

# Bandworld

Online Magazine • Vol 31, Num 3 • January 2016



## Canadian Brass • Featured Ensemble WIBC 2015



**Caleb Hudson**  
Trumpet



**Chris Coletti**  
Trumpet



**Bernhard Scully**  
Horn



**Achilles Liarmakopoulos**  
Trombone



**Chuck Daellenbach**  
Tuba

**BW 2016***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**

Previous MusiClips

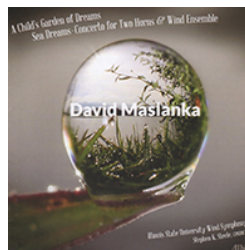
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**Intermezzo from "Cavalleria Rusticana"**

by Pietro Mascagni/Michele Mangani

Album Title: ITALIAN OPERA TRANSCRIBED FOR WIND ENSEMBLE  
 Recording: European Wind Soloists  
 Conductor: Patrick De Ritis  
 Publisher: NAXOS 8.573259

Wind musicians (and string bassists) love to play harmoniemusik and other great chamber transcriptions of classical music. The European Wind Soloists bring a fresh new look to this genre of music and Michele Mangani offers some very interesting settings of music by Rossini, Puccini, Verdi, Donizetti, and Mascagni. Three great overtures are included on this program; Luisa Miller, La Cenerentola, and the Barber of Seville. Two excerpts from Cavalleria Rusticana and Mangani's original Fantasia on themes from Tosca are also featured. The remaining pair of works spotlight bassoon and oboe/bassoon with wind ensemble (transcribed from piano accompaniment); Diverimento on Lucia di Lammermoor and Fantasia Concertante on L'italiana in Algeri. For the wind music enthusiast seeking something different this splendid recording is for you.

**A Child's Garden of Dreams -mvmt.II**

By David Maslanka

Album Title: A CHILD'S GARDEN OF DREAMS/SEA DREAMS: MUSIC OF DAVID MASLANKA  
 Recording: Illinois State University Wind Symphony  
 Conductor: Stephen K. Steele  
 Horn Soloists: Nancy O'Neill & Saul Garland  
 Publisher: ALBANY RECORDS- TROY:1579

The Illinois State University Wind Symphony under the direction of Stephen K. Steele have released some of the best recordings available. The works of David Maslanka have been a specialty of Dr. Steele and his musicians; this CD comes prior to Dr. Steele's retirement and appropriately features two Maslanka compositions. Sea Dreams: Concerto for Two Horns and Wind Ensemble harkens to images of Moby Dick, sea paintings of Winslow Homer, poetry of Pablo Neruda and personal fascination with the sea. A Child's Garden of Dreams is one of Maslanka's epic works for large wind orchestra; its source comes from the analytical psychology writings from Carl Jung's Man and his Symbols. Astute listeners will pick up on a familiar tune used in the movie Casablanca. I highly recommend this recording.

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**BW 2016***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Haggenbeck-Wallace Grand Entry**

by Charles Storm

Album Title: TRADITION: LEGACY OF THE MARCH VOLUME VIII  
 Recording: Texas A & M University Wind Symphony  
 Conductor: Timothy Rhea  
 Publisher: MARK MASTERS 51918-MCD

One of my favorite series of march recordings is back and well worth the wait. Twenty-one American and international marches are exquisitely performed for your enjoyment. The lone Sousa march is The Gallant Seventh (edited Bourgeois) and the lone Fillmore march is His Honor (edited Foster). Two of Russell Alexander's finest marches are of special interest; Glenn Cliffe Bainum's popular concert edition of The Southerner is featured along with Memphis the Majestic in its original setting. The international menu of marches features Kenneth Alford, Julius Fucik, Wilhelm Zehle and others.. Timothy Rhea also includes his own concert march Centennial Celebration which was written for the centenary of the Texas Aggie Band. This fine CD isn't just for march lovers.

**Concerto for Winds and Percussion mvmt.III**

By Stephen Michael Gryc

Album Title: RAW EARTH: NEW MUSIC FOR WIND BAND  
 Recording: The Hartt School Wind Ensemble  
 Conductor: Glen Adsit  
 Publisher: NAXOS 8.573342

The Hartt School Wind Ensemble has released some of the most impressive recordings and Raw Earth is no exception. The program begins with Concerto for Winds and Percussion by Stephen Gryc; a marvelous display piece which runs the gamut of instrumental brilliance and challenge. Terra Cruda literally translates into Raw Earth and this title work by Susan Botti is a descriptive essay based on the innate behavior of aggression. The music goes through its course of moods and emotions throughout. The final composition is Rumpelstilzchen (German spelling) which is a portrait of the classic fairy tale. The composer Jess Langston Turner divides the story into three corresponding movements; Spinning Straw into Gold, Night (The Maiden's Despair) and Rumpelstilzchen's Furiant (Moto Perpetuo). I commend Glen Adsit and the Hartt School Wind Ensemble for an exceptional performance of this highly demanding program.

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**BW 2016***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**

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**Bambuco from "Suite No.2"**

by Victoriano Valencia Rincon

Album Title: LATIN LANDSCAPES

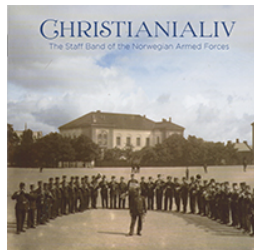
Recording: College-Conservatory of Music University of Cincinnati Wind Orchestra

Conductor: Glenn D. Price

Cello Soloist: Carmine Miranda; Flute Soloist: Brittany Foster; Soprano Soloist: Melissa Bonetti

Publisher: MARK MASTERS 51741-MCD

Many wind ensembles are beginning to discover the wealth of great music from Mexico, Spain, Brazil and other Latin countries. Glenn D. Price, the CCM Wind Orchestra and three stellar soloists serve up a fascinating program of original works and transcriptions. The enticing Sensemaya by Silvester Revueltas (arr. Frank Bencriscutto) is one of the most frequently performed Mexican classics by orchestras and bands. Suite No. 2 (Colombia) is by Victoriano Valencia Rincon and is a vivid musical portrait of Northern & Eastern Columbia. From the song cycle Tonadillas by Enrique Granados, Ralph Ford transcribes four of these "little songs" for soprano and wind ensemble. Brasileirismos No. 2 by Hudson Nogueira is a most welcome addition to the literature for flute & band and Tramonto by Luis Serrano Alarcon is an exquisite rhapsody for cello & wind ensemble. Bravo for Latin Landscapes!

**Norsk Dans No.1**

By Alfred Evensen

Album Title: CHRISTIANIALIV-Works from Norway's Golden Age of Wind Music

Recording: The Staff Band of the Norwegian Armed Forces

Conductor: Ole Kristian Rund

Publisher: 2L-101-SABD, (Available from Altissimo! Recordings)

On occasion I like to call attention to something different for wind band aficionados. This recording and Blue Ray disc harken the listener to the second half of the nineteenth century when Norway's music began to flourish and bands were a significant part of this period. The Staff Band of the Norwegian Armed Forces use authentic instruments in the recording of these works; most evident in the brass section. The program consists of Symfoni No. 2 by Johan Svendsen (arr. Adolf Hansen), four compositions by Adolf Hansen (including the fascinating title piece), as well as works by Ole Olsen and Alfred Evensen. The Blue Ray disc adds more music by Hansen and Olsen. Very informative program notes are included. If you wish to delve into some rare wind band history Christianialiv is well worth the effort.

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**BW 2016***The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Prelude from "Prelude and Double Fugue"**

by Fisher Tull

Album Title: THE COMPOSER'S VOICE: FISHER TULL

Recording: Keystone Wind Ensemble

Conductor: Jack Stamp

Piano Soloist: Jacob Ertl

Publisher: Klavier-K11207

A Fisher Tull collection on CD has been long overdue and wind band lovers will greatly appreciate this excellent recording. Most people only associate Tull with Sketches on a Tudor Psalm (exceptionally performed by the Keystone Winds) but there are so many other splendid works to discover. Concerto for Piano and Wind Ensemble is one of Tull's superb compositions featuring solo instrument(s) with band. Terpsichore, Accolade, Cryptic Essay, Prelude and Double Fugue, and Jargon illustrate Tull's distinctive writing for band. The music displays moments of instrumental gymnastics along with melodic lines ranging from simple and hymn-like to intense. Tull never made percussionists feel like second-class musicians; each percussive contribution has meaning without being filler. As per the Composer's Voice Series the CD concludes with a 1991 interview recorded by Andrew Yates.

**Evening Song**

By C.C. Scholefield / Jan De Haan

Album Title: BANNERS OF CONCORD

Recording: Concordia University Chicago Wind Symphony

Conductor: Dr. Richard R. Fischer

Publisher: Mark Masters 51864-MCD

A If there was a "how to" guide for creating an interesting sacred & secular wind music recording it would definitely come from the Concordia University Chicago Wind Symphony. This current recording is another unparalleled collection that features some of the freshest settings of familiar and non-familiar music. With a guest cast of three choirs, reader and instrumentalists Banners of Concord is one of Concordia's finest. The title work is by Reber Clark and was commissioned by Concordia along with his composition Fortress of the Rose; both are meticulously performed. A most satisfying setting of The Water is Wide by Rick Kirby is also featured (this tune makes an appearance in the aforementioned Banners of Concord). America the Beautiful in a sparkling new arrangement by Philip Rothman is a welcome surprise to this recording. There are many musical treasures for the listener to uncover from this most professional wind symphony.

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**BW 2016***The Future of the Bandworld***15 Years ago in Bandworld  
Marching Band on a 3x5 Card**by Cindy Wagoner **Bio**

It started as a camp thing....you know, the kind of boisterous, noisy, comic relief needed at the end of a hot, hard week of band camp with the staff. From this mood came the following list of what we decided would become a great book (mind you that this was after a few days of 100 degree heat) and well, at the very least, a great article to remind us all how we need to teach and what we need to focus on. With many thanks to my friends and cohorts Barry Houser, Kent Arnsbarger and Tim Kosch and the greatest thanks to the 3 x 5 man himself, Shawn McNabb, here is our: ***Marching Band on a 3 x 5 Card.***

**Do the simple things well**

Coming out of school, I always thought there was magic to becoming a great band director! It truly comes from doing the basics the very best you can and never ignoring the simple parts of what we need to do as directors and teachers. It is wonderful to find out that it isn't luck or magic! It also becomes a responsibility and a good way to live your life.

**If you think you are prepared, you had better think again!**

There is never a point when a rehearsal is over prepared. Planning also entails making sure each and every staff member knows, understands and respects what is happening in each and every rehearsal. If you are the top dog, making sure everyone is on the same page saves time during rehearsal, improves the group at a faster rate and improves the morale of the staff and the students. It is the best atmosphere for students and staff alike.

**Do one thing at a time**

Whatever it is you are doing, put your full attention into it. It is so easy to let other staff members or parents or even the students distract you. Another side note to this is to make sure that the one thing is the most important thing that needs to be done, not just the easiest.

**Make one comment or use one sentence only**

Here is the best advice for all of us. Don't beat the proverbial dead horse. Teens glaze over quickly. Keep them moving and keep them guessing is all we have to say! Obviously for us, this one is in bold letters on our notebooks.

**Recognize what you do well. If you don't do it well, hire it done!**

Not a great percussion instructor yourself? Find someone good to help you. Sometimes help is just outside your door and sometimes you have to search for it. Assessing your strengths and weaknesses will help that booster budget go further as well! See rule #9 for more advice.

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**BW 2016***The Future of the Bandworld***15 Years ago in Bandworld****Marching Band on a 3x5 Card (concluded)**

by Cindy Wagoner

**My Office Hours are \_\_\_ - \_\_\_.**

I have to admit, I have trouble with this one, but I am learning. For some reason, when you are the maestro or you are just friendly and open, people (parents and students...and other teachers) will pounce on the door for a chat, for help, for a cup of coffee, for lots of things that will interfere with your work, your students and most importantly, your family time. Too often I have counseled parents/students to the point of missing my own children before they go to bed. Now I put limits on what I will and won't do and have developed a vocabulary to stop being available 24/7. My advice: DON'T START OUT THIS WAY!

**Set a good rehearsal pace and stay calm.**

If you are adhering to rule #4, this is a breeze! It also takes planning and then more planning. OK, so maybe you can't always stay calm, but then step away from the microphone! (See rule #2 & 8.)

**The staff should maintain a respectful atmosphere in public at all times.**

Save the disagreements for a behind closed door meetings and work it out later! The students are very uncomfortable with adults who do not behave as such and will quickly lose respect for one, if not both, adults involved. The director needs to be respectful toward the staff and the students, as this will carry over to the way the students treat the staff and each other.

**Don't accept help simply because it is offered and develop student leadership!**

Starting out with a large program, I thought every John and Jane Doe who said they wanted to help me teach marching band would be an asset! Don't make the same mistake! Two great teachers are worth a thousand volunteers, whose mistakes you will end up correcting for years afterward! Student leaders are a great way to get the help you need on the items that don't take a masters degree in music to maintain and do. Accept the kind of help that will make you a better teacher for your students.

**Ask me no questions now, just do what I ask. Save the questions for later.**

In teaching drill, my friend Shawn is expedient. He always pushes the students to do, do, do. Most of the questions the kids have resolve themselves as the drill is taught. Now that our band is in this mode, the students don't bother to ask the little things, as they will either work them out on their own or bring them to a staff member's attention on the field. By not interrupting the director, the pace remains much faster for the entire group and more is accomplished.

I keep a copy of our rules with my lesson plans, just to remind me of my focus. I suppose we could write a book, but the whole 3x5 thing would kind of be lost then, wouldn't it? Here's to a happy, productive and successful season for all of us!

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**BW 2016***The Future of the Bandworld***30 Years ago in Bandworld  
Gearing Up: Emergency Repairs**by Pete Valentino **Bio**

I once found the following note addressed to the teacher in a student's flute case:

Mrs. Newton,  
My instrument does not play most of the time,  
but when it does, it plays bad notes.  
Heidi

This material is designed to help you determine what is causing the "bad notes" and what to do about it.....fast.....without a lot of costly equipment, tools, and supplies.

**OBSERVATION 1** -Neglect and improper care cause the majority of instrument malfunctions.

**OBSERVATION 2** -Students rarely learn how to take proper care of their instruments or how to determine the cause of a malfunction. Some manufacturers include brochures on how to care for new instruments that are very helpful. When a student receives a new instrument, make the brochure a reading assignment. The material is available and could be used as the basis of (UGH!!!) a daily lesson plan.

**RULE 1** -Never "force" a repair or adjustment. Instruments are durable, but not indestructible. Plastic clarinet bodies do not take kindly to heat, and brass instruments are composed of a soft material.

**RULE 2** -Know your limitations. If you have tried the techniques you know and have not been successful - STOP! You could cause more damage.

Clarinet Problems - Most frequent malfunctions are:  
A - Bad pads (split pad skin and insect-eaten wool felt)  
B - Overtightened G# adjustment screw  
C - Bent crow's foot on right hand F/C key  
D - Broken springs  
E - Bent bridge key

**\*\*NOTE\*\*** Some clarinet keys may be bent successfully, others will snap off. General rule: If it's an "off" brand, don't. If it's an oldie with numbers extruded on the under side of the key, don't.

**\*\*NOTE\*\*** When replacing pads, be sure the keys are positioned directly over the tone hole, not to one side or the other, and the key cup is parallel to the tone hole.

**Take it one joint at a time.**

**Upper Joint**

Step 1 - Hold joint in playing position (finger low C) while stopping the other end with palm of right hand. Blow through the joint with normal pressure. If there is no resistance and you hear a hissing sound, look for the following:

A - Missing pad or pads.  
B - Unhooked or broken springs.  
C - Overtightened G# adjustment screw.  
D - Bent B flat trill key spatula, often caught under the F# trill key.  
E - A crack in the instrument.

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*The Future of the Bandworld*

**30 Years ago in Bandworld**

**Gearing Up: Emergency Repairs (Continued)**

by Pete Valentino

Step 2 -If all of the above check out, install a "Leakage Stopper Plug" in bottom of joint. This will free the right hand to search for leaking areas by pressing against key cups one at a time.

**Lower Joint**

Step 1 - Same as above, reversing hand position (right hand in playing position, as when fingering low E.) If you hear a hissing sound, look for the following:

- A - Missing pad or pads.
- B - Unhooked or broken springs.
- C - Bent crow's foot or missing cork silencer on F/C/ key.
- D - Bent E flat/A flat/C/F key rod.

Step 2 - Assemble both joints.

- A - Check 1&1 B flat (bent keys or missing cork key silencers).
- B - Check key positions left hand F/C key, left hand E/B and F#/C# keys.

**Flute Problems:**

Most often caused by split pad skin; trill key(s) not closing completely; worn head cork; adjustment screws being mis-adjusted; bent B flat bridge key.

Quick check procedure:

- A - Look for defective pads.
- B - Check if the rod on the first key (C) has backed out. This will cause A key to wobble.
- C - Check if any springs are unhooked.
- D - Check the G# key spatula and pad.
- E - Check the bridge keys.
- F - Check the wedge pins.
- G - Check the posts (top and bottom) C#-D#, C-D trill keys.
- H - Check to see if there is independent movement of each upper and lower stack key.
- I - Check the low E flat key (foot joint).

**\*\*NOTE\*\***If pads need to be built up, it is done with paper shims similar to shimming bladder pads.

**\*\*NOTE\*\***Rubber bands will only help on those keys which are supposed to normally be closed. Plus, the sulphur in rubber bands can (and does) damage the plating on the instrument.

**Saxophone Problems:**

Caused by either the neck octave key or G# key. Be sure to check that the mouthpiece cap, cork grease container, etc. has not fallen into the bell and found its way up the body and is stuck around the A or B tone holes. Next gremlin to check is split LH palm keys (high D, E flat, F and E) and low E flat key pads.

**\*\*NOTE\*\***Insist that students use the end plug. Its not for decoration, it protects the octave activator.

**Quick check routine:**

- A - Is there is any foreign item in the saxophone body? If the sax produces no sound at all--or just a few upper tones--remove the neck and look down into the body. You will probably find and end plug, mouthpiece cap, or even a can of cork grease lodged inside.
- B - Are any pads missing?
- C - Is a spring unhooked or broken?
- D - Is the felt disc missing from under the C key finger button?
- E - Is the octave key holding open?
- F - Is the G# key holding open?
- G - Is the cork or felt missing from between the feet of the top stack keys or the long bar that rests on their feet?
- H - Is the B flat key bent away from the tone hole or the side C key bent so that it is touching the bar of the top stack keys?
- I - Is cork or felt missing from the bridge key that extends over the G# key or B flat extension?

**continued**

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## *The Future of the Bandworld*

### **30 Years ago in Bandworld** **Gearing Up: Emergency Repairs (Concluded)**

by Pete Valentino

#### **Cornet, Trumpet, and Baritone Problems:**

Dents in valve casing- do not try to repair these. Water key corks- get all the old cork out and replace. (Paper won't last through the rehearsal or performance.)  
Broken water key spring - OK to use rubber band. Un-soldered braces-tape OK-use a plastic tape like electrician's, not masking or "Scotch".

**\*\*NOTE\*\***If 2nd valve won't go down, apply light pressure in one direction on #2 tuning slide; then apply light pressure in the other direction. If that causes the piston to run freely, then increase pressure in the proper direction until you have it going.

If a water key falls off - do not try any type of glue!! Use clay or anything that will conform to the tubing & opening, except chewing gum (the sugar will eat right through the brass). Or, try some material that won't dissolve in water and use the old electrician's tape trick again.

**\*\*CAUTION\*\*** Red spots under the lacquer on the lead pipe indicate the "rotting" of the brass from the inside. Nothing will stop it once it's begun, but proper cleaning will keep it from progressing as quickly.

#### **Quick check routine:**

- A - Be certain that valves (pistons) are in their respective casings and that valve guides are in correct position.
- B - Inspect for missing water key cork - or see if water key is holding open.
- C - Look through mouthpiece while holding up to light.
- D - Check for hole in mouthpipe or for unsoldered tubing.
- E - Look for hole in piston ports.

#### **Trombone Problems:**

Naturally, the number one problem is the handslide. Usually, the outer slide has been dented. There's really nothing you can do in an emergency situation due to the time and specialized tools required. Take it to your local repair person.

Water key problems can be dealt with in the same manner as trumpets.

#### **Quick check routine:**

- A - See if the water key is bent off the water key nipple or if the water cork is missing.
- B - Check the mouthpiece to see that the opening is not almost closed with accumulated dirt or corrosion and that the end which fits into the horn is round and not bent.
- C - See that the slide bow is not unsoldered where it fits onto the slides.
- D - Hold fingers over the open ends of the slide and move slide up and down to see if there is compression. If none, it has a leak.
- E - See if the hand-slide bow or the tuning slide bow is bent or dented closed.
- F - Look down through the inner slides to see if they are clogged with an accumulation of food particles, corrosion, or cold cream.
- G - Run a flexible cleaning rod through the bell section to see that there is nothing in the bell

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## *The Future of the Bandworld*

### 30 Years ago in Bandworld

## Warmup Tips: New Vital Info for Wind Players

by Bobby Shew **Bio**

Over the years of performing and teaching, I've noticed a tremendous inconsistency of ideas regarding embouchure "warm-ups". Because this is such a vital area of concern, I began questioning and investigating the subject to see what I might discover. Some very interesting things have shown up which I'd like to share here with you.

To start with, I've had the very good fortune over the years to meet many jazz fans who work in various areas of the medical profession and also several fans, who are to varying degrees, involved in sports. Without being a pest, I tried never to pass up an opportunity to find a few comfortable moments to ask them a few questions about muscles, nerve endings, glycogen secretions, etc., always hoping I might uncover some factual and therefore, stable information about the embouchure muscles. Generally, they were excited to share their knowledge with a person playing the music they loved. I also spent a bit of time digging through anatomy books, especially *Gray's Book of Anatomy*. Certainly, a lot of data was over my head and outside of my area of interest. Therefore, I'm still lacking a lot of the total understanding I seek, but many vital pieces of information have shown up and are making a lot of sense. At the same time they're helping me and my students a great deal.

Any smart athlete always spends time warming up his muscles before putting them to use in a taxing activity. These stretching, pumping exercises are designed to do one specific thing: to increase the circulation of blood into the muscles. This increased blood flow fills the muscles with blood and by doing so, raises the actual temperature of the muscle, thus, truly warming it (them) up. It should be obvious that an unwarmed muscle can be more easily strained, cramped, or injured. A pole vaulter doesn't vault the high bar to warm up; a runner doesn't do laps around the track to warm up; the same is true of swimmers, weightlifters, boxers, etc. They all appear to have a personal set of exercises which they do *FIRST* before heading into their primary activity.

Well, it's fairly logical to assume that we brass players are certainly involved in a somewhat athletic-like activity, especially if you're playing a lead trumpet or lead trombone or a bass trombone chair or any kind of extended range playing. I think it really applies to any one playing in any type of situation. It's ALL a lot of physical work on the chops. It would seem logical then that we might try warming up the muscles before we start playing the horn, our primary activity.

I've observed many students suffering in some very negative situations due to their fixed ideas about warming up: the first being that they are generally doing some sort of very literal, rote-like procedure daily and aren't really aware *WHEN* they actually do get sufficiently warm to play. Lots of warmups tend to tire the students so much that they often have considerable difficulty playing after the warmup. Most students are bored by the sameness of these daily routines, which can tend to set up negative feelings and attitudes early in the day. This just becomes another problem to try to handle. A great many students and pro players I've known are fearful of playing anything at all until they've completed their systematic warm-up routine of pedals, long tones, arpeggios, or whatever. I've known far too many players who were mentally "handcuffed" by this sort of dependence. Actually, nearly all of us have to deal with slightly different feeling chops every day, mostly depending on how much and what kind of playing we do. It seems more sensible to learn to handle each day's conditions in a "zen-like" manner, that is to say: one day at a time. In my own earlier days, trying to warm up a very stiff and swollen or a very thin and weak set of lip muscles was mostly discouraging, frustrating, and worrisome, all of which would frequently cause me to use excessive pressure or some other ill-fated solution to overcome the conditions. This generally snowballed into many more severe injuries to the lips.

**continued**

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## *The Future of the Bandworld*

### 30 Years ago in Bandworld

#### **Warmup Tips: New Vital Info for Wind Players (continued)**

by Bobby Shew

After some of the aforementioned observations, I started trying several different solutions, hopefully based on physiological and sensible information. The primary focus being to warm up the muscles without the instrument. I found that by trying to play on cold chops, I was usually disgusted with the first sounds and uncomfortable feelings, so by eliminating the horn I was giving a chance to sound decent by the time the horn was introduced, thus aiding in a more positive attitude throughout the day. A very important point must be mentioned here. We are all looking for consistency in our "chops" which will then reflect in our playing. The "roller-coaster" of good days/bad days really affects us greatly. No two players appear to have the same embouchures and, therefore, no two players will require the same solutions to warming up. I consider it extremely important to get to know your own personal needs, and generally to really gain a much broader understanding of what makes *YOUR* chops work, not the guy's sitting next to you. Granted, exchange of ideas and methods aids us a lot, but ultimately we must learn to sort out our personal needs. The first step in this process is to become aware of a "home base" or stable feeling in the lip muscles so you'll know when you're warmed up. Start by gently rolling and squeezing your lips together, all the while paying very close attention to the feelings of thickness, thinness, evenness, etc. An especially important time to do this is on a good day when everything seems easier, more alive and responsive than your struggling days. When the lip muscles are working well for you, STOP..., feel them, and memorize as best as you can that feeling. That'll be the feeling you want to return your chops to with your warmup.

Over the years, I've noticed that we brass players have this habit of "fluttering" or "flapping" our lips, usually making sounds very similar to a race horse after a healthy run. This usually happens when we are trying to warm our lips to the horn and mouthpiece, attempting to get the stiffness or soreness out. We often use this flutter when the chops start getting tired or sore from hard playing. It's not something that we've been taught, but rather is strictly instinct or intuition. This got me to wondering about this "instinct," perhaps thinking there might be some awareness there, unknown to us on a conscious level. Through some of the earlier mentioned conversations with medical people, I've found that blood is the body's natural healer and when an area becomes strained or injured, we instinctively sense to fill the area with blood. A close look at most of the warmups in use discloses the fact that most are trying to do just that very thing but generally without any sense of awareness of ideal feelings, personal requirements, or just knowing when you've accomplished your goal of warming up. Thus, perhaps you can see my reasoning in presenting this slightly different approach to this curious area.

I suggest starting each day with the "flutter" prior to getting the horn out. Assuming you've become aware enough of an ideal feeling for you, although certainly not expected nor vital in the beginning stages of trying this, do a little bit of fluttering, about thirty seconds or so (not necessarily consecutive), then roll or squeeze the lips together to check the feeling. Even if you haven't yet found your home base feeling, you'll be able to tell a lot about whether they feel OK. Keep going back and forth between these two things for a couple of minutes, then perhaps rest and let the blood settle in place. Pick it up again after a short rest, continuing the same procedure until you feel some degree of comfort in the lip muscles. At this point you might want to try lip buzzing or perhaps get the horn out to see how it has affected you. If you still don't feel quite right, try a bit more fluttering, then back to the buzz of the horn. As you become more and more familiar with this, you'll be able to predict a lot of your needs, and can perhaps totally warm up with the flutter without the horn check. It's probably best in the long run to do so anyway. Once I get reasonably close to the ideal feeling for *MY* chops, I then get out the horn and start playing. Usually I'll do a couple of scale-wise runs, maybe an arpeggio or two, a little bebop for flexibility and *FUN*, eventually up to the high register and I'm ready to go. It's taken a while to master it, but now I can pull off a very successful warm-up in a minute or two. I prefer three to four minutes, but I'm not handcuffed to any worries about it. It has really helped both me and my students over the years. I can warm up in the car on the way to work. I just don't worry about warming up; I don't worry about my chops, and I generally feel a lot more relaxed and confident about my ability to get my lip muscles in condition to play at a moment's notice if necessary.

**continued**

**BW 2016***The Future of the Bandworld***30 Years ago in Bandworld****Warmup Tips: New Vital Info for Wind Players (concluded)**

by Bobby Shew

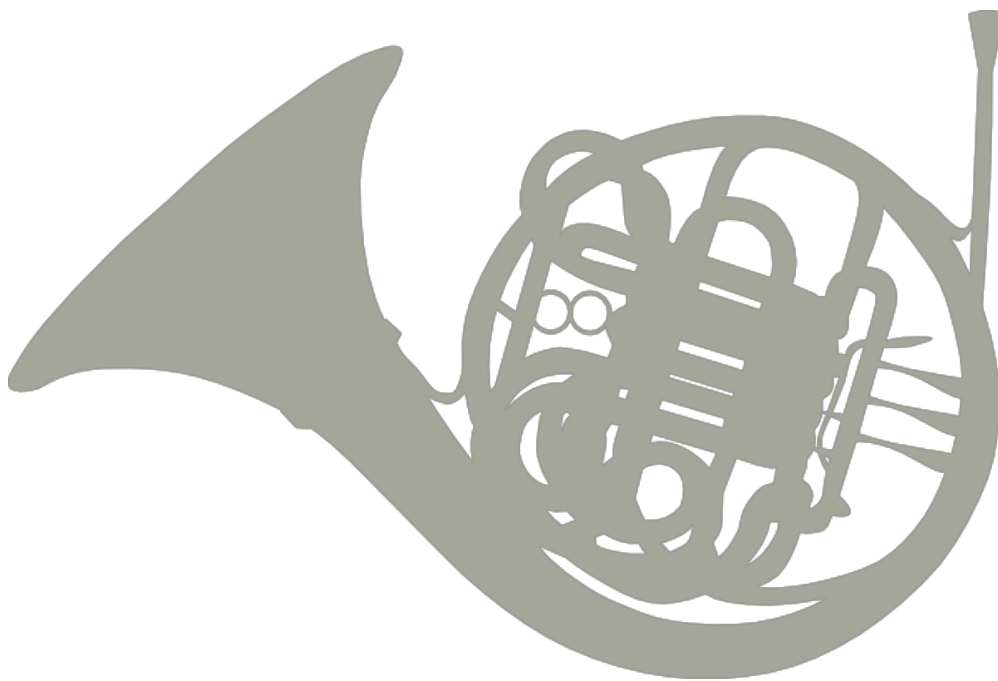
This is not to be misconstrued as a message to totally eliminate any and all types of standard warmup procedures. It's merely an attempt to help you get it done more effectively, quickly, and especially more knowingly within your control.

When we all unpack the horn, it's usually because we *WANT* to play music on it. The sooner you can comfortably get into *PLAYING MUSIC*, the happier you'll be, and perhaps a lot of your drudgery will be gone.

One other brief piece of information here is that this "flutter" can be utilized throughout the day to replenish the blood supply in the lip muscles, done lightly during rests, and also after rehearsals and performances. I've tried to make a habit of fluttering a few minutes driving home from a gig or just before I go to bed to ensure that some of the healing process can occur while I sleep. I even do it on days when I don't play so I won't have to spend so much time worrying about getting back on the horn after several days lay off. Try it...I hope it'll be of some help to you. Let me know.

# Fluent in French

A Band Director's Guide to Understanding and Teaching the French Horn



**Practical Application Project #1**

MUSI 6285

Jonathan Bletscher

**Sam Houston**  
STATE UNIVERSITY



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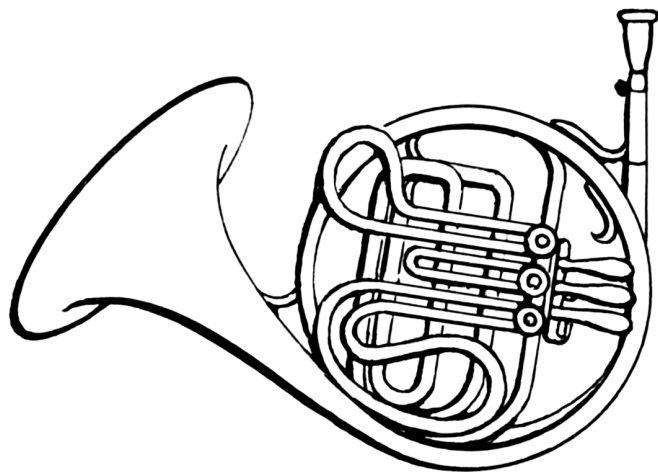
# Introduction

Consider a student who is about to begin the very first day of learning a foreign language. The student is presented with very basic vocabulary, is led to dabble in speaking and writing, and very slowly begins absorbing the sound, feel, and structure of the language. This is not unlike the experience of a student learning his or her first instrument. This slow and steady approach is designed to be the first step in a years-long sequence of instruction and study for a student who is brand new to the subject.

Now consider the teacher who provided the student's activities. A successful first lesson as described above must be planned and executed by a teacher who is already an expert on the topic at hand. The teacher is able to show the student where to start, what to do next, and which difficulties are likely to arise because the teacher already has a thorough understanding of the language. The vocabulary, grammar rules, and intricacies of the language's structure are no mystery to the teacher. His or her expertise is what generates high quality, accurate, and effective teaching to take place.

This prerequisite is just as true for teachers of band instruments. We know as band directors that we must strive for expertise on each band instrument, a process of demystifying the vocabulary, fingerings, embouchures, and intricacies of how each instrument functions. While there are no easy shortcuts to becoming an expert on the French horn, this manual aims to accelerate the learning process by teaching to teachers, not beginners. Rather than beginning with "How to Play the Horn," the goal is to jump right in to what makes the horn a challenging instrument to understand and teach. Please feel free to navigate and read this manual in the sequence that best fits your curiosities and previous knowledge. My hope is that readers of this book will find the curtain of confusion often surrounding this instrument pulled back as rapidly and as easily as possible and walk away feeling much better equipped to teach students of any level about the horn. Becoming an expert in every instrument is a never-ending journey, but I believe you will find this manual to be a waystation worth your while.

-Jonathan Bletscher



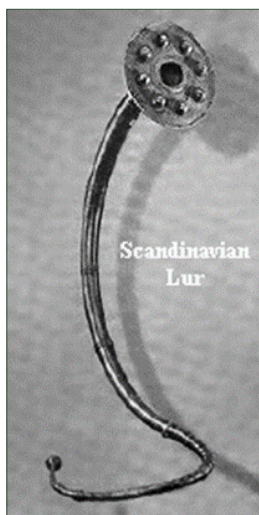
# Part One: Understanding the Horn

## Horn History

It is helpful to understand the origin of the modern French horn because it provides insight into why the instrument works the way it does today. As one of the longest brass instruments with an average 12 feet of tubing, it is fitting that the history of the horn reaches far into the distant past. Long, long ago, when the horns of animals began to be hollowed out to create instruments playable by human lips, the “horn” was born. In one form or another, the horn has been played continuously for 6,000 years<sup>1</sup>. For many of those years, the horn was used as a communication device especially helpful for hunting. In truth, the use of the horn as a melodic musical instrument has only been taking place for a few hundred years.

By the late 15<sup>th</sup> century, the widespread use of the horn as a signaling instrument led to increasingly musical “horn calls”. At that time, during the reign of French King Louis the XI, composers began to incorporate these musical horn calls into orchestral scores, elevating the status of the ancient instrument<sup>2</sup>. The hunting horn began appearing on stage in scenes depicting hunting, but it still had a harsh timbre that did not blend well with other

orchestral pit instruments. In fact, the Scandinavian Lur, a bronze, horn-like instrument, had already been put to use as a war-horn designed to generate loud, obnoxious, and frightening noise<sup>3</sup>. As hunting caught on as an aristocratic trend in western Europe, German and Austrian aristocrats began to desire higher quality “French horns” and skilled horn players to bring back to their courts. This motivated new developments in design and construction materials. Fashioning horns from metal allowed inventors to innovate and experiment, generating a variety of shapes, timbres, and new features for the instrument. In 1636, French musical scholar Marin Mersenne described 4 types of horns<sup>3</sup>:



A

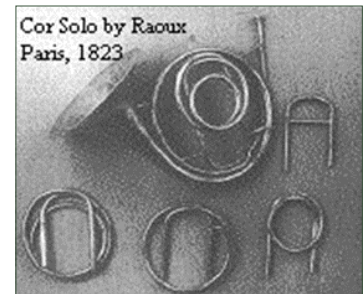
- ◆ *Le grand cor* (the big horn)
- ◆ *Cor à plusieurs tours* (the horn of several turns)
- ◆ *Le cor qui n’a qu’un seul tour* (the horn which has only one turn)
- ◆ *Le huchet* (the horn with which one calls from afar)
  - ◇ The *cor de chasse* (hunting horn) is in this last category

Despite these innovations, the horn remained a fixed-length instrument and limited horn players to the natural overtone series (discussed later in this manual). Because of the close succession of overtones high in the overtone series, the high range of the instrument was the most useful for melodic playing. However, new designs were needed before the historic *cor de chasse* could become flexible enough to find a home with the orchestra. The earliest work-around to the overtone series limitation was to play multiple horns of varying lengths. The result was the combination of two or more overtone series, providing the musician (or group of musicians on different-length horns) some flexibility with a more complete set of notes. This allowed composers the option to write more complex melodic lines and parts for the horn in more than one key.



*This instrument is from the Paris workshop of the famous Raoux family of brass instrument makers. They were especially noted for their hand-horns, which they raised to the highest standard of design and workmanship<sup>D</sup>.*

However, using multiple instruments was cumbersome and inefficient. The invention of the horn “crook”, an interchangeable piece of tubing available in varying lengths similar in construction to modern-day tuning slides, provided a way for musicians to change the length of the horn as needed<sup>3</sup>. Keep in mind that while this new control of the length of the horn allowed many more notes and keys to be played, it was still the close, upper overtones in the high range of the instrument that had to be used to play step-wise melodic passages. Remember this point as it will help us understand why the most-used overtones (or partials) on the modern horn don’t seem to “match up” with the overtone system shared by the trumpet, trombone, euphonium, and tuba.

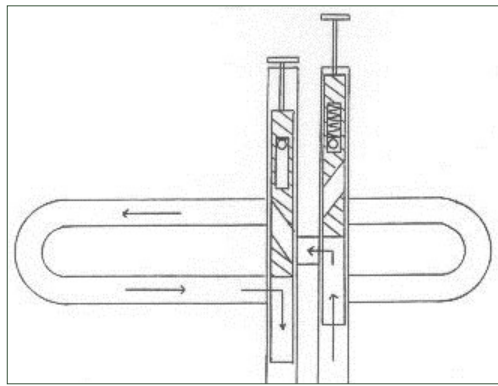


C



B

Following the development of the “crook” system, another notable innovation in pitch manipulation called “hand horn technique” was either discovered or perfected by Dresden hornist Anton Joseph Hampel sometime after 1750<sup>4</sup>. Hand horn technique (the predecessor of today’s “stopped” horn technique) raised the pitch of the instrument by a half-step and made available a new set of chromatic notes. Due to these developments, the horn could finally be established as a regular, reliable orchestral instrument. This valve-less horn design, often referred to as the natural horn, played with crooks and hand horn technique remained in regular use until nearly the 20<sup>th</sup> century. Big names such as Haydn and Mozart took notice of the horn, which had finally matured, and wrote well known horn concertos<sup>3</sup>.



Stölzel Valves

As the horn grew in popularity as an orchestral instrument, German horn player Heinrich Stölzel was preparing a revolutionary design that would become a cornerstone of brass technology for years to come. The “Stölzel valve” was first applied to the horn in 1814, and immediately following its patent there was a flurry of activity from instrument manufacturers looking to utilize this new technology<sup>5</sup>. Though most of the chromatic range had been possible on the natural horn for some time, the “in-between” notes achieved via hand horn technique had a distinctly different timbre due to the required blockage inside the bell of the instrument. Shortly after the introduction of Stölzel’s valved horn, a writing

appeared in the Leipzig periodical *Allgemeine Musikalische Zeitung* (General Music Newspaper) remarking upon the improved consistency in tone and timbre Stölzel’s valve brought to the Waldhorn (German term for the French horn):

*"Heinrich Stölzel, the chamber musician from Pless in Upper Silesia, in order to perfect the Waldhorn, has succeeded in attaching a simple mechanism to the instrument, thanks to which he has obtained all the notes of the chromatic scale in a range of almost three octaves, with a good, strong and pure tone. All the artificial notes - which, as is well known, were previously produced by stopping the bell with the right hand - are identical in sound to the natural notes and thus preserve the character of the Waldhorn. Any Waldhorn player will, with practice, be able to play on it."*

*-Gottlob Benedict Bierey*

Due to this superior quality of sound, not to mention the convenience of doing away with manual swapping of crooks, it was only a matter of time until the valved version of the horn exceeded the natural horn in popularity. Stölzel’s piston-style valves are recognizable as the predecessor to the piston valves used in trumpets, euphoniums, and many tubas today. However, they are not the valves most commonly used today in the construction of the modern French horn. Rotary valves had been invented shortly after the debut of the Stölzel valve. Joseph Riedl of Vienna is credited with introducing a rotary valve design in 1832 which would lead to the modern form used today. Riedl’s rotary valve overtook the piston design by the end of the 19<sup>th</sup> century and the rotary valve has remained the standard in French horn manufacturing ever since.

Valves overcame most of the original limitations of the natural horn, but there was still a matter of the key in which the instrument would be built. Manufacturers settled primarily on the horn in F because of its frequent usage in the orchestra, although the horn in Bb remained in production as an alternative. Once the inclusion of three rotary valves became the norm, the single horn in F was finally established more or less in the form we see it today.

Today, modern horn players typically prefer a horn one step further down the path of innovation: the double horn, which emerged in the late 19th century. Fritz Kruspe, a German horn maker, was the first to manufacture both single and double horns with rotary valves<sup>3</sup>. In a manner reminiscent of the old crook system, an additional fourth valve on the double horn re-routes the air through shorter tubing, thereby transposing the entire instrument from horn in F to horn in Bb. This allows performers to swap at will between the F horn’s characteristic tone, “fatness” of sound, and accurate intonation and the Bb horn’s ease of playing, accuracy in the high range, and rapid response<sup>6</sup>. While the double horn is the standard for most horn players, the single horn is still commonly used for its lightness, simplicity for beginners, and specialized use-cases in performance.

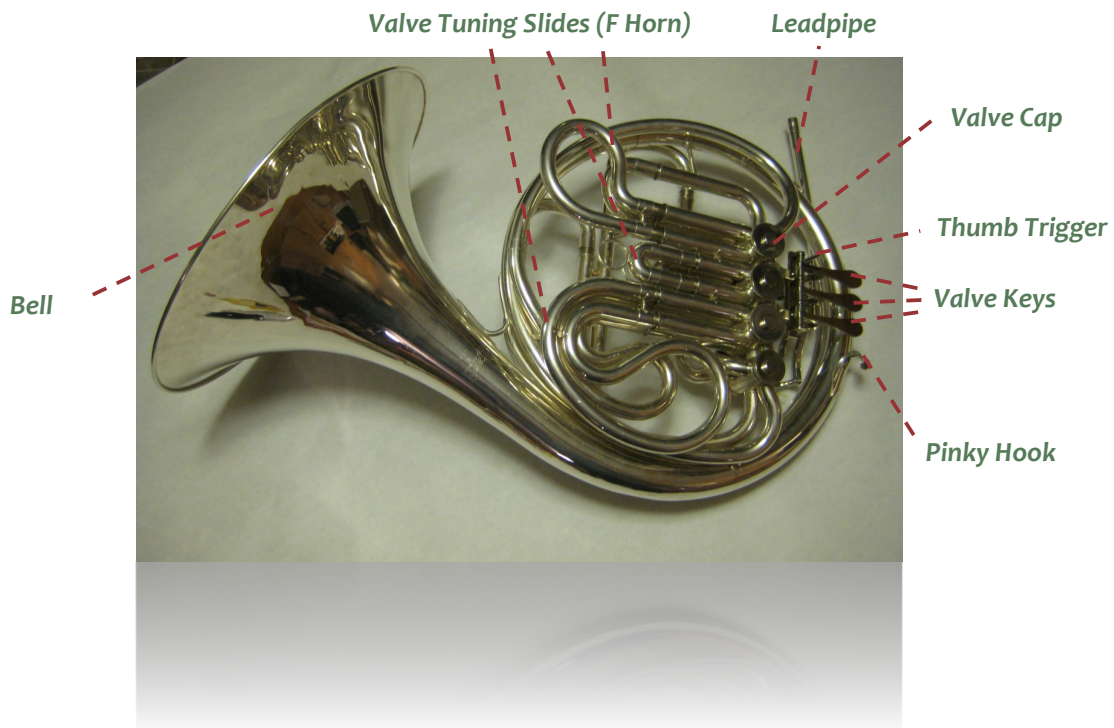
# Rotary Valves: Become a Spin Doctor

The piston valves used by most brass instruments can be complicated at times, but they have a maintenance advantage over the rotary valves of the horn. Piston valves are easily removed from their casings and can be opened up, examined, and put back in place in a matter of seconds. When piston valves have problems, it is relatively easy to inspect the valves, the valve casings, the valve guides, and the springs to start narrowing down the possible problems. The rotary valve offers no such convenience. The valve itself must be firmly seated within the valve casing in order to function properly, and the whole assembly is secured by a sizeable screw.

However, the assumption that rotary valves are “too confusing” or “hard to understand” is really a reflection of the fact that few take the little bit of extra time required to actually sit down and learn about them. In reality, rotary valves are still made up of just a few pieces, which we will examine. Rotary valves need oil, just like piston valves, and both types of valves slow down when they get dry or dirty. The most truly specialized part of the rotary valve is probably the string which transfers the player’s finger motion into rotation of the valve, and with practice anyone can tie or replace these strings with ease.

Let’s begin by looking at the pieces and parts of the horn and the rotary valve. Then we will move on to some common problems with rotary valves and figure out which ones you can learn to fix yourself.

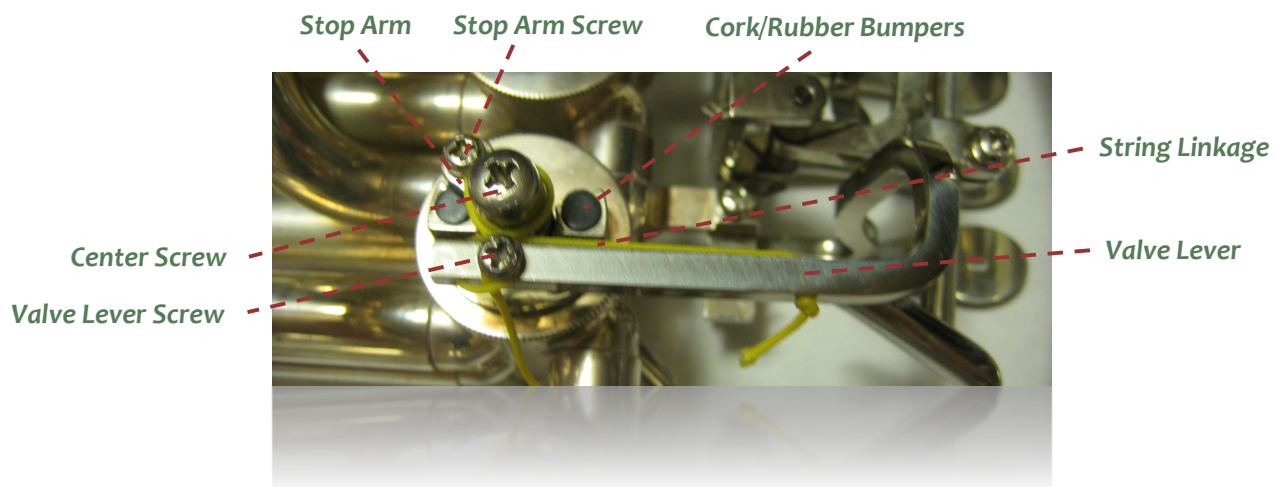
## Anatomy of the Horn



## Anatomy of the Horn (continued)



## Anatomy of the Rotary Valve



# Anatomy of the Rotary Valve

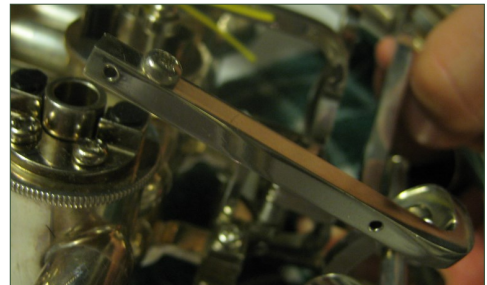
*(Valve diagram on previous page)*

There are multiple variations on rotary valve design, but one of the first things you may notice when looking at different horn valves is whether they use string linkage or mechanical/metal linkage. “Linkage” is just the term for what links the movement of the valve key to the actual valve so that it rotates. You can tell right away when looking at a horn whether there is string tied on the valves or not. If not, you’re looking at metal linkage. String linkage is more common in general, but several quality models of single F horns are frequently produced with metal linkages. While the metal adds a little weight, the primary advantages are durability, simplicity, and generally low maintenance. No strings to break means no string-tying expertise necessary to replace those strings. Metal linkages do, however, generate a slight clicking sound of metal-against-metal as they operate, even when properly lubricated.

Because valves with string linkage are more common and require a bit more knowledge to maintain, this section will focus on that design. However, most of the information to come about lubrication, maintenance, and the components of the actual valves will be consistent no matter the type of linkage.

## Pieces and Parts

- **Valve keys** – Operated by the player’s fingers to rotate the valves
- **Springs** – Lift the valve keys which are not in use
- **Valve lever** – Moves when a valve key is depressed. Must be linked to the valve by either string or metal linkage
- **Valve lever screw** – Secures a part of the string linkage



- **Stop arm** – Controls how far the valve is allowed to rotate
- **Stop arm screw** – Secures a part of the string linkage
- **Cork/Rubber bumpers** – Receives the stop arm quietly and prevents the valve from rotating too far.





- **Center screw** – Secures the stop arm to the rotor shaft

- **Rotor** – A single piece that rotates inside the valve. The two stems of the rotor are referred to as the short shaft and the long shaft. The long shaft on this rotor is shaped so that the stop arm will only fit one way. This aligns the rotation of the valve when fully assembled.



- **Bearing plate** – Sits on the short shaft, bears the rotation of the valve, and has a notch for aligning the valve within the valve casing

- **Valve casing** – Contains the rotor and bearing plate.



- **Valve cap** – Covers the bearing plate to prevent dryness and keep it clean.





# Common Rotary Valve Problems

Now that we have a shared vocabulary about rotary valves, let's look at a few things that frequently go wrong or need regular upkeep.

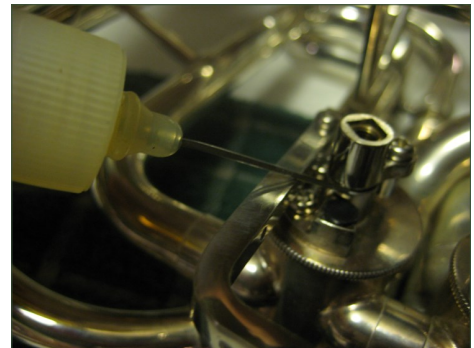
## Valves Get Sticky or Slow

**Lubrication** is typically the go-to solution for improving the action of slow rotary valves. While lubricating rotary valves is not as simple as piston valves, it's also not rocket science. There are three main surfaces to lubricate, not including any metal joints in the linkage. You will need regular light **valve oil** (e.g. Al Cass Fast, like a trumpet might use) and a heavier **bearing oil** (e.g. Ultra-Pure Light Bearing Oil). Be aware that there are valve oils and bearing oils both labeled "Rotor oil". Ask a technician or music store to help you if needed.

### Where to Lubricate: 3 Surfaces, 2 Oils

1. The bearing on the linkage side or "string" side (using **bearing oil**)
  - A few drops on the surface just below the stop arm
  - Work the valves to spread the oil
  - (Photo on the right shows a valve currently without string, but string does not need to be removed to apply oil)
2. The bearing plate under the valve cap (using **bearing oil**)
  - Remove the valve cap and place a few drops of oil onto the rotor surface that spins
  - Work the valves to spread the oil
3. The rotor itself (using **valve oil**)
  - Pull out the valve tuning slide and put a few drops of fine trumpet valve oil into the tubes of the tuning slide you just removed. Do not drop the oil into the tubes that lead down to the rotor. The oil can wash the tuning slide grease (which is exposed while the tuning slide is removed) into the rotor, causing sticky valves<sup>16</sup>.
  - Reinsert the tuning slide with oil in it and tip the instrument to run the oil down to the rotor
  - Work the valve to distribute the oil

*Metal-against-metal joints, especially ball joints common in metal linkage, should be lubricated with a small amount of lanolin based cream (e.g. Schilke Tuning Slide Grease) or a heavy weight oil (e.g. Hetman 15 Synthetic Ball joint Lubricant)*



Dust and dirt accumulation is the other top cause for sticky or slow valves on any instrument. If the instrument has been in regular use but has not been thoroughly cleaned in over a year, it may just need a bath. Flushing the horn with water about once a month should be a part of regular maintenance, but a full bath with the valves removed should be done about every six months. See the tutorial below to learn about how to remove rotary valves properly. Following a complete bath, remember to reapply all lubrications, including grease for each tuning slide.

If lubrication doesn't solve the slow-valves problem and removing the valves on your own seems too scary or doesn't work, repair technicians will do full chemical or ultrasonic cleanings that remove dirt, oil, and even corrosion from inside the instrument.

## “Clanking” sound when working or releasing a valve

A hard metal-against-metal clicking or clanking usually means that something is loose in the valve assembly. The stop arm should sit snugly on the rotor shaft and be secured with a tightened center screw. It is possible for the plate that holds the rubber/cork bumpers to come a bit loose, so ensure it is tightly in place. Try listening closely to see if the sound is coming from any metal joints, especially if the horn uses a completely metal linkage system. If none of these pieces or parts seem loose, there may be some “play” in the rotor's fit inside the valve casing<sup>20</sup>. This is not a problem you'll want to try fixing yourself, so take the instrument to a qualified repair technician.

## Need to disassemble and reassemble the valves for bathing, cleaning, or other maintenance on the horn<sup>18</sup>

The horn needs a complete cleaning about once every six months to avoid corrosion and build-up inside the instrument. A thorough cleaning and bathing of the horn should include removal of the rotary valves. There is no reason to be afraid of doing this, though it can be intimidating at first. If possible, it is always helpful to learn from a qualified repair technician the first time you try something like this.

### Tools required

- Small hammer or rawhide mallet
- The end of a roughly ¾” diameter dowel with a roughly ½” hole drilled in the middle or the end of a similar diameter piece of PVC pipe (2-3” long)
  - This is for tapping the valve back into place after it has been removed.
- Flathead or Phillips screwdriver that fits your screws, multiple sizes
- Make sure a small flathead is handy no matter what kind of screws you have.
- Small metal punch (optional)
- Valve oil (like basic trumpet valve oil)
- Bearing oil (heavier oil usually dispensed through a needle-like tip on the bottle)
- Horn string (Recommendation: Cortland Greenspot Dacron Trolling Line – 50 lb. test)
- Old towel or some sort of cushion

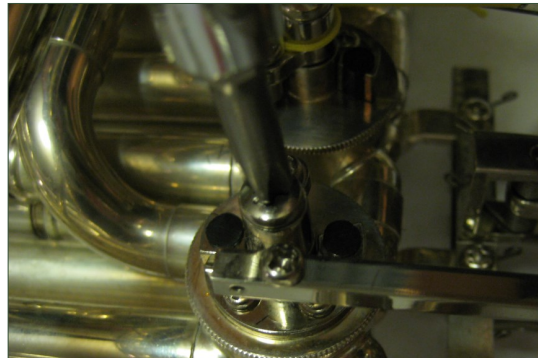


## Disassembling a Rotary Valve

1. Cut the string and remove it from the valve . Loosen the valve lever screw and the stop arm screw, but don't remove them. To be sure they don't come out, snug the screws back in place while working on the valve.



2. Remove the center screw from the rotor shaft. Use a slightly bigger screwdriver than you used for the valve lever screw and the stop arm screw. If working on multiple valves at once, make small piles of any removed pieces to be sure they are returned to the correct valves. You can use small labeled containers for keeping the pieces separate.



3. Remove the valve cap, then lay the horn valve-side down, string-side up.



4. Remove the stop arm. Take note of which way the stop arm is currently positioned to ensure you put it back the same way when you reassemble the valve. Use a thin screwdriver head to lift the stop arm off of the rotor shaft. Do this by pushing a small flathead underneath the stop arm and twisting to separate the stop arm.



*Note:* The stop arm can sometimes get stuck and become difficult to remove from the rotor shaft.

First, try to find a thinner flathead screwdriver to fit underneath the stop arm.

- A less ideal solution for rare occasions is to tap out the rotor piece from the top through the stop arm. If using this method, be sure to place the old towel or cushion beneath the instrument before tapping. Simply take the instrument to a repair shop if you are not comfortable with this option.
- Place the metal punch in the center hole of the rotor shaft and lightly tap the punch with your hammer to remove the rotor from the stop arm and valve casing.



5. Remove the rotor. Be sure to place the old towel or cushion beneath the instrument before tapping out the rotor. This will catch it when it drops out. Tap lightly but directly down on the rotor shaft until it comes out.



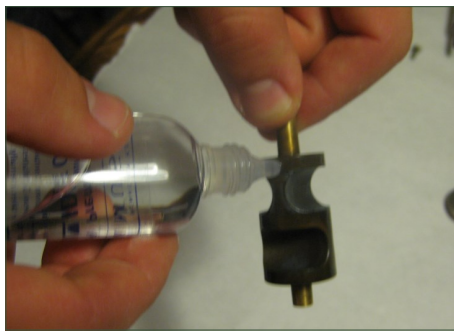
6. Separate the bearing plate from the rotor if necessary. The bearing plate is on the short shaft of the rotor opposite the long shaft which you tapped on to remove the valve. It comes right apart from the rotor.



## Reassembling a Rotary Valve

If the instrument has been bathed, brushed, and the valves wiped down and cleaned, lubrication will need to be reapplied during the reassembly process. If the valve was removed for a reason other than cleaning, re-lubricate as needed during reassembly.

1. Lay the horn down valve-side up, string-side down.
2. Separate the bearing plate from the rotor.



3. Apply a thin layer of valve oil directly onto the surface of the rotor

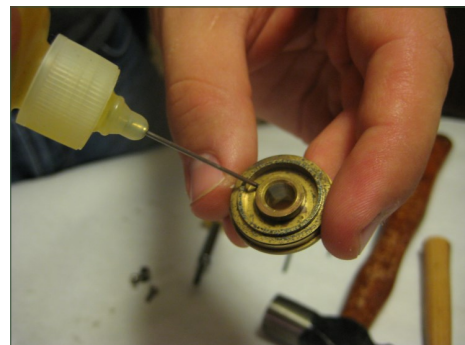


4. Put some oil down the sides of the valve casing.



5. Holding the shorter end of the rotor shaft, place the rotor back into the valve casing with the long shaft toward the string side. Twist back and forth once the rotor is in the casing to ensure it rotates freely. Add a little more oil if the rotation is not smooth—this is by far the easiest time to apply oil to this surface of the rotor.

6. Similar to valve guides on other brass instruments, the bearing plate needs to be lined up correctly when put back in place. First, put a small amount of oil into the underside of the bearing plate (the side which will face the ground when this piece is placed back on the rotor).



7. Most horns have a little notch in the valve and a little notch in the bearing plate. Line up the two notches as evenly as you possibly can.



8. Remove the bell (if removable) or find a surface that allows the bell to hang off the edge.

9. Tap the rotor and bearing plate back into place.

1. Place the dowel with a hole in it or the piece of PVC pipe over the bearing plate
2. Check again that the notches on the bearing plate are lined up and have not been bumped out of place by the dowel/PVC.
3. Tap 3-4 times firmly but not too hard on top of the dowel/PVC. (This piece applies even pressure as you tap everything back into place)
4. The goal is to get the bearing plate “evenly seated” inside the valve casing. Look at the bearing plate from the side after tapping to check visually whether the plate is evenly seated (not sticking up higher or sitting down lower on any side). Be advised, there is a bit of an optical illusion when inspecting this because of the sloping threads for the valve cap.
5. If done correctly, the rotor will be able to spin freely when twisted from the long end of the rotor shaft (currently on the underside of the instrument)
6. If the rotor does not spin easily, the valve has not been seated correctly. Tap the rotor out again as you did in the last step of the disassembly process and try again.
7. If you are unable to get the rotor and bearing plate seated correctly in three or four tries or can't figure why the valve doesn't spin freely when seated, it's time to take the instrument to a repair technician.



Bearing plate evenly seated.



Rotor spins/twists freely.



10. Flip the horn over to string-side up, valve-side down.

11. Replace the stop arm on the rotor shaft. Most stop arms will only go back on one way. If not, hopefully you took note of how the stop arm was positioned during disassembly.



12. Put the center screw back into the rotor shaft.

13. Flip the horn over to string-side down, valve-side up.

14. Oil the center of the bearing plate that rotates (if needed).

15. Screw the valve cap back on.



16. Re-string the valve (See page 21 about replacing strings on the horn)



# Common Rotary Valve Problems (Continued)

## String comes untied or breaks

Restringing the valves on the horn is worth doing at least once a year, if not every six months or so, to prevent old strings from breaking. Before you walk through the steps of tying or replacing a string, let's get clear on the following terms and understand some basics of the string system:

### *Parts of the Rotary Valve String System (Review from pages 9-11)*

**The string:** A durable piece of horn string or braided dacron trolling line. Monofilament line will not work. When replacing a string, cut a piece about 8 inches long so you have plenty of room to work.

**Valve lever:** The thin metal arm with two holes and a screw in it that is moved when depressing a valve key. Without the string, the valve lever is not attached to the rotary valve at all.

**Valve lever screw:** The small screw at the end of the valve lever.

**Stop arm:** The piece which visibly moves/pivots when the valve is rotated and allows only the proper amount of rotation to occur.

**Stop arm screw:** The small screw inside the stop arm.

[**Center screw:** The larger screw in the center of the valve. This screw is not involved in retying, replacing, or adjusting the string. It holds the stop arm firmly on the rotor shaft and is only removed when disassembling the entire valve (see page 14).]

### *Basics when replacing or adjusting rotary valve strings*

1. Loosen both the **stop arm screw** and **valve lever screw** when completely replacing, removing, or retying the string.
2. Loosen the **stop arm screw** when you want to adjust the height of the valve key so that it lines up with the other valve keys.
3. Loosen the **valve lever screw** when you want to adjust the tension of the wrapped string. Too much tension can cause abnormal wear on the valve. Too little tension and the string may slip out of place.
4. Notice the term loosen is used and not remove. Not only are these two stringing screws small and easy to lose, but also the string must be wrapped around each of them during the stringing process. Try not to remove these screws or leave them loose any longer than is necessary.

### *Buying horn string in bulk*

You can buy horn string at your local music store, or buy string in bulk by purchasing braided dacron trolling line (at least 50 lb. test). Dacron line is sold at most sporting goods stores. Monofilament line will not work.

The thicker the string, the slower the valve action. The thinner the string, the faster the valve action. Thinner string is more likely to fray and break, so look for the middle ground.



## **Replacing rotary valve string**<sup>19</sup>

What you'll need...

- A flathead or Phillips screwdriver that fits the smaller stop arm and valve lever screws
- Something to cut the string (scissors should work just fine)
- String



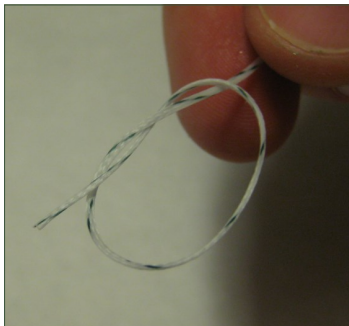
If restringing multiple valves, it is highly recommended to work on one valve at a time instead of removing multiple strings at once. It helps to have another valve left properly strung to provide a model in case you run into trouble.

Some find it helpful to have a simple tool to hold all of the valve keys in line. By taping two semi-flexible flat objects together (popsicle sticks work great!), you can create a tool which will slip down onto the valve keys and keep them straight as you work on the strings.

1. Before you begin, cut the appropriate number of new strings from your supply. Each new string should be about 8" long.

2. Loosen the stop arm screw and the valve lever screw.

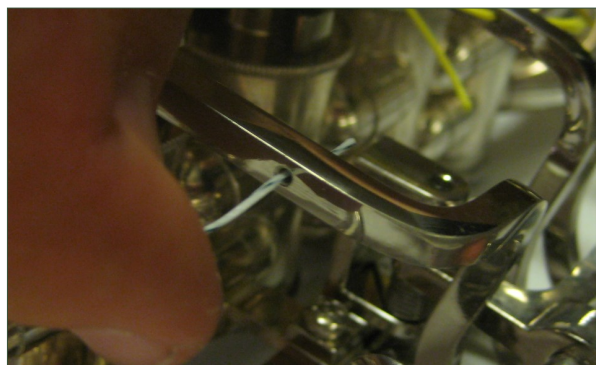
3. Remove the old string by simply cutting it and pulling the scraps through the valve lever holes.

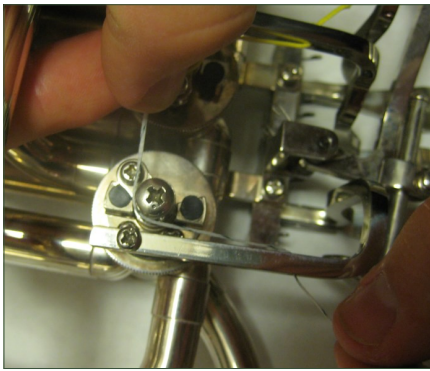


4. Tie a knot a couple of inches from the end of the string. You will probably need to tie one or two more additional knots on top of the first knot in order to make a knot large enough to avoid slipping through the hole in the valve lever. Thinner string may require even more additional knots.

5. Thread the string through the valve lever hole closest near the middle of the valve lever (not at the bottom). The string should be pulled through toward the valve leaving the knot away from the valve.

If the string became frayed in the cutting process, you can singe the end with a lighter or match and create a point by squeezing the singed end with a paper towel. Give the string a pull to be sure the knot doesn't slip through the hole.





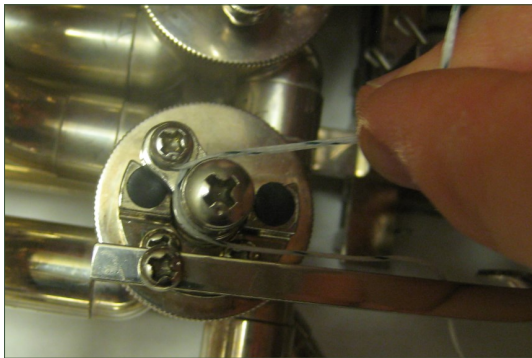
6. Pull the string down so that it is parallel with the valve lever and wrap the string under the center of the valve (where you see the center screw).

7. Now, looking down from the top, wrap the string in the first loop (of what will eventually be a figure-eight) that goes left around the stop arm screw (you may need to use both hands to help the string stay down as you wrap), and up between the stop arm screw and the center of the valve.

Clarification: After the string wraps around the stop arm screw, the string can't go back the way it first came in under the center of the valve. Go the other way (up toward the valve keys).



8. Before going further, use your thumb to hold the stop arm in its down position (away from the direction of the valve keys), lightly pull the string which is wrapped around the stop arm screw to remove excess slack, and snug the stop arm screw down to hold the string in place.

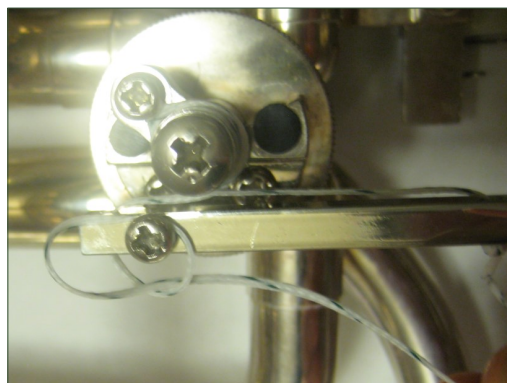


9. From here, wrap part-way around the center so that the string is headed down toward the remaining hole in the valve lever. As you start to thread the string through the empty hole in the end of the valve lever, be sure that your loose end was fed under the piece of string which first travelled down parallel to the valve lever.

Note: The figure-eight you're working toward consists of one small loop around the stop arm screw and one big "loop" around the center of the valve. This bigger "loop" is actually two segments of string on their way to the valve lever from either side of the center of the valve, unlike the continuous piece looped around the stop arm screw).

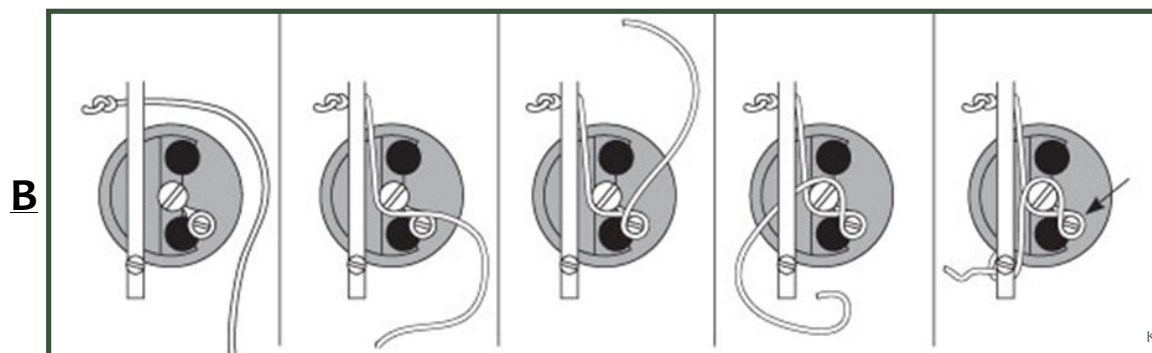
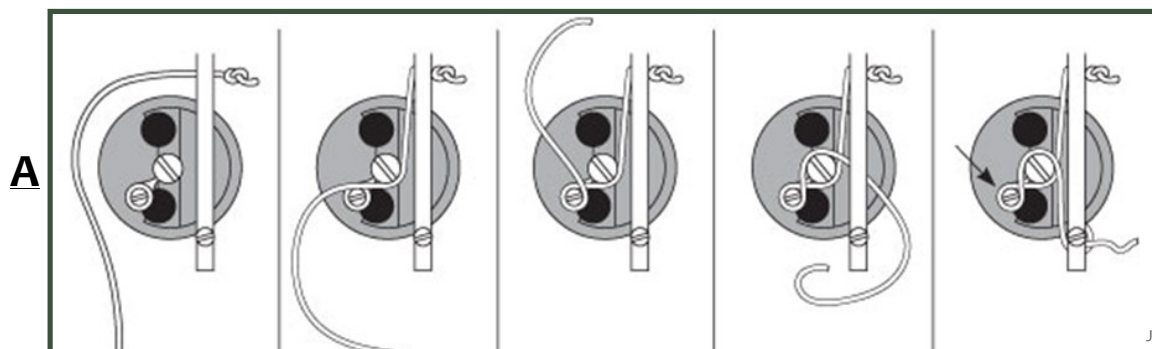


- Take the loose end of the string after threading it through the hole and loop to the *left* around the valve lever screw. Feed the loose end of the string *down* through the loop you're making (similar to a basic knot) before pulling the loop tight around the screw.



- Snug the valve lever screw down to hold the string in place.
- Cut off excess string. Singing or melting the end of the string at this point can help prevent fraying of the string in the future.
- Check the tension of the string wrapped around the center of the valve. It should be able to move, but not be so loose that there's a lot of slack in it. If the tension needs adjustment, loosen the valve lever screw and either let a little slack in or pull a little slack through depending on the adjustment needed. If the tension is good, the height of the valve key can be adjusted by simply loosening the stop arm screw, moving the valve to the desired height, and snugging the stop arm screw back into place.

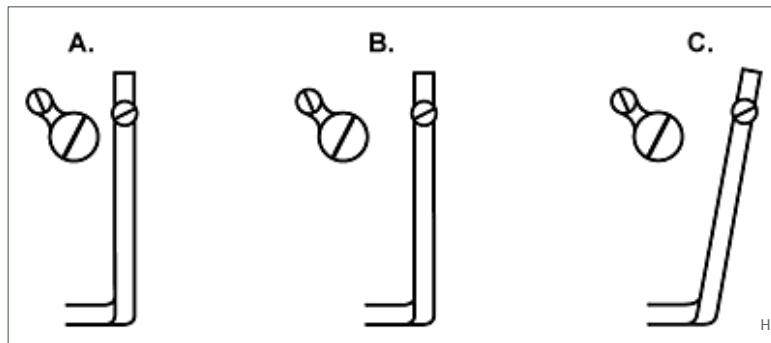
Here's an additional pair of diagrams for reference from the Paxman horns website. There are two sets of diagrams because there are two possible (mirrored) layouts when working with rotary valves. The instructions laid out above are described based on the layout in diagram A.



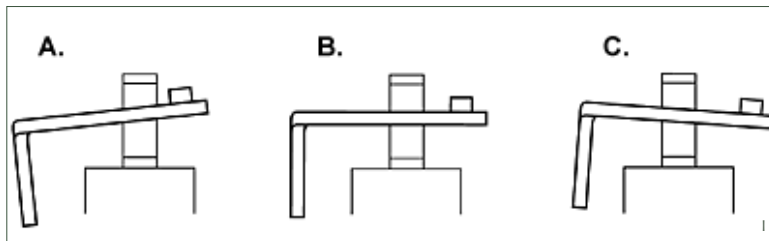
# Common Rotary Valve Problems (Continued)

## Valve lever out of place

Just because a rotary valve rotates does not mean the stringing job is completely trustworthy. In order to keep rotary valves working as quickly and smoothly as possible and to minimize wear on the string, check that the valve lever (or lever arm) is not far from its proper position:



A is the correct position with the valve lever very close to the stop arm. B and C will force the string to rub on itself and wear down more quickly.



A, B, and C are the three horizontal positions in proper valve lever action. A represents the valve before being pressed, B is half-way down, and C is fully pressed<sup>21</sup>.

The positioning of the valve lever is primarily a result of the way the string is tied. Adjust or replace the strings to reposition the valve lever. The valve lever in a metal linkage is anchored in place and should not become misaligned unless bent.

## Stuffy sound or air does not flow through the horn (How to check for misaligned rotary valves)

Normal wear and tear on rotary valves can eventually result in **misalignment of the rotor**. If a horn has been playing well until just recently, check to see if any of the rubber or cork bumpers for the stop arm have gone missing. In an emergency situation, a small wad of paper can serve as a temporary bumper. Have the bumper replaced at a music store, or purchase a length of rubber cord that can be cut to replace missing bumpers. Friction is usually sufficient to hold these in place, but you can use a very small drop of super glue if desired<sup>17</sup>.

Votaw Tool Company ([votawtool.com](http://votawtool.com)) sells six inches of “rotary valve rubber stop cord” for about \$2 (3/16” or 4.76mm diameter). If making your own replacement, be sure to consider the sponginess of the rubber. A bumper that is too soft may not hold the valve in the correct position while a bumper that is too hard will probably be noisy.

If no bumpers are missing, check the alignment of the valve by removing the valve cap. Check first that the notch in the valve casing lines up with the notch on the bearing plate. If not, the valve needs to be resealed. You can do this using the steps for disassembling rotary valves (on page 14) or take the instrument to the repair shop.

If the notches on the valve casing and bearing plate *do* line up, look for the grooves/notches that rotate in the center of the bearing plate. There should be one notch that does not move and two grooves/notches set at a 90 degree angle that rotate when the valve is engaged. One of the 90-degree grooves should line up with the stationary notch when the valve is open, and the other should line up when the valve is engaged. If one or both of these grooves are misaligned, you may have worn out or dried out bumpers that need to be replaced<sup>17</sup>.



Though there is no replacement for a trusted repair technician, knowing the horn inside and out can save you money and headaches in the long run, especially when it comes to diagnosing or solving problems in an emergency before a performance or during class. The key to confident repair work should be very familiar to us as musicians—practice! Try out basic repairs on your own time so that you are equipped when the time comes to use these skills.

# The American Red Cross March

Louis Panella

This musical score is for 'The American Red Cross March' by Louis Panella. It is a full orchestration for a concert band, featuring 25 parts. The instruments included are Flute, Oboe, Bassoon, Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bass Clarinet, Alto Sax, Tenor Sax, Baritone Sax, Solo Cornet, Cornet 1 in B♭ 1, Cornet 2 in B♭ 2, Cornet 3 in B♭ 3, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trombone 1, Trombone 2, Trombone 3, Baritone (B.C.), Tuba, Bells, and Percussion. The score is written in 2/4 time with a key signature of two flats (B♭ and E♭). It begins with a dynamic marking of *ff* (fortissimo) and includes various dynamic markings such as *fz* (forzando) and *f* (forte) throughout. The score is divided into two systems by a double bar line, with the first system containing measures 1 through 12 and the second system containing measures 13 through 24. The percussion part includes specific rhythmic patterns and dynamic markings.

Original Copyright Panella 1919

The American Red Cross March

This page contains the musical score for the second page of 'The American Red Cross March'. The score is arranged for a large band and includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet 3 (B♭ Cl. 3), Baritone Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Contralto (Cnt.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trumpet 3 (B♭ Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Baritone (Bar.), Tuba, Basses (Bls.), and Percussion (Perc.). The score is written in 2/4 time with a key signature of two flats (B♭ major or D minor). It features dynamic markings such as *f*, *cresc.*, and *f*. The percussion part includes specific rhythmic patterns with measures 10 through 17 indicated.



The American Red Cross March

The musical score for 'The American Red Cross March' on page 3 includes the following parts and markings:

- Fl.**: *fz*, *ff*
- Ob.**: *fz*, *ff*
- Bsn.**: *fz*, *ff*
- B♭ Cl. 1**: *fz*, *ff*
- B♭ Cl. 2**: *fz*, *ff*
- B♭ Cl. 3**: *fz*, *ff*
- B. Cl.**: *fz*, *ff*
- A. Sx.**: *fz*, *ff*
- T. Sx.**: *fz*, *ff*
- B. Sx.**: *fz*, *ff*
- Cnt.**: *fz*, *ff*
- B♭ Tpt. 1**: *fz*, *ff*
- B♭ Tpt. 2**: *fz*, *ff*
- B♭ Tpt. 3**: *fz*, *ff*
- Hn. 1**: *fz*, *ff*
- Hn. 2**: *fz*, *ff*
- Hn. 3**: *fz*, *ff*
- Hn. 4**: *fz*, *ff*
- Tbn. 1**: *fz*, *ff*
- Tbn. 2**: *fz*, *ff*
- Tbn. 3**: *fz*, *ff*
- Bar.**: *fz*, *ff*
- Tuba**: *fz*, *ff*
- Bls.**: *fz*, *ff*
- Perc.**: *fz*, *ff*

Measure numbers 18, 19, 20, 21, 22, 23, 24, 25, 26 are indicated at the bottom of the page.

The American Red Cross March

The image displays a page of a musical score for 'The American Red Cross March'. The score is arranged for a large band and includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet 3 (B♭ Cl. 3), B♭ Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Contralto (Cnt.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Baritone (Bar.), Tuba, Basses (Bls.), and Percussion (Perc.). The score is written in a key signature of two flats (B♭ major or D minor) and a 2/4 time signature. It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. A first ending bracket is visible at the top right of the page. The percussion part at the bottom includes a drum set notation with specific rhythmic patterns and bar numbers (27-36) indicated below the staff.

The American Red Cross March

The image displays a page of a musical score for 'The American Red Cross March'. The score is arranged for a large band and includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet 3 (B♭ Cl. 3), B♭ Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Contralto (Cnt.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Baritone (Bar.), Tuba, Basses (Bls.), and Percussion (Perc.). The score is written in 2/4 time and features a key signature of two flats (B♭ and E♭). A 'Trio' section begins at measure 40. The music includes various dynamics such as *p* (piano) and *R* (ritardando), and includes performance markings like accents and slurs. The percussion part includes specific drum patterns with measure numbers 37, 39, 40, 41, 43, 44, and 45 indicated below the staff.

The American Red Cross March

The musical score is arranged in a standard concert band format. It includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet 3 (B♭ Cl. 3), B♭ Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Contralto (Cnt.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Baritone (Bar.), Tuba, Basses (Bls.), and Percussion (Perc.). The score is written in a key signature of two flats (B♭ and E♭) and a 2/4 time signature. The percussion part includes a drum set with a snare drum, bass drum, and cymbals, with specific rhythmic patterns and dynamics indicated. The woodwind and brass parts feature various melodic lines, often with slurs and accents, and include dynamic markings such as 'cresc.' (crescendo) and '1.' (first ending). The percussion part includes a 'cresc.' marking and a sequence of measures numbered 46 through 55.

The American Red Cross March

The image displays a page of a musical score for 'The American Red Cross March'. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the page are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), B♭ Cl. 1 (B-flat Clarinet 1), B♭ Cl. 2 (B-flat Clarinet 2), B♭ Cl. 3 (B-flat Clarinet 3), B. Cl. (Bass Clarinet), A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), B. Sx. (Baritone Saxophone), Cnt. (Contra Alto Saxophone), B♭ Tpt. 1 (B-flat Trumpet 1), B♭ Tpt. 2 (B-flat Trumpet 2), B♭ Tpt. 3 (B-flat Trumpet 3), Hn. 1 (Horn 1), Hn. 2 (Horn 2), Hn. 3 (Horn 3), Hn. 4 (Horn 4), Tbn. 1 (Trombone 1), Tbn. 2 (Trombone 2), Tbn. 3 (Trombone 3), Bar. (Baritone), Tuba, Bln. (Bassoon), and Perc. (Percussion). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 2/4 time signature. It features a first ending bracket with a '2.' marking. Dynamics include piano (*p*), crescendo (*cresc.*), and fortissimo (*fff*). The percussion part includes a snare drum line with a '56' marking and a 'p' dynamic. The page number '7' is located in the top right corner.

The American Red Cross March

The musical score is arranged for a large band. It includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets in Bb (Bb Cl. 1, 2, 3) and C (B. Cl.), Saxophones in Eb (A. Sx.) and Bb (T. Sx., B. Sx.), Contrabassoon (Cnt.), Trumpets in Bb (Bb Tpt. 1, 2, 3), Horns in Eb (Hn. 1, 2, 3, 4), Trombones in Bb (Tbn. 1, 2, 3), Baritone in Bb (Bar.), Tuba in Bb (Tuba), Bassoon in Bb (Bls.), and Percussion (Perc.). The score is marked with a tempo of 'Grandioso' and a dynamic of 'fff' (fortissimo). The key signature has two flats (Bb and Eb), and the time signature is 4/4. The percussion part features a steady rhythmic pattern of eighth notes.

# The American Red Cross March

This page contains the musical score for 'The American Red Cross March', page 9. The score is arranged for a large band and includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet 3 (B♭ Cl. 3), B♭ Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Contralto (Cnt.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Baritone (Bar.), Tuba, Bassoon (Bls.), and Percussion (Perc.). The score is written in 2/4 time with a key signature of two flats (B♭). It features dynamic markings such as *ff* and *fz*, and includes first and second endings. The percussion part at the bottom includes a drum set with a snare drum (S), bass drum (D), and cymbals (C). Measure numbers 76 through 85 are indicated at the bottom of the page.

# The AMERICAN RED CROSS March

Db Piccolo

LOUIS PANELLA

Trio

Stacc.

fff

Grandioso

ff

Donallo Music Co., Pittsburgh, Pa.









# The AMERICAN RED CROSS March

Solo & 1st Bb Clarinet

*Stacc*

LOUIS PANELLA

The musical score is written for Solo and 1st Bb Clarinet. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The music is marked 'Solo & 1st Bb Clarinet' and 'Stacc'. The score includes various dynamics such as 'p' (piano), 'f' (forte), and 'ff' (fortissimo), as well as articulation marks like accents and slurs. There are also performance instructions like 'Grazioso!' and 'Cresc.' (Crescendo). The piece concludes with a double bar line and a final dynamic marking of 'ff'.

Panella Music Co., Pittsburgh, Pa.





# The AMERICAN RED CROSS March

Bassoon

LOUIS PANELLA

ff

fz

Trio

p

Grandioso

mf

cres - do

cres - do

cres - do

cres - do

cres - do

cres - do

cres - do

cres - do

cres - do

Panella Music Co. Pittsburgh, Pa.

# The AMERICAN RED CROSS March

2d & 3d Bb Clarinets [Soprano Saxophone]

LOUIS PANELLA

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). It features a melodic line with various dynamics including *ff*, *fz*, *fz*, *fz*, and *fz*. A section marked *Stacc.* is indicated. The second staff continues the melodic line with dynamics *fz*, *fz*, *fz*, *fz*, *fz*, and *fz*. The third staff is marked *Trio* and begins with a treble clef, a key signature of one flat, and a common time signature. It includes dynamics *p*, *fz*, *fz*, *fz*, *fz*, and *fz*. The fourth staff continues with dynamics *fz*, *fz*, *fz*, *fz*, *fz*, and *fz*. The fifth staff concludes the piece with dynamics *fz*, *fz*, *fz*, *fz*, and *fz*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Panella Music Co., Pittsburgh, Pa.



# Alto Sax

March  $\sigma = 120$

# The American Red Cross March

Louis Panella

12 *ff* *cresc.* *fz* *f* *f* *fz* *ff*

23 *cresc.* *f* *fz* *ff*

34 1. 2. TRIO *p*

45 *cresc.* *ff*


56 1. 2. *cresc.* *ff* *Grandioso*

67 *ff*

78 1. 2. *ff* *fz*

Original Copyright Panella 1919

Transposed Part by Bill Park

**The AMERICAN RED CROSS March**  
 Baritone  or [Tenor Saxophone]  
 LOUIS PANELLA

Panella Music Co. Pittsburgh, Pa.

# The AMERICAN RED CROSS March

3d Trombone ♭; or [Baritone Saxophone]

LOUIS PANELLA

The musical score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with dynamic markings such as *ff* and *fz*. The second staff continues the melody with similar dynamics. The third staff features a *cresc.* marking and a *do* syllable. The fourth staff includes a first ending bracket labeled '1'. The fifth staff has a *ff* marking and a *do* syllable. The sixth staff is marked *Grandioso* and includes a first ending bracket labeled '1'. The seventh staff concludes the piece with a *fz* marking and a final note.

Panella Music Co Pittsburgh, Pa

**The AMERICAN RED CROSS March**  
 Solo Bb Cornet [Conductor]  
 LOUIS PANELLA

Musical score for Solo Bb Cornet of "The American Red Cross March" by Louis Panella. The score consists of ten staves of music in 2/4 time. The key signature has one flat (Bb). The score includes various dynamics such as *p*, *ff*, *f*, *mf*, *cresc.*, and *decresc.*, as well as articulation marks like accents and slurs. Performance directions include *Stacc.* and *Grandioso*. The lyrics "cen - do" are written below the notes in several places. The score is divided into two systems of five staves each.

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# The AMERICAN RED CROSS March

1st Bb Cornet

LOUIS PANELLA

The musical score is written for the 1st Bb Cornet part. It begins with a dynamic of *ff* and includes several accents and slurs. The first staff contains a *stacc.* marking. The second staff features a *ff* dynamic and a *do* vocal line. The third staff has a *ff* dynamic and a *do* vocal line. The fourth staff includes a *ff* dynamic and a *do* vocal line. The fifth staff has a *ff* dynamic and a *do* vocal line. The sixth staff features a *ff* dynamic and a *do* vocal line. The seventh staff includes a *ff* dynamic and a *do* vocal line. The eighth staff has a *ff* dynamic and a *do* vocal line. The ninth staff features a *ff* dynamic and a *do* vocal line. The tenth staff includes a *ff* dynamic and a *do* vocal line. The score is marked with various dynamics including *ff*, *f*, *p*, and *Grandioso*. It also includes articulations such as accents, slurs, and staccato. The piece concludes with a *ff* dynamic and a *do* vocal line.

Panella Music Co., Pittsburgh, Pa.

The AMERICAN RED CROSS March  
2d & 3d Bb Cornets  
LOUIS PANELLA

Stacc.

cres. - - - do

Trio

p ff

cres. - - - ren - - - do

p cres.

ff cres.

Panella Music Co., Pittsburgh, Pa.







# F Horn 1

March  $\text{♩} = 120$

## The American Red Cross March

Louis Panella

12 *ff* *fz* *f*

23 *fz* *ff*

34 1. 2. TRIO *p*

45 1. *cresc.*

56 2. *p* *cresc.* *ffz*

66 *Grandioso*

76 1. 2. *ffz* *ffz*

Original Copyright Panella 1919

Transposed part by Bill Park

# F Horn 2

# The American Red Cross March

Louis Panella

March  $\text{♩} = 120$

12 *ff* *fz* *f* 1. 2.

23 *f* *fz* *ff* 1. 2.

34 1. 2. TRIO *p*

45 *cresc.* 1. 2.

56 *Grandioso* *p* *cresc.* *fff* >

76 1. 2. *fff* > *fz* ^

Original Copyright 1919 Panella

Transposed part by Bill Park

# F Horn 3

## The American Red Cross March

Louis Panella

March  $\sigma = 120$

ff *cresc.* *fz* *f* *fz* *ff*

1. 2. 1. 2.

TRIO *p*

1. 2.

*Grandioso* *cresc.* *fff*

1. 2. *fff* *fz*

Original Copyright Panella 1919

Transposed Part by Bill Park

# F Horn 4 March $\text{♩} = 120$

## The American Red Cross March

Louis Panella

12 *ff* *cresc.* *f* *f<sub>3</sub>* *f*

23 *cresc.* *f<sub>3</sub>* *ff<sub>3</sub>*

34 1. 2. TRIO *p*

45 1. *cresc.*

56 2. *cresc.* *ff<sub>3</sub>*

66 *Grandioso*

76 1. 2. *ff<sub>3</sub>* *fz*

Original Copyright Panella 1919

Transposed part by Bill Park

# The AMERICAN RED CROSS March

1st & 2d Bb Tenors

LOUIS PANELLA

*ff* *p* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

*Trio*

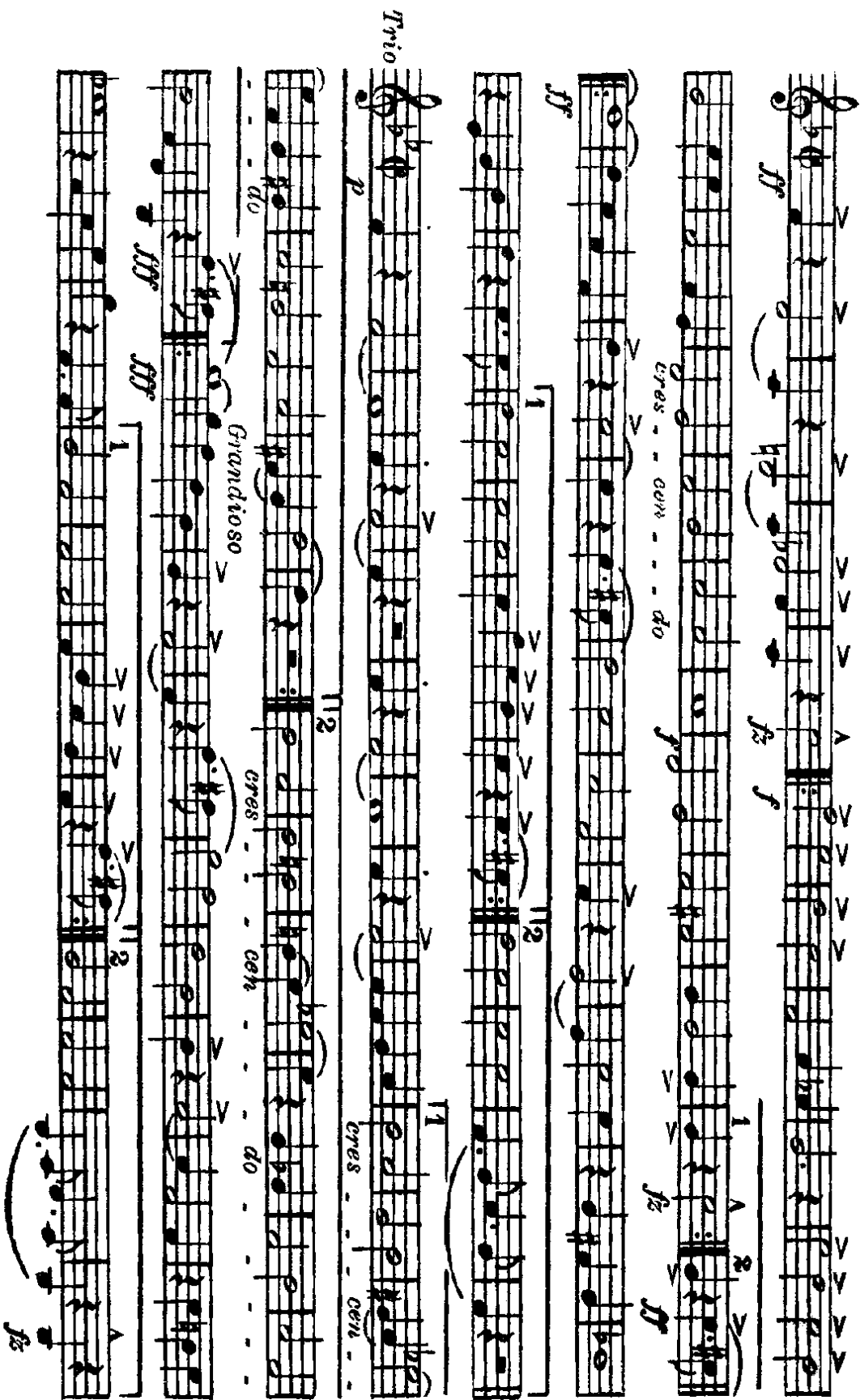
*do* *Grandioso* *cres* *cen* *do* *cres* *cen* *do* *cres* *cen*

Panella Music Co., Pittsburgh, Pa.

# The AMERICAN RED CROSS March

3d Trombone  or [Bass Clarinet]

LOUIS PANELLA



The musical score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked with a forte *f* dynamic and includes accents and slurs. The second staff continues the melody with a *cresc.* marking and a *do* vocal line. The third staff features a *ff* dynamic and a first ending bracket. The fourth staff is marked *p* and includes a *Trio* section. The fifth staff is marked *ff* and includes a *Grandioso* section. The sixth staff is marked *ff* and includes a *cresc.* marking and a *do* vocal line. The seventh staff concludes with a *ff* dynamic and a final flourish.

Panella Music Co., Pittsburgh, Pa.

# The AMERICAN RED CROSS March

1st & 2d Trombones

LOUIS PANELLA

The musical score is written for two trombone parts. The first staff (treble clef) and second staff (bass clef) contain the main melody and accompaniment. The score includes various dynamic markings such as *p*, *mf*, *f*, and *cres.* (crescendo). There are also markings for *Grandioso* and *do*. The music is in 2/4 time and features a variety of rhythmic patterns and articulations.

Panella Music Co., Pittsburgh, Pa.

# The AMERICAN RED CROSS March


3d Trombone ♭; or [Baritone Saxophone]

LOUIS PANELLA

The musical score consists of seven staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked *ff* and includes the lyrics "cen - do" with a crescendo hairpin. The third staff is marked *ff* and includes the lyrics "cen - do" with a crescendo hairpin. The fourth staff is marked *ff* and includes the lyrics "cen - do" with a crescendo hairpin. The fifth staff is marked *ff* and includes the lyrics "cen - do" with a crescendo hairpin. The sixth staff is marked *ff* and includes the lyrics "cen - do" with a crescendo hairpin. The seventh staff is marked *ff* and includes the lyrics "cen - do" with a crescendo hairpin. The score includes various performance markings such as *ff*, *cres.*, *do*, and *cen*. It also features first and second endings, indicated by "1" and "2" above the notes. The key signature changes to one flat (Bb) in the final section of the score.

Panella Music Co Pittsburgh, Pa



**The AMERICAN RED CROSS March**  
 Baritone  or [Tenor Saxophone]  
 LOUIS PANELLA

Panella Music Co. Pittsburgh, Pa.

# The AMERICAN RED CROSS March

Baritone ♭:

LOUIS PANELLA

do - - - - - do

*Trio* *p*

*Grandioso*

do - - - - - do

do - - - - - do

do - - - - - do

Panella Music Co., Pittsburgh, Pa.

# The AMERICAN RED CROSS March

Basses

LOUIS PANELLA

*ff* *p* *Grandioso* *ff* *cres* *cres - - - cen - - - do*

Panella Music Co., Pittsburgh, Pa.





BW 2016

The American Band College



Around the 37th Western International Band Clinic • Seattle, WA



Colonel Lowell Graham in rehearsal.



Canadian Brass taking time to pose for pics and sign autographs.



The amazing conductors of the WIBC U Honor Band.



Yes - Dan Davey shows that the accordion is a real instrument.



Dick Elliot, Larry Livingston, Johan de Meij, Frank Tracz and Mike Bankhead!



Equipment Manager, Ron, and his lovely assistant, Maddy.



Horn section from Grisham Middle School Honor Band.



Future musician in training!



Superstar Conn-Selmer clinician - Matthew Arau "Unlocking Potential".



Each year more and more low strings participate in the WIBC Honor Bands.



Canadian Brass Live @ WIBC 37!.



Our guest stars cleaned up and ready to start the festivities of the July 4 Spectacular Concert in Ashland High School Stadium.



We are so lucky to have Oregon icons, Dick Elliott & Pat Vandehy, as guest conductors.



With style and class, Larry Livingston was a student favorite!



The mighty tuba section from the incredible Grisham Middle School Honors Band.



The incredible sax quartet from Hendrickson High School was simply amazing!



The PHEP Australia/United States exchange program expands the International in WIBC.



Stefanie and Jason are all smiles as they look forward to the long flight back to Australia.


**BW 2015**
*The Bandworld Legion of Honor*

[Previous LEGION](#)
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**Chadwick Kamei**

Chadwick Kamei has been the Director of Bands at Pearl City High School of Pearl City, Hawaii, for the last nine years. At the same school he also serves as the Coordinator for the Music Learning Center. Just to keep busy he has also served as the UH - West Oahu director for the last ten years.

Kamei attended the University of Hawaii- Manoa for both his BS in Music Ed and his MA in the same discipline.

Kamei has worked in and at nearly every possible aspect of music education. He has directed middle schools, high schools and universities. He has done it in Hawaii and taken his groups to places such as Beijing, China, Hamamatsu, Japan, London, England and Chicago performing in prestigious festivals and parades.

He was inducted into the ASBDA in 2010 and he has served in many organizations. Among them are: National Band Association, State Chair; Hawaii Saxophone Association, Vice-President; ASBDA State Chair, and Bd Member for the Oahu Band Directors' Association.

"Mentorships has been the most important factor in shaping my career. I remember struggling in my first year of teaching and things turned around once a mentor was able to observe and share her thoughts about my teaching. I was also fortunate to learn and be mentored by some of the best music educators in Hawaii and on the mainland. They helped me to become a better teacher by showing me new ways of teaching music and how to inspire students."

His philosophy is this, "The band program provides a unique opportunity for all students to learn traits such as perseverance, collaboration, responsibility, and excellence. While they may be able to learn this in any other subject, it is through the fidelity to the music and creating a musically-sensitive performance that makes the band such a great medium. Our product is a direct reflection of our inner selves, and through the band we can help our students realize their full greatness."

## A special award of The John Philip Sousa Foundation

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

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

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

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

[Legion Laureates List Link](#)


**Kenneth Rogers**

Kenneth Rogers has been the Band Director at Lethbridge Collegiate Institute in Lethbridge, Alberta, Canada since 2007. Prior to this position he has done it all from an itinerant music teacher to a sessional instructor. He has worked from the middle school to collegiate levels.

Rogers has earned his Bachelor in Music; Bachelor in Education and a Diploma in Fine Arts.

He has served his profession by serving as the Vice-President of the Canadian Band Directors, the President and Currently Past President of the Alberta Band Association.

In 2002 Rogers was named the Alberta Band Assoc. Band Director of the Year. In 2010 he won the Phi Beta Mu Award for "Outstanding Contribution to Music Education in Alberta."

My life has been shaped by "The influence of incredible professors and mentors, including Dr. Vondis Miller and Dr. Linda Pimentel; ongoing mentorship relationships with respected colleagues from across Western Canada; the opportunity to engage in summer conducting workshops with such illustrious faculty as Eugene Corporon, Craig Kirkhoff, and Donald Hunsberger; the opportunity to travel to major professional development events such as Mid-West Band and Orchestra Clinic and WASBE Conference; the opportunity to travel to national and international festivals to perform for and work with countless excellent conductors and clinicians; the opportunity to continue to play and sing in a wide variety of choirs, bands, jazz bands, and orchestras; and finally, the unending love and support of my wife and family without which I would be lost!"

His philosophy is this, "I believe a music director's career is primarily a life of service to students, community, and profession that reaps immeasurable rewards over time. It is a privilege to make music every day with youth and community - joy and passion should be evident in every moment and on every face. I am fortunate to be able to do what I love for living and hopefully pass that love on to others."

[Terry Austin Bio](#)  
[Legion of Honor Chairman](#)



# WOODWIND DOUBLE AGENT

A Field Guide to  
Switching from  
Single Reeds &  
Flute to Bassoon

Whitney Brainard  
Practical Application #1  
MUSI 6285  
The American Band  
College  
of  
San Houston State  
University  
Summer 2015



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*ABC*

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**TOP SECRET**





## BRIEFING

Greetings, Agent.

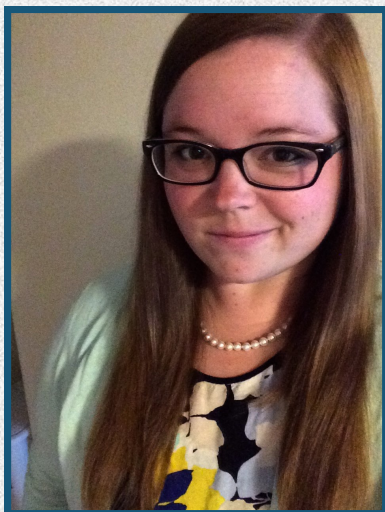
This book is meant to help students with 1-2 years of experience on flute, clarinet, or saxophone, to make a successful switch to bassoon. The book uses a comparison-based method, using comparative embouchures and fingerings to help students use their prior knowledge to jump-start into bassoon. The book also focuses on bassoon specific techniques, such as half-holing, flicking, voicing, and reading bass clef. Because this book is focused on bassoon techniques only, students using this book should already have a basic grasp of music theory (key signatures, rhythms).

Good luck, Agent. We are all counting on you.

Director Brainard  
Level 10  
Agent of A.B.C.



## ABOUT THE DIRECTOR



Whitney Brainard teaches 6th, 7th, and 8th grade woodwinds at West Ottawa Public Schools in Holland, Michigan. She also teaches an after-school jazz band one day per week, and is the flute and clarinet instructor for the West Ottawa High School Panther Marching Band. Her middle school bands march in the world-famous Tulip Time Festival each May, and they also perform at MSBOA District Festival each year.

When she is not teaching, Whitney performs as a freelance clarinetist in the Grand Rapids area. She plays with the Grand Rapids Symphonic Band and Holland Symphony Orchestras on a regular basis, and is also a pit musician for many area theater groups.





## LEVEL 1: INTRODUCTION TO BASSOON

### **Intelligence Transmission #24601A**

Bassoon is the only wind instrument in the concert band and orchestra that uses all 10 fingers to play.

**TOP SECRET**



## BASSOON UTILITY BELT

Before you begin playing, there are some essential items you will need to add to your gear. The following items are strongly recommended:



### A Good Reed

A good reed can make a beginner sound great, and a bad reed can make a professional sound awful. You should try to find a reed that is free-blowing and does not feel difficult to play. Bassoon reeds are incredibly sensitive to changes in humidity and temperature, so it is a good idea to have several reeds available. It is not uncommon for a great reed to stop working on a rainy day!

### A Hand Rest or Crutch

A bassoon hand rest or crutch is fastened on the side of the right hand keys. It greatly helps beginners maintain correct hand position for the right hand.

### A Good Bocal

The bocal is the slender metal tube that goes directly into the instrument. Because it is so thin, bocals are easily damaged—bent, crushed, even snapped in half. Make sure that your bocal is in good condition, as any damage will have a major affect on your tone quality and ease of playing, and it will be very difficult to play with a characteristic bassoon tone.

### A Bassoon that Works

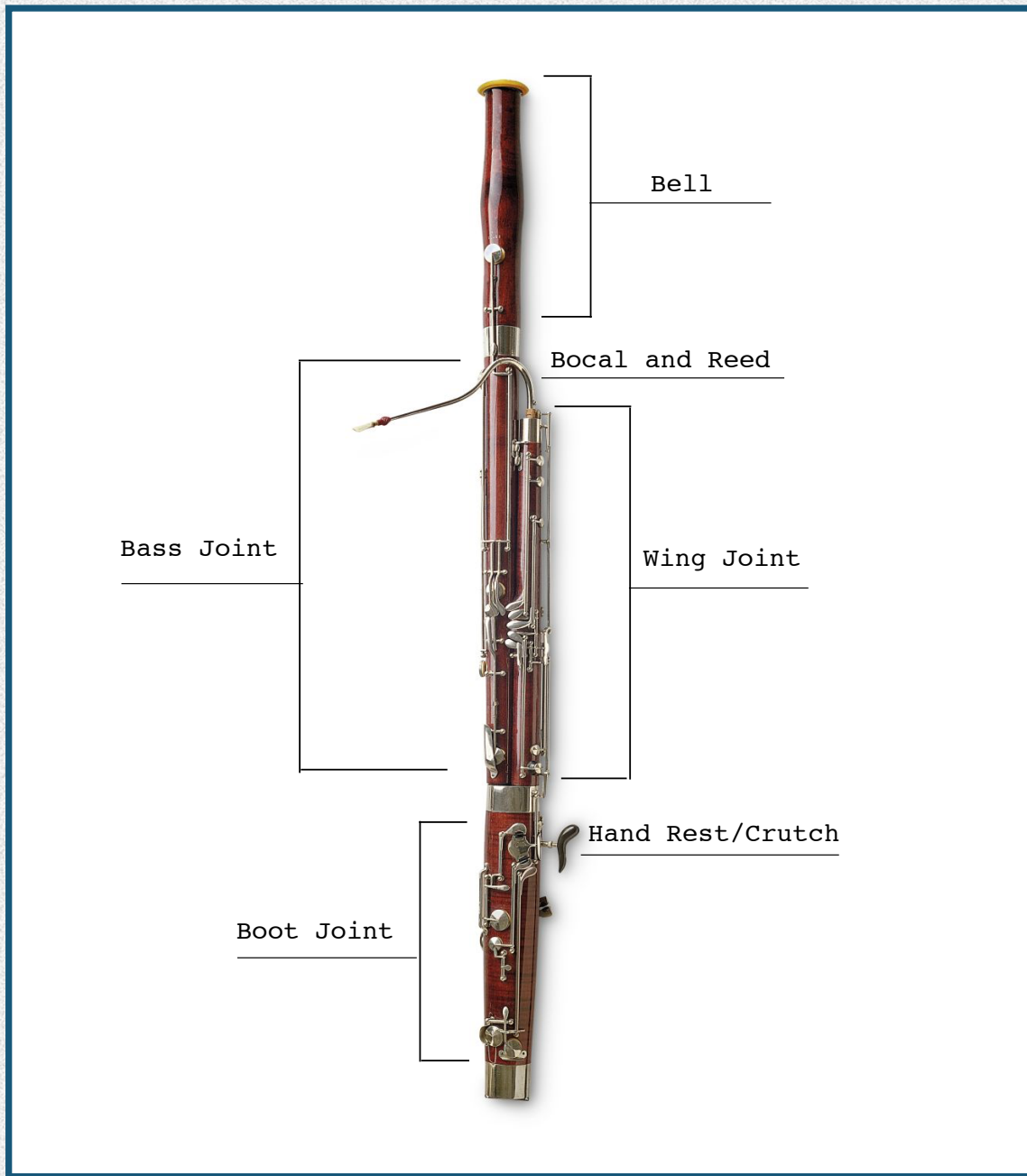
Bassoons are notoriously finicky when it comes to being perfectly adjusted instruments. The keys are long and rather fragile, and this often means that keys get bumped and bent over time, especially on school-owned instruments. Wooden bassoons are also very sensitive to changes in humidity, and should never be left to the elements (in a hot/cold car, outside, etc.).

### The Seat Strap

It is essential to have a seat strap to play the bassoon. The seat strap holds the weight of the instrument, leaving all ten of your fingers available to play.



## ANATOMY OF THE BASSOON





## BASSOON CARE AND MAINTENANCE

### General Care:

Most bassoons are made out of some type of maple wood. This wood is very sensitive to changes in moisture, humidity, and temperature. Do not leave your instrument in extreme hot or cold temperatures (ex. in a car), or the instrument may crack, resulting in a very expensive repair bill.

### Every Day:

After you play, complete the following:

1. Remove the reed with a gentle twisting motion. Blow air through the part which attaches to the bocal, and carefully put it in your reed case.
2. Remove the bocal with a gentle twisting motion, grabbing it by the curve. Blow air through the cork end to get rid of excess moisture.
3. As you take apart the instrument, swab each section by dropping the weighted end of the string through the joint. Grab it from the other side, and gently pull it through. **If your swab gets stuck, see your band director or bassoon teacher immediately!**
4. When swabbing the boot joint, drop the weighted end through the unlined side, and pull it out the lined side, to prevent moisture from penetrating the wood.

### Every Week:

Apply cork grease to tenons as needed (does not apply to threaded tenons).

### Every Year:

Ideally, your bassoon should be checked by a repair technician at least once per year. Have your band director or bassoon teacher help you find a good bassoon repair person. This will keep your bassoon in good condition and playing great.



## BASSOON VS. FLUTE, CLARINET, AND ALTO SAXOPHONE COMPARISON CHART

	<b>Flute</b>	<b>Clarinet</b>	<b>Alto Saxophone</b>	<b>Bassoon</b>
Instrument Family	Woodwind	Woodwind	Woodwind	Woodwind
Reed Type	No Reed	Single Reed	Single Reed	Double Reed
Clef	Treble (mostly reads notes in and several ledger lines above the staff)	Treble (reads below, within, and above the staff)	Treble (mostly reads notes in and above the staff)	Bass Tenor Treble
Tongue Position	Tongue on Roof of Mouth	Tip of Tongue on Tip of Reed	Tip of Tongue on Tip of Reed	Tip of Tongue on Tip of Reed
Pitch	Concert Pitched	Bb Instrument	Eb Instrument	Concert Pitched
Range				
Approximate Mouthpiece Pitch	Head Joint A	Mouthpiece and Reed C	Mouthpiece and Reed A	Reed with Bocal C
Embouchure Position	<b>Corners Back</b> Long Bottom Lip, not rolled to cover teeth. <b>Lower Jaw Flexible to Move Back and Forward</b> No Reed	<b>Firm Embouchure: Corners Forward</b> Single Lip <b>Lower Jaw Forward</b> Reed and Mouthpiece enter mouth at Downward Angle	<b>Loose Embouchure: Corners Forward</b> Single Lip <b>Lower Jaw Forward</b> Reed and Mouthpiece enter mouth at Straight Angle	<b>Loose Embouchure: Corners Forward</b> Double Lip <b>Lower Jaw Back</b> Reed Enters Mouth at Straight Angle



## LEVEL 2: BEFORE YOU PLAY

### **Intelligence Transmission #407TS**

The bassoon is a very versatile instrument. It plays in both bands and orchestras, often having bass parts and important melodies and solos in the same piece of music.

**TOPSECRET**



## BASSOON TERMINOLOGY

### **Crowing**

Crowing is when a bassoon player makes a sound on the reed only. Bassoon players often do this to check their embouchure, and to find good reeds. A good crow should have a mix of low, medium, and high sounds.

### **Half Hole**

Some notes on the bassoon use half hole fingerings: the top finger of the left hand rolls forward slightly, as to uncover the hole about half way. Some notes need more coverage, some need less—find what sounds best! The half hole acts the similar to the register or octave key on the clarinet or saxophone.

### **Flicking**

The bassoon is the only instrument that uses flicking. Flicking is a fingering technique to help produce good tone quality when slurring up to notes above the bass clef staff (A, Bb, B, C, D). The player quickly presses the correct flick key in the left hand thumb before the note is played, and releases it as the note is played.

### **Double Lip Embouchure**

Bassoonists use a double lip embouchure to play. This means that both the upper and lower lips are slightly rolled inward, covering the top and bottom teeth.

### **Voicing**

Voicing is changing the shape of the inside of your mouth, to make high, middle, and low notes sound better. Higher notes have "dee" voicing, middle notes have a "dew" voicing, and lower notes have a "doe" voicing.



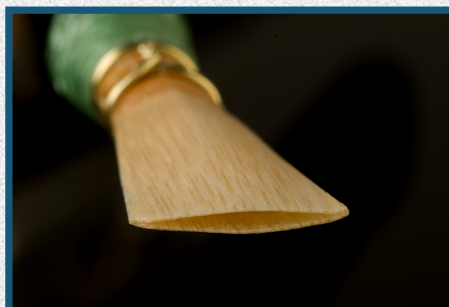




## THE REED

Picking a good reed to play on is very important in producing good tone quality. Most professional bassoon players make their own reeds from cane: these reeds often play much easier and sound better than reeds bought from your local music store. It is highly suggested that you find a bassoon teacher to make reeds for you. If you or your band teacher cannot find a bassoon teacher, here are some guidelines for picking a good reed from the store:

1. The tip opening should be a symmetrical almond shape with the widest point being in the middle
2. The edges should be clean—no cracking or fraying.
3. The wires should be slightly loose—they will tighten when the reed is soaked.



## REED CARE

1. Make sure you always soak your reed in water before playing—soaking it in your mouth like a clarinet or saxophone reed is not enough! Make sure you dip both ends of the reed in the water.
2. When not in use, keep your reeds in your reed case. This will prevent them from damage and help them dry properly. The plastic tubes that store bought reeds come in are often airtight, causing reeds to mold as they dry.
3. Be careful when walking around with your bassoon: always take your reed off and put it in your reed box.
4. Keep your reed clean! Make sure you wash out your mouth thoroughly before playing. Brushing your teeth before playing is highly recommended. Food particles can clog the pores in the cane, shortening the life of the reed.



## BASSOON ASSEMBLY

1. Place your case on the ground. Check that the case is facing right-side up! You may want to put a sticker or find some identifying marker to make sure you always know that your case is being opened the correct way.



2. Begin soaking your reed (2a). Place the seat strap on your chair, about two thirds of the way from the seat back (near the front legs of the chair-2b).



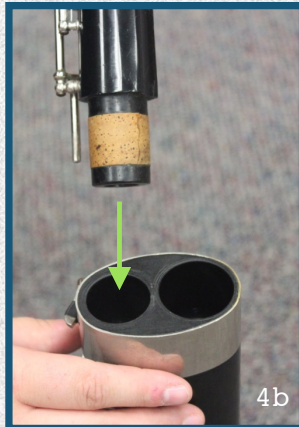
3. Take the boot joint and put it in a sturdy position: on your lap, on the ground, or in your case.



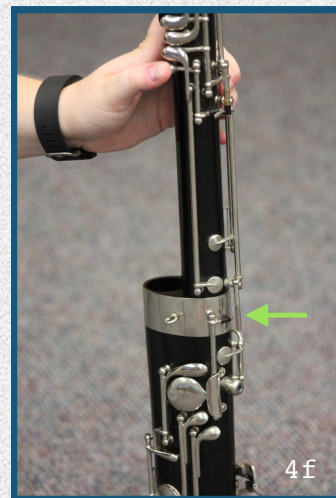


## BASSOON ASSEMBLY

4. Take the wing joint (4a) and gently twist and push it into the smaller tenon receiver in the boot joint (4b, 4c). Make sure the inside curve of the wing joint is aligned with the bass joint tenon receiver (4d).



As you are gently twisting the wing joint into place, use your thumb to press down the whisper key (4e). This will lift the bridge key (4f), and allow you to line up the keys without bending them.

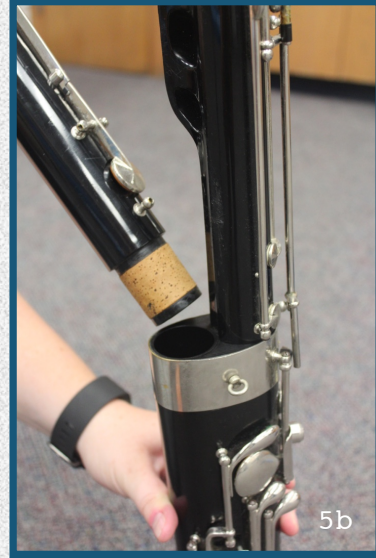


**Caution:** Do not grab the wing joint with an extra firm grip (4g)! You risk bending keys, which will make your bassoon very difficult to play.



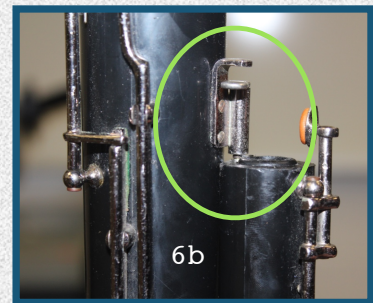
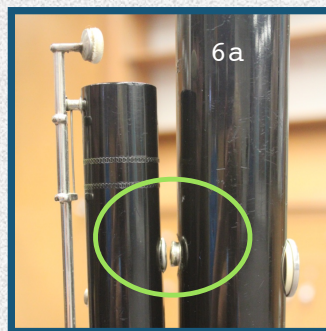
## BASSOON ASSEMBLY

5. While holding on to the boot and wing joint, take the bass joint (5a) and gently place it into the larger receiver in the boot joint (5b), using a gentle twisting and pushing motion.



Make sure that the thumb keys are on the correct side of the instrument (5c).

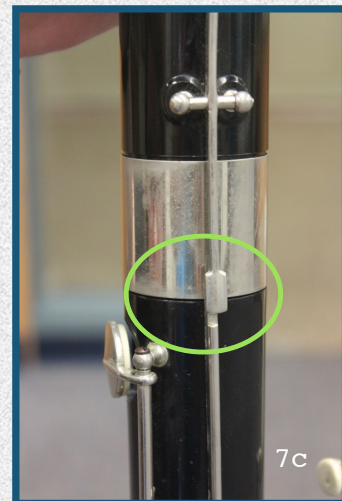
6. If your bassoon has a body lock, lock the wing joint and bass joint together. Here are two different types of body locks (6a, 6b).



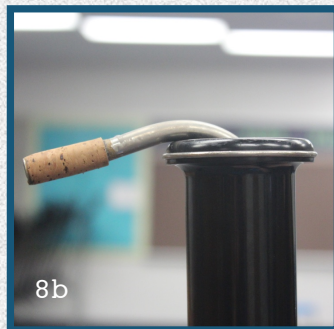
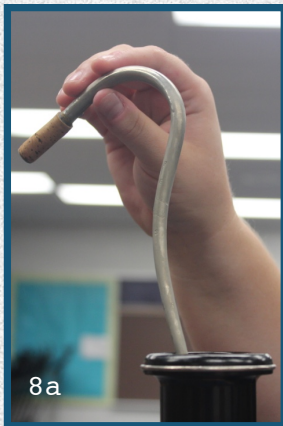


## BASSOON ASSEMBLY

7. Hold the bell with your thumb on the key (7a) so that the bridge key is lifted (7b). Gently twist and push it onto the top of the bass joint, making sure that the bridge key is properly aligned (e).



8. Place the bocal into the bell (8a, 8b) to move to your seat. Place the end of the boot joint into the seat strap cup, or clip the strap to the small hoop on the end of the boot joint (8c, cup shown).





## BASSOON ASSEMBLY

9. Grabbing the bocal by the curve (9a), gently twist it all the way down into the receiver on the wing joint (9b). **Make sure the whisper key pad completely covers the vent on the bocal (9c, vent not covered).**



10. Gently twist your reed onto the end of the bocal. Mission Accomplished!





## PREPARING TO PLAY

Now that you've assembled your bassoon, it's time to learn about instrument and hand position. A few things are the same as the instrument you are switching from:

1. Feet flat on the floor.
2. Back straight and relaxed.
3. Head straight and comfortable in a natural forward position: not tilted to the side, upward, or downward.





## PREPARING TO PLAY

Next, adjust your seat strap so that the reed goes straight into your mouth while your head is straight ahead and at a comfortable position. It might take a few tries to get it right! The pictures below show the seat strap adjusted too low (a), correctly (b), and too high (c).



Because the bassoon requires all 10 fingers to be played, the seat strap should be bearing the weight of the instrument, and your body should be balancing the instrument rather than holding it. After you have established your basic posture and adjusted your seat strap, check your three balance points:

- Point 1: The bassoon should naturally rest on your right leg.
- Point 2: The right hand, between the thumb and index finger.
- Point 3: The 2nd (middle) knuckle of your left hand index finger.



ABC

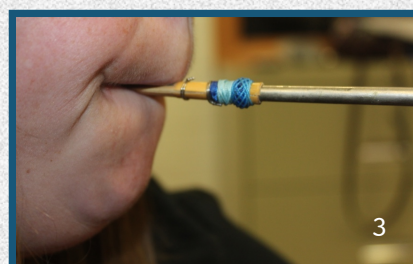
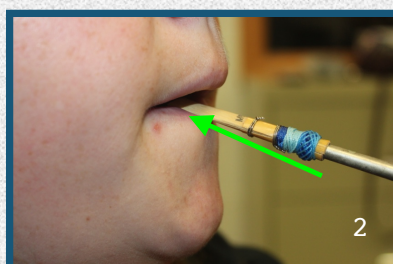
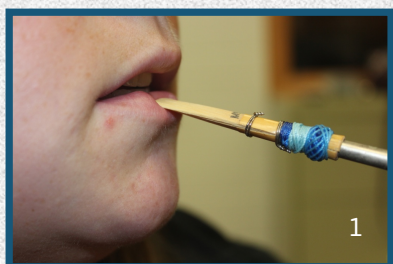




## FORMING THE BASSOON EMOUCHURE

To form a bassoon embouchure, use the following steps:

1. Let the tip of the reed gently rest on your lower lip. Your mouth should be in a relaxed, natural position.
2. Gently push the reed into your mouth, allowing the reed to take the lip with it. Your bottom lip should be slightly covering your bottom teeth.
3. Bring the top lip down slightly over the top teeth.

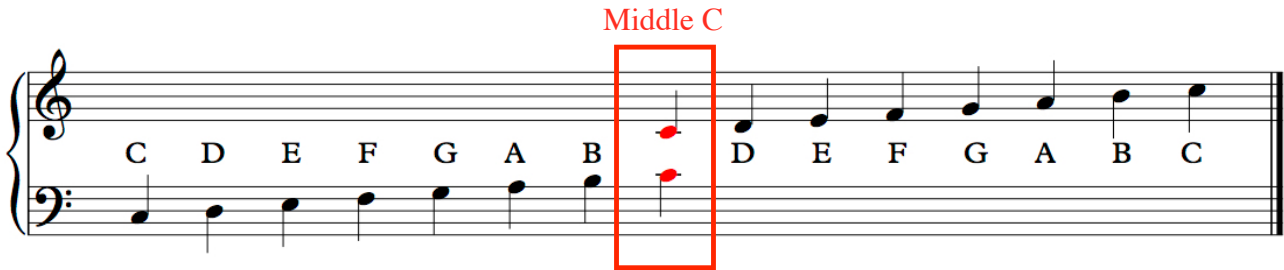


4. The teeth should not be touching the reed.
5. Check that you have enough reed in your mouth. The top lip should come almost to the first wire on the reed, with the back lip slightly behind it; if not, you do not have enough reed. Go back to step 1.
6. Make sure you have a slight overbite. The top lip should be more forward than the bottom lip.
7. Saxophone and clarinet players: do not apply pressure from the top or bottom lip. This embouchure will feel more relaxed. Flute players: Your jaw will feel more pulled back than it does in your flute embouchure.

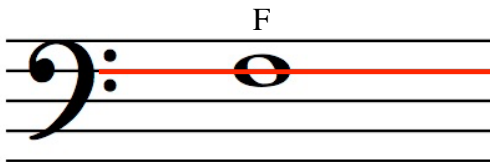
Practice forming the embouchure while looking in a mirror. This will help you connect the feeling of a correct embouchure with how it looks.



## READING BASS CLEF



To understand how the bass clef is related to treble clef, take a look at the “**Grand Staff**” above. A “Grand Staff” shows notes in both treble and bass clef. This staff shows you how the bass clef and treble clef are connected through sharing the note, “Middle C.” The bassoon plays mostly in the bass clef because it is usually one of the lower instruments in the band.



Another name for the bass clef is the “F Clef,” because it shows us where the note F is: on the line between the two dots on the bass clef.

To remember the spaces on the bass clef staff:

All      Cows      Eat      Grass

To remember the lines on the bass clef staff:

Grandma      Boogies      Down      Fifth      Avenue

Scan for extra practice!



Bass Clef Training: Label the Notes Below

