Bandworld

April-June 2005 ❖ Volume 20, Number 4

Preparing To Sight-Read

A Simple Tool for Success
by Larry Hudson

For many years I have observed teachers as they present new music to their bands and I have noticed that many do not have a process for teaching sight-reading. I can still remember the first time I took my band to a sight-reading contest. It was at our district festival. My band had performed very well in the concert hall but my students and I were totally unprepared to sight-read. I remember the music being passed out in envelopes and receiving the score. I was given a few minutes to study the score and then five minutes to talk to the band about the new work. From there it went down hill. I had no idea what to say or do. I told the band about the composer and read the notes provided but did nothing to help them play the new music.

Since that day I have worked hard to develop a concise and positive method for presenting new music. Not just for the sight-reading contest but for teaching the skills necessary for students to become better readers. This method has been very successful in both middle and high school and I hope you will find it useful too.

KEY, TIME and FORM
a sight-reading process

Key, Time and Form is what I call this exercise, because this is the information your students need, to read a new piece of music. Understanding the "Key" signature is first. I ask the students to look through their music and find all the key signatures. They need to be able to name the key in concert pitch and name any measures where it changes. I ask for "concert pitch" because that is how I would describe the key from the podium. These skills need to be taught anyway and this activity gives us an opportunity to do so. As the students find the "Key" I ask them to raise their hands. When most or all students have responded, I look for a student who might not be participating and question them. This way I am working on responsibility skills too. When the "Key" has been established I move on to "Time".

Again, I ask the students to raise their hands when they can describe the "Time" signature and locate any changes. I use the word describe because I expect the student to be able to explain the "time" signature as well as name it. All of these tasks need to be done in silence. Each student must be responsible for the answer, so I ask the band to not speak with their stand partner or others around them. After "Time", I move on to "Form". "Form, in this description, refers to the road signs. I ask the students to look for repeats, D.S., D.C., Codas, etc. They need to be able to describe these signs and tell the class how to follow them. Again, this is done in silence to make sure every student can find their way. When most of the hands are up, I pick a student to describe how to follow their part.

This description may sound complicated however it will only take your students 30 to 45 seconds to complete these tasks once they have acquired the skills. The final task prior to playing is to have the students count and finger through their parts while watching you conduct the new music. This experience gives students the opportunity to practice their fingerings and rhythms as well as see how you might handle a fermata or tempo change.

Things to remember:

1. Do not waste time giving your students unnecessary information. A composer's biography and style/period descriptions are needless, if time is a consideration in the sight- reading room.
2. Teach the skills needed to accomplish the task. Be sure your students understand key signatures, time signatures and form. And make sure they have a system for counting. Be sure to question students knowledge rather than telling them the answer
3. Develop a classroom and podium procedure that teaches students to watch you conduct. Make sure your students are very familiar with your conducting gestures.

Many great teachers have said that reading is the most important skill a musician can have. I hope this simple tool will help develop better reading skills in your bands.

BW 2005

The American Bandmasters Association ABA

Warm-Ups for Band

Full Band Set from Warm-Ups That Work in PDF Format

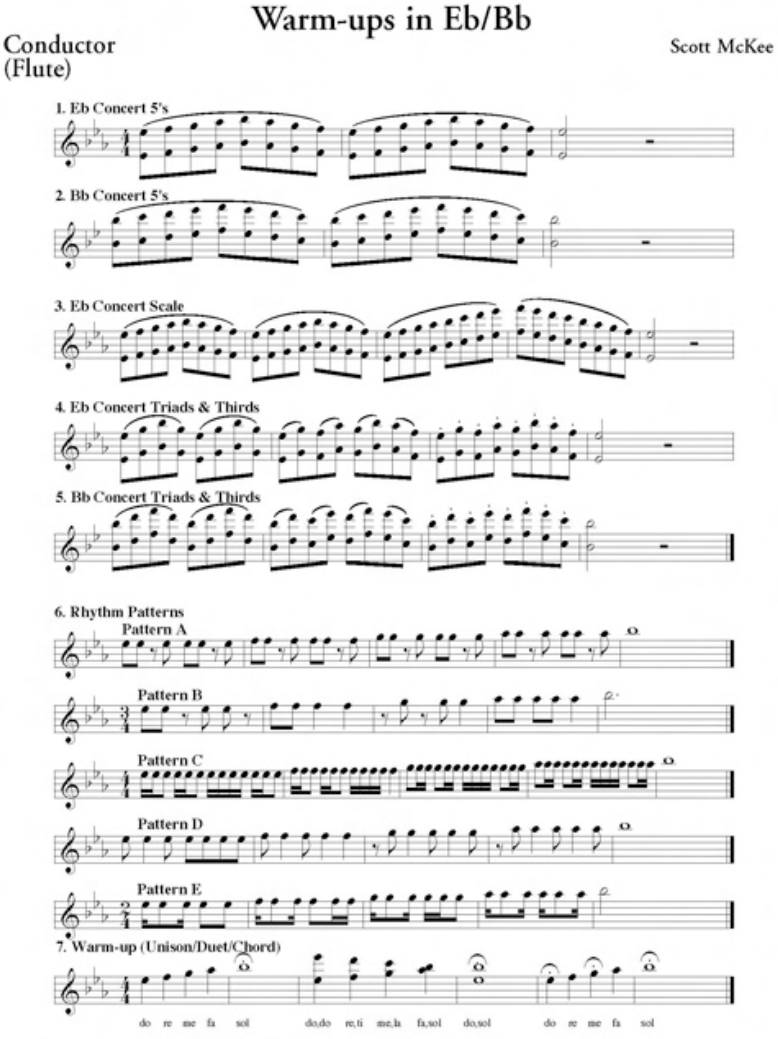
Text by M. Max McKee
Warm-up by Scott McKee

Over the years it became increasingly obvious to me that bandsmen, especially the young and inexperienced, need a daily regimen that will help them find the pitch center, develop technique, and produce a more consistent tone, rhythmic foundation, etc. To accomplish this, each year (beginning in the 1970's) I added important technical exercises and short chorales to a booklet called "Tone and Tech." Early on I wrote a chorale to imitate certain aspects of the beautiful #19 in Treasury of Scales (the all-time favorite of my father-in-law and ABA member, Randall Spicer). By setting the chorale in all 12 keys, it provided my band a way to continuously compare beautiful sounds in flat key versions to develop consistency in all of the other keys. Later, my son, Scott, expanded my technical exercises and went to all 12 keys with that material. All of this plus the addition of dozens of original chorales by composers worldwide later became Warm-Ups That Work

Scott's materials are also designed to help the percussion section work on rudiments while the rest of the band is learning major scales, thirds, etc.
Line #1 through line #5 has the pitched instruments working on major scale and thirds. (See example at right.)
In lines 6A through 6E all instruments have the same rhythms. This section is used to help students become more familiar with certain rhythm patterns.

Another aspect of this system is the inclusion of pitch tendency reminders whenever the final (sustained) note tends to be quite sharp or flat. This provides an automatic reminder each time the player sees that pitch while working on scales.
Line 7 of each page is a unison/duet/ chord exercise suitable for playing and/or singing using solfege.

As we used these materials with young and inexperienced musicians each and every day, we soon saw dramatic improvement in many areas. If you would like to try the Chorale on a Scale (in C, D and Eb) see those Chorales in Vol. 20 #3 and then click on the Read/Print PDF.



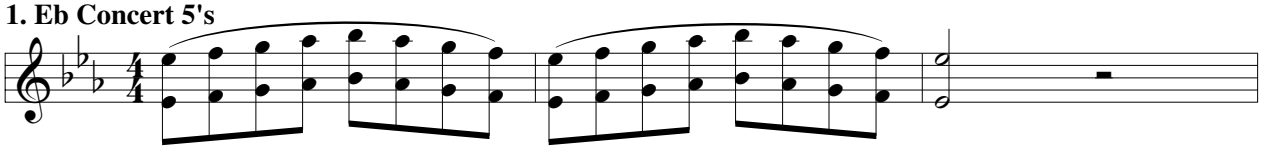
The PDF contains all parts for full band.
Simply choose and print the parts you need.

Warm-ups in Eb/Bb

Conductor
(Flute)

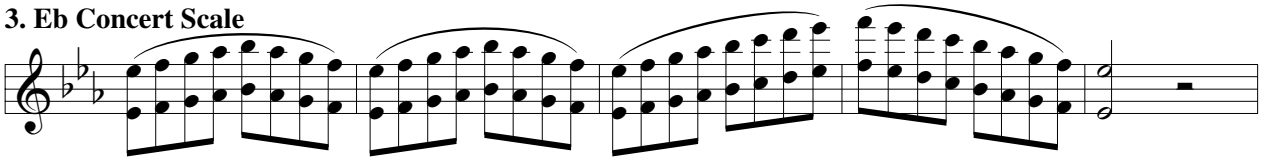
Scott McKee

1. Eb Concert 5's

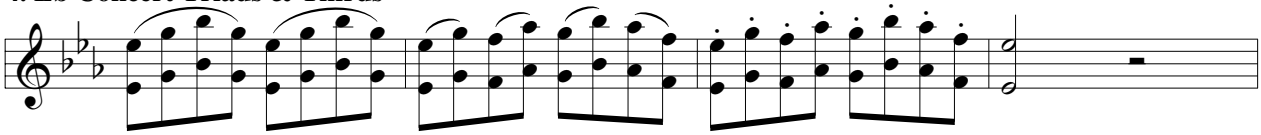


2. Bb Concert 5's

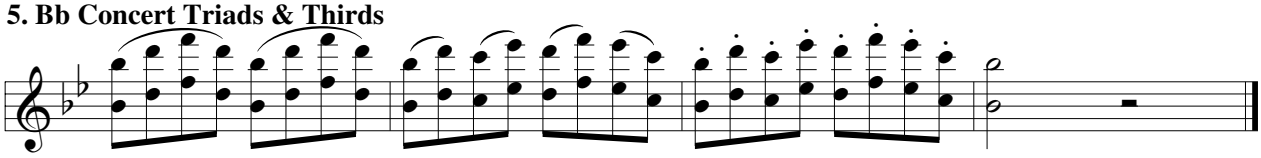
3. Eb Concert Scale



4. Eb Concert Triads & Thirds



5. Bb Concert Triads & Thirds



6. Rhythm Patterns

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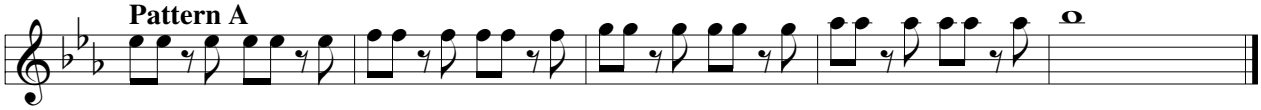
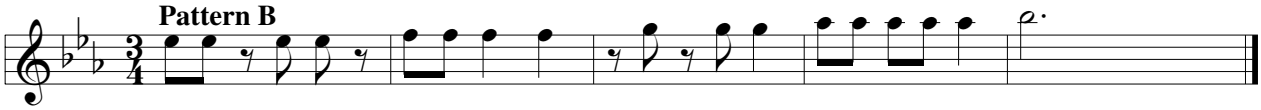


Pattern B



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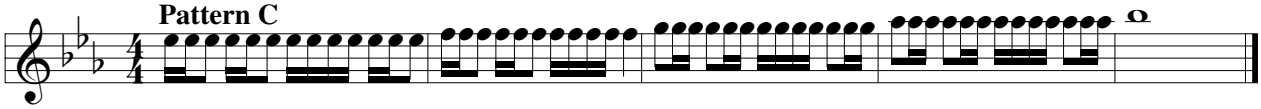

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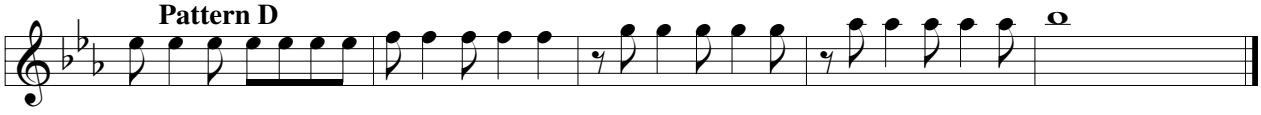

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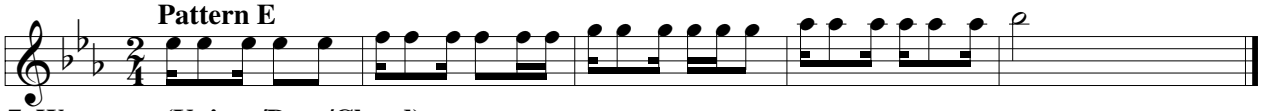
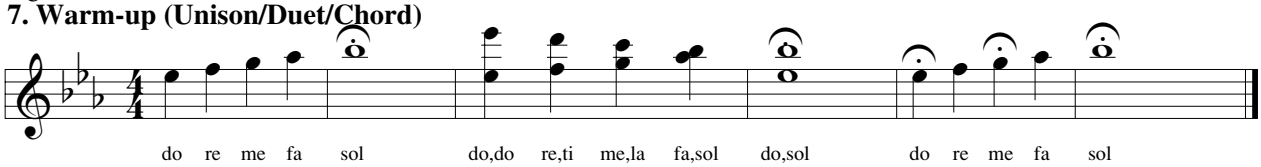


7. Warm-up (Unison/Duet/Chord)

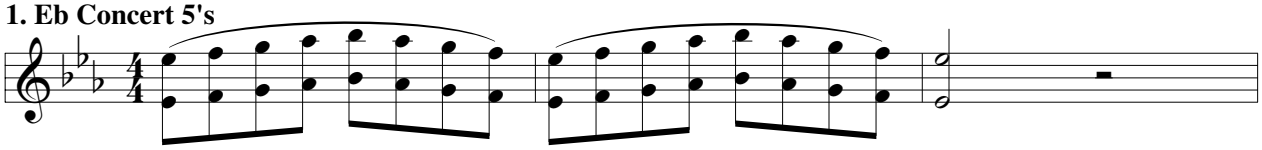


Warm-ups in Eb/Bb

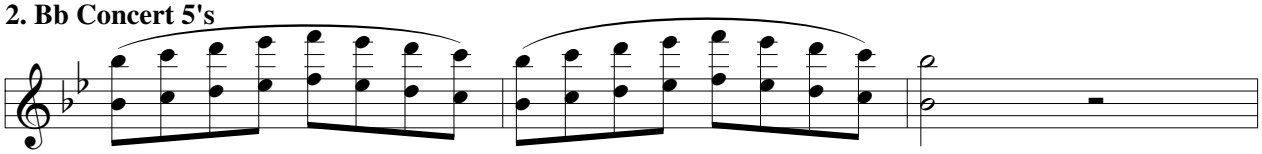
Flute

Scott McKee

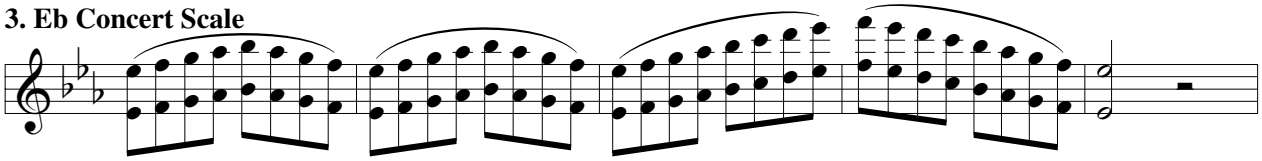
1. Eb Concert 5's



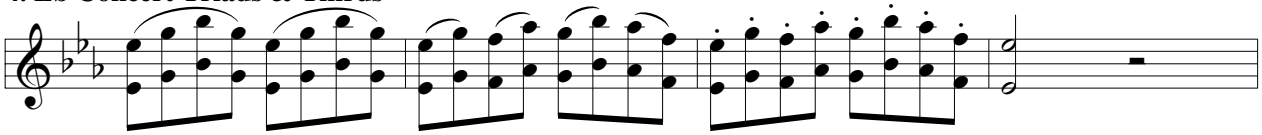
2. Bb Concert 5's



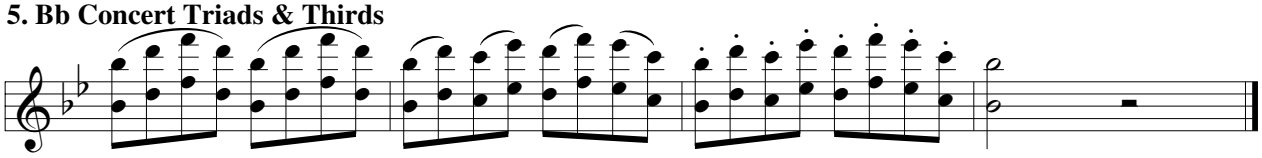
3. Eb Concert Scale



4. Eb Concert Triads & Thirds



5. Bb Concert Triads & Thirds



6. Rhythm Patterns

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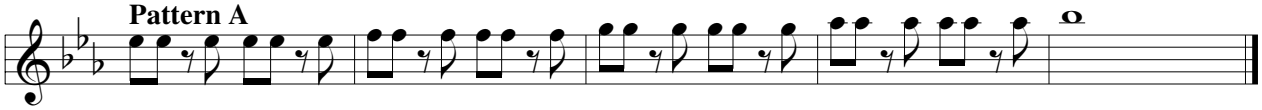

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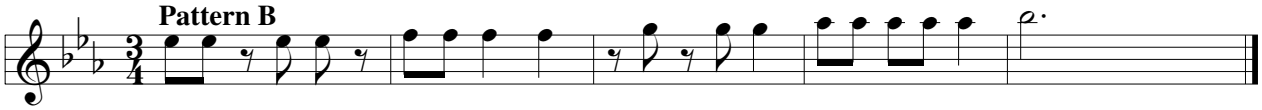

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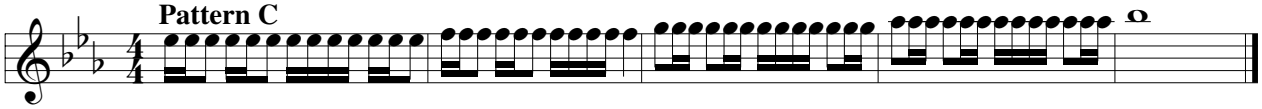

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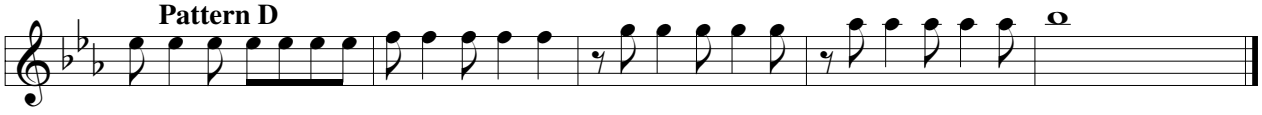
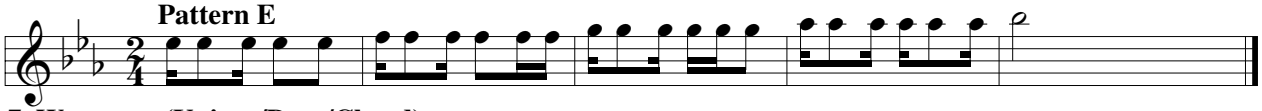
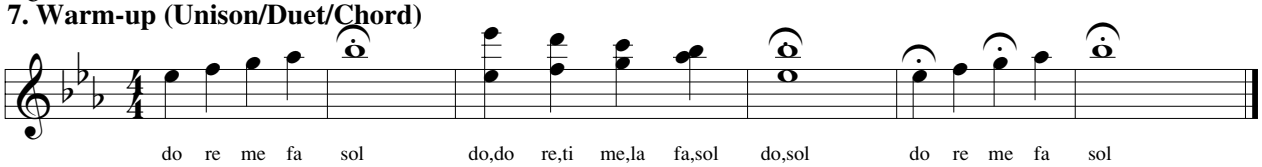


Pattern E



7. Warm-up (Unison/Duet/Chord)

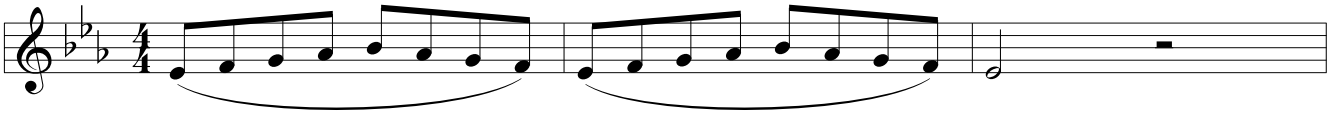


Warm-ups in Eb/Bb

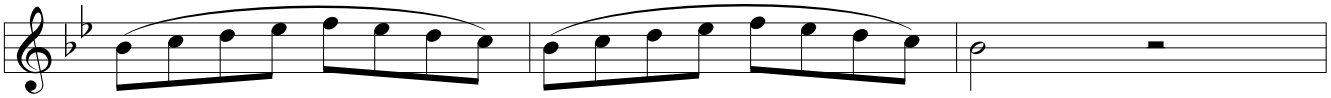
Oboe

Scott McKee

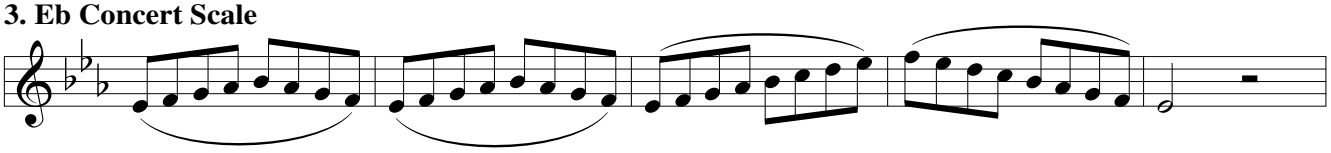
1. Eb Concert 5's



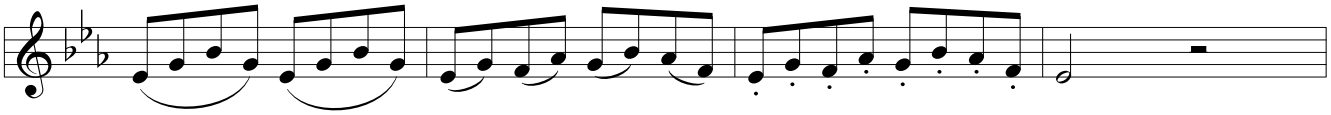
2. Bb Concert 5's



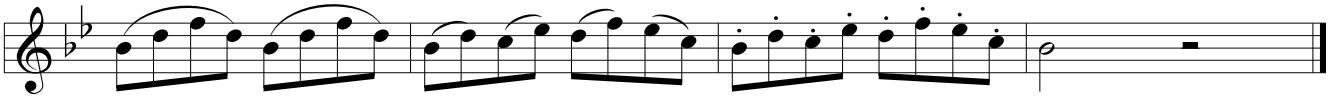
3. Eb Concert Scale



4. Eb Concert Triads & Thirds



5. Bb Concert Triads & Thirds



6. Rhythm Patterns

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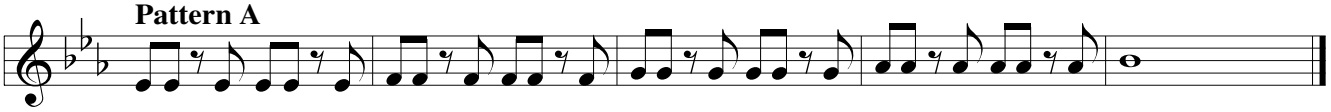

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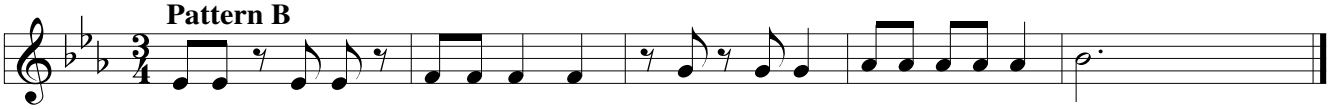

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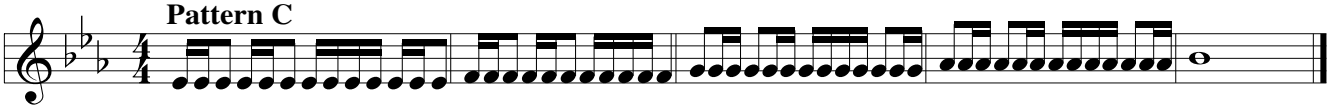
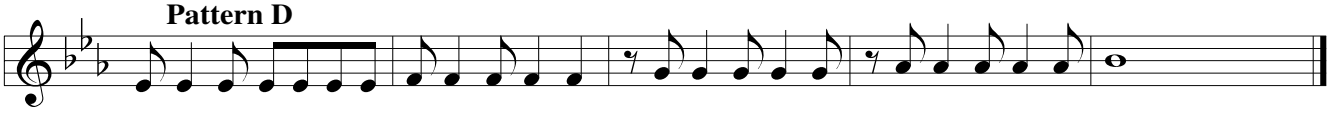
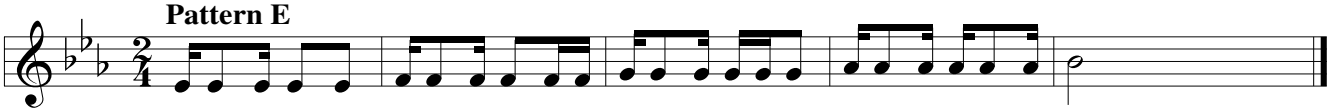


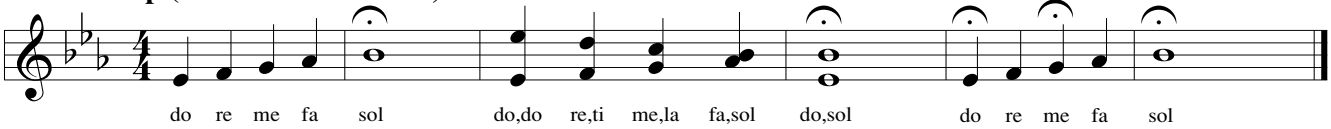
Pattern D



Pattern E



7. Warm-up (Unison/Duet/Chord)

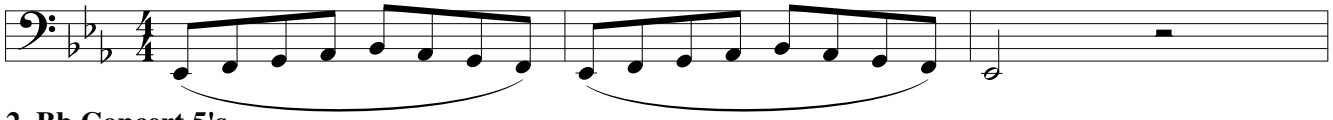


Warm-ups in Eb/Bb

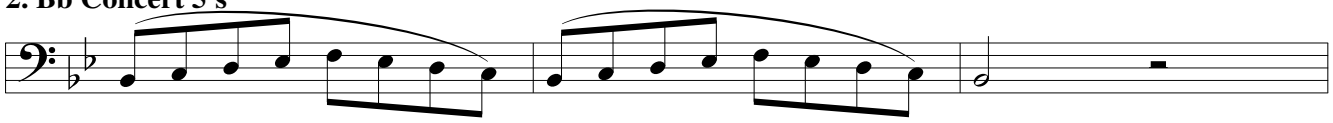
Bassoon

Scott McKee

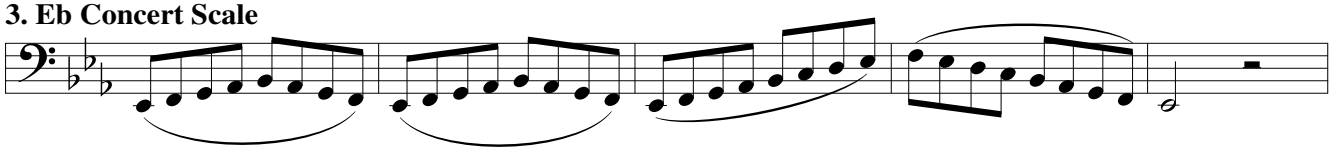
1. Eb Concert 5's



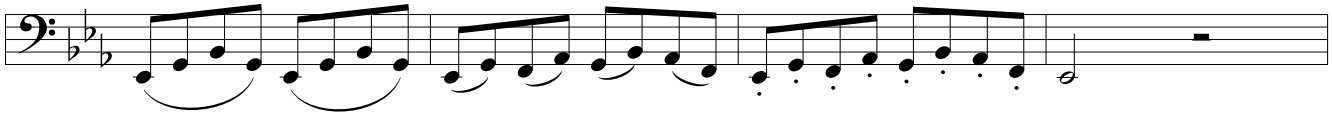
2. Bb Concert 5's



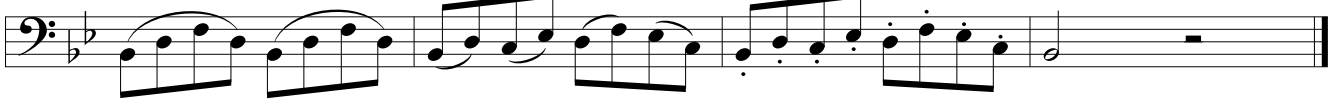
3. Eb Concert Scale



4. Eb Concert Triads & Thirds

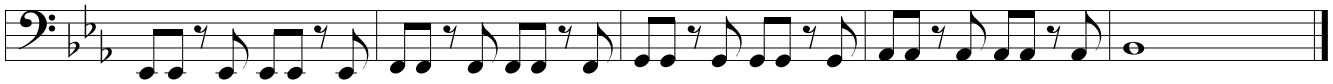


5. Bb Concert Triads & Thirds



6. Rhythm Patterns

Pattern A



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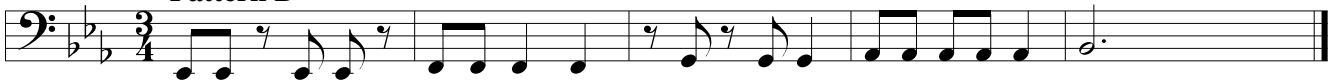

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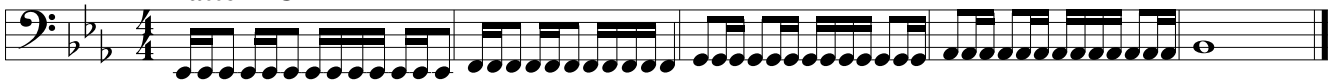

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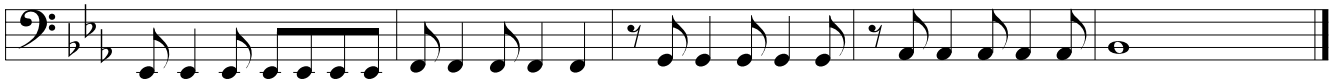
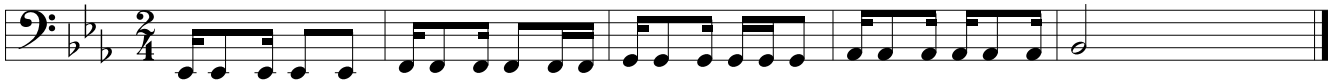
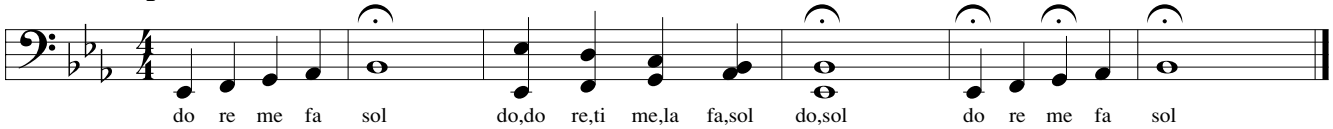


Pattern E



7. Warm-up (Unison/Duet/Chord)

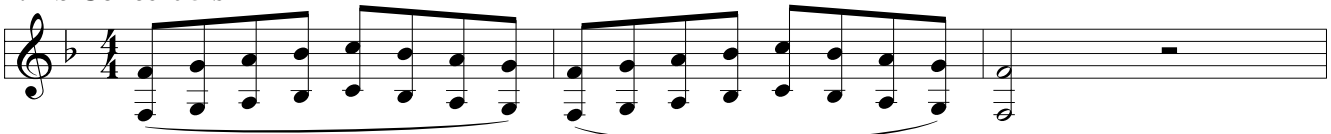


Warm-ups in Eb/Bb

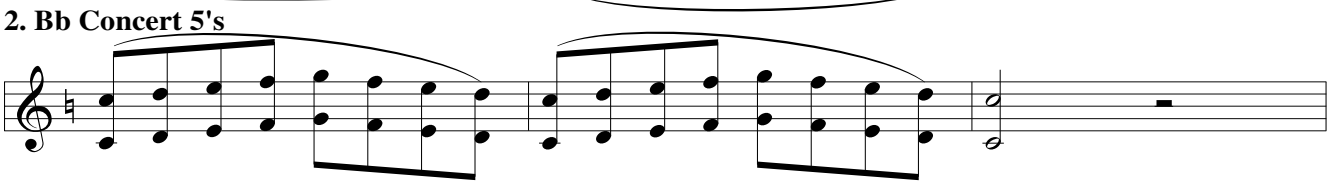
Clarinet 1

Scott McKee

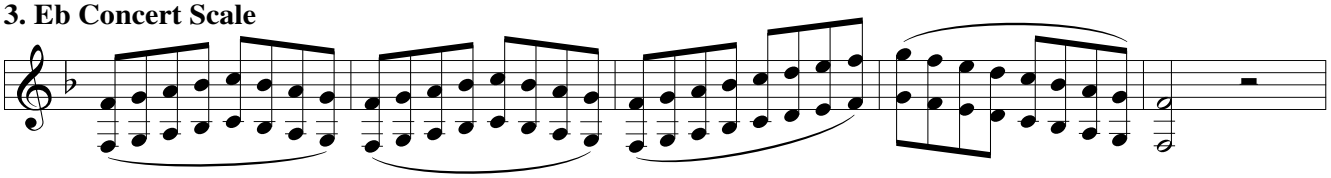
1. Eb Concert 5's



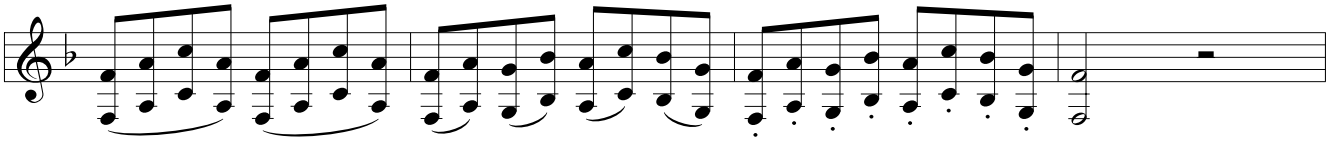
2. Bb Concert 5's



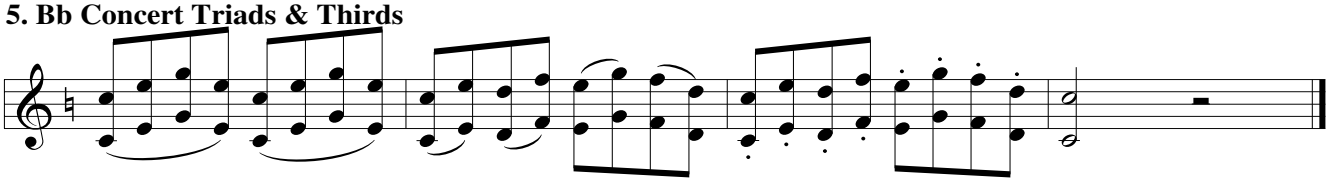
3. Eb Concert Scale



4. Eb Concert Triads & Thirds

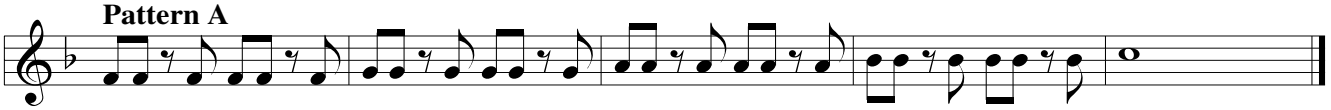


5. Bb Concert Triads & Thirds

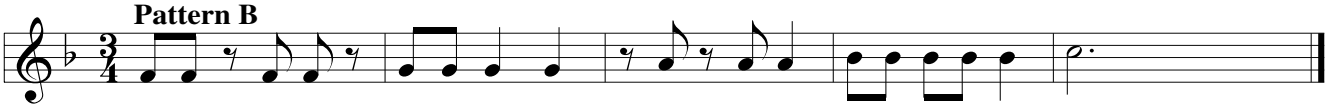


6. Rhythm Patterns

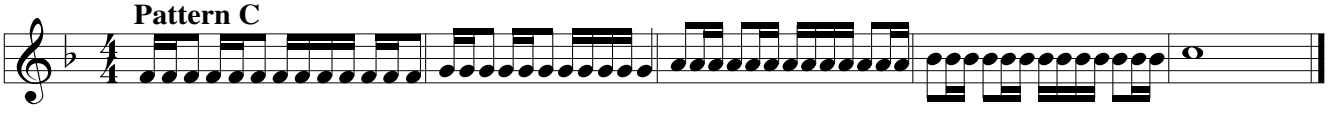
Pattern A



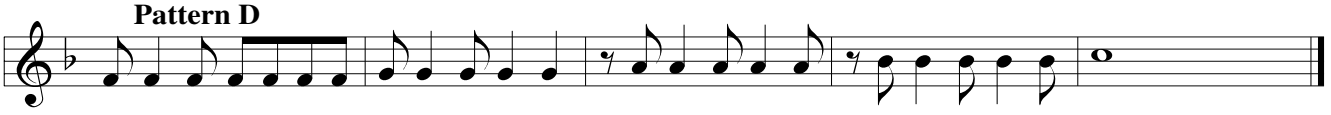
Pattern B



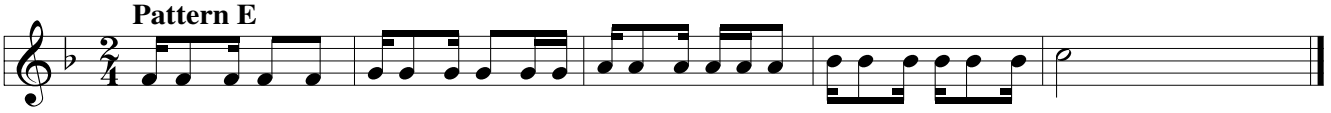
Pattern C



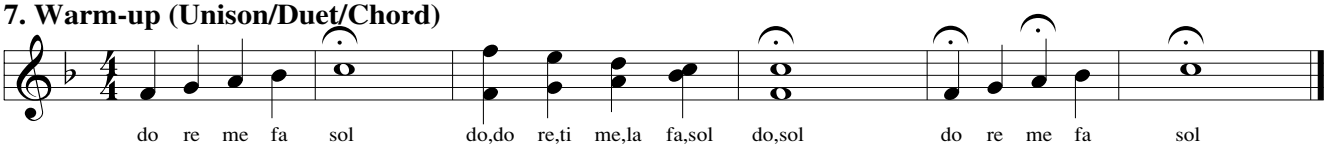
Pattern D



Pattern E



7. Warm-up (Unison/Duet/Chord)

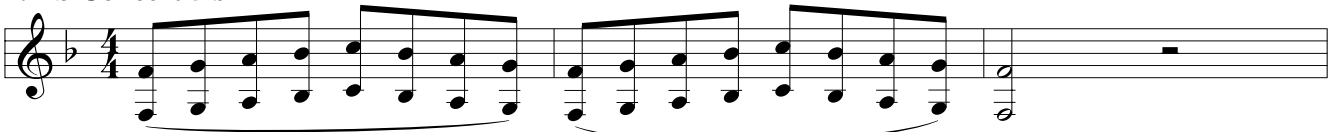


Warm-ups in Eb/Bb

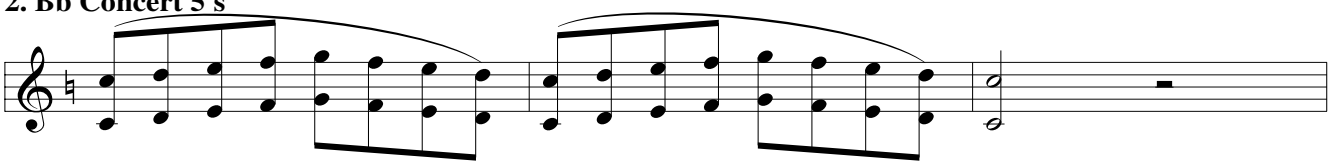
Clarinet 2 & 3

Scott McKee

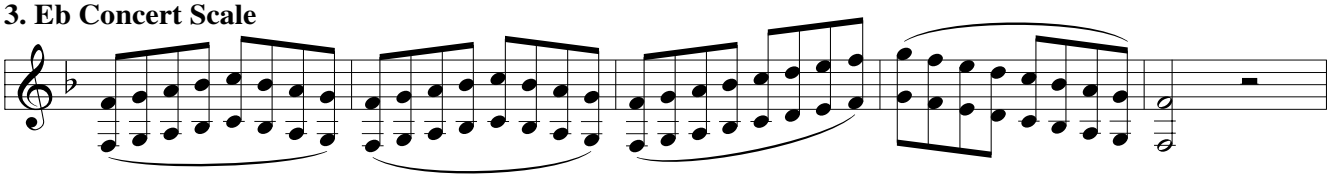
1. Eb Concert 5's



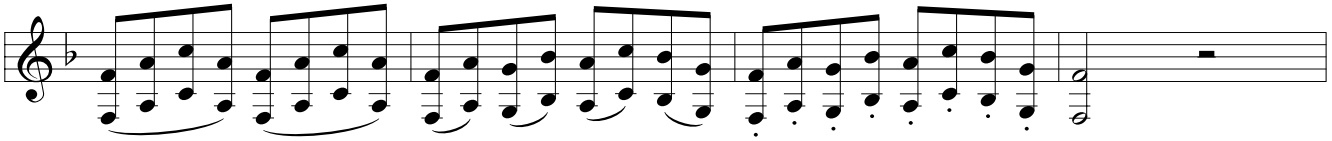
2. Bb Concert 5's



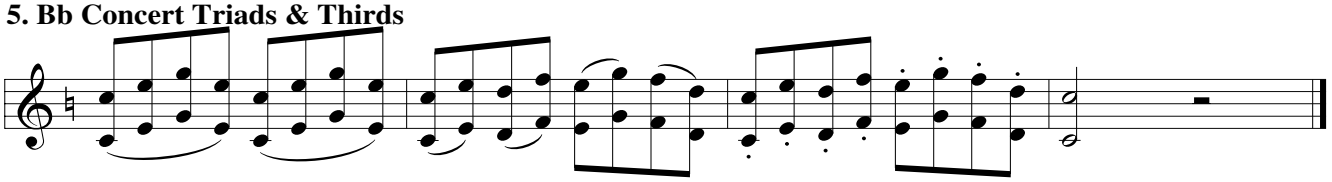
3. Eb Concert Scale



4. Eb Concert Triads & Thirds

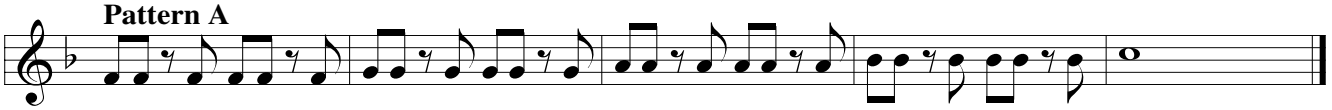


5. Bb Concert Triads & Thirds

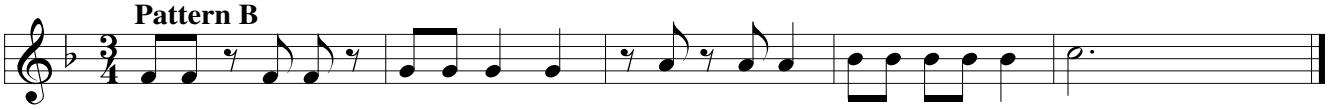


6. Rhythm Patterns

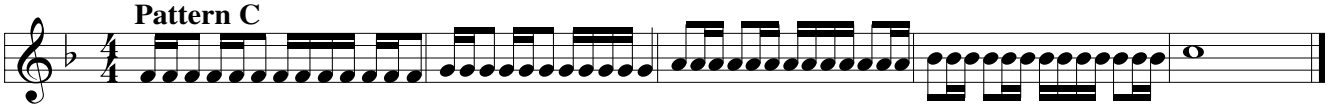
Pattern A



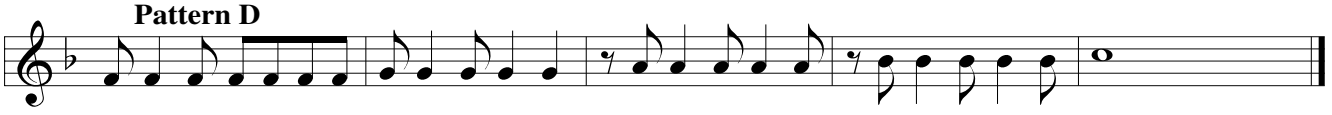
Pattern B



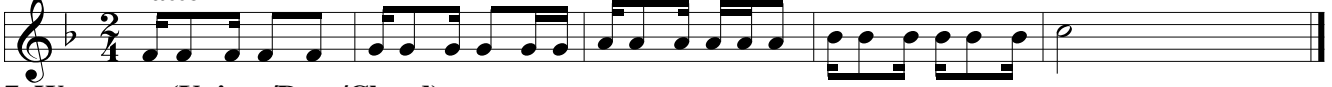
Pattern C



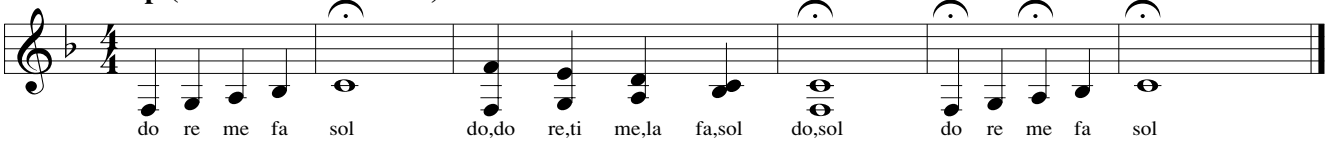
Pattern D



Pattern E



7. Warm-up (Unison/Duet/Chord)

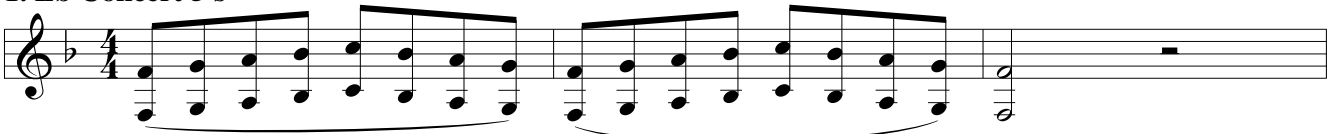


Warm-ups in Eb/Bb

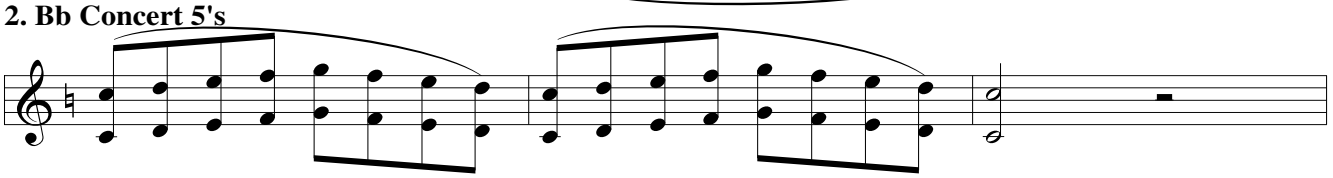
Bass Clarinet

Scott McKee

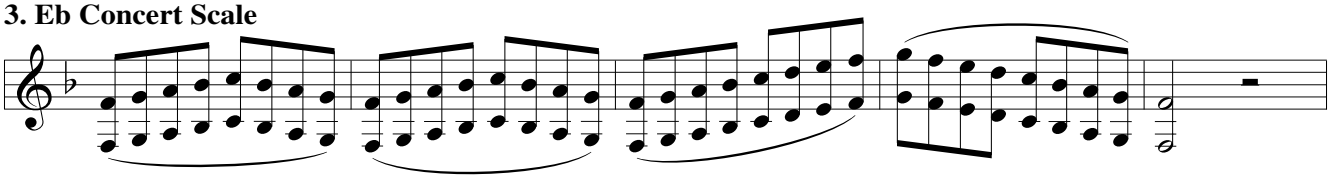
1. Eb Concert 5's



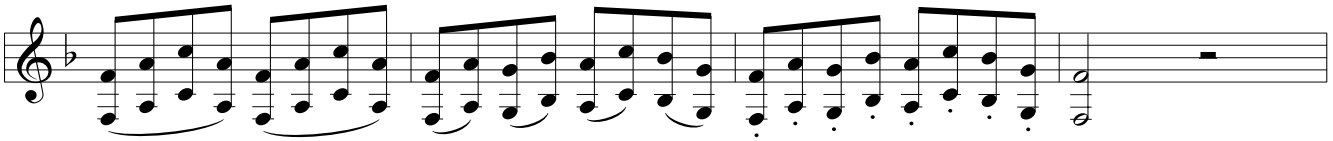
2. Bb Concert 5's



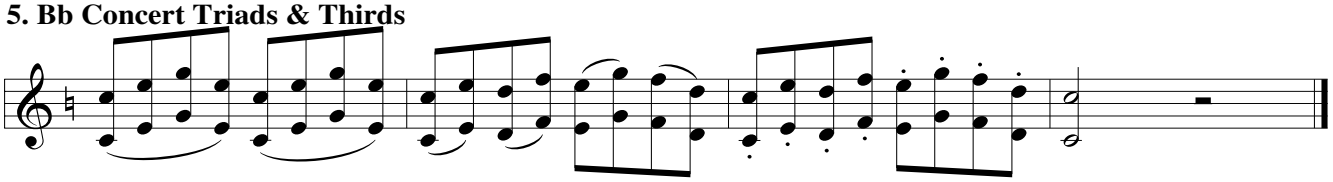
3. Eb Concert Scale



4. Eb Concert Triads & Thirds

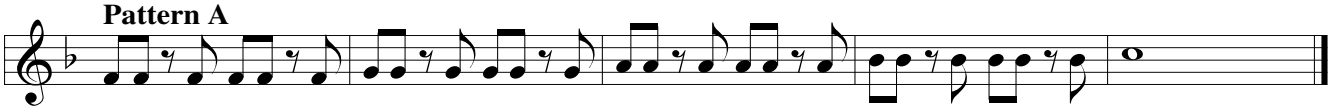


5. Bb Concert Triads & Thirds

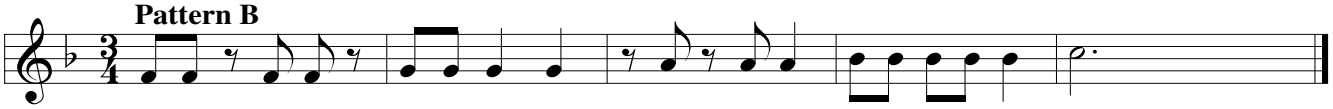


6. Rhythm Patterns

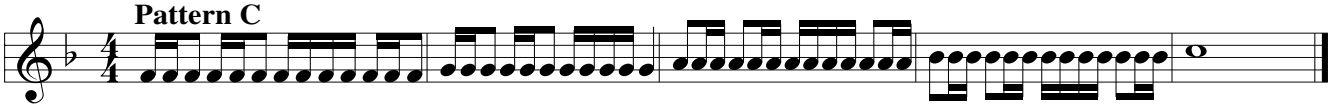
Pattern A



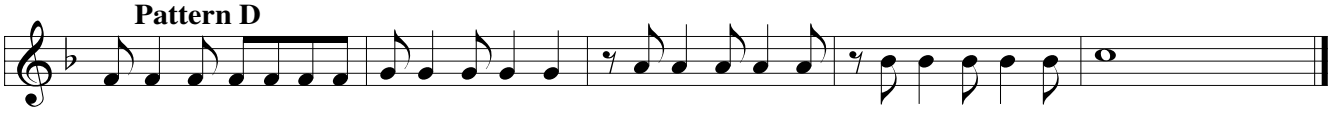
Pattern B



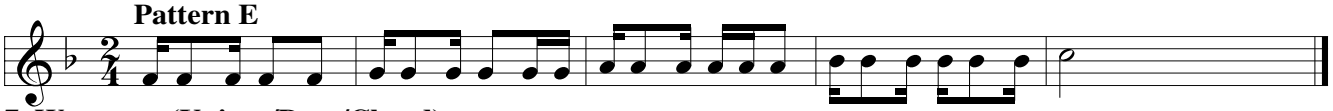
Pattern C



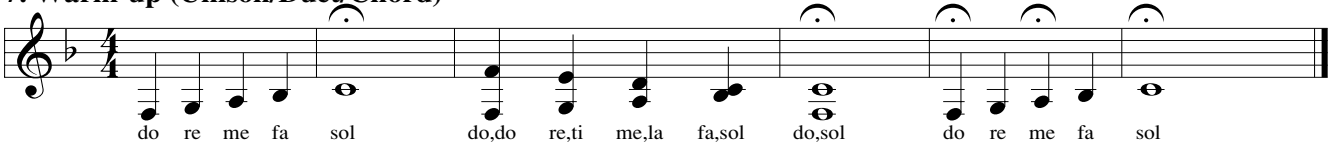
Pattern D



Pattern E



7. Warm-up (Unison/Duet/Chord)

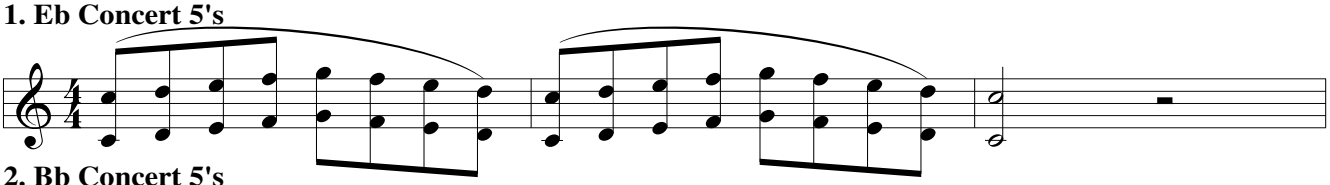


Warm-ups in Eb/Bb

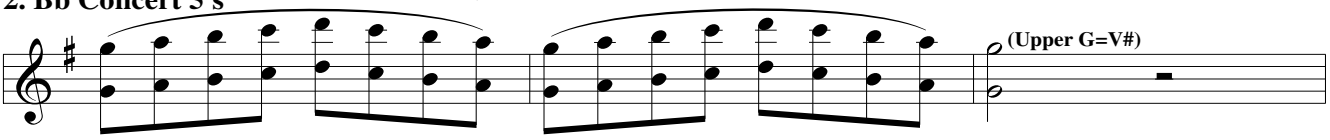
Alto Sax

Scott McKee

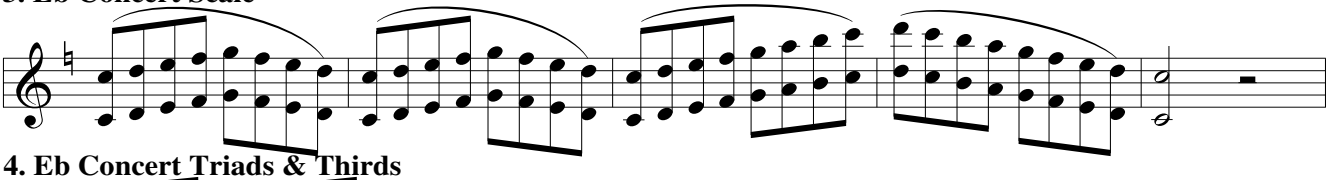
1. Eb Concert 5's



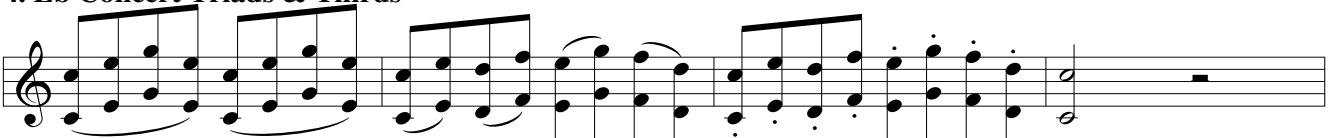
2. Bb Concert 5's



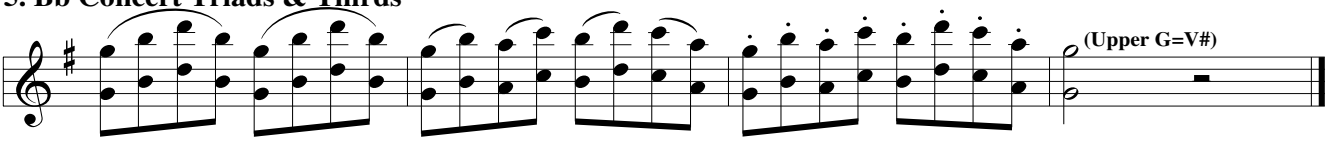
3. Eb Concert Scale



4. Eb Concert Triads & Thirds

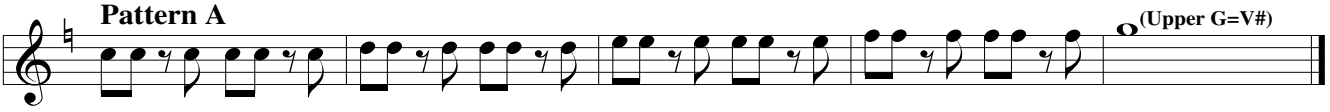


5. Bb Concert Triads & Thirds

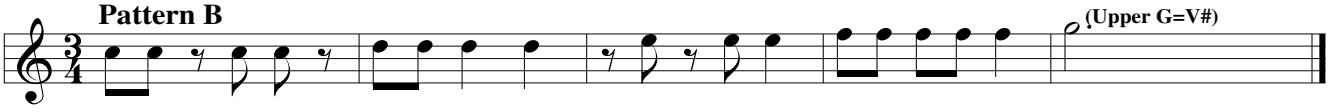


6. Rhythm Patterns

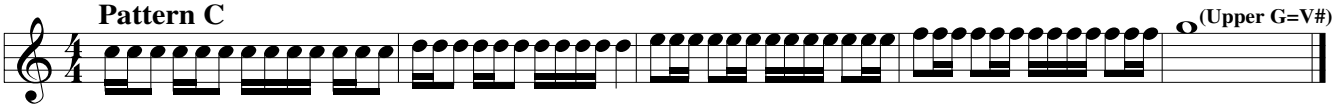
Pattern A



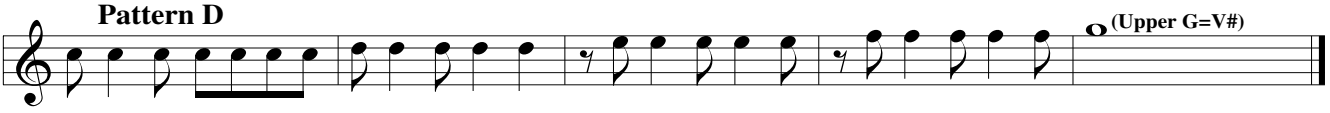
Pattern B



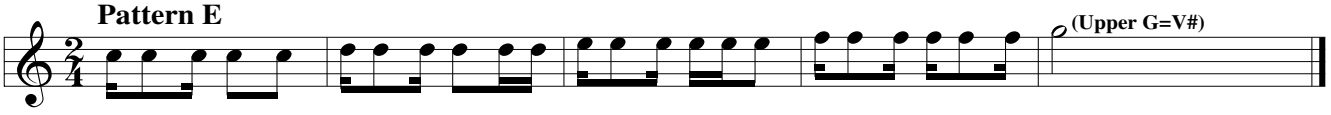
Pattern C



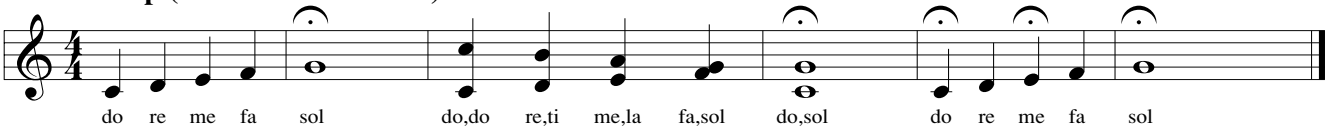
Pattern D



Pattern E



7. Warm-up (Unison/Duet/Chord)

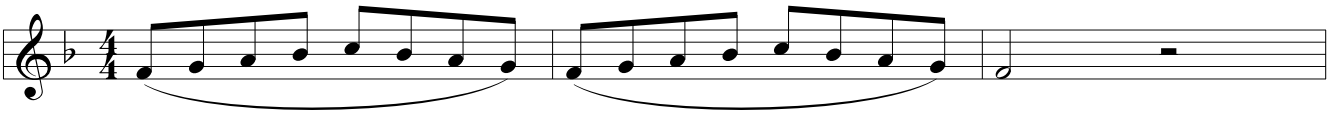


Warm-ups in Eb/Bb

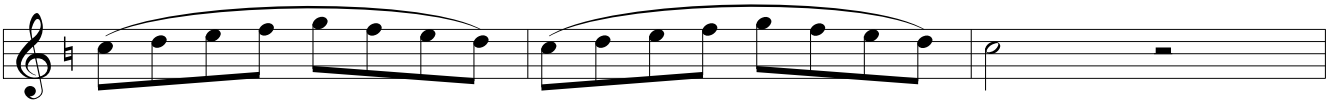
Tenor Sax

Scott McKee

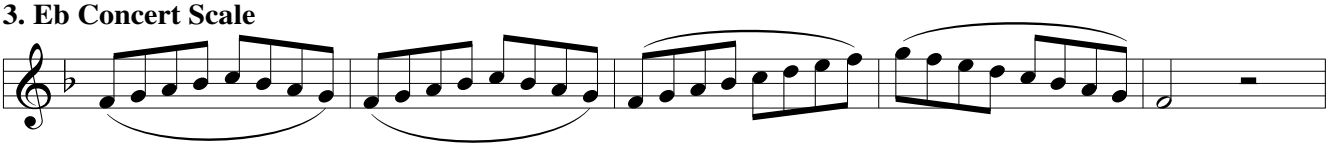
1. Eb Concert 5's



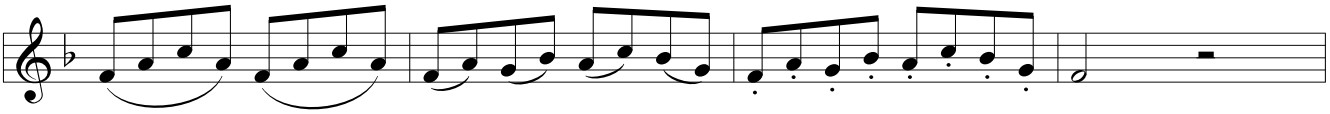
2. Bb Concert 5's



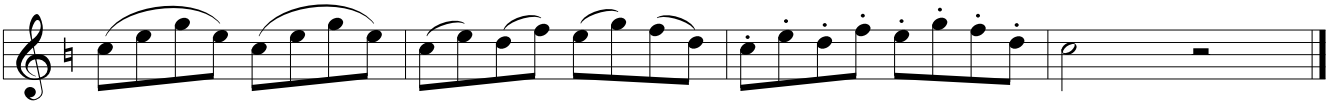
3. Eb Concert Scale



4. Eb Concert Triads & Thirds

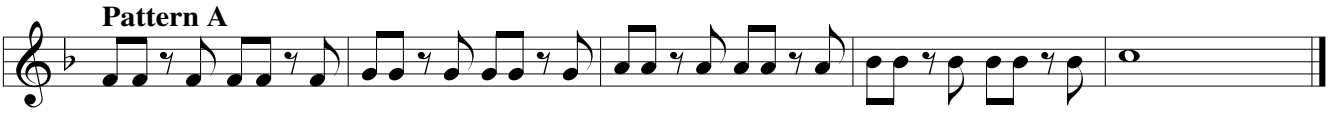


5. Bb Concert Triads & Thirds

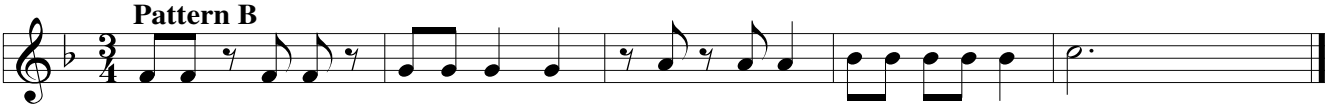


6. Rhythm Patterns

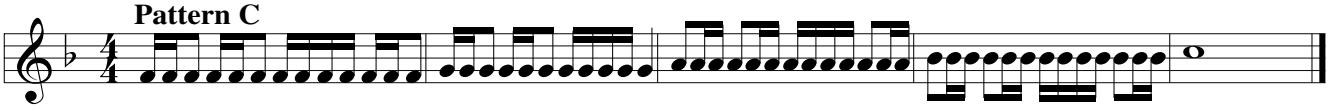
Pattern A



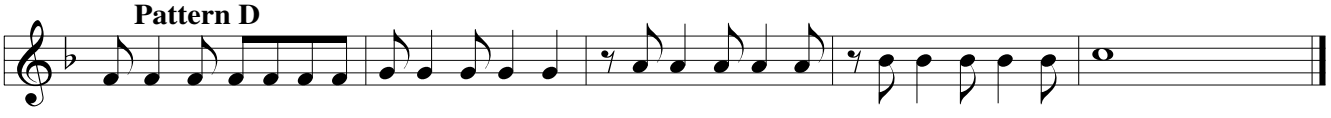
Pattern B



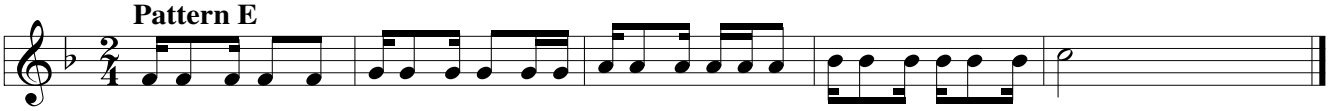
Pattern C



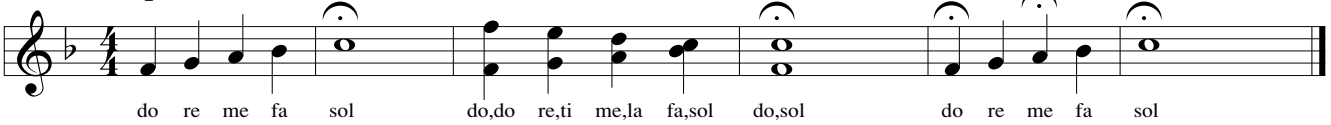
Pattern D



Pattern E



7. Warm-up (Unison/Duet/Chord)

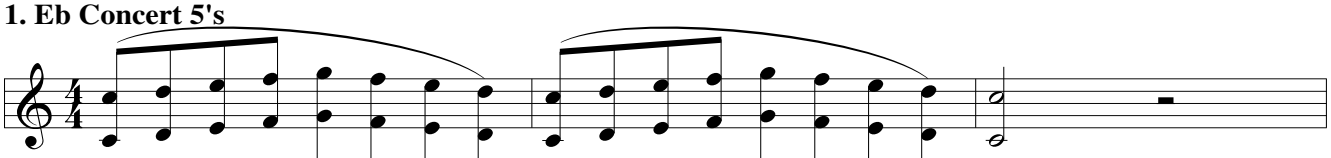


Warm-ups in Eb/Bb

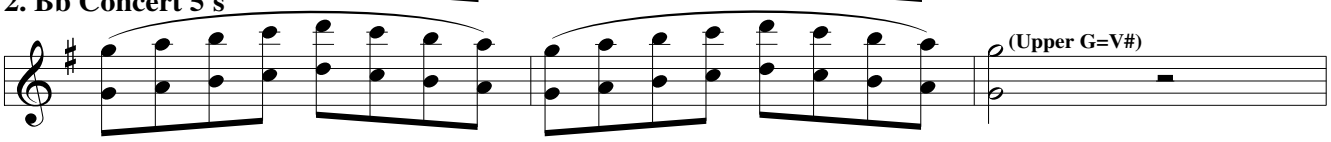
Baritone Sax

Scott McKee

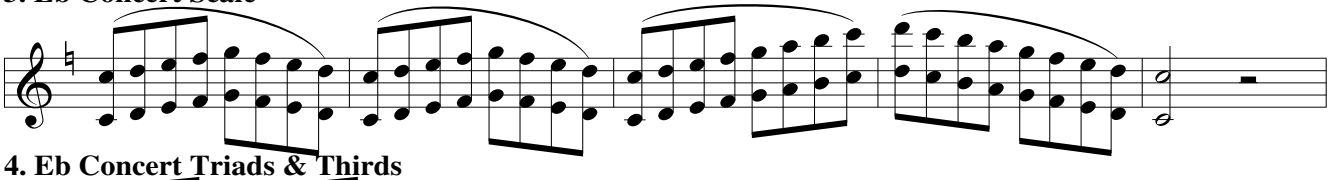
1. Eb Concert 5's



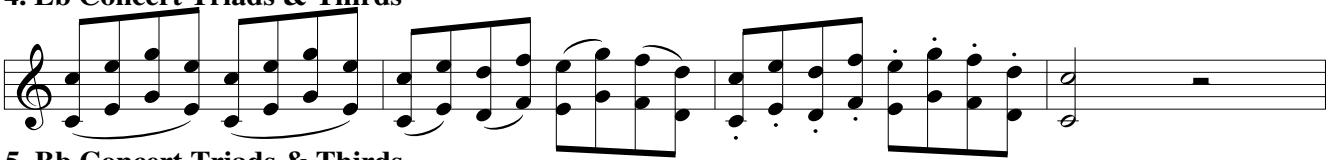
2. Bb Concert 5's



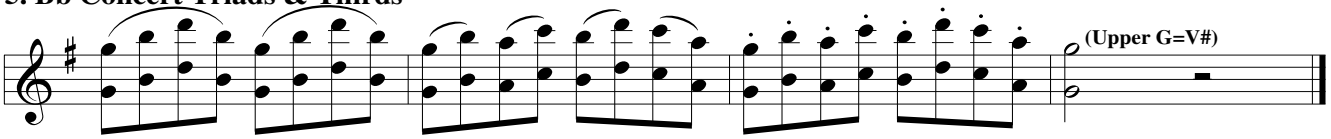
3. Eb Concert Scale



4. Eb Concert Triads & Thirds

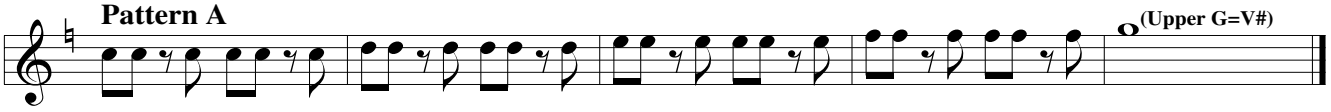


5. Bb Concert Triads & Thirds

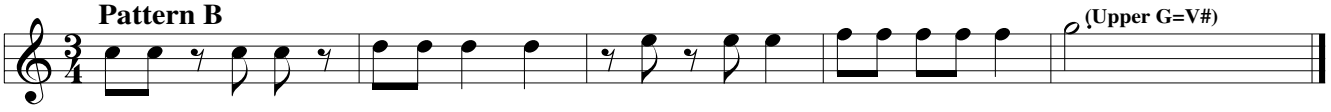


6. Rhythm Patterns

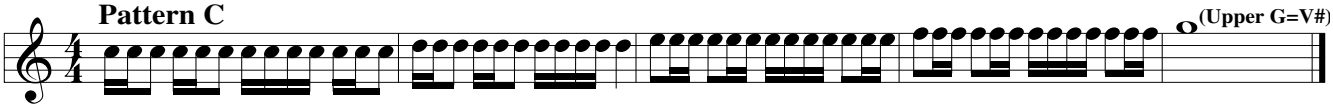
Pattern A



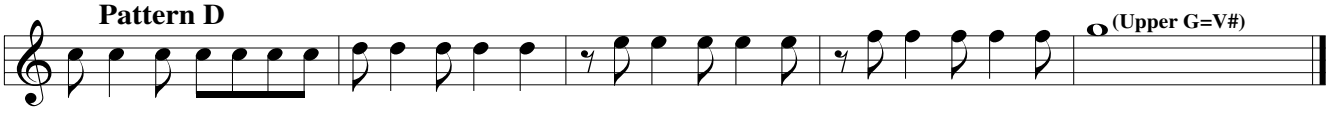
Pattern B



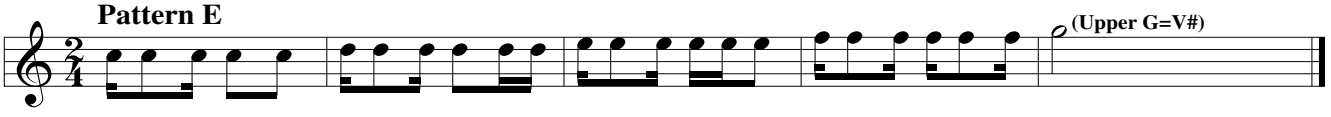
Pattern C



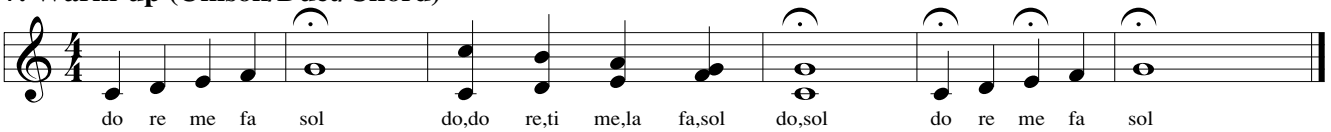
Pattern D



Pattern E



7. Warm-up (Unison/Duet/Chord)



Warm-ups in Eb/Bb

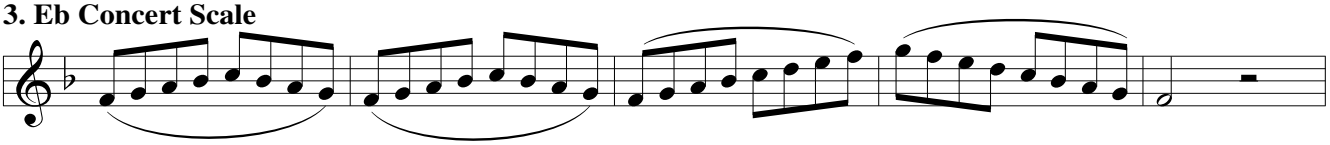
Trumpet 1

Scott McKee

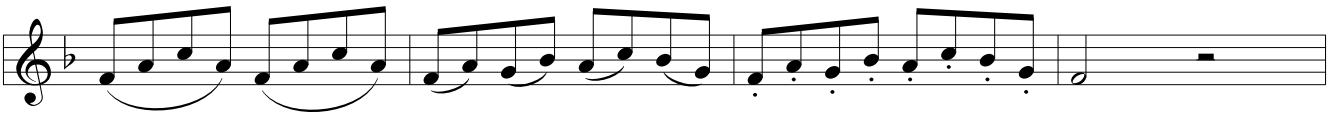
1. Eb Concert 5's

2. Bb Concert 5's

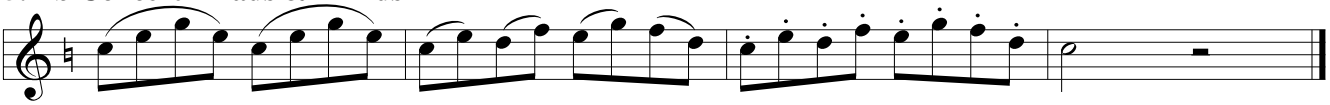
3. Eb Concert Scale



4. Eb Concert Triads & Thirds

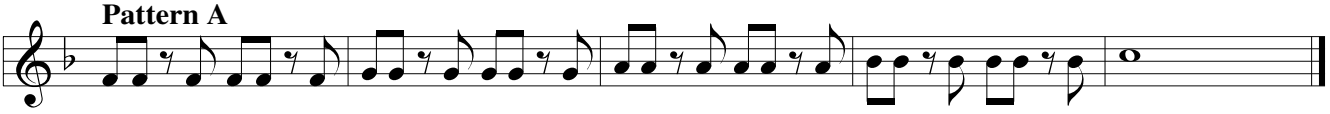


5. Bb Concert Triads & Thirds

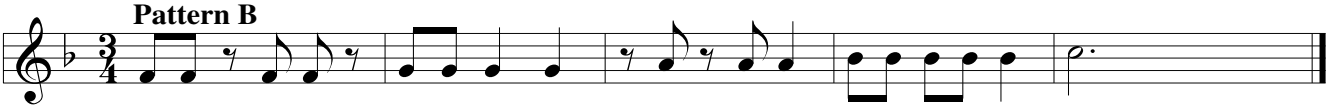


6. Rhythm Patterns

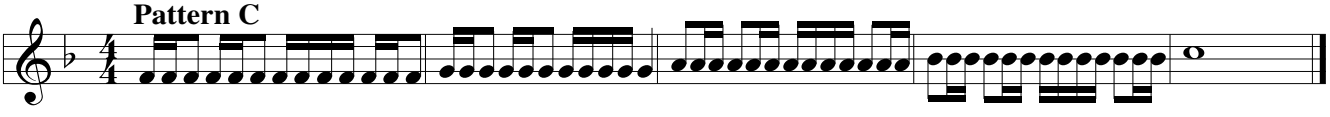
Pattern A



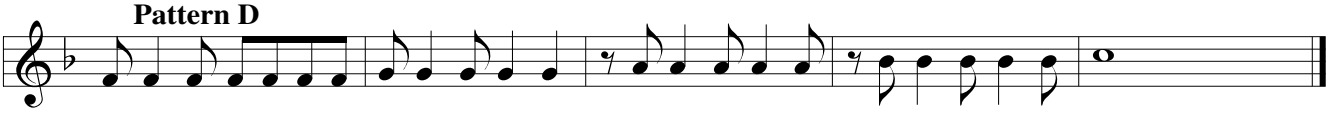
Pattern B



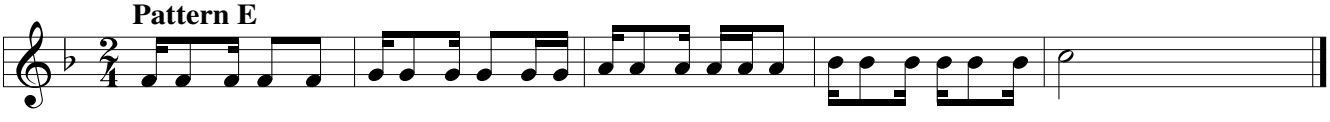
Pattern C



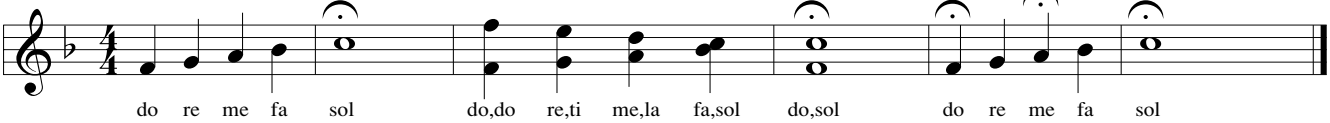
Pattern D



Pattern E



7. Warm-up (Unison/Duet/Chord)

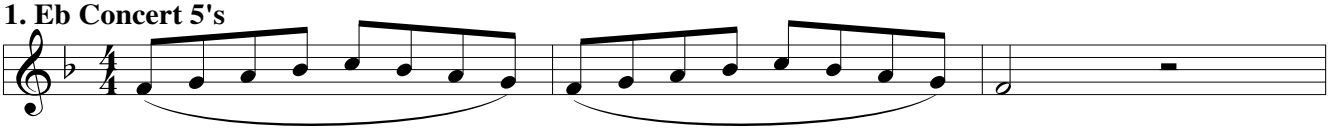


Warm-ups in Eb/Bb

Trumpet 2 & 3

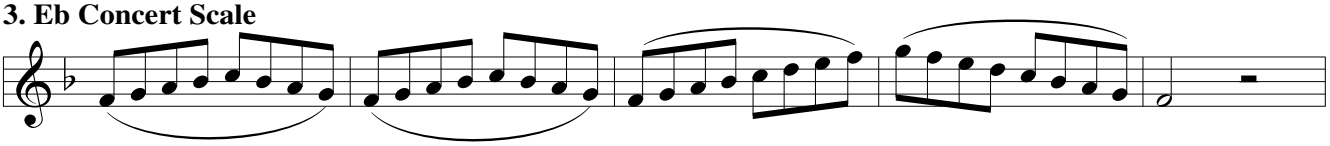
Scott McKee

1. Eb Concert 5's

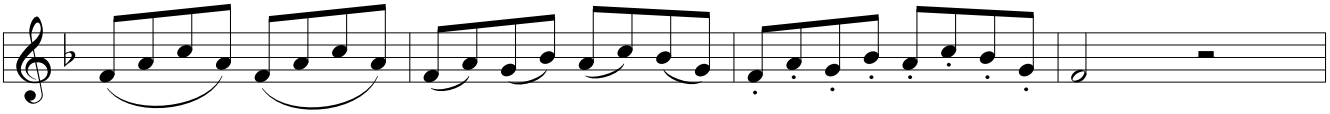


2. Bb Concert 5's

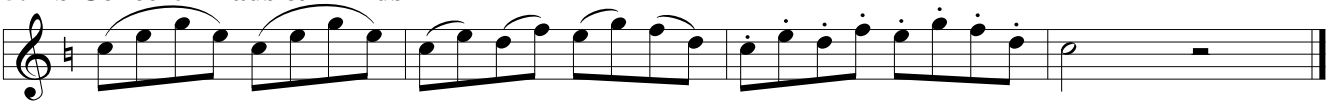
3. Eb Concert Scale



4. Eb Concert Triads & Thirds

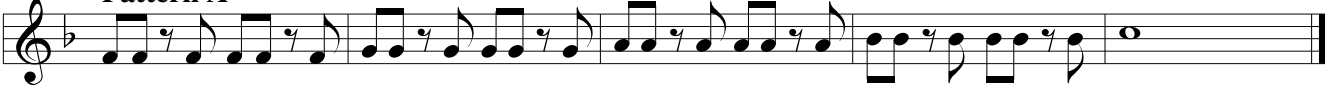


5. Bb Concert Triads & Thirds

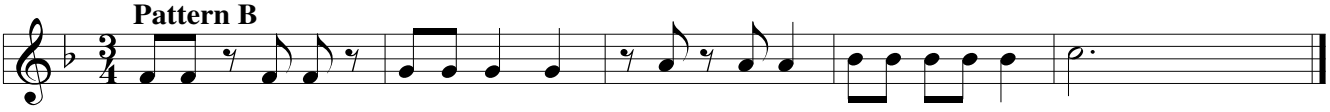


6. Rhythm Patterns

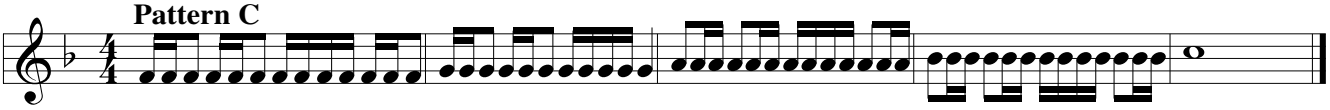
Pattern A



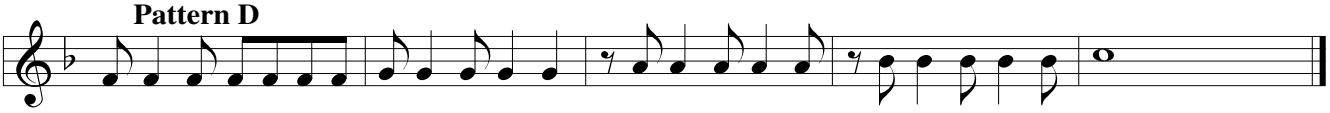
Pattern B



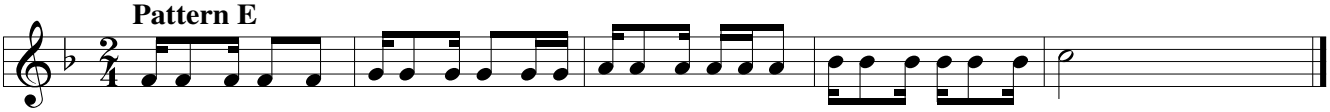
Pattern C



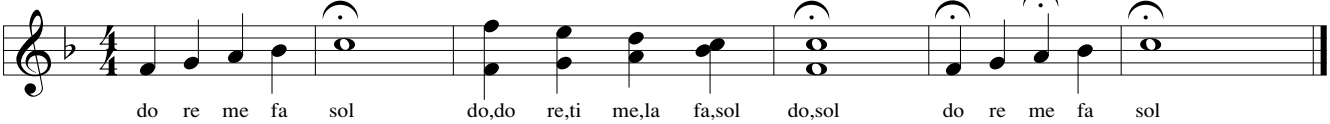
Pattern D



Pattern E



7. Warm-up (Unison/Duet/Chord)

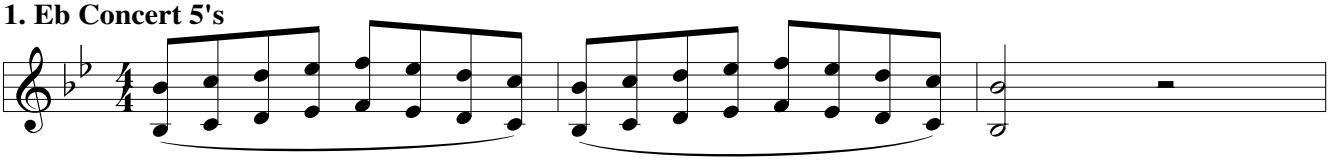


Warm-ups in Eb/Bb

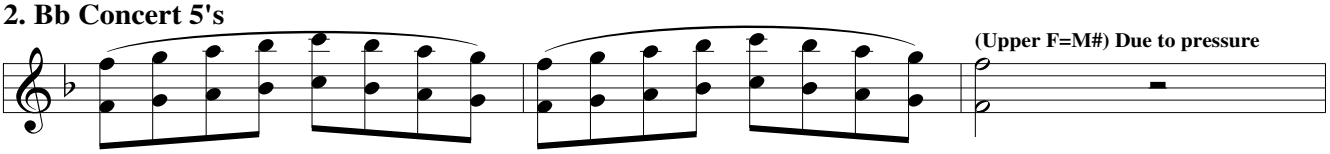
Horn

Scott McKee

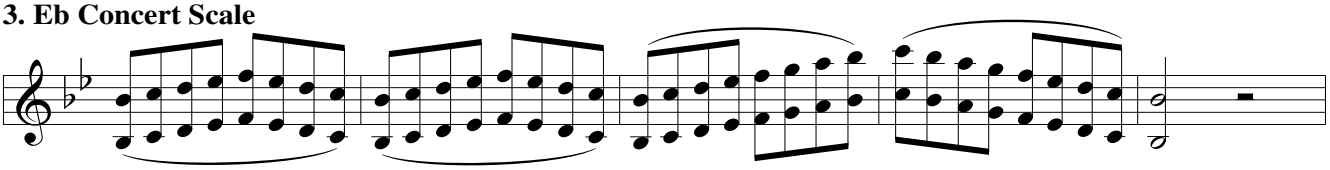
1. Eb Concert 5's



2. Bb Concert 5's

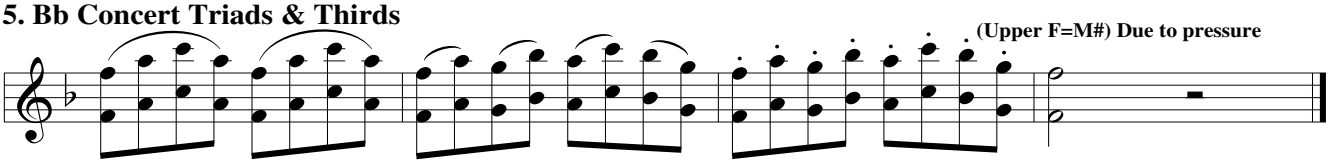


3. Eb Concert Scale



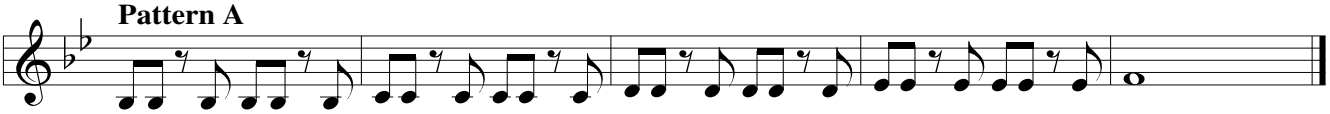
4. Eb Concert Triads & Thirds

5. Bb Concert Triads & Thirds

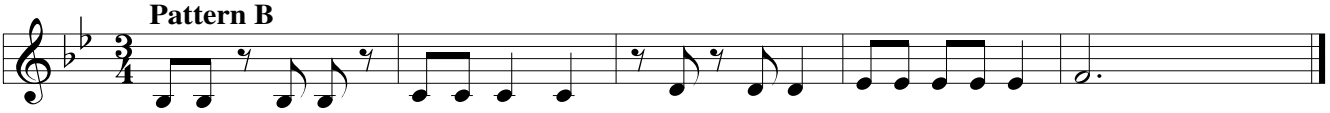


6. Rhythm Patterns

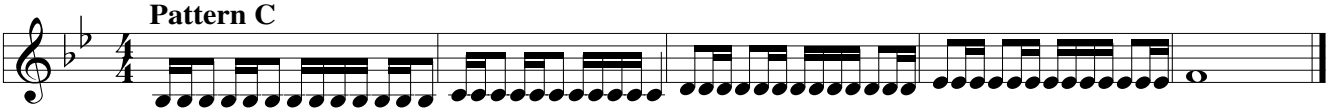
Pattern A



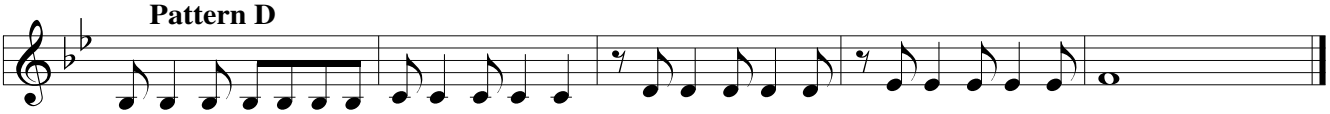
Pattern B



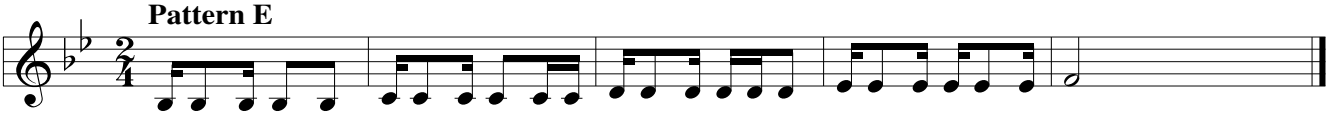
Pattern C



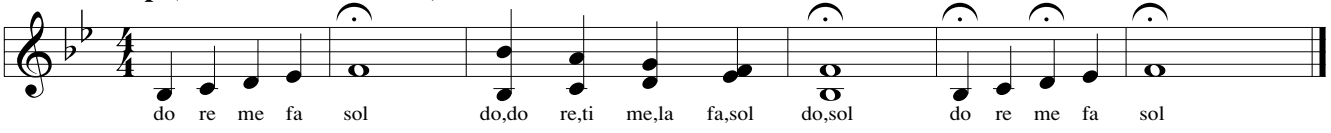
Pattern D



Pattern E



7. Warm-up (Unison/Duet/Chord)



Warm-ups in Eb/Bb

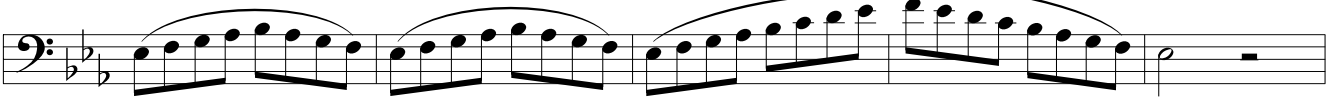
Trombone 1 & 2

Scott McKee

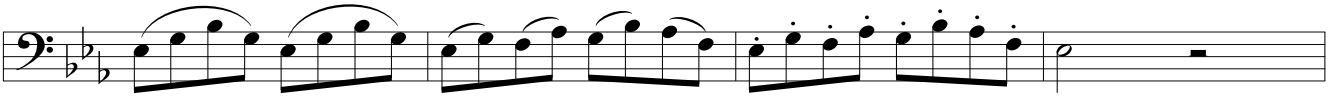
1. Eb Concert 5's

2. Bb Concert 5's

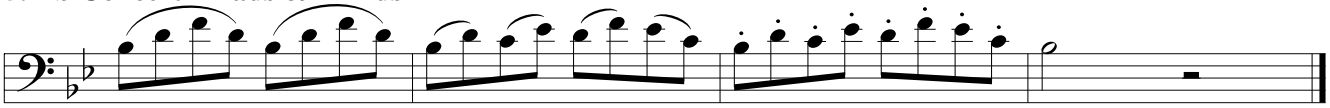
3. Eb Concert Scale



4. Eb Concert Triads & Thirds

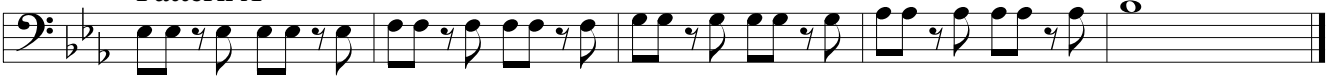


5. Bb Concert Triads & Thirds

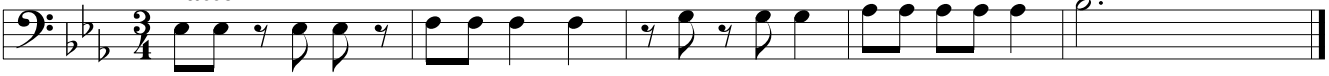


6. Rhythm Patterns

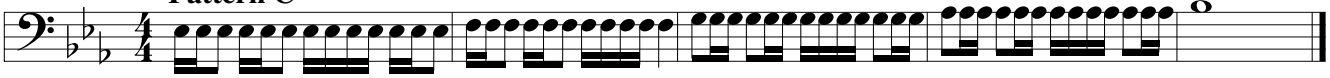
Pattern A



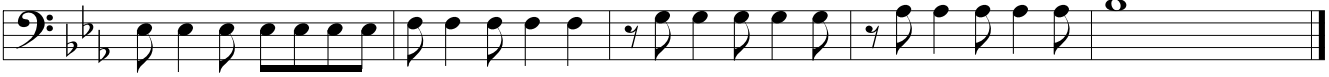
Pattern B



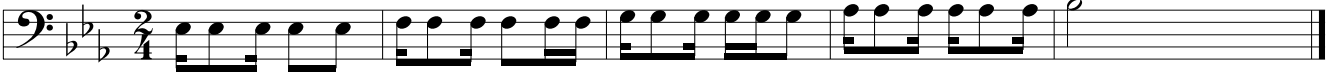
Pattern C



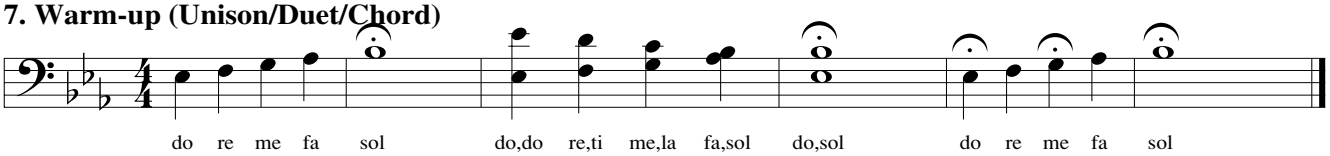
Pattern D



Pattern E



7. Warm-up (Unison/Duet/Chord)



Warm-ups in Eb/Bb

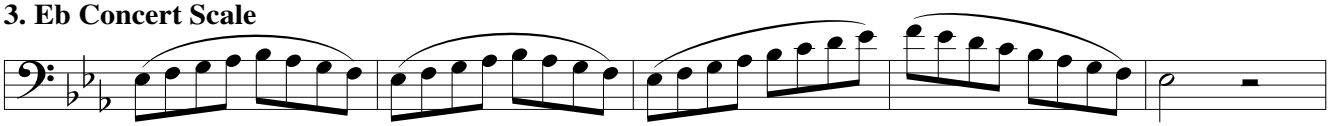
Trombone 3
Bass Trombone

Scott McKee

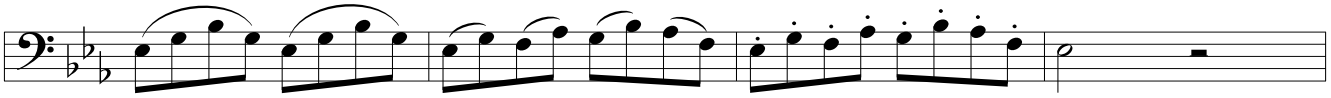
1. Eb Concert 5's

2. Bb Concert 5's

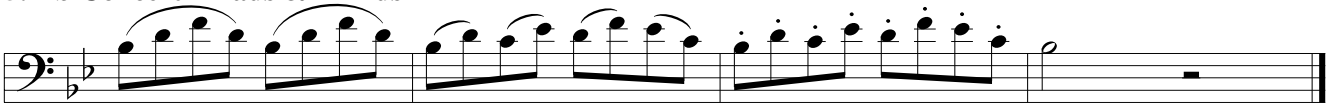
3. Eb Concert Scale



4. Eb Concert Triads & Thirds

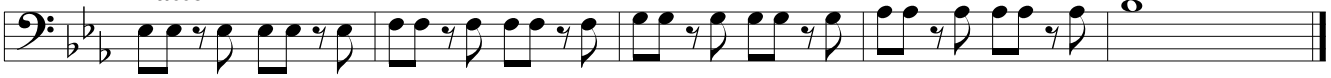


5. Bb Concert Triads & Thirds

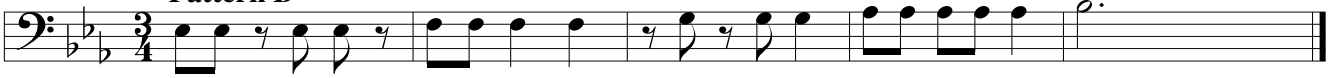


6. Rhythm Patterns

Pattern A



Pattern B



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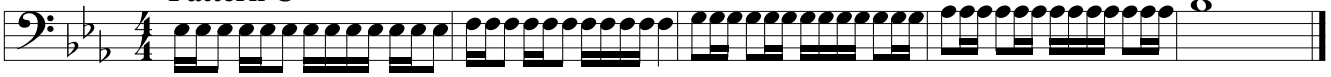
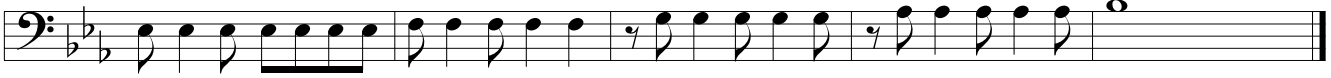
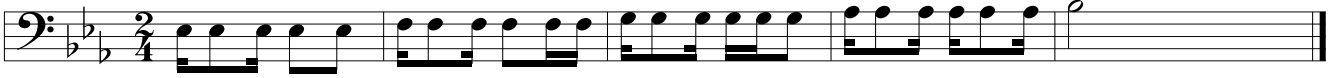


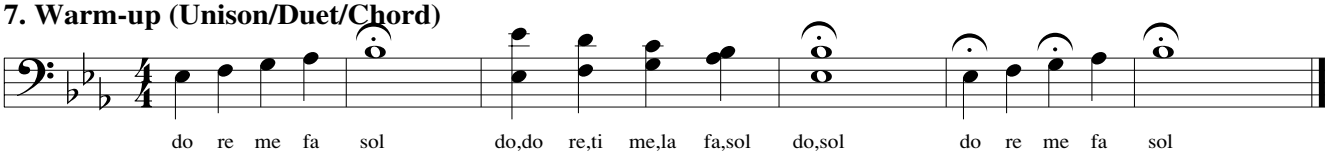
Pattern D



Pattern E



7. Warm-up (Unison/Duet/Chord)



Warm-ups in Eb/Bb

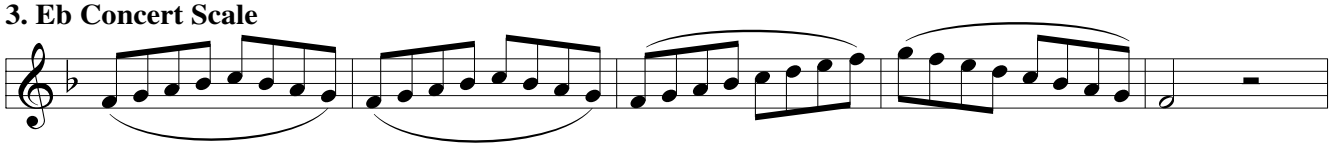
Baritone T.C.

Scott McKee

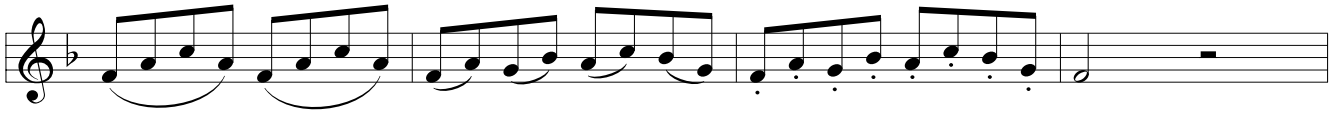
1. Eb Concert 5's

2. Bb Concert 5's

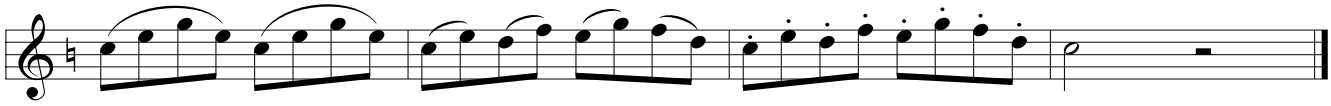
3. Eb Concert Scale



4. Eb Concert Triads & Thirds

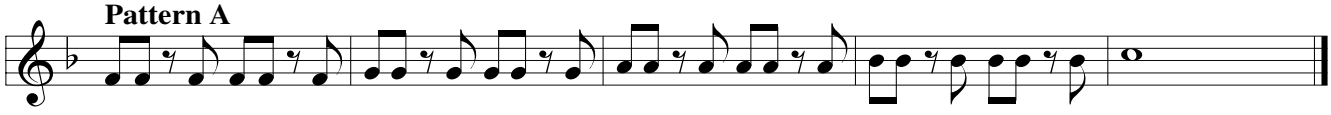


5. Bb Concert Triads & Thirds

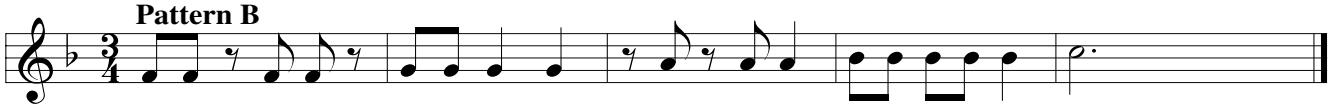


6. Rhythm Patterns

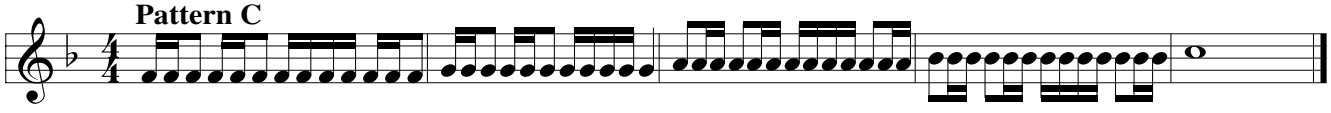
Pattern A



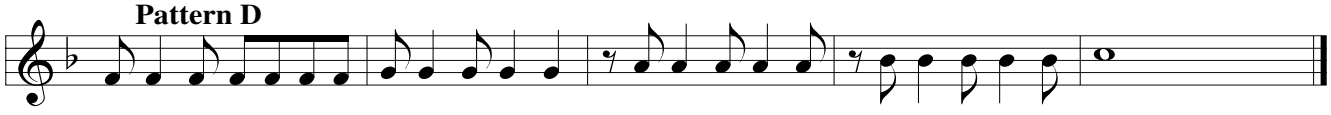
Pattern B



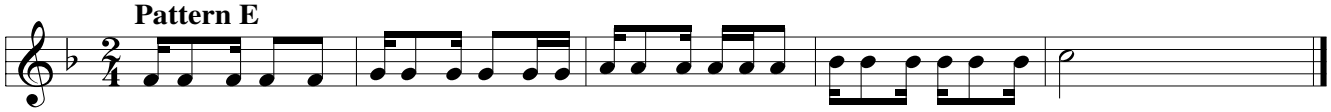
Pattern C



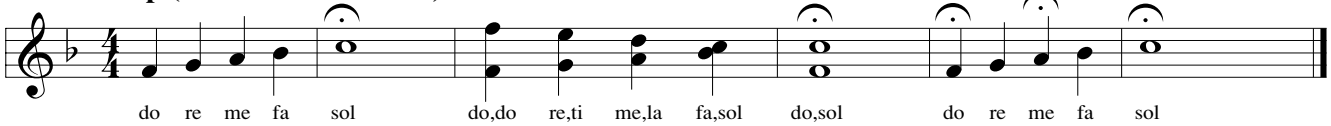
Pattern D



Pattern E



7. Warm-up (Unison/Duet/Chord)



Warm-ups in Eb/Bb

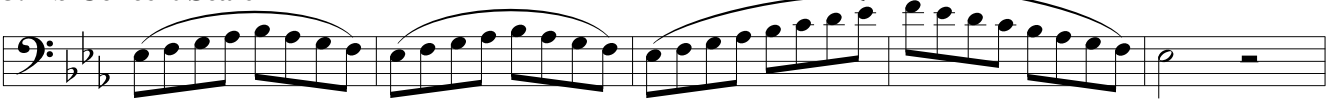
Baritone B.C.

Scott McKee

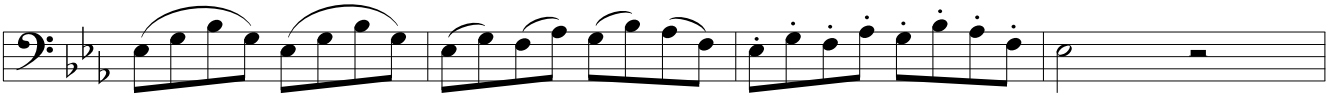
1. Eb Concert 5's

2. Bb Concert 5's

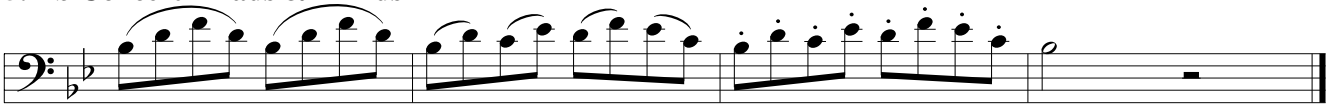
3. Eb Concert Scale



4. Eb Concert Triads & Thirds

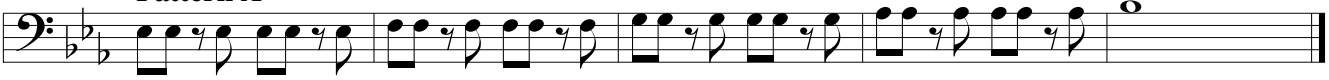


5. Bb Concert Triads & Thirds

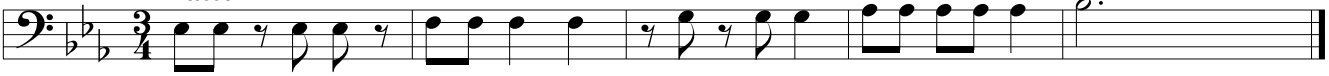


6. Rhythm Patterns

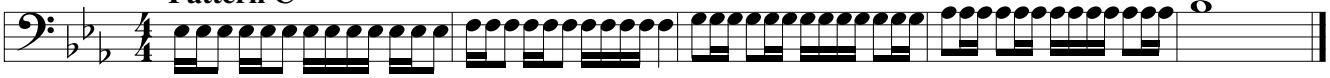
Pattern A



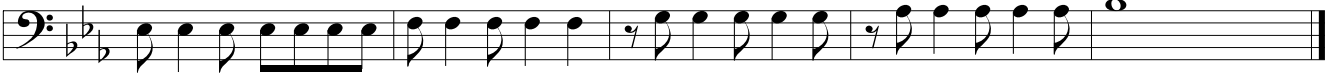
Pattern B



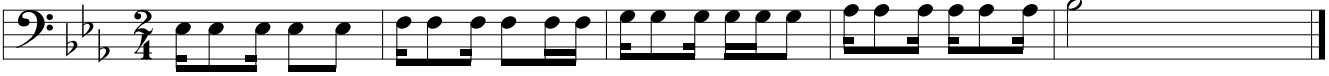
Pattern C



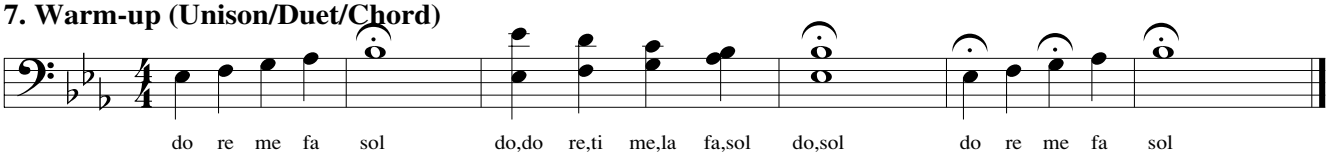
Pattern D



Pattern E



7. Warm-up (Unison/Duet/Chord)



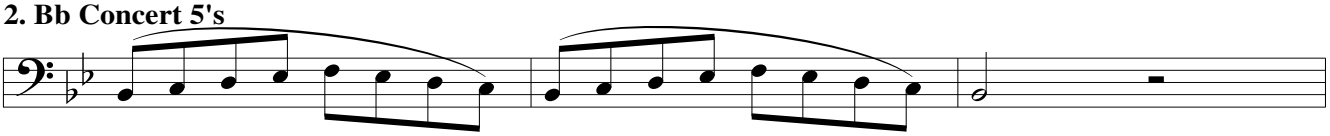
Warm-ups in Eb/Bb

Tuba

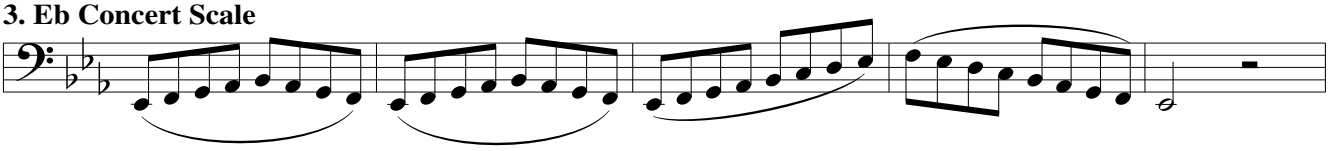
Scott McKee

1. Eb Concert 5's

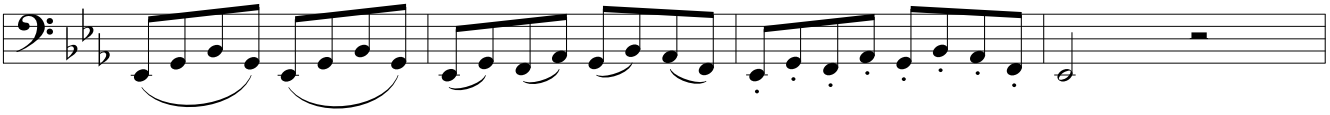
2. Bb Concert 5's



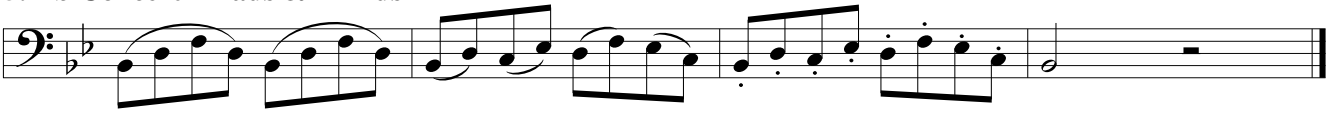
3. Eb Concert Scale



4. Eb Concert Triads & Thirds

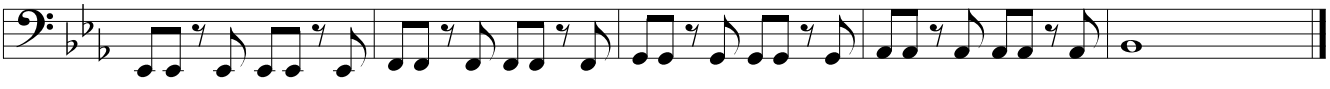


5. Bb Concert Triads & Thirds

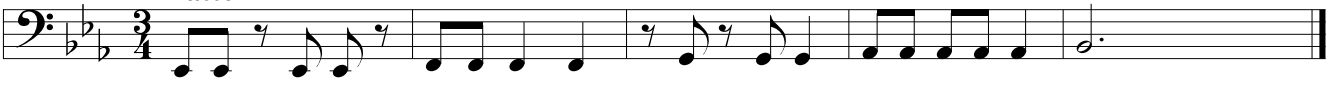


6. Rhythm Patterns

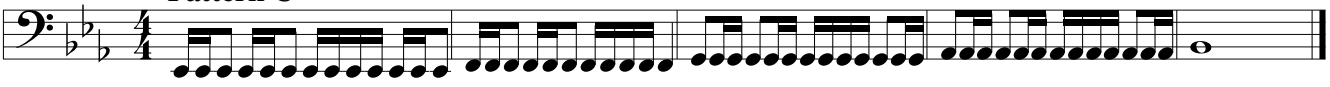
Pattern A



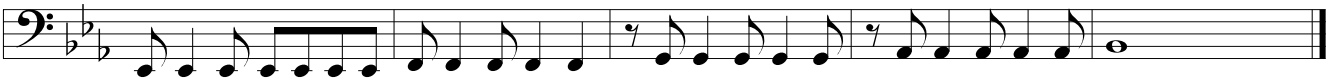
Pattern B



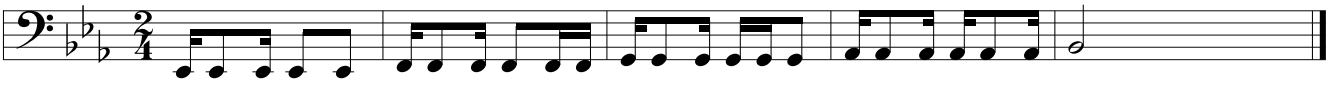
Pattern C



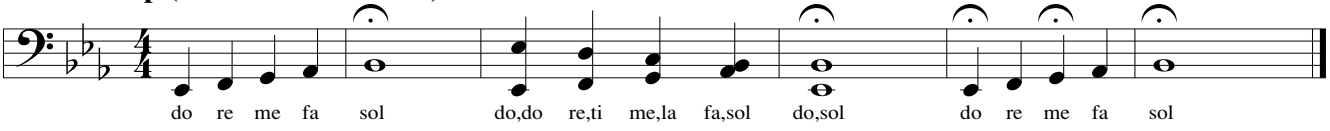
Pattern D



Pattern E



7. Warm-up (Unison/Duet/Chord)

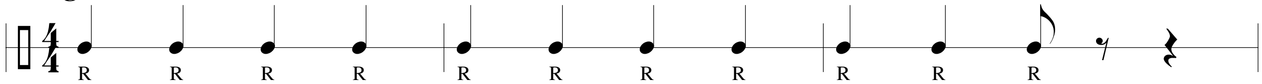


Warm-ups in Eb/Bb

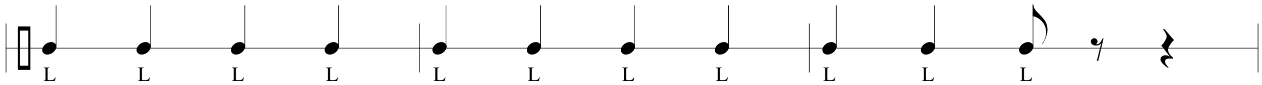
Snare (Single Stroke)

Scott McKee

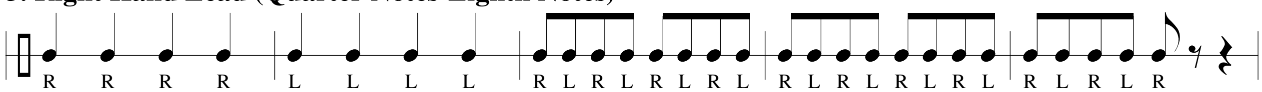
1. Right Hand Isolation



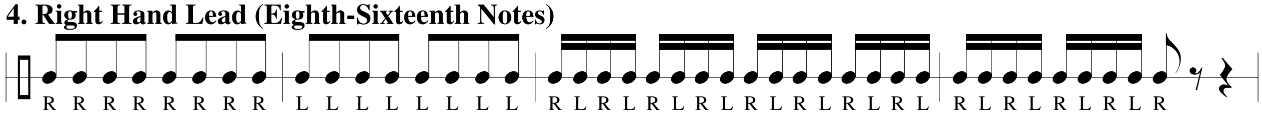
2. Left Hand Isolation



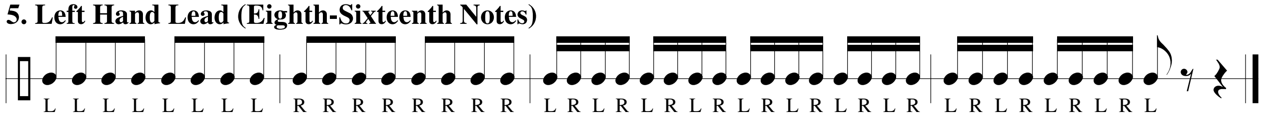
3. Right Hand Lead (Quarter Notes-Eighth Notes)



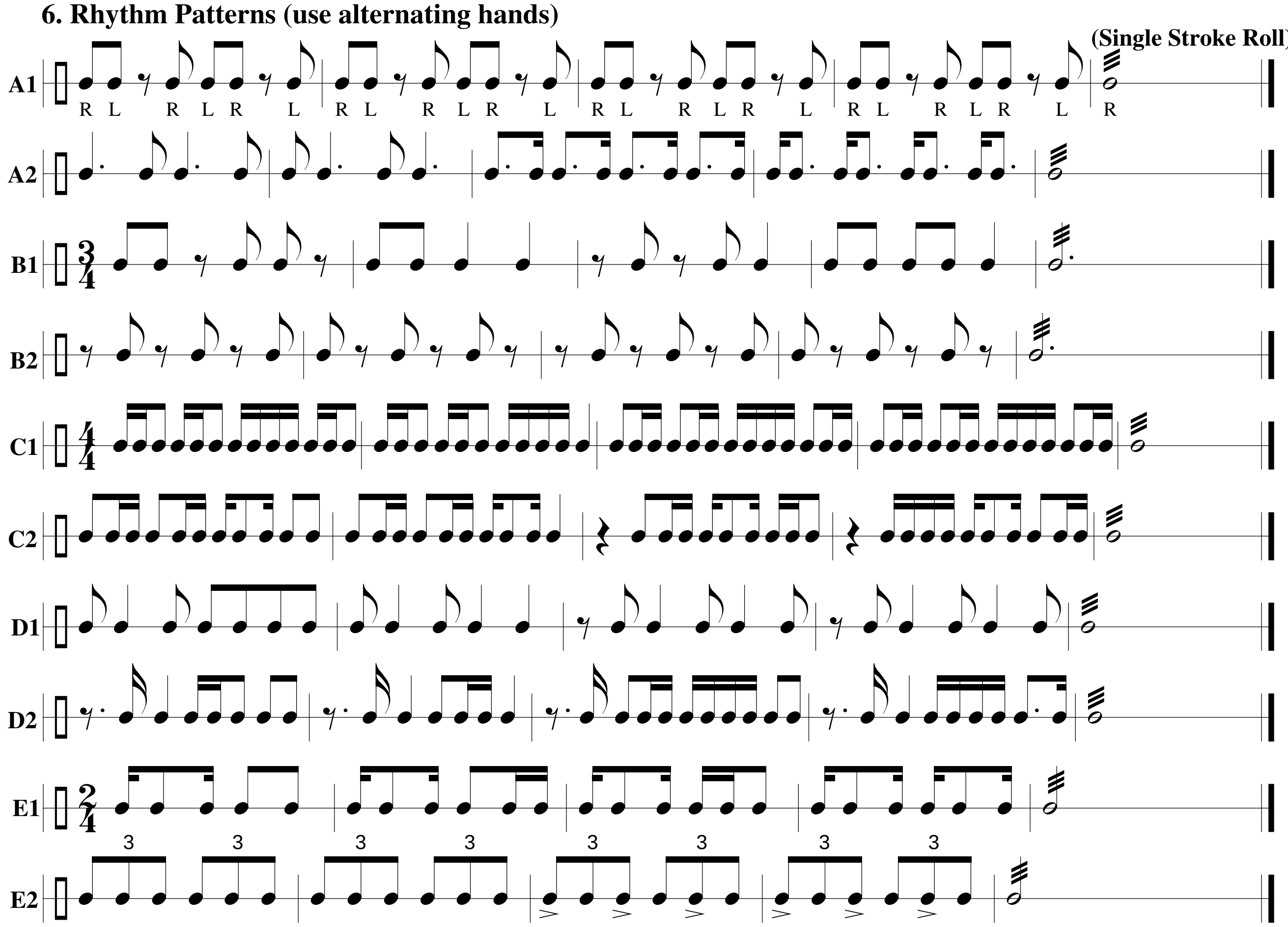
4. Right Hand Lead (Eighth-Sixteenth Notes)



5. Left Hand Lead (Eighth-Sixteenth Notes)



6. Rhythm Patterns (use alternating hands)



7. Warm-up (Unison/Duet/Chord) -TACET-
(Get ready for the first piece of the day)

BW 2005

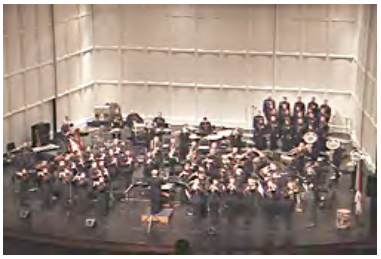
The American Bandmasters Association ABA

One of 9 new inductees to the ABA, University of Oregon conductor, Robert Ponto, and his wife, Lee Anne, are introduced to the membership in Gainesville.

Show 6-minute Video Highlight

The 71st Annual American Bandmasters Association convention was held March 8-13, 2005 in Gainesville, Florida where it was hosted by the University of Florida Bands and their conductor, David Waybright.

Al Sturchio, ABA Associate Chair, with Max McKee at the introduction of new Associate member, Scott McKee. Scott is Managing Director of Western International Band Clinic, the American Band College, and Associate Editor of Bandworld Magazine.



With just over 250 elected members, the ABA consists of many of North America's most outstanding conductors as well as a group of Associates who are inducted by the leaders of music industry.

Concerts also featured Appalachian State University, the University of Miami, Winthrop University, and the United States Army Field Band. Over 55 of the ABA members were featured conductors on the five concerts presented in Gainesville.

ABA President for the 2005 convention was Jerry Junkin, University of Texas. The President-Elect for the 2006 convention, John Locke (University of North Carolina) conducted, as is the tradition of the ABA, The Stars and Stripes Forever as the final selection on the U.S. Air Army Field Band Concert.

BW 2005

The Future of the Bandworld

MusiClips

by Ira Novoselsky

Previous MusiClips | Next MusiClips

Symphony No. 5 (excerpt)

by James Barnes

Album Title: Symphonies
Masters Of The Wind Band Series
Southern Music Company - SMCDBAR2

This two disc set features symphonies 2 - 5 of James Barnes along with his Duo Concertante for Trumpet, Euphonium and Band. These works are among the most mature and challenging compositions of this prominent band composer. The writing is compelling for all instruments and the performance is rewarding for musicians and audiences alike. these recordings are first rate and showcase James Barnes at his best.

Make a Joyful Noise (excerpt)

by Beckel

Album Title: Toccata Festiva (Mark Masters 5438 MCD)
DePauw University Band, Craig Pare Conductor
Carla Edwards, Organ

Toccata Festiva is Samuel Barber's masterwork for organ and orchestra and James A. Beckel Jr.'s arrangement for organ and band is just as spectacular. Beckel is also represented by Make a Joyful Noise and works by Diamond, Lauridsen and Ewazen are also included. Of special interest are the well-known Scenes from the Louvre (Dello Joio) and a fascinating composition by Augusta Read Thomas entitled Magneticfireflies. Toccata Festiva is the fifth recording from DePauw and is just as solid and well played as their other discs.

BW 2005

The Future of the Bandworld

MusiClips (continued)

by Ira Novoselsky

Previous MusiClips | Next MusiClips

Symphony #2 Mvt. 1 (excerpt)

by Frank Ticheli

Album Title: Allegories (Klavier K-11144)
North Texas Wind Symphony, Eugene Corporon, Conductor

As always, the North Texas Wind Symphony recordings are favorites of band devotees everywhere. Allegories features Hindemith's Geschwindmarch from Symphonia Serena along with new works by prominent band composers. These compositions are Symphony No. 2 (Ticheli), Ballet for Band (McTee), Diaghilev Dances (Hesketh) and Bells for Stokowski (Daugherty). All of these pieces merit your attention and this exquisite recording shows the NTWS at its best.

On The Square (excerpt)

by Panella/Loras Schissel

Album Title: Blossom Festival Band (Musical Arts Association, TCO - 40601)
Blossom Festival Band, Loras John Schissel, Conductor

This is golden opportunity to hear some true band music for the people. Works of Sousa, John Williams and many more sparkle in this solid program of audience favorites. If your next outdoor concert gets rained out, the best alternative is having your own outdoor concert indoors with the Blossom Festival Band. The only thing you'll miss would be the mosquitoes! Very highly recommended for all music lovers.

BW 2005

The Future of the Bandworld

MusiClips (continued)

by Ira Novoselsky

Previous MusiClips | Next MusiClips

Allegro from Symphony #10 (excerpt)

by Dmitri Shostakovich

Album Title: Infusion, (Mark Masters, MCD-5354)
North Texas Symphonic Band, Dennis W. Fisher, Conductor

There is more to the University of North Texas than the Wind Symphony and equal praise should be given to the Symphonic Band. Infusion is a splendid recording by the UNT Symphonic Band and features works by Danielpour, Grainger, Boysen and Bryant. Mr. Fisher's arranging skills are finely displayed in works by Shostakovich and Gillingham on this disc. While the UNT Symphonic Band recordings are not as widely distributed as the Wind Symphony, you owe it to yourself to get acquainted with their marvelous Symphonic Band.

Lauds (excerpt)

by Ron Nelson

Album Title: 3 Steps Forward, (Klavier K-11146)
University of Las Vegas Wind Orchestra, Thomas G. Leslie, Conductor

The UNLV Wind Orchestra never fails to entertain band music lovers and 3 Steps Forward is no exception. This work, by Nathan Tanouye, is a most unique and enjoyable Concerto Grosso for Jazz Quartet and Wind Orchestra and features some extraordinary musicianship. The theatrical sounds of Beyond (Hokoyama) and Captain Marco (Hirose) will delight the listener, in addition to well played compositions by Newman, Nelson and Whitacre. The recording concludes with a performance of The Screamer (Jewell) as only the UNLV Wind Orchestra can do!

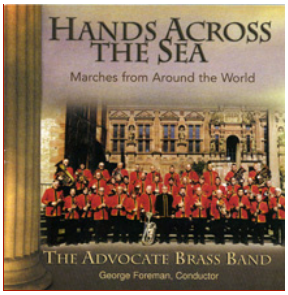
BW 2005

The Future of the Bandworld

MusiClips (continued)

by Ira Novoselsky

Previous MusiClips | Next MusiClips



Hunyady Laszlo (excerpt)

by Erkel/Laurendeau

Album Title: Hands Across The Sea, (Gazebo Records, WFR-733)
Advocate Brass Band, George Foreman, Conductor

It's nice to hear from The Advocate Brass Band again and this terrific recording features an international march menu from fifteen nations. As in provious recordings, the instrumentation utilizes alto horns and limits the woodwinds to piccolo, Eb clarinet and Bb clarinets for the authentic "Town Band" sound. Many of these marches, like Sousa's title work, you will recognize while others will be newcomeers that are a treat to hear. You can order this excellent collection from the Walking Frog/C.L. Barnhouse catalogue. Make sure you ask for The Advocate Brass Band recording as the same title appears on a classic Eastman Wind Ensemble reissue.

Spiritual (excerpt)

by H. Owen Reed

Album Title: H. Owen Reed, (Klavier K-11147)
The Keystone Wind Ensemble, Jack Stamp, Conductor

The newest release in Klavier's Composer's Voice Series focuses on six works by H. Owen Reed. The classic La Fiesta Mexicana is represented along with Missouri Shindig, Renascence, For The Unfortunate, Spiritual and Theme and Variations (a unique bandstration of a Beethoven work). An interview with the composer is also included. the Keystone Wind Ensemble certainly does a magnificent job in preserving the composer's intent and you will definitely want to add this recording to your library.

BW 2005

NOVOS Radio/TV

by Ira Novoselsky & Max McKee (NOVOS-1)

Johan de Meij

The music of Johan de Meij includes several of the most performed compositions in today's band literature. Winner of the prestigious Sudler International Wind Band Composition Competition in 1989, his "Lord of the Rings" (in 5 movements) created a sensation across the band world.

Subsequently it was transcribed for symphony orchestra and in a shortened, single-movement version designed especially for high school band.

This first-ever NOVOS Radio/TV Program is based around a concept suggested by Ira Novoselsky. It includes 5 selections from original works and transcriptions of multiple-movement compositions by Johan de Meij.

1. His "The Wind in the Willows" is the delightful setting depicting the famous children's story. The featured movement in this part of the program is Ratty & Mole. Johan discusses themes and relates a heart-warming story in the Commentary+Music version of NOVOS.

2. Magic Garden from "The Venetian Collection" which is de Meij's musical vision of 4 paintings in Venice, Italy's Guggenheim Museum. Johan describes the creative process with Venetian.

3. Featured as part of this program is the Hobbits movement from "Lord of the Rings." Listen to the Commentary + Music version for special insights by Johan about its composition, early performances, and more.

4. In this part of the program is "Le Piccadilly" from the 3-movement suite of Erik Satie piano pieces named Ratatouille by Johan.

5. The final movement form Johan's exciting T-Bone Concerto is fittingly entitled "Well Done." Commissioned by the Kentucky Music Educators this composition has been performed by many of the world's leading trombone soloists. Commentary about starting this project.

There are 3 programs: (1) MUSIC ONLY, (2) MUSIC WITH COMMENTARY, or (3) VIDEO. The first two contain complete recordings of the 5 movements mentioned above. Total length of each audio progam is 32 minutes. The video version includes awards, conducting appearances and Midwest interviews plus some of above music (background). Length is 8 minutes. (The audio interview was conducted by telephone on March 18, 2005 by Max McKee from Ashland, Oregon to Johan in Amsterdam.)

The idea for this series is based on Ira Novoselsky's ongoing activity creating interesting, complete programs for traditional radio. When Bandworld Magazine went exclusively online in 2004, it became obvious that the Internet provides a way to get to a much broader audience. NOVOS was chosen in honor of Ira, who has contributed in many ways to the development of Bandworld Magazine and the American Band College Center for Research.

Click on the graphic of the orange, green or red box. Once the small inset box launches you can surf the web or handle other computer tasks while the program continues to play.

To navigate to other NOVOS programs, click on the PREVIOUS & NEXT buttons at top or bottom of the page.

Important Links Related to this NOVOS Radio/TV #1 Program

Johan de Meij's Bio • Amstel Music Publications Distributors
Johan de Meij's Web Site • Amstel's News Bulletin
• Reviews of Compositions & Performances

Audio/Video Problems?

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Advice from a Contest Judge

by Richard Strange

10 Years Ago in Bandworld

Although I do not believe that contests where a "winner" is picked are educationally defensible, I enjoy judging band festivals where the accent is on helping students (and band directors) become better musicians, rather than just "racking up" trophies. I hope I am qualified as a judge for the following reasons: first, my many years as a band director/teacher on all levels; second, my many years of hearing and judging bands, both concert and marching, on all levels; and third, my good fortune to travel extensively in my role as a judge, enabling me to compare many band programs throughout the US, Canada, and several other countries. Consistently, during all of these judging opportunities, I have noticed certain characteristics that set excellent bands apart from mediocre ones. All, or most, of these elements are under the control of the band director, and could be changed in mediocre groups if the director realized what was wrong with the presentation. Most of the following suggestions seem self-evident, but come from my having continually observed these common-sense rules being broken by band directors, both young and old, who seemingly do not understand how to prepare young musicians to perform at the peak their ability.

Before the Festival/Contest

1. Choose music to fit the group's ability

If the band is fortunate enough to have a fine young oboist (or any other instrument), choose repertoire to feature that person prominently at some time in the concert. Even more important, don't feature players (or sections) who are not musically mature enough to represent the group well in a solo capacity. Be realistic. Challenge your young performers, but do not choose repertoire that is obviously unplayable by the students in the ensemble. Fine clinicians don't just count the number of notes played when giving a rating. Musicality, tone quality, intonation, and style are much more important than difficulty, in my opinion. On the other hand, it is also obvious to experienced adjudicators when the conductor deliberately "undershoots" the ability of the group in order to "insure" a good rating. This cheats the players by cheapening the learning experience just to gain a trophy (or piece of paper with a "good" number).

2. Utilize sectional rehearsals to check individual and group progress.

Note and rhythm mistakes can be corrected much easier in sectionals. Sectionals enable the director (or coach) to get down to the "nitty-gritty" technical problems of one group of instruments, rather than boring most of the members of the band while spending an inordinate amount of time correcting a small group. Utilize full rehearsals to teach style, precision between sections, and ensemble intonation.

3. Stress the need for private practice on each part; keep the teaching of notes and fingerings to a minimum in full rehearsals.

The great majority of band students almost never practice their parts outside of the band room. They know from past experience that the typical rehearsal will be spent in "scrubbing" the wrong notes painfully out of the parts, not playing the music through for continuity and style. In this type of rehearsal, those few students who learn their parts outside of the class room are doomed to participate in boring "note-check" rehearsals they don't need. They soon learn to go with the flow, and practice something else at home, if at all.

4. Establish a consistent grading policy based on individual preparation of parts.

One of the best ways to motivate students to practice their parts outside of rehearsal is to establish a fair and equitable policy that rewards private practice with a good grade on the report card. This means that a person in authority at stated intervals must hear each student playing his/her individual part for a grade. Many teachers hesitate to put such a plan into practice because of the time involved; however, they will find that it is time well-spent in terms of freeing up rehearsals for making music, not just finding wrong notes. An added bonus is that teachers who just gave blanket Ab or Bb in the past will now have a defensible grading system that allows them to "prove" to parents and administrators the reason for each mark.

5. Prepare a "handout" listing the rules and responsibilities of all students while engaged in festival activities.

Many students have no idea what is expected in band because no one ever told them. A good, comprehensive handbook listing objectives of the course, duties of the students, rehearsal and concert behavior, trip behavior, grading and practice policy, and the many other aspects of a fine band program gives the students needed advice, and simplifies the unscrambling of the inevitable confrontations that occur when things go wrong. For every trip, issue a supplement to the handbook listing a complete timeline for all events. Carry many extra copies for those who forget.

6. Check all instruments for proper adjustment, and reeds for playability (make sure students have spare reeds; band director must carry emergency extras in a festival kit for all reed instruments.)

Many fine bands make the instrument and reed check a monthly feature of sectional rehearsals. In any case, an instrument and reed check is a necessity before festivals. All directors should also carry an assortment of reed clippers for clarinets/saxophones, and a brass-mouthpiece remover (purchased for them by the school).

7. Pick up all music at the final rehearsal (or when students assemble for the trip), and keep it together until the final warm-up before your concert presentation.

In The Warm-up Room

Have a well-thought-out tuning and warm-up procedure. Following is the one I recommend:

1. Start with instruments assembled exactly the same as when last in tune to the level of A=440 Hz (i.e., barrel joints, mouthpieces, and slides the same distance in or out).

2. Warm up all wind instruments thoroughly to equilibrium temperature (mean bore temperature between room and breath temperature) before beginning the tuning procedure.

3. Sound tuning pitch (Concert F) by electronic or mechanical means (always being certain to use A=440 Hz pitch level). Sound pitch softly to gain students' attention.

4. Have all band members match pitch by humming (it focuses their attention, and puts the correct tuning pitch in their heads).

5. Have each section tune in rotation (except oboes, saxophones, and string bass[es]. Their turn will come later.) Start with low-pitched sections and proceed to high-pitched sections (suggested order: tubas, euphoniums, trombones, French horns (on transposed middle C for the F side, and then 3rd-space C to tune the Bb side of the instrument. Check position of hand across bell opening if sharp.), trumpets, bass clarinets, bassoons, Bb clarinets, flutes, and piccolo[s].)

6. Have all of the above instruments tune at the same time at a mezzo-piano level. Have students tune by playing note lengths approximating that of a whole note, with random attacks and breathing. Random attacks allow each player to differentiate at the moment of attack (pull out from the tutti sound) the pitch and tone of his/her individual instrument.

7. Tune section members individually if needed. Have each individual match the audible pitch of the tone generator. Be sure to adjust pitch by re-tuning instrument if out of tune (train the ears of the students; do not use tuning meter unless absolutely necessary).

8. Sound Concert A (do not hum or sing, just listen; A is too high for many students to sing comfortably), and have string bass(es) tune open strings (band absolutely quiet).

9. Have oboes, saxophones, and French horns (again, this time on transposed first-line E), tune as a section, then one-at-a-time (if needed).

10. If you wish, have all other instruments make one more check using Concert A (good orchestral training).

11. Instructor must check individuals and sections constantly, pulling wayward pitches to A=440 Hz, during the period in the warm-up room.

12. Remind players with keyed instruments to keep the row of keys on top when holding instruments in the lap or when placing them on a chair. This keeps condensed water and saliva from running into the tone holes and soaking the pads. It also prevents gurgles caused by tone holes that are filled with water. All brass instruments should be reminded to empty the water from their horns before solos (when the music allows), especially French horns.

Prepare the students psychologically to play their best by stressing the need for a calm, alert approach to the musical presentation. Above all, focus the attention of the performers on the music, itself. Distractions such as overt nervousness of either players or conductor, inattention to musical matters, and inappropriate horseplay in the warm-up room can only detract from the ability of any group to do its best in front of the clinician and audience. Do not rehearse the music in the warm-up room. It's too late for that. Confine your playing to selected passages that set the tempo and mood of the music to be performed. Nothing new can be taught here; you only have time to warm up the instruments, tune them, and instill confidence in the players.

On Stage

Do not re-tune on stage. All tuning, except for last-minute emergencies, must be done in the warm-up room. It is the height of foolishness to reveal all the tuning and tonal weaknesses in the band by tuning each player individually in front of the clinicians. I am always amazed when the conductor gives me the chance to spot every possible problem before the first note of music is played. Make the clinicians work for their pay; don't hand them the heads of your students on a platter. Ironically, these same conductors (the ones who tune their groups individually on the festival stage in front of the clinicians and audience) seldom fix the problems that are readily apparent to everyone but the player and teacher.

Many times I have watched a teacher hold the tuning meter in front of a student who is badly out of tune, and then ignore the fact that the student made no correction to the instrument after blowing the tuning note. Unbelievable ... Instead of re-tuning on stage, a futile gesture that will not help the overall intonation, the band, through the use of a chorale, must bring the instruments back to the temperature of equilibrium. Then, and only then, if they were in tune in the warm-up room, will they be in tune on the stage. Sometimes the students must reach the stage area by passing through unheated spaces. It is all-important that great care is taken to warm the instruments back up to playing temperature before performing the first adjudicated composition. To reiterate, don't re-tune instruments that have become cold.

With a chorale (or breath alone) bring the instruments back to playing temperature. If at all possible, teach your timpani players correct tuning procedures, so that students can handle the tuning chores instead of the teacher. The only time the teacher is justified in going back to the timpani is when unfamiliar instruments have malfunctioned and cannot be tuned by the student. Also, please teach all timpani players to use single-stroke roles, only. The timpani are not snare drums; double-stroke roles inhibit the vibration of the

large timpani heads, and take away resonance from the tone. For best tone quality, each stroke of the stick should contact the head only at the start of a downward vibration. In other words, the stick should push the head down, not dampen its motion when it springs back upward (as happens when using a double-stroke role). The fine timpanist synchronizes the stroke of the stick with a multiple of the vibration speed of the head (faster strokes on the smaller kettles, and slower strokes on the larger kettles. The ear of the player judges correct single-stroke speed by listening to tone quality. Synchronization produces maximum resonance, while out-of-sync strokes produce dullness (a sort of non-pitched rumble).

Teach the students to come on stage in proper seating order, and take their seats at once. However, do not have them sit on stage like robots while the band director takes care of some problem. This is a good time for each student to adjust seating, stand placement, and take care of warming up the instrument softly in the lower register. Purposeful students who know what they are doing impress judges. Most judges want to see neither extreme military bearing, nor chaos, but only a sense of musical purpose and confidence in both students and director.

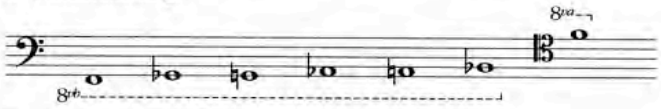
And finally ... instill in your students the idea that the most important thing to be gained from the festival is the consciousness of having come well-prepared, and having played their individual and collective best. Regardless of the "rating" the members of the group will feel good about their performance if they have been taught to view the Festival as a wonderful learning experience.

BW 2005
The American Bandmasters Association
ABA

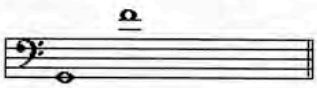
Euphonium Tips

by Richard Strange

A. Range - same as trombone (bass clef) or trumpet (treble clef)
   1. Professional range



   2. Average high school range



B. Embouchure
   1. Center mouthpiece on lips - half on upper, half on lower
   2. To make high range easier - may need to move mouthpiece slightly up
   3. Large mouthpiece helps students with abnormal tooth structure, etc.
      a. move mouthpiece to place where it fits over tooth protrusion
      b. extreme abnormality may require changing to another instrument

C. Tonguing
   1. Same as other brass, except in extreme low register
   2. Extreme low register - start with tongue between teeth and against back of lips (not protruding)

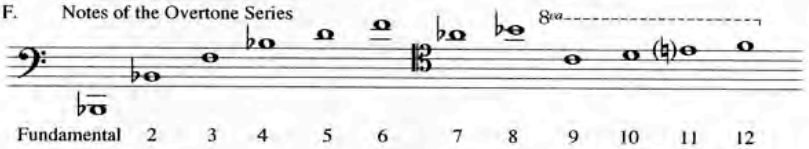
D. Intonation pattern same as 4-valve tuba (trumpet when not using 4th valve)

E. Partial series (overtone series)

fundamental	2nd partial	3rd	4th	5th	6th	7th
easy to play on large mouthpiece	octave	perfect 5th slightly sharp	perfect 4th in tune	major 3rd flat	minor 3rd slightly sharp	minor 3rd flat, not used except on trombone

8th	9th	10th	11th	12th
major 2nd in tune	major 2nd, slightly sharp	major 2nd flat	major 2nd sharp	minor 2nd slightly sharp

F. Notes of the Overtone Series



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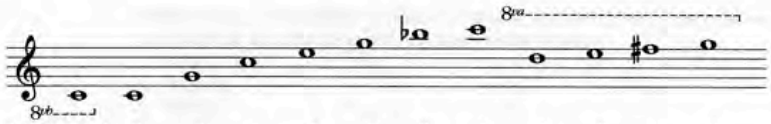
BW 2005

The American Bandmasters Association ABA

Euphonium Tips (continued)

by Richard Strange



Remember → (7 is unusably **flat** with tempered scale) (**11** is unusably **sharp** with tempered scale)

G. Fingering
1. Same as trumpet, unless there are four valves
2. Euphonium = Trumpet
   4 = 1 & 3
   4, 2 = 1,2,3
   a. tubing of fourth valve slightly longer than 1 & 3 combination for better tuning and extended range
   b. **four valves always preferred over three**

H. Difference between Euphonium and Baritone
1. Baritone bore - more cylindrical
   Euphonium bore - more conical
2. Analogy
   Baritone is to Euphonium as Trumpet is to Cornet
3. Many of the older U.S. manufactured instruments called euphonium are really 1/2 way between euphonium and baritone horn. The Besson Euphonium, made in England and the Yamaha made in Japan, are true Euphonium bores.

I. Written in bass or treble clef
1. Bass clef - non-transposing,,plays concert pitch
* 2. Treble clef - transposing
   Sounds major ninth below concert; is written major ninth above concert
3. Normally teach bass clef
   a. switching student from trumpet to baritone or euphonium is made faster by using treble clef, if instrument is needed quickly in an ensemble
   b. Never start SMALL fourth or fifth graders on tuba (B^b) or Sousaphone. Start child on baritone horn or euphonium with (B^b) tuba book, (pitch will be an octave too high until small student is switched to tuba when physically better able to handle it).

J. Vibrato - a must on euphonium and baritone
1. jaw (slight chewing motion)
   inter-costal and abdominal muscles (so-called "diaphragm" vibrato)
   slight hand movement of the instrument, either on the valves or tubing
2. Should be taught at intermediate and advanced levels

K. Makes and models
1. Professional: Besson Yamaha Wilson
2. Student three-valve school instruments (do not purchase a three-valved instrument

Continued

BW 2005

The American Bandmasters Association ABA

Euphonium Tips (continued)

by Richard Strange

unless budgetary considerations make it absolutely necessary. Pay for the extra valve. Your students and ensembles will play much better in tune.)

a. King
b. Yamaha
c. Holton

L. Sources for teaching materials

1. Treble clef - use trumpet material
   a. sounds an octave lower than trumpet
   b. do not start beginners in treble clef, use bass clef beginning book
   c. remember: start in treble clef only as a fast switch from trumpet to euphonium; as soon as possible, switch serious students to bass clef
2. Bass clef - use trombone material
   a. sounds at written pitch
   b. use bass clef beginning book
   c. I just received word from Professor, *Emeritus* and former band director, Richard Bowles (U. of FL) that I think is of interest to all lower brass teachers of intermediate and advanced students. In his words..."I was the trombone prof at UF for 26 years, and like most, used the **Bordogni-Rochut Melodious Etudes.** In my first year, it occurred to me that if I wrote contrapuntal duet parts for the vocalises, (a) [as I played the duet part] the student heard my tone quality and progressed; (b) one vocalise per week made the student cover [more good] literature, since it is the music that does the teaching; and, (c) the duet part acted like a piano accompaniment, and the student got a musical experience in the lesson. Over a period of years I wrote duets for all 120 of the three B-R books. My duets can be ordered from the source, Editions Musicales Europeenes, (EME), 127.rue Amelot F-75011 PARIS. Cost for each "book" is 18.29 Euro, which today is about $24-$25. The books start out as perhaps Grade 3 and go up to Grade 5 (solo parts are in tenor clef.")

   [The books can be ordered from Hickey's in the U.S.] "To be sure, I [Bowles] called them and yes, they do have the **Bordogni Duets** in stock. The address for Hickey's, the font of wisdom for 'bonists, is Hickey's, 104 Adams St., Ithica, N.Y., 14850. There is an 800 number for orders: 800-442-5397, for inquiries 607-272-8262."

M. Explanation of pitch in names of B♭ baritone, B♭ trombone, & B♭, C, E♭, F tubas

a. B♭ baritone, treble clef - B♭ defines transposition
b. bass clef brass instruments -no transposition, B♭ names lowest open tone (partial)
   A). B♭ trombone names lowest open tone (partial, B♭) even though the trombone is non-transposing
   B). ALL tuba pitch-names name the lowest open tone (partial). They do **not** imply a transposition

N. Remember: **ALL BASS CLEF INSTRUMENTS ARE NON-TRANSPOSING, and are written at concert pitch EXCEPT:**

A) Contra-bassoon
B) String Bass

Fine

Embouchure Study - Trumpet

A WIBC Band Director's Special Presentation

by Cynthia Plank

Introduction

This is a photographic study of embouchure formation at the sixth and seventh grade level. These photographs will demonstrate both good and bad embouchures.

Why Focus on Embouchure?

- Pitch, range, and articulation are all affected by the interface of the lips and the mouthpiece.
- Good embouchure is a critical factor in successful tone production.
- Poor embouchure can result in a thin, pinched, or restricted sound, and/or inaccurate pitch.

Proper Embouchure

Here are some examples of good embouchure. These students play with a characteristic trumpet sound that is pure, controlled, and in tune. The tone is good throughout a range of dynamic levels.

Good Embouchure 1

- Lips are firm, but not tight.
- Excess pressure is not exerted by the mouthpiece on the lips.

Good Embouchure 2

Corners of the mouth are secure against the teeth.

Mouthpiece placement is good, not too high or low on the lips.

Good Embouchure 3

- Center of lips are relaxed, chin is smooth.
- Angle of trumpet is good.

Poor Embouchure

Poor embouchure can be seen in various forms and combinations.

Attributes to check:

- Lips – Tightness, exposure, balance, and placement
- Corners firm against cheeks
- Cheeks not puffed
- Smooth chin
- Mouthpiece pressure

Poor Embouchure 1

- Lower lip is pushed forward.
- Mouth corners are drawn down.
- Student overblows to compensate.
- Tone is unfocused and pitch is bad.

Poor Embouchure 2

- Lips are too tight (too much “smile”).
- Poor trumpet angle to lips caused by withdrawn lower lip.
- Student’s range is limited and unpredictable.

Poor Embouchure 3

- This is an example of “biting.”
- Squeezing the lips together is causing the chin to bunch.
- Also, this student is using pressure of the mouthpiece on the face in an attempt to increase range.
- The tone is thin and out of tune.

Poor Embouchure 4

- The trumpet is too low on the face.
- Exposure of the red part of the lips is uneven.

Poor Embouchure 5

- Lips are too "pouty"
- Lower lip is folded over and not firm.
- This student's tone is harsh and "blatty."

Poor Embouchure 6

- Lips are rolled in and uneven.
- Excess pressure is exerted by the mouthpiece on the lips.
- This student produces a strained, forced sound.

Poor Embouchure 7

- Lips are rolled too far in.
- Tone is tight and thin.
- The mouthpiece is, however, placed evenly on the face.

Poor Embouchure 8

- The mouthpiece is placed too high on the lips.
- This student struggles with range and articulation.

Poor Embouchure 9

- The upper lip is covering the lower lip.
- The instrument is slightly high on the mouth.
- The student would benefit by practicing forming the letter “B”.

Poor Embouchure 10

- The trumpet is placed too high on the mouth.
- There is too much pressure against the lips.
- The tone sounds strained.
- This student would benefit from practicing the “sigh breath” and relaxing the lips.

Poor Embouchure 11

- Lips are firm, but not tight.
- This student appears to be puffing the lips rather than the cheeks.
- The tone sounds forced.
- Articulation is difficult for this student.

Exceptions to The Rules

- Some students may exhibit poor embouchure characteristics but still have a good sound.
- Other students may have good embouchure but lack breath support to produce a good sound.

Exception Embouchure 1

- Tone is good in spite of the appearance of biting and excess pressure.

Exception Embouchure 2

- Lips are firm, but not tight, yet this student plays with a tight, thin tone.
- Lack of breath support causes this student to have range issues.

Exception Embouchure 3

- This student has gorgeous tone and a great range despite the lips appearing to be rolled in.
- The chin also appears bunched.

Hands and Feet

All four limbs are responsible for operating the drum set, and it is important to know how to correctly hold the drum sticks and use the pedals if you are going to be able to successfully and tastefully keep time for the band.

Gripping the Drum Sticks

There are two widely accepted stick grips used today: matched grip and traditional grip. It is important for you to be familiar with both so that you can produce a wider variety of styles and tone colors on the drum set

Matched Grip

Matched grip gets its name from the fact that both hands look the same when holding the sticks- like a mirror image of each other. This grip feels and looks very similar to the grip you would use when holding a thin-handled hammer. Follow these steps to create a correct matched grip:

1. Hold your hand out open with the palm up and the fingers together. Place the drum stick across the palm diagonally.

Figure 13: Matched grip step 1

2. Wrap the index finger around the stick and hold the stick so that it is between the first joint of the index finger and the pad of the thumb. Check that you are gripping the proper fulcrum point on the stick (one third of the length up from the butt end of the stick).

Figure 14: Matched grip step 2

3. The other three fingers then wrap loosely around the stick. Use these fingers to guide the stick, not to grip it.

Figure 15: Matched grip step 3

4. Repeat these steps with the other hand. Hold the drum sticks so that your palms face down. You have now created a correct matched grip.

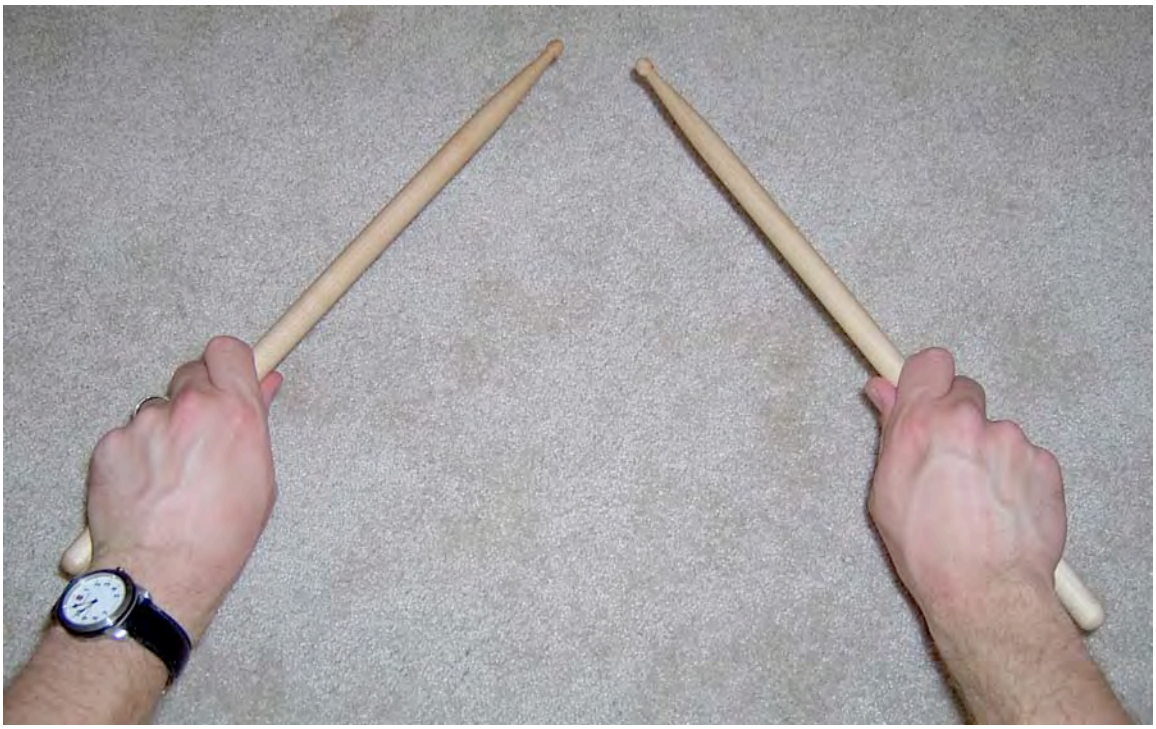


Figure 16: Complete matched grip

***See Chapter 3 of the video for a demonstration of this technique**

Traditional Grip

The traditional grip was developed by players who had to play drums that were held by slings across the shoulder, making matched grip not practical. In traditional grip, the right hand uses the same grip and motion as in the matched grip, while the left hand is inverted and uses a rotation of the forearm to strike the drum, rather than bending of the wrist. Follow these steps to construct the correct left hand grip for traditional grip:

1. Hold out the left hand as if you are going to shake someone else's hand. Place the fulcrum of the drum stick (one third up the length of the stick from the butt) at the base of the thumb between your thumb and palm.

Figure 17: Traditional grip step 1

2. Close the ring finger and little finger against the palm, underneath the drum stick.

Figure 18: Traditional grip step 2

3. Gently wrap the index and middle fingers around the drum stick. These fingers do not grip the stick; they only guide it and keep it from flying out of control.

Figure 19: Traditional grip step 3

4. Both hands of traditional grip.

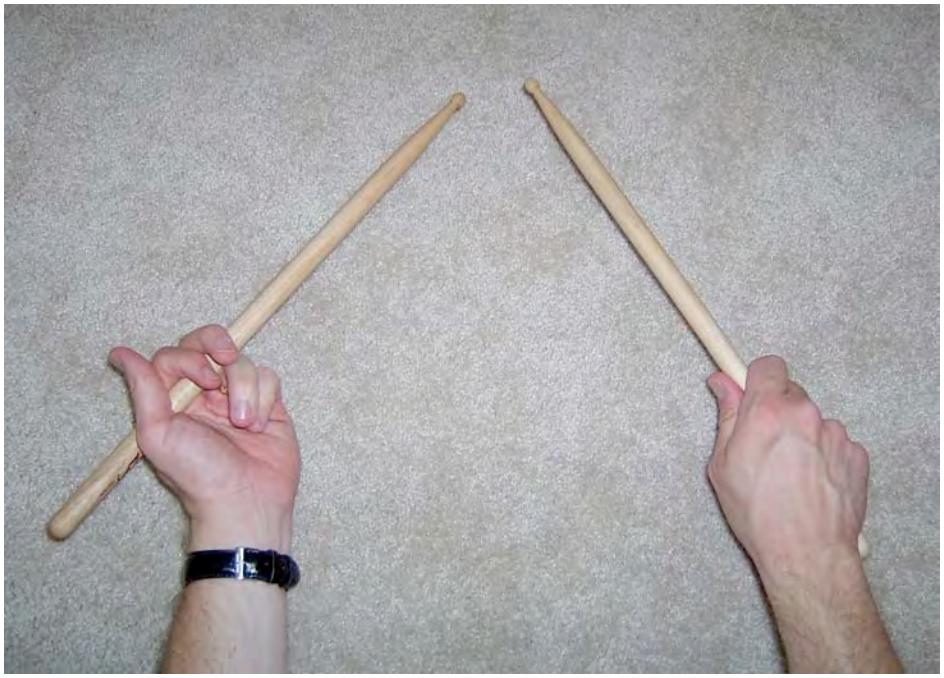


Figure 20: Traditional grip

***See Chapter3 of the video for a demonstration of this technique**

Swing Style Explained

Swing style is also referred to as jazz style and is the starting point for many other styles within the Jazz genre. This rhythm is slightly more complicated than the rock rhythm you have already worked on. All four limbs are now working together, and the standard swing ostinato rhythm is found in the right hand. Here is the limb-by-limb breakdown of the style:

- The right foot plays straight quarter notes on the bass drum. This must be done very quietly! This supports the bass player, but the softer the bass drum is, the better. Playing the bass drum extremely softly is a technique known as feathering.

- The left foot operates the hi-hat pedal, closing the hi-hat on beats 2 and 4.

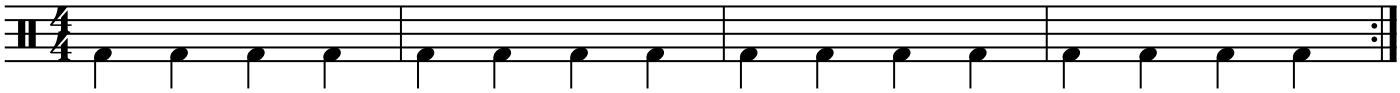
- The right hand plays the standard swing ostinato pattern on the ride cymbal.

- The left hand plays the snare drum on beats 2 and 4. Play this part as it is written when getting started, but as you become more comfortable with the style, you should not feel obligated to hit the drum on every second and fourth beat of every measure. As you gain experience you will learn how to use the snare drum more subtly in swing style.

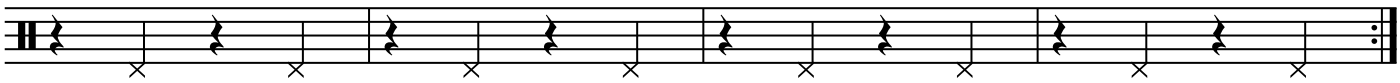
***The Swing Exercises are demonstrated in Chapter 5 of the video**

Swing Exercises

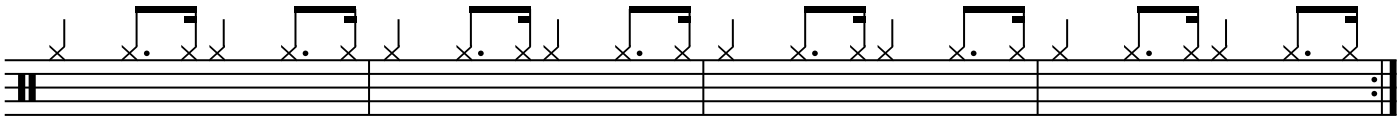
S1 Right Foot (Bass Drum)



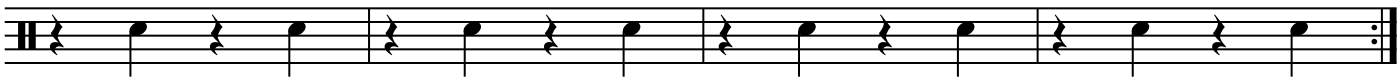
S2 Left Foot (Hi-hat)



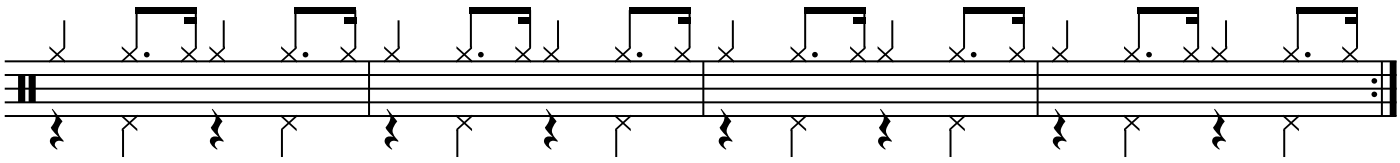
S3 Right Hand (Ride Cymbal)



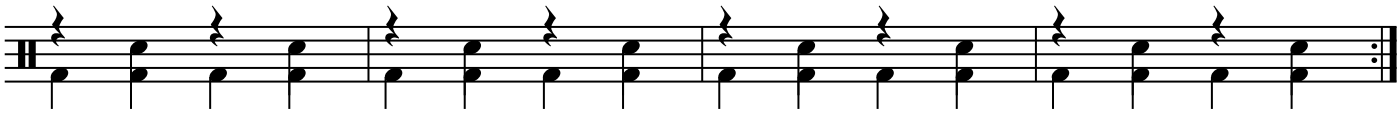
S4 Left Hand (Snare Drum)



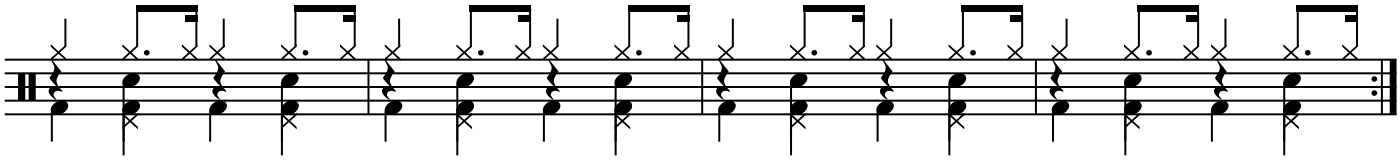
S5 Left Foot (Hi-hat) & Right Hand (Ride Cymbal)



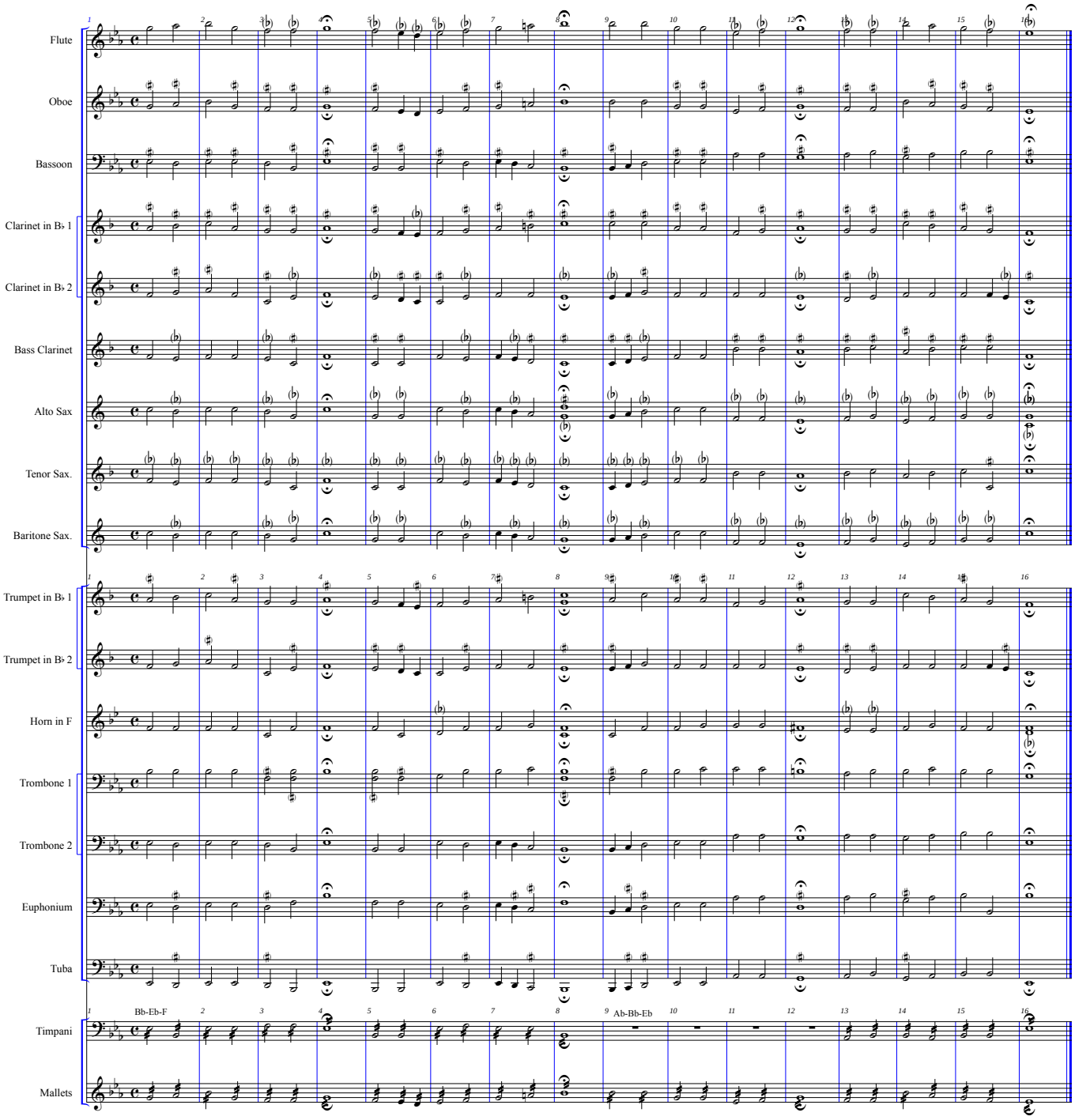
S6 Left Hand (Snare Drum) & Right Foot (Bass Drum)



S7 Swing Style Time



Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb



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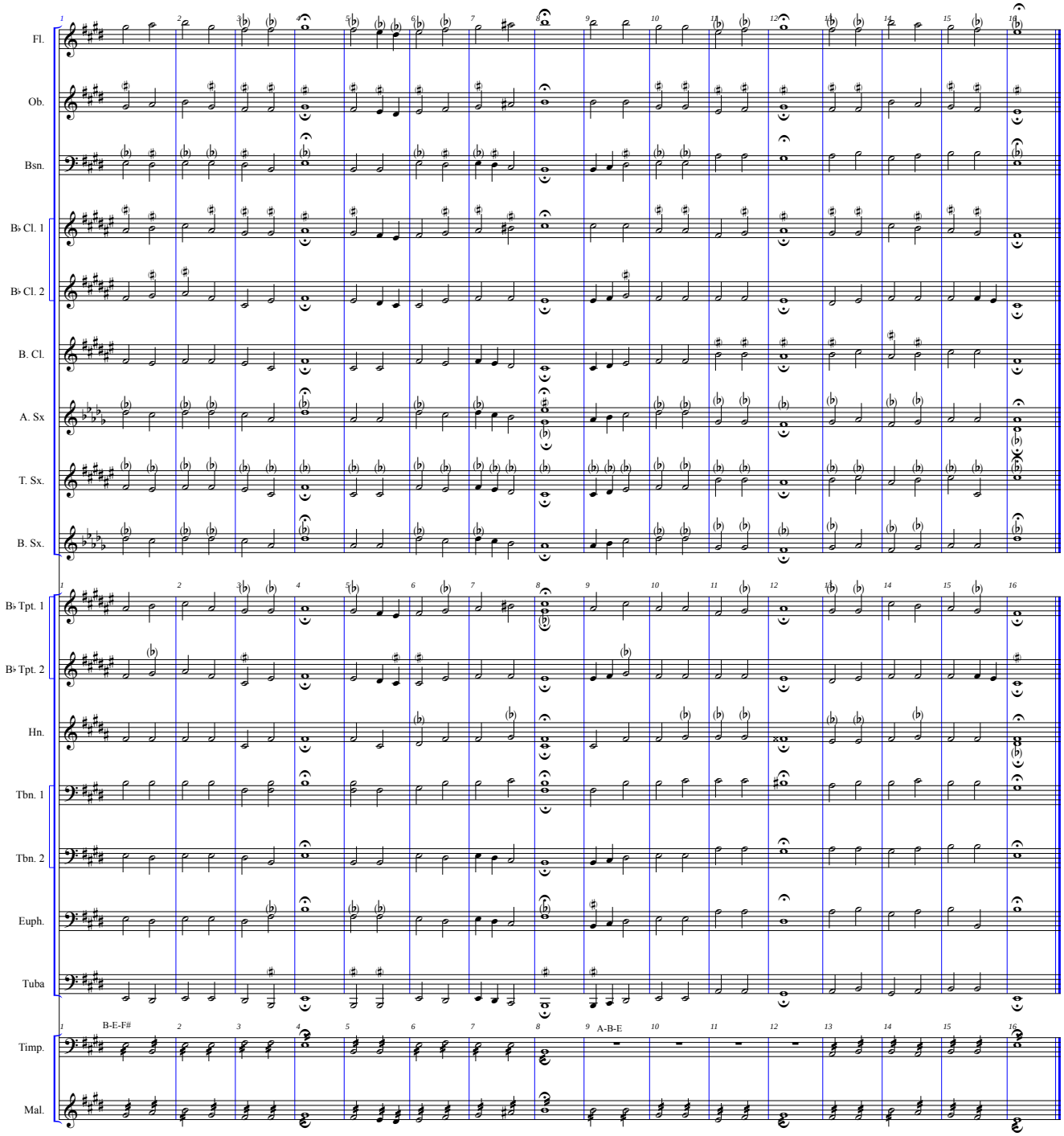
Warm-Up/Tune-Up Chorale #5
Key Of Concert E



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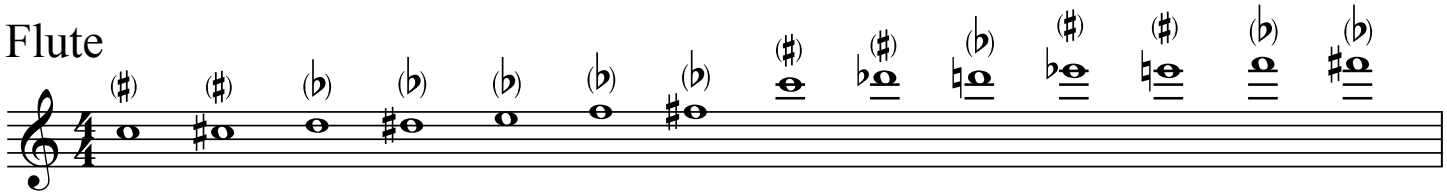
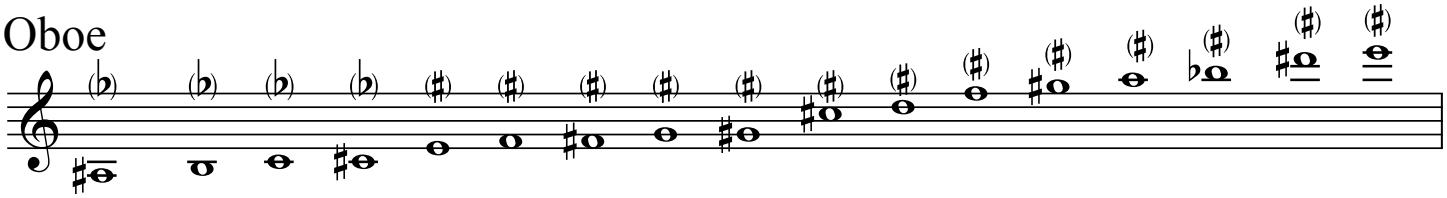
Woodwind Intonation Tendencies
Reference Guide

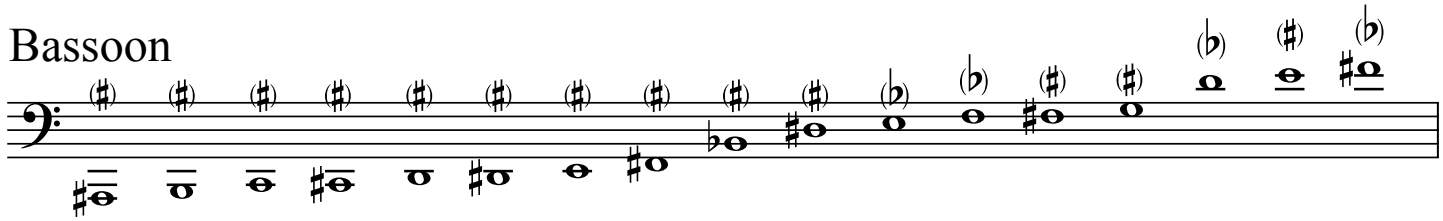
Flute



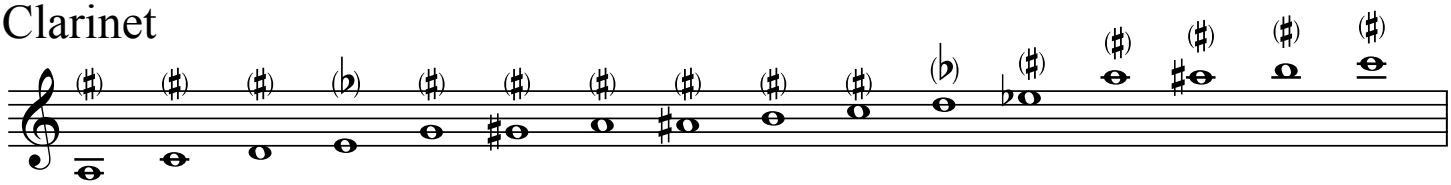
Oboe



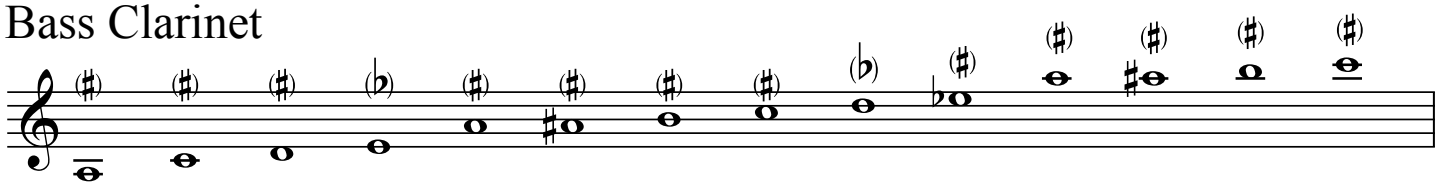
Bassoon



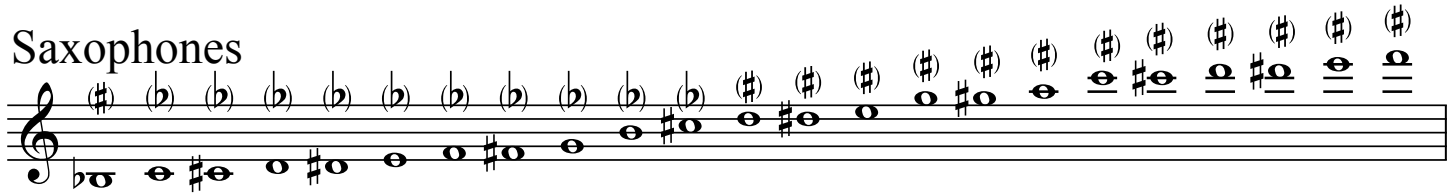
Clinet



Bass Clarinet

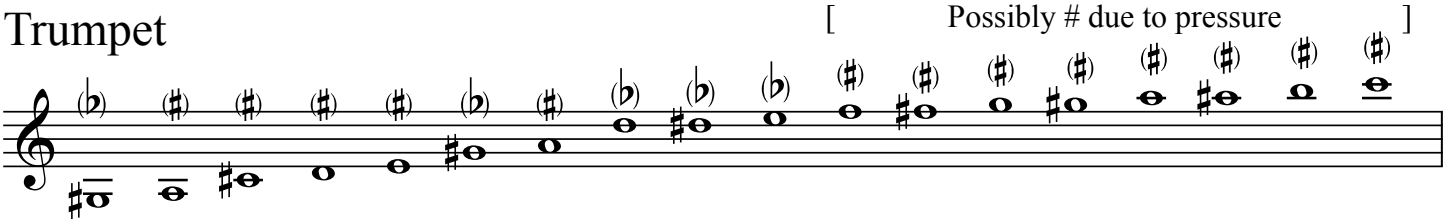


Saxophones

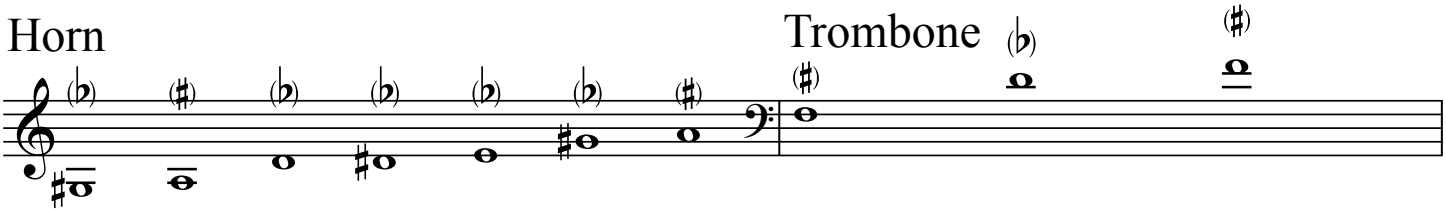


Brass Intonation Tendencies
Reference Guide

Trumpet

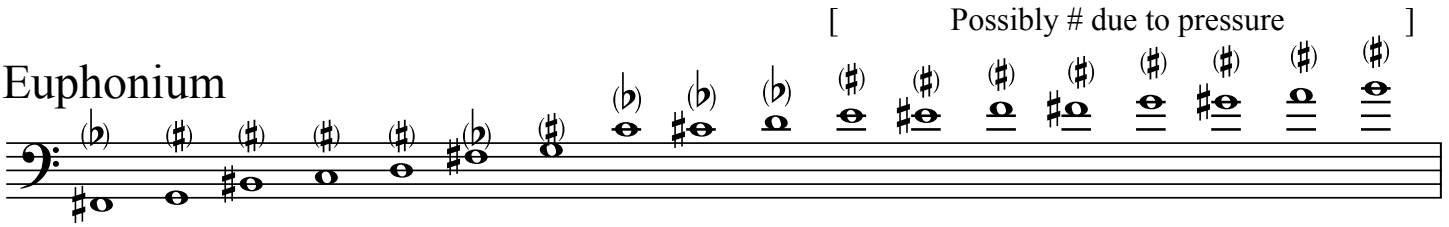


Horn

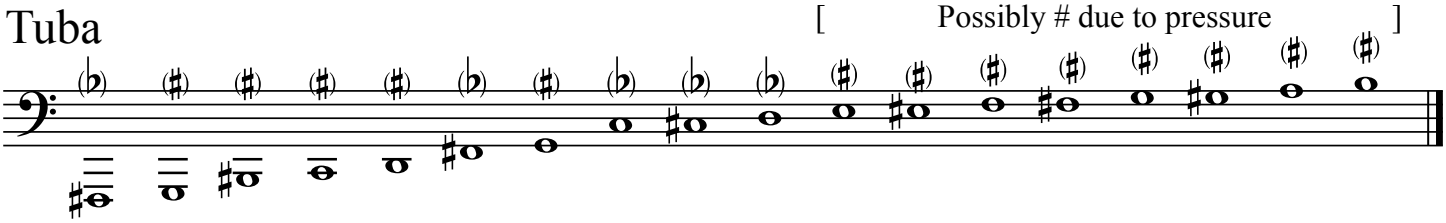


Trombone

Euphonium

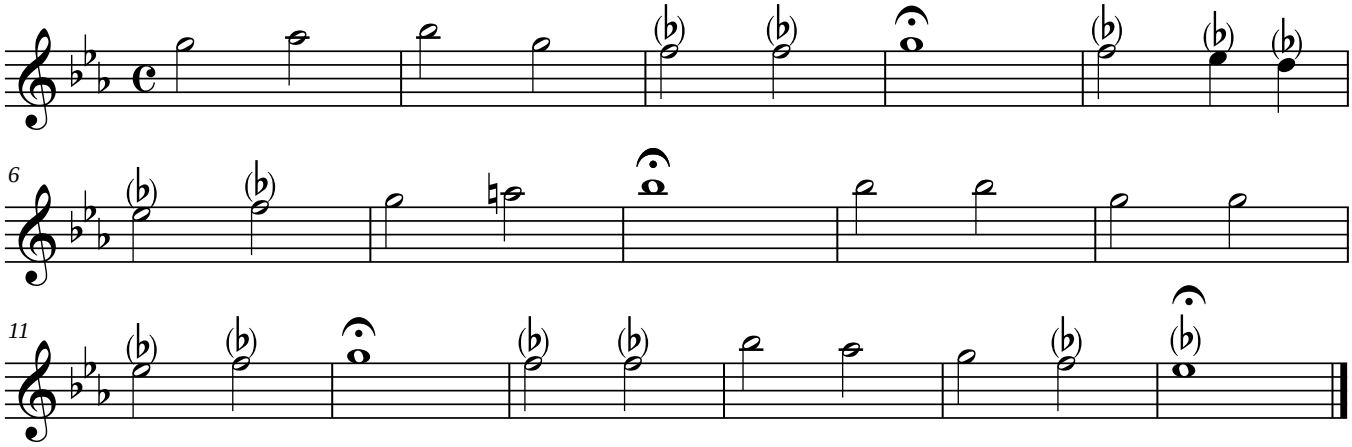


Tuba

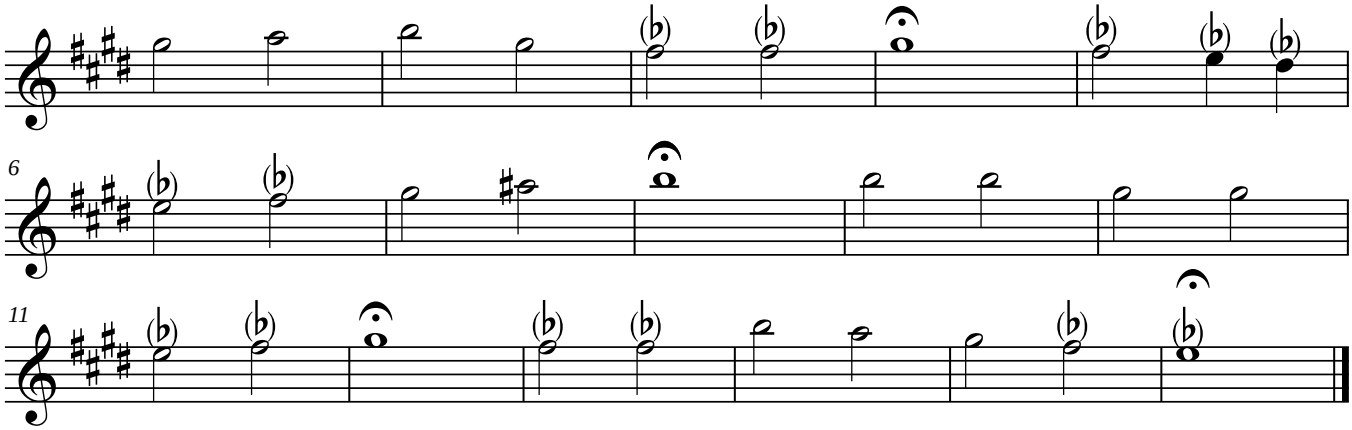


Flute

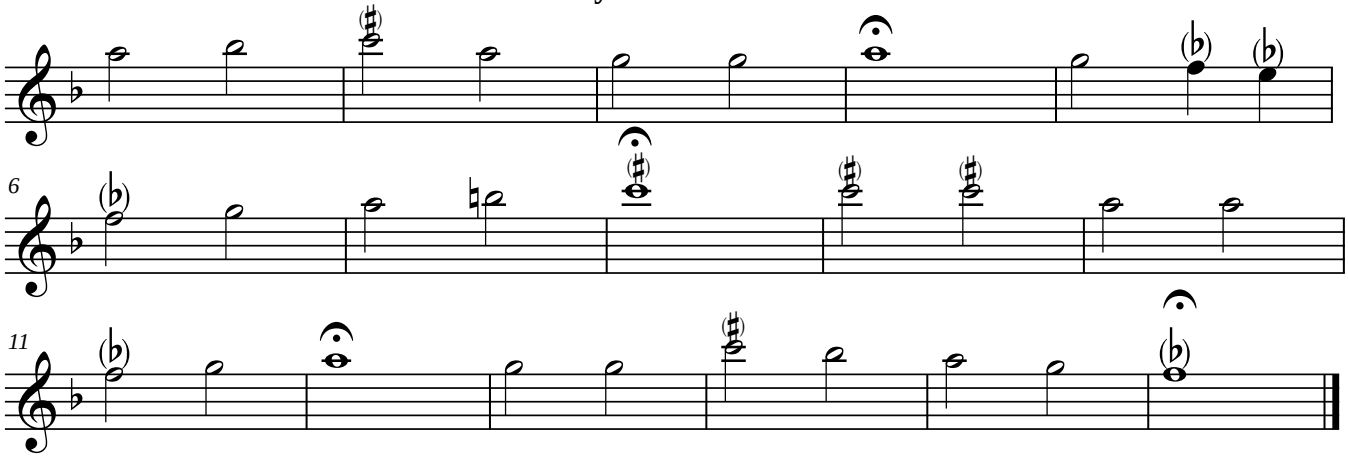
Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb



Warm-Up/Tune-Up Chorale #5
Key Of Concert E



Warm-Up/Tune-Up Chorale #5
Key Of Concert F



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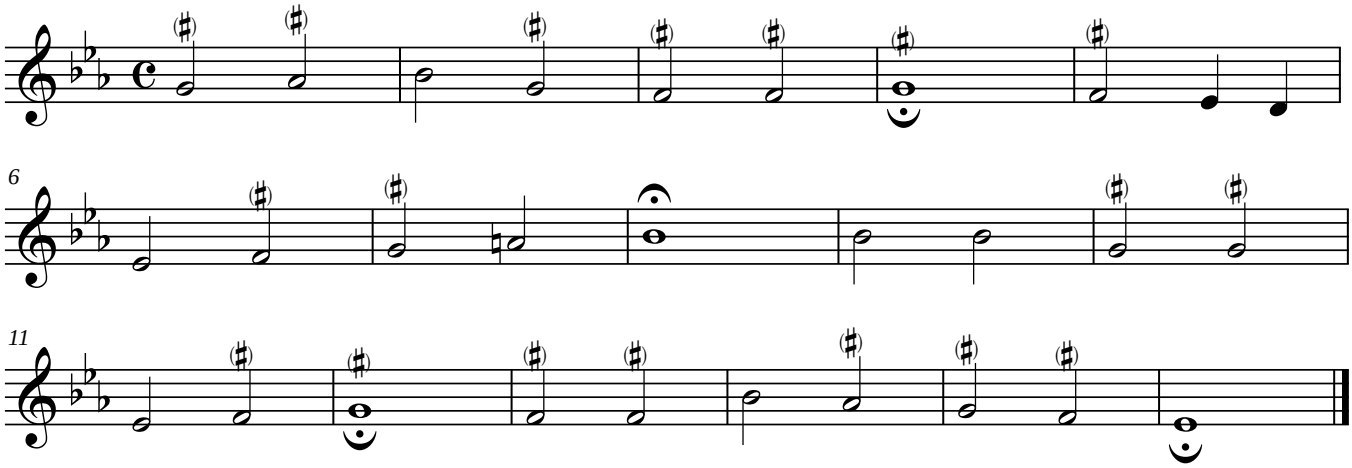
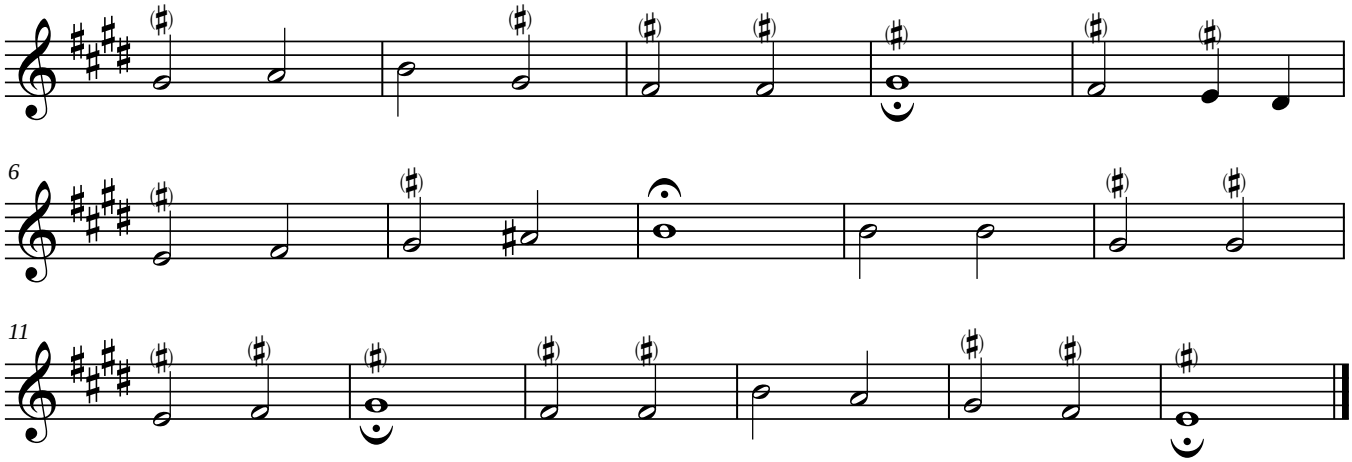
Oboe

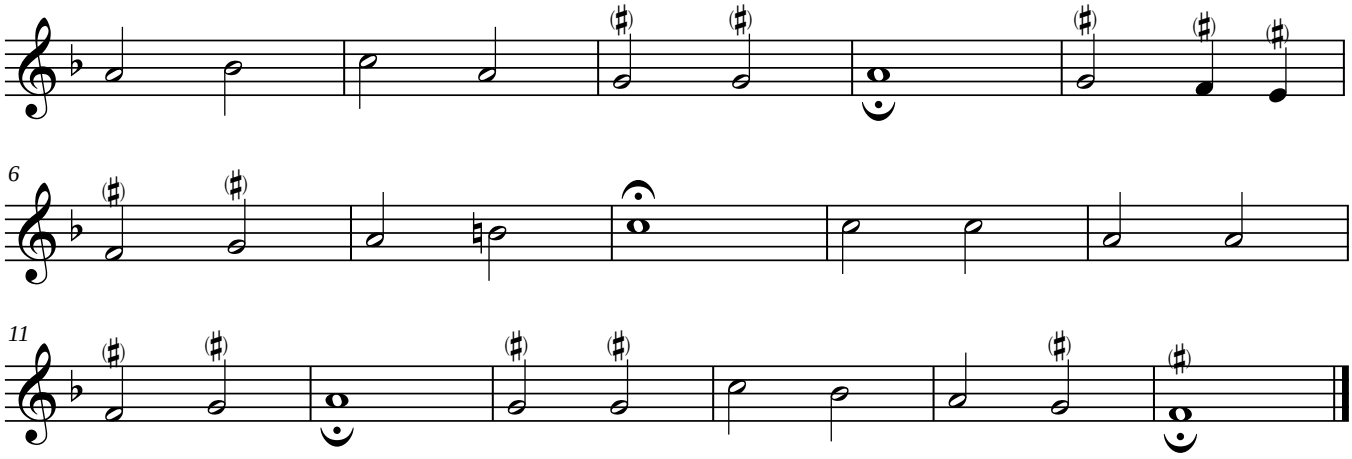
Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb



Warm-Up/Tune-Up Chorale #5
Key Of Concert E



Warm-Up/Tune-Up Chorale #5
Key Of Concert F



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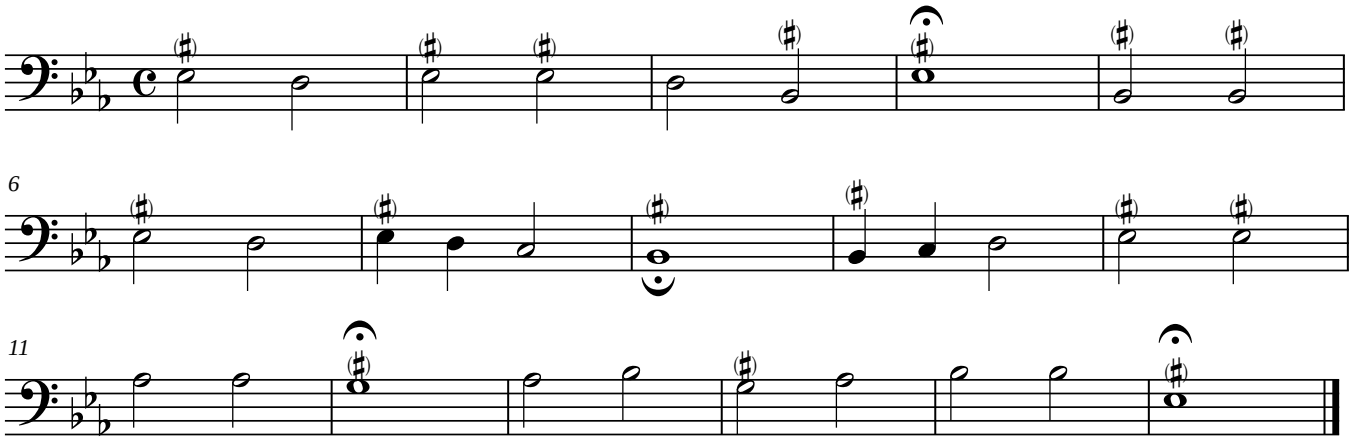
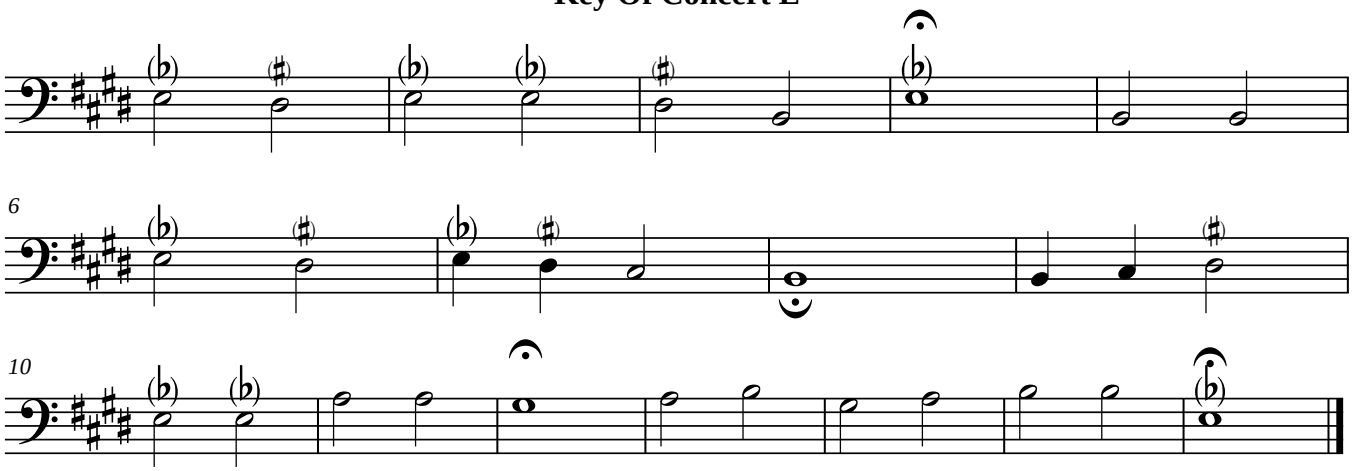
Bassoon

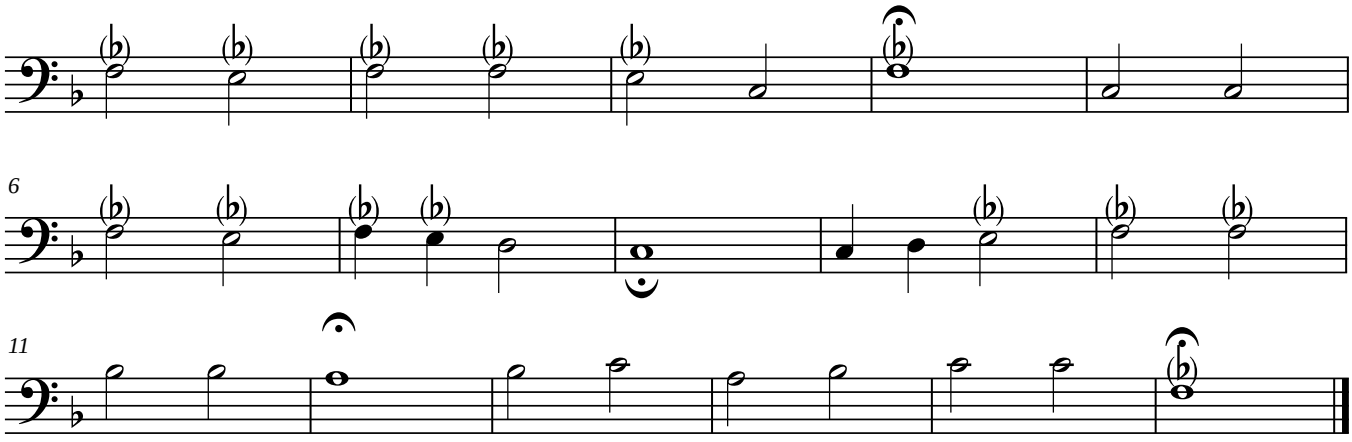
Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb



Warm-Up/Tune-Up Chorale #5
Key Of Concert E



Warm-Up/Tune-Up Chorale #5
Key Of Concert F



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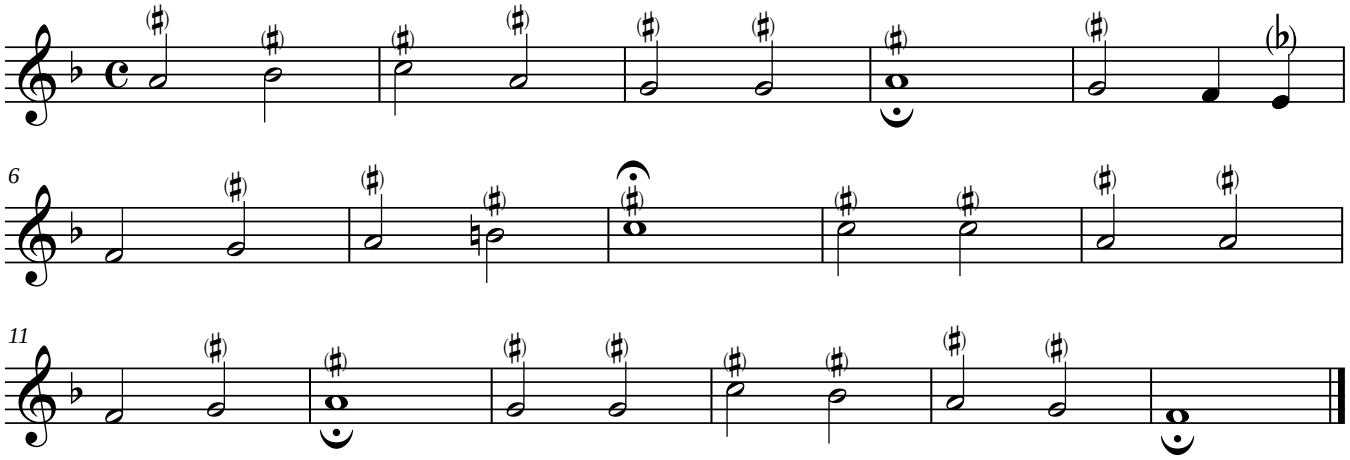
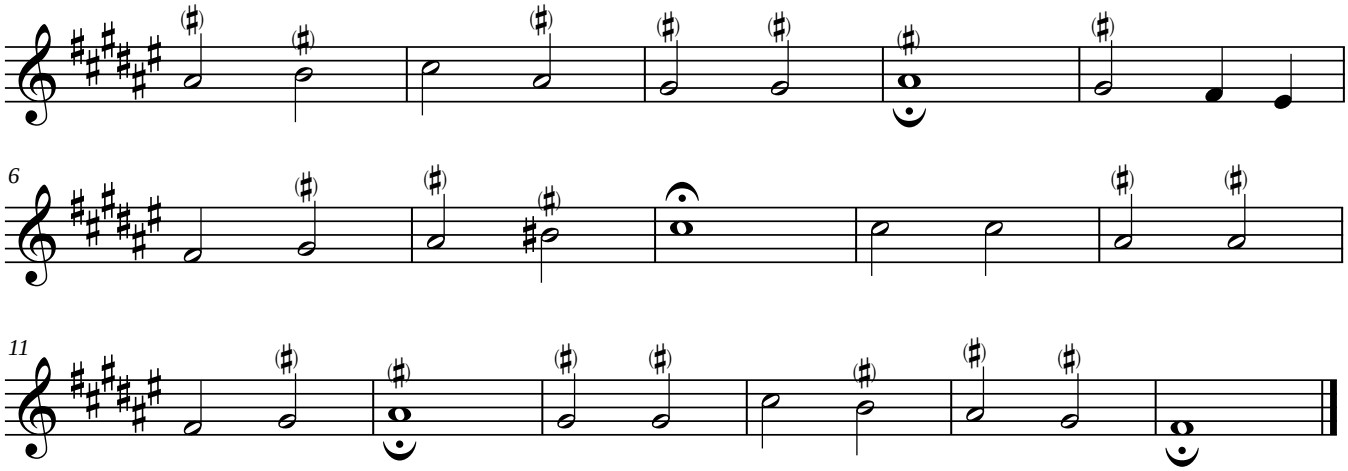
Clarinet in B♭ 1

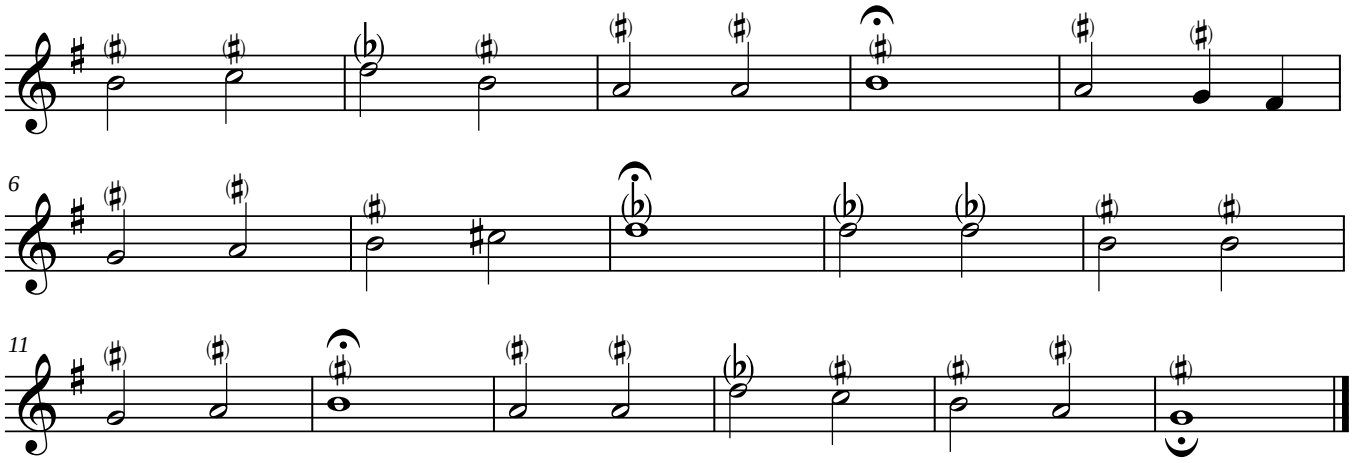
Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb



Warm-Up/Tune-Up Chorale #5
Key Of Concert E



Warm-Up/Tune-Up Chorale #5
Key Of Concert F



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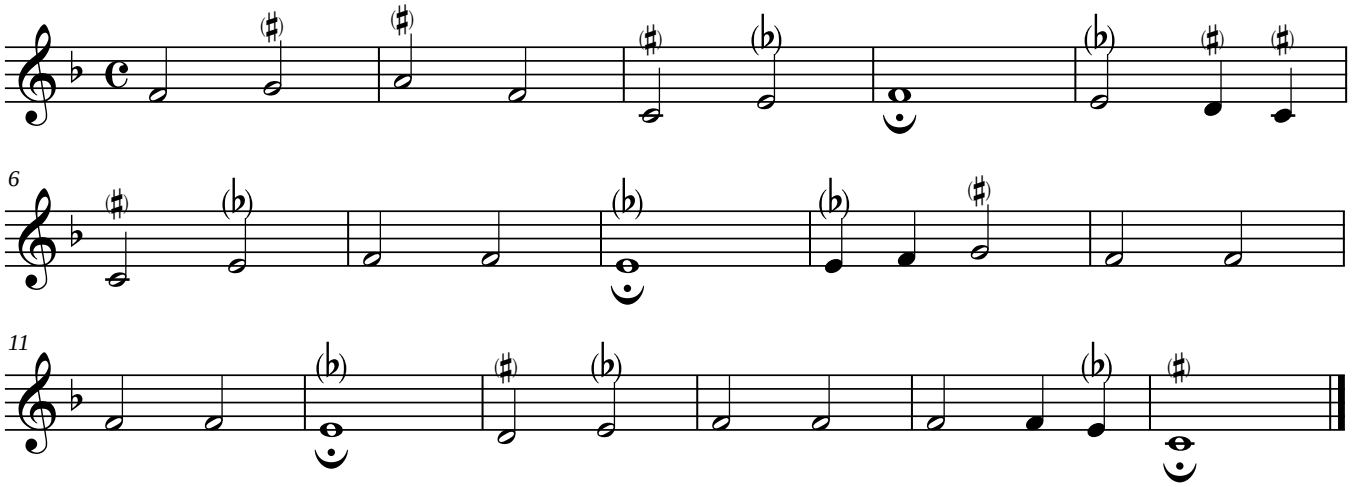
Clarinet in B♭ 2

Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb



Warm-Up/Tune-Up Chorale #5
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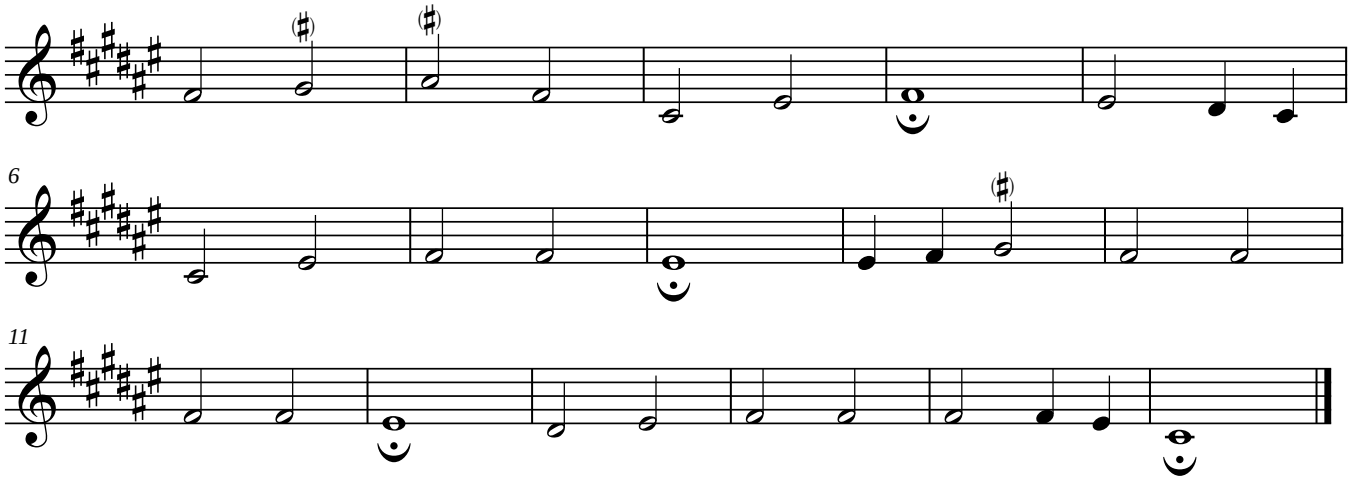
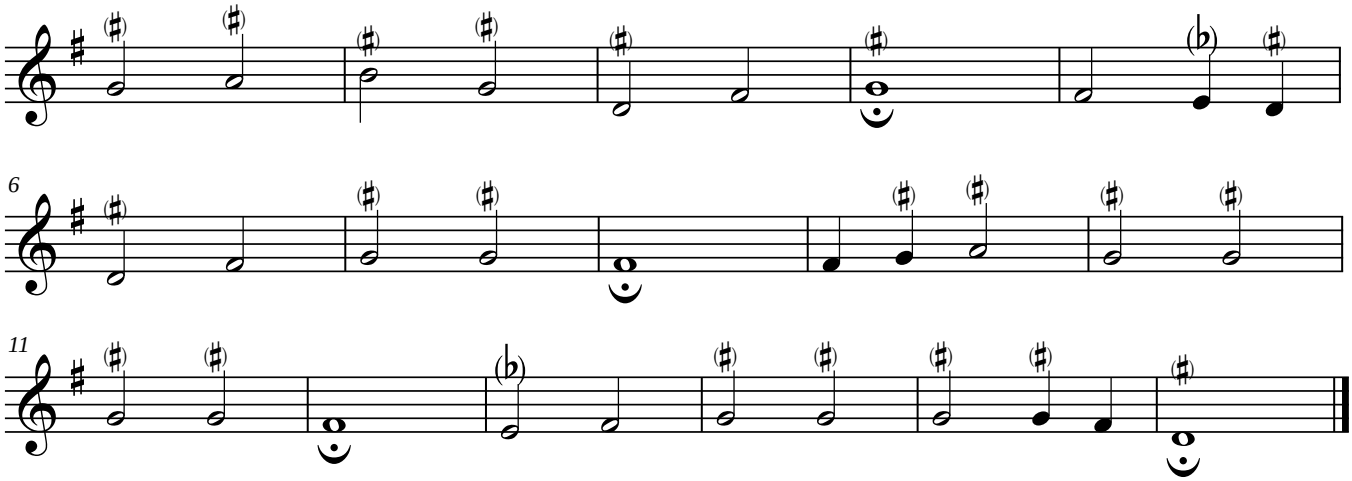


Warm-Up/Tune-Up Chorale #5
Key Of Concert F



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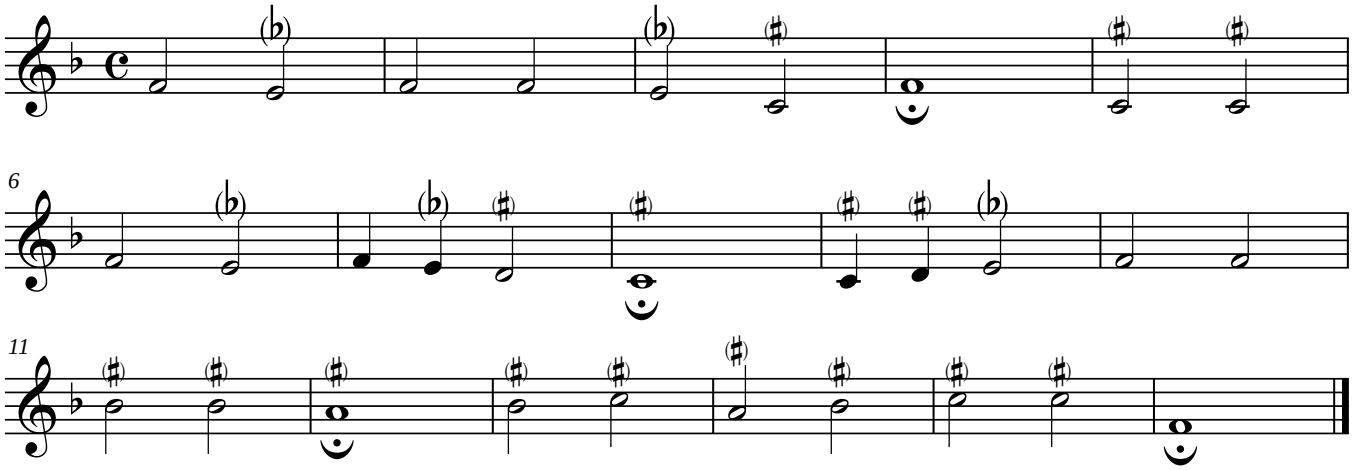
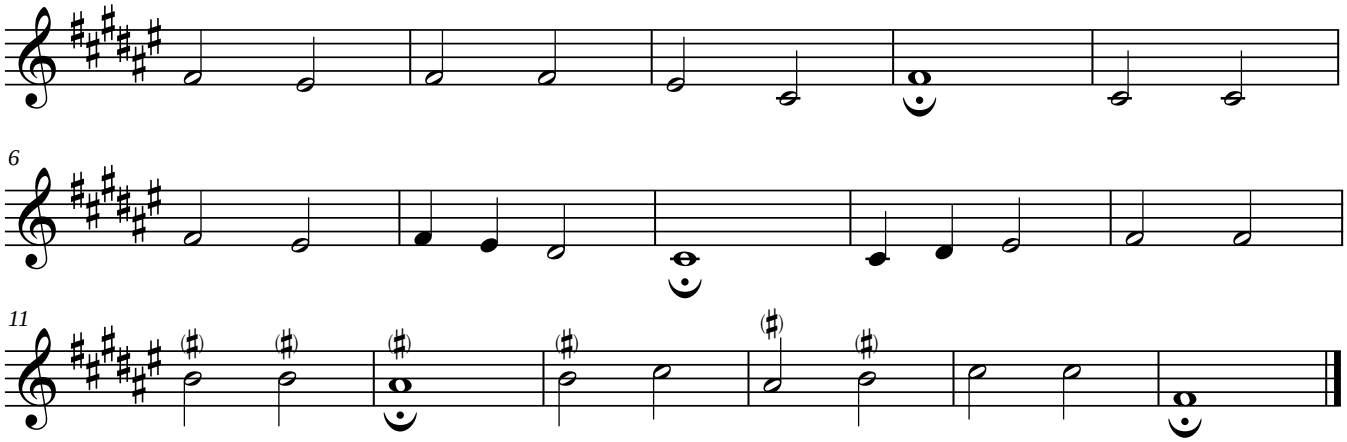
Bass Clarinet

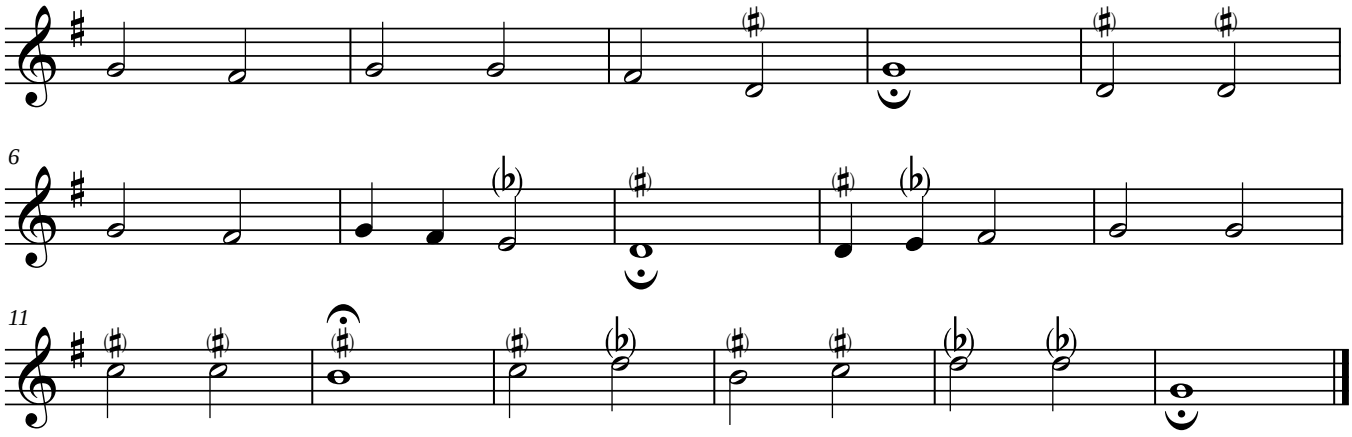
Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb



Warm-Up/Tune-Up Chorale #5
Key Of Concert E



Warm-Up/Tune-Up Chorale #5
Key Of Concert F



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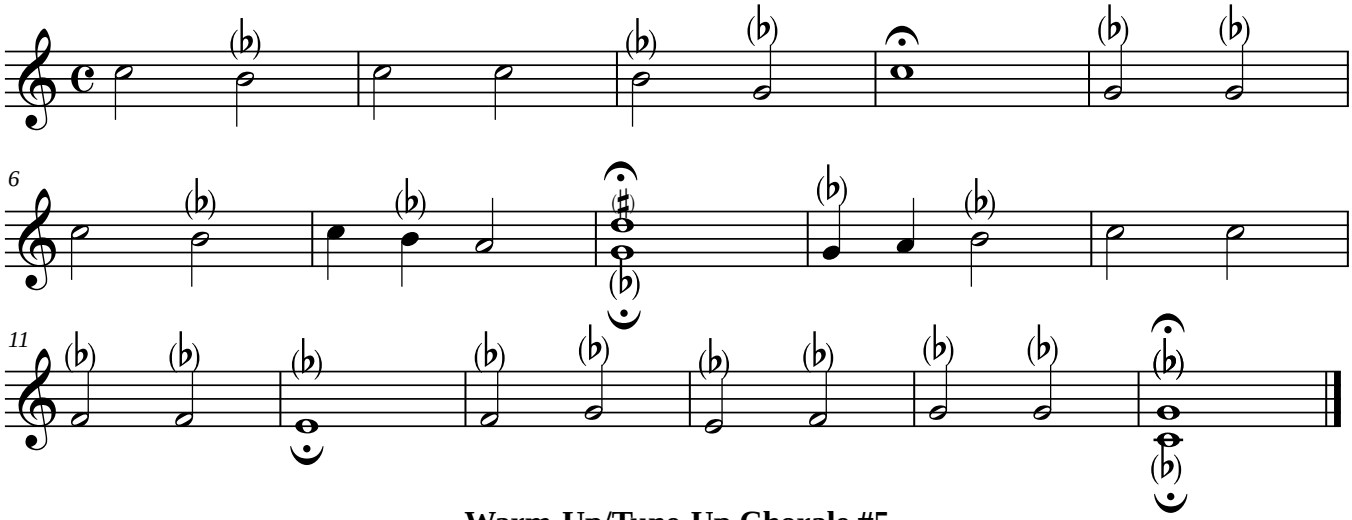
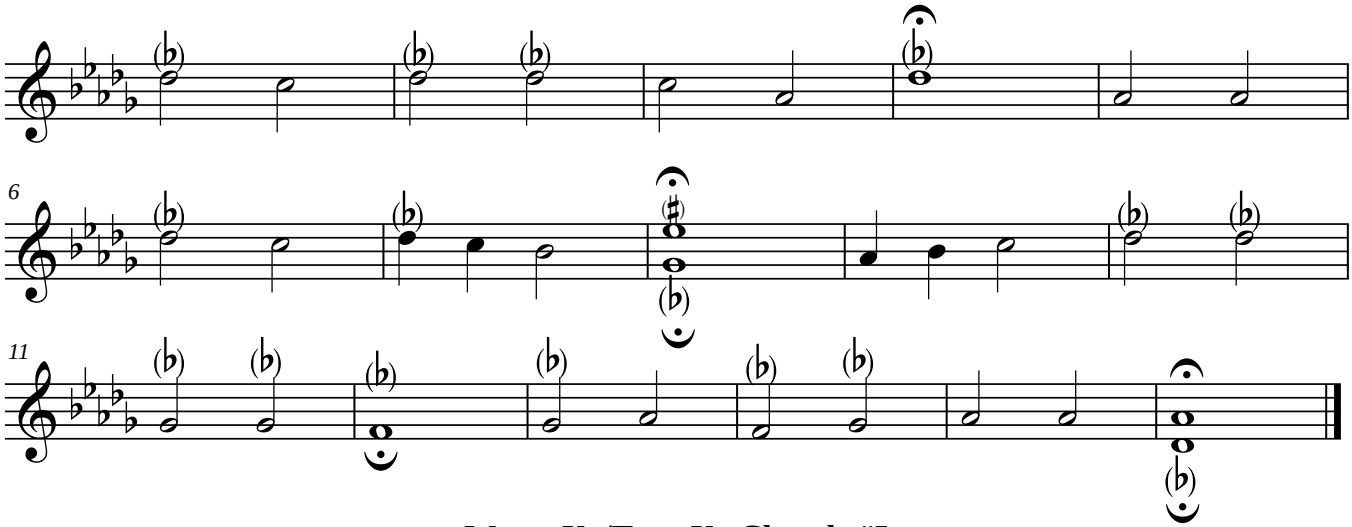
Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb

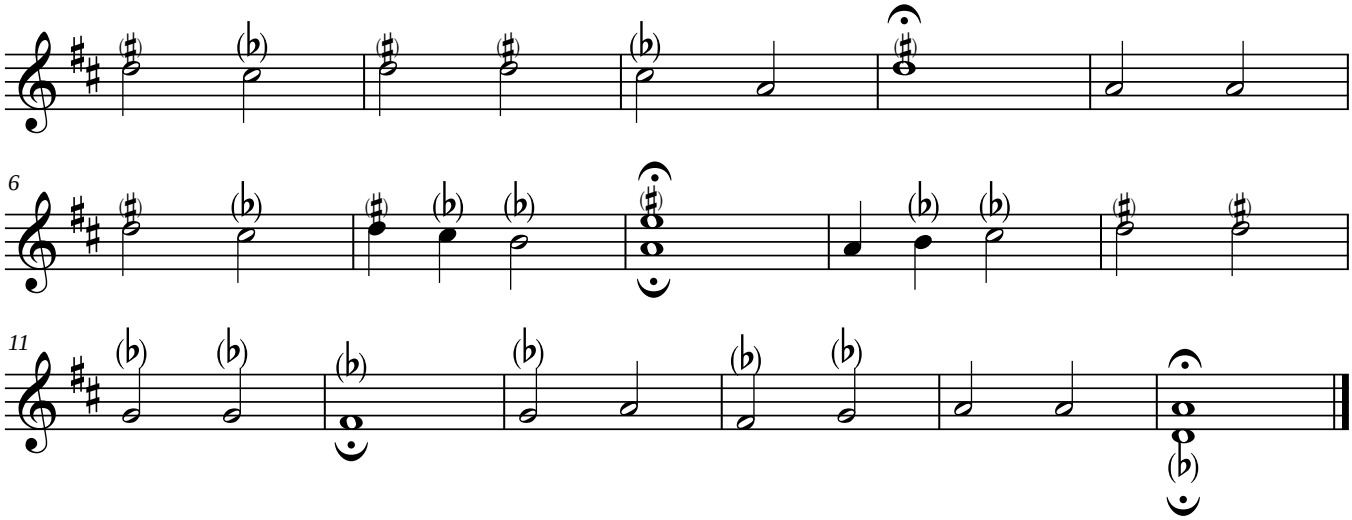
Alto Sax



Warm-Up/Tune-Up Chorale #5
Key Of Concert E



Warm-Up/Tune-Up Chorale #5
Key Of Concert F



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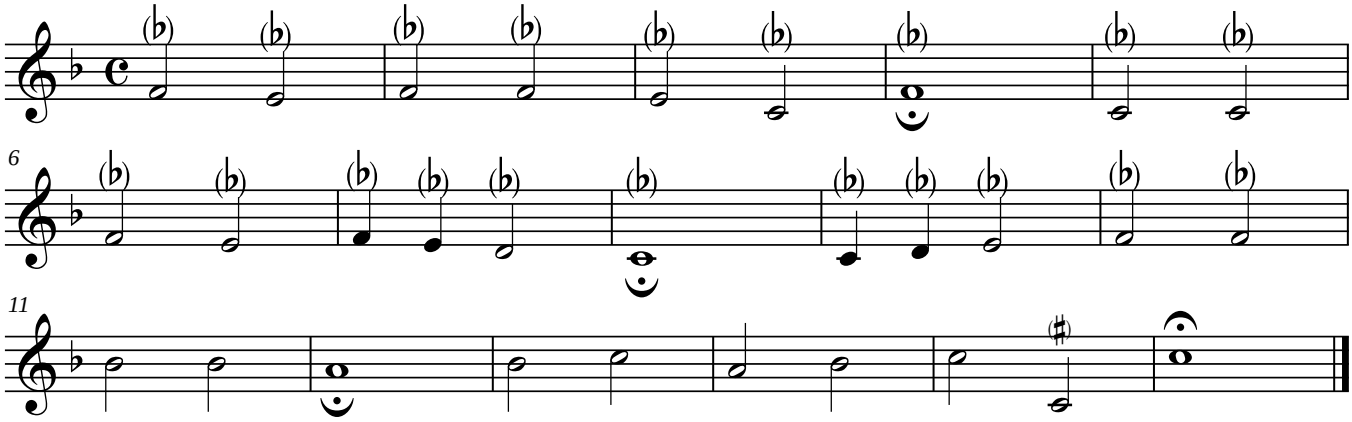
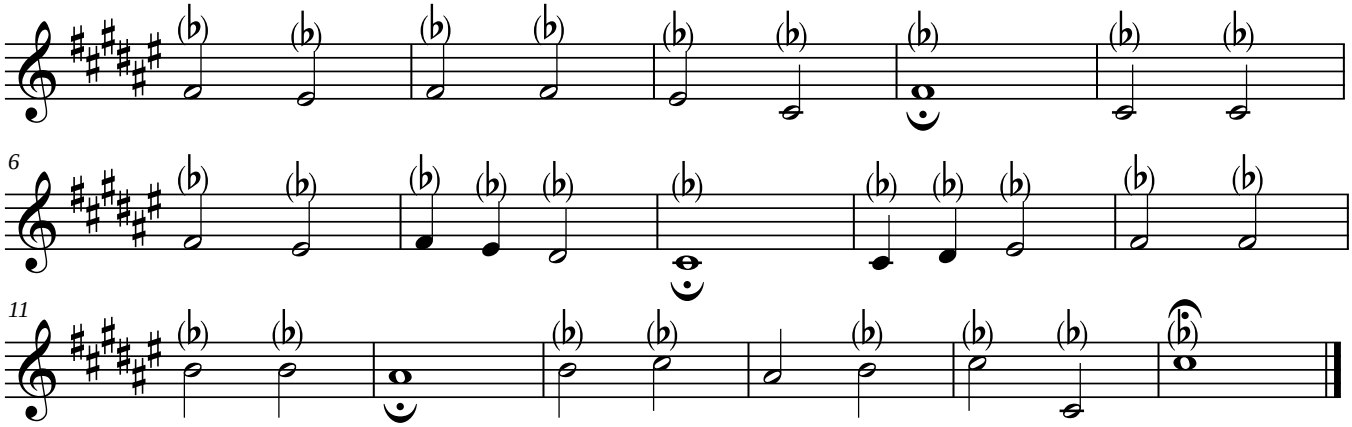
Tenor Sax.

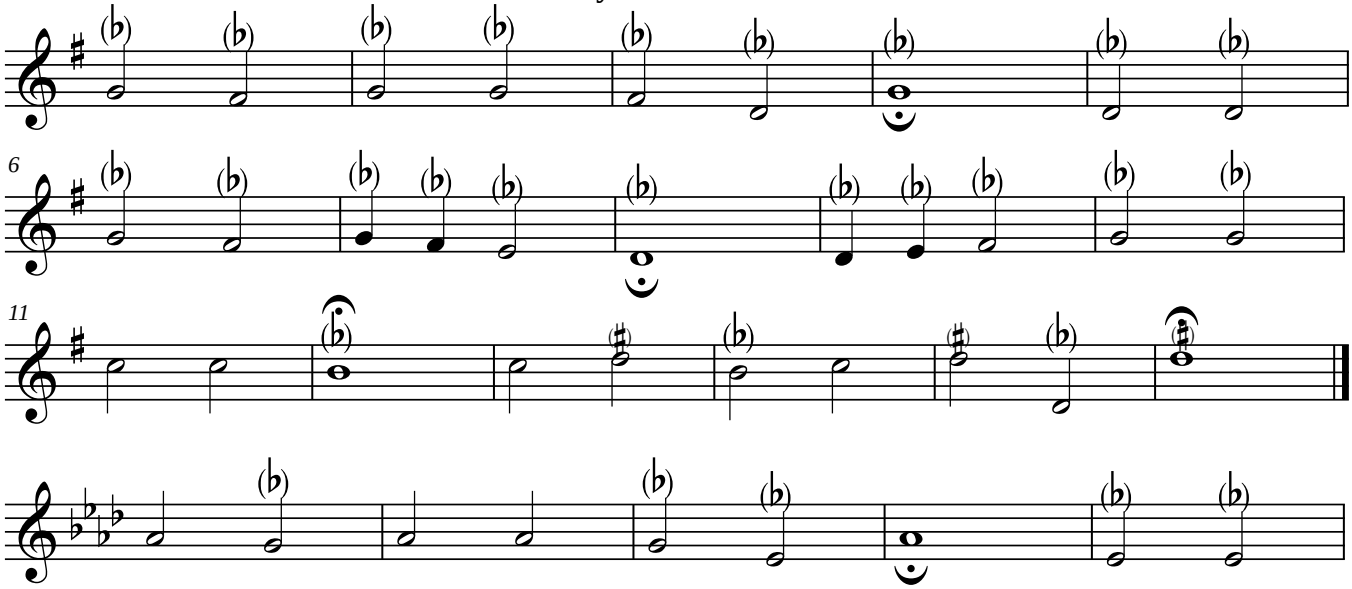
Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb



Warm-Up/Tune-Up Chorale #5
Key Of Concert E



Warm-Up/Tune-Up Chorale #5
Key Of Concert F



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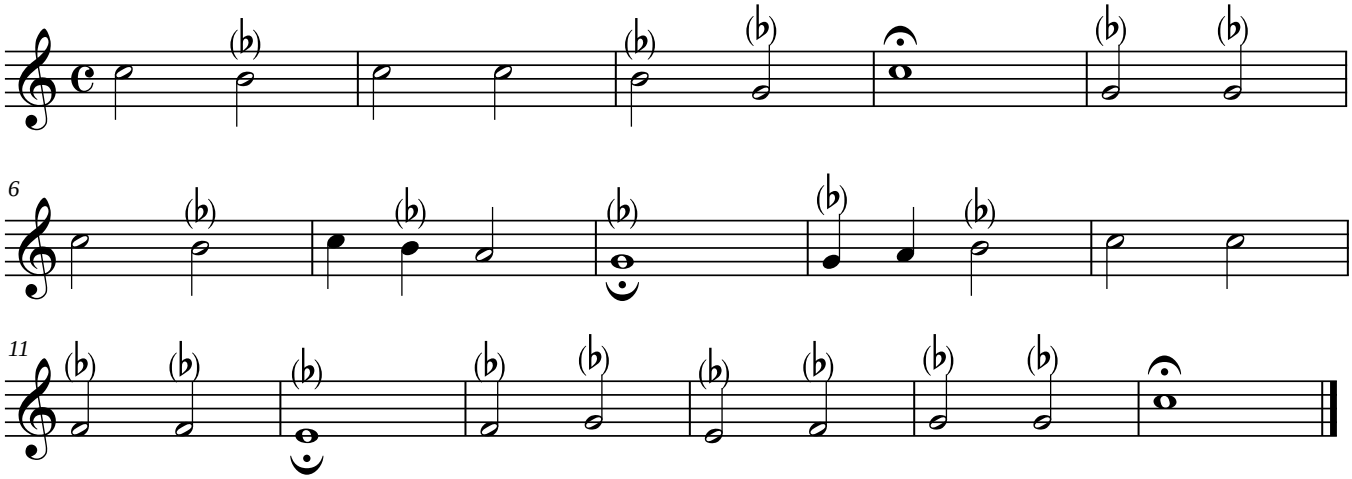
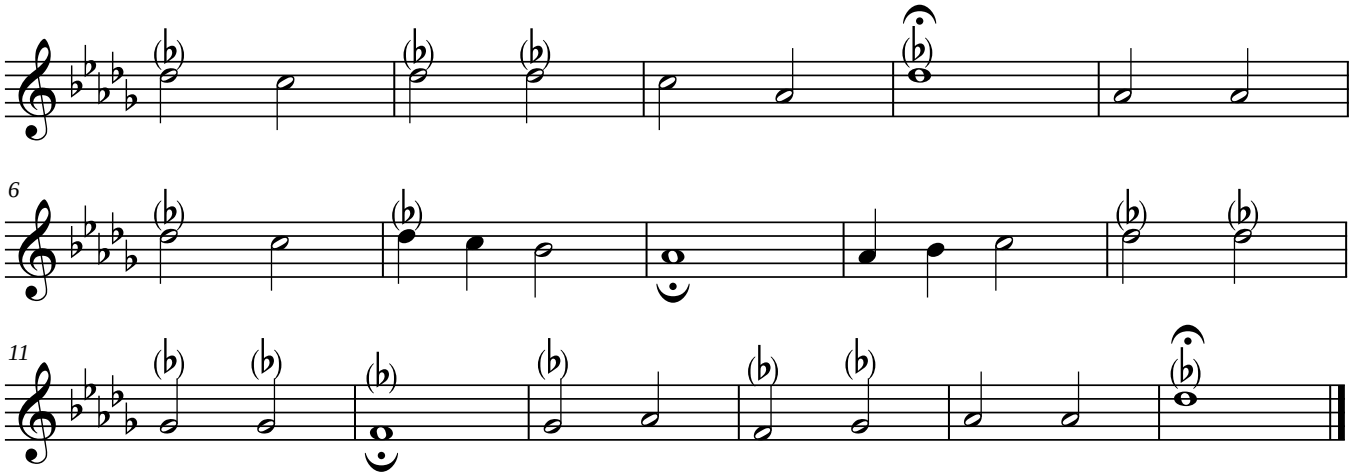
Baritone Sax.

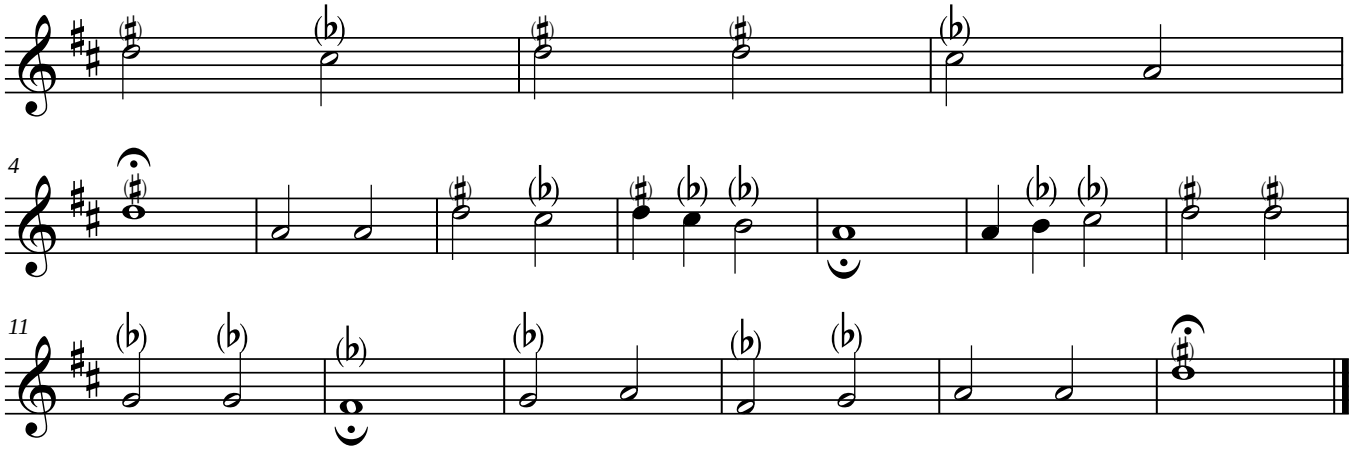
Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb



Warm-Up/Tune-Up Chorale #5
Key Of Concert E



Warm-Up/Tune-Up Chorale #5
Key Of Concert F



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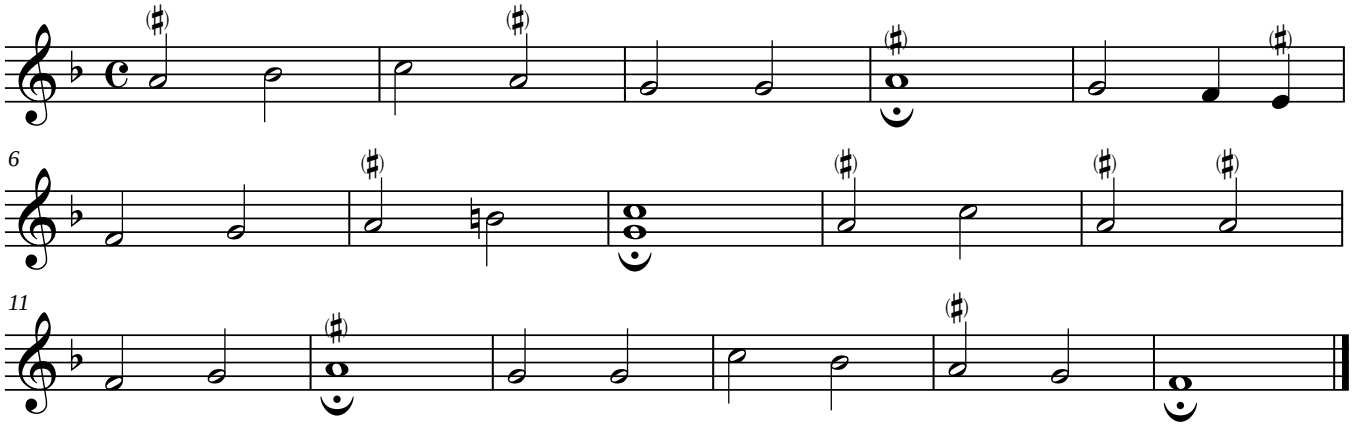
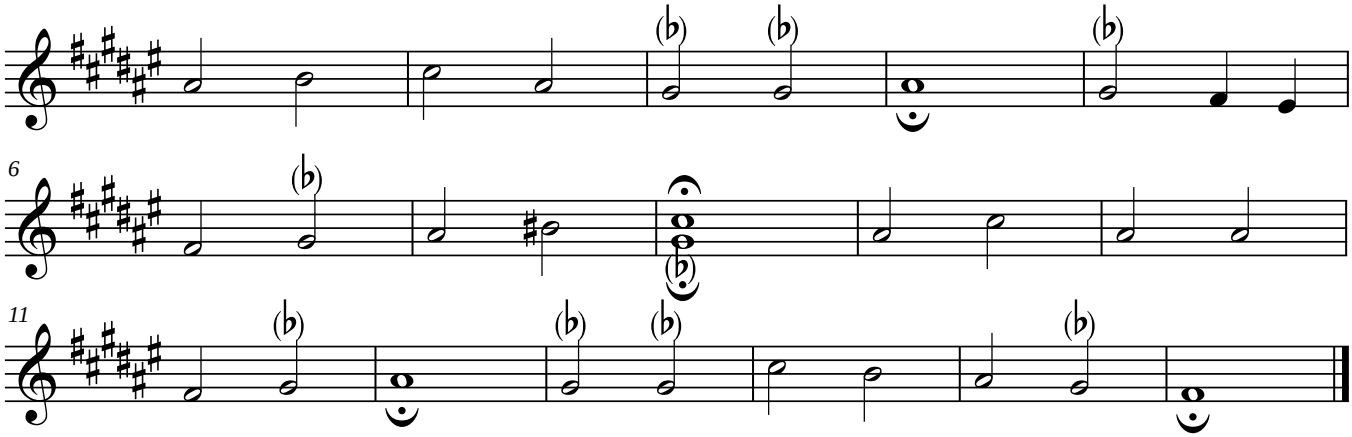
Trumpet in B♭ 1

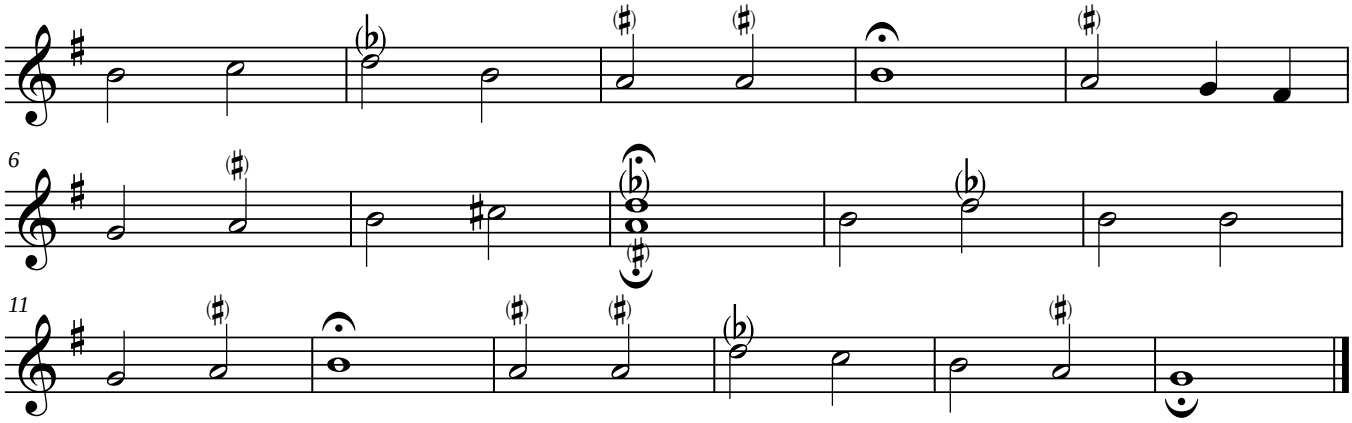
Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb



Warm-Up/Tune-Up Chorale #5
Key Of Concert E



Warm-Up/Tune-Up Chorale #5
Key Of Concert F



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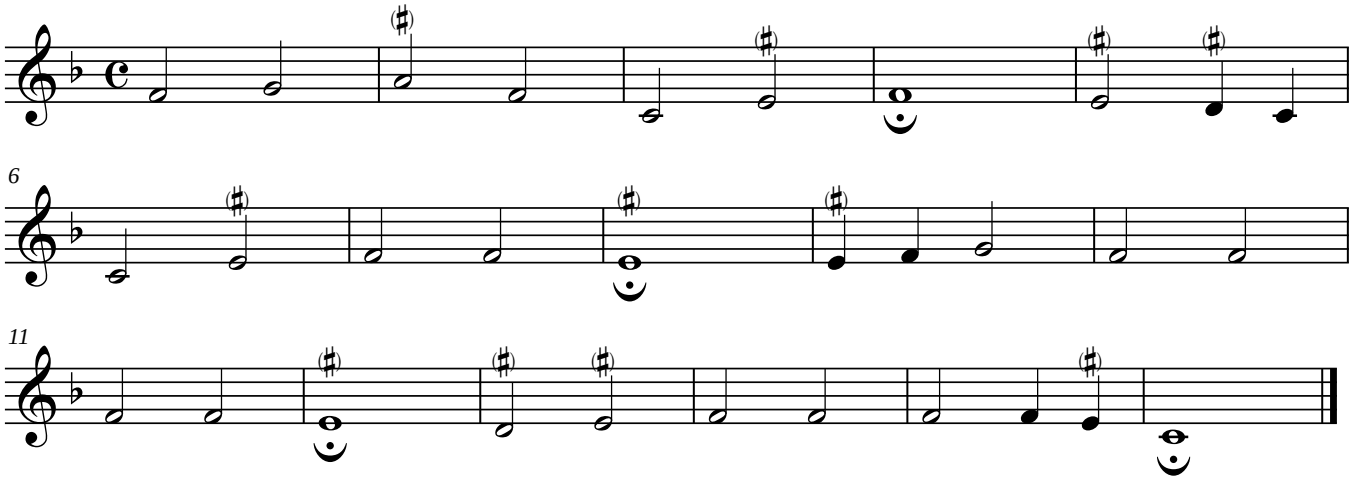
Trumpet in B♭ 2

Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb



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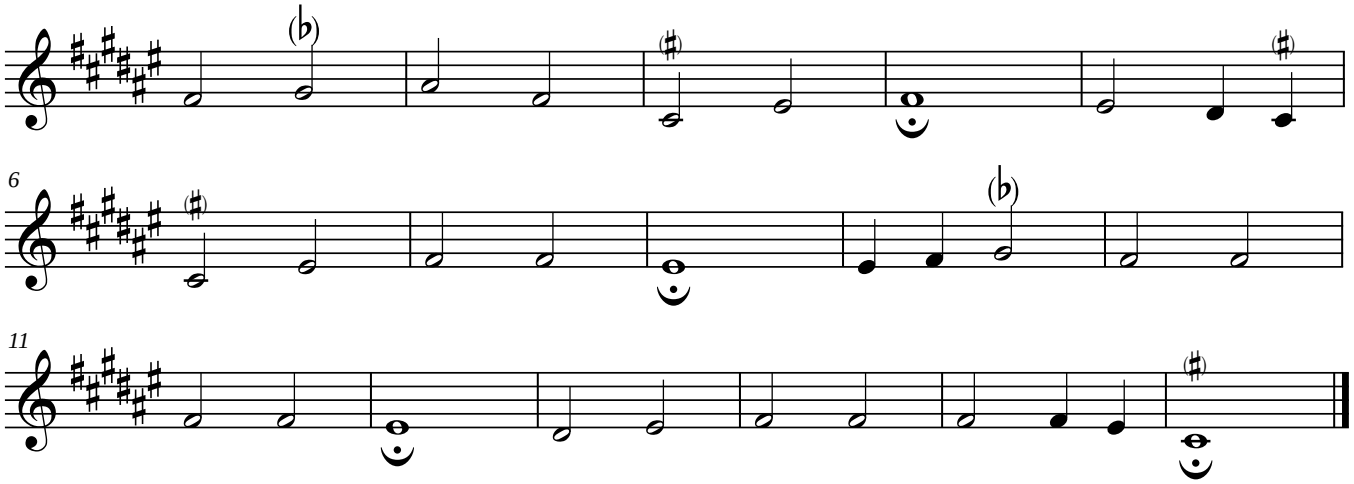
Key Of Concert E



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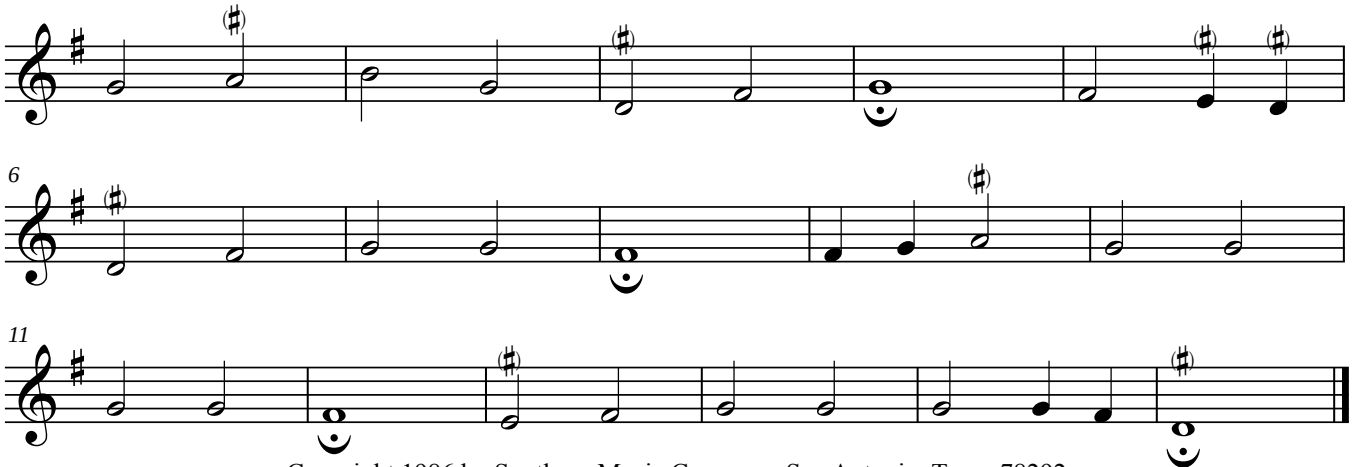
Key Of Concert F



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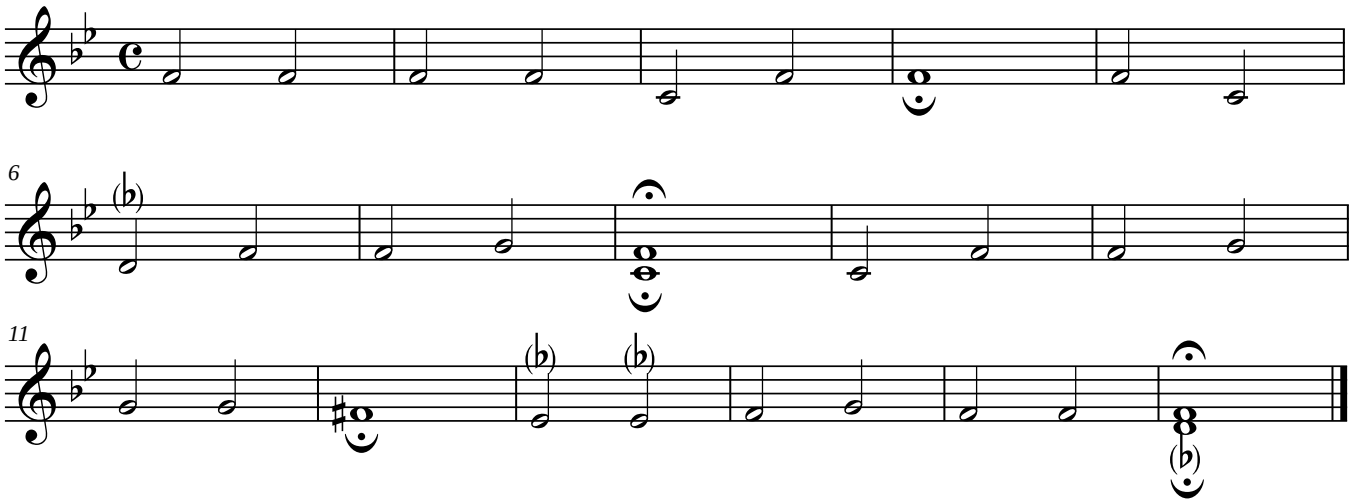
Horn in F

Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb



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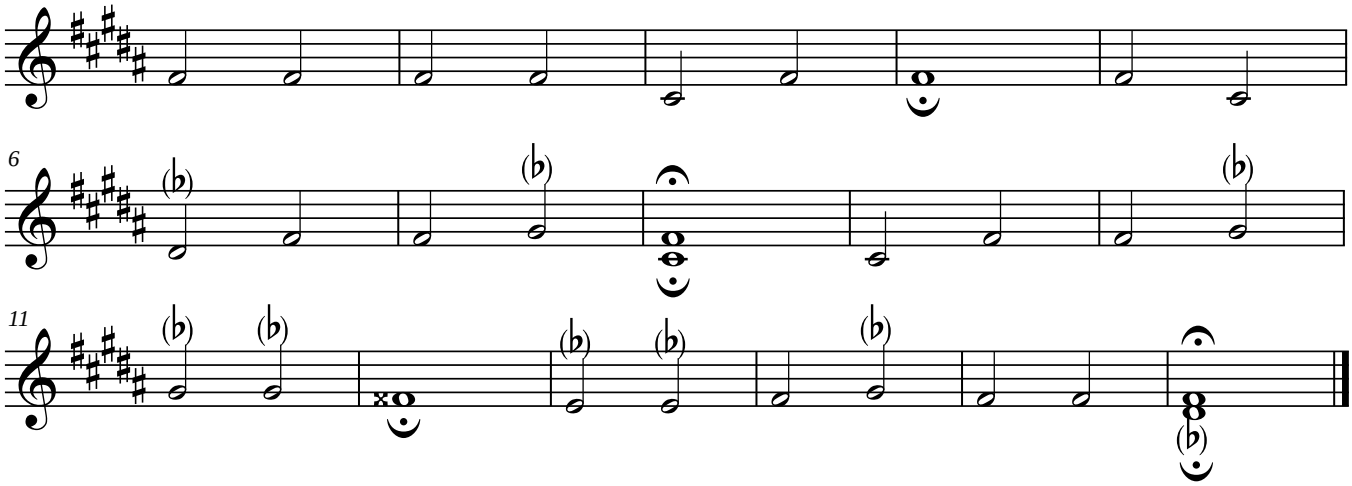
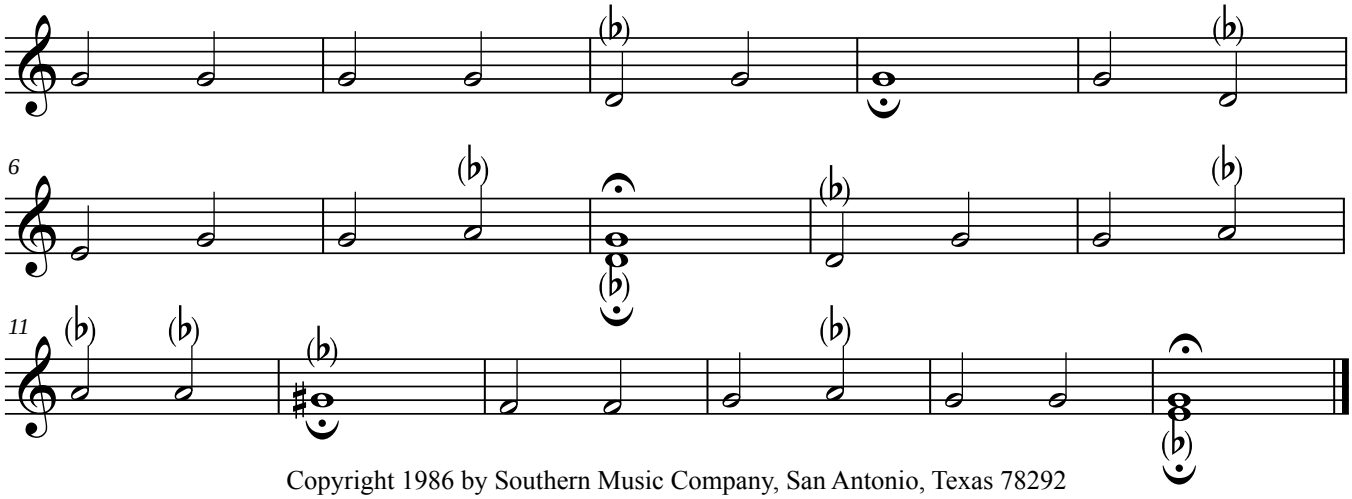


Warm-Up/Tune-Up Chorale #5
Key Of Concert F



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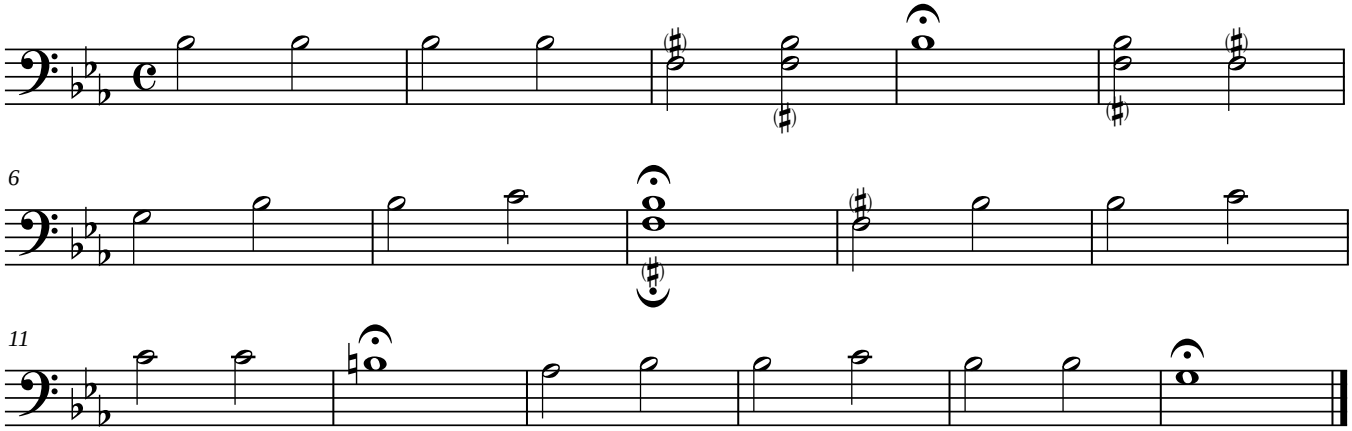
Trombone 1

Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb



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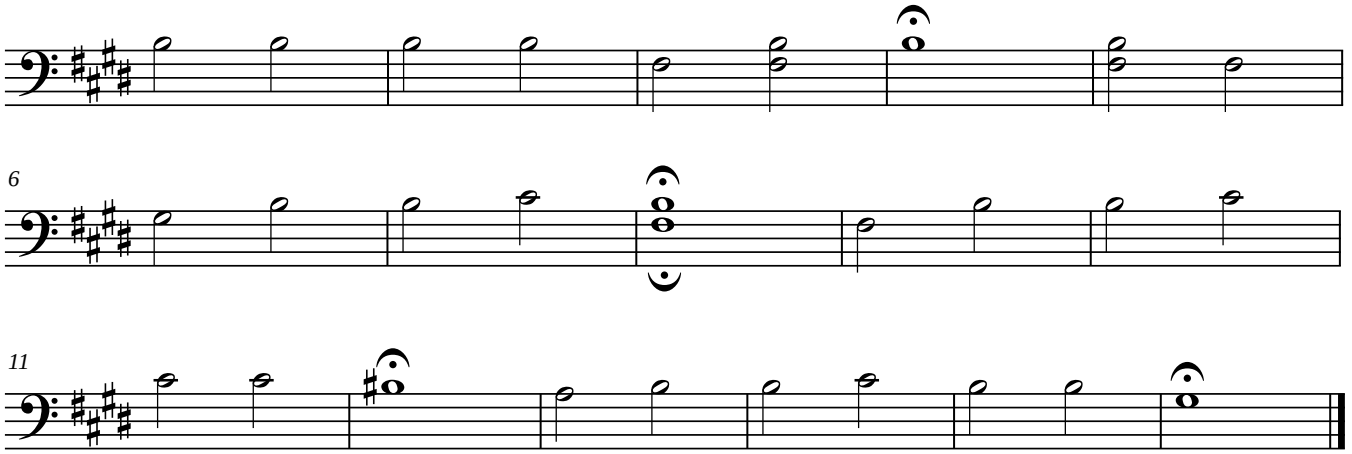
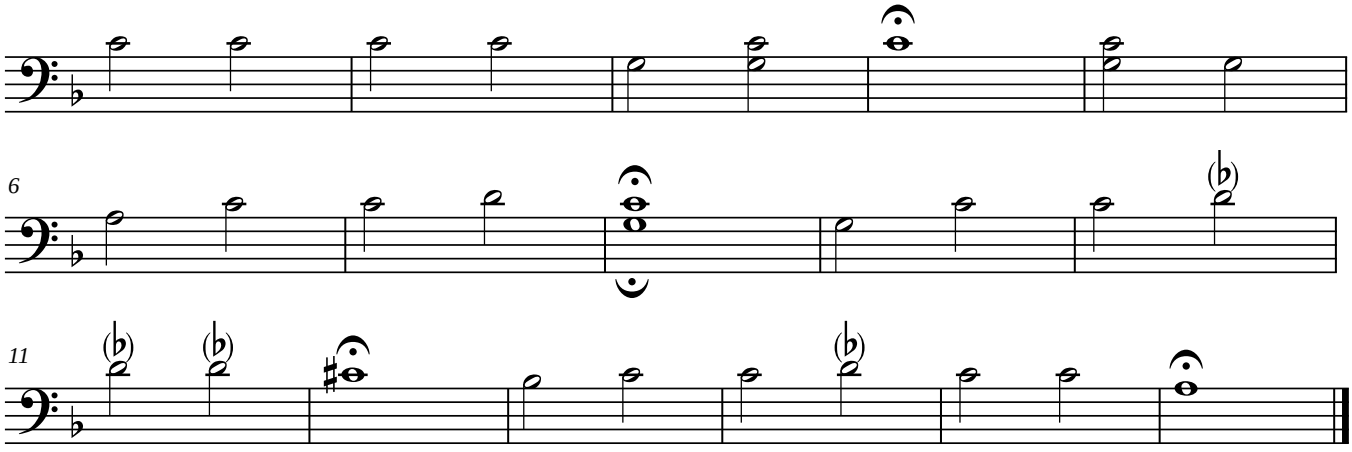
Key Of Concert E



Warm-Up/Tune-Up Chorale #5
Key Of Concert F



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Trombone 2

Warm-Up/Tune-Up Chorale #5
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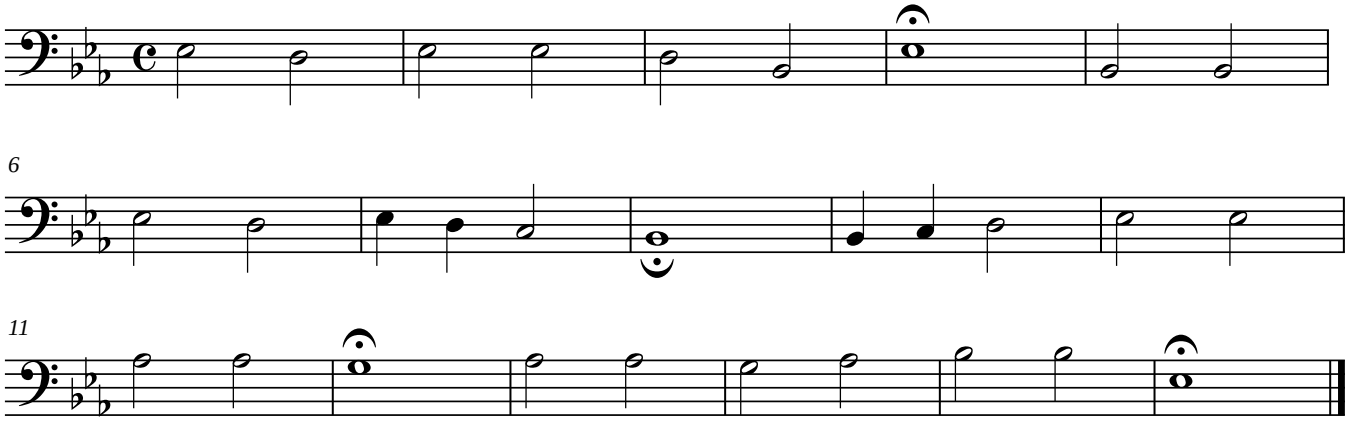

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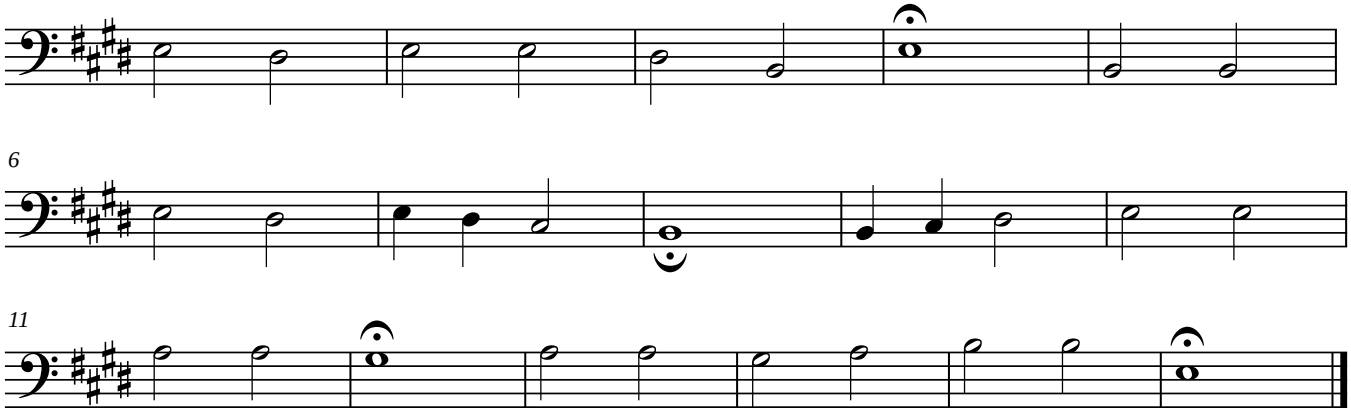
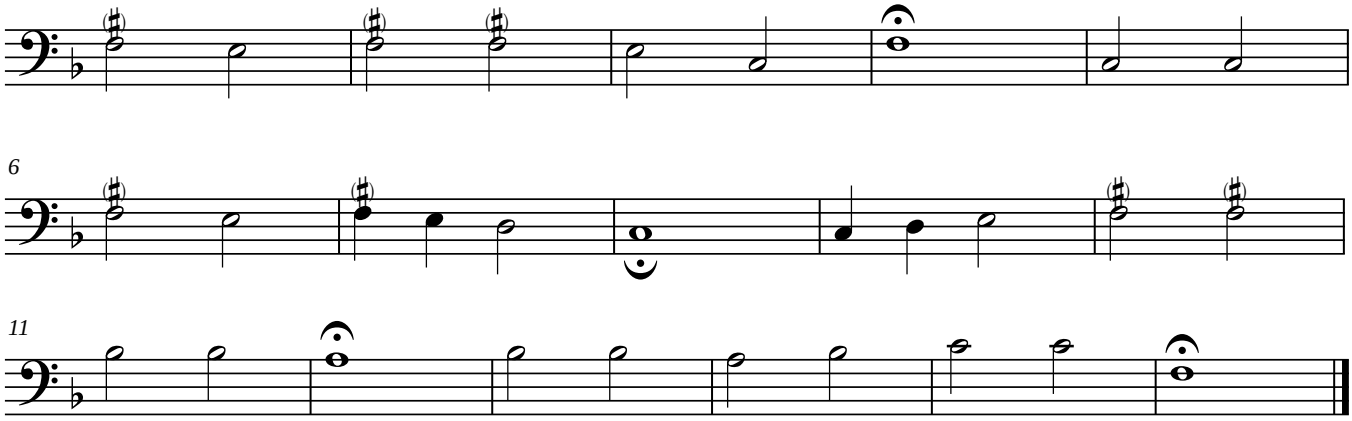


Warm-Up/Tune-Up Chorale #5
Key Of Concert F



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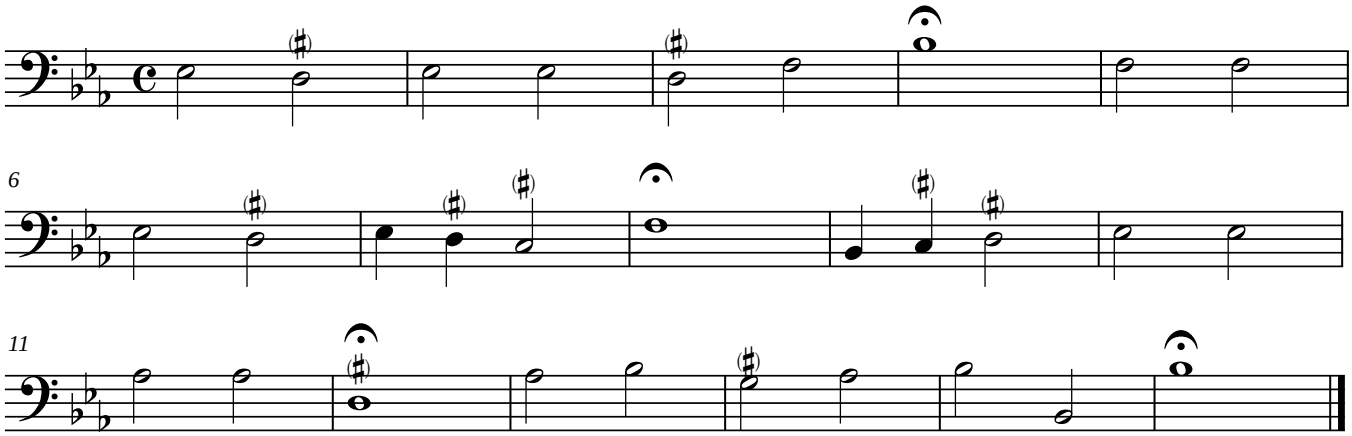
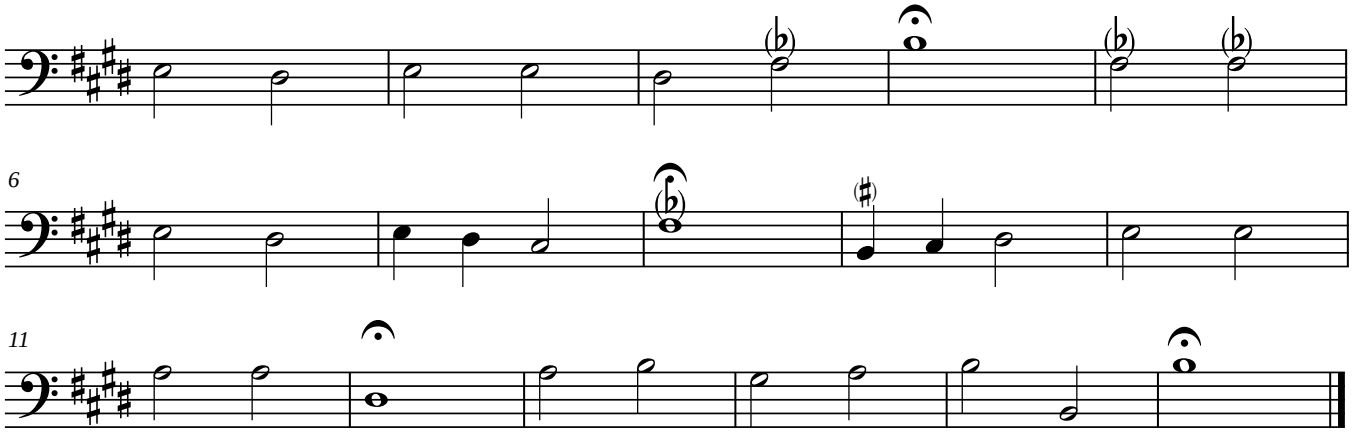
Euphonium

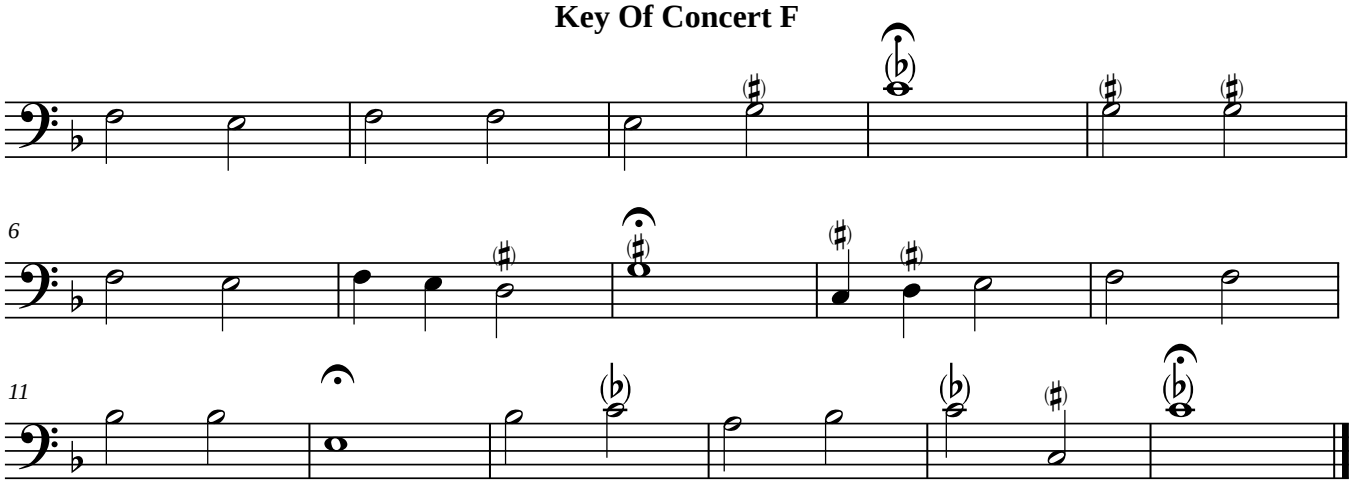
Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb



Warm-Up/Tune-Up Chorale #5
Key Of Concert E



Warm-Up/Tune-Up Chorale #5
Key Of Concert F



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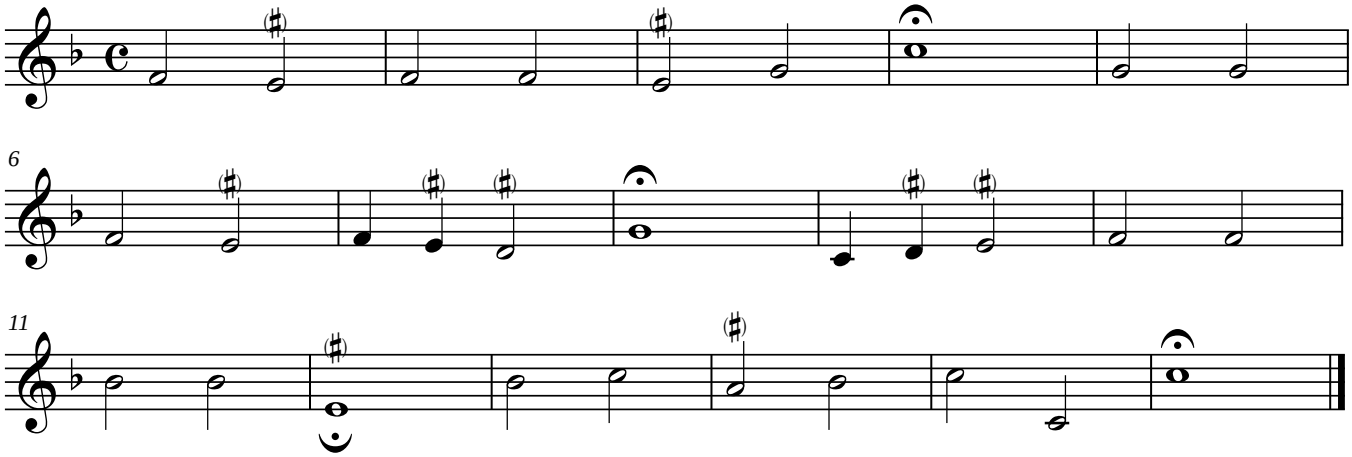
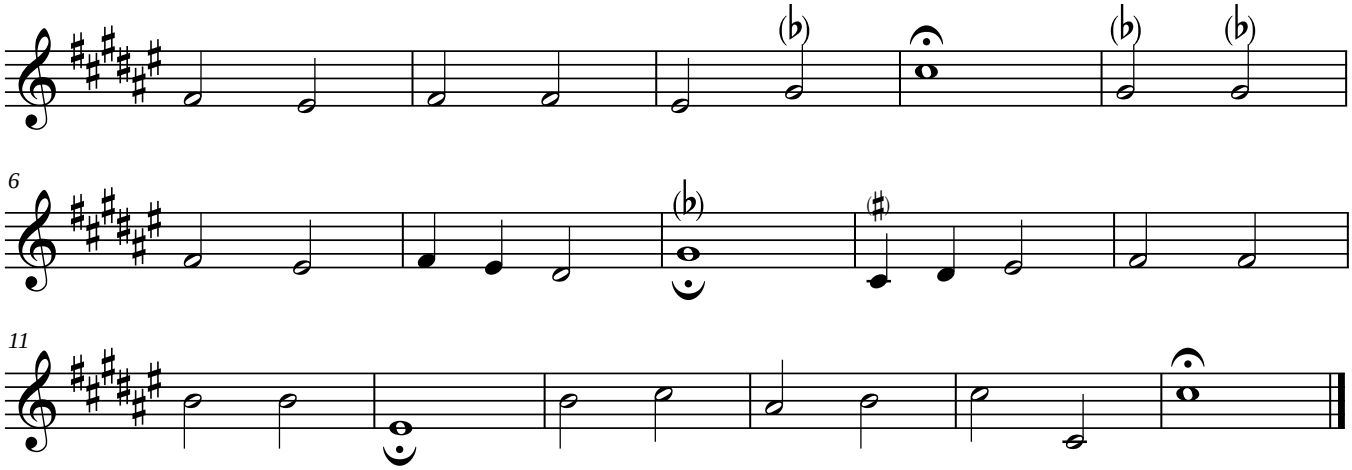
T.C. Baritone

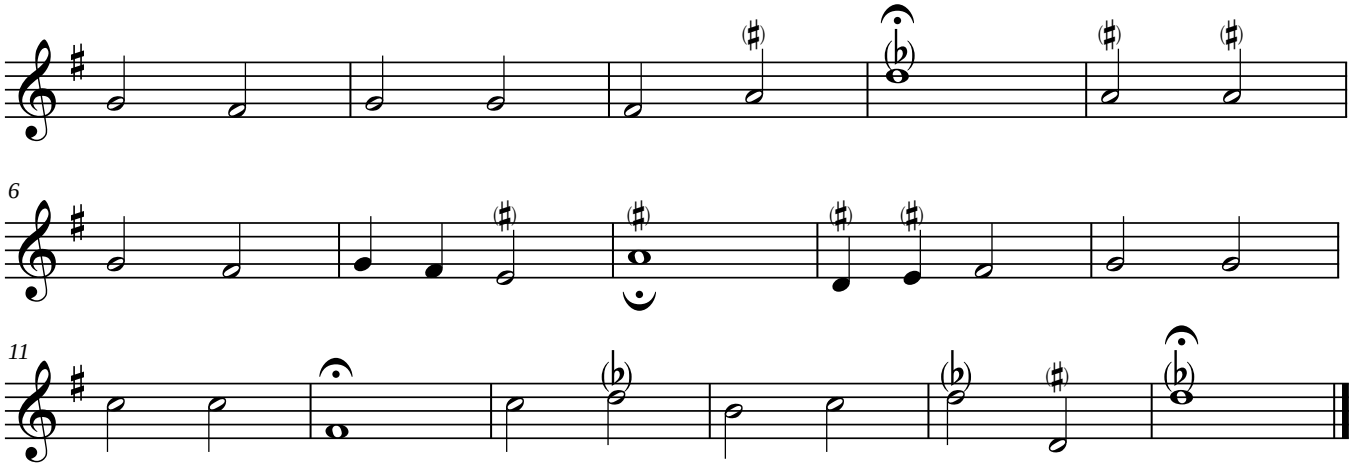
Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb



Warm-Up/Tune-Up Chorale #5
Key Of Concert E



Warm-Up/Tune-Up Chorale #5
Key Of Concert F



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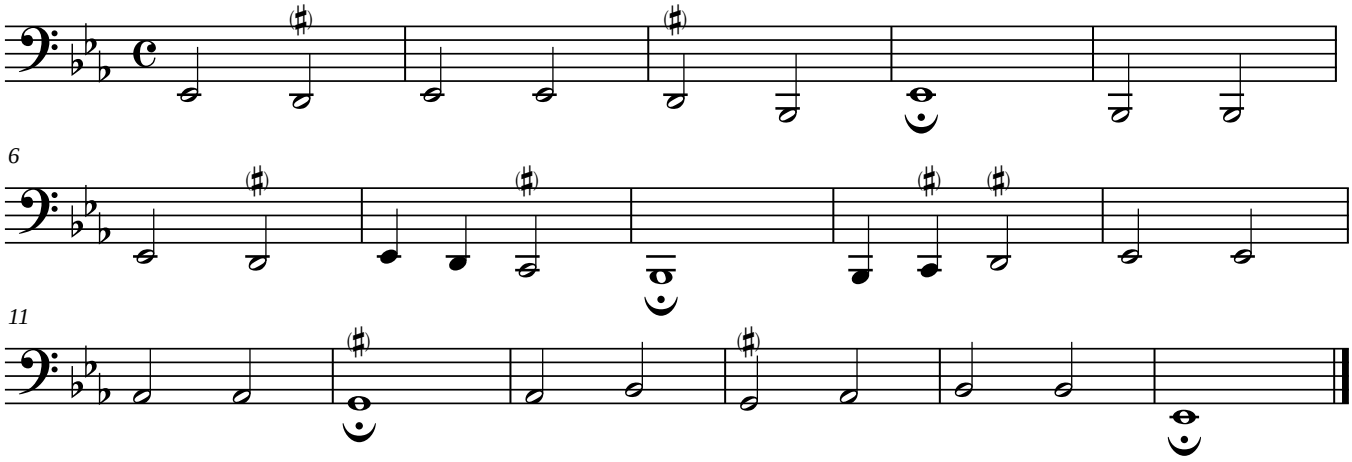
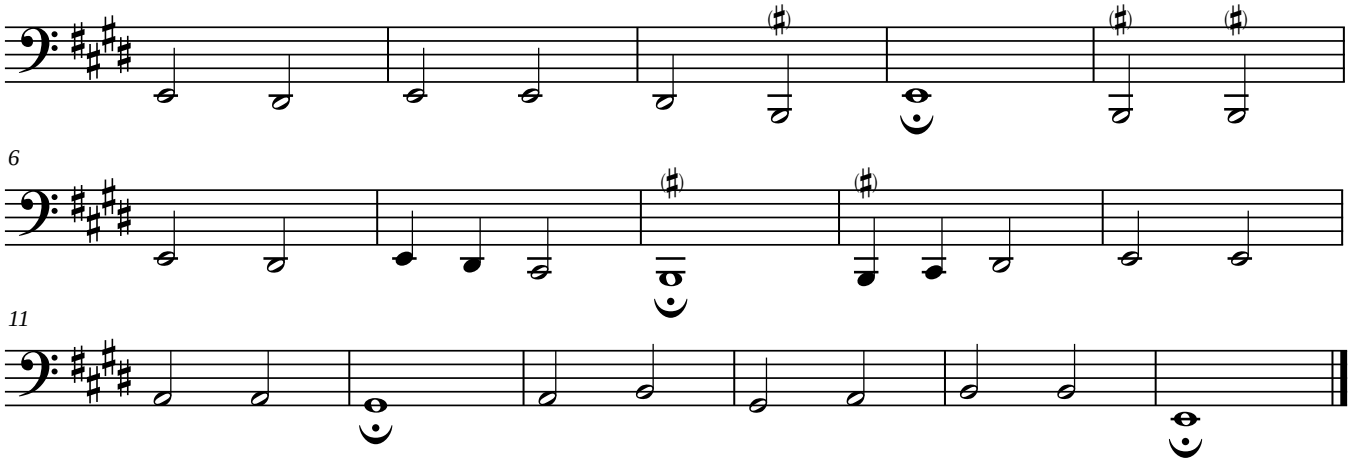
Tuba

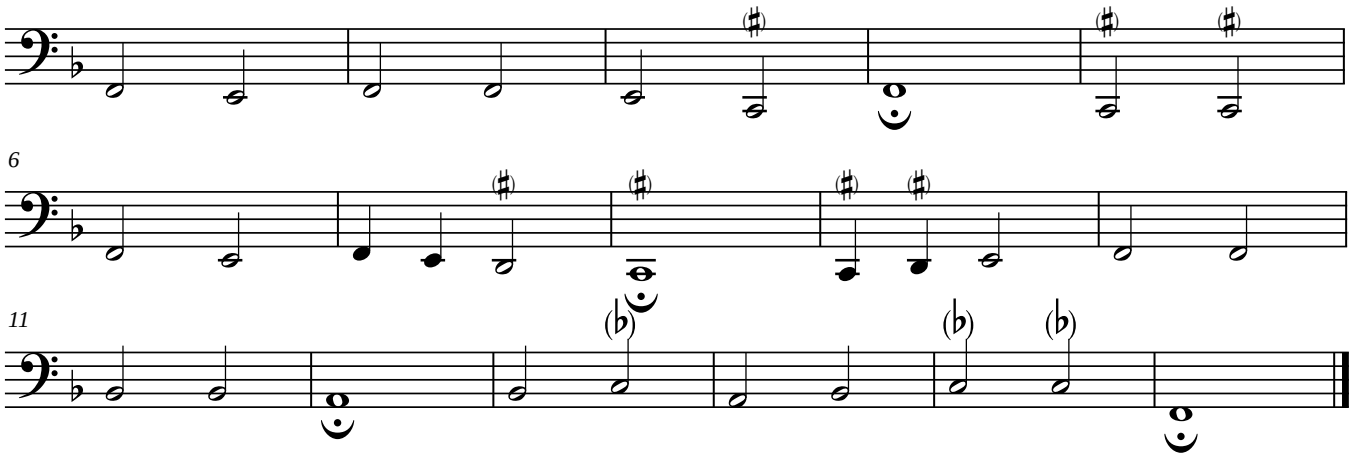
Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb



Warm-Up/Tune-Up Chorale #5
Key Of Concert E



Warm-Up/Tune-Up Chorale #5
Key Of Concert F



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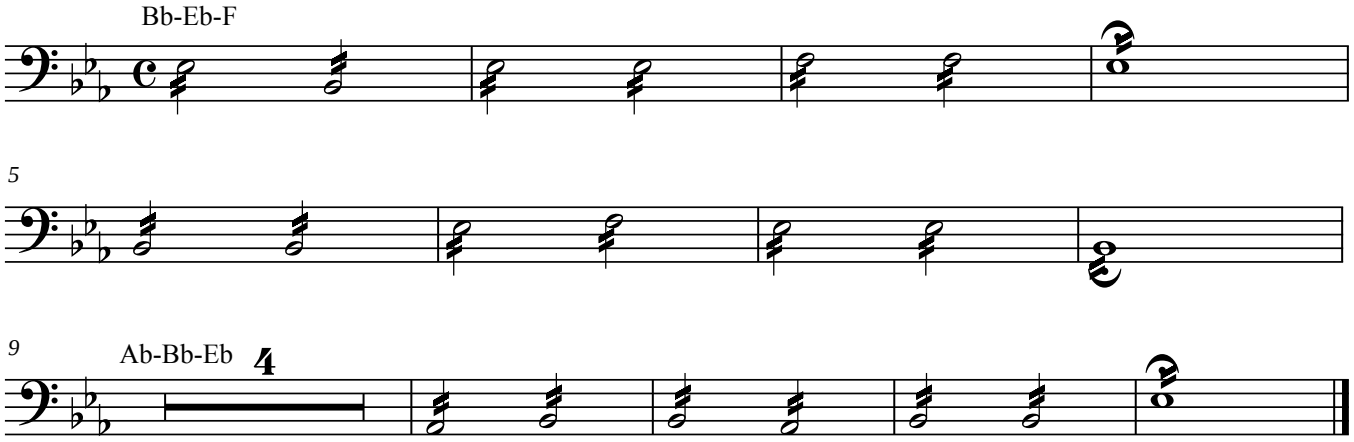
Timpani

Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb



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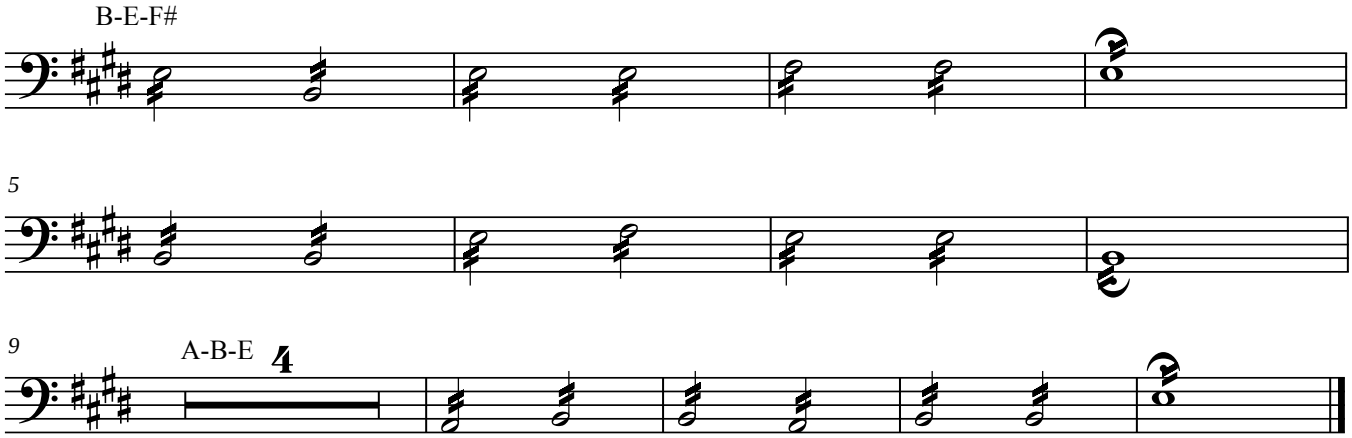

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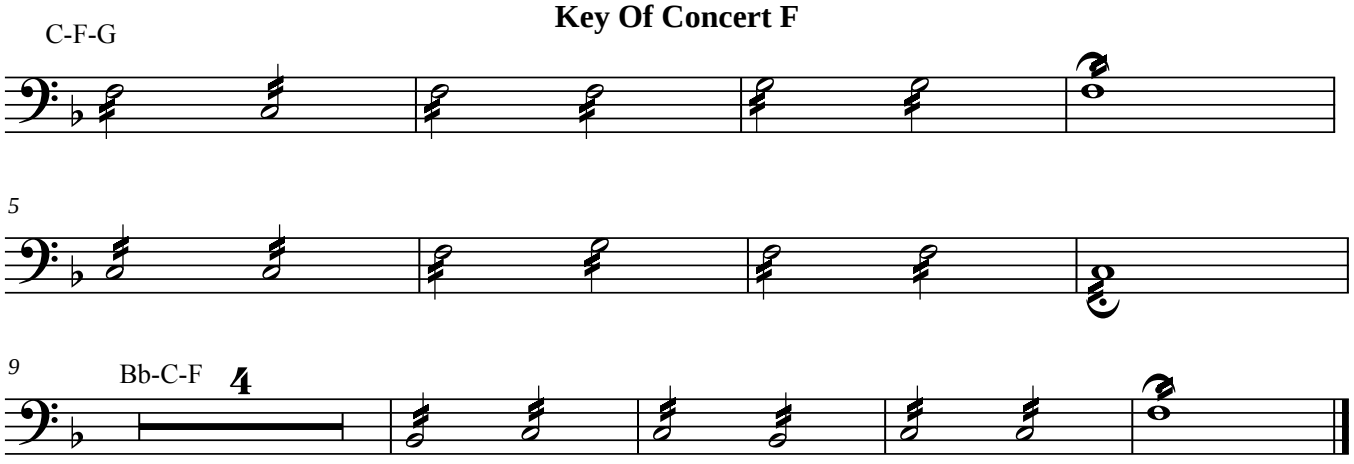

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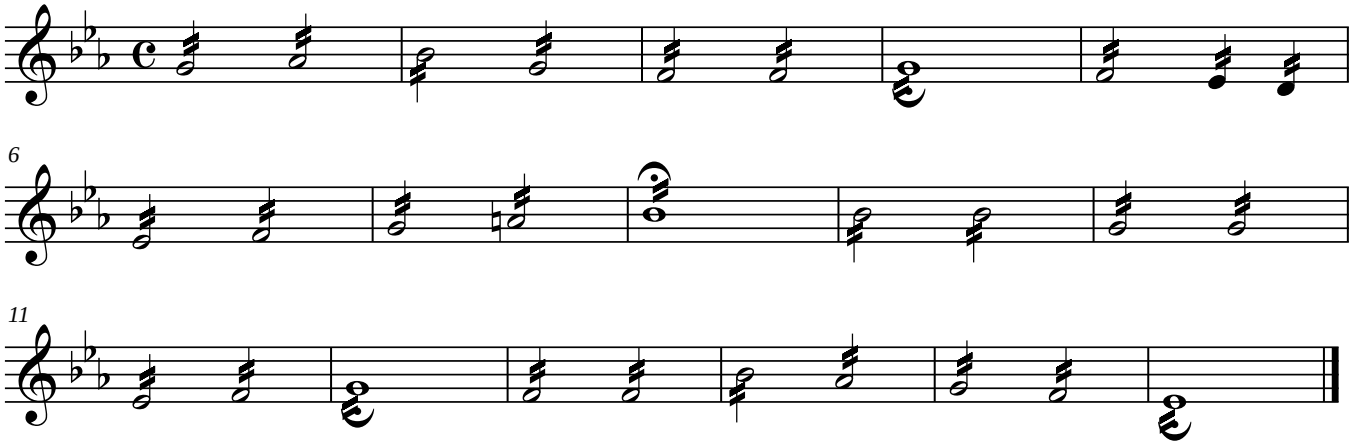
Warm-Up/Tune-Up Chorale #5
Key Of Concert Eb



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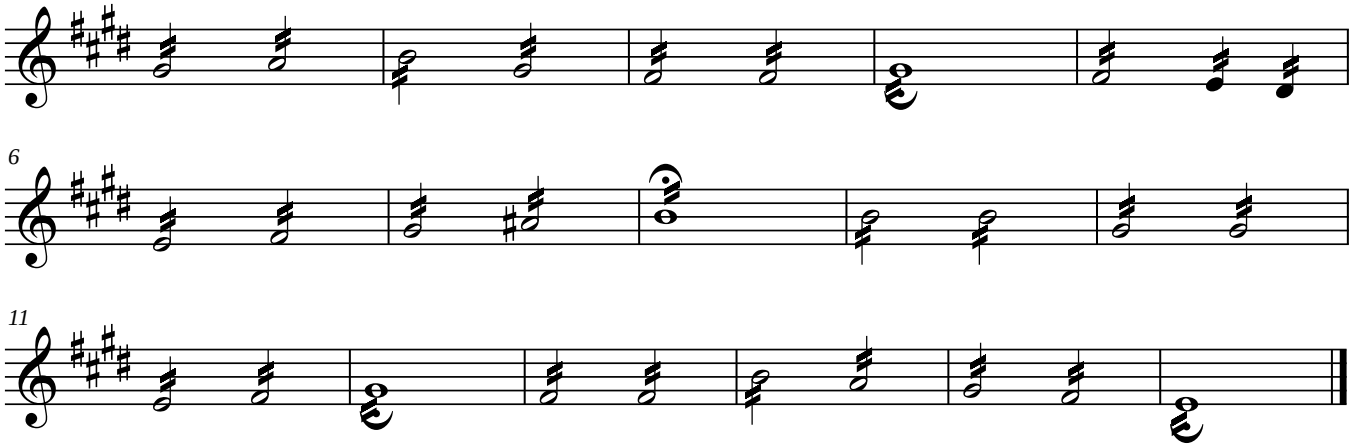
Key Of Concert E



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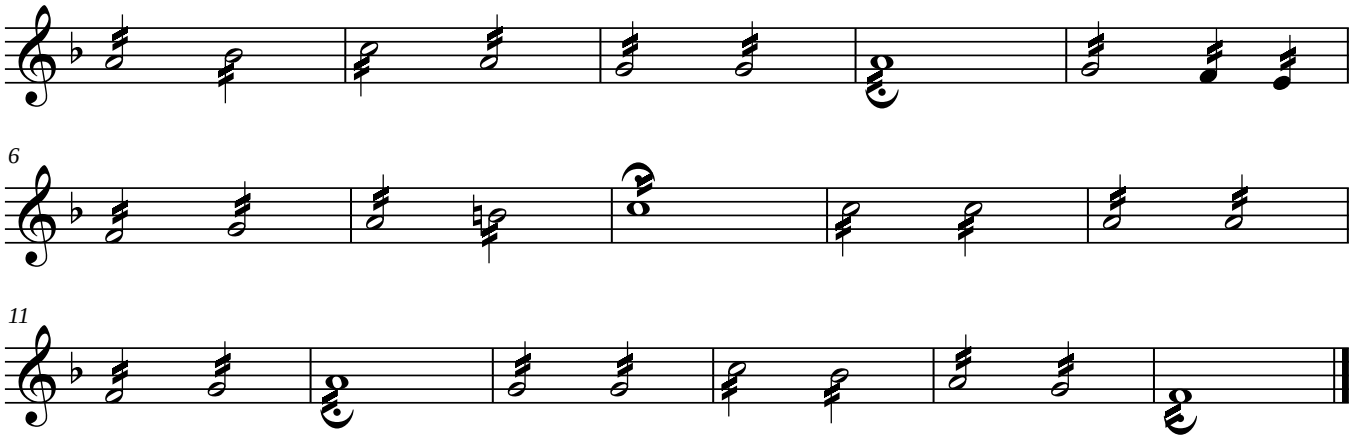

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Trumpet Embou-Sure
by Larry Hudson

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, even though you have undoubtedly taken a brass methods class or some preparatory course sometime in the past, right now you have a trumpet (in its case) in front of you and that you will follow along step by step to carefully learn this concept.

ASSEMBLY

With the exception of the mouthpiece, the trumpet is, of course, completely assembled as it appears in the case. This one minor assembly job can, however, cause some problems if the beginner is not properly instructed. So...be sure to explain and demonstrate that the mouthpiece shank should be inserted into the leadpipe with a gentle twisting motion. This will create a firm connection, which will prevent the mouthpiece from falling out. Be certain that the students understand that they are not the strike the mouthpiece with the hand in an attempt to seat it, for even a light tap can cause it to become stuck and require the use of a mouthpiece puller.

VALVES

Though the problem of misplaced valves is somewhat unlikely during the first lesson, it is important to make students aware of the fact that the valves must be placed in the correct casing in order for air to pass through the horn. Since each valve is stamped with the number corresponding to the casing in which it belongs, the beginning student should easily learn how to recognize the valve identification. Explain that #1 belongs in the casing nearest the mouthpiece; the others follow in order.

It is also important to point out the valve guide (the protrusion on the valve) and that it must be turned to engage within the casing. (The valve cannot be twisted once properly inserted into the casing.)

HAND PLACEMENT: HOLDING THE TRUMPET

Now instruct the student to grasp the instrument by the valve casings with his left hand, pointing out that only a firm grasp is required. Certainly, anything that can be done in beginning stages to eliminate the possibility of tension building is to be encouraged. All too frequently a student grips the instrument so hard that tension builds up throughout the body, thereby creating numerous other problems.

To develop proper right hand position, bring a tennis ball (or water glass) to class, or at least ask the students to imagine they are gripping tennis balls. The concept of gently rounded fingers forms an excellent posture for playing the trumpet. The one common mistake which students make is the continuous use of the little finger hook on the lead pipes. Be sure to point out that that this hook is to be used as a means of supporting the trumpet only while turning pages with the left hand. (Posing the little finger on top of the hook is a common practice. Though the loss of finger dexterity is an obvious reason for not using the hook, the most important immediate reason is that the little finger can easily be utilized to exert excessive pressure against the embouchure, thereby destroying it.)

So, the thoughts to remember in holding the instrument are:

1. Secure, relaxed left hand grip.
2. Curved right hand fingers.
2. No little finger hook.

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 trumpet 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 slumped 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 of his life. The only unfamiliar part is air intensity. Even that is easy when you say:
* "Imagine a piece of paper flat against the wall; blow 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.)

THE BUZZ

Unlike the woodwinds where the reed produces vibration, the lip itself must produce this vibration on brass instruments. And though this form of producing tone is not difficult, it must be remembered that the lips of the beginner are not accustomed to vibration and will feel strange the first few times. It is the point at which a student needs the most encouragement to produce tone correctly; it is the point at which so many bad habits are established, simply because the student wants so badly to be successful in just making a sound on the trumpet. Your encouragement for him to take a completely natural approach toward playing the instrument will automatically forestall most of these bad habits.

Many teachers ask their students to first buzz the lips, then add the mouthpiece, and finally add the trumpet. I believe this practice is not only unnecessary but is often confusing to the beginning student. There is a great difference between a mere buzzing of the lips and the act of buzzing on the mouthpiece; and there is also a great difference in the amount of back-pressure (resistance) produced by the mouthpiece alone and the back-pressure produced by the mouthpiece when connected to the trumpet. The entire concept of precise simplicity, upon which EMBOU-SURE is based, is destroyed. Therefore, we will begin with the fully assembled instrument and will avoid discussion of the buzz unless the student is totally unsuccessful in producing a tone. The reader must understand that I do teach "buzzing" of the mouthpiece, but not in the beginning stages of development at which EMBOU-SURE is aimed.

FORMING THE EMBOUCHURE

With the trumpet lying on the student's lap, ask him to practice the sigh breath. Be sure to listen closely to each student so that you can detect any restriction in the airflow. When this occurs, you will hear a low hissing sound in the throat; asking him to look up and yawn will immediately

eliminate the restriction. The student should feel as if the throat is cold from the air. Have the student say, "HO---", when exhaling from the sigh.

Once you are sure that each student can produce a clear open sigh, instruct the students to say the word "banana". Have him or her repeat the word a few times and then listen to each student pronounce the word so that you can be sure that there is a strong consonant sound to the "B". (It is the start of the syllable "buh" that we are interested in.) This will take only a few moments with each student, but it is very important in the initial formation of the embouchure.

Now instruct the students to just form the lips in a "B" without saying "banana". If done properly, the lips will be together naturally--not tight, not limp, but very supple. Understand that each player will have his or her own facial characteristics and each will look different. Tell them not to make faces. >From here it is a very simple task to have the students "sigh through the 'B'. I ask my students to "sigh through a banana". They think its funny, but it works. The important thing is that there must be no restriction in the throat and that the lips must remain in the "B" shape as the air is expelled.

THE FIRST TONE

The next step is to couple the embouchure formation with the instrument. Be sure that the student uses the same lip formation when he brings the instrument to playing position as he did without it. Also mention, (only if necessary) that the mouthpiece should be placed comfortably on the lips and somewhat centered. Again, each player looks different.

Contrary to most beginning methods, I believe that first space F (concert Eb) is the best starting note on the trumpet. This note responds much quicker than the traditional open G approach and is probably the easiest note to play on the trumpet. So...with first valve down, have the students "sigh through a banana into the horn," making certain that the lips remain in the "B" position. Demonstration with your own trumpet will help "put the sound in the students' ears."

I have mentioned nothing about wetting the lips, as most students will do this anyway. However, if a student does not wet his lips and seems to have difficulty making a vibration, suggest to him that he lick his lips and even the inside of the mouthpiece.

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

#1-CORRECT RESULT More often than not, a reasonable tone will be produced if you have carefully introduced the embouchure formation. In addition, the student will automatically attempt imitation of your tone and pitch. When it happens, it should sound like this:

EXAMPLE #1

#2-NO TONE, RUSHING AIR In this instance, there are four possible causes:

a. Lips not together (spread aperture).
b. Too much pucker in the lips ('oo' shape).
c. Dry lips, dry mouthpiece.
d. Insufficient air to make lips vibrate.

Any of the four causes will produce this sound:

EXAMPLE #2

REMEDY: Re-forming and maintaining the "B" lip formation will eliminate the possibility of spread aperture (lips not together) and also the problem of too much pucker (or 'oo' shape). Dry lips and dry mouthpiece can easily be eliminated by specifying that the student is to lick his lips and also the inside of the mouthpiece. The problem of insufficient air to make the lips vibrate can best be handled by reviewing the "sigh" breath and even suggesting that the air move faster.

Since the sound produced in this instance is air only, you should be able to narrow the possible cause in this fashion: Be sure the student licks his lips; then listen to the speed and force of the "rushing air" sound...if it is weak, the probable cause is insufficient air...if it is strong, the probable cause is in the lip formation.

#3-AIRY TONE This sound:

EXAMPLE #3

is one step above #2; the tone is now evident as an actual pitch but the same basic problems exist. In this case, however, it is less likely that dry lips or insufficient air will be responsible for the sound. Most often the causes will be:

a. Lips not together (spread aperture) and/or
b. Too much pucker in the lips ('oo' shape).

REMEDY: As before, ask the student to re-form and especially to maintain the "B" lip position. Watch carefully when the student puts the trumpet to his lips; many times you will detect a severe change of lip position as he begins to play.

#4-TIGHT, THIN TONE The pinched tone quality:

EXAMPLE #4

is invariably produced as a result of tenseness. In addition to more localized tension, the entire body often plays a significant role in this area. Specifically speaking the three common causes are:

a. Tense, excessively pursed lip formation.
b. Too much pucker in the lips (hard 'oo').
c. Tight, closed throat.

REMEDY: Work with the student to be sure he is relaxed and then returns to re-formation of "B" but with less exaggeration so that the lips do not bite, pinch, pucker, or excessively purse together.

#5-COMPLETELY STOPPED This possibility is a severe exaggeration of #4. No tone of any kind occurs due to:

a. Tense, excessively pursed lip formation.
b. Mouthpiece pressure toward lips.
b. Closed throat.

When closed throat is the cause, tension in the neck muscles is often visibly evident. Sometimes the tension is even audible:

EXAMPLE #5

REMEDY: If you suspect a "closed throat", review the sigh breath as a means of opening the throat and also relaxing the entire body. Also review the "B" lip position and emphasize less exaggeration of the formation. Then, as the student plays, watch carefully to be sure that excessive mouthpiece pressure against the lips is not the cause (No finger hook).

PUFFED CHEEKS

Though there have been a few successful performers who puff their cheeks, there is little doubt that allowing the cheeks to puff out greatly increases the likelihood of problems. Specifically, puffed cheeks can cause numerous problems relative to pitch, control, and endurance. If discouraged from the first lesson, the puffed-cheeks syndrome should be very easy to eliminate. Use of a mirror can be a significant aid in helping the student who has been playing for some time and has this problem.

MOUTHPIECE SIZE

Mouthpiece selection is, of course, important for each student as an individual. And though it is true that new student-line trumpets come with a mid-range mouthpiece suitable for the average beginner, real problems often occur when "Johnny" brings in "Uncle Herman's twenty-year-old trumpet with the super-duper, screech-range mouthpiece." The cup diameter and depth of that highly specialized mouthpiece will directly affect tone, response, etc.

The more shallow the cup, the brighter the tone and the sharper the pitch in the upper range. The larger the cup diameter, the bigger the possible tone. That is not to say, of course, that every player should choose a large mouthpiece; in fact, beginners should normally begin on a mid-size mouthpiece (e.g. Bach 6 or 7). Regardless of the choice, the teacher should check and even test any questionable mouthpiece. It is, after all, extremely important to ensure the best possible conditions for the beginning student.

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 the natural tendency of the trumpet to play flat or sharp and with tone quality, which is inconsistent with surrounding notes:

#6-LOW D: Natural sharpness & thinness; then corrected.

EXAMPLE #6

(Also true of low C#). Correct both of these with use of the trigger mechanism (or ring) by lengthening third valve tubing and opening throat to more "oh" shape.

#7-TOP SPACE E: Natural flatness; then corrected.

EXAMPLE #7a

In this instance the correction is executed by lipping up the note. Students will eventually learn how to "lip a note" but initially they fail to recognize the degree of flatness of top space E. (Also true of fourth line D.) Therefore, use this excellent method of making them aware of top space E flatness: Ask each student to play the note with the normal fingering (open) and then produce the same note using first-second-third valve combination.

EXAMPLE #7b

The immediate result is that the student recognizes just how flat the natural tendency of top space E really is. Though you would not generally ask students to use this alternate fingering, it is a very useful, in-tune possibility. Furthermore, it will aid the students in better understanding how to "lip up" a note; when they return to the open E fingering, they will automatically adjust pitch upward.

#8-HIGH A: Pinched sharpness; then corrected.

The high register of the trumpet is not really much out of tune in the sense of natural tendencies, but the tendency of most students is to pinch these notes quite sharp:

EXAMPLE #8

To aid the student in hearing pitch, which is closer, ask him to play a high A using third valve instead of the normal first and second. The pitch will be lower and from a comparative standpoint will encourage him to reduce pinching in an attempt to match pitch. >From an ear standpoint, I would recommend making the student aware of the tone quality difference in the high range as compared to the middle range. If the student attempts to match the tone quality of the middle range while playing in the high register, he will automatically play with better intonation.

Part of My Grading Policy
That Turned Out Better Than I Expected!

by Sally Wagner

Each marking period, my students are asked to complete a "Major Project" for 10% of their grade. This project can be any of the following:

A. Concert Attendance - Go to a concert (at another high school, sibling's school, community orchestra, military band, piano recital, etc.) and bring back a program. While listening, write two paragraphs about one of the pieces you heard. Include topics such as:

1. Why you liked or disliked the piece
2. The contrasts the composer used to provide interest (dynamics, style, timbre, tempo, etc.)
3. Some things the performing group did particularly well
4. Some things the performing group could have done better
5. The mood of the piece (did it make you think of anything in particular, did it tell a story, was it relaxing, agitated, humorous or depressing and how.)

Often, students just write their paragraphs on the program!

B. Concert Report - A brief paragraph written on h piece of music in televised concerts or recordings. Length of listening must be 90 minutes. For multi-movement pieces, a paragraph on each movement is required. Paragraphs should include the 5 topics listed above.

C. Attend an All-Day Workshop for your instrument or a related instrument. Attend several clinics and sessions. Bring back a printed program. Write 2-3 paragraphs summarizing what you learned and how it will help your playing.

D. Music Technology Project (This must be approved, in advance, by the instructor.) This can include original compositions, completion of computerized theory programs, multi-track recording projects, etc.

Most students choose option A or B because they are more accessible. (These are also the focus of this article.) Hidden benefits of this assignment include the following:

Students engage in music criticism Based on their know!edge level, they comment on the nuts and bolts of the performance by judging the successes and shortcomings. This reinforces what they are learning in class - how to successfully end phrases, how to communicate articulations and dynamics and still maintain a balanced sound, how to shape a phrase, plus concepts of rhythmic accuracy and intonation! They may start by commenting on contrasts ('the piece began softly before increasing to fortissimo' or 'the

first section was slow but the second section was fast') but they eventually end up writing about how the music makes them feel or the images they find in certain pieces.

They become wonderfully creative as they become comfortable with the process. (Sometimes the first major project of the year takes place during class as a guided listening assignment. This helps orient them to the process.) I love to read their evaluations of other groups at County Festival. I learn that they've really been listening in rehearsals!

Students go to concerts This is perhaps the best of all! Considering the options, more students make the effort to attend concerts rather than listen to 90 minutes of recorded music. They go to concerts at other schools, or to hear younger/older siblings perform. They go to each other's piano recitals or to professional concerts in the area. They are learning to attend live performances. Students who have gone on to college tell me how great it is to go to a concert and not have to write anything. (Did you hear that? They're going to concerts!)

This element of my grading policy began many years ago because of my need to include objective elements for grading. As curriculum guidelines changed and a nationwide focus on reading and writing emerged, my bands already included writing as part of the grade! But it is so much more than an assignment following the dictates of a curriculum. It is the opportunity for students to put into words the aesthetic effect that music has on them. It allows them to react verbally to an aural art. It lets them express their own ideas about music as a form of communication. It gives them freedom to write creatively, knowing there is no wrong answer.

I thoroughly enjoy reading these assignments. It gives me insight into my students' creative abilities that I can't access any other way. I am thrilled every time they comment that a group's 'phrasing was really effective' or 'the crescendo didn't stay balanced' because I know I have really taught them to listen.

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A Take on "The Breathing Gym"

by Andrew Hitz (Boston Brass)

Wherever we go, I am always asked about my breathing. Many people want to know how I am able to breathe as frequently as I do without getting dizzy, especially on the jazz portion of the program. There is a very simple answer to that question: I practice breathing every single day. Even though you are practicing your breathing any time you are playing a wind instrument, I am referring to practicing breathing...away from the horn.

When a baseball team practices, they do not simply split the team in half and play a game. A baseball team isolates all of the different aspects of the sport: pitching, defense, hitting, and base running. The manager would then break each of these major categories into many much smaller ones to isolate and improve. Once the skills are worked on and progress, the team comes together and plays a game.

In music, you are your own manager! Any time that you are practicing your instrument you should isolate many different aspects of music to improve just as a manager would. And probably the most important aspect of playing a wind instrument is breathing. For many years, I would piece together many different breathing exercises from various masterclasses I had attended from Sam Pilafian, Rex Martin, David Fedderely, and Arnold Jacobs, to name a few. There was never one ultimate source for breathing exercises that you could easily point out to a student. Finally, there is a book and DVD/VHS that tells you everything that you would ever want to know about exercises to improve your breathing. **Sam Pilafian** and **Patrick Sheridan**, two of the greatest tuba players in the world, have written a book entitled "The Breathing Gym" which is available at www.breathinggym.com, or by calling (800)332-2637. I thought that I would share an exercise with you from the book to give you an example.

This exercise is called the "Power Bow and Arrow" and is located on page 22:

Exercise - Breathe in to your fullest capacity in 1 count (stretching) and breathe out in one motion to completely empty (compression). The imaginary guideline is "shooting a bow and arrow." Both the stretch and the compression should be smooth and deliberate. Extend your "bow arm"

forward when you "shoot" the arrow, and keep pushing it forward as you squeeze out the air (all the way to a hiss).

As with this exercise, there are pictures throughout the book to show you how to properly perform the exercises. The book also explains the purpose of each exercise (what exact aspect of breathing you are working on) and gives you hints for success. My favorite part of the book is the chart in back. If you are having trouble with something air related in a passage, you can look up that problem and see what exercises you can use to fix it. The DVD or VHS is also a perfect accompaniment to the book. All of the exercises come to life as Sam and Patrick enlist the help of a few Arizona State students who demonstrate all of the stretches and breathing exercises and keep it fun.

Here is the note from Sam and Patrick on their website:

Your students will stretch, breathe, move, and make noise along with Pat and Sam on the video/DVD. These fun exercises help them to:

Increase airflow and stamina.
Improve tone and breathe control.
Reduce body tension.
Raise energy level and focus.
Using The Breathing Gym in your rehearsal is easy!

Just include a few breathing exercises in the warm-up, or do an exercise or two between pieces for a change of pace and a chance to refocus.

Beginning musicians can perform the basic exercises, and even professional musicians are challenged when the exercises are extended to the most difficult levels.

I would highly encourage all of you to check this book out. It is a wonderfully organized resource for all of your breathing needs. Happy practicing and see you on the road!

If you want more info on Andrew Hitz and the rest of the Boston Brass musicians, visit their **website** at (www.bostonbrass.com).

BW 2005

The Bandworld Legion of Honor

Previous LEGION | Next LEGION

A special award of

The John Philip Sousa Foundation

John Bridges

Director of Bands at Punahou School in Honolulu, Hawaii since 1995, John Bridges taught for more than 30 years in the schools of Texas. He holds a bachelors degree from Tennessee Tech and a masters from the University of North Texas. He is past president of the Texas Music Educators and has taught for over 40 years. His bands at Punahou were Grand Champions, participaing in 5 categories, at the 2002 Holiday Bowl Festival.

"There is no better labratory in which to nurture young citizens in our culture," he remarked, "than the school band program. Young people can develop esthetic sense and explore their creativity while broadening their world view andlean to work sensitively with others toward a common goal."

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.

Russell Wilson

At Mundy's Mill Middle School in Jonesboro, Georgia as Director of Bands since 1995, Russell is a graduate of Georgia State University and holds a masters degree from Vandercook College. His band consistently receive superior ratings at district contest and is the feeder program to the high school whose director, Vincent Rosse, is also a Legion of Honor recipient. Mr. Wilson is active in middle school honor band planning having served in 1997 and 1998 as Organizing Chairman of the GMEA Middle School All-State Band.

"In today's schools, I believe our first mission is to teach basic citizenship. It has become obvious to me that children need help in learning how to get along with others; the band program provides a tremendous vehicle for that."