

# VMS Band Resource Packet



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## ***Part 1: Rules, Expectations, Procedures***

### **Rules: “If this.... Then this....”**

1. Phones/Other Distractables:
  - a. No Phones during rehearsal unless given permission by Ms. Baker
  - b. Section Leaders may have their phone out during warm up for sectional tuning purposes
  - c. If a phone is found on a stand or out without permission the section leader or Ms. Baker will confiscate and place it in the band donation box – **referral**
  - d. Students may place their phones in the box on their own without discipline
  - e. If a student needs their phone due to an emergency they need to let the director know before rehearsal or asap
  - F. Other distractibles include (but are not limited to): other homework, card games, electronic games, books, fidget spinners...)
  
2. Talking/Questions:
  - a. Faster pacing during rehearsal – less time between pieces (Have in order)
  - b. Tally System – 3x and silent rehearsal (refocus & referrals as needed)
  - c. 3 Person Rule - If you have a question (especially concert day) you need to ask three other students (section leaders) before you ask me
  
3. Chairs/Stands/Equipment:
  - a. Section Leaders – in charge of making sure everyone stacks their own stands and chairs (Monday, Wednesday, Friday) & picks up trash
  - b. Stands need to be clean and pencil markings erased (referral if student is seen marking on or damaging school equipment)
  - c. Instruments and cases need to be placed in designated locker – not around the room!
  - d. Percussion – all equipment needs to be put away in the aux box or other appropriate areas – if **damage** is seen being caused or instruments are left out (referral – possible removal from band program)
  
4. Food: NONE - unless permitted by Ms. Baker

5. Restrooms/Drinks/Nurse:
  - a. 5 minute bathroom break (**not often**)– Section Leaders will come find you if not back within the time frame and report situation to me (referral if necessary)
    - i. If it's an emergency you can ask Ms. Baker when off the podium between pieces or your section leader
  - b. Drinks – No Drink Breaks during rehearsal (Bring a **water bottle**)
  - c. Nurse – not after 3 pm (need doctor's note, Ms. D to call, IEP, or urgent situation)
  
6. Band Room:
  - a. When I'm not at school/on campus – Do Not enter band room (red on door)
  - b. At school (green) – can come in during lunch & before/after school – only band students
  - c. Section Leader delegation – they will rotate being in charge of handing out & collecting music/pieces during class
  
7. Substitute Rules:
  - a. Need to have trust outside of class – treat with utmost respect – set plan/rehearsal
  - b. Most likely a section leader(s) will be placed in charge and know the plan - rehearsals may be videotaped by the sub if needed
  
8. Playing Tests:
  - a. Section Leaders will let Ms. Baker know what pieces & parts your section is struggling with – put on test (At least 1 per quarter)
  - b. Sectionals throughout the semester – music checks
  - c. Sectional Class- Band Karate
  - d. Sight Reading Pass Offs
  
9. Grades/Assignments:
  - a. Students must have a C or higher in their concert ensemble (CB or WE) to be in Jazz Band, Drumline or perform/go on band related field trips (tentative – may change based on the situation)
  - b. Assignments will be completed on time or will not receive credit (unless a previously discussed arrangement or serious situation occurs)
  - c. Practice logs will be completed and turned in at the beginning of each week (Monday - Tuesday) for full credit, the end of the week for half credit, or receive no credit if later than the week it is due. (Unless changed by Ms. Baker)

10. Section Leader Checklist:

- a. Binder
- b. Music –In order (page protectors)
- c. Whiteboard marker (preferably black)
- d. Pencil
- e. Instrument & equipment (working condition) - extra reeds and oil as needed
- f. Syllabus & Other important Packets/Documents (given out by Ms. Baker)

**Expectations: “In this band program, we expect certain behaviors.”**

- Be Respectful (people, places, & things)
  - Listening skills, appropriate language, please/thank you, clean band room
- Be Responsible
- Be Prepared - All Materials
- Have Fun, Maintain a Great Attitude, & Always Represent Villago Well

**Procedures: “How we do what we do”**

- Entrance/Exit into the room: indoor voices & respectful manner – No Running
- Taking out & putting away instruments - cases back in locker
- Start signal (podium- pencil): Lights off if talking is an issue
- Instrument ready to go (all necessary equipment) & binder organized on stand/pencil & whiteboard marker ready to go
- Backpacks/other materials put away under seats, against the wall, or in lockers
- Posture: No backs on chairs (unless tuba)
- No talking during rehearsal unless appropriate or called on
- Taking attendance
- Tuning/Warm Up Procedure
- Ready, Set, Play Positions
- Handing out music/other materials - Section Leaders or Ms. Baker
- Sectional Times & Playing Tests
- Field Trips
- Concert & Rehearsal Procedures/Etiquette

## ***Part 2: Music Theory***

### **Note Denominations & Rhythms:**

#### **(Year 1) - 6th grade**

- Quarter note -
- Half note -
- Dotted half note -
- Whole note -
- Introduction to eighth notes -
- Single eighth note -
- Grouped eighth notes -
- Dotted quarter notes -
- Intro to syncopation -
- All corresponding rests -

#### **(Year 2/3) - 7th/8th grade**

- Syncopation -
- Sixteenth notes -
- Dotted eighth sixteenths -
- Eighth & two sixteenths -
- Triplets (eighth notes) -
- Quarter note triplets -
- Mixed meter -
- Continued focus on rhythm reading in cut - time:
- Rhythms in triple meter (uneven division - ex: 5/8)
- More sophisticated syncopation
- Focus on 16th note entrances *not* occurring on the downbeat
- Swing style

### **Timing**

#### **(Y1)**

- Use of metronome/how it works
- Timing & pulse control
- Time & tempo adjustments:
  - Fermata -
  - Ritardando -
  - Rallentando-
  - Accelerando-
- Establish consistent counting system (kinesthetic and visual evidence)

#### **(Y2/3)**

- Ability to establish and keep a stable pulse
- Ed Lisk palms up/down exercise
- Continue various exercises to establish sense of keeping time

- Metronome - subdivision pulses/missing beat internal timing
- Mastery of clap/count/tap exercises
- Bopping (timing of front part of the note - not sustaining full value)
- Focus on self-timing, or playing together through internal pulse & listening with no conductor

### **Articulations:**

#### **(Y1)**

- Tenuto -
- Staccato -
- Accent -
- Slurs -
- Ties -

#### **(Y2/3)**

- Marcato -
- Different types of accents -
- More advanced slur patterns (and lip slurs - brass) -
- Legato -
- Agogic weight -
- Bell tones -
- Sforzando -
- Jazz styles -
- Intro to double tonguing (brass) -

### **Embouchures & Playing Set - Up:**

#### **(Y1)**

- Head position
- Mouthpiece placement
- Chins, corners, & apertures
- Posture
- Tongue Placement

#### **(Y2/3)**

- Continue to develop characteristic embouchure
- Syllables for brass - **(oh, ah, ee - on slurs)**
- Appropriate voicing/tongue placing
- Correction to mouthpiece placement, chins, corners, & aperture
- Be aware of distortions in embouchure due to increased range demands
- Voicing and tongue placements for different ranges
- Working for matching sound qualities throughout the ensemble - apply “matching” to all concepts

## **Tone Production:**

### **(Y1)**

- Breathing exercises
- Correct buzzing on embouchure (brass) or sustaining correct pitch on woodwind mouthpieces
- Developing an ear for a characteristic instrument sound through listening to recordings
- Embouchure development
- Pitch centering

### **(Y2/3)**

- Listening to recordings
- Use warm air - (brass/flutes) - speed of air as “energetic”
- Vibrato:
  - Flute, Oboe, Bassoon: Diaphragm
  - Saxophone: Jaw
  - Brass: jaw or diaphragm
  - Clarinet, French Horn: *no vibrato*
- Chorales in higher register

## **Tuning:**

### **(Y1)**

- Basic understanding of intonation (being able to recognize flat and sharp and know adjustments)
- Proper use of the tuner to improve musical accuracy
- Introduction of the idea of matching pitch to a stationary pitch

### **(Y2/3)**

- Proper use of tuner
- Develop listening - opposed to relying on tuner
- ID out of tune from the standpoint of “beatless” or beat - based tuning
  - Waves fast -
  - Waves slow -
  - No waves -
- How the instrument works (tuning end plug on flute)
- Affect pitch: reed strength, temperature, different volumes of playing
- Embouchure development relating to intonation in extremes of range
- Correct tuning of trombone F attachment
- French horn tuning of both the F & Bb sides of the instrument
- Oboes - crowing a C
- Tuning your trio (three person rule)
- Learning bad notes on the instrument & how to fix them



## Other Concepts:

### (Y1)

- Dynamics
  - pp -
  - p -
  - mp -
  - mf -
  - F -
  - ff -
  - Crescendo -
  - Decrescendo -
  - Diminuendo -
- Air Control: posture, breathing, air speed adjustments, phrase lengths
- Proper tonguing technique
- Establishing practice habits and record keeping
- Set goals, deadlines, & objectives
- Understanding & demonstrating enharmonics
- Key signatures: Bb, Eb, Ab, & F
- Time signature: all simple duple meter except cut time
- Intro and definition of a musical phrase
- Singing
- Percussion - Rudiments: single stroke, multiple bounce roll, double stroke, flam, drag, odd stroke rolls (intro), single/double stroke paradiddle

### (Y2/3)

- Phrasing: 4 bar phrasing, musical contour
- Key signatures: Bb, Eb, Ab, Db, G, C, & F
- Time signatures: 2/4, 3/4, 4/4, common time, 6/8, & cut - time
- Sight reading procedures/practice
- Basic Solfege
- Percussion- Rudiments: Odd Stroke Rolls (5 - 17), Diddle Rudiments
- Proper use of triggers, 4th valves, Bb side of horn, & alternate fingerings
- Understanding of 3/8, 9/8, 12/8, simple mixed meter, and odd triple meter ( $\frac{7}{8}$ )
- Focus on playing with musicality - not just technique
- Sight -reading
- A clear understanding of transposition (concert vs. instrument key)
- Intermediate solfege on diatonic intervals
- Practice records of substance
- Percussion - Rudiments: Flam & Drag Rudiments, intro to traditional grip

## Technique:

### (Y1)

- Phrasing (2 - 4 bar phrasing)
- Crescendo and Decrescendo

- Chromatic scale through first year requirement
- Scales: minimum of 3 major scales based on most suitable range for instrument
- Sight - Reading ability at grade 1 to 1.5

**(Y2/3)**

- Articulation (slur two - tongue two)
- Up 8/Down 8 crescendo/diminuendo studies
- Controlling pitch on dynamic changes
- Chromatic patterns & full chromatic scale for instrument range
- Scales: Bb, Eb, Ab, Db, G, C, F concert
- Sight - reading ability to grade 2.5
- Combinations of slur/tongue patterns
- Controlling long crescendos/diminuendos
- Register control for pitch
- Sight - Reading (3-3.5)
- Add A & D Major Concert Scales

**Vocabulary:**

**(Y1)**

- |                 |                |
|-----------------|----------------|
| ○ Al fine -     | - Legato:      |
| ○ Allegro -     | - Mezzo:       |
| ○ Andante -     | - Moderato:    |
| ○ Chromatic -   | - Molto:       |
| ○ Coda -        | - Pianissimo:  |
| ○ Crescendo -   | - Piano:       |
| ○ Da Capo -     | - Rallentando: |
| ○ Dal Segno -   | - Ritardando:  |
| ○ Decrescendo - | - Segno:       |
| ○ Fermata -     | - Solo:        |
| ○ Forte -       | - Staccato:    |
| ○ Fortissimo -  | - Tempo:       |

**(Y2/3)**

- |                 |                |
|-----------------|----------------|
| ● A tempo -     | - Poco a poco: |
| ● Accelerando - | - Presto:      |
| ● Cantabile -   | - Soli:        |
| ● Diminuendo -  | - Tacet:       |
| ● Dolce -       | - Tenuto:      |
| ● Etude -       | - Andantino:   |
| ● Largo -       | - Animato:     |
| ● Maestoso -    | - Con Brio:    |
| ● Allegretto:   | - Marziale:    |
| ● Con Spirito:  |                |

- Grazioso:
- Marcato:

## Theory:

### (Y1)

- Treble clef -
- Bass clef -
- Multi Measure rests -
- Ledger line note reading -
  - Spaces:
  - Lines:
- Order of:
  - Flats:
  - Sharps:
- Key Signature/Circle of 5ths (Pg. 110 - 113)
- Time Signature:
  - Top # -
  - Bottom # -
- Musical roadmaps (repeats, 1st & 2nd ending, codas, dal segno...)
- Intervals
- Chromatic Scale -
- Accidentals -
- Major scale building (Pg. 113-114)
- Establish a counting system for rhythms

### (Y2/3)

- Style
- Form
- Historical/Cultural background
- Key Signatures
- Difference between concert pitch & their pitch
- Enharmonic: call & Response (pg. 115)
  - Ab/\_\_\_\_, Bb/\_\_\_\_, Cb/\_\_\_\_, Db/\_\_\_\_, Eb/\_\_\_\_, Fb/\_\_\_\_
  - G#/\_\_\_\_, A#/\_\_\_\_, B/\_\_\_\_, C#/\_\_\_\_, D#/\_\_\_\_, E/\_\_\_\_
- Continued exposure to new styles (march, overture, fanfare, chorale, dance...)
- Understanding form in music; being able to id sections (ABA form)
- Historical/cultural context of music being performed
- Understanding major key signatures/intro to minor keys
- Transposing between concert pitch & instrument pitch
- Understanding enharmonics
- Basic chord id, spelling, voicing
- Blues scales

## **Balance/Blend**

### **(Y1)**

- Cupcake/Pyramid of Sound
- Matching - trio (blend to neighbors)

### **(Y2/3)**

- Blending/matching tone within sections
- Train ears to hear different sounds within the band (melody, harmony, bass line, moving lines)
- Pyramid balance - playing softer than the next lowest instrument
- Bringing out lower parts within sections
- Matching everything: note lengths, articulations, tone, pitch ...
- Don't stick out of the ensemble
- Understanding/hearing the pyramids of balance in relation to section & band
- Id melody, counter - melody, harmonic accompaniment, and rhythmic patterns
- Matching tone/style of your trio within the context of blen
- Focus on hearing timbre in music/the uniqueness of different instrument blending

# Part 3: Stretching, Breathing, & Posture

## Stretching/Breathing Exercises:

- Bending at the waist
- Right arm over head to left shoulder/left hand on back of elbow/lean to the left & right
- Clasp fingers together and reach as high as possible/behind your waist
- Head roll

## **Purpose of Stretching**

1. To get the blood flowing in the body
2. To develop a posture void of tension
3. To stretch the muscles for playing, especially the intercostal muscles (active during inhalation and exhalation)

## **Purpose of Breathing**

1. Warm up the breathing apparatus by moving air
2. Increase airflow and maximize lung capacity
3. Use syllables - **Oh, Mawh, or How** - keep open throat/warm air

*“Tension is a tone killer!”*

Ex) In 4, Out 4 (warm air)

In 8, Out 8, In 7, Out 7, In 6, Out 6 ...

- Improve on producing a steady air stream & solidity of sound
- Bigger instruments require more air to fill them up & not as much air pressure
- Smaller instruments (upper brass & double reeds) require more air speed/pressure, but not necessarily as much air
- On brass instruments, lower notes require less air pressure but more air
- Higher notes require more air pressure with great tone quality
- The tone must be vibrant - whether soft or loud
- Articulating on flute/brass - use *toh* / On sax & clarinet - *lee* or *leur*

## **Breathing Tips (Pg. 79 - Book)**

- Breathe to expand; not expand to breathe
- Relax: don't over inhale
- Don't breath to low - keep it natural
- Support is “air in motion”

**Posture:**

- Feet flat on the floor shoulder width apart
- Seated on the front part of your chair (exception - tuba/bassoon)
- Backs straight, shoulders down & relaxed
- Feel lifted, as if a string is attached to the top of your head and pulling up
- Adjust everything to you, not you to the equipment (instrument, stand...)
- Students should look at the center of the music stand; lead pipe points to the center of the music stand

## Part 4: Components of Playing

### List of Components of Playing:

- Tone
- Timing
- Tuning
- Dynamics
- Phrasing
- Musicianship
- Articulations
- Rhythm
- Balance
- Blend
- Attacks
- Releases
- Duration
- Range
- Endurance
- Technique
- Tone Color

### The Four T's

- In Time
- In Tune
- In Tone
- With Technique

#### A. Timing

- Need both *Steady Tempo* (playing in time) & *Rhythm Within Time* (fitting rhythms into time)
- Strategies to help timing:
  - Use a metronome
  - Bopping
  - Silent Counting (Ed Lisk)

#### B. Tone (Embouchure)

- *Flute*: "Use warm air & make sure the air is properly directed toward the opposite edge of the tone hole; focus the aperture" **(toh)/ M - Pooh**
  - Bottom edge of embouchure hole should be underneath the bottom lip
  - Bottom lip should be relaxed - Not tight
  - Corners of the lip should be firm - Say Pooh & blow air down into the tone hole
  - The aperture should be a small thin oval (mouth opening)
  - Increase air speed for notes in higher registers

- **Oboe:** Don't have too much reed in the mouth; keep teeth open & round corners of the mouth
  - Corners should be forward (drawstring bag)
  - Tongue down & throat open
  - Equal pressure applied to all sides of the reed - lips like a pillow
  - Teeth open and far apart - golf ball or egg inside mouth
  - Lips roll over the teeth (about  $\frac{1}{3}$  reed in the mouth - adjust for tuning)
  
- **Clarinet:**
  - Firm corners, flat chin, pull chin down like a frown
  - Pressure up toward the top teeth with thumbs - don't bite
  - Drop the jaw & play with an open throat (shaped like a *hiss*)
  - Have a comfortable amount of mouthpiece in the the mouth - not too much (squeaks) and not too little (airy)
  - Open throat
  - Articulating - light touch, with plenty of air behind the tongue
  - Use a "lee" articulation or the French sound "leur" with the tip of the tongue on the tip of the reed - keep it light
  
- **Saxophone:**
  - Open your mouth in a very relaxed manner - think of saying "AHH"
  - Place your top teeth on the top of the mouthpiece (about  $\frac{3}{4}$  in from the tip)
  - Roll about  $\frac{1}{2}$  of the red part of your bottom lip over your bottom teeth
    - You should still be able to see a little bit of red on the bottom lip sticking out when looking at a mirror
  - Gently close your mouth and bring the corners of your mouth around the mouthpiece - think "OH" - don't drop your jaw
  - Hug the mouthpiece with your corners - "Drawstring bag"
  - The corners of your mouth should always be toward the mouthpiece (No Smiling)
  - Your lower lip cushions the mouthpiece - remain relaxed "OH"
  - Play with a big tone on the mouthpiece - support with lots of air
  - Think "EE" for higher tongue position
  
- **Bass Clarinet:**
  - Use a softer reed than your woodwind counterparts
  - Similar to smaller clarinet embouchure, but with larger set up
  
- **Bassoon:**
  - Use *oh* for oral cavity syllable
  - Chin should be down & back (not as pointed as for clarinet)
  - (Look at oboe info)
  - Approach reed straight on - not from above/below



- Should have around  $\frac{2}{3}$  of the reed in your mouth
- “Whistle & Yawn Technique”
- *Trumpet:*
  - Embouchure functions as a source of vibration
  - Air activates the embouchure
  - When breathing - use syllables “OH” & “HO”
  - Lips rest comfortably together “em” - relaxed
  - Both lips need to be inside the mouthpiece evenly (50/50)
  - Corners firm - NO puffing cheeks or smiling
- *Low Brass:*
  - Similar to Trumpet info above
  - Think “mmmm” & blow
  - Open teeth slightly
  - Tonguing - think “Toh”/ Double - Ta -Ka/ Triple: Ta -Ka -Ta
- *Percussion:*
  - *Mallets:*
    - Playing area - anywhere but the nodes (where string passes through the bars)
    - Center of the bar is most fundamental
    - Equal distance from node & center - sounds closest to the tone produced
    - Stroke: Wrist stroke (similar to snare drum)
    - 2 mallet grip - (same as snare)
    - 4 mallet grip - *Cross grip, Musser (Stevens), Burton*
  - *Snare Drum:*
    - Hands flat & thumbs flat
    - Palms face down
    - Fingers wrapped around stick
    - Keep hands slightly loose so you achieve rebound - feel the bounce off the pad
    - Arms should be a little bigger than 90 degree angle (below parallel) - Make the letter A
  - *Timpani*
    - Can sit or stand - depending on what’s comfortable & music
    - Usually 4 drums - largest to smallest - left to right
    - Grips:
      - *American:* thumbs are at 45 degree angle (in between German & French)
      - *French:* palms face inward - thumbs on top
      - *German:* palms face ground - thumbs face in

- Stroke: Piston stroke - emphasize wrist on up-stroke
- Rolls - the larger the drum - the lower the pitch - (faster stroke to produce a roll), smaller the drum - higher the pitch - (slower stroke to produce a roll)
- Use tape to mark: height of equipment, stick grip, playing position, playing area
- Wrist & arm tension are your worst enemies (keep it loose)
- Pull the sound out of the instrument (don't bang on the instruments)

### **C. Listening Library: *Classical***

- *Flute*: Jean - Pierre Rampal, Amy Porter, Carol Wincenc
- *Oboe*: Joseph Robinson, John Mack, Ray Still
- *Clarinet*: Harold Wright, Larry Combs, Jon Manasse
- *Bassoon*: Bubonic Bassoon Quartet, Christopher Millard, David McGill
- *Saxophone*: Eugene Rousseau, Joseph Lulloff, Steven Mauk, Don Sinta
- *Trumpet*: Phil Smith, Chris Martin, Tim Morrison, Adolph Herseth
- *Horn*: Dale Clevenger, Dennis Brain, Charles Kavalovski, Jeff Nelson
- *Trombone*: Joseph Alessi, Christian Lindberg, Charlie Vernon
- *Euphonium*: Brian Bowman, Roger Behrends, Steven Mead
- *Tuba*: Arnold Jacobs, Sam Pilafian, Gene Pokorny, Patrick Sheridan
- *Mallets*: Dave Samuels, Gary Burton, Evelyn Glennie

### ***Listening Library: Jazz***

- *Flute*: James Moody, Herbie Mann, Hubert Laws, Yusef Lateff, Frank Wess, Eric Dolphy
- *Clarinet*: Benny Goodman, Acker Bilt, Albert Burbank, Alvin Batiste, Anat Cohen, Artie Shaw
- *Alto Sax*: Charlie Parker, Johnny Hodges, Cannonball Adderley, Sonny Stitt, Phil Woods, Dick Oats

- *Tenor Sax*: John Coltrane, Sonny Rollins, Stan Getz, Lester Young, Dexter Gordon, Michael Brecker
- *Baritone Sax*: Serge Chaloff, Harry Carney, Gerry Mulligan, Leo Parker, Gary Smulyan, Ronnie Cuber
- *Trumpet*: Louis Armstrong, Dizzy Gillespie, Clifford Brown, Miles Davis, Freddie Hubbard, Wynton Marsalis
- *Trombone*: Jack Teagarden, J.J. Johnson, Frank Rosolino, Carl Fontana, Curtis Fuller, Slide Hampton
- *Guitar*: Lenny Breau, Freddie Green, Charlie Christian, Jim Hall, Wes Montgomery, Pat Metheny
- *Electric Bass*: Jaco Pastorius, Stanley Clarke, Anthony Jackson, John Patitucci, Marcus Miller, Steve Swallow
- *Upright Bass*: Jimmy Blanton, Paul Chambers, Charles Mingus, Jimmy Garrison, Ray Brown, Dave Holland
- *Piano*: Count Basie, Art Tatum, McCoy Tyner, Herbie Hancock, Chick Corea, Brad Mehldau
- *Drums*: Sonny Payne, Sam Woodyard, Mel Lewis, Buddy Rich, Elvin Jones, Art Blakey, Annika Niles
- *Big Bands*: Count Basie, Duke Ellington, Stan Kenton, Woody Herman, Thad Jones/Mel Lewis, Buddy Rich, Maria Schneider, Darcy James Argue

#### **D. Pitch/Intonation/Tuning** “You’re either in tune or you’re not”

- Pitch: The quality of sound governed by the rate of vibrations
- Intonation: Accuracy of pitch in playing or singing
- Tuning: Adjusting to the correct pitch

*Refer to the following pages attached from the book Tuning for Wind Instruments: A Roadmap of Successful Intonation (pages 5/21/ Pitch Chart) - Assignment on instrument pitch chart provided as well*

Tuning:

- The **slower** the beats; the **closer** in tune

- The **faster** the beats; the **farther** you are from being in tune
- Use alternate fingers for various intonation problems
- Tuning Major Chords (Tendencies)
  - Root - In tune
  - 3rd - lowered 14 cents
  - 5th - raised 2 cents

#### Intonation Truths - By Instrument:

- *Flute:*
  - Sharp - roll in or lower head slightly (move lower lip in/out or jaw in/out)
  - Flat - roll out or lift head slightly (adjust instrument)
- *Brass:*
  - Lip up/down to eliminate beats
  - Sharp - pull out
  - Flat - push in
  - **French Horns** - use right hand to make subtle pitch adjustments
  - **Trumpets** - Avoid putting pinky in top ring
  - **Trombone** - Tuning slide
- *Bassoon:*
  - Proper bocal size
  - Sharp - use a longer bocal
  - Flat - shorter bocal
- *Other Woodwinds:*
  - Flat - push in
  - Sharp - pull out
  - **Clarinet** - length of barrel
  - **Oboe** - proper reeds

#### Tuning Pitch Centering

- *Flute:*
  - 3rd space C and C#, above the staff C and C#, & high register (D# up) - Sharp
  - Low C to F - Flat
  - Flutes should sound Concert A on head joints alone
  - Check end plug to make sure it is adjusted properly
  - Use Concert A as desired tuning pitch
- *Oboe:*
  - No tuning adjustment required on the instrument (reed all the way in)

- Raise pitch by applying pressure to firmness of the embouchure and slight pressure toward bottom lip
  - 4th line D to top line F# - Sharp
  - Bottom 4 notes (Bb to C#) - Flat
  - Sound Concert B (playing on the reed) & Concert C if crowing
  - Use Concert A for tuning pitch
- **Clarinet:**
    - Tune using open G for the barrel & 3rd space C for mid joint
    - Alternate fingerings & finger shading are important as a clarinetist
    - Throat tones - middle G to middle Bb
    - Sound a Concert F# on the mouthpiece & barrel
      - Sharp - probably not using enough air or biting
      - Drop the jaw & voice properly to get Concert F#
- **Bass Clarinet:**
    - Use middle C as the tuning note & adjust the neck
    - Throat tones are out of tune (middle G to middle Bb) - use alt fingerings if need
    - Sound a Concert C# with mouthpiece and neck as a checkpoint for centering
- **Bassoon:**
    - Use Concert A as tuning note (adjust size of reed or size of bocal for pitch)
      - Higher the bocal number - longer the length - pitch is lowered
    - Don't pull out
    - 4th space G - very sharp (Most pitches are sharp)
    - Sound Concert C on the reed/bocal for centered pitch
- **Saxophone:**
    - Alto/Baritone Sax - Tune to Concert A
    - Soprano/Tenor Sax - Tune to Concert F
    - 3rd space C# - flat
    - 4th line D - very sharp
    - C# (add bottom side keys Bb & C)/ Mid C# (bunny ears)
    - D (add low B key)
    - Extreme high & low registers are sharp - try dropping jaw & relax
- **Trumpet:**
    - Tune to Concert F (second line G)
    - Several times a week approach concert Bb by playing up to it (G,A,B,C) - learn not to pinch
    - Valve slides should be tuned with main tuning slide
    - Don't pull tuning slide out too far (more than an inch - room temp.)
    - Low D,C#,G, & F# - Sharp (use 3rd valve slide ring)

- 4th line D & 4th Space E/Eb - Flat
  - Alternate Fingerings:
    - E (12)
    - Eb (23)
    - D (13)
- (12) combos of E & A in the staff are usually sharp - correct with 3rd valve only  
1st valve slide trigger
  
- **Horn:**
  - Tuned to Concert C (second line G)
  - Check Bb tuning slide first if 3rd space C is sharp
  - F (no trigger, front) slides should be adjusted from open G
  - Bb (trigger, back) slides should be adjusted from 3rd space C
  - **Double horn:** The Bb (trigger) & F (no trigger) should be in tune
  - 3rd space C# - sharp
  - 1st line E natural - Flat
  - (12 with trigger) combinations of A & D are usually sharp - correct using 3rd valve with trigger
  - Right Hand - Flat/open in the bell (Princess Wave - 2 o' clock)
  
- **Trombone:**
  - Tune to 4th space Concert F (a bit sharp usually)
  - Approach Concert Bb up a few times a week (F,G,A,Bb) - so don't pinch sharp
  - F attachment - play 4th line F in first position on open horn; then check F attachment (adjust attachment tuning slide if out of tune)
  - 5th partial (D, Db, & C above the staff) - Flat
    - Use alternate positions D (flat 4), Db (flat 5), C (flat 6)
    - Lower (F,E,Eb, &D) in the 6th partial
  
- **Euphonium (Bass Clef)**
  - Tune to Concert F
  - Approach Bb playing up to it (F, G, A, Bb) several times a week
  - Adjust valve fingerings from the open tuning note
  - If tuning slide is pulled out farther than 2 inches, too far (room temp.)
  - Low C, B, F, & E - Sharp
    - 4th valve should be used to correct pitches
  - Top of the staff (C, C#/Db, & D) - flat
    - Adjust using alternate fingerings:
      - D(12), Db (23), C (13)
      - May use 3rd valve only for D & G (12) since usually sharp

- **Tuba:**
  - Tuba tuned to Concert F (play up to Concert Bb)
  - Low C, B, F, & E - sharp (use 4th valve to correct)
  - 2nd space C, C#/Db, & D - flat
    - Alternate fingerings:
      - D (12), Db (23), C (13)
      - Use 3rd valve only for (12) bottom line D & first line G if sharp

*(Intonation Charts Provided - By Instrument)*

## E. Balance/Blend

### (Cupcake of Sound Model)

### (Balance)

#### Pyramid of Sound

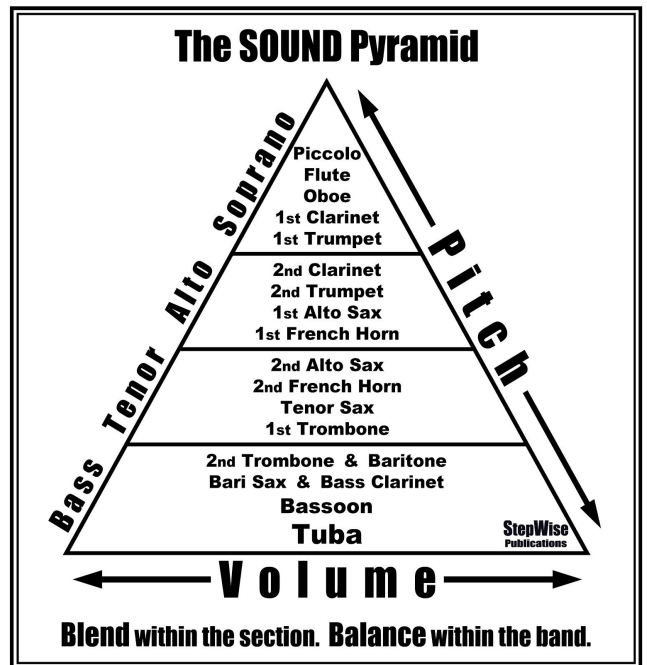
- Group 1: Lows (strongest)
  - Bass clef instruments
  - Low woodwinds
- Group 2: Mids
  - Alto Sax/Trumpet
  - Horns/1st bass parts (at times)
- Group 3: High Voices
  - Flutes/Clarinets/Oboe
  - Percussion (depends - bells)

You want to balance in terms of:

- Color (treble vs. bass)
- Texture (melody vs. accompaniment)

#### Dynamic Tendencies:

- Single reeds - **flat** when **crescendo/ sharp** when **decrescendo**
- Flutes/Brass - **sharp** when **crescendo/ flat** when **decrescendo**
- Woodwinds balance down to bass clarinet/bari sax (low woodwinds)
- Brass balance down to Tubas



### Balance during Dynamic Changes:

- **Bass Voices - 100%**
- **Tenor Voices - 80%**
- **Alto Voices - 60%**
- **Soprano Voices - 40%**

**Blend:** A combination of 2 or more qualities (matching sound)

### Ways to Achieve Blend: Key is to **LISTEN**

- 3 - person/Trio rule - simply balance to those on either side of you
- Sounds inside other sounds (match timbre) - listen up the section
- Pyramid of Sound/ Cupcake of Sound
- Blending of two instruments: “claribone” or “tumpax”

### **F. Attacks, Sustains, & Releases**

- Three parts to a note: Beginning, Middle, End
- **Rules - Brass/Flute Articulation**
  - 1. Don't tongue between your teeth
  - 2. Contact point for tonguing is where the gum & top teeth meet - behind the top teeth
  - 3. Don't use tip of the tongue; instead use the part slightly behind or above the tip
  - 4. Natural motion/feeling of tonguing on a brass instrument is similar to spitting out a seed
  - 5. Use syllables *Toh*, *Tah*, or *Tee* with *Oh*, *Ah*, and *EE* for different registers
  - 6. Maintain an open **Oh** sound in the throat for good air stream
  - 7. Use warm air for good tone (especially low notes) & may need cooler air for higher registers (more intensity)
- **Rules - Single Reed Articulation**
  - Tip of the tongue - tip of the reed (close to but not direct)
  - Use syllables “Nee”, “Lee”, or “Leur” for certain registers

### **G. Dynamics:** Exercise Example (Page 109 - Supplemental Resource)



# ***Part 5: Musicality***

## Musical Toolbox - Compositions

- Beauty
- Shape
- Interpretation
- Emotion
- Style
- Mood
- Artistry

## *Musical Tips* (Key to making music - what's not written on the page)

- Give long notes direction - shape (intensify/decrecendo)
- Gives phrases peaks & valleys
- Play phrases *to and away from* arrival points
- Give certain notes weight over others
- Carry over (connect) phrases - don't breath at inappropriate spots
- If a line is repeated, change it up
- Find tension & release points
- Musical movement takes longer to build than pull away
- Find the story & emotion within every part of the piece & as a whole
- In many styles - short notes lead to long notes

*The paper & ink don't make the music; instruments make no sound on their own - your soul creates the music & gives it direction differently every time it is played.*