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Band Directors talk about rehearsals and learning
PG 6, 7 and 8



A perfect combination

Quality, tradition and technology combined with the motto "Play With Emotion" create the new Regium II line PG.4

More new developments for Musikmesse PG.3

EDITORIAL

Can we get back the joy of playing an instrument? Can band directors continue to see teaching teenagers as a rewarding experience?

This issue of the Weril Magazine examines some of the responses to these issues that stirred so much interest among participants at the recent Midwest Clinic in Chicago.

The joy of teaching music and the excitement of band directors charged with helping teenagers experience music are seen in the work of two band directors interviewed here - Patrick Seidling and Clay Wachholz.

Along with other new developments, we are presenting Weril's new Regium II trumpet with precise tuning, response and sound quality for musicians who want to experience a new sensation of freshness in solos and ensembles.

Enjoy your read!

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Catching the Musikmesse rhythm

More than 1,400 exhibitors will be showing the latest developments in music equipment at Musikmesse Frankfurt, in Germany from April 6-9. This is the world's largest fair of its kind with different halls for each specialty, from electronic equipment to wind, strings and percussion instruments.

The Frankfurt fair is now in its twenty-sixth year. Since 1980, Weril has been at the event every year with new products to show dealers, musicians, and educators visiting the fair.

This year too, Weril will be showing several new products, including some shown at the NAMM Show '05, such as its G. Gagliardi II trombones and the Alpha line for students and beginners, so far comprising alto and tenor saxophones, trombones and trumpets. Upcoming product launches for this segment will be Alpha clarinets and cornets.



Pre-launch for the Regium II range, to be shown at the Messe

Beatriz Weingrill

BTE to tour the United States



BTE: Back to the United States

After the success of their performances at the last International Trombone Festival, Brazilian Trombone Ensemble is going back to the United States for a series of presentations and master classes. The tour will be April 6 -17 starting at the University of Texas

in Austin, where the Brazilians will be sharing a stage with the Trombone Choir. Next, BTE heads for the University of Oklahoma in Norman, and then goes back to Texas to conclude the tour at State University in Denton.

Since the beginning, Brazilian Trombone Ensemble has won recognition from specialized critics, as well as applause from audiences at concerts and musical events worldwide. Consisting of trombonists Sandoval de Oliveira, Roberto Ângelo, Gilvando Pereira, Stanley Bernardo, Rade Gundis Feitosa, Renato Farias, and percussionist Glauco Andreza, BTE has a sound that combines classic, popular, and folk themes with surprising arrangements. Their latest CD, "A Little Bit of Brazil", features composers such as Ary Barroso, Djavan, Gonzaguinha, and Milton Nascimento.

Rade Gundis Feitosa and Renato Farias will be playing at the International Trombone Festival again in New Orleans, May 25-28, 2005. The first "Gilberto Gagliardi" competition for trombonists will be held during the event honoring this Brazilian musician whose music inspired Weril's G. Gagliardi II line.

For more details see the website www.ita-web.org/festival

A trumpet to put the pleasure back into playing

Having an instrument that is comfortable to play and has excellent sound projection, one that revives the pleasure of playing is the dream of ten out of ten professional trumpet players. Here's a trumpet that will enable them to live up to their aspirations for performing well at concerts or in recording studios: Weril's new Regium II.

Weril spent several years consulting musicians all over the world, talking to friends and sales representatives, as well as top professionals with different styles of playing. All the ideas were compiled by our technical team to design our new range of trumpets, which includes over 30 new products.

When asked about the essential features of a trumpet, people talked of control over tuning and balance throughout the instrument; precise response in both *piano* and *fortissimo*; sonority, finish, durability, and price (value for money).

Weril tried to cover all these points when we designed the Regium II, which benefited from new technology patented by the company for seamless pistons made from one single solid bar (see more details on the following page).

The *Regium Symphonic* trumpet is a very stylish instrument specifically designed for work in bands and orchestras. The brushed finish benefits the acoustic characteristics of the instrument and conserves the uncomplicated aspect liked by professional musicians who want an instrument with well-defined acoustic behavior, tuning and projection. In keeping with market trends, Weril's portfolio now has a totally new combination of pitch in C with an extra-large

bore to provide more sound projection. Tests conducted by professional musicians have shown that the *Symphonic* has robust and solid tone through all its ranges and excellent tuning for the sharp notes.

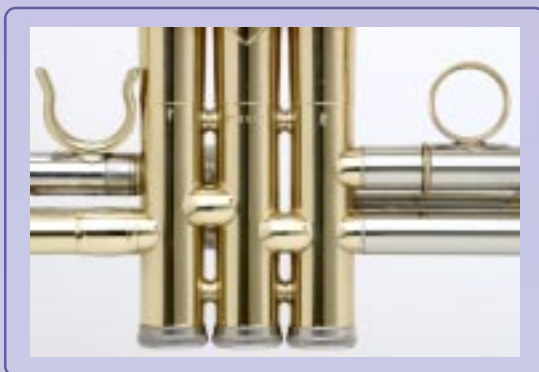
Another model, the *Soul Horn*, is a very flexible instrument designed by Marcus Printup for musicians that often play jazz, and professionals who put all their heart and soul into each show. It is a trumpet that lets musicians exploit all their technique.

The *Regium Concert* has a more explosive sound, appropriate for live music, when the musical vigor of the instrument and musician are much in demand, even for long periods of time, whereas the *Regium Studio* is just right for studio recording sessions, when careful and precise technical perfection is the aim. The musician can choose among two types of ferrules, a normal one and one weighted to further customize the instrument.



Photos: Beatriz Weingrill

Receiver



Valve Section



Main Tuning Slide

A real revolution in trumpet pistons



One piece valves
ensure more precision,
better ergonomics,
and better performance
for musicians

It is not everyday that we get a chance to introduce innovations and add extra quality to the production of wind instruments. Leading manufacturers are always seeking solutions and upgrades to improve their products, even as they retain the principles of instrument making established over the centuries.

In Weril's case, these were the values upheld of its Austrian founder Pedro Weingrill. Weril has recently made an important contribution to technological development in this field. For the first time, trumpet pistons are being made from one single piece. The result is improved alignment of airflows in the valve set, greater precision in assembly, better durability, and more uniform piston surface, since there is no soldering involved. A real revolution in trumpet pistons!

Weril engineers in Brazil further refined their pistons using a guide to ensure insertion in the valve casing in the correct position. Weril's piston guide and valve system is the market's best combination of technology and practicability.

This means there can be no wrong moves in assembling a set, - a critical point in a class full of beginners.. A band director's duties are much easier and more focused, with no time wasted in helping children assemble their instruments correctly. Furthermore, a larger support area makes for better performance on the instrument. This system is also used in Weril's beginner range of Alpha instruments.

The idea behind all these new developments was to make an instrument with a level of acoustic performance that surpasses world class standards. This is one of the main advantages of the Regium II trumpet for musicians, but not the only one.

Improved ergonomic features is another enhancement to the Regium II models.

By designing a more compact valve set to bring pistons closer together the instruments are even more comfortable to play.



Upper pistons



Guide

The band director's responsibilities, duties, and attitudes

"A band director working with a group of young people has to be an educator and an instructor at the same time."

Beto Barros*



Photos: Beatriz Weingrill

This article aims to provide an overview of the basics involved in developing specific skills for band directors. Having selected the right music for the group, a band director has to focus on two of the basics:

- (1) preparing the score and the individual parts
- (2) rehearsing and performing.

1) Preparing the score and individual parts

Firstly, a band director has to note the main characteristics of the composition, such as forms, development, tones, method, style, elements of self-expression, dynamics, coda, counterpoint, background, riffs, solos, specific difficulties, etc, to define an ideal concept suited to the skills of the young musicians. A few adaptations may be required. Then there has to be an overall plan to put this concept in practice during rehearsals.

2) Rehearsing and performing

When giving life to the composition, a band director has to look out for problems with tuning, sonority, blend, and articulations, phrasing and articulations, style, method, accurate rhythms, dynamics, balance, aesthetics, etc, and finally work to materialize the concept imagined, using the following method: playing, listening, comparing, diagnosing, prescribing corrective measures - then starting over with listening, comparing, diagnosing and prescribing, with increasing accuracy until the desired result is obtained.

Tips and Techniques for Rehearsals

- 1) Have all chairs, stands and other equipment in the right place before beginning rehearsal.
- 2) If possible, plan the time so that no issue unrelated to the music itself is posed during rehearsal. The ideal is to

use every minute to deal with the music itself.

3) If possible, have individual parts ready before rehearsal. Even if musicians do not have much time for individual practice, this will be very beneficial.

4) When planning a sequence for pieces to rehearse, consider the possibility of variations while respecting the musicians' endurance, especially the brass players, and keeping up enthusiasm in the group and moving toward the conclusion of rehearsal in a positive and musical manner. Musicians must leave the rehearsal in a confident, pleasurable, and happy mood.

Ensure an upbeat mood throughout the rehearsal, but be firm too! Do not let untidiness or disorder spoil concentration. A few jokes are fine, but do not lose focus

5) Use a blackboard or any other means of showing titles of pieces to be rehearsed. Add technical details and explanations of difficulties. Remember that a band director working with a group of young people has to be both educator and instructor. The ideal is to have at least one of the week's rehearsals as part of a music course, so that anything not going so well in rehearsals may be tackled with more time and specific techniques used to provide real understanding of the problems involved.

6) If the musicians come late for rehearsal, do not wait around. Start on time and work with the people that have arrived. Demand punctuality and conclude rehearsal at the right time.

7) If possible, record each rehearsal. Tapes will be very useful in the future, as the musicians can listen and become aware of their own mistakes - and attempt to correct them at the next rehearsal.

8) At a certain point, start focusing rehearsals on the final performance. Don't interrupt too often, play right through to the end, and analyze more points to be improved. Make a note of these points and rehearse certain instruments aside.

9) Have a 10 or 15 minute break during a rehearsal session that last two hours or more. A five-minute rest in a one-and-a-half hour rehearsal will be enough. In rehearsals lasting 40 -75 minutes, a short interval between pieces is normal.

10) Plan to make real progress in rehearsals. Work hard for this, but be prepared, because a group often does less than desired. Get the most out of rehearsals. Show the musicians that perfection can be achieved if everybody cooperates and that everyone has to partner the band

director to achieve things. Even if it is not going too well, try to end the rehearsal on time with the class in a good mood.

11) When reading a new piece, individual parts should ideally have already been given out in advance. If that is not possible, start reading first sight and guiding the musicians to an overview of the score, emphasizing tones, changes in beat, and noting A-B-C-D etc. coda, instrumental difficulties, unisons, solos, etc. Then read right through to the end before starting to work on details.

12) Try to get each musician to accept the group and think in group terms. Be attentive, listen to yourself and others. Have a clear notion of your role in the composition being played. Avoid feeding egos: this is counter-productive, makes musicians insensitive, play too high and out of tune, and listen only to themselves while fostering envy, jealousy, racism, and rivalry.

13) Encourage musicians to memorize pieces as much as possible during rehearsals, even if the music is on the stand during the performance. Also remember that it at the time of the performance that the work will emerge as a whole, so keep musicians relaxed but focused on performance, i.e. not tense but concentrated.

14) When designating a fresh start after a pause, give a precise position for the starting point, such as "four after A", beginning on the third beat, or "two before B", or even, "nine before C" etc, and so forth.

15) After an interruption - such as a technical explanation - go directly precisely and concisely to the point. Overly talkative band directors often get in the way of good musical results.

16) Be careful with the habit of humming along with instruments; it may stop you hearing the playing properly.

17) Whenever possible, draw musicians' attention to spiritual aspects of content in compositions, such as form, gender, style, etc, but do not be too prolific. Time for rehearsal is always short and should be well used. Ideally there should be a course for the group in which these issues can be tackled on another day - not rehearsal day.

18) Encourage musicians to be more audacious rather than fearful in their performance. They should not be worried about making mistakes. An overly cautious approach will have them make less progress than one in which they are never making big mistakes.

19) Watch for signs of fatigue or boredom. Be ready to change your rehearsal plans when this happens.

20) Always insists on sound being in-tune and beautiful, and a good attitude. Remember that nothing goes well for a band that is out-of-tune!

21) Do not rehearse a passage several times if the object of your attention is one or two parts of a passage. Sometimes, it is preferable to put off solving a problem and tackle it later in rehearsals with specific sets of instruments. Choose class captains to do this outside normal rehearsal schedule.

22) Particularly when working with very young bands (young children or youngsters), you must foster their morale. Do not pose so much criticism that they cannot take it. Remember: they are still very young and there

are many factors - other than technical aspects - that will affect their performance, e.g. psychological or personal issues. So be aware that it is very difficult to make a young band play with technical and artistic

maturity. As I have said, the band director has to be an educator as well as showing them how to play.

23) In rehearsals, avoid working only with one set while others are idle

24) If you think musicians are not responding to the band director in the way they should be, correct this. Do not rehearse just for the next performance. Have a cultural philosophy for the group. Have them meet to listen to great bands and orchestras, and set standards for artistic quality. Listen to the New York Symphonic, Brahms, Stravinsky, Ravel, Debussy, Schoenberg, Count Basie and a lot of jazz. Make comments, hear opinions from members, analyze, and foster the desire for excellence in music whenever possible.

25) At the last rehearsal before performing, it is always advisable to conclude with the arrangement that is best prepared and sounds best. Play right through to the end to create a confident mood. Start the presentation with this piece. Remember that starting out right is always a good beginning.

26) Your psychological approach in relation to members of a band is sometimes more important than their musical skills or competence. Working with a student band means a band director has to be instructor and educator at the same time.

(a) be careful with your tone of voice when criticizing. Be firm, but also warm and affectionate and be in a good mood.

(b) do not make very serious criticisms of an individual in the presence of others. Try to solve the more serious problems privately.

(c) dealing with the musical aspects requires disciplined behavior too. Do not let everybody talk at the same time. After rehearsing a difficult passage, the band director will often want to comment on a series of corrections, but band members will feel like trying to replay parts not played properly, and this can cause acoustic disorder, confusion, and waste time. Do not allow this to happen! Have them raise their hand to speak and wait for the band director to respond.

(d) try to create a cooperative spirit among members of the band. Always be friendly to everybody, give a good example in your behavior, and reinforce everything done well and all good musical performances. This is as good as gold!

(e) Always conclude with some encouraging words. End the rehearsal on a high note in good spirits. If possible have a list of attitudes to be worked on and steps to be taken at the next rehearsal, as well as repertoire and difficult passages to be tackled - so that members will arrive ready to focus issues on the agenda.



* Beto Barros is a big band director and cultural producer in Brazil



Beatriz Weingrill

Exchanges for better learning

Two great band directors came together at the beginning of this year to teach a workshop for young music students in Brazil. Around 400 band members attended classes with Patrick Seidling, director of the Phantom Regiment in Rockford, Illinois, and Clay Wachholz, former-teacher of the Capital Sound and Madison Scouts super-bands.

Clay Wachholz

Both are masters of Drum and Bugle Corps. Patrick was chosen best director of Drum and Bugle Corps in the United States by DCI (Drum Corps International). Clay Wachholz is a Doctor of Music and professor of wind instruments who believes in discipline for learning.

Weril Magazine interviewed them to pick up some important tips for band directors and students alike. Both posed the need to be confident about their work and seek ongoing development.

Weril Magazine - How did you become a band director?

Clay Wachholz – Well, when I was younger, I found a way to study music more formally at college. After that, it was a matter of searching for a position as band director. I was a band teacher for ten years in high schools in the US.

Patrick Seidling - When I was very young, my parents found a local marching band for us to join. Just to give us something to do. I just thought it was a good place to meet friends. At that time, the music wasn't very important, because I was very young. But I soon figured out that playing instruments was a lot of fun. Actually, it was pretty good. So I just stayed with it. I decided to be a band director and, fortunately, I've enjoyed it ever since. Today, I'm director of Phantom Regiment, a large independent band, not connected to a school. Students come to us to participate in the group and do presentations around the USA. I'm director full time. Mostly, I'm also the administrator arranging travel, teachers, like a manager for the entire group. We have one hundred forty students and sixty teachers, and we travel for three months in the summer. But I like to teach groups. I'm still a teacher.

WM - What is your routine when you are touring?

PS – When we are traveling, we rehearse every day from 9 to 5. After the performances, we go back to the bus, to another town. So, it's a very intense routine. Every day, we have six or eight hours for rehearsal, plus evening performances. For a competition, every thing must be prepared very soon. An important worry is how the ensemble is playing together. Timing and listening must be the same for everybody. In the last days of preparation, the emotional side is very important. The group must be ready for the show.

WM - What are the major problems that a band has when it's traveling?

PS – Sometimes, the difference of riding to venues is a problem for performing. Sometimes, with a lot of travel, people get more and more tired, but every night we still

expect and desire to do the best and face the challenges of a long trip.

CW – As a high school teacher, usually you prepare the band for competitions or shows. As Patrick said, I think during the last days it is important to work on the intellectual side. Actually, we can call this the "learning show". It means clearly understanding what a show is exactly. It involves studying how loud to play and where to go. That's a step by step process and the emotional side counts a lot.

WM - How can a band director recognize talents?

CW – Well, when you are in a listening audition, you can notice that someone has talent by the way that they hold the instrument, the way he takes cares during rehearsal. Good players do all the little things well. And we have to pay attention to the tone that they produce. Is it something that you want to listen to or is that something small, nebulous, not supported with air? A good musician has to have confidence in their music. We know sometimes musicians are very young, so doubts can appear. Young people are always looking for an idol to emulate. I think it's a good thing. If you have a good model as a musician, you have a good chance of becoming a good musician.

WM - What do you think about private studies?

CW – Young people cannot afford private studies, with a professional teacher outside school, so it's important that they practice well at home and in school. Many times, students do a very good job, but just at school. It's difficult for them to transfer that to their own home studies. If somebody wants to be good, they have to be good at home lessons too.

PS – I think individual practice can easily take them to the next level. Students that take private lessons or spend more time studying at home can make faster progress. That's always true, when you become a professional too. Students that spend more personal time with this grow up faster. They have more and better contributions to make to the group. They can push the entire group to high levels.

CW – Students like that are always looking for outside inspirations. Probably, they have an idol or model. Maybe it's just a CD or a recording. But it's another way or idea for how to become a better player. I would say this to beginners: try to find a model or an ideal source that can inspire you. For quick improvement, you've have to have something to emulate, observe and just learn and take in everything that really matters.

PS - That's it: practice, practice, practice.

WM - What's your opinion of experiences with meetings for learning music, like this one in Brazil?

PS – In the US, band directors have many conventions, many group clinics; we even see instrument makers and band directors sharing discussion groups. I think it's important to stay competitive but also remain friends, with cooperation between us. Exchanging ideas and techniques, more and more students getting involved.