Bandworld
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Board of Directors
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ABA Convention

BW 2017

The Future of the Bandworld

MusiClips

by Ira Novoselsky Bio

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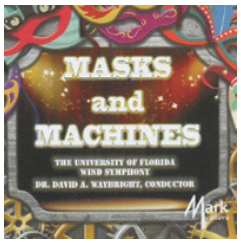

Doina from "Yiddish Dances"

by Adam Gorb

Album Title: MASKS & MACHINES
Recording: University of Florida Wind Symphony
Conductor: Dr. David A. Waybright
Publisher: MARK Masters 52466-MCD

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Cityscape

by Scott Boerma

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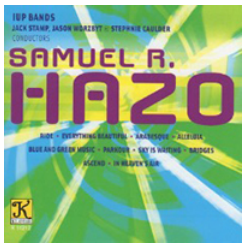
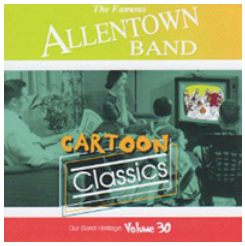


Ride

by Samuel R. Hazo

Album Title: THE COMPOSER'S VOICE: SAMUEL R. HAZO
Recording: Indiana University of Pennsylvania Bands
Conductors: Jack Stamp, Jason Worzbyt, Stephanie Caulder
Publisher: Klavier-K11212

The works of Samuel R. Hazo are becoming very popular with bands and have been well received by audiences. The opening composition Ride is a frequent curtain raiser on many band programs. Titles like Everything Beautiful, Alleluia, In Heaven's Air, Parkour and Arabesque are descriptively represented with their musical content. Blue & Green Music is based on the Georgia O'Keeffe painting and Sky is Waiting portrays quests and dreams of flight. Ascend is a very effective closing work for middle school bands but worthy of upper level band performances. Bridges is a memorial work to the victims of the 2007 Virginia Tech tragedy; the recording includes a poignant poem spoken by Kelsey Petrusic. This topnotch recording concludes with a composer interview by Jack Stamp.



Morning Mood

By Edvard Grieg, arranged Theodore Moses Tobani

Album Title: THE ALLENTOWN BAND:CARTOON CLASSICS
Recording: The Allentown Band
Conductor: Ronald Demkee
Publisher: Our Band Heritage:Volume 30

While one could easily call this a light classics collection the common denominator for these works is their usage in famous cartoons by Warner Brothers, Disney and MGM. Cartoon Classics also serves as a nod to the legendary bandstrators such as Mayhew L. Lake, Theodore Moses Tobani, Louis-Philippe Laurendeau and others. The familiar, beloved compositions of Rossini, Brahms, Wagner and so many others are just a sampling of classical music featured in cartoons as well as television, radio and motion pictures. The Allentown Band offers a selection of truly stellar transcriptions as performed by the great bands during their heyday… sadly a great deal of these hallmark arrangements are no longer available. One note to pass along; the Allentown Band personnel does include a harp player but omits the instrument on this recording. When these transcriptions were made the harp was considered optional and cued or rewritten for other instruments. A tip of the baton to Maestro Demkee (and clarinetist Steve Reisteter) for honoring and not revising the arranger's intention. This is a well played, fun recording to get animated about.

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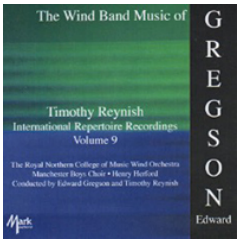
Finale from "American Suite"

by Antonin Dvorak arranged Johan de Meij

Album Title: JOHAN DE MEIJ: FELLINI
Recording: Luxembourg Military Band
Conductor: Johan de Meij
Alto Saxophone Soloist: Hans de Jong
Publisher: Amstel Classics CD 2016-01

Fellini (Omaggio a Federico Fellini) is Johan de Meij's musically inspired portrait of the great Italian filmmaker. The saxophone represents the life of a clown and the orchestra even includes an offstage circus band. Echoes of San Marcos is an homage to renaissance composer Giovanni Gabrieli; the music is modern yet still harkens to the sonorities and styles of the late16th century. In addition to being a masterful composer de Meij is a very accomplished editor/arranger and three outstanding transcriptions are featured. Fantasia Napoletana by Anthony Fiumara (edited de Meij) is based on six beloved Italian songs. Sinfonia Espansiva Op. 27 by Carl Nielsen is one of the composers best known works; de Meij has transcribed the first movement for band. The American Suite Op. 98b of Antonin Dvorak was first written for piano and later orchestrated by the composer. While the American Suite isn't as familiar as other Dvorak works this piece is resplendent in the composer's distinct style. The entire CD is yet another example of a windband master at his best.



Benedictus from "Missa Brevis Pacem"

By Edward Gregson

Album Title: THE WIND BAND MUSIC OF EDWARD GREGSON; TIMOTHY REYNISH INTERNATIONAL REPERTOIRE RECORDINGS VOLUME 9
Recording: Royal Northern College of Music Wind Orchestra
Conductors: Edward Gregson & Timothy Reynish
Special Guests: Manchester Boys Choir
Baritone Soloist:Henry Herford
Publisher: MARK 52579-MCD (reissue)

If you haven't heard this stellar recording before MARK has reissued it from the Doyen Recordings label. The music of Edward Gregson has been frequently performed by bands worldwide and rightfully so. Festivo and Celebration are splendid compositions, both ideal as opening works. Metamorphoses is a wind piece in three sections and also requires a simple electronics echo decay from solo flute & clarinet. Missa Brevis Pacem for large wind ensemble, boys choir and solo baritone was written in 1988 and the text is from the Latin Mass. The treble soloist for the Benedictus is James Keenan; Henry Herford is the baritone soloist for the "Peace in our Time". Perhaps the most popular of Gregson's wind orchestra works is The Sword and the Crown; the music is resplendent with imagery and this performance simply can't be missed.

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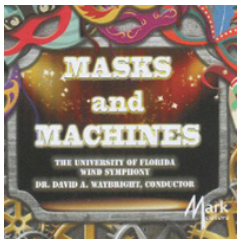

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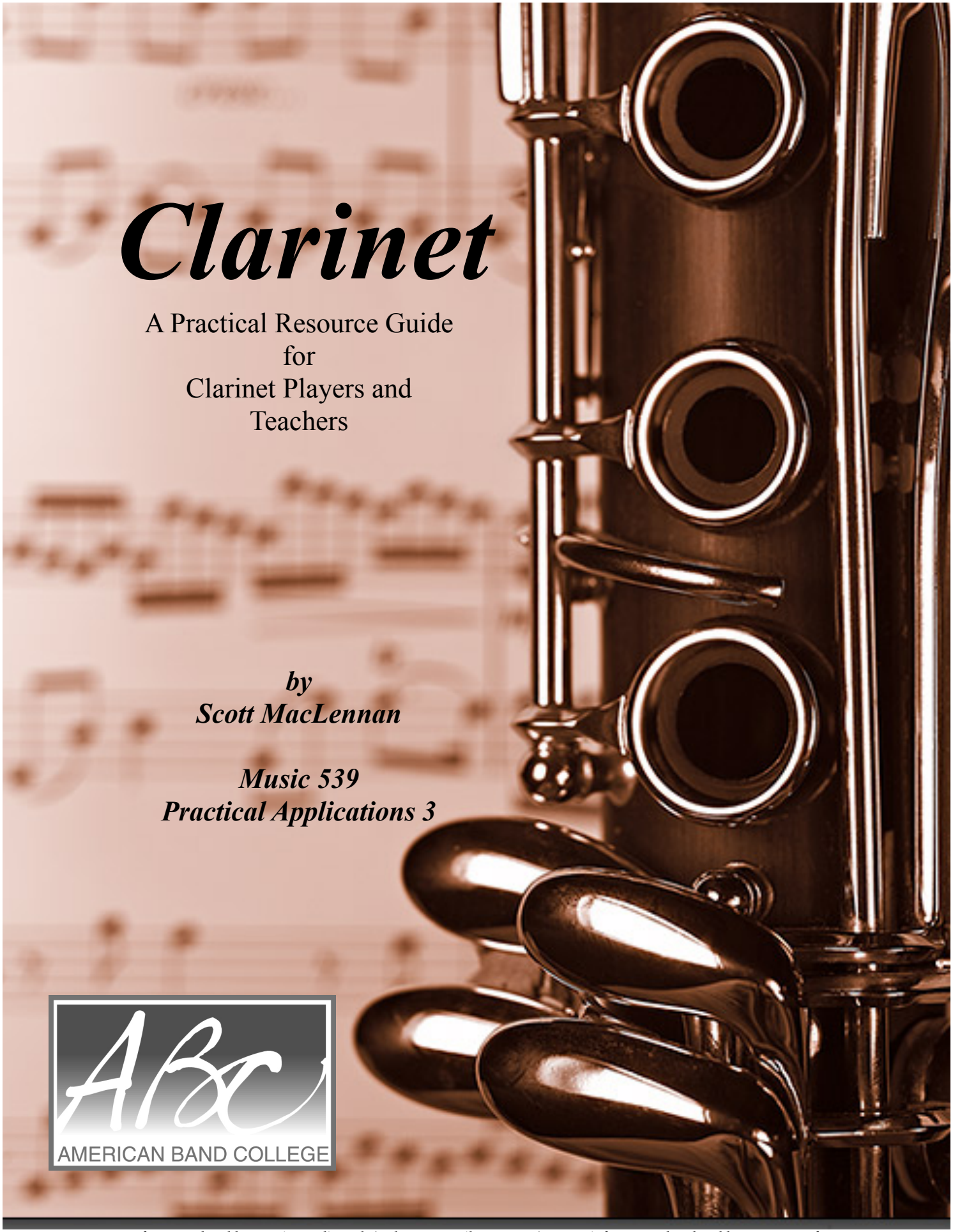


Clarinet

A Practical Resource Guide
for
Clarinet Players and
Teachers

by
Scott MacLennan

Music 539
Practical Applications 3

AMERICAN BAND COLLEGE

Table of Contents

Chapter 1
A Brief History of the Clarinet

The father of the clarinet was Johann Denner (1655-1707), a German woodwind manufacturer near the turn of the eighteenth century. He is credited with taking the chalumeau, an ancestor of the clarinet, approximately 20 cm long cane pipe. This enabled it to be played in an upper register. Also, it is believed that he gave it a separate mouthpiece.

In 1716, Vivaldi became the first composer to use the clarinet in an orchestral work when he used it in his oratorio,"Juditha Triumphans". By the 1750s, the clarinet had five keys and was used by composer Johann Stamitz, director of the Mannheim Orchestra, in his symphonies and his first clarinet concerto (1757). The clarinet's body had become what it is today by 1750 but the key work continued to change as keys were added. In the 1780's, most orchestras had a pair of clarinets and by 1800 the clarinet was more prominent than the oboe in wind bands.

Another German, Iwan Müller, made great changes to the clarinet. He invented the spoon-key with a leather pad mechanism on a conical ring that sinks into the holes. Also, Müller improved the ligature and developed the reed into its most common present form. Until 1812, a clarinet could only play in one key but with the advent of Müller's clarinet, a chromatic scale became possible. This 12 key clarinet revolutionized the clarinet world and is very similar to what many German clarinetist still use today.

In 1840, Hyacinthe E. Klosé (picture on right) developed the Klosé-Buffet clarinet, which used movable rings around the tone holes and had seventeen keys and six rings like present day instruments. Also, in 1840, Eugène Albert developed the Albert system clarinet and it remained popular until the early twentieth century because many clarinetist felt the intonation and tone was superior to the Boehm clarinets that were more commonly used at that time.

The Theobald Boehm clarinet system, which is primarily used today, was patented in 1844 even though Boehm was not directly involved in the development. This system, which was based on the same key work used on flutes, eliminated some very difficult fingerings and became the standard system used everywhere in the world except Germany and Austria. To this day, the Auler system, a direct descendant of the Müller clarinet, is still preferred in Germany and Austria.

In the Dixieland and Klezmer communities, players continue to use Albert system clarinets since the simpler fingering system allows for easier slurring of notes. Minor changes continue to occur with different companies experimenting with bore diameters and shapes and additional keys from the standard 17 or 18 keys of the modern clarinet.

Chapter 2
Parts of the Clarinet

Chapter 3
Breathing Exercises

There are many sources and differing opinions on how we should breathe when playing a musical wind instrument. The air resistance alone is vastly different between each instrument. The *Breathing Gym,* by two of the most outstanding tuba players in the world, Pat Sheridan and Sam Pilafian, is an outstanding program and easily adopted in class or individual lessons. Their ideas and descriptions are fantastic and will allow you to develop excellent control over your air stream.

Air is the foundation of everything involving the sound created by a player. Most experts consider that excellent tone quality is 80% to 95% dependent on proper air flow and only 5% to 20% on embouchure. Therefore...

Air = Vibration (Buzz) = Sound

Beware of Tension

As wind players, tension is our biggest enemy. It is extremely important to eliminate unnecessary tension from our bodies when we play so that the sound can be of the highest quality possible. The *Breathing Gym* uses a variety of stretching and relaxation exercises to help us obtain a state of relaxation that most effectively allows us to play our instruments.

One example is the "Sigh" exercise. Basically, it is an exaggerated sigh for our entire body, a natural way to release tension. Begin by inhaling a big breath as you raise your arms over your head. As you become full of air, relax and release the air while letting your arms flop down. Let your sigh be heard by vocalizing it, releasing all tension. Feel the weight of your arms dangling beside you. Repeat as needed.

Four Points of Form from the *Breathing Gym*

1. "OH" shape for the oral opening

The *Breathing Gym* instructs the student to start with a poor restricted oral position of "EE" and then breathe in and out rapidly while changing the oral cavity to an open "OH". Listen for a dark, hollow sound as the air rushes in. You can also use your open hand as a monitor. With your open hand perpendicular to your lips (and touching the lips), open your mouth in an "OH" shape and breathe in. You can monitor this proper breath by hearing a dark, hollow sound as the air enters your mouth past your hand.

2. Even flow of air

The air should flow in and out evenly. Use your monitor (hand) for your intake "OH" breath and listen for the sound to stay even. When exhaling, move your hand in front of your face and blow into your palm. Feel the air and monitor how even the exhale is. Be careful not to pulsate the air.

3. Constant Flow of Air

The air should always be moving in or out without it coming to a complete stop. Use your monitor to feel and hear how you are doing.

4. Smooth Change of Direction

At the end of the exhale, begin the inhale as smoothly as possible. The air needs to change direction without stopping it with unhelpful muscle tension being added. The air should change directions much like a pendulum on a clock changes direction as it swings.

There are four categories of breathing exercises to help develop proper breathing skills.

1. Flexibility

These exercises expand and stretch your lung capacity. An example would be breathing in to fill up with air over five beats and then sipping air in for 15 more beats while you try to relax at the same time. When you reach the 15 beat count, immediately blow the air out half and half (two chunks of air with a stop in between). As you reach the last remnants of air in your lungs, hiss so you can hear the air still coming out as you keep pushing as much out as possible.

2. Flow

These exercises help develop a consistent flow of air in and out of the body over differing amounts of time. An example of this involves using your hand as the monitor and breathing in for four counts and out for four. Then, lengthening the exhale, in for four and out for six, then eight, ten, 12, etc. This can be adapted to varying the intake breath to lengthen it while keeping the exhale constant at four counts.

3. Resistance Therapies

Each of these exercises are designed to strengthen the muscles used in our breathing apparatus. One *Breathing Gym* exercise involves breathing in with your mouth sucking on the top of your hand. Let just a little air leak in causing your lungs to work hard to draw air in. After a five count, pop off your hand and blow out in two chunks, as before, and hiss to the end. This should feel like a workout if you are doing it properly.

4. Brain Breathing

These mediative exercises help with concentration and lessening performance anxiety. An example exercise involves closing your eyes and breathing in and out as effortlessly as possible. Relax and be aware of the breath in and breath out. Visualize a number **1** as you breath in and a number **2** as you exhale. Just concentrate on relaxing and seeing the **1** and **2**. If your mind wonders off, just pull it back to breathe out with **1** and in with **2**.

It is commonly believed that the majority of people use only 30 to 50% of their lung capacity. Professional wind players can actually use closer to 90% because of the skills they have developed. You can too with consistent practice. Invest in the *Breathing Gym* DVDs and books.

Chapter 4

Choosing the Proper Mouthpiece, Reed and Ligature

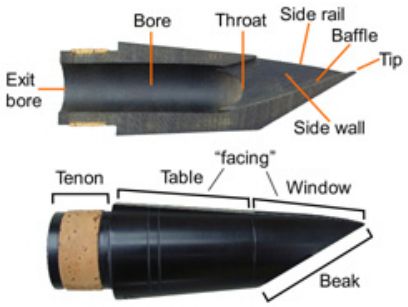


Figure 1

Mouthpiece:

Choosing the right mouthpiece is an important step in learning how to play your clarinet. 7The main two materials that are used today in the vast majority of mouthpieces are Hard rubber (Ebonite or Vulcanite) or Plastic. The following discusses some pros and cons of each type:

Hard rubber mouthpiece

Pros

- More durable than the plastic clarinet mouthpiece and can withstand scratches, cracks, and other damage.
- They are more stable than the plastic model, delivering a fuller sound, more balanced tone and will last longer.
- Used by professionals as the mouthpiece of choice.

Cons

- They are more expensive.
- They require more maintenance.

Plastic mouthpiece

Pros

- They are mass-produced, making them inexpensive and easily available.
- Thin and lightweight.

Cons

- They can crack easily if not properly cared for.
- They warp over time and can only be used for a limited period unlike the hard rubber mouthpieces.

Reeds

A beginner clarinetist should begin playing on a reed no thinner than 2.0 and preferably a 2.5 (medium reed). Vandoren is the widely selected reed manufacturer of choice due to consistency and high quality of production. If the Vandoren reeds are too expensive or hard to obtain, try Mitchell Lurie or Rico Royal.

It is important to soak the reeds well when first being used. After they are soaked, you will want to see an absence of dark lines in the bark of the cane. Check that they are an even, golden brown and have been cut symmetrically on the face and the butt end. Hold them up to the

light and look for a symmetrical shading across the reed. A clarinetist should have a reed holder that holds at least four reeds and should rotate through the reeds on a daily basis. The Vito and Reedguard reed holders are both good products.

Ligature

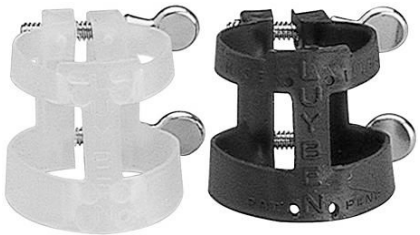
There are many varieties of ligatures with one screw or two. Some screws go on top of the reed and some on the opposite side. The main thing to remember is that the screw heads should always point to the right. Here are some highly recommended ligatures:

Rovner Versa

Bonade

Vandorn Optimum

Oleg 01G



Luyben

Buffett Crampon

Preparing to play

1. Soak two or three 2 1/2 strength reeds in a bowl of warm water for at least five minutes, especially if the reeds are fresh out of a box.
2. Put the mouthpiece together with the barrel and then add the ligature to the mouthpiece.
3. After the reed has soaked well, lift the ligature just enough to allow the butt-end of the reed to fit under and slide it into place on the table of the mouthpiece. Be careful not to touch the tip of the reed against anything. The only thing that should touch the end of the reed is the tongue. Adjust the reed by holding the sides where it is thicker and harder to damage. The tip of the reed should be lined up a hair-width below the tip of the mouthpiece while the butt-end of the reed should be in the middle of the table area.
4. Slide the ligature downwards to help lock the reed in place. On many brands of mouthpiece, there is a line or logo that allows one to know where the ligature should be placed. The screw(s) of the ligature should now be tightened to hold the reed securely in place. Do not tighten the screw(s) beyond 1 1/2 turns of where resistance is felt. Make it firm but do not damage the reed.

Figure 2

5. If the reed is too high, it will act as a reed that is too stiff. If its too low, it may let too much air through and not vibrate properly.
6. If the ligature is too tight it can damage and/or warp the reed over time. If it is too loose, the reed will not stay in the correct spot causing many other problems (tone quality being one).

It is highly suggested that this exercise of preparing to play be done with a teacher who can check that each step has been completed accurately so that other variables are eliminated.

Chapter 5
Setting the Proper Embouchure

When forming the correct embouchure, have the student hold the barrel with the mouthpiece attached in his left hand. This will help to establish the proper hand position of left hand over right hand. The reed should be properly set up on the mouthpiece with a good ligature. It is very helpful to have a mirror for the students to see their own face.

The student should begin by pronouncing the letter "A" and feel how the facial muscles are formed. While holding this "A" position, say the letter "Q", emphasizing the "oo" sound.

Fig. 3 say "A"

Fig. 4 while holding this "A" position say "Q"

The letter "Q" helps the facial muscles form around the circular mouthpiece. Form a mental image of what it feels like to hold the facial muscles in this position.

Repeat this procedure but this time the student should look into a mirror to see what she is doing. This will help later when the student practices at home. **Be sure to form a flat chin.**

Fig. 5

When the student can form the proper embouchure, the reed/ligature/mouthpiece/barrel combination can be added. The soaked reed will need to rest on the lower lip with a little more than a centimeter of reed in the mouth. The top teeth should stay firmly in place on the top of the mouthpiece so that the mouthpiece cannot move around when the student plays.

While holding onto the barrel with the left hand, with the bottom lip and top teeth in position, take a deep breath, re-establish the “A” - “Q” embouchure and blow through the mouthpiece. If done correctly, the student should play a top line treble clef F#.

Fig. 6

Fig. 7

Chapter 6

Embou-Sure

Problems / Causes / Remedies

Compare your result to the chart below. The following chart is taken from *Embou-Sure: A Step by Step Method,* page 41. Recordings of the possible "Sound Produced" outcomes are found on the CD on the inside cover of this book. Tracks 1 to 7 are with mouthpiece and barrel combination. Tracks 8 to 14 are with the whole clarinet.
(A special thank you to Max McKee for the recordings).

Track on CD with mouth-piece & barrel	Track on CD with whole clarinet	Sound Produced	Causes of Problem	Remedies
1	8	Ex. 1 and 7 Correct result	None	None
2	9	Ex. 2 and 8 No tone, rushing air	no pressure against reed	increase lower lip pressure
			too much reed in mouth	less mouthpiece in mouth
			stiff reed	sand reed
3 4	10 11	Ex. 3a, 3b, 9a and 9b Squak, flat pitch	insufficient pressure against reed	increase lower lip pressure
			too much reed in mouth	less mouthpiece in mouth
			insufficient intensity in air flow	faster air
			soft reed	clip reed
5	12	Ex. 4 and 10 Squeaks, high squeal	insufficient pressure against reed	stop tone; increase pressure, play again
			too much reed in mouth	less mouthpiece in mouth
			clarinet angled too far away from body	stop tone; bring clarinet closer; play
			soft reed	clip reed
6	13	Ex. 5 and 11 Stopped or intense air	too little reed in mouth	more mouthpiece in mouth
			too much lip pressure	less biting: check for bunched chin
			stopped: soft reed	clip reed
			intense air: hard reed	sand reed; check symmetry
7	14	Ex. 6 and 12 Thin, sharp pitch	too little reed in mouth	more mouthpiece in mouth
			tight, closed throat	"oh" position; review sigh
			hard reed	sand reed

Chapter 7
Proper Assembly of the Clarinet Without Damaging It

By carefully following these instructions, the clarinet should work properly now and for many years to come. Try to hold the different sections of the clarinet by touching as little key work as possible. This minimizes the possibility of bending keys/rods.

1. Take out your reed and place the entire shaved area in your mouth and start salivating on it to give it moisture.
2. Open the case and place it on the floor, not on your lap (Fig. 8).

Fig. 8

3. Apply cork grease to all four cork rings (one on the lower joint, two on the upper joint, and one on the mouthpiece (Fig. 9). The grease should be rubbed in with the fingers and should not be seen, just felt, when done. This grease allows for the different sections of the clarinet to smoothly connect and seal tightly to one another with minimal friction. It may not be necessary to add cork grease each time the clarinet is set up but is critical when setting up a clarinet with new cork rings.

Fig. 9

Fig. 10

4. Take out the bell and lower joint sections. Hold the lower section as seen in Fig. 10 and gently twist the bell onto the cork ring until it is completely on.

Fig. 11

5.Remove the upper section from the case and hold it in your left hand as indicated in Fig. 11. It is important to press down on the ring holes to obtain a good grip and to lift the bridge key which can be easily bent.

6. While holding the lower section and bell in your right hand, take the bell and place it against your stomach for support.
7. Slightly twist the upper joint (left hand with raised bridge key) into the lower joint (right hand) while you push the two sections together (Fig. 12). Be careful not to twist too much and cause the key work to come into contact with each other and possibly bend.

Fig. 12

8. Next, add the barrel. Note that one end of the barrel has a larger diameter and should attach to the upper joint (Fig. 13).

Fig. 13

9. The mouthpiece should not have the ligature on it when its cork end is pushed into the top of the barrel section. Place the ligature on after ensuring that the table of the mouthpiece is lined up with the back of the clarinet (and the register key) (Fig. 14).

Fig. 14

10. Now you are ready to add the most fragile part, the reed. See *Preparing to Play* in Chapter 4.
11. When it is time to take the clarinet apart, follow these steps in reverse order beginning with putting away the reed into a reed guard after you suck or squeeze out the excess moisture in it.
12. Good luck and take your time. Don't be in a hurry!

Chapter 8
Holding the Clarinet with Excellent Posture

1. Begin by sitting on the front edge of your chair with your weight equally divided between your buttocks and both feet.
2. Keep your upper body with a straight back, as if standing. If you can stand up without having to drastically shift your upper body weight forward, you are sitting properly.
3. Remember to avoid tension as you sit and play.
4. The entire weight of the clarinet rests on the right thumb at the thumb rest (Fig. 15). You can use a neck strap but do not allow the left hand to support the weight.

Fig. 15

5. The left hand plays the keys on the upper joint and the right hand plays the keys on the lower joint. Hands and fingers should have a natural curve to reduce any unnecessary tension (Fig. 16).

Fig. 16

6. The clarinet should be centered between both right and left halves of the body and the bell should be between the knees (Fig. 17).

7. Your head should face naturally forward, balanced on your neck. The clarinet should come out of the mouth at a 30 degree angle (Robert Spring).

8. Your elbows should not touch your sides and no part of your arm should touch your leg.

Fig. 17

Below are three examples of how not to sit. These are the postures you will most likely see when students begin.

In Fig. 18, his head is tilted down too far.

In Fig. 19, the clarinet is held too close to his chest. The angle is to small.

In Fig. 20, the clarinet is held out too far from the chest. The angle is too large.

Fig. 18

Fig. 19

Fig. 20

Chapter 9
Articulation Techniques
Eight Steps to Success

Here are a series of eight steps to help the beginner clarinetist understand and experience the concept of proper articulation technique for the clarinet. It is important that the student knows how to form a proper embouchure and blow sufficient air before moving on to this stage.

Step One:
Begin by forming the embouchure with "A-Q" and remember to have a flat chin.
Step Two:
Place the tip of your tongue on the end of the reed. To see if the tongue is in the correct position, relax the embouchure and slowly draw the entire clarinet out of the month with the tongue still in place on the reed tip. Look in a mirror or have the teacher observe this process to see where the tongue is touching. Repeat this process until this skill can be replicated consistently. Remember what it feels like to touch the tip of the reed with the tip of the tongue. Robert Spring has suggested using a non-toxic marker to lightly mark the tip of the reed so that when it touches the tongue, it will leave a light mark, telling which part of the tongue the reed has touched.
Step Three:
With the tongue on the reed and the proper embouchure formed, relax the corners of the mouth and breathe in air past the open corners of your mouth.
Step Four:
Quickly reset the embouchure ("A-Q") then begin to blow with the tongue still on the reed.
Step Five:
Air pressure will build up behind the tongue which is blocking the reed. Now release the reed by moving the tongue downwards, not back and toward the throat.
Step Six:
To begin another note, simply move the tongue up to touch the tip of the reed again, thus stopping the vibration and air flow. Release the tongue as before and the second note will begin. Only move the tip of the tongue slightly.
Step Seven:
It is important to remember that the air pressure caused by the flow of air from the lungs does not stop and should be released by the tongue. **Do not breath in before each note!** Take a deep breath and re-articulate a series of second line Gs with minimal tongue movement.
Step Eight:
Make sure your jaw doesn't move when the tongue is articulating. If little movements can be observed in the soft under-chin area while articulating, it is a sign that the student is using too much of the tongue and should concentrate to use just the tip.

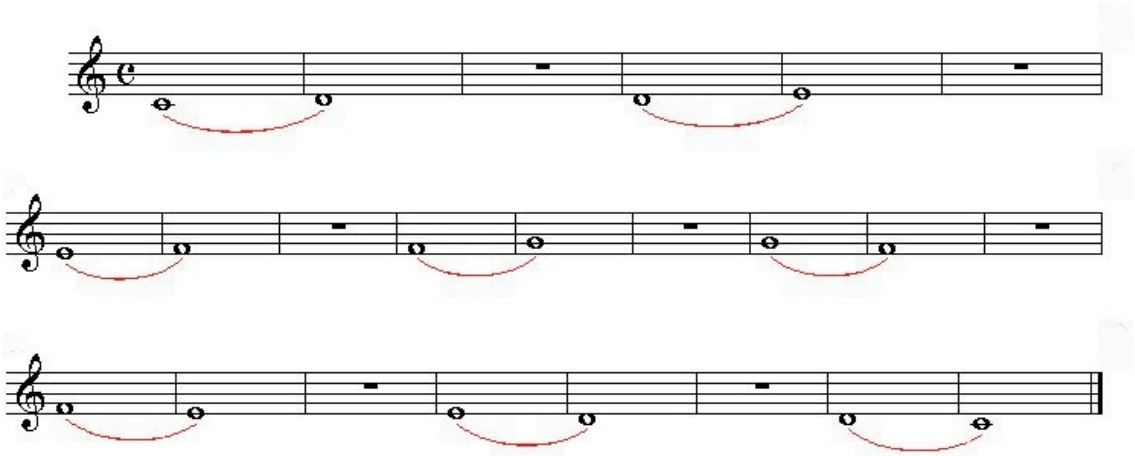
Chapter 10
Clarinet Embouchure 101 DVD

The attached DVD is a short lesson showing the first steps to creating a sound on the clarinet.

Chapter 11
Beginner Clarinet Exercises

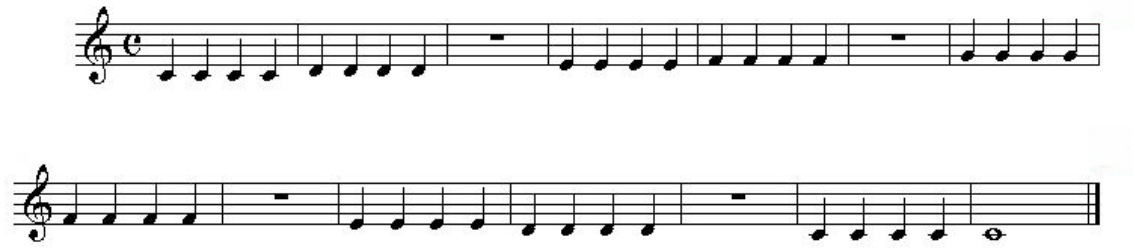
The following exercises use just five different notes from middle C to second line G and involve only the left fingers. As you rise higher in pitch you will remove your lowest finger to obtain the next highest pitch. Set a metronome to ♩ = 60 and use your tongue to release the starting note of each pair. Keep a steady airstream with a constant flow of air from one note to the next. Keep counting during the rest and breathe in on beat four. Set your embouchure and tongue before you blow out.

Exercise 1



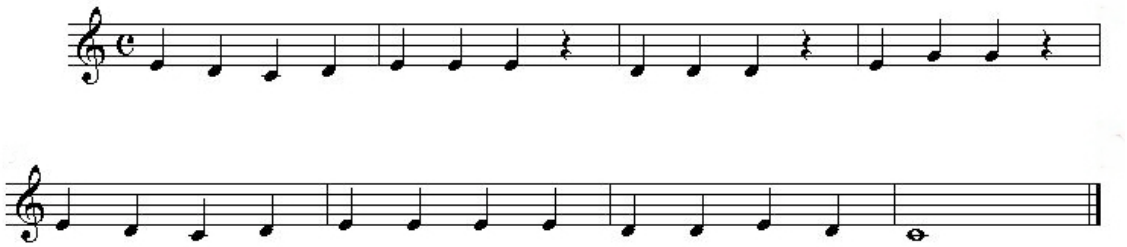
In Exercise 2, practice releasing the reed with the tip of the tongue and placing it back on the tip of the reed. Again, set the metronome to ♩ = 60 and listen for consistency. Be sure not to breathe for each note but play as if you are using the same flow as in Exercise 1.

Exercise 2



Now, let's play a song using only these same five notes. It is recommended that you memorize this piece so that you can concentrate on how it sounds. Listen for constant articulation and flow of air (air support). Breathe for two measure phrases.

Exercise 3: Mary Had a Little Lamb



As you feel more comfortable with *Mary Had a Little Lamb*, play four measure phrases and increase the tempo. Watch yourself in a mirror and look for no movement in your jaw as you tongue each note. Make each note sound like the one on either side of it. Work for consistency.

The day will come...

Chapter 12
Ear Training Exercises

On the same CD that has the Embou-Sure examples, there are five ear training exercises for you to play-a-long with. Each successive exercise increases in difficulty and involves only the first five notes taught in most method books (C, D, E, F, and G). They are the same five notes you used in the previous chapter and all exercises are in $\frac{4}{4}$.

Exercises 1 to 5 (Tracks 15 to 19) are at the tempo of ♩ = 60 and the metronome can be heard throughout.

The same 5 exercises are repeated (Tracks 20 to 24) but this time they are played in a faster tempo of ♩ = 120 and without the metronome sounding.

- Exercise 1 consists of 16 one measure phrases of four beats each. All 16 phrases begin on C.
- Exercise 2 consists of 16 one measure phrases of four beats each. All 16 phrases begin on E.
- Exercise 3 consists of 16 one measure phrases of four beats each. All 16 phrases begin on G.
- Exercise 4 consists of 16 one measure phrases of four beats each. All 16 phrases begin on any of the five notes.
- Exercise 5 consists of 8 two measure phrases of eight beats each. All 8 phrases begin on C, E, or G.

Call and Response Game

Students can pair up with a partner and make up their own one or two measure phrases for each other. Take turns being the leader (making up calls) and the copier (response). Ensure that your response includes not only the correct notes but the same dynamic, articulation, timbre (tone color), and overall character (feeling).

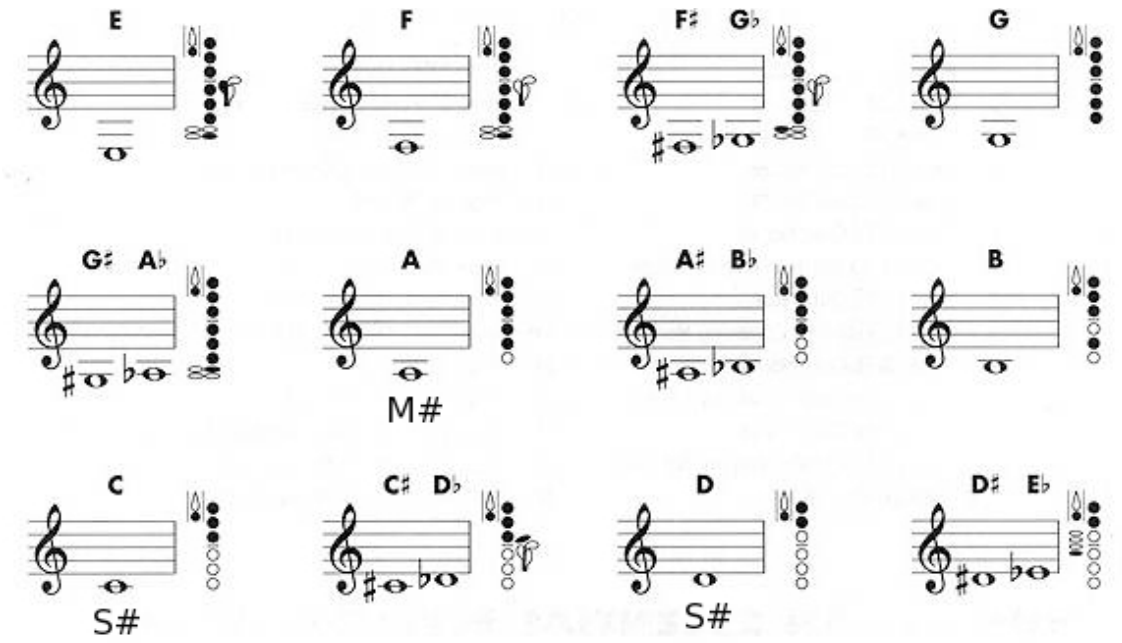
The Clarinet is a Transposing Instrument

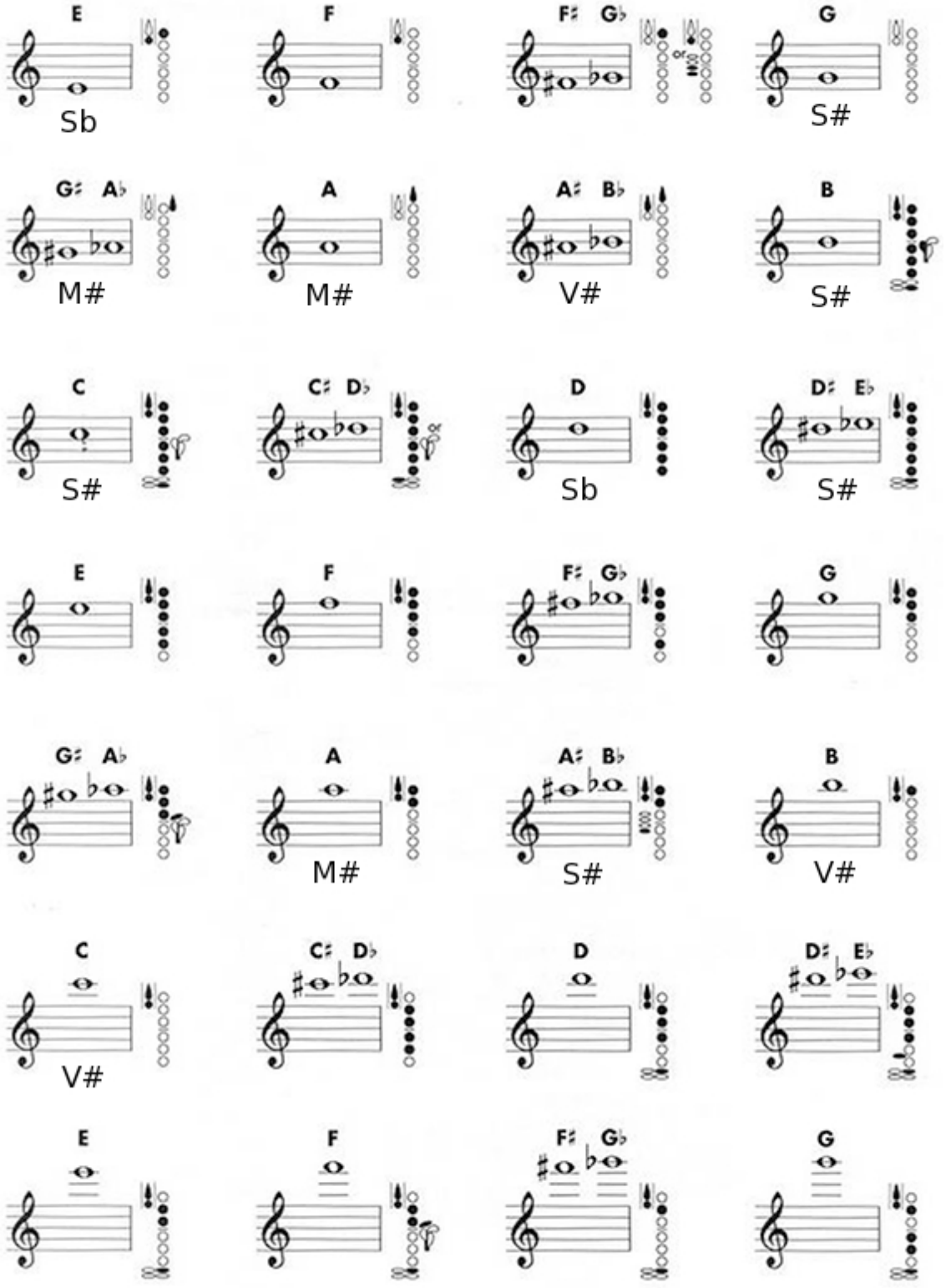
Since the Bb clarinet is a transposing instrument, the written pitches sound one whole step lower in concert pitch (like a piano). Therefore, if you played the written C on the clarinet, it will sound Bb, one whole step lower on the piano.

Chapter 13
Fingering Chart with Pitch Tendencies

The following chart includes the basic, most common fingering for the beginner clarinetist with pitch tendencies listed below the effected notes.

S = Slightly
M = Moderately
V = Very
b = flat
# = sharp




E
Sb
F
F♯ G♭
G
S#
G♯ A♭
M#
A
M#
A♯ B♭
V#
B
S#
C
S#
C♯ D♭
D
Sb
D♯ E♭
S#
E
F
F♯ G♭
G
G♯ A♭
M#
A
M#
A♯ B♭
S#
B
V#
C
V#
C♯ D♭
D
D♯ E♭
E
F
F♯ G♭
G

Chapter 13
Care and Maintenance of the Clarinet

Taking care of your clarinet through proper maintenance is vital for allowing your clarinet to work well for many years. Wooden clarinets, especially, require special attention to ensure they do not crack or split. The following is a list of ways to care for your clarinet.

Cleaning

After each use, a clarinet needs to be swabbed out to remove the moisture from the inside of it. If left inside, the moisture can be absorbed into the pads and lead to the pads warping or not sealing properly. Also, excess moisture can cause mold to grow on the inside of the clarinet. Swab the clarinet with a clarinet swab and be sure that there are no knots in the string and that the handkerchief end is not bunched up. You do not want it to get stuck. If the swab gets stuck, do not keep pulling. Show it to your teacher or take it to a repair shop. Pull it through each section after it is disassembled and wipe out the ends that the cork rings attach to.

You can use the swab to rub off the mouthpiece after you have removed the reed and ligature. Do not pull the swab through the mouthpiece as it is not designed to fit and may cause damage. You can purchase a mouthpiece brush to clean the inside but be careful not to use an abrasive brush on a rubber mouthpiece. By running warm water through the mouthpiece, you can remove unwanted build up. **Never run water through the upper or lower joints or immerse in water. This will destroy your clarinet!**

Every couple of weeks, dust the keys with a soft cloth to clean off dirt and finger prints. A very small amount of key oil may also be applied to the joints by the posts. Less is better.

Always try to remove as much moisture as possible from the clarinet before you close up the case. If you are at home, let the case stay open for awhile in a safe place.

Storage

A clarinet should be stored in a hard shell case that protects it well. The case should close easily without exerting any pressure on the clarinet inside. Do not place books and other materials inside the case that will cause increased pressure on the keys and body of the clarinet.

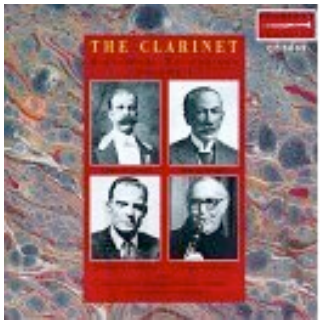
The reed should be stored in a reed guard made of glass or plastic that allows it to dry flat. Reeds that develop dark spots on them are growing mold and should be thrown away. Remember to clean the reed guard regularly too.

Place the clarinet back in its case when it is not in use for safe storage. Wooden clarinets can be easily damaged due to extreme temperature changes. Do not leave it in direct sunlight and avoid leaving it in a car during extreme temperatures. Allow it to warm up to room temperature before using it if it has been left out in the cold.

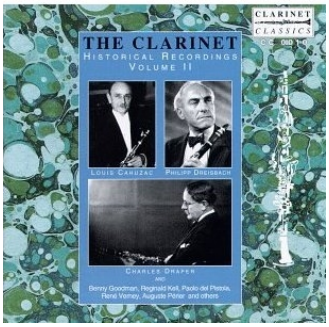
In dry climates, it is recommended to use bore oil from a music store to stop the clarinet from drying out and cracking. Apply a few drops of oil to a swab and pull it through the clarinet every two to three weeks if necessary.

Chapter 14
Clarinet Masters and Suggested Recordings

The following are some wonderful recordings suggested by clarinet professionals:



The Clarinet: Historical Recordings Vol.1
Variety of Artists
Clarinet Classics
ASIN: B0000044D1



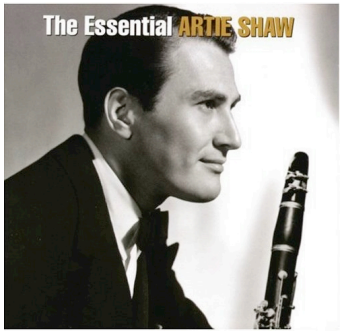
The Clarinet: Historical Recordings Vol.2
Variety of Artists
Clarinet Classics
ASIN: B0000044D6

Sabine Meyer Plays Devienne, Poulenc, etc.
Sabine Meyer
EMI Classics
ASIN: B000N0W9EW

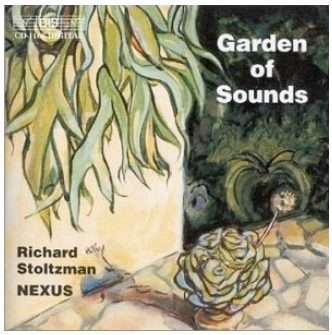
Music for Clarinet and Piano
Julian Bliss
EMI Classics
ASIN: B0000BWTKV

Krommer Double Concerto Spohr Concertos 2&4
Julian Bliss & Sabine Meyer
EMI Classics
ASIN: B000MV93EQ

The Essential Benny Goodman
Benny Goodman
Sony
ASIN: B000P46Q2C

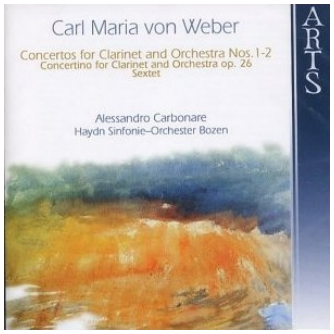


The Essential Artie Shaw
Artie Shaw
RCA
ASIN: B000A6T2EY



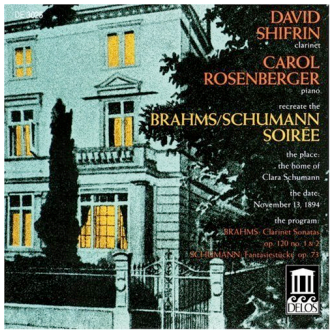
Garden of Sounds
Richard Stoltzman & Nexus
Bis
ASIN: B00004OCGH

Copland, Bernstein, etc.
Richard Stoltzman
RCA
ASIN: B000003FJP



Carl Maria von Weber
Concertos for Clarinet
Alessandro Carbonare
Arts Music
ASIN: B00027Y5FC

French Portraits
Ricardo Morales
Boston Records
ASIN: B0002NY8PS



Brahms/Schumann Soiree
David Shifrin
Delos Records
ASIN: B0000006VL

Mozart
David Shifrin
Delos Recordings
ASIN: B0000006VG

Brahms
Karl Leister
Brilliant Classics
ASIN: B000NJM6KA

Mozart Clarinet Quintet
Charles Neidich/ Anner Bylsma
Sony
ASIN: B0000028Z3

Chapter 15
Suggested Method Books

Advanced Studies for the Clarinet by V. Polatschek, G. Schirmer Publishing
Celebrated Method for the Clarinet by H. E. Klose, Carl Fischer Publishing
Clarinetists' Compendium by Daniel Bonade, Leblanc Publishing
Clarinet Articulation by Allen Sigel, Roncorp Publishing
40 Studies, Books 1 and II by C. Rose, Carl Fischer Publishing
40 Studies for Clarinet by V. Blancou, Cundy-Bettoney Publishing
Gammes et Exercises (2 volumes) by G. Hamelin, Alphonse Leduc Publishing
Le Vade-Mecum du Clarinettiste by Paul JeanJean, Alphonse Leduc Publishing
Method for Clarinet, Book III by Carl Baermann, Carl Fischer Publishing
Method for Clarinet (3 volumes) by H. Lazarus /Bellison Carl Fischer Publishing
Melodious and Progressive Studies (3 Volumes) by David Hite, Southern Pub.
Progressive Studies for Clarinet, Books I and II by Chris Allen, Presser Pub.
Thirty Caprices by E. Cavallini, Carl Fischer Publishing
32 Studies by C. Rose, Carl Fischer Publishing
20 Grand Studies from the Works of Rose by C. Rose, Carl Fischer Publishing

Special thanks to Sergeant Major Wendell Voss,
Master Sergeant James Heffernan,
Master Sergeant Cathy Ogram,
Sergeant First Class Shari Smith,
and Robert Spring

Conclusion

Top Ten List of Things to Remember

1. To form the proper embouchure: say "A" and add on "Q"
2. Look for flat chin, (formed as if you were putting Chapstick on your lower lip)
3. Tension Kills Sound
4. Release the reed with the tip of the tongue, don't attack the reed!
5. No part of your body touches another part of your body. Sit up and don't rest your arm on your leg or sides.
6. When cleaning your clarinet, never immerse it in water. Don't let the pads get wet.
7. Air = Vibration = Sound
8. Have a reedguard that holds at least four reeds and rotate through all four. Don't use just one reed until it dies.
9. Always swab out your clarinet after each use.
10. Have fun and express yourself. That's what its all about!

Scott MacLennan is a music teacher and Fine Arts Department Head at Lord Byng Secondary School in Vancouver, Canada. The Lord Byng, Byng Arts program is the magnet school for the performing and visual arts in Vancouver. He has taught for 19 years and his bands have won Gold and Superior grades from every provincial and national festival that they have entered in the past 12 years. He is currently working on his Master of Music in conducting at the American Band College Program in Southern Oregon and will begin his PhD. in Music Education at the University of British Columbia in September 2010.

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Appendix

Other helpful resources

The Cambridge Companion to the Clarinet
edited by Colin Lawson. New York: Cambridge U. Press, 1995

Clarinet Music Bibliography.
by Eugen Brixel, Edited by Heinrichsofen, 1976

The Clarinet Page
http://www.woodwind.org/clarinet

The Clarinetist's Solo Repertoire. New York: Grenadilla Society, 1972
Clarinetist's Discography II. New York: Grenadilla Society, 1975
Clarinetist's Discography III. Harrington Park, NY:
by Richard Gilbert. Gilbert Productions, 1991

A Directory of Clarinet Music.
by Lewin Foster. Pittsfield, MA: A. E. Johnson, 1940

The Index of Clarinet Music, Wayne Wilkins, editor
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International Clarinet Association
http://www.clarinet.org

The Online Clarinet Resource
http://www.sneezy.org

A Selective Clarinet Bibliography.
by F. Gerard Errante. Oneonta, NY: Swift-Dorr, 1973

Solos for Unaccompanied Clarinet: An Annotated Bibliography of Published Works,
by James E. Gillespie, Jr. Publisher: Detroit Information Coordinators;
1st Edition. edition (1973)

Woodwind Literature Study Guide.
by Thomas Beers. published by the author, Dallas, TX, 1983

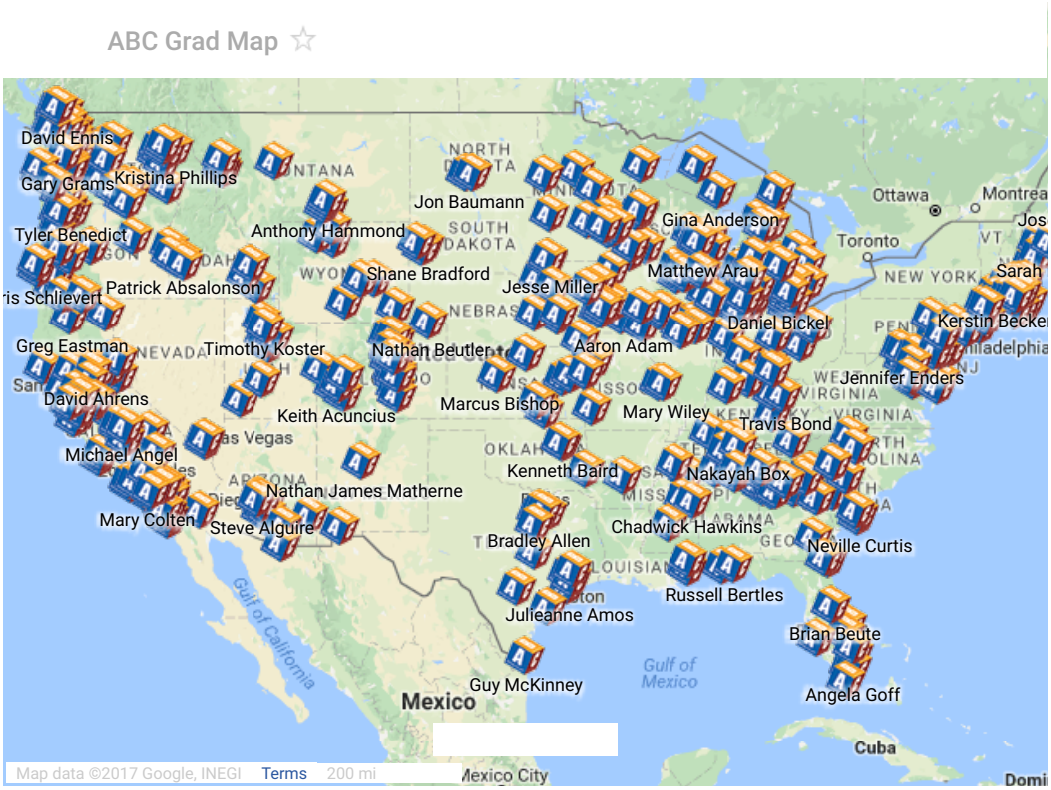
Special Thank You

Special thanks to Michelle Anderson, professional clarinetist who has played with Vancouver Symphony Orchestra, the West Coast Chamber Music series, the Winnipeg Symphony Orchestra, the CBC Vancouver Orchestra and the Royal Winnipeg Ballet Orchestra. Her time and expertise with the ear training recordings and embouchure photos was tremendous.

BW 2017

The American Band College

Where Are They Now?



If map doesn't appear, **click here.**

As a fun way to keep up with some of the new and exciting things that the American Band College Graduates have been up to, we have added a new section to the magazine. It is our goal to interview a couple of graduates each issue as a way of staying in touch and sharing their successes.

This month, we feature another two outstanding American College Graduates. Kate Flynn Margrave is the instrumental music director at Pine Creek High School in Colorado Springs, CO and Cord Matin is the Co Director of Bands at Whitthorne Middle School in Columbia, TN.

If you would like to be included in an upcoming issue, or nominate someone for this honor, please contact Ted at tedburton@bandworld.org. Please don't be shy.

continued

BW 2017

The American Band College

Where Are They Now?

Kate Flynn Margrave

Year of Graduation • 2008
Current Position • I am the high school instrumental music director at Pine Creek High School in Colorado Springs, CO.
Time in current position • Nine years.

Name some accomplishments or awards since graduation.

2017
Colorado Bandmasters Association State Concert Band Festival - Pine Creek High School Symphonic Band • Superior Rating, Colorado Bandmasters Association Regional Concert Band Festival - Pine Creek High School Symphonic Band • Colorado State University, Pueblo Festival of Winds - Honor Guest Ensemble - Pine Creek High School Symphonic Band • St. Vrain Middle School Honor Band Conductor, Longmont, CO

2016
Best of the West Honor Band - Symphonic Band Guest Conductor, Grand Junction, CO • 10th place Semi Finalist, 4A Colorado State Marching Championships - Pine Creek High School Eagle Marching Band • National Concert Band Festival - Indianapolis, IN - Pine Creek High School Symphonic Band • Superior with Distinction, Colorado State Concert Band Festival - Pine Creek High School Symphonic Band • Superior Rating, Colorado Bandmasters Association Regional Concert Band Festival - Pine Creek High School Symphonic Band • Educator of the Year, Pine Creek High School, Colorado Springs, CO • Volunteer of the Year, Challenger Middle School, Colorado Springs, CO • All City Pueblo High School Honor Band Conductor - Pueblo, CO • Colorado Music Educators Association Clinician - "The Importance of Communication: On, Off and Nowhere Near the Podium"

2015
10th place Semi Finalist, 4A Colorado State Marching Championships - Pine Creek High School Eagle Marching Band • Superior with Distinction, Colorado State Concert Band Festival - Pine Creek High School Symphonic Band • Superior Rating, Colorado Bandmasters Association Regional Concert Band Festival - Pine Creek High School Symphonic Band • University of Northern Colorado - presentation to the CNAfME chapter on score study and programming • California All-State Music Education Conference Clinician - Settling the Score: Music Worth Hearing; Music Worth Teaching
2014
10th place Semi Finalist, 4A Colorado State Marching Championships - Pine Creek High School Eagle Marching Band • Massachusetts Music Educators Association Conference Clinician - Settling the Score: Music Worth Hearing; Music Worth Teaching;

2013
Colorado Music Educators Association Conference Clinician - Settling the Score: Music Worth Hearing; Music Worth Teaching • 10th place Semi Finalist, 4A Colorado State Marching Championships - Pine Creek High School Eagle Marching Band • Midwest International Band and Orchestra Conference Clinician - Settling the Score: Music Worth Hearing; Music Worth Teaching • Excellent Rating, Colorado State Concert Band Festival - Pine Creek High School Symphonic Band • Superior Rating, Colorado Bandmasters Association Regional Concert Band Festival - Pine Creek High School Symphonic Band

How did ABC help prepare you for these?

I feel that ABC was the best preparation I could have ever wanted as a band director. My bands are better because of the pedagogy I learned at ABC. Because of the detailed focus on aspects such as pitch tendencies, literature and alternate fingerings, my ensembles can spend more time on musicality and going beyond the notes. To tell the real story behind the music. Literature was one of my areas - and my project on it inspired my literature website and my clinic Settling the Score: Music Worth Hearing; Music Worth Teaching. ABC also showed me I was not alone - others are as passionate and driven as I am.

What was your most memorable ABC experience?

This is a tough one!!!! Professionally, it was the first time Ray Cramer ever conducted. I was sitting in the trombone section and so nervous for him to work with us. But as he started, I could tell how much he loved what he was doing and how much he wanted us to have a wonderful time making great music. It was life changing - it felt like he was completely there for each one of us individually and as an ensemble. It was so inspiring, and reaffirmed why I wanted to teach. I wanted every student to have that incredible aesthetic experience where you want to cry and laugh at the same time - and you get that incredible feeling in your stomach that you can't explain. I knew I wanted to help students feel like that. Personally, it was spending time making dinner with my ABC family at the hotel and playing frisbee. Even more personally, it was meeting the man who would be my best friend, partner in life and husband just five years later. I met Brian during my last summer and his first summer - and we crossed paths again in Colorado. We got married in 2012.

Who are your biggest influences/mentors?

My biggest mentors and influences have been my parents, Margaret and John Flynn, and Molly and Ray Cramer.

My parents and the most supportive and loving people I know. They have taught me how to be a good teacher, but even more importantly a good person. I learned about compassion and perseverance from them and because of them, am able to work with students with patience and care. I am who I am because of everything they have done for me.

Molly and Ray are incredible mentors in my life. Brian and I are lucky enough to spend time with them on a more personal level. They are inspirational as a couple and as teachers. They are willing to answer my questions, even if they seem silly and have been there through ups and downs. I have spent hours talking about literature with Mr. Cramer. He has helped me open up my heart and soul to great music.

These influences and mentors have all helped me be the best version of myself, not only as a teacher, but as a person.

What advice do you have for young directors?

Don't be afraid to ask for help. Push yourself to be better every day. Take chances • you never know what will come from them. Don't settle for being mediocre • you can push yourself to your best. Own your mistakes and learn from them. Love your students and be there for them • but as their teacher • they have enough friends. Communicate!! Give yourself time • take care of yourself. If you don't, you will not be the teacher you want to be or the teacher your students need. Allow yourself to love what you do and make sure your students know of your passion.

Previous Grad | Next Grad

BW 2017

The American Band College

Where Are They Now?

Cord Martin

Year of Graduation - 2014
Current Position - Co Director of Bands at Whitthorne Middle School in Columbia, TN.
Time in current position - 6th Year

Name some accomplishments or awards since graduation.

• Maury County Teacher of the Year (2015-16)
• South Central District Teacher of the Year (2015-16)
• Top 9 Finalist for Tennessee Teacher of the Year
• Middle Tennessee for Tennessee Teacher of the Year
• Guest Clinician for Tennessee 7th & 8th Grade All-Midstate Jazz Band
• Guest Clinician for All-Rutherford County High School Jazz Band
• Guest Clinician for Rutherford County All Star Concert Band
• Performed with The Queen of Soul, Aretha Franklin
• Performed with the Cab Calloway Orchestra
•TNMEA All State Jazz Chair

How did ABC help prepare you for these?

Being able to learn from some of the best band directors and clinicians across the country was very special. ABC helped me become a more well-rounded teacher and musician. The American Band College's unique, tailored curriculum allowed me to focus on strengthening my weaknesses. Every summer I left Ashland with practical teaching tools that I could immediately implement in my band room. Getting to learn from passionate educators like Peter Boonshaft, Tim Lautzenheiser and Colonel Mike Bankhead (just to name a few) made me realize the importance of music advocacy and has urged me to pursue more leadership opportunities to help advance music education in my state.

What was your most memorable ABC experience?

During my studies at ABC, there were so many memorable experiences. Every year, I was amazed at the quality of the clinicians and conductors and how down to earth they were. I was able to have many casual conversations with some of the best to conductors and educators in our profession. ABC's 25th Anniversary in 2013 was jam packed with great times! I got to play alongside Harry Watters in a small dixieland band with some of my fellow ABC graduates. I also enjoyed getting to play the Lord of the Rings on its 25th anniversary, conducted by Johan de Meij.

At the top of my list is getting to perform "America the Beautiful" with Yolanda Peltzer at the Fourth of July concert my last year in 2014. This was the piece I was selected to rehearse for one of my 3rd year evaluations. During the rehearsal, I explained my gospel roots - growing up playing piano and sax in my church - and how this particular arrangement has a gospel vibe to it. I added organ, some foot stomps and hand claps to make it more authentic and the band LOVED it! Colonel Bankhead liked it so much he decided to keep my additons for the final concert and he added an opportunity for me to play sax ad libs to accompany Yolanda. Getting to perform "America the Beautiful" outdoors on the Fourth of July with the mountains of Ashland and fireworks in the background was indeed "beautiful" and my most memorable ABC experience.

Who are your biggest influences/mentors?

I have always been inspired by Alfred Watkins. My first year teaching, I can remember watching Alfred rehearse our regional honor band. Talk about a master teacher! Also, I have been influenced by all of my former directors from middle school to high school to college in some way or another.

What advice do you have for young directors?

• **Invest in Professional Development**. Constantly seek opportunities to further your education. Whether it be a summer program or a one-day/weekend workshop, make sure that you are "keeping your tools sharp." By doing this you will also be able to make great connections with like minded individuals that are committed to being the best educators they can be.

• **Don't be afraid to ask for help.** Reach out to experienced directors you may look up to and ask for guidance or check out a rehearsal of a master teacher.

• **Master the art of self reflection**, constantly asking yourself what is going well and what can you improve. A great way to do this is by recording rehearsals regularly (video and/or audio). Keep a journal for your reflections and to set goals for yourself and your program.

• **Let the needs and best interest of your students guide your instruction.** To ensure that your students are recieving a well rounded music education curriculum, make sure you are exposing them to some of the great literature from the past and present, teaching them how to play in various styles and genres.

• **Continue to grow as a musician**. Find a way to continue to play and perform. Whether it be in a community band or a professional ensemble. Students are inpired and motivated by teachers, especially when they see their teachers "practicing what they preach."

Previous Grad | Next Grad

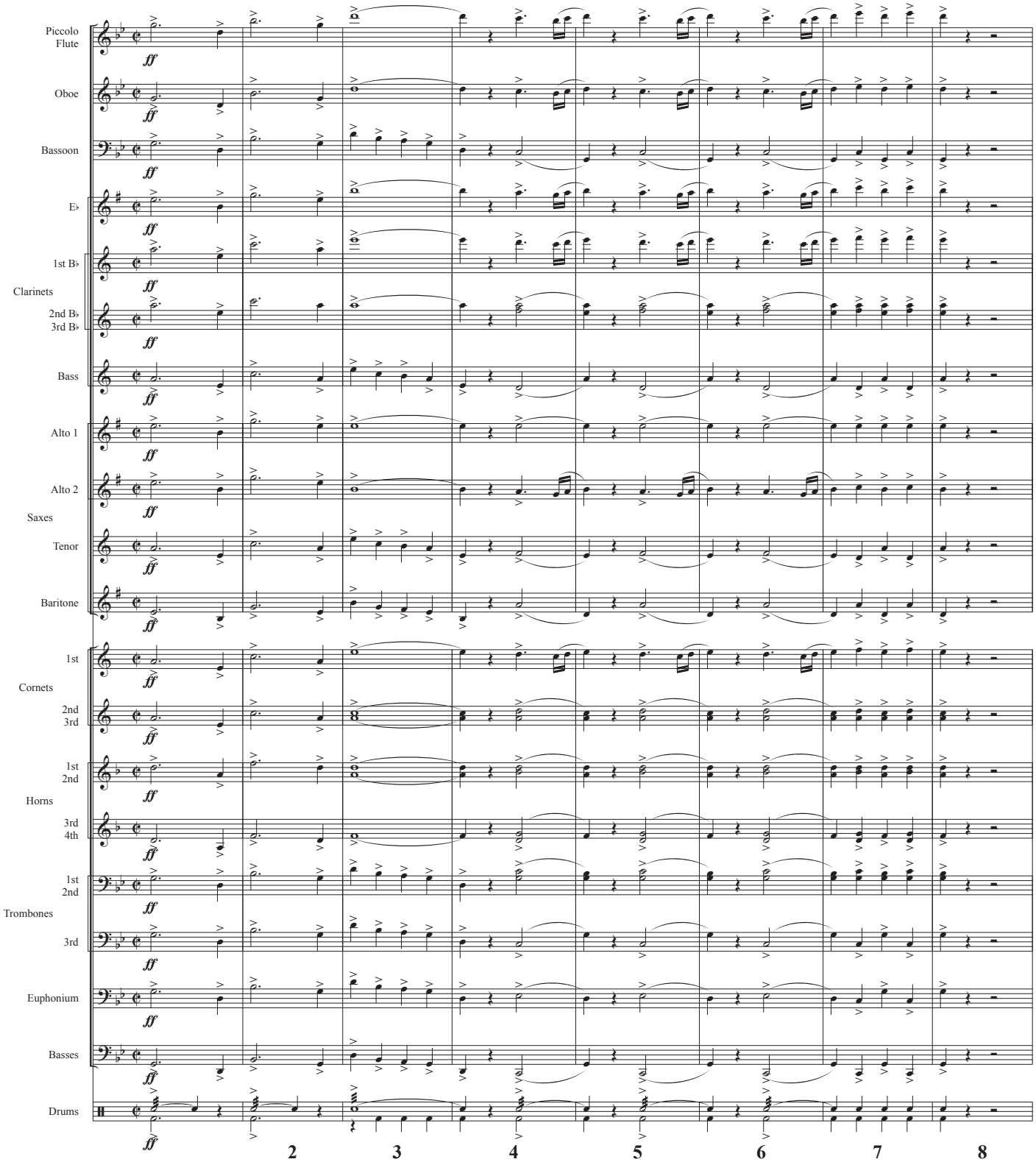
Score

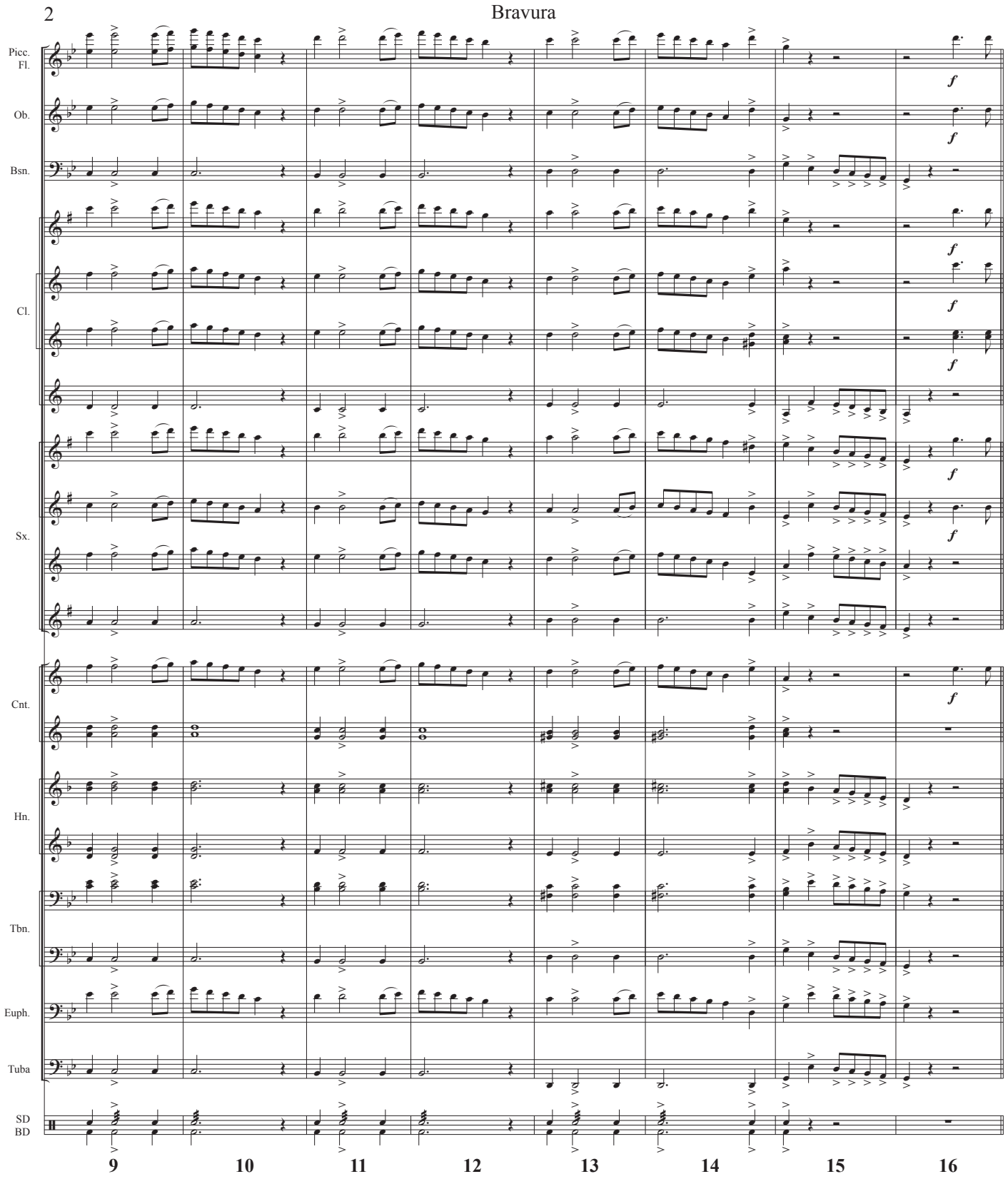
Bravura

March

C. E. Duble

ed. by AJ Diller




Bravura
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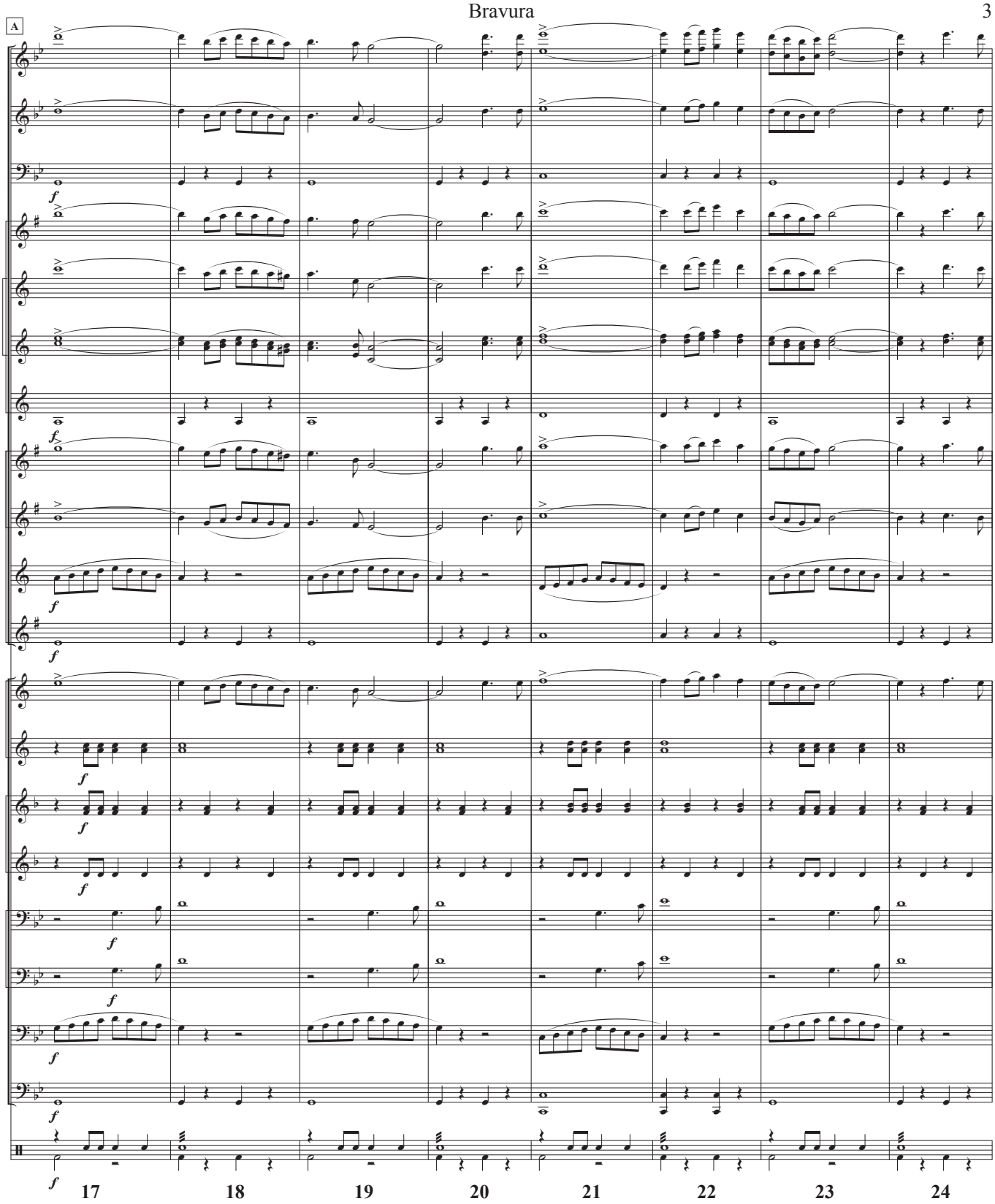
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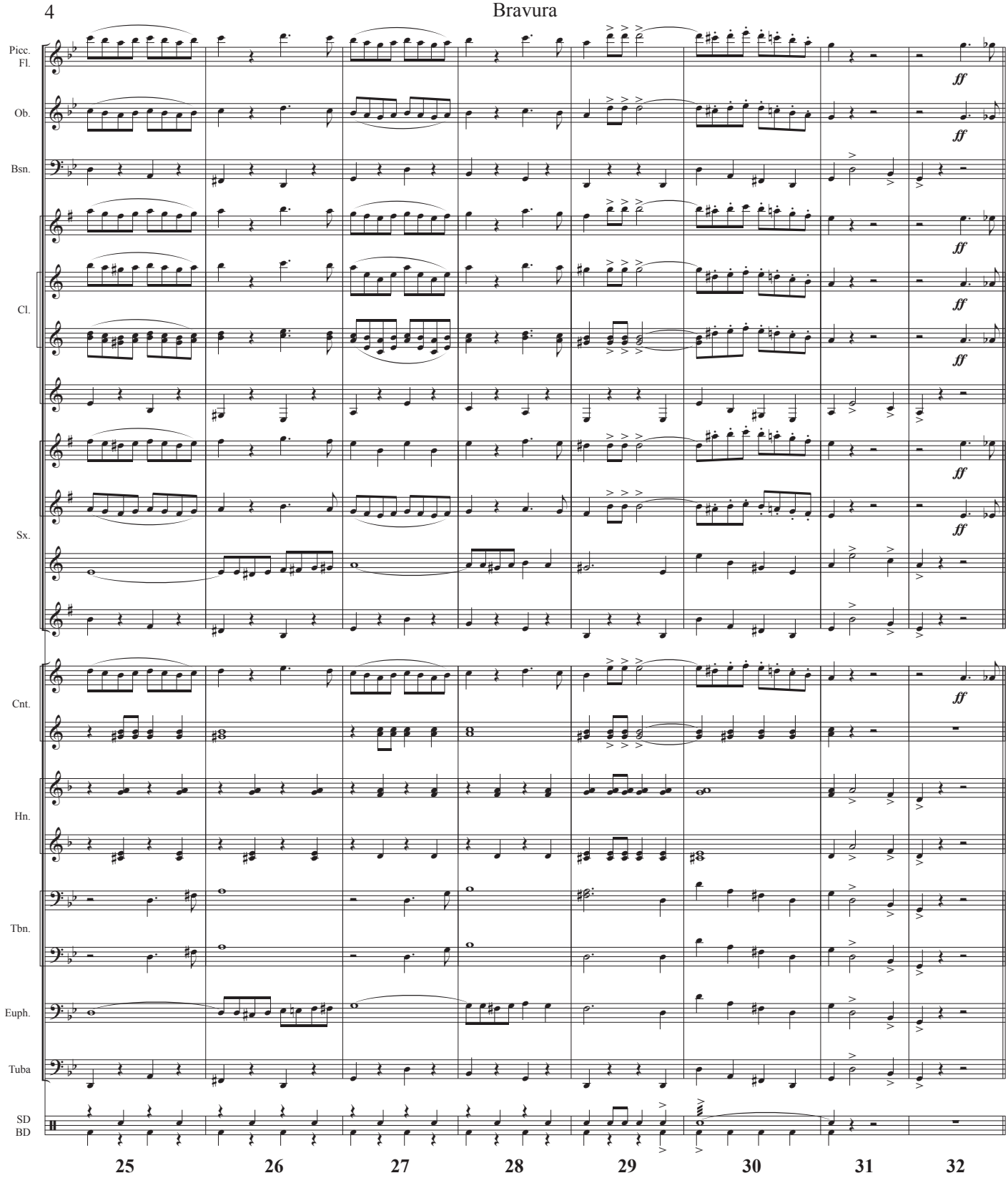
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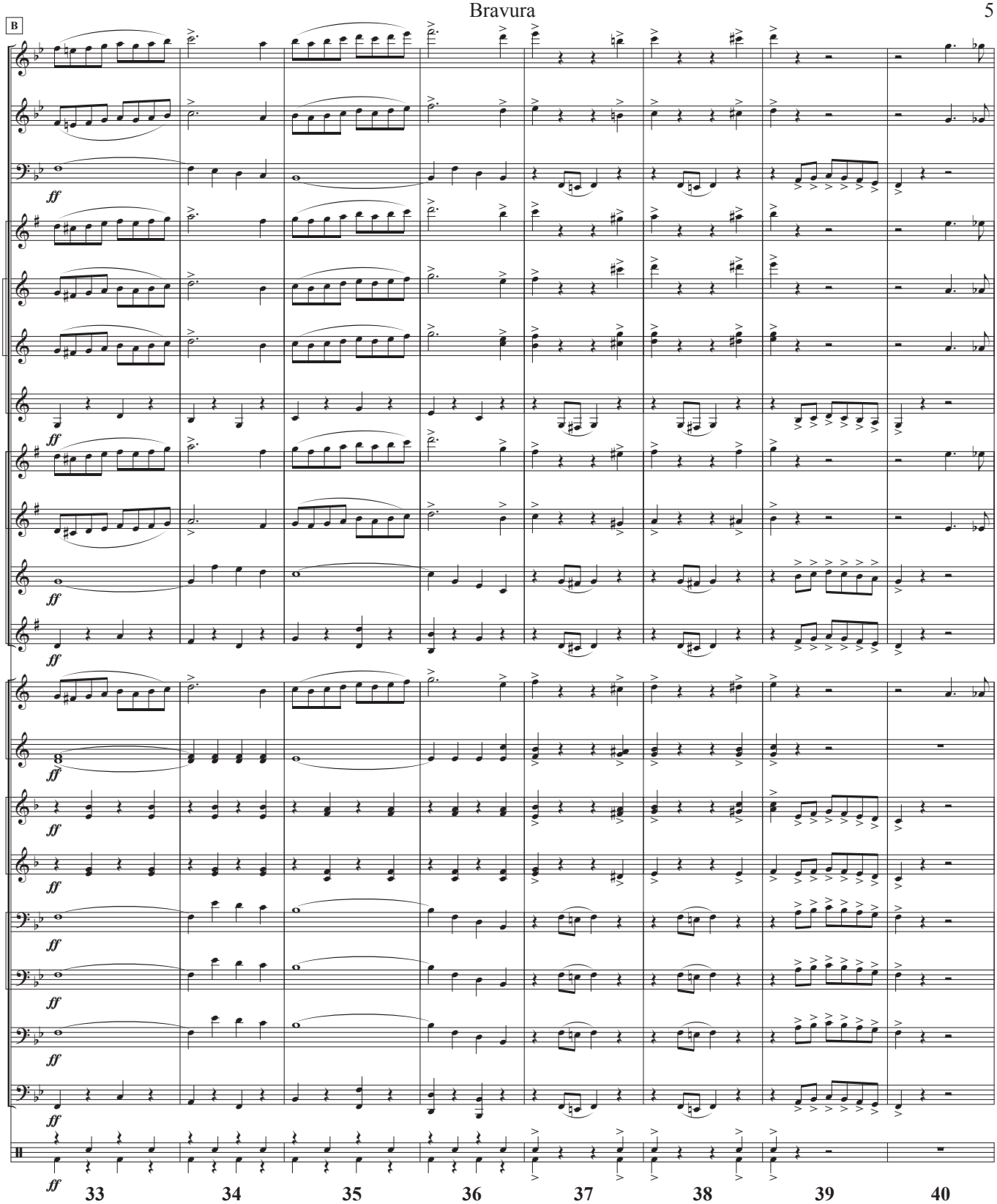
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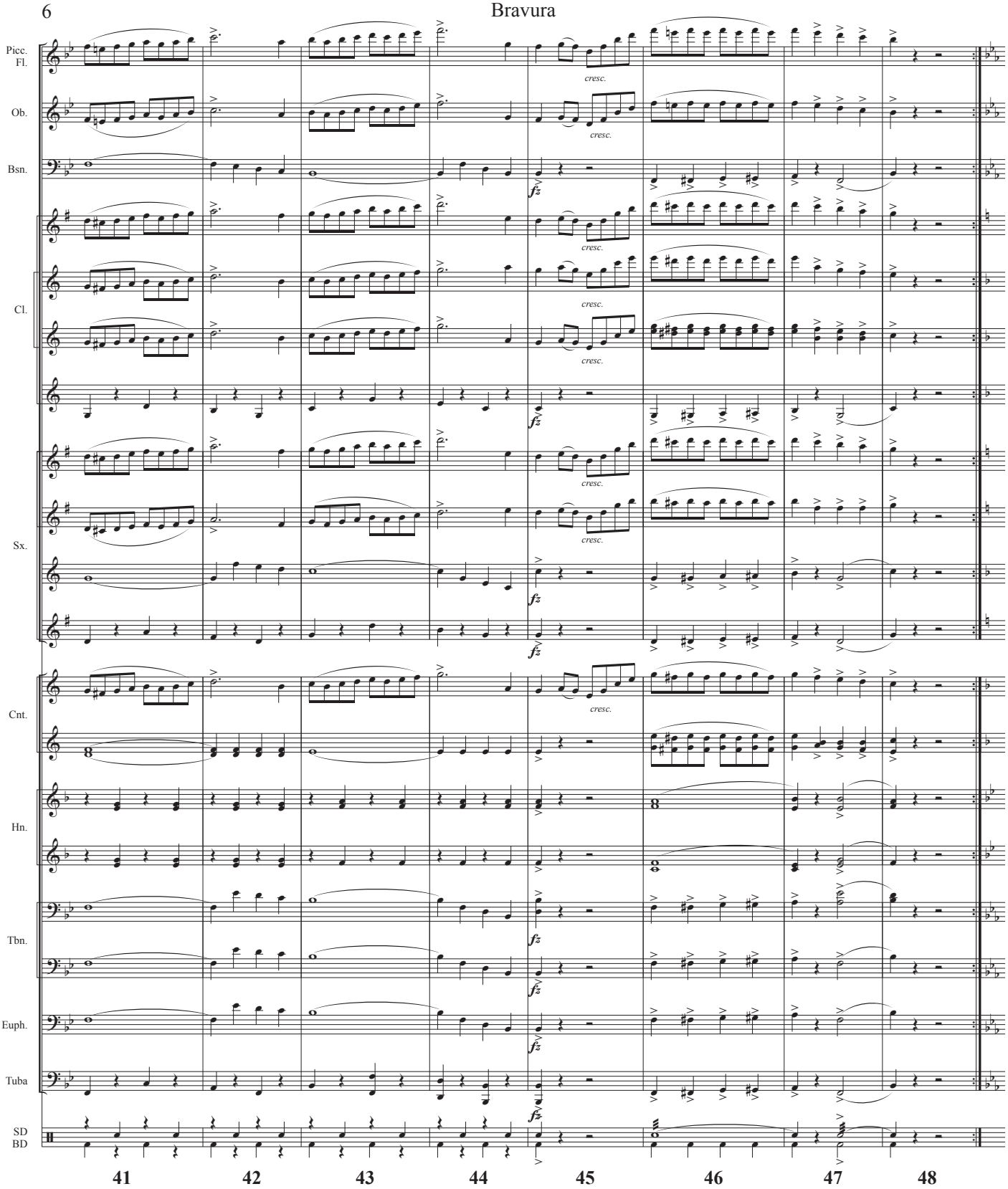
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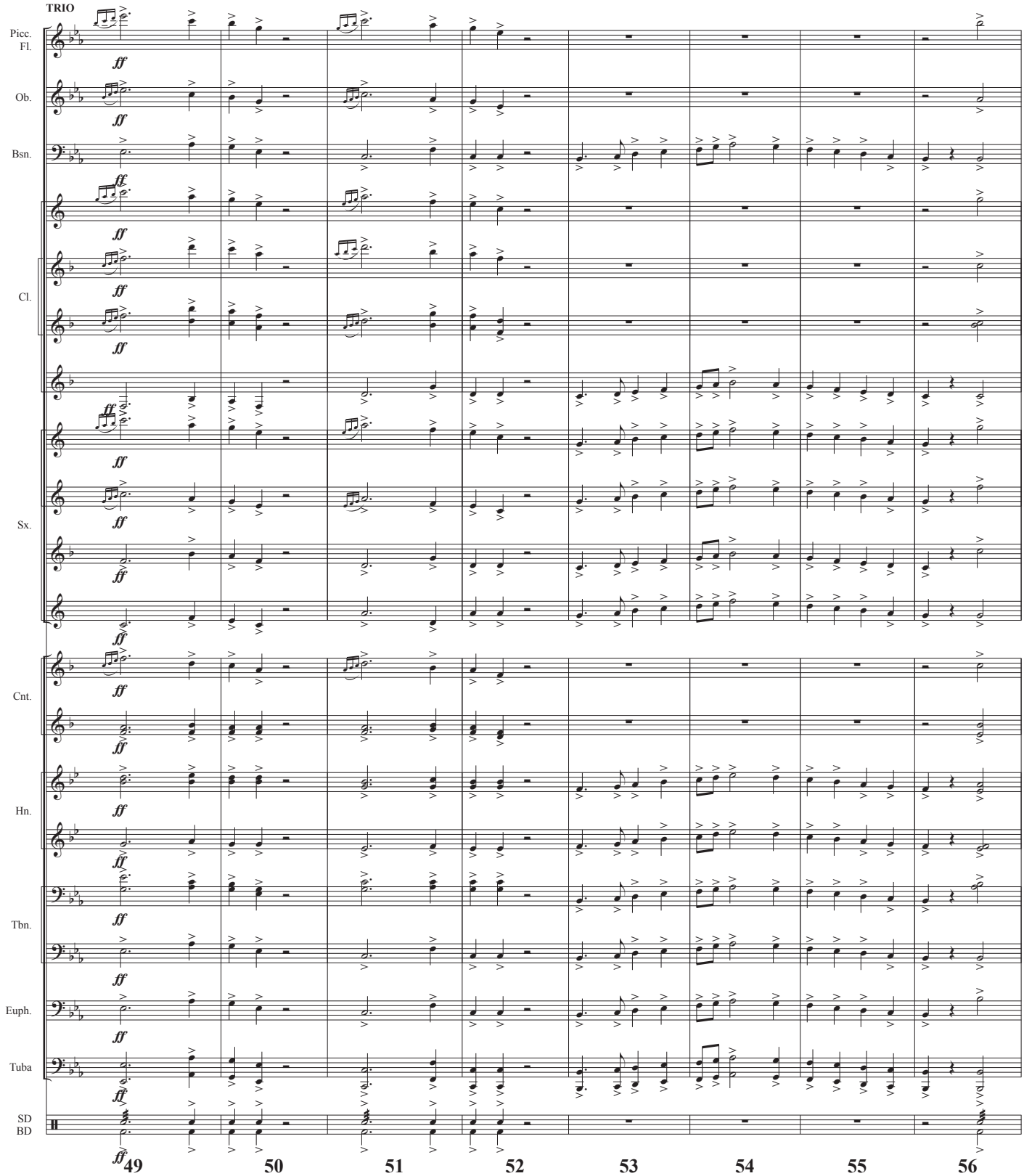
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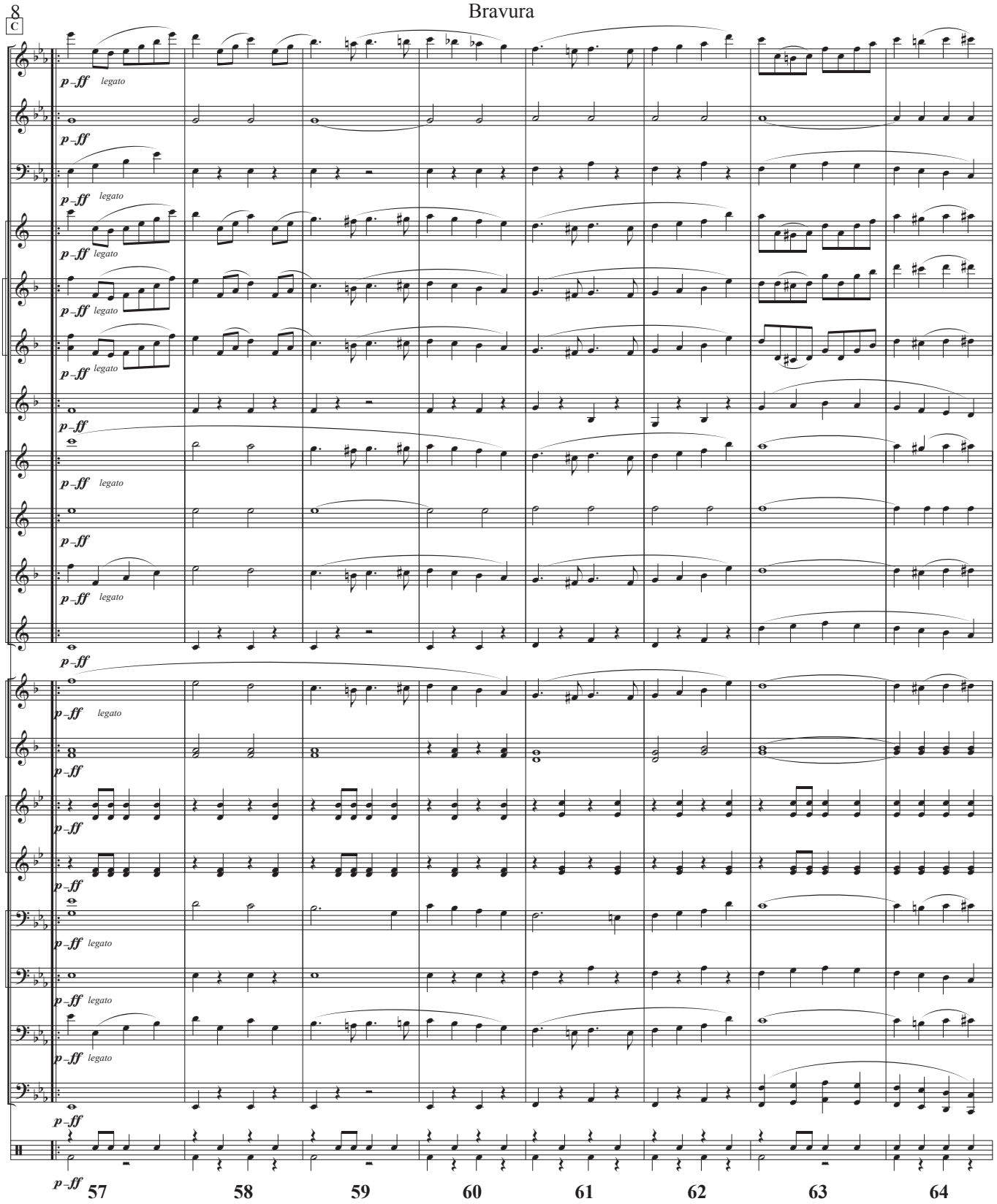
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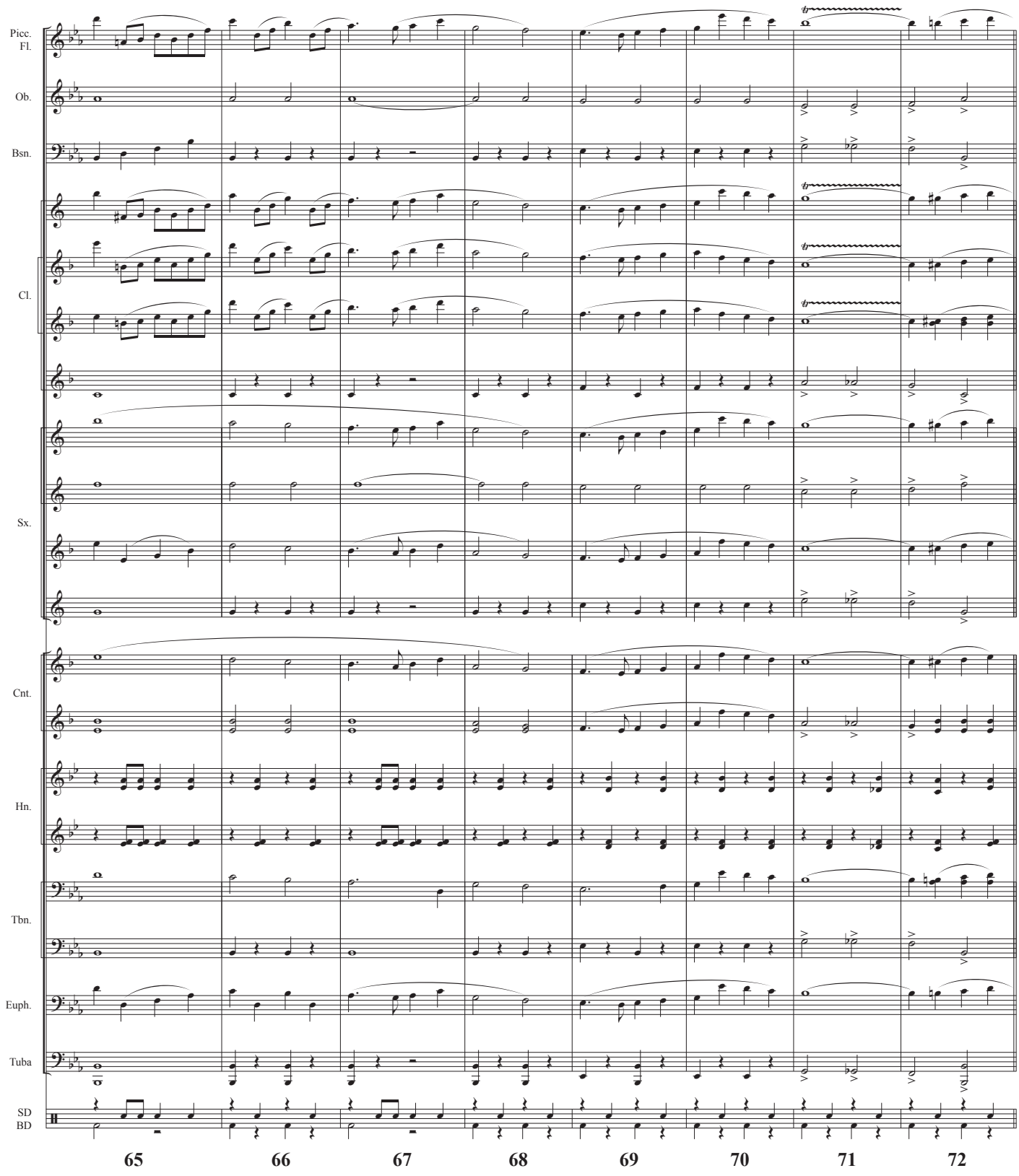
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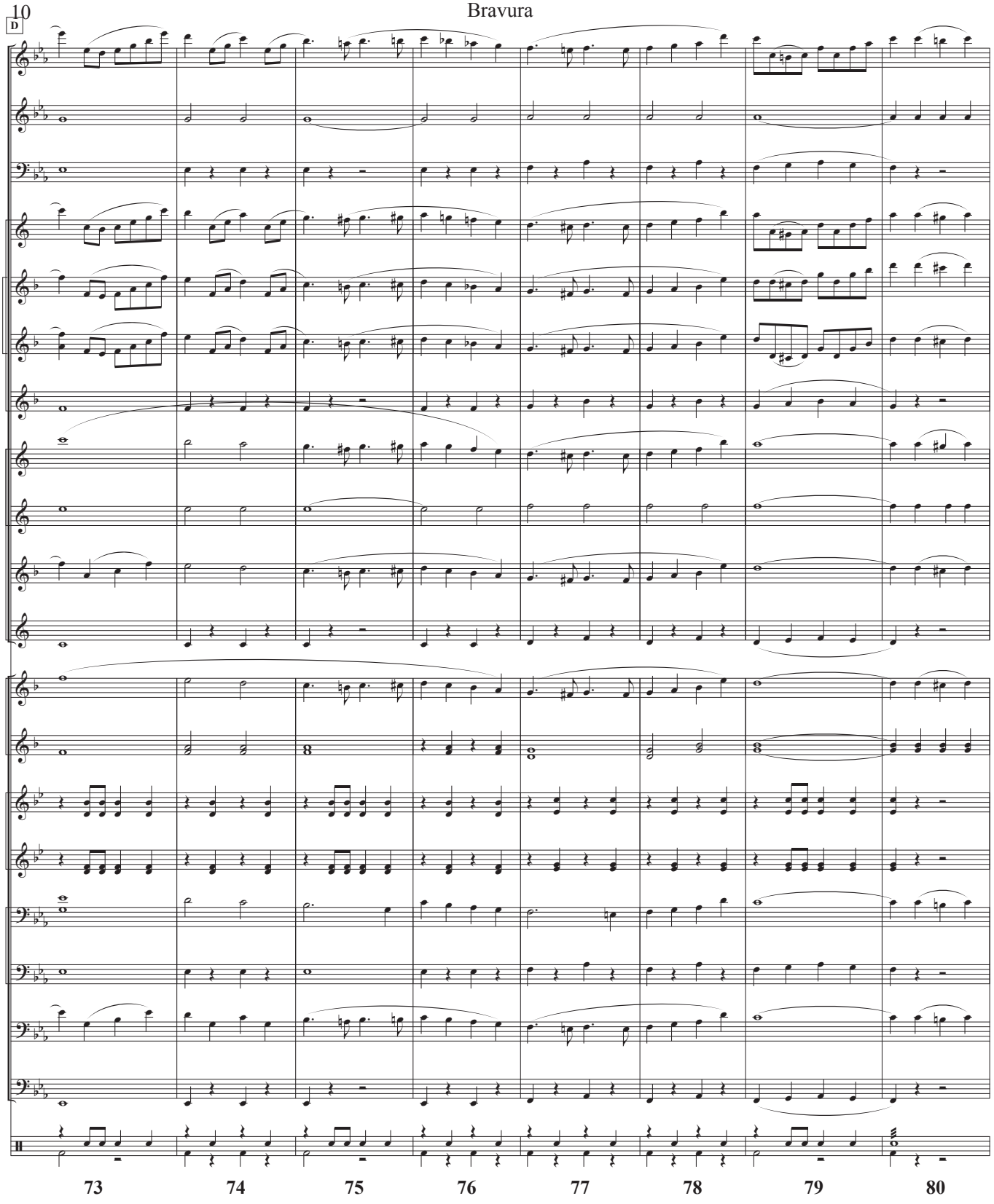
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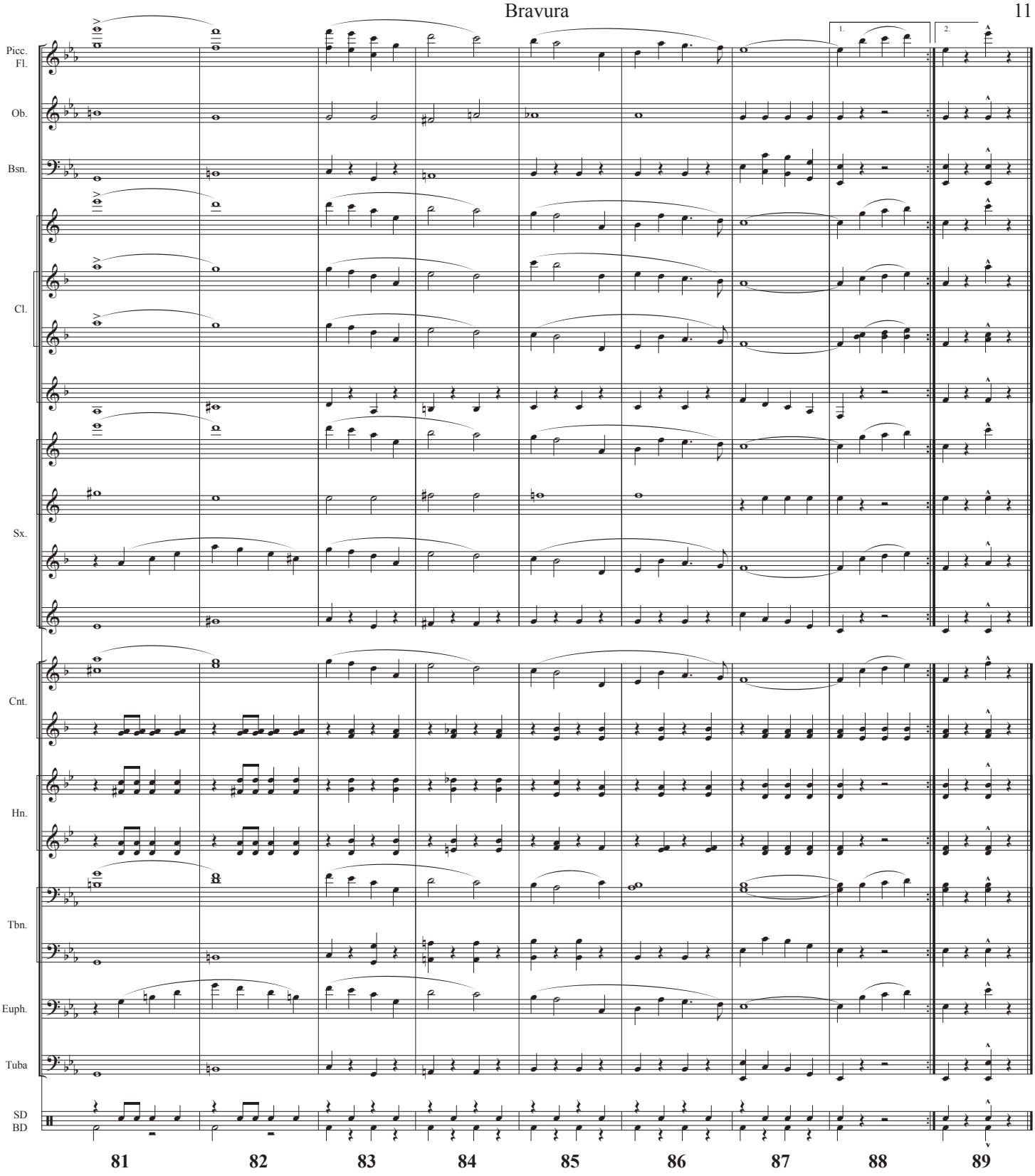
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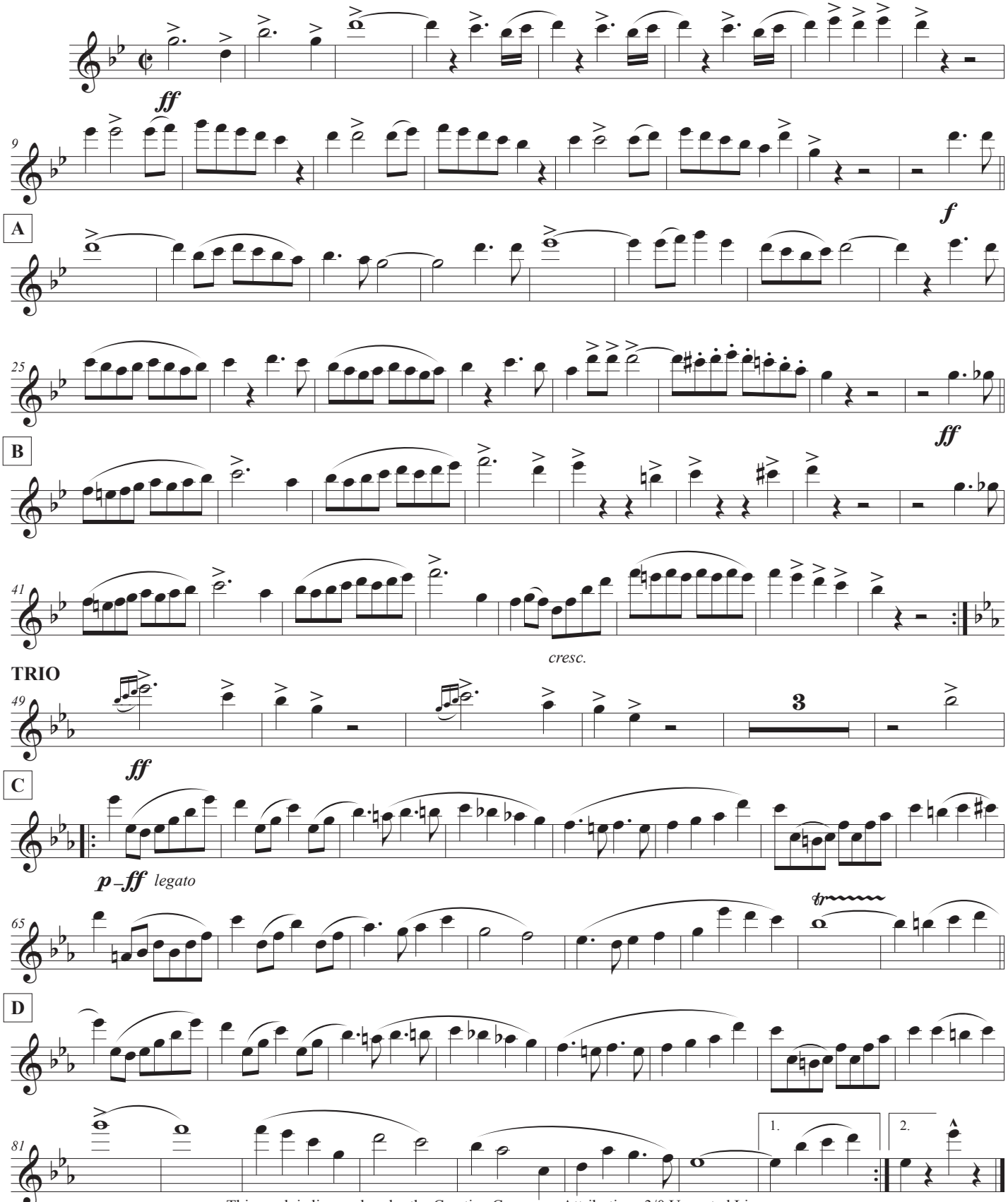
Piccolo

Bravura

March

C. E. Duble
ed. by AJ Diller



Bravura

March

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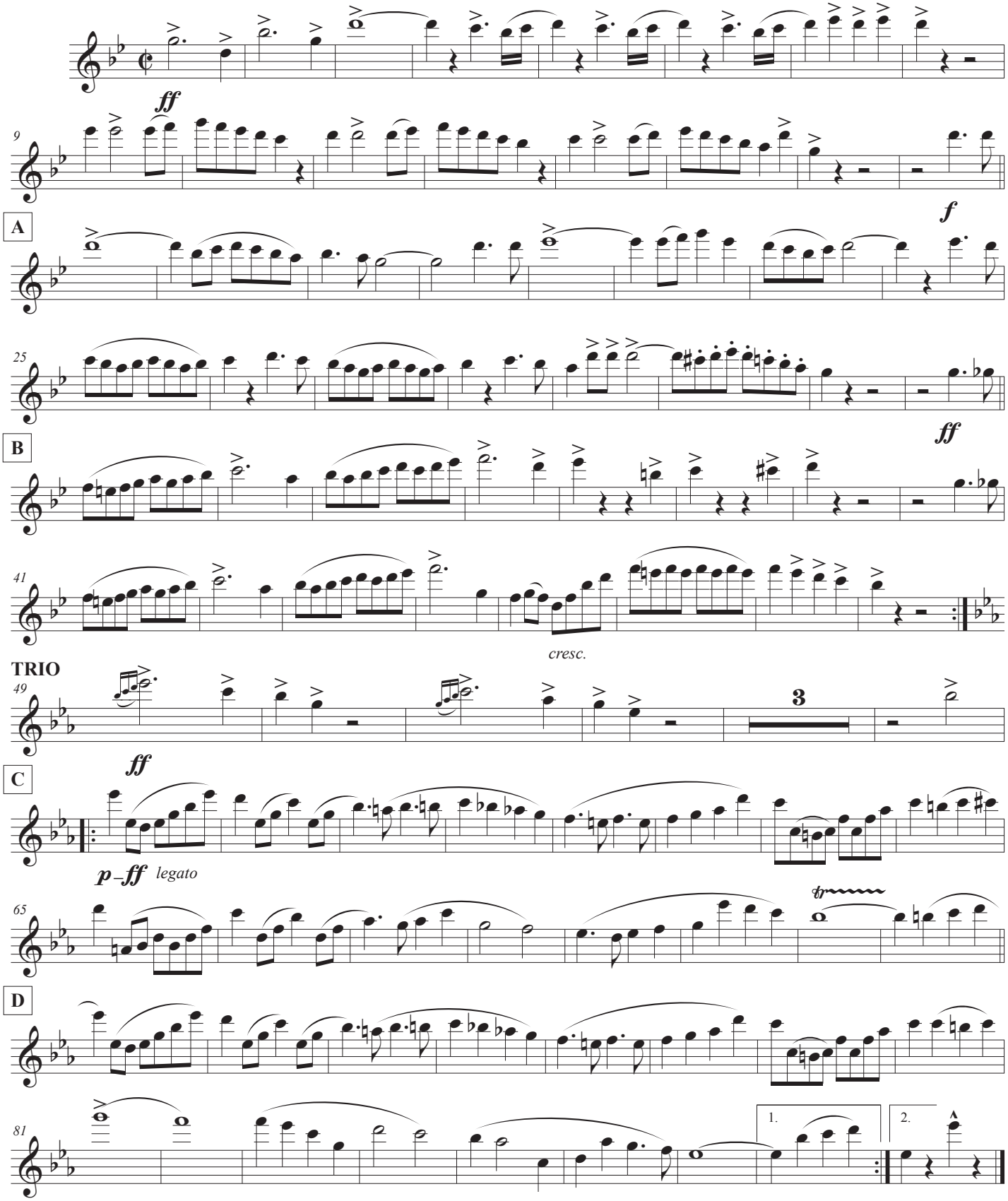
ed. by AJ Diller



Bravura

March

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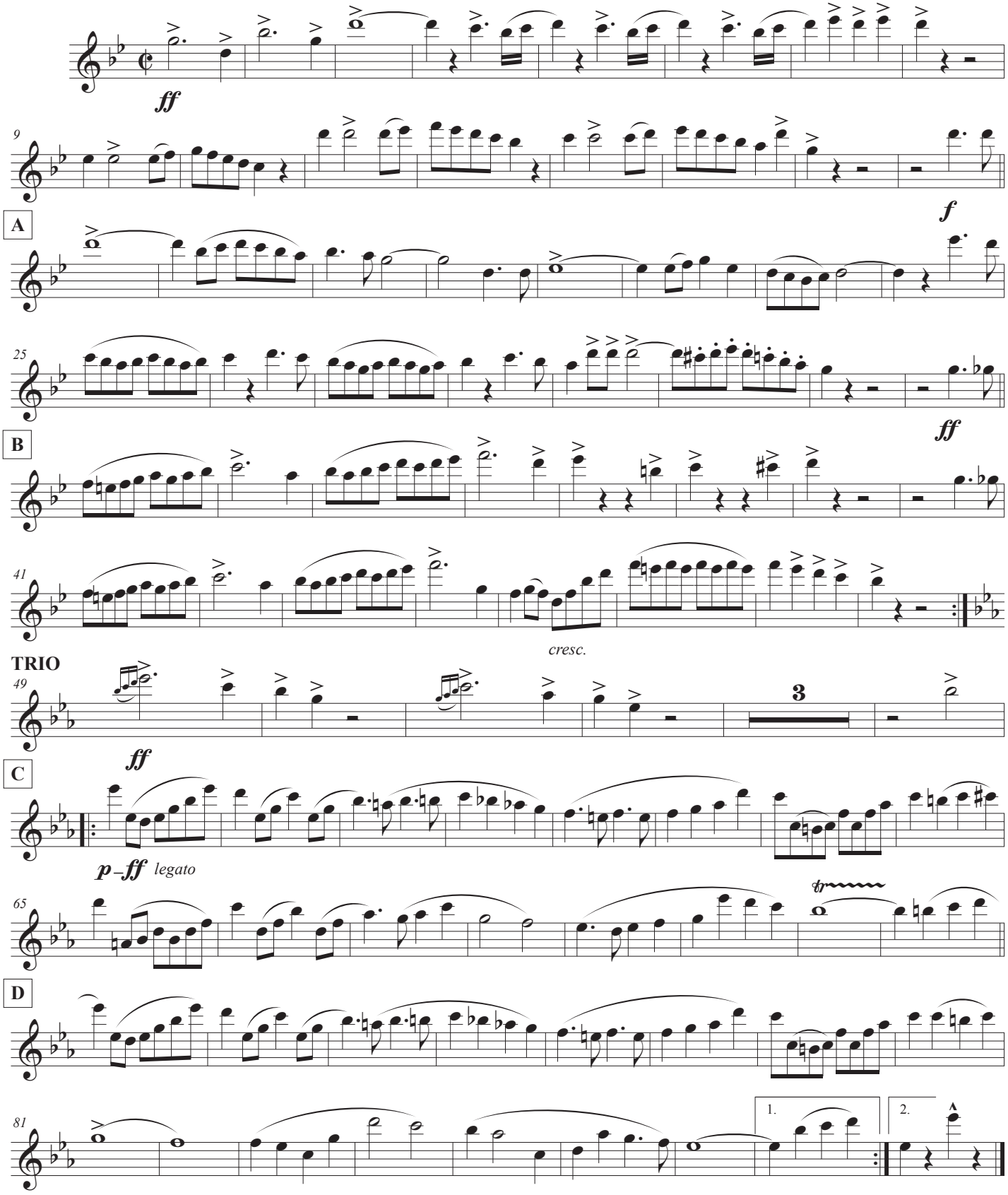

Oboe

Bravura

March

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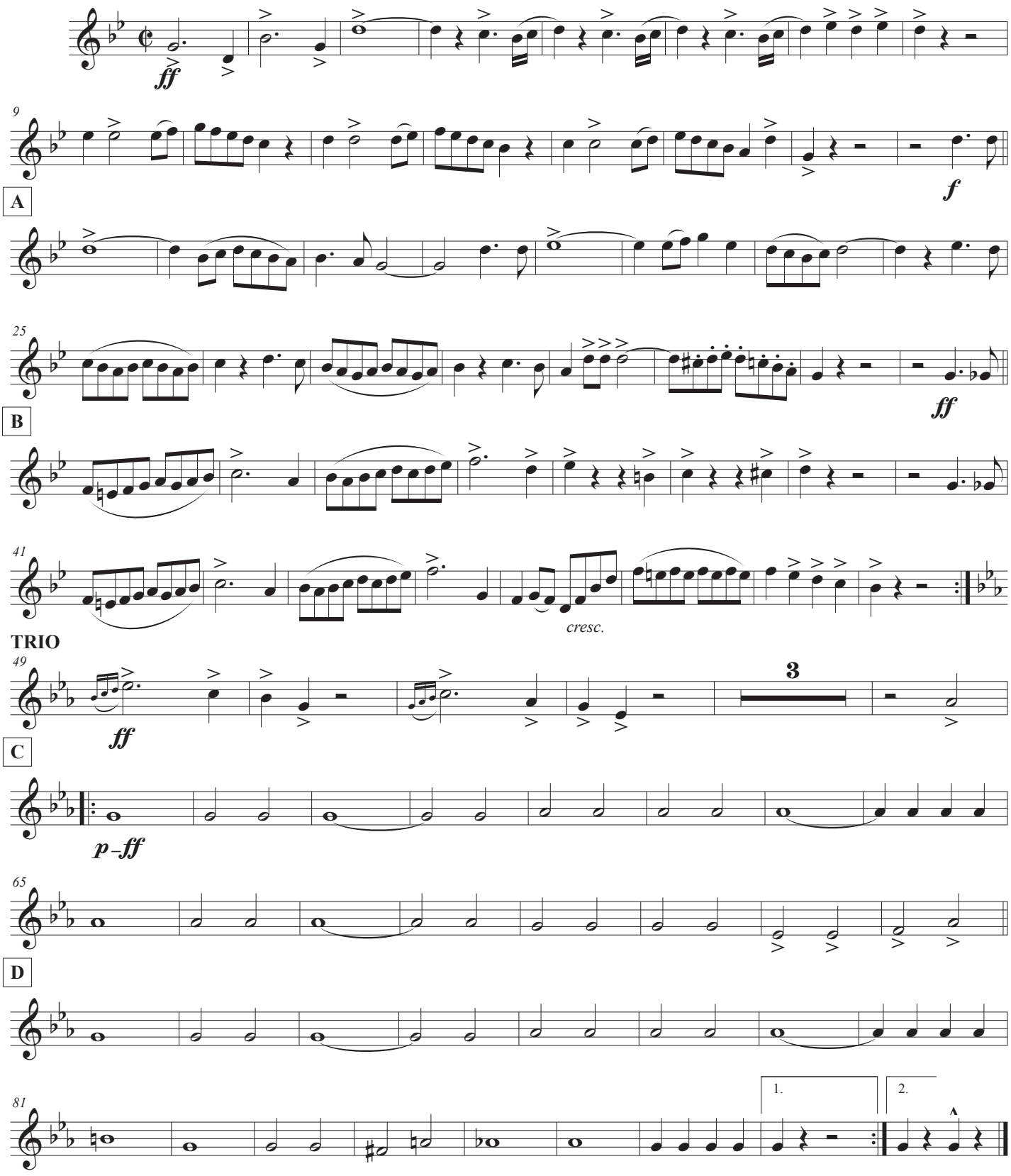
ed. by AJ Diller

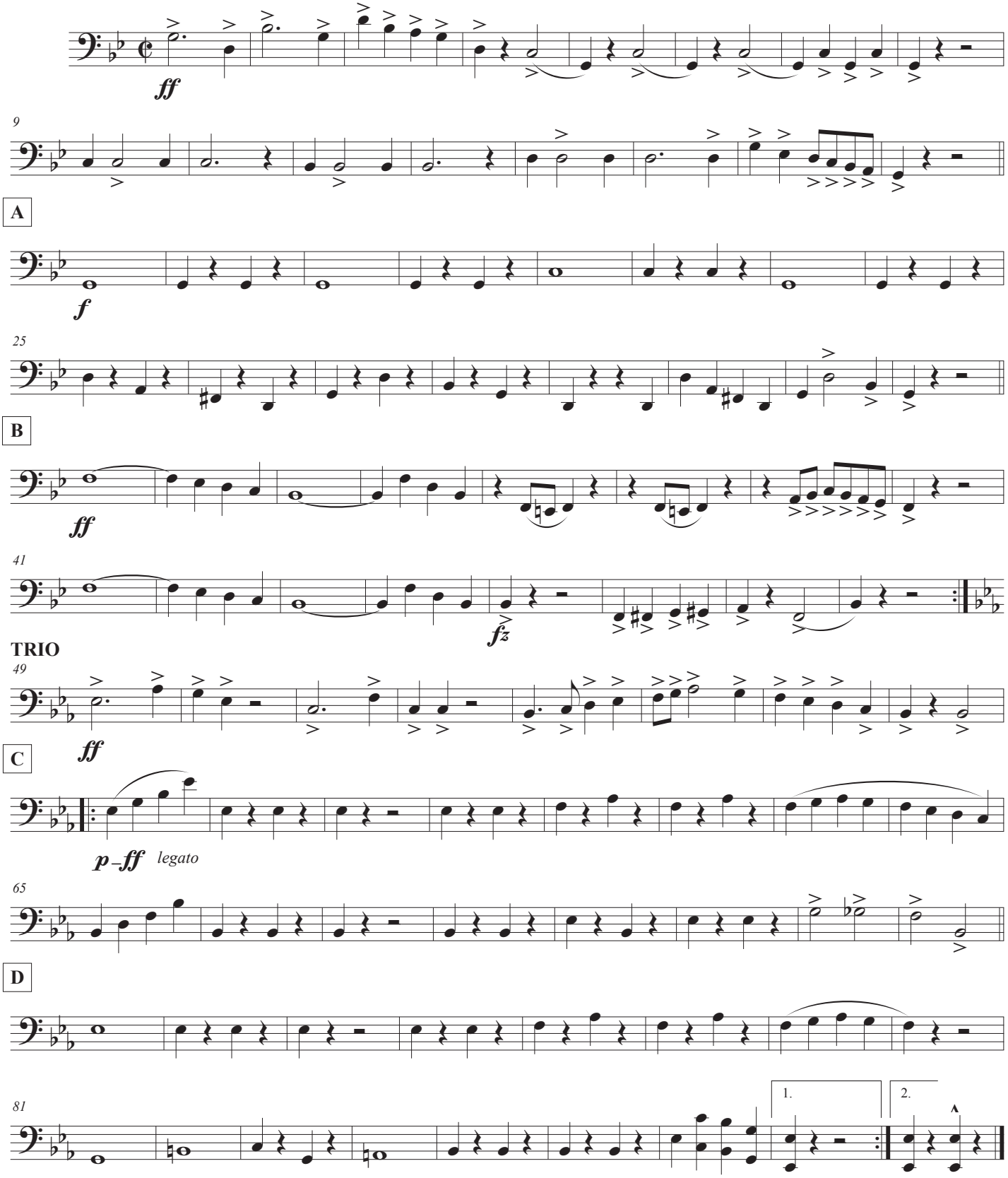


Bassoon

Bravura

March

C. E. Duble
ed. by AJ Diller

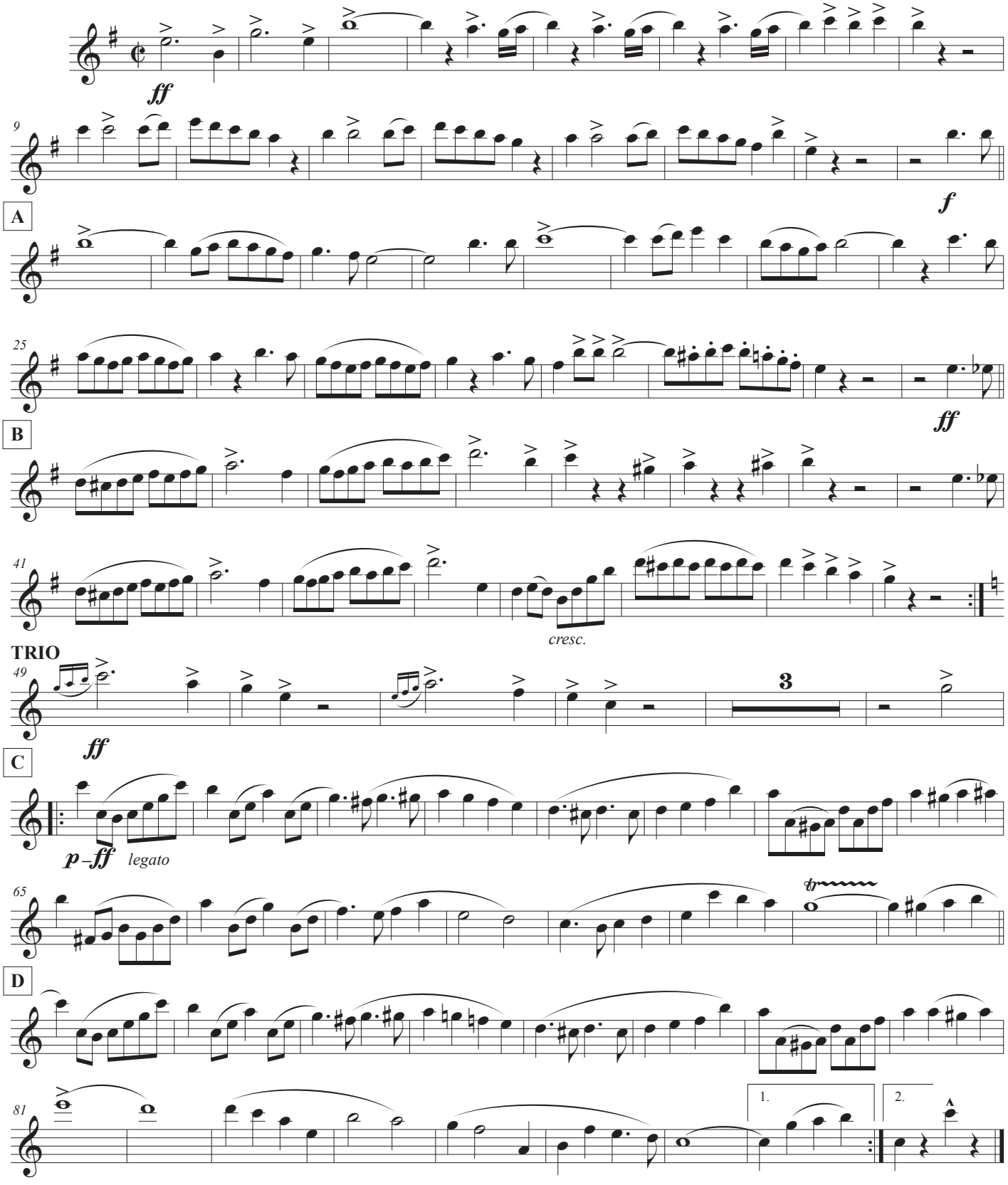


E♭ Clarinet

Bravura

March

C. E. Duble
ed. by AJ Diller

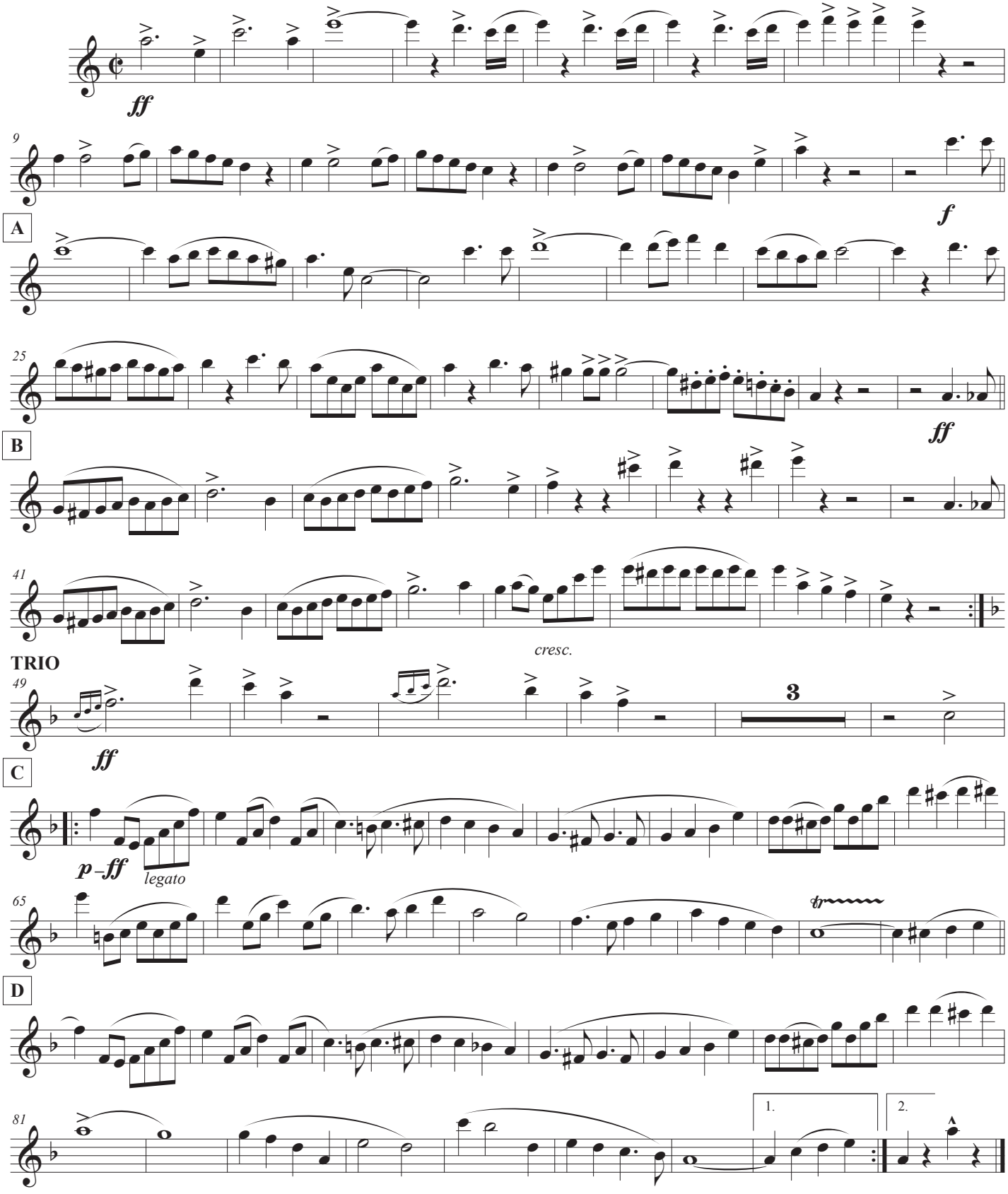


Clarinet 1

Bravura

March

C. E. Duble
ed. by AJ Diller

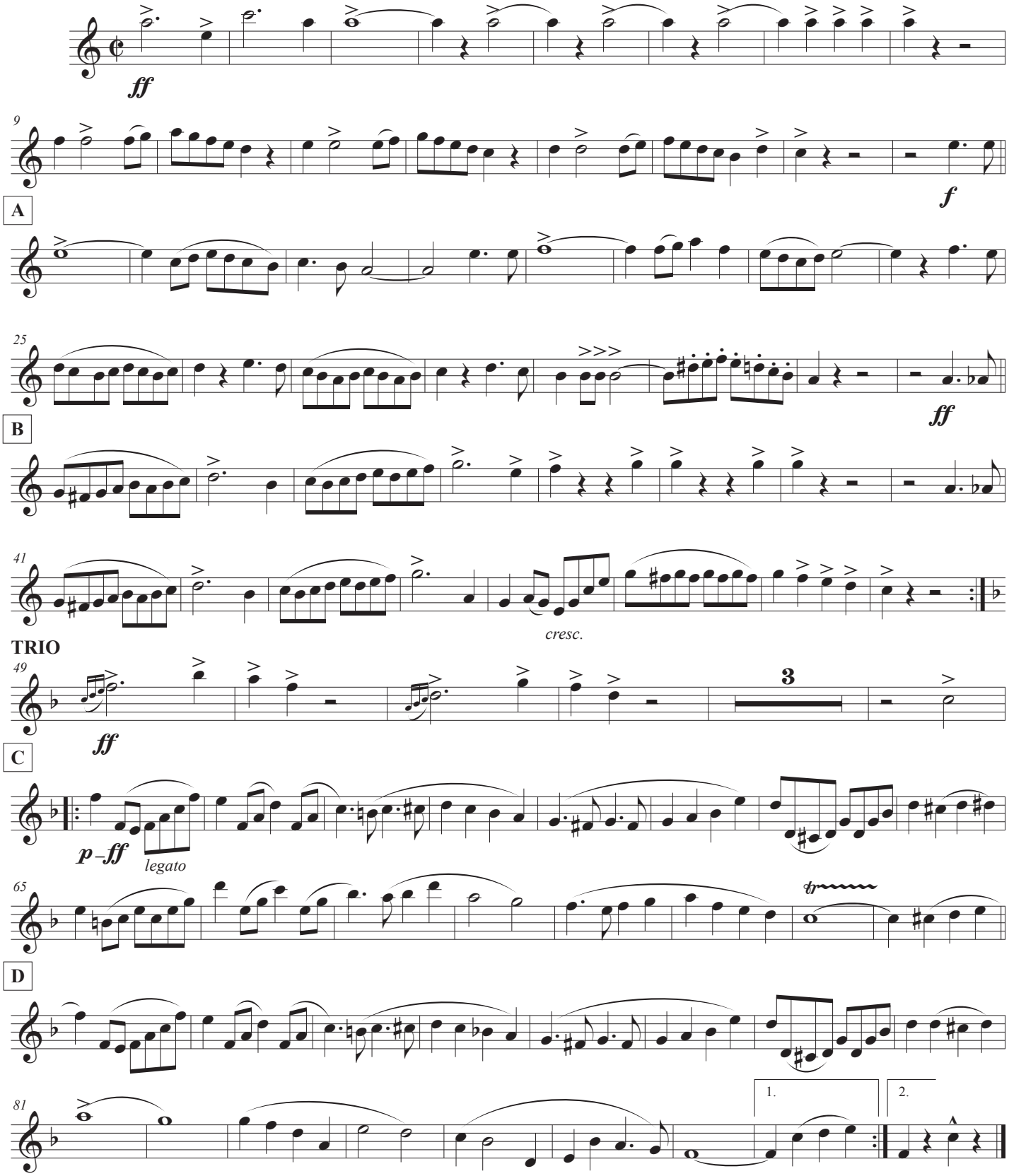


Clarinet 2

Bravura

March

C. E. Duble
ed. by AJ Diller

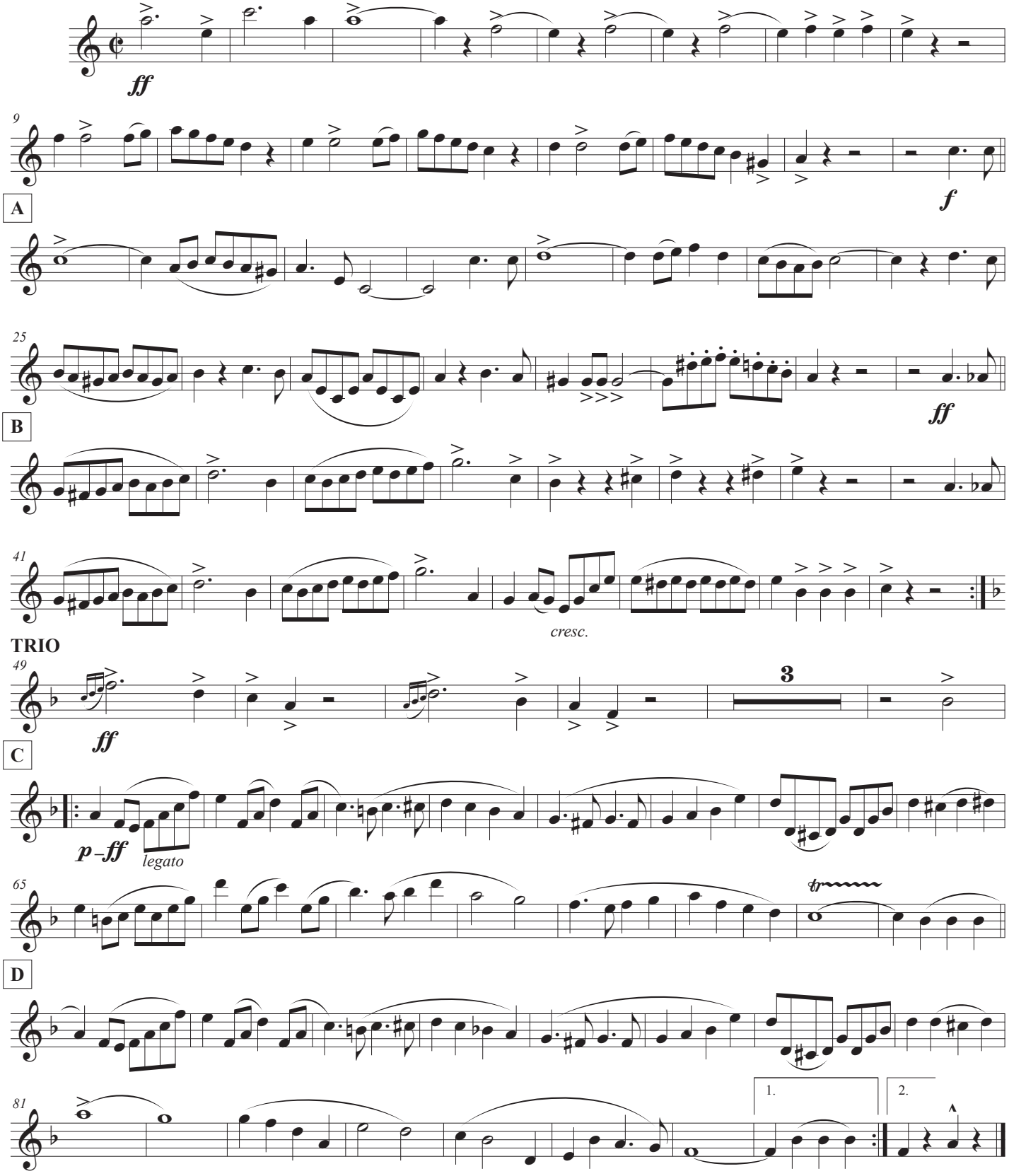


Clarinet 3

Bravura

March

C. E. Duble
ed. by AJ Diller



Bass Clarinet

Bravura

March

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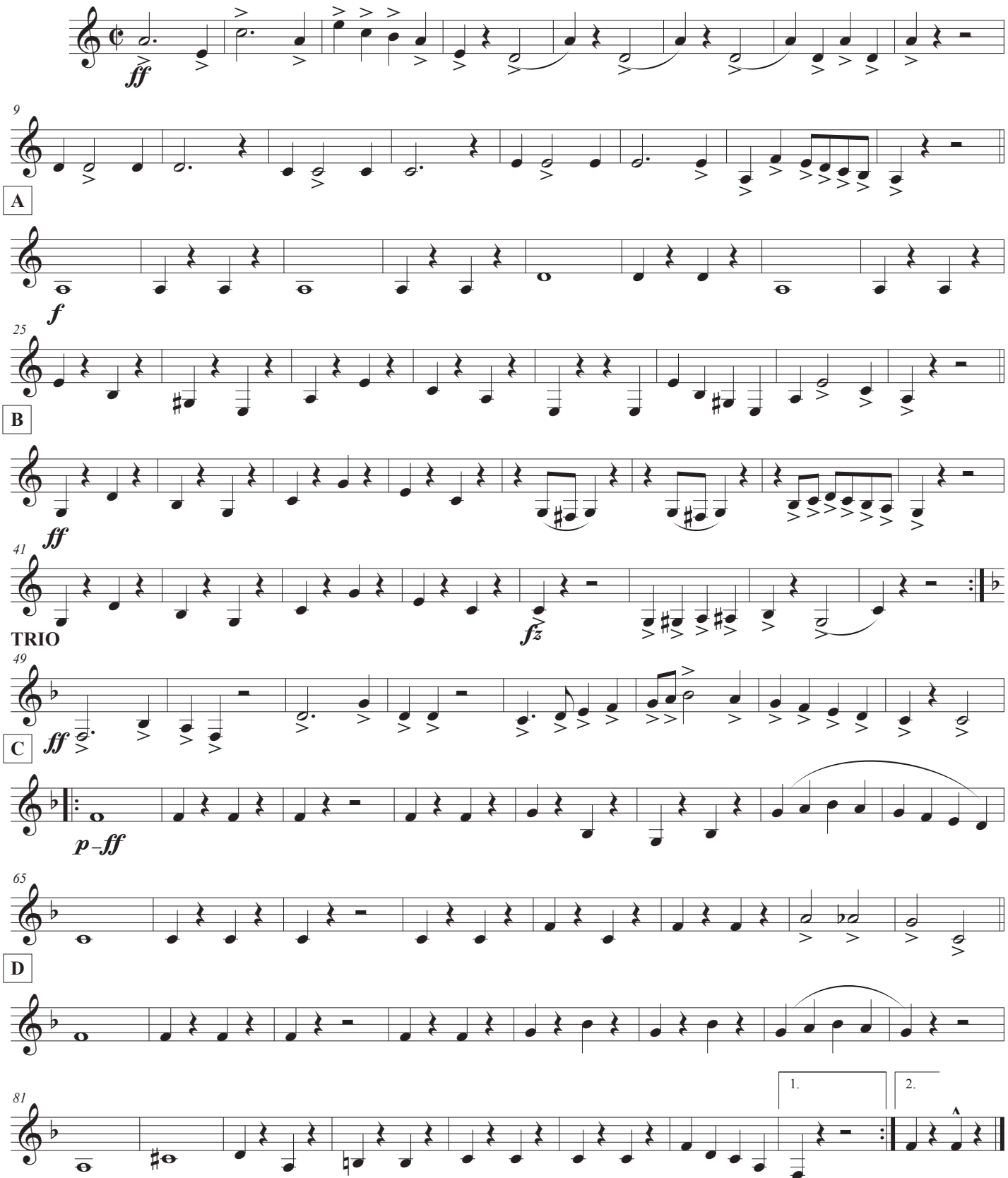
ed. by AJ Diller



Bravura

March

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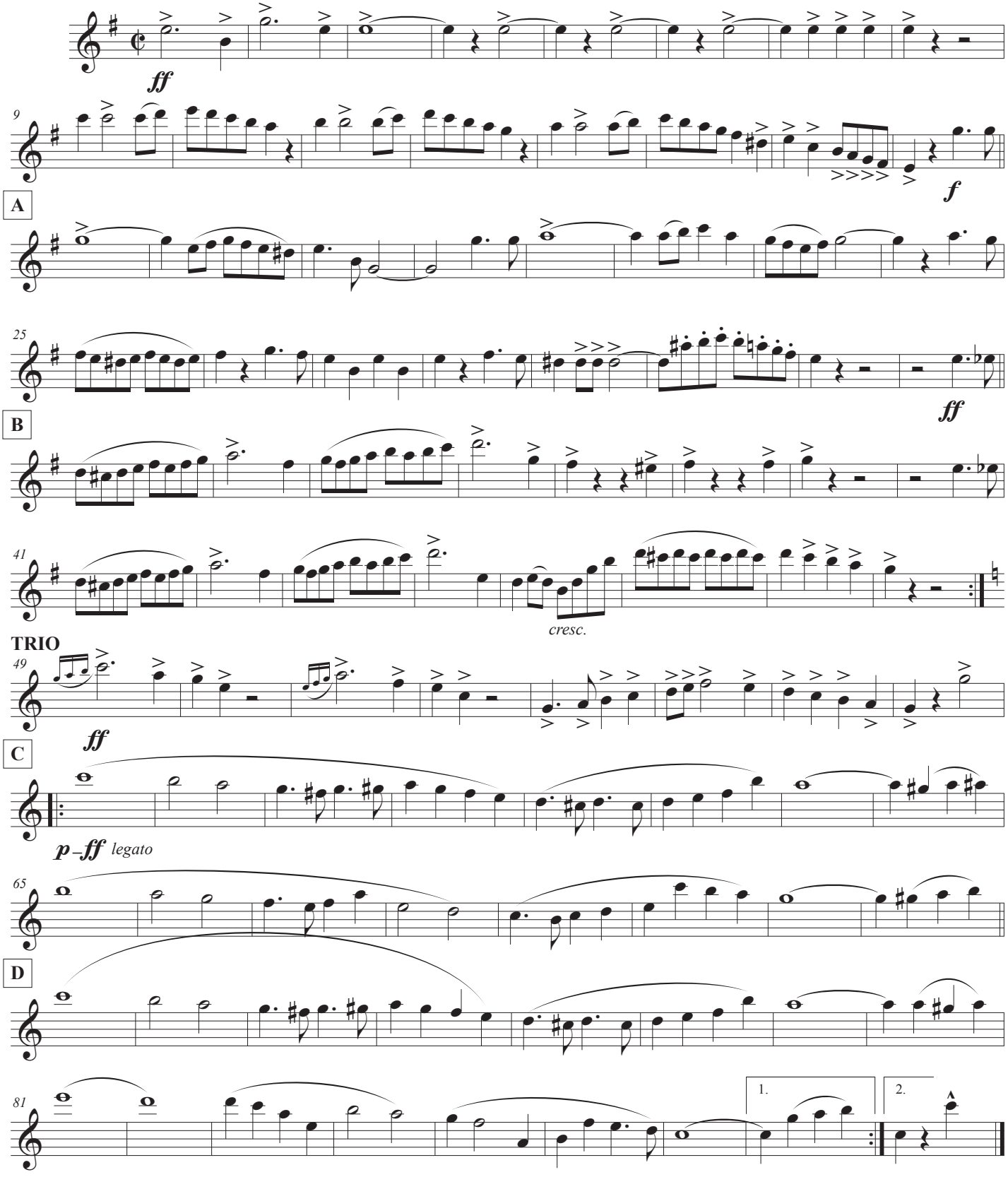

Alto Sax 2

Bravura

March

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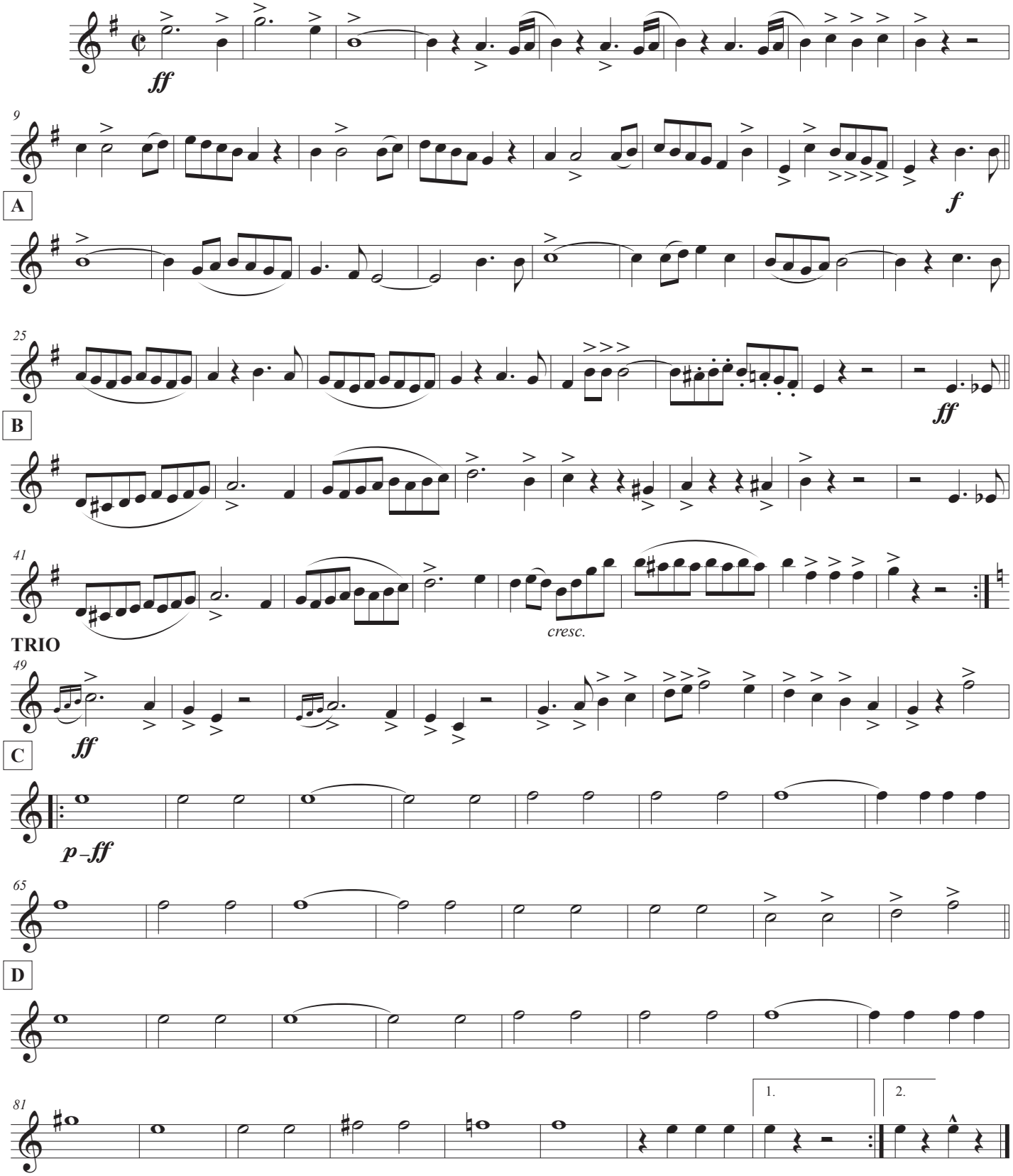
ed. by AJ Diller



Tenor Sax

Bravura

March

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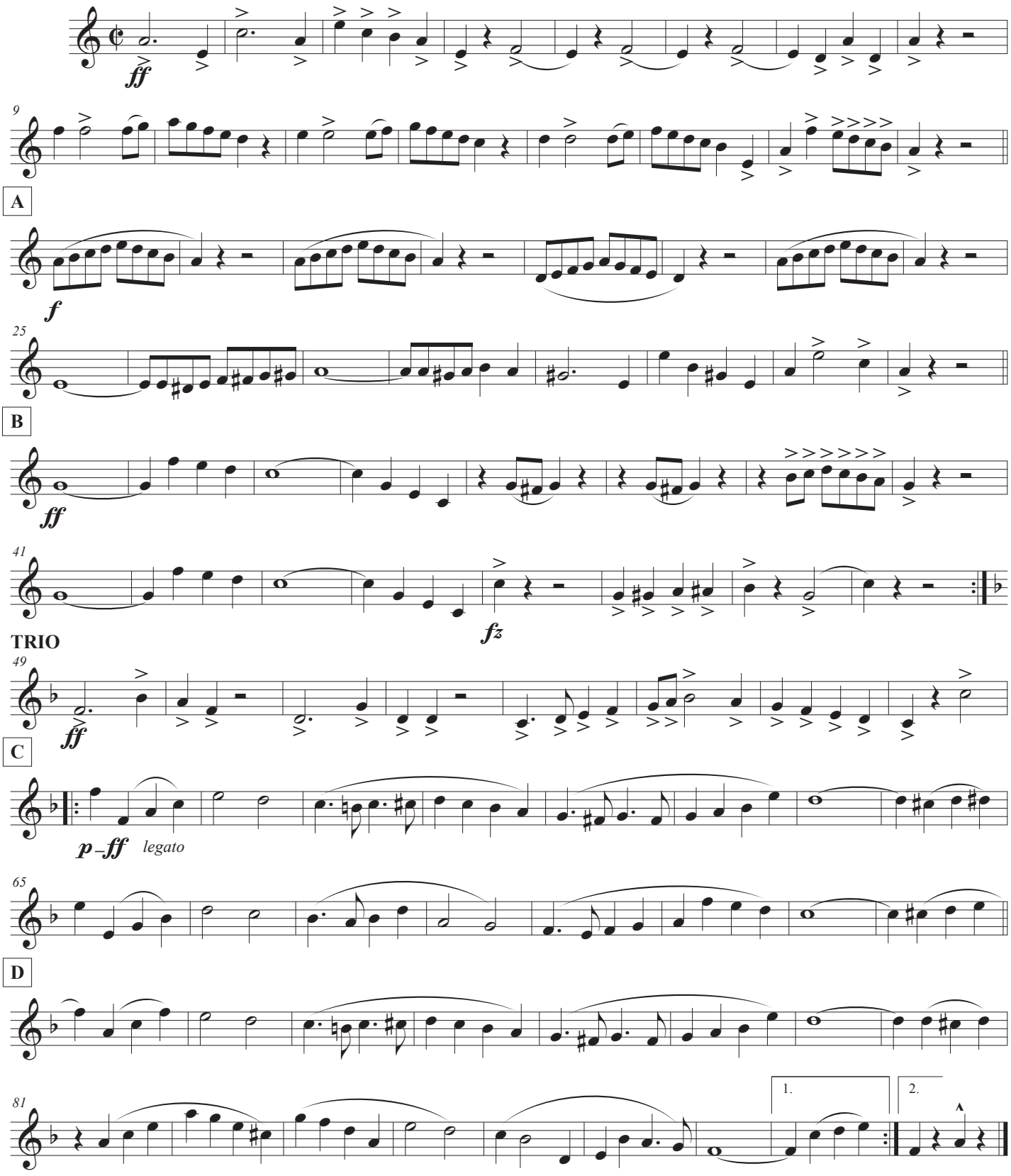
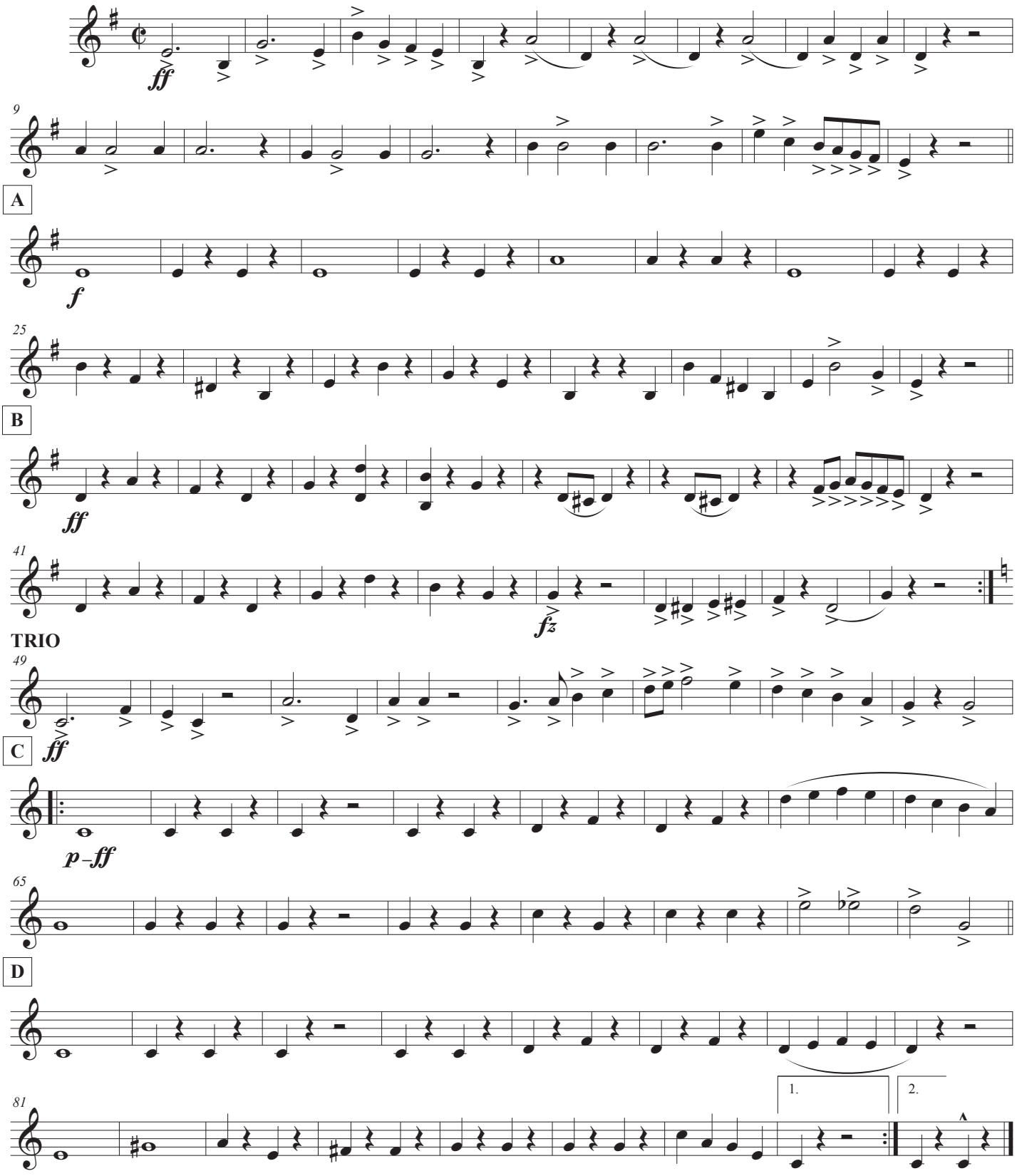


Baritone Sax

Bravura

March

C. E. Duble
ed. by AJ Diller



Bravura

March

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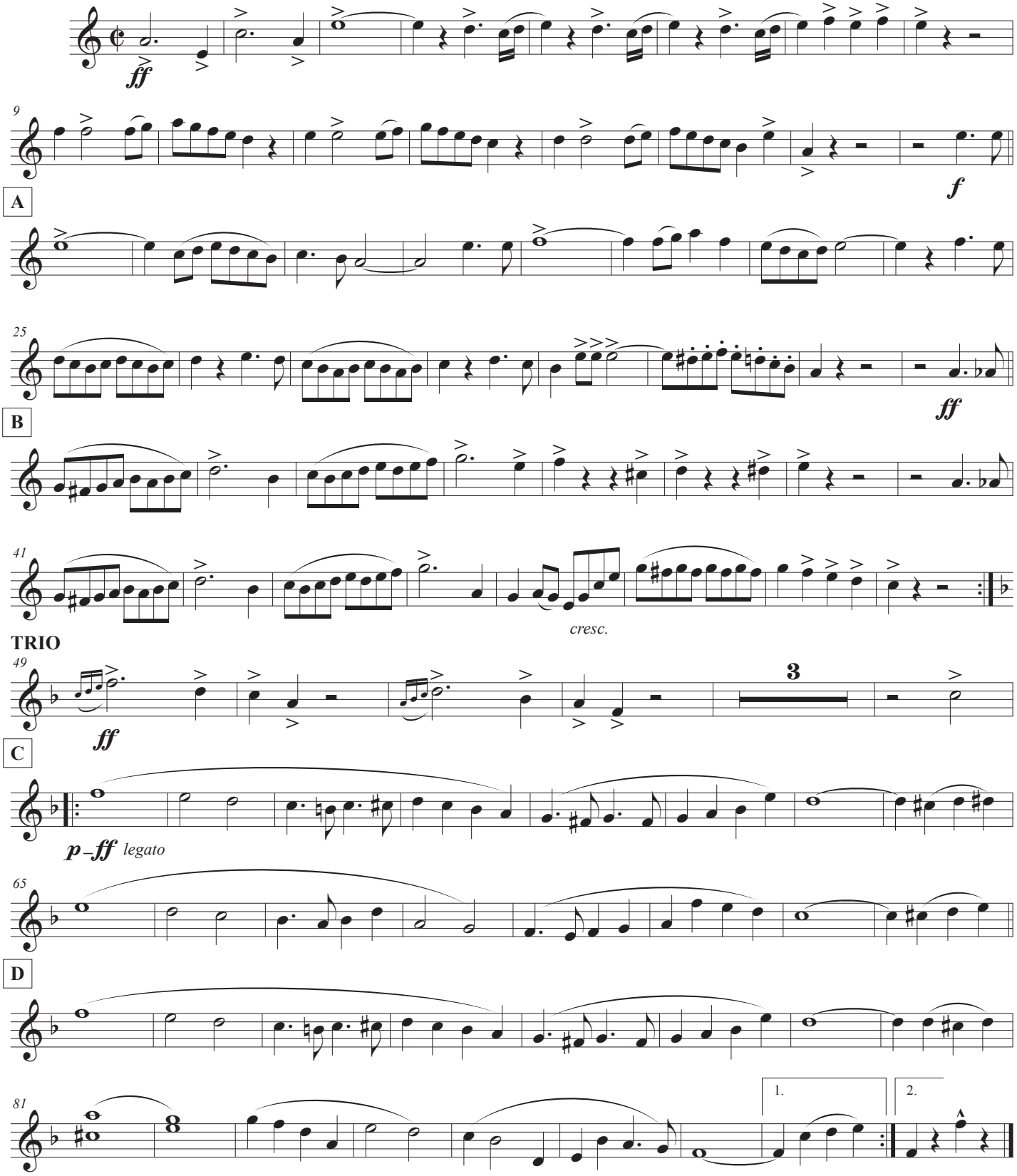

Trumpet 2

Bravura

March

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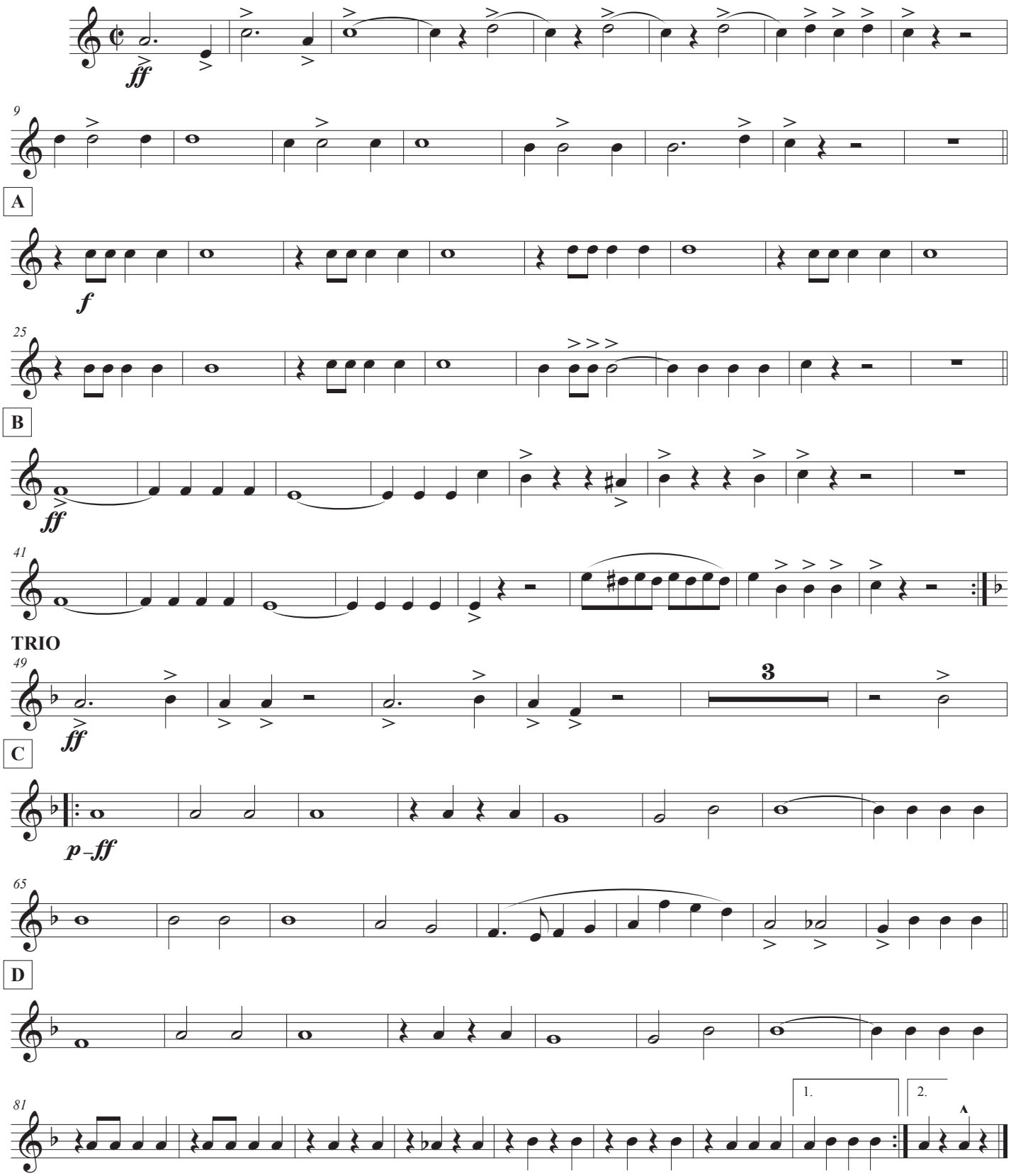
ed. by AJ Diller



Bravura

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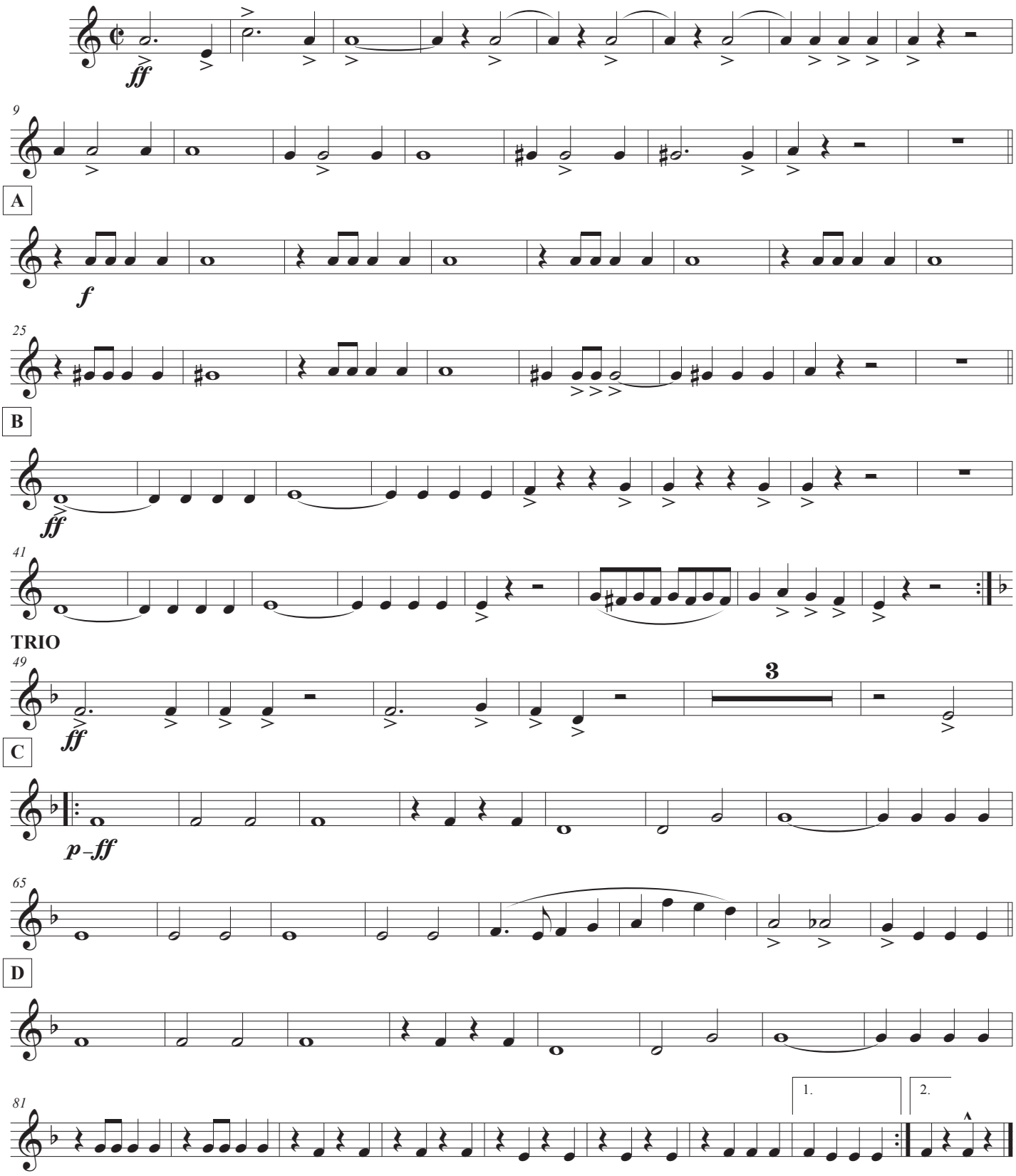

Bravura

March

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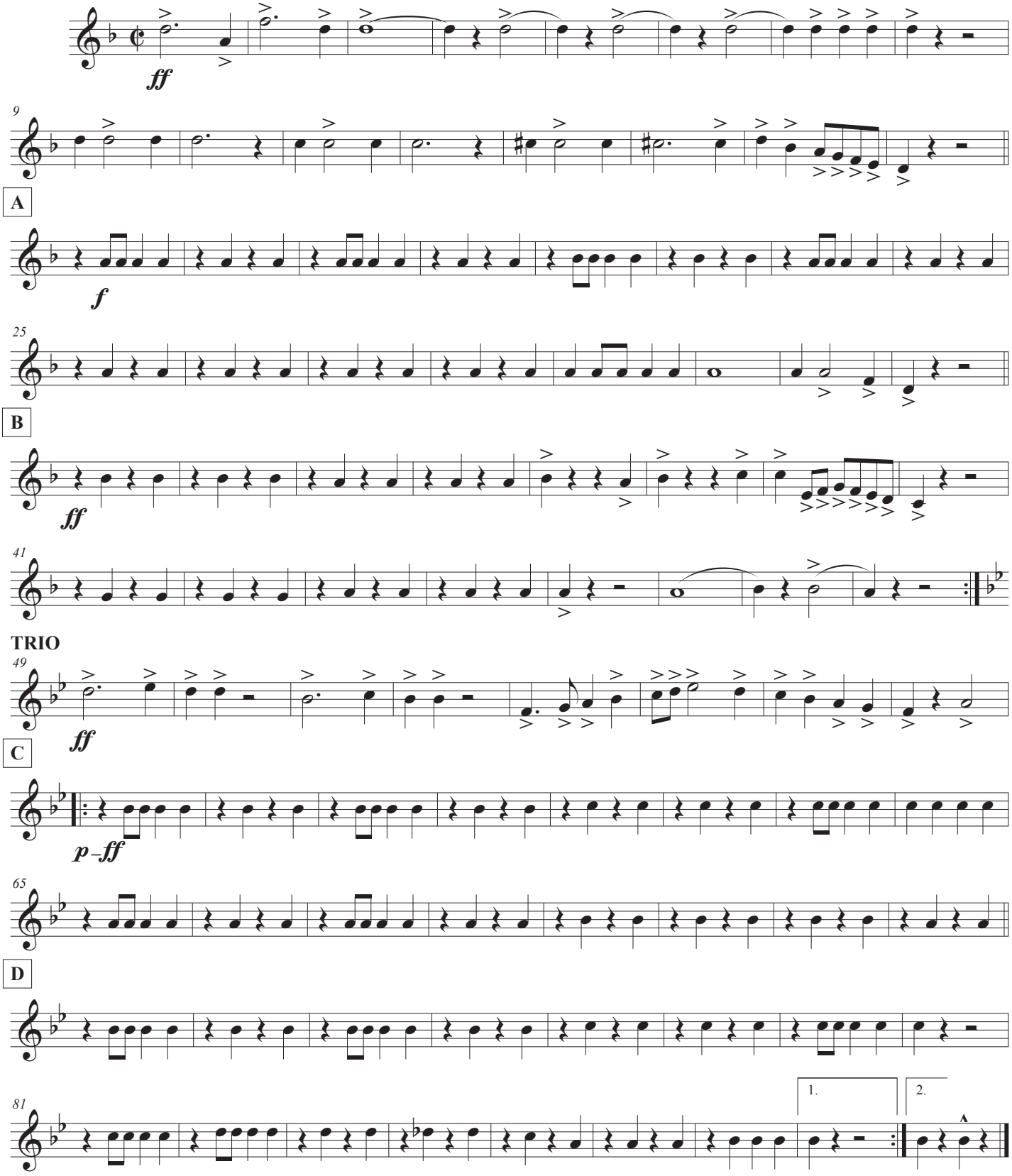

Horn 2

Bravura

March

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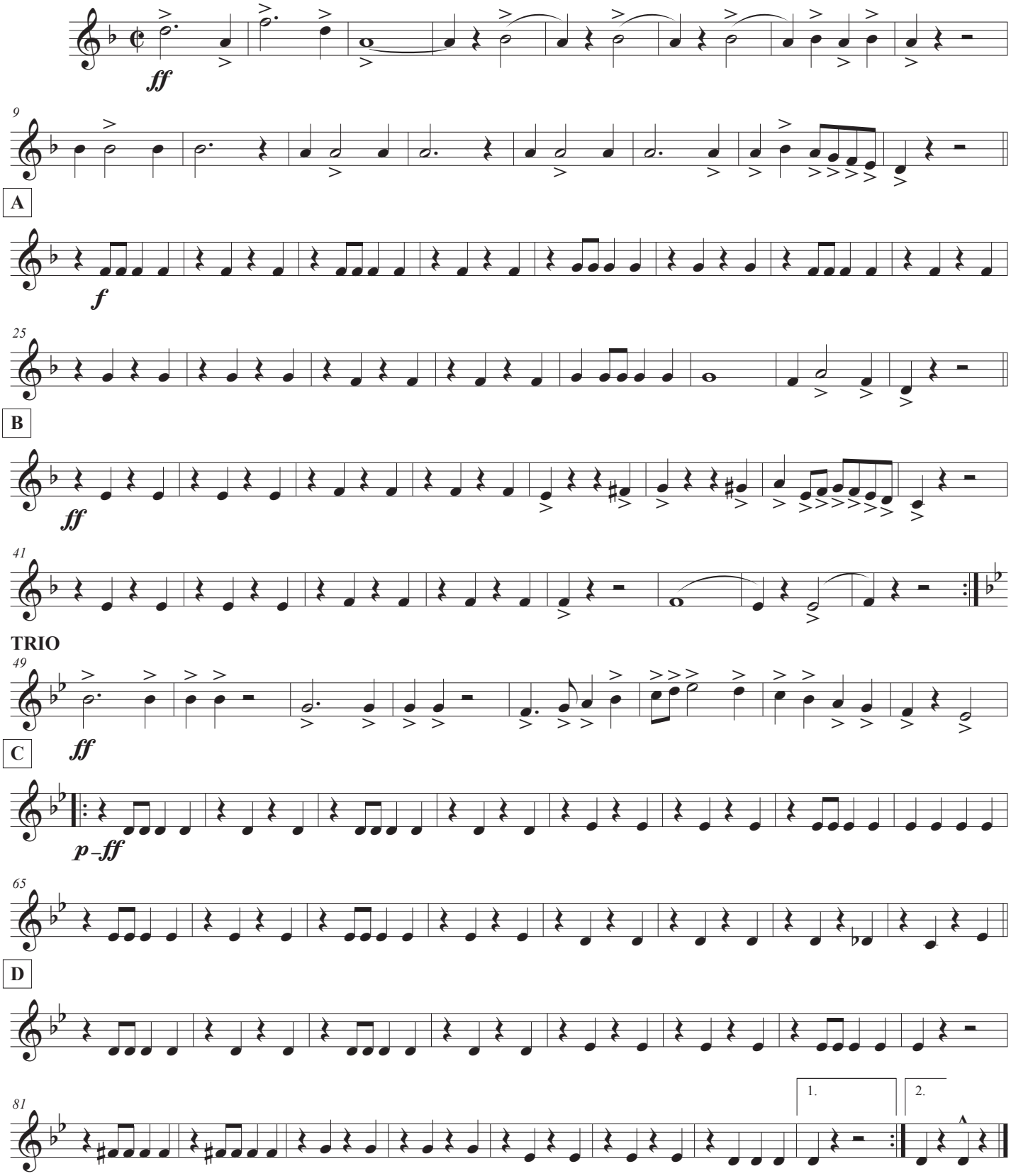

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March

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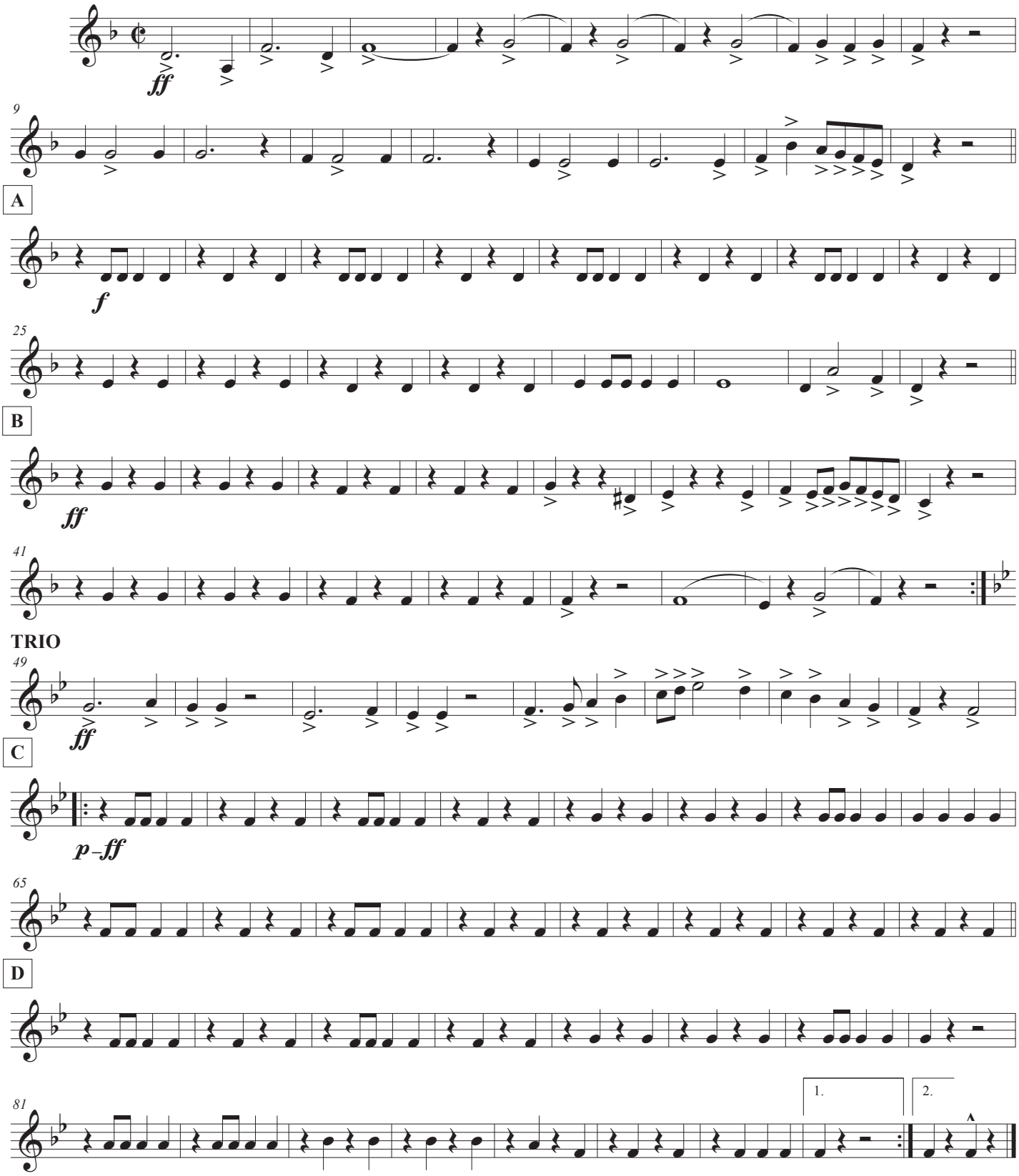

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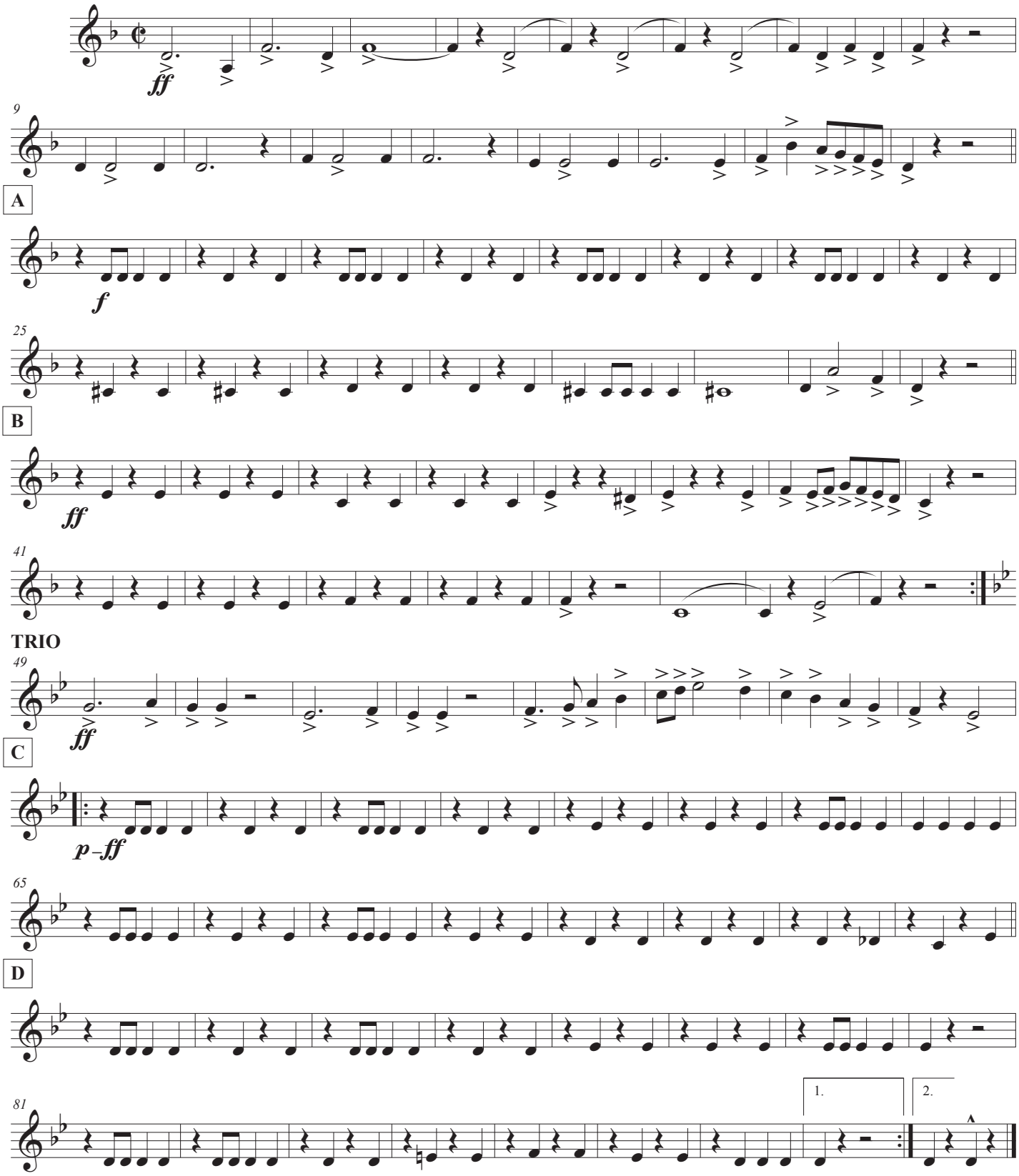

Bravura

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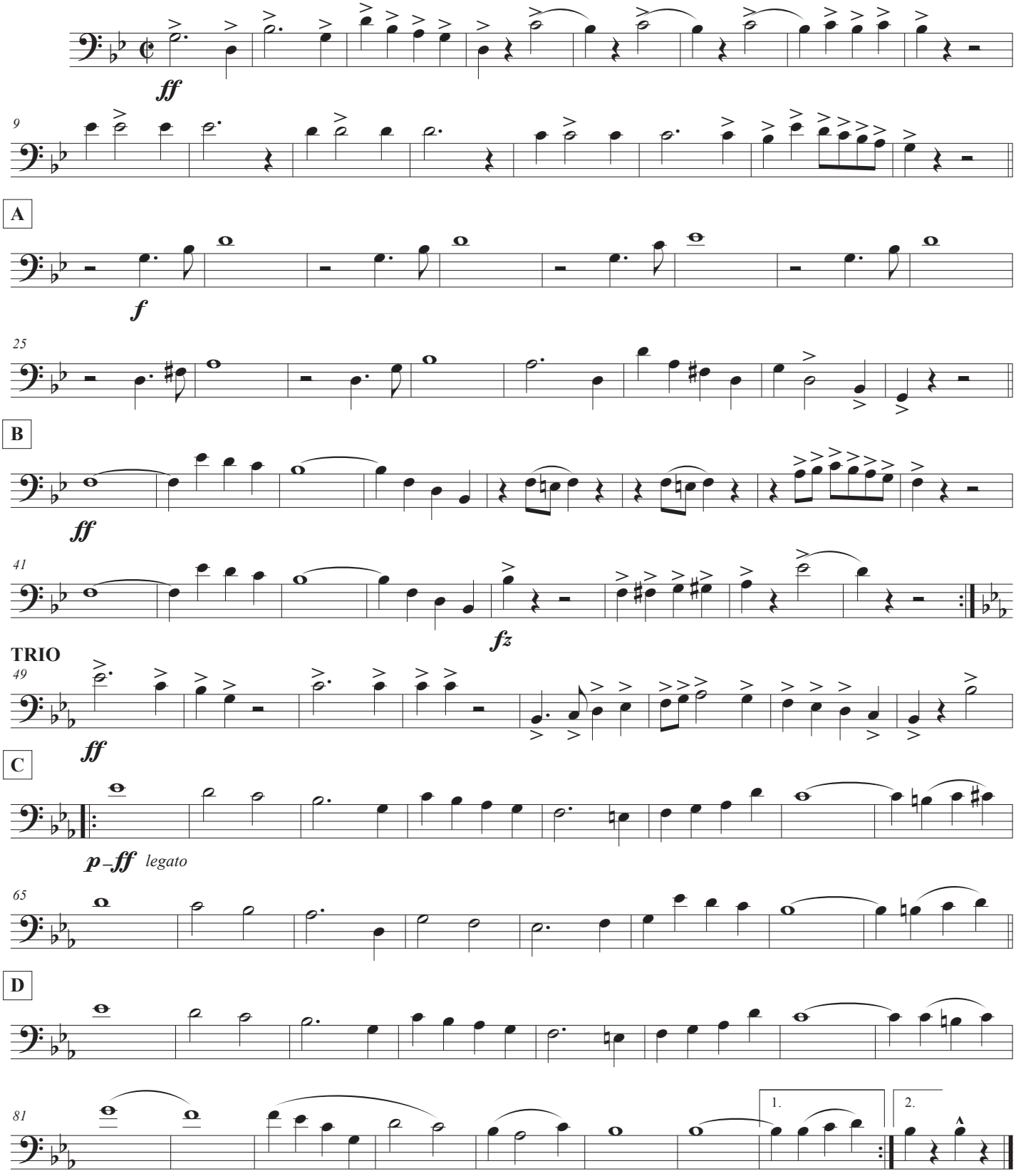

Trombone 2

Bravura

March

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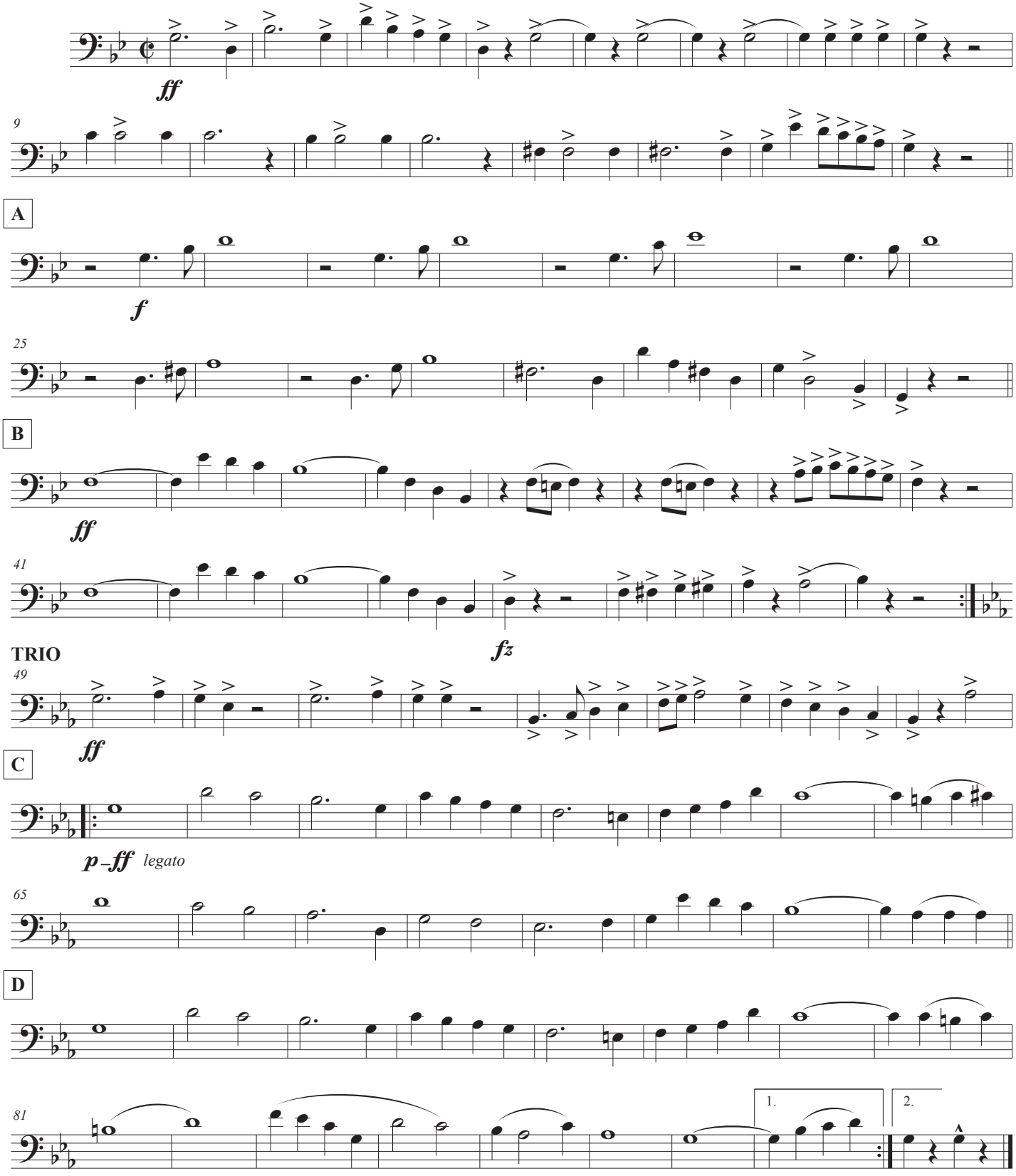
ed. by AJ Diller



Trombone 3

Bravura

March

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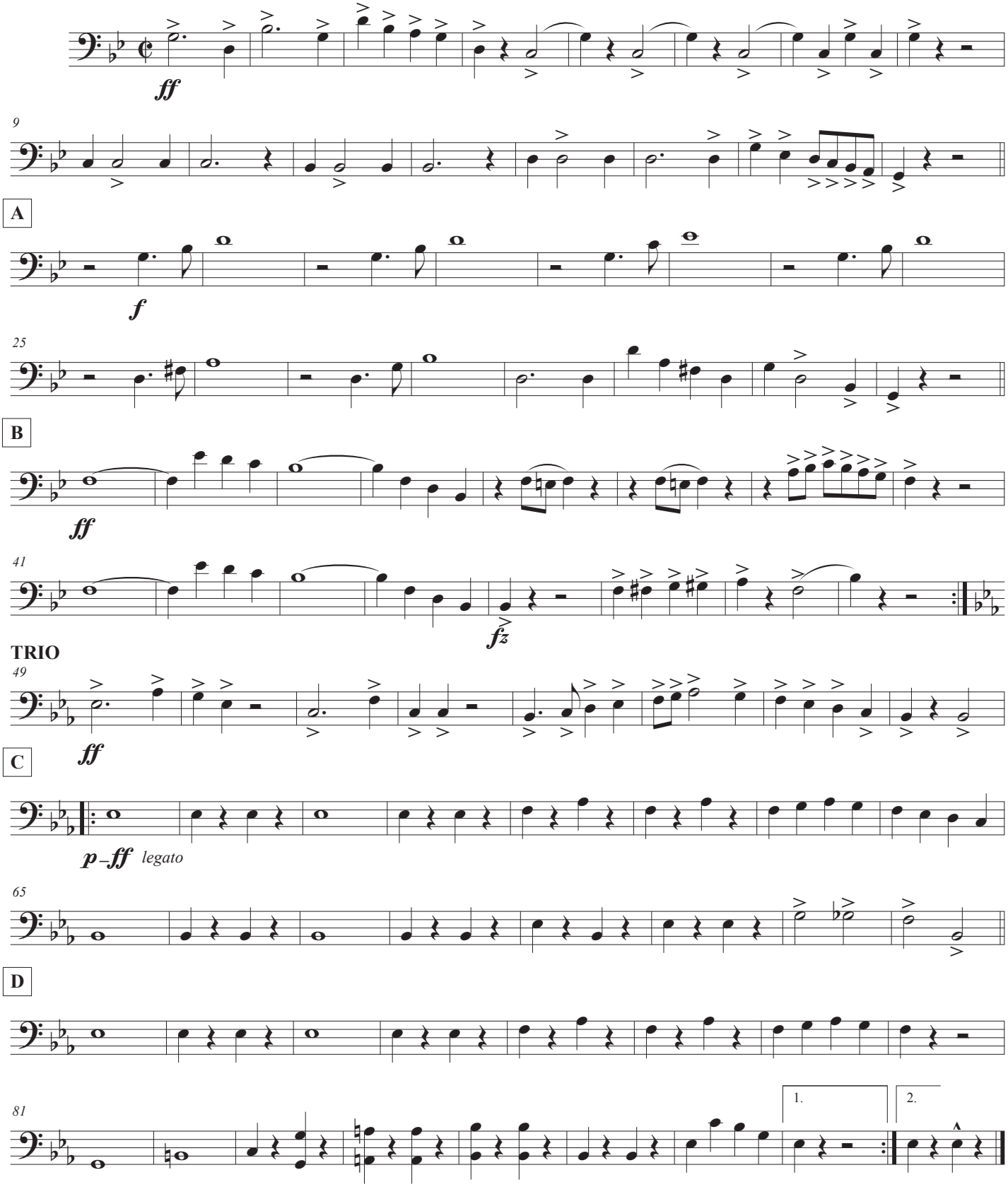

Euphonium

Bravura

March

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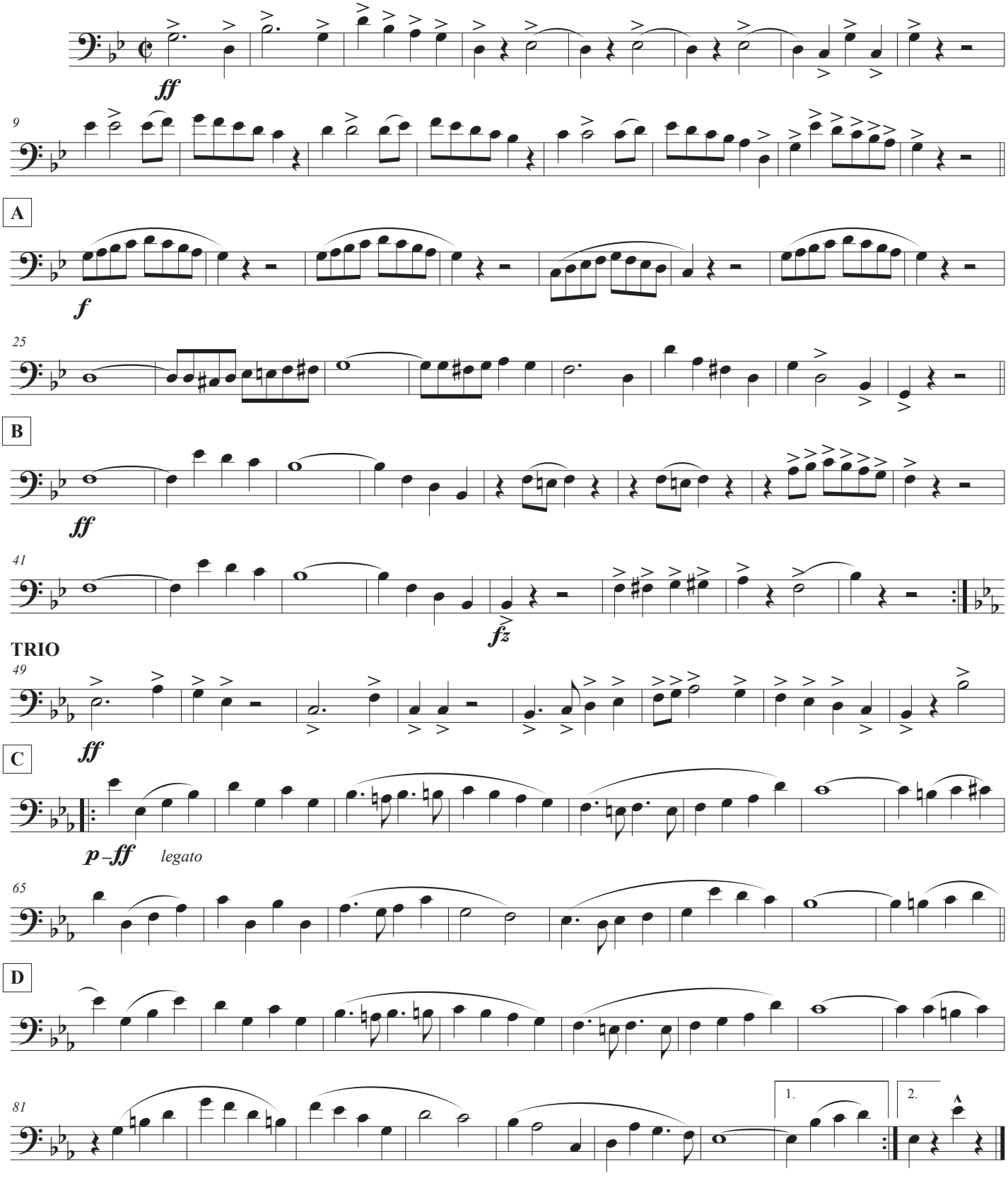
ed. by AJ Diller



Baritone TC

Bravura

March

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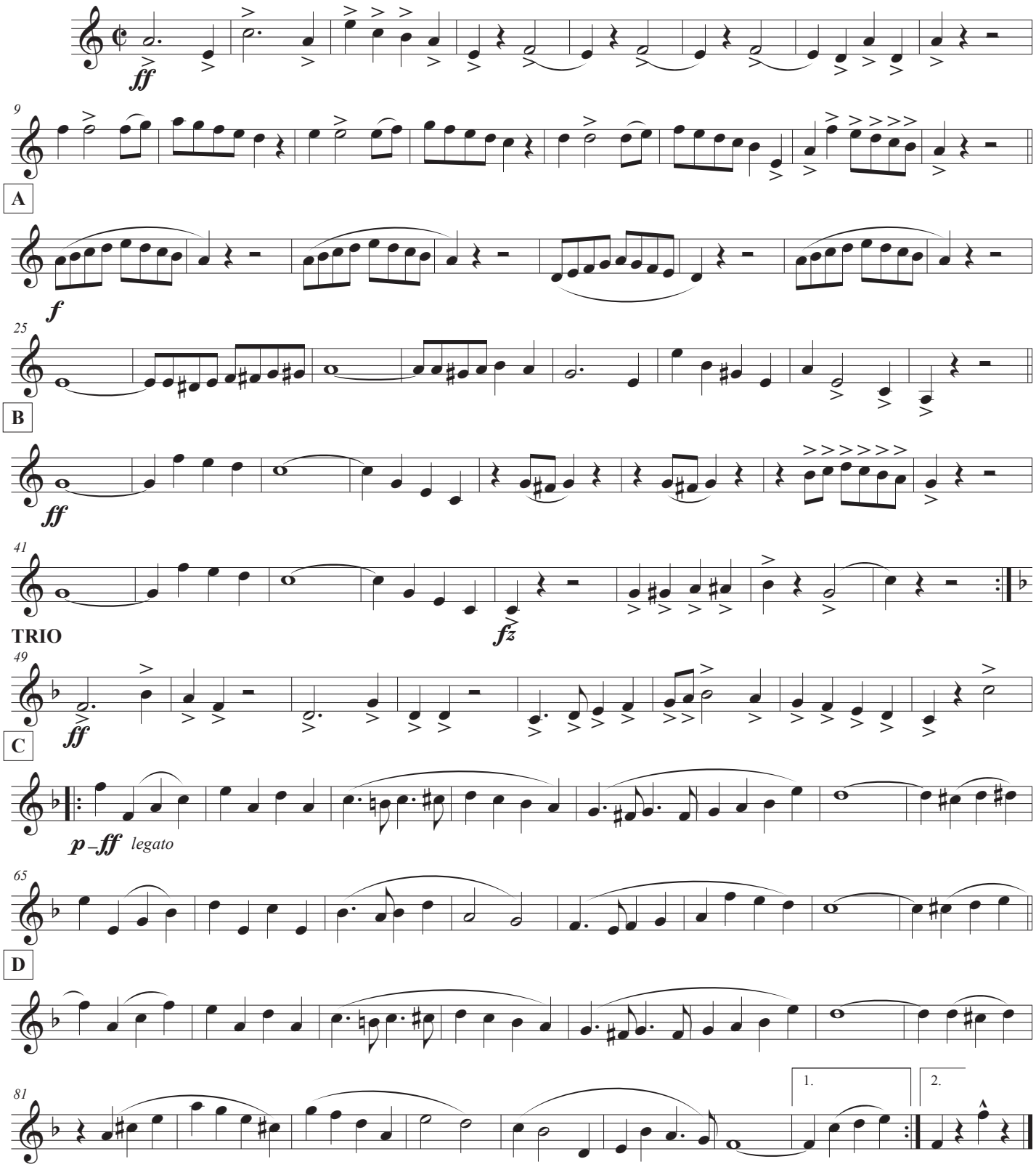

Bravura

March

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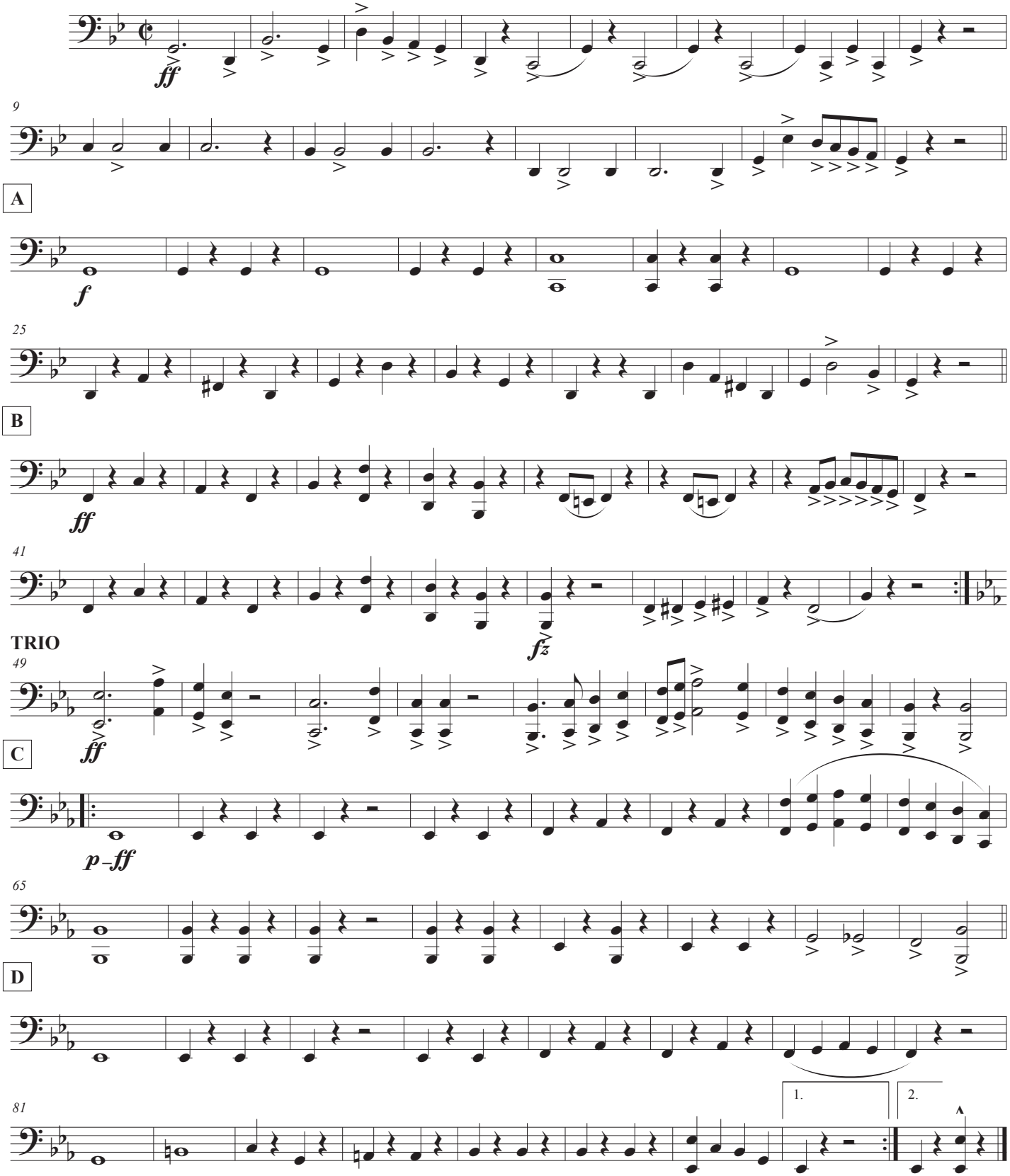

Tuba TC

Bravura

March

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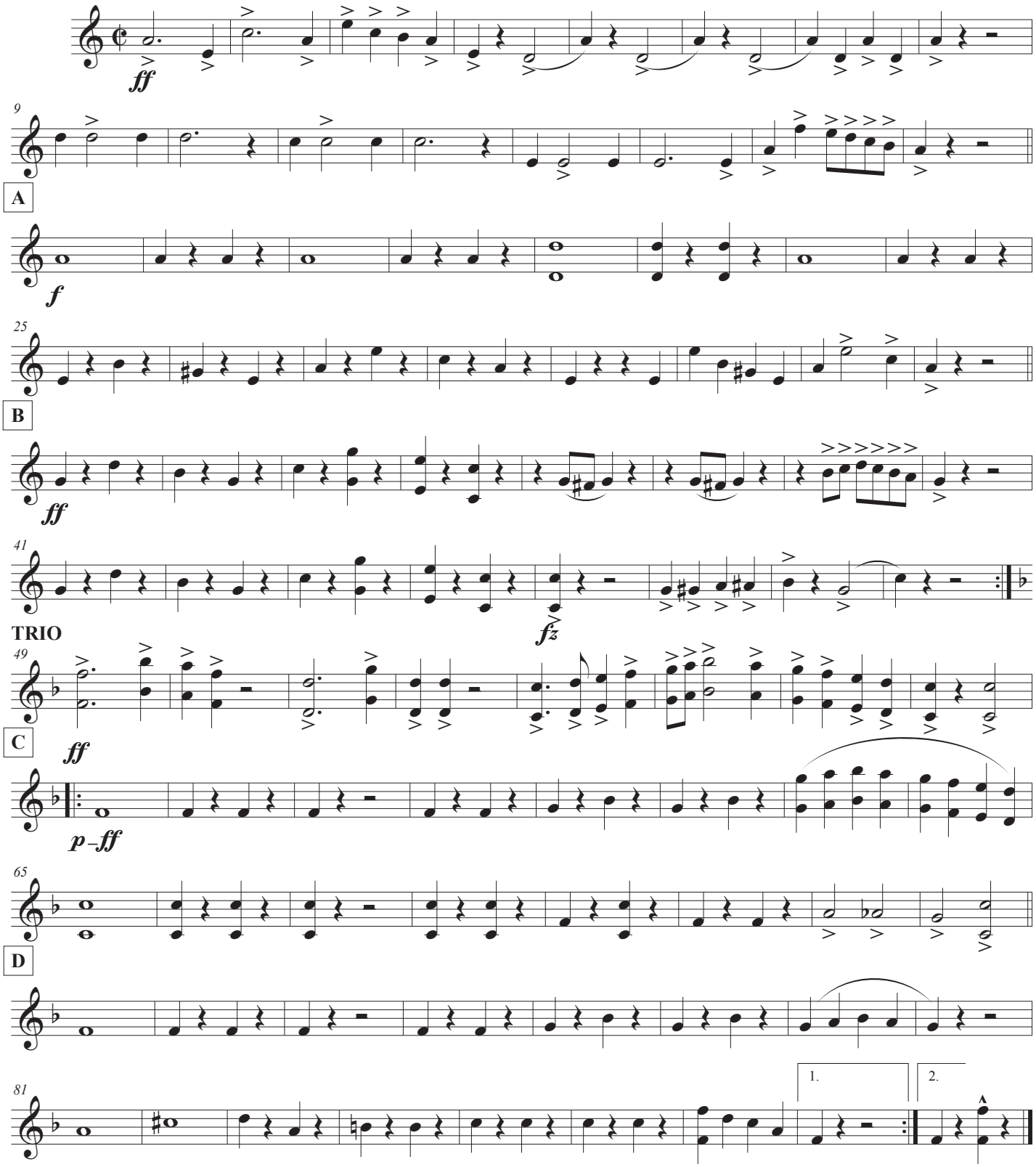
ed. by AJ Diller



Drums

Bravura

March

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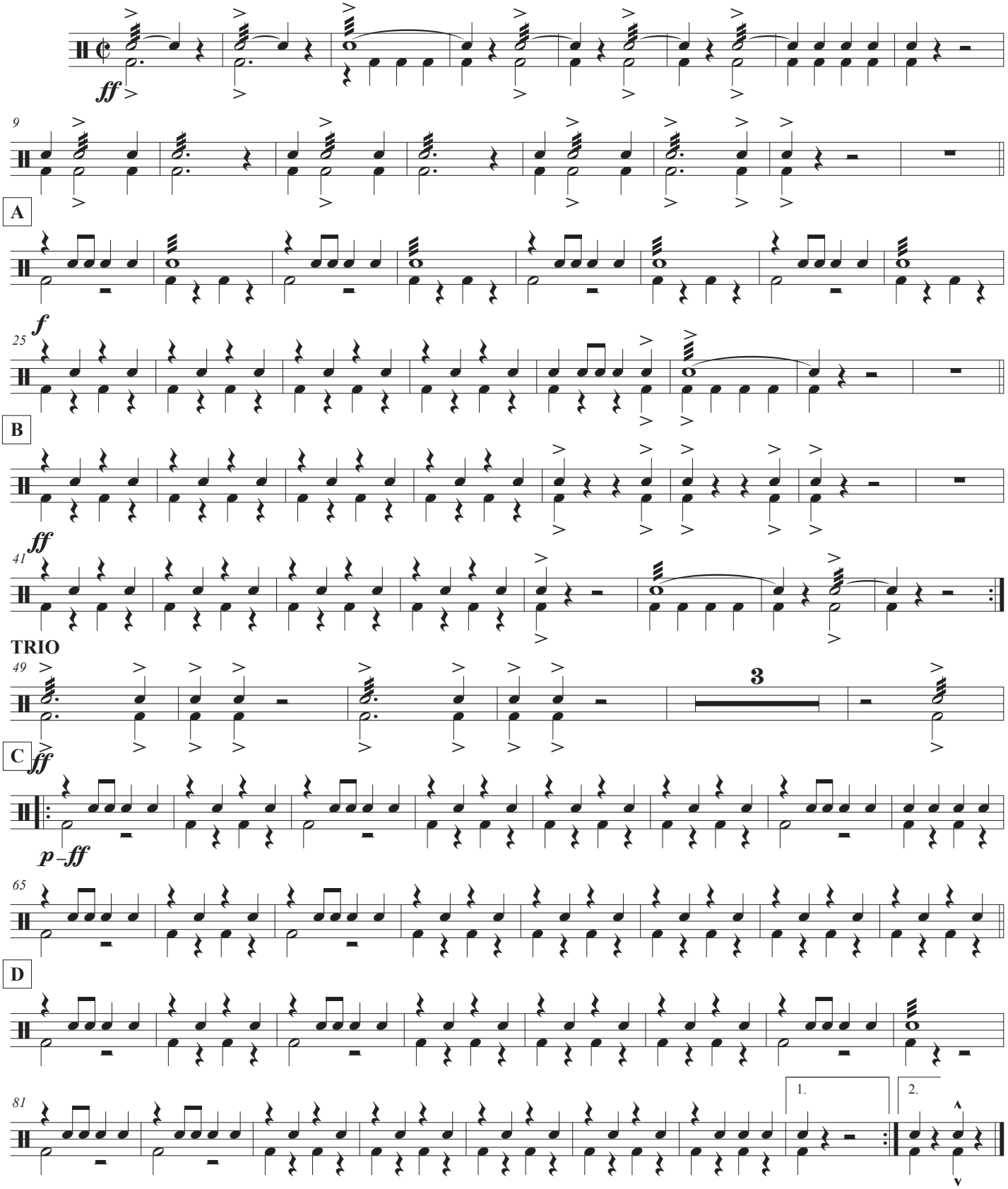


BW 2017

The American Bandmasters Association

Around the 83rd Annual ABA Convention • Lexington, Kentucky

(left to right) ABA Board of Directors: Dennis Zeisler, Terry Austin, Tom Fraschillo, Tim, Rhea, Gary Smith, and Lowell Graham.

The ABA Board of Directors enjoying a light moment during one of the business meetings.

ABA President, Tim Rhea and his wife Jennifer pause for a photo after one of the ABA meetings.

(left to right) Terry Austin and Dennis Zeisler award Col. Arnald Gabriel the ABA Honorary Lifetime President Award.

(left to right) Tom Leslie and Dennis Zeisler award Col. John Bourgeois the ABA Honorary Lifetime President Award

Col. John Bourgeois and Col. Arnald Gabriel congratulate each other of their recent ABA Awards.

Past ABA President, Al Wright and his wife Gladys take a pause from the banquet for a photo with Max McKee.

Past ABA President, Paula Crider awards Tim Rhea the Past President Pin as he completes his year of service.

Linda Moorhouse graciously accepts the position of President-Elect of the ABA.

(left to right) Col. John Bourgeois introduces new ABA Member, Lt. Col. Jason Fettig to the organization.

The ABA Family congratulates 100-yr old Past ABA President, Al Wright for his hard work and dedication to the organization.

The U.S. Marine Band performed Peter Meechan's "Song for Hope," conducted by ABA Past President, Terry Austin.

(left to right) Board members, Lowell Graham and Tim Rhea congratulate Gary Smith as he accepts the position of ABA President.

(left to right) Newly elected ABA Member, Steven Bryant and fellow composers, John Mackey visit before an ABA meeting.

ABA Host, Cody Birdwell and his wife, Lois thank their staff for a job well done.

(left to right) Composers, Johan de Meij, Peter Meechan, Ralph Ford and newly elected ABA Member, Robert Buckley take time out for a quick photo.

There were 23 Past Presidents of the ABA in attendance at the 83rd ABA Convention in Lexington, Kentucky.

(left to right) ABA President, Tim Rhea and his wife Jennifer relax before the banquet.

BW 2017

The Bandworld Legion of Honor

Previous LEGION | Next LEGION

John Bina

John Bina has served as the Instrumental music teacher at St. Thomas Academy in Mendota Heights, Minnesota for the last six years. This involves concert and, marching band, jazz ensemble, Solo/Ensemble coordinator as well as guitar classes.

Bina earned his Bachelor of Music degree from the University of Wisconsin- Madison. He went on to Virginia Commonwealth University for his MM degree,

Bina began his teaching in 1985 in Manitowoc, Wisconsin, at Roncalli High School. He continued to move west into MInnesota until settling at St. Thomas in 2010.

In 1991 Bina was named the Teacher of the Year for Tomah, WI. In 2003 he was named Teacher of the Term at Woodbury High School (MN). IN 2015 WCCO-TV named Tina one of their Excellent Educators. He is also an member of Phi Kapa Phi and Phi Kappa Alpha.

He has served his profession in various offices including Minnesota Band Directors Association - regional President from 2012- 2014.

While St. Thomas Academy does not enter competitions they expand their students' experiences by traveling. They have traveled to and performed in London, France, Germany, Austria and Italy in the past ten years. They also play host to touring ensembles which have included The Dallas Brass.

Bina says, "I have been fortunate in my career to work in communities where students, parents and stakeholders have high expectations for the arts and high standards for the education of their children. This environment has challenged me to become a life long learner to provide the best possible learning environment for our students."

"It is our obligation as music educators to pass along the cultural heritage of our society. The background of the student- ethnicity, socio-economic background, language, level of experience is immaterial. Music connects all students to the past, the present and the future. The knowledge and skills gained in performing arts classes provides them the necessary tools to assist them in facing the challenges of life." That is the guiding philosophy of John Bina.

A special award of

The John Philip Sousa Foundation

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

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

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

Chairman of the Legion of Honor Committee is Terry Austin,Virginia Commonwealth University.

Legion Laureates List Link

John Cisetti

John Cisetti is the District Band Director for Louisburg Unified School District #416 in Louisburg, Kansas. This involves all of the bands in the district in grades 5 through 12. The incredible thing is he has been doing this for his entire career. He teaches at Broadmoor Elementary, Louisburg Middle School and Louisburg High School.

Cisetti did all of his schooling at the University of Missouri - Kansas City. There he earned his Bachelor of Music Education, his Master of Arts and his Education Specialist Certificate.

In 2000 Cisetti was named Louisburg Master Teacher of the Year. In 2001 he was a semifinalist for Kansas Teacher of the Year. In 2015-16 he was named Outstanding Band Director of the Year by the NE Kansas Music Educators Assoc.

He has served his profession by serving on the Board of Directors of the Kansas Bandmasters Association. He also has served as the President of the Louisburg Council of the Arts

Cisetti's high school ensemble has received a First Division Rating in every year except one since 2007. During that same stretch of time his middle school ensemble has also

earned straight first division ratings.

He relates one special moment,"I had the rare privilege of leading my band in "Taps" over the grave of John Philip Sousa using Sousa's baton as the wreath was presented to Capt. Fettig, who placed it at the monument. The baton was then passed to my assistant director, Dean Davison, who conducted Sousa's "High School Cadets." A baton, of course, is but a piece of wood. The magic is when it is used to lead young musicians as they bring the music to life. This is the real thrill and the real honor for any band director. After the ceremony, Mr. Pugh carefully returned the fragile, old baton to its case where it waits to bring life to the music again."

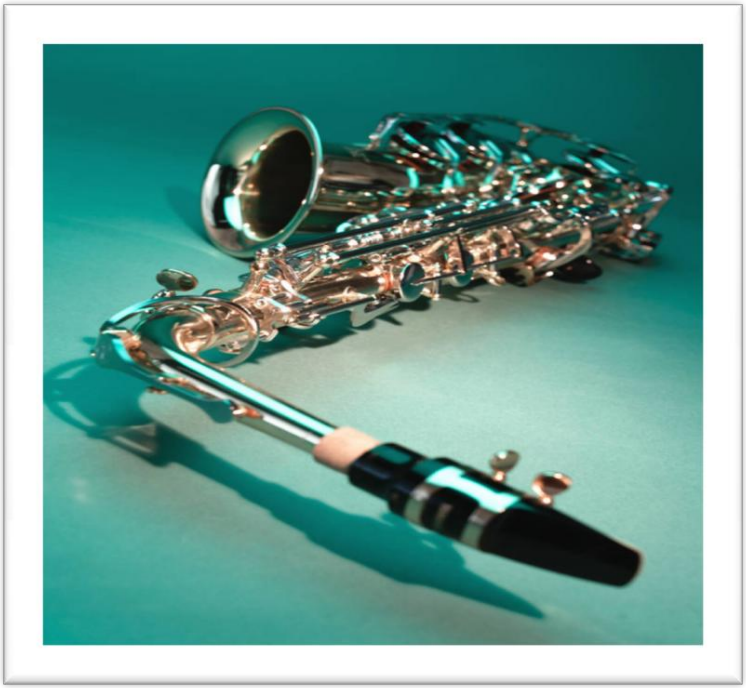
"But the lessons of band go beyond music. In band, students work together on a complex project with many different parts to produce a product in which they can all take pride. America needs citizens who have that collaborative, creative skill set in order to be successful in the modern, competitive world."

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 Tippett
Practical Application 2
MUSI 5398
American Band College at Sam Houston State University



Saxophone

Sound Production[43]

The saxophone is a single reed instrument that cannot produce sound unless air forces the reed to vibrate against the mouthpiece. Once the correct saxophone embouchure is formed around the mouthpiece, air is blown into the instrument where it moves towards the bell of the saxophone or first open tone hole. Low-pressure air is created when air from the player's mouth is forced through the small opening between the mouthpiece and reed. The force of the bottom lip against the outside of the reed and air moving inside the horn causes the reed to press against the mouthpiece. The wave of low-pressure air moves down the bore of the saxophone and arrives at the first open tone hole. Outside air is forced into the saxophone where it combines with low-pressure air.

The air mixes together to form high-pressure air and moves back up the bore. As it progresses towards the mouthpiece, all of the air inside the saxophone changes to high-pressure air and the reed returns to its original position. Another dose of low-pressure air from the player collides with the returning air and it moves toward the first open hole. It arrives at the open hole and forces air coming into the bore to exit through the hole. This is a very speedy process and happens numerous times to create a musical sound.

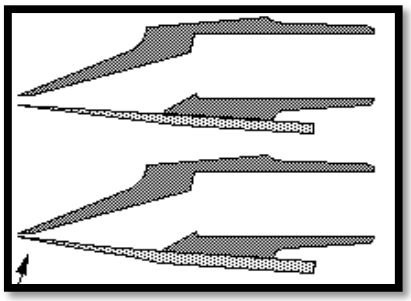


Figure 18: Saxophone reed opening and closing when air moves through the mouthpiece.

[43] (Wolfe, Music Acoustics, Physics, UNSW, 2010), (Clarinet Acoustics, 2011)

It is important to note that if the lower lip squeezes too much against the reed and presses the reed on the mouthpiece, air flow will cease. Conversely, a weak air flow will not make the reed vibrate. Pitch is changed when players press down keys to close and open tone holes. More keys and tone holes used to create a pitch will take air longer to travel through the saxophone. In this case, the human ear will hear a low sound. As the amount of keys used to create a note decreases, the bore of the saxophone is not as large. Air will travel faster through the bore and a high sound is heard.

Natural Tendencies[44]

The saxophone's natural overtone series breaks the octaves down in the following way:

- The first octave occupies the fundamental.
- The second octave occupies the second partial.
- The last few notes of the range use a combination of the second and third partials.

Opening the octave key on saxophone will force the instrument to vibrate at the top of the neck and also at the first open tone hole on the horn's body. The octave key is relatively small in diameter so air will travel through the body of the saxophone to the first open tone hole. While the fingers combine to play a specific note, adding the octave key will make the note sound eight notes higher. This breakdown causes the extreme low and high notes to be sharp while the upper portion of the second octave tends to be flat.

[44] (Westphal, 1990)

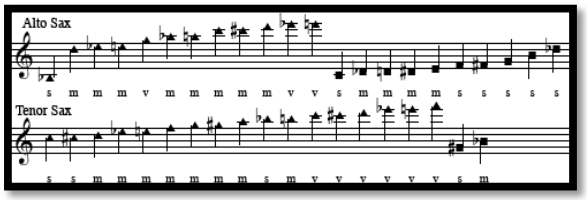


Figure 19: Pitch tendencies of alto saxophone (top) and tenor saxophone (bottom). The notes with triangle note heads are sharp notes. Notes with square note heads are flat notes. S stands for slightly, M stands for moderately, and V stands for very. The first note would be slightly sharp. Notes that are left off are considered in tune.

When broken down as individual pitches, however, there is no specific pattern to find the tendencies of the alto saxophone, but the tenor saxophone notes are mostly sharp. Figure 19 displays the typical tendencies of the alto and tenor saxophones. Each note on the chart should be played using the standard fingering with adjustments being controlled by the player. Alternate fingerings can be used, but as a last resort.[45]

It is important to mention that the natural tendencies for the saxophone presented in this book are *typical* and are not experienced by all saxophone players. A very sharp note on one saxophone could be perfectly in tune on another. Because of this, saxophone players need to be made aware of natural pitch tendencies and monitor them regularly so they understand what affects them individually.[46] The band director also should know what the natural tendencies are and provide students with techniques to play notes in tune. This will help improve the intonation as well as tone for all saxophone sections.

General Tuning Procedure[47]

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

1. **Adjust the mouthpiece so that about half of it covers the cork.**

Saxophones are not made to be played with the mouthpiece all the way on the cork. Putting the mouthpiece on so it covers about half the cork will give the player some room to make adjustments if they sound flat or sharp.

2. **Warm up for at least ten minutes.**

A cold saxophone is extremely flat. By warming up for at least ten minutes the saxophone will adjust to the player's body temperature and the reed will vibrate properly. Avoid tuning if players have been sitting in rehearsal for a short amount of time. The reed will start to dry out and the horn will start to adapt to the temperature of the room.

3. **Using a good tone, play the tuning note at mezzo forte with no vibrato.**

Dynamics greatly affect the saxophone's intonation. A mezzo forte dynamic affects intonation the least and requires very little

[45] Alternate fingerings can be found on page 68.
[46] See the Pitch Tendency Packet for Saxophone on page 74.
[47] (Thomas, 2003), (Allen, 2002-2007)

manipulation by the player. Students should always focus on using their best tone because a poor tone quality results in poor intonation. Alto saxophones should use a top line F-sharp (concert A) while baritone saxophones use the lower F-sharp. Tenor saxophones should use second line G (concert F). The notes mentioned are the best notes for players to get their horn in tune with itself because they are naturally in tune notes and will require little adjustments with the embouchure. Vibrato should be avoided because it actually causes the pitch to move between flat and sharp to create the pulses.

4. **Adjust the mouthpiece by pulling out if the tuning note is sharp and pushing in if the tuning note is flat.**

The saxophone is an instrument that can adjust its general tuning by pulling out or pushing in the mouthpiece. Doing so will put the saxophone at a different length to change the frequency of the tuning note. It is recommended to adjust the mouthpiece *only* for the purpose of getting the saxophone in tune with itself. If every out of tune note was adjusted with the mouthpiece, the intonation of the natural tendencies would get worse.

Causes and Solutions to Intonation Problems[48]

Figure 20: A saxophone reed.

Reed

Good reeds will more likely play in tune for the entire range of the instrument. Monitor students' reeds so that they are constantly playing on newer reeds because old reeds make intonation difficult to control. Also, monitor the strength of the reed students are using and adjust as they advance. Soft reeds have difficulty responding to embouchure adjustments and are generally flat. A student playing on a softer reed should be given a harder reed to raise the pitch. Harder reeds tend to be sharper in pitch, but also stiffer making it difficult to adjust intonation problems.

Embouchure

Like the other woodwind instruments, a good embouchure will control intonation. A strong embouchure should be emphasized from the first sounds and should continue throughout a student's playing

[48] (Westphal, 1990)

career. If the embouchure is too loose, pitch will be flat while a tight embouchure will be sharp.

The amount of mouthpiece a student puts in their mouth will also affect intonation. If students put too little mouthpiece in their mouth, the reed cannot vibrate properly. As a result, the normally sharp upper range will be flat. Students who do not have enough mouthpiece in their mouth tend to "bite" on the reed with their lower jaw in an effort to play in tune. Too much mouthpiece in the mouth will cause the overall intonation of the horn to be flat. The vibrating area of the reed is too far in the mouth making embouchure adjustments ineffective.

To find the correct amount of mouthpiece needed inside the mouth, insert a piece of paper into the space between the reed and mouthpiece. Where the paper stops dictates how much mouthpiece should go into the mouth. This will give the student a visual idea of how much mouthpiece should go into the mouth. Keep in mind that small adjustments will still need to be made based on the natural tendencies of the horn.

The process of "lipping" a note flat or sharp can be done with the embouchure to make slight adjustments to an individual pitch. "Lipping down" a note will make a note flatter and is done by slightly relaxing the lower jaw. The opposite effect of "lipping up" is done by slightly increasing pressure of the lower jaw on the reed to make a note sharper.

Mouthpiece Angle

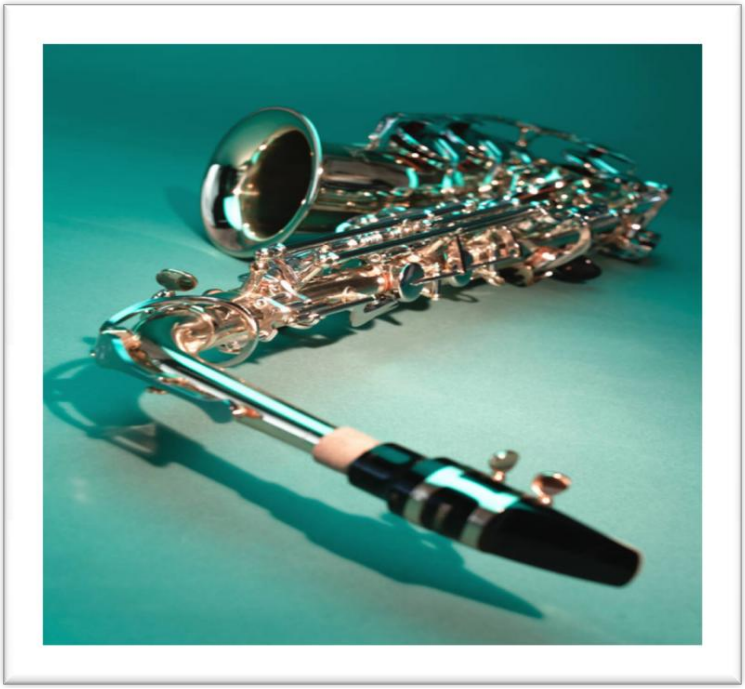
The upward angle of the mouthpiece as it enters the mouth affects intonation and is controlled by the angle the horn is held. If the horn is held too far forward, the mouthpiece will go straight into the mouth. The embouchure cannot support the reed and pitch will be flat. Students who hold the saxophone too far back will play with an overall sharp pitch. The mouthpiece will be at too much of an upward angle causing the lower lip to not support the reed. To find a student's correct playing angle, have the student sustain third-space C-sharp while moving the instrument back and forth to hear the change in pitch.

Dynamics

As saxophones play louder, they tend to flatten because pressure from the lower lip decreases. To raise the pitch, the player should open the embouchure and increase the pressure of both lips around the mouthpiece. In softer dynamics, the saxophone tends to play sharp because the player will bit with their lower jaw. To lower the pitch, drop the lower jaw and slow the speed of air entering the horn down. Dropping the lower jaw slightly will also allow the reed to vibrate at the correct speed.

Mechanical Factors

Students should be taught to regularly monitor the condition of keys, pads, and rods on their saxophone. Not only will intonation remain stable, but the horn will remain in good playing condition. All keys should open and close at the same height. Unadjusted keys will affect intonation the most when they are the first open tone hole of a fingering. A key that is too close to the tone hole will flatten the pitch, but a key that is too open will raise the pitch. Leaky keys will interfere with response and also cause the notes to be sharp. Make sure adjustments screws on each finger key are allowing keys to seal properly and check post screws to see if they are properly adjusted. Bent keys will also contribute to the flatness of a pitch. If a mouthpiece is dirty, it can also affect intonation. Regular cleaning of the mouthpiece will remove the dirt and help improve intonation.



Alternate Fingering Chart (Saxophone)

Purpose of Alternate Fingerings

Alternate fingerings are used primarily for technical ease on the saxophone. 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 embouchure adjustments using standard fingerings before alternate fingerings are taught. Not all of the fingerings included in this chart include every note on the Pitch Tendency Chart[49] nor will they be useful to every player. Some of the fingerings will be out of tune to a greater or lesser degree.

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 moderately flat.

shows that a note tends to be slightly flat.

[49] See page 81 for the Saxophone Pitch Tendency Chart.

shows that 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.

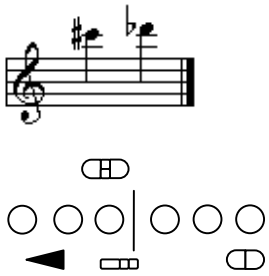
There are instances where eliminating one key from the standard fingering will improve intonation. The eliminated key will have a red X placed over it.

Some notes will have the more than one fingering for a note. The first fingering will always be the best option. Each fingering will adjust intonation, but will not be as helpful as the first fingering.

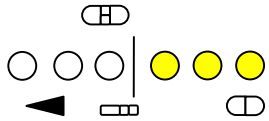
Examples of Alternate Fingerings

The act of closing one or more tone holes in addition to those that are already used in a standard fingering is called dampening. Pitch will be slightly lowered when using this technique. An example of lowering the pitch of a sharp note with dampening is high C-sharp. The standard fingering for this note does not require any

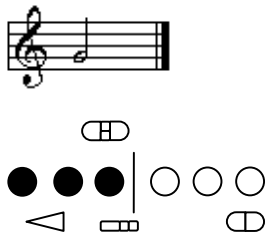
tone holes to be closed causing this note to be very sharp.[50]



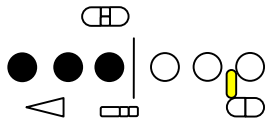
If the player uses fingers four, five, and six to close the tone holes, the pitch of this note will lower significantly.



Opening, or venting, tone holes in addition to those used in the standard fingering will help raise the pitch of typically flat notes. Second line G is a slightly flat note when played with the standard fingering:



Adding the chromatic F-sharp key will help raise the pitch.[51]



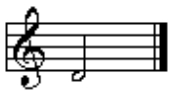
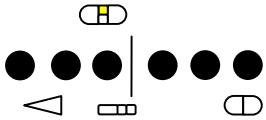
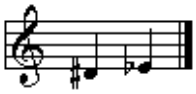
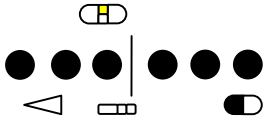
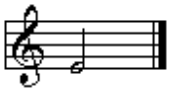
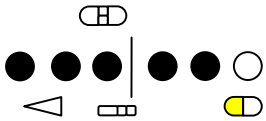
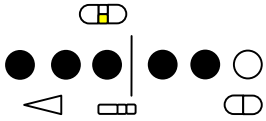
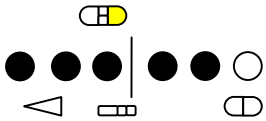
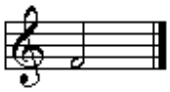
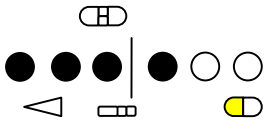
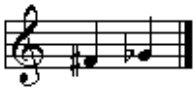
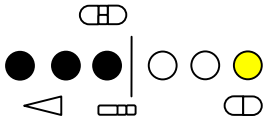
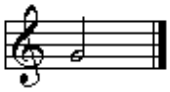
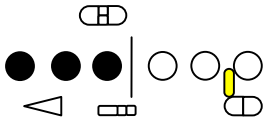
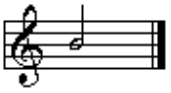
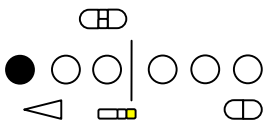
Westphal suggests some basic principles when considering venting and dampening:

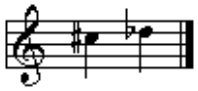
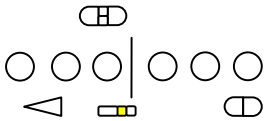
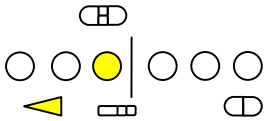
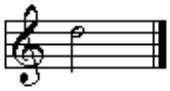
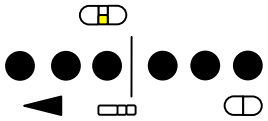
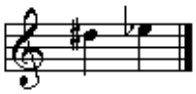
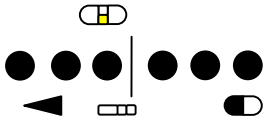
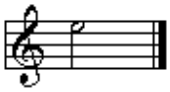
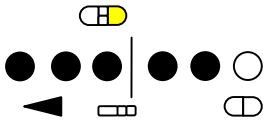
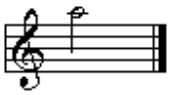
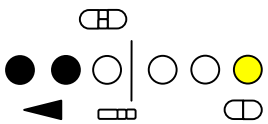
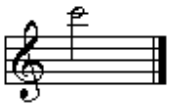
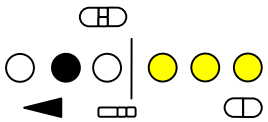
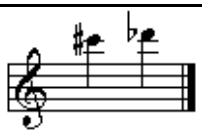
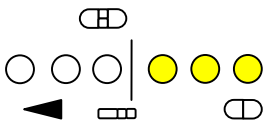
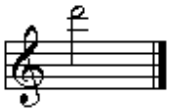
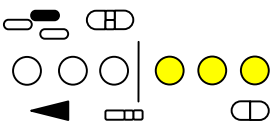
1. In general, opening tone holes will raise the pitch and closing tone holes will lower the pitch.
2. At least one tone hole, preferably two, below the last tone hole involved in the fingering must remain open.
3. The closer to this tone hole that additional holes are opened or closed, the greater the effect on the pitch; the farther from this tone hole, the less effect on the pitch.
4. One or more fingers may be added to the basic fingering to correct the pitch.
5. The amount of correction needed, if any, varies with the dynamic level being used.

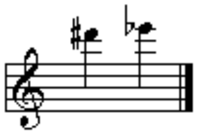
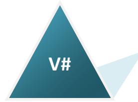
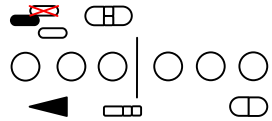
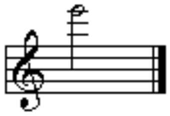
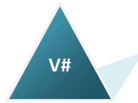
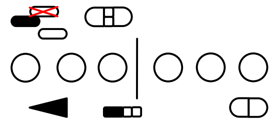
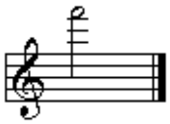
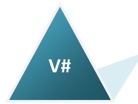
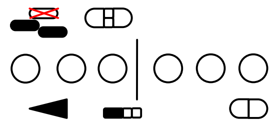
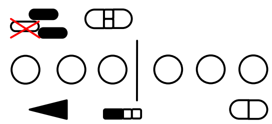
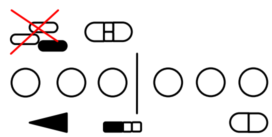
He also mentions that the use of venting and dampening varies from player to player and should only be used when embouchure and mouthpiece adjustments have not improved intonation.[52]

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.

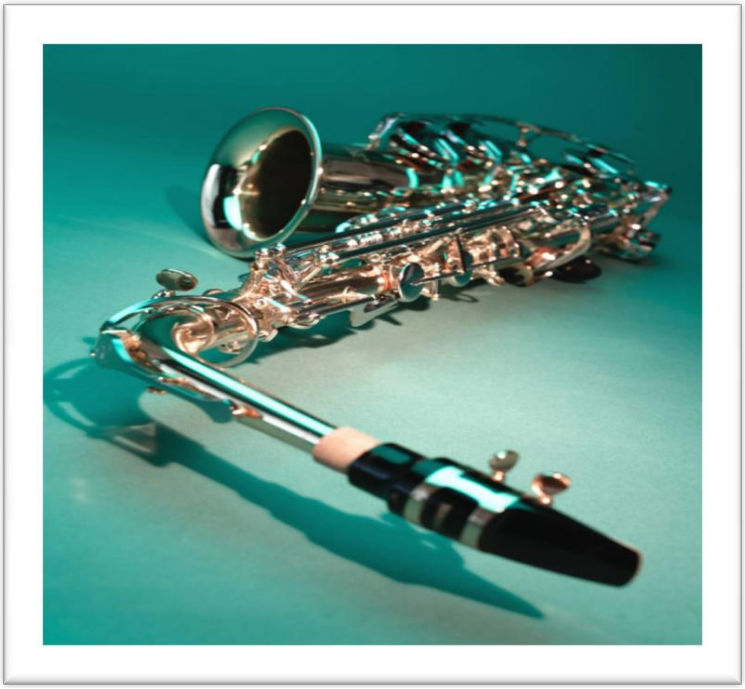
[50] (The Woodwind Fingering Guide, 1998-2005)
[51] (Saxophone Fingerings, 2008)
[52] Westphal, pg. 142

Note	Tendency	Fingering	How It Helps
			Adding the C# key will help raise the pitch of this moderately flat note.
			Adding the C# key will help raise the pitch of this moderately flat note.
			Adding the Eb key will help raise the pitch of this moderately flat note.
			Adding the B key will help raise the pitch of this moderately flat note.
			Adding the left hand Bb key will help raise the pitch of this moderately flat note.
			Adding the Eb key will help raise the pitch of this slightly flat note.
			Using finger 6 instead of finger 5 will raise the pitch of this slightly flat note.
			Adding the chromatic F# key will raise the pitch of this slightly flat note.
			Adding the left hand Bb key will raise the pitch of this slightly flat note.

			Adding finger 3 and the right hand middle side key will raise the pitch of this slightly flat note.
			Adding the octave key and finger 3 will raise the pitch of this slightly flat note.
			Adding the B key will raise the pitch of this moderately sharp note.
			Adding the B key will raise the pitch of this moderately sharp note.
			Adding the Bb key will help raise the pitch of this moderately sharp note.
			Adding finger 6 will help lower the pitch of this moderately sharp note.
			Adding fingers 4, 5, and 6 will help lower the pitch of this moderately sharp note.
			Adding fingers 4,5, and 6 will help lower the pitch of this moderately sharp note.
			Adding fingers 4, 5, and 6 will help lower the pitch of this moderately sharp note.

			Eliminating the use of the first palm key will help lower the pitch of this very sharp note.
			Eliminating the use of the first palm key will help lower the pitch of this very sharp note.
			Eliminating the use of the first palm key will help lower the pitch of this very sharp note.
			Eliminating the use of the second palm key will help lower the pitch of this very sharp note.
			Eliminating the use of the first and second palm keys will help lower the pitch of this very sharp note.

(Saxophone Fingerings, 2008) (The Woodwind Fingering Guide, 1998-2005)



Pitch Tendency Packet (Saxophone)

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.

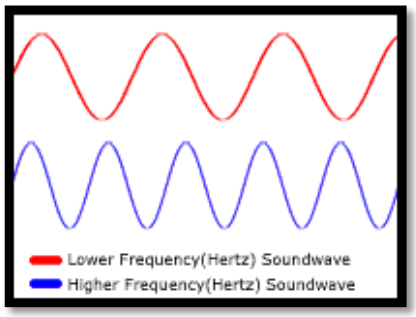
This packet will help you develop an individualized plan for tuning. As you discover which notes need special attention, it is your responsibility as a musician to figure out how **you** can play the note in tune. The tricky thing about this process is what gets you to play in tune may not work for your 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?[53]

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.

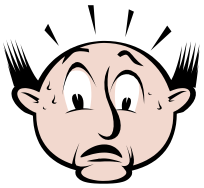
Frequency is measured in cycles per second, or Hertz (hz). One cycle per second is equal to one Hertz. Musicians have a standard frequency that we agree will make us sound the most in tune. That frequency is measured at 440 hz. Anything higher or lower than that will not agree with the musicians' or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



An example of sounds at different frequencies.

A Case of the "Wah's"[54]

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!



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.

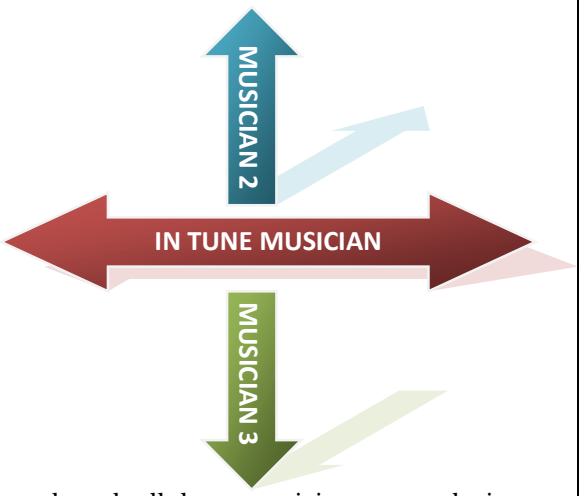
Flat vs. Sharp[55]

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

[53] (Pitch (music))
[54] (Hein, 1981)
[55] (Pitch (music))

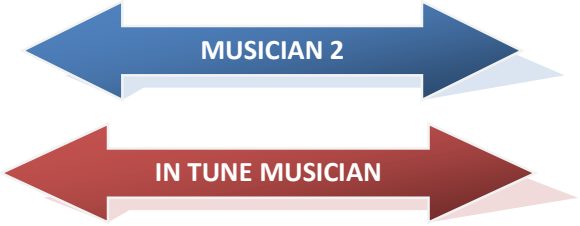
Now, another musician will play the same note along with In Tune Musician.

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

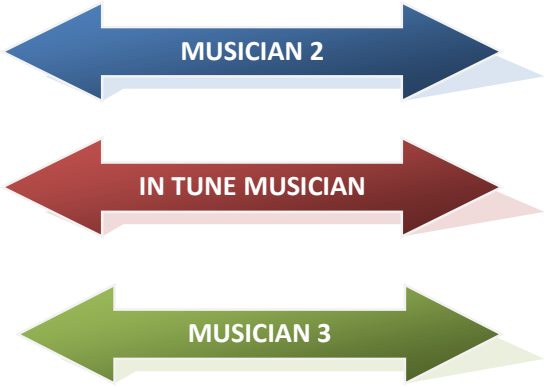


Even though all three musicians were playing the same note, Musicians 2 and 3 were playing their notes at different frequencies.

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 mouthpiece so it is halfway on the cork.
> 2. Using a good tone, play your tuning note at a mezzo forte volume with no vibrato.
>
> Alto sax—top line F#
> Tenor sax—2nd line G
> Bari sax—1st space F#
>
> 3. Adjust the mouthpiece 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

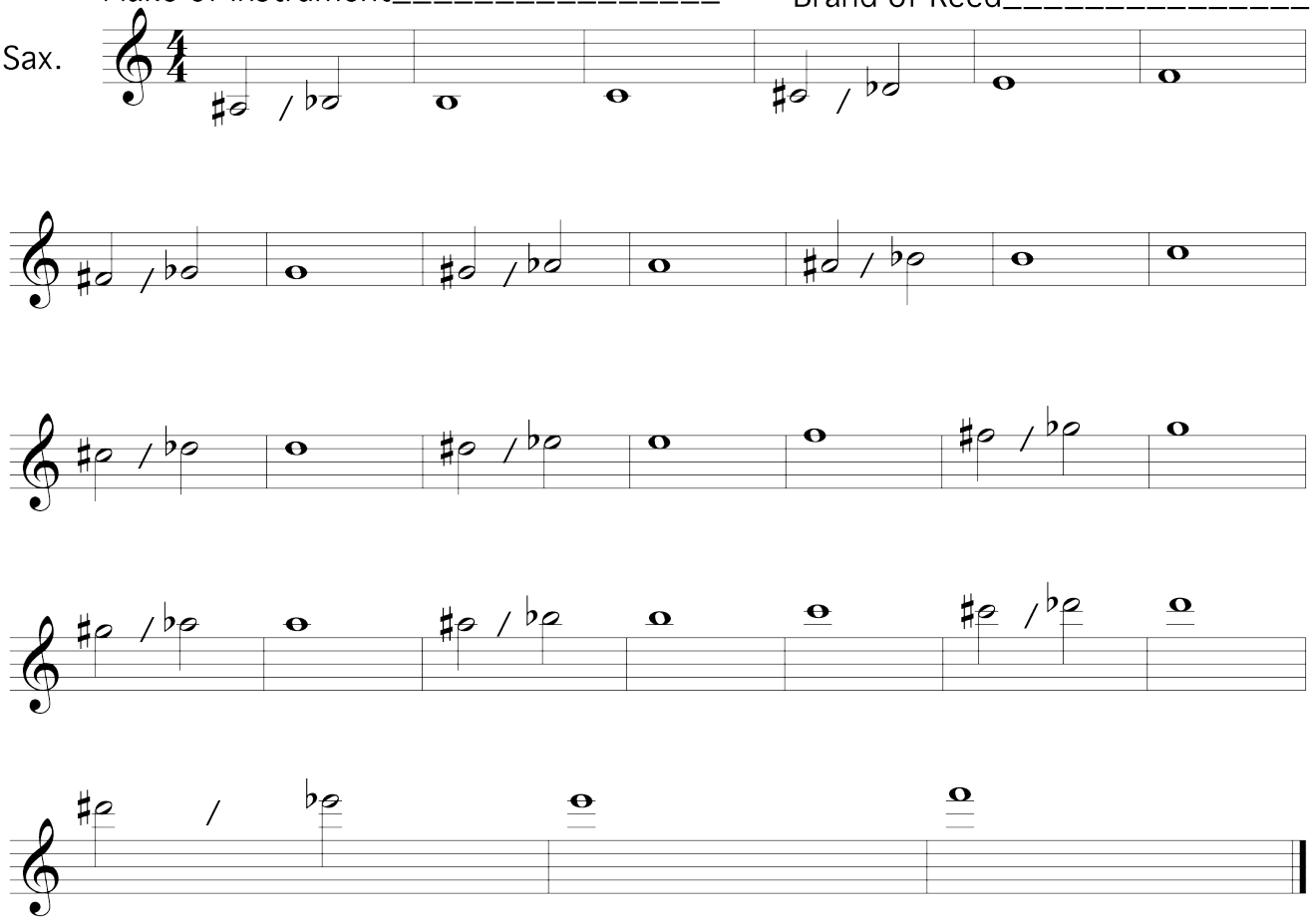
6. Once you have completed the chart, return it to your director. A copy will be made for their files and your completed chart will be returned to you.
7. Using the *Saxophone Quick Fixes* chart and an electronic tuner, find the tricks for each note that will make them in tune. Make a note of what works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

Saxophone Pitch Tendency Chart

Name_____ Type of Saxophone_____ Strength of Reed_____

Make of Instrument_____ Brand of Reed_____

Alto Sax.



Saxophone Quick Fixes

If the note sounds sharp....

- ☑ Your embouchure may be too tight. Lip the note down by relaxing lower lip pressure on the reed.
- ☑ Your reed may be too hard. Ask your band director for a softer reed or if they can make adjustments to the reed.
- ☑ Make sure your mouthpiece is entering your mouth at a slightly upward angle.
- ☑ If the music calls for a soft dynamic, open your embouchure slightly and slow down the amount of air entering the saxophone.
- ☑ Check to see if any keys are too open or if you have felt bumpers missing from the key guards. Ask your band director to make adjustments to your horn.

If the note sounds flat....

- ☑ Your embouchure may be too relaxed. Lip the note up by increasing lower lip pressure on the reed.
- ☑ Your reed may be too soft. Ask your band director for a harder reed or if they can make adjustments to the reed.
- ☑ Your reed may be too old. Ask your band director for a newer reed.
- ☑ Make sure your mouthpiece is entering your mouth at a slightly upward angle.
- ☑ You may have the wrong amount of mouthpiece in your mouth. Use the paper test to determine how much mouthpiece should go into your mouth.
- ☑ If the music calls for a loud dynamic, open the embouchure slightly and increase the pressure of both lips around the mouthpiece.
- ☑ Check and see if keys are too closed. Ask your band director to make adjustments to your horn.