

Band Book

2010 - 2011

CALIFORNIA POLYTECHNIC STATE UNIVERSITY, SAN LUIS OBISPO

MUSTANG BAND



UNIVERSITY JAZZ BANDS



WIND ORCHESTRA



WIND ENSEMBLE



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Communication Page

ENSEMBLE DIRECTORS

ANDREW MCMAHAN

Director of Bands
Office: Room 214-A
Office phone: 756-2556
E-mail: amcmahan@calpoly.edu
<http://www.calpoly.edu/~amcmahan/>

CHRISTOPHER WOODRUFF

Associate Director of Bands
Office: Room 214-A
Office phone: 756-2556
E-mail: cwoodruf@calpoly.edu
<http://www.calpoly.edu/~cwoodruf/>

PAUL RINZLER

Director of Jazz Studies
Office: Room 122
Office phone: 756-5792
E-mail: prinzler@calpoly.edu
<http://music.calpoly.edu/faculty/rinzler.html>

LEN KAWAMOTO

Assistant Director of the Mustang Band
Office: Room 214-A
Office phone: 756-2556

MUSIC DEPARTMENT CONTACTS

TERRY SPILLER

Department Chair
Office phone: 756-2177
E-mail: wspiller@calpoly.edu

DRUCI REESE

Administrative Support Coordinator
Office phone 756-2607
E-mail: dreesee@calpoly.edu

MICHELE ABBA

Administrative Support Assistant
Office phone: 756-2406
E-mail: mabba@calpoly.edu

BEN REVELEY

Department Technician
Office: Room 217-B
Office phone: 756-6835
E-Mail: breveley@calpoly.edu

INSTRUMENTAL FACULTY

- Shelly Granger – Flute
- Jamie Roberts – Oboe
- Lisa Nauful – Bassoon
- Brian Hermanson – Clarinet
- Dave Becker – Saxophone
- Christopher Woodruff – Trumpet
- Jennifer Dodson – Horn
- Roy Main – Low Brass
- Ross Sears – Percussion
- Jennifer Sayre – Harp
- Paul Rinzler – Jazz Piano

Introduction

The Mustang Band, Wind Orchestra, 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 Orchestra, Wind Ensemble and Jazz Bands will be perceived by the faculty as a unique individual with 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, as an individual and in ensemble experiences.

MISSION

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

- **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.
- **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.
- **Service:** To provide cultural and entertainment events for the campus and community, and, on occasion, lend color and atmosphere to certain university events.
- **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 may 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 Band Book.
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 service" each quarter (Wind Orchestra & Wind Ensemble). The band service 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 service is required each quarter. A band service is typically less than one hour; however, the time required varies. Officers usually place sign-up sheets on the bulletin board several days prior to the completion of each task.

4. Good manners serve the same purpose in a rehearsal (class) as they do at the dinner table or in an office. Good manners have evolved for those 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 developed 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 classroom situations, simply ask yourself what deportment would make for the smoothest cooperation and best serve the cause of learning. Inappropriate behavior includes (but is not limited to) the following: arriving late or leaving the rehearsal early, allowing your cell phone to disturb the class, texting, bringing your bicycle into the rehearsal room, leaving the room except when absolutely necessary, reading newspapers or books, doing homework, chatting with neighbors and packing up disruptively before the rehearsal is dismissed. It is important to establish high professional behavior standards now so that it will come natural to you when you enter your profession and begin your career.

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 or an unexcused tardiness to a performance may 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 absence lowers 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 all of the conductors for that ensemble (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 conductors/directors and the ensemble member. It will be up to the conductors/directors 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 conductors/directors 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.

Please use the e-mail system for notification:

- **Andrew McMahan** :: amcmahan@calpoly.edu
- **Paul Rinzler** :: prinzler@calpoly.edu
- **Christopher Woodruff** :: cwoodruf@calpoly.edu

General Policies

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 conductors/directors. As members of the band, non-credit persons will be graded the same as enrolled members and will be expected to receive an A or B. Violation of this policy will result in being dismissed from the program.

MUSIC & SUPPLIES

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. A pencil is also required for each rehearsal.

METRONOME & ELECTRONIC TUNER

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

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. The Korg CA40 is excellent and sells for less than \$20. <http://www.korg.com/products.aspx?ct=46> Also the TM-40 (tuner & metronome)

- <http://www.wwbw.com/Korg-TM-40-Digital-Tuner-Metronome-210533-i1125538.wwbw>
- <http://www.wwbw.com/Korg-CA-40-Electronic-Chromatic-Tuner-210132-i1125500.wwbw>

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 conductors, in certain circumstances, can make exceptions. For example, students who graduate at the end of the Winter Quarter or students who have unavoidable class conflicts.

COMMENCEMENT

It is the duty of all Wind Ensemble members to perform for the Spring Commencement. Wind Orchestra members may be asked to fill in for graduating seniors in the Wind Ensemble. (The Choirs perform for the Winter Commencement) Wind Orchestra members may volunteer to participate but are not 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 Band an honorarium for his or her performance. The deadline to discuss any conflicts concerning the Spring Commencement with the conductors will be on or before the time of the audition for membership in Wind Orchestra or Wind Ensemble. Conductors will not accept or discuss Commencement conflicts at any time during the Spring Quarter.

AUDITIONS

Participation in all band ensembles is by audition only. There are no exceptions. Auditions will take place in September for the Fall Quarter and October and November for the Winter/Spring Quarters. Audition sign-up sheets will be placed on the bulletin board outside Room 214-A prior to the beginning of the audition period.

AN AUDITION IS A COMMITMENT ON YOUR PART TO PARTICIPATE IN THE ENSEMBLE SHOULD YOU BE CHOSEN TO DO SO. PLEASE DO NOT AUDITION IF YOU ARE UNABLE TO MAKE THIS COMMITMENT. IF YOUR CIRCUMSTANCES CHANGE AFTER YOUR AUDITIONS, CONTACT THE APPROPRIATE DIRECTOR(S) AS SOON AS POSSIBLE.

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 quiet 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 except in designated areas (and never on the bus.) It is expected that smokers be respectful of non-smokers, and vice-versa.
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.
4. Room service and outside phone calls will not be available in rooms.
5. There must be no damage to the hotel and property.
6. 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.
7. Sleeping somewhere other 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 policy will be dealt with immediately and severely. Violators will be sent home at their own expense and grades will be adjusted.

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 or 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 (socks) and black dress shoes.

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

UNIVERSITY JAZZ BANDS

Concert attire for the UJB will be announced prior to each concert.

MUSTANG BAND

MB uniform unless otherwise announced. (See MB policies)

CONTRACT

Found in this Band Book is a contract, which must be downloaded, signed by all ensemble members and returned to the Band Office Manager at the beginning of the third week of the quarter. This contract will hold each member responsible for having read the material in the Band Book 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. Everyone 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 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.

MARCHING BAND UNIFORM

- **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.
- **Pep Band Uniform:** Pep Band shirt, jeans, and close toed shoes with optional band hat.

- **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.
- **Uniform Cleaning:** All formal marching uniforms are dry-clean only. At the end of each marching season, used formal uniforms are cleaned free of charge to band members. If a member's uniform is dirtied during the season, it is the member's responsibility to have his or her uniform cleaned mid-season at the designated local dry cleaner. Please ask the current uniform manager for the phone number and location of the dry cleaner used by the Mustang Band. Remember that formal uniforms are loaned under contract to members each year. Please respect your uniform; we need them to last a long time.

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, Enthusiasm, 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 football 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 Directors. Alumni must adhere to all policies set forth in the Band Book.

PEP BAND

Pep Band participation is required unless the student can demonstrate to the instructor a class conflict, which would preclude attending regular rehearsals and/or performances. If a student is unable to attend rehearsals, then he/she will be placed into an inactive status and, in order to perform at the games, 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.

RISK MANAGEMENT

Risk management is first and foremost concerned with student safety. This handbook intends to outline conduct in a manner that exhibits care and concern for the well being of members, guests, and the community around you. Members must take personal responsibility for their actions to help ensure the safety of others. The goal of risk management is not to prevent the band from having fun, but it is to help the band reduce potential hazards while having fun. We aim to use these tools to prevent problems from occurring.

Risk is something that must be managed, not eliminated. As a member of this organization, you must help your peers understand how important it is for the band to be concerned with risk management. Everyone must use good common sense and take steps to manage the risks that are inherent in band events.

BAND SOCIAL GATHERINGS POLICIES

1. Any event in which there are six or more members of the band together will be considered an official band event regardless of the previous planning.
2. A Social Gathering is defined as a coordinated party in which six or more members are present. (Members are discouraged from living in a unit with six or more members of the band.)
3. The possession and/or use of alcoholic beverages while participating in any band event or in any situation sponsored by the band, will be consistent with all campus, city, county, and state laws.
4. There will be no possession, use, and/or sale of illegal drugs or controlled substances at any Social Gathering or event that would be associated with the organization.
5. Cal Poly Mustang Band does not promote or condone underage drinking or the purchase of alcohol for anyone under 21 years old.
6. If someone is found to have given an underage person an alcoholic beverage at a Social Gathering, the following action will be taken:
 1. For the first offence, the drink will be removed from the underage person and both the giver and receiver of the drink will be warned and reminded of the underage drinking policy.
 2. For the second offence, the drink will be removed from the underage person and both the giver and receiver of the drink will be asked to leave.
7. Cal Poly Mustang Band does not condone driving under the influence of any alcohol or drug. Any member who fails to comply with this is subject to immediate expulsion from the band program.

8. At least one Sober Driver will be designated for each Social Gathering who will be available to pick up and drop off band members who are incapable of driving themselves between 9pm - 2am.
9. Scheduled Social Gatherings will have a guest list consisting of current band roster members. The Social Gathering Coordinator and Directors must approve any alumni or guests prior to the event.
10. Scheduled Social Gatherings will start at 9pm and end no later than 2am.
11. There will be a minimum of 3 Sober Members for every scheduled Social Gathering.
12. No music will be played after 2am.
13. Any noise coming from the Social Gathering (music and/or voices) should be low enough that it cannot be heard from the street.
14. No kegs will be allowed at the Social Gathering.
15. No glass containers will be allowed at the Social Gathering.
16. No member shall initiate any form of fighting at any Social Gathering.
17. If someone's alcohol consumption reaches an irresponsible level (slurring of speech, trouble with motor movements/balance, aggressiveness, etc.) the following actions will be taken:
 1. If they are in possession of alcohol, it will be immediately confiscated
 2. They will be escorted by a Sober Member to a safe residence and be looked after for the remainder of the evening.
 3. If alcohol poisoning is at all suspected, action will be immediately taken; we will either call 911 or a Sober Driver, accompanied by at least one Sober Member, will take the individual to the nearest hospital so the can receive appropriate care.
18. A first aid kit must be present at the Social Gathering. The Sober Members will provide a designated kit.

SOBER MEMBER RESPONSIBILITIES

1. Sober Members are never to be under the influence of any alcohol or drugs while in this role.
2. Sober Members are responsible for enforcing the Band Social Gathering Policies from the time an event begins to the time the event ends.
3. Sober Members will be required to make sure that door regulation policies are enforced.
4. Sober Members will be required to keep an eye on every individual at the event.
5. If a Sober Member suspects that an individual has had too much alcohol, he or she is to adhere to the policies outlined in the Band Social Gathering Policies.
6. If a Sober Member observes an underage person with alcohol, he or she is to adhere to the policies outlined in the Band Book.
7. Sober Members will make sure that there is easy access to the exit of the property at all times.

DOOR REGULATION POLICIES FOR SOCIAL GATHERINGS

1. There will be one Sober Member at the front entrance at all times during the event. He or she may take turns in shifts with other Sober Members at the event.
2. No non-members will be allowed to enter after 12am regardless of the guest list.
3. No one under the age of 21 will be allowed to bring alcohol to the Social Gathering.
4. Any individuals who are visibly drunk will not be allowed to enter at any time.
5. A Sober Member at the door is responsible for adhering to the guest list.
6. A Sober Member at the door will prohibit anyone to leave the event with an open container of alcohol.
7. Sober Members who fail to comply with any of these responsibilities will be reported to the Judicial Board.

BAND CAMP SEMINAR

1. The band, in conjunction with Kappa Kappa Psi, will have an annual seminar during band camp on alcohol, drugs, sexual assault, and risk management.
2. Members are required to attend the seminar. Members who join the music program after the seminar will be required to review the material covered in the seminar.
3. If a member is not present without valid excuse from the Directors, the Directors will apply consequences.
4. Members are encouraged to ask any questions they have but must be respectful to the person giving the seminar.

JUDICIAL BOARD RESPONSIBILITIES

1. The Judicial Board will include the current CEO, AEO, and section leaders.
2. The purpose of this group is to provide a peer trial for offenders of any policies outlined in the Band Book, including this Risk Management Handbook.
3. Any decisions made by the Judicial Board will be approved by the Directors before made final.
4. Potential levels of repercussions are as follows (in no set order):
 - Warning - verbal or written
 - Written contract
 - Grade alteration recommendation
 - Removal of name from the Social Gathering guest list
 - Required assignment as Sober Member
 - Suspension from the band program for a given time
 - Expulsion from the band program permanently

Failure to comply with any of these guidelines will result in immediate disciplinary action. Additionally, failure to follow these guidelines could jeopardize the band's existence and affiliation with the university.

Schedule of Events

2010-2011 WIND ORCHESTRA AND WIND ENSEMBLE

FALL QUARTER

Day	Date	Activity	Time	Location	Ensemble
Thu.	Oct. 21	Dress Rehearsal	7:10 pm	PAC – Harman Hall	WE
Fri.	Oct.22	Showcase Concert	8 pm	PAC – Harman Hall	WE
Fri.	Nov. 19	Dress Rehearsal	4:30-6 pm	PAC – Harman Hall	MB
Fri.	Nov.19	Dress Rehearsal	7:10-7:45 pm	PAC – Harman Hall	WO/WE
Fri.	Nov.19	Dress Rehearsal	8:00-8:40 pm	PAC – Harman Hall	WO
Fri.	Nov.19	Dress Rehearsal	8:50-10 pm	PAC – Harman Hall	WE
Sat.	Nov.20	Sound Check	6:00-6:30 pm	PAC – Harman Hall	MB
Sat.	Nov.20	Sound Check	6:30-7 pm	PAC – Harman Hall	WE
Sat.	Nov.20	Sound Check	7-7:30 pm	PAC – Harman Hall	WO
Sat.	Nov.20	BandFest 2010!	8 pm	PAC – Harman Hall	MB/WO/WE

WINTER QUARTER

Day	Date	Activity	Time	Location	Ensemble
Mon.	Jan.17	Holiday Rehearsal	4:30-6:30 pm	Room 216	WO
Mon.	Jan.17	Holiday Rehearsal	7:10-9 pm	Room 216	WE
Fri.	Mar.4	Dress Rehearsal	5:00 to 6:30 pm	PAC – Harman Hall	WO
Fri.	Mar.4	Dress Rehearsal	7-9 pm	PAC – Harman Hall	WE
Sat.	Mar.5	Sound Check	5:45 pm-6:45 pm	PAC – Harman Hall	WE
Sat.	Mar.5	Sound Check	7:50 pm-7:30 pm	PAC – Harman Hall	WO
Sat.	Mar.5	Winter Concert	8 pm	PAC – Harman Hall	WO/WE

SPRING QUARTER

Day	Date	Activity	Time	Location	Ensemble
Fri.	Apr.15	Rehearsal	6:10-8:30 pm	PAC – Harman Hall	WE
Sat.	Apr.16	Sound Check	12:20-1:30 pm	PAC – Harman Hall	WE
Sat.	Apr.16	Warm-up	7:30-8 pm	PAC – Pavilion	WE
Sat.	Apr.16	Open House Concert	8 pm	PAC – Harman Hall	SYM/UJB/WE
Mon.	May 30	Holiday Rehearsal	5:10-6:30pm	Room 216	WO
Mon.	May 30	Holiday Rehearsal	7:10-9:00 pm	Room 216	WE
Fri.	June 3	Dress Rehearsal	5:10-6:30pm	PAC – Harman Hall	WO
Fri.	June 3	Dress Rehearsal	7:10-10:pm	PAC – Harman Hall	WE
Sat	June 4	Sound Check	6:00-6:45pm	PAC – Harman Hall	WE
Sat	June 4	Sound Check	7:00-7:30pm	PAC – Harman Hall	WO
Sat.	June 4	Spring Concert	8:00 pm	PAC – Harman Hall	WO/WE
Mon.	June 6	Rehearsal	7-9 pm	Room 216	WO/WE
Wed.	June 8	Rehearsal	7-9 pm	Room 216	WO/WE
Fri.	June 10	Rehearsal	7-9 pm	Room 216	WO/WE
Sat.	June 11	Commencement	8:00am-11:30am	Stadium	WE
Sun.	June 12	Commencement	8:30am-11:30am	Stadium	WE

2010-2011 UNIVERSITY JAZZ BANDS

CONCERTS

Day	Date	Activity	Time	Location
Fri.	Oct. 22	Parent's Weekend Ensemble Showcase	8 pm	Spanos Theatre
Sat.	Oct. 23	Parent's Weekend BBQ	2:30-5:30 pm	Bldg 2 lawn
Fri.	Dec. 3	Fall Jazz Concert	8 pm	Spanos Theatre
Sat.	March 12	Just Jazz Concert	8 pm	Spanos Theatre
Fri.	May 21	Jazz Night Concert	8 pm	PAC – Harman Hall

Other performances TBA

2010-2011 MARCHING BAND AND PEP BANDS – FALL QUARTER

Events marked with an asterisk (*) will not require the entire band. We will assign smaller bands (A/B) to attend these events.

Day	Date	Activity	Time
Sat	Sep 4	Football vs Humboldt State	1pm - 10pm
Sat	Sep 11	Football vs Montana	1pm - 10pm
Tue	Sep 14	New Students Pre Band Camp	3pm - 5pm
Tue	Sep 14	Athletics Rally	5:30pm - 8:30pm
Wed	Sep 15	WOW Kick Off 1	2pm - 3:30pm
Wed	Sep 15	WOW Kick Off 2	3:30pm - 5pm
Wed	Sep 15	Returners' Percussion Camp	6pm - 10pm
Thu	Sep 16	Returners' Percussion Camp	3:30pm - 10pm
Fri	Sep 17	Band Camp Part 1	1pm - 9pm
Sat	Sep 18	Band Camp Part 1	9:00am - 9pm
Sun	Sep 19	Band Camp Part 1	10:00am - 3pm
Sun	Sep 19	Volleyball vs Bakersfield	3pm - 7pm
Thu	Sep 23	Pep Rally	11:00am - 12pm
Fri	Sep 24	Band Camp Part 2	6pm - 9pm
Sat	Sep 25	Band Camp Part 2	9:00am - 9pm
Sun	Sep 26	Band Camp Part 2	10:00am - 6pm
Fri	Oct 1	Volleyball vs Fullerton*	6pm - 10pm
Sat	Oct 2 - Sun Oct 3	Football AT Fresno State	
Fri	Oct 8	Volleyball vs Riverside*	6pm - 10pm
Sat	Oct 9	Volleyball vs UCSB*	6pm - 10pm
Sat	Oct 16	Men's Soccer vs Irvine*	7pm - 9pm
Fri	Oct 22	Volleyball vs Northridge*	6pm - 10pm
Sat	Oct 23	Game Day Rehearsal	9:00am - 12pm
Sat	Oct 23	Football vs North Dakota	4pm - 10pm
Wed	Oct 27	Men's Soccer vs UCSB*	8pm - 10pm
Sat	Oct 30	Game Day Rehearsal	9:00am - 12pm
Sat	Oct 30	Football vs St. Francis	4pm - 10pm
Sat	Nov 6	Mens Basketball vs East Bay*	6pm - 10pm
Fri	Nov 12	Volleyball vs Pacific*	6pm - 10pm
Sat	Nov 13	Game Day Rehearsal	9:00am - 12pm
Sat	Nov 13	Football vs UC Davis	4pm - 10pm
Thu	Nov 18	Mens Basketball vs Monterey Bay*	6pm - 10pm
Fri	Nov 19	BandFest Rehearsal	4pm - 6pm
Sat	Nov 20	BandFest	8pm - 10pm

Wed	Nov 24	Mens Basketball vs Loyola Marymount*	
Wed	Dec 1	Mens Basketball vs Hawaii*	7pm - 11pm

Events marked with an asterisk (*) will not require the entire band. We will assign smaller bands (A/B) to attend these events.

FOOTBALL TOURNAMENT SCHEDULE

If Cal Poly hosts the first and/or second round, we will be attending and performing just as any other home game.

- Sat Nov 27 First Round
- Sat Dec 4 Second Round
- Thu Dec 16 - Sun Dec 19 Semifinals
- Fri Jan 7 - Mon Jan 10 Championship (Frisco, Texas)

VOLLEYBALL TOURNAMENT SCHEDULE

Volleyball tournament band size is limited by the NCAA and Conference guidelines - we will not be able to take the full band.

- Thu Dec 2 - Sun Dec 5 Volleyball Tournament
- Thu Dec 9 - Sun Dec 12 Volleyball Regionals
- Thu Dec 16 - Sun Dec 19 Volleyball Championship

Notes

- The above schedule does not include Fall Quarter Women's Basketball games. That schedule will be announced at a later time.
- The football playoffs and volleyball tournament schedule will be announced as they are made available to us. Please be prepared to attend these games, as it is easier to tell your professors that the teams will not be advancing and be at a lecture/class for which you've already been excused than it is to ask for dismissal later in the quarter.
- Please check the online schedule (at <http://www.band.calpoly.edu/schedule.html>) regularly for any updates. We will do our best to give you as much warning as possible for any changes made to the schedule, but please be flexible, as our performances are tightly coupled with athletics scheduling.

BAND SERVICE

WIND ORCHESTRA AND WIND ENSEMBLE

In addition to attending rehearsals and concerts, each member of the ensemble is required to complete a Band Service project each quarter. The Band Service 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 Service assignments must be approved by the officer in charge of the project in order to receive credit.

The Band Service is really easy to get done. Most people get their Band Service fulfilled through set-up and teardown of concerts. The time 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 Service may result in the lowering of your grade by one letter. No one wants to get a B or C in band, so be sure to get it done.

Projects will be announced and signup sheets will be posted.

The Rehearsal

CONCEPTS

1. Webster's Dictionary says that a rehearsal is "something recounted or told again." The word rehearsal 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. 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.)
3. 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.
4. 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 rehearsal 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.
4. Students will often apologize for missing a rehearsal by saying, "sorry for the inconvenience." It should be understood that missing a rehearsal is far more than an inconvenience.

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. Several 30-minute sessions in a day are better than a 3-hour marathon practice session. Here is a suggested routine for wind players, which may be easily adapted for percussionists:

1. Warm-Up

- 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*.
- 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.
- Scales for manual dexterity and articulation
 - 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. Use varying articulations (staccato, slur-two tongue-two, double tongue, etc.) to prepare for styles needed in the literature that follows.

2. Literature

- 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 owns a “method book” for his or her instrument. For example, each trumpet player should own a copy of the Complete Conservatory Method for Trumpet by J. B. Arban. Method books are fun and will provide hours of challenge and enjoyment in the practice room. Such method books can be found at most music stores.

- 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.
- Excerpts for the next ensemble rehearsal
 - During rehearsals identify what passages in the music need work and have them mastered by the next rehearsal. In your practice, focus on the phrases that need the attention. One must not arrive at a rehearsal unprepared. Ensemble rehearsal is where individual practice and effort contributes to the group experience.

3. 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.
- Here are some suggestions as to how to learn difficult passages:
 - Divide the passage into several 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. Try building the larger excerpt from the end, adding earlier fragments with every successful repetition.
 - Practice at the tempo that you can play all of the notes correctly, in rhythm, in tune, and with expression. Don’t speed up when it’s easy and slow down when it’s difficult. 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. Even if you haven’t achieved the ideal tempo in that practice session, always leave an excerpt after having played it successfully at a steady tempo.
 - 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. Then play only the first three notes, and finally play all of the notes. Move the metronome up and soon you will have it.

4. Break up the phrase into its fundamental elements:

- Sing the phrase to get the music in your ear.
- “Air” the phrase to find the proper flow and continuity.
- “Technique” the phrase to focus the rhythm of the fingers.
- Slur the entire phrase.
- Add required articulations to the phrase

A Daily Practice Routine

(from Alex Iles' master class hosted at Cal Poly, May 2009)

1. Away from the Horn

- Breath, posture
- Buzzing, ears, singing
- Usually part of a thorough warm-up, these can also be used to check and stretch the basic mechanics used to create sound on our instrument.

2. On-horn Fundamentals

- Sound/Intonation
- Time/Rhythm
- Flexibility/Articulation
- Reading/Ear Play Part 1
- Upper/Lower extremes
- Rest & Water
- The most important element of practice, fundamentals are the building blocks for successful musical performance. A player with solid fundamentals has at their disposal the skills necessary to read and perform at a high level in any musical context: solo, chamber music and large ensemble playing.

3. Mining for Music

- Etudes, Solos, Parts
- Tunes (Ear Play Part 2)
- Improvisation
- Composition
- Focused Listening (with the horn)
- Here, the fundamentals are applied and reinforced. Etudes will exercise specific skills in the context of a formal piece of music. Playing tunes, written and as improvisation, invite expressive playing: as Bud Herseth says, "Never practice, always perform."

4. Input

- Concerts and Recordings
- Rehearsing/Sight-reading
- Books/Periodicals
- Organizations/Guilds
- This can be done any time away from the instrument but also can be used to fill in the rests during a practice session. Listen to a recording of a favourite musician, read an article about reed making, etc.

Alex Iles serves as a trombone and jazz instructor at the California Institute of the Arts and California State University, Northridge and has recorded and performed with many of the musical profession's most celebrated artists.

- <http://www.youtube.com/watch?v=cWk9C1YU6jY>
- <http://www.youtube.com/watch?v=O6xafOtx3lc>

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, 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 that 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.

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.”
Nadia Boulanger
- “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



Kappa Kappa Psi

NATIONAL HONORARY FRATERNITY

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 band members who dedicate themselves to band service and share a deep love for music and the arts. Officially, we are an honorary band fraternity that acts as a student service and leadership recognition society. We serve all of the Cal Poly Bands as well as the local music community. In short, we are a group of enthusiastic and dedicated students who do everything that we can to

promote the continued existence and welfare of the bands at our university and in our community.

Iota Pi is the local chapter of the organization at Cal Poly. We were established in 1992 by our sponsor, William Johnson (Director of Bands Emeritus), and 14 members of the Cal Poly Bands (including the notorious Len.) We have been actively involved in the inner workings of the bands since our installation.



WHAT DO YOU DO?

The Iota Pi chapter organizes a number of service events throughout the year. We set up the stages for concerts, clean the band room, organize the music library, and administrate many large events, such as the annual Cal Poly All-State Music Festival and the 73rd National Convention of the American Bandmasters Association, held in 2007 in San Luis Obispo. In the community, we've performed for the Village, a local retirement home, and promoted music to the local youth through our Musical Carnivals, among other activities.

In addition, we host numerous social events for the bands and for the fraternity. Favorites include the annual Musicians' Ball, the All-Band BBQ, post-concert receptions, games of Capture the Flag and Assassin, video scavenger hunts, Board Game/ Movie parties, bonfires, and hikes up Bishop Peak.

ARE THERE OTHER CHAPTERS OF KAPPA KAPPA PSI?

Yes! There are 14 chapters in the Western District alone, including those at UCLA, UCI, Fresno State, Washington, Arizona, ASU, and San Jose State. Nationwide, there are about 200 chapters. There are also many chapters of our sister sorority, Tau Beta Sigma, although we do not have one at Cal Poly.

Iota Pi is very active on the district and national levels. Over the last two years, we traveled to Tempe, Arizona for the 2010 Western District Convention, to UCLA and Seattle, Washington for the 2009 and 2010 District Leadership Conferences, and to Phoenix, Arizona for our National Convention in 2009. We also hosted the 2009

Western District Convention, securing the site for it and planning several of the activities. We have been repeatedly named one of the top chapters in the country by receiving the national Chapter Leadership Award in each of the last 5 biennia.

WHY SHOULD I JOIN?

KKPsi provides several leadership opportunities for students, ranging from organizing a post-concert reception to running the entire All-State Music Festival. Even though we maintain strict no-hazing, no-alcohol, and no-discrimination policies, we preserve the aspects of a social fraternity, providing our members with an unforgettable bonding experience with some of the most dedicated people you'll ever meet.

HOW MUCH TIME WOULD I HAVE TO COMMIT?

Our policy on priorities is school first, then the bands, and then KKPsi. Membership in the fraternity is meant to be a privilege, not a life sentence. Actives are required only to attend the weekly fraternity meetings, held on Sundays at 7 p.m. Beyond that, Actives can participate in as much or as little as they choose (but, of course, you get out of it what you put into it).



HOW DO I JOIN?

Get to know us! During fall quarter, we plan a number of social events (like the Video Scavenger Hunt and Capture the Flag) not only so that new band members can get to know everyone, but also so that we can get to know the individuals interested in joining Iota Pi. Some might call these "rush" events, but you don't have to go to them to become a member. If you're interested in joining, just talk to some of our Actives. We want everyone who is excited to serve the bands, so just make yourself known!

During fall quarter we have open meetings, where anyone who is interested in the organization can come and meet the brothers and get a closer look at what we do. Our President, Vice

President, and a few of our Active members meet with those who are interested in joining individually for a formal interview. Those who are selected for membership are invited to join the year's education class.

The education class meets weekly during the winter quarter to learn the history and inner workings of the national fraternity, the district, and our chapter. They also organize and participate in a few projects together. Again, we adhere strictly to a no-hazing policy, and members of the education class can drop out of the program at any time if they find that our organization isn't right for them. After all of the education meetings and projects are completed, the membership candidates are initiated as Active Brothers.



WHERE CAN I FIND MORE INFORMATION?

Any of our Actives would love to talk to you about the fraternity, so just ask any of us, or contact our President, Erin Stearns, at president@iotapi.com. You can also visit the national website at <http://www.kkpsi.org> or our chapter website at <http://www.iotapi.com>.

We hope you'll check us out and see if Kappa Kappa Psi is right for you.

AEA,

The Brothers of Iota Pi
Kappa Kappa Psi
<http://www.iotapi.com/>

Resources

IMPORTANT WEB SITES

1. History of the Wind Band

- <http://academic.lipscomb.edu/windbandhistory/>
- http://en.wikipedia.org/wiki/History_of_wind_band
- http://en.wikipedia.org/wiki/Concert_band
- http://books.google.com/books?id=9ETZ4SYNo_AC&pg=RA2-PA8&dq=Wind+Band+Composers%20&sig=ACfU3U0z_MF-GA63a6zQBUHDrAXKpx-stg
- <http://www.northlandpublishers.com/timeandthewinds.html>

2. Philosophy of Music Education - Johann Pestalozzi

- <http://www.infed.org/thinkers/et-pest.htm>
- <http://www.giml.org/>
- <http://homepage.mac.com/wbauer/hpmused/archive/reimer.html>

3. Tools and instruments for musicians

- <http://www.windplayer.com/shop/BX589.html>
- <http://www.wwbw.com/>
- <http://www.nickrailmusic.com/>
- <http://www.petersontuners.com/>

4. Method Books, sheet music and recordings

- <http://www.jwpepper.com/>
- <http://www.hickeys.com/>
- <http://www.meredithmusic.com/>
- <http://www.shatteringmusic.com/>
- http://www.giamusic.com/music_education/index.cfm
- <http://www.sheetmusicplus.com/>
- <http://www.rkingmusic.com/>

5. Important People in our profession

- http://en.wikipedia.org/wiki/John_Philip_Sousa
- http://musiced.about.com/od/famousmusicians1/Famous_Musicians.htm
- <http://www.psgilmore-society.org/index.html>
- <http://www.worldmilitarybands.com/Edwin%20Franko%20Goldman.htm>
- <http://www.dws.org/sousa/>
- http://en.wikipedia.org/wiki/Frederick_Fennell
- <http://www.nysbda.org/Symposium2003/battisti.html>

6. Physical and mental health in music

- <http://www.amazon.com/Inner-Game-Music-Barry-Green/dp/0385231261>
- <http://www.alexandertechnique.com/>
- <http://www.attitudeconcepts.com/>
- http://www.youtube.com/watch?v=Ae-VJ_lauCw

ORGANIZATIONS SPECIFIC TO YOUR INSTRUMENT

- The National Flute Association: <http://www.nfaonline.org/>
- International Double Reed Society: <http://www.idrs.org/>
- International Clarinet Association: <http://www.clarinet.org/home.asp>
- North American Saxophone Alliance: <http://www.saxalliance.org/>
- Saxophone Links: <http://www.saxsales.com/SaxophoneLinks.html>
- International Horn Society: <http://www.hornsociety.org/>
- International Trumpet Guild: <http://www.trumpetguild.org/>
- International Trombone Association: <http://www.ita-web.org/>
- International Tuba Euphonium Association: <http://www.iteaonline.org/2008/index.php>
- Percussive Arts Society: <http://www.pas.org/>

These associations are dedicated to the promotion and education of those interested in specific instruments. Visit their web sites for discussion groups, conferences and other links that may be of interest.

MISCELLANEOUS LINKS

CAL POLY

- Music Department -- <http://music.calpoly.edu/>
- Performing Arts Center -- <http://www.pacslo.org/>
- Wind Orchestra and Wind Ensemble -- <http://www.windorchestra.calpoly.edu>
- Mustang Band -- <http://band.calpoly.edu/>
- Jazz Band -- <http://cla.calpoly.edu/~prinzler/UJBWebSite/intro.html>
- Symphony -- <http://symphony.calpoly.edu/>
- Iota Pi Chapter of Kappa Kappa Psi -- <http://www.iotapi.com/>

OTHER

- Kappa Kappa Psi/Tau Beta Sigma -- <http://www.kkytbs.org/>
- World Association for Symphonic Bands and Ensembles (WASBE) -- <http://www.wasbe.org/>
- College Band Directors National Association -- <http://www.cbdna.org/>
- American Bandmasters Association -- <http://americanbandmasters.org/>
- National Band Association -- <http://www.nationalbandassoc.org/>
- Music Educators National Conference -- <http://www.menc.org/>
- California Music Educators Association -- <http://www.calmusiced.com/>
- California Band Directors Association -- <http://www.cbda.org/>
- Conductors Guild -- <http://www.conductorsquild.org/>
- Southern California Band and Orchestra Association -- <http://www.scsboa.org/>
- The Mid-West International Band and Orchestra Clinic -- <http://www.midwestclinic.org/>
- International Music Products Association (NAMM) -- <http://www.namm.com/>

INTONATION SURVEY

No. _____

Musician _____
 Age _____ Date of Birth _____
 Parents Name _____
 Address _____ Tel. _____
 School _____ City _____
 Organization _____
 Have Played _____ Years _____ Months
 Instrument or Voice _____
 Instrument in the Key of _____
 Make and Model _____
 Serial Number _____
 Age of Instrument _____
 Date _____ Time _____

	m. to	m.
	m. to	m.
	m. to	m.
	m. to	m.
	m. to	m.

Temperature _____
 Humidity _____
 Loudness _____
 Observer _____
 Mouthpiece Used _____
 Tuning Device Setting _____
 Valve Slide { 1st. _____
 Positions { 2nd. _____
 { 3rd. _____

Remarks:

CHROMATIC SCALE	CENTS	DEVIATION	AVE	REL.
A ₅				
G ₅				
F ₅				
E ₅				
D ₅				
C ₅				
B ₄				
A ₄				
G ₄				
F ₄				
E ₄				
D ₄				
C ₄				
B ₃				
A ₃				
G ₃				
F ₃				
E ₃				
D ₃				
C ₃				
B ₂				
A ₂				
G ₂				
F ₂				
E ₂				
D ₂				
C ₂				
B ₁				
A ₁				
A ₁				

Figure 5—General Intonation Chart

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."

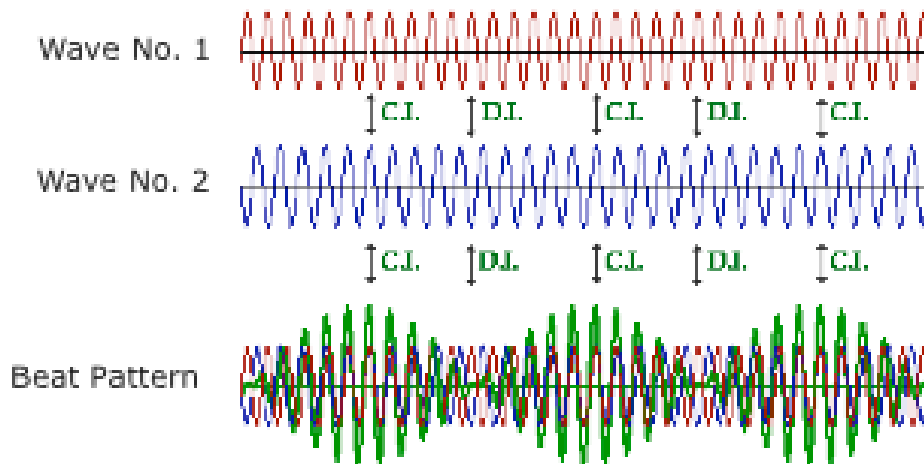
DEFINITIONS

- **ACOUSTICS**
 - The science that deals with the production, control, transmission, reception and effects of sound.
 - 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 struck 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 resonant 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, 4ths, 5ths, 6ths, 7ths, 8ths, 9ths, 10ths, etc. all at the same time. Each of these segments produce a series of resonate frequencies called overtones 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 overtones), 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).

- 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*
 - Well-built instrument
- 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
- INSTRUMENTATION:
 - Good balance must begin with good instrumentation.
 - Suggested instrumentation for a 70-member wind orchestra:

• 1 piccolo	• 11 B-flat clarinets
• 5 flutes	• 2 bass clarinets
• 2 oboes	• 1 contra bass clarinet
• 1 English horn	• 1 soprano/alto saxophone
• 2 bassoons	• 2 alto saxophones
• 1 contra bassoon	• 1 tenor saxophone
• 1 E-flat clarinet	• 1 baritone saxophone

- 8 horns
- 8 trumpets
- 4 tenor trombones
- 2 bass trombones
- 2 euphoniums

- 4 tubas
- 1 string bass
- 1 piano
- 1 harp
- 7 percussionists

- **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

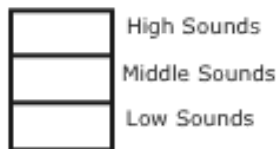
- **METAPHOR:** Blue sounds and yellow sounds, when blended, will produce green sounds. Clarinets and saxophones become saxinets or clariphones.
- **ANALOGY:** Pipe organ.
 - Two or more players (pipes) matching timbre, dynamics and pitch so that no single person (pipe) is individually audible.

- **INTONATION --** The art and science of playing in tune

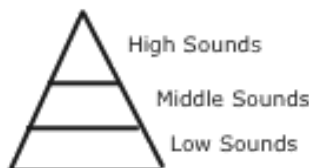
- **CONCEPTS:**

- 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.

In order to achieve this:



we must perform this:



- 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 you 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.
 - Mature players instinctively know where the pitch standard is on their instrument and will adjust accordingly.
- 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 or 17 cents sharp 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 away 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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- A Guide to the Understanding and Correction of Intonation Problems, Al Fabrizio, 1914, Meredith Music Publications
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- Teaching Techniques and Insights For Instrumental Music Educators, Revised Edition, Joseph L. Casey, 1991, GIA Publications

A = 440...right?

(trick question)

The truth about pure temperament.

In the key of A major, A equals 440. In the key of C major, A equals 440...right? Wrong. Now you may ask, "who cares" or "how does that affect me?" If you are a wind, brass, or string player you should care, and it does affect you...more than you may think.

In the booklet to The Tuning C.D., a chart on scalar intonation is provided, as seen below.

Interval Name To sound "in tune"...

Major 2nd	is to be played 3.9 cents sharp.
minor 3rd	is to be played 15.6 cents sharp.
Major 3rd	is to be played 13.7 cents flat.
Perfect 4th	is to be played 2.0 cents flat.
Perfect 5th	is to be played 2.0 cents sharp.
Major 6th	is to be played 15.6 cents flat.
minor 7th	is to be played 17.6 cents sharp.
Major 7th	is to be played 11.6 cents flat.

As you can see an A, the major 6th in the key of C major, should be performed 15.6 cents flat. In numerical terms, the same A that was equal to 440 in the key of A major must now bend down in pitch (436.06) to sound "in tune" for the key of C major.

If you are in the key of F Major and perform an A...in order for it to sound "in tune" you must play the A, or Major 3rd, 13.7 cents flat (436.54). If you do not, the note will sound "sour." Technically, you will hear beats, or waves.

Most of the finer musicians bend their pitch naturally due to good intonation discrepancy, however for the rest of us...a Tuning C.D. will set us straight.

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 effective 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.

Jazz Band Articulations

INTERNATIONAL ASSOCIATION OF JAZZ EDUCATORS



HEAVY ACCENT
Hold full value.



HEAVY ACCENT
Hold less than full value.



HEAVY ACCENT
Short as possible.



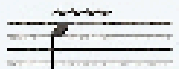
STACCATO
Short—not heavy.



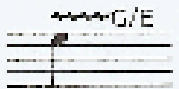
LEGATO TONGUE
Hold full value.



THE SHAKE
A variation of the tone upwards—much like a trill.



LIP TRILL
Similar to shake but slower and with more lip control.



WIDE LIP TRILL
Same as above except slower with wider interval.



THE FLIP
Sound note, raise pitch, drop into following note (done with lip on brass).



THE SWEAR
Slide into note from below and reach correct pitch just before next note. Do not rob preceding note.



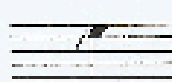
THE DOIT
Sound note then gliss upwards from one to five steps.



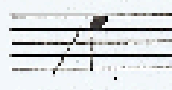
DU
False or muffled tone (Plunger closed).



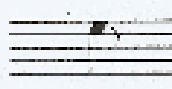
WAH
Full tone—not muffled (Plunger open).



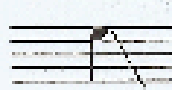
SHORT GLISS UP
Slide into note from below (usually one to three steps). No individual notes are heard in a gliss.



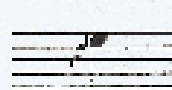
LONG GLISS UP
Same as above except longer entrance.



SHORT GLISS DOWN
The reverse of the short gliss up.



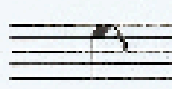
LONG GLISS DOWN
The reverse of the long gliss up.



SHORT LIFT
Enter note via chromatic or diatonic scale beginning about a third below.



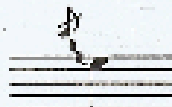
LONG LIFT
Same as above except longer entrance.



SHORT SPILL
Rapid diatonic or chromatic drop. The reverse of the short lift.



LONG SPILL
Same as above except longer exit.



THE FLOP
A rapid slide down harmonic or diatonic scale before sounding note.



INDEFINITE SOUND (Ghost or Swallowed notes)
Deadened tone—indefinite pitch.

Rehearsal Goals

- TONE QUALITY:
 - Beauty, control, clarity, focus, consistency and warmth;
 - Characteristic tones: individual, sections and ensemble.
- BALANCE AND BLEND
 - Resonance and sonority achieved by artistic and effective distribution of high, middle and low sounds;
 - Effective artistic relationship between melody, harmony, rhythm and color;
 - Balance between woodwinds, brass and percussion;
 - Blend among individuals within sections and blend of sections to sections;
 - Adequate adjustments to hall acoustics.
- INTONATION
 - Proper tuning prior to performance with consistent pitch standard;
 - Accuracy of horizontal tuning, melodic lines;
 - Accuracy of vertical tuning, chords;
 - Successful correction of natural pitch inaccuracies of wind instruments;
 - Consistency of intonation.
- RHYTHM AND METER
 - Accuracy of note and rest values;
 - Secure and consistent pulse, steadiness of tempo;
 - Accuracy of note and rest distribution within beats;
 - Rhythmic precision and ensemble togetherness;
 - Accurate interpretation of meters.
- TECHNIQUE AND ARTICULATION
 - Note accuracy;
 - Fluency and facility;
 - Security and artistry of attacks and releases;
 - Artistic response to staccato, legato, and slur markings.
- STYLE, INTERPRETATION AND EXPRESSION
 - Achievement of effective sound concept and imagery;
 - Artistic choice of note lengths in relationship to chosen styles;
 - Effective response to dynamics indicated in the score;
 - Dynamic contrast;
 - Consistent and sensitive use of musical nuance to indicate phrase structure and phrase contouring;
 - Artistic choice of tempos;
 - Emotional involvement;
 - Overall expression.

Helpful Quotes

(These quotes are 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:
 - A well-trained ear.
 - A well-trained intelligence.
 - A well-trained heart.
 - 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

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

Liebnitz 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, partia, overture, trio sonata, sonata da camera and sonata da chiesa assume a position of prominence.

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 van Beethoven. The latter giant of Western Art music represents both the late Classical and early Romantic periods. The first compositions of unusually large wind ensembles appear in France toward the end of the eighteenth century. Composers such as François 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 Origin 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 they 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), Antonin 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.

CONTEMPORARY PERIOD (20TH AND 21ST CENTURIES)

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.
- 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.

World-Class Performers

The purpose of the following list is to provide the student with a varied--but by no means exhaustive--list of instrumental performers of superlative artistic merit. Some of these are historical references and examples of their playing may not be available. Nonetheless these are players who are known to have set new standards of technical brilliance and expressive possibilities for the practitioners who followed.

The serious student should build a library of recordings on their instrument. These examples can continually serve as models of tone control and provide inspiration for technical development.

Furthermore, exemplars of musical excellence on other instruments certainly should be included; for example, these vocalists provide excellent models for phrasing and dynamic character: Ella Fitzgerald, Jessye Norman, William Warfield, Samuel Ramey, Placido Domingo, and Joao Gilberto.

Flute

- William Kincaid (1895-1967)
- Jean-Pierre Louis Rampal
- James Pellerite
- Jeanne Baxtresser
- James Galway
- William Bennett
- Robert Langevin
- Emily Beynon
- Mary Karen Clardy
- Michael Debost
- Mathieu Dufour
- Anne Zentner
- Jeffrey Khaner
- Paul Renzi

Oboe

- Marcel Tabuteau (1887-1966)
- Eugene Izotov
- Ray Still
- Shea Scruggs
- Liang Wang
- David Weiss
- Ariana Ghez
- Gordon Hunt
- Korey Marshall
- Elizabeth Koch
- Paul J. Sherman
- Richard Woodhams

Bassoon

Classical:

- Julius Weissenborn
- Leonard Sharrow (1915–2004)
- Sherman Walt (1923-1989)
- Roger Birnsting
- Karen Borca
- Lindsay Cooper
- Bill Douglas
- Per Hannevold
- Paul Hanson
- Judith LeClair
- Doug Ostgard
- Daniel Matsukawa

Jazz:

- Michael Rabinowitz
- Paul Hanson

Clarinet:

Classical:

- Larry Combs
- Richard Stoltzman
- Stanley Drucker
- Frank Cohen
- Wenzel Fuchs
- Ricardo Morales
- Kálmán Berkes
- Jack Brymer
- Michael Collins
- Martin Fröst

- Thea King
- Kari Kriiku
- Karl Leister
- Andrew Marriner
- Sabine Meyer
- Charles Neidich
- Anthony Pay
- Gervais de Peyer
- John Koljonen
- Jon Manasse
- Margot Leveret
- Russell Harlow

Jazz:

- Pete Fountain
- Benny Goodman

Saxophone

Classical:

- Marcel Mule (1901-2001)
- Sigurd Manfred Raschèr
- Eugene Rousseau
- Otis Murphy
- Kenneth Tse
- Thomas Walsh
- Joseph Lulloff
- Donald Sinta
- Dale Underwood
- Larry Teal
- Branford Marsalis
- Seoul Saxophone Quartet
- San Francisco Saxophone Quartet

Jazz:

- Branford Marsalis
- Charlie Parker
- Cannonball Adderley
- Sonny Stitt
- Johnny Hodges
- Lester Young
- Coleman Hawkins
- Ben Webster
- Dexter Gordon
- John Coltrane
- Sonny Rollins
- Joe Henderson
- Wayne Shorter
- Michael Brecker

Trumpet

Classical:

- Jean-Baptiste Arban
- Adolph "Bud" Herseth
- Allen Vizzutti
- Eric Aubier
- Sergei Nakariakov
- Alison Balsom
- Maurice Andre
- Wynton Marsalis
- Susan Slaughter
- Arturo Sandoval
- George Vosburgh
- Christopher Martin
- Robert Sullivan
- David Bilger
- David Krauss
- John Hagstrom
- Rod Franks
- Maurice Murphy
- James Thompson
- Philip Smith
- William M. Williams
- Arturo Sandoval
- Maurice André
- David Hickman

Jazz:

- Dizzy Gillespie
- Maynard Ferguson
- Clifford Brown
- Miles Davis
- Louis Armstrong
- Tomasz Stanko
- Ingrid Jensen
- Clark Terry
- Toru "Tiger" Okoshi
- Arturo Sandoval
- Wynton Marsalis

Horn:

Classical:

- Dennis Brain (1921-1957)
- Mason Jones
- Barry Tuckwell
- Franz Strauss
- Gail Williams
- Jennifer Montone
- Philip Farkas
- Vincent DeRosa
- Giovanni Punto
- Dale Clevenger
- Richard Oldberg
- Eric Ruske
- Norman Schweikert
- Thomas Bacon
- Shelly Showers
- Michelle Perry
- Julius Watkins
- John Clark
- Jim Buffington
- Mason Jones
- James Winter

Jazz:

- Jim Rattigan
- Tom Varner
- Julius Watkins
- Mark Taylor

Trombone

Classical:

- Arthur Pryor (1870-1942)
- Joseph Alessi
- Christian Lindberg
- Denis Wick
- Roy Main
- Loren Marsteller
- Alex Isles
- James Miller
- Herbert Ausman
- Ian Bousfield
- Dudley Bright
- Eric Carlson
- James Miller
- Ronald Barron
- Eric Crees
- James Maynard
- Dany Bonvin
- JoDee Davis
- Andrew Malloy
- Ralph Sauer
- Larry Zalkind
- Bones Apart (trombone quartet)

Jazz:

- Bill Watrous
- J.J. Johnson
- Glenn Miller
- Tommy Dorsey
- Jack Teagarden
- Curtis Fuller
- Edward Ory
- Slide Hampton
- Al Grey
- Bass Trombone
- Blair Bollinger
- Charles Vernon
- John Rojak
- Murray Crewe
- George Curran
- John Englekes
- Thomas Leyendecker
- James Maynard
- Robert Hughes

Euphonium

Classical:

- Steven Mead
- Leonard Falcone
- Brian Bowman
- Robert Childs
- Herbert Scott
- Bert Sullivan
- Alex Mortimer
- Nicholas Childs
- Charley Brighton
- David Childs
- Roger Behrend
- Philip D. Franke
- Brandon Jones

Jazz:

- Rich Matteson
- Maynard Ferguson

Tuba

Classical:

- William Bell (1902-1971)
- Arnold Jacobs
- Roger Bobo
- Harvey Phillips
- Tommy Johnson
- Sam Pilafian
- Carol Jantsch
- Jerry Young
- Westley Jacobs
- Patrick Sheridan

- Floyd Cooley
- Gene Pokorny
- Tony Clements
- Jim Self
- Ron Bishop
- Dudley Bright
- Matthew Good
- Carol Jantsch
- Anthony Kniffen
- Toby Hanks
- Alan Baer
- Steve Sykes
- Roland Szentáplí
- Daniel Perantoni
- James Gourlay
- Karl Hovey
- Sérglo Carolino
- Jon Sass
- Ryan Peni

Jazz:

- Howard Johnson
- Dave Bargeron

Percussion

Classical:

- Evelyn Glennie
- Ney Rosauo
- Keiko Abe
- Michael Burritt
- Rafael Padilla
- She-e Wu

- Doug Howard
- Vadim Karpinos
- Chris Lamb
- Don Liuzzi
- Rainer Seegers

Jazz:

- Lionel Hampton (vibes)
- Gene Krupa
- Buddy Rich
- Neil Peart
- Alan White
- Art Blakey
- Kenny Clarke
- Max Roach
- Steve Houghton
- Airtó Moreira
- Joe Morello
- Larry Bunker
- Poncho Sanchez
- Cico Hamilton
- Tito Puente
- Ed Mann
- Elvin Jones
- Armanda Peraza
- Jack DeJohnette
- Jim Gordon
- Tony Williams
- Tom Watts
- Roy Haynes
- Hermeto Pasquali

Instrument Care and Maintenance

WOODWIND CARE

FLUTE / PICCOLO

Daily Care

1. When removing your flute from its case never pick it up by its keys. Remove it by the ends where there are no keys.
2. Put the flute together with a slow back-and-forth twisting motion, never push or pull the flute when assembling or disassembling this can cause the instrument to become bent at the joints.
3. Each time you put the flute together a small amount of debris will build-up on the tenons (this is normal), however, this can make it difficult to assemble. Always wipe the tenons (joints) with a soft cloth before assembling.
4. The use of lubricants on the tenons is not recommended - this can cause damage over time. The only exception to this rule is on some piccolos and wood flutes that have cork joints. You should apply a small amount of cork grease to these joints, as needed, to aid in assembly.
5. After you are finished playing, use a cleaning rod with an absorbent cloth to swab out the inside of all parts to remove moisture. Carefully wipe off the outside of the flute to remove oils or perspiration caused by your hands.
6. Always store your flute in its case when not in use, this helps prevent damage and aids in keeping the instrument from tarnishing. Do not place anything in the case that can press on the flute, this can bend keys.

Monthly Care

Check all screws and pivots to see if they are coming loose. If they are, take your flute to a repair shop to have them adjusted. It is not suggested that you try and adjust them yourself because they can be over tightened or damaged.

Yearly Care

It is recommended that you have your instrument checked and adjusted, if needed, by a repair shop. The shop may find adjustments or worn pads that are affecting the optimal performance of your instrument.

CLARINET

Daily care

1. When removing your clarinet from its case never pick it up by the keys. Remove it by the ends where there are no keys.
2. When putting your clarinet together, first apply a small amount of cork grease to the tenon corks.
3. Put the clarinet together with a slow back-and-forth twisting motion, never push or pull the clarinet when assembling or disassembling this can damage the tenon or tear the cork.
4. When tightening the screws on the ligature, the device that holds the reed on the mouthpiece, take care not to over tighten them this can cause the screw to break.
5. After you are finished playing, pull a cleaning swab through all parts of the clarinet to remove moisture. Carefully wipe off the outside of the instrument and keys to remove oils or perspiration caused by your hands.
6. Always store your clarinet in its case when not in use, this helps prevent damage and aids in keeping the instrument clean. Do not place anything in the case that can press on the clarinet, this can bend keys.

Monthly care

Check all screws and pivots to see if they are coming loose. If they are, take your clarinet to a repair shop to have them adjusted. It is not suggested that you try and adjust them yourself because they can be over tightened or damaged.

Yearly Care

It is recommended that you have your instrument checked and adjusted, if needed, by a repair shop. The shop may find adjustments or worn pads that are affecting the optimal performance of your instrument.

SAXOPHONE

Daily Care

1. When removing your saxophone from its case never pick it up by the keys. Remove it by picking it up by the bell.
2. When assembling your saxophone be sure to wipe the neck joint and inside of the receiver with a soft cloth. This will make it easier to assemble.
3. Apply a small amount of cork grease to the mouthpiece cork to help the mouthpiece move into position.
4. When tightening the screws on the ligature, the device that holds the reed on the mouthpiece, take care not to over tighten them this can cause the screw to break.
5. After you are finished playing, pull a cleaning swab through the saxophone to remove moisture. Carefully wipe off the outside of the instrument and keys to remove oils or perspiration caused by your hands.

Monthly Care

Check all screws and pivots to see if they are coming loose. If they are, take your saxophone to a repair shop to have them adjusted. It is not suggested that you try and adjust them yourself because they can be over tightened or damaged.

Yearly Care

It is recommended that you have your instrument checked and adjusted, if needed, by a repair shop. The shop may find adjustments or worn pads that are affecting the optimal performance of your instrument.

BRASS CARE (TRUMPET AND OTHER VALVE INSTRUMENTS)

Daily Care

1. Valves on brass instruments need to be lubricated on a regular basis. To do this:
 - Unscrew the valve cap and pull the valve out about half way.
 - Apply a drop of valve oil to the wide part of the valve. trumpet valve
 - Push the valve back into position making sure that it is lined up correctly. (Note): The valve has a guide that keeps it in place. To check for correct alignment gently try to turn the valve. If it doesn't turn it is lined up. If it turns keep turning the valve till you hear a slight "click" and the valve stops turning.
2. Occasionally a mouthpiece will become stuck in the horn. If this happens don't try force to remove it - this can cause major damage to the instrument. The Equipment Manager knows how to use the mouthpiece puller. Or take it to a repair shop or music store to have it removed. Most shops do not charge for this service.
3. After you are finished playing make sure you remove any excess moisture from the inside of the horn by opening the water keys and blowing through the instrument. Carefully wipe off the outside of the instrument to remove oils or perspiration caused by your hands.
4. Always store your trumpet in its case when not in use, this helps prevent damage and aids in keeping the instrument clean. Do not place books or folders in the case, this can bend slides and cause valve problems.

Monthly Care

Check all slides to see that they move freely and lubricate them with slide grease if needed.

The inside of your instrument needs to be cleaned regularly. This may not be needed every month but should be done at least every 3 months. See the section below on Brass Cleaning for more information.

Yearly Care

If you clean your instrument on a regular basis you may not need any additional yearly care, however, repair shops have the ability to chemically clean your instrument, which is a more thorough cleaning than can be done at home.

TROMBONE

Daily Care

1. Great care is needed when handling your trombone. The smallest bump or dent in the slide can cause problems with its proper movement. Due to the precision needed in adjustment of the slide, repairs are time consuming and costly so...Be Careful !
2. The slide needs to be lubricated on a regular basis. Apply a small amount of slide oil or cream to the boot area trombone boot of the slide as needed. The boot is at the very end of the slide, so be careful not to allow the slide to slip off the trombone.
3. Occasionally a mouthpiece will become stuck in the trombone. If this happens don't try force to remove it - this can cause major damage to the instrument. The Equipment Manager knows how to use the mouthpiece puller. Or take it to a repair shop or music store to have it removed. Most shops do not charge for this service.
4. After you are finished playing make sure you remove any excess moisture from the inside of the trombone by opening the water key and blowing through the instrument. Carefully wipe off the outside of the trombone to remove oils or perspiration caused by your hands.
5. Always store your trombone in its case when not in use, this helps prevent damage and aids in keeping the instrument clean. Do not place books or folders in the case, this can bend slides and cause problems.

Monthly Care

Check the tuning slide to see that it moves freely and lubricate it with slide grease if needed.

The inside of your trombone needs to be cleaned regularly. This may not be needed every month but should be done at least every 3 months. See the section below on Brass Cleaning for more information.

Yearly Care

If you clean your instrument on a regular basis you may not need any additional yearly care, however, repair shops have the ability to chemically clean your instrument which is a more thorough cleaning than can be done at home.

BRASS CLEANING

Brass instruments need to be cleaned internally on a regular basis. The following is a description of that process. Please note that rotor instruments such as French Horns, Rotor Tubas, and Rotor Trombones should not be cleaned at home, they have special requirements and should only be cleaned by a qualified repair shop.

To clean your instrument you must take it apart completely. You will also need some cleaning brushes (available at music stores), valve oil, slide grease, and some liquid dish soap. You will also need a place to clean the instrument. Unless you have a large sink the bathtub is probably the best place.

1. Carefully remove all slides, valves and valve bottom caps.(Fig. 1&2) Extreme care should be taken with trombone slides as they are very delicate, especially when they are apart! If any of the slides are stuck take your instrument to a repair shop to have them removed. They can be damaged if not removed properly.
2. Place all the parts, except for the valves, in warm, not hot, water containing some liquid dish soap. Let the instrument parts soak in the water for about 10 minutes.
3. While the instrument soaks, take the valves and run warm water over them and brush out all openings in the valves with the valve brush. Shake off any extra water and set valves aside to dry.
4. Next brush out all tubes with the "snake" and the valve casings with the valve brush. Be sure to clean any debris from inside the valve bottom caps.
5. Use clean water and rinse out the instrument. Wipe off any excess moisture and set the instrument aside to dry thoroughly. It is important that the inside of your instrument is completely dry before you proceed.
6. Apply a small amount of slide grease to each slide and reassemble. Be sure not to put slide grease on the main trombone slide. Use slide cream or slide oil on this slide.
7. Install the valve bottom caps. Put a drop of valve oil on each valve and install them in their proper location. Valves are numbered and must be in the correct location to operate properly.

MISCELLANEOUS

RECOMMENDED CLARINET AND SAXOPHONE MOUTHPIECES

Woodwind Brasswind, South Bend, Indiana (Eastern Time Zone)

<http://www.wwbw.com/> 800-348-5003

(Clarinetists and saxophonists please remember: Use Vandoren reeds only!)

- Description
 - Bb Clarinet mouthpiece, Vandoren B-45 Series
 - Bb Clarinet Ligature and Cap, Vandoren Optimum

 - Alto Saxophone mouthpieces, Selmer Paris, S-90, 190 facing
 - Alto Sax, Ligature and Cap, Rovner

 - Tenor Saxophone mouthpieces, Selmer Paris, S-90, 200 facing
 - Tenor Sax, Ligature and Cap, Bonade

 - Baritone Saxophone mouthpiece, Selmer Paris, S-90, 190 facing
 - Baritone sax ligature, Selmer Paris

LOCAL MUSIC STORES:

Owens Music Company

1441 Monterey Street San Luis Obispo, CA 93401

<http://www.owensmusicco.com/>

(805) 543-9588

Nick Rail Music

Santa Barbara, CA

<http://www.nickrailmusic.com/>

Drum Circuit

280 Higuera Street

San Luis Obispo, CA 93405

<http://www.drumcircuit.com/about.asp>

(805) 543-0338

Duties of a Section Leader

As the Section Leader you should:

1. Work closely with the Conductors 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 Conductors, 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 Conductors privately in their 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 Conductors. He/she needs encouragement too.
10. Encourage each person not graduating to return the following year and help the Conductors recruit new players for the following year.

Method Books and Materials

FLUTE

- Joachim Andersen - Twenty-Four Progressive Studies For Flute, Opus 33
http://www.encoremusic.com/flute/1040969.html?se=38_29718_c614d7e64e94615f0574cad6d69aa0c8_1237069427
- Henry Altes - Twenty-Six Selected Studies - Flute
http://www.encoremusic.com/flute/1040738.html?se=38_29718_c614d7e64e94615f0574cad6d69aa0c8_1237069427
- William Kincaid - The Advanced Flutist, Book II
http://www.encoremusic.com/flute/1040975.html?se=38_29718_c614d7e64e94615f0574cad6d69aa0c8_1237069427

OBOE

- A.M.R. Barret - Oboe Method Complete
http://www.encoremusic.com/oboe/1130044.html?se=38_29718_c614d7e64e94615f0574cad6d69aa0c8_1237069427
- Barret Oboe Method
http://www.encoremusic.com/oboe/1130058.html?se=38_29718_c614d7e64e94615f0574cad6d69aa0c8_1237069427

BASSOON

- Practical Method for the Bassoon - J. Weissenborn
<http://www.amazon.com/Practical-Method-Bassoon-J-Weissenborn/dp/0825803500>

CLARINET

- Celebrated Method for the Clarinet - Klosé: Complete Edition (Paperback)
<http://www.amazon.com/Celebrated-Method-Clarinet-Hyacinthe-Klose/dp/082580051X>
- C. Rose - 32 Etudes
http://www.encoremusic.com/clarinet/1060754.html?se=38_29718_c614d7e64e94615f0574cad6d69aa0c8_1237069427
- H. Lazarus Method For Clarinet, Part II
http://www.encoremusic.com/clarinet/1060584.html?se=38_29718_c614d7e64e94615f0574cad6d69aa0c8_1237069427

SAXOPHONE

- Universal Method for Saxophone (Paperback)

<http://www.amazon.com/Universal-Method-Saxophone-Carl-Fisher/dp/082580X>

<http://www.carlfischer.com/Fischer/O5495p.pdf>

FRENCH HORN

- Art of French Horn Playing, Philip Farkas (Paperback)

<http://www.amazon.com/French-Horn-Playing-Philip-Farkas/dp/0874870216>

- C. Kopprasch - Sixty Selected Studies For French Horn, Book 2

<http://www.hornspot.com/1250234.html>

TRUMPET

- Arban-Vizzutti Complete Method – Trumpet

<http://www.encoremupub.com/Trumpet/9189.htm>

- Arturo Sandoval - Playing Techniques & Performance Studies For Trumpet - Volume 3 (Advanced) - Softcover With CD

http://www.encoremusic.com/trumpet/JBQ63037.html?se=38_29718_c614d7e64e94615f0574cad6d69aa0c8_1237069427

TROMBONE - EUPHONIUM

- Arban Complete Method – Trombone

<http://www.encoremupub.com/Trombone/9175.htm>

- Bordogni-Mulcahy Complete Vocalises - Trombone

<http://www.encoremupub.com/Trombone/9198.htm>

TUBA

- Arban Complete Method – Tuba

<http://www.encoremupub.com/Tuba/9125.htm>

- Bordogni-Jacobs Complete Vocalises – Tuba

<http://www.encoremupub.com/Tuba/9187.htm>

- Concone-Jacobs Complete Vocalises – Tuba

<http://www.encoremupub.com/Tuba/9159.htm>

- Kopprasch-Young 60 Etudes – Tuba

<http://www.encoremupub.com/Tuba/9188.htm>

PERCUSSION -- <http://www.lonestarpercussion.com/Categories/Method-Books>

School Songs

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
The bow wows we'll knock to their knees
Hi Ki Yi
Ride High You Mustangs
Chin the moon and do it right
Ride High and cut a rusty
Fight! Fight! Fight!

(Harold P. Davidson)

YEA POLY

(School Song)

(Became official, Spring Quarter 2009)

On Pacific shores, 'neath Bishop Peak
Along the serene San Luis Creek
Lies our alma mater, grand as can be!

Many a foe will stalk her ground
But we, mighty Mustangs, won't be found
But valiantly marching to victory!
Strike up the band for all to hear!
For our alma mater, sing and cheer!
Ride high and she'll never fail!
Banners of green and gold will raise
And so will the echoes of her praise
For Cal Poly will prevail!

YEA POLY!

(Harold P. Davidson and Joshua Parker)