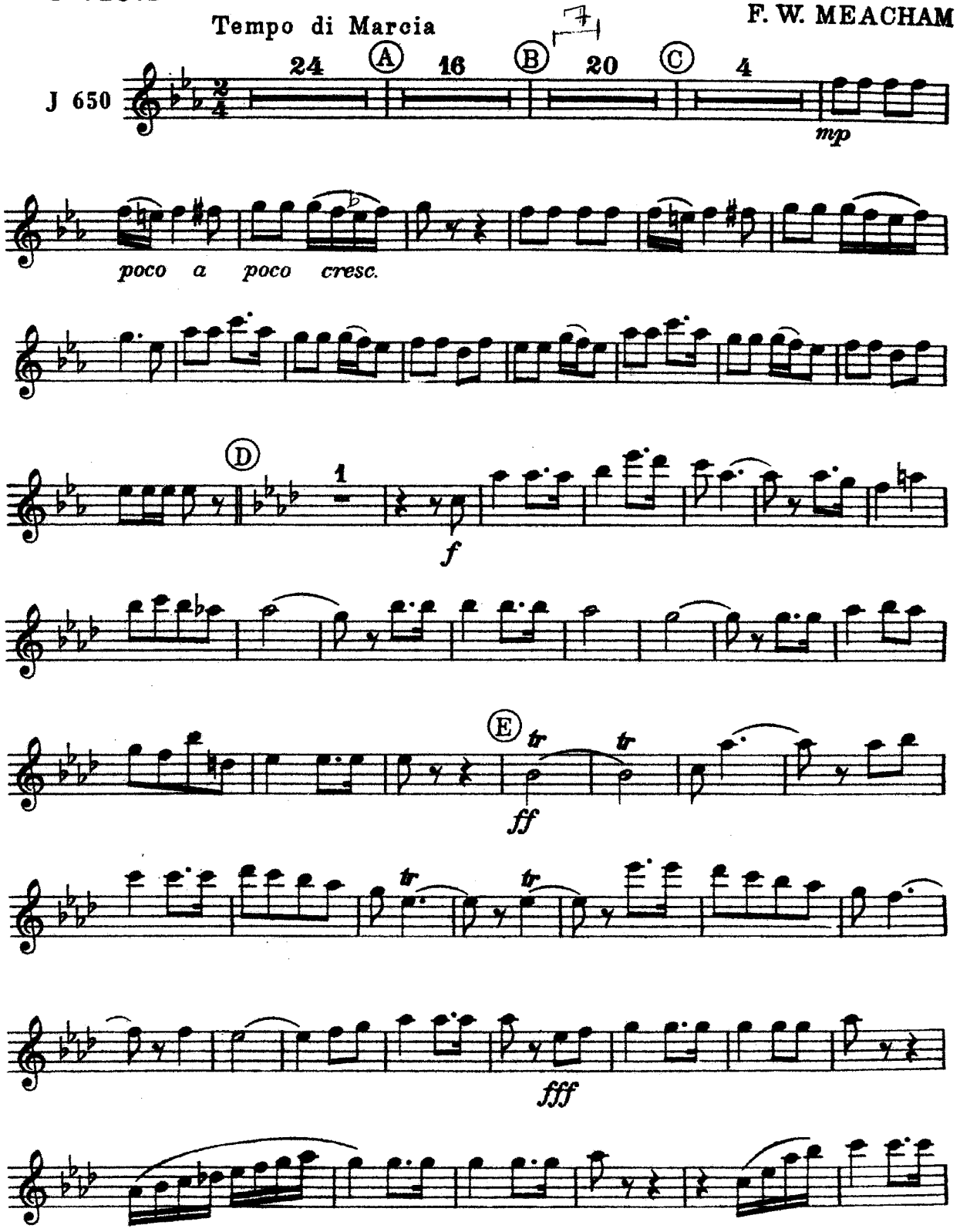


American Patrol

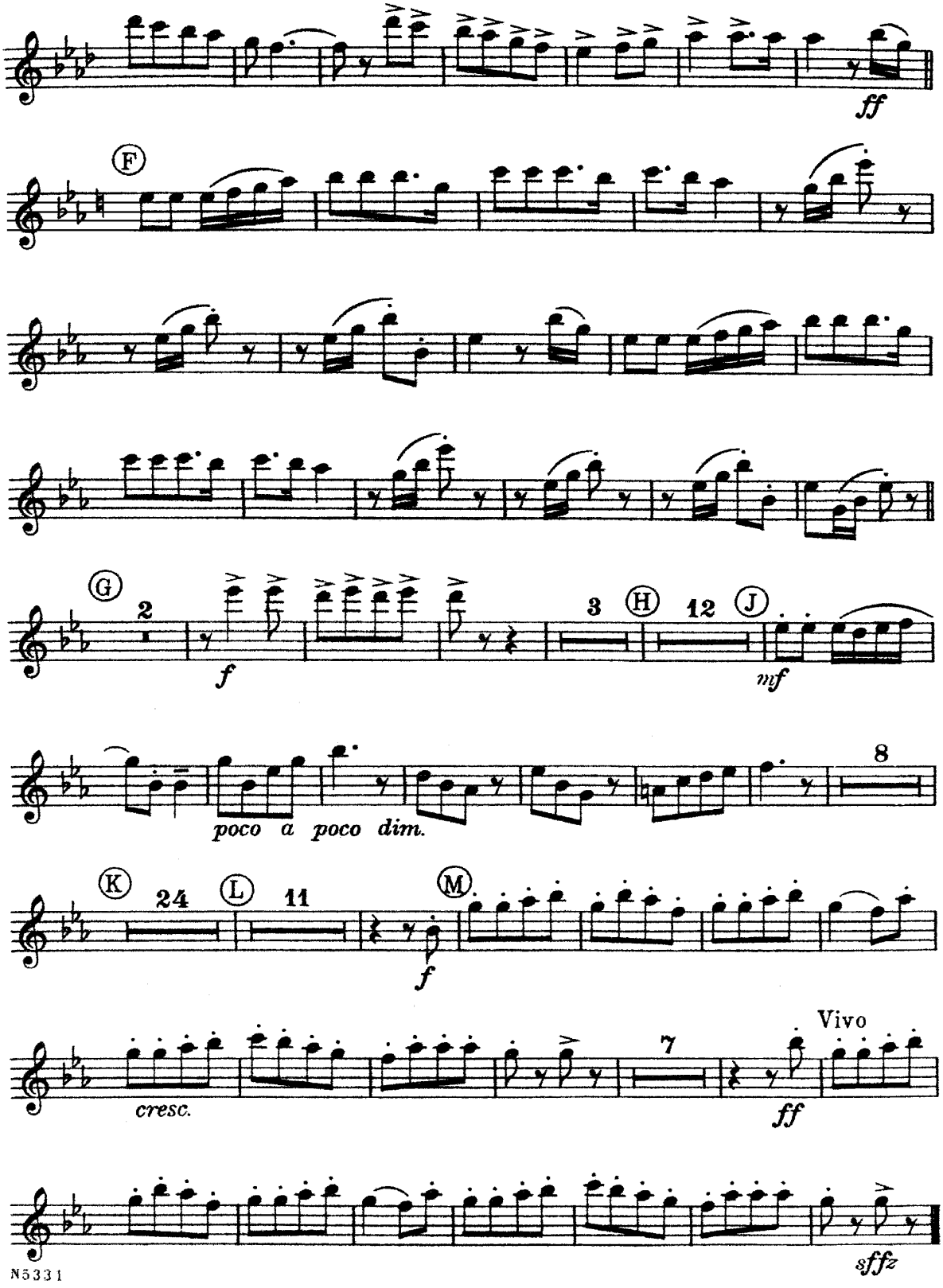
2nd FLUTE

F. W. MEACHAM

Tempo di Marcia



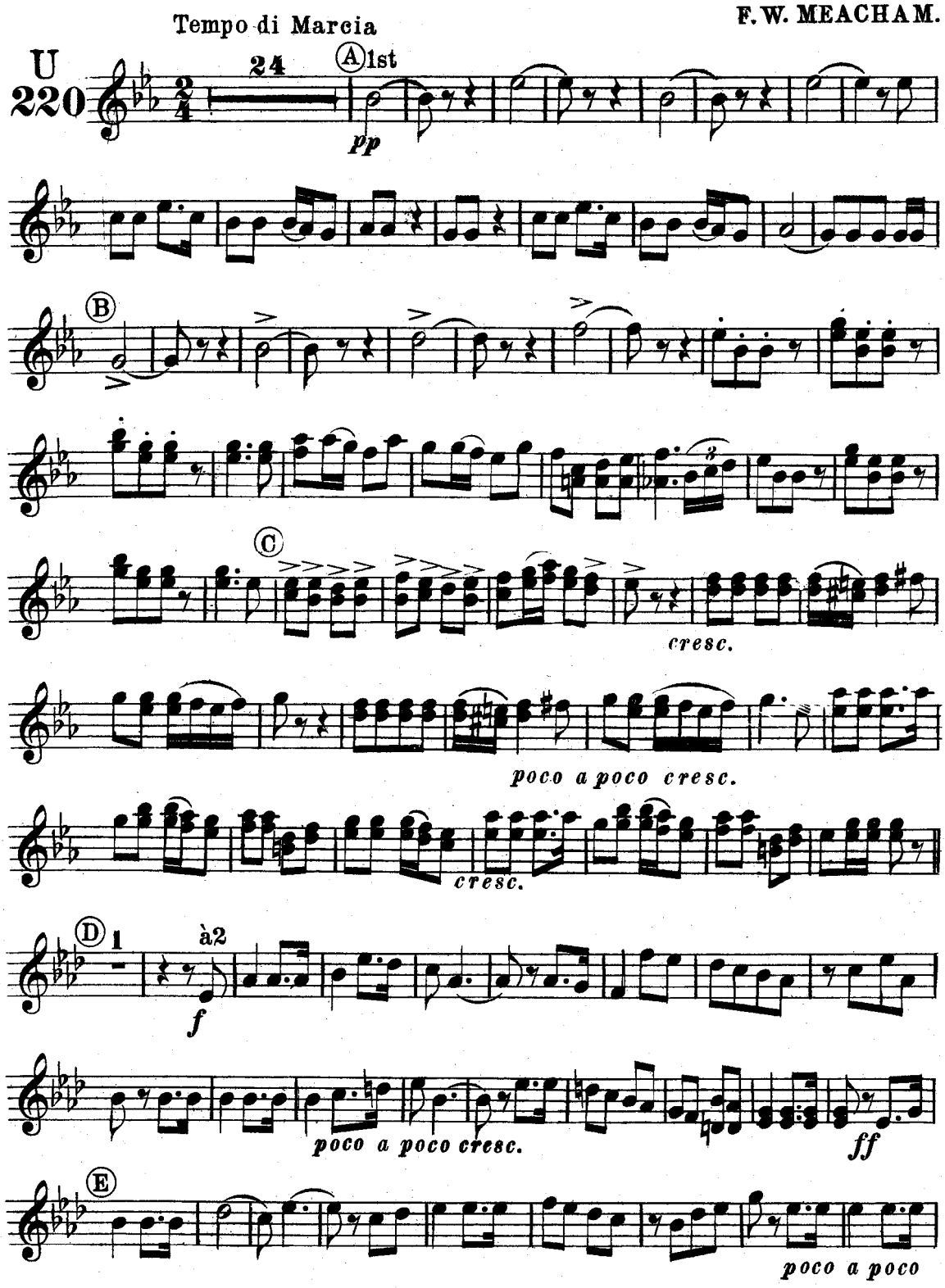
2nd FLUTE


ff
F
G
2
f
3
H
12
J
mf
poco a poco dim.
8
K
24
L
11
M
f
cresc.
7
Vivo
ff
sffz
N5331

1st & 2nd Oboes

American Patrol.

F. W. MEACHAM.

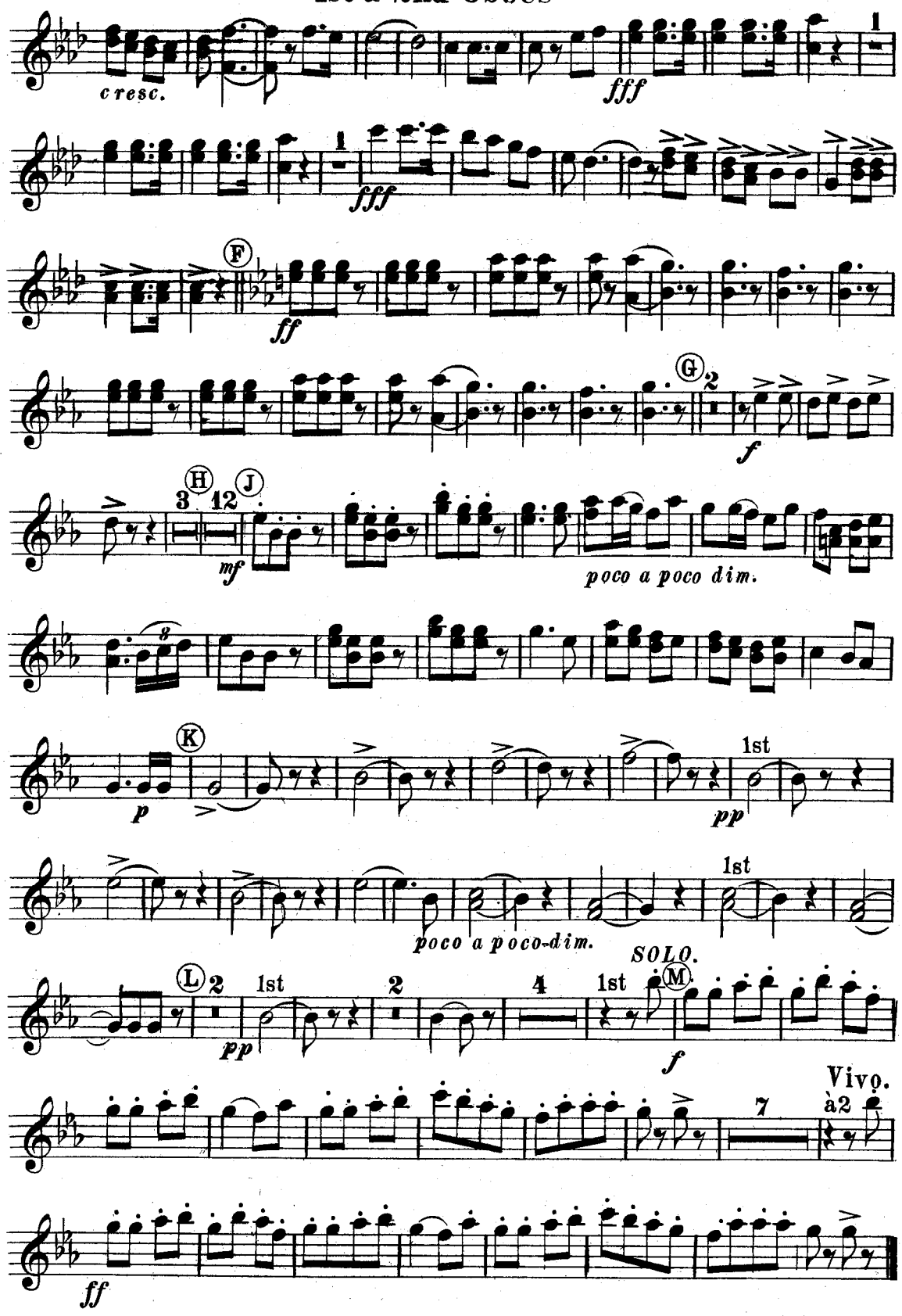


3165-40½

Carl Fischer New York.

American Patrol.

1st & 2nd Oboes



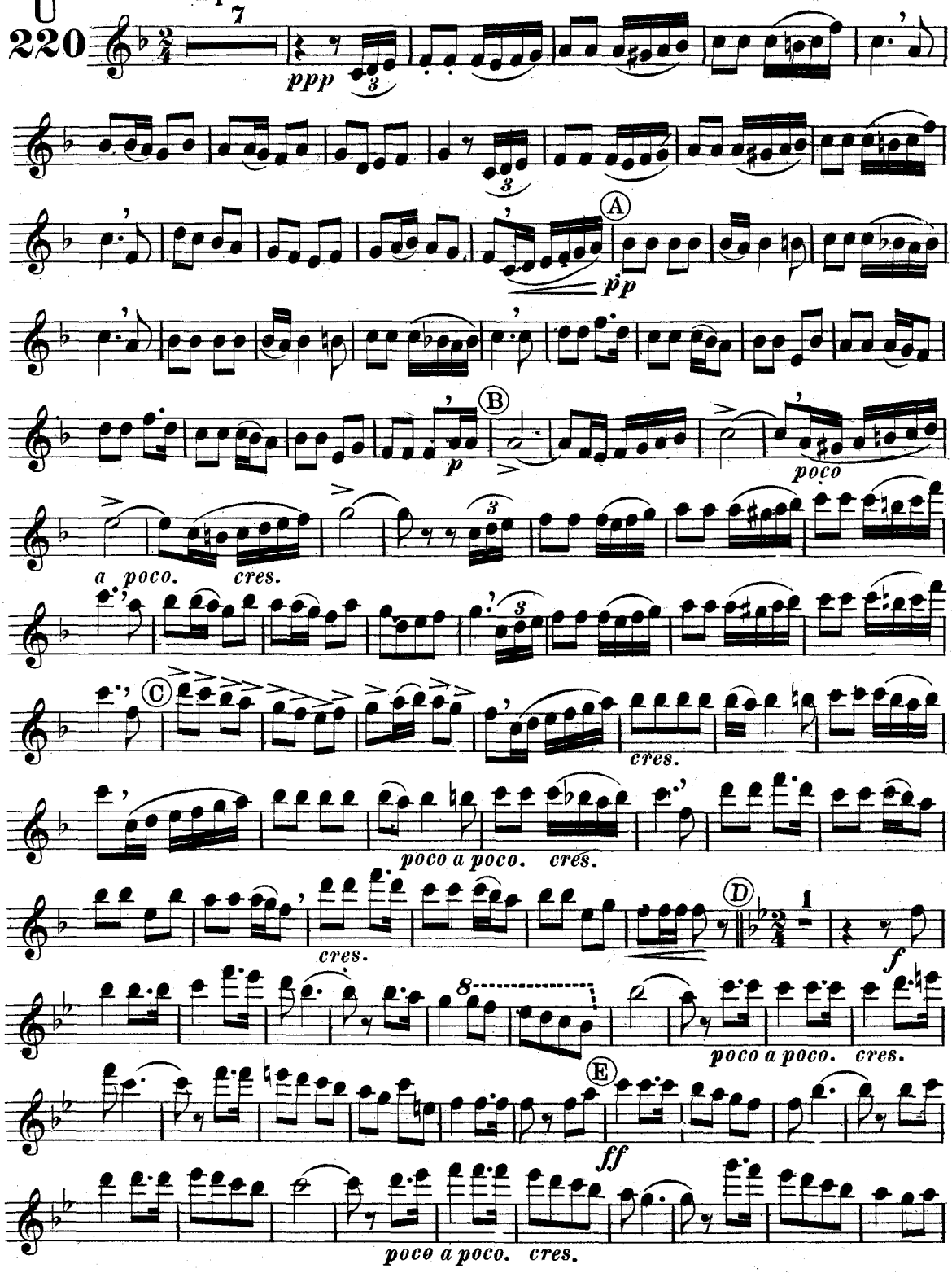
Solo or 1st Clarinet

American Patrol.

Tempo di Marcia

F.W. MEACHAM.

U
220



3165-40 ½

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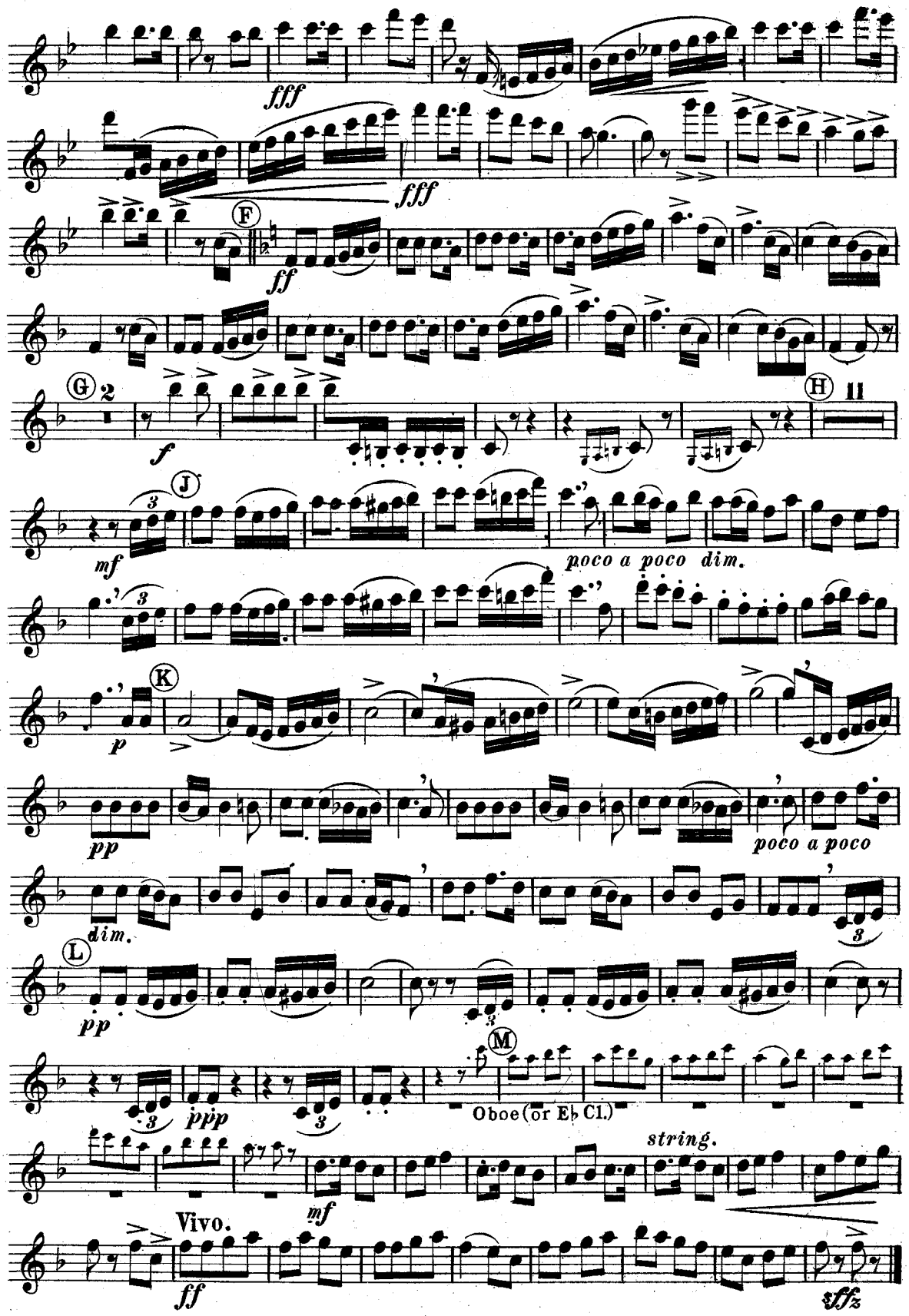
Solo or 1st Clarinet

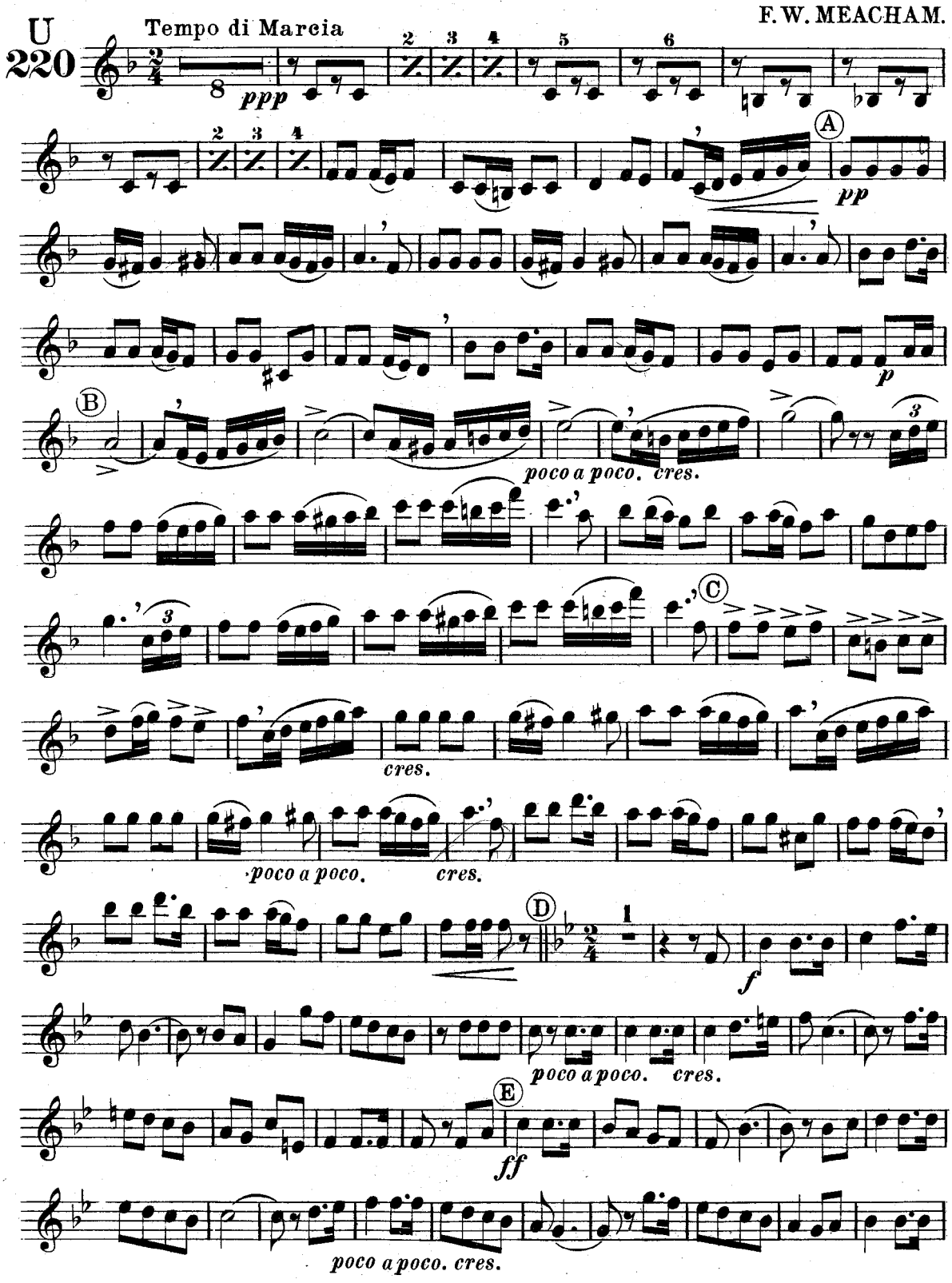


2nd B♭ Clarinet

American Patrol.

F. W. MEACHAM.

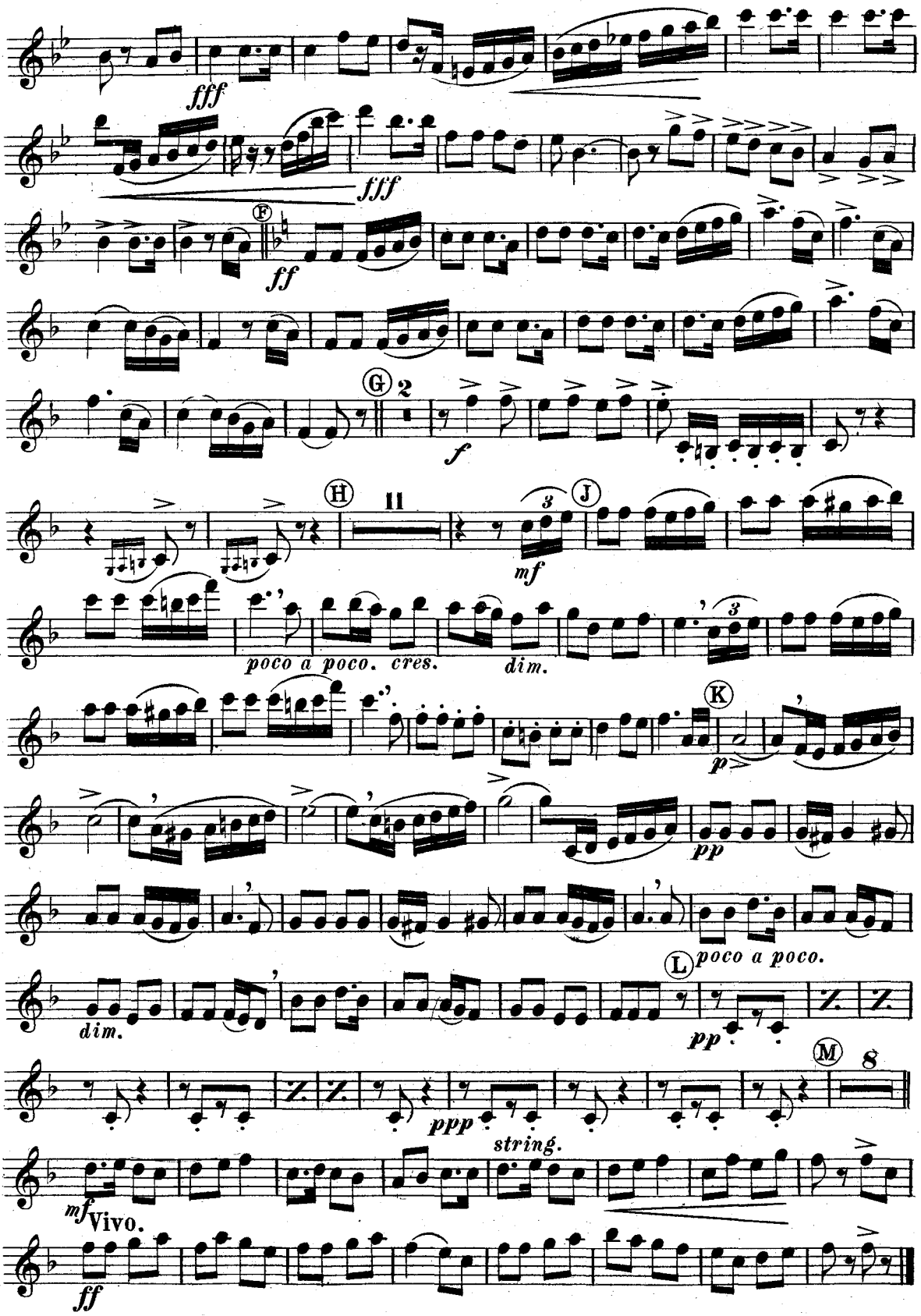
U
220



3165-40 ½

Carl Fischer New York.

2nd B♭ Clarinet



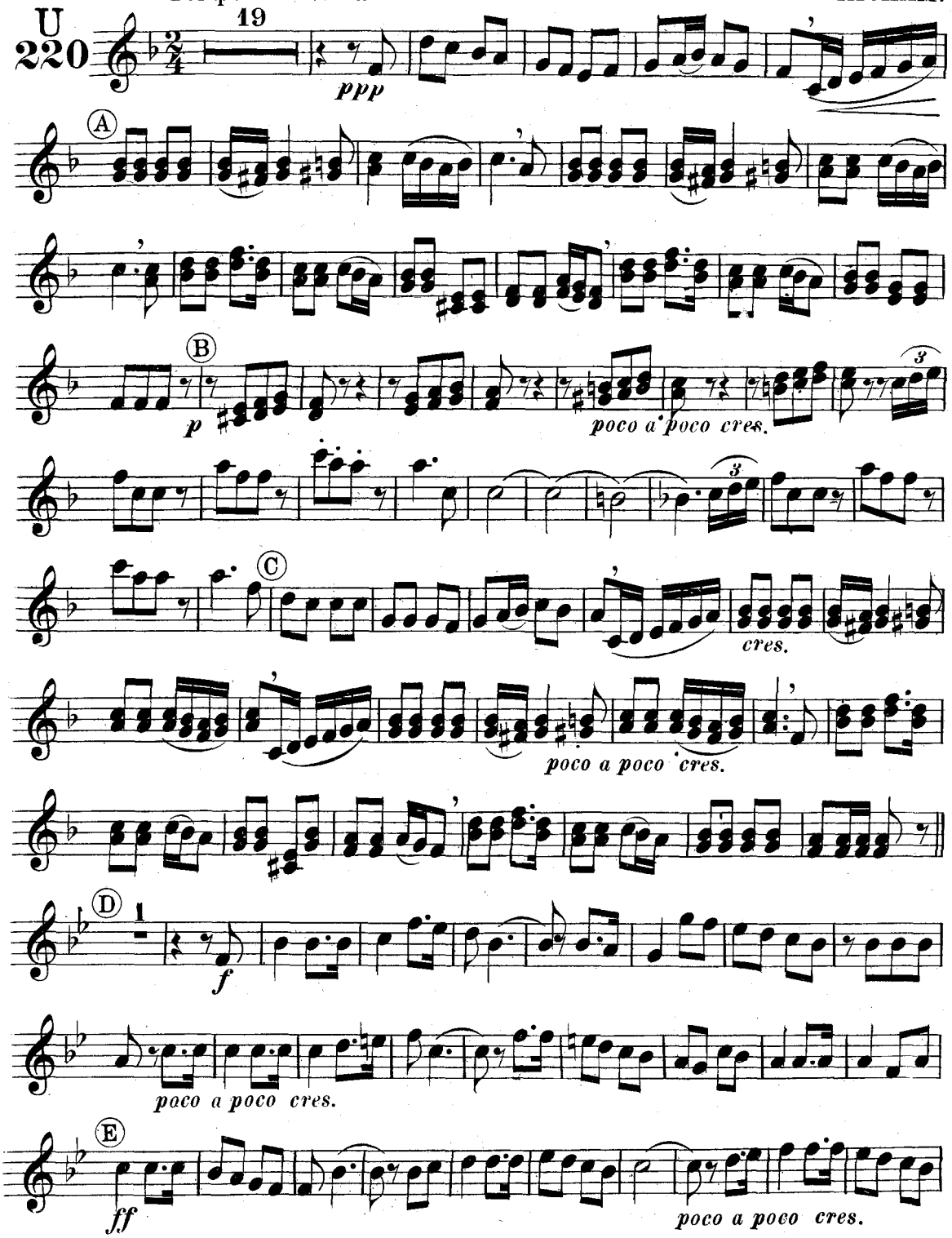
3rd B♭ Clarinets

American Patrol.

Tempo di Marcia

F.W. MEACHAM.

U
220



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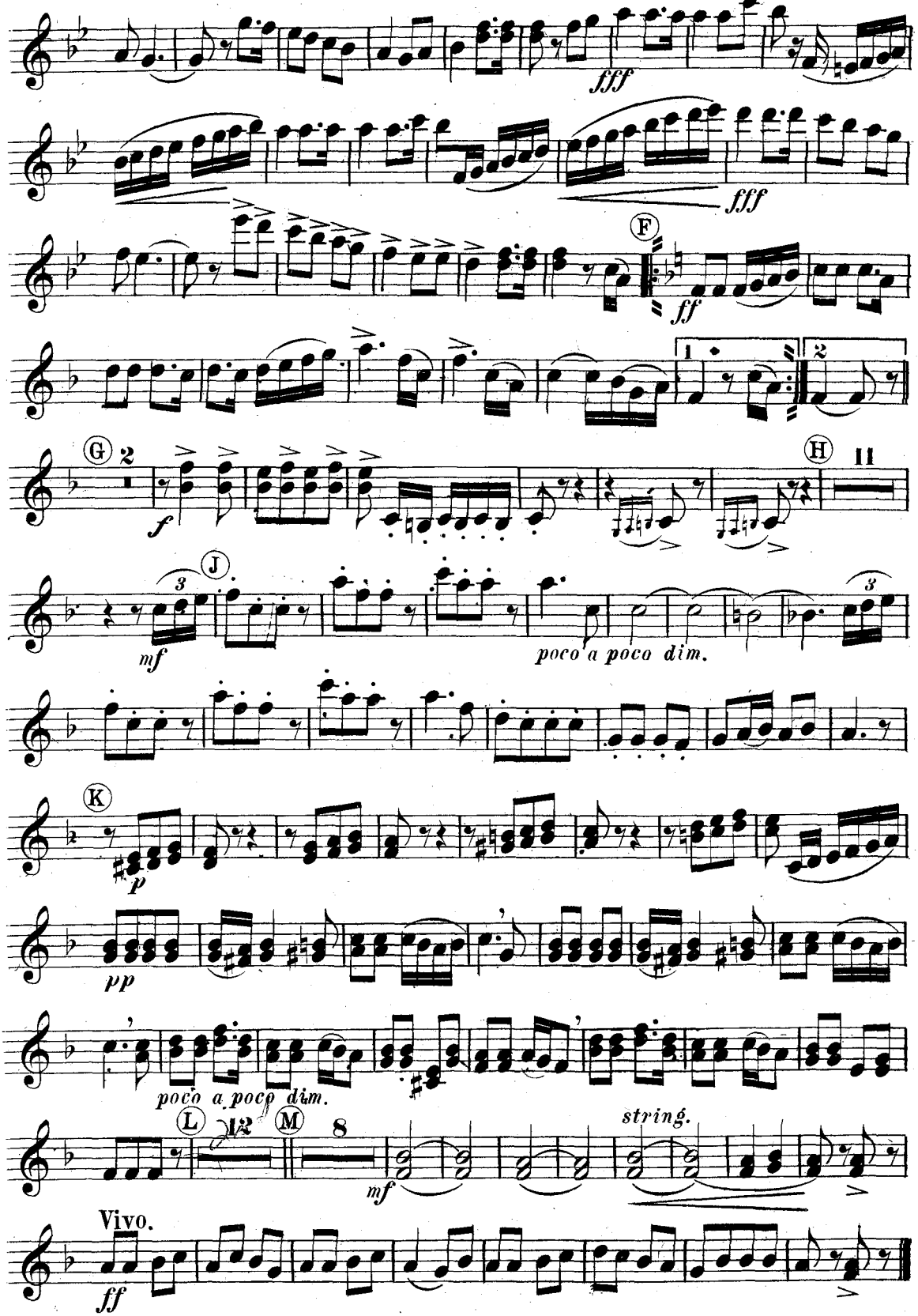
Carl Fischer, New York.

American Patrol.

3rd B♭ Clarinets



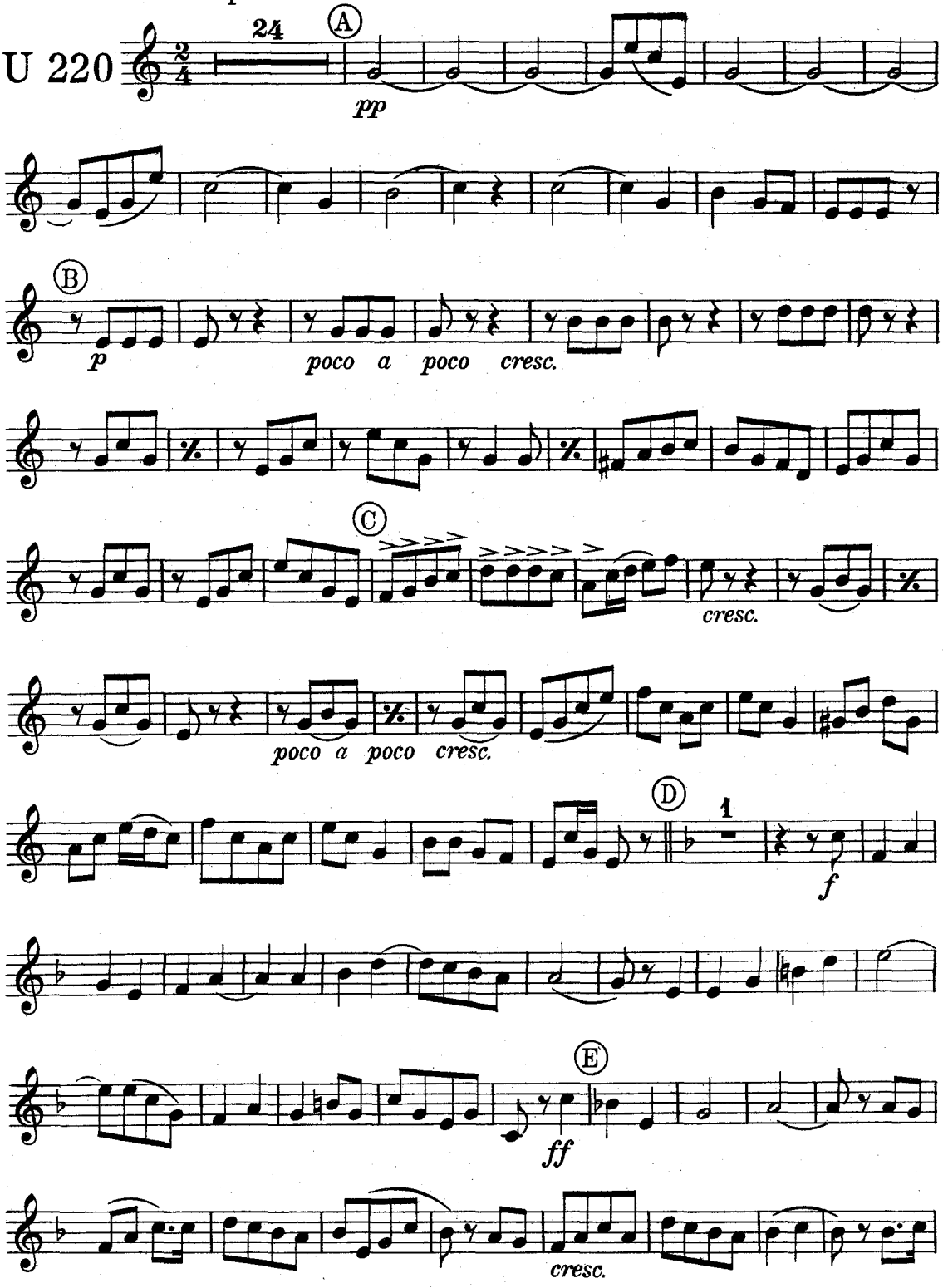
American Patrol

E♭ Alto Clarinet

F. W. MEACHAM

Tempo di Marcia

U 220



3165-40½

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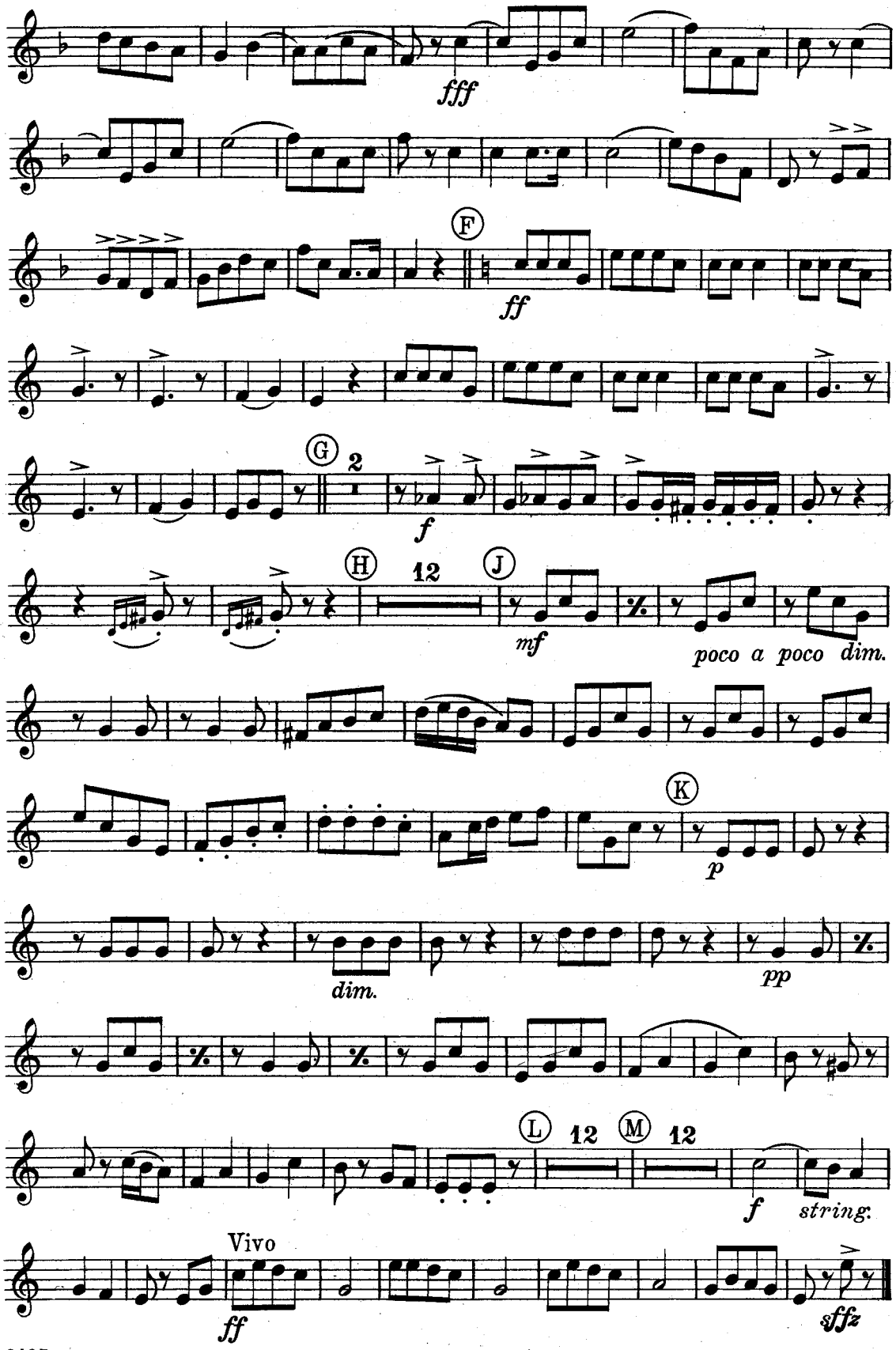
E♭ Alto Clarinet

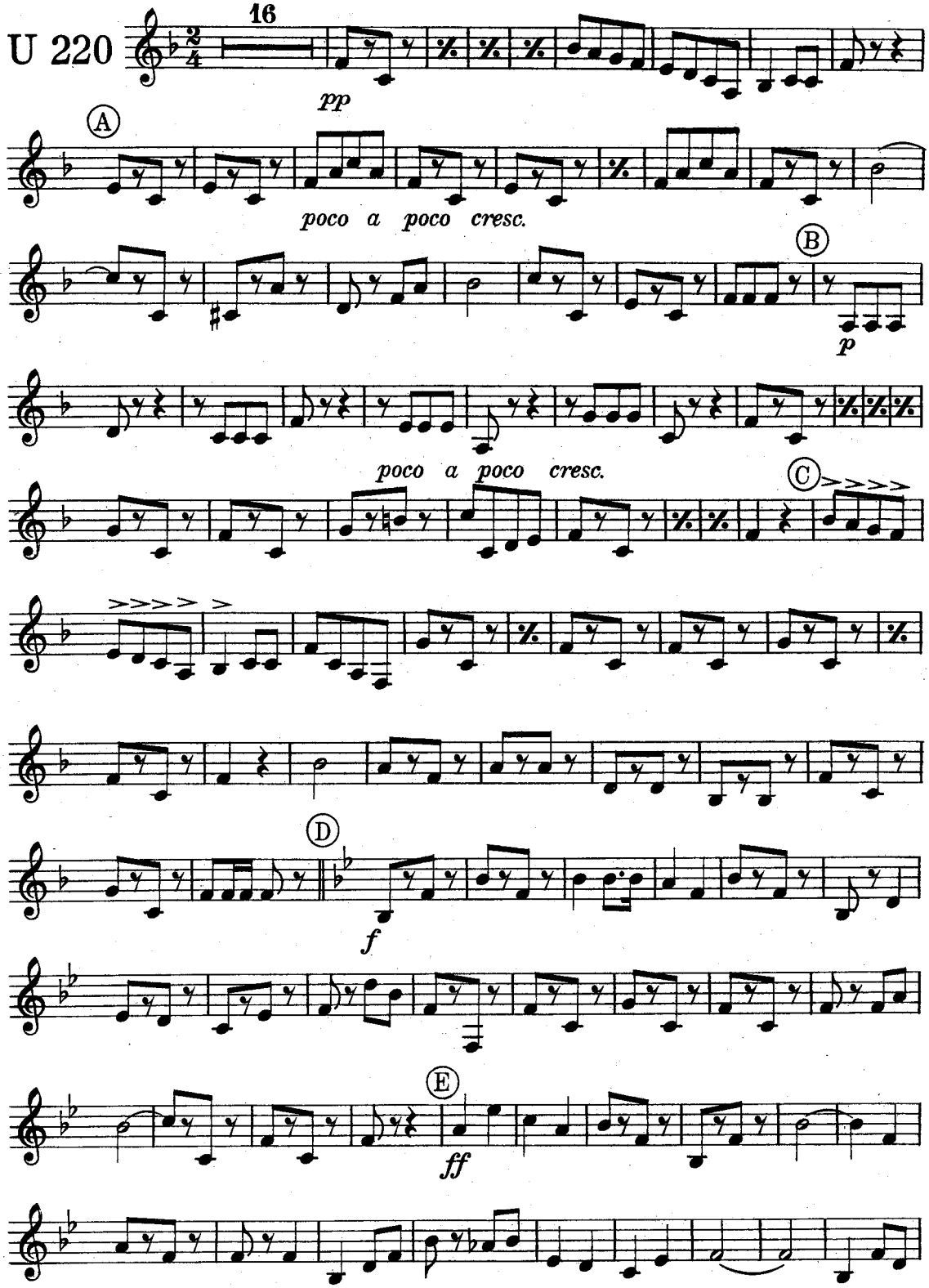


American Patrol

B♭ Bass Clarinet

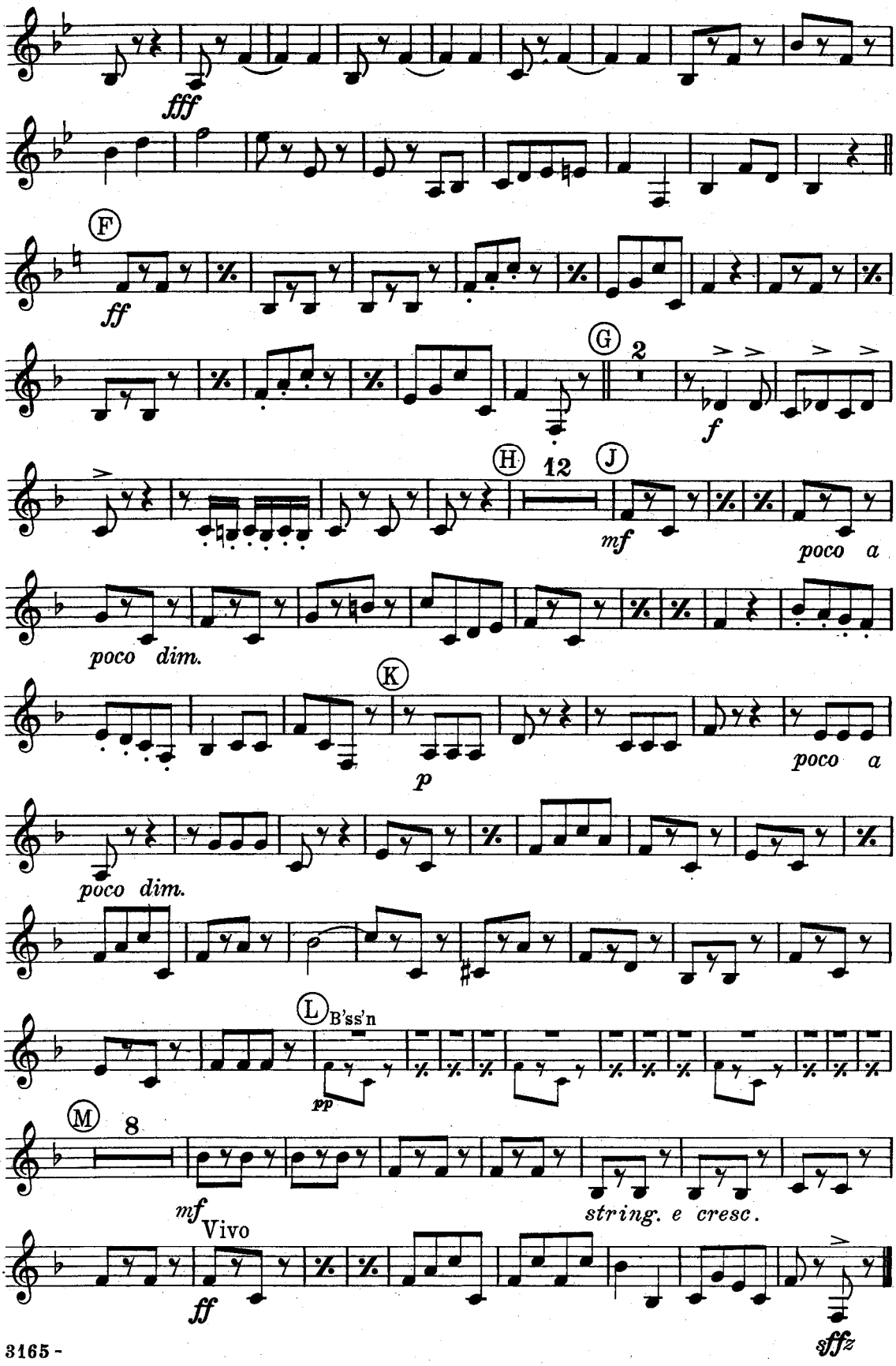
F. W. MEACHAM

Tempo di Marcia



Carl Fischer Inc., New York

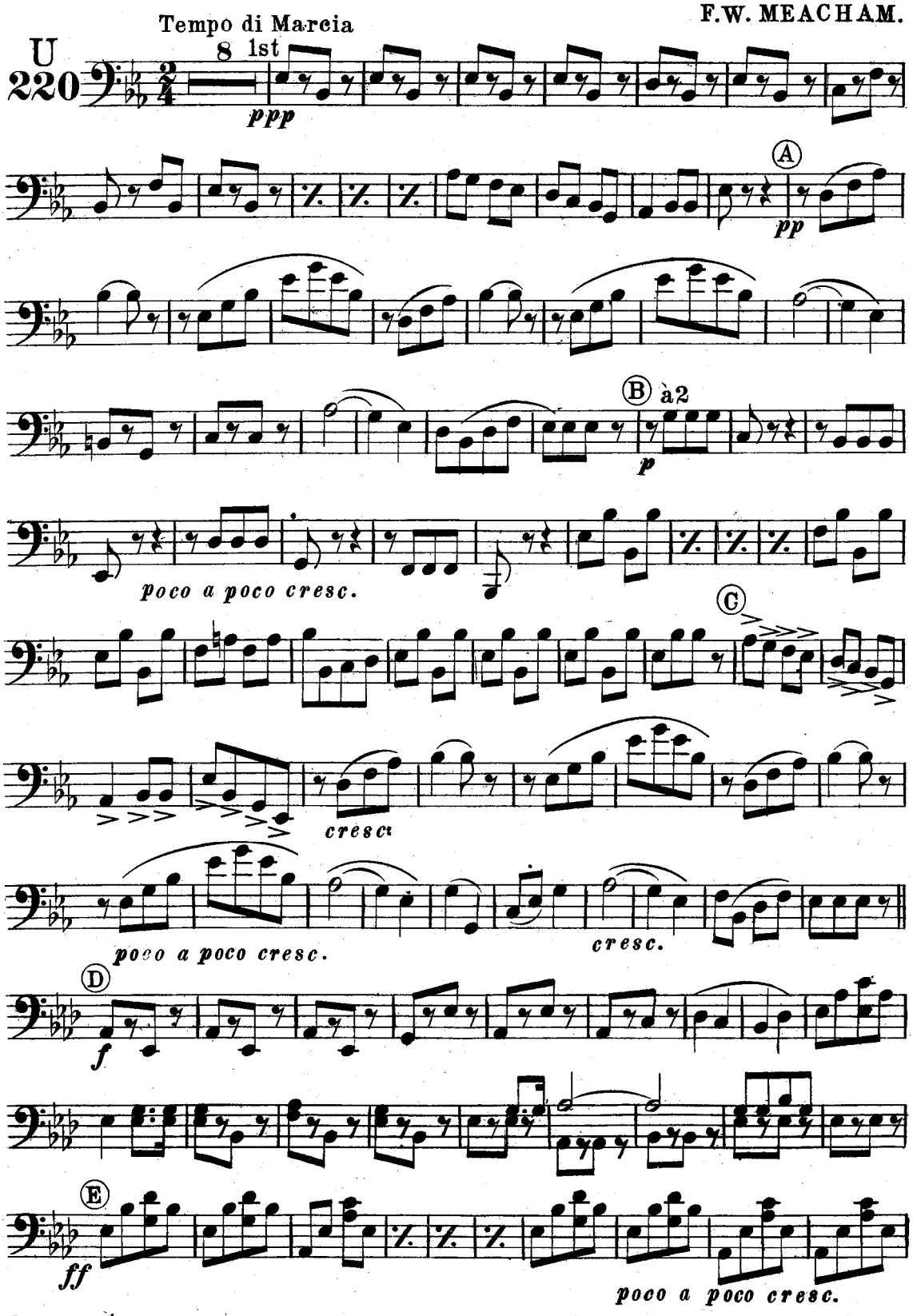
B♭ Bass Clinet



1st & 2nd Bassoons

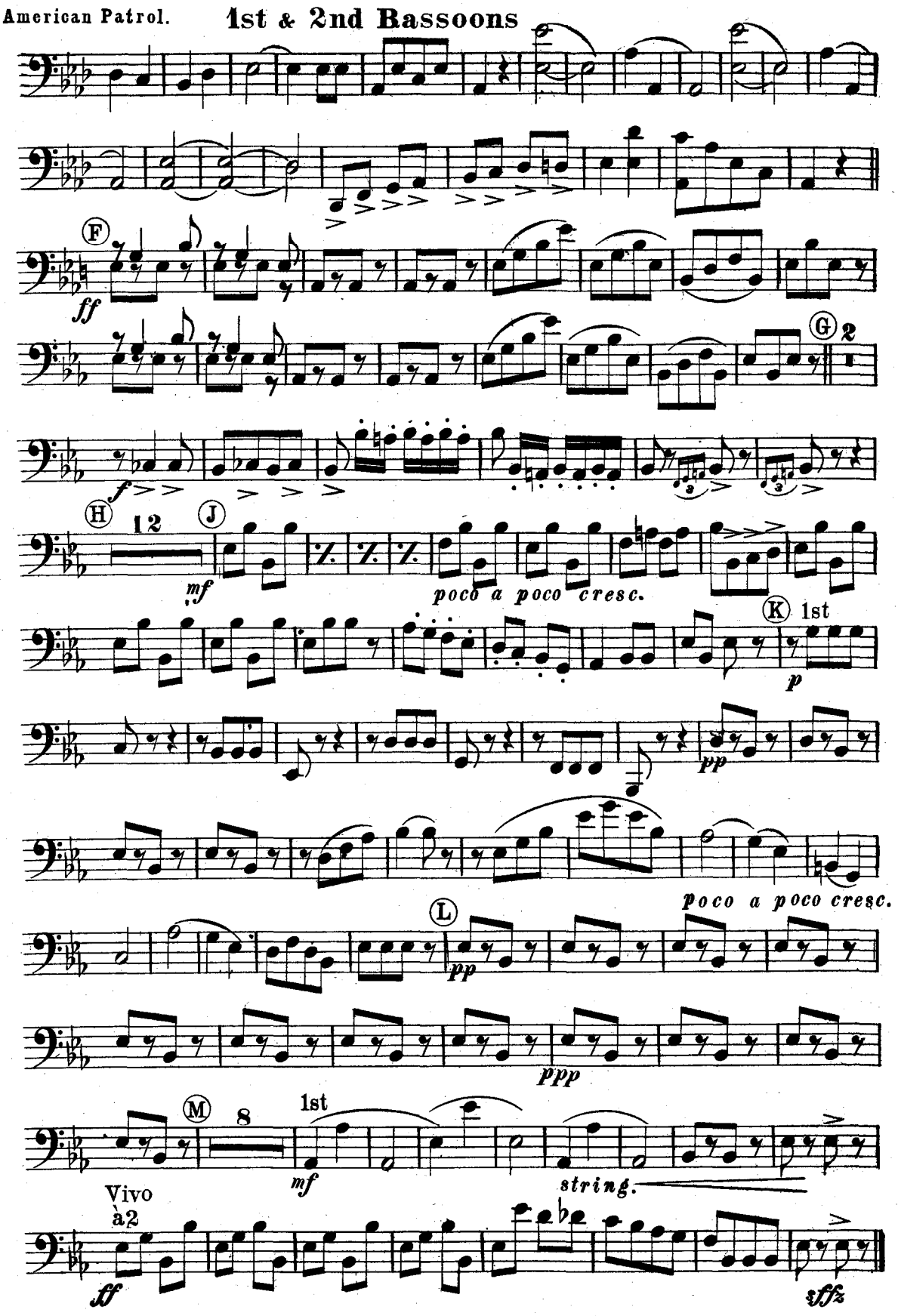
American Patrol.

F.W. MEACHAM.



3165-40½

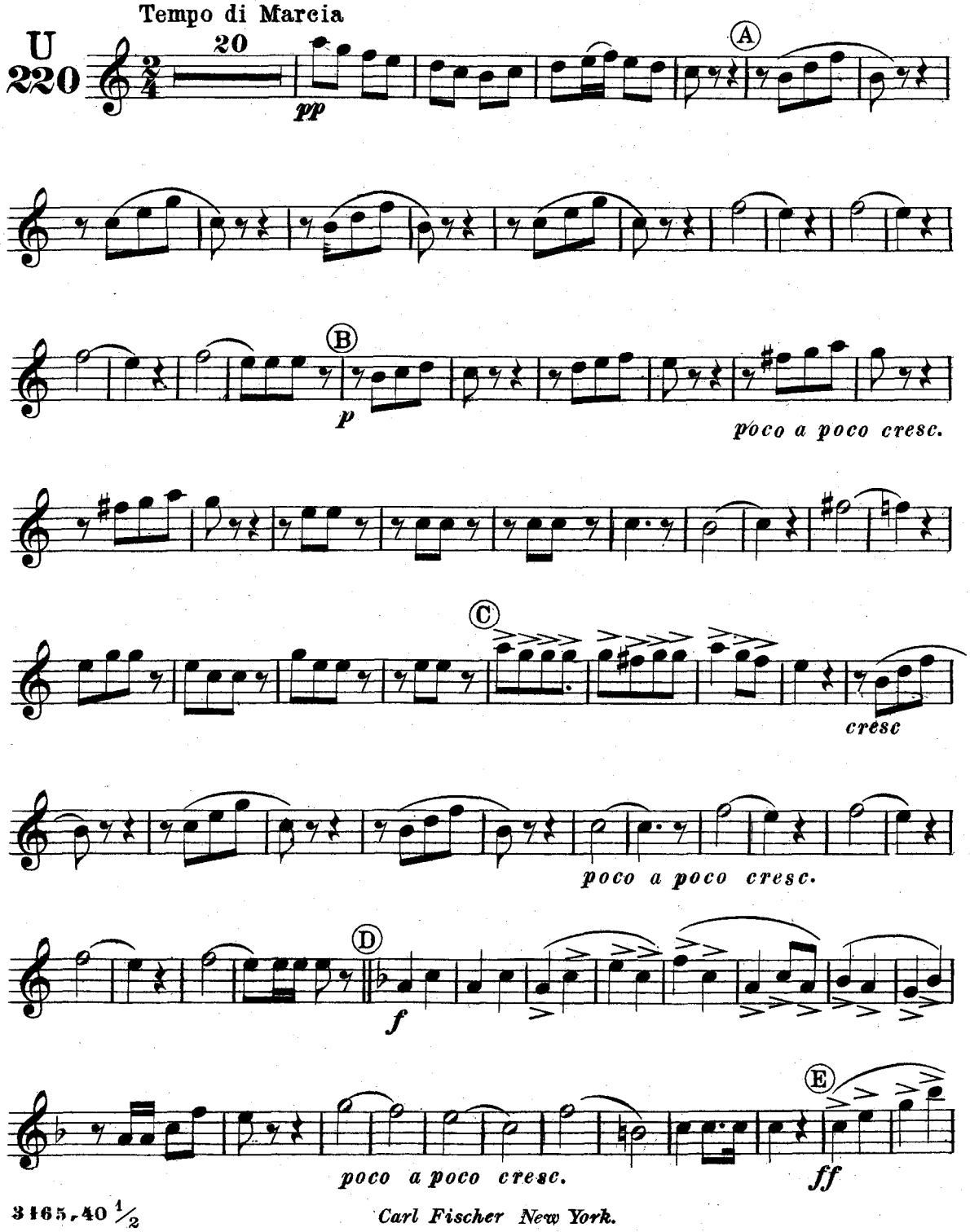
Carl Fischer New York.


American Patrol.
1st & 2nd Bassoons
F
ff
G
2
f
H
12
J
mf
poco a poco cresc.
K
1st
p
pp
poco a poco cresc.
L
pp
ppp
M
8
1st
mf
string.
Vivo
a2
ff
sffz

American Patrol.

1st E♭ Alto Saxophone

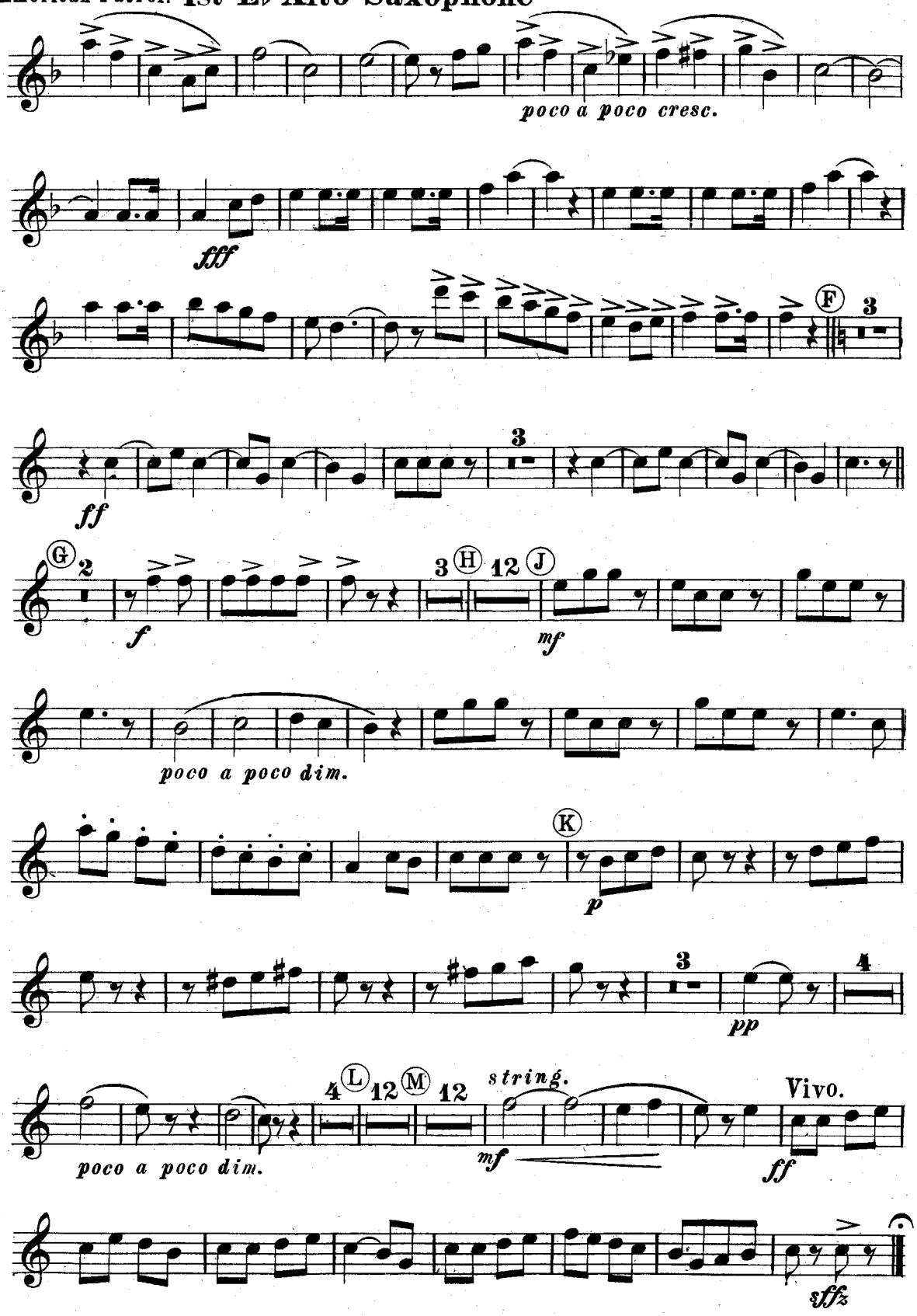
F. W. MEACHAM.



3165.40 ½

Carl Fischer New York.

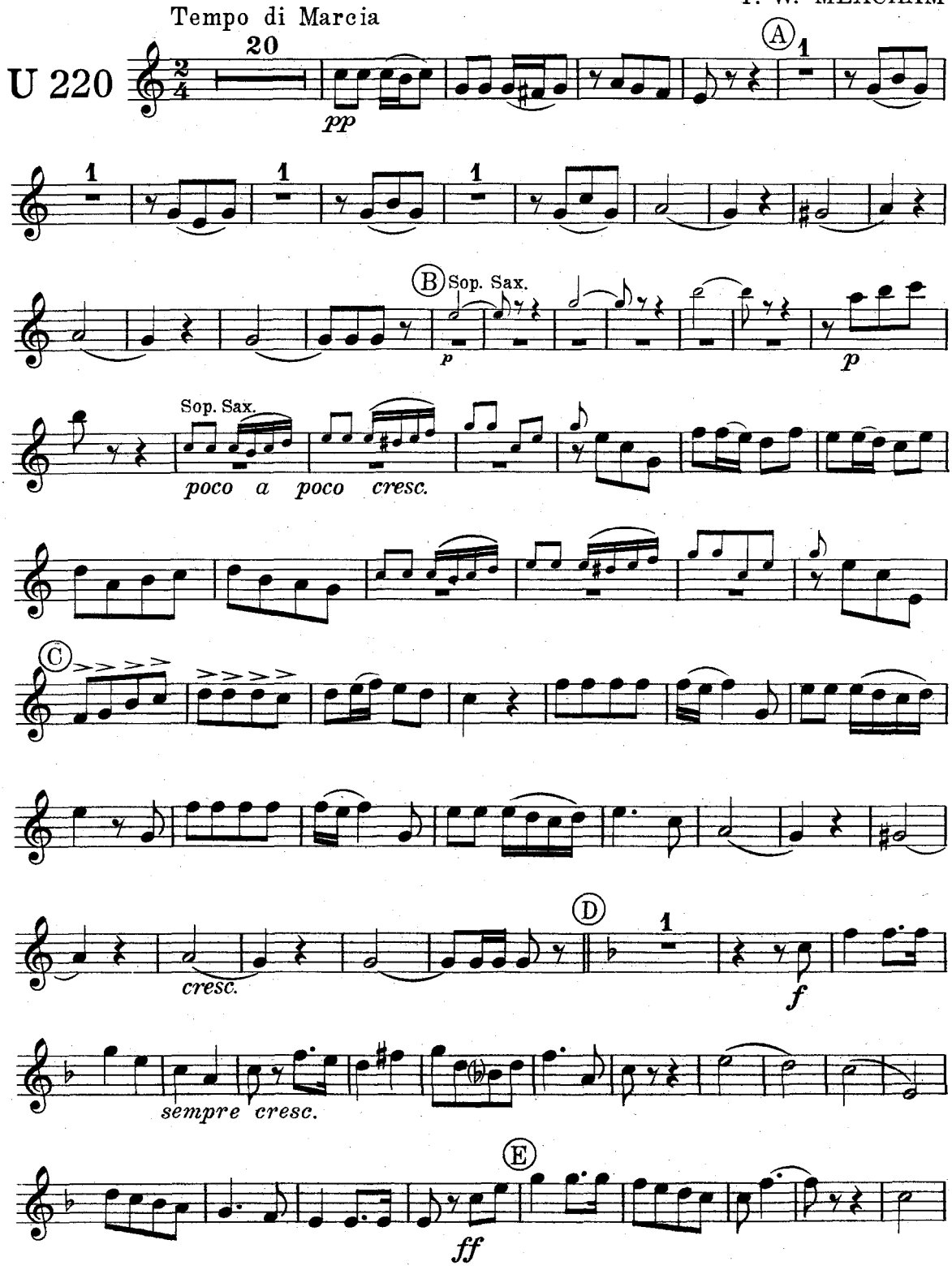
American Patrol. **1st E♭ Alto Saxophone**



American Patrol

2nd E♭ Alto Saxophone

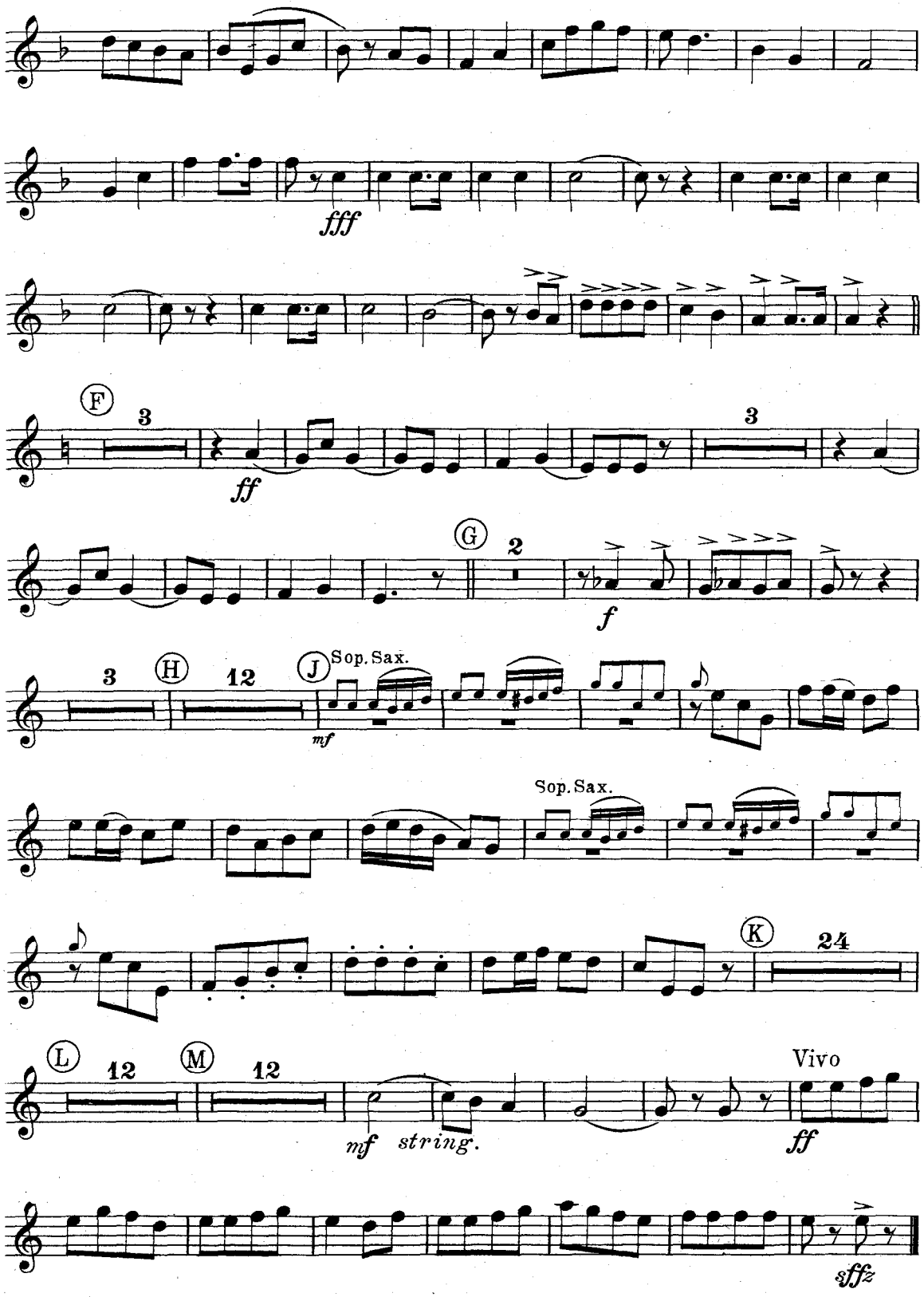
F. W. MEACHAM



3165-40½

Carl Fischer Inc., New York

2nd Eb Alto Saxophone



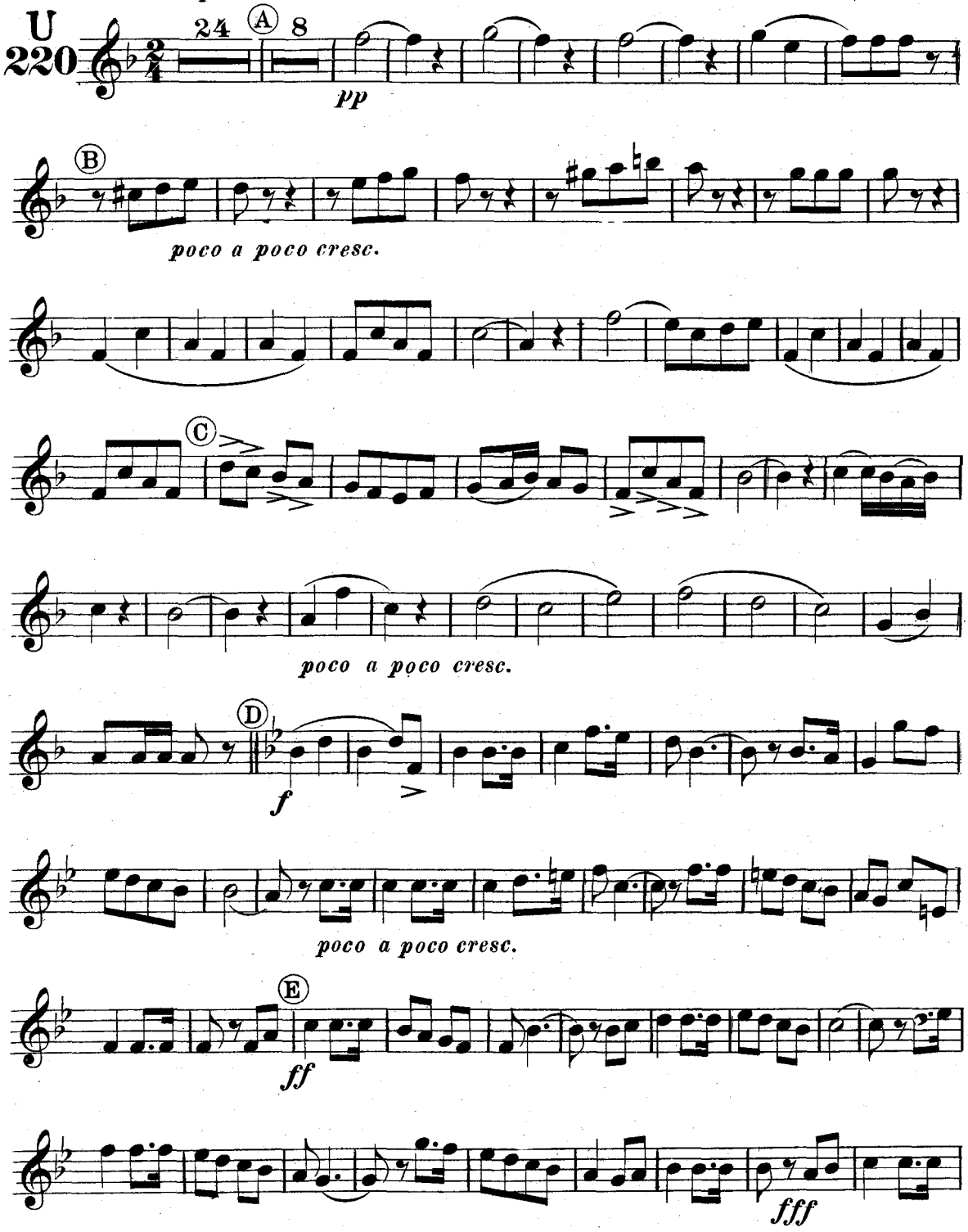
American Patrol.

B♭ Tenor Saxophone

F. W. MEACHAM.

Tempo di Marcia

U
220

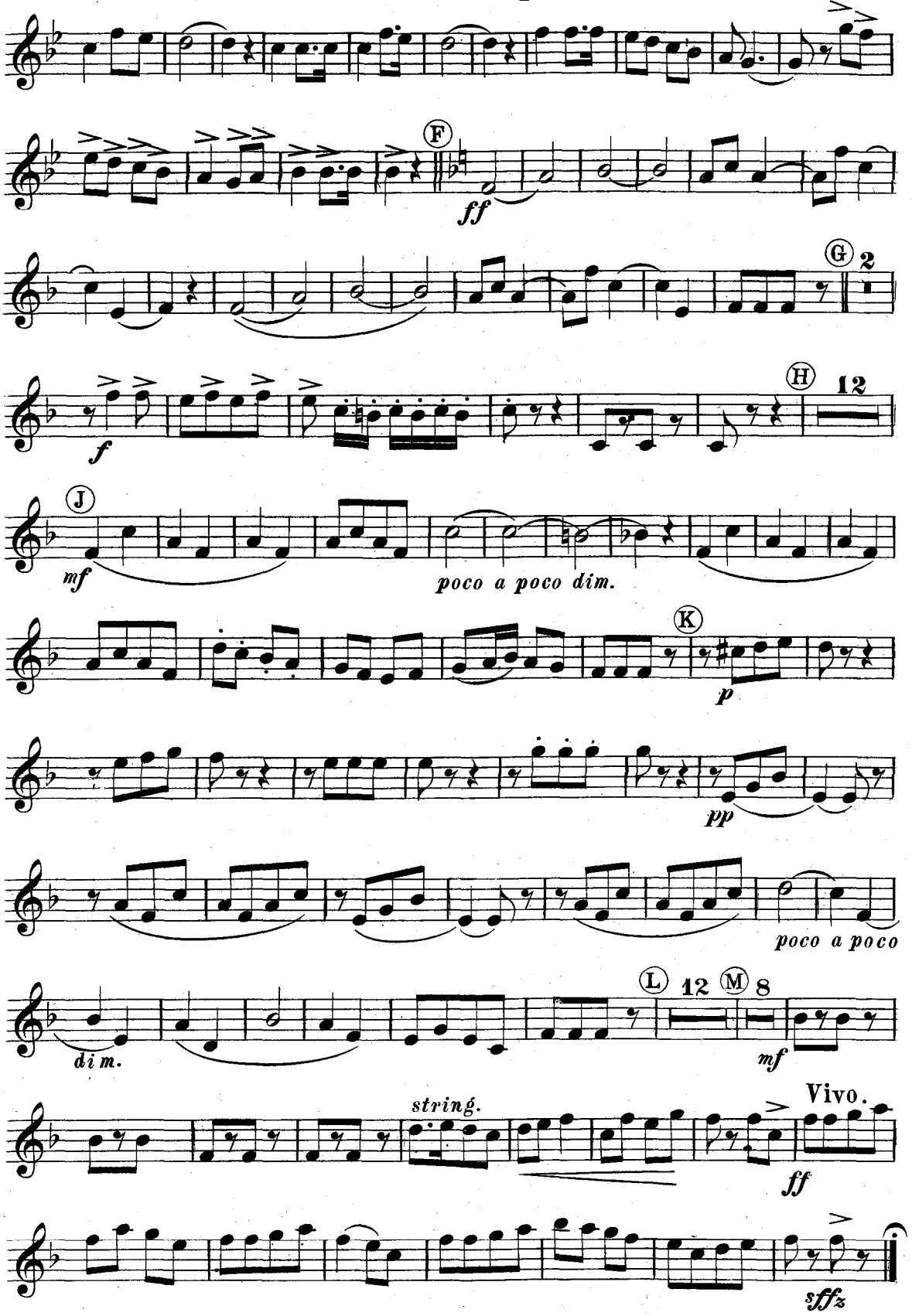


3165 - 40 ½

Carl Fischer New York.

American Patrol.

B♭ Tenor Saxophone



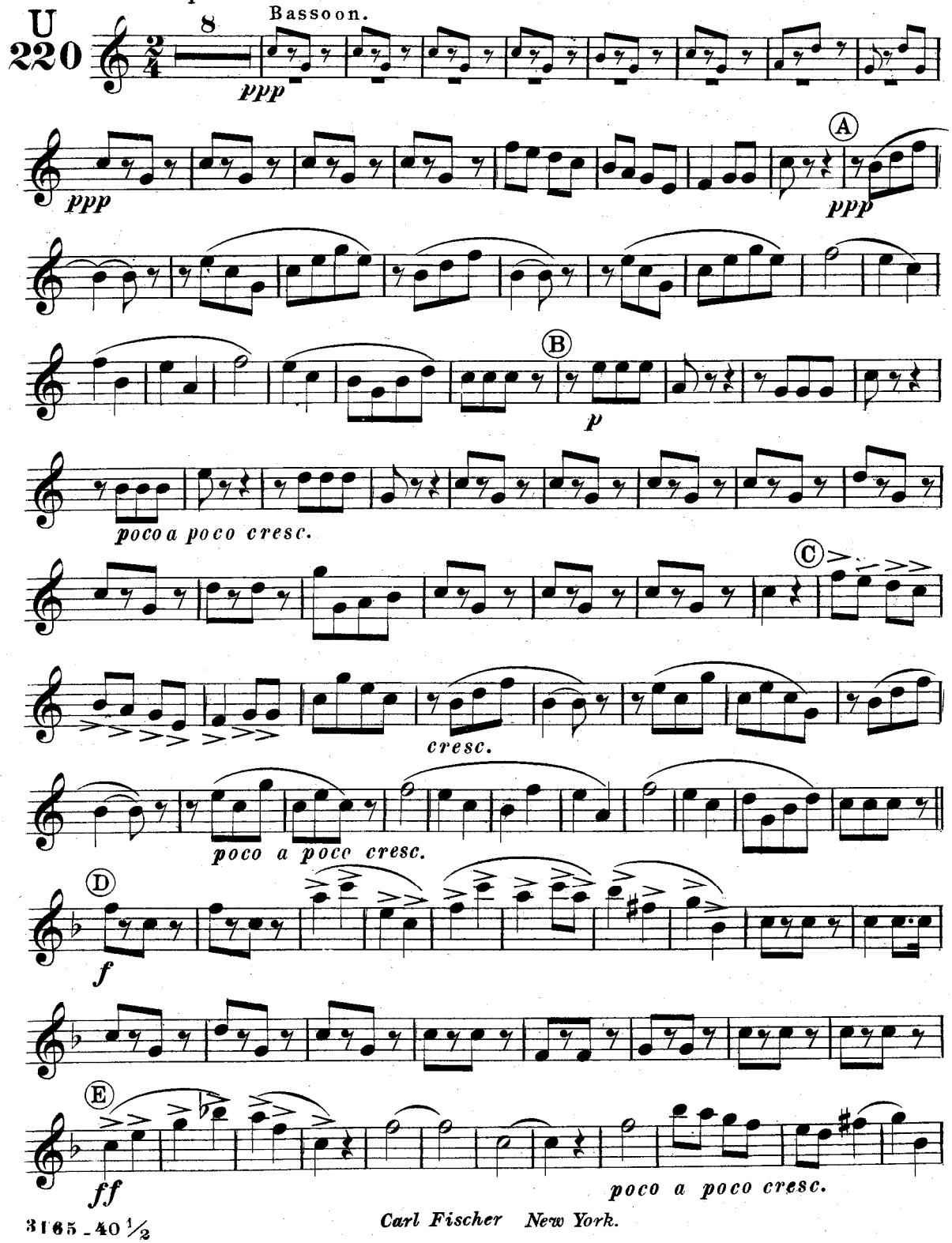
American Patrol.

E♭ Baritone Saxophone

F. W. MEACHAM.

Tempo di Marcia

U 220

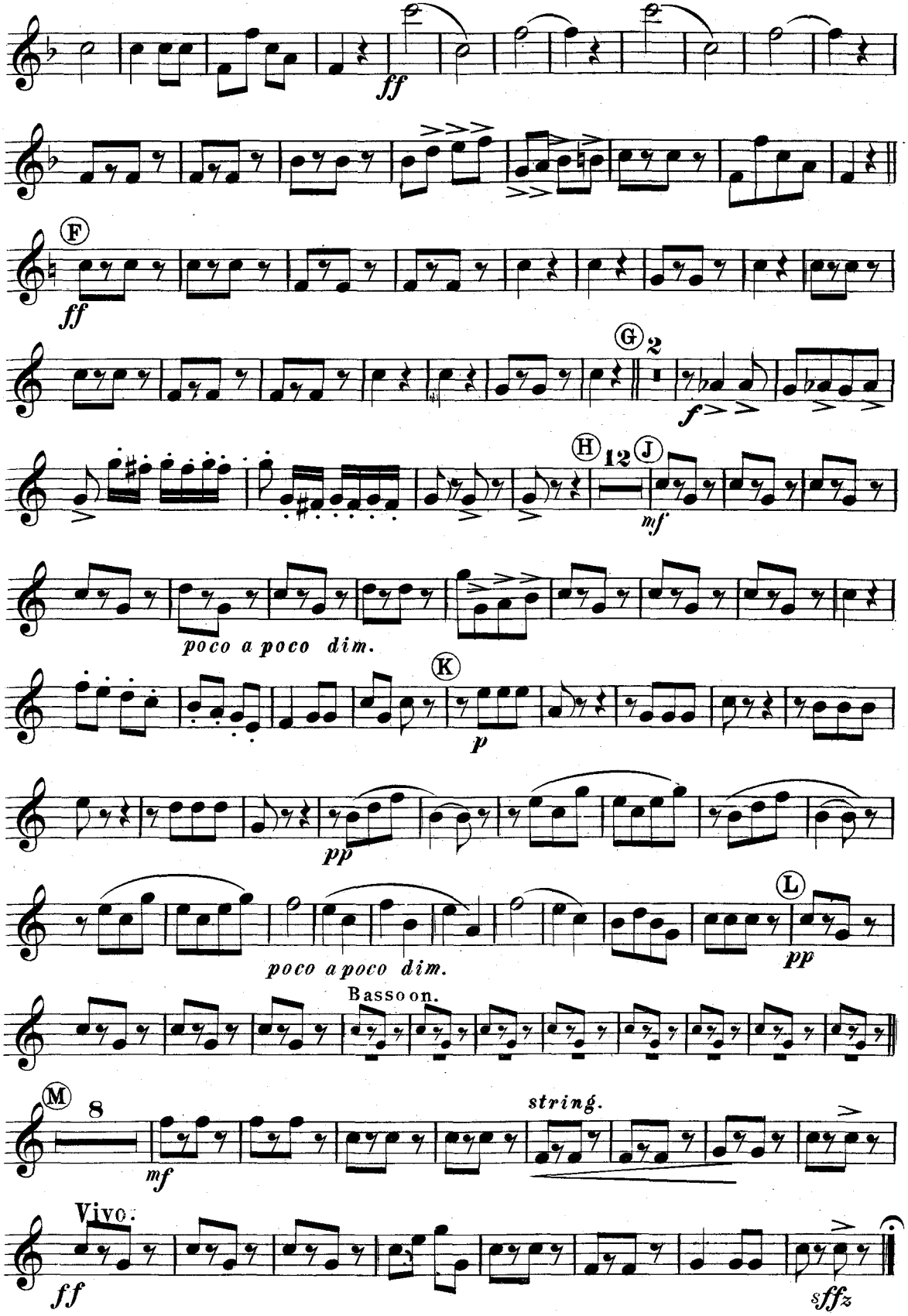


3165-40½

Carl Fischer New York.

American Patrol.

E♭ Baritone Saxophone



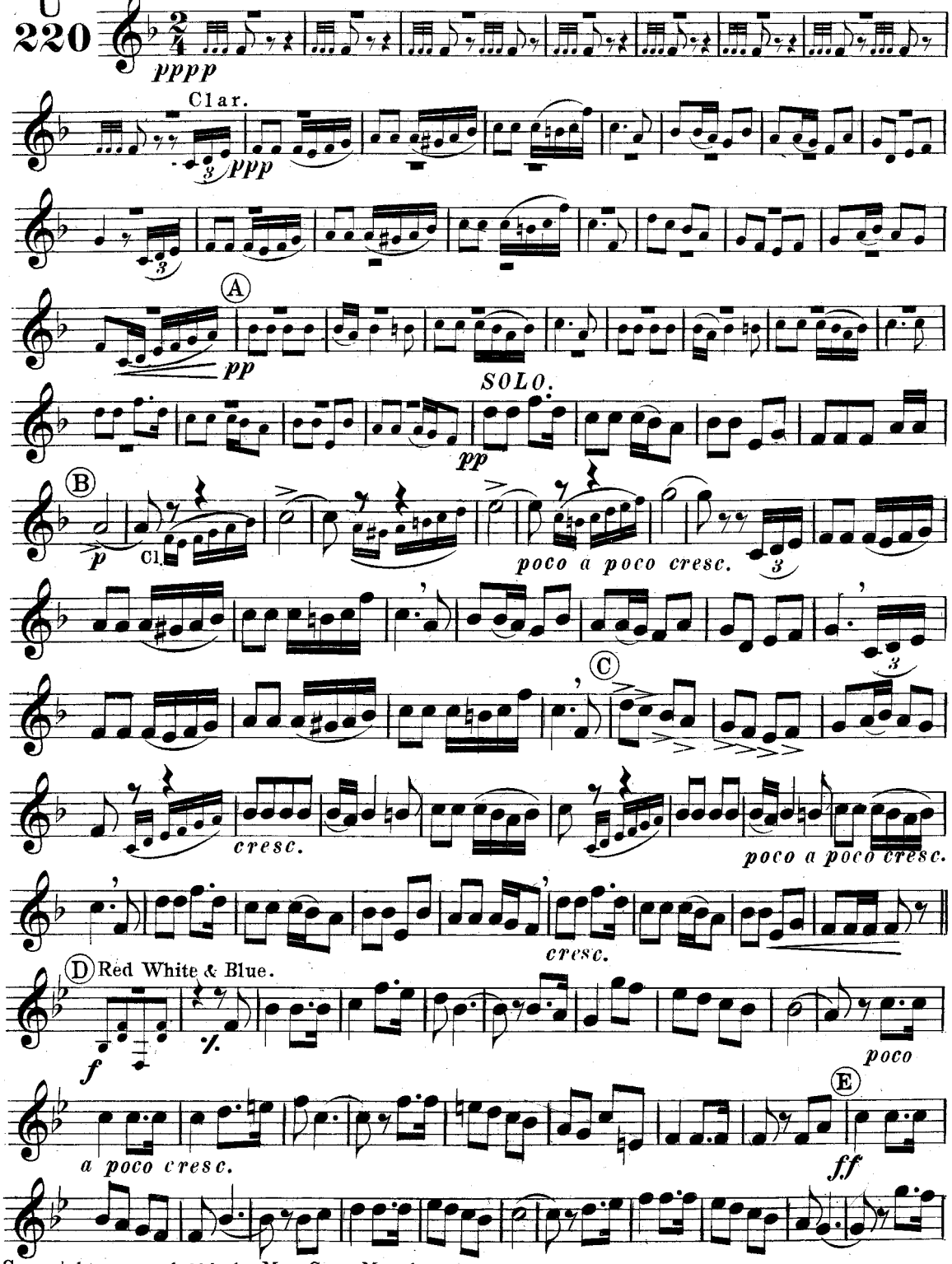
Solo or 1st B♭ Cornet
(Fluegelhorn)

American Patrol.

Tempo di Marcia
Drum.

F. W. MEACHAM.

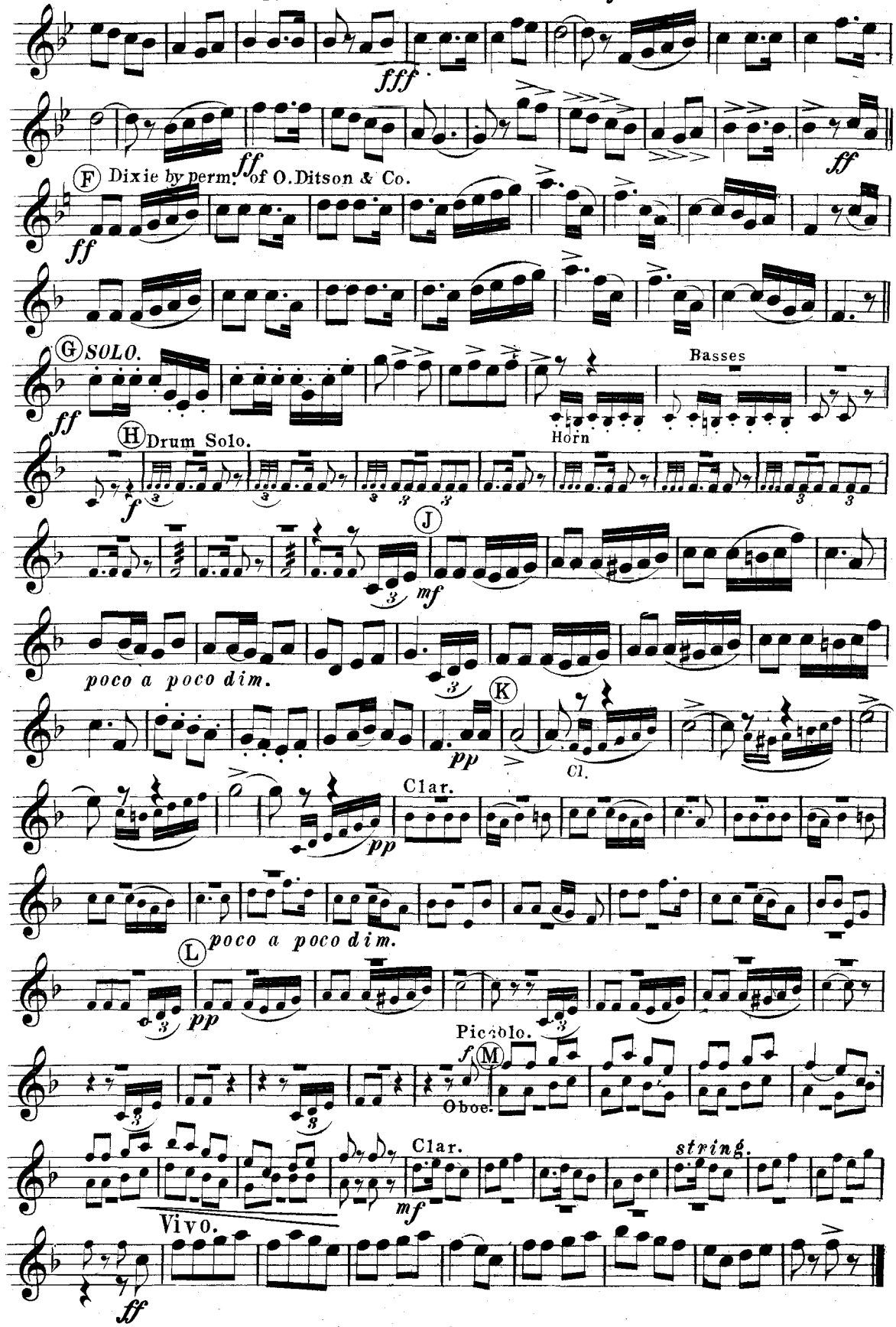
U
220



3165 -40½

American Patrol.

Solo or 1st B♭ Cornet (*Fluegelhorn*)

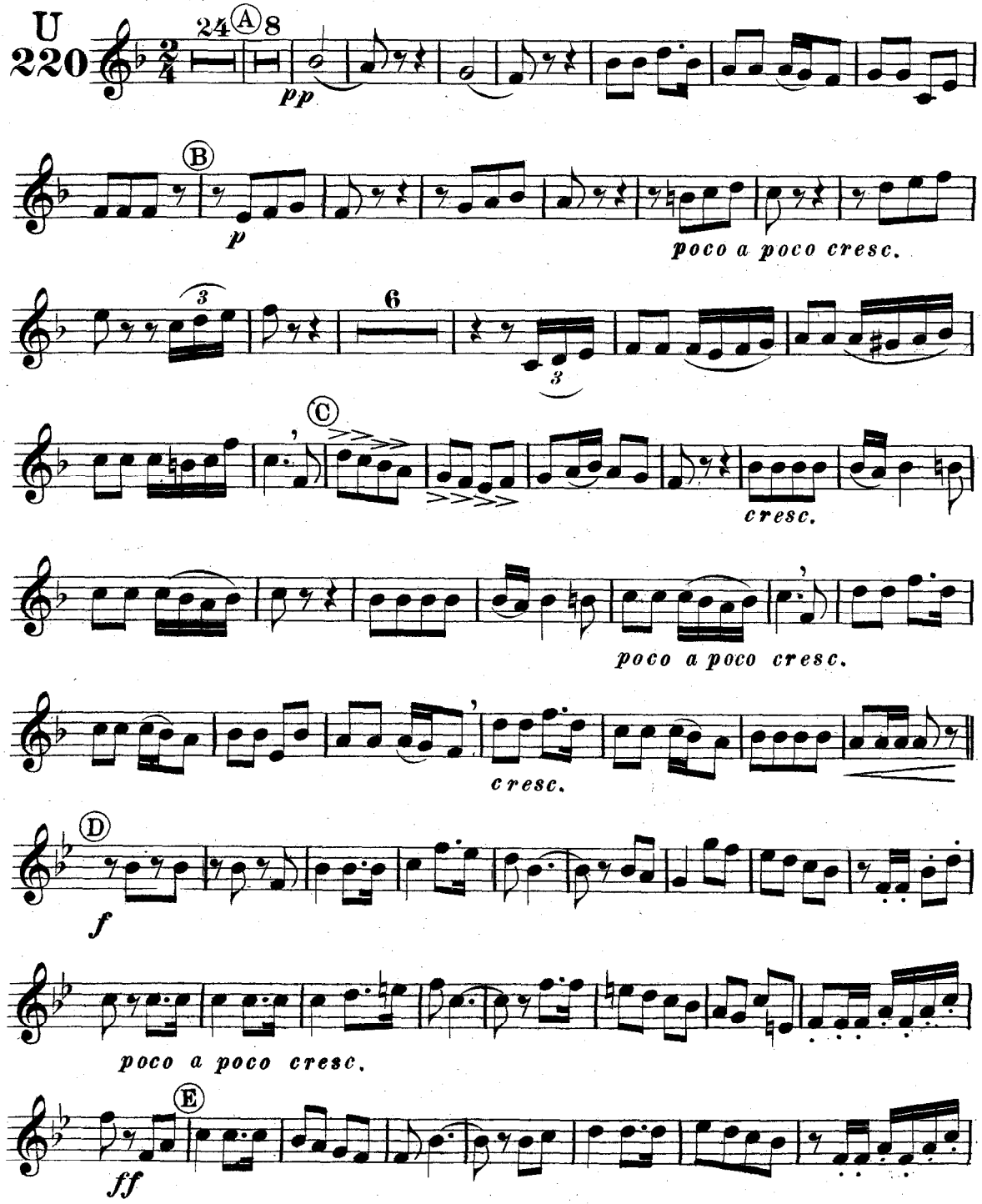


2nd B♭ Cornet

American Patrol.

Tempo di Marcia

F. W. MEACHAM.

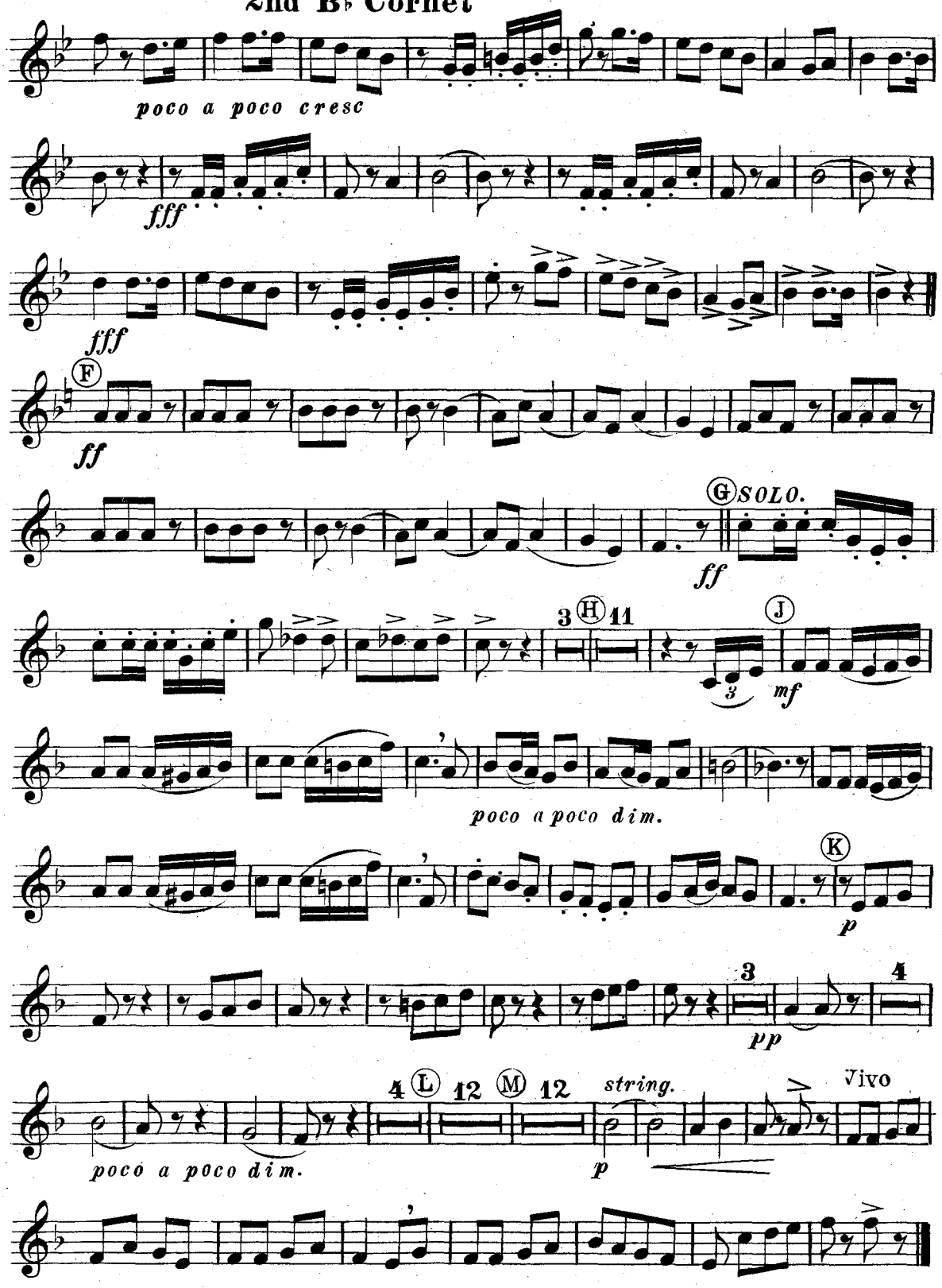


3165-40½

Carl Fischer New York.

American Patrol.

2nd B♭ Cornet

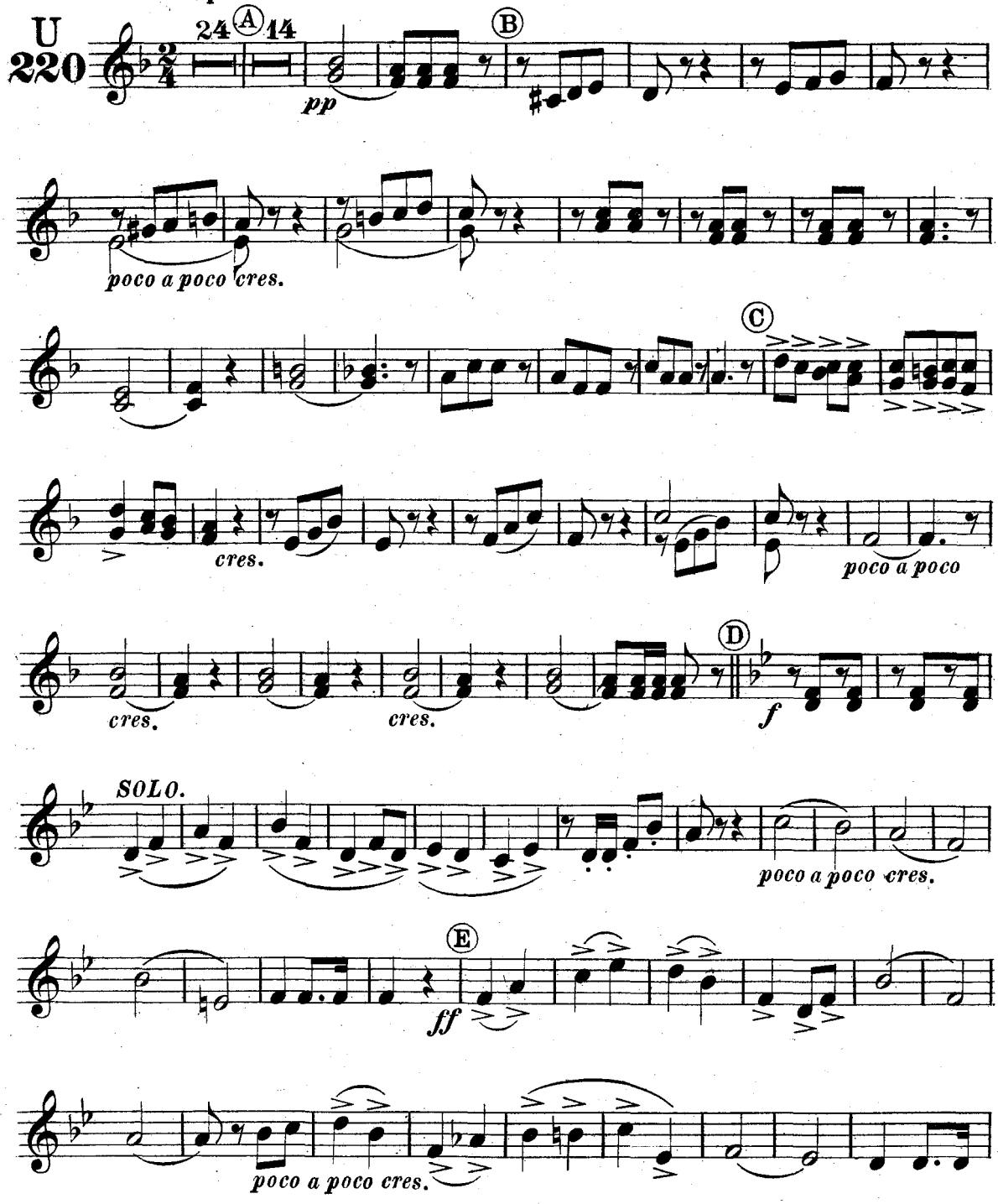


American Patrol.

3rd B♭ Cornets

Tempo di Marcia

F. W. MEACHAM.

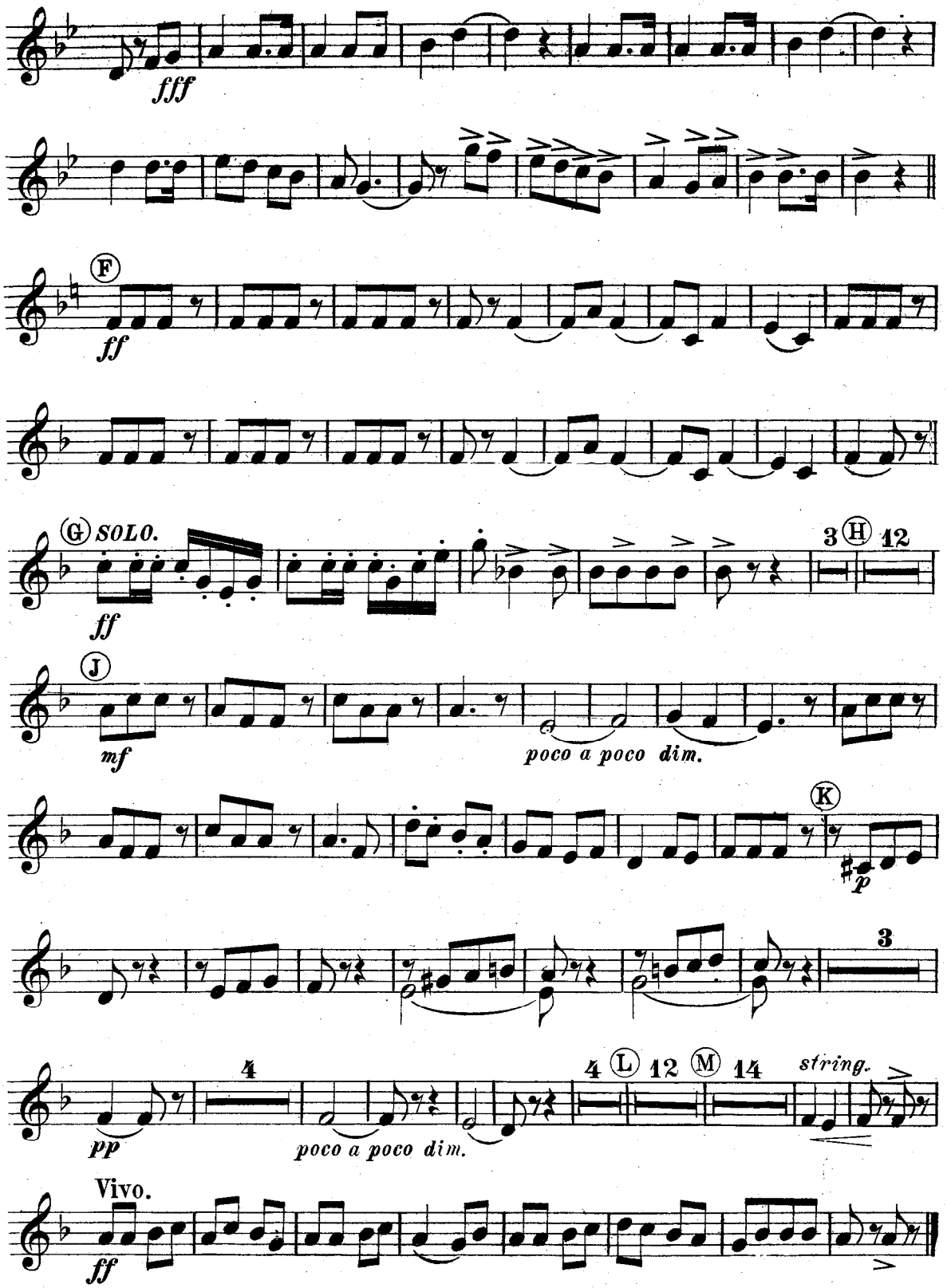


3165-40½

Carl Fischer, New York.

American Patrol.

3rd B♭ Cornets



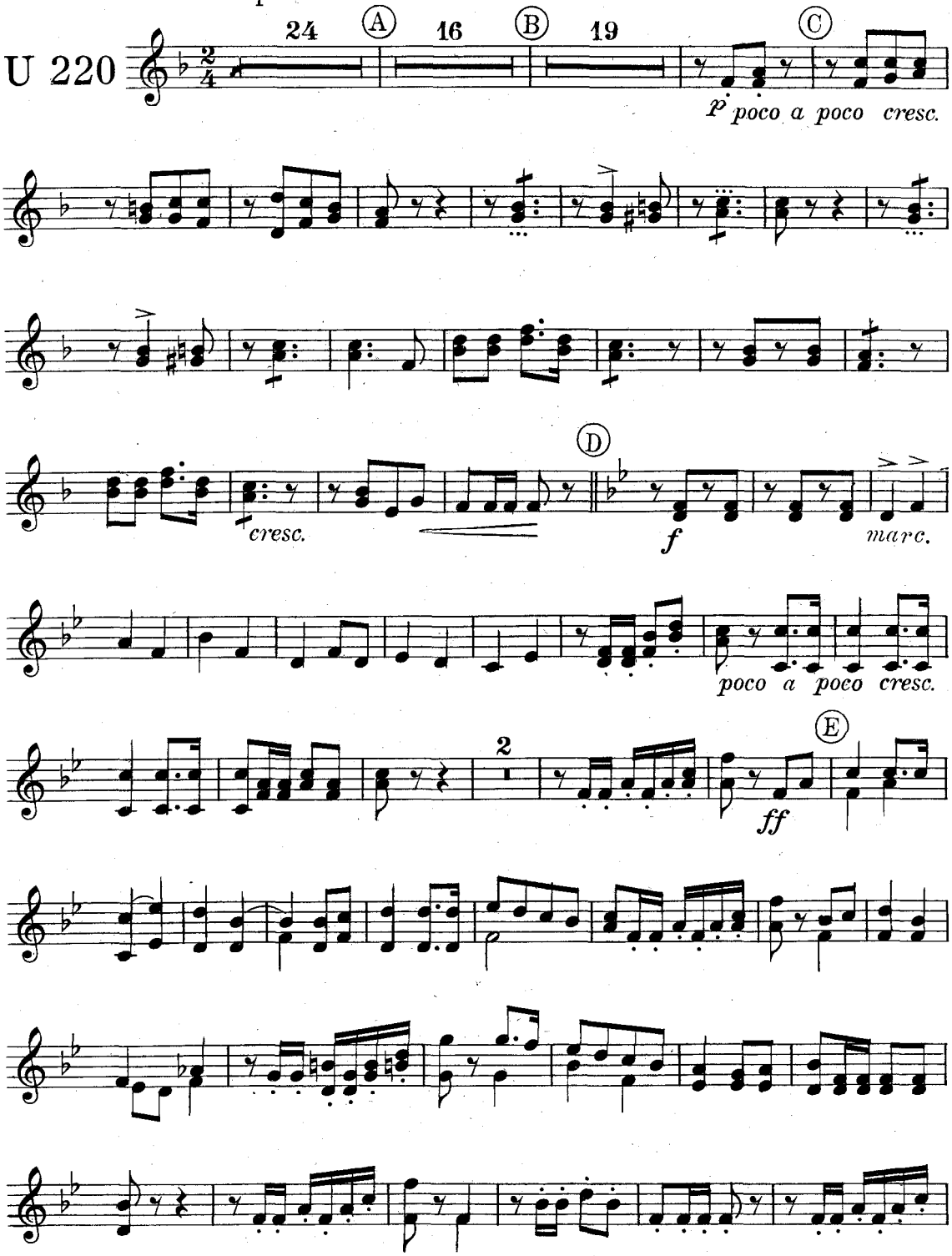
American Patrol

1st and 2nd B♭ Trumpets

F. W. MEACHAM

Tempo di Marcia

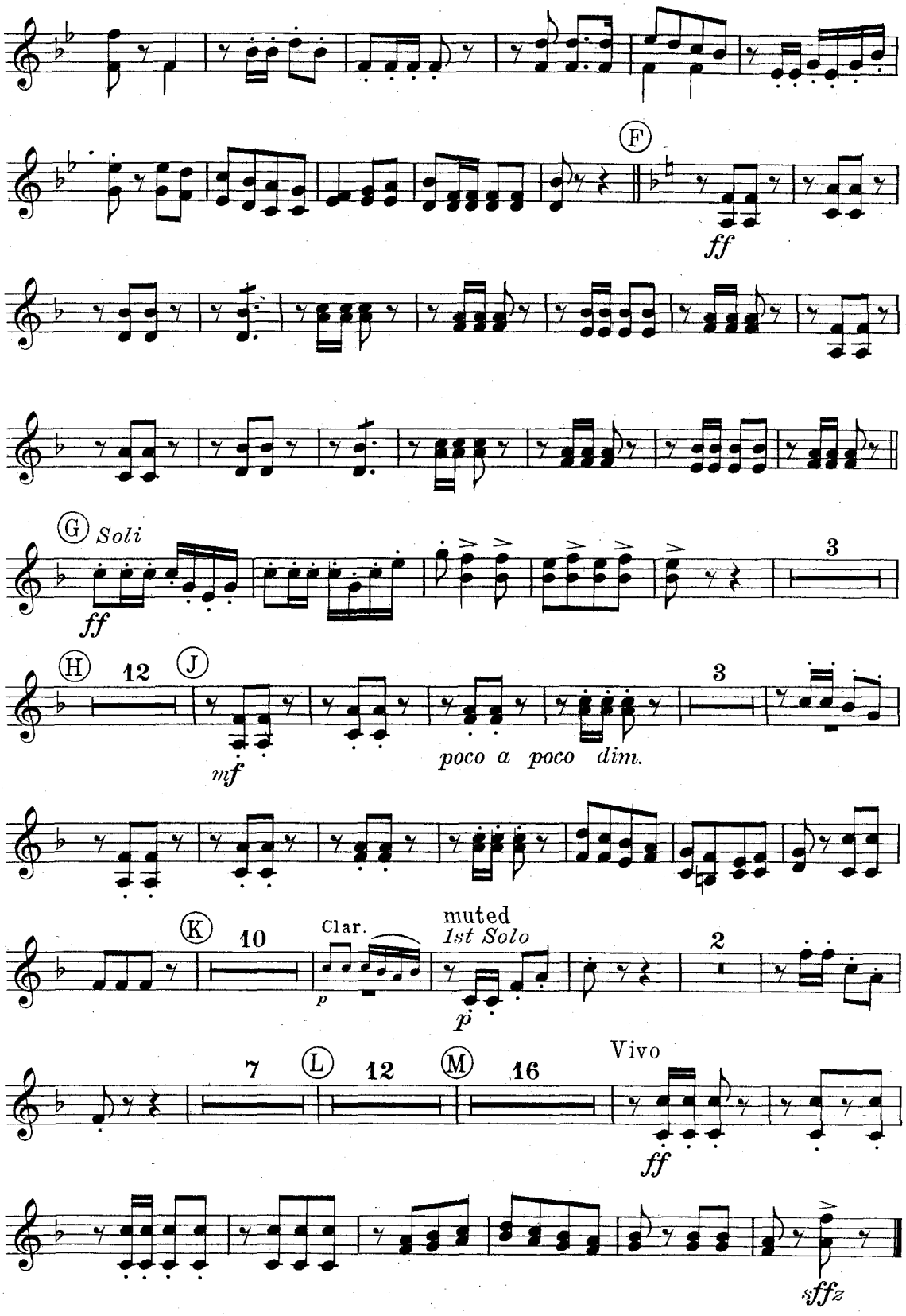
U 220



3165-40½

Carl Fischer Inc., New York

1st and 2nd B♭ Trumpets



1st & 2nd E♭ Horns (*Altos*)

American Patrol.

Tempo di Marcia

F. W. MEACHAM.

U 220

8

2nd Clar.

ppp

1st Horn.

ppp

A

pp

B

p

poco a poco cres.

C

cres.

poco a poco cres.

cres.

D

f

poco a

poco cres.

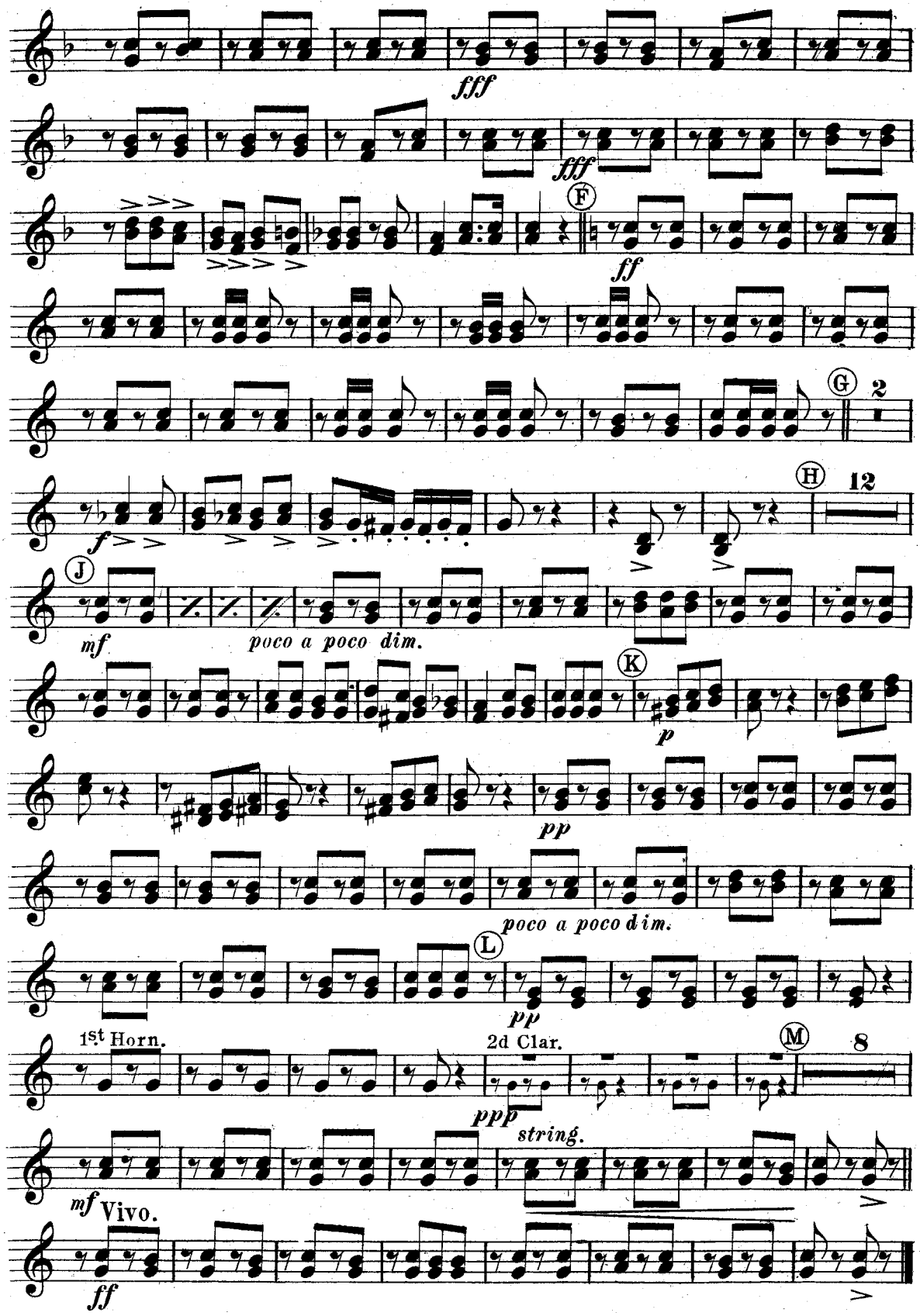
E

ff

poco a poco cres.

Carl Fischer New York.

1st & 2nd E♭ Horns (*Altos*)



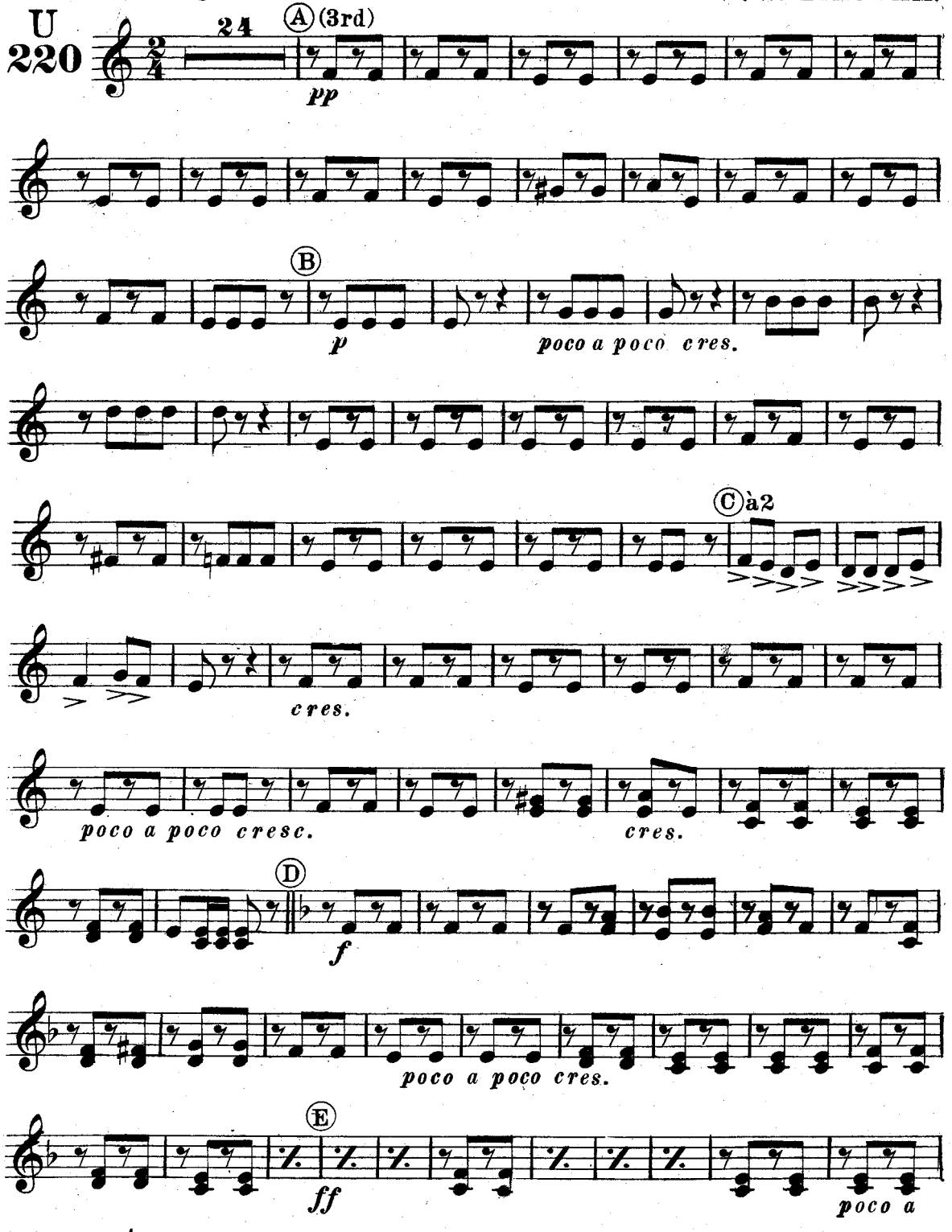
3rd & 4th E♭ Horns *(Altos)*

American Patrol.

Tempo di Marcia

F. W. MEACHAM.

U
220

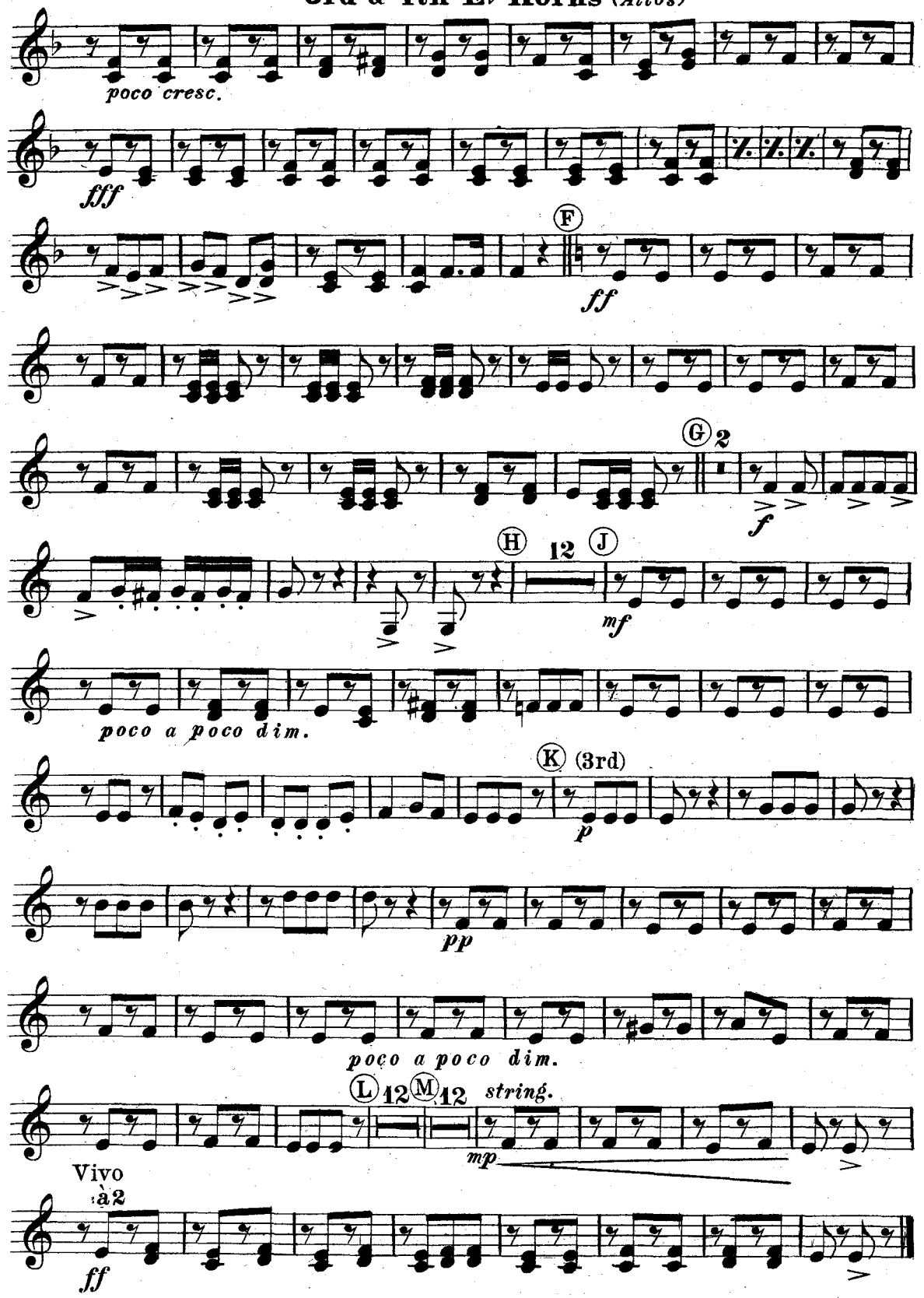


3165-40½

Carl Fischer New York.

American Patrol.

3rd & 4th E♭ Horns (*Altos*)

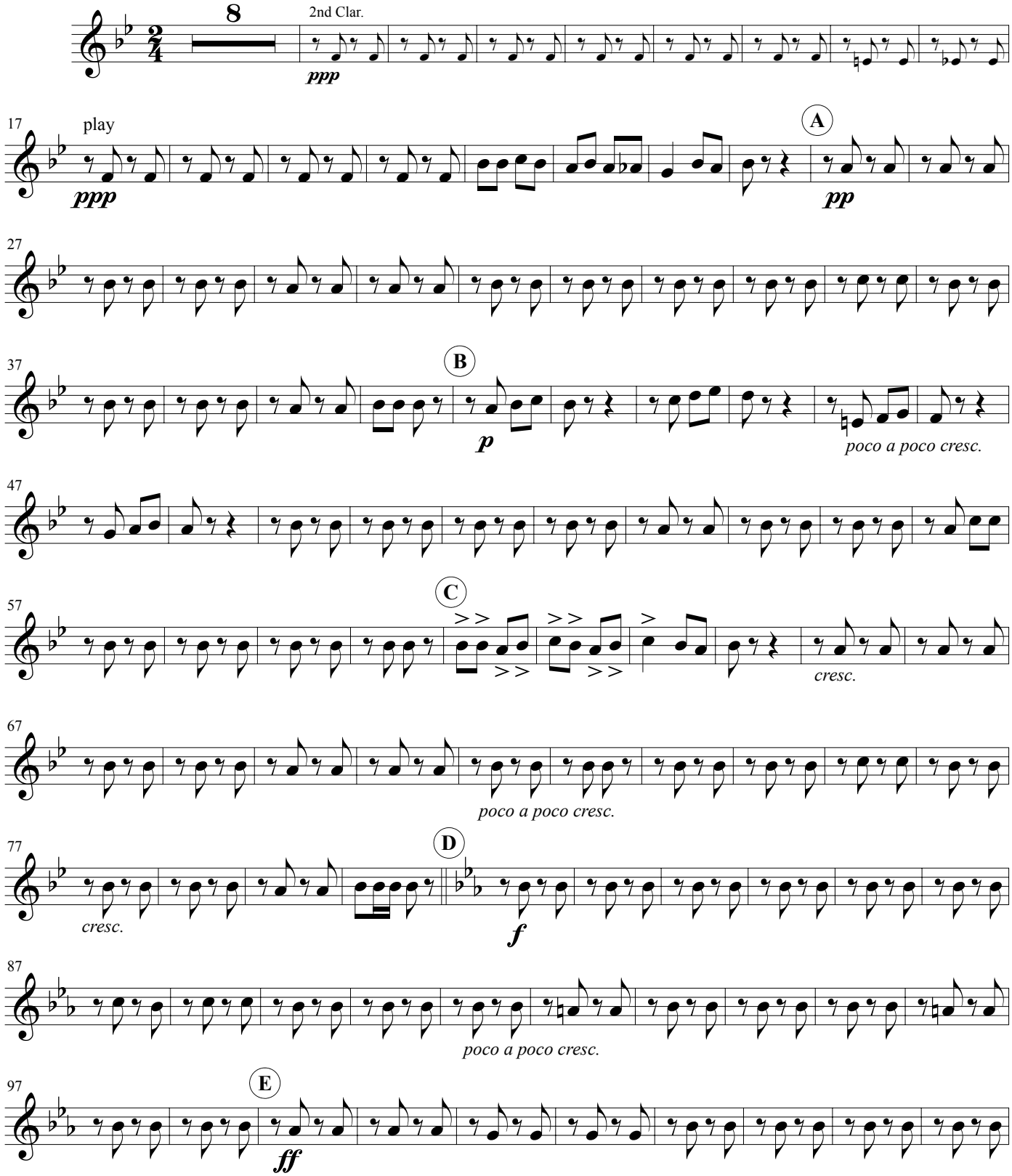


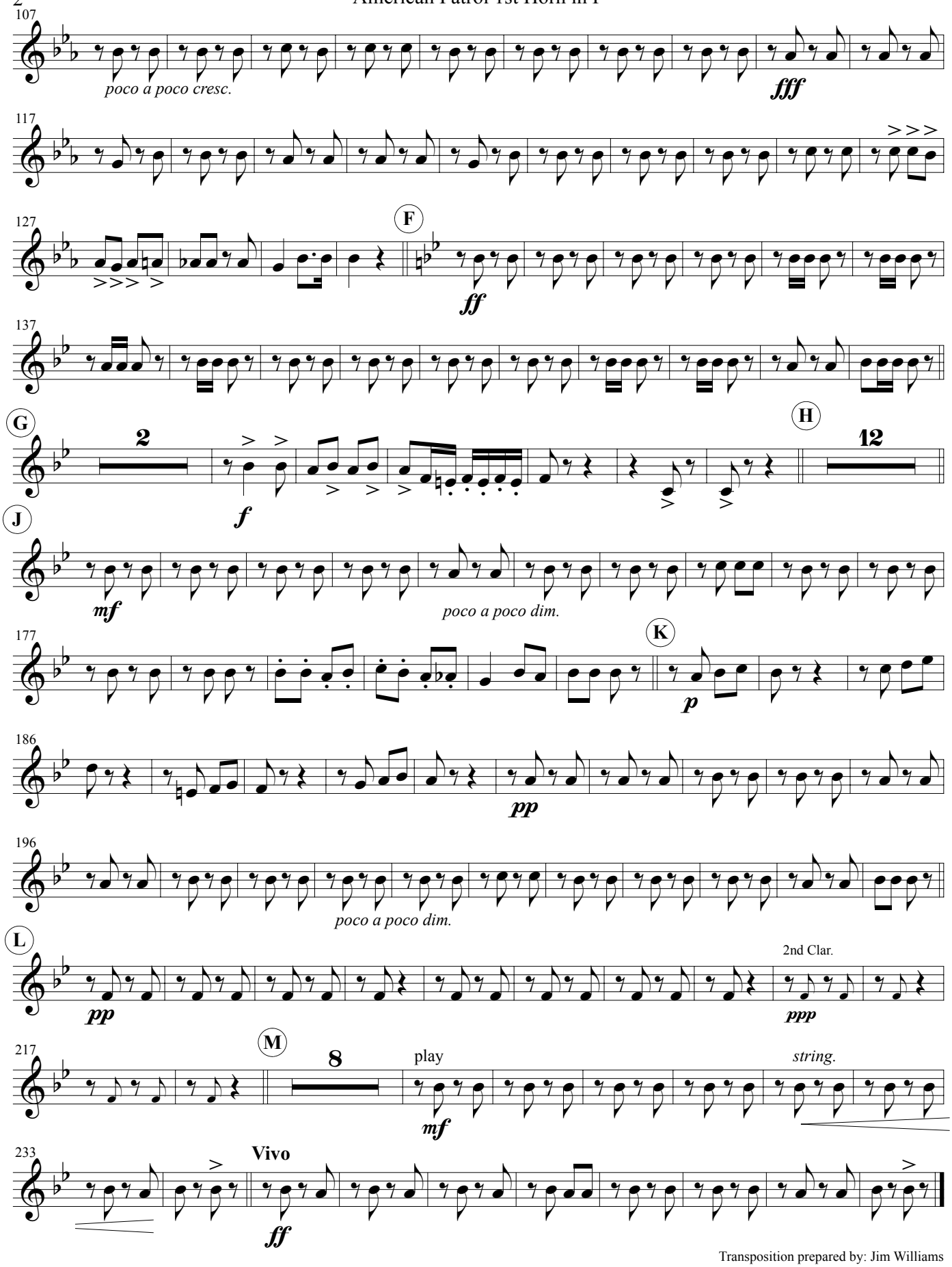
American Patrol

1st Horn in F

F. W. Meacham

Tempo di Marcia





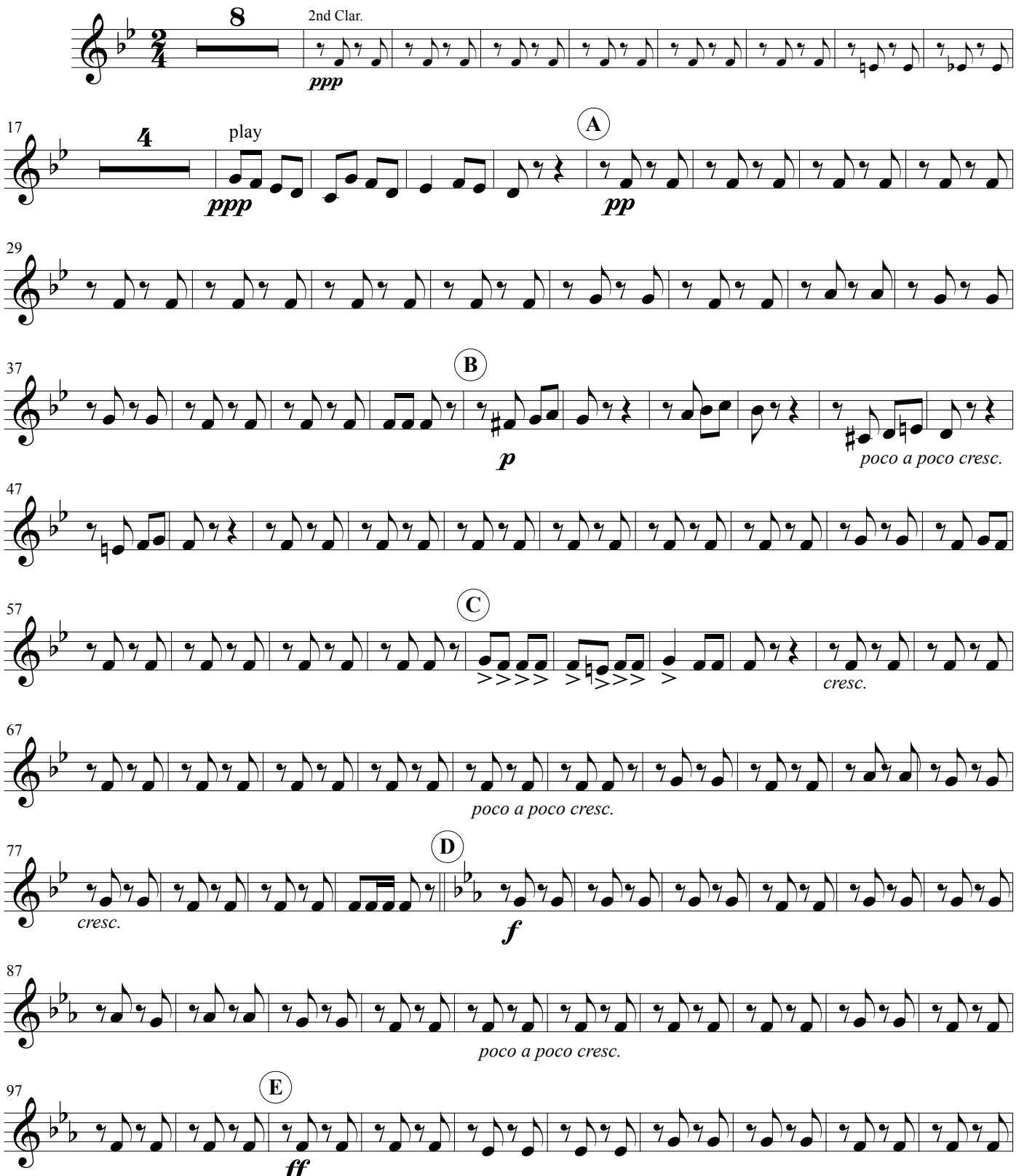
Transposition prepared by: Jim Williams

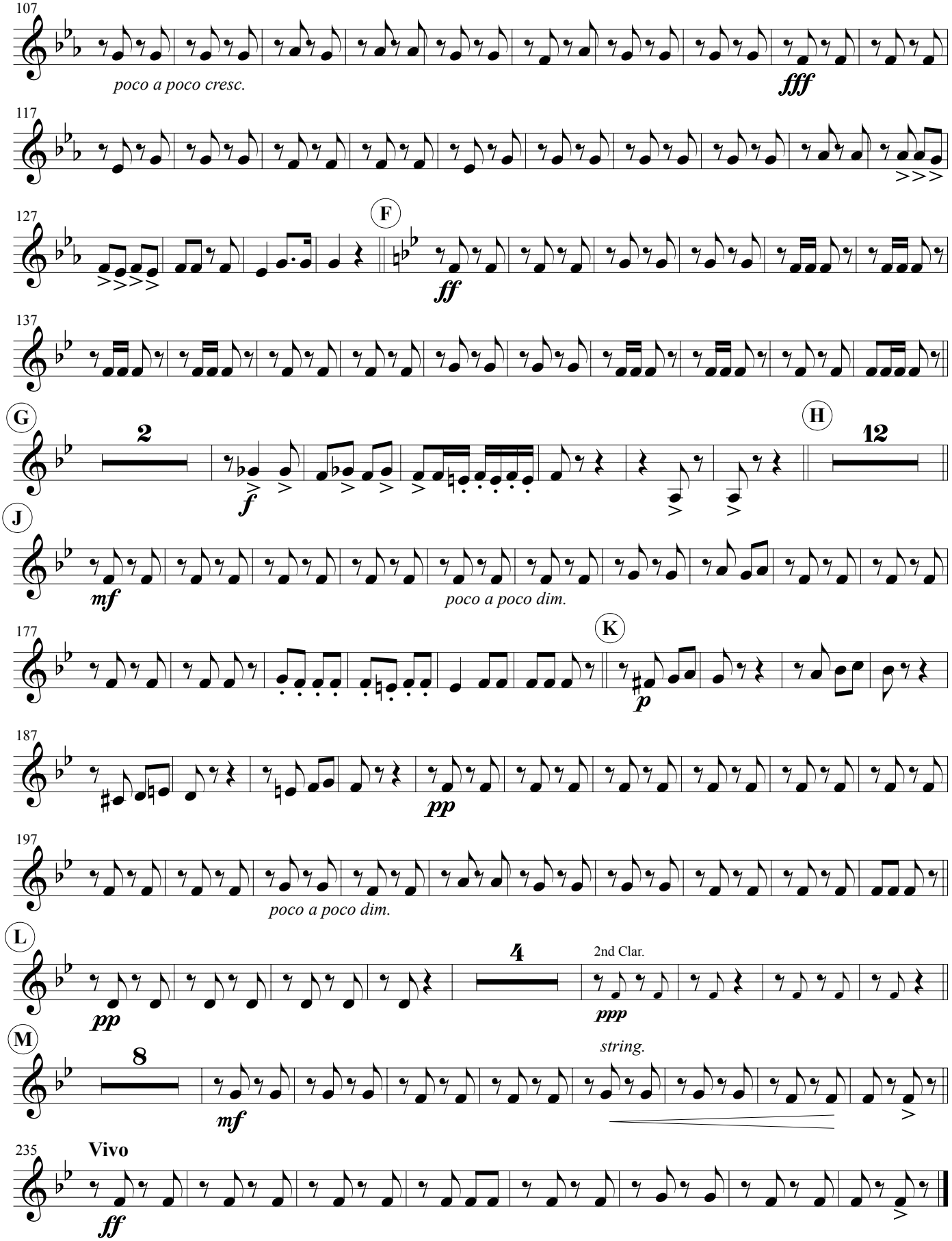
American Patrol

2nd Horn in F

F. W. Meacham

Tempo di Marcia





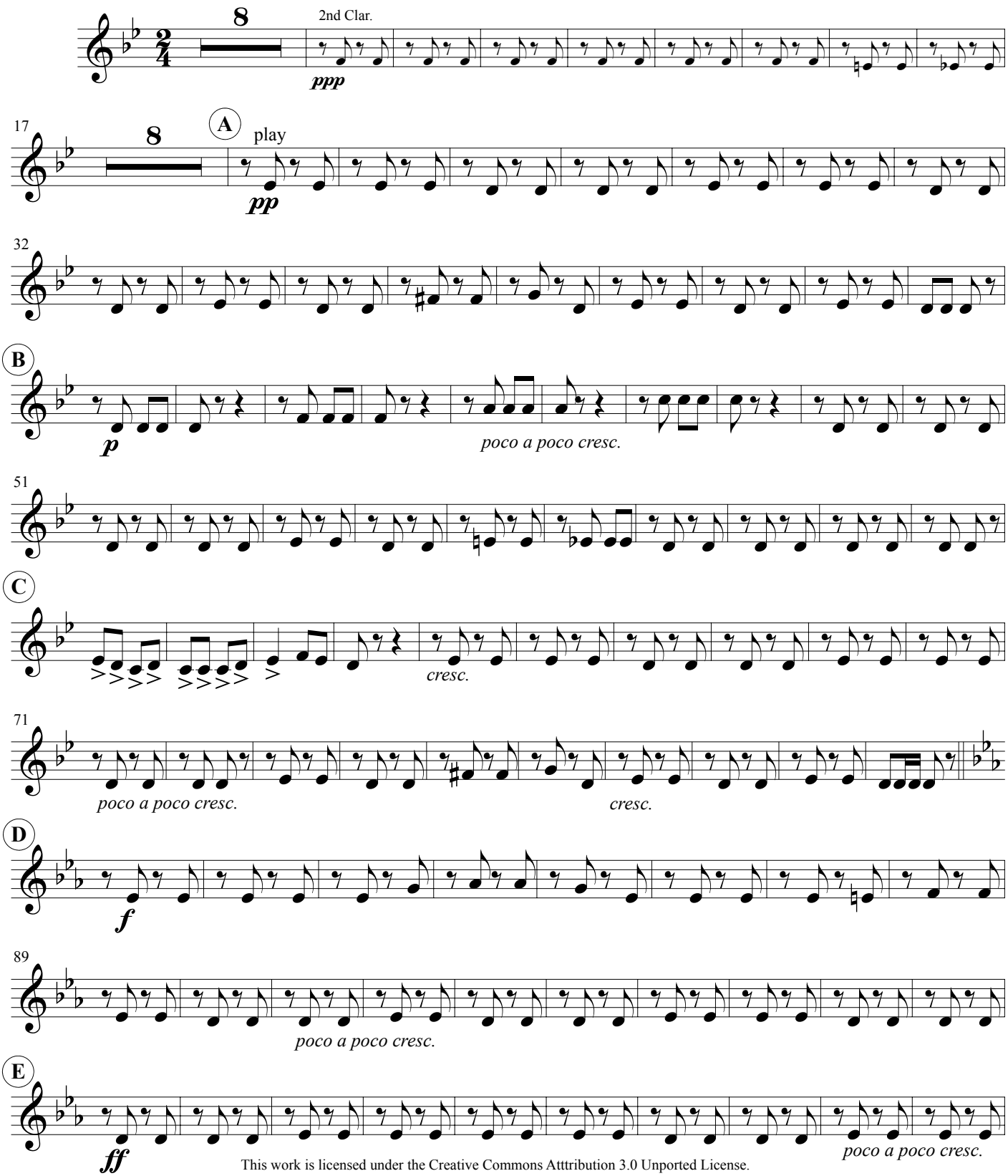
Transposition prepared by: Jim Williams

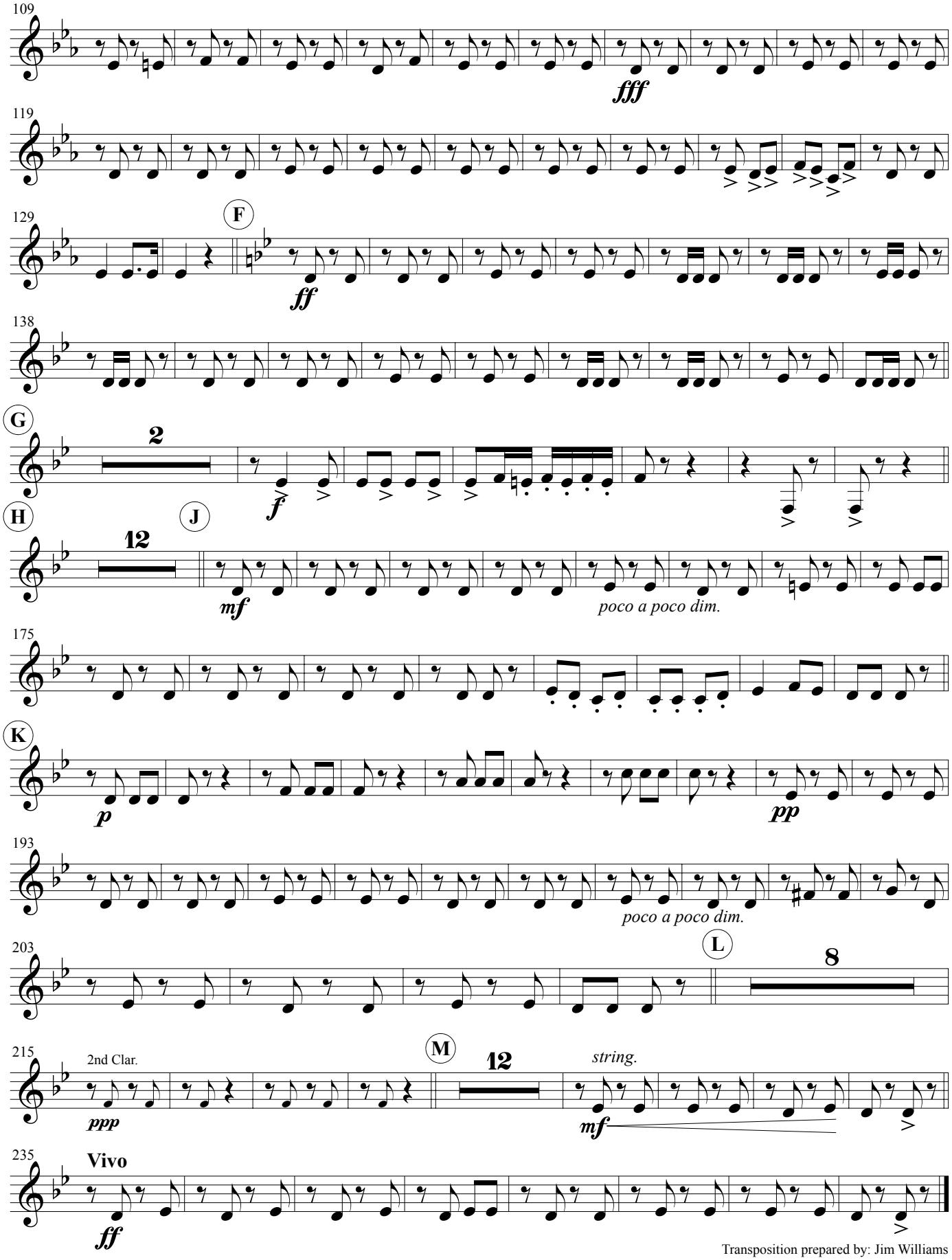
American Patrol

3rd Horn in F

F. W. Meacham

Tempo di Marcia





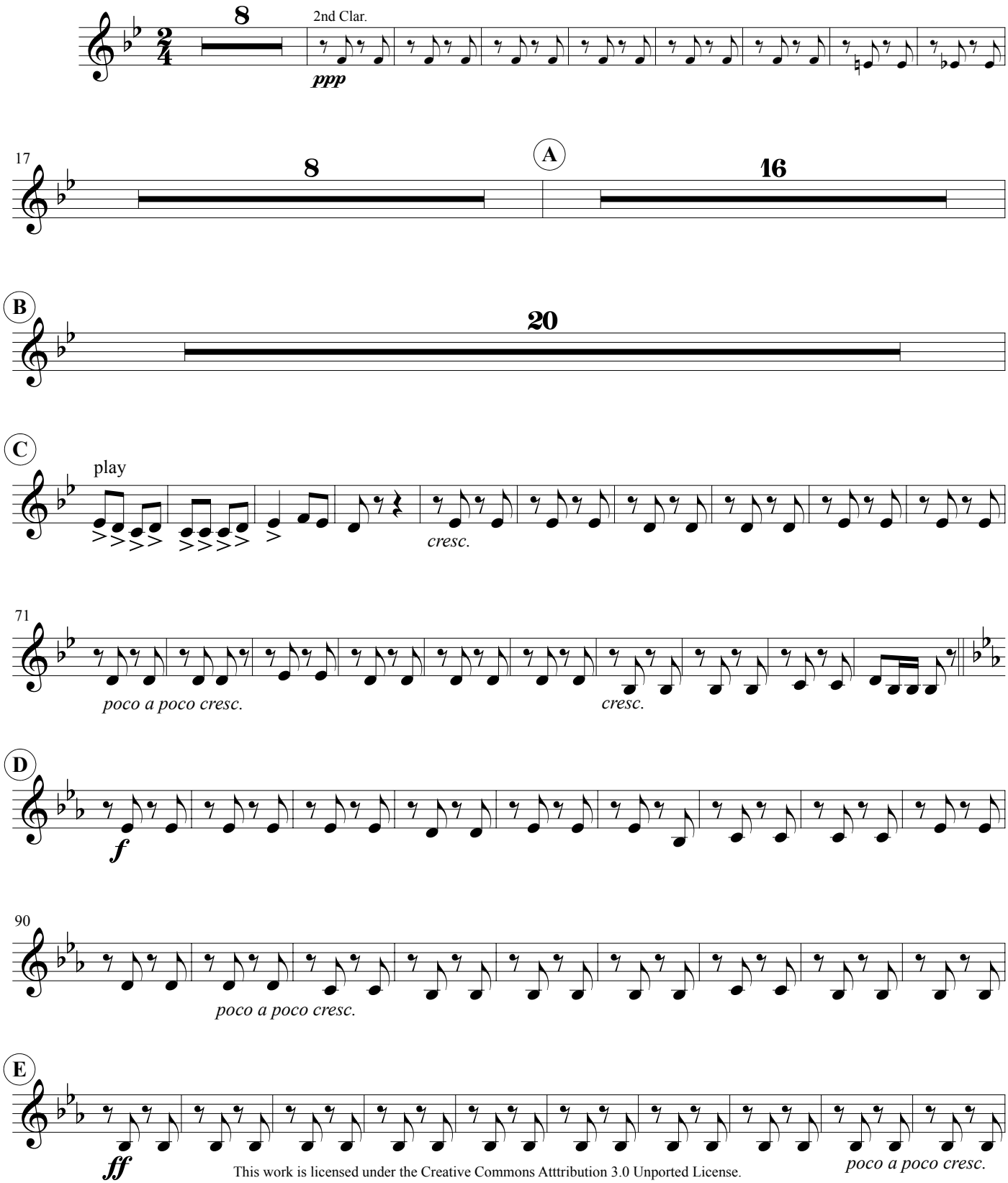
Transposition prepared by: Jim Williams

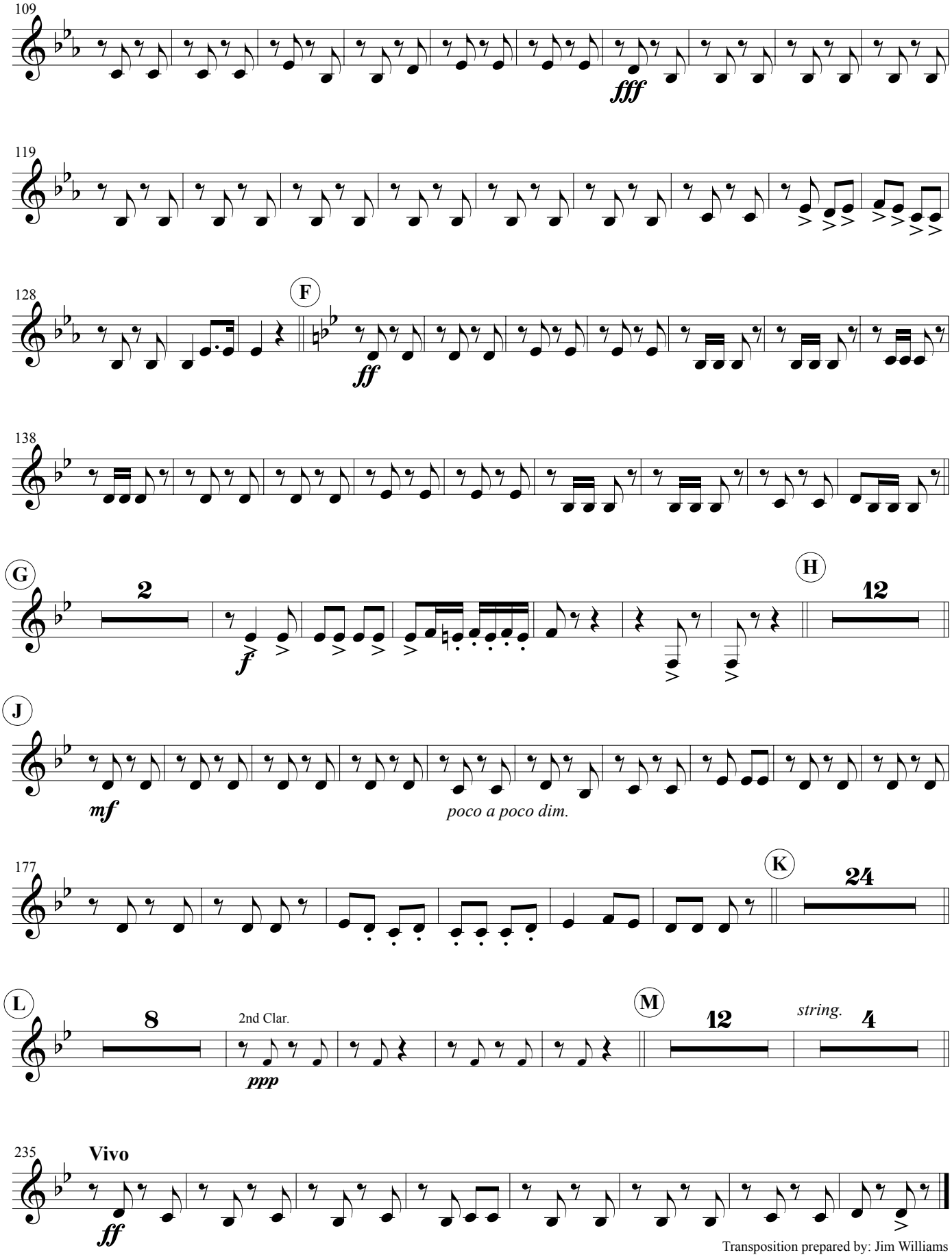
American Patrol

4th Horn in F

F. W. Meacham

Tempo di Marcia





Transposition prepared by: Jim Williams

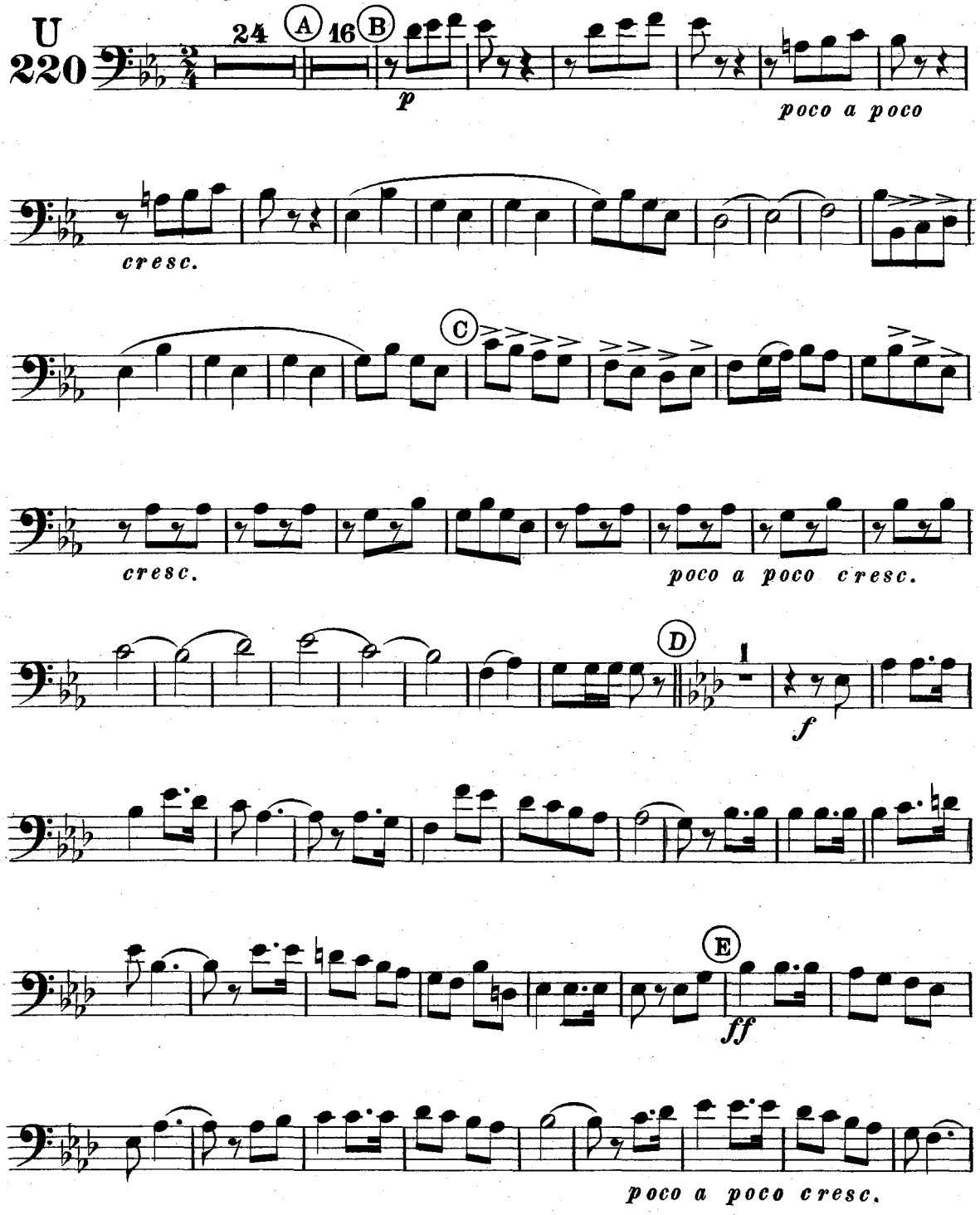
1st Trombone

American Patrol.

F. W. MEACHAM.

Tempo di Marcia

U 220

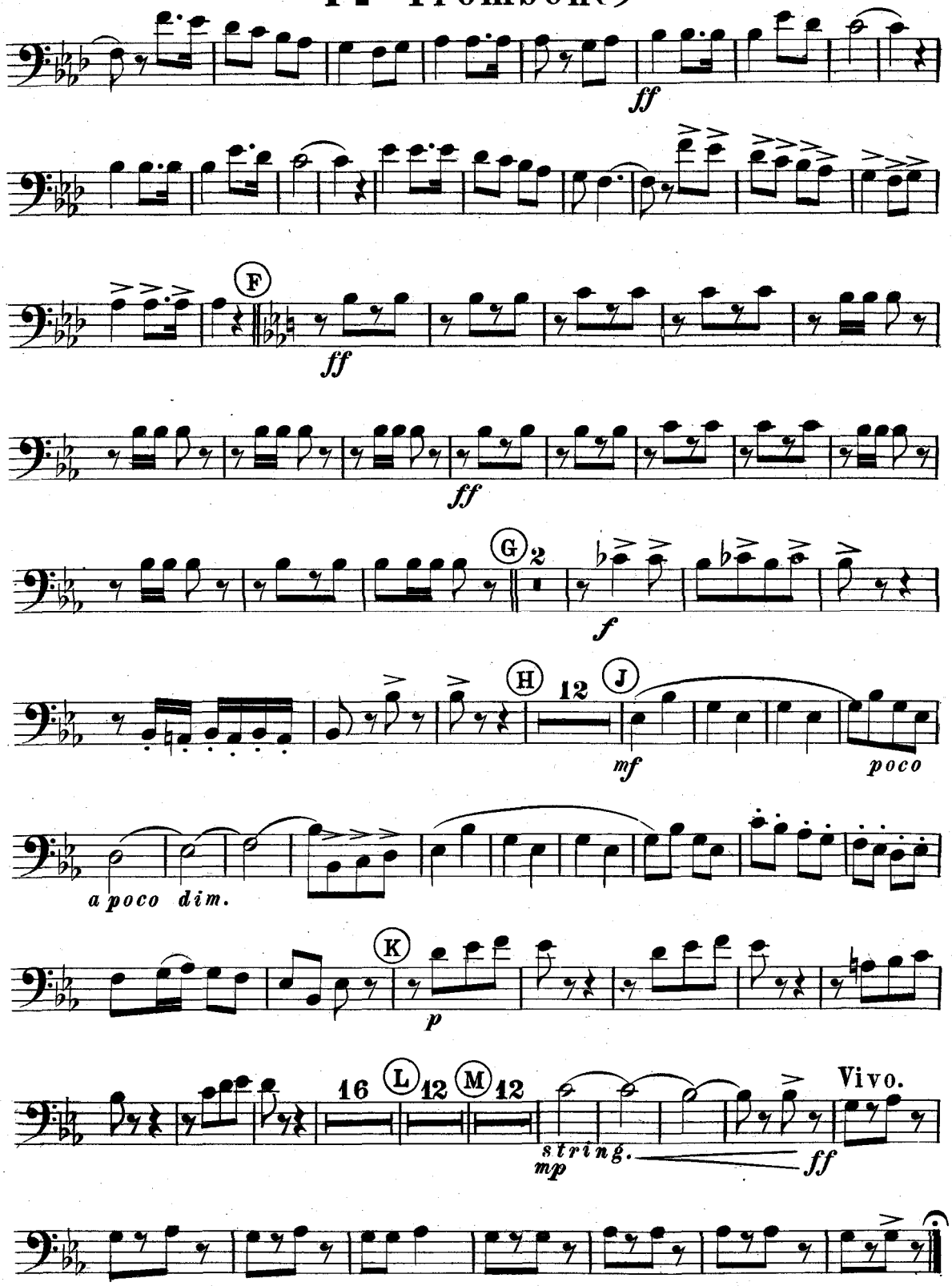


3165-40 ½

Carl Fischer New York.

American Patrol.

1st Trombone



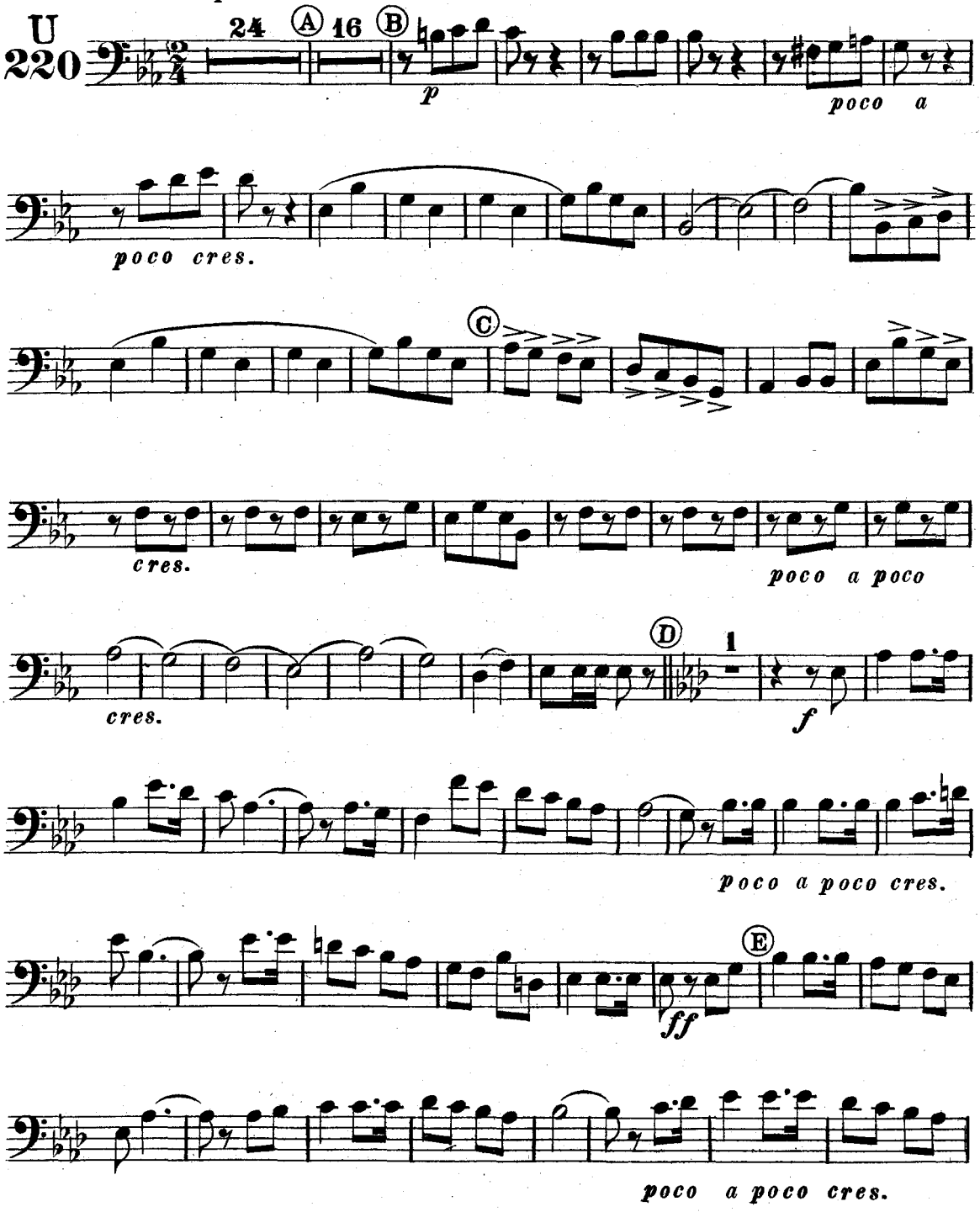
2nd Trombone.

American Patrol.

Tempo di Marcia

F. W. MEACHAM.

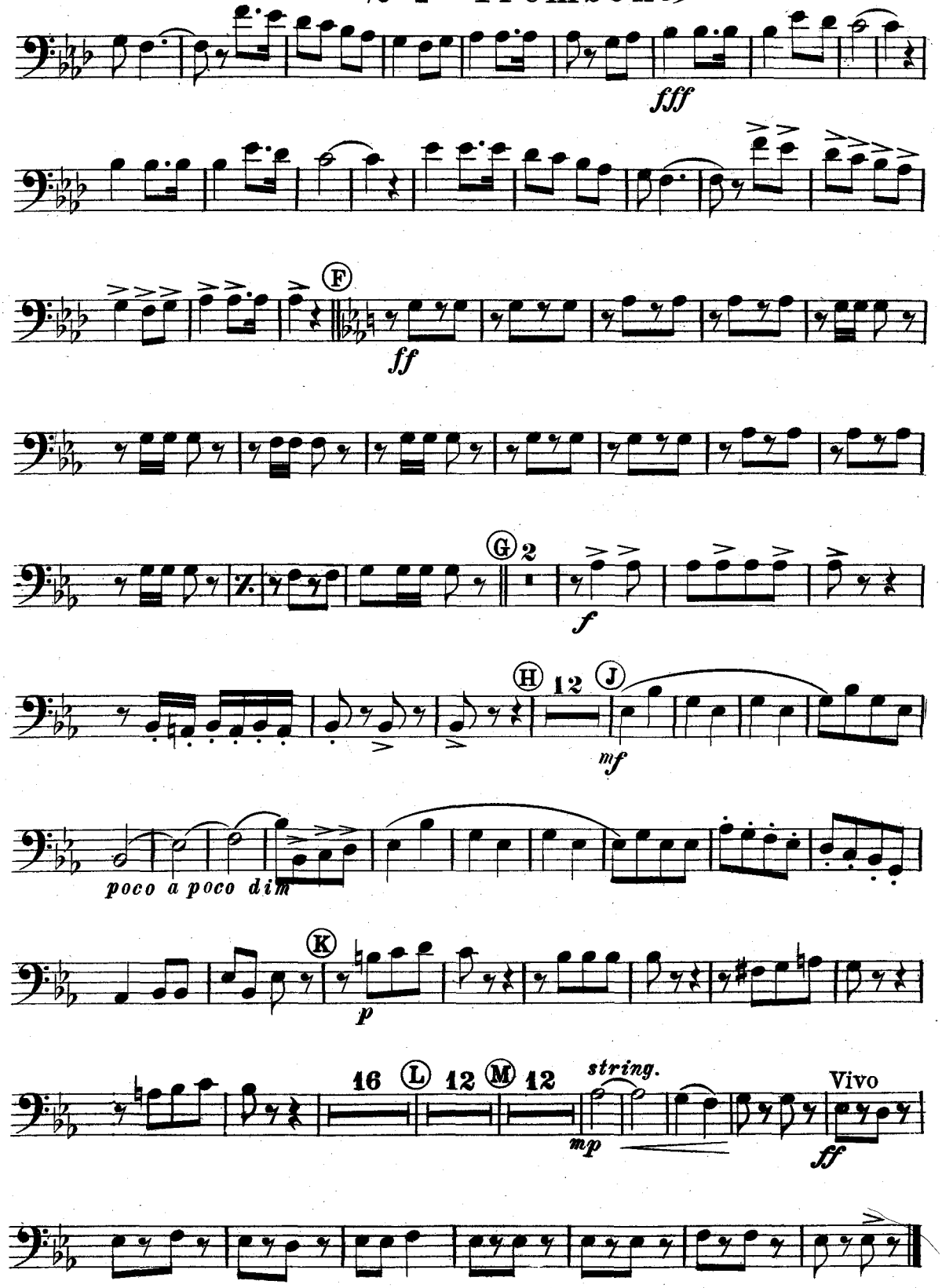
U
220



3165-40½

Carl Fischer New York.

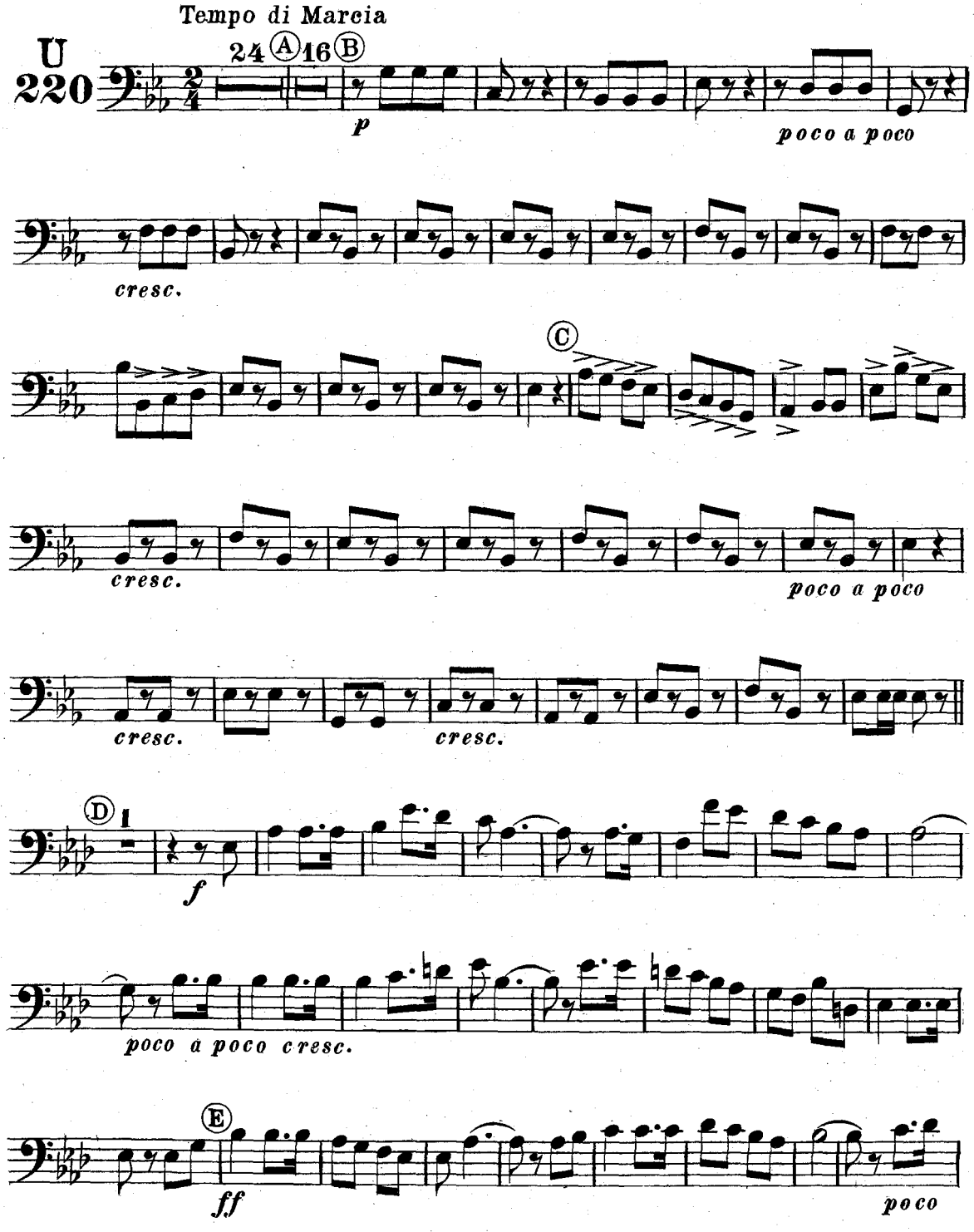
2nd Trombone



American Patrol.

3rd Trombone 𝄢

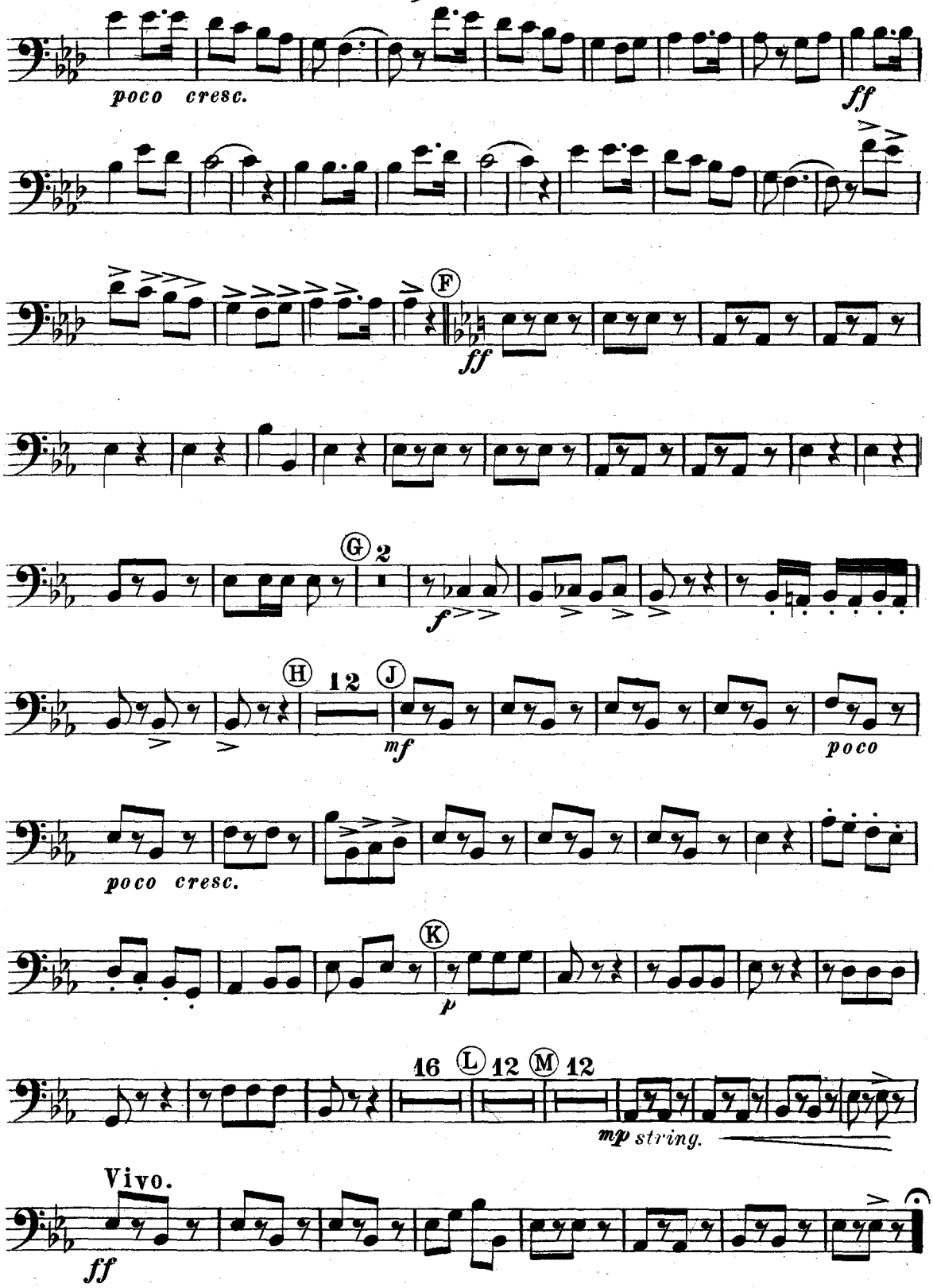
F. W. MEACHAM.



3165-40½

Carl Fischer New York.

American Patrol. **3rd Trombone**

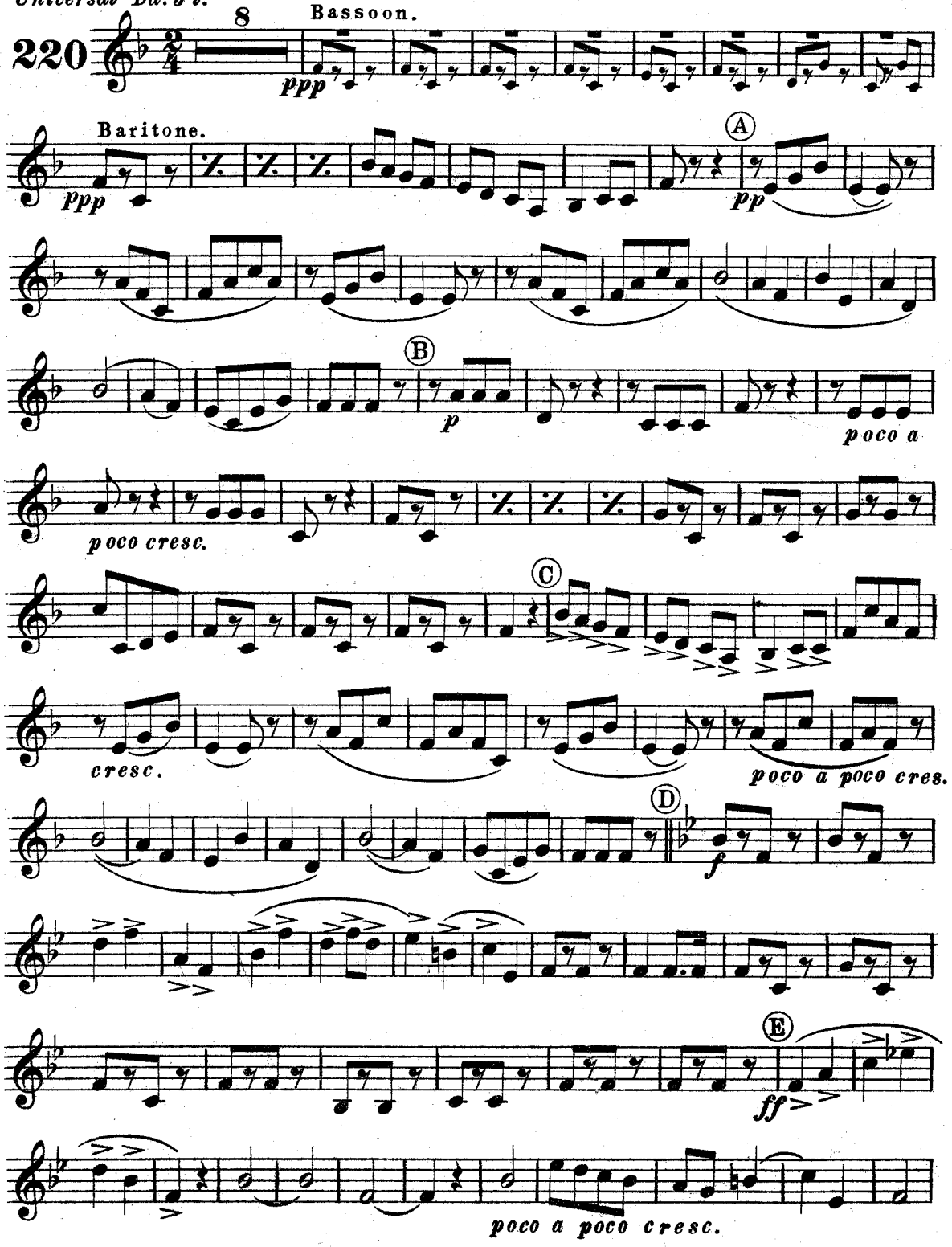


Baritone 𝄞.

American Patrol.

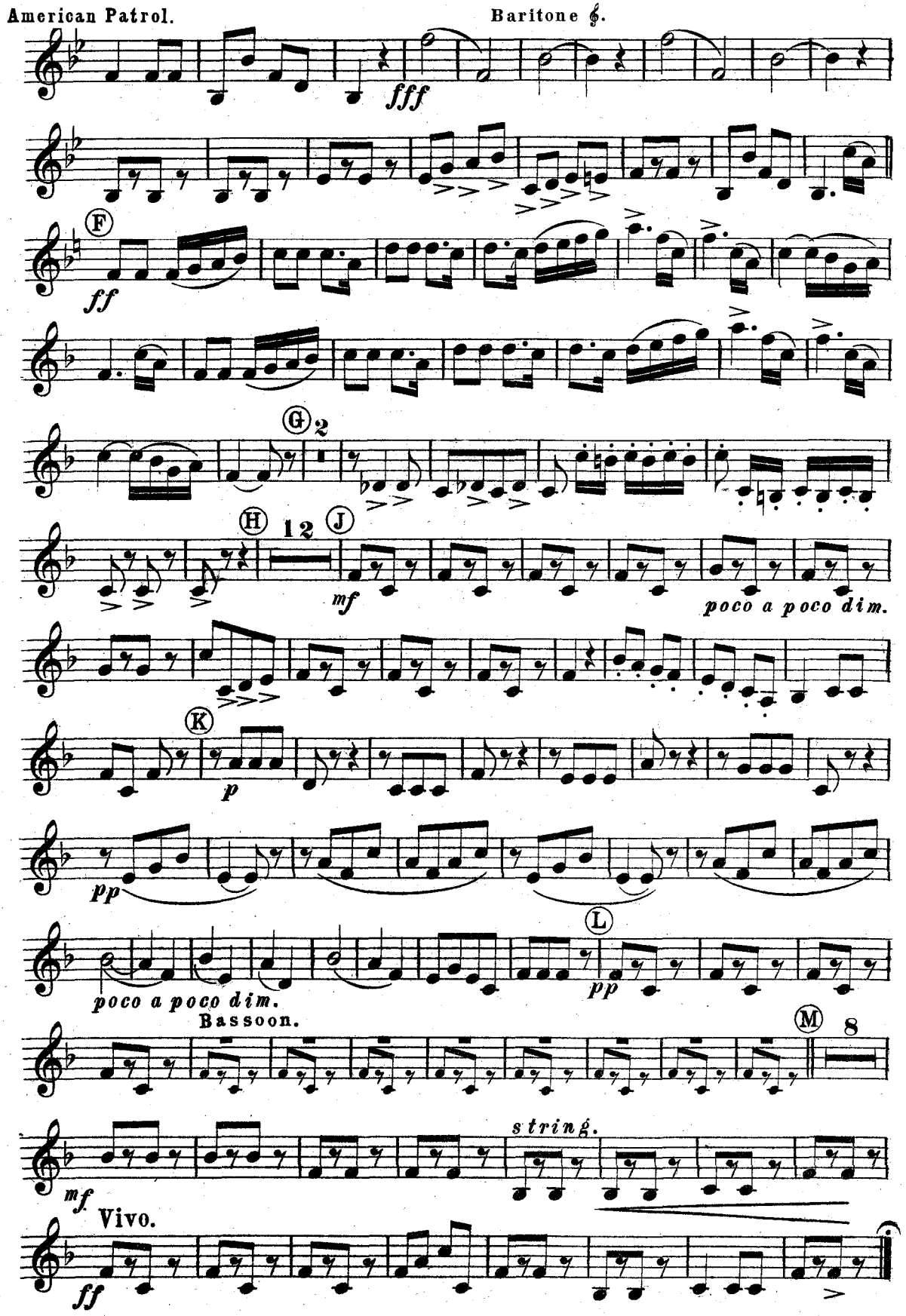
F.W. MEACHAM.

Universal Bd. J'l.



3165_27

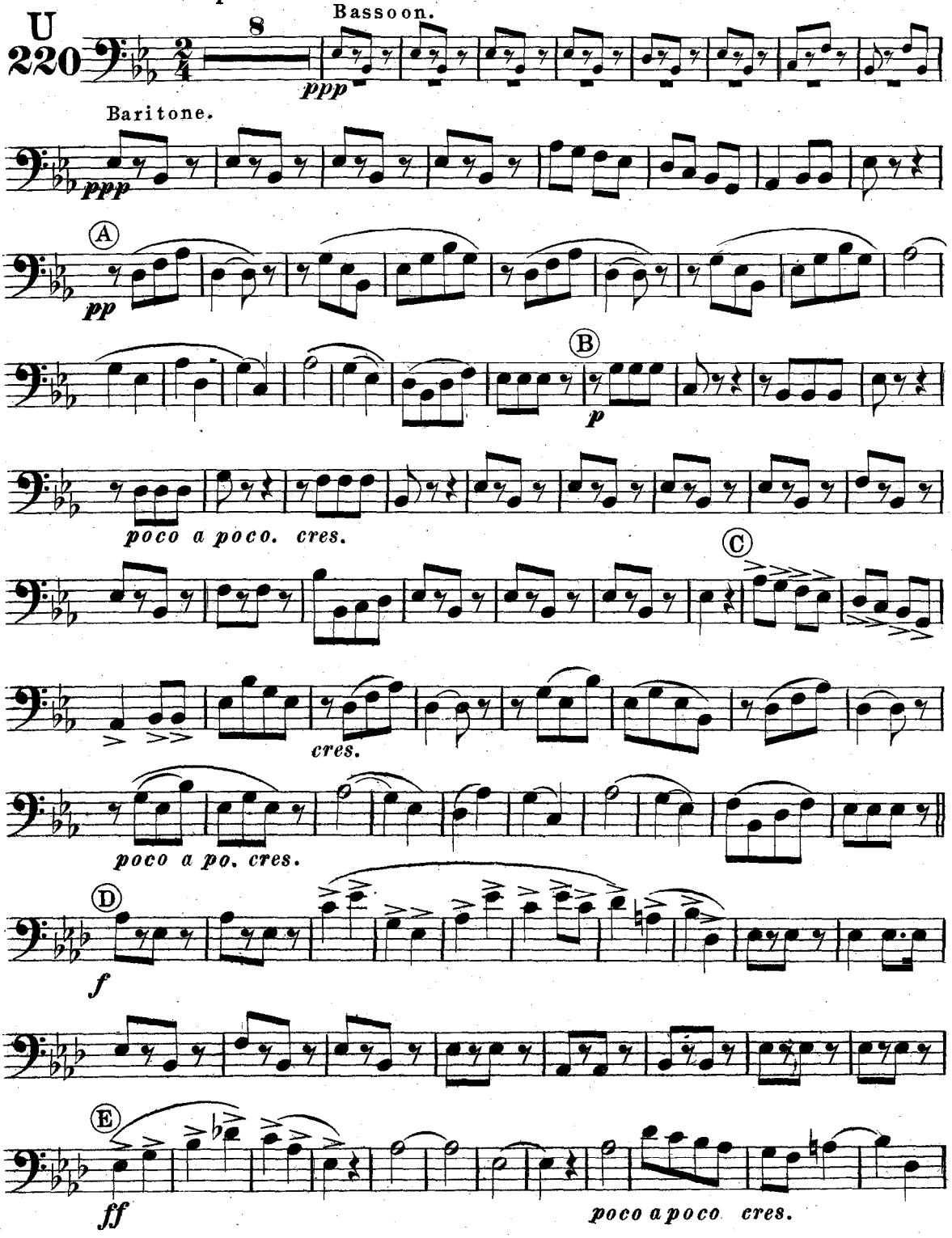
Carl Fischer New York.


American Patrol.
Baritone 𝄞.
fff
F
ff
G
2
H
12
J
mf
poco a poco dim.
K
p
pp
poco a poco dim.
L
pp
Bassoon.
M
8
string.
mf
Vivo.
ff

Euphonium
(*Baritone* 𝄢)

American Patrol.

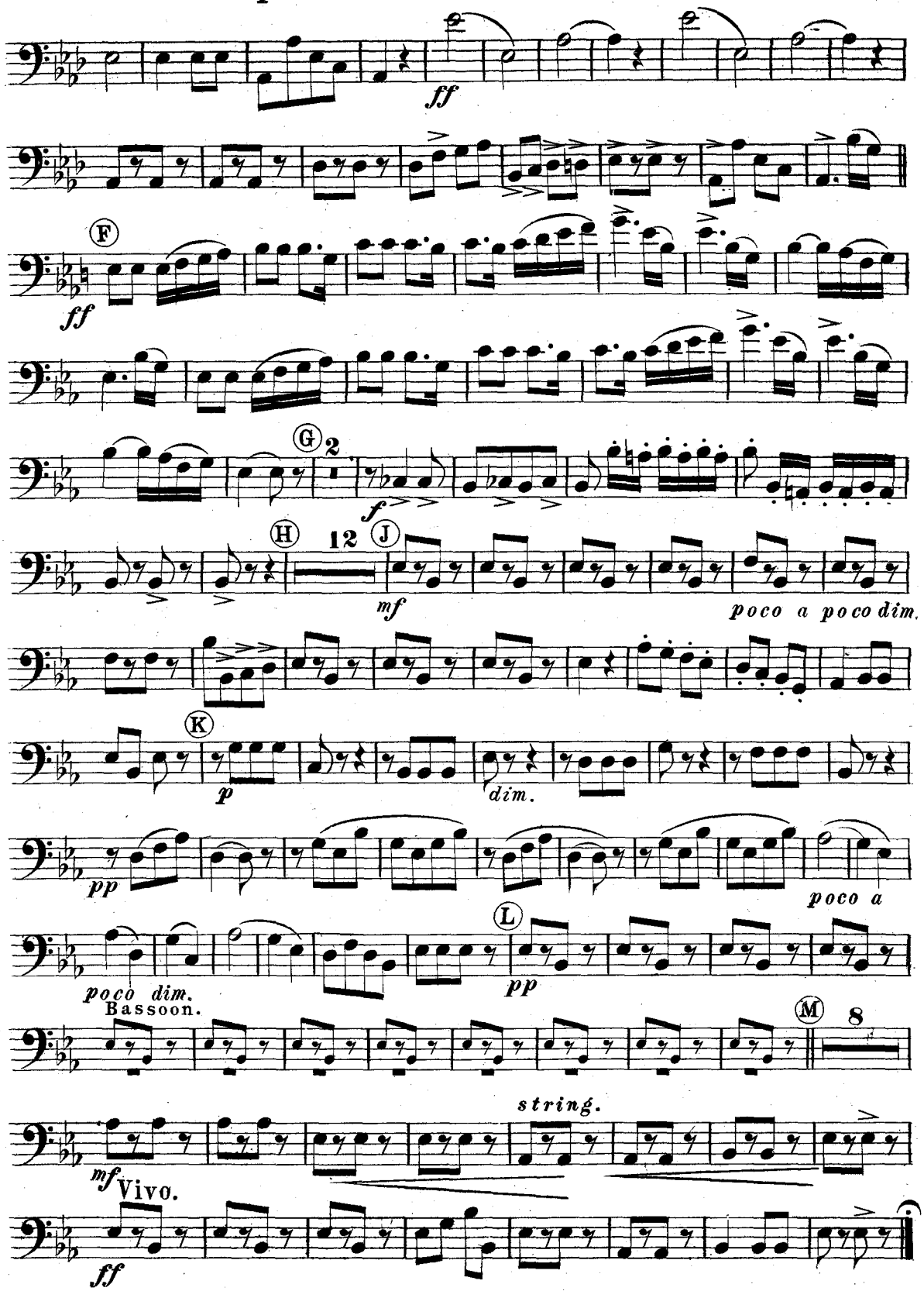
Tempo di Marcia — F. W. MEACHAM.



3165-40 ½

Carl Fischer New York.

American Patrol. **Euphonium** (*Baritone* 𝄢)



Basses

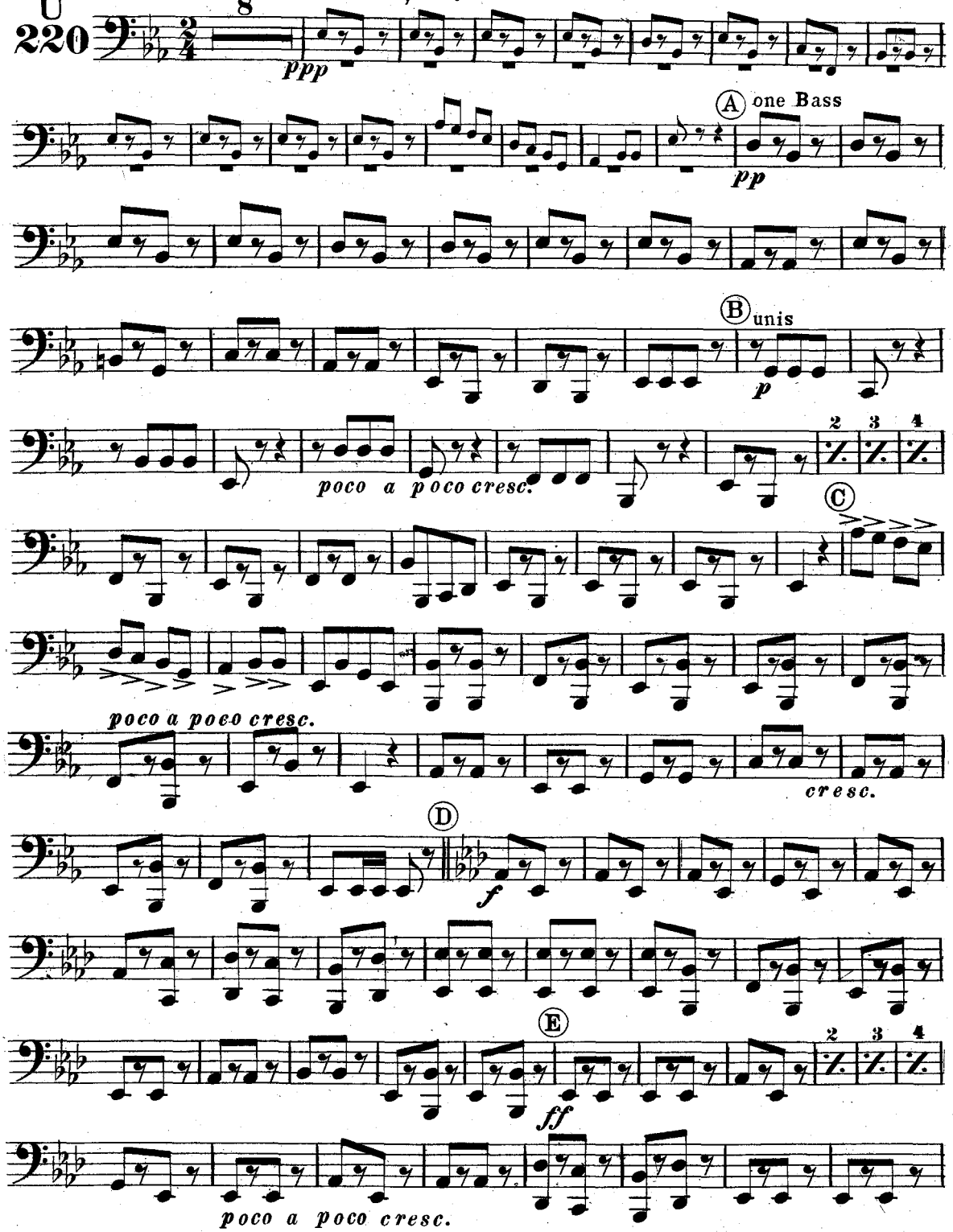
American Patrol.

Tempo di Marcia

Bassoon, Bar.

F. W. MEACHAM.

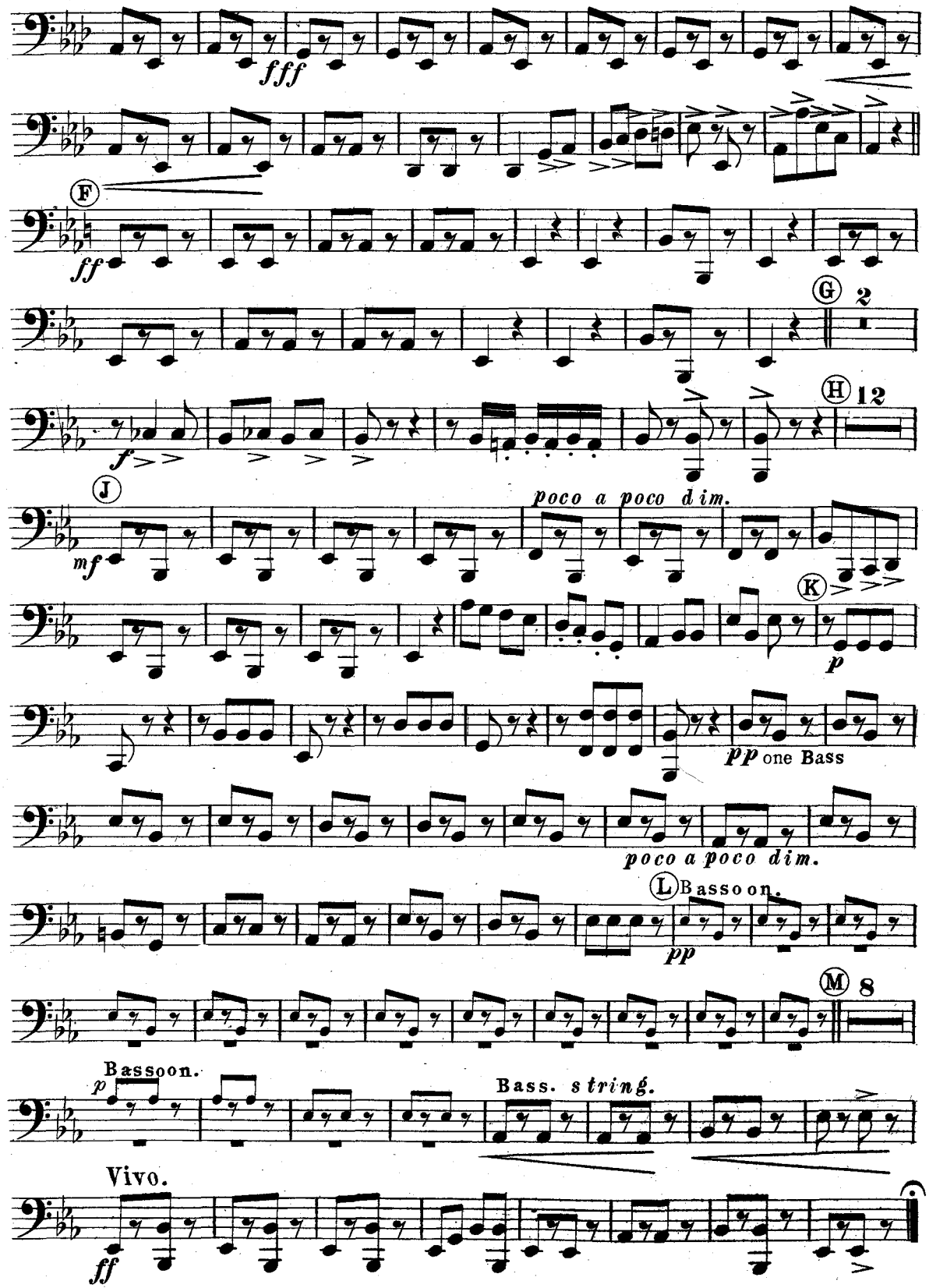
U
220



3165-40½

Carl Fischer New York.

Basses

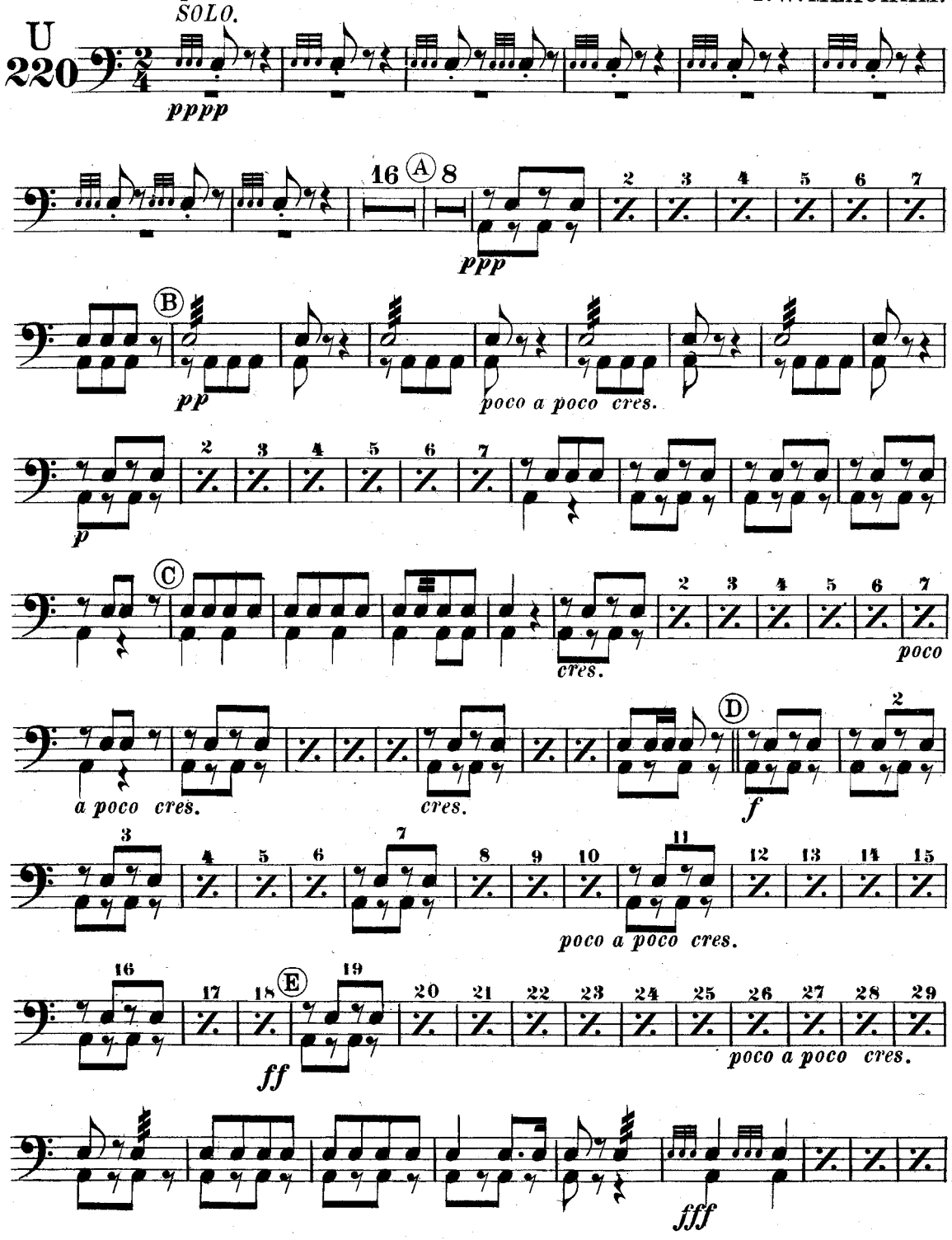

fff
F
ff
G
2
H
12
f
J
mf
poco a poco dim.
K
p
pp one Bass
poco a poco dim.
L Bassoon.
pp
M
8
Bassoon.
p
Bass. string.
Vivo.
ff

Drums.

American Patrol.

Tempo di Marcia

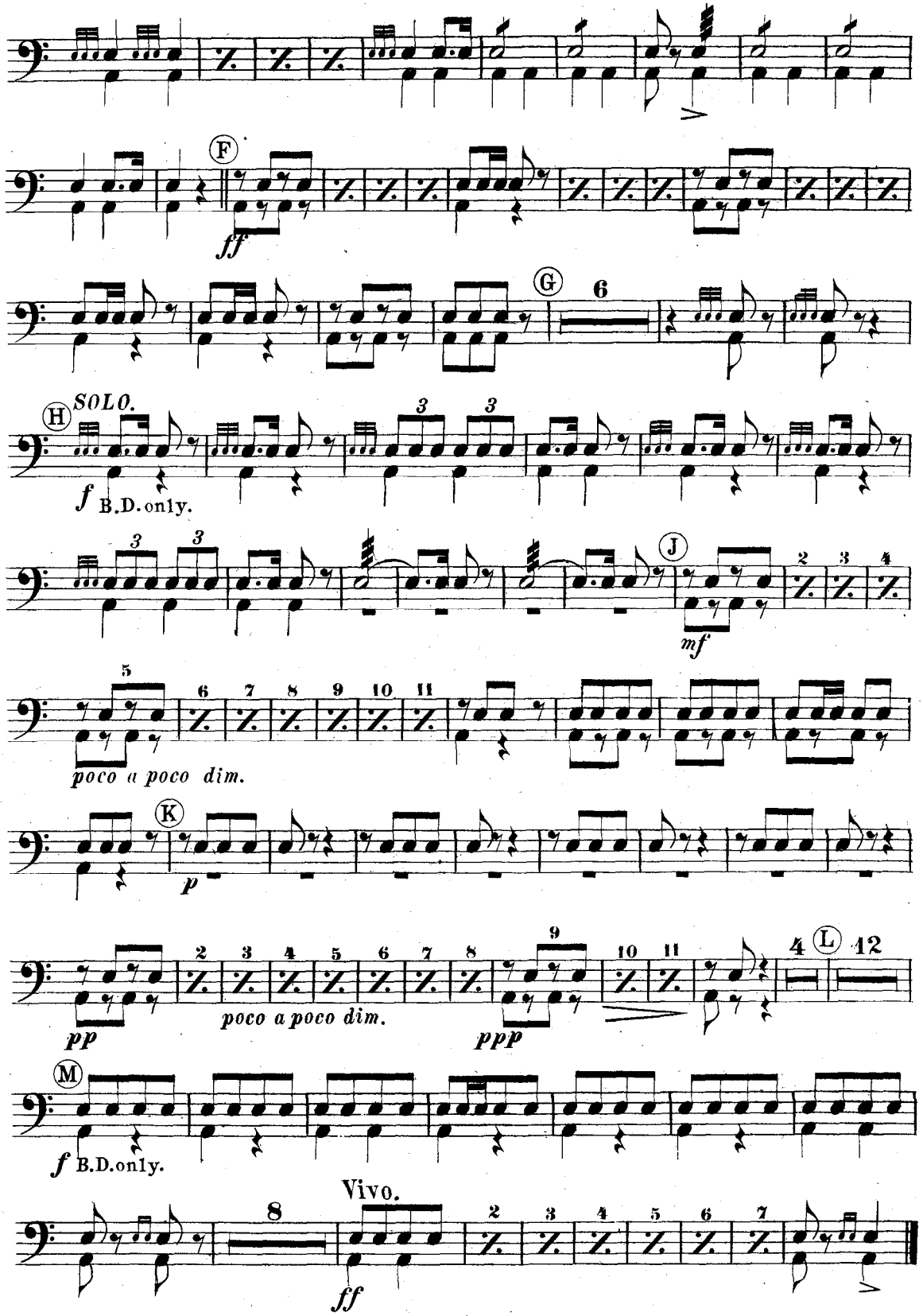
F.W. MEACHAM.



3165-40½

Carl Fischer New York.

Drums.


F
ff
G
6
H
SOLO.
f B.D.only.
J
mf
poco a poco dim.
K
p
pp
poco a poco dim.
ppp
L
12
M
f B.D.only.
Vivo.
ff

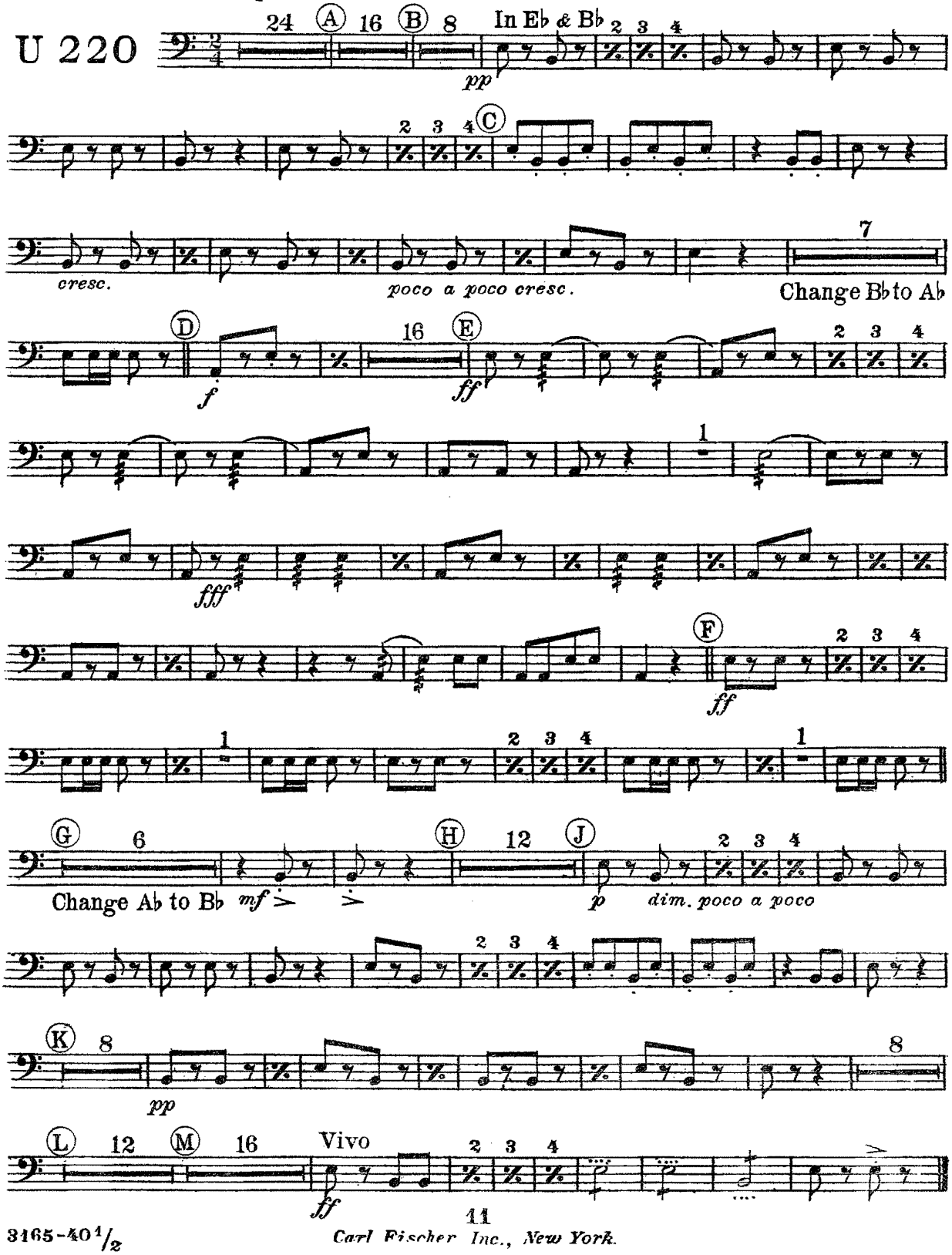
American Patrol

Timpani in B♭ & E♭

F.W. MEACHAM

Tempo di Marcia

U 220



3165-40 1/2

Carl Fischer Inc., New York.

BW 2015

The American Bandmasters Association

Around the 81st Annual ABA Convention • Reno, Nevada

ABA President, Dennis Zeisler and his wife Carol enjoy the ABA banquet.

(left to right) ABA Board of Directors: Tim Rhea, Dennis Zeisler, Terry Austin, Dave Waybright and Tom Leslie.

(left to right) ABA co-host, Michael Burch-Pesses, Mark Walker and Joe Hermann enjoy a coffee break at the ABA convention.

Newly elected ABA Associates Chair, Dan Bolin relaxes before an ABA meeting.

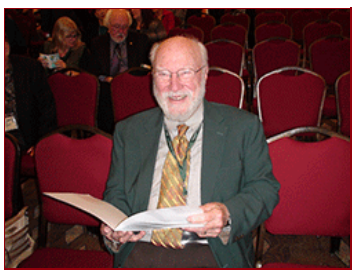
Bill Moody (right), gratefully accepts his ABA Honorary Life Membership award.

ABA President-Elect, Terry Austin (right) and Past ABA President, Col. Arnald Gabriel, enjoy a few moments together.

Past ABA President, Ed Lisk, and his wife, Doris, wait for an ABA meeting to start in Reno.

Col. Arnald Gabriel, Past ABA President, thanks the members of the ABA for his Honorary Life Membership award.

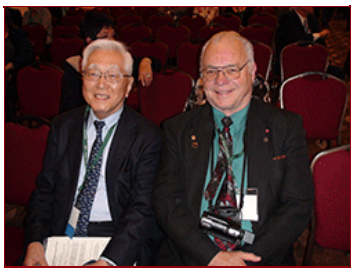
Current ABA President, Dennis Zeisler, congratulates Col. Arnald Gabriel on his new ABA Honorary Life Membership award.



Gerald King and his wife Sandy patiently wait for an ABA meeting to start.

Another happy ABA Past President, Ken Bloomquist, enjoys the convention in Reno.

Composer John Mackey waits to be introduced to the ABA members.



(left to right) Linda Moorhouse, Col. John Bourgeois and Tracy Leslie pose for a picture.

Past ABA Presidents, Robert Foster and Paul Crider delight in the coffee break after an ABA meeting.

ABA Honorary Member, Toshio Akiyama and Max McKee catch up before an ABA event.

ABA co-host, Michael Burch-Pesses grabs a quick cup of coffee as he gets ready to meet with his partner in crime, Mack McGrannahan

Col. Hal Gibson and his wife, Marie, enjoy visiting with other ABA members before a meeting.

(left to right) Composers John O'Reilly and Robert W. Smith discuss the best way to play the claves to warn the ABA members that another meeting is about to start.

BW 2015

The Bandworld Legion of Honor

Previous LEGION | Next LEGION

A special award of

The John Philip Sousa Foundation

Mark Wardlaw

Mark Wardlaw has done double duty for the past 25 years as the Santa Rosa High School Director of Bands and also as the Santa Rosa Junior College adjunct professor of jazz. Before going to Santa Rosa he served at Sonoma State Univ. and Pacific Union College as a wood-wind instructor.

After high school in Sacramento,he attended CSU - Sacramento and earned his BM in clarinet performance. He then received an MM from University of Washington also in performance.

Wardlaw has served the profession as the NCBDA president. He was also named that group's Director of the Year in 2005.

Wardlaw considers his professional playing as having shaped his career,"I have been a professional wind player in orchestras, big bands, chamber music ensembles, jazz combos and theater pits for 35+ years. Being an active musician keeps me honest about what I ask kids to do musically. The best conductors I've worked with have high standards and expectations, but they never forget that they're working with living, breathing humans who want to be treated with appreciation and respect. I have endeavored to be that kind of teaching musician."

When asked about his philosophy he said, "My primary role is to be an effective mentor for lifelong musicianship, scholarship and curiosity. The music-making process is enhanced in an environment that encourages, develops and stimulates independent, creative and whimsical thinking skills."

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

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

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

Chairman of the Legion of Honor Committee is Terry

Austin,Virginia Commonwealth University.

Legion Laureates List Link

Sean Carrier

Sean Carrier has served as the band director of Southside High School of Fort Smith, Arkansas for the last 13 years. He had served at two junior high schools before arriving in Fort Smith. He received his education from Louisiana Tech where he earned his BA in MusEd. He followed that with Masters of Educational Leadership from Harding University.

Carrier has served the profession by holding offices in both the ASBOA and the ASBDA. He has been awarded the Shelby Breedlove Outstanding Educator award in 2006, but considers the best to be that 17 former students are now music educators.

Under his leadership the Southside

groups have received Superior ratings in every festival they have been in since 2002. They have also placed more students in all-state and all-region bands in 11 of the past 12 years than any school in their area.

When asked about personal influences he said, "Family and faith - I have a loving and supportive family at home and at church. That makes all the difference." He also added,"Trial and error - "Hey, I don't have all the answers. In life, to be honest, I failed as much as I have succeeded. But I love my wife. I love my life. And I wish you my kind of success." I stole that quote from a movie, but it is so true."

His philosophy is this,"Be student-centered. Be willing to do what is best for a student. I have to be able to look at myself in the mirror each day and know I did my best for those I serve. As Dr. Francis McBeth once told me, "know your stuff, know those you are stuffing, and stuff'em!"

Terry Austin Bio
Legion of Honor Chairman

So you want a better sound?

A Guide to Improving Tone for Wind Instruments

Meghan Fay Olswanger
MUSI 5398: Advanced Studies
Practical Application Project No. 2
American Band College
Sam Houston State University

American Band College of Sam Houston State University

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FORWARD

Introduction and Purpose

This project was created in partial fulfillment of a Masters degree in Music through American Band College and Sam Houston State University. The goal of this project is to provide basic resources to high school aged band students so that they can begin to develop an aural tone concept for their instrument. This project:

1) provides students with several diverse examples of quality tone to listen to and analyze

2) requires students to record themselves playing a simple etude, followed by listening, analysis, and comparison and contrast with the professional recordings

3) provides students with an embouchure check list, several YouTube tone and embouchure masterclasses, visual(s) of correct embouchure, and a trouble shooting problems/remedies chart

4) provides students with basic exercises for tone development on their instrument.

I designed this project to address some of my weak areas (various wind instrument embouchures), but also to provide quality tone models for my students. In my brief tenure as a teacher, I have discovered that many students do not have a defined tone concept and cannot articulate or pinpoint what (or perhaps more aptly **who**) they wish to sound like. This is especially true of students who are not taking private lessons.

My plan is to give this project in an instrument-specific packet to my students to be completed over the course of the year. I have broken each packet into similar parts so that it could be given as a class assignment, either on a computer lab/substitute day (e.g. Part One) or as homework (e.g. Part Two). I envision posting this to our band's webpage so that all students can access it digitally. The written response pages will be provided as handouts as we complete each step.

A Word About Equipment

Equipment (instrument, mouthpiece, reeds, etc.) is not discussed in each section as the focus of the project is developing an aural tone concept and working towards that tone concept through correct embouchure and embouchure/tone development exercises.

However, proper functioning equipment is essential to creating a pleasing tone. For example, it would be very difficult to cultivate a dark, classical sound on a metal jazz mouthpiece. Once one has a tone concept and the embouchure strength and accuracy, playing on a quality, well maintained instrument will almost always produce a better sound than a dented student instrument.

These facts are not forgotten or glossed over and appropriate equipment needs are discussed with my students routinely. However, as they are not within the focus of this project, you will not find a discussion of equipment in each section.

American Band College of Sam Houston State University

So you want a better **FLUTE** sound?

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

What is a flute supposed to sound like?

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

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 flute 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:
Jeanne Baxtresser
Former Principal Flute of New York Philharmonic

Example No. 2:
William Bennett
Former Member of London Symphony Orchestra

Example No. 3:
Mary Karen Clardy
Flute Professor, University of North Texas

Example No. 4:
James Galway
Flute Virtuoso

Example No. 5:
Renee Siebert
Former Member of New York Philharmonic

Flute Tone
YouTube
Playlist

Example No. 6:
Emmanuel Pahud
Principal Flute of Berlin Philharmonic

American Band College of Sam Houston State University

Fay Olswanger 3

SO YOU WANT A BETTER **FLUTE** 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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American Band College of Sam Houston State University

Fay Olswanger 4

So you want a better **FLUTE** sound?

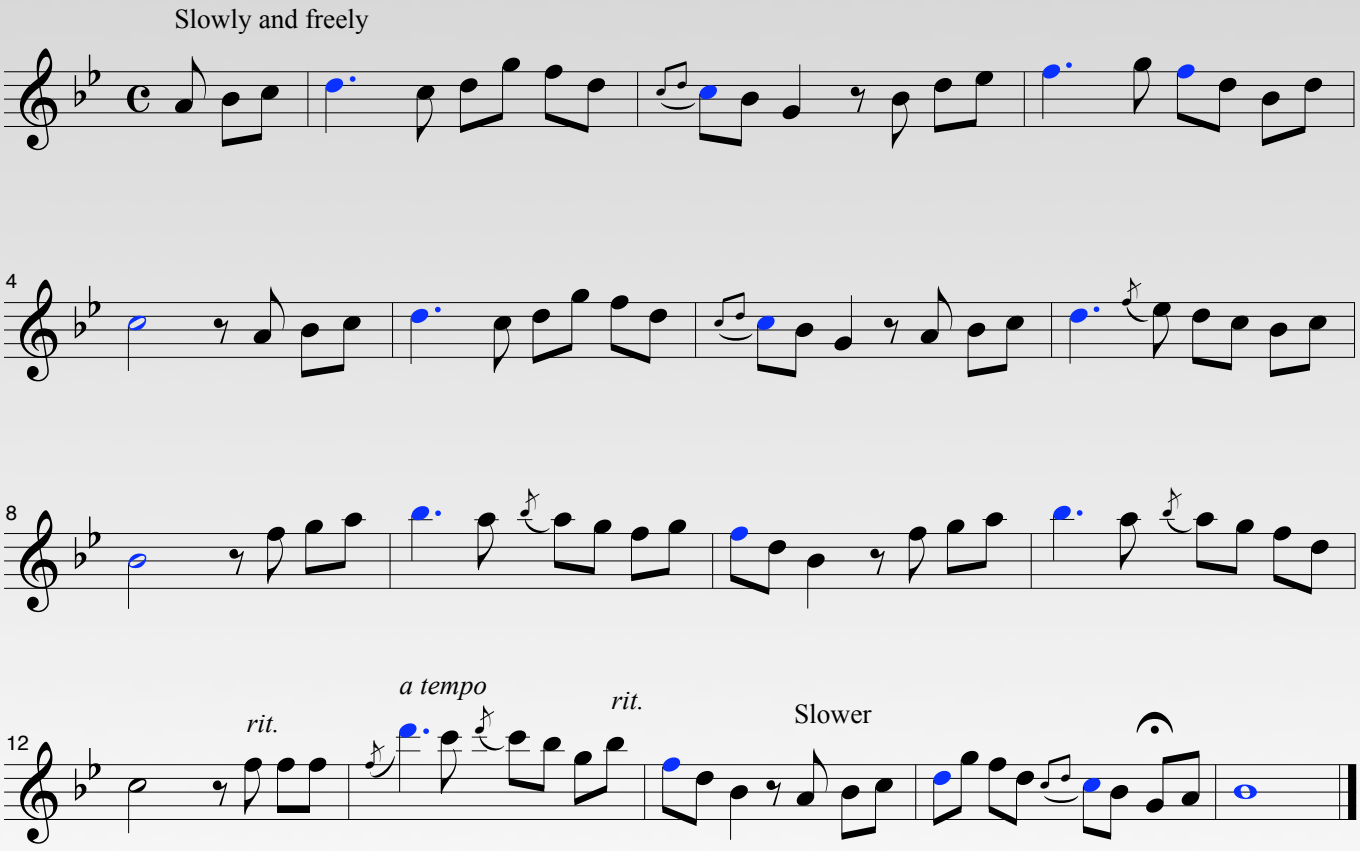
Part Two: Self-Analysis

Record yourself playing the simple exercise provided.

Flute

Danny Boy

Old Irish Air



American Band College of Sam Houston State University

Fay Olswanger 5

So you want a better **FLUTE** 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
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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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one Role Model's Tone

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American Band College of Sam Houston State University

Fay Olswanger 6

So you want a better **FLUTE** 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) The embouchure plate on the head joint is placed in the natural indentation of the jaw/chin.

2) The lower lip covers 1/4 to 1/3 of the embouchure hole.

3) Say "Whee" - This pulls the corners of the lips outward and flattens the lower lip.

4) Say "Too" - This brings the whole embouchure set up forward.

5) Air is directed into the hole from this position (rather than over the hole).

American Band College of Sam Houston State University

Fay Olswanger 7

So you want a better **FLUTE** sound?

Common Embouchure Issues & Remedies

Sounds Like	Problem	Remedy
No Tone, Rushing Air	Air is going across hole. Lower lip not on hole. Corners of lips not pulled together.	Blow more into the hole. Place more lip over hole. More "Whee."
Some Sound, Much Air	"Splitting" the tone. Too large of opening in lips.	Lower chin, blow down. More "oo" needed.
Whoof Sound	No tongue being used.	Emphasize "Too."
Thu Sound	Tongue going between teeth and/or lips.	Tongue on the roof of mouth.
High Pitched Whistle (Overtone on head joint only)/Harsh and Loud Tone Quality	Too much air. Head joint rolled in too far. Hole covered too much.	Blow less hard. Turn head joint out. Cover less hole.
Flat Sounding	Rolled in too far.	Roll out.

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.

Flute Tone
YouTube
Playlist

American Band College
of
Sam Houston State University

Aperture Shapes for Different Ranges

For more information on aperture shapes, see **Marianne Gedigen's website.**

Low (First Octave)

Middle (Second Octave)

High (Third Octave)

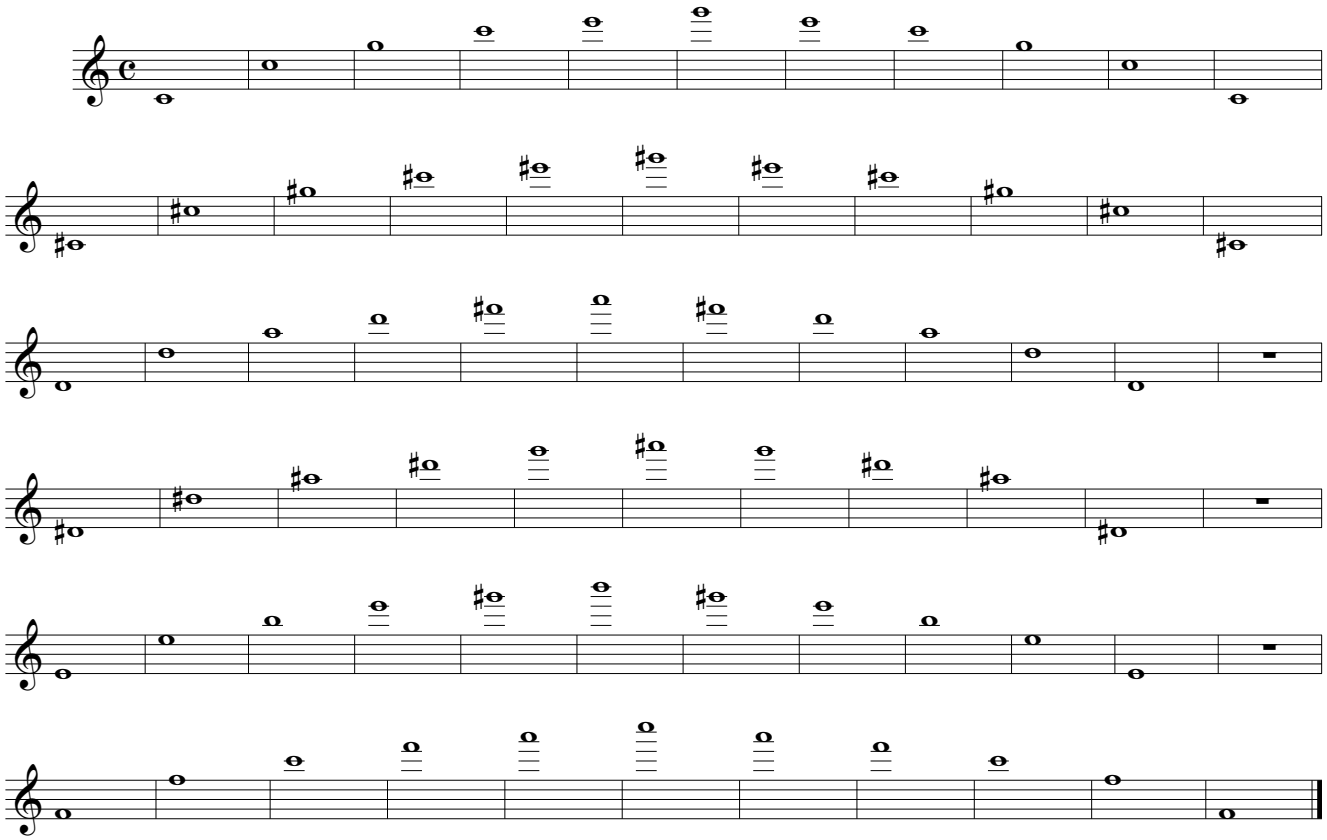
Fay Olswanger 8

SO YOU WANT A BETTER **FLUTE** SOUND?

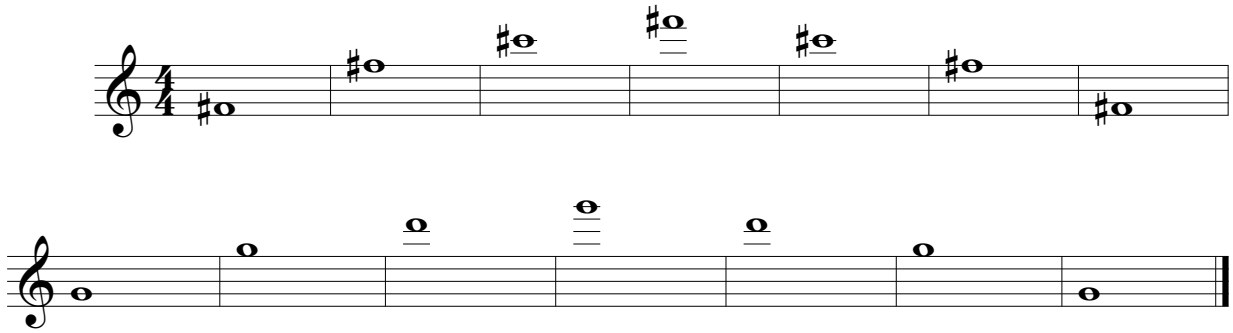
Play these tone exercises daily to improve tone quality. Always listen to make sure that you are producing your most beautiful tone possible. Slow intentional practice is what develops a better tone!

HARMONICS

When practicing these harmonics, the fundamental fingering is used for each line, therefore you will not switch fingerings in each line. All harmonic exercises are slurred. Practice different combinations for flexibility (i.e. 1 2 3 4 5 6 5 4 3 2 1, 1 3 2 4 3 5 4 6, etc.).



For F# and G, you will not complete the harmonic series. Practice them this way:



American Band College of Sam Houston State University

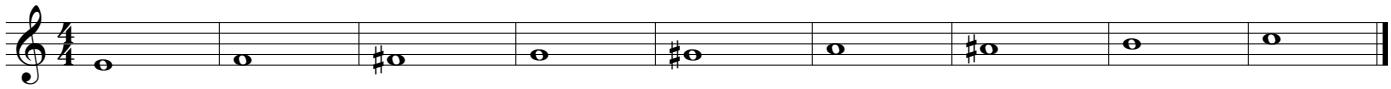
Fay Olswanger 9

So you want a better **FLUTE** sound?

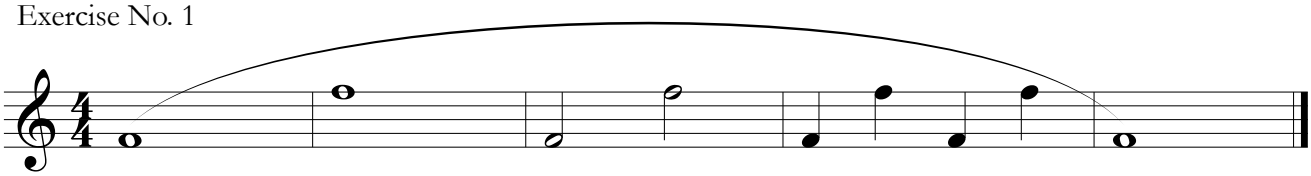
Play these tone exercises daily to improve tone quality. Always listen to make sure that you are producing your most beautiful tone possible. Slow intentional practice is what develops a better tone!

OCTAVE SLURS

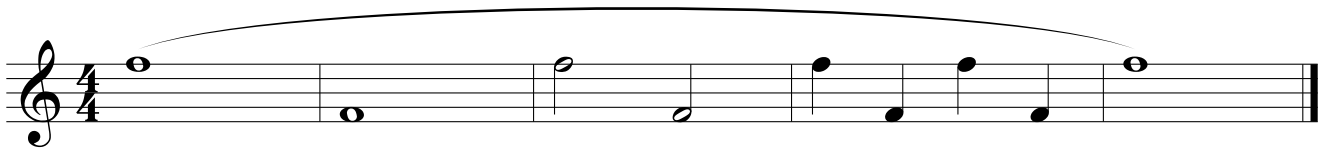
The following octave slur exercises should be played on the pitches listed below. For simplicity's sake, each pattern is listed only once, on the F pitch. Work to develop a smooth octave transition (both ascending and descending) without "bumping" the note. Practice with a metronome is suggested; as always, **start slowly!**



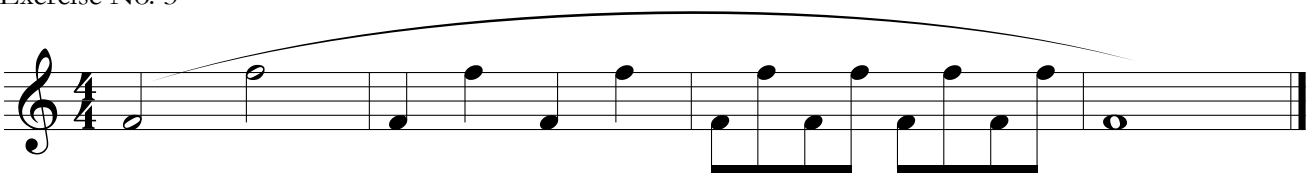
Exercise No. 1



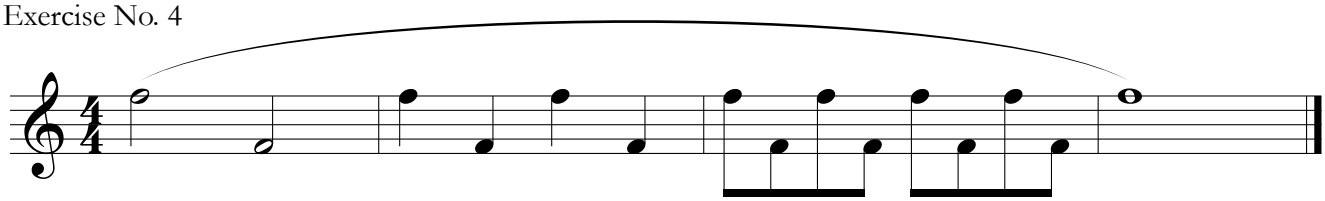
Exercise No. 2



Exercise No. 3



Exercise No. 4



American Band College of Sam Houston State University

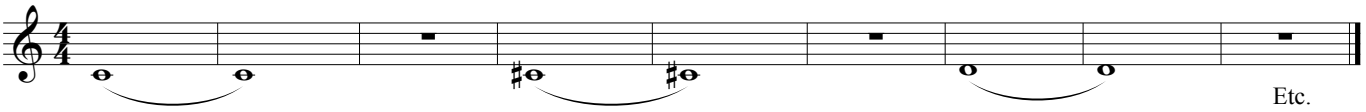
Fay Olswanger 10

SO YOU WANT A BETTER **FLUTE** SOUND?

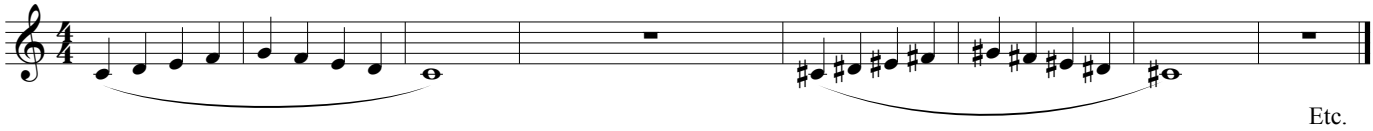
Play these tone exercises daily to improve tone quality. Always listen to make sure that you are producing your most beautiful tone possible. Slow intentional practice is what develops a better tone!

LONG TONES

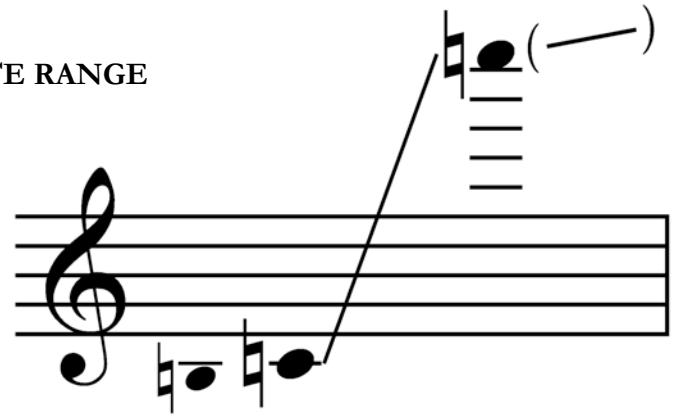
Long tones should be played on the full chromatic range of the instrument, with careful attention to the tone quality produced. When playing long tones, the goal is consistently beautiful tone quality. Focused practice and listening is essential. Make sure to play these for the full chromatic range of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



You can also do "long tones" while keeping moving fingers, like in the exercise below. In this exercise, make sure you are doing each phrase in one breath. Play this pattern for the full chromatic range of the instrument (see below). For simplicity's sake, only a small demonstration pattern is listed here.



FLUTE RANGE



American Band College of Sam Houston State University

Fay Olswanger 11

So you want a better **OBOE** sound?

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

What is a oboe supposed to sound like?

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

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 oboe 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:
Albrecht Mayer
Principal Oboe of Berlin Philharmonic

Example No. 2:
Liang Wang
Principal Oboe of New York Philharmonic

Oboe Tone
YouTube
Playlist

Example No. 3:
Alex Klein
Former Principal Oboe of Chicago Symphony Orchestra

Example No. 4:
John de Lancie
Former Member of Philadelphia Orchestra

Example No. 5:
Bill Bennett
Former Principal Oboe of San Francisco Symphony

Example No. 6:
John Ferrillo
Principal Oboe of Boston Symphony Orchestra

American Band College of Sam Houston State University

Fay Olswanger 12

So you want a better **OBOE** 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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American Band College of Sam Houston State University

Fay Olswanger 13

So you want a better **OBOE** sound?

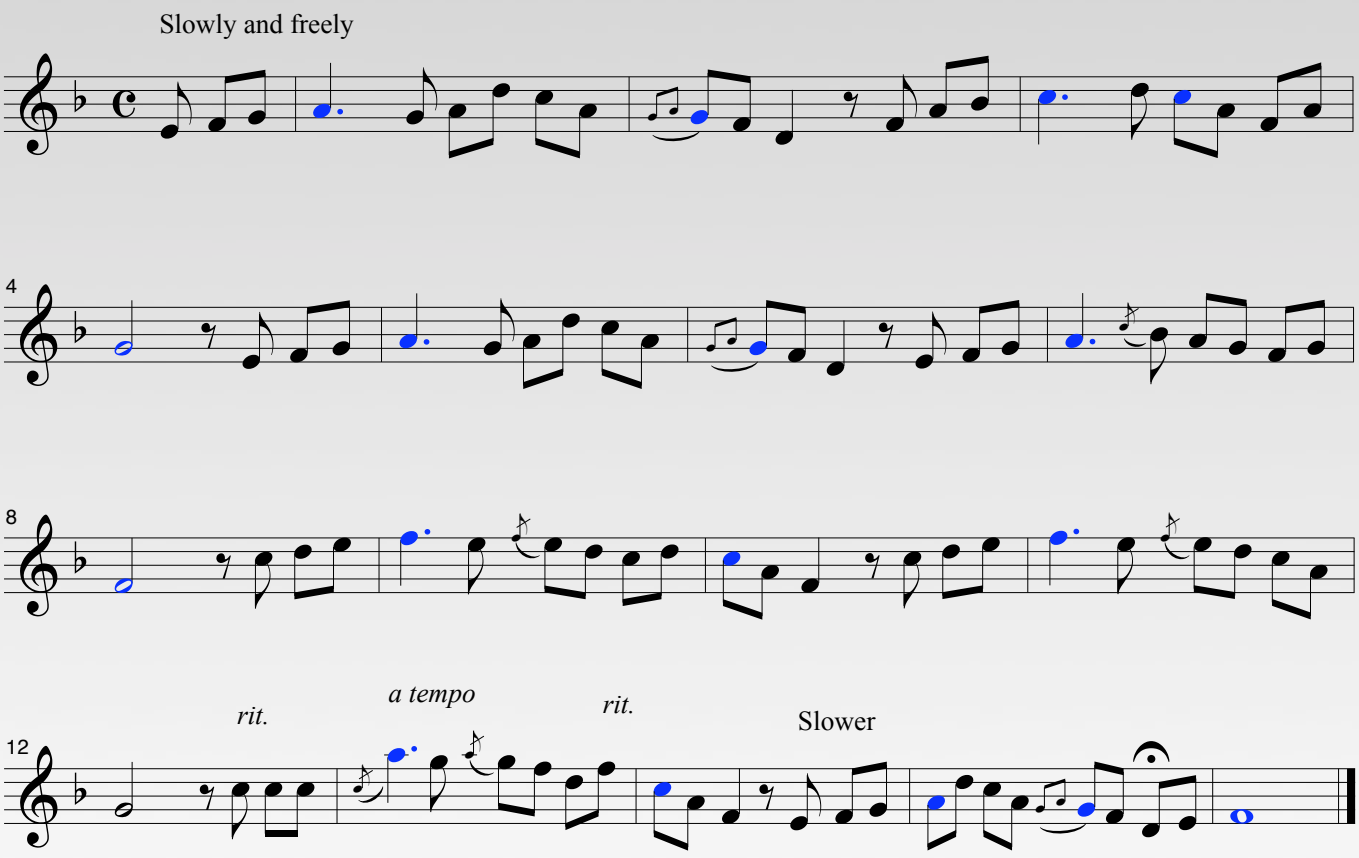
Part Two: Self-Analysis

Record yourself playing the simple exercise provided.

Oboe

Danny Boy

Old Irish Air



American Band College of Sam Houston State University

Fay Olswanger 14

So you want a better **OBOE** 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
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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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American Band College of Sam Houston State University

Fay Olswanger 15

So you want a better **OBOE** 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) Imitating an English accent, say 'No oboe.'
2) Bring the corners of the mouth firm and forward, against the teeth.
3) The jaw should be separated, the chin down and firm, and the tongue down.
4) Think 'Oh' or 'Oo' to create a relaxed, resonant chamber in your mouth.
5) Think of the lips as a firm, springy cushion.
6) AVOID a tight-lipped "E" configuration.

American Band College of Sam Houston State University

Fay Olswanger 16

So you want a better **OBOE** sound?

Common Embouchure Issues & Remedies

Sounds Like	Problem	Remedy
High pitch crow with too few sounds.	Embouchure too tight, pinched. Reed is too stiff, closed off.	Decrease pressure in embouchure, more relaxed. Check thickness of reed, balance in cane.
Low pitched crow.	Reed too soft. Lack of support. Horn angle too high.	Change length/width of reed. More support, faster air. Reduce angle of oboe.
Rushing Air.	Lack of support. Embouchure too loose.	More support, faster air. Firmer lips and corners. Roll lower lip in slightly.
Stopped, No Sound.	Reed too soft. Pinching or biting reed.	Change length/width of reed. More 'Oh;' Separate teeth; Less reed in mouth.

.

Learn from the Masters

Take a tone quality lesson from some of the best! Look at videos 7, 8, and 9 for brief tone quality masterclasses.

Oboe Tone
YouTube
Playlist

Did you know?

Crow on the reed
pitch = 2 octaves of C

If yours doesn't line up, something may be wrong with the set-up of your reed!

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of
Sam Houston State University

Fay Olswanger 17

SO YOU WANT A BETTER **OBOE** SOUND?

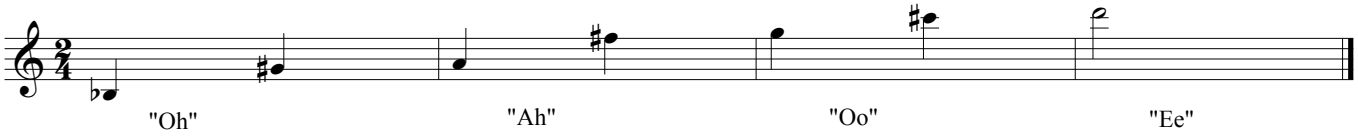
Play these tone exercises daily to improve tone quality. Always listen to make sure that you are producing your most beautiful tone possible. Slow intentional practice is what develops a better tone!

VOICINGS

The shape and placing of the oral cavity has a huge effect on pitch and tone for the bassoon. The voicing for bassoon changes with register, as is indicated below. Practice your chromatic scale, **slowly**, while focusing on the shape and placement of the vowel.

Say these to get the feel of the voicing shapes in your mouth:

"Oh" as in "Go to Costco"
"Ah" as in "Rickshas from Oz"
"Oo" as in "Ooze and Snooze"
"Ee" as in "She Sees Me"



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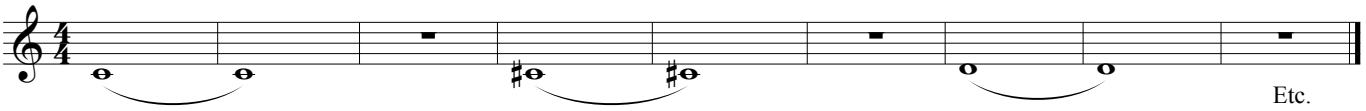

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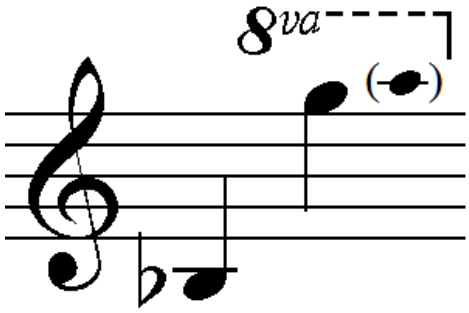
OBOE RANGE



American Band College of Sam Houston State University

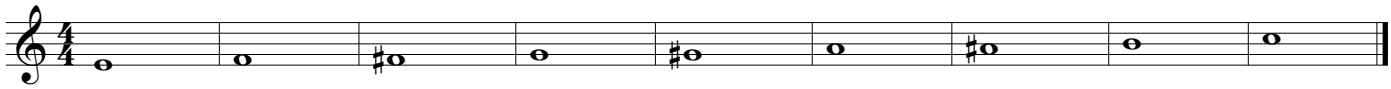
Fay Olswanger 18

So you want a better **OBOE** sound?

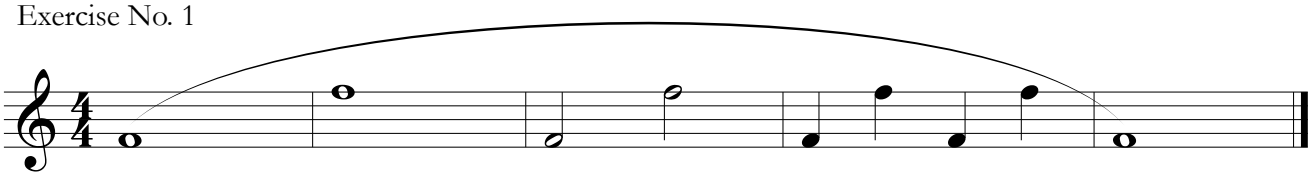
Play these tone exercises daily to improve tone quality. Always listen to make sure that you are producing your most beautiful tone possible. Slow intentional practice is what develops a better tone!

OCTAVE SLURS

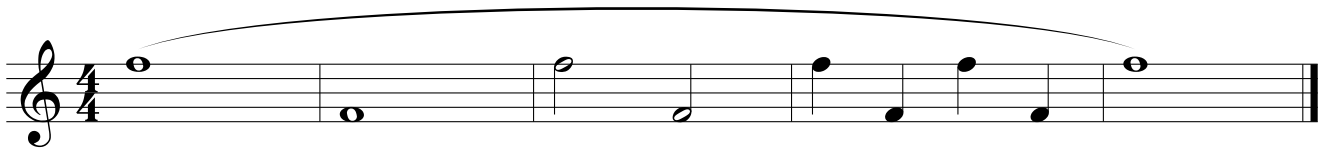
The following octave slur exercises should be played on the pitches listed below. For simplicity's sake, each pattern is listed only once, on the F pitch. Work to develop a smooth octave transition (both ascending and descending) and keep in mind the voicings from the previous page. Practice with a metronome is suggested; as always, **start slowly!**



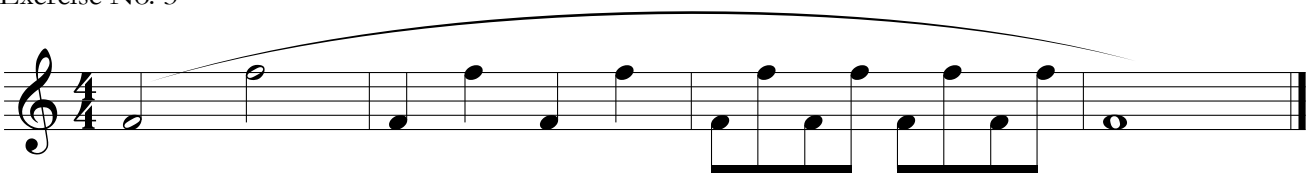
Exercise No. 1



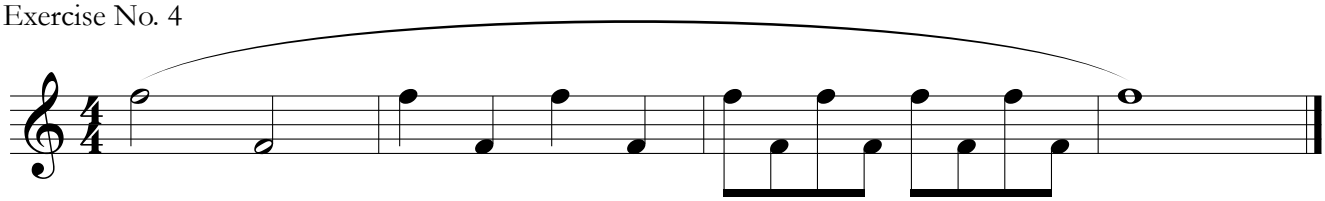
Exercise No. 2



Exercise No. 3



Exercise No. 4



American Band College of Sam Houston State University

Fay Olswanger 19

So you want a better **CLARINET** sound?

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

What is a clarinet 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 clarinet.

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 clarinet 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:
Sabine Meyer
Solo Clarinetist with EMI, Former member of Berlin Philharmonic

Example No. 2:
Richard Stoltzman
Clarinet Virtuoso

Example No. 3:
Martin Fröst
Clarinet Virtuoso

Example No. 4:
Karl Leister
Member of Berlin Philharmonic

Clarinet Tone YouTube Playlist

Example No. 5:
Ricardo Morales
Principal Clarinetist of Philadelphia Orchestra

Example No. 6:
Stanley Drucker
Former Principal Clarinetist of New York Philharmonic

American Band College of Sam Houston State University

Fay Olswanger 20

So you want a better **CLARINET** 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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American Band College of Sam Houston State University

Fay Olswanger 21

So you want a better **CLARINET** sound?

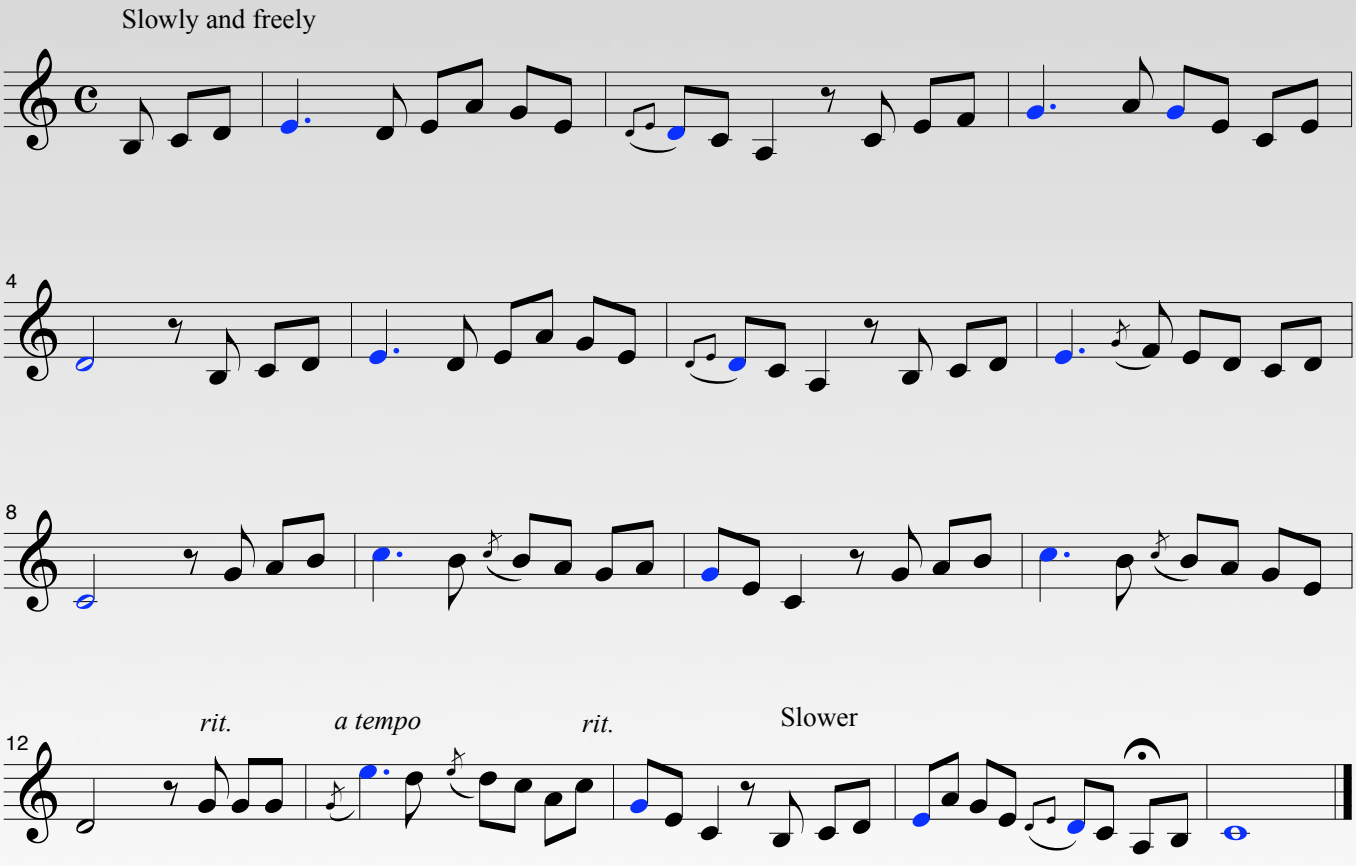
Part Two: Self-Analysis

Record yourself playing the simple exercise provided.

Clarinet

Danny Boy

Old Irish Air



American Band College of Sam Houston State University

Fay Olswanger 22

So you want a better **CLARINET** 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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American Band College of Sam Houston State University

Fay Olswanger 23

So you want a better **CLARINET** 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) Make an exaggerated facial 'A' sound. Follow that with a 'Q' sound (we're really interested in the 'oo' while maintaining the shape of the 'A.'

2) Another way of thinking about it: All you have to do to check your embouchure is remember: **TLC²**
    1) TEETH
        1) The top teeth are on the mouthpiece.
        2) The bottom teeth are covered by the lower lip.
    2) LIPS
        1) The top lip is pulled firmly against the top teeth and top of the mouthpiece.
        2) The bottom lip is curled over the lower teeth, acting as a cushion against the reed.
    3) CHEEKS
        1) The cheeks are pulled inward in a firm manner - not overly tight.
    4) CHIN
        1) The chin is extended down.
        2) The chin is flat or slightly concave.

American Band College of Sam Houston State University

Fay Olswanger 24

So you want a better **CLARINET** sound?

Common Embouchure Issues & Remedies

Sounds Like	Problem	Remedy
No Tone, Rushing Air	No pressure against reed. Too much reed in mouth. Stiff reed.	Increase lower lip pressure. Less mouthpiece in mouth. Sand reed.
Squak, Flat Pitch	Insufficient pressure against reed. Too much reed in mouth. Insufficient intensity in air flow. Soft reed.	Increase lower lip pressure. Less mouthpiece in mouth. Faster air. Clip reed.
Sqeaks, High Squeal	Insufficient pressure against reed. Too much reed in mouth. Clarinet angled too far away. Soft reed.	Stop tone; increase pressure. Less mouthpiece in mouth. Stop tone; bring clarinet closer. Clip reed.
Stopped or Intense Air	Stopped: Soft reed. Intense air: Hard reed. Too little reed in mouth. Too much lip pressure.	Clip reed. Sand reed; Check symmetry. More mouthpiece in mouth. Less biting; Check for bunched chin.
Thin, Sharp Pitch	Too little reed in mouth. Tight, closed throat.. Hard reed.	More mouthpiece in mouth. "Oh" position; Review sigh. Sand reed.

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.

Clarinet Tone Playlist

Did you know?

Mouthpiece and Barrel pitch = F#

If yours doesn't line up, something may be wrong with your embouchure!

American Band College of Sam Houston State University

Fay Olswanger 25

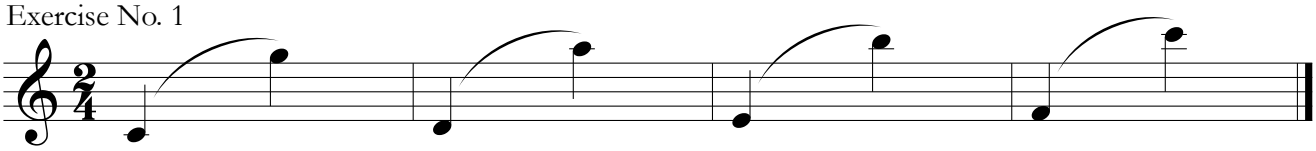
SO YOU WANT A BETTER **CLARINET** SOUND?

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!

EMBOUCHURE BAROMETER

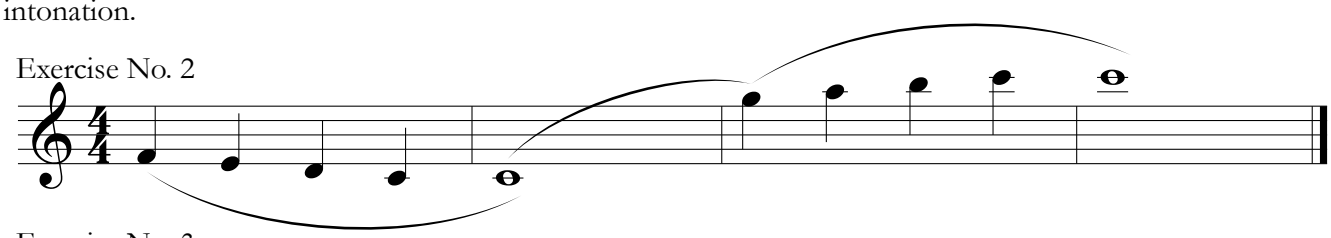
If the upper register notes can be played easily, freely, and with good tone and intonation, then the rest of the registers in the clarinet should also produce a beautiful tone. These exercises serve as a diagnostic tool to check where the student is, but also help to develop the upper octave. All the exercises should be slurred as written with an emphasis on a fast, continuous airstream. Again, start each exercise **slowly!**

Exercise No. 1

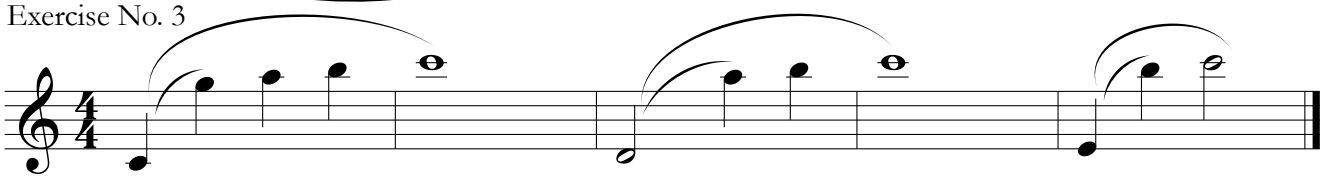


The goal is to be able to play Exercise No. 1 with good tone and intonation, but if that is not possible, students should move on to the exercises listed below until they **can** play Exercise No. 1 with good tone and intonation.

Exercise No. 2



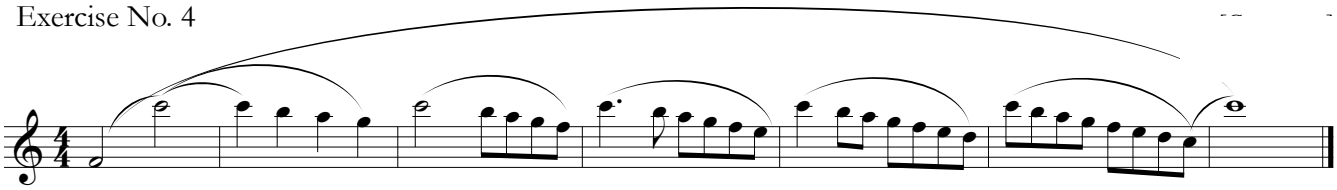
Exercise No. 3



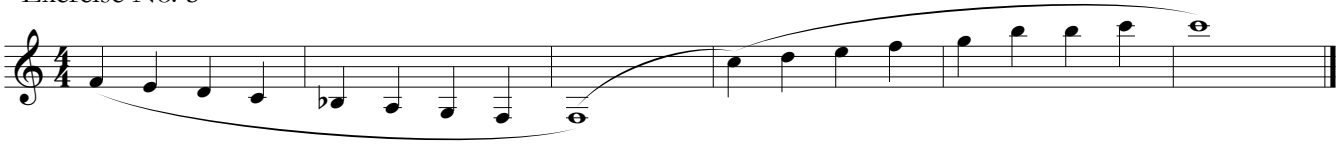
If you are having trouble with Exercise No. 3, make sure that you:

1) Have enough mouthpiece in your mouth.
2) Are using a hard enough reed.
3) Are protruding your lower jaw.
4) Are **NOT** jamming the mouthpiece towards your top teeth.

Exercise No. 4



Exercise No. 5



American Band College of Sam Houston State University

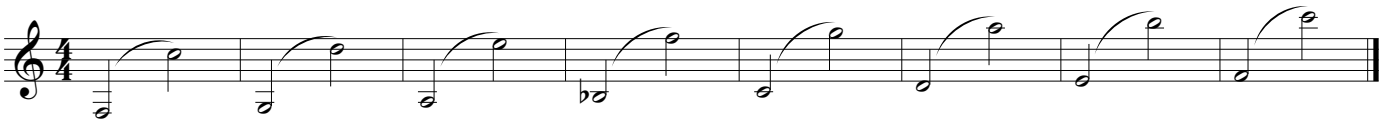
Fay Olswanger 26

So you want a better **CLARINET** sound?

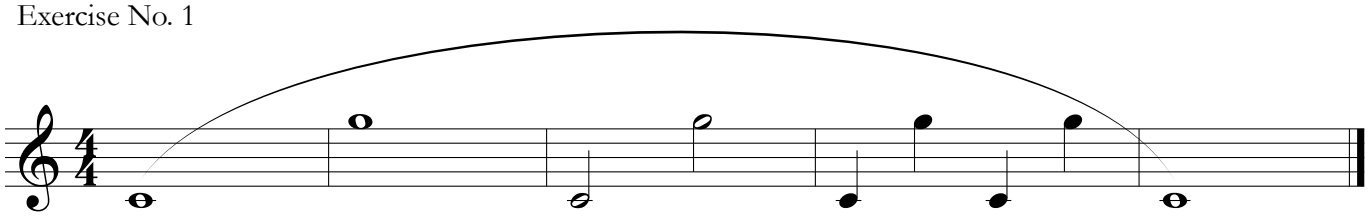
Play these tone exercises daily to improve tone quality. Always listen to make sure that you are producing your most beautiful tone possible. Slow intentional practice is what develops a better tone!

REGISTER SLURS

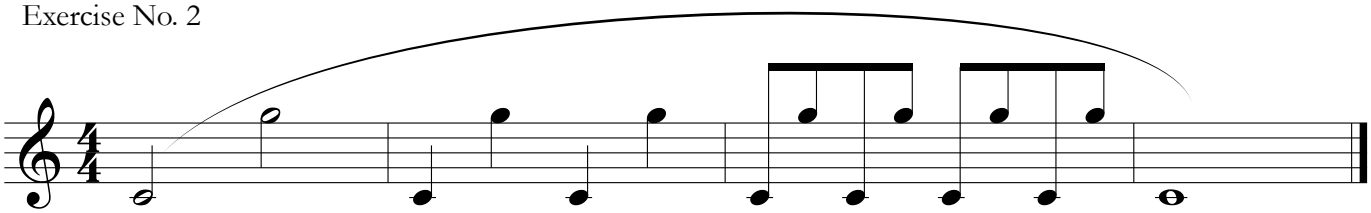
The following register slur exercises should be played on the pitches listed below. For simplicity's sake, each pattern is listed only once, on the C and G pitches. Work to develop a smooth register transition. Practice with a metronome is suggested; as always, **start slowly!**



Exercise No. 1



Exercise No. 2



Once you have achieved a comfortable and consistent slur using the octave key, work to play these exercises starting the note with the register key, but then removing it and maintaining the pitch.

American Band College of Sam Houston State University

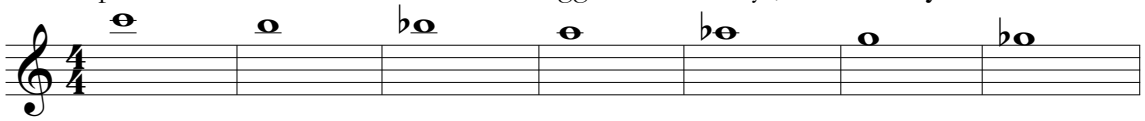
Fay Olswanger 27

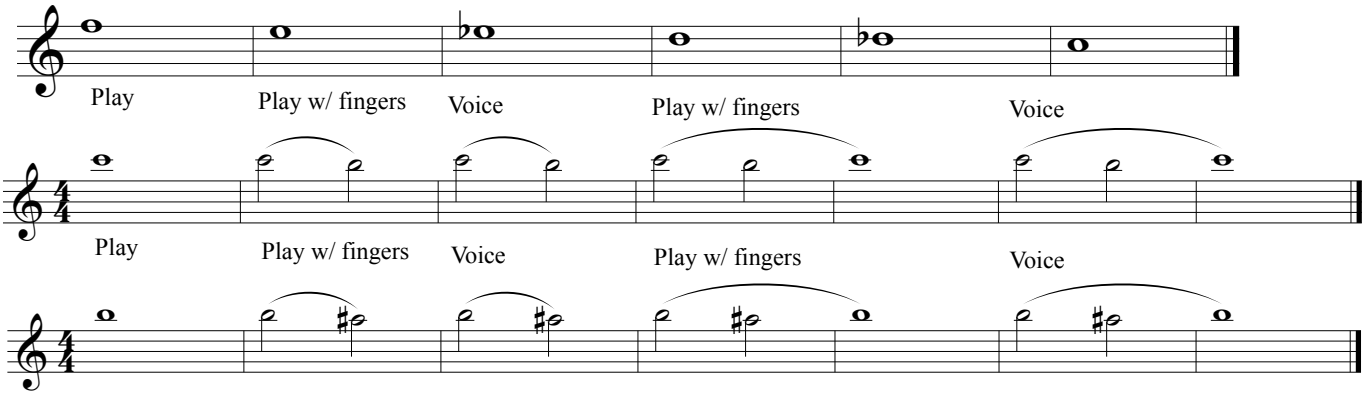
So you want a better **CLARINET** sound?

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!

PITCH BENDS

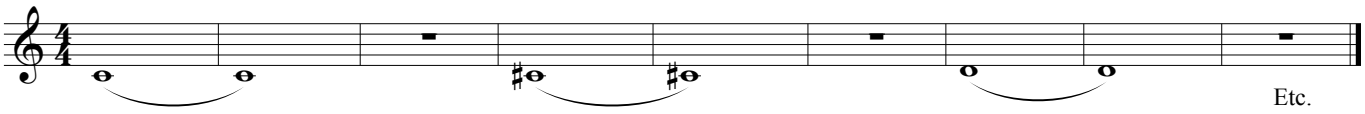
The following pitch bend exercises should be played on the pitches listed below. For simplicity's sake, I have listed two examples. Practice with a metronome is suggested; as always, **start slowly!**

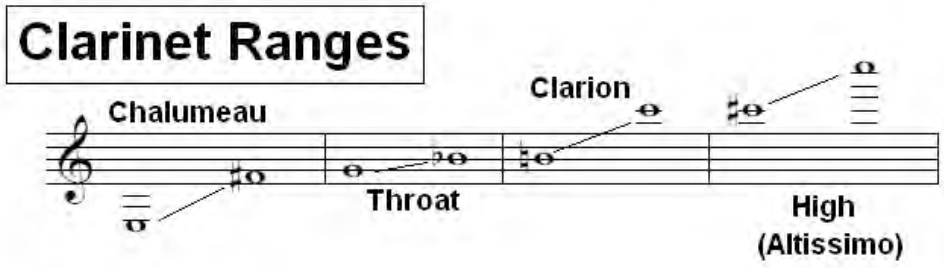




LONG TONES

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.





American Band College of Sam Houston State University

Fay Olswanger 28

So you want a better **BASSOON** sound?

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

What is a bassoon supposed to sound like?

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

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 bassoon 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:
Judith LeClair
Principal Bassoon of New York Philharmonic

Example No. 2:
Sol Schoenbach
Former Principal Bassoon of Philadelphia Orchestra

Bassoon Tone Playlist
YouTube

Example No. 3:
Bernard Garfield
Former Principal Bassoon of Philadelphia Orchestra

Example No. 4:
Klaus Thunemann
Former Member of North German Radio Symphony Orchestra

Example No. 5:
Karen Geoghegan
Bassoon Virtuoso

Example No. 6:
Per Hannevold
Principal Bassoon of Bergen Philharmonic Orchestra

American Band College of Sam Houston State University

Fay Olswanger 29

So you want a better **BASSOON** 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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American Band College of Sam Houston State University

Fay Olswanger 30

So you want a better **BASSOON** sound?

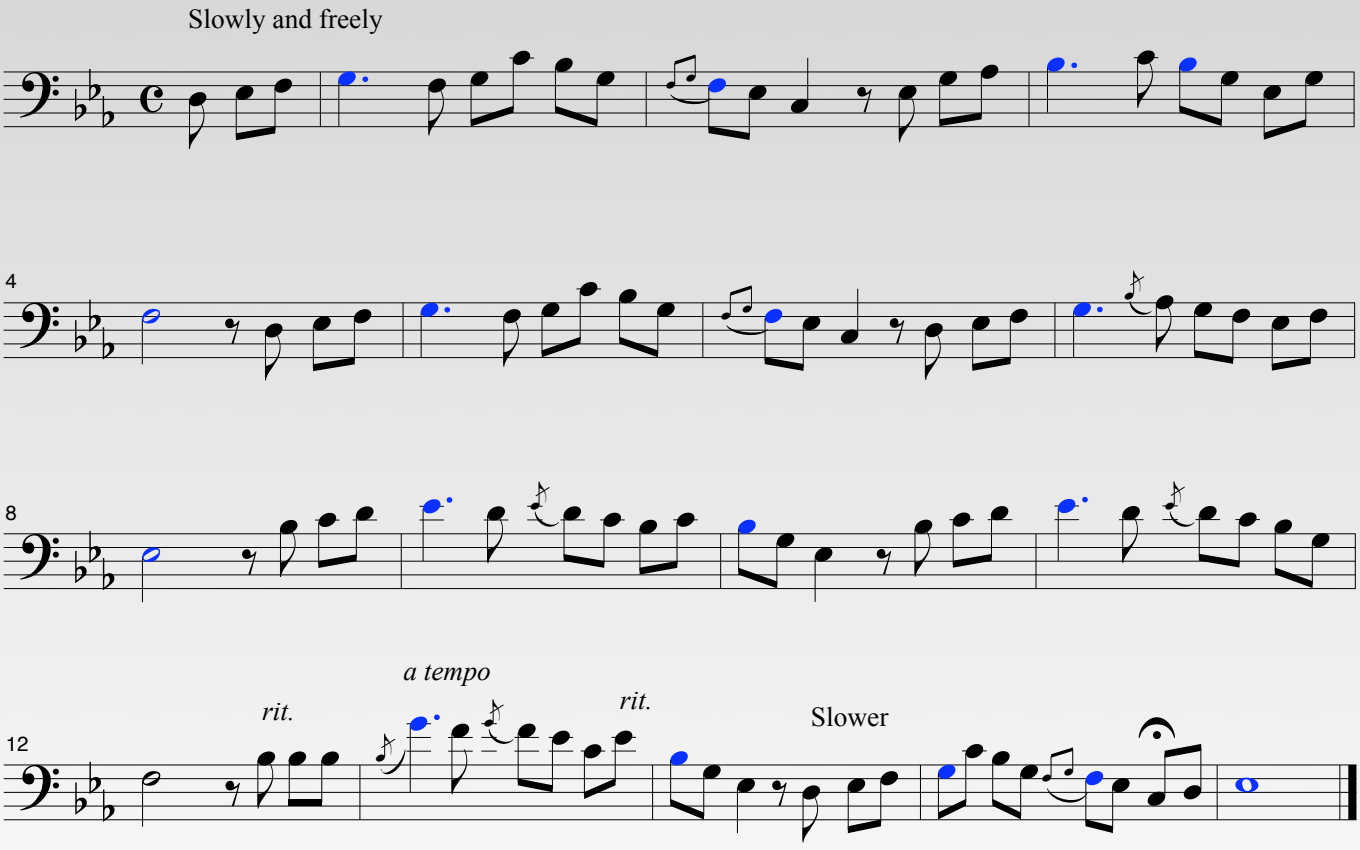
Part Two: Self-Analysis

Record yourself playing the simple exercise provided.

Bassoon

Danny Boy

Old Irish Air



American Band College of Sam Houston State University

Fay Olswanger 31

So you want a better **BASSOON** 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
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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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American Band College of Sam Houston State University

Fay Olswanger 32

So you want a better **BASSOON** 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

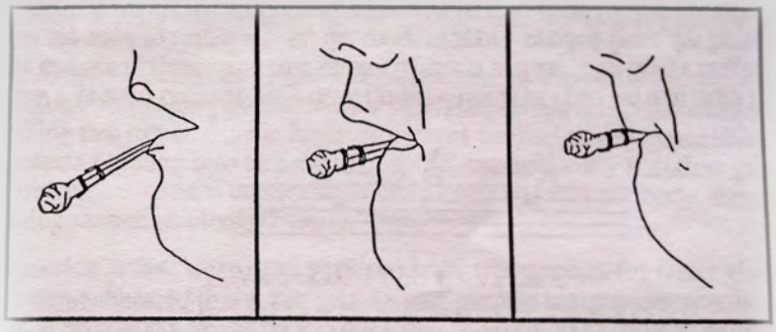
Correct Formation of the Embouchure

1) Place the tip of the reed on your lower lip.

2) Draw the reed into your mouth, taking the lower lip with it.

3) Bring the top lip down slightly over the top teeth.

4) When the reed is in the mouth, the top lip should be almost to the first wire and the bottom lip should be slightly behind it.



Drawing from Primary Handbook for Bassoon by R. Polonchak courtesy of Meredith Music Publications, P.O. Box 24330, Ft. Lauderdale, FL 33307

American Band College of Sam Houston State University

Fay Olswanger 33

So you want a better **BASSOON** sound?

Common Embouchure Issues & Remedies

Sounds Like	Problem	Remedy
High pitch crow with too few sounds.	Reed is too stiff, closed off.	Check thickness of reed, balance in cane.
	Embouchure is too tight, pinched.	Decrease pressure in embouchure, more relaxed.
Low pitched crow..	Lack of support.	More support to dampen the reed.
	Reed too long and/or wide.	Change length and/or width of reed.
Unsupported sound on low F.	Lack of support from lower jaw.	Slightly increase lower jaw support.
	Lack of air column support from diaphragm.	Use faster airstream. More support from diaphragm.
	Hard reed.	

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.

Bassoon Tone YouTube Playlist

Did you know?

Crow on the reed pitch = F or F#

Crow on reed and bocal pitch = C

If yours doesn't line up, something may be wrong with the set-up of your reed!

American Band College of Sam Houston State University

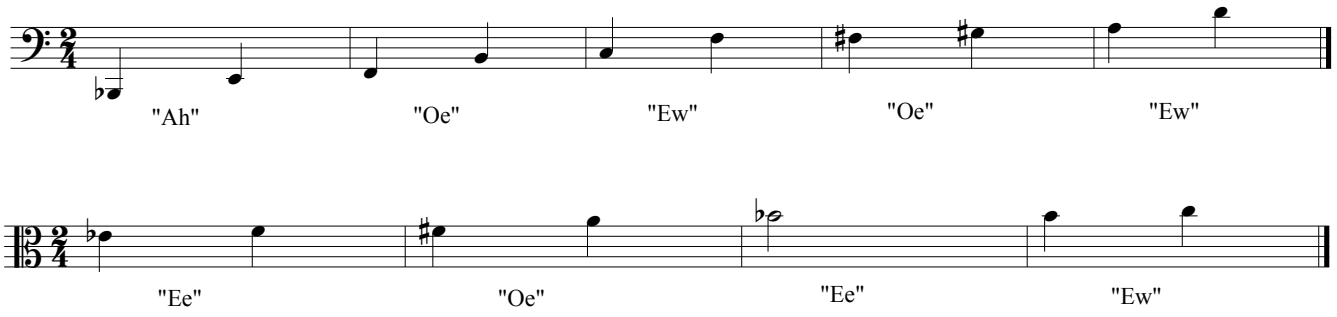
Fay Olswanger 34

SO YOU WANT A BETTER **BASSOON** 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!

VOICINGS

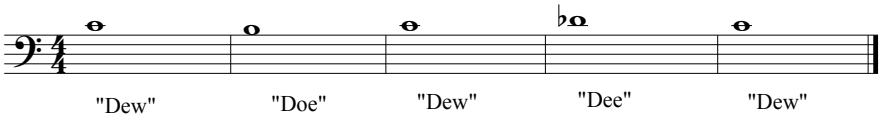
The shape and placing of the oral cavity has a huge effect on pitch and tone for the bassoon. The voicing for bassoon changes with register, as is indicated below. Practice your chromatic scale, **slowly**, while focusing on the shape and placement of the vowel.



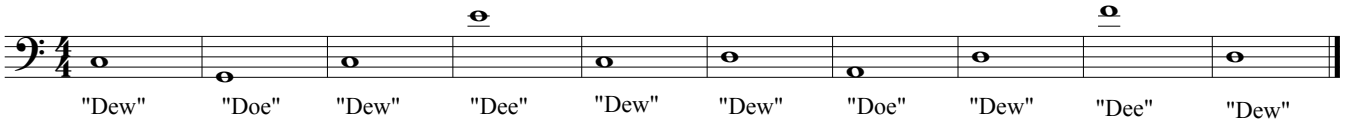
1) Say these to get the feel of the voicing shapes in your mouth:

"Ah" as in "Rickshas from Oz"
"Oe" as in "Roast Toast"
"Ew" as in "To Do"
"Ee" as in "She Sees Me"

2) Now get the feel of the voicings in your mouth with the reed and bocal and observe the differences caused in pitch and tone:



3) Now get the feel of the voicings in your mouth with the full instrument set up and transferred to the bassoon:



Etc.

American Band College of Sam Houston State University

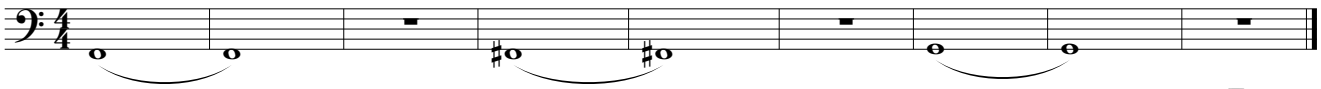
Fay Olswanger 35

So you want a better **BASSOON** 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!

LONG TONES

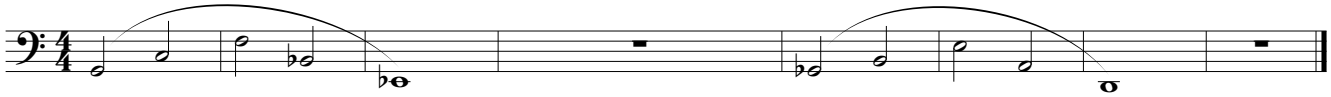
Long tones should be played on the full chromatic range of the instrument, with careful attention to the tone quality produced. When playing long tones, the goal is consistently beautiful tone quality. Focused practice and listening is essential. Make sure to play these for the full chromatic range of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



Etc.

RECHTMAN LONG TONE EXERCISE

You can also do "long tones" while keeping moving fingers, like in the exercise below. In this exercise, make sure you are doing each phrase in one breath. Play this pattern for the full chromatic range of the instrument (see below). For simplicity's sake, only a small demonstration pattern is listed here.



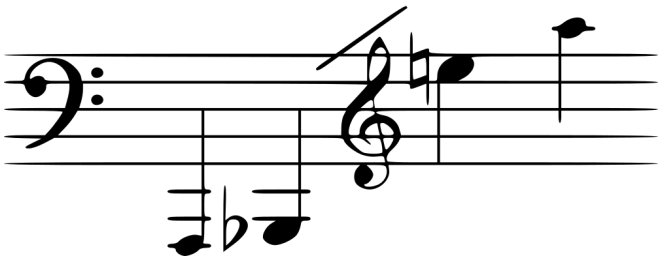
Etc.

MOVING LONG TONE EXERCISE

You can also do "long tones" while keeping moving fingers, like in the exercise below. In this exercise, make sure you are doing each phrase in one breath. Play this pattern for the full chromatic range of the instrument (see below). For simplicity's sake, only a small demonstration pattern is listed here.

Etc.

BASSOON RANGE



American Band College of Sam Houston State University

Fay Olswanger 36

So you want a better **SAXOPHONE** sound?

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

What is a saxophone supposed to sound like?

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

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 saxophone 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.

Alto Example No. 1:
Eugene Rousseau
Professor of Saxophone at University of Minnesota

Alto Example No. 2:
Marcel Mule
Former Saxophone Teacher at Paris Conservatory

Alto Example No. 3:
Frederick Hemke
Professor of Saxophone at Northwestern University

Alto Example No. 4:
Jean-Yves Formeau
Saxophone Soloist for Berlin Philharmonic

Alto Example No. 5:
Claude Delangle
Saxophone teacher at National Superior Conservatory of Music, Paris

Alto Example No. 6:
Otis Murphy
Professor of Saxophone at Indiana University

Alto Saxophone Tone Playlist

American Band College of Sam Houston State University

Fay Olswanger 37

So you want a better **SAXOPHONE** sound?

Part One: Find a Role Model

It can be rather difficult to find recordings of solo classical tenor saxophone and baritone saxophone. In addition to careful study of the alto saxophone recordings, listen to these examples for tone quality in the lower saxophone instruments!

Tenor Saxophone Tone
YouTube
Playlist

Tenor Example No. 1:
Eugene Rousseau
Professor of Saxophone at
University of Minnesota

Tenor Example No. 2:
James Houlik
Professor of Saxophone at
Duquesne University

Baritone Example:
Eugene Rousseau
Professor of Saxophone at
University of Minnesota

Baritone Saxophone Tone
YouTube
Playlist

American Band College
of
Sam Houston State University

Fay Olswanger 38

So you want a better **SAXOPHONE** 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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American Band College of Sam Houston State University

Fay Olswanger 39

So you want a better **SAXOPHONE** sound?

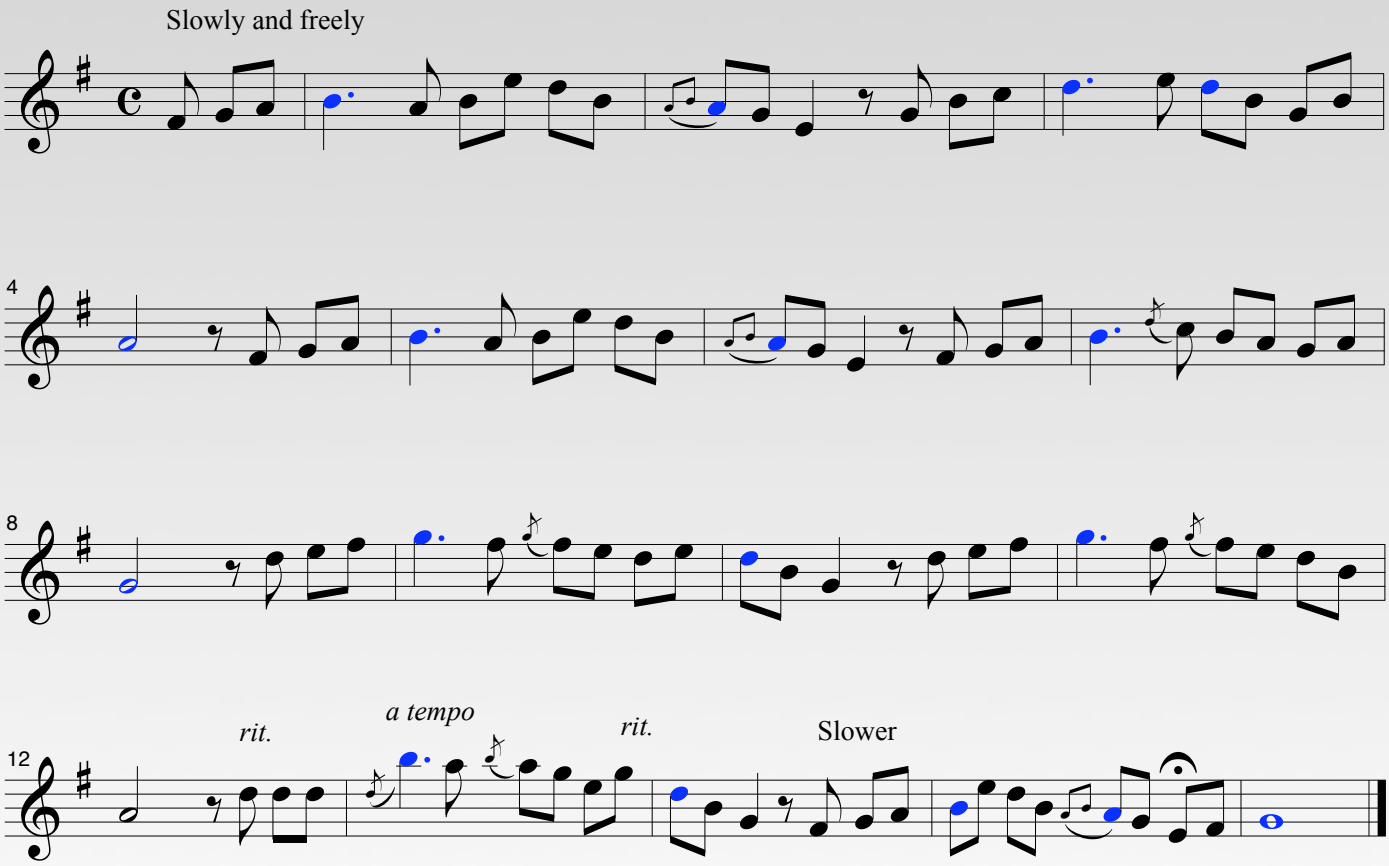
Part Two: Self-Analysis

Record yourself playing the simple exercise provided.

Alto Sax

Danny Boy

Old Irish Air



American Band College of Sam Houston State University

Fay Olswanger 40

So you want a better **SAXOPHONE** sound?

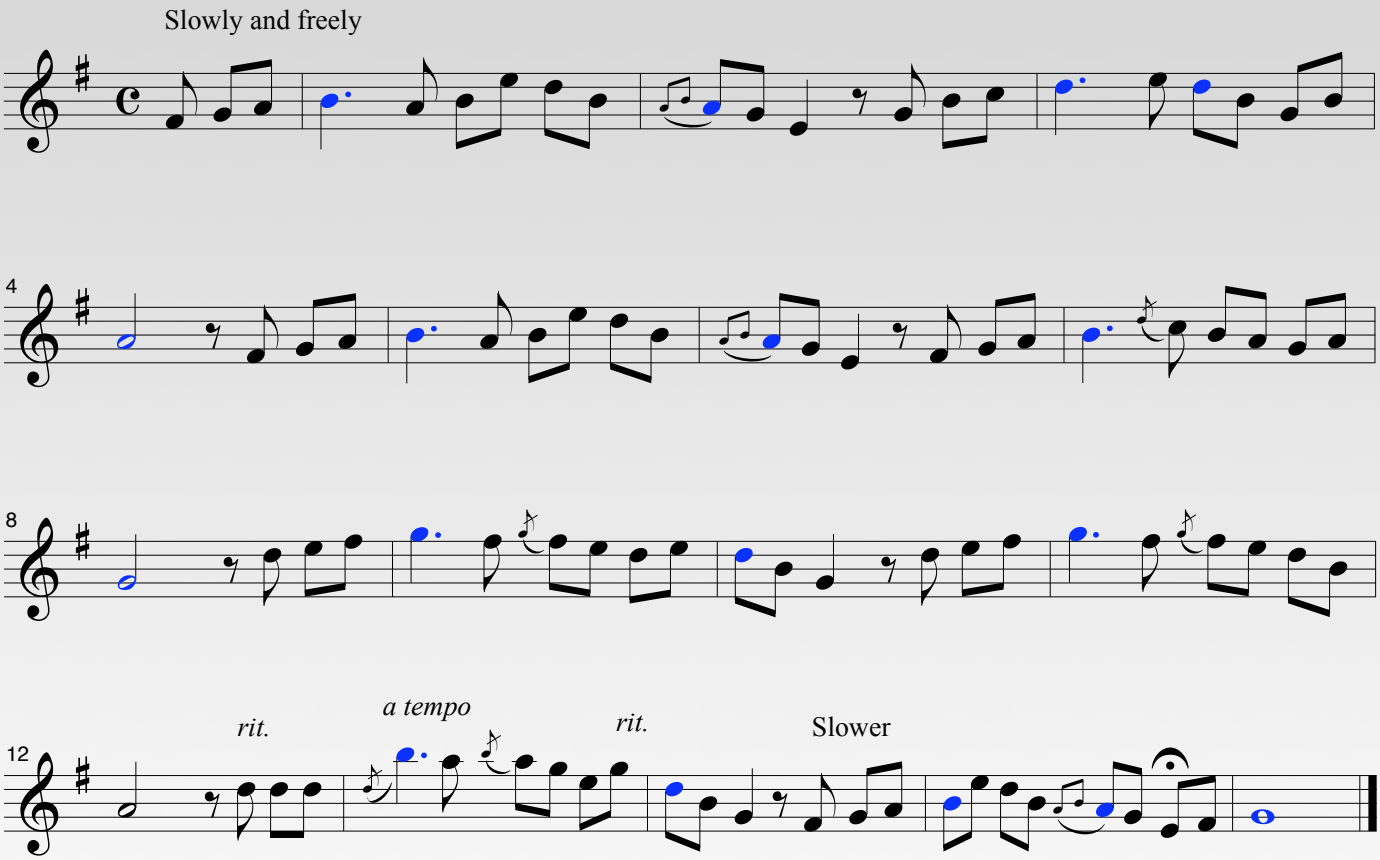
Part Two: Self-Analysis

Record yourself playing the simple exercise provided.

Tenor Sax

Danny Boy

Old Irish Air



American Band College of Sam Houston State University

Fay Olswanger 41

So you want a better **SAXOPHONE** sound?

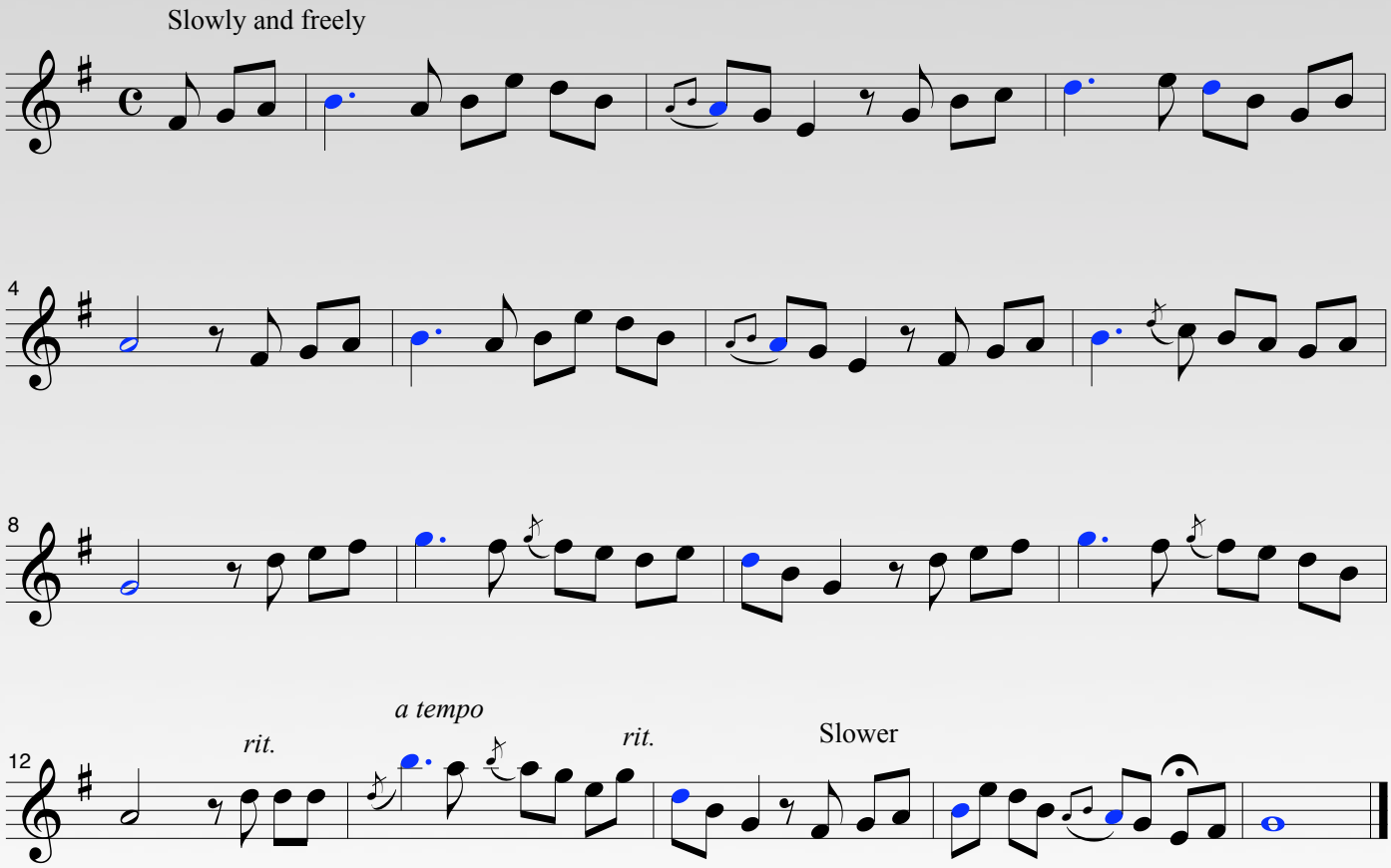
Part Two: Self-Analysis

Record yourself playing the simple exercise provided.

Baritone Sax

Danny Boy

Old Irish Air



American Band College of Sam Houston State University

Fay Olswanger 42

So you want a better **SAXOPHONE** 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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American Band College of Sam Houston State University

Fay Olswanger 43

So you want a better **SAXOPHONE** 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) Place upper teeth on mouthpiece.

2) Think exaggerated "A" to firm up lips to the teeth.

3) Add "Q," which will bring in corners of lips and result in even pressure of lips from top, bottom, and sides.

4) Almost 1/2 inch of reed will be inside mouth.

5) Direct air parallel to neckpipe (into mouthpiece.

American Band College of Sam Houston State University

Fay Olswanger 44

So you want a better **SAXOPHONE** sound?

Common Embouchure Issues & Remedies

Sounds Like	Problem	Remedy
Choked Sound	Too much pressure from lower lip. Too little mouthpiece in mouth. Lay of mouthpiece too close.	Say "A" and "Q;" lip firm to teeth with pressure from jaw structure. More mouthpiece in mouth. Try mouthpieces that blow easily for student's mouth structure.
.	Reed too thin. Closes.	Get reed with more heart.
Wobbly Sound	Upper lip touching mouthpiece instead of teeth.	Always anchor teeth to mouthpiece first.
Rough Squak	Too much mouthpiece. Reed too stiff.	Less mouthpiece in mouth. Make sides and heart of reed lighter.
Blows Hard or Leaks	Poor pads and/or keys.	Check octave keys; look for bent keys and bad pads.
Weak and Nasal	Air stream is too slow.	Faster air with resistance from mouthpiece.
Poor Intonation	Tenseness in throat. Inconsistency in adjustments in pads.	Sing and match tones using "Ah." Check thickness of opening when pads are open on various notes.

Learn from the Masters

Take a tone quality lesson from some of the best! Look at videos 7, 8, 9, and 10 for brief tone quality masterclasses.

Saxophone Tone
YouTube
Playlist

American Band College
of
Sam Houston State University

Did you know?

Alto Mouthpiece Pitch = A
Alto M.P. + Neck Pitch = Ab

Tenor Mouthpiece Pitch = G
Tenor M. P. + Neck Pitch = E

Bari Mouthpiece Pitch = D
Bari M.P. + Neck Pitch = E/F*
*Halfway or 50 cents in between the two pitches.

If yours doesn't line up, something may be wrong with your embouchure!

Fay Olswanger 45

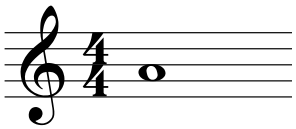
SO YOU WANT A BETTER **SAXOPHONE** SOUND?

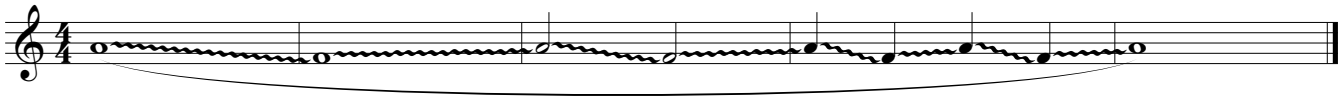
Play these tone exercises daily to improve tone quality. Always listen to make sure that you are producing your most beautiful tone possible. Slow intentional practice is what develops a better tone!

MOUTHPIECE PITCHES AND SLURS

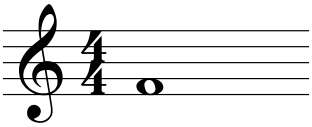
The first note listed is the pitch that the saxophone mouthpiece should sound. If it's higher or lower naturally, work to memorize the feel of the correct pitch with your embouchure. What follows the pitch for each saxophone mouthpiece is a basic mouthpiece slurring exercise which will help with flexibility. The top note is essential to be played correctly; the bottom pitch is a suggestion. Work to make your slurs as smooth as possible.

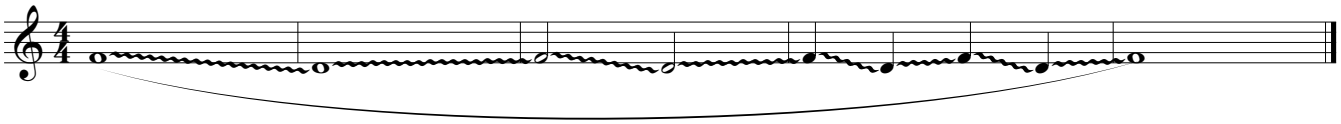
ALTO SAXOPHONE



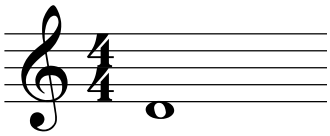


TENOR SAXOPHONE





BARITONE SAXOPHONE



American Band College of Sam Houston State University

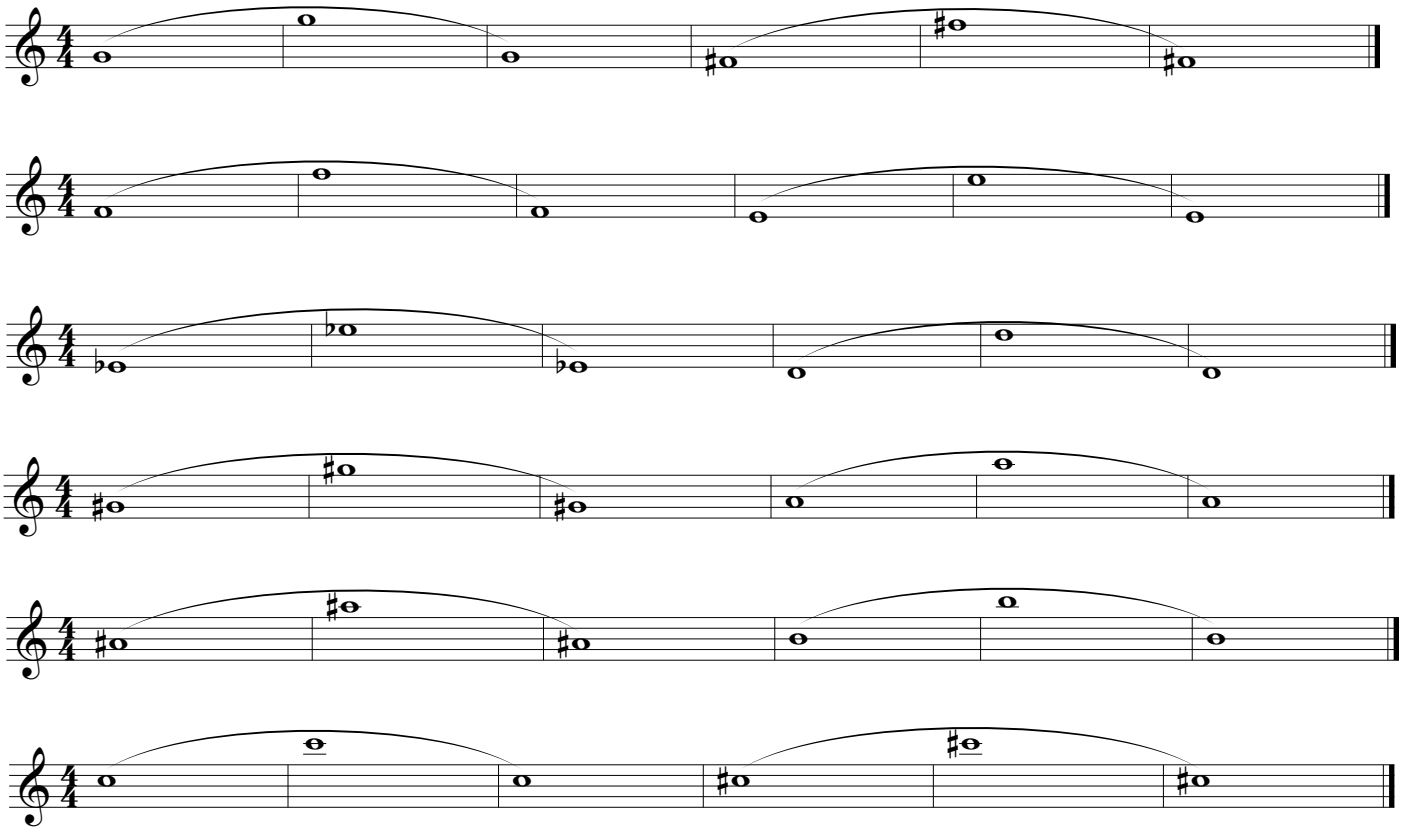
Fay Olswanger 46

SO YOU WANT A BETTER **SAXOPHONE** 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!

OCTAVE KEY EXERCISES

This exercise will make sure that the octave key is functioning properly and there is proper oral cavity shape and placement. Do not use vibrato on this exercise; focus on the raw saxophone tone. Initially focus on how quickly the octave key functions. **If the fundamental does not respond when the octave key is released, do not force it down, but rather focus on a low tongue position within the oral cavity.**



When you have successful accomplished all of these exercises (achieving the low tongue/oral cavity and letting the octave key do the octave jump), reverse the pattern and start on the upper octave and play down then back up on all the pitches listed above.

American Band College of Sam Houston State University

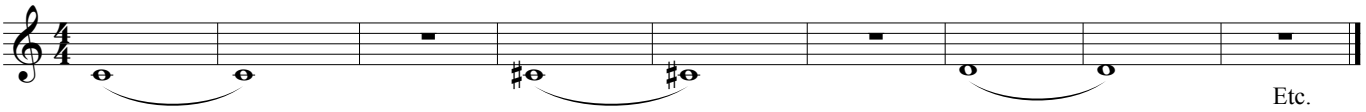
Fay Olswanger 47

SO YOU WANT A BETTER **SAXOPHONE** SOUND?

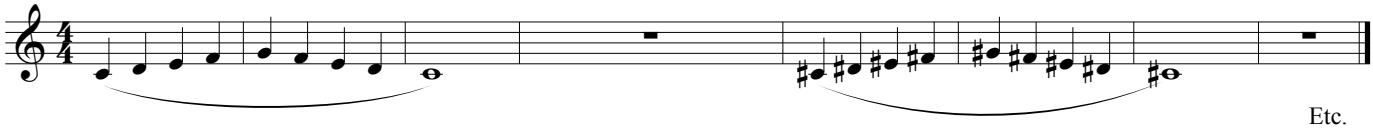
Play these tone exercises daily to improve tone quality. Always listen to make sure that you are producing your most beautiful tone possible. Slow intentional practice is what develops a better tone!

LONG TONES

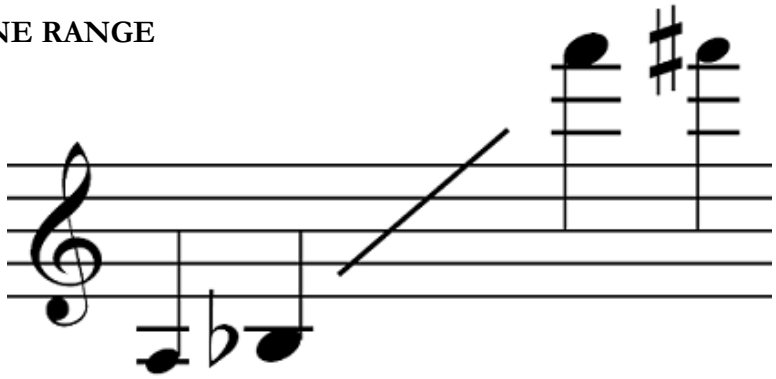
Long tones should be played on the full chromatic range of the instrument, with careful attention to the tone quality produced. When playing long tones, the goal is consistently beautiful tone quality. Focused practice and listening is essential. Make sure to play these for the full chromatic range of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



You can also do "long tones" while keeping moving fingers, like in the exercise below. In this exercise, make sure you are doing each phrase in one breath. Play this pattern for the full chromatic range of the instrument (see below). For simplicity's sake, only a small demonstration pattern is listed here.



SAXOPHONE RANGE



American Band College of Sam Houston State University

Fay Olswanger 48

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. 2:
Maurice André
Former Trumpet Teacher at Paris Conservatory

Example No. 3:
Alison Balsom
Trumpet Virtuoso

Example No. 4:
Allen Vizzutti
Trumpet Virtuoso

Example No. 5:
Wynton Marsalis
Trumpet Virtuoso and Director of Jazz at Lincoln Center Orchestra

Trumpet Tone
YouTube
Playlist

Example No. 6:
Tine Thing Helseth
Trumpet Virtuoso

Example No. 7:
Philip Smith
Principal Trumpet of New York Philharmonic

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

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Fay Olswanger 50

So you want a better **TRUMPET** sound?

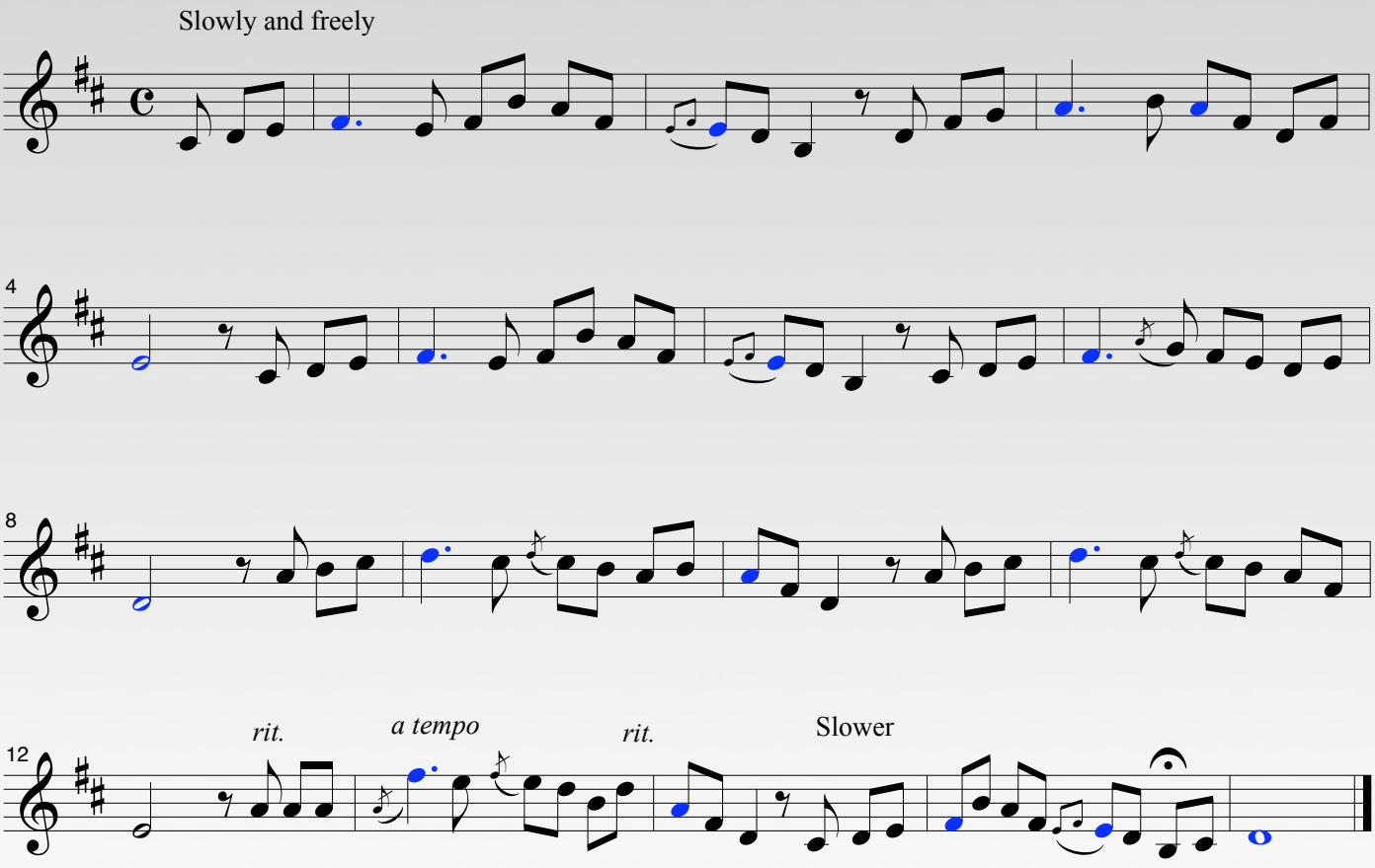
Part Two: Self-Analysis

Record yourself playing the simple exercise provided.

Trumpet

Danny Boy

Old Irish Air



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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
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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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American Band College of Sam Houston State University

Fay Olswanger 52

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)	Re-form and maintain "B" position with lips
	Too much pucker in lips	Re-form and maintain "B"
	Dry lips, dry mouthpiece	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)	Re-form and maintain "B" position with lips
	Too much pucker in lips ("oo" shape)	Re-form and maintain "B"
Tight, thin, pinched tone	Tense, excessively pursed lip formation (biting)	Relax; Re-form "B" but de-emphasize lip pursing
	Too much pucker in lips (hard "oo")	Re-form "B" but emphasize less pucker (more "M")
	Tight, closed throat	Review "sigh" breath; Suggest yawn with head up
Stopped (restricted throat or buzz)	Tense, excessively pursed lip formation (biting)	Relax; Re-form "B" but de-emphasize lip pursing
	Too much mouthpiece pressure toward lips	Relax left hand grip; No right hand little finger hook.
	Tight, closed throat	Review "sigh" breath; Suggest yawn with head up.

Trumpet Tone YouTube **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!

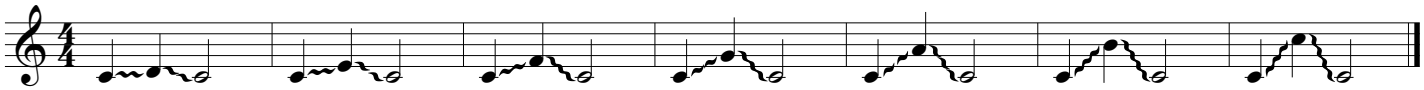
MOUTHPIECE BUZZING

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).

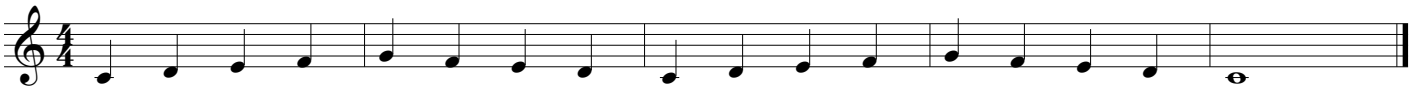
If you have a piano to start each pitch and hear the interval, it's heavily recommended you use it. Alternately, you may play each starting pitch and interval on your instrument. You can (and should!) do this exercise in any key and with any starting pitch. The intervals are listed below for easy identification.

Exercise No. 1

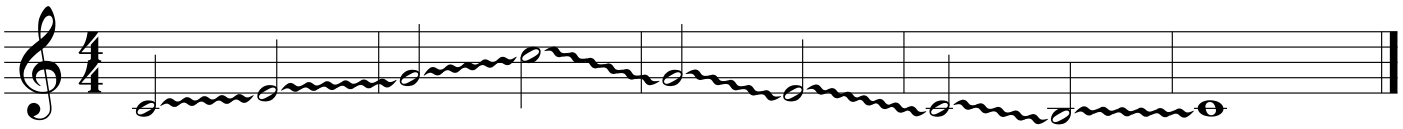


Major 2nd Major 3rd Perfect 4th Perfect 5th Major 6th Major 7th Perfect Octave

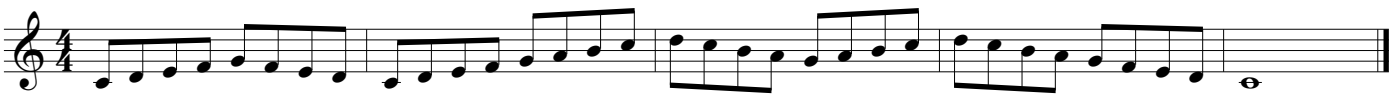
Exercise No. 2



Exercise No. 3



Exercise No. 4



American Band College of Sam Houston State University

Fay Olswanger 55

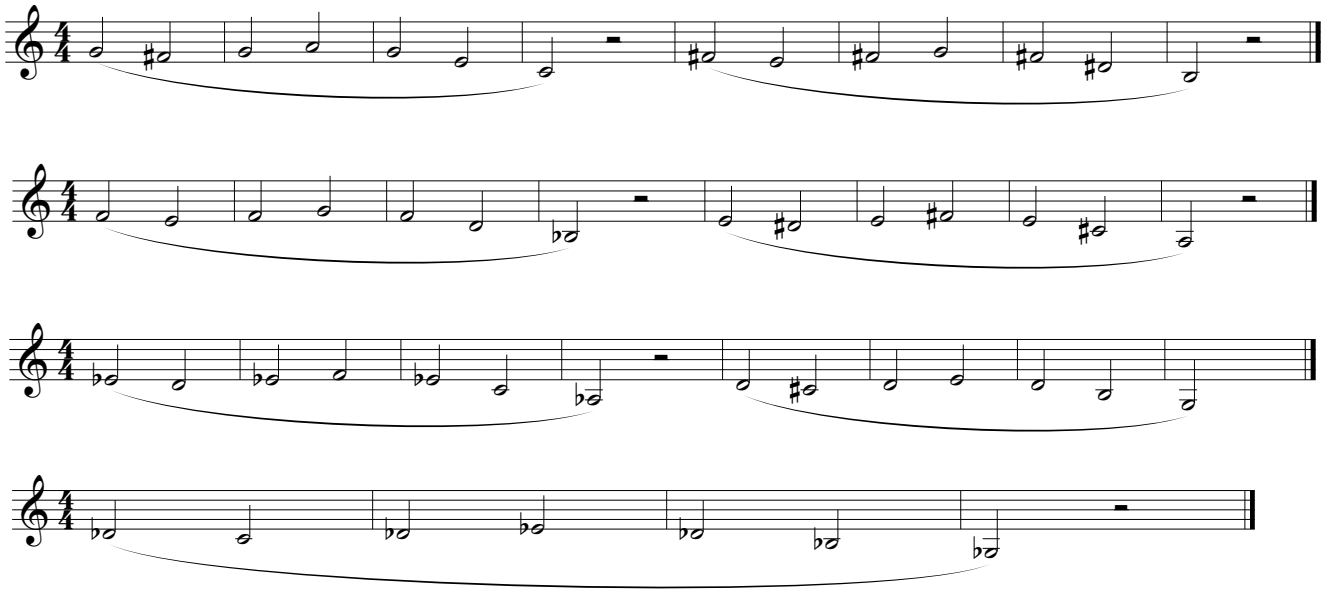
SO YOU WANT A BETTER **TRUMPET** SOUND?

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!

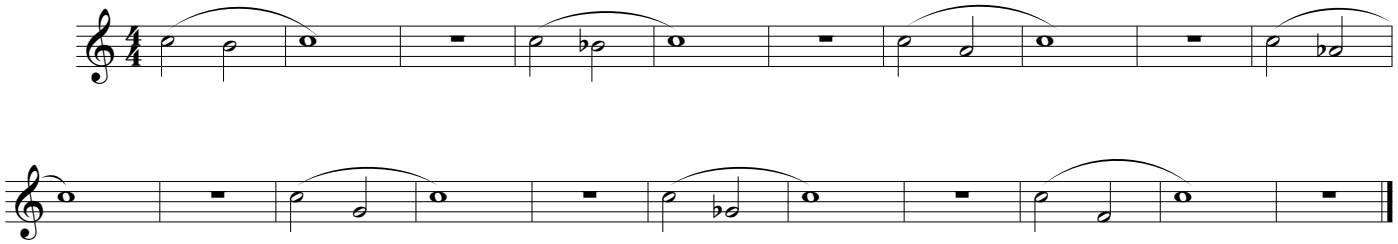
FLEXIBILITY EXERCISES

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



American Band College of Sam Houston State University

Fay Olswanger 56

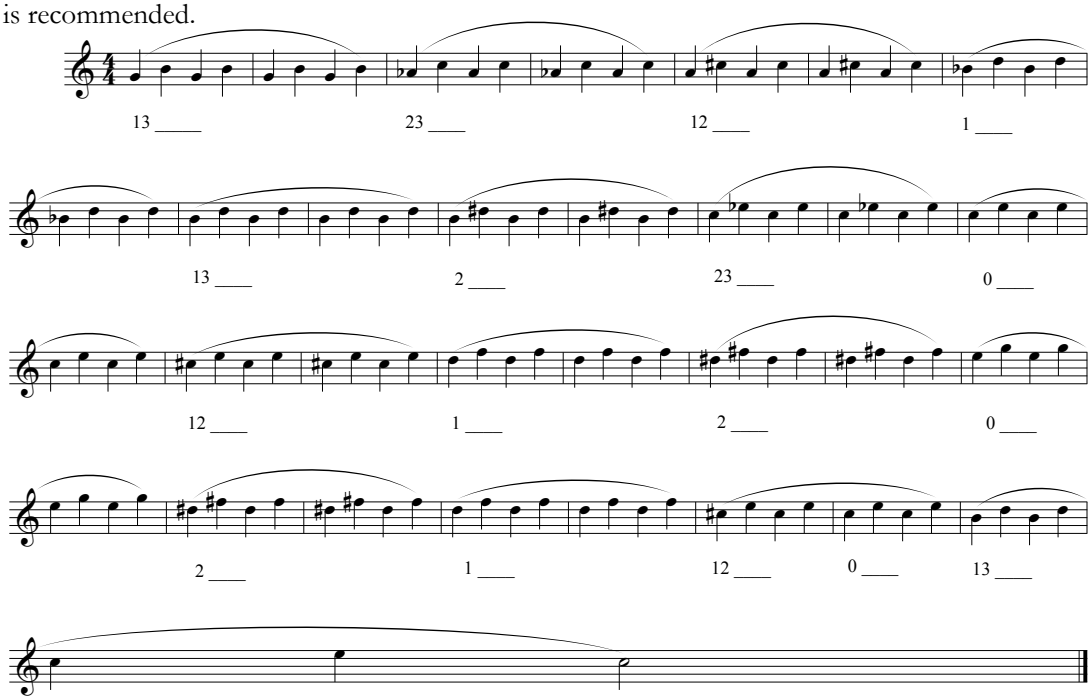
SO YOU WANT A BETTER **TRUMPET** SOUND?

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

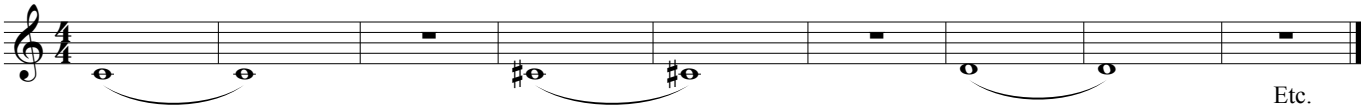
These are some of the most important exercises for brass instruments, as they train the aperture to change size and focus for different partials. Whatever you do, make sure that you are truly using your lips and aperture to change pitches and not tonguing the note or using air to "bump" them. Lip slurs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

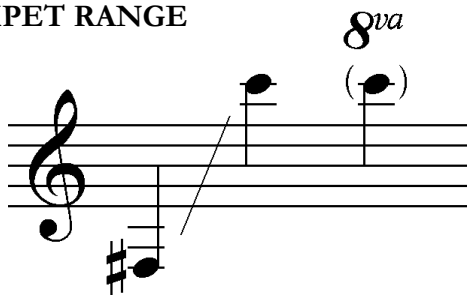


LONG TONES

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.



TRUMPET RANGE



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
YouTube
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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American Band College of Sam Houston State University

Fay Olswanger 59

So you want a better **FRENCH HORN** sound?

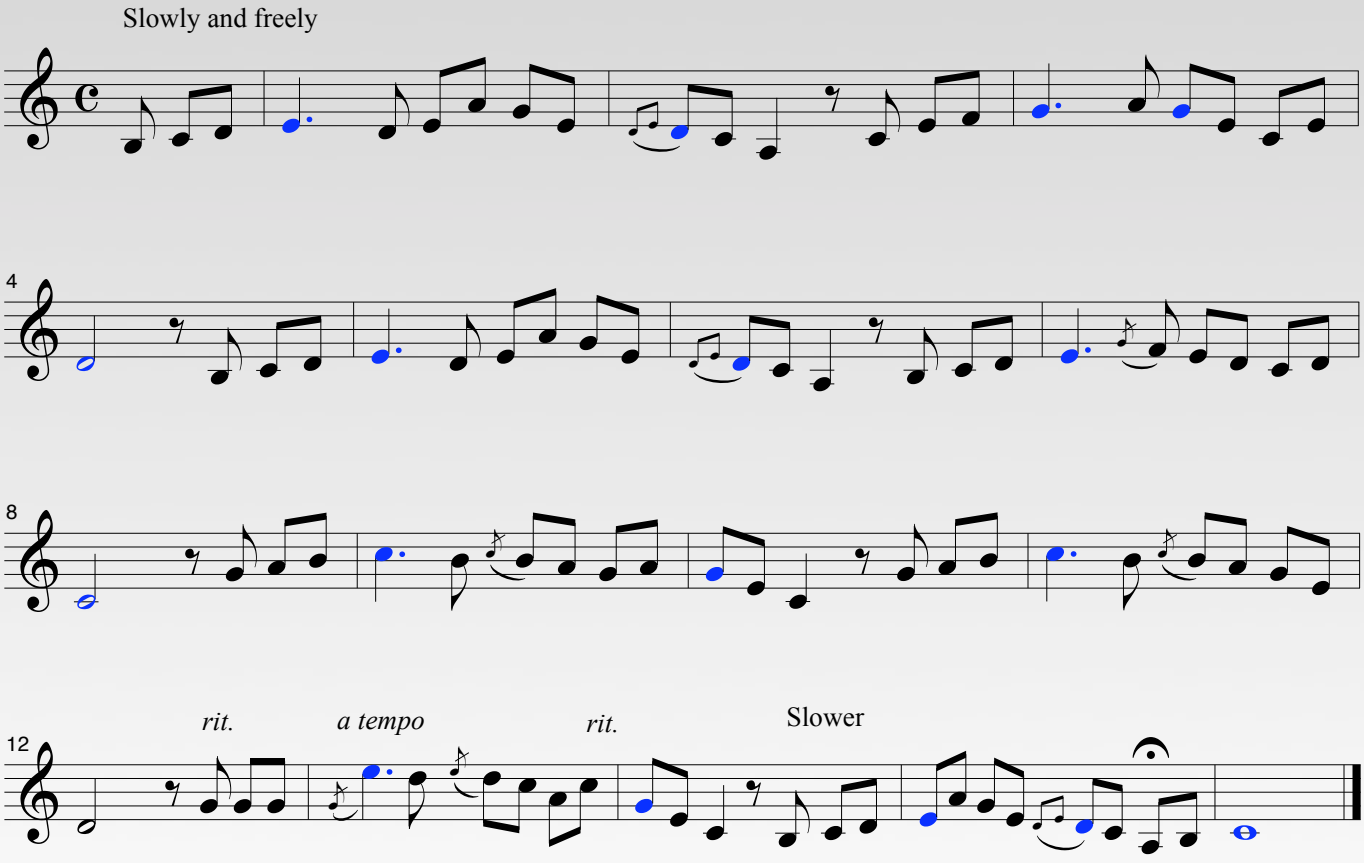
Part Two: Self-Analysis

Record yourself playing the simple exercise provided.

Horn

Danny Boy

Old Irish Air



American Band College 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

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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American Band College of Sam Houston State University

Fay Olswanger 61

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."

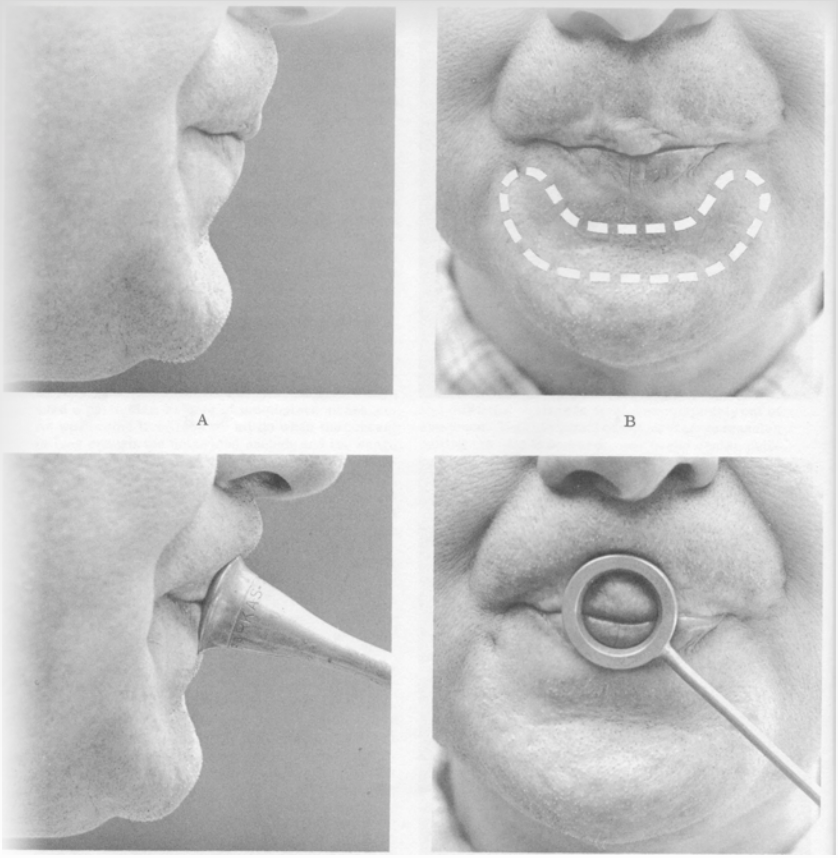
4) Lip use ratio should be 2/3 upper lip and 1/3 lower lip.

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.

American Band College of Sam Houston State University



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!

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)	Re-form and maintain "EM" position with lips
	Too much pucker in lips	Re-form and maintain "EM"
	Dry lips, dry mouthpiece	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)	Re-form and maintain "EM" position with lips
	Too much pucker in lips ("oo" shape)	Re-form and maintain "EM"
Tight, thin, pinched tone	Tense, excessively pursed lip formation (biting)	Relax; Re-form "B" but de-emphasize lip pursing
	Too much pucker in lips (hard "oo")	Re-form "EM" but emphasize no pucker
	Tight, closed throat	Review "sigh" breath; Suggest yawn with head up
Stopped (restricted throat or buzz)	Tense, excessively pursed lip formation (biting)	Relax; Re-form "EM" but de-emphasize lip pursing
	Too much mouthpiece pressure toward lips	Relax grip.
	Tight, closed throat	Review "sigh" breath; Suggest yawn with head up.

French Horn Tone

YouTube

Playlist

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.

American Band College of Sam Houston State University

Fay Olswanger 63

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!

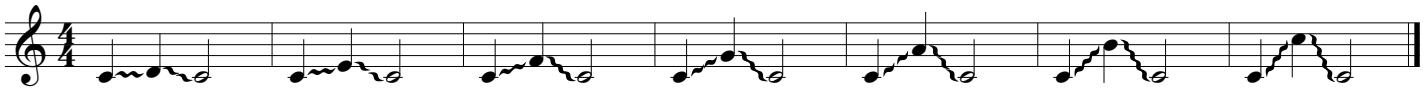
MOUTHPIECE BUZZING

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).

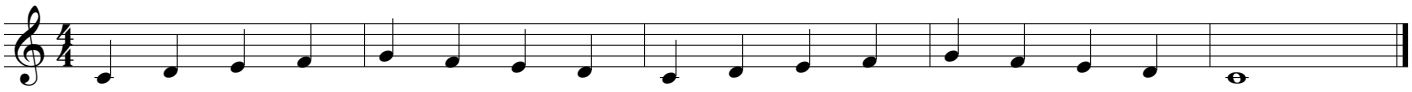
If you have a piano to start each pitch and hear the interval, it's heavily recommended you use it. Alternately, you may play each starting pitch and interval on your instrument. You can (and should!) do this exercise in any key and with any starting pitch. The intervals are listed below for easy identification.

Exercise No. 1

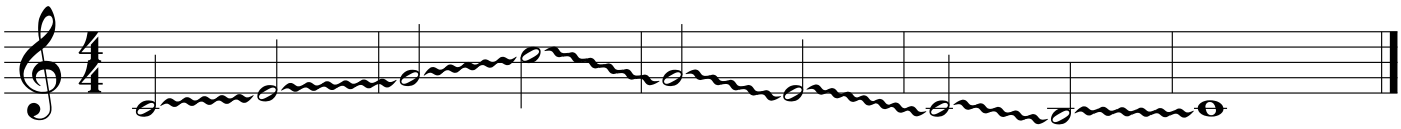


Major 2nd Major 3rd Perfect 4th Perfect 5th Major 6th Major 7th Perfect Octave

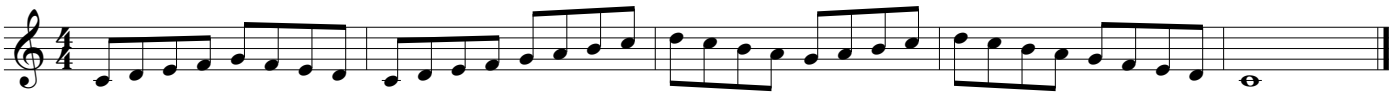
Exercise No. 2



Exercise No. 3



Exercise No. 4



American Band College of Sam Houston State University

Fay Olswanger 64

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!

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).

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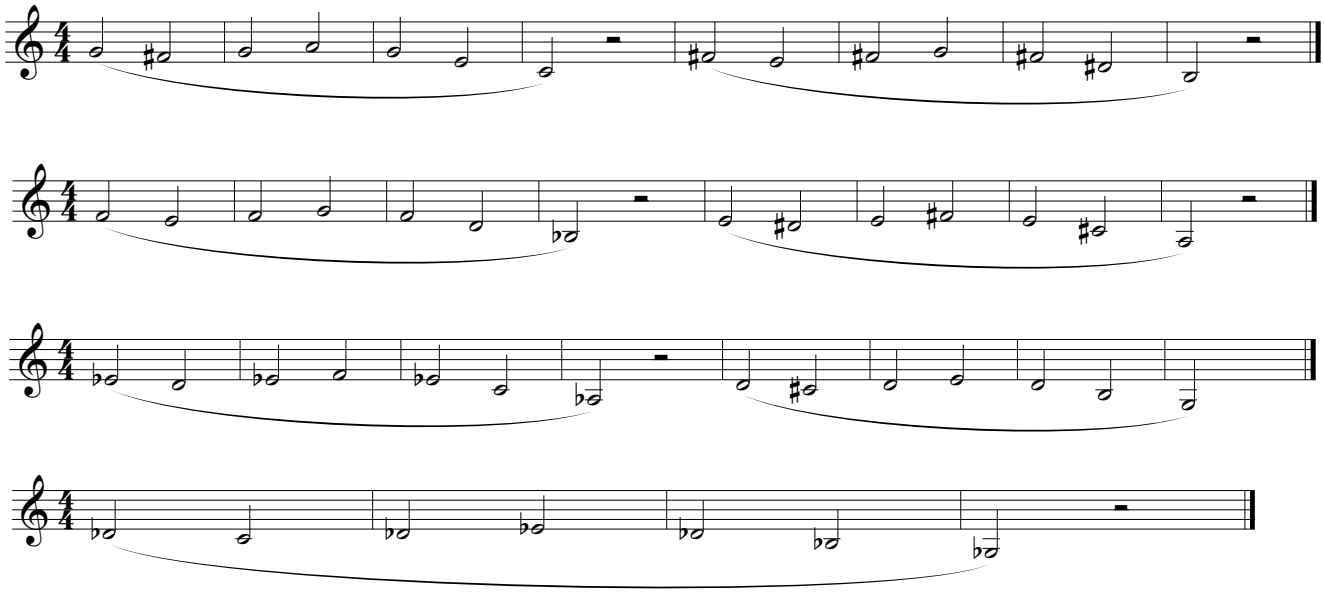
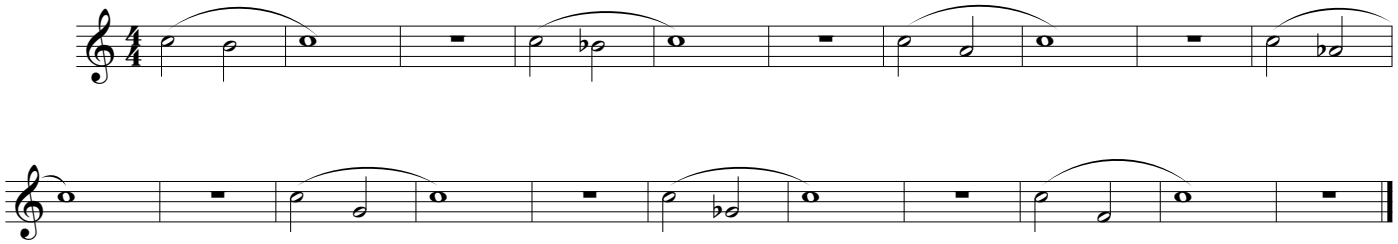


Exercise No. 2



American Band College of Sam Houston State University

Fay Olswanger 65

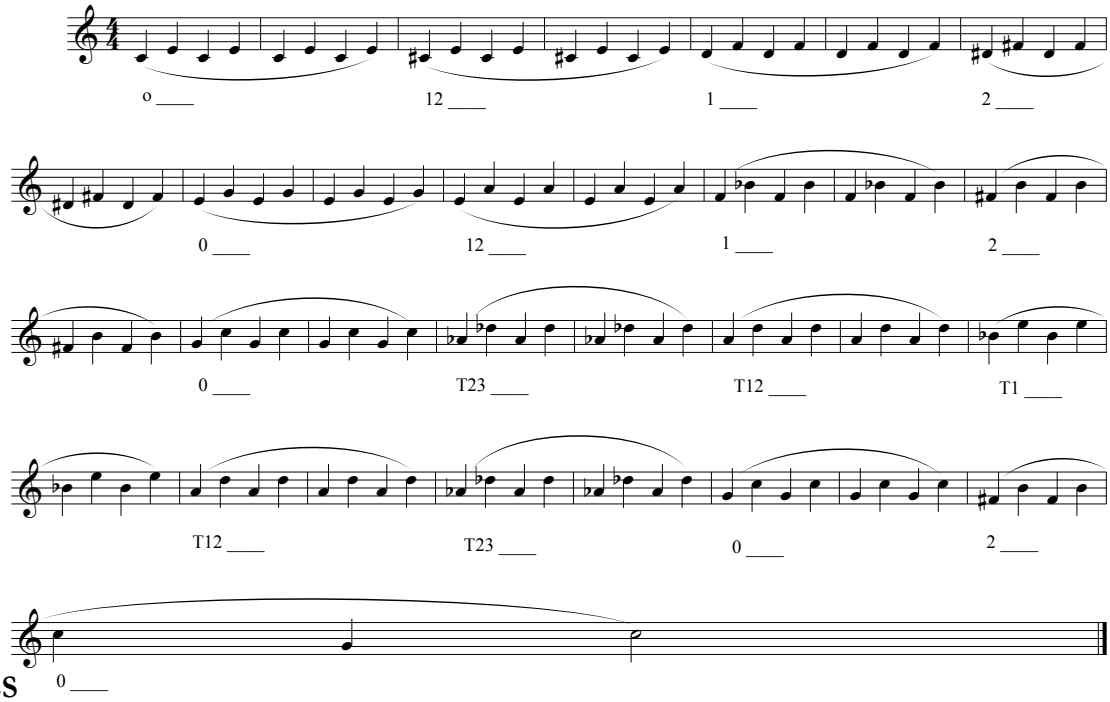
SO YOU WANT A BETTER **FRENCH HORN** SOUND?

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!

LIP SLURS

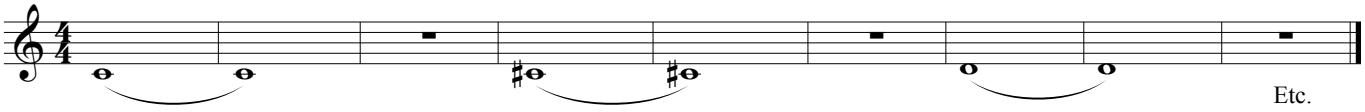
These are some of the most important exercises for brass instruments, as they train the aperture to change size and focus for different partials. Whatever you do, make sure that you are truly using your lips and aperture to change pitches and not tonguing the note or using air to "bump" them. Lip slurs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

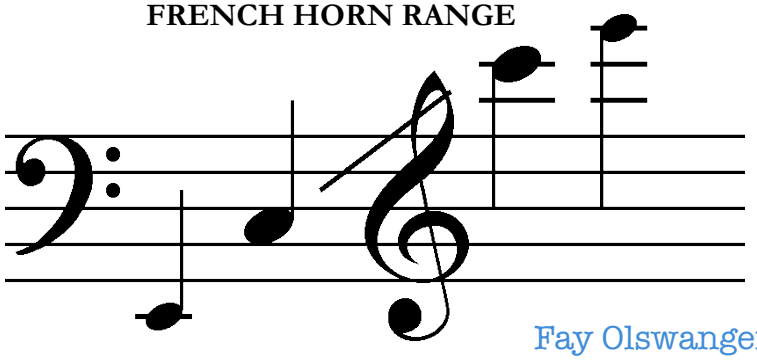


LONG TONES

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.



FRENCH HORN RANGE



American Band College of Sam Houston State University

Fay Olswanger 66

So you want a better **TROMBONE** sound?

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

What is a trombone supposed to sound like?

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

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 trombone 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:
Joseph Alessi
Principal Trombone of New York Philharmonic

Example No. 2:
Michael Mulcahy
Member of Chicago Symphony Orchestra

Trombone Tone
YouTube
Playlist

Example No. 3:
Ralph Sauer
Former Principal Trombone of Los Angeles Philharmonic

Example No. 4:
Abbie Conant
Former Member of Berlin Philharmonic

Example No. 5:
Weston Sprott
Member of Metropolitan Opera Orchestra

Example No. 6:
Jörgen van Rijen
Principal Trombone of Royal Concertgebouw Orchestra in Amsterdam

American Band College of Sam Houston State University

Fay Olswanger 67

So you want a better **TROMBONE** 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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American Band College of Sam Houston State University

Fay Olswanger 68

So you want a better **TROMBONE** sound?

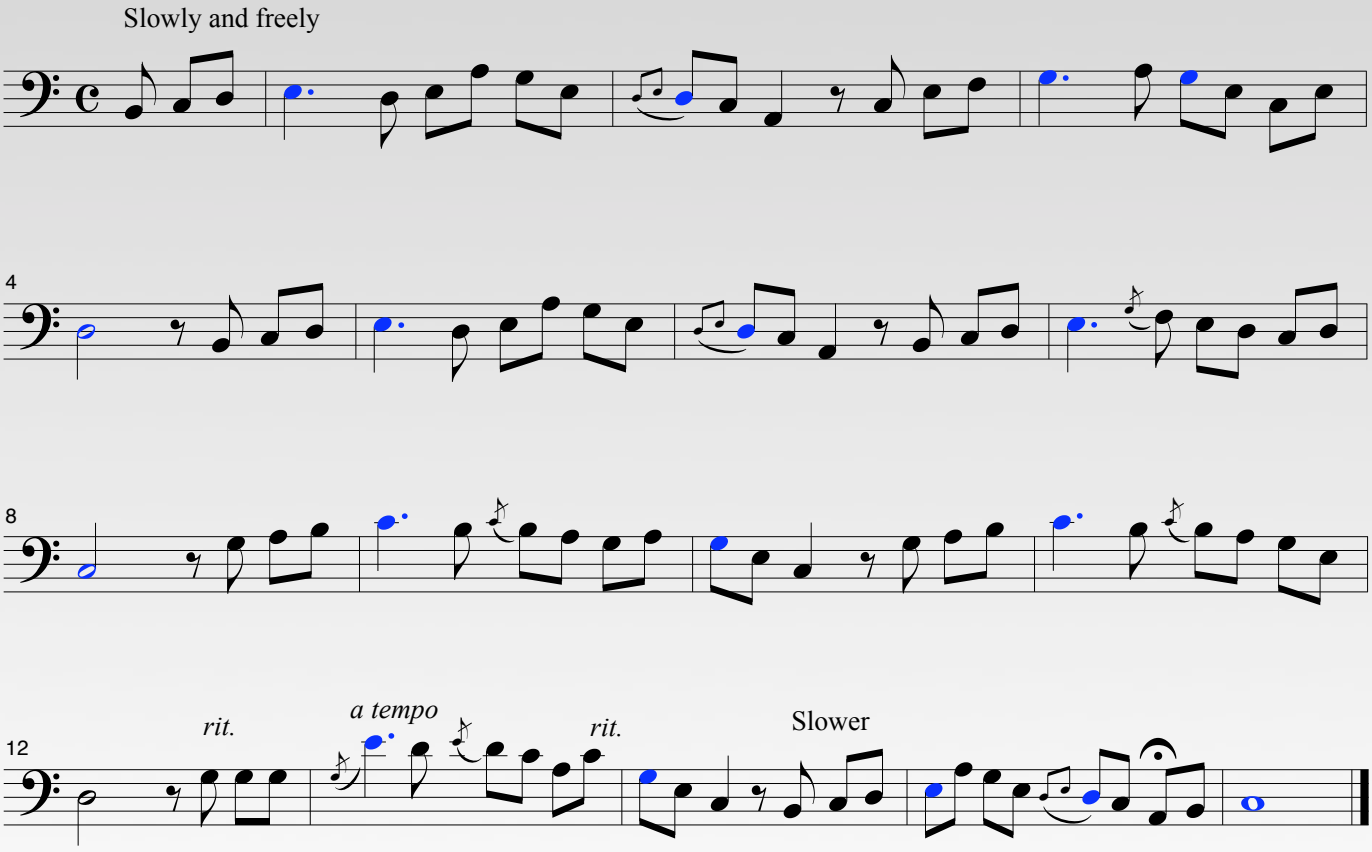
Part Two: Self-Analysis

Record yourself playing the simple exercise provided.

Trombone

Danny Boy

Old Irish Air



American Band College of Sam Houston State University

Fay Olswanger 69

SO YOU WANT A BETTER **TROMBONE** 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
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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:

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Your Tone Role Model's Tone

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American Band College of Sam Houston State University

Fay Olswanger '70

So you want a better **TROMBONE** 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

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!

Correct Formation of the Embouchure

1) The lips should be lightly touching in the center.

2) The corners of the mouth should be held firm (cheeks should not puff out).

3) The corners of mouth should turn slightly downward. A "smiling" embouchure should be avoided.

4) A correct embouchure should be similar to the lip position for whistling.

5) The skid below the lower lip should somewhat flatten. A bunched chin should be avoided.

6) The upper and lower lips should be close to vertical alignment.

7) The mouthpiece should be placed in the center of the lips. Approximately 1/2 upper and 1/2 lower lip is used when buzzing. Make sure to avoid too much pressure against the lips with the mouthpiece.

8) Think about playing with an "Oh" shape oral cavity; this will help to keep the throat relaxed.

American Band College of Sam Houston State University

Fay Olswanger '71

So you want a better **TROMBONE** sound?

Common Embouchure Issues & Remedies

Sounds Like	Problem	Remedy
Pinched sound in all registers	Blockage in P-G-K or T consonants	Focus attention on allowing air into instrument not resistance in lip, tongue, throat, or abdominal area.
Fuzzy sound .	Aperture in embouchure too large , possibly due to excessive pressure	Practice on mouthpiece. Hold mouthpiece lightly. Avoid pressure. Work for an efficient buzz.
Sharpness in upper register	Excess tension in embouchure and/or breath mechanism.	Practice high passages down an octave, then transfer that easy, singing approach up an octave.
Flat, flabby sound in low register	Low breath pressure. Flabby embouchure.	Practice passage up and octave, then transfer that sensation of energy down an octave.
Lip slurs pop rather than flow	Attempting to place pitches with breath rather than "singing" with the lip.	Practice on mouthpiece to get small efficient change between notes. Avoid movement outside of mouthpiece. Avoid drastic breath pressure changes between notes.
	Too slow (gliss) maneuver between notes.	Move quickly between notes.
"Egging" the notes	"Junk factor" movement of jaw, lip, and/or throat at beginning or end of the note.	Play a long note and take a mental picture of the good tone in the middle of the note. Keep embouchure in that position on subsequent attacks.
Difficulty with upper register	Mouthpiece too low.	Move mouthpiece up.
Difficulty with lower register	Mouthpiece too high.	Move mouthpiece down.
Frayed tone quality.	Split tone quality caused by lower lip being drawn back toward teeth	Approach problem range stepwise from above or below.

American Band College of Sam Houston State University

Fay Olswanger '72

SO YOU WANT A BETTER **TROMBONE** SOUND?

Learn from the Masters

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Trombone Tone YouTube Playlist

American Band College of Sam Houston State University

Fay Olswanger '73

SO YOU WANT A BETTER **TROMBONE** SOUND?

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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).

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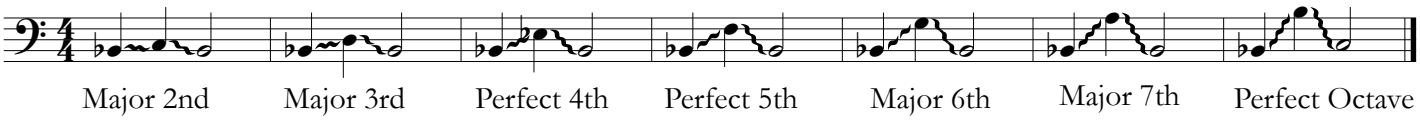
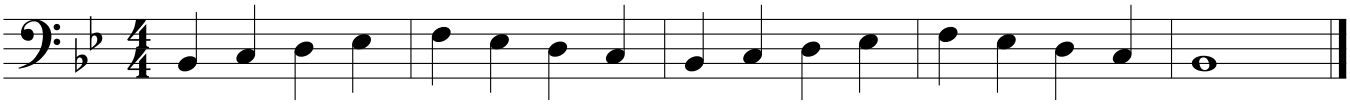
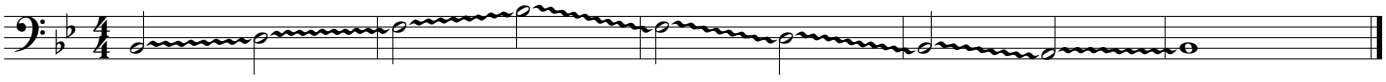


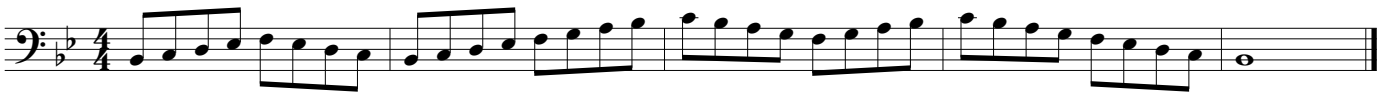
Exercise No. 2



Exercise No. 3



Exercise No. 4



American Band College of Sam Houston State University

Fay Olswanger '74

SO YOU WANT A BETTER **TROMBONE** SOUND?

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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).

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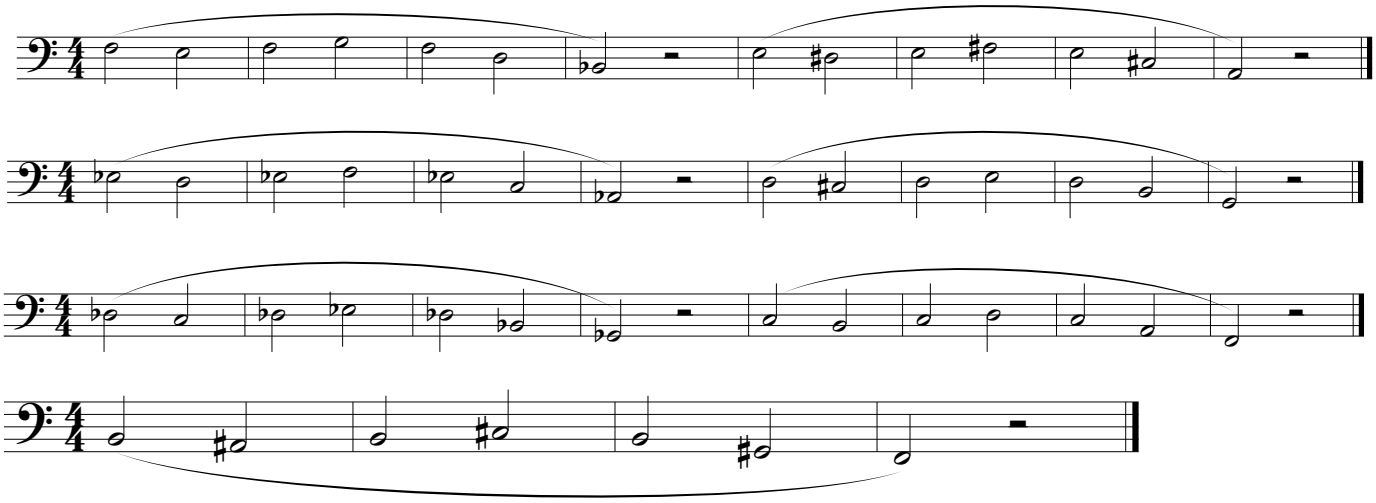
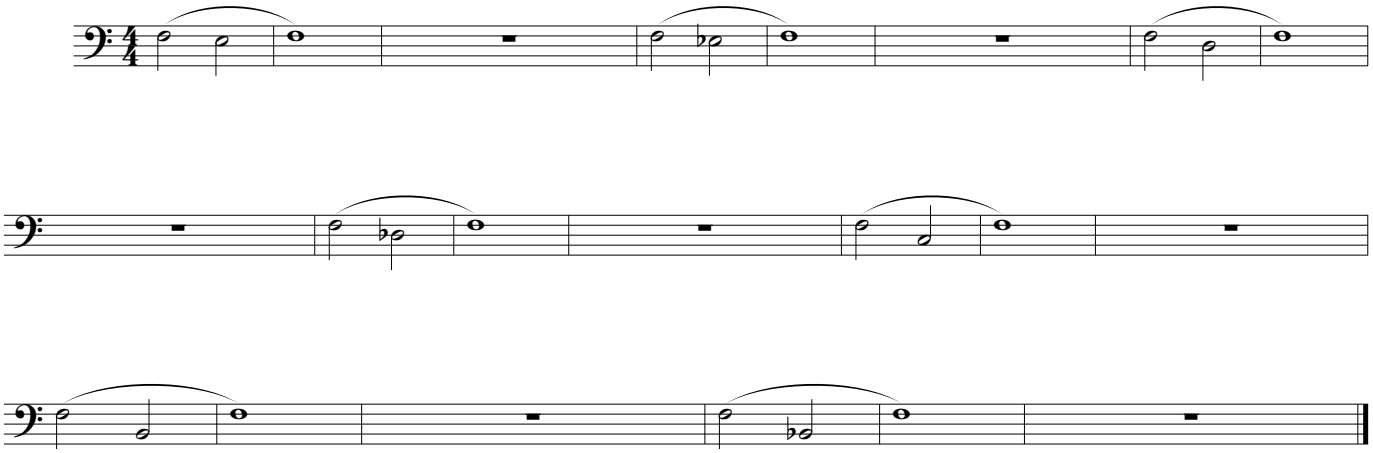


Exercise No. 2



American Band College of Sam Houston State University

Fay Olswanger '75

SO YOU WANT A BETTER **TROMBONE** 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.

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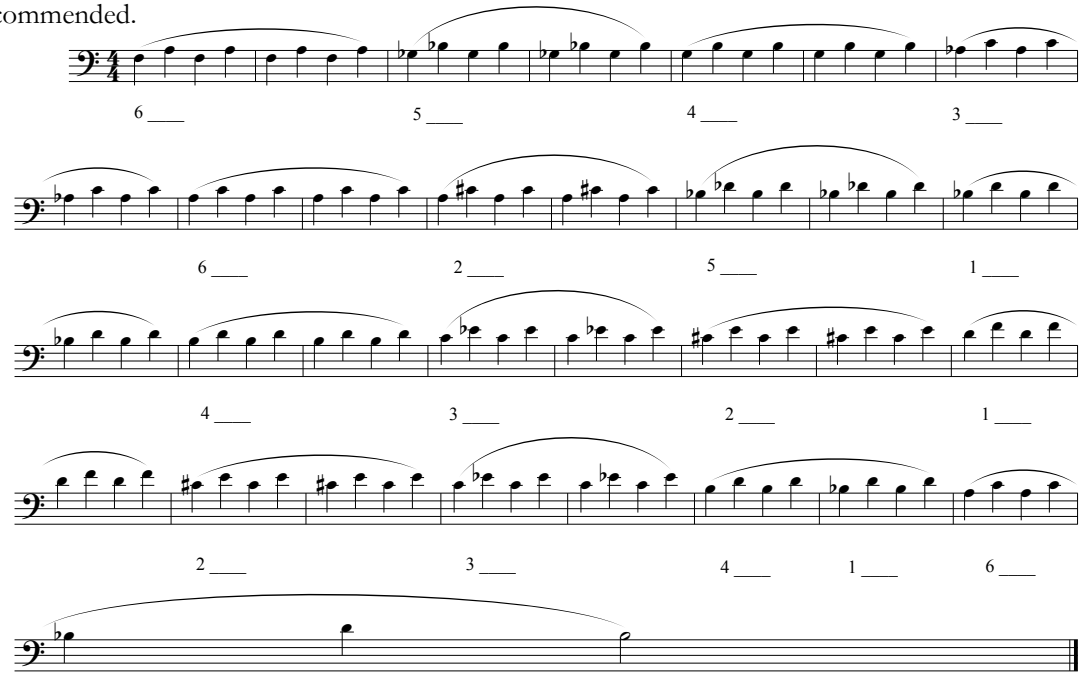
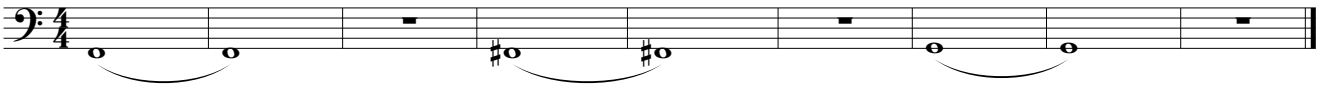
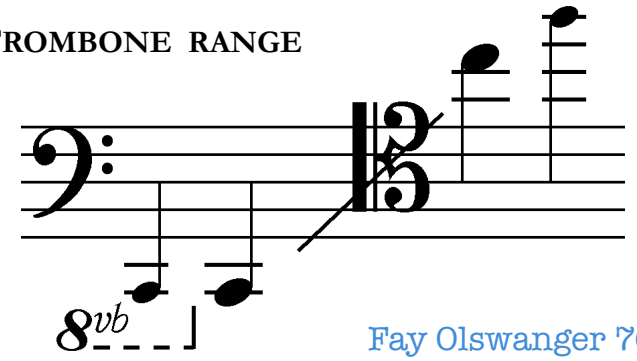


LONG TONES 1

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.



TROMBONE RANGE



American Band College of Sam Houston State University

Fay Olswanger '76

So you want a better **EUPHONIUM** sound?

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

What is an euphonium supposed to sound like?

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

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 baritone 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:
David Werden
Euphonium Soloist with US Coast Guard Band

Example No. 2:
David Childs
Euphonium Virtuoso Soloist

Euphonium Tone Playlist
YouTube

Example No. 3:
Nicholas Childs
Euphonium Virtuoso Soloist

Example No. 4:
Arthur Lehman
Former Euphonium Section Leader of President's Own

Example No. 5:
Steven Mead
Euphonium Virtuoso Solist

Example No. 6:
Brian Bowman
Professor of Euphonium at University of North Texas

American Band College of Sam Houston State University

Fay Olswanger '77

SO YOU WANT A BETTER **EUPHONIUM** 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

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1. Example #1 Tone Quality Description:

_____

_____

2. Example #2 Tone Quality Description:

_____

_____

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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American Band College of Sam Houston State University

Fay Olswanger '78

So you want a better **EUPHONIUM** sound?

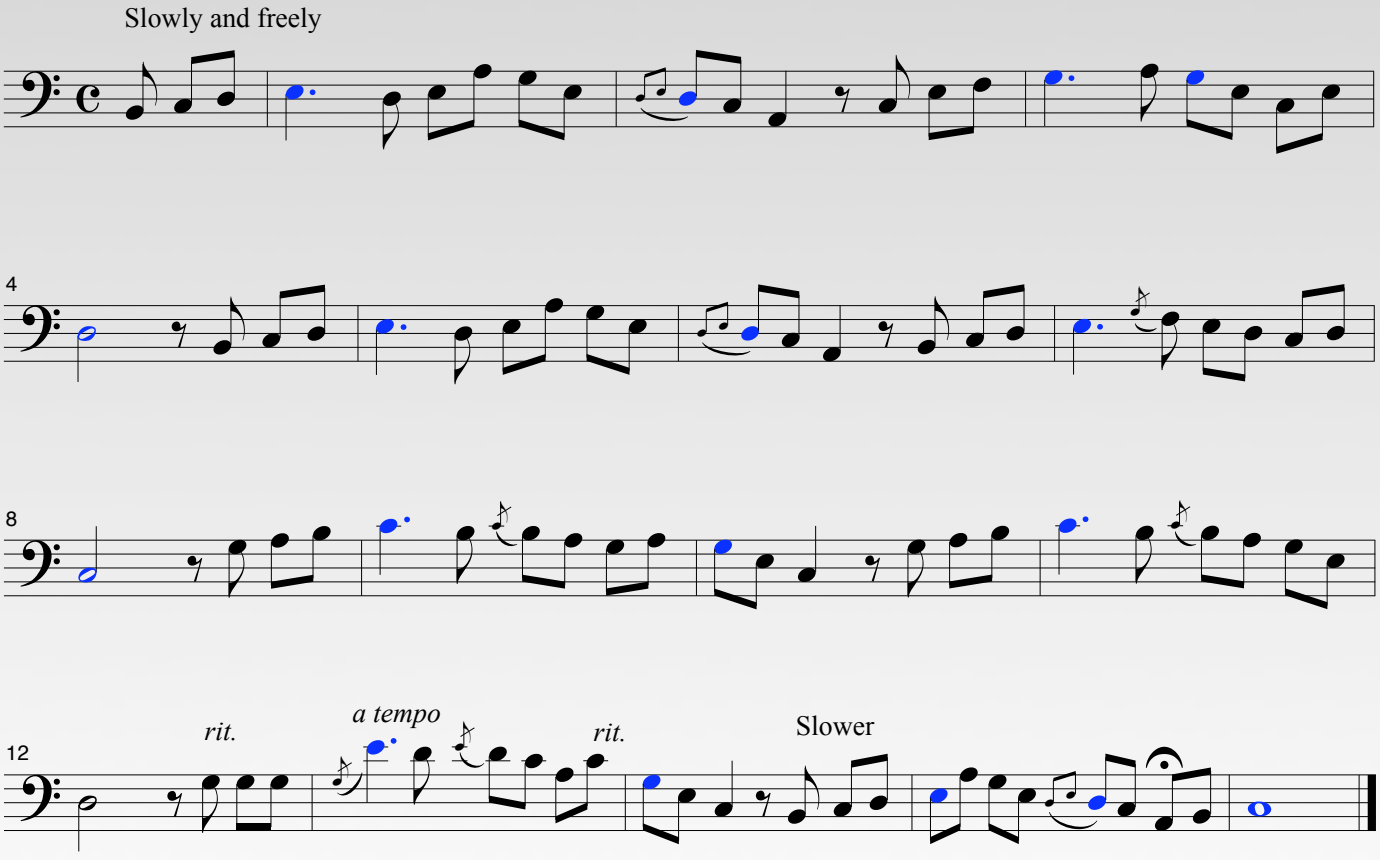
Part Two: Self-Analysis

Record yourself playing the simple exercise provided.

Baritone B.C.

Danny Boy

Old Irish Air



American Band College of Sam Houston State University

Fay Olswanger '79

SO YOU WANT A BETTER **EUPHONIUM** 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.

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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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American Band College of Sam Houston State University

Fay Olswanger 80

So you want a better **EUPHONIUM** 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) The lips should be lightly touching in the center.

2) The corners of the mouth should be held firm (cheeks should not puff out).

3) The corners of mouth should turn slightly downward. A "smiling" embouchure should be avoided.

4) A correct embouchure should be similar to the lip position for whistling.

5) The skid below the lower lip should somewhat flatten. A bunched chin should be avoided.

6) The upper and lower lips should be close to vertical alignment.

7) The mouthpiece should be placed in the center of the lips. Approximately 1/2 upper and 1/2 lower lip is used when buzzing. Make sure to avoid too much pressure against the lips with the mouthpiece.

8) Think about playing with an "Oh" shape oral cavity; this will help to keep the throat relaxed.

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 81

So you want a better **EUPHONIUM** sound?

Common Embouchure Issues & Remedies

Sounds Like	Problem	Remedy
Pinched sound in all registers	Blockage in P-G-K or T consonants	Focus attention on allowing air into instrument not resistance in lip, tongue, throat, or abdominal area.
Fuzzy sound .	Aperture in embouchure too large , possibly due to excessive pressure	Practice on mouthpiece. Hold mouthpiece lightly. Avoid pressure. Work for an efficient buzz.
Sharpness in upper register	Excess tension in embouchure and/or breath mechanism.	Practice high passages down an octave, then transfer that easy, singing approach up an octave.
Flat, flabby sound in low register	Low breath pressure. Flabby embouchure.	Practice passage up and octave, then transfer that sensation of energy down an octave.
Lip slurs pop rather than flow	Attempting to place pitches with breath rather than "singing" with the lip.	Practice on mouthpiece to get small efficient change between notes. Avoid movement outside of mouthpiece. Avoid drastic breath pressure changes between notes.
	Too slow (gliss) maneuver between notes.	Move quickly between notes.
"Egging" the notes	"Junk factor" movement of jaw, lip, and/or throat at beginning or end of the note.	Play a long note and take a mental picture of the good tone in the middle of the note. Keep embouchure in that position on subsequent attacks.
Difficulty with upper register	Mouthpiece too low.	Move mouthpiece up.
Difficulty with lower register	Mouthpiece too high.	Move mouthpiece down.
Frayed tone quality.	Split tone quality caused by lower lip being drawn back toward teeth	Approach problem range stepwise from above or below.

American Band College of Sam Houston State University

Fay Olswanger 82

SO YOU WANT A BETTER **EUPHONIUM** SOUND?

Learn from the Masters

Take a tone quality lesson from some of the best! Look at videos 7 for a tone quality masterclass. In video 7, start at 34:00 for embouchure information, although I'm sure you will find information in the whole video to be useful!

Euphonium Tone

YouTube

Playlist

American Band College of Sam Houston State University

Fay Olswanger 83

SO YOU WANT A BETTER **EUPHONIUM** 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!

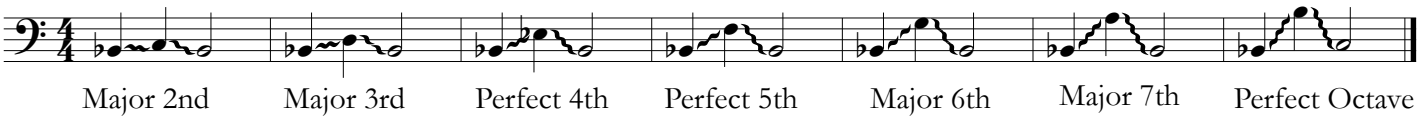
MOUTHPIECE BUZZING

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.

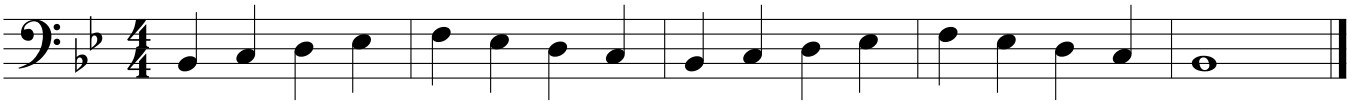
Mouthpiece exercises should be done at a full volume. Where glissandi are indicated, they are an essential part of the drill. Make them as slow and even as you can, passing through as many pitches as possible. Where no glissandi are indicated, try to keep the pitches as clean and distinct as possible,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

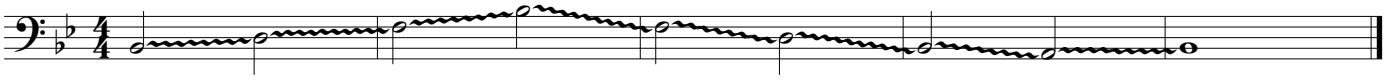
Exercise No. 1



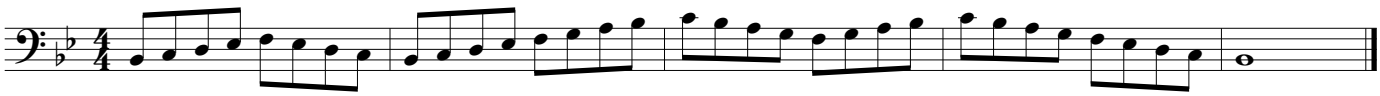
Exercise No. 2



Exercise No. 3



Exercise No. 4



American Band College of Sam Houston State University

Fay Olswanger 84

SO YOU WANT A BETTER **EUPHONIUM** SOUND?

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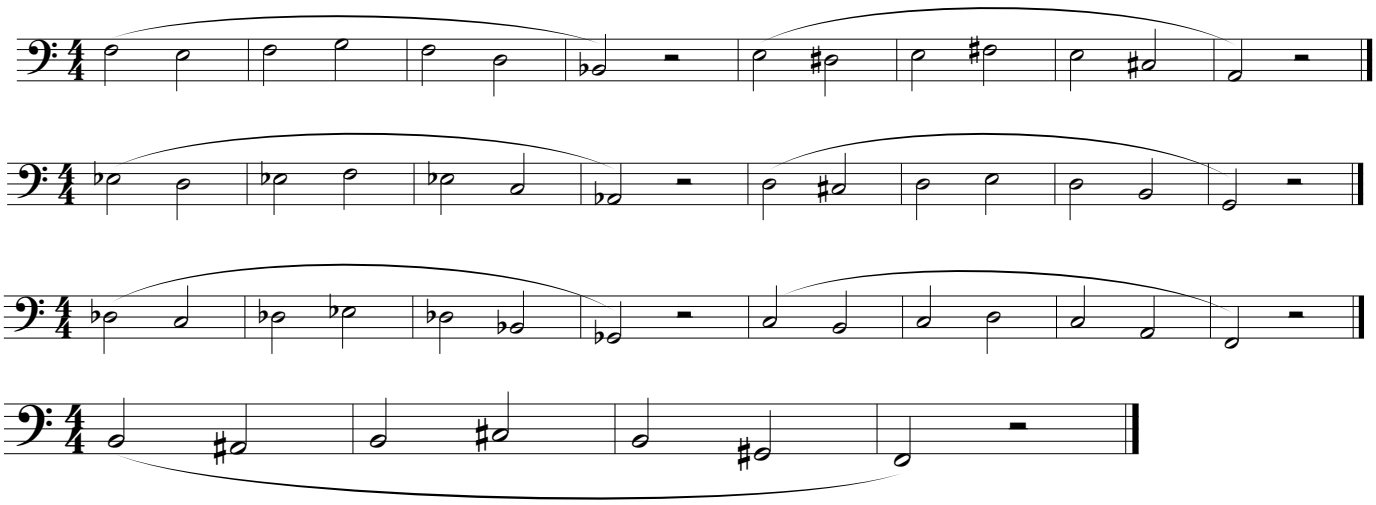
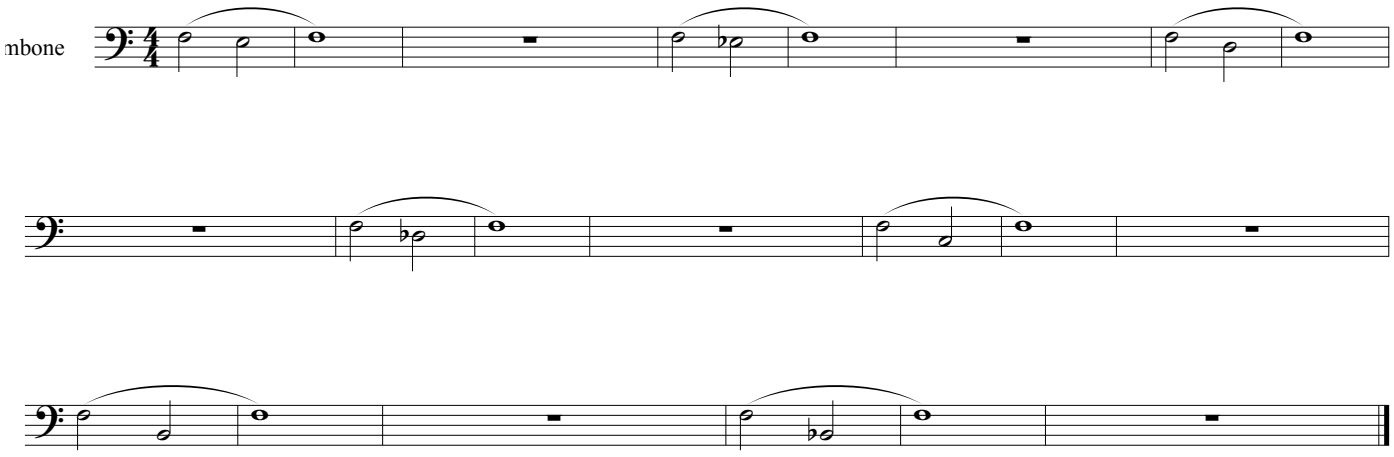
FLEXIBILITY EXERCISES

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



American Band College of Sam Houston State University

Fay Olswanger 85

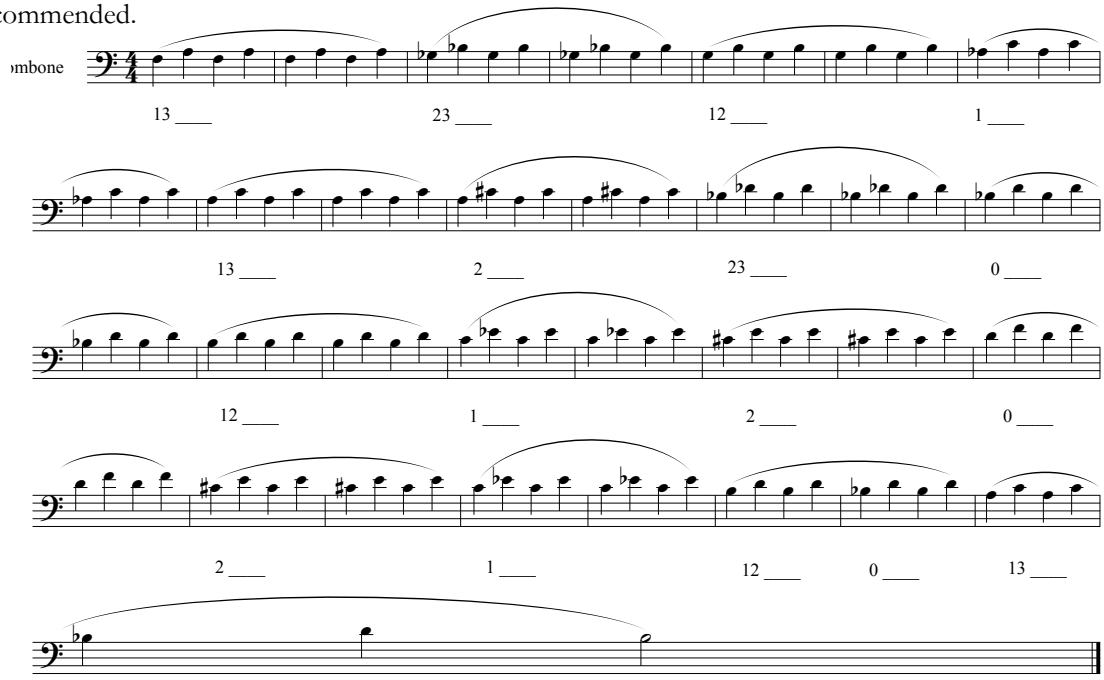
SO YOU WANT A BETTER **EUPHONIUM** SOUND?

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

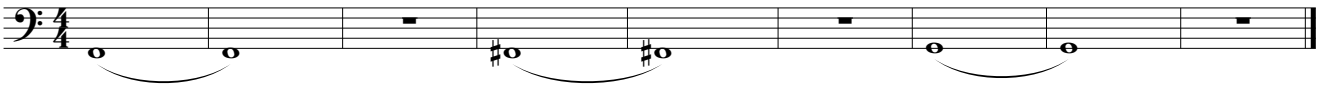
These are some of the most important exercises for brass instruments, as they train the aperture to change size and focus for different partials. Whatever you do, make sure that you are truly using your lips and aperture to change pitches and not tonguing the note or using air to "bump" them. Lip slurs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

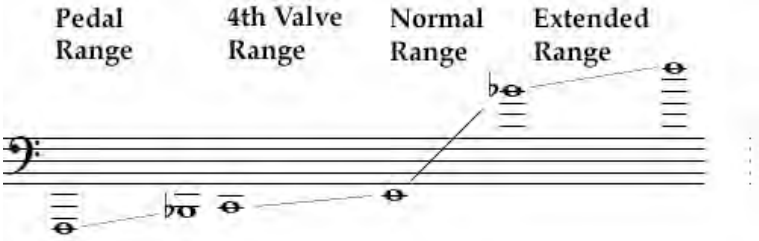


LONG TONES

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.



EUPHONIUM RANGE



American Band College of Sam Houston State University

Fay Olswanger 86

So you want a better **TUBA** sound?

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

What is a tuba supposed to sound like?

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

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 tuba 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:
Michael Lind
Tuba Virtuoso

Example No. 2:
Roger Bobo
Former Member of Los Angeles Philharmonic

Example No. 3:
John Fletcher
Former Principal Tuba of London Symphony Orchestra

Example No. 4:
James Gourlay
Tuba Virtuoso

Example No. 5:
Andrew Miller
Principal Tuba of Alabama Symphony Orchestra

Tuba Tone
YouTube
Playlist

Example No. 6:
Alan Baer
Principal Flute of New York Philharmonic

American Band College of Sam Houston State University

Fay Olswanger 87

SO YOU WANT A BETTER **TUBA** 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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American Band College of Sam Houston State University

Fay Olswanger 88

So you want a better **TUBA** sound?

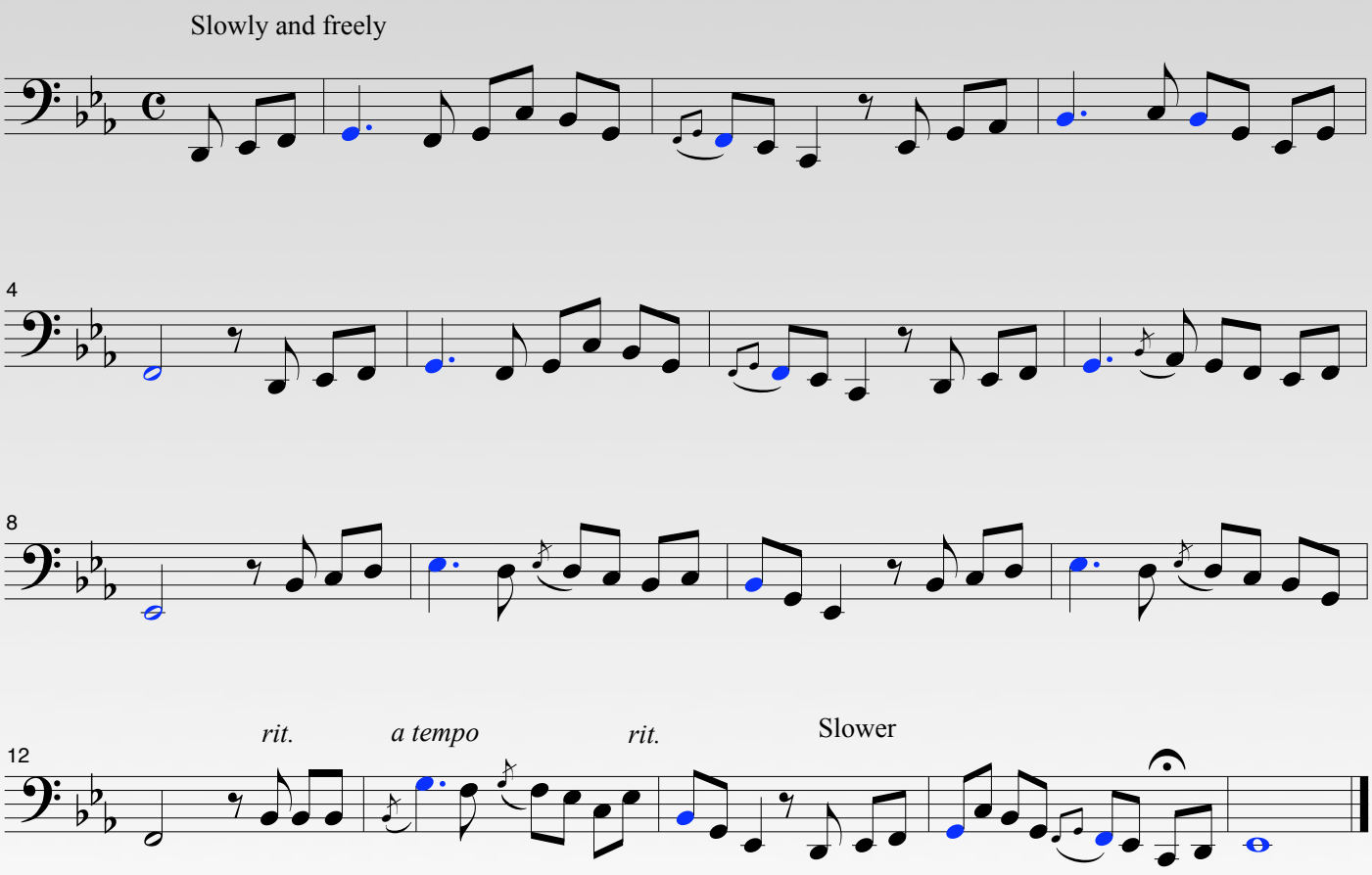
Part Two: Self-Analysis

Record yourself playing the simple exercise provided.

Tuba

Danny Boy

Old Irish Air



American Band College of Sam Houston State University

Fay Olswanger 89

So you want a better **TUBA** 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:

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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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American Band College of Sam Houston State University

Fay Olswanger 90

So you want a better **TUBA** 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 "Oh" and gradually change it to "Oo."

2) Imagine grasping a pen in the center of the lips.

3) This should tighten the lips around a central point and set the corners.

4) Remember "Oh-Oo Squeeze."

5) Place the mouthpiece in the center of the lips. Ideal set-up is 2/3 on the top lip and 1/3 on the bottom lip.

6) Make sure to take a deep breath, completely filling the lungs with air. You can imagine sighing in order to keep the throat open and relaxed. This will also keep the tongue low in the mouth.

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 91

So you want a better **TUBA** sound?

Common Embouchure Issues & Remedies

Sounds Like	Problem	Remedy
No tone, rushing air	Embouchure not formed tightly enough (lips spread)	Re-form embouchure ("OH-OO SQUEEZE")' Grip the tube more firmly
	Air stream restricted; Closed throat; High Tongue	Emphasize "OH" to open throat; Keep tongue down.
Thin, pinched tone	Embouchure formed too tightly; Lips pinched	Loosen grip on the "tube"
	Insufficient volume of air passing between lips	Review deep breath and fast expulsion of air
Gargled tone	Embouchure not formed tightly enough	Grip the "tube" more firmly
	Lips folding over teeth	Re-form embouchure ("OH-OO SQUEEZE"); Use ring to check position
Stopped or Intense Air	Lips pinched completely together	De-emphasize gripping tube; Re-form "OH-OO"
	Insufficient volume of air passing between lips	Review tongue position (OH) and fast air

Tuba Tone

YouTube

Playlist

Learn from the Masters

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American Band College
of
Sam Houston State University

Fay Olswanger 92

SO YOU WANT A BETTER **TUBA** SOUND?

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MOUTHPIECE BUZZING

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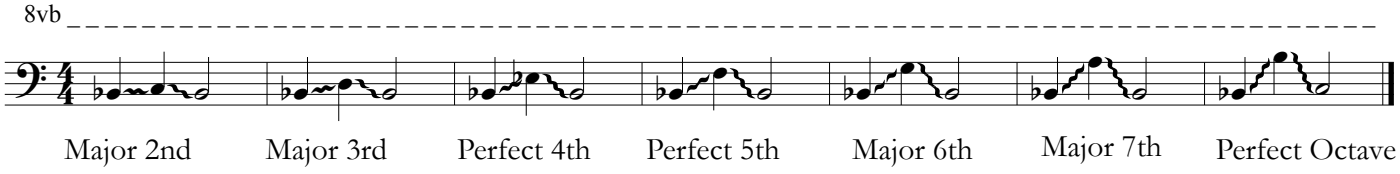
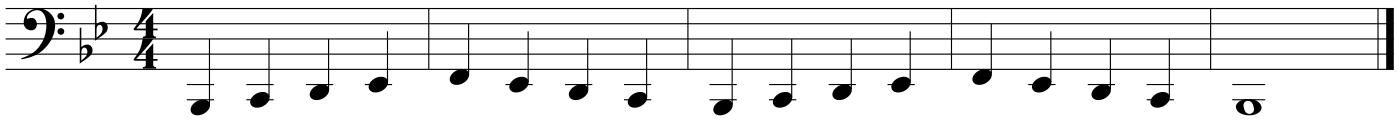
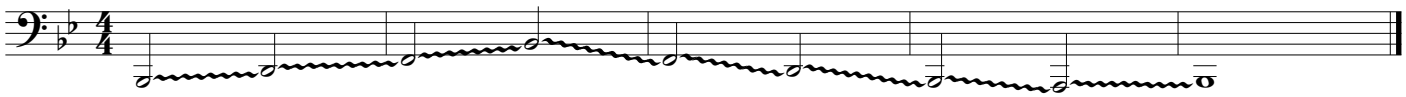


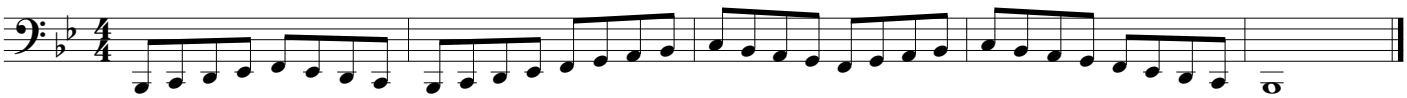
Exercise No. 2



Exercise No. 3



Exercise No. 4



American Band College of Sam Houston State University

Fay Olswanger 93

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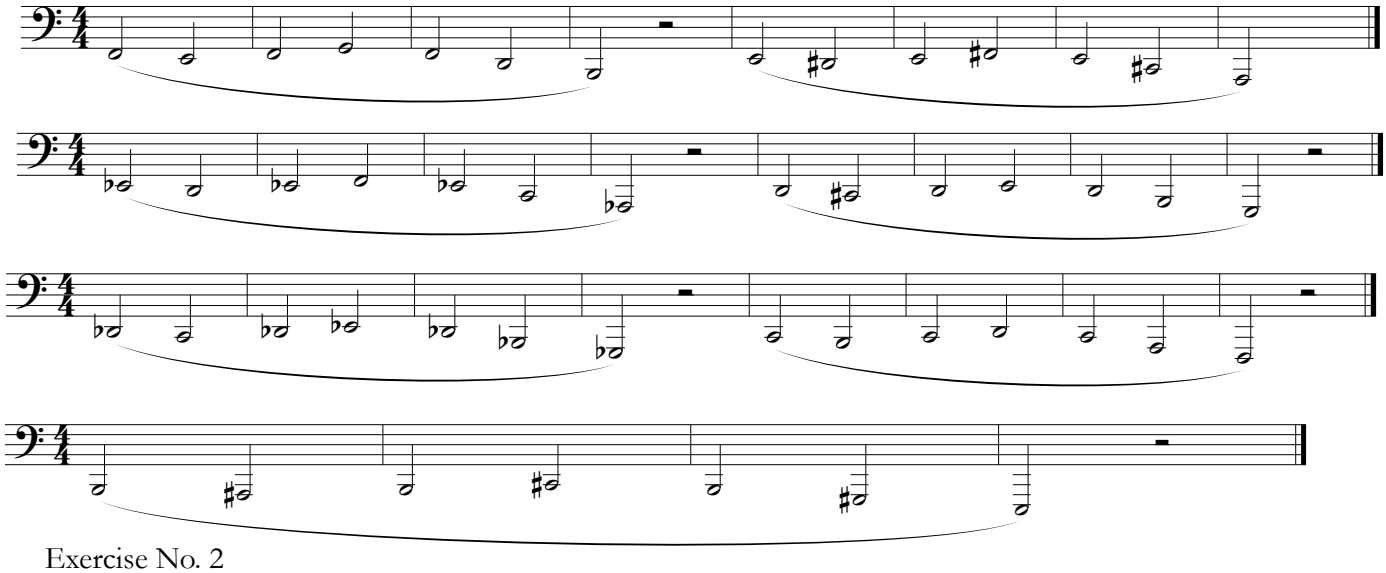
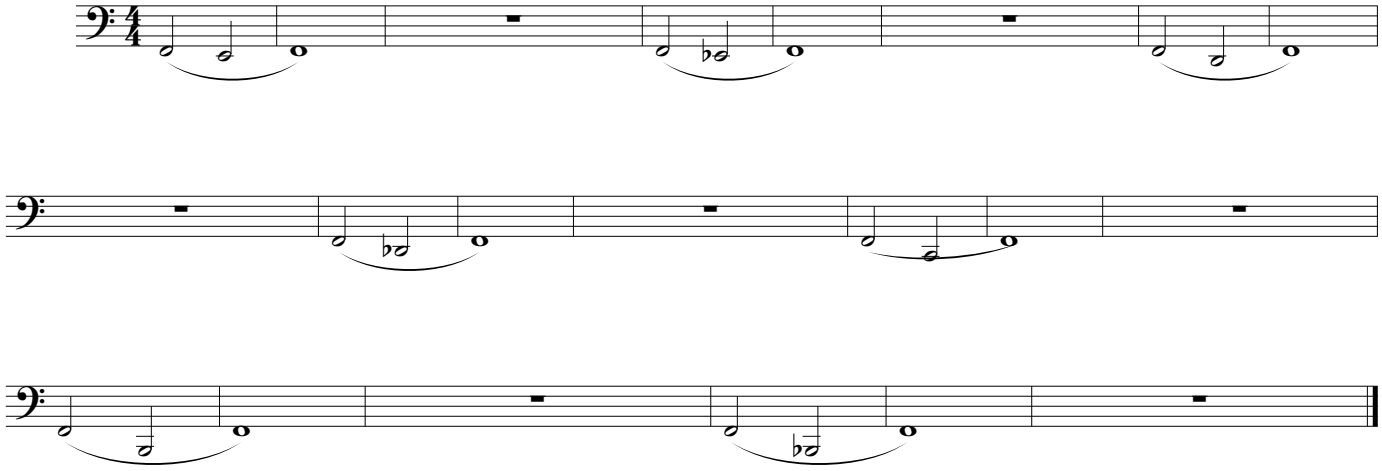


Exercise No. 2



American Band College of Sam Houston State University

Fay Olswanger 94

SO YOU WANT A BETTER **TUBA** SOUND?

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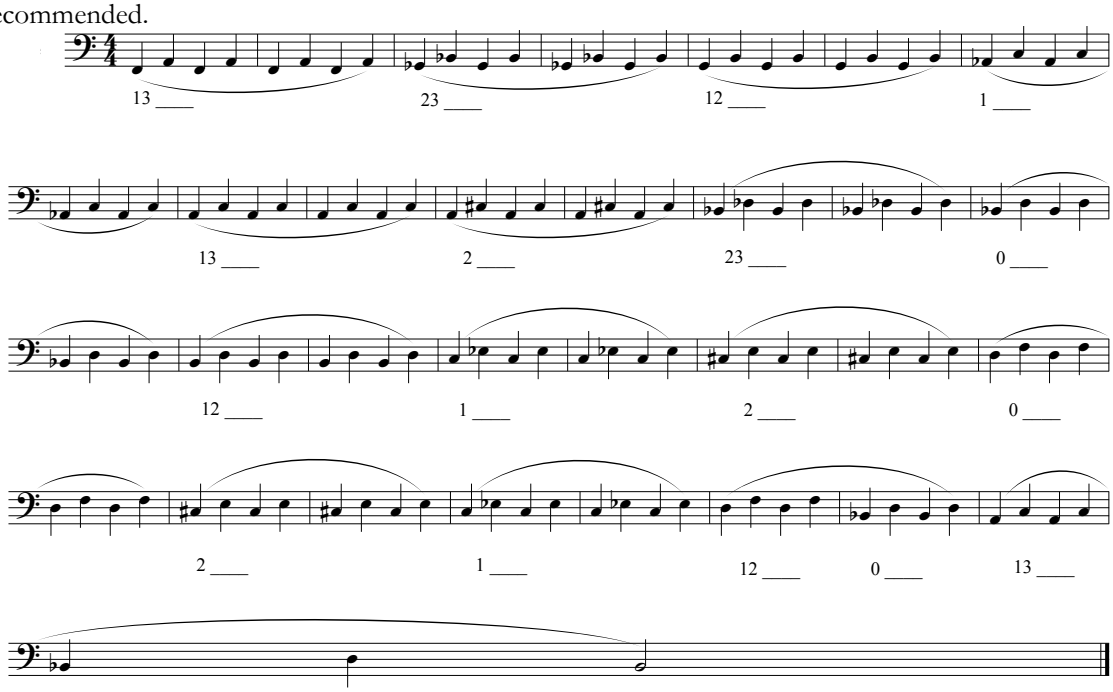

LONG TONES 0' ___

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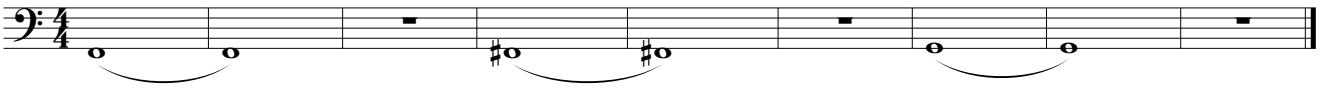
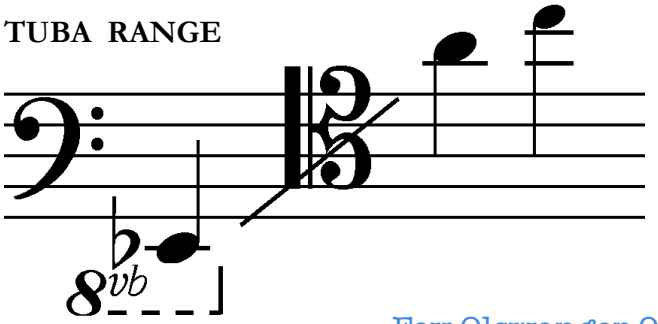


TUBA RANGE



American Band College of Sam Houston State University

Fay Olswanger 95

About the Author

Meghan Fay Olswanger

was born and raised in Lake Arrowhead, California where her music education began as a flute player in 5th grade band. After graduating from Rim of the World High School in 2003, Fay Olswanger studied Music Education, Musicology, and History at University of California, Los Angeles (UCLA). She graduated magna cum laude as a member of the Honors College in 2007.

Fay Olswanger then continued her studies at California State University, Fullerton, where she completed work on her teaching credential. She student taught full-time during the 2008 - 2009 school year for Redlands East Valley High School and Beattie Middle School in Redlands, California. In 2012, Fay Olswanger began work on a Master in Music degree through the American Band College of Sam Houston State University. She expects to graduate in summer of 2014.

In 2009, Meghan moved to Meridian, Idaho to begin her teaching career as the Director of Bands at Caldwell High School in Caldwell, Idaho. The band program at Caldwell High School has grown significantly under her tenure to include the following ensembles: Wind Ensemble, Symphonic Band, Jazz Ensemble I, Jazz Ensemble II, Marching Band, and Percussion Ensemble.

This Fall (2013), Meghan will be starting at a new school as Director of Bands and Orchestra: Meridian High School in Meridian, Idaho.

American Band College of Sam Houston State University

YouTube Video Links

FLUTE
http://www.youtube.com/watch?v=uDySrz2IgZI&feature=share&list=PL1sBewth9ofVhU8xupOGtDVuli-JTosHR

OBOE
http://www.youtube.com/playlist?list=PL1sBewth9ofVfOOOUYV1pYTDlW9uP3PIP

CLARINET
http://www.youtube.com/playlist?list=PL1sBewth9ofVznGRQCcq5maQfkQJXc3D6

BASSOON
http://www.youtube.com/playlist?list=PL1sBewth9ofXHeBDjMubpOYjNAQE9SmB4

SAXOPHONES
http://www.youtube.com/playlist?list=PL1sBewth9ofVnQeDiwiHmTcYhpYQ-5VzY

http://www.youtube.com/playlist?list=PL1sBewth9ofUNeZg4FWd225Z2L5rBQlV6

http://www.youtube.com/playlist?list=PL1sBewth9ofWv2m1gll9YaOsMwom60D3P

TRUMPET

http://www.youtube.com/playlist?list=PL1sBewth9ofV5UnUR4XMzxFTPxiY5fQXl

FRENCH HORN

http://www.youtube.com/playlist?list=PL1sBewth9ofVUJzBjOuB7mDkx727h-Lvz

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YouTube Video Links

TROMBONE

http://www.youtube.com/playlist?list=PL1sBewth9ofVDuOUcS_LPhNayTpADIcxz

EUPHONIUM

http://www.youtube.com/playlist?list=PL1sBewth9ofULFBXYoax_BQQmU-M4208j

TUBA

http://www.youtube.com/playlist?list=PL1sBewth9ofW3JVPsYB4ucrMQkeAfA6Jx

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