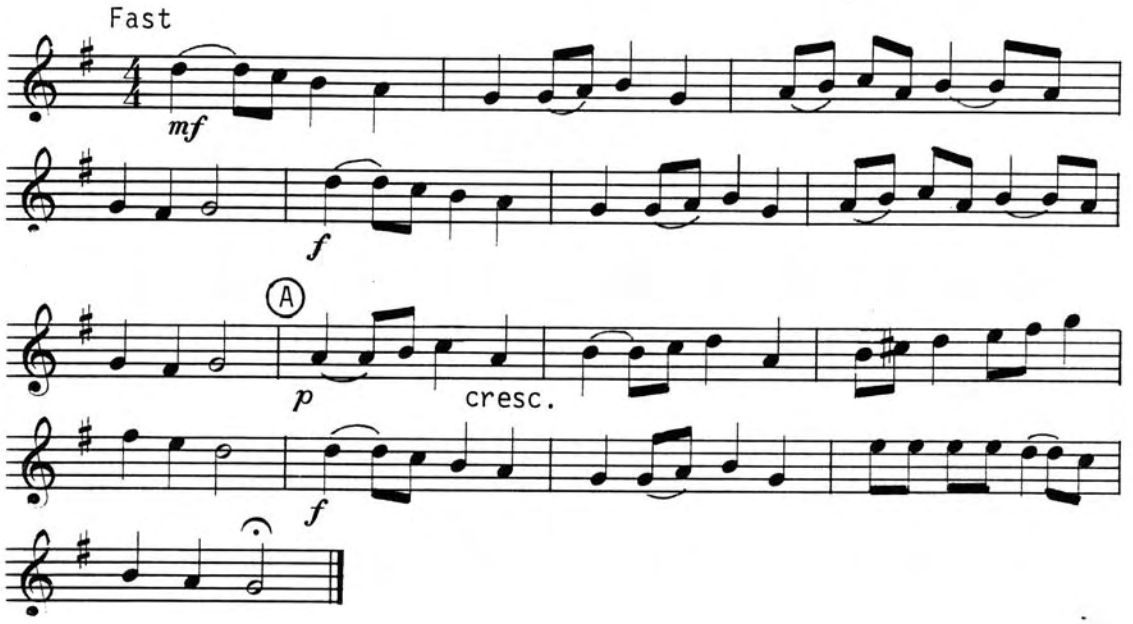
Bandworld

October-December 2005 ✦ Volume 21, Number 2

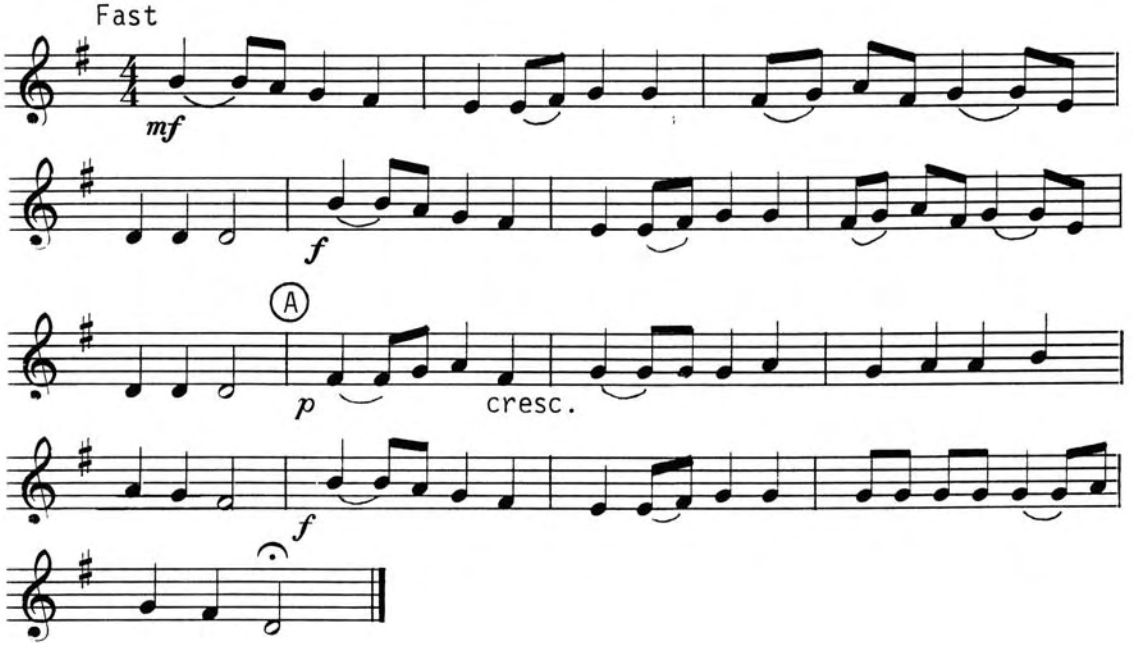
Deck the Hall

Clarinet 1 **arr. Russell Howland**
Soprano Sax
Trumpet 1



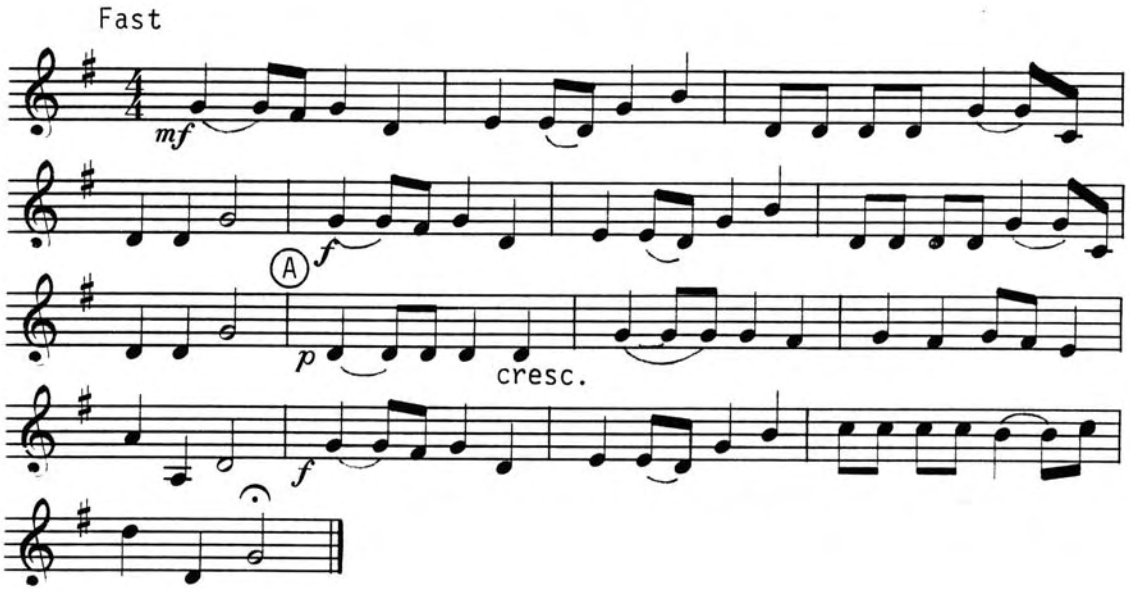
Deck the Hall

Clarinet 2 **arr. Russell Howland**
Trumpet 2



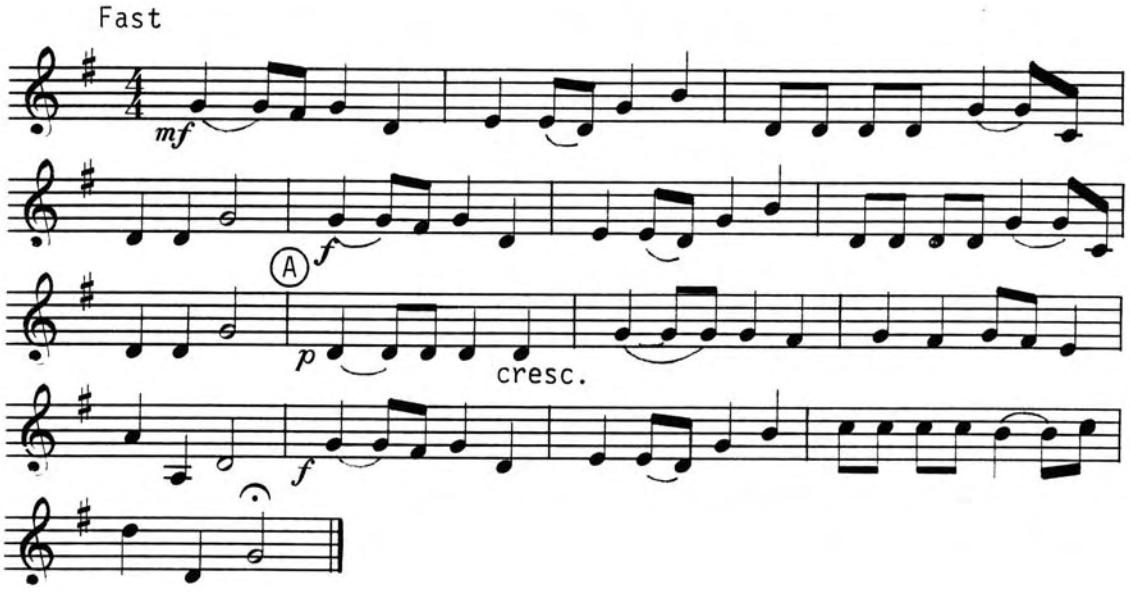
Deck the Hall

Clarinet 3 **arr. Russell Howland**



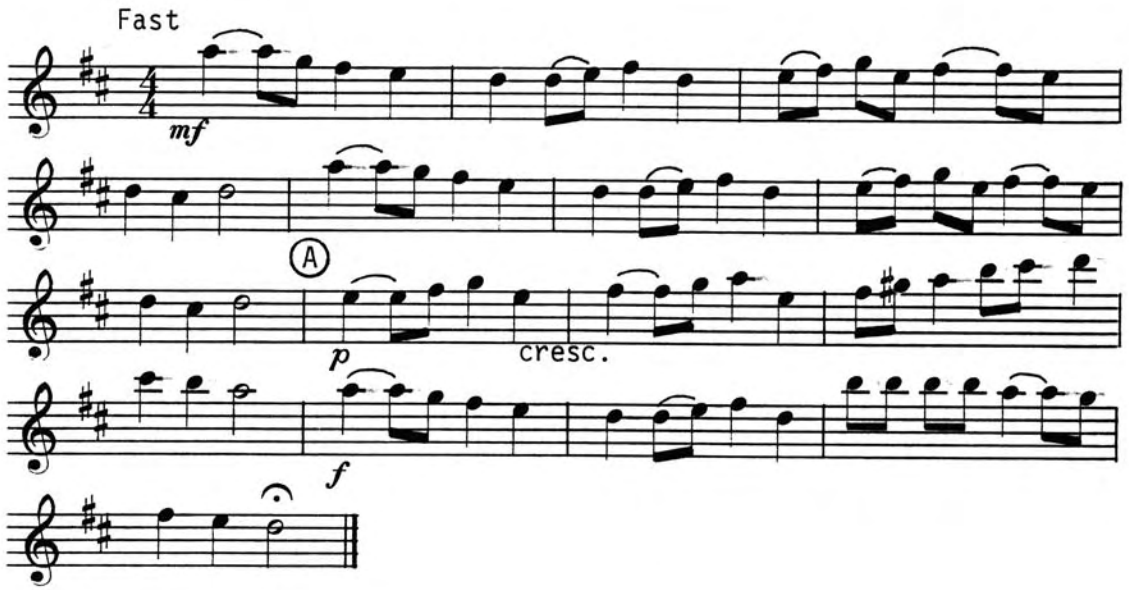
Deck the Hall

Bass Clarinet **arr. Russell Howland**



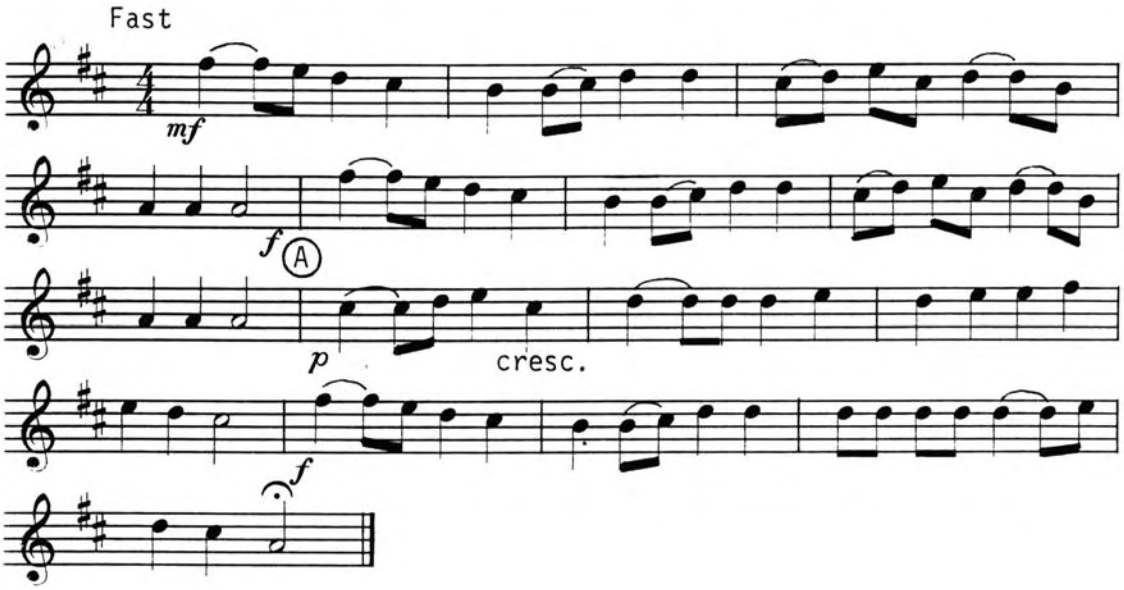
Deck the Hall

Alto Sax 1 **arr. Russell Howland**



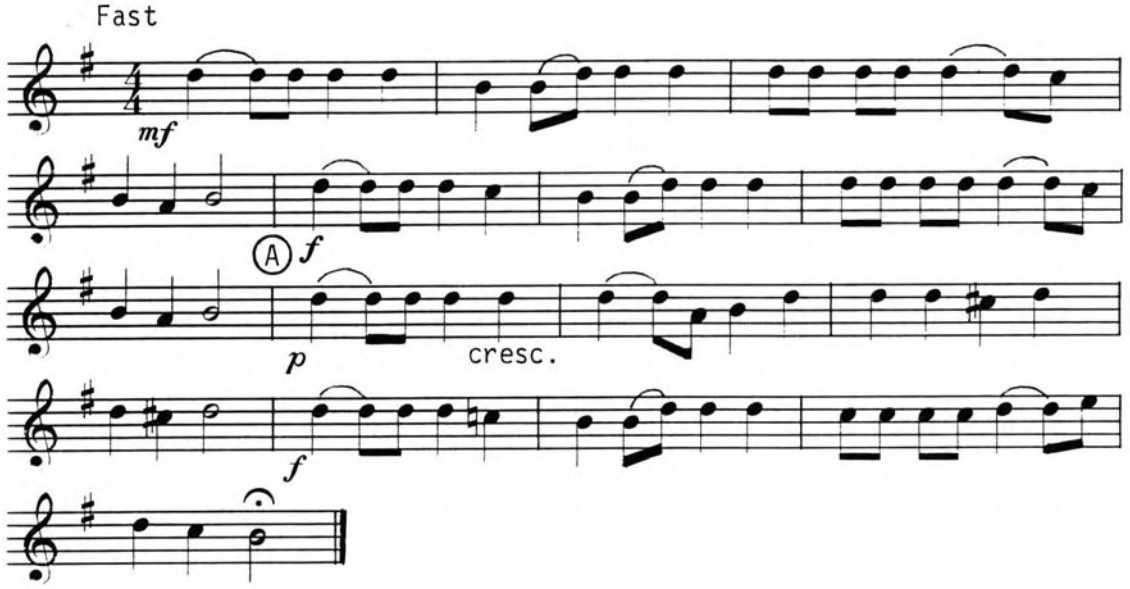
Deck the Hall

Alto Sax 2 **arr. Russell Howland**



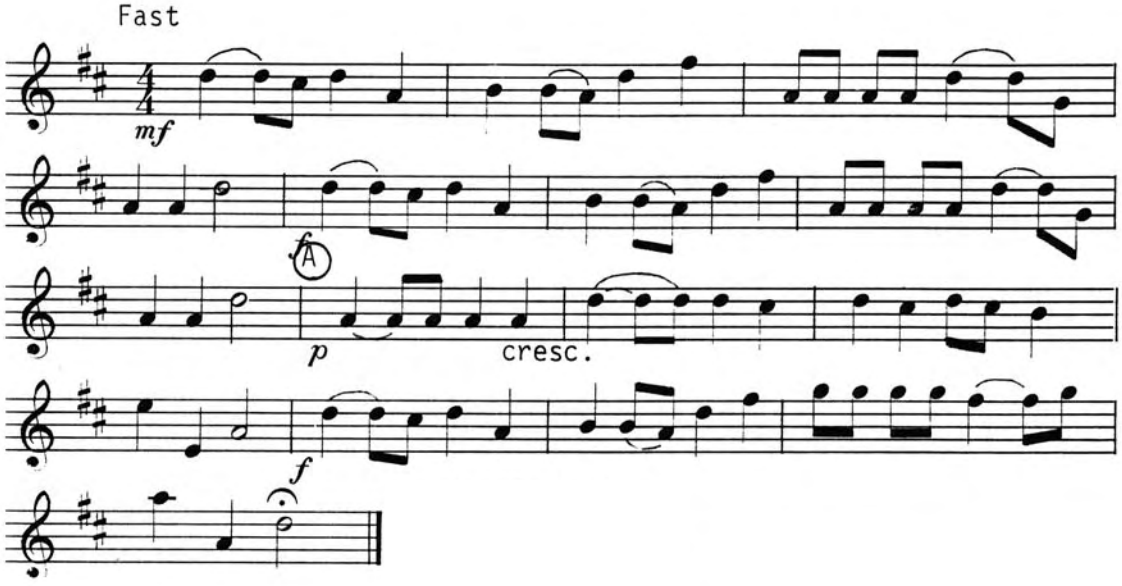
Deck the Hall

Tenor Sax **arr. Russell Howland**
Baritione T.C.



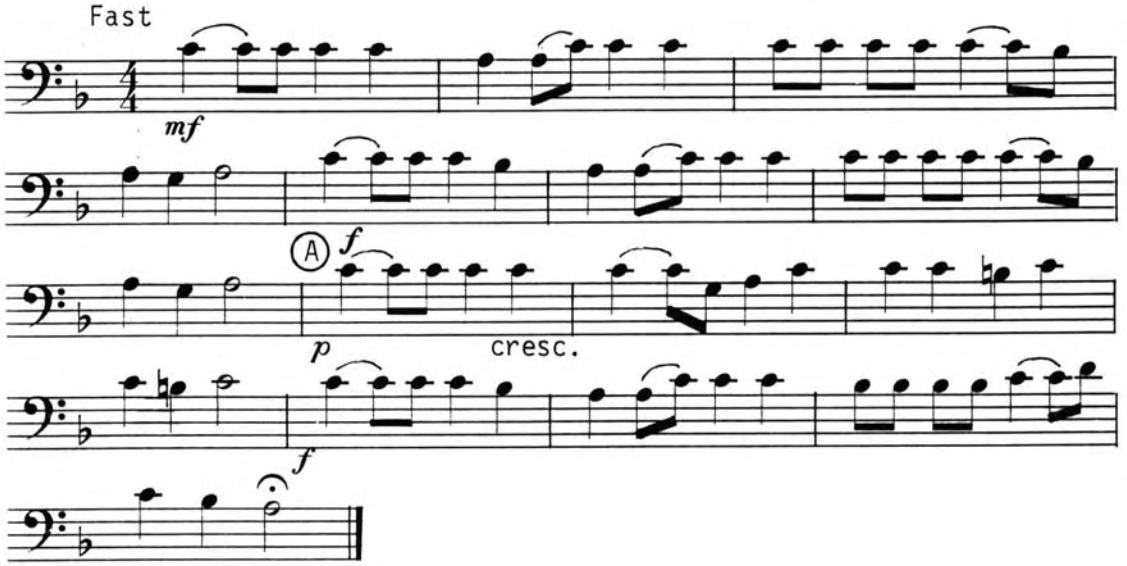
Deck the Hall

Baritione Sax **arr. Russell Howland**



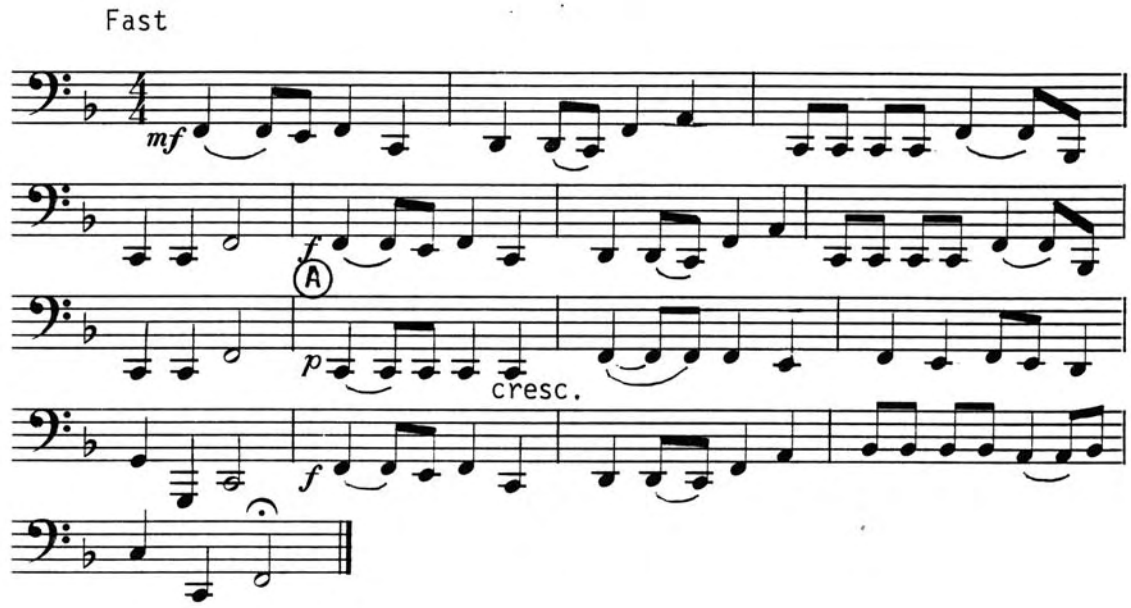
Deck the Hall

Trombone **arr. Russell Howland**
Baritione B.C.



Deck the Hall

Tuba **arr. Russell Howland**
Bass Trombone



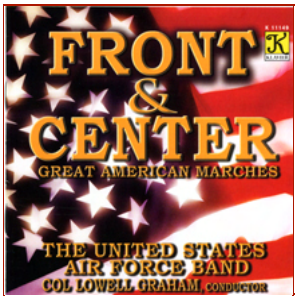
BW 2005

The Future of the Bandworld

MusiClips

by Ira Novoselsky

Previous MusiClips | Next MusiClips



Regimental Pride (excerpt)

by John C. Heed

Album Title: Front & Center (Klavier K-11149)
The United States Air Force Band • Col. Lowell Graham, Conductor

Among the twenty-six marches featured on Front & Center, less than half may be familiar to the casual band music follower; even fewer to the novice. Some well known composers are represented by marches one doesn't often hear performed. Don't let either of these issues distract you from enjoying a solid march program played masterfully by Col. Graham and the USAF Band. I always enjoy unearthing a buried musical treasure and so will the listener. Hats off to Klavier for making the USAF recordings available to the public.

Estroverso (excerpt)

by Patrizio Esposito

Album Title: Music of Verdi, Respighi, Esposito, et al (Stradivarius STR 33688)
Banda Musicale Aeronautica Militaire • Patrizio Esposito, Conductor

This is a very interesting live recording by The Band of the Italian Air Force. The music represents some of the great Italian band transcriptions, but also includes two items of Americana. The conductor offers his own original composition Estroverso on this recording as well. Clarinetist Fabrizio Nori displays his skills with the famous Artie Shaw Concerto for Clarinet and a rip-roaring William Tell Overture is a real treat for the listener. If you want a little something different in a band recording try this on for size.

BW 2005

The Future of the Bandworld

MusiClips

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Sifneikos (from Nine Greek Dances) (excerpt)

by Nikos Skalkottas

Album Title: Dances with Winds(Chandros Recordings CHAN 10284)
Royal Northern College of Music Wind Orchestra • Clark Rundell, Conductor

Once again the RNCM Wind Orchestra provides a first class program of great wind band compositions. Four dance suites of international flavor are on the menu for this excellent recording. Danceries (Hesketh) offer an old English perspective followed by Nine Greek Dances (Skalkottas); a wonderful work deserving more frequent performance. Well known American composer John Corigliano is showcased with his own bandstration of Gazebo Dances and Adam Gorb's imaginative Yiddish Dances round out the "travelogue of terpsichore". Highly recommended.

Gryning (from Suite) (excerpt)

by Hugo Alfven

Album Title: Christian Lindberg Conducts the Swedish Wind Ensemble
BIS Records (BIS-CD-1268)

Christian Lindberg is known worldwide as one of the finest trombone virtuosos, but here is an opportunity to hear him as conductor and composer as well. The program features two works by Hugo Alfven (both arranged by Anders Hogstedt); Fest-Ouverture Op. 26 and the Suite from Bergakungen (The Mountain King). Also included is Prelude & Dance (Larsson Gothe), Integrales (Varese), and the conductor's own Concerto for Winds & Percussion. These are very challenging compositions and the Swedish Wind Ensemble is certainly up to the task. A secret: two non-wind ensemble bonus tracks round out the disc.

Theme & Variations (excerpt)

by Arnold Schoenberg

Album Title: Signatures (Klavier K-1114)
The United States Air Force Band-Col. • Lowell Graham, Conductor

This is another excellent recording by Col. Graham and the USAF Band now available to music lovers everywhere. Four hallmark band compositions are included; Symphony in B flat (Hindemith), Psalm for Band (Persichetti), Theme & Variations (Schoenberg) and Chorale & Alleluia (Hanson). New to the listener are a pair of commissioned works for Col. Graham and the USAF Band; Escapade (Stamp) and Harrison's Dream (Peter Graham). The linear notes also contain Col. Graham personal thoughts about each composition, a very nice touch to this excellent recording.

Maximizing Contest Ratings
10 Years Ago in Bandworld

by Glady Wright

It isn't how much time you spend rehearsing. It is how efficiently that time is used. A director told me once; the band and I have been holding rehearsals every night after school for three weeks. We've really been working. This ought to get the job done! Did it?

No, because the band was just practicing more on the same mistakes and bad habits. Just playing the three selections over and over will certainly familiarize the students with the printed music score, but it won't get the job done.

Contest acts as a grade on your entire concert program which is why band directors spend so much time I polishing those three numbers. Although it may not be always entirely accurate, it certainly is one way to evaluate what the director has been teaching. In recent years in most states, district ratings have generally become Superior, Excellent, And Good. Too much is dumped into Excellent, and if you receive a Good, you better go have a chat with your college band director; you really didn't prepare or did not solve the problems. You need help in evaluating yourself and your techniques. If you don't enter contest because of the stress, at least have someone come over and guest conduct your band once a year and discuss what you are doing.

We all need some sort of evaluation to I keep motivated and on target.

Plan your rehearsal each day in detail. Plan for more than you anticipate being accomplished. Get a rehearsal notebook. Keep it in the conductor's folio of scores. Example: March first strain. Take it apart: counter-melody, trombones/baritones play. Have all melodic parts play then listen for unisons. Are we in tune?

Demonstrate again? Then have rhythm parts horn, basses, and percussion play. Listen for emphasis on downbeat and correct notes in horn chords. ALL PLAY TOGETHER. The result of this exercise should show the students how the march is constructed, teach them to listen to how and where their individual part fits in, and listen for intonation in unisons. If there is a short technical passage, isolate it and play it 5 times in a row quickly. If you can play that 5 times in a row correctly, you will be able to play it anytime you concentrate on it

This is how you practice technical passages. Slowly, repeat 5 times in a row correctly, then increase the tempo, repeat 6 times in a row correctly, etc.

What is the most efficient way to organize a rehearsal? Get the notes first, then the rhythm, style and intonation, generally in this order. Strive for contrast in tempi. Dynamics. and style. This is your goal. All directors need a definite detailed plan for each daily rehearsal. Start the rehearsal with tutti exercises, sightread an easy tune, then TUNE. The meató(carefully rehearsed music) is in the middle). Do not keep the band sitting for long periods of time while you are working on one section. This is what sectionals are for! Keep the band involved and interested! End with fun band playing. Begin and end the class on time. Bill Revelli's famous quote "Every rehearsal is a concert" should be carefully considered. Al Wright's well known comment "When you stop the band, tell them WHY you stopped and HOW to fix it" also has considerable merit.

You want the band to be confident in the performances? Real confidence comes from the individual student's mastery of the music. An individual test on individual parts GRADED, scheduled with plenty of time to practice BEFOREHAND, will usually do the trick. Here you can check articulation, correct notes, phrasing, etc. A band part should be played as well as a solo performed at the solo and ensemble contest.

For balance within the large sections of clarinets, flutes, cornets, etc., there is no substitute for sectionals. Maybe you can't have them regularly every week because of athletic practices after school, but schedule a set of them at some time. This is NOT the time to work with an individual. The sectionals should be used for balance, style, phrasing, etc. At the end, the students should feel something ready was accomplished. We don't do well on that Allegro section clarinets and a sectional is mandatory. I'll be there anytime you as a section can set the time midnight on Friday night if necessary. One innovative director, Judy Grimes, set up a practice marathon - 24 hours. Students collected money and then came to band over a week-end and rehearsed. Got a lot of publicity, earned money, and was a generally positive experience. No one played 24 hours straight; just the director conducted (and an assistant). The band came and went, meeting a certain time obligation.

There aren't enough hours in a day to do what I should do nor the staff to do it! Hire a clinician several weeks-like your college band director (from the band fund) prior to the contest to adjudicate and rehearse the band for four hours. Sometimes costs can be deferred by working with several other directors in the vicinity.

Take a score and write down everything that was worked on.

Sometimes we can work so long on a passage we think it has been solved, but it still is weak. Outsiders often demand more from the students. Besides a new face, no matter how beautiful or handsome you are personally, is certainly refreshing to the students. Six weeks before contest, hire private teachers in the area to work out parts in class lessons during band time. Or use qualified parents or people in the community who will often donate their time if you give them enough satisfaction in working for you (like conducting the band).

In fact this is a good idea EARLY in the year while there is still time to improve tone quality by changing embouchures, etc.

When and how often should I tune? Tune individuals and sections as the need arises in the rehearsal Never tune the band until all individuals are properly warmed-up and then preferably by sections. Teach the students the proper method to match pitches, and tune themselves.

How about roll, announcements, etc? Have a trustworthy student take roll. Answer all questions about personal problems with one answer: "See me after class." Rehearsals are for rehearsing. A frequent complaint of students in a poor program is the band directors talks too much. Coming events should be listed on the bulletin board and the most urgent one IN FRONT OF THE BAND on the chalk board. A quick "Don't forget this" just before the last number will draw it to the students' attention.

The band thinks they have it made! Try this! Record a portion; play it back to the band. At the same time, play back the same excerpt from a fine band recording for comparison. Then discuss and analysis the section briefly with the band. Rehearse and correct as many problems as possible. Repeat the procedure. Did the band improve? It is easy to hear the "mud" and "fuzz." You will be surprised at how the members will respond, LISTEN, and mimic what they hear the fine band play. Time limit: 15 minutes per session.

Are you hearing the band like it really sounds? Hold a rehearsal in a gym or auditorium. Give the band a downbeat and go back in the room and have a good listen. Try even pretending it is not your band. You will be surprised at what you hear. You will be surprised at how well the band can play WITHOUT you conducting.

This will also give you confidence and give you more courage to conduct more musically and emotionally now you know the band is NOT going to fall apart. Then try conducting without a score. Do this several weeks before contest.

Trouble keeping the morale up? Be kind and spend half your time complimenting what the student does well. Avoid too many negative comments! For example "That is coming along very well. Now we can improve even that performance by doing the following."

When a section of a composition is played well or a chord balanced correctly, STOP AND SAY SO. "Did you really hear how well you just played that section? A perfect allegro beautiful style! Lightly tongued, detached, phrased! That's a First Division if I ever heard one. Let's do it again and really listen to how well you're playing that section. You folks are really cooking on all four burners today!" Then play it for reinforcement. Or a chord. "Beautifully balanced. I can't believe it. It is so perfectly balanced-full low brass-top woodwinds listening down and tuning-not overblowing-first trumpets not pinching and sharp. That was really great!" Then repeat the chord. Constantly reinforcing as you teach.

Next time: Sonority, and music the week before the contest.

Balance and Blend
20 Years Ago in Bandworld

by Randall Spicer

An outstanding blend and an outstanding balance are always a part of an outstanding performance. Yet, these musical requirements are a singular challenge for each performer and each conductor. The composer can expect to hear an accurate interpretation of his composition. This interpretation is always limited to abilities, decisions, and expectations of performers and conductors.

We hear a blend from the string sections of European orchestras that is very different from the blend in the orchestras of North America. The bands of Austria are different in their balance from the balance that is heard in England or Switzerland. These sounds are by tradition and by decisions of the conductors. Very few methods books explain blend. Nor do they explain balance beyond that required for chords and climaxes. We are always "marked down" for a lack of contrast in our performances.

I admit the above two paragraphs are ambiguous. Individual answers will result from our rehearsals and concerts. Listen to many concerts and recordings. What sound of ensemble do you want from your group? I can still remember the day in 1935 when I decided what my group needed to sound like to earn a top rating. I decided to make phrases as long as possible. There were intonation problems when performers played so loudly that they could not hear their pitch as it related to the pitch of the ensemble. Good tones were always most important. A part of the daily warm-up was for tonal improve-met. Much score study was done to decide the composer's wishes and how the band could do the interpretation as demanded by the conductor. Ear tests had given me the confidence that I could quickly hear tones that were not in unison and tones that were not alike. The main problem was to match the mental requirements to the ability of the performing group.

Answers to the problem were gained by attending clinics, listening, reading, bull sessions, and classes from outstanding instructors. Most band directors were brass students. This led to the rich sounds from a big, warm, woodwind section. So the first demands of the score were for tutti blend.

Should the tutti effect have a brass feeling with support of woodwinds, or should the tutti sound be from woodwinds only with a touch of brass support? We get those "gray" sounds with tuttis that are not accurate. A "buzz" in the forte balance often comes from the wide reed instruments; tenor sax, baritone sax, and bass clarinet. The balance may be unbalanced because of too much power from the first chair players. It is a shame that a group's best students can cause a strident feeling in fortissimos. The orchestra gets its rich tone from a depth of string tone that is similar in all sections. The winds are used mainly for solo or duet passages and wind chords are saved for climaxes with brass power. A

definitive richness is more difficult to obtain in the band. One part may be in several sections. This calls for a blend of rich qualities and a correction of intonation. For example: tune the clarinet F# to the alto saxophone C# to the euphonium high E and to the bassoon E.

Obtain a blend and balance in unisons. The range of the clarinet is 53 notes. Put a "dot" in the center of the reed and 1/2 inch from the tip. Feel that every note, high or low, comes from this dot. Work from p--mf--f--mf--p for blend and balance within the section. Copy all tones to the student with the best tone. Breathe deeply, keep the throat open and use damp air. Fifth line F is a good long tone to use for clarinets. Somewhere along the crescendo a good sound will be heard. Too little sound will be thin or soggy and too much sound will be shrill. Learn to hear and feel the core and quality of the good sound. Now work alto saxes on their F. Aim for a French horn sound from the altos. And don't forget that alto saxes may be used to strengthen the second or third clarinet part, the French horn or the euphonium section. These sounds must have a blend. Don't hear individuals. Think of a choir with fine, open vowels. Oboes and bassoons are solo or duet instruments. A strong oboe on the first clarinet line will add a nasal balance to the tonal effect. Do a good third space C with the alto saxophones. Now go upward slowly to D and E, but keep blowing straight downward as if the students are still playing the third space C. This approach will eliminate the sharpness that is heard as the saxophone goes from C to D and E, or from high F to G and A. Have the clarinets play third space C, then D and E. Then have cornets match this intonation as they go through their C, D and E. Need I say more? Keep checking trombones on Bb, A and G and then from Bb to C and D. It's too tempting for trombones to cheat on these easy notes.

Eliminate poor sounds. Many directors do not hear their group outside of the rehearsal hall. Move into the auditorium or gymnasium and hear what the audience will hear. Study and plan rehearsals to cover everything from a musical and technical standpoint. The style, character, and tradition of the music set the conductor's interpretation. Is a Baroque number patterned after the orchestra or after the organ? Wind instruments cannot do a pizzicato style. Romantic and Classical styles need much warmth and no shrillness from woodwinds. Avant Garde and the rhythmic cliche music need a transparency that is not heard in the styles of the 19th century.

It was exciting to hear Carleton Stewart do his clinic on the pyramid band sound, and Hugh McMillen* was a pioneer in using the depth of sound from woodwinds via multiple bass clarinets. Their bands had the rich-ness of a great organ. Early town bands were pioneer wind ensembles. Each part was covered, but each section was small. This band's concert in the gazebo was a beautiful technical display of marches, waltzes, romantic overtures (with obbligatos) and solos. It was the great college bands that set the pattern for great school bands. Interpretations had a forward flow that was governed by the phrase and not by the bar lines. Climaxes were not redundant just because the score was marked by a double forte. Climaxes were a part of the compos-er's style of interpretation. And a beautiful blend and balance then makes the performance special. The group will have a polish and confidence to gain respect from audiences.

A player using French Grip

The Grip

There are two basic grips for timpani playing. The one we use at Monocacy Middle School is called French Grip. The other one is called German Grip. German Grip is sometimes referred to as the German/American Grip.

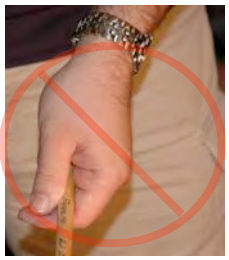
The French Grip is one where the thumbnails are facing the ceiling when playing. As you look at your hand from above, your thumb will be pointing down the shaft towards the mallet head. The stick rests in the bend of your first knuckle (that's the one closest to your finger tip) of your index finger, and the thumb rests on the stick above the first knuckle. Make sure your thumb is flat so your entire thumbprint is on the mallet.

Tim Adams

Common Grip Mistakes

Flyaway fingers

Stick crossing the wrong knuckle



Thumb not on the stick

Playing With French Grip

Use plenty of wrist motion and different finger pressure when playing with French Grip. Here is an exercise to help you learn the correct way to use your wrist with French Grip.

1. Pretend your hand is around a doorknob.
2. Rotate the doorknob forward and backward using your wrist (Adams). See the pictures below.




Tim Adams

The Timpani Companion

3. Now, pretend the door is open and you are standing in front of the door so you can place your left and right hands on both doorknobs. Rotate each doorknob separately. This is the same motion you will use once you grip the mallet.

4. Try using the technique you just learned with a mallet. You will notice that the wrist motion is the same, but it is should not be as exaggerated.

Fingers are also important when playing with French Grip. Use the last three fingers of your hand to control what kind of sound your mallet will make when it hits the drum.

Articulation Strokes

There are three main sounds to get from the timpani. They are called *staccato, legato,* and *common*. These different sounds are more accurately called **articulations**. Staccato articulation sounds short and separated from other notes. Legato articulation sounds long and sustained. Common stroke is what you use when there is no specific articulation written on the music. Common stroke sounds longer than staccato and shorter than legato. Here is how you play the three main timpani strokes:

Playing a Staccato Stroke

1. Have your three last fingers touching the mallet shaft. These are the fingers after your thumb and index finger.
2. Strike the drum with the mallet. At the moment of impact, squeeze the stick with all your fingers so you restrict the rebound. Congratulations! You have just played a staccato stroke!
3. The squeeze should be about the same tension you use to grip a tennis racquet, or to give a firm handshake. The squeeze only lasts the split second when the mallet head strikes the drum. Your hand should be relaxed on the downstroke and relaxed just after the strike. (Later on we will talk about different mallets that will give you even more variety in your staccato playing.)

Articulation Exercise!

Play two staccato strokes followed by two common strokes followed by two legato strokes. Feel the difference between the three different Articulations. Alternate between the three strokes for thirty seconds to develop killer mallet technique!

Playing a Legato Stroke

1. Have your three last fingers touching the mallet shaft just like they are for the staccato stroke.

2. On the down stroke, before you strike the drum, lift your hand away from the drum. Begin the upstroke before you strike the drum. Pretend you are pulling the sound out of the drum. Or imagine that

the drum is filled with chocolate syrup, and you dip the mallet into it and some of it sticks to the mallet as you pull it out.

3. Strike the drum as you are pulling away in the upstroke.

Playing A Common Stroke

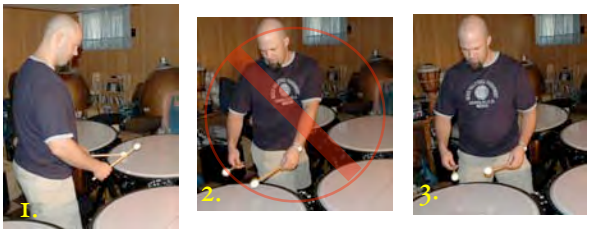
1. Have your three last fingers touching the mallet shaft just like they are for the staccato and legato stroke.
2. Strike the drum. Nothing special should happen with your fingers or wrist like it does with staccato and legato strokes.
3. There is no squeezing with this stroke. It should feel relaxed and comfortable.

How to Stand While Playing

Correct posture is crucial when playing timpani. Although your posture is critically important to playing well, it is also very easy to do correctly. All the cool stuff that you can do with your hands is effected by how you stand with your feet. You will stand for most of the timpani playing at Monocacy Middle School.

Feet

1. You need to have a comfortable "grounded" feeling when you are playing timpani and other percussion instruments.
2. Stand with your feet slightly farther than shoulder width apart. Many players believe this gives them the best playing posture, and helps give them that "grounded" feeling. If you are not grounded, experiment with feet placement.
3. Timpani stance is moveable. Don't lock your feet or your body in one position. Stay relaxed.



1. Proper stance
2. Improper stance for drum shift
3. Proper stance for drum shift

The Timpani Companion

Arms and Hands

1. Your upper arm (from your shoulder to elbow) should hang comfortably next to your upper body.
2. Your forearm (from the elbow to the wrist) should be bent comfortably at the elbow to allow the mallet contact the drum.
3. The sound will be more full when the mallet shaft is parallel to the drum head. Don't go crazy with this! The angle of the stick should be between 10° and 25° in relation to the drum head. Depending on the music, sometimes you will want a full sound (mallet shafts close to parallel), and sometimes you will want a thiner sound (mallet shafts less parallel to the drum head).
4. Your arms and hands should feel relaxed in this stance.

Fullest sound - shaft close to parallel to the drum

Thinner sound - shaft not parallel to the drum

How and Why to "Sit" While Playing

The use of a stool at Monocacy Middle School will be rare, but this information will be helpful in high school.

The main reason to use a stool is if you have to tune more than one drum in a short amount of time. Something most people don't realize about the stool is that you don't sit in it at all. You use the stool to lean against.

Leaning against the stool allows you to use both feet to tune.

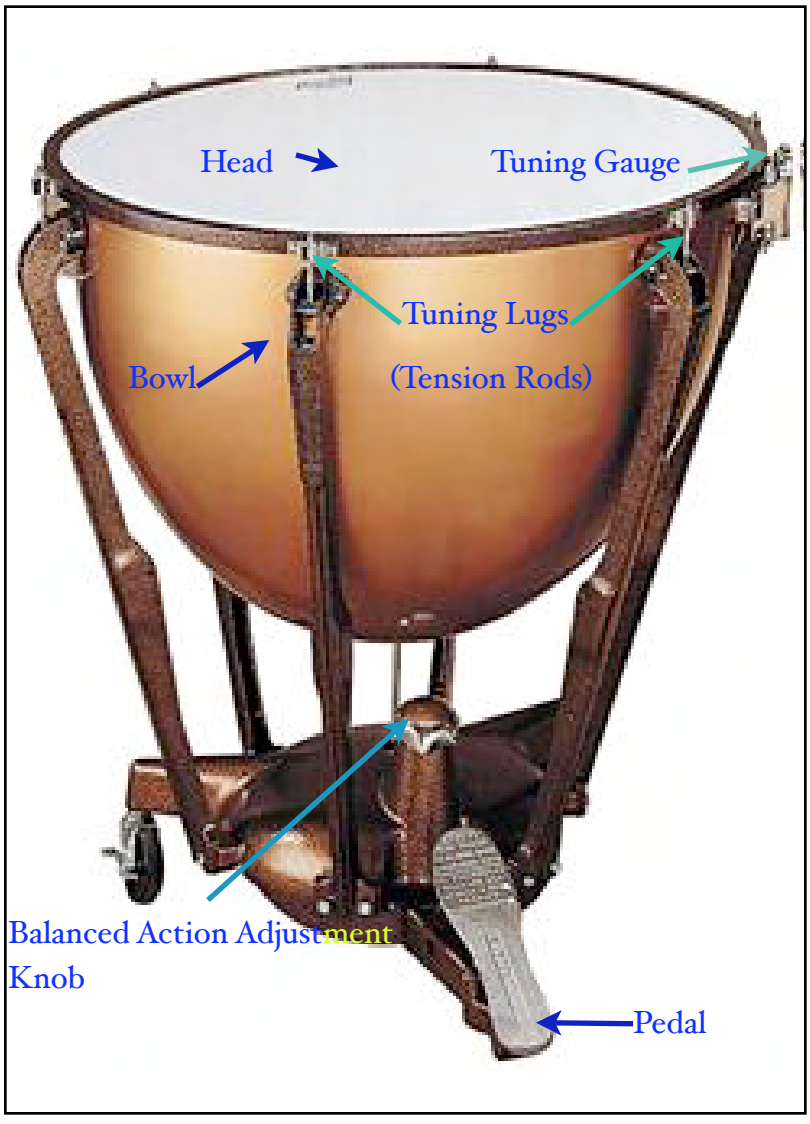
Another advantages is that your body is in better playing position if you are tall. Leaning against a stool also helps the player relax while playing.

Proper use of the timpani stool

The Timpani Companion

The Parts of the Timpani

An accomplished timpanist knows the different parts of the drum. Below is a diagram identifying the most important parts.

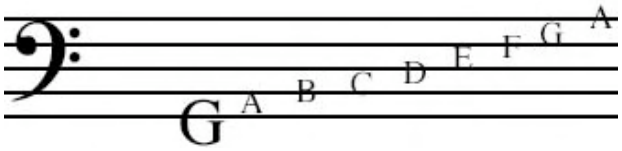


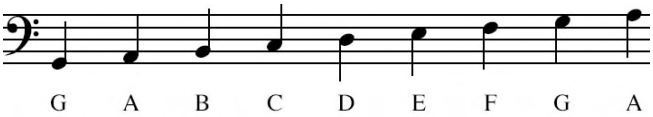
The Timpani Companion

Reading the Bass Clef

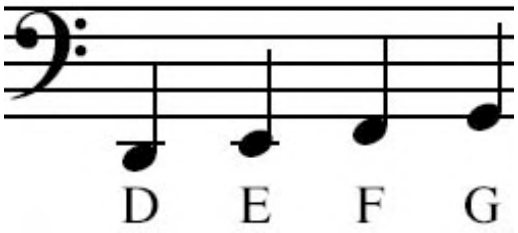
Percussionists are the most versatile musicians in the band. You read music in three clefs - percussion clef for snare drum, treble clef for keyboard mallets, and bass clef for timpani. You are in an exclusive club!

Reading bass clef is easy. Just remember that the bottom line of the staff is the G line. Any note that falls on that line is called G. Go up the music staff alternating line to space to line... progressing through the musical alphabet. Remember, the musical alphabet starts with A and ends with G. If you have gotten to the letter G and you still have more notes, repeat the sequence starting with letter A.





If you have to figure out the names of the notes below the staff, go backwards with the musical alphabet starting on the bottom line of the staff



The Timpani Companion

Muffling

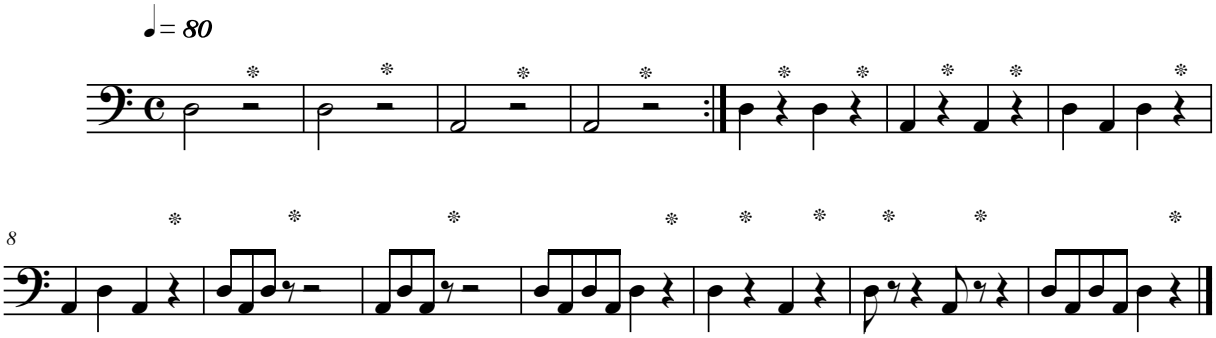
Timpani are resonant and will often ring longer than the written notes require. Use a technique called muffling to control the ring of the drum. Here's how:

1. Hold the stick with the thumb and index finger ONLY. (Wessels)
2. Extend the other three fingers out. (Wessels)
3. Gently touch the beating spot of the head with the three extended fingers.
4. You don't want to hear your fingers touch the drum. With practice you will be able to do this technique silently.

Try the following exercises to practice this muffling technique. The symbol (*) above the rests means to muffle. You will not see this symbol in your band music, but it will help you learn the proper way to muffle in this exercise. **Be sure to let each note ring for the written duration before you muffle the drum head.**

Muffling Exercise

Marc Wessels



The Timpani Companion

Tuning the Drums

Tuning is the most critical part of playing timpani. When the timpani sounds, it is usually the foundation note for every player in the band. Wind players need your notes to be correct so they are in tune. Some timpani have tuning gauges which will give you a visual representation of where the drum should be tuned. These gauges will approximate being in tune, but you must use your ear to tune the drum accurately. **If you are only close to being in tune, you are out of tune.**

Use this procedure to tune:

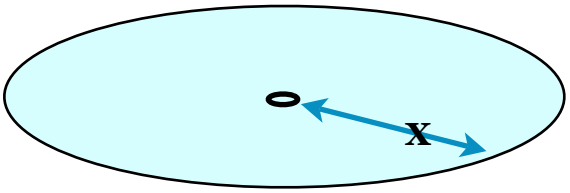
1. Put the timpani pedal in the heel down position.
2. Play the note you need to tune on an electronic tuner that will play chromatic pitches.
3. Turn off the tuner and hum the note to yourself.
4. Lean over so your ear is close to the timpani head. Make sure no clothing or hair is touching the drum head.
5. Softly strike the head with your mallet, then SLOWLY push the timpani pedal so the pitch of the drum goes up. When it matches the pitch of your hum, stop pushing the pedal. Remember, push the pedal SLOWLY.
6. Use the same procedure to tune each drum.

Tim Adams

Tim Adams

Slowly push the timpani pedal to bring the pitch up to what you are humming

Where to Play on the Drum



The rule of thumb for where to strike the timpani head is 1/3 the distance between the rim and the center of the drum which is about 4 inches from the rim. Remember, each drum is a different size, so you need to play the large drum (32") a little more than 4 inches from the rim, and the small drum (23") will need to be played a little less than 4 inches from the rim.

Don't worry about measuring 4 inches, just "eyeball" it to play approximately 1/3 the distance from the rim to the center.

After you visually decide where to play, use your ears and adjust the playing spot for the best sound.

Never strike the timpani in the exact center of the drum. The resonating chamber is a bowl so the sound waves go down and reflect directly back on the same path. This cancels out most of the sound. Try it! (during warm-ups of course) You will hear a dead, flat sound. When you hit it off center, the sound waves have a chance to deflect off the bowl in many different directions making the sound more full, resonant, and rich. Through hundreds of years of experimenting with the striking spot, timpanists have discovered that playing 1/3 the distance from the rim to the center sounds the best.

Tim Adams

Play about 4 inches from the rim

The Timpani Companion

Which Mallet Should I Use?

Unfortunately, most composers don't tell you what kind of mallet to use on the timpani part. It is up to you and the director to make an appropriate musical choice.

Mallets are constructed with a shaft, core and covering. They range from a soft almost inaudible attack to mallets that have a sharp and strong attack. The core material and wrapping thickness determine the articulation and tone the mallet will produce. Cores can be made from felt, rubber, cork, wood or synthetic materials. Covers can be one layer of felt, two layers of felt, leather, or no covering at all. A professional timpanist will have five or six different pairs of timpani mallets to ensure the correct sound for any given musical situation.

Maxmallets

1. Wooden mallets for the most articulate playing. 1a. Wooden mallets for playing music in the Baroque style. 2. Ultra staccato mallets for playing pronounced articulations. 3. Staccato mallets for articulate passages where you need a full tone. 4. General mallets for all purpose playing. 5. Soft roller mallets used for getting a rich sound with little articulation.

Mallet Choice Guide

At Monocacy Middle School we use three different timpani mallets. We have general mallets which give a rich full tone and have a moderate amount of articulation. Our roller mallets give a full sound but lack articulation. Staccato mallets give clarity and articulation, but do not produce as full a sound as the others.

Your choice should be based on the articulation needed. **The type of mallet you choose has nothing to do with volume.** You can play any of the mallets fortissimo or pianissimo.

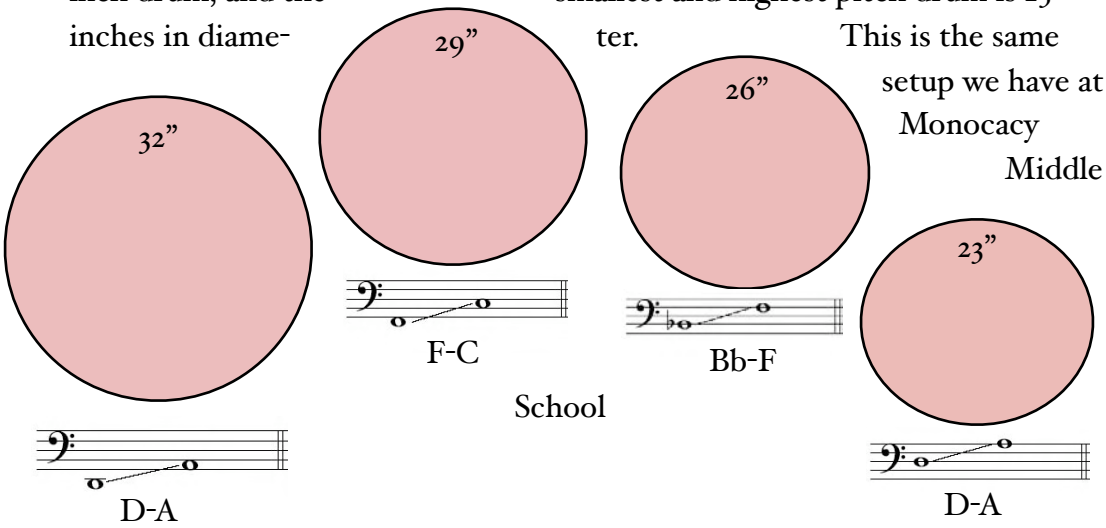
Changing mallets for different musical situations within a song is common.

Here are some guidelines to help you make musical mallet choices:

Musical Situation	Mallet Choice
Lots of rolls and/or sustained notes in the part	Rollers
Lots of quarter, eighth, or sixteenth notes in a row.	Staccato
Isolated notes that should not ring after they are played.	Staccato
Isolated quarter notes and half notes that are played with the tubas	General
Passages that have a mix of note durations such as sustained notes, short notes, and rolls.	General

Which Notes go on Which Drums?

If you learn the bottom note on each drum, knowing which notes to tune on which drums becomes easy. The most common set-up for timpani is four drums. The biggest and lowest sounding is 32 inches, the next biggest drum is 29 inches, after that is the 26 inch drum, and the smallest and highest pitch drum is 23 inches in diameter. This is the same setup we have at Monocacy Middle School



Its easy to remember drum sizes!

Memorize that the biggest drum is 32 inches. All you have to do is subtract 3 inches for the size of the next drum. Check it out:

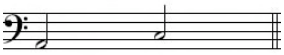
32 inch drum
- 3
29 inch drum
- 3
26 inch drum
- 3
23 inch drum

Its easy to remember the note range on each drum!

Learn this phrase: ***D****oughnuts* ***F****or* ***B****etter* ***D****rummers.* The first letter of each word is the bottom note of each drum from largest to smallest. Just remember that the B is really **Bb**.

Count up 5 notes from the bottom note to get the top note of each drum. Example: Bottom note is D, D=1, E=2, F=3, G=4, A=5. The range of both drums that have D as their lowest note is from A to D.

Whenever possible, put the note in the middle of the drum's range. For example, if the two notes you need to tune are A and C, you could put the A on the 32" drum and the C on the

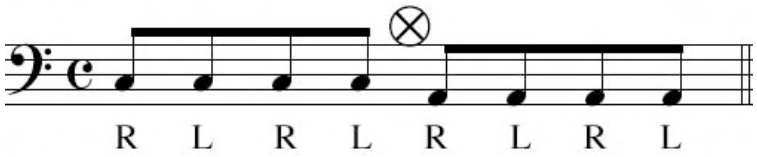


29" drum, but the notes would be at the extremes of each drum's range. You will produce better tone quality if you put the A on the 29" drum and the C on the 26" drum.

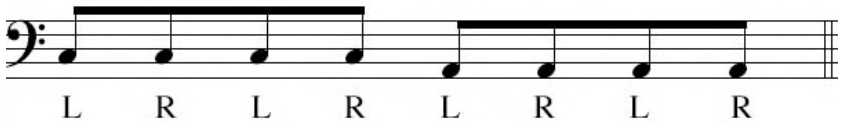
The Timpani Companion

Sticking

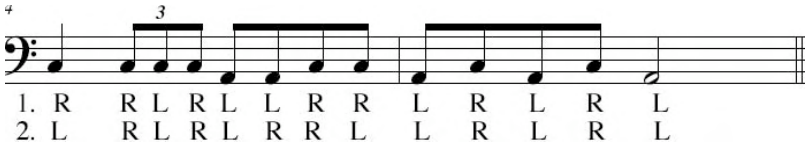
The general rule for sticking is to alternate strokes from right hand to left. You must choose how you will stick different passages. Base your choice on what sticking will make the music sound best. In the following example you would have to cross your hands in order to play the excerpt. The circle with the X in it (⊗) means to cross sticks when playing.



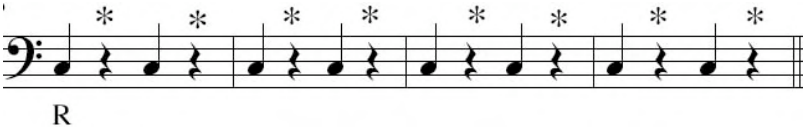
Another way to stick this example is to start the passage with your left hand. This will avoid the cross stick.



Sometimes it is best to use two of the same strokes in a row. Number 1. in the example below shows you one good choice of sticking. Notice that the excerpt begins with two rights in a row. Later there are two left hand strokes in a row followed by two right hand strokes. Example 2. is also a good sticking choice. You would choose one over the other based on what you think sounds best.



Another circumstance where you may choose to not alternate strokes is when dampening. If you had a pattern of notes similar to the example below, you might like to play the notes with your right hand and dampen with your left.



The Timpani Companion

Timpani Maintenance

Timpani require daily and periodic maintenance. The heads can get easily damaged by leaving them uncovered, and by playing them with anything other than timpani mallets. The bowls are made out of copper which is a soft metal that dents easily. The mallets are extremely fragile. They will last a long time provided they are only played on the timpani, the mallet heads are not touched by your hands, they are treated as musical instruments and not tossed around like toys, and stored in a cabinet or stick bag when they are not being used.

Occasionally the timpani head needs to be changed. This is an advanced procedure that is best left to your instructor.

Maintenance Guide

Everyday Timpani Maintenance	Twice Per Year
Cover each drum.	Use machine oil on all the tension rod threads.
Wrap the mallets in plastic and put the mallets in the cabinet or a stick bag.	Use machine oil on the friction points on the pedal.
Put the pedals in the heel down position at the end of rehearsal. This reduces tension on the heads.	Adjust the balanced action on the pedal.
Wipe the heads with a towel to clean off any fingerprints.	Use machine oil on the wheels.


1.


2.

Wiping the head clean with a towel.

Wrapping the mallets in plastic.

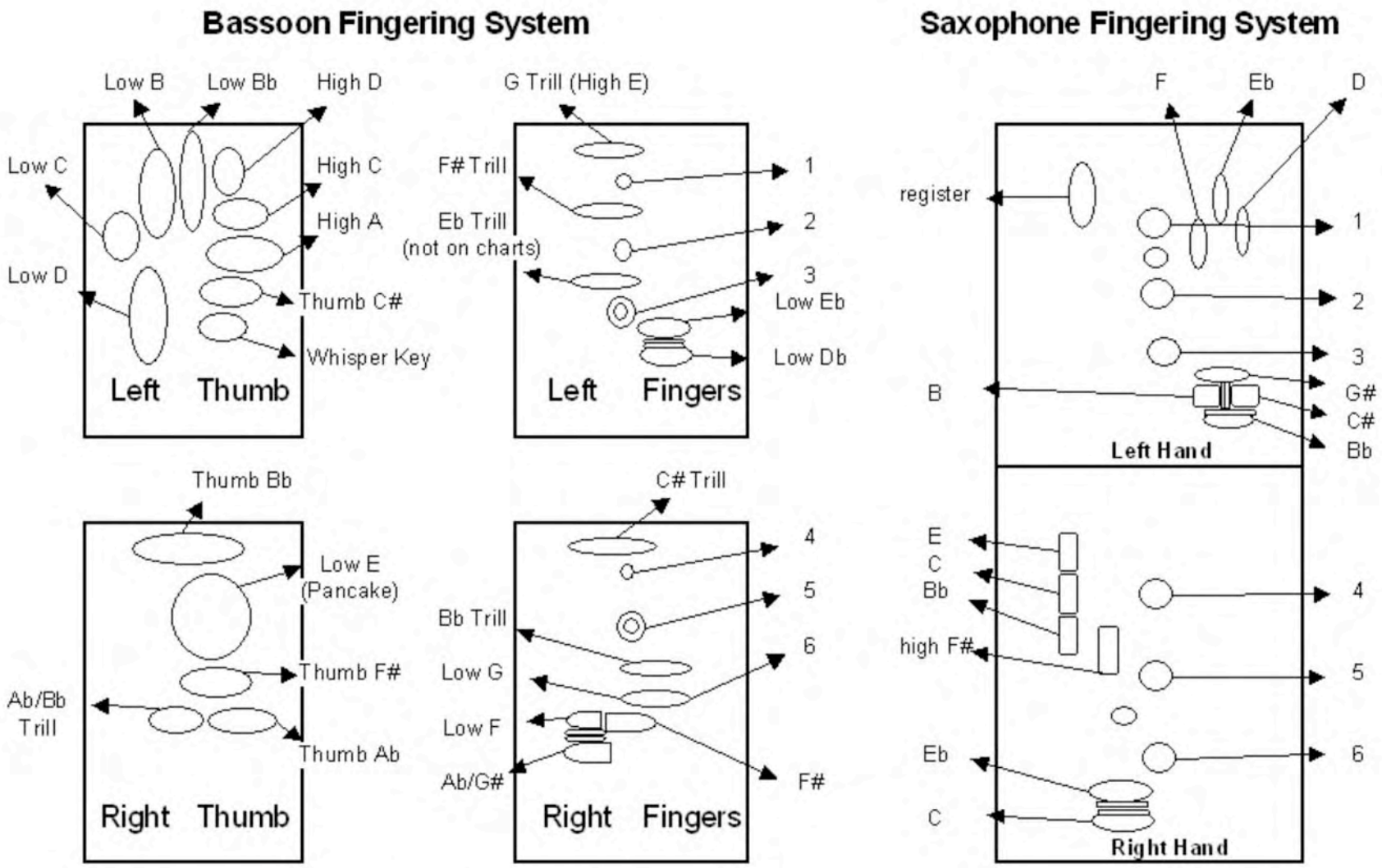

3.

The Timpani Companion

Transferring from the Saxophone:

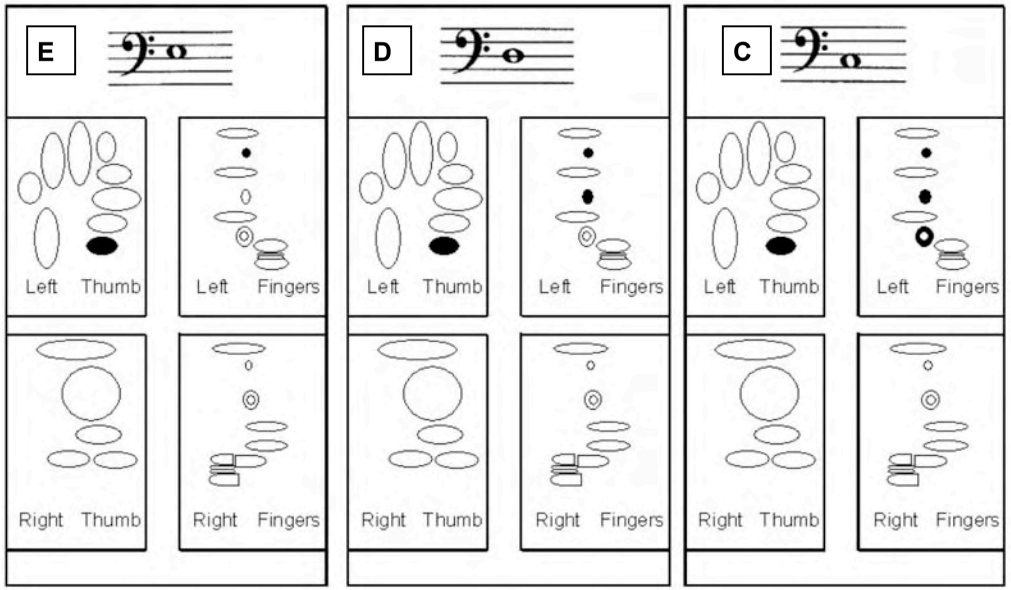
Many of the fingerings encountered while playing the bassoon are similar to those on the saxophone. Looking at the fingering system of the bassoon vs. the saxophone you will notice the same basic six-finger set-up. The major differences occur when comparing the use of the thumb. The embouchure will obviously be different but again the finger placement is similar.

The best place to start comparing the two would be with the B on the saxophone and the E on the bassoon. They use basically the same fingering but do not read the same notes. (All of these exercises will work regardless of what saxophone you play soprano, alto, tenor, or baritone)

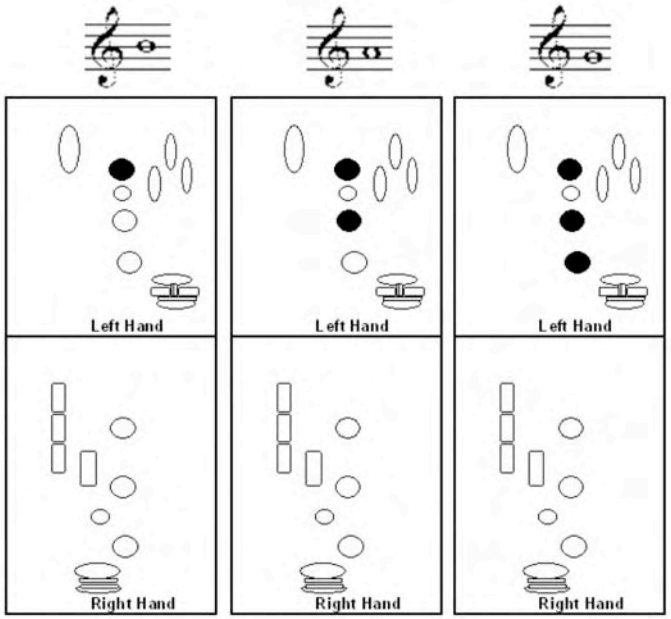


Notice the similarities of the finger placement on both the saxophone and bassoon.
Fingers 1 - 6 are in the same position.

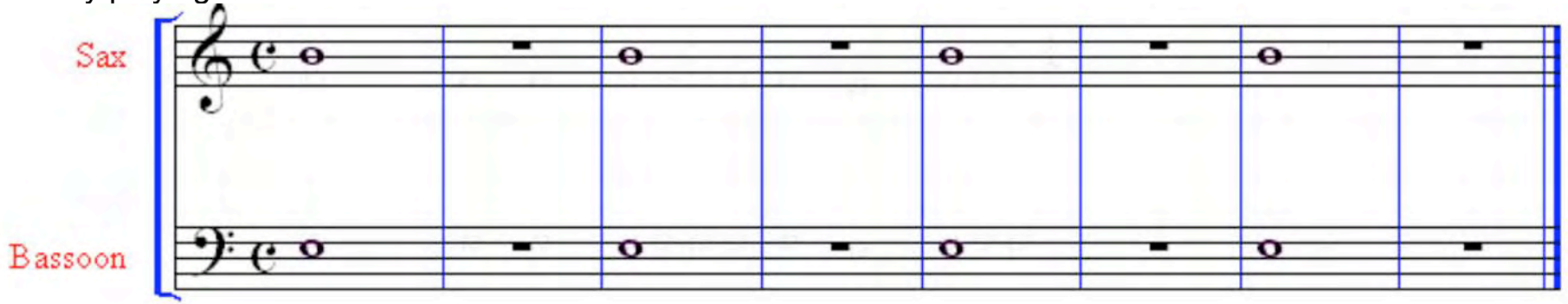
Bassoon First Three Notes: E, D, and C



Sax: B, A, and G

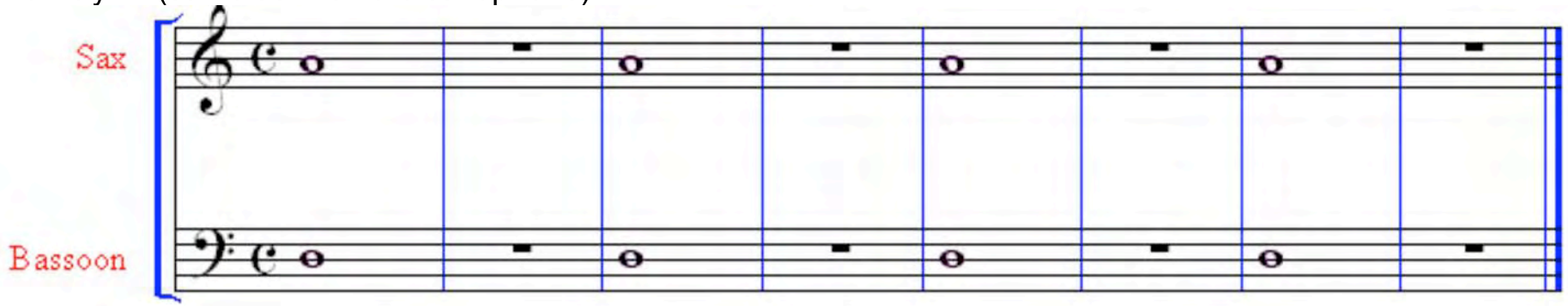


Now try playing the B on the bassoon:

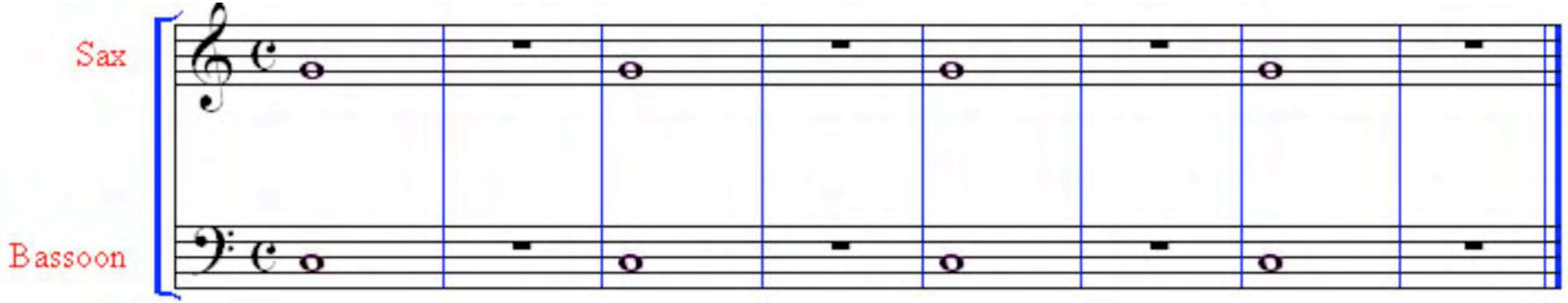


Notice that the fingering is basically the same on both instruments. The first index finger is down on both instruments. The left thumb is added on the bassoon whisper key. *These exercises are not to be played simultaneously. They are only used as a comparison.

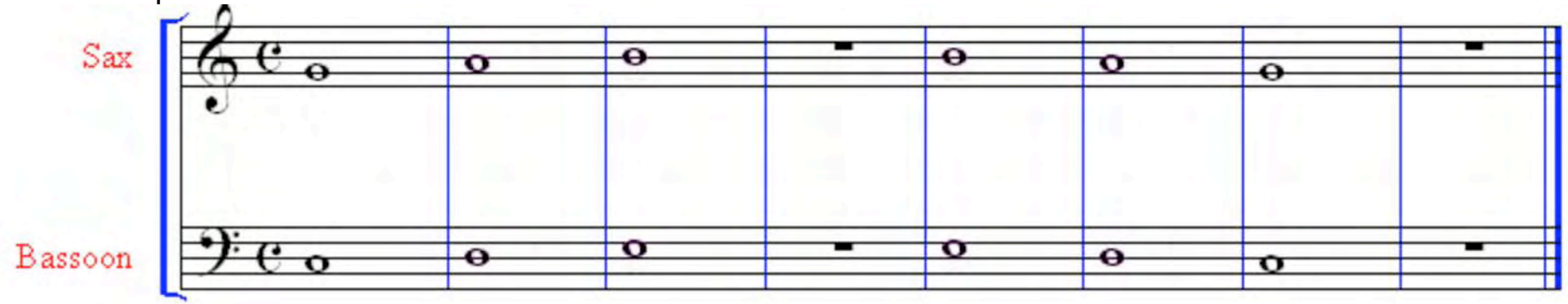
Now try D: (same as A on the saxophone)



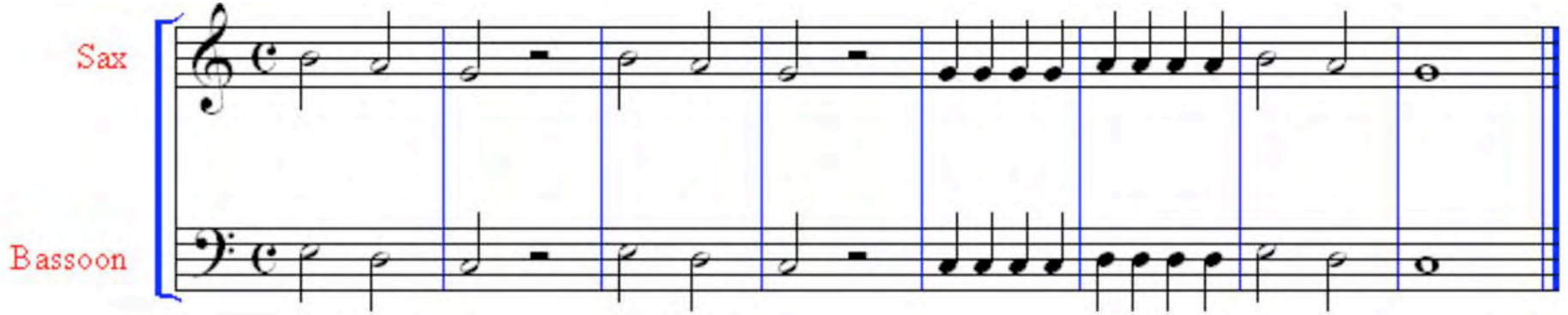
How about C: (same as G on the saxophone)



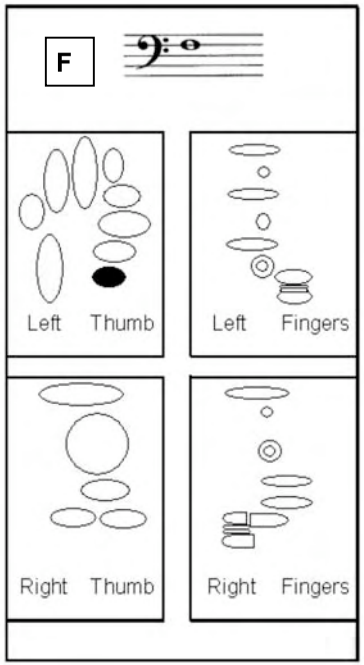
Mix them up:

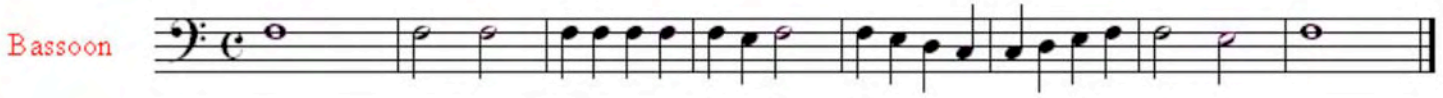


Now try a familiar song:
Hot Cross Buns

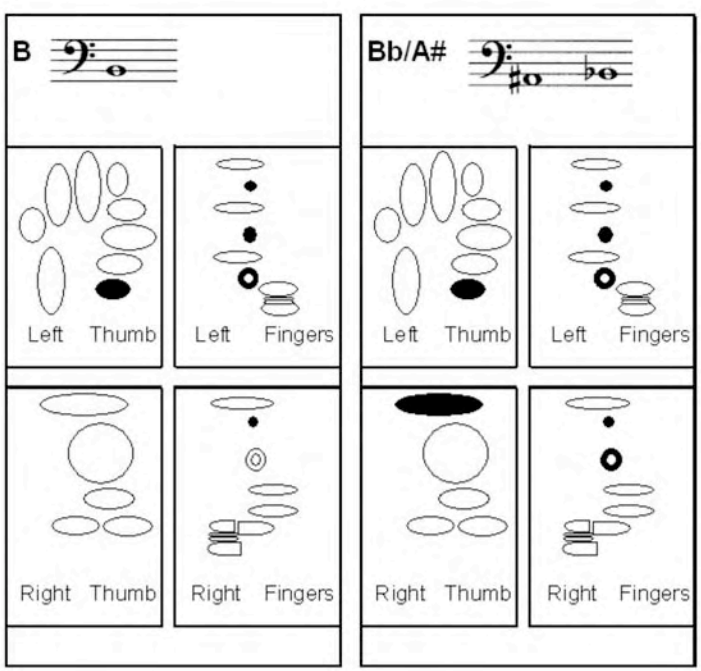


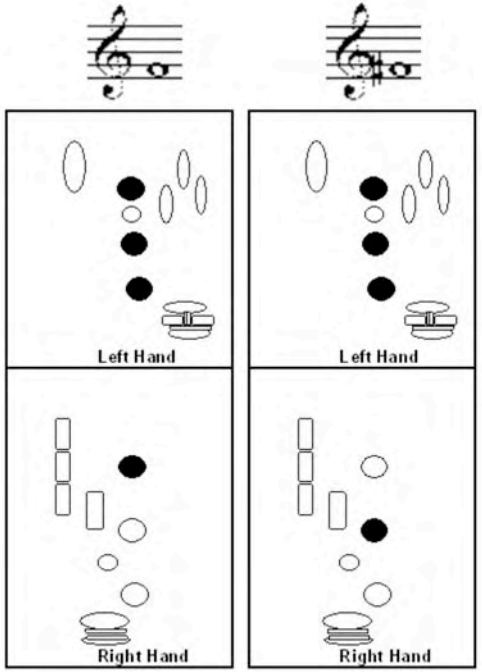
F is different on the bassoon but not too difficult. You just use your left thumb on the whisper key. This note does not relate to the saxophone.



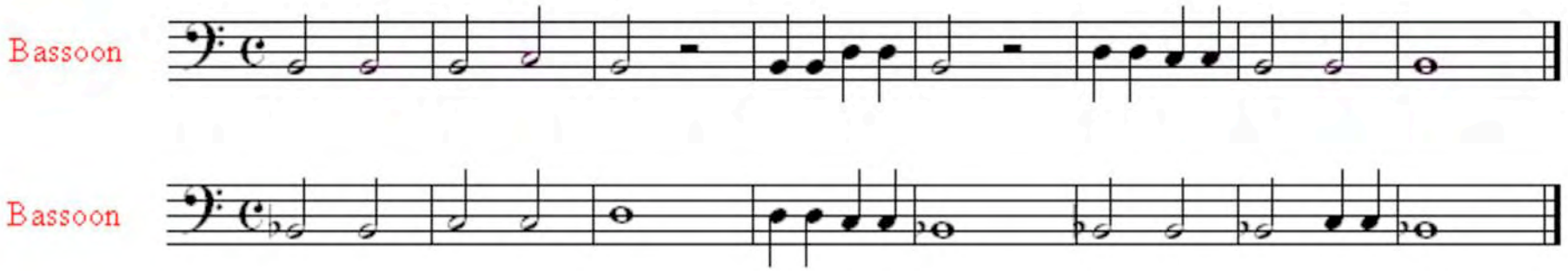


The next two notes have similar fingering patterns but beware of the difference between hands on each instrument: The bassoon has a half step between hands, while the saxophone has a whole step. These fingerings will be different.

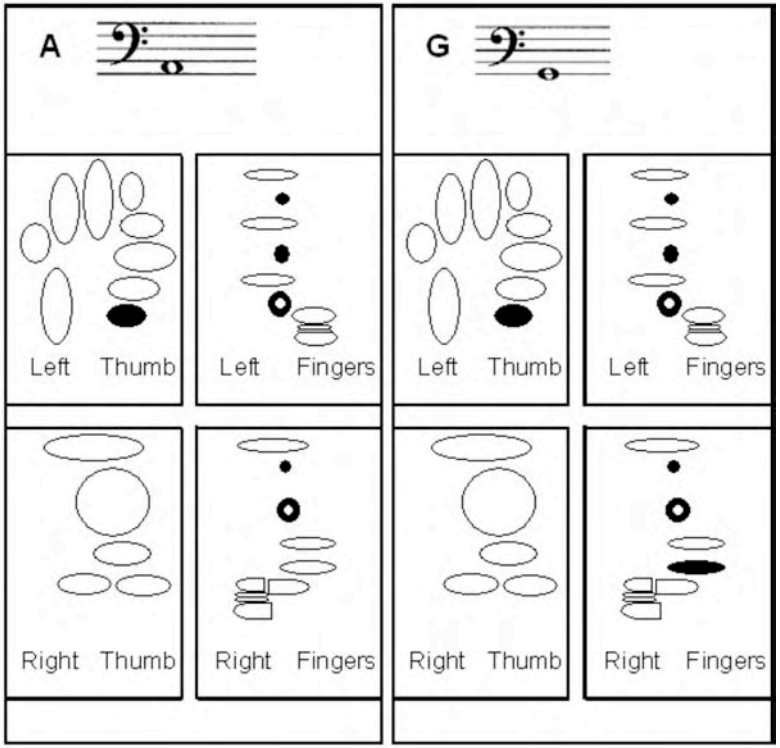


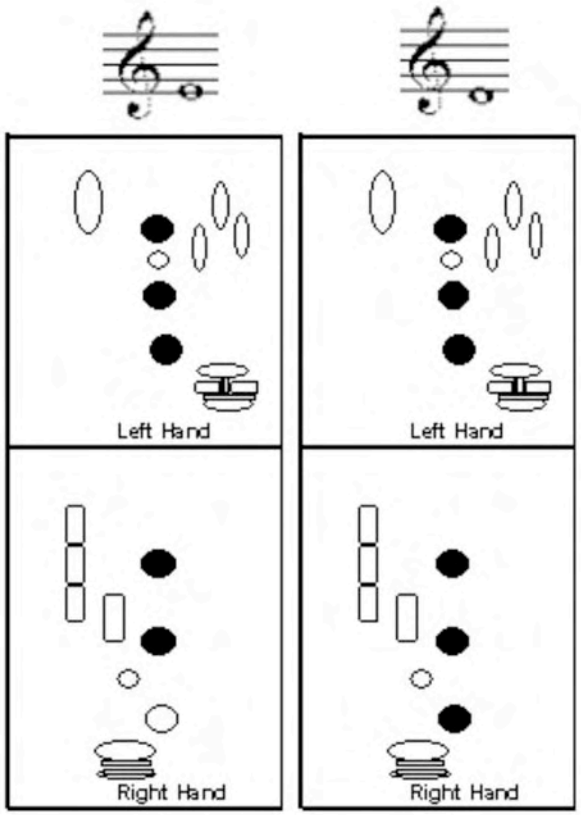


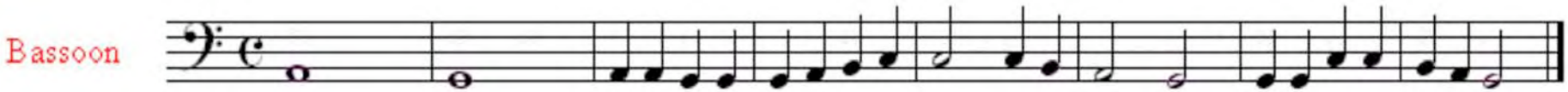
Now practice the B and Bb on the bassoon: (remember they are not the same fingerings as the saxophone)



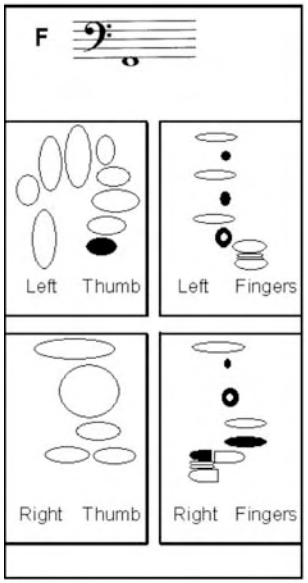
The next two notes are very similar. The low A and G on the bassoon are basically the same as the E and D on the saxophone.

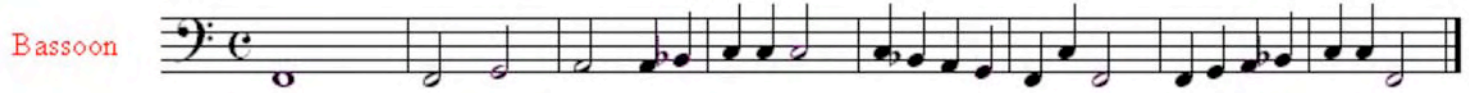




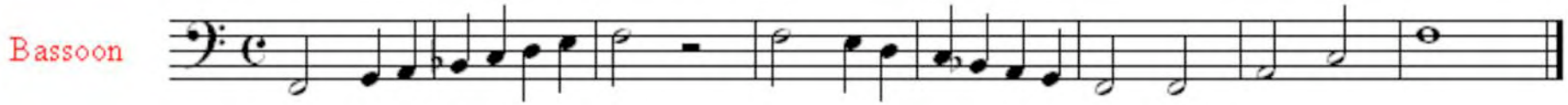


Low F is slightly different than on the saxophone. The fingering is similar to the low C but the pinky keys are different.

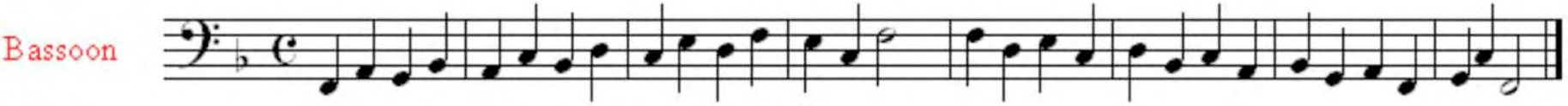




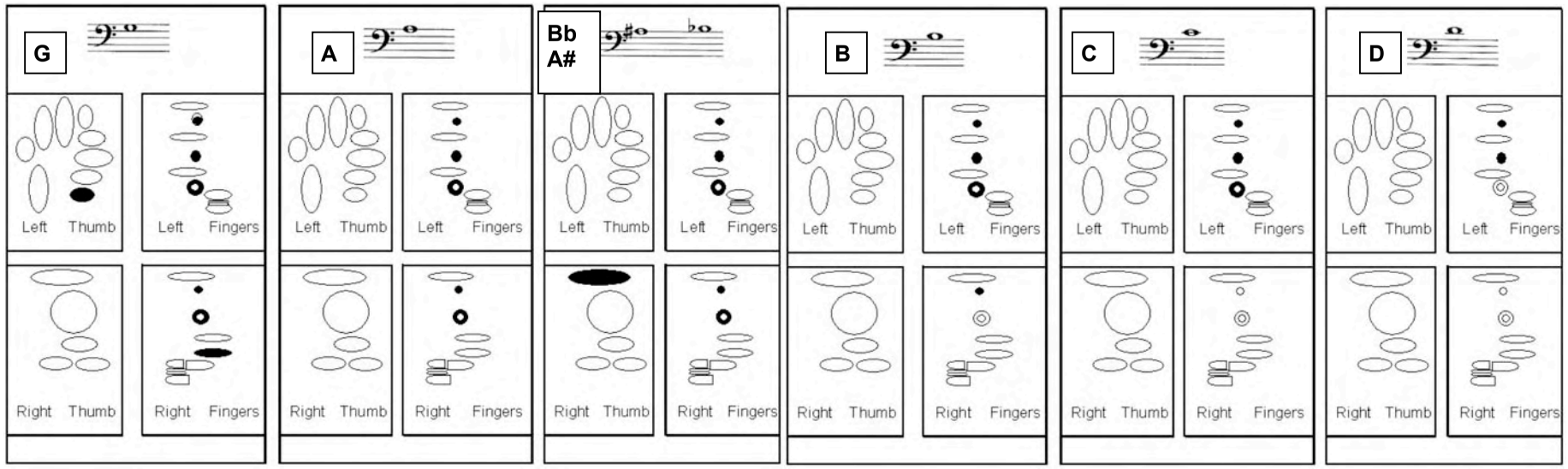
Now try the F major scale:



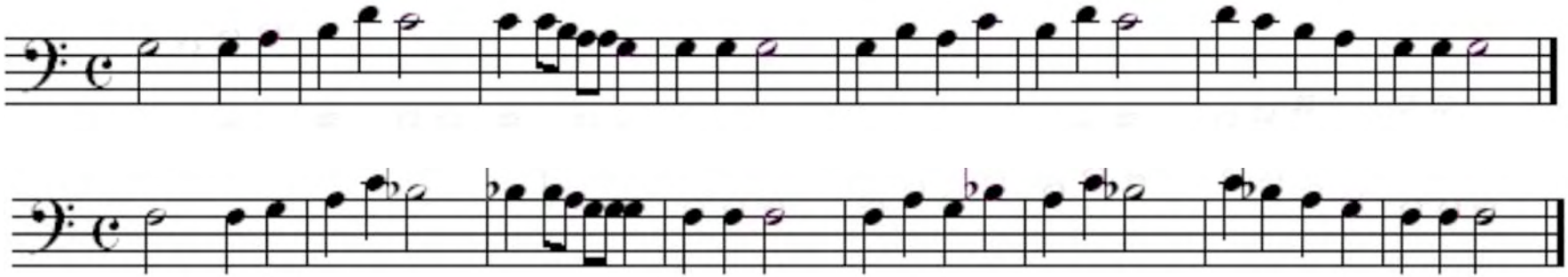
F in thirds:



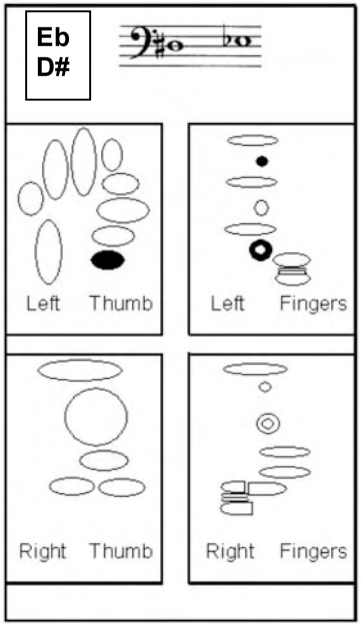
To get notes above the F they are played much like the lower octave with a few differences:

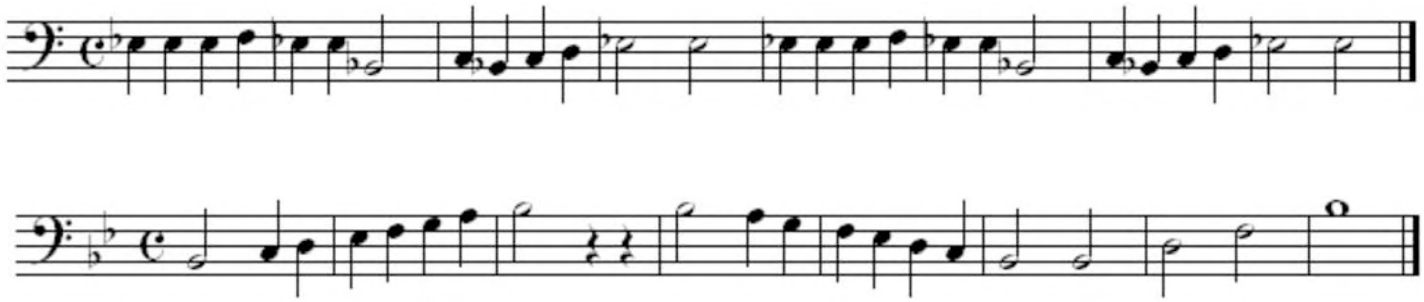


You should notice that these fingerings are almost the same except for the half whole on the G and the lifting up of the left thumb from the whisper key. These fingerings are much like the low octave but remember the B and Bb fingerings are different.

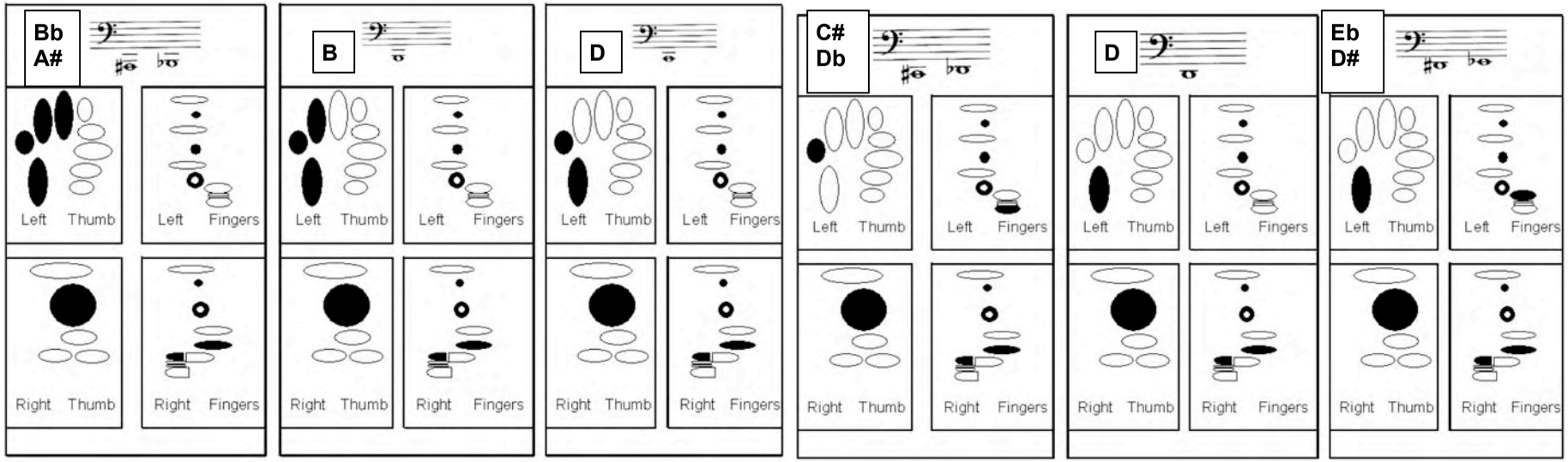


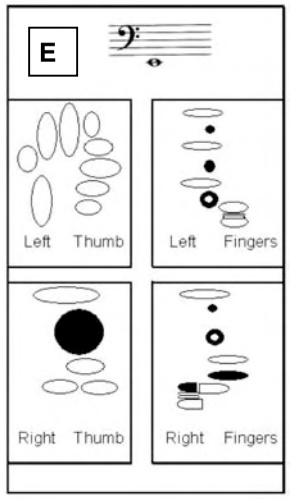
The next note that is very important to know is Eb. (This fingering does not relate to the saxophone.)



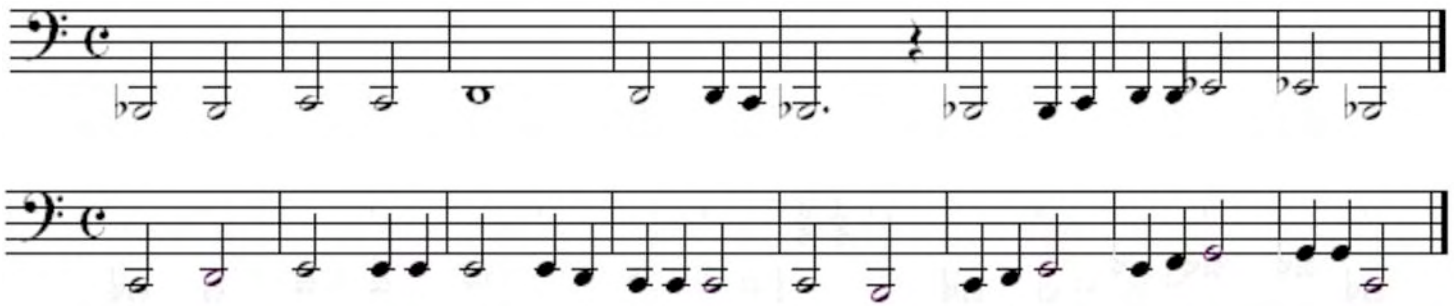


Low register of bassoon:
The left thumb holds the key to many of the lowest notes on the bassoon.

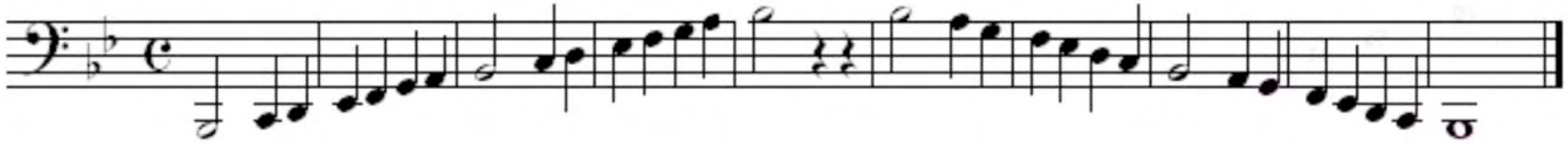




Try these exercises to learn the low register:



Now you are ready to try a 2-octave Bb scale:

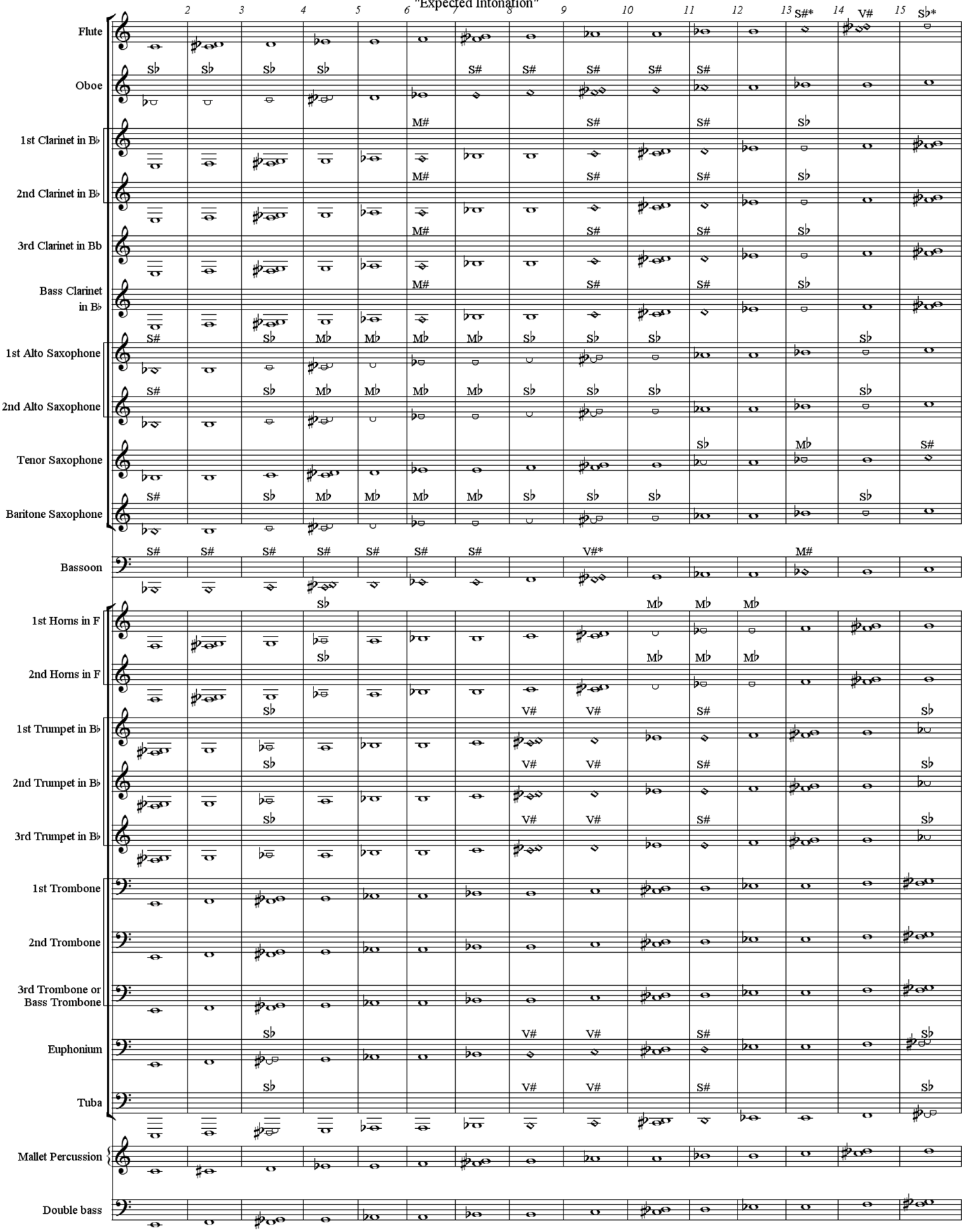


This is a good start for your switch to the bassoon you are well on your way to knowing many of the notes necessary to play the bassoon. At the end of the book there is a section on suggested method books for additional studies. Be sure to check the fingering chart and try to learn the entire chromatic scale on the bassoon.

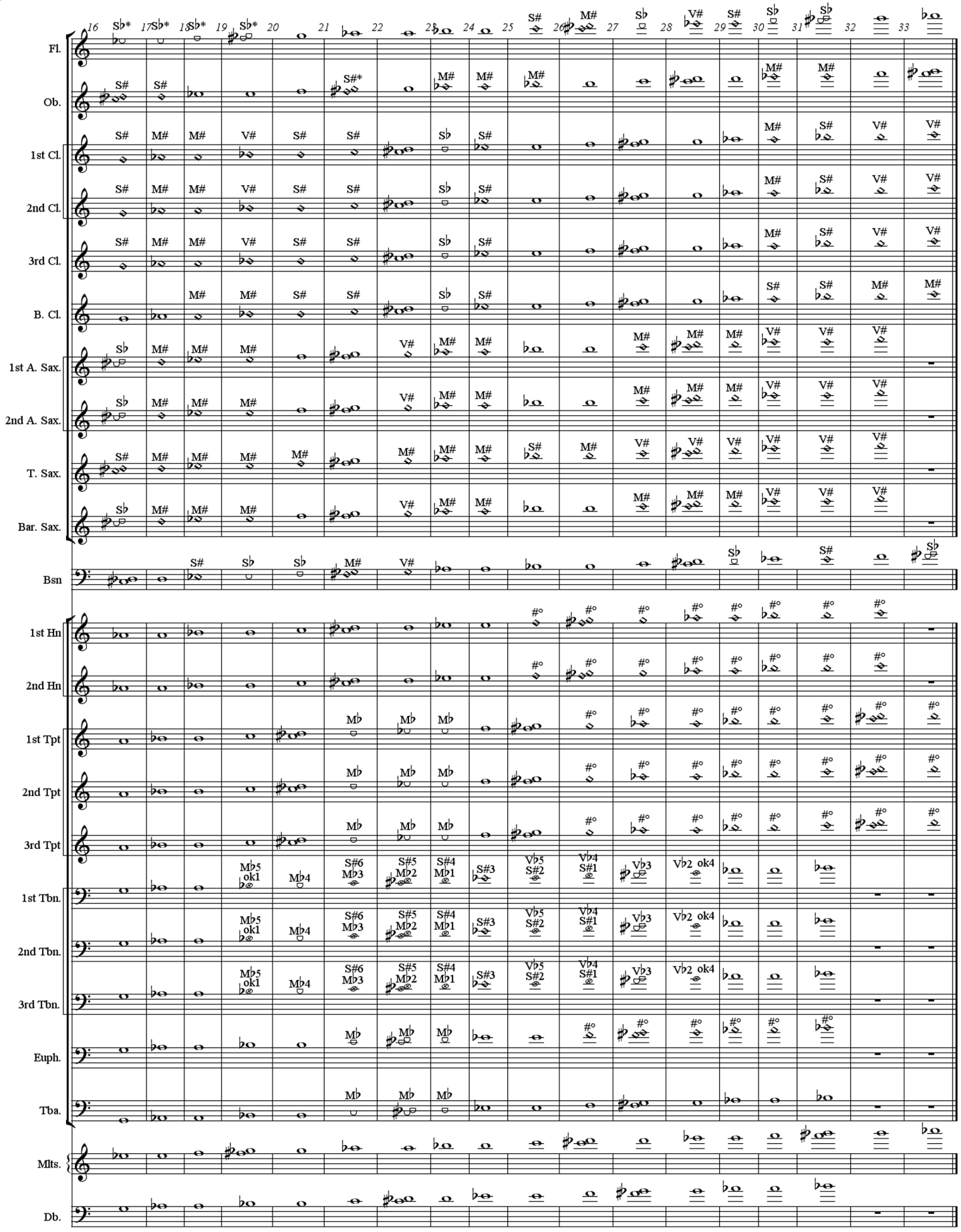
Instrument Help Sheet

"Expected Intonation"

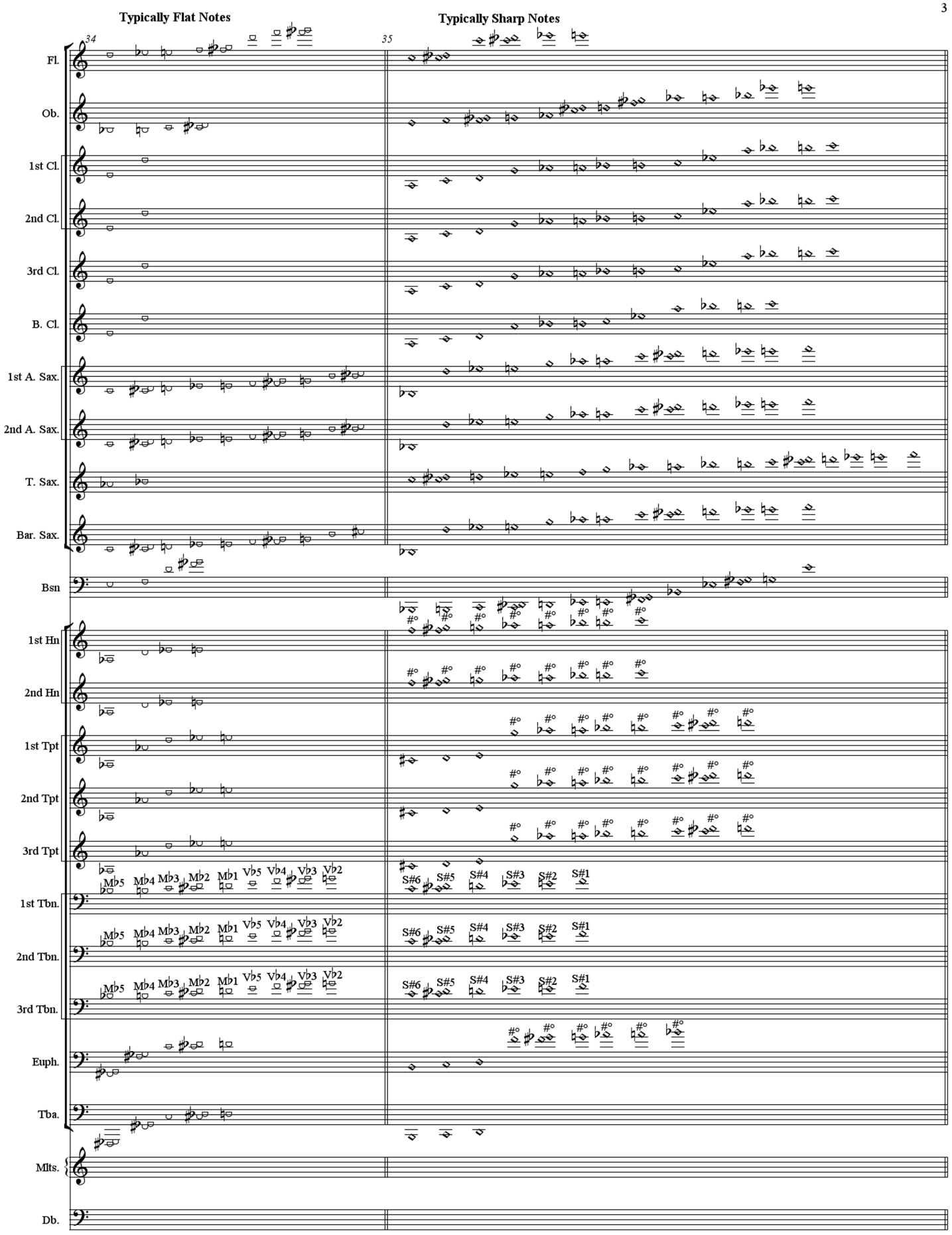
Adapted from *Bandworld* Magazine
August-October 1992, Pages 22-28



S=Slightly, M=Moderately, V=Very, *=Varies by Brand, °=Due to Mouthpiece Pressure, ♢=Sharp Note, ○=Flat Note, ⊗=Multiple Tendencies, (Due to Alternates)

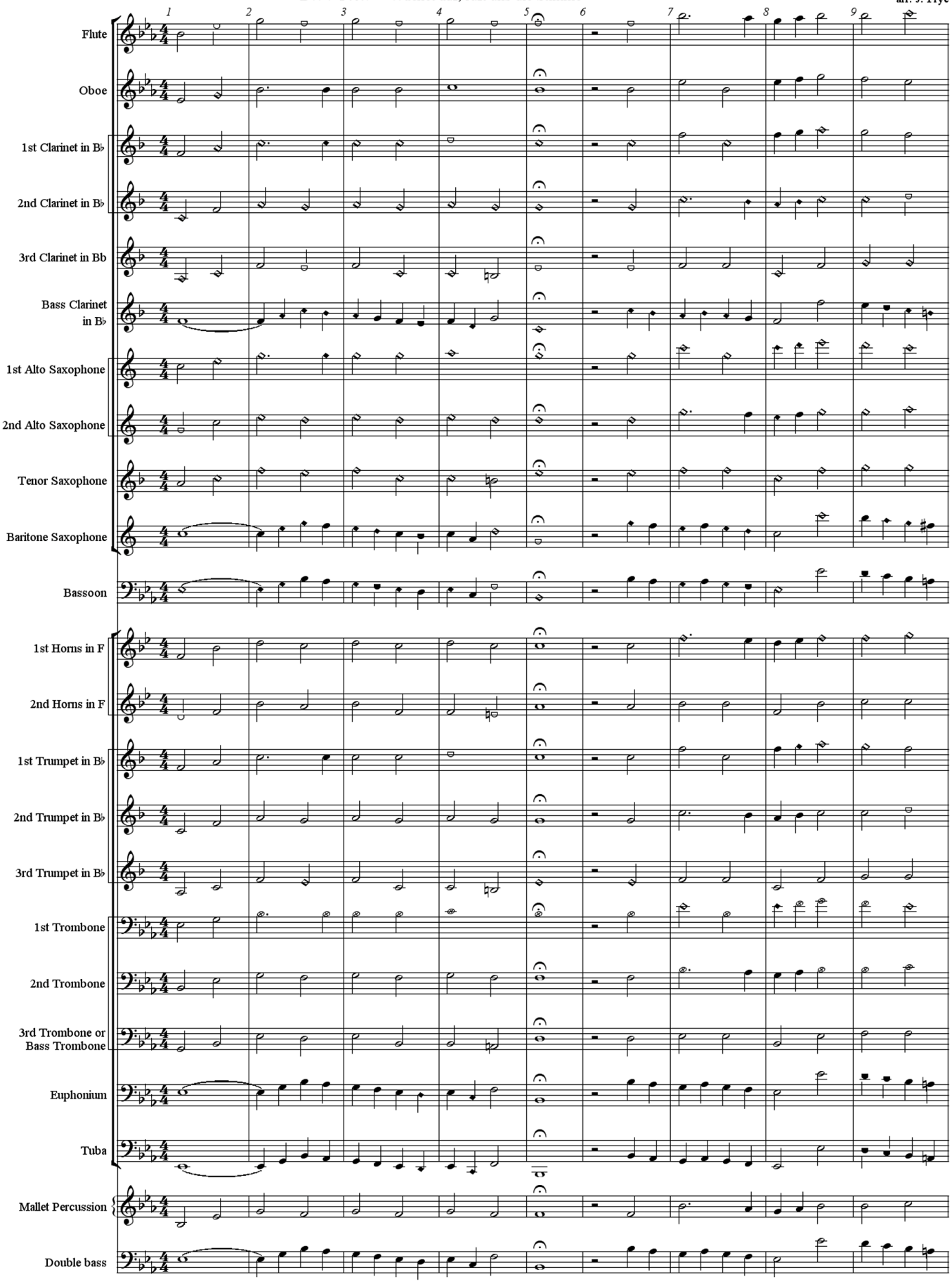


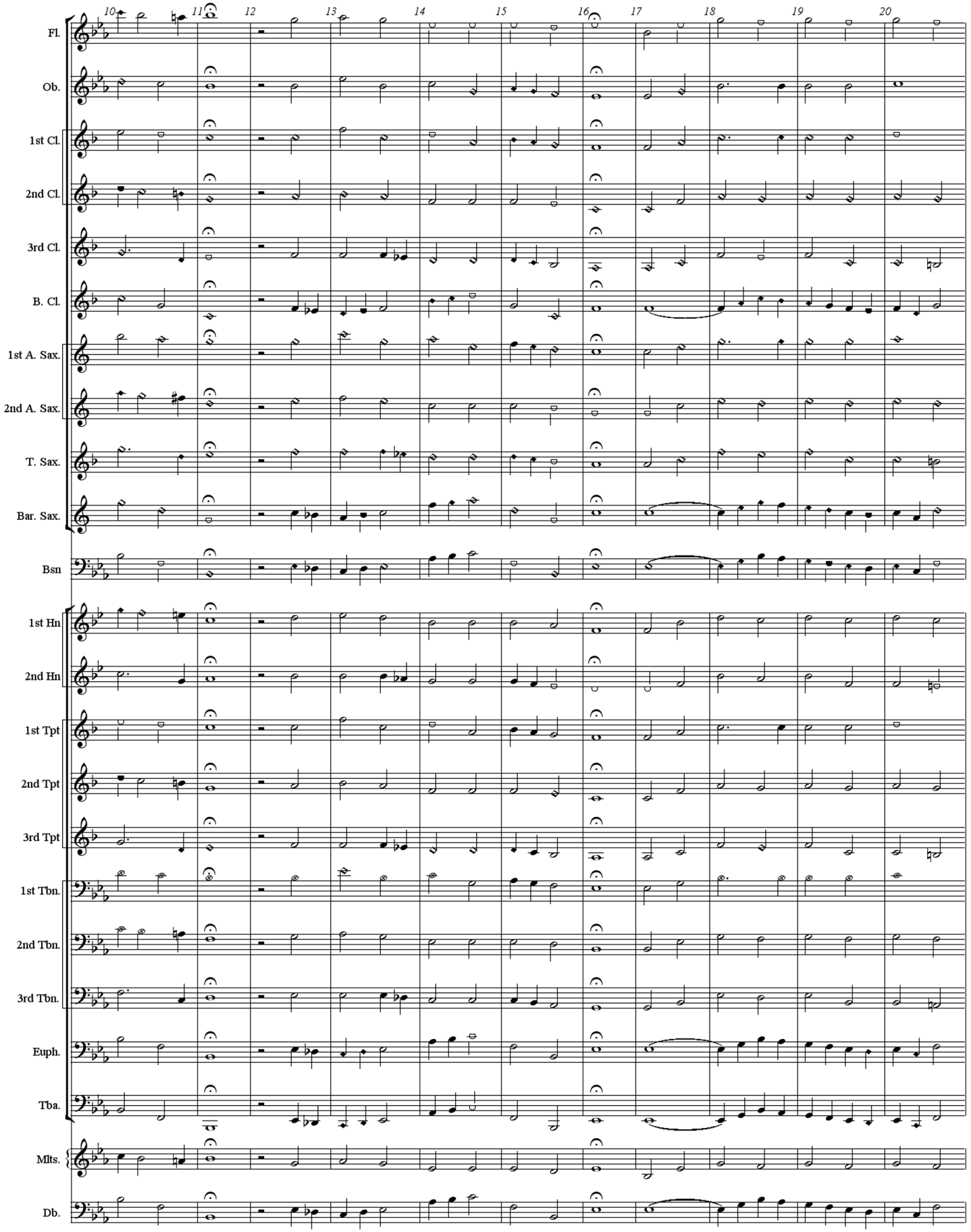
S=Slightly, M=Moderately, V=Very, *=Varies by Brand, °=Due to Mouthpiece Pressure, ♯=Sharp Note, ♭=Flat Note, ⊗=Multiple Tendencies (Due to Alternates)

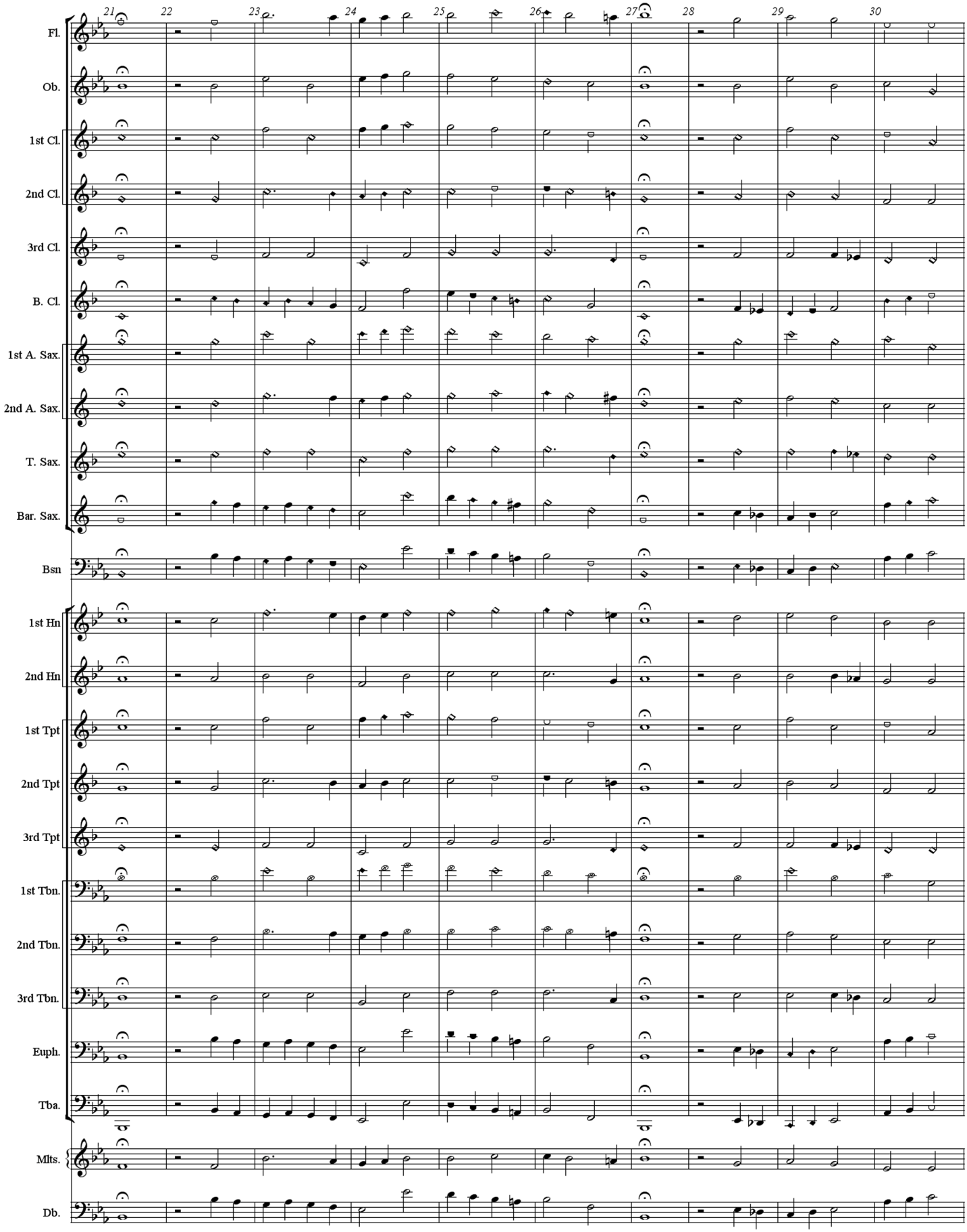

Typically Flat Notes
Typically Sharp Notes
34
35
Fl.
Ob.
1st Cl.
2nd Cl.
3rd Cl.
B. Cl.
1st A. Sax.
2nd A. Sax.
T. Sax.
Bar. Sax.
Bsn
1st Hn
2nd Hn
1st Tpt
2nd Tpt
3rd Tpt
1st Tbn.
2nd Tbn.
3rd Tbn.
Euph.
Tba.
Mlts.
Db.

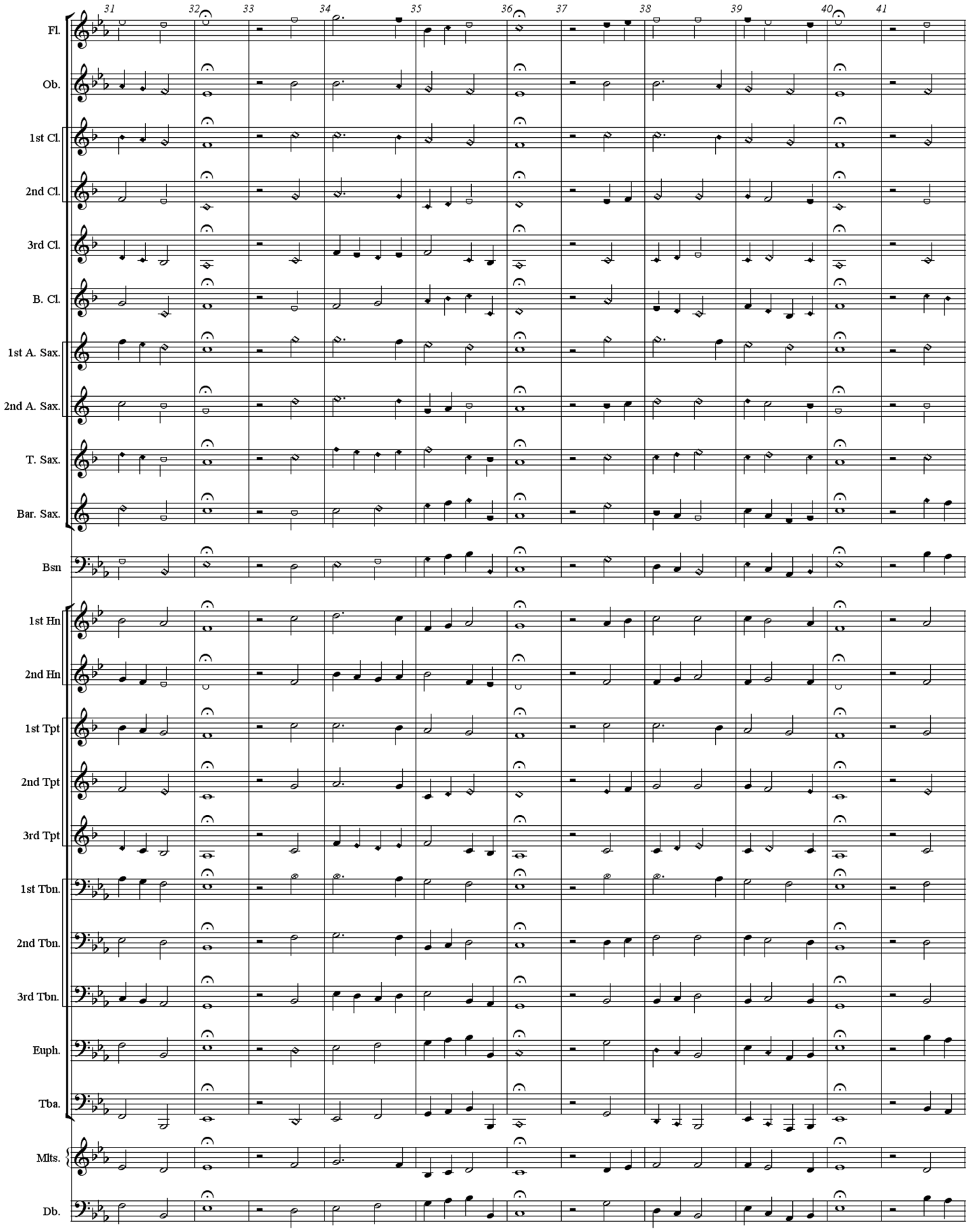
BWV 140.7 - "Wachet auf, ruft uns die Stimme"

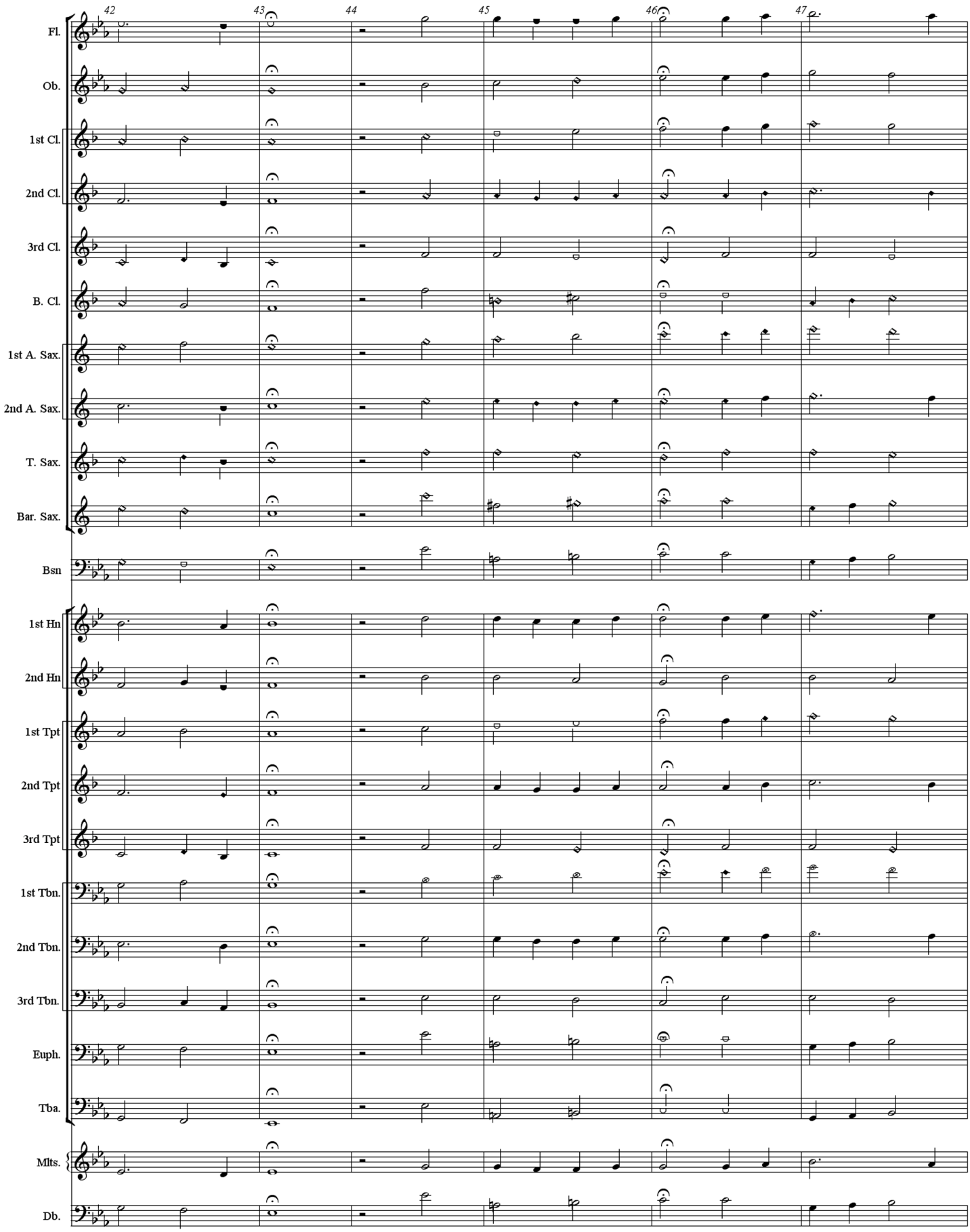
J.S. Bach (1685-1750)
arr. J. Frye

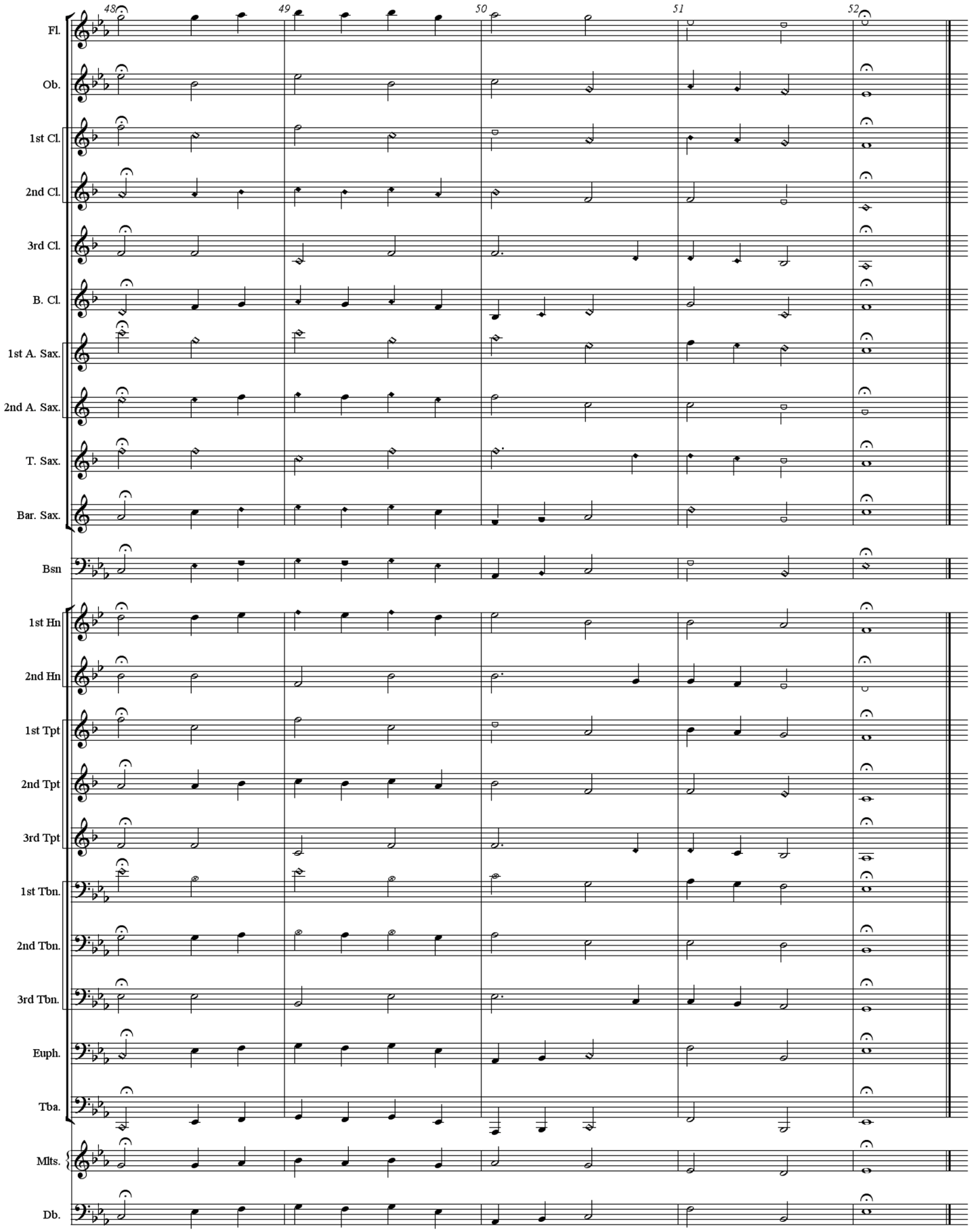



10
11
12
13
14
15
16
17
18
19
20
Fl.
Ob.
1st Cl.
2nd Cl.
3rd Cl.
B. Cl.
1st A. Sax.
2nd A. Sax.
T. Sax.
Bar. Sax.
Bsn
1st Hn
2nd Hn
1st Tpt
2nd Tpt
3rd Tpt
1st Tbn.
2nd Tbn.
3rd Tbn.
Euph.
Tba.
Mlts.
Db.


21
22
23
24
25
26
27
28
29
30
Fl.
Ob.
1st Cl.
2nd Cl.
3rd Cl.
B. Cl.
1st A. Sax.
2nd A. Sax.
T. Sax.
Bar. Sax.
Bsn
1st Hn
2nd Hn
1st Tpt
2nd Tpt
3rd Tpt
1st Tbn.
2nd Tbn.
3rd Tbn.
Euph.
Tba.
Mlts.
Db.


31
32
33
34
35
36
37
38
39
40
41
Fl.
Ob.
1st Cl.
2nd Cl.
3rd Cl.
B. Cl.
1st A. Sax.
2nd A. Sax.
T. Sax.
Bar. Sax.
Bsn
1st Hn
2nd Hn
1st Tpt
2nd Tpt
3rd Tpt
1st Tbn.
2nd Tbn.
3rd Tbn.
Euph.
Tba.
Mlts.
Db.


42
43
44
45
46
47
Fl.
Ob.
1st Cl.
2nd Cl.
3rd Cl.
B. Cl.
1st A. Sax.
2nd A. Sax.
T. Sax.
Bar. Sax.
Bsn
1st Hn
2nd Hn
1st Tpt
2nd Tpt
3rd Tpt
1st Tbn.
2nd Tbn.
3rd Tbn.
Euph.
Tba.
Mlts.
Db.

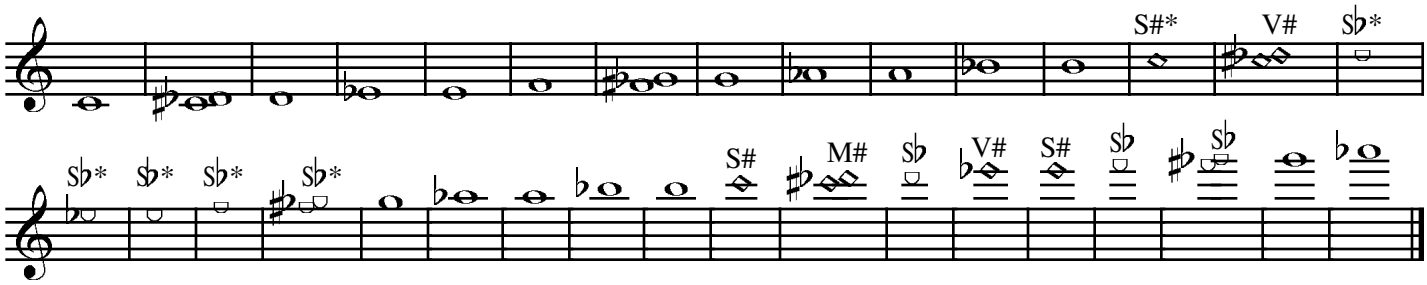

48
49
50
51
52
Fl.
Ob.
1st Cl.
2nd Cl.
3rd Cl.
B. Cl.
1st A. Sax.
2nd A. Sax.
T. Sax.
Bar. Sax.
Bsn
1st Hn
2nd Hn
1st Tpt
2nd Tpt
3rd Tpt
1st Tbn.
2nd Tbn.
3rd Tbn.
Euph.
Tba.
Mlts.
Db.

Flute

Instrument Help Sheet

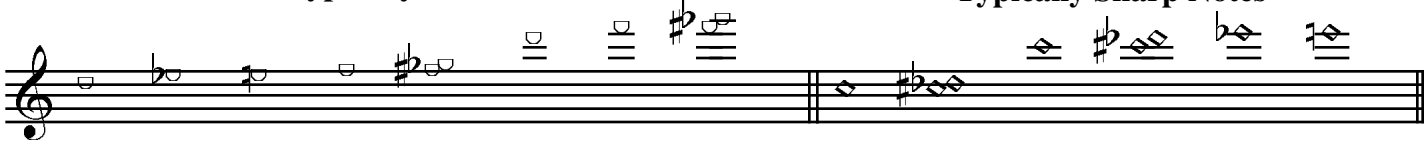
"Expected Intonation"

Adapted from *Bandworld* Magazine
August-October 1992, Pages 22-28



Typically Flat Notes

Typically Sharp Notes



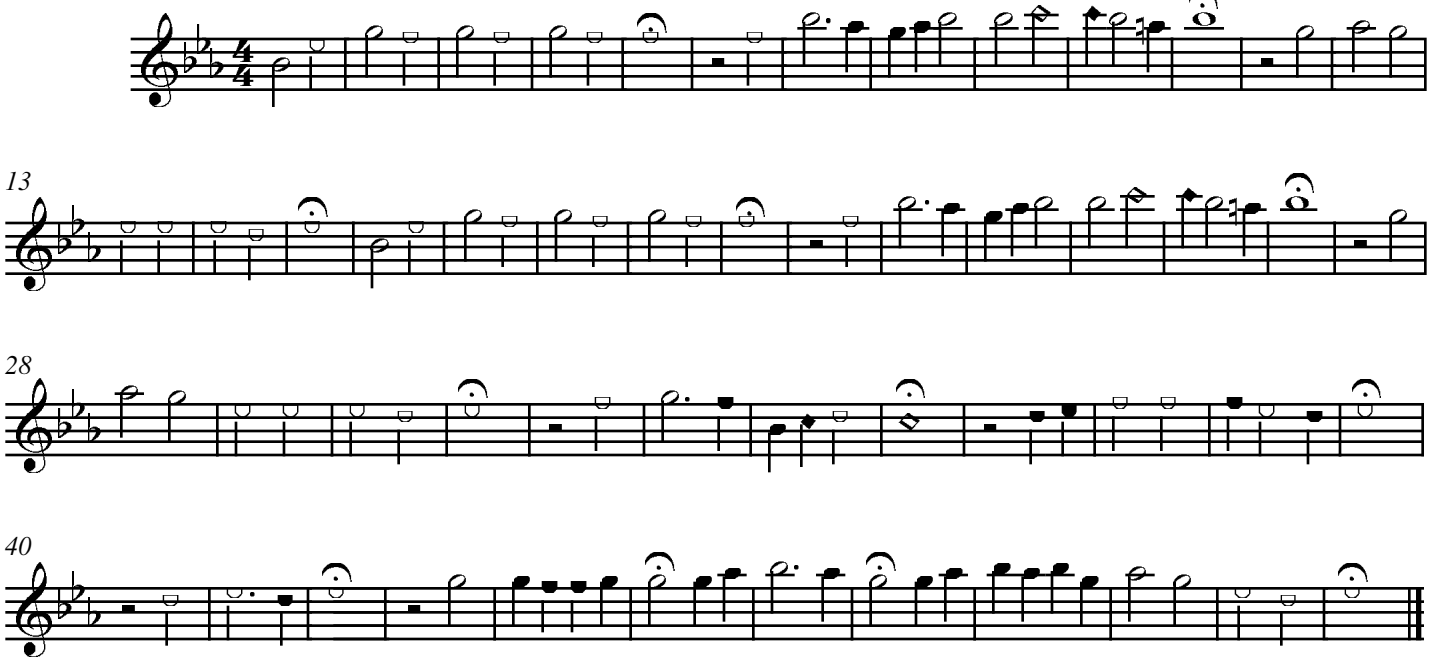
To Raise Pitch on Flat Notes - Play with a Higher, Faster Airstream. "Roll Out" the headjoint.
To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn).

Embouchure - Think "WHEE-TOO." Keep your face relaxed and flexible.

Hands - Play with the pads of your fingers, not the tips. Curve fingers as if you are holding a ball.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



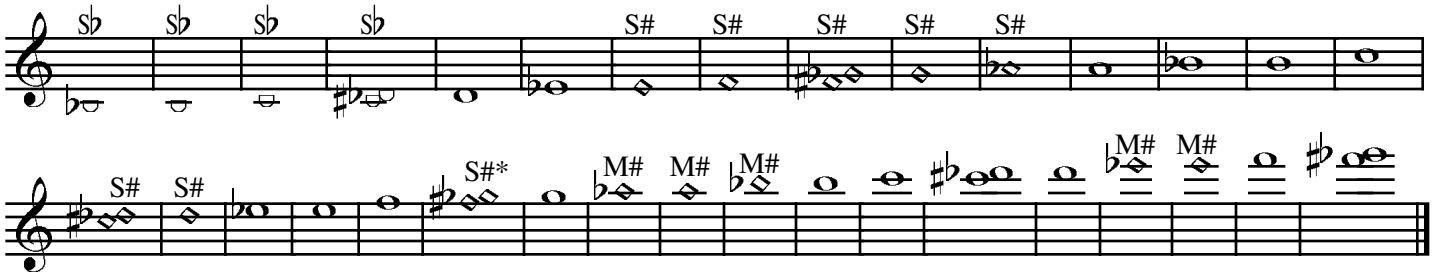
S=Slightly, M=Moderately, V=Very, *=Varies by Brand, °=Due to Mouthpiece Pressure, ♯=Sharp Note, ♭=Flat Note, 𝅘𝅥=Multiple Tendencies (Due to Alternates)

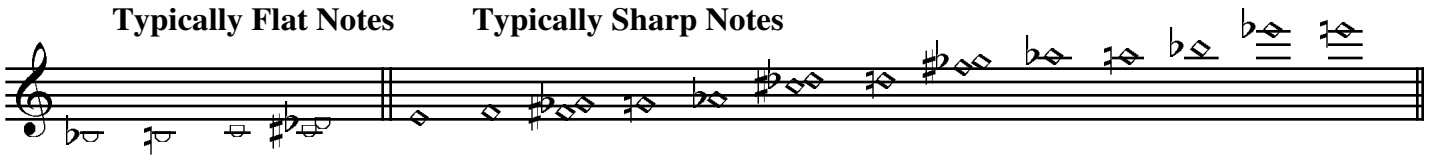
Oboe

Instrument Help Sheet

"Expected Intonation"

Adapted from *Bandworld* Magazine
August-October 1992, Pages 22-28





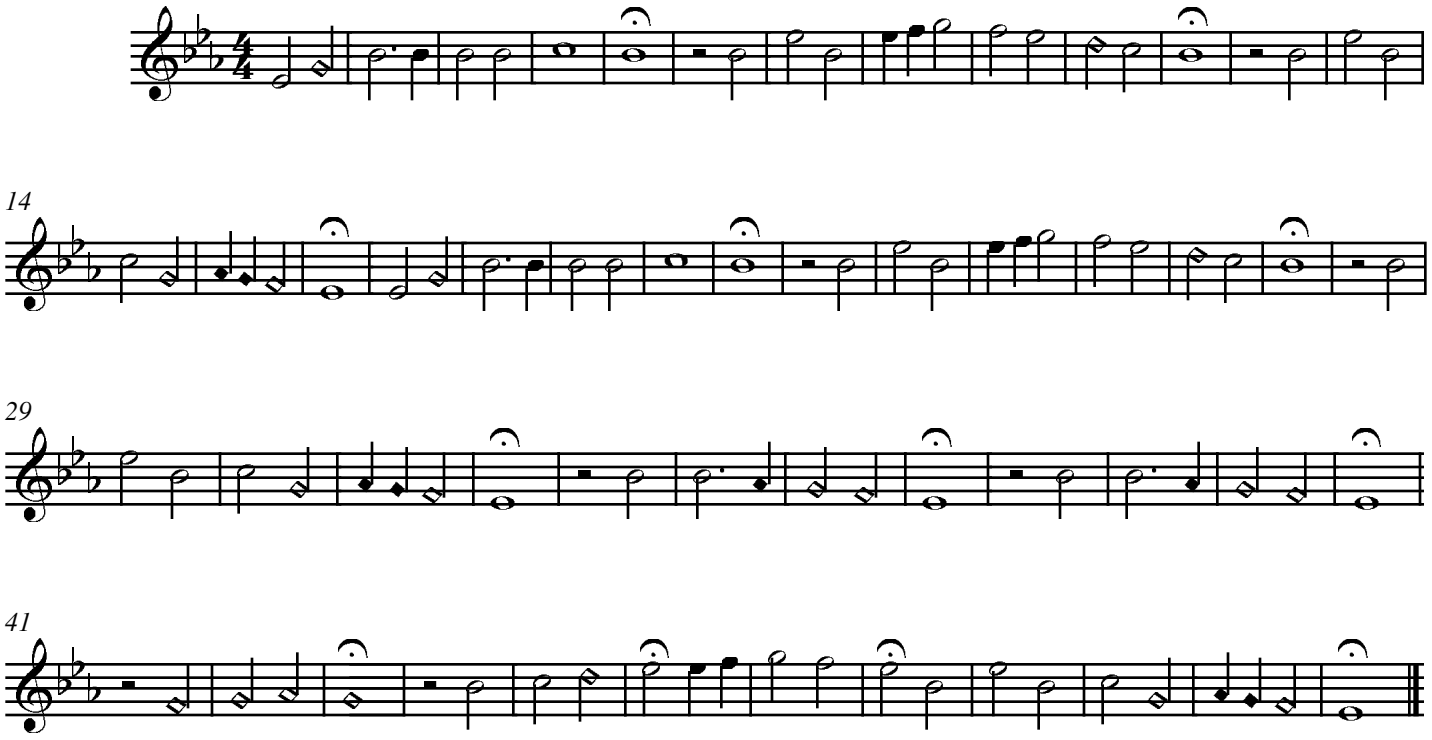
To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.
To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn).

Embouchure - Keep an open space in the mouth. Think "Hot mashed potatoes." Lips together, teeth apart.

Hands - Play with the pads of your fingers, not the tips. Curve fingers as if you are holding a ball.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



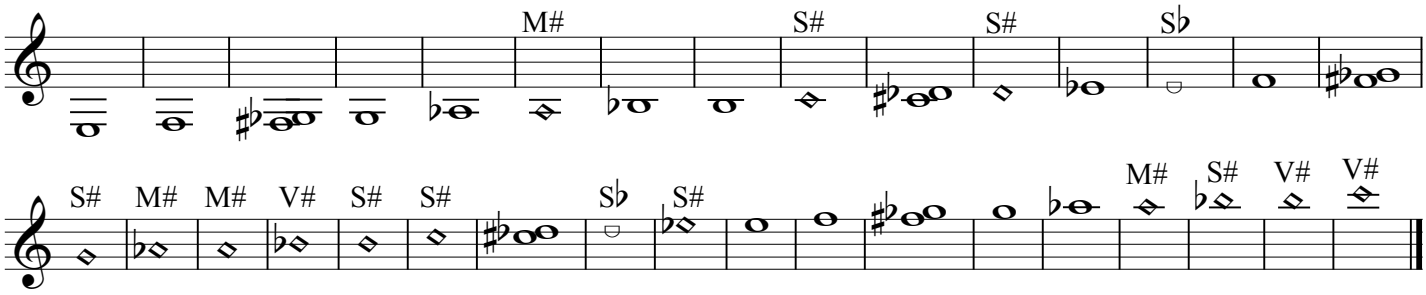
S=Slightly, M=Moderately, V=Very, *=Varies by Brand, °=Due to Mouthpiece Pressure, ♯=Sharp Note, ♭=Flat Note, 𝅘𝅥=Multiple Tendencies (Due to Alternates)

1st Clarinet in B♭

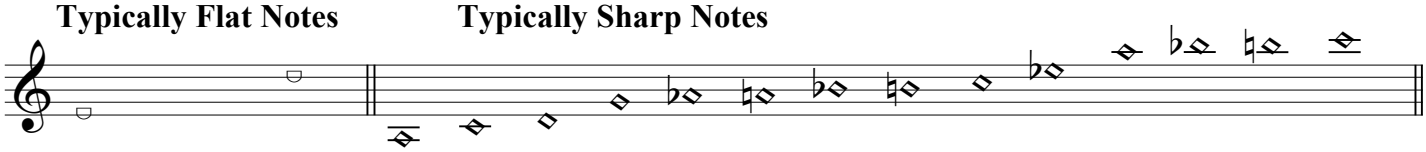
Instrument Help Sheet

Adapted from *Bandworld* Magazine
August-October 1992, Pages 22-28

"Expected Intonation"



Typically Flat Notes **Typically Sharp Notes**



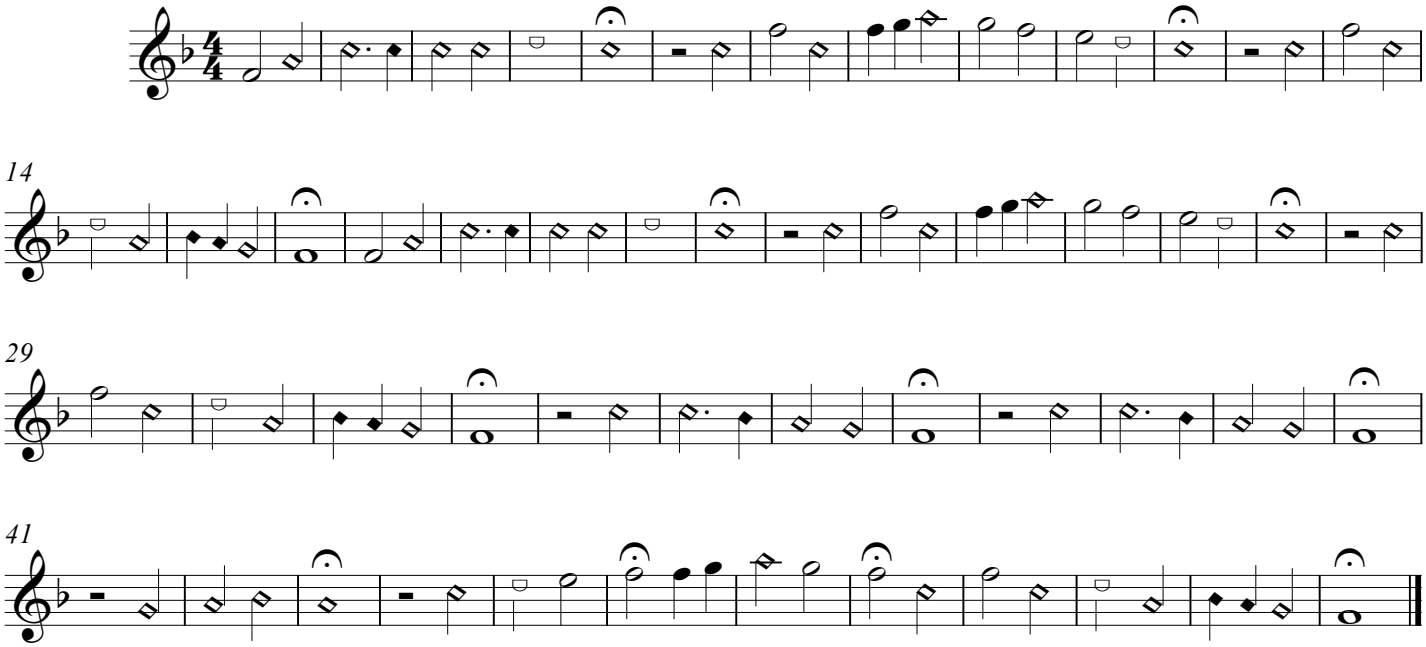
To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.
To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn). Bring corners of the mouth down and flatten the chin.

Embouchure - Keep a Flat Chin. Teeth should touch the top of the Mouthpiece.

Hands - Play with the pads of your fingers, not the tips. Curve fingers as if you are holding a ball.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



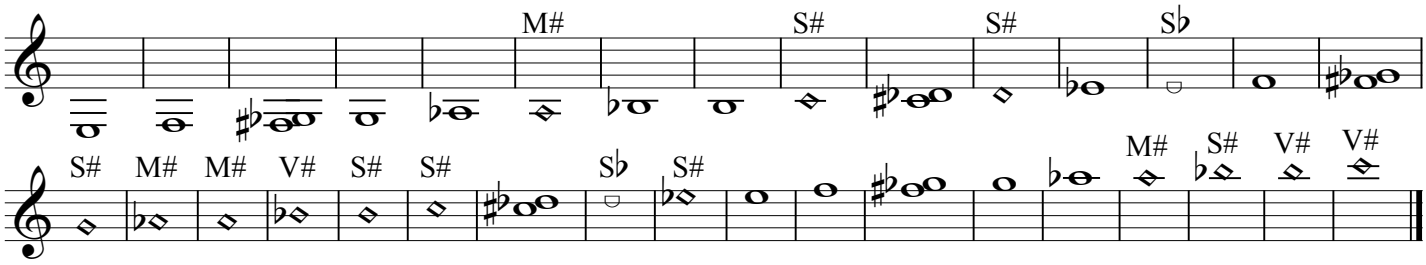
S=Slightly, M=Moderately, V=Very, *=Varies by Brand, °=Due to Mouthpiece Pressure,

2nd Clarinet in B♭

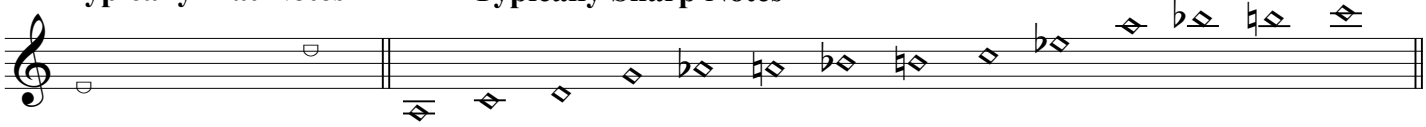
Instrument Help Sheet

"Expected Intonation"

Adapted from *Bandworld* Magazine
August-October 1992, Pages 22-28



Typically Flat Notes **Typically Sharp Notes**



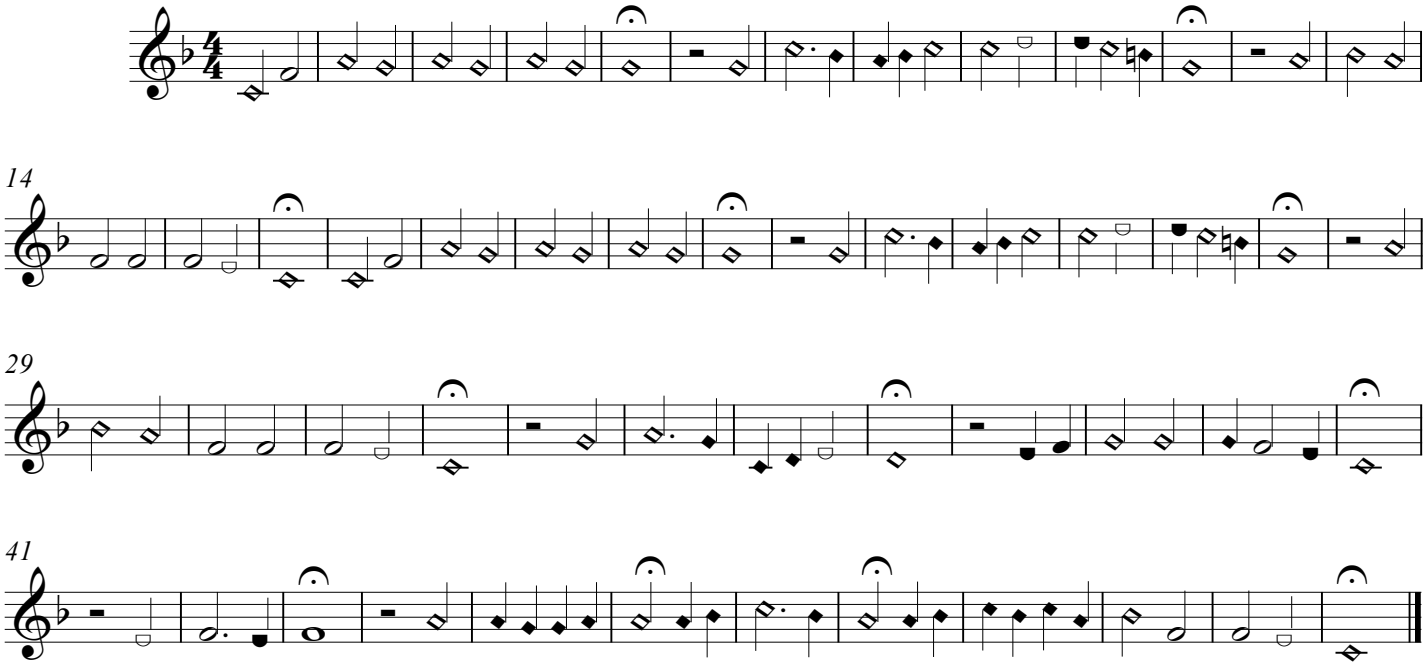
To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.
To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn). Bring corners of the mouth down and flatten the chin.

Embouchure - Keep a Flat Chin. Teeth should touch the top of the Mouthpiece.

Hands - Play with the pads of your fingers, not the tips. Curve fingers as if you are holding a ball.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



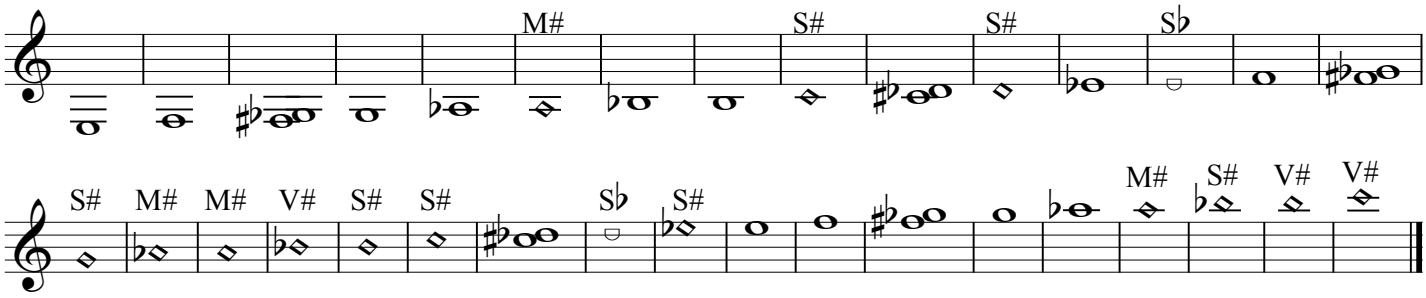
S=Slightly, M=Moderately, V=Very, *=Varies by Brand, °=Due to Mouthpiece Pressure,

3rd Clarinet in Bb

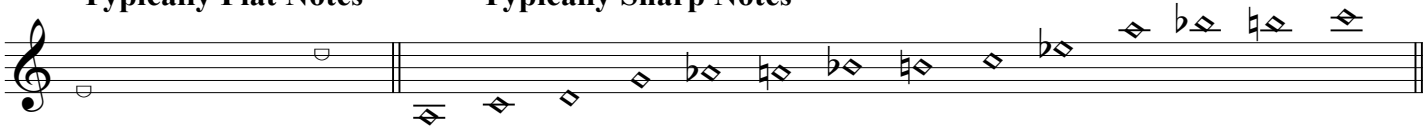
Instrument Help Sheet

"Expected Intonation"

Adapted from *Bandworld* Magazine
August-October 1992, Pages 22-28



Typically Flat Notes **Typically Sharp Notes**



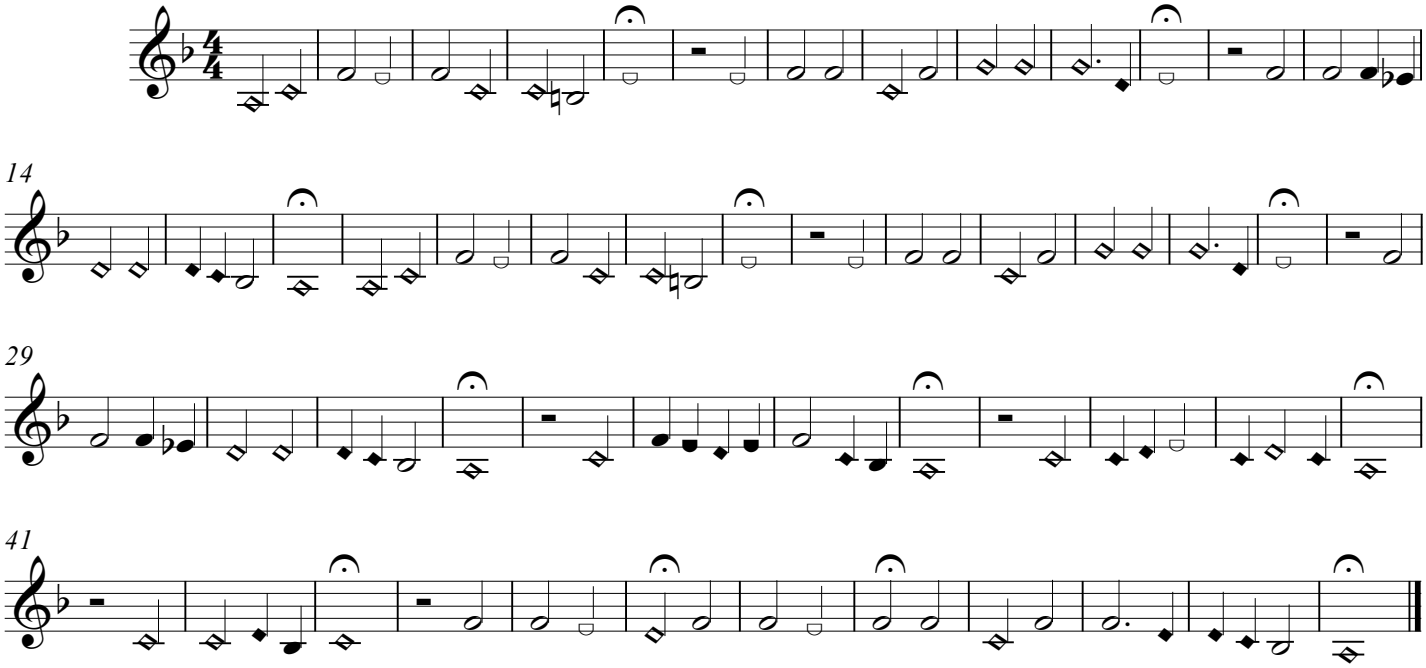
To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.
To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn). Bring corners of the mouth down and flatten the chin.

Embouchure - Keep a Flat Chin. Teeth should touch the top of the Mouthpiece.

Hands - Play with the pads of your fingers, not the tips. Curve fingers as if you are holding a ball.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



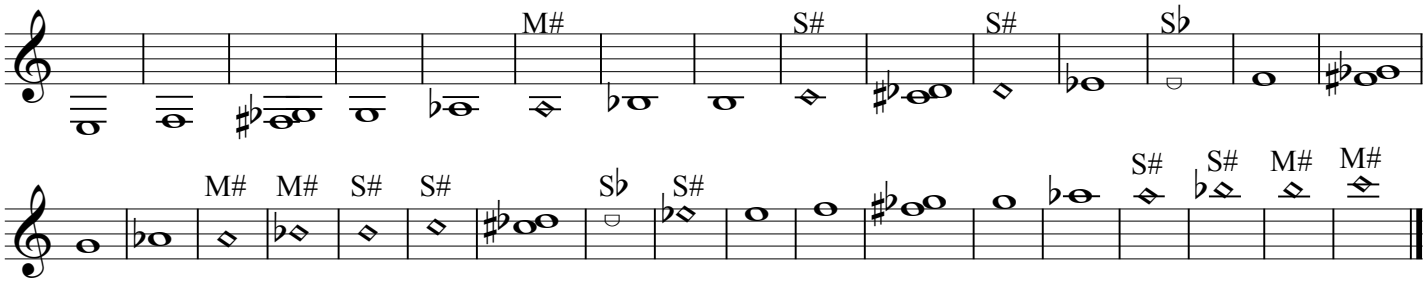
S=Slightly, M=Moderately, V=Very, *=Varies by Brand, °=Due to Mouthpiece Pressure,

Bass Clarinet in B♭

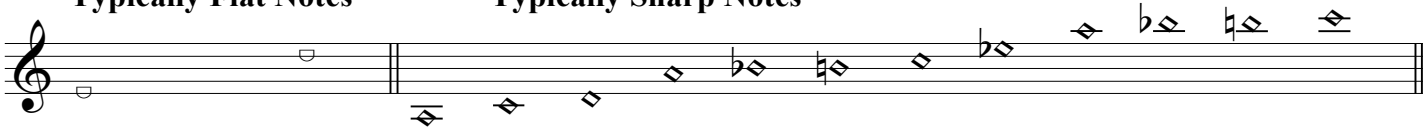
Instrument Help Sheet

"Expected Intonation"

Adapted from *Bandworld* Magazine
August-October 1992, Pages 22-28



Typically Flat Notes **Typically Sharp Notes**



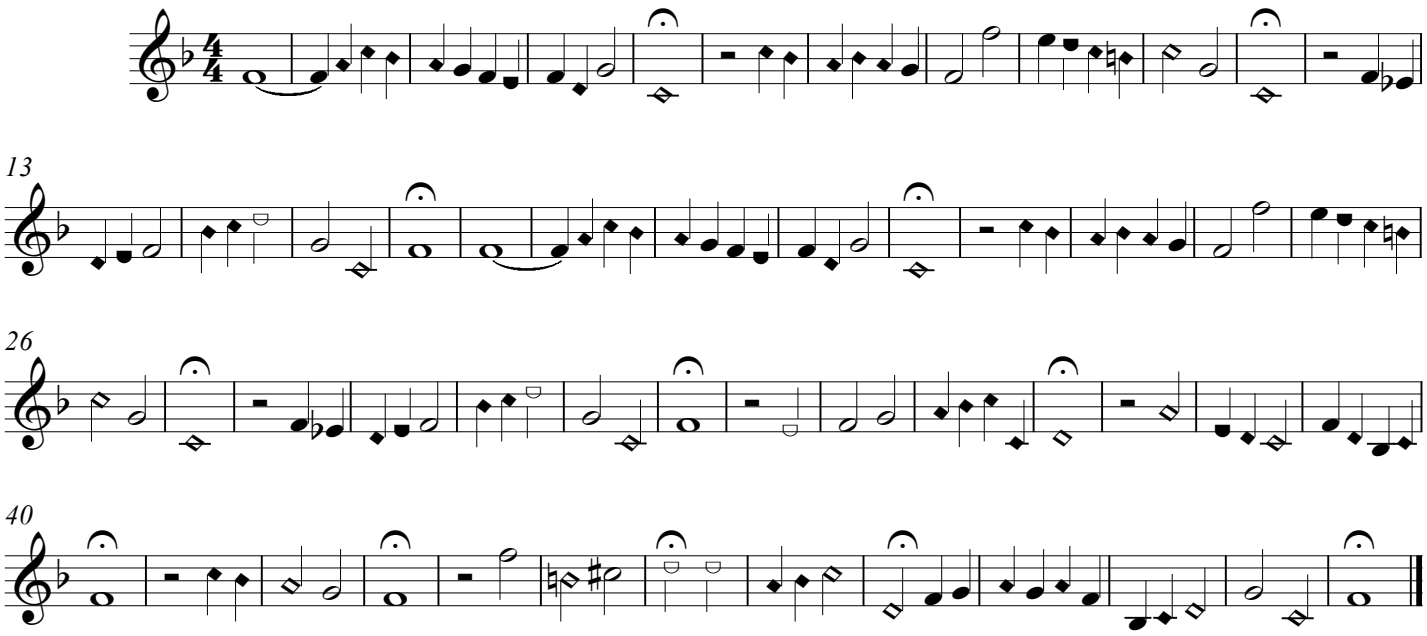
To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.
To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn). Bring corners of the mouth down and flatten the chin.

Embouchure - Keep a Flat Chin. Teeth should touch the top of the Mouthpiece.

Hands - Play with the pads of your fingers, not the tips. Curve fingers as if you are holding a ball.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



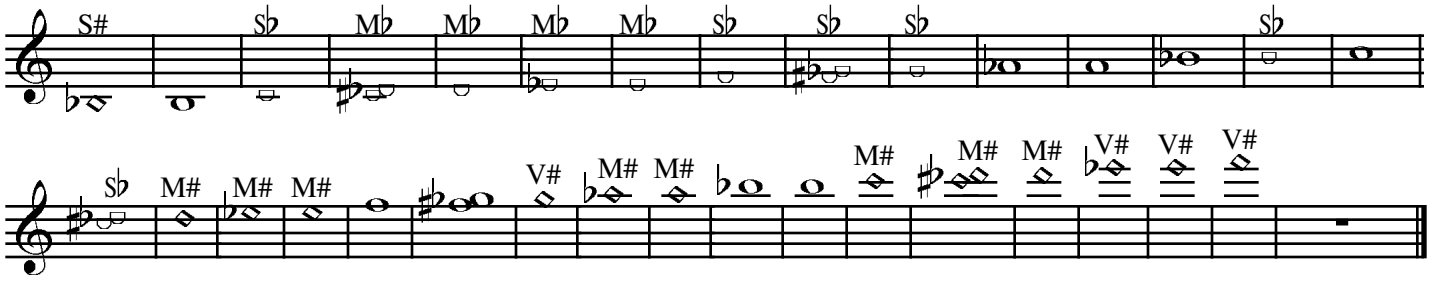
S=Slightly, M=Moderately, V=Very, *=Varies by Brand, °=Due to Mouthpiece Pressure,

1st Alto Saxophone

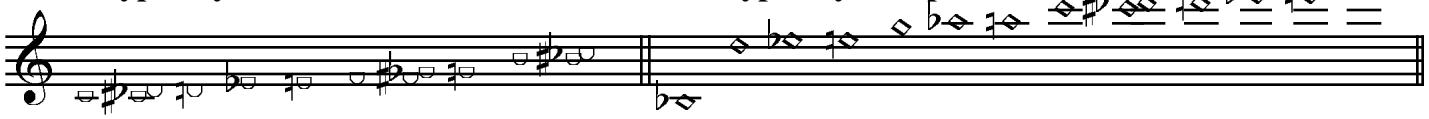
Instrument Help Sheet

Adapted from *Bandworld* Magazine
August-October 1992, Pages 22-28

"Expected Intonation"



Typically Flat Notes **Typically Sharp Notes**



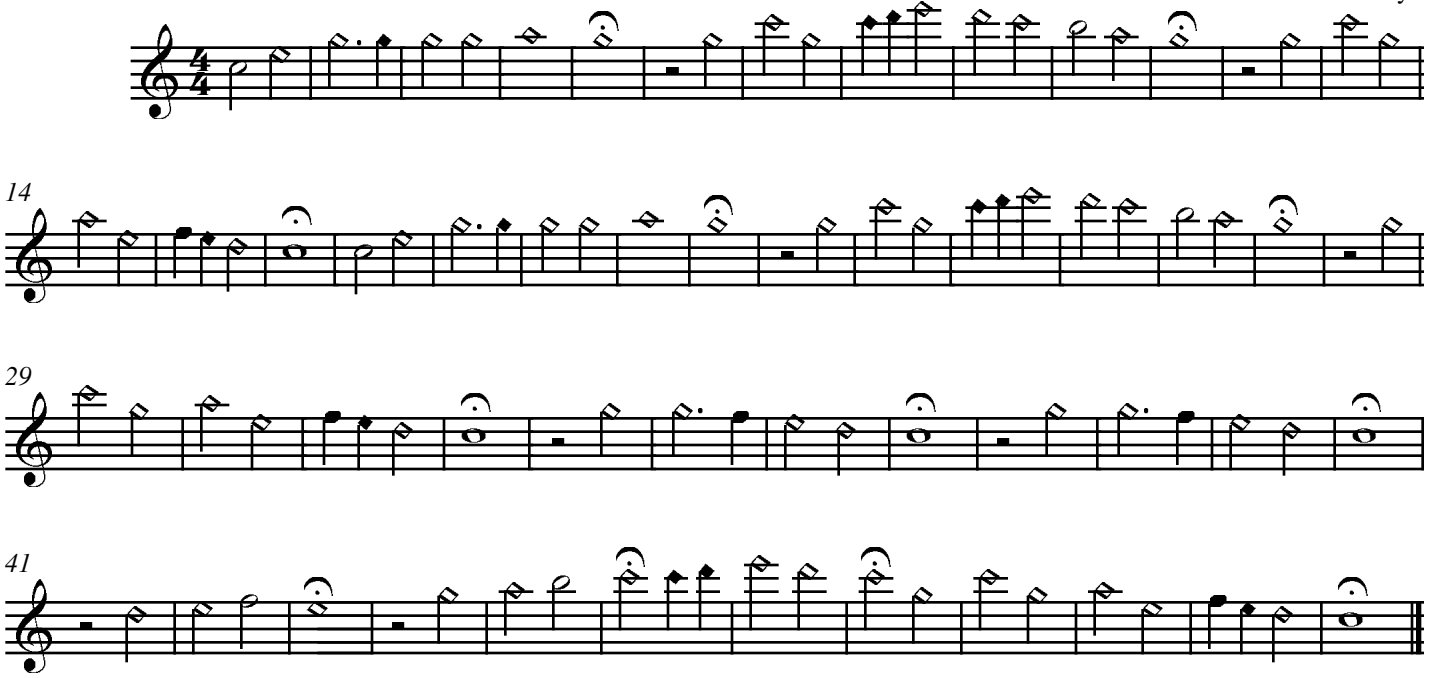
To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.
To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn).
Bring corners of the mouth down and flatten the chin.

Embouchure - Teeth should touch the top of the Mouthpiece.

Hands - Curve fingers as if you are holding a ball.

J.S. Bach (1685-1750)
arr. J. Frye

BWV 140.7 - "Wachet auf, ruft uns die Stimme"



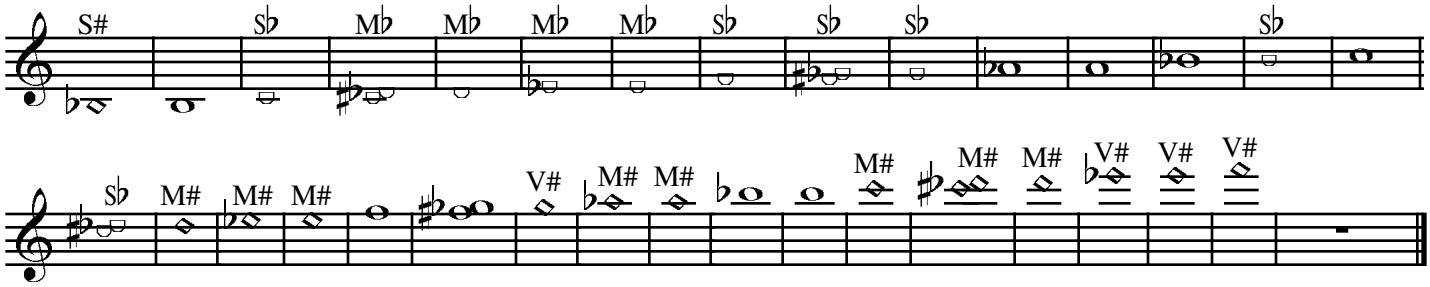
S=Slightly, M=Moderately, V=Very, *=Varies by Brand, °=Due to Mouthpiece Pressure, ♯=Sharp Note, ♭=Flat Note, ♮=Multiple Tendencies (Due to Alternates)

2nd Alto Saxophone

Instrument Help Sheet

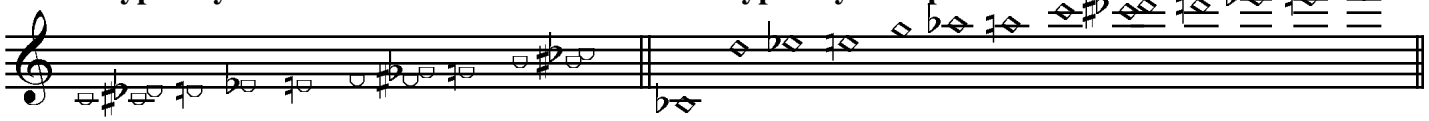
"Expected Intonation"

Adapted from *Bandworld* Magazine
August-October 1992, Pages 22-28



Typically Flat Notes

Typically Sharp Notes



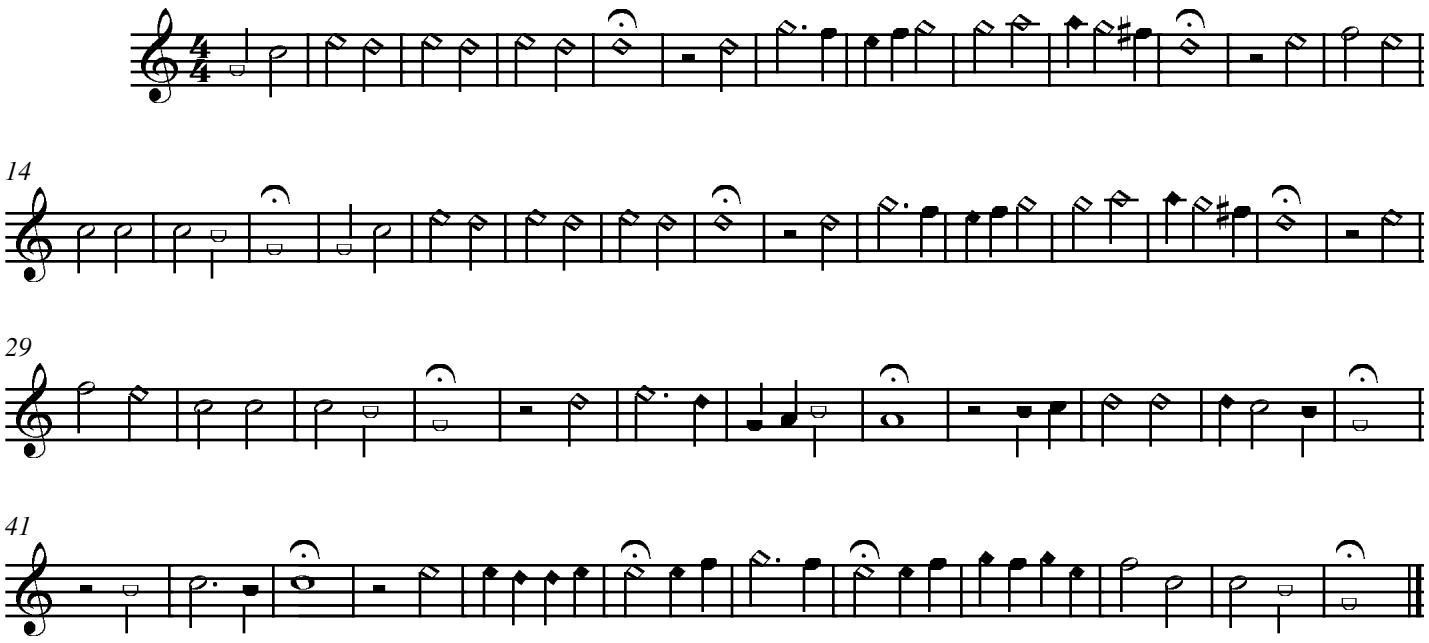
To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.
To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn).
Bring corners of the mouth down and flatten the chin.

Embouchure - Teeth should touch the top of the Mouthpiece.

Hands - Curve fingers as if you are holding a ball.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



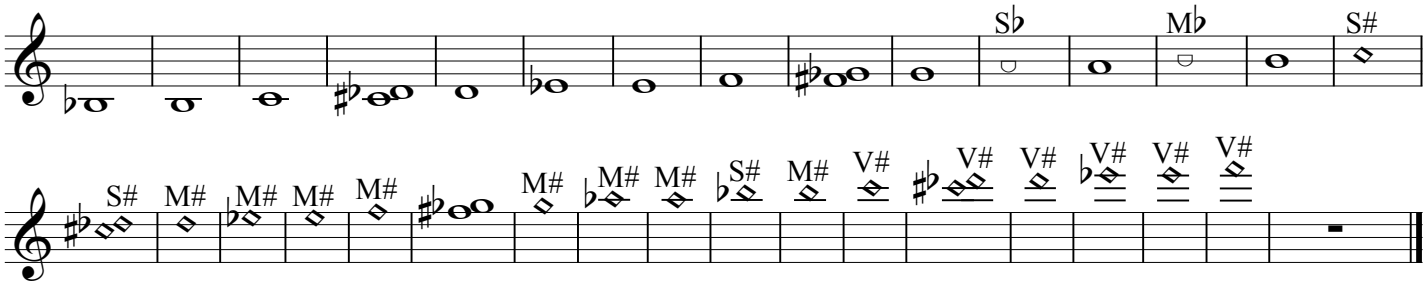
S=Slightly, M=Moderately, V=Very, *=Varies by Brand, °=Due to Mouthpiece Pressure, ♯=Sharp Note, ♭=Flat Note, ♾=Multiple Tendencies (Due to Alternates)

Tenor Saxophone

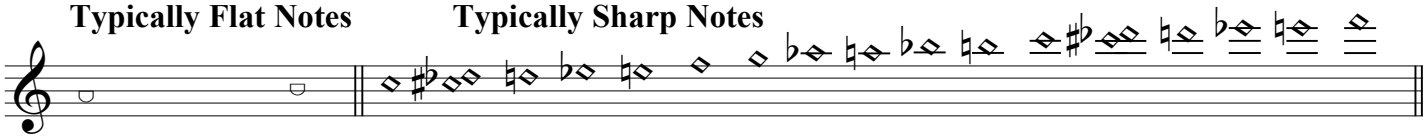
Instrument Help Sheet

"Expected Intonation"

Adapted from *Bandworld* Magazine
August-October 1992, Pages 22-28



Typically Flat Notes **Typically Sharp Notes**



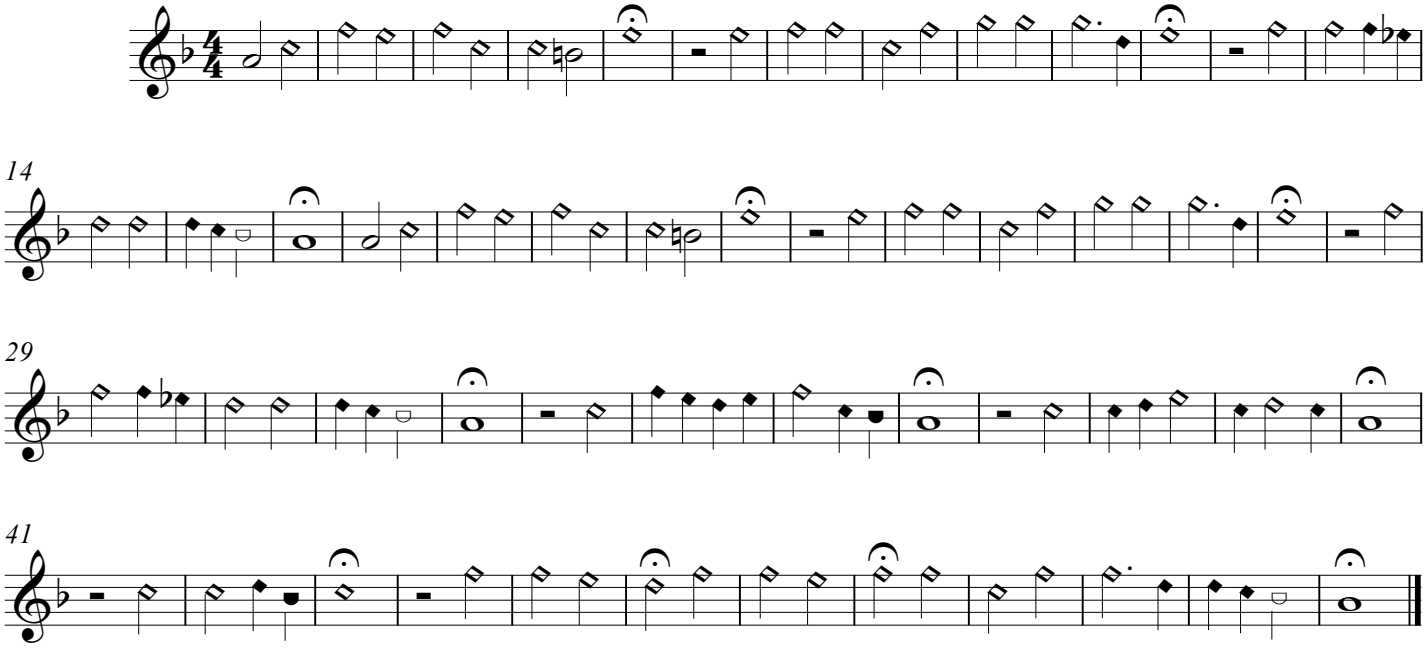
To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.
To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn).
Bring corners of the mouth down and flatten the chin.

Embouchure - Teeth should touch the top of the Mouthpiece.

Hands - Curve fingers as if you are holding a ball.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



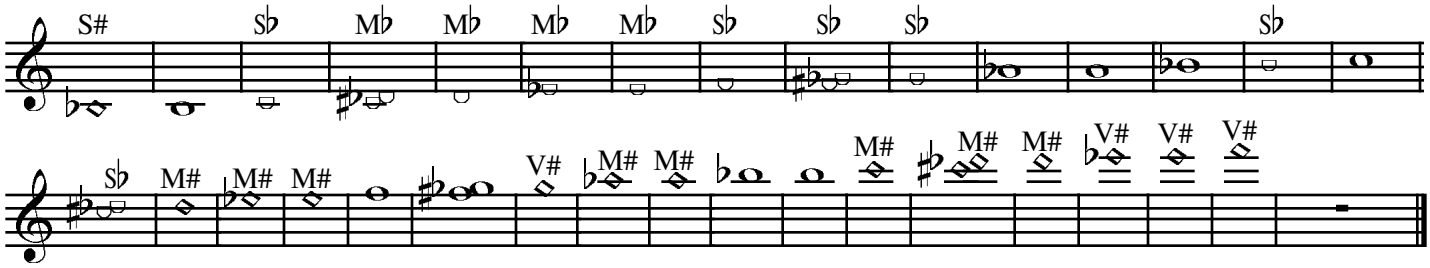
S=Slightly, M=Moderately, V=Very, *=Varies by Brand, °=Due to Mouthpiece Pressure,

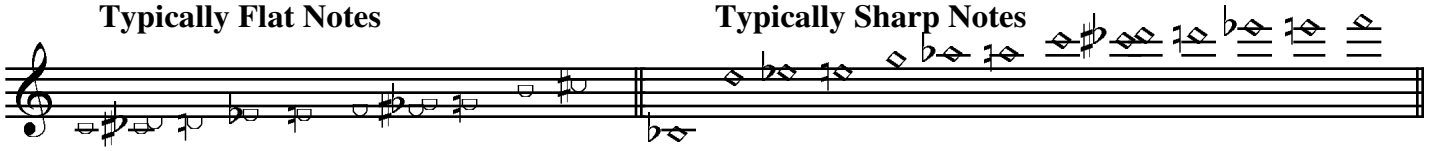
Baritone Saxophone

Instrument Help Sheet

Adapted from *Bandworld* Magazine
August-October 1992, Pages 22-28

"Expected Intonation"





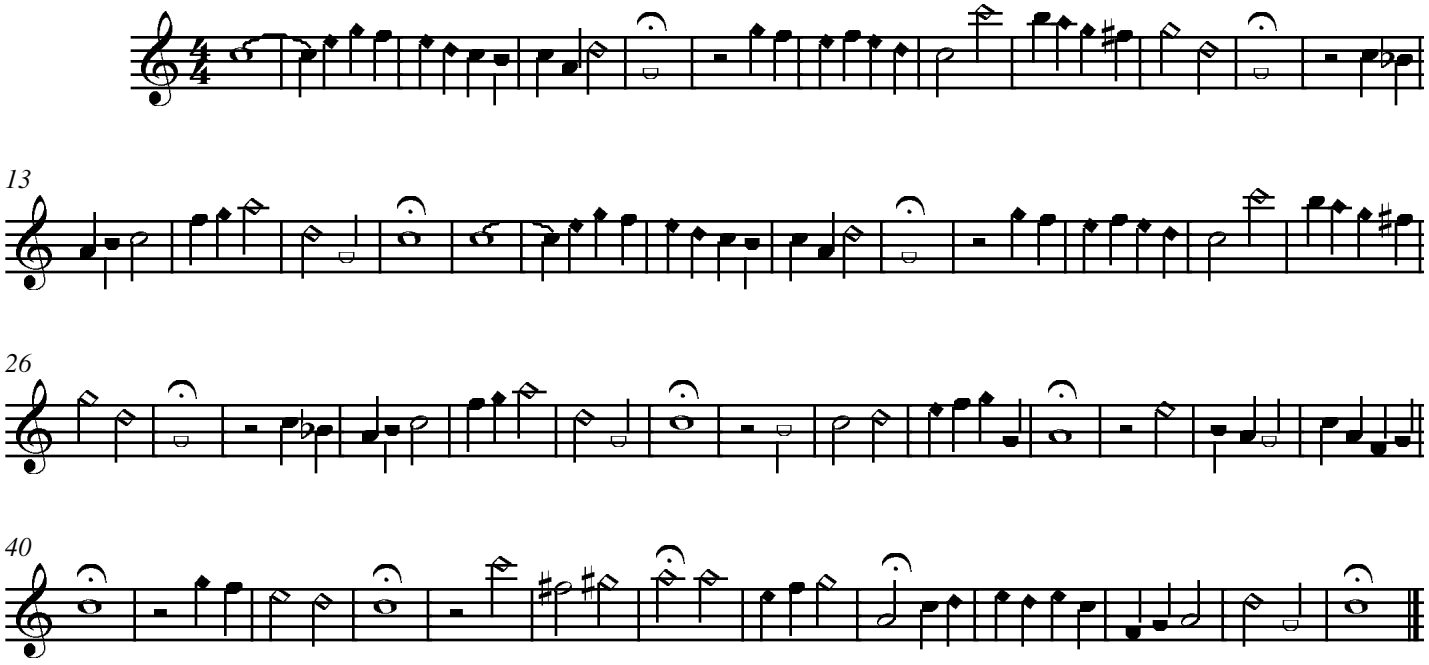
To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.
To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn).
Bring corners of the mouth down and flatten the chin.

Embouchure - Teeth should touch the top of the Mouthpiece.

Hands - Curve fingers as if you are holding a ball.

J.S. Bach (1685-1750)
arr. J. Frye

BWV 140.7 - "Wachet auf, ruft uns die Stimme"



S=Slightly, M=Moderately, V=Very, *=Varies by Brand, °=Due to Mouthpiece Pressure, ♯=Sharp Note, ♭=Flat Note, 𝅘𝅥=Multiple Tendencies (Due to Alternates)

Bassoon

Instrument Help Sheet

"Expected Intonation"

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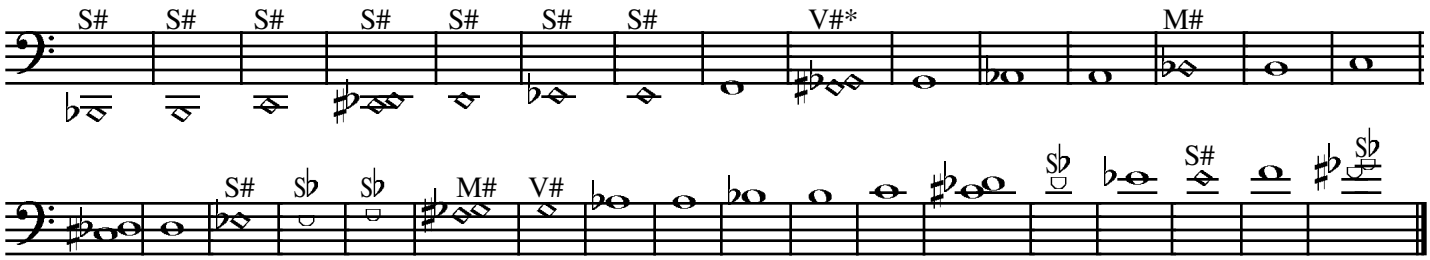
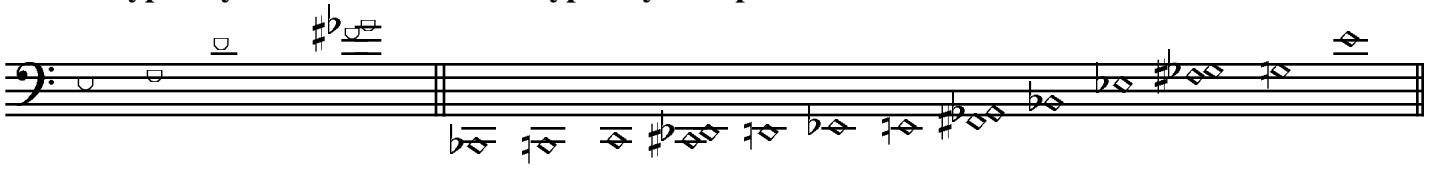
August-October 1992, Pages 22-28



Typically Flat Notes **Typically Sharp Notes**



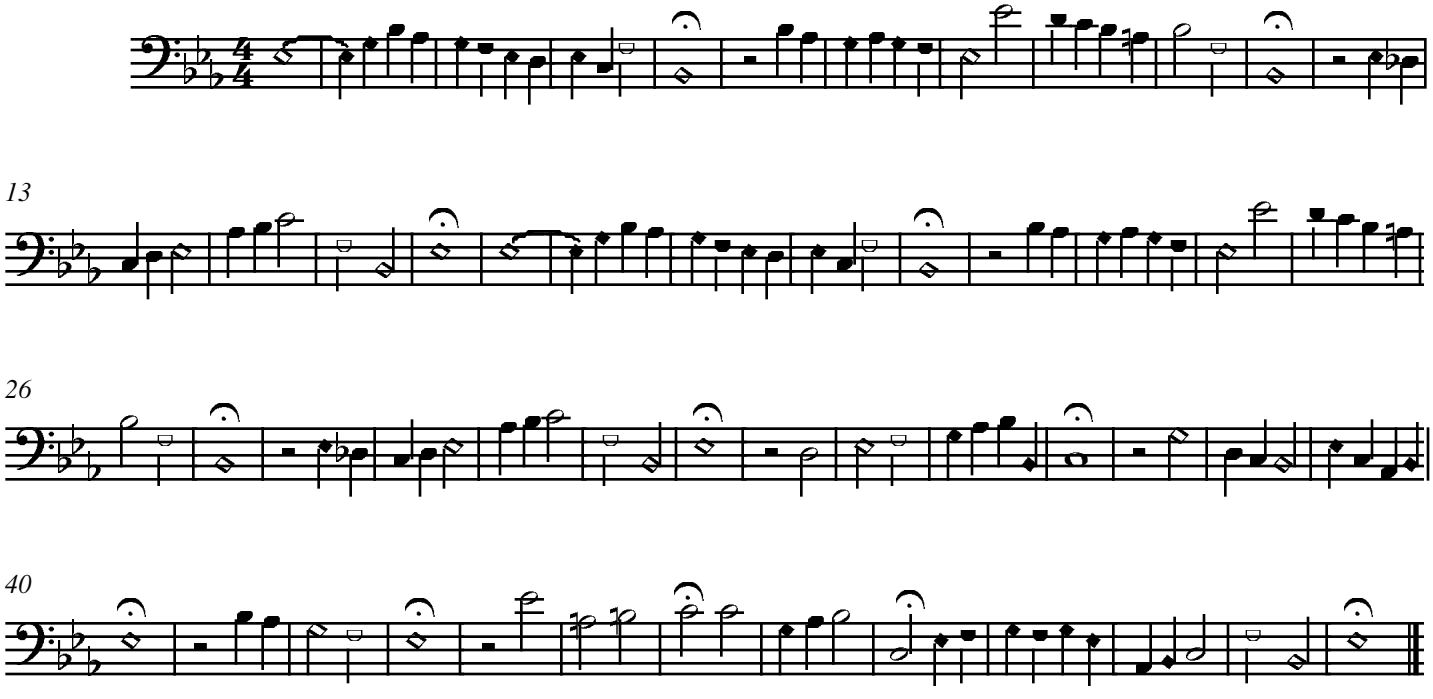
To Raise Pitch on Flat Notes - Firm-Up embouchure, Raise Jaw, use Faster Air.
To Lower Pitch on Sharp Notes - Open up inside the mouth (like a yawn).

Embouchure - "Overbite." Keep an open space in the mouth. Think "Hot mashed potatoes."

Hands - Slide the Thumbs, don't lift them. Curve fingers as if you are holding a ball.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



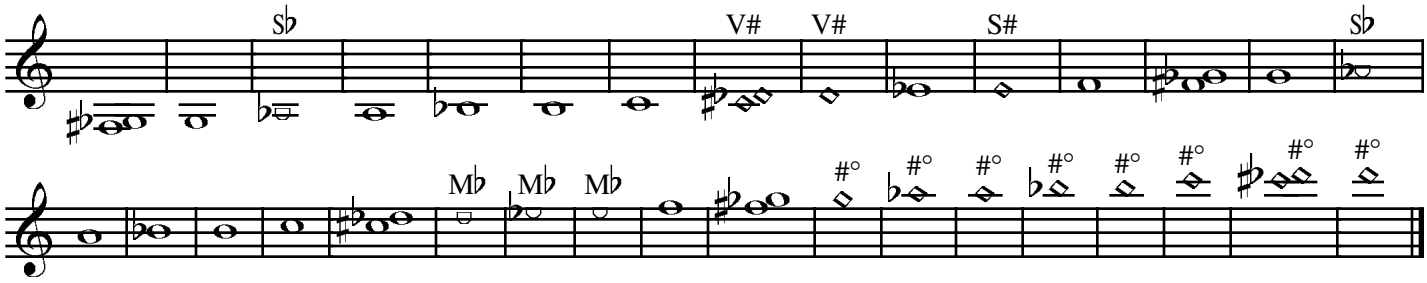
S=Slightly, M=Moderately, V=Very, *=Varies by Brand, °=Due to Mouthpiece Pressure, ♯=Sharp Note, ♭=Flat Note, 𝅘=Multiple Tendencies (Due to Alternates)

1st Trumpet in B♭

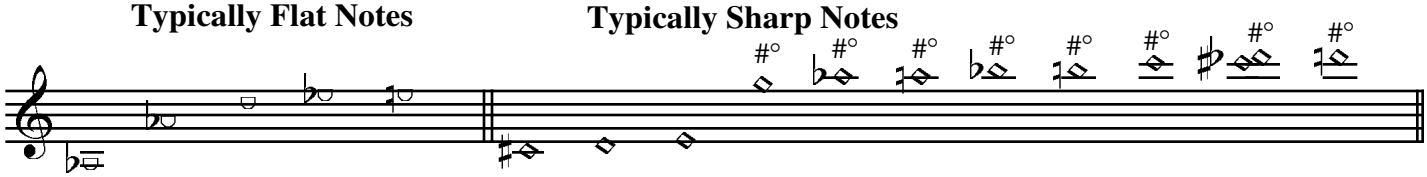
Instrument Help Sheet

Adapted from *Bandworld* Magazine
August-October 1992, Pages 22-28

"Expected Intonation"



Typically Flat Notes **Typically Sharp Notes**



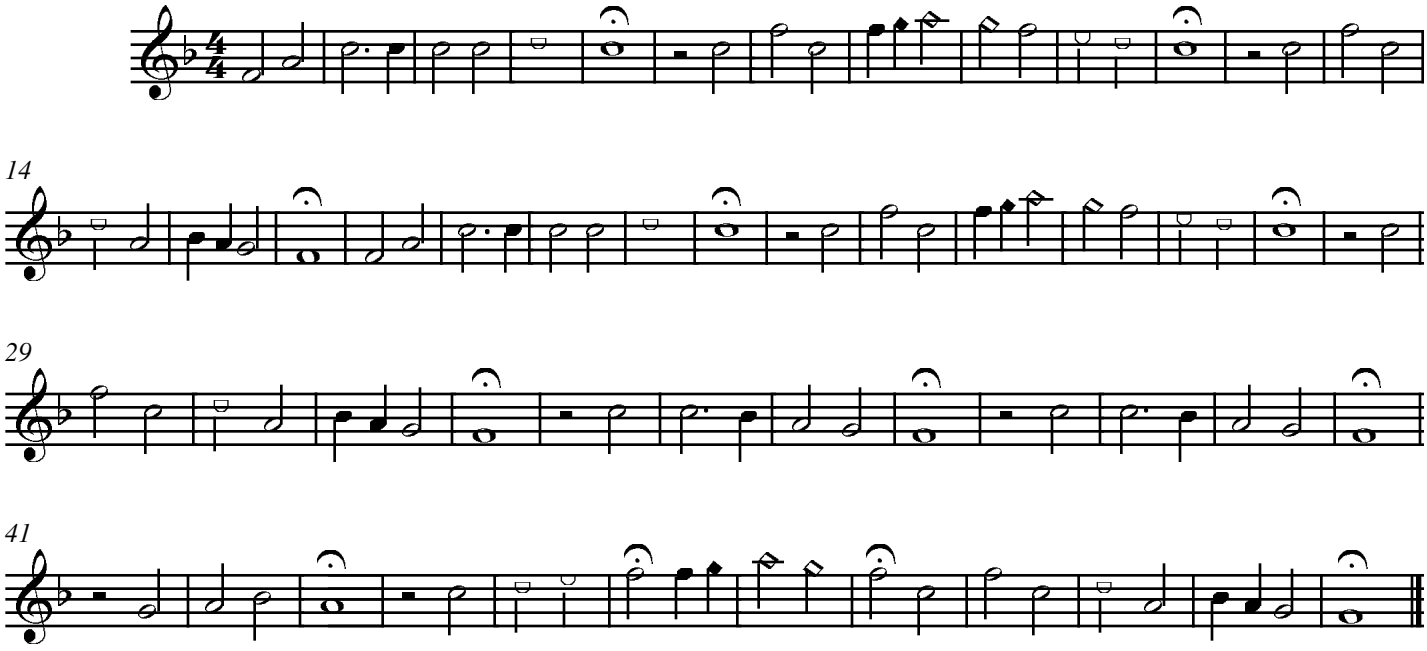
To Raise Pitch on Flat Notes - Raise the tongue, make more of an "EEE" shape, use Faster Air.
To Lower Pitch on Sharp Notes - Lower the tongue and open up inside the mouth (like a yawn).
Extend the third valve slide on low C# and D.

Embouchure - Corners in, chin flat.

Hands - Fingers curved like holding a ball. Play with the TIPS of the fingers on the valves.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



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2nd Trumpet in B♭

Instrument Help Sheet

"Expected Intonation"

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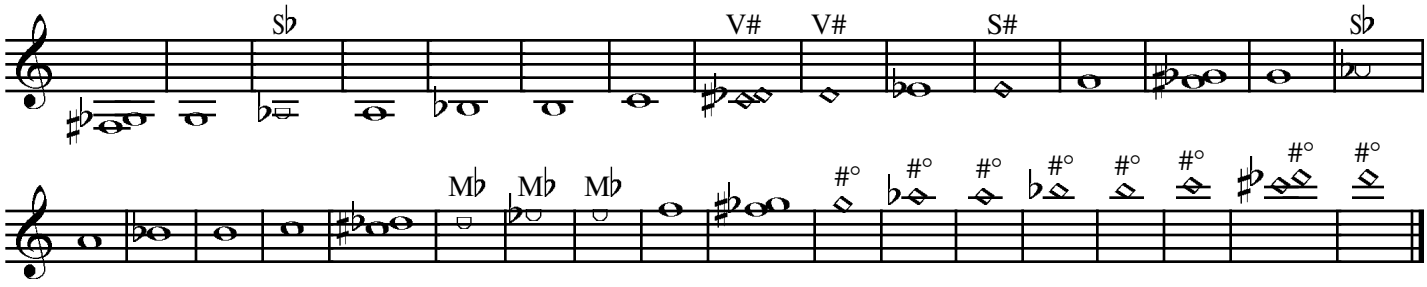
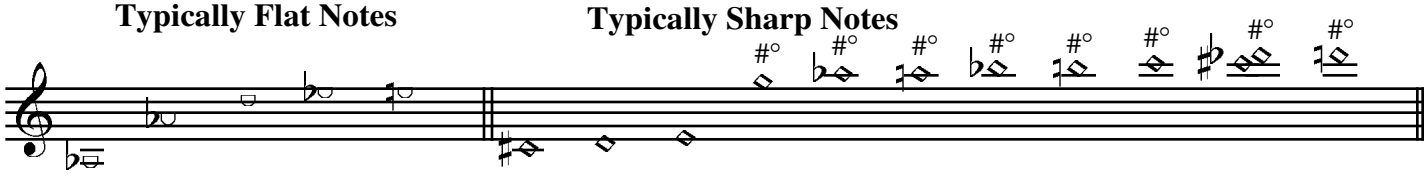
August-October 1992, Pages 22-28



Typically Flat Notes

Typically Sharp Notes



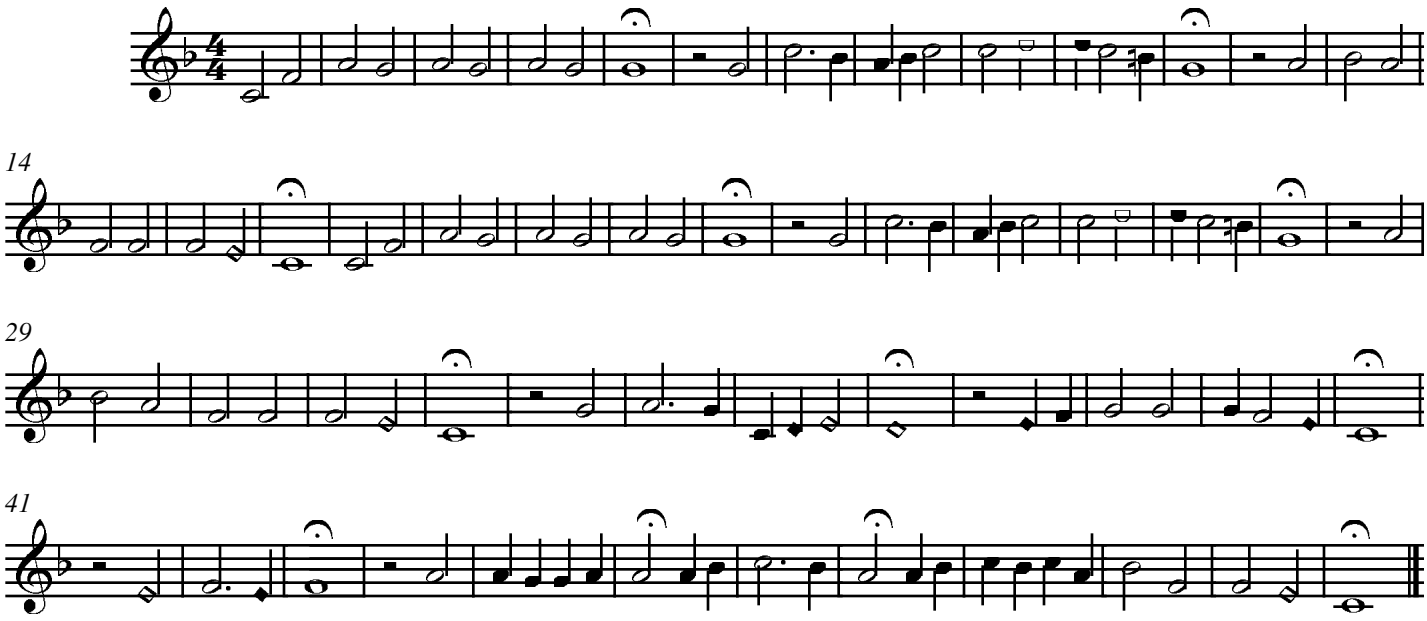
To Raise Pitch on Flat Notes - Raise the tongue, make more of an "EEE" shape, use Faster Air.
To Lower Pitch on Sharp Notes - Lower the tongue and open up inside the mouth (like a yawn).
Extend the third valve slide on low C# and D.

Embouchure - Corners in, chin flat.

Hands - Fingers curved like holding a ball. Play with the TIPS of the fingers on the valves.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



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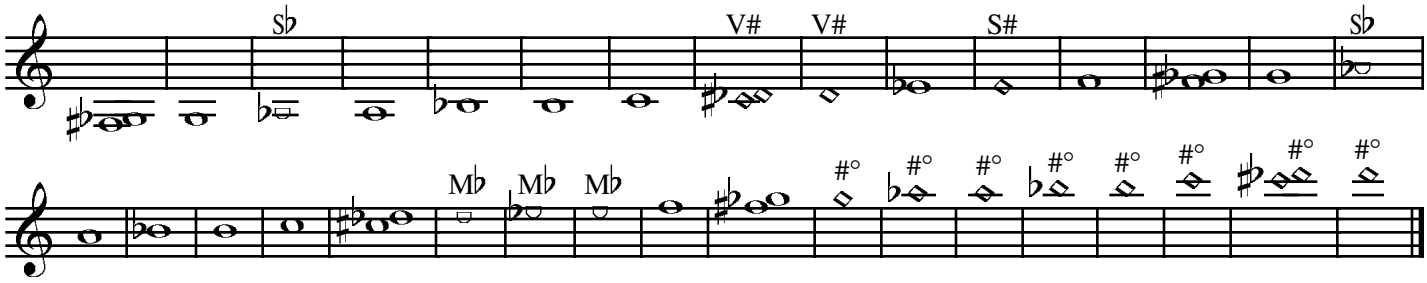
3rd Trumpet in B♭

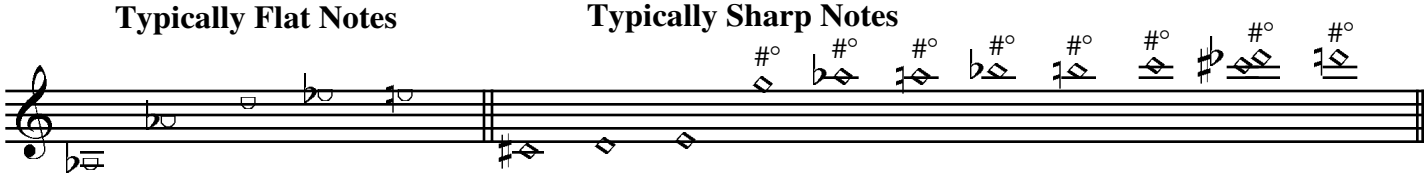
Instrument Help Sheet

"Expected Intonation"

Adapted from *Bandworld* Magazine
August-October 1992, Pages 22-28



Typically Flat Notes **Typically Sharp Notes**



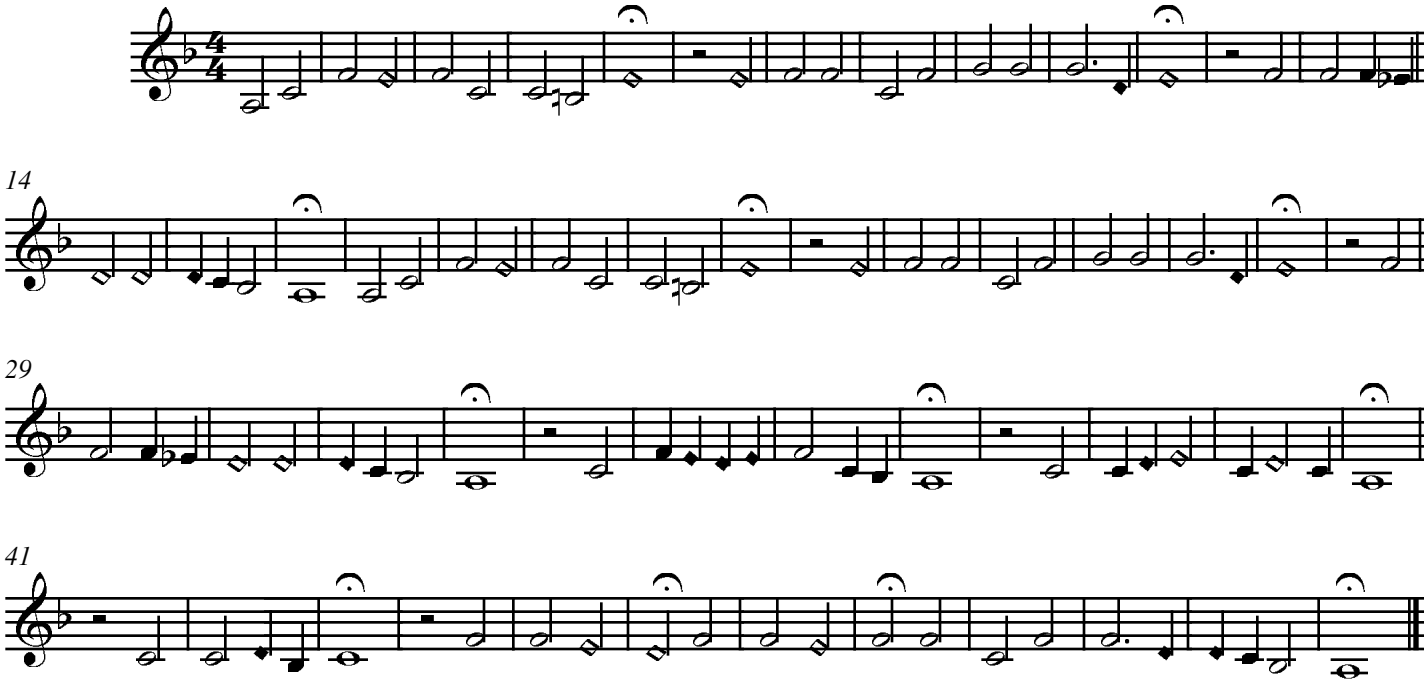
To Raise Pitch on Flat Notes - Raise the tongue, make more of an "EEE" shape, use Faster Air.
To Lower Pitch on Sharp Notes - Lower the tongue and open up inside the mouth (like a yawn).
Extend the third valve slide on low C# and D.

Embouchure - Corners in, chin flat.

Hands - Fingers curved like holding a ball. Play with the TIPS of the fingers on the valves.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



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Instrument Help Sheet

"Expected Intonation"

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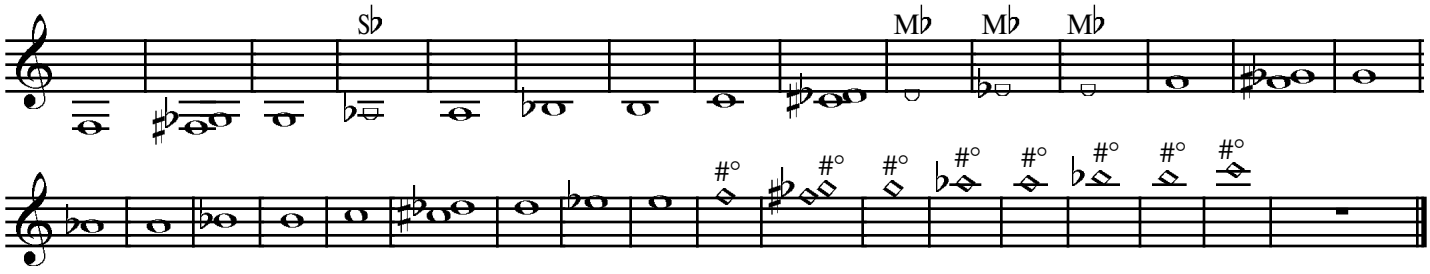
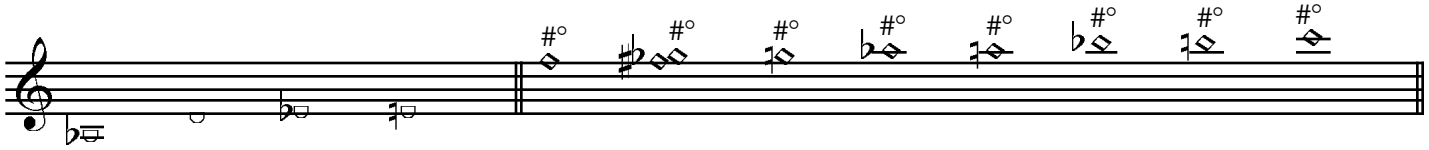


Typically Flat Notes **Typically Sharp Notes**



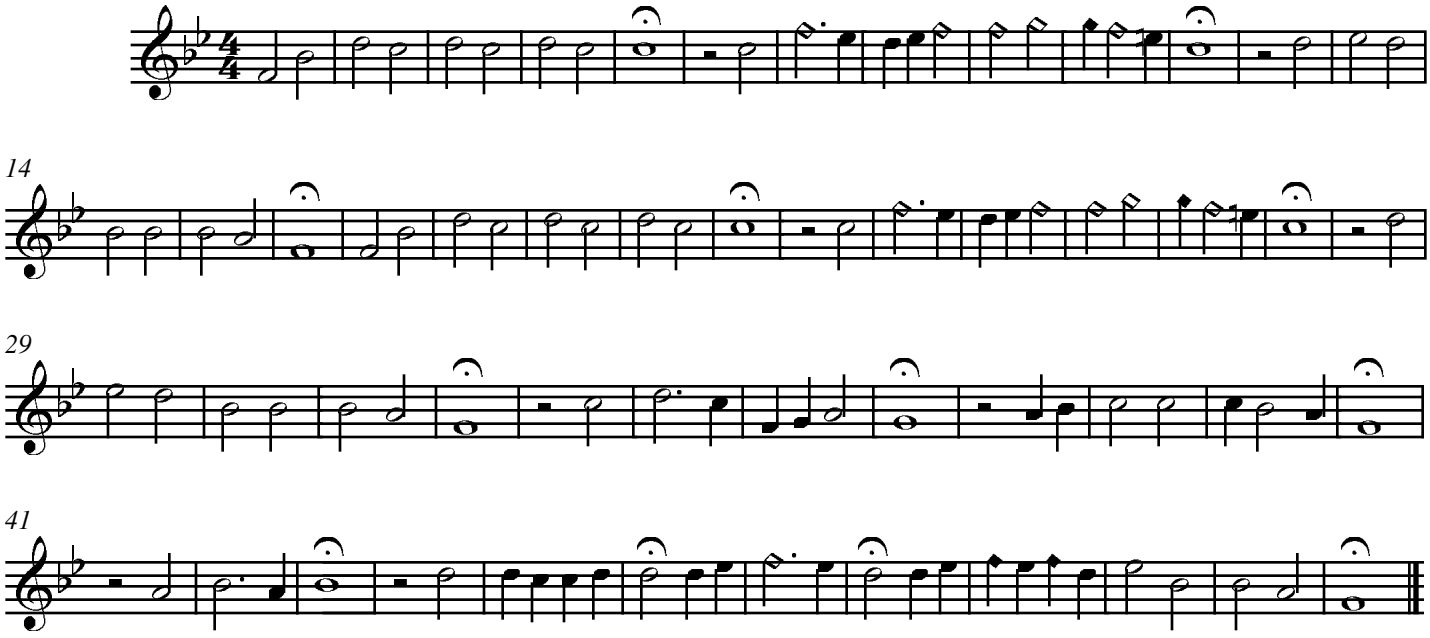
To Raise Pitch on Flat Notes - Raise the tongue, make more of an "EEE" shape, use Faster Air.
Open bell more with right hand.
To Lower Pitch on Sharp Notes - Lower the tongue and open up inside the mouth (like a yawn).
Close bell more with right hand.

Embouchure - Corners in, chin flat. 2/3 upper lip, 1/3 lower lip.

Hands - Right Hand in the bell to control tone and pitch. Left hand fingers curved like holding a ball.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



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2nd Horns in F

Instrument Help Sheet

"Expected Intonation"

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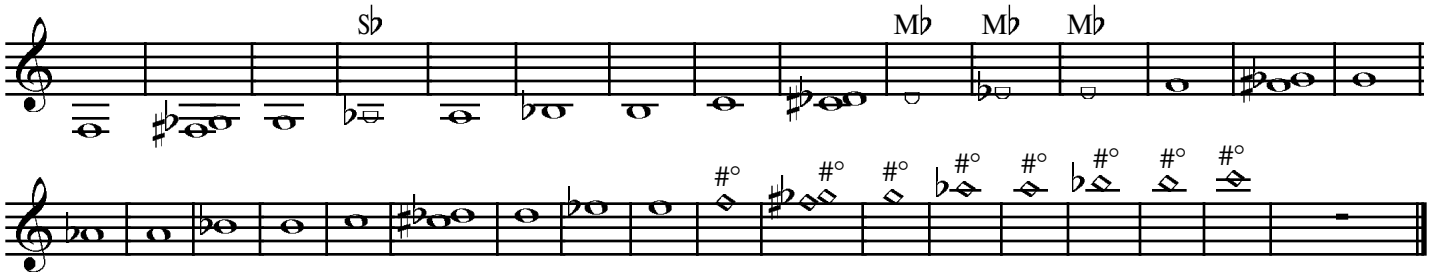
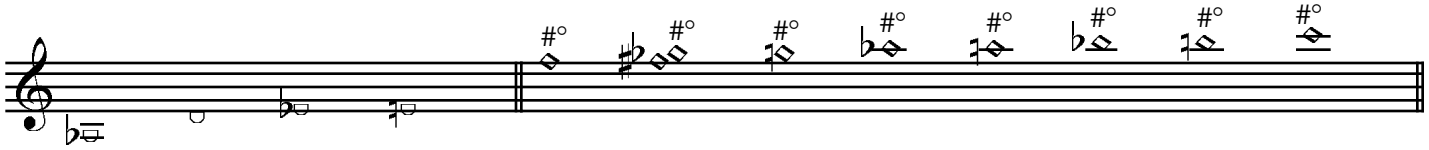


Typically Flat Notes **Typically Sharp Notes**



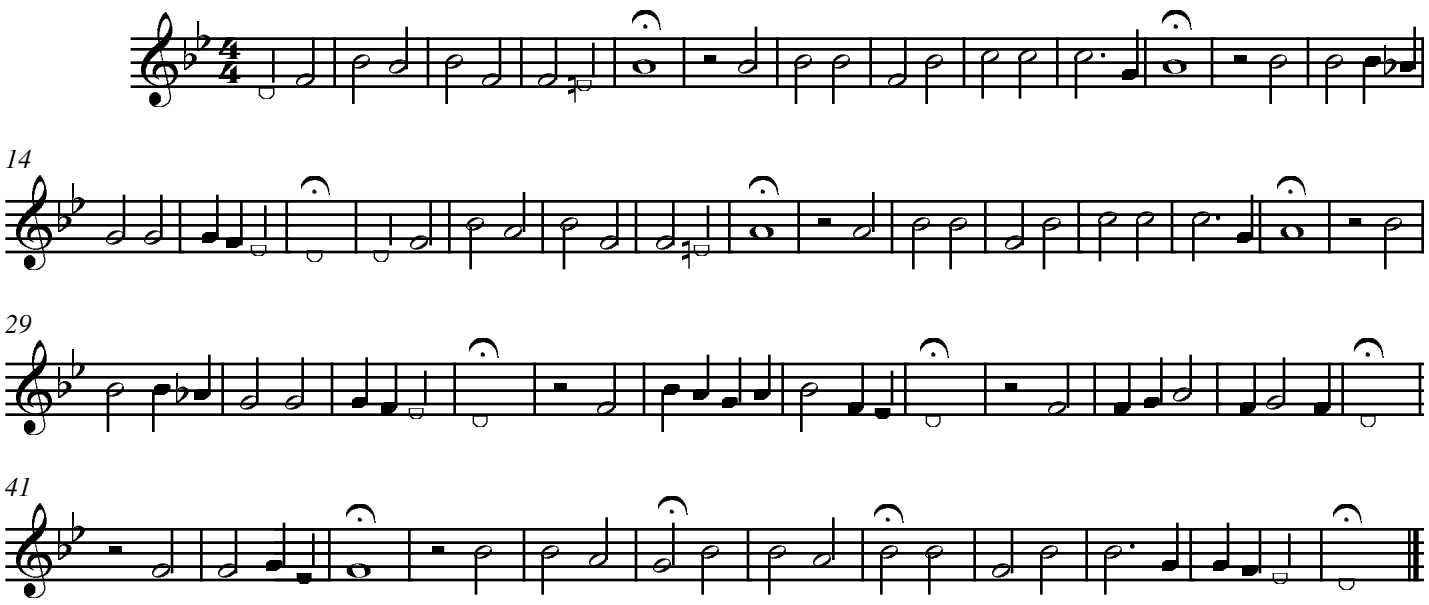
To Raise Pitch on Flat Notes - Raise the tongue, make more of an "EEE" shape, use Faster Air.
Open bell more with right hand.
To Lower Pitch on Sharp Notes - Lower the tongue and open up inside the mouth (like a yawn).
Close bell more with right hand.

Embouchure - Corners in, chin flat. 2/3 upper lip, 1/3 lower lip.

Hands - Right Hand in the bell to control tone and pitch. Left hand fingers curved like holding a ball.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



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1st Trombone

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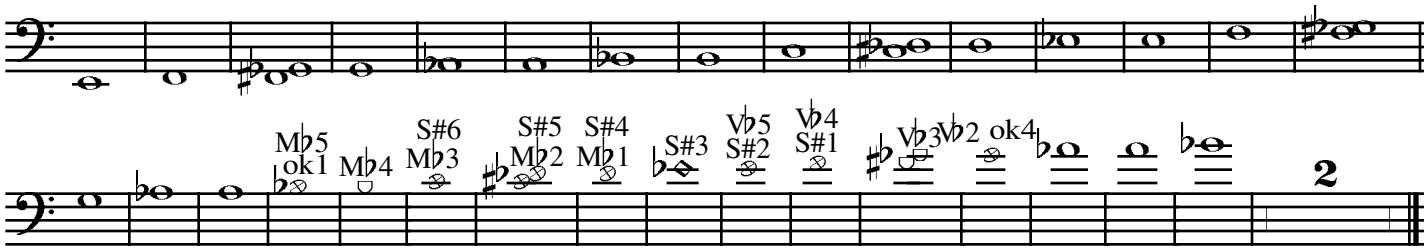
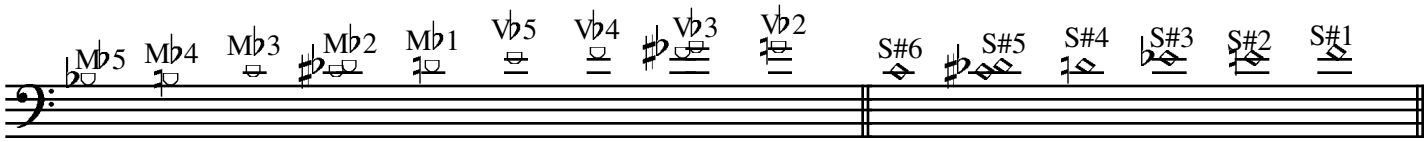


Typically Flat Notes

Typically Sharp Notes



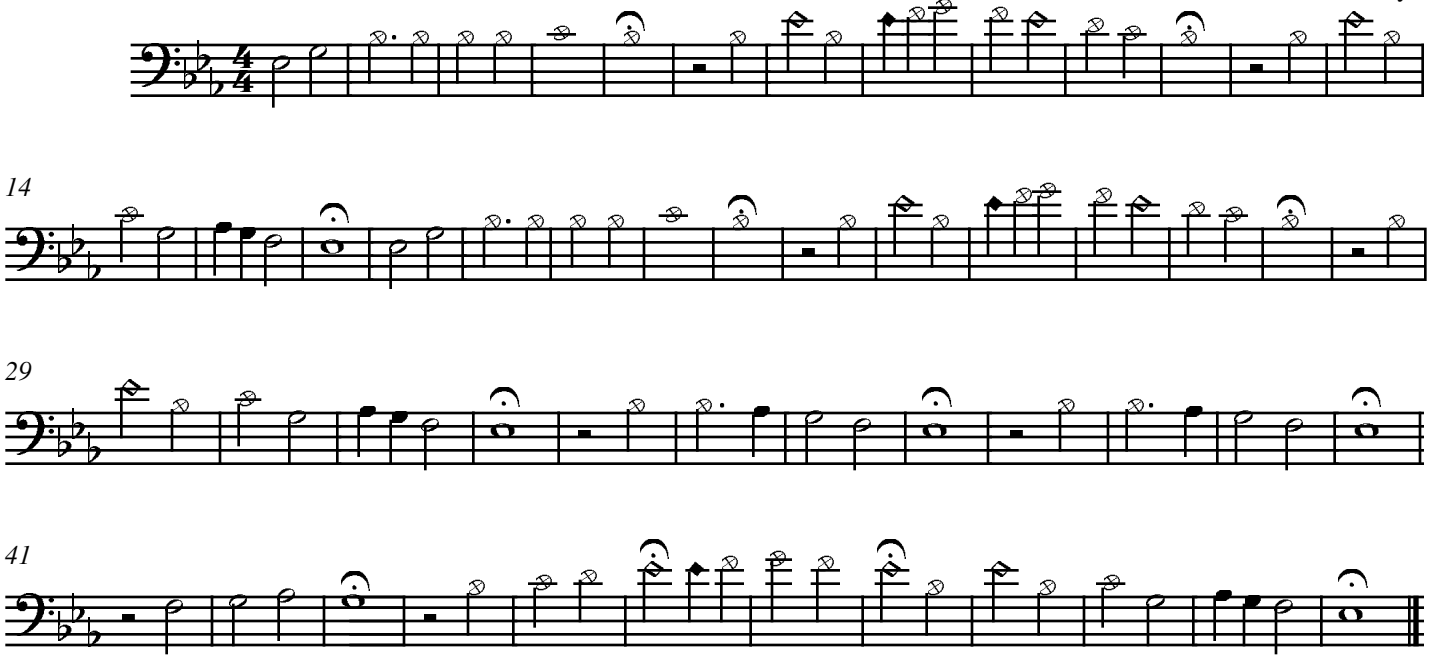
To Raise Pitch on Flat Notes - Bring Slide IN. Raise the tongue, make more of an "EEE" shape, use Faster Air.
To Lower Pitch on Sharp Notes - Move Slide OUT. Lower the tongue and open up inside the mouth (like a yawn).

Embouchure - Corners in, chin flat.

Hands - Keep the Slide wrist flexible and relaxed.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



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2nd Trombone

Instrument Help Sheet

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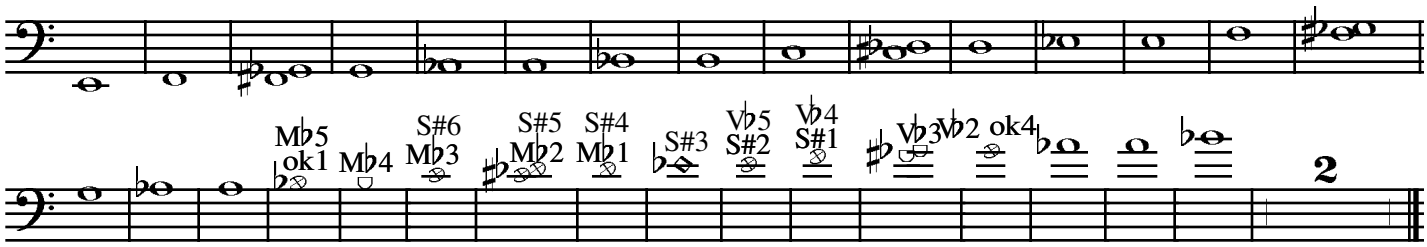
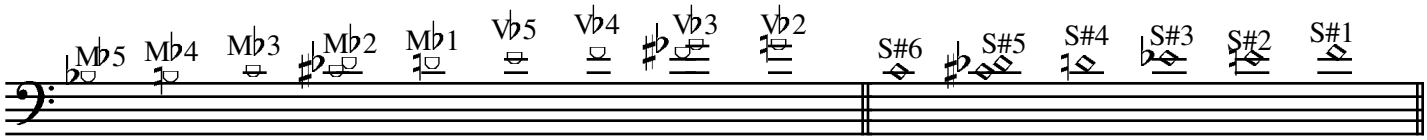
August-October 1992, Pages 22-28



Typically Flat Notes

Typically Sharp Notes



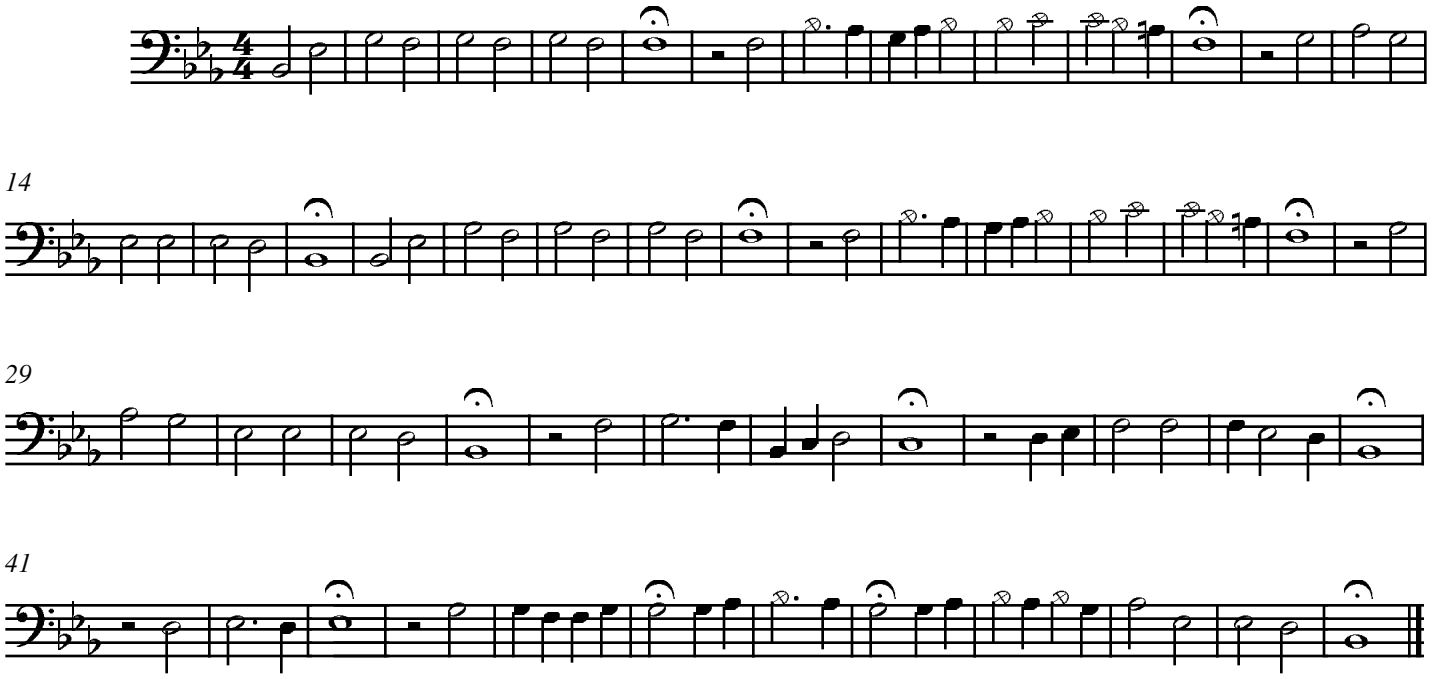
To Raise Pitch on Flat Notes - Bring Slide IN. Raise the tongue, make more of an "EEE" shape, use Faster Air.
To Lower Pitch on Sharp Notes - Move Slide OUT. Lower the tongue and open up inside the mouth (like a yawn).

Embouchure - Corners in, chin flat.

Hands - Keep the Slide wrist flexible and relaxed.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



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3rd Trombone
Bass Trombone

Instrument Help Sheet

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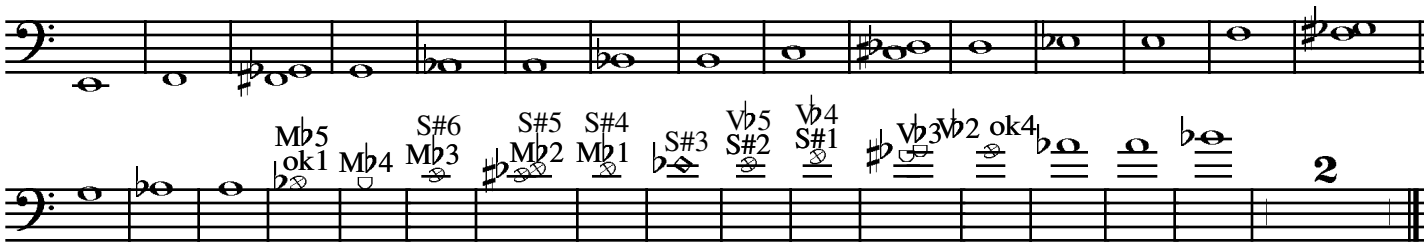
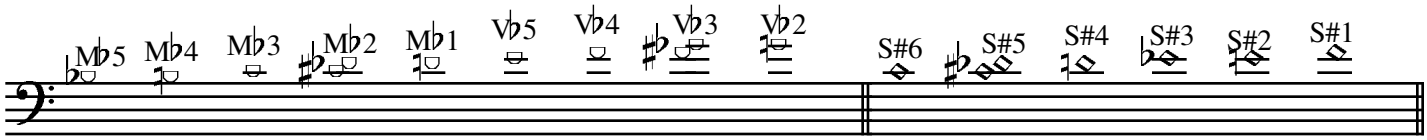
August-October 1992, Pages 22-28



Typically Flat Notes

Typically Sharp Notes



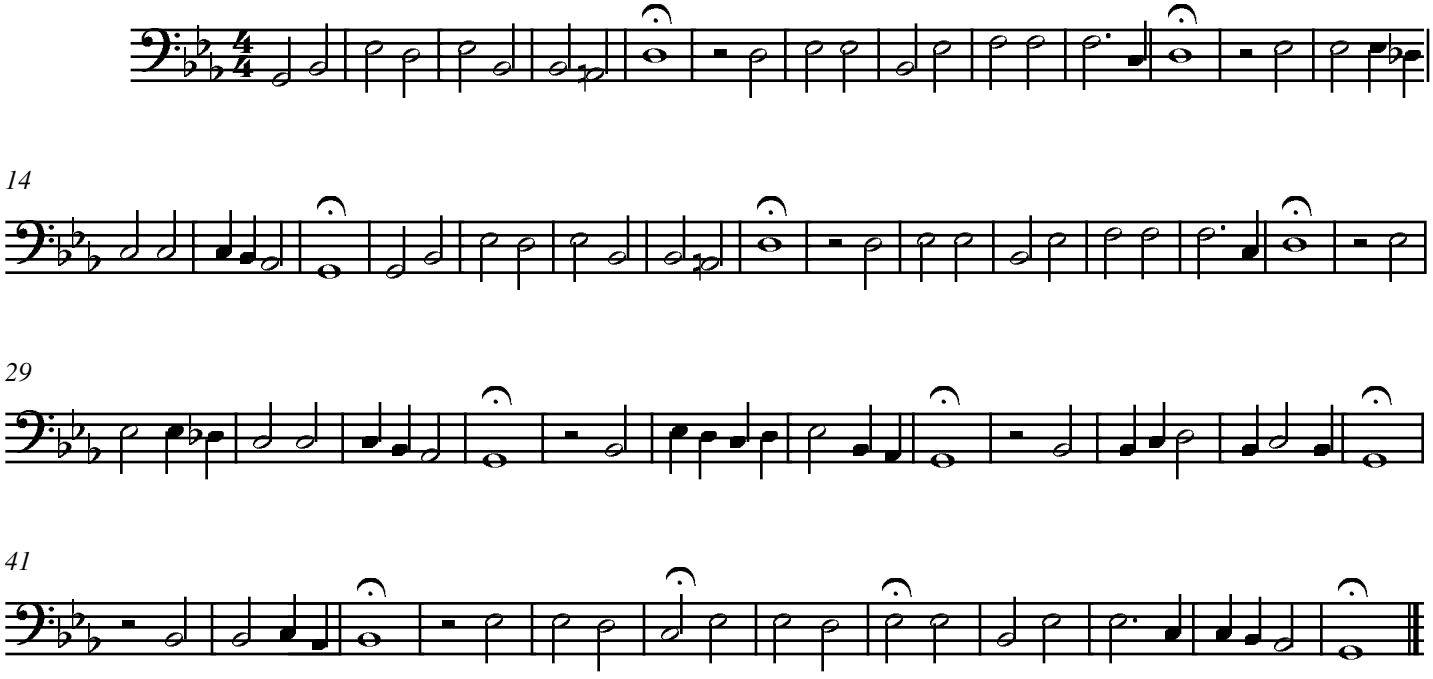
To Raise Pitch on Flat Notes - Bring Slide IN. Raise the tongue, make more of an "EEE" shape, use Faster Air.
To Lower Pitch on Sharp Notes - Move Slide OUT. Lower the tongue and open up inside the mouth (like a yawn).

Embouchure - Corners in, chin flat.

Hands - Keep the Slide wrist flexible and relaxed.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



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Euphonium

Instrument Help Sheet

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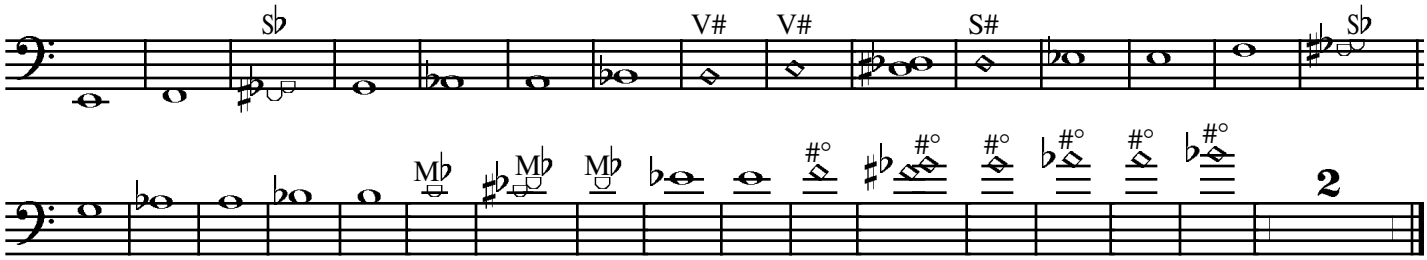
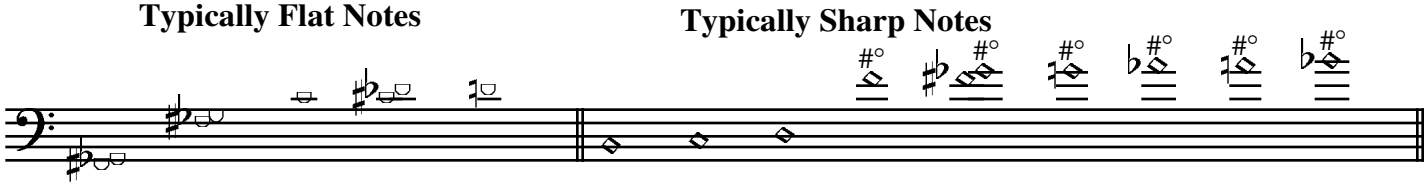


Typically Flat Notes

Typically Sharp Notes



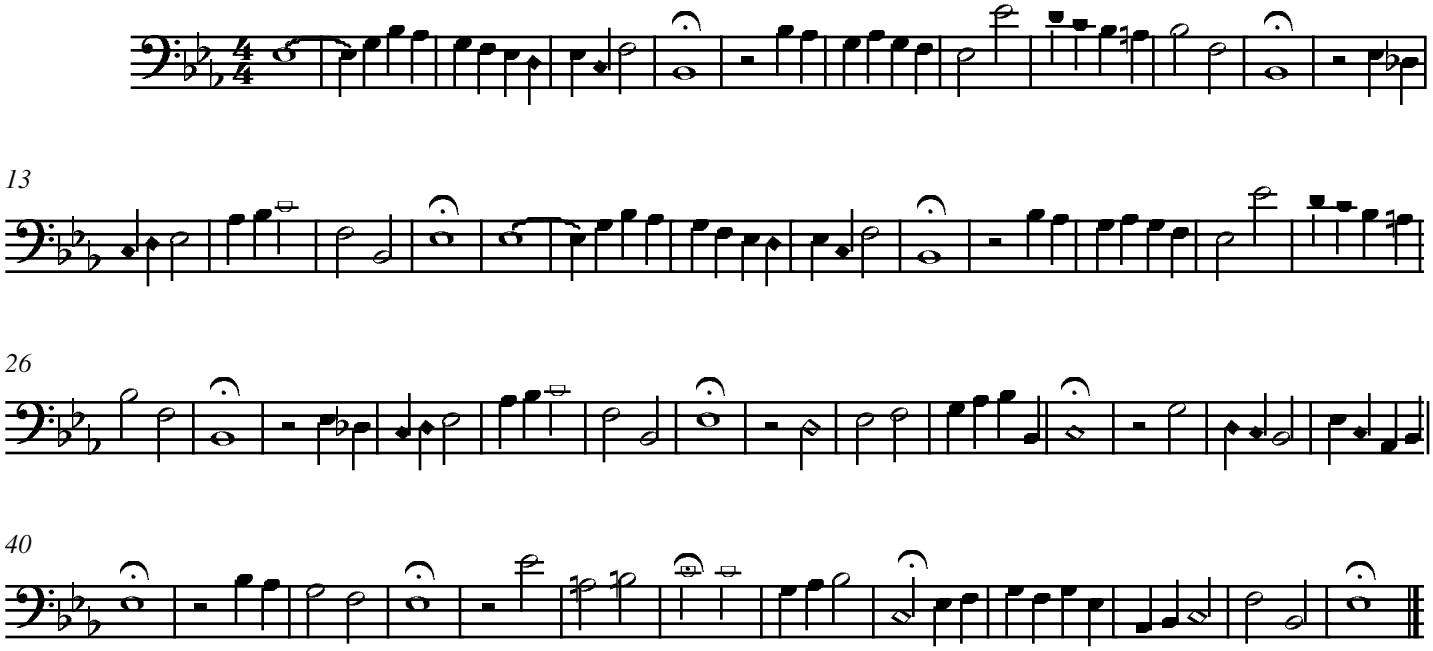
To Raise Pitch on Flat Notes - Raise the tongue, make more of an "EEE" shape, use Faster Air.
To Lower Pitch on Sharp Notes - Lower the tongue and open up inside the mouth (like a yawn).

Embouchure - Corners in, chin flat.

Hands - Fingers curved like holding a ball. Play with the TIPS of the fingers on the valves.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



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Tuba

Instrument Help Sheet

"Expected Intonation"

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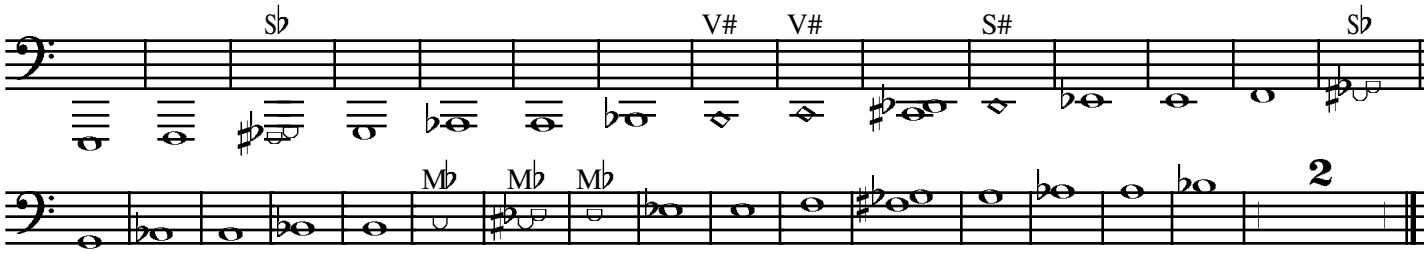
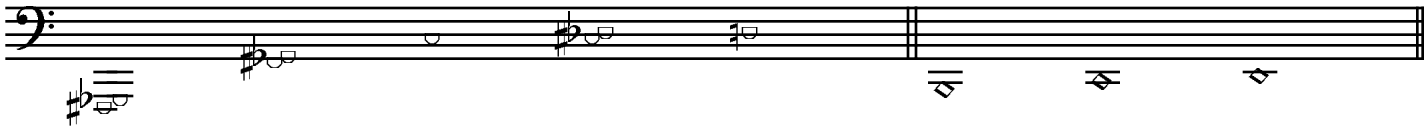
August-October 1992, Pages 22-28



Typically Flat Notes **Typically Sharp Notes**



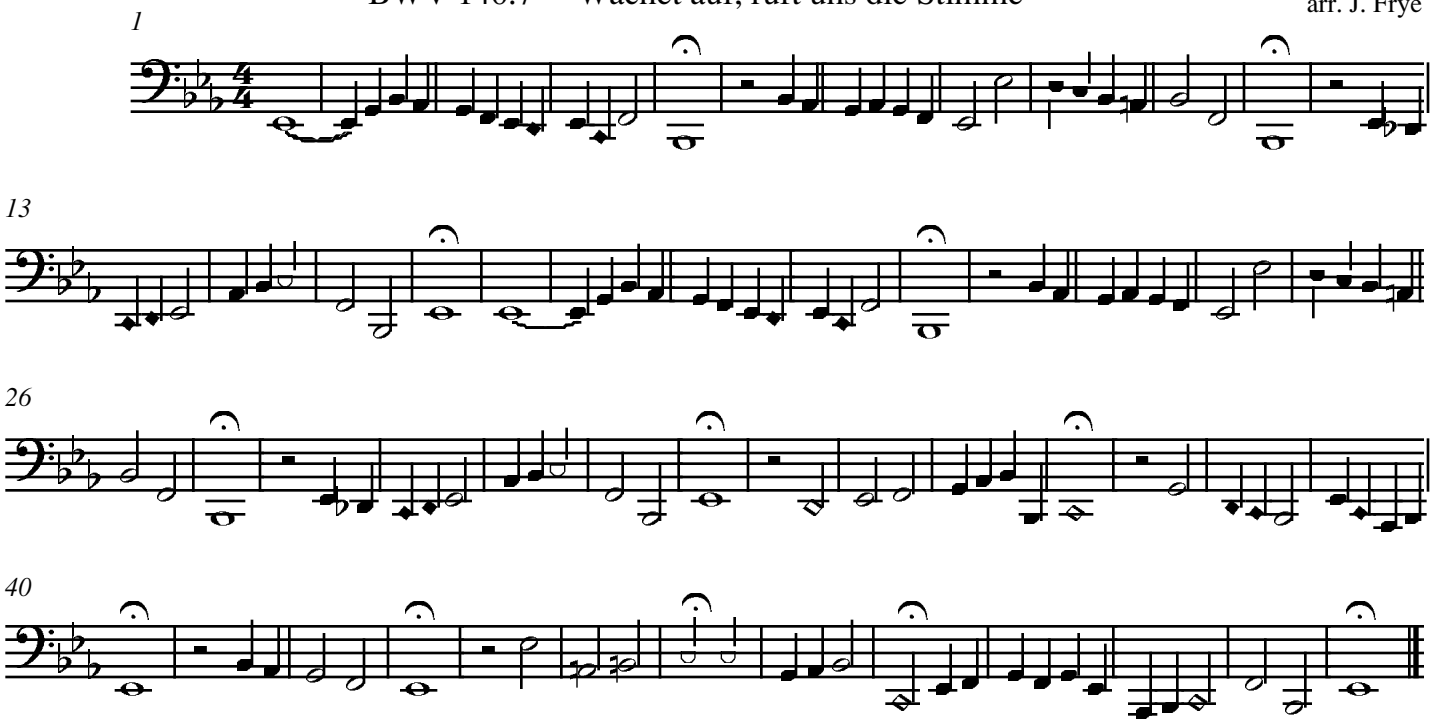
To Raise Pitch on Flat Notes - Raise the tongue, use Faster Air.
To Lower Pitch on Sharp Notes - Lower the tongue and open up inside the mouth (like a yawn).

Embouchure - Corners in, chin flat.

Hands - Fingers curved like holding a ball. Play with the TIPS of the fingers on the valves.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



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Instrument Help Sheet

"Expected Intonation"

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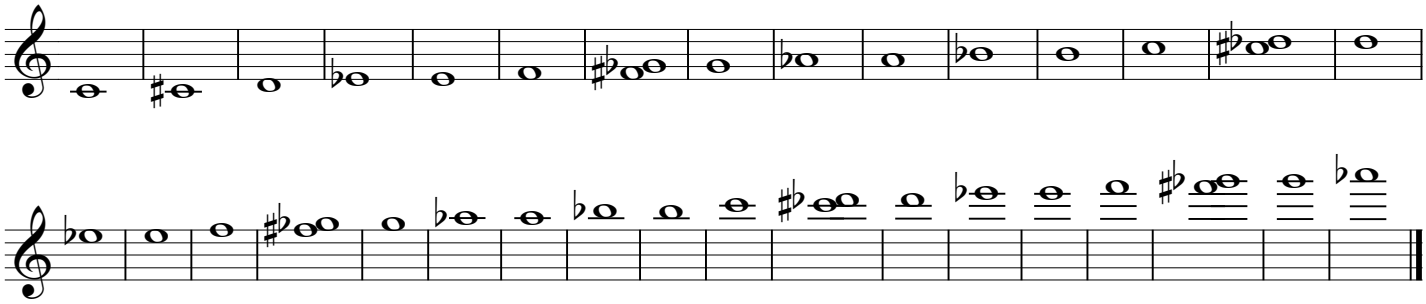
August-October 1992, Pages 22-28



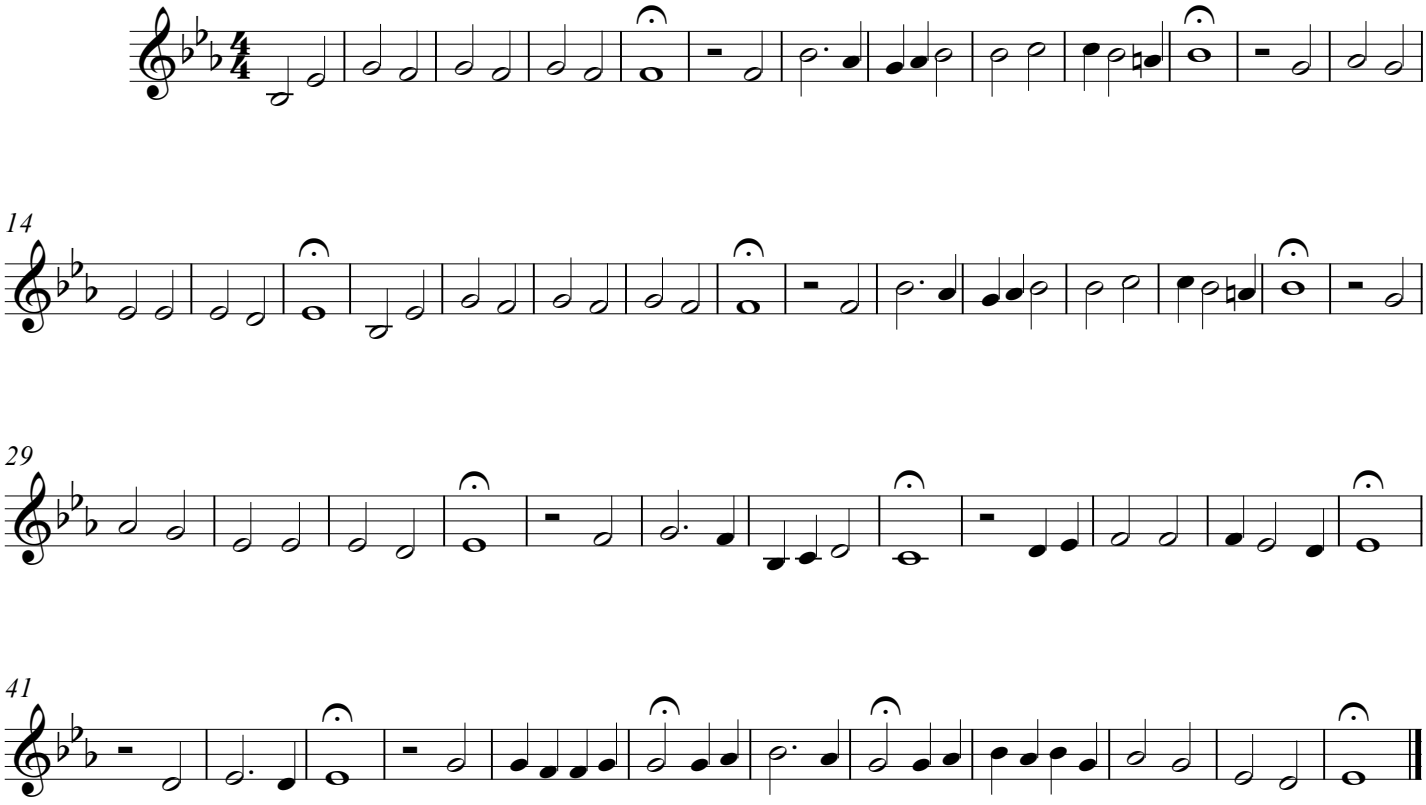
Strike the bars in the center. Take care to never strike over the string (nodes).
For faster passages, Sharps and Flats may be played on the end of the bar.

Stand with feet shoulder-width apart.

Keep a relaxed, flexible grip on the mallets.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



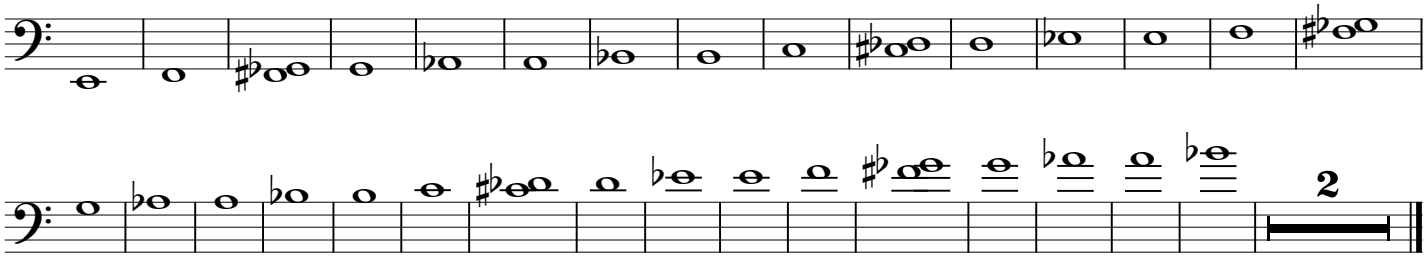
S=Slightly, M=Moderately, V=Very, *=Varies by Brand, °=Due to Mouthpiece Pressure,

Double bass

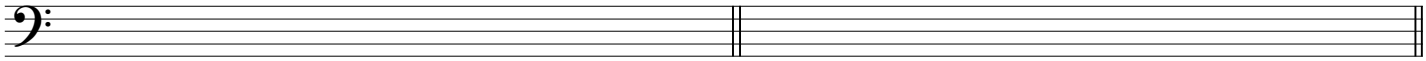
Instrument Help Sheet

"Expected Intonation"

Adapted from *Bandworld* Magazine
August-October 1992, Pages 22-28



Typically Flat Notes **Typically Sharp Notes**

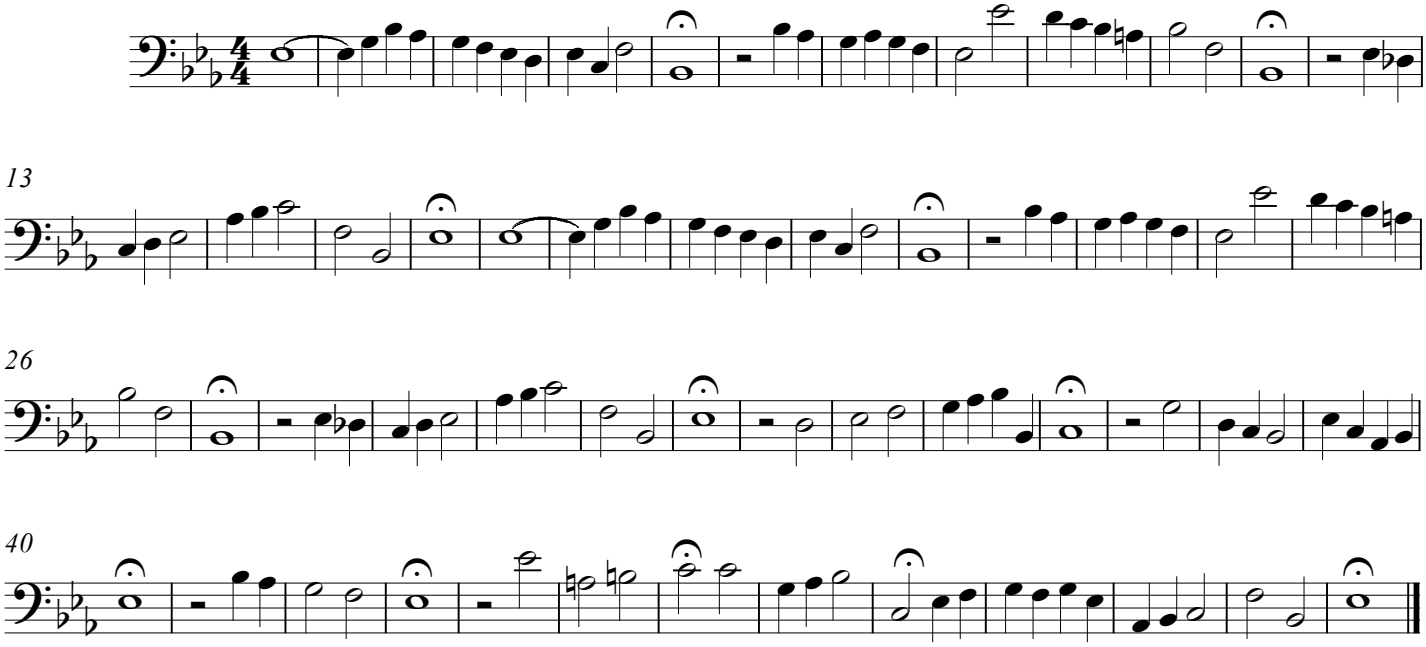


Maintain a good forked hand position in the left hand.

Blend with the low brass and wodwinds.

BWV 140.7 - "Wachet auf, ruft uns die Stimme"

J.S. Bach (1685-1750)
arr. J. Frye



S=Slightly, M=Moderately, V=Very, *=Varies by Brand, °=Due to Mouthpiece Pressure,

BW 2005

The American Band College

ABC Graduating Class of 2005 consisting of 51 directors from over 40 different states.

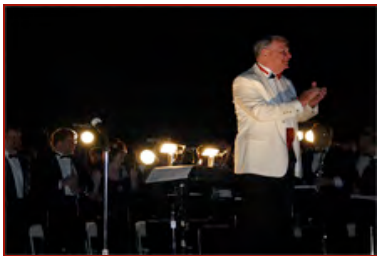
Guest conductor, Ralph Hultgren (Australia) conductors one of the ABC Directors' Bands

Euphonium section of one of the ABC Directors' Bands at the June 26, 2005 concert

Guest conductor, Larry Hudson, and the Boston Brass Quintet perform at the July 4 concert

6-minutes of video excerpts from ABC 2005 concerts
ORDER ABC 2005 DVD

Guest conductor, Jan Van der Roost, rehearses the ABC Directors' Bands on July 4, 2005



Guest conductor, Col. John Bourgeois takes a bow during the July 4 Fireworks Concert

Col. John Bourgeois gives a "thumbs up" to trumpeter, Jeff Conner of the Boston Brass

Executive ABC Director, Max McKee congratulates guest conductors, Al & Gladys Wright

BW 2005

The Bandworld Legion of Honor

Previous LEGION | Next LEGION

A special award of

The John Philip Sousa Foundation

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

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

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

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

Scott Coulson

Head Band Director at Poteet High School in Mesquite, Texas since 1987, Scott Coulson is a graduate of East Texas State University where, under James Keene, he received his bachelors and masters degrees. His concert and marching bands consistency place high in U.I.L. and T.M.E.A. events and have received numerous Best in Class Awards at Six Flags, Adjudicator's National Invitationals and many others.

"I believe that every child in my band program is important, no matter what his or her musical ability. I ask every student in the program to take ownership by trying to be the music musician they can be, thereby enhancing the success of the band as a whole."

Rocky Point Holiday • Ron Nelson

Jeff Laird

A graduate of Lamar University (bachelors and masters) and the University of Houston, from which he holds a DMA in Conducting, Jeff Laird served as Director of Bands at Aldine High School (Texas) from 1986 to 2004. He is now Director of Secondary Performing Arts for the Aldine Independent School District. His bands performed in the National Invitational Band Festival in 2003 and in the Presidential Inaugural Parade in 1993. He is a past president of the Texas Music Educators Association.

"The most important mentors who helped shape my career were my college band directors, Pete Wiley and James Simmons, my high school director, Karl Wadenpfuhl, my great friends, Barry Johnson and Tim Lautzenheiser. Also significant to my career has been my very supportive and understanding family."

Americans We • Henry Fillmore