



Kjos Band News

NEWS AND INFORMATION FOR BAND EDUCATORS

Kjos Band News Welcomes You Back to School!

Welcome back for the start of another school year. We, at Kjos, hope that your time away was refreshing.

A new school year brings with it new goals and objectives. It is filled with challenges and great expectations. It also seems that there is far more to do than there is time. There is the recruiting of students, starting beginners, writing teaching units, selecting repertoire, scheduling performances, and a myriad of other things that need attention.

Because the Neil A. Kjos Music Company is committed to the support of quality music

education, *Kjos Band News* will provide articles, suggestions, and teaching tips from leading educators, composers, and conductors from around the world to help you meet those challenges and expectations, and strengthen and support your band program.

If you have specific topics you would like discussed, or wish to receive back issues, please contact:

Kjos Band News
Neil A. Kjos Music Company
4380 Jutland Drive
San Diego, CA 92117

Teaching the Clarinet Embouchure

by Bruce Pearson

Everyone agrees on the importance of a good embouchure for good tone production. Embouchure, along with air support, determine the tone quality that is produced on a wind instrument.

Experienced teachers know that the first lesson is, perhaps, the most important in the playing career of a student. This is certainly true when it comes to clarinet playing. Embouchure muscles have a tendency to return to their habitual position. If the clarinet student's embouchure is not formed properly from the beginning, his or her tone production potential may be impeded.

Assist students in forming and developing their clarinet embouchure by having each be responsible for providing a small mirror that can be placed on the music stand. This will allow students to see that their embouchure is being formed properly.

Ensure a good formation of the embouchure by having each student do the following:

1. Put the mouthpiece and the barrel together and secure the reed with the ligature. Slip a piece of paper between the reed and the mouthpiece and slide the paper down toward the barrel until it stops.



2. With a pencil, draw a light line on the reed connecting the two sides of the paper. This line will indicate where the lower lip should be placed.

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3. Hold the assembled mouthpiece and barrel in one hand and place the tip of the thumb just under the line that was drawn on the reed.



4. Remove the paper from behind the reed with the other hand and shape the mouth as if saying “whee-too.” Hold the mouth in the “whee” position while saying “too.”



5. Cover the bottom teeth with a small amount of the lower lip.
 6. Place the mouthpiece in the mouth so that the lower lip touches the thumb that was placed just below the line. The thumb should serve as a “stop” allowing just the right amount of mouthpiece in the mouth. Too much mouthpiece in the mouth will cause a harsh, raucous tone. Too little mouthpiece in the mouth will cause a tight, constricted tone.
 7. Rest the top teeth directly on the mouthpiece. Close the mouth in a drawstring fashion with equal support on all



sides of the reed. The chin should be flat and pointed. Using the mirror, check to see that the embouchure is formed properly.

8. Firm-up the top lip. This will open the back of the throat.
 9. Take a full breath of air (filling the back of the throat) and play a long, steady tone.

If the embouchure is formed properly, the following pitch should sound:



Many young clarinetists play a pitch lower than this resulting in an immature, non-centered tone. To raise the pitch, have the student pull in the corners of the mouth as if saying “oo.” If the pitch is too high, which is rarely the case, the student should relax the embouchure as if saying “O.”

To ensure a well-established clarinet embouchure, have the student play long tones daily.

By following these simple steps, students will learn to form a good clarinet embouchure that will be important to the development of a beautiful clarinet tone.

Bruce Pearson is an internationally-known author, composer, clinician, and conductor. He has taught at the elementary, junior high, high school, and college levels for thirty years. In December of 1998, Bruce was awarded the prestigious Midwest Clinic Medal of Honor in recognition of his outstanding contribution to music education.

BRUCE PEARSON'S STANDARD OF EXCELLENCE COMPREHENSIVE BAND METHOD

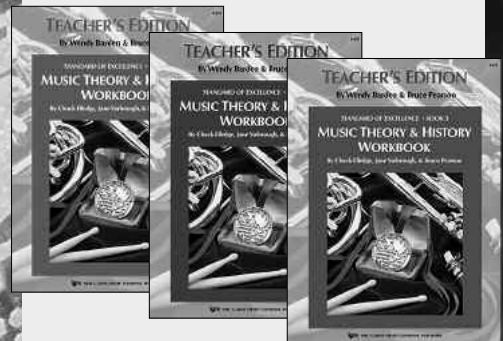
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Connecting Classroom and Instrumental Music Instruction: The First Lesson

by Bruce Gleason, Ph.D.

In the last issue of *Kjos Band News*, I mentioned that dialogue between classroom music teachers and instrumental music teachers is crucial for streamlined K-12 music programs. Too often, however, the “us against them” frame of mind gets in the way of true dialogue, with classroom music teachers wishing that “instrumental teachers would build on what we’ve taught and put in place,” and instrumental teachers thinking that “it doesn’t matter what students have been taught; we’ll have to start at the beginning with them no matter what.” Hopefully, the following suggestions will help provide a foundational dialogue across the music curriculum.

Some school systems have district-wide curricula for K-12 music. If you are part of one of these districts, congratulations! But you probably aren’t in the majority. With current interest in the National Standards, now is one of the easiest times to implement such a curriculum. Building and expanding on the suggestions as outlined in the National Standards can attain continuity

across all of the grades.

The first of the National Standards Content Standards is “Singing, alone and with others, a varied repertoire of music.” In other words, the National Standards are advocating that the music curriculum for grades K-12 has singing as its basis.

The reason for this is that a human voice is the best place to start with music instruction because it has the closest connection to the inner musical process, and that with strong progressive development, combining music reading initially with singing instruction will lead to musical literacy. Further, because the voice has no valves or keys to operate, it is also the most readily available vehicle for developing early artistic expression.

Several years ago I had the opportunity to take a two-week Kodaly Level One course. Although I have taught a fair share of classroom and vocal/choral music, I typically think of myself as an instrumental teacher, a minority in a Kodaly class. What I learned in that brief course, however, in terms of inner hearing, or

“audiating,” significantly changed my ideas about music literacy and learning. I quickly echoed the opinions of my classmates who wished that they had been taught to audiate, to truly hear intervals, rhythms, and patterns before seeing them on a staff, in undergraduate ear training and sightsinging courses.

If your students are coming to you with some solfège training, build on it rather than ignore it. If they haven’t had solfège experience, you can easily implement it in your instrumental classes.

Forget about the music staff of five lines and four spaces for awhile. Teach students to develop their ears apart from their eyes. After students have learned the first three notes (mi, re, do) from **Standard of Excellence**, to develop their audiation skills and the application of them to their instruments, do the following:

1. Sing a simple (do, re, mi) solfège pattern and have students echo you with their voices. Then have them echo your singing on their instruments.



BANDWORKS VII

New Grade 3–4½ Concert Band Pieces

Robert Jager

Variants on the Air Force Hymn (Quebec)
(WB206)

Jeff Jordan

Tharsos (WB200)

Timothy Mahr

Flourish (JB40)
A Quiet Place to Think (JB48)

Alfred Reed

Canto e Camdombe (WB225)

Nolan E. Schmit

Fanfare and Dance (WB204)

Kenneth Soper

Jingle Bells March (WB227)

Jared Spears

Bravo! (WB205)

Jack Stamp

Variations on a Bach Chorale (JB41)

John Zdechlik

Barcarole for Flutes (WB217)
Hats off to Thee (For Brass Choir)
(E1458)

BandWorks VII Demo-CD Coming Soon!

2. Sing a pattern, using the pitches do, re, mi, on a neutral syllable, and have students echo using solfège syllables. Next, have them play that pattern on their instruments. With a large group, have some students sing while others play.
3. Have students improvise vocally, first using small tone sets (do, re, mi) with given rhythms or over given numbers of beats. Let them take turns singing first and then playing. Have students echo on their instruments what others sing and vice versa.
4. Write do, re, mi, (or d, r, m) in various combinations on the chalkboard in two ways, first with all tones written on the same visual plane: do, re, mi; mi, re, do; etc. (by beginning with tones written on the same visual plane, students learn to hear intervals between pitches without visual aids) and later with the tones written in proximity to how they sound:

mi mi mi
re re re
do do do etc.

After students have an understanding of pitch and duration, begin using solfège with their lesson books and with exercises you have written out.

5. With students' books closed, you sing Exercise #1 from **Standard of Excellence**. To teach rhythm and to develop students' sense of "rhythmic flow" (steady beat), clap the rhythm of Exercise #1 while singing the solfège syllable mi. Whole notes are executed by pulsing each beat with the palms together. Whole rests are executed by pulsing each beat with the hands apart. Next, have students play on their instruments what they have just sung. Now, have students open their lesson books and relate what they have been playing to the written notes. Play Exercise #1 again, but this time

students should read the music from their books. This is the time to teach pitch and note names.

6. When new notes or rhythms are introduced in their lesson books, repeat the aforementioned process using the expanded pitch and rhythm sets.

Remember that solfège is most effective when it isn't initially attached to a staff. Don't introduce solfège by showing students a staff with pitches written on it and pointing to three pitches and telling your students that these are called do, re, mi. That's like pointing to the word spelled "d-o-g" and telling a person who doesn't speak English and who has never seen a dog that this word is "dog."

With more advanced students who have a wider command of their instruments (high school students included), go back to the beginning of an early lesson book. Then have them play exercises in different keys by changing where do is. Students will connect the transposed exercises more readily if they can hear in their minds (audiate) the solfège pattern, rather than thinking "I have to play everything up two pitches."

The key to effective solfège use is to sing patterns before playing them. Continually bringing students back to the first National Standards Content Standard of singing will give cohesion to the broad K-12 music curricula, and will help students build on previous learning.

Many of you have plenty of experiences in connecting classroom music with instrumental instruction. In addition to my comments and ideas, we would like to gather information from you for future issues of *Kjos Band News*. Send comments to:

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San Diego, CA 92117

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STANDARD OF EXCELLENCE LEADS THE WAY IN ADDRESSING THE NATIONAL STANDARDS

Since its release with **Book 1** in 1993, **Standard of Excellence** has led the way in addressing the National Standards for Music Education. While using the "draft standards," the **Standard of Excellence Comprehensive Band Method** was carefully and meticulously designed and written so that, upon completion of **Standard of Excellence, Book 3**, all Grade 5–8 National Standards are addressed and exceeded. You may obtain a copy of a handout that shows which activities address each of the Standards by calling or writing the Neil A. Kjos Music Company. In addition to the method book, the **Standard of Excellence IN CONCERT** series presents exceptional arrangements, transcriptions, and original concert and festival pieces. Each of the over forty pieces currently available provides valuable activities that will help students meet, address, and achieve the National Standards. In fact, when considering the method book and correlated pieces, **Standard of Excellence** is the only curriculum that addresses the National Standards with both components.

Teaching Drumset Grooves

by Peter O’Gorman

Percussion students often find themselves in situations where they need to learn a new drumset groove (beat) but are uncertain of how to proceed. Without a step-by-step process for the student to follow, learning the new groove can be tedious and frustrating.

This article outlines two systems that I have found to be extremely effective in teaching students new grooves.

SYSTEM A

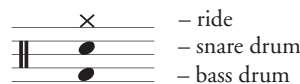
Frequently when a student is having trouble learning or perfecting a groove, the trouble can be traced back to the inability to coordinate two of the limbs. By isolating and practicing each of the two-limb combinations (ride & snare

drum, ride & bass drum, and snare drum & bass drum), the student can often work out the coordination challenges before putting the groove together.

Groove to be learned:



Notation Key:



Step 1

Choose a slow tempo!

Example:

$\text{♩} = 76$ ($\text{♪} = 152$) for eighth note based grooves

$\text{♩} = 50$ ($\text{♩} = 100$) for sixteenth note based grooves

I recommend practicing with a metronome or drum machine. Note: When the tempo is slower than $\text{♩} = 100$, students may find it easier to play along with eighth note clicks rather than quarter note clicks.

DRUM SESSIONS by PETER O’GORMAN

Recommended by Top Pro’s!

“Wonderful book. Gets right to the importance of drum set playing.”

Louie Bellson

“I’m excited to have found a book that clearly addresses the beginning drum set student in an organized yet challenging fashion. And it’s fun!!”

Steve Houghton

“Peter has organized his material very well; in a logical and helpful manner that should be a real aid to drum students and teachers alike.”

Ed Shaughnessy

“I really am very enthusiastic about your book...musically pertinent to the multi-directional nature of the drum set... Overall, your method encourages musicality...”

Ed Soph

Book 1 (with CD) \$14.95

Book 2 (with cassette) \$14.95



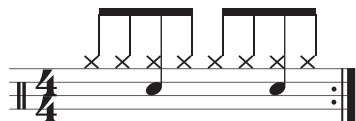
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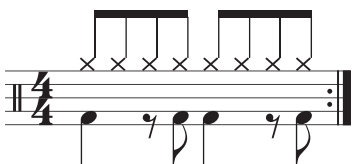
Steps 2, 3, and 4

Play the three two-limb combinations, repeating each several times.

Step 2



Step 3



Step 4



Step 5

Start by playing two of the limbs (example: snare drum & bass drum). After a few repetitions, add the third limb (example: ride) to complete the groove.



Step 6

Increase the speed of the groove by small increments (example: ♩ = 80, ♩ = 84, ♩ = 88, etc.) until the desired tempo is reached. Repeat the groove several times at each tempo.

SYSTEM B

Frequently when a student is having trouble learning or perfecting a groove, the trouble can be traced back to one or two notes in the pattern. By starting the groove at the beginning and adding notes one at a time, the student will dramatically increase his or her awareness of each note (count) in the groove. Usually this

increased awareness is all that is needed to learn or perfect a groove.

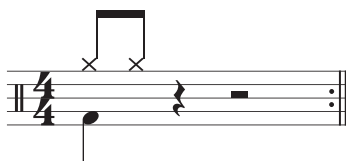
Step 1

You guessed it, choose a slow tempo!

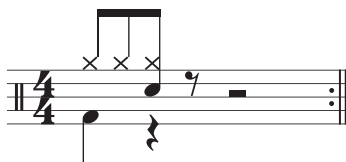
Steps 2, 3, and 4

- * Play the first two notes of the groove.
- * Add a single note in each succeeding step. Repeat each step several times.

Step 2



Step 3



Step 4



Step 5

Continue this process until the groove is complete.

Step 6

Increase the speed of the groove by small increments until the desired tempo is reached. Repeat the groove several times at each tempo.

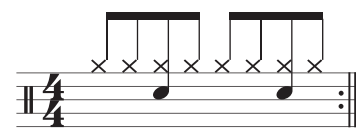
While both of these learning systems are quite effective, you may find that one works better than the other depending on the type of groove and the learning style of the student.

For more challenging grooves or for students who need to take smaller steps, it is possible to combine these two systems. After practicing each of the two limb combinations, add the third limb one note at a time.

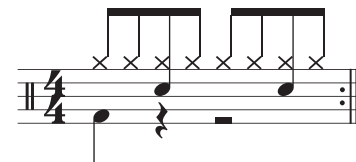
Example:

- * Start by playing the ride and snare drum parts.
- * Add the bass drum part one note at a time.

Step 1



Step 2



Step 3



Step 4



There are several variations of these systems that may also be effective in teaching drumset grooves. Be creative and trust your instincts when working with students.

*Peter O'Gorman is a percussionist, composer, educator, and author of the critically-acclaimed drumset method series **Drum Sessions**. He maintains an active private lesson studio and is president of the Minnesota Chapter of the Percussive Arts Society.*

Practice, Practice, Practice

by Bob Baca

Ready, Set, Fall

Fall marks the end of summer marching season, the beginning of fall marching season, jazz ensemble, beginning band for some, plus a myriad of small ensembles to coach and the beginning of developing that special concert band “sound,” not to mention all of the administrative adventures that go with it. Suffering with tyranny of the urgent yet? All of this preparation work is quadrupled if the students do not have the word “practice” etched in their minds as a daily function. What would it be like to spend most of the rehearsal period working on musical ideas versus rote teaching of notes and rhythms? When the paradigm of your students’ role in band includes daily practice at home, the band director’s ability to produce a creative musical environment becomes a reality. “Give a man a fish and feed him for a day. Teach him how to fish and feed him for a lifetime.” If we can help our students find their love of music by giving them the tools to create it, the search for successful musicianship will be a self-fulfilling journey.

Working as a clinician in many areas of the United States, I have found that quality band programs are not characterized by location, school population, budget, number of band directors, or even a cooperative administration, but by simply helping students discover the effects of music and instilling the common-sense principles of good old-fashioned hard work and a knowledge of what to work for. Over time these principles become the established perception of what being in band is all about and the efficiency of rehearsal time grows exponentially. Using short- and long-term goals, the band director can slowly incorporate practice outside of rehearsal into their students’ daily routine.

Inspiration (Leads to) Imitation (Imitation = Observation + Action)

The first step for building a good

practice habit is to become inspired. *Inspiration is an action*, not just a coincidence. We can all remember the concert or experience that lead to a passion for practice (even if short-lived) and that motivated us to imitate excellence. Mine was the first time I had the opportunity to hear Adolf Herseth (principal trumpet of the Chicago Symphony) perform. Although I was seated in the second-to-the-last row of the balcony in Orchestra Hall, Mr. Herseth’s sound was so opulent that it was as if he was playing only ten feet away. After the concert, I rushed backstage to congratulate him and ask if he would reveal his secret for this amazing quality. Without hesitation he said, “Sure, it involves three things: *Practice, Practice, and Practice!*” For the next several days practicing was not a chore. Although we had no orchestra program in our school, the rest of the ensembles seemed to take on a new freshness. All of us are not inspired by listening to one concert, but it is the band director’s goal to find the right setting that will eventually lead each student to self-motivation. As a teacher, a large part of our job is to inspire. Our approach is not to unlock the creative potential of a group of musicians but rather a group of individuals that relate to music in different ways. Therefore, we are facilitators who must get to know our students better than they know themselves to correctly prescribe musical direction for each one. For this reason it is important for the band director to keep his or her creative ability fresh by performing, writing, reading, etc. If the director is living the musician’s life, it is easy to share these experiences in a way that will inspire each student.

Getting Started: Understanding How Our Instrument Works

The goal for any instrumentalist is to direct relaxed air down the center of the instrument in order to let the instrument design create the most opulent sound.

While this is easily achieved in the middle register, many muscles in our face (embouchure) must work symmetrically to keep the air direction constant regardless of the musical challenges. Our embouchure is similar in function to the metal end of a garden hose. If a garden hose did not have the metal tip, the hose would change its shape when more water pressure was added and therefore change the water direction. While our lips must vibrate freely, the other muscles in our face hold everything together to keep the air direction constant under all playing conditions. While the embouchure does the work, the muscles from the neck down need to stay relaxed. When our relaxed air stays in the center of the instrument, our sound is clearer and physical considerations such as endurance, upper register, technique, and flexibility are more easily mastered.

Short Term Goals: Establishing Practice Habits

First Things First

Developing a Good Warm-up

Rome was not built in a day and neither is a good practice environment. Right from the start, use **Standard of Excellence Books 1, 2, and 3**. The exercises in these books are excellent for building a clear sound and creating an interest in music history and theory. While performing these exercises, explain the difference between going through the motions of playing an exercise versus listening to one’s sound to create a good musical tone. Special emphasis should be put on the accompaniment CD’s. Most professional players use similar simple exercises to get the sound centered in the middle register before beginning a taxing performance. Warm-ups are not done to see what we can *do*, but to *do* what we see on the printed page. A teacher of mine once said, “As a musician matures our interests turn from high, fast, loud to discovering the intricacies of a whole note.”

FOUNDATIONS FOR SUPERIOR PERFORMANCE

Warm-Ups & Technique for Band

by Richard Williams & Jeff King



Foundations for Superior Performance is designed to help organize the daily rehearsal and improve the overall performance of any band.

A variety of musical studies target student improvement in the following areas: Sound (tone production), Articulation (styles and concepts), Flexibility, Agility and Endurance, Range, Listening Skills and Technique in all twelve major and minor keys, and a basic understanding of Music Theory.

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If your instrument is not too dusty, play along with your students and describe the difference in tone quality. As soon as they play remotely closer to a clearer sound, let them know they are getting there. Establish a library of CD's of professional musicians to take the inspiration to the next level. When playing a CD, explain in detail what makes it musically outstanding. CD's are an excellent way for our students to discover heroes to try on, and live by what their ideal is of them. With practice, musical attributes are more easily accomplished with a clearer sound and therefore should be the end goal of a good warm-up. A weight lifter needs the muscle mass and coordination to lift 90 pounds before lifting 200 pounds, and a musician needs a productive warm-up to handle the greater demands of a lengthy rehearsal or practice session.

Long Term Goals: Establishing a Daily Practice Routine Outside of Rehearsal

A child learns to walk slowly by inspi-

ration, imitation, and guidance by his or her parents. Developing musicality is achieved in the same way. After the student can hear and play with a good sound on even a few notes, exercises should be given to help him or her strive for this sound in all registers, tempos, and styles. In order to create a good sound, the mechanics of correct breathing, posture, and embouchure must all be in place. Placing too much emphasis on the mechanics of how to play can lead us to forget what the end goal is. Using the student's newly desired goal as the motivator, explain a routine for daily practice with a good diet of fundamental exercises and musical etudes that will help achieve this goal in the fastest manner.

After that inspirational evening of hearing my first trumpet hero, multiple hours of practice a day were as easy as breathing. This motivation lasted about four days. After discovering that playing like Adolf Herseth could not be achieved in just a few practice sessions, hopelessness set in. Two things were missing:

1. Other inspirational experiences to keep the motivation going (some Chicago Symphony CD's would have helped here).

2. Not knowing what to practice in the practice room.

Motivators for Daily Practice Developing a Practice Plan

There are no short cuts or sunken treasure answers that develop a sense of musicianship—only consistent practice. Students should start with slow exercises in the middle range and expand in both directions, playing the lower register exercises big and full as to be the example for positioning and sound for the upper register. Encourage students to rest as long as they play each exercise. Supplement the exercises from **Standard of Excellence Books 1, 2, and 3** with Herbert L. Clarke's **Technical Studies**; and don't forget the brass bible: **Arban's Complete Conservatory Method**. Both of these books are available in treble and bass clef. The range and speed the student

STANDARD OF EXCELLENCE IN CONCERT IV



12 New Grade 1–2½ Concert Band Pieces by:

- ◆ Bruce Pearson
- ◆ Wendy Barden
- ◆ Bob Cotter
- ◆ Chuck Elledge
- ◆ Barrie Gott
- ◆ William Himes
- ◆ Steve Hommel
- ◆ Ralph Hultgren



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plays is determined by whether he or she is able to keep a good sound. When the sound turns stuffy, it's time for a five minute break and then on to the next exercise. Keep CD's and a portable CD player around for rest periods.

I practice three sets a day. The first set will include a routine consisting of long tones, Herbert L. Clarke exercises, and Max Scholssberg's *Daily Drills and Technical Studies* to help quiet my mind and even out the rough edges of yesterday's playing. The second set is my musical session filled with etudes. Here I concentrate on imitating what I hear in concerts and on CD's. The third set is filled with *Arban's* exercises, duets, or jazz playing. The set durations can be flexible—from 15 minutes each to two hours each. Sound quality is the determining factor for speed, expansion of range, volume, and the number of exercises to play. The sound must stay free in the higher range, and technical exercises must remain relaxed. Because of performance demands, these factors may change daily and therefore practice must change accordingly.

Practice with Someone Else

There is no greater motivator to practice than to be held accountable to someone. In college, my trumpet buddies and I practiced together all the time. If one person overslept for a morning session, you can be sure the other person would call to ask where they were. Students should pick people of similar motivation and interest in music to practice with. Suggest that they trade off on similar exercises and learn as much as they can from listening to each other. It is easy to see how egos must be left outside the practice room for this to work properly. Playing like-exercises with the same instrument is optimal but not necessary.

Practice the Same Time Every Day

The easiest way to insure consistent practice is to treat it like a class. With a little pre-planning it is easy to schedule it in the day.

Get a Good Private Teacher

Only through time and experience can we develop a deeper musical concept. Exposure to recordings, live concerts, and actual performance situations are important but cannot replace studying with a good teacher. Living in Wisconsin, fishing is a favorite pastime of mine. When I first began learning the sport I bought several books on the subject, discussing weather, lure choice, sonar, lake temperature, water conditions, etc. The books explained how to properly hold the rod, provided casting exercises, and even covered how to sense if there is a fish on the line. While the authors made money from my book purchases, I did not catch fish with any regularity until an experienced angler volunteered to take me fishing. He observed my actions and made suggestions like "Pull fast, but not that fast"; "You may think you have it on the bottom, but you don't. This is what it feels like to be on the bottom"; and, "Not yet, not yet, not yet; now!" Simply put, there is no substitute for a good teacher.

What can be common sense is not always common practice. Instilling these principles in our students so their changed role becomes routine will require lots of imagination and our continuing best efforts, but most importantly, patience. By paying the price over an extended period of time we can fully reap the benefits of efficient, musically gratifying rehearsals, and come closer to reaching our ideals as a band director.

Bob Baca currently serves as Associate Professor of Trumpet and Director of Jazz Studies at the University of Wisconsin-Eau Claire. He has performed with the Buddy Rich Big Band, Frank Sinatra, Mel Torme, Tony Bennett, and Andy Williams, as well as the Cincinnati Pops Orchestra, Philip Brunelle "Plymouth Music" Orchestra, and the Milwaukee Symphony Orchestra. He also freelances in the Minneapolis-St. Paul metropolitan area. Baca is in demand throughout the United States and Canada as a brass clinician.

Selecting Jazz Ensemble Literature

by Dean Sorenson

When it comes time to choose repertoire for the jazz ensemble, many directors are somewhat perplexed. Programming for the jazz ensemble is in some ways significantly different than programming for the concert band, and in some ways very similar. Choosing music of the highest quality that is educational and inspirational for the students and audience alike are universal goals that apply to any ensemble. The jazz ensemble offers its own particular challenges, however, when it comes to choice of repertoire. Let's explore a few of these and try to shed more light on this topic.

The most obvious difference between the concert band and jazz ensemble is the instrumentation, and this poses some unique problems. Since jazz ensembles are ideally one on a part (although this is by no means necessary for a good musical experience) it is vitally important that the chosen music will not expose serious weaknesses in the ensemble. This is especially true in the rhythm section. The rhythm section is really the heart and soul of a jazz ensemble, and particular attention must be paid to them if the rest of the band is to sound as good as it can. Make certain that the charts you select are consistent with the level of your rhythm section players. Some questions to ask: 1) Can my guitar, piano, or bass player read chord symbols? If not, are the parts written out sufficiently? 2) Is my drummer capable of creating a part with the information on the chart? 3) Is the

general feel or groove of this chart something the entire rhythm section can feel comfortable with?

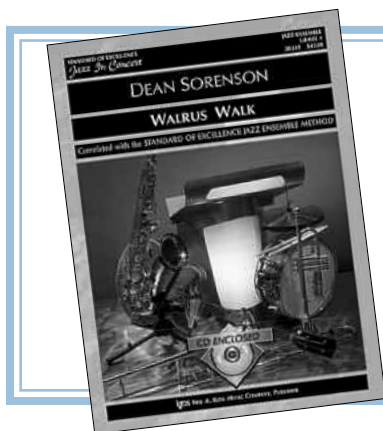
Beginning level charts (generally grades 1–2) are often very completely notated. Piano and guitar should have voicings written out and bass lines should be written out. Drum parts also should be well notated, including a completely written-out groove (basic “feel” that is played throughout the chart) as well as fills and ensemble hits. As the grade levels become higher and the charts get harder, the level of rhythm section notation decreases and becomes less consistent. Grades 5–6 are considered professional level and feature notational shorthand in all rhythm parts. Even if you have wind players capable of playing charts at this level, make sure your rhythm players will be able to make sense out of their parts.

Wind parts should be looked over to make sure that there are not one or two parts that are significantly more difficult than the rest. The first place to look is the lead trumpet part. Along with the rhythm section, the lead trumpet player is responsible for defining and shaping the ensemble sound. Make sure the part is largely within a comfortable range. Be careful not to sacrifice your trumpeter's individual growth by asking him or her to play significantly higher than he or she is able. Also be aware of solo parts in all sections, and of woodwind doubles in more difficult charts. If the wind parts look to be within your band's technical capabilities, consider some possible

musical difficulties: 1) Are there thick chords that may be difficult to tune? 2) Are all sections scored with the same rhythms or is there more independence from section to section? Very often, charts that are technically quite easy allow an opportunity to work on unwritten, more musical characteristics like ensemble swing or absolute rhythmic precision.

Since most demo recordings are made by professionals, careful listening and score study is necessary to determine whether or not a chart can be played by your band. Be honest about the abilities of all your players. They trust you to give them music that they will enjoy and learn from. Repertoire that is too difficult or poorly written is frustrating to the ensemble and does little to inspire the individual player. Repertoire that is too easy will likewise do little to help the ensemble or the individual players grow. Knowing how much to stretch is an art form in itself and is different with every band, with every year, even with every concert. Work to achieve a good balance of difficulty to ensure steady growth for the band and all members of the ensemble.

Dean Sorenson is a prolific and highly sought-after composer, trombonist, and clinician. He holds degrees from the University of Minnesota and the Eastman School of Music, and was recently appointed Interim Director of Jazz Studies and Performance at the University of Minnesota-Minneapolis.



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Reading and Analyzing: Saving Time in Rehearsal

by Ralph Hultgren

Do you remember Mr. Band Director from my last article in *Kjos Band News*? Well, he is asking some questions of Ralph Hultgren and what score reading and study is all about.

Pressure!

Guilt!

No time!

Yes, yes, yes! I know!

I guess I should look at those scores!

Hmmm.....Yankees 5, Cards 3

No, no, no!!!

Those scores!! The ones that Aussie said I had to orient myself to, then read, analyze, and then interpret. Yeah, well he teaches in college and he obviously doesn't know the time commitments on the school band director! He has the time! He doesn't rush from class to class or even from school to school like some of us do!

I have all that teaching to do! Then there are the parents' meetings, the staff and administration meetings at school, commitments at the Boy Scouts and with my other community groups, and he says I need to take extra time to look at those scores! What about my family time? Doesn't he realize I have to spend all that time preparing for my classes? People forget that a teacher has to spend so much time outside of school preparing for classes. You know, so many people forget the extra time we teachers spend outside of the normal hours that others work. We spend those extra hours (that we don't get paid for!) preparing so that the students have the best experience in band!

Does he realize how much time we have to commit to that?

Does he realize we have no time for the academic niceties he goes on about!

Why, I can't spend the time doing what he says I should do because I have to prepare for class. I have to study those scores I am doing for contest!

Hmmm.....

Well, let's see. Read and Analyze: what could he mean?

Hi, Mr. Band Director!

I am not trying to add to your responsibilities. What I am attempting to do is let you know how to make your rehearsals and performances more effective. If you can have a more complete overview of the art that you will present to your ensemble, then there is more chance that they will present that art effectively in performance.

So how do we set about that more complete overview? We discussed in the last newsletter the need to consider orientation to the score. That is the capacity to interface with the composer's intention by understanding not just the musical language but more of the composer and their artistic and cultural context. Following from that, we actually need to pick up the score and investigate those dots and dashes and, given our new orientation, set about understanding more of the intent of the writer, which will lead us inexorably to an interpretation of the work.

We must read and analyze the score in this process. The score's musical secrets will unfold before us if we take the time to search them out, but it is most important to be aware that such an investigation is not wasted on time you don't have. It is actually a means to effectively utilize the precious time you have in the rehearsal. Be assured that every moment taken up by reading and analyzing the score will be repaid in the rehearsal room. I am not talking about an onerous addition to your time commitment but a means whereby you can more substantially intersect with the musicianship in the score and your students.

So, how do you read a score?

There are many approaches to score reading that can be found in textbooks and in talking to colleagues. Such a diversity is not a reflection of a lack of clarity in respect of the process, but more a confirmation of the breadth of artistic ideas and approaches in practice.

Here are a number of ideas to consider. Individual conductors may like to use these thoughts to assist them in their score study, but be sure to adapt them when you feel there are ways you may more effectively connect with the work in your hands.

Read it like a magazine or journal to begin. Don't necessarily try to take it all in, but allow yourself to be drawn to those areas that you find interesting and engaging. Some will be drawn to rhythmic figures, some to melodies, and others to harmonic constructs. I am intrigued by counterpoint and orchestration, but one person's interests are not pervasive. You should not be afraid of your bias here!

When we open a journal we are taken by the articles that are closest to our hearts and then we slowly investigate the other contributors' works. Eventually we get to those articles that we know we should read! They are like the vitamin supplements my wife gives me! I know they are good for me (like the salad she makes me eat), but I wouldn't choose them as my first preference. Similarly, those areas of the score that don't intrigue us, or that we find less comfortable, are the components we may well leave to consider in more detail later.

Sadly, they are vital components of the whole musical fabric of the art we are investigating (just like those vegetables), so we must intersect with them. It is imperative that we read and then analyze them. When we allow ourselves to do so, we often find a fullness and a sustaining in that work that had escaped us previously. Also, we have a balance in our appreciation and future interpretation of the piece that will sustain the ensemble and us through the trying times of rehearsal. Those engaging and intuitive facets are mixed in with the less palatable to give us artistic nourishment (I quite enjoy salad now too!).

What is vitally important here is that

our appreciation and understanding of those less intriguing areas, through analysis, gives a broadness to our overall concept of the work only if we investigate the satisfying and more easily approachable components similarly. Because we more comfortably embrace some sections of the score doesn't mean we understand it (I embrace the salad maker but still don't understand him or her!). If we are to have a truly satisfying relationship with the work we must come to terms with and honor what makes those intuitive facets so attractive as actively and intellectually as we pursue our understanding of those difficult-to-fathom areas. The satisfaction of finding the composer's intent, in the fullest way possible, allows for potent interpretation.

Well, asks Mr. Band Director, Fund-Raiser, Chairman of the Church Council: how do I analyze a work when I finally find the time to do so?

It should not be a surprise to find that there are just as many, if not more, ways to engage in analysis as there were in reading. Textbooks on conducting, when considering analysis, take their terminology from the forms we were familiar with in university study. Harmonic structures, form, thematic and melodic components, and so forth are the foundations on which much analysis is based.

Though not wanting to be seen as presumptuous by questioning such established analytical paradigms, I do believe it is important to change our perspective at times. This allows us to find new ways of discovering the composer's intention and to then bring that to fruition through performance.

Consider for a moment harmonic structures. We have a propensity to analyze harmony vertically. We have been taught from our mother's knee that harmony is a vertical construction, but delve into your history notes and consider for a moment how harmony evolved. Most often, even in young band works, satisfying harmony is a direct result of effective contrapuntal writing.

I do not suggest here that if it isn't Bach, then it isn't good. My contention

is that we need to be able to shift from our mindset that harmony is vertical and appreciate its linear origins. Consider for a moment that in a vertical analysis we might conclude that a chord is a C major 7th. In balancing that chord in rehearsal we have to decide what is the most important note or notes. Is it the C, for without it the chord is not a C chord; is it the E, for that gives the chord its minor or major quality; or is it the B, for without that it is not a major 7th?

In this situation and many similar, the question that should be asked is what proceeds and follows the chord. Therefore, what are the melodic and rhythmically active notes. The context tells the truth about what is the important note. It is then reasonable to contend that the C major 7th chord may well have been formed as a consequence of linear writing. Arguably, then, we could conclude that a purely vertical analysis may not inform us as to what are the vital harmonic components, because such harmonic components may be transitory and serving a melodic or rhythmic purpose.

In **Pioneers**, my latest work for young band to be released in the USA, the second beat could well be argued to be an implied major 7th. The second beat of the second measure presents a similar implication. When viewed within the context of the whole work, those two notes (and implied chords) obviously form a motivic construct that is the genesis, in inversion, of the main theme. There is no doubt that those notes could be considered to be the implied chords noted above. To plan a rehearsal around an investigation that is predicated on such a vertical analysis would be to deny the melodic imperatives inherent in this work in particular.

The mid-section of **Pioneers** has a more obvious harmonic structure. Here it would be easy to suggest that a vertical analysis would inform the rehearsal method. Interestingly, an insight into the composer's method here tells us that the melody came first, then the bass line, and the harmony came out of what was

implied in both.

When we view the work in its entirety, we can see that the melodic and motivic structures noted permeate the first and third sections. The middle section is of a more lyrical and expressive character. If we now consider form as a part of our analysis, we can see that the work is ternary with an introduction and coda. How much more effective would we be if, through analysis of the form of the piece, we were able to construct a rehearsal plan that takes into account the similarities of both the A sections of the ternary form and the motivic similarities in the introduction and the coda. Admittedly, at this level the transparency of form and harmony makes for a more easy analysis and subsequent rehearsal structure, but the fact remains that without analysis, the rehearsal plan could not make use of the time savings available through effective and efficient rehearsal methodology.

What I suggest here in respect to reading and analyzing the score is one person's view. I do believe there is much to be considered outside the formal structures we have all been taught, but most importantly, whatever our method, we must allocate time to reading and analysis. To not do so actually impacts adversely on our time management, stress, pressure to complete and achieve, and on our level of guilt about what we do and believe we should do.

Contemplate my views and try them. Consider adapting them to your own personal style and be adventurous enough to develop your own ideas and experiment with them. Be assured, I have been to the point of despair trying to find the time to do what I suggest here. Be assured also that, when I find that time, the rewards in rehearsal and performance are incalculable.

Ralph Hultgren is Director of the Wind Symphony at Queensland University of Technology in Brisbane, Australia, and lectures there in Conducting, Arranging, and Instrumental Music Curriculum.

Recruiting: The Ongoing Process – Part Two

by Bruce Pearson

As the name implies, recruiting students for a band program is a continual process where, every year, students are encouraged to begin or continue their music-making.

An effective, “ongoing” recruitment program not only brings new students into the band program, but also has high visibility, good communication, and a curriculum with activities that are designed to provide new and exciting learning experiences that will help retain students.

While there are many reasons students decide to join the band and continue their music-making, there are also many reasons why students may decide to drop out of the band program. There are reasons students drop out that can be affected by the band director. These can be grouped in the following categories:

1. Public Awareness
2. Program Administration
3. Communication
4. Teaching Strategies

In the Spring 2000 issue of *Kjos Band News*, we looked at many ways that the visibility level and ensuing public awareness of a band program can be raised. In this issue of *Kjos Band News* we will examine program administration.

A good band director needs to be a good administrator. The following are helpful hints for being a good program administrator of your band program:

1. Take time to be organized. Arrange a specific time each day to receive and return phone calls, do memos, communiqués, and book work. Guard that time and try to minimize interruptions. Carry a conventional or electronic organizer. Good planning can maximize your time.

2. Prepare a yearly calendar. Include all concerts, special rehearsals, and all band activities that take place outside of the school day. Give a copy to students, parents/guardians, and administrators. It is important to stick to that calendar.

3. Select your repertoire carefully. Repertoire should be selected to meet your curricular goals. Determine how many years a student will be in your band program and select and program repertoire for that many years. In that way, students will be allowed to experience music representing the full spectrum of your curriculum. This may include, for example, marches, suites, overtures, programmatic music, multicultural selections, and historical pieces. Choose your repertoire so that it represents the highest quality that your band can play. Make certain that you select repertoire so that each student may grow in his or her understanding of comprehensive musicianship. Determine what concepts will be taught and what repertoire will be used to teach those concepts. Your repertoire should have active parts for all members of the ensemble.

4. Be a team player. Volunteer to participate on faculty committees. You will find it beneficial to volunteer to participate on your school’s scheduling committee.

5. Strengthen relationships with band directors at all levels. Good programs respect the work of directors at all levels. Work together to ensure a smooth transition from one level to another. Occasionally trade teaching responsibilities so that students see that you are a “band director team.” Some other ideas may include sharing concerts, exchange concerts, adjudicating one another’s bands, or team teaching. You may also choose to publish a district-wide concert calendar and attend concerts at other directors’ schools.

6. Analyze dropout issues. When a student drops out of the band program, attempt to determine the real cause for the student dropping out. The school counselor can be a very valuable resource in obtaining the real cause of student dropout. Determine if the dropout could have been avoided and, if possible, make the necessary changes. All band programs have dropouts. Try not to take a dropout personally.

7. Solicit student evaluation. Periodically ask students to evaluate the band program and your teaching. The students may often provide you with valuable information that will allow you to improve your teaching or give you the opportunity to explain your position and thus thwart potential dropouts.

8. Schedule lessons for large instruments on band rehearsal days. By scheduling lessons of students playing large instruments on days when the band rehearses, it minimizes the days students must bring their large instruments to school, thus avoiding transportation problems.

9. Encourage the use of “luggage trolleys” with large instruments. It is often difficult to recruit and retain students to play the larger instruments because they are heavier and less portable. This may be alleviated by issuing a luggage trolley to those students playing larger instruments.

10. Pre-assign percussion parts. This will reduce the waste of valuable rehearsal time and allow the percussion section to run more smoothly. In the *Standard of Excellence Comprehensive Method Books 1, 2, and 3* you can find reproducible Percussion Assignment Charts.

11. Be flexible and imaginative. When recruiting students who are small in stature to play tuba, consider having them start on “tenor tubas” (baritone or euphonium) and use the *Standard of Excellence BB♭ Tuba* book. Since they are playing from the tuba book, they will sound an octave higher than BB♭ tuba. When the students grow to the size where they can handle a full-sized instrument, switch them to the tuba. Since they already know the tuba fingerings, the transfer from baritone or euphonium to tuba will go smoothly.

A well-administrated program is an important component in recruiting and retaining students in the band program. If you have additional ideas that you want to share with your colleagues, send those ideas to *Kjos Band News*.

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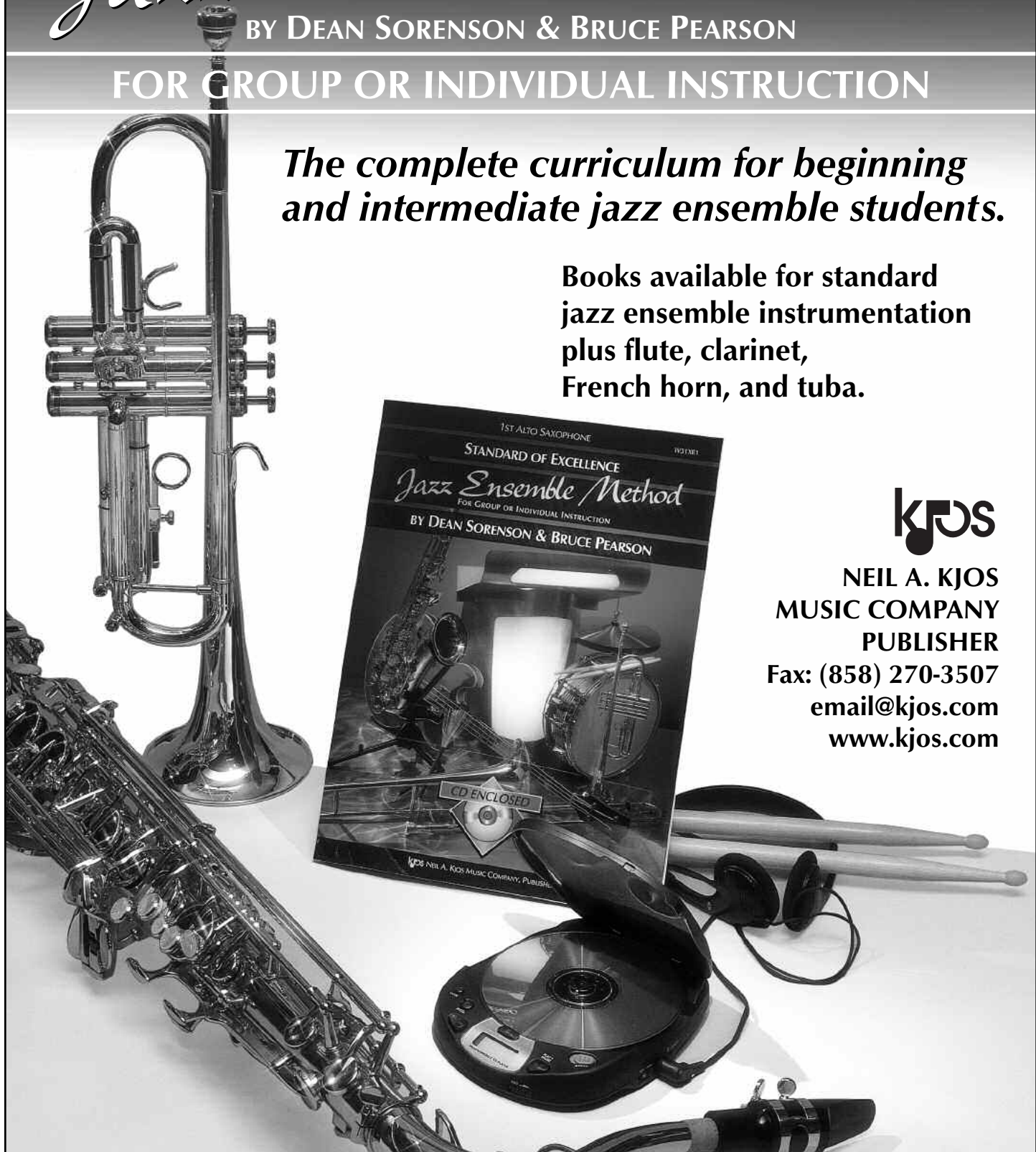
Jazz Ensemble Method

BY DEAN SORENSON & BRUCE PEARSON

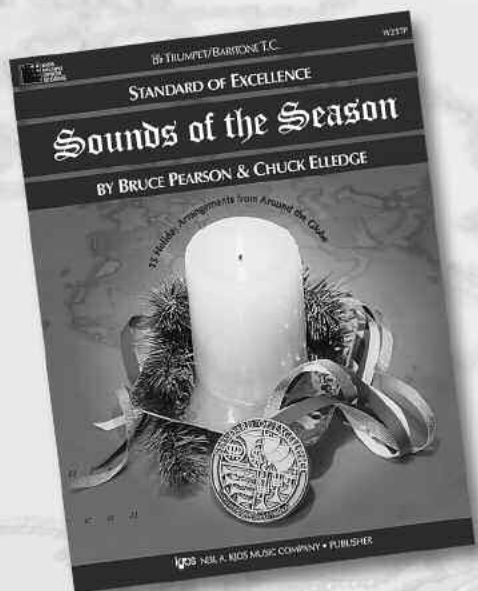
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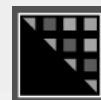


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SOUNDS OF THE SEASON

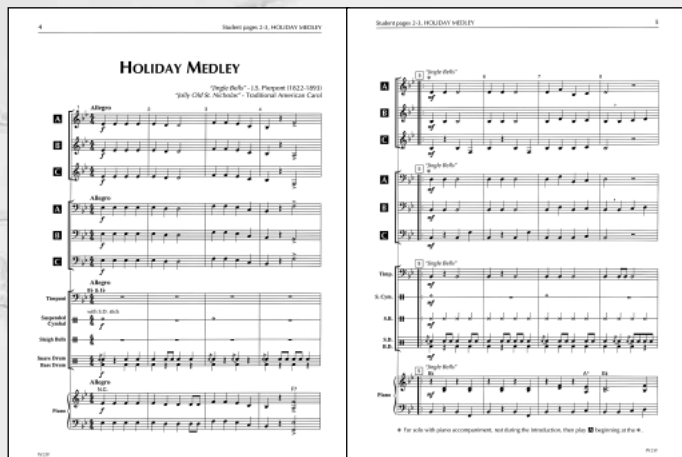
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