

OPENING AND EXTENDING A FIELD : SAXOPHONE AND TUBA

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1: Talk:Saxophone/Archive 2 - Wikipedia

Arrove Robert F. Robert F. Arrove Influence (Psychology) Print version: Teachers--Attitudes Teacher-student relationships Creative ability in adolescence PSYCHOLOGY--Cognitive Psychology cou Paradigm Publishers Talent abounds: profiles of master teachers and peak performers A constellation of stars: Gingold, Starker, and Sebok -- I'll take you to.

Marching euphonium A marching version of the euphonium may be found in a marching band, though it is often replaced by its smaller, easier-to-carry cousin, the marching baritone which has a similar bell and valve configuration to a trumpet. Marching euphoniums are used by marching bands in schools, and in Drum and Bugle Corps , and some corps such as the Blue Devils and Phantom Regiment march all-euphonium sections rather than only marching Baritone or a mix of both. Depending on the manufacturer, the weight of these instruments can be straining to the average marcher and require great strength to hold during practices and performances, leading to nerve problems in the right pinky, a callus on the left hand, and possibly back and arm problems. Another form of the marching euphonium is the convertible euphonium. Recently widely produced, the horn resembles a convertible tuba, being able to change from a concert upright to a marching forward bell on either the left or right shoulder. These are mainly produced by Jupiter or Yamaha, but other less expensive versions can be found. The standard euphonium has eight possible fingering and non-fingering positions by which sound is produced. The Besson and the Highams "clearbore" model rare fourth and fifth extra "side" valves change the possible fingering and non-fingering positions from eight to thirty-two. Euphonium repertoire The euphonium has historically been exclusively a band instrument rather than an orchestra or jazz instrument , whether of the wind or brass variety, where it is frequently featured as a solo instrument. Because of this, the euphonium has been called the "king of band instruments", or the " cello of the band", because of its similarity in timbre and ensemble role to the stringed instrument. Euphoniums typically have extremely important parts in many marches such as those by John Philip Sousa , and in brass band music of the British tradition. Other ensembles including euphonium are the tuba-euphonium quartet or larger tuba-euphonium ensemble; the brass quintet , where it can supply the tenor voice, though the trombone is much more common in this role; and other mixed brass ensemble. Such ensembles are almost non-existent: Most of the United States Armed Forces service bands include a tuba-euphonium quartet made up of players from the band that occasionally performs in its own right. The euphonium is not traditionally an orchestral instrument and has not been common in symphony orchestras. However, there are a few works from the late Romantic period, in which composers wrote a part for tenor tuba, all of which are played on the euphonium: In addition, the euphonium is sometimes used in older orchestral works as a replacement for its predecessors, such as the ophicleide , or, less correctly, the bass trumpet or the Wagner tuba , both of which are significantly different instruments, and still in use today. The euphonium can also double on a trombone part in a jazz combo. Jazz euphoniums are most likely to be found in tuba-euphonium groups, though modern funk or rock bands occasionally feature a brass player doubling on euphonium, and this trend is growing. Due to this dearth of performance opportunities, aspiring euphonium players in the United States are in a rather inconvenient position when seeking future employment. Often, college players must either obtain a graduate degree and go on to teach at the college level, or audition for one of the major or regional military service bands. Because these bands are relatively few in number and the number of euphonium positions in the bands is small 2â€”4 in most service bands , job openings do not occur very often and when they do are highly competitive; before the current slate of openings in four separate bands, the last opening for a euphonium player in an American service band was in May A career strictly as a solo performer, unaffiliated with any university or performing ensemble, is a very rare sight, but some performers, such as Riki McDonnell, have managed to do it. In Britain, Australia and New Zealand the strongest euphonium players are most likely to find a position in a brass band , but even though they often play at world-class levels, the members of the top brass bands are in

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most cases unpaid amateurs. Even The Salvation Army has strong ties to the brass band world, as this was a common and practical musical genre in the s. Almost all brass bands in Britain perform regularly, particularly during the summer months. A large number of bands also enter contests against other brass bands of a similar standard. Each band requires two euphoniums principal and second and consequently there are considerable opportunities for euphonium players. Due to limited vocational opportunities, there are a considerable number of relatively serious, quasi-professional avocational euphonium players participating in many higher-caliber unpaid ensembles. However, due to the small number of euphonium students at most schools 2â€™4 is common[citation needed] , it is possible, and even likely, that they will study with a professor whose major instrument is not the euphonium. Universities will usually require professors in this situation to have a high level of proficiency on all the instruments they teach, and some of the best college euphonium studios are taught by non-euphonium players. Traditionally, three main national schools of euphonium playing have been discernible: American, British, and Japanese. Now, euphoniumists are able to learn this specific art in many other countries around the world today. German Ferdinand Sommer, if one discounts the claims of Moritz and Sax each of whose horns also approached a euphonium in nature, in addition to being credited with inventing the euphonium as the Sommerhorn in , as a soloist on the horn, qualifies as the first euphonium player to significantly advance and alter the understanding of the instrument. United Kingdom[edit] Alfred James Phasey â€™ , English ophicleide, baritone and euphonium artist credited with modifying the bore of the baritone saxhorn , precursor of the baritone horn , to enlarge it and make it more resonant thereby creating the first true euphonium which he went on to popularize as a performer and author of an early instructional method for tenor brass. Playing as soloist with the Sousa and the Pryor Bands, Mantia was the first euphonium virtuoso to record and popularized this non-orchestral instrument in the United States. Falcone advanced an operatic passionate baritone style and is the namesake of the Leonard Falcone International Tuba and Euphonium Festival , the leading venue for the instrument in the United States. Lehman was a student of Harold Brasch and Simone Mantia and advanced the concept of a rich resonant sound with no vibrato pioneered by Mantia. Navy Band â€™75 and U. Bowman innovated a fusion of the mellow British sound with deep passion heard in Falcone recordings, becoming the best known American artist at the end of the 20th century through recording, teaching and the first euphonium recital at Carnegie Hall. Euphonium repertoire The euphonium repertoire consists of solo literature and orchestral, or, more commonly, concert band parts written for the euphonium. Since its invention in , the euphonium has always had an important role in ensembles, but solo literature was slow to appear, consisting of only a handful of lighter solos until the s. Since then, however, the breadth and depth of the solo euphonium repertoire has increased dramatically. There has also been a vast number of new commissions by more and more players and a proliferation of large scale Consortium Commissions that are occurring including current ones in and organized by Brian Meixner Libby Larson , Adam Frey The Euphonium Foundation Consortium , and Jason Ham David Gillingham. Amilcare Ponchielli , composer of the first original euphonium solo Upon its invention, it was clear that the euphonium had, compared to its predecessors the serpent and ophicleide, a wide range and had a consistently rich, pleasing sound throughout that range. It was flexible both in tone quality and intonation and could blend well with a variety of ensembles, gaining it immediate popularity with composers and conductors as the principal tenor-voices solo instrument in brass band settings, especially in Britain. It is no surprise, then, that when British composers â€™ some of the same ones who were writing for brass bands â€™ began to write serious, original music for the concert band in the early 20th century, they used the euphonium in a very similar role. When American composers also began writing for the concert band as its own artistic medium in the s and s, they continued the British brass and concert band tradition of using the euphonium as the principal tenor-voiced solo. This is not to say that composers, then and now, valued the euphonium only for its lyrical capabilities. Indeed, examination of a large body of concert band literature reveals that the euphonium functions as a "jack of all trades. There are, nevertheless, several orchestral works, a few of which are standard repertoire, in which composers have called for instruments, such as the Wagner tuba, for which euphonium is

commonly substituted in the present. In contrast to the long-standing practice of extensive euphonium use in wind bands and orchestras, there was, until approximately forty years ago, literally no body of solo literature written specifically for the euphonium, and euphoniumists were forced to borrow the literature of other instruments. The earliest surviving solo composition written specifically for euphonium or one of its saxhorn cousins is the Concerto per Flicorno Basso by Amilcare Ponchielli. For almost a century after this, the euphonium solo repertoire consisted of only a dozen or so virtuosic pieces, mostly light in character. However, in the 1950s and 60s, American composers began to write the first of the "new school" of serious, artistic solo works specifically for euphonium. Since then, there has been a virtual explosion of solo repertoire for the euphonium. In a mere four decades, the solo literature has expanded from virtually zero to thousands of pieces. More and more composers have become aware of the tremendous soloistic capabilities of the euphonium, and have constantly "pushed the envelope" with new literature in terms of tessitura, endurance, technical demands, and extended techniques. Finally, the euphonium has, thanks to a handful of enterprising individuals, begun to make inroads in jazz, pop and other non-concert performance settings.

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2: Sheet music | MuseScore

Talent abounds: profiles of master teachers and peak performers. and extending a field: saxophone and tuba virtuosos --A bevy of Opening and extending a.

Reviews and discussions about saxophones new and vintage, saxophone players and recordings. Thursday, May 24, Vintage American Saxophones: They were built by skilled craftsmen and women who plied their trade with pride. Composers like, Ravel, Gouonov, Bizet and Prokofiev wrote saxophone parts into some of their compositions. Early New Orleans jazz also did not include the saxophone, the clarinet being the most commonly used wind instrument. Sidney Bechet, a New Orleans player, was probably the first jazz saxophonist, having switched from the clarinet, the wind instrument that was common to New Orleans players of the time, to soprano sax, which he became famous for. As the New Orleans players started moving north and spreading the music, most notably Louis Armstrong, the saxophone began appearing in jazz ensembles to the point of being an indispensable part of any modern orchestra. When Sidney Bechet went north and was in Boston, he had a young student by the name of Johnny Hodges. The very vocal quality of the sax, and its tonal flexibility lends itself to so many genres of music. The best place to start discussing American saxophones would be with Conn. Here is the history of the Conn company, courtesy of the Conn-Selmer website. Conn, the oldest continuous manufacturer of band instruments in America, literally gave birth to the U. Conn encompasses some of the greatest names in musical instruments - C. Always committed to serving the needs of students, music educators, amateurs, and professionals, C. One Saturday night in , Civil War veteran Charles Gerard Conn got involved in a brawl that resulted in a split lip. The new mouthpiece, which he later patented, caught the eye of other musicians. He made a few for his friends, but soon there was such a demand for his mouthpieces that he rigged up a lathe from an old sewing machine and began turning them out as fast as possible. After watching him work for several days, Conn decided that he, too, could make a horn. In that same year, in a closet-size shop only 20 feet square, Col. Conn produced the first American-built cornet. By the shop moved into larger quarters, and Conn began adding instruments to his line. In , Colonel Conn brought 15 European instrument craftsmen to the United States and gave them the space, the tools and the incentive to make the finest instruments their skills would allow. Twice the Conn plant burned to the ground. Twice it was rebuilt, bigger and better than before. Famous bandmasters and musicians visited the plant and personally endorsed "Conn Wonder Instruments. Liberati and others were frequent visitors. Vaudeville was at its peak, and the theaters and music halls of Elkhart saw a steady procession of the finest bands and musicians of the day. Conn instruments - ornate and often jeweled - became world famous as Sousa and others toured Europe playing before kings, queens and czars. The Colonel also loved strange and bizarre instruments. In he built an Immensaphone, the largest horn in the world. It measured 12 feet in diameter and 35 feet long. Since the first American cornet in , C. Conn continued producing "firsts" throughout its distinguished history: In , Colonel Conn sold the C. Conn Company to C. Greenleaf, almost clairvoyantly, realized a need for the advancement of instrumental music in the schools. He was responsible for founding the first national school for band directors, first and only center for the study of musical acoustics, first successful short action valves, first all-electronic organ and first fiberglass sousaphones, among other legendary advancements. During World War II the Conn factory was completely converted to manufacture precision instruments for defense. Conn received four Army-Navy "E" Awards - the first given in the band instrument industry. During the Korean War part of the facilities was converted to defense production, and Conn achieved another record in precision manufacturing. Conn French horns, for example, have been the horn of choice for the Hollywood film industry for most of the 20th Century. Conn Symphony Series trombones have a legendary place in the classical trombone world. Building on the proven designs of the past, C. As well, amateur and student musicians can enjoy the very best in instrument technology and performance with brass instruments and saxophones from C. This is just my opinion, but it is shared by a few other musicians who love Conn saxophones, and are the ones most collected

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and played by vintage sax enthusiasts today. Chu Berry Starting around or so, these models were an improvement over the previous New Wonder Series I and Worcester models, and came to define the jazz and big band saxophone sound of the time. The Chu Berry designation was never an official one, and in fact, Chu Berry actually played a later transitional model. Features included rolled tone holes, which Conn began using on their saxophones starting around or so, the "nail file" G key, split bell keys, meaning that the B and Bb keys are on opposite sides of one another on the bell rather than on the same side as later models and on modern saxophones today. Many of the saxes were elaborately engraved and had luxurious finishes, silver plate with gold washed bells being the most common, as well as gold plating, and sometimes a combination of the two. Another variation of the New Wonder was the Virtuoso Deluxe, which had elaborate engraving all over the horn, and every key touch was inlaid with pearl. They came only in gold and silver plate. These horns have a big and rich sound, but some modern players complain that the intonation is sketchy. However, keep in mind that if you use the larger chambered mouthpieces used at the time or its modern counterpart, rather than a modern mouthpiece used on modern saxophones, intonation should not be a problem. Vintage Conn saxophones are a bit temperamental when it comes to mouthpieces. Elery has several vintage horns, and aside from the New Wonder, also has a Buescher Aristocrat and a Conn 10M, all of which he plays at his gigs. One thing to keep in mind, up until the , Conn saxophones were manufactured in both high and low pitch. You can tell by looking where the serial and model number is, and seeing either the H or L underneath. Choose the horns with the L underneath the serial number. The early transitional models, while keeping some of the older designs of the New Wonder series like rolled tone-holes, nail file G key cluster and the micro-tuner and split bell-keys, added improvements in the mechanism like the underslung octave key to prevent it from being damaged whenever the neck was put on or removed, the low C , B and Bb keys could now open the G pad, the high E key gained a curve to make it easier to manipulate, the neck tenon gained an extra skirt in order to eliminate the buzzy A and to create a better seal, and a swivel thumbrest, and most keys repositioned for greater playing comfort. As the saxes continued to evolve, the bell-keys were moved to one side of the horn, the G to Bb cluster was completely redesigned, until it became the famous "Naked Lady" saxophone that many vintage sax lovers covet. Transitional tenor with art deco engraving with split bell-keys and nail file G key cluster Close-up of art deco engraving Transitional alto It now has the characteristics of the M series, same side bell-keys and underslung octave key, but still retaining the nail file G pinky key cluster Transitional alto with all of the characteristics of the M series The M Series a. The M series featured a much improved keywork which was lightning fast. On a modern horn you always have to shift your pinky down in order to execute a low Bb, but on the M series, you can simply slide your pinky straight across to reach it, as the Bb wraps around the B key. The G to Bb pinky keys are a wide table so the pinky really has room to move around, and with Bb extending around to the side of B, makes playing chromatics much easier. The M series maintained the rolled tone-holes until , after which the M series had flat tone-holes. Charlie Parker with a Conn 6M alto Conn 6M Alto silver plate 10M tenor lacquer 12M Baritone favored by Gerry Mulligan and Harry Carney Also in , the 26M alto and the 30M tenor were also introduced, which was basically a 6M and 10M with more elaborate engraving and featured a more ergonomically positioned G to Bb pinky cluster, and the "Permajust" system, which allowed regulation of the keys without using felt or cork which could pack down or fall off and would need periodic replacement and instead used an adjusting screw that would keep it in regulation for far longer. On the alto, you could opt either for a model with the underslung octave key, or the New York neck, with an overslung octave key. The 30M tenor came with the New York neck only. Both saxophones came with two finishes. The lacquer finish also featured sterling silver key touches, and it came in silver plate with gold washed bell. My father with a 10M tenor with microtuner. My father exclusively played Conn saxophones when he was a professional musician. Actually, my mother identified her as that "whore". To conclude, here are some of the great players, aside from Charlie Parker pictured above, who played Conn saxophones in their heyday.

3: M. Sax's Brass Clarinet | Field Notes | North Coast Journal

Opening and extending a field: saxophone and tuba virtuosos A bevy of divas Symphony conductors: the legacy of Leonard Bernstein in two profiles.

Its bubbly overture, however, has become a concert favorite. Berlioz became a passionate Shakespearean advocate in when he saw the Irish actress Harriet Smithson as Ophelia in a Parisian performance of Hamlet. As early as , he considered a musical adaptation of Much Ado About Nothing, but other projects intervened and he set the sketches aside -- for three decades. Upon resuming the Much Ado project in , he crafted his own libretto based on a French translation of the play. Berlioz was more attuned to tragedy than to comedy. His overture is brimful of good humor, further leavened by the charm of light opera. A brilliant Allegro opens the movement, followed by a sedate, lyrical Andante, then another brisk Allegro. Two melodies from the opera provide the principal thematic material. After a hiccupy start, Berlioz moves to his Andante section. Horns and solo clarinet usher in one of those long-breathed melodies for which Berlioz is celebrated. This brief interlude establishes the romantic aspects of the opera as a complement to the sharp-tongued comedy of the outer sections. A shimmering transition anticipates the main body of the concluding Allegro, in which Berlioz develops the opening material at a breathtaking pace. That was precisely the attraction for Heitor Villa-Lobos, whose imagination responded to unusual instrumental timbres. He wrote concertos for other largely neglected instruments, including harp, harmonica, and guitar. His colorful compositions, which include the famous series of Bachianas Brasileiras, have weathered changing musical tastes in the late 20th and early 21st centuries. Villa-Lobos lived in Paris in the s, absorbing the dizzying cultural atmosphere of this rich time in the French capital. He was stubborn in his loyalty to his native Brazil, however, asserting that he had learned music "from a bird in the jungles of Brazil, not from academics. During his Paris sojourn, Villa-Lobos met the French virtuoso saxophonist Marcel Mule while guest conducting; Mule was playing in the orchestra. In , he sent this Fantasia to Mule in Paris. Ironically, Mule never performed it, and the premiere took place in Rio in . The piece remained unpublished until . Though the repertoire for soprano saxophone and orchestra is not large, the Fantasia is certainly the best-known example. Villa-Lobos preferred the title Fantasia because it freed him from traditional form and permitted focus on instrumental color. As in most of his music, he infused this Fantasia with Brazilian-flavored melodies, dance rhythms, and harmonies; for example, the first section introduces the Brazilian modinha, a type of sentimental song. Essentially, it adheres to a traditional fast-slow-fast arrangement, with considerable contrast between movements. The second and third sections are often played without pause. The score calls for solo soprano saxophone, three horns, and strings. What you may not realize is that he began writing for cinema in the early s and has continued his long string of cinematic hits for more than forty years. John Williams, it turns out, is also a composer of serious concert music, including a number of orchestral and choral works extending back to the s and more than a half-dozen instrumental concertos. His Escapades for saxophone and orchestra is a relatively recent addition to this series of concerted pieces. The plot is based on the autobiography of Frank Abagnale Jr. His techniques were so sophisticated that the FBI "initially flummoxed by his criminal skill -- ultimately enlisted his assistance to pursue other felons. The alto saxophone seemed the ideal vehicle for this expression and the three movements of this suite are the result. My greatest reward would be if other players of this elegant instrument might find some joy in this music. As disdainful as we might be of that condition, his transference of neurosis into music is precisely the quality that makes him the most popular composer of all in the concert hall. We love his music because it makes no bones about being emotional, forthright, direct, over-the-top, what have you. Something in his melodies and orchestration and expressivity reaches deep within our souls. Yet we are not offended by this intrusion because it remains a private communication as processed through our individual listening experience. Perhaps we feel superior because most of us are not plagued with the myriad problems that tortured this complicated man. Perhaps we feel grateful for being spared his emotional trauma. Most likely,

something abstract in his suffering comes through, in ways that let us know he understands the crises each of us experiences and resolves from day to day, month to month. The Fourth Symphony is a prime example, not only dating from a chaotic time of emotional havoc in his life but also mirroring his struggle with that havoc. The Fourth Symphony is directly linked to the momentous events of the year when he began his remarkable correspondence with Nadezhda Filaretovna von Meck, the wealthy patron who was to provide both emotional sustenance via her letters and financial security to the composer for more than a decade. Desperate for emotional stability and wrestling with the torment of his homosexuality, Tchaikovsky sought refuge in countryside, correspondence, and composition. More and more, Tchaikovsky turned to Mme. The F-minor symphony was the first work he dedicated to her, and he called it "our symphony" in their correspondence. In a letter to von Meck, he sketched a programme, identifying the opening fanfare as "Fate. The first movement is long and complicated" and shattering. Tchaikovsky effects a necessary change in atmosphere with a plaintive oboe solo in the slow movement supported initially by pizzicato strings. In many ways the most successful and individual movement is the scherzo, which features the orchestra section by section: The three groups are brilliantly interwoven to conclude the movement. He plunges us headlong into a village festival" initially. Eventually he reminds us of the power of fate, restating the fanfare from the first movement. The finale also recalls elements from the second and third movements.

4: The Plastic Saxophone Â« Stohrer Music

Acknowledgments Introduction Chapter 1 A Constellation of Stars: Gingold, Starker, and Sebok Chapter 2 I'll Take You to the Moon and Beyond: Peak Performance in Swimming and Diving Chapter 3 Jazz in the Halls of Academe: David Baker and Dominic Spera Chapter 4 Opening and Extending a Field: Saxophone and Tuba Virtuosos Chapter 5 A Bevy of Divas.

Can someone add a section? Mutes are virtually never used, and are merely an obscure accessory. I would not put them in the same category as lyres or swabs, especially when there is a historical significance to their use by one of the first and perhaps the finest saxophone virtuosos to have ever lived. I say a reference to the mute is warranted. I suggest reviewing it entirely. Someone who plays a reed instrument saxophone, clarinet, oboe, etc. Just compare some photographs of some old sax players when they were young and old. I guess it is possible that the body could react to the pressure by forming a slight callus, but it is nothing to be concerned about. It is a small price to pay for playing those wonderful instruments. I saw that some text was added to the top of this page identifying Nov 6th as National Saxophone Day. Does anyone have any source for this? Was there ever a congressional or presidential resolution declaring Nov 6th to be "national" saxophone day? I searched the web and was unable to find any substantiation. Their web address are: So, yes, there is a National Saxophone Day. The article on Evan Parker seems to require an answer. Surprisingly someone removed these updates. Can we discuss this matter here? Whether the statement that "Beginners often start on a 2 or 2. However if more than one person feels that the "3. Whether it is helpful or appropriate to include a list of players and what reed they use. The Saxophone article is already overly long. Including a list of players many of whom the reader will never have heard of and what brand or strength of reed they use! Choosing which players to include, and arguing over which players are "good enough" or "famous enough" to be included, would be a nightmare in itself. Would it be useful for a new skier to know what brand and length of skis were used to win the Olympics? Or what size bicycle frame won the Tour De France? Is this a sentence that all the editors of this article agree on? Or is it a theory that is subscribed to by one person or a small group? Is it a theory that is widely enough held that it merits mentioning? I have never heard this theory before and I tend to discount it, because among the limited number of professional classical saxophone and clarinet players who I personally know, they all play on reeds of strength 3, 3. As a teacher, I advise my students to try a few different strengths of reed, and I may steer them towards the number I think sounds best for them Most important, I think, is the fact that the strength of reed a player prefers has more to do with the tip opening of their mouthpiece than anything else. I recently tried some different classical mouthpieces and found a remarkable similarity in feel between a large-tip-opening mpc with a 2. Perhaps jazz players tend towards softer reeds because they use larger tip openings! But if you have strong feelings about the "dangers of using harder reeds" I hope you recognize that these opinions do not belong in an encyclopedia article. If you want to get the word out about this, start a blog, make a web page, or post messages to a saxophone-related forum. Thanks â€” SaxTeacher talk Also, much of what can be said about sax reeds applies also to clarinet reeds, and some of that applies to double reeds too, which suggests it should be said in the article on reeds, not in the article on saxes. I think that readers of the Saxophone article will be better served by keeping the Saxophone Reeds section short, and providing a link to the Reed article for those who want more information. The various topics of reed strengths, methods of reed care and adjustment, etc. Paragraphs after paragraph on what strength reed is used by whom and whether or not to store reeds wet and how to adjust reeds and so forth and so on will interfere with the usefulness of the article. Anyway, I am not suggesting the information must not be in Wikipedia, only that such details if present should be in a separate article, not the overall saxophone article. Article size and Wikipedia: I believe he got one so thick so once it was worn out he could doctor it and use it for longer. As a more general comment is is somewhat meaningless to consider the "No" of the reed without reference to the particular mouthpiece used with it as mentioned briefly above. It is also less than helpful to

give the "No" or strength reference of the reed without mentioning the manufacturer as there is no absolute standard for numbering. I know saxophonists that have started on size three reeds and stayed on size threes. Also there is the process of buying a harder reed for the bark strength and filing the upper portion down to a completely different size for example buying a size 4 and filing the tip down to a 2. Regarding the baritone saxophone, So, please tell me which brands make horns with a lower G key. My only knowledge of its existence this; at a high school honors band performance, the first chair Bari player used a Beuscher baritone sax which had an additional left-pinky key in addition to the other four which when pressed with the BAGFDEC keys and Low A key second octave key, produced a low G. If there were a sax that was going to go lower than A, it would have a low A-flat key, not a low G key. If there were a sax that had an extra-low key lower than A, it would be pictured on www. Also, someone here would have heard of it. The author of the page seems to be promoting the so called "saxophone" embouchure that does not roll the lower lip over the teeth that the only reference to is an out of print book circa by a self taught sax player named Ben Davis. The claim is made that this is the embouchure taught by many teachers and is the preferred embouchure for beginners. There are a few jazz players especially those who play tenor exclusively who have adopted the bottom lip out "Ben Davis" embouchure to get a bigger sound with more edge to it, but there are virtually no players in the classical style who use or teach this embouchure. The writer shows his bias by misrepresenting the "single lip" traditional embouchure as having problems which do not occur when used correctly, that switching to the lip out "Davis" embouchure is supposed to solve. He also advocates biting and changing the angle of the mouthpiece to "aid" the high notes and to loosen the embouchure to aid the low notes--something that is never considered a proper playing habit by experienced teachers and players. There are many other errors of omission that saxophonists who know the standard pedagogy of the instrument will also recognize as I did that are too numerous to mention here. I am hoping there are others who share my concern so that together we can edit saxophone embouchure to contain unbiased, well referenced, and accurate information. But there it is I concur with your concerns. I would agree that a lower-lip-out embouchure is highly unusual, so much so that it does not merit mentioning in the article. My suggestion is that you edit the article yourself to make it more factually correct. I will see if I can help make corrections. In any case, this discussion belongs on talk: Saxophone embouchure, not here. I am new to this site and I am just learning my way around. A small, no-nonsense paragraph would really be enough. Knowing the history of the instrument and the different variations really enriches the way that I understand the instrument and its capabilities. If you are genuinely interested in your instrument, I would think that you would want to know everything about it -- I know that I really enjoy knowing all those little variations that exist. They all said that it was unnecessary. They were extremely popular for a time, and so many instruments survive that they are quite commonly found. It is important that potential buyers not confuse them with a regular tenor. In section "manufacturers" Jupiter is cited as a Roland brand. Coincidentally Roland made a series of synths called Jupiter; have these been confused? More knowledgeable contributor- please correct this if necessary. As it currently stands, the article is too much of a how-to and there is still too much opinion. The article on embouchure as it stands has very little information in it nowadays to be of much practical value. A much better idea is to ask for contributions to the article on the history of the embouchure, however this will be subject to the same criticisms of "opinion" that many of the articles on Wikipedia suffer from. However Wikipedia itself suffers from an idealist philosophy in which it believes it possible for a given person to write an article in a "unbiased" way. I note Rraprat0 deleted the word "good" from the article recently. He rejects the word "good" on philosophical grounds because he believes it to be biased. According to his editing philosophy then we must remove the words "good" and "bad" from the Wikipedia site. I beg to differ! King Curtis where art thou? The following is a list of sections which may require a cleanup: All of this information is very valuable and helpful to our readers, and in fact I use it as a reference all the time. We have built an article that is better than most or all other articles about this instrument online, and these "tangential" issues really are part of the story of the saxophone. Thanks for helping a novice user. This enables a chromatic scale to be played over two octaves

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simply by playing the diatonic scale combined with alternately raising and lowering this one digit. The A will not be flattened by lowering the right middle finger, and to point out that the G becomes an F by lowering the right middle finger is redundant, as this is by far the most common, and also most in tune, way of playing the F sharp in the two lowest octaves. The B will, however, be flattened by lowering the right middle finger. This is either quite simply wrong, vandalism or both. See [1] and [2]. I have been for 5 years! The liner notes of the CD that I have state: May not be worth a sentence in the article itself, but I thought it interesting all the same.

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5: Talent abounds : profiles of master teachers and peak performers | Search Results | IUCAT

The United States Army Field Band Field Band Drive STE The Tuba Virtuoso | Åystein Baadsvik Top 5 Carolina Crown Opening Hits - Duration: Brett Lair , views.

Hanging out in the airline lounge before the flight, I met up with another traveler, a professional musician from New York named Hannah Chang. Hannah was the only person I had ever met that was carrying tickets for two confirmed BusinessElite seats all to herself. Hannah told me that the Bucharest Symphony Orchestra had commissioned her to come over and play one minute concert. She came in on the flight two days ago, rehearsed the next morning, played the concert, went back to her suite at the Marriott, and now was flying back to the states before heading to Argentina the following week. Hannah is a real-life virtuoso, a child performer who grew up in Korea, moved to New York, and turned pro. She travels all over the world, usually for a couple nights at a time just like in Romania, and gets paid to spend hours and hours every day practicing her scales and her Mozart. What does it take to be a real expert, I wondered, and what do you get in return? Chang to come over and play for 90 minutes. You have to be able to do something that very few other people in the world can do. The way you do that is by becoming a virtuoso. This is the consensus view from a wide scientific literature on virtuosos from various disciplines. Roughly, this breaks down to 14, hours over the course of a decade 4 hours a day, no weekends or holidays. Yes, there are some disclaimers, and the most important one is that you have to have somewhat of a talent at playing chess or cello to begin with. But most virtuosos are not innate geniuses; they are instead highly disciplined individuals. The secret they share across their diverse fields is that with an investment of enough time, you too can get a Business Elite ticket for your cello and a two-night, high-paying trip to Romania. The Case for Virtuosity Aside from getting paid to fly around the world for one-night concerts, there are other long-term benefits to becoming a virtuoso. For example, look at Steven Levitt, the guy who wrote Freakonomics. In his New York Times blog , he writes about all kinds of random stuff. A sampling of his recent writing turns out articles about the status of the penny, baseball, and global warming. Are all of these topics really that connected to behavioral economics, his base field of expertise? In fact, his analysis is usually excellent. The same is true with Thomas Friedman , who started out as a journalist covering the Beirut-to-Jerusalem beat and now opines about anything related to globalization, politics, and world affairs. Traditional academics and other people who try to preserve their own claim to expertise love to hate people like Levitt and Friedman. Therefore, you can become an expert in something and catapult to fame in something else. But wait a minute— is that what you really want to do? Four hours a day is the minimum practice time required over a full decade. Many virtuosos practice much more than that, and the habit of valuing practice over any other activities is ingrained from an early age. Some virtuosos may be able to live normal lives complete with a good balance of social activities, but many others view the absence of close friendships as a sacrifice for the practice schedule. Virtuosity also requires intense, sustainable concentration skills. Many of us from the A. I have a hard time concentrating on any one task for more than 20 minutes at a time. Intense specialization prevents you from learning a lot of other things. Before you tune up the cello, you should carefully think about how good you really want to be. To achieve virtuosity requires an average of 14, hours. But to merely be good requires much less. The attainment of true fluency in a language not spoken in childhood takes a big commitment—usually about years of consistent, daily study although only about hours a day is needed for most people. For languages that are more difficult for English speakers, like Mandarin Chinese, Arabic, and Hindi, closer to years is required. You can read more about this here. But if fluency is a daunting challenge, proficiency is not. For most people willing to commit to it, learning an additional language to the point of being able to speak, read, and understand at a functional level is much easier. Musicianship The same principle held true when I was learning to play jazz music about seven years ago. My main instrument was bass electric and acoustic , but I also played piano and several other instruments. With the other instruments, I mostly wanted to learn the basics— not become a virtuoso, or even

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highly proficient. I just wanted to learn to play the saxophone, clarinet, cello, drums, and various other instruments to a basic level. Once I achieved that, I moved on and what I learned was helpful in my main goal of becoming a well-rounded jazz bass player.

6: Trumpet Solos with Band

Structurally, the sax is a thin, brass, conical tube, flared at the end, with about 20 tone holes covered by keys that the player opens or closes (some holes are open by default, some closed).

7: Sheet music for Tuba | MuseScore

This is intended to be totally playable for two euphoniums, three or four valves (as in nothing extending into tuba range). In order, the songs featured are: Main Title, Imperial March, The Force, Rey's Theme with hints of March of the Resistance, and End Credits.

8: Talent Abounds : Robert F. Arno :

During his Paris sojourn, Villa-Lobos met the French virtuoso saxophonist Marcel Mule while guest conducting; Mule was playing in the orchestra. The leader of the Paris Saxophone Quartet, Mule also taught at Paris' National Conservatory of Music.

9: Sheet music: Easy Tenor Saxophone Solos: Student Edition, vol. I (Tenor Saxophone)

Piccolo, Flute, Clarinet, Oboe, Alto Saxophone, Tenor Saxophone, Trumpet, French Horn, Trombone, Tuba(2), Contrabass, Percussion(4), Timpani My transcription of the beautiful version of the opening song that played during the credits of the final episode.

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New Hampshire and the constitutional movement B. Thomas Schuman Hiram key Shakespearean Music in the Plays and Early Operas Living With Sarcoidosis Other Chronic Health Conditions Judith mcnaught once and always Roses, their history, development and cultivation Siege of Darkness (Forgotten Realms: The Legend of Drizzt, Book IX) Desert Wildflowers 2007 Calendar Recasting historical women Barrons New York State Grade 7 Intermediate-Level English Language Arts Assessment Tenth annual report of the British Columbia Board of Trade Evaluating Manpower Training Programs How to Write a Thesis 5E (How to Write a Thesis) General literary reference resources Prophet Muhammad the last messenger in the Bible Heroin addicts should have supervised access to heroin Ethan Nadelmann Orinoco Adventure The Minden Baptist Church Travels in Russia, and a residence at St. Petersburg and Odessa, in the years 1827-1829 Keys for writers 8th edition 142 Linear versus Logarithmic Scales The Final Reckoning (The Deptford Mice, Book 3) Autocad practice drawings The Canadian Atlas The first free homestead Competency standards design methodology Modern geometry lecture notes Baseball Megastars 1994 At the Red summit Gender, generation and identity in contemporary Russia Energy and Environment Multiregulation in Europe Everyday cosmetic practices Art. I. Preparations, 235 More than the musical in the performance of hardcore. Touchstone 2 students book Alcohol and Health Illustrated digital imaging dictionary Engineering drawing textbook by nd bhatt Standard fabrication practices for cane sugar mills How Come There Are No Spots On Me?