

Cal Poly

Bandbook

2005-2006

**MUSTANG BAND
UNIVERSITY JAZZ BANDS
WIND ORCHESTRAS
WIND ENSEMBLE**



COMMUNICATION PAGE

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INTRODUCTION

The Mustang Band, Wind Orchestras Wind Ensemble and Jazz Bands are a part of the Music Department and form an integral part of university life. Membership is open to all qualified students of the University.

VISION

Human beings and art have had a synergistic relationship from the beginning. Art is human-kind's ceaseless attempts to grasp and express the meaning of the world and their own nature. Music, both as an art and a craft, has its own intrinsic value. It is a primary expression of human nature, basic and essential to the human spirit. Being the language of emotion, it takes up where words leave off. It makes us discover in ourselves a depth we had not suspected and states of being that no words can render. Music is an expression of the soul, a cultural characteristic made audible. Therefore aesthetic growth, appreciation and communication is the fundamental upon which all endeavors in music education must be built. It is understood, however, that the study and practice of music also promotes the development of positive human qualities including reasoning and kinesthetic abilities, traits of the will, the heart, and the spirit, and communal values.

At Cal Poly each member of the Mustang Band, Wind Orchestras, Wind Ensemble and Jazz Bands will be perceived by the faculty as a unique individual who has the right to learn and to develop his or her musical potential as far as his/her vision, creativity, and discipline will allow. Optimal musical growth is dependent upon a balanced study of both theoretical and practical application, of both individual and ensemble experiences.

MISSION

The Mustang Band, Wind Orchestras, Wind Ensemble and Jazz Bands have four components in their mission to serve students who wish to continue their pursuits in instrumental music performance:

1. **Cultural:** To continue the development of music appreciation and understanding through the study and performance of the best in wind and percussion music, and to help each student develop his/her aesthetic potential to the utmost.
2. **Educational:** To expand knowledge, technique, and skill as wind and percussion performers, to provide an outlet for creativity and self-expression, and to provide the challenges that college students seek--leadership, team work, personal growth and the opportunity to experience the rewards and sense of pride that go along with outstanding achievement.
3. **Service:** To provide cultural and entertainment events for the campus and community, and, on occasion, lend color and atmosphere to certain university events.
4. **Social and Recreational:** To provide a source of enjoyment that can be used throughout life, to enhance the quality of college life and to provide an opportunity for worthy use of leisure time, emotional outlet, and social interaction.

THE GRADING SYSTEM

Grades are recorded for all persons taking Mustang Band, Jazz Bands, Wind Orchestras, Wind Ensemble, Chamber Ensembles and Combos. Conductors will use the following criteria will determine final grades:

Musical Improvement
Attitude and Co-operation
Attendance

Each criterion is equal in value. Strength in one area cannot make up for weakness in another area. A student must be outstanding in all three areas to receive the grade of A. Since the band is always expected to perform in a superior manner, each member is expected to earn an A or, at the lowest, a B.

Musical Improvement, Wind Orchestra, Wind Ensemble and Mustang Band:

Each ensemble member will be expected to show evidence of a satisfactory rate of musical progress and to play his or her assigned part acceptably. The musical grade, however, will be based on improvement rather than actual playing ability. In addition, one must demonstrate the following to receive a musical grade of A:

1. Individual practice on a regular basis.
2. Individual study/practice sessions with conductor.
3. Attendance at section rehearsals.
4. Attendance at instrumental workshops.
5. Attendance at other concerts.

Musical Improvement, University Jazz Bands:

In UJB 1 & 2, each ensemble member will be expected to play his or her part at the highest level of musical proficiency and expressiveness. Occasional midterm exams will be announced during the quarter at which time each member of the ensemble will be expected to perform his or her part at a satisfactory level. For UJB 1 & 2 and the Jazz Combos, each public performance is considered roughly comparable to a final exam.

Attitude and Co-operation, All Bands:

Musicians who have a wholesome attitude and a strong sense of responsibility and cooperation are a great asset to a musical organization. They will possess a strong desire to perform at their best, a positive spirit and an enthusiasm to learn, work and contribute. They will demonstrate maturity, dependability, honesty, friendliness, dedication and commitment to excellence. These students will have a spirit of interest in, and responsibility and loyalty toward, the Mustang Band, Jazz Band and Wind Orchestra programs and their faculty and student administration. Students who have a strong sense of co-operation toward the realization of the best interests of the ensembles and the University will do the following:

1. Adhere to the "Ensemble Department and Protocol" policy as stated in the "Bandbook".
2. Develop a "servant's heart": I'm here to learn and to help. Sign up to serve on loading crews, publicity crews, etc. Assist the band officers and staff members on a volunteer basis to insure that the band functions smoothly.
3. Complete the "Band Hour" each quarter (Wind Orchestra). The "Band Hour" is the required task of assisting a student band officer with such tasks as hauling equipment to the PAC, setting up the stage, putting up posters, etc. One "Band Hour" is required each quarter. A "Band Hour" could be more than an hour or usually less than an hour. Officers usually place sign-up sheets on the bulletin board several days prior to the completion of each task.

Attendance, All Bands:

The attendance system is maintained in fairness to all those who are regular and punctual in attendance. Any absence, tardiness, or leave-early without a valid excuse mars the efficiency of the entire organization, thereby affecting the genuine musical experience and enjoyment of the individual participant and success of the program. The attendance system applies with equal force to all persons who are band members with or without credit.

It is extremely important for a musician to arrive at a rehearsal or performance early in order to make all of the necessary preparations for performance. "If you are early, you are on time; if you are on time, you are late!" is a phrase that will serve students well throughout their musical career. Musicians who arrive late to a rehearsal do a certain amount of damage to themselves and to the entire ensemble causing delays, disorganization and noise.

Ensemble members are expected to be in attendance at all rehearsals and performances. An absence from a rehearsal or performance is a very serious matter and should not occur without a valid reason.

An unexcused absence from a performance will result in withdrawal and failure.

Rehearsal Attendance Grades: All other criteria being satisfactory, the rehearsal attendance record will affect the final grade as follows:

3 unexcused tardies or early leaves equal one unexcused absence.

1 unexcused absences lower attendance grade from A to B

2 unexcused absences lower attendance grade from B to C

3 unexcused absences lower attendance grade from C to D

4 unexcused absences lower attendance grade from D to F

Special Note: Any unexcused tardy from a Sound Check may result in the lowering of a grade by one letter.

Procedures to Follow PRIOR to being Tardy or Absent: At the beginning of each quarter, and periodically throughout the quarter, ensemble members should determine if there are any conflicts with ensemble activities. If conflicts develop, it will be the responsibility of the participant to inform the conductor/director (**by E-Mail**) as soon as possible, stating the reason for the proposed tardy or absence. The reasons for being tardy or absent are private matters between the conductor/director and the ensemble member. It will be up to the conductor/director to determine if the reason for being tardy or absent is valid. Therefore, students should explain, in detail, the reason for being tardy or absent thus providing the conductor/director with as much justification as possible. Students should pay special attention to dress rehearsals, sound checks or concerts.

Failure to notify the conductor/director in advance of a tardy or absence may become the reason for not excusing an otherwise excusable request. If however, it becomes impossible to notify in advance, communication with the conductor/director must take place as soon as possible after the fact.

Use the E-mail system:

William Johnson

wjohnson@calpoly.edu

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General Policy

Non-Enrollment Policy:

There are only two valid reasons for being a member of the Mustang Band, Jazz Bands or Wind Orchestras without receiving credit, not currently registered at Cal Poly or any other educational institution or ineligible for additional units. **All students desiring to be members without receiving credit must have prior approval from the conductor/director.** As members of the band, non-credit people will be graded the same as enrolled members and will be expected to receive an A or B. Violation of this policy will probably result in being dismissed from the program.

Music:

All sheet music must be brought to each rehearsal, or arrangements must be made to have it delivered so that it is available for others to use. Any member who fails to have his/her music at rehearsal, even though he/she is unable to attend, will be subject to having his/her grade lowered.

Metronome:

Every member of the Mustang Band, Wind Orchestras and University Jazz Bands must own and use on a regular basis a metronome. This is a requirement for membership in the program.

<http://www.wwbw.com/search/?src=metronome&x=0&y=0>

Electronic Tuner:

Every wind player is required to own and use on a regular basis an electronic tuning device.

Your tuner should be calibrated to A-440 and should be able to clip on to your instrument [http:](http://www.wwbw.com/search/?src=korg+tuner&x=0&y=0)

[//www.wwbw.com/search/?src=korg+tuner&x=0&y=0](http://www.wwbw.com/search/?src=korg+tuner&x=0&y=0)

Winter and Spring Quarters:

Much of the work of the Wind Orchestras, Wind Ensemble and Jazz Bands during the Winter Quarter is in preparation for the performances during the Spring Quarter. Because of this, membership in the Winter and Spring Quarter University Jazz Bands and Wind Orchestras and Wind Ensemble is a two-quarter commitment. The conductor in certain circumstances can make exceptions. Students who graduate at the end of the Winter Quarter or who enter the University at the beginning of the Spring Quarter are exempt.

Commencement

It is the duty of all Wind Orchestra One and Wind Ensemble members to perform for the Spring Commencement. (The Choirs perform for the Winter Commencement) Wind Orchestra Two members may volunteer to participate but are not required. Like any other performance, attendance at pre-commencement rehearsals and performance is required. Students who live in the Residence Halls and who perform for Commencement are not required to check out of their rooms prior to Commencement. The University will pay each member of the Commencement Wind Orchestra an honorarium for his or her performance. **The deadline to discuss any conflicts concerning the Spring Commencement with the director will be on or before the time of the audition for membership in Wind Orchestra One or Wind Ensemble. Director will not accept or discuss Commencement conflicts at any time during the Spring Quarter.**

NOTE: Due to Stadium construction, the commencement schedule will be much different this year.

Travel Guidelines: The Cal Poly Bands travel on performance tours on a regular basis. This experience is invaluable and is an important part of the program. Participation is mandatory unless excused by the conductor in advance. It is important that we travel in an "all for one, one for all spirit, and that we represent the University as well as the band program.

Throughout the tour:

1. Please do your best to help the group operate as quickly and efficiently as possible. Be in the right place at the right time with the right equipment.
2. At all times keep a positive mental attitude. If you have complaints, make these complaints privately to the proper person or persons. Negative on tour is a contagious disease. Guard against it. Smile a lot and have fun. At all times be encouraging to your fellow traveler. Do not be a loner. If you see someone alone, ask him/her to join you.
3. Never go someplace by yourself.
4. Study your itinerary. Know where you are supposed to be and at what time. Be alert for changes in the schedule. Please cooperate with the Directors, Officers and Staff.
5. **DO NOT BE LATE TO ANYTHING. INSTEAD, BE A FEW MINUTES EARLY.** You know the quote: "If you are early, you are on time. If you are on time, you are late."
6. If any unpleasantness occurs, please tell a Director or an Officer.
7. Absolutely no drugs or drunkenness. Illegal use or possession of any drug, including alcohol is prohibited.
8. All tour deviations must be cleared with the Conductor prior to departure.
9. Do not switch busses without approval.
10. Stay quite and respond quickly during the attendance taking process on the busses.
11. Keep the busses clean at all times. Do not damage the busses in any way.
12. Remember while on tour, you are seen as a direct representative of Cal Poly, and the Music Department. You will be treated as a professional, and you will be expected to demonstrate a professional level of responsibility and performance.
13. No smoking on the bus.
14. Think and use common sense at all time.
15. Get as much rest as possible whenever you can.
16. Have fun.

While at Hotels

1. Usually the first person listed in each group is the only person issued a room key and is held responsible for it.
2. Keep an eye on your belongings and lock your room.
3. Keep all social gathering in the hotel inside rooms instead of the hallways. Keep room doors closed. There must be no excessive noise or unruly behavior. Other guests in the hotel must not be disturbed in any way.
 2. Room service and outside phone calls will not be available in rooms. Please use lobby for outside calls.
 3. There must be no damage to the hotel and property.
 4. The time on tour when not involved in tour activities, generally from arrival at the hotel for the night until departure the next morning, is free (personal) time. You may leave the hotel, but if you do, it is suggested that you go with a buddy, as you may be unfamiliar with the surrounding neighborhood.
5. Sleeping at some other place than the hotel is prohibited.

Alcohol Policy

Nothing can destroy a tour quicker and more efficiently than the use of alcohol by tour participants. The slightest amount of alcohol in the body can subtly impair one's ability to function at the highest possible level. It is recommended, not required, that the use of alcohol be totally eliminated during the entire tour. Please understand that tours are not the time or place to experiment with alcohol or any other drug.

The use of alcohol for eight hours prior to a performance is strictly forbidden. After concerts alcohol may be consumed only if legally allowed. At no time, and under no circumstance, will it be permitted for anyone on the tour to become "drunk". If one drink will intoxicate you, then

you must not drink at all!

Any violation of this polity will be dealt with immediately and severely. Violators will be sent home at their own expense and grades will be adjusted.

Contract:

Found in this “Bandbook” is a contract, which must be downloaded, signed by all members of the ensembles and returned to the appropriate conductor/director at the beginning of the third week of the quarter. This contract will hold each member responsible for having read the material in the “Bandbook” and will ask the member to agree to abide by the policies, rules and regulations contained therein.

ADDITIONAL POLICIES FOR THE MUSTANG BAND

General Rules:

1. When in public, wear your uniform proudly and act in a professional manner.
2. You are financially responsible for lost, damaged, or stolen school equipment. Be especially careful on road trips.
3. There will be a \$10.00 charge for lost flip folders or lyres. Music must all be retained so it can be reused. There will be a \$0.10 charge per page of music that must be copied at the end of the year.
4. Only members of the Mustang Band or Pep Band will sit in the stands designated for the band during games. Sit with your own section. Do not invite non-band members into the stands.
5. Members are not excused from football games until dismissed by the director or drum major.
6. All uniforms, music, and school instruments should be turned in on the determined date. Those who fail to do so will be charged the appropriate fee and will receive an incomplete and/or a hold on their university records.
7. Everybody must be at all rehearsals. Please take the necessary steps to assure that you do not have any conflicts.

Rehearsal Apparel:

Your choice of band apparel is important to your comfort and safety. Be sure to wear light clothing and tennis shoes, but bring a sweater or jacket in case of windy or otherwise colder weather. Absolutely no sandals. Also bring the necessary sun block and sunshade materials, including sunglasses. There will be iced water available during breaks, but it is strongly recommended that you bring your own container of water to avoid dehydration.

Be certain to wear your entire uniform to the game. In the public eye, being in full uniform is expected at all times. Spare uniform parts are very difficult to be issued on game days, so be sure that you keep your uniform complete.

Failure to return all parts of the uniform issued to you by the determined date will result in a hold on your university records.

Uniform Cleaning:

Jacket and Pants: It is recommended that the uniform be hung up immediately after being worn. Place in such a way that it has sufficient space to hang freely. This will allow it to keep its shape. If caught in the rain, the uniform should be hung up and allowed to dry at room temperature.

Shako: The vinyl portion of the plastic brim should be washed with a soft cloth and mild cleanser.

Plume: Care must be taken to maintain the life of your plume. Be sure it is returned to its tube when not in use.

Shoes: Band members must purchase a pair of specified marching band shoes. Shoes should be wiped free of dirt and mud before every game.

Gloves: Gloves should be hand washed after each performance. Woodwind players may clip tips off of fingers.

Cords: Cords should remain on the uniform and protected against fraying.

Band Jackets: All members are eligible and recommended to buy the official Cal Poly Mustang Band jacket. Jacket orders will be taken during the beginning of the marching season. We strongly urge all members to purchase a jacket.

Grooming:

The following grooming guidelines have been established to ensure a uniform and clean-cut appearance of the Mustang Marching Band:

Hair: Excessively long hair, both male and female, must be put up in the hat.

Jewelry: Earrings, with the exception of studs, will not be worn while in uniform.

Section Leader Appointments/Responsibilities:

Qualifications: Section Leaders are music teachers. They are exemplary members of the band, and always have their music learned and memorized on time. The main ingredients of this job are Dedication, Musicianship, Teaching Ability, and Leadership.

Selection: Section Leaders are appointed by the director and officers based on the qualifications described above.

Responsibilities: Section Leaders will play a large role in the musical success of the band. Further expectations include:

- Always be the first to be prepared on new music.
Conduct stimulating, informative, and effective section rehearsals (Be prepared to allow the director, drum major, or other designated • staff personnel to interrupt a sectional, and occasionally “take over”).
- Be willing to help out those members of your section with performance problems.
- Be attentive in full band rehearsals. Mark special corrections, additions, alterations, etc. in your music, so that you are consistent with the director in the teaching of musical interpretation during sectionals. Section Leaders must make sure that their section is aware • of all musical changes made during rehearsal.

Remind and encourage section members to be prepared for rehearsal with music and drill sheets.

Rehearsal Policies:

1. Rehearsal schedules are published in the class schedule. It is asked that student display a professional attitude toward rehearsals.
2. Due to the large numbers of students in the band, please refrain from talking during rehearsals. When the band is stopped, immediately stop playing and/or marching and listen to instructions being given. This is the only way to efficiently use rehearsal time.
3. All students must bring a pencil to all rehearsals.

Game Day Policies:

1. The band will rehearse the morning of a game, unless otherwise indicated.
2. Have music in the stands and ready to play at all times.

ALUMNI

Mustang Band Alumni are invited to participate on a regular basis. Although attendance for alumni is

not mandatory, regular rehearsals and performances are necessary for any alumni wishing to regularly perform with the Mustang Band. New alumni who wish to participate in band activities must first obtain approval from the Mustang Band Director. Alumni must adhere to all policies set forth in the Bandbook.

PEP BAND

Pep Band participation is contingent on two things: The student can demonstrate to the instructor a class conflict, which would preclude regular rehearsals, and regular attendance at Pep Band rehearsals. If the Pep Band fails to meet regularly, it will be placed into an inactive status and the non-enrolled student must then demonstrate proficiency on all music currently in the Mustang Band folder.

ROAD TRIPS

Only students who are officially enrolled in Mustang Band will be allowed to participate in state funded away games. Non-enrolled students may participate at their own expense provided the criteria for non-enrolled students and alumni are met. This policy is designed to encourage students to enroll and fully participate in all band rehearsals and performances, and prevent those who do not have a legitimate class conflict from using Pep Band as a vehicle for rehearsals while still enjoying the benefits of performing at athletic events. As the band rehearses and develops new music, those who only show up for games become a detriment to the band's musical presentation.

Lockers and Practice Rooms

Each ensemble member will be given the opportunity to check out a key to one of the Department's instrument lockers which are located in the hallway on the second floor of the music building. There is a \$10.00 fee per quarter for checking out a locker. (Go to the Cashier's Window at the Administration Building, pay your fee and bring back the receipt.) On an availability basis, this fee also entitles you to the use of a state instrument as well as the use of a practice room. Practice room sign-ups will take place during the first week of each quarter for music majors and during the second week for all others.

Concert Attire

Wind Orchestra & Wind Ensemble:

Men: Black Tuxedo, white shirt, black bow tie and cummerbund (or vest), black hosiery and black dress shoes.

Women: Long black dress or long black skirt or slacks and black blouse, black nylons, black shoes. discrete jewelry. Shoulders and knees must be covered.

University Jazz Bands

The Band Officers of the UJB will announce the attire for the Jazz Bands.

Mustang Band

MB uniform unless otherwise announced. (See MB policies)

Ensemble Deportment and Protocol

An ensemble, either large or small, is a closely-knit “family” confined in close physical proximity while rehearsing or performing. Concentration is intense, nervous tension can be high and, under these conditions, tempers are sometimes short. Since reaching the highest possible performance level is the goal for each ensemble, it is important to make the greatest use of each moment available for improvement.

The following is a list of rules concerning deportment and manners for musicians that have evolved among the ranks of professional orchestras and bands over the years. The Mustang Band, Wind Orchestra and University Jazz Bands have adopted these rules as a part of their policy:

1. When not actively playing, a person should sit (or stand) quietly without talking or making motions of any kind. Talking to your neighbor while the ensemble is playing, or the conductor is talking, is a major distraction to your colleagues as well as the conductor/director, and will contribute to a breakdown in rehearsal discipline and efficiency. (Exception: it may be musically necessary to communicate with a fellow musician while playing. This should be done sparingly, judiciously, quickly, quietly, and with as little distraction as possible.) It is never appropriate to talk to a neighbor while the conductor is talking. Therefore when the conductor gives a cut-off, it is absolutely imperative that all performers give the leader his/her undivided attention.
2. Prepare yourself in advance to remain in your seat throughout the duration of the rehearsal. Unless it is absolutely necessary, do not get out of your seat to leave the room while your colleagues are playing or while instruction is in progress. This is a major distraction to everyone.
3. If the conductor stops and begins working with a section other than yours, you should immediately listen carefully to what is being said. Often the same information will apply to you in another part of the composition. This time away from actual playing can also be a valuable opportunity for you to mentally go over your part in the same passage that is being discussed or rehearsed. Never bring homework or reading material to rehearsal for the purpose in engaging in a non-musical activity while waiting for your next musical entrance.
4. Sometimes, when a performer has just played a passage in an exceptionally beautiful manner, it is traditional for his/her colleagues, in rehearsal only, to shuffle their feet ever-so-slightly. This high compliment, coming from colleagues, can be a tremendous morale booster, particularly when it comes after the successful negotiation of a passage which has had one worried about its outcome for days.
5. Arrive in plenty of time for rehearsals as well as for concerts. You owe this courtesy to your colleagues for two reasons. First it is extremely upsetting to the other members of your section to see the starting time drawing near without your presence. Questions arise, such as, “If Joe doesn’t get here, should we substitute Kathy on such and such part?”, etc. All this discussion is necessarily frantic, as it doesn’t even begin until just moments before the rehearsal begins. Second, a last minute arrival cannot possibly allow you to be fully prepared to do your best playing. Adopt the following traditional quote: “If you are early, you are on time. If you are on time, you are late”.
6. It is helpful to know that a message is getting across. Communicate with the conductor with eye contact and facial expression to let the leader know that you understand his/her

musical message or instruction. Don't be the "Great Stone Face." You should be in direct eye contact with the conductor. If necessary, move your chair or, prior to the beginning of the rehearsal, ask a colleague to move in order for you to have eye to eye communication.

7. Appearance and grooming are important. Out of respect to the composer, out of regard to the colleagues who sit with you, and simply out of pride in your calling, you should dress with the responsibility which reflects your devotion to music. The wearing of hats which cover your eyes making it difficult for you to see the conductor and difficult for the conductor to see you, is inappropriate.

Good manners serve the same purpose in a musical group as they do at the dinner table or in the office. Good manners have developed for humans who are engaged in civilized professions, and while the customs differ in different types of work, the proper good manners for each type of work have evolved simply because they help achieve the best working conditions and best results for that particular work. So, when in doubt about deportment and protocol in musical situations, simply ask yourself what deportment would make for the smoothest cooperation of the performers and best serve the cause of music.

THE REHEARSAL

Concepts:

1. Webster's Dictionary says that a rehearsal is "something recounted or told again." The word re-hear-sal implies that something that has been played before is now going to be played again. Sometimes we sight read in a rehearsal, but sight reading is not rehearsing. Rehearsing begins when the process of sight reading ends. If one does not prepare for rehearsals by studying and practicing his/her part, then the process of sight reading continues which then becomes a waste of valuable rehearsal time.
2. Rehearsals are not the place to learn parts, but rather the place to put the piece together.
3. The rehearsal is a place to do the things together that you can't do alone. Through the leadership of the conductor and principal players, the rehearsal is the place where the ensemble comes to a consensus concerning interpretation, phrasing, balance, blend, intonation, expression, dynamics, timbre, nuance, articulation and precision. Only then is the ensemble ready to achieve its desired performance level. None of this can be achieved on an individual basis. (You can learn your part alone.)
4. You don't come to rehearsals to learn your part, but rather to learn everyone else's part. Not until you know everyone else's part will you be able to understand the full impact and message of the composition, and not until then will you be able to perform at your highest level. In instrumental music, only the conductor has a full score. Instrumentalist must learn all the parts from listening during rehearsals.
5. Rehearsals should be active, exciting, a place where discovery is going on, a community of musicians working together, a laboratory, a place where you get to experiment with what you have been studying. Remember, "the whole equals more than the sum of the parts." (The 5 Ps: Prior Preparation Prevents Poor Performance)

Misconceptions:

1. Sometimes a student will inform the conductor that he/she will be unable to make the next re-

hearsal and partially justify the missed rehearsal by explaining that they have mastered their part and, therefore, missing the rehearsal will not be a serious problem.

2. Also, on occasion, a student will inform the conductor that they will be missing the next rehearsal and partially justify it by reminding the conductor that someone else is also playing their part.
3. Some students believe that a rehearsal is where one learns to play their part and therefore little or no time is spent preparing themselves to perform in a rehearsal.

THE BAND HOUR

Wind Orchestra and Wind Ensemble

In addition to showing up to rehearsals and concerts, each member of the ensemble is required to complete a “band hour” each quarter. The “band hour” is the required task of assisting a student band officer. These tasks are usually pretty short and may involve the following:

- Moving Equipment to the PAC for concerts
- Set-up or Teardown of Concerts
- Putting up Advertising Posters around campus/town
- Library Help (with approval of librarian)
- Set up for rehearsals (with approval of facilities manager)
- Other possible services to be announced by officers

All “band hour” service must be approved by the officer in charge of the project in order to receive credit.

This is not to scare you all off. The “band hour” is really easy to get done. Most people get their “band hour” fulfilled through set-up and teardown of concerts. The “hour” required also generally turns out to be less than 30 minutes, so it’s a piece of cake. Please don’t forget to sign up and show up for these projects.

Failure to complete the “band hour”: If you fail to meet this requirement of the course, your letter grade in the band will automatically be dropped one letter. No one wants to get a B or C in band, so be sure to get it done.

Sign up sheets for these projects will be posted inside the band room, and all help will be announced at least a week in advance. Set-up for rehearsals will need to be approved by Casey Callaghan, the facilities manager, so talk to him if you want to do this.

Your CEO and AEO,
Krysta and Gary

Schedule of Events
In Addition to Regular Rehearsals
SUBJECT TO CHANGE
2005-2006

Wind Orchestra and Wind Ensemble

Fall Quarter

| Day | Date | Activity | Time | Location | Ens. |
|-------------|---------------|----------------------|----------------|---------------------|-----------------|
| Fri. | Nov. 4 | Dress Rehearsal | 4:30-6:00pm | Concert Hall | MB |
| Fri. | Nov. 4 | Dress Rehearsal | 7:10-7:45pm | Concert Hall | WO/WE |
| Fri. | Nov. 4 | Dress Rehearsal | 8:00-8:40pm | Concert Hall | WO |
| Fri. | Nov. 4 | Dress Rehearsal | 8:50-10:00pm | Concert Hall | WE |
| Sat. | Nov. 5 | Sound Check | 6:00-6:30pm | Concert Hall | MB |
| Sat. | Nov. 5 | Sound Check | 6:30-7:00pm | Concert Hall | WE |
| Sat. | Nov. 5 | Sound Check | 7:00-7:30pm | Concert Hall | WO |
| Sat. | Nov. 5 | Bandfest 2005 | 8:00 pm | Concert Hall | MB/WO/WE |

Winter Quarter

| Day | Date | Activity | Time | Location | Ens. |
|-------------|----------------|-----------------------|----------------|---------------------|--------------|
| Mon. | Jan. 16 | Holiday Rehearsal | 4:30-6:30 p.m. | Room 216 | WO |
| Mon. | Jan. 16 | Holiday Rehearsal | 7-9 pm | Room 216 | WE |
| Mon. | Feb. 20 | Holiday Rehearsal | 4:30-6:30 pm | Room 216 | WO |
| Mon. | Feb. 20 | Holiday Rehearsal | 7-9 pm | Room 216 | WE |
| Fri. | Feb. 25 | Dress Rehearsal | 6:10-8pm | Concert Hall | WO |
| Fri. | Feb. 24 | Dress Rehearsal | 8pm-10pm | Concert Hall | WE |
| Sat. | Feb. 25 | Sound Check | 6:15-6:50pm | Concert Hall | WE |
| Sat. | Feb. 25 | Sound Check | 7:00-7:30pm | Concert Hall | WO |
| Sat. | Feb. 25 | Winter Concert | 8:00 pm | Concert Hall | WO/WE |

Spring Quarter

| Day | Date | Activity | Time | Location | Ens. |
|-------------|-----------------|---------------------------|------------------|---------------------|------------------|
| Fri. | April 21 | Rehearsal | 6:00-7:30pm | Concert Hall | SO |
| Sat. | April 22 | Rehearsal | 7:10-9:00pm | Concert Hall | WE |
| Sat. | April 22 | Rehearsal | 12:20-1:30pm | Concert Hall | WE |
| Sat. | April 22 | Rehearsal | 6:00-6:30pm | Concert Hall | UJB |
| Sat. | April 22 | Sound Check | 7:00-7:30pm | Concert Hall | SO |
| Sat. | April 22 | Warm-up | 7:30-8:00pm | Pavilion | WE |
| Sat. | April 22 | Open House Concert | 8:00 p.m. | Concert Hall | SO/UJB/WE |

WO & WE Schedule of Events - Continued

| Day | Date | Activity | Time | Location | Ens. |
|-------------|----------------|-------------------------------------|----------------|---------------------|--------------|
| Fri. | May 26 | Dress Rehearsal | 7:10-10:00 pm | Concert Hall | WO |
| Sat. | May 27 | Sound Check | 6:45-7:30pm | Concert Hall | WO |
| Sat. | May 27 | Spring Concert | 8:00 pm | Concert Hall | WO |
| Mon. | May 29 | Holiday Rehearsal | 7:10-10:00 pm | Room 216 | WE |
| Fri. | June 2 | Dress Rehearsal | 7:30-10 pm | Concert Hall | WE |
| Sat | June 3 | Sound Check | 7:00-7:30pm | Concert Hall | WE |
| Sat. | June 3 | Spring Concert | 8:00 pm | Concert Hall | WO/WE |
| Mon. | June 5 | Rehearsal | 7-9 pm | Room 216 | WO/WE |
| Wed. | June 7 | Rehearsal | 7-9 pm | Room 216 | WO/WE |
| Fri. | June 9 | Rehearsal | 7-9 pm | Room 216 | WO/WE |
| Sat. | June 10 | Commencement TO BE ANNOUNCED | | | |

Mustang Band and Pep Band

Fall Quarter

| Day | Date | Activity | Time | Ensemble |
|----------------------------------------------------|----------|---------------------|---------------|----------|
| Fri. | Sept. 16 | Band Camp #1 | 8am-8pm | MB |
| Sat. | Sept. 17 | Band Camp #1 | 8am-2:30pm | MB |
| Sat. | Sept. 17 | Football | 4pm-10pm | MB |
| Sat. | Sept. 17 | Band Camp #1 | 10am-6:00pm | MB |
| Fri. | Sept. 23 | Band Camp #2 | 7pm-9pm | MB |
| Fri. | Sept. 24 | Band Camp #2 | 8am-4:30pm | MB |
| Fri. | Sept. 24 | Volleyball | 6pm-9:30pm | PB-A |
| Sun.. | Sept. 25 | Band Camp #2 | 10am-5pm | MB |
| Fri. | Sept. 30 | Volleyball | 6pm-9:30pm | PB-B |
| Sat. | Oct. 1 | Volleyball | 6pm-9:30pm | PB-B |
| Fri. | Oct. 7 | Special Rehearsal | 4pm-6pm | MB |
| Sat. | Oct. 8 | Special Rehearsal | 10am-noon | MB |
| Sat. | Oct. 8 | Football | 4:30pm-10pm | MB |
| Fri. | Oct. 14 | Volleyball | 6pm-9:30pm | PB-A |
| Sat. | Oct. 15 | Volleyball | 6pm-9:30pm | PB-A |
| Fri., Sat. & Sun, Oct. 28,29,30 – Tour to UC Davis | | | | |
| Fri. | Nov. 4 | Bandfest Rehearsal | 4:40pm-6:00pm | MB |
| Fri. | Nov. 4 | Volleyball | 6pm-9:30pm | PB-B |
| Sat. | Nov. 5 | Special Rehearsal | 7am-9:30am | MB |
| Sat. | Nov. 5 | Parade | 10am-11am | MB |
| Sat. | Nov. 5 | Football Homecoming | 2:30pm-8pm | MB |
| Sat. | Nov. 5 | Bandfest Concert | 8pm | MB,WO,WE |
| Tue. | Nov. 8 | M Basketball | 6pm-10pm | PB-A |
| Fri. | Nov. 11 | W Basketball | 6pm-10pm | PB-B |
| Sat. | Nov. 12 | Special Rehearsal | 8am-Noon | MB |
| Sat. | Nov. 12 | Football | 4:30pm-10pm | MB |
| Fri. | Nov. 18 | W Basketball | 1pm-5pm | PB-A |

MB Schedule of Events - Continued

| Day | Date | Activity | Time | Ensemble |
|------------|-------------|-------------------|-------------|-----------------|
| Fri. | Nov. 18 | M Basketball | 6pm-10pm | PB-B |
| Sat. | Nov. 19 | Special Rehearsal | 8am-Noon | MB |
| Sat. | Nov. 19 | Football | 4:30pm-10pm | MB |
| Sun. | Nov. 20 | M Basketball | 6pm-10pm | PB-A |
| Wed. | Nov. 23 | M Basketball | 6pm-10pm | PB |
| Sat. | Dec. 3 | W Basketball | 1pm-5pm | PB-B |
| Fri. | Dec. 16 | M Basketball | 6pm-10pm | PB |
| Sat. | Dec. 17 | W Basketball | 6pm-10pm | PB |
| Mon. | Dec. 19 | W Basketball | 6pm-10pm | PB |
| Fri. | Dec. 30 | M Basketball | 6pm-10pm | PB |
| Mon. | Jan. 2 | W Basketball | 1pm-5pm | PB |

University Jazz Bands

Fall Quarter

Swing Dance - Fri., Oct. 21, 5 - 11 pm, Chumash Auditorium

Fall Jazz Concert - Fri., Dec. 2, 3-11 pm, Spanos Theater

Winter Quarter

Swing Dance - Fri., Jan. 20, 5 - 11 pm, Chumash Auditorium

Just Jazz Concert - Fri., Mar. 10, 3-11 pm, Spanos Theater (guest artist: Mary Fetting)

Spring Quarter

Swing Dance - Fri., Apr. 7, 5 - 11 pm, Chumash Auditorium

Jazz Night Concert - Sat., May. 13, 3-11 pm, Harman Hall (guest artist: Sunny Wright)

Swing Dance - Fri., May 19, 5 - 11 pm, Chumash Auditorium

Other performances and tours may be scheduled, TBA.

THE ART OF PRACTICING

Perhaps a better title for this page is “How To Study Your Instrument”. The concept of study always means thinking, which is the most important aspect of practicing. The mind should be engaged at all times when practicing, which means that you should have definite goals as to what it is you want to accomplish before you enter the practice room. Just putting in time, however, is usually a waste of time. Musicians must practice not only to develop their musical mind, but to condition their bodies. The famous pianist Arturo Rubinstein said, “If I miss one day of practice, I know it. If I miss two days, my audience knows it”. It was not so much that his mind began to forget, but it was his fingers, hands and arms that began very quickly to lose their touch.

First it is important that you realize the importance of spending time playing your instrument away from all other musicians so that you can hear just how you sound. With individual practice, you will be able to move forward in ways that are impossible in full ensemble rehearsal.

Next it is important that you develop a reasonable schedule for practice that is compatible with the many other demands that are being placed on your time. Be honest with yourself and realize that you are not really a functional instrumental musician unless you are practicing on a regular basis.

Develop a structured routine for practice. This will help you maximize your valuable time and will make the time spent more fun and fulfilling. Here is a suggested routine for wind players:

1. Long Tones

Playing long tones without looking at the printed page will allow you to hear yourself and make the small embouchure adjustments that are necessary to achieving the ultimate resonance that is possible on your instrument. Long tone will build breath support and improve your range. When using long tones to “warm up”, play in mid-range at about mf.

2. Lip Slurs (brass only)

After warm-up, and long tones, brass players should spend some time slurring up and down the instrument without the use of valves or tongue, just embouchure movement and a steady flow of air. There are many written out flexibility studies, but it is also fun to develop your own.

3. Scales

Scale study is important, because it is part of the structure used by composers to write melodies, etc. Scale study will greatly improve your ability to sight-read. There are 84 diatonic scales (105 on paper). In addition, there is the chromatic scale, the whole tone scale, the blues scale, the pentatonic scale, and scales that composers develop on their own. You should have both short and long term goals for mastering scales. It is best to learn scales by “ear” as well as spending time playing scale exercises.

4. Etudes

Etudes are musical studies that are designed to aid an instrumental musician in the development of his/her mechanical and technical ability. An etude is usually devoted entirely to one of the special problems of instrumental technique, such as scales, arpeggios, octaves, trills, etc. It is important that each member of the Cal Poly Band program own a “method book” for their instrument. For example, each trumpet player should own a copy of the Method for

Trumpet by Arban. Method books are fun and will provide hours of enjoyment in the practice room. They can be found at most music stores.

5. Improvisation

Each musician should spend some time at each practice session “playing by ear”. Jazz musicians must develop the fine art of jazz improvisation, but classical musicians must also learn to be creative by playing tunes that you know or make up yourself without looking at the printed page. This is a powerful musical process. It will open your mind and greatly sensitize your ears.

6. Solos

Each musician should spend time preparing a solo piece that has piano accompaniment. This is a great deal of fun and will be highly motivational.

7. Practice for the next ensemble rehearsal.

One must not arrive at a rehearsal unprepared. This means that, during rehearsals, you must determine what passages in the music need work and have them mastered by the next rehearsal. You must not use valuable rehearsal time to learn the notes, the technical aspects of the ensemble pieces.

Here are some suggestions as to how to learn difficult passages:

1. Divide the passage into many small musically logical fragments. Using the “divide and conquer” approach, practice each fragment until you have it. Then begin the process of putting all the fragments together to make a unified musical thought.

2. Practice at the tempo that you can play all of the notes correctly, in rhythm, in tune, with expression. Using a metronome, determine what tempo you used. On the next run through, move the metronome to a faster speed, but no faster than you can perform the excerpt correctly. Keep this process up until you reach the correct tempo. Don’t speed up when it’s easy and slow down when it’s difficult.

3. In rapid passages of 4 notes to a beat with difficult fingerings, set the metronome on a tempo just a little slower than marked. Then play only the first note of each beat with the metronome. Next play only the first and third notes. Next play only the first three notes, and finally play all of the notes. Move the metronome up and soon you will have it.

DUTIES OF A SECTION LEADER

As the Section Leader you should:

1. work closely with the Conductor on all matters pertaining the section.
2. work with the Librarian to make sure that all members of the section have the proper music.
3. work with the Conductor, if necessary, to make sure the parts are properly distributed.
4. work with the Equipment Manager to make sure each person is playing the best possible instrument available and the Uniform Manager on concert attire matters.
5. listen carefully in rehearsals for musical problems and call section rehearsals whenever necessary to deal with problems that need sectional work. Obtain the class schedule of each member of the section. Arrange the use of a room for section rehearsals with the Facilities Manager.
6. get to know each member of the section on a close personal basis and provide encouragement and understanding. Be patient and willing to work outside of class if necessary.
7. encourage each person to speak to the Conductor privately in his office when hard feelings, complaints, or grievances occur. Do that yourself. To avoid long-term grudges, this should be done in a timely manner.
8. form the section into a highly artistic, musically competent, section of the band. Set high musical standards for the section.
9. form the section into a cohesive group on a social basis. Have section rehearsals without instruments. Have fun. Do not, however, be cliquish and/or exclude anyone. Be friendly to the Conductor. He/she needs encouragement too.
10. encourage each person not graduating to return the following year and help the Conductor recruit new players for the following year.



IS Kappa Kappa Psi FOR YOU???

<http://www.kkyltbs.org/>

We, the Brothers of Kappa Kappa Psi, believe that service to the college or university band program fosters responsibility, loyalty and leadership; that a spirit of Brotherhood is enhanced by the participation in a band program; that music is a universal language and truly the greatest of the arts; and that through fraternal participation, each member will Strive for the Highest.

Our mission statement is captured by our Creed. Does this sound like you? Read on to find out if this organization is right for you.

What is Kappa Kappa Psi?

Kappa Kappa Psi is a group of your fellow band members who dedicate themselves to band service and share a deep love for music and the arts. Officially, we are a National Honorary Band Fraternity acting primarily as a student service and leadership recognition society that serves all of the Cal Poly Bands and the local music community. Translation: Kappa Kappa Psi is NOT FOR EVERYONE. It is an “honor to be selected to serve.” Membership is extended as a privilege and reward for outstanding band members of the Cal Poly Bands.

Who is a member?

Brothers of Kappa Kappa Psi are company to some of the musical profession’s best known performers, composers and conductors. Some famous examples include John Philip Sousa, John Williams, Dizzy Gillespie, Frederick Finnell, Carl “Doc” Severinson, Count Basie, Morton Gould, Bill Clinton, Neil Armstrong and Ray Charles.

What does Iota Pi do?

Iota Pi is the local chapter of the National organization at Cal Poly. We were established by our sponsor, William Johnson, and 14 members of the Cal Poly Bands in 1992, and have been actively involved in the inner workings of the bands since our installation at this University. Iota Pi is responsible for running many social, service, and fundraising activities; such as the Musician’s Ball, post-concert receptions, and games of “Assassin” or Jell-O wrestling. Our chapter also has a large presence at both district and national level conventions. In fact, Iota Pi was one of 14 Chapter Leadership Award Finalists in the last biennium.

Why should I join?

While still preserving the social aspect of a fraternity, Kappa Kappa Psi also provides numerous leadership opportunities for students involved, and an unforgettable

bonding experience for your college years. Joining Kappa Kappa Psi puts you among the most outstanding band members of the Cal Poly Bands, and associates you with the group of some of the most dedicated people you will probably ever encounter. Kappa Kappa Psi is open to all band members and maintains strict no-hazing, no-alcohol and no-discrimination policies.

How do I join?

During fall quarter, Kappa Kappa Psi plans many social events such as a Video Scavenger Hunt, Capture the Flag and other fun events. At least one event will be planned for every week. These events are sometimes referred to as Rush events but this does not mean that attendance is mandatory. There is no obligation to go to any event, and you can go to as many or as few as you like. The purpose of these fall activities is for the Active members of Kappa Kappa Psi to get to know you before you are eligible to become a member. However, a formal interview is required before you can be selected.

What happens after I interview?

After you have completed your interview, if you are invited to join Kappa Kappa Psi, you will receive an invitation to attend the first meeting of Winter Quarter. ALL MEETINGS ARE AT 7PM ON SUNDAYS. At the first meeting you will meet the other members of your education class and you will decide on a time to meet for your education. The Prospective class is required to meet once a week for at least an hour for education. This will last all quarter long. The class is also required to complete several projects as a group. A Prospective member becomes an Active Brother only when these activities are completed.

What are the expectations of a Brother?

There are many responsibilities of a Brother, including a very large time commitment. These include, but are not limited to, attending meetings, paying yearly dues, participating in the band program all year, coming to chapter events, maintaining a high grade point average, and helping out with the many service projects that the chapter completes throughout the year.

We hope you will come and see if Kappa Kappa Psi is right for you. If you have anymore questions please visit our website at <http://www.band.calpoly.edu/KKPsi> or contact the following people:

Musically,

Lyndsey Krutein, President
lkrutein@calpoly.edu

BUILDING RESONANCE AND SONORITY

WILLIAM V. JOHNSON

VISION

Woodwind, brass and percussion ensembles are always engaged in the artistic and scientific process of building the beautiful sounding instrument called the wind band. Like painters and sculptors who accumulate their canvases, paints and materials to begin their work of art, we gather together many well-focused, simultaneously sounding characteristic tones that produce rich resonances and sonorities so that we can begin the task of reproducing for our listeners the sound image first conceived by the composer. Beautiful tone quality, balance, blend and intonation that create resonance and sonority are the tools we must have at our disposal in order to begin the task of molding a composition into a cohesive work of art.

With these tools we can continue the journey to the unveiling event by searching for meaningful expression and nuance and by molding each phrase so that it reaches the heart of the listener. We employ both written and implied dynamics and add clear articulation, well conceived rhythms and precision to reach the depths of the soul: and we do much more. In the end, we create what Thomas Carlyle called music, "...the speech of angels."

DEFINITIONS

ACOUSTICS – 1) The science that deals with the production, control, transmission, reception and effects of sound. 2) The qualities that determine the ability of an enclosure to reflect sound waves.

RESONANCE – The intensification, reinforcement and enrichment of a musical tone by supplementary vibration. Factors affecting resonance for musicians include:

- Acoustics of room where the sound is produced
- Acoustics of instrument
- Freedom or inhibition of vibration
- Sympathetic vibrations
- Richness of harmonics and the existence of resultant tones
 - Open space inside the head for wind players and singers (throat and sinuses)
 - Removing a stick or mallet from a percussion instrument quickly after it is stuck so that the instrument has a chance to resonate without the stick or mallet inhibiting it

SYMPATHETIC VIBRATION – The transmission of vibrations from one vibrating body to another.

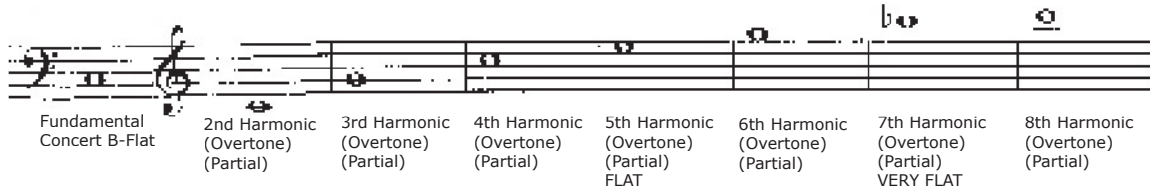
REVERBERATION PERIOD – The length of time sound remains in an enclosed environment after a vibrating object first produces a sound and then ceases to vibrate. Long reverberation periods create a "live" environment. Short reverberation periods create a "dead" environment.

SONORITY -- the resonance of a sound in relation to other sounds, usually used in a subjective, descriptive manner, often with such adjectives as "full" or "rich"...having the character of a loud deep sound; the quality of being resonant.

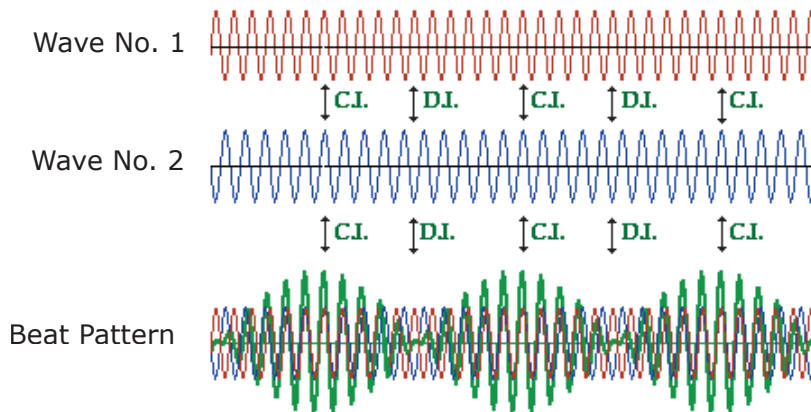
TIMBRE – The quality or "color" of a tone...the difference between tones of the same pitch if produced on two different instruments. Timbre is determined by the prominence of some harmonics over the others.

FUNDAMENTAL – The lowest resonant frequency of a vibrating object is called its fundamental frequency. The lowest resonate frequency of a B-flat trumpet is B-flat, written C.

HARMONICS – Strings on string instruments and the air inside wind instruments, when set into motion, vibrate in whole, half, 3rds, 4^{ths}, 5^{ths}, 6^{ths}, 7^{ths}, 8^{ths}, 9^{ths}, 10^{ths}, etc. all at the same time. Each of these segments produce a series of resonate frequencies called over-tones or harmonics. A harmonic is defined as an integer (whole number) multiple of the fundamental frequency– the acoustical effect (phenomenon) produced by a single vibration. Example, the harmonics (overtones) of the fundamental of a B-flat trumpet are as follows:



BEAT -- the periodic and repeating fluctuations heard in the intensity of a sound when two sound waves of very similar frequencies interfere with one another. Beats are a form of AMPLITUDE MODULATION. As two frequencies are brought closer together, the beats will gradually slow down and disappear when they become identical. This is called a beatless interval. Example of beats:



WOODWINDS – Instruments that can produce different fundamental frequencies by the shortening-hole system. By lifting fingers (uncovering holes), the player can cause the instrument to function as if the tube were cut off at the point where the open hole is situated, thus making the instrument shorter and higher sounding.

BRASSES – Instruments that can produce different fundamental frequencies by the lengthening slide and valve system. By using the slide or valve combinations to cause the instrument to become longer, the player can create new resonate frequencies, (harmonic over-tones), thus adding an array of additional notes. Valve sequence: 0, 2, 1, 1-2, 2-3, 1-3 and 1-2-3. Slide sequence: 1st, 2nd, 3rd, 4th, 5th, 6th and 7th. (They are the same.)

CENTS – It is common practice to state musical intervals in cents, where 100¢ is defined as one equal tempered half-step (semitone).

RESULTANT TONE - A soft tone that is heard when two loud tones are sounded simultaneously. Often called an acoustical or physiological phenomenon. A resultant tone will be produced by two notes that are tuned in such away that the frequency of the lower note, A-220, when subtracted from the frequency of the higher note, A-440, produces a resultant tone, A-220, that reinforces the lower note. Resultant tones enhance resonance. The phenomenon is physiological (resultant tones exist in the inner ear).

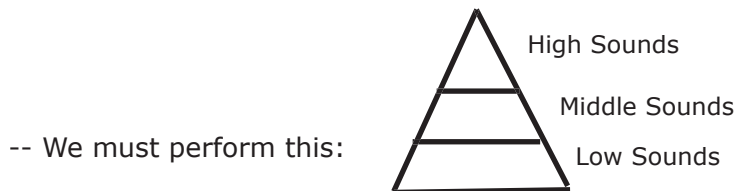
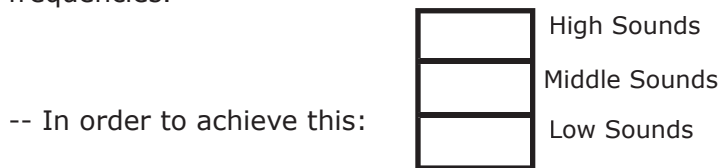
BUILDING RESONANCE AND SONORITY

TONE PRODUCTION – It is said that music is the art of painting pictures in tone.

- PLAY LONG TONES AND WARM-UP PROPERLY
- DEVELOP CORRECT EMBROUCHURE AND OPEN THROAT FOR RESONANCE
- MASTER THE SKILL OF BREATH CONTROL
- LISTEN
 - Players must LISTEN to themselves and seek desirable sounds:
Rich, full, smooth deep, spinning
 - Players must eliminate undesirable sounds:
Breathy, sand papery, thin, nasal, dull, pinched
 - Discover "Characteristic Tone" and emulate it.
- OBTAIN GOOD EQUIPMENT
 - Clarinet mouthpiece recommendation: Vandoren B-45*
 - Saxophone mouthpiece recommendation: Selmer S-90, 190 facing*
 - Clarinet and saxophone reeds: Vandoren* (double reeds)
 - Well-built instrument
 - * There are many fine brands of mouthpieces and reeds

BALANCE -- The art of sound distribution, weighing each element of the music and providing an aesthetic distribution of these elements to the listener.

- CONCEPTS:
 - High sounds are louder than low sounds because they have a greater number of vibrations per second (more energy).
 - Low sounds have more audible harmonics than high sounds.
 - High sounds are often used by composers to reinforce the harmonics of the low sounds.
 - Improper balance will cause intonation problems.
- PYRAMID BALANCE -- Reducing the intensity of high sounds and expanding the intensity of middle and low sounds.
 - Approximately 75% of tutti sounds should come from the middle and low frequencies.



-- Each player, especially those who play in the high and middle frequencies, must develop the ability to LISTEN DOWN. Listening down is the act of searching for the lowest sound and balancing (and tuning) the upper sound to it.

- INSTRUMENTATION:

- Good balance must begin with good instrumentation.
- Suggested instrumentation for a 70-member ensemble:

| | |
|--------------------------|-------------------|
| 1 piccolo | 8 horns |
| 5 flutes | 8 trumpets |
| 2 oboes | 4 tenor trombones |
| 1 English horn | 2 bass trombones |
| 2 bassoons | 2 euphoniums |
| 1 contra bassoon | 4 tubas |
| 1 E-flat clarinet | 1 string bass |
| 11 B-flat clarinets | 1 piano |
| 2 bass clarinets | 1 harp |
| 1 contra bass clarinet | 7 percussionist |
| 1 soprano/alto saxophone | |
| 2 alto saxophones | |
| 1 tenor saxophone | |
| 1 baritone saxophone | |

- BALANCE IS SEEKING THE AESTHETIC PROPORTIONS BETWEEN:

- High sounds, middle sounds, low sounds
- Melody, harmony, rhythm
- Woodwinds, brasses, percussion
- Upper woodwinds, middle woodwinds, low woodwinds
- Upper brass, middle brass, low brass
- Drums and mallet instruments

BLEND -- The art of matching colors of sounds and/or mixing two or more timbres together to achieve a new color

- METAPHOR: Blue sounds and yellow sounds, when blended, will produce green sounds. Clarinets and saxophones become saxinets or clariphones.

- ANALOGY: Pipe organ.

- Two or more players (pipes) matching timbre, dynamics and pitch so that no single person (pipe) is individually audible.

INTONATION -- The art and science of playing in tune

- CONCEPTS:

- Tuning (after warming-up) will save hours of rehearsal time.
- Each ensemble must have a pitch standard (A-440 is highly recommended).
- Wind instrument pitches must be constantly adjusted while playing.
- Create the correct sound in the mind, produce a well-focused characteristic tone, predict the next pitch and be able to adjust to a higher or lower pitch by means of the embouchure, slide or hand if necessary.
- Poor tone quality produces bad intonation. They go hand in hand.
- Weak embouchures make playing in tune difficult if not impossible.
- Weak breath support will cause bad intonation.
- Incorrect ensemble balance will create bad ensemble intonation.
- Like string instruments, wind instruments must be tuned before playing. This includes the slides on all valve instruments.

-- Valve and keyed wind instruments are inherently out of tune and must be tuned by the player while performing. Pre-tuning will not mitigate this.
-- 5th and 7th overtones (partials) are flat, alternate fingerings are often needed for brass players.

-- Brass instruments often become sharp when more than one valve is used at the same time, 4th and 5th valves or slide triggers are often needed

-- Temperature affects pitch. Cold, dense air causes flatness while hot, thin air causes sharpness. The reverse is true with mallet percussion.

-- Pitch inflation (going sharp) is caused by an increase in temperature as well as the natural human desire to make high sounds higher than they should be. There is also a natural fear of playing flat. "Play as low as your can without playing flat."

-- Good intonation comes from listening and adjusting individual pitches to the pitches being played by all others. Seeking a common denominator pitch and adjusting to it is fundamental to playing in tune.

-- The responsibility for tuning and keeping pitch at the pitch standard begins with the individual player and ends with the principal player in each section.

- THE SINGING APPROACH "If you can sing it, you can play it in tune."

-- Concept: musical instruments are extensions of the human voice.

-- Think the notes and phrase, hearing it in your mind,

-- Sing it out loud, sing it in your head,

-- Play it (play what you sang). This usually requires quick adjustment.

- THE PURPOSE OF TUNING AFTER WARMING-UP:

-- To put the instrument at optimal length.

-- Optimal length will make the instrument easier to play in tune.

-- Optimal length will help mitigate fatigue.

-- Intonation problems will appear when fatigue sets in.

- INDIVIDUAL TUNING:

-- Player chooses tuning note (can be different for various instruments).

-- Play tuning note with the best possible tone.

-- Center the tone. Do not raise or lower it with embouchure.

-- Compare the pitch being produced with another person who is producing the correct pitch or with an electronic tuner calibrated at the desired pitch standard, A-440. Use ears, not eyes. It takes two to tune.

-- Make the instrument longer or shorter if necessary.

-- Recheck tuning periodically or when you hear any deterioration of pitch.

Note: Tuning prior to being completely warmed up is totally ineffective.

- SECTIONAL TUNING (TUNING BY BEATS):

-- Tune individually first.

-- Principal player, or player of lowest sounding instrument plays first.

-- As others join in one at a time, listen for BEATS.

-- Eliminate all beats.

- ENSEMBLE TUNING

-- Principal tuba, clarinet or oboe plays tuning note(s), ensemble listens and tunes accordingly.

-- Effective with mature ensembles, ineffective with less experienced ensembles.

- TUNING MELODIES AND CHORDS IN WESTERN MUSIC:

- PYTHAGOREAN TUNING – The musical scale, said to be created by Pythagoras, was a diatonic musical scale with the frequency rate as: 1, 9:8, 81:64, 4:3, 3:2, 27:16, 243:128, 2. Not in common use today.

- EQUAL TEMPERAMENT TUNING – Since the time of Bach, The equal tempered scale is the common musical scale used for the tuning of pianos and other instruments of relatively fixed scale. It divides the octave into 12 equal half-steps (semitones). This is a compromise that allows modulation and enharmonic equivalence, but makes all notes equally out of tune. In the Western culture, Equal Temperament is now so established and its tonality so tuned in our ears, that it sounds just right, though the third and the sixth degrees of a major scale ought to give problems because they are pretty much sharper than the more pure and expressive Just Intonation.

- JUST INTONATION TUNING – Intervals represented by exact integer ratios are said to be Just intervals, and the temperament which keeps all intervals at exact whole number ratios is Just temperament. Since the major triad became the foundation of harmony in Western music, the Pythagorean scale has largely been discarded in favor of the Just Diatonic Scale, or the scale of Zarlino (1540-94). The frequencies of the notes in a root position major triad are given by the fourth, fifth and sixth harmonics in the harmonic series, i.e. the frequencies should be in the ratio 4: 5: 6. (1-5:4-3:2).

Just intervals are precisely tuned to the pure harmonics of the natural overtone series. Harmonics are exact, whole-number multiples of a fundamental frequency, and are a natural phenomenon of vibrating bodies. A string vibrating at a fundamental frequency of 100 cycles-per-second, also vibrates simultaneously at harmonic frequencies of 200, 300, 400, 500, etc. cycles-per-second. Historically, the notes of musical scales in all cultures were based on these pure harmonics.

- ADJUSTING EQUAL TEMPERAMENT INTERVALS TO JUST INTERVALS:

- Major 2nd -- play 3.9 cents sharp
 - Minor 3rd -- play 15.6 cents sharp
 - Major 3rd -- play 13.7 cents flat
 - Perfect 4th -- play 2.0 cents flat
 - Perfect 5th -- play 2.0 cents sharp
 - Major 6th -- play 15.6 cents flat
 - Minor 7th -- play 29 cents flat
 - Major 7th -- play 11.6 flat
 - Major 9th -- play 3.9 cents sharp

- RECOMMENDATION: Perform melodies in Equal Temperament and use Just Intonation tuning for long sustaining chords. When chords are sustained long enough to hear up and down, it is important to produce “vertically locked” chords that resonate with great warmth and depth of sonority.

- EXPRESSIVE TUNING: -- Mature players will slightly raise sharpened notes in ascending melodic passages and slightly lower flatted notes in descending melodic lines. In major keys, the seventh degree, or

leading tone, may be played sharp and the fourth degree may be played flat.

RESULTANT TONES - A soft tone that is heard when two loud tones are sounded simultaneously. Resultant tones enhance resonance and sonority.

- **CONCEPT:** Long sustained chords will have greater resonance and sonority when we go through the steps necessary to create RESULTANT TONES.

-- A resultant tone will be produced by two notes that are tuned in such a way that the frequency of the lower note, when subtracted from the frequency of the higher note, produces a resultant tone that reinforces the lower note. For example A-220, when played with A-440 will produce the resultant tone of A-220. However, if A-440 is being played 445 instead of 440, then no resultant tone will appear. The A-220 resultant tone reinforces the A-220 lower note.

-- Using Equal Tempered Tuning an A major triad would consist of A-440, C#-554.37 and E-659.25. This will make the chord sound very unsettled when the chords are sustained long enough to hear the vertical tuning of the chord.

-- Using Just Intonation tuning, we lower the C#-554.37 by 14 cents to 550, and raise the E-659.25 by 2 cents to 660, two resultant tones will then appear that will resonate with the root note A. One resultant tone appears because C#-550, when subtracted from E-660 will produce a resultant tone of A-110, which resonates and reinforces the A-440 (two octaves lower than A-440). The second resultant tone will be created by subtracting A-440 from E-660 will produce A-220, which also reinforces the A-440 (one octave lower than A-440).

--Note: The 7th of a dominant 7th chord is lowered 29 cents in Just Intonation Tuning. This will increase sonority but lessen the dissonance. You may not wish to do this.

--Also note: The third of minor triads is raised 16 cents. The fifth is raised 2 cents. Most people cannot hear a pitch change of 5 cents or lower.



| | | | | | | | | |
|--------------------|-----|-----|--------|-----|--------|--------|--------|-----|
| Just Tuning: | 110 | 220 | 330 | 440 | 550 | 660 | 770 | 880 |
| Equal Temperament: | 110 | 220 | 329.63 | 440 | 554.37 | 659.26 | 783.99 | 880 |

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Notes on Breathing Techniques taken by William Johnson at a Workshop presented by the Boston Brass at the 12th International Conference of the World Association for Symphonic Bands and Ensembles in Singapore, July 2005:

To play a wind instrument, breathing is obviously important, and it is different than our normal, everyday breathing in several respects.

The most important single difference between our normal breathing and breathing to play a wind instrument is that our lungs need to be pretty much full of air. Our lungs need much more air in them than we usually take in during normal daily activities to play a wind instrument well, with a full tone. While a few teachers might argue this point, the lungs should in my opinion be nearly full whenever you play anything on the horn.

The diaphragm is the large, flat muscle that draws air into the lungs. The diaphragm by itself can only fill the lungs about 75% full. To completely fill the lungs requires the additional use of the muscles that surround the rib cage and cause it to expand.

Taking a large breath is a natural and uncomplicated process. What needs to be practiced by most brass players is deep breathing. I recommend two basic exercises for awareness, and would suggest further study of this topic by a serious brass player.

First, through the mouth take a slow breath in for six slow counts, "hold" the breath sipping in slightly more air for six counts (don't close the throat), and finally exhale slowly for six counts. The object of this is to fill every corner, nook, and cranny of your lungs, to feel just how full of air it is possible to get.

Follow this with a six count pattern where you breathe in very fully on count 6 and exhale on counts 1-5. This basic pattern can be varied in many ways, and certainly one critical variation would be to take breaths as an eighth note.

The object of the second exercise is to breathe in very actively, filling the lungs fully and quickly, and to also breathe in the manner that you would use to start notes and phrases in a real musical situation.

A few minutes of breathing practice is wise in any practice session to set your form. If you get light headed, sit down and breathe through the nose for a minute.

Two final breathing points. Good posture is very necessary for complete use of the lungs--if you lean to one side when you play, for example, the lungs cannot fill completely on that side. A final note is that while your lungs can't get bigger through breathing practice, your ef-

fective lung capacity can increase because you can learn to use your lungs more completely. We want to develop the use of our full lung capacity.

Another item related to breathing is “support.” A lot of brass players talk about support, but it is a term which is probably impossible to define. Certainly support is related to getting in a full breath. Proper support relates to pushing the air out of the lungs in a way that allows for a full tone, good dynamics, and control. This type of use of the muscles is unnatural, actually--the work of the diaphragm muscle is to pull air IN to the lungs, and the air flows out naturally when it is relaxed.

In playing the horn the muscles below the lungs (above our waist) contract somewhat in supporting the air column, pushing on everything “down there” and forcing the air out of the lungs from below. Especially in the high range, we want to support the air column well. This is a key as well to using less pressure and lip tension--a well supported air column will allow for a more relaxed embouchure.

However, if “support” is concentrated upon too hard, it can lead to extra tension in the body. Proper support can lead to a better tone and high range; extra tension, on the other hand, can lead to a poor tone and trouble in the high range. Try to support without unnecessary tension.

The “twa-twa” problem

Among horn players one of the most common and critical problems is a “twa-twa” articulation. Essentially there is a tonal lag to the notes, with each note starting at less than full volume. It is of course unintentional but it becomes so ingrained that the player doesn’t realize that they are doing it. This problem will cause off beats to sound late even when they are not, for example, as full volume is not achieved until a fraction of a beat after the initial articulation. In a more lyrical line it is heard as a swelling on each note, a “twa-twa” sound that ruins every phrase. This style sounds bad--try to imagine a vocalist singing this way!--but, again, the player often has no idea what they are doing, or why, because they are simply used to it. It sounds and feels normal to them.

What is usually happening is they are playing the beginning of every note softly to be sure that they don’t make a loud mistake, but this is driven on a deep, subconscious level--they are really unaware of the problem unless it is pointed out. It is unintentional.

Often support is reduced at the beginning of each note. The best exercise for simple awareness of the problem is to take your right hand out of the bell, place it on your stomach, and play. It should not move around. If this is the case, practice things like slow slurred scales and etudes until you are able to play with an absolutely even dynamic and a firm stomach. Straight air.

A great all-around exercise for eliminating a “twa-twa” is a “baps” type of exercise, where you play a series of short notes and follow the short notes with a whole note, focusing on full volume being achieved immediately on each note. Besides working on the “twa-twa” directly this really is also a great exercise for working on breathing, attacks, and accuracy.

A Guide to Better Musicianship

By William V. Johnson

The five most essential performance elements for an individual musician are:

1. **TONE QUALITY**
2. **INTONATION - BALANCE - BLEND**
3. **RHYTHM:** Precision, togetherness, tempo
4. **TECHNIQUE:** Breath control, articulation, etc.
5. **INTERPRETATION:** Accents, style, phrasing, dynamics, nuance, expression ,musical line.

The following is a list of helpful suggestions for each of these elements:

TONE QUALITY

1. Tone quality is the most important element in musical performance because it is what people really hear. It is said that “music is the art of painting pictures in tone.”
2. The first step toward developing good tone quality is to learn how to listen. This involves training the mind and the ear to distinguish and categorize all types of sounds including the undesirable sounds often described as breathy, sandpapery, thin, nasal, dull, pinched, and the desirable sounds described as rich, resonant, smooth, deep, spinning, and full.
3. Once the ability to listen has been achieved, the next step is to develop a proper concept of the tone that is most desirable for your instrument. Every instrument has what is commonly known as its **CHARACTERISTIC TONE**. The best way to achieve this is to first listen to the very best performances on your instrument by world-class players through live performances and high quality recordings. Then listen to yourself and compare. Aim high!! You are not likely to bridge the gap between you and the best overnight, but the idea is to try as hard as possible and work at it over many years.
4. Good tone quality must be developed in all:
 - a. Dynamic ranges, ppp to fff.
 - b. Pitch ranges, lowest not to highest note.
5. Poor tone quality has a devastating effect on:
 - a. Intonation (Pinched, thin tones sound sharp. Dull, sluggish tones sound flat)
 - b. Interpretation (It is difficult to perform inferior sounds with expression.)
6. Once you have learned to listen and have developed a proper concept of tone that you are trying to achieve, the next step is to practice.
 - a. Always take an adequate amount of time to warm up.
 - b. Playing long, sustained tones in all dynamic and pitch ranges is the most productive thing you can do.

c. Conquer the technical problems: good instrument, mouthpiece, reed, etc., proper breath control, proper embouchure, etc.

INTONATION

1. “If you can’t sing it, you can’t play it.” This is a phrase that is heard very often by young instrumental musicians. A mechanical musical instrument was never meant to be anything more than an extension of the human voice. Singing your notes prior to playing them on an instrument develops the most important aspect of playing in tune: getting the sounds into your head first.
2. Here is the sequence:
 - a. Think the notes and the phrase.
 - b. Hear it in your mind.
 - c. Sing it.
 - d. Finger it.
 - e. Play it.

Note: “Playing by ear” is playing something that is already in your mind. We should always “play by ear”.

3. Next comes the importance of realizing that no musical instrument, especially wind instruments, can be built so that they will automatically play in tune. Every note played on a wind instrument must be adjusted to match the sound that is preconceived in the mind. This is called compensation. Compensation is achieved in many ways. Here are some examples:
 - a. Tightening and loosening the embouchure.
 - b. Moving 1st and 3rd tuning slides (trumpet).
 - c. Alternate fingering. Use of 4th valve (euphonium, tuba).
 - d. Slide movement (trombone).
4. Every instrument has good and bad notes (e.g. the fourth line “D” on the trumpet is by nature flat.) With the help of an electronic tuner you can discover the pitch characteristics of each note on your instrument and how much compensation is needed for accurate intonation.
5. Basic tuning of the instrument is a must.
 - a. Valve brass players should periodically tune each valve slide.
 - b. Tune the main tuning slides or joints daily or even more often.
 - c. Don’t hesitate to use electronic devices. Don’t overly rely on them, however. Use your ear.
 - d. Keep the inside of your instrument clean.
6. Study the physics of sound and acoustics. This includes learning the principle of overtones as it relates to the design of musical instruments. Learn how and why your instrument works the way it does.
 - a. Fifth partials are naturally flat. Seventh partials are even flatter.
 - b. For valve brass instruments, if you need more than one valve to play a note, that note will tend to be sharp because the instrument is not long enough.

7. Become aware of the various types of tuning: Equal-tempered, Just Intonation and the Pythagorean (expressive) scale.
 - a. Use the Pythagorean, Expressive scale for playing melodies. Use Just Intonation to tune chords that last long enough for the listener to hear them vertically. Equal temperament is used mainly for keyboard instruments.
 - b. Often a note that is part of the melody is different than the same note when it becomes part of the harmony.
 - c. Musicians make these distinctions naturally. The most important factor is to realize that they exist.

8. Here are some other factors affecting pitch:
 - a. Loud tones can go flat.
 - b. Soft tones can go sharp.
 - c. Cold, dense air causes flatness.
 - d. Hot, thin air causes sharpness.
 - e. Badly fitted mouthpiece, bad reed, corks, etc. will have an adverse effect on pitch.
 - f. Lack of breath support will cause flatness, especially in flute playing.
 - g. Weak embouchures make playing in tune almost impossible.
 - h. Poor tone quality usually means poor intonation.
 - i. Incorrect posture can affect pitch.
 - j. Maladjusted instrument, air leaks, etc. will cause instruments to play out of tune.

9. Listen carefully to other players. Together you must find a common denominator pitch. Learn to give and take, and together produce what the listener will perceive as being an accurate pitch.

BALANCE

1. Balance is a skill in ensemble playing that requires both the player and conductor, while performing, to constantly weigh each element of music and provide an aesthetic distribution of these elements to the listener.

2. The higher the frequency the more intensity it has. (A piccolo is much louder than a tuba when both are playing the same written dynamic level.)

3. The concept of pyramid balance must be understood by every member of an ensemble. Pyramid balance is the reduction of high and upper middle frequencies and the expansion of lower and lower middle frequencies in order to compensate for the fact that higher frequencies are louder than lower frequencies.

4. Each player, especially those who play in the high and middle frequencies, must develop the ability to listen down. Listening down is the act of searching for the lowest sound and balancing (and tuning) the upper sound to it.

5. Bad balance usually has an adverse effect on intonation.

6. Ensembles should experiment and find the best seating plan for the ensemble and the acoustics of the hall.

BLEND

1. In our efforts to achieve a quality performance we sometimes forget about the importance of blending. When a section of the ensemble is blended, it means that each person is producing a tone that is almost the same in timbre as all other tones in this section.

2. A section cannot be blended until each player is playing in tune with each other.

3. A section cannot be blended until each player is blended and no single person can be heard.

4. When two or more unlike instruments are playing the same line, the composer is creating the sound of a new instrument. This requires a great deal of blending in order to obscure the sound of just one of the instruments. For example, saxophones and clarinets become “saxonets” or “clariphones.”

5. Each player should have a solid concept of the ideal characteristic tone and then, while listening carefully, match his or her pitch to the other players.

6. Analogy: A painter mixes blue and yellow paint together and then paints the canvas green. If he does not blend the colors properly he will see splotches of blue and yellow on the canvas.

7. Analogy: One is listening to a large pipe organ. Because the organ is so well blended, it is impossible to hear just one single pipe.

8. Create new names for instruments when two or more are playing the same line: clarioboe, trumpetone, saxohorn, etc.

RHYTHM

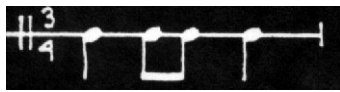
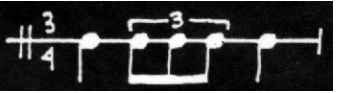
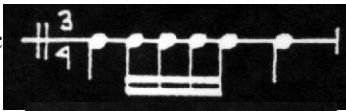

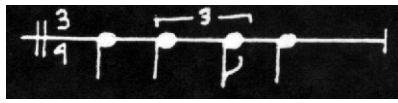
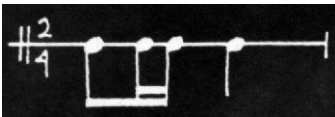
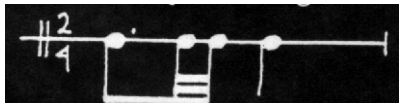
1. Rhythm is the element of music that gives it vitality. It is the means by which a composition receives life, motion, and character.

2. Rhythm: A pattern of musical sounds superimposed over a basic beat.

3. The basic beat is the life giving pulse of music. Generally speaking, the beat should be kept as steady as possible with an exact same amount of time between each pulse. A metronome is invaluable in helping to develop this important skill.

4. Through several years of practice and experience, a musician learns the basic sound of many different rhythmic patterns. One spends many more years, however, in developing the ability to play these rhythms with precision and with correct distribution of the notes within the beats.

5. Frequent distribution problems:

- a.  Second eighth note is played too soon. Beat must be divided exactly in half.
- b.  Second and third 8th notes played early. Beat must be divided in exact thirds.
- c.  Second, third, and fourth 16th notes played in wrong place. Beat must be divided into exact fourths.
- d.  16th note played early, thus producing the following rhythmic pattern: 
- e.  16th notes played too late thus producing the following rhythmic pattern: 

6. The best way to overcome these and other rhythmic problems is to **SUBDIVIDE**. This means to hear in your mind running 8th notes or, as in examples c, d, and e, running 16th notes.

TECHNIQUE

Technique has to do with the technical problems involved in playing a mechanical instrument. Without adequate technique, the other elements of musicianship are unattainable.

Below is a list of the major technical challenges in playing wind instruments.

1. **Breath support and control:** This is the most important technical aspect in playing a wind instrument. Every wind player must develop the technique of abdominal diaphragmatic breath control. We “play with the breath, not the lips.”
2. **Articulation:** From a technical point of view, articulation has to do with the various methods used in manipulating the tongue. Generally speaking, the tongue should only move a short distance when playing. Here is the order:
 - a. Place the tongue on the teeth or reed very lightly. Never bunch the tongue.
 - b. Build up the necessary air pressure behind the tongue.
 - c. Release the tongue! (This will create a small “pop” or small explosion in brass playing). Move it only a short distance and make it firm, clean and definite.
 - d. Continue the sequence but remember that in order to stop the tone, the tongue is never used. Stop the tone exactly as you do when singing “Tah”-from the diaphragm.

There are several different movements of the tongue for brass players:

- a. Single or regular (tu and ta for low notes, tee for high notes)
 - b. Legato (dol)
 - c. Double (tu, ku)
 - d. Triple (tu, tu, ku)
 - e. Flutter
3. Embouchure, Holding Positions, Fingering, and Transposition: These must be discussed separately for each instrument.
 4. How to Practice: Slow practice must always precede rapid practice. “Never play or practice faster than you are able to think or read the passage accurately.” Practice daily!!

INTERPRETATION

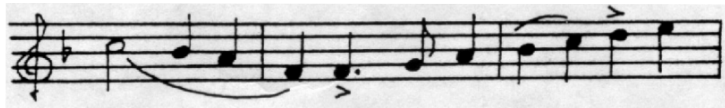
Some basic principles:

1. Much like the script to a drama production, printed music is only a symbolic representation of the actual sound of the music. The musician, like the actor, must breath life into the symbols on the page. Think of the dots on the page representing only about 40% of what the composer has created in his/her mind. The performer must recreate the missing 60%.
2. Because of the impossibility of notating the total effect, printed music must only be used as a guide to the artistic experience of performing.
3. Therefore, an important attribute of performance is INTERPRETATION.
4. Interpretation is highly personal, and can vary from performer to performer and performance to performance.
5. Some interpretation may be considered artistic and some in poor taste or ineffective.
6. Ability to interpret artistically can be enhanced by the following:
 - a. Eliminate as many technical problems as possible, such as intonation, precision, rhythm, articulation, balance, etc.
 - b. Listen to as much music as possible.
 - c. Study the history of music and the style characteristics of each era.
 - d. Study the printed score in great detail in order to gain as much input from the composer as possible.
 - e. Become emotionally involved in the music as it is performed. Get into character.
 - f. Listen to all the parts; not just your own.

The show business term, “Song and Dance,” has relevance in interpretation. Almost all musical phrases can be thought of as being imitative of the human voice or lively and dance-like in character.

Some General Rules (There are many exceptions):

1. An accented note not slurred must be slightly detached from the preceding note. Shorten the note before and play it somewhat softer than the accented note:



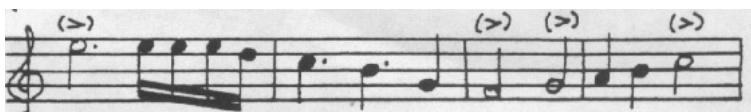
2. When two or more accented notes are played in succession, they must be separated from each other. Each one must be shortened slightly, leaving a little “daylight” between:



3. In syncopated rhythm, notes starting on upbeats or offbeats should be accented. Since they are accented, they must be played in a detached style:



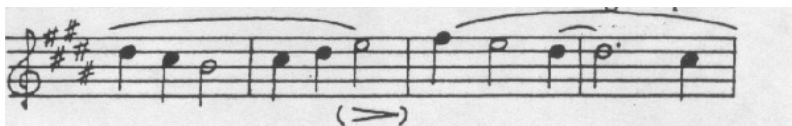
4. The longer notes of a phrase or rhythmic pattern must be played with more emphasis than shorter notes:



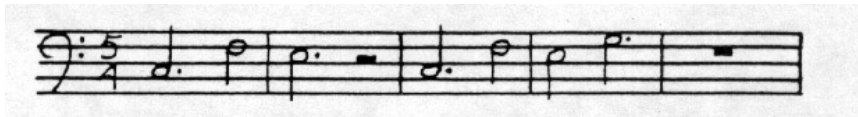
5. In fast, dance-like music, or music of a light character, notes not slurred that are equal divisions or subdivisions of a beat must be staccato. Notes of a full beat or more must be held full value:



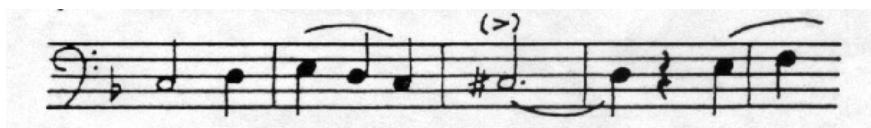
6. In singing a cantabile style, final notes of phrases should be rounded off. By tapering the last note, or making a little diminuendo just before the release, the phrase is made to sound more finished. Avoid leaving “square corners:”



7. Notes followed by rests should be held full value unless otherwise marked:



8. Notes that are altered by accidentals, ♯, or ♭ and fall on the beat should be slightly accented. A note, not in the key of the passage being played, is nearly always important and should be stressed:



18. In fast tempo, a rhythmic dot or tied notes should not be played. Note: the forward motion of a musical line depends upon emphasizing rapid notes, particularly those that are off the beat. Rapid notes need to be helped to greater prominence, not merely sandwiched between slower ones.

The image shows two sets of musical notation. The first set is for a tempo of 100 (♩ = 100) in common time (C). It consists of two staves: 'Written' and 'Performed'. The 'Written' staff shows a sequence of notes with a dotted quarter note followed by an eighth note, and a quarter note followed by an eighth note. The 'Performed' staff shows the same sequence but with the eighth notes being more prominent and slightly longer, indicating they should be emphasized. The second set is for a tempo of 112 (♩ = 112) in common time (C). It also consists of two staves: 'Written' and 'Performed'. The 'Written' staff shows a sequence of notes with a dotted quarter note followed by an eighth note, and a quarter note followed by an eighth note. The 'Performed' staff shows the same sequence but with the eighth notes being more prominent and slightly longer, indicating they should be emphasized.

The image shows a set of musical notation for a tempo of 96 (♩ = 96) in 2/4 time. It consists of two staves: 'Written' and 'Performed'. The 'Written' staff shows a sequence of notes with a dotted quarter note followed by an eighth note, and a quarter note followed by an eighth note. The 'Performed' staff shows the same sequence but with the eighth notes being more prominent and slightly longer, indicating they should be emphasized.

Some Thoughts on Phrasing and Melodic Contour:

1. Playing a musical instrument can be compared to driving a car. When the road angles upward, we apply energy to keep our momentum. When the road angles downward we release that energy and let the car move itself.
2. A phrase is like a road. It can be:
 - a. A long, gradual climb to the top.
 - b. A gradual descent from the top.
 - c. An arch-like up and down.
 - d. A series of ups and downs.
 - e. A straight line.

Objects of great beauty are often curve-like in shape. Musical curves are created by the above.
3. A musical phrase will rise both in pitch and volume toward the apex or climax and fall off after reaching it. Each note within the phrase must be leading toward this point or from this high point to a point of repose. In a musically shaped phrase, the notes must always be aiming toward or

returning from a high point.

4. A change in melodic characteristics is a sign of one phrase ending and another beginning.
5. Whenever two or more ideas appear in succession, whether exactly alike or slightly different, they can probably be broken into separate phrases.
6. Short groups of notes containing 3, 4, or 5 notes must not be confused with a phrase. These short ideas are called “motives” and go into making up a phrase.

FINAL THOUGHTS

The mind can only think of one thing at a time, but, with listening skills, one can develop the ability to go through an enormous list of things in a rapid succession. Soon you will be able to go down a check list of 30 to 40 items per 5 to 10 second intervals all while in the act of performing. This is when perceptive, critical listening begins. Divide your mind into storage units and quickly send musical events to their proper locations. These storage units can be musical elements such as melody, harmony, texture, timbre, form, meter, rhythm, articulation, as well as performance considerations such as tone quality, intonation, balance, blend, rhythm, technique and interpretation. Divide each storage unit and then subdivide until you are happy with the sensitivity that you have developed. Remember, “success is a journey, not a destination.”

QUOTES

“When you’re creating a piece of music...., you’re trying to create a family, in a sense. You’re trying to diminish *them* and *me* and *it*, and you’re trying to bring it all together so it is *us*.”

Frank Battisti

“You must give each note life, your life. You must sacrifice, you must learn to give yourself to music. Then you will make it live. Then you will be able to make other people understand music.”

“I study war and politics so that my children can study science and engineering so that their children can study music and architecture.”

President John Adams

“Improvisation is not the expression of accident but rather the accumulated yearnings, dreams and wisdom of our very soul.”

Yehudi Menuhin

“What is best in music is not found in the notes.”

Gustav Mahler

“Great artists are not great because of their technique; they are great because of their passion.”

Martha Graham

HELPFUL QUOTES

From “Who is a Good Musician” by Zoltan Kodaly (b. 1882), an outstanding Hungarian composer and one of the great music educators of all time.

Developing the ear is the most important thing of all. Concentrate first of all on recognizing note and key. Try to determine the note of a bell, a pane of glass, a cuckoo, a motor car, etc. The myth of “perfect pitch”! It is not innate but a question of practice, just like measuring by eye. In fact, before pitch was defined by international convention, the note “A” was different in every city.

Practice scales exercises assiduously. Many people, however, think that they can achieve everything if they spend enough time practicing automatic exercises for hours and hours every day. This would be roughly like reciting the alphabet faster and faster every day. Make better use of time! (To acquire a technique and money—are necessary evils. Leschetizky)

Play in time! Some virtuosi play the way a drunk man walks: not an example to follow!

Learn the basic laws of harmony early. Do not be frightened by words like theory, figured bass, counterpoint. They will welcome you in a friendly way if you approach them amicably.

To drag and to rush are equally great mistakes.

Rather play an easy piece well and beautifully than a difficult one in a mediocre way.

Try to sing, however small your voice, from written music without the aid of an instrument. This will sharpen your ear. But if you have a fine, sonorous voice do not hesitate to train it; consider it the most beautiful gift of Heaven.

You must learn to understand music on paper, too.

When you are playing, do not be concerned about who is listening to you.

Do not play “fashionable” pieces! What is fashionable will soon be out of fashion. A hundred lifetimes would not be enough to get to know all the good work that exists. Nevertheless, you must get to know all significant works of all significant masters.

Make friends with those who know more than you.

Do not propagate bad works; on the contrary, fight against them with might and main. (Of course, to do this you must know what is bad.)

Manual skill is not an end in itself: it is only valuable if it serves higher purposes. With every work they to achieve the effect the author has imagined; anything beyond gives a distorted picture.

You will save time as you follow the advice of your elders in choosing your pieces.

Love your instrument but do not deem it, in your vanity, to be the first and only one. Just consider that other instruments and singing are as beautiful each in their own place and that the most superb music is expressed by choir or orchestra.

If everybody wanted to play first violin, there could not be an orchestra. Honor every musician in his own place.

Be modest! You have not yet devised anything that was not thought of before by others. And if you succeed in inventing something new consider it as a gift from above, a gift you have to share with others. A study of the history of music and listening to masterpieces of different periods are the best remedy against vanity and conceit.

Sing in choirs often, particularly the middle parts. This will help you to become a better and better musician.

So who is a good musician? You are not one if you worry about the piece and play it to the end with your eyes glued to the music; you are not one if you stop because someone accidentally turns two pages at once. But you are one if you guess in a new piece and know it a familiar piece what is coming—in other words, if the music lives not only in your fingers, but in your head and your heart, too.

Do not judge at first hearing. What one likes at first hearing is not always the best. The masters must be studied. There are many things you will understand only as you get older.

The laws of morals and the laws of art are the same.

Without enthusiasm nothing good can be born in art.

Art is not a means of gathering riches. Be an ever better artist, the rest will come by itself.

Only when the form is quite clear to you will the spirit be clear.

On the basis of what has been said, the characteristics of a good musician can be summarized as follows:

1. A well-trained ear.
2. A well-trained intelligence.
3. A well-trained heart.
4. A well-trained hand.

All four must develop together, in constant equilibrium. As soon as one lags behind or rushes ahead, there is something wrong.

HISTORICAL PERIODS OF WESTERN ART MUSIC

This is a short history of music spanning a period of over one thousand years—from the beginning of polyphony in the Middle Ages to experiments in electronic music in the twentieth century. Each section points out a few of the important scientific, social and political events that helped to shape history and art, lists general stylistic characteristics of the music, and identifies major composers and the countries where they worked. This information is intended to provide you with a sense of perspective as you perform music from the various style periods. Insight gained through the study of music in terms of its historical and stylistic context will enhance your ability to interpret it.

You should become familiar with the six periods of Western art music and begin to recognize how composers from different times handled their stylistic and structural elements of music—melody, harmony, rhythm, dynamics, instrumentation, texture and form.

MEDIEVAL PERIOD (c. 800-1450)

The history of music usually begins in the Middle Ages because the earliest music manuscripts date from the beginning of the ninth century. European art music is rooted in plainsong or Gregorian chant, the prevailing music style of the early Christian church. Plainsong is a generic term used to describe monophonic (one-line) vocal music that is both unaccompanied and unmeasured.

Milestones of music history during the Middle Ages include the rise of polyphony (two or more lines) called organum—c.850, the invention of the music staff which eventually gave rise to our conventional systems of notation—c.1000, the emergence of two important French schools of polyphonic music composition (St. Martial and Notre Dame)—c. 1150 and 1175, and the rise of secular music exemplified by the activities of traveling musicians such as the troubadours who composed songs of love and chivalry and performed on a variety of early instruments—c. 1100-1300.

Major Medieval composers include Leonin and Perotin (these earliest-known composers were active in Paris at the Church of Notre Dame during the last half of the twelfth century), Guillaume de Machaut (France), Francesco Landini (Italy), John Dunstable (England) and Guillaume Defay (Burgundy).

RENAISSANCE PERIOD (c.1450-1600)

The Renaissance (French, meaning “rebirth”) was a time of vigorous artistic and intellectual activity. A revival of interest in the philosophy, art and architecture of the Ancient Greeks and Romans occurred. This interest expressed itself in a brilliant flowering of the arts and literature during the late fifteenth and sixteenth centuries. Many of the great artistic and intellectual achievements of Western man occurred during the Renaissance. Consider, for example, the accomplishments of such men as Michelangelo, Leonardo da Vinci and William Shakespeare.

Music was an important part of the widespread creative activity that occurred during the Renaissance. The rise of music printing in the sixteenth century stimulated the growth of all types of music. Although interest in instrumental music steadily increased throughout the period, the greatest musical achievements of the Renaissance occurred in the realm of polyphonic vocal music, especially sacred music. Both the Protestant Reformation and the Catholic Counter Reformation inspired many great choral compositions.

The Renaissance is called The Gold Age of Vocal Polyphony because the preferred performance medium was the unaccompanied (a capella) vocal ensemble. Polyphonic choral compositions of the fifteenth and sixteenth centuries have four or more voice lines that are similar in character, equal in importance, and homogeneous in tone color.

Major Renaissance composers include Josquin des Pres and Orlando de Lasso (Netherlands,) Giovanni da Palestrina (Italy) and William Byrd (England).

BAROQUE PERIOD (c. 1600-1750)

The seventeenth and early eighteenth centuries constitute one of the great ages in the history of Western man. Scientific discoveries by Galileo, Kepler and Newton, and philosophical writings by Descartes, Spinoza and Leibniz not only alter man's view of himself and his relationship to the physical universe, but also laid the foundations of modern science and thought.

Important social, political and historical events of the Baroque era include the rise of Nationalism in Europe, the Thirty Years War (1618-48), the English Civil War and Restoration (1642-60), and the colonization of the Americas. Absolute monarchs such as Louis the XIV of France govern in Europe; the patronage system is still in effect (patrons of the arts include Popes, emperors, kings, rulers of city states and the wealthy classes).

Because Italy remained the most influential musical country during the seventeenth century, Baroque music is dominated by Italian ideas. Important new vocal forms such as the opera and oratorio were developed in Italy, and Italian-trained musicians were employed throughout Europe (for example, the Italian composer Jean Baptiste Lully worked for the King of France). Even the German composers Bach and Handel, whose compositions represent the culmination of the Baroque musical style, were greatly influenced by Italian ideas. Because of Italy's position of influence during the Baroque era, Italian became the internationally accepted language of Western art music.

Stylistic characteristics of Baroque music:

Melodies are basically monothematic with liberal use of imitation and sequence; long, irregular phrases are common; ornamentation abounds; melodies are often elaborate.

Harmonies exhibit fast harmonic rhythm (change rapidly) with an active bass line; cadences are infrequent; modulations are to closely related keys through the circle of fifths; the major-minor system of tonality is established. Baroque music uses the thoroughbass or basso continuo technique in which the space between two principal lines, a florid treble and a firm bass, is filled by unobtrusive harmony improvised at the keyboard (harpsichord or organ)

Rhythms in fast tempos are often exuberant and strongly emphasize the beat; in slow tempos, dotted notes are interpreted as double dotted notes; tempo fluctuations are rare, although moderate ritardandos are traditionally employed at cadences.

Dynamics originate in the early Baroque. (Italian composers begin to indicate dynamics in their scores around 1600.) Dynamics are predominately terraced; modest crescendos and decrescendos appear toward the end of the period.

Instrumentation changes greatly. The Baroque organ assumes a position of dominance as the king of instruments; the violin family replaces the viol family and becomes the backbone of the orchestra; the harpsichord, flute, oboe, bassoon, natural trumpet and horn, and timpani are used extensively in all types of music; the trombone is restricted mainly to church music. Orchestration, the technique of specifying instruments in the score, gradually evolves from a flexible instrumentation (early Baroque) to a specific instrumentation (late Baroque).

Textures are predominantly polyphonic with liberal use of contrapuntal and antiphonal techniques.

Forms employing imitation and variation predominate (canzona, ricercare, fugue, chaconne, passacaglia, theme and variations, concerto grosso); instrumental forms such as the suite, partita, overture, trio sonata, sonata da camera and sonata da chiesa assume a position of prominence; new vocal forms appear (opera, oratorio and cantata).

CLASSICAL PERIOD (c.1750-1825)

The Classical period in music coincides with The Age of Reason or The Enlightenment, a time when many educated people believed that man's rational abilities should govern his behavior. In other words, reason, not faith, should be man's guide to seeking the truth. This secular attitude stimulated much intellectual activity during the period, activity that encouraged the compilation of the first encyclopedia which was published in France between 1751 and 1772.

Important social, political and historical events of the Classical period include the American and French Revolutions. Enlightened despots such as Frederick the Great (Prussia) and Catherine the Great (Russia) initiate programs of social reform. A cosmopolitan spirit prevails in many European cities.

The Classical period is important in the history of music because of the development of new instrumental forms and styles that were radically different from those employed during the Baroque era. The most important newly established form was the sonata, to which are related the symphony, string quartet, concerto and overture.

The late eighteenth century also marked the beginning of the active concert life which we associate with art music. Prior to that time, music had been almost exclusively confined to the homes of the nobility, to the church, and to the opera house. The rapid growth of amateur musical societies served to make music an important part of middle class life and helped to create a large concert-going public. Thanks to its inherently musical population and to the presence of three great composers, Haydn, Mozart and Beethoven, Vienna became the musical capital of Europe from around 1760 to 1827.

The qualities that are usually associated with music of the Classical period—clarity, balance and restraint—are revealed most clearly in the compositions of Haydn and Mozart; their music exhibits a high degree of refinement, elegance and beauty.

Stylistic characteristics of Classical music:

Melodies are generally singable, with regular phrasing; thematic contrast and development are frequently employed; melodic embellishments (ornaments) are not excessively used.

Harmonies are predominantly diatonic, with conventional nonharmonic tones, chord progressions and cadences; modulations are to closely related keys through the circle of fifths; slow harmonic rhythms with static bass predominate; harmony supports melody.

Rhythms and meters are conventional and tend to emphasize the first beat of the measure.

Dynamics acquire greater importance than in the preceding period. In addition to terraced dynamics, crescendos and decrescendos are widely employed.

Instrumentation of the Classical orchestra is established—strings, woodwinds in pairs, natural trumpets and horns and timpani; this ensemble produces a clear and balanced sound. The instrumentation of military bands includes pairs of oboes, clarinets, horns and bassoons with the occasional addition of other wind and percussion instruments.

Textures are predominantly homophonic (melody supported by a chordal accompaniment).

Forms include sonata-allegro form and other single movement forms such as the rondo; extended formal designs for the sonata, symphony, string quartet, concerto and overture are developed to a high artistic level; new instrumental forms such as the serenade and divertimento appear.

Major Classical composers include Franz Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig von Beethoven. The latter giant of Western Art music represents both the late Classical and

early Romantic periods.

The first compositions of unusually large wind appear in France toward the end of the eighteenth century. Composers such as Francois Gossec and Simone Catel write patriotic band music during the French Revolution.

ROMANTIC PERIOD (c. 1825-1900)

The nineteenth century was dominated by the Industrial Revolution. During the 1800s, urban population grew rapidly in both Europe and America. This growth was caused by the rise of the factory system of manufacturing. Great advances in technology such as the steam locomotive, the electric light bulb and the wireless telegraph revolutionized industry, commerce and transportation.

Important ideas and historical events of the nineteenth century include political uprisings in many European cities (1848); publication of the *Communist Manifesto* (Marx and Engels, 1848) and *On the Origins of Species* (Charles Darwin, 1849); migration of Europeans and Asians to America; rapid expansion and development of the American West; American Civil War; introduction of universal public education; and a growing belief in the freedom, equality and brotherhood of man. A spirit of nationalism flourishes in many European countries (latter half of the century).

Romantic art tends to emphasize the importance of the individual, particularly his feelings and desires, and to place imagination over reason as a guide to self-expression. Therefore, the qualities of Romantic art may be broadly characterized as being unrestrained, highly emotional and subjective. Romantic artists, composers included, were reacting against the rationalism of Classical art (eighteenth century) which emphasized order and restraint.

In music composition, this reaction greatly influenced form. Composers freely expanded established forms and created three important new forms- the character piece for piano, the art song, and the symphonic poem for orchestra. The latter form, with its emphasis on extra-musical ideas (programmatic music), largely draws its inspiration from literature. Literary works inspired a tremendous quantity of music.

A large part of the concert repertory performed by today's artists is Romantic music. A new type of musical leader, the virtuoso conductor, comes to prominence directing the Romantic orchestra. The technique of orchestration develops as the orchestra grows and instruments improve.

Stylistic characteristics of Romantic music:

Melodies are generally lyrical; irregular phrasings are common; leitmotiv (leading motive) technique is often employed whereby a musical theme is associated with an idea, emotion or person.

Harmonies are lush, sensuous and often chromatic; third-relationship modulations are frequent; altered chords, deceptive cadences and nonharmonic tones (suspensions, appoggiaturas and the like) are freely used.

Rhythms and meters are basically conventional, although polyrhythms, especially pulsating triplets against duplets, are common; subtle tempo fluctuations abound (rubato, meno mosso, poco accelerando).

Dynamics are greatly expanded, including long, orchestrated crescendos and decrescendos, dramatic climaxes, expressive shadings and quick changes.

Instrumentation of the orchestra grows to include a large string section, triple or quadruple winds, percussion, harp and keyboard instrumental the sound of this ensemble

is very colorful and sonorous. Tone colors and ranges of string instruments are expanded; technical possibilities of wind instruments increase due to mechanical improvements such as the Boehm system and valves. Amateur brass bands begin to flourish in England and America soon after the invention of valves (1830-402). Later in the century, professional American bands begin to employ mixed woodwind-brass-percussion instrumentation. This development lays the foundation for the modern concert band. Nineteenth century bands and their music were part of popular entertainment not art music.

Textures are predominantly homophonic with some non-imitative polyphony.

Forms include the character piece for the piano, the art song, and the symphonic poems; established Classical forms such as the symphony, concerto, overture and opera are freely expanded.

Major Romantic composers include Franz Schubert, Robert Schumann, Felix Mendelssohn, Richard Wagner, Johannes Brahms, Anton Bruckner, Richard Strauss and Gustav Mahler (German and Austrian composers who dominated the world of Romantic music); Gioacchino Rossini, Gaetano Donizetti and Giuseppe Verdi (Italian Opera); Hector Berlioz (French); Frederick Chopin (Polish); Peter Tchaikovsky and Nicolas Rimsky-Korsakov (Russian); Edvard Grieg (Norwegian), Jan Sibelius (Finnish), Anton Dvorak and Bedrich Smetana (Bohemia) and Modeste Mussorgsky (Russian)- representative Nationalistic composers who often employed native folk melodies, dance rhythms and other indigenous resources in their music.

COMTEMPORARY PERIOD (20th Century)

More than any other period in the history of mankind, the twentieth century is a time of rapid change. A person born around 1900 who lived to be at least eighty years old would have witnessed the post-industrial revolution, the atomic age, the space age and the widespread application of technology. Significant discoveries in scientific and technical fields such as medicine, physics, biology, aerospace, astronomy and electronics have radically changed the way we live and think.

Important social, political and historical events of the twentieth century include two world wars, the struggle of Capitalism versus Communism, the establishment of compulsory education, a world-wide population explosion, and the emergence of the Third World countries (Africa, Latin America, Asia and the Middle East).

Twentieth century art music is difficult to describe because it encompasses a diversity of styles and trends-Impressionism, Expressionism, Neoclassicism, Atonalism, Serialism, Aleatoric (chance) Music, Electronic Music and so on. Early twentieth century composers experimented with new approaches to music composition, strongly rejecting the subjective elements of Romantic music. While some composers looked to the distant past for fresh material and ideas, others looked to the future searching for new ways to express their creative ideas. Today, composers are still exploring new horizons, and there are many currents and cross currents in art music.

Because we are witnessing a period of experimentation in music composition, audiences have been slow in accepting or appreciating contemporary music. Although the situation has improved somewhat recently, the average music lover still prefers to listen to eighteenth and nineteenth century music.

Stylistic characteristics of Contemporary music:

Melodies are frequently angular, fragmented and disjunct (often difficult to sing and play); dissonant melodic intervals are common; a few composers experiment with intervals smaller than a half step.

Harmonies are generally dissonant; there is liberal use of secundal, quartal and quintal chords; modal harmonies and cadences are used. Harmonies and melodies of twelve tone music are serially organized.

Rhythms are frequently complex, reflecting the complexities of modern society; polymeters, asymmetrical meters and changing meters are common; composers experiment with nonmetric music (free rhythm).

Dynamics are precisely marked; extreme dynamic levels, subtle nuances of dynamics, and polydynamics are common.

Instrumentation varies with many composers preferring to write for mixed chamber ensembles; conventional instruments are used in new ways-extreme registers, unusual techniques, multiphonics, and so on; synthesizers and computers create new sounds; any organized sound, including noise and environmental sounds, is used; experimentation in music composition forces composers to develop new systems of notation such as graphic notation. The concert band and wind ensemble begin to be recognized as a viable performance medium with great expressive potential.

Textures are often extremely dense or very thin; composers experiment with texture as an expressive element; emphasis is on contrapuntal textures in keeping with the importance of the linear aspect of contemporary music.

Forms include new uses of Classical and Baroque forms; composers create new forms and experiment with formless music.

Major twentieth century composers include Claude Debussy and Maurice Ravel (French Impressionist); Arnold Schoenberg (inventor of the twelve tone system of music composition); Igor Stravinsky, Bela Bartok and Paul Hindemith (three great composers who lived and worked in the United States); Gustav Holst, Ralph Vaughan Williams and the Australian-born Percy Grainger (known for their excellent band and orchestra music based on English folksongs); and Charles Ives, Aaron Copland, William Schuman and Vincent Persichetti (a few of America's many respected composers who wrote music for band and orchestra).

SOURCES FOR FURTHER STUDY

Harvard Concise Dictionary of Music by Don Michael Randel.

A History of Western Music by Donald Jay Grout.

Prentice-hall history of Music Series edited by H. Wiley Hitchcock. This series of paperback books by various authors covers the six periods of Western art music, plus *Music in the United States*; *Folk and Traditional Music of the Western Continents*; and *Music Cultures of the Pacific, the Near East and Asia*.

INSTRUMENT CARE AND CLEANING

Moisture, fingerprints and dust cause the most damage to musical instruments. Moisture left in and on instruments will ruin pads and rust the key mechanisms on woodwinds, and corrode finishes on valves and trombone slides. As important as it is to keep an instrument clean, it is equally important to keep instruments lubricated. Lack of lubrication will also cause excessive wear to key mechanisms, valves, and trombone slides. Report any problems with a state instrument to the manager immediately.

CLEANING OF WOODWINDS

AFTER EVERY PLAYING:

1. Remove reed from mouthpiece. Remove mouthpiece. Drain all moisture, swab out insides (except saxes), and wipe all fingerprints from key mechanisms and outside of instrument.

EVERY WEEK:

1. Remove the mouthpiece cap and ligature from mouthpiece in lukewarm water (NOT HOT) and mild soap. Rinse and dry.
2. Remove dust between and underneath keys.
3. Grease corks before they feel dry, or an instrument is hard to assemble.

EVERY 6-8 WEEKS:

1. Lubricate key mechanisms with a small drop of key oil wherever one metal part moves against another.
2. Wipe off excess oil! Too much oil collects dust and ruins pads.

CLEANING OF BRASSES

AFTER EVERY PLAYING:

1. Drain all water from the instrument and wipe off all fingerprints.

EVERY WEEK:

1. Oil valves (and hand slide on trombone). Remember that if valves and hand slide become sluggish, the instrument is already being ruined.

EVERY 6-8 WEEKS (more often during marching season)

PISTON VALVE INSTRUMENTS

1. Remove and soak all piston valves, slides, mouthpieces, and the rest of the instrument in lukewarm water and mild soap.
2. Clean insides of slides with a brush.
3. Rinse, air dry thoroughly, lubricate valves and slides, reassemble instrument, and polish outside (don't use metal polish on lacquered instruments, lacquer polish is available from the manager).

ROTARY VALVE INSTRUMENTS

1. Run lukewarm water and mild soap through instrument, pressing down keys so water goes through entire instrument. Rinse.
2. Remove and soak slides and mouthpiece in lukewarm water and soap.

3. Clean insides of slides with a brush.
4. Rinse, air dry thoroughly, lubricate valves and slides, reassemble instrument, and polish instrument (don't use metal polish on lacquered instruments, lacquer polish is available from the manager).

TROMBONES

1. Remove and soak handslide, tuning slide, mouthpiece, and the rest of the of the instrument in lukewarm water and mild soap.
2. Wipe off all lubricant from handslide, and brush out insides of handslide and tuning slide.
3. Rinse, air dry thoroughly, lubricate, reassemble, and polish instrument (do not use metal polish on lacquered instruments, lacquer polish is available from the manager).

FINES

Fines will be levied as follows for neglect, misuse, and excessive wear of instrument. Fines will also be levied for failing to report damage of an instrument to the Equipment Manager, as well as for leaving accessories (mutes, instrument stands, etc.) in the bandroom.

INSTRUMENTS

1. First Offense.....\$5.00
2. Second Offense.....\$10.00
3. Third Offense.....Instrument Revoked!

ACCESSORIES

1. First Offense..... \$1.00
2. Thereafter.....\$2.00

All Hail, Green and Gold

(Cal Poly Alma Mater)

**All Hail, Green and Gold,
May your praises e'er be told
Of Friendship, and of courage
And of stalwart sons of old!
All Hail, Green and Gold,
In your name we shall prevail,
So to California Polytechnic,
Hail! Hail! Hail!**

- Harold P. Davidson

Ride High, You Mustangs

(School Fight Song)

**Ride High You Mustangs,
Kick the frost out, burn the breeze
Ride High You Mustangs
Chin the moon and do it right
Ride High and cut a rusty
Fight! Fight! Fight!**

- Harold P. Davidson