Spring 2002 Volume 5

Kjos Band News

NEWS AND INFORMATION FOR BAND EDUCATORS

The Gift of Music

During the past several months the world has experienced many horrific events. Some have said that it is more than we can bear. It has ripped at our hearts. It has caused us to re-evaluate everything. In reality, the world has changed, perhaps forever. The sound of music during these difficult times, however, has inspired, encouraged, lifted us up, and reignited our spirit. We are thankful for the gift of music.

As international opera star Denyce Graves came to the microphone to sing *America The Beautiful* at the National Cathedral in Washington, just days after the attacks in Manhattan and at the Pentagon, the majesty of Graves' voice filled the great hall and for a few precious moments what had befallen the nation and fears of what lay ahead faded.

"Music brings a stability to humanity in an uncivilized time," Graves says. "It's soothing, comforting, and reminds us that there's still beauty in the world. Even if music lifts the spirits of the people for only a little while, it's worth it."[1]

When times are difficult, many of us turn to music to bring solace with its healing and comforting qualities. Music is an indispensible adjunct to both our happiest and most solemn occasions. We are thankful for the gift of music.

1. Tim Wendel, Healing Harmonies, USA Weekend.

IN THIS ISSUE

Hearing the Sounds Before Reading the Notes

by Bruce Pearson

Some students seem to sight-read music quite readily, while for others this is a formidable challenge. Despite differences in aptitude for sight-reading, the progress of all students is affected by the methods that are used to teach this skill. Good sight-reading results from a thorough understanding of music notation and a well-developed sense of time.

It is common for directors to explain rhythms in terms of mathematical proportions. Although the mathematical proportions are an important element, most rhythmic errors arise from a poorly developed sense of rhythmic flow. Directors often spend considerable time correcting the mathematics instead of addressing the rhythmic flow. That students readily respond to the rhythmic flow of music is evident whenever they listen to pulsating music. Marching band directors often become frustrated teaching some students to march on the beat, but usually these are the students who have not developed a sense of rhythmic flow.

Famed music educator Emile Jaques-Dalcroze believed the rhythms of the body are the source of musical rhythms. Many people refer to his method as Eurhythmics because it uses musical activities that encourage students to respond to music by marching, skipping, hopping, and clapping, activities that all use large muscles. Dalcroze expressed concern that instrumental music instruction should not begin before a student develops a sense of rhythm. Traditionally, we start beginning band and orchestra instruction when students reach a certain grade level, but before actually playing an instrument it is important for

Published bi-annually by the
Neil A. Kjos Music Company
4380 Jutland Drive
San Diego, California 92117
(858) 270-9800
Fax: (858) 270-3507
email@kjos.com
www.kjos.com

students to develop a sense of steady pulse through walking, marching, or clapping to music. More advanced exercises are clapping eighth notes while marching quarter notes or producing duple or triple meter patterns through combinations of thigh pats and hand claps.

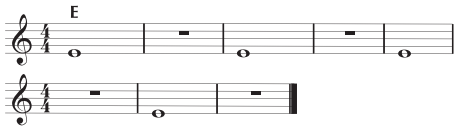
These activities are often taught in general music classes, but clapping should be an integral part of every beginning ensemble rehearsal to develop rhythmic flow. Some directors believe that foot-tapping or learning quarter notes before long tones will instill a rhythmic pulse, but neither foot-tapping nor tonguing quarter notes entails the large muscle movements that develop a sense of rhythmic flow.

Directors traditionally have used counting systems or rhythm syllables to teach rhythm. Many disagree which counting system or rhythm syllable system works best, but most teachers accept that the system should duplicate the sound of the rhythmic pattern without conflicting with the articulation.

All instrumental music programs should include singing or students will come to rely on the instrument rather than their ears to identify and produce correct and in-tune pitches. Students should first sing all exercises to develop a better sense of pitch, and only then play them on their instruments. Over the years I have discovered that students who can sing simple melodies on sight are usually better at reading instrumental music than those who cannot.

Students should develop their senses of rhythm and pitch and be able to produce a good tone on their instruments before they are ready to read music. Just as we learn to talk before reading, instrumentalists should learn pitch and rhythm before musical notation. This way, the notation simply represents what a student has already experienced playing, which is a basis of the sound-before-sight reading system.

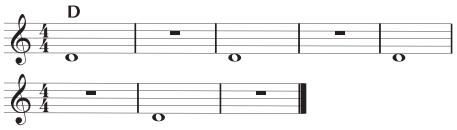
For instance, when teaching whole notes and whole rests, begin with students' books closed to eliminate the distraction of the music.



While singing the exercise using the *mi* solfège syllable, indicate the rhythm by clapping hands on beat 1, keeping the hands together, and bobbing them up and down on beats 2, 3, and 4. During the whole rests a director can maintain the beat by extending both hands outward and bobbing them up and down for all four counts. Students should then duplicate the teacher's example.

Now using note names, the students sing and clap for a second time, while the director demonstrates the exercise on an instrument. After correctly repeating the exercise on their instruments, students have the experience to read the exercise. At this point students should be instructed about note values and counting systems.

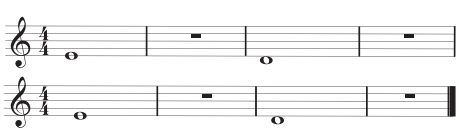
In this progression students should examine the similarities and differences in each new exercise.

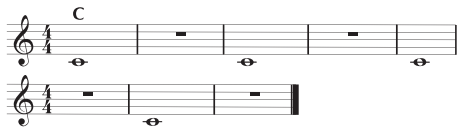


Students will readily see that the rhythm in this exercise is the same as in the previous one, but the pitch is different. Without further instruction, give the new pitch and ask students to sing using the solfège syllable *re*, while clapping the second exercise. As in the first example, students should then sing note names and clap the rhythm. This is where a song-before-sight approach differs from rote teaching: only new concepts are demonstrated. Students learned the rhythm in the first exercise and should not need further explanation. Review only if a student cannot apply previously learned information to a new exercise.

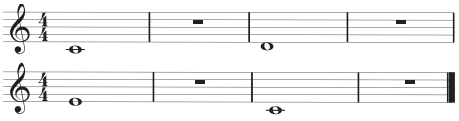
After singing and clapping the second exercise correctly, students are ready to learn the fingering for the pitch and play the exercise.

The third exercise introduces no new pitches or rhythms; students should apply the knowledge gained from the first two exercises to play this without further instruction or demonstration.



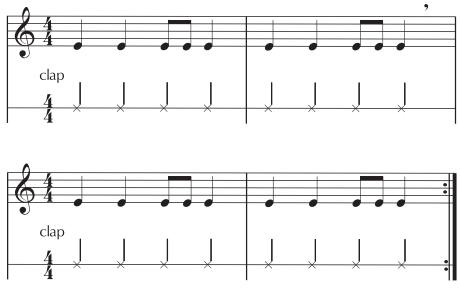


For the fourth exercise students should identify similarities and differences between the exercises, clap and sing the new exercise first using the solfège syllable *do*, then the notes' names, learn the correct fingering, and finally play the exercise.



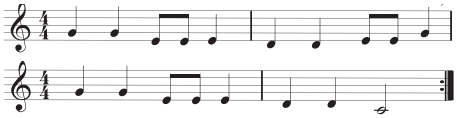
All the notes and rhythms used in exercise five have been covered thus far, so students should be able to sing and clap the fifth exercise before playing it.

The sound-before-sight approach is a good way to teach all new concepts, including new notes and new rhythms. When teaching new notes, use familiar rhythm patterns, and combine familiar notes with new rhythms.

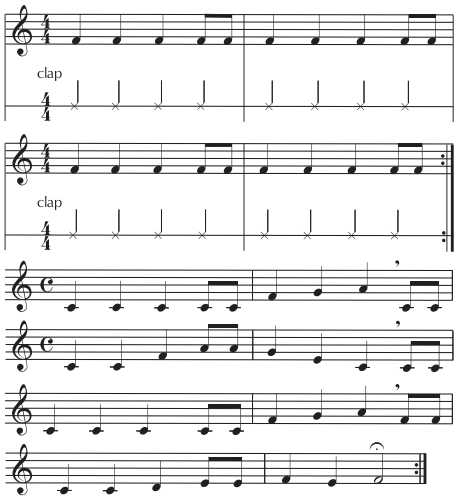


To introduce eighth notes, divide the class so one group claps quarter notes while the other group imitates the teacher clapping "Eighth Note Encounter." The groups should then switch parts before the teacher demonstrates "Eighth Note Encounter" on an instrument. After duplicating the exercise by ear on their instruments, students should look at the

notation as the director explains the note values and counting or rhythm syllable system for this exercise. Just as children quickly learn to read words they can pronounce and understand, students will readily decipher musical notation of rhythms they have already learned to play. From "Eighth Note Encounter" students learn the skills for playing the next exercise, "Jim Along Josie."



Again, students should first examine the similarities between the two exercises, and after observing that the rhythms are nearly the same but the pitches are different, clap the rhythm to "Jim Along Josie" while saying counting or rhythm syllables. The teacher should not demonstrate "Jim Along Josie" because that would constitute rote teaching, and students do not become independent sight-readers when taught by rote. If students falter, they should go back to the previous step, which in this case was counting and clapping. The goal is for students to apply what they learned to new exercises without teacher demonstration.



Through consistent application of sound-before-sight teaching, students understand how musical notation represents musical sounds. As a result, they become exceptional music readers.

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 over 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.*

All music examples are taken from the ***Standard of Excellence Comprehensive Band Method*** *published by the Neil A. Kjos Music Company.*

From The Bottom Up: The Bass

by Dean Sorenson

In the last issue of *Kjos Band News* we looked at some general ideas concerning the rhythm section. In this and subsequent articles, I would like to take a look at each instrument individually and discuss their roles in more detail. As noted earlier, a good rhythm section is absolutely critical to a good jazz ensemble. Unfortunately, most directors (myself included!) are not rhythm section players. This is a major contributor to the unease many directors feel about working with the rhythm section. As we go through each of the instruments one by one over the course of the next few articles, I hope that you will gain a better understanding of how the rhythm section works, and how you can help your rhythm section sound better.

We will start with the bass. The bass line, no matter what style of jazz you are playing, is the most critical element of the ensemble. Not just the most critical element of the rhythm section; the most critical part *of the ensemble*. This holds true whether you are using an electric bass, an upright bass, or a keyboard bass. Your bassist should ideally be someone with a strong sense of rhythm. When it comes to providing the band with a strong time feel the bass and the drums really work together. The drums, however, are often playing band figures or fills while the bass continues to lay down the basic pulse. If a bassist does not have a strong sense of rhythm the time of the entire ensemble will be in constant flux and it will be difficult, if not impossible, for the band to sound "tight."

It is important to understand that the bass has a dual role in the rhythm section. The bass provides both the harmonic and rhythmic foundation for the ensemble. Just how the bass line provides these differs slightly depending upon the style of music. In swing styles, the bass plays what is called a walking bass line. A walking line consists of repeated quarter notes that outline the chords of the chord progression. Harmonically, the bass is responsible for the fundamental notes of the harmony; mostly roots, fifths, and thirds with some sevenths. If a walking line is too difficult for a young player, having them play only roots - in the walking quarter note style - will be sufficient support for an ensemble. The bass lines on many early jazz recordings, especially those at very fast tempos, consist of nothing but roots played four to the bar. This leads us to the rhythmic element. Playing repeated quarter notes may seem quite easy, but to play them in solid time over the course of an entire tune, especially at fast tempos, is more of a challenge.

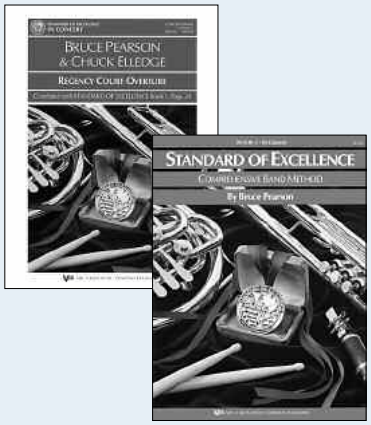
In rock and Latin styles the bass line is often more rhythmically complex, but often simpler harmonically. Some rhythms, especially in funk and Afro-Cuban styles, can be very complex. The upside for less advanced bassists is that these complex patterns are often very repetitive, and it is common for a bass line to consist of a two or four bar vamp, repeated over and over for the majority of a tune. Recognize patterns when they occur and focus on getting a solid groove going with the pattern by itself. Learning two bars, and repeating them 8 times is easier than learning 16 bars. Be careful when choosing literature in these styles. Be sure to check the bass part, and make certain you have a player that is equal to the task.

Spend time in rehearsal listening to the rhythm section play alone, and pay close attention to the bass. Make sure that the bass line – no matter what the style – is played with very consistent rhythm. If you hear problems, do not hesitate to ask the bassist to play alone in rehearsal. Slowing the tempo until the passage or the groove can be played solidly is also very helpful. It is very common for the wind players to be able to play a passage at a faster tempo than the rhythm section can. Give your rhythm section a chance to catch up, and start with the bass player. Always remember that if the bassist cannot play it, the band cannot play it.

There are many different kinds of basses. Even though certain basses are often better suited for certain styles, most directors do not have the luxury of having a choice. Even so, it is helpful to have an understanding of the differences in order to get the best possible sound from your bassist. The most common bass is the electric bass. These come in both fretted and fretless varieties and tend to have heavier, boomier sounds with a very direct attack. They also feature a very drawn out decay. They are ideal for rock and funk styles, but can be used in swing also. When using electric bass on swing charts, try to EQ the amp with less low end. Adding some highs and mid-ranges gives the sound a little more body and less boom. Upright basses are ideal for swing playing, but are very expensive and are more difficult to play. Upright basses (sometimes called stand up basses) have a broader attack and a much faster decay. Getting a good sound with an upright bass through an amp starts with getting a good sound on the bass. Many young players approach the upright bass with the same technique used with electric bass, expecting the amp to create the sound. A good upright bass sound, however, has to be good acoustically as well as amplified. Many schools have little choice but to use a keyboard bass. When using a keyboard bass or synthesizer use an electric bass patch. Acoustic bass patches, for the most part, sound very artificial. Electric bass patches, on the other hand, sound more like what they are supposed to be: an electronic instrument.

No matter what kind of bass your jazz ensemble uses, any and all can play an artistic and musical role in your ensemble if you and your bassist understand the role of the instrument.

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.



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.

Tambourine Technique

by Dave Hagedorn

While other instrumental musicians work diligently to develop their technique on their chosen instrument, percussionists must develop their technique on five FAMILIES of instruments: drums, mallet instruments, timpani, drum set, and auxiliary percussion instruments. Too often, percussionists take auxiliary instruments for granted. They spend countless hours developing their technique on the drums, timpani, mallets, and drum set while ignoring the technique of auxiliary percussion instruments. This article will address the proper technique for playing one of the auxiliary percussion instruments - the tambourine.

First it is very important to have the correct type of tambourine for each playing situation. For concert band a tambourine that has a head on it should be used. The head is imperative for producing sounds that blend with the rest of the musicians and also for doing certain types of rolls. There are two types of heads: plastic and natural skin. For most situations the plastic head works well and is not as affected by changes in the weather and humidity.

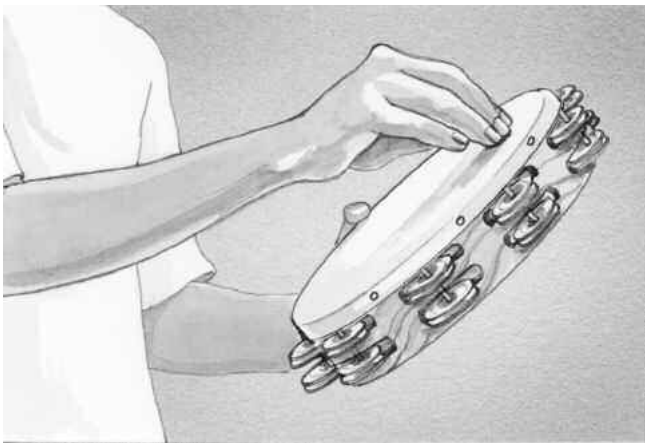
In addition to the head material, there are different materials used for the jingles, such as silver and brass. It is important to try out the instrument to determine which sound is most appealing to both the percussionist and the director. I prefer a double row of silver jingles.

When using the tambourine in a jazz ensemble or rock band, I prefer the headless "half-moon" shape. It is lighter and my arm will not tire out as quickly. A plastic shell is lighter and more durable.

Playing the tambourine requires proper technique; proper technique requires time in the practice room to develop. Too often percussionists just pick up the instrument and try to make sounds, without first understanding the details that go into making a quality tambourine sound.

Next we need to address the way the percussionist picks up the tambourine. The jingles are sensitive. We don't want to inform the audience that we are going to play the tambourine before the musical passage begins. Neither the composer, conductor, nor fellow musicians will appreciate a tambourine sounding over a delicate flute or oboe passage. To avoid this the tambourine should be kept head up on a trap table or padded music stand. When ready to play, keep the head parallel to the floor until after the first note is struck. When setting the tambourine down after playing, take the same care to avoid unwanted sounds.

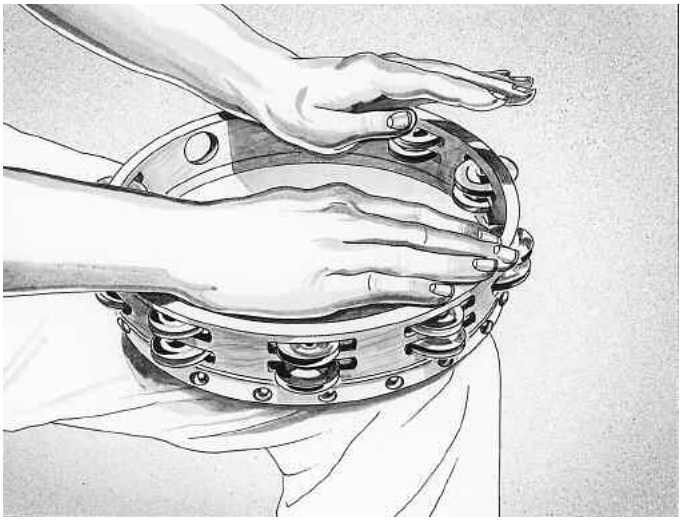
There are many ways to play individual notes on the tambourine. Hold the tambourine in one hand and experiment, striking it with a fingertip on different places on the head. Next make a "bouquet" of two or more fingers and compare that sound. Try playing with the flat palm of your hand in the center of the head, and also try making a sound with your knuckles. These techniques will give the percussionist a "repertoire" of dynamics and timbres. Remember that most of the time we are adding to the ensemble and not necessarily playing a



solo. It's important to have the sound of the other instruments in mind in order to make the tambourine blend with any and all combinations of instruments.

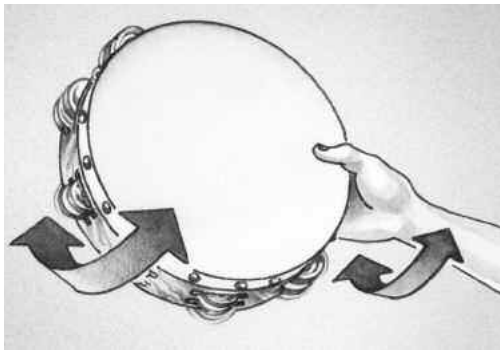
The basic finger technique is illustrated on page 11 of **Standard of Excellence**, **Book 1**. This technique can be practiced by using the rhythm studies on pages 43-45 of **Standard of Excellence, Book 1** and pages 44-45 of **Standard of Excellence, Book 2**.

When playing rapid rhythms, place the tambourine on a padded music stand and use both hands. Try to make both hands sound the same.

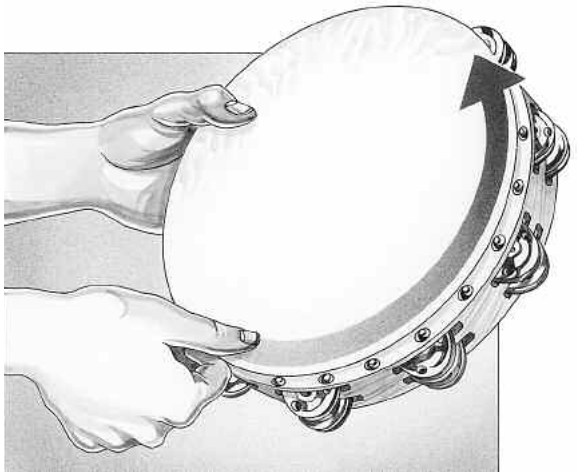


Young percussionists should be sure to practice the rhythms in the back of their **Standard of Excellence** books.

Another technique that must be mastered is the tambourine roll. There are two types: shake rolls and finger rolls. When performing the shake roll, the percussionist should start and end the roll by striking the tambourine on the head. This gives definition to the roll, similar to the technique used on the snare drum. This technique should also be used for rolls requiring a soft volume, eliminating an unwanted jingle sound when preparing to do the roll. This technique is illustrated in **Standard of Excellence**, **Book 2** page 9.



For more control at softer dynamics, use a finger or thumb roll. This involves moistening the finger or thumb and making it vibrate around the edge of the head. Some percussionists like to use a rubber thimble or attach very fine sandpaper around the perimeter of the head for this technique. Other percussionists use beeswax. Finger rolls are crucial to learn, and are used for short bursts of sound that will blend with the ensemble. The thumb or finger roll is illustrated on page 16 of **Standard of Excellence**, **Book 3**.



In addition to practicing the exercises in **Standard of Excellence,** young percussionists can benefit from using this technique on snare drum exercises that have short rolls.

For pop music or jazz ensemble, the biggest problem is being able to play a groove for an extended period of time without getting sore hands or tired muscles. It is difficult to maintain a steady tempo when we get tired. It helps to hold the tambourine in your strongest hand, perpendicular to the floor and shake sixteenth or eighth notes with a side to side motion for a few minutes at a time. To play accents in a constant groove passage, hold a clave in one hand and strike the tambourine on the accents with the clave. It's very important to "lock in" with the hi-hat cymbal or ride cymbal. A good source to practice is the **Standard of Excellence Jazz Ensemble Method** using the recording and written part for "Martian Square Dance" on pages 13-15.

Practicing these techniques will improve your tambourine playing and make for more enjoyable and musical sounds.

Dave Hagedorn is a professional percussionist in the Twin Cities of Minneapolis and St. Paul. He is the percussion instructor at St. Olaf College in Northfield, Minnesota.

*All illustrations are taken from the **Standard of Excellence Comprehensive Band Method** published by the Neil A. Kjos Music Company.*

For a complete listing of Kjos band publications please visit our website: www.kjos.com

Is Your Clarinet OK? – Part One

by Robert Baca and Ken Cance

With ever decreasing budgets and the band director's need to become more efficient, the "I don't know how it happened" avoidable repair can add up to more than a bottle of Tylenol. With a little neglect, or using the wrong method of "band-aid" remedy, small repairs can eat away at the budget, and cause instruments to be missing from rehearsal. To provide some sound advice for students, I asked nationally recognized woodwind repair expert Ken Cance to identify the most common maintenance issues with clarinets.

Are the following experiences familiar?

"I get unwanted squeaks and squawks when I play."

"The fingering is correct but the sound is still fuzzy, or the instrument won't play at all."

"It works when I push really hard on the keys."

"I can play the low notes when I 'slap' the keys down but it does not respond with normal finger pressure."

Through the years I have observed the frustration of musicians plagued with trying to make music on an instrument that is mechanically deficient. As the instrument is played, changes in materials will cause the instrument to slowly go out of adjustment. Pads may compress or become hard, brittle or torn. Key corks and tenon corks can compress, wear, dry out or fall off completely. The key mechanism can become misaligned, noisy, or frozen due to a number of possible causes.

Because changes to the function often are gradual, the experienced musician learns to compensate for the deficiencies of the instrument, and unknowingly expends more energy to make the instrument play. The beginning or young musician can often become so frustrated, believing that they are not capable of progressing on the instrument, that they will give up trying to learn.

If the musical instrument does not function at its maximum potential, the musician playing will be unable to achieve their creative potential. Given proper care and monitoring, an instrument can serve a musician for many satisfying years.

The following information is intended to help identify many of the causes of instrument malfunction. The purpose is to help identify, locate and understand the instrument and key mechanism, so that when problems do arise they will be noticed and can be addressed immediately. Although much of the discussion can be applied throughout the clarinet family, the focus will be on the soprano clarinet.

SOCKET RINGS

Caution: If the socket rings are loose, DO NOT assemble the clarinet.

The clarinet has two socket rings on the barrel joint, one on the lower joint and one on the bell. The socket ring is a metal band, which supports the socket of the female connection on the joints of the clarinet.

If the socket ring is not secure, the pressure from the tenon during assembly could crack the socket wall. The socket joint wall is very thin and must withstand the pressure of the counterpart tenon when assembled. A socket ring is secured over the end of the socket in order to support the internal pressure exerted by the tenon cork, as well as the weight of the two joints.

Socket rings usually become loose due to drying of the wood. This is a common occurrence in cold winter climates when the air is dry. When this happens, the wood shrinks allowing the socket ring to float or move freely. Securing the socket ring is not an extensive repair for the technician if it is repaired prior to the socket cracking.

TENON AND TENON CORKS

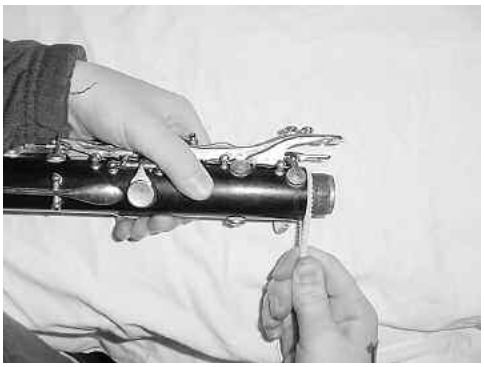
• Ensure that the tenon corks are clean, lubricated and create an airtight seal.

The various joints of the clarinet are connected by a tenon and socket arrangement. The tenon cork functions to secure the joints together and create an airtight seal. New instruments do not come with tenon corks lubricated. A small amount of cork grease should be rubbed into the cork as a lubricant so that the joints connect easily and create a positive seal, as well as prevent the cork from drying and tearing.

When applying the cork grease, rub it briskly into the cork so it penetrates the pores of the cork. Assemble the joints, then disassemble and wipe any excess grease from the tenon, as well as the inside of the socket. Because of the close proximity of the G#/C# key tone hole to the center tenon, grease and dirt that becomes too excessive can hamper the seal of the G#/C# key pad.

Over a period of time, the grease on the tenon will attract dirt, lint and other particles. It is therefore a good practice to

regularly wipe the tenon and tenon cork clean with a dry cotton cloth and apply new cork grease. A cotton swab is useful for wiping dirt out of the bottom of the socket. A pipe cleaner is useful for cleaning around the tenon between the cork and the body section.



CLARINET ASSEMBLY - UPPER & LOWER JOINTS

HAND POSITION: The instrument must be assembled without applying excessive pressure to any key or lever causing it to bend in any way.

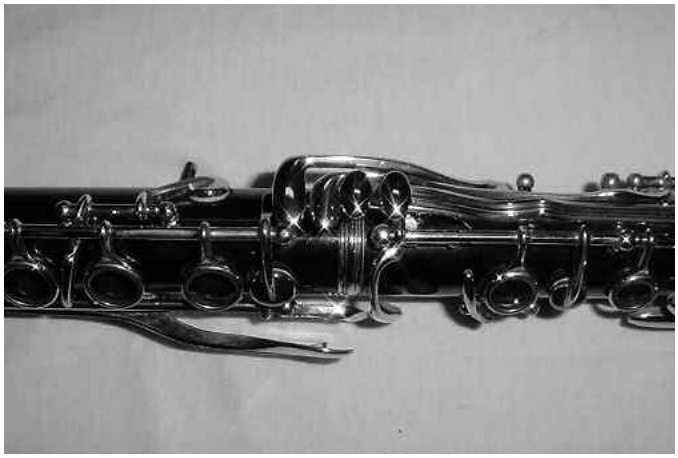
Excessive pressure to keys, levers, rods and pad cups may easily cause a precise regulation of the key mechanism to become faulty. To assemble the upper and lower joints:

• Grasp the upper joint in the palm of the left hand (barrel tenon pointing away and rings facing up), depressing the ring keys with your fingers, thus raising the upper bridge key.

• Grasp the lower joint with the thumb firmly on the body between the low F/C and low E/B key pad cups, the fingers gripping around the joint where there are no keys and the palm of the right hand over the low E/B key hinge.

JOINT ALIGNMENT: When assembled, the posts of the upper and lower joint ring keys should be in alignment, as well as the upper and lower bridge.

The alignment of the post balls of the ring keys/stack keys on the upper and lower joints establishes the correct alignment of the tone holes in order to establish proper hand position. When this alignment is determined, the bridge keys should also be in perfect alignment. If the bridge keys do not align, they may be bent or in need of adjustment.



Check that the upper and lower joints are aligned parallel to each other in a straight line and are wobble free. Deviation caused by a wobbly connection can affect the regulation (equal closure) of the upper and lower joint bridge key pads.

MOUTHPIECE, LIGATURE & REEDS

• The compatibility of the mouthpiece with the instrument may be one of the most significant factors in the playing potential of the instrument.

If there is no damage to the mouthpiece and the instrument sounds stuffy or does not project well, experiment with different mouthpieces. Often this alone can immensely improve an otherwise properly functioning instrument. The mouthpiece that came with the instrument may not be the most compatible for every player.

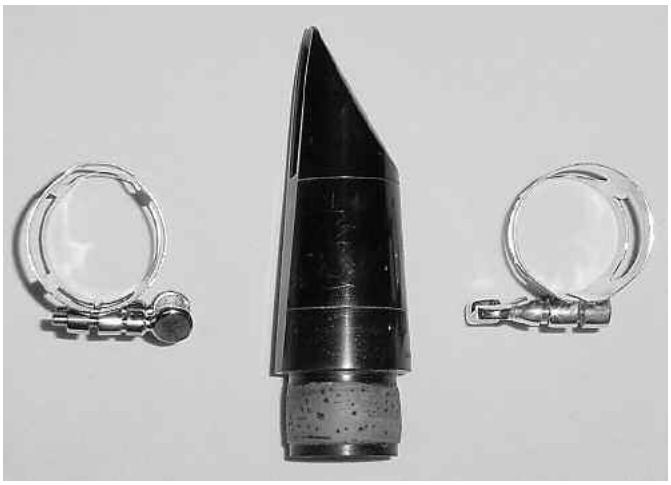
• Chips, scratches or damage present on the mouthpiece tip or facing can greatly affect the performance of the instrument.

Limited repair may be done in these areas. Replacing the mouthpiece is usually the best recourse.

• Do not pull the swab through the mouthpiece, as the metal weight is likely to scratch the inner surfaces or chip the tip.

With a finger in a soft, lint free cloth or chamois, wipe the mouthpiece from both open ends. Use caution not to scratch any of the mouthpiece bore or dull the sharpness of the rail on the facing of the mouthpiece. If the mouthpiece is unusually dirty, cleaning is best done with a soft brush and warm, mild soapy water.

• Ensure that the ligature is free of bends & cracks, conforms to the mouthpiece & reed, and is placed between the reference lines etched into the mouthpiece.



There are a wide variety of ligatures available today. All are designed to achieve a similar purpose: to hold the reed in place and yet allow the reed to vibrate freely. The shape of the ligature is designed to conform to the roundness of the mouthpiece and the butt portion of the reed. Be careful when assembling that the ligature conforms to the reed at the area designated. Tighten the ligature screws until they just hold the reed firmly. Over tightening the ligature screws will restrict the reed vibration. Bent, cracked, chipped or out of round ligatures may hold the reed unevenly and adversely affect the performance of the instrument. These reeds should be replaced.

• The reed must be in good condition, free of chips and cracks, and be properly placed on the mouthpiece.

When placing the reed on the mouthpiece, ensure that the tip and the butt of the reed are centered on the mouthpiece. When looking directly across the tip of the reed, a minute portion of the mouthpiece should be seen. Reeds that are chipped or cracked should be discarded. After each playing session, the reed should be placed on a flat surface so it will dry naturally without warping. An assortment of reed guards are available from music dealers for this purpose.

BORE, TONE HOLES & BODY

• Removing all moisture after each playing session is probably the single most significant preventive maintenance that can be done to prevent cracking of wooden instruments.

The better grade clarinets are made from a very hard African Blackwood or Grenadilla. Any wood, no matter how hard, is prone to cracking. Natural cracking is generally caused by changes in humidity. When humidity changes are extreme, the instrument is most vulnerable to cracking. Often, cracking will occur even if extra preventive measures have been taken. Cracks usually will appear in the upper part of the upper joint and stop when they reach a tone hole or post. Look on the outside of the body as well as its counterpart location in the bore to determine if a crack is present. Often an open grain or resin canal on the body surface may look like a crack but does not completely penetrate to the bore.

Preventive measures can decrease the likelihood that cracks will occur. Keeping the instrument from any extreme change in humidity or temperature is one of the most beneficial things we can do to prevent cracking. If the instrument has been in the cold, allow the instrument to adjust to room temperature

gradually before playing. The warm moist air induced into the bore by playing can be shocking to the cold, outside wood body causing it to stress and crack.

Always swab each joint separately with a chamois or clean, absorbing swab to remove all moisture from the bore. Use caution that the weight does not scratch the bore. Wipe excess moisture from the tenons and sockets with a soft, lint free cloth after each playing session.

***Caution*: Oiling the bore with the keys in place is not recommended, as the oil may dry out and harden the pads, which will inhibit their seal.**

An oil treatment to the body can often help resist the drying that takes place in the wood and help prevent cracking. It is recommended that the keys be removed from the instrument and the oil be applied inside and out so that the body can absorb oil from all surfaces. Seek a professional repair shop for this service.

THUMB REST

• Check regularly to ensure that the thumb rest screws are secure.

If the thumb rest is loose, snug the screws so that the thumb rest is secure. As the screws become loose, the thumb rest will begin to move and wobble. The stress placed on the thumb rest, due to the weight of the instrument, can cause loose screws to eventually break out of the body creating a major repair in that area.

If the screws will not tighten, an oversize screw may be installed to secure the thumb rest. Only use an oversize screw that is designed for the thumb rest. Oversize screws are available from your local band instrument repair technician. If that does not solve the problem, see a qualified repair technician for advice.

Ken Cance has been Woodwind Repair Instructor of the nationally recognized Band Instrument Repair Program at Minnesota State College-Southeast Technical (Red Wing) since August 1994. In addition to teaching instrumental music for twelve years, he has also managed the Department of Defense Musical Instrument Repair Facility located in Germany, has operated a repair shop in Texas and has established his own band instrument repair business in Wisconsin. Ken is a member of the National Association of Professional Band Instrument Repair Technicians (NAPBIRT) and has presented clinics both regionally and nationally.

Queenwood Publications Sold To The Neil A. Kjos Music Company

Anne McGinty, President and co-owner of Queenwood Publications, has announced the sale of Queenwood Publications' assets to the Neil A. Kjos Music Company, effective March 31, 2002. The new company will trade under the Queenwood/Kjos label and will continue the traditions and integrity Queenwood Publications is known for throughout the world. Starting March 31, 2002 all Queenwood titles will be available exclusively from Kjos Music.

"When considering the sale of Queenwood, it was extremely important to make sure the tradition of quality we have established would be continued - quality music, quality production values and quality service to our customers. It is with great pride and optimism that we join the Neil A. Kjos Music Company's tradition of excellence in educational music and our shared optimism for growth," stated Ms McGinty.

Co-owner John Edmondson added, "Anne and I alone have been running Queenwood since we began. In order to continue the creative quality we have established and for which we are known, we want to dedicate more time and effort to the writing of the music than to the fulfillment of orders. We wanted a solid, stable company to become the new home for Queenwood, and this third generation educational music publisher fit the bill perfectly."

Mark Kjos, President of the Neil A. Kjos Music Company, concluded, "The outstanding Queenwood catalog of concert band music, plus the well established Beginning and Developing Band books, complement the Kjos catalog and our existing publications very nicely. We are also excited by the new jazz band series and string orchestra series that was recently introduced by Queenwood, and is causing much excitement in the industry and among educators."

The Queenwood catalog contains works by John Edmondson, Anne McGinty, Warren Barker, Douglas Akey, the late Charles Carter, Brant Karrick and others. The Beginning and Developing String Orchestra Series are both edited by Shirley Strohm Mullins, a renowned string expert.

Rehearsing The Very Young Band – Part One

by Bruce Pearson

A good rehearsal starts with a good teacher. In other words, the educational attitude that is reflected on the podium will have a tremendous effect on the success or failure of the conductor's rehearsal time.

A good rehearsal starts with a good musician. A thorough knowledge of music, as it pertains to musical performance, is an attribute that every conductor should possess.

A good rehearsal is planned in advance.

A good rehearsal can be achieved if your "people skills" will allow you to relate to your students in a highly positive manner.

As the above reflections by Jim Swearingen clearly indicate, the quality of a rehearsal depends in large part on the skills, personality, and attitude of the conductor on the podium. While these attributes vary from conductor to conductor, every good rehearsal shares two common elements: clear objectives, and a structure which will allow those objectives to be met in a timely manner.

Every rehearsal should be:

- well-planned.
- a music education laboratory.
- a place of change and transformation.
- a self-contained event.
- preparation for a performance.

As directors, we are stewards of our rehearsal time and have the responsibility to allocate our rehearsal time where it can be used most effectively. One basic question requires an answer – are we going to use our time to build skills or to rehearse the music? Obviously, both need our attention. I believe, however, the younger the band - the more rehearsal time that should be devoted to skill building.

The young band needs to develop the following skills:

- Tone
  1. Individual
  2. Ensemble
- Rhythmic Accuracy/ Independence
- Phrasing
- Music Reading
- Intonation
- Technique/Facility
- Balance
- Dynamics
- Articulation
- Ensemble Playing
- Comprehensive Musicianship

Over the years, band directors have wrestled with how they can develop these skills in their students and prepare a concert with their limited rehearsal time. There are three things to consider when attempting to answer this question:

1. Students with developed skills need less rehearsal time to prepare their music.
2. The difficulty of the repertoire we select to rehearse and eventually perform will determine the amount of rehearsal time that is required.
3. The number of pieces we select to rehearse and perform will determine how much time can be allotted to each piece.

In order to develop the aforementioned skills, consider selecting fewer pieces to perform. If you usually prepare six pieces (30 minutes of concert music), consider preparing five pieces (25 minutes of concert music). Another consideration is the level of difficulty of the pieces to be performed. Many directors put undue pressure on their students and themselves by attempting to play music that is too difficult for their ensemble to prepare in the allotted rehearsal time. If your band can play Grade 3 music, program some Grade 2 music so that skills can be developed and an artistic performance can result. Both you and your students will enjoy it more.

There are many components to a good rehearsal. This article will address two components of the rehearsal: the rehearsal environment and the rehearsal structure.

The Rehearsal Environment

1. **SILENCE** is the most important element of a good rehearsal. Neither the director nor the ensemble can be musical or creative in an atmosphere of chaos. Demand and expect your students' full attention. It is part of our responsibility as teachers to teach our students good discipline and proper respect for authority. Yes, even middle school students can learn to be quiet and attentive during a band rehearsal! The following are some tips to help establish and maintain a productive learning and rehearsal environment:

A. If student motivation lags, examine yourself as a conductor/teacher. Remember that our students are a reflection of us. We must be genuinely excited about the music we are teaching, and about the process of learning that music. If we find that our motivation is lagging, reflect back and experience those things that initially called us to be a band director.

B. Be demanding of your students; both musically and behaviorally.

C. Avoid "down-time" during the rehearsal.

D. Conduct high-energy, up-beat rehearsals.

E. Provide an environment for your students where they have permission to make mistakes.

F. Define your expectations.

G. Stay with a piece or section of music you are rehearsing until everyone can recognize progress. Then...celebrate your achievement.

H. Use the "macro-micro-macro" plan. That is, once you have taken a piece apart, put it back together before moving on.

I. If discipline is required, remember the following:
   1. Discipline only the offenders, not the entire ensemble.
   2. "Say what you mean, mean what you say, and do what you say you're going to do."
      - Barbara Colorosa
   3. Don't threaten to do something you can't or don't want to enforce.
   4. Praise publicly but discipline privately.

J. Make certain that the stands and chairs are in place at the start of rehearsal. Have the students put them back in their proper place at the end of rehearsal.

K. Write the rehearsal order and the section to be rehearsed on the board prior to the rehearsal.

The Rehearsal Structure

An important characteristic of a good rehearsal is that it is well-planned. While every rehearsal requires a degree of spontaneity, in general, the more well-structured the rehearsal is, the more productive it will be. In the case of most school band and orchestra rehearsals, the following six-part plan offers such a structure:

I. Warm-up

The warm-up is one of the most important components of a good rehearsal because it is where most skill-building takes place. It also sets the rehearsal atmosphere for the day and warms-up players' minds, muscles, and instruments.

Every warm-up should include three types of exercises:

1. Embouchure Warmers (long tones and lip slurs)
2. Arm and Finger Warmers (scales, intervals, and rudiment studies)
3. Mind warmers

While the warm-up is part of the daily routine, it should not be mindlessly repetitive. Be musically demanding while challenging students both mentally and physically.

II. The Familiar Selection

The objective of the familiar selection is to allow students to make music confidently and to have a sense of "ensemble" before undertaking the primary rehearsal selection. Select a well-rehearsed piece or portion of a piece (not exceeding five minutes) and play it with as few stops as possible. Resist the temptation to rehearse this selection.

III. The Primary Rehearsal Selection

The primary rehearsal selection receives the most attention during the course of the rehearsal. Players should be beyond the "woodshedding" stage and ready to enter the next phase of learning. This stage often includes phrase identification and learning to shape those musical phrases.

Use time wisely by rehearsing this piece in sections. (Much valuable rehearsal time can be squandered by continuously starting from the beginning). Isolate potential problem passages before the rehearsal begins. Know the score well enough to recognize passages that are similar to others, and limit the time spent rehearsing them.

Once this selection (or a portion of this selection) approaches performance readiness, move it up to the familiar selection segment to make way for a new primary selection.

IV. The Secondary Rehearsal Selection

The objective of this rehearsal segment is to "woodshed" a selection which has been sight-read recently. Once again, rehearse in sections, repeating and drilling as necessary. Be careful, however, not to "over-drill." Instead, aim to thoroughly familiarize students with a fresh piece of music. Once students become familiar with this selection move it (or portions of it) up to the primary rehearsal selection segment of the rehearsal.

V. The Sight-Reading Selection

The objectives of the sight-reading segment are two-fold. First, it is reserved as a time to introduce students to new music. Second, this rehearsal segment allows time to sharpen students' sight-reading skills. Choose selections and read them in their entirety. Stop only if the band "falls apart." Once the sight-reading has been accomplished, move this selection up to the secondary rehearsal segment.

In a subsequent issue of *Kjos Band News* we will address, in-depth, ways to teach sight-reading and rhythmic independence skills.

VI. The Closer

Educators want their students to enjoy music for a lifetime. This segment should bring the rehearsal to an enthusiastic close, ensuring that everyone feels good about the experience. Choose a selection or portion of a selection that students enjoy and perform masterfully.

By following these tips, your rehearsal will become more productive and effective.

Get The Most From Your Tech Funds!

NEW!

Standard of Excellence Practice and Assessment Software

This new and innovative extension of the popular **Standard of Excellence Assessment Software** removes all technology barriers, allowing any instructor or student to easily practice and objectively assess wind performance, whether *at home or in the classroom!*

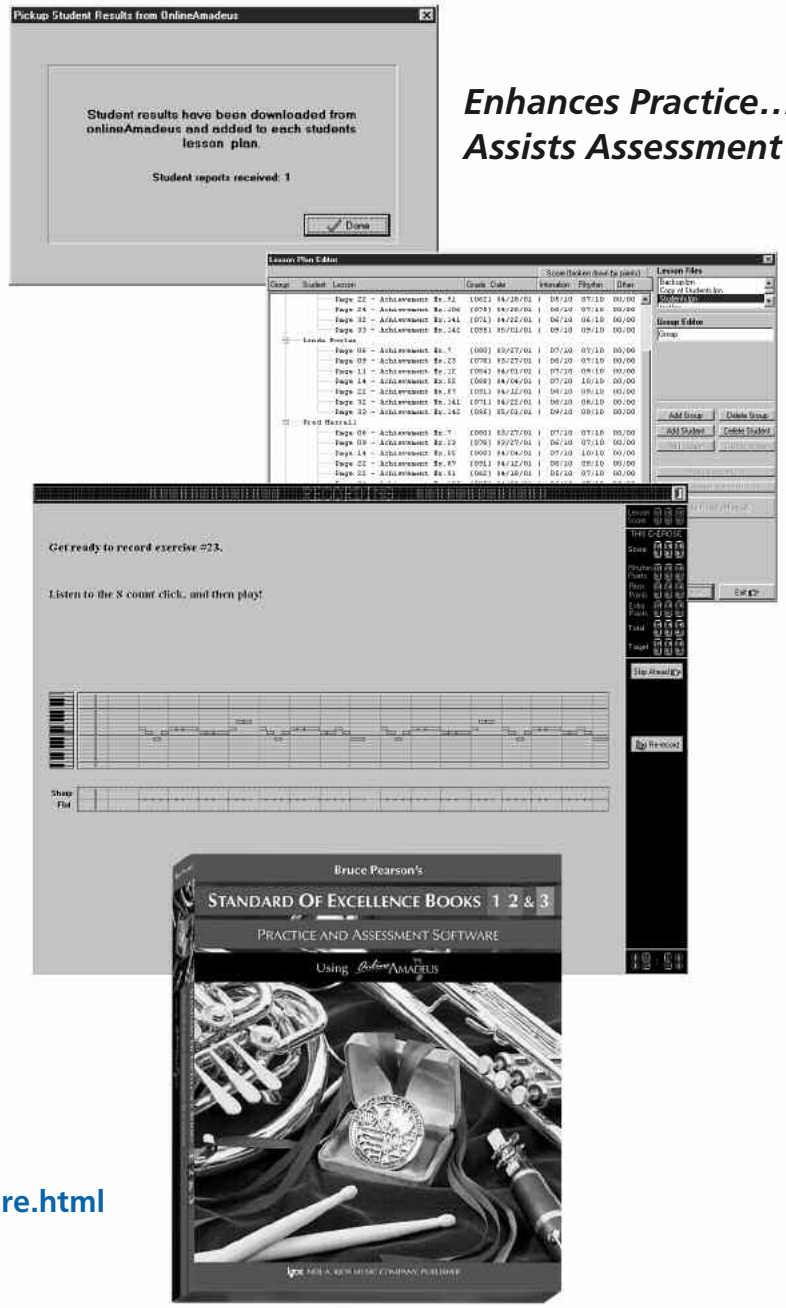
Using a computer at home, students can now monitor their performance of lines from **Standard of Excellence** to maximize practice efficiency. Objective, computer-generated test scores can be printed out and turned in before rehearsal, or uploaded through the internet to a central database, where the scores are recorded and collated with each student's record.

It's easier and more affordable than ever. All that's needed is a PC and a microphone. Never before have students had such a powerful tool to provide instant feedback on practice. Never before have instructors had such a powerful tool to assist objective assessment!

Want to learn more?

Visit **www.kjos.com/band/soe_software.html** for a video and an online demo.

Student Version (W21PYSV) – $21.95
Student Version - Pack of 5 (W21PYSV5) – $89.95
Instructor Version (W21PYIV) – $199.95



Enhances Practice…
Assists Assessment

Innovative New Technology You Can Use!

FREE CDs!

STANDARD OF EXCELLENCE
Comprehensive Band Method Book 1

The world's best-selling band method now comes with a license for **FREE**, unlimited duplication of the accompaniment recordings for Book 1. Not just the accompaniment for the first 13 pages… but for the **ENTIRE** Book!

License Agreement

Effective immediately, the Neil A. Kjos Music Company authorizes unlimited duplication of the accompaniment recordings for **LEVEL 1** of the **Standard of Excellence Comprehensive Band Method**. The Purchaser of these recordings is automatically licensed to produce FREE, unlimited copies as needed for distribution among band students for use in the band class, or individual use at home.

Duplication is limited to Standard of Excellence, Book 1, CD Accompaniments (W21CD, W21CD1, W21CD2). Authorized only for complimentary distribution. This license is now in effect and there is no need to contact Kjos Music Company for further permission. Unlawful selling, renting, or broadcasting of this product is expressly forbidden.

For additional details call, fax, or e-mail Kjos!

NN0219B

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