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Page 21/86

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1 (a) beat (conduct) time,
with a correct and clear

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beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a

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2-beat or 6-beat pattern as
appropriate). (2 marks).

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Table of Contents: Guide to
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The euphonium repertoire

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consists of solo literature and parts in band or, less commonly, orchestral music written for the euphonium. Since its invention in 1843, the euphonium has always had an important role in ensembles,

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but solo literature was slow to appear, consisting of only a handful of lighter solos until the 1960s.

Euphonium repertoire -
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horn, tenor tuba, etc.) will find the exhaustive research evident in this volume's pages to be compelling and comprehensive. Contributors are Lloyd Bone, Brian L. Bowman, Neal Corwell, Adam Frey, Marc Dickman, Bryce

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Edwards, Seth D. Fletcher,
Carroll Gotcher, Atticus
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O'Connor, Eric Paull, Joseph
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Demondrae Thurman, Matthew
J. Tropman, and Mark J.
Walker.

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is the most comprehensive
investigation ever
undertaken into the

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Literature and discography
of any single musical
instrument. Under the
direction of R. Winston
Morris and Daniel Perantoni,
this publication represents
more than 40 years of
research by dozens of

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Leading professionals

throughout the world. The

guide defines the current

status of the tuba and

documents its growth since

its inception in 1835.

Contributors are Ron Davis,

Jeffrey Funderburk, David

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Graves, Skip Gray, Charles
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This book introduces music education majors to basic instrumental pedagogy for the instruments and ensembles most commonly

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found in the elementary and secondary curricula. This text focuses on the core competencies required for teacher certification in instrumental music. The first section of the book focuses on essential issues

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instrumental program:
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evaluation, motivation,
administrative tasks, and
recruiting and scheduling
(including block
scheduling). The second

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section devotes a chapter to each wind instrument plus percussion and strings, and includes troubleshooting checklists for each instrument. The third section focuses on rehearsal techniques from the first

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"This study of brass chamber music in lyceum and chautauqua fills a lacuna in brass history. It explores the forgotten phenomenon of the many chamber brass ensembles that entertained

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audiences. The author also writes about the large repertoire of music for small brass ensembles that he discovered was published in America from 1875 through the 1920s. This First American Chamber Brass

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School is discussed in one of five overviews of the principal eras in brass chamber music history that form the most comprehensive history of brass chamber music written in fifty years." --Publisher's website

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The Low Brass Player's Guide to Doubling is a guide for low brass players who wish to learn a different low brass instrument. By performing well on several instruments, doublers become

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will also increase your earning potential! The Low Brass Player's Guide to Doubling includes chapters devoted to: tenor trombonists doubling on bass trombone; bass trombonists doubling on tenor trombone;

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trombonists doubling on
euphonium; trombonists
doubling on tuba; tuba
players doubling on
euphonium; euphonium and
tuba players doubling on
trombone; alto trombone;
contrabass trombone; bass

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trumpet; and cimbasso. Also included are fingering charts, overtone series charts and targeted fundamentals for each instrument. The targeted fundamentals are designed to help players learn the new

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extracting fundamental
skills unique to the new
instrument.

Of the many brass bands that
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here, with some 10,600 additional cross references for alternative or previous names. This volume supersedes the earlier "British Brass Bands – a Historical Directory" (2016) and includes some 1,400

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bands from the island of Ireland. A separate work is in preparation covering brass bands beyond the British Isles. A separate appendix lists the brass bands in each county

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