

MUS 623.001

About the Candidate



Ms. Connell is excited to enter her eighth year of band directing! She is assistant director at Wunderlich Intermediate School in Klein ISD (Houston, TX) where she directs the Concert A Band and assists Symphonic Band, Concert B, Jazz Band, and beginning band classes. She previously taught middle school band in Aldine ISD (Houston, TX) and Holyoke Community Charter School (Holyoke, MA). Ms. Connell's ensembles have been recognized for numerous awards and honors including consistently earning superior ratings at UIL contest and festivals.

She graduated with honors from the University of Dayton (Dayton, OH) where she received dual degrees: a Bachelor's Degree in Music Education with concentrations in Urban Education and Instrumental Music; a Bachelor's Degree in Human Rights Studies; and a Minor in Philosophy. While at UD, she was principal flutist of all performance ensembles. Ms. Connell is currently pursuing a Master's Degree in Music Education in Band Conducting through the American Band College of Central Washington University (Ashland, OR).

Ms. Connell has won several awards in her field, most recently the Sigma Alpha Iota Ruby Sword of Honor (March 2020). She is an active member of TMEA, TBA, NAfME, Sigma Alpha Iota, and the National Flute Association.

Outside of the band world, Ms. Connell is a RYT-200 yoga instructor and Dynamic Mindfulness teacher. She regularly facilitates trauma-informed, stress resilience programs that integrate movement, breathing, and meditation at schools and professional conferences across Houston.



Forward

The material in this project was compiled in part for a Research Application Project requirement for the American Band College Master's Degree. ABC is offered exclusively through Central Washington University, with residence in Ashland, Oregon.

This project means more to me than a graduate requirement; it represents a small portion of what I learned in this incredible program and represents how life-changing the ABC experience was for me. Not only did I get to brush shoulders with the world's greatest living composers, I learned firsthand from the world's leading musicians, conductors, and educators. This masters program not only improved my teaching and pedagogy, it renewed my passion for band directing, gave me the confidence to positively affect my students and colleagues, and has changed me by introducing me to some of the most incredible humans whom I have grown to love like family. I cannot imagine these people not being in my life. I feel unbelievably honored to have had this life changing experience.

There are not enough "thank yous" to express my gratitude, but I'll try! Thank you to all the staff for your hard work, dedication, and friendship. Thank you Scott McKee, Max McKee, Paul Kassulke, and Ted Burton for everything that you do. Thank you so much for this program and the opportunity. Thank you, thank you, THANK YOU!

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Marianne Gedigian *Flute Pedagogy*



BIOGRAPHY

Marianne Gedigian, Professor of Flute and holder of the Butler Professorship in Music at The University of Texas at Austin Butler School of Music, was a regular performer with the Boston Symphony Orchestra for over a decade, including several seasons as Acting Principal Flute under Seiji Ozawa. As Principal Flute with the Boston Pops Esplanade Orchestra and Acting Principal Flute with the Boston Pops, Ms. Gedigian has been heard on dozens of recordings and Evening at Pops television broadcasts as well as the nationally broadcast Fourth of July specials. She has also been heard on several John Williams' movie scores, including Saving Private Ryan and Schindler's List. In the 2000 - 2001 season, Ms. Gedigian was invited by Mariss Jansons to perform as Acting Principal Flute with the Pittsburgh Symphony Orchestra. Her solo performances have taken her around the world, including recitals in Japan, Australia, England, and Armenia and she has appeared as concerto soloist numerous times with the Boston Pops Orchestra and with the Armenian Philharmonic performing her own transcription of the Khachaturian Violin Concerto. She was featured with Ian Anderson of Jethro Tull fame in a performance at the Berklee College of Music in Boston. Ms. Gedigian has been a featured soloist and teacher at numerous National Flute Association conventions across the country, and is a frequent recitalist and teacher for flute clubs in the United States, Australia, Japan, and England.

Ms. Gedigian has been first prize winner in the National Flute Association's Young Artist Competition, and the James Pappoutsakis Memorial Flute Competition. She keeps an active schedule as a chamber musician and founding member of the Boston-based Walden Chamber Players and was formerly a member of the Dorian Wind Quintet. Her solo recordings include Voice of the Flute and Revolution, both with pianist Rick Rowley.

Ms. Gedigian is on the summer faculty at the Brevard Music Center, and has served on the faculties of Boston University's College of Fine Arts, The Boston Conservatory, the Round Top International Institute, and the Tanglewood Music Center. Ms. Gedigian's teachers include Leone Buyse, Doriot Anthony Dwyer, Clement Barone, and Donna Olkowski.

Selecting the Flutist

If a student is drawn to the sound of the flute, do everything you can to try to place them on it! Though band directors have to consider band instrumentation, and flute is usually a popular instrument to choose, you will ultimately have a happier band student if you allow them to play the instrument they want to play. Whatever instrument a child is placed on, they have to listen to that sound constantly. If they do not like the sound, they are not going to want to play the instrument. Allow the students' ears to guide them in the selection process. A misconception about selecting a flutist is that they need to have thin lips and straight teeth. The flute embouchure can be manipulated to work with any anatomy, so do not be led astray by old fallacies.

Assembling the Instrument

There are three pieces to the flute: The head joint, the body, and the foot. Always open the flute case on a flat surface. When putting the instrument together, hold the body by the neck and insert the headjoint in one swift motion. If the head joint doesn't go in easily, it needs to be repaired. With the foot, don't hold by the keys. Still holding the body by the neck, insert the foot



in with the same swift motion. Align the center of the tone hole with the center of the first four keys of the body (left hand). The main rod of the foot joint should align with the center of the right hand keys on the body. If the foot joint is not properly lined up, the sound will travel in the wrong direction.

Headjoint Placement

Start with the headjoint: The headjoint is designed to sit on the chin, so the lip plate can rest in the "snuggle spot" below the lip and serve as a shelf for the lip. It should be comfortable enough that you can have a conversation without the lip being immobilized. There should be no pressure against the lip, but a decent amount of pressure against the chin.

The tone hole should align with the tip of the nose, but if a student has a teardrop lip, align it with wherever the aperture is. With the headjoint alone, students can begin to learn about flute posture: The body should stay completely still and have the instrument come to them. Meaning, the body should never adjust to the instrument. The lips should make the most natural lip shape with just enough structure to form an embouchure.

Sound Production

A great way to start visualizing the embouchure is using a grain of rice: Place a grain on the bottom lip and spit it out across the room. This activity creates a great embouchure shape for the lips. Another visual idea for sound production can be blowing over a spoonful of hot soup. When blowing over the headjoint, students should have their air blow towards the outside edge of the tone hole. That is where the air splits to create a sound. When playing, the lip should cover about a third of the tone hole.

There is a misconception that there needs to be a visible vapor trail seen when playing, but getting too visual about the embouchure can get very dangerous. The most important factors are ultimately comfort, freedom of the lip, and that the headjoint is secure.

Another misconception about the flute embouchure is that the jaw needs to be dropped. Keeping the jaw dropped over time causes tension and strain. Instead, have students do a "polite yawn" (the closed-mouth yawn you do when you don't want to be rude!), and keep the jaw at that level of open while playing. When the jaw drops, the tongue tends to lift, so remind students to let their tongues rest on the teeth like a chair.

Flute demands an embouchure that is different for every person. Thus, it is important to allow students monitored exploratory time with the headjoint. Encourage them to cover the end of the headjoint to produce a fuller sound, insert the pointer finger in the end to change pitch, or change air speed to play with harmonics.

> **"When you feel blue, take a breath."**
> *--Marianne Gedigian*

Posture

Once the flute is assembled and finger placement is explained, extend the arms forward, elbows locked out, holding the flute. If the flute is being held too high, students will feel tension in the tops of the shoulders. If the flute is held too low, they will feel tension in the arms and chest. When the flute is in front at a comfortable, neutral position, have students tap down all fingers (start with left thumb, 1, 2, 3, right 1, 2, 3, pinky) then bring the flute to the face in a playing position. This is the easiest and most natural approach to teaching finger position and flute posture, because it doesn't overcomplicate the process and it keeps the body comfortable and natural. If seated, the flutist should straddle the front corner of the chair, and adjust their music stand to fit that seated position. If standing, feet should be slightly apart at a 90 degree angle. Regardless of sitting or standing, posture should always allow for fluidity. Any posture that hinders this chokes the music.



Flute Pedagogy

Keep Kids Moving (Playing Comfortably)

Holding the flute parallel to the floor is quite uncomfortable. Have flutists relax the elbows, and be okay with the flute being slightly below parallel. Flute angles might look different from student to student and that is okay. If seated, flutists' chairs should be angled. This will alleviate discomfort in the right arm when playing.

All this said, avoid sitting when possible. Traditional education is very sedentary - kids need to move! When students stay locked sitting or standing, they develop discomfort and tension in the body. Allow your students to move throughout class. Have them stretch, particularly the back and front of their torsos. When they play, ask them: Are you comfortable? Do you like the way that sounds? Do you think that is the best rendition of that excerpt that you could do? When you see tension developing, experiment with holding the music for the student and lead them around the room, forcing the student to walk with you while playing. Kids are master walkers. When they walk, they're free!



When you sense tension in students' bodies, have them put their instruments down once in a while. Let them be mindful of what normal feels like in the body before resuming their playing position. Encourage students to play comfortably. If they do not practice comfortably, they will not perform comfortably.
A final way to release tension...***ROAR!*** It's a great physical release!

Listening Out

Introduce the idea of listening out from the very beginning. This concept is pretty mature for a beginner, so start by being specific about who they should listen to in the ensemble. It will train them at an early age to be sensitive to intonation, and make your job easier in the long run!

"If you give beginners a lot of time to set up, it's like putting money in the bank: it will pay off later."

--Marianne Gedigian

Maintenance

It is recommended that students have a wooden tuning rod (metal will scratch the flute) and a cotton cloth. When getting a new flute, check

the cork with the tuning rod. The line on the tuning rod should align with the center of the tone hole. When swabbing the headjoint, move the rod in the direction of the air so as not to tear the pads. Use cigarette paper to clean out stuck keys. When doing so, tap the cigarette paper gently under the pad - do not close the key and drag! This can tear the pads.

Book Resource



Survival of the Flutist
$29.99
(Flutistry Boston)

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Dixie Detgen

Oboe Pedagogy



BIOGRAPHY

Dixie Detgen is a graduate of Western Michigan University earning her Bachelor of Music and Master of Arts in Teaching of Music degrees.

Her entire career was spent in the Buchanan (MI) Community School system. Most of her work centered on beginning and middle school bands. However, the final three years included teaching high school band.

Upon retiring in 1996, Dixie started a business called Detgen Seminars and Clinics, which she still operates. She has presented clinics at every major university in Michigan, plus the Midwest Clinic in Chicago, WIBC in Seattle and lectures at ABC. She also has presented clinics in Idaho, North and South Dakota, and Indiana.

She serves as an adjudicator for the Michigan School Band and Orchestra Association (MSBOA), judging both solo/ensemble and band/orchestra festivals.

Mrs. Detgen was selected as Band Director of the Year (1996) by the membership of MSBOA. She was also awarded the prestigious Edwin Franko Goldman award in 2008 by the American School Band Directors Association.

Presently Dixie plays organ and directs the choir at her church, plays her oboe in various community ensembles, and has a studio of twenty-five oboe students.

Selecting Oboists

Oboe players will have more success if they are chosen early on and not switched from another instrument. Characteristics of a successful oboist include strong-will, bright, self-motivated, stubborn, hardworking, and not easily frustrated. Oboists cannot be afraid to work alone and they certainly cannot be timid, and though it's not required, it is ideal if oboists have larger hands to better reach the right hand keys. Having braces is not a problem with playing oboe, but if they have an underbite or large gums, oboe may not be the best choice.

Assembly

Start by grasping the bell and twisting on the lower joint. Put your left hand under the thumb rest. Be mindful of the bridge key when aligning. Then hold the upper joint and gently twist together with the lower assembled joint. Make sure the two bridge keys are in line.

Recommended Oboes

Fox Renard Model 330 runs about $2200-$3000 used, and $4200 new. Meridian Winds and Bocal Majority are good resources for used oboes. It is strongly urged that students play on oboes that have a full conservatory system (includes resonance key and left F key). If they start on a good oboe, it can last them through college. Used oboes are perfectly fine, and plastic oboes are fine for beginners to start on as well.

Supplies

Students should have a 6 reed oboe case (Miller Marketing sells them for about $15.00), a small bag for supplies, a silk swab, and a water cup. Make sure that, when using the silk swab that it is straightened out with no knots, otherwise it can get stuck in the oboe when cleaning.

Reeds

Lescher reeds are excellent commercial reeds.

Oboe Pedagogy



Start students on medium-hard reeds to establish supported air to play through the resistance. Find someone in your area to hand-make reeds for your students. If you order reeds for your students from somewhere out of the area, the reed may not play. Different air pressure, humidity and altitudes can greatly affect the quality of sound in a reed.

Don't accept reeds that don't seal or have blades that are not together. Watch out for "short scrape" reeds. Short scrape reeds have a wire and very little scrape at the tip. When soaking the reed, allow it to soak for 2-3 minutes only up to the string.

In January, February and August, reeds are usually in high demand. Try to stock up on reeds during the months in between.

Adjusting Reeds

Do not be afraid to make small reed adjustments when necessary. Use super fine sandpaper to thin reeds out. A wet pipe cleaner can be used to clean the inside of the reed. When the reed is dry you can try to open it slightly - but be careful because a dry reed is more susceptible to breaking. When the reed is wet, you can close the reed by finding the knot where the reed meets the string and gently flex it with your finger and thumb.

Open the tip of the reed by squeezing the sides. Make sure not to touch the tip as it is very delicate and can break easily. You may need to play students' reeds to check them; when doing so soak the reeds in mouthwash or another antiseptic solution before playing.

Reed Making

Avoid making your own reeds unless you are yourself an oboe player. Most directors do not have time to do it properly. Unless a student is planning to be a music major, they do not need to learn how to make reeds!

Sound Production

Have the student say "home" to form the embouchure. The teeth should support the lips, and the bottom lip should support the reed. The reed should crow a concert C. Students do not need to worry about tonguing at first. Focus on making a large sound. After a week, start to introduce the tongue. Have the student use the tip of the tongue against the tip of the reed. Use "Tu" or Ta" for tonguing syllables. Make the notes connect. Start in the low register if possible.

When breathing through the mouth, keep the reed on the bottom lip.

Each register of the oboe uses a different mouth shape:

Bb3 - B5 = ***Oh***

C5 - Eb5 = ***Ah***

E5 - Db6 = ***Oh***

D6 = F6 = ***Ee***

Repertoire

Playing for long periods of time can be incredibly exhausting to the firm oboe embouchure. Therefore, choose music that has piano interludes so students can have moments to rest.

Classical Oboists



John Mack (1927-2006)
Longtime principal oboe of the Philadelphia Orchestra

Nancy Ambrose King
Professor of oboe at the University of Michigan and first-prize winner of the Third New York International Competition for Solo Oboists.





Ray Still (1920-2014)
Longtime principal oboe of the Chicago Symphony Orchestra.



Oboe Pedagogy

Learning Notes

Good starting notes on the oboe are B and A. When students eventually learn G, they can play "Mary Had A Little Lamb." Teach right F (or also called, "Three finger F") first.

Right F *("Three finger F")*	Least often taught in method books. Use whenever possible as it is the most stable.
Fork F	The worst F in pitch. It is very unstable, so avoid playing it whenever possible. Use fork F when play from F to C, Db, D, or Eb.
Left F	Teaching left F will eventually replace right F. Use it when playing C# to D, D, or Eb to avoid fork F.
Half hole	Use on C#/Db and D#/Eb. Have students practice rolling and sliding to and from half hole. The velocity of air must increase as half nole and octave keys are added.
Thumb octave key *("TOK")*	Use for notes E5 to G#/Ab5.
Side Octave Key *("SOK")*	Use for A5-C6.

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David Rachor Bassoon Pedagogy



BIOGRAPHY

Originally from Philadelphia, David J. Rachor joined the University of Northern Iowa School of Music faculty as Professor of Bassoon in 1989 and retired in 2014. He is an internationally recognized scholar and performer on both the modern and period bassoon.

Rachor has traveled throughout Europe, presenting bassoon performance master classes and historical reed-making seminars. Rachor spent 2004-2005 on leave in Paris, France, where he was Visiting Guest Professor of Baroque and Modern Bassoon at the Conservatoire Nationale Supérieure de Musique et Danse in Paris.

Rachor holds the Bachelor of Music and Bachelor of Music Education degrees from Peabody College in Nashville, Tennessee, and Master and Doctor of Music degrees from Indiana University. He is currently Principal Bassoon with the Des Moines Symphony. His major teachers were Leonard Sharrow, Sidney Rosenberg and Mordechai Rechtman.

Introduction

Every band needs bassoons because its distinctive tone color and timbre is unique as a solo instrument, and it adds to the depth of the woodwind section with its tenor sound. However, some bands do not have a bassoon because band directors feel unqualified to start bassoonists. Many elements of playing bassoon, though, are similar to those involved in playing other woodwind instruments. Bassoon is like any other woodwind with an extension. Fingerings are similar to the lower octave of a clarinet, flute, saxophone or oboe, but down a fifth.

Giving beginning bassoon students a positive experience is the most important factor in ensuring their success.

Recruitment of Bassoonists

Choosing the correct student to play the bassoon is important. Students who are interested in playing bassoon should be intelligent, able to work well independently, and have an interest in serious music. Saxophone and flute students tend to make good transfers to bassoon. Despite misconceptions, the size of a student, particularly their fingers, is not a problem. Avoid placing students who have an underbite, as the bassoon embouchure requires a slight overbite when playing.

Strategies to convince students to play bassoon can include the competitiveness of the instrument with multiple opportunities for solos; that bassoonists have a better chance of being accepted into honor groups (such as All-State); that they are also able to play in orchestra; that they get a lot of individual attention; and that it is a great instrument for students who want to double on other instruments.

Purchasing Equipment

The basic equipment needed for bassoon (aside from the instrument itself) is a free blowing reed, seat strap, and a crutch.

To purchase a bassoon, expect to pay approximately $3000 to $7300 for a new student model. Students don't need to worry about purchasing extra keys or rollers (i.e. High E key, high D key, Ab-Bb trill key). The only rollers needed are those standard for any student model (i.e. Low C#, Eb keys, F and G# keys).

Never discard an old bassoon, no matter how



bad; consider the cost of a new bassoon! Even a broken tenon is repairable - if $1500 is spent, it may be a good investment.

New and used bassoons can be purchased on eBay, from your local repairman, from Bocal Majority, or from mail order discount stores that specialize in double reed instruments, such as The Woodwind, Taylor Music, Wichita Band Instruments, and Midwest Musical Imports.

Recommended European bassoon brands include: Kolert, Adler Sonora, Puchner, and Moenning. Recommended American brands include: Fox, Selmer, and Conn. Great bassoon models include Fox (any model), Renard 220 and 240, and Takeda (any model).
Bocal

Like any part that is close to the vibrating source, the bocal is a very important part of the bassoon. A number 2 is best for students (suggested model: Fox CVX #3). If a bocal is dented, bent, or does not hold vacuum it should be discarded.

Seat Strap and Crutch

A seat strap is best for bassoon students. Neck straps should be avoided as they cause finger and hand position problems. A crutch is a must as it is the best way to achieve good finger and hand position. It gives students another balance point, and makes the bassoon feel more secure.

Reeds

It is imperative that students have a responsive reed. Bassoon reeds can be obtained from local professional bassoonists, ebay, and www.Bassoon.com.

Every band director should have a pair of pliers in their instrument repair kit. Reeds that are purchased from large commercial reed makers are usually too hard. Flatten the first wire to make reeds easier to play: With pliers, press the top and bottom of the wire closest to the tip of the reed. This decreases the structural arch and closes the tip. Good commercial reed brands are Lesher and Emerald. When looking at commercial reeds, look for the “smile,” that is, when pressing on the reed, the ends should close before the center. Beware of those with wires or wrapping that are too loose.

It is a common misconception that reeds wear out. On the contrary, they usually need to be replaced because of the wood breaking or splitting. Teach students to take care of a reed by keeping it in the mouth when not playing. When in rehearsal, with the bassoon across the chest, watch for stands and movement behind you. Be careful not to break the reed on the lips or teeth!

If you have the ability, have students use a plastic reed for the first three to six months of learning their instrument. These reeds are usually responsive and easy to crow, and they are not easily broken.

With older, motivated students, consider purchasing a reed-making book and allow them to adjust older reeds for practice. Great books to consider are Bassoon Reed-Making: A Basic Approach by Christopher Weait and Bassoon Reed-Making by Mark Popkin and Loren Glickman.

Method Books

When selecting method books, they must be progressive yet remain at each level for an adequate amount of time. They need to contain many exercises on technical problems, and appropriate level duets for students to play with other.

If students are transferring from another instrument, consider using the Rubank Intermediate Method. Mind you, it progresses quickly, so it may be problematic working on the higher register.

Be cautious with fingering charts provided with methods as many are very inaccurate.

Do not stress peculiarities of the bassoon (i.e.

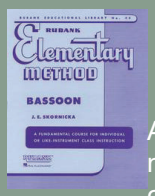


Bassoon Pedagogy

half-hole technique, whisper key, etc…). For the most part, only use flat keys.

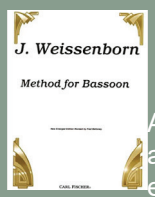
If you choose to use a full-band method (i.e. Essential Elements), make sure it is supplemented by Rubank or Weissenborn.

Method Books



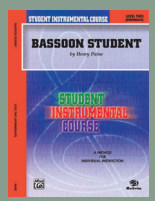
Rubank, Elementary Method: Bassoon by J.E. Skornicka

A good option for elementary and middle school beginners. The exercises are well written and fun to play. They contain exercises in both flat and sharp keys, many duets and a few trios.



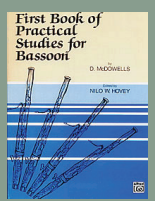
Weissenborn: Method for Bassoon, Cundy-Bettony edition:

A good method for eighth grade and above as a supplement. It is not as easy as the Rubank series, nor is it as progressive in rhythms and difficult key signatures, but it contains many exercises in both flat and sharp keys. There are also duets at the end of each lesson with an easy and an advanced part.

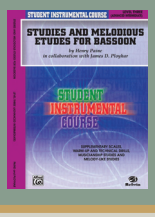


Bassoon Student by Henry Paine, fron the Student and Instrumental Course, Belwin

Supplemental Sudies



First Book and Second Book of Practical Studies by Paul McDowells



Melodious Etudes for Bassoon by Henry Paine

Assembly

When assembling the bassoon, place the wing joint into the boot joint followed by the long joint in the boot joint. The bell should be the final piece that is placed into the long joint.

During assembly, always twist joints together. When putting the bocal into the wing joint, the whisper keypad can get ripped off, so be cautious. The bridge key mechanism determines adjustment of the whisper key: If it is not put together correctly, the low E key will not close the whisper keypad.

When the bassoon is still in the case, make sure the bocal and reed are not in the bassoon until the student is seated in the rehearsal or performance space about to play.

Preparing the Reed

Soak the entire reed for 2-3 minutes in clean, warm water. Between playing, dry out the reed and avoid using airtight reed cases. Clean reeds with warm tap water every three to four playing days, and draw a pipe cleaner from the stock end out through the tip.

Preparing to Play

Before playing, place the seat strap on the front third of the chair. If the strap is placed correctly, the bassoon should stay in place with no hands. The bassoon should be at a slight incline to the left with the bocal and reed adjusted into place. When holding the bassoon, the bassoon should come to the body, not the other way around!

Arms, hands, and fingers should be in a natural, relaxed finger position. The wrists should be straight, with the right arm slightly away from the body and the fingers slightly arched.

Embouchure

Do not be too fussy as it is a very natural embouchure. The jaw should be dropped, with the lips drawing towards the center of the mouth. The formation should be similar to a whistle or



"who" shape. In fact, having a student whistle before forming an embouchure is a great introduction! Whistling will roll some of the lip over the top and bottom teeth, creating a cushion for the reed. Be careful not to roll too much lip over the teeth.

Pull the lower jaw back to increase the overbite. Then place the reed in the mouth: the top lip should be about an eighth of an inch from the first wire. Place the lips on the reed with slight but equal pressure in all directions. When playing on the reed and bocal, a "C" should sound. When the air and lip pressure increases, the pitch will get higher.

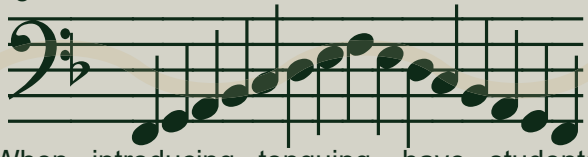
Producing the First Tones

When producing first sounds, form the embouchure and breath correctly, then blow into the reed to create a crow sound. The crow is a sound made when all the pitches are produced simultaneously. Good tone production requires a very loose embouchure and an open throat. If a single pitch is sounded, the embouchure is too tight.

Be mindful: it takes practice to produce a crow; many students cannot get it the first time. Be patient and let students practice and get the correct "feel" of the embouchure. With reed and bocal exercises, a flat "C" should be produced. If the pitch is higher than a C, the embouchure is too tight.

Producing the First Scale

Students' first scale should be a Concert F scale beginning on F2: add a finger to produce E, then D, and C. Continuing down the scale, descending with B natural, then add Bb fingering later.



When introducing tonguing, have students tongue F2. Ask students if they are touching the reed with their tongue. The tip of the tongue should touch the tip of the reed ("tip to tip"). Tongue movement is up and down, with only the tip of the tongue moving. Allow students to touch the reed with as much force as necessary for articulation, but not too hard.

There are usually three reasons why notes do not respond for beginning students:

1. **Incorrect fingerings or not covering the finger holes,**
2. **Embouchure is too tight, or**
3. **The reed is too closed. Open it with pliers on the sides of the reed and first wire.**

Have students finger C on the staff, and slowly drop the jaw to lower the pitch a half step to B natural. Drive the pitch back up to C natural using supported air. This is good practice for balancing correct embouchure and air support.

There are some possible outcomes you might notice in beginners: They cannot produce E natural with the first finger of the left hand (E flat is produced), they cannot crow, they produce a raucous tone quality, they cannot produce a low F1… These are not problems at this point in their playing development. However, if they are usually flat or playing consistently sharp, or they produce small, pinched sounds, go back and keep working with the bocal alone.

After the First Lesson

Stress fundamentals like correct breathing and good posture. Keep reviewing the reed and bocal exercises, and crowing. Stress air support and a loose embouchure—the bassoon is a wind instrument! Continue to practice air and embouchure balance. The bassoon can be played with a tight embouchure and very little breath support, but the sound is very weak.

Stress intonation from the very beginning, and continue to play duets with students! Play along with them on any instrument, but playing duets encourages students and helps develop good intonation and rhythm. Duets from Weissenborn or Rubank Trombone Duets are great resources.



Bassoon Pedagogy

Encourage students to learn fingerings from low Bb to high B, and a three octave range.

THE 5 INDIOSYNCRASIES OF THE BASSOON

1. WHISPER KEY - opposite of an active key, used in low register. Used from low F to middle G#.
2. HALF HOLE TECHNIQUE: Tone hole under first finger of left hand is partially closed (creating a half hole opening). It is used on all notes in the middle octave with G, G sharp, and G flat.
3. FLICKING/VENTING: This helps the response of slurred leaps. It is for middle range notes A2, Bb3, B3, C3, and D3.
4. THE RIGHT THUMB IS NOT A BALANCE POINT!
5. EXTENSION FINGERINGS: The opening or closing of keys on the extension far from the first open tone hole. These keys are essential to the tone color and intonation of these notes.

Suggestions to Keep Bassoonists Progressing

Encourage bassoonists to play solos and ensembles. This is the key to keeping the student interested. As soon as possible, place them in a trio or quartet! Suggest recordings of bassoonists to students. Have them take private lessons—consider offering private lesson scholarships to student bassoonists. Consider using peer tutors; an older student can be a big help to a beginning bassoonist. The older student can play duets with the younger student. Have a beginning bassoonist "sit in" with a beginning band method class if the student has a study hall during that time. Perform a band or orchestra piece which contains a bassoon solo. Stress work on scales: they are the tools of the trade! Students should learn all 12 major scales as soon as possible.

What Student Bassoonists Can Do During the Summer

Start a small ensemble that meets in the summer. Bassoon students can play duets with oboe students. For example, the 40 Progressive Melodies in the Barret Oboe Method is a great resource! They can attend summer band camps, work on all-state audition music, and continue to work on scales.

Why Student Bassoonists Quit

Students ultimately quit because they lack progress. The student who transferred from another instrument is a stronger musician on their first instrument than they are on bassoon. They desire to make music as soon as possible or they get frustrated. Students often get frustrated with reeds and fingerings or their parts in written music. Therefore, it's very important to give them small ensemble opportunities.

The expense of playing bassoon is much more expensive compared to other instruments. Reeds can be costly - especially if too many are being broken. The bassoon can be a large investment in a quality instrument that is not available from the school.

"Did I say coat hanger? I did? Sometimes I don't know what comes out of my mouth!"

--David Rachor

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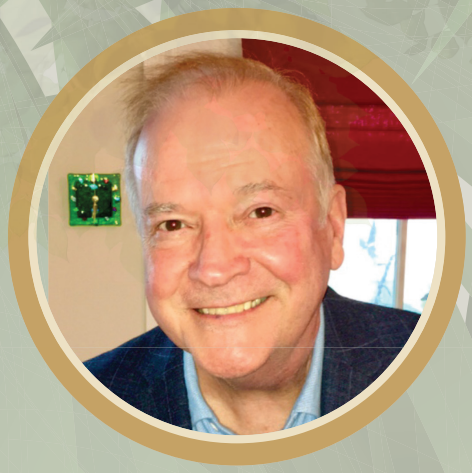
Ray Chapa Clarinet Pedagogy



BIOGRAPHY

Ray Chapa earned a B.M.E. from Sam Houston State University (Huntsville,Texas) where he studied clarinet with Dr. Ralph L. Mills & Richard W. Pickar (former Principal Clarinet, Houston Symphony) He also attended graduate school at SHSU & The Shepherd School of Music at Rice University in Houston.

He served in The 4th & 5th U.S. Army Headquarters Bands (Fort Sam Houston, Texas) & The 264th U.S. Army "Band of the Pacific," (Ft. Shafter, Hawaii).

He currently conducts workshops in approximately 100 schools throughout Texas & Arkansas and has presented clinics for numerous state music conventions, Midwest & The American Band College in Ashland, Oregon. His workshops are the basis for his educational video, "Clarinet Gymnastics" and the recently published "Klarinette Toccaten."

The Setup

The mouthpiece, reed, and ligature together are referred to as the setup. The set up is the single most crucial factor in making a good sound on the clarinet.

The opening is the space where the tip of the mouthpiece and the tip of the reed meet. If the opening is very close, it's considered a closed tip mouthpiece (i.e. Vandoren M13) and needs a harder reed. If the gap is wider, it is considered an open tip mouthpiece (i.e. Vandoren B45) and needs a softer reed. Most professionals play on closed tipped mouthpieces because they are easier to control the upper register.

Placement of the setup is the second most important factor in making a good sound after having a proper set up. The mouth needs to create a "vibration friendly environment."

Reeds

The reed needs to be placed on the mouthpiece correctly for the setup to work properly. When putting the reed in place, do not look at the top of the reed - instead, look at the bottom (the square edge), to make sure it is lined up with the center.

When breaking in reeds, it is okay if the reed produces an airy sound for a day. Often the reeds will need some time to break in.

The reed needs to be the appropriate strength for the mouthpiece it is being played on. Most good mouthpieces are designed to play with a 3.5+ reed. The slightest imperfection in a reed can compromise the quality of sound.

Signs of a Soft Reed

Not playing low with a good tone
A lot of squeaking
Thin and pitchy upper register
Buzzy, low register

Lining Up the Reed on the Mouthpiece

Reed Width	Position on the mouthpiece
Wider than the table	Line it up equal on both sides
Equal width to the table	Line it up at the corners
More narrow than the table	Center the bottom of the reed, then the tip

Clarinet Pedagogy



Embouchure

The bottom lip is a cushion - you want to protect the delicate reed from the sharp part of the teeth. Don't stretch the lip out because that will destroy the cushion. The bottom lip is the base of operation - not the teeth!

The top teeth should rest lightly on the top of the mouthpiece - they sort of float, but there is no contact. Finally, seal the lips all the way around the mouthpiece. The embouchure should not be "bulldog" tight, but not feel open like the grand canyon either. There should be some wiggle room to adjust.

Chapa's Checklist

1. Up over the cushion
2. Down upon the cushion
3. Top teeth touch
4. Sealing with the lips
5. Grab the bell with the right hand to 90° angle
6. Keep your head level
7. Wiggle the clarinet
8. Bring the clarinet back down in front of the knees
9. Deep breath
10. Play Loud

With the right hand on the bell, raise the clarinet up parallel to the floor. This step prevents the top teeth from biting. While raised parallel, wiggle the clarinet. This parallel position reinforces the pressure on the bottom lip. Bring the clarinet down to just in front of the knees. From this position, take a big breath, and blow. If there is squeaking, take less mouthpiece. If the C2 does not speak, come back to the one-handed parallel position to get the upper lip firm enough to prevent the upper teeth from digging in.

Some people have overbites, and that can mean they are not taking enough mouthpiece even if it looks like they are. Saying the word "protrude" will help move the jaw forward.

Keep the upper lip against the upper teeth. It holds the mouthpiece in the correct position, and it keeps the chin flat. Squeezing down with the upper lip helps keep the mouthpiece on the cushion.

The focus should not be a great looking embouchure, but rather a well functioning one. You can do this by using the acoustics of the instrument to make sure that the set up and embouchure are functioning properl

"So you go out and you send off on Amazon, and you get this fancy Italian leather belt. The finest materials, very expensive. You're walking around Walmart with some new confidence, and the manager comes up to you and says, "Sir, that is a beautiful belt...but ***where are your pants?***" And that's basically what is going on in the band world: Beautiful embouchures, but we don't have the right set up. We don't have the right location, the reeds are crooked. It's like "The Emperor's New Clothes..." I'll never do that again!" --*Ray Chapa*

Hand and Finger Placement

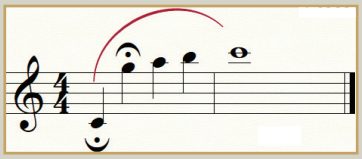
The fingers do not fit into the holes, they fit on top of the holes. Students should press hard on the keys and then look at the white ring created by the pressure to see if an adjustment is needed. Keep the right hand knuckles parallel with the lower joint rods. If this is all done, students do not need to be told to curl their fingers.



Clarinet Pedagogy

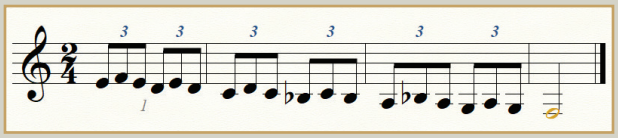
"Embouchure Barometer"

Have students start with playing low C up to G above the staff by adding the register key. D-A is a little more difficult, and E-B and F-C being the most difficult. Use these leaps for assessment and analysis of a good embouchure. The escalator variation (seen below) is another assessment.



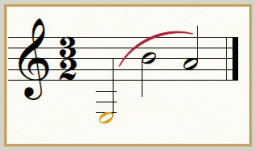
Doodling

Chapa's "Doodles" exercise teaches students how to hold the instrument and gives them two chances to play every note. Once they play down to the bottom F key, they can work on "doodling" back up to the E. This exercise helps students work on covering the holes.



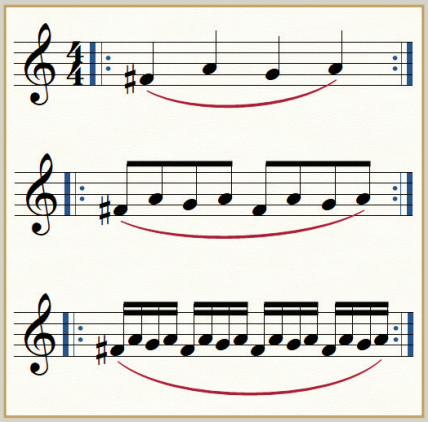
Crossing the Break

Start on low E, then action the register key for B, then move to A. Leave the right hand down when moving to A, along with the 2nd, 3rd, and 4th finger in the left hand to help facilitate the change between notes. Once the A is achieved clearly, the student crosses back to B.



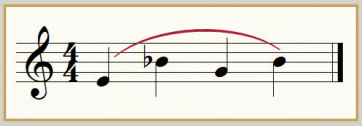
Rolling to the A Key

The first finger in the left hand on clarinet does the job of three fingerings, being that it is responsible for F#, Ab and A. To get used to these multiple positions, have students play F#, A, G, A slow, then pick up speed. This exercise helps the finger roll from F# to A.



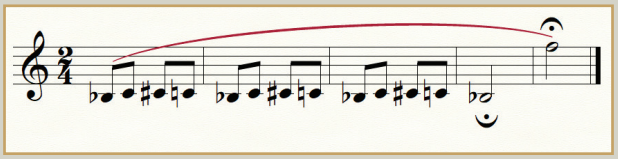
Thumb

The responsibility of the thumb is the F hole. The following exercise students can practice without their mouthpiece: Finger E, then Bb, then open G. When students play the open G, the tendency is to let fingers wander away from the keys - this exercise corrects that. As students master this exercise, increase speed.



Doodlettes

This exercise introduces alternating pinky work while also assessing range changes from chalumeau to clarion to altissimo registers.



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Max Matzen Trumpet Pedagogy



BIOGRAPHY

Noted for his sharp and persuasive playing (Jack Bowers, allaboutjazz.com), Max Matzen is steadily emerging as one of America's prominent trumpet artists. He maintains an international performing career as a soloist, and member of a variety of ensembles.

Mr. Matzen has tallied performances on some of the world's most prestigious stages and festivals. He has performed with the Eastman Wind Ensemble at Carnegie Hall, and has also performed at the famed North Sea, Vienna, and Montreux jazz festivals. He has performed and assisted in master classes administered at the International Association of Jazz Educators (IAJE) conferences in Toronto, New York City, and New Orleans.

In May of 2011, Matzen completed a solo recital tour in the Osaka and Kyoto areas of Japan. As a member of the Emerald Brass Quintet, he was a featured performer in the premier of Jim Stephenson's Dodecafecta for brass quintet and wind ensemble, accompanied by the Eastman Wind Ensemble. The Emerald Brass Quintet was also a featured performing ensemble at the Frankenwald Brass Festival in Hof, Germany in July 2009. Notable jazz artists he has performed with include Terence Blanchard, Benny Green, Slide Hampton, Antonio Hart, The Heath Brothers, Conrad Herwig, Pat Martino, Bob Mintzer, James Moody, Eddie Palmieri, Maria Schneider, Ira Sullivan, and the legendary Clark Terry.

In April 2011 Matzen completed the Doctor of Musical Arts at the Eastman School of Music where he studied trumpet with esteemed brass pedagogue James Thompson. He currently holds a Master of Music in trumpet performance and literature from the Eastman School of Music, and a Bachelor of Music in jazz studies from the University of North Florida. From 2010 until 2012 Matzen was the Assistant Professor of Trumpet at Texas Tech University. Matzen joined the faculty at Utah State University in fall of 2012.

Max Matzen is a Bach Trumpet Artist/Clinician.

Chicago School of Brass Pedagogy and Arnold Jacobs

Arnold Jacobs, former principal tuba player of the Chicago Symphony and a pedagogue of the Chicago School of Brass Pedagogy, codified the idea that musicians should have an extremely clear mental image of what their instrument's tone should be. Jacobs felt one's musical goals can be achieved through hearing examples of professional playing, imitating that playing subconsciously, and being stimulated by something you've heard that changed your perception of what the sound of your instrument should be. Matzen argues that the Chicago School can be applied to teaching by having students develop a clear understanding of their own musical goals before trying to implement good tone production. Matzen invites band directors to reflect...

How much of our students' musical goals come primarily from our verbal instructions?

How many of our students can name multiple professionals performing on their own instrument?

How many of our students can name recordings of their instrument?



Chicago School of Brass Pedagogy's Musical Goals

Students hear examples of professional playing

They are imitating something consciously

They are imitating something subconsciously

They are stimulated (listening for professionals)

Tone vs. Sound

Tone refers to the "nuts and bolts" of what comes out of the instrument. It can be healthy or unhealthy, and a healthy tone has select characteristics; whereas sound is the artistic effort of what comes out of the instrument (jazzy, German, British, etc..).

Band directors often use verbage to describe tone quality like, "darken the tone, warm the tone...bright, dark, etc.." but when we ask students to darken the tone, it causes tension or incorrect usage of muscles in the face, throat, neck or elsewhere. Brass instruments are created to resonate, which is typically a bright quality. Bright tones have more overtones like a bell, whereas a dark tone lacks it.

Students need to learn to play with a clear, bright and resonant tone. They can gain resonance by listening closely, practicing fundamentals (long tones, slurs, Clarke, etc..), staying relaxed in the neck, shoulders and embouchure, mouthpiece buzzing, and doing lip bends at a forte or fortissimo dynamic. Lip bends are when one holds a note, and bends down half a step (without breathing in-between) and goes back up slowly, maintaining volume and control of the tone.

Buzzing

Many professional players are against buzzing completely, some professionals are pro buzz, and other professionals buzz in different ways. Mouthpiece buzzing can have varied results, so if buzzing is effective for your students, make sure they buzz in a way that leads to increased resonance. In the beginning, keep it simple: The ideal tone to create when mouthpiece buzzing is a foggy tone - this will translate to an ideal tone on the trumpet. Buzzing can increase resonance, but be careful, it can be overdone.

Matzen argues that the best way to teach is to sing, buzz, play. That is, sing a passage, buzz it, then play it. However, singing and buzzing must be executed with good musicianship (pitch, rhythm, articulation, and expression), because all playing demands good musicianship.

Breathing

Having a uniform breathing pedagogy for all brass instruments may be harming your trumpeters. The trumpet is small. It has a small mouthpiece with a small throat, and resistance is high. When playing a trumpet, breathing (and how the air moves) should be as close to conversational as possible. The trumpet is an instrument that allows breathing to be a "higher" experience (to the collarbone). So breathe quietly, and imagine "sucking in" air, as opposed to tanking up from the bottom of the diaphragm.

"Breathe like a singer!"

Consistency and Routine

The trumpet is a very feisty and unforgiving instrument. Many factors play into whether or not a performer will have a "consistent" performing experience: diet, sleep, regular practice, stress, weather, room temperature, appropriate warmup, etc…ultimately, the best way for a student to strive towards consistency is through the adoption of a routine.

Trumpeters of all levels need a plan or routine when it comes to practice. Ideally, their routine is designed to cover fundamentals and maintenance, and to challenge the playing in addition to gradually warming them up.

Students should regularly cover their fundamentals. Their playing will improve continually, and their performance will become more consistent ("bad days" become fewer and farther



Trumpet Pedagogy

between). They will increasingly know what they can expect from themselves on stage as well as in rehearsals. Progress is easy to see and to document (i.e. faster Clarke Studies, more command of scales, range, etc…). When warm ups are not consistent or gradual, the quality of tone suffers, the high register drops, and endurance is cut in half.

Sample Practice Routines

1 hour practice session:

15 min - Longtones
Middle G down to low G

15 min - Clarke Studies
Start with no.2 then no. 1 when ready

15 min - Scales
Customize

15 min - Flexibilities
Lip slurs

30 minute practice session:

5 min - Breathing exercises & gentle buzzing

5 min - Longtones

10 min - Clarke studies

10 min - Scales

High Range

Many trumpeters, even talented ones, can struggle with high range. Some will go years without ever improving their range, even while improving other aspects of their playing. Because of this, "quick fixes" are often sought out. The nature of practicing high range requires students to explore areas of weakness, which many students don't want to expose. Thus, they lose their desire or willingness to explore. Some start believing that they can't do it, or that their range will never develop. As their teacher, encourage students to explore their extreme range on a daily basis (five to ten minutes... but daily). This should be done in a balanced fashion, and with healthy material (like two-octave scales). Since this can be an extreme and taxing path, balance is necessary (low notes immediately after, etc…). Let them think of their high range as a new frontier!

To develop range, there must be relative balance between lip tension and airflow. This is something that can be very tricky for students to achieve. Sometimes it's best to take "creative" paths to help the student overcome a habit:

- **When sitting, extend legs on the exact note students are struggling with. This redirects tension to their core.**
- **When standing, have students squat as they ascend up their range. This redirects tension to their legs.**
- **When sitting or standing, have students roll a tennis ball under their feet. This redirects tension to their feet.**
- **Have a lit candle resting on a stand in front of a student's bell. Have them try to blow out the candle with their air. This encourages them to think about directing their sound away from their body.**



Relative balance between lip tension and airflow is the goal. Thinking more air might actually trigger more tension and less desirable results. The throats of trumpet mouthpieces are small, which provides a great deal of back pressure when being played.

Whatever approach you use, proceed with caution! Avoid using the "h-word"...high! Only notes above high-C can be called high notes. If the note they're reaching to play squeaks out,

"There are two instruments: One in the hands and one in the head. The instrument in the hands is a mirror reflecting the one in the head."
--Arnold Jacobs



they need to believe they can do it. If they overshoot, even better!

Tuning

Trumpets, even professional models, are extremely out of tune (after tuning middle C to 440hz). Nearly every note and every valve combination has a "tendency." Therefore, continual adjustments must be made by the performer.

Pitch Tendency Notes

Low Db & D = Sharp
(3rd valve slide extends)

5th partial D, Eb, and E = Flat
(Lip up)

In the 1950s, trumpet manufacturers began shortening the first valve slide to help tune 4th line D. Because of that, not everything with the first valve (besides D) is sharp, and all first and second valve combinations (A and E) are very sharp. Therefore, the first valve slide must come out in order to compensate (low register excluded).

Mutes

Have strict standards for which mutes are brought into your band, and keep them in excellent shape, especially the corks! The quality of cork on mutes is very important to the sound quality and intonation of the trumpet. Unacceptable corks look torn up and broken, causing the mute to go too far into the bell and create an uncharacteristic sound. If the cork needs to be replaced, seek out mute repair kits.

Recommended Mute Brands

Denis Wick
Trum Cor
Jo Ral
Bach
(black plastic stright)
Emo
(Harmon only)

Mutes



Straight mute
Makes the trumpet sharp. The student must pull out if there is time to do so.



Cup mute
Makes the trumpet slightly flat. If necessary, the student should push in.

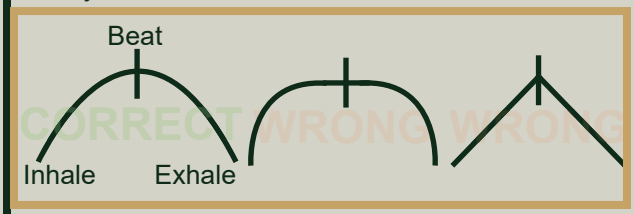


Harmon mute
Makes the trumpet sharp. The student must pull out if there is time to do so.

It is ideal to have your entire trumpet section play on uniform mutes made of the same material. Playing the same brand will help avoid pitch and sound discrepancies across the section.

Attack

The very beginning of the sound is one of the most treacherous areas for all trumpeters (and all brass players). Most students have a tendency to change the momentum of air during the intake, especially just as they are about to play. Ideally, momentum of air intake should always be even and consistent.



The breath is completely rounded. This is typically a more proactive feeling when approaching a note. For practice, have students practice breath attacks ("poo") then tongue attacks ("whoo-poo-too").

When breathing, it should only be through the corners. Again, the air coming in and the air leaving is conversational.



Trumpet Pedagogy

Braces

If a student gets braces, make sure they are mentally prepared for what is coming. Practice habits must change in order not to damage their lips. Suggest practicing in smaller increments (10 to 15 minutes per sitting). Relative success can still be achieved with braces. To help trumpet players cope with braces, several devices can be tried:

Jet-Tone Lip Protector: A shield that clips to the front side of the teeth.

Braceguard: A reusable putty-like shield.

The Morgan Bumper: A C-shaped shield made of pliable medical-grade polyvinyl chloride.

Orthowax: Medical-grade silicone that can be applied to braces to cover sharp edges and fill-in spaces.

Mouthpieces

When it comes to mouthpieces there are a lot of misconceptions, like the idea that as students develop, they must move to a larger cup. This methodology is not necessarily true. There are thousands of shapes/sizes of mouthpieces, and a great mouthpiece range for most young trumpeters is a 7C to a 3C. That said, not all are made the same; Bach sizes are the standard for the industry. Mouthpiece rims must be in great shape, because scratches will alter playability. Not all players or horns will respond the same to a particular mouthpiece. One player's trash is another player's treasure!

No trumpet or mouthpiece is made perfectly. Small twists of the mouthpiece (while in the receiver) can alter how the trumpet responds. Finding the appropriate "clocking" can help players lock into their equiment's best setting, while helping to eliminate "bad" or "off" days. while helping to eliminate "bad" or "off" days.

Many young players will begin to explore different mouthpieces to help play the upper register easier. This is perfectly ok, but certain rules must be followed to keep the student from going astray. When (or if) it's time for this, it's critical that the rim of the new mouthpiece remain similar to the rim they traditionally perform with:

Bach 3C players could try a 3D or 3E, Schilke 14 or a Warburton 4

Bach 7C players could try a Bach 7D or 7E

Bach 1.5C players could try a Curry 70M, or a Marcinkiewicz Bobby Shew 1.5

Note: Charley Davis (Buddy Rich Band) played lead on a 3C for years.

Suggested Pro-Model Trumpets

Bach Stradivarius (37, 42 and 72 bell)
Bach Artisan
Yamaha Xeno
Yamaha Artist Models (Chicago, NY)
Shires
Stomvi (S3, Titan)

Recommended Mouthpiece Brands

Bach
(relatively inexpensive)
Pickett Marcinkiewicz
Stomvi Flex
Gary Radtke (GR)
Denis Wick
(relatively inexpensive)
Gary Black
(relatively inexpensive)
Schilke
Stork
(relatively inexpensive)
Curry
(relatively inexpensive)

Embouchure

Try to avoid extreme placements of the mouthpiece on the lips. The embouchure should have a natural look and should only change when absolutely necessary. Some students may look good but struggle, and some may look good and excel. Regardless, try to avoid playing in



the red, that is, the red part of the lips.

Primary Method Books



First and Second Book of Practical Studies by Robert W. Gretchell



Technical Studies for the Cornet by H.L. Clarke



Ruband: Advanced Method for Trumpet vol. 1 by H. Voxman



Arban's Complete Conservatory Method for Trumpet by Jean B Arban

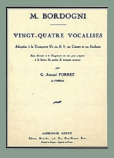
Advanced Method Books



Daily Drills and Technical Studies for Trumpet by Max Scholssberg



36 Etudes Transcendantes Trompette by Theo Charlier



24 Vocalises by Giulio Mar Bordogni



Top Tones for the Trumpeter by W.M. Smith



Low Etudes for Trumpet by Phil Snedecor

Air Pockets

When students have air pockets in their cheeks, try fixing it with lip buzzing (one to two minutes per day). You can also have them roll in their lips to engage their cheeks.

Quick Warm Up for Youngsters

Lip slur patterns (down the harmonic series) then tongue each exercise three times:

Scan QR code for Amazing Brass Lip Slurs!

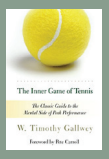
Vowel Shapes

In general, students should play with a flat tongue, or "ah" syllable. When ascending, and if necessary, the student can slowly move to "ee" The longer the tongue can stay flat, the better.

Book Resources



Arnold Jacobs: Song and Wind by Brian Frederiksen



The Inner Game of Tennis by W. Timothy Gallwey

Web Resources

www.TrumpetHerald.com



Trumpet Pedagogy

Classical Trumpet Players



Wynton Marsalis
Nine-time Grammy winner, American virtuoso trumpeter, composer, teacher, and artistic director of Jazz at Lincoln Center.

Alison Balsom
2013 Gramophone Awards Arist of the Year. Three-time winner of the Classic BRIT Awards and German Echo Awards. 2009 Soloist at the BBC Last Night of Proms.





Håkan Hardenberger
Called, "The cleanest, subtlest trumpeter on earth" by The Times.

Philip Smith
Former principal trumpet of the New York Philharmonic. Professor of trumpet at the University of Georgia.





Chris Smith
Current principal trumpet of the New York Philharmonic. Formal principal trumpet of the Chicago Symphony Orchestra and Atlanta Symphony Orchestra.

Chamber Ensembles

National Brass Ensemble (Gabrieli)
Canadian Brass Quintet
American Brass Quintet
German Brass
Spanish Brass
Mnozil Brass
Center City Brass Quintet
Chicago Symphony
New York Philharmonic
San Francisco Symphony
Boston Symphony
Philadelphia Orchestra
Los Angeles Philharmonic
Cleveland Orchestra

Jazz Trumpet Players



Wynton Marsalis
Nine-time Grammy Award winner, American virtuoso trumpeter, composer, teacher, and artistic director of Jazz at Lincoln Center.

Nicholas Payton
New Orleans-based, Grammy Award winner.





Clifford Brown *(1930-1956)*
Won the 'Down Beat' critics' poll for New Star of the Year in 1954. Inducted into the DownBeat Jazz Hall of Fame in 1972.

Chet Baker *(1929-1988)*
Made major innovations within the cool jazz subgenre leading him to be nicknamed the "prince of cool.:





Louis Armstrong *(1901-1971)*
One of the most influential figures in jazz. Three-time Grammy Awards nominee. Inducted into the Rhythm & Blues Hall of Fame in 2017.

Roy Hargrove *(1969-2018)*
Two-time Grammy Award winner. Played primarily hard bop style. Bandleader of the progressive group the RH Factor.





Miles Davis *(1926-1991)*
One of the most influential and acclaimed figures in jazz and 20th-century music. Eight-time Grammy Award winner and thirty-two nominations.

"Tone is nuts and bolts, sound is musical quality"
--Max Matzen

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Roxanne Haskill — Horn Pedagogy



BIOGRAPHY

Roxanne Haskill has and continues to enjoy a distinguished career as a horn artist and conductor. She has performed and provided clinics both nationally and internationally. She served as a music educator with more than 37 years experience in university and private studio instruction and performance in orchestras, wind bands, bands and brass ensembles-Currently Roxanne is the Principal Horn of the Barter Theater, Abingdon, VA; Principal Horn, East Tennessee Regional Orchestra; Second Horn, Johnson City Symphony Orchestra; Private Horn Instructor, East Tennessee and Virginia and is a Free Lance Horn Artist. Roxanne earned a Bachelor of Arts degree from the University of Massachusetts, completed the Advanced Course at the Armed Forces School of Music and received a Master of Music degree (with High Honors) from California State University, Long Beach.
Roxanne maintains a large horn studio and is in constant demand as a horn teacher, clinician, consultant and performer. Additionally she serves as the Music Director and Conductor of the

Selecting a Horn Player

When selecting a horn player, band directors want to consider physical attributes, their size and strength, lip thickness, and their aural skills. Horn is a relatively strange object to hold, and it needs to be held away from the body, so having a relatively strong and larger student who can comfortably handle it is important. Because of the close partials on the horn, it is also important that students are able to listen and match pitch.

Mouthpiece Selection

A mouthpiece with a wide, inside diameter is going to allow easier low notes, whereas a more narrow cup is going to allow for easier high notes. A mouthpiece with a wider rim, supports endurances, whereas a more narrow rim will help with pitch accuracy. A soft, well-rounded inner edged mouthpiece allows for smooth slurs whereas a sharp edge makes slurs “pop.”

A shallow cup produces brighter, easier high notes and a deep cup produces a fatter, darker tone. A more pronounced bowl produces a baritone-like sound, whereas a straight-sided cup produces a more horn like sound.

Recommended Beginner Mouthpieces

- Farkas MC
- Conn #2
- Bach #7

Instrument Selection

Beginning students on a single F horn is best. They are lighter and smaller in size, have a characteristic tone color, and are ultimately their primary instrument.

Trumpet to Horn Conversion

It is often a misnomer that trumpet to horn is a good transition, when really it presents a lot of challenges and can cause a lot of frustration. The biggest challenges with converting students from trumpet to horn begin with the embouchure: They are totally different embouchures. In translation, the tone on the horn is often too bright. The ranges are also quite dif-



ferent, making it difficult to develop good range. Because of the close partials on the horn, students often struggle to find their partials on the horn as they are farther apart on the trumpet. Depending on the quality of teaching, tonguing can also be an added challenge.

Convert Horns from Flute Instead

Flute to horn is an easier transition than from trumpet. Flute has a similar embouchure to horn and the left arm is used in a similar way. It's ultimately a faster transition to horn, compared to the challenges from trumpet!

Playing Mellophone in Marching Band

Horn players often struggle to convert to mellophone because of the trumpet style mouthpiece. It is also not uncommon for them to forget horn fingering and valves after the marching season because of the use of the right hand on the mellophone.

When playing mellophones in marching band, is it suggested students use horn mouthpieces with adapters. This prevents less damage to the embouchure and allows for better intonation (students avoid navigating a new mouthpiece). However, be cautious to a darker sound quality and loss of projection.

Recommended Mellophone Mouthpieces

• • • • • •

www.IYMcorp.com

(2 to choose from based on mellophone brand)

Stopped Horn Technique

Stopped horn technique is not a beginner technique, but the best way to check proper right hand use. If done correctly, the horn sounds a half step higher. Therefore, when using stopped horn technique, students must transpose a half step lower to compensate for the change in pitch. If it sounds lower, it means the hand isn't sealing against the wall of the bell, and the student is not playing with enough air support. This technique can only be used on the F horn.

Stopped and muted horn are not the same; Stopped horn has a very brassy, edgy quality, whereas a muted horn produces a warm, open sound.

Placement of the Horn Section

Do not place the horns in front of the percussion instruments, specifically the timpani, and avoid placing them in front of other bell-front instruments like trombones and trumpets. Both situations overpower the sound of the horn.

Starting Beginning Hornists Off the Leg

There is often a discussion whether or not to start beginner horn players on or off the leg. Haskill suggests starting students off the leg for muscle development. The advantages to playing off leg are that chair and height problems are eliminated. Tall players do not have to hunch down to their horn to play. It also allows players to pivot their mouthpiece and aim the bell into or away from the body to alter the sound. It allows players to aim the bell into or away from the audience, piano, ensemble, etc... Playing off the leg helps students avoid posture pitfalls, and prepares them for staying playing positions when they go onto high school, college, and beyond.

When holding the instrument, cup the right hand, and put it into the far side of the horn, then lift the horn so the lead pipe is lined up with the center of the chest. Practice going back and forth holding up the horn and resting to build muscle endurance.

When to Play On the Leg

It is appropriate to play on the leg when



Horn Pedagogy

students have very petite statures, they are injured, if they are very old, or for muting and special effects.

Playing On and Off-Leg (Combining)

The current trend among most professional horn players is to use a combination of both on and off the leg. That is, on the leg for long concerts and when playing extremely soft passages, and off for “bells up” and other effects. The mix of both increases choices for sound and tone production. Do not teach combining to beginners as it is too confusing.

Off the leg = brighter & cleaner sound
On the leg = dark & richer sound.

Devices to aid Off-Leg Playing

The Horn Stick
www.hornstick.nl

The PipStick
www.eastop.net

Playing Position

With the horn off the leg, the lead pipe should be centered to the body, with the bell center to the chest and music stand.

Left Hand Grip

When considering playing position, the left hand should be able to easily reach the valve keys. Fingers should be arched (not flat!), to allow for dexterity and speed. The pinky should not be strained when gripping the pinky hook. Consider using a hand strap to alleviate hand pressure.

Right Hand Position

When playing the horn, the right hand fingers should be closed together (like you are holding a small pool of water in the palm of your hand) and inserted into the right hand side of the bell (back of the hand against the bell), thumb facing up.

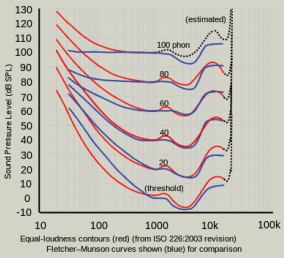
Braces

The problem with braces on a horn is the upper lip puckers to cushion the painful metal of braces. The morgan bumper is a great tool for students with braces. It allows for development of the normal horn range due to the cushioning effect.

www.MorganBumper.com

Fletcher-Munson Curve

The Fletcher-Munson curve is an illustration of the measure of sound pressure level, over the frequency spectrum, for which a listener perceives a constant loudness when presented with pure steady tones.



Large bells produce stronger low frequencies off the leg, whereas playing on the leg produces low frequencies. In short, large bells produce wider frequencies whereas small bells are more directional.

Security and Dynamics

Nerves and shakiness can affect the quality of sound when playing off the leg. In those instances, playing on the leg can provide stability. Aiming into the body for very soft dynamic markings.

Horn Player



Barry Tuckwell
Former principal hornist of the London Symphony Orchestra. Widely considered the finest hornist of the 20th-century.

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John Neurohr — *Trombone Pedagogy*



BIOGRAPHY

Dr. John S. Neurohr is the Assistant Professor of Trombone at Central Washington University. His duties include teaching applied trombone lessons, directing the CWU Trombone Choir, and teaching the Brass Pedagogy and Literature courses. He is also a member of the CWU Faculty Brass Quintet. In addition to his duties at CWU, Dr. Neurohr is also Principal Trombonist of the Cheyenne Symphony Orchestra (WY), the Oregon East Symphony, and the Seattle Wind Symphony. During the summers, he is the Trombone Instructor (Session 2) at the Blue Lake Fine Arts Camp in Michigan.

John has been a regular substitute/extra musician with the Seattle Symphony, Spokane Symphony, Yakima Symphony, and the Wenatchee Valley Symphony, as well as having appeared on movie score soundtracks. As a soloist, John has performed recitals at the Colorado Music Festival, Telling Stories Concert Series, the Pendulum New Music Concert Series, and the St. Mark's Concert Series in Medford, Oregon. As a featured soloist, he has performed with the Cheyenne Symphony Orchestra, Brass Band Northwest, Niwot-Timberline Symphony, Central Washington University Wind Ensemble, twice with the University of Colorado Wind Symphony, and once with the West Virginia University Symphony Orchestra. In 1999, he was the winner of the Young Artists Concerto Competition in Morgantown, West Virginia.

An avid educator, John is in demand nationally as a clinician. Recent presentations of clinics, masterclasses and performances include: Appalachian State University (NC), Colorado Bandmaster's Association Workshop, Colorado State University, Northwest Brass Band Festival (WA), Seattle Trombone Workshop, Sul Ross State University (TX), the University of Wisconsin-Oshkosh, and West Virginia University. In addition, he previously served on the faculties of the University of Colorado-Boulder, Parlando School for the Arts (CO), and the Governor's School East of North Carolina.

John's education includes the Doctor of Musical Arts degree in Trombone Performance and Pedagogy from the University of Colorado at Boulder, the Master of Music Performance degree from the San Francisco Conservatory of Music, and the Bachelor of Music Education degree, graduating summa cum laude, from West Virginia University.

Throughout the course of his studies, John has been fortunate to have studied with such prominent performers and pedagogues as Mark H. Lawrence, principal trombonist (retired) of the San Francisco Symphony, Steven Witser, formerly associate principal trombonist of the Cleveland Orchestra, Michael Powell, trombonist of the American Brass Quintet, Dr. William Stanley, associate professor of trombone at the University of Colorado at Boulder, Dr. H. Keith Jackson, associate professor of trombone at West Virginia University, and the late Matthew, "Matty", Shiner, formerly professor Emeritus at Duquesne University. John received his first musical training at the age of nine from his father, John H. Neurohr, a Wheeling, West Virginia area freelance trombonist.

Trombone Pedagogy



Trombone Systems

Most problems in trombone playing-related issues begin with a result of a lack of coordination and/or function. The goal then, in playing, is creating efficiency in these areas. We achieve efficiency through a knowledge and coordination of these systems.

The systems used in trombone playing are exercises and practice techniques. We achieve efficiency and knowledge of these systems with form, function and coordination. These three "How's" establish efficiency in good playing. Finally, knowledge of these systems give a purpose and an understanding of why we use them.

WHY
Knowledge of system
↓
HOW
Form & function, coordination
↓
WHY
Exercises, practice techniques

If we teach our students to understand these systems, they can be empowered to create great sounds.

"Can Do"

John Neurohr bases his philosophy of trombone pedagogy heavily on the teachings of Norman Bolter, who summed up his teaching in one phrase: Can do. That is, when teaching, start with something the students "can do" already. When you start with a concept a student already knows, you can manipulate systems and build on previous knowledge to learn new concepts.

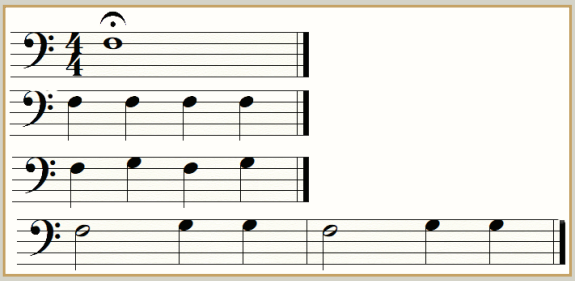
When introducing new concepts, start with the simplest, easiest, and least complex. Sensory exercises are exercises that are so simple, they are part of your natural body movements.

Example Sensory Exercises

Breathing
Breathing gym - wind patterns
Tongue movements
Jaw movements
Lip movements
Arm movements
Leg exercises
Buzzing
Slide drills

After sensory exercises, you can begin basic exercises, which are fundamental music exercises such as playing, buzzing, or singing a single note. Eventually progress onto playing four quarter notes, then including eighth notes or changing the pitches of four quarter notes, etc…the goal to take basic musical concepts and have them build gradually on each other.

Example Exercises



Suggested Progression

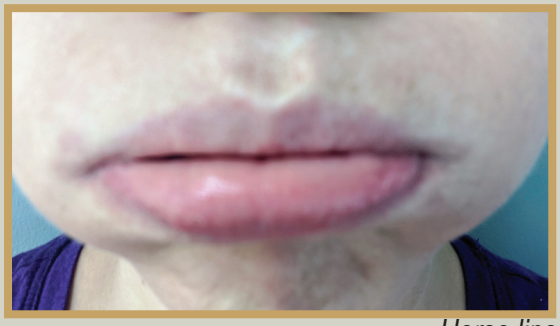
1. **Sensory exercises**
2. **Basic exercises**
3. **Routine/warm up**
4. **Scales**
5. **Literature**



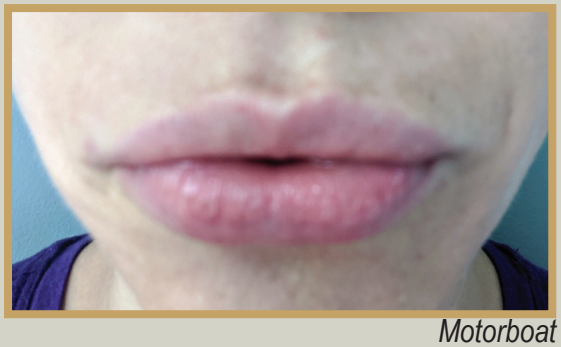
Trombone Pedagogy

Three Lip Postures

Vibration is measured in waves. In brass playing, the primary source of vibration is the lips (buzzing). Vibration waves are characterized by frequency (speed) versus amplification (intensity).



Horse lips



Motorboat



Mosquito

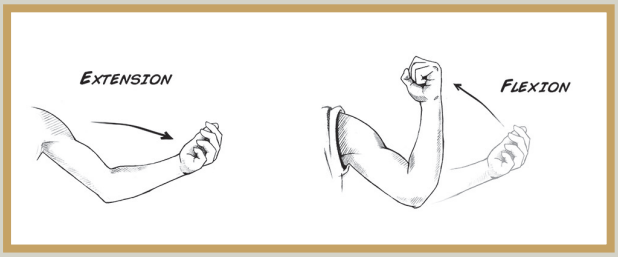
When teaching students how to play different notes, focus less on the difference in air, but the change in speed of the buzz. A way to do this is to have students do horse lips, then transition to motorboat lips (traditional buzz). When buzzing horse lips to motorboat lips, the lips roll in towards the teeth. When buzzing motorboat lips to mosquito lips, the lips roll over the teeth and there is a slight overbite. These physical changes are the primary movement that affects the change in sound.

The three lip postures are one of the principle functions of good trombone playing. They should be addressed in teaching before exercises and method books are considered.

Mouthpiece Pressure

A common problem seen in beginner brass players is puckering in the embouchure. This is problematic because a pucker is actually a very weak embouchure. Students often counteract this by applying mouthpiece pressure to their face. This cycle of poor practices is counterintuitive to playing with a good embouchure.

To put it in perspective, extending the arms out in front of the body is a weaker position than keeping them close in. When arms are in extension, they are unable to withstand a lot of pressure because they are in a relaxed position. However, when arms are in flexion and close to the body, muscles are able to activate.



The teeth are the “body” of the embouchure. The farther the lips are from the teeth, the weaker the embouchure is. The closer the lips are, stronger they are.

Three Embouchure Exercises

Sustains

(holding a note)

Sirens

(horse → motorboat → mosquito → motorboat →horse)

Sweeps

Dynamics

While the speed of vibration (buzzing) changes pitches, air speed ultimately changes



dynamics.

To visualize this, blow “Ffffff” (As in “Ffffffff-frank”) with as much air as possible. Then blow “Ffffff” with soft air, and then very soft air. When doing this exercise, the correlation between dynamics and air becomes audible.

Repetition

The way humans learn skills is through repetition. When you do a new action, it creates an electrical current in the brain. Everytime the same action is repeated, myelin wraps around the nerve in the brain which the electrical current is running. The more insulated a nerve is with myelin the faster the electricity travels. Repetition builds muscular structure and strong memory. Anders Ericsson concluded it takes 10,000 hours of repetition of an activity until it enters into a subconscious level.

Three Brass Embouchure Types

Every player has embouchure motion that is determined by mouthpiece placement. Using two universal embouchure characteristics, airstream direction and the direction of embouchure motion, three basic patterns emerge that all brass players fit into. Three embouchure types aren’t a practice method or instructions on how to play. They are descriptions of how brass embouchures actually function.

Embouchure Type	Function
Very High Placement	Downstream, embouchure motion up to ascend
Medium High Placement	Downstream, embouchure motion down to ascend
Low Placement	Upstream, embouchure motion down to ascend

Very high placement embouchure type players have a mouthpiece placement that has around 70% to 90% upper lip inside the mouthpiece. Because the upper lip predominates inside the cup, the airstream is blown down towards the bottom of the cup as it passes the lips. Most very high placement players keep their teeth close to aligned and have a horn angle that is close to straight out. Very high placement players will also push their lips and mouthpiece together up towards the nose while ascending and pull them as a unit down to descend. This is one of the most common embouchure types.

Medium high placement embouchure types have a mouthpiece placement that is just over 50% to around 70% upper lip inside the mouthpiece. Like the very high placement type, predominance of the upper lip makes this embouchure also a downstream embouchure. Medium high placement players usually have their lower teeth slighted receded and have a horn angle that is tilted down. Opposite of the very high placement type, medium high placement will pull their lips and mouthpiece down while ascending and push them up to descend. This embouchure type is also common.

The low placement type embouchure has anywhere from just over 50% to 90% lower lip inside the mouthpiece. Because of the predominance of the lower lip, this embouchure type is the only upstream embouchure. Low placement players usually have their teeth aligned and a horn angle close to straight out. But some have a receded jaw position and a lower horn angle.

Upstream embouchure players pull their mouthpiece and lips together down while ascending and push them up to descend. Players with the anatomy suited for this embouchure type are less common than either of the two downstream embouchure types.

You cannot choose the embouchure type you want to play on, it is determined by your physical characteristics, such as the shape and size of your lips, teeth, gums, and jaw, and their relationship to each other. It’s possible to play with an embouchure type that isn’t suited for the individual, but this never works as well as

using the type that fits the player's face, no matter how much practice. Teachers should not instruct all their students to play with their own embouchure type, and students should not try to adopt the embouchure of their teacher or favorite player. Every embouchure is unique.

Slide Technique

Even though the slide of the trombone is a source for a lot of the instrument's charm, it also produces a lot of challenges and difficulty. This is due in large part to the majority of the instrument's weight being in the left hand while the manipulation is in the right hand. While other keyed or valved instruments press down less than two inches to produce a sound, the trombone has to move the slide about the same distance just to get to second position, let alone traveling down the whole slide, which creates a certain level of awkwardness. The ergonomics, and the way the slide is manipulated, is important.

It is a misnomer that slide technique is "all in the wrist." The wrist acts as a buffer that takes care of reverberations that occur, but in fact, the primary joint of motion is the elbow. The shoulder is important as well, and takes care especially for smaller students. The farther out the slide needs to go, the more it is involved.

We can leverage friction and create balance, so we can have strength without extraneous effort to create efficiency. This idea can be applied to the right hand position. By leveraging friction between the fingers and the thumb, and having the palm face slightly more down towards the ground, it creates the slightest amount of friction between the first finger and thumb to slightly bind the slide and stabilize it. This also puts the primary motion in the elbow joint, closing the kinetic chain. This makes the sliding motion way more effective.

Another flawed belief in slide technique is to move the slide earlier to then be "on time." When the slide moves early, it means the player is initiating motion right away, which means the player is going to have sound right away. The slide needs to stop for as long as possible. An exercise to do with students is called, "Slide Drills." The director calls out at random a position, and snaps their fingers when they want students to move to that position. The goal is to assess timing of the slide and can be fixed as students go. A second progression, "Speak and slide," directs the students to speak and slide every note of the exercise they are playing. Directors can assess the slide action.

"Trombones are somewhere in between trumpets and tubas: Tubas are like, 'Whatever, I don't care' and trumpets are like 'GIMME GIMME! I WANT IT! I WANT IT' Trombones are like, 'Er, um...I don't know, I'm somewhere in the middle? I want to be liked, I do...I want to be picked for the team...I'd love to go on a date sometime! Maybe?"

--John Neurohr

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Gail Robertson *Euphonium Pedagogy*



BIOGRAPHY

Dr. Gail Robertson serves as Assistant Professor of Tuba and Euphonium/Jazz at the University of Central Arkansas. In addition to teaching, she heads the Jazz area, conducts Jazz Ensemble I, and performs as tubist in the Pinnacle Brass. She earned her B.A. degree from the University of Central Florida and a M.M. in Euphonium Performance from Indiana University. She postponed her doctoral studies at the University of Maryland with Dr. Brian Bowman to perform with the "Tubafours" at Walt Disney World, Orlando where she served as musical supervisor/chief arranger and produced a highly acclaimed CD, "Tubas Under the Boardwalk." She completed her D.M.A. as a University Distinguished Fellow at Michigan State University studying with Phil Sinder, Ava Ordman, and Ricardo Lorenz. She has taught on the faculties of Eastern Michigan University, the University of Central Florida, Bethune-Cookman University, the University of Florida, and remains active as a teacher, adjudicator, composer, arranger and free-lance artist, both nationally and internationally.

Robertson is President of the International Tuba and Euphonium Association (ITEA). She was elected for a six-year term that began July 1, 2017. She currently serves on the Board of Directors of the Leonard Falcone Tuba and Euphonium Festival. She is Past President of the International Women's Brass Conference (IWBC) and co-hosted two regional conferences (2006, 2010). Gail served for six years as Chair/Chief Editor of the International Tuba and Euphonium Press.

In 2015 and 2019, Gail served as the Euphonium Clinician for the American Band College in Ashland, Oregon. She was awarded the 2014 Clifford Bevan Award for Excellence in Research for her research manuscript, "Restoring the Euphonium's Legacy as Cello of the Wind Band." In 2009, Gail recorded a CD with Dr. Stacy Baker and Alex Thio called "SymbiosisDuo." SYMBIOSISDUO released their second CD, "Playground," in February 2015. Gail is one of the featured artists on the cover of issue 77/April 2019 of the Brass Herald magazine where she also wrote the article "Ladies of Brass – Tuba and Euphonium."

Robertson has performed as tenor tubist for the Sarasota Orchestra/Sarasota Ballet (2016) performance of Balanchine's "Stars and Stripes" and as principal euphoniumist in the Blossom Festival Band's (The Cleveland Orchestra, 2017/2018) "Salute to America" conducted by Loras John Schissel. Robertson has performed at the Midwest Clinic with The Monarch Brass (2016), The Brass Band of Battle Creek (2017) and Keith Brion's New Sousa Band (2009 and 2018). Gail was featured soloist in February 2019 at the United States Army Tuba-Euphonium Workshop where she performed the orchestral world premiere of Barbara York's Concerto "Creative States" for Euphonium with the U.S. Pershing's Own Symphony Orchestra. Also featured at this workshop was Walt Disney's The Tubafours (30th Anniversary performance), the UCA Tuba-Euphonium Ensemble, and Robertson's Another Eupher's Dream was premiered by Dr. Brian Bowman and the Armed Forces Euphonium Ensemble.

Robertson's euphonium of choice is a Willson 2950TA with a bronze Warburton/Gail Robertson mouthpiece.

Euphonium Pedagogy



Getting Kids Excited About Euphonium

If students see the euphonium played in non-conventional ways (i.e. jazz, exciting excerpts…) via guest performers or videos, they will be more inclined to play. Because of the nature of beginner band music, euphonium parts tend to be boring and not include the melody. Therefore, continue students in intermediate and advanced method books so euphonium students are still being challenged and being taught on a musical level equal to everyone else.

Standard Wind Band Music with Great Euphonium Parts

Pomp and Circumstance
Sir Edward Elgar

Procession of the Nobles
Rimsky-Korsakov

Suite in F
Gustav Holst

Commando March
Samuel Barber

Festive Overture
Dmitri Shostakovich/Donald Hunsberger

....and anything written by John Phillip Sousa

Reasons Students Should Play Euphonium

- Middle and high school band: You can rent a school instrument; not as many people play it. There's not as much competition so players are more laid back.
- College/university band: Scholarship opportunities are often greater and there can be less competition.
- Post college opportunities: Community bands, british brass bands, and churches
- Unique euphonium related events that occur every year: Tuba Christmas and Octubafest!
- Professional performing positions: Military bands, theme parks, brass bands, and concert bands.

Reasons New Students Do Not Pick Euphonium and/or Why They Are Sometimes Bored in Band

- *Lack of quality school instruments (who wants to play a beat up horn?).*
- *Lack of challenge in the band sheet music (nothing to practice and there is usually only one euphonium part).*
- *Lack of attention (sit in the back of the band set up).*
- *Lack of visibility in pop culture.*
- *Lack of posters and pictures of professional players.*
- *The euphonium is not a full-time instrument in the Jazz Band or Orchestra.*
- *Lack of quality instruments, recordings, and sheet music to select from.*

Why Your Band Needs the Euphonium

Euphoniums have a conical bore that produces a rich and dark tone that provides a foundation for the trombones, tubas, and lower woodwinds. It is one of the most versatile instruments in the band.

Posture

Ideally the euphonium should be held up to the face when playing and only on the lap if that allows the mouthpiece to go directly into the center of the lips without compromising posture. The left hand goes across the euphonium to hold the instrument up, leaving the right hand free to press valves. Students are welcome to prop up their instrument closer to their face with the use of a pillow, which is especially encouraged if the euphonium has a fourth valve in the left hand.

The euphonium should rest on the left leg, allowing it to rest across the body. This avoids students twisting their bodies back and forth between looking at their stand and their conductor, and allows the instrument and students' body to be in alignment with the center of the stand.



Euphonium Pedagogy

"Right is wrong!"

Fourth Valve

The fourth valve extends the range of the euphonium and is more in tune than three valve combination alternatives. It is encouraged to not only invest in euphoniums with fourth valves, but to avoid those with only three.

Compensating versus Non-Compensating Euphonium

All euphoniums fall into one of two categories: compensating or non-compensating. A compensating euphonium includes extra tubing that "compensates" for the tendency of the sharp, low register. When the fourth valve is depressed, air is redirected through an auxiliary set of slides on valves one through three, when they are used. These slides help lower the pitch more so they are closer in tune.

Non-compensating euphoniums have a fourth valve that operates like any other valve. The pitch is lowered two and a half steps and the player must make the necessary adjustments to bring the low range in tune.



Compensating



Non-Compensating

Vowel Shapes

Different ranges of the euphonium require different vowel shapes of the oral cavity when playing. When playing the lower register of the horn, TOE allows the mouth to open up, allowing for a more clear and resonant sound. For the higher range, TIH (as in TI-fanny) curls the tongue back and creates less space in the mouth. In short, the higher the note, the higher the tongue raises towards the roof of the mouth.

Vowel Shapes

***TOE* = Low range**
Allows the mouth to open up

***TOO* = Mid range**
Keeps tongue in low, neutral position

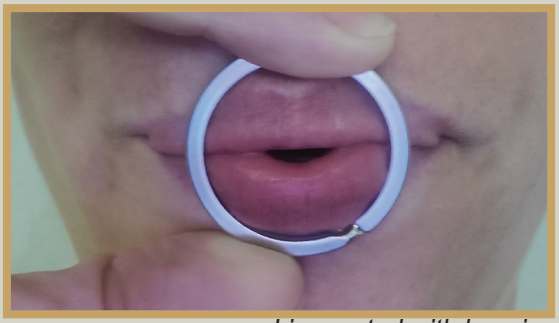
***TIH* = High range**
Closes the mouth

Key Ring

A common problem low brass often get away with is not tonguing, using syllables POO or HOO, articulating every note with their lips or air instead of their tongue. Teachers can assess this issue by having students put a keyring on their lips to serve as a mouthpiece visualizer. If students' lips are moving for every note, they are not using a tongue articulation.



Lips closed with key ring



Lips parted with key ring

Euphonium Pedagogy



Mouthpiece

The best mouthpiece for standard middle/high school players is a Yamaha 51. It comes in small and large shank. It is a good option for both concert band and marching band, and is a reasonable price (current retail $50.00). Regardless of brand or model, silver mouthpieces are great for high school students. Gold mouthpieces feel slipperier, but are very smooth.

Plastic mouthpieces are a decent alternative for cost effectiveness and/or outdoor performing. The only time a real difference is heard is when playing really loud: The plastic mouthpiece makes a less focused sound.

Whether your band program has enough home horns for every euphonium and tuba player or not, every student should have a home mouthpiece to practice on at the very least.

"The employment of this beautiful instrument, which can be fittingly compared with the voice of a baritone singer, is similar to the use of a violincello in the orchestra. Its tone can always be plainly distinguished from among the greatest mass of instruments."

--Professor H. King, Modern Orchestration and Instrumentation (1902)

Shank

There are three different shank sizes: Small (the same as a small-bore tenor trombone), Medium/European (not as common on student instruments and more common on Willson and Besson euphoniums), and Large (the same as the large-bore tenor or bass trombone). Mouthpiece models often come in multiple sizes, so confirm which mouthpiece size is needed before making suggestions to music stores and parents to purchase.

Instrument Care

When placing the euphonium down, it should be with the bell facing down on the floor, leaning on a chair, leg of a table, against a wall... something! If the euphonium isn't leaning on anything, it risks being knocked over.

A tuba tamer is a great accessory to consider for euphoniums and tubas for smaller students, to help support holding the instrument and avoid it falling forward out of their hands. Scratches will not affect the sound. However, if there are dents in the instrument, it needs to be sent to the shop.

Euphoniums need to be cleaned regularly.

Michael Grose

Tuba Pedagogy



BIOGRAPHY

Michael Grose joined the University of Oregon music faculty in 2001. Prior to coming to Oregon, Grose was principal tuba of the Savannah Symphony Orchestra and the Hilton Head Orchestra. He is currently the principal tubist of the Eugene Symphony. Grose received his Bachelor's and Master's degrees from Northwestern University, where he was a student of Arnold Jacobs beginning in 1981.

After graduation, he continued his private study with Jacobs until 1998. While in Chicago, Grose was a tubist with the Civic Orchestra of Chicago and the Illinois Philharmonic. He has performed with the Chicago, Baltimore, Atlanta, Milwaukee, Honolulu, Charleston, and Jacksonville symphonies, and the Boise Philharmonic. He is also a regular substitute with the Oregon Symphony, and Oregon Ballet Theatre Orchestra.

In 1985 Grose received the Sweepstakes Award at the Fischoff International Chamber Music Competition, making him the first tubist to receive that prize. Grose was also a prize-winner at the Coleman Chamber Music Competition in Pasadena, California. Both awards came while he was a member of the Chicago-based Asbury Brass Quintet.

Grose has recorded with the Chicago Symphony for London/Decca, and the Millar Brass Ensemble on the Crystal Records label. Since coming to UO, Professor Grose has developed the website, TubaPeople.com, to highlight tuba-euphonium activities, and to offer educational/pedagogical materials about the tuba and euphonium to interested students, educators, and enthusiasts. Additionally, his YouTube channel – TubaPeopleTV – has garnered international attention and praise for highlighting the pedagogy and professional stature of longtime Chicago Symphony Orchestra principal tubist, Arnold Jacobs. Grose has given lectures on the pedagogy of Mr. Jacobs throughout the U.S. including Midwest International Band & Orchestra Conference, UCLA, Indiana University, Northwestern University, University of North Texas, Washington State University, and Baylor University.

Be an Artist!

Michael Grose was a student of Arnold Jacobs, and aligns with Jacobs' belief that it does not matter how music is played, as long as it is played well.Teaching is not about doing it one way, but doing what works best for students. If a student comes to you with issues in their playing, the mindset should not be to break them down and rebuild. Rather, taking them where they are and going on a journey with them to develop musicianship.

Blowing Air/Wind

When playing, inhale only slightly above half full if the phrase is not particularly demanding, and only considerably above half full if the music calls for big, heroic playing.

Do not overthink the breath. Suck in air from the lips and release. As Arnold Jacobs said, "It's free, so go ahead and waste it." Simply react to the sensation of pressure or tension with an increased awareness and thought of air flow.

Air should blow from the lips, embouchure, or reed--not the tongue. The air needs to hit the vibrating source in order to create sound. Using the tongue as a crutch will get in the way of sound production.



Tonguing and Articulation

The "attack" is building upon the downward stroke of the tongue (not the upward stroke). Attacks have to be blown, not released. There needs to be more awareness of what a good articulation should sound like, rather than what it should feel like. Instead of explaining the technique of articulation, teachers should model the desired technique for students then have them match.

When tonguing, the vowel needs to take priority over the consonant. Just like talking, the emphasis is on the vowel, not the consonant.

Emphasis on the Vowel (Correct)	Emphasis on the Consonant (Incorrect)
t***EE***	***T***ee
t***AH***	***T***ah
t***OH***	***T***oo

Use the tongue for timing and diction purposes. Music on a brass instrument is always a combination of air and embouchure buzzing. So to get the air to embouchure, the tongue needs to be out of the way as much as possible.

"The tongue makes no music!"
--Arnold Jacobs

Embouchure

It is not too important to pay attention to how the embouchure feels. When the ideal sound is achieved, the embouchure will come along. When playing, the notes need to be more in the brain and less in the lips. The embouchure's duty is not to provide resistance but instead provide buzz to therefore provide sound and color. Focus less on the embouchure and more so on the lips vibrating.

"Embouchure is not a study of meat, but a study of sound"
--Arnold Jacobs

Buzzing

In general, mouthpiece playing should be done with a sense of musicianship rather than just to get through some type of drill forms. In other words, play melodies on the mouthpiece. This develops the musical side of the mind.

Have students play on berps. Play a melody or part of their music and finger along on the instrument. Have them conceptualize playing in different situations: To a crowd, over a lake, at a funeral, to a group of friends, in a church, etc…

Don't just buzz warm ups like a technician, buzz melodies like a musician. The brain works on percentages. What you do most of the time in the practice room or in rehearsal is what you can predictably expect to do on stage in performance.

Be a connoisseur of the buzz tone. If you can't play it, buzz it, if you can't buzz it, sing it. Playing the mouthpiece is not identical to playing the instrument, but it is close enough that there is significant transferable benefit to the instrument.

"When breathing, I want the focus of air to be moving into the mouth, not the abdomen. Breathe from the lips."
--Arnold Jacobs

Old Versus New Habits

Change or strangeness is a tremendous way to make progress because of the interruption to existing neural pathways. Such interruptions allow for new habits to be formed. What may not be possible on the instrument might be possible on the mouthpiece. Transferring success



Tuba Pedagogy

from the mouthpiece to the horn is a great way to establish new and improved habits, rather than reaffirming old poor habits.

It is impossible to stop a bad habit. Actively attempting to stop an old habit will make it stronger. Instead, focus on the desired goal.

Valves

Better quality tubas and euphoniums will always have at least four valves. Models with three valves are generally a lower quality instrument. The fourth valves serves to extend the range and offer alternate fingering options for improved intonation.

Valve Combinations

12 = 3

13 = 4

Rotors vs. Pistons

Pistons are more common and generally easier to maintain. Rotors are more finicky and are believed by some to have a darker tone. Ultimately it goes down to preference. If directors and or students are on a tight budget, pistons are the more economical option.

Recommended BBb Tuba Manufacturers

Jupiter
King
Menil-Weston
Yamaha
Miraphone
Wessex

Recommended CC Tuba Manufacturers

Miraphone
Meinl-Weston
Yamaha
Eastman

Both the 4/4 and 6/4 models

Wessex
6/4 models only

Recommended Tuba Mouthpieces

Conn Helleberg
Conn Helleberg 7B
Schilke Helleberg II
Schilke 62
Schilke 66
Bach 7
Bach 18
Bach 24AW
Laskey 28H

Chamber Music

Chamber music is vital for your large ensemble because it:

- Gives each ensemble member the opportunity to develop musical and technological ownership in their playing.
- Develops communication skills between ensemble members.
- Develops visual communication skills from each ensemble member which can then be used in a large ensemble setting interacting with the conductor.
- Gives the opportunity for all members to shine.
- Helps to provide musical impetus to improve and refine the skills of each ensemble member.

Chamber Music Resources



Canadian Brass
17 Collected Easy Quintets



Canadian Brass
14 Collected Intermediate Quintets



Harmony Bridge Library
(Dallas Brass Initiative)



"The art of inhalation is based on suction, not on the expansion of the body. Breathe to expand, don't expand to breathe. The body can lie."

--Arnold Jacobs

Product Recommendations

Breath builder
Anesthesia bags
Pin wheels
Breathing gym
Paper

Robert Breithaupt *Percussion Pedagogy*



BIOGRAPHY

In over 30 years of concerts and tours, Breithaupt has performed in diverse solo, group, and orchestral settings and has appeared with a virtual "Who's Who" of great jazz talents such as Terry Gibbs, John Pizzarelli, Kirk Whalum, and dozens of other notable artists. He regularly performs with many of the nation's finest orchestras along with trumpet virtuoso Byron Stripling and Broadway star Sandy Duncan.

Breithaupt is an artist/endorser and consultant for the Yamaha Corporation, SABIAN, Ltd., and Remo, Inc.; he has his own signature drum stick line, produced by Innovative Percussion. As a businessman, Breithaupt was one of the founders of Columbus Pro Percussion, Inc. and served as vice-president for twenty-five years.

The recipient of numerous honors and awards, Breithaupt received Bowling Green State University's Outstanding Graduate Award, was a fellow in the Jefferson Academy for Leadership and Governance, participated in the prestigious Executive Program for Nonprofit Leaders in the Arts, a joint program of National Arts Strategies and the Stanford Graduate School of Business, and was the founding chair of the Columbus Cultural Leadership Consortium.

Back to Basics

Percussionists' two hands are equivalent to having two embouchures and two airstreams: Uneven playing of two hands creates jerky motion, which equates to jerky time. Percussion techniques are similar to what is taught in beginner conducting classes. The approach to conducting staccato, marcato, and legato are parallel to percussion strokes. Teaching percussionists the concept of ictus and the basic 4/4 conducting pattern is a great way of teaching different stroke qualities and they will be more likely to follow your conducting on the podium and match the style of your ictus.

Understanding the Concepts of the Level System

The level system is the idea that the percussion instrument, regardless of medium, is level to the player's body. The triangle is the most fundamental example: The point of percussion is to put an instrument into vibration. To do this, strokes need to be consistent. The triangle can be used to demonstrate proper stroke, tempo, carriage, posture, tone, time, and any other percussion concept.

The Sound Jar

Imagine a jar full of sound. If opened a little bit, a little sound will escape. If opened all the way, the maximum amount of sound will escape the jar. This analogy can be used when teaching percussion dynamics in relationship to stick height.

Bouncing a Basketball

Teaching stroke rate is like dribbling a basketball. If the rate of bounce needs to increase, the ball needs to be brought lower to the ground. On the inverse, if the rate of the bounce needs to be slowed, the ball needs to be brought farther away from the ground. Young percussionists often try to work against the laws of physicals and work against the bounce rate. Like a basketball, if a percussionist wants to increase their stroke rate, they should shrink their rebound and keep their sticks closer to the drum head.





Overplaying

Dynamics are a change in the level of sound, not the level of timbre. There is a finite level of loudness that comes from a percussion instrument, therefore it is possible to overplay a percussion instrument. For example, if a timpano drum is overplayed, the pitch begins to go sharp, because the head of the drum is being overstretched, causing the pitch to raise. When a marimba bar is hit so hard that the core of the mallet is heard, it is a sign that the instrument is being overplayed. If a percussionist needs to play loud, they should move to a harder mallet.

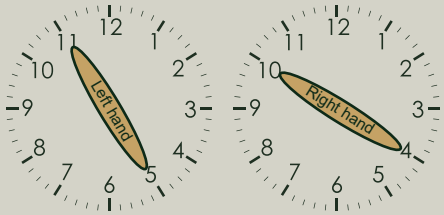
"You cannot beat a percussion instrument into submission!"

Crowd Control

When there are too many percussionists for a piece of music, double parts. That way all percussionists stay engaged.

Failsafe Cymbal Crashes

When crashing cymbals, use the clock face to demonstrate. If the player is right handed and crashes upward, keep the left cymbal at 11 and five o'clock and the right cymbal at 10 and four o'clock. If the player crashes downward, the right cymbal should be at seven and one o'clock. This will help create the proper flam attack for accurate cymbal crashes.



Hit up and out

Teaching to Percussionists in Rehearsals

Spend time with drummers during rehearsals. Percussionists are often left behind when the wind players learn new concepts. Spend time working percussionists into traditionally wind-exclusive concepts and lessons.

Playing Positions

There are simple guidelines to whether a percussion instrument should be waist high or chest high. Held instruments should typically be chest-high, while drums should typically be waist high. Having small instruments at chest-level allows the instrument to be heard over the ensemble.

"Shoulder/Wrist/Finger" Technique

There is no such thing! It is a bad idea to separate shoulder, wrist, and finger technique as it all works together. The energy needs to come from the wrist, but it also needs to come from the fulcrum. It is important to slightly squeeze together the index finger and thumb. As the rate of primary strokes increases (assuming they are even), multiple bounces can be added.

Two-Mallet and Four-Mallet Technique

Mallet grip is different from that of snare stick grip. Because of the lack of rebound from mallet instruments, the back three fingers need to support the shaft while the mallet is loose between the thumb and forefinger. Rattan mallets are better for two-mallet playing as they are more flexible (as opposed to dowl mallets). With four mallet technique, traditional cross grip, burton grip (a cross grip style), and stevens grip are great approaches.

Cross grip = *Sticks cross in the back of the hand*
Stevens grip = *Sticks move independently on different axis*

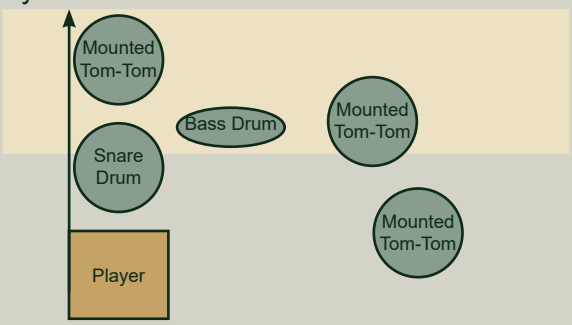
Drum Set

Setting up a drum set is like sitting in the cockpit of a sports car: The fundamental set up should be comfortable, facilitating smooth, relaxed motions. The comfort of a drum set can be determined by the position of drums.



Percussion Pedagogy

The body should be square to the set, where they can draw a light "through" the player, across the snare drum and over the first mounted tom, creating a balanced set-up. Setting up "off-center" can create a balance problem, placing the majority of the set to one side of the player.



The number of pieces on a drum set is defined by the number of drums - not by the number of pieces of hardware.

The height and angle of drums and cymbals should promote natural strokes and set-up. Wide differences in height between drums cause the player to have to work very hard to produce even the most basic motions. Severe angles of cymbals do not promote natural rebound and strokes.

Leaning, crouching or other contortions will impact the energy flow to the limbs, subsequently affecting execution and feel. Avoid unnatural movements of the arms, chest or neck. The drummer should look relaxed so they can play relaxed.

Sit square to the set, with the feet positions evenly on the pedals. Look directly forward, across the snare drum and mounted tom.

An "imaginary arrow" should extend to the front of the set, not to either side, promoting a balanced set up. Placing the bass drum too close to the player, or the hi-hat at angle will create a lack of balance and proper position. Continue with placing the cymbals, accessories, etc., within easy reach. There should be no awkward stretching to strike any instrument.

Avoid any large gaps in height between the height of the individual drums or cymbals. Cymbals that are too high or too far to the side will create tension.

Cymbal angles should be congruent with the height of the stand. A rule of thumb is that the more severe the angle, or tilt of the cymbal, the higher the cymbal must be placed to allow for a natural strike of the tip of the stick for a ride cymbal or the shoulder of the stick for a crash cymbal.

Motions in Time

The creation of "time" on the drum set is accomplished by executing a series of motions, played in time. These motions, played by both the hands and the feet, determine the elements of drumming: accents, sound, dynamics, etc.

Time is not the sole responsibility of the drummer. The ability for all musicians to feel and internalize time in any style is imperative for the music to sound and feel correct. The drummer must possess the freedom to support the ensemble, rather than to simply keep time for it.

Brushes

The basic brush stroke is an oval, or circular motion, produced by one or both hands on the snare drum, in time. To create smooth motions, the brushes must be manipulated in a smooth manner, similar to motions a conductor would use when conveying a legato passage.

A fundamental brush pattern can be produced with both hands moving in time, or by having one hand create the circular, legato stroke and the other superimposing a basic pulse, or time pattern, in the other.

Ballad= *"Circles in unison"*
One hand clockwise, other hand counterclockwise

Medium Swing = *"Windshield wipers"*
with a jazz ride pattern

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Jim Catalano Percussion Pedagogy



BIOGRAPHY

Jim Catalano earned a BS in Music Education from Indiana University of Pennsylvania. Jim was a Graduate Assistant Band Director at The University of Notre Dame in South Bend, IN, earning his Masters in 1977. Catalano taught middle, high school and community college music. In 1978, Jim started his music industry career with Premier and has been on the leading edge of percussion instrument development, sales, education and marketing for Ludwig / Musser since 1983. In addition, he has served on the board of directors of the Percussive Arts Society from 1999-2002 and received the 1998 PAS President's Industry Award. Jim was also the recipient of the 2010 Midwest Music Industry Award. Catalano currently performs with the Elkhart Municipal Band in Indiana. Jim has recorded several CDs with "The Keystone Wind Ensemble". He plays drums in two Indiana big bands, "Truth in Jazz" and "Jazz Assemblage", vibes with his own jazz group "VibeNation" and conducts recreational percussion workshops. As an active percussion clinician, Jim has recently been featured at the 2001, 2006 & 2012 Midwest Band Clinic, Pennsylvania MEA – 2005, Texas MEA – 2009 & 2014, American Band College in Ashland, OR – 2003, 2006, 2013 & 2018 and Conn-Selmer Institute from 1998 – 2014.

Supplies for Young Percussionists

Students need to have their own supply of sticks and mallets. This allows them to have a sense of ownership over their supplies like wind instrumentalists.

There are various types of percussion kits available for young percussionists: traditional bell kit with two and a half octave bell range; the snare drum kit with full snare drum; and the combination percussion kit that contains both the bell kit and the snare kit. Each kit includes mallets, stands, practice pads, and a rollaway case for transportation.

If possible, practice marimbas are highly recommended. The three and a half octave practice marimba with full size bars allows students to practice with the same spatial relationship as their school marimbas.



Bell Kit



Snare Kit



Combination Kit



Snare Drum

There are four types of snare drums. When played, the snare drum should be parallel with the ground. The height of the stand should be at the player's waist, taking care to make sure the drum is not too low to too high.

Piccolo Snare Drum



3" x 13"

Concert Snare Drum



5-6.5" x 14"

Field Drum



8" x 14"

Because marching band trends lean towards higher pitched drums, be wary not to over tighten snare drum heads and strainers. The drum should be able to resonate. When tuning a drum head, make sure the snares are off and assess the tone in front of each rod. The head does not have to be tuned to a specific pitch, but the right pitch and resonance for the room is important. The snare should have a crisp, dry, dark sound. Cable snares are good for concert bands, as they bring out a darker tone. Wire snares are better for jazz bands as they bring out higher pitches.

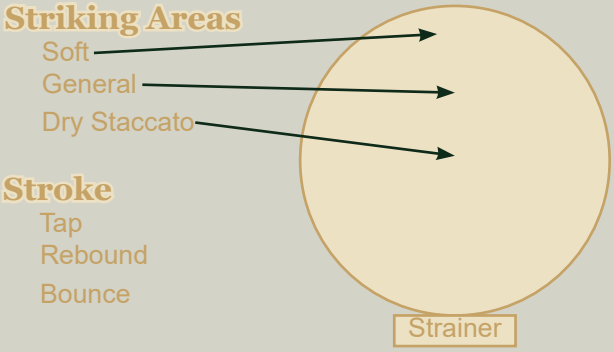
Basic Tuning



Cross Tuning
(Finer Adjustments)

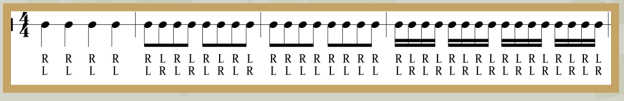


Striking areas vary depending on the timbre that needs to be achieved. For a soft sound, strike near the edge of the head. General playing area should be the top third of the head. For a dry staccato, strike the center of the head. Regardless of striking location on the head, all strokes should align over the snares.



Matched grip is universal for all percussion and recommended for the concert band setting. Traditional grip is more suited to jazz band or marching percussion. When playing, posture should be straight with feet slightly spread. The drum should be at the waist with arms hanging comfortably at the sides. There are three basic strokes for percussion: tap stroke, rebound, and buzz/multiple bounce. Developing correct

stick technique starts with quarter notes in the right hand, then adding eighth notes in the left; increase to eighth notes and eventually to sixteenths.



Concert Toms

Concert toms are single headed drums that are tuned in minor 3rds. The most common sizes for concert bands are medium range toms, which include 10”, 12”, 13”, and 14”.

Bass Drums

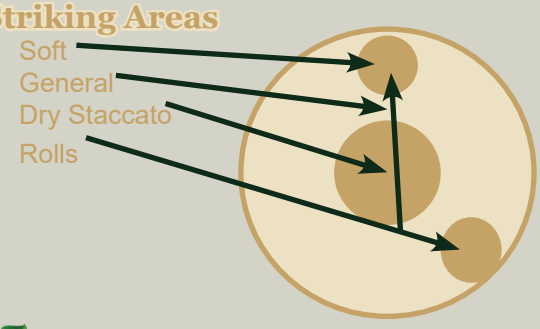
Bass drums come in various sizes. For middle school, 28” and 32” bass drums are recommended, whereas 36” bass drums are for high school. A five-percent tilt to the bass drum is generally okay. Ludwig Weather Master Smooth White, Remo Fiberskyn III, Remo Renaissance heads are generally good with the best tone.

When tuning the bass drum, it should be adjusted to a low fundamental. Start loose and build tension on the drum up to a clear, open sound.

Medium bass drum mallets are great for general playing. Soft bass drum mallets are used for special applications. Mallets designed for rolling will always come in pairs. Regardless of mallets used, when playing, the player needs to anticipate the conductor so they come in on time.

When muffling, a hand can be on the back of the drum or on the front. A towel is also acceptable for this purpose, but should be set in place where it will not be struck.

Striking Areas



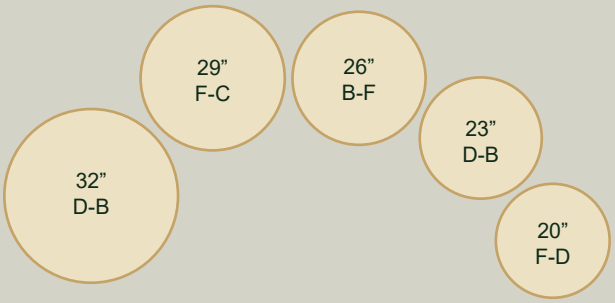
Timpani

There are five common sizes of timpani: 23”, 26”, 29” and 32”. Companies have also made 20” timpani for contemporary literature. Timpani bowls should be made of copper. Polished copper creates a bright tone and hammered copper provides a darker tone. Avoid fiberglass timpani for higher level playing.


Polished copper


Hammered copper

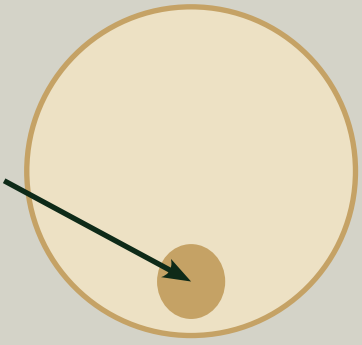
Rolls on the timpani should not be fast. Depending on the size of the drum, the speed of the roll will change. Crescendos during rolls should have harder, faster velocity toward the end.



Timpani Mallets

General	Medium felt
Soft	Soft felt
Staccato	Hard felt

Striking Area





Crash Cymbals

Crash cymbals need to be stored in a cradle when not played. When playing, do not thread hands through the loops (unless playing in a marching band). Rather, hold the straps together in one hand by pinching both straps together and making a fist. The left hand stays stationary while the right hand makes the crash. To achieve a good sound on crash cymbals, a flam needs to be played by initially striking one end followed by the other. The cymbals should be muffled against the body when a quick cut off is desired. When flaring out crash cymbals, initiate with a regular crash, then flare out in front of the body.

Medium weight cymbals are recommended. 18" crash cymbals are great for general purpose. Anything larger than 20" is too big. French crash cymbals are great because they are lighter weight. Avoid using straps with pads on as they muffle the quality of sound.

Suspended Cymbals

The optimal size for suspended cymbals are 16" and 18". Suspended cymbal mallets should be soft yarn or hard felt, and never timpani mallets. Single strokes should strike at three and nine o'clock positions, with both hands striking together. When rolling, hands alternate at only slow and moderate speeds. It is suggested that, in order for the cymbal to sound within the band, the player should roll slightly early to help blend. When muffling, players should use the hands and body together.

Finger Cymbals

When striking finger cymbals, strike edge-to-edge, at a right angle to one another. Vibrato can be achieved by shaking the cymbals. Zildjian or Sabian cymbals are recommended for their quality of sound.

Tam-tams and Gongs

Gongs are tuned to a specific pitch and are very rare to see in bands while tam-tams have no definite pitch and are much more common.

Tam-tam stands must be sturdy and the mallet must have weight. Prime the tam-tam by tapping it softly to get it vibrating before an attack. When priming, tap as softly as possible.

Tambourine

Headless tambourines have more rock and pop applications, while headed tambourines are preferred for symphonic purposes.

There are two main types of tambourine rolls: shake rolls and thumb rolls. With a shake roll, the player literally shakes the instrument, but should attack with their hand, shake roll, then attack again to stop the movement of the roll. When crescendoing through a shake roll, start the roll behind the body, bring the tambourine in front as you roll and end with an attack.

Thumb rolls are difficult, but using beeswax can help facilitate friction.

	Slow Playing	Fast Playing
Loud Dynamics	Tap the head with fingers pursed. The tambourine can be upside down or not.	Use the knee and the fist, and move the tambourine between them.
Soft Dynamics	Turn over and tap the rim very softly.	Hold the head against the leg and the rim with the fingertips of both hands

When playing, avoid making extraneous noise. Good quality tambourine brands are Black Swamp and Grover.

Triangle

Triangles come in standard sizes of 4", 6" and 8". Beaters come in a variety of diameters and weights. Stoessel beaters are highly recommended as they have a great depth of tone and good clarity of attack. Triangle clips made by Abel, Grover, and Black Swamp are highly

recommended. The triangle can be clipped to a music stand, though the vibration of the stand can affect the sound. Using a towel on the stand can help avoid that. Triangle rolls can be done high on the triangle near the top, but rolling on the lower corner offers a darker sound.

Woodblock

Woodblock should always be played with a hard rubber mallet. Cup one hand underneath the woodblock to create a resonating chamber. When striking the woodblock, strike at the point of most resonance. A trick of the trade is to mark the "sweet spot" with a marker so students hit the same spot every time.

When playing fast passages, consider placing the woodblock on a soft padded towel or pad to play with two mallets.

Black Swamp and Vaughncraft are recommended woodblock brands.

Claves

Rosewood claves are recommended for best overall sound, but are becoming rarer to procure. When holding claves, cup the left hand beneath and rest the clave on the tip of the curved fingers. There should be space between the clave and palm so the sound can resonate.

Castanets

There are two types of castanets: machine and paddle. Machine castanets are acceptable, but the sound and technique of paddle castanets are preferred. Play paddle castanets against the knee by placing one foot on a chair and playing with single strokes.

Tools for a Percussionist

Pencil with eraser
Drum key
Dark towel or pad
(To place on music stand for sticks, mallets, and accessories)
Pitch pipe
(For timpani tuning)
Practice pad
(Rubber or turntable)
Mallet bag
Sticks and mallets

Percussion Mallet Pack

Concert drumsticks
(Round bead)
Drum set drumsticks
(Acorn-shaped bead)
Wire or nylon brushes
Timpani mallets
(General and staccato)
Soft yarn mallets
(Marimba, vibraphone, suspended cymbals)
Hard rubber mallets
(Xylophone, wood & temple blocks)

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Anthony Maiello — Conducting



BIOGRAPHY

Professor Maiello conducts the GMU Repertory Orchestra and teaches Graduate and Undergraduate Conducting, Jazz Theory & Arranging and Advanced Sight-Singing. From 1996 to 2009, he conducted the GMU Symphony Orchestra and Chamber Orchestra. Under his direction, the ensembles at both Crane and George Mason University commissioned new works, made numerous recordings and appeared at national and international conferences.

Professor Maiello also makes professional appearances both nationally and abroad conducting music festivals, adjudicating ensembles and presenting clinics, lectures and workshops throughout the United States, Canada, Mexico, the Bahamas and Europe. He conducted musical activities for the Gold Medal Ceremonies at the 1980 Winter Olympics in Lake Placid, New York; served as Musical Director for Music Festivals International; was selected as President of International Association of Jazz Educators – New York State Chapter; and is a guest clinician for Yamaha Corporation and Warner Bros. Publications. In March of 2010, he was inducted into the Bands of America Hall of Fame at Music for All's Indianapolis headquarters.

Professor Maiello's professional recording credits include conducting the American Wind Symphony and additional studio ensembles for Alfred/Belwin Publications. Locally, Maiello has served as Associate Conductor of The McLean Orchestra, McLean, Virginia; been appointed an Honorary Conductor of The United States Navy Band, Washington, D.C.; and was a participant in the National Conducting Institute with Leonard Slatkin and the National Symphony Orchestra in Washington, D.C., to which he has provided his services as a cover conductor.

Maiello received his Bachelor's and Master's degrees in Music Education from Ithaca College, Ithaca, New York in 1965 and 1967 respectively, and has extensive experience teaching in the public schools and at the university level. While at the Crane School of Music, Potsdam College of SUNY, Potsdam, New York, he served as a Professor of Music and Chairman of Performance, where he taught Advanced Instrumental Conducting, Applied Clarinet, Woodwind Techniques, Percussion Techniques and conducted the Crane Wind Ensemble.

Throughout his career, Maiello has published musical compositions for string orchestra and is the author of "Conducting Nuances" (GIA Publications, Inc.); "Conducting: A Hands-On-Approach" (Warner Bros./Alfred Publications); and co-author of "The 21st Century Band Method" (Warner Bros./Alfred Publications). In 2007, Maiello was awarded the title of "University Professor" by the GMU Board of Visitors, the highest rank given to Mason faculty members. Maestro Maiello is the founder and Conductor/Artistic Director of the American Festival Pops Orchestra, a professional ensemble in the greater Washington, D.C. metropolitan area dedicated to promoting and performing American popular music.



Rehearsal

The rehearsal is more important than the concert. It is where the magic happens and we have a chance to connect as humans. We confirm our trials, tribulations, failures, victories, defeats, our humanity, and our total being.

We rehearse music to prepare for upcoming performances, improve sight reading skills and to play standard and new literature. However the deeper reasons lie in the creation and recreation of the music as an emotion outlet. The effect music has on performances and audience is deep and lasting. It shapes future generations and people who will support music in coming years.

It is essential to bring the same level of energy and attitude to rehearsals as you would the concert. Do not "save it for the concert." Students are not going to know how to react to you if you are two different conductors.

When conducting, uphold the standards and expectations of the composer's wishes without violating the personal integrity of students. It is not about you, it is about the music.

From the podium, we observe, diagnose, and prescribe daily. The prescription is the knowledge we impart to get students to make corrections. The skills we develop as conductors are the ways in which we communicate with students. Watching great conductors/teachers is the best way.



Wasting time is disrespectful. Have your rehearsal plan written on the board for students with measure numbers. It shows them that you have thought a lot about the rehearsal and that you care about them, the rehearsal, and their time.

If you are working on a section of music, do not conduct. Instead, snap and run the section. You start to pick up the habit of conducting from a drilling mindset and that is a slippery slope. When you have got the section where you want it, go back to conducting.

Maiello's Four Promises

1. **I will ALWAYS treat you with the utmost respect. However, respect is a two way street.**
2. **I will NEVER embarrass you in any way.**
3. **I will always say PLEASE and THANK YOU.**
4. **I will TAKE CARE of you.**

You Are Your Best Teacher

Aside from score study, a conductor has two responsibilities:

1. **Clarity.** *Can you read me physically from head to toe?*
2. **Inspire.**

It is vital to record video of your rehearsals. Observe your body language and your comments. Be honest with yourself about what you see. Be critical of your gestures to see if they are reflections of what the score tells you to do. Watch out for extraneous movement. Only one prep beat is needed, and breathe with the group. Extra gestures get in the way of the music. Be creative about solving problems. Ask other people to watch your rehearsal videos to give you feedback, too. We always want to be better; we need to be better, for students and ourselves. When you think you have it, everything shuts down. It is a growth mindset. Students are going to play what they see.



Conducting

Ask Questions

Ask students questions to engage them, to get them thinking and draw their own conclusions in order to make connections so they can develop their own opinions about music.
Ask them:

What is your favorite piece, why?

Why does music exist?

Why do we practice so hard, so diligently, so faithfully?

Why does music choose us instead of us choosing music?

Passion

Actions are a lot stronger than words. We can talk all we want, but unless we have the energy and the passion, and unless we show every second of everyday, we lose the interest of the band and audience. If we are not engaging, students will ask, "how much longer?" Students judge everything we do through our body language. They smell fear and insecurity. If we do not bring that genuine energy everyday, we will lose them. This profession is not about "me," it is about serving others.

Do not underestimate the passion of students. As conductors, we should know how to move our bodies and express the way we intend to. Consider studying some acting, dancing, or mime work (auditing is fine), because everything we do on the podium requires silent communication.

"You touch souls! Forever. It is a responsibility you cannot take lightly"
--Anthony Maiello

Cueing

There are three planes of conducting movement: vertical (up and down), horizontal (side to side), and sagittal (forward and back). The two most important points in cueing are to be legible (clear) and to stick to the composer's intent so the audience leaves the performance better than they came.

The purpose of cueing is to invite people to play, have a connection to something, acknowledge a musical section, and/or assist starting or stopping sections.

Like a jazz drummer plays a fill to set up the band for the next section of a piece, a conductor must take the same amount of time to face the section they are about to cue and provide the body language that matches the music and dynamic they are about to cue. Match the energy of the music you are looking to elicit. You want to be there. Body language is everything. If you square up your body to the section you are about to cue, even if your baton is too low or too high, the body language and physical presence will carry the impact of the cue.

"Gender, race, creed, color; nothing matters. When we close our eyes, it's the music. Period."
--Anthony Maiello

Prepping Beats

Three main characteristics for prepping the beat are the same for cues: tempo, dynamics, and style. With each, the breath is inherent. Two characteristics are important with prepping beats and cues: the beat you are cueing and who/what is playing.

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Robert Ponto

Conducting



BIOGRAPHY

Originally from Milwaukee, Wisconsin, Ponto received degrees from the University of Michigan and the University of Wisconsin-Eau Claire. Prior to his appointment at the University of Oregon in 1992, Ponto held conducting/teaching posts at the Oberlin Conservatory of Music, East Carolina University, Pacific Lutheran University, and in the public schools of West St. Paul–Mendota Heights, Minnesota.

Ponto's frequent appearances as guest conductor include the Detroit Chamber Winds, the Interlochen Arts Academy Band, and numerous state and regional honor bands throughout the United States. Ponto has also earned respect as a creative and inspiring teacher of conducting, working with students throughout the United States, Canada, and the United Kingdom. His ensembles have appeared at state, regional, and national National Association for Music Education conferences, regional College Band Directors National Association conferences, and at the Bang On A Can contemporary music festival in New York City.

As an instrumentalist, Ponto's performance credits include the world premiere of Karlheinz Stockhausen's opera, Saturday from Light at La Scala in Milan, Italy, as well as many appearances with the Emmy Award-winning Washington Brass Quintet.

Ponto is an active member of the National Association for Music Education and past president of the Northwest Division of College Band Directors National Association.

Assistant Dean - Admission and Recruitment & Assoc. Professor of Conducting, University of Oregon.

Primary Hinges

Hinges refer to the "bendy parts" of our body. When conducting, band directors often use their shoulders as the primary hinge, and the hands as the focal point of their baton. This causes the baton to simply be along for the ride and makes for inefficient conducting.

There are three primary hinges used in conducting: the wrist, elbow, and shoulder. The wrist can move the hand on both the X and Y axes, but only within a limited amount of space. It has a moderate range of vertical motion and slightly more limited horizontal motion.

The elbow can move the hand through a wide range of motion, but is limited to a single plane. When fully extended, motion stops completely.

The ball and socket of the shoulder allows for full range of motion. It is a very flexible hinge and allows the baton to move through a huge amount of space. The use of the shoulder is also ideal when requiring visibility in a large room. However, it gives little motor control to the tip of the baton.

Wrist and Baton

There is a fairly large range of motion with the wrist and baton alone. With moving only the wrist and baton and changing the size of the body frame, you can





suggest louder or softer drastically.

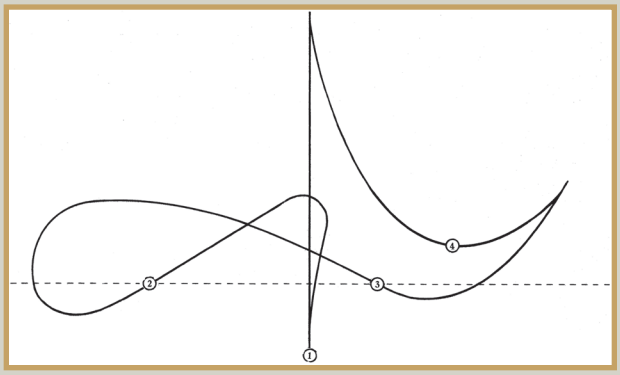
Elbow

The elbow has a large range of motion but is somewhat limited in utility since it cannot go side-to-side. Avoid using it on both the X and Y axes within the same beat pattern. Conducting fast tempos with the elbows forces the shoulders to engage, causing fatigue and creates the "chicken wing" effect. This injury is caused by the conductor trying to make a hinge that only functions on one (X) axis, and make it move through two (X and Y).

Consider using it more often as a lateral hinge to extend side-to-side motion while keeping the basic pattern in the wrist.

Shoulder

Use the shoulder for something other than "keeping the beat." It is good for raising and lowering the overall frame of conducting, and expanding and contracting the width of the conducting frame. Try using the shoulders as an elevator hinge to set the conducting pattern at the height and space you desire, then forget about it. Do not use the shoulder to pulse the beat.



Beat Patterns

When choosing a beat pattern, choose the best tool for the job. There are an infinite variety of styles and variations. Steal from other conductors on a regular basis, and observe how the three basic hinges can operate to help you "decode" patterns.

Legato vs. Staccato Pattern

Beat patterns can be generalized into two categories: legato and staccato. Legato patterns are more horizontal motions that "brush" the plane of conducting rather than striking or clicking it. Motions in legato patterns are continuous and fluid.

Staccato patterns are vertical motions. They are more precise in defining and showing the plane of conducting. The motion stops between beats, and the rebound roughly corresponds to the relative note length.

Legato	Legato	Staccato	Staccato
Single Point Pattern	**Multiple Point Pattern** (Distributed Points)	**Anchor-shaped Pattern**	**Inside-a-box Pattern**
Pro: Very simple and utilitarian **Con:** You have to "run back" to center regardless of how large the pattern has become **Con:** Limited capacity to model phrase shaping	**Pro:** Lateral orientation better models continuous, legato sound **Pro:** Its shape can be distorted to better model phrase shaping **Con:** It can be less clear to players **Con:** It can invite a larger-than-necessary pattern	**Pro:** Lack of side-to-side motion reduced overall "travel" and baton can therefore stop between beats **Pro:** Allows you to suggest relative length/style by shortening or lengthening rebound **Con:** Not effective for legato **Con:** Not very clear to players for discerning which beat you are on	**Pro:** Excellent for showing super-dry/short note lengths **Pro:** Useful for making the ensemble aware of phrasing problems **Con:** Very little information beyond short note length and weight can be conveyed **Con:** Makes ictus and rebound-obsessed conducting teachers squirm

Cueing Volume

When cueing volume, the conductor is directing the airstream. Small and slow movements for soft, and large and fast for loud passages. When cueing a crescendo, gradually increase the frame and speed. Distort patterns to encourage phrase shaping.

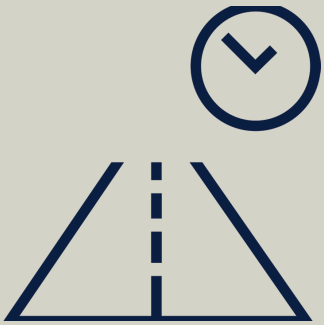


Conducting

Productive Rehearsal

The conductor should know the score inside and out, and know what they desire to achieve with the ensemble prior to rehearsal. Review the section that will be emphasized in rehearsal to work out any conducting issues ahead of time. Have a timed lesson plan as a starting point for rehearsal. However, it is okay to drift from the plan or not get everything on the plan done.

Strive to be efficient during rehearsals. Keep things moving, but never to a point where the rehearsal feels frantic. To keep students engaged, present information in an interesting way. This will also make it more likely for students to remember. If there is time, share some interesting things from the score.



Prepare to retoll expectations. The conductor should have high standards, but expectations should change based on changing parameters. Stay mindful of when something needs to be right, right now, and when you need to move on.

Prioritize your listening. Listen first to things that you think are important, then listen to different parameters.

After rehearsals, evaluate both the ensemble and your conducting. Recording rehearsals can be useful but do not get lazy about listening in real time. Listen for mistakes that were missed, but also for how much time was spent taking instead of playing.

Most people cannot listen to the big picture and small details at the same time. Plan to be intentional about listening in order to hear everything. Familiarize yourself with individual parts - you cannot expect to hear details if you do not know what the detail is!

Change your perspective regularly, especially between macro and micro listening.

Conducting in Performances

In performance, the time for monitoring has passed. Be in the moment, in full performance mode. Assist the ensemble in achieving high levels of music making.
w
The performance is a celebration! Unexpected things happen in live performance and the conductor should avoid corrective behaviors - there is no point! Help the musicians experience the full and excitement of the performance by encouraging and celebrating. Do not react and correct!

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Paula Crider — Conducting & Philosophy



BIOGRAPHY

Following a distinguished 33-year teaching career, Paula Crider continues to share her passion for making music as guest conductor, lecturer, clinician and adjudicator in the U.S. and abroad. She is Professor Emerita at The University of Texas, where she was twice awarded for distinguished teaching.

Crider has taught in the public schools at all levels, and holds the unique distinction of having been the first female in Texas to serve as director of bands at a class 5-A high school. She presents seminars throughout the U.S. She serves as coordinator for the National Band Association Young Conductor/Mentor Program, is an Educational Consultant for Conn-Selmer, and was recently appointed to the Midwest Clinic Board. She is a Past President of the National Band Association and American Bandmasters Association.

Crider has written numerous articles for The Instrumentalist, The Band Director's Guide, and National Band Association Journal, and manuals for brass techniques, marching band methods and instrumental conducting. She is co-author for the Masterwork Studies series (Hal Leonard) and author of The Conductor's Legacy (GIA).

Awards and honors include the Tau Beta Sigma/Kappa Kappa Psi "Outstanding Service to Music Award," Sudler "Legion of Merit," Women Band Director's International Rose, Grainger Society Medal, Kappa Kappa Psi Bo Makvosky Memorial Award, National Band Association AWAPA Award, 2004 Texas Bandmaster of the Year, Phi Beta Mu Hall of Fame, and Midwest Medal of Honor. She considers her greatest honor to be the privilege of working with all who share a passion for excellence in making music.

Touch the Sound

Conductors often get so conditioned to conduct the same patterns that they forget that great conductors don't conduct patterns at all, but rather *touch the sound*.

When band directors start their first job, the last thing they are thinking about is how to be a better conductor; they are just trying to figure out how to get from day to day. The rationale becomes, "I do not care what I look like, I just care what my band sounds like." But as directors, the baton becomes our instrument, so we need to learn how to play it.



The artist conductor seeks to play (conduct) the baton as music as their primary instrument.

The training put into conducting needs to be weakness-specific, long term, and goal-oriented.

Score Study

The purpose of score study is not to understand how to rehearse, but how to technically prepare. You want to know where the music is going. If you do one thing, figure out how to shape the line (if you do that, you will be 99% better than most bands Paula Crider hears every year).

Conducting Emotion

The purpose of hand gestures is to connect the notes so the music can occur in between. All the great conducting moves are useless unless the result is expressive music making. The longest emotional journey is from the head to the



heart and back again. It is the cyclical journey that makes us great musicians.

Using Audio and Video

Using audio and video recordings is the most transparent way to see what is going on in our conducting. It will seem like your evil twin is up on the podium conducting - you will see all of your mistakes! Recording video is preferred, but audio will give you a good idea of rehearsal pacing and if the phrase shapes are happening or staying the same.

Breaking Bad Habits

Do what it takes to break bad conducting habits. In her early years of teaching, Paula Crider challenged her band to raise their hand when they saw her conducting with her pinkie out. When they did, she'd give them a dollar. Seventeen dollars later she was cured! The experience demonstrated to her students that she was still working on being a better conductor. Additionally, the focus of her band was incredible because they wanted to catch her in a bad habit.

Practice

The commute to work is a great opportunity to practice conducting. Drive with the right and conduct shapes with the left. When we do everything to internalize the music and sculpt the phrase with the left hand, the music will benefit.

Own It!

If you want your students to watch, have something to say. When on the podium, take ownership of your role as conductor and do whatever it takes. If you don't believe in what you are saying, it is really hard to convince people. If you have an opinion about the music, share it with your students.

"If I were playing this on my instrument, how would I express my sound?"

The Overactive Body	Symptoms include bending at the waist and bouncing at the knees. It is not to say that you want to be stoic, but it can get in the way. To remedy, rehearse or conduct a piece you love up against a wall.
Head in the Score	Score memorization is liberating. When we make eye contact, there is a paradigm shift. Teach students to always memorize the first measure so that eye contact is in tempo.To remedy, try conducting with eyes closed.
Thumb Tension	If you flatten your thumb and press it against the first and second knuckle, you will notice tension that travels down the arm. When you bend the thumb, there is a reduction in that tension. Someone should be able to grab the baton out of your hand. If they cannot, you have too much tension.
Overuse of the Shoulder Hinge	The shoulder is not built to be used the way a conductor uses it. Thus, overuse can cause bone spurs, and can require surgery. Use the all three hinges! Conduct two ways: The first time using a very dry stick (just the wrist and a small pattern with no rebound). The second time, involve the elbow and making more of a Z shape. There comes a certain point in conducting when you will want to escape the tyranny of the bar.
Elbows by Your Side	Paula Crider shares a story about an early conducting engagement with Leonard Bernstein and the advice given to him by his teacher, Serge Koussevitzky. He was told to hug a tree! Embrace the sound! Then look each person in the eye until you have them. Take your baton, like a magic wand, and make music. Another Exercise: Conduct a slow piece keeping the left hand under the right elbow to restrict up and down motion. The goal is to free up the restrictive elbows.
Left Hand Mirroring	Mirroring is a common problem. Slow practice is the key to success. Practice conducting each hand separately, then together. *Remember not to pulse the left hand.*

*Dry stick = no rebound

Rehearsal

During rehearsal, take the opportunity to see if you can elicit better dynamic control with your hand gestures. It is important to make the pulse the responsibility of the ensemble. That means no beating time when we don't need to. If you want students to watch, have something to say.



Conducting & Philosophy

Baton Stops, Music Stops

Musicians should not continue playing after the baton stops. When students continue to play, they are disrespecting the director and the ensemble. But if the conductor does not give a cut-off at all, it is not the student's fault. If there is a clear cut off, insist silence.

Observe

Conducting is considered a language, and the best way to learn a language is to imitate. Students conductors should observe masters and see how they communicate.

"Good conductors conduct the notes, great conductors conduct the MUSIC!"

The Elephant in the Room

When you describe a man as strong, forceful, demanding, and confident, he is called successful. Sometimes if you apply these same terms to a woman she's called a bitch. We can get upset about it, or we can do something about it.

Notable Female Conductors



Marin Alsop
Music Director of the Baltimore Symphony Orchestra and chief conductor of the Vienna Radio Symphony Orchestra.

Alondra de la Parra
Music Director of the Queensland Symphony Orchestra.





JoAnn Falletta
Grammy Award winning conductor. Music Director of the Buffalo Philharmonic Orchestra and the Virginia Symphony Orchestra, Principal Guest Conductor of the Brevard Music Center and the Artistic Adviser of the Hawaii Symphony Orchestra.

Newspaper and Periodical Quotes About Women Conducting

"Because it's not ladylike"

"Their lady brains get confused when counting to eight"

"Batons can actually be heavy and require strength for long pieces"

"Their hands are too small to make the sound loud enough"

"Their audience might be distracted by their flicking ponytails"

"Lady conductors are likely to be late for concerts because they can't decide what to wear"

"They might chip their fingernails and become distracted whilst conducting a particularly difficult passage"

"They might cry during La Boehme"

"Who will take the time to explain the complexities of Stravinsky to them?"

"They will have babies and quit!"

"[Women conducting] will never catch on"

As Elanor Roosevelt said, no one has the ability to make you feel inferior without your consent! When you belong to a minority, you have to be better in order to have the right to be considered equal. That is not a bad thing, because there is no scientific evidence to support the belief that life is fair. When something negative happens you have three choices: you can let it define you, you can let it destroy you, or you can let it strengthen you.

"You can whine about it, or you can wine about it!"
--Paula Crider

Conducting & Philosophy



Never Underestimate A Student's Potential

When you look to the younger and/or the bottom of your sections and find their potential, you will learn quickly that the band will get a lot better. If we treat people as they present themselves, we often make them worse. But if we treat them as they ought to be, we help them to become what they are capable of becoming.

Teaching Emotion

As directors, we want to have students buy into the culture of caring. They have to want to do it. If we want our students to feel the music more deeply, we must teach human kindness. Doing good is equally as important as doing well. Ways to create this type of culture is having the band volunteer in the community, host donation drives, or playing community performances (senior living homes, elementary schools, etc.). When we teach our students to know goodness, and to appreciate beauty, we open a door to limitless expression and we place a positive force upon this earth.

Bring beauty into the classroom every day.

Meaningful Music

Creating meaningful music requires transforming the known to the unknown. In order to make meaningful music, we need to make music meaningful. Beautiful people make beautiful music. Music speaks to good musicians, but great musicians can hear it whisper.

Laughter

Laughter triggers endorphins, increases immune cells, boosts "good" HDL, lowers blood pressure, and counters the effects of cortisol. Laughter is good for us. There is so much cruelty in the world, and it is the job of musicians and teachers to correct that.



Whatever It Takes!

Dare to lead the way by being creative, and change the way things are taught and done. Take risks. If you do not risk anything, you risk even more. To take risks, you need to be vulnerable. To be vulnerable, you sometimes have to break the rules. Learn the rules like a professional so that you may break the rules like an artist!

"Life shouldn't be a journey to the grave with the intention of arriving safely in an attractice, well-preserved body. But rather to skid in sideways, chocolate in one hand, wine in the other thoroughly used up, totally worn out and screaming: WOO HOO WHAT A RIDE!"



--Paula Crider

Partick Sheridan

Philosophy



BIOGRAPHY

Patrick Sheridan is one of the most celebrated tuba soloists in his instrument's history. At 20 years of age, Patrick became a member of "The President's Own" United States Marine Band. Since then, Patrick has gone on to become an incredibly diverse artist with concert performances transcending stylistic genres and building fans around the world for his instrument, the tuba. He has performed more than 3,000 concerts in over 50 countries in venues ranging from the Whiter House to NBA half-time shows to the Hollywood Bowl.

Beyond his busy performing life, Mr. Sheridan's commitment to education is extensive. His wind students occupy principal positions in major international ensembles including orchestras in Amsterdam, Berlin, Vienna, Rome, Paris, Madrid, Tokyo, Hong Kong, and many others. Mr. Sheridan has served on the music faculties at Arizona State University, Northern Arizona University, The Rotterdam Conservatory, The Royal Northern College of Music and The Royal Scottish Academy of Music and Drama. Most recently, Patrick served on the music faculty at the University of California - Los Angeles where he was the Director of the UCLA Wind Ensemble, the UCLA Brass Ensemble and taught tuba and euphonium. In the Phoenix community, Patrick is the Music Director of The Salt River Brass. Patrick also frequently works across the United States as a guest conductor with university bands and orchestras as well as high school and middle school all-state and regional honor bands and orchestras.

Patrick is the co-author of the world's best selling breathing method for instrumental improvement, The Breathing Gym which was awarded the 2009 EMMY® Award for Instructional/Informational Video Production.

As a composer and arranger, Mr. Sheridan's music and arrangements have been performed internationally by symphony orchestras, concert bands, marching bands, jazz bands and drum corps. Patrick's music, arrangements, CDs, DVDs, and books are published by Focus on Music, GIA Publications, De Haske Music, Carl Fischer, Mythen Hollanda and Dillon Music Publishing.

Patrick is a member of ASCAP, an Honorary Member of Kappa Kappa Psi, and the Founder of The Band Director Academy, a continuing education program for music educators. He holds a Master of Business Administration degree with an emphasis in finance and marketing from the University of Michigan and spends his free time with his family hiking and camping in beautiful Arizona.

Developing a Good Sound

Patrick Sheridan is often hired by performers with issues ranging from performing anxiety to task-specific vocal dysphonia, and to help with all skills surrounding musicianship and performance. He believes most problems he sees come from universal beliefs that create tension.

Common Misconceptions:

- **Sit up straight - feet flat on the floor**
- **Open your throat**
- **Breathe low**
- **Breathe from the bottom**
- **BREATHE!!**
- **Air support**
- **Shoulders down**
- **Warm air**



These instructions are anatomically untrue and are bad instructions if misinterpreted. Teachers cannot control the interpretation of their words, but they can control their wording. Therefore, instruction must be based in anatomical truth. Below is a list of suggested phrases:

Tension Phrases	Anatomically Correct Phrases
Sit up straight Feet flat on the floor Shoulders down	Sit balanced over sit bones (Ischial tuberosity) Knees below hips (ankles BEHIND knees for tall kids)
Open your throat	Open your mouth (Shape - OH or WHOA)
Breathe low/bottom of the belly	Good shape (oh) - relaxed flow
BREATHE!! Use more air support	Good shape (oh) - relaxed flow
Use warm/hot air	--

Posture

Sitting with feet flat on the floor is only ideal if one is the exact height suitable for the chair they are sitting in. Otherwise, the core needs to be engaged to sit up straight, which is very uncomfortable.

When teaching students how to sit properly on their ischial tuberosities ("butt bones"), explain to them that ischial tuberosities are a "U" shape. When you sit on them, you can lean too far forward, too far back (rolling onto the glutes). So roll between both: Have students explore the space on their own, then settle back onto the bottom of the "U" shaped part of the bones. If it is uncomfortable for students to sit on their ischial tuberosities, have them cross their legs under their chair to drop the knees below the hips. Additionally, the back should never be against the back of the chair when breathing, as it obstructs the breath.

Breathing

When addressing breathing, most problems can be fixed by addressing the shape of the mouth. Teachers often suggest students breathe in warm air, which inadvertently creates tension in the throat. Instead, say "oh" (i.e. Minnes-'OH'-ta): It creates the most open shape in the oral cavity.

"Tension is the enemy of tone"

Your Humanity

There are three parts to one's humanity: physical self, intellectual self, and emotional self. When all three are in alignment, one has life balance. When one is out of balance, all three are out of balance. For example, if you have a student deprive you of information (intellectual imbalance), you become angry (emotional imbalance).

"All babies can do two things: blow raspberries and breathe. You were ALL brass players, then I don't know what happened!"

--Patrick Sheridan

When taking a test, it is often suggested that when you do not know an answer to a question, skip it and continue onto other questions, because when you focus on one question, you get frustrated (emotional imbalance) and you are no longer able to focus (intellectual imbalance).

To tie this into teaching, here is some perspective: Think about babies: When babies are born, they start with their physical self and access their emotional self to get their needs met. When they are adolescent, they develop their intellectual self and argue with their emotional self until their brains are fully developed (~25 years old). At that point the brain has executive function to overrule emotional self. All of this to say, when teachers get frustrated with students, it is important to try to laugh it off,



Philosophy

because children biologically cannot help their imbalance between intellectual and emotional selves. Activities that are physical (i.e breathing exercises, getting a hug, going for a walk) will put the body back into a state of balance.

Your Humanity (P.I.E.)

Physical

Out of balance

Intellectual

Toward balance

Emotional

(Life Balance)

Bi-Lateraeral Brain Stimulation

To achieve full brain activity, it is important to do multiple activities for short amounts of time (suggested six minutes per activity), therefore one does not get frustrated in the work (emotionally intact) and the brain will always stay engaged (intellectually intact). Every so often (suggested every 50 minutes) keep the body moving with a physical activity (physically intact) to keep the body neutral.

"[Students] don't remember trophies, they don't remember literature...they remember feelings. They remember YOU!"
--Patrick Sheridan

Teaching to the Whole Humanity in the Band Hall (Conclusion)

The goal is to stimulate the intellectual self without engaging the emotional self, which is tricky. The only other pathway is to stimulate the physical self, which can be utilized by breathing. When a band rehearsal is going south, and the pressure is on to be prepared for an upcoming concert, it is much more productive to take five minutes to do breathing exercises than it is to force kids to frustratingly push through repertoire. At the end of the day, students do not remember the music...they remember the feeling in the room. Students come to the band room needing to express something unspeakable. Make it fun to attempt. Make it safe to fail. Celebrate with them the gift of universal expression from day one. Keep it fun.

"You're the third most loved person in a kid's life, assuming they like/ have two parents"
--Patrick Sheridan

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Jay Gephart Rehearsal Techniques



BIOGRAPHY

Jay S. Gephart joined the faculty of Purdue University in the fall of 1995 after completing 12 years as a public school band director. In July of 2001, he was promoted to the rank of Associate Professor with tenure and in 2009 was promoted to Full Professor. In November, 2006, Professor Gephart was appointed Director of University Bands and currently serves as the Al G. Wright Chair of Purdue Bands and Orchestras. He is the director of the Purdue "All-American" Marching Band the Purdue University Wind Ensemble. He is also coordinator of the concert band program. From 1995-2006, Professor Gephart served as the music director for the Purdue Symphony Orchestra. He also serves as Artistic Director for the Kokomo, Indiana Park Band.

Professor Gephart received a Master of Music Degree in Tuba Performance with High Distinction from Indiana University in 1988 and a Bachelor of Music Education Degree with Distinction from Indiana University in 1983. Under his direction, the Purdue Wind Ensemble and Symphony Orchestra have shared the stage with some of the nation's outstanding soloists and have represented Purdue at the Indiana Music Educators Association state convention on two occasions. In February of 2012 the Purdue Wind Ensemble performed a concert at the national convention of the American Bandmaster's Association, held in Indianapolis. Under his direction, the Wind Ensemble has also performed concerts in Chicago's Symphony Center and in New York's Carnegie Hall on two occasions.

Under his direction the Purdue "All-American" Marching Band has traveled literally around the world. With recent performances in Beijing China, the Macy's Thanksgiving Day Parade in New York City, the St. Patrick's Day Parade in Dublin, Ireland and La Feria de las Flores in Medellin, Colombia, the "All-American" Marching Band continues to serve as an ambassador for Purdue, the state of Indiana and the nation.

Professor Gephart has served as a guest conductor, clinician, lecturer and adjudicator both nationally and internationally having conducted All-State Bands in Indiana, Virginia, Colorado, Arkansas and Kentucky. He has served as a clinician at the Midwest International Band and Orchestra Clinic in Chicago and at numerous conferences and in-service workshops. In 1997, he was selected to conduct the music camp honor band for the Department of Education in the Northern Region of Queensland, Australia. In his career he has been the recipient of many awards and honors including the Indiana Outstanding Bandmaster Award and the Purdue University New Professional Award. He has commissioned numerous works for wind band, including "Anthem" by Steven Bryant which was premiered in 2011 celebrating the 125th Anniversary of Purdue Bands. Most recently he has served on the faculty of the American Band College in Ashland, Oregon and serves on the ABC Board of Directors.

Mr. Gephart has been very active in various professional organizations including National Association for Music Education, National Band Association, College Band Director's National Association, Indiana Bandmaster's Association, Indiana Music Educators Association and Phi Beta Mu. In 2018, he was named Collegiate Educator of the Year by the Indiana Music Educators Association.

Rehearsal Techniques



Band Director's Personal Qualities

Successful teachers, executives, and entrepreneurs possess confidence, enthusiasm, and consistency. They are confident in their appearance, voice, reaction time, and attitude. They have enthusiasm for what they do, they are outwardly enthusiastic, motivate others, have a love of music and a love of people. They are consistent in how they present themself and maintain the same energy and authenticity day to day and week to week. Students can count on them to be the same kind of person in each rehearsal.

Personality is the single greatest asset any teacher can have. Band directors should let their ensembles know they have a personality. Their teaching style should be one that is personable and encouraging (motivator versus doctor). Professionalism is projected 99% of the time.

Jay Gebhart has 50 thoughts that he believes lower stress in rehearsals and in director's personal lives.

Goal Setting

1. **Excellence.** It is all about music education. It is not about the contest score. It is not about the resume. And it only works when everyone contributes to the best of their ability. Be realistic and set tangible goals, but short term and long term.

Set SMART goals that motivate you. Put those goals into writing. Make an action plan, and stick to it.

SMART Goals

Specific
Measurable
Attainable
Relevant
Time bound

Organization

Being organized is vitally important and will determine your success or failure.

2. **"It's Just The Way I Am"** is not an excuse for being disorganized. You may feel totally comfortable living in a cluttered environment but your students might find your lack of organization a distraction.
3. **Plan Ahead.** A huge percentage of the job is doing the planning involved. Lack of score prep, materials planning, calendar, etc. will destroy confidence and lead to a high level of stress.
4. **Remove obstacles** without losing your job. Some can be removed, others cannot. What is preventing you and your students from doing your best work?

Classroom Environment

We all have habits - why not have good ones.

5. **Classroom Environment.** It is rare to have a student come into a clean classroom and say it is "too clean." The physical environment can immediately calm a student if it is organized and welcoming. Having to clean up someone else's mess will start rehearsals with irritation, which is another form of stress. Create a welcoming environment for students and your rehearsal.
6. **Logistics/Rules.** Room, chairs, stands, cases, folders, pencils - who sets up the room? What are your rules regarding cell phones? Are students allowed to use metronomes and tuners?
7. **Classroom control** - Get out your instrument and sit down. Percussion get set up. Do you have a procedure for how you start rehearsal?
8. **Wasting time.** Announcements...How to waste a huge amount of time. Find ways to keep announcements as short as possible or make them outside of rehearsal time (group texts, emails, etc.)
9. **Wasting more time:** Money Collection and fundraising deliveries. Plan ahead to execute efficient distribution and collection. In-



Rehearsal Techniques

volve students. Or schedule a time outside of rehearsal.

10. **Daily distractions.** Outline a procedure for handling instruments so no rehearsal time is wasted. Consider training students to do minor instrument repairs.
11. **UGH.** Plan out how to pass out and collect music before rehearsals. Do you have enough parts for each section? Is your set of parts complete? How many trumpets on first, etc? Percussion part assignments?

Rehearsal Preparation

12. **Work on your craft** so you can be musically competent. Carry scores home - practice in front of a mirror. Get out of your comfort zone. Not preparing for rehearsals will create more stress because it is going to seem like you are rehearsing on the fly.
13. **Practice your conducting skills.** Clarity from the podium will make the students' job easier.
14. **Hone your aural skills** to the point you can hear the detail. Record rehearsals frequently. You may have missed details which become apparent in a recording.
15. **The "discovery" approach** to band rehearsal. Do not improvise.
16. **Full score verse condensed score.** Which do you prefer? Are you able to maintain the pace of rehearsal by using a condensed score regularly? If not, use a full score. Maybe consider using a condensed score closer to concert day.
17. **Form, tonality, harmony, rhythm, meter, ranges, difficulty.**
18. **Markings:** How do you mark your scores? Pencil, pen, colored pencils, crayon, spray paint?
19. **Cues, meters, page turns, cymbals, and fermatas.** Decide how you want to handle these prior to rehearsal.
20. **Metronome:** burn the tempos. Publishers often decide tempo markings not the composer! Your interpretation of the piece may require a different tempo marking than what is written.
21. **Look for pitfalls in the score.** How are measures numbered-by phrase or in groups of 5, etc.
22. **Look for details.** What kind of mutes are needed? Are there cues? What cues are to be played? Who plays the solo part? Are solo parts cued? Make these decisions ahead of time.
23. **Do your homework.** Do you stay current and know literature and new teaching materials? Or do you spend all your time staying current without really delving into older repertoire for some of the master composers.

Past Master Composers

Fisher Tull
John Barnes Chance
Clifton Wayne
Clare Grundman
Eric Osterling
Peter Mennin
Norman Dello Joio
Harold Walters
Jared Spears
John Cacavas
Elliot Del Borgo
Václav Nelhýbel
Claude T. Smith
Frank Erickson
James Ployhar
James Curnow
Francis Mcbeth

Music Selection

24. **Attainable Repertoire.** Students get frustrated when they are faced with music far above their abilities. While a stretch goal is obviously appropriate, a band will be highly stressed by trying to live up to unrealistic expectations, especially when exacerbated by a frustrated conductor. Stop over-programming! The goal should be to play with excellence and have a musical concert.
25. **Variety.** A typical concert program contains an overture, a piece from the standard repertoire, a beautiful piece, a composition new to the repertoire, and a march. You may not



have time to program this much music but the key is variety.

Running an Efficient Rehearsal

26. **Lesson plan.** Do you have one? Communicate daily goals on the whiteboard/screen.
27. **Warm up.** How long? What are your warm up goals? Work fundamentals!
28. **Fundamentals.** Build fundamentals EARLY but make fundamentals fun. Students cannot succeed without strong fundamentals.
29. **Vocabulary.** You are setting your students up for stress if they do not have the vocabulary first.
30. **Pace.** Your ability to pace the rehearsal is critical. Do not dwell on too much detail for a long time. It will bog down your rehearsal. There are times in a rehearsal when things do not "click" or improve, and rehearsals get bogged down and drag. It is important to sometimes let it go, move on, and come back to it another day. It is surprising that in doing this, the problems correct themselves (or at least improve) on a different day.

Fundamental Questions to Ask Yourself

When do I "go on" despite mistakes?

When do I stop and try to fix it?

What do I do to fix it?

How long do I stay isolated on that particular problem?

31. **Efficiency.** What is your approach to rehearsals? Are you a "stop and fix it" director? This is the favorite method of nearly everyone. Why do we like it? Why is it not always the best? How can it drive players crazy?

Another approach is what they can play versus what they cannot play. Which do you start with? It is often comfortable to start with what they can play, but it can become unnerving to go after the things they cannot play.

There is the "50 measures a day" approach. Once the piece is completed with this method. Ask yourself, how stressful is it going to feel going back to the first 50 measures after not playing them for days?

The "Let's set the metronome to…" approach is starting the metronome under tempo and gradually increasing it up to speed over time.

32. **Simple comments/quick explanations.** Work at a fast pace. Keep the energy up and the rehearsal moving forward.
33. **Keep the band playing.** Many problems will resolve themselves through sheer repetition. One way to turn the kids off is reciting a long list of problems.

Conductor-Student Interactions

34. **Say "WE…."** instead of "You" or "I".
35. **Praise successes** but be honest. Look at students in the eyes, especially after correction. Give them a thumbs up to let them know if it was better while playing. Give constant reminders of progress.
36. **Own your own mistakes.** Do not be afraid to accept when you (the conductor) do something wrong. In fact, sometimes it is good to take the blame to shift the stress away from the performer.
37. **Do not lose your cool** in rehearsal. If you show stress, the performer will show stress. Positive or negative comments-you have a choice.
38. **Use student's names when possible.** Better than "Can I have the 1st trumpet and the 1st clarinet play?"
39. **Make sure that you know that your students know that you care** outside of the boundaries of the rehearsal period. If they trust you there, they will trust you in rehearsal.
40. **Consistent bouts with excellence** creates sustainable success. If students have



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done something well more than once, they are more likely to achieve later.

41. **Give students a "why" to how a rehearsal is structured.** Set them up for success in every part of rehearsal. If no reason is given, stress builds because they are afraid that every action previously was wrong. Students want to be right. Right creates comfort. Comfort equals less stress.
42. **When things are not going well, breathe.** Have students follow their breath in through the nose and out through the mouth with their eyes closed. Reset.
43. **Good classroom Management** = Less stress for everyone. Having a quick pace gives less time for poor rehearsal strategies. When in doubt, say fewer things and fix quickly. This gives a greater sense of accomplishment. Students sitting for a long period of time without playing breeds discipline problems.
44. **Be mindful of students' needs** outside of rehearsal time. If you are rehearsing them constantly in a setting where they do not have time for school work, time with friends, etc., they will not relax in rehearsal.
45. **Great preparation** leads to great performances. Students ask how to avoid nerves when performing, auditioning, etc. The answer - excellent preparation.
46. **Find ways to assess students without embarrassing them.** Give students an opportunity to showcase when they are comfortable. While playing tests are motivators, they are motivators out of fear.
47. **Laugh!** Anytime there can be a bit of laughter or a chuckle, it goes a long, long way in relaxing everyone. When those opportunities come around, go for it.
48. **Minimize individual focus** in the rehearsal setting. This sounds counter-intuitive. But students are never seen more stressed out than when they are asked to play alone in front of the ensemble, even outstanding players. Written solos are stressful enough, but that is demanded by much of the repertoire. It is a particularly stressful situation when a conductor asks people to go down the line. It can be done with kindness but if there is not total trust in the conductor or if it happens too often, students will play only out of fear of making a mistake.
49. **Do not motiviate with fear.** We have all seen the conductor who raises their voice at the ensemble and causes stress that cannot be undone without more time than we typically get.
50. **Focus.** Just as we ask students to leave their baggage at the door, we must do the same thing before every rehearsal, no matter the circumstances earlier in the day/week.

"Some stress in rehearsal is appropriate...coal can only become a diamond after pressure."

--Matt Conaway

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Cheryl Floyd Rehearsal Techniques



BIOGRAPHY

Cheryl Floyd celebrates retirement after twenty-five years as Director of Bands at Hill Country Middle School in Austin, Texas, and 35 years as a middle school band director/music educator. Mrs. Floyd is recognized nationally for her educational and musical achievements at the middle school level.

Throughout her career she has maintained a keen interest in commissioning new works for concert bands and has collaborated with numerous internationally recognized composers including Frank Ticheli, John Mackey, Ron Nelson and Don Grantham. The compositions generated by these collaborations have been acclaimed as being among the most significant works in the young band repertoire.

Mrs. Floyd enjoys an active schedule as a guest conductor, adjudicator and clinician throughout the United States with engagements in over 20 states. She routinely serves as a conductor, clinician and presenter for the American Band College, Music for All Summer Symposium and the Music for All National Concert Band Festival.

In addition, in 2003, Mrs. Floyd was elected to the American Bandmasters' Association. When elected she was only the fifth female member and the first middle school band director to be invited to ABA membership. In 2016, Mrs. Floyd was named a Yamaha Master Educator. As such she appears throughout the United States as a conductor, clinician and educator representing Yamaha.

Before We Begin

Preparation the year before beginner band is essential for a smooth start for a student's first year! Below is the suggested calendar outline for recruitment and preparation for beginning band:

February - Instrument Presentations

- Have students listen to each instrument
- Let students make a "shopping list" of the three instruments they want to try.
- While students are selecting instruments, parents are in a meeting separately with the directors talking about what they can anticipate from their child in the band program next year.

Mid March - Instrument Interviews

- Host on a Saturday
- Create "stations" for every instrument for placements.
- Students try two to four instruments and receive scores of one to five (one being they should NOT be on that instrument, five being a perfect fit). For saxophone, oboe, bassoon, and percussion, selections are given a double digit score.
- Have the instrument vendors at the event so parents can immediately secure their rental instrument.
- Once students are placed on instruments, and rentals are secure, directors should immediately send class lists to counselors.

Rehearsal Techniques



September (Next School Year)

- Have instruments delivered directly to the school.
- Directors should go through all instruments before giving them to students.
- Throw out plastic, trash, etc…
- Play instruments and make sure they work (check flute corks!

The First Six Weeks

When teaching beginner band, students should first learn their lines and spaces. Master the Alphabet by Deborah Haburay is a great source for teaching the musical alphabet forward and backwards. Once theory fundamentals are established, time can be split to focus on mouthpiece/headjoint work as well.

There is no need for stands or method books for the first six weeks of the school year, as this is a great time to rote teach and keep eyes on students' embouchure development and fingers. When starting instrument assembly, it should occur on the floor to avoid dropping and damaging instruments. Students should not take instruments home unless the director is comfortable with the student's ability to assemble and disassemble the instrument, and the student is able to learn 4-6 tunes by rote. Students should know enough songs to play so that parents and siblings can say, 'That is Mary Had A Little Lamb!' versus them saying, 'Well that sounds terrible.' That response can be incredibly deflating. Practice logs in the form of checklists are encouraged to monitor practicing at home.

"[Playing an instrument] is one of the last, big firsts in their life...protect that!"

--Cheryl Floyd

As soon as students are able to play with a supportive sound, teach tonguing immediately. Address mistakes early, and do not be afraid to get up in their faces to correct problems.

When students are ready to get into the method books, skip the whole/half note pages and begin on the pages with the tunes they already know. Have students finger along and sing the lines from the book with the metronome while monitoring from behind (so their eyes are on the music, not you!). For students struggling with dyslexia, consider reaching out to school counselors or the special education specialist on campus about color overlays for their music.

Supplements to the method book to consider are extended scales, scales in thirds, and clark studies. As a general rule, it is suggested that when students are struggling with a musical concept, find a song they might know to apply to it. For example, if students are struggling with transitioning fingerings in scale, find a song in that key they can learn to figure out the transition.

When preparing for the Holiday concert, play the same pieces every year. Floyd argues, "Why not? Students with older siblings who go through the program look forward to playing them!" They can serve as a baseline from year-to-year as to how beginners are progressing developmentally.

As the year goes on for beginner band, Floyd suggests students perform an incoming 6th grade performance, prepare and perform at solo & ensemble, spring concert, music festival, and for auditions for advanced bands for the following year as well as auditions for band camps.

Finally, none of this can be done without parent involvement! Send videos of in-class tests to parents. It keeps them involved in what their child is learning.



Rehearsal Techniques

"[Beginner Band] is where the most important teaching happens!"
--Cheryl Floyd

Tunes to Teach by Rote

Hot Cross Buns
Merrily We Roll Along
Mary Had a Little Lamb
French Song
(Au Claire De La Lune)
Lightly Row
Shark Song
Louie Louie *(bass line)*

Cheryl Floyd's Beginning Band Holiday Concert
(Performed every year)

Jing a Ling Bell
Arr. by Feldstein and O'Reilly

The Hanukkah Song
Arr. by Michael Sweeney

March of the Kings
Arr. by John Kinyon

Chant for Percussion
by Andrew Balent

Picking Pieces for Picky People

Though every band director may have their own disqualifiers when selecting pieces (for Floyd: no clapping songs, no thrills at the beginning, no marching band songs…), pick pieces with your heart--not with your head. When picking pieces for an ensemble, listen to the piece with no score. If a piece does not peak your interest in the first ten seconds, toss it. But if the piece

Beginning Band Fifth Grade Presentation
(Early February)

Crown Point March
by Bruce Pearson

Smoke on the Water
Arr. by Paul Murtha

Chant for Percussion
by Andrew Balent

is still enjoyable after thirty seconds, find the score. Directors need to focus less on whether the piece will fit the band's needs and more on how the piece makes the director feel and whether they can share that passion with their students.

"I piece pieces with my heart and not my head."
--Cheryl Floyd

The majority of beginner method books have all instruments playing the melody, which makes playing fun for kids. But as students progress onto advanced bands, higher pitched instruments get "fun" technical, melodic parts while the lower instruments are left playing supportive parts that are not quite as exciting. Although

not all students can play the melody all of the time, they deserve to play the melody some of the time. When students get more challenging

Beginning Band Spring Music Festival

Crown Point March
by Bruce Pearson

Mystery of the Maya
by John Edmondson

Atlantis
by Andrew Balent



Beginning Band Spring Concert

Crown Point March
by Bruce Pearson

Mystery of the Maya
by John Edmondson

Atlantis
by Anne McGinty

Smoke on the Water
Arr. by Paul Murtha

parts, they are more inclined to practice. "Why do your tuba players not get better? They do not have any songs to play. They need something to practice! Never underestimate the power of melody!" Cheryl Floyd's Fabulous Favorites for Middle School Band lists her fifty favorite band pieces that include interesting parts for all instruments. Pick pieces that make them (not necessarily their students!) uncomfortable - it forces directors to grow as musicians and educators.

During the Fall concert, perform a quick step march, a ballad, and an easier contest piece. Be cognizant of when you begin to get sick of pieces, because by that time, the kids have already been sick of it and stopped practicing.

Holiday Concert Recipe

1 Sacred piece

1 Secular piece

1 Hannukah piece

1 Festive March or single movement from a multi-movement piece
(possibly a piece to use for contest

Web Resource

Manhattan Beach Music
Great resource for seeing the full score and music

Musical Examples of Melodic Diversity for All Instruments

Cumberland Cross
by Carl Strommen

Fortress
by Frank Ticheli

Earth Song
by Frank Ticheli

Shenandoah
by Frank Ticheli

Solo Resource

Rubank Concert & Contest Collection
Comes with piano book

Cheryl Floyd's Fabulous Favorite for Middle School Band

Cheryl Floyd's Favorite Pieces for First and Second Year Players, and Marches for Second and Third Year Players

Peter Boonshaft *Rehearsal Techniques*



BIOGRAPHY

Called one of the most exciting and exhilarating voices in music education today, Peter Loel Boonshaft has been invited to speak or conduct in every state in the nation and around the world. He is the author of the critically acclaimed best-selling books Teaching Music with Passion, Teaching Music with Purpose, and Teaching Music with Promise, as well as his first book for all educators, Teaching with Passion, Purpose and Promise. He is also co-author of Alfred Music Publishing's Sound Innovations: Ensemble Development for Intermediate Concert Band and Sound Innovations: Ensemble Development for Advanced Concert Band. Honored by the National Association for Music Education and Music For All as the first recipient of the "George M. Parks Award for Leadership in Music Education," he is currently on the faculty of Hofstra University in Hempstead, New York, where he is Professor of Music and Director of the Graduate Conducting Program. Dr. Boonshaft has received official proclamations from the Governors of five states and a Certificate of Appreciation from former President Ronald Reagan, as well as performing for former President and Mrs. George H. W. Bush, former President Bill Clinton, and for Margaret Thatcher, former Prime Minister of the United Kingdom. His honors also include being selected three times as a National Endowment for the Arts "Artist in Residence," three times awarded Honorary Life Membership in the Tri-M Music Honor Society, and being selected for the Center for Scholarly Research and Academic Excellence at Hofstra University.

Extremely active as a guest conductor, clinician and speaker for conferences, festivals, concerts and workshops nationally and internationally, he has guest conducted the NAfME All-Eastern Band, NAfME All-Northwest Band, NAfME All-Eastern Directors Band, Goldman Memorial Band, U.S. Marine Corps Forces Pacific Band, U.S. Marine Band New Orleans, Western International Band Clinic, Prague Castle Guard/Czech Police Symphonic Band, and was named conductor of the NAfME National High School Honors Band. In addition, he has been an adjudicator and clinician for the Music For All/Bands of America National Concert Band Festival. He has served as a speaker for the Canadian Music Educators Association National Convention, NAfME National Conference, American Band College, Midwest International Band and Orchestra Clinic, Music For All/Bands and Orchestras of America Symposium, Samuel Barber Institute for Music Educators, Music Education Center of America, Conn-Selmer Institute, KIPP National School Summit, NESA Council of Overseas Schools Conference in Thailand, and as keynote speaker for the NAfME Northwest Division Conference, NAfME Southern Division Conference, European Music Educators Convention, National Convention of the American String Teachers Association, National Convention of the American School Band Directors Association, ACDA Western Division Conference, Maryborough Music Conference of Australia, National Conference of the Organization of American Kodály Educators, and numerous international, national, state and regional music education conferences.



The Answers

It's often believed that if you observe best practices from master teachers, you will become a great teacher by applying the same approach. However, in practice, an approach that works for one teacher may not work for another. Boonshaft argues that ultimately, the way to become a master teacher is to have a multitude of solutions, or as he calls them, a 'bag of tricks': Techniques, wisdom, and knowledge that could be applied on any day to help a child. Educators need to gather information from lectures, clinics, peers, and literature because they never know what they are going to need.

"No one in music has a corner on the truth!"

--Boonshaft's former music teacher

Share the Goal

Band Directors don't do this enough. We often do not share goals with students because time is our worst enemy ("We don't have enough time!"). This belief is counterintuitive. Not only will students not know why we're doing a task, but they also likely can't and won't do it. Rather, if the goal is shared with students, they will understand the reasoning behind the task and see purpose in it.

Everytime we ask a child to do something, there has to be a framework of the goal. It can be as simple as, "Let's hold that last note one more time because I want to hear once more how beautiful that sounded," or as specific as "Trumpets I need you to play this section more pointed so it matches the overall style of the piece." Goals should be shared in age-appropriate terms.

Be Relentless with Posture and Position

Bottomline: The most important thing band directors need to worry about is characteristic tone. The precursor to that is posture and position. However, the problem in teaching these concepts is sounding like a broken record player, and demanding it over and over again in rehearsals. Saying "sit up straight" a 23rd time is not anymore helpful than saying it a 22nd time--so stop doing it! Instead, begin with explaining to students why playing with good posture matters (sharing the goal). Use non-verbal cues to remind students to use good posture.

Stomping foot on floor= *Feet on the floor*
Patting back of leg = *Backs off chairs*

The non-verbal cues can be whatever works for you and your bands. As long as the catalyst is the same (stomping foot or patting leg) and the order is preserved, human beings will do the entire sequence unless we prevent them from doing so (Pavlovian theory). It avoids mental and physical fatigue, and allows directors to cue students effectively in any given situation.

"How can I fall in love with a woman who's band has such terrible posture?!"

--Peter Boonshaft

Stop Teaching Breathing

Adolescent kids don't understand anything about the anatomy of the breath, and teenagers are lazy and have to want to do it. Instead of teaching breathing, trick students into doing it:

Present to the entire band a metaphorical birthday cake with 100 candles on it, and tell students to blow out all the candles on the cake in one gust of air, then you are not allowed to take another breath. As they blow out, have them keep pushing (countdown from 10). When you reach one, have the whole band take a big inhale. You can identify in that moment they just inhaled a diaphragmatic breath.

Start every rehearsal and performance with blowing out 100 candles (cue for this more subtly over time leading up to the concert). This allows the ensemble to exhale stale air, and inhale an energized diaphragmatic breath.



Rehearsal Techniques

Tonguing

Teaching beginners to use “the tip of their tongue” is a relatively obtuse concept. A tactile way to demonstrate the concept is to have each student blow through a cocktail straw against a small piece of paper (also assessing air support). When tonguing with a straw, the same part of the tongue is used when playing an instrument. In application (simpler terms), model for students bad tonguing with straw (chunky and separated) and then good tonguing (smooth and legato). Students will understand and see the difference.

Another misconception with teaching tonguing is that it temporarily stops the flow of air. This can create stopped sounds. Instead, teaching students that the tongue energizes the airstream creates a forward movement in their playing.

Intonation

When the torso, throat, embouchure, and instrument placement collapses, the tone and pitch will change. Therefore, with the exception of moving for phrasing, the body should be completely still when playing. Adjust the stand to a height so you can only see the student’s eyes. This will avoid students having to look up and down from their stands, and therefore avoid excess movement. This one adjustment to the ensemble’s stands will make their overall tone better and won’t affect pitch.

Teaching Creativity

Band Directors often teach students to follow instructions, but not much in the way of creativity. Giving students choices in their musicianship is a simple way to allow students to express themselves in a creative way. This can be to an individual, like allowing a percussionist to decide which beater they think is best for their triangle part, or having the trumpet section choose between a straight mute or a cup mute for a particular piece.

Breaking Bad Habits

Yelling at students for bad habits leaves a void for students to fill their own way. Fill the void by identifying the problem and also giving a solution. Find ways to praise students for growth. Positive reinforcement releases dopamine, which is a very addicting hormone. Students will find other ways to get more. Praising a child always works, because reprimanding releases no dopamine.

“You can’t just break a bad habit - you have to replace it with a good habit.”

--Peter Boonshaft

Reinforce rather than Repeat

When teaching musical concepts, avoid having students do it over again until they get it right. When that happens, students are paying attention less and less and are learning by rote. Instead, approach concepts in a multitude of modalities: Count, sizzle, syllable, clap, hiss, etc....this allows students’ brains to digest information in different ways because the brain doesn’t realize it is doing the same thing again, so it pays attention.

Adjust the Microphone

Young musicians often struggle with controlling their volume in different ranges of their instrument. Like a pop singer, who moves the microphone away from their face when belting at the peak moment in a song, students need to practice moving the proverbial microphone when playing at appropriate times. This can be taught by having students sing their interval studies. As they move farther away from tonic, their “microphone” moves farther away from their face.

Rehearsal Techniques



Make Learning Fun

Find little ways to make learning fun and unconventional in rehearsal. Such activities keep students engaged and dopamine high!

An example: When teaching playing on the down beat, use a small rubber ball and drop it into your hand. When the ball hits your hand, direct students to play with a strong, accented sound.

Play easier music more often. 78% of students quit because they don't think they're good enough. When you give students easier music to play once in a while, they don't have to worry about notes and rhythms and can focus on creating music.

Perform More Often

Beginners should perform at least four times a year. They don't need to be public performances. As soon as they can play Hot Cross Buns, have them perform for the front office staff or perform for faculty in the work room. Students join band to perform, not play scales.

"I believe that everyday on this earth, every child deserves to hear something beautiful."

--Peter Boonshaft

Make Things Unforgettable

Don't just tell kids to remember. Laughter, tears, and emotions are the fastest way to cement the bond of memory that gives us permanence. That's why music is so powerful. That's why band directors are so important. One little pearl of beautiful sound every rehearsal will shoot dopamine around the room! Find a beautiful musical moment everyday.

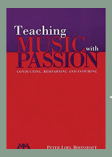
"Never underestimate the value of one pearl."

--Peter Boonshaft

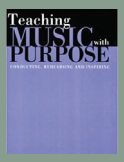
Book Resources



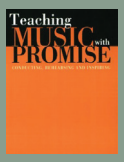
Teaching with Passion, Purpose and Promise by Peter Boonshaft



Teaching Music with Passion by Peter Boonshaft



Teaching Music with Purpose by Peter Boonshaft



Teaching Music with Promise by Peter Boonshaft

Web Resources

"Boonshaft's Blog"

"May the passion of what brought you to music empower you, may the purpose of what brought you to teaching swell your hearts, and may the promise of what brought you into the lives of every child you teach continue to fill your life with joy and wonder and happiness."

--Peter Boonshaft



Rehearsal Techniques

Rehearsing with Purpose

Most band directors believe that if they get their students to work really hard, they will be better. That is not necessarily true. If we associate hard work with success we are setting students up for failure. Rather, every student can learn to do what we need them to do, if we as their teacher give them the tool and techniques they need. We need to rehearse with purpose, not with effort.

"Effort is the single most overrated trait in producing success. People rank it as the best predictor of success when in reality it is one of the least significant factors. Effort, by itself, is a terrible predictor of outcomes because inefficient effort is a tremendous source of discouragement, leaving people to conclude that they can never succeed since even expending maximum effort has not produced results."

--Michele Scherneck

Characteristic tone is the most important technical skill we teach. Without it, working on everything else is a waste of time. Do not use words to fix tone (i.e. regal, warm, majestic, vibrant, rich). They can help, but modeling and imitation are the most effective. Instead of repeating yourself over and over, consider playing a recording for them.

Expose students to quality tone by playing recordings to them as they come in and out of class. Have them set up and break down silently and listen. When students start slipping in rehearsal with tone quality, quickly play a recording to get their ears atune to a quality example of characteristic tone. Consider giving students a playlist of musicians playing their instrument to take home and listen to.

"Instead of wondering, 'How can it help?' think 'How can it hurt?'"

--Peter Boonshaft

A great way to manage air is to have students do hissing contests as part of daily warm ups. Split the band in half and see which side can hiss at a forte for longer. Write the daily scores on the board. Daily beathing competitions can translate into sustained breath support in music.

A band cannot play better than they can sing. Middle schoolers are often fear of being laughed at. Instead, hum. Have them hum for months on simple pitches: tuning pitch, major chords, etc...experiment with dynamic changes and articulations. One day have them transition to "La" singing.

"No band can play better than they can sing"

--Peter Boonshaft

Scales are usually played very out of tune. Never do scales without a drone. They do not always have to be played by the tubas. Mix it up! Change the instrument everyday.

Stand at the door and greet students as music is playing. Don't be shuffling papers or setting up. Be present for the kids. It makes all the difference.

Rehearsal Techniques



Use Hand Signals for...

Sharps
Flats
Listening vertically
Listening Horizontally
Sit up tall
Pencils

Change the set up. Every 3 weeks, reverse the set up. It changes the psychosis of students, creating a focused rehearsal.

Have aisles for easy access to every musicians. You can praise and offer constructive crisiticm to students directly.

Say things in 5 words or less. Sometimes telling stories or giving context is important, but often we say too much. Talking less forces you to focus on what is important.

Look at every student in the ensemble every rehearsal. We often look at the kids that look at us and the trouble makers. Everyone else will not feel valued.

Send positive notes home. Letters are preferred, because parents will read that letter and have a positive conversation with their child. It takes no time, but means so much. Put little notes in kid's cases without their knowing and never say a word about it. Kids might not mention it to you, but it will be more meaningful than you will ever know. They can be as simple as, "I really appreciate your great posture in rehearsals. Keep up the great work. I am so proud of you." Student may not remember what you wrote in those letters, but they will always remember how they made them felt.

"It is not the hours you put in, it is what you in those hours"

--Peter Boonshaft

Try having silent rehearsals. Write the rehearsal order on the board and use gestures to communicate. Students will be silent. There maybe some students trying to be obnoxious, but keep going and do not laugh.

Videotape yourself in rehearsal. Watch the video and play along with a clarinet 2 part. Observe how much you talk, focus on certain sections, and leave out others!

"We all know music is as much of an art as it is a science. You'll listen to 50 different people on this stage and they will give 50 different answers.And all of them are right! And that is our joy that is our field of study. That is why we are stuck in this incredible love affair with music and teaching - because everyday we can learn something new."

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--Peter Boonshaft

Tim Lautzenheiser Leadership



BIOGRAPHY

Tim Lautzenheiser is a trusted friend to anyone interested in working with young people in developing a desire for excellence and a passion for high level achievement. His career involves ten years of successful college band directing at Northern Michigan University, the University of Missouri, and New Mexico State University.

Following his tenure at the university level, he spent three years with McCormick's Enterprises working as Executive Director of Bands of America. In 1981, Tim created Attitude Concepts for Today, Inc., an organization designed to manage the many requests for workshops, seminars, and convention speaking engagements focusing on the area of positive attitude and effective leadership training. Over two million students have experienced his acclaimed student leadership workshops over the last three decades.

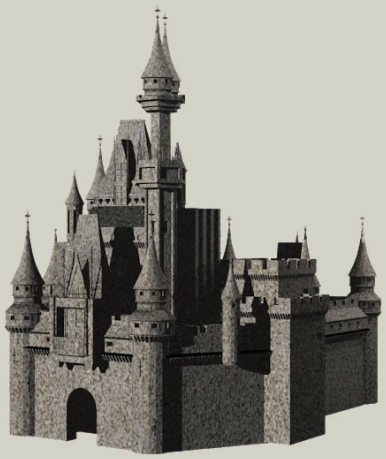
He presently serves as Vice President of Education for Conn-Selmer, Inc. In addition, he continues his rigorous travel schedule touting the importance of arts education for every child.

His books, produced by G.I.A. Publications, Inc., continue to be bestsellers in the educational world. He is also co-author of popular band method, Essential Elements, and is the Senior Educational Consultant for Hal Leonard, Inc. Tim is the Senior Educational Advisor for Music for All, and NAMM (The International Music Products Association).
Tim holds degrees from Ball State University and the University of Alabama; in 1995 he was awarded an Honorary Doctorate from the VanderCook College of Music. He is presently an adjunct faculty member at: Ball State University (Earl Dunn Distinguished Lecturer), Indiana-Purdue/Ft. Wayne University, and Butler University. In addition, he serves on the Midwest Clinic Board of Directors and the Western International Band Clinic/American Band College Board of Directors.

"Choose to understand before being understood"
--Tim Lautzenheiser

Introduction

Successful band programs are a reflection of a successful band director. Teaching context is as important as teaching content. There are two leadership styles that impact the teaching and learning environment. The important difference exists between the demand for excellence and the desire for excellence. Both avenues can produce the same results, but the impact on participants often dictates their future commitment to the band program.



"Find a home, build a kingdom"
--Tim Lautzenheiser



Decision Making

Demand for Excellence *(Director control-oriented)*	Desire for Excellence *(Studentcontrol-oriented)*
The director makes all the decisions. They look at every choice with canful analysis of how it will impact the organization. Top down decision-making is the mode of operation. Even though there may be student leaders/officers, etc., the final call is made by the director. **Pro:** Total control and complete understanding of every programmatic detail. **Con:** Excessive amount of time is spent micro-managing, checking and re-checking every choice/decision while being the only answer-source for the group.	The director empowers students to make decisions. They assign tasks to students in an effort to develop a sense of organizational ownership while tapping creative thoughts of students. Students are challenged to resolve their own problems and are encouraged to learn by trial and error. The director monitors progress as students explore choices and seek solutions. **Pro:** This method helps access the wealth of knowledge and creative energy within the ensemble. **Con:** Some students take action before having enough information. Communication can become fragmented.

Motivation

The director pushes the ensemble for results. They get behind the organization and drive members forward as they move to high standards of musical performance. When the group is not responding, the demand for excellence becomes the primary focal point and the director counteracts by pushing with more force. The power source is the director. The emphasis is on the end result. **Pro:** When there is a progress slow-down the director can take immediate steps to immediately reverse the cycle. **Con:** Students are motivated to perform at the demand of the director. Extrinsic motivation is seen as required for musical success.	The director pulls the ensemble toward a vision. They posture in front of the program, ensemble, and students to create a visionary goal. When the group is not responding favorably, the desire for excellence becomes the primary focal point and the director counters by focusing the attention on the students rather than the performance. **Pro:** The source of energy lies within the students; goal achievement is attained as a result of their contribution, intrinsic motivation is developed. The director-student communication is expanded, enhanced, and creates group synergy. **Con:** If students do not recognize their need to assume responsibility, forward momentum is halted. An excessive amount of valuable time can be lost.

"What would you do if you knew you couldn't fail?"
--Tim Lautzenheiser

Problem Identification & Correction

Demand for Excellence *(Director control-oriented)*	Desire for Excellence *(Studentcontrol-oriented)*
The director focuses on problems and is quick to correct them. They have a radar sense when it comes to identifying problems. They constantly solve every problem to attain perfection is top priority. The ability to analyze constantly assures constant improvement. **Pro:** The director uses knowledge, experience, and solutions to push the ensemble forward quickly. They can predict problems before they occur and help avoid potential breakdowns. **Con:** The mindset is always in a mode of "fix and repair." There are no problems, they create them to accommodate this style of teaching and leadership. There is rarely the sense of personal satisfaction.	The director highlights building strengths by learning from mistakes. They recognize problems, and encourage, lead and demonstrate *how* to fix them and *why* the correction needs to happen. The director will go through an education exchange allowing students to contribute to the improvement while offering creative counsel to find the solution. **Pro:** Students begin to model self-responsibility and share the responsibility of critical correction. The director can then dedicate more energy to other aspects of musical growth. **Con:** The director can assume students have proper information to complete the problem, while other members may be waiting for instructions or do not know what to do or how to do it, therefore the ensemble is at a standstill.

Program Pacing

The director has definite opinions. They maintain forward progress by relying on tried-and-true ideas and thoughts that have stood the test of time. A black and white approach keeps the program and students within dictated, approved boundaries of the director. The future of the program is predictable since it reflects the opinions and thoughts of the director. **Pro:** People know what behavior is appropriate and they usually adapt quickly. There is no second-guessing or wondering how to interpret directions from the director. **Con:** Opinions are not challenged or questioned, thus alternative options are rarely explored. People simply wait for instructions to be obeyed without going through a detailed thinking procedure for themselves.	The director is open minded and invites new ideas. They have opinions, but they exist as an avenue to further exploration of possibilities. Their open ear encourages students to express their ideas without fear of appearing inferior or unknowing. **Pro:** Students eagerly share thoughts and ideas, realizing they can contribute to the program. Instead of repressing concerns, they bring them to an open forum where there can be discussion and resolution. **Con:** People who need clear and concise parameters can get confused with shifts in program adjustments. They can be discouraged and frustrated by the lack of direction-definition if the director does not communicate given changes.



Leadership

Leadership Posturew	
Demand for Excellence *(Director control-oriented)*	**Desire for Excellence** *(Studentcontrol-oriented)*
The director demonstrates a mode of self-protection. They never allow situations where there is any kind of threat to their leadership stance. The system is designed to maintain security of the director and avoid any questioning of their dominance. There is a clear division between student and teacher. **Pro:** Although this can be seen as self-serving, it can help directors move ahead without fear of being undermined by others. **Con:** Students begin to reflect the self-protection theme and build their own walls of defense to guard their personal interests. Honest communication begins to decrease between director and students.	The director is relaxed in the interpretation of position importance. They avoid self-protection to demonstrate a higher level of self-confidence. Time and energy that might be spent protecting the director is used to the inclusion of others to share responsibilities connected with decision making and program mission. **Pro:** Students connect and interpret the director's open style as a pathway to mutual growth for everyone. **Con:** If the director does not maintain a professional posture, the lines between student and teacher can blur.

In reviewing the two approaches, we must ask: Which environment develops the life-long musician? The best director does not necessarily prescribe exclusively to either, but blends both to accommodate the given situation. By reviewing demand and desire approaches, we can gain a better perspective of what will best serve our programs.

Foundations for Success

When examining the traits of today's most successful directors, there are key characteristics that can be highlighted and adapted to our own situations.

Present an Inspiring and Compelling Mission

The long term goals of the group are communicated consistently and students are focused on self-imposed behaviors since goals are shared. Blame is discouraged. Solution options are encouraged.

"What is working well for us and why is it working?"

"How could we better serve the people, the group, the goals?"

"What behavior will best support those around us?"

"What behaviors are counterproductive? How can we alter them?"

Demonstrate Proven Disciplines Necessary to Create Group Synergy

The emphasis is on everyone, rather than the strict rule of the authoritarian director. The energy of students fuels the motion of the program forward. Discipline is a result of the commitment of students, instead of being told what to do. Positive discipline comes from group reflection.

Put People First

Students' creativity, imagination, and potential is limitless. It is up to directors to make connections with them and to let them know we care about them through open communication about their well-being, goals, and concerns.

Model a High Degree of Self-Responsibility

The idea of "do as I say, not as I do" is not effective. Directors need to take responsibility for their mistakes and share credit for successes. Modeling is the most effective method of teaching. Therefore, directors must demonstrate trust, appreciation, care, and concern. The master teacher understands it is not necessary to have all the answers, but find strength in saying, "I do not know, let's find out together."

Have High Expectations for Results

Today's directors need to be both student-oriented and results-oriented. They need to ac-



cept students for who they are but not accept behavior that does not support the goal of quality. This is a delicate balance that is ongoing for the director and the ensemble.

Creating a Culture of Quality Thought Leadership/Modeling

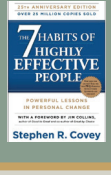
One of the most difficult challenges directors face is establishing a positive learning atmosphere that encourages students to contribute without fear of embarrassment, reprimand, pain, etc. If students are defensive and protective of themselves, it is impossible to access their creative potential. If the director models forward-focused discipline consistently, a remarkable shift in attitudes, energy, and performance will be felt.

Conclusion

The style of teaching a director chooses is very personal. It requires an open mind, willing spirit, and accepting attitude. If we expect students to reach higher levels of musicianship, we need to model the characteristics needed to achieve this end.

All directors can think of changes that can be made to advance their program, be it a bigger budget, better scheduling, more administrative support, greater community awareness, etc., but these changes will not occur until we change. If the band program is a reflection of the band director, then to manifest changes in the program, we must first manifest changes within ourselves.

Book Resource



7 Habits of Highly Effective People by Stephen Covey

Dr. Tim Gems

"It's not having the information that is bad, it's what you do with it."

"We will continue to do what we do until something threatens us."

"The kids don't have to change, we do."

"Teaching is the greatest act of optimism."

"Humor is the shortest distance between two people."

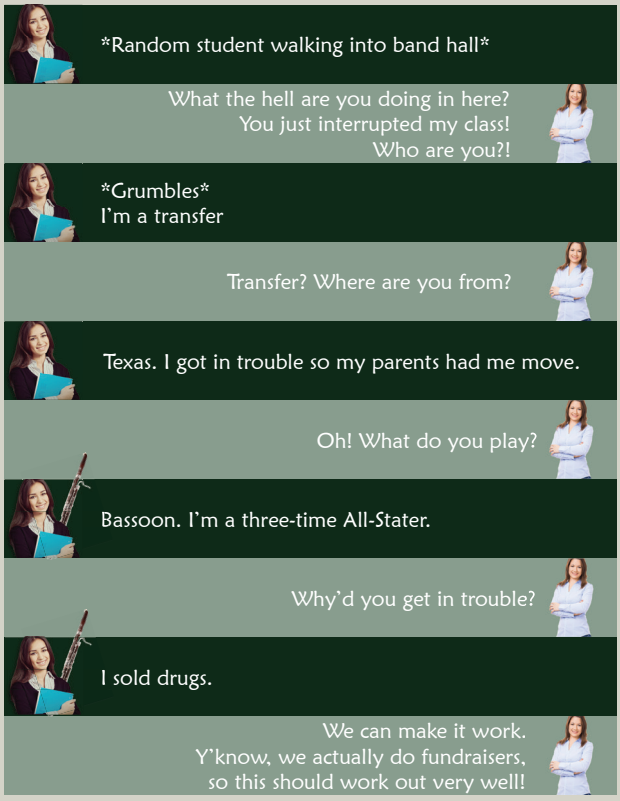
"Bad is debilitating and distractive. Good is infectious."

"When it comes to being right and being kind, choose being kind."

"You can be the difference between someone who cares, and their choice to do something drastic."

Band Directors Think Differently

Others educators follow rules and regulations, Band Directors make up the rules as we go...



Loras John Schissel *Music History*



BIOGRAPHY

Loras John Schissel has served as conductor of the Blossom Festival Band since 1998. He also regularly conducts the Blossom Festival Orchestra.

Mr. Schissel has travelled throughout the United States, Europe, and Asia conducting orchestras, bands, and choral ensembles in a broad range of musical styles and varied programs. A native of New Hampton, Iowa, Loras John Schissel studied brass instruments and conducting with Carlton Stewart, Frederick Fennell, and John Paynter. In the years following his studies at the University of Northern Iowa, Mr Schissel has distinguished himself as a prominent conductor, orchestrator, and musicologist. He completed his 20th season as founding music director of the Arlington-based Virginia Grand Military Band, an ensemble composed of current and former members of the four major U.S. service bands. In 2005, Mr Schissel was elected to membership in the prestigious American Bandmasters Association.

As a composer and orchestrator, Mr. Schissel has created an extensive catalogue of over 500 works for orchestra, symphonic wind band, and jazz ensemble, published exclusively by Ludwig/Masters Music.

Loras John Schissel is a senior musicologist at the Library of Congress and a leading authority on the music of Percy Aldridge Grainger, Aaron Copland, Leonard Bernstein, and Boston Symphony Orchestra conductor Serge Koussevitzky. Schissel and John Philip Sousa IV (great-grandson of the composer) recently co-authored a book titled The Stars and Stripes Forever in conjunction with the Sousa-Schissel book. Mr. Schissel is currently writing a study of the famed impresario Sergei Diaghilev.

Deeply committed to young musicians, Loras John Schissel has appeared as conductor of All-State music festivals and of festival bands and orchestras in more than thirty states.

Aaron Copland

When Schissel completed his military service and began work for the Library of Congress, his first assignment was to live with Aaron Copland in Peekskill, New York for six months. Schissel's assignment was to learn everything about Copland's life and works before he donated his entire collection of manuscripts, letters, compositions, and papers to the Library of Congress following his death. Copland had an excellent long term memory but poor short term memory. Schissel remembered countless times when Copland forgot his name or when he left the room...but if he asked Copland about his whereabouts during his hayday, he would remember every detail of a given event. Copland shared many stories with Schissel:

An interesting story, likely not found in textbooks, was Copland's first tea while at school at the American School at Fontainebleau (Paris, France) where he studied composition with Nadia Boulanger. During his tea with Boulanger, he was introduced to french composer Camille Saint-Saëns. At the same time, Igor Stravinsky walked into the cafe. In Copland's own words, "Here I am shaking hands with the end of the 19th century and the beginning of the 20th century!"

Schissel recalls another experience from his time living with Copland one particular night after they ate dinner together: Copland asked to



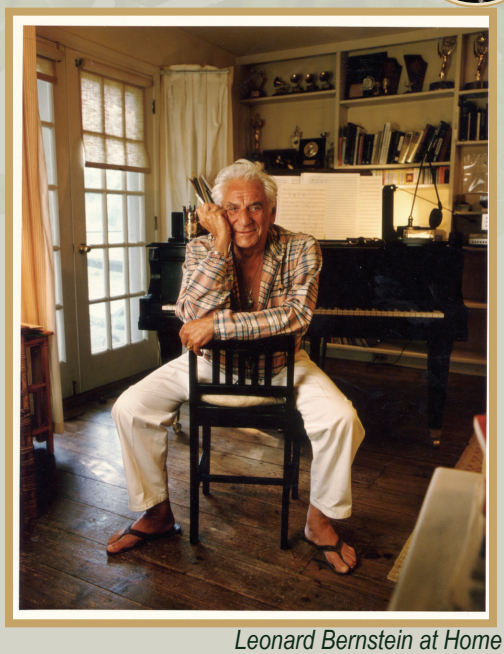
put on music (as he always did after dinner). Schissel knew Copland was partial to musicals and Stephen Sondheim (his favorite composer), so he put on the LP Follies. After the music played for a few minutes, Schissel and Copland received a phone call from a familiar but mean character who asked, "What is that racket you're listening to...is it my music?" Since this wasn't the first aggressive call they received, Schissel replied, "No, he has never played your music the whole time I've been here!" That harassing caller was Leonard Bernstein.



Aaron Copland at Rock Hill (Peekskill, NY)

Leonard Bernstein

Ironically, after his work with Copland, Schissel worked with Leonard Berrnstein for four months. It was a challenge to work with Bernstein because their sleep schedules were opposite: When Schissel would go to bed, Bernstein would just begin his day. One particular night when Schissel walked by the parlor on his way to the kitchen to get a glass of water, he saw Bernstein playing Somewhere from his musical West Side Story on his Bosendorfer piano with tears streaming down his face, crying his eyes out. Schissel poked his head into the room and asked, "What's the problem?" Bernstein immediately stopped playing and said, "You know, after all these years, I don't know where that effing music came from...every composer gets a gift, and West Side Story was my gift."



Leonard Bernstein at Home

The Schissel 20 MinuteVersion of Music in the United States in Band from 1776 to Today

In every field, there is an introductory course that basically addresses the questions, How did we get here? Where do we come from? Because of the demands of music (methods, aural skills, theory, etc…) we never get a good sense of where our music comes from. Thus, the condensed history of bands in the United States:

Band music came to the United States during the American Revolution by way of the British military. Bands during this time were very small, with one to two musicians on every instrument. The US forefathers saw the importance of bands in troop morale and rallying people together to fight the British, so the US began creating their own bands. In fact, Benjamin Franklin was a leader of a militia in Philadelphia, and composed a few pieces for band.

The US won the American Revolution, the British left, but the US kept the band tradition. Then small military bands grew throughout the original thirteen colonies. Militias began to also organize their own bands. These groups would play music written by local musicians (mostly



Music History

marches), but few pieces were published at that time.
As bands organized, they began to get larger. They would play for community and military events. By the 1800s, double armed musicians were more common, meaning a single musician would play a wind instrument outside and a string instrument inside.

As bands grew, music began to spread. Music was written by hand, usually by a leader of a local band who was also a player who had a skill at arranging and would write it out for each instrument by hand. As music began to be published, there would be multiple versions of a singular piece, with the band that played it written at the top of the sheet music. The earliest version of the Star Spangled Banner known was written in 1821 and played by the West Point Band.

When the US capital moved to Washington D.C., John Adams signed into law for the U.S. Marine Corp to have its own band. The band's first general order was to play concerts at the top of the Washington Monument. It was seen as a great way to entertain people and to demonstrate tax dollars being utilized. Many military bands continue the tradition of hosting concerts in parks to this day.



"Elmira Cornet Band," Thirty-third Regiment, of the New York State Volunteers, July 1861

With the racially-charged Civil War looming, militias and military organizations began to get strong. Meanwhile, in Philadelphia, there was a black, keyed bugle player, Francis "Frank" Johnson (nicknamed the "Toast of Philadelphia," because he led a band with both black and white musicians). Everyone in high society wanted Frank's band to play at their events.

President Abraham Lincoln knew that the bands were integral to fighting and that bands were at the front lines while fighting was happening. There were times, when it became too dark to fight, that Union and Confederate bands would have battles of the bands across the battlefield. No shooting, no killing, just music. All that said, there are countless diaries at the Library of Congress of musicians noting how important bands and music were to the soldiers.



Band of 10th Veteran Reserve Corps, Washington, D.C., April, 1865

Fife and drum corps, another product of the American Revolution, were integral for moving troops long distances because, "you have the melody and you had drums." Fredrick Fennell's (b. 1914) father and uncle owned Camp Zeke (Cleveland, Ohio) where they participated in a fife and drum corp. When Fennell was five, he stood in the center of his father and uncle's fife and drum circle and said he knew from that point on, he wanted to be a musician. When Fennell was older he read about Arthur Fremantle, an English colonel, who observed the battle of Gettsbburg from atop a tree. Fremantle said in a letter that bullets were whizzing by him, cannons were going off, and the Confederate Army's band was playing polkas and waltzes. He remarked, "What a queer sound it was to hear on the battlefield!" Reading this account while at Gettysburg in



1960, Fennell thought, “It can’t stop here!” Later in his life, Fennell recorded, “Sounds of the Civil War” which he considered up to his death the most important recording he had ever made.

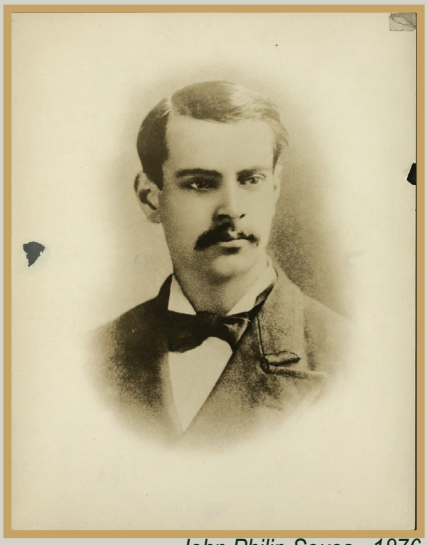
When the Civil War ended and the Confederates surrendered, President Lincoln was asked to give a speech. He said, “There are no words that I can find that can express how happy I am tonight.” He motioned to the Marine Band: “I would like to have the Marine Band play one tune. It’s one of my favorite tunes. Would the Marine Band kindly play “Dixie,” as I think we own that tune now again.” As a side, John Phillip Sousa’s father sat in the same train car as Abraham Lincoln to Gettysburg where he gave his famous, “Four score and seven years ago” speech.

Musical tapestry has been part of this great experiment we call America. Bands have been in existence since the beginning, and the first symphony orchestra arrived in the US in 1848 with the New York Philharmonic.

Another important name when referring to the history of American Bands is Claudio S. Grafulla, an immigrant composer who grew up in Majorca, Spain, and is considered the Robert Russell Bennett of the 19th century. Knowing that music was hard to come by, Gradulla would write a piece of music, copy all the parts, and lend it out to bands for them to copy. This became the standard for how music was disseminated at the time. He wrote the Port Royal band books, which are still in existence at the Library of Congress. The songs in the books were numbered, which is where the term, “the next number we’re going to play…” comes from.

Bands were incredibly popular, and so many people started and ran bands after the Civil War. Up until this point, bands received government financial support, but President Lincoln had to put a moratorium on bands, as there were no wars being fought at the time. So he sent all the bands home from Washington, D.C.

Near the end of the Civil War, John Philip Sousa was born in 1854. As a child, Sousa played violin. When he was 11, while practicing outside his home, the musical director of a travelling circus Swan Poodle overheard John practicing and offered him a seat in the traveling circus orchestra. Young Sousa agreed to play. The conductor told him to meet him at the train station at 6:00 AM and not tell anyone. But Sousa told his best friend, who told his mother, who told Sousa’s mother, who told Sousa’s dad. The next morning, Sousa’s dad woke him up at 5:30 AM, had him dress in his Sunday clothes, took him to the enlistment office, and had John sign indentured servitude to the US Marine Corp for seven years. The document also read, “If I desert, I will be shot at dawn.”



John Philip Sousa, 1876 (22 years old)

Sousa became an apprentice musician in the US Marine Band, which was the start of his training in performance and composition. He was asked to play the music of Brahms, Ravel, and Tchaikovsky for the naval officers on base (all brand new music at the time).

Sousa’s first teacher, John Esputa, was responsible for the idea of integrating music in public schools in Washington D.C. When he was asked by the city to create a public school program, Esputea said, “Under one condition: black kids and white kids will study as equals



Music History

in my classes. If you can't do that, I'm not going to do it." Thus becoming the first integrated music education system in the United States. As a side, the first integrated school in Washington D.C. was John Philip Sousa Junior High School in 1954.

Sousa's second teacher, George Felix Benkert, encouraged Sousa to compose. Sousa's father wanted him to play piano, but Benkert recognized Sousa's perfect pitch and wanted him to compose directly on paper, afraid his fingers would "wander into familiar places where others had fallen before." So Sousa never composed with the use of a piano or any instrument.

In 1879, Sousa wrote his first musical, and by 1898 Sousa had three different musicals on Broadway, running simultaneously: El Capitan, Charlatan, and The Bride-Elect. Schissel argues that Sousa is the father of the modern musical. Sousa was a show business person, and in his later life, his circle of friends were not military band directors, but rather show musicians like George Gershwin, Irving Berlin, and Jerome Kern. Later generations in show business view Sousa as a pioneer in entertainment and theatre composition.



John Philip Sousa with the U.S. Marine Band, March 1891

While on the road for his first musical Our Flirtation, Sousa was informed that the head of the Marine Band was fired for selling the band's instruments on the side and pocketing the cash. The news spread, and when Sousa's father heard about it in the newspaper, he proposed to the comandante (whom he happened to work for at the time) on his son's behalf that he should be the new leader of the Marine Band. Thus, Sousa became the youngest conductor of a military band at 24 years old. In 12 years of running the Marine Band, he served under five United States Presidents. In his time leading the Marine Band, he expanded the band's library, brought in new contemporary composers, and familiarized himself with the Washington political circles.

In 1891, the Marine Band was so popular in Washington D.C. that Sousa was approached by touring managers who said he should take the Band on tour. At the time there was a rule that military bands could not leave Washington D.C. for more than 24 hours. Sousa asked his comandante, who said he can't approve that kind of order, but suggested that Sousa ask the First Lady, so he asked President Harrison's wife. She then asked President Harrison who approved the tour. Thus began the first national tour of a United States Military Band. By the second tour in 1982, they were making money hand over fist.

By this time, Sousa's tour manager David Blakely approached him and offered Sousa to tour with him privately as The Sousa Band for much more money. Sousa accepted the offer, and wrote The Washington Post March, a 6/8 march, which "opened every door in the world" for Sousa. At the time, the waltz was the most popular dance in the Western World, but "The Washington Post" was so popular that another dance, the two-step was invented so people could dance to it. Because of the popularity of his music, Sousa became a household name. His music was published around the world, and it is thought that his face was more famous than the United States President of the time.

From 1892-1932, the Sousa Band performed 11 months out of the year, two concerts a day, seven days a week for a total of 17,986



concerts across their 39 year history. By 1900 they began touring Europe, having played two exclusive performances with only the King and Queen of England in attendance. In Paris, Sousa met musician Claude Debussy, and the Band also introduced Ragtime to Paris for the first time. He also met Percy Grainger in Paris, whom he stayed friends with until his death. By 1911 the Band did a world tour which took a year and a half.



Sousa's Band Playing for 4th Libery Loan Drive Wash. DC, Sept. 22, 1918

Sousa was very well known for paying his musicians fairly. While travelling 11 months out of the year, he paid his band reasonable, full-time salaries. If they had to cancel a concert, he would still make sure musicians were paid. In 1924, when he fell off the back of a horse and had to cancel four months of tour, he still paid his entire band full time salaries.

By World War I, Sousa was the biggest name in America, essentially making him the first pop music star. At the age of 66, he put his band on hiatus, gave up millions of dollars in income, and enlisted in the US Navy as a Lieutenant, and trained thousands of musicians at the Great Lakes Navy Training Center. He organized a 300-piece marching that travelled across the country on war rallies to raise money for the war effort. At one point the Navy approached Sousa, concerned they would not be able to pay him adequately, so he offered to be paid one dollar a month for the entire war. Sousa's concert programs were very long and always divided into thirds. The first third would be classical music (i.e. Tschaikovsky, Wagner, Beethoven, Meyerbeer) , the second third featured soloists in the ensemble (i.e. Simone Mantia, Arthur Pryor) and the last third were his own marches. For encores, the band only played Sousa's concert marches.

I joined the reserves on the last day of May,
I gave up my band and a thousand a day,
A dollar a month is my government pay,
My God, How the money rolls in!

(The poem next to John Philip Sousa's original paycheck from the military that he had framed in his Sands Point, Long Island home)

By the 1920s, the C.G. Con Company was making thousands of instruments a week during World War I to equip military bands, making millions of dollars. Once the war was over and the military bands disbanded, C.G. Con's profit came to a halt. They sent out music salesmen to convince towns to invest and build school music programs, and directly sell them instruments, music, and locate a band director that could run the programs.

At the end of Sousa's life, he judged the National Band Contest, a band competition for school bands. The event was hosted in small towns all over the country to promote musicianship and allow great names like Edwin Franko Goldman and Carl King along with Sousa to pass on what they know to young band directors and push forward the new idea of public school band programs.

Conclusion

It is important to share these stories so we are reminded that all these people were and are living, breathing, wonderful, nice human beings. Though Schissel doesn't know every single famous musician of the early 20th century, he spoke to those who did know them, and has been able to pass that on. Stories add value to the music, because the music itself is already of value, but to know the story behind the piece changes how you approach it as a conductor or interpreter.


30 Pieces



Grade

1 **A Festival Fanfare.....108**
Brian Balmages

1 **Radiance.....110**
Brian Balmages

1 **Tribute for Band:**
***On the Melody Taps*.....114**
Arr. Michael J. Miller

1+ **Bazaar.....116**
Randall D. Standridge

1+ **Kalinka.....120**
Arr. Robert Longfield

1+ **Resplendence.....124**
William Owens

1+ **Shipweck Cove.....126**
Jeremy Bell

1.5+ **Synchronized Energy.....128**
Greg Fhiaras

2 **Alliance.....130**
William Palange

2 **At Peace.....134**
Matt Conaway

2 **Avalon.....138**
Tyler Arcari

2 **Beyond the Crest.....140**
Sean O'Loughlin

2 **Bravery and Grace.....144**
George Sweet

2 **Down by the Salley Gardens.....148**
Michael Sweeney

2 **Eagles Among Us.....152**
Brian Balmages

2 **Paradise Awaiting.....156**
William Owens



2+ **The Boom-Boom Galop...160**
Randall D. Standridge

2+ **Light Everlasting.....164**
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2+ **Lux Spiritus.....166**
Randall D. Standridge

2+ **A Solitary Wish.....170**
Brian Balmages

2+ **A Voyage to Freedom.....174**
James Swearingen

3 **Irish Lullaby.....176**
Carl Strommen

3+ **Dances of a Shimmering Spirit.....180**
Robert Sheldon

3+ **Inchon.....184**
Robert W. Smith

3+ **No Greater Joy.....188**
Ryan Nowlin

3+ **With Zeal Unceasing.....192**
Todd Stalter

4 **Aurora Australis.....196**
Martyn Hancock

4 **An American Elegy.....200**
Frank Ticheli

4 **Paine Mountain Legacy...204**
Michael Sweeney

5 **Acadiana.....208**
Frank Ticheli

A Festive Fanfare

PUBLISHER
FJH Music Company Inc.

YEAR OF PUBLICATION
2017

GRADE
1

DURATION
2:00

KEY SIGNATURES


TIME SIGNATURE
4/4

TEMPOS
♩ = 132

INSTRUMENTATION
Flute
Oboe
Clarinet (1, 2)
Bass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone
Euphonium (& Euphonium T.C.)
Tuba

String Bass
Timpani
Bells
Chimes (Vibraphone)
Percussion 1 (Snare Drum & Bass Drum)
Percussion 2 (Crash Cymbal & Ride Cymbal)
Percussion 3 (Triangle, Sleigh Bells, Tambourine, & Suspended Cymbal)

REFLECTION
I've always felt that Brian Balmages' music masterfully creates interest in a variety of ways, and this piece is no difference. Instead of making the traditional medley, the foundation of this piece is a fanfare with holiday classics weaving through. Young band students will love this piece because it is accessible, yet has a mature sound to it, and includes familiar melodies. This piece gives a good challenge to every section of the band - technical and melodic work for woodwinds, intonation and matching pitch for brass, and off beat entrances for percussion. *A Festive Fanfare* provides amplemusical concepts to work on without being an impossible challenge for beginners to conquer. Balance, articulation alignment, and energetic breathing are going to be key in this piece to make sure the bright and energetic style is achieved.

Brian Balmages

ABOUT THE COMPOSER



Brian Balmages is an award-winning composer, conductor, producer, and performer. The music he has written for winds, brass, and orchestra have been performed throughout the world with commissions ranging from elementary schools to professional orchestras. World premieres include prestigious venues such as Carnegie Hall, the Kennedy Center, and Meyerhoff Symphony Hall. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service, which was attended by both President Obama and Vice President Biden. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. He is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors Association and in 2016 was awarded the James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts (the first year the award was given). In the same year, he was commissioned by his other alma mater, the University of Miami, to compose music for the inauguration of the institution's 6th president, Dr. Julio Frenk.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and region bands and orchestras, as well as university and professional ensembles throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Conference, American School Band Directors Association National Conference and others. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall as well as engagements in Australia, Canada and Italy. Currently, he is Director of Instrumental Publications for The FJH Music Company and Assistant Director of Bands and Orchestras at Towson University.

PROGRAM NOTES

Written as a celebratory overture to a winter holiday program, this fanfare infuses driving original material with holiday favorites. The piece includes several well-known carols, though they are not approached as a medley. Rather they are treated as small excerpts that appear throughout the fanfare without artificial transitions connecting them together. Carols include *O Come, All Ye Faithful; Hark! The Herald Angels Sing; Deck the Hall; Good King Wenceslas; Jingle Bells;* and *Joy to the World.*

REHEARSAL CONSIDERATIONS

This piece modulates from the key of concert Eb to concert F. There are often unison articulations that need to match and align when moving chord-to-chord (measure 27). Eighth notes should sound lifted without being rushed (measure 16). Woodwinds need to focus on fitting into the unison brass line, while the brass section focuses on matching pitch while playing unison (measure 35). Dynamic and style changes when transitioning sections needs to be heard. Hemiolas are introduced in the trumpet section (measure 31). They are easy to navigate so long as students count carefully!

Radiance

PUBLISHER
FJH Music Company Inc.

YEAR OF PUBLICATION
2018

GRADE
1

DURATION
1:45

KEY SIGNATURE


TIME SIGNATURES
4/4 3/4 2/4

TEMPO
♩ = 132

INSTRUMENTATION

Flute
Oboe
Bassoon
Clarinet (1, 2)
Bass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone
Euphonium (& Euphonium T.C.)
Tuba

String Bass
Timpani
Bells (1, 2)
Vibraphone
Chimes
Percussion 1 (Ride Cymbal, Snare Drum, & Bass Drum)
Percussion 2 (Triangle, China Cymbal, & Suspended Cymbal)

REFLECTION

Radiance **is deceivingly challenging. Perhaps it is the repetition that makes this a grade 1, but there are many hemiolas, note leaps, and off beat entrances that can pose great challenges for young musicians on top of the 4/4 + 3/4 counting! I enjoy the bright color created with metallic instruments, but would be wary of mallet choice as I can foresee this piece sounding "pingy" in the percussion section. Working separately with those instruments to assure articulations are lined up and matching, then adding it to the band would be ideal.** ***Radiance*** **has a beautiful color and interesting meter that will certainly challenge student musicians, but I believe they would also really enjoy playing.**

Brian Balmages

ABOUT THE COMPOSER



Brian Balmages is an award-winning composer, conductor, producer, and performer. The music he has written for winds, brass, and orchestra have been performed throughout the world with commissions ranging from elementary schools to professional orchestras. World premieres include prestigious venues such as Carnegie Hall, the Kennedy Center, and Meyerhoff Symphony Hall. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service, which was attended by both President Obama and Vice President Biden. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. He is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors Association and in 2016 was awarded the James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts (the first year the award was given). In the same year, he was commissioned by his other alma mater, the University of Miami, to compose music for the inauguration of the institution's 6th president, Dr. Julio Frenk.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and region bands and orchestras, as well as university and professional ensembles throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Conference, American School Band Directors Association National Conference and others. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall as well as engagements in Australia, Canada and Italy. Currently, he is Director of Instrumental Publications for The FJH Music Company and Assistant Director of Bands and Orchestras at Towson University.

REHEARSAL CONSIDERATIONS

The time signature modulates from from 4/4 to 3/4. The melodic theme is established in one section, then expanded on by other sections (measure five). When doing this, students must focus on fitting into the sound played before them and not overpowering it. Practice balancing overlapping melodic ideas for balance and blend. The eighth notes drive this piece, and should not be rushed (percussion measure one). Metallic percussion instruments establish the desired articulation for the piece in which wind instruments imitate. Accidentals should be played confidently and not shied away from (i.e. measure 37). Hemiolas are introduced in the percussion section, providing a great learning opportunity for the whole ensemble to learn (measure six)! Entrances often on beat two or four foursome sections, which need to be practiced and counted carefully for beginner musicians used to entering on beat one (measure 40). Cut offs at the end of phrases and ritardandos should be together - isolate and practice as necessary (measure 60-63)!

Radiance

PROGRAM NOTES

Built entirely around a motif based on two notes (measure one), this spirited work relies heavily on texture (specifically metallic percussion instruments) and is designed to reflect the title of the work. It uses three sets of bells (easily accessible by most bands since students typically receive bell kits part of their instrument rental), which ideally are separated behind the ensemble (left, center, right). The vibraphone part can be performed by up to 3 people on a single instrument (or directors can certainly use multiple instruments if available). While not overly melodically based, the first motif in the woodwinds establishes the basis for the entire work. Directors should focus attention on color changes throughout the work, giving that as music attention as the dynamic changes themselves. While the piece does have a lot of meter changes (the "tune" essentially is in 7/4 time, but written in 4/4 + 3/4), most students will easily be able to "read the notes as they come" as the music itself is very intuitive.

The title and its meaning come from the dedication of the work. Commissioned by Dallastown Area Intermediate School (York, Pennsylvania), the work was written to honor band director Richard Auen on the occasion of his upcoming retirement. *Radiance* speaks to the light that he has shown on students for decades and will continue to shine long after he retires.

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Tribute for Band: *On the Melody Taps*

PUBLISHER
Alfred Music

YEAR OF PUBLICATION
2017

GRADE
1

DURATION
2:00

KEY SIGNATURES


TIME SIGNATURE
$\frac{4}{4}$ $\frac{3}{4}$

TEMPOS
♩ = 69 - 80

INSTRUMENTATION

Flute
Oboe
Bassoon
Clarinet (1, 2)
Bass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone
Euphonium (& Euphonium T.C.)
Tuba

Bells
Percussion 1 (Snare Drum & Bass Drum)
Percussion 2 (Suspended Cymbal & Crash Cymbal)
Timpani

REFLECTION

Despite it being a grade 1, I would not recommend this piece for a beginner or less mature band as it demands a lot of musical maturity in the realms of balance, blend, and overall style. I think a middle school honor band or high school would be best suited. I really enjoy the shaping of *Tribute for Band*, and its growth and layering that leads to its climatic points. It reminds me of Frank Ticheli's *American Elegy* in that sense: Very somber, warm colors, and demand for sensitivity. This is a beautiful tribute piece great for any patriotic occasion.

REHEARSAL CONSIDERATIONS

As a patriotic tribute, this piece should be played in a legato styling, with particular attention to note length beginning and ends of slurs (measure ten). Because of the slow, long, stretched out style, intonation and chord balancing is going to be one of the biggest factors in rehearsals. Dotted quarter eighth note rhythms should be counted and drilled (measure 18). Modulations from concert Eb to concert F should be identified before playing. Depending on the strength of one's clarinet section, playing above Bb on the third line should be practiced (i.e. measure 3).

Michael J. Miller

ABOUT THE ARRANGER



Michael J. Miller is a composer, conductor, and educator living in Newnan, GA. He has several publications for concert band, orchestra, and chamber ensembles available from Alfred Music, Carl Fischer Music, F.J.H. Music, and Excelcia Music. His music regularly receives critical acclaim including J.W. Pepper and Son's Editor's Choice, Band World's Best 100 New Works for Band, and Highly Recommended status by the National Band Association's magazine, The Instrumentalist. His music is performed nationally and abroad, including recent performances at the Midwest International Band and Orchestra Clinic in Chicago, the World Association of Symphonic Bands and Ensemble's summer conference in Buñol, Spain, and the Pacific Symphonic Wind Ensemble's composer initiative in Vancouver, Canada.

Before dedicating himself to composition full time, Michael was a public-school band director. From 2013-2018 he served as the Director of Bands at Joe E. Newsome High School in Lithia, FL.

Michael holds a Master of Music degree in Instrumental Conducting from the University of Florida and a Bachelor of Music Education degree from Syracuse University. As a graduate teaching assistant for the University of Florida bands he guest conducted the Wind Symphony, Symphonic Band, and Concert Band, taught undergraduate conducting lessons, and was a staff member and music designer for Florida's Marching Band.

PROGRAM NOTES

Tribute for Band was originally composed for brass choir in the summer of 2009, in memory of Bruce McCready. McCready, from Buffalo, NY was a veteran of the U.S. Army, serving from 1966 to 1967 in Korea. He retired as the Dean of Students at Marcus Whitman High School in Rushville, NY, and was a beloved educator and adjudicator in the pageantry arts.

Based on the famous civil war bugle called "Taps" by Union General Daniel Butterfield, *Tribute for Band* pays homage to the men and women of the United States Armed Forces. It may be played on or around any U.S. Holiday such as Memorial Day, Independence Day, Veteran's Day, or during any other time of the year to commemorate an individual group of people from the military.

Throughout the piece, "Taps" is juxtaposed with other patriotic melodies such as "Simple Gifts," "The Star Spangled Banner," "Amazing Grace," and "The Battle Hymn of the Republic." True to its roots, *Tribute for Band* begins with the trumpet section, and in the end briefly features a bugle-life trumpet soloist.

Bazaar

PUBLISHER
Grand Mesa Music Publishers

YEAR OF PUBLICATION
2017

GRADE
1+

DURATION
2:00

KEY SIGNATURE


TIME SIGNATURE
4/4

TEMPO
♩ = 152

INSTRUMENTATION

Flute
Oboe
Clarinet (1, 2)
Bass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone
Euphonium
Tuba

Timpani
Percussion 1 (Bells)
Percussion 2 (Shaker, Tambourine & Vibraphone
Percussion 3 (Suspended Cymbal, Suspended Crash Cymbal, China Cymbal, Splash Cymbal, & Finger Cymbal)

REFLECTION

I am very familiar with the music of Randall Standridge, and his name is one I trust for quality literature for young musicians. There is so much to work within this piece! My non-varsity ensemble performed *Bazaar* for 2019 UIL Solo & Ensemble and really enjoyed the exotic and exciting elements of trills and the crescendoing and decrescendo ostinatos that intertwine through the ensemble. The percussion part is incredibly colorful and adds to the spicy, middle eastern flare. An excellent opportunity to showcase a strong percussion section, while also introducing unique auxiliary such as the china cymbal, splash cymball really appreciate that this piece gives young musicians exposure to different types of music, while not watering down the quality to meet their needs. This piece is a great opportunity to learn and apply the concept of multiple articulation styles in a single piece, and listening across the band for different melodic ideas. *Bazaar* has a great deal of musical depth, learning opportunities and a mature sound that young musicians will love to play!

Randall D. Standridge

ABOUT THE COMPOSER



Randall Standridge (b. 1976) received his Bachelor's of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, he served as the Director of Bands at Harrisburg High School in Harrisburg, Arkansas.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, Band Works Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge has had several of his pieces performed internationally, and has had numerous works selected for the J.W. Pepper's Editor's Choice and Bandworld Top 100 list. His composition *Snake Charmer,* published by Grand Mesa Music, is included in *Teaching Music through Performance in Middle School Band*. He has had several works performed at the Midwest Music Clinic in Chicago, IL. His work Art(*isms*) was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. Mr. Standridge is also contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series. His music is gaining recognition as worthwhile literature for concert festivals and performances across the United State and internationally.

In addition to his career as a composer, Mr. Standridge is the Marching Band Editor for Grand Mesa Music Publishers. He is in demand as a conductor, clinician, drill designer, music arranger, and colorguard designer for the marching arts. He is also a freelance artist, photographer, and writer. He lives in Jonesboro, AR with his family. For more information about Mr. Standridge, visit his website at: www.randallstandridge.com, or contact him directly at randallstandridge@yahoo.com

PROGRAM NOTES

Bazaar takes the listener on a musical trip to the exotic markets of the Middle East. Spices, beautiful fabrics, and priceless treasures litter the stalls while noise, aromas, and laughter fill the air. The use of an altered scale and colorful percussion add to the exotic feel of this work, making this an exciting musical journey your students will be clamoring to play on a daily basis!

Bazaar

REHEARSAL CONSIDERATIONS

The middle eastern style of *Bazaar* alternates between varying articulation styles that need to be matched universally (i.e. measure five verse measure 19). Unison rhythms and chords need to be aligned (i.e. measure 19). A lot of this piece involves passing melodic ideas from one section to another smoothly (i.e. measure 34). Sections build to large unison sections where rhythms and chords need to be balanced (measure 72). Melodic lines often overlap and need to be balanced (measure five). Tempo is consistent and should be carefully observed at all times; this work is intended to be slightly fast but not frantic. Percussion parts create the middle eastern color of this piece. Their dynamics should be full and clearly heard. Careful practice of scale studies will aid in successful preparation of the work. For added effect at home performances, consider having the sounds of a crowded market play directly before the music begins.

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Kalinka

PUBLISHER
Hal Leonard Corporation

YEAR OF PUBLICATION
2017

GRADE
1+

DURATION
2:35

KEY SIGNATURE


TIME SIGNATURE
2/4

TEMPOS
♩ = 72 - 132

INSTRUMENTATION

Flute
Oboe
Bassoon
Clarinet (1, 2)
Bass Clarinet
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone (1, 2, 3)
Euphonium (& Euphonium T.C.)
Tuba

Timpani
Percussion 1 (Snare Drum & Bass Drum)
Percussion 2 (Tambourine)
Percussion 3 (Xylophone

REFLECTION

Kalinka! **Is great literature for introducing the 2/4 time signature and bringing some musical diversity into the band hall. I would certainly use this piece as an opportunity to teach about its cultural relevance - perhaps with a YouTube video of someone playing it on a balalaika or accompany folk dancing so students can connect to the music on a deeper level.**

There is so much to work with in this piece, though I would recommend this for a band with a small but mighty percussion section. There are some interesting syncopated rolls happening, but otherwise thin writing. The range isn't too challenging for any given instrument, but first clarinets need to be comfortable going over the break frequently. Low brass is unison throughout, allowing them to focus on developing characteristic brass sounds and blending together. This piece is in ABA form, with a lyrical B section offering students to break away from the pointed melody in the A section and focus on playing in a legato style. Certainly a fun but unique piece for young bands!

Robert Longfield

ABOUT THE ARRANGER



Robert Longfield is an award-winning composer, conductor, arranger, and educator. Mr. Longfield has earned degrees in music education and music performance from the University of Michigan and University of Miami.

Mr. Longfield's career as a music educator spanned 42 years in the public schools of Michigan and Florida. He was the band and orchestra director at Miami Palmetto Senior High for 27 years. He also served as Palmetto's chairman of the Visual and Performing Arts Department.

Mr. Longfield is the recipient of the "Teacher of the Year" award from the Michigan School Band and Orchestra Association and the "Mr. Holland Award" from the National Academy of Recording Arts and Sciences. He has also been Palmetto Senior High School's "Teacher of the Year."

In his retirement, Mr. Longfield serves as the conductor of the Greater Miami Symphonic Band and he continues to add to his catalog of published compositions and arrangements for band and orchestra.

A member of ASCAP, Mr. Longfield has received numerous commissions and has over 400 publications to his credit. His compositions and arrangements have been played and recorded by bands and orchestras throughout the United States as well as in Canada, Europe, Japan, and other parts of the world.

PROGRAM NOTES

Kalinka is a Russian song written in 1860 by the composer and folklorist Ivan Larionov and first performed in Saratov as part of a theatrical entertainment that he had composed. Soon it was added to the repertory of a folk choral group.

The refrain of the song refers to the kalinka, which is the snowball tree (Viburnum opulus). It has a speedy tempo and light-hearted lyrics. The main refrain (Kalinka, Kalinka…) increases in tempo each time it is sung.

Kalinka is considered one of the most famous Russian folk and folk-style songs in Russian, and all over the world.

Written in the traditional and dramatic bottle-dance format, this is a classic Russian folk dance, carefully crafted here for second-year players. A delightfully appealing concert work that provides the opportunity to teach and perform music and style as well as the traditions from another land.

Kalinka

REHEARSAL CONSIDERATIONS

This traditional Russian arrangement has a 2/4 time signature, and is great for a diverse addition to concert programming! Fermatas should be crescendoed evenly (measure one). Crescendos, decrescendos, and accelerandos should occur while also balancing to the ensemble sound (i.e. measure 25). Play staccato notes in a laboriously slow tempo (measure two). When the style changes, the music should still sound heavy, but quick without dragging (measure 26). With an emphasis on chords on beat one, they should be tuned and given attention to balance. Syncopated melodies should be emphasized but stay in the same style as the rest of the section (measure 17). Entrances coming in on the "and" of beat one will need to be practiced (measure 25).

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Resplendence

PUBLISHER
FJH Music Company Inc.

YEAR OF PUBLICATION
2017

GRADE
1.5+

DURATION
3:30

KEY SIGNATURE


TIME SIGNATURE
3/4

TEMPOS
♩ = 126 - 132

INSTRUMENTATION

Flute (1, 2)
Oboe
Bassoon
Clarinet (1, 2)
Bass Clarinet
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone (1, 2)
Euphonium (& Euphonium T.C.)
Tuba

Timpani
Bells
Chimes
Percussion 1 (Snare Drum & Bass Drum)
Percussion 2 (Triangle & Tambourine)
Percussion 3 (Crash Cymbals, Bar Chimes, & Suspended Cymbal)

REFLECTION

I struggle with a consensus on this statement, but I've been told by peers that beginners or non-varsity bands should avoid playing ballads and connective pieces because they don't have the musical maturity to play with enough finesse. My personal opinion aside, *Resplendence* is a great bridge for young bands to have them playing in a legato style, while also keeping the energy high and music exciting to listen and play.

I enjoy listening to this piece: It's free-flowing and dance-like throughout. It has a lovely melody that is bold and consistent throughout the piece that is passed around from section to section. This piece has a lot of stability in the key signature, time signature, and recurring melody, while also offering space to teach bands new concepts such as dotted quarter notes, long rolls, and legato style.

REHEARSAL CONSIDERATIONS

***Resplendence* is a great piece to introduce 3/4 time signatures to young bands. Articulations alternate between legato, slurred, and tall, and differences between the three need to be audibly heard. Dotted quarter and eighth tied to quarter, creating syncopated rhythms need to be isolated, drilled, and aligned (measure 33).**

William Owens

ABOUT THE COMPOSER



William Owens (b. 1962) is a native of Gary, Indiana. His career as a music educator spans three decades and he is very active as a composer, clinician, and conductor throughout the United States and Canada. His compositions for young ensembles display a practice, erudite approach which has firmly established him as a leader in the field.

Since 1993, William has written over 150 commissioned and published works for concert band and string orchestra. His music has been performed at Carnegie Hall, the Midwest Clinic, and appears on required music lists both nationally and abroad. Principal commissions include those from the California Band Directors Association, the Chicago Public Schools Bureau of Cultural Arts, the Iowa Bandmasters Association, the South Plains College (TX) Department of Fine Arts, and the Texas University Interscholastic League. Several of his compositions are recorded and analyzed in educational text by the GIA series Teaching Music Through Performance in Band.'

William is a 1985 graduate of VanderCook College of Music in Chicago. He has been the recipient of numerous awards and grants for composition including the Forrest L. Buchtel Citation, presented to him by his alma mater. Professional memberships include the American Society of Composers Authors and Publishers (ASCAP), the American Composers Forum (ACF), the Association of Texas Small School Bands (ATSSB) and the Texas Music Educators Association (TMEA).

William formally retired from duty as a band director in Texas after 30 years of service and presently serves as Deputy Editor for The FJH Music Company. In his spare time, he enjoys sightseeing and reading, particularly motivational material and presidential biographies. He is a Chevrolet Corvette owner/enthusiast and holds membership with the "Cowtown Vettes" of Texas, a non-profit charitable organization in the Dallas-Fort Worth area. William resides in Fort Worth, TX with his wife and best friend, Georgia.

PROGRAM NOTES

With brilliant woodwind passages, colorful percussion and a strong melodic concentration, *Resplendence* draws inspiration from the music of the early Greek Orthodox Church. Commissioned by the Georgia Music Educators Association District 10, the work was premiered in February 2016 by the District 10 Middle School Honor Band with the composer conducting.

The music is largely characterized by its brisk, free-flowing quality. Woodwinds and percussion ring out vividly to introduce a bold trumpet statement. As the melodic content passes through several sections of the ensemble, many variations in the style and tonal color can be heard. The music becomes gradually slower and stronger as the ending approaches, yielding a powerful final chord.

Shipwreck Cove

PUBLISHER
Alfred Music

YEAR OF PUBLICATION
2017

GRADE
1+

DURATION
1:45

KEY SIGNATURE


TIME SIGNATURE


TEMPO
 **= 72 -**

INSTRUMENTATION

Flute
Oboe
Bassoon
Clarinet (1, 2)
Bass Clarinet
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone
Euphonium (& Euphonium T.C.)
Tuba

Chimes
Percussion 1 (Snare Drum, Ocean Drum, Bass Drum, & Triangle)
Percussion 2 (Suspended Cymbal & Crash Cymbal)
Percussion 3 (Mark Tree, Ocean Drum, & Tambourine)
Timpani

REFLECTION

What kid doesn't love pirates? *Shipwreck Cove* is a fun themed selection that doesn't leave directors playing another watered down arrangement of *The Pirates of the Carribean*. I would program this piece as an end of the year selection. It's relatively demanding with the lyrical style, fast moving dotted eighth notes, and split independent parts. *Shipwreck Cove* demands a level of musical maturity and independence that I can see being celebrated at the end of the school year when students are really at their musical peak. With the addition of interesting extended techniques to introduce, it's exciting melodic theme, and the incorporation of cut time and dotted quarter-eighth rhythms, I think this piece beautifully marries fun and educational concepts.

Jeremy Bell

ABOUT THE COMPOSER



Jeremy Bell (b. 1986) is a band and choral composer and dueling pianos entertainer based out of Chicago, Illinois. Heavily inspired by movie and video game soundtracks, his variety in style, fueled by his desire to study other types of music, brings a unique creative process to the concert band world that attempts to fuse these interests into fun and challenging works that excite the players. Jeremy received his Bachelor of Music degree in Music Composition from Bradley University in Peoria, IL where he studied with Dr. Stephen Heinemann. In 2011, he graduated from Arizona State University with a Masters in Music Composition where he studied with Dr. Rodney Rogers and Dr. Jody Rockmaker.

PROGRAM NOTES

Here is an exciting, pirate-themed piece for young bands. The work contains several themes that alternate between major and the parallel minor, creating feelings of heroism in the face of despair. *Shipwreck Cove* opens with the bass instruments representing the sea and accompanied by an ocean drum mimicking the sound of the waves. The second theme is then introduced in the upper woodwinds as a sorrowful pirate melody. After a quick restatement of the first theme, the mode changes to major and takes on a more heroic theme as the pirates brave the treacherous seas. Despite the sailor's best efforts to navigate *Shipwreck Cove*, though, the piece ends with a shortened version of "ocean" theme as the sea claims another ship for Davy Jones' Locker.

REHEARSAL CONSIDERATIONS

Cut-time time signatures should be introduced before playing this piece. There are many extended techniques, such as, "Blow air through instruments to create wind sounds" that will need to be introduced (measure one). Students should be confident in counting dotted quarter note rhythms, as it is an essential part of the repeated melody (measure 11). It should be explained that the molto ritardo should be conducted in a four-pattern, and the transition of this should be explained so the ensemble moves together (measure 54). In the same way, crescendos and decrescendos should be played evening and with control as a full ensemble (measure 57).

Synchronized Energy

PUBLISHER
Grand Mesa Music Publishers

YEAR OF PUBLICATION
2018

GRADE
1+

DURATION
2:21

KEY SIGNATURE


TIME SIGNATURE
4
4

TEMPO
♩ = 148

INSTRUMENTATION

Flute
Oboe
Bassoon
Clarinet (1, 2)
Bass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone
Euphonium
Tuba

Timpani
Bells
Xylophone
Percussion 1 (Snare Drum & Bass Drum)
Percussion 2 (2 Toms & Suspended Cymbals)
Percussion 3 (Cow Bell, Tambourine, & Triangle)

REFLECTION

Synchronized Energy **reminds me of Robert W. Smith's** ***The Great Locomotive Chase.*** **The piece propels forward with a very interesting percussion line, fast moving melodies and countermelodies in the woodwinds and supportive, fast moving bassline in the brass. I am not a huge fan of the "B" section's closed chords. I don't think it adds to the piece.**

Greg Fhiaras

ABOUT THE COMPOSER



Greg Fhiaras is an American composer and educator. Fhiaras received his formal training from Mississippi State University where he was principal percussionist and percussion arranger for the Famous Maroon Band. He studied composition/arranging under Dr. Peyton Crowder. Fhiaras taught band at all levels for 27 years in both private and public schools in Mississippi. He also served as a percussion adjudicator and clinician in Mississippi and Alabama. He is presently retired and residing in Gulfport, Mississippi.

PROGRAM NOTES

Energize your band with this exciting piece, which features two sources of energy trying to mesh. The first is a driving, pulsating theme with accents in the percussion and brass, the second a mysterious force with an exotic sound. These two sources eventually collide in the percussion break and dissipate into a smooth melodic section. Finally, this newly formed source of energy reappears with a vengeance with characteristics of both sources as the piece comes to an exciting conclusion

REHEARSAL CONSIDERATIONS

Articulation patterns vary throughout the piece, so tonguing patterns should be emphasized (measures two and four). Trilling is introduced, which is a fun extended technique woodwinds love (measure 20)! *Synchronized Energy* requires balance to, and layering of multiple musical ideas (measure 13). Have students play the different melodic ideas separately, then practice putting them together, listening for every musical idea being layered, fitting into the overall sound. Syncopated rhythms in the percussion parts are heard in the form of ties and off-beat accents (measure 21). Work on this with the percussion section first, then add them back in with winds so syncopations can be played confidently to compliment the fast driving melody. Note lengths in this piece should be full length (touching note-to-note). Dynamic contrast is essential in this piece to create style changes between A and B sections (measure 43).

Alliance

PUBLISHER
Alfred Publishing Co Inc.

YEAR OF PUBLICATION
2017

GRADE
2

DURATION
4:03

KEY SIGNATURE


TIME SIGNATURE
4
4

TEMPOS
♩ = 72 - 120

INSTRUMENTATION

Flute
Oboe
Bassoon
Clarinet (1, 2)
Bass Clarinet
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone (1, 2)
Euphonium (& Euphonium T.C.)
Tuba

Mallet Percussion 1 (Xylophone & Bells)
Mallet Percussion 2 (Chimes & Triangle)
Percussion 1 (Snare Drum & Bass Drum)
Percussion 2 (2 Medium-Pitch Tom toms & Triangle)
Percussion 3 (Crash Cymbal & Suspended Cymbal)
Timpani

REFLECTION

Alliance **seems to be a piece that has it all. An exciting and energizing melody, contrasting sections that transition beautifully from one to another, section features, and a very engaging percussion part that is often very independent of the winds. I would consider this piece a project for any advanced middle school or young high school band. It challenges students to be independent musicians, with many melodies and counter melodies often left to one section. Alliance also demands a very strong percussion section. On top of everything, this piece is also quite long, so endurance is necessary! This piece is engaging to listen to (and I'd assume play), but it is not for the faint of heart! An excellent challenge for great bands!**

William Palange

ABOUT THE COMPOSER



William Palange was a high school band director for over 34 years. He conducted the Oswego (NY) High School Wind Ensemble and Concert Band, and was director of the Oswego High High School Marching Buccaneers until his retirement in 2010.

Mr. Palange holds a degree in music education from the University of Miami (FL). He continues to be active as a guest conductor, composer, and performing in and around central New York. He continues to be active as a guest conductor, composer and performer in and around central New York, and appears frequently as a guest conductor for school band festivals. Mr. Palange resides in Oswego with his wife Bobbie and cat Ella.

PROGRAM NOTES

***Alliance* was composed to celebrate the 50th anniversary of the merger of the Minetta (NY) Union Free School with the Oswego City School District.**

Alliances are central to the success of any project, big or small. People looking past their differences to achieve a common goal has been a hallmark of our country since its inception. Whether it's a task as complex as our civic leaders crafting a path for our future, or one as simple as band students preparing a piece with their classmates, working together is an essential part of the process. "Alliance" is a celebration of the great things that are possible when we work together.

***Alliance* is dedicated to Heather Sweeting, director and former Minetto student, and her Minetto Elementary School Concert Band. She has skillfully guided students there for more than 2 decades. Miss Sweeting conducted the premiere performance in June, 2013.**

Alliance

REHEARSAL CONSIDERATIONS

Dotted quarter notes and syncopated rhythms are scattered throughout *Alliance* to support the melody (measure two). Phrases where there is call and response happening between sections should be balanced (measure nine). When clarinets play in the chalumeau range, it should be with a full sound, and supported air so they can tongue low notes firmly (measure 23). *Alliance* requires balance to, and layering of multiple musical ideas (measure 31). Have students play the different melodic ideas separately, then practice putting them together, listening for every musical idea being layered, fitting into the overall sound. Contrasting styles demand a change in style, usage of air, careful attention to what the conductor is conveying, and musical maturity (measure 60). *Alliance* has split flute and trumpet parts. These sections should have musicians that can play confidently on their own, together (measure 17). Practice passing melodic ideas from one section to another throughout the ensemble, ironing our bumps in transitions, and allowing students to listen to each other carefully (measure 23). Ritardandos should be isolated and practiced as a full ensemble, looking up at the conductor for guidance (measure 57). The percussion part is often completely different from the wind parts. They should be played strong with confidence, as they are often the driving force in this piece (measure 84)!

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At Peace

PUBLISHER
C.L. Barnhouse Company

YEAR OF PUBLICATION
2017

GRADE
2

DURATION
3:08

KEY SIGNATURE


TIME SIGNATURE
3
4

TEMPOS
♩ = 68 - 80

INSTRUMENTATION

Flute
Oboe
Clarinet (1, 2)
Bass Clarinet
Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone
Euphonium (& Euphonium T.C.)
Tuba

Bells
Timpani
Chimes (Vibraphone)
Percussion 1 (Triangle, Ride Cymbal, Suspended Cymbal, & Bass Drum)
Percussion 2 (Wind Chimes & Crash Cymbals)

REFLECTION

Although this piece is a grade 2, I would recommend playing this with a mature ensemble (advanced middle school). *At Peace* is very repetitive in the melody with many long held notes that demand a level of maturity to assure the music continues to drive forward and not get stagnant. I don't think this piece has a great amount of depth in regards to melodic and harmonic interest - it is all based around a simple melodic idea, but is a good addition to a concert if a director is looking to have a contrasting piece that is either slow or in a 3/4 time signature

Matt Conaway

ABOUT THE COMPOSER



Matt Conaway is an Assistant Professor of Bands at Purdue University in West Lafayette, Indiana. He serves as Associate Director of the famed "All-American" Marching Band, directs the University Concert Band and Varsity Band, assists with the basketball pep bands as a director and staff arranger, and is the department's technical coordinator. Prior to this appointment, he served for ten years as the Director of Band for the West Lafayette Community School Corporation, during which time the program received many state and national accolades for musical excellence.

His compositions for band range from very beginning through very advanced, based on his experience working with all levels of performers in grades 5-12. Matt is also an accomplished arranger, and has written for athletic bands at Indiana University, Purdue University, and many high schools throughout the Midwest. His arrangements have been heard on the national stage at multiple bowl games and college basketball tournaments since 1999.

After graduating from Woodhaven (MI) High School in 1997, he attended Indiana University - Bloomington, where he studied arranging with David Woodley. He received his Bechelor of Music Education with Distinction in 2001, and earned a Masters of Music degree from the American Band College in 2010. Matt has been granted honorary membership into Tau Beta Sigma and Kappa Kappa Psi, and was recently inducted into the Gamma Chapter of Phi Beta Mu. He is also a member of NAfME, NBA, Indiana Music Educators Association, Indiana Bandmasters Association, and ASCAP. He is in demand as a clinician and adjudicator at concert band festivals and competitions throughout the Midwest.

PROGRAM NOTES

At Peace provides bands of all levels an opportunity to show off their sensitive side. There was no specific prompt to this composition, and it doesn't portray anything specific. For whatever it's worth, it's the first piece of music Matt Conaway wrote after he completed his advanced work "*Captive.*" The serene nature of *At Peace* is somehow subliminally connected to the turmoil of that much deeper and darker work.
Many people shy away from simple, beautiful music in favor of something that tells a dramatic story. Sometimes we need to let a piece of music just be a piece of music; let the listener connect their own story. The unpretentious simplicity of this song is sure to resonate with audiences and students.

At Peace

REHEARSAL CONSIDERATIONS

Many phrases in this piece end with a long tone tied to an 8th note, followed by an 8th rest (i.e. measure two). The tendency of many bands is to release the long tone exactly on the tied note. This is correct on marches and faster music, not on slow, lyrical music. On this (and other) lyrical pieces, the note should continue until the rest begins; at this tempo, there should be no challenge in drawing a comfortable breath in a single 8th rest worth of time. This will help avoid choked phrases and uncomfortable amounts of silence.

Measure 54 should initially sound like it is the peak of the piece. Remind the ensemble that there are still two more levels to reach without sacrificing good tone quality. If appropriate dynamics have been maintained early in the piece the forte level at m. 54 should sound huge in its own right.

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Avalon

PUBLISHER
Carl Fischer, LLC

YEAR OF PUBLICATION
2018

GRADE
2

DURATION
2:24

KEY SIGNATURE


TIME SIGNATURE
4
4

TEMPOS
♩ = 86 - 144

INSTRUMENTATION
Flute
Oboe (opt. Flute 2)
Clarinet (1, 2)
Bass Clarinet
Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone
Euphonium (& Euphonium T.C. in Bb)
Tuba

Timpani
Mallet Percussion (Bells & Chimes)
Percussion 1 (Snare Drum & Bass Drum)
Percussion 2 (Crash Cymbal, Suspended Cymbal, China Cymbal, & Tambourine)

REFLECTION
I like *Avalon* because it fits into the Cheryl Floyd rule, that everyone in the band has the melody at some point. In measure 19, the low brass establish the recurring melody for the entire band! This piece has so many interesting and contrasting ideas squeezed into 2:24, and doesn't linger too long on any musical idea. For a strong middle school or high school ensemble, there is so much to work with in this piece without getting bored. It's high energy, mysterious, and rhythmically interesting (hemiolas everywhere!). This would be a hit with any young ensemble.

Tyler Arcari

ABOUT THE COMPOSER



Tyler Arcari is an emerging composer of music for bands and orchestras. He received his Bachelors and Master's degrees from Troy University where he studied with famed composer Ralph Ford, Robert Grice, and David Samuel. During his tenure at Troy University, Mr. Arcari wrote music for various ensembles on campus as well as music for District Honor Band and the Alabama All-State Festival. Besides his responsibilities as a composer, Tyler has taught Orchestration and Arranging at the collegiate level, high school music and middle school music. He currently serves as the Band Director at Russell County High School in Seale, AL.

PROGRAM NOTES

This piece is written with a little homage to David's long tenure at Avalon Middle school in Pace, Florida. He was certainly treated like a kind as the band director and rightly so. It seemed only fitting to add a little medieval fantasy. Avalon is a mystical island in the world of King Arthur where the great sword Excalibur was forged.

REHEARSAL CONSIDERATIONS

Lyrical and slow pieces are notoriously challenging for young bands as they expose so much! Band playing this piece should be musically mature! A strong percussionist should play timpani, as the roll in measure ten establishes the tempo change for the ensemble. There is a tempo change at measure 19. In the percussion section, the china cymbal is introduced, opening the door to more unconventional percussion instruments. Throughout the B section, brass plays with an intensity that is only created by good breaths, firm articulations, and careful aural skills (measure 19). Forte-pianos and sforzandos are used throughout this piece (measure 73). Such dynamics require quick changes of the airstream and embouchure, and should be isolated and practiced with the full ensemble.

Beyond the Crest

PUBLISHER
Carl Fischer, LLC

YEAR OF PUBLICATION
2018

GRADE
2

DURATION
3:15

KEY SIGNATURE


TIME SIGNATURES
$\frac{4}{4}$ $\frac{3}{4}$

TEMPOS
♩ = 72 - 138

INSTRUMENTATION

Flute
Oboe (opt. Flute 2)
Clarinet (1, 2)
Bass Clarinet
Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone
Euphonium (& Euphonium T.C.in Bb)
Tuba

Mallet Percussion (Bells)
Timpani
Percussion 1 (Snare Drum & Bass Drum)
Percussion 2 (Mark Tree, Triangle, Suspended Cymbal, Tambourine, Crash Cymbal, & Tam tam)

REFLECTION

I really enjoy the uplifting style of this piece! I'm very impressed with how O'Loughlin is able to put together such contrasting styles so seamlessly. What I appreciate the most about *Beyond the Crest* is that everyone's part is interesting. At no point is any particular instrument going to be bored. If this piece was dedicated to me as it is for Philip and Cindy Huff, I would be so moved!

Sean O'Loughlin

ABOUT THE COMPOSER



Sean O'Loughlin is the Principal Pops Conductor of Symphoria, from Syracuse, NY. He is a fresh voice and a rising name in the music world. His music is characterized by vibrant rhythms, passionate melodies, and colorful scoring. Commissions from the Boston Pops Orchestra, the Los Angeles Philharmonic and the Hollywood Bowl Orchestra highlight and showcase his diverse musical abilities. As a conductor, he has led performances with the Boston Pops Orchestra, the San Francisco Symphony, the Chicago Symphony, the Hollywood Bowl Orchestra, the Minnesota Orchestra, the Dallas Symphony, the Vancouver Symphony, the Atlanta Symphony, the Baltimore Symphony, the Houston Symphony, the Victoria Symphony and the Seattle Symphony amongst others. He was the assistant conductor and arranger for a production of Sgt. Pepper Live in Las Vegas featuring the band Cheap Trick. He has served as conductor for summer tours with Josh Groban, Sarah McLachlan and the Jerry Garcia Symphonic Celebration.

Recent collaborations include such artists as Sarah McLachlan, Adele, Josh Groban, Steven Tyler and Joe Perry, Kelly Clarkson, Blue Man Group, Janelle Monae, Audra McDonald, Hall and Oates, Gloria Estefan, the Indigo Girls, Diana Krall, Itzhak Perlman, Natalie Merchant, Chris Isaak, Pink Martini, Brandi Carlile, The Decemberists, Martina McBride, Josh Ritter, Gloria Gaynor and others. The Los Angeles Times calls his orchestrations "...magnificent and colorful" while adding "...even more dimension…" to the compositions. Daily Variety herald Sean's writing as "most impressive…" with a "wide range of coloring in the orchestra…" that "...adds heft and rolling energy."

Growing up in Syracuse, NY, Sean displayed a passion for music at an early age. Sean benefited from loving parents who supported his musical aspirations and challenged him to explore music as a career. During his undergraduate years at Syracuse University, Sean's musical career began to take shape with the guidance of Larry Clark. As Vice President at Carl Fischer Music, Larry continues to be a major influence in Sean's professional career as mentor and friend.

Through his growing number of commissioned and published works, Sean is excited to continue contributing to the rich history of orchestral and wind band literature. He is a frequent guest conductor with professional orchestras and honor bands around the country. An assual ASCAP Special Award winner, Sean was a composition fellow at the Henry Mancini Institute in Los Angeles, and holds composition degrees from New England Conservatory and Syracuse University. For more information, please visit www.SeanOloughlin.com.

Beyond the Crest

PROGRAM NOTES

Beyond the Crest was commissioned by the Lakeshore Bands of Stevensville, Michigan, and dedicated to Philip and Cindy Huff, Directors of Bands, in honor of their retirement. The piece captures the excitement and achievement that defined Philip and Cindy Huff's illustrious careers.

The piece opens with a slow, soaring melody that will become the basis of the entire composition. It builds to an intense chord at measure 13 that sets off into the fast section at measure 14. This section begins with some eighth-note pulses. The woodwinds have more eighth notes than the rest of the ensemble to create an echo effect. Bring out the dynamics to highlight this. The main melody comes in at measure 33, which is a faster version of the opening melody. It is complimented by some eighth-note punches and lush chords. The woodwinds take over at measure 43 with a much broader accompaniment in the lower voices. The lower voices get their changes at the melody at measure 54. The echo effect returns at measure 68 to start the cycle over again but this time with some new wrinkles. Measure 77 transports to a new tonal center and then brings it back to a broad presentation at measure 85. The eighth notes return to bring the piece to an exciting end.

REHEARSAL CONSIDERATIONS

This piece certainly calls for a musically mature ensemble as there is a lot of musical indepence required across sections and within singular instrument parts (i.e. independent clarinet 1 and 2 parts). There are three time changes, from 4/4 to 3/4, and returning to the home time signature, so the ensemble needs to be mindful of counting changes. There are vast contrasting styles within this singular piece, the primary being the religioso introduction at 80 beats per minute, transitioning straight into the con spirito at 138 beats per minute, which dictates most of the piece. There is a brief slow down at the maestoso at 72 beats per minute before returning to the con spirito for the remainder of the piece.

There is a variety of articulations that need to be addressed, particularly the moments where there is unison note and articulation across the whole ensemble (i.e. measure 66). Such unison sections also need to be tuned and balanced. There are some really interesting syncopated rhythmic ideas in the woodwind section (i.e. measure 18) and ties that come in on up beats in the trumpet section (i.e. measure 33) that demand a strong sense of rhythm.

Students will need to understand sections where the melody is being passed around the ensemble. (i.e. measure 52). Additionally, balancing the melody with counter melodies/harmonies (i.e. measure 72).

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Bravery and Grace

PUBLISHER
Carl Fischer, LLC

YEAR OF PUBLICATION
2018

GRADE
2

DURATION
2:49

KEY SIGNATURE


TIME SIGNATURE
C

TEMPOS
♩ = 100 - 144

INSTRUMENTATION

Flute
Oboe (opt. Flute 2)
Clarinet (1, 2)
Bass Clarinet
Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone
Euphonium (& Euphonium T.C. in Bb)
Tuba

Mallet Percussion 1 (Glockenspiel)
Mallet Percussion 2 (Xylophone)
Timpani
Percussion 1 (Snare Drum & Bass Drum)
Percussion 2 (Suspended Cymbal, Crash Cymbal, & Gong)

REFLECTION

What a challenging, fun, and exciting piece! I am a sucker for a classic celtic melody, and I love how George Sweet transforms Scotland the Brave in this multifaceted piece. This music is fun for every section, as everyone has the melody at some point. I appreciate how Sweet weaves *Amazing Grace* in with the melody to create a beautiful interlude within the piece. This piece is a gem - as great of a joy to play as it is to listen to!

George Sweet

ABOUT THE COMPOSER



George Sweet was born in York County, South Carolina in 1979. He received Master's Degrees in Composition and Instrumental Conducting from Northern Arizona University and a Bachelor's Degree in Music Education from Mars Hill University. George's music is regularly performed worldwide and has been heard at numerous state and regional Honor Band and Orchestra Festivals, Disney Magic Music Days, Bands of America, the College Band Director National Association Conference, the Concurso de Musica Festival in Peru, the Melbourne School Band and Strings Festival in Australia, the National Orchestra Festival, and the Midwest Clinic. These various commissions include those from professional performers, public schools, university ensembles, and also a video game under a grant from the Hewlett Foundation. George has taught Theory, Band, Chorus, and Orchestra at both public school and university levels. He is a member of the ASCAP and is the recipient of multiple ASCAP awards for concert music. George has also received awards from the American Prize, the Music Teachers National Association, and numerous "call for scores" competitions from various professional ensembles. George is a member of Phi Mu Alpha Sinfonia, MENC, and is an honorary member of Kappa Kappa Psi. His music regularly receives positive reviews in both the instrumentalist magazine and the Journal of the American String Teachers ASsociation and is included in the Smart Music Interactive program. George's music is published exclusively by Carl Fischer Publications of New York. For more information about the music of George Sweet, please visit www.george sweet.net

PROGRAM NOTES

Bravery and Grace is a setting of the unofficial Scottish national anthem, Scotland the Brave. While the melody is taken from *Scotland the Brave*, the accompaniment and harmony both have a "Western Americana" feel, reminiscent of composers like Roy Harris and Aaron Copland. This combination of a Scottish melody with American harmony is a reflection of the composer's Scottish-American Heritage.

The piece begins with a fragment of *Scotland the Brave* presented in a lush and reflective context. The main theme is performed in full by the upper voices at measure nine. The middle voices perform the material at measure 17, and the lower voices perform again at measure 33. This results in a loud passage representing pipers at measure 46. The traditional spiritual *Amazing Grace* appears suddenly at measure 51 in a somewhat polytonal setting. This is, once again, reminiscent of practices of the aforementioned American composers. After this lyrical presentation, a fragment of the main theme returns at measure 66. THis is followed by a broad restatement of the theme at measure 70 and a brisk conclusion with a final flair of polytonality.

Bravery and Grace

REHEARSAL CONSIDERATIONS

There are so many educational concepts to learn within this piece, but many can be addressed either as a whole ensemble or in large sectionals (i.e. woodwinds and brass). This piece begins slow and relatively unison, so balance, blend, and the swell of dynamics need to be addressed. When the melody comes in a measure nine, the short, pointed articulations need to be aligned and match across the ensemble, as does the accompaniment in the rest of the ensemble when they enter in measure 11. The eighth-sixteenths and grace notes need to be counted precisely and played the same length as seen in measure nine. Passing the melody from one section to another needs to be addressed so style and articulations are seamless from one section to another such as measure 33, where the melody is being passed from the woodwinds to the euphoniums.

Measure 51 will be a fun challenge to address - balancing the melody and harmony, both of which contrast greatly in style, as well as intonation. *Bravery and Grace* also start and end with tempo changes, so maintaining the spirit of the piece while also slowing down or speeding up will be important.

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Down by the Salley Gardens

PUBLISHER
Hal Leonard Corporation

YEAR OF PUBLICATION
2017

GRADE
2

DURATION
3:03

KEY SIGNATURES


TIME SIGNATURES


TEMPOS
 **= 68-84**

INSTRUMENTATION

Flute
Oboe (opt. Flute 2)
Clarinet (1, 2)
Alto Clarinet
Bass Clarinet
Bassoon
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone
Euphonium
Tuba

Convertible Bass Line
Timpani
Percussion 1 (Snare Drum & Bass Drum)
Percussion 2 (Suspended Cymbal, Triangle, & Crash Cymbal)
Mallet Percussion (Bells & Chimes)

REFLECTION

I believe Michael Sweeney's arrangement of *Down by the Salley Gardens* is the best one out there! Very approachable for a younger band. What I appreciate about the writing is that it is approachable for a younger band, but has a mature sound. This is a piece that I believe students would enjoy playing and would make an effort to play well. I love the use of chimes in the percussion section. *Down by the Salley Gardens* will motivate students to utilize their aural skills and play with relaxed sounds in order to achieve the beautiful, effortless sound this piece demands!

Michael Sweeney

ABOUT THE ARRANGER



Michael Sweeney (b. 1952) is a graduate of Indiana University where he studied music education and composition. Mr. Sweeney taught five years in the public schools of Ohio and Indiana where his teaching experience includes working with successful concert, jazz and marching programs at all levels from elementary to high school. Since 1982, he has worked full time for Hal Leonard Corporation in Milwaukee, Wisconsin and is currently Director of Band Publications. In addition, he contributes as a composer and arranger in all instrumental areas. Michael is particularly known for his writing at the younger levels for concert band jazz, and has over 500 publications to his credit. His works appear on numerous state contest lists and his music is regularly performed throughout the world. An ASCAP award-winning composer, his "Ancient Voices" (1994) and "Imperium" (1992) are analyzed in music education texts from GIA Publications. Michael is also in demand as a clinician and conductor for honor bands and festivals.

PROGRAM NOTES

In 1889, William Butler Yeats published *Down By The Salley Gardens* based on an Irish folk ballad Maids of Mourne Shore. The text conveys a melancholy tale of lost love and pleasant memories in a grove of weeping willow (salley) trees.

This adaptation for band should be performed in a smooth and unhurried style throughout. At measure 5, the trumpet melody may be performed with a soloist. The entire section should then join in on the pick ups to measure 9. Background parts should be carefully balanced so the fullness of the harmony is heard while making sure the melody line is never covered up.

The section at measure 21 introduces an original theme in a complementary style with a slightly faster tempo. The percussion accompaniment at this point should be light and delicate. There are two primary emotional peaks in this arrangement. The first occurs at measure 31 where the main melody returns in a new key. The chimes part can be brought out here! The second (and more dramatic) peak comes in measure 44 culminating in a striking harmonic alteration of the melody. From this point the piece tapers gradually to a quiet ending.

Down by the Salley Gardens

REHEARSAL CONSIDERATIONS

The greatest teaching concept in this piece by far is intonation! As mentioned earlier, *Down by the Salley Gardens* is a piece that is generally unhurried, with many block chords across the band that are vulnerable to poor balance and intonation. The first four measures are a great example of this. Additionally, there is a lot of call and response happening throughout this piece that demands students to listen and match style, intonation, and sound quality.

There are a few tempo changes throughout the piece that need to be addressed carefully. During most of the tempo changes there is also a full-ensemble crescendo and decrescendo that needs to be played evenly and balanced.

Down by the Salley Gardens is a great piece for a young, strong low brass section. The low brass often have the melody, and can serve as a great challenge (measure 13). Though the percussion parts are relatively simple, there are some exposed snare drum rolls that need to be played fast and even (measure 21) and suspended cymbal entrances that come in on beat 3 that need to be played confidently (measure 52).

Near the end of this piece, there are eight time changes between measures 30 and 46 going back and forth between 4/4, 3/4, and 2/4. They are not too challenging for a young band to navigate, but a great opportunity to learn about changing time signatures.

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Eagles Among Us

PUBLISHER
FJH Music Company Inc.

YEAR OF PUBLICATION
2017

GRADE
2

DURATION
2:30

KEY SIGNATURES


TIME SIGNATURES
$\frac{4}{4}$ $\frac{3}{4}$

TEMPO
♩ = 144

INSTRUMENTATION

Flute
Oboe
Clarinet (1, 2)
Bass Clarinet
Bassoon
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone (1, 2)
Euphonium (& Euphonium T.C. in Bb)
Tuba

Mallet Percussion (Bells)
Timpani
Percussion 1 (Snare Drum & Bass Drum)
Percussion 2 (CMark Tree, Triangle, Suspended Cymbal, Tambourine, Crash Cymbal, Tam Tam)

Violin (1, 2, 3)
Violin
Violoncello
Double Bass

REFLECTION

Eagles Among Us **is a great piece to introduce combined ensemble playing with a young, mature band and orchestra. The notes and rhythms are not necessarily challenging, and most lines echo each other and repeat, but good aural skills and responding and mimicking the style, articulation, and dynamics of the musicians around them is essential. I really enjoy Balmages' work, and this piece is no exception: Exciting, upbeat theme, driving smooth sections. A fun and high energy piece all the way through!**

Brian Balmages

ABOUT THE COMPOSER



Brian Balmages is an award-winning composer, conductor, producer, and performer. The music he has written for winds, brass, and orchestra have been performed throughout the world with commissions ranging from elementary schools to professional orchestras. World premieres include prestigious venues such as Carnegie Hall, the Kennedy Center, and Meyerhoff Symphony Hall. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service, which was attended by both President Obama and Vice President Biden. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. He is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors Association and in 2016 was awarded the James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts (the first year the award was given). In the same year, he was commissioned by his other alma mater, the University of Miami, to compose music for the inauguration of the institution's 6th president, Dr. Julio Frenk.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and region bands and orchestras, as well as university and professional ensembles throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Conference, American School Band Directors Association National Conference and others. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall as well as engagements in Australia, Canada and Italy. Currently, he is Director of Instrumental Publications for The FJH Music Company and Assistant Director of Bands and Orchestras at Towson University.

PROGRAM NOTES

Originally commissioned for combined band and string orchestra, *Eagles Among Us* is a powerful overture-style work with cinematic overtones. The music reflects the vision of the world from the eyes of an eagle in flight. The music includes dramatic fanfares juxtaposed with moments of lyricism that range from calming to soaring. The title comes from the name of the commissioning school, Eagle Ridge Middle School, and seeks to portray the majestic qualities of this magnificent creature.

Eagles Among Us is orchestrated in a unique way to provide many different performance opportunities. It can obviously be performed by a full band and string orchestra, but can also be performed by band alone if students play all of the string cues included in their parts. Finally, the work can be performed by a full orchestra (omitting bass clarinet, all saxophones and euphonium). In all three cases, the work will sound complete without the need for any rewriting.

Eagles Among Us was commissioned by the Eagle Ridge Middle School Band and Orchestra (Ashburg, Virginia); Kelley Vaeth and Erin Stavropulos, Directors.

Eagles Among Us

REHEARSAL CONSIDERATIONS

Eagles Among Us **is a well written piece to introduce band and orchestra playing together. All parts are covered or written in, so strings and winds can see what they are listening to. Time signatures change constantly between 3/4 and 4/4, so careful counting between the two is absolutely necessary. There are some juxtaposing rhythms, such as the vibraphones playing syncopated rhythms against the woodwinds (measure 4) which will require extra attention. The rhythms and melodic lines in this piece are otherwise not too complicated, but require precise alignment across the ensemble, specifically with releases. There is a temporary phrase modulation (measure 5), where the ensemble goes from C Major, to Bb Major for 14 measures, then back to the home key. Instead of identifying accidentals, it would be more beneficial to identify the temporary key for students. There are also contrasting styles within this piece, ranging from intense, percussive-like, to smooth and connected that students will have to adjust to. There are also many situations where there is echoing other sections. For example, in measure 56, the strings play the melody that the flutes then have to echo in measure 60. Such sections need to match in style and articulation.**

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Paradise Awaiting...

PUBLISHER
FJH Music Company Inc.

YEAR OF PUBLICATION
2017

GRADE
2

DURATION
2:40

KEY SIGNATURE


TIME SIGNATURES
$\frac{4}{4}$ $\frac{2}{4}$

TEMPOS
♩ = 80-138

INSTRUMENTATION

Flute (1, 2)
Oboe
Clarinet (1, 2)
Bass Clarinet
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone (1, 2)
Euphonium (& Euphonium T.C. in Bb)
Tuba

Timpani
Bells
Vibraphone (optional Marimba)
Percussion 1 (Snare Drum & Bass Drum)
Percussion 2 (Tambourine, Triangle, Bar Chimes, Suspended Cymbal & Crash Cymbal)

REFLECTION

I love pieces like *Paradise Awaiting...* that offer so much in such a compact experience. That said, it requires a lot of maturity from musicians for it to be successful. The piece jumps from 80 to 138 beats per minute early on and does not let up! I love the fanfare style of the trumpet parts. What makes this piece so stellar is that everyone has the melody at some point. The low brass have many opportunities to be challenged and be in the spotlight, while woodwinds have duet and trio opportunities to stay engaged. Percussion has challenging mallet parts and interesting auxiliary lines that drive this piece and demand great musicianship. There is something for everyone in this piece!

William Owens

ABOUT THE COMPOSER



William Owens (b. 1962) is a native of Gary, Indiana. His career as a music educator spans three decades and he is very active as a composer, clinician, and conductor throughout the United States and Canada. His compositions for young ensembles display a practice, erudite approach which has firmly established him as a leader in the field.

Since 1993, William has written over 150 commissioned and published works for concert band and string orchestra. His music has been performed at Carnegie Hall, the Midwest Clinic, and appears on required music lists both nationally and abroad. Principal commissions include those from the California Band Directors Association, the Chicago Public Schools Bureau of Cultural Arts, the Iowa Bandmasters Association, the South Plains College (TX) Department of Fine Arts, and the Texas University Interscholastic League. Several of his compositions are recorded and analyzed in educational text by the GIA series '*Teaching Music Through Performance in Band.*'

William is a 1985 graduate of VanderCook College of Music in Chicago. He has been the recipient of numerous awards and grants for composition including the Forrest L. Buchtel Citation, presented to him by his alma mater. Professional memberships include the American Society of Composers Authors and Publishers (ASCAP), the American Composers Forum (ACF), the Association of Texas Small School Bands (ATSSB) and the Texas Music Educators Association (TMEA).

William formally retired from duty as a band director in Texas after 30 years of service and presently serves as Deputy Editor for The FJH Music Company. In his spare time, he enjoys sightseeing and reading, particularly motivational material and presidential biographies. He is a Chevrolet Corvette owner/enthusiast and holds membership with the "Cowtown Vettes" of Texas, a non-profit charitable organization in the Dallas-Fort Worth area. William resides in Fort Worth, TX with his wife and best friend, Georgia.

PROGRAM NOTES

The slower beginning and ending sections should be very relaxed and calm. While there are no specific interpretative markings in the beginning section, the director is invited to take expressive initiative to enhance the performance. The use of vibrato with the flute (or oboe) and alto saxophone will also add a special quality. In the upbeat lively and carefree section, keep the tempo steady and consistent. Take care to play the f dynamics tastefully as well as strong. In the end, the final alto saxophone tone must fade to a whisper rather than suddenly stop. Allow the final bells/vibraphone note to ring freely; do not muffle. If no vibraphone is available, a marimba played with soft rubber mallets will make an adequate substitute.

Paradise Awaiting...

REHEARSAL CONSIDERATIONS

This piece offers many opportunities to address ensemble blend and balance: Starting in the first measure, mallet percussion plays a counter melody that needs to fit into the melody at measure 5. There is also another melody versus counter melody in measure 37 where the horns, trombones, and euphoniums take over the melody from trumpets and the trumpets have the counter melody. The change in lead part and volume will need attention. The introduction is very smooth and connected in style, and all musicians need to have musical maturity to listen, and blend together. There is a duet melody that is repeated by the full ensemble and other instruments (measure ten). Musicians need to match style articulation of the melody played before them. The sudden tempo and style change in measure 14 will need to be addressed to assure smooth transition. Light staccatos are sprinkled throughout this piece (measure 18 in the trombone part). I would suggest having musicians listen and match note length with tambourine or snare drum, depending on where and whom they are playing with. Alto saxophones and flutes have a lovely duet in measure 65 that will need to be balanced and played out! There are many opportunities in this piece to listen across the ensemble. Call and response sections scattered, such as in measure 45 between the woodwinds and brass.

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The Boom-Boom Galop

PUBLISHER
FJH Music Company Inc.

YEAR OF PUBLICATION
2017

GRADE
2+

DURATION
2:30

KEY SIGNATURE


TIME SIGNATURE
2/4

TEMPO
♩ = 168

INSTRUMENTATION

Piccolo
Flute
Oboe
Bassoon
Clarinet (1, 2)
Bass Clarinet
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone
Euphonium (& Euphonium T.C.)
Tuba

Timpani
Bells
Xylophone
Percussion 1 (Snare Drum, Wood Block, Triangle, & Bass Drum)
Percussion 2 (Crash Cymbals, Suspended Cymbals, Tambourine, & Temple Blocks)

REFLECTION

I am very familiar with the music of Randall Standridge, and his name is one I trust for quality literature for young musicians. I selected this piece for my project because I often struggle finding marches, galops, and high speed dances for my students that I like, and I really enjoyed the brightness and approachability of *The Boom-Boom Galop*. While galops can often sound very thin in structure and rushed (in my opinion), this piece has a lot of variance and melodic depth that is light hearted in style and fun to listen to. Looking at the score, *The Boom-Boom Galop* looks relatively simple, but the challenge is in the speed! Aligning articulations and releases together while also balancing to all the entering melody lines at 168 beats per minute! This piece is a great challenge to play, while also a lot of fun to listen to!

Randall D. Standridge

ABOUT THE COMPOSER



Randall Standridge (b. 1976) received his Bachelor's of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, he served as the Director of Bands at Harrisburg High School in Harrisburg, Arkansas.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, Band Works Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge has had several of his pieces performed internationally, and has had numerous works selected for the J.W. Pepper's Editor's Choice and Bandworld Top 100 list. His composition *Snake Charmer,* published by Grand Mesa Music, is included in *Teaching Music through Performance in Middle School Band*. He has had several works performed at the Midwest Music Clinic in Chicago, IL. His work Art(*isms*) was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. Mr. Standridge is also contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series. His music is gaining recognition as worthwhile literature for concert festivals and performances across the United State and internationally.

In addition to his career as a composer, Mr. Standridge is the Marching Band Editor for Grand Mesa Music Publishers. He is in demand as a conductor, clinician, drill designer, music arranger, and colorguard designer for the marching arts. He is also a freelance artist, photographer, and writer. He lives in Jonesboro, AR with his family. For more information about Mr. Standridge, visit his website at: www.randallstandridge.com, or contact him directly at randallstandridge@yahoo.com

PROGRAM NOTES

The Boom-Boom Galop is intended to be a somewhat humorous work, with many loud interjections from the bass drum and timpani. Anytime the bass drum is featured, it should be played very dryly (choked) and with a lot of impact. Similar to Haydn's *Surprise Symphony* meets Bozo the Clown.

Dynamic contrast (bass drum notwithstanding) and light articulation will be key to conveying the fun and surprise of the piece. Tempo is key and demands that the work be played as a "galop," not a "trot." Practice slowly at first to achieve correct technical facility; however, performing at a slower speed will rob the piece of its character and intent.

While teaching this work, expose students to classic galops, can-cans, and dances of the repertoire for reference, ex. *Galop* (Shostakovich), *Pas redouble* (Saint-Saens); or any of the numerous dances by Tchaikovsky.The work is in ternary form (ABA) with miniature ternary forms within (ABA - CDC - A - Finale overall).

The Boom-Boom Galop

REHEARSAL CONSIDERATIONS

The rhythms and notes in this piece are easy for a grade 2+ piece, but the articulations and speed make it challenging! Articulations, note lengths, and phrase releases need to be unified across the entire ensemble. Practice these concepts at a slow speed first and increase in speed over rehearsals, making sure they are still aligned. For shorter note lengths like staccatos and accents, have wind instruments match the xylophone, which demonstrates nicely the full, quick sound this piece requires.

When new melodic content enters, the ensemble needs to balance to it. For example, at measure nine the trumpets have the melody the first time, but the second time (at the repeat) they need to balance to the clarinets, alto saxophones, and horns who come in playing countermelody. The original melody played by the trumpets needs to fit into the sound of the new melodic content.

At measure 26 begins a call and response between the low brass, saxophones, and bassoon who play forte, accented syncopated rhythms. After four measures, the rest of the ensemble responds with light, separated eighth notes. Such contrasting styles need to have smooth transitions and compliment each other without being too bombastic or pinched in either direction.

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Light Everlasting

PUBLISHER
Addair Music Production, LLC.

YEAR OF PUBLICATION
2018

GRADE
2+

DURATION
3:42

KEY SIGNATURES


TIME SIGNATURE
4
4

TEMPOS
♩ = 64 - 90

INSTRUMENTATION
Flute
Oboe
Bassoon
Clarinet (1, 2)
Bass Clarinet
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone (1, 2)
Euphonium
Tuba

Bells
Chimes
Percussion 1 (Hi-Hat & Bass Drum)
Percussion 2 (Wind Chimes, Suspended Cymbals, & Crash Cymbals)
Timpani

REFLECTION
I love this piece because, not only is it beautiful to listen to, but it was written by a dear friend and colleague of mine. This piece is a beautiful tribute, and wonderfully illustrates the eben flow of life. Though written for a young band, this piece allows students to feel a universal and musical connection to the universal journey of life. Immortalizing a colleague's life is no easy task. This piece should not be programmed lightly!

REHEARSAL CONSIDERATIONS
Playing any slow piece such as *Light Everlasting* with a young band is challenging because it demands students to listen at a high level while also playing with endurance musically. Addressing ensemble balance, dynamics, tone, and intonation are imperative to address when learning this piece. Students need to be familiar with playing their concert Ab scale in order to be successful. There are challenging rhythms in the percussion section that will need to be addressed (measure 34). Ryan Addair provides a study guide, which I appreciate because he suggests using the percussion rhythms as an opportunity to involve the entire ensemble. Included in this piece are two chorales (one minor, one major) that can be used to help teach tonalities found within.

Ryan Addair

ABOUT THE COMPOSER



Ryan Addair the Director of Bands at Chancellor High School in Fredericksburg, Virginia. He is a native of Virginia, earning his Bachelor of Music Education degree from James Madison University, and his Master's degree from the American Band College. In addition to being a full-time high school band director, Ryan is also an active composer, arranger, and drill writer, He has composed and arranged pieces for orchestra, concert band, and marching band, as well as the scores to several films.

In addition, Ryan has published two books: *Small Band: Big Results - Get the Most Out of Your Marching Band,* and *Tuning for the Modern Wind Ensemble,* which are both being used in band programs across the United States. Ryan is a member of Phi Beta Mu International Bandmasters Fraternity, Kappa Kappa Psi National Band Service Fraternity, Virginia Band and Orchestra Directors Association, Virginia Music Educators Association, and the National Association for Music Education. In addition to his music career, Ryan enjoys cooking, studying Mixed Martial Arts, and spending time with his wife Tera, his son Aiden, and his daughter Lily.

PROGRAM NOTES

Light Everlasting is meant to honor the sadness of loss and celebrate the joy of life. The piece opens simply, much the way life often does: it is carefree and almost childlike, with the bells twinkling to portray "light." The music quickly moves to incorporate more complex harmonies, bringing dissonance to the forefront, signifying that a tragic event has occurred.

The euphonium solo is written as a reflection of the human spirit. When it is first presented, the notes interact with the surrounding harmony to create a feeling of unease and melancholy. It is only after this feeling of sadness sets in that the music moves on to portray the joys of life. A celebration follows, bringing back earlier themes but in a more uplifting tone, THe bells return, along with other bright percussion sounds, while the winds are impactful and moving.

To close out the piece, the solo euphonium returns, playing almost the same notes as before, but this time with a completely different meaning: these final sounds represent a human soul at peace, met with the last notes of light emanating from the bells.

Lux Spiritus

PUBLISHER
Grand Mesa Music Publishers

YEAR OF PUBLICATION
2018

GRADE
2+

DURATION
3:34

KEY SIGNATURE


TIME SIGNATURE
4
4

TEMPOS
♩ = 68 - 160

INSTRUMENTATION

Flute
Oboe
Bassoon
Clarinet (1, 2)
Bass Clarinet
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone
Euphonium (& Euphonium T.C.)
Tuba

Synthesizer (Optional)
Mallets 1 (Bells & Chimes)
Mallets 2 (Vibraphone & Temple Blocks)
Timpani
Percussion 1 (Snare Drum, Hi-Hat & Bass Drum, & Triangle)
Percussion 2 (Crash Cymbal, Suspended Cymbal, Suspended Crash Cymbal, Suspended China Cymbal/Tam Tam, Wind Chimes, & Suspended Cymbal)

REFLECTION

Before reading about this piece and judging it on the title alone, I originally assumed *Lux Spiritus* was going to be a chorale-like piece that was spiritual in nature (something attune to Eric Whitacre's *Lux Aurumque*). I was surprised that it was in fact a piece celebrating a music educator and rather upbeat! Though I love the driving melodic line, the classic Randall Standridge percussion writing, and believe that students would absolutely enjoy playing this piece, the title is misleading!

Randall D. Standridge

ABOUT THE COMPOSER



Randall Standridge (b. 1976) received his Bachelor's of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, he served as the Director of Bands at Harrisburg High School in Harrisburg, Arkansas.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, Band Works Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge has had several of his pieces performed internationally, and has had numerous works selected for the J.W. Pepper's Editor's Choice and Bandworld Top 100 list. His composition *Snake Charmer,* published by Grand Mesa Music, is included in *Teaching Music through Performance in Middle School Band*. He has had several works performed at the Midwest Music Clinic in Chicago, IL. His work Art(*isms*) was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. Mr. Standridge is also contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series. His music is gaining recognition as worthwhile literature for concert festivals and performances across the United State and internationally.

In addition to his career as a composer, Mr. Standridge is the Marching Band Editor for Grand Mesa Music Publishers. He is in demand as a conductor, clinician, drill designer, music arranger, and colorguard designer for the marching arts. He is also a freelance artist, photographer, and writer. He lives in Jonesboro, AR with his family. For more information about Mr. Standridge, visit his website at: www.randallstandridge.com, or contact him directly at randallstandridge@yahoo.com

PROGRAM NOTES

Lux Spiritus ("Spirit of Light") was written in celebration of a Pennsylvania band director who dedicated her life and career inspiring and instructing the next generation of musicians. The work takes the form of a celebratory fanfare followed by an energetic dance that seeks to capture the fun and energy her students experienced daily in her classroom. Let the light in this stirring band work inspire your students to higher musical achievement!

Commissioned by the family, friends, and former students of Judy Houdshel, in Honor of her 37 years of instrumental instruction in the Downingtown Area School District, Downingtown, Pennsylvania.

Lux Spiritus

REHEARSAL CONSIDERATIONS

Technical fluency in the key of Eb major is a must when learning this piece. Throughout, the whole piece, woodwinds play multiple, repeated sixteenth note runs that are based on the Eb major scale (measure six). There is a lot of rhythmic independence in the percussion part (i.e. Percussion 1 in the beginning, and the temple block part in measure 31). Aside from a few tricky rhythms in the snare drum part (measure 96), the percussion parts are not challenging most of the time, but I would suggest working with the whole section separately to assure alignment.

The melodic line passed throughout this piece needs to match accents. The same also applies for supporting lines. For example, in measure 23, have the flutes, oboe, clarinets, horns, and mallet 2 match the style and note length of the hi-hat.

At measure 75 the alto saxophones split and play two very different lines. This should be addressed so the section can play out confidently!

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A Solitary Wish

PUBLISHER
FJH Music Company Inc.

YEAR OF PUBLICATION
2017

GRADE
2+

DURATION
5:00

KEY SIGNATURE


TIME SIGNATURE
3/4

TEMPOS
♩ = 88 - 140

INSTRUMENTATION

Flute (1, 2)
Oboe
Bassoon
Clarinet (1, 2)
Bass Clarinet
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone (1, 2)
Euphonium (& Euphonium T.C.)
Tuba

Timpani
Marimba
Bells
Vibraphone
Percussion (Triangle, Crash Cymbals, Suspended Cymbals, & Sleigh Bells)

REFLECTION

A Solitary Wish **may only be a grade 2+ but the musical independence is demanding. It is a unique play on a classic Christmas piece, but intertwines challenging musical concepts, like duple over triple meter and hemiolas. I think this piece would be a great addition to any holiday concert!**

REHEARSAL CONSIDERATIONS

Any band playing this piece needs endurance - it is quite long, with no drastic style changes, and subtle time changes (132, 140, 108, 88). Though this piece is in a triple meter, it often requires musicians to play in duple (i.e. flute solo in measure 10 and 18). The piece begins with very thin writing, and grows in line independance (i.e. alto saxophone parts split in measure 39). The piece grows in complexity, passing around the melody throughout the ensemble (measure 92). And eventually grows to multiple points where the band is playing many different lines at the same time (i.e. measure 76 and 116) where the piece demands a sense of musical independence among musicians. There are also a few hemiolas where musicians play in a seemingly 4 count time frame (i.e. the clarinet and tenor saxophone lines in measure 104).

Brian Balmages

ABOUT THE COMPOSER



Brian Balmages is an award-winning composer, conductor, producer, and performer. The music he has written for winds, brass, and orchestra have been performed throughout the world with commissions ranging from elementary schools to professional orchestras. World premieres include prestigious venues such as Carnegie Hall, the Kennedy Center, and Meyerhoff Symphony Hall. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service, which was attended by both President Obama and Vice President Biden. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. He is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors Association and in 2016 was awarded the James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts (the first year the award was given). In the same year, he was commissioned by his other alma mater, the University of Miami, to compose music for the inauguration of the institution's 6th president, Dr. Julio Frenk.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and region bands and orchestras, as well as university and professional ensembles throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Conference, American School Band Directors Association National Conference and others. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall as well as engagements in Australia, Canada and Italy. Currently, he is Director of Instrumental Publications for The FJH Music Company and Assistant Director of Bands and Orchestras at Towson University.

A Solitary Wish

PROGRAM NOTES

Brian Balmages: *I learned an amazing lesson before I began writing this piece. While I consider myself to be a good person, I read a friend's comments about seeing a homeless woman named Joyce outside of Target. In brief, Joyce needed a new pair of shoes because it was getting cold outside and she only had sandals. My friend decided to get Joyce the shoes, and also offered to buy her lunch and some extra food. Simple questions and replies between them included, "How will you heat up canned soup? Usually the microwave at 7-Eleven works;" and "Why don't you get the big peanut butter? Because it is too heavy to carry around." My friend observed how every single person around them averted their eyes as they walked by. My friend shared with me that this experience gave her a tremendous amount of perspective and a desire to be much more empathetic in the future. I thought the same thing.*

There are many holiday pieces out there about everything imaginable. This one begins with the ensemble creating the sound of typical holiday chatter - laughing, talking filled with joy...And then, the music begins, with a single individual (a clarinet soloist) just asking to be noticed while everyone walks by, immersed in their own holiday traditions - some, dropping a few coins or a dollar but avoiding conversation at all cost. As the music develops, we experience a wide range of emotions as the joy of the holidays is juxtaposed with solitude. Ultimately, in this particular story, the individual is joined by another, and eventually there are four (the quartet toward the end of the piece). As a couple people begin to leave, two voices remain - flute and oboe representing one, and alto sax representing the other. The person's wish comes true - they are no longer alone.

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A Voyage to Freedom

PUBLISHER
C.L. Barnhouse Company

YEAR OF PUBLICATION
2018

GRADE
2+

DURATION
3:30

KEY SIGNATURES


TIME SIGNATURE
4/4

TEMPOS
♩ = 64 - 160

𝅗𝅥 = 80

INSTRUMENTATION
Flute
Oboe
Clarinet (1, 2)
Bass Clarinet
Bassoon
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn
Trombone (1, 2)
Euphonium (& Euphonium T.C.)
Tuba

Mallets 1 (Bells, Chimes, & Xylophone)
Mallets 2 (Chimes, Xylophone, Marimba, & Ship's Bell)
Timpani
Chimes (Vibraphone)
Percussion 1 (Snare Drum & Bass Drum)
Percussion 2 (Gong, Suspended Cymbal, Crash Cymbal, Tambourine, China Cymbal, Triangle, Brake Drum, & Ocean Drum)

REFLECTION
The story behind *A Voyage to Freedom* is multifaceted and filled with emotional depth as is reflected in this piece. I would suggest reading the program notes before performing to give the audience context before listening to this engaging work. It is clear *A Voyage to Freedom* is as much a joy to play as it is to listen to. I would highly recommend this piece for a mature enough ensemble!

James Swearingen

ABOUT THE COMPOSER



James Swearingen earned degrees from Bowling Green State University and The Ohio State University. In recognition of his distinguished contributions, Mr. Swearingen was recently accorded the title of Professor Emeritus from Capital University. Prior to his appointment at Capital in 1987, he spent eighteen years teaching instrumental music in the public schools of central Ohio.

Mr. Swearingen currently serves as a staff arranger for the famed Ohio State University Marching Band. In addition to his arranging responsibilities, Mr. Swearingen manages to be very active as a guest conductor, adjudicator and education clinician. Appearances have included trips throughout the United States, as well as Australia, Canada, Europe, Japan, Norway, the Republic of China and Singapore.

PROGRAM NOTES

From a panoramic view high above the harbor, our journey begins with a ship moving slowly towards the open seas. It is September of 1620 and a merchant ship called the Mayflower is setting sail from Plymouth, a port on the southern coast of England. Typically, the cargo would consist of wine and dry goods, but on this trip the ship carries 102 passengers, all of them seeking to start a new life on the far side of the Atlantic. It should be noted that this historical adventure includes all the literary ingredients that make for a fascinating story: a search for freedom, survival, reflection, hope, and the remarkable feeling of triumph.

REHEARSAL CONSIDERATIONS

The beginning is intended to sound bold and with anticipation, so balancing to the low voices is key. Using Aaron Copland's *Fanfare for the Common Man* is a great teaching example to demonstrate the desired sound. The percussion part is quite demanding. A lot of independence, sixteenth eighths over syncopations at fast tempos (i.e measure five). Take time to work with percussion separately to align their parts as they play a huge role in the excitement in this piece. Use roller mallets to get through faster, rhythmic passages on bass drum (i.e measure 54)

At measure 61 the piece thins to skeleton accompaniment and soloists. Practice connecting the solos so the sound is seamless from part to part as they are then hyper exposed. Be careful with tempo changes overall as they change drastically, quickly (72, 160, 80, 160, 64, 72, 76, 160). Do nott let the band speed up.

At measure 25, entrances need to come in clearly and be heard. This section should be addressed specifically to work on the agitated, firm start. In the more expressive sections of this piece, melodic lines should be worked for balance and blend. After that is addressed, have accompanying parts fit into that melody (i.e. measure 70).

Irish Lullaby

PUBLISHER
Carl Fischer, LLC.

YEAR OF PUBLICATION
2018

GRADE
3

DURATION
3:37

KEY SIGNATURES


TIME SIGNATURES
$\frac{3}{4}$ $\frac{6}{8}$

TEMPOS
♩ = 76

♩. = 46 - 50

INSTRUMENTATION
Flute (1, 2)
Oboe
Clarinet (1, 2, 3)
Bass Clarinet
Bassoon
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2, 3)
Horn (1, 2)
Trombone (1, 2, 3)
Euphonium (& Euphonium T.C.)
Tuba

Vibraphone
Timpani
Percussion (Crash Cymbal & Suspended Cymbal)

REFLECTION
I am a sucker for a well arranged celtic piece for band, and *Irish Lullaby* is no exception. In the first five seconds of listening, I knew this was going to be a beautiful arrangement. I love how the piece starts and ends with a clarinet solo, while in between the piece grows and grows with beauty and complexity. The woodwind and percussion parts create beautiful flourishes towards these open chords and then sensitively step back into gentle melodies. This piece is not for the faint of heart.

Carl Strommen

ABOUT THE ARRANGER



A graduate of the City University of New York. Mr. Strommen is a member of the faculty at the Post campus of Long Island University in Brookville, New York, where he teaches orchestration, arranging and composition. He currently has over 600 published titles covering a wide variety of performance and media settings, 60 of which are commissioned works. Enjoying an international reputation, he is recognized by ASCAP as a consistent writer in the Standard Awards category. Mr. Strommen is active as a clinician, guest speaker and guest conductor. You can visit his website at - carlstrommen.com

PROGRAM NOTES

Too-Ra-Loo-Ra-Loo-Ral ("That's An Irish Lullaby") was written in 1913 by composer James Royce Shannon (1881-1946) for the Tin Pan Alley musical, Shameen Dhu. The original recording by Chauncy Olcott became #1 on the music charts. The song was then brought back to prominence by Bin Crosby's performance in the film "Going My Way" (1944). Crosby's solo sold over one million copies.

The University of Notre Dame Band, started in 1845, is the oldest college band in continuous existence in the United States. The band played as students left to join the armies during the Civil War, World War 1 and 2, Korea and Vietnam. In 1871, the band played a benefit concert for the victims of the Great Chicago Fire. The bands performances in countless settings and venues include the Sydney Opera House, Beijing COncert Hall, Carnegie Hall, and, in 2011, was awarded the prestigious Sudler Trophy, considered the "Heisman Trophy" of Collegiate bands.

The Bands Director, Ken Dye, is only the sixth director in its long history. Dye served as composer/arranger for the Sydney 2000 Olympic band, and has produced over 1800 works for band and orchestra.

Irish Lullaby

REHEARSAL CONSIDERATIONS

The overall style of this piece is very light and should not be played too heavy. The first eight measures establish the beauty and fullness of this piece, and should be separated and worked on in parts and layered together so musicians can hear how their parts fit together. After the first eight measures, there is a clarinet solo that establishes the melody. When the flute solo joins at measure 18, it's important for the flute, and other instruments following to match the style, and sensitivity of soloists before them. There are many sixteenth and dotted sixteenth note runs that lead the music into a new section in the piece (i.e. the woodwinds in measure 33 and 58). These swells of sound need to be practiced slowly so notes are not smeared through and all rhythms align precisely for greater effect. In measure 43, the trumpets enter and take over the melody. It should be played as a trio. I would suggest working on this section separately so balance, blend, and note length can be focused on.

The final two measures of the entire piece will be tricky to tune as they require the whole ensemble to balance chords at a piano volume, decrescending to a pianissimo (measure 78-79). Build these chords at a relaxed piano and pianissimo respectively and practice the transition between them with the decrescendo.

Despite this piece having so much complexity in the winds, the percussion parts are relatively simple in comparison. In *Irish Lullaby*, The percussion are utilized as time keepers and instead have the responsibility of adding effect to the overall piece. Time will be spent less on technical skills, and more so towards executing crescendos and decrescendos (i.e. measure 42).

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Dances of a Shimmering Spirit

PUBLISHER
Alfred Music

YEAR OF PUBLICATION
2020

GRADE
3+

DURATION
5:00

KEY SIGNATURE


TIME SIGNATURE
4
4

TEMPOS
♩ = 72-176

INSTRUMENTATION

Piccolo
Flute
Oboe
Bassoon
Clarinet (1, 2, 3)
Bass Clarinet
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2, 3)
Horn (1, 2)
Trombone (1, 2, 3)
Euphonium (& Euphonium T.C.)
Tuba

Bells
Percussion 1 (Snare Drum & Bass Drum)
Percussion 2 (Hi-hat/Suspended Cymbal, Tom-toms)
Timpani

REFLECTION

I was drawn to this piece originally after hearing the energetic introduction - very catchy! The strong low reed and brass motive in measure 5 draws the ear in to listen to what comes next! The lines are predominantly scale-like, which are easy to learn and I imagine fun for high schoolers to play.

The percussion part is suprisingly skeletal. The snare drum part is very accessible for a high schooler to play, and the remaining auxilary parts require a pretty low bar for playing ability. This could be ideal for a band with a small or weak percussion section, or a great opportunity to have strong players (who are normally left responsible for battery parts) to experiment with auxilary instruments and weaker players to play snare and bass drum. A great opporunity for peer teaching!

While this piece changes key signatures quickly, it also maintains the same time signature throughout and an ABA' format, making this piece very accessible. However, it requires a great deal of musical maturity, particularly in the B section (i.e. measure 77) and strong brass players!

Robert Sheldon

ABOUT THE COMPOSER



Robert Sheldon has taught instrumental music in the Florida and Illinois public schools and has served on the faculty at Florida State University where he taught instrumental music education classes, conducting, and directed the university bands. Following seventeen years as Director of Concert Band Publications for Alfred Music, he now maintains an active composition and conducting schedule, regularly accepting commissions for new works. Sheldon received the Bachelor of Music in Music Education from the University of Miami and the Master of Fine Arts in Instrumental Conducting from the University of Florida. In 2020, VanderCook College of Music presented him with an honorary Doctorate in Music Education.

An internationally recognized clinician, his music is performed around the world and frequently appears on many international concert and contest lists. Sheldon has conducted Regional and All-State Honor Bands throughout the United States and abroad. He often appears as a Music Education clinician and has presented sessions and seminars at numerous colleges and universities as well as state Music Education Association conferences. He has served as a conductor and clinician throughout the United States, as well as Japan, Canada, Italy, Taiwan, Germany, Australia and China, and has conducted performances of his works in New York's Carnegie Hall, Chicago's Orchestra Hall, Boston's Symphony Hall, Taipei's National Concert Hall, Matsumoto's Seiji Ozawa Performing Arts Center, Hamamatsu's ACT City Concert Hall, the Sydney Opera House and the Kennedy Center for the Performing Arts in Washington D.C. His teaching career included 28 years in the public schools as well as at the University of Florida, Florida State University, Illinois Central College and Bradley University. He also held positions as conductor of the Alachua County Youth Orchestra in Gainesville, Florida and the Prairie Wind Ensemble in East Peoria, Illinois. He maintains membership in several organizations that promote music and music education, and is lead author for SOUND INNOVATIONS FOR BAND, serving as co-author for MEASURES OF SUCCESS, SOUND INNOVATIONS FOR STRINGS, SOUND SIGHT-READING FOR BAND and MUSIC *FUN*DATIONS.

His compositions embody a level of expression that resonates with ensembles and audiences alike, and he produces numerous publications for concert band each year. The American School Band Directors Association has honored him with the Volkwein Award for composition and the Stanbury Award for teaching, the International Assembly of Phi Beta Mu honored him with the International Outstanding Bandmaster Award, and he has been awarded membership in the American Bandmasters Association. With over two million copies of his compositions and books sold, he is one of the most performed composers of wind band music today. A twenty-eight-time recipient of the American Society of Composers, Authors and Publisher's Standard Award for his compositions in the concert band and orchestral repertoire, Mr. Sheldon has been the topic of articles published in *The Instrumentalist, Teaching Music and School Band* and *Orchestra Magazine, The World Association of Symphonic Bands and Ensembles (WASBE) World Magazine,* and is one of eleven American wind band composers featured in Volume I of

Dances of a Shimmering Spirit

PROGRAM NOTES

This piece has an attitude! A bit jazzy, a little sassy, and a touch of glitz and glam certainly set this piece apart. Fast-paced rhythmic riffs in a minor key alternate with soaring melodies in a major key. A thoughtful and expressive lyrical section provides contrast.

Dances of a Shimmering Spirit was commissioned by the Ashland High School Band, Ashland, Ohio, and their Director, Martin Kral. The piece is dedicated to the memory of Christina Lattanzi, a flute player in the band who also played piano in the school's jazz band. Descriptions of her spirit, energy and bubbly personality provided the inspiration for this piece.

REHEARSAL CONSIDERATIONS

This piece packs a punch from the very start as it begins with a unison double forte and all instruments' first note being accented or marcato. Make sure the first note is tuned and the attack is practiced. I would suggest having marcato notes match the timpani articulation.

Moving eighth note lines follow with accents inconsistently landing on up and down beats. The accents are unison across lines that have it but specific notes and rhythms vary. Have those parts count their rhythms out loud and clap the accent. This helps musicians hear the accent alignment and aurually cement the accent placement when playing. When slurs are incorporated later, I would use the same approach: counting parts out loud and clapping articulations. If there are still issues, have half of sections play under tempo while the other half continue to clap and count, then switch.

This piece requires a strong low reeds and low brass section as there are moments where they are completely exposed and responsible for establishing and continuing style and momentum for the entire ensemble (i.e. measure 5). Isolate those sections and make sure intonation and articulations are match. It should sound like one instrument.

The first 41 measures are about building upon the low brass motive. As parts join in, they need to be matching the style of the voices that came before them. Likewise, as new parts enter, the established voices need to balance to the new lines that are entering.

The energetic motive continues through measure 41, but the style changes. Smooth and connected, and it is the responsibility of the horn players to establish the new style and enter conidently and calmly for all supporting voices to follow.

There are many scale-like sixteenth runs thoughout the piece. Make sure alternative fingerings are used when necessary (i.e. alternate F# fingering should be used for clarinets in measure 12) and practice slowly to make sure runs are even and balanced.

This piece is quite repetitive and most of the ongoing concerns can be addressed in the first 50 measures. The style changes drastically in measure 86, but the biggest concerns are going to be tuning chords. The piece returns to the A form in measure 109, with the same layering style as there was in measure 5, and it's original melodic theme.

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Inchon

PUBLISHER
Belwin-Mills Publishing Corp.

YEAR OF PUBLICATION
2001

GRADE
3+

DURATION
9:32

KEY SIGNATURE


TIME SIGNATURE
4
4

TEMPOS
♩ = 72 - 172

INSTRUMENTATION

Piccolo
Flute (1, 2)
Oboe
English Horn
Clarinet (1, 2, 3)
Bass Clarinet
Contrabass Clarinet
Bassoon
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2, 3)
Horn (1, 2, 3)
Trombone (1, 2, 3)
Euphonium (& Euphonium T.C.)
Tuba

Piano/Synthesizer
Mallets (Xylophone & Bells)
Timpani
Percussion 1 (Snare Drum & Bass Drum)
Percussion 2 (Triangle & Wind Chimes)
Percussion 3 (Suspended Cymbals, Crash Cymbals, & Gong)

REFLECTION

Inchon should not be programmed lightly. The theatrical nature of this piece brings the Korean Conflict back to life. It felt unreal playing this piece on the field at Ashland High School on the 4th of July with the "helicopters" flying overhead, the "waves" on the beach, and the sound of the flute in repose on the shorelines. Inchon tells a story, and Robert W. Smith is a master at using music to paint a picture. I'll never forget sitting only four feet away from him as he proudly told the story of Inchon and the connection to his family. Performing this piece under the baton of Robert W. Smith himself is one of the most powerful experiences of my career.

Robert W. Smith

ABOUT THE COMPOSER



Robert W. Smith is one of the most popular and prolific composers in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia.

Mr. Smith's music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United State Navy Band, United State Air Force Band, Boston Pops and the Atlanta Symphony to school bands and orchestras throughout the world. His music speaks to audiences in any concert setting. As a conductor, clinician, and keynote speaker, Mr. Smith has performed throughout North America, Asia, South America, Europe, and Australia. His music has been recorded by various ensembles and is available on CD and download through iTunes, Amazon, and other recorded music outlets.

Mr. Smith is the President/CEO of RWS Music Company, exclusively distributed through C.L. Barnhouse. In addition, he is currently teaching in the music industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing, and business.

Inchon

PROGRAM NOTES

In June of 1950, the North Korean army invaded South Korea without warning. The North Koreans were finally contained by the entry of the United States and United Nations. The North Koreans halted their attack in order to regroup, which gave the US and UN a chance to gain ground and finally defeat the North Koreans in the Battle of Pusan Perimeter.

In September of 1950, Major General Oliver P. Smith led UN forces into North Korean territory with a surprise attack on the beaches at Inchon. The First Marine Division made their first helicopter landing to relieve South Korean forces. After five days of fighting, the Marines made their way through to Seoul, defeating the North Koreans at every step, finally stopping the North Korean army two weeks later in October.

Inchon, a musical work by Robert W. Smith was inspired by this historic event. From the quiet sound of the waves on the lonely Korean Beach to the landing of the helicopter on Hill 812, Inchon explores this clashing of cultures through sound. Even as the simple Korean prayer in the center of the piece is answered by the more powerful Western Statement of the same melody. As quickly as the invasion begins, it ends as helicopters fly into the distance, leaving the beach once again in solitude.

Inchin is dedicated in loving memory of the composer's father, a heroic veteran of the Korean and Vietnam Conflicts. Staff Sergeant Benjamin P. Smith, US Army (retired) was laid to rest at Arlington National Cemetery in Washington D.C. in May 2000. This work Honors Sergeant Smith and his fellow heros and commemorates the fiftieth anniversary of the Korean Conflict.

REHEARSAL CONSIDERATIONS

This piece goes beyond notes on the page and requires serious planning and staging. The opening ocean effect should be staged in a way that it does not overshadow the solo flute. The purpose of the ocean drum is to illustrate the sound of waves on Inchon Beach. These five cues beginning at measure 13 are designed to create a helicopter effect. Again, assuring staging is considered, the goal of the percussion section is to create the sound of a helicopter flying into the auditorium and landing on the stage.

At measure 25, it is suggested to isolate the ostinato figures to ensure the communication between the percussion parts are interacting correctly with the winds. The balance of the woodwind section at measure 61 is imperative. Great consideration should be made to the lower woodwinds when the crescendo into the brass response at measure 63. The accented quarter notes in the brass at measure 63 should long in addition to the intensity of the accent.

Dynamic shaping is crucial for clarity and balance at measure 114. The piccolo solo at measure 116 needs to balance above the ensemble. The build at measure 122 should lead naturally into measure 125 to create a warmth of sound.

Following soon after the helicopter returning in measure 134, the bass drum and snare drum are asked to create "distant gunfire" at measure 148. It may be worth considering positioning the bass drums throughout the hall to enhance the effect. However, the gun and cannon fire should be "distant," as if the helicopter is flying above the combat.

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No Greater Joy

PUBLISHER
Kjos Music Press

YEAR OF PUBLICATION
2018

GRADE
3+

DURATION
6:45

KEY SIGNATURES


TIME SIGNATURES
$\frac{4}{4}$ $\frac{6}{8}$ $\frac{9}{8}$

TEMPOS
♩ = 72 - 112

♩. = 120

INSTRUMENTATION
Flute (1, 2)
Oboe
Clarinet (1, 2, 3)
Alto Clarinet
Bass Clarinet
Bassoon
Alto Saxophone (1, 2, 3)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2, 3)
Horn (1, 2)
Trombone (1, 2)
Euphonium (& Euphonium T.C.)
Tuba

Electric Bass
Percussion 1 (Chimes, Bells, & Marimba)
Percussion 2 (Triangle, Vibraphone, & Xylophone)
Percussion 3 (Suspended Cymbal, & Tambourine)
Percussion 4 (Snare Drum & Bass Drum)
Timpani
Rehearsal Piano

REFLECTION
When listening I can only think about how touched I would be if this piece was dedicated in my honor. It is so thoughtfully written: The way it plays on beginner band's "do-re-mi," and the celebratory A section that every member gets to be a part of, while also intertwining the school's alma mater. It's a beautiful piece in it's own right, it's exciting to listen to, everyone has the melody at some point, and there is a bright spirit that comes from listening.

Ryan Nowlin

ABOUT THE COMPOSER



Ryan Nowlin, a native of Cleveland, Ohio, holds both his Bachelor of Music and MAster of Music degrees from Bowling Green State University. He has taught for ten years at the beginning, middle school, high school, and college levels including wind ensemble, jazz ensemble, and marching band direction. Mr. Nowling was an instructor of conducting and band scoring at BGSU and was recently recognized as one of the university's Accomplished Graduates.

Nr. Nowlin is an active composer and arranger, and has co-authored with noted author, composer, and educator Bruce Pearson the Tradition of Excellence Comprehensive Band Method, the textbook Teaching Band with Excellence, and the Excellence in Theory music theory, history, and ear training workbooks. In 2010, Mr. Nowlin joined "The President's Own" United States Marine Band, where he currently serves as Assistant Director.

PROGRAM NOTES

No Greater Joy was commissioned by the 2018 Princeton High School Symphonic Winds, Jim Baxter, Director. The piece is inspired by and dedicated to Princeton alumnus and music educator: Carol Fillafer. For over fifty years, Ms. Fillafer has been making music in the city of Princeton, Minnesota both as a student and as an educator. The number of lives changed and hearts touched are countless, and the impression she has made on the community through her love of the arts will last forever. This work aims to serve as a celebration of her impressive tenure and seeks to capture her joyful character, her positive nature, her infectious spirit, her commitment to her students, and her unyielding passion.

After an opening fanfare, the piece revolves around two melodic ideas. The first is a festive, dance-like melody that is ceaselessly ebullient. This frocklicking and cheerful levity travels through the ensemble, allowing everyone to take part in the celebration. The dance gives way to the second theme, a slower, reverent melody - the deepest appreciation of a grateful community. This melody is based on the three descending pitches "mi-re-do", which are used no less than nine times in one statement of the theme. Having taught beginning band for so many years, this "mi-re-do" refrain is all too familiar to Ms. Fillafer as they are the first three notes a student often learns. As this section of the work peaks, a subtle reference to the school's alma mater is used in the counter-melody acknowledging her lifetime commitment to music in her district. The dance melody returns and builds to a climax that partners the two melodies, now in the key of Bb. Here, the joyful dance is bolstered by the strength of the second theme, which now literally sounds the first three notes she has taught for decades: D, C, and Bb. The result is a communal celebration of the life and career of this extraordinary teacher.

No Greater Joy

REHEARSAL CONSIDERATIONS

No Greater Joy in an ABA form, so many of the rehearsal considerations suggested for the A section in the beginning can be applied to the A section at the end.

In the very beginning of this piece, the alto saxophones, tenor saxophones, and trumpets enter playing an articulate and rhythmic fanfare. Have musicians listen to the snare drum first for suggested articulation style. At measure 25 and again at measure 148, the percussion set the pulse in triple meter. Make sure flutes, oboe, and clarinet 1 listen and match the lightness of the keyboards when they enter afterward.

There is a lot of passing the melody around from sections to section (i.e. measure 29 and measure 160). Musicians need to listen and be ready to come in with the melody and match the instruments before them. Tongues should be close to teeth or reeds to keep up with the fast articulations!

Whoever is playing tambourine must know what they are doing! For the A sections, the tambourine establishes the articulation and style! Especially in measures like measure 77 where rhythm and articulation are emphasized.

The chimes need to resonate at measure 100 as they help transition the entire band into the slower, con rubato (B) section. With this drastic style and tempo change, wind players need to pay extra attention to the written dynamics.

The flugelhorn solo entrance needs to be isolated and practiced so the first note is nailed at measure 106. Any bump in the sound would completely take away from the experience.

Measure 114 and 123 should be treated like a woodwind chamber ensemble, because it is! Balance to low reed sounds, and blend!

At measure 133, keys change and the tempo slows. Here, it is very important to make sure notes touch notes, and the ensemble is balancing to low brass while also listening for the melody.

There is a release on beat two in measure 144 across the whole ensemble followed by a fermata. Practice the release of sound and cueing the flute solo.

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With Zeal Unceasing

PUBLISHER
Alfred Music

YEAR OF PUBLICATION
2020

GRADE
3+

DURATION
2:00

KEY SIGNATURE


TIME SIGNATURE
$\frac{4}{4}$ $\frac{5}{4}$ $\frac{7}{8}$

TEMPOS
♩ = 88-168

INSTRUMENTATION

Flute (1, 2)
Oboe (1, 2)
Bassoon (1, 2)
Clarinet (1, 2, 3)
Bass Clarinet
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2, 3)
Horn (1, 2)
Trombone (1, 2, 3)
Euphonium (& Euphonium T.C.)
Tuba

Chimes
Bells
Vibraphone
Percussion 1 (Snare Drum & Bass Drum)
Percussion 2 (Gong, Tambourine, Jam Blocks, Brake Drum, Suspended Cymbal, & China Cymbal)
Timpani

REFLECTION

The more I listen to this piece, the more I am convinced this is a piece better fit for a football field - the inspiration is even from a school alma mater! The chimes and bell entrance and the fanfare drums, and the open chords with fast transitioning snare drums (measure 9) take me back to my marching band days.

There are serveral learning opporunities in this piece: 7/8 meter, sixtuplets, eighth notes to triplets. The percussion parts are often unision, and the snare drum and keyboard parts requires a very skilled player. However, all percussion parts are very exposed! I would suggest having percussion sectionals, because this piece depends upon their success!

With Zeal Unceasing is a whilwind and not for the faint of heart!

Michael Sweeney

ABOUT THE COMPOSER



Composer-conductor Todd Stalter (born 1966) is currently the Director of Bands at Eureka High School in Eureka, IL, and serves as Chair of the Department of Fine Arts for CUSD #140. At Eureka, he directs all components of the high school band program in addition to teaching General Music grades K-4, and 5th and 6th grade brass and percussion lessons and technique classes.

Mr. Stalter's concert bands have consistently earned Superior ratings at Illinois High School Association contests, and his marching bands have won the Illinois Class 1-A state championship from 2000 – 2006 and 2008 – 2010, most recently performing his original suites for marching band "Red Shift," "Geometries," and "…in motion…". He has also been active as a church musician, recently retiring as Principal Trumpet and arranger for the "Grace Brass" at Grace Presbyterian Church in Peoria, IL after nearly 30 years of service. Recent compositions by Mr. Stalter have been performed at the Midwest Band and Orchestra Clinic, the Illinois and Kansas Music Educator's All-State Festivals, the Iowa Bandmasters Convention, the University of Georgia "Mid-Fest," the Blue Lake and Interlochen Fine Arts Camps, the Music for All Summer Symposium, the University of Illinois Summer Youth Music Camp, and by ensembles at the University of Kentucky, Emory University, the University of Arkansas, Central Michigan University, Northern Illinois University, the University of Evansville, Monmouth College, and by the Prairie Wind Ensemble. International performances of his music include Great Britain, Ireland, Japan, Greece, France, Germany, and Australia. Mr. Stalter maintains an active schedule as a clinician, guest conductor, and adjudicator.

Awards for Mr. Stalter's music include five ASCAPlus awards for excellence in music composition. Many of his works appear on national and international contest and festival lists, and his work "Poeme" was selected for inclusion in Volume 7 of "Teaching Music through Performance in Band," an educational reference series published by GIA. Todd Stalter received his Bachelor of Music Education (cum laude) and Master of Music in Trumpet Performance from Illinois State University, where he studied trumpet with Richard Lehman (Solo Cornet of "The President's Own" United States Marine Band) and Dr. James Buckner, and conducting with Dr. Stephen K. Steele. He has served as a conducting assistant for such luminaries as Robert W. Smith, Gary Green, Larry Gookin, Marguerite Wilder, Randy Vaughan, Cody Birdwell, and Richard Floyd at the Music for All Summer Symposium, and lives in Eureka with his wife Angie, son Evan, and Hershey, the family Aussie-Doodle.

With Zeal Unceasing

PROGRAM NOTES

The music of With Zeal Unceasing is based on melodic fragments, contours and rhythms from the well-known "Austrian Hymn," attributed to Joseph Haydn, which serves as the melody for Illinois State University's alma mater. Composed in gratitude for the composer's connections to ISU as an alumnus and to the conductor who premiered the work, the title is taken from the song's final lines, "So shalt thou in years increasing send thy grads of honest worth, forth to bear with zeal unceasing wisdom's torch throughout the earth."

This high-energy piece opens with a brief, powerful introductory fanfare that leads to a rapid-paced set of variations and motivic development, hurtling through a variety of meters and interspersed with percussive punctuation.

REHEARSAL CONSIDERATIONS

The note length of the trumpet's first notes should echo the chimes in measure 1. The sixteenth-eighth notes that respond to the trumpets should have adequate space between notes, with articulations and chords lined up across the ensemble.

There is a lot of mixed meter rhythms scattered throughout the piece (i.e. triplets in Percussion 1's measure 1, sixtuplets in woodwinds measure 4, dotted eighth-sixteenths followed by triplets in low reeds and low brass in measure 6). Isolate the challenging rhythmic motives, by either having musicians clap or play on a unison note. The notes should be easy to figure out as none are in extreme ranges for any instrument.

In measure 9, the chord should be tuned down to the tonic, and the snare drum player should practice the tempo change as it is ultimately their responsibility to bring the band's tempo from 88 to 168 in one measure!

Wind players who have syncopated ties (i.e. measure 15 and 16) should lean into them as they are what create melodic interest. Do not tongue firmer unless it is marked with an accent. Otherwise, apply more air pressure to those notes.

The meter changes starting at measure 29 need to be addressed with the entire ensemble. I would suggest having students write in "1 2 + 1 2 + 1 2 3" on top of all of their 7/8 measure - or at least the first measure they are exposed to it. Have the entire ensemble practice counting counting the meter changes between measure 29 and 49 aloud under tempo. Then perhaps have student sound the meter as they clap their part (or entrances). Other than meter, the content of this section is not complicated, but entrances must line up.

The unison release in measure 55 must release together. I would suggest having the band match the release of the timpani. Musicians can even write to listen to timpani in their music at that section.

There are many unison sections in this piece - both melodic and rhythmic. Be sure to practice aligning entrances, fast moving sections, and balancing chords!

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Aurora Australis

PUBLISHER
Brolga Music Publishing Comp

YEAR OF PUBLICATION
2018

GRADE
4

DURATION
7:40

KEY SIGNATURE


TIME SIGNATURES
$\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{2}$ $\frac{6}{8}$ $\frac{6}{4}$

TEMPOS
♩ = 84

♩. = 180

INSTRUMENTATION
Piccolo
Flute (1, 2)
Oboe (1, 2)
Bassoon (1, 2)
Clarinet (1, 2, 3)
Bass Clarinet
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2, 3)
Horn (1, 2, 3, 4)
Trombone (1, 2)
Euphonium (& Euphonium T.C.)
Tuba

Double Bass
Harp
Timpani
Mallets (Xylophone & Vibraphone)
Percussion 1 (Suspended Cymbal, China Cymbal, & Tom)
Percussion 2 (Wind Chimes, Snare Drum, & Glockenspiel)
Percussion 3 (Tam-tam, Bass Drum, & Triangle)

REFLECTION
I was selected to conduct Aurora Australis for my second year conducting assignment. It was a terrifying honor to study and conduct this piece. I remember during my conducting experience feeling a lot of confused distaste for it: the chaos, lack of clear pulse and melody, the time changes, and the eccentric nature. To now sit back and listen to it for enjoyment, I can appreciate it for its complexity and beauty. Aurora Australis should not be given to any band lightly as it demands independence from just about every individual in the ensemble. But, if given to a strong enough band, it can be a beautiful musical experience.

Martyn Hancock

ABOUT THE COMPOSER



Martyn moved to Australia in 2007 after sering over seventeen years in the British Royal Marines Band Service as a tuba, string bass and bass guitar player.

Martyn has been a keen composer and arranger of music for many years, and his first successful work was in 2001 when he won a competition to compose a march to mark the centenary of Her Majesty's Submarine Service. Thirteen years later, Martyn also had the honor of composing a march to commemorate the 2014 centenary of Australia's Submarine Service.

Other compositions include several more marches, descriptive music, solo items, and a large scale forty-minute symphony that was recorded for Australia's 2013 International Fleet Review. Much of Martyn's music has been professionally recorded and he has been lucky enough to have had his works performed at high profile events across the globe in some of the world's top venues, and in front of numerous dignitaries including Her Majesty Queen Elizabeth II, His Highness Sheikh Mohammed bin Rashid Al Maktouma, the Sultan of Brunei, the Governor of General of Australia, the Governor of NSW and the Prime Minister of Australia.

PROGRAM NOTES

Aurora Australis, the southern hemisphere's equivalent to the famous Aurora Borealis (Northern Lights), is a descriptive work portraying the colourful night sky light display visible from high southern latitudes in Antarctica, Chile, Argentina, New Zealand, and Australia.

The work depicts this wonderful flowing sky phenomenon as it subtly grows from nothing into a large energetic geomagnetic storm, emitting contrasting shapes and colours in the night sky, before gently fading away as the night comes to an end.

Aurora Australis

REHEARSAL CONSIDERATIONS

Before addressing any specific areas in this piece, it is important to know that the time changes are often and irregular, and the conductor must do some serious score analysis and conducting practice of all the different time changes.

Aurora Australis has multiple solos scattered throughout the ensemble and throughout the piece. It demands soloists who are mature in their musicianship as many of the solos include challenging counting and are eccentric in nature (i.e. tuba solo in measure 33 and mallet solo in measure 29).

In the beginning of the piece, practice syncing the winds cut off with the windchimes entrance so they overlap and create seamless sound (measure four).

In general, watch releases and counting. Entrances throughout this piece are sporadic and cannot necessarily be anticipated at all times (i.e. measure 35).

Measure 38 needs to be broken down to align rhythm, notes, and frantic style, then run through to measure 41 to practice the transition to contrasting style and that is much more smooth and open.

At measure 52, practice of cueing the snare drum helps establish the drastic time change. Additionally, there are interesting syncopated rhythms in the bassoon, bass clarinet, alto saxophone, and tenor saxophone parts. Work through them to make sure they're rock solid, as they help maintain the pulse in this section.

At measure 111, there is a lot of movement through the entire band, but trumpets need to soar over the entire ensemble. Similar scenario in measure 123, but balance needs to be to the french horn and oboe soli.

As *Aurora Australis* descends in chaos, the brass need to be heard triumphantly over the ensemble at measure 155. This section should sound like a large, accented, unison brass sound.

At measure 200 the entire band sings. This is a great opportunity for cross curricular instruction. I would suggest reaching out to the school's choir director for guidance in this section. The french horns play note cues, so the rest of the ensemble can match pitch.

Aurora Australis is very much a soundscape where all dynamics matter, crescendos and decrescendos need to be dramaticized, and transitions need to be smooth.

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An American Elegy

PUBLISHER
Manhattan Beach Music

YEAR OF PUBLICATION
2000

GRADE
4

DURATION
10:27

KEY SIGNATURE


TIME SIGNATURES
4/4 3/4 2/4

TEMPOS
♩ = 58 - 96

INSTRUMENTATION

Flute (1, 2)
Oboe (1, 2)
Clarinet (1, 2, 3)
Bass Clarinet
Eb Contrabass Clarinet
Bb Contrabass Clarinet
Bassoon (1, 2)
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2, 3)
Horn (1, 2)
Trombone (1, 2, 3)
Euphonium (& Euphonium T.C.)
Tuba

String Bass
Timpani
Percussion 1
Percussion 2

REFLECTION

An American Elegy **is a piece I grew up with. I remember playing it in high school, college, and listening to it performed at ABC 2018 under the baton of Frank Ticheli with the other band. I remember Ticheli telling the story of writing this piece, and how he titled it *An American Elegy* because he believed the piece commemorated a very dark time in our country's history, not realizing it was only the beginning of a very horrific future of school shooting that would plague the U.S. for decades to come. Less dark, I also remember Ticheli sharing that, when writing this piece, he asked Columbine High School for their alma mater. When he was informed they did not have one, he then composed one for them, which Columbine High School adopted as their official alma mater. He then incorporated that alma mater into *An American Elegy,* forever joining Columbine High School to this piece.**

An American Elegy **reminds me what music is capable of. That feelings like hope, tragedy, courage, and connection can be expressed so beautifully. Though I would not consider myself religious, I believe *An American Elegy* exists for musicians to help our communities process tragic events, and lead us towards a sense of hope in our world.**

Frank Ticheli

ABOUT THE COMPOSER



Frank Ticheli is an American composer of orchestral, choral, chamber, and concert band works. He lives in Los Angeles, California, where he is a professor of composition at the University of Southern California. A number of his works are particularly notable, as they have become standards in concert band repertoire: *Abracadabra, Joy, An American Elegy, Shenandoah, Blue Shades, Cajun Folk Songs, Amazing Grace, Fortress, and Portrait of a Clown,* among others.

He earned a Bachelor of Music in Composition from Southern Methodist University. He went on to receive his master's and doctoral degrees in composition from the University of Michigan.

Subsequently, Ticheli was an Assistant Professor of Music at Trinity University in San Antonio, Texas. There, he served on the board of directors of the Texas Composers Forum and was a member of the advisory committee for the San Antonio Symphony's "Music of the Americas" project. From 1991 to 1998, Ticheli was composer-in-residence with the Pacific Symphony Orchestra in Orange County, California.

In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

He is the recipient of a 2012 Arts and Letters Award from the American Academy of Arts and Letters, his third award from that prestigious organization. Other awards include the Walter Beeler Memorial Prize and First Prize awards in the Texas Sesquicentennial Orchestra Composition Competition, Britten-on-the-Bay Choral Composition Content, and Virginia CBDNA Symposium for New Band Music.

Ticheli was awarded national honorary membership to Phi Mu Alpha Sinfonia and the A. Austin Harding Award by the American School Band Directors Association. At USD, he has received the Virginia Ramo Award for excellence in teaching, and the Dean's Award for Professional Achievement.

An American Elegy

PROGRAM NOTES

An American Elegy **is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.**

[Ticheli] was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. "Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time spent refining, developing, and orchestrating."

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods - hope, serenity, and sadness - become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstate trumpeter is heard, suggesting a celestial voice - a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

REHEARSAL CONSIDERATIONS

The introduction begins in the lower register of the ensemble, and should gradually ascend to an exalted statement of hope, setting the tone (measures one through four). In contrast to the unleashed energy in the introduction, the main theme presented in measure 15-30 should be reflective and serene. The horns should, "bring an understated reverence and nobility" to the melody.

The interpretation of "tempo rubato" indication at measure 31 is left to the discretion of the conductor. Ultimately, strive for subtle elasticity. Free and fluid without being too disruptive.

In measures 71-78, the clarinet melody and accompaniment should move into the background, allowing the oboe countermelody through. In measures 91-95, the melodic line needs to vanish, leaving the harmonic framework. This should create an ethereal effect. Carefully observe the cross-fading dynamics between the clarinets and saxophones. The saxophones should not use too much vibrato.

Measures 97-110 is a four-part canon between flute 1, clarinet 1, horn 1, and euphonium. It also functions as one long crescendo, "moving from quiet lyricism to powerful optimism." Pay attention to this section, as it gets more challenging to balance as other instruments join into the canon for reinforcement.

At measure 111, Ticheli quotes the Columbine High School alma, mater, which he also composed. A great opportunity to hear the alma mater, and identify the excerpt quoted in the music, "We are Columbine! We all are Columbine!"

The offstage trumpet solo should sound quite distant and ethereal (measure 118). Ticheli suggests that perhaps the most ideal situation would be to place the soloist offstage with all state doors closed, and furnished with a television monitor connected to a camera that is focused directly on the conductor.

Measures 118 and 119 are unmetered. The conductor should not attempt to conduct the individual beats of the offstage solo. Rather, serve as a cue-giver, conducting the downbeats of each bar. The conductor returns to regular metered time in measure 120. The oboe note in measure 128 should grow gradually out of the offstage trumpet's final note, taking over the foreground.

At measure 138, the rising suspension figures from the introduction return, as does the melody. Both of these ideas progress simultaneously, creating tension that is resolved in the climax at measure 146. The energy recedes into the final moments of reflection at the conclusion of the piece.

Paine Mountain Legacy

PUBLISHER
Hal Leonard Publishing Corp.

YEAR OF PUBLICATION
2020

GRADE
4

DURATION
4:15

KEY SIGNATURE


TIME SIGNATURE
$\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

TEMPOS
♩ = 64-138

INSTRUMENTATION

Piccolo
Flute (1, 2)
Oboe
Bassoon
Clarinet (1, 2, 3)
Bass Clarinet
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2)
Horn (1, 2)
Trombone (1, 2, 3)
Euphonium (& Euphonium T.C.)
Tuba

String Bass
Percussion 1 (Snare Drum & Bass Drum)
Percussion 2 (Suspended Cymbal, Crash Cymbal & Gong)
Mallet Percussion 1 (Bells, Vibraphone)
Mallet Percussion 1 (Marimba)
Timpani

REFLECTION

I love this piece and originally did not believe that the title matched the style! Based on the program notes, I expected a slower-paced style, mimicing the reflection of Norwich University's long, wonderful history. But upon more analytical listening, I hear now the whirlwind style is celebrating it!

The entrance of open chords in measure 9 and the sixteenth notes creeping to a climax chord in measure 15 establishes a regal entrance to this omage of the oldest military university of the United States of America.

No section can hide in a piece like this. Every instrument has it's moment in the sun. They rely on, and are relied upon, to be a part of a melodic line. For example, in measure 49 the melody is quickly passed from part to part until it's climax in measure 57.

Being only 4:15 minutes long, it is a great piece to end a concert and celebrate an ensemble. Paine Mountain Legacy is a wonderfully written work.

Michael Sweeney

ABOUT THE COMPOSER



Michael Sweeney (b. 1952) is a graduate of Indiana University where he studied music education and composition. Mr. Sweeney taught five years in the public schools of Ohio and Indiana where his teaching experience includes working with successful concert, jazz and marching programs at all levels from elementary to high school. Since 1982, he has worked full time for Hal Leonard Corporation in Milwaukee, Wisconsin and is currently Director of Band Publications. In addition, he contributes as a composer and arranger in all instrumental areas. Michael is particularly known for his writing at the younger levels for concert band jazz, and has over 500 publications to his credit. His works appear on numerous state contest lists and his music is regularly performed throughout the world. An ASCAP award-winning composer, his "Ancient Voices" (1994) and "Imperium" (1992) are analyzed in music education texts from GIA Publications. Michael is also in demand as a clinician and conductor for honor bands and festivals.

PROGRAM NOTES

Near the base of scenic Paine Mountain in Northfield, VT lies historic Norwich University, the oldest private military college in the United States. Founded in 1819, it is one of our nation's six senior military colleges and is the birthplace of the Reserve Officer's Training Corps (ROTC)

The norwich University Regimental Band, Rounded in 1802, is the oldest collegiate band in America, and carries a long tradition of excellence musically, academically and militarily. They have had the honor of performing in presidential inaugural parades for Presidents Kennedy, Nixon , Reagan, G.H.W. Bush, G.W. Bush, Obama, and Trump. The band performs at every formation of the University's Corps of Cadets and has performed in numerous regional parades throughout the Northeastern United States. Scholarly pursuits of the band members cover 20+ disciplines including Engineering, Psychology, HIstory, Architechture, Criminal Justice, Biology, Computer Assurance and Security, and Nursing.

Paine Mountain Legacy was commissioned by the Norwich University Regimental Band and their director Lt. Colonel Todd P. Edwards, VSM. The bold themes and rich textures of the music honor the band's legacy of achievement and celebrates their bicentennial in 2020. The work was premiered in March 12, 2020, Carnegie Hall, New York City, with Lt. Colonel Edwards conducting.

Paine Mountain Legacy

REHEARSAL CONSIDERATIONS

The entrances of chords at measure 9 need to be practiced and in tune! Once chords are tuned, practice bopping each entrance to work on articulation and entrance alignment.

Musicians need to consider entrances, balance, and release when playing the held chords in measures 9 through 17.

Practice the wind sections that incluce eighth-sixteenths (i.e. measure 29 through 33) slowly, focusing on rhythm alignment, then add articulations. Once mastered, add the supporting lines, making sure they line up. Another excellent opportunity to practicing bopping notes to check vertical alignment.

Aside from the complicated melodic lines being clear, make sure supportive lines are strong and played clearly (i.e. measure 49). The winds should listen down to the bass drum to match.

The melody is often tossed around from section to section (i.e. measure 49 through 51). Consider isolating those parts, having musicians listen to the melody move across the ensemble.

In measure 73, the piece become more chordal in nature. Identify the melody as it moves from part to part. Elghth notes need to be leaned into and all other parts need to fit underneath. The fermatas in measure 82 need to be addressed and reinforced. Following the fermata is a reprise of the beginning: percussion chords, snare drum, then trumpets.

Practice the eighth-sixteenths in measure 104, specifically focusing on the space and release between sound. As the eighth-sixteenths continue and chords are held in measure 106 through 110, isolate those rhythms to focus on entrances and balancing chords.

In measure 115, the decending lines have the same dynamics as the ascending lines (i.e. measure 13) need to be as strong.

The last sound heard in measure 123 should be the timpani. The release of the final note should be tuned and rehearsed, listening to the release.

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Acadiana

PUBLISHER
Manhattan Beach Music

YEAR OF PUBLICATION
2017

GRADE
5

DURATION
16:43

KEY SIGNATURES


TIME SIGNATURES
$\frac{6}{8}$ $\frac{9}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

TEMPOS
♩ = 84 - 180

INSTRUMENTATION

Piccolo
Flute (1, 2)
Oboe (1, 2)
Clarinet (1, 2, 3)
Bass Clarinet
Bb Contrabass Clarinet
Eb Contra Alto Clarinet
Bassoon (1, 2)
Alto Saxophone (1, 2)
Tenor Saxophone
Baritone Saxophone

Trumpet (1, 2, 3)
Horn (1, 2, 3, 4)
Trombone (1, 2, 3)
Euphonium (& Euphonium T.C.)
Tuba

String Bass
Percussion 1
Percussion 2
Percussion 3
Percussion 3
**full percussion instrumentation available on www.ManhattanBeachMusicOnline.com*

REFLECTION

A reflection of Acadiana could not be a more poignant way to conclude my third year projects at ABC. Performing this piece under the baton of Ticheli my first year at ABC, when I naively offered to play oboe, is one of the most memorable experiences of my career. I will never forget how much I loved rehearsing this piece, and the whirlwind cajun style that came with it. From the heavy trombone glissandos, to the baritone saxophone solos, to the washboard feature in the third movement! I will never forget going back to my hotel practicing the snot out of my oboe solos, so I could come back to rehearsals where I was less than four feet away from Ticheli's podium. In a lot of ways, my experience playing this piece brings back all the emotions surrounding ABC - the bewilderment of being conducted and rehearsed by one of the world's greatest living composers, playing top-notch pieces with a 200 person band of amazing musicians, and all the hard work in rehearsals to nail the performances. The blood, sweat, and tears of my ABC experience can be summed up in the score of this piece!

Frank Ticheli

ABOUT THE COMPOSER



Frank Ticheli is an American composer of orchestral, choral, chamber, and concert band works. He lives in Los Angeles, California, where he is a professor of composition at the University of Southern California. A number of his works are particularly notable, as they have become standards in concert band repertoire: *Abracadabra, Joy, An American Elegy, Shenandoah, Blue Shades, Cajun Folk Songs, Amazing Grace, Fortress, and Portrait of a Clown,* among others.

He earned a Bachelor of Music in Composition from Southern Methodist University. He went on to receive his master's and doctoral degrees in composition from the University of Michigan.

Subsequently, Ticheli was an Assistant Professor of Music at Trinity University in San Antonio, Texas. There, he served on the board of directors of the Texas Composers Forum and was a member of the advisory committee for the San Antonio Symphony's "Music of the Americas" project. From 1991 to 1998, Ticheli was composer-in-residence with the Pacific Symphony Orchestra in Orange County, California.

In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

He is the recipient of a 2012 Arts and Letters Award from the American Academy of Arts and Letters, his third award from that prestigious organization. Other awards include the Walter Beeler Memorial Prize and First Prize awards in the Texas Sesquicentennial Orchestra Composition Competition, Britten-on-the-Bay Choral Composition Content, and Virginia CBDNA Symposium for New Band Music. Ticheli was awarded national honorary membership to Phi Mu Alpha Sinfonia and the A. Austin Harding Award by the American School Band Directors Association. At USD, he has received the Virginia Ramo Award for excellence in teaching, and the Dean's Award for Professional Achievement.

PROGRAM NOTES

The word acadiana refers to a region comprising much of the southern half of the state of Louisiana, where Cajun culture and heritage are most predominant. Acadiana honors that heritage, and completes a trilogy of Cajun inspired works Ticheli has composed for concert band over a twenty-five year period. The trilogy, composed of Cajun Folk Songs (1989), Cajun Folk Songs II (1996), and the present work (2015), draws from personal childhood memories of Ticheli, growing up in South Louisiana, and captures in music his lifelong love of Cajun music and culture.

Acadiana

REHEARSAL CONSIDERATIONS

The first movement, "At the Dancehall," makes use of two different Cajun rhythmic features: un valse in deuz temps (a waltz in two times), alternating between triple and duple meters, and a witty, lighthearted two-step dance. It begins as a playful game of catch between instruments at the extreme registers of the band, and ends like an old 78 rpm record that has lost its spring-power. This movement is jazzily joyful and playful! Percussion 4 is required to play a washboard in this movement, (while three percussionists play washboards in the finale). It's suggested that players attach a strap or belt to the washboard so that it may be worn around the neck with the washboard hanging at chest level. This frees up both hands to play the instrument.

The second movement (composed in memory of the victims of Hurricane Katrina) serves as the emotional heart of the entire work. It is constructed as a set of six variations (or meditations) on an ancient Cajun ballad, "La fille de quatorze ans." The climax of this section is at measure 154. Although the tempo is slower than before, the intensity is substantially greater, more passionate and chaotic. Horns (with bells up) and trumpets sound the main melody while trombones wail as loudly as possible, smoothly executing a slow, steady, siren-like glissando. Tuba roars violently, ripping up to the top of the register, trying to overpower everyone and everything. As Ticheli once said in rehearsal, "It should sound like an ambulance from hell!"

The final movement, "To Lafayette" is an exalted dance that combines original material with Ticheli's own personal variant on the Cajun Folk melody, "Allons a Lafayette." From beginning to end, the finale is an exuberant celebration of life, as is the trilogy itself. There are certain sections where the melody is absent, and replaced by original music (i.e. measure 17-48 and measures 82-93). These sections provide contrast from the melody, but without ever turning away from the overall feeling of heightened joy.

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Citations

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“Thank you for being in my life” -- Larry Livingston

