

Banckworld

January-March 2005 ♦ Volume 20, Number 3



BW 2005

The Future of the Bandworld

On the Inside at the ABA National Convention



Fanfares at the banquet procession of the past presidents of the ABA



A few of the ABA-member composers discuss new projects: John Zdechlik, Timothy Mahr, Francis McBeth, David Holsinger, John O'Reilly and Mark Camphouse.



Convention host, Tom Leslie, from the University of Nevada, Las Vegas.



Ken Bloomquist (Michigan), Bob Jorgensen (Ohio) and composer Jim Swearingen.



ABA President Edward Lisk addresses the ABA body.

Since its first convention in 1930 under founding member and ABA President, Edwin Franko Goldman, The American Bandmasters Association has honored our most outstanding conductors and composers through its arduous election procedure.



Lt. Col. Alan Bommer greets new associate, Tim Lautzenheiser.

While its 250-plus members meet annually to attend a full slate of superb concerts and enjoy a special camaraderie, the ABA is especially known for the dozens of projects administered by the membership. These include the ABA-Ostwald Composition Contest, the ABA Research Center, ABA Video History, International Relations, School Bands and Educational Projects.



Col. William Clark and Col. Bryan Shelburne.



Composers Warren Barker and Jim Christensen.



Col. Lowell Graham (USAF), Past President Mark Kelly.



The Richard Stranges (l. & r.) with the Duane Mikows.



Photos by Max McKee at the 67th Annual American Bandmasters Association convention, March 5-10, 2001, Las Vegas, Nevada.



Al and Gladys Wright joined Victor and Marilea Zajec in receiving special thanks for their work on and donation of the ABA Past Presidents book.



John Bourgeois after autographing the ABA past president book for Nell McKee.

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The Future of the Bandworld

Tricks of the Trade Triangle Tips

from a DVD featuring Bobby Christian

Long considered the "Dean of Percussion," Bobby Christian was one of America's leading teachers, performers and inventors. He was responsible for making players aware that hundreds of special sounds were just waiting to be discovered.

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The Future of the Bandworld

Around the November 2003-04 Western International Band Clinics

WIBC programs for band students



WESTERN INTERNATIONAL BAND CLINIC



(l to r) Geoffrey Brand (England), Ray Cramer, Ralph Hultgren (Australia), Robert Ponto.



Robert W. Smith during honor band rehearsal.



Alfred Reed signs autographs after Iwakuni Commercial High School (Japan) concert.



Clarinet soloist, Robert Spring, from ASU.



Tuba soloist, Patrick Sheridan, during honor band concert.



Guest conductors, Ray Cramer and Ralph Hultgren, enjoy the honor band concerts.



Robert W. Smith working with the 165-member Firebird Honor Band.



Max McKee, Robert Spring and Scott McKee



Movie Clip of Kanat Akhmetov from Grand Finale Concert of combined Firebird and Thunderbird Bands

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BW 2005*The Future of the Bandworld***MusiClips**

by Ira Novoselsky

[Previous MusiClips](#)[Next MusiClips](#)**Shortcut Home (excerpt)**

by Dana Wilson

Album Title: Aurora (CD-112)
 University of North Carolina Greensboro Wind Ensemble
 John R. Locke, Conductor • James J. Smisek, Guest Conductor

The UNCG Wind Ensemble series is consistent with quality recordings of band literature. This current program is not exception, with a fine program combining newer works with band classics. The title composition is a very picturesque, imaginative piece by Thomas Doss that you're sure to enjoy. Among the standard works are solid interpretations of THEME AND VARIATIONS (Schoenberg) and LINCOLNSHIRE POSY (Grainger). This is an excellent recording you'll want to own.

**Ride! (excerpt)**

by Hazo

Album Title: Ride! (Klavier K-1141)
 IUP Wind Ensemble, Jack Stamp, Conductor
 IUP Brass Ensemble • Gary Bird, Conductor

These two fine ensembles from Indiana University of Pennsylvania offer a superb recording of new and classic wind literature. Solid renditions of CANZONA (Mennin) and SYMPHONY NO. 6 (Persichetti) will certainly satisfy the band traditionalist. The more recent works by Hazo, Yurko, Torke, Mailman and Daniel Pour/Stamp are quite interesting and showcase the best of the IUP Wind Ensemble. Fisher Tull's LITURGICAL SYMPHONY is the Brass Ensemble's feature and it's a buried treasure well worth uncovering. This is another excellent recording, available from Klavier. [Continued next page]

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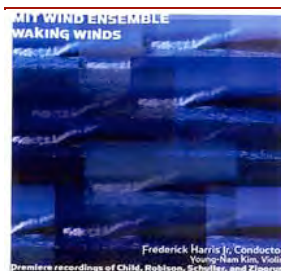
by Ira Novoselsky

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**Concerto for Tuba (excerpt)**

by Ewazen/Allen

Album Title: Collaborations (Equilibrium - EQ 66)
 University of Michigan Symphony Band, Michael Haithcock, Conductor
 Larry Teal Saxophone Quartet • Fritz Kaenzig, Tuba

Collaborations is a first-rate recording of some symphonic band fireworks that will dazzle the listener. The pyrotechnics include POLKA NATION (Chambers), CONCERTO FOR TUBA (Ewazen/Allen), FOLK DANCES (Shostakovich/Reynolds), and the challenging URBAN REQUIEM FOR SAXOPHONE QUARTET AND WIND ORCHESTRA (Colgrass). Two works of an alternate intensity are also featured: The Luxurious O MAGNUM MYSTERIUM (Lauridsen/Reynolds) and the emotional PRELUDE, OP. 34, NO. 14 IN Eb MINOR (Shostakovich/Reynolds). You'll definitely appreciate the professionalism of this fine recording.

**Song & Dance (excerpt)**

by Gunther Schuller

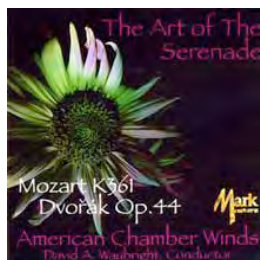
Album Title: Waking Winds (Innova 621)
 M.I.T. Wind Ensemble, Frederick Harris, Jr., Conductor

The four compositions on Waking Winds are works which demand the utmost in performance maturity. The M.I.T. Wind Ensemble is definitely an orchestra capable of playing these pieces, as the listener will discover. The compositions are DRILL (Ziporyn), THE CONGRESS OF THE INSOMNIACS (Robison), SONG AND DANCE (Schuller), and CONCERTINO FOR VIOLIN AND CHAMBER WINDS (Child). This is music infrequently heard in concert because of the challenges, but it is well preserved in this fine recording.

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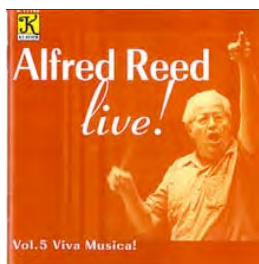
by Ira Novoselsky

[Previous MusiClips](#)[Next MusiClips](#)**Finale (Serenade in Bb) (excerpt)**

by W. A. Mozart

Album Title: The Art of the Serenade (Mark Masters 5440 MCD)
American Chamber Winds, David Waybright

This magnificent recording features two of the quintessential works for wind ensemble. Both of these pieces are respected by orchestral and band musicians alike. This recording is played with utmost professionalism throughout and definitely deserves a place in your library. Here's hoping for more quality releases by the American Chamber Winds. This is one recording I cannot endorse enough!

**Severn Suite (excerpt)**

by Elgar/Reed

Album Title: Alfred Reed Live! • Volume 5: Viva Musical!
Senzoku Gakuen Symphonic Wind Orchestra, Alfred Reed, Conducting

Viva Musical! is a slight departure from the previous Alfred Reed Live recordings, but one the listener will certainly enjoy. In addition to the spirited title work, this recording features THE BIG EAST MARCH, SYMPHONY NO. 2 and the wind orchestra setting of A SYMPHONIC PRELUDE (which also exists in a luxurious setting for woodwind ensemble). Also included is a long-overdue recording of Dr. Reed's masterful transcription of Elgar's SEVERN SUITE. The remaining composition is CANOVACCI, a delightful original work by Clark McAlister, a composer/arranger who often collaborates with Dr. Reed.

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by Ira Novoselsky

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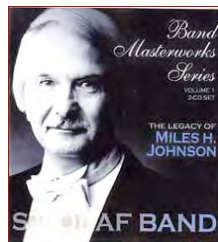
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**Atlantic City Pageant (excerpt)**

by Sousa

Album Title: John Philip Sousa: Music for Wind Band, Vol. 5 (Naxos 8.559131)
Royal Artillery Band, Keith Brion, Conductor

The cover of this recording has a photo of Sousa with ladies from the Atlantic City Beauty Pageant. This recording is also a beauty, featuring a dozen marches, the CHARLATAN WALTZES and the CUBALAND SUITE. The listener is invited to enjoy the music and those special Sousa/Brion touches which add an extra treat to this excellent recording. This is a most welcome salute to the 1854-2004 Sesquicentennial of Sousa's birth.

**Circus Bee (excerpt)**

by Fillmore

Album Title: Band Masterworks Series, Vol. 1 (Westmark WCD 30134 - 2 CD set)
The Legacy of Miles H. Johnson
St. Olaf Band, Miles H. Johnson, Conductor

This is a treasure chest filled with lots of wonderful music by the St. Olaf Band. The 1957-194 tenure of Miles H. Johnson is well documented in this collection of vintage recordings. Many beloved band staples are featured along with some rarely heard gems you'll enjoy. It is with great pleasure that I recommend the Legacy of Miles H. Johnson, a MUST for all band music lovers!

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Clarinet Embou-Sure

by M. Max McKee

Preparation

It is my basic assumption that you will be teaching this concept to several elementary (or at least beginning) students at one time. I also assume that right now you have a clarinet (in its case) in front of you and that you will follow along step by step to carefully learn this concept.

LABELING BARRELS

Using self-stick, peel-off type labels, remove and label each student's barrel for easy identification. Add the mouthpiece to make up the basic mouthpiece/ barrel combinations and slip the ligatures over the mouthpieces. This will allow you to take all of these units to one area for addition of reeds. If you can possibly work it out to have this done before the students arrive, it will be a significant time-saver.

SOAKING REEDS

Now, using a pan or bowl filled with water, dump in about twice as many 2 1/2 or medium (not soft) reeds as there are clarinet mouthpiece/barrel combinations. Let the reeds soak for a couple of minutes and then begin "setting up" the mouthpiece /barrel/ligature combinations with free-blowing reeds. [Here is the one point in this whole operation where you need my assistance; but, as I'm not there to help you, enlist the most experienced clarinetist you can find to set you up with a free-blowing reed (tested on your clarinet!).]

COLOR AND SYMMETRY

Now that the reeds have soaked, select reeds with the same color characteristics as the one enclosed with EMBOU-SURE: Golden brown with absence of heavy black streaks in the bark of the cane.

Also check the reed to see if the cut is symmetrical (fig. 1) both on the face and on the butt-end. Now hold the reed upside down and look at the heart and tip area while holding it toward a strong light. Be sure that the shaded areas of light and dark cane (translucent and opaque) are also symmetrically cut as shown in figure 2.

Though control of these factors can never guarantee a free-blowing reed, it definitely places the odds firmly in your favor.

REED PLACEMENT & LIGATURE TIGHTNESS

Place the soaked reed in position against the mouthpiece, but...to avoid the possibility of chipping the tip of the reed, leave the ligature on the mouthpiece. Raise it just far enough toward the tip of the mouthpiece so that the butt-end of the reed will slide under it and into approximate position. Now, carefully align the reed both at its tip and at the butt-end: Reed tip even with or a hairline below the extreme tip of the mouthpiece; butt-end centered side to side on the flat area (table) of the mouthpiece.

Then push the ligature snugly downward and check to be sure that the (hopefully present) engraved line (nearest the tip if there is more than one) around the mouthpiece is an eighth to three-sixteenths of an inch above the ligature. Now tighten the two screws until very snug but not until they can cause damage to the cane! (Maximum tightening once screw friction begins: 1 1/2 turns.)

Reed alignment and ligature tightness are extremely important. A reed placed too high or too low will not

respond correctly. Placed too high, it in effect becomes a slightly stiffer reed; too low, it will not vibrate properly. When the reed is not centered on the table, vibration is also greatly affected. When the ligature is too tight, the cane of the reed is gradually warped; when the ligature is too loose, the reed literally moves around on the table--a full-bodied tone is a virtual impossibility. **THESE FACTORS ARE CENTRAL IN MY INSISTENCE THAT THE TEACHER SOAK, TEST, ALIGN, AND TIGHTEN THE REED.** A host of undesirable variables are thereby eliminated and the student's chances of immediate success are multiplied many times over.

CLARINET BODY ASSEMBLY

Assembling the body of the clarinet for each student (again, prior to class time if possible) and laying it in the student's case is another important facet of EMBOU-SURE. At the point in teaching where the body of the clarinet is needed, the last thing you want to do is break the train of thought by having to stop to explain the hazards of joining the bridgework between the upper and lower joints. You must, of course, be prepared to teach this, but that comes at the end of the first lesson--not in the middle.

So, assemble the clarinet bodies (carefully checking the position of the bridge keys) and place them in their respective cases beside each student's chair. You are now ready for that new batch of fledgling clarinetists!

BREATH SUPPORT

Chances are, you already have your own method of teaching breath support. Chances are, it matches up perfectly with breath support practices in clarinet playing. So, this will be quite abbreviated. Also, too much can often be made of proper breathing---to the point where all sorts of unnatural physical things start to happen.

If you stress: sit tall, full breath, fast air...in your own words, of course, that's enough. Be sure that the student is not slumping forward, that he takes a breath similar to a big sigh, and that he understands that the air is to be expelled as though trying to blow out candles. When you stop to think about it, if you are sure the student is sitting correctly, getting him to take a deep breath is simple: he's been doing it all his life. The only unfamiliar part is air intensity. Even that is easy with such statements as:

"Blow out making the loudest, longest, hissing sound you can."

"Imagine a piece of paper flat against the wall; blow a fast enough air to hold it there as long as you can." (The real physical act of placing a piece of paper against the wall will actually work.)

Forming the Embouchure

Present each of the students with his own reed/ligature/mouthpiece/barrel combination. Also have your own prepared and ready to assist in demonstrating. Instruct the student to firmly grasp the barrel with his left hand (a preliminary move which eventually establishes the left-above-right hand position). Demonstrate and mention that the reed faces toward the student. Also give caution about rubbing the reed against clothing, chipping the reed, etc.

Now, using your own facial expression and voice, instruct each student to "make an exaggerated, facial 'A' sound." The muscles which control the chin and lower lip must visibly move: the lower lip plus the muscles and tissue covering the chin becoming very flat. To be certain that a facial 'A' is formed, the visual image of "showing a deaf person the letter 'A' with your facial muscles" is usually very clear. If not, this is: "Imagine you are putting Chapstick on your lower lip. Run your finger over your lip as though it were the tube of Chapstick." (If you look in a mirror, you will notice that the famous "flat chin" portion of the clarinet embouchure has been formed.) Now instruct the students:

"Maintaining the feeling of the facial 'A', add a facial 'Q' on top of it." (It is the "oo" sound we are interested in.) This instantly brings into position the muscles which surround the lips and completes the formation of a perfect clarinet embouchure.

THE FIRST TONE

The next step is to couple the embouchure formation with the reed/ligature/mouthpiece/barrel combination. It is important to mention that the reed rests on the lower lip, while the upper teeth contact the mouthpiece. Instruct the student to take about half-an-inch of reed into the mouth. (Watch the angle of the mouthpiece/barrel combination to the body; keep it down. Also note head position; keep it up...level.) Demonstrating for the student, explain:

Take a deep breath, re-form the embouchure (“A-Q”), and “blow out candles.” Your demonstration will produce top line, concert F#.

Testing each student individually you will encounter one of six predictable results:

#1--CORRECT RESULT More often than not, a reasonable tone results. Imitation of your tone and pitch will be automatically attempted. When it happens, the sound of mouthpiece and barrel produces concert F# (clarinet G#) and should sound like this:

EXAMPLE #1

#2--NO TONE, RUSHING AIR In this instance, there is only one cause: No pressure of any kind against the reed. It always sounds like this:

EXAMPLE #2

REMEDY: Increase lower lip pressure against reed.

#3--SQUAWK-LIKE TONE or FLAT PITCH These sounds:

EXAMPLE #3a

EXAMPLE #3b

are created in three possible ways:

- a. Insufficient pressure against the reed.
- b. Too much reed in the mouth.
- c. Insufficient intensity in the air flow.

REMEDY: Check visually for too much reed; if confirmed, the sound will usually be squawk-like (3a) rather than low-pitched. If, on the other hand, the tone is more like 3b (low pitch), ask for increased lip pressure and/or increased air intensity. To check this, ask the student to demonstrate the air flow by playing on the mouthpiece/barrel unit and then while still blowing, remove it from his mouth. The air intensity question will be immediately answered. Sometimes an increase in air intensity alone will solve the problem; other times a request for “faster air and a bit more firmness against the reed” may be necessary.

#4--SQUEAKS or CONTINUOUS HIGH-PITCHED SQUEAL This sound:

EXAMPLE#4

occurs most often because the reed has been forced to vibrate in its second mode (i.e. an octave and a fifth higher).

- a. Insufficient pressure against the reed.
- b. Too much reed in the mouth.
- c. Mouthpiece/barrel unit angled too far away from body or that student is looking downward.

The first two of these can be checked as in #3. Angle and head position can be checked visually.

REMEDY: Raise the head and/or bring the clarinet/mouthpiece/barrel unit closer to the body. Remember that in addition to these problems, lip pressure or amount of reed in the mouth may also be factors. Amount of reed is often significant here...usually too much.

When correcting the squeak problem be sure that the student stops blowing, makes adjustments, and then blows again. Otherwise, even a severe change of position while playing will not allow the reed to shift back to the fundamental mode of vibration.

Though this problem is quite infrequently encountered with beginners, it can be the most difficult to correct when it does occur. If the squeaks or squeals persist, try exerting upward pressure against the student's lower lip while he plays; a shift of register often occurs.

#5--COMPLETELY STOPPED or INTENSE AIR ONLY

Complete stoppage of the air stream indicates:

- a. too much lip pressure against reed and/or
- b. too little reed in the mouth.

When intense air only (with no musical sound of any kind) occurs, the problems are the same.
The sound is:

EXAMPLE #5

REMEDY: Watch the student from a profile viewpoint. Often it is visually obvious that only the very tip of the mouthpiece (and reed) is in the mouth or that extreme pressure is being exerted against the reed. Most of the time your comment will be: "Take a little more reed in your mouth." The extreme pressure problem is less likely unless the student breaks out of the "A-Q" position. (See BUNCHED CHIN)

#6--THIN TONE AND SHARPNESS OF PITCH

This less frequently heard sound:

EXAMPLE #6

(especially uncommon with beginners, whose embouchures have not developed) is caused by a combination of:

- a. too much lower lip pressure against reed.
- b. insufficient reed in the mouth (and possibly)
- c. tight, closed throat.

REMEDY: If the tone is on-pitch but very thin, ask for more reed in the mouth. If the tone is very thin and sharp, ask for less pressure and make a careful visual check on the amount of reed in the mouth. At the same time, be aware of the fact that an “ee” vowel (high tongue) and closed throat can contribute to this sound. Audibly and facially show the student an “oh” while he plays; he’ll imitate automatically.

BUNCHED CHIN

This is strictly physical in nature and must be observed to be corrected. It can contribute to #4 (SQUEAKS) or #5 (STOPPED) or #6 (THIN, SHARP). But even #1 (CORRECT RESULT) is possible in the initial stages of development. Later on, however, it will contribute to frequent squeaks and a host of other problems.

To simulate the “bunched chin” for yourself, simply push your lower lip up over the top lip. Feel your chin. Bunched up; pebbly in texture. Now carefully draw your lower lip down to its normal position without relaxing the “bunch.” You should have the sensation that the muscles in your chin are pushing upward.

Those who have this problem have usually learned it by bringing the lower lip up to meet the reed rather than establishing a lower lip set on which to place the reed. **BE ABSOLUTELY SURE THAT THE CHIN DOES NOT BUNCH UP DURING THE FIRST LESSON!** Once established, it is extremely difficult to alter. Go back to “A”--place the reed--”Q”. Then watch to see that the lip does not rise up at the moment the student blows.

If the situation already exists with a student who has been playing for a year or two, the problem can best be solved by having the student:

- a. look into a mirror while playing (profile).
- b. play open G (holding the clarinet with the left hand only).
- c. use the right hand to feel the flat “A-Q” chin.

It will take several weeks to correct it (since re-training is involved), so don’t worry about the fact that the student slips back into the bunched chin following work with the mirror.

REED STRENGTH

Keep in mind that unless you have personally pretested each student’s reed to ensure a full-toned, free-blowing reed, each of the above problems (#2-#6) takes on other cause variables:

#2 - RUSHING AIR may indicate hard reed.

#3 - FLAT PITCH may indicate soft reed.

#4 - SQUEAKS may indicate soft reed.

#5 - STOPPED may indicate soft reed.

#5 - INTENSE AIR may indicate hard reed.

#6 - THIN, SHARP may indicate hard reed.

These are variables with which you should not have to deal during the first lesson!

Adding the Body

HOLDING THE CLARINET

Once tone and pitch are well-established, add the mouthpiece/barrel combination to the body of the clarinet. Now instruct the student to grasp the barrel of the clarinet as before with the left hand; then with the thumb and index finger of the right hand, grasp the thumbrest (as though it were a small knob on a drawer). This will simplify supporting the weight of the instrument and eliminates the necessity of demonstrating proper thumb position at this point.

Now check to be sure that the natural angle of the clarinet is fairly close to the body (less than 30 degrees) and that the head is level (not looking downward). Also be absolutely sure that the clarinet is between the legs and not to one side! With the clarinet at the side, muscles in the neck will be tight, thus potentially affecting tone production.

FIRST FULL-CLARINET TONE

Now demonstrate the tone and pitch which the student is to produce--the clarinet "open G" (first space concert F), and instruct him to produce the sound exactly as before. Most of the time the proper sound result will occur. When it does not, the most common fault will be a squeak. However, if the results with mouthpiece/barrel-only were excellent, this can usually be corrected by taking the student through the "A-Q" formation process.

As before, there will be six sounds possible. However, as they will be directly related to the six possibilities demonstrated with the mouthpiece/barrel combination, no new variables are introduced:

CORRECT RESULT.....EXAMPLE #7 is analogous to #1
RUSHING AIR ONLY.....EXAMPEL #8 is analogous to #2
SQUAWK/FLAT PITCH.....EXAMPLE #9A is analogous to #3
LOW PITCH.....EXAMPLE #9B is analogous to #3
SQUEAKS/HI SQUEAL.....EXAMPLE #10 is analogous to #4
STOPPED/INTENSE AIR.....EXAMPLE #11 is analogous to #5
THIN TONE/SHARP PITCH....EXAMPLE #12 is analogous to #6

Note that in each of the six possibilities, problems and remedies are identical. (Beginning with EXAMPLE #7, "open G" possibilities are demonstrated first; immediately following each are the mouthpiece/barrel tones to provide immediate comparison.) Thus, if in the process of switching from the mouthpiece/barrel unit to the complete clarinet the student changes his approach toward tone production, recognition of the analogous sounds will allow you to make necessary corrections easily. If, however, you do not obtain immediate results (assuming earlier success with the mouthpiece/barrel unit), remove the body of the clarinet from the mouthpiece/barrel unit and reinforce earlier success. Then, when the body is once again added, watch carefully for differences in the:

- a. "A-Q" set-up (while the student plays).
- b. angle of the clarinet in relationship to the student's body.
- c. speed of the air stream.

ADDING FINGERS

Once the student has achieved the CORRECT RESULT while playing open G, it is time to begin the process of adding fingers. It is my opinion that low C (concert Bb below treble staff) is the easiest fingered note for the beginning student. (Though F undoubtedly produces fewer squeaks and squawks, it provides very poor support in terms of holding the instrument.) But...it should not be attempted until you are confident that both embouchure and breath support have been properly established.

Moving from the mouthpiece/barrel unit to the complete clarinet added no significant variables; the only new dimension for the student was the grasping of the thumb rest to aid in the support of the clarinet. Tone production possibilities remained the same in each of the six instances.

At this point an important and possibly problematical variable is introduced. It is the point at which the most

errors in beginning instruction are likely to occur. Poorly placed fingers may lead the teacher to believe that the problem lies in the embouchure and breath support. In fact, it may lead the beginning student to completely change embouchure and breath support all by himself in an attempt to make a sound. It is, therefore, of paramount importance that:

- a. finger placement be carefully introduced.
- b. finger placement be carefully observed.
- c. poor tone quality due to incorrect finger placement be properly diagnosed.

It is important to mention that the fingers remain in their natural position...not flattened, not arched. The hand should remain completely relaxed as the fingers of the left hand are placed in position. A visual demonstration with your own clarinet or assistance to ensure that the correct finger is placed over the correct hole is often helpful. Be sure to indicate that the thumb covers the hole in the back and that it does not at this point open the register key. Check this visually as it is a primary cause of problems. Also observe the angle of the fingers relative to the clarinet. If the student attempts to place them at a 90 degree angle to the clarinet, mention that the fingers and hand should angle comfortably upward (so that the index finger lays close to the A and G# throat keys). Demonstrate with your clarinet.

Now demonstrate the tone and the pitch which you wish the student to produce: the clarinet "low C" and instruct him to produce sound exactly as before. If the correct result is not obtained, it is that one of the original five problems has cropped up. But, by now you should have those sounds well engrained and you should know the remedies. It is, however, unlikely that these problems will repeat if you have carefully instructed tone production with mouthpiece/barrel and then with the complete clarinet. While the correct result sounds like this:

EXAMPLE #13

There are three basic new sounds which might occur:

MUFFLED F or G

Either of these pitches (clarinet first space F or open G) is a dead give away...the thumb is not covering the hole in the back (produces F) and is opening the register key (produces G).

EXAMPLE #14a (Muffled F)

EXAMPLE #14b Muffled G)

NON-DESCRIPT PITCH

One or more of the left hand fingers is not covering properly: pitch resembles C#, D, or D#. Partial thumb cover can also produce this sound. If, on the other hand, the non-descript pitch resembles one of the notes between first space clarinet F and G#, the problem is that the index finger is opening either the G# or the A throat register keys.

EXAMPLE #15a (Lower pitches)

EXAMPLE #15b (Higher pitches)

HIGH REGISTER PITCH

If the student produces an actual pitch in one of the higher registers (probably clarinet G above the staff or possibly three ledger line high E), it means that the thumb or the index finger is partially opening one of the keys at the upper end of the clarinet (register key, A key, or G# key). Of these keys, it is the register key which most often produces the upper partials; the clarinet G is the most likely overtone in the beginning stages.

EXAMPLE #16

When any of these problems occur, ask to see the pads of the student's fingers; if properly placed on the instrument, you should see complete ring imprints on the center of each pad. Many times that imprint will be partially centered over the first joint of the finger, thereby creating a leak. When the student makes another attempt to play low C, observe the position of thumb and fingers, watching carefully for one which appears to be out of position. If, after three tries you are still unsuccessful, I recommend that you return to the open G and check to be sure that the air flow, tone, and embouchure are still functioning properly. This will reinforce for the student that all is OK except fingers. It is less likely that he will then make serious alterations in an attempt to overcome finger-cover problems.

If on return to low C the finger problem still persists, have the student play first line E followed by D, then C. As each finger is placed in position, observe carefully and listen for the exact moment a finger-placement error occurs. Most often too much arch in the fingers and/or position of the finger pads will be totally at fault.

Conclusion

From this point on, you can progress as you wish with the knowledge that the embouchure has been properly formed. At that, don't fail to give each budding clarinetist a visual "checkup" periodically. Also be sure that the mouthpiece is kept clean and that the reed is never left on the mouthpiece. The reed will warp far less and your chances of the student cleaning the mouthpiece regularly are far greater. Also be sure to instruct the student to keep the reed on a flat surface and never to enclose it in a plastic container where it will not dry out. Reed life will be greatly extended by placing it on top of the plastic container (or piece of glass) secured by a rubber band.

Intonation

Every student can and must play in tune from the very beginning! "Theories" which expound that "learning to blow" is the only important aspect in the beginning stages are ridiculous. As soon as a note is introduced, there must be instruction which produces correct tone quality. Since out of tune notes seldom contain proper tone quality, it follows that attention to one cures the other. Note in the following examples that natural tendency of the clarinet to play sharp and with tone quality which is inconsistent with surrounding notes:

LOW A: natural sharpness & tightness; then corrected.

EXAMPLE #17

Also true of low C and low D.

THROAT Bb: natural sharpness and shrillness; then corrected.

EXAMPLE #18

Also true of throat G, G#, and A.

HIGH B: natural sharpness and shrillness; then corrected.

EXAMPLE #19

Also true of high A, Bb, and C.

In all of the above cases the remedy is the same: Let more reed vibrate. Tangible example: Form the embouchure with the index finger placed on your lower lip as though it were the reed. Pushing first inward, then outward, notice that there is “play” or flexibility in the flesh as it rests on the teeth. When you push inward, more of your finger will naturally be inside your mouth. On the clarinet, when you flex the lip inward, more of the surface of the reed will be inside the mouth. Thus, more surface can vibrate. Result: fuller tone, lower pitch. (Note, for example, the cause of #6 and #12 above.) Making students aware of this simple fact will immediately improve intonation and tone with the youngest of clarinetists.

Intonation Tuning Routine

(WBDI Article)

by Sally Wagner

I spend more time dealing with intonation problems than just about any other aspect of performance. Over the years, I've discovered a few shortcuts that work for me. Maybe they'll work for you too.

The biggest help is careful tuning at the beginning of each rehearsal. While this takes about 15 to 20 minutes each day in the early part of the year, it eventually drops to 5 to 7 minutes as students become more proficient at listening and adjusting.

Preparation

Tuning Tubas

Tubas are always tuned first in my band. This encourages all students to listen down. It also encourages the tubas to take more responsibility than they sometimes think they have. Theirs is the foundation which all intonation is built! Using a chromatic tuner, I make sure each tuba sounds a true BBb. (I use 440 every day of the year.) Then I have them listen to each other to sustain good intonation. If there is no tuba, tune to the lowest instrument you have.

Tuning Euphoniums

Ask students to play Bb at the top of the staff, matching tuba pitch as closely as possible. It is helpful if they play up from F (F-G-A-Bb) to achieve a more realistic Bb. Also, check the pitch of the compensating valve (4th valve on low C). Other problem notes to learn to adjust are D above the staff (might need to be played 1&2 on sustained notes) and high F (if sharp can be played 3rd valve).

Tuning Trombones

Be sure to tune both sets of tubing if students play on instruments with an F attachment. Tune to Bb at the top of the staff, same as euphoniums. (I often also tune the F just below). Then 2nd space C using the trigger. Have more advanced players check their high F; this is a sharp note and should not be played in true first positions.

Next time: More brass and woodwind tuning tips.

Tombeau for Band

SCORE

BERTOLD HUMMEL

Flute, Oboe,
Clarinet 1,
Trumpet 1/2

Clarinet 2/3

Trumpet 3, Horn,
Alto Sax,
Trombone 1-3,
Bassoon

Bass Clarinet,
Bari Sax,
Baritone, Tuba

mf

Fl, Ob,
Cl 1, Tpt 1/2

Cl 2/3

Tpt 3, Hn,
ASax, Tbn 1-3

BCl, BSax,
Bar, Tuba

9

SCORE PG.2

19

Fl, Ob,
Cl 1, Tpt 1/2

19

Cl 2/3

19

Tpt 3, Hn,
ASax, Tbn 1-3

19

BCl, BSax,
Bar, Tuba

mf

mf

mf

mf

28

Fl, Ob,
Cl 1, Tpt 1/2

28

Cl 2/3

28

Tpt 3, Hn,
ASax, Tbn 1-3

28

BCl, BSax,
Bar, Tuba

ff

ff

ff

ff

SCORE PG.3

37

Fl, Ob,
Cl 1, Tpt 1/2

37

Cl 2/3

37

Tpt 3, Hn,
ASax, Tbn 1-3

37

BCl, BSax,
Bar, Tuba

46

Fl, Ob,
Cl 1, Tpt 1/2

46

Cl 2/3

46

Tpt 3, Hn,
ASax, Tbn 1-3

46

BCl, BSax,
Bar, Tuba

SCORE PG.4

55

Fl, Ob,
Cl 1, Tpt 1/2

55

Cl 2/3

55

Tpt 3, Hn,
ASax, Tbn 1-3

55

BCl, BSax,
Bar, Tuba

64

Fl, Ob,
Cl 1, Tpt 1/2

64

Cl 2/3

64

Tpt 3, Hn,
ASax, Tbn 1-3

64

BCl, BSax,
Bar, Tuba

Tombeau for Band

FLUTE

BERTOLD HUMMEL

Musical staff 1: Flute part, measures 1-7. Includes a first ending bracket and a dynamic marking of *mf*.

Musical staff 2: Flute part, measures 8-14. Includes a dynamic marking of *mf*.

Musical staff 3: Flute part, measures 15-21. Includes a dynamic marking of *mf*.

Musical staff 4: Flute part, measures 22-28. Includes dynamic markings of *mf* and *ff*.

Musical staff 5: Flute part, measures 29-38. Includes a 4-measure rest, dynamic markings of *p* and *f*.

Musical staff 6: Flute part, measures 39-48. Includes a 4-measure rest, dynamic marking of *p*, and a *tenu* marking.

Musical staff 7: Flute part, measures 49-55. Includes dynamic markings of *ff* and *p*.

Musical staff 8: Flute part, measures 56-62. Includes dynamic markings of *mf*, *cresc.*, and *f*.

Musical staff 9: Flute part, measures 63-70. Includes dynamic markings of *p* and *pp*, and a 2-measure rest.

Tombeau for Band

OBOE

BERTOLD HUMMEL

Musical staff 1: Oboe part, measures 1-7. Includes a slur over measures 1-7 and a dynamic marking of *mf*.

Musical staff 2: Oboe part, measures 8-14. Includes a slur over measures 8-14.

Musical staff 3: Oboe part, measures 15-21. Includes a slur over measures 15-21.

Musical staff 4: Oboe part, measures 22-28. Includes a slur over measures 22-28, a dynamic marking of *mf*, and a change to 3/2 time signature with a dynamic marking of *ff*.

Musical staff 5: Oboe part, measures 29-38. Includes a 4-measure rest, a dynamic marking of *p*, a slur over measures 29-38, and a dynamic marking of *f*.

Musical staff 6: Oboe part, measures 39-48. Includes a 4-measure rest, a dynamic marking of *p*, a slur over measures 39-48, and a trill marking.

Musical staff 7: Oboe part, measures 49-55. Includes a dynamic marking of *ff*, a slur over measures 49-55, and a dynamic marking of *p*.

Musical staff 8: Oboe part, measures 56-62. Includes a change to 3/2 time signature, a dynamic marking of *mf*, a *cresc.* marking, and a dynamic marking of *f*.

Musical staff 9: Oboe part, measures 63-70. Includes a dynamic marking of *p*, a 2-measure rest, a dynamic marking of *pp*, a dynamic marking of *p*, and a slur over measures 63-70.

Tombeau for Band

BASSOON

BERTOLD HUMMEL

4

mf

11

mf

18

25

mf *ff* *pp*

32

f *mp*

42

ff

52

p *mf* *cresc.*

59

f *p* *pp*

66

pp *p* *pp*

Tombeau for Band

CLARINET 1

BERTOLD HUMMEL

8

15

22

29

36

43

50

57

64

mf

mf

ff

f

ff

p

mf cresc. *f* *p*

pp *p*

Tombeau for Band

CLARINET 2 & 3

BERTOLD HUMMEL

4

mf

11

18

25

mf *ff* *f*

39

ff

53

mf cresc.

60

f *p* *pp*

67

p

Tombeau for Band

BASS CLARINET

BERTOLD HUMMEL

4

mf

11

18

25

mf *ff* *pp*

32

4

f *mp*

42

4

ff

52

p *mf* *cresc.*

59

f *p* *pp*

66

pp *p* *pp*

Tombeau for Band

ALTO SAX 1 & 2

BERTOLD HUMMEL

4

mf

11

mf

18

25

mf *ff* *pp*

32

4

f *mp*

42

4

ff

52

p *mf* *cresc.*

59

f *p* *pp*

66

pp *p* *pp*

Tombeau for Band

TENOR SAX

BERTOLD HUMMEL

4

mf

11

mf *ff* *pp*

18

25

mf *ff* *pp*

32

4

f *mp*

42

4

ff

52

p *mf* *cresc.*

59

f *p* *pp*

66

pp *p* *pp*

Tombéau for Band

BARITONE SAX

BERTOLD HUMMEL

4
mf

11

18

25
mf *ff* *pp*

32
4
f *mp*

42
4
ff

52
p *mf* *cresc.*

59
f *p* *pp*

66
pp *p* *pp*

Tombeau for Band

TRUMPET 1 & 2

BERTOLD HUMMEL

8 *mf*

15

22 25 *mf* *ff*

29 *pp* *p*

36 *f* *mp*

43 *p* *ff*

50 *p*

57 *mf* *cresc.* *f* *p*

64 *pp* *pp* *p* *pp*

Tombeau for Band

TRUMPET 3

BERTOLD HUMMEL

4

mf

11

mf

18

25

mf *ff* *pp*

32

f *mp*

42

ff

52

p *mf* *cresc.*

59

f *p*

66

pp *p* *pp*

Tombeau for Band

HORN

BERTOLD HUMMEL

4

mf

11

mf

18

mf

25

mf *ff* *pp*

32

4

f *mp*

42

4

ff

52

p *mf* *cresc.*

59

f *p* *pp*

66

pp *p* *pp*

Tombeau for Band

TROMBONE 1 & 2

BERTOLD HUMMEL

4

mf

11

mf

18

mf

25

mf *ff* *pp*

32

4

f *mp*

42

4

ff

52

p *mf* *cresc.*

59

f *p* *pp*

66

pp *p* *pp*

Tombeau for Band

TROMBONE 3

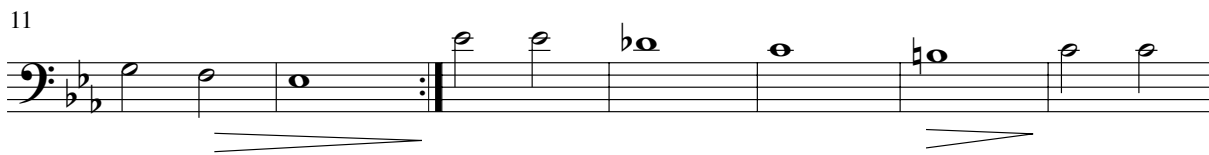
BERTOLD HUMMEL

4



mf

11



18

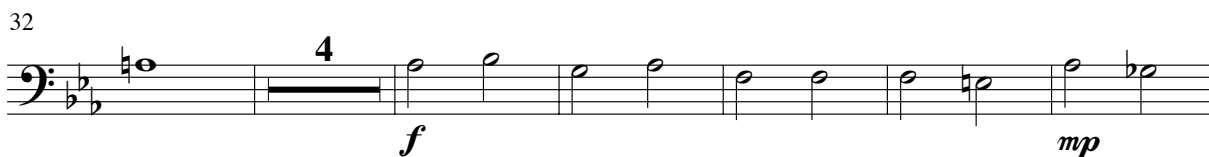


25



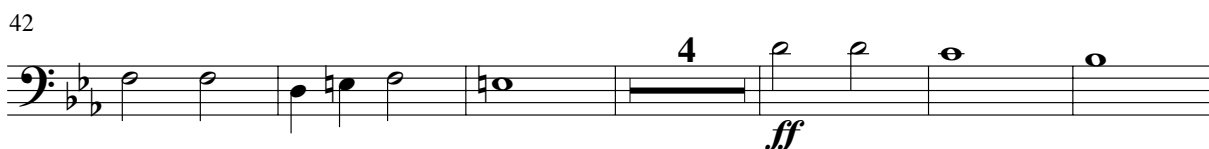
mf *ff* *pp*

32



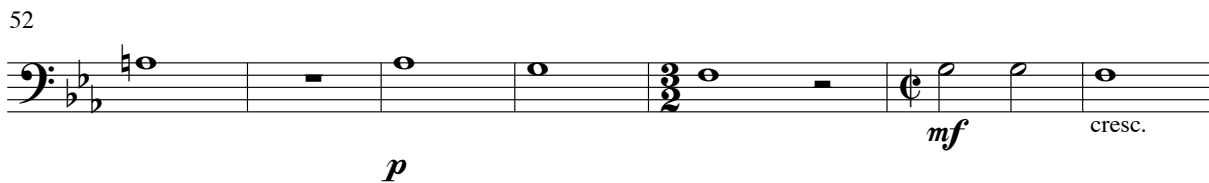
f *mp*

42



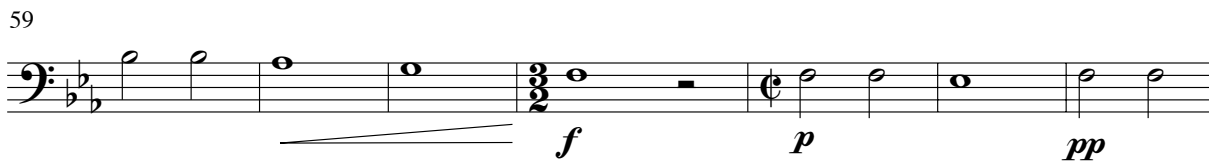
ff

52



p *mf* *cresc.*

59



f *p* *pp*

66



pp *p* *pp*

Tombeau for Band

T.C. BARITONE

BERTOLD HUMMEL

4

mf

11

mf

18

mf

25

mf *ff* *pp*

32

4

f *mp*

42

4

ff

52

p *mf* *cresc.*

59

f *p* *pp*

66

pp *p* *pp*

Tombeau for Band

B.C. BARITONE

BERTOLD HUMMEL

4

mf

11

mf

18

mf

25

mf *ff* *pp*

32

4

f *mp*

42

4

ff

52

p *mf* *cresc.*

59

f *p* *pp*

66

pp *p* *pp*

Tombeau for Band

TUBA

BERTOLD HUMMEL

4

mf

11

mf

18

25

mf *ff* *pp*

32

4

f *mp*

42

4

ff

52

p *mf* *cresc.*

59

f *p* *pp*

66

pp *p* *pp*

Tombeau for Band

MALLET PERCUSSION

BERTOLD HUMMEL

5

5

8

8

15

15

22

22

29

29

39

39

49

49

56

56

63

63

Instrument and Player Position

As you probably have been told before, instrument position and player posture are the easiest factors of instrument technique to execute correctly. Unfortunately, they are also the most often ignored factors of instrumental technique.

The drum set is a highly adjustable group of instruments. It is easy to customize the position of the different drums and cymbals in order to make the drum set fit you. Here are some general guidelines to follow when positioning the drum set for playing:

- Adjust the throne (seat) to a height that allows you to move your ankles in a natural manner. This will allow you to easily operate the pedals of the bass drum and the hi-hat.
- Position the snare drum and all of the toms (including the floor tom) so that they may all be reached using smooth, efficient motion. Keep the batter heads of the drums on as close to the same vertical level as possible.
- Keep all of the instruments as close together as is practical. Remember that cymbals need room to move after being struck without hitting other instruments.
- Make sure that you can reach all of the instruments comfortably from the seated position.
- Remember that the goal of playing a musical instrument is to sound good- not to look good. The best position for playing the instrument is not necessarily the one that looks the “coolest”, but hey- you’re playing drum set- you’re already cool!

Sitting down at the drum set

Before you sit on the throne, adjust it so that when you are sitting on it you can move your feet up and down at the ankle comfortably. Sit down with the snare drum between your legs, the bass drum to the right, and the hi-hat to the left. Adjust the bass drum and hi-hat so that they are close to you, but not so close that operating the pedals is uncomfortable. Adjust the snare drum to a comfortable playing height. Tilt the mounted (high and low) toms toward you and lower them so that they are close to the snare drum. The high tom (the one on the left), the snare drum, and your pelvis should all be in a straight line and you should be facing the high tom. Place the floor tom as close to the low (right) mounted tom as possible. Adjust each leg supporting it so that it is tilted slightly toward you and at a height that is close to the other drums. The ride cymbal should sit to the right of the bass drum and overlap the low mounted tom and the floor tom. Lower the ride cymbal enough that it is easy to reach- you will be playing it often if you are in jazz band. Place the crash cymbal to the left and slightly in front of the drum set. Once again, make sure that it is comfortable for you to reach.

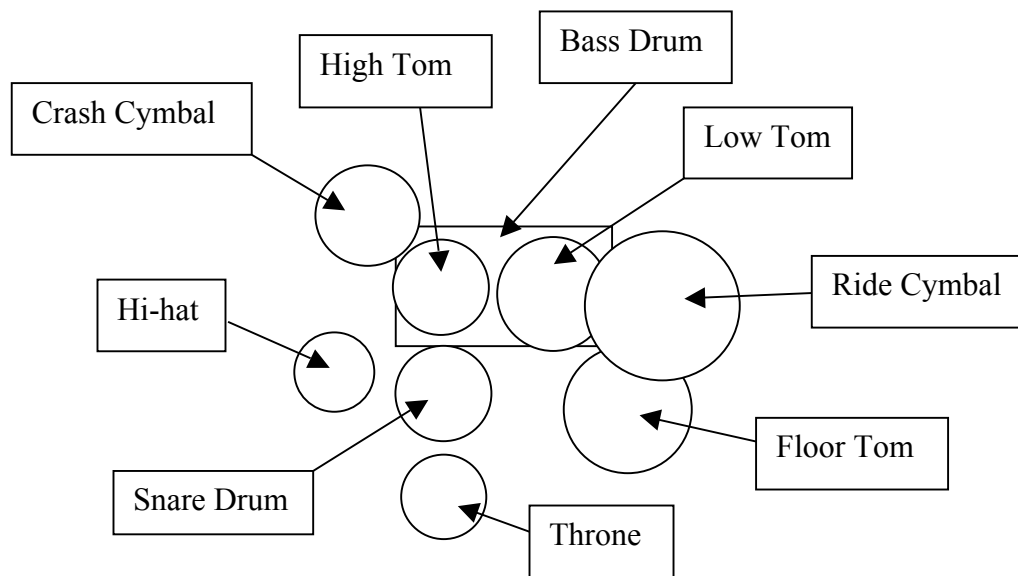


Figure12: Placement of the drum set components

Rock Style Explained

Rock is the simplest style to play on the drum set, so it is a logical starting point for the beginning drummer. The basic rock beat only requires the player to coordinate three limbs at once: both arms and the right leg. Here is a breakdown of what each limb does in rock rhythm:

- The right hand plays either constant eighth notes or constant sixteenth notes on the closed hi-hat or the ride cymbal.
- The left hand plays the snare drum on beats two and four. This is known as a back beat.
- The right foot plays the bass drum on beats one and three.

***The Rock Exercises are demonstrated in Chapter 4 of the video**



ROCK EXERCISES

R1 Right Hand (Hi-hat or Ride Cymbal)

R2 Right Foot (Bass Drum)

R3 Left Hand (Snare Drum)

R4 Right Foot (Bass Drum) & Right Hand (Hi-Hat or Ride Cymbal)

R5 Left Hand (Snare Drum) & Right Hand (Hi-Hat or Ride Cymbal)

R6 Left Hand (Snare Drum) & Right Foot (Bass Drum)

R7 Basic Rock Rhythm

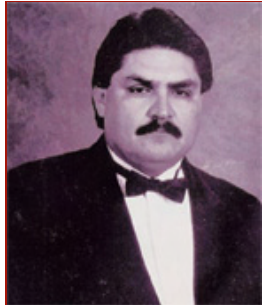
R8 Advanced Rock Rhythm


BW 2005
The Bandworld Legion of Honor

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The John Philip Sousa Foundation



Don Jaramillo

Director of Bands at Sierra Vista High School in the early 80's, Don Jaramillo has served in that role at Etiwanda High School in Rancho Cucamonga since 1987.

He was honored as San Bernardino County Music Educator of the Year in 1996 and received the Southern California SCSBOA Gold Award in 2000.

His bands have received superior ratings in district and regional band festivals the past 15 years. "The most important thing in the shaping of my career was to learn from colleagues, never being afraid to ask questions. Always pay attention to details while making students the number one priority."

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 an annual Sousa Foundation awards ceremony during the Midwest Band Clinic in Chicago.

Chairman of the Legion of Honor Committee is Robert E. Foster, University of Kansas, and Past President of the American Bandmasters Association.



Vincent Tornello

Since 1974, Vincent Tornello has been Director of Bands at Charlottesville High School (Virginia). He was the Virginia MEA Music Educator of the Year in 1995 and was elected to the VBODA Honor Band Hall of Fame in 2002. He continues on the VMEA Executive Board after serving in many roles, including President from 1982-84.

For 24 of the past 25 years his bands have received Grade 6 Superior Ratings at District Festivals, All American Music Festivals, and North American Music Festivals.

"My incredibly supportive parents and later to present, my wife played a major role in shaping my career as have a very supportive school system and a great community."