

The BRASS BAND *Bridge*



BRIDGE: a link, a tie, a bond, an alliance,
a connection, to band together, to unify.

ISSUE 26
NOV. 1986

Courtesy of Musical Instrument Division, Yamaha International Corporation

NABBA ANNOUNCES CHAMPIONSHIP V

At its meeting in Columbus, Ohio on September 13, 1986, NABBA's Board of Directors accepted a proposal from the Brass Band of Columbus to host **Championship V** to be held Saturday, April 11, 1987. Columbus is well served by major airlines and interstate highway systems and should attract a good number of bands and fans.

TEST PIECES ANNOUNCED

Following are the test pieces selected for **Championship V**:

CHAMPIONSHIP ★ ★ ★ ★ ★ ★ ★ ★

Connotations

by Edward Gregson

HONORS ★ ★ ★ ★ ★ ★ ★ ★

Hinemoa

by Gareth Wood

CHALLENGE ★ ★ ★ ★ ★ ★ ★ ★

A Malvern Suite

by Philip Sparke

YOUTH ★ ★ ★ ★ ★ ★ ★ ★

Music for Greenwich

by Edward Gregson

The exact venue of **Championship V** will be Dublin High School in Dublin, Ohio, a suburb of Columbus. There are a number of nearby hotels, one of which will be designated the contest 'Headquarters Hotel'.

A Youth Division has been added to the format of the contest this year which encourages brass banders age 19 or younger to participate in the day's events.

The adjudicators, guest band, and soloist will be confirmed shortly and will be announced in the next edition of *The Bridge*.

What about future contests?

Contest Committee chairperson, Doug Field, has asked that any group wishing to host the NABBA Championship of 1988 and 1989 should submit comprehensive proposals to him by December 31, 1986 for consideration at the Board of Directors meeting in

April. Details of the host's responsibilities are available from Doug whose address is:

4156 Fieldgate Drive, #35
Mississauga, Ontario
Canada L4W 2N1
Phone: (416) 625-3293

FESTIVAL OF BRASS BAND WORKSHOPS - A SUCCESS!

The North American Brass Band Association, Inc. teamed up with the Musical Instrument Division of Yamaha International Corporation to offer four brass band workshops in Raleigh, NC; Madison, WI; West Chester, PA; and San Bruno, CA. A total of 120 participants collectively enjoyed these workshops conducted by J. Perry Watson, Chairman of NABBA. Yamaha provided a complete set of authentic British brass band instruments and percussion.

At each location the participants formed a British brass band and read through music. This music included hymn tunes, marches, transcriptions, arrangements, and original compositions for this very distinctive medium. Often times the participants would listen to recordings of British brass bands while following the music in their folders. Through playing the music and listening to the better British brass bands, each workshop was able to develop a realistic concept of the British brass band medium.

The ten hours of concentrated study at each location brought about a great deal of personal satisfaction and enthusiastic reception for this unique form of band participation. As Leon Whitsell, M.D., from San Francisco wrote, "I never expected to learn so much, to get so much exercise, or to enjoy myself so completely. Your great enthusiasm, skills, and stimulating friendliness made this workshop a memory to be treasured."

FEED THE ARCHIVES

Help preserve the brass band movement by sending your printed programs, articles, photographs, recordings, etc., to: The Brass Band Archives, Campus Box 7311, NCSU, Raleigh, NC 27695.



Official publication of the North American Brass Band Association.

For, about and by British-type brass bands throughout North America.

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MEMBERSHIP DUES:

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UPCOMING DEADLINES

January 31, 1987
April 30, 1987
July 31, 1987



MARCH MUSIC NOTES

by Norman E. Smith
Program Note Press
909 W. Claude Street
Lake Charles, Louisiana 70605

March Music Notes is a reference text on composers of marches from around the world. The book includes 380 biographies as well as program notes on 637 of the most popular marches from the last three centuries. Brass band march composers are well represented with such names as William Rimmer, J. Ord Hume, William Himes, to mention just a few. In addition to the information on the composers, the author also lists publishers, recordings, performance times, difficulty and march popularity. This book, which took over six years to complete, is cross-indexed in order to provide easy access to its wealth of information. Approximately 1700 civilian and military bands are included in this index. The reviewer feels that this is a most valuable book for those who need background information on marches for program notes and for those who are seriously interested in the history and development of the march. (559 pages, hard cover \$29.95) — D.K.

BLenheim FLOURISHES

by James Curnow
Rosehill Music

"This piece is named after the palace built in 1705 by John Churchill, Duke of Marlborough, on an estate given to him for his brilliant victories at the Battle of Blenheim during the War of Spanish Succession in 1704. It does not attempt to be descriptive of Blenheim but rather strives to capture the spirit of the British band enthusiasts who have challenged our musical imaginations and dedication to music making. It is written for Peter Wilson and dedicated to the outstanding Brass Bands of Great Britain." So reads the score page of this latest James Curnow composition. This three minute piece starts briskly with an *Allegro vivo* indicated at 144. Good tonguing and fingering dexterity is required in cornets, baritones, euphoniums, and tubas. Percussionists will be active with the usual instruments, however bongos are required in the final section. Trombonists will see a challenging sixteenth note descending pattern also in the final moments of the piece. Alternating between fanfare and lyric sections, this composition would be an ideal opening number. Parts vary from medium difficult to difficult with extreme ranges grasped only by strong players. As with all James Curnow's compositions, it is well scored and produces an excellent sonority from the band. Rosehill has done their usual fine work with a clean three line conductor's score and easily readable parts. — D.K.

THE CLASSIFIED'S

Are you wondering how to sell that antique cornet or where you can advertise your music services to brass bandspeople? Beginning with the next issue of *The Brass Band Bridge*, a new classified section will be included. The following is a list of categories and details on how to place an ad:

Professional Cards

For Sale

Players/Music Directors Wanted
Music, Accessories and Supplies
Wanted

Miscellaneous

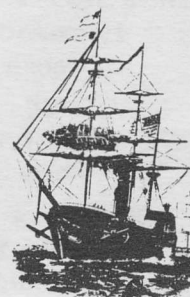
Rates per issue:

\$.50 per word (with 12 word minimum),
\$20 for 2½" x 1" box (inclusive of
wording), \$30 for 2½" x 2" box (in-
clusive of wording), \$40 for quarter
page ad, \$60 for half page ad, \$100
for full page ad. Camera ready art
must be provided for all ads.

Please make checks payable (U.S. currency)
to the North American Brass Band Association
and send ad information with check to the
Editors (address and deadlines on page 2).

WELCOME to the following brass bands:
Danbury (CT), Rappahannock (VA), Denison
University (OH), Spooner (WI), Bowling Green
(OH), Bainbridge (GA)

**Bands
across
the
Sea**



The 134th annual British Open
Championship was won by Black Dyke
Mills for the 25th time. The band
played extracts from *An Epic Sym-
phony* and Howard Blake's *Fusions*.
Roy Newsome led the second place
band, Fairey Engineering.



The British National Championship
held October 4 in London's Royal
Albert Hall found Fairey Engineering
to be the top band with 195 points.
Only one point away was Black Dyke
Mills (Major P. Parkes).

Intonation on Brass Instruments

Where are the problems and what to do about them?

by Dr. Christopher Doane

THE ABILITY TO PERFORM with a consistently accurate sense of intonation is a skill that certainly ranks as one of the most important fundamentals of brass instrument performance. Failure to master this skill detracts from the quality of a solo performance and has a dramatic effect on the sonority, blend, and transparency of an instrumental ensemble. Time spent in dealing with intonation problems in performance will probably continue to be an inevitable part of musical preparation, however, there are ways that performers can prepare themselves to minimize these types of problems in both a solo as well as an ensemble setting. I believe that improving one's skill in playing in tune can be accomplished best by understanding the factors that control the intonation characteristics of brass instruments and developing some personal strategies for success.

One of the first steps on the path to better intonation is to understand the physical limitations of the three-valve brass instrument. Most performers have at least some knowledge of the harmonic series and its importance to brass playing. Not all of these functions are relevant to this discussion of brass intonation. However, it is very important to understand the potential problems in performance that exist when the inherent characteristics of brass instruments come into conflict with the equal temperament intonation system. The accompanying chart shows the harmonic series extended to the twelfth partial, with those notes that are out of tune to equal temperament highlighted.

Instrument manufacturers have tried to overcome these inherent problem notes in different ways and with varying degrees of success. It is important to note that where one brand of instrument may have a flat fifth partial and a reasonably in-tune six partial another brand may possess an in-tune fifth partial, but a very sharp sixth partial. There is no easy solution to this problem as different brands played within the same section will be out of tune with each other, whereas a matched set of instruments will be in-tune with each other, but out of tune with everyone else.

A SECOND MAJOR SOURCE of intonation problems originating with the construction of the instrument itself has to do with the compromises in the length of the valve slides in a three valve instrument. In this system, the second valve lowers the pitch from an open note by one-half step, the first valve by one whole step and the third valve lowers the tone by a minor third, the equivalent of the first and second valves together. The three valves in combination with the open instrument produce the seven chromatic half-steps necessary to bridge the interval of an open fifth that lies between the second and third overtone. On the surface this system seems reasonable and should produce accurate intonation. In practice the system has some serious flaws. If the individual valves slides are built to the correct proportional length, then the successive combinations of valves will be progressively too short, resulting finally in a tuning discrepancy of approximately a quarter-step degree of sharpness for the first, second and third valve combination. Donald Stauffer's dissertation "Intonation Deficiencies of Wind Instruments

in Ensemble" further illustrates this situation by describing how the length of a single valve slide is inadequate for the multiple fingerings in which it is used. For example, the second valve has virtually no tuning error when it is used to lower the pitch a half-step from an open note but is 17% too short when it must lower a low G (1-3) to F# (1-2-3).

Instrument manufacturers typically distribute the tuning error resulting from inadequate valve slide length by making the third valve longer than proportion would dictate and slightly lengthening the first and second valve slides. By redistributing the tuning error the performer has a more reasonable chance of correcting the situation through embouchure adjustment or the use of movable valve slides that can be adjusted to meet the pitch requirements of the musical situation. The problem is further minimized by the use of the F valve which allows for a separate tuning of the fourth valve in F replacing the one and three combination with fourth valve and the one, two and three combination with two and four. Some manufacturers have further sought to solve the problem with the use of compensating systems that introduce additional tubing when certain combinations of valves are used.

OTHER SOURCES OF TUNING error that result from the construction of the instrument are less dramatic, but still significant. First of all, there is some possibility of tuning error introduced in the bore of the conical brass such as the tuba, baritone and euphonium instrument as the path of the air changes from the main part of the instrument to the strictly cylindrical bore of the valve slides. Note that this factor affects not only the pitch of the instrument but also largely accounts for the stuffiness of response for those notes utilizing the added length of combinations of valve slides. A second factor in equipment is the selection of a mouthpiece. While studies have shown that the depth or diameter of



(Continued on Page 4)

INTONATION *(Continued from Page 3)*

the cup has no particular effect on the pitch characteristics of the mouthpiece, the size of the bore of the mouthpiece was strongly associated with the overall pitch level. The implications of these findings are clear. If a player consistently plays in the lower register of the instrument then a large, deep cup with a corresponding large bore is required. However, if the player finds that the pitch is consistently low or that it is difficult to raise the pitch in the upper register, then a change of mouthpiece with a smaller bore can be a solution to the problem.

SO FAR WE HAVE DISCUSSED the possible causes of intonation problems inherent in the construction of brass instruments. While these problems do cause many of the problems we face, they are by no means the only source of tuning error. There are other sources of problems that originate with the individual performer. One of the most important responsibilities for the player is to hear the desired pitch accurately and to produce a lip-buzz that is exactly accurate. This fundamental is so important that it really is the key to accurate intonation. Unless the lip-buzz is produced at the correct frequency it is difficult, if not impossible, to play in tune. An equally important idea is that the pitch level of the buzz is also a prerequisite for creating the proper tonal response of the instrument. Instruments are built to resonate with their best tone at a certain pitch level. If the lips do not produce a buzz that is in harmony with the resonance point of the instrument, then the tone quality will lose the characteristic richness that is the hallmark of the good brass instrument sound.

Sometimes this problem is symptomatic of a perception problem, perhaps more commonly, the inability to produce a free sounding buzz at the proper pitch level is caused by a faulty embouchure. Excessively pinched lips, lips blown out into the mouthpiece, too much mouthpiece pressure, stretched lips, and an excessive angle between the lower jaw and the instrument are all situations that may reduce the performer's ability to produce a

clear, full, in-tune buzz. Similarly, a constricted air column caused by a combination of a tight throat/rigid shoulders or a lack of breath support can also result in tone production and intonation problems.

WITHOUT REGARD FOR other factors that can affect pitch such as room temperature or changes in dynamics, let me suggest some steps individual performers can take to learn how to perform on their instruments with better intonation. First of all, work to develop sensitivity to pitch. Most people tend to play on the high side of the pitch, preferring a bright tone that seemingly projects more throughout the group. While this is common, it is not necessarily correct. Try to center the sound and pitch onto whatever standard has been established to maintain the maximum flexibility to adjust either upwards or down to meet whatever tuning requirements that might exist. As an aid to this it might be helpful to think of the instrument's best tone quality as the place where the pitch is most centered since instruments' best resonance will occur at the point where the pitch and tone is the most centered. There is such a strong relationship between tone quality and pitch that problems in one area can often be solved by focusing effort on the other.

As I have pointed out throughout this discussion, successfully playing in tune on a brass instrument requires a knowledge of the physical idiosyncrasies of each particular instrument as well as a good physical "set-up" of the performer. I often recommend the following exercise to allow players to become better acquainted with both parts of this important relationship.

First of all, secure a piece of staff paper with a chromatic scale corresponding to your instrument's

range, a chromatic-tuner with a read-out in hertz or cents and a cooperative assistant. Warm up thoroughly, then, with a friend watching the gauge and beginning on a comfortable note, start to slowly play a series of ascending and descending chromatic and diatonic scales that cover both the upper and lower registers. Your assistant should record those notes that show a consistent tendency to be out of tune by more than two or three hertz. These will be the problem tones that must be corrected. Next, while you observe the tuner's gauge, practice raising and lowering pitches through embouchure/air stream adjustments or manipulating valve slides. The goal here is to discover the range of tuning adjustments that can be developed without adversely affecting the tone and response of the instrument. Next, return to the chromatic tuning sheet and begin to focus your attention on those notes that were consistently out of tune. While observing the tuner's gauge, adjust the pitch until it is in tune. While doing this, focus on the amount of the adjustment and the new feeling in the instrument when the note is in tune. In effect, our goal is to re-program your approach to these pitches and to create a new kinesthetic memory so these notes will be performed more accurately in the future.

PLAYING IN TUNE ON A brass instrument is basically a simple, yet often frustrating task. With a good instrument, a quality mouthpiece suited to both the instrument and performer, problems in acquiring this important skill should be minimized. If players are aware of those notes that are characteristically out of tune and have developed some reliable strategies for their adjustment, then their attention can be turned to the fun part of playing an instrument, making music.

Christopher Doane is an Associate Professor, Director of Music Education and the Associate Director of Bands at the University of South Florida. His previous appointments include the position of Director of Bands at Case Western Reserve University in addition to two years at the Ohio State University where he was on the conducting staff of the Marching Band and founder of the "University" Concert Band. His academic degrees include the bachelor of music education, master of music, and doctor of philosophy degrees. Dr. Doane is active in the state of Florida as a clinician and writer in such fields as teacher training, brass pedagogy, and curriculum design.



Chester Brass Band

Chester Brass Band regrets that they were not able to attend Championships IV but with their band room project under way they felt the expense could not be undertaken. They are currently making inquiries concerning travel to Championship V.

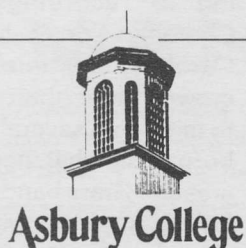
The junior band program is progressing well with twenty registered, seven being beginners. With the help of some Senior Band members they presented a concert in June and performed on a float in the Chester Old Home Week parade.

On November 16 in Chester, the

Band and the Aeolian Singers (a group of women who have travelled extensively in North America and the United Kingdom) will present a concert for the 80th anniversary of the incorporation of the Band. Featured soloists will be Shawn Spicer, soprano; Gary Adams, cornet; Ron Murphy, tenor horn; John Fahey, bass; and Ken Foote, trombone. The euphonium section will be featured in Cavatina.

The Band's Christmas concert will take place in Truro and will include pipe organ and choirs in addition to the Band.

Brass Banding at



Two brass bands exist at Asbury College: the brass band formed from the college's Brass Choir and The Salvation Army Student Fellowship Brass Band. Both groups are directed by Dr. Ronald Holz, Chairman of the Division of Fine Arts at Wilmore, Kentucky Christian Liberal Arts College.

This Fall (1986) the college Brass Band has been examining 19th-Century American brass band literature. Holz was joined by Dr. Edward H. McKinley of the college's history department for a special seminar in this interesting area and the results were shared at a special lecture/recital, October 30th. Professor Vincent DiMartino, of The University of Kentucky music faculty, appeared on the program as soloist on Sachse's *Concertino* for E Flat Cornet and Brass Band (published by Stratton in 1872).

The SASF Band recently travelled to Columbus, OH, to join the Brass Band of Columbus (Dr. Paul Droste) for a joint concert in Weigel Hall at Ohio State University (October 17th). Later this year the band will be travelling to Baton Rouge, LA, and Louisville, KY, in addition to a host of local programs and church services.

A new digital cassette, "This is the Day," has just been released by this

young band. Titles include Gregson's *Laudate Dominum* and Richard Holz's cornet ensemble, *Faithful Forever* (written for this band). The tape sells for \$6.00, plus 98¢ postage/handling. When ordering, please make checks payable to: The SASF Brass Band, c/o Dr. Ronald W. Holz, Asbury College, Wilmore, KY 40390.

WORKSHOPS (Continued from Page 1)

In a relatively short time, most of the major British composers were discussed and their music was played. The workshop participants had ample opportunity to discover the values in establishing a community British brass band in their own location. Guidelines were established as to how to form a tax exempt non-profit corporation, how to solicit the appropriate funding for operating expenses and how Yamaha could provide a lease plan to supply a complete set of appropriate instruments for such an undertaking.

The British brass band is rapidly developing across this country. From a meager beginning of only two or three bands some ten or eleven years ago, the number of bands presently in operation numbers close to 100.

Additional information concerning NABBA and the brass band movement may be obtained by writing and sending a self-addressed stamped envelope to: North American Brass Band Assn., Inc.

Box 7311

North Carolina State University
Raleigh, NC 27695



IDEAS

David Pickett, Music Director of the Bloomington Brass Band and Board Member of NABBA, has a great idea about how conductors and/or band members may acquire scores for study or for their library. This is a good opportunity to look over the score for difficulty, suitability, and its possible uses for your group 'before' the entire piece is purchased. David reminds us that every band that enters NABBA Championships is required to submit to the three judges ORIGINAL scores to all the pieces on their program (excluding the test piece). This means that all the bands have three extra original scores to this music. Perhaps some groups would like to sell or trade scores with other bands. The following is a list of bands that participated in Championships IV with their program (excluding the test piece), and their address. Thank you, David, for a fine idea!

Iowa Brass Band - Kurt N. Claussen, Conductor
703 Sixth Avenue North, Mt. Vernon, IA 52314

Fanfare for NABBA-Curnow; *Amazing Grace*-Himes; *Famous British Marches*-Langford; *The Girl I Left Behind Me*-Langford

NCSU Brass Band - J. Perry Watson, Conductor
NCSU Music Dept., Box 7311, Raleigh, NC 27695

Concert Prelude-Sparke; *Rhapsody for Eb Soprano Cornet*-Eaves; *Scottish Lament*-Langford

North Hills Brass Band - John Culp, Conductor
P.O. Box 15100, Pittsburgh, PA 15237

Overture to Orpheus in the Underworld-Offenbach; *A Scottish Lament*-Langford

Sunshine Brass - K.D. Kneeberg, Conductor
17304 Lynnette Drive, Lutz, FL 33549

Ravenswood-Rimmer; *Euphony* (euphonium solo)-Redhead; *Caprice* from *Introduction, Elegy & Caprice*-Calvert

Whitby Brass Band - Roland Hill, Conductor
Box 203, Whitby, Ontario Canada L1N 5S1

The Contestor March-Powell; *Polished Brass*-Siebert; *Duke Street* unpublished

Atlantic Brass Band - Owen Metcalf, Conductor
P.O. Box 59, Millville, NJ 08332

Simoraine-Barracough; *Superman/Can You Read My Mind?*-Williams / Barr / Bricusse; *Marching Through Georgia*-Richards

Weston Silver Band - Robin McCubbin, Conductor
P.O. Box 513 Station A, Weston, Ontario Canada M9N 3M3

Prelude for an Occasion-Gregson; *Pastorale*-Richards; *Believe Me If All Those Endearing Young Charms* (euphonium solo)-Boddington

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NABBA

NORTH AMERICAN BRASS BAND ASSOCIATION, INC.

PROFILES



MIKE SWAFFAR

Treasurer

Editor's Note: This is part of an ongoing column about NABBA's governing body.

Mike Swaffar grew up and attended public school in Tulsa, Oklahoma. A woodwind specialist, he has received the Bachelor of Music Education Degree from the University of Tulsa and the Master of Music Degree in performance from Morehead State University.

Mike has served in the public school systems of Kansas and Kentucky and as University Band Director at Transylvania University and Austin Peay State University. His most recent accomplishments are in music manufacturing. He was a retail music merchant for five years and is currently District Manager for the Musical Instrument Division of Yamaha International Corporation.

Mike lives in Lancaster, Kentucky with his wife Phyllis and two sons,



Steve and Sean. As a founding member of NABBA he serves as Treasurer and is very active in supporting brass bands. He's "hooked" as he'll tell you himself. His good word for NABBA has shown that this is true.

Perhaps you are wondering how a

woodwind person could be so closely associated with the brass band movement. Mike tells us, "The fault can be directly attributed to Perry Watson, Chairman of NABBA. About five years ago I met Perry at NCSU while on an educational call for Yamaha and he successfully 'set the hook'. After listening to recordings and attending Championship I in Raleigh, North Carolina, my interest has steadily grown. Later that year, Perry asked to meet with several people in Greensboro and at that meeting, NABBA was created. Brass bands have become my hobby, says my wife, Phyllis, since I spend so much of my time in brass band related activities. If I had an occupation that didn't require so much travel, I would like to help organize and conduct a brass band."

IDEAS (Continued from Page 5)

Brass Band of Columbus-Paul Droste, Conductor
1866 North College Road, Columbus, OH 43210

Ruslan and Ludmilla Overture-Glinka / Parkes;
Be Thou My Vision-Evans; *Through Bolts and Bars March*-Urbach

Evanston Brass Band - Don Lovejoy, Conductor

1500 Chicago Avenue #609, Evanston, IL 60201

Vivat Regina-Mathias; *My Refuge*-Broughton

Mississippi River Brass Band - Pam Potter,
Conductor, 1306 South 24th Street, Quincy,
IL 62301

Fantasy (euphonium solo)-Sparke; *Army of the Nile*-Alford

Bloomington Brass Band - David Pickett, Conductor
701 South Woodlawn Avenue, Bloomington,
IN 47401

Come Sweet Death-Bach / Pickett; *Introduction and Allegro Spiritoso* (euphonium solo)-
Senaille; *Valdres March*-Hanssen / Meller;
La Forza Del Destino Overture-Verdi / Wright

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