

TEXAS BANDMASTERS ASSOCIATION

INTERMEDIATE INSTRUCTION SERIES

CLARINET

TON-I HALE
CLINICIAN

50TH ANNUAL CLINIC
SAN ANTONIO, TEXAS
1997

FOREWORD

The Texas Bandmasters Association is dedicated to providing its membership with an annual convention/clinic with the primary purpose of providing an educational experience. After much success with the past two years of the Beginner Instruction Series, TBA is sponsoring a new series of clinics on intermediate instructional teaching methods, presented by some of Texas' premier music educators during the 1997 and 1998 TBA Conventions in San Antonio, Texas. These master teachers, chosen from the ranks of superior music educators in the State, represent a wide diversity in geographic location, as well as, in teaching situations.

A session will be presented on six band instruments, each with a companion hand-out. In each handout, you will find teaching methods, and classroom organizational skills which are used successfully in today's schools.

We acknowledge the tremendous efforts of the clinicians who prepared these booklets and, who also presented a clinic session. In addition, we acknowledge Jim Hagood, TBA Past President, and Bob Brandenberger, Immediate Past President, who provided us with the many benefits of the Beginner Instruction Series and laid the ground work for this new series of clinics. We also thank the many teachers from around the State who have shared their "secrets" for this project.

This series is respectfully dedicated to the legions of band directors who have gone before us and who have built the music education program that is unique in history: TEXAS' BANDS.

Mike Olsen, President, Texas Bandmasters Association

TONI HALE

Toni Hale, a native of Henderson, Texas, received a Bachelor of Music Education degree **from** the University of North Texas and a Master of Arts with a major in music education from Stephen F. Austin State University. She has been on the instrumental music staff at Henderson ISD as 7th grade band director and woodwind instructor for grades 6- 12 since January, 1967. Henderson woodwind students have earned honors at all levels of competition with several of Mrs. Hale's students being selected as TSSEC outstanding soloists. Toni and husband Jerry Hale (Band Director of Kilgore College) perform in the Kilgore College Orchestra, the annual Concerto Program, and with major choral works in the area

DEVELOPING FINE CLARINET PLAYERS IN AN INTERMEDIATE BAND SETTING

OR

It's August. What do I do???

By Toni Hale

For most second year students, this year in intermediate level band will be their first experience in a daily full ensemble setting. The clarinet players are coming from a separate clarinet class or from a general woodwind class into a setting where your time cannot be devoted exclusively to clarinet problems. In some cases, they could be coming from a band program where all the instruments were taught in one beginner class. The goal is to find ways to continue developing the clarinet tone and technique as you also deal with full band needs.

SPECIFIC GOALS FOR THE SECOND YEAR CLARINET PLAYER

1. Learn to recognize the difference between a really good characteristic clarinet tone quality as compared to a mediocre sound. (Even the custodian can recognize a really POOR sound!)
2. Work to develop that good tone quality in all registers. (The students need to be as comfortable in the high register as they are in the low and middle registers.)
3. Determine that "crossing the break" will be completely mastered so that a listener will not even detect that there IS a break on clarinet!
4. Become so conscious of intonation that out-of-tune playing will be as annoying as wrong notes. DO NOT ACCEPT POOR INTONATION!
5. Develop control of tonguing in various styles of music, so that the tongue "cleans up" the sound rather than sounding thick and muddy.
6. Develop finger technique that will be synchronized with the tongue at any tempo.

ORGANIZATION BEFORE SCHOOL STARTS

1. Make a list of yearly tasks.
 - a) "Plan, list, do."
 - b) Keep your plans from year to year. Revise as needed.
2. Set goals and plan activities for the year.
 - a) Put all dates on school calendar.
 - b) Select special arrangements or new songs to accomplish teaching goals. (e.g., Find a song that will cause clarinets to improve technique, high register, low register, etc.)
3. Plan organization of class/rehearsal. expectations, and rules so that students understand structure from Day 1.

REVIEW OF BASICS OF CLARINET PLAYING

I. Breathing

Students must be constantly reminded of the importance of AIR in playing any wind instrument. A good clarinet sound is impossible to achieve without proper breath support. The following breathing exercises and suggestions may be helpful.

EXERCISE ONE

1. Sit erect on the front half of the chair with feet flat on the floor.
2. Keep shoulders and entire body relaxed.
3. Have students put hands on sides just above waist and take a deep breath. They should feel their waistline expand, but the shoulders should not raise. Remind them to do everything 'below the belt'

EXERCISE TWO

1. Stand up and bend over at the waist.
2. Put hands on knees.
3. Take deep breaths, noticing the expansion around the waist.

EXERCISE THREE

1. In the same position as EXERCISE TWO, blow out all the 'stale' air.
2. Inhale slowly for 4 counts. Hold breath for 4 counts. Exhale (or hiss) for 4 counts.
3. You can vary this exercise by inhaling in fewer counts and controlling the air so you can exhale in more counts.

EXERCISE FOUR

Have students say the Pledge of Allegiance 3 times in one breath.
(They love doing this one!)

EXERCISE FIVE

Encourage students to do a variation of EXERCISE THREE while walking. Inhale for a certain number of counts and then blow it out through an embouchure for a certain number of counts. As they get better at controlling the air, they will be able to inhale in fewer counts and exhale in more counts.

Other Points to Emphasize:

1. Remind them to blow a fast stream of air and to blow "through" the clarinet (rather than blowing "into" the clarinet).
2. Throat must be relaxed. If you can tell that they are playing with tension, have them insert two fingers (index and middle) vertically between teeth and then breathe. Then the throat will be relaxed.
3. Abdominal muscles must be firm if the air is to move correctly.
4. Think of blowing THROUGH a bull's eye target across a football field.

II. EMBOUCHURE

The clarinet embouchure should be **firm but not tight**.

1. Top teeth should be on mouthpiece about **3/8** inch down from tip.
2. About half of the lower lip should be turned over the bottom teeth to provide a cushion on which the reed lies so that the reed may vibrate freely, yet under control. (If the bottom lip is thicker, turn less than half over the teeth; if the lip is thinner, turn a little more than half over the teeth.)
3. Corners of lips should be firmly against teeth (as if putting on chapstick or sucking a thick milkshake through a soda **straw**).
4. Chin must be down and pointed. Have students feel their chin and corners with their left hand as they play open G.
5. The mouthpiece should be placed in the mouth so that the bottom lip touches the **reed** at the point where the reed makes contact with the mouthpiece. There must be enough surface of the reed inside the mouth so that it is allowed to vibrate freely.

Additional note: I describe the embouchure as being “vertical” -not ‘horizontal. We call this set-up “our clarinet face.’ As a reminder to concentrate on embouchure, I can say, “Fix your clarinet face,’ and the students know what to do immediately.

I use mirrors on every stand in beginner classes. During the second year, I sometimes hand a mirror to a student who is having embouchure problems. Most of the time, I would just use the mirrors in small group settings or when helping individuals. When the entire band is together, we need to be sensitive about not embarrassing a student.

All facets of the embouchure can be watched during the warm-up portion of every band rehearsal. I have certain signals to indicate things that need to be corrected so that I don't have to stop the rehearsal and call students by name. (Demonstrate)

III. TONGUING

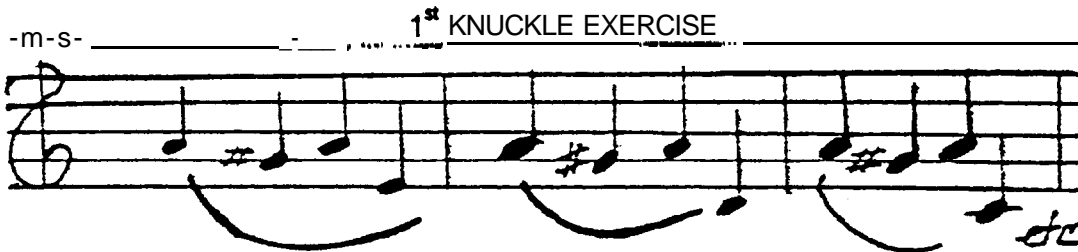
1. Tip of the tongue rests lightly on the back top edge of lower teeth when in rest position.
2. The top of the tongue (slightly behind the tip) touches the reed slightly below the tip of the reed.
3. Only a very small front portion of the tongue should move.
4. The student can tongue with “tuh” or “duh” but not HIT the reed or explode the air.
5. In the higher register, the tongue must change to an ee position, so the tonguing syllable becomes tee or dee.

Note: I often have clarinet players “whisper tongue” to trouble-shoot what the tonguing problem is. Sometimes they are more comfortable with doing this because everyone can't hear them if the tonguing is less than adequate.

See 1” Week Lesson Plans for Tonguing Exercise and method of checking individual tonguing during band rehearsals.

IV. HAND POSITION

1. Hands should be relaxed. The student should hold them in a natural position by his side and then bring them up to the clarinet. They will be naturally curved.
2. Hands must be angled upward—not coming into the clarinet horizontally.
3. The left hand thumb should be angled toward 2:00 (Watch this!) NEVER ALLOW THE STUDENT TO TOUCH THE WOOD OF THE CLARINET WITH THE LEFT HAND THUMB!!!!
4. The right hand thumb should be under the thumb rest between the nail and the first knuckle—NEVER BEHIND THE KNUCKLE (Watch this!)
5. The left hand is angled so the index finger can comfortably play 2nd space A (1st knuckle) or 2nd line G#-Ab (2nd knuckle).



6. The motion of the index finger playing to 2nd space A is to ROLL the 1st knuckle upward. Never allow the students to lift the index finger completely off the top finger hole and then play A. They will get an open G in between the notes.
7. Little fingers must stay on top of the clarinet at all times. Do not allow students to tuck them under the lever keys or to prop them on the wood anywhere. THE ONLY PART OF THE HAND THAT EVER TOUCHES THE WOOD OF THE CLARINET WHILE PLAYING IS THE RIGHT HAND THUMB UNDER THE THUMB REST!

EXAMPLE OF FIRST WEEK LESSON PLAN FOR SECOND YEAR STUDENTS

DAY ONE

1. Long tone on Concert Bb pitch
This gives you a chance to check basics learned from last year. (See preceding section for Review of Basics) Tell the band that you will have a contest tomorrow to see who can hold the note the longest.
2. Play Concert Bb Scale in various rhythms:
Ask questions about note values. Some students may have forgotten the most basic information since last May! Playing the scale will also allow you to work on precision. USE THE METRONOME (amplified so the entire band can hear easily).
3. Play an EASY song (already in folders) as a review from last year—perhaps even one that the band played on their 6th grade spring concert. It should be one that can make the band AND the individual players feel successful. I like to use something that moves at a moderate tempo in an easy range for all instruments. Give them something specific to listen for as they play:

- a) Can they hear other sections?
- b) Is the band moving together?
- c) Is any section too loud?
- d) Is their pitch level the same as the rest of the band?

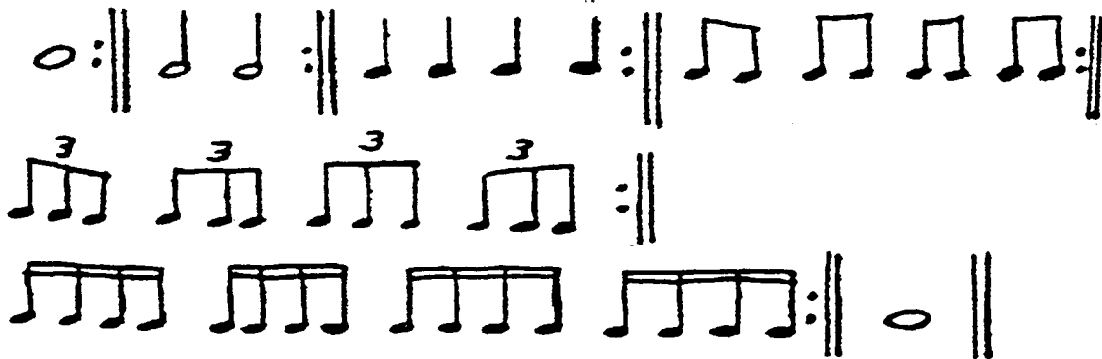
Etc., Etc.

4. Play a good recording of a song you will give them the next day.

DAY TWO

1. Long tone on Concert Bb.
Contest (Set metronome on =60 and see who can hold a g&d quality note the longest.) Give a prize that the student will pick up at the end of class.
2. Concert Bb scale in various rhythms.
3. Assign notes throughout band to play a Bb chord. This will allow the band to hear a "pretty sound" and will give them an already assigned note to use on rhythm patterns. tonguing exercise, etc., when you want to play in harmony.
4. Introduce tonguing exercise and play on concert Bb chord note. Later I use this exercise on a unison Concert F pitch, but during this first week, I think the students need to be motivated by hearing a 'band sound" (harmony). This is a good time to review the basics of tonguing. (See preceding section on Review of Basics.)

TONGUING EXERCISE



5. Play from method book to review dotted quarter note rhythm from last year. Ask questions to see what they remember. Use overhead projector (or chalkboard) to help review.
6. Play recording of new song (already in folders)-same as yesterday.

Start teaching the song. Be sure to end the class with something that sounds good. It may be only four measures of the song or even just the last chord-but ALWAYS end with something positive!!

DAY THREE

1. Long tone on Concert F pitch. **Insist** that students **LISTEN** to the people around them. "Don't play any louder or any softer than the person on either side of you."
2. Do a breathing exercise (See preceding section on Review of Basics).
3. **Introduce 8-count warm-up.**
 - Group 1 = Low Brass (and low woodwind, if you have them)
 - Group 2 = Trumpets, French Horns, Saxes
 - Group 3 = Flute, Oboe, Clarinets
 - Percussion: **Sass Drum** plays quarter notes; snare drums play 8th notes.

Group 1 plays **Bb** scale, holding each note 8 counts, ascending and descending (do **not repeat** top note)

Group 2 begins scale when group 1 plays 3rd note

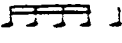
Group 3 begins scale when group 1 is on 5th note and group 2 is on 3rd note.

We do this warm-up throughout the year to improve endurance, control, balance, tone quality, and intonation. If someone does NOT control the sound, we star-tail over with group 1, and everyone listens better. You can also use it to learn control of dynamics by doing a crescendo and decrescendo on each pitch.

4. **Bb Chord Note:** Indicate dynamics with baton so students become more accustomed to watching the baton. They did not have a lot of experience with this in a beginning class. Also use the chord note to practice accurate cut-offs.

5. **Tonguing Exercise on Concert F pitch**

After doing the Tonguing Exercise with the full band, check individual

tonguing by having students play  on a Concert F pitch. You can go quickly down semi-circles or just do one section today and continue with other sections another day. Besides checking tonguing you will also be able to check pitch level. Before I have them play individually, I explain that I will not tell them 'good' or 'bad.' They can hear whether the tonguing is correct or not. I will give them suggestions on how to improve if the tonguing is NOT good. I also ask, "What else can we check besides tonguing as we listen to each person?" The students will recognize and answer fairly quickly that this individual tonguing check will also show pitch problems. We work on intonation in my 6th grade woodwind classes to the extent that they are very aware of the importance of good tuning.

If there is a student who is having real problems with tonguing, I'll send him to a practice room with a student that I know can help him. It's amazing what good little teachers the students can be when given some responsibility.

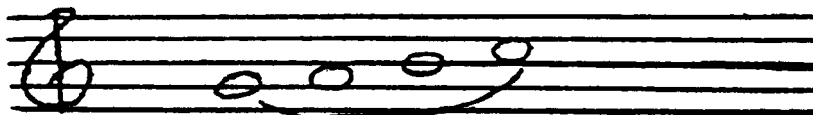
6. Continue review from method book by playing two or three lines.
7. Continue working on new song.

DAYS FOUR AND FIVE

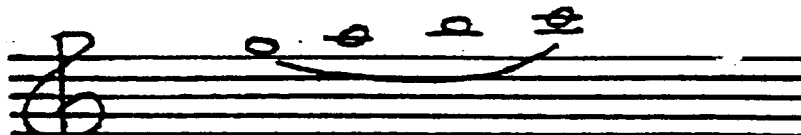
I would continue the "warm up" exercises, but they will go faster because the students already know what to do by now. This will allow more time for working in the method book and working on some songs. Be as creative as possible so the method book does not become dull. Some exercises will be more beneficial to clarinets than others. Let clarinets play alone as a section, or in small groups, (Small groups give great opportunities to emphasize intonation.) as often as possible to check their progress.

GOING OVER THE "BREAK"

Convince your clarinet players that smooth facility over the break is an absolute necessity. **THERE IS NO OPTION.** As part of the daily warm-ups for your band (beginning the second or third week of school-after other full band procedures are established), have clarinets play the following:



Then add the exercise an octave higher to improve the high register.



Later, we add high D to this pattern.

We teach this in 6th grade, but it must be done regularly to ensure that the students continue to do it correctly. They must be reminded that there is more resistance on B natural and C than on G and A. Therefore, they must increase the air speed. "You can't play B natural and C with G air."

As the full band increases its "repertoire" of scales, check the clarinets on the smoothness of playing over the break. **CORRECT HAND POSITION IS A MUST!!** There is a full-length mirror in the band office at our school, and I have students play in front of it when there is a hand position problem. They may not believe me, but the mirror doesn't lie!

Use band arrangements with "break" passages to check clarinets periodically. This makes excellent challenge and chair tryout material.

INTONATION

1. It's never too early to start emphasizing listening to match pitch. Have 1st chair players match to Concert F pitch; clarinets listen and match their open G. Then check other notes as time allows.
2. Have full band play note. Everyone stops except one player you designate. Have students listen and compare individual player to full band sound. (flat, sharp, or in tune?) Demonstrate by deliberately pulling barrel out too much on one clarinet player's instrument so all students can hear and distinguish the non-matched sound.
3. Teach students basic tendencies of notes on their instrument.

On clarinet: Loud dynamics-pitch goes flat.
Soft dynamics-Pitch goes sharp.

OTHER PITCH TENDENCIES ON CLARINET

Low E, F, F#, G = flat--Listen and play softer if necessary. There are no alternate fingerings to compensate for the flatness.

OTHER FLAT NOTES

SHARP NOTES

- KEY**
- | | |
|--|---|
| <ul style="list-style-type: none"> 1) Use chromatic fingering. 2) This fingering is too sharp on some clarinets. 3) Listen! There are no alternate fingerings. 4) Do not use Eb key. 5) DO use Eb key. 6) Cover right hand finger holes. 7) This fingering adds resonance. Also add r.h., including low F key to lower pitch. | <ul style="list-style-type: none"> 8) Same additions as for A. 9) Add low F key or hold r.h. ring finger close to open hole. 10) Pull middle joint. 11) Listen and match: might could pull barrel a little if it doesn't "mess up" other notes!! 12) 1/2 hole top finger hole. |
|--|---|

Other Suggestions

To add resonance to C# below the staff, add the low E key.

To add resonance to G#, second line, cover the first and third tone hole of the lower joint.

To add resonance to A, second space, cover the 2nd and 3rd tone holes of the upper joint (listed on chart above) AND the first and third tone holes of the lower joint plus the right hand low F key.

IMPORTANT NOTE: All of the suggestions for added fingerings must be tried on each individual clarinet. For some instruments, the fingerings are totally **successful**; for others, they may not improve the intonation enough to use them. In general, if a note is too flat, **OPEN** a key; If it is too sharp. **CLOSE** a key. Don't be afraid to experiment.

-Suggestions for Improving Discriminating Listening and Analysis

I. TONE RATING SCALE

++ = Excellent

+ = Very Good

OK + = Good

OK(+) = Almost Good +

OK = Adequate

OK(-) = Almost Average -

OK - = Average-

- = Not acceptable (even to grandmother)

I explain my tone rating scale to the students and then let them play one long note or a short passage, going down the section. I write the rating on the overhead, never looking at which student is playing. Sometimes we go back and do the process a second time, and I make a second column beside the first one so we can see if the student adjusted anything to improve the sound the second time. I use this rating scale in everything I listen to (challenges, chair tryouts, Region, and Area tryouts). The students become very conscious of tone quality and are very excited when they can earn a + on tone!

- II. We team to listen and rate our playing on a scale of 1 to 10 with 10 being the best. They get very proficient at this--and they are very honest!
- III. I play an excerpt two different ways to demonstrate the incorrect way vs. the correct way. As their listening skills improve, they almost always can choose the best way of playing a passage.

CONVERTING STUDENTS TO BASS CLARINET

We do not add low woodwinds at our school until the third year (8th grade) simply because we do not have enough instruments. By the time we do change students to bass clarinet, we know them well enough to determine how diligent they are as band students. We allow the students to volunteer for the low woodwinds (generally from the middle of the section); they take a horn home for a couple of days after being given some very general information regarding the difference in embouchure. We then listen to the students and decide which ones seem to have the most potential on the larger instrument.

Things to consider:

- 1) large enough person
- 2) large enough hands
- 3) ability to use air properly to get a big sound
- 4) passing grades!

PREPARATION FOR ALL-REGION TRYOUTS

Our 2nd year (7th grade) students participate in Jr. High All-Region tryouts each year. I make a teaching tape of the tryout music in which I point out any alternate fingerings that are needed, count difficult rhythms, discuss the key, etc. In general, I teach a lesson on tape and then play the music for them. These tapes can be more helpful than a professional tape because of the explanations given and because I can perform the tryout music at various tempos since the performance tempo is usually too fast for practice in the early stages. The students can bring their own tape to be duplicated from the original. I also will send small groups with the tape recorder to practice during class. We set up a schedule of practice during class every day for several weeks, using all available practice room space.. There may be six or eight groups to practice the first half of the period and then a different set of six or eight groups to trade places and practice the last half of the period. Each group will usually consist of two or three players at the time. By using this method of practice, we can continue band rehearsal while still allowing students working on Region music to have some extra practice time at school.

EQUIPMENT AND MINOR REPAIRS

1. Parents and students must understand the importance of good quality instruments. All beginning instruments must be approved by a band director.
2. Students should be encouraged to buy a professional line mouthpiece, recommended by the band director.
3. Type of reed and ligature can improve tone quality, with the strength of reed being matched to the mouthpiece. Even the placement of the reed on the mouthpiece makes a difference in the tone quality. (Demonstrate)
4. "Dry reed test" can help you find best reeds in a box in less than five minutes! (Demonstrate)
5. Learn to troubleshoot repair problems. Many times, the playing problems a student experiences may be attributed to a "horn problem" rather than lack of skill on the part of the student. It is very helpful to know the most common repair problems to look for on a clarinet:

B natural adjustment

A-key adjustment

Leak under a pad

Springs on the wrong side of a post...or broken...or too weak

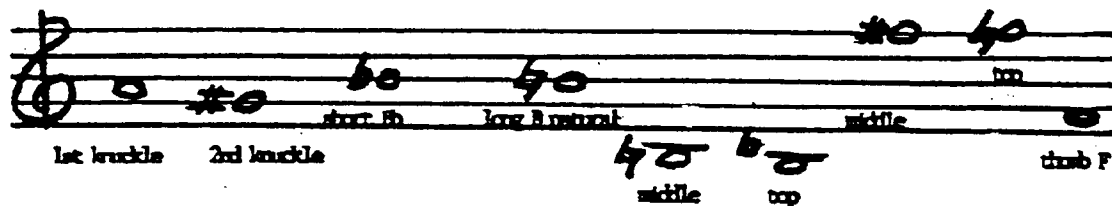
Pads too high or too low (can cause many intonation problems)

6. Many minor repairs can be successfully done with minimum equipment:
 - needlenose pliers
 - regular pliers
 - set of small screwdrivers
 - leak light (VERY IMPORTANT)
 - assorted pads
 - stick of pad glue
 - matches

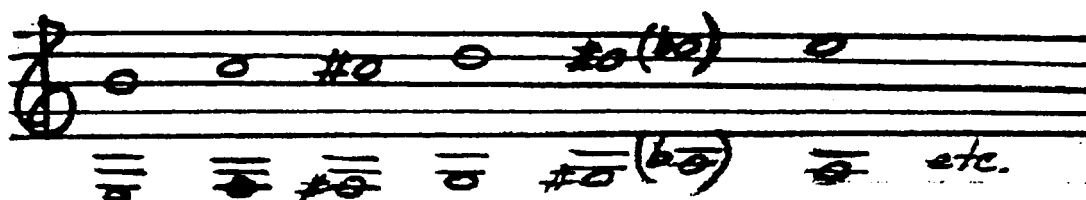
And when all else fails, rubber bands and masking tape can do wonders until you can take the clarinet to the repair shop!!

MISCELLANEOUS **TIME-SAVING** TECHNIQUES AND OTHER HINTS

1. Use **pre-arranged signals** during **warm-ups** to indicate needed corrections without having to stop the entire band.
2. Use "nick-names" for quicker explanations and reminders:



3. Teach register key fingerings by comparing with low notes already learned.



4. Review names of notes by using flash cards at the beginning and ending of class.
Variation: Use overhead projector and point to notes. Set metronome at increasingly faster tempos.
5. Rhythm hint: "The note head gives the pitch; the stems and beams give the rhythm."
The student **MUST** look at more than the note head.
6. Use rhythm charts as a means of checking clean tonguing as well as counting and playing rhythms.
7. Be creative in finding times to give extra help to students. If they can't come before or after school for help, you have to find another time.
8. Use tape recorder for challenges and chair tryouts so your full band rehearsal is not interrupted.

FUN, PERFORMANCE, AND RETENTION

The question is often asked, "What can I do to improve the retention rate in my band program?" There are many variables that may cause students to drop out of band...scheduling problems, financial problems, scholastic concerns, etc., but there is one factor that can do more than anything else to KEEP students in band: you as a director must genuinely love the students. You can drive them hard as long as they know you really care about them as a person and not just as a means of making you successful as a band director.

A second important factor is the stability of your band staff. Whether you are a one-person staff or a corps of band directors and private lesson teachers, the students will feel more security and will know that you believe in their band program if you determine to stay in one school district for more than just a few years. How can they want to stay in a program that changes directors every year or two? Many of our students in today's society have very little stability at home: our band programs can become their "family" away from home. This may be more important than any music we ever teach them.

The third factor that I believe helps retain students in our band programs is the opportunity to perform. Middle School students love to perform, and we must give them occasions to do so as often as we can, using the performances as a teaching tool to improve their musicianship and playing ability. My general time frame for performances with my 7th Grade Band is as follows:

Concerts are given in mid-October with the full band (2 classes combined. totaling 160-170 students)

Christmas with the full band (one performance on our middle school campus and one performance on an elementary campus)

Late February or early March with each 7th grade band giving a separate class concert on the middle school campus

Mid-April with the full band on our middle school campus

Late May (Spring Concert) -Cur 7th Grade Band and our 8th Grade Band perform on the same night with a reception for families following the concert.

All of the concerts except the Spring Concert are given during the school day, and the percentage of band parents, grandparents, and other friends who come is amazing. During these concerts, we include a couple of "special numbers" to give sections, individuals, and/or ensembles a chance to perform. This is a good time to motivate different sections to work extra hard because they are being featured. In the appendix at the back of this handout, you will find the concert repertoire for the past few years, with publisher. In selecting the music for each performance, I try to include something that's really fun for the band, arrangements that are entertaining for the audience, selections that will teach specific aspects of musicianship to the band, and songs of varying degrees of difficulty (some that are very easy but sound good...others that are challenging for the amount of time the students have been playing their horns).

Toni Hale
June 1997

Suggested References on Clarinet Teaching

Guide to Teaching Woodwinds, by Frederick W. Westphal

This is an excellent sourcebook for woodwind teachers or for brass players who need to learn how to teach woodwinds. There is a section on each of the basic woodwind instruments and a special section on mouthpieces and reeds. The appendices include information on acoustics, vibrato, recording, and sources of woodwind music. An extensive bibliography and excellent fingering charts (including harmonics and trills) are also given.

The Art of Clarinet Playing, by Keith Stein

The Teaching of Instrumental Music by Richard Colwell

A Guide to the Understanding and Correction of Intonation Problems, by
Al "Corky" Fabrizio

Bandworld, January-February, 1995, Vol, 10, No. 3 (a special clarinet issue)

Clarinet Technique, by Frederick Thurston

This is a small book and is written in a very readable and easily understood style.

Concert Repertoire for 7th Grade Band Concerts

There are limitless choices available for repertoire for young bands today. Listed below are selections that have been successful teaching and performance numbers in our band program in recent years. The concerts listed are for the calendar years 1993 through 1996 and were performed either by an individual 7th grade band class or by both classes combined into the full band of 150 to 165 members. Each individual band class is equal in ability and size (not a top and bottom band). The concert dates are given as a reference point for preparation time for each performance.

February 23, 1993—1st Period Band Class

Buglers March, by Ployhar from Here and Now Book; pub. Belwin
Night at the Opera, arr. O'Reilly; pub. Alfred
Trumpet Special: Irish Washerwoman
The Yellow Rose of Texas, arr. Balent; pub Warner Bros.
Low Brass Special: Little Brown Jug
Dixieland Blues, by Menz; pub. Luveme
Percussion Special: Aquamarine
Great Gate of Kiev, by Moussorgsky, arr. Osterling; pub. Jenson
Soul Explosion by Caruso: pub. Studio P/R

February 25, 1993—7th Period Band Class

March for a Celebration by Littell; pub. Warner Bros.
Evening at the Symphony by Feldstein and O'Reilly; pub. Alfred
Tuba Special: Tuba Man
Rudimental Rumpus by Reynolds: pub. Luveme
Clarinet Special: Galway Piper
Dixieland Blues by Menz: pub. Luveme
Percussion Special: Fox Hunters
Moon River, arr. Cook, pub. Famous Music Corp.
Eye of the Tiger, arr. Stuart; pub. Warner Bros.

April 16, 1993—Full Band

William Tell Overture, arr. Griffin: pub. Hal Leonard
Fanfare and Celebration by Jennings; pub. Hal Leonard
Clarinet Special: Clarinet Polka
Dixieland Salute, arr. Balent; pub. Can Fischer
If You Must Doodle, Doodle Somewhere Else, by Holsinger; pub. Wingert-Jones
Percussion Ensemble: Chinese Laundry Man
Soul Explosion, by Caruso: pub. Studio P/R
Moon River, arr. Cook; Pub. Famous Music Corp.
Aldergate March, by Ralph and Jack Hale: pub. TRN

May 20, 1993 (Spring Concert)—Full Band

The Star-Spangled Banner
Fanfare and Celebration, by Jennings: pub. Hal Leonard
Flute Special: Here is a Fish Fat and Fine
Under the Sea from "The Little Mermaid", an. Osterling; pub. Jenson
Dixieland Salute, arr. Balent; pub. Carl Fischer
French Horn Special: Hunting Chorus
Gcd Bless the U.S. A, by Greenwood. arr. Osterling; pub. Jenson
On a Hymnsong of Philip Bliss, by Holsinger; pub. TRN
Aldergate March, by Ralph and Jack Hale; pub. TRN

October 15, 1993—Full Band

Kensington March, by Edmondson; pub. Queenwood
Folk Songs, USA, arr. Sebesky; pub. Studio 224
Flute Special: Grandfather's Clock
Percussion on the March, by O'Reilly, pub. Alfred
Trumpet Special: Bill Bailey
Simple Gifts, arr. Lowden; pub. Northeastern Music Programs
Percussion Ensemble: Latinoogy
Circus Suite. by Ralph and Jack Hale; pub. TRN
Rock Them Bases, by O'Reilly; pub. Alfred

December 15 and 16 1993 (2 performances) —Full Band

Sounds of Christmas, arr. Kinyon; pub. Luvene
Christmas Chimes, arr. Kinyon; pub. Alfred
Saxophone Special: There's a Song in the Air
Clarinet Special: The First Nowell
Let it Snow, arr. Osterling; pub. Warner Bros.
French Horn Special: it Came Upon the Midnight Clear
Little Drummer Boy, arr. Paul Cook; pub. Columbia Pictures Publications
Brass Ensemble: Joy to the World
I'll be Home for Christmas, arr. Jerry Nowak; pub. BBI
Angels We Have Heard on High, arr. Edward McLin; pub. Pro Art
Christmas Moods, arr. Hal Leonard; pub. Hal Leonard

March 2, 1994—1st Period Band Class

Royal Processional. by Mark Williams, Ed Sueta Band Method, Book 2, pub. Macie
Clarinet Special: Gaiway Piper
Largo and Finale. Dvorak/aarr, O'Reilly; pub. Alfred
Low Brass Special: Little Brown Jug
Saxophone Special: Fox Hunters
A La Manana from EARLY PERFORMANCE BAND FOLIO, by Niehaus; pub. Highland Music
Percussion Special: Cornball Express
Trumpet Special: Hunters Chorus
Rocky Top, an. Edmondson, pub. Hal Leonard

March 4, 1994—2nd Period Band Class

March Triumphant, arr. Ployhar; pub. Belwin
Shenandoah, arr. Cook; pub. Columbia/ScreenGems
Clarinet Special: The Ash Grove
Trumpet Special: Hunters Chorus
Rockin' Easy, by Ed. Sueta, from Sueta Method Book 2, pub. Macie
Percussion Special: On the Q-T
Low Brass Special: The Yellow Rose of Texas
Rocky Top, aarr. Edmondson; pub. Hal Leonard

April 15, 1994—Full Band

Bishop's Gate March, by Ralph and Jack Hale; pub. TRN
Shenandoah, arr. Cook; pub. Columbia/ScreenGems
A Concert Celebration, by Kinyon; pub. Alfred
Flute Special: Flight of the Bumblebee
The Funny Donkey, by Sebesky; pub. Carl Fischer
Dixieland Blues, by Menz; pub. Luvene
Percussion Ensemble: Timbre Variations
Will Your Be There? From FREE WILLY by Jackson/Smith; pub. CPP/Belwin
Latin Festival by Ralph and Jack Hale; pub. TRN

May 19, 1994 (Spring Concert)-Full Band

The Star-Spangled Banner

A Concert Celebration by Kinyon, pub. Alfred

Amazing Grace, arr. Edmondson, pub. Hansen House

Flute Special: flight of the Bumblebee

Basin Street Blues, by Williams/Edmondson, pub. Jenson

Will You Be There? From Free Willy by Jackson/Smith, pub. CPP/Belwin

Aladdin, arr. Sweeney, pub. Hal Leonard

Bishop's Gate March by Ralph and Jack Hale, pub. TRN

October 21, 1994—Full Band

March Triumphant, arr. Ployhar; pub. Belwin

Pavane for an Arabian Princess, by Josuweit; pub. Northeastern Music Programs

Low Brass Special: 76 Trombones

Concerto for Drum Pads, by Kinyon, pub. Alfred

Gmovin', by Hilliard, Sueta, Book One, pub. Macie Pub.Co.

The Saints, arr. Sueta, from Book Two

Clarinet Special: Dona Nobis Pacem

Percussion Ensemble: Chinese Landry Man

Evening at the Symphony, by Feldstein and O'Reilly; pub. Alfred

Rock Them Basses, by O'Reilly; pub. Alfred

December 14 and 15, 1994 (two performances)-Full Band

Carol of the Mistletoe, arr. Ployhar; from HERE AND NOW BOOK; pub. Belwin

Christmas Chimes, arr. Kinyon; pub. Alfred

Flute Special: O Tannenbaum

White Christmas by Irving Berlin; arr. Van Auken; pub. Hal Leonard

French Horn Special: It Came Upon the Midnight Clear

Christmas Joy from Holiday Suite by Ralph and Jack Hale; pub. TRN

Baritone and Tuba Special: Up on the Housetop

I'll Be Home for Christmas, arr. Nowak; pub. BBI

Christmas Classics, arr. O'Reilly; pub. Alfred

February 21, 1995-1st Period Band Class

Buglers March by Ployhar from Here and Now Book: pub. Belwin

Flute Special: Yellow Rose of Texas

Sax Special: Skaters' Waltz

Clarinets on the Run, by Osterling; pub. Jenson

Tuba Special: American Patrol

Clarinet Special: Samba de Katerina

Trombone Solo: 76 Trombones

Flower Lady by Ralph and Jack Hale: pub. TRN

Under the Sea from "The Little Mermaid"; arr, Osterling; pub. Jenson

February 23, 1995—2nd Period Band Class

Royal Processional March from Sueta Book Two, arr. Williams

Clarinet Special: Galway Piper

Tuba Special: Tuba Man

Danse Macabre by Saint Saens, arr. By Henderson; pub. Kendor

Flute Special: Grandfather's Clock

Sax Special: Fox Hunter's Duet

Trumpet Solo: El Torero

Flower Lady by Ralph and Jack Hale: pub. TRN

Little Brown Jug Swings, arr. Ployhar; pub. Belwin

April 11, 1995—Full Band

William Tell, arr. Griffin; pub. Hal Leonard
Northland Saga, arr. Williams; pub. Alfred
Flute Special: Allegro
Lassus Trombone, arr. Balent; pub. Carl Fischer
Can You Feel the Love Tonight? (from Lion King) by John/Lavender, pub. Wonderland
French Horn Special: Hunters Chorus
flower Lady by Ralph and Jack Hale; pub. TRN
El Tom by Griffin; pub. Hal Leonard

May 18, 1995 (Spring Concert)—Full Band

The Star-Spangled Banner
Newcastle March by Vinson; pub. Hansen House
Northland Saga arr. By Williams; pub. Alfred
El Torero (trumpet solo) by Thomas
Can You Feel the Love Tonight? (from Lion King) by John/Lavender; pub. Wonderland
I Heard It Through the Grapevine arr. by Smith; pub. Jobete Music
Song for Grandma by Ralph and Jack Hale; pub. TRN
El Tom by Griffin; pub. Hal Leonard

October 13, 1995—Full Band

The Buglers by Edmondson, pub. Queenwood
Chorale and Canon, arr. Richard Schermer; pub. Luveme
Low Brass Special: Little Brown Jug
Name Those Tunes, arr. Edmondson; pub. Queenwood
Concert Capers by Kinyon; pub. Alfred
Clarinet Special: Polka for Two
The Red, the White, and the Blues, arr. Feldstein; pub. CPP/Belwin
The Ballad of Danny Boy, an. McKenna; pub. Northeastern Music Programs
Rock Them Sasses, by O'Reilly; pub. Alfred

December 13 and 14, 1995 (2 performances)-Full Band

Christmas Joy from Holiday Suite by Ralph and Jack Hale; pub. TRN
Christmas Chimes, arr. Kinyon; pub. Alfred
Oboe Solo: O Little Town of Bethlehem
Let It Snow, arr. Ostetling; pub. Warner Bros.
Trumpet Special: It came Upon the Midnight Clear
O Come, All Ye Faithful, arr. Gingery; pub. William Allen Music
Flute Special: Pat-a-Pan
I'll Se Home For *Christmas*, arr. Nowak; pub. BBI
Angels We Have Heard on High, arr. Edward McLin; pub. Pro Art
Silent Night from Christmas Moods arr. Hal Leonard; pub. Hal Leonard

February 27, 1996—1st Period Band Class

Greenway March by Ralph and Jack Hale; pub. TRN
Clarinet Special: Finlandia
Sax Special: The Entertainer
The Way We Were, arr. Cook; pub. Columbia/ScreenGems
Tuba Special: The Yellow Rose of Texas
Trumpet Special: Flight of the Bumblebee
Latino Laura, by Holt; pub. Northeastern Music Programs
Bell Special: Turkey in the Straw
P.S., It's the Blues, by Feldstein; pub. Alfred

March 5, 1996—2nd Period Band Class

March for a Celebration, by Littell; pub. Warner Bro.

Clarinet Special: Hill City Rag

Flute Special: A May Dance

The Homecoming, arr. Balent; pub. Warner Bro.

Tuba Special: Tuba Man

Trumpet Special: The Flight of the Bumblebee

Latino Laura, by Holt; pub. Northeastern Music Programs

Bell Special: Turkey in the Straw

Rockin Easy, by Ed Sueta, from Sueta Band Method Book 2, pub. Macie

April 16, 1996—Full Band

Greenway March by Ralph and Jack Hale, pub. TRN

Song of the Flute, arr. McGinty; pub. Edmondson and McGinty

The Automatic, Chromatic Lots of Fun **Warmin' Up Blues**, by Clar; pub. Norman Lee

French Horn Ensemble: **Soft-Shoe** Dance

Latino Laura, by Holt; pub. Northeastern Music Programs

Little Brown Jug and All That Jazz, an. Tyler; pub. Alfred

Trumpet Special: Chiquita

Los Ninos Espanoles by Dyess; pub. Northeastern Music Programs

God Bless the USA by Greenwood; arr. Osterling; pub. Jenson

May 16, 1996 (Spring Concert)-Full Band

The **Star-Spangled** Banner

The Ballad of Danny Boy arr. by McKenna; pub. Northeastern Music Programs

Chiquita by McKay (Trumpet Trio with Parts doubled)

Dixieland Salute arr. by Balent; pub. Carl Fischer

The **Soft-Shoe** Dance by Buchtel (French Horn Section)

Los Ninos Espanoles by Dyess; pub. Northeastern Music Programs

Yankee Doodle Dandies (French Horn Section)

Amazing Grace arr. Edmondson; pub. Hansen House

Greenway March by Ralph and Jack Hale; pub. TRN

October 18, 1996—Full Band

March Triumphant, arr. Ployhar; pub. Belwin

Chorale and March by Vic Williams; from Sueta **BOOK ONE**, pub. Macie

Trumpet Special: Dona Nobis Pacem

Marywood Overture, by Josuweit; pub. Northeastern Music Programs

Jazz Cats, by McKenna; pub. Northeastern Music Programs

Low Brass Special: Bill Bailey, Won't You Please Come Home?

Those Clever Clarinets, by Edmondson; pub. Queenwood

Groovin' from Sueta **BOOK ONE**, pub. Macie

Rock to the Max, Mr. Sax, by Compello; pub. Carl Fischer

December 18 and 19, 1996 (2 performances)—Full Band

Carol of the Mistletoe, arr. Ployhar. from **HERE AND NOW BOOK**; pub. Belwin

Christmas Chimes; arr. Kinyon; pub. Alfred

French Horn Special: It Came Upon a Midnight Clear

The Christmas Parade, arr. Kinyon; pub. Alfred

Flute Special: O Tannenbaum

God Rest Ye Merry, Gentlemen, arr. Joe Haboush; pub. Studio P/R

Little Drummer Boy, arr. Paul Cook; pub. Columbia Pictures Publication

Sax special: Winter Wonderland

I'll Be Home for Christmas, arr. Nowak; pub. BBI

Christmas Classics, arr. O'Reilly; pub. Alfred

