

# Bandworld

Online Magazine

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## 2016 ABC IRISH SHOW SONG, MUSIC, & DANCE REVIEW!



Bill Whelan  
Riverdance  
Composer

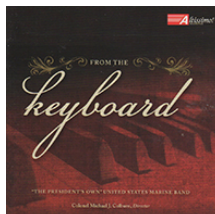


Johan de Meij  
Lord of the Rings  
Composer



*Riverdance composer shares Irish musical insights.*



**BW 2015***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Zipper Tango from "Sibling Revelry"**

by David Markowski

Album Title: FROM THE KEYBOARD  
 Recording: "The President's Own" United States Marine Band  
 Conductor: Colonel Michael J. Colburn  
 Publisher: Altissimo! ALTO4022

The theme of From the Keyboard is music originally composed for piano or organ that has been expertly transcribed for band. David Rakowski has written several intriguing etudes for piano. The composer chose four of these etudes to transcribe for band in this suite entitled Sibling Revelry. While Sergei Rachmaninoff's Symphonic Dances Op.45 are well known in the repertoire of orchestras this work was first written for piano. The third dance; Lento assai; Allegro vivace is bandstrated by Paul Lavender. Claude Debussy's The Engulfed Cathedral is a favorite among his collection of piano preludes; Merlin Patterson does the bandstration honors with this classic. The remaining two works have been transcribed for band by many arrangers: Toccata and Fugue in D minor (J.S. Bach; originally for organ) and Pictures at an Exhibition (Modest Mussorgsky; originally for piano). The Bach transcription is performed in the setting by Staff Sergeant Ryan Nowlin and may offer some surprises to the listener. Pictures at an Exhibition is much more familiar to people in the Maurice Ravel orchestra setting. Paul Lavender's arrangement for band follows the Ravel setting as if Ravel conceived as an original work rather than an orchestration of Mussorgsky's music. Thumbs up to Altissimo! Recordings for continuing to make these magnificent USMB CDs available to the consumer.

**Transit of Venus**

By John Philip Sousa

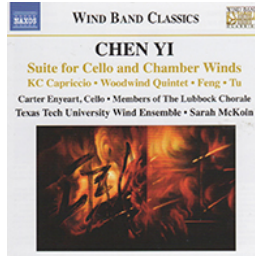
Album Title: THE COMPLETE MARCHES OF JOHN PHILIP SOUSA  
 Recording: Detroit Concert Band  
 Conductor: Leonard B. Smith  
 Publisher: Walking Frog Records WFR-390 (5 CD set)  
 Old Comrades-A Classic CD Revisited

For the centennial of Dr. Smith's birth it is my pleasure to review this masterful collection of Sousa marches. Originally issued between 1973 and 1979 this collection includes all 116 published marches during the time of the recording. These marches were taken from the original quickstep size editions and do not include concert marches, funeral marches, newly rediscovered marches, etc. This is "naked" Sousa; there are no added effects (save for U.S. Field Artillery and The National Game) and (forgive me) the marches aren't "Fennelled" as far as interpretation... no insult to Maestro Fennell intended. What Dr. Smith and the DCB offer is Sousa as he intended to have it preserved, published, and performed. Those little interpretive "Sousa-isms" were passed down from his instrumentalists... and Sousa NEVER used a grandioso in the finale of The Stars and Stripes Forever! Yes, there are other wonderful Sousa collections available but for the marches as he wrote them for publication and performance look no further than the DCB collection.

**continued**

[Home](#)[← Page](#) [Page →](#)[Select Page](#)[View as PDF](#)[← Issue](#) [Issue →](#)[Issue Home](#)**BW 2015***The Future of the Bandworld*

## MusiClips

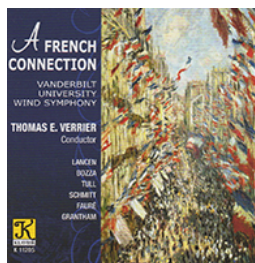
by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)

### KC Capriccio

by Chen Yi

Album Title: CHEN YI: Music for Wind Band  
 Recording: Texas Tech University Wind Ensemble  
 Conductor: Sarah McKoin  
 Cello Soloist: Carter Eneyart  
 Publisher: NAXOS 8.5728

The music of Chen Yi is quite fascinating and offers a unique mesh of Eastern & Western sounds and traditions. The program on this first rate CD begins with the brief yet powerful KC Capriccio for wind ensemble and mixed chorus. Suite for Cello and Chamber Winds vividly portrays Chinese folk tunes and other music played by a Chinese folk instrumental ensemble. An interesting pair of woodwind quintets follow, the Quintet of 1987 and Feng written in 1998. The final piece is the composer's windstratation of her intense orchestral work Tu. This highly charged essay is dedicated to the victims of the 9/11 tragedy; the title translates into "burning, poison or fire". I encourage the listener to embrace the music of Chen Yi, it is a most rewarding discovery.



### Chant Funeraire

By Gabriel Faure/ Guikkaume Balay &amp; Myron Moss

Album Title: A FRENCH CONNECTION  
 Recording: Vanderbilt University Wind Symphony  
 Conductor: Thomas E. Verrier  
 Trombone Soloist: Jeremy Wilson  
 Publisher: KLAVER K11205

Of the six compositions on A French Connection, four are by French composers while the other two are by American band composers. It is a shame the music of Serge Lancen isn't performed by American bands as often as it should be; Rapsodie Symphonique is a fine representation of this composer. Eugene Bozza is well known for his Paris Conservatoire solo and chamber works. Ballade pour Trombone is featured with the accompaniment arranged by Sy Brandon. Dionysiaques Op. 62 is quite well known in the repertoire of wind bands; Felix Hauswirth has edited the version heard here. At the request of Gabriel Faure his Chant Funebre was bandstrated by Guillaume Balay, director of the Garde Republicaine. Myron Moss made this modern edition. The American composers represented are Donald Grantham with his Cajun flavored J'ai ete au bal and Fisher Tull's descriptive Reflections on Paris. This recording is played with true professionalism and is one of Klavier's finest releases.

**continued**

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

Previous MusiClips

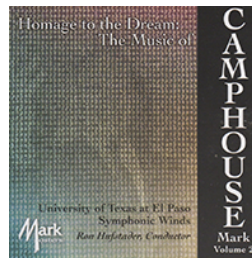
Next MusiClips

**Celebrations: I Sing the Body Electric**

by Vincent Persichetti

**Album Title: CELEBRATIONS****Recording: Keystone Wind Ensemble and Indiana University of Pennsylvania (IUP) Wind Ensemble****Conductor: Jack Stamp****Chorus: IUP Chorale - James Dearing, conductor****Publisher: Citadel CTD 88111 Old Comrades: A Classic CD Revisited**

Celebrations is an excellent recording from twenty years ago which still stands the test of time. I also chose to review this recording because the title work is a salute to the centenary of Vincent Persichetti's birth. Celebrations for Chorus and Wind Ensemble is a setting of Walt Whitman poems taken from Leaves of Grass and is an outstanding Persichetti composition which will be new to many. Jack Stamp's Chorale Prelude: Be Thou My Vision is also featured; Stamp's setting is played by the Arkansas State University Symphonic Band conducted by Thomas J. O'Neal. Music by Howard Hanson, Percy Grainger, Stephen Melillo, and Mark Camphouse are also included along with Fisher Tull's Variants on an Advent Hymn for brass choir. There are so many treasures on this CD for the listener, don't overlook this fine collection.

**Air Mobility Commando**

By Mark Camphouse

**Album Title: HOMAGE TO THE DREAM: THE MUSIC OF MARK CAMPHOUSE VOLUME 2****Recording: University of Texas at El Paso Symphonic Winds****Conductor: Ron Hufstader****Publisher: Mark Masters 51640-MCD**

The second volume of Mark Camphouse's topnotch band compositions is a welcome addition to 2015's new band CDs. Ron Hufstader and the University of Texas at El Paso Symphonic Winds give their customary professionalism to this program. The title work was written for the fiftieth anniversary of Dr. Martin Luther King Jr.'s famous "I Have a Dream" speech. A most unique option to this composition is the inclusion of the words "I have a dream" spoken in seven languages. Other works featured on Homage to the Dream are Reminiscences, Heartland Sketches, Second Essay, A Dakota Rhapsody, Twin Ports Overture, Two American Canvases and Air Mobility Command March (which includes thematic material from Robert Crawford's beloved Air Force Song). The writing of Camphouse is very distinctive; it has lyricism, sensitivity, drama and intelligent scoring for winds and percussion that makes every line important without added musical filler.

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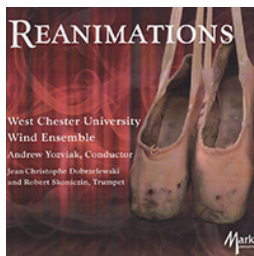


**BW 2015***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Golden Regiment Concert March**

by Claude T. Smith

Album Title: THE SMITHTIC WORLD: Music of Claude Thomas Smith  
 Recording: Japan Maritime Self-Defense Force Band Yokosuka  
 Conductor: Yoshio Higuchi  
 Publisher: Brain Music: B OCD-739147

This excellent recording focuses on some compositions of Claude T. Smith that may be new to many listeners. It is most gratifying to know the music of Claude T. Smith is widely performed throughout the world including the superb bands & wind ensembles of Japan. The CD includes Jubilesta, Santiago Carnival, American Folk Song Trilogy, Flourish and Hymn of Praise, Prelude and Toccata, Overture for a Festival, Moresca: A Symphonic Pantomime, Introduction and Fugato, and Golden Regiment (Concert March). Of special interest are Smith's imaginative and stylistic setting of America the Beautiful and the 1954 march World Freedom which was Smith's very first work for band (Emperata Overture was his first published work in 1964). A most significant CD for your library and some very worthwhile music to consider for performance.

**Tempo De Buleria from "Duende"**

By Luis Serrano Alarcon

Album Title: REANIMATIONS  
 Recording: West Chester University Wind Ensemble  
 Conductor: Andrew Yozviak  
 Trumpets: Jean-Christophe Dobrezelewski and Robert Skoniczin: trumpet  
 Publisher: Mark Masters 51273-MCD

Andrew Yozvaik and the West Chester Wind Ensemble have done some excellent recordings and Reanimations is their latest gem. Three of the four works on this CD have become recent favorites with bands and wind ensembles. Duende by Luis Serrano Alarcon is a quartet of symphonic preludes inspired by legendary Spanish composers tinged with the essence of flamenco music and dance. Hold This Boy and Listen is Carter Pann's poignant lullaby for band rich in melody and lyricism. Firefly by Ryan George portrays a child's view of a firefly as a magical fairy inviting young believers to a journey of fantasy. The remaining work is the title piece by Jess Langston Turner which could easily be subtitled "Petroushka's Return" after Igor Stravinsky's famous ballet. Another element to this work is the trepidation of a trumpeter's orchestral audition The ghost of Petroushka is reanimated and the familiar trumpet passages from the ballet are once again heard leading the principal trumpeters throughout Stravinsky's ballet and the macabre classical music nightmare world with glimpses of Wagner, Brahms and Beethoven interspersed.

Home

◀ Page

Page ▶

Select Page

View as PDF

◀ Issue

Issue ▶

Issue Home

BW 2015

*The Future of the Bandworld***20 Years ago in Bandworld****What Young Band Directors Should Know (and Do)**by Richard Strange **Bio**

Some "truisms" just may be true. My truism of the day is as follows: **"You can't teach what you don't know."** I suspect that most young band directors start their careers as I did, with knowledge varying from good to sensational concerning their own major instrument, and very little specific knowledge about most of the other instruments of the band. Those who are conscientious soon realize their dearth of practical wisdom, and seek (sometimes halfheartedly) to remedy this teaching defect.

My first rehearsal connected with my first teaching job showed me in no uncertain terms that my mind was a veritable tabula rasa in respect to most of the band instruments. After futilely trying to push my young 18-member band through an extremely simple piece of music, I was confronted with the raised arm of a bewildered young baritone horn player. "Mr. Strange," he asked, "what is the fingering for Db?" (I don't remember the actual note, but everything else is true.) Shame-facedly, my reply was, "I don't know, but I'll tell you tomorrow," which I did, after struggling that evening to relate the baritone horn, which I didn't know, to the trumpet, which I did know. After all these years, I still remember this episode vividly, and its consequence, which was my solemn vow to myself to learn to play all of the band instruments as well as I possibly could.

My learning method was a simple one. I bought a beginning book for each of the band instruments in turn and started myself from page one. Not having anyone to guide me in that small town in Kansas, I floundered around a great amount, but, the first thing I tried to do when practicing each instrument was to achieve a "11 respectable" quality of tone, characteristic of one produced by fine professional players. I soon learned that it was necessary to have good equipment (horn, mouthpiece, reed, etc.), and so I started purchasing each of the woodwind instruments as I had time to work on them.

All of this took an untold amount of time, but there was not much else to do in that small town, and it seemed to be the most productive way to spend my spare hours. (It helped to live one-half block from the school, where I could always find one of the larger instruments left behind by a non-practicing student.) After the first year of this practice regimen, I became confident enough of my playing prowess to use all the various instruments, one by one, as a teaching tool in my fifth-grade beginning band classes. From that point on, I taught with a different horn in my hand each class period, and soon found out that no matter how undeveloped my playing skills were, they were better than my beginning students' (partially because I could read notes and count rhythms). Almost immediately my students, who now had a playing role-model, and not just a "talking head," started to produce better sounds themselves, and were highly critical of my progress, since I had confessed to them that I was learning these instruments just as they were.

Over a period of seven years, with the help of many other teachers and players, I really did learn to play all of the band instruments as well as (or better than) most of my students, both grade and high school, and because I had experienced every conceivable beginning problem on each instrument, more and more I found myself able to recognize student problems, and suggest the same remedies that had helped me to overcome the same problems. I became convinced then, and remain convinced now, that the ability to play all of the band instruments well is the surest way to give yourself the tools necessary to be a fine band director.

**continued**

Home

◀ Page

Page ▶

Select Page

View as PDF

◀ Issue

Issue ▶

Issue Home



**BW 2015**

## *The Future of the Bandworld*

### 20 Years ago in Bandworld

## What Young Band Directors Should Know (and Do) (continued)

by Richard Strange

Most college music education curricula contain more work on secondary instruments than was the case when I was in school many years ago. However, having taught many of those courses on the college level in years past, I find that most students neither progress to any lasting extent on the minor instruments, nor have any real wish (or time) to do so. They put in most of their practice time on a major instrument, and spend the rest in ensembles making music on a high level (one hopes). They have no current "need to know" the material to which they are exposed. This "readiness to learn" affects students on all levels of the educational process. My "need to know" came during the first rehearsal of my first day's teaching. From that day on, there was no question in my mind that I needed the information I had so cavalierly rejected in my undergraduate years. Shame is a great motivator.

Following are my suggestions, vis-a-vis learning to play all the band instruments:

1. **Take up the instruments one at a time, starting with your "worst" instrument.** Don't consciously try to relate one instrument to another, but treat each one as if you were beginning to "major" on that instrument.
2. **Make certain that you are using good equipment.** If you are using a school instrument, or one left in the band room by an erring student, be certain to purchase your own top quality mouth-piece and reeds. Seek help in these matters from colleagues who are fine performers on the instrument in question. Remember, cheap equipment produces bad results for beginners of all ages, including yourself.
3. **If at all possible, purchase your own instrument.** I found quickly that the outlay of my own hard earned money to purchase the best instrument I could afford was a great incentive for consistent practice.
4. **As soon as possible, purchase a quantity of solo material and standard etude books to keep up your musical interest.** After I rushed through a beginning book, I always started working on a solo in the standard repertoire, regardless of how amateurishly I was forced to play it because of lack of technical ability on the new instrument (for instance, shortly after I purchased a bassoon, I started working on the Mozart Bassoon Concerto, simply because I loved the music). I was not able publicly to perform it satisfactorily for several years, but I enjoyed "noodling" through various passages almost from the beginning.
5. **Before you think you should, volunteer to perform on your current minor instrument in some ensemble, church group, municipal band, dance band, etc.** This can be a great inducement for concentrated practice on music that will be heard by others (for instance, I was playing lead alto in a typical "territory" dance band when we suddenly lost our lead trumpet player. Since I was working hard on the trumpet, I volunteered to take on the chair because a satisfactory replacement could not be found (another alto sax player was available). For the next 5 years I hung on to that chair, learning an immense amount about playing jazz trumpet. While all of this takes chutzpah, it worked for me.

**continued**

Home

← Page

Page →

Select Page

View as PDF

← Issue

Issue →

Issue Home

**BW 2015***The Future of the Bandworld***20 Years ago in Bandworld****What Young Band Directors Should Know (and Do) (concluded)**

by Richard Strange

**6. Try as hard as possible to take occasional lessons on your secondary instruments.** Just be certain that your teacher sounds the way you wish to sound, and "makes sense" to you when discussing the playing techniques of the instrument involved (I managed to persuade my Master's Degree Committee at the University of Colorado to include private secondary lessons with the top teachers during each of the four summers it took for me to complete my degree plan. This was some of the most valuable training that I received at that fine institution.)

**7. Read and compare all possible technical and pedagogical articles that you can "lay your hands on"** (such as the ones in BANDWORLD). Try out all suggestions, and use those that seem to make YOU a better player. Don't be afraid to take the conflicting material in various articles with a "grain of salt." Use what works for you in your own playing, and reject the rest. If a suggestion does not work for you, it probably won't work for your students either.

**8. Go to as many as clinics and music meetings as possible, and participate fully in the various activities and offerings.** Ask questions; the only bad question is the unasked question. I have always been an inveterate conference and clinic "goer," thus gathering pertinent information that I could not seem to find in periodicals and books.

**9. Be assured that the "mastery" of each succeeding instrument becomes quicker and easier than the one before.** Learning to play all the wind instruments is one of the most musically satisfying tasks to which we can set ourselves. It has been a never-ending source of pleasure to me (and will be to you).

All fine band directors motivate their students to practice the basic techniques necessary to play fine repertoire. Through many subtle and not so subtle means, the director requests (demands) a great amount of practice time from each student, if superior musical results are to be obtained. Can we demand any less from ourselves? Which should be more important to the superior educator, the ability to participate in aesthetic music-making, utilizing all the various "tools of the trade," or a good golf score? Which is more important, the ability to demonstrate characteristic tone quality and proper fingering sequences on all the instruments, or knowing the continuing plot of the latest sit-com? Your answers to questions like these, at least in part, will determine your future "worth" as a teacher.

Practice takes time. You have the time. Use it.

Home

← Page

Page →

Select Page

View as PDF

← Issue

Issue →

Issue Home



**BW 2015**

## *The Future of the Bandworld*

### **20 Years ago in Bandworld Professional Development**

by Cheryl Brown **Bio**

#### **Introduction**

I am inspired by an intense four-day retreat with colleagues from my own school who are challenged to develop a prototype model for professional development for high schools in Florida. This proactive group gave affirmation to their belief in on-going learning and progress. They are, like you, teachers first and cannot teach what they do not know. The project is funded by several grants the State Department of Education designed to implement the goals of Blueprint 2000, a system of improvement and accountability.

Professional development is a process that does not end. The vast knowledge of our craft will never be learned by any one band director, but it is our duty to learn as much as we can to improve ourselves and, in turn our students.

At a recent state clinic a respected colleague, now retired, who had been in the field for many years stated, "In my day, we didn't give away our secrets." One wonders why not, but the opportunity to question him passed and I am only grateful that learning from each other is not only acceptable but it is also of primary concern and importance.

The art of learning begins with overcoming the fear of inquiry and accepting that there are many ways to do what we do. Getting beyond ego is a problem for many and is not a disease confined to the young teacher. Change comes pain-fully to those who feel there is one right answer and that is the only answer they know and practice.

Overcoming ego is easier when you realize that you are not alone. We are a product of what we have learned. Asking questions, seeking new or different methods, and building a support system is necessary for growth. It is not foolish or weak to ask questions as long as there is knowledge.

The finest band directors are the ones you see at those many clinics offered by our professional organizations and institutions. They are the ones who are attending the sessions, gathering ideas and data, analyzing, and sharing their views with their associates. These individuals are accessible and approachable resources for us all.

Some clinics schedule several sessions during the same time period and discretion is needed in choosing which to attend. If there are two at conflicting times, why not split the sessions with a trusted colleague and compare notes later?

Taking notes and keeping hand-outs can be very helpful. So much is offered at clinics that only reviewing when back at school provides the opportunity to assimilate information if there are questions most clinicians welcome discourse following their presentation. If time is a factor, write or call. Save those notes and hand-outs for future references.

#### **References**

There are many worthy publications available to those in the music field. Reading these books and periodicals offer a myriad of ideas, suggestions and advice. The publishers strive to print pertinent articles and keep abreast of trends and products.

Restricting yourself to strictly music related publications is one-dimensional. As an educator, you should be knowledgeable in all areas of education. Many classroom techniques work in all areas of learning. Educational reform is upon us. There is an entire language to be learned as the twenty-first century approaches.

**continued**

Home

← Page

Page →

Select Page

View as PDF

← Issue

Issue →

Issue Home

**BW 2015***The Future of the Bandworld***20 Years ago in Bandworld  
Professional Development (continued)**

by Cheryl Brown

Take advantage of self-help books. Your role as a band director requires time management, leadership and other personal skills that have been researched. If you can handle this business of band directing more efficiently, there is more time for music!

I hesitate to write in the area of computer assistance and information available through these references. This is an area that I will make a goal of utilizing more. Garnering help while at one's desk via the computer is mind-boggling, but certainly a resource that cannot be over-looked in our world community.

**People**

Communicate with fellow band directors. Mentorship is the norm. Learning in an informal setting is commonplace. It is natural and necessary to share successful (and unsuccessful) experiences and techniques. All of us need to ask and share in order to avoid pitfalls and to help our professional friends and their students be more successful.

Widen your circle of professional friends. Often our comfort zone includes only those with whom we trained. They already know what we know! Include those professionals from other areas and at all levels. University people, professional players and composers are some of the resources often viewed as unapproachable. I have found this perception to be far from the truth. They are people just like you, willing to assist and share their knowledge. Just ask!

Within your own school are people who can help if approached. It can be of benefit to share what you do and how you do it with others in your system and know their experiences as well.

An often unrecognized resource is your students. Their creativity and experiences are an unharnessed source of knowledge. A good question is "How did you do that?" especially when improvement was uncoached. Their vocabulary can be more effective than yours at times. (This has a side benefit of involving students in the process of teaching, an acknowledged effective learning procedure.)

**Observation mid Evaluation**

Attending rehearsals of other organizations, whether another school honor group, professional group (at any level of experience) can be perhaps the best way to learn. The laboratory is right there and musical outcomes are observable. Make sure you take notes, enlarging your vocabulary of phases and gestures. If a result was reached that you cannot analyze, ask the director following rehearsal.

Invite guest conductors to your school. Alternate sitting in and playing with your group and circulating the room as someone else rehearses the ensemble. The other side of the podium is another world. You can learn a great deal about your students while in their acoustical space as well as gain insight into their ensemble abilities. At the same time you can increase your ability to rehearse effectively. If a concept is effectively learned more efficiently another way adopt this into your own technique. Improving your students is the ultimate goal.

**continued**

Home

← Page

Page →

Select Page

View as PDF

← Issue

Issue →

Issue Home



Home

← Page

Page →

Select Page

View as PDF

← Issue

Issue →

Issue Home

**BW 2015***The Future of the Bandworld***20 Years ago in Bandworld  
Professional Development (concluded)**

by Cheryl Brown

Have your rehearsal critiqued by a knowledgeable guest (This can be accomplished by videotaping as well.) Being objective about our own skill, and perceiving problems within our own ensemble is often difficult. Even when we are aware of ensemble weaknesses our evaluator may have a different approach to solving problems that will work. Improvement and professional development is the goal and again, fear and ego must be overcome to achieve growth.

If your group is evaluated in a festival situation, make sure you read and listen to the critiques. If you are unsure what the adjudicator meant, send a tape and ask for clarification. Evaluations can be very helpful if you follow suggestions and seek to remedy weaknesses. Ideally, those who evaluated your band and noted discrepancies can be invited to help your group as a guest clinician. Again, just ask!

**Listening**

So many fine recordings of music in all genres are available. Listening to the best elevates our standards and gives an aural "picture" to strive for within our own groups. Share listening with your students and avoid restricting recordings to bands. (Example: How can you "sing" through your horn if you've not listened to fine vocalists?) Learn along with your students critical listening skills, This will develop mutual aural "memories" for imitation later.

Live performances are best. Attend concerts as often as possible. Listen for enjoyment first, but question yourself in the areas that you admired the most and if there were any changes you would have made.

**Analyze/Adapt/Experiment**

No amount of formal or informal professional development training is of value unless you are prepared to analyze, adapt and practice unfamiliar skills. These skills may not necessarily be new, just unfamiliar to you.

Your students are asked everyday to embrace and use their knowledge. As an active learner you must be receptive in adapting different techniques and ideas. Share with those who are the most important - your students!

**Coda**

Professional development is an ongoing process.

There are many resources for ongoing learning in this wonderful profession. You are challenged to grow through knowledge. If you are open to change and knowledge, your students will benefit as well.

Home

← Page

Page →

Select Page

View as PDF

← Issue

Issue →

Issue Home

Home

← Page

Page →

Select Page

View as PDF

← Issue

Issue →

Issue Home

**BW 2015***The Future of the Bandworld***25 Years ago in Bandworld****Band is Basic**by John Cheary, Jr. **Bio****The Educational Establishment is Moving Our Way.**

For years band directors have been employing techniques in their teaching which have now been given formal names and official sanction by the educational establishment. By learning these names and informing your school administration of your new and innovative programs you can earn additional prestige for educational leadership in your school. In some states, the implementation of these programs can also mean additional salary for the educator through programs enacted through legislation titled Career Ladders. Let's examine some of the latest educational jargon and see how easily these terms apply to procedures and facets of your program you may already have in place.

**Peer Tutoring Program:** If you have section leaders responsible for helping their section members learn their parts, or if you have high school musicians helping younger students, you have a Peer Tutoring Program established.

**Competency Based Education:** If you are using some type of check off system and require the students to prove competency before progressing to the next exercise, guess what you have in place in your band program?

**Mastery Learning System:** If you are using The Band Awards System (C.L. Barnhouse, Co.) as the nucleus of your middle school band program, with students progressing from one learning objective to another, you are not only using a Mastery Learning System but also an Instructional Management System. With some adapting, those of you using Total Musicianship (Neil A. Kjos, Jr.) at the high school can claim the same fame.

**Cooperative Learning Teams:** The greater world of education has discovered the benefit of small groups of students working together. By giving an assignment with specific learning objectives and encouraging team work, greater learning takes place than in a traditional classroom setting. If you have a small ensemble program functioning, your administration will be delighted to know you are running Cooperative Learning Teams. If you assign a leader and ask for a written assignment, defining musical terms, expressive devices and even a short biography on the composer, you will have successfully accomplished what academic teachers across the country are struggling to implement. Student involvement is the secret band directors have kept for years!

**The Gifted and Talented:** For many years band directors have been identifying The Gifted and Talented in music. We have been providing Enrichment Activities to cultivate special musical abilities. All-District and All-State Bands, District and State solo and ensemble festivals, special clinics provided by our state universities and even jazz improvisation are all programs we provide for The Gifted and Talented. Although many states are creating these programs, their orientation is academic and most include no provision for the talented in the performing arts. In your school let your administrators know the opportunities you are providing for The Gifted and Talented.

**continued**

Home

← Page

Page →

Select Page

View as PDF

← Issue

Issue →

Issue Home

**BW 2015**

## *The Future of the Bandworld*

### 25 Years ago in Bandworld

#### **Band is Basic (concluded)**

by John Cheary, Jr.

**Increased Time on Task:** When students record assignments during band in practice rooms or when you find any way to get more accomplished during your band hour, you have increased Time on Task. By reporting to your principal your new technique you plant a seed: music is education, not merely an activity.

**Modeling:** Performing a new rhythm on your instrument, or selecting a student with a beautiful tone quality to demonstrate for the class is labeled Modeling by administrators. For a successful performance based evaluation of a teacher by an administrator, Modeling is essential.

**Spiraled Learning:** Coming back to a concept and reviewing it so that it will not be forgotten is Spiraled Learning. If you teach a concert G major scale during the third quarter and review it during the fourth quarter you have Spiraled.

**Congruency With Teaching and Testing:** Remember when teaching the test was educational blasphemy? Now it is the only acceptable educational practice. Teaching the material to be on the test is now considered standard communication between teacher and student (except for national standardized tests of course!) When a concert band performs in an evaluative festival they have been given the material to be tested (evaluated) well in advance. If you are testing students individually over their parts and have communicated performance objectives in advance (tone quality, correct notes, rhythms, articulations, dynamics and phrasing) you have achieved Congruency between Teaching and Testing!

**Main Streaming:** Almost every band in the country has learning disabled, educable mentally handicapped or behaviorally disordered students. We find places for these special kids to be successful and we have all experienced the joy of seeing them become involved in the learning and performing process. When was the last time you communicated to an administrator how well one (or several) of these students are doing in your program?

When instructing our students we communicate in age appropriate terms. When discussing program objectives or behavior problems with parents, we must speak in terms they will understand. When you kick off your ensemble program this year tell your principal you have inaugurated a Cooperative Team Learning Program. Watch him light up! Educational theorists are uncovering teaching techniques band directors have been using effectively for some time. The gulf between the academics and the arts may be narrowing. Perhaps in some areas, we have been leaders in educational development for improvement, but too timid to assert the effectiveness of our methods to the greater educational establishment. In your school, you have been employing many of these new concepts and just need to point it out (over and over and over!) to your school administration. We do have many things in common with current trends in the greater educational world. Keep your ear tuned to coming educational trends and see if, with only minor adjustments, they are not techniques you are already using. Accentuate the similarities we have with the other departments in our schools. Let another department head be activities director. Let the music educator be the educational leader!



# The Art of Programming

## Managing expectations to build loyal fans with content and sequencing

During their creation and staging musicals, operas, ballets, plays (and subsequent revivals) spend immense energy editing an experience that has flow which clarifies and amplifies the story. Content and sequencing are critical to maximizing emotional impact opportunities.

Content and sequencing in the concert setting offer opportunities to increase the emotional impact of your product. I use programming to deliver an expectation that is set by concert title and marketing. I use sequencing to deliver a concert energy that goes beyond what an audience member expects. When expectations are exceeded, fans are made. Fans are advocates (They'll tell their friends about their exceeded expectations). Advocates create momentum. Momentum leads to increased opportunity.

### **Programming serves whom?**

In nearly 25 years of programming concerts there are always three constituents I am serving as the programmer. If my goal is to build a fan base for my organization's concerts, then *the audience* must be included in my thought process about programming. If my goal is to create a passion for music where performers are engaged in music that teaches and inspires them, then *the ensemble* members must be included in my thought process about programming. If my goal is to give myself opportunity to work on music that teaches and inspires me, then my *personal artistic wishes* must be included in my thought process about programming.

I will admit that consistently fulfilling the expectations of all three constituents with different needs (audience, ensemble and self) with repertoire that satisfies everyone is difficult. Tinkering with the order of a program to create an additional energy resulting from programmatic flow is also important. This is done in staged works routinely - why would we not apply this ethos to the concert setting?

Fabulous concerts are not just about putting well rehearsed music on stage and playing it. That is a fine concert. If you desire a loyal fan base for your organization then content and sequencing is a programming skill set that must be developed.

### **We want all of these things, right?**

Of course! However, there is a priority list of importance to these constituents which shifts between the audience and the performers depending on the situation (i.e. Halloween concert (more audience centric) differing from a festival performance (more ensemble centric)). For my programming situation - a community ensemble - the audience comes first. If the audience doesn't come, the group has fewer ticket sales which means less revenue which leads to less programming variety which leads to less interest from the band members. Inside of making the audience experience the priority, I need to program music the community musicians (volunteers) want to play. There has to be enough variety to keep their interest. There has to be music that both stretches them and is also technically achievable enough to create feelings of mastery upon performance. *The synergy of musician enjoyment and audience delight creates the energy we hope for in a concert experience!*

## **The Audience Expectation**

Brand driven commerce depends on a scenario in which an expectation is portrayed strongly enough to create a decision to purchase (or participate). Consumer satisfaction derives from the portrayed expectation being met or exceeded.

For example, fast foods chains set an expectation for how their food looks, smells, tastes and costs. When those expectations are advertised so that you'll purchase, you expect to have those expectations met. If they are, you feel satisfied and are likely to purchase, again. If they are exceeded, you become a fan and will definitely purchase again AND tell your friends. If expectations are not met, you are not satisfied and therefore may not purchase, again. (AND - will probably tell your friends.)

This is the same opportunity we have when we present a concert. An expectation can be portrayed so that a potential audience member understands what to expect. This sets up the organization for the opportunity to meet and exceed their expectations thereby creating fans who continue to consume our organization's product and potentially support in additional ways.

### **How is a concert expectation set?**

Thematic concerts offer an excellent way to portray an expectation. Titles like *An American Dream*, *Bright Lights - Big City*, *Irish Eyes are Smiling*, *Embraceable You*, *Home for the Holidays*, or *All That Jazz* are descriptive enough by words alone to set an expectation for what kind of music will be heard.

Themes that are narrow, while difficult to program for, offer vivid opportunities to delve into a theme more deeply. Ethnic concerts fit these nicely. For example - *Bella Notte* (Italian), *Midnight in Moscow* (Russian), *Cry of the Celts* (Irish/Scottish), *Oktoberfest* (German), *The Mambo Kings* (Latin), etc.

Themes that are more broad allow for a more loose programming approach. For example - *Windows of the World*, *The Bandstand*, *Anything Goes*, and *Lollapalooza*.

Early season concert theme examples - *Another Opening - Another Show*, *Curtain Up!*, *New Beginnings*, and *Dawn's Early Light*. End of the season concert theme examples - *The Journey Ahead*, *The Road Before Us*, *Celebration*, and *Passages*.

### **How can a concert title be designed to increase the clarity of the expectation?**

Turning a concert title into a logo (i.e. picture) increases the description of your expectation without adding words.

This example showcases a theme in plain text:

The Imaginarium Concert Band  
Presents  
**Another Opening, Another Show**

This example showcases the theme in a logo:

The Imaginarium Concert Band  
Presents



This example showcases a theme in plain text:

The Imaginarium Wind Symphony  
Presents  
**Summon the Heroes**

This example showcases the theme in a logo:

The Imaginarium Wind Philharmonic Society  
Presents





This example showcases a theme in plain text:

The Imaginarium Concert Band  
Presents  
**Cry of the Celts**

This example showcases the theme in a logo:

The Imaginarium Concert Band  
Presents



Turning a theme into a logo gives the consumer a chance to view the title in a picture that (when done well) creates a look and a feeling that makes the expectation more vivid. Consumers often spend very little time making purchase decisions. This purchase decision is often driven visually. Fonts are fine. Logos portray more detail and do it in one image.

**OK - my title has been turned into a logo - now what?**

Marketing copy (if used) should be describing in more detail what the consumer should expect. If the programming backs up the expectation set up by the logo and any marketing copy, then expectations are met. For example - the poster tells me it is an Irish themed concert. I go to the concert expecting Irish music. The programming delivers on this expectation and I leave with my expectations met.

If quality is also portrayed in the title (*World's Greatest Concert*, *The Be All - End All*, *The Alpha & The Omega*) or the name of the group (The XYZ Wind Symphony, the DEF Wind Philharmonic Society, 'America's Oldest Musical Ensemble', 'Pride of the West', etc. then the quality of the performance will be a part of the consumer's expectation.

Deviations in repertoire that do not match the theme diminish the expectations set up by the concert title/logo. If Halloween is the theme, do not play Christmas music. If Holiday Pops is your theme, do not ONLY play Christmas music. If the reference of the repertoire to the theme is oblique at best, either explain to the audience how it fits the theme or find a new piece.

*Do not waste any opportunity to service audience expectations if loyal fans are what you seek!*

The same kind of demand on delivering a marching band show, winter guard show, or drumline show where the music serves the story (i.e. theme) should be applied to thematic concert experiences.

OK - I've set an expectation. Clarified the expectation with a logo. (Designed by a professional or a student artist.) Matched the repertoire to the theme. The rehearsal cycle is appropriate for the music selected. Everything is in place to meet expectations musically and thematically.

Then how do I go about exceeding expectations?

### **Sequencing**

My first experience with sequencing concerts came at an early age when I played in a polka band. The lead accordionist (yes, there was more than one) would work each set list so it would include a variety of dance types (polka, waltz, two-step, etc.) and always made sure the opener and closer were of specific tempi. The slow tempi always followed the fast during a set. Medium tempi were the opening dances and the most energetic dance would close the set. And the RIGHT tempo for each piece was sacrosanct.

While a dance band serves a different constituency, it is a template that delivers to the consumer an experience of variety, both in content and the tempi sequence, which dancers at a social dance enjoy.

Professional performing groups do the same thing to a slightly different template. (Great thing about templates, aside from being a guide, is they become a great reference point for experimental deviation.)

So as not to unveil the current 'behind the scenes' maneuvering that happens regarding sequencing with today's artists, I'll give an example from a group's history. During Sam Pilafian's tenure with the Empire Brass Quintet, the sequencing of concerts was an often used tool to generate extra energy at critical moments in a concert. First half of the concert would work generally as such:

Opener - exciting tempo - often staged by entering from back of the hall while playing or performing antiphonally.

Another piece with 'up' energy

Solo Feature - usually slower and more about tone than technique

Stretch - often the most challenging listening on the concert. Longer pieces, often with multiple movements.

Solo Feature - usually quicker and more technical

Closer - most exciting tempo or emotional content of the half. Generates an emotional buzz during the break.

## INTERMISSION

Opener - exciting tempo - usually a departure from the style of the first half.

Medium tempo

Slower tempo - often a ballad

Quicker tempo

Closer - most exciting piece of the concert.

Encore - Slower and beautiful

Encore - medium, often comedic

Encore - Up tempo

Encore - Most up tempo and wild energy

This particular template includes a 'false ending' as a part of the concert plan. I went to more than a 100 EBQ concerts in my early musical life. I always left thinking, "WOW - What a great show! We got a ton of encores tonight! What a bonus!! Those guys are the BEST."

I never looked at my watch to realize that the concert including the four encores was actually a normal length concert. I never compared one concert to the next and thought, "Wait a minute. They always play a few encores." I would simply leave in a state of emotional overdrive in which my expectations were far exceeded.

What EBQ had done was publish a false ending to the program on purpose. When you left the concert hall after what appeared to be 3 or 4 spontaneous extra pieces, you had actually experienced the concert exactly as the performers had planned.

Sound like manipulation? Call it what you want. As music educators we obsess constantly about the sequence of music in the marching band show, the winter guard show, the drumline show, etc. Why do we minimize this aspect when it comes to the concert setting?

*The order that music comes in a concert should not be random if the opportunity to maximize the emotional impact of the music is your goal.*

What creates the feeling of exceeded expectations?

### **The Ramp**

The measure of exceeded expectations is NOT counted in the number of encores performed. Having an audience 'go over the top' emotionally in a concert set is a result of stacking emotions together. My personal description of it is feeling like I am racing down a rollercoaster hill and then at the very end (of the concert) there is a *ramp* that catapults me (emotionally) in an upward direction. My emotional reaction to feeling this emotional ramp is usually shouts of 'BRAVO' and an uproarious standing ovation.



If you made note of the last 4-5 pieces a pop artist plays in their concert set you would notice a pattern. They certainly do not play all their No. 1 hits in the first 30 minutes of a concert. In a 2 hour pop concert, the last 15 minutes of music usually have an emotional 'ramp' that leaves the listening with a feeling of momentum.

In a 12 minute drum corps show, the last 90-120 seconds of the show have a similar 'ramp'.

Listen for this type of 'ramp' in the last 2-3 minutes of most symphonies. Listen to the last 2-4 minutes of a Strauss tone poem, last 6-8 minutes of a Stravinsky ballet, or the last 15-20 minutes of a Wagner opera. There is a 'ramp' of emotional content brought about by a variety of compositional craft techniques which change tempo, range, density, texture, etc.

These same emotional ramps exist in literature. This is one of the reasons many readers will read the END of the book FIRST because they know that is where the plot line finally comes together for a big emotional payout.

In the Empire Brass template, the 'ramp' actually happened twice in the second half. The first 20 minutes of the 2nd half were a ramp which brought them to the first encore. The first encore thru the last encore was another emotional ramp steeper than the first one in terms of emotional payoff. Only the last encore was an actual encore from the perspective of the ensemble.

If there is a piece of music that demonstrates the emotional ramp as a general template...any march that ends with a *grandioso* strain encapsulates all the emotional sequencing of a good concert 'ramp.' For example, *Stars & Stripes Forever*, *Emblem of Unity*, *Americans We*, and *The Vanished Army* are marches that showcase one type of example of an emotional ramp.

Is ending loud and fast the only way to create an emotional ramp? Of course, not. I often close a holiday concert with *White Christmas* as the encore. The end of the energetic emotional ramp is the piece prior. *White Christmas* serves almost as a recessional.

My ramps vary based on the theme of the concert. Their emotional content changes based on where I want the most emotional energy release to happen. When I'm fussing with the content sequence, it is usually with this part of the concert. When I'm picking repertoire, I'm looking for pieces that will create a ramp. I don't use false endings with my community ensemble. I do, however, use them frequently as a soloist.

The real message here? Spend as much time with concert sequencing as you would with a field show. If you don't design your field shows, make a note of the sequence of shows you like. Notice the sequencing of great shows, books, movies, musicals, operas especially the last 10% of them. Usually awareness wrought of a voyage of self-discovery creates enough momentum for you to pay attention to this aspect of concert presentation.

If the concert architecture is set up to tug the audience's emotional chain thereby creating the ultimate energy at the end of the show (or in the middle), AND there is a little laughter and/or a little love from the microphone...audience leaves wanting more because we have exceeded their expectations.

## **The Performers' Expectation**

Performers want to sound good by performance time. Performers also want to feel progress in a rehearsal cycle. These ideals require attention by the programmer to match the difficulty of the piece to the developmental level of the ensemble in a way that allows for improvement over the time invested in the piece and allows for the ensemble to achieve a performance level that does not diminish the expectations of the audience. This becomes increasingly important to balance as the audience develops a longer relationship with your organization.

In my experience, more than improvement and quality perception, performers want to play for an energetic audience. When an audience is giving their energy towards a performance, performers feed off this energy. It is one of those indescribable feelings to those that do not participate in performance of any kind. *The performer-audience energy exchange is concert magic...*for both parties.

*Programmers owe it to the ensemble members to generate an enthusiastic audience.*

Enthusiastic audiences generate more audience members because consumers have become fans who will advocate for you in the form of enthusiastic referrals and continued support.

## **Personal Expectation**

For me, personal satisfaction on an artistic level comes, in part, from programming success. When the audience leaps to its feet at the end of a show and lingers in the hall and lobby afterwards exchanging outcries of joy and exuberance over their experience, that is satisfying to me. To see the ensemble light up as a result of this audience reaction is immensely satisfying.

There is great art in individual pieces of music. The combination and flow of an entire program where all constituencies are satisfied is the art in programming.

Grade 3

# Chili Sauce

## Rag

**H.A. Fischler, composer**  
**John Bentley, editor**

### Instrumentation

|                  |                            |
|------------------|----------------------------|
| Full Score       | Eb Cornet                  |
| Flute/Piccolo    | Trumpet 1                  |
| Oboes            | Trumpet 2                  |
| Eb Clarinet      | Trumpet 3/4                |
| Clarinet 1       | F Horn 1/2                 |
| Clarinet 2/3     | F Horn 3/4                 |
| Eb Alto Clarinet | Trombone 1/2               |
| Bb Bass Clarinet | Bass Trombone              |
| Bassoons         | Baritone TC                |
| Soprano Sax      | Euphonium                  |
| Alto Sax         | Tuba                       |
| Tenor Sax        | Percussion                 |
| Baritone Sax     | SD, BD, Cym,<br>Wood Block |

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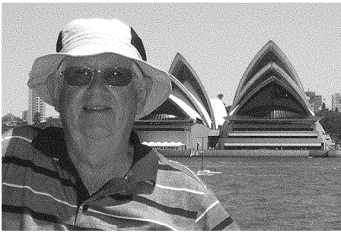
## About the Composer

### H.A. Fischler (Harry J. Lincoln)

H.A. Fischler is thought to be a pseudonym for Harry J. Lincoln, a prolific composer in several genres. Uncertainty is fostered by the fact that Lincoln wrote and was published under about a dozen names, many of which were unrecorded. Lincoln compounded the confusion by his practice of selling some of his compositions outright for others to claim as their own. One thing is clear: Fischler does not have any biographical information available. The time period was from the 1890s on. Fischler/Lincoln's music included several ragtime pieces for piano and a number of Victorian parlor songs. Lincoln's output was very large and included marches for band and pieces for piano.

## About the Editor

### John Bentley b. 1934



John Bentley pursued a successful career in banking and auditing and is highly regarded by his colleagues. Music is an avocation. Following in the steps of some of our fine self-taught composers of the past, John taught himself to enter music into Sibelius in order to tidy up some old hand written scores for the City of Perth Brass Band for which he has been librarian for a quarter century. Thus a new talent was discovered. John's attention to detail manifests itself in the quality of his score and parts.

Further keen interests include listening to classic jazz.

## About the Music

Chili Sauce Rag is a lively, fun piece in ragtime style. H.A. Fischler (Harry J. Lincoln) wrote the music for piano in 1910 and Frank H. Losey arranged the music for band in 1911. Vandersloot published both versions. As in all good ragtime music, inherent energy comes from the rhythms and accents so tempos should be kept at a moderate pace with never a hint of rushing.

# CHILI SAUCE

Rag

H.A.Fischer.  
Arr by F.H.Losey  
Ed. by John Bentley

$\text{♩} = 96$

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Piccolo & Flute, Oboes, Bassoons, Clarinet in Eb, 1st Clarinet, 2nd & 3rd Clarinet, Alto Clarinet in Eb, Bass Clarinet in Bb, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Cornet in Eb, 1st Trumpet, 2nd Trumpet, 3rd & 4th Trumpet, 1st & 2nd Horn in F, 3rd & 4th Horn in F, 1st & 2nd Trombone, 3rd Trombone, Euphonium, Tuba, Snare & Bass Drum, and Cymbals. The score is written in 2/4 time with a key signature of two flats (Bb and Eb). It features dynamic markings such as *ff* (fortissimo) and *f* (forte). The percussion part includes a Snare & Bass Drum line and a Cymbal line. The score is divided into measures, with measure numbers 2, 3, 4, 5, 6, 7, and 8 indicated at the bottom.

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Chili Sauce

2

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Picc./Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2/3, Alto Cl., B. Cl., Sop. Sax., A. Sax., T. Sax., Bari. Sax., Sop. Cnt., Tpt. 1, Tpt. 2, Tpt. 3/4, 1st & 2nd Hn., 3rd & 4th Hn., Tbn. 1/2, B. Tbn., Euph., Tba., SD & BD, and Cym. The score spans measures 9 to 16. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The percussion part includes specific techniques: Wood block, Choke, Let ring, Sim., and S.D. (Snare Drum).

The musical score is arranged in a standard orchestral layout with 25 measures. The instruments and their parts are as follows:

- Picc./Fl.**: Piccolo and Flute part, starting with a melodic line.
- Ob.**: Oboe part, playing a sustained chord.
- Bsn.**: Bassoon part, playing a sustained chord.
- E♭ Cl.**: E-flat Clarinet part, playing a sustained chord.
- Cl. 1**: Clarinet 1 part, playing a sustained chord.
- Cl. 2/3**: Clarinet 2 and 3 part, playing a sustained chord.
- Alto Cl.**: Alto Clarinet part, playing a sustained chord.
- B. Cl.**: Bass Clarinet part, playing a sustained chord.
- Sop. Sax.**: Soprano Saxophone part, playing a sustained chord.
- A. Sax.**: Alto Saxophone part, playing a sustained chord.
- T. Sax.**: Tenor Saxophone part, playing a sustained chord.
- Bari. Sax.**: Baritone Saxophone part, playing a sustained chord.
- Sop. Cnt.**: Soprano Concertina part, playing a rhythmic pattern.
- Tpt. 1**: Trumpet 1 part, playing a rhythmic pattern.
- Tpt. 2**: Trumpet 2 part, playing a rhythmic pattern.
- Tpt. 3/4**: Trumpet 3 and 4 part, playing a rhythmic pattern.
- 1st & 2nd Hn.**: First and Second Horn part, playing a rhythmic pattern.
- 3rd & 4th Hn.**: Third and Fourth Horn part, playing a rhythmic pattern.
- Tbn. 1/2**: Tenor Trombone 1 and 2 part, playing a sustained chord.
- B. Tbn.**: Baritone Trombone part, playing a sustained chord.
- Euph.**: Euphonium part, playing a sustained chord.
- Tba.**: Tuba part, playing a sustained chord.
- SD & BD**: Snare Drum and Bass Drum part, playing a rhythmic pattern.
- Cym.**: Cymbal part, playing a rhythmic pattern.

The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte) across various measures. The key signature is B-flat major (two flats), and the time signature is 4/4.

Chili Sauce

4

The musical score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: Picc./Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2/3, Alto Cl., B. Cl., Sop. Sax., A. Sax., T. Sax., Bari. Sax., Sop. Cnt., Tpt. 1, Tpt. 2, Tpt. 3/4, 1st & 2nd Hn., 3rd & 4th Hn., Tbn. 1/2, B. Tbn., Euph., Tba., SD & BD, and Cym. The score spans measures 26 to 33. Dynamics include *f* (forte) and *mf* (mezzo-forte). Performance instructions include *On rim* and *Choke*. The key signature is B-flat major (two flats) and the time signature is 4/4.



The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Picc./Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2/3, Alto Cl., B. Cl., Sop. Sax., A. Sax., T. Sax., Bari. Sax., Sop. Cnt., Tpt. 1, Tpt. 2, Tpt. 3/4, 1st & 2nd Hn., 3rd & 4th Hn., Tbn. 1/2, B. Tbn., Euph., Tba., SD & BD, and Cym. The score spans measures 34 to 41. The key signature is B-flat major (two flats). The percussion part includes a snare drum (SD) and a bass drum (BD) with a 'Let ring' instruction, and a cymbal (Cym.) with a 'Sim.' instruction. A 'S.D.' instruction is also present above the snare drum staff in measure 37. The woodwinds and brasses play complex rhythmic patterns, often with accents and slurs. The strings are not explicitly shown but would typically provide a steady accompaniment.

Chili Sauce  
TRIO

Picc./Fl. *mf-ff*

Ob. *mf-ff*

Bsn. *mf-ff*

Eb Cl. *mf-ff*

Cl. 1 *mf-ff*

Cl. 2/3 *mf-ff*

Alto Cl. *mf-ff*

B. Cl. *mf-ff*

Sop. Sax. *mf-ff*

A. Sax. *mf-ff*

T. Sax. *mf-ff*

Bari. Sax. *mf-ff*

Sop. Cnt. *mf-ff*

Tpt. 1 *mf-ff*

Tpt. 2 *mf-ff*

Tpt. 3/4 *mf-ff*

1st & 2nd Hn. *mf-ff*

3rd & 4th Hn. *mf-ff*

Tbn. 1/2 *mf-ff*

B. Tbn. *mf-ff*

Euph. *mf-ff*

Tba. *mf-ff*

SD & BD *mf-ff*

Cym. *mf-ff*

42 43 44 45 46 47 48

The musical score is arranged in a standard concert band format. The instruments listed on the left are: Picc./Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2/3, Alto Cl., B. Cl., Sop. Sax., A. Sax., T. Sax., Bari. Sax., Sop. Cnt., Tpt. 1, Tpt. 2, Tpt. 3/4, 1st & 2nd Hn., 3rd & 4th Hn., Tbn. 1/2, B. Tbn., Euph., Tba., SD & BD, and Cym. The score spans measures 49 to 55. A dynamic marking of  $8^{ma}$  is present at the beginning of the first staff. The music is written in a key signature of two flats and a common time signature. The percussion parts include snare drum (SD) and bass drum (BD) patterns, as well as cymbal (Cym.) patterns.

Chili Sauce

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Picc./Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2/3, Alto Cl., B. Cl., Sop. Sax., A. Sax., T. Sax., Bari. Sax., Sop. Cnt., Tpt. 1, Tpt. 2, Tpt. 3/4, 1st & 2nd Hn., 3rd & 4th Hn., Tbn. 1/2, B. Tbn., Euph., Tba., SD & BD, and Cym. The score is in 4/4 time with a key signature of two flats (Bb and Eb). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are marked with *ff* (fortissimo) throughout. The piece concludes with a 'Fine' marking at the end of the score. Measure numbers 56 through 62 are printed at the bottom of the page.

Chili Sauce

D.S. al Fine 9

The musical score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: Picc./Fl., Ob., Bsn., Eb Cl., Cl. 1, Cl. 2/3, Alto Cl., B. Cl., Sop. Sax., A. Sax., T. Sax., Bari. Sax., Sop. Cnt., Tpt. 1, Tpt. 2, Tpt. 3/4, 1st & 2nd Hn., 3rd & 4th Hn., Tbn. 1/2, B. Tbn., Euph., Tba., SD & BD, and Cym. The score spans measures 63 to 68, with a final measure marked 'D.S. al Fine'. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as accents and slurs.



Piccolo & Flute

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

$\text{♩} = 96$

*ff* *f* *ff* *f* *mf-ff* *ff* *D.S. al Fine*

8 15 22 28 34 39 45 51 55 61 65

TRIO

Fine

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Oboes

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

$\text{♩} = 96$

*ff* *f*

12

*ff*

22

29

*f*

41

**TRIO**  
*mf-ff*

49

Fine

61

*ff*

65

**D.S. al Fine**

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Bassoons

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

$\text{♩} = 96$

*ff* *f* *ff* *f* *mf-ff* *ff* **Fine** **D.S. al Fine**

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Clarinet in Eb

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

$\text{♩} = 96$

*ff* *f* *ff* *f* *f* *mf - ff* *ff* *ff* *D.S. al Fine*

8  
15  
22  
28  
35  
42  
48  
54  
60  
65

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1st Clarinet

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

The musical score is written for a 1st Clarinet in B-flat major, 2/4 time, with a tempo of quarter note = 96. The piece is in a Rag style. The score consists of ten staves of music. The first staff begins with a *ff* dynamic and a repeat sign. The second staff starts at measure 7. The third staff starts at measure 13. The fourth staff starts at measure 19 and includes a *ff* dynamic. The fifth staff starts at measure 26 and includes a *f* dynamic. The sixth staff starts at measure 32. The seventh staff starts at measure 38. The eighth staff starts at measure 44 and includes a *mf* dynamic and a *ff* dynamic. The ninth staff starts at measure 48. The tenth staff starts at measure 54 and includes a *ff* dynamic. The piece concludes with a *Fine* marking at measure 60 and a *D.S. al Fine* marking at measure 64.

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2nd & 3rd Clarinet

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

Musical score for 2nd & 3rd Clarinet. The score is in 2/4 time with a tempo of quarter note = 96. The key signature has two flats (B-flat and E-flat). The piece is marked with dynamics such as *ff* (fortissimo) and *f* (forte). The score includes a TRIO section starting at measure 42, marked with *mf-ff*. The piece concludes with a 'Fine' marking at measure 54 and a 'D.S. al Fine' instruction at measure 65. The score consists of ten staves of music.

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Alto Clarinet in Eb

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

$\text{♩} = 96$

10

19

28

37

TRIO

45

55

62

*ff*

*f*

*mf-ff*

*ff*

Fine

D.S. al Fine

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Bass Clarinet in B $\flat$

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

$\text{♩} = 96$

ff f

10

19 ff

28 f

37

## TRIO

45 mf-ff

Fine

55 ff

D.S. al Fine

62

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Soprano Saxophone

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

♩ = 96

*ff* *f*

12

*ff*

24

*f*

35

45

**TRIO**

*mf-ff*

55

**Fine**

*ff*

62

**D.S. al Fine**

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Alto Saxophone

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

♩ = 96

*ff* *f*

13

*ff*

25

*f*

35

*f*

**TRIO**

45 *mf-ff*

55

**Fine**

*ff*

62

**D.S. al Fine**

*ff*

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# CHILI SAUCE

Rag

Tenor Saxophone

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

♩ = 96

*ff* *f*

12

*ff*

22

*f*

32

44

**TRIO**

*mf - ff*

54

**Fine**

*ff*

62

**D.S. al Fine**

*ff*

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Baritone Saxophone

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

$\text{♩} = 96$

*ff* *f*

10

19

28 *f*

37

## TRIO

45 *mf-ff*

54 **Fine** *ff*

62 **D.S. al Fine**

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Cornet in Eb

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

$\text{♩} = 96$

*ff*

8

15 *ff*

22

29 *f*

36

43 *mf-ff*

49

55 *ff* **Fine**

62 **D.S. al Fine**

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1st Trumpet

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

$\text{♩} = 96$

Musical staff 1: First line of the 1st Trumpet part, starting with a forte (*ff*) dynamic.

Musical staff 2: Second line of the 1st Trumpet part, starting at measure 8.

Musical staff 3: Third line of the 1st Trumpet part, starting at measure 15, ending with a forte (*ff*) dynamic.

Musical staff 4: Fourth line of the 1st Trumpet part, starting at measure 22.

Musical staff 5: Fifth line of the 1st Trumpet part, starting at measure 29, ending with a forte (*f*) dynamic.

Musical staff 6: Sixth line of the 1st Trumpet part, starting at measure 36.

Musical staff 7: Seventh line of the 1st Trumpet part, starting at measure 43, including a TRIO section marked *mf-ff*.

Musical staff 8: Eighth line of the 1st Trumpet part, starting at measure 49.

Musical staff 9: Ninth line of the 1st Trumpet part, starting at measure 56, ending with a forte (*ff*) dynamic and the word "Fine".

Musical staff 10: Tenth line of the 1st Trumpet part, starting at measure 63, ending with the instruction "D.S. al Fine".

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2nd Trumpet

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

$\text{♩} = 96$   
*ff*

8

15 *ff*

22

29 *f*

36

43 *mf-ff*

**TRIO**

50

57 *ff*

**Fine**

63 **D.S. al Fine**

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3rd & 4th Trumpet

# CHILI SAUCE

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

♩ = 96

Rag

10

19

28

37

**TRIO**

45

*mf-ff*

56

**Fine**

*ff*

63

**D.S. al Fine**

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1st & 2nd Horn in F

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

$\text{♩} = 96$

*ff* *f*

10

19 *ff*

27 *f*

36

**TRIO**

45 *mf-ff*

**Fine**

54 *ff*

**D.S. al Fine**

62

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3rd & 4th Horn in F

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

♩ = 96

*ff* *f*

10

19

*ff*

27

36

**TRIO**

45 *mf-ff*

**Fine**

53 *ff*

**D.S. al Fine**

62

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# CHILI SAUCE

Rag

1st & 2nd Trombone

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

$\text{♩} = 96$

*ff* *f*

*ff*

*f*

TRIO

*mf-ff*

*ff*

D.S. al Fine

*ff*

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3rd Trombone

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

♩ = 96

Musical staff 1: Bass clef, 2/4 time signature, key signature of three flats. Starts with a whole rest, followed by eighth notes. Dynamics: *ff*, *f*.

Musical staff 2: Bass clef, 2/4 time signature, key signature of three flats. Eighth notes with accents.

Musical staff 3: Bass clef, 2/4 time signature, key signature of three flats. Includes a double bar line and dynamic *ff*.

Musical staff 4: Bass clef, 2/4 time signature, key signature of three flats. Includes a double bar line and dynamic *f*.

Musical staff 5: Bass clef, 2/4 time signature, key signature of three flats. Eighth notes with accents.

## TRIO

Musical staff 6: Bass clef, 2/4 time signature, key signature of three flats. Includes a section symbol and dynamic *mf-ff*.

Musical staff 7: Bass clef, 2/4 time signature, key signature of three flats. Includes the word **Fine** and dynamic *ff*.

Musical staff 8: Bass clef, 2/4 time signature, key signature of three flats. Includes the instruction **D.S. al Fine**.

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Baritone

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

$\text{♩} = 96$

11

21

30

38

**TRIO**

45

52

**Fine**

60

**D.S. al Fine**

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Euphonium

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

$\text{♩} = 96$

*ff* *f*

*ff* *f*

*ff* *f*

*ff*

*mf-ff*

*ff*

**Fine**

**D.S. al Fine**

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Tuba

# CHILI SAUCE

Rag

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

♩ = 96

Musical staff 1: Tuba part, measures 1-8. Starts with a rest, then a series of eighth notes. Dynamics: *ff*, *f*.

Musical staff 2: Tuba part, measures 9-18. Continues the eighth-note pattern.

Musical staff 3: Tuba part, measures 19-26. Includes a double bar line and repeat sign. Dynamics: *ff*.

Musical staff 4: Tuba part, measures 27-35. Continues the eighth-note pattern. Dynamics: *f*.

Musical staff 5: Tuba part, measures 36-43. Continues the eighth-note pattern.

## TRIO

Musical staff 6: Tuba part, measures 45-53. Features a triplet of eighth notes. Dynamics: *mf-ff*.

Fine

Musical staff 7: Tuba part, measures 54-61. Ends with a double bar line and repeat sign. Dynamics: *ff*.

D.S. al Fine

Musical staff 8: Tuba part, measures 62-69. Features a triplet of eighth notes and ends with a double bar line and repeat sign.

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Snare & Bass Drum  
Cymbals

H.A.Fischler.  
Arr by F.H.Losey  
Ed. by John Bentley

# CHILI SAUCE

Rag

♩ = 96

The score is written for Snare & Bass Drum and Cymbals in 2/4 time. It consists of five systems of music. The first system includes dynamics like *ff* and *f*, and articulation like accents. The second system includes *ff*, *f*, and *S.D.* (Snare Drum) markings. The third system includes *ff*. The fourth system includes *f*, *On rim*, and *Choke* markings. The fifth system includes *Let ring*, *Sim.* (Simulated), and *S.D.* markings. The score ends with a *V.S.* (Vice-Sol) marking.

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Drums - CHILI SAUCE RAG, p2

Musical notation for measures 39-44. The score consists of two staves. The upper staff features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and various rests. The lower staff provides a bass line with eighth notes and rests. Dynamic markings include accents (>) and a '7' symbol.

Musical notation for measures 45-50. The score consists of two staves. The upper staff features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and various rests. The lower staff provides a bass line with eighth notes and rests. Dynamic markings include accents (>) and a '7' symbol. A section marker 'TRIO' is placed above the first measure. The dynamic marking 'mf-ff' is written below the first measure of both staves.

Musical notation for measures 51-56. The score consists of two staves. The upper staff features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and various rests. The lower staff provides a bass line with eighth notes and rests. Dynamic markings include accents (>) and a '7' symbol.

Musical notation for measures 57-62. The score consists of two staves. The upper staff features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and various rests. The lower staff provides a bass line with eighth notes and rests. Dynamic markings include accents (>) and a '7' symbol. The word 'Fine' is written above the final measure of the upper staff. The dynamic marking 'ff' is written below the final measure of both staves.

Musical notation for measures 63-68. The score consists of two staves. The upper staff features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and various rests. The lower staff provides a bass line with eighth notes and rests. Dynamic markings include accents (>) and a '7' symbol. The marking 'D.S. al Fine' is written above the final measure of the upper staff.



BW 2015

The American Band College



Around the 27th American Band College • Ashland, Oregon



Peter Boonshaft reading through solo saxophone literature with Eugene Rousseau.



Colonel Mike Bankhead demonstrating the joys of conducting.



The talented cast of the June 25 concert at the Craterian Theater in Medford, Oregon.



Timothy Rhea conducts "The Sinfonians".



We love our oboe section!



Story time with the founder of the American Band College, Max McKee.



Patrick Sheridan the beautiful sounds of the tuba as he rehearses "Stardust".



Robert Spring and Robert Ponto performing the Artie Shaw "Clarinet Concerto".



Frank Ticheli demonstrating the art of passionate conducting!



Jim Walker rehearsing the crowd favorite, "American Flute Salute".



Our newly certified class of 2015, pending results of the July 5th oral exams.



Our guest stars cleaned up and ready to start the festivities of the July 4 Spectacular Concert in Ashland High School Stadium.



The ABC trucks are loaded and prepared for a real hometown parade, entertaining thousands with "On The Truck".



With a smile worth a million dollars, Marianne Gedigian answers students' questions.



Operations Manager, Paul Kassulke, organizes the Presentation of the Flags for the evenings concerts.



Theater Manager, Doug Ham, taking advantage of a photo opportunity with Robert Ponto.



Anthony Maiello and Marianne Robinson entertained by the talent of the student conductors.



Patrick Sheridan returns as the Tuba Bee and the Master of Ceremonies for the July 4th celebrations.


**BW 2015**
*The Bandworld Legion of Honor*

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

**John Yoon**

John Yoon has done a variety of band related jobs before settling in to the job of Band Director at Greenwich High School in Greenwich, Connecticut.

Yoon received his BS in Music Ed. and his Masters in Instrumental Conducting from the University of Utah. He is ABD at the University of Arizona for his Doctorate in Conducting.

Before getting to Greenwich Yoon served as the Program Designer for the marching bands of Utah and Arizona, director of the Arizona Concert Band and Flute Choir, director of the Kaysville Jr. High and the Davis High School Band in Utah.

He has served on the NBA's Executive Committee and as the Band Chair for the CT All-State Music Festival.

Yoon says, "The most important factors that shaped my career is what I've learned from my parents. The idea of being a hard working honorable person still resonates with me every day. In addition, I've been fortunate to have had wonderful mentors who have guided me to be who I am as a music teacher."

His philosophy is this, "It's been my belief that we must strive to involve every student in a music program because it is an important part of his or her culture and future. We need a nation of music consumers who can express their love of varied musical genres and selections. Being involved in a band program instills extrinsic values such as a strong work ethic, cooperative teamwork, perseverance and others. However, its most significant value of personal enrichment is the main reason why I believe music programs are essential to our schools. We need to expand the music programs in this country so all students can have an opportunity to create and experience this "universal language."

## A special award of The John Philip Sousa Foundation

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

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


**Joel Denton**

Joel Denton has been the Chairman of the Fine Arts Department as well as the band director of Ooltewah High School in Ooltewah, TN for the last 34 years.

Denton earned his BS in Instrumental Music Ed from the University of Tennessee and then did further graduate studies at UT - Chattanooga.

He has served his profession by serving on the TN Department of Education Fine Arts Committee. He also serves as the President of the TN Bandmasters Association.

The Ooltewah Band has earned nothing less than a Superior rating in Concert Band Festivals since 1991. They were also named the Grand Champion at the 2011 Smokey Mountain Music Festival.

Denton says, "I learned from Dr. W.J. Julian to ask for help. I have never been afraid to seek out those giants in our profession to learn from and to be mentored by. Three of those people are dear friends - Roy Holder, Alfred Watkins, and Freddy Martin. They are all still regular visitors to the Ooltewah Band Program. I also learned very early in my career that there is no substitute for working hard and having high expectations. I am convinced that students rise to the level of the director/teacher's expectations. As a director, I have always attempted to give my best to my students. In return, I have expected their best efforts."

His philosophy is this, "My philosophy is simple: Students success leads to your success. I have always believed that if I thought first about what was best for my students and their success that personal success would follow. I am not a successful band director because I am the best director/ teacher. I am successful because my students have achieved success. My entire program is student centered. I train them to be outstanding musicians and leaders so they model our expectations for others - those that they lead."

L.B.U.S.D.  
TEACHER'S HANDBOOK  
**INSTRUMENTAL  
MUSIC**

*Elementary School Winds Edition*



Written by Kevin Hamilton in fulfillment of Music 539 PA 3



# TABLE OF CONTENTS

|   |    |
|---|----|
| <i>Preface</i>                              | 3  |
| <i>Common Concepts for Wind Instruments</i> | 7  |
| <i>Flute</i>                                | 13 |
| <i>Clarinet</i>                             | 16 |
| <i>Alto Saxophone</i>                       | 20 |
| <i>Trumpet</i>                              | 24 |
| <i>Trombone</i>                             | 27 |
| <i>Problem Solving Maps</i>                 | 30 |
| <i>Classroom Procedures</i>                 | 32 |
| <i>Concert Guide</i>                        | 36 |

# PREFACE

The purpose of this handbook is to provide instructional strategies, procedures, and standards for the elementary instrumental music teachers in the Long Beach Unified School District. It is the responsibility of each individual teacher to teach the fundamentals of every instrument regardless if the teacher can play the instrument themselves. The most critical concepts of the five elementary wind instruments; flute, clarinet, alto saxophone, trumpet, and trombone, have been outlined for you in order to help direct your weekly lessons. All of these concepts can be taught with multiple approaches. Regardless of the method, these concepts must be taught. In a district with 68 music teachers and no music administrator, it is very difficult to have all the teachers on the same page. That is the challenge we face. But, by using and referring to this handbook and the expectations presented in it, it is my hope that all of our students will be reaching the same benchmarks as they progress from year to year on their musical journey.

## HOW TO USE THIS HANDBOOK

Begin by reading through the handbook, looking for any strategies that might help you teach more effectively. Mark those sections. Pay special attention to any critical concepts that you might not currently be teaching. If approached correctly, there is nothing in this handbook that your students should not be able learn.

Throughout the handbook, you will find sections labeled **Notes**. Use these sections to write down your thoughts and reflections about that particular section. After trying some of the strategies, note what worked well, what didn't, what could be done differently, and what questions arose as you taught a particular skill.

On a regular basis, review the sections marked **Critical**. These sections call attention to the most critical skills that the student musician must develop in order for them to progress to the next level of playing.

Pay special attention to all areas marked **Bad Habits**. Here you will find the most common bad habits on each instrument, and suggestions to combat them.

# STANDARDS

In nearly every subject being taught today, there are clear standards that have been laid out for both teachers and students. Every 5th grade teacher in Long Beach can tell you what math skills the 5th grade student is expected to learn and be able to demonstrate by the end of the year. Music must take the same approach. The three standards that I've put before you were not developed by an administrator or a district consultant. Instead, they are what our students expect us to provide for them when they sign up for music. We must live up to these standards.

**1. Continued Success in Music** - Your number one goal should be to provide each student with the fundamentals of air movement, hand position, posture, and embouchure. If the student can master these critical concepts, then they can have continued success in middle school, high school, and beyond. Without these critical concepts, the chances of the student finding enjoyment in music and continuing on are dramatically decreased.

**2. Enjoy the Process of Making Music** - Your students should be excited to come to class each week. Elementary students love praise, challenges, friendly competition, problem solving, compliments, creating, improvising, showing off, incentives, etc. Use a variety of motivational tools when planning each lesson. You are expected to teach music in a way that engages the students, and leads to self motivation.

**3. Appreciate the Skills of the Musician** - Students that study music learn great life skills in the process; teamwork, focus, personal responsibility, and dedication to name a few. Make your students aware of the various "other" skills they are developing as members of a music group. Show them the skill and dedication that musicians have developed in order to become professionals. Your students will then develop a greater appreciation for all types of music.



## WHAT SHOULD MY STUDENTS KNOW?

*By the end of the first year, all students should be able to:*

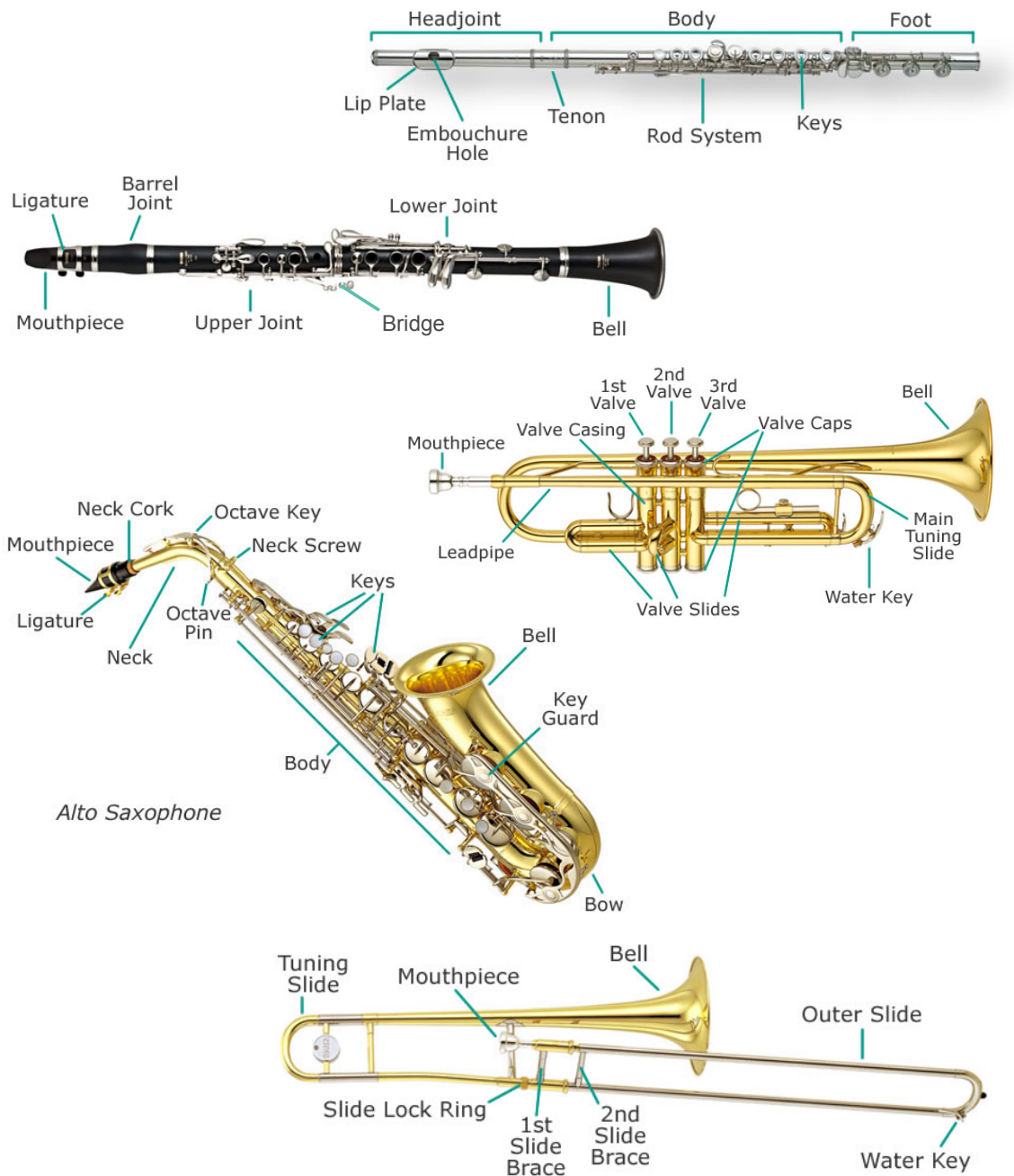
1. Sit with the correct posture when playing their instrument.
2. Correctly hold their instrument.
3. Play their instrument with the correct embouchure and air speed.
4. Play at least 6 different notes (Concert Bb, C, D, Eb, F, and G).
5. Identify and perform the above 6 notes on the music staff.
6. Define and perform whole notes, half notes, quarter notes, and pairs of eighth notes.
7. Blow an 8 count air stream and correctly tongue a rhythm within those 8 counts.

*By the end of the second year, all students should be able to:*

1. Demonstrate numbers 1 - 7 above with greater proficiency.
2. Play with a characteristic tone quality.
3. Play low and high concert Ab, low and high A natural, concert Db and high Bb
4. Play simple songs in 4/4, 3/4, and 2/4 time signatures.
5. Play simple songs in the key of concert Bb and Eb.
6. Make up simple songs using different notes and rhythms.



# INSTRUMENT DIAGRAMS



# COMMON CONCEPTS FOR WIND INSTRUMENTS

## AIR MOVEMENT

One of the most common problems with young wind players is their inability to move sufficient amounts of air through the instrument. As teachers, we tell them to “blow faster” and “use more air.” However, we will not get the results we want unless we first teach the students how to get more air into their bodies. Without a **deep** and **relaxed** breath, there will be no air to “blow faster” or “use more of.”

## INHALATION

**The Yawn** - Breathing to play a wind instrument is very similar to yawning. When we yawn, our body naturally takes in a great deal of air in a relaxed manner. Students quickly grasp this concept. Translate this idea to music by teaching the students to speed up the yawn into one beat before playing.

**Bad Habit** - Students should avoid tension in the neck and shoulders while inhaling.

**Imagery** - Some students benefit by using imagery while inhaling. Tell your students to “fill up a balloon in your belly,” or “inhale all the air between you and your stand before playing,” or any other vivid image.

**“An Active Breath”** - Some students don’t understand that they need to take a breath that is different than a normal, everyday breath. Tell the students that they must take “an active breath,” in which they force air into their bodies. If you are a wind player, you might want to exaggerate your breath a little in order to get the concept across to your students. Otherwise, your students won’t believe that you are taking “an active breath” because it has become natural for you.

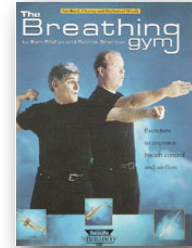
## EXHALATION

Generally, blowing through any wind instrument can be taught the same way. The number one goal should be to produce an airstream that is fast, steady, and unrestricted. Encourage your students to imagine blowing air in a straight line, as if blowing through a long piece of pipe. Once your students can imagine this concept, you can affect the tone and range of the

notes by having the students imagine blowing through different sized pipes, skinny pipes for higher/brighter notes, and wider pipes for low/darker notes.

## EXERCISES

**Breathing Exercises** - There are many different breathing exercises that can be done to maximize the inhalation of air prior to playing. The Breathing Gym by Patrick Sheridan and Sam Pilafian, has extensive exercises that have been shown to work well. However, beginners want to play. So keep the time spent on breathing exercises to a minimum.



**In 4, Hold 4, Out 4** - A simple breathing exercise would be having your students take a “yawn breath” for 4 counts, hold the air in for 4 counts, and then hiss the air out for 4 counts. Tell the students that they have to breath during the entire 4 count inhale, and that they have to get all of the air out in the 4 count exhale (they will probably need to open their teeth slightly to get all the air out fast enough). Once they can do this, change the number of counts to mix things up.

**Drinking Straw Exercise** - See the section title “Drinking Straw Exercise” to further develop correct exhalation concepts for wind players.

## FINGER HABITS

**Critical** - No matter the instrument, students must be constantly reminded to keep their fingers touching, or as near to the keys as possible. When the students fingers are far from the keys, I call it “flying fingers.” **Bad Habit** - “Flying fingers” can prevent a student from being able to play fast passages and scales with control and fluency. Another bad habit is “flat fingers.” Students should play with their finger tips on the keys, not the middle of their fingers on the keys (fig. Fh1).



## POSTURE

**Stretching** - Take a minute to have your students stand and stretch their necks. Tilt the head to one side, the other side, and then to the front. Hold each stretch for 10 seconds or so. In a large class, this works well to focus everyone’s attention at the beginning of class.



## DRINKING STRAW EXERCISE

This next section describes a method for teaching and reinforcing various aspects of the trumpet, trombone, and flute embouchure, while also developing a strong yet relaxed air flow. It will not hurt to have your clarinetists and saxophonists participate as well.

1. Give the student a regular sized drinking straw and have them hold it between their teeth, without pinching it shut (fig. DS1). Tell them that this is the approximate distance that their teeth need to be spread apart in order to play with a good sound. This concept is often overlooked when teaching embouchure, yet it is a critical concept.



Fig. DS1

2. While holding the straw between the teeth, have the student close their lips and blow fast air. Point-out to the student how freely the air flows when the teeth are spread apart. Also, focus the student's attention on the looseness of their neck and shoulder muscles. All musicians should avoid tension while playing.



Fig. DS2

3. Keeping the straw between the open teeth, have the student form the facial "M" or "B" shape. The center of the lips should not close completely, allowing air to pass through. Have the student focus on the firmness of the cheek and lip muscles while blowing through the straw (fig. DS2). Repeat this step over and over, building muscle memory in the looseness of the neck and shoulders, the space between the teeth and jaw, and

the firmness of the cheeks and lips.

4. Now, translate this to the mouthpiece/head joint. Have the student hold the end of the mouthpiece with two or three fingers, take a deep breath, form the embouchure while placing the mouthpiece to the lips, and blow. **Critical** - More than likely, the student **will not get a buzz sound**, but rather the sound of rushing air. This is okay. If everything looks right (cheeks, lips, neck muscles, etc.), and the student is using fast air, simply have the student try again while pressing the middle of the lips more firmly against each other. It might take 4 or 5 attempts before a buzz is heard. However, once the student hears and feels it, they will be able to do it regularly.



## CHANGING PARTIALS ON A BRASS INSTRUMENT

It is often very difficult for beginners to change partials on a brass instrument, especially going from low notes to high notes. Again, different approaches work for different students. Here are some exercises to help students change partials.

- **Increase the Air Speed** - For many kids, the only time they have been asked to blow fast air has been when they are blowing out candles on their birthday cakes. Giving them a visual can help a lot. **Raisin in the Straw** - Tell the student, “imagine that you have a tiny straw in your mouth with a big fat raisin stuck inside of it. Now, take a big breath and blow it out.” If this works, great. If not, provide encouragement and tell them that, “the straw goes all the way across the room and that your air has to blow faster to push the raisin all the way out.”
- **Change the Aperture Size** - Higher notes use a smaller aperture. If your student tries to blow faster air to play higher and the note only ends up getting louder, then they aren't changing the aperture size. Have them imagine that they are blowing out a single thread of air. Or tell them that they need to zip the corners of their lips up and form a tiny opening in the very middle. You can also draw a circle on a piece of paper and tell the student, “that's how big your aperture is.” Then draw a smaller circle and tell them, “this is how big I want it to be.”
- **Buzzing the Mouthpiece** - Have the student take the mouthpiece off and buzz any note. The goal is for them to buzz a different note, higher or lower. If they do, ask them what they did and have them do it again. Then have them go from buzzing the first note to the second note, up-down-up-down etc. Then see if they can make the notes farther apart, higher-lower-higher-lower. Put the mouthpiece back in the instrument and tell them to just concentrate on duplicating the high and low sounds of the mouthpiece. This will often result in the changing of pitches on the instrument.
- **Changing the Direction of the Air** - To play higher notes, have the student blow the air downward, into the bottom of the mouthpiece cup. Lower notes result from straighter air.
- **Tongue Placement / Syllables** - The speed and direction of the air can be greatly altered by the shape inside of the mouth. By shaping the mouth as if saying the syllable “ah”, the tongue and jaw will drop, making lower notes sound more easily. To get higher notes, use the syllable “ee.” This will raise the back of the tongue and cause the air to exit the mouth more quickly and in a downward direction.

## TONGUING ON TRUMPET AND TROMBONE

**Critical** Tonguing should be taught on all instruments by the time the student is ready to play eighth notes. Some teachers choose to teach tonguing from the first note. If this works for you, great. However, this is probably easier to do in a private setting. Here's a process for teaching tonguing.

1. It's best to begin by demonstrating the way most beginners sound when they play quarter notes. Use your own instrument and puff each note without tonguing (start and stop the air). Then explain to the students that this way of playing is too much work and very tiring, and that you will teach them a new trick.
2. Next, demonstrate tonguing on your instrument by taking in a big breath and tonguing as many notes as you can, in various rhythms, until you run out of air. Immediately, the students will want to be able to do this too.
3. Now, have the students open their mouths and touch their finger to the back of the top teeth where they meet the gums. Tell the students, "this is the contact point for tonguing".
4. Next, have the students close their mouths and touch the same spot with the very tip of the tongue.
5. Explain that tonguing is the process of starting the air and separating the air by quickly closing and opening the air stream.
6. Ask the students to say "TEW". Use the syllable "tew" to keep the tongue off the roof of the mouth and the cheeks firm. Then have them say "tew" while blowing.
7. Now, have the students experiment with this on their instruments. Tell them that you want to hear a "pop" sound at the beginning of the note (over tonguing at this point is okay)
8. Listen to each student give it a try. Here are some possible outcomes and ways to fix them.

### **Possible Outcomes and Remedies**

- Correct tonguing technique - Good job teaching this skill.
- "Thu" sound with no "pop" - Encourage the student to make sure the tongue hits the back of the teeth/gums.



# FLUTE

## POSTURE

Flute players should sit forward in their seats with a tall but relaxed posture. It's important to keep the muscles in the shoulders and neck as relaxed as possible. The head can be slightly tilted to the right as long as the lip line is parallel to the body of the flute (fig. F1).



**Bad Habits** - Do not allow flute players to rest their right arm over the back of the chair (fig. F2). Watch out for students that tilt their head to the side (fig. F3). Beware of students that turn their head to the left shoulder instead of extending their arms to the right (fig. F4).

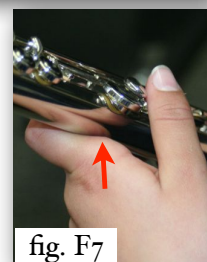


## HAND POSITIONS

**Right Hand** - The right hand should be relaxed with the fingers curved as if holding a ball. The thumb should point forward (not in line with the body of the flute) and rest opposite the pointer and middle finger (fig. F5).



**Left Hand** - The left hand is not in an open position (fig. F6). The most important part of the left hand position is the shape of the base of first finger (fig. F7). **Critical** This is the part of the hand that supports the flute, **not the thumb**.



**Bad Habits** - A very common bad habit is “flat fingers” (fig. F8). Students should keep the cushioned tips of the fingers directly on the keys. Students with this bad habit will not be able to transition to an open holed flute down the road.



fig. F8

## SUPPORT POINTS

There are four support points on the flute. The right pinkie, right thumb, base of the left pointer finger, and the bottom lip “snuggle spot”.

**Snuggle Spot:** Often young flutist don’t make enough contact between the embouchure plate and the skin under the lip. Teach this by placing the embouchure plate under the pink of the bottom lip, gently push the embouchure plate into the under lip skin, then wiggle it back and forth slightly. Now, release the pressure against face and check the alignment of the embouchure hole. That’s the snuggle spot (fig. F9).

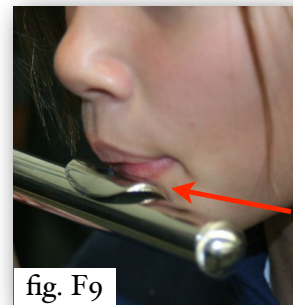


fig. F9

## EMBOUCHURE (DVD)

1. To teach the embouchure, begin with the head joint alone. Have the student stand or sit tall with the head tall and eyes looking straight ahead. Without moving the head down, bring the lip plate to rest slightly under the bottom lip. Allow the lip to be loose. Move the head joint side to side, snuggling the lip plate into the skin below the pink part of the lip. Refer to this as the snuggle spot.
2. While holding the flute in the snuggle spot, have the student say the syllable “whee” while paying attention to the corners of the mouth. Teach the student to be able to form this shape without actually saying “whee” (fig. F10).

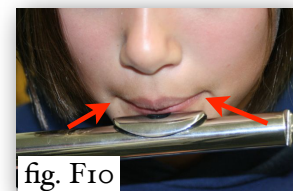


fig. F10



fig. F11

3. Have the student snuggle the flute, covering 1/4 to 1/3 of the embouchure hole with the bottom lip, make the “whee” lip shape, and then blow through the very center of the lips. It sometimes helps to start the air by using the “poo” or “too” syllable (fig. F11).

4. If the student doesn’t get a sound but the embouchure looks good, begin to focus on the air.

Sometimes the student is not focusing the air in the right direction and sometimes the

airstream is not small enough. This is a good time to get out a drinking straw for another demonstration.

**Drinking Straw Demonstration (DVD)** - Take a drinking straw and flatten out one end between your two fingers. Then, hold the flute head joint in front of you as if you were going to play. Next, take the rounded side of the straw and put it between your teeth. Finally, set the flattened end of the straw on the lip plate and blow through the straw. If you use the correct angle and cover the correct amount of embouchure hole, you will get a sound. This is a great way to illustrate to young flutists the amount of embouchure hole to cover and the direction that they need to blow to get the best sound.

## TONGUING ON A FLUTE

Tonguing on the flute is very similar to that of the trumpet or trombone. (Refer to that section of this handbook to see the suggested method of instruction.) However, because the flute doesn't have the resistance the trumpet and trombone have, the flutist must position the tongue so that it completely blocks the air flow while tonguing, creating a more percussive attack. This can be achieved by tonguing slightly higher in the mouth. The trumpet/trombone recommended contact point for the tongue is behind the top teeth, where the teeth and gums meet. Flute players should start there and then gradually tongue higher, towards the top of their mouths in order to get a clearly articulated note.

## Notes - Flute

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# CLARINET

## POSTURE

The correct body position on the clarinet is the same as with the other instruments (fig. C1).

**Bad Habits** - The most common problems with clarinet posture are 1. The head is tilted down toward the mouthpiece, 2. The body is slouched, curving the back like the letter “C”, and 3. The student’s forearms are resting on their thighs (fig. C2). Don’t let these occur with your students. Most of the time that you see the student’s head tilted down, it is because they’ve gotten used to moving their head to the mouthpiece instead of moving the clarinet up to them. As a result, the student’s embouchure will usually be more similar to a saxophone player’s embouchure, where the mouthpiece enters at an 90 degree angle to the face (fig. C3).



fig. C1



fig. C2



fig. C3

## HAND POSITIONS



fig. C4

**Right Hand** - Have the student stand up and hang the right arm down by her side. Then tell her to bend her elbow up without moving her hand. The right hand should be in a good natural position for holding the clarinet (fig. C4). The most important thing when placing the right hand is the thumb under the thumb rest (fig. C5). **Critical** The thumb rest must line up with the cuticle of the thumb nail, not over the knuckle or further towards the hand.

**Left Hand** - Many students have trouble using the register key when it's time to because they were incorrectly taught how to press the thumb key. Have the students turn the clarinet over so the



fig. C7

mouthpiece is facing away from them and the bell is on their stomach. Show them how to cover the thumb key so they can touch the register key with the tip of their finger. Tell them that it's just like using a remote for the TV. (Encourage them to practice covering and uncovering holes while watching TV. It will build muscle memory.) Next, have them curve their fingers to cover the holes, being careful not to touch the A flat key.

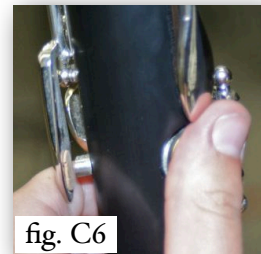


fig. C6

## SUPPORT POINTS

The clarinet can be a difficult instrument for students to hold correctly. There are only two support points on the clarinet, the right thumb and the embouchure. Have your students practice holding the instrument with the right thumb and embouchure, while leaving their left hand in their lap. This is another “exercise” students can perform while watching T.V. The most common **Bad Habit** to look out for is students that support the clarinet with the side of their right index finger under the side keys.

One easy solution for those students that struggle to hold the instrument comfortably, is a neck strap. There are some neck straps on the market made just for clarinets. One neck strap that was recommended by Robert Spring of Arizona State University, is the Claricord.



## EMBOUCHURE (DVD)

I recommend teaching the embouchure formation with the barrel, mouthpiece, and reed combination. Having the barrel attached makes it easier to hold and less painful to the ears. Begin by having your student stand and hold the mouthpiece combo straight out in front of their face. This will encourage them to hold their head straight. Tell them that you want them to keep their head completely still while they slowly move the mouthpiece towards their mouth. If their head dips down or moves towards the mouthpiece, stop them and have them restart.

Now, have the student open their jaw and say the letter “A”. Exaggerating the facial “A” syllable should cause the lower lip to flatten a bit and slightly cover the teeth. Once the student can do this, have them set the reed against the lip (again, without lowering the head).



Next, tell the student to close their jaw, contacting the top teeth on the top of the mouthpiece. Finally, have the student say the letter “Q”. The facial “Q” syllable brings the corners and top lip in and around the mouthpiece.

Practice these steps for a few minutes before trying to make a sound. When ready, have the student silently make the “A” shape, take a deep breath through the corners of their mouth, make the “Q” shape, and blow **at** the reed. I recommend telling kids to blow “at the reed” so that they don’t lower their head and try to blow down the clarinet.

The goal of this embouchure exercise is for the student to get a free-blowing, steady, squawk-like sound. The resulting pitch should be a top line F#. If the note is considerably lower, the student’s embouchure and/or air speed needs to be readdressed.

## AIR SPEED

**Critical** The air speed of the clarinet should be fast and high pressured. This differs from the saxophone. If clarinetists aren’t forced to play with fast air early on, they will never be able to play in tune with the rest of the section.

## GOING OVER BREAK

Some clarinet teachers encourage their students to practice crossing the break as soon as they have a good embouchure, steady tone, and can accurately cover the holes. Ray Chapa, a well known clarinet teacher and lecturer in Texas, teaches students to play over the break before they know what notes they are even playing. By using Suzuki-like methods, his students learn finger exercises in the lower, chalumeau, register and then practice those same finger patterns with the register key in the clarion register. By practicing playing in the clarion register, the students are strengthening their embouchure and technical ability.

In most beginning method books the clarion register is introduced in the last third of the book. However, I would encourage you to spark your students’ curiosity by showing and explaining the register key and break to all of your second year clarinet students. Many students enjoy the challenge of playing over the break and will learn it by themselves once you show them what it is. The easiest way to show students is for you to press the register key while they are playing a low C or G. If the correct note comes out, then you have done a good job shaping their embouchure. If not, then make sure the student is using the lips to add enough pressure around the mouthpiece.

## TONGUING ON THE CLARINET

Tonguing on the clarinet requires the student to begin the note with the tip of the the tongue on the reed. Some teachers teach their students to contact the reed at the very tip, and others teach their student to contact the reed just under the tip. Tell your students that very little tongue is to touch the reed at all. I recommend using the syllable “tah” when teaching clarinetists to tongue. The “tah” syllable gets the tongue off the reed quickly and down to the bottom of the mouth.

### Notes - Clarinet

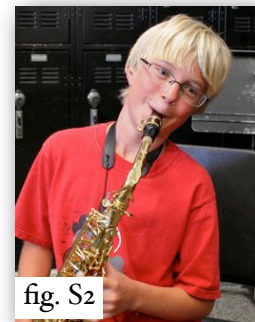
A series of 20 horizontal blue lines, evenly spaced, intended for writing notes.

# ALTO SAXOPHONE

## POSTURE

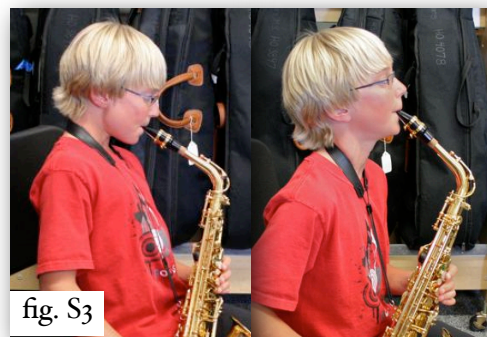


Saxophone players should sit forward and tall in their chairs (fig. S1). Because the saxophone is heavy, kids will tend to slouch or lean to the left in order to counter the weight, thus creating bad posture. It is critical that the student have a functioning neck strap in order to maintain good posture. **Bad Habits** - Students will often tilt their head to the left while playing the saxophone (fig. S2). Teach your students to instead turn the mouthpiece to the right so that the head can remain straight.



## NECK STRAP SET-UP

Students should put their neck strap on prior to putting together the instrument. Have your students raise their neck straps before hooking the sax on. It is much easier. I tell my students to sit tall and raise the neck strap until the hook is at their belly buttons. After hooking the sax on, teach them how to check if their strap is the correct height. Begin by having the student sit very tall in their chair with the sax down at their side. The next step is to slide the sax forward on the side of their leg until it is near the right knee (fig. S1). Then, without moving the head an inch, tilt the mouthpiece toward the body. If the mouthpiece hits below the mouth, raise the neck strap. If it hits the child above the mouth, then lower the strap. **Bad Habits** - Many young students would rather scrunch their neck down or tilt their head back than raise their neck straps (fig. S3).



## HAND POSITIONS

**Right Hand** - The right hand thumb tip should be under the thumb rest, not the base of the thumb. The fingers should be spread like large crab claws in order to avoid hitting the alternate F# key (fig. S4).

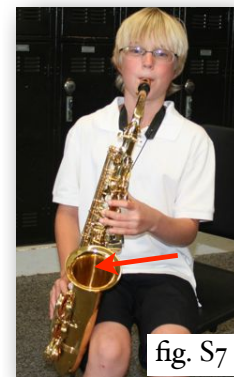


**Left Hand - Critical** The left thumb should rest at an angle so that the tip can still press the octave key when needed. Like the right hand fingers, the left hand fingers should be open to avoid hitting the palm keys.



## TO THE SIDE OR IN THE FRONT

I strongly favor teaching young students to hold the sax on the side of their leg rather than between their legs. The side of the leg in combination with the neck strap helps support the weight of the instrument. Also, by sliding the sax forward, towards the knee, it improves the angle the mouthpiece enters the mouth. This extra support helps keep the weight off of the bottom lip thus allowing the reed to vibrate better and create a better tone.



## EMBOUCHURE

One would assume that the saxophone embouchure is very similar to that of the clarinet. They are similar, however, there are some very distinct differences.

First of all, the saxophone mouthpiece enters the mouth at nearly a 80-90 degree angle to the body. The clarinet mouthpiece angle is more like a 30-45 degree angle to the body. So, on the saxophone, air is directed between the reed and tip of the mouthpiece, where as on the clarinet, air is directed more at the reed.

Secondly, the bottom lip of the sax embouchure can be less firm than the bottom lip of the clarinet embouchure. It should be like a pillow just slightly covering the bottom teeth. The top teeth should rest on the top of the mouthpiece approximately  $\frac{1}{4}$  to  $\frac{3}{8}$  of an inch from the tip. **Critical** - the student should avoid letting the reed push down into the bottom lip.

Third, the lips on the sax embouchure should have an “O” shape. Pressure should be even around the mouthpiece like a rubber band. The clarinet embouchure is flatter.

When starting the embouchure, have the student form their mouth as if saying “O”, in a perfect circle. If there is no sound, have the student make the “circle smaller” and try again.

## AIR SPEED

**Critical** - The air speed of the saxophone should be wide and warm. This differs from the clarinet. The clarinet uses a higher pressure, more concentrated air stream, like a spray can. Sax players should think about filling the entire instrument with air.

## TONGUING ON A SAXOPHONE

When tonguing on a saxophone, the tongue should contact the reed where it naturally does when the student whispers the syllable “tah”. Students should not think of the tongue as a hammer, instead they should think of it as a valve that opens and closes the air column.

## MAKING STUDENTS PLAY CLARINET FIRST BEFORE ALTO SAX

I have heard many teachers say that they only allow students to play saxophone if they have played clarinet first. I understand that you don't want 20 saxes in your beginning woodwinds class, but don't have the rule because you think clarinet will make the student a better saxophone player. Imagine that you wanted to play checkers but I told you that you had to learn chess first. It makes no sense. They are two different instruments and saxophone is the easier one. I understand recommending clarinet to a student that is very small and would have trouble holding the sax, or putting a limit on the number of saxophones that you are able to have in the class. But, if one of our goals as elementary music teachers is to make our students successful, shouldn't we allow kids to begin the easiest instrument if they are able to get one.

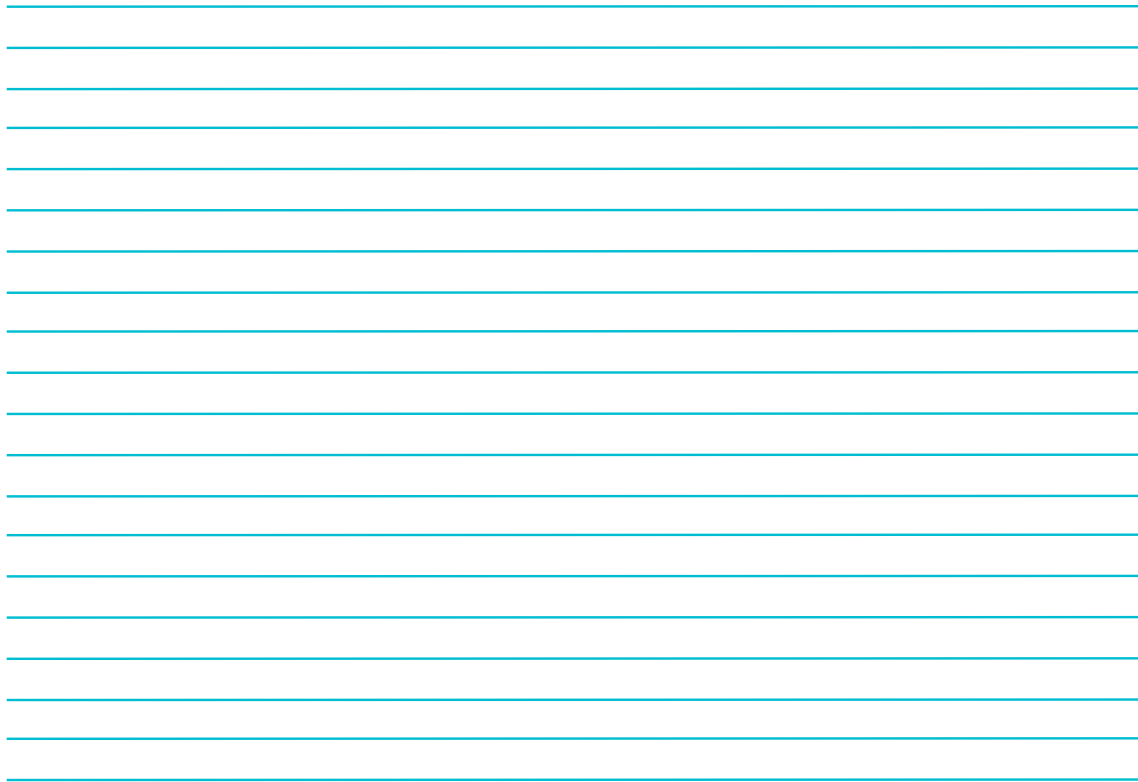
Why is sax easier? - First of all, to play sax you simply have to be able to reach the keys. You don't have to worry about air escaping underneath the finger tips like on the clarinet. Also, the octave key makes a lot more sense to a student than a register key. Finally, the sax embouchure is easier and more relaxed than the clarinet embouchure.

## HOW MUCH AIR IS TOO MUCH AIR

As I mentioned earlier, the sax uses a slower and warmer air stream than the clarinet. Use the following exercise to check if the student is using too fast of an air stream.

1. Have the student play a second line G. Tell the student to keep this air speed the entire exercise.
2. Reach behind the sax and press the octave key for the student. The upper octave G should sound.
3. Then release the octave key. If the note does not return back to the lower G, tell the student to use slower air and repeat the exercise until the high G returns to the lower G when the octave key is released. That is the air speed the student should use all the time. Octave slurs are one of the best exercises for young sax players.

## Notes - Saxophone





# TRUMPET

## POSTURE

Trumpet players should sit forward in their seats with a tall but relaxed posture (fig. T1). It's important to keep the muscles in the shoulders and neck as relaxed as possible. The angle of the trumpet to the body will be determined by the teeth and lip shape of the student. Therefore, trumpet angles will vary from student to student.

**Bad Habits** - Discourage trumpet players from resting their elbows in their sides or on their legs. Combat this by raising the student's music stand and/or giving them frequent reminders. Also, look out for extremely high or low trumpet angles (fig. T2 and T3). Most likely the student is moving their neck, which is bad.



fig. T1



fig. T2

fig. T3

## HAND POSITIONS

**Right Hand** - Begin by placing the thumb tip between the first and second valve casings, directly under the lead pipe. Curve the rest of the fingers, as if holding a baseball, and place the finger tips on the valves (fig. T4). The right pinkie should be placed **on top** of the pinkie ring (fig. T5). Tell your students that if they keep their pinkie on top of the ring, they will be able to move their fingers faster and more smoothly. The ring is only to be used if they need to hold the instrument up with one hand while they turn pages.

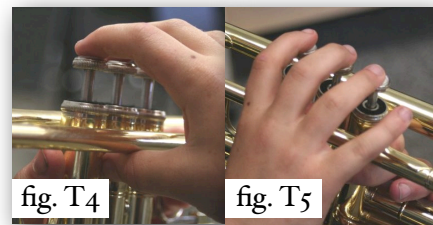


fig. T4

fig. T5

**Left Hand** - The left hand position can vary slightly from student to student depending on their hand size. The basic position should have the thumb placed behind the valve casings, the three fingers curved around the opposite side, and the pinkie resting naturally below (fig. T6). Advanced elementary students should place their ring finger in the tuning slide ring and



fig. T6

“kick” (extend) the slide on 1/3 and 1/2/3 valve combinations to lower the pitch.

## EMBOUCHURE FORMATION

There are many methods to teaching embouchure formation for the trumpet. Unfortunately there is not one “magic method.” Some students will get the correct results from the first method you teach and others will not. It is important that you have a few tricks up your sleeves in order to get each student to a place where they have the fundamentals of a good trumpet embouchure. Those fundamentals are...

1. Generally have the mouthpiece split 50% on the top lip and 50% on the bottom lip.
2. A firm lip shape that will hold strong while air is forced through.
3. A space between the teeth for air to flow through.
4. **Critical** - a tight seal of the cheeks to the gums in order to avoid air pockets, “puffing cheeks” (fig. T7) **Bad Habit** - Students that are allowed to puff their cheeks will have a difficult time breaking that habit. Never allow students to puff their cheeks.



## TEACHING THE EMBOUCHURE

Here are a few approaches to teaching the embouchure.

### “M” Syllable

1. Have the student press their lips together as if saying the syllable “M”. Look for a straight line where the lips come together with very little of the pink part of the lips showing. Also, look to make sure the student maintains a firmness of the lips while shaping the “M” syllable (fig. T8).
2. Now, try to get the student to blow air through the very center of the lips while maintaining the firm “M” lip shape (they should not be making the “mmm” sound). If the student can do this, have the student increase the speed and amount of air they are blowing.
3. Take the mouthpiece and set it against the students lips with 50% on the top lip and 50% on the bottom lip (fig. T9). The student can now feel where the mouthpiece should contact the lips. Also, have the student put equal pressure on each lip. This will dictate at what angle they will play the trumpet. If possible,







# TROMBONE

## POSTURE

Trombonists should sit tall and forward in their chairs (fig. Tb1). **Bad Habit** - Like the saxophone, the trombone is another instrument that will cause kids to want to turn their necks when they play (fig. Tb2).

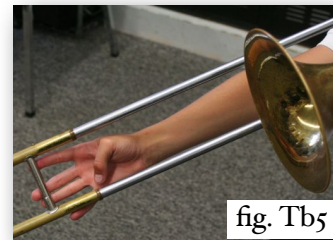


Beginning trombonist will also tend to point their slides over their right knee so as to help them reach the further positions (fig. Tb3). Set your students up right by having them sit tall and straight and not letting them slouch (fig. Tb 4). Encourage them to sit as if the instrument was not even there.

Obviously, kids with shorter arms, might struggle reaching 6th and 7th position. There are a couple of options.

First, you can just ignore the pitch problems and let them reach as far as they can.

Second, show them how to move the slide out with just the finger tips (fig. Tb5), and third, you can encourage them to choose a different instrument. If the student really likes low instruments, you can encourage him or her to play the baritone. The switch from baritone back to trombone can be made quickly once the student is taller.



## HAND POSITIONS

**Right Hand** - On trombone, the right hand (slide hand) is the most critical in terms of correct position. The slide is to be held between the thumb and the first two fingers of the right hand (fig. Tb6). The fingers should pinch the slide not wrap around or grab it. While pinching the slide, the back of the right hand should face the director and the wrist should be loose and flexible.



**Left Hand** - Begin the left hand by making an “L” with the thumb and pointer finger. Place the thumb under the bell brace and the pointer finger up along the 1st brace or by the shank of the mouthpiece (if the student’s fingers are long enough). The other three fingers can wrap around the 1st brace (fig. Tb7). But, be careful not to put the fingers on the inner slide or they can get pinched.

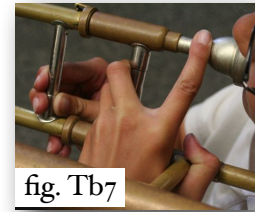


fig. Tb7

## EMBOUCHURE



fig. Tb8

The embouchure on the trombone can be taught the same way as the trumpet. The main differences would be more relaxed lip muscles and a wider space between the teeth. Also, while the trumpet mouthpiece is generally split 50% on the top lip and 50% on the bottom lip, trombone should be split 66% on the top lip and 33% on the bottom lip (fig. Tb 8). **Bad Habit** - Every cartoon that your students have ever seen with a trombone or tuba player in it

has shown them puffing their cheeks while playing. **Do not** allow your students to puff their cheeks while playing. If they start to puff their cheeks, tell them to “make the air from their lungs go straight into the mouthpiece without stopping in their cheeks,” or “keep your cheeks firm, against your gums and teeth, like you are eating sour candy.” If your student is very resistant, take the mouthpiece and trombone away and have them practice the straw exercise over and over until they get used to the feel of the air going straight into the straw without puffing out the cheeks. Tell them that they must practice in front of a mirror until they can buzz the mouthpiece without their cheeks puffing. It’s helpful to have some hand mirrors in your classroom for these instances.



fig. Tb9

## EXERCISES

**Mary Had a Little Lamb** - A simple approach to teaching the positions is to use the tune Mary Had a Little Lamb. Once the students can play an F or Bb in 1st position, have them sing Mary Had a Little Lamb beginning on that first note (F or Bb). Then tell them that they are going to play it on their trombone by moving their slide out for the different notes. The goal is for them to use their ears to correctly move from 1st position to 3rd position and then to 5th position. Go back and forth, singing vs. playing, while trying to get each pitch



# PROBLEM SOLVING MAPS

Use the following charts to help you assess different problems that may arise with each instrument. The common problems are outlined in black. Any block directly under that problem is a possible cause for that problem. Notice that some causes can lead to multiple problems.

| FLUTE                                   |                          |                                       |                   |
|---|--------------------------|---------------------------------------|-------------------|
| NO TONE / RUSHING AIR                   | SOME SOUND, MOSTLY AIR   | HIGH-PITCHED "WHISTLE" (OVERTONE)     | FLAT PITCH        |
| Air is going across hole                | Too large of an aperture | Too much air                          | Rolled in too far |
| Lower lip not on hole                   | "Splitting" the tone     | Head joint rolled in too far          |                   |
| Corners of lips are not pulled together |                          | The aperture hole is covered too much |                   |

| CLARINET                               |                        |                                   |                                    |                      |
|--|------------------------|-----------------------------------|------------------------------------|----------------------|
| NO TONE / RUSHING AIR                  | SQUAWK, FLAT PITCH     | SQUEAKS, HIGH SQUEAL              | STOPPED OR INTENSE AIR             | THIN, SHARP PITCH    |
| Insufficient pressure against the reed |                        |                                   | Too little reed in mouth           |                      |
| Too much reed in mouth                 |                        |                                   | Too much lip pressure              | Tight, closed throat |
| The reed is too hard                   | Insufficient air speed | Clarinet angled too far from body | Stopped: The reed is too soft      | The reed is too hard |
|  | The reed is too soft   |                                   | Intense air = the reed is too hard |                      |

| SAXOPHONE                        |   |                              |                       |                        |
|----------------------------------|---|------------------------------|-----------------------|------------------------|
| CHOKED SOUND                     | WOBBLY SOUND                                      | ROUGH SQUAK                  | HARD TO BLOW / LEAK   | WEAK AND NASALLY SOUND |
| Too much pressure from lower lip | Upper lip is touching mouthpiece instead of teeth | Too much mouthpiece in mouth | Poor pads and/or keys | Air stream is too slow |
| Too much mouthpiece in mouth     |   | Reed is too stiff            |                       |                        |
| Reed is too thin, closed         |   |                              |                       |                        |

| TRUMPET                              |                  |   |  |
|--------------------------------------|------------------|---|--|
| NO TONE / RUSHING AIR                | AIRY TONE        | TIGHT, THIN, PINCHED TONE               | STOPPED (NO SOUND)                       |
| Too much pucker in lips ("oo" shape) |                  |   | Too much mouthpiece pressure toward lips |
| Lips are not together                |                  | Tight, closed throat                    |  |
| Dry lips / mouthpiece                | Teeth are closed | Tense, excessively pursed lips (biting) |  |
| Insufficient air speed               |                  |   |  |

| TROMBONE         |  |                                |                                |
|------------------|--|--------------------------------|--------------------------------|
| PINCHED SOUND    | FUZZY SOUND                            | DIFFICULTY WITH UPPER REGISTER | DIFFICULTY WITH LOWER REGISTER |
| Throat is closed | Aperture too large                     | Mouthpiece is too low          | Mouthpiece is too high         |
| Teeth are closed | Mouthpiece is pressed too hard on lips | Lips are too puckered          | Lips are too tight             |
| Insufficient air |  | Lips are too loose             | Aperture is too small          |

# CLASSROOM PROCEDURES

## TAKING ROLE

It is important that you take role each day. The school district wants to know how many students are participating in the music classes. This data is critical to the justification of funding elementary music in Long Beach.

The other main reason for taking role is to monitor your students' progress. If you have a student that is frequently absent, you need to contact the child's parent or classroom teacher to try and remedy the situation. It is in everyone's best interest that you address these issues as soon as possible.

One of the quickest ways to take role is to have assigned seating and a seating chart. This way you can quickly check off who is missing.

## ENTERING THE CLASSROOM

Every elementary school music room is different. Many schools use the auditorium stage for rehearsal, others have classrooms or portable rooms. Whatever your classroom situation, you need to establish a procedure for your students to follow upon entering the room. Consider the following points when designing your own procedure.

1. What type of environment do you want to work in? Kids can adapt to and be comfortable in very structured classrooms as well as more independent classrooms. Whatever type of classroom you want to have, establish it from day one. Teachers that decide to establish structure in a class that was originally unstructured will have a year long struggle.
2. Start on time. Don't wait for students that arrive late from their regular class. You want the students to know that your class is just as important to you as their regular class is to their regular teacher. Late students should be instructed to come in quickly and quietly.
3. Maximize music time. Design a procedure that gets the instruments out and assembled as quickly as possible. Here are a list of a few strategies you can try.
  - I. Instruct sax and clarinet players to come in and soak their reeds in their mouths while they assemble their instruments. Sax players should begin by putting on their neck straps.

- II. Have all of the wind students assemble their instruments, without mouthpieces, as soon as they enter the class. This way you control when the students begin warming up.
- 4. **Bad Habit** - Do not encourage sax and clarinet players to leave their reeds on their mouthpieces between practice sessions. Reeds need to dry out to avoid growing mold. Part of playing the sax and clarinet is learning to put on reeds quickly.

## Notes

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## SHOWING UP WITHOUT AN INSTRUMENT

Students that forget their instrument should still attend music class. These students need to watch the lesson in order to have a chance at success the following week. When students are sent back to class for forgetting their instrument, there can be negative results for your music program. Some of these results are listed below.

1. You will have to re-teach what the student missed and possibly more. Students that miss a lesson not only lose out on the new material, but also have a harder time remembering content from the previous week.
2. Students will forget their instrument on purpose. This happens when students feel that they are missing out on something “better” in their regular class, like P.E., art, a special project, recess, etc. By having the students attend music class, you are teaching them the importance of upholding a commitment.

Administrators, classroom teachers, and parents might view the music program as insignificant or expendable. Imagine if a student showed up to a math lesson about measuring angles without a protractor. Would the classroom teacher tell the student to sit in the hall?



Of course not, they would expect the student to pay attention because the lesson is important. If you dismiss students from lessons for forgetting their instrument, what you are saying about your lessons? If you give the impression that your classes are insignificant, what's to keep others from feeling the same way.

## Notes

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## DEALING WITH CLASSROOM TEACHERS

On occasion, you may run into a classroom teacher that doesn't particularly enjoy sending his or her students to music. Often, these feelings stem from the pressure of raising test scores. Teachers are expected to show improved test scores from year to year regardless of the level of students they happen to teach. Plan a time to meet with the teacher to discuss your concerns. Explain to them that you take your teaching as seriously as they do and that you feel each student deserves a well rounded education. If the teacher is still uncooperative, it is probably best to discuss the conflict with the school principal.

Other times, you will encounter teachers that habitually send their students to music class late. Teachers often lose track of time and don't realize it until one of the students speaks up. Others, don't send their students to music until the exact time your class is scheduled to begin. By the time the students grab their instruments and books and walk to your class, they are 5 minutes late. Send a polite note asking the teacher to send his or her students so that they arrive at the start time. Again, meet with the teacher first. If the tardiness continues, speak to the principal.

## DEALING WITH BROKEN INSTRUMENTS

Because you have limited time with each class of students, do not spend a great deal of time trying to fix a broken instrument. Instead, have the student follow along and do the fingerings. After class, send the student home with a copy of this form.

### REQUEST FOR INSTRUMENT SERVICE

**Students** - Please put this form in your homework folder and give it to your parents when you get home.

**To the Parent/Guardian of** \_\_\_\_\_,

Your child's instrument is not working correctly. Please take it to a repair shop immediately. Bring this form along with you to give to the technician.

- Check/replace leaking pad(s)
- Replace cork(s)
- Fix bent key(s)/bar(s)
- Free stuck slide(s)
- Repair sticking valve(s)
- Remove dent(s)
- Check/lubricate slide
- Repair damaged spring(s)
- Other \_\_\_\_\_

For information on common maintenance and care, check your student's method book or visit [www.musiccenters.com/care.html](http://www.musiccenters.com/care.html)

# CONCERT GUIDE

## THE FIRST CONCERT

The goal of the first concert is provide your students with a chance to show their families what they have learned during the first part of the year and to motivate your students to practice. Don't be overly concerned with how the students sound. At this point, you should be more concerned with how they are creating their sound, holding their instrument, sitting while playing, and focusing on the music.

## HINTS FOR A GREAT CONCERT

1. When you send home a concert information flier, inform the parents about the importance of attending the concert and the role live performance has in learning an instrument. **Critical** - Be sure to also include a list of the songs/exercises that the children will be performing. This way, the parents can support their child's preparation for the concert.
2. Make sure your concert is advertised in the PTA newsletter. It's a good way to keep your program visible.
3. Encourage kids to prepare solos. This is a great way to motivate students. By choosing a handful of students to play solos, you are rewarding them for their hard work while also showing the rest of your students, and their parents, what is possible when regular practice and hard work are put in.
4. **Critical** - Make concert programs. In order to keep your students in music, you want them to have fond memories of their concerts. Kids get so excited just seeing their name on a piece of colored paper.
5. Make sure your audience has a place to sit. If there is standing room only, schedule your concert differently. Consider having your string classes at one time and your winds later in the evening. No parent wants to stand in the back.
6. During the concert, tell the audience why you are playing a particular song/exercise. What are the children learning from this song? What skills are involved in performing this song? Better yet, have individual students announce the songs and additional information. The students will have a great sense of pride doing this and the parents will be super impressed.

7. Plan for a photo opportunity. At the end of each group's performance, have each row of students stand up so that the parents can get a good picture of their child. Taking a minute to do this shows the parents that you care about their desire to get that great picture of their child on stage with their instrument. You'll win many parents' hearts with this simple gesture.

## WHAT SHOULD I EXPECT MY BEGINNERS TO DO ?

First of all, realize that the parents of your beginners aren't expecting their child to sound like a pro at the first concert. It's very likely that you've only had 8 to 10 meetings. But, here is a list of things that parents can and should witness at the first concert.

**Correct posture** – Have your students sit with good posture from the very first day.

**Correct hand and body playing positions** – Students should be able to adjust their instruments, neck straps, mouthpieces, music stands, etc. so that their body is tall, straight, and relaxed while playing.

**Focus and Discipline** – The students should be focused on making music while on stage. Teach the students proper concert etiquette.

**Music Making** – Pick 4 or 5 songs/exercises that cover the first part of the year. Don't be afraid to play songs with 2 or 3 different notes. If they are performed with focus, discipline, and good playing position, your audience will be happy.

## FINAL CONCERT

The main goal of the final concert is to show your audience the progress the students have made since the first concert. It's important that the songs are more advanced and that the technique and tone of the group has improved.

## ADDITIONAL HINTS FOR MAKING YOUR FINAL CONCERT GREAT

1. Recognize your outgoing students. At some point in the concert, thank the students for their hard work and commitment during the past year or years. Tell the audience how much you would like for them to continue their music education in middle school.
2. Thank the parents in the audience for supporting their child's music education and recognizing the importance of music and the arts.
3. Recognize the administrators for their attendance and/or support throughout the year.
4. Thank the teachers for sending their students to you each week for music lessons. Many teachers have a difficult time sending their students out of the class due to the tremendous pressure put on them to raise standardized test scores.

### Notes - Concerts

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