

Bandworld

Online Magazine • Vol 32, Num 3 • January 2017



Guest Conductor, Frank Ticheli
at WIBC



Western International
Band Clinic

38th
Annual

November 29-30, 2016
Seattle, Washington



WIBC Guest Conductors and
Soloist



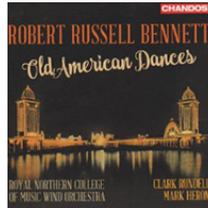
BW 2017

The Future of the Bandworld

MusiClips

by Ira Novoselsky **Bio**

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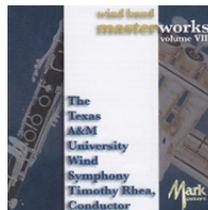


Down to the Sea in Ships - mvmt 4 "Waltz of the Clipper Ships"

by Robert Russell Bennett

Album Title: ROBERT RUSSELL BENNETT-OLD AMERICAN DANCES
Recording: Royal Northern College of Music Wind Orchestra
Conductors: Clark Rundell & Mark Heron
Publisher: Chandos CHAN-10916

The common theme of this very classy Robert Russell Bennett collection is all five works are in the form of suites. The title work is Bennett's most popular piece for band, Suite of Old American Dances. The listener will immediately notice from the opening Cakewalk (played slightly faster than expected) Clark Rundell's fresh interpretation. The other familiar Bennett composition is Symphonic Songs for Band played with attention to detail and crispness. The remaining suites may not be as familiar to most but they deserve to be heard more often. Four Preludes is Bennett's tribute to his Broadway composer compatriots; Vincent Youmans, Jerome Kern, George Gershwin and Cole Porter. Autobiography Parts 1 & 2 is a suite of seven short movements musically describing the life and times of Bennett; some music quotation adds hints to the subtitled pieces. Down to the Sea in Ships is a band suite based on music from the television documentary of the same name. Bennett combines well-known nautical tunes and Am Meer (Franz Schubert) with his own original music including the S.S. Eagle March (also published as a separate piece). Robert Russell Bennett was so much more than a "two hit wonder" when it came to music for band. Very highly recommended.



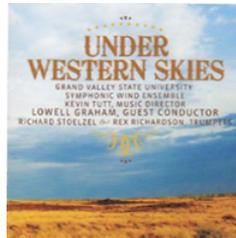
Sussex Mummer's Christmas Carol

by Percy Grainger; arranged Douglas Stotter

Album Title: WIND BAND MASTERWORKS VOLUME VII
Recording: Texas A&M University Wind Symphony
Conductor: Timothy Rhea
Publisher: MARK MASTERS 52357-MCD

Two of the true gems in the MARK catalog are the Texas A&M University Wind Symphony recordings whether it's Wind Band Masterworks or Legacy of the March. Masterworks VII takes a slight departure from the usual and includes some original music and transcriptions that will be new to the listener. Luminescence by David Biedenbender is based on fragments of Break Forth, O Beauteous, Heavenly Light (Johan Schop/harmonized by J.S. Bach). An uncredited setting of the Bach version precedes this work. The other new original works are Downey Overture (Oscar Navarro) and In This Broad Earth (Steven Bryant). Timothy Rhea has edited/transcribed The Vanished Army: Poetic March (Kenneth J. Alford), Russian & Ludmilla Overture (Glinka), Northwind March (William Paris Chambers) and Marche Slave (Tchaikovsky). Another Tchaikovsky transcription is the Finale from Symphony No. 2; this is by Chalon Ragsdale and adds some brilliant "tuneful" percussion parts. The remaining transcriptions are Intermezzo from Cavalleria Rusticana (Mascagni/Odom) and The Sussex Mummer's Christmas Carol (Grainger/Stotter). A Grainger original is also included; the band classic Lads of Wamphray. Don't miss this fine CD.

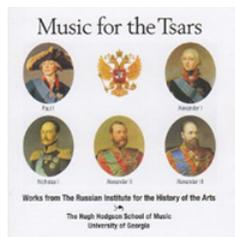
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BW 2017*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Stomp**

by Brendan Collins

Album Title: UNDER WESTERN SKIES
Recording: Grand Valley State University Symphonic Wind Ensemble
Music Director: Kevin Tutt
Guest Conductor: Lowell Graham
Guest Trumpets: Richard Stoelzel & Rex Richardson
Publisher: Klavier K-11209

The six compositions on Under Western Skies are a group of new works dedicated to showcasing trumpet solos and duos. Kevin Tutt conducts the two solo works which are played by Richard Stoelzel. The pieces are the expressive *Ballad for a Ceremony: A Wedding Celebration* (Eric Ewazen) and the energetic workout entitled *Stomp* (Brendan Collins). Esteemed guest conductor Lowell Graham, along with the addition of trumpeter Rex Richardson provide the spark behind a foursome of compositions for trumpet duo and band. *Concerto for Two Trumpets* (Erik Morales) is a traditional three movement work and the title piece by Kevin McKee vividly portrays scenic New Mexico. The remaining two works are by James M. Stephenson; *A Little R&R* (with some doubling on fluegelhorn & piccolo trumpet) and *It's About Time* (classical & jazz stylings with optional improvisation). A tip of the hat to the GVSU Symphonic Wind Ensemble for their excellent supporting cast role.

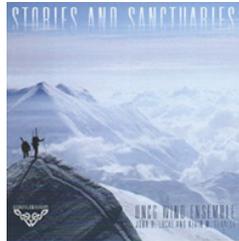
**God Save the Tsar**

By Alexi Fyodorovich Lvov; arranged Laverty

Album Title: MUSIC FOR THE TSARS:
Recording: Unniversity of Georgia Wind Ensemble
Conductors: John P. Lynch and George C. Foreman
Choir: UGA Hodgson Singers
Choir Conductor: Daniel Bara
Publisher: MARK 52395-MCD

The music on this remarkable recording are works from The Russian Institute for the History of the Arts. The music is a mixture of pieces for wind ensemble, wind ensemble with choir and small instrumental works performed by members of the UGA music faculty. Perhaps the most recognizable tune will be The Imperial Russian National Anthem-*God Save the Tsar* (as heard in some well-known music of Tchiakovsky). This work by Alexi Fyodorovich Lvov (edited by John M. Laverty) was the Russian national anthem until the Revolution of 1917. Gioachino Rossini is represented by a trio of marches he wrote as per request of Tsar Nicholas I. The small instrumental works are compositions for quintet (two clarinets, bassoon and two horns), flute duet and the unusual combination of keyed bugle (trumpet) and two pianos. Marches for wind ensemble with and without choir are also featured on this program as well as a selection of Danish melodies. A special shout out goes to George C. Foreman for his considerable research into this project along with the fascinating and informative program notes. I encourage you to devote some serious time to this unparalleled collection.

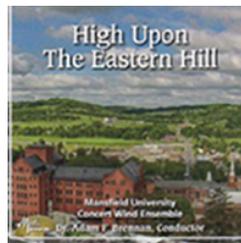
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BW 2017*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Symphony of Psalms - mvmt 1**

by Igor Stravinsky

Album Title: STORIES AND SANCTUARIES**Recording: University of North Carolina Greensboro Wind Ensemble****Conductors: John R. Locke and Kevin M. Gerald****Special Guests: UNCG Chamber Singers, University Choral and Glee Clubs, Mclver Quartet****Publisher: Equilibrium EQ-126**

I always enjoy hearing the topnotch recordings from the UNCG Wind Ensemble and this latest CD is no exception. The opening work is Alarm Calls by Scott Lindroth; an energetic, rhythmic escapade for wind ensemble. Solace by Steven Bryant is built on a nine tone row and also includes electronics within the instrumentation. John Mackey's The Frozen Cathedral is an atmospheric portrait of Mount McKinley and the Alaskan landscape with its icy crystalline chords and powerful writing. Short Stories is Joel Puckett's rather unusual three movement concerto for string quartet and wind ensemble. There are eight sections to this "novel with music", each adding its own instrumental and imaginative ingredient to the storybook. The Symphony of Psalms by Igor Stravinsky really doesn't need an introduction to most listeners other than its inclusion on a wind ensemble program instead of an orchestra program. If the augmented winds, two pianos, harp along with cellos and basses can be met this masterpiece for choir and orchestra can certainly fit on a wind ensemble program. One of UNCG's finest collections.

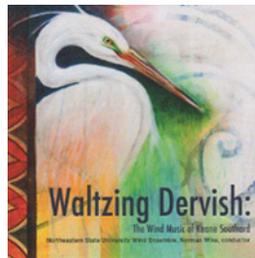
**Kingfishers Catch Fire**

By John Mackey

Album Title: HIGH UPON THE EASTERN HILL**Recording: Mansfield University Concert Wind Ensemble****Conductor: Dr. Adam F. Brennan****Publisher: MARK 52285-MCD**

The music of four prominent modern band composers, along with three legends, make up this nice offering from Mansfield University. David Maslanka's compositions are frequently featured on wind ensemble programs; Give Us This Day: Short Symphony for Wind Ensemble is one of his most popular works. David Gillingham is quite well known for his music for winds; Providence is a philosophical and powerful essay which quotes fragments of the J.S. Bach aria If Thou be Near. One of Donald Grantham's best known band pieces is Bum's Rush which portrays a popular bustling tavern, its varied patrons and the eventual ousting of the offending party/parties. A pair of contrasting pieces by John Mackey are included with the soulful longing Hymn to a Blue Hour and Kingfishers Catch Fire which conjures up images of the majestic bird waking and taking flight. Three legends of bands and their repertoire round out this recording with Alfred Reed's unmatched Armenian Dances Part 1, Karl L. King's so-called "baritone horn concerto" The Melody Shop and John Philip Sousa's March of the Royal Welch Fusiliers. Lots of pleasurable listening upon this Eastern Hill.

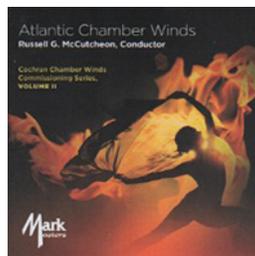
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BW 2017*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Carousel**

by Keane Southard

Album Title: WALTZING DERVISH: THE WIND MUSIC OF KEANE SOUTHARD**Recording: Northeastern State University Wind Symphony****Conductor: Norman Wika****Publisher: Available through NSU or composer**

The wind music of Keane Southard is a terrific discovery and will provide fresh sounds to your band program. Southard is a master of windstratation and also a fine arranger as proven in works of Francisco Mignone, Marcel Dupre and Claude Debussy. Keane is the soloist in his Concertino for Piano and Wind Ensemble, a most satisfying work originally scored for solo piano and solo organ. The title piece is a true delight in three quarter time with a nod given to the great waltz composers and other stylized waltzes. The nine compositions recorded on Waltzing Dervish are easy to appreciate yet offer significant challenge to winds and percussion. By all means get yourself acquainted with the music of Keane Southard.

**Sechs Tanze: Op.71 mvmt 6**

by Rolf Rudin

Album Title: COCHRAN CHAMBER WINDS COMMISSIONING SERIES:VOLUME II**Recording: Atlantic Chamber Winds****Conductor: Russell G. McCutcheon****Publisher: MARK MASTERS 51342-MCD**

The second volume of this series continues its focus on quality music for smaller bands/wind ensembles. The first piece is Sechs Tanze Op.71 by Rolf Rudin, a German composer who has contributed several outstanding works to windband programs. The distinctive music of Daniel Bukvich is well known and Inferno is an unusual work for three quintets: woodwind, brass and percussion. A Quilting Bee: Four Diversions on American Songs is a wind decet by Clark McAlister. Like the works of Leroy Anderson this is a fine suite of Music Americana. Michael H. Weinstein is a Swiss composer who is currently heading the music department at the Cambridge School of Weston. Serenade for Fifteen Instruments is indicative of the neo-classical tinged writing of Weinstein; the Atlantic Chamber Winds perform Movement II- Andante. A very nice CD played by a topnotch ensemble.

Rehearsal Tech Tips

By Randall Spicer and Max McKee

Account for Weather Changes When Tuning

When there is a drastic change in the weather, be ready to alter the warmup pattern of the band. Tuning via unison–octave exercises probably won't settle-in right away. Try shifting first to familiar chordal-based material; finding the pitch center will usually be easier. Adjustments will be made more quickly because mentally it is easier to recall correct melody and chordal relationships than it is to tune unisons, octaves, or even fifths.

Take Time to Tune

Do not spend time on tuning while instruments are still cold. Large instruments can change a quarter of a tone as the instruments are warmed by the students' breath.

Avoid drafts

An unusual flow of air in the rehearsal room or on a stage will have a chilling effect on instruments (especially brass). These unexpected flat tones will be problematical in chords and long tones.

Talk Mental Preparation

Confidence at concert time can be greatly enhanced if conscious mental preparation becomes part of every rehearsal at least a month before the concert. Make students aware that a change in posture when an audience is present will make them feel uncomfortable. Build each rehearsal to the same kind of concentration that must be present during a performance.

Hear and Feel Intonation

Be sure that tuning slides are not stuck. Some students always feel a certain pitch for a certain tone. You may ask the student to pull a slide one half to three quarters of an inch, but that student will still play the same sharp concert Bb. A fun exercise during band warmups is to tighten and loosen tones on purpose. A good leader can make good use of this exercise to improve tone quality and pitch of individuals and sections.

Include Performance in Tuning

Directors and students are often satisfied to see one note "score" on a tuning machine; all players then check out on a concert Bb, for example. But that and many other notes will not sound in tune unless quality, balance, and blend are part of the performance of a given pitch.

Tune Down

Many have spent years in search of a darker quality for tone. Yet we live by the motto: "Let's tune up!" A student with a tight, thin tone will think this is the way to tune up. The director must draw on past experience to help keep pitch down:

- Get more reed in the mouth.

- Reed is too thin or too stiff.
- Embouchure is too thin or too tight.
- Air flow is too slow or too dry.

Another Look at Multimedia

By Joseph H. Allison

The response to the growing trend of multimedia performances has been overwhelming! Conductors and audiences alike are enthusiastically embracing the coupling of musical literature with visual elements that enhance the listening experience. **This concept has renewed excitement among concertgoers and has sparked increased attendance, as well.** All involved seem to be challenged and refreshed by this approach to the concert experience.

The coordination of film, video, slides, dancers or any other visual device to music can serve to enhance the overall effect of the concert performance, while strengthening musical concepts for both performing musician and audience. As many directors lament the diminished enthusiasm of students and parents that can sometimes follow the conclusion of the marching band season, “borrowing” some of the audiovisual concepts from the marching band can be a legitimate tool for artistic expression without compromising the integrity or purposes of the concert ensemble. Much of the contemporary band literature is descriptive in nature and lends itself to direct visual images. Literature from any style period may be found that could benefit from “atmospheric accompaniment” which would enhance rather than distract from the musical integrity.

Our students are a storehouse of information and expertise relating to appropriate musical and visual materials. With good reason they are called the “MTV generation” and are quite familiar with the combination of musical and visual language! A significant point should be made here: You are in no way limited to any particular genre of music for use in a multimedia production. It would be self-limiting to impose such a restriction. After all, many of us look forward to “classical music” videos coming to our cable TV menu to go along with rock, country, sacred and other offerings.

So now that you've heard about this growing “movement” and you're interested in entering the multimedia world, what do you do? **First, you might consider the available musical literature and pick a selection that you feel offers concrete visual opportunities.** There is a world of appropriate material out there! In fact, the problem becomes what not to use, rather than a shortage of literature.

Once you have a “visual” piece of music in mind, what next? **Take stock of your audio-visual resources to see what formats of visual equipment are available.** The quality of the image reproduction is an essential factor in the success of this endeavor. Consider also your performance venue(s). What will project effectively in that environment? Is the “house lighting” flexible enough for your selected media?

The next thing to consider is the actual visual images you should select. For a presentation of Francis McBeth's *Of Sailors and Whales*, it is a logical choice to use excerpts from the film version of *Moby Dick*, starring Gregory Peck. Seek the proper equipment for use of video images (video monitors and projection screens) and then **secure the necessary permission** to document compliance with the existing copyright laws. This is a must! Copyrighted materials are produced by organizations that hold specific rights to the material, and necessary promissory arrangements must be made! Simply make contact in writing with the agency that holds the rights to the video (or film, or slides) and request permission to use these works as an educational organization.

So, now you have copyright permission, and you have secured the appropriate materials....what now? Choosing the actual video excerpts you want to use is no different than it is with your marching band program. What effect do you want to create? Do you want a literal representation of the musical sounds, or a more abstract "atmospheric" one? In preparing the McBeth/Melville videotape, it is simply a matter of selecting video footage that features the particular character being described musically, and trying to make certain dramatic moments "line up" in time. Each of the five movements of the piece is based on a particular scene from the text of Melville's book, so the task is simply to choose the most appropriate film footage for the music. Certainly most band pieces are not as directly literal as this example, but some are. Musical materials that are not as literal in origin provide perhaps the best opportunity for creativity when designing the visual accompaniment. The "sky is the limit" when it comes to the possibilities for visual enhancement materials that can be used!

Are the traditional audio-visual materials the only media available to you? Of course not! If your town has an active dance studio, you could incorporate their talents to produce a work such as Jay Dawson's Gettysburg: the Third Day. In addition to offstage trumpet calls, exotic percussion sounds, and even a cannonade, there are many other literal and representational sounds in this stirring work that provide strong imagery. The power of these images could inspire you to use the dancers in creating the battle scene so effectively described in the musical score. The choreography itself could be very literal, or designed in a more non-literal fashion to suggest a mood rather than actual battle maneuvers. The intent would be to create an environment that would enhance the musical score without being a distraction. Video images from appropriate Civil War films and slides could be used as well with the choreographed scenes and alone. There can be significant moments during which no visual imagery is used, to place total focus on the musicians.

This Gettysburg package was, in fact designed for presentation at a major university invitational band clinic, and the reactions were rather enthusiastic. As you might expect, the 400+ select student musicians in the clinic audience responded enthusiastically, to say the least! What was not anticipated was the intensity of the reaction from the band directors in the audience. They seemed to be amazed! Both the composer and I continue to receive numerous inquiries concerning this particular part of the concert program. Requests about the presentation have come in from across the country as a result of "word of mouth". Obviously, there is an enthusiastic interest in this type of programming.

Please be aware of this important point: **It is not necessary for the band director to be the person who designs the visual presentation.** This also is consistent with common practice in the marching band activity. You may have a staff member, color guard instructor, drill designer or a student who is interested in visual art, design or video. In the case of the Gettysburg production, a faculty member in our school's Language Arts Department secured video materials, did a great portion of the editing of tape and then brought it in for approval. There are doubtless several people with whom you have regular contact that are interested in this area. Do you know anyone who doesn't watch TV or other media?

Don't be overly concerned about needing exotic technical effects to be successful. Why not use works from your school's art department to place in exhibition during a performance? Most concerts could benefit from any tasteful treat for the eyes to accompany the feast for the ears! The level of technical involvement is strictly up to you; any concept can have merit if used

effectively.

There seems to be a world (literally) of reasons to try your hand at this exciting and creative aspect of music production. Who knows? In addition to inspiring your students, your audiences, and yourself, you may help to inspire the next Stephen Spielberg!

You Can't Play Wrong Notes in Tune By Rob Shaver

“Uuuuggghhh!!!” I practically screamed in mock desperation as I put my hands on my head. “If you miss that note again I’ll pull out the rest of my hair!”

Several of my middle school band students laughed.

“How do you think I got this way in the first place?” I asked.

They laughed again. They know I’m just joking about the ever-thinning hair on the top of my head. And yet, they also know I am completely serious about the wrong notes. They have all heard my lectures about the importance of playing the right notes. Nevertheless, as predictable as discipline problems on a Friday, it seems that someone will always mistake B-flat for B-natural!

I’m certain that band directors everywhere can appreciate my frustration. Like leaks in a boat, just when you think you’ve fixed all the problems, new ones appear even while old ones seem to become unfixed. You desperately try to move on to other fundamentals such as tone quality and intonation thinking these will help the band sound better. But the contest judges don’t seem to appreciate your effort because all they notice are wrong notes. Then it hits you: You just can’t play wrong notes in tune! In fact, nothing much else at all matters when there are too many wrong notes. Who, after all, will notice the good tone quality of the second trumpet section when they can’t play the right notes consistently? And what is the point of encouraging the band to observe the accents while playing wrong notes? They only end up playing the wrong notes more loudly!

Let’s face it: Notes are the most basic of the fundamentals. Everything seems to sound worse when the notes are bad.

But thankfully, the opposite is also true. Everything seems to sound a bit better when all the students are playing the correct notes. All of a sudden you can hear the harmonies. Oh sure, the intonation may still need some work, but at least you have a starting point.

So what can be done to help our students improve? Do we just have to sit back and accept the fact that some students work harder and listen better than others do or that some groups care more than others do? Or will we choose to insist that some basics will not be overlooked no matter how much effort it takes?

I hope we would choose the latter. There is no quick fix. Actually, that isn’t totally true. A director can go around and point out every note that needs attention in every part of the band. This will make a particular piece sound better for a limited time. But what happens when you hand out a new piece? You have to do it all over again.

However, what if the students could be taught to fix the notes for themselves? That would change everything!

But is that even possible? Yes, it is. It will take time and a lot of effort on the director’s part, but it is possible. And the payoff is tremendous. No, I don’t believe even the most seasoned

performers often (or ever) achieve a perfect performance. But I do believe it is reasonable to expect the wrong notes to be few enough in number so as not to ruin an otherwise effective performance.

I don't claim to have any magic formula or new ideas. Nor do I think my own students always reach this level. But I would like to offer a few good old-fashioned educational tips as reminders. And while much of what follows may seem quite obvious, I have found that what seems obvious to me is not always so for a middle school student.

Teach Note-Names

It has not been uncommon for me to find older students who do not know the names of the notes they are playing. Often they have become quite skilled at matching the position of the note in the music with the fingering on their instruments. But when asked to fix or find a certain note in a passage, they are unable to do so because they don't know the names of the notes. Also, students need to know note names because they will not receive the full benefit of concepts such as scales and key signatures if they don't know the names of the notes they are playing.

Teaching students to name the notes of their music is both easy and difficult: Easy because the note names are in alphabetical order (how hard could that be?); difficult because you're working with fifth and sixth graders (how easy could that be?! Of course, the more time you spend on this, the better the students will be. However, we all face performance deadlines and sooner or later must start working on our concert music. So, here are a couple of suggestions.

1. While it would be great to have all students know the names of the notes in both treble and bass clef, I have found that at the beginning stages it is enough to get students to name the notes of their own clef.
2. For this I use the old tried and true method of learning sayings for the lines and spaces. You know: Every Good Boy Does Fine. To make it more interesting and memorable, encourage students to come up with their own sayings. They might surprise you. For instance, one of my students replaced the saying All Cows Eat Grass (bass clef spaces) with All Cows Emit Gas. I know: Not very refined and a bit distasteful. But he and several other students have never forgotten it.
3. Incorporate note-naming exercises into your warm-up time. As soon as students have assembled their instruments have them write down the names of some notes you have drawn on the chalkboard. Or, perhaps you could draw up a worksheet with several lines of notes for the students to keep in their music folders. Then each day tell the students to write in the names of the notes for one line at the beginning of class.
4. Give a short quiz.

Teach Scales

The importance of scales can't be over-stated. If the students have the most common scales memorized (the scales in which their music is written), they will have a basis for finding and fixing the wrong notes.

For middle school students the most important scales are B-flat, E-flat, A-flat, F, and C. (I also like to teach the chromatic scale even though it doesn't relate to any key signature directly. However, for those times when the occasional odd note like D-sharp is needed, the chromatic scale comes in handy.) For high school students, I think it is reasonable to ask that they be able

to play all of the major scales. Then...

Teach Key Signatures

Ask the students to identify the scale with the same flats, sharps, or naturals as the key signature of the piece they are playing. Explain that the notes of the piece are taken from that scale except for the notes with accidentals.

Remind students that the accidentals of the key signature apply to all notes of the same name whether high or low and not just to the notes on which they are written.

Have the students play the scale before playing the piece.

Teach About Accidentals

Young students need to be taught the following rules for accidentals. (Older students may need a reminder once in a while.)

1. Accidentals are flats, sharps, and naturals that appear in individual measures.
2. Accidentals last the rest of the measure unless cancelled by another accidental. It is very common for students to see one E-flat in a measure but to miss the next E-flat because it isn't marked with a flat sign.
3. Flats, sharp, and naturals in the key signature apply to all notes of that name whether low, medium, or high. Example: B flat on the third line of the staff in the key signature applies to all 'Bs.'
4. Ties across bar lines carry accidentals with them.

Teach Notes Likely to be Missed

The notes students will be most likely to miss at the middle school level are surprisingly few and can usually be associated with a particular scale.

For instance, simply changing from music in the B-flat concert scale to music in the E-flat concert scale means the flutes must play A-flat instead of A-natural and so on throughout the band.

Here is a list of the most commonly missed notes for middle school students:

Concert C instruments – A/A-flat; E/E-flat; D/D-flat

Concert B-flat instruments – B/B-flat; F/F#; E/E-flat

Concert E-flat instruments – F/F#; B/B-flat

Concert F instruments – B/B-flat; E/E-flat

To help students remember the proper fingerings, I teach them sayings such as, "Flat First," "Sharp Second," or "F First." For example, the clarinets and trumpets need to use their first fingers on B-flat (Flat First) instead of playing second finger which is B-natural. The saxophones, trumpets and clarinets (in the upper register) can remember "F First" and "Sharp Second" when trying to determine the fingering to use for F or F#.

Then, encourage students to mark notes accordingly with their pencils using accidental signs and the numbers '1' or '2' indicating first or second finger.

Teach Yourself

Here are just a few suggestions I have found to be extremely helpful to me as I've tried to get my students to play the correct notes.

1. Listen. More specifically, first listen for the notes listed above. There is a high likelihood that someone somewhere will miss one of them.
2. Listen. Make an extra effort to listen to the inside voices and not just to the melody. Actually, start with the bass notes so you can make sure you know what the harmonic progressions are supposed to be. Then, perhaps you and the other students will be able to more easily hear whether or not the inside notes are making sense.
3. Listen. If you are in the habit of singing parts out to students as they are playing (I find myself doing this when we are sight-reading in order to help the students keep their places and not get lost), try to stop. It is much easier to hear the notes, especially the inside ones, when you are listening instead of singing.

As I said earlier, there is no quick and easy fix. While it may cost you a few gray hairs, with patience and persistence you will be able to enjoy the fruits of your labor as your students begin teaching themselves how to play new pieces of music.

From Flute



to OBOE



*A guide
for flautists
who want
to learn oboe*

A Practical Application Project
for the American Band College of
Sam Houston State University
MUSI 6285: PA-1

ABC

Created by Bonnie Harper

Introduction

Congratulations on deciding to take on a new instrument! If you are reading this book, chances are that you've become very comfortable with playing the flute and are looking for a new challenge. The oboe can be a beautiful sounding instrument that brings a unique color and timbre to an ensemble.

By studying the oboe, you will take the musical and technical skills you already know from flute to the next level. Many flute concepts can be applied to the oboe while learning new skills, like the embouchure for the oboe double reed.

This book is designed as a tool to help students in grades 8-12 transition *From Flute to Oboe* while focusing on oboe-specific techniques and highlighting the similarities between the two instruments.

Best of luck!

Bonnie Harper
Band Director
Bellingham High School
Bellingham, Massachusetts



About the Author

Bonnie Harper, originally from Eagle, Idaho, is currently the 8th Grade Band Director at Bellingham High School in Bellingham, Massachusetts. She also teaches 8th grade general music classes and high school music electives including music technology, world drumming and beginning guitar. Previously, Ms. Harper spent three years teaching general music grades K-4 and 4th Grade chorus. In 2014, Ms. Harper became the Pep Band Director for Bryant University in Smithfield, Rhode Island. She received her bachelor's degree in Music Education and Flute Performance from the University of Massachusetts Amherst, studying with flutist Chris Krueger. During her last two years at UMass, Ms. Harper was a drum major for the UMass Minuteman Marching Band and worked closely with George N. Parks and Thom Hannum. She is also a staff member for the George N. Parks Drum Major Academy. In addition to her musical career and activities, Ms. Harper serves as a state public affairs officer in the Massachusetts Air National Guard. The summer of 2016 marked Ms. Harper's first year as a master's candidate of the American Band College of Sam Houston State University where she is pursuing a Master of Arts degree in Wind Conducting.

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From Flute to **OBOE**



Part 1: Preparing to Play



COMPARING FLUTE AND OBOE

Similarities:

- ✓ Woodwind instrument family
- ✓ Right thumb used as a balance point
- ✓ Music written in treble clef
- ✓ Concert pitched instruments
- ✓ **Most** fingerings for the 1st and 2nd octave are the same (ex: Plays a concert D when 6 fingers are down)
- ✓ Three main parts to assemble

Differences:

- ★ Oboe = double reed; flute = tone hole
- ★ Embouchure formation
- ★ Instrument Range:



- ★ Fingerings in the 3rd octave, and a few other notes in the lower octaves (which we'll go over)

Parts of the Oboe: It's as easy as 1, 2, 3!

As shown in the pictures below, the flute and oboe both have three main parts to their instrument.

Headjoint

Body

Foot



Upper Joint

Lower Joint

Bell



ASSEMBLY

Learning to put the oboe together correctly and carefully is crucial and ensures the instrument will work properly.

Tips:

- ★ **Avoid Pressure:** Similar to the flute, you don't want to put pressure on the rods or keys. The oboe mechanism is more complex than the flute with octave keys, multiple pinky keys, and bridge keys connecting the joints of the oboe together. If these are even slightly bent, it can affect the performance of the instrument.
- ★ **Cork Grease:** In order for the oboe to be assembled easily, make sure that both corks on the upper and lower joints are greased. To avoid clumps of grease, rub some of the grease from the tube on your finger and then use your finger to apply the grease to the corks.
- ★ **Don't Rush:** Take your time when assembling the oboe to make sure you are doing it properly and not damaging the delicate mechanism. The most common damages made to the oboe are bent bridge keys or left-hand pinky keys. When assembling and disassembling the oboe, make sure to twist the joints slowly and properly align the keys.
- ★ **Soak the Reed:** Put the reed in a small container of water while you assemble the oboe.

Step 1: Upper and Lower Joints

- ◆ Gently hold the upper joint in your left hand. Remember to avoid pressure on the rods and keys.
- ◆ Place your right thumb on the E key on the lower joint.
- ◆ Carefully twist the lower joint until the bridge keys are in position.

Step 2: Lower Joint and Bell

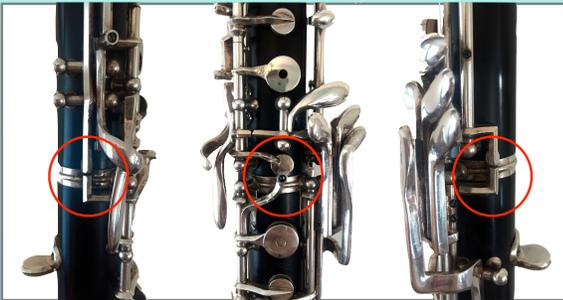
- ◆ To avoid pressure on the rods, hold the lower end of the lower joint.
- ◆ Close the key on the bell with your right thumb. This raises the bridge key, allowing it to go over the bridge key of the lower joint.
- ◆ Carefully twist the bell until the bridge keys are in position.

Step 3: Adding the Reed

- ◆ Rub some grease into the reed cork with your finger.
- ◆ Push the reed in all the way so it hits the stopping shoulder. Align the flat part of the reed with the upper joint keys.
- ◆ See [page 12](#) for more details on reed care and selection.

Assembly Continued

Step 1



Right Bridge Key F# Bridge Key Left Bridge Key

Step 2



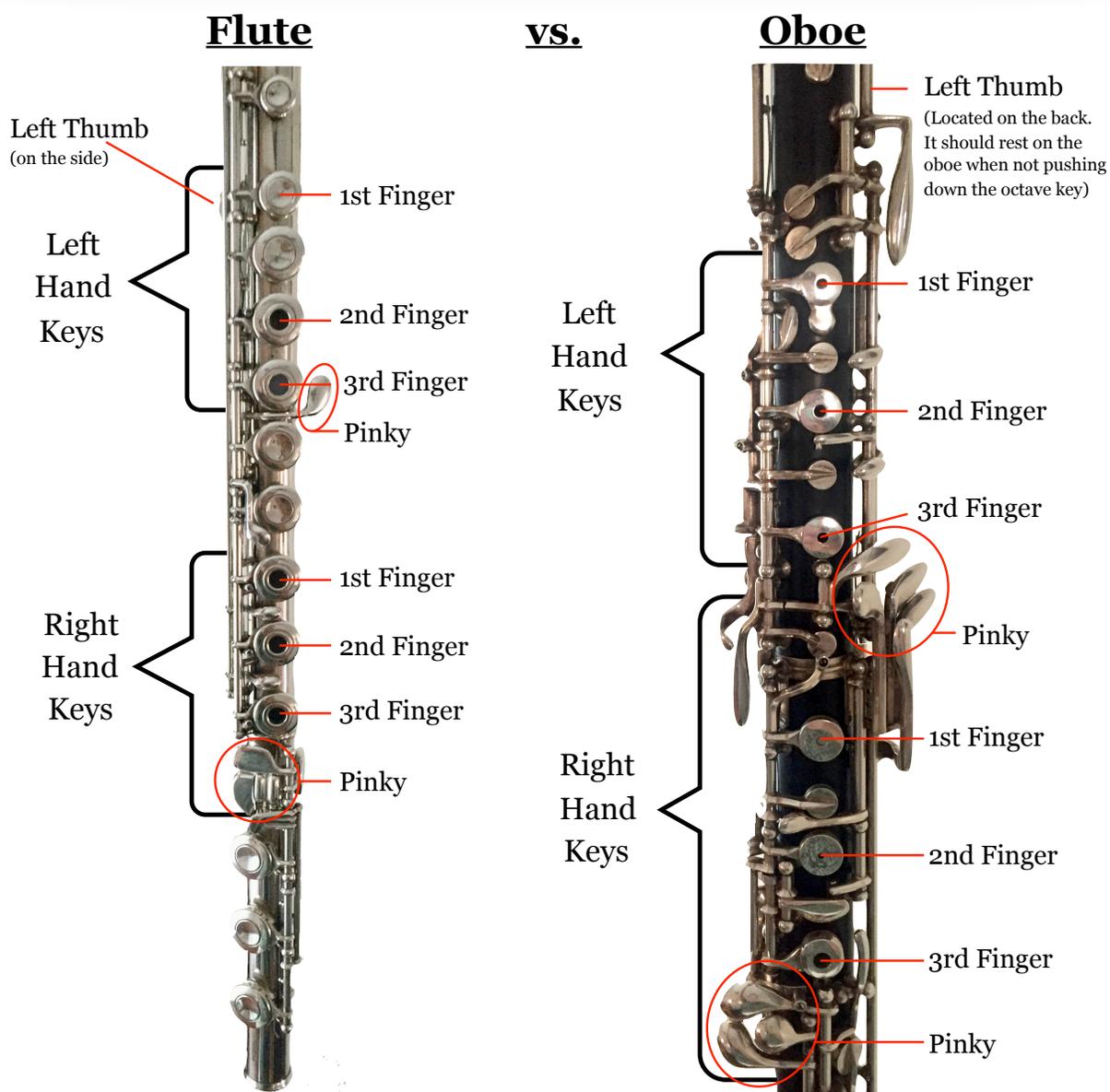
Step 3



HAND PLACEMENT

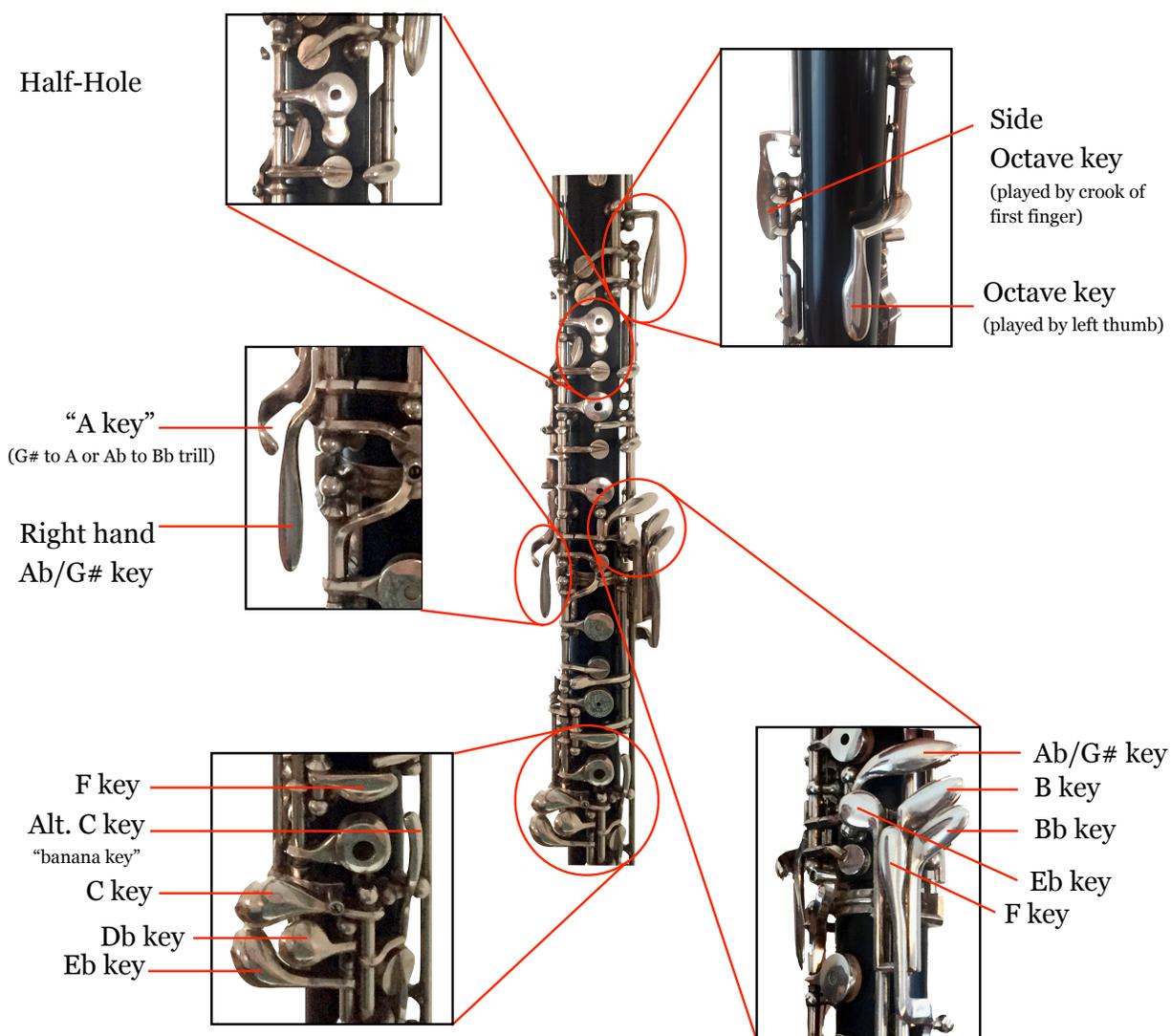
Tips:

- ★ Make sure pads of the fingers are placed on the keys, not fingertips.
- ★ Fingers curved naturally. Don't lock any joints, especially left hand ring and pinky.
- ★ Right hand thumb placed approximately under the first and second finger.
- ★ Wrists should have very little to no bend.



Keys Up Close

Although the relative hand position is the same between flute and oboe, the oboe has additional keys that the player needs to be aware of. Some keys are used as alternate fingerings and others are used as trill or octave keys.



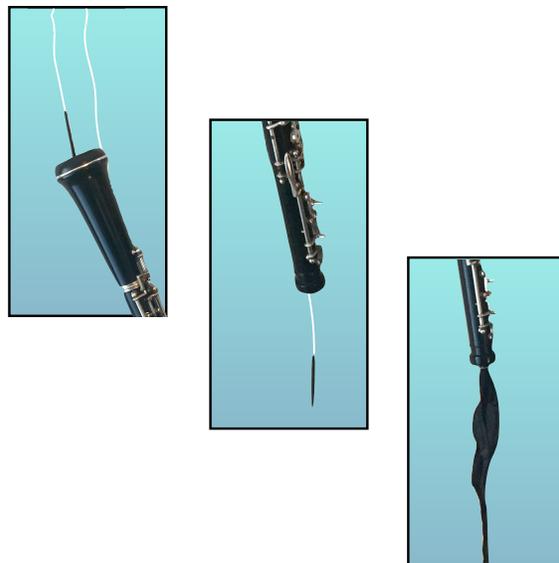
CARING FOR YOUR OBOE

Just as you've learned to care for your flute and store it properly, the oboe needs the same care, if not more so due to its more complicated mechanism. Instrument cases can vary, so make sure that you are aware of the key outlines in the case and don't rush when you're putting your instrument in the case. Make sure to carefully place each of the three parts in their correct location.



Cleaning Your Instrument

The inside of the oboe needs to be cleaned after playing. Purchase a silk cleaning swab that has a weight at one end. This allows you to clean the oboe while it is still assembled. Before cleaning, remove the reed and store the reed in a proper case. Next, take the weighted end of the cleaning swab and drop it into the bell of the oboe. Hold the other end of the swab and continue to lower the swab through the oboe until the weight comes out of the reed-end of the instrument. Gently pull on the weight to bring the swab fully through the oboe. Repeat this process a few times to ensure all of the saliva and moisture is removed from inside the oboe.



RECOMMENDED EQUIPMENT

When starting on oboe, it's a good idea to begin on a plastic instrument. As you develop your skills and technique, and if you decide to continue on oboe as your primary instrument, then it would be appropriate investing in a wooden oboe.

Regardless of the brand of oboe you choose, it is best to start on full-system (full-conservatory) or intermediate professional oboe. Student model instruments have less keys, which will quickly lead to frustration when you have less options for additional fingerings. Starting on a full-system oboe will allow you to learn correct fingerings and technique right away, instead of having to relearn fingerings after switching over from a student model. Here are the two big differences between a student model and a full-conservatory model:

Student Model

Full-System



Brands



THE DOUBLE REED

Reed Selection and Requirements

Having a good reed is crucial to playing the oboe. Without a proper reed, it is very difficult for an oboe student to play at the same level as their peers on other instruments. You should always have at least two reeds that play well in case one gets damaged or changes due to temperature or humidity. The following requirements must be met in order to play with proper intonation, tone, projection and response.

Requirements of a Good Reed:

- ★ Must be symmetrical (Symmetry = Resonance)
- ★ Has to crow a C when the lips are down on the thread
- ★ Speaks with a minimum amount of air pressure
- ★ No cracks throughout the reed or damage to the tip of the reed
- ★ Sides need to be absolutely tight, no leaks
- ★ Shouldn't have wire or fish skin
- ★ Stored in a quality case that prevents damage and allows the reed to dry between uses



Purchasing Reeds

As a beginning oboist, don't worry about learning how to fix or make reeds yet. If there are any professional oboists, oboe teachers, or even college oboe students in your area, chances are they make their own reeds, and you can buy reeds through them. Handmade reeds are created precisely and are carefully adjusted, which makes them more reliable, play with better intonation, and last longer.

Commercial reeds are often inconsistently made and cause many pitch issues due to them being unbalanced or not centered. The reed tips are usually too thick, making the reed hard to blow and flat in pitch. Try these for now, and one day you can learn to make your own!

Manufactured Reed Brands

- ◆ Marlin Leshar (recommended!)
- ◆ Fox Artist
- ◆ Jones
- ◆ Emerald

Handmade Reed Dealers

- ◆ oboereedsbyjamesullivan.com
- ◆ oboereedstore.com
- ◆ forrestsmusic.com
- ◆ mmimports.com

Shape of the Reed

Whether you are using a handmade reed or manufactured reed, it's important to inspect the reed before playing.



Too Open:

- ◆ Usually plays flat
- ◆ Causes players to “bite” on the reed
- ◆ Embouchure fades quickly



Too Closed:

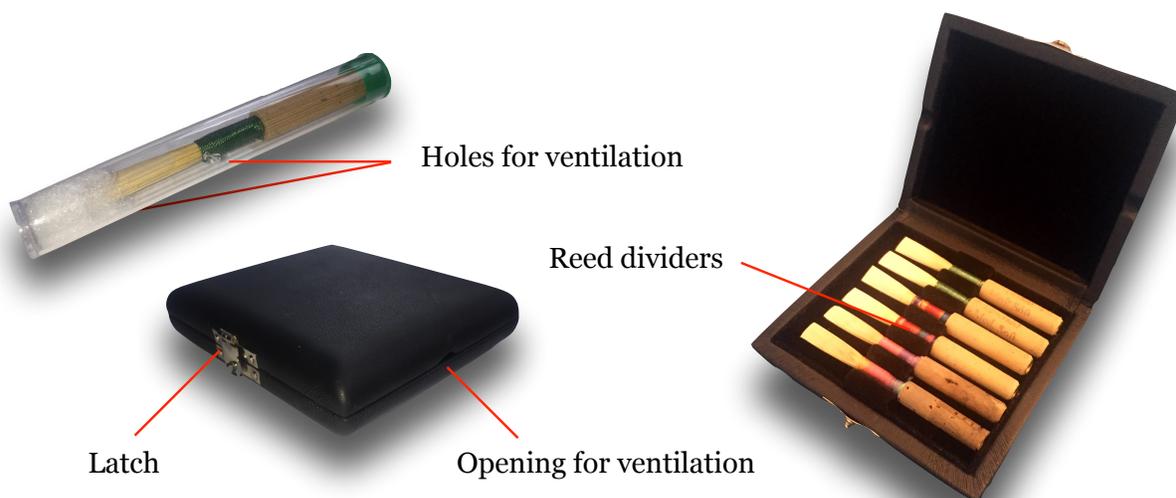
- ◆ Tends to play sharp
- ◆ Old reeds become worn-out and close up
- ◆ Hard to blow with adequate breath support



Correct Opening

Caring for Your Reeds

As mentioned under requirements for a good reed, a proper reed case is important. You want a case that will hold the reeds securely without damaging the tips of the reed. The case should close securely so you're not worried about reeds falling out, but it should also have some type of hole or vent in it to allow the reeds to air out and dry in between uses. An airtight reed case will trap moisture from soaking and playing the reed, which can create mold inside of the case. Many manufactured reeds come in sealed plastic tubes that don't allow for proper ventilation. If you're in a bind and need to use a tube reed case, remove the reed and use a sharp object, such as the tip of a knife, to carefully puncture a few holes in the case. You can also make your reeds last longer by rotating which ones you use.



Soaking the Reed

Prior to playing, the reed needs to be wet. You should obtain a small container with a lid that you can use to hold water for your reeds. An empty pill bottle or old film canister works great! Reeds should be soaked about 3-5 minutes prior to playing. If you over soak the reed, it will become waterlogged and have difficulties responding. A good rule of thumb is to soak your reed while you assemble your instrument and get your music set up. Keep your container of water on or near your music stand so you can re-wet the reed in case it gets dry during rehearsal.



Crowing and Testing the Reed



Before you put the reed into the instrument, check the pitch and response of the reed by placing your lips around the reed and close to the thread, then blow through the reed. This is called crowing. You can also articulate with a soft “d” consonant. The reed should crow a C if it is in tune and properly balanced. If it's a well-made reed, you should also be able to hear the C in octaves. You can use a tuner or even drone a C on a tuner or other device to check the pitch.

The second way you can test the reed is by “peeping” a C in playing position. You'll learn all about forming the embouchure next, but for this form of testing the reed, just place the tip of the reed between your lips and little spurts of air. It should sound high pitched, like the “peep” sound of a baby chick. Make sure it's responding without you having to force the air too much.



Reed Placement and Pitch Adjustments

The reed needs to be pushed all the way into the reed well. Do not pull the reed out to adjust the pitch. The tone and pitch of the oboe are regulated by three things:

1. The position of the reed in your mouth.
2. The pressure on the reed and how much you're holding it between the lips.
3. The speed of your air.

FORMING THE EMBOUCHURE

Step 1:

- ◆ Say “oh”
- ◆ This drops the chin and separates the jaw.
- ◆ It also brings the tongue down inside the mouth.



Step 2:

- ◆ Say “oo”
- ◆ This brings the lips forward.
- ◆ It also makes the corners of the lips firm against the teeth.



Step 3:

- ◆ Place the tip of the reed on the bottom lip.
- ◆ Look for the line on the bottom lip that separates the wet and dry areas and align the reed.



Step 4:

- ◆ Roll the bottom lip in.
- ◆ The reed should be inside the mouth about 1/8 of an inch.
- ◆ Lips should be a firm yet springy cushion.



Step 5:

- ◆ Keep the reed firmly secure against the bottom lip by sealing with the upper lip.
- ◆ Now you're ready to crow!



TECHNIQUE TIPS

Common Tone Production Issues and Solutions

1. High-Pitched Crow with few sounds: This is caused by the embouchure being too tight or pinched, or having a reed that is too closed off and stiff.

★ **Solution:** Relax the embouchure and decrease pressure. Try a thinner/softer reed.

2. Low-Pitched Crow: This is caused by a lack of support, the horn angle being too high, or the reed being too soft.

★ **Solution:** Support the oboe more, blow with faster air, and lower the angle of the oboe. Try a thicker/stronger reed.

3. Rushing Air: This can happen when the embouchure is too loose or when there is a lack of support.

★ **Solution:** Make the lips and corners firmer, roll the lower lip in slightly, and support more by using faster air.

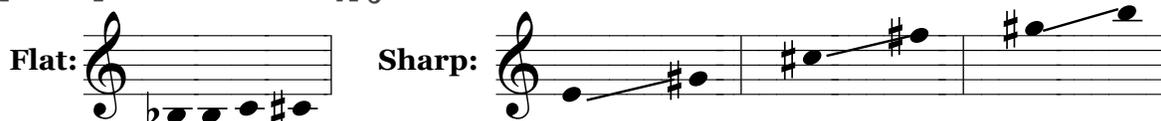
4. No Sound/Stopped: This occurs when the embouchure is pinching or biting on the reed, or when using a too soft reed.

★ **Solution:** Create more of an "oh" shape in the embouchure and separate the teeth. Put less reed in the mouth and also try using a thicker/stronger reed.

Tonguing and Articulation

To articulate on the oboe, the tongue should gently tap the tip of the reed. The tongue should release the air by lightly flicking against the reed. Any accents in the music should be done with more air, not harsher tonguing. Using a *ta*, *tu*, or light *d* articulation is best.

Pitch Tendencies and Adjustments



Low Bb to C# tend to be flat on the oboe. The lines indicate sharp notes in that range.

If the pitch is **flat**: increase the amount of reed in mouth, increase embouchure pressure.

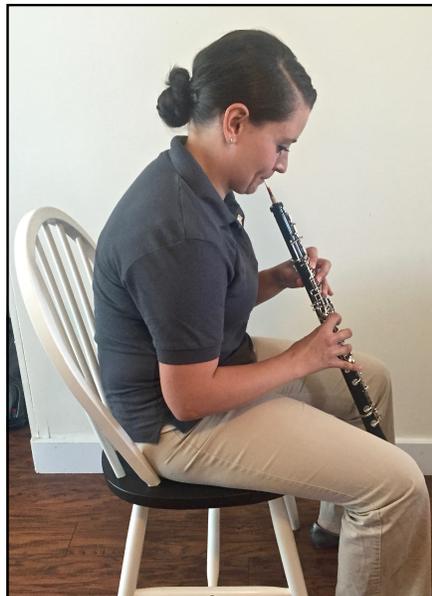
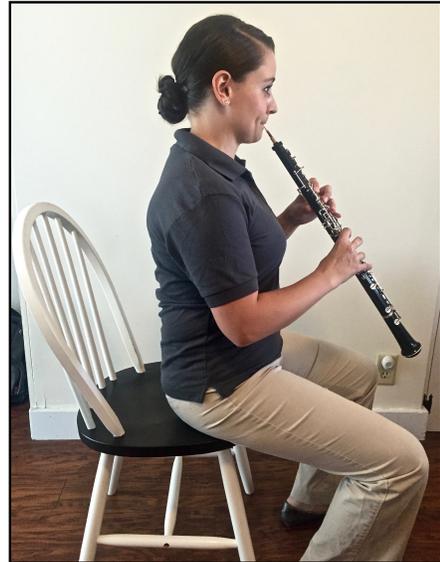
If the pitch is **sharp**: decrease the amount of reed in mouth, decrease embouchure pressure

POSTURE

The posture for holding the oboe is very similar to flute, only the instrument will be held vertical instead of horizontal. Proper posture is so important because posture greatly affects tone quality. Sitting poorly makes it challenging to breathe fully, which in turn can cause an unsupported and out-of-tune sound.

Correct Posture

- ★ Sit balanced on your chair
- ★ Neck is aligned with the spine
- ★ Elbows do not touch body
- ★ Knees are lower than hips
- ★ Oboe should be about 8-10 inches away from your body (45 degrees)



Incorrect Posture

- Slouching
- Leaning over
- Collapsing the lungs
- Chin tucked down
- Instrument too close to the body
- Elbows tucked in



From Flute to **OBOE**



Part 2:

Playing the Oboe



FIRST OCTAVE



The majority of the notes in the first octave of the oboe are identical to flute. Fingerings marked with a star indicate a completely new note or a different fingering than what you know on flute for that same pitch.

	B \flat ★			B ★			C			C \sharp			D	
---	-------------	---	---	-----	---	---	---	---	---	------------	--	---	---	---

	D \sharp /E \flat			E			F ★			F \sharp ★			G	
---	-----------------------	---	---	---	---	---	-----	---	---	--------------	--	---	---	---

	G \sharp /A \flat			A			B \flat ★			B			C ★	
---	-----------------------	---	---	---	---	---	-------------	---	---	---	--	---	-----	---

C-B-Bb

Two staves of musical notation for the C-B-Bb exercise. The first staff contains a sequence of notes: C4 (whole), B3 (half), Bb3 (half), C4 (whole), B3 (half), Bb3 (half), C4 (whole), B3 (half), Bb3 (half), C4 (whole). The second staff contains a sequence of notes: C4 (quarter), B3 (quarter), Bb3 (quarter), C4 (quarter).

G-F#-F

Two staves of musical notation for the G-F#-F exercise. The first staff contains a sequence of notes: G4 (whole), F#4 (half), F4 (half), G4 (whole), F#4 (half), F4 (half), G4 (whole), F#4 (half), F4 (half), G4 (whole). The second staff contains a sequence of notes: G4 (quarter), F#4 (quarter), F4 (quarter), G4 (quarter).

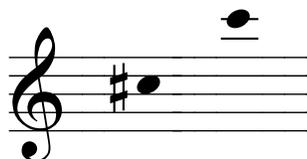
Right-Hand Pinky: Eb-Db-C

Two staves of musical notation for the Right-Hand Pinky: Eb-Db-C exercise. The first staff contains a sequence of notes: Eb4 (whole), Db4 (half), C4 (half), Eb4 (whole), Db4 (half), C4 (half), Eb4 (whole), Db4 (half), C4 (half), Eb4 (whole). The second staff contains a sequence of notes: Eb4 (quarter), Db4 (quarter), C4 (quarter), Eb4 (quarter).

Left-Hand Pinky: Low B and Bb

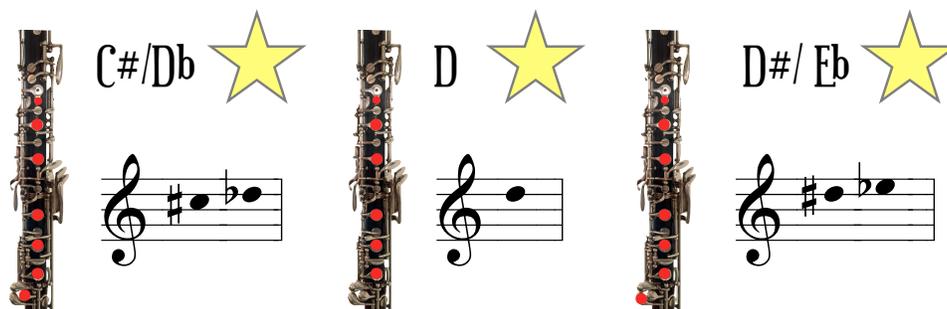
Two staves of musical notation for the Left-Hand Pinky: Low B and Bb exercise. The first staff contains a sequence of notes: B2 (whole), Bb2 (half), B2 (half), Bb2 (whole), B2 (half), Bb2 (half), B2 (whole), Bb2 (half), B2 (half), Bb2 (whole). The second staff contains a sequence of notes: B2 (quarter), Bb2 (quarter), B2 (quarter), Bb2 (quarter).

SECOND OCTAVE

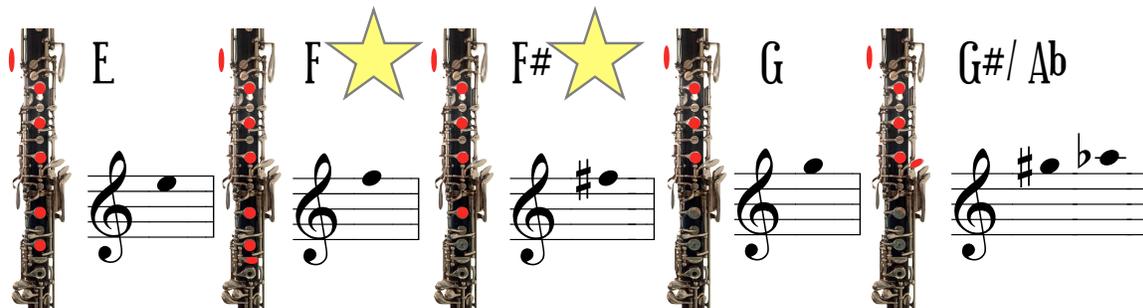


The second octave can be broken down into three sections: 1/2 hole, thumb octave key, and side octave key.

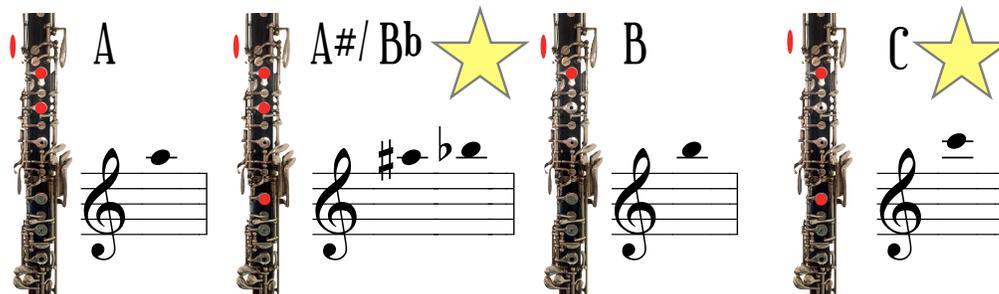
1/2 Hole Notes: In the mid-range of the oboe, there are only three notes that use the 1/2 hole technique. There is a small spatula on the bottom of the B key (Left 1st finger), which is where you roll your finger for these notes. Avoid sliding your finger and practice using a rocking motion between closed and 1/2 hole notes. You'll notice that these all have the pitch D in common — D-flat, D and D-sharp.



Thumb Octave Key: The following notes are the same fingering as the lower octave, but you simply add the left thumb on the octave key to make the pitch higher.



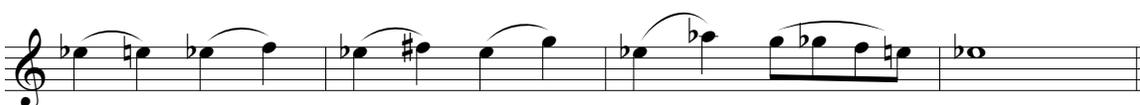
Side Octave Key: The following notes are the same fingering as the lower octave, but you simply add the side octave key by using the side of your left 1st finger to change octaves.



Half-Hole Notes



Thumb Octave Key



Side Octave Key

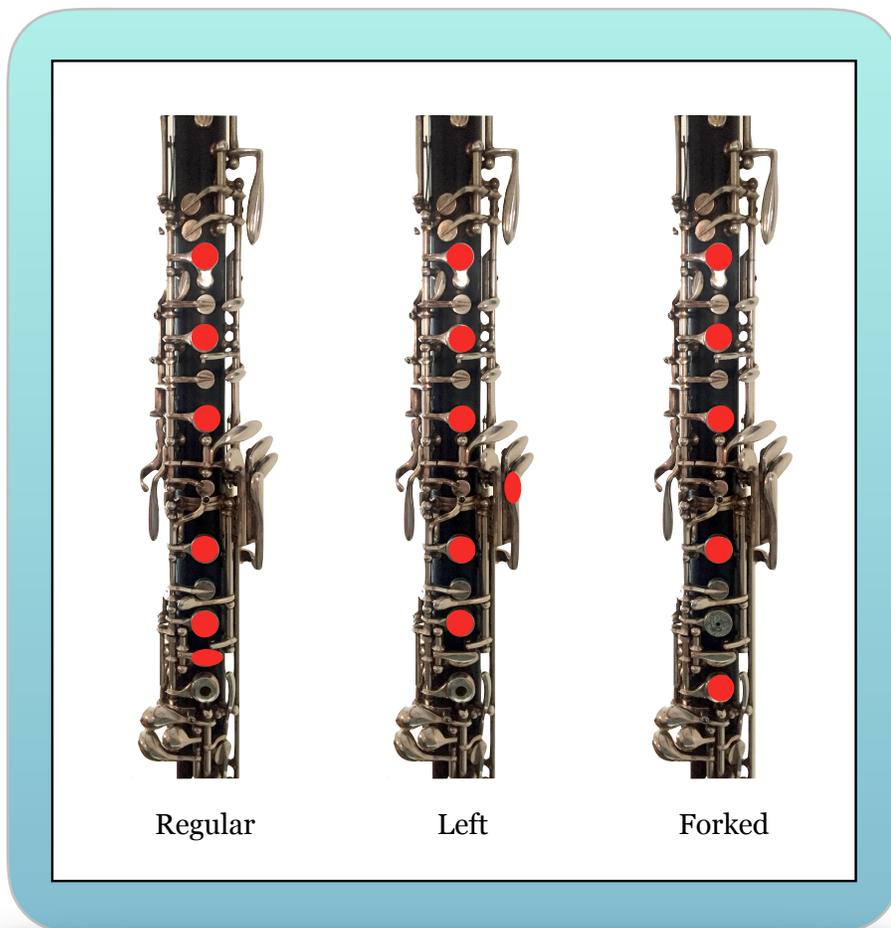


ALTERNATE FINGERINGS for F

Other than the embouchure, learning the different ways to play an F on oboe can be one of the most challenging concepts for flute players because an F on flute would sound an F# on oboe. Understanding when to use each of these fingerings will help your dexterity when switching between notes, especially in technical passages, and will help you avoid sliding between any keys. Anytime you have a fingering that involved the right hand ring finger (3rd finger) before or after an F, you must use an alternate fingering for F.

- ★ **Regular F:** This fingering is preferred as it produces the best tone on the instrument. Use this fingering whenever possible. It's also the standard diatonic fingering.
- ★ **Left F:** Use this as the primary alternate fingering. The left F key is not on student line instruments.
- ★ **Forked F:** Ideal fingering when playing D-F skips. This fingering sounds a bit muffled or fuzzy and is the only option for student model oboes. Add Eb pinky if there is no resonance key.

Add thumb octave key to these same fingerings for the upper octave F.



Exercises with Regular F

Two staves of musical notation in 4/4 time. The first staff contains a sequence of notes: C4, C4, C4, D4, E4, F4, G4, A4, B4, C5. The second staff starts with a measure rest, followed by eighth-note runs: C4-D4-E4-F4-G4-A4-B4-C5, C4-D4-E4-F4-G4-A4-B4-C5, C4-D4-E4-F4-G4-A4-B4-C5, C4-D4-E4-F4-G4-A4-B4-C5, and ends with a whole note C4.

Hot Cross Buns

Traditional

A single staff of musical notation in 4/4 time. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Exercise with Left F

Two staves of musical notation in 4/4 time. The first staff contains notes: C4, B3, C4, D4, E4, F4, G4, A4, B4, C5. The second staff starts with a measure rest, followed by eighth-note runs: C4-B3-C4-D4-E4-F4-G4-A4-B4-C5, C4-B3-C4-D4-E4-F4-G4-A4-B4-C5, C4-B3-C4-D4-E4-F4-G4-A4-B4-C5, C4-B3-C4-D4-E4-F4-G4-A4-B4-C5, and ends with a whole note C4.

Exercise with Forked F

Two staves of musical notation in 4/4 time. The first staff contains notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff contains notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

EXTENDED STUDY

Take your oboe skills to the next level!

Additional Oboe Method Books:

- ◆ *Elementary Method for Oboe* by Hovey
- ◆ *Intermediate Method for Oboe* by Skornicka/Koebner
- ◆ *Gekler Method for Oboe* by Kenneth Gekler
- ◆ *Scale Studies for Oboe* and *Etudes for Oboe* by Clemente Salviani
- ◆ *17 Daily Exercises for the Flute* by Taffanel and Gaubert (Yes, this is a flute book, but it has great technique exercises that oboists use as well!)
- ◆ *Melodious and Progressive Studies for Oboe* by David Hite
- ◆ *Orchestral Excerpts for Oboe* by John Ferrillo
- ◆ *The Vade Mecum of the Oboist* by Albert Andraud

Famous Oboists to Listen to:

- ★ John Mack, Cleveland Orchestra
- ★ John D’Louhy, Atlanta Symphony Orchestra
- ★ Ray Still, Chicago Symphony Orchestra
- ★ Russ Deluna, San Francisco Symphony

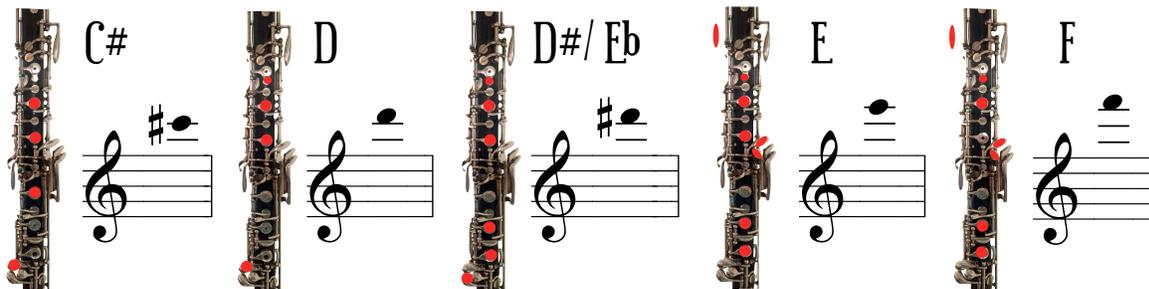
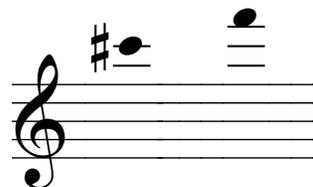
Solo Music:

- ◆ *Air and Rondo* by George Frederick Handel (beginner)
- ◆ Solo from *Swan Lake* by Pyotr Ilyich Tchaikovsky (intermediate)
- ◆ *Concerto for Orchestra* by Domenico Cimarosa (intermediate +)

ADDITIONAL FINGERINGS

As you continue to progress with the oboe, check out some of these new and tricky fingerings in the upper register!

THIRD OCTAVE



Alternate Eb:

You can also use a Left fingering for Eb when you have a note before or after Eb that involves the Right pinky.



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Piccolo in D \flat

A SIGNAL FROM MARS. MARCH & TWO STEP.

E. T. PAULL.

The musical score consists of five staves of music for Piccolo in D \flat . The notation includes various dynamics such as *pp*, *mp*, *mf*, *f*, and *ff*, as well as articulations like accents and slurs. The score is divided into sections, with a section marked *Grandioso* and another marked *1. 2. 3. 4. 5. 6.* The music features complex rhythmic patterns and melodic lines.

ETPB-8-6 $\frac{1}{2}$

E. T. PAULL.

D. C. al Fine.

Oboe.

A SIGNAL FROM MARRS. MARCH & TWO STEP.

E. T. PAULL.

The musical score is written for Oboe and consists of ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music is marked with a forte dynamic (*ff*) and includes various articulations such as accents and slurs. The second staff continues the melody with a *cresc.* (crescendo) marking. The third staff is marked *ff* and features a *ppp* (pianissimo) section. The fourth staff is labeled 'TRIO.' and begins with a key signature change to one flat (B-flat) and a *ppp* dynamic. It includes a triplet of eighth notes marked with the numbers 2, 3, 4, and 5. The fifth staff is marked *ff* and includes the instruction 'Grandioso.' The sixth staff continues with a *ff* dynamic. The seventh staff is marked *mp* and includes the instruction '1. to Trio. Fine.' The eighth staff is marked *pp*. The ninth staff is marked *ff*. The tenth and final staff is marked *ff* and includes the instruction 'D.C. al Fine.'

E. T. PAULL.

D.C. al Fine.

E \flat Clarinet.

A SIGNAL FROM MARS. MARCH & TWO STEP.

E. T. PAULL.

The musical score is written for E-flat Clarinet and consists of several staves of music. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. A section labeled "TRIO." begins with a *pp* (pianissimo) dynamic. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A section of the score is marked "Grandioso." and includes a sequence of notes numbered 2 through 6. The score concludes with a *sf* (sforzando) marking and the instruction "D. C. al fine." (Da Capo al fine).

E.T.P.B.-8-6 $\frac{1}{2}$

E. T. PAULL.

D. C. al fine.

1st B \flat Clarinet.

A SIGNAL FROM MARS.
MARCH & TWO STEP.

E. T. PAULL.

The musical score is written for a 1st B \flat Clarinet. It begins with a series of sixteenth-note runs, marked with accents and slurs. The first system includes dynamics like *mp* and *mf*. The second system features a *sf cresc.* marking. The third system is marked *mp*. The fourth system is marked *pp*. The fifth system is labeled "TRIO." and contains a sequence of notes with slurs and accents, marked *pp*. The sixth system includes a *per ass.* marking and a sequence of notes with slurs and accents. The seventh system is marked *Grandioso.* and features a sequence of notes with slurs and accents. The eighth system is marked *pp* and features a sequence of notes with slurs and accents. The score concludes with a final sequence of notes with slurs and accents.

K.P.P.B.-8-6 $\frac{1}{2}$

E. T. PAULL.

D. C. at Time.

2nd & 3rd Bb Clarinets.

A SIGNAL FROM MARS. MARCH & TWO STEP.

F. T. PAULL.

The musical score is written for two parts: 2nd and 3rd Bb Clarinets. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff*. The second staff includes a *cresc.* marking and a *sf* dynamic. The third staff features a *ff* dynamic and a first ending bracket. The fourth staff has a *mp* dynamic and a *2 to Trio. Fine.* instruction. The fifth staff is marked *pp*. The sixth staff is marked *pp*. The seventh staff is marked *pp*. The eighth staff is marked *ff* and includes a *Grandioso.* marking. The ninth staff is marked *ff*. The tenth staff is marked *mp* and includes the instruction *2 to Trio. Fine.*

MPB.-8-6 $\frac{1}{2}$

F. T. Paull.

D. C. al. Fine.

B♭ Soprano Saxophone

A Signal from Mars
March & Two-Step

F.T. PAULL

The musical score is written on a single staff in 2/4 time. It begins with a treble clef and a key signature of one flat (B♭). The piece is divided into several sections with varying dynamics and performance instructions:

- First Section:** Starts with a *ff* dynamic. It features a melodic line with eighth and sixteenth notes, accented and slurred. A first ending bracket labeled "1" and "2" spans the first two measures of this section.
- Second Section:** Continues with *ff* dynamics. It includes a *mf* dynamic marking and a "TRIO" section starting with a *pp* dynamic. The music consists of rhythmic patterns with slurs and accents.
- Third Section:** Marked *ff* and *Grandioso*. It features a *p cresc.* (piano crescendo) marking. The music is more rhythmic and includes a sequence of notes numbered 2, 3, 4, 5, 6.
- Fourth Section:** Continues with *ff* dynamics and includes a *pp* dynamic marking. It features a *D. Cal Fine* (Dolce Caliente Fine) marking at the end.

ETPB-8-61

F. T. PAULL

D. Cal Fine

E♭ Alto Saxophone

A Signal from Mars March & Two-Step

E.T. PAULL

The musical score consists of ten staves of music for E♭ Alto Saxophone. The notation includes various dynamics such as *ff*, *p*, *cresc.*, *mp*, and *mf*. Performance instructions include *Grandioso*, *TRIO*, and *1 to 2 to 3 to 4 to 5*. The score concludes with *1 to 2 to 3 to 4 to 5* and *1 to 2 to 3 to 4 to 5* markings, and ends with *mf* and *mp* dynamics. The piece is marked with *ff* and *mp* dynamics.

E.T.P.B. 8-6½

E.T. Paull

D. Cal Fine

B \flat Tenor Saxophone

A Signal from Mars
March & Two-Step

E. T. PAULL

The musical score consists of ten staves of music for B \flat Tenor Saxophone. The notation includes various dynamics such as *ff*, *mf*, *ppp*, *pp*, and *ppp*. Performance markings include accents, slurs, and breath marks. The score is divided into sections, with the word "TRIO" appearing on the fifth staff. The piece concludes with a "Trill Fine" marking on the ninth staff. The key signature is one flat (B \flat), and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some triplet markings.

E. T. Paull

D. Cal Fine

E♭ Baritone Saxophone

A Signal from Mars
March & Two-Step

E.T. PAULL

The musical score is written for E♭ Baritone Saxophone and consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B♭), and a 2/4 time signature. The music is marked with dynamics such as *ff*, *mf*, *sf*, *mp*, and *pp*. It includes various musical notations like slurs, accents, and dynamic hairpins. A first ending bracket labeled '1' and a second ending bracket labeled '2' are present. The TRIO section starts on the fifth staff, marked 'TRIO' and 'pp', and includes a four-measure rest labeled '2 3 4'. The score concludes with a first ending bracket labeled '1' and a 'D.C. al Fine' instruction.

E.T. Paull

D.C. al Fine

Solo B \flat Cornet.

A SIGNAL FROM MARS.

MARCH & TWO STEP.
Full Band 60¢

E. T. PAULL.

The musical score consists of ten staves of music for a Solo B \flat Cornet. The notation includes various dynamics such as *ff*, *sf*, *pp*, *mp*, and *p cresc.*. There are also markings for *Grandioso.* and *ff*. The score includes first and second endings, indicated by "1" and "2" above the notes. A section marked "TRIO." begins on the fifth staff, with a key signature change to one flat. The score concludes with a double bar line and a final *ff* dynamic marking.

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D. O. At Pine.

Printed in the USA.

1st B \flat Cornet.

A SIGNAL FROM MARS.
MARCH & TWO STEP.

E. T. PAULL.

The musical score is written for a 1st B \flat Cornet. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff*. The second staff has a dynamic marking of *pp*. The third staff has a dynamic marking of *ff*. The fourth staff has a dynamic marking of *pp*. The fifth staff has a dynamic marking of *ff*. The sixth staff has a dynamic marking of *pp*. The seventh staff has a dynamic marking of *ff*. The eighth staff has a dynamic marking of *pp*. The ninth staff has a dynamic marking of *ff*. The tenth staff has a dynamic marking of *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings. A section labeled "TRIO." begins at the start of the fifth staff. The score concludes with the instruction "D.C. al Fine." at the end of the tenth staff.

E. T. PAULL.

D.C. al Fine.

2nd & 3rd Bb Cornets.

A SIGNAL FROM MARS.
MARCH & TWO STEP.

E. T. PAULL.

The musical score is written for two parts: 2nd and 3rd Bb Cornets. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff*. The second staff includes a *cresc.* marking. The third staff has a *mf* marking. The fourth staff is the start of the **TRIO.** section, marked with *pp*. The fifth staff has a *mf* marking. The sixth staff includes a *mp* marking. The seventh staff has a *ff* marking. The eighth staff includes a *p* marking and a *p cresc.* marking. The ninth staff is marked *Grandioso.* The tenth staff has a *ff* marking. The score includes various musical notations such as slurs, accents, and dynamic markings. At the bottom of the page, there are two publisher identifiers: **E.T.P.B.-8-6 1/2** and **E. T. PAULL.** and **D. C. Al Pine.**

F Horn I+II

A SIGNAL FROM MARS

E. T. PAULL

Handwritten musical score for F Horn I+II, titled "A SIGNAL FROM MARS" by E. T. Paull. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music features a series of rhythmic patterns, primarily eighth and sixteenth notes, with various dynamic markings including *sf*, *mf*, *cresc.*, *mp*, and *ppp*. There are also performance instructions such as "1.", "2.", "1. to 1st", and "2. to 1st". The score concludes with a double bar line and a "Fine" marking. The bottom of the page shows empty staves.

F Horn I+II

Grandioso

-Signal from Mars

D.C. al Fine

F Horn III+IV

A SIGNAL FROM MARS

E.T. PAULL

Handwritten musical score for F Horn III+IV, titled "A SIGNAL FROM MARS" by E.T. PAULL. The score consists of 11 staves of music in 3/4 time, featuring various dynamics (sf, mf, mp, pp, cresc.) and articulations (accents, slurs, trills). It includes first and second endings, a "Fine" section, and a "TRIO" section. The key signature has one flat (Bb) and the time signature is 3/4.

F Horn III+IV
Grandioso

-Signal from Mars

SS

D.C. al Fine

1st & 2nd Horns in E♭

A SIGNAL FROM MARS:
MARCH & TWO STEP.

E. T. PAULL.

The musical score consists of two staves. The top staff begins with a dynamic marking of *ff* and includes a first ending bracket with first and second endings. The bottom staff is labeled "TRIO." and starts with a dynamic marking of *pppp*. Both staves feature complex rhythmic patterns with many accents and dynamic markings such as *cresc.*, *pp*, *ppp*, *pppp*, *ff*, and *Grandioso.*. The score concludes with a *D.C. al Fine.* marking.

E. T. PAULL.

3rd & 4th Horns in E♭

A SIGNAL FROM MARS.
MARCH & TWO STEP.

E. T. PAULL.

The musical score is written for two staves, 3rd and 4th Horns in E♭. It begins with a dynamic of *pp* and a *cresc.* marking. The first staff contains a melodic line with various dynamics including *pp*, *mf*, *ff*, and *pp*. The second staff contains a rhythmic accompaniment with dynamics *pp*, *ff*, and *pp*. A *Trio.* section is indicated, starting with *pp* and *cresc.* dynamics. The Trio section includes a first ending with a *pp* dynamic and a second ending with a *pp* dynamic. The score concludes with a *Grandioso.* section, marked *pp* and *cresc.*, and a final *pp* dynamic. The composer's name, E. T. PAULL, is written at the bottom right of the score.

E. T. PAULL.

D. Cal Fine.

1st & 2nd Trombones.

A SIGNAL FROM MARS.
MARCH & TWO STEP.

E. F. PAULL.

The musical score consists of six staves of music. The first staff begins with a dynamic marking of *ff* and includes a *cresc.* (crescendo) marking. The second staff has a *ppp* (pianissimo) marking. The third staff includes a *Grave* instruction. The fourth staff has a *sf* (sforzando) marking. The fifth staff has a *f* (forte) marking. The sixth staff concludes with a *Fine.* marking and a repeat sign with first and second endings. The music is written in a key signature of one flat and a 2/4 time signature.

W.F.P.B.-8-6 1/2

E. T. Paull:

D. C. at Fine.

3rd Trombone.

A SIGNAL FROM MARS.
MARCH & TWO STEP.

E. T. PAULL.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with various dynamic markings including *pp*, *ppp*, *ff*, *mf*, *f*, and *cresc.*. A section labeled "TRIO." begins on the fifth staff, marked *pp*. The score includes first and second endings, indicated by bracketed lines with "1" and "2" below them. The piece concludes with a *ppp* dynamic marking.

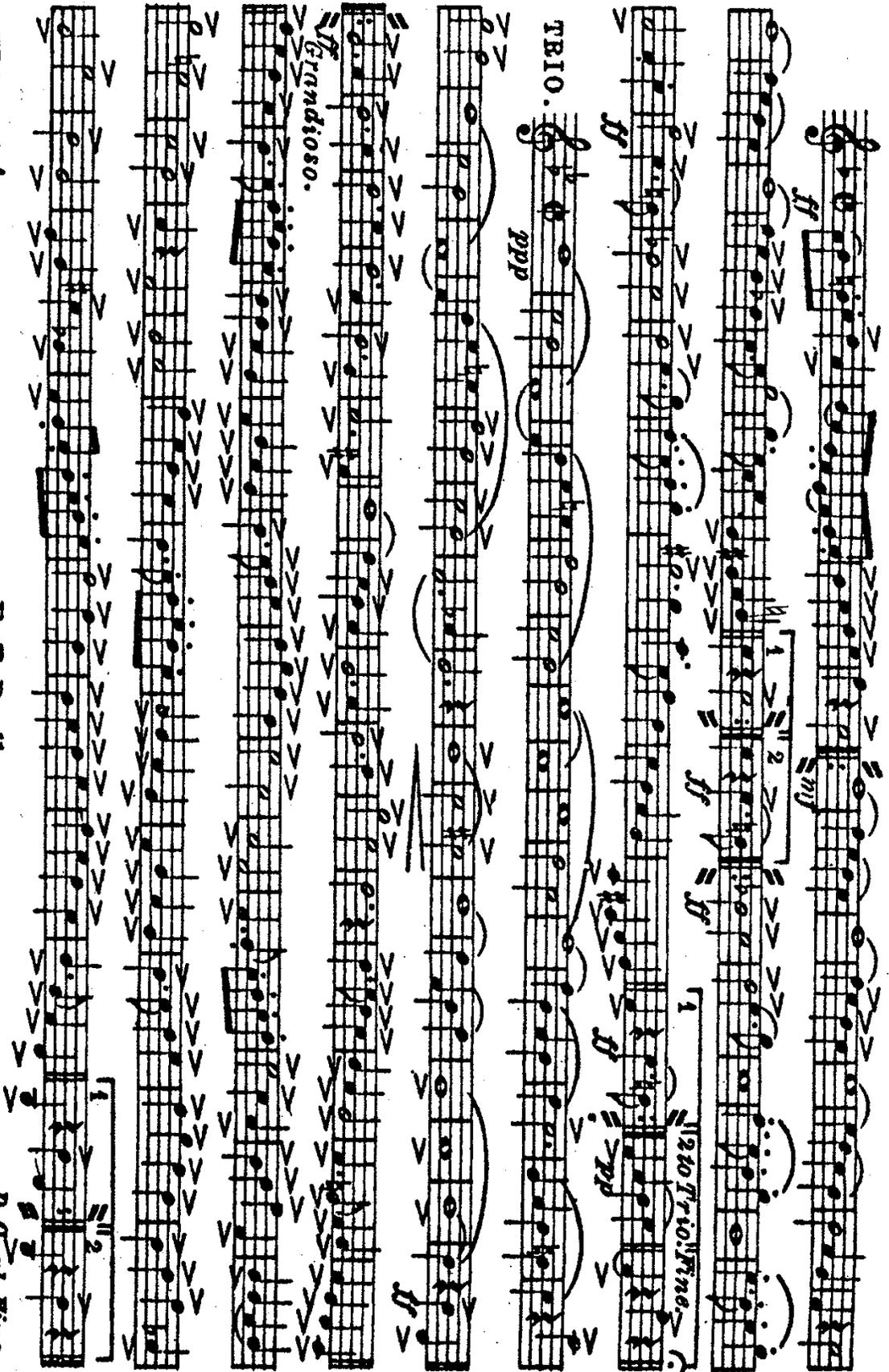
E. T. PAULL.

D. G. Al Fine.

Baritone 

A SIGNAL FROM MARS. MARCH & TWO STEP.

E. T. PAULL.



ETPB-8-6 1/2

E. T. PAULL.

D. C. at Pine.

Baritone.

A SIGNAL FROM MARS. MARCH & TWO STEP.

E. T. PAULL.

The musical score is written on ten staves. The first two staves are for the vocal line, featuring a melody with various ornaments and dynamics. The remaining eight staves are for a piano accompaniment, with the word 'TRIO' written above the first staff. The piano part includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *pp* (pianissimo) and *ff* (fortissimo) are indicated throughout. The score includes first and second endings, marked with '1' and '2' in boxes. The piece concludes with a double bar line and the instruction 'D.C. al Fine.' (Da Capo al Fine).

E.T.P.B.-8-61

E. T. Paull.

Tuba.

A SIGNAL FROM MARS. MARCH & TWO STEP.

E. T. PAULL.

The musical score is written for a Tuba part and consists of 11 staves. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings include *pp* (pianissimo), *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), and *Grandioso*. Performance instructions include accents (>), slurs, and articulation marks. A 'TRIO' section is indicated at the beginning of the lower half of the score. The score concludes with a double bar line and a final note.

E. T. PAULL.

D. Cal Fine.

Drums.

A SIGNAL FROM MARS. MARCH & TWO STEP.

E. T. PAULL.

The musical score is written for drums and consists of several staves. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and accents. Dynamics are indicated throughout, including *mp*, *ff*, *p*, and *pp*. Performance instructions include **TRIO.**, *Grandioso.*, and *240 Trio. Ring.*. The score is divided into sections, with measures numbered 2, 3, 4, 5, 6, and 24. The bottom staff is marked *D. Cal Time.*

E. T. PAULL.

D. Cal Time.

BW 2017

The Future of the Bandworld

Around the 38th Western International Band Clinic • Seattle, Washington



ABC Grad Ashby Goldstein brings the Sebastian River Wind Symphony across the country from Florida.



All the way from Brisband, Australia. Michael and James



Peter Boonschaft demonstrating "Teaching with Passion".



Paula Crider with the WIBC Directors Band.



The stars of WIBC 38!



Thank you Jonathon Pugh for the great background music.



Where would we be without our hard working ladies? Merilee, Mary Ann & Elizabeth



ABC grad and bass clarinetist extrodiaire showing how its done.



Proud moment for WIBC founder, Max McKee.



The incredible sounds of the Oregon Jazz Ensemble



Patrick Sheridan sitting down for a little Heavy Metal Action.



The honor band percussion section at work.



Selfie time with guest soloist Christopher Bill.



Check out the Vans!.



Frank Ticheli rehearsing the Sunbird honor band.



Todd Zimbelman and the amazing West Salem Wind Ensemble proved that they are one of the best!



Nice photo of the plumbing convention.



We were blessed to work with the incredible Alfred Watkins!

MORE PHOTOS!


BW 2017
The Bandworld Legion of Honor

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

Joe Trusty

Joe Trusty has been the Cabot High School Director of Bands in Cabot, Arkansas for the last 29 years.

Trusty earned his Bachelor of Arts degree from Arkansas Tech University and his Masters of Science in Education from the University of Central Arkansas.

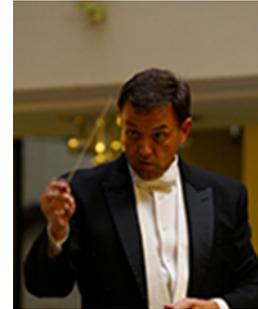
Trusty was named AR Band Master of the Year in 2010, Music educator of the Year for AR in 2011 and was named to The Instrumentalist 50 Directors that Make a Difference in 2014.

He has served his profession by holding about every office possible in the ASBOA on board member to President. He also currently serves as the secretary for the AR Bandmasters Association.

Trusty's ensembles have received superior ratings at the ASBOA contests for the past 20 years. His marching band has many Sweepstakes and Grand Champion awards as well.

"Do what is right. These words have proven time and again to be the answer in every situation. Do what is right for the students. Do what is right for the music. Do what is right for the parents, school and community. When you do what is right, not only does the individual musician improve, but the

ensemble improves and more importantly, the student improves and learns to become a better person and able to contribute positively to our society. Making great music and helping students become the best they can be creates an atmosphere that attracts, and retains, the kind of student that makes the school and community a better place." It is hard to argue with that wonderful philosophy.

A special award of
The John Philip Sousa Foundation

Randall Mealer

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](#)

Randall Mealer is the Director of Bands and the Fine Arts Coordinator at Harrison High School in Harrison, AR. He has held this position for the past 10 years which is nearly half of his teaching career.

Mealer earned his BME from Henderson State and went on to earn a MSEL from Western Governors University.

1994 was a banner year for Mealer in that he was named the Monett Elementary, Junior High and High School Teacher of the Year! He was also awarded an Excellence in Musical Leadership by the Army All-American Band in 2011.

He has served the AR School Band and Orchestra Association by hosting Regional Solo/Ensemble as well as Regional Concert Festivals. Prior to his time in Arkansas he also served at the SW Missouri MEA Badn President.

Mealer's Wind Ensemble has scored consistently high in the ASBOA competitions. His Golden Goblins Marching Band has also shown itself to be worthy competition.

Mealer says, "My career has been shaped by the influence of role models and mentors starting in college at Henderson State University with Windell O. Evanson, supportive administrators like David Sippy and Ken Brumely and more recently with the influence of Dr. Al and Gladys Wright. Additionally, my career has been shaped by the sharing of music and performances with students and adults of great composers."

Part of his philosophy is spelled out by the school's value and mission statement. It says "Maximize the Learning of Every Scholar" and I strive to challenge my students daily.

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



DON'T I JUST PUSH THE BUTTONS AND BLOW?

(A Band Director's Guide to Woodwind Pitch)

Jessica Tippet
Practical Application 2
MUSI 5398

American Band College at Sam Houston State University



Clarinet

Sound Production³⁰

The clarinet is a single reed instrument that cannot produce sound unless the reed is forced to vibrate against the mouthpiece by air. Once the correct clarinet embouchure is formed around the mouthpiece, the player blows air into the mouthpiece. Air enters the small space between the mouthpiece and reed as low-pressure air. The force of the bottom lip against the outside of the reed and air moving inside the mouthpiece causes the reed to press against the mouthpiece. The wave of low-pressure air moves down the bore of the clarinet and arrives at the first open hole.

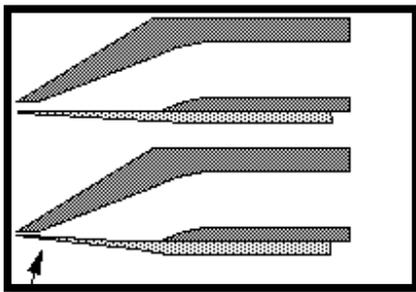


Figure 12: The movement of a clarinet reed when air moves through.

Outside air is sucked into the bore by the air moving inside the clarinet mixing with the low-pressure air to create high-pressure air. The air then moves back toward the mouthpiece, changing all the air inside the clarinet to high-pressure air and returning the reed to its original position. Another dose of low-pressure air from the player collides with the returning air and all the air moves toward the first open hole. It arrives at the open hole and forces air that is coming into the bore to exit through the hole. This continues to happen until the player stops air flow into the clarinet.

³⁰ (Wolfe, Music Acoustics, Physics, UNSW, 2010), (Clarinet Acoustics, 2011)

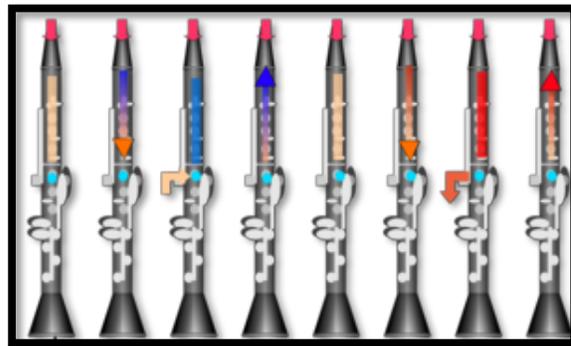


Figure 13: The process of air moving through the clarinet to create sound.

Reed vibration controls air flow into the clarinet just as much as air flow controls reed vibration—too much air flow or reed vibration will completely sop the sound. In the same light, not enough air flow or reed vibration is not enough to create a sound.

Pitch is changed when players cover tone holes and press down keys. Lower sounds are created when more tone holes and keys are covered. It will take air longer to travel through the instrument forcing it to move slower. As keys or tone holes are released, air will move faster because the air column will get shorter and sound will gradually get higher.

Natural Tendencies³¹

The clarinet's octaves break down as follows:

- The first octave occupies the fundamental.
- The second octave occupies the third partial.
- The third octave occupies the fifth partial.

The clarinet is unique in that it produces only the odd-numbered partials in its sound, making it over-blow a twelfth when the register key is used. For example, when the register key is added to the fingering for chalameau A, it sounds twelve notes higher as fourth-space E. Using the register key

³¹ (Westphal, 1990)

eliminates the fundamental frequency from the clarinet sound causing the clarinet to vibrate in two parts—from the mouthpiece to the register key and then through the rest of the instrument. Air will exit through the register key which is small in diameter so air will continue to the first open tone hole. The same effect occurs when the first finger is lifted, but the third octave is heard instead.



Figure 14: The register key on clarinet.

The clarinet has several notes that teachers and students need to be familiar with to maintain good intonation. Figure 15 shows the typical tendencies of the clarinet. Most notes on the clarinet tend to be sharp, especially in the throat tone notes, and only a couple notes that are considered flat. Like on the flute, there is no set pattern when figuring out if a note is flat or sharp. Because the clarinet over-blows a twelfth instead of an octave, it tends to have more intonation problems than other woodwinds.

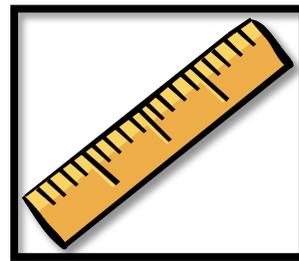


Figure 15: Pitch tendencies of the clarinet. The notes with triangle note heads are sharp notes. Notes with square note heads are flat notes. S stands for slightly, M stands for moderately, and V stands for very. The first note would be slightly sharp. Notes that are left off are considered in tune.

There are many factors contributing to poor clarinet intonation. If students are able to anticipate a problem before it happens, the overall intonation of the section and the band will improve. Directors should be aware of the clarinet's natural tendencies and be able to teach students how to fix out of tune notes. However, what may be a problem for one student may not be an issue for another because students play on different equipment. Students should be provided with an individualized tuning plan so they understand how to make every note in tune.³²

General Tuning Procedure³³

Before accurately tuning individual notes, the player must first get the clarinet in tune with itself to prevent the natural tendencies from getting worse. Students should follow this procedure:



1. Adjust the barrel so that it is pulled out an eighth of an inch.

³² See page 54 for the Clarinet Pitch Tendency Packet.

³³ (Clarinet Tuning Chart, 2011), (Allen, 2002-2007)

Clarinets are not made to be played with the barrel pushed all the way in. Pulling the barrel out an eighth of an inch will allow the player space to adjust if they need it. If the barrel is pushed in all the way and the student needs to adjust, they cannot make the proper adjustment.



2. Warm up for at least ten minutes.

Cold instruments tend to play flat. By warming up for at least ten minutes, the clarinet will adjust to the player's body temperature and the reed will be vibrating properly. Avoid tuning if players have been sitting in rehearsal for a short amount of time. The reed will begin to dry out and the clarinet will start to cool down to the temperature of the room.

3. Using a good tone, play clarion C at mezzo forte.

Dynamics greatly affect the clarinet's intonation. A mezzo forte dynamic affects intonation the least and requires very little manipulation by the player. Students should always focus on using their best tone because a poor tone quality results in poor intonation. Clarion C (concert B-flat) is the best pitch for a clarinet to tune to because it involves all sections of the clarinet and the throat tones will be closer in tune.

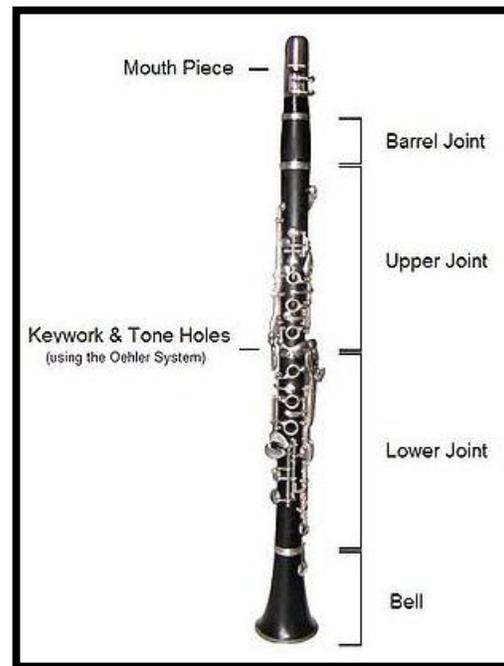


Figure 16: The barrel of the clarinet is located between the mouthpiece and upper joint.

4. Adjust the barrel by pulling out if the C is sharp and pushing in if the C is flat.

The clarinet can adjust its general tuning by pulling out or pushing in the barrel. Doing so will put the clarinet at a different length which will slightly change the frequency of the tuning note. It is recommended to adjust the barrel *only* for the purpose of getting the clarinet in tune with itself. If every out of tune note was adjusted with the barrel, the intonation of the natural tendencies would get worse. There are schools of thought that insist on also adjusting the middle joint of the clarinet; however this will cause the bridge key to not function properly.

Causes and Solutions to Intonation Problems³⁴

Embouchure

A strong clarinet embouchure should be emphasized from the first sounds and should continue throughout a student's playing career. The embouchure is the controlling factor of intonation as well as tone quality. If the embouchure is too loose, pitch will be flat while a tight embouchure will be sharp.

If there is too much mouthpiece in the mouth, overall intonation will be flat and tuning individual notes will be very difficult. In the same light, too little mouthpiece will make clarion and high register notes sound sharp. To find the correct amount of mouthpiece that should go inside the mouth, insert a piece of paper into the space between the reed and mouthpiece. The spot where the paper stops dictates where the lips should be placed on the mouthpiece. This will give students a visual idea of how much mouthpiece need to go into their mouth. But keep in mind that small adjustments to that amount will need to be made based on the natural tendencies of the horn.

The clarinet needs to be held at a forty-degree angle so the embouchure can control the tone and support the reed. If the horn is held too close to the body, there will be too much lower lip on the reed causing the pitch to be sharp. If the horn is held above a forty-degree angle, the embouchure cannot provide the correct amount of pressure on the reed, making intonation flat. This can be verified by having a student sustain a throat tone G while moving the instrument back and forth so they can hear the change in pitch.

³⁴ (Westphal, 1990)

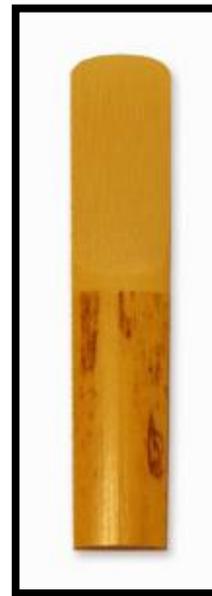


Figure 17: A clarinet reed.

Reed

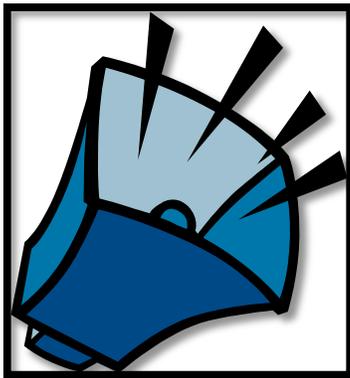
Like saxophone, oboe, and bassoon, a soft reed tends to make the clarinet sound flat while a stiff reed tends to make the clarinet sound sharp. If a student has to pull the barrel out a large amount, their reed is too stiff. Sanding the student's reed or giving them a softer reed will help. Soft reeds emphasize the clarinet's natural pitch tendencies and they do not respond well to embouchure adjustments. The director can clip the tip of the student's reed a little to make it harder or give the student a stiffer reed.

Good reeds are more likely to play in tune for the entire range of the instrument. Monitor students' reeds so that they are constantly playing on newer reeds. Older reeds tend to be softer as well and embouchure adjustments will be difficult to control. Adjustments to an old reed will also be ineffective.

Dynamics

Changes in dynamics also affect intonation. Maintaining good breath support and making subtle embouchure adjustments will help alleviate these issues. As a clarinet

gets louder, the intonation will get flatter because lower lip pressure becomes more relaxed. Lip pressure should increase around the entire embouchure to bring the pitch up. The maximum length of the reed will then vibrate and the pitch will rise. Students tend to pinch the reed with their lower lip when playing soft causing less of the reed to vibrate which also raises pitch. If they relax the lower lip to create more of an “O” shape with their mouth, more of the reed will vibrate and the pitch will naturally lower.³⁵ It is important to remember that when playing pianissimo and fortissimo, the amount of adjusting needs to increase to accommodate for intonation changes.

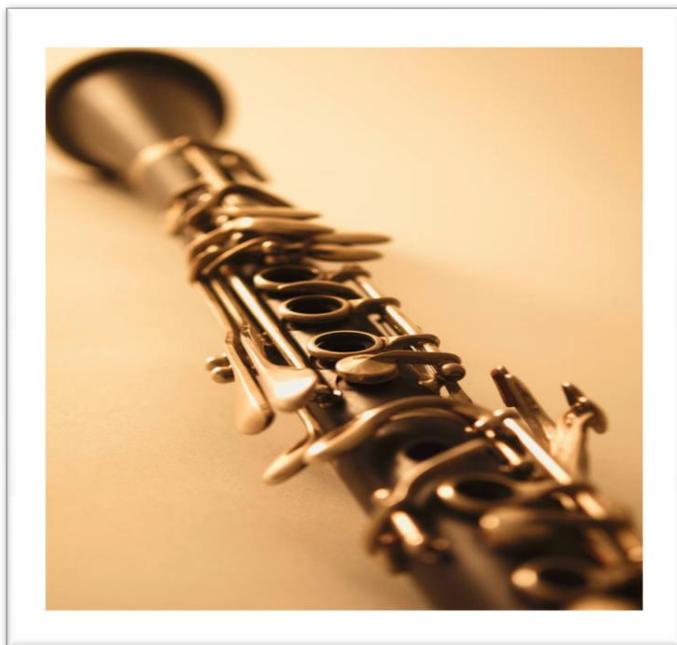


Mechanical Factors

Students should regularly be taught to monitor the condition of keys, pads, and rods on their clarinet. This will not only keep the instrument in good playing condition, but will also help intonation. Unadjusted keys will affect intonation the most when they are the first open key of a fingering. All keys should close and open at the same height. A key that is too close to the tone hole will flatten the pitch and a key that is too open will raise the pitch. Bent keys will also contribute to the flatness of a pitch. If there are mechanical problems, the band director or repair technician should fix them by tightening or loosening adjustment screws.

³⁵ (McKee, 1987)

Dirt tends to build up in the open tone holes and can be prevented by swabbing out the instrument on a daily basis. If a mouthpiece is dirty, it can also affect intonation. Regular cleaning of the mouthpiece will remove the dirt and help intonation.



Alternate Fingering Chart (Clarinet)

Purpose of Alternate Fingerings

Alternate fingerings are used primarily for technical ease on clarinet. However, there are fingerings that can be used to improve intonation for some notes. Using alternate fingerings to adjust the pitch of a note should be used as a “last resort” method. Students should be taught how to make intonation adjustments with the embouchure and reed with standard fingerings before alternate fingerings are taught. Not all of the fingerings included in this chart include every note on the Pitch Tendency Chart³⁶ nor will they be useful to every player. Some of the fingerings will be out of tune to a greater or lesser degree for some players.

How to Read the Alternate Fingering Chart

- The first column shows the note the alternate fingering affects.
- The second column shows the typical tendency of the note.
- The third column shows the alternate fingering.
- The fourth column explains how the alternate fingering will improve the intonation of that note.

The pitch tendency symbols used in this fingering chart will explain the typical tendency of a note.



shows that a note tends to be slightly flat.



shows that a note tends to be slightly sharp.

³⁶ See page 61 for the Clarinet Pitch Tendency Chart.



shows that a note tends to be moderately sharp.



shows that a note tends to be very sharp.

Most fingerings in this chart are actually slight deviations from the standard fingering. If a key is used in the standard fingering, it will be colored in black.

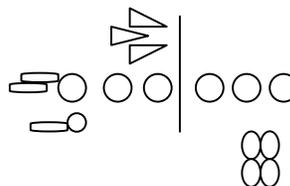


When a key is not typically used in the standard fingering, it will be colored in yellow.



Examples of Alternate Fingerings

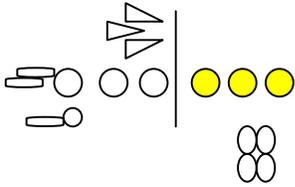
The act of closing one or more tone holes in addition to those that are normally closed in a standard fingering is called dampening.³⁷ Doing so will slightly lower the pitch of a note and adjust the length of the air column. For example, throat tone G requires no tone holes to be covered when using the standard fingering, forcing air to exit at the top of the horn.



To lower the pitch of this note, add fingers four, five, and six to close the open tone holes on the lower joint of the clarinet. Air

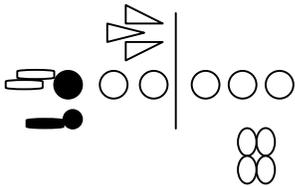
³⁷ (Westphal, 1990)

will then be forced to exit out of the upper joint of the clarinet and lower the pitch of this slightly sharp note.³⁸

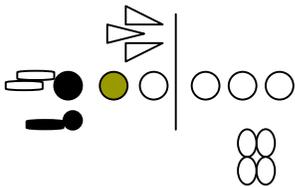


Shading is another technique clarinet players use to help improve intonation. To do this, the key of the first open tone hole is gently pushed down until the note sounds in tune. Players have to listen carefully or rely on an electronic tuner when using this technique. If the key is pushed down to completely cover the tone hole, the note will change pitch.

This technique is used to help lower the pitch of high B, which is a very sharp note. The standard fingering for this note is:



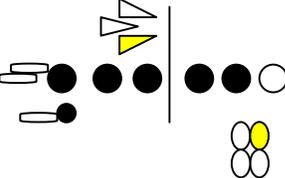
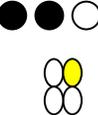
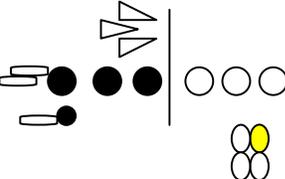
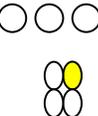
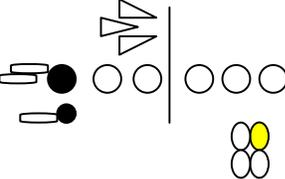
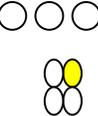
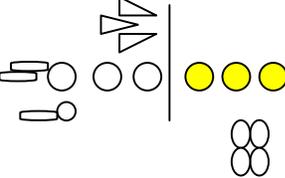
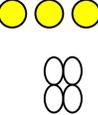
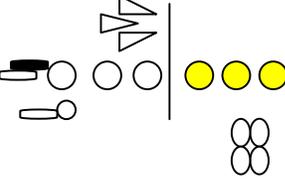
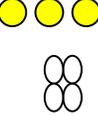
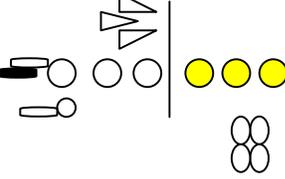
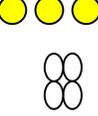
The fingering below shows finger two shading the tone hole to lower the pitch of high B:³⁹

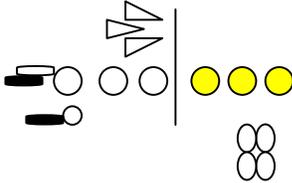
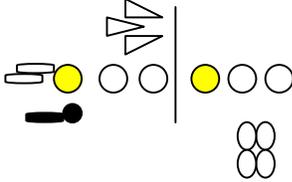
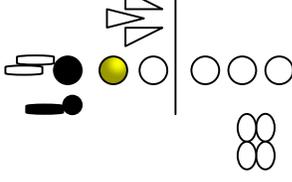
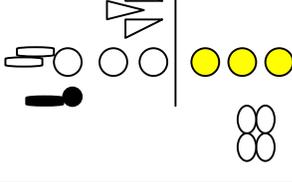


As stated earlier, this chart is to be used as a last resort. Whether or not this fingering chart will be distributed to students is at the discretion of the director because students may mistake alternate fingerings for the standard ones. Also, this chart would not be appropriate for students who are in the first couple years of their playing career. These students need to learn the basics of clarinet playing and how to make intonation adjustments with their embouchure.

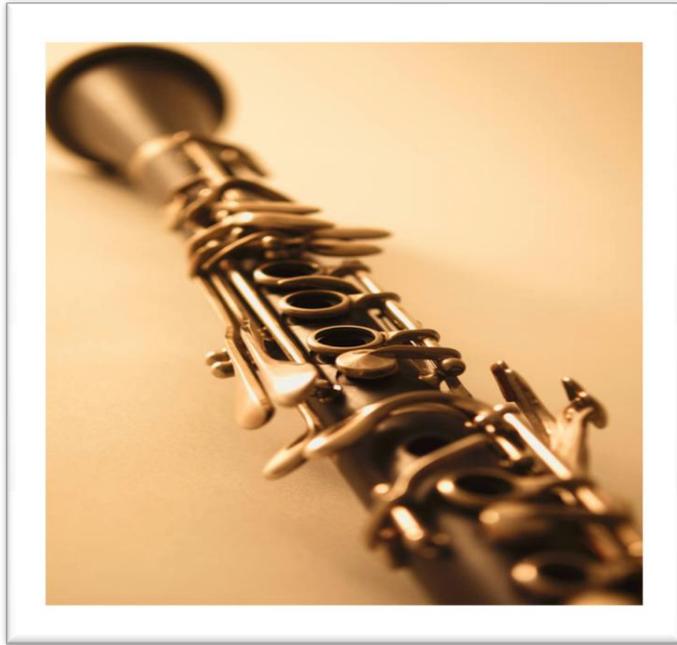
³⁸ (Clarinet Fingerings, 2008)

³⁹ (Clarinet Tuning Chart, 2011)

Note	Tendency	Fingering	How It Helps
			<p>Adding the right hand F key and left hand E key will lower the pitch of this moderately sharp note.</p> 
			<p>Adding the right hand F key will lower the pitch of this slightly sharp note.</p> 
			<p>Adding the right-hand F key will raise the pitch of this slightly flat note.</p> 
			<p>Adding fingers 4, 5, and 6 will lower the pitch of this slightly sharp note.</p> 
			<p>Adding fingers 4, 5, and 6 will lower the pitch of this moderately sharp note.</p> 
			<p>Adding fingers 4, 5, and 6 will lower the pitch of this moderately sharp note.</p> 

			<p>Adding fingers 4, 5, and 6 will lower the pitch of this very sharp note.</p>
			<p>Using the fingering of 1 and 4 will help to lower the pitch of this slightly sharp note.</p>
			<p>Gradually shade finger 2 over the tone hole until the pitch of this very sharp note will lower.</p>
			<p>Adding fingers 4, 5, and 6 will lower the pitch of this very sharp note.</p>

(Clarinet Fingerings, 2008) (Clarinet Tuning Chart, 2011) (Kollman) (The Woodwind Fingering Guide, 1998-2005)



Pitch Tendency Packet (Clarinet)

Name _____
Date _____

Materials needed:

1. Instrument
2. Pencil
3. Electronic Tuner
4. Someone to help you (either a friend, parent, or band director)

Knowing the tendency of each note is important!

Playing the general tuning note and making a physical adjustment is not enough to play in tune. Each note on your instrument will play flat, sharp, or in tune. The purpose of the Pitch Tendency Packet is to teach you what notes are in tune and out of tune on your instrument. Once you discover what the out of tune notes are, you can manipulate the notes to play in tune by making small adjustments when you are playing.

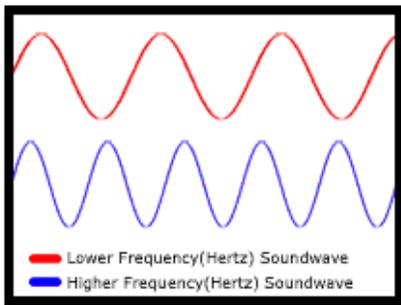
This packet will help you develop an individualized plan for tuning. As you discover which notes need special attention, it is your responsibility as a musician to figure out how **you** can play the note in tune. The tricky thing about this process is what gets you to play in tune may not work for your stand partner! Things like dynamics, reeds, embouchure, and even the brand of instrument can cause one person to play a note in tune while another plays the same note out of tune.

The last page of this packet will provide you with some tricks of the trade that you can experiment with those tricks to improve those out of tune notes. You will notice that once you start focusing on making those out of tune notes sound in tune, your tone will improve and your musician's instincts will start to anticipate intonation problems before they happen.

What is intonation?⁴⁰

A musical pitch you hear is actually a sound wave going through your instrument. The sound wave can travel at different speeds, or frequencies, depending on what finger combinations you are using. More fingers usually means a lower pitch and a slower sound wave, but adding playing the note at a higher octave will make the sound wave move faster.

Frequency is measured in cycles per second, or Hertz (hz). One cycle per second is equal to one Hertz. Musicians have a standard frequency that we agree will make us sound the most in tune. That frequency is measured at 440 hz. Anything higher or lower than that will not agree with the musicians' or the audience's ears.



An example of sounds at different frequencies.

A Case of the “Wah’s”⁴¹

If two musicians are playing the same note at exactly the same time, they're playing in tune, right? Not really. Have you ever heard two musicians play the same note at the exact same time, but instead it sounds like “wah-wah-wah”? This means the musicians have a case of the “wah’s”, a disease that cause musicians to play out of tune!

⁴⁰ (Pitch (music))

⁴¹ (Hein, 1981)



You are actually hearing the musicians play out of tune with each other. Each note's sound wave is moving at a slightly different frequency, making the sound waves clash. Both notes are fighting so much to be the main note heard that they are cancelling each other out!



One of the musicians should make an effort to get rid of the “wah’s” by making adjustments to the way they are playing their instrument or by physically adjusting something on their instrument. If the musician makes the right adjustment, the “wah’s” will start to disappear and the note will be in tune. However if the wrong adjustment is made, the “wah’s” will move faster.

Flat vs. Sharp⁴²

Musicians think of intonation as a vertical concept. The straight line below represents In Tune Musician, a musician who always plays in tune.

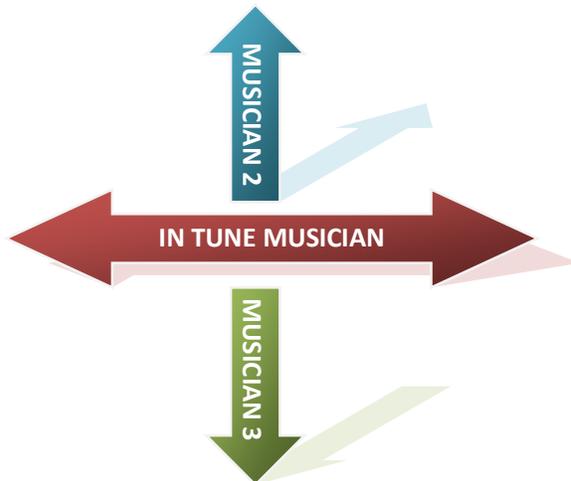


⁴² (Pitch (music))

Now, another musician will play the same note along with In Tune Musician.



Finally, a third musician will play the same note with the other musicians.

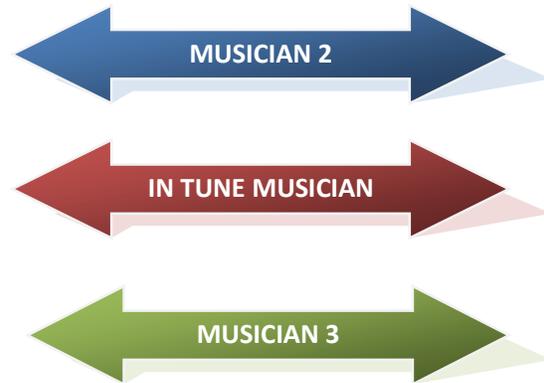


Even though all three musicians were playing the same note, Musicians 2 and 3 were playing their notes at different frequencies.

Musician 2's note was played at a slightly higher frequency than In Tune Musician. Even though the both musicians were playing the same note, Musician 2's note sounds a little higher than In Tune Musician's. When notes vibrate at a slightly higher frequency than 440 hz, they are considered sharp. Musician 2 will have to lower his frequency so he can play at the same frequency as In Tune Musician.



What about Musician 3? Well, his note was played at a slower frequency than In Tune Musician's. He sounds a little lower because his note vibrates slightly slower than 440 hz. When notes vibrate at slightly slower frequencies, they are considered flat. Musician 3 will have to raise his frequency so he can play in tune with the others.



How to Improve Intonation

Intonation will not get better by itself; it is something that will constantly need to adjust no matter your musical experience. Professional musicians struggle with intonation issues even with all the experience they have. Constant practice and reinforcement will help you understand intonation. Here are some suggestions to help you improve your intonation:

Fill out the Pitch Tendency Chart. The chart will tell you what notes are the notes you need to focus on. As you advance in your playing, your pitch tendencies may change. Continue to fill the chart out every four to six months to see if there are any changes.

Practice making the adjustments!

Remember, it is your responsibility as a member of the ensemble to play in tune. If you do nothing to improve intonation, nothing will get better. Your brain will train itself to make the adjustment automatically once you've found what works and practice making those adjustments every time you see

the note. If you focus on improving only five notes a week in your practice time, you will see huge improvements in your playing.

Use a friend, an electronic tuner, or a tuning CD to help train your ear. If your ear doesn't know what bad intonation sounds like, then you will always play out of tune. Here are some ways to help train your ear:

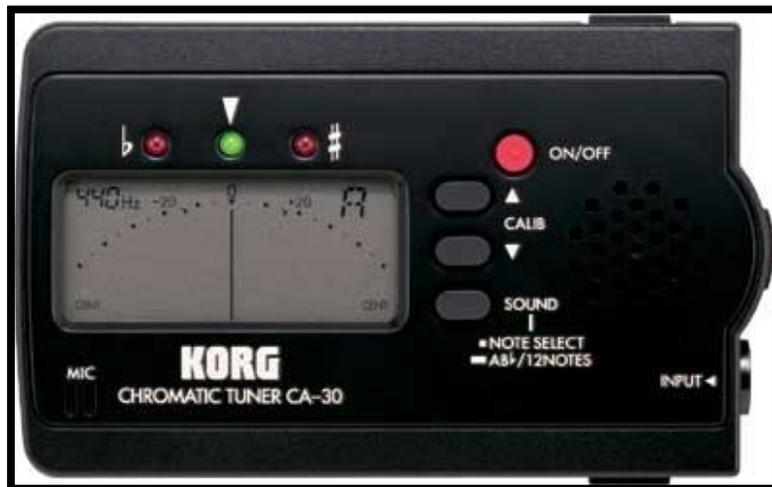
- ✿ Have a friend help you by having them play each note as the **In Tune Musician**. If you have the “wah’s”, then you need to adjust to cure yourself. Have them play again and see if you adjusted correctly. Remember, if the “wah’s” get better, you made the correct adjustment!
- ✿ An electronic tuner will give you a visual measurement of how flat or sharp you are. Play a note you're your eyes closed and guess if it's flat or sharp. Electronic tuners are usually around \$25 and can be purchased at any music store or website. Korg brand tuners are the most common.
- ✿ Some electronic tuners also have a function where they can produce pitches so you can check for the “wah’s”. This is a great function to use if you are by practicing by yourself.
- ✿ “The Tuning CD” is available for download on iTunes and can be purchased online. It is a CD containing all the notes of the chromatic scale that you can play along with to check the “wah’s”.

Memorize your pitch tendencies. You can do this by creating flashcards or writing the tendencies in your music.

The Results...

Poor intonation doesn't fix itself and is not pleasant to listen to. If you focus and stay consistent in your efforts to improve your intonation, you will also hear improvement in your tone quality. It will start to become second nature to you and you will begin to adjust your pitch without even thinking about it.

Electronic Tuner How-to Guide



1. Turn your tuner on by pushing the on/off button.
2. Check the upper left-hand corner to see if your tuner is calibrated to 440 hz. If it is not, push either the calibration up button or the calibration down button until you see 440 on the screen.
3. Set the tuner on your stand so the screen is facing you. Make sure the microphone (indicated by the word "mic") is not covered up.
4. Play a note to move the needle. The concert pitch letter name of the note you are playing will be shown in the upper right-hand corner of the screen.
5. If you are...
 - ...flat, the needle will move to the left and the light next to the flat sign will light up.
 - ...in tune, the needle will stand straight up and the green light will light up.
 - ...sharp, the needle will move to the right and the light next to the sharp sign will light up.
6. If your tuner has the option and wish to have the tuner produce a sound while you are playing, hit the sound button on the tuner. Hitting the sound button again will turn off the sound.
7. Turn your tuner off by pushing the on/off button when you are finished using it.

The meter on a tuner measures pitches in cents. In tune notes are measured at zero cents, which makes the needle stand straight up. As a note gets progressively flatter, the needle will move to the left measuring the note in negative cents. When a note gets increasingly sharper, the needle will move to the right measuring the note in positive cents.

Completing Your Pitch Tendency Chart

Make sure you have someone to help you complete this!

1. Fill out the top portion of the guide as completely as you can. Ask your band director for help if you have questions about the brand of your instrument or reed.
2. Warm up for at least ten minutes to allow your instrument to adjust to your body temperature.
3. Turn the electronic tuner on and get your instrument in tune with itself using the following procedure:

1. Adjust the barrel so it is pulled out an eighth of an inch.
2. Using a good tone, play C at a mezzo forte volume with no vibrato.
3. Adjust the barrel by pulling out if the note was sharp or pushing in if the note was flat.
4. Continue this process if your first attempt was not in tune.

4. Give the tuner and your Pitch Tendency Chart to your partner so they can fill it out while you play.
5. It is best to start at concert B-flat and work your way down and then start again at concert B-flat and work your way to the top to get the most accurate reading. Have your partner tell you what note to play. Play the note and have your partner write down what your pitch tendency is based on the chart below.

Pitch Tendency Category	Cents
Slightly flat (Sb)	-1 to -10 cents
Moderately flat (Mb)	-11 to -25 cents
Very flat	-25 cents to -50 cents
Slightly sharp (S#)	+1 to +10 cents
Moderately sharp (M#)	+11 to +25 cents
Very sharp (V#)	+25 cents to +50 cents

6. Once you have completed the chart, return it to your director. A copy will be made for their files and your completed chart will be returned to you.
7. Using the *Clarinet Quick Fixes* chart and an electronic tuner, find the tricks for each note that will make them in tune. Make a note of what works and use those tricks each and every time you play.

Clarinet Pitch Tendency Chart

Name_____

Brand of Instrument_____

Strength of Reed_____

Brand of Reed_____

B \flat Clarinet

Musical notation for a B \flat Clarinet pitch tendency chart, showing five staves of music in 4/4 time. The notes are: C \flat , C \flat , D \sharp / B \flat , C \flat , D \sharp / B \flat , C \flat . The notation includes a treble clef and a 4/4 time signature.

Clarinet Quick Fixes

If the note sounds sharp....

- ☑ Your embouchure may be too tight. Lip the note down by relaxing the lower lip slightly.
- ☑ You may not have enough mouthpiece in your mouth. Put more mouthpiece in your mouth.
- ☑ The reed may be too hard. Ask your band director for a softer reed or if they can sand the reed for you.
- ☑ Make sure the clarinet is held at a forty degree angle.
- ☑ If the music calls for a soft dynamic, relax the embouchure slightly and slow down the speed of air entering the clarinet

If the note sounds flat....

- ☑ Your embouchure may be too loose. Lip the note up by increasing lower lip pressure on the reed.
- ☑ You may have too much mouthpiece in your mouth. Put less mouthpiece in your mouth.
- ☑ The reed may be too soft. Ask your band director for a harder reed or if they can clip the tip for you.
- ☑ The reed may be too old. Ask your band director for a new reed.
- ☑ Make sure you are blowing fast enough air into the clarinet.
- ☑ Make sure the clarinet is held at a forty degree angle.
- ☑ If the music calls for a loud dynamic, increase the pressure of your lower lip against the reed.

