

Bandworld

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BW 2006

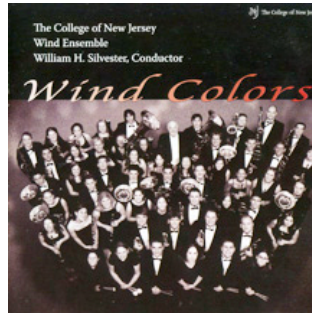
The Future of the Bandworld

MusiClips

by Ira Novoselsky

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Galliard from "Court Festival" (excerpt)

by William Latham

Album Title: WIND COLORS

Recording: College of New Jersey Wind Ensemble-William H. Silvester

Publisher: Mark 6023-MCD

There is a lot of fine music packed into this exceptional recording. The eleven works include solos, original works and transcriptions; certainly something for everyone's taste. Among the gems on Wind Colors are Ragoon:Rhapsody for Clarinet & Band (Reed) and Dr. Silvester's first rate setting of Tchaikovsky's Majestic March (Coronation March). The soloists and the entire ensemble put a lot of effort into this quality recording and it shows. Highly recommended.



Fanfare from "A Jubilee Symphony" (excerpt)

by Yasuhide Ito

Album Title: IMPRESSIONS

Recording: Drake University Wind Symphony-Robert Meunier

Publisher: Mark Masters 6063-MCD

Here is a very fine recording by one of the Midwest's premier wind orchestras. Whether it's the simple, idyllic sounds of Down a Country Lane (Copland/Patterson) or the various stylistic and virtuoso demands of Sinfonietta: Suito Sketches (Van der Roost), the Drake University Wind Symphony gives the utmost attention to every musical detail & nuance. Also included on Impressions is Fanfare from A Jubilee Symphony (Ito), Nebula (Danner) and To Walk with Wings (Giroux). This recording certainly deserves a place in your listening library.

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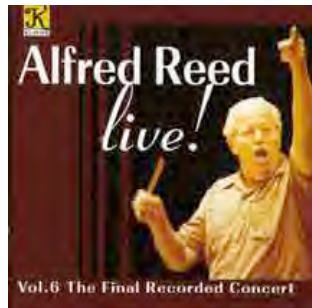
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The Merry Conspirators (excerpt)

by Alfred Reed

Album Title: ALFRED REED LIVE!! Volume 6: The Final Recorded Concert
Recording: Senzoku Gakuen Symphonic Wind Orchestra-Alfred Reed,conductor
Publisher: Klavier K-11157

A pair of Shakespeare-influenced compositions and the entire Symphony No.3 are featured on this excellent recording. Rosalind in the Forest of Arden is a prime example of Reed's lyricism for winds while Twelfth Night is a musical masque glistening with the various colors of Reed's palette. Symphony No.3 is one of the composer's finest; the second movement is the Variations on the "Porazzi" theme of Wagner which has often been performed on its own. Also included are Joyeux Noel, El Camino Real, Danza Caribe and Fucik's Florentiner Marsch (arr. Lake & Stevens, ed. Fennell).



Ave Maria (excerpt)

trans. by Frank Ticheli

Album Title: WIND BAND MASTERWORKS Volume III
Recording: Texas A&M University Symphonic Band-Timothy Rhea, conductor
Publisher: Mark Masters-6173 MCD

The Texas A&M University Symphonic Band has produced two high quality series of recordings; Legacy of the March and Wind Band Masterworks. Masterworks III is a collection of suites and single movement musical statements that will make an impact on the finest band programs. Included on this disc is Frank Ticheli's magnificent windstratation of Schubert's Ave Maria. This recent addition to the band's repertoire is a welcome transcription you'll be hearing often. There is a cornucopia of fine music to savor on Masterworks III, here's to the hopeful release of Masterworks IV!!

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**Ra!** (excerpt)

by David Dzubay

Album Title: RA!**Recording:** University of North Carolina Greensboro Wind Ensemble- John R. Locke**Publisher:** UNCG School of Music CD-113

David Dzubay's ode to the ancient Egyptian Sun God Ra serves as the title work for UNCG's current recording. This wind ensemble always manages to produce interesting & musically satisfying programs for the band enthusiast. Ra! also includes Sinfonietta (Dahl), Niagara Falls (Daugherty), Courtly Dances from Gloriana (Britten/Bach), Symphony No. 2 (Ticheli) with a whirlwind performance of Radio Waves (Jewell/Rhea) to close out the recording. This is the thirteenth recording in the UNCG Wind Ensemble series but thirteen is a lucky number for the listener.

**Introduction & Departure** (excerpt)

by Hayato Hirose

Album Title: JAN VAN DER ROOST PRESENTS

Maxime Aulio, Tom DeHaes, Hayato Hirose & Kevin Houben

Recording: Nagoya University of Arts Wind Orchestra-Jan Van der Roost**Publisher:** De Haske Winds-DHR-04-017-3

Like a proud parent, prolific Belgian composer Jan Van der Roost shares the spotlight with his composition students on this splendid recording. The works of his students are very solid offerings and are most worthy of your attention. Van der Roost is represented by The Swan on the Hill, Algona Overture, and Stonehenge (transcribed by Tohru Takahashi). This composer continues to be a leading force in modern wind orchestra music and his students show fine potential in their compositions too.

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**Sphere in Chaos (excerpt)**

by Wataru Hokoyama

Album Title: SPIRITUAL PLANET

Recording: University of Nevada Las Vegas Wind Orchestra-Thomas G. Leslie

Publisher: Klavier K-11156

The UNLV Wind Orchestra never ceases to amaze its listeners. *Spiritual Planet* (Hokoyama) is an incredible musical adventure showcasing this magnificent wind orchestra at its best. More interesting delights on this recording include *Selamiut: The Sky Dwellers* (Seitz), *Kokopelli's Dance* (Tanouye), *Realms* (De La Riva) and *Las Vegas Holiday* (Nixon). A pair of challenging transcriptions are also featured; *Etude-Tableau Op.33 No.7 "La Foire"* (Rachmaninov & Respighi/Douglass) and *King Arthur Suite* (Britten & Hindmarsh/Capaldo). This ambitious program is yet another example of why UNLV is at the forefront of professional wind orchestras.

**Prelude for a Great Occasion (excerpt)**

by William Schuman

Album Title: THE COMPOSER'S VOICE-WILLIAM SCHUMAN

Recording: Keystone Wind Ensemble-Jack Stamp

Publisher: Klavier K-11155

The music of William Schuman is revered by band (and orchestra) musicians everywhere. This collection of Schuman's works, along with a 1990 interview, is a superb tribute by the Keystone Wind Ensemble and deserves a place in your listening library. The program features *George Washington Bridge*, *American Hymn*, *Prelude for a Great Occasion* (brass & percussion), *Circus Overture* (arr. Owen) and the complete *New England Triptych*; *Be Glad Then, America-When Jesus Wept*-Chester. Of special interest is the usage of David Martyniuk's transcription of *Be Glad Then, America* which is truer to the composer's orchestral version.

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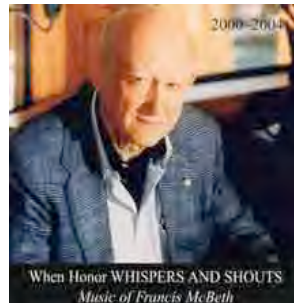
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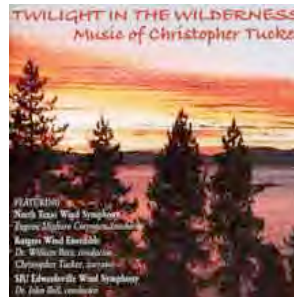
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**Scaramouche (excerpt)**

by Francis McBeth

Album Title: WHEN HONOR WHISPERS & SHOUTS
 Recording: Music of Francis McBeth 2000-2004
 Publisher: VESTIGE GR 8605-1

In Bandworld Volume 17 Number 1 I reviewed music of Francis McBeth from the 90's. This new recording features seven compositions from the first half of the current decade. The distinctive McBeth sound is very easy to recognize yet there are still plenty of surprises and new twists from the pen of this composer. If you haven't performed a McBeth work in some time you might be pleased to discover one of these newer offerings for winds and percussion.

**Healing of the Heart (excerpt)**

by Christopher Tucker

Album Title: TWILIGHT IN THE WILDERNESS-MUSIC OF CHRISTOPHER TUCKER
 Recording: North Texas Wind Symphony-Eugene Migliaro Corporation
 Rutgers Wind Ensemble-William Berz
 Southern Illinois University Edwardsville Wind Symphony-John Bell
 Publisher: Mark Masters 6150-MCD

It's always nice to discover interesting music for grade 2 & grade 3 bands. Christopher Tucker has succeeded in composing music that sounds fresh and new while avoiding the usual pitfalls of writing for young bands. If you think all young band music is the same, Tucker's works will surprise you. Included in this fine collection is Americans Lost, music and poetry dedicated to the events of September 11, 2001. The work may be grade 3 but certainly can find its way into the repertoire of mature ensembles. Christopher Tucker is a composer with a great future ahead as this recording will illustrate.

20 Years Ago in Bandworld

Saxophone Embou-Sure

by **Randall Spicer**

There are as many or more students that play the saxophone than play any of the other woodwind instruments. The success of jazz festivals, the prominence and leadership of fine soloists and the added strength to the marching band have made the saxophone attractive to many students. The teacher/director's responsibility is to provide good guidance.

1. Assembly
2. Mouthpiece and ligature
3. Choice of reeds
4. Posture
5. Breath support
6. The embouchure
7. Good tone
8. Techniques

Remove the instrument from its case and hook it to the neck strap. A neck strap of webbing (about 3/4 inch) is best. It can be adjusted quickly and it will remain firm and strong. Insert the neckpiece and add the mouthpiece. Be sure the metal joint of the neckpiece and the receiving joint of the instrument are clean. Cork grease is used only on the cork. Tighten the neck screw only enough to keep the neck-piece lined up with the saxophone body. A continual forcing of this screw will "strip" threads. The neckpiece will swing freely from side-to-side and always bother the student. The mouthpiece must fit smoothly to the cork.

Any gap or play at point A will cause a leak in the tone (especially low notes). Yet, the mouthpiece must easily slip down the cork until intonation is OK. Use thin strips of paper to fill in any gap at point A.

Check the octave keys. Any leakage (poor adjustment) at these points will negate low notes and upper notes of the left hand. Quick repairs can be made by adding coats of Scotch Tape. Also check the G# key. This key may stick when the wet pad dries on the pad socket. Just press the G sharp key and "flick" the pad open. The free action of this key allows the pad to stick. This key sticks quite often, but there is nothing wrong with the instrument! These comments on assembly apply mainly to older instruments. Most newer instruments should be well adjusted and ready to play.

MOUTHPIECE AND LIGATURE

Directors know that there are many kinds of mouthpieces for all instruments. Saxophonists will use one style for their band and solo work. They will use another more powerful mouthpiece for their jazz work. A mouthpiece may be roughly placed in one of three styles.

Look at the back bores. "A" (the circle) will give the most pleasant sound for serious playing. "B" is a compromise that will give a good tone with more brilliance. "C" will give the most power to the tone. Of course, there are many, many variations and ideas used with the clarinet and saxophone mouthpieces. Some players spend a lifetime looking for the best mouthpiece and reed.

The ligature must be loosened to allow the back end of the reed to be slipped under the ligature on the mouthpiece. The reed is then lined up to form a good match with the tip rail and the side rails. Tighten the ligature enough to hold reed in place. Vibrations will be stifled and bruise marks may bend the reed if screws are too tight. The teacher should fit the reed to the student's mouthpiece.

Use a brand of reed that is consistently good. A good dealer and advanced students can give advice about reeds. Altitude and humidity are factors to be considered in reed selection. A soft reed can be used in dry Colorado. A stiffer reed must be used in the dampness of coastal areas. Look at the heel or butt-end of the reed.

Look at the face of the reed. Roll the tip of the reed on your thumbnail. 1/8" is flexible and even. A few fibers will go to the tip of the reed and the face cut needs to be even. There will be a balance of light shading between the tip, side rails, vamp and heart of the reed.

A beginning student must have a good reed which has been selected by the teacher. The student will not know if the reed is soft, stiff, out of balance or just right. He will think his money will always buy a good new reed. Yet, there is no sure way to know that reeds are good.

Soak several reeds in water for 3 or 4 minutes. Fit the reed to the mouthpiece with a good fit to the tip rail. If the reed extends beyond the tip rail, the reed will be stiff. If the reed does not reach to the tip rail, the reed will also blow stiff. Vibrations of the reed must make a good seal to the side rails and to the tip rail.

The reed may curl or have wrinkles in it when it is re-moistened (a reed that is several days old). This is caused because material between fibers (grain) of the cane is softer than the grain or fibers of the reed. Plastic reeds may be purchased, but they do not have the rich tone and flexibility of reeds that are made from French cane.

Slide a piece of paper between reed and side rails. This is an easy way to find poor mouthpieces.

Do not "push or force" mouthpieces on the neck cork. Go slow and use a circular motion. You will rip or tear the cork if you are in a hurry and you will ruin the alignment of the reed. THE REED, MOUTHPIECE AND NECKPIECE are the most important details to take care of.

POSTURE

The neck strap, NOT THE FINGERS, must support the saxophone. Hands, fingers and arms must be completely free for playing the instrument. Line up the mouthpiece on the neckpipe to keep the head erect. (Do not let students tilt their head toward the left shoulder). Align the mouthpiece to keep the head erect, even if the saxophone seems to be to the right side of the student's body.

"Sit tall or stand tall!!!" Wind students must apply good athletic principles to their practice and performance: full use of lungs in breathing, a most efficient use of muscle without becoming tense, excellent eye coordination and a mind coordination that plan ahead, plus a repetition of practice that builds success in each activity.

BREATH SUPPORT

Most teachers have their own method of teaching breath support. Each of the Embou-Sure Series (tuba, clarinet, flute, trumpet, etc.) offers suggestions for breath support or good breathing habits. Good posture, slow deep breathing and an open throat should always be mentioned as the group begins daily practice. (From "day one" of my career beginning in 1936, I never gave a down beat unless all band members were in good position.)

1. Do not raise shoulders. Many young students will raise shoulders when told to take in as much air as possible.
2. Use damp air. Demonstrate how to say, "Haw" with damp air to clean glasses.
3. This is a good trick to teach breathing: Place elbows on knees and touch finger tips to center of forehead above nose. Do not let shoulders move and breath slowly. Feel the low expansion at the beltline, front, side, and back.
4. Mention deep breathing quite often. Tight nerves will often result from a quick breath that "fills only the upper half of the lungs."
5. Breathe with teeth resting on top of mouthpiece. Many young people rest the reed on lower lip and breath by tilting head backward. This causes a movement for each breath. The mouthpiece is never under the control of a sure embouchure.
6. Put a small piece of plastic tape on top of the mouthpiece. Teeth vibrations will not bother the student and less tone will go directly to student's inner ear. The student will hear more of the exact tone as it is produced by the instrument.

FORMING THE EMOUCHURE

1. Place upper teeth on mouthpiece.
2. Think exaggerated, "A" to firm up lips to the teeth.
3. Now add a, "Q" which will bring in corners of lips and result in even pressure of lips from top, bottom and sides.

Almost one half inch of reed will be inside of mouth. Air for clarinet is directed "at" the reed. Air for saxophone is more parallel to neckpipe of the instrument. Any uneven lip or facial tension will cause distorted tones. Tones will be thin if embouchure is too tight and tone will be a duck-quack if the embouchure is too loose. Lower teeth biting into lower lip will result in the bunched chin, a sore lip and thin tone. Keep lip pressure even and the lower lip controls comes from jaw strength, not from a bite of the teeth.

TONES

A fine tone is similar to a fine human voice. The purpose of air is to set the reed in motion. The reed has been soaked in water and fitted to the mouthpiece. The ligature screws are firm but not tight. Now, form the embouchure, breath deeply and start a flow of air through the mouthpiece. Speed up the air until tone has quality and volume preferred by teacher and student. SING THAT TONE! Match tones by playing and singing. Always think that the next tone you play is your best tone yet! The tongue is used lightly to stop reed vibrations. Air is brought to the reed at same speed and pressure that produced a good tone. Tongue is then released and a tone is heard. The throat remains open and relaxed. Keep tongue low and think of easiest way to touch tip of reed.

dah†††1. Tip of tongue to tip of reed.

lah††††2. Slightly back of tongue tip (1/4") to tip of reed.

thaw†3. Tip of tongue touching lower teeth. Tongue is then arched to touch tip of reed.

Some suggest, "too," "doo," and "thu.." The "ah" keeps the throat more open. A tone's release can happen by lightly touching tip of reed with the tongue or by stopping flow of air. Keep throat open and motionless in both methods of release.

Play and sing tones C2, B1, and C2, D2, and E2. Keep speed of air constant as if playing one long tone in a straight line.

Keep throat open (feel like a bass singer). Tones will change because the fingers move. Do not change tones because resistance to the air column changes. This is best approach to keeping C, D, and E in tune. A big change of tightness and air speed will cause sharpness in D and E when note goes from one finger to six fingers.

#1--CORRECT RESULT More often than not, a reasonable tone results. Imitation of your tone and pitch will be automatically attempted by the student. When it happens, it should sound like this:

EXAMPLE #1

#2--CHOKED SOUND

EXAMPLE #2

#3--WOBBLY SOUND

EXAMPLE #3

#42--ROUGH SQAUK

EXAMPLE #4

#5--BLOWS HARD

EXAMPLE #5

#6--WEAK, NASAL SOUND

EXAMPLE #6

#7--POOR INTONATION

EXAMPLE #7

TECHNIQUES

Arms, hands, and fingers do not hold the instrument. Its weight is well balanced by the neck strap. Fingers are completely free to press and release keys. Play with fingers in a definite arched style as if student is holding a ball. (You would not catch a ball with straight stiff fingers) Do not "BLUFF". We try to play next note before fingers are set. We let a bad note enter a line of technical notes because we do not have enough patience to be sure of that particular note. Technique is a problem of eyes, finger control, breath and tongue. One correct answer will solve a problem in mathematics. One correct rehearsal is only the beginning for music. It must be correct every time. Try to play a passage five times without a mistake.

Practice slow trills. The effort to lift a group of fingers is the same effort as needed to put down a group of fingers. Trills will give each finger and each combination of fingers an exactness that has no lost motion.

Practice scales. Brass students quickly think in terms of the skips or arpeggios that go with the valve combinations. Woodwind students think in terms of the diatonic scale. These combinations are awkward: E flat to E needs two finger movement, E flat to F needs three finger movement, E to F# to G# just does not fall easily. B to C# is easier

than B to C. Work slowly. The eyes must recognize first. Then fingers must be taught to easily press or lift the keys.

TONE AND INTONATION

The great soloists will have one idea of tone. The great jazz artists will have their individual tonal characteristics. Yet, the section must fit into the band's balance and technical proficiency. Saxophones can sound like French horns. They can fill in for the third clarinets. Tenors and Baritones can blend with the euphoniums. Remember that the "buzz" of a wide reed instrument is easily heard. It will not blend.

Teachers must have their hearing checked. Can teachers hear a difference of two vibrations, three vibrations, etc. An examination will give confidence to the teacher in some areas of recognition and will show the teacher where work is needed in ear training, etc. Young wind players do better in flat keys. They are not confident in sharp keys. In other words, we feel best when we tune down and we are sure when we try to "tune up".

Vibrato, phrasing and interpretation are an extensive treatise beyond this Sax Embou-Sure article. So get the basics first and many of the other facets of playing will come easily.

Maximizing Contest Ratings (Part 3) 10 Years Ago in Bandworld

by Gladys Wright

Part 2 of this series is in the January-March issue (Vol. 21 #3).

The Day of the Contest

1. If time permits and you live near the contest site, meet at school, warm up and tune, and run through portions of the contest numbers. Why? Because it takes the stress off the 30-minute warm-up period, you can solve last minute problems and "recency" is a major factor in learning.
2. Check the loading of the music boxes. Check for the scores. Are they numbered?
3. Relax in the official warm-up room. **DON'T EVER PLAY AHEAD OF SCHEDULE** to accommodate someone. Your parents have a right to expect to hear your band at a designated time.
4. No one should be in the warm-up area except you, your staff and the students. Have a parent watch the door. Also keep a parent in the home room to prevent vandalism by other students.
5. Warm-up on scales: The beginning of the march, perhaps a short section in an overture, **THEN TUNE AGAIN** quickly. It should be the same as in your own rehearsal. If the room is over-heated, simply tune the strobe to your top players and tune accordingly. Don't make the fatal mistake of pulling out because the room caused the instruments to tune sharp, then find out on the stage, everything has returned to normal. 'When in doubt tune the instruments as you do in band.
6. Explain again - judging is subjective. Our band even plays differently from one day to the next. **DO YOUR VERY BEST**. That is all we expect of you. The rating is secondary what you have learned is the most important factor. And we have improved a great deal.
7. Allow plenty of time to set the physical site. Use the percussion section. Five minutes before the band goes on stage have the section leaders check each section for correct number of chairs.
8. Don't play a scale or chorale on stage. **PLAY THE MARCH** immediately. Don't tune in between numbers unless absolutely necessary and you really know what you are doing. Usually band directors get in deeper trouble and further expose the intonation problems.
9. At the completion, have the band stand, take your bow, and then have the band leave the performing area.
10. After the performance let the Students listen to the other bands. Other bands always sound better to the student often causing anxiety on their part. The goal is to build confidence so don't encourage them to listen prior to your performance. The students can then evaluate the bands with a simplified judging sheet, which will give you something concrete to evaluate their listening and give them grades.

(Students from other schools often think it is some official judging your students are doing, which gives your students an added boost in their egos.)

11. Try to have recordings made at the contest. Usually the performance is at a peak and it makes a nice souvenir later for students.

After the Contest

1. Read the comment sheets to the band. Play the tape recordings of the judges, pass out the medals, and generally pat yourselves on the back for a job well-done.
2. Follow up with publicity to the newspaper and a letter of thank you to the parents.
3. Have an exciting activity planned: a big concert, a trip, etc so that the momentum can be used to do exciting band activities, or if things didn't go as well as you expected, there is something happening soon to get their mind off the lower rating. Usually, however, we are more disappointed than the band. The contest is important, but protect make the students feel they failed if the band does not receive the coveted SUPERIOR. It's the daily rehearsal and the complete yearly experience that makes band a meaningful experience and your attitude toward your students.

Involving Students and Parents 10 Years Ago on the Bandworld ABA Page

by Stan Michalski

Standards for a performance organization, unlike standards that are introduced periodically (on a seemingly whimsical basis) by numerous local, state and national organizations, must have merit based upon local financial support, scheduling considerations, conductor enthusiasm and, above all, the purpose of the organization within the school music curriculum.

Obviously, the structure of any organization should follow the purpose and function of the intended or established organization. In an attempt to sustain musical acceptance, far too many conductors attempt to imitate organizations which are deemed successful by a variety of standards. This fallacy creates undue hardship since it is impossible to replicate success without considering the factors that support and promulgate successful performance organizations. For example, is the administrative support as generous in one school district as another? Is the financial support as lucrative from one district to another? Does the teaching staff include qualified and dedicated personnel to support a similar program? Is the schedule for applied lessons and rehearsals conducive to maintain a successful program? Finally, is the conductor as enthusiastic and willing to exert the necessary energy to develop a successful performance program?

Therefore, it is obvious that when comparing performance organizations, numerous factors must be considered to insure accurate and indisputable similarities. Financial support, staffing, scheduling, equipment and physical plant considerations are just a few items that need to be taken into account. However, the factors that genuinely influence the success of a program are those involving people and this necessitates a plan of action far more elaborate than success in attaining a large budget or increased rehearsal time. The four areas of concern—student, parent, administration and conductor when working as a team—can virtually guarantee a successful performance organization within any educational setting. With the earnest involvement of all four interests, a performance organization can strive for success with the knowledge that support is being rendered by interested and active participants.

Of utmost importance are the goals that are established within each area of involvement. Goals must have a common thread that embody the spirit of growth, development and accomplishment of a performance organization, and, as such, must be acknowledged by all in terms of organizational matters. Without this basic understanding, acceptable standards of performance and overall accountability are difficult, if not impossible to achieve.

Student Involvement

Since students are the primary reason for the existence of performance organizations, their involvement in organizational matters is necessary to maintain high musical standards and personal support. It is not sufficient to train students as musicians in the early grades and then ódue to a lack of planning and interest in their behalf - fail to observe their desires in terms of continued membership. It is a conductor's domain to provide the musical and personal guidance, program justification and realistic goal setting as guidelines which serve as the driving force for student development and musical accomplishment.

Rehearsal and performance schedules must be realistic, firmly established and followed. It seems strange that an athletic program can set schedules for several years in advance and generally follow the schedule without any undue interruptions. Why shouldn't concert and rehearsal schedules for performance organizations be entered on the school master schedule in a similar fashion? Of course, once accepted as part of the printed schedule, performances must be presented in a timely and professional manner.

Students should be constantly challenged in their musical development, both as individuals and as an organization. Can growth be identified? Athletic programs can accomplish this with won-loss records. What system is in order to quantify the musical growth of the individual and the group as a whole? Can students identify the benefits of the program? Are results and accomplishments publicized? Is the literature selected based upon student musical growth or other extrinsic factors such as festival participation, competitive events or current popular television thematic materials?

There should be a form of a mastery learning system in place to insure musical growth as the primary purpose of participation in a performance organization. It is necessary to identify development of musical skills when selecting literature and to indicate progression from one level of achievement to another in consideration of the musical standards developed for the organization. Finally, the literature, programming and concertizing considerations should be based upon the student abilities and the objectives of the organization. Conductors must constantly demonstrate a concern for student involvement and musical development and not lose sight of the primary purpose of any performance organization: the performing student.

Parent Involvement

Although it is highly significant and necessary, fund raising by many parent groups seems to be the dominant factor for their existence. More importantly, parents should be made aware of the goals of a particular performance organization and, in turn, provide the necessary educational and musical support and then, if needed, the financial support. It is imperative that parents be informed of the overall schedule of activities and events of a performance organization, and most notably, the actual amount of time that will be involved.

Scheduling concerns are a factor that cannot be avoided in present day societal forces that involve working parents, students with part-time employment and pressures for academic

achievement. A breakdown in communications in this area gives cause for much misunderstanding and discontentment. Conductors must vigorously strive to develop and nurture the support of parent groups which often times have short-lived purposes current participating students. Additionally, conductors have an obligation to develop working relationships that have long term results as the primary objective rather than short lived successes that are, in many cases, difficult to replicate. For instance, attendance at a nationally renowned parade is important and, of necessity, expensive. Is it the wishes of an organization to utilize parental involvement for a huge once in a life time activity or should there be an established plan for musical growth and planned performances over an extended period of time? Obviously, some communities can do both because of the demographics of the area and the goals of the existing program. However, this type of activity should not be dependant on the organizational membership or considered the norm. Its replication by most districts is not feasible, desirable and/or realistic. Parent involvement can and should be a major factor in supporting the purpose of a performance organization, the standards of performance and fulfillment of goals.

Administration Involvement

It is the privilege of the author to meet many administrators when serving as guest conductor or as an adjudicator for festivals throughout the United States. In every instance, members of school administrative staffs demonstrate sincere efforts to support the musical activities in progress and the efforts being exerted by the host director and/or participating directors and student musicians. In a most recent guest conducting assignment, the superintendent of the host school observed the rehearsals on three different occasions and then attended both Friday and Saturday night festival concerts. Administrators must be given the opportunity to evidence the endorsement of a particular music program. As such, it is the responsibility of the conductor to provide the administration with as much information as possible to insure a total awareness of the program. Above all, the administration must be informed of all performance dates. Failure to inform the administration of student achievement at music festivals, director accomplishments, statistics and relative information regarding program development and the activities sponsored by the performing organization is one of the most flagrant acts of omission. Obviously, the administration can read about the results of an athletic contest in the newspaper. Unless similar means of public information outlets are available to the music program, it becomes necessary for the conductor to inform all administrators of the activities associated with a particular performance program.

In addition, the dissemination of newsworthy items should be made to all community leaders, school board members, school employees and teaching staff on a planned periodic basis. This necessary function of a conductor's responsibility assists with establishing positive student image, program image and, of course, conductor image. It is not a form of self aggrandizement! (For models check the 6- to 8-page sports section of any daily newspaper!). It is a form of public information that unfortunately is lacking in a preponderance of music performance programs. It is a fact that conductors are so busy preparing for a performance that, in many cases, they fail to inform the public about the performance itself. Administrators welcome positive news items and especially

information about the effectiveness of a performance program and the accomplishments of the individual student-musicians.

Are the goals being met? What recent achievement by the students and/or the conductor can be noted for publication? What future activities can be highlighted for release to the administration? How can a member of the administration become personally involved in an aspect of a music program? Can a superintendent or principal present awards at a concert or other school program, serve as an announcer, narrator, conductor, or chaperon? Administrators find time to attend many other school functions and would welcome the opportunity to be part of the music program, if their demanding schedule permits and, above all, if they are asked to do so.

Finally, do not consider every request for funds, equipment purchases and/or permission to travel privileged requests. Conductors must realize that there are other active staff members, other important curricular requirements and other immediate equipment needs within the academic program. Administrators are prone to be much more cooperative if it can be demonstrated that requests will support a performance program that is truly part of the overall educational mission of the school district. Consequently, conductors need to maintain an overview of the total educational process within a particular educational setting and involve administrators to cultivate a working relationship to achieve the established goals of a performance organization.

Conductor Involvement

Because conductors have so many responsibilities associated with large group activities, this area of involvement is often relegated the least amount of attention, not by desire or negligence but by time constraints. Once again, when comparing a large organization to other organizations within a school program (particularly an athletic program), conductors do not have the luxury of an athletic director (music supervisor) to develop schedules, travel plans, preparation of rehearsal and performance sites, budget proposals, etc. They have no sports information specialist (assistance band director) to publicize the events and the activities of individual performers or several assistants (secretary, woodwind specialist, brass specialist, percussion specialist, band front coordinator, equipment manager, instrument repair specialist) to assist with various sections within a large performance organization. It is, by necessity, the responsibility of a single conductor to maintain the development of musical growth for a large number of students within a performance organization.

It is incumbent for all areas of involvement to be aware of this disparity and provide the means to allow for the necessary performance skills to develop within a performance organization. It would then be feasible for conductors to spend more time on task, to effect more efficient rehearsals and instruction and to become tuned in to school and community desires, ideals and concerns rather than spending time on mundane activities which are truly necessary but very time consuming (fruit sales, uniform distribution, budget preparation, scheduling, instrument repair, ticket sales, program printing, etc., etc.).

In the area of curriculum development, conductors should become concerned with establishing courses of study that are school and community oriented. Following nationally established goals is justifiable. However, the outcome must be based on local school objectives, support and financial resources.

Conductors must nurture the talents of currently enrolled students in an efficient manner and encourage study with available private teachers, promote small ensemble participation, solo activities, festival participation and, of course, the participation in community and school concerts. Above all, the conductor must develop an image within the school and community that does not manifest a sense of isolationism or aloofness. The location of many music wings of large buildings promotes this type of detachment, not by desire but by the necessity of accomplishing all that is to be done in a particular school day. Conductors, by virtue of their visibility within a community, must endeavor to become earnestly involved in the many facets of the educational setting in addition to their usual responsibility as mentor, conductor, teacher, and advisor to the students for whom they are held responsible.

Conductors are accountable for the productivity of a performance organization that reflects the overall school curriculum. The administration, parents, students and community must be constantly informed of the musical growth of the program, the continued development of the program and, of the course, the needs of the program. Therefore, to be accountable to and for a performance organization, conductors must accept total responsibility for the involvement of students, parents and administration to insure a successful music program based upon high performance standards and achievable goals.

Gearing Down: The Last Days of School 20 Years Ago in Bandworld

by Max F. Dalby

The organization of rehearsal procedures for the last week or so of any school schedule presents many unusual problems. In almost every high school in the country, the senior class begins to disappear from the academic scene two to three weeks before the actual end of the school year.

Senior Day, graduation rehearsals, the actual ceremonies themselves, plus the eroding of motivational influences which have interested them in the past create many discipline and scheduling problems for the school teacher and particularly for the band director, who sees his carefully constructed organization falling in ruin at the year's end. (This happens also in the junior high school, although not so dramatically.) Many teachers throw up their metamorphic hands in despair and go along with all of the confusion and lack of direction which seem typical of most other classes at this time of year.

It has always seemed to me, however, that the canny band director should view these last few days as a time to cover many topics and conduct many activities there was little time for during the pressure of the regular schedule. Since at this time the seniors, the band's most experienced, though not always capable, players, attend class irregularly and are concerned with their own future rather than that of the band, we must learn to do with the students who are left. Obviously, there is no point in trying to motivate the departing senior to further high-level performance at this particular time.

Following is a list of activities which will build for the next year and will give the younger players knowledge and experience which may be very valuable in the development of next year's band:

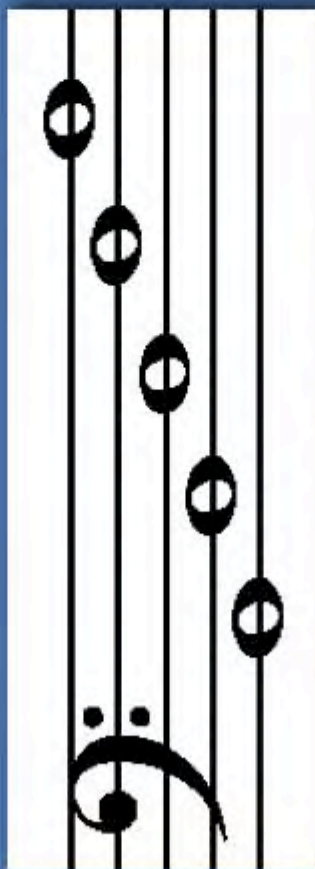
1. What better time to give younger players added confidence and experience in sight-reading? You will have to use easier music, but this is an ideal time to build playing confidence.
2. Make preparations to improve instrumentation. This is a good time to talk about changing cornet players to baritone, horn or tuba; trombone players to baritone; clarinet players to bass clarinet; saxophone players to bassoon or oboe--and to actually begin the process.
3. Let student conductors function, with adequate time to help them improve their techniques. Perhaps this is a good time also to discover your student assistant for next year, or the pep band leader, or the jazz band director who will assist you.
4. Now there is time for auditions, to catch up on hearing those young players there was not time for last month.
5. How about electing officers for next year and letting each candidate have time to explain his particular qualifications?

6. There is now time to hear those recordings which were neglected during the heavy press of obligations and to give that lecture on music history of theory which you alluded to last December. In short, one has a few hours to do many of the "talk" type things which are important in motivating young players to keep up their skills during the vacation months.
7. Get the marching band organized and under way for next year with attention to fundamentals and actual street and stadium marching. The weather will never be better!
8. Take time to inventory uniforms, instruments, equipment.
9. Get the library work done, the filing caught up, the music repaired.
10. Arrange the summer schedule of sectionals, rehearsals, or private lessons.

There is no end to the kinds of things an ingenious band director can put together to keep his program operational and forward-looking. If he is at his wit's end, he might ask the students. They will usually generate dozens of worth-while ideas.

Reading Bass Clef

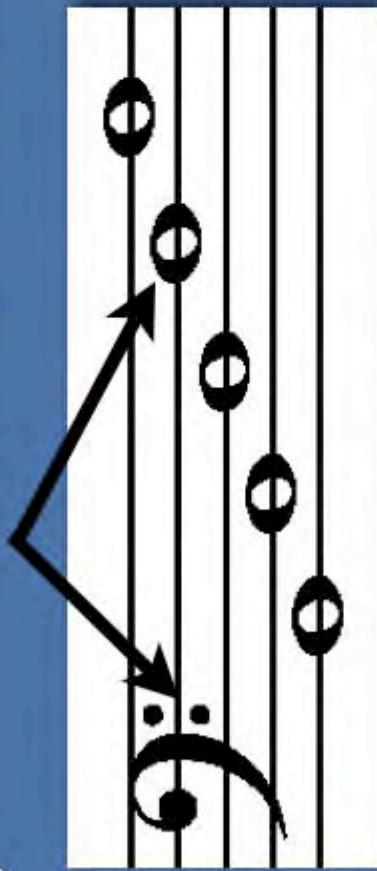
● Lines Of The Staff



G B D F A

● Starting Trombone

Reading Bass Clef



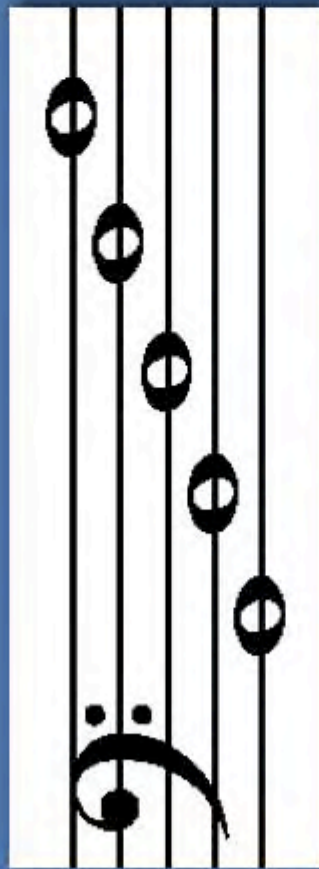
G B D F A

● Lines Of The Staff

● The Dots Of The Clef Surround The Note "F"

● Starting Trombone

Reading Bass Clef



G B D F A
o o o o o
o y s
d
A I w a y s
F i n e
G o o d

● Lines Of The Staff

● Remember
“Good - Boys -
Do - Fine -
Always”

● Starting Trombone

Reading Bass Clef

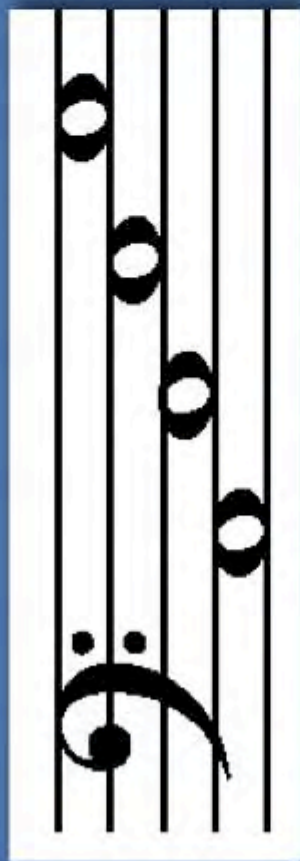


● Spaces Of The Staff

A C E G

● ● ● Starting Trombone

Reading Bass Clef



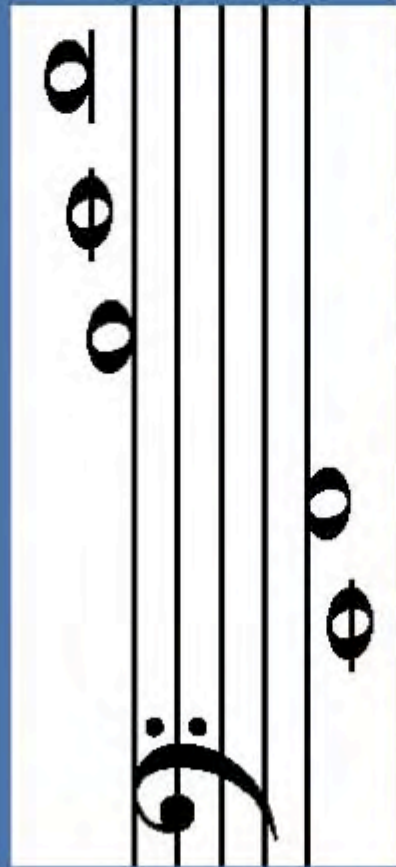
A C E G
| | | |
A C O W S
E a t
G r a s s

● Spaces Of The Staff

● Remember "All - Cows - Eat - Grass"

● ● Starting Trombone

Reading Bass Clef



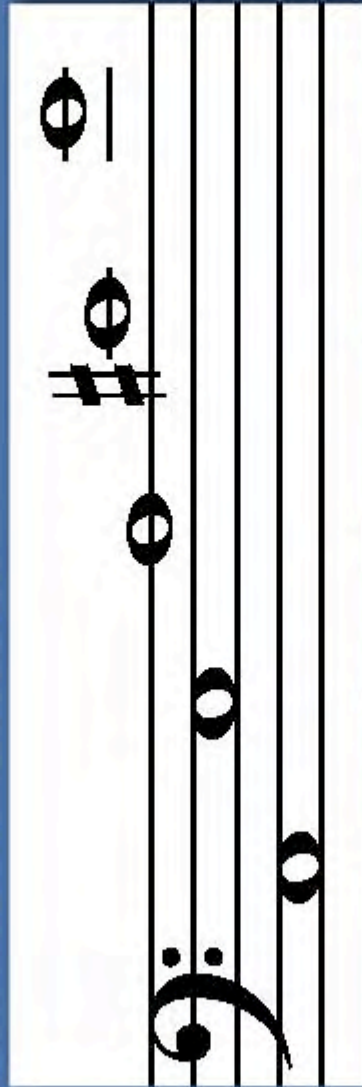
E F B C D

- Here Are A Few More Notes You Should Know When You Are Starting Trombone

● ● Starting Trombone

Notes by Position

● 2nd Position



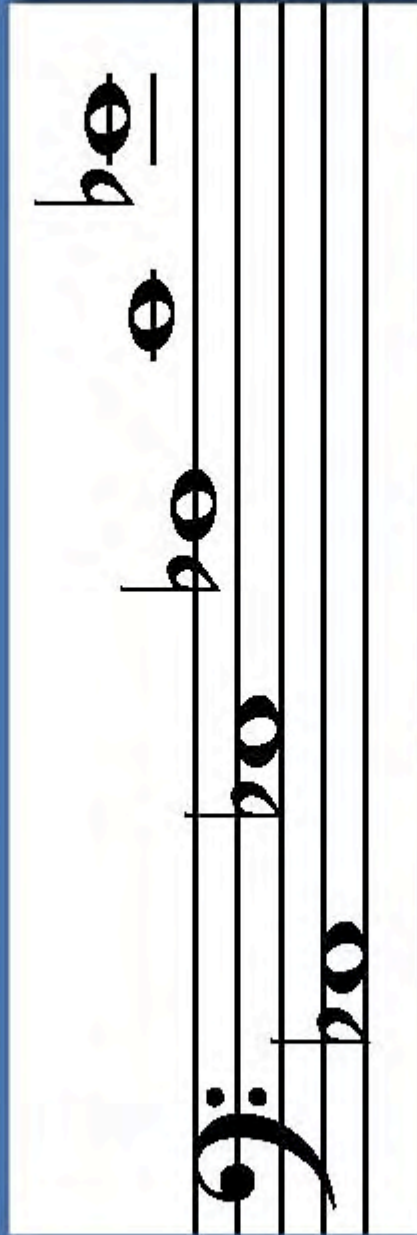
A E A C# E



● ● Starting Trombone

Notes by Position

3rd Position



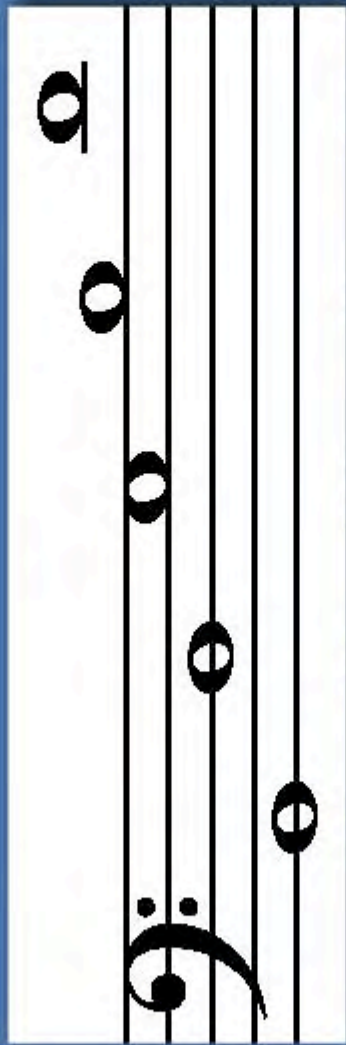
A_b E_b A_b C E_b



Starting Trombone

Notes by Position

4th Position



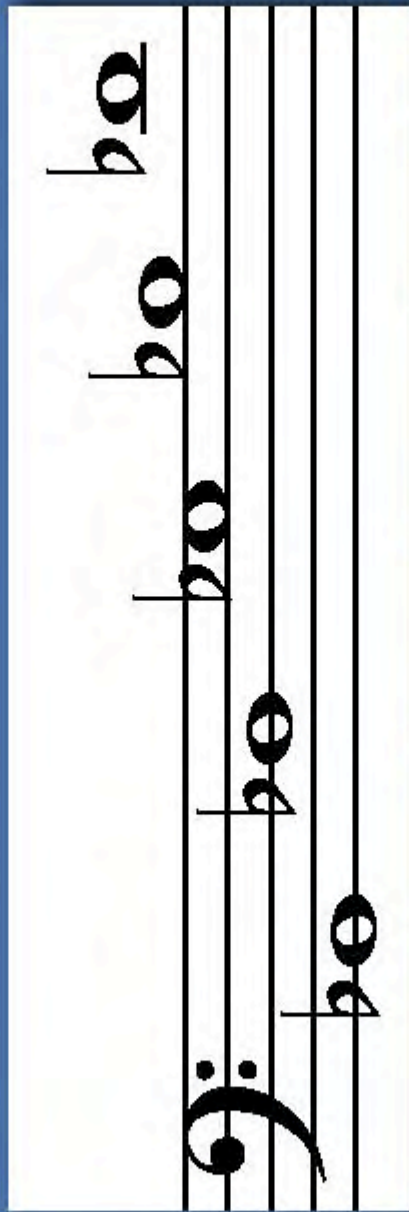
G D G B D



Starting Trombone

Notes by Position

5th Position



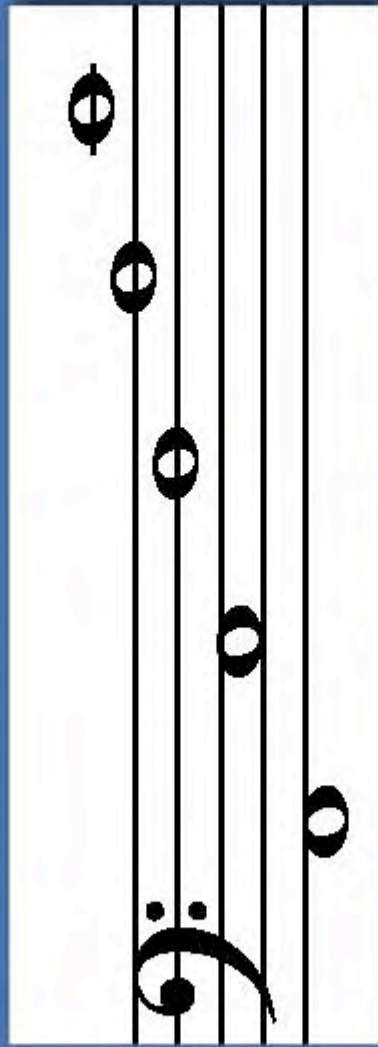
G_b D_b G_b B_b D_b



Starting Trombone

Notes by Position

6th Position



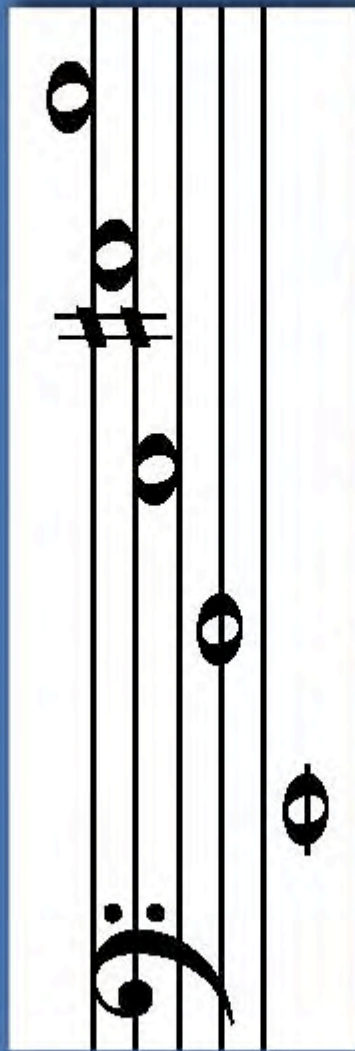
F C F A C



Starting Trombone

Notes by Position

7th Position

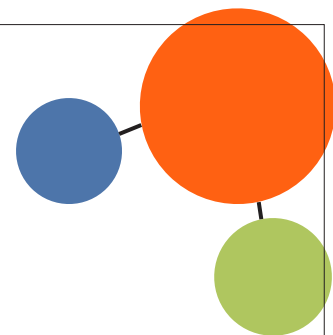


E B E G# B



Starting Trombone

Position Chart



Why switch to Tuba?



This question will most likely be the favorite one asked by your prospective switcher to tuba. The answers are fairly simple indeed:

- ◆ Tubas are the “heart” of a dark sound.
- ◆ The balance of any band starts with the tuba.
- ◆ Tuba does not require you to play in the extreme range of your instrument.
- ◆ You already know how to “buzz” a mouthpiece.
- ◆ The school provides the instrument (save money).
- ◆ You can make a difference on the tuba (too many trumpet players to begin with—you can be a STAR!).
- ◆ The fingering system on tuba is the same as trumpet except you get to use a 4th valve on a tuba (trumpets only have 3).

The tuba is the “heart” of the bands sound.

Everyone knows that the sound of your band comes from the low brass. If you do not have good low brass then your ensemble will not have the dark velvet sound that you are looking for. I refer to this sound as the “heart” of the ensemble. I have also called this the “Midwest” sound. The “Midwest” sound is the sound I hear every December in Chicago, Illinois as the bands warm-up on stage. All of my students know what this is because of the recordings I play for them. I have heard many band directors say “fit your sound inside the tuba sound”. This is done easier with good quality tubas, both in number and ability.

The balance of any band starts with the tuba.

To often today bands are not balanced well. I have been to several contests and festivals where there are twenty-three trumpets and only one tuba. I have even seen some bands that do not have ANY tubas. This is a crucial reason to switch some of your trumpets to tuba. Jeff Bianchi, a well respected band director in Virginia, and a guest lecturer at the annual American Band College (ABC) Masters program said that he had four tubas in ensemble of only 74 students (page 47 of the Jeff Bianchi handouts, 2005 ABC sessions). In this ensemble of 74 there were only 10 total trumpets and 4 tubas. I have also heard that for every 5 trumpets you should have at least one tuba. Francis McBeth, one of today's leading band composers, talks about the importance of the tuba in band. He believes the lower the range of the instrument, the louder it needs to be. By bringing out the lower instruments, the ensemble will obtain a darker and more flattering sound. This is particularly important in the band because a dark sound is so desirable. The band is similar to the organ, where sets of pipes possessing different qualities of sound are blended together to formulate the tone. During the 2003 ABC session I had the pleasure to sit in a band conducted by Francis McBeth and remember his comments on what a balanced band should sound like. I often give this example in my bands:



Tuba does not require you to play in the extreme range.

One the best reasons for switching from trumpet to tuba is that you will not be asked to play in the extreme ranges of your instrument. If you have trouble playing the high notes on trumpet you will be asked to endure the pain or the mental anguish trying to make this happen. Very rarely are you asked as a tuba player to play outside of the normal ranges of the instrument. This should make playing the tuba less stressful and more fun than playing trumpet.

You already know how to “buzz” a mouthpiece.

If you are a switcher from a brass instrument you already know how to buzz the mouthpiece. Because you already know how to buzz the mouthpiece you will have a faster learning curve on tuba. Often the buzzing of the mouthpiece is often one of the harder concepts students have to accomplish. Because of your background on trumpet you will be playing tuba within the first couple days. There are some definite differences in embouchure, but we will discuss this later in the book.

The school provides the instrument (save money).

Because the school owns a good stock of tubas you and your parents can save substantial money if you switch to tuba. The school corporation has been very generous to us in the past 10 years and bought some of the finest tubas on the market today. A good tuba will cost as much as 4 to 5 times the cost of a good trumpet. The High School currently owns 5 Sanders tubas (4-valve) and 6 King sousaphones.

The school will furnish you with a great instrument for only a fraction of what you would pay to own the same quality trumpet. The school will even furnish you with a practice tuba (3/4 size) for you to practice with at home. All you will need to carry back in forth is your mouthpiece. This also combats the problem of having to take your instrument on the bus with you. With your mouthpiece pouch all you need is to pick up your music and off you go.

You can make a difference on the Tuba!!


Since there are so many trumpets in the band already why not become a star on the tuba? Here is the opportunity to really make a difference in the band! Why not increase your odds of making the all-state band, all-region band, and best of all getting a scholarship to college. Let's face it, trumpets are a dime a dozen! There are so many trumpets that becoming one of the elite might be hard task. That is not to say that there are not all-star tuba players, just not as many as trumpets. I know for a fact that many of our talented tuba players from the past have sat very high in the honor bands around the state of Indiana. We have even had some players get scholarships to major universities. The odds are in your favor that you will not have to compete with as many people for the honor groups and scholarship money when you play tuba.


The fingering system on tuba is the same as trumpet except you get to use a 4th valve on a Tuba (Trumpets only have 3).

This is true! All brass instruments that use valves have the same fingering system. Because of the overtone series all brass instruments have the same valve combinations. We will discuss this more in-depth later in the book when we look at a tuba

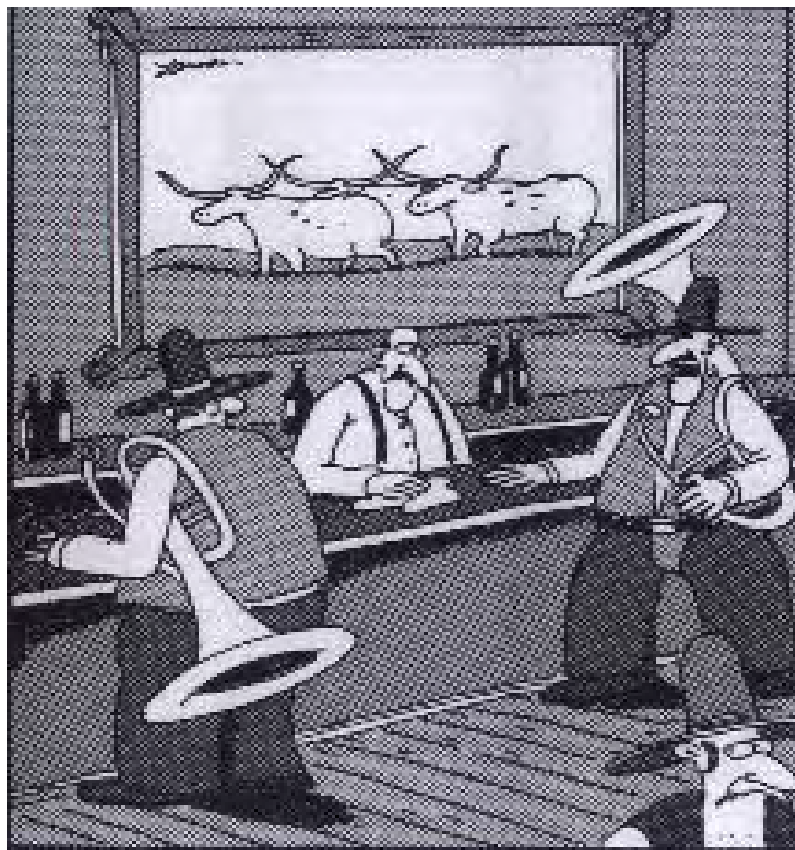
fingering chart. One of the other cool things about tuba is the use of the 4th valve.

The 4th valve can be used when depressing the 1st, 2nd, and 3rd valves. So the

note  can be played 24 and 123. The 4th valve can also be used for

the combination 13. So when you see this note  it can be fingered 13 or just 4.

The 4th valve option is not available on any trumpet, which makes one more cool reason to switch from trumpet to tuba. Don't worry if all of this is a little confusing, we will discuss all of the tuba fingerings later in this book.



"So, they tell me you fancy yourself a tuba player."

Geocities.com/CollegePark/Union/7926/tubacartoons.htm

Differences between the Trumpet and Tuba

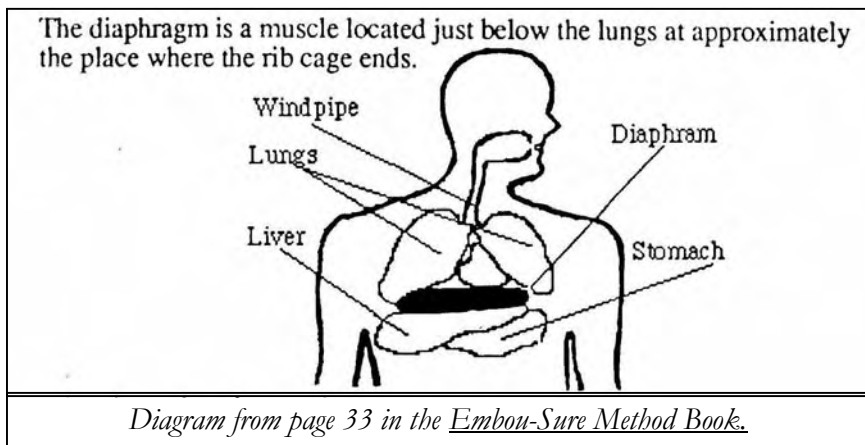


Now would be a good time to discuss some of the differences between the trumpet and tuba. Although both are brass instruments, the embouchure of the tuba needs to be carefully studied.

The two basic concepts

All of the following concepts are from Stuart Turner and the **Embou-Sure Method Book** published by WIBC from Ashland, Oregon. Copyright 1987.

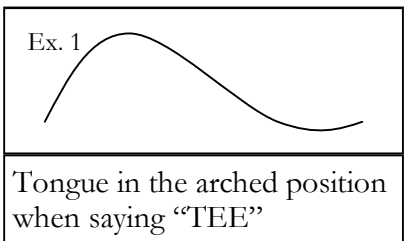
Mr. Turner says that there are two concepts that should be studied prior to attempt-



ing to produce a sound on the tuba. The first is breathing. Often teachers will ask students to use more breath support and blow from the diaphragm. Mr. Stuart says that this type of concept

is detrimental to what should actually happen. The diaphragm is a muscle located just below the lungs at approximately the place where the rib cage ends (see diagram). If you were to tighten the diaphragm it is nearly impossible to blow the large amount of air needed to play tuba. Mr. Stewart quotes the great Arnold Jacobs, principal tubist with the famed Chicago Symphony, by saying “For tuba players, strength is our weakness!”

The second concept that should be studied is the placement of the tongue. One of the biggest problems when trying to get a large amount of air to pass between the lips is that the tongue may get set in the wrong position. This position known as the “TEE” sound is caused by arching the tongue (example 1) inside the

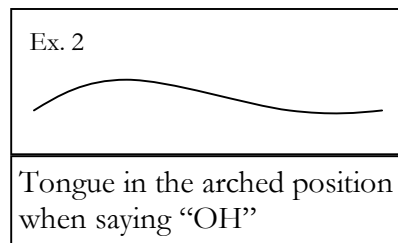


mouth. This “TEE” sound creates a block of the air that is needed to buzz the lips. By saying “OH” (example 2) the tongue is put in a better position (down and flat) to let air pass through the lips.

This is the ideal position for the tongue to be in for all ranges in tuba playing. As a side note, when you are ready to start tonguing just add a “T” to the “OH”.

Do not tongue through the lips. The tip of the tongue should hit behind the top of the front teeth.

Never act like you are spitting out a seed when tonguing. This can lead to a thick sloppy attack.

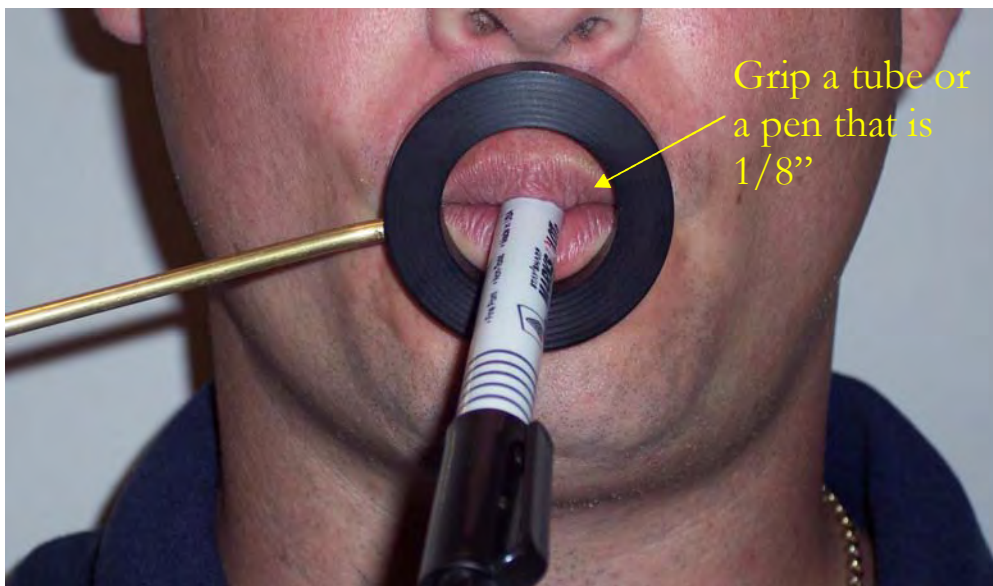
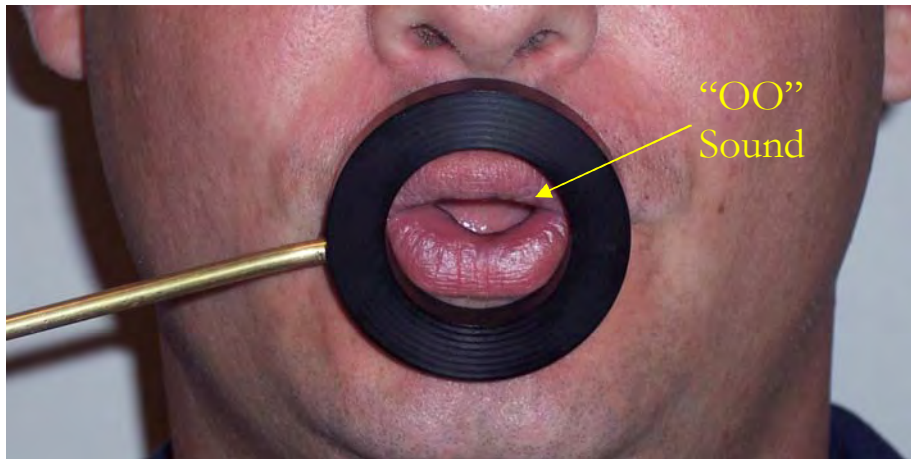


Forming the Embouchure

First, form an “OH” sound with the visualizer on your lips (see picture below).



Next, gradually form an “OO” sound from the “OH”. This will set the lips in the correct position. The third step is to grip a pen that is about 1/8 inches in diameter. This will make the lips tighten toward a center point and bring the corners of the mouth to a firm set.



Mouthpiece Positioning

The mouthpiece should be 2/3 upper and 1/3 lower if possible. Depending on the age and size of the student, the mouthpiece might have to be evenly split between





the upper and lower lip.



The First Sound

The first sound on tuba is made by taking in a deep breath and filling the lungs completely full of air. Remember that to make a great sound on tuba, you need to have a large amount of air. When taking a deep breath the feeling will be that of yawning. The tongue should be in the low flat position and not arched in any manner. The inhalation and expulsion of air is done with the tongue low and flat. Now, take a deep breath, form

the embouchure, and blow as fast as you can. You will sound a note. At this point, it does not really matter what pitch you get, just as long as it is a good sounding note. Most students will sound either B-flat  or an F  just below the staff.

The next sections will discuss possible problems if you are not able to produce the correct sound.

Possible Problems

One of the most common problems is the “No tone, rushing air sound”.

There are two possible causes for this to happen. First, the embouchure may not be formed tight enough. Second, the air stream may be restricted by having a raised tongue or the throat may be closed. The remedy for each is to reform the embouchure (“OH-OO-SQUEEZE”) and grip the pretend tube more firmly. Remember to always keep the tongue low and think “OH”.



The next common problem is to have a thin, pinched sound. This may be caused by not enough air passing between the lips and having the lips pinched together causing the embouchure to be too tight. To fix this problem, loosen the grip on the tube or pen and expel the air as fast as you can with the yawn type of feeling in your mouth.



A gargled tone may be one of the problems experienced when learning to play tuba.

This also might be called a “split” tone. This sound is caused by the lips folding



over the teeth which causes a double vibration, and not having a tight enough grip on the “tube” which makes it hard to center the pitch.

One last problem you might encounter is a stopped sound or intense air. Although less common, it is caused by extreme pinching of the lips and not enough air passing between the lips. To remedy this problem, loosen the grip of the “tube” and do more of the “OH-OO” forming of the embouchure.



General Embouchure Problems To Be Aware Of:

1. Make sure the corners of the mouth and not making a smile. The corners are to be firm, but held in a natural position.
2. Be careful of the angle of the mouthpiece to the lips. The angle can vary from student to student because of natural under and over bites. Be careful not to jut out your jaw to meet the mouthpiece.
3. Try not to puff your cheeks when you play your instrument. You may have to do some puffing on extremely low notes, but in general keep the lips firmly around the “tube”.
4. Do not pucker your lips when forming the embouchure.

Quick Guide Reference Sheet

Sound Produced	Causes of Problem	Remedies
No tone, rushing air	Embouchure not formed tightly enough, lips spread	Re-form the embouchure "OH-OO-Squeeze the tube, grip
	Air stream restricted, closed throat, high tongue the throat, keep tongue down	tube more firmly Emphasize the "OH" to open
Thin, pinched tone	Embouchure formed too tightly, lips pinched	Loosen the grip on the "tube"
	Insufficient volume of air passing between lips	Review deep breath and fast expulsion of air
Gargled tone	Embouchure not formed tightly enough	Grip the "tube" more firmly
	Lips folding over teeth	Re-form the embouchure "OH-OO-Squeeze the tube, use ring check lip position
Stopped or intense air	Lips pinched completely together	De-emphasize gripping the tube, re-form "OH-OO"
	Insufficient volume of air passing between lips	Review tongue position (OH) and fast air

The above information was taken directly from the Embou-Sure book

Reading Bass Clef

The next major difference between playing trumpet and tuba is the different clefs used to read music. Trumpet uses treble clef and tuba uses bass clef. Below is a chart that you should commit to memory as soon as possible. It has the names of the lines and spaces in Bass Clef:

A musical staff in bass clef with a common time signature (C). The staff contains 20 quarter notes, each with a letter label above it: E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The notes are positioned on the lines and spaces of the staff: E (line 1), F (space 1), G (line 2), A (space 2), B (line 3), C (space 3), D (line 4), E (space 4), F (line 5), G (space below), A (line below), B (space below), C (line below), D (space below), E (line below), F (space below), G (line below), A (space below), B (line below), C (space below).


Now, practice by writing in the note names for the following notes:


Two musical staves in bass clef, each with a common time signature (C). The first staff contains 10 quarter notes: G, A, B, C, D, E, F, G, A, B. The second staff contains 10 quarter notes: C, D, E, F, G, A, B, C, D, E. Below each staff is a dashed line for writing the note names.

Notes in the bass clef can have accidentals like the notes in the treble clef. In the exercise below, write in the correct notes. Please note that all of the accidentals occur on the left side of the note. See the example below:

A musical staff in bass clef with a common time signature (C). The staff contains 10 quarter notes with accidentals on the left side: G# (line 1), A# (space 1), Bb (line 2), C# (space 2), Db (line 3), Eb (space 3), F# (line 4), G# (space 4), Ab (line 5), Bb (space below). Below the staff is a dashed line for writing the correct notes.

Changing Pitches

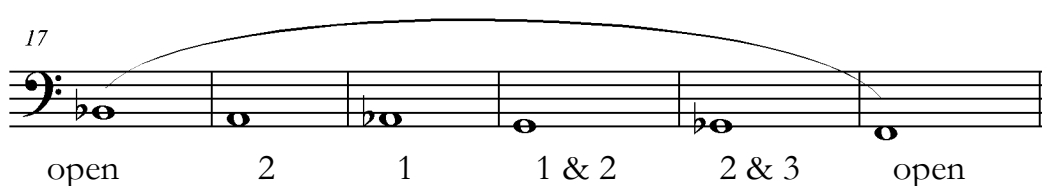
Now that you have practiced reading tuba notes and forming the embouchure it is now time to change pitches. Depending on what note you were first able to produce on the tuba, we will now try to play the next important pitch. So, if your first note was a concert F , the next note you should try to play is a concert Bb.

 Why a concert Bb? It is important that you start to understand the different feeling in the embouchure. You also need to train your ear to hear the pitches.

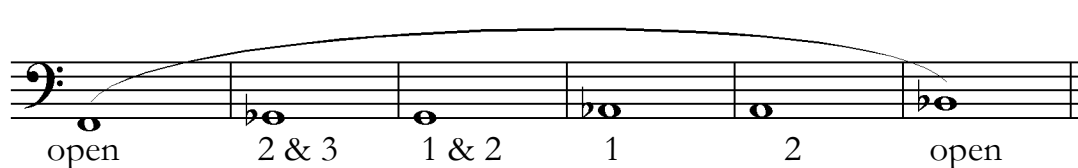
So, make a lip slur out of these two notes:



Next, use the chromatic fingerings that you know from trumpet and go down from the Bb.



It is important to feel and hear each pitch as you descend. You should feel as if you are relaxing the grip on the “tube” as the pitches go down. Now, try to start on the F and ascend to the Bb:



Now let's try some easy exercises and songs using these six notes:

Now that we have the basic notes down, it is time to study the entire range of the tuba.

Tuba Fingering Chart



E	F	F#	Gb	G
2 4 or 1 2 3	4 or 1 3	2 3		1 2

G#	Ab	A	A#	Bb	B	C	C#	Db
1		2	open		2 4 or 1 2 3	4 or 1 3		2 3

D	D#	Eb	E	F	F#	Gb	G
1 2	1		2	open		2 3	1 2

G#	Ab	A	A#	Bb	B	C	C#	Db
1		2	open		1 2		1	2

D	D#	Eb	E	F	F#	Gb	G
open		1	2	open		2 3	1 2

G#	Ab	A	A#	Bb	B	C
1		2	open		1 2	1

Score - page 1

TIER

Bertold Hummel

$\text{♩} = 80$

Flute, Oboe
Clar 1, Trumpets
Melodic Percussion

Musical staff for Flute, Oboe, Clar 1, Trumpets, and Melodic Percussion, measures 1-6. The staff is in 3/4 time with a key signature of two flats. It begins with a rest followed by a series of eighth notes and quarter notes, marked with a piano (*p*) dynamic. Measures 1-6 are numbered above the staff.

Clarinet 2 & 3
Alto Saxophone
Horn

Musical staff for Clarinet 2 & 3, Alto Saxophone, and Horn, measures 1-6. The staff is in 3/4 time with a key signature of two flats. It begins with a rest followed by a series of eighth notes and quarter notes, marked with a piano (*p*) dynamic. Measures 1-6 are numbered above the staff.

Tenor Saxophone
Trombone 1 & 2
Baritone Horn

Musical staff for Tenor Saxophone, Trombone 1 & 2, and Baritone Horn, measures 1-6. The staff is in 3/4 time with a key signature of two flats. It begins with a rest followed by a series of eighth notes and quarter notes, marked with a piano (*p*) dynamic. Measures 1-6 are numbered above the staff.

Bass Clarinet
Baritone Sax
Bsn, Tbn 3, Tuba

Musical staff for Bass Clarinet, Baritone Sax, Bsn, Tbn 3, and Tuba, measures 1-6. The staff is in 3/4 time with a key signature of two flats. It begins with a rest followed by a series of eighth notes and quarter notes, marked with a piano (*p*) dynamic. Measures 1-6 are numbered above the staff.

Flute, Oboe
Clar 1, Trumpets
Melodic Percussion

Musical staff for Flute, Oboe, Clar 1, Trumpets, and Melodic Percussion, measures 7-13. The staff is in 3/4 time with a key signature of two flats. It begins with a rest followed by a series of eighth notes and quarter notes, marked with a piano (*p*) dynamic. Measures 7-13 are numbered above the staff.

Clarinet 2 & 3
Alto Saxophone
Horn

Musical staff for Clarinet 2 & 3, Alto Saxophone, and Horn, measures 7-13. The staff is in 3/4 time with a key signature of two flats. It begins with a rest followed by a series of eighth notes and quarter notes, marked with a piano (*p*) dynamic. Measures 7-13 are numbered above the staff.

Tenor Saxophone
Trombone 1 & 2
Baritone Horn

Musical staff for Tenor Saxophone, Trombone 1 & 2, and Baritone Horn, measures 7-13. The staff is in 3/4 time with a key signature of two flats. It begins with a rest followed by a series of eighth notes and quarter notes, marked with a piano (*p*) dynamic. Measures 7-13 are numbered above the staff.

Bass Clarinet
Baritone Sax
Bsn, Tbn 3, Tuba

Musical staff for Bass Clarinet, Baritone Sax, Bsn, Tbn 3, and Tuba, measures 7-13. The staff is in 3/4 time with a key signature of two flats. It begins with a rest followed by a series of eighth notes and quarter notes, marked with a piano (*p*) dynamic. Measures 7-13 are numbered above the staff.

Score - page 2

Flute, Oboe
Clar 1, Trumpets
Melodic Percussion

Measures 14-17. Dynamics: *mf* (14), *f* (15), *ff* (17).

Clarinet 2 & 3
Alto Saxophone
Horn

Measures 14-17. Dynamics: *mf* (14), *f* (15), *ff* (17).

Tenor Saxophone
Trombone 1 & 2
Baritone Horn

Measures 14-17. Dynamics: *mf* (14), *f* (15), *ff* (17).

Bass Clarinet
Baritone Sax
Bsn, Tbn 3, Tuba

Measures 14-17. Dynamics: *mf* (14), *f* (15), *ff* (17).

Flute, Oboe
Clar 1, Trumpets
Melodic Percussion

Measures 18-22. Dynamics: *ff* (21).

Clarinet 2 & 3
Alto Saxophone
Horn

Measures 18-22. Dynamics: *ff* (21).

Tenor Saxophone
Trombone 1 & 2
Baritone Horn

Measures 18-22. Dynamics: *ff* (21).

Bass Clarinet
Baritone Sax
Bsn, Tbn 3, Tuba

Measures 18-22. Dynamics: *ff* (21).

Score - page 3

Flute, Oboe
Clar 1, Trumpets
Melodic Percussion

23 24 25 26. rit. ----- 27 a tempo 28 29

mf *p*

Clarinet 2 & 3
Alto Saxophone
Horn

mf *p*

Tenor Saxophone
Trombone 1 & 2
Baritone Horn

mf *p*

Bass Clarinet
Baritone Sax
Bsn, Tbn 3, Tuba

rit. ----- a tempo

mf *p*

Flute, Oboe
Clar 1, Trumpets
Melodic Percussion

30 31 32 33 34 35 36

pp

Clarinet 2 & 3
Alto Saxophone
Horn

pp

Tenor Saxophone
Trombone 1 & 2
Baritone Horn

pp

Bass Clarinet
Baritone Sax
Bsn, Tbn 3, Tuba

pp

Flute

TIER

Bertold Hummel

$\text{♩} = 80$

1 *p* 2 3 4 5 6

7 *p* 8 9 10 11 12 13

14 *mf* 15 *f* 16 17 *ff* 18

19 20 *f* 21 22 23 24 *mf*

25 26 rit. ----- a tempo 27 *p* 28 29 30 31

32 33 34 35 36 *pp* 37 *mf*

38 39 40 41 42 43 44 *p*

45 46 *pp* 47 48 49 *mp* 50 51 *ppp*

Oboe & Melodic Percussion

TIER

Bertold Hummel

$\text{♩} = 80$

1 *p* 2 3 4 5 6 7 *p*

8 9 10 11 12 13

14 *mf* 15 *f* 16 17 *ff* 18

19 20 *f* 21 22 23 24 *mf*

25 26 rit. ---- a tempo 27 *p* 28 29 30 31

32 33 34 35 36 *pp* 37 *mf*

38 39 40 41 42 43 44 *p*

45 46 *pp* 47 48 49 *mp* 50 51 *ppp*

Clarinet 1

TIER

Bertold Hummel

$\text{♩} = 80$

1 *p* 2 3 4 5 6

7 *p* 8 9 10 11 12 13

14 *mf* 15 *f* 16 17 *ff* 18

19 20 *f* 21 22 23 24 *mf*

25 26 rit. ----- a tempo 27 *p* 28 29 30 31

32 33 34 35 36 *pp* 37 *mf* 38

39 40 41 42 43 44 *p* 45

46 *pp* 47 48 49 *mp* 50 51 *ppp*

Clarinet 2 & 3

TIER

Bertold Hummel

♩ = 80

1 *p* 2 3 4 5 6

7 *p* 8 9 10 11 12

13 14 *mf* 15 *f* 16 17 *ff*

18 19 20 *f* 21 22 23

24 *mf* 25 26 rit. ----- a tempo 27 *p* 28 29 30

31 32 33 34 35 36 *pp* 37 *mf*

38 39 40 41 42 43 44 *p* 45

46 *pp* 47 48 49 *mp* 50 51 *ppp*

Bass Clarinet

TIER

Bertold Hummel

♩ = 80

1 *p* 2 3 4 5 6

7 *p* 8 9 10 11 12

13 14 *mf* 15 *f* 16 17 *ff* 18

19 20 *f* 21 22 23 24 *mf*

rit. ----- a tempo

25 26 27 *p* 28 29 30 31

32 33 *p* 34 35 36 *pp* 37 *mf* 38

39 40 41 42 43 44 *p*

45 46 *pp* 47 48 49 *mp* 50 51 *ppp*

Alto Saxophone

TIER

Bertold Hummel

♩ = 80

1 *p* 2 3 4 5 6

7 *p* 8 9 10 11 12

13 14 *mf* 15 *f* 16 17 *ff*

18 19 20 21 22

23 24 *mf* 25 26 rit. ----- a tempo 27 *p* 28

29 30 31 32 33 34 35 36 *pp*

37 *mf* 38 39 40 41 42 43

44 *p* 45 46 *pp* 47 48 49 *mp* 50 51 *ppp*

T. Sax & Baritone T.C.

TIER

Bertold Hummel

$\text{♩} = 80$

1 *p* 2 3 4 5 6 7 *p*

8 9 10 11 12 13

14 *mf* 15 *f* 16 17 *ff* 18

19 20 21 22 23 24 *mf*

25 26 rit. ----- a tempo 27 *p* 28 29 30 31 32

33 34 35 36 *pp* 37 *mf* 38 39 40 41

42 43 44 *p* 45 46 *pp* 47 48 49 *mp* 50 51 *ppp*

Baritone Saxophone

TIER

Bertold Hummel

$\text{♩} = 80$

1 *p* 2 3 4 5 6

7 *p* 8 9 10 11 12

13 14 *mf* 15 *f* 16 17 *ff* 18

19 20 21 22 23 24 *mf*

25 26 27 *p* 28

29 30 31 32 33 34 35 36 *pp*

37 *mf* 38 39 40 41 42 43 44 *p*

45 46 *pp* 47 48 49 *mp* 50 51 *ppp*

rit. - - - - a tempo

Trumpet

TIER

Bertold Hummel

$\text{♩} = 80$

1 *p* 2 3 4 5 6

7 *p* 8 9 10 11 12

13 14 *mf* 15 *f* 16 17 *ff*

18 19 20 *f* 21 22 23

24 *mf* 25 26 rit. ----- a tempo 27 *p* 28 29 30

31 32 33 34 35 36 *pp* 37 *mf*

38 39 40 41 42 43

44 *p* 45 46 *pp* 47 48 49 *mp* 50 51 *ppp*

Horn

TIER

Bertold Hummel

$\text{♩} = 80$

1 *p* 2 3 4 5 6

7 *p* 8 9 10 11 12

13 14 *mf* 15 *f* 16 17 *ff*

18 19 20 *f* 21 22

23 24 25 26 rit. ----- a tempo 27 *p* 28 29

30 31 32 33 34 35 36 *pp*

37 38 39 40 41 42 43 *mf*

44 *p* 45 46 *pp* 47 48 49 *mp* 50 51 *ppp*

Bassoon 1, Tbn 1 & 2, Bar. BC

TIER

Bertold Hummel

$\text{♩} = 80$

p 2 3 4 5 6

p 8 9 10 11 12

13 14 *mf* 15 *f* 16 17 *ff* 18

19 20 21 22 23 24 *mf*

rit. - - - - a tempo

25 26 27 *p* 28 29 30

31 32 33 34 35 36 *pp* 37 *mf* 38

39 40 41 42 43 44 *p* 45

46 *pp* 47 48 49 *mp* 50 51 *ppp*

Trombone 3 (Bass), Tuba

TIER

Bertold Hummel

♩ = 80

1 *p* 2 3 4 5 6

7 *p* 8 9 10 11 12

13 14 *mf* 15 *f* 16 17 *ff*

18 19 20 21 22

23 24 *mf* 25 26 27 *p* 28 29

30 31 32 33 34 35 36 *pp* 37 *mf*

38 39 40 41 42 43 44 *p* 45

46 *pp* 47 48 49 *mp* 50 51 *ppp*

rit. - - - - a tempo



BW 2006



The American Bandmasters Association

Around the 72nd Annual ABA Convention • Richardson, Texas



Al Wright enjoying the 72nd ABA convention in Richardson, Texas.



(L to R) **Dr. Harry Begian, Dr. Jay Julian and Dr. Al Wright**



Col. John Bourgeois and Dr. Richard Strange.



Past President Dr. John Long and ABA President, Dr. John Locke visit before ABA meeting.



ABA 2006 Video Excerpts
Video length: 6 minutes



Sammy and Shirley Nestico at their first ABA convention.



Marian Strange and ABA Honorary Life Member, Richard Strange



Richard Floyd and Don Caneva at the annual ABA banquet.



Frank Ticheli and his wife Sheri.


BW 2006
The Bandworld Legion of Honor

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

Virgil Syverson

Director of the Williston City Band in North Dakota the past 40 years, Virgil Syverson's career includes 39 years as the Williston High School Band Director and 54 years with the the Williston Drum and Bugle Corps. Over the years he received the School Musician's "They are Making America Musical" and the NBA Citation of Excellence awards and was inducted into the North Dakota Music Educators Hall of Fame. He is a graduate of Concordia College in Moorhead, Minnesota.

About his success, Virgil commented, "The dedication of the many students I had the privilege of working with over my 39 years in the Williston Schools, the support of the administration, band parents, the community, the Williston City Band and last, but not least, my family made it possible for me to accomplish my goals."

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.

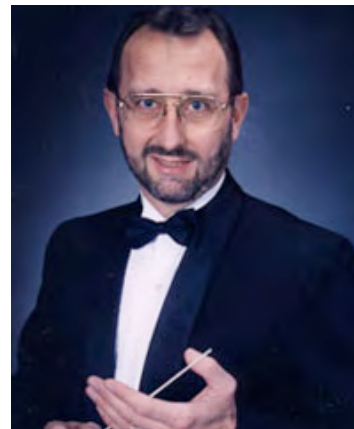
Recipients have taught for at least fifteen years, have maintained a very high quality concert band program, and have contributed significantly to the profession through dedication to bands and band music.

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.

[Legion Laureates List Link](#)

[Robert Foster Bio](#)
[Legion of Honor Chairman](#)


Terry Rush

Now in his 278th year of teaching, Terry Rush is Director of Band at Pius X High School in Lincoln, Nebraska. He holds both a BME from the University of Nebraska-Lincoln. He is a past officer of the Nebraska Bandmasters Association and was NBA Marching Band Director of the Year in 2001. His bands have been Grand Champions 15 consecutive years at Worlds of Fun Festivals and to date the only band selected for the National Adjudicators Invitational.

" If I can give my students musical experiences they can be proud of all of their lives, hear a piece of outstanding music that will give them fond memories, and encourage them to have their children experience music throughout their school years, I've done my job."